

PIANO • VOCAL • GUITAR

Vocal Selections

QJ
176

Man of la Mancha

Music by MITCH LEIGH
Lyrics by JOE DARION



Cherry
Lane
Music

Ayuntamiento de Madrid

QJ

136

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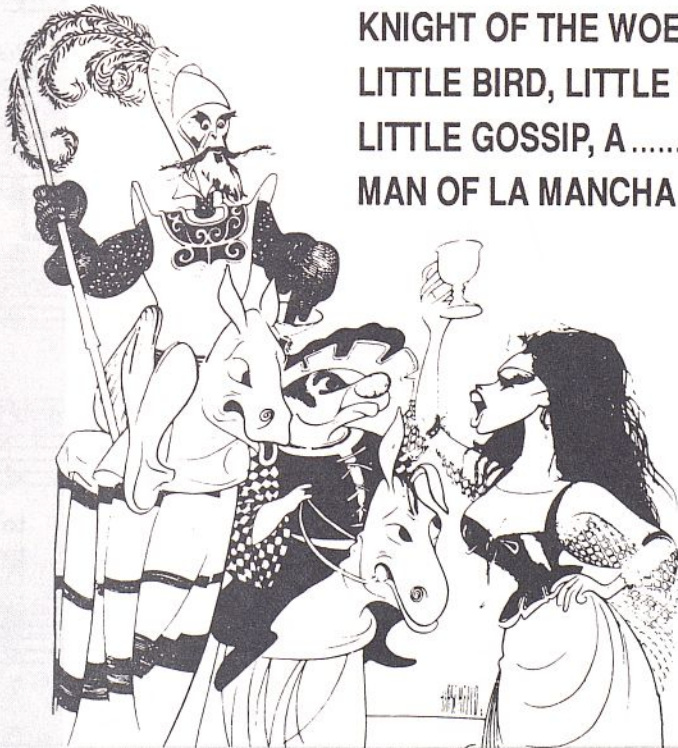
Vocal Selections

Man of La Mancha

Music by MITCH LEIGH
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C O N T E N T S

ALDONZA	25
DULCINEA	6
IMPOSSIBLE DREAM, THE (The Quest)	2
I REALLY LIKE HIM	22
KNIGHT OF THE WOEFUL COUNTENANCE (The Dubbing)	19
LITTLE BIRD, LITTLE BIRD	12
LITTLE GOSSIP, A	16
MAN OF LA MANCHA (I, Don Quixote)	9



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AYUNTAMIENTO DE MADRID



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Ayuntamiento de Madrid

From The Musical Play, "MAN OF LA MANCHA"
THE IMPOSSIBLE DREAM
 (THE QUEST)

Lyric by
 JOE DARION

Music by
 MITCH LEIGH

Tempo di Bolero

Piano introduction in 9/8 time, marked *f*. The right hand features a melodic line with triplets and accents, while the left hand provides a steady bass accompaniment.

Bbmaj9 Bb Bbmaj9 Bb

1. To dream the im - pos - si - ble dream, to
 (2. To) right the un - right - a - ble wrong, to

Vocal line with piano accompaniment. The piano part includes triplets and a steady bass line. The vocal line is in a melodic style with a slight rise and fall.

Ebmaj9 Eb Ebmaj9 Eb6

fight the un - beat - a - ble foe, To
 love pure and chaste from a - far, To

Vocal line with piano accompaniment. The piano part continues with triplets and a steady bass line. The vocal line is in a melodic style with a slight rise and fall.

Dm Dm7 Eb6

bear with un - bear - a - ble sor - row, to
 try when your arms are too wea - ry, to

Vocal line with piano accompaniment. The piano part continues with triplets and a steady bass line. The vocal line is in a melodic style with a slight rise and fall.

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1. Cm F7 Cm

run where the brave dare not go. 2. To reach the un-reach-a-ble

F7 Cm7 Bb

star! This is my quest, to fol-low that

Gm Dm

star, No mat-ter how hope-less, no mat-ter how

Eb6 Gm

far; To fight for the right with-out ques-tion or

Chords: Gb, Bb+5, Bb, Bb+5, Gm

Lyrics: pause, To be will-ing to march in - to hell for a heav - en - ly

Chords: Ab, Cm

Lyrics: cause! And I know, if I'll on - ly be

Chords: Ab, D

Lyrics: true To this glo - ri - ous quest, that my

Chords: Eb6, A7

Lyrics: heart will lie peace - ful and calm, When I'm laid to my

Ebm (Tacet) Bbmaj9 Bb

rest, And the world will be bet - ter for

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (two flats). The vocal line begins with a whole note rest, followed by a half note 'And', a quarter note 'the', a quarter note 'world', a half note 'will', a quarter note 'be', a quarter note 'bet -', a quarter note 'ter', and a quarter note 'for'. The piano accompaniment consists of a steady eighth-note pattern in the right hand, often in groups of three, and a simple bass line in the left hand. Chord changes are indicated above the vocal line: Ebm, (Tacet), Bbmaj9, and Bb.

Bbmaj9 Bb Ebmaj9 Eb6

this; That one man, scorned and cov - ered with

The second system continues the musical score. The vocal line has a whole note rest for 'this;', followed by a half note 'That', a quarter note 'one', a quarter note 'man,', a half note 'scorned', a quarter note 'and', a quarter note 'cov -', a quarter note 'ered', and a quarter note 'with'. The piano accompaniment continues with similar rhythmic patterns. Chord changes are indicated above the vocal line: Bbmaj9, Bb, Ebmaj9, and Eb6.

Ebmaj9 Eb6 Dm Dm7 Eb6

scars, Still strove with his last ounce of cour - age, To

The third system continues the musical score. The vocal line has a whole note rest for 'scars,', followed by a half note 'Still', a quarter note 'strove', a half note 'with his last ounce of', a quarter note 'cour -', a quarter note 'age,', and a quarter note 'To'. The piano accompaniment continues with similar rhythmic patterns. Chord changes are indicated above the vocal line: Ebmaj9, Eb6, Dm, Dm7, and Eb6.

Bb *rall.* F9 Cm7 *a tempo* Bb

reach the un-reach-a - ble stars.

The fourth system concludes the musical score. The vocal line has a whole note rest for 'reach', followed by a half note 'the un-reach-a -', a quarter note 'ble', and a quarter note 'stars.'. The piano accompaniment continues with similar rhythmic patterns. Chord changes are indicated above the vocal line: Bb, *rall.* F9, Cm7, *a tempo* Bb. The system ends with a double bar line. Dynamics like *fz* are present in the piano accompaniment.



From The Musical Play, "MAN OF LA MANCHA"

DULCINEA

Lyric by
JOE DARION

Music by
MITCH LEIGH

Andante moderato

1. I have dreamed thee too
(2. If I) reach out to

long, thee, Nev-er seen thee or touched thee but known thee with all of my
Do not trem-ble and shrink from the touch of my hand on thy

heart, hair. Half a pray'r, half a
Let my fin- gers a but

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Bm C Am

song, see Thou hast al-ways been with me, tho we have been al-ways a -
 thou art warm and a - live and no phan-tom to fade in the

D G G6 G

- part, _____ Dul - ci - ne - a, _____
 air, _____ Dul - ci - ne - a, _____

Em

_____ Dul - ci - ne - a, _____ I see
 _____ Dul - ci - ne - a, _____ I have

Cmaj7 C6 Cmaj7 C D7 G6 G

heav - en when I see thee, Dul - ci - ne - a;
 sought thee, sung thee, dreamed thee, Dul - ci - ne - a;



Em

And thy name is like a pray'r, an an - gel
 Now I've found thee and the world shall know thy

F Am7 *rall.*

whis - pers, Dul - ci - ne - a,
 glo - ry, Dul - ci - ne - a,

D7 *a tempo* 1. G6 G

Dul - ci - ne - a. 2. If I
 Dul - ci -

2. G6 G

- ne - a.

From The Musical Play, "MAN OF LA MANCHA"
MAN OF LA MANCHA
 (I, DON QUIXOTE)

Lyric by
 JOE DARION

Music by
 MITCH LEIGH

Tempo di Paso Doble (Rhythmic)

Piano introduction in 3/4 time, marked *f*. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (B-flat).

Dm Gm Dm

1. Hear me now, oh_ thou bleak and un - bear - a - ble world, Thou art
 (2. Hear me,) heath - ens_ and wiz - ards and ser - pents_ of sin, All your

Vocal line in the right hand, piano accompaniment in the left hand. The piano part features a rhythmic pattern of eighth notes. The vocal line has a melodic contour that follows the lyrics. The piano accompaniment is marked *mf*.

Gm6 A7 (Tacet)

base and de - bauched as can be; And a
 das - tard - ly do - ings are past; For a

Vocal line in the right hand, piano accompaniment in the left hand. The piano part continues with the rhythmic pattern. The vocal line has a melodic contour that follows the lyrics. The piano accompaniment is marked *mf*.

Dm Gm Dm

knight with_ his ban - ners all brave - ly_ un - furled Now
 ho - ly_ en - deav - or is now to_ be - gin, And

Vocal line in the right hand, piano accompaniment in the left hand. The piano part continues with the rhythmic pattern. The vocal line has a melodic contour that follows the lyrics. The piano accompaniment is marked *mf*.

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Gm F A A7 Gm6 A7

hurls down his gaunt - let to thee! I am
vir - tue shall tri - umph at last! I am

D A D A

I, Don Qui - xo - te, the Lord of La Man - cha, De -
I, Don Qui - xo - te, the Lord of La Man - cha, My

Bm F#m Em7 A Am

- stroy - er of e - vil am I, I will
des - ti - ny calls and I go. And the

Dm Am Dm Am

march to the sound of the trum - pets Of glo - ry for -
wild winds of for - tune will car - ry me on - ward oh

1. Dm C7 F Am Dm

- ev - er to con - quer or die! 2. Hear me,
whith - er so -

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a half note on 'ev' and a quarter note on 'er', followed by a half note on 'to' and a quarter note on 'con'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The first ending is marked with a '1.' and ends with a repeat sign. The second ending is marked with a '2.' and leads to the next system. The piano part includes a dynamic marking of *mf* at the end of the system.

2. F Am Dm

- ev - er they blow.

The second system continues the vocal line and piano accompaniment. The vocal line has a half note on 'ev', a quarter note on 'er', and a half note on 'they'. The piano accompaniment continues with the same eighth-note pattern. The system ends with a repeat sign. The piano part includes a dynamic marking of *mf* at the end of the system.

Tag Dm

Whith - er so - ev - er they blow.

The Tag section consists of a vocal line and piano accompaniment. The vocal line starts with a half note on 'Whith', a quarter note on 'er', and a half note on 'so'. The piano accompaniment continues with the eighth-note pattern. The system ends with a repeat sign. The piano part includes a dynamic marking of *mf* at the beginning.

F Am *rall.* Dm Am7 Dm

On - ward to glo - ry I go!

The final system of music features a vocal line and piano accompaniment. The vocal line has a half note on 'On', a quarter note on 'ward', and a half note on 'to'. The piano accompaniment continues with the eighth-note pattern. The system ends with a repeat sign. The piano part includes dynamic markings of *rall.*, *f*, and *fz*.

From The Musical Play, "MAN OF LA MANCHA"

LITTLE BIRD, LITTLE BIRD

Lyric by
JOE DARIONMusic by
MITCH LEIGH

Tempo Calypso

f

mf

G *D7*

G

Lit - tle bird, lit - tle bird, _____ in the cin - na - mon

tree, _____ Lit - tle bird, lit - tle bird, _____

_____ do you _____ sing for me? _____ Do you bring me

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Bm G7 C Bm G6

word _____ of one I know? _____ Lit-tle bird, lit-tle

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a long note on 'word', followed by 'of one I know?' and 'Lit-tle bird, lit-tle'. The piano accompaniment consists of chords and moving lines in both hands.

D7 G D7

bird, I love her so, Lit-tle bird, lit-tle bird, I have to

The second system continues the vocal line with 'bird, I love her so, Lit-tle bird, lit-tle bird, I have to'. The piano accompaniment provides harmonic support with chords and rhythmic patterns.

G D7 G C

know, lit-tle bird, lit-tle bird. _____ Be-neath this tree, _____

The third system features the vocal line with 'know, lit-tle bird, lit-tle bird.' and 'Be-neath this tree,'. The piano accompaniment continues with chords and moving lines.

Bm Am7

_____ this cin-na-mon tree, _____ We learned to love, _____

The fourth system concludes the vocal line with 'this cin-na-mon tree, We learned to love,'. The piano accompaniment provides the final harmonic context.

D7 G C

we learned to cry, For here we met

Bm Am7

and here we kissed, And here one cold and moon-less

D7 G D7

night we said good - bye; Lit-tle bird, lit - tle bird,

G

oh, have pit - y on me! Bring her back to me

D7 G

now _____ 'neath the cin - na - mon tree; _____

Bm G7 C

_____ I have wait-ed too long _____ with - out a song, _____

Bm G D7 G

_____ Lit - tle bird, lit - tle bird, please fly, please go, Lit - tle bird, Lit - tle

D7 G D7 G

bird and tell her so, lit - tle bird, lit - tle bird, _____

p



A Little Gossip

Lyric by
JOE DARION

Moderately

Music by
MITCH LEIGH

mf

F

A lit - tle gos - sip, a lit - tle chat, - A lit - tle i - dle talk of

C7

this and that, - (1) I'll tell him all - the trou - bles I have had - And since he
(2) If no - one lis - tens, then it's just as well, - At least I

F B \flat Gm7 C F

does - n't hear, - at least he won't feel bad. - When I
won't get caught in an - y lies I tell. - Oh I

F C7

first got home my wife Te - re - sa beat me. — But the
have - n't fought a wind - mill in a fort - night. — And the

F Eb

blows fell ver - y light - ly on my back. She kept
hum - ble joys get dull - er ev - 'ry day. Why, when

F F7 Bbm

miss - ing ev - 'ry oth - er stroke and cry - ing from the heart That while
I'm a - sleep a drag - on, with his fier - y tail a - wag - gin', Whis - pers

F C7 F

I was gone she'd gone and lost the knack! A
"San - cho, won't you please come out and play? A

F

lit - tle gos - sip, a lit - tle chat,— A

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). It begins with a whole note F4, followed by quarter notes G4, A4, Bb4, and C5. The second measure contains a half note G4 and a quarter note A4. The third measure contains a half note Bb4 and a quarter note C5. The system ends with a quarter rest. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand plays chords and moving lines, while the left hand provides a steady bass line with eighth and quarter notes.

F C7

lit - tle i - dle talk of this and that,— It

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with a whole note F4, followed by quarter notes G4, A4, Bb4, and C5. The second measure contains a half note G4 and a quarter note A4. The third measure contains a half note Bb4 and a quarter note C5. The system ends with a quarter rest. The piano accompaniment continues with similar patterns to the first system.

C7

does - n't real - ly mat - ter what we say,— It's just a

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with a whole note F4, followed by quarter notes G4, A4, Bb4, and C5. The second measure contains a half note G4 and a quarter note A4. The third measure contains a half note Bb4 and a quarter note C5. The system ends with a quarter rest. The piano accompaniment continues with similar patterns to the first system.

F Bb Gm C7 F

way for friends_ to pass the time of day.—

Detailed description: This system contains the seventh and eighth staves of music. The vocal line continues with a whole note F4, followed by quarter notes G4, A4, Bb4, and C5. The second measure contains a half note G4 and a quarter note A4. The third measure contains a half note Bb4 and a quarter note C5. The system ends with a quarter rest. The piano accompaniment continues with similar patterns to the first system, ending with a double bar line and repeat signs.

From The Musical Play, "MAN OF LA MANCHA"

Knight of the Woeful Countenance

(The Dubbing)

Lyric by
JOE DARION **Briskly**

Music by
MITCH LEIGH

Piano introduction in 4/4 time, key of Bb. The melody is in the right hand, and the bass line is in the left hand. The music is brisk and rhythmic.

Voice **Bb**

1. Hail, KNIGHT OF THE WOE - FUL COUN - TE-NANCE,
2. Hail, KNIGHT OF THE WOE - FUL COUN - TE-NANCE,

Vocal line in Bb, 4/4 time. The piano accompaniment is in Bb, 4/4 time. The lyrics are: 1. Hail, KNIGHT OF THE WOE - FUL COUN - TE-NANCE, 2. Hail, KNIGHT OF THE WOE - FUL COUN - TE-NANCE,

(Bb)

KNIGHT OF THE WOE - FUL COUN-TE-NANCE! Wher - ev - er you go -
KNIGHT OF THE WOE - FUL COUN-TE-NANCE! Wher - ev - er you go -

Vocal line in Bb, 4/4 time. The piano accompaniment is in Bb, 4/4 time. The lyrics are: KNIGHT OF THE WOE - FUL COUN-TE-NANCE! Wher - ev - er you go - KNIGHT OF THE WOE - FUL COUN-TE-NANCE! Wher - ev - er you go -

Gm Dm Eb Dm

peo - ple will know _ of the glo - ri - ous deeds _ of the
face to the foe _ they will quail at the sight _ of the

Vocal line in Bb, 4/4 time. The piano accompaniment is in Bb, 4/4 time. The lyrics are: peo - ple will know _ of the glo - ri - ous deeds _ of the face to the foe _ they will quail at the sight _ of the

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E \flat F7 B \flat

KNIGHT OF THE WOE - FUL COUN-TE-NANCE! Fare-well and good cheer, oh my
KNIGHT OF THE WOE - FUL COUN-TE-NANCE! Oh val - or - ous knight, go and

(B \flat) Cm7 F7

brave ca - va - lier, — Ride on - ward to glo - ri - ous
fight for the right — And bat - tle all vil - lains that

B \flat Cm7 F7

strife, I swear when you're gone — I'll re -
be, But oh when you do, — what will

B \flat B \flat E \flat F7

mem-ber you well — For all of the rest — of my life!
hap - pen to you — Thank God I won't be — there to see!

Bb

Hail, KNIGHT OF THE WOE - FUL COUN - TE - NANCE,

(Bb)

KNIGHT OF THE WOE - FUL COUN-TE-NANCE! Wher - ev - er you go -

Gm

Dm

Eb

Dm

peo - ple will know - of the glo - ri - ous deeds - of the

Eb

Ab

Gb

Bb

KNIGHT OF THE WOE - FUL COUN - TE - NANCE. -



From The Musical Play, "MAN OF LA MANCHA"

I REALLY LIKE HIM

Lyric by
JOE DARION

Moderato (quasi Guitar)

Music by
MITCH LEIGH

The musical score is written in 4/4 time with a tempo marking of Moderato (quasi Guitar). It consists of four systems of music. The first system shows the piano introduction with a treble clef and a bass clef, marked *mf*. The second system includes the first two lines of the vocal melody with lyrics: "1. I like him, I really like him, (2. I) like him, I really like him,". The piano accompaniment is marked *mp*. The third system continues the vocal melody with lyrics: "Tear out my finger-nails one by one, I Pluck me naked as a scald-ed chick-en, I". The piano accompaniment includes a G7 chord and a Dm7 chord. The fourth system concludes the vocal melody with lyrics: "like him! I don't have like him! Don't ask me". The piano accompaniment includes Cmaj7, C, Cmaj9, and C chords.

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Cmaj9 C

— a ver - y good rea - son; Since I've been
 for — why or where - fore, 'Cause I don't

G7 Dm7 Cmaj7 C

with him, cuck - oo nuts have been in sea - son,
 have a sin - gle good "be - cause" or "there - fore."

Dm7 C G7

— But there's noth - ing I can do, Chop me
 You can bar - be - cue my nose, make a


Em7 Dm6 A7 1. Dm7 G7

up for on - ion stew; Still I'll yell to the sky, tho I
 gib - let of my toes, Make me



Em7 Cdim Dm7 G7

can't tell you why that I like



C G7 Dm7 G7


him. 2. I freeze, make me fry, make me

p



Em7 Am7 Dm7 G7 Em7 Cdim

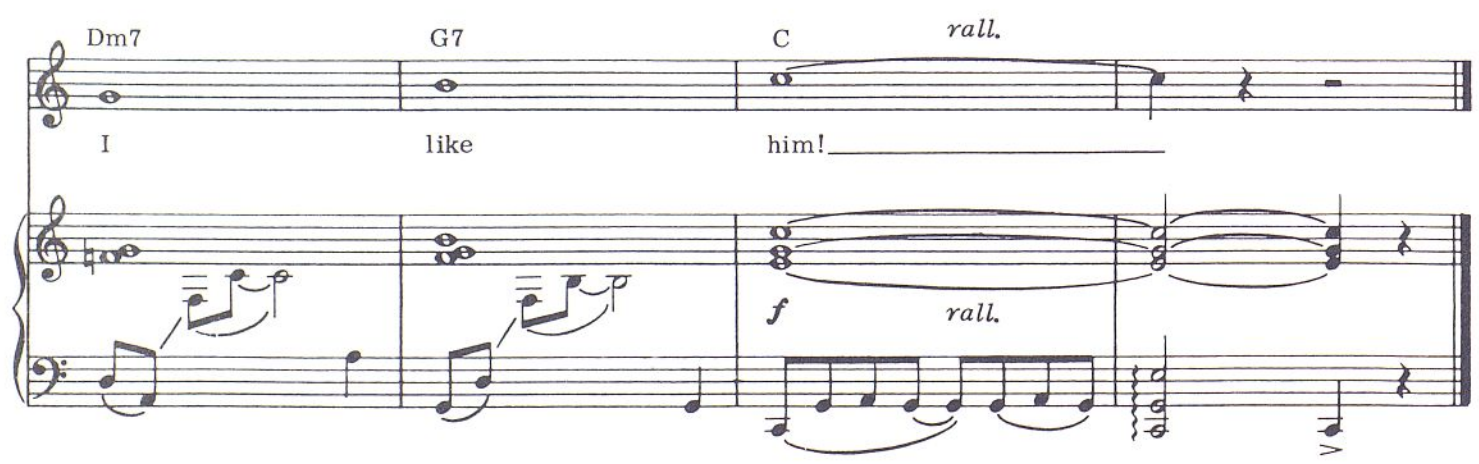
sigh, make me cry, Still I'll yell to the sky, tho I can't tell you why, that



Dm7 G7 C *rall.*

I like him!

f rall.



ALDONZA

Lyric by
JOE DARION

Music by
MITCH LEIGH

Fast $\text{♩} = \text{♩}$ Voice (A) B \flat m E \flat m B \flat m F7

I was spawned in a ditch by a
course, there's my fa-ther, I'm

B \flat m E \flat m B \flat m A \flat 7 E \flat m A \flat 7 D \flat A \flat 7 D \flat

moth - er who left me there, Na - ked and cold and too
told that young la - dies can point to their fa - thers with

G \flat A \flat 7 D \flat F7 B \flat m A \flat

hun - gry to cry; I nev - er blamed her, I'm
maid - en - ly pride; Mine was some reg - i - ment,

B \flat m A \flat D \flat A \flat D \flat Cm7-5 F7 G \flat A \flat 7

sure she left hop - ing that I'd have the good sense to
here for an hour, I can't ev - en tell you which

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1. $B\flat m$ 2. $B\flat m$ $F7$

die! Then, of side! So of

$B\flat$ $F7$ $B\flat$ $E\flat$ $F7$ $E\flat$ $F7$

course I be - came, as be - fit - ted my del - i - cate

$B\flat$ $Fm7B\flat$ $E\flat$ $B\flat$

birth, The most cas - u - al bride of the

$Cm-5$ $F7$ $B\flat m$ $A\flat7$ $B\flat m$

mur - der - ing scum of the earth!

$B\flat m$ $B\flat m$ $E\flat m$ $B\flat m$ $F7$

For a la - dy has mod - est and
look at me, look at me

p *f* *mf*

Bbm Ebm Bbm Ab7 Ebm7 Ab7 Db Ab7 Db

maid - en - ly airs and a vir - tue I some - how sus -
 God, won't you look at me, Look at the kit - chen slut

Gb Ab7 Db F7 Bbm Ab

pect that I lack; It's hard to re - mem - ber those
 reek - ing of sweat! Born on a dung - heap, to

Bbm Ab Db Ab Db Cm7-5 F7 Gb Ab7

maid - en - ly airs In a sta - ble laid flat on your
 die on a dung - heap, A strum - pet men use and for -

1. Bbm 2. Bbm F7

back! Won't you get! If you

D Bb F7 Bb Eb F7 Eb F7

feel that you see me not quite at my vir - gin - al

B \flat Fm7 B \flat E \flat B \flat

best, _____ Cross my palm with a coin and I'll

Cm7-5 F7 B \flat m A \flat 7 B \flat m

will - ing-ly show you the rest!

Bm Em Bm F#7

You have shown me the sky, but what
(Can't you) see what your gen - tle in -

Bm Em Bm A Em7 A7 D A7 D

good is the sky to a crea - ture who'll nev - er do
san - i - ties do to me? Rob me of an - ger and

G A7 D F#7 Bm A

bet - ter than crawl? Of all the cruel bas - tards who've
give me des - pair! Blows and a - buse I can

Bm A D A D C#m7-5 F#7 G A

bad - gered and bat - tered me, You are the cruel - est of
 take and give back a - gain, Ten - der - ness I can - not

1. Bm 2. Bm F#7

all! Can't you bear! So please

B F#7 B E F#7 E F#7 B

tor - ture me now with your "Sweet Dul - ci - ne - as" no more!

p

B E B C#m7-5 F#7

I am no one! I'm noth - ing! I'm on - ly Al -

G A Bm F#

don - za the whore!

ff



THE PLAY

The musical play, *Man of La Mancha*, is suggested by the life, loves and adventures of Miguel Cervantes and his fictional hero, Don Quixote, set in the golden age of 16th Century Spain.

MIGUEL DE CERVANTES

Like his contemporary, William Shakespeare, Miguel de Cervantes y Saavedra lived a life only sparsely documented — many years of which are veiled in shadow. These things are known: he was born in 1547 to a proud but impoverished hidalgo family; he was a soldier, suffered serious wounds at the battle of Lepanto, was taken captive and spent five years as a slave in Africa. Above all he loved the theatre; in twenty years he wrote some forty plays, none of which were successful. In 1597 he was excommunicated for "offenses against His Majesty's Most Catholic Church," narrowly escaping more drastic punishment. He served at least three and possibly five terms in prison on various charges. Aging, infirm, an utter failure, he undertook the writing of *Don Quixote* to make money. Volume I, published in 1605 when Cervantes was 58, brought him fame but little profit. Volume II, appearing ten years later, insured his immortality as author of the world's greatest novel, but he was already broken in body if not in spirit. He died in 1616, within ten days of the death of Shakespeare. His burial place is unknown.

Selected Songs from

Man of La Mancha

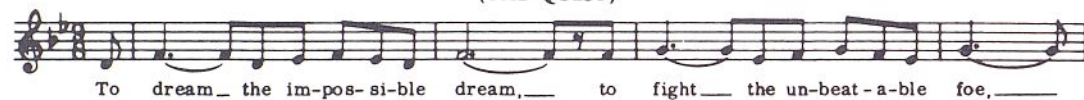
by DALE WASSERMAN

Music by MITCH LEIGH

Lyrics by JOE DARION

THE IMPOSSIBLE DREAM

(THE QUEST)

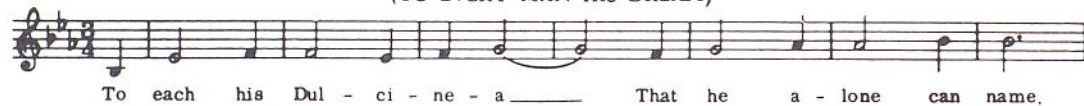


LITTLE BIRD, LITTLE BIRD



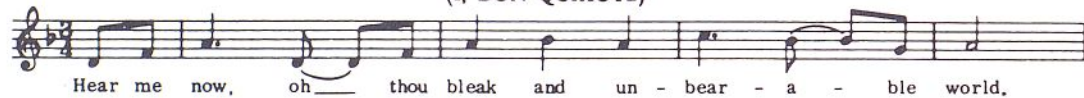
TO EACH HIS DULCINEA

(TO EVERY MAN HIS DREAM)

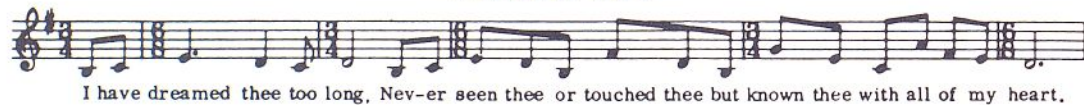


MAN OF LA MANCHA

(I, DON QUIXOTE)



DULCINEA

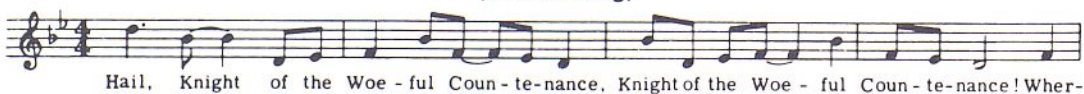


I REALLY LIKE HIM

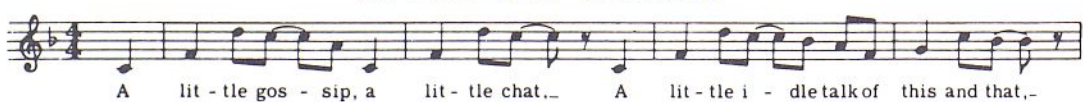


KNIGHT OF THE WOEFUL COUNTENANCE

(The Dubbing)



A LITTLE GOSSIP



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Man of La Mancha

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