



VOCAL SELECTION
FROM THE HIT SHOW

THE MAGIC SHOW

EDGAR LANSBURY JOSEPH BERUH IVAN REITMAN

PRESENT
THE MAGIC SHOW

BOOK BY BOB RANDALL SONGS BY STEPHEN SCHWARTZ MAGIC BY DOUG HENNING

with
DOUG HENNING

DALE SOULES o DAVID OGDEN STIERS
CHERYL BARNES o ANNIE MCGREEVEY o ROBERT LUPONE
SAM SCHACHT o RONALD STAFFORD o LOYD SANNES

and
ANITA MORRIS

Setting by	Costumes by	Lighting by
DAVID CHAPMAN	RANDY BARCELLO	RICHARD NELSON
General Manager	Musical Director	Dance Arrangements by
MARVIN A. KRAUSS	STEPHEN REINHARDT	DAVID SPANGLER
Production Stage Manager	Assistants to Mr. Henning	Assistant to Mr. Dale
HERB VOGLER	BRIAN LUMLEY & GLEN PRIEST	JAY FOX
Associate Producer	Casting by	Audio Design by
NAN PEARLMAN	OTTO & WINDSOR CASTING LTD.	PHIL RAMONE

Direction and Dances by
GROVER DALE

Cover courtesy of Bell Records
Piano/Vocal Arrangements in This Folio
by Jack Perricone

C 59 3

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STEPHEN SCHWARTZ

composer/lyricist

STEPHEN SCHWARTZ is currently represented on Broadway by "Pippin", for which he composed the music and lyrics. He also is well known off-Broadway for "Godspell" for which he did the same. He also won the Drama Desk Award and the Variety Critics Poll for that musical. In addition to overseeing most of the more than a dozen "Godspell" companies now running in the United States and abroad, Mr. Schwartz served as producer of the original cast recording, for which he received two Grammy Awards and a gold record. The album also spawned the hit single "Day By Day." His most recent "Godspell"-related task has been pre-recording the soundtrack for the motion picture version which was produced in New York. His other credits include the title song for the play and movie, "Butterflies Are Free" and, in collaboration with Leonard Bernstein, the English texts for "Mass." Mr. Schwartz and his wife, Carole, live in Connecticut with their son, Scott Lawrence.

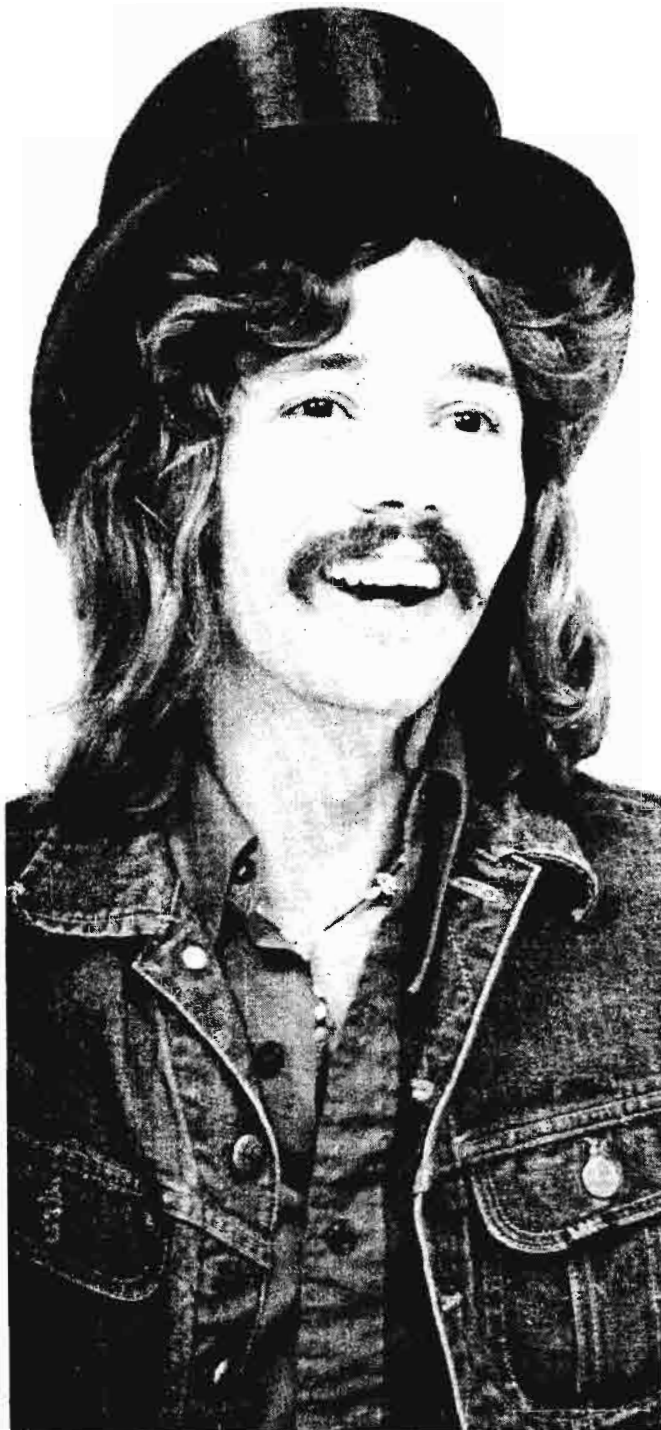
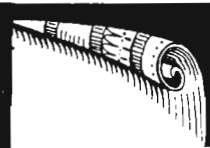


THE STORY

The entire evening takes place in a third rate night club in Passaic, New Jersey called The Top Hat, where a local magician, Feldman, and two singers, Donna and Dina, are hoping to make it to the big time. The dizzy chorines imagine themselves "the rock 'n roll explosion," and the only things the old boy in a top hat can make disappear are the whiskey bottles. A quick substitute, Doug Henning, is called for, and not a mo-

ment too soon. The drunken old magic man and the tacky singers embark on a plot to sabotage the newcomer's act so that a big agent from New York will recognize their talents instead. The romantic involvement appears in the form of Henning's sometimes unwelcome apprentice, Cal, who finds double competition in the prestidigitation and the conjured up glamorous new assistant, Charmin.

DOUG HENNING



DOUG HENNING

DOUG HENNING, in his late 20's, is recognized as one of the world's greatest magicians or, as he prefers to describe it, "artists of illusion." He has been working at magic since he was a small boy in Winnipeg with a mail order "Magic Kit", and graduated to performing all over North America and the West Indies. He has trained under the greatest names in performing magic and is the *only magician ever accepted as a student by the almost legendary Dai Vernon.* The young wizard was enrolled at McMaster University in Hamilton, Ontario on his way to a career as a psychiatrist. His college thesis in hypnosis changed all that when his fascination for the subject lured him to drop out for a year and apply for a grant from the Canada Council of the Arts to study magic in the theatre. No other magician had ever applied. His magic act for the council won him a \$4,000 grant plus travel and living expenses which allowed him to go all over the world learning his craft and some of the greatest tricks ever performed by an illusionist.

A Merlin in denim; he has taken magic to rock festivals, coffee houses, discoteques, university classrooms, children's hospital wards, and now Broadway. Co-producers Edgar Lansbury and Joseph Beruh first saw him performing his show "Spellbound" at the Royal Alexandra Theatre in Toronto and arranged with Ivan Reitman to bring him to New York.

A virtuoso master of human perception; he speaks frankly of his apparent miracles as illusions; and his approach to magic is firmly based on the knowledge of human behavior and understanding he gained studying psychology. "Magic is everywhere," says Henning. "It's in the way we perceive things, the way our eyes travel over events, noting this instead of that, selecting this information and ignoring that." He makes it contemporary, however; relevant to modern audiences, to modern experiences. Nothing shows the breadth of Henning's appeal so clearly as the fact that he was a smash hit before the magic buffs of Hollywood's famous Magic Castle during a 4 week engagement there. He's used his art, as well, to devise special trade shows for Ford, Faberge, Fina Gas and the Footwear Bureau of Canada. *In "The Magic Show" Doug Henning's magic really is!*

the magician



Lion Tamer

From the Broadway Musical "THE MAGIC SHOW"

Words and Music by
STEPHEN SCHWARTZ

Plaintively

Piano introduction in 7/4 time, marked *mp*. The melody is in the right hand, starting with a triplet of eighth notes. The bass line is in the left hand, featuring a steady eighth-note accompaniment.

Dm G C Fmaj7

I'd like to be a li - on tam - er. Se- quins and tights and silk top hats. I
I could-n't be a bal - le - ri - na. I nev - er could stand on my toes.

Vocal line with piano accompaniment. The piano part is marked *mp*. The melody is in the right hand, and the bass line is in the left hand. The lyrics are written below the vocal line.

Dm G Em Fmaj7

know I could be a li - on tam - er, I've al- ways got- ten a - long with cats.
I could-n't be a Span - ish danc - er, I'd look ri - dic - u - lous with a rose. But

Vocal line with piano accompaniment. The piano part is marked *mp*. The melody is in the right hand, and the bass line is in the left hand. The lyrics are written below the vocal line.

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Bbmaj7 Eb Abmaj7 Dm7-5

I'd have a whip_ but nev - er use it, I'd sim - ply hold_ it in my hand.
 ev - 'ry one has_ a spe - cial call - ing, Some-thing that on - ly he can do.

C F C F

I'd like to be_ a li - on tam - er. If I could be_ a li - on tam - er
 I could be such_ a li - on tam - er. If I could be_ a li - on tam - er

C F6 C F6

I would be some - one_ grand.
 I would be spe - cial_ too.

1 C F6 A/E 2 C F#m7 B7#9

Em F#m7 B7 Em Cmaj7 Fmaj7

I could be - gin ___ with ba - by leap - ards, Move on to ti - ger cubs and then

Fmaj7 Eb A Dmaj7

Af - ter I learn ___ to han - dle li - ons, May - be I could ___ work

cresc.

Gmaj7 C Em/B A

up ___ to men. ___

un poco rit.

Dm G C Fmaj7

I nev-er want - ed fan - cy man - sions, But-lers and foot - men liv - er - ied.

mp a tempo

Dm G Em Fmaj7

I nev-er want - ed lots of mon - ey, Mon-ey can't buy what you real - ly need.

Bbmaj7 Eb Abmaj7 Dm7-5

I nev-er prayed for an - y fa - vors, But here I am on knob - by knee.

C F C F

Please let me be a li - on tam - er, If I could be a li - on tam - er,

C F C F Em F Em

Would-n't he have to finally

Dm Gsus G7 C F

no - tice me?

C F C

rit.

Two's Company

From the Broadway Musical "THE MAGIC SHOW"

Words and Music by
STEPHEN SCHWARTZ

Blues ballad

Dina:
G7+

Chord symbols for the first system: Cmaj7, Gm/E, Fmaj7, F#dim

Chord symbols for the second system: C/G, A7, D9, G9, Cmaj9, G7+, Cmaj7, Gm/E

Chord symbols for the third system: Fmaj7, F#dim, C/G, A7, D7, G7

Chord symbols for the fourth system: Bb/C, C7, Fmaj7, F#dim7, Em7(add A), Gm9/C

Lyrics:
Hey, you, _____ with the sor-row-ful gaze, _____
you bet-ter start sing - in' the blues; _____ You're due _____ for
one of those _____ days; _____ You're in for a psy-cho-log-i-cal
bruise. I hate _____ to speak in _____ cli-chés;

Fmaj7 F#dim Em7 A7(b9) Dm7 G7(b9) Cmaj7 Gm/E

Still, what can I say _____ but _____ It's _____ time to trot out that

Fmaj7 Ab7/Gb C/G A7 D7 G7 F Ab/Gb C/G C

well worn phrase: (Here we go) Two's com-pany -ny _ and three is a . . . you know what.

Lively ^GDonna: C Gm/E

I'll bet you a mil-lion li - ra, hon - ey, you're a - bout to hear a

Dina: (2nd time only)

Hey, you, with the

mf

(2nd time)

Fmaj7 F#dim C/G A7 D9 G7 (b9)

“See ya lat-er” if you ev-er heard one. Two’s com - pa - ny and, lit-tle la-dy, you’re the
 sor - row - ful gaze, you bet - ter start sing - in’ the

G/C A7 D7 G7 (add E) C Gm/E

third one. (Wave good-bye...) It’s a fa-mous and un-writ-ten law that, when a man is smit-ten.
 blues. You’re due for

Fmaj7 F#dim C/G A7 D7 G7

How he treats his oth-er friends is ob-scene! Two’s com - pa - ny and sud-den-ly you are a
 one of those days; You’re in for a psy-cho-log - i - cal

C Dm7 Ebm6 C7/E F F#dim7

one girl mob scene. — Ain't it rot-ten feel-ing like a sec-ond fid - dle, a
bruise. — I hate to

Em7 (add A) C9 F F#dim7

third nos - tril, a fourth mus-ket-er? — Ain't it rot-ten feel-ing like a fifth wheel? Well, your
speak in — cli - chés; Still, what can I say

Em7 A7 (b9) Dm7 G7 (b9) C

sixth sense ought to tell — you, dear. — Be - fore the hints get an - y loud - er,
but — It's — time to

Gm/E F Ab/F#

Now's the time to take a pow-der. You're a - bout as wel-come as a skunk at a tea...
 trot out that well - worn phrase: (Here we go —)

Detailed description: This system contains the first three measures of the piece. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second staff is another vocal line. The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs). Chord symbols Gm/E, F, and Ab/F# are placed above the first, second, and third measures respectively. The lyrics are written below the vocal staves.

1 C/G A7 D7 G7 Fmaj7 Ab/F# C

Donna and Dina:
 Two's com-pa-ny, Which makes you noth-in's but a C - R - O - dou-ble U-D.---

Detailed description: This system contains measures 4 through 8. The top staff is a vocal line with a treble clef. The second staff is another vocal line. The bottom two staves are piano accompaniment. Chord symbols C/G, A7, D7, G7, Fmaj7, Ab/F#, and C are placed above the first, second, third, fourth, fifth, sixth, and seventh measures respectively. The lyrics are written below the vocal staves.

2 C/G A7 D7 G7 Fmaj7 F F#dim7

Two's com - pa - ny, which makes you noth - in' but a C - R - O - dou-ble U - D. ---
 Two's com - pa - ny, which makes you noth - in' but a you know what.---

Detailed description: This system contains measures 9 through 12. The top staff is a vocal line with a treble clef. The second staff is another vocal line. The bottom two staves are piano accompaniment. Chord symbols C/G, A7, D7, G7, Fmaj7, and F F#dim7 are placed above the first, second, third, fourth, fifth, and sixth measures respectively. The lyrics are written below the vocal staves.

tacet

C A7 D7 G7+

Two's com - pa - ny. Don'cha know that

You see, Two's com - pa - ny. Don'cha know that

Donna and Dina:

C A7 D7 G7+ C A7 D7

two's com - pa - ny? So you bet - ter part com - pa - ny With us at the

F7 Ab7/Eb Fm/D G7 (b9)

count of one two,

Cmaj9 G7 C G7 C9 (#11)

three.

rit. *ff*

West End Avenue

From the Broadway Musical "THE MAGIC SHOW"

Words and Music by
STEPHEN SCHWARTZ

Moderately (♩ = ♩ throughout)

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes, and the left hand provides a harmonic accompaniment with chords and eighth notes. The tempo is marked 'Moderately' and the time signature is 6/8. The piece begins with a repeat sign and ends with a final cadence.

p Bbmaj7

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics. The piano accompaniment consists of chords and eighth notes. The time signature changes from 6/8 to 7/4 and then to 8/4.

All of your life— you wake up to the
All of your life— you watch the shrinks and

Eb6/Bb Eb6/F Bbmaj7

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics. The piano accompaniment features chords and eighth notes. The time signature changes from 8/4 to 7/4 and then to 9/4.

tax - is and the chimes,
law-yers on pa - rade,

To the bath-room with the roach-es and the
Watch the bro - kers in their wor-sted and the

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Em7 G/A Dmaj7

break-fast with The Times. And you sub-way to school with kids whose folks all
ad men in their suede. While up stairs a so-pra - no tries to sing the

C/D Am7 Dmaj7

live in twen - ty blocks in a high-rise rent - ed car - ton or a
waltz from "La - Bo-hème?" And you watch'em and you lis - ten and you

Gm7 C

co - op brown-stone box With dou - ble
judge and you con-demn. You're not like

F G/C F

locks. them.

f

G/C F

West End

Em

Av - e - nue... Bab - ies in carts_ and poo - dles bark - ing,
Del - is and laun - dro - mats and gay bars,

F Ebmaj7

West End Av - e - nue ...

Ebmaj7 *Dm* *C*

Plan-ning the day_ a-round the park - ing, You tell your-self_ "I will be
 On - ly a block a - way from Za - bars. But you were meant to real - ly

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a 9/4 time signature and an Eb major 7th chord. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The guitar part consists of a simple chord progression: Ebmaj7, Dm, and C.

Bb *Eb*

free." _____
 fly. _____

West End Av - e - nue, _____
 West End Av - e - nue, _____

Detailed description: This system contains the next three measures. The vocal line continues with a 9/4 time signature and a Bb chord, then changes to a 4/4 time signature with an Eb chord. The piano accompaniment maintains the eighth-note pattern. The guitar part has chords Bb and Eb.

Gm7/D *C* *F* *G/C*

_____ you won't get me. _____
 _____ good-bye, good bye. _____

Detailed description: This system contains the final three measures. The vocal line continues with a 9/4 time signature and a Gm7/D chord, then changes to a 3/4 time signature with C, F, and G/C chords. The piano accompaniment features a dynamic marking of 'f' (forte) and includes accents over certain notes. The guitar part has chords Gm7/D, C, F, and G/C.

1 | 2

F G/C F G/C

And then

Detailed description: This system contains the first two measures of the piece. The vocal line is a whole note chord in each measure. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The key signature has two flats, and the time signature is 9/8. The first measure is marked with a first ending bracket, and the second measure is marked with a second ending bracket. The piano part starts with a forte (f) dynamic.

Bbmaj7 Ebmaj7

sud-den - ly... you're out there on your own, But you for -

Detailed description: This system contains the third and fourth measures. The vocal line continues with quarter notes and eighth notes. The piano accompaniment maintains the rhythmic pattern. The key signature remains two flats. The piano part continues with a forte (f) dynamic.

Bbmaj7 Abmaj9

got that free could al - so mean a - lone. And when

Detailed description: This system contains the fifth and sixth measures. The vocal line continues with quarter notes and eighth notes. The piano accompaniment maintains the rhythmic pattern. The key signature remains two flats. The piano part continues with a forte (f) dynamic.

Dbmaj7 Gbmaj7 (addC)

all that free - dom gets too much for you,

Detailed description: This system contains the seventh and eighth measures. The vocal line continues with quarter notes and eighth notes. The piano accompaniment maintains the rhythmic pattern. The key signature remains two flats. The piano part continues with a forte (f) dynamic.

Gm7 C F

What do you do? _____

G/C F

You

Bbmaj7 Eb6/Bb Eb6/F

pack up your boots and blue jeans and your records and your pride, And you

Bbmaj7 Em7 G/A

tell your - self _ you ven - tured and you tell your - self _ you tried. And it's

Dmaj7 C/D Am7

back to the sur - ly door - man and the can - o - pies... you go. And the

Dmaj7 Gm7

bus-es seem to chuck - le and the tow-ers seem to crow:

C F

"We told you so."

F G/C F

West End

Em

Av - e - nue, — Find me a gold - en cage to perch in.

F Ebmaj7

West End Av - e - nue, —

Dm C

O - pen your arms to one more ur - chin Who's crawl - in' back — to ma - ma's

Bb Ebmaj7

den. West End Av - e - nue, —

Em Gm7

subito p

This system contains the first two staves of music. The top staff is a vocal line with a melodic line and lyrics. The bottom staff is a piano accompaniment with a rhythmic pattern. The key signature has one flat (Bb) and the time signature is 3/4. Chords Em and Gm7 are indicated above the vocal staff.

C F(add B)

You win a gain!

f *cresc. poco a poco al fine*

This system contains the second two staves of music. The top staff continues the vocal line with the lyrics "You win a gain!". The bottom staff continues the piano accompaniment. The key signature has one flat (Bb) and the time signature is 3/4. Chords C and F(add B) are indicated above the vocal staff. Dynamics include *f* and *cresc. poco a poco al fine*.

G/C F G/C

This system contains the third two staves of music. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. The key signature has one flat (Bb) and the time signature is 3/4. Chords G/C, F, and G/C are indicated above the vocal staff.

F(add Bb) G/C F(add G)

ff

This system contains the final two staves of music. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. The key signature has one flat (Bb) and the time signature is 3/4. Chords F(add Bb), G/C, and F(add G) are indicated above the vocal staff. Dynamics include *ff*.

Style

From the Broadway Musical "THE MAGIC SHOW"

Words and Music by
STEPHEN SCHWARTZ

Ad lib

Bm C#m7 (-5)

As I was say - ing to my dear old friend, Rex Reed, the oth - er day, To suc -

F#sus F#7 F#dim Fdim Eb7 Bm Bm

ceed you don't want brains or tal - ent, dil - i - gence or guile. No, my sim - ple lit - tle friend, the thing you

Cmaj7 F#m7 3 E sus 3 E

need to make your way Is what us hoi - tiest - toits_ in the up - per - most crust have, The

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Dm/B E7 A
Reggae

one thing you must have is style.

D E A D E

It's a mat-ter of

A Em/C# D E A Em/C#

style, flair, Je ne sais quoi, With - out it you're a bust.
style, flair, Je ne sais quoi, That's what turns the wheel.

D E A Em/C# D

You got-ta come on with that smile, that air, that qu'est-ce que c'est ça. — As I
(Sav-ior faire that qu'est-ce que c'est ça. — As I

E D A Em/C#

told Ja-scha Hei - fitz, In our line of life... it's a must.
 told Con-rad Hil - ton, It gives us that built... in ap - peal.

D E Bm7

They say clothes make the man if they beau - ti-fully a - dorn ya,
 When some smart look - ing gent leads a class - y ma - demoi - selle in,

E F#m D E

From cuff to trou - ser leg to blouse. Now my clothes of course are by De -
 You fig - ure he's a class - y man. Now I've got this Gar - bo, this

Bm7 E E/D A/C# Am/C (2nd time) To Coda ⊕

vore of Cal - i - for - nia, And who does yours? Lev - i Strauss?
 Sa - lo - me, this Hel - en, And who've you got? Rag - ged - y Ann. —

Bm7 Bm7/E A Em/C# D A Em/C#

It's a mat-ter of style, flair, Je ne sais quoi Bra - vu-ra, so to speak.

D E A Em/C# D

You got-ta come on with that smile, that air, that qu'est-ce que c'est ca... As I

E D E A Em/C#

told Kar-en Horn - ey, The day I was born - I was chic.
Chorus: A - lou-et - te, gentil A-lou-et - te,

D E A Em/C#

A - lou-et - te je te plu-mer-ai A - lou-et - te, gen-til A-lou-et - te.

D E A Em/C# D

A - lou-et - te) Je - te - plu-mer - ai ! I don't

F Am/E

mean to un - der - cut_ you, You're a cute_ kid, son - ny, but_ you_

D#dim E7 Am

Have - n't a chance_ of suc - cess. Still, as I

F Am/E

prom - ised Jo - anne Wood - ward, I'll put in a good word. No, don't

D# dim7 Bm/E E sus

thank me, I know. Quelle lar - gesse! You can see I got

*D. S. %
al Coda*

⊕ Coda E sus A Em/C# D

you don't have the style, — flair, Je ne sais quoi. —

A Em/C# D E A Em/C#

What more can I say? I got that smile, that air, that

D E

qu'est-ce que c'est ça — And as I told Car - lo Pon - ti, It's

D E A Em/C# D E

who's got the gen-til plu-mer - ai, gen-til plu-mer -

A Em/C# D E A Em/C#

ai, gen-til plu-mer - ai.

D B/D# Bm/E rit. Dm/F A

Face it, kid, you're out of your league.

rit. gliss.





Solid Silver Platform Shoes

From the Broadway Musical "THE MAGIC SHOW"

Words and Music by
STEPHEN SCHWARTZ

Fifties rock ballad

mf

The piano introduction consists of a series of chords in the right hand and a simple bass line in the left hand. The chords are: F major, D7, G7, Bbm6, and C7. The tempo is marked as a 'Fifties rock ballad'.

Dina:

F D7 G7 Bbm6 C7

I'm a su-per-star from top to bot - tom

The first vocal line is written in treble clef with a key signature of one flat and a time signature of 6/8. It features a melody with eighth and quarter notes. The piano accompaniment continues with the same chord progression as the introduction.

F D7 G7 Bbm C7

As an - y id - i - ot can see. *Donna:* Doo doo

The second vocal line continues the melody. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

F D7 G7 Bbm6 C7

Dina: If you want cre - den - tials, Man, I got 'em. wah.

The third vocal line concludes the phrase. The piano accompaniment remains consistent with the previous sections.

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Bbm6 E C9

Donna: And that goes dou - ble _____ for me. _____ *Dina and Donna:* An - y -

Fm Bb7 Eb maj7 Ab maj7

where we've ev - er went _____ We've heard a - dor - ing fans... scream, _____ Since we've

Fm/D Fm6/C rit. Bdim7 Lively C

come to rep-re - sent _____ The A - mer - i - can dream.

stacc. sim.

C7 aug

Donna: Cam-'ras flash —

Dina: Fm Bbm6/F G7/D

Cam-e-ras flash, peo - ple cheer — Ev - er - y time I —
 Sold out — con-certs in — the park, — Cov-er of Time and Af -

Donna:

— - certs peo - ple cheer — Ev - er - y time — I —
 in the park, — Cov-er of Time — and Af -

Dbm6 C7 aug C7 Fm Gb/Fb

— ap - pear. — What've I got that makes me news. A
 - ter Dark — I got more fame than I can use — With my

— ap-pear. What've I got fame that makes me news? — Just a
 - ter Dark, I've got more fame than I can use — With my

Chords: C_b, E_b, F_m, C aug

sol-id gold rec-ord and sol-id sil-ver plat-form shoes.
 sol-id gold rec-ord and sol-id sil-ver plat-form shoes.

sol-id gold rec-ord and sol-id sil-ver plat-form shoes.
 sol-id gold rec-ord and sol-id sil-ver plat-form shoes.

Sold out con -

Chords: A_b, C7

I don't care _____ if they rip the street up

I don't care _____ if they rip the street up

8va-7 gliss.

sfp *cresc.* *f*

Chords: F7, B_b7

Or if they're too heav-y to lift__ my feet__ up, Long as I can say each time__

Or if they're too heav-y to lift__ my feet__ up, Long as I can say each time__

G7 C7 aug C C7 aug

I start out: "Bette Mid-ler, eat your heart out!!"

I start out:

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "I start out: 'Bette Mid-ler, eat your heart out!!'". The middle staff is another vocal line with lyrics: "I start out:". The bottom staff is a piano accompaniment with treble and bass clefs. Chord symbols G7, C7 aug, C, and C7 aug are placed above the vocal lines. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Fm Bbm6/F

I did-n't make it o - ver - night _

Now, I did-n't make _ it o - ver - night _ I had to strug -

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "I did-n't make it o - ver - night _". The middle staff is another vocal line with lyrics: "Now, I did-n't make _ it o - ver - night _ I had to strug -". The bottom staff is a piano accompaniment with treble and bass clefs. Chord symbols Fm and Bbm6/F are placed above the vocal lines. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

G7/D Dbm6 C7 aug C7 Fm

I had to strug - gle, had _ to fight. _ I'm al-most nine - teen, I've paid _

- gle, _ had _ to fight. I'm al - most nine - teen, I've paid my dues _

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "I had to strug - gle, had _ to fight. _ I'm al-most nine - teen, I've paid _". The middle staff is another vocal line with lyrics: "- gle, _ had _ to fight. I'm al - most nine - teen, I've paid my dues _". The bottom staff is a piano accompaniment with treble and bass clefs. Chord symbols G7/D, Dbm6, C7 aug, C7, and Fm are placed above the vocal lines. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

C#7 F#m Bm6/F#

And when I die young, like all rock greats, I'll go

And when I die young, like all rock greats, I'll go truck-in'on through

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'And when I die young, like all rock greats, I'll go'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Chord changes are indicated above the staff: C#7, F#m, and Bm6/F#.

G#7/D# Dm6 C#7 aug C#7 F#m

truck-in' on through the pearl - y gates. All of my sins they'll

the pearl - y gates. All of my sins they'll ex - cuse

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are 'truck-in' on through the pearl - y gates. All of my sins they'll' and 'the pearl - y gates. All of my sins they'll ex - cuse'. The piano accompaniment continues with the same eighth-note pattern. Chord changes are indicated above the staff: G#7/D#, Dm6, C#7 aug, C#7, and F#m.

G/F C

ex - cuse 'Cause how could old Saint Pete re - fuse a doll ad - mit -

Be - cause how could old Saint Pete re - fuse a doll ad - mit -

The third system concludes the vocal line and piano accompaniment. The vocal line lyrics are 'ex - cuse 'Cause how could old Saint Pete re - fuse a doll ad - mit -' and 'Be - cause how could old Saint Pete re - fuse a doll ad - mit -'. The piano accompaniment continues with the same eighth-note pattern. Chord changes are indicated above the staff: G/F and C.

E/B A dim7

- tance When he sees her su - per sol - id Two foot flat _

- tance When he sees her su - per sol - id Two foot flat _

Detailed description: This system contains the first two systems of a musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The first system is marked with 'E/B' and 'A dim7'. The lyrics are '- tance When he sees her su - per sol - id Two foot flat _'. The piano accompaniment includes chords and arpeggiated patterns.

G#m7 C#7(-5) F#m

sil-ver plat - form shoes.

sil-ver plat - form shoes.

Detailed description: This system contains the second and third systems of the musical score. It features two vocal staves and a piano accompaniment. The key signature remains three sharps. The second system is marked with 'G#m7', 'C#7(-5)', and 'F#m'. The lyrics are 'sil-ver plat - form shoes.'. The piano accompaniment continues with complex chordal textures and arpeggios.

Detailed description: This system contains the third and fourth systems of the musical score. It features two vocal staves and a piano accompaniment. The key signature remains three sharps. The piano accompaniment features dense chordal textures and arpeggiated patterns, with some notes marked with accents (^).

Charmin's Lament

From the Broadway Musical "THE MAGIC SHOW"

Words and Music by
STEPHEN SCHWARTZ

Ad lib tempo

p dolce Am Gm7 F C

I'm a ver - y sen - si - tive per - son That some - one's put a curse on, Which

p dolce

G C

makes me re - gret my ob - vi - ous fem - i - nin - i - ty. 'Cause, when -

8w

Em Em7/D F Am/E

ev - er some Faust or lat - ter - day Mer - lin Con - jures a babe up or sum - mons a girl in For a

Em F Am/E Dm7 rit. G7 Moderate country rock C F/G

bash in the Bronx or an or - gy in Ber - lin, It al - ways seems to be me!

rit. mf

C F/G C F/G C *mf* C F/G

Ev-ry - time my day's been tax -
 take a half an hour -
 day I put a hitch -
 cause I'm a beau -

C F C F/G C C+

- ing And I'm fi-nal-ly re-lax-ing o-ver a
 - in To try and grab a show-er, I'm tel-e-
 - ty. Cre-at-ing in my kitch-en whipping up a
 Is it my civ-ic du-ty to help test

D9 G D G Am

book or bar-be-cue, I'll be whisked off by a war-
 port-ed through the blue By some ma-gi who'll un-dress-
 nif-ty ra-gout, I'll ap-pear be-fore a gen-
 ev-'ry ta-boo? Giv-ing out all that sat-is-fac-

4th time
to Coda ⊕

D7 C C/Bb F/A Ab+ C/G

- lock And hear his bed-room door lock. It's a night-mare.
- me And start shout-ing "O - pen ses - 'me." It's a night-mare.
- ie Who wants me to roast his ween - ie. It's a night-mare,
- tion could put a girl in trac - tion. Now this

1 F Em D7 G7

Be-ing a dream come true. _____ If I

2 F C 37 F

be-ing a dream come true. _____ So take

F C G/B Am Em

pit - y _____ And lis-ten when I say: _____ If you ev-er see a dream

Fmaj7 D7 G C/D G

walk - ing, Please, walk the oth - er way. And an - y

3 F G C F G G#aug

It's such a night - mare, be - ing ev - 'ry - bod - y's

F D7 G7 C

dream... come true.

Faster Am Em/G F G C F E7

Ev-'ry sec-ond-rate Sven-ga-li seems to think it's jol-ly To e-voke me at his

Am Am Am/G F G C

whim. And each *non com-pos men-tis* sor - cer-er's ap-pren-tice

Am6/F# B7/D# E7 Am F

As-sumes that I ex - ist for him. I've been sped from my bed by a

G C F B7 E7

wiz - ard named Fred to be spread - ea-gled un - der a ce - dar. I've been

Tempo I

Am G#aug C/G rit. D7/F# F

shocked and un-frocked at a Wal-pur - gis - nacht. Tell me, Where is Glo - ri - a Stei -

Am/E D7 G7 *D. S. al Coda*

- nem when you need her? Just be -

D. S. al Coda

⊕ *Coda* Broader

C/G A7 D *rit.* F7 C

nut wants to cut me in two. Oh, it's a night-mare!

rit. *f*

F G C F G G#aug F

It's such a night - mare, Be - ing ev - 'ry - bod - y's dream

D7 G D7 G7 C

come true!

A

Before Your Very Eyes

From the Broadway Musical "THE MAGIC SHOW"

Words and Music by
STEPHEN SCHWARTZ

Moderate rock

The piano introduction is in 4/4 time, marked 'Moderate rock' and 'mf'. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note bass line. The key signature is one sharp (F#).

D Em C G

Ba-by, ba-by, look a-round you Right be - fore your ver - y eyes.
Ba-by, ba-by, what do you see Right be - fore your ver - y eyes?

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano accompaniment includes a steady eighth-note bass line and chords in the right hand. The key signature is one sharp (F#).

D Am7 Em G Bm

Ba-by, ba-by, love has found you Right be - fore your ver - y eyes.
Pret-ty ba-by, are you look-ing at me Right be - fore your ver - y eyes?

The second line of the song continues the vocal melody and piano accompaniment. The piano accompaniment includes a steady eighth-note bass line and chords in the right hand. The key signature is one sharp (F#).

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C D Bm

Ba - by, ba - by, is - n't it true... It caught you by sur - prise?_
 Ba - by, ba - by, my love's gon - na be... cas - cad - ing from the skies..

Em A D/A A D G/D D C/G G C/G

But you can't ig - nore... What's right... be - fore your ver - y eyes...
 Watch it pour... Right... be - fore your ver - y eyes...

1 2

G G A/G Cm6/G C/G G

G A/G Cm6/G C/G G C/G

Babe, I'll take you to

G C/G G C/G G C/G G C/G

heav-en and be-yond With a wave of my ev-er-lov-in' wand. Babe, I'll an-swer your

G Am/G Cm/Eb

wish-es and com-mands With a snap of my fin - gers And a clap_ of my

D (Clap) (Clap) Bm E F#m D

hands. Ba-by, ba-by, look a-round you

A E Bm7 F#m

Right be - fore your ver - y eyes. Ba-by, watch your wish-es come true

This system contains the first two lines of the musical score. The vocal line is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment is on two staves (treble and bass clefs) with the same key signature. The lyrics are: "Right be - fore your ver - y eyes. Ba-by, watch your wish-es come true". Chord symbols A, E, Bm7, and F#m are placed above the vocal line.

A C#m D E

Right be - fore your ver - y eyes. Ba-by, ba-by, what can I do_ to

This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics: "Right be - fore your ver - y eyes. Ba-by, ba-by, what can I do_ to". Chord symbols A, C#m, D, and E are placed above the vocal line.

C#m F#m B E/B B E A/E E

make you re - al-ize_ There's love_ in store_ Right_ be-fore your ver -

This system contains the fifth and sixth lines of the musical score. The vocal line continues with the lyrics: "make you re - al-ize_ There's love_ in store_ Right_ be-fore your ver -". Chord symbols C#m, F#m, B, E/B, B, E, A/E, and E are placed above the vocal line.

D/A A D/A A D/A A D/A A

- y eyes.

This system contains the seventh and eighth lines of the musical score. The vocal line concludes with the lyrics: "- y eyes.". Chord symbols D/A, A, D/A, A, D/A, A, D/A, and A are placed above the vocal line.

Up To His Old Tricks

From the Broadway Musical "THE MAGIC SHOW"

Words and Music by
STEPHEN SCHWARTZ

Bright

Piano introduction in D major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *f* is present.

Continuation of the piano introduction, featuring a change in the bass line and a dynamic marking of *mf*.

D D7/G G/B D A/C#

Hey, can't you just feel the strange ex-cite-ment,
You go spend an eve-ning at the mov-ies

Musical notation for the first line of the song, including vocal line and piano accompaniment.

Bm Em Em/A F#m Em

The qui-et e-mo-tion that we share?
And smile at the shad-ows on the screen.

Musical notation for the second line of the song, including vocal line and piano accompaniment.

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D D7/G G/B Gm/Bb

There's some - thing like ting - ling in the dark - ness,
 You turn on a ra - di - o or rec - ord,

A F#m7 (add B)

There's some - thing e - lec - tric in the air. 'Cause there's
 And dance to a voice you've nev - er seen. But they

Gmaj7 F#m7 Gmaj7 A

one thing I know turns a man of six - ty
 don't make you gasp like a sil - ly school-boy Or gig - gle like a bunch

Em7/G F#m Em7 (add A) D A/C#

— of six — Watch - ing like Dun - nin - ger, Hou -
 — of hicks... Not like Dun - nin - ger, Hou -

Em Em7

di - ni, or Doug, the mag - ic man,
di - ni, or Doug, the mag - ic man,

G/A D D7/G G

Up to his_ old tricks.
Up to his_ old

2 Slower Fmaj7 Cmaj9 Fmaj7 Cmaj9

tricks.

Slower
L.H.

Fmaj7 (Clap Clap) Cmaj9₃ Fmaj7 Cmaj9

Pop up the dust - y flow - ers. — Chorus: (Hoo-ray! Hoo-ray!)

Fmaj7 3 Cmaj9 Fmaj7 Cmaj9 Dm7

Break out the bowl of gold-fish and the scarves. — (Ooh! Ahh!) Saw the

Am/C Bbmaj7 Ebmaj7 Abmaj7 Dbmaj7 (b5) rit. G/A

beau - ti-ful la - dy in half — a - gain. —

Tempo I

D

mf

rit.

It may

R.H.

rit.

Col 8
Broader

Gmaj7 F#m7 Gmaj7 A

not be the world's most es - teemed pro - fes - sion, But it sure ——— beats law — or pol

f

Em7/G F#m Em7 (add A) D A/C#

- i - tics. — So here's to Dun - nin - ger, Hou -

Bm Em7

di - ni _____ and Doug, the mag - ic man, _____

G/A accel.

Up to his... old _____

accel.

Tempo I

D D7/G G D

tricks.

f

D7/G G/B Em/B C D (add E)

cresc. ff

8 bassa

Sweet, Sweet, Sweet

From the Broadway Musical "THE MAGIC SHOW"

Words and Music by
STEPHEN SCHWARTZ

Slowly

mp

The piano introduction is in 4/4 time, key of D major. It features a melody in the right hand with a 'mp' dynamic marking and a bass line in the left hand.

A Bm7/A

When they got you feel - in' that life _____ Is for the pro -

The first system shows the vocal line and piano accompaniment for the first line of lyrics. The piano part includes a treble and bass clef with chords and a bass line.

Amaj7 Gmaj F/G A

ver - bi - al birds, — And they're sound - ing your de - feat, Just re - mem -

The second system shows the vocal line and piano accompaniment for the second line of lyrics. The piano part includes a treble and bass clef with chords and a bass line.

Bm7/A Amaj7 F#m7 poco rit.

- ber what the wise — man said, — Re-call — those three lit - tle words, And

The third system shows the vocal line and piano accompaniment for the third line of lyrics. The piano part includes a treble and bass clef with chords and a bass line. The tempo marking 'poco rit.' is present at the end of the system.

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say them with me now: "Re - venge is

Bm7 Dm6/B Bm7 E

Moderately slow rock

sweet."

Am

When the vil-lians and the bad guys, Got you wish-in' you were
Bi - ble Got-ta turn the oth - er

Am

dead, cheek. Got you sigh-in' with the sad guys, Got you cry - in' in your
While you're do - in' it they're lia - ble To give your nose a

Dm7

bed. tweak. When they got you feel-in' blue, boy, Hoo, boy,
Let 'em keep it up and, jun - ior, Soon you're

C7/D Am

Just see that red, And you'll sud-den - ly dance to a brand new beat, -
Up that creek, Where there ain't no book could ev - er com - pete with -

8 bassa

Dm7 Am

Sweet, sweet, sweet — re - venge, —
Sweet, sweet, sweet — re - venge, —

1

Dm7 Am

Sweet, sweet, sweet — re - venge. — Now, it's writ-ten in the

2 Dm7

Sweet, sweet sweet re -

Am Dm7

venge... Don't it seem a lit-tle fool-ish to let a guy stick in the

Am Dm7 Bb7

knife When there's noth-ing like a good old ven-det-ta to put back some joy in your

E \flat G Am

life? For-get a-bout your crumb cake, For-get a-bout your

The first system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one flat (E-flat major). The vocal line begins with a whole note E-flat, followed by a quarter rest, then a quarter note G, and continues with eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chords Eb, G, and Am are indicated above the staff.

fudge. Sa-ra Lee 'll seem a dumb cake, Bet-ty Crock-er is a

The second system continues the musical score. The vocal line starts with a quarter note G, followed by a quarter rest, then a quarter note B-flat, and continues with eighth notes. The piano accompaniment continues with chords and a bass line. The lyrics are "fudge. Sa-ra Lee 'll seem a dumb cake, Bet-ty Crock-er is a".

drudge. Need no pud-ding on the men - u When you

Dm7

The third system continues the musical score. The vocal line starts with a quarter note G, followed by a quarter rest, then a quarter note B-flat, and continues with eighth notes. The piano accompaniment continues with chords and a bass line. The lyrics are "drudge. Need no pud-ding on the men - u When you". A chord change to Dm7 is indicated above the staff.

C7/D Am

hold a grudge; 'Cause you'll nev-er eat_ such a tast - y treat_ As

The fourth system continues the musical score. The vocal line starts with a quarter note G, followed by a quarter rest, then a quarter note B-flat, and continues with eighth notes. The piano accompaniment continues with chords and a bass line. The lyrics are "hold a grudge; 'Cause you'll nev-er eat_ such a tast - y treat_ As". Chords C7/D and Am are indicated above the staff.

Dm7 Am Dm7

sweet, sweet, sweet... re - venge. Sweet, sweet sweet...

re -

Chorus: (You ain't nev-er e - ven dis-cussed des-serts 'til you've hand-ed some-bod-y his just des-serts.)

Am Broader Am

venge. And they got... you feel -
(When they ruin your dis - po - si - tion)

- in' ill, And he'll of - fer you a pill.
 (You can run to a phy - si - cian) (But you're nev - er gon - na

Dm Faster C7/D
 Feel good, hon - ey, Real good, Not un - til You can
 feel good) (Real good,)

8 bassa

Am Bb9 (add Eb) Fm6/D E7+
 stand right up on your own two ti - ny feet And get sweet, sweet,

Am
 sweet re - venge!

ff