

297 A  
298 B  
299 S

from HAIRSPRAY  
**Hairspray**  
(Medley)

Welcome to the Sixties • Hairspray • Good Morning Baltimore • It Takes Two  
Mama, I'm a Big Girl Now • I Know Where I've Been • You Can't Stop the Beat

For SAB and Piano\*

Performance Time: Approx. 17:17

**WELCOME TO THE 60'S**

Music by MARC SHAIMAN

Lyrics by MARC SHAIMAN and SCOTT WITTMAN

Arranged  
MAC HU

Bright 60's Pop Shuffle ♩ = 158 (♩ =  $\frac{3}{4}$ )

Soprano Alto Unis. *mf*  
Oo oo oo  
C Em7 Dm7  
Drums *f*

Ah ah ah  
F/G C Em7 Dm7

Wel-come to the six - ties Oh oh oh oh oh  
f Unis.  
F/G C Em7

\* Available for SATB, SAB and 2-Part  
Instrumental Pak includes parts for Trumpet I & II, Tenor Sax,  
Trombone, Baritone Sax, Synthesizer, Guitar, Bass and Drums  
ShowTrax CD also available

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DO NOT  
PHOTOCOPY



HA1



0 7399.

Oh — ma - ma wel - come to the six - ties.

Dm7 F F/G C

Yeah, yeah, yeah! — Yeah, — yeah, yeah! Hey —

Unis. *mf*

C9/Bb F F/G

18 — ma - ma, hey ma - ma look a - round! — Ev - 'ry - bod - y's groov - in' to a

C Em7 Dm7

*mf*

brand new sound... Hey — ma-ma, hey ma-ma, fol - low me — I —

F/G C Em7

21

— know some-thing's in you that you wan-na set free. So let go, — go, go of the past —

Dm7 F/G Dm7

24

— now. Say hel - lo — to the love — in your heart. — Yes, I know —

Em7 Dm7 G Em7 Ebm7

27

— that the world's spin-ning fast — now. You got - ta get you - self a brand new start.

Dm7 Em7 F

30

*Turn* → Unis. Hey ma-ma, wel-come to the six-ties! Oh, oh, oh, oh, oh, Oh,

F/G C Em7 Dm7 F/G

33

Unis. — ma-ma wel-come to the six-ties! Oh, oh, oh, oh, oh, Go\_

C Em7 Dm7 F/G

37

GOOD MORNING BALTIMORE

Music by MARC SHAIMAN

Lyrics by MARC SHAIMAN and SCOTT WITTMAN

144

Soprano  
Alto

*mf*

Oh, oh, oh. Woke up to - day

B $\flat$  A $\flat$  E $\flat$ /B $\flat$  E $\flat$  E $\flat$ /G

142

feel - ing the way I al - ways do. Oh, oh, oh. Hun - gry for some - thing that

A $\flat$  Gm/B $\flat$  B $\flat$  A $\flat$  E $\flat$  E $\flat$ /G

146

I can't eat. Then I hear the beat. That rhy - thm of town starts call - ing me down.

Am7(b5) F7/A Bdim7 G7/B Cm Abm/C $\flat$

150

It's like a mes - sage from high a - bove. Oh, oh, oh. Pull - ing me out to the

E $\flat$ /B $\flat$  Am7(b5) F7/A E $\flat$ /B $\flat$  B $\flat$  E $\flat$ /B $\flat$

154

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Soprano *f* 160

Alto

Baritone *f*

smiles and the streets that I love. Good morn-ing Bal - ti-more! Ev - 'ry day's like an

*f*

Ab 3 Bb Fm7/Eb Eb

158

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

Ab Ab/Eb Eb

162

sym - pho - ny. Good morn - ing Bal - ti - more!

Eb/Bb Bbsus Bb Fm7/Eb Eb

166

Unis. *f*

And some day when I take to the floor the world's gon-na wake up and

Ah

*Eb7/Db* *Ab/C* *Abm/Cb*

169

see Bal-ti-more and me.

and see.

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

*dim.*

172

176 *mf*

*mf*

So, oh, oh, give me a chance 'cause when I start to dance I'm a mov - ie star.

Oo mov - ie star.

*Eb* *Eb/G* *Ab* *Gm/Bb* *Bb* *Ab*

*mf*

176

Oh, oh, oh. Some-thing in - side of me makes me move when I hear the groove. My

oo \_\_\_\_\_ makes me move when I hear the groove.

Eb Eb/G Am7(b5) F7/A Bdim7 3 G7/B

180

*cresc.* ma tells me, "No," but my feet tell me "go!" It's like a drum-mer in - side my heart.

*cresc.* Oo \_\_\_\_\_ 'side my heart

Cm Abm/Cb Cb7 Eb/Bb Am7(b5) F7/A

*cresc.*

184

Oh, oh, oh. Don't make me wait one more

one more

Eb/Bb Bb Eb/Bb

188



start.

mo - ment for my life to good morn - ing, good morn - ing

mo - ment for my life to, good morn - ing, good morn - ing

Ab Bb Eb/Bb Fm/Bb Eb/Bb Fm/Bb

191

wait - ing for my life to start. I love you Bal - ti - more.

wait - ing for my life to start.

Bsus B E/B F#m/B F#m/E E

194

196

Ev - 'ry day's like an o - pen door. Ev - 'ry night is a

197

A

fan - ta - sy. Ev - 'ry sound's like a sym - pho - ny.

A/E E E/B Bsus

200

And I pro - mise, Bal - ti - more, that some day when I

B F#m/B F#m/E E E7/D

203

take to the floor, the world's gon - na wake up and see,

Ah and see

A/C# Am/C E/B

206

Opt. Shout

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

The first system shows a vocal line with lyrics "gon - na wake up and see \_\_\_\_\_ Bal - ti - more and". The piano accompaniment features triplets in both hands. The key signature has three sharps (F#, C#, G#).

gon - na wake up and see,

A#m7(b5) A/B B7

209

The second system is a piano accompaniment system. It includes chord markings: A#m7(b5), A/B, and B7. The piano part continues with triplets and rests. The page number 209 is at the bottom left.

me. Bal - ti - more and me.

The third system shows a vocal line with lyrics "me. Bal - ti - more and me.". The piano accompaniment continues with a steady eighth-note pattern. The key signature remains three sharps.

yes, more or less we all a - gree. Some-day the world is gon - na

E B E

212

The fourth system is a piano accompaniment system with chord markings E, B, and E. The piano part features a rhythmic pattern of eighth notes. The page number 212 is at the bottom left.

Bal - ti - more and me!

rit. 60's rhythm ballad (♩ = 68)

The fifth system shows a vocal line with lyrics "Bal - ti - more and me!". It includes a "rit." (ritardando) marking and a tempo change to "60's rhythm ballad (♩ = 68)". The piano accompaniment changes to a ballad style with half notes. The page number 215 is at the bottom left.

see, and me!

B B7 E

rit.

215

The sixth system is a piano accompaniment system with chord markings B, B7, and E. It includes a "rit." marking. The piano part continues with a ballad style. The page number 215 is at the bottom left.

# IT TAKES TWO

Music by MARC SHAIMAN

Lyrics by MARC SHAIMAN and SCOTT WITTMAN

218

Chords: G, E7#5, E7, A, Bm/D, Am7/D, G, Cm

218

*Handwritten: ml. sleep night*

Chords: G, D, G

221

They say it's a man's world.. Well, that

Chords: B(#5), C

223

can - not be de - nied But what good's a man's world with - out a

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wom - an by his side? And so I will wait un - til that

A7 G B

225

mo - ment you de - cide that

Em Cm

cresc.

227

I'm your man and you're my girl, that I'm the sea and you're the pearl. It takes

G Gm C G Gm C

mf

229

two ba - by it takes two.

G D D9 Bm/D G F#m7(b5) Em7 D

231

*Turn* →

233

*mp*

A king ain't a king with - out the pow'r be - hind the throne.

G B(#5)

*mp*

233

A prince is a pau-per, babe, with - out a chick to call his own.

C A7

3

235

244

two. Don't you know they say it takes two to tan-go, but that

Am/G G G7 C7

tan - go's child's play. So take me to the dance floor\_ and we'll

G7 Em A7 G7/B Am7(b5)/C A7/Db

twist the night a - way. Just like Frank - ie Av - a - lon\_ has his

D9 Em7 Dm7(b5)/F D7/F# G



fav - 'rite Mouse - ke - teer, \_\_\_\_\_ I dream of a lov - er, babe, \_\_\_\_\_ to say the

B (#5) C B7 Bb7

249

things I \_\_\_\_\_ want to hear. \_\_\_\_\_ So come clo - ser, ba - by \_\_\_\_\_ oh and

A7 G B

251

whis - per \_\_\_\_\_ in my ear \_\_\_\_\_ that

Em Cm

253

Unis. Yeah \_\_\_\_\_

*cresc.* *f*



255 *div. f*

I'm your girl you're my boy I'm your pride you're my joy,

*div.*

you're my girl and I'm your boy, — that you're my pride and I'm your joy, — that

G Gm C G Gm C

*f*

255

*div.*

I'm the sand you're the tide be the groom I'll be your bride.

*div.* *div.*

I'm the sand and you're the tide. — I'll be the groom you'll be my bride. — It takes

G Gm C G Gm C

257

*rit. e dim. Unis.*

It takes two. — it takes two. — Ah —

*rit. e dim.*

two, ba - by, — it takes two. — It takes two, ba - by. —

G D C/D Bm/D G Em7 A9 A7

*rit. e dim.*

259

*Water*

*Turn*

*p* Unis. // *Slowly cresc.* *rit.* Unis. *f* *attacca*

It takes two. Oo. *attacca*

*p* // *cresc.* *rit.* *f* *attacca*

It takes two. Oo. *attacca*

D7 // G Cm G *attacca*

*p* // *cresc.* *rit.* *f* *attacca*

262

**MAMA, I'M A BIG GIRL NOW**

Music by MARC SHAIMAN

Lyrics by MARC SHAIMAN and SCOTT WITTMAN

**265** Fun Pop Shuffle ♩ = 140 (♩ =  $\overset{\sim}{\underset{\sim}{\underset{\sim}{\text{J}}}} \overset{\sim}{\underset{\sim}{\underset{\sim}{\text{J}}}}$ )

*div. f*

Stop! Don't! No! Please!

*f*

265

F

Stop! Don't! No! Please! Stop! Don't! No! Please!

Dm Bb

269

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- der if you wan-na, but I nev-er ask why. And if you try to hold me down, I'm gon-na

G C G C G C

420

Unis.  
spit in your eye and say. 'cause You can't stop the beat!

G C D Am/D G/D D7 C/D

423

G7

426

Oh, oh, oh, you

Ab7 Db/Ab Ab7

430

434

can't stop to-day as it comes speed - ing down the tracks... Child yes -

434

- ter - day\_ is his - t'ry and it's nev - er com - in' back... 'cause to-mor-

438

- row is a brand new day and it don't know white from black.

G $\flat$ /D $\flat$  D $\flat$  G $\flat$ /D $\flat$  D $\flat$  A $\flat$ /E $\flat$  E $\flat$

442

'cause the world keeps spin - ning 'round and 'round, and my heart's -

F $\flat$ m D $\flat$  F $\flat$ m

445

keep - ing time to the speed of sound. I was lost till I heard the drums

D $\flat$  F $\flat$ m D $\flat$

448

then I found my way \_\_\_\_\_ 'cause you can't stop the beat!

451

**454**  
*f*  
Ev - er since we first saw the light, a man and wom-an like to shake it on a

*f*  
454

Sat-ur-day night. And so I'm gon-na shake and shim-my it with all of my might to - day.

457

Unis.

'cause you can't stop the mo - tion of the o - cean or the

Bbm/Eb Ab/Eb Eb7 Db/Eb Ab Db

460

rain from a - bove. You can try — to stop the par - a - dise we're dream - ing of. But you can -

Ab Db Ab Db Ab Db Ab

463

Unis.

- not stop the rhy - thm of two hearts in love... to stay... 'cause

Db Ab Db Eb

466



470

470

You can't stop the beat!

Ah

Bbm/Eb Ab/Eb Eb7 Db/Eb E7

469

472

Ah Ah

div. come

472

474

on, you Von Tus-sles! Go on shake your fan-ny musc-les! Yes, you can!

We can't

No, we can't

476



Yes, you can!

You can't stop the

Yes, we can!

Bm/E A/E E7 D/E

479

482

*f* div. *f* div. *f* div. *f* div.

Ev - er since we first saw the light, a man and wom-an like to shake it on a

D A D A D

*f*

482

div. *f* div. *f* div. *f* div.

Sat - ur - day night. And so I'm gon - na shake and shim - my it with all of my might to - day...

A D A D A D E

485

HAIRSPRAY (MEDLEY) - SAB

Unis. div.

'cause you can't stop the mo - tion of the o - cean or the

Bm/E A/E E7 D/E A D

488

rain from a - bove. You can try — to stop the par - a - dise we're dream - ing of. But you can -

A D A D A D A

491

- not stop the rhy - thm of two hearts in love — to stay. —

D A D E

Unis.

You can't stop the beat!... You can't stop the beat!...

You can't stop the beat!... you can't stop the beat!...

Bm/E A/E E7 D/E F#m D

497

Alto 4 II

div.

You can't stop the beat!

the beat!

A7

501

Ab7 A7

505

HAIRSPRAY (MEDLEY) - SAB



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This choral arrangement is for concert use only. The use of costumes, choreography or other elements that evoke the story or characters of this musical work is prohibited.