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# All I ask of you

Andrew Lloyd Webber

Andante

RAOUL

L'om - bra del pas - sa - to ve -  
No more talk of dark - ness, for -

drai vo - la - re via sa - prò fer - ma - re il tem - po por - tar - ti nel mio mon - do.  
get these wide-eyed fears; I'm here, noth - ing can harm you, my words will warm and calm you.

Sem - pre più tu tre - mi ma il so - le sor - ge - rà sa - prai che ti pro - teg - go, ti  
Let me be your free - dom, let day - light dry your tears; I'm here with you, be - side you, to

CHRISTINE

sal - vo, ti di - fen - do. Se tu sem - pre giu - re - rai d'a - mar - mi co - me il ven - to del - la  
guard you and to guide you. All I ask is ev - ery wak - ing mo - ment, turn my head with talk of

15

li - ber - tà. Tu pro - met - ti che non è un mi - rag - gio  
 sum - mer - time. Say you need me with you now and al - ways;

18

*rit.*  
 E per me ci sei sol - tan - to tu, nien - t'al - tro chie - do  
 Pro-mise me that all tou say is true, that's all I ask of

21

*a tempo*  
**RAOUL**  
 Non a - ver pa - u - ra sem - pre in me vi - vrai lo sai, so - no al tuo fian - co con -  
 più. Let me be your shel - ter, let me be your light; you're safe, no one will find you, your  
 you.

24

**CHRISTINE**  
 fi - da in me sol - tan - to. Io in te con - fi - do pro - teg - ger - mi po - trai lo  
 fears are far be - hind you, All I want is free - dom, a world with no more night; and

27

RAOUL

so, vuoi li - be - rar - mi, di - fen - der - mi, sal - var - mi. Se se - gui il cuo - re vo - le -  
 you, al - ways be - side me, to hold me and to hide me. Then say you'll share with me one

30

rai per sem - pre ol - tre il cie - lo che co - no - sci già, ca - de piog - gia so - pra il  
 love, one life-time; let me lead you from your so - li - tude. Say you need me with you,

34

tuo de - ser - to la mia piog - gia vo - glio che sia tu. Chri - stine, nien - t'al - tro chie - do a  
 here be - side you, an - y where you go, let me go too, Christ - ine, that's all I ask of

*rit.* *molto rit.*

*a tempo*  
CHRISTINE

Dim - mi che tu m'a - me - rai per sem - pre dim - mi que - sto ed io con te sa - rò.  
 te. All I ask for is one love, one life-time; say the word and I will fol - low you,  
 you.

42 **CHRISTINE e RAOUL** *8va bassa* ..... *rit.*  
**CHRISTINE** **RAOUL**

Splen - de\_un so - le\_in me che non tra - mon - ta Se tu m'a - mi <sup>io</sup> sem - pre  
 Share each day with me, each night, each morn - ing Say you love me! You know I

45 **CHRISTINE e RAOUL** *molto rit.* *a tempo*

*più.* *do.* T'a - mo nien - t'al - tro chie - do *più.*  
 Love me, that's all I ask of you.

49

53 **CHRISTINE e RAOUL** *largo* *molto rit.*

Dol - ce cor, la gio - ia\_in me sei tu t'a - mo, nien - t'al - tro chie - do *più.*  
 An - y - where you go, let me go too; love me, that's all I ask of you.

# Angel of music

Andrew Lloyd Webber

Andante

*p* *Meg*

Where in the world have you been hid - ing? Real - ly, you were per - fect.  
Do - ve sei sta - ta fi - no\_ad o - ra, ti chia - me - rò di - va.

5

I on - ly wish I knew your se - cret; who is this new tu - tor?  
L'ar - te del can - to tu co - no - sci chi t'in - se - gnò tut - to?

11 *Christine*  
*mp*

Fa - ther once spoke of an an - gel, I used to dream he'd ap -  
Que - sto mio pa - dre mi ha det - to, l'an - ge - lo\_un dì m'ap - pa -

16

pear. Now as I sing I can sense him and I know he's here.  
rì, l'an - ge - lo vie - ne\_a can - ta - re\_a me, io lo sen - to: è qui.

21 *mf*

Here in this room he calls me soft-ly, some-where in-side hid-ing. Somehow I know he's al-ways with me;  
 Ec-co che lui mi chia-ma in so-gno, a-pre le sue a-li, co-me non so lui pu-ò in-can-tar-mi

*mf*

27 *Meg*

he, the unseen genius. I watcheð your face from the shadows distant through all the ap-ause.  
 s'a-gi-ta nel-l'a-ria. Chri-stine se par-li di\_e-nig-mi pa-ce tu non a-vrai pi-ù

*Meg*

33

I hear your voice in the dark-ness, yet the words aren't yours.  
 que-sto tuo an-ge-lo\_è un so-gno ci sei so-lo tu.

37 *f* *Christine*

An-gel of mu-sic, guide and guar-dian, grant to me your glo-ry!  
 An-ge-lo gui-da la mia vo-ce fam-mi la tua Who is this an-gel, this glo-ria  
 Chi\_è que-st'an-ge-lo?

*Christine* *Meg*

*f*

Christine

41 *p*  
 an - gel of mu - sic, hide no long - er, se - cret and strange an - gel. He's  
 An - ge - lo do - na le tue no - te, an - ge - lo che vie - ni. In -

Christine

45 *Meg* *Christine* *Meg* *Christine* *Meg*  
 with me ev - en now, all a - round me, it fright - ens me.  
 Your hands are cold; your face, Chris - tine, it's white; don't be frightened!  
 sie - me\_anoi è qui Sei fred - da sai Sei pal - li - da, co - s'hai? Lui vuo - le me  
 Non te - me - re.

*f* Phantom

50 *f*  
 In - so - lent boy, this slave of fash - ion, bask - ing in your glo - ry, Ig - nor - ant fool, this  
 Quel - l'in - so - len - te da - me - ri - no bra - ma la tua glo - ria Scioc - co vi - veur a -

*mf* Christine

55 *mf*  
 brave young suit - or, shar - ing in my tri - umph. An - gel, I hear you! Speak, I lis - ten. Stay by my side,  
 du - la - to - re gua - sta la mia ar - te. An - ge - lo sei con me, ti sen - to Sem - pre con me



61

guide me! An-gel, my soul was weak; for - give me! En-ter at last, mas-ter!  
 re - sta An-che se sta - vo per smar - rir - mi o - ra sei qui, pa - dre.

66 *Phantom*

Flat - ter - ing child, you shall know me, see why in sha-dow I hide. Look at your face in the  
 Chri-stine tu non mi co - no - sci vi - vo nel-l'o - scu - ri - tà, Guar-da tu den-tro lo

71 *f Christine*

mir - ror! I am there in - side. An-gel of mu - sic, guide and guar-dian,  
 spec-chio e io so - no là. An-ge-lo tu sei vi - ta, ar - te,

76

grant to me your glo-ry! An-gel of mu - sic, hide no lon-ger! Come to me, strange an - gel!  
 so - no nel mio can-to Mo-stra-ti\_a me, fa' che ti ve-da Spe-ra nel tuo\_in - can-to.

# Do you hear the people sing?

Claude-Michel Schönberg

*Alla marcia, grandioso*

*ENJOLRAS:*

Do you hear the peo-ple sing, sing-ing the song of an-gry men? It is the

*Fa [M] (senza 3a)*  
*mp*

This system contains the first four measures of the piece. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Trills are indicated above the final notes of the vocal line.

mu - sic of a peo - ple who will not be slaves a-gain! When the beat-ing of your heart e-choes the

This system contains measures 5 through 7. The vocal line continues with a melodic phrase that includes a sharp sign. The piano accompaniment maintains its rhythmic pattern. Trills are indicated above the final notes of the vocal line.

beat-ing of the drums, there is a life a-bout to start when to-mor - row comes. Will you

*COMBEFERRE:*

This system contains measures 8 through 10. The vocal line continues with a melodic phrase. The piano accompaniment maintains its rhythmic pattern. Trills are indicated above the final notes of the vocal line.

join in our cru-sade? Who will be strong and stand with me? Be - yond the bar - ri-cade is there a

This system contains measures 11 through 13. The vocal line continues with a melodic phrase. The piano accompaniment maintains its rhythmic pattern. Trills are indicated above the final notes of the vocal line.

COURFEYRAC:

CHORUS:

14 world you long to see? Then join in the fight that will give you the right to be free! Do you

17 hear the peo - ple sing, sing - ing the song of an - gry men? It is the mu - sic of a peo - ple who will

20 not be slaves a - gain! When the beat - ing of your heart e - choes the beat - ing of the drums, there is a

FEUILLY:

23 life a - bout to start when to - mor - row comes! Will you give all you can give so that our

COURFEYRAC:

26  
ban-ner may ad-vance? some will fall and some will live. Will you stand up and take your chance? The

29 **CHORUS:**  
blood of the mar-tyrs will wa-ter the mea-dows of France! Do you hear the peo-ple sing, sing-ing the

32  
song of an - gry men? It is the mu - sic of a peo - ple who will not be slaves a-gain! When the

35  
beat-ing of your heart e-choes the beating of the drums, there is a life a-bout to start when to-mor-row comes!

# Get me to the church in time

Frederick Loewe

*Allegro brillante*

I'm get - ting

*mf*

This system contains the first five measures of the piece. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The piano part has a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The vocal line begins with a rest for five measures, followed by the lyrics 'I'm get - ting'.

6 mar-ried in the morn - ing \_\_\_\_\_ Ding! dong! the bells are gon-na chime. \_\_\_\_\_

This system contains measures 6 through 11. The piano accompaniment continues with its rhythmic pattern. The vocal line has a rest for six measures, then sings 'mar-ried in the morn - ing' followed by a long line, then 'Ding! dong! the bells are gon-na chime.' followed by another long line.

12 Pull out the stop-per; Let's have a whop-per; But

This system contains measures 12 through 16. The piano accompaniment continues. The vocal line has a rest for twelve measures, then sings 'Pull out the stop-per; Let's have a whop-per; But'.

17 Get Me To The Church On Time. \_\_\_\_\_ I got - ta

This system contains measures 17 through 21. The piano accompaniment continues. The vocal line has a rest for seventeen measures, then sings 'Get Me To The Church On Time.' followed by a long line, then 'I got - ta'.

22

be there in the morn - ing \_\_\_\_\_ Spruced up and look - ing in my

27

prime. \_\_\_\_\_ Girls, come and kiss me; Show how you'll

32

miss me, But Get Me To The Church On Time! \_\_\_\_\_ If I am

37

danc - ing, \_\_\_\_\_ Roll up the floor! \_\_\_\_\_ If I am Whist - ling,

42

whewt me out the door! \_\_\_\_\_ For I'm get - ting mar - ried in the

47

morn - ing \_\_\_\_\_ Ding! dong! the bells are gon - na chime. \_\_\_\_\_

52

Kick up a rum - pus, But don't lose the

56

com - pass; And get me to the church. Get me to the church. For

61

Pete's sake, Get Me To The Church On Time!

66

1. 2.

# Don't cry for me Argentina

Andrew Lloyd Webber

Andante

*mp*

It won't be ea - sy, you'll think it strange when I

5

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

8

all that I've done: You won't be - lieve me All you will see is a

12

girl you once knew Al - though she's dressed up to the nines at



15

six - es and sev - ens with you. I had to let it hap - pen, I had to

19

change; Could - n't stay all my life down at heel: Look - ing

22

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

26

Run - ning a - round try - ing ev - r'y - thing new, but no - thing im - pressed me at all, I

30

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

34

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

37

ist - ence, I kept my pro - mise, Don't keep your dis - tance.

40

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

44

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

47

dis - tance.

51

I kept my

54

pro - mise, Don't keep your dis - tance.

# Somewhere

Leonard Bernstein

Lentamente

There's a place for us, Some-where a

*p* *pp* *p*

Detailed description: This system contains the first four measures of the piece. The vocal line begins with a whole rest in the first measure, followed by the lyrics 'There's a place for us, Some-where a'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include piano (*p*), pianissimo (*pp*), and piano (*p*).

6 place for us. Peace and quiet — and op - en air wait for us some - where. —

Detailed description: This system contains measures 5 through 10. The vocal line continues with 'place for us. Peace and quiet — and op - en air wait for us some - where. —'. The piano accompaniment includes a triplet of eighth notes in the vocal line and piano accompaniment. Dynamics are piano (*p*).

11 There's a time for us, Some-day a time for us. Time to-gether with

*p*

Detailed description: This system contains measures 11 through 15. The vocal line continues with 'There's a time for us, Some-day a time for us. Time to-gether with'. The piano accompaniment features a steady eighth-note bass line. Dynamics include piano (*p*).

16 time to spare, Time to learn, time to care. Some-day, — some-where —

*mf*

Detailed description: This system contains measures 16 through 20. The vocal line continues with 'time to spare, Time to learn, time to care. Some-day, — some-where —'. The piano accompaniment includes a triplet of eighth notes in the vocal line and piano accompaniment. Dynamics include mezzo-forte (*mf*).

21 *f* *p*

We'll find a new way of liv - ing, We'll find a way of for - giv - ing,

25 *rit.* *pp a tempo*

some-where. There's a place for us, A time and

30

place for us. Hold my hand and we're half - way there. Hold my hand and I'll take you there,

35 *f* *pp*

some-how, some-day, some-where.

# Memory

Andrew Lloyd Webber

Andante

Me - mory All a-lone in the

The first system of the musical score for 'Memory'. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one flat (B-flat major) and the time signature is 6/8. The tempo is marked 'Andante'. The lyrics 'Me - mory All a-lone in the' are written below the vocal line.

4 moon - light I can smile at the old days, I was beau-ti-ful then. I re -

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics '4 moon - light I can smile at the old days, I was beau-ti-ful then. I re -' are written below the vocal line. The system ends with a double bar line and a repeat sign.

7 mem - ber the time I knew what hap-pi-ness was, Let the wind be-gins to

The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics '7 mem - ber the time I knew what hap-pi-ness was, Let the wind be-gins to' are written below the vocal line. The system ends with a double bar line and a repeat sign.

10 moan. E - very street lamp seems to beat a fa - tal - is - tic

The fourth system of the musical score. It continues the vocal line and piano accompaniment. The lyrics '10 moan. E - very street lamp seems to beat a fa - tal - is - tic' are written below the vocal line. The system ends with a double bar line and a repeat sign.

14  
war - ning. Some - one mut - ters and a street lamp gut - ters and

17  
soon it will be morn - ing. Day - light I must wait for the

20  
sun - rise, I must think of a new life And I must-n't give in. When the

23  
dawn comes to-night will be a me-mo-ry too And a new day will be -

26  
gin.

29

29

32

32

35

Burnt out ends of smo - ky days, the stale cold smell of

35

38

mor - ning. The street lamp dies, an - o - ther night is ov - er, an -

38

41

o - ther day is dawn - ing. Touch me It's so ea - sy to

41



44

leave me All a-lone with the me-mory Of my days in the sun. If you

47

touch me you'll un-der-stand what hap-pi-ness is. Look, a new day has be-

50

gun.

# Hello Dolly

Jerry Herman

Allegro moderato

The piano introduction is in 4/4 time, marked *mf*. It features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand. The key signature has one flat (B-flat).

Measures 6-11. The vocal line begins with the lyrics "Hel - lo, Dol - ly, well, hel - lo". The piano accompaniment continues with the same rhythmic pattern as the introduction, marked *mp*.

Measures 12-17. The vocal line continues with the lyrics "Dol - ly, it's so nice to have you back where you be - long. You're look - ing swell,". The piano accompaniment continues with the same rhythmic pattern, marked *mp*.

Measures 18-23. The vocal line continues with the lyrics "Dol - ly, I can tell, Dol - ly, you're still glow - in', you're still crow - in', you're still". The piano accompaniment continues with the same rhythmic pattern, marked *mp*.

23

go - in' strong. I feel the room sway-in', for the band's play-in' one of

29

your old fa-v'rite songs from 'way back when. So take her wrap, fel-las,

35

find her an empty lap, fel-las, Dol-ly 'll nev-er go a-way a - gain.

42

50

*mp*

I feel the room

58

sway-in', for the band's play-in' one of your old fa-v'rite songs from 'wayback when.

64

*f*

So gol - ly gee, fel-las, find her a va-cant knee, fel-las, Dol-ly 'll nev - er

70

go a-way, Dol-ly 'll never go a-way, Dol-ly 'll never go away a - gain!

# The music of the night

Andrew Lloyd Webber

Andante

## FANTASMA

Night time sharp-ens, height-ens each sen-sa-tion; dark-ness stirs and  
Quan-do bra-mi stra-ne ten-ta-zio-ni quan-do vuoi o-

wakes im-ag-in-a-tion. Si-lent-ly the sen-ses a-ban-don their de-fen-ces.  
scu-sen-sa-zio-ni nel-la not-te sen-ti im-men-si so-gni ar-den-ti

Slow-ly, gent-ly, night un-furls its splen-dour; grasp it, sense it, trem-u-lous and ten-der.  
Not-te lun-ga che ti\_av-vol-ge\_a-des-so, tin-te te-tre sei in mio pos-ses-so,

Turn your face a-way from the gar-ish light of day, turn your thoughts a-way from cold, un-feel-ing light and  
vi-vi\_e ca-pi-rai, nel-l'im-men-so vo-le-rai, se non hai con-fi-ni so che tu ver-rai, la

*p* *p* *rall.* *rall.* *a tempo* *a tempo*

20

lis - ten to the mu - sic of the night. Close your eyes and sur - ren - der to your  
 not - te\_è dol - ce mu - si - ca per noi. Sen - ti\_or - mai la ra - gio - ne mu - ta

23

dark - est dreams! Purge your thoughts of the life you knew be - fore! Close your  
 fug - ge via coi pen - sie - ri di un mon - do non più tuo, vo - le

26

eyes let your spi - rit start to soar and you'll live as you've nev - er lived be - fore.  
 rò do - ve\_of - fen - der - ci non può, con l'i - de - a che per - sa\_in me ti\_a - vrò.

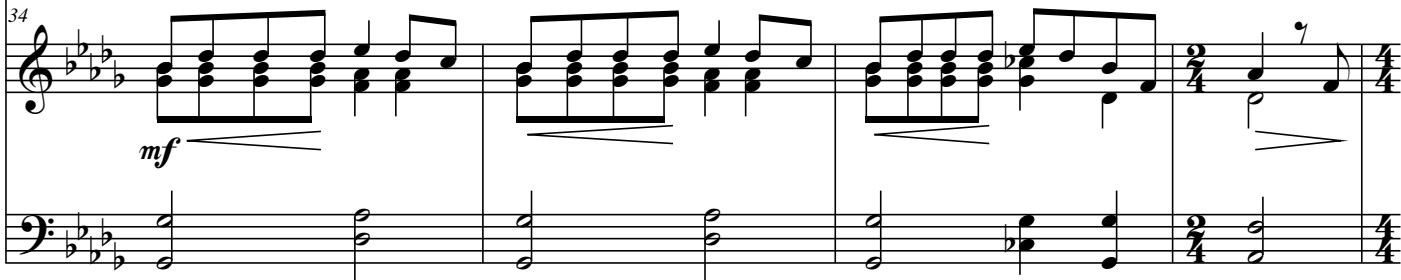
30

Float - ing, fall - ing, sweet in - tox - i - ca - tion. Touch me, trust me, sa - vour each sen - sa - tion.  
 Fol - le scor - re te - ne - bro - sa eb - brez - za dam - mi, a - ma, pren - di\_o - gni ca - rez - za,

34



Let the dream be-gin, let your Dark-er side give in to the pow-er of the mu-sic that I write, the  
Re-ste-re-mo qui, la-scia na-sce-re co-sì quel-l'im-ma-gi-ne d'a-mo-re che tu vuoi, può

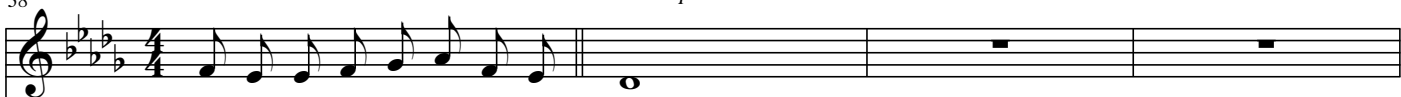


*mf*

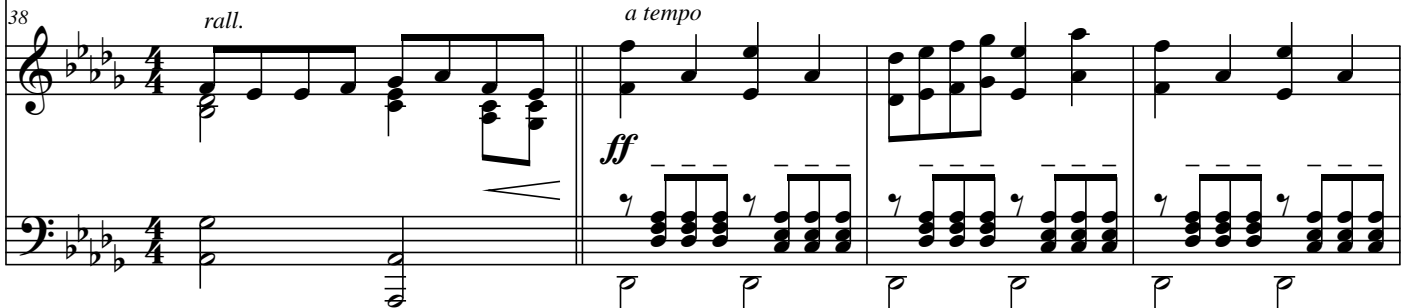
38

*rall.*

*a tempo*



pow-er of the mu-sic of the night.  
tut-to que-sta mu-si-ca per noi.



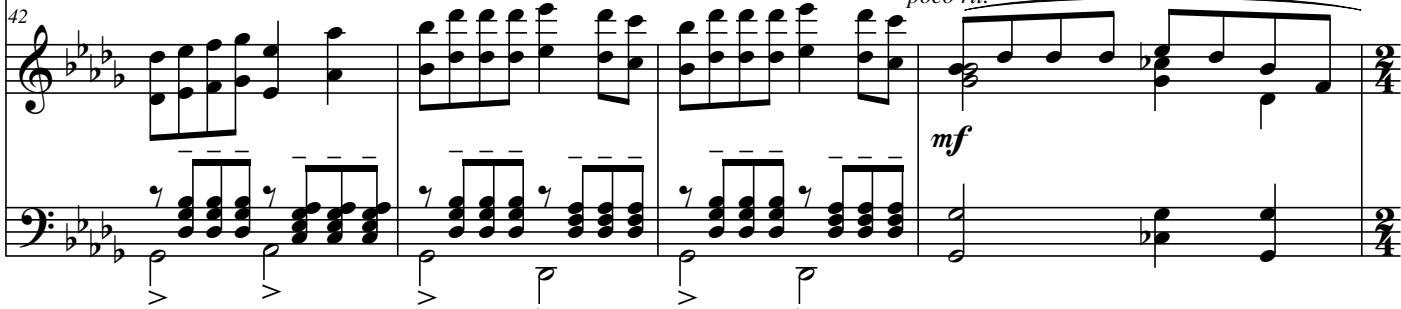
*ff*

42

*poco rit.*



You a-lone can make my song take  
E-vo-chi mia mu-sa se lo



*mf*

46

*rall.*

*lento*



flight, puoi help me make the mu-sic of the night.  
noi.



*mp*

*pp*

# Think of me

Andrew Lloyd Webber

Allegretto ♩ = 120

Think of me, think of me fond - ly  
Pen - sa - mi pen - sa - mi men - tre

*mf*

This system contains the first four measures of the piece. It features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The tempo is marked 'Allegretto' with a quarter note equal to 120 beats per minute.

when we've said good - bye. Re - mem - ber me ev - 'ry so of - ten,  
sei lon - ta - no\_or - mai Ram - men - ta - mi mi pen - se - rai pro -

This system contains measures 5 through 8. The vocal line continues with the lyrics, and the piano accompaniment remains consistent with the first system.

pro - mise me you'll try. On that day, that not so dis - tant day, when you are  
met - ti pro - ve - rai, Se ve - drai il vuo - to fra di noi la li - ber -

This system contains measures 9 through 12. The vocal line continues with the lyrics, and the piano accompaniment remains consistent with the first system.

far a - way and free, if you ev - er find a mo - ment,  
tà re - spi - re - rai ma se so - gne - rai d'a - mar - mi

This system contains measures 13 through 16. The vocal line concludes with the lyrics, and the piano accompaniment remains consistent with the first system. The piece ends with a double bar line.



17

spare a thought for me.  
mi ri - tro - ve - rai.

*f*

21

*mf*

And  
L'a -

27

though it's clear, though it was al-ways clear that this was nev-er meant to be, if you  
mo - re cam - bia co-me un fiu-me che scor-re in - fi - ni - to den - tro te ma per

*mf*

31

hap-pen to re - mem - ber, stop and think of me. Think of  
quel - lo che c'è sta - to fer - ma - ti con me. Sì ti

36

Au - gust when the trees were green; don't think a - bout the way things  
 ve - do\_in quei ri - cor - di sei ad of - fu - sca - re\_an - co - ra\_i

41 *a tempo*

might have been. Think of me, think of me wak - ing si - lent and re -  
 ma - li miei. Pen - sa - mi pen - sa - mi men - tre io non dor - mi -

*a tempo*  
*mp*

46

signed. Im - ag - ine me, try - ing too hard to put you from my mind.  
 rò Tu pen - sa - mi vor - rei scor - dar - ti, ma non po - trò mai, Rim -

51

Think of me please say you'll think of me what - ev - er else you choose to do. There will  
 pian - ge - rai tut - te la co - se che tu non hai fat - to\_in sie - me\_a me O - gni

*mp*

55

nev-er be a day when I won't think of you.  
 o - ra che vi - vrò io pen - se - rò a te.

55

*f*

61

Flow-ers fade, the fruits of sum-mer fade, they have their  
 Co - me noi, un fio - re co - me noi non sfio - ri -

61

65

sea - son so do we... but please pro - mise me that some - times you will  
 rà den - tro di te ma pro - met - ti - mi che un gior - no pen - se -

65

70

think ah \_\_\_\_\_ ecc. of me!  
 rai ah a me!

70

CADENZA

*f*

CADENZA

# That's entertainment

Arthur Schwartz

Allegro

Ev'-ry-thing that hap-pens in

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of two flats and a common time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The piano part begins with a forte (*f*) dynamic and features a melodic line in the right hand and a rhythmic bass line in the left hand. The lyrics 'Ev'-ry-thing that hap-pens in' are positioned below the vocal staff.

7 life \_\_\_\_\_ can hap-pen in a show. \_\_\_\_\_ You can make them

This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'life \_\_\_\_\_ can hap-pen in a show. \_\_\_\_\_ You can make them'. The piano accompaniment continues with a similar rhythmic pattern. The number '7' is written above the first measure of both staves.

14 laugh, You can make them cry; An - y-thing, an - y-thing can go. \_\_\_\_\_

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics 'laugh, You can make them cry; An - y-thing, an - y-thing can go. \_\_\_\_\_'. The piano accompaniment continues. The number '14' is written above the first measure of both staves.

20 The clown \_\_\_\_\_ with his pants fall-ing down, \_\_\_\_\_ Or the dance \_\_\_\_\_

This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics 'The clown \_\_\_\_\_ with his pants fall-ing down, \_\_\_\_\_ Or the dance \_\_\_\_\_'. The piano accompaniment continues. The number '20' is written above the first measure of both staves.

27

— that's a dream of ro - mance, — Or the scene — where the vil - lain is mean; —

33

— That's en - ter - tain - ment! — The lights — on the

40

la - dy in tights, — or the bride — with a guy on the side, — Or the ball —

47

— where she gives him her all, — That's en - ter - tain - ment! — The

54

plot can be hot, sim - ply teem - ing with sex, — A gay di - vor - cee who is

60  
af-ter her "ex". \_\_\_\_\_ It can be oe-di-pus rex \_\_\_\_\_ Where a chap kills his

67  
fa-ther and causes a lot of both-er. The clerk \_\_\_\_\_ who is thrown out of work —

73  
— by the boss \_\_\_\_\_ who is thrown for a loss \_\_\_\_\_ by the skirt \_\_\_\_\_ who is

80  
doing him dirt; \_\_\_\_\_ The world is a stage, the stage is a world of en-ter-tain -

87  
- - - ment! The doubt \_\_\_\_\_ while the ju-ry is out \_\_\_\_\_ Or the

94

thrill \_\_\_\_\_ when they're read - ing the will, \_\_\_\_\_ Or the chase \_\_\_\_\_ for the

100

man with the face; \_\_\_\_\_ That's en - ter - tain - ment! \_\_\_\_\_ The dame \_\_\_\_\_

107

\_\_\_\_\_ who is known as the flame \_\_\_\_\_ of the king \_\_\_\_\_ of an un - der-world ring, \_\_\_\_\_

113

\_\_\_\_\_ He's an ape \_\_\_\_\_ who won't let her es - cape, \_\_\_\_\_ That's

119

en - ter - tain - ment! \_\_\_\_\_ It might be a fight like you see on the screen, \_\_\_\_\_ A

126

swain get-ting slain for the love of a queen. ————— Some great Shake - spear-e-an scene —

133

— Where a ghost and a prince meet and ev 'ry one ends in mince meat. The gag —

139

— may be wav-ing the flag — that be - gan — with a Mis - ter Co - han —

145

— hip hur - ray — the A - mer - i - can way; — The world is a

151

stage, the stage is a world of en - ter - tain - - - - ment!