

GOOD MORNING BALTIMORE

from *Hairspray*

Music by MARC SHAIMAN
 Lyrics by MARC SHAIMAN and SCOTT WITTMAN

Medium '60s Rock

D

f

The piano introduction is in D major, 4/4 time. The right hand starts with a whole note D5, followed by a quarter note G5, and then a half note F#5. The left hand plays a steady eighth-note bass line: D4, E4, F#4, G4, A4, B4, C5, D5.

A G D/A D D/F#

Oh, oh, oh, Woke up to - day
 Oh, oh, oh, Look at my hair. What

The first vocal line is in D major, 4/4 time. The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, and D5. The lyrics are: "Oh, oh, oh, Woke up to - day". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chords are indicated above the staff: A, G, D/A, D, and D/F#.

G Bm/A A G D

feel - ing the way I al - ways do, Oh, oh, oh,
 "do" can com - pare with mine to - day? Oh, oh, oh,

The second vocal line continues the melody. The lyrics are: "feel - ing the way I al - ways do, Oh, oh, oh, 'do' can com - pare with mine to - day? Oh, oh, oh,". The piano accompaniment continues with the same eighth-note bass line and chords: G, Bm/A, A, G, D.

D/F# G#m7b5 E/G# F#7/A#

Hun - gry for some - thing that I can't eat. Then I hear the beat. That
 I've got my hair - spray and ra - di - o. I'm read - y to go. The

The third vocal line concludes the phrase. The lyrics are: "Hun - gry for some - thing that I can't eat. Then I hear the beat. That I've got my hair - spray and ra - di - o. I'm read - y to go. The". The piano accompaniment continues with the same eighth-note bass line and chords: D/F#, G#m7b5, E/G#, F#7/A#.

Bm Gm/Bb Bb7 D/A

rhy - thm of town starts call - ing me down. It's like a mes - sage from
 rats on the streets all dance 'round my feet. They seem to say, "Tra - cy, it's

G#m7b5 E/G# D/A A D/A

high up a - bove _____ Oh, oh, oh, Pull - ing me out to the
 to you." _____ So, oh, oh, Don't hold me back, 'cause to -

G Em9 A D/A A7 Dsus2 D

smiles and the streets that I love. Good morn - ing, Bal - ti - more!
 day all my dreams will come true. Good morn - ing, Bal - ti - more!

G(add9) G

Ev - 'ry day's like an o - pen door. Ev - ry night is a
 There's the flash - er who lives next door. There's the bum on his

Dsus D D/A Asus

fan - ta - sy. Ev - 'ry sound's like a sym - pho - ny. }
 bar - room stool. They wish me luck on my way to school. }

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It features a melody with lyrics: "fan - ta - sy. bar - room stool. Ev - 'ry sound's like a sym - pho - ny. They wish me luck on my way to school." The piano accompaniment is in treble and bass clefs, with a key signature of one sharp. It includes several triplet figures in the right hand and a steady bass line in the left hand.

A D/A A7 Dsus₂ D D7/C

Good morn - ing, Bal - ti - more! And some day when I

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "Good morn - ing, Bal - ti - more! And some day when I". The piano accompaniment continues with similar triplet patterns and chordal textures.

G/B Gm/Bb D/A

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

The third system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are: "take to the floor, the world's gon-na wake up and see". The piano accompaniment features more complex chordal textures and triplet figures.

A 1
 D A G D/A

Bal - ti - more and me.

sfz

2
 D Bb

me. I know ev - 'ry step. I

mp

F/A Gm7 Gm/A F/A

know ev - 'ry song. I know there's a place where I be - long. I

C G/B Am7 G/B

see all those par - ty lights shin - ing a - head. So some - one in - vite me be -

Asus A D

fore I drop dead! So, oh, oh,

D/F# G Bm/A A G

Give me a chance, 'cause when I start to dance I'm a mo - vie - star. -

D D/F# G#m7b5 E/G#

Oh, oh, oh, Some-thing in - side of me makes me move when

F#7b9/A# Bm Gm/Bb Bb7

I hear the groove. My ma tells me, "No," but my feet tell me, "Go."

This system contains the first two measures of the piece. The vocal line features eighth notes with triplets. The piano accompaniment consists of chords with triplets in the right hand and eighth notes in the left hand. The key signature has two sharps (F# and C#).

D/A G#m7b5 E/G#

It's like a drum-mer in - side my heart.

This system contains the next two measures. The vocal line continues with eighth notes and triplets. The piano accompaniment features chords with triplets in the right hand and eighth notes in the left hand. The key signature remains two sharps.

D/A A D/A G Em7

Oh, oh, oh, Don't make me wait one more mo - ment for my life to

This system contains the next two measures. The vocal line includes the words "Oh, oh, oh," followed by eighth notes. The piano accompaniment has chords with triplets in the right hand and eighth notes in the left hand. A mezzo-forte (mf) dynamic marking is present. The key signature is two sharps.

D/A A7sus D/A A7sus Bb7sus

start.

This system contains the final two measures. The vocal line has a long note for the word "start." The piano accompaniment features chords with triplets in the right hand and eighth notes in the left hand. The key signature is two sharps.

Bb Eb/Bb Bb7 Ebsus² Eb

I love you, Bal - ti - more! Ev - 'ry day's like an

ff

Ab² Ab Ebsus Eb

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

Eb/Bb Ebsus Bb Eb/Bb Bb7

Ev - 'ry sound's like a sym - pho - ny. And I pro - mise,

Ebsus² Eb Eb7/Db Ab/C

Bal - ti - more, that some day when I take to the floor, the

Abm/Cb Eb/Bb

world's gon-na wake up and see,

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three flats (B-flat major/C minor). The vocal line begins with a quarter rest, followed by eighth notes for 'world's', 'gon-na', 'wake up', and 'and', and a dotted quarter note for 'see,'. There are two triplet markings over the eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The system concludes with a whole note chord in the right hand.

Am7b5 Ab/Bb Bb

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

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest for 'gon-na', eighth notes for 'wake up', a dotted quarter note for 'and', a quarter note for 'see', and a quarter rest for 'Bal-ti-more and'. The piano accompaniment features a complex texture with triplets and a dynamic marking of *sfz* (sforzando) in the right hand.

Eb Ebsus Eb Bb9 Eb Ebsus Eb

me. Bal-ti-more and me,

The third system shows the vocal line with a quarter note for 'me.', a quarter rest for 'Bal-ti-more', eighth notes for 'and', and a dotted quarter note for 'me,'. The piano accompaniment continues with chords and a bass line.

Bb Ab(add9) Eb

Bal-ti-more and me!

The fourth system concludes the vocal line with a quarter note for 'Bal-ti-more', a quarter rest for 'and', and a dotted quarter note for 'me!'. The piano accompaniment includes a *rit.* (ritardando) marking and ends with a double bar line.