

*From: "Annie"*

# **Maybe**

by

CHARLES STROUSE

Lyrics by MARTIN CHARNIN

Published Under License From

MPL Communications, Inc.

© 1977 (Renewed) EDWIN H. MORRIS & COMPANY, A Division of MPL Music Publishing, Inc. and CHARLES STROUSE  
All rights on behalf of CHARLES STROUSE owned by CHARLES STROUSE PUBLISHING (Administered by WILLIAMSON MUSIC)  
All Rights Reserved Used by Permission  
[www.CharlesStrouse.com](http://www.CharlesStrouse.com)

Authorized for use by *petronella Wester*

NOTICE: Purchasers of this musical file are entitled to use it for their personal enjoyment and musical fulfillment. However, any duplication, adaptation, arranging and/or transmission of this copyrighted music requires the written consent of the copyright owner(s) and of Musicnotes.com. Unauthorized uses are infringements of the copyright laws of the United States and other countries and may subject the user to civil and/or criminal penalties.

# Maybe

Lyric by MARTIN CHARNIN  
Music by CHARLES STROUSE

**Tenderly**

Introduction for piano. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Tenderly' and the dynamics are 'p' (piano). The introduction consists of three measures. The first measure has a chord of A. The second measure has a chord of Dmaj7. The third measure has a chord of A(add2). The melody is in the right hand, and the bass line is in the left hand.

ANNIE:  
May - be far a - way, or

The vocal line begins with a rest for two measures, then enters in the third measure. The lyrics are 'May - be far a - way, or'. The piano accompaniment continues with chords from the introduction.

may - be real near - by, he may be pour - ing her

The vocal line continues with the lyrics 'may - be real near - by, he may be pour - ing her'. The piano accompaniment continues with chords from the introduction.

cof - fee, she may be straight-'ning his tie.

The vocal line concludes with the lyrics 'cof - fee, she may be straight-'ning his tie.'. The piano accompaniment continues with chords from the introduction.

© 1977 (Renewed) EDWIN H. MORRIS & COMPANY, A Division of MPL Music Publishing, Inc. and CHARLES STROUSE  
All rights on behalf of CHARLES STROUSE owned by CHARLES STROUSE PUBLISHING  
(Administered by WILLIAMSON MUSIC, a Division of Rodgers & Hammerstein: an Imagem Company)  
All Rights Reserved Used by Permission

A(add2) Dmaj7 A(add2)

May - be in a house all hid - den by a

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics 'May - be in a house all hid - den by a'. The bottom line is the piano accompaniment in bass clef, featuring chords and a bass line. Chord symbols A(add2), Dmaj7, and A(add2) are placed above the vocal line. The piano part includes some rhythmic markings like '7' and 'z'.

Dmaj7 A C#7/G# F#m F#m7 A/B B/D#

hill, she's sit - ting play - ing pi - an - ah,

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'hill, she's sit - ting play - ing pi - an - ah,'. The piano accompaniment continues with chords and bass line. Chord symbols Dmaj7, A, C#7/G#, F#m, F#m7, A/B, and B/D# are placed above the vocal line.

G(add2) G C

he's sit - ting pay - ing a bill.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with 'he's sit - ting pay - ing a bill.'. The piano accompaniment continues with chords and bass line. Chord symbols G(add2), G, and C are placed above the vocal line.

Ab Eb7

Bet - cha they're young, bet - cha they're smart,  
Bet - cha he reads, bet - cha she sews,

*Hp/Celeste*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with 'Bet - cha they're young, bet - cha they're smart, Bet - cha he reads, bet - cha she sews,'. The piano accompaniment continues with chords and bass line. Chord symbols Ab and Eb7 are placed above the vocal line. The piano part includes a section marked 'Hp/Celeste'.

Fm Fm7 C7sus Cm7

bet they col - lect things like ash - trays and art.  
 may - be she's made me a clos - et of clothes.

A<sup>b</sup> C7sus C7 Fm

Bet - cha they're good, - why should-n't they be, - their one mis - take was  
 May - be they're strict, - as straight as a line. - Don't real - ly care as

To Coda ⊕

C<sup>#</sup>m7 E7sus E7 A(add2)

giv - ing up me. - }  
 long as they're mine. - } So, may - be now it's

Dmaj7 A(add2) Dmaj7

time, and may - be when I wake

A C#7/G# F#m F#m7 A/B B/D# Bm7/E E7

they'll be there call - ing me "Ba - by," may -

Detailed description: This system contains the first three measures of the piece. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "they'll be there call - ing me 'Ba - by,' may -". The piano accompaniment is in grand staff (treble and bass clefs). The first measure has a vocal line with eighth notes and a piano accompaniment with chords. The second measure has a vocal line with a quarter note and a piano accompaniment with chords. The third measure has a vocal line with a quarter note and a piano accompaniment with chords.

A Dmaj7 A

be.

Detailed description: This system contains the next three measures. The vocal line has a single note "be." followed by rests. The piano accompaniment consists of chords in the right hand and bass notes in the left hand. The first measure has a vocal line with a quarter note and a piano accompaniment with chords. The second measure has a vocal line with a quarter rest and a piano accompaniment with chords. The third measure has a vocal line with a quarter rest and a piano accompaniment with chords.

D A C#7/G# F#m F#m7 B7sus B7

Detailed description: This system contains the next three measures, which are piano accompaniment only. The first measure has a piano accompaniment with chords. The second measure has a piano accompaniment with chords. The third measure has a piano accompaniment with chords.

G C

*D.S. % al Coda*

Detailed description: This system contains the final two measures. The first measure has a piano accompaniment with chords. The second measure has a piano accompaniment with chords. The system ends with a double bar line and a Coda symbol.

CODA

E7sus A(add2) Dmaj7

So, may - be now this prayer's the

A(add2) Dmaj7 A C#7/G# F#m F#m7

last one of its kind: Won't you please come get your

A/B B/D# A/C# F#m7 B7sus B7

ba - by?

Slowly

N.C.

add ORPHANS:

Dmaj7 A

May - be.

*mf*