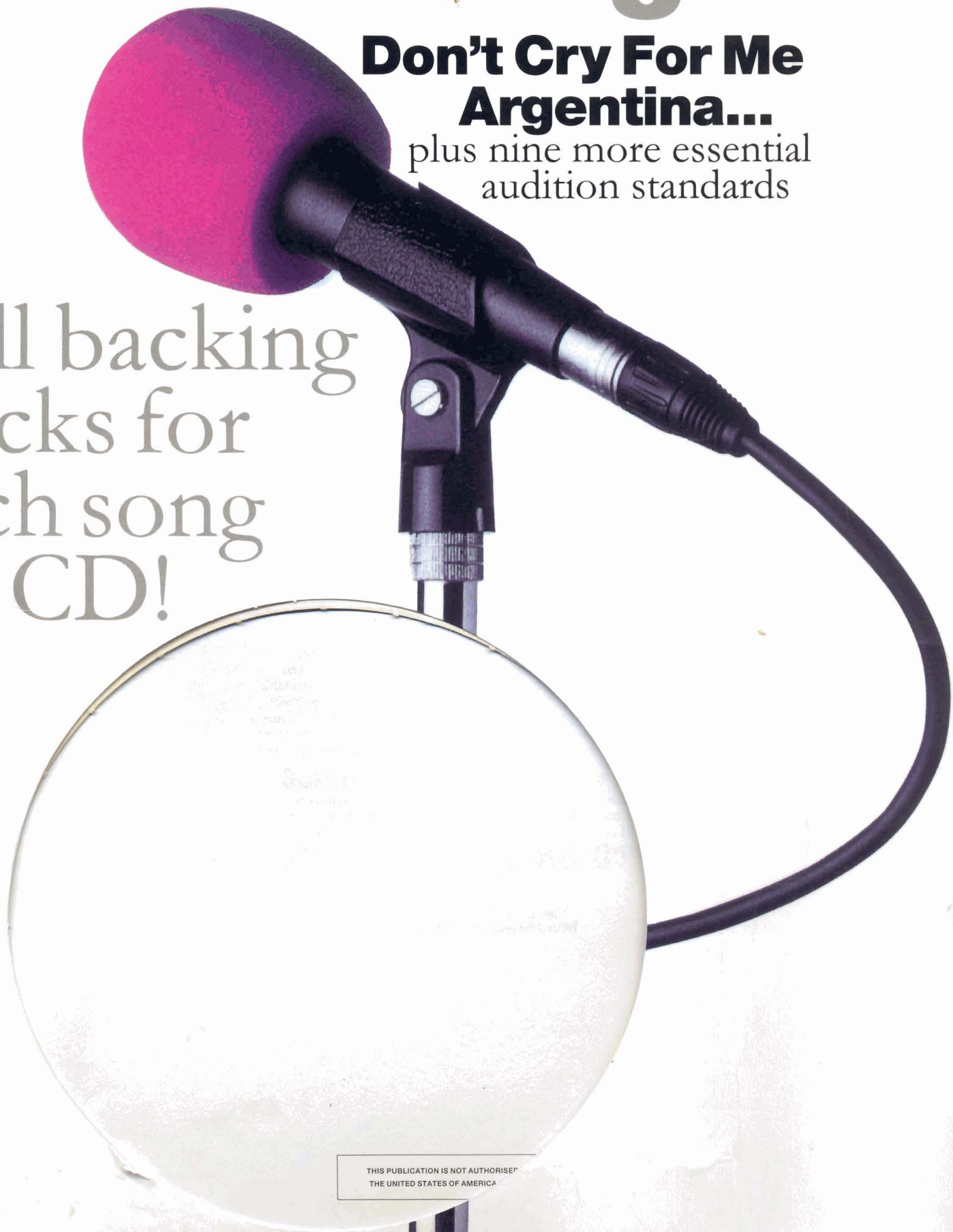


# Audition Songs for Female Singers 1

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Argentina...**

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## Don't Cry For Me Argentina

Music: Page 8

Music by Andrew Lloyd Webber. Lyrics by Tim Rice  
1997 EVITA MUSIC LIMITED

CD Track 3

## Heaven Help My Heart

Music: Page 14

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# Audition Songs for Female Singers 1

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Music: Page 44

# Adelaide's Lament

Words & Music by Frank Loesser

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Freely, colla voce

Gm Gm/B<sup>b</sup> Gm

(Spoken)  
It says here: 1. The av'-rage un-mar-ried fe-male, ba-sic-'lly in - se -

(Verse 2 see block lyric)

D Gm Gm<sup>9</sup> Dm E<sup>b</sup> F E<sup>b</sup> F D

- cure Due to some long frus - tra - tion, may re - act With

Gm Gm/B<sup>b</sup> Gm D Gm/B<sup>b</sup><sub>3</sub>

psy-cho-so-mat-ic symp-toms, dif-fi-cult to en - dure, Af - fect - ing the up - per

D<sup>b</sup>9(#11)<sub>3</sub> Gm/C N.C.

res-pi-ra-to - ry tract. In

a tempo (♩ = 94)

oth - er words, — just from wait - ing a - round for that plain lit - tle band of gold, A  
(Verse 3 see block lyric)

Chords: F, A7, B♭, Gm7(b5)

Tempo: a tempo (♩ = 94)

(3rd time poco rit.)

per - son — can de - vel - op a cold. You can

Chords: F/C, C/G, C7, F, F9

spray her wher - ev - er you fig - ure the strep - to - coc - ci lurk; — You can

Chords: B♭, B♭6, B♭m7, B♭m6

(3rd time a tempo)

give her a shot for what - ev - er she's got, but it just won't work. — If she's

Chords: F6, Gm7/C, F, F9

B<sup>b</sup> B<sup>b6</sup> Bdim F/C Gm (N.C.)

tir - ed of get - ting the fish - eye from the ho - tel clerk, —

To Coda

1. F C/G C<sup>7</sup> F 2. F D. al Coda C<sup>7</sup>

per - son — can de - vel - op a cold. 2. The cough. And

CODA

F D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F Am/E

grippe, La grippe, La post - nas - al drip. With the whee - zes — and the sneez - es and a

Slower

Am<sup>7(b5)/E<sup>b</sup></sup>

sin - us that's real - ly a pip! From a lack of com - mu - ni - ty pro - per - ty — and a

D<sup>7</sup>aug N.C. B<sup>b6</sup> B<sup>b</sup>m<sup>7</sup>



F/C 3 Gm7(b5) F/C C/G C7 Gm11 C13

feel - ing she's get - ting too old, A per - son can de - vel - op a bad bad

F F/Eb B<sup>b</sup>7/D B<sup>b</sup>m/D<sup>b</sup> F N.C. F N.C.

cold.

*marc.* 3

*Verse 2*

The female remaining single, just in the legal sense,  
 Shows a neurotic tendency. See note. (Spoken) Note.  
 Chronic organic syndromes, toxic or hypertense,  
 Involving the eye, the ear, and the nose and the throat.  
 In other words, just from worrying whether the wedding is on or off,  
 A person can develop a cough!  
 You can feed her all day with the Vitamin A and the Bromo Fizz,  
 But the medicine never gets anywhere near where the trouble is.  
 If she's getting a kind of a name for herself, and the name ain't his,  
 A person can develop a cough!

*Verse 3*

And furthermore, just from stalling and stalling and stalling the wedding trip,  
 A person can develop La grippe!  
 When they get on the train for Niag'ra and she can hear church bells chime,  
 The compartment is air-conditioned and the mood sublime,  
 Then they get off at Saratoga for the fourteenth time,  
 A person can develop La grippe,  
 La grippe, La post-nasal drip, etc.

# Don't Cry For Me Argentina

Music by Andrew Lloyd Webber

Lyrics by Tim Rice

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Slowly (♩ = 78)

The first system of piano accompaniment is in 4/4 time, marked *mf dolce*. The right hand features a melody of eighth notes, while the left hand plays a steady eighth-note accompaniment. Chords are indicated as C and F/C. Pedal markings are present at the end of each measure. The second system continues the piece with triplets in both hands, marked *sim.*, with chords G7/C, C, and Em/B. The third system features chords Am, D7sus4, D7, and D7/C, with a *Ped.* marking at the end.

The fourth system begins with a *poco rit.* marking and a G/B chord. The tempo then changes to *a tempo* with a C chord. The right hand has a melody of eighth notes, and the left hand plays a steady eighth-note accompaniment. Dynamics are marked as *mp*, *p*, and *pp*. A *(quasi harp)* marking is present in the final measure. Pedal markings are present at the end of each measure.

F/C G7/C

ea-sy, you'll think it strange When I try to ex-plain how I feel, That I

C Am/C

still need your love af-ter all that I've done: You won't be - lieve me,

D D/C

All you will see is a girl you once knew, Al - though she's dressed up to the

G/B D7 G C

nines at six-es and se-vens with you. 2. I had to let it

F/C G7/C

hap-pen, I had to change; Could-n't stay all my life down at heel: Look-ing

3 C 3 Am/C

out of the win-dow, stay - ing out of the sun. So I chose free - dom,

3 D7 3 D/C 3 3 G/B

Run-ning a round try-ing ev-ry-thing new; but no-thing im-pressed me at all, I

**Slow Tango feel**

D7 3 3 G C 3 3 F/C C

nev - er ex - pect - ed it to. Don't cry for me Ar - gen - ti - na, — the

F/C C G

truth is I nev - er left you: All through my wild days, my mad ex -

Am Cmaj7 Fmaj7 F<sup>6</sup> F

-ist-ence, I kept my prom-ise, Don't keep your dis-tance...

C F/C

3. And as for for-tune and as for fame - I nev-er in-vi - ted them

G/C G<sup>7</sup> C 3

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

Am/C D<sup>7</sup>

-lu - - sions, - they're not the so-lu - tions they prom-ised to be, the

D/C 3 G/B D<sup>7</sup> G poco rall. -

an-swer was here all the time. I love you and hope you love me. ten.

- Slower

C F C

(bouche fermé)

Don't cry for me Ar-gen - ti - na. Mm

*p*

G Am Cmaj7 F6

*dim.* *pp* *ppp*

Tempo I°

C F/C C F/C C

Don't cry for me Ar-gen - ti - na the truth is I nev - er left you: All through my

*f*

G Am Cmaj7 Fmaj7

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

Fmaj<sup>7</sup> Em<sup>7</sup>

Have I said too much? There's no-thing more I can think of to say to you

*pp* *colla voce*

Fmaj<sup>7</sup>

But all you have to do is

*ppp*

rit. - - - a tempo

look at me to know that ev-'ry word is true.

*ff*

*p molto* Ped.

F/C C N.C. G

ten. ten. ten.

ten. ten. ten.

Am Cmaj<sup>7</sup> Fmaj<sup>7</sup>

# Heaven Help My Heart

Words & Music by Benny Andersson, Tim Rice & Bjorn Ulvaeus

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Lyricaly (♩ = 66)

E<sup>b</sup> E<sup>b</sup>/G A<sup>b</sup>add<sup>9</sup> B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>/E<sup>b</sup> A<sup>b</sup>/C B<sup>b</sup>7sus<sup>4</sup> B<sup>b</sup>7

E<sup>b</sup> B<sup>b</sup>/E<sup>b</sup> A<sup>b</sup>/C A<sup>b</sup> E<sup>b</sup>/G

If it were love, I would give that love— Ev-'ry sec-ond I had, and I—  
 (Verse 2 see block lyric)

Fm /E<sup>b</sup> B<sup>b</sup>/D Fm<sup>7</sup>add<sup>4</sup>/C B<sup>b</sup>7 /A<sup>b</sup> Gm Cm G<sup>7</sup>/B

do. Did I know where he'd lead me to? Did I—



Cm /B<sup>b</sup> F<sup>7</sup>/A F<sup>7</sup> B<sup>b</sup> Cm<sup>7</sup> B<sup>b</sup>/D

plan Do - ing all of this for the love of a man?— Well, I let it

E<sup>b</sup> B<sup>b</sup>/E<sup>b</sup> A<sup>b</sup>/C E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> E<sup>b</sup>/G

hap - pen an - y - how;— And what I'm feel - ing now Has no eas - y ex - pla - na - tion,

A<sup>b</sup>/C Fm B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>/D

Rea - son plays - no - part. Hea - ven help my - heart!— I

A<sup>b</sup>/C 3 /B<sup>b</sup> A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup>/G

love him too much. What if he saw - my whole ex - ist - ence

1.  $E^b$   $E^b/G$

Turn-ing a-round\_ a word, a smile, a touch?

$A^b add^9$   $B^b$   $B^b7$   $E^b$   $B^b/E^b$   $A^b/C$   $B^b7sus^4$   $B^b7$

2.  $E^b$   $E^b/G$   $A^b$   $E^b/G$   $A^b$   $E^b$  *rit.*

mind. May-be it's best\_ to love\_ a stran-ger; But

*a tempo*  $A^b$   $/G$   $Fm$   $B^b$  *ten.-----* *a tempo*  $E^b$   $B^b/E^b$

that's what I've done, Hea-ven help my\_ heart!

**Molto rit.**

A<sup>b</sup>/E<sup>b</sup>

B<sup>b</sup>7sus<sup>4</sup>/E<sup>b</sup>

E<sup>b</sup>

Hea - ven\_ help\_ my\_ heart.

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It begins with a whole rest, followed by a melodic line of eighth and quarter notes, ending with a half note. The middle staff is a piano accompaniment in treble clef, featuring chords and moving lines. The bottom staff is a piano accompaniment in bass clef, providing a harmonic foundation with quarter and half notes. The piece concludes with a double bar line and a fermata over the final chord.

*Verse 2*

One of these days, and it won't be long,  
He'll know more about me than he should.  
All my dreams will be understood:  
No surprise.  
Nothing more to learn from the look in my eyes.  
Don't you know that time is not my friend?  
I'll fight it to the end,  
Hoping to keep the best of moments  
When the passions start.  
Heaven help my heart  
The day that I find  
Suddenly I've run out of secrets,  
Suddenly I'm not always on his mind!

# Big Spender

Words by Dorothy Fields  
Music by Cy Coleman

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'Stripper' Tempo (♩ = 96)  
N.C.

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked as 'Stripper' Tempo (♩ = 96) and the style is 'N.C.' (No Chords). The score consists of a vocal line and a piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand, often featuring triplets and chords. The lyrics are: 'The min-ute you walked in the joint, I could see you were a man of dis-tinc-tion, — a real big spend - er; — Good look ing, — so re - fined. — Say, would-n't you like to know what's go-ing on in my mind? — So let me get right to the point.' The score includes various musical notations such as dynamics (mf), articulation (accents), and specific chord symbols (Cm, Ab, D7, G7, Cm, Ab7, G7aug, Cm) placed above the piano part. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves (treble and bass clefs) with a grand staff bracket. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system shows the beginning of the piece with a triplet in the vocal line. The second system contains the first line of lyrics. The third system contains the second line of lyrics. The fourth system contains the third line of lyrics. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the left hand and a more melodic line in the right hand, often using triplets.

A<sup>b</sup>

D7(b5)

I don't pop my cork for ev'-ry guy I see.—

To  $\oplus$  Coda

Cm N.C.

A<sup>b</sup>7

G<sup>7</sup>

N.C.

Hey! Big Spen-der,— Spend a lit-tle time\_ with

Cm<sup>6</sup>

N.C.

me. Would-n't you like to have

C

Em

Am

C

Dm

Aaug

Dm<sup>7</sup>

G<sup>7</sup>

fun, fun, fun? How's a - bout a few laughs, laughs? I can show you a

$A^{b9}$  N.C.       $G^9$  N.C.       $A^{b9}$  N.C.       $G^{13}$  N.C.      *D.  $\text{al Coda}$*

good time, — Let me show you a — good time. — The min-ute you

**⊕ CODA**  
 (N.C.)

Hey, Big Spen-der — Hey, Big Spen-der! —

$A^{b9}$   $G^9$  N.C.

Spend — a lit-tle time — with me, Spend a lit-tle time — with

$Cm^{6/9}$

me, Spend a lit-tle time — with me. —

# I Will Survive

Words & Music by Dino Fekaris & Freddie Perren

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Freely

E7(b9)

At first I was a-fraid, I was pet-ri-fied, — kept think-in'

*colla voce*

*mf*

Ped.

Am Dm

Detailed description: This system contains the first three measures of the song. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and a 'Ped.' (pedal) marking under the piano part. Chords E7(b9), Am, and Dm are indicated above the vocal line.

G

Cmaj7

Fmaj7

I could nev-er live—with-out you by my side; but then I spent so ma-ny nights— think-in'

Detailed description: This system contains the next three measures. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and chords G, Cmaj7, and Fmaj7 indicated above the vocal line.

A tempo (Rock: ♩ = 118)

Bm7(b5)

Esus4

E

how you did me wrong, and I grew strong and I learned how to get a - long... And so you're

Detailed description: This system contains the final three measures of the page. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and chords Bm7(b5), Esus4, and E indicated above the vocal line.

Am Dm G

back from out-er space\_ I just walked in to find\_ you here with that\_ sad  
 me, some bod-y new, I'm not that chained up lit-tle per - son\_ still in love\_

Cmaj7 Fmaj7

look up-on\_ your face. I should have changed\_ that stu - pid lock, I should have made\_  
 \_ with you;\_ and so you feel like drop - pin' in\_ and just ex -

Bm7(b5) Esus4

\_ you leave your key\_ if I'd - 've known\_ for just\_ one sec - ond you'd be  
 -pect me to be free, now I'm sav - in' all\_ my lov - in' for some

E Am Dm

back to both - er me\_ Go on now } Go walk out the door\_ just turn a-round\_  
 one who's lov-in' me\_ Go on now }



G Cmaj7 Fmaj7

— now 'cause you're not wel-come an - y- more. — Weren't you the one\_ who tried to hurt\_

Bm7(b5) Esus4 E

— me with good- bye?\_ Did I crum- ble, — did you think I'd lay down\_ and die? Oh no, not

Am Dm G

I. I will sur- vive, — oh\_ as long as I know how to love\_ I

Cmaj7 Fmaj7 Bm7(b5)

know I'll stay a-live. I've got all my life to live, I've got all my love to give\_ and I'll sur- vive\_.

To Coda

Esus<sup>4</sup> E Am Dm

I will sur-vive. Hey, hey!

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "I will sur-vive." and "Hey, hey!". The piano accompaniment consists of a treble and bass clef with chords and melodic lines. Chords are indicated above the staff: Esus<sup>4</sup>, E, Am, and Dm.

G Cmaj<sup>7</sup> Fmaj<sup>7</sup> Bm<sup>7</sup>(b<sup>5</sup>)

The second system of music is a piano accompaniment section. It features a treble and bass clef with chords and melodic lines. Chords are indicated above the staff: G, Cmaj<sup>7</sup>, Fmaj<sup>7</sup>, and Bm<sup>7</sup>(b<sup>5</sup>).

Esus<sup>4</sup> E<sup>7</sup> Am

2. It took all the strength\_ I had\_ not to

The third system of music features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "2. It took all the strength\_ I had\_ not to". The piano accompaniment consists of a treble and bass clef with chords and melodic lines. Chords are indicated above the staff: Esus<sup>4</sup>, E<sup>7</sup>, and Am.

Dm G

fall a - part, kept try - in' hard to mend\_ the piec - es of my bro -

The fourth system of music features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "fall a - part, kept try - in' hard to mend\_ the piec - es of my bro -". The piano accompaniment consists of a treble and bass clef with chords and melodic lines. Chords are indicated above the staff: Dm and G.

To Coda

Esus<sup>4</sup> E Am Dm

I will sur-vive. Hey, hey!

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole note rest, followed by the lyrics "I will sur-vive." and "Hey, hey!". The piano accompaniment consists of a treble clef with a 7th fret barre and a bass clef with a simple bass line. Chords are indicated as Esus<sup>4</sup>, E, Am, and Dm.

G Cmaj<sup>7</sup> Fmaj<sup>7</sup> Bm<sup>7</sup>(b<sup>5</sup>)

The second system of music is a piano accompaniment section. It features a treble clef with a 7th fret barre and a bass clef with a simple bass line. Chords are indicated as G, Cmaj<sup>7</sup>, Fmaj<sup>7</sup>, and Bm<sup>7</sup>(b<sup>5</sup>).

Esus<sup>4</sup> E<sup>7</sup> Am

2. It took all the strength I had not to

The third system of music features a vocal line and piano accompaniment. The vocal line begins with a whole note rest, followed by the lyrics "2. It took all the strength I had not to". The piano accompaniment consists of a treble clef with a 7th fret barre and a bass clef with a simple bass line. Chords are indicated as Esus<sup>4</sup>, E<sup>7</sup>, and Am.

Dm G

fall a - part, kept try - in' hard to mend the piec - es of my bro -

The fourth system of music features a vocal line and piano accompaniment. The vocal line begins with a whole note rest, followed by the lyrics "fall a - part, kept try - in' hard to mend the piec - es of my bro -". The piano accompaniment consists of a treble clef with a 7th fret barre and a bass clef with a simple bass line. Chords are indicated as Dm and G.

Cmaj<sup>7</sup> Fmaj<sup>7</sup>

- ken heart;— and I spent oh so man - y nights— just feel - in'

Bm<sup>7</sup>(b<sup>5</sup>) Esus<sup>4</sup> E D. *al Coda*

sor - ry for my - self... I used to cry,— but now I hold my head up high... And you see

⊕ CODA

E Am Dm Am

I'll sur - vive.

# I Cain't Say No

Words by Oscar Hammerstein II  
Music by Richard Rodgers

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Moderato (♩ = 134)

The musical score is presented in three systems, each with a vocal line and piano accompaniment. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is Moderato, with a quarter note equal to 134 beats per minute. The piano part includes dynamics such as *p* and *f*, and various chord symbols like N.C., C, F, C7, F, Gm7, and Bb6. The lyrics are: "It ain't so much a ques - tion of not know - in' whut to do, I knowed whut's right and wrong since I been ten. I heard a lot of sto - ries and I reck - on they are true A -".

N.C. C F C7 F C7

It ain't so much a ques - tion of not know - in' whut to

*p*

F Bb6 Gm7 F/C C7 F N.C.

do, I knowed whut's right and wrong since I been ten. I

C F C7 F C7 F

heard a lot of sto - ries and I reck - on they are true A -

poco rubato

B<sup>b</sup>6 Gm<sup>7</sup> F/C C<sup>7</sup> F C/G Dm G<sup>7</sup>

-'bout how girls 're put up-on by men. I know I mus - n't fall in-to the

The first system of music features a vocal line in 2/4 time, starting with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The key signature has one flat (Bb).

a tempo (♩ = 128)

C/G F/C Ddim C<sup>7</sup> F F/A B<sup>b</sup>6/9 C<sup>6</sup>

pit, But when I'm with a fel-ler I fer - git!

The second system continues the musical piece. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features chords and a dynamic marking of *f* (forte). The key signature remains one flat.

F F/A B<sup>b</sup>6/9 C<sup>6</sup> § F F/A B<sup>b</sup>6 C<sup>6</sup> F F/A B<sup>b</sup>6/9 C<sup>6</sup>

I'm jist a girl who cain't say no,  
I'm jist a girl who cain't say no,

The third system features a vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes chords and dynamic markings of *dim.* (diminuendo) and *mp* (mezzo-piano). The key signature is one flat.

F F/A B<sup>b</sup>6 C<sup>6</sup> F F/A B<sup>b</sup>6/9 C<sup>6</sup> F F/A B<sup>b</sup>6 C<sup>6</sup>

I'm in a tur-ri-ble fix I al-ways say "come  
Cain't seem to say it at all I hate to dis-ser-

F F/A B<sup>b</sup>6/9 C<sup>6</sup> F F/A B<sup>b</sup>6 C<sup>6</sup> F F/A F/C

on, let's go," Jist when I or-ta say "nix!" When a  
-point a beau When he is pay-in' a call. Fer a

C<sup>7</sup> F<sup>#</sup>dim Gm C<sup>7</sup> N.C.

per-son tries to kiss a girl, I know she or-ta  
while I ack re-fined and cool, A-set-tin' on the

F<sup>6</sup> C<sup>7</sup> F<sup>#dim</sup> G<sup>m</sup>

give his face a smack.\_\_\_\_\_ But as soon as some - one kiss - es  
 vel - ve - teen set - tee.\_\_\_\_\_ 'Nen I think of that ol' gold - en

C<sup>7</sup> N.C. C (note only)

me, I some - how sort - a want - a kiss him back!\_\_\_\_\_  
 rule, And do fer him whut he would do fer me!\_\_\_\_\_

gliss.

F F/A B<sup>b6</sup> C<sup>6</sup> F F/A B<sup>b6/9</sup> C<sup>6</sup> F F/A B<sup>b6</sup> C<sup>6</sup>

I'm jist a fool when lights are low, I cain't be pris - sy and  
 I cain't re - sist a Ro - me - o, In a som - bre - ro and



$E^b$ 
 $Gm^7$ 
 $D^b13$

quint. \_\_\_\_\_ I ain't the type that c'n faint; \_\_\_\_\_  
 chaps. \_\_\_\_\_ Soon as I sit on their laps, \_\_\_\_\_

*cresc.*

$F/C$ 
 $D^b6/C^b$ 
 $F^6/C$ 
 $Dm/C$

How c'n I be whut I ain't? \_\_\_\_\_ I cain't \_\_\_\_\_  
 Sump - 'n in - side o' me snaps! \_\_\_\_\_ I cain't \_\_\_\_\_

$Gm^6$ 
 $C^6$ 
 $E/G$ 
 $C^7$ 
 $F$ 
 $F/A$ 
 $B^b6$ 
 $C^6$ 
 $F$ 
1. *To Trio*

say \_\_\_\_\_ no! \_\_\_\_\_  
 say \_\_\_\_\_ no! \_\_\_\_\_

*cresc.*

Trio  
Meno mosso (♩ = 120)

2. FINE

C Dm<sup>7</sup> G<sup>7</sup>

Whut you goin' to do when a fel-ler gits flirt - y and

*p*

C C<sup>6</sup> Dm<sup>7</sup> G<sup>7</sup> C

starts to talk purt - y, Whut you goin' to do? S'pos - sin 'at he says 'at yer

Dm<sup>7</sup> G<sup>7</sup> C C<sup>6</sup> G/D D<sup>7</sup> G

lips 're like cher - ries, er ros - es er ber - ries, Whut you goin' to do?

C<sup>7</sup> F<sup>6</sup> C<sup>7</sup>

S'pos - in' 'at he says 'at yer sweet - er 'n cream and he's got - ta have cream or

F/A F/C Cadd<sup>9</sup> C/G G<sup>7</sup>sus<sup>4</sup> G<sup>7</sup> Cadd<sup>9</sup> C/G G<sup>7</sup>sus<sup>4</sup> G<sup>7</sup>

die? Whut you goin' to do when he talks thet way?

C/G N.C. 3 C<sup>7</sup> C<sup>6</sup> Fdim/C C<sup>7</sup> *D. al Fine*

Spit in his eye? \_\_\_\_\_

# Out Here On My Own

Words & Music by Michael Gore & Lesley Gore

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Lyricaly (♩ = 72)

C/E Bm/F# Cmaj7 C6

Some-times I won - der where I've been, who I am,

Gadd<sup>9</sup>/B G/B Am G/B C/D

do I fit in. Make be - lieve - in' is hard a - lone, out here on my

D C/D D C/E Bm/F#

own. We're al - ways prov - in' who we are,  
Un - til the morn - ing sun ap - pears,

Cmaj7 C6 Gadd9/B G/B Am

al - ways reach - in' for that ris - in' star to guide me far  
mak - ing light of all my fears, I dry the tears

G/B C/D D C/D D

and shine me home, - out here on my own. }  
I've nev - er shown out here on my own. }

Cmaj7 C6 B7sus4 B7 A/C# B/D# Em Em(maj7) Em7

When I'm down and feel - in' blue, I close my eyes so I can

G/A A G/A A/G F#m7 Bm7 F#m7 Bm7

be with you. Oh, ba-by, be strong for me; - ba-by, be - long - to me. -

Cadd<sup>9</sup> C Cadd<sup>9</sup> C **1.** F<sup>#</sup>sus<sup>4</sup> F<sup>#</sup>7 E/G<sup>#</sup> F<sup>#</sup>/A<sup>#</sup> **2.** F<sup>#</sup>sus<sup>4</sup> F<sup>#</sup>7 E/G<sup>#</sup> F<sup>#</sup>/A<sup>#</sup>

Help me through.— Help me need you. me need you.

*dim.*

C/E Bm/F<sup>#</sup> Cmaj<sup>7</sup> C<sup>6</sup> Gadd<sup>9</sup>/B G/B

Some-times I won-der where I've been, who I am, do I fit in.

*mp*

Am<sup>7</sup> G/B Cmaj<sup>7</sup>

I may not win, but I can't be thrown, out here.

D<sup>7</sup>sus<sup>4</sup> D<sup>7</sup> G D/G C/G G

on my own, on my own.

# Saving All My Love For You

Words & Music by Gerry Goffin & Michael Masser

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Slowly (♩ = 66)

Amaj<sup>7</sup> F#m<sup>7</sup> Bm<sup>9</sup> D/E Amaj<sup>7</sup> F#m<sup>7</sup>

*mf*

Bm<sup>9</sup> D/E Amaj<sup>7</sup> F#m<sup>7</sup> Bm<sup>9</sup> D/E

A few\_\_ sto-len mo-ments is all\_\_ that we share.  
not\_\_ ver-y eas-y\_\_ liv-ing all a-lone. My

Amaj<sup>7</sup> F#m<sup>7</sup> Bm<sup>9</sup> D/E

You've\_\_ got your fam-'ly\_\_ and they\_\_ need you there.\_\_ Though I  
friends\_\_ try and tell me\_\_ find a man\_\_ of my own.\_\_ But

F#m7 B/F# F#m7 B/F#

try to re - sist, be - ing last on your list, but  
 each time I try, I just break down and cry, 'cause I'd

A F#m7 G#m7 C#9(b5) C#9

no oth - er man's gon - na do. } So I'm  
 rath - er be home feel - in' blue. }

1. Dmaj7 C#m7 Bm7 D/E Amaj7 F#m7

sav - ing all my love for you.



Bm<sup>9</sup> D/E 2. A G#m<sup>7</sup> C#7

It's — You used to tell me we'd

F#m<sup>9</sup> Bm<sup>7</sup> E<sup>7</sup> Amaj<sup>7</sup>

run a-way to-gether; — love gives you the right — to be free. — You

D#7sus<sup>4</sup> G#7 C#maj<sup>7</sup>

said: — “Be pa - tient, — just wait a lit - tle long - er,” — But

F#m<sup>7</sup> B<sup>7</sup> Dmaj<sup>9</sup>/E E<sup>11</sup> Amaj<sup>7</sup> F#m<sup>7</sup>

that's just an old fan - ta - sy. — I've got — to get read - y, — just a

*cresc.* *mf*

Bm<sup>9</sup> D/E Amaj<sup>7</sup> F#m<sup>7</sup>

few min-utes more. Gon-na get that old feel-ing when you

Bm<sup>9</sup> D/E F#m<sup>7</sup> B/F#

walk through that door. 'Cause to-night is the night for

F#m<sup>7</sup> B/F# A 4 F#m<sup>7</sup>

feel-ing all right. We'll be mak-ing love the whole night

G#m<sup>7</sup> C#9(b5) C#9 Dmaj<sup>7</sup> C#m<sup>7</sup> Bm<sup>7</sup> Dmaj<sup>7</sup> C#m<sup>7</sup> Bm<sup>7</sup>

through, so I'm sav-ing all my love, yes I'm sav-ing all my love, yes I'm

Dmaj<sup>7</sup> C<sup>#</sup>m<sup>7</sup> Bm<sup>7</sup> D/E Amaj<sup>7</sup> F<sup>#</sup>m<sup>7</sup> Bm<sup>9</sup> D/E

sav - ing all my love for\_ you.

Amaj<sup>7</sup> F<sup>#</sup>m<sup>7</sup> Bm<sup>9</sup> D/E

No oth - er wo - man\_ is gon - na love you more. 'Cause to -

F<sup>#</sup>m<sup>7</sup> B/F<sup>#</sup> F<sup>#</sup>m<sup>7</sup> B/F<sup>#</sup>

night\_ is the night\_ that I'm feel - - ing all right. We'll be

A F<sup>#</sup>m<sup>7</sup> G<sup>#</sup>m<sup>7</sup> C<sup>#</sup>9(b5) C<sup>#</sup>9

mak - ing love the whole\_ night\_ through; so I'm

Dmaj<sup>7</sup> C#m<sup>7</sup> Bm<sup>7</sup> Dmaj<sup>7</sup> F#m<sup>7</sup>/C# Bm<sup>7</sup>

sav - ing all my love, yes I'm sav - ing all my lov - ing, — yes I'm

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 consists of eighth and quarter notes. The piano accompaniment includes chords and moving lines in both hands. A fermata is placed over the final note of the first vocal phrase.

Dmaj<sup>7</sup> C#m<sup>7</sup> Bm<sup>7</sup> D/E Amaj<sup>7</sup> F#m<sup>7</sup> Bm<sup>9</sup> D/E

sav - ing all my love for you. — For

*mf*

The second system continues the musical score. The vocal line has a long note with a fermata over the word 'you'. The piano accompaniment features a crescendo leading to a mezzo-forte (*mf*) dynamic. The system concludes with a final chord and a fermata.

**rall.**

Amaj<sup>7</sup> F#m<sup>7</sup> Bm<sup>9</sup> D/E A

you. —

The third system is marked **rall.** (rallentando). The vocal line has a long note with a fermata over the word 'you'. The piano accompaniment features a decrescendo leading to a final chord with a fermata. The system ends with a double bar line.

# Someone To Watch Over Me

Music & Lyrics by George Gershwin & Ira Gershwin

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Slow (♩ = 72)

A A<sup>7</sup> D<sup>6</sup> Ddim A/C<sup>#</sup> Cdim E<sup>7</sup>/B A<sup>#</sup>dim

1. There's a some-bo - dy I'm long-ing to see: I hope that he turns out to be  
 2. I'm a lit - tle lamb who's lost in the wood; I know I could al-ways be good

*mp*

Bm F<sup>#7</sup>/C<sup>#</sup> Bm/D D<sup>#</sup>m<sup>7</sup>(b<sup>5</sup>) D/E E<sup>7</sup> 1. A C<sup>#7</sup>aug Dmaj<sup>7</sup> E<sup>7</sup> 2. A A<sup>7</sup> D E<sup>13</sup>

Some-one who'll watch over me.  
 To one who'll watch over me.

A E/G<sup>#</sup> A/G A<sup>9</sup>/C<sup>#</sup> D Ddim D Ddim D Ddim

Al-though he may not be the man some girls think of as

A/C# D#m7(b5) G#7 C#9 F#9 B9 E9

hand-some, To my heart he car-ries the key.

A A7 D6 Ddim A/C# Cdim E7/B A#dim

Won't you tell him please to put on some speed, Fol-low my lead; oh, how I need

To Coda D. al Coda

Bm F#7/C# Bm/D D#m7(b5) D/E E7 A A7 D E13 A E/G# A/G A9/C#

Some-one to watch ov-er me. Al-though he

⊕ CODA rit.

D#m7(b5) D/E E7 A A6

watch ov - er me.

# The Wind Beneath My Wings

Words & Music by Jeff Silbar & Larry Henley

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Flowing (♩ = 126)

Chords: B<sup>b</sup>add<sup>9</sup>, E<sup>b</sup>add<sup>9</sup>, E<sup>b</sup>6

*p*

The piano introduction consists of three measures. The first measure has a B<sup>b</sup>add<sup>9</sup> chord. The second measure has an E<sup>b</sup>add<sup>9</sup> chord. The third measure has an E<sup>b</sup>6 chord. The melody is in the right hand, starting with a quarter note G<sup>4</sup>, followed by eighth notes A<sup>4</sup>, B<sup>4</sup>, C<sup>5</sup>, D<sup>5</sup>, E<sup>5</sup>, F<sup>5</sup>, G<sup>5</sup>. The bass line is in the left hand, starting with a whole note G<sup>2</sup>, followed by a half note G<sup>2</sup> and a half note B<sup>2</sup>.

Chords: B<sup>b</sup>, E<sup>b</sup>/B<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>

1. It must have been cold there in my sha - dow,

(Verses 2 & 3 see block lyric)

Play L.H. rhythm from *♩* only.

The first line of music includes a vocal line and a piano accompaniment. The vocal line starts with a quarter rest, followed by eighth notes G<sup>4</sup>, A<sup>4</sup>, B<sup>4</sup>, C<sup>5</sup>, D<sup>5</sup>, E<sup>5</sup>, F<sup>5</sup>, G<sup>5</sup>. The piano accompaniment has a treble clef with chords B<sup>b</sup>, E<sup>b</sup>/B<sup>b</sup>, B<sup>b</sup>, and E<sup>b</sup>. The bass line is in the left hand, starting with a quarter rest, followed by eighth notes G<sup>2</sup>, A<sup>2</sup>, B<sup>2</sup>, C<sup>3</sup>, D<sup>3</sup>, E<sup>3</sup>, F<sup>3</sup>, G<sup>3</sup>.

Chords: B<sup>b</sup>, E<sup>b</sup>/B<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, Gm

To nev - er have sun - light on your face.

The second line of music includes a vocal line and a piano accompaniment. The vocal line starts with a quarter rest, followed by eighth notes G<sup>4</sup>, A<sup>4</sup>, B<sup>4</sup>, C<sup>5</sup>, D<sup>5</sup>, E<sup>5</sup>, F<sup>5</sup>, G<sup>5</sup>. The piano accompaniment has a treble clef with chords B<sup>b</sup>, E<sup>b</sup>/B<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, and Gm. The bass line is in the left hand, starting with a quarter rest, followed by eighth notes G<sup>2</sup>, A<sup>2</sup>, B<sup>2</sup>, C<sup>3</sup>, D<sup>3</sup>, E<sup>3</sup>, F<sup>3</sup>, G<sup>3</sup>.

Cm Fsus<sup>4</sup> F

You were con - tent — to let me shine.

Cm 1. Fsus<sup>4</sup> F

You al - ways walked — a step be - hind.

2. Fsus<sup>4</sup> F D/F# Gm

to hide the pain. — Did you ev - er know —

F/E<sup>b</sup> E<sup>b</sup> B<sup>b</sup> F/A Gm

— that you're my he - ro, And ev - 'ry - thing I —



F/E<sup>b</sup> E<sup>b</sup> B<sup>b</sup> F/A D D/F<sup>#</sup> Gm

— would like to be? I can fly high-

F/E<sup>b</sup> E<sup>b</sup> B<sup>b</sup> F/A Gm Cm

- - - er than an ea - gle, If you are the wind-

To  $\text{Coda}$

Fsus<sup>4</sup> F B<sup>b</sup>add<sup>9</sup> E<sup>b</sup>add<sup>9</sup> *D: (as 2nd time) al Coda*

— be-neath my wings.

$\text{Coda}$

E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> F/A Gm F/E<sup>b</sup> E<sup>b</sup>

wings. Did I ev-er tell— you you're my—

B<sup>b</sup> F/A Gm F/E<sup>b</sup> E<sup>b</sup> 3

he - ro You're ev - 'ry-thing, ev - 'ry-thing — I wish — I could

B<sup>b</sup> F/A F D/F# Gm F/E<sup>b</sup> E<sup>b</sup>

be. — Oh, and I — I can fly high - - - er than an

B<sup>b</sup> F/A Gm Cm Fsus<sup>4</sup> F

ea - - gle, — If you are the wind — be-neath my

E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> F/A Gm Cm Fsus<sup>4</sup>

wings; — If you are the wind —

F                      B<sup>b</sup>add<sup>9</sup>                      E<sup>b</sup>add<sup>9</sup>

— be-neath my wings.

Ped.                      Ped.

B<sup>b</sup>add<sup>9</sup>                      E<sup>b</sup>add<sup>9</sup>                      rit.                      E<sup>b</sup>6                      B<sup>b</sup>

Thank God for you, - the wind be-neath - my wings.

Ped.                      Ped.                      Ped.

*Verse 2*

So I was the one with all the glory,  
 While you were the one with all the strain;  
 A beautiful face without a name,  
 A beautiful smile to hide the pain.  
 Did you ever know, etc.

*Verse 3*

It might have appeared to go unnoticed,  
 But I've got it all here in my heart.  
 I want you to know I know the truth:  
 I would be nothing without you.  
 Did you ever know, etc.

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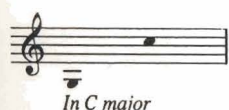
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