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Food, Glorious Food

from *Oliver!*

Words & Music by Lionel Bart

Moderately

mp

Is it worth the wait - ing for?
Ev - 'ry day we say a prayer:

mp

Gru - el,
Gru - el,

F F

mp

The first system of the musical score for 'Food, Glorious Food'. It features a vocal line in treble clef with lyrics, a piano accompaniment in bass clef, and a piano accompaniment in treble clef. The tempo is marked 'Moderately' and the dynamics are 'mp'. The key signature has one flat (B-flat) and the time signature is 4/4. The piano accompaniment in the bass clef consists of a steady eighth-note pattern. The piano accompaniment in the treble clef consists of chords, with 'F' chords indicated above the staff.

4

1.

If we live 'til eight - y four, all we ev - er get is gru - el!
"Will they change the bill of fare!" Still we get the same old

gru - el, All we ev - er get is
gru - el,

Faug Dm/F Faug

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "If we live 'til eight - y four, all we ev - er get is gru - el! 'Will they change the bill of fare!' Still we get the same old". The piano accompaniment in the bass clef continues with the eighth-note pattern. The piano accompaniment in the treble clef features chords, with 'Faug' and 'Dm/F' chords indicated above the staff. A first ending bracket is shown above the vocal line.

7 **2.**

gru - el! There's not a crust; not a crumb can we find, can we

Still we get the same old gru - el; not a crumb can we find, can we

Fmaj7 Bb/F Fmaj7

10

beg, can we bor - row or cadge. But there's no - thing to stop us from

beg, can we bor - row or cadge.

F7 Bb/F F Fm6

13 **rit.**

get - ting a thrill when we all close our eyes and i - ma - gine:
 when we all close our eyes and i - ma - gine:

C/G Am Dsus G7 Eb7 G7/D

16 **Bright, with a swing**

f
 Food, glo - ri - ous food! Hot sau - sage and mus - tard! _____
 Food, glo - ri - ous food! Don't care what it looks like. _____

f
 Food, glo - ri - ous, glo - ri - ous food! Hot sau - sage and mus - tard!
 Food, glo - ri - ous, glo - ri - ous food! Don't care what it looks like.

C Gm7 C7 F Dm/F G7 G7aug

18

While we're in the mood; cold jel - ly and cus - tard!
 Burned, un - der - done, crude; don't care what the cook's like!

While we're in the mood for some cold, cold jel - ly and cus - tard!
 Burned, burned, un - der - done, ev - en crude; don't care what the cook's like!

C Gm7 C7 F Dm/F G7

20 *mf*

mf
 Pease pud - ding and sa - ve - loys, "what next"? is the ques - tion
 Just think - ing of grow - ing fat, our sen - ses so reel - ing.

mf
 Pease pud - ding and sa - ve - loys, what's the ques - tion?
 Just think - ing of grow - ing fat, they go reel - ing.

C C#dim Dm G7 Dm G7 C Baug

mf

22

Rich gen - tle - men have it, boys: in - di - ges - tion!
 One mo - ment of know - ing that full up feel - ing!

Rich gen - tle - men have it, boys: it's the in - di - ges - tion! From the
 One mo - ment of know - ing that: Yes! that full - up feel - ing! From the

Em Em7 Am7 D7 G7

24 *f*

f
 Food, glo - ri - ous food! we're an - xious to try it.
 Food glo - ri - ous food! what would - n't we give for

f
 food, glo - ri - ous, glo - ri - ous food, we're an - xious to try it.
 food, glo - ri - ous, glo - ri - ous food, what would - n't we give for

C Gm7 C7 F Dm/F G7 G7aug

26

Three ban-quets a day: our fa-vour - ite di - et!
that ex - tra bit more? That's all that we live for.

Three ban-quets a day, this is our, our fa-vour - ite di - et!
that, that lit - tle ex - tra bit more, that's all that we live for.

C Gm7 C7 F Dm/F G7

28

mf Just pic - ture a great big steak; fried roast-ed or stewed! Oh,
mf Why should we be fat - ed to do no-thing but brood on

mf Just pic - ture a great big steak, fried and roast-ed or stewed! Oh,
mf Why should we be fat - ed to do just no-thing but brood on

C C#dim Dm G7 Am D7 Ab7

30 rit.

food, won - der - ful food, mar - vel - lous food, glo - ri - ous
food, ma - gi - cal food, won - der - ful food, mar - vel - lous

food, won - der - ful food, mar - vel - lous food, glo - ri - ous
food, ma - gi - cal food, won - der - ful food, mar - vel - lous

C/G Am7 D7sus D7 Dm7 G7sus G7

32

1. **a tempo** 2. **a tempo**

food! _____ Such glo - ri - ous food! _____
food! _____ food! _____

C Fm/Ab G7 C

Bad Guys

from Buggy Malone

Words & Music by Paul Williams

Steady 4

N.C.

3

We could've been a-ny-thing that we want-ed to be, — but don't it make your heart
with all the ta - lent we

We could've been a-ny-thing that we that we want-ed to be, { but don't it
with all the

G D7 G D7 G A7

6

glad that we de - ci - ded, a fact we take pride_ in,
had no doubt a - bout it, we whine and we pout_ it,

make your heart glad_ that we de - ci - ded, a fact we take pride_ in,
ta - lent we had_ no doubt a - bout it, we whine and we pout_ it,

Bm7 Cdim A/C# D7 G E7

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9

1. 2.

to be-come the best at be-ing bad.
we're the ve - ry best at be-ing bad guys... We're

to be-come the best at be-ing bad.
we're the ve - ry best at be-ing bad guys...

C D7 G D7 G C D7sus4

12

rot-ten to the core,___ and my con - gra-tu - la - tions, no one likes you a - ny - more...

We're rot-ten to the core,___ con - gra-tu - la - tions, no one likes you a - ny - more...

G D7 D7 G D/F# Em

15

Bad guys... We're the ve - ry worst, each of us con-tempt-i - ble, we're

Bad guys... We're the ve - ry worst, con-tempt-i - ble, we're

A Em/A A7 Em/A A7

18

cri - ti - cised and cursed. We made the big_ time, ma - li-cious and mad...

cri - ti - cised and, and cursed. We made the big_ time, ma - li-cious and mad...

Em/A A7 D7 G F#7 F7 E7

21

We're the ve - ry best at be - ing bad.

We're the ve - ry best at be - ing bad.

C D7 G D7

decresc.

24

We could've been a-ny-thing that we want-ed to be, we took the ea - sy way
with all the ta-lent we

We could've been a-ny-thing that we, that we want-ed to be, with all the

G D7 G D7 G A7

mp

27

out. With lit-tle train-ing, we mas-tered com-plain-ing.
had. With lit-tle prac-tice, we made ev-'ry black list.

ea-sy way out... With lit-tle train-ing, we mas-tered com-plain-ing.
ta-lent we had... With lit-tle prac-tice, we made ev-'ry black list.

Bm Cdim A/C# D7 G

30

1. 2.

mf

Man-ners seemed un-ne-ces-sa-ry. We're so rude, it's al-most sca-ry. We're the ve-ry best at be-ing

mf

We're so rude, it's al-most sca-ry. We're the ve-ry best at be-ing

A7/E A7 D7 C D7

mf

33

bad. _____ We're the ve - ry best at be - ing bad. _____

bad, oh, so bad!_ We're the ve - ry best at be - ing bad, real - ly bad!_

G F#7 F7 E7 C D7 G F#7 F7 E7

The musical score for measures 33-35 consists of three systems. The first system is a vocal line with lyrics: "bad. _____ We're the ve - ry best at be - ing bad. _____". The second system is another vocal line with lyrics: "bad, oh, so bad!_ We're the ve - ry best at be - ing bad, real - ly bad!_". The third system is a piano accompaniment with chords G, F#7, F7, E7, C, D7, G, F#7, F7, E7. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

36

We're the ve - ry best at be - ing bad.

We're the ve - ry best at be - ing bad.

C D7 G D7 G

The musical score for measures 36-38 consists of three systems. The first system is a vocal line with lyrics: "We're the ve - ry best at be - ing bad.". The second system is another vocal line with lyrics: "We're the ve - ry best at be - ing bad.". The third system is a piano accompaniment with chords C, D7, G, D7, G. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

Joseph's Dreams

from Joseph And His Amazing Technicolor® Dreamcoat

Words by Tim Rice

Music by Andrew Lloyd Webber

Relaxed tempo

Musical score for the piano introduction of "Joseph's Dreams". The score is in 6/8 time and B-flat major. It consists of two systems of staves. The first system shows the vocal line (treble clef) and piano accompaniment (grand staff). The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo is marked "Relaxed tempo".

Musical score for the vocal entry of "Joseph's Dreams". The score is in 6/8 time and B-flat major. It consists of two systems of staves. The first system shows the vocal line (treble clef) and piano accompaniment (grand staff). The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo is marked "Relaxed tempo".

5 *mf*
Jo - seph's coat an - noyed his bro - thers, But what makes us mad are the
This is not the kind of thing we bro - thers like to hear, It

mf
Jo - seph's coat an - noyed his bro - thers, But what makes us mad are the
This is not the kind of thing we bro - thers like to hear, It

F Bb F/Bb Bb F Bb F/Bb Bb

9

things that Jo - seph tells us of the dreams he's of - ten had. |
 seems to us that Jo - seph and his dreams should dis - ap - pear. |

things that Jo - seph tells us of the dreams he's of - ten had. |
 seems to us that Jo - seph and his dreams should dis - ap - pear. |

F Bb F/Bb Bb F Bb F

13

dreamed that in the fields one day, at corn - col - lect - ing time, _____
 dreamed I saw e - le - ven stars, the sun and moon and sky, _____

dreamed, _____ I dreamed, _____ at corn - col - lect - ing time, _____ Your
 dreamed, _____ I dreamed, _____ the sun and moon and sky, _____ Were

Bb F C7 F

17

Your e - le - ven sheaves of corn all turned and bowed to mine, My
Bow - ing down be - fore my star, it made me won - der why.

sheaves of corn all turned and bowed to mine, My
bow - ing down it made me won - der why,

Bb F C7 F

21

sheaf was quite a site to see, a gold - en sheaf and
Could it be that I was born for high - er things than

sheaf was quite a gold - en sheaf and
Could I be for high - er things than

Bb F C7

24

tall. _____ Yours were green and se - cond rate, and
you? _____ A post in some - one's go - vern - ment, a

tall. _____ While yours _____ were green, _____ and
you? _____ In go - - - vern - ment, _____ a

F Bb F

27

1. 2.

real - ly ra - ther small. two? The
mi - ni - stry or

real - ly ra - ther small. two?
mi - ni - stry or

C7 F Bb F D7

cresc.

30

dreams are more than cry-stal clear, the writ - ing on the wall, —

f
The dreams are cry - stal clear, the writ - ing on the

Gm Em7b5 Eb D7 Gm

f

Detailed description: This block contains the musical notation for measures 30 through 33. It features three staves: a vocal line, a piano accompaniment line, and a bass line. The key signature has two flats (B-flat and E-flat). The vocal line starts with a treble clef and a key signature of two flats. The lyrics are: "dreams are more than cry-stal clear, the writ - ing on the wall, —" for measure 30, and "The dreams are cry - stal clear, the writ - ing on the" for measure 31. The piano accompaniment starts with a treble clef and a key signature of two flats, with a dynamic marking of *f*. The bass line starts with a bass clef and a key signature of two flats. Chord symbols Gm, Em7b5, Eb, D7, and Gm are placed above the piano staff. A fermata is present over the final note of the piano staff in measure 33.

34

Means that Jo - seph some day soon... will rise a - bove us all. — The

wall, Means that he will rise a - bove us all. — The

Gm Em7b5 Eb D7 Gm

Detailed description: This block contains the musical notation for measures 34 through 37. It features three staves: a vocal line, a piano accompaniment line, and a bass line. The key signature has two flats (B-flat and E-flat). The vocal line starts with a treble clef and a key signature of two flats. The lyrics are: "Means that Jo - seph some day soon... will rise a - bove us all. — The" for measure 34, and "wall, Means that he will rise a - bove us all. — The" for measure 35. The piano accompaniment starts with a treble clef and a key signature of two flats. The bass line starts with a bass clef and a key signature of two flats. Chord symbols Gm, Em7b5, Eb, D7, and Gm are placed above the piano staff. A fermata is present over the final note of the piano staff in measure 37.

38

ac - cu - ra - cy of the dreams_ we bro - thers do not know, But

ac - cu - ra - cy of the dreams_ we bro - thers do _____ not know,

Bb F/A Gm Dsus D D7

42

one thing we are sure a - bout,_ the dream - er has to go.____

But this we're sure a - bout,_ the dream - er has to go.____

Gm Em7b5 Eb D7 Gm

The Rhythm Of Life

from Sweet Charity

Words by Dorothy Fields

Music by Cy Coleman

Moderately

mp

Dm Am/C Bb Gm/Bb A7sus A7 Dm

5 *mp*

Dad - dy start - ed out in San Fran - cis - co, toot - in' on a trum - pet loud and mean,

mp

In San Fran - cis - co, toot - in' on a trum - pet loud and mean,

Dm Gm6/Bb Gm7 Gm6 Gm/Bb A7sus A7 Dm

9

Sud - den - ly a voice said, "Go forth, Dad - dy, spread the pic - ture on a

"Go forth, Dad - dy, spread the pic - ture on a

F Gm7/D C7 F C7

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12

wid - er screen." And the voice said, "Bro - ther, there's a mil - lion pi - geons

wi - der screen." And the voice said, "There's a mil - lion pi - geons

F Bb G#dim E7

15

rea - dy to be hooked on new re - li - gions. Hit the road, Dad - dy, leave your

hooked on new re - li - gions. Hit the road, Dad - dy, leave your

Am F#dim D7 Gm Gm/F

18 *mf*

com-mon law wife. Spread the re-li-gion of The Rhy-thm Of Life." And The

wife. And spread The Rhy-thm Of Life."

A7sus/E A7/E Dm Gm6/Bb A7 Dm

21 *mf*

Rhy-thm Of Life is a pow-er-ful beat, puts a tin-gle in your fin-gers and a

mf

pow-er-ful beat,

Fm Bbm7 Eb

mf

24

tin - gle in your feet, rhy - thm in your bed - room,
tin - gle in your feet,

Cm Ab Db

26

rhy - thm in the street, yes The Rhy - thm Of Life is a pow - er - ful beat.
rhy - thm in the street, The Rhy - thm Of Life. To feel The

Bbm Gm7b5 C C7sus Fm

f

29 *f*

To feel The Rhy-thm Of Life, to feel the pow-er-ful beat,
Rhy-thm Of Life, to feel the pow-er-ful beat, to feel the

Fm Db Bbm Eb Cm Ab Db

33

to feel the tin-gle in your fin-gers, to feel the tin-gle in your feet.
tin-gle in your fin-gers, to feel the tin - gle in your feet. To feel The

Db Bbm Gm7b5 C7 Fm Caug Fm

37 2.

tin - gle in your feet. Dad-dy we got The

tin - gle in your feet. Dad-dy we got The

C7 Fm Fm/C C Fm/C C

ff

41

Rhy-thm Of Life, of life, of life, of life. Oh yeah!

Rhy-thm Of Life, of life, of life, of life. Oh yeah!

Fm/C C Fm/C C Fm/C C Fm/C C Fm Bb7 F

* slow jazz arpeggios ad lib.

Hakuna Matata

from Walt Disney Pictures' The Lion King

Music by Elton John

Words by Tim Rice

Slowly (relaxed tempo)

mp

Ha - ku - na ma - ta - ta... What a won - der - ful

mp

Ha - ku - na ma - ta - ta...

F Bb/F F Bb/F F

mp

Detailed description: This system contains the first four measures of the song. It features a vocal line in 4/4 time with lyrics, a piano accompaniment in 4/4 time, and a piano part in 4/4 time. The piano part includes chords F, Bb/F, and F in the right hand, and a bass line in the left hand. Dynamics include mp (mezzo-piano).

5

phrase! Ha - ku - na ma - ta - ta... ain't no pass - ing

What a won - der - ful phrase! Ha - ku - na ma - ta - ta... ain't no pass - ing

C Dm7 D#dim C/E F Bb/F D7/F#

cresc.

cresc.

cresc.

Detailed description: This system contains measures 5 through 8. It features a vocal line with lyrics, a piano accompaniment, and a piano part. The piano part includes chords C, Dm7, D#dim, C/E, F, Bb/F, and D7/F# in the right hand, and a bass line in the left hand. Dynamics include cresc. (crescendo).

9 Moderate bouncy shuffle (♩ = ♩) *f*

craze._____ It means no wor - ries for the rest of your days._____

craze._____ It means no wor-ries for the rest of your days._____

G7 Gaug E/G# Am D/F#

14

_____ It's our prob-lem - free_____ phi - lo - so - phy. Ha - ku - na ma-

_____ Yes, it's our prob-lem - free_____ phi - lo - so - phy. Ha - ku - na ma-

D9 C/G G

19

ta - ta... what a won - der - ful phrase!... Ha - ku - na ma

ta - ta... what a won - der - ful phrase! What a won - der - ful phrase! Ha - ku - na ma

F Bb/F F C F/C C

23

- ta - ta... ain't no pass - ing craze. It means no

- ta - ta... ain't no pass - ing craze. —

F Bb/F D7/F# F#dim D7/F# G C/E

27

wor-ries for the rest of your days. It's our

It means no wor-ries for the rest of your days. It's our

Am C F D7/F#

31

prob-lem - free phi - lo - so - phy. Ha - ku - na ma -

prob-lem - free phi - lo - so - phy. Ha - ku - na ma -

C/G 3 G7

35 *decresc.*

ta- ta... Ha-ku - na ma - ta- ta... Ha-ku - na ma

decresc.

ta- ta... Ha-ku - na ma - ta- ta... Ha - ku - na ma - ta- ta...

F Bb/F F Bb/F F Bb/F F Bb/F

decresc.

39

- ta - ta... (whispered) Ha - ku - na ma - ta - ta.

(whispered) Ha - ku - na ma - ta - ta.

F Bb/F F

p