

SHY

(from "Once Upon a Mattress")

Words by
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Music by
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Track 21 **Moderato (in 2) (♩ = 144)**

mp

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence: Ab major, Gb major, F major, Eb major, D major, C major, Bb major, and Ab major. The left hand plays a steady bass line of quarter notes: Ab, Gb, F, Eb, D, C, Bb, Ab.

WINNIFRED:

5 Absus/Eb Ab/Eb Abm/Eb Ab/Eb Absus/Eb Ab/Eb Abm/Eb Ab/Eb

Some - one's be - ing bash - ful.

The vocal line for Winnifred starts on a half note 'Some' (G4), followed by a quarter note 'one's' (F4), a quarter note 'be' (E4), a quarter note 'ing' (D4), a quarter note 'bash' (C4), and a half note 'ful.' (B3). The piano accompaniment continues with the same chord sequence as the introduction.

9 Bbm/Eb Abmaj7/Eb Ab6/Eb Bbm7/Eb Eb(add9)

That's no way to be, not with

The vocal line continues with a half note 'That's' (B3), a quarter note 'no' (A3), a quarter note 'way' (G3), a quarter note 'to' (F3), a quarter note 'be,' (E3), a quarter note 'not' (D3), and a half note 'with' (C3). The piano accompaniment continues with the same chord sequence.

13 Abmaj7/Eb Ab6/Eb Bbm11/Eb Eb(add9) F/A Fmaj7/C F/C Fmaj7/C

me, can't you see that

The vocal line continues with a half note 'me,' (B3), a quarter note 'can't' (A3), a quarter note 'you' (G3), a quarter note 'see' (F3), a quarter note 'that' (E3), and a half note 'that' (D3). The piano accompaniment continues with the same chord sequence.

17 F7sus F7 F9 F7 Bb(add9)/F Bb/F *poco rit.* Bbmaj7/F Bb/F

I am just as em - bar - rassed as you, and

21 F7sus F7 F9 F7 Bb7/F *freely* 3

I can un - der - stand your point of view? I've al - ways been

Moderate Swing (♩ = 160)

24 Eb(add9) Fm7 Bb7 Eb(add9)

Shy, I con - fess it, I'm shy!

27 Fm7 Bb7 Dm7 G9 Cm7 F13

Can't you guess that this con - fi - dent air is a mask that I wear 'cause I'm

30 **Bbmaj9** **Bb9** **Eb(add9)**

shy? And you may be sure,

33 **Fm7** **Bb7** **Eb(add9)** **Fm7** **Bb7**

way down deep I'm de - cure. Though some peo - ple I

36 **Dm7** **G9** **Cm7** **Eb13** **A^b9** **A^bm⁶**

know might de - ny it, at bot - tom I'm qui - et and pure!

39 **Fm7(b5)** **Bb7sus** **Ebm(add9)** **Ebm/D^b**

I'm a - ware that it's wrong to be meek as I am; My

42 $A\flat m6/C\flat$ $B\flat7(\flat9)$ $B\flat7$ $E\flat maj7$ $Fm7(\flat5)$ $B\flat7sus$

chan - ces may pass me by. I pre - tend to be strong, but as

45 $E\flat m(\text{add}9)$ $E\flat m/D\flat$ $A\flat m/C\flat$ $A\flat m7$ $B\flat9$

weak as I am, all I can do is try. God knows I

48 $E\flat(\text{add}9)$ $Fm7$ $B\flat7$ $E\flat(\text{add}9)$

try! though I'm fright - ened and shy;

51 $Fm7$ $B\flat7$ $B\flat m7/E\flat$ $E\flat13$

and de - spite the im - pres - sion I give, I con -

53 $A\flat$ $A\flat m6$ $Cm7$ $Fm7(\flat 5)$

fess that I'm liv - ing a lie! Be - cause I'm

56 $E\flat(\text{add}9)/B\flat$ $E\flat/B\flat$ $Fm7$ $B\flat 9$ $E\flat(\text{add}9)$

ac - tual - ly ter - ri - bly ti - mid and hor - rib - ly shy.

59 $B\flat 7\text{sus}$ $E\flat(\text{add}9)$
a tempo

I've al - ways been shy.