

Something's Coming

Tony

RIFF: Maybe what you're waitin' for will be twitchin' at the dance. (*He runs off*)

Fast ♩ = 176

Piano

TONY *pp* Could

ad lib.

p *dim.* *pp*

be! Who

1. knows? There's
2. knows? It's—

(rhythmically)

some-thing due an - y day; I will know right a - way,
on - ly just out of reach, Down the block, on a beach,

Soon as it shows.
Un - der a tree...

f. marc.
It may come can-non - ball - ing down thru the sky, Gleam in its eye,
I got a feel-ing there's a mir - a - cle due, Gon - na come true,

1.
Bright as a rose! Who

2. *ff* >

Com - ing to me!

dim.

dim.

Refrain (*with rhythmic excitement*)

p

Could it be? — Yes, it could. — Some-thing's com - ing,
With a click, — with a shock, — Phone 'll jin - gle,

p

cresc.

some-thing good, — If I can wait! —
door 'll knock, — O - pen the latch! —

cresc.

1.
f
Some - thing's com - ing, I don't know — what it is,

But it is — Gon-na be great!

f 2.
Some - thing's com - ing, don't know when — but it's soon;

Catch the moon, — One-hand-ed catch! — *dim.*

mf warmly, freely

A - round the cor - ner,

mp

cresc.

Or whis - tling down

mf *dim.*

the riv - er, Come on,

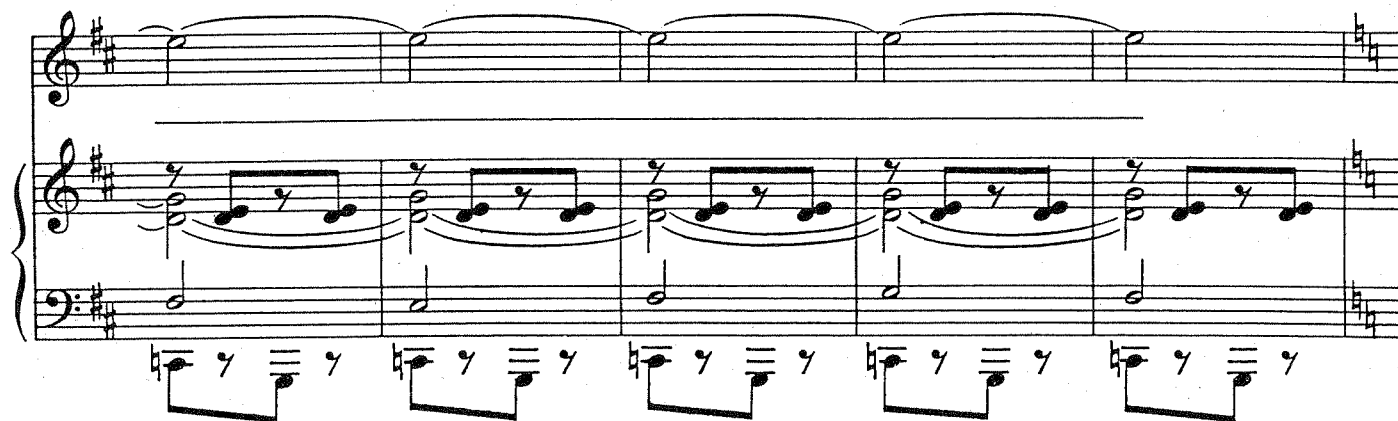
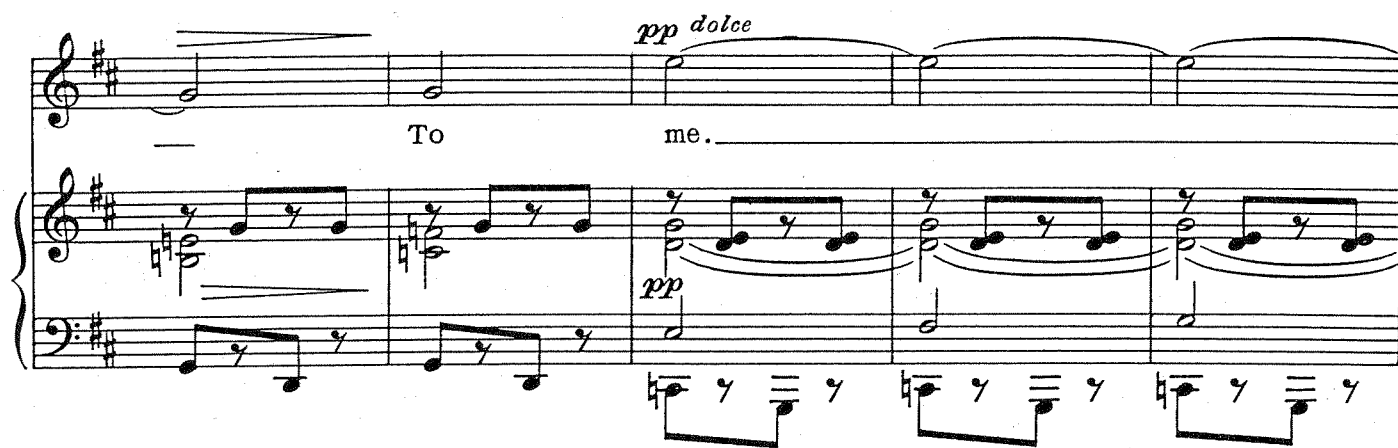
dim.

de - - - liv - er

44415

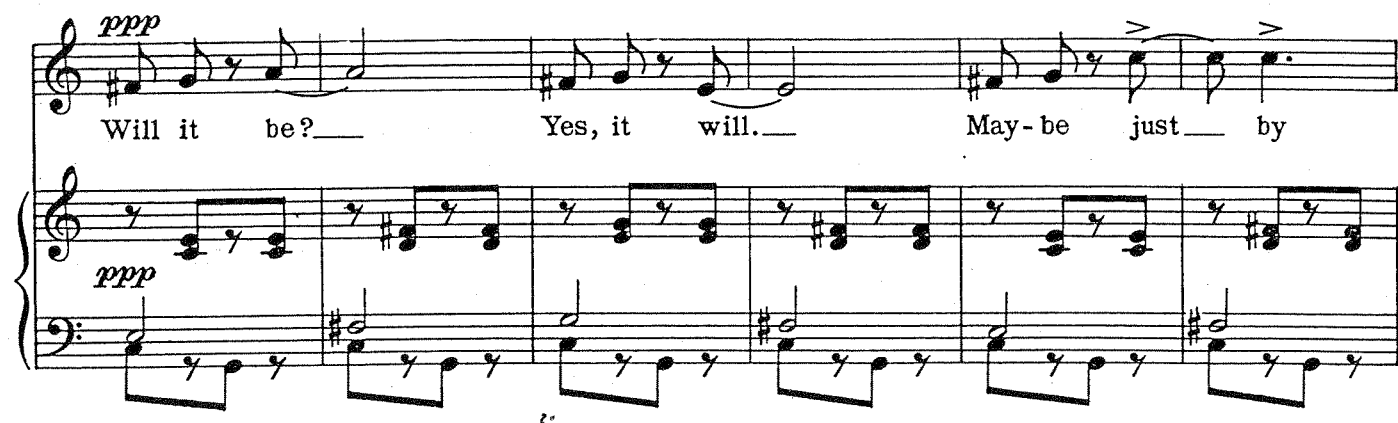
pp dolce

To me.



ppp

Will it be? Yes, it will. May-be just by



cresc.

hold-ing still, It 'll be there!

cresc.



Musical score for the song "Come on, something, come on in, don't be shy". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "Come on, some - thing, come on in, don't be shy,". The piano accompaniment consists of two staves, treble and bass, with a grand staff brace on the left. The piano part features a rhythmic pattern of eighth and sixteenth notes, often beamed together, with some chords. The score is divided into five measures. The first measure has a forte dynamic marking (*f*) and an accent (>) over the first note. The second measure has an accent (>) over the first note. The third measure has an accent (>) over the first note. The fourth measure has an accent (>) over the first note. The fifth measure has an accent (>) over the first note. The piano part also has a forte dynamic marking (*f*) at the beginning.

Meet a guy, — Pull up a chair! —

The musical score for 'Meet a Guy' is written for voice and piano. The voice part is on a single staff with lyrics 'Meet a guy, — Pull up a chair! —'. The piano accompaniment consists of two staves. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as accents, slurs, and dynamic markings like 'dim.'. The piano part features a mix of eighth and sixteenth notes, with some chords and a bass line that includes a double bar line and a repeat sign.

p sub. (freely)

The air is

hum - ming, _____ And some - thing _____ great _____

is com - ing!

p marc.

dim. Who knows? It's—

dim.

on - ly just out of reach, Down the block, on a beach, May - be to-night...

pp *sempre dim.*

dim. (fade out)

(ad lib. fade)