

In a time when the world of study belonged only to men, there lived a girl who dared to ask "why?"

WHERE IS IT WRITTEN?

Lyrics by
ALAN and MARILYN BERGMAN

Music by
MICHEL LEGRAND
Arranged by
MICHEL LEGRAND

Allegretto- Rubato



Gm7-5



Spoken: God, our merciful Father,

Gm7-5



I'm wrapped in a robe of light, clothed in your glory that spreads

Csus




C



its wings over my soul. May I be worthy. Sung: A - men.

Where Is It Written? - 9 - 1

F/C



There's not a morn - ing I be - gin with - out a

mp

*

C




Gm7-5/C




thou - sand ques - tions run - ning through my mind, _____ that I don't


Csus



C




C/B




try to find the rea - son and the log - ic in the world that God de -


Am




Am/G



F#7 sus



F#7



signed. _____ The rea - son why _____ a bird was giv - en

mf

Bm Bm7-5 Bm7-5/E

wings, if not to fly and praise the sky with ev - 'ry

E7sus E7 Asus A Am7-5

song it sings. What's right or wrong, where I be -

D7sus D7 B7-9 Em

long with - in the scheme of things.

Dm7 G7 Csus

— And why have eyes that see and arms that reach un -




less you're meant to know there's some-thing more? _____ If not





hun - ger for the mean - ing of it all, then tell me what a soul is






for? _____ Why have the wings _____ un-less you're meant to

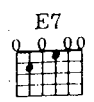




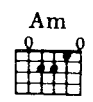
fly? _____ And tell me please, _____ why have a mind _____ if not t

Where Is It Written? - 9 - 4

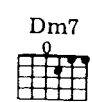
E7



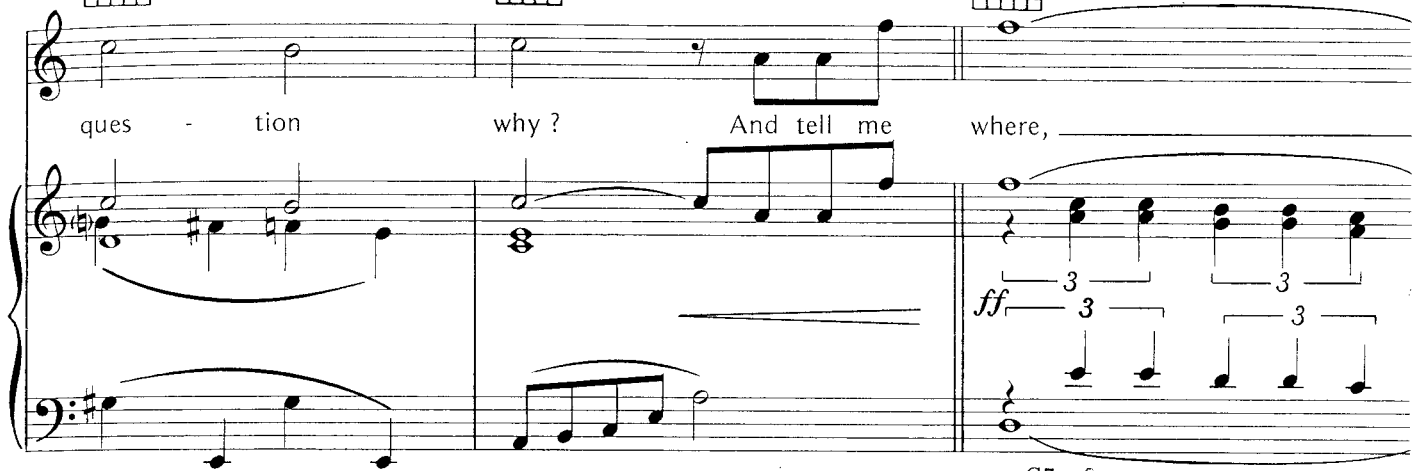
Am



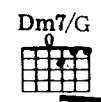
Dm7



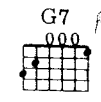
ques - tion why? And tell me where,



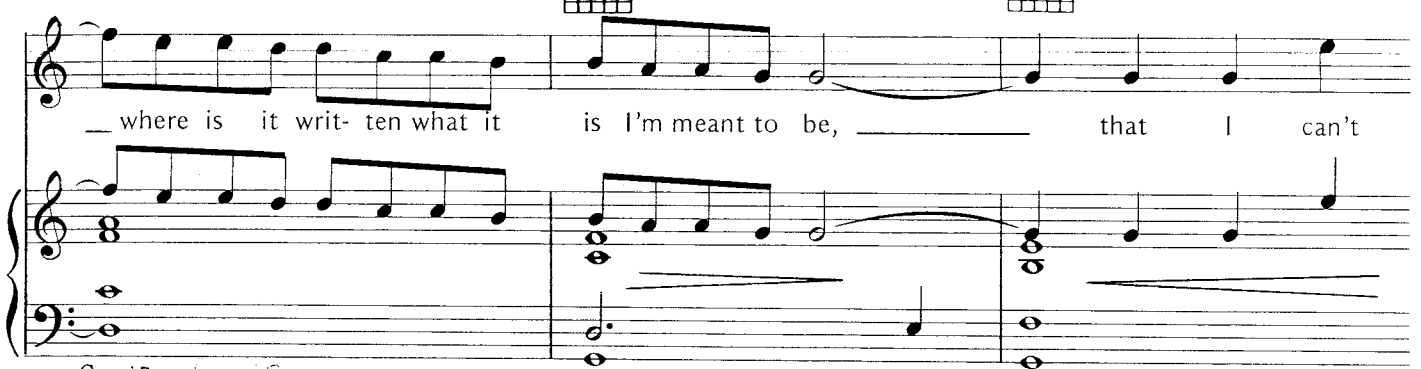
Dm7/G



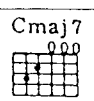
G7



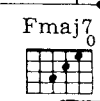
where is it writ- ten what it is I'm meant to be, that I can't



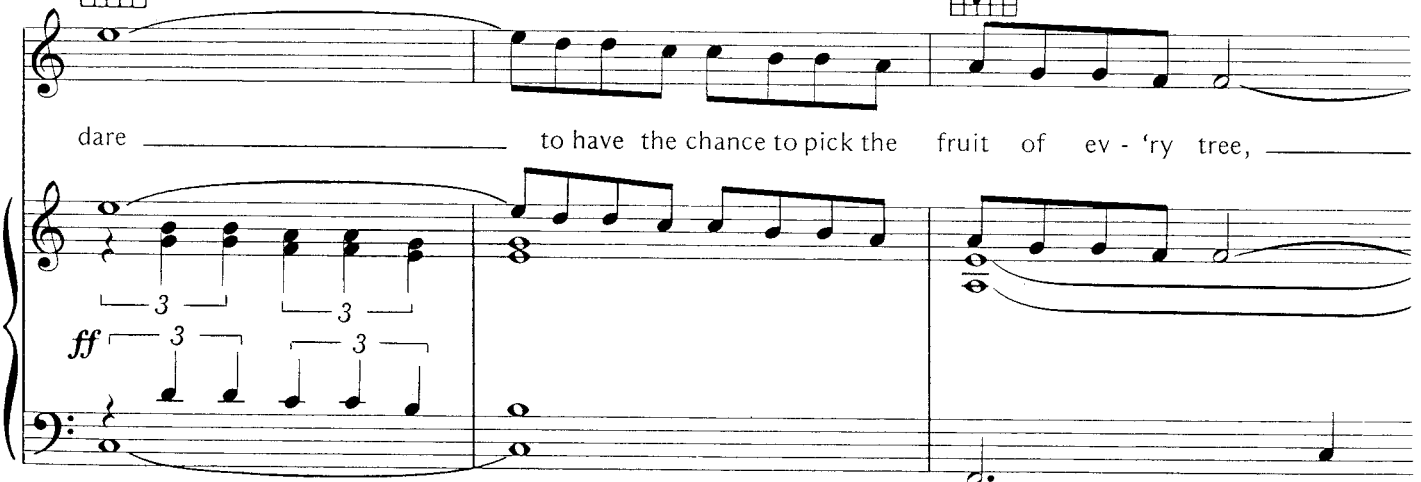
Cmaj7



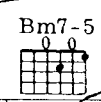
Fmaj7



dare to have the chance to pick the fruit of ev - 'ry tree,



Bm7-5



or have my share of ev-'ry sweet im - ag - ined





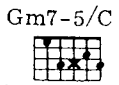
pos - si - bil - i - ty? _____ Just tell me where, _____



_____ tell me where? _____ If I were



on - ly meant to tend the nest, then why does my im - ag - i - na - tion



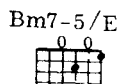
sail _____ a - cross the moun-tains and the seas, be - yond the



make - be - lieve of an - y fair - y - tale ? _____ Why have the



thirst _____ if not to drink the wine ? And what a



waste _____ to have a taste _____ of things that



can't be mine ! And tell me

Dm7



where, _____ where is it writ - ten what it

ff

Dm7/G



is I'm meant to be, _____ that I can't dare _____

Fmaj7

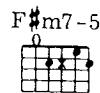


_____ to find the mean-ings in the morn-ings that I see, _____ or have my

Bm7-5



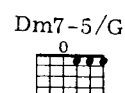
share _____ of ev 'ry sweet im- ag- ined pos- si- bil- ity? _____



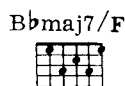
Just tell me where, where is it



writ - ten ? Tell me where,



or if it's writ - ten an - y -



where ?

Filled with a love of learning, Yentl has no choice after her father dies but to disguise herself as a man so that she can pursue all her "sweet-imagined possibilities." Her journey begins.

PAPA, CAN YOU HEAR ME?

Lyrics by
ALAN and MARILYN BERGMAN

Music by
MICHEL LEGRAND
Arranged by
MICHEL LEGRAND

Lento Rubato

Prayer:

God, *Spoken: Our Heavenly Father.* Oh,

Gm

Dm

Dm/C

God, *Spoken: and my father who is also in heaven.* May the light

Bbmaj7

Dm

Em7/D

Spoken: of this flickering candle il - lu - mi - nate the night the way your

Dm7. *mf*



Em7/D *f*



Dm7/C *mf*



Bbmaj7 *f*



Am7sus



Dm *mf*



spir - it il - lu - mi - nates my soul.

mf *decresc.* *mp*

Am

Dm/C *Am/E*



Bbmaj7 *F A*



Pa - pa, can you hear me? Pa - pa, can you see me? Pa - pa, can you find me

p

F/A *C/E*



A7 *E7*



Dm *Am*



Dm/C *Am/E*



in the night? Pa - pa, are you near me? Pa - pa, can you hear me?

mf *mp*

Bm7-5 *F#m7-5*



E7sus *B7sus*



E7 *B7*



Am *Em*



Bm7/A *D7/E*



Pa - pa, can you help me not be fright - ened? Look - ing at the skies I seem to

cresc.



Am7 *GA*



D6/A *A6/E*



Am *Em*



Am/G *D*



Fmaj7 *CA*



E7 *B7*

see a mil - lion eyes, which ones are yours ? _____



Am *Em*



Bm7/A *Bm7/E*



Am7 *Em7*



G7sus *D7sus*



G7 *D7*

Where are you now that yes - ter - day has waved good - bye and closed its

mf *cresc.*



Cmaj7 *GA*



Gb7+ *D67+*



Fmaj7 *CA*



B7sus *F7sus*



B7 *F7*

doors ? The night is so much dark - er. The



Emaj7 *BA*



Bb7sus *F7sus*




Bb7 *F7*




Ebmaj7 *BbA*

wind is so much cold - er. The world I see is so much big - ger


Em7-5/A *Bm7/E*




E7sus
A7sus



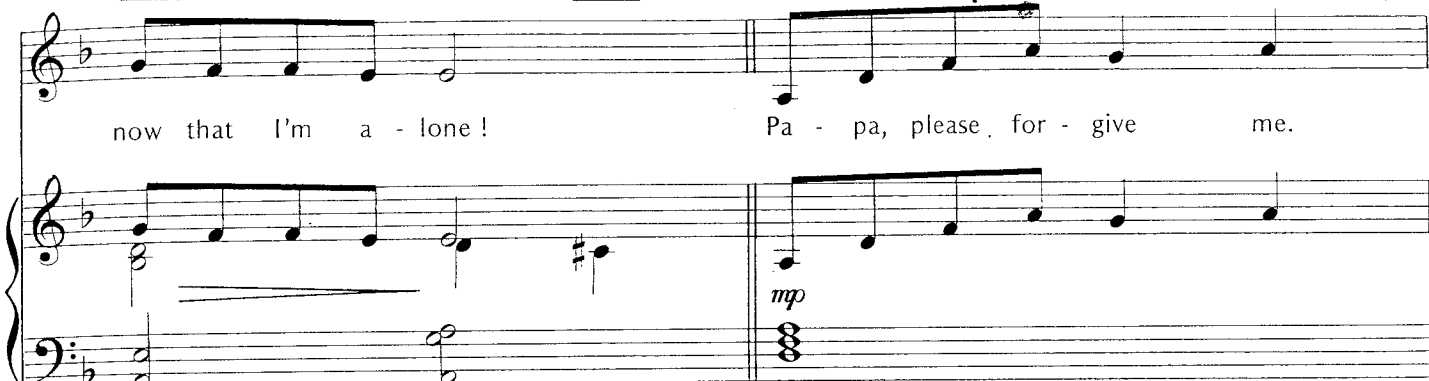
E7
A7




Am
Dm



now that I'm a-lone! Pa-pa, please for-give me.




Dm/C *Am/E*




Bbmaj7 *FΔ*



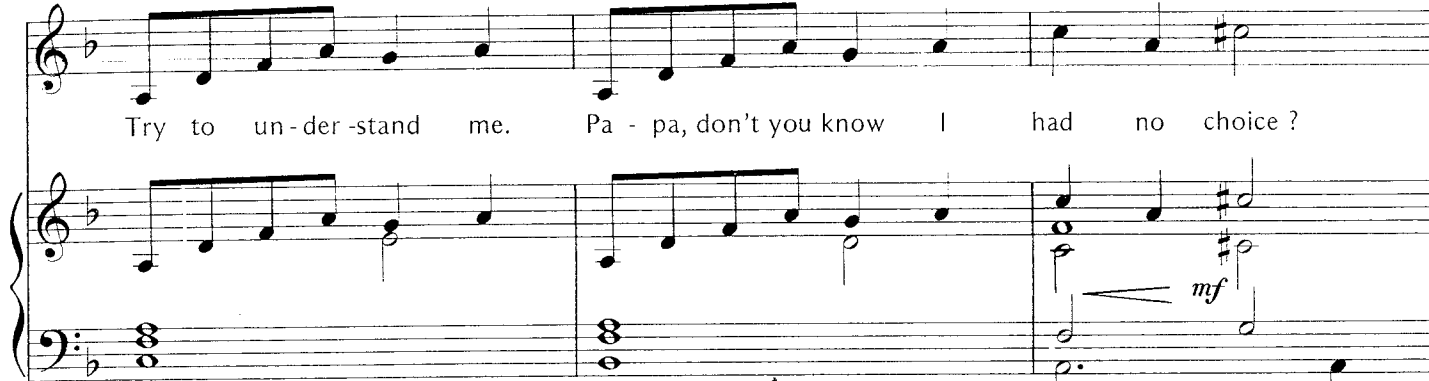
F/A *C/E*




A7 *E7*




Try to un-der-stand me. Pa-pa, don't you know I had no choice?



Dm *Am*



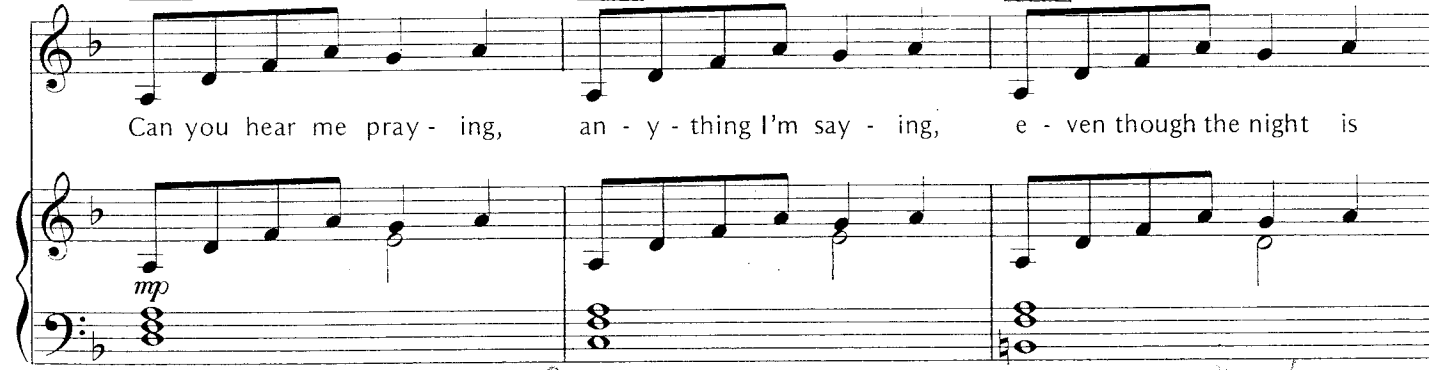
Dm/C *Am/E*




Bm7-5 *F#m7-5*




Can you hear me pray-ing, an-y-thing I'm say-ing, e-ven though the night is




E7sus *B7sus*



E7 *B7*



Am *Em*



Bm7/A *F#m7/E*



filled with voic-es? I re-mem-ber ev-'ry-thing you



Am7 Em7 D6/A A6/E Am Em Am/G Em/D

taught me ev - 'ry book I've ev - er read.

f *decresc.*

Fmaj7 CA Bm7/E B7/B Am Em Bm7/A Bm7/E

Can all the words in all the

mf

Am7 Em7 G7sus G7 Cmaj7 GA Gb7-5 Db7-5

books help me to face what lies a - head? The

Fmaj7 CA B7sus B7 Emaj7 BA Bb7sus F#m7 Bb7

trees are so much tall - er, and I feel so much small - er. The

The score is written in G major with a key signature of one sharp (F#). It consists of four systems of music. Each system includes a vocal line, a piano accompaniment line, and a guitar chord chart. The guitar chords are written in a simplified format with letters and numbers, and some include handwritten annotations. The piano accompaniment includes dynamics like 'f' and 'mf', and a 'decresc.' marking. The vocal line includes lyrics and a melodic line with a slur over the first two systems.

Ebmaj7

Bb Δ



Em7-5/A

Bm7 5/E



A7sus

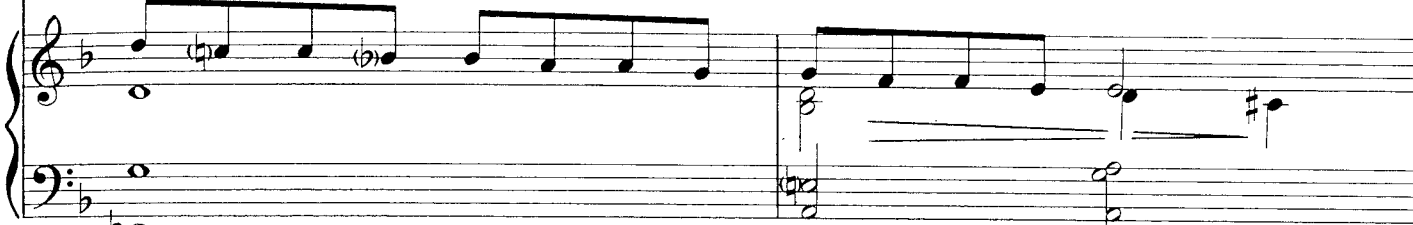
E7sus

A7

E7



moon is twice as lone - ly, and the stars are half as bright.



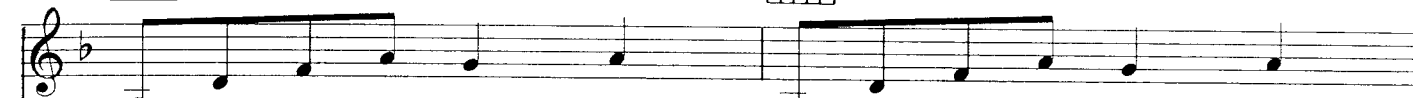
Dm

Am



Dm/C

Am/E



Pa - pa, how I love you. Pa - pa, how I need you.



Bbmaj7

F Δ



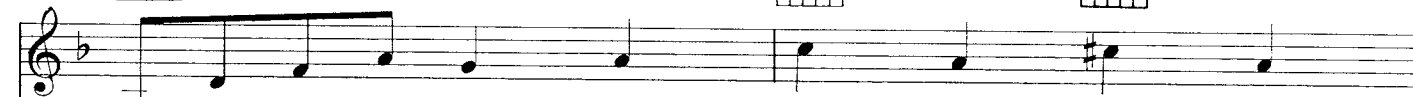
F/A

C/E

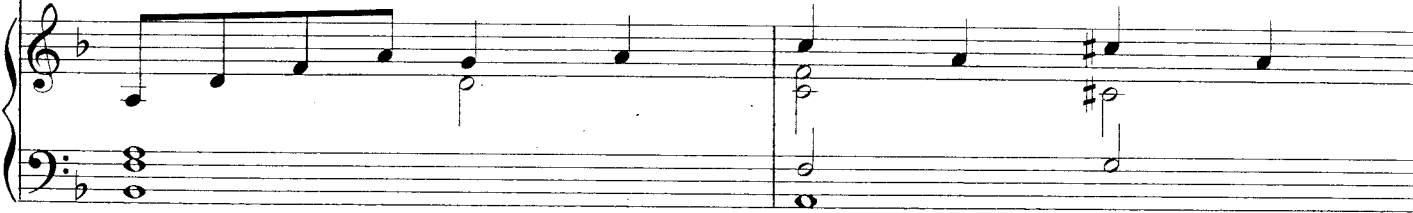


A7

E7



Pa - pa, how I miss you kiss - ing me good -



Dm

Am



night.



She joins a group of students on their way to a Yeshiva in Bechev where she is tested by the Rabbi. He is impressed with Yentl's knowledge and admits "him" as a student.

THIS IS ONE OF THOSE MOMENTS

Lyrics by
ALAN and MARILYN BERGMAN

Music by
MICHEL LEGRAND

Arranged by
MICHEL LEGRAND

Moderato - Rubato

Chord diagrams: Dm7, Am7/D, Dm7, Dm7/C, Bbmaj7, Am7, Dm7

There are mo-ments you re - mem-ber all your life. There are

mo-ments you wait for and dream of all your life. This is

one of those mo - ments. I will

p

GEMEENTEBIBLIOTHEEK
ROTTERDAM

This Is One Of Those Moments - 11 - 1

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Ebm7



Bbm7/Eb



Ebm7



Bbm7/Eb



al-ways re-mem-ber this chair, that win- dow, the way the light streams

Eb



Eb/D



in. The clothes I'm wear - ing, the

mp

Db/C



Eb/D



words I'm hear - ing, the face I'm see - ing, the

Db/C



A/E



feel - ing I'm feel - ing, the smell, the sounds

Em7-5



A/E



will be writ - ten on my mind, will be

Em7/D



F#/C#



E6/B



writ - ten in my heart as long as I

A tempo - Allegro



live !

Ebm7



Bbm7/Eb



I can trav - el the past and take what I need to

Ebm7 Bbm7/Eb Ebm7

see me through the years. What my fa-ther learned and his

Bbm7/Eb Ebm7 Abm7/Db

fa-ther be-fore him will be there for my eyes and ears. I can

Gb Dbm7/Gb

walk through the for-ests of the trees of know-ledge and

Gb Dbm7/Gb Eb

lis-ten to the les-sons of the leaves. I can en-ter rooms where there are

Bbm7/Eb Eb Bbm7/Eb

rooms with - in rooms, wrapped in a shawl that learn - ing weaves. I re

C Gm7/C C

mem - ber, Pa - pa, ev - 'ry - thing you taught me !

Gm7/C C Gm7/C Db Abm7/Db

What you gave me, Pa - pa, look at what it's

Db Abm7/Db Db Dm7

brought me ! There are cer - tain things that

Dm7/G G7 Dm7/G G7 C Cmaj7

once you have no man can take a way, no

Dm7/C G7/C C

wave can wash a way, no wind can blow a

Cmaj7 Dm7/C G7/C

way, and now they're about to be

Cmaj7 Bm7 Bm7/E A

mine! No tide can turn a

Amaj7



Bm7/A



E7/A



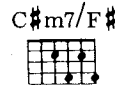
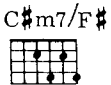
way, no fire can burn a way, no



time can wear a way! I can



o - pen doors and take from the shelves all the books I've longed to



hold. I can ask all the questions, the whys and the wheres as the





myst'ries of life un - fold. Like a link in a chain from the

past to the fu - ture that joins me with the chil - dren yet to

be, I can now be a part of the on - go - ing stream that has

al - ways been _____ a part of me ! _____









C#m7



F#7



There are cer - tain things that once you have no

B



Bmaj7



C#m7/B



man can — take a - way, no wave can — wash a -

F#7/B



B



Bmaj7



G7



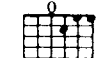
way, no wind can — blow a - way ! No



Cmaj7



Dm7/C



tide can — turn a - way, no fire can — burn a -

G7/C



C



Am7



way, no time can wear a way, and

Dm7



now they're a

Dm7/G



C



bout to be mine!





Musical notation for the first system, including a treble clef staff with a whole note chord and a grand staff with piano accompaniment.

Moderato Tempo



Musical notation for the second system, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are: "There are mo - ments you re - member all your life. There are"



Musical notation for the third system, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are: "mo - ments you wait for and dream of all your life. This is"



Musical notation for the fourth system, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are: "one of those mo - ments!"

Yentl's friend and study partner, Avigdor, takes her with him to dinner at the home of his beautiful bride-to-be, Hadass.

NO WONDER

Lyrics by
ALAN and MARILYN BERGMAN
Moderato

Music by
MICHEL LEGRAND
Arranged by
MICHEL LEGRAND

The musical score is presented in three systems. Each system includes a vocal line with lyrics, a piano accompaniment with a dynamic marking of *mp*, and guitar chord diagrams. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked *Moderato*.

System 1: Chords: Bb, Dm7, Ebmaj7, Bb. Lyrics: "No won-der he loves her, no won-der at all. The"

System 2: Chords: Dm7, G, A/G. Lyrics: "mo - ment she sees him, her thought is to please him. Be -"

System 3: Chords: G, A/G, G, A/G, A, Bm. Lyrics: "fore he e - ven knows that he's hun - gry she's al - read - y there with his plate. Be-fore his"

No Wonder - 5 - 1

Bbmaj7



Bb



C/Bb



Bb



C/Bb



C



Dm



glass is e - ven emp - ty she's fill - ing it up, God for - bid he should wait! Be - fore he

has the chance to tell her he's chill - y, she'll go put a log on the fire, — ful -

fill - ing his ev - 'ry de - sire. — No trou - ble. No both - er. No

mf

Bbm7



C/Ab



Fm6/Ab



Ab7



C



Em7



F



C9



won - der she's pret - ty. What else should she be? She

Cmaj7



Em7



A



B/A



has - n't a wor - ry, and why should she wor - ry? When

Amaj7



B/A



A



B/A



B



C#m0



she gets up her big - gest de - ci - sion is fig - ur - ing out what to wear, to pick a

Em



Em/D#



Em/D



C#m7-5



Em/D



Em/D#



Em



blouse, a skirt and then there's the prob-lem of what should she do with her hair. And lat - er

Gm



Gm/F#



Gm/F



Em7-5



Ebmaj7



Dm7



as she stands and stud-ies a chick-en, the ques-tion's "to roast or to not roast?" Or

GEMEENTEBIBLIOTHE ROTTERDAM

Cm7



D/Bb



Gm6/Bb



Bb7



bet - ter yet may be a pot roast? To - ma - toes? (No) Po - ta - toes? No



won - der he likes it, it's per - fect this way. Who would-n't



want some-one who fuss - es and flat - ters? Who makes you feel that you're all that mat-ters? Whose

Dmaj7



G#m7-5



G#7-9



Em7-5



on-ly aim in life is to serve you and make you think she does-n't de-serve you? No



D/A



F#m7



Gmaj7



F#m7



won-der he loves her. What else could he do? If



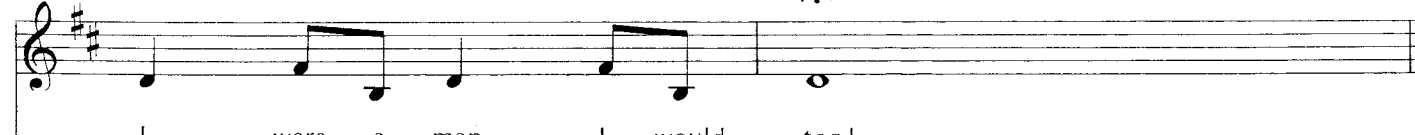
Em7



Em7/A



D



I were a man, I would too!



decresc.

p

Everything goes perfectly until Yentl feels herself falling in love with Avigdor.

THE WAY HE MAKES ME FEEL

Lyrics by
ALAN and MARILYN BERGMAN

Music by
MICHEL LEGRAND
Arranged by MICHEL LEGRAND

Lento Rubato

Dm C Bb Am Gm F Em Dm

There's no chill and yet I shiv - er.

f *dim.* *p*

Dm/C Bm7-5 Bbmaj7 Gm7

There's no flame and yet I burn. I'm not sure what I'm a - fraid of and

Ebmaj7 A7sus A7 Dm Dm/C# F/C

yet I'm trem - b'ling. There's no storm yet I hear thun-der, and I'm breath-less.

Bm7-5



Am/I



Bm7/E



G



why, I won-der? Weak one mo-ment, then the next I'm fine.

cresc.

D6/A



Dm7-5/A



I feel as if I'm fall-ing ev-'ry time I close my eyes, and

mf

Asus



Amaj7



Dmaj7



G7m7-5



flow-ing through my bod-y is a riv-er of sur-prise. Feel-ings are a-wak-en-ing I

C27sus



C27



F#m9



F9-5



F#m E



F7(+5)/Eb



hard-ly re-cog-nize as mine!

dim.

Dm Dm/C# Dm7/C Bm7-5 Bbmaj7

What are all these new sen - sa-tions? What's the se - cret they re-veal? I'm not sure I

mp

G9 Bbmaj7 A7sus Dm Dm9/C#

un - der-stand, but I like the way I feel!

f *mf*

Dm7/C Bm7-5 Bbmaj7 Bb/A Gm7 Bbmaj7/F Eb

A7sus A7 Dm Dm7/C# F/C

A
Bm7-5

G
Am/E

A
Bm7/L

A
A

G
D/A

Red
Dm7:5/A

Oh, why is it that ev - 'ry time I close my eyes he's there, the

G
Asus

A
Amaj7

CA
Dmaj7

wa - ter shin - ing on his skin, the sun - light in his hair? And

F
Gm7-5

F
C7sus

F
C7

all the while I'm think - ing things that I can nev - er share with
(can't wait to)

Handwritten notes: C#m9, F9-5

Handwritten notes: F#m/E, F7(+5)/Eb



him.

I'm a bun - dle

dim.

mf



of con - fu-sion,

yet it has a strange ap-peal.

Did it all be -

gin with him and the

way he makes me

feel?

I

Bbmaj7

F/A

A7

Dm

like the way he

makes me

feel!

mp

p

When Hadass's father breaks off her engagement to Avigdor,
Yentl is suddenly viewed as a prospective bridegroom.

NO WONDER (Part Two)

Lyrics by
ALAN and MARILYN BERGMAN

Moderato

Music by
MICHEL LEGRAND

Arranged by
MICHEL LEGRAND

B \flat

Dm7

No won - der she suits him, she

mp

G **A/G** **G** **A/G**

nev - er dis - puts him. The con - ver - sa - tion's not too ex - cit - ing, but

G **A7** **Bm** **Bbmaj7** **C/B \flat**

oh, what a change it must be ! To spend an ev' - ning where there's no con - ver - sa - tion must

No Wonder (Part Two) - 4 - 1

Bb C7 Dm Fm Fm/E Fm/Eb Dm7-5

be a re-lief af-ter me! And though there's noth-ing much to chal-lenge your mind here, who

Dbmaj7 Cm7 Bbm7 C/Ab

cares when the food's so de-li-cious? Not to men-tion these beau-ti-ful dish-es, a

Fm6/Ab Ab7 C Em7

matched set, from France yet! No won-der he loves her. No

cresc. *mf*

F Cmaj7 Em7

won-der to me. With rib-bons and lac-es in

A B/A A B/A

all the right plac - es. I must ad - mit it's all ver - y plea - sant and

A B/A B C#m0 Cmaj7 D/C

this is a comf' - ta - ble room. And if he likes the smell of li - lacs and ros - es, then

C D7 Em Gm Gm/F# Gm/F Em7-5

may - be he likes her per - fume. And though her silk - y hair and milk - y com - plex - ion are

Ebmaj7 Dm7 Cm7 D/Bb

nice still they're not that dis - tract - ing. So what ac - counts for the way he's been act - ing? Her

Gm6/Bb Bb7 D F#m7
 soft - ness ? Her sweet - ness ? How could he re - sist her, and
cresc. *f*
 why would he try ? No won - der he wants her. He
 needs her; he loves her, no won - der, _____
 _____ so would I ! _____
 *

The musical score is written for guitar and piano. It features a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into four systems. The first system contains the first two lines of music, with guitar chords Gm6/Bb, Bb7, D, and F#m7. The piano part includes a *cresc.* marking and a dynamic of *f*. The second system contains the next two lines, with guitar chords G, D, Dmaj7, and F#m7. The piano part features a triplet of eighth notes. The third system contains the next two lines, with guitar chords Gmaj7, F#m7, and Em7. The piano part includes a *mp* marking. The fourth system contains the final two lines, with guitar chords Em7/A and D. The piano part includes a *p* marking. The score concludes with a double bar line and a repeat sign.

Yentl finds herself in an impossible situation – and yet nothing's impossible!

TOMORROW NIGHT

Lyrics by
ALAN and MARILYN BERGMAN

Music by
MICHEL LEGRAND
Arranged by
MICHEL LEGRAND

Ad lib
Bbm7

Look at me, I must be ab - so - lute - ly

cra - zy! How did I ev - er let it get this far?

Bm7

Look at me! I'm get - ting deep - er in - to trou - ble. Am I a

C#m7/B



Bm7



wom - an or a man? Am I a dev - il or a de - mon? Pa - pa was

A Tempo - fast

Cm



right! I ask too man - y ques - tions. He said a

Dm7/C



soul can get per - plexed; I can't be - lieve what hap - pens next! Pa - pa was

Cm



C#m



right! It seems this lit - tle game I

D#m7/C#



C#m7



play be-comes more risk- y ev - 'ry day. To -

Dm7



Em7/D



Dm7



mor - row night, to - mor - row night.

Em7/D



Dm7



Em7/D



Un - der the can - o - py I'll stand with her to - mor - row

Dm



Ebm7



night. And place a ring up - on her hand with

mf

Fm7/Eb



Ebm



Fm7/Eb



her all dressed in white to - mor - row

night. I don't know how this came a - bout, but I'll be wed with - out a

doubt. Oh, my God, I've got to get out! Look at this,

the way one lie be - gets an - oth - er. Some - bod - y

Ebm



Ebm7/Db



Cbmaj7



Cb/Bb



Abm7



Cb/Bb



F7-9



Bbm7



ad lib.

3

ff

mp

Cm7/Bb



Bbm7



Bm



wake me up and say it's all a dream. *Spoken: Look at this.* Look how eas - i - ly I

Bm7



fool them. They may have eyes, but they don't see. They nev - er

C#m7/B



Bm7



real - ly look at me. Peo - ple are blind!

Cm7



How else would ev - 'ry - one be - lieve me?

Dm7-5/C

It might be in - t'rest - ing to know just how much fur - ther I can

Cm7

C#m7

go. To - mor - row

mp

D#m7/C#

C#m

night, to - mor - row night.

D#m7/C#

C#m7

GEMEENTEBIBLIOTHEEK
ROTTERDAM

I can't be - lieve what I'll pre - sume to

D#m7/C#



C#m



be to - mor - row night. I'm not the bride, but I'm the

Dm7



Em7/D



groom to be to - mor - row night.

mf

Dm/C



Bbmaj7



And that's a mon - u - men - tal trick, I'd bet - ter think of some - thing

Gm7



Gm7/F



E7-9



Lento

E7sus



E7



quick. Oh, my God, I'm feel - ing sick! I could run a - way. I could

f *mp*



leave with - out a trace. Go an - y - where or an - y place where



no one knows my face. As a wom - an or a man? I don't



know, just so I can run a - way, run a - way! I'd be



free; I'd be rid of all of this, but there's some - one I would

Db/Ab



G7sus



G7



C/G



miss and be-ing near him is what this is all a-

F#sus



F#



A#m7-5/E



D#sus



D#



bout. So run-ning a-way is out!

A tempo-lento

Bm



Em/B





Bm




Pa-pa, dear you dreamed of danc-ing at my wed-ding.

But some-thing tells me that I'm right. You would-n't want to dance to -

Cm  Fm/C 

night! Is-n't this a strange-ly log-i-cal so-








Cm  Fm/C 

lu-tion? Things may not be as they ap - pear, but the ad - van - tag - es are


cresc.



Cm  Eb  F/Eb  Eb  F/Eb 

clear. He loves her, she loves him, he likes me, I like her, and I've

mf *cresc. poco a poco*



Gb  Ab/Gb  Gb  Ab/Gb  Gb  Ab/Gb 

rea - son to think she likes me. She keeps him, he keeps her, I keep things as they were. It's a

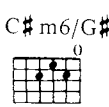
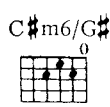
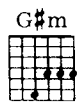




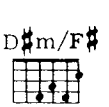
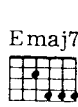
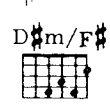

per - fect ar - range - ment for three! Who'd have ev - er pre - dict - ed the mo - ment would come when I'd



find my - self grate - ful they've kept wom - en dumb! She's an in - no - cent maid - en, but then so am I!



That's why it's pos - si - ble I could get by. Look, I've



seen the im - pos - si - ble hap - pen be - fore, so

E B/D# C#m7 B/D#

may - be God will - ing it - 'll hap - pen once more. For I

A B/A A B/A C D/C C D/C

feel like a train on a per - i - lous track, with no way to stop and no way to go back. Like a

cresc.

Eb F/Eb Eb F/Eb Gb Ab/Gb Gb

snow - ball that's gath - er - ing speed down a hill, go - ing fast - er and fast - er and fast - er un -

C7-9 A tempo-Allegre Fm Gm7/F Fm Gm7/F

til to - mor - row night, to - mor - row



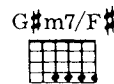
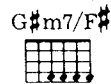
night. E - ven if some - one would



pray for me to - mor - row



night, there's not a prayer that they could



say for me to - mor - row night!

G#m7/F# F#m

To - mor - row night,

G#m7/F# F#m

to - mor - row night,

G#m7/F# F#m

to - mor - row night is

G#m7/F# F#m

now, to night!

ff

love with Yentl, while Yentl only sees his love for Hadass.

WILL SOMEONE EVER LOOK AT ME THAT WAY?

Lyrics by
ALAN and MARILYN BERGMAN

Music by
MICHEL LEGRAND

Arranged by
MICHEL LEGRAND

Moderato Rubato

G Dm7/G G Dm7/G

mp

G Dm7/G G Dm7/G

Look at how he looks at her. Will some - one ev - er look at me that

G Cmaj7/G G Dm7/G

way ? _____ Full of all the feel-ings and the

G Dm7/G F Bbmaj7/F

soft un - spo - ken words that lov - ers say ? _____

Will Someone Ever Look At Me That Way? - 4 - 1

F



Cm7/F



F6



Cm7/F



thought that I knew ev - 'ry sin - gle look and sweet ex - pres - sion on his

Bbmaj7



A7



face, yet this is one that I don't re - cog - nize, al

Dmaj7



Ab7-5



Gmaj7



F#7



though I've sat and stud - ied him for hours. But

Dm7/F



E7



Ebmaj7

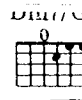
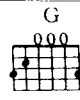
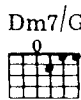
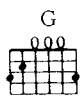


D7



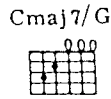
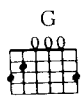
now I see how love com - plete - ly oc - cu - pies a pair of eyes!

rit.



See the way they gaze at her, like slaves they fol - low ev - 'ry - where she

a tempo

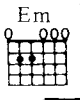
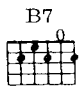


goes. _____ Do my eyes for - get them - selves, and



do I ev - er look at him and smile in such a way that what I'm

cresc.



feel - ing shows? Some - times I have the feel - ing ev - 'ry - bod - y knows. And

mf

G/D Bb7/D Am7/D F7/D

e - ven though it's cra - zy, still I can't help won - d'ring if I'll ev - er

cresc.

G/D Bm7-5 E7-9 Am7

live to see the day _____ when by some mir - a - cle of mir - a - cles, he'll

f *mp*

Am7/D D9 Gmaj7 G7-5

turn a - round and look at me that way ! _____

rit. e dim. *p*

Cmaj7/G G+ G

when Avigdor comes to mind...
Not wanting to confuse Hadass or herself any longer, Yentl decides to end her masquerade.

NO MATTER WHAT HAPPENS

Lyrics by
LAN and MARILYN BERGMAN

Music by
MICHEL LEGRAND
Arranged by
MICHEL LEGRAND

Moderato

Verse:

G Dm7/G G Dm7/G

Look at how she looks at me. I could nev - er look at her that

G C6/G G Dm7/G

way ! Full of all the feel - ings and the

G Dm7/G F Bb6/F

soft un - spo - ken words that lov - ers say. In

No Matter What Happens - 8 - 1

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F Cm7/F F Cm7/F

all the words, in all the books I wish there were a way to say that

Bbmaj7 A7 A7-5

what she's taught me is - n't writ - ten an - y - where, and

Dmaj7 Ab7-5 Gmaj7 F#7

I'm sup - posed to be the one who's wise. One

Fmaj7 E7 Ebmaj7 Em7-5/A

thing is cer - tain, I can nev - er be what she ex - pects of me. I've

rit.

Chorus:

want - ed the shad - ows, I don't an - y -
a tempo
 more. No mat - ter what hap - pens, I
 won't an - y - more. I've run from the
mf
 sun - light, a - fraid it saw too much. The

Bm/D



C#m7



F#7₀



Bm



moon had the one light I bathed in, I

Gm/Bb



A7sus



D



D/C#



Bm



Bm/A



walked in. I held in my feel - ings and

mp *mf*

Gmaj7



Em7



Em7/A



D



D/C#



closed ev - 'ry door. No mat - ter what

Bm7



Bm/A



G#m7-5



GEMEENTEBIBLIOTHEEK ROTTERDAM

C#7sus



C#7



hap - pens, I can't an - y - more. There's

F#m G#m7/F# G#m7-5/F# F#m

some - one who must hear the words I've nev - er

Dm/F E7sus A G7/A

spo - ken. To - night if he were here my

A Amaj7 G#7sus G#7 G#7/F#

si - lence would be bro - ken. I

cresc. poco a poco

Fm Db/F Ebm7 Ab7/Eb Fm7 Dbmaj7/F

need him to touch me, to know the love that's

Abm7 Db7 Db7/Cb Bbm7 Gb/Bb Abm7 Db7/Ab

in my heart, the same heart that tells me to

Bbm7 Gb/Bb Cbm7-5 Bbm7 Gb/Bb

see my - self, to free my - self, to be my - self at

A7 D D/C# Bm7 Dmaj7/A

last ! For too man - y morn - ings the

Gmaj7 G/F# Em7/A D

cur - tains were drawn. It's time they were

Dmaj7



Am7



D7sus



D7



o - pened to wel - come the dawn. A

cresc. poco a poco

Gmaj7



F#7 sus



F#7



Bm



voice deep in - side's get - ting strong - er. I can't keep it qui - et an - y

Gm6/Bb



D/A



D+/A



long - er. No mat - ter what hap - pens, it

f

Em7/A



A7

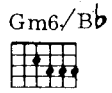


can't be the same an - y -



more !

mf
Solo



I prom - ise it won't be the

mp



same an - y - more!



Yentl says good-bye to Hadass—each of them wiser and better for having known one another.

NO WONDER (Reprise)

Lyrics by
ALAN and MARILYN BERGMAN

Music by
MICHEL LEGRAND
Arranged by
MICHEL LEGRAND

Lento

Chord diagrams: A, C#m7, D/C#, Bm7

Chord diagrams: A, C#m7, Dmaj7

She's moth-er, she's sis-ter, she's lov-er. She's the

Chord diagrams: Db, Fm7, Gbmaj7

won-der of won-ders no man can de-



ny. So why would he change her? She's

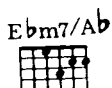


*



lov - ing, she's ten - der, she's wom - an,

(R.H.)



so am I.

*

Lead

Yentl reveals herself to Avigdor. Though she is a woman ahead of her time, Avigdor is a prisoner of his. So her journey must continue . . . to a place where she hears things are different.

A PIECE OF SKY

Lyrics by
ALAN and MARILYN BERGMAN

Music by
MICHEL LEGRAND
Arranged by
MICHEL LEGRAND

Moderato Tempo

The musical score consists of a vocal line and a piano accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo is Moderato. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: "It all began the day I found that from my window I could only see a piece of sky." The piano accompaniment features a steady bass line and a more active treble line. The score includes guitar chord diagrams for Fm7/Bb, Bb7, Eb, and Ebmaj7.

Chord Diagrams:

- Fm7/Bb:** Fret 1: 2, 3, 4, 5; Fret 2: 1, 2, 3, 4
- Bb7:** Fret 1: 2, 3, 4, 5; Fret 2: 1, 2, 3, 4
- Eb:** Fret 1: 2, 3, 4, 5; Fret 2: 1, 2, 3, 4
- Ebmaj7:** Fret 1: 2, 3, 4, 5; Fret 2: 1, 2, 3, 4

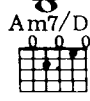
A Piece Of Sky - 8 - 1

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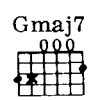
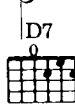
Fm7/Bb



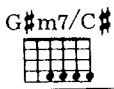
I stepped out - side and looked a -



round; I nev - er dreamed it was so



wide or e - ven half as high. The time had



to try my
come * (Pa - pa, can you hear me?) to try my wings * (Pa - pa, are you

* optional

and e - ven

near me?) and e - ven though I knew at an - y mo - ment

2nd

I could fall. _____ I felt the most * (Pa - pa, can you

a - maz - ing The things you

see me?) a - maz - ing things. * (Can you un - der - stand me?) The things you

can't im - ag - ine if you've nev - er flown at all. _____

cresc.

Gm7/C

Am/C

Gm7/C

C

Though it's saf - er to stay on the ground, some - times where

mf

Gm7/C

C

Gm7/C

Am7/C

Gm7/C

dan - ger lies there the sweet-est of plea - sures are found.

C7

Am7/D

D

Am7/D

Bm/D

No mat - ter where I go, there'll be mem - ries that

cresc.

Am7/D

D7

F#m7/B

G#m/B

tug at my sleeve. But there will al - so be

mp

F#m7/B G#m/B A/B B7 *optional cut* * C#7

— more to question yet more to believe. ———— Oh, tell me

F#m7

where, ———— where is the some-one who will

B7 Emaj7

turn to look at me ———— and want to share ————

Amaj7

— my ev - 'ry sweet im - ag - ined pos - si - bil - i - ty. ———— The more I

rit. *mp*

Em7/A



live, *a tempo* the more I learn.

Em7/A



The more I learn, the more I re - a - lize the

Dmaj7



Am7/D



less I know. Each step I take, * (Pa - pa, I've a

cresc. *mf*

Gmaj7



each page I each mile I

voice now!) each page I turn, * (Pa - pa, I've a choice now!) each mile I

E7sus



E7



D/A



trav - el on - ly means the more I have to go. _____

Dmaj7/A



Em7/A



A7



A/G



_____ What's wrong with want - ing more? _____ If you can

F#m7-5



B7-9



Em7



fly, _____ then _____ soar! _____ With all there is, why set - tle

Em7/A



optional cut to ending

for just a piece of sky? _____

Dm



Pa - pa, I can hear you;

mf

Dm/C



Bbmaj7



Pa - pa, I can see you; Pa - pa, I can feel you;

F/A



A7



D



Pa - pa, watch me fly!

f *ff*

optional ending

optional ending

WHERE IS IT WRITTEN?
DADA, CAN YOU HEAR ME?
THIS IS ONE OF THOSE MOMENTS
NO WONDER
THE WAY HE MAKES ME FEEL
NO WONDER (Part Two)
TOMORROW NIGHT
WILL SOMEONE EVER LOOK AT ME THAT WAY?
NO MATTER WHAT HAPPENS
NO WONDER (Reprise)
A PIECE OF SKY



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