

POPULAR

Music and Lyrics by
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Sweetly

GALINDA:

Am Am/G D/F# G/B C(add9)

When - ev - er I see some - one less for - tu - nate than I — and let's

mp *colla voce*

Am Am/G D/F# G/B F(add9) F/Eb Eb Eb/Db Db

face it, who is - n't less for - tu - nate than I? — My ten - der heart tends to start to

C(add9) Am Am/G D/F# G/B C(add9)

bleed And when some - one needs a make - o - ver, I sim - ply have to take o - ver: I

A7(add9) B7(add9)/Ab Gsus(add9) G C

know I know ex - act - ly what they need! And e - ven in your case, tho' it's the

colla voce

Am7 D/F# Gm Bb/Eb C(add9) C F/Bb

tough - est case I've yet to face, — don't wor - ry, I'm de - ter - mined to suc - ceed Fol - low my

C(add9) G9sus G9 C N.C. , , , ten.

lead and yes, in - deed you will be...

rit. *colla voce* *ten.*

Bright and bubbly (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}$)

F C Bbsus2 F C/E

Pop - u - lar, — You're gon - na be pop - u - lar! I'll teach — you the

p

Dm Am/C Dm Am/C Bbmaj / C

prop - er ploys— when you talk to boys.— lit - tle ways to flirt and flounce—

The first system of the musical score features a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line consists of eighth and quarter notes. The piano accompaniment uses a simple harmonic pattern with chords indicated above the staff.

F A7/E Dm F+/C# F/C Bm7b5 Bb Gm7

— I'll show you what shoes to wear, how to fix your hair,— ev - 'ry - thing that

The second system continues the musical score. The vocal line includes a quarter rest followed by eighth and quarter notes. The piano accompaniment features a mix of chords, including some with accidentals like F+/C# and Bm7b5. The bass line provides a steady accompaniment.

C F C Bb(add9) F

real - ly counts— to be pop - u - lar!— I'll help— you be pop - u - lar!

The third system shows the vocal line with a quarter rest and eighth notes. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte). The chords are primarily triads and dyads.

C/E Dm Am/C Dm Am/C

You'll hang— with the right co - horts,— you'll be good at sports,— know the

The fourth system features a vocal line with quarter and eighth notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Bbmaj7 C A7sus D Gm7

slang you've got to know — So let's start, 'cause you've got an

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has one flat (Bb). The vocal line starts with a triplet of eighth notes on the word 'slang'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Gm7/Bb Csus C F Gm7(no5th) G#dim7 F/A

aw - f'illy long — way to go! —

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes on 'aw - f'illy'. The piano accompaniment includes a 'cresc.' marking in the right hand. The system ends with a whole rest in the vocal line.

Db Db(b5)/Ab Db Db(b5)/Ab Abmaj7 N.C.

Don't be of - fend - ed by my frank an - al - y - sis Think of it as per - son - al - i -

The third system features a vocal line and piano accompaniment. The piano accompaniment is marked 'sub. mf chugging along' and consists of a steady eighth-note bass line in the left hand and chords in the right hand. The system ends with a whole rest in the vocal line.

Ab6/Eb Dbm7 Dbm6/Ab Dbm7 Dbm6/Ab

ty di - al - y - sis Now that I've cho - sen to be - come a pal, — a sis -

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment maintains the 'chugging along' bass line. The system ends with a whole rest in the vocal line.

dim *rit*

E_b

- ter and ad - vis - er there's no - bod - y wis - er, not when it comes to

F *C* *B \flat (add9)* *F* *C/E*

pop - u - lar I know a - bout pop - u - lar! And with an as -

8^{va}

Dm *Am/C* *Dm* *Am/C* *B \flat maj7* *A7sus* *A7/E*

sist from me to be who you'll be, in - stead of drear - y who - you - were...

(8^{va})

Dm *F7/C* *B \flat* *Dm/A* *Gm7* *C*

are... There's noth - ing that can stop you from be - com - ing pop - u -

(8^{va}) *loco*

ler... lar... La la

R.H. *mf*

Bb(add9) F Gm7 Bb Bb(add9)/C C

la la We're gon - na make you pop - u -

F Gm7(no5th) G#dim7 F/A A Bm7(no5th) Adim/C A/C#

lar! When I see de-press - ing crea - tures

f

Dm A/E Dm/F G Am7(no5th) Gdim/Bb G/B

with un - pre - pos - sess - ing fea - tures, I re - mind them on their own - be -

C A Bm7(no5th) Adim/C A/C#

half to think of cel - e - brat - ed heads of state— or

straight 8ths

Dm A/E Dm/F G Am7(no5th)

'spe - cially great— com - mu - ni - ca - tors... Did they have

Gdim/Bb G/B C

brains or knowl - edge? Don't make me laugh! They were

F C Bb(add9) F C/E

pop - u - lar— Please! It's all— a - bout pop - u - lar! It's not— a - bout

Dm Am/C Dm Am/C Bbmaj7 A7sus A7 Dm7 G9

ap - ti - tude, - it's the way you're viewed, - so it's ver - y shrewd to be -

Gm7 Bb Csus C F

ver - y, ver - y pop - u - lar like me! And tho'

poco rall.

Freely

Dm Am/C Dm Am/C Bbmaj7 E7sus A7/G

you pro - test - your dis - in - ter - est, - I know clan - des - tine -

mp colla voce

A tempo

Dm G Gm7 Bb Csus C

ly You're gon - na grin and bear it your new-found pop - u - lar - it -

F N.C. F C

y La la

Bb(add9) F Gm7 Bb

la la You'll be pop - u - lar Just not

(8va) loco

Gm7 Bb Csus C

quite as pop - u - lar as

F C Bb(add9) C F

me!