

1 of 3

PIANO I/VOCAL

2. Born To Entertain

53 54 55 56

57 58 59 60

Not ev - 'ry show biz Cin - der-el - la has got to come from Po - ca-tel - lo My

61 62 63 64

star will rise like bub - bles in cham - pagne. By

Start

65 66 67

now you guessed my one am - bi - tion is not to be no

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PIANO I/VOCAL

2. Born To Entertain

68 math - 'ma - ti - cian\_ 69 I was born to a - muse\_ 70 from the

Bbm/Eb Bb13(no9) Bb7(add5)(no9) Ebm9 Edim

71 tip of my nose to the tap of my shoes\_ 72 Strike up the band 73

Fm7b5 Cdim/F Db6/F Bb7(add5) Ebm9 Edim

TINA. The one I took from the blind lady! *[GO ON]*

74 hand me a hat\_ and my cane\_ 75 76

Dbadd2/F Db7add6 C7 Fm-5 G+/F Cb

77 I\_ was\_ born to en - ter 78 79 tain!

Ebm9 Edim Dbadd2/F Gbm7 A/G7 Ebm/Ab Db9

PIANO I/VOCAL

2. Born To Entertain

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Musical score for piano accompaniment of the song "Born To Entertain". The score is in G major and 4/4 time. It consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes a bass line and a right-hand accompaniment. The key signature has one sharp (F#). The score is marked with measure numbers 80, 81, and 82. The piano part includes a first ending bracketed with a first ending sign (1<sup>st</sup>) and a second ending marked "loco". The piano part includes a first ending bracketed with a first ending sign (1<sup>st</sup>) and a second ending marked "loco". The piano part includes a first ending bracketed with a first ending sign (1<sup>st</sup>) and a second ending marked "loco". The piano part includes a first ending bracketed with a first ending sign (1<sup>st</sup>) and a second ending marked "loco".

End



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PIANO I/VOCAL

15. It Can Never Be That Way Again

59 60 61 62

love me from hell to Maine All I

*Fmaj7* *Bb9*

63 64 65 66

want is all of you and ex - pen - sive cham - pagne Once long a -

*Fmaj7* *F* *Am/C* *Dm* *Cm* *+7 Cm7* *Cm6* *F9 rit.*

**Colla Voce** 67 68 69 70

go and far a - way be - fore this broad was on Broad - way I had a

*Bbmaj7* *Eb9*

**A Tempo** 71 72 73 74

broom, not just an e - go way back when But now I

*mf* *Dm9* *Dm* *Dm+7* *Dm7* *Dm6 poco rit.* *F#7/C#* *D7*

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PIANO I/VOCAL

15. It Can Never Be That Way Again

GINGER. This time I'm doing it for me, Mama!

**Colla Voce**

75 star in Broad-way shows 'cause in my veins the tal-ent flows It will

*f* Gm11 Gm7 Am7 Bbmaj7 *ff* A+/A#m *mf* C#7add6 D7add6

**A Tempo**

79 ne - ver be that way a - - -

Gm7 C7sus C-5 C C+

83 gain!

84 *poco a poco cresc.* 85 Bb7+11add9 86

87 88 89 90

Fmaj7 F-5 *ff*

end

Applause Segue

PIANO I/VOCAL

Start

3. Talent

1 of 2

39 TINA. You bet I do!

40 SYLVIA: 41 42

It's all ba - na - na splits when you've got

E $\flat$ (b5) E $\flat$  B $\sharp$ 9 G $\flat$  E $\flat$  sus E $\flat$  E $\flat$  sus

43 44 45 46

tal - ent You don't have to show your tits if you've got

A $\flat$ 6/E $\flat$  A $\flat$  maj7/E $\flat$  A $\flat$ 6/E $\flat$  G $\flat$ /B $\flat$  G/B $\flat$  E $\flat$  sus E $\flat$  E $\flat$  sus

47 48 49 50

tal - ent! You're no sil - ly plas - tic in - gen - ue in

D $\flat$  maj7/E $\flat$  C/E $\flat$  A $\flat$ (b5) Am F/A

51 52 53 54

che - esy ads for cheap sham - poo... Dar - ling, you're too good for tel - e -

E $\flat$  m/B $\flat$  E $\flat$  /B $\flat$  A $\flat$  add2/B $\flat$  A/C C9 C7 $\flat$ 9 E $\flat$ +/F A $\flat$ /F E m/B $\flat$  F m/B $\flat$

PIANO I/VOCAL

3. Talent

2 of 2

55  
vis - ion \_\_\_\_\_ I'm talk - ing straight\_ le - git I mean the

56 57 58

59  
Broad-way stage\_\_\_ the sil - ver screen\_\_\_ But first we need your mo - ther\_\_\_ to

60 61 62

63  
make the right de - ci - sion....

64 65

End

TINA. Oh, Mother, please!  
 SYLVIA. (Covers TINA's ears) She's not getting any younger.  
 JUDY. I suppose some coaching can't hurt. But only after school.  
 SYLVIA. We start this afternoon!  
 [MUSIC OUT]

A Little Slower  
Vamp

66 67 68 69

Near Segue