

GOOD MORNING BALTIMORE

from Hairspray

Music by MARC SHAIMAN
Lyrics by MARC SHAIMAN and SCOTT WITTMAN

Medium '60s Rock

D
f

A G D/A D D/F#
Oh, oh, oh, Woke up to - day
Oh, oh, oh, Look at my hair. What

mf

G Bm/A A G D
feel - ing the way I al - ways do, Oh, oh, oh,
"do" can com - pare with mine to - day? Oh, oh, oh,

D/F# G#m7b5 E/G# F#7/A#
Hun - gry for some - thing that I can't eat. Then I hear the beat. That
I've got my hair - spray and ra - di - o. I'm read - y to go. The

Bm Gm/Bb Bb7 D/A

rhy - thm of town streets starts call - ing me down. It's like a mes - sage from
 rats on the streets all dance 'round my feet. They seem to say, "Tra - cy, it's

G#m7b5 E/G# D/A A D/A

high a - bove Oh, oh, oh, Pull - ing me out to the
 up to you." So, oh, oh, Don't hold me back, 'cause to -

G Em9 A D/A A7 Dsus2 D

smiles and the streets that I love. Good morn - ing, Bal - ti - more!
 day all my dreams will come true. Good morn - ing, Bal - ti - more!

G(add9) G

Ev - 'ry day's like an o - pen door. Ev - ry night is a
 There's the flash - er who lives next door. There's the bum on his

1
D A G D/A

A 3
Bal - ti - more and me.

sfz

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The first measure has a triplet of eighth notes: F#4, A4, and C#5. The second measure has a half note D5. The piano accompaniment features a treble and bass clef. The right hand has a triplet of eighth notes (F#4, A4, C#5) followed by a series of chords. The left hand has a half note F#3 in the first measure and a half note D4 in the second measure. Dynamics include *sfz* (sforzando) and accents (*v*) over the piano accompaniment.

2
D Bb

me. I know ev - 'ry step. I

mp

Detailed description: This system contains measures 3 through 6. The vocal line continues from the previous system. Measure 3 has a half note D5. Measure 4 has a half rest. Measure 5 has a triplet of eighth notes: Bb4, A4, and G4. Measure 6 has a half note D5. The piano accompaniment continues with chords and a bass line. The right hand has a triplet of eighth notes (Bb4, A4, G4) in measure 5. The left hand has a half note D4 in measure 5 and a half note G3 in measure 6. Dynamics include *mp* (mezzo-piano) and accents (*v*) over the piano accompaniment.

F/A Gm7 Gm/A F/A

know ev - 'ry song. I know there's a place where I be - long. I

Detailed description: This system contains measures 7 through 10. The vocal line continues. Measure 7 has a triplet of eighth notes: F#4, A4, and C#5. Measure 8 has a triplet of eighth notes: Bb4, A4, and G4. Measure 9 has a triplet of eighth notes: Bb4, A4, and G4. Measure 10 has a triplet of eighth notes: F#4, A4, and C#5. The piano accompaniment continues with chords and a bass line. The right hand has a triplet of eighth notes (F#4, A4, C#5) in measure 7 and a triplet of eighth notes (Bb4, A4, G4) in measure 8. The left hand has a half note F#3 in measure 7 and a half note D4 in measure 8. Dynamics include accents (*v*) over the piano accompaniment.

C G/B Am7 G/B

see all those par - ty lights shin - ing a - head. So some - one in - vite me be -

Asus A D

fore I drop dead! So, oh, oh,

D/F# G Bm/A A G

Give me a chance, 'cause when I start to dance I'm a mo - vie star.

D D/F# G#m7b5 E/G#

Oh, oh, oh, Some - thing in - side of me makes me move when

F#7b9/A# Bm Gm/Bb Bb7

I hear the groove. My ma tells me, "No," but my feet tell me, "Go."

D/A G#m7b5 E/G#

It's like a drum - mer in - side my heart.

D/A A D/A G Em7

Oh, oh, oh, Don't make me wait one more mo - ment for my life to

D/A A7sus D/A A7sus Bb7sus

start.

Bb Eb/Bb Bb7 Ebsus2 Eb

I love you, Bal - ti - more! Ev - 'ry day's like an

Ab2 Ab Ebsus Eb

o - pen door. Ev - 'ry night is a fan - ta - sy.

Eb/Bb Bbsus Bb Eb/Bb Bb7

Ev - 'ry sound's like a sym - pho - ny. And I pro - mise,

Ebsus2 Eb Eb7/Db Ab/C

Bal - ti - more, that some day when I take to the floor, the

Abm/Cb Eb/Bb

world's gon - na wake up and see,

Am7b5 Ab/Bb Bb

gon - na wake up and see Bal - ti - more and

Eb Ebsus Eb Bb9 Eb Ebsus Eb

me. Bal - ti - more and me,

Bb Ab(add9) Eb

Bal - ti - more and me!

rit.