

VOCAL SELECTIONS From HAIR

Words by JAMES RADO and GEROME RAGNI

Music by GALT MacDERMOT

HAIR
THE FILM
OF
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OF

HAIR
Let the sun
shine in!

A LESTER PERSKY and MICHAEL BUTLER Production
A MILOS FORMAN Film of RAGNI, RADO and MacDERMOT'S "HAIR" Starring JOHN SAVAGE
TREAT WILLIAMS • BEVERLY D'ANGELO • ANNIE GOLDEN • DORSEY WRIGHT • DON DACUS
CHERYL BARNES and MELBA MOORE • RONNIE DYSON Based on the Musical Play Book and Lyrics by GEROME RAGNI • JAMES RADO
Music composed, arranged & conducted by GALT MacDERMOT Vocal arranger & conductor TOM PIERSON Associate Producer ROBERT GREENHUT
Director of Photography MIROSLAW ONDRICEK Screenplay by MICHAEL WELLER Choreography by TWYLA THARP
Produced by LESTER PERSKY and MICHAEL BUTLER Directed by MILOS FORMAN
A CIP Feature Pasopasear® Technicolor® Original Motion Picture Sound Track Album on RCA Records & Tapes
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Let the sun
shine in!

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AQUARIUS

Words by
JAMES RADO
GEROME RAGNI

Music by
GALT MacDERMOT

Moderately bright

p

mp

Dm9 *G7* *Am*

When the moon _____ is in the sev - enth house, _____ and

Dm9 *G7* *Am*

Ju - pi - ter _____ a - ligs _____ with Mars, _____ Then

Dm9 *G7* *Am*

peace, _____ will guide _____ the _____ plan - ets, _____ And

F G7 C Tacet

love will steer the stars; — This is the dawn - ing of the

cresc. poco a poco

Bb

age of A - quar - i - us, — The age of A - quar - i - us, —

mf

Dm G7

A - quar - i - us, —

Dm Fine

A - quar - i - us. —

C7 F C7 F

Har-mo-ny and un-der - stand - ing, Sym - pa - thy and trust a - bound - ing...

C7 F Dm Edim F

Nomore false-hoods or de - ri - sions, Gold - en liv - ing dreams of vi - sions, Mys - tic

A7/E Dm Dm7 Gm Am

crys - tal rev - e - la - tion, And the mind's true lib - er - a - tion. A -

Gm

quar - i - us, A -

Dm

quar - i - us. When the

D. S. al Fine

mp

DONNA

Words by
JAMES RADO
GEROME RAGNI

Music by
GALT MacDERMOT

Brightly

Piano introduction in C major, 4/4 time. The piece begins with a forte (ff) dynamic. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes. The introduction concludes with a sustained chord in the right hand.

G7

Once up - on a, look - in' for Don - na time, there was a
Just got back from look - in' for Don - na, San Fran - cis - co,

Musical notation for the first vocal line, including a treble clef, a common time signature, and a piano accompaniment with a mezzo-forte (mf) dynamic. The melody is in C major and features a mix of eighth and quarter notes.

D7 **G7**

six - teen year old vir - gin, O Don - na, O O
nev - er end my search - in'. }

Musical notation for the second vocal line, including a treble clef, a common time signature, and a piano accompaniment. The melody continues with eighth and quarter notes, and includes a key signature change to D major for the second system.

C **F** **C** **To Coda**

Don - na, O O O Look - in' for my Don - na.

Musical notation for the third vocal line, including a treble clef, a common time signature, and a piano accompaniment. The melody features a mix of eighth and quarter notes, and ends with a coda symbol.

G7 **D7**

Just got back from look - in' for Don - na, San Fran - cis - co psy - che - del - ic ur - chin.

Musical notation for the fourth vocal line, including a treble clef, a common time signature, and a piano accompaniment. The melody continues with eighth and quarter notes, and includes a key signature change to D major for the second system.

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G7 C F C

O Don-na, O O Don-na, O O O Look-in' for my Don-na.

C Bb C Bb C7 Bb C C7

Have you seen my six-teen year old tat-toed wom-an?

F F9 D7

Heard a sto-ry she got bust-ed for her beau-ty O

G G7

O

C A7 D B7

I've been to In-di-a and saw the yo-ga light. In South A-mer-i-ca, the

Em G G7

In - di - an smoke glows bright. I'm re - in - car - nat - ed and so are we

C F#7 C

all. And in this life - time we'll rise

cresc. *f*

F D7 D. S. al Coda

be - fore we fall.

Coda

C A7 D

And I'm go - ing to show her life on earth can be sweet. Gon - na lay my

B7 Em G

mu - tat - ed head at her feet and I'm gon - na love her, make love

C F#7

to her 'till the sky turns brown. I'm e - volv - ing, I'm e - volv - ing thru the

C F

drugs _____ that you put down _____

D7 G7

Once up - on a, look - in' for Don - na time, - there was a

D7 G7

six - teen year old vir - gin. O Don - na, O O

Play three times

C F C

Don - na, O O O Look - in' for my Don - na.
 Look - in' for Ma - don - na.
 Look - in' for Ma - don - na.

Play three times

HASHISH

Words by
JAMES RADO
GEROME RAGNI

Music by
GALT MacDERMOT

Moderately slow

p

Gm Gm7 C Gm Gm7 C Gm

Hash - ish, Co - caine,

mp

Gm7 C Gm Gm7 C Gm

Ma - ri - jua - na, O - pi - um, L. S. D.,

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Gm7 C Gm Gm7 C Gm

D. M. T., — S. T. P., B. M. T., A and P, I. R. T., N. B. C., Al - co - hol,

Gm7 C Gm Gm7 C Gm

Cig - a - rette, Shoe Pol - ish, Cough Syr - up, Pey - o - te, E - quin - ol, Dex - a - myl, Com - po - zine, Kem - a - drine,

Gm7 C Gm Gm7 C Gm

Thor - i - zene, Tri - lo - phon, Dex - e - drine, Benz - o - drine, Meth - a - drine,

Gm7 C Gm C

S - E - X, Y - O - U, Wow!

MANCHESTER ENGLAND

Words by
JAMES RADO
GEROME RAGNI

Music by
GALT MacDERMOT

Medium beat

Piano introduction in D major, 4/4 time, medium beat. The melody is in the right hand, and the bass line is in the left hand. The piece starts with a soft (*mf*) dynamic. The first four measures show a steady eighth-note accompaniment in the left hand and a melody of eighth and quarter notes in the right hand.

A D A7 D A D A7 D

Man - ches-ter Eng-land, Eng - land, A - cross the At - lan-tic sea, —

Vocal line with piano accompaniment. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "Man - ches-ter Eng-land, Eng - land, A - cross the At - lan-tic sea, —". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

G D7 G E D E D E

And I'm a gen - ius, gen - ius, I be - lieve in God. — And I be -

Vocal line with piano accompaniment. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "And I'm a gen - ius, gen - ius, I be - lieve in God. — And I be -". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

D E D E D7 *To Coda* A D A7 D

lieve that God be - lieves in Claude, — that's me. Claude

Vocal line with piano accompaniment. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "lieve that God be - lieves in Claude, — that's me. Claude". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

A 3 F#m A 3 F#m A 3 F#m A 3

Hoop - er Bur - kow - sky finds that it's groov - y to hide in a mov - ie, pre -

Vocal line with piano accompaniment. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "Hoop - er Bur - kow - sky finds that it's groov - y to hide in a mov - ie, pre -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with triplets indicated by a '3' over the notes.

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A 3 F#m 3 A 3 F#m 3

tends he's Fel-li - ni and An - to - ni - on - i, and al - so his coun-try-man Ro-man Pol-an - ski, all

A 3 F#m 3 A 3 F#m A D

rolled in - to one, one Claude Hoop-er Bur-kow-sky. Now that I've dropped

A7 D A D A7 D G

— out, why is life drear - y, drear - y! An-swer my wea - ry que-

D7 G E D E E7 A D. S. al Coda

- ry, Tim - o - thy Lear - y, dear - ie.

Coda

A D A D A D A

me, that's me, that's me, that's me.

ABIE BABY / FOURSCORE

Words by
JAMES RADO
GEROME RAGNI

Music by
GALT MacDERMOT

Moderately fast

ABIE, BABY

The musical score is written in 4/4 time and consists of four systems. Each system includes a vocal line with lyrics, a piano accompaniment with a *mf* dynamic marking, and a guitar chord line. The lyrics are: "Guess I's finished on y'all farm-lands with yo' boll wee - vils and all. Pluck - in' y'all's chick - ens, fry - in' moth - er's oats in grease. I's free now, thanks to yo', Mas - sa Lin - coln, E -". The guitar chords are: G9, Cmaj7, G9, Cmaj7, G9, Cmaj7, G9, Cmaj7, G9, Cmaj7, F, D7, G9, Cmaj7, G9, Cmaj7.

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D G C F C F Em

man - ci - pa - tor of the slave. Yes, I's

Cmaj7 G9 Cmaj7 G9 Cmaj7

fin - ished on y'all — farm-lands with yo' boll wee - vils and all. —

G9 Cmaj7 G9 Cmaj7 G9 Cmaj7

— Pluck - in' y'all's chick - ens, fry - in'

G9 Cmaj7 F D7 G9 Cmaj7 G9 Cmaj7

moth - er's oats in grease. I's free now, thanks to yo', Mas - sa Lin - coln, E -

D G C A7 D7 G7

man - ci - pa - tor of the slave, yeah, yeah, yeah, — E - man - ci, moth - er - - - ing, pa - tor of the

C A7 D7 G7 C N.C.

slave, yeah, yeah, yeah, — E - man - ci, moth - er - - - ing, pa - tor of the slave.

Moderately slow

FOURSCORE

C C C

Do, do, do, do, do. Do, do, do, do, do. Four - score — and

mp *mf*

Am Dm7 G

sev - en years a - go — our fore - fa - thers —

F Bm7-5 E7

brought forth — up - on this con - ti - nent — a new na - tion.

Am F Fm Bb9

Con - ceived in lib - er - ty — and ded - i - cat - ed — to the one I

C C+ Am C+/G# C/G

love. Ded - i - cat - ed to the prop - o - si - tion that

D

all men, all men,

Dm7 G7

all men are cre - at - ed e - qual.

ABIE, BABY

C F G C N.C. C F

Hap - py birth - day, A - bie, Ba - by, hap - py birth - day to you. Hap - py birth - day, A - bie, Ba - by,

1. G C N.C. 2. G C N.C.

hap - py birth - day to you. hap - py birth - day to you. Bang!

I'M BLACK / AIN'T GOT NO

Words by
JAMES RADO
GEROME RAGNI

Music by
GALT MacDERMOT

Moderately fast

Em G Em

I'm black, I'm black. I'm pink, I'm

mf

Detailed description: This system contains the first four measures of the song. The vocal line is in G major, 4/4 time, with a tempo marking of 'Moderately fast'. The lyrics are 'I'm black, I'm black. I'm pink, I'm'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord symbols Em, G, and Em are placed above the vocal line.

G Em G D/A G7/B Freely C D

pink. I'm Rin - so white. I'm in - vis - i -

Detailed description: This system contains measures 5 through 8. The tempo changes to 'Freely'. The lyrics are 'pink. I'm Rin - so white. I'm in - vis - i -'. The piano accompaniment continues with the same bass line and harmonic support. Chord symbols G, Em, G, D/A, G7/B, C, and D are placed above the vocal line. The system ends with a double bar line and a repeat sign.

Moderately fast

Em G Em

ble. Ain't got no home, (so) Ain't got no shoes, (poor) Ain't got no mon - ey, (hon - ey) Ain't got no

a tempo mf

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Detailed description: This system contains measures 9 through 12. The tempo returns to 'Moderately fast'. The lyrics are 'ble. Ain't got no home, (so) Ain't got no shoes, (poor) Ain't got no mon - ey, (hon - ey) Ain't got no'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord symbols Em, G, and Em are placed above the vocal line. The system ends with a double bar line and a repeat sign.

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G D Bm

class, Ain't got no scarf, Ain't got no gloves,— Ain't got no
 (com-mon) (cold)

Em C G C

bed, Ain't got no pot, Ain't got no faith. (Cath' - lic)
 (beat) (bust-ed)

D Em G

Ain't got no moth - er, Ain't got no cul - ture, Ain't got no
 (or-phan) (man)

Em G D

friends, Ain't got no school - in', Ain't got no shine, Ain't got no
 (luck - y) (dumb)

Bm Em C

un-der-wear, (bad) Ain't got no soap, (dirt-y) Ain't got no "A" train, Ain't got no

The first system of music features a vocal line with lyrics and piano accompaniment. The key signature has one sharp (F#) and the time signature is 7/8. The vocal line starts with a Bm chord, followed by an Em chord, and ends with a C chord. The lyrics are: "un-der-wear, (bad) Ain't got no soap, (dirt-y) Ain't got no 'A' train, Ain't got no". The piano accompaniment consists of a treble and bass clef with chords and eighth notes.

G C D Em

mind, (lost it) Ain't got no smokes, (shit) Ain't got no

The second system of music continues the vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 7/8. The vocal line starts with a G chord, followed by C, D, and Em chords. The lyrics are: "mind, (lost it) Ain't got no smokes, (shit) Ain't got no". The piano accompaniment consists of a treble and bass clef with chords and eighth notes.

G Em G

job, (la-z-y) Ain't got no work, Ain't got no coins, Ain't got no

The third system of music continues the vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 7/8. The vocal line starts with a G chord, followed by Em, and ends with a G chord. The lyrics are: "job, (la-z-y) Ain't got no work, Ain't got no coins, Ain't got no". The piano accompaniment consists of a treble and bass clef with chords and eighth notes.

D Bm Em

pen-nies, (hus-tler) Ain't got no girl, — (horn-y) Ain't got no tick-et, Ain't got no

The fourth system of music continues the vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 7/8. The vocal line starts with a D chord, followed by Bm, and ends with an Em chord. The lyrics are: "pen-nies, (hus-tler) Ain't got no girl, — (horn-y) Ain't got no tick-et, Ain't got no". The piano accompaniment consists of a treble and bass clef with chords and eighth notes.

C G C D

to - ken, Ain't got no God. Ain't got no

(walk) (good)

Em G Em

fa - ther, Ain't got no T. V., Ain't got no piz - za, Ain't got no

(dead) (hon-est) (starv-in')

G D Bm

gal - lows, Ain't got no sleep, Ain't got no rhy - thm, Ain't got no

(nerv-ous) (high) (white)

Em C G

books, Ain't got no socks, Ain't got no sex. (ug - ly)

AIR

Words by
JAMES RADO
GEROME RAGNI

Music by
GALT MacDERMOT

Medium Rock 4

mf

D G A D G A

Wel - come, sul-phur di - ox - ide, Hel - lo, car - bon mon - ox - ide,
al - co - hol blood stream, Save me nic - o - tine lung steam,

mf

G A G D

The air, the air is ev - 'ry - where.
In - cense, in - cense is in the air.

G A 1. D 2. D

Breathe deep while_ you sleep, breathe deep. Bless you deep. Cat - a -
Breathe deep while_ you sleep, breathe deep.

G A7 D G A7

clys - mic ec - to - plas - m, Fall -- out a - tom - ic or - gas -

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G A G

m, Va - por and fume, at the stone of my tomb, Breath - ing

A7 G A7 D

like a sul - len per - fume, Eat - ing at the stone of my tomb. Wel - come,

G A D G A G

sul-phur di - ox - ide, Hel - lo, car-bon mon - ox - ide, The air, the

A G D G

air is ev - 'ry - where. Breathe deep

A D

while_ you sleep, breathe deep, (cough) deep, (cough) deep de deep, (cough).

PARTY MUSIC

Words by
JAMES RADO
GEROME RAGNI

Music by
GALT MacDERMOT

Moderately

gva. - 7

Chords: C, G7+5, C, G7+5, C, G7+5, C

Dynamic: *f*

Chords: C, G7+5, C, G7+5, C, G7+5, C, G7

Dynamic: *f*

Chords: C, B7, Em, C#7-5, F#7

Dynamic: *mf*

Chords: Bm, C, D7, Dm7/G, G7

Dynamic: *f*

Chords: Dm7/G, G7, C, F, Bb, Bb/F, Eb, D7, G

Dynamic: *f*

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I GOT LIFE

Words by
JAMES RADO
GEROME RAGNI

Music by
GALT MacDERMOT

Ad lib. Gm Dm

I Got Life, moth-er, I got laughs,

sis - ter, I got free - dom, ——— broth - er, I got

Am7 D9 G7 Gm

good times, man. I got cra - zy ways, daugh-ter, I got

Dm Am D

mil - lion dol - lar charm, cous - in, I got head-aches, and tooth-aches, and

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music. Each system includes a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The lyrics are placed below the vocal line. Chord markings are placed above the vocal line. Dynamics like 'Ad lib.', 'mf', and 'fz' are indicated. The piano accompaniment features a steady bass line and chords that support the melody.

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E7 Am G7 C7 Tacet

bad times too like you. I got my

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with the lyrics "bad times too like you." and ends with "I got my". The piano accompaniment consists of chords and a melodic line. The key signature has one flat (Bb), and the time signature is 4/4. Chords are indicated above the staff: E7, Am, G7, C7, and Tacet.

a tempo F Bb F Bb

hair, I got my head, I got my brains, I got my ears, I got my

a tempo

The second system continues the vocal line with "hair, I got my head, I got my brains, I got my ears, I got my". The piano accompaniment features a steady bass line and chords. The tempo is marked "a tempo". Chords are indicated above the staff: F, Bb, F, and Bb.

F Bb Am

eyes, I got my nose, I got my mouth, I got my

The third system continues the vocal line with "eyes, I got my nose, I got my mouth, I got my". The piano accompaniment continues with chords and a melodic line. Chords are indicated above the staff: F, Bb, and Am.

C7 F Bb

teeth, I got my tongue, I got my chin, I got my

The fourth system continues the vocal line with "teeth, I got my tongue, I got my chin, I got my". The piano accompaniment continues with chords and a melodic line. Chords are indicated above the staff: C7, F, and Bb.

F Bb F Bb

neck, I got my tits, I got my heart, I got my soul, I got my

(skin)

The fifth system continues the vocal line with "neck, I got my tits, I got my heart, I got my soul, I got my". The piano accompaniment continues with chords and a melodic line. Chords are indicated above the staff: F, Bb, F, and Bb. The word "(skin)" is written below "tits".

Am C7

back, I got my ass. (sex) I got my

E7 Am Dm E7 Am Dm

arms, I got my hands I got my fin - gers, got my legs, I got my

E7 Am Dm G7 C7 1. F Ad lib. Gm

feet, I got my toes, I got my liv - er, got my blood. I got

Ad lib.

2. F Am Bb

blood. Got my guts, got my mus - cles, I got

F Bb F Bb F Bb F

life, life, life, life, life, life, life.

FRANK MILLS

Words by
JAMES RADO
GEROME RAGNI

Music by
GALT MacDERMOT

With a gentle rock beat

mf

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a steady, rhythmic pattern. The left hand plays a simple bass line with eighth notes.

C G Am

I met a boy called Frank Mills on Sep - tem - ber twelfth, right

mp

The first line of the song features a vocal melody line with lyrics and a piano accompaniment. The piano part has a consistent eighth-note bass line and chordal accompaniment in the right hand.

F C Dm7

here in front of the Wa - ver - ly, but un - for - tun - ate - ly,

The second line continues the vocal melody and piano accompaniment. The piano part maintains the same rhythmic structure as the first line.

G7 C

I lost his ad - dress. He was last seen with his

The third line of the song continues the vocal melody and piano accompaniment. The piano part maintains the same rhythmic structure as the previous lines.

G Am F

friend, a drum - mer; He re - sem - bles George Har - ri - son of the Bea - tles, But he

The fourth line of the song concludes the vocal melody and piano accompaniment. The piano part maintains the same rhythmic structure as the previous lines.

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C Dm7 Dm7/G G7 C F

wears his hair tied in a small bow at the back.

C Gm7 C7 F

I love him, but it em - bar - rass - es me to

F#dim C Em F#m7

walk down the street with him. He lives in Brook - lyn,

B7 E7 A7 D7 G G7

some - where, and wears this white crash hel - met. He has

C C7 F

gold chains on his leath - er jack - et, and on the back are

F#dim C Em Am

writ - ten the names, "Mar - y" and "Mom," and "Hell's

F C G

An - gels" _____ I would grate - ful - ly ap - pre - ci - ate it;

Am F C

If you see him, tell him I'm in the park with my girl friend, And

G7 (sus 4) G7 C G

please _____ tell him An - ge - la and I don't want the

Am F G7 C

two dol - lars back, just him. _____

rit.

HAIR

Words by
JAMES RADO
GEROME RAGNI

Music by
GALT MacDERMOT

Ad lib.

Cm Abmaj7 Cm Eb Cm Ab Cm Eb

She asks me why, I'm just a hair-y guy. I'm hair-y noon and night, Hair that's a fright.

Gm Eb Gm Bb Gm Eb Gm Bb

I'm hair-y high and low, Don't ask me why, don't know. It's not for lack of bread, Like the Grate-ful Dead.

Moderately slow beat

Cm Ab Cm Eb Cm Ab

Dar-lin', give me a head with hair,— Long beau-ti-ful hair,— Shin - ing, gleam - ing,

Cm Eb Gm Eb Gm Bb

steam - ing, flax - en, wax - en, Give me down to there hair, Shoul - der length or long - er,

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Gm Eb Gm Bb7 Cm Ab

Here, ba - by, there, mom - ma, ev - 'ry - where, dad - dy, dad - dy. Hair, hair, hair, hair, hair,

Cm Eb Bb7 Eb7 Ab Bb7 Eb Bb11

hair, hair, hair. Flow it, show it, long — as God can grow it, my — hair. Let it

Cm Ab Cm Eb Cm Ab

fly in the breeze and get caught in the trees, Give a home to the fleas — in my

Cm Eb Gm Eb Gm Bb

hair, A home for fleas, (yeah) a hive for — bees, (yeah) a

Gm Eb Gm Bb7

nest for birds, There ain't no words for the beau - ty, the splen - dor, the won - der of my

Cm Ab Cm Eb Bb7 Eb7

Hair, hair, hair, hair, hair, hair, hair, hair. Flow it, show it, long—

Ab Bb7 Eb Bb11 Dm G7

as God can grow it, my hair. I want it long, straight, curl-y, fuz-zy,

Dm G7 Gm Cm Gm Cm

snag-gy, shag-gy, rat-ty, mat-ty, oil-y, greas-y, fleec-y, shin-ing, gleam-ing, steam-ing, flax-en, wax-en,

Cm7 F7 Cm7 F7 Cm F7

knot-ted, pol-ka dot-ted, Twist-ed, bead-ed, braid-ed, pow-dered, flow-ered and con-fet-tied,

Cm F7 Bb7

ban-gled, tan-gled, span-gled and spa-ghet-tied. They'll be

Cm Ab Cm Eb

ga ga at the go go when they see me in my to - ga, My

Cm Ab Cm Eb Gm Eb

to - ga made of blond, bril - liant - ined, bib - li - cal hair. My hair like Je - sus wore it, Hal - le -

Gm Bb Gm Eb Gm Bb7

lu - jah, I a - dore it, Hal - le - lu - jah; Mar - y loved her son, why don't my moth - er love me?

Cm Ab Cm Eb Bb7 Eb7 Ab Bb7

Hair, hair, hair, hair, hair, hair, hair, hair. Flow it, show it, long — as God can grow it, my —

Eb Bb7 Eb7 Ab Bb7 Eb

Hair Hair Flow it, Show it, long — as God can grow it, my — Hair. Flow it, Show it, long — as God can grow it, my —

ELECTRIC BLUES /

Words by
JAMES RADO
GEROME RAGNI

Music by
GALT MacDERMOT

OLD FASHIONED MELODY

Moderately slow

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence: G4, F4, E4, D4, C4, B3, A3, G3. The left hand plays a simple bass line with notes: G2, F2, E2, D2, C2, B1, A1, G1.

G D G C G D G C G

Tell me, who do you love, man? Tell me, what, man?

The first vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). The piano accompaniment continues with the same chord and bass line pattern as the introduction.

D G C G A F A D G

Tell me, what's it you love, man? An old fash-ioned

The second vocal line continues the melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). The piano accompaniment continues with the same chord and bass line pattern.

E7 Am7 Bm7 C Cm G

mel - o - dy - dee - dee - dee - dee - dee - dee - dee - dee.

The final vocal line consists of a single note: G4 (half). The piano accompaniment continues with the same chord and bass line pattern.

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D G C G D G C G A

Tell me, what's it that moves you? Tell me, what's it that grooves

F A D G E7 Am7

you? An old fash-ioned mel - o - dy - dee -

Bm7 C Cm G G7

dee - dee - dee - dee - dee - dee. But old songs

Moderately bright

C Cm G D7 G F C D

leave you dead, We sell our souls for bread. We're

G F C D

all en - cased in son - ic ar - mor, belt - in' out thru chrome gre - nades,

G F C D

Miles and miles of me - du - san chord, that's the sound, the e - lec - tron - ic boom.

It's what's hap' - ning, ba - by, it's where it's at, dad - dy, — They

G F C D G F

chain you and brain - wash you when you least sus - pect it, They feed ya mass me - dia, the

C D F G

age is e - lec - tric, I got the E - lec - tric Blues! I got the

F G F G7 C G Fine

E - lec - tric Blues! I got the E - lec - tric Blues! I got the E - lec - tric Blues!

D7

Thump, rack - et - y whomp, rock folk rock, rhy - thm and blues, An

old fash - ioned mel - o - dy, An old fash - ioned mel - o -

D.S. al Fine

dy, An old fash - ioned mel - o - dy. We're

WHERE DO I GO ?

Words by
JAMES RADO
GEROME RAGNI

Music by
GALT MacDERMOT

Moderate 4

The piano introduction consists of two staves. The right hand plays chords in a descending sequence: G7, F, E, D, C, B, A, G. The left hand plays a steady eighth-note accompaniment. Dynamics include *mf* and *p*.

Where Do I Go? — Fol-low the riv - er. Where Do I Go? — Fol-low the
Where Do I Go? — Fol-low the chil-dren. Where Do I Go? — Fol-low their

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets and chords. Dynamics include *mp*.

gulls.
smiles. Where is the some - thing,
Is there an an - swer Where is the some - one
In their sweet fac - es

The second system continues the vocal and piano accompaniment. The piano part includes triplets and chords. Dynamics include *mp*.

that tells me why I live and die? —
that tells me why I live and die? —

The third system features a vocal line with lyrics and a piano accompaniment. The piano part includes a first ending and a second ending. Dynamics include *mp*.

Fol-low the wind song. Fol-low the thun - der. Fol-low the ne - on in

The fourth system continues the vocal and piano accompaniment. The piano part includes triplets and chords. Dynamics include *mf*.

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B7 Em G F G F

young lov - ers' eyes. Down to the gut - ter, Up to the glit - ter

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'young lovers' eyes.' followed by 'Down to the gutter,' and 'Up to the glitter'. The piano accompaniment includes a treble clef with a key signature of one sharp (F#) and a bass clef. Chords B7, Em, G, F, G, and F are indicated above the vocal line. The piano part includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

G F D7 G7 Dm G7

In - to the cit - y where the truth lies. Where Do I Go?

The second system continues the musical score. The vocal line has the lyrics 'In - to the cit - y where the truth lies.' and 'Where Do I Go?'. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a bass clef. Chords G, F, D7, G7, Dm, and G7 are indicated above the vocal line. The piano part includes a triplet of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present in the piano part.

Dm C Dm G7 C

Fol - low my heart - beat. Where Do I Go? Fol - low my hand.

The third system of the musical score. The vocal line has the lyrics 'Fol - low my heart - beat. Where Do I Go? Fol - low my hand.' The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a bass clef. Chords Dm, C, Dm, G7, and C are indicated above the vocal line. The piano part includes a triplet of eighth notes in the right hand and a bass line in the left hand.

Gm7 C7 Gm C7 Gm7 C F C

Where will they lead me And will I ev - er dis - cov - er why I live and die?

The fourth system of the musical score. The vocal line has the lyrics 'Where will they lead me And will I ev - er dis - cov - er why I live and die?'. The piano accompaniment features a treble clef with a key signature of two flats (Bb) and a bass clef. Chords Gm7, C7, Gm, C7, Gm7, C, F, and C are indicated above the vocal line. The piano part includes a triplet of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *dim. poco a poco* is present in the piano part.

F C F C F C F6

I live and die, I live and die.

The fifth and final system of the musical score. The vocal line has the lyrics 'I live and die, I live and die.' The piano accompaniment features a treble clef with a key signature of two flats (Bb) and a bass clef. Chords F, C, F, C, F, C, and F6 are indicated above the vocal line. The piano part includes a triplet of eighth notes in the right hand and a bass line in the left hand. Dynamic markings of *mp* and *rit.* are present in the piano part.

BLACK BOYS

Words by
JAMES RADO
GEROME RAGNI

Music by
GALT MacDERMOT

Moderately

mp

C B \flat E \flat G C B \flat E \flat G C

Black boys are de - li - cious, choc - 'late fla - vored love.

mf

F E \flat A \flat F E \flat A \flat F

Lic - 'rice lips like can - dy, keep my co - coa hand - y.

B \flat F G7 C

I have such a sweet tooth when it comes to love; Once I

mp

Cmaj7 C7 F Fm

tried a di - et of qui - et rest, no sweets, but I went near - ly

C Am D7 G7 Am

cra - zy, and I went clear - ly cra - zy be - cause I real - ly craved for

D7 G C Bb Eb G C Bb

choc-'late fla - vored treats. Oh! Black boys are nu - tri - tious, black boys fill me

Eb G C F Eb Ab F Eb

up. Black boys are so damn yum - my, they sat - is -

Ab F Bb F G7

fy my tum - my. I have such a sweet tooth when it comes to

C F C

love. Black, black, black, black, black, black, black, black boys.

WHITE BOYS

Words by
JAMES RADO
GEROME RAGNI

Music by
GALT MacDERMOT

Moderately

Piano introduction in E major, 4/4 time, marked *mp*. The melody is in the right hand, and the bass line is in the left hand.

E A E E7

White boys are so pret - ty, skin as smooth as milk. —
White boys give me goose - bumps, white boys give me chills; —

Piano accompaniment for the first vocal line, marked *mf*. The melody is in the right hand, and the bass line is in the left hand.

A E G# C#m 1. F#m B7 E

White boys are so pret - ty, hair like Chin - ese silk. —
When they touch my shoul - der,

Piano accompaniment for the second vocal line, marked *mf*. The melody is in the right hand, and the bass line is in the left hand.

2. F#m B7 E A7

that's the touch that kills. — My moth - er calls them li - lies,

Piano accompaniment for the third vocal line, marked *mf*. The melody is in the right hand, and the bass line is in the left hand.

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E A7

I call them pic - a - dil - lies. My dad - dy warns me stay a - way. But

B 3 Bdim E

I say come on out and play - ay - ay - ay. White boys are so groov -

A E E7 A

y, white boys are so tough. Ev - 'ry time they're

E G# C#m F#m B7 E C7

near me, just can't get e - nough.

F Bb F F7

White boys are so pret - ty, white boys are so sweet. —
 White boys are so sex - y, legs so long and lean. —

White boys drive me cra - zy, drive me in - dis - creet...
 Love those sprayed on trows - ers,

1. Gm C7 F

I love the love ma - chine... My broth - er calls 'em rub-ble,

2. Gm C7 F Bb7

they're my kind of trou-ble. My dad - dy warns me, "No, no, no." But

F Bb7

I say white boys go, go, go, — go. White boys are so love - ly,

C C7 F Bb

beau - ti - ful as girls. Love to run my

F F7 Bb

F A Dm Gm C7 F

fin - gers and toes through all their curls. - Give me a tall, -

Bb7

a lean, a sex-y, a pret-ty, a groov-y, a juic-y...

F Bb F Bb

White boys. White boys.

F Bb F Bb

White boys, ooh, ooh, ooh, White boys, ooh, ooh, ooh.

F Bb F

White boys, ooh, ooh, ooh. White boys.

WALKING IN SPACE

Words by
JAMES RADO
GEROME RAGNI

Music by
GALT MacDERMOT

Moderately slow, with a beat

The musical score is written in 4/4 time and consists of several systems. Each system includes a piano accompaniment (left and right hands) and a vocal line. The piano accompaniment features a steady bass line and chords in the right hand. The vocal line consists of a single melodic line with lyrics underneath. The lyrics are: "Doors locked, doors locked. Blinds pulled, blinds pulled. Lights low, lights low. Flames high, flames high. My". The score includes dynamic markings such as *mp* and *mf*, and various musical notations including slurs and ties. Chord symbols (C7, G7, Bb, C, G7, D7, F) are placed above the piano accompaniment.

Eb/F *Ab/Bb* *Db/Eb* *F*

bod - y, - my bod - y, - my bod - y.

1. *Eb* *E* *F* // *mp*

My My

A little slower
Fm *Db* *Ab/Bb* *Bb*

bod - y is walk - ing in space. My

Fm *Db* *Ab/Bb* *Bb*

soul is in or - bit with God, face to face.

Ab/Bb *Bb* *Db/Eb* *Eb*

Float - ing, flip - ping, fly - ing, trip - ping,

Fm Db Ab/Bb Bb

trip - ping — from Potts - ville — to Star - light,

Fm Db Ab/Bb Bb

trip - ping — from Star - light — to Moon - ville.

Ab/Bb Bb Db/Eb Eb7

On — a rock - et — to the fourth — di - men - sion. —

Ab/Bb Bb Db/Eb Eb Fm Db

To - tal self - a - ware - ness — the — in - ten - tion. — My mind — is as clear — as

Ab/Bb Bb7 Fm Db Ab/Bb Bb7

coun - try air. — I feel my flesh, — all col - ors mesh. —

E_b *B_b7* *D_b*

Red, black. Blue, brown. Yel-low, crim-son.

f

E_b *B_b* *F7*

Green, or - ange. Pur-ple, pink. Vi-'let, white.

A_b *E_b*

White, white, white, white, white, white.

E_b7 *A_b7* *D_b7* *G_b*

All the clouds are cu - mu - loft, — walk - ing in space.

mf

E_b7 *A_b7* *D_b7* *G_b*

O, my God, your skin is soft, — I love your face.

How dare they try — to end — this beau - ty. How dare they try — to

Chords: Ebm, Gb, Cb, Gb, Ebm, Gb

end — this beau - ty. To keep us un - der - foot they

Chords: Cb, Gb, Eb7, Ab7

bur - y us in soot. Pre - tend - ing it's a chore — to

Chords: Db7, Gb, Eb7, Ab7

ship us off to war. In this dive — we re - dis -

Chords: Db7, Gb, Ebm, Gb

cov - er sen - sa - tion. In this dive — we re - dis -

Chords: Cb, Gb, Ebm, Gb

Chords: Cb, Gb, Eb7, Ab7

cov - er sen - sa - tion. Walk - ing in space — we find the

Chords: Db7, Gb, Eb7, Ab7

pur - pose of peace. The beau - ty of life — you can

Chords: Db7, Gb, Ebm, Gb, Cb, Gb

no long - er hide. Our eyes are o - pen, our eyes — are o - pen.

Chords: Ebm, Gb, Cb, Gb

Our eyes are o - pen, our eyes — are o - pen wide,

Chords: Cb, Gb

wide, wide.

EASY TO BE HARD

Words by
JAMES RADO
GEROME RAGNI

Music by
GALT MacDERMOT

Moderate 4

The piano introduction consists of four measures. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. Dynamics include *mf* and *p*.

Fmaj7 **D7** **Fmaj7**

How _____ can peo - ple be so heart - less? How _____ can peo - ple
 How _____ can peo - ple have no feel - ings? How _____ can they ig -

The vocal line is in the treble clef with lyrics. The piano accompaniment is in the bass clef. Dynamics include *mf*.

D7 **G** **Am** **D7**

be so cruel? Eas - y To Be Hard, Eas - y to be
 more their friends? Eas - y to be proud, Eas - y to say

The vocal line is in the treble clef with lyrics. The piano accompaniment is in the bass clef.

1. **G** **Am** **D7** 2. **G** **G7**

cold. _____ "No". _____

The vocal line is in the treble clef with lyrics. The piano accompaniment is in the bass clef.

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C Gm C Gm C Gm

Es-pe-c'ly peo-ple who care a-bout stran-gers, who care a-bout e-vil and

C Gm Am D7 Am D7

so-cial in-jus-tice. Do you on-ly care a-bout the bleed-ing crowd?

Am D7 G To Coda ⊕ Fmaj7

How a-bout a need-ing friend? How can peo-ple

D7 Fmaj7 D7

be so heart-less? How can peo-ple be so cruel? Eas-y to give

G Am D7 G D. S. al Coda G7

in, Eas-y to help out.

Coda $\text{\textcircled{C}}$ Fmaj7 D7 Fmaj7

How _____ can peo - ple have no feel - ings? You _____ know I'm hung

D7 G Am D7

up on you. Hard__ to sur - ren - der, Hard__ to be

G Am D7 Fmaj7

eas - y. _____ How _____ can peo - ple

D7 Fmaj7 D7

be so heart - less? How _____ can peo - ple be so cruel? Eas - y To Be

Repeat for fade G Am D7 G Am D7

Hard, proud, Eas - y to be cold, Eas - y to be
Eas - y to say "No." Eas - y to be

Repeat for fade

GOOD MORNING STARSHINE

Words by
JAMES RADO
GEROME RAGNI

Music by
GALT MacDERMOT

Moderate 4

The piano introduction consists of two staves. The right hand plays a series of chords in a steady rhythm, while the left hand plays a simple eighth-note accompaniment. The tempo is marked 'Moderate 4' and the dynamics are 'mp'.

C D C D 3 C D

Good Morn - ing Star - shine, The earth says "Hel - lo".

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part includes a triplet of eighth notes under the word 'shine'.

C D 3 C D C D 3

You twin - kle a - bove us, We twin - kle be -

The second system continues the vocal line and piano accompaniment. The piano part includes a triplet of eighth notes under the word 'above'.

G D7 G Tacet C D C D 3

low. Good Morn - ing Star - shine, You lead us a -

The third system concludes the vocal line and piano accompaniment. The piano part includes a triplet of eighth notes under the word 'lead'.

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C D C B7 Em G7 C Bb7

long, My love and me as we sing — our

A7 D11 G

ear - ly morn - ing sing - ing song. Glid - dy glup gloo - py Nib -

Am7 D7 Am7 D7

- by nab - by noo - py La la la lo lo.

Am D7 Am D7 G

Sab - ba sib - by sab - ba Noo - by ab - ba nab - ba Le le lo lo.

G7 C F#m/B Em7 B7

Too - by oo - by wal - la Noo - by ab - ba nab - ba,

Em Am 1. G Tacet 2. G

Ear - ly morn - ing sing - ing song, — Good Morn - ing

mp

Sing - ing a song, Hum - ming a song, Sing - ing a song,

Am7 3 D7 3

mf

Am7 D7 Am7 D7 Am D7

Lov - ing a song, — Laugh - ing a song, —

G 3 G7 C F#m/B Em7 B7

Sing the song — Sing the song, — Song the sing. —

Repeat for fade

Em Am D7 G C G

Song, song, song, sing, — sing, sing, sing song. —

Repeat for fade

3-5-0-0

Words by
JAMES RADO
GEROME RAGNI

Music by
GALT MacDERMOT

Slowly

Em Am

Ripped o - pen by met - al ex - plo - sion.

mf

Em Am Em Am

Caught in barbed wire, fire - ball, bul - let shock. Bay - o - net, e - lec - tric - i - ty.

Em Am G C

Shrap - nelled throb - bing meat. E - lec - tron - ic da - ta pro - cess - ing.

G C Em Am Em

Black u - ni - forms, bare feet, car - bine. Mail or - der ri - fles, shoot the mus - cles.

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Bm Em

Two hun-dred and fif-ty-six Vi-et Cong cap-tured.

Bm Em

Two hun-dred and fif-ty-six Vi-et Cong cap-tured.

Moderately fast
G

1st time
(Whispered:) Pris-on-ers in Nig-ger-town, it's a dirt-y lit-tle war,

p-mf-f

C G D

Three - five - ze - ro - ze - ro.

Take weap - ons up and be - gin to kill. Watch the

F G C

long, long ar - mies drift - ing home. (Sung.)

G E7 A7 D7 1. 2. G

home. Ripped o - pen by met - al ex - plo - sion.

3. G Tempo 1^o Em Am

Caught in barbed wire, fire - ball, bul - let shock. Bay - o - net, e - lec - tric - i - ty.

Em Am Em Am

Shrap - nelled throb - bing meat. E - lec - tron - ic da - ta.

Em Am G C

WHAT A PIECE OF WORK IS MAN

Words by
WM. SHAKESPEARE

Adapted by
JAMES RADO
GEROME RAGNI

Music by
GALT MacDERMOT

Moderately slow

Piano introduction in G major, 4/4 time, marked *f*. The melody is in the right hand, and the accompaniment is in the left hand.

What A Piece Of Work Is Man, how no-ble in rea - son, how in - fi - nite in fac - ul - ties, In

mf

form and mov - ing, how ex - press and ad - mir - a - ble, — In ac - tion, how — like an an - gel, —

In ap - pre - hen - sion, how — like a god. — The

beau - ty of the world, the par - a - gon of an - i - mals. I par - a - gon of an - i - mals.

To next strain *Fine* *poco rit*

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G Am D7 G

have of late, but where-fore I know not, lost all my mirth. This

G7 C G

good-ly frame, the earth seems to me a ster-ile prom-on-tor-y. This

Em A D D7 G

most ex-cel-lent can-o-py, the air, look you, this brave o'er hang-ing firm-a-ment, This

Bm C G

ma-jes-ti-cal roof fret-ted with gold-en fire, Why, it ap-pears no oth-er thing to

Am D11 G

me than a foul and pes-ti-lent con-gre-ga-tion of va-pors—

D. S. al Fine ✂

SOMEBODY TO LOVE

Words by
JAMES RADO
GEROME RAGNI

Music by
GALT MacDERMOT

Moderately slow

Piano introduction in 4/4 time, moderately slow. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. Dynamics include *f* (forte) and *mf* (mezzo-forte).

C **F**

The sad - dest sto - ry — ev - er told — oh Lord,

Vocal line with lyrics: "The sad - dest sto - ry — ev - er told — oh Lord,". The piano accompaniment continues with a similar melodic and harmonic structure. Dynamics include *mf*.

G7 **C**

Oh, where do I be - gin?

Vocal line with lyrics: "Oh, where do I be - gin?". The piano accompaniment continues. Dynamics include *mf*.

G7 **Dm**

The sad - dest sto - ry — ev - er told — oh Lord,

Vocal line with lyrics: "The sad - dest sto - ry — ev - er told — oh Lord,". The piano accompaniment continues. Dynamics include *mf*.

E7 Am

is what might have been.

The first system of music features a vocal line starting with a whole rest, followed by the lyrics "is what might have been." The piano accompaniment consists of a treble and bass clef with various chords and melodic lines, including a triplet of eighth notes in the right hand.

C Am D7 Am7 D7

I left you my dear, now I re - gret it,

The second system continues the vocal line with the lyrics "I left you my dear, now I re - gret it,". The piano accompaniment features a steady bass line and chords in the right hand, with some sustained notes.

Am D7 G7 Dm7/G G7

The way in time my heart will come to for - get it. Well, I've

The third system has the lyrics "The way in time my heart will come to for - get it. Well, I've". The piano accompaniment includes a 3/4 time signature change and a 2/4 time signature change.

C G7 C7 F

got to have some - bod - y to hold, oh Lord,

The fourth system contains the lyrics "got to have some - bod - y to hold, oh Lord,". The piano accompaniment continues with chords and a consistent bass line.

D7 G7 C

- I've got to have some - bod - y to hold.

The fifth system concludes the phrase with the lyrics "- I've got to have some - bod - y to hold." The piano accompaniment ends with sustained chords in the right hand.

C7/E F

C

Lost with - out you with no tears left to cry, —

F

F#m 7-5

B

B7

Em

Oh, my dar - lin' child I'll sim - ply pine a - way, And I,

D. S. al Coda

Am

D7

G

Dm7/G G7

I will sim - ply pine a - way — and die.

(I'll pine a - way and die...)

Coda ⊕

C

Am

D7

Down a - bout my ears, the sky is fall - ing,

Am

D7

G

And through all the trag - e - dy — can't you hear me call - ing. Well, I've

C G7 C7 F

got to have some - bod - y to hold oh Lord,

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note 'got' under a C chord, followed by 'to have' under a G7 chord, 'some - bod - y' under a C7 chord, and 'to hold oh Lord,' under an F chord. The piano accompaniment consists of chords and moving lines in the right and left hands.

D7 G7 D7 G7

I've got to have_ some - bod - y, got to be bold.

The second system continues the vocal line with 'I've got to have_' under a D7 chord, 'some - bod - y,' under a G7 chord, and 'got to be bold.' under a D7 chord. The piano accompaniment provides harmonic support with chords and melodic fragments.

C F F7 E7 Eb7

I'm cry - in' out in the cold_

The third system features the vocal line with 'I'm cry - in' out in the cold_' under a C chord, 'out in the cold_' under an F chord, and a final phrase under F7, E7, and Eb7 chords. The piano accompaniment includes complex chordal textures.

D7 G7 C A7

Well I've got to have some - bod - y to hold, _

The fourth system has the vocal line with 'Well I've got to have some - bod - y to hold, _' under D7, G7, and C chords, followed by a final phrase under an A7 chord. The piano accompaniment continues with harmonic accompaniment.

D7 G7 C Dm7/G C

I've got to have_ some - bod - y to hold. _

The fifth system concludes the vocal line with 'I've got to have_ some - bod - y to hold. _' under D7, G7, and C chords, and a final phrase under Dm7/G and C chords. The piano accompaniment ends with sustained chords.

LET THE SUNSHINE IN

Words by
JAMES RADO
GEROME RAGNI

Music by
GALT MacDERMOT

Moderately

Cm

We starve, look at one another short of breath, walk -

ing proudly in our winter coats, Wear - ing smells from lab-'ra - tor - ies,

fac - ing a dy - ing na - tion of mov - ing pa - per

fan - ta - sy, Lis-t'ning for the new told lies with su -

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Ab Eb Cm

preme vi - sions of lone - ly tunes. Some - where,

in - side some - thing, there is a rush of great - ness. Who knows what stands in

Bb Cm

front of our lives; I fash - ion my fu - ture on

Eb Cm G

films in space. Si - lence tells me se - cret - ly

Cm Ab

ev - 'ry - thing, ev - 'ry - thing...

E_b *Cm*

Sing - ing my space songs on a spi - der -

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has two flats (B-flat and E-flat). The vocal line begins with a whole rest, followed by the lyrics 'Sing - ing my space songs on a spi - der -'. The piano accompaniment includes a triplet of eighth notes in the bass line.

B_b

web si - tar, "Life is a - round_ you and in you."

The second system continues the vocal line with the lyrics 'web si - tar, "Life is a - round_ you and in you."'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Cm

An - swer for Tim - oth - y_ Lear - y, dear - y.

The third system features the vocal line with the lyrics 'An - swer for Tim - oth - y_ Lear - y, dear - y.'. The piano accompaniment includes a long, sustained chord in the right hand.

(Sing four times)

Cm *G7*

Let _____ the sun shine, _____ Let The _____

The fourth system is marked '(Sing four times)'. The vocal line has the lyrics 'Let _____ the sun shine, _____ Let The _____'. The piano accompaniment features a G7 chord in the right hand.

Cm *A_b* *E_b*

Sun - shine In, the sun _____ shine in.

rit.

The fifth system concludes the piece with the lyrics 'Sun - shine In, the sun _____ shine in.'. The piano accompaniment includes a 'rit.' (ritardando) marking in the bass line.



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GOOD MORNING STARSHINE
WHAT A PIECE OF WORK IS MAN
SOMEBODY TO LOVE
LET THE SUNSHINE IN



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