

GOOD MORNING BALTIMORE

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Music by MARC SHAIMAN
Lyrics by MARC SHAIMAN and SCOTT WITTMAN

Medium '60s Rock

Piano introduction in D major, 4/4 time. The right hand starts with a D chord and a melodic line. The left hand plays a bass line. Dynamics include *f* (forte).

Chords: A, G, D/A, D, TRACY, D/F#

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

Chords: 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,

Chords: 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

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 a - bove Oh, oh, oh, Pull - ing me out to the
 up 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.

A D/A A7 Dsus2 D D7/C

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

G/B Gm/Bb D/A

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

1

A D A G D/A

Bal - ti - more and me.

2

D Bb

me. I know ev - 'ry step. I

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."

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

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

D/A A D/A G Em7

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

D/A A7sus D/A A7sus Bb7sus

start.

Bb Eb/Bb Bb7 Ebsus2 Eb

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

Ab2 Ab Ebsus Eb

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

Eb/Bb Bbsus 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 music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat major/C-flat minor). The vocal line begins with a quarter rest, followed by a dotted quarter note, and then a series of eighth notes with triplet markings. The piano accompaniment consists of chords in the right hand and a simple bass line in the left 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 key signature remains three flats. The vocal line has a dotted quarter note followed by eighth notes with triplet markings. The piano accompaniment features more complex chordal textures in the right hand, including some triplets and a dynamic marking of *sfz* (sforzando).

Eb Ebsus Eb Bb9 Eb Ebsus Eb

me. Bal - ti - more and me,

The third system shows the vocal line and piano accompaniment. The key signature is three flats. The vocal line has a dotted quarter note followed by eighth notes with triplet markings. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *sfz* is present.

Bb Bb Ab(add9) Eb

Bal - ti - more and me!

rit.

The fourth system concludes the vocal line and piano accompaniment. The key signature is three flats. The vocal line has a dotted quarter note followed by eighth notes with triplet markings. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *rit.* (ritardando) is present. The system ends with a double bar line.