

PIANO/VOCAL/GUITAR

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3RD
EDITION

ISBN 0-88188-307-7



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A DREAM IS A WISH YOUR HEART MAKES

from Walt Disney's CINDERELLA

Words and Music by MACK DAVID,
AL HOFFMAN and JERRY LIVINGSTON

Moderately



p



sva When I was a lit - tle girl, my fa - ther used to
boy.



say, if trou - ble ev - er trou - bles you, just dream your cares a -



way. A dream is a wish your heart makes _____

B7 C

when you're fast, a - sleep.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp (F#). The lyrics are "when you're fast, a - sleep." The piano accompaniment is in G major, with a bass line in the left hand and chords in the right hand. Chord diagrams for B7 and C are shown above the staff.

E7 Am D9

In dreams you will lose your heart - aches;

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with the lyrics "In dreams you will lose your heart - aches;". The piano accompaniment features a triplet in the bass line. Chord diagrams for E7, Am, and D9 are shown above the staff.

Am7 D7 G Em7

what - ev - er you wish for you keep.

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody continues with the lyrics "what - ev - er you wish for you keep.". The piano accompaniment continues with chords and a bass line. Chord diagrams for Am7, D7, G, and Em7 are shown above the staff.

Am7 D7#5(b9) G

Have faith in your dreams and some - day

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody continues with the lyrics "Have faith in your dreams and some - day". The piano accompaniment features a triplet in the bass line. Chord diagrams for Am7, D7#5(b9), and G are shown above the staff.

Dm7 G7 G7#5 C

your rain - bow will come smil - ing through

B C F9 G

no mat - ter how your heart is griev - ing if you keep on be -

A9 Am7 D7 Am7 D9 D7b9 G6

liev - ing the dream that you wish will come true.

Eb9 D13 Abmaj7 G

A true.

8va 8va

A SUNDAY KIND OF LOVE

Moderately Slow

Words and Music BY BARBARA BELLE, LOUIS PRIMA,
ANITA LEONARD and STAN RHODES

mf

F6 Am7 Abm7 Gm7 C7-9

I want a Sun - day kind of love. . . a love to last past

mp-mf

Am7 D7-9 Gm7 Bbm6 Am7 D7

Sat - ur - day night, . . . I'd like to know it's more than love at first sight. . .

Gm7 C7+5 Gm7/C F6 Am7 Abm7 Gm7 Db9 C9

I want a Sun - day kind of love. . . I want a

F6



Am7



Abm7



Gm7



C7-9



Am7



D7-9



3

Musical staff with lyrics: love that's on the square. — Can't seem to find some - bod - y to care.

3

Piano accompaniment for the first system.

Gm7



Bbm6



Am7



D7



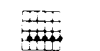
Gm7



C7+5



Gm7/C



Musical staff with lyrics: I'm on a lone - ly road that leads me no - where. — I need a Sun - day kind of

Piano accompaniment for the second system.

F6



Cm7



F9



Musical staff with lyrics: love. — I do my Sun - day dream - ing and

Piano accompaniment for the third system.

Cm7



F7-9



Bb6



Cm7



F7-9



Bb6

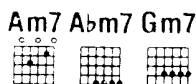


Musical staff with lyrics: all my Sun - day schem - ing ev - 'ry min - ute, ev - 'ry hour, — ev - 'ry day. I'm

Piano accompaniment for the fourth system.



hop - ing to dis - cov - er a cer - tain kind of lov - er, who will show me the way



My arms need some - one to en - fold, to keep me warm when Mon - days are cold.



a love for all my life to have and to hold. I want a Sun - day kind of



love. I want a love.

A TIME FOR US

(Love Theme)
from the Paramount Picture ROMEO AND JULIET

Words by LARRY KUSIK and EDDIE SNYDER
Music by NINO ROTA

Slowly and expressively

Gm Cm6 Dm7 Gm

A time for

mf

Dm/F Eb Bb/D

us some - day there'll be when chains are torn by cour - age

Cm Gm Dm/F

born of a love that's free. A time when dreams so long de -

E \flat Cm Dm Gm

nied can flour ish as we un - veil the

Dm Gm B \flat F

love we now must hide. A time for us at

Cm Gm A \flat E \flat

last to see a life worth - while for

Dm Gm Dm/F

you and me. And with our love through tears and

E \flat B \flat /D Cm

thorns we will en - dure as we pass sure - ly through ev - 'ry

Gm Dm/F E \flat

storm. A time for us some - day there'll be _____ a

Cm Dm Gm

new world, _____ a world of shin - ing

Dm Gm Gm

hope for you and me. A time for me.

rall. *p*

ALL AT ONCE YOU LOVE HER

from PIPE DREAM

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

Moderato

Piano introduction in F major, 4/4 time. The right hand features a melodic line with a fermata over the first two measures, followed by a descending eighth-note pattern. The left hand provides a simple harmonic accompaniment. Chords F/C and C7 are indicated above the staff. Dynamics include *mf* and *dim.*

Vocal line starting with the lyrics "The ro - mance that you have wait - ed for will come when it comes. _ With -". The melody is in F major and includes a fermata. Chords F and Fmaj7 are indicated above the staff. The tempo marking *freely* is present.

Piano accompaniment for the first vocal line. It features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. Dynamics include *poco rit.* and *p legato*.

Vocal line starting with the lyrics "out a word of warn - ing it will start. With a". The melody continues in F major. Chord Bb6/F is indicated above the staff.

Piano accompaniment for the second vocal line, continuing the eighth-note accompaniment and bass line.

Vocal line starting with the lyrics "sud - den blare of trum - pets and the rat - tle of drums _ A". The melody concludes with a fermata. Chord Bb6/F is indicated above the staff.

Piano accompaniment for the third vocal line, concluding with a fermata in the right hand.

C7 F

dream will take pos - ses - sion - of your heart.

This system contains the first two measures of the piece. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "dream will take pos - ses - sion - of your heart." The piano accompaniment features a bass line with a 7th fret barre and a treble line with chords. Chord diagrams for C7 and F are shown above the staff.

Refrain (slowly, with expression)

F C7

You start to light her cig - ar -

This system contains the first two measures of the refrain. The tempo and expression markings are "Refrain (slowly, with expression)". The lyrics are "You start to light her cig - ar -". The piano accompaniment includes a dynamic marking of "mp". Chord diagrams for F and C7 are shown above the staff.

ette And all at once you

This system contains the first two measures of the third system. The lyrics are "ette And all at once you". The piano accompaniment continues with the same bass line and treble accompaniment.

F

love her. You've scarce - ly talked.

This system contains the first two measures of the fourth system. The lyrics are "love her. You've scarce - ly talked." The piano accompaniment continues with the same bass line and treble accompaniment. A chord diagram for F is shown above the staff.

C7



you've scarce - ly met, - But all at once you

A7



Dm



Bb



love her. You like her eyes,

F/A



Dm7



F6/C



G9/B



you tell her so. She thinks you're wise and

G7



C7



F



clev - er. You kiss good - night

C7

and then you know You'll kiss good - night for -

Ebmaj7/F F7 Bb Bb/A Gm7

ev - er. You won - der where

F Bb9 F C7

your heart can go Then all at once you

1 F Bb/C C7 2 F

know. know.

Led. *

ALWAYS

Words and Music by
IRVING BERLIN

Moderate Waltz




Ev - 'ry - thing went wrong,
Dreams will all come true,



and the whole day long I'd feel so
grow - ing old with you, and time will



blue. For the long - est day while
fly. car - ing each day more



I'd for - get to smile. Then I met
 than the day be - fore, till spring rolls



you. Now that my blue days have
 by. Then when the spring - time has



passed, now that I've found you at
 gone, then will my love lin - ger



last. } I'll be lov - ing you,
 on. }

C7



al - ways with a love that's true,

F



F7



al - ways. When the things you've planned

A/E



E7



need a help - ing hand, I will un - der - stand,

A



C7



F



al - ways, al - ways. Days may not be fair,

F7 E7 Eb7 D7

al - ways. That's when I'll be there.

Gm Bb6 Gm7b5

al - ways, not for just an hour,

F G9 C7

not for just a day, not for just a year, but

1 F C7 2 F

al - ways. al - ways.

ALWAYS ON MY MIND

Words and Music by WAYNE THOMPSON,
MARK JAMES and JOHNNY CHRISTOPHER

Slow Ballad

F



C7



F



C/E



Dm



F/C



May-be I did - n't treat you — quite as good — as I
 May-be I did - n't hold you — all those lone - ly, lone-ly

Bb



C



F



C/E



should have. — May - be I did - n't love you —
 times, — and I guess I nev - er told you —

Dm



F/C



G/B



Bb



quite as of - ten as I could have. — (1..3.) Lit - tle things I should have
 I'm so hap - py that you're mine. — (2.) If I made you feel —

F/A Bb F/A Gm Bb/F Bb/D

said and done, I just nev - er took the
 sec - ond best, girl, I'm sor - ry I was blind.

C7 Dm7 C7/E F To Coda Bb C7

You were al - ways on my mind. You were al - ways on my

1 F Bb C7 2 F Bb C7 F C/E Dm F/C

mind. mind. Tell me,

Bb F/A Gm C7 F C/E

tell me that your sweet love has-n't died. Give

Dm F/C Bb F/A Gm C

me, give me one more chance to keep you sat - is - fied, sat - is -

F D.S. al Coda

fied.

CODA Bb

You are al - ways on my

C7 F C/E Dm F/C

mind.

Bb Am Gm7 C7 F

You are al - ways on my mind.

rit.

AND I LOVE HER

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately

F#m



mp

E6



F#m



C#m



I give her all my love,
She gives me ev-ry thing
Bright are the stars that shine,

F#m



C#m



that's all I do.
and ten-der-ly.
dark is the sky.

F#m C#m A

And if you saw my love you'd love her too.
 The kiss my lover brings she brings to me.
 I know this love of mine will never die.

B E6 To Coda

I love her.
 And I love her.
 And I love her.

2 C#m B

A love like ours

C#m G#m C#m

could never die as long as I

G#m



B



D.S. al Coda

have you near me.

CODA

Gm



Instrumental solo
Bright are the stars

Dm



Gm



Dm



that shine, dark is the sky.

Gm





Dm



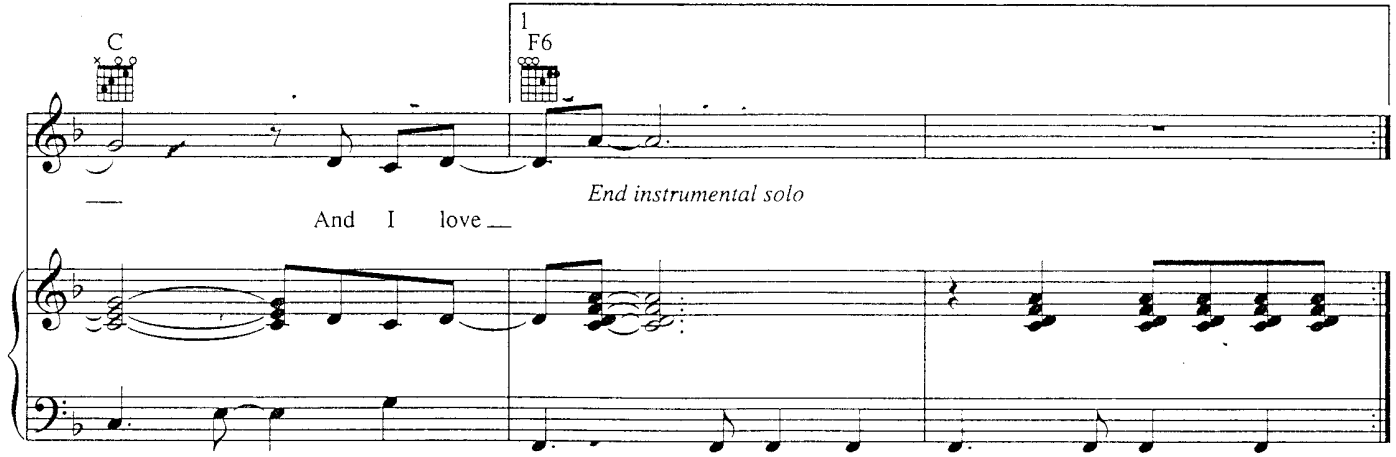
Bb



I know this love of mine will never die.

C  1 F6 

And I love — *End instrumental solo*




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. It begins with a whole note chord C, followed by a quarter note G, a quarter rest, a quarter note A, a quarter note B, a quarter note C, and a quarter note D. The lyrics "And I love" are written below the notes. The system concludes with the instruction "End instrumental solo". The bottom two staves are piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

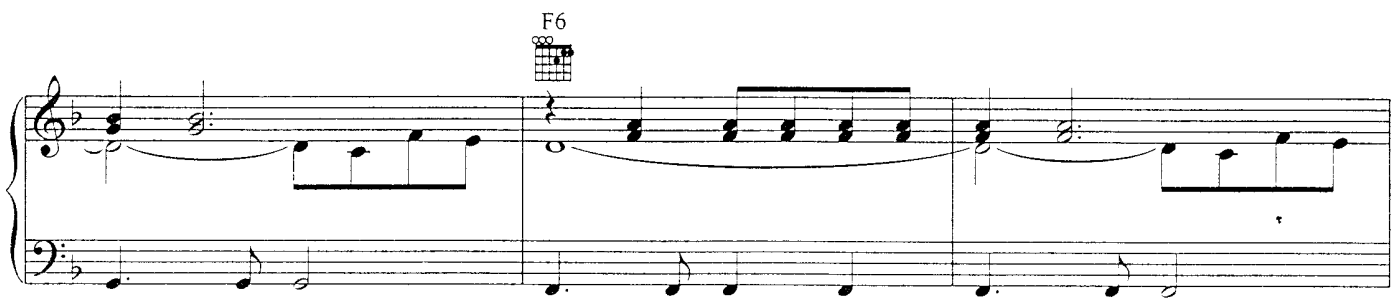
2 F6  Gm 

her. —





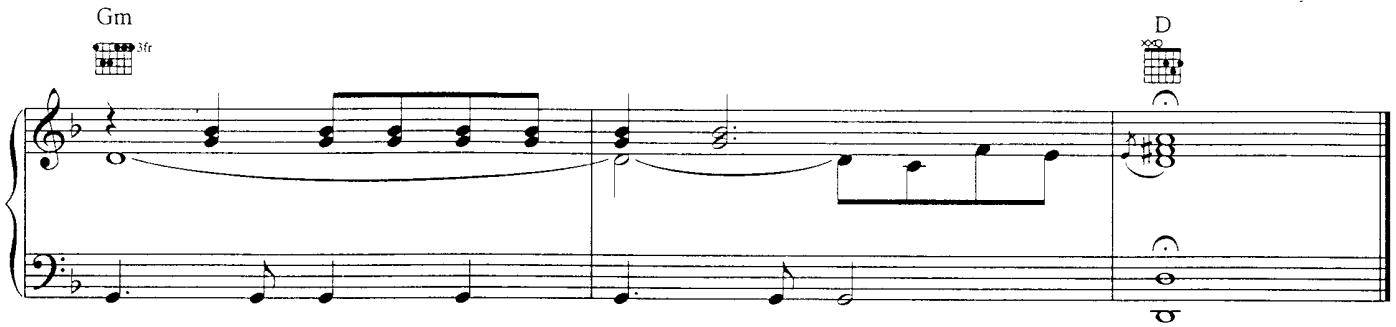
This system contains the next two staves of music. The top staff continues the vocal line with a whole note chord F6, followed by a quarter note G, a quarter note A, and a quarter note B. The lyrics "her." are written below. The bottom two staves continue the piano accompaniment, with the right hand playing chords and the left hand playing a consistent eighth-note bass line.

F6 



This system contains two staves of piano accompaniment. The top staff (treble clef) features a melodic line with chords, including a whole note chord F6. The bottom staff (bass clef) continues the eighth-note bass line.

Gm  D 

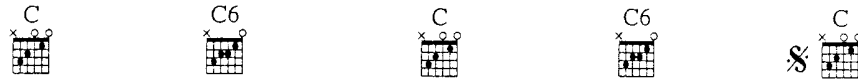


This system contains two staves of piano accompaniment. The top staff (treble clef) features a melodic line with chords, including a whole note chord Gm and a whole note chord D. The bottom staff (bass clef) continues the eighth-note bass line.


AND I LOVE YOU SO


Words and Music by
DON McLEAN

Moderately slow

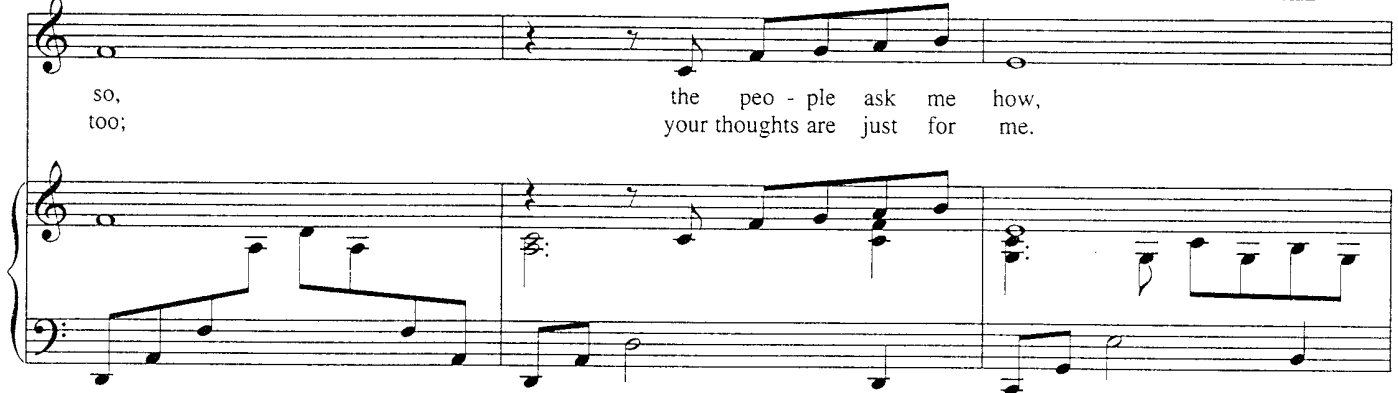



(1., 3.) And I love you
(2.) And you love me



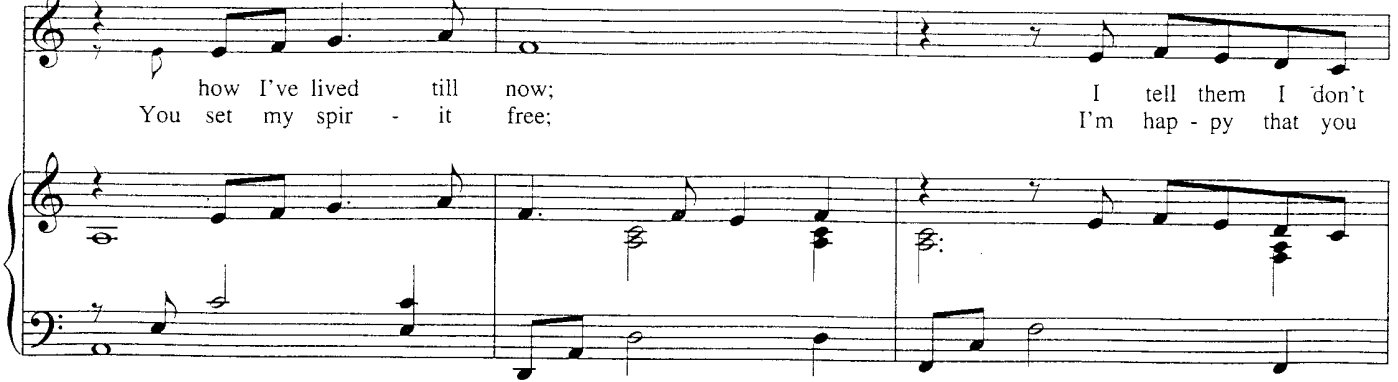


so, the peo - ple ask me how,
too; your thoughts are just for me.





how I've lived till now; I tell them I don't
You set my spir - it free; I'm hap - py that you



G7 C Dm

know. do. I guess they un - der - stand
The . book of life is brief,

Dm7 C Am

how lone - ly life has been,
and once a page is read, but life be - gan a -
all but love is

Dm7 F C

gain, dead, the day you took my hand.
that is my be - lief.

And yes, I know how

Dm7

lone - ly life can be, _____ the shad - ows fol - low
(love - less)

G7 G7b9 C F C F C/B

me and the night won't set me free. _____ But

Am Dm7

I don't let the eve - ning get me
(bring)

down, now _____ that you're a - round

G7 G7b9

1 C C6 C C6 2 C C6

me. _____ me. _____

C C6 D.S. al Coda

CODA F G7

I tell them _____ I don't

C Dm C F Fm C

know. _____

rit.

BALI HA'I

from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

F N.C. Eb F G F G

Most peo - ple live on a lone - ly is - land _____

mp

f

8vb

8vb

F N.C. A G A G A

Lost in the mid - dle of a fog - gy sea. _____

mp

f

8vb

F N.C. Gb Ab Bb Ab Bb

Most peo - ple long for an - oth - er is - land _____

mp

f

8vb

Gm7



C



C7



One where they know they would like to be. Ba - li

Refrain (slowly)

Fdim



F



Fdim



F



Ha'i may call you an - y night, An - y day. In your

E/F



Db7/F



F



Db7/F



C7



F



heart you'll hear it call you: "Come a - way, Come a - way." Ba - li

Fdim



F



Fdim



F



Ha'i will whis - per On the wind of the sea: "Here am

E/F Db7/F F Db7/F C7 F

I, — Your spe - cial - is - land! Come to me, come to me!" Your

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics underneath. The bottom two lines are the piano accompaniment in bass clef. Chord diagrams for E/F, Db7/F, F, Db7/F, C7, and F are shown above the vocal line. The piano part features a steady bass line and chords in the right hand.

Bb Bb+

own spe - cial hopes, Your own spe - cial dreams

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with lyrics. The piano accompaniment includes triplets in the right hand, marked with a '3' and a slur. The dynamic marking 'mf' is present. Chord diagrams for Bb and Bb+ are shown above the vocal line.

Gm Bbm/Db C7

Bloom on the hill - side And shine in the streams. If you

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with lyrics. The piano accompaniment features a melodic line in the right hand. The dynamic marking 'mp' is present. Chord diagrams for Gm, Bbm/Db, and C7 are shown above the vocal line.

Fdim F Fdim F

try, You'll find me, Where the sky Meets the sea. "Here am

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with lyrics. The piano accompaniment continues with chords and a melodic line. Chord diagrams for Fdim, F, Fdim, and F are shown above the vocal line.

E/F Db7/F F Db7/F C7

I, _____ Your spe - cial is - land! Come to me, Come to

F7 Bb C9

me!" Ba - li Ha'i, Ba - li Ha'i, Ba - li

cresc.

1 F6 Edim7/F Dm/F

Ha'i! _____ Some day you'll see me,

mf *mp*

Edim7/F Dm/F Gdim7/F

Float - ing in the sun - shine, My head stick - ing out From a low - fly - ing

F6 Gdim7/F Dm/F

cloud. You'll hear me call you,

Gdim7/F Dm/F Gb Ab Bb Ab Bb

Sing - ing through the sun - shine, Sweet and clear as can

Db Eb F

be. "Come to me, Here am I, come to

mf *cresc.*

C7 2 F6

me!" Ba - li Ha'i!

cresc. *f*

BEWITCHED

from PAL JOEY

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

Fmaj7 Em7 Dm7 G7

mf

poco rit.

Not fast

Dm7 G7 Cmaj7 C6 Dm7 G7 Cmaj7 A7b9

He's a fool and don't I know it, But a fool can have his charms;

p a tempo

Dm7 G7 Cmaj7 C6 Dm7 G7 Cmaj7 C6

I'm in love and don't I show it, Like a babe in arms.

Dm7 G7 Cmaj7 C6 Dm7 G7 C A7b9

Love's the same old sad sen - sa - tion, Late - ly I've not slept a wink,

Dm7 G7 Cmaj7 C6 Dm7 G7

Since this half - pint im - i - ta - tion, Put me on the blink. I'm

rit.

Slowly

C G7/D C/E C+/E

wild a - gain, be - guiled a - gain, a sim - per - ing, whim - per - ing

p a tempo

F Ddim7 C/E D7 G7 A7

child a - gain, Be - witched, both - ered and be - wil - dered am

Dm G7 C G7/D

I. _____ Could - n't sleep, and would - n't sleep, When

mf *p*

C/E C+/E F Ddim7 C/E D7

love came and told me I should - n't sleep, Be - witched, both - ered and be -

G7 C7 F A7

wil - dered am I.

Dm Dm7 Am

Lost my heart, but what of it? He is cold, I a -

Dm7 G7 Dm7/G G7

gree, He can laugh, but I love it, Al - though the

Em7 Ebdim7 Dm7 G7 C

laugh's on me. I'll sing to him, each

mf *p*

G7/D C/E C+/E F Ddim7

spring to him. And long for the day when I'll cling to him, Be -

C/E D7 G9 C Am

witched, both - ered and be - wil - dered am I.

Dm7 G7 C F C6

I'm I.

BLAME IT ON MY YOUTH

Words by EDWARD HEYMAN
Music by OSCAR LEVANT

Moderately

Fm C#dim7 Dm7b5 Fm7 C#dim7 F9 F9sus F7b9 Bb7 Bb7#5

Eb Abm6 Eb6 Eb

You _____ were my a -

Bdim Eb Bdim

dored one, then you _____ be - came the bored one, and

Gm7b5 C7 Fm7 Bb7 Eb C7

I _____ was like a toy that brought you joy one day, _____ a bro - ken

Fm7 B7 Bb9 Eb Gm Bb9 Eb Fm7 Bb7

toy that you pre - ferred to throw - a - way. If I ex - pect - ed love _

Eb/G Cb7/Gb Bb7 Edim7 Fm7 Bb7

_ when first we kissed, blame it on my youth; _

Fm7 C#dim7 Dm7b5 Fm7 C#dim7 Bb7 Bb7/Ab Eb/G Fm7 Bb7

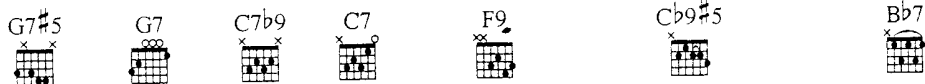
if on - ly just for you _ I did ex - ist, blame it on my youth. _

Eb Db/Eb Eb7 Ab Bb7 Eb/G

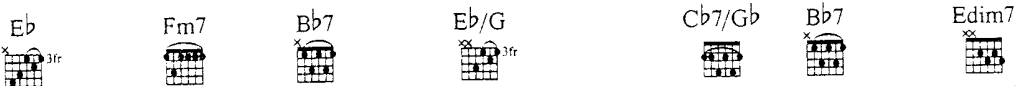
_ I be - lieved in ev - 'ry - thing



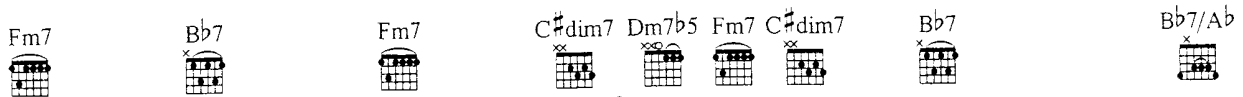
like a child of three, you meant more than



an - y - thing, all the world to me!



If you were on my mind — all night and day, blame it on my youth: —



— if I for - got to eat — and sleep and



pray, blame it on my youth. — If _____ I cried a



lit - tle, bit when first I learned the truth,



don't blame it on my heart, — blame it on my youth. —



2

BODY AND SOUL

Words by EDWARD HEYMAN,
ROBERT SOUR and FRANK EYTON
Music by JOHN GREEN

Slow Ballad

Ebm7 Ab13 Adim7 Bbm Ebm7 Ab7

Db Gb6 Db Bb7#5 Bb7 Ebm7 Ddim7/Eb

Ebm7 Ddim7/Eb Ebm7 Ddim7/Eb

Ebm7 Ddim7/Eb Ebm7 Ddim7/Eb Ebm7 Bb7#5 Bb7

mf *poco rit.* *mp a tempo* *p*

Life's dream - y for
 me. days seem to be long as years. —

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E \flat 6 Ddim7/E \flat E \flat 6 Ddim7/E \flat E \flat 6 B \flat 7#5

I look for - the sun, but I see none through my tears. _

E \flat maj7 D7sus D7 Gm Gm(maj7)

Your heart must be like a stone _

Gm C9 B \flat Gm7

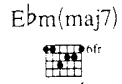
to leave me here all a - lone, _ when you could make my life worth

Cm F9 Fm7 B \flat 7 B \flat 7#5

liv - ing by sim - ply tak - ing what I'm set on giv - ing.

rall.

Expressively



My heart is sad and lone - ly.

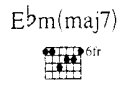
p - mf a tempo



for you I sigh, for you, dear, on - ly. Why have - n't you



seen it? I'm all for you, bod - y and soul!



I spend my days in long - ing and won - d'ring why it's

Db/F Edim7 Ebm7 Ab13 Adim7

me you're wrong - -ing, I tell you I mean it,

Bbm Ebm7 Ab7 Db A7 D A7/E

I'm all for you, bod - y and soul! I can't be-lieve it, it's

cresc. *mp - f*

D/F# G D/A A7 D

hard to con-ceive it, that you'd turn a - way ro - mance. _

Dm7 G7sus G7 Cmaj7 C/E Dm7 G7

Are you pre - tend - ing, it looks like the end - ing un - less I could have one more

C7 B7 Bb7 Ebm Ebm(maj7) Ebm7 Ab7sus Ab7

dance to prove, dear. - My life a wreck you're mak - ing,

rall. p - mf a tempo

Db Ab7#5 Db/F Edim7 Ebm7

you know I'm yours for just the tak - ing; I'd glad - ly sur -

Ab13 Adim7 Bbm Ebm7 Ab7

ren - der my - self to you. bod - y and

1 2

Db Bb13 Bb7#5 Bb7 Db Dmaj7 Db6 Db6/9

soul! soul!

p

BY THE TIME I GET TO PHOENIX

Words and Music by
JIMMY WEBB

Moderately

By the

mf

Fm/Bb

Eb maj7

time _____ I get to Phoe-nix — she'll be ris - in'; — she'll
time I make Al - bu - quer - que — she'll be work - in'; — she'll
time I make Ok - la - ho - ma — she'll be sleep - in'; — she'll turn

Fm/Bb

Eb maj7

find the note I left hang - in' — on her door. She'll
pro - b'ly — stop at lunch and give me a call. But.
soft - ly — and call — my name out low. And she'll

Ab maj7

Bb9

Gm7

Cm

To Coda ⊕

laugh when she reads the part _____ that says I'm leav - in'. — 'cause I've
she'll _____ just hear that phone _____ keep on ring - in' — off the
cry just to think _____ I'd real - ly leave her. — 'tho'

1 Fm7 Db Bb7 2 Fm7

left that girl _____ so marr-y times _____ be - fore. By the wall,

Db Bb7 D.S. al Coda

that's all. By the

CODA ⊕ Fm7

time and time _____

Bb7 Ebmaj7 Abmaj7 Fm G

_____ I've tried _ to tell her so; she just did-n't know _____ I would real-ly

C Bb C Bb C

go. _____

CALL ME IRRESPONSIBLE

from the Paramount Picture PAPA'S DELICATE CONDITION

Words by SAMMY CAHN
Music by JAMES VAN HEUSEN

Slowly




Call me ir - re - spon - si - ble, call me



un - re - li - a - ble throw in



un - de - pend - a - ble too.

Am7 D7#5 Gm Cdim7 C7

Do my fool - ish al - i - bis

Detailed description: This system contains the first two measures of the piece. The guitar part has chord diagrams for Am7, D7#5, Gm, Cdim7, and C7. The vocal line starts with a whole note rest, followed by the lyrics 'Do my fool - ish al - i - bis' over a half note and a quarter note. The piano accompaniment features a bass line with a walking bass pattern and a treble line with chords and moving lines.

Am7b5 D7b9 D+ D7 Dm7/G G7

bore you? Well, I'm

Detailed description: This system contains the next two measures. The guitar part has chord diagrams for Am7b5, D7b9, D+, D7, Dm7/G, and G7. The vocal line has a whole note rest, followed by the lyrics 'bore you? Well, I'm' over a half note and a quarter note. The piano accompaniment continues with a similar bass line and treble accompaniment.

Gm7/C

not too clev - er. I just a -

Detailed description: This system contains the next two measures. The guitar part has a chord diagram for Gm7/C. The vocal line has a whole note rest, followed by the lyrics 'not too clev - er. I just a -' over a half note and a quarter note. The piano accompaniment includes a 'R.H.' (Right Hand) section in the treble clef, indicated by a diagonal line, and a bass line.

Gm7 C7 F F6 F#dim7

dore you. Call me un - pre - dict - a - ble,

Detailed description: This system contains the final two measures. The guitar part has chord diagrams for Gm7, C7, F, F6, and F#dim7. The vocal line has a whole note rest, followed by the lyrics 'dore you. Call me un - pre - dict - a - ble,' over a half note and a quarter note. The piano accompaniment concludes with a bass line and treble accompaniment.

Gm Gm6 G#dim7 Fmaj7/A F

tell me I'm im - prac - ti - cal, rain - bows

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G minor, with lyrics 'tell me I'm im - prac - ti - cal, rain - bows'. Above the staff are guitar chord diagrams for Gm (3fr), Gm6, G#dim7, Fmaj7/A, and F. The bottom two staves show a piano accompaniment with chords and a bass line.

A7 D7

I'm in - clined to pur - sue.

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in G minor, with lyrics 'I'm in - clined to pur - sue'. Above the staff are guitar chord diagrams for A7 and D7. The bottom two staves show a piano accompaniment with chords and a bass line.

Gm Cdim7 C7

Call me ir - re - spon - si - ble.

mf

Detailed description: This system contains the third two lines of music. The top line is a vocal melody in G minor, with lyrics 'Call me ir - re - spon - si - ble.'. Above the staff are guitar chord diagrams for Gm (3fr), Cdim7, and C7. The bottom two staves show a piano accompaniment with chords and a bass line. A dynamic marking of *mf* is present in the piano part.

Am7b5 D9

yes, I'm un - re - li - a - ble.

Detailed description: This system contains the fourth two lines of music. The top line is a vocal melody in G minor, with lyrics 'yes, I'm un - re - li - a - ble.'. Above the staff are guitar chord diagrams for Am7b5 and D9 (4fr). The bottom two staves show a piano accompaniment with chords and a bass line.

Gm Cdim7 C7

but it's un - de - ni - a - bly

A7 D7b9 D7 Gm

true, I'm ir - re - spon - si - bly

C7b9 I F Gm7/C Fmaj7 Gm7/C

mad for you!

2 F Fmaj7

you!

p

CANDLE IN THE WIND

Music by ELTON JOHN
 Words by BERNIE TAUPIN

Gently, reflectively

B A A/G# F#m7 E Esus E

mf

B B7 E

Good - bye Nor - ma Jean, ——— though I nev - er
 Lone - li - ness — was tough. ——— the tough - est role

A E/G#

knew you — at all you had the grace to hold your - self — while
 you ev - er played. Hol - ly - wood cre - at - ed a su - per - star — and

A D/A A

those a - round — you crawled. ——— They crawled out of the
 pain was the price you paid. ——— E - ven when you

E A

wood-work died, and they whis-pered in - to your brain. -
 died, oh, the press still hound-ed you.

E/G#

They set you on the tread - mill and they made you change your name. -
 All the pa - pers had to say was that Mar - i - lyn was found in

A D/A A B B7

the nude. } It seems to me - you lived your life - like a

E A E

can - dle in the wind, - nev-er know-ing who to cling - to when the

B

Bsus 2fr B A

rain set in. I would have liked to have known

C#m

you, but I was just a kid. Your can - dle burned out

B Bsus 2fr B A

long be - fore your leg - end ev - er did.

A/G# F#m7 E

B A A/G# F#m7 E Esus E

This system contains the first three measures of the piece. It features a guitar chord diagram row at the top with chords B, A, A/G#, F#m7, E, Esus, and E. Below this are three staves: a single treble clef staff for the vocal line, and a grand staff (treble and bass clefs) for the piano accompaniment.

1 B B7 2 B B7/A E

Good-by e Nor - ma Jean, —

This system contains the fourth and fifth measures. It includes a first ending bracket over the fourth measure, with two endings: 1. B, B7 and 2. B, B7/A. The fifth measure is E. The vocal line includes the lyrics "Good-by e Nor - ma Jean, —".

A

— though I nev - er knew you — at all you had the grace to

This system contains the sixth and seventh measures. It features a guitar chord diagram for A. The vocal line includes the lyrics "— though I nev - er knew you — at all you had the grace to".

E/G# A D/A





hold your - self — while those a - round — you crawled. —

This system contains the eighth and ninth measures. It features guitar chord diagrams for E/G#, A, and D/A. The vocal line includes the lyrics "hold your - self — while those a - round — you crawled. —".

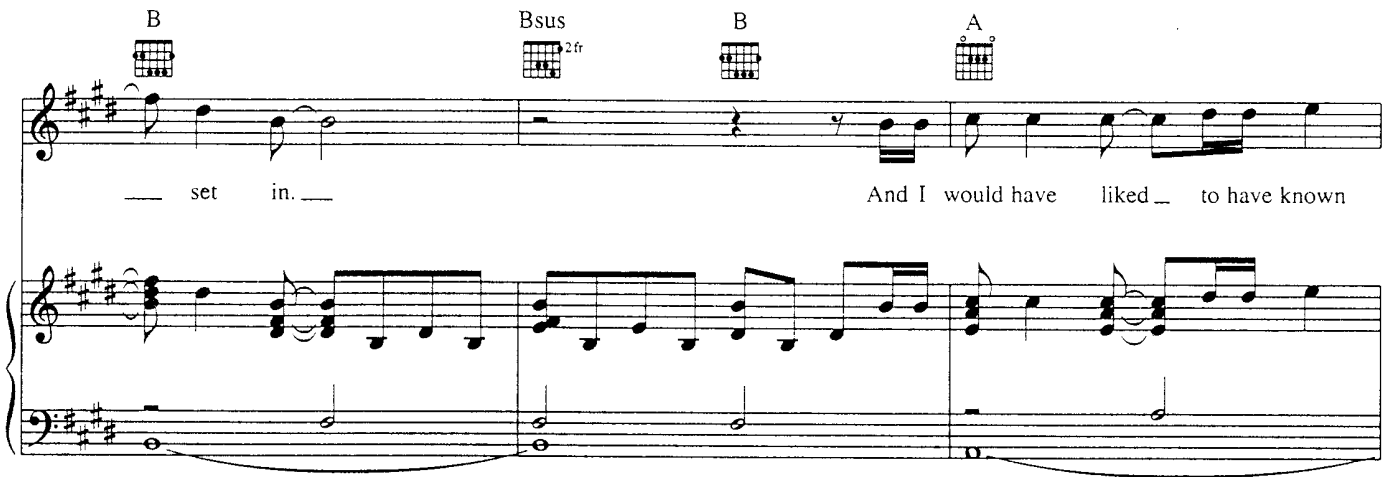
A  E 


nev - er know - ing who to cling — to when the rain —



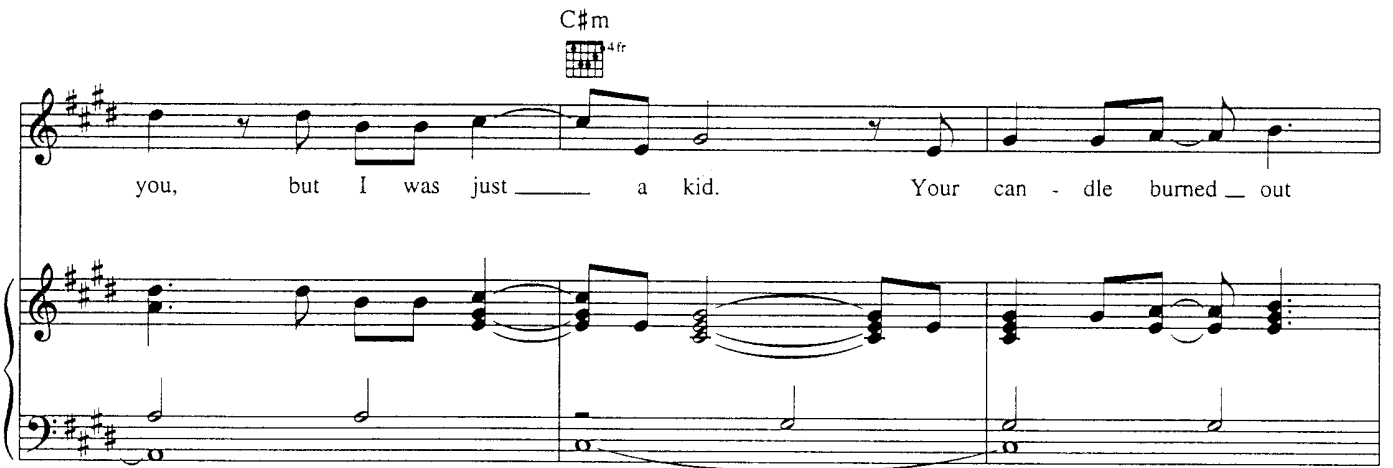
B  Bsus  B  A 





— set in. — And I would have liked — to have known



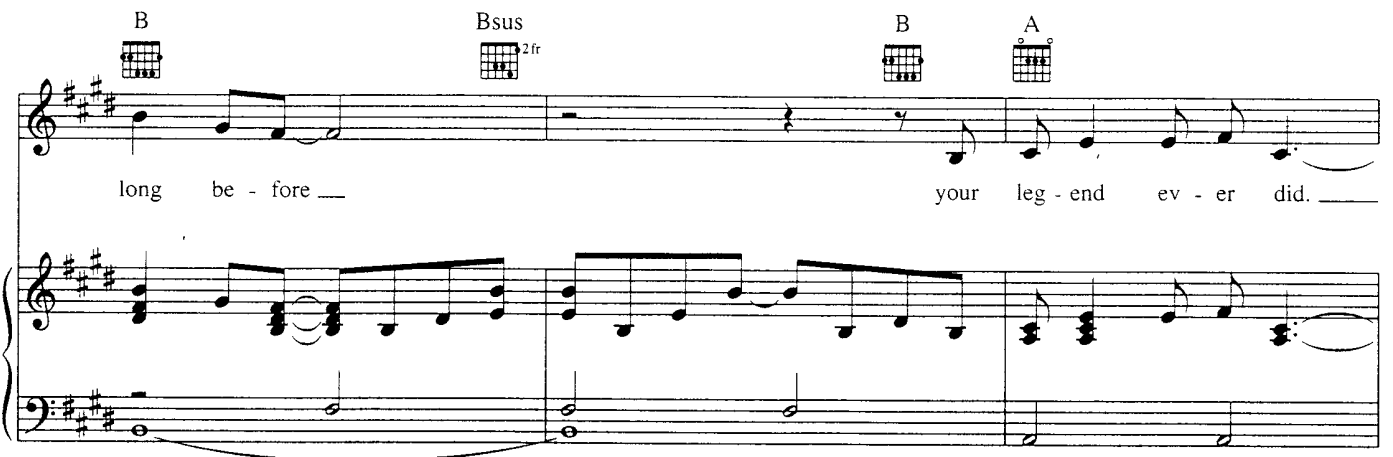
C#m 

you, but I was just — a kid. Your can - dle burned — out



B  Bsus  B  A 

long be - fore — your leg - end ev - er did. —



A/G#

F#7

E

E7/G#

Musical staff with guitar chord diagrams for A/G#, F#7, E, and E7/G#.

Musical staff with lyrics: I

Musical staff with guitar chord diagrams for A and C#m.

would have liked to have known you, whoa, but I was just a kid.

Musical staff with lyrics: would have liked to have known you, whoa, but I was just a kid.

B

Musical staff with guitar chord diagram for B.

Your candle burned out long before

Musical staff with lyrics: Your candle burned out long before

Bsus

B

A

A/G#

F#m7

E

Musical staff with guitar chord diagrams for Bsus, B, A, A/G#, F#m7, and E.

your leg-end ev-er did.

Musical staff with lyrics: your leg-end ev-er did. rit.

CAN'T HELP LOVIN' DAT MAN

from SHOW BOAT

Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Slowly
Abmaj7

Gm7

Gbmaj7

Fm7

E7

Musical notation for the first system, including guitar chord diagrams for Abmaj7, Gm7, Gbmaj7, Fm7, and E7.

Ebmaj7

Cm7

Fm7

Bb7

Musical notation for the second system, including guitar chord diagrams for Ebmaj7, Cm7, Fm7, and Bb7.

Fish got to swim and birds got to fly,
Tell me he's lazy, tell me he's slow,

Ebmaj7

Eb9

Ab6

Db7

Musical notation for the third system, including guitar chord diagrams for Ebmaj7, Eb9, Ab6, and Db7.

I got to love one man till I die.
Tell me I'm crazy, may - be I know.

Gm7

Gb6

Fm7b5

B9

Bb9

Musical notation for the fourth system, including guitar chord diagrams for Gm7, Gb6, Fm7b5, B9, and Bb9.

Can't help lov - in' dat man of

1 Eb6 Cm7 Abmaj7 Gm7 Fm7 E7 2 Eb6 Fm7

mine. mine.

F#dim7 Eb/G Ab6 Adim7

When he goes a way

Eb/Bb F7/C Eb/Bb

dat's a rain - y day, and when he comes

Ebdim7/Bb Fm7/Bb Bb7

back dat day is fine, de sun will shine.

Ebmaj7

Cm7

Fm7

Bb7

He can come home as late as can be,

Ebmaj7

Eb9

Ab6

Db7

home wid - out him ain't no home to me.

Gm7

Gb6

Fm7b5

B9

Bb9

Eb6

Can't help lov - in' dat man of mine.

Gbmaj7

Fm7

E7

Eb6

mine.

CLIMB EV'RY MOUNTAIN

from THE SOUND OF MUSIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Maestoso

Piano accompaniment for the first section of the song. The music is in 4/4 time and marked **ff** (fortissimo). The key signature has one flat (B-flat). The piece features a steady, rhythmic accompaniment with chords in the right hand and a bass line in the left hand. The chords are: C/G, E+/G, Fmaj7/G, G7, C/G, Cdim7/G, Gsus, and G7.

Refrain (with deep feeling, like a prayer)

Vocal melody and piano accompaniment for the first line of the refrain. The key signature has one flat. The lyrics are: "Climb ev - 'ry moun - tain, search high and low,". The piano accompaniment is marked **mf** (mezzo-forte) and features a flowing, arpeggiated accompaniment.

Vocal melody and piano accompaniment for the second line of the refrain. The key signature has one flat. The lyrics are: "Fol - low ev - 'ry by - way, ev - 'ry path you know." The piano accompaniment continues with the same arpeggiated accompaniment.

C D G Gm7 C Fmaj7

Climb ev - 'ry moun - tain, ford ev - 'ry stream,

più espr.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for C, D, G, Gm7, C, and Fmaj7. The middle line is the right-hand piano accompaniment, and the bottom line is the left-hand piano accompaniment. A *più espr.* marking is present in the piano part.

Fm6/D C Dm7 G7 C C7

Foi - low ev - 'ry rain - bow, till you find your dream! A

mp

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for Fm6/D, C, Dm7, G7, C, and C7. The middle line is the right-hand piano accompaniment, and the bottom line is the left-hand piano accompaniment. A *mp* marking is present in the piano part.

F F/E Dm G C C/B

dream that will need all the love you can give.

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for F, F/E, Dm, G, C, and C/B. The middle line is the right-hand piano accompaniment, and the bottom line is the left-hand piano accompaniment.

Am7 D7 G G/F# Em A

Ev - 'ry day of your life for as long as you

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for Am7, D7, G, G/F#, Em, and A. The middle line is the right-hand piano accompaniment, and the bottom line is the left-hand piano accompaniment.

Allargando

D D7 G A7 D

live. Climb ev - 'ry moun - tain,

molto cresc. *f legato*

Dm7 G Cmaj7 Am Am7/G

ford ev - 'ry stream, Fol - low ev - 'ry

più cresc. e poco a poco allarg.

Dm/F Dm7 C E+ C7#5 F6 G7

rain - bow till you find your

ff

1 C F G 2 C Dm7 C

dream! dream!

ff marcato

(They Long to Be)
CLOSE TO YOU

Lyric by HAL DAVID
 Music by BURT BACHARACH

Moderately slow, with a beat

Abmaj7 G7sus G7

Why do birds sud - den - ly ap - pear ev - 'ry

mf

Gm7 Cm7 Ab

time you are near? Just like me, _ they long to be

Eb6 Ebmaj7 Abmaj7 G7sus G7

close to you. Why do stars fall down from the sky ev - 'ry

Gm7



Cm7



Ab



time you walk by? Just like me, they long to be

Eb6



Eb maj7



Eb6



Eb maj7



Ab



close to you. On the day that you were born the

Gm



C9sus



C9



an-gels got to- geth- er and de- cid- ed to cre- ate a dream come true. So, they

Ab(add2)



Ab



Abmaj7



Ab6



Bb



sprin- kled moon dust in your hair of gold and star- light in your eyes of blue.

dim. poco a poco *8va* *rit. e dim.*

N.C.

A \flat maj7



G7sus



G7



That is why all the $\left. \begin{matrix} \text{boys} \\ \text{girls} \end{matrix} \right\}$ in town fol - low

loco

mf a tempo

Gm7



Cm7



A \flat



you all a-round. Just like me, they long to be

E \flat 6

E \flat maj7

E \flat 6

E \flat maj7

A \flat

close to you. Just like me, they long to be

E \flat 6

E \flat maj7

Repeat and Fade

E \flat 6

E \flat maj7

Optional Ending

E \flat maj9

close to you.

DADDY'S LITTLE GIRL

Andante Moderato

Words and Music by BOBBY BURKE
and HORACE GERLACH

mf

The piano introduction consists of two staves. The right hand plays a series of chords: Bb, Bb6, Fdim, Cm, G7, Cm, Cm7, F7, and Bb. The left hand plays a simple bass line.

Bb Bb6 Fdim Cm G7 Cm Cm7 F7 Bb

Lit-tle girl of mine, with eyes of shin-ing blue, Lit-tle girl of

p a tempo

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with the lyrics "Lit-tle girl of mine, with eyes of shin-ing blue, Lit-tle girl of". The piano accompaniment includes a melody in the right hand and a bass line in the left hand. The tempo is marked "a tempo" and the dynamics are "p".

Bb6 Fdim Cm G7 Cm Cm7 C6 D7

mine, I love you, yes, I do; No one else could

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics "mine, I love you, yes, I do; No one else could". The piano accompaniment continues with a melody and bass line.

Gm Eb7 Gm Gm7 C7

be so sweet, You have made my life com -

The third system concludes the vocal and piano accompaniment. The vocal line includes the lyrics "be so sweet, You have made my life com -". The piano accompaniment continues with a melody and bass line.

Cm7

Ebm6

F7

Bb

Chorus

a tempo

con espressione
p-mf

plete: You're the end of the rain - bow, my

pot o' gold, You're Dad - dy's Lit - tle Girl to have and

hold; A pre - cious gem is what you are, You're

mom - my's bright and shin - ing star; You're the
You're the

Bb D7

spir - it of Christ - mas, my star spark on the tree, You're the
 trea - sure I cher - ish, so spark - ling and tree, bright, You were

Gm D7 Gm D7 Eb

East - er by bun - ny to and mom - my and me; You're su - gar, you're
 touched er by ho - ly and beau - ti - ful light; Like an - gels that

Bbdim Bb Gm D7 Gm C7

spice, you're ev - 'ry - thing nice, And you're Dad - dy's
 sing, a heav - en - ly thing, And you're Dad - dy's

F7 1 Bb Dbdim Cm7 F7 2 Bb

Lit - tle Girl. You're the Girl.
 Lit - tle Girl. You're the Girl.

mf

ENDLESS LOVE

from ENDLESS LOVE

Words and Music by
LIONEL RICHIE

Moderately Slow

Piano introduction in Bb major, 4/4 time. The right hand features a melodic line with accents and slurs, while the left hand provides a steady bass line. The tempo is marked 'Moderately Slow'.

Bb

Eb

My love, —
Two hearts, —

there's on - ly you beat in my life, —
two hearts that as — one; —

Vocal line and piano accompaniment for the first line of lyrics. The piano part includes a triplet in the right hand and a steady bass line in the left hand.

Eb/F

Fsus

F

Bb

the on - ly thing that's right. —
our lives have just be - gun. —

My first — love, —
For - ev - er, —

Vocal line and piano accompaniment for the second line of lyrics. The piano part continues with a steady bass line and melodic accompaniment.

Eb

Eb/F

Fsus

F

you're ev - 'ry breath that I take, —
I'll hold you close in my arms. —

you're ev - 'ry I can't re -

Vocal line and piano accompaniment for the third line of lyrics. The piano part includes a triplet in the right hand and a steady bass line in the left hand.

Bb

F/A

Ebmaj7

step I
sist your make...
charms...

And I,
And love,

mf

Eb/F

F

Bb

F/A

Gm

Dm/F

I'll be a want to share
fool

all for my love
you I'm

Ebmaj7

Eb/F

F

Bb

with you,
sure;

no one else will do.
you know I don't mind.

Bb9

Ebmaj7

Eb/F

F

And your eyes...
'Cause you...

they tell me how
you mean the

Bb

F/A

Gm

F6

Ebmaj7



much world you care. Oh, yes, you will
to me. Oh, I know

Dm7

Cm7

Eb/F

1 Bb



al I've found ways in be you my my end-less love.
end-less

8va *mp*

2 Bb



love.

mp

Eb

Eb/F

Fsus

F

Bb



E_b



Musical staff with treble clef, key signature of two flats, and a whole rest.

Musical staff with treble and bass clefs. Treble clef has a triplet of eighth notes. Bass clef has a triplet of eighth notes. Chords Eb/F and Bb are indicated.

E_b/F

B_b

E_b maj7

Musical staff with treble clef, key signature of two flats, and a whole rest.

Oh, _____ and _____ love. _____

Musical staff with treble and bass clefs. Treble clef has a triplet of eighth notes. Bass clef has a triplet of eighth notes. Dynamics *cresc.* and *mf* are present.

cresc.

mf

E_b/F

F

B_b

F/A

G_m7

F/A

E_b maj7

Musical staff with treble clef, key signature of two flats, and a whole rest.

I'll be that fool _____ for _____ you _____ I'm _____ sure; _____

Musical staff with treble and bass clefs. Treble clef has a triplet of eighth notes. Bass clef has a triplet of eighth notes.

E_b/F

F

B_b

B_b9

E_b maj7

Musical staff with treble clef, key signature of two flats, and a whole rest.

you _____ know _____ I don't mind. _____ And yes. _____

Musical staff with treble and bass clefs. Treble clef has a triplet of eighth notes. Bass clef has a triplet of eighth notes.

E \flat /F F B \flat F/A Gm Dm/F E \flat maj7



you'll be the on - ly one. No one can de-ny-

Dm7 E \flat maj7 Dm7 E \flat maj7



this love I have in - side. I'll give it all to

Dm7 Cm7 E \flat /F B \flat



you my love, my love, my end - less love.

E \flat E \flat /F F sus F E \flat /B \flat B \flat



rit.

FEELINGS (¿Dime?)

English Words and Music by MORRIS ALBERT
and LOUIS GASTE
Spanish Words by THOMAS FUNDORA

Moderately Slow

mf rit. a tempo rit.

Em Em/D# Em7/D

Feel - ings, — noth - ing more than Feel - ings, —
Tear - drops — roll - ing down on my face, —

mp a tempo

A/C# Am D7

try - ing to for - get my feel - ings of
try - ing to for - get my feel - ings of

3 3 3

1 G F#m B7 2 G

love. love.

mf

E7 C Am7 D7

Feel - ings, wo for all my life I'll
 Feel - ings, wo for all my life I'll
 Feel - ings, wo for all my life I'll

mf

Bm E7 Am

feel it. Wo I wish I'd nev - er met you, girl;
 Feel ings. I wish I'd nev - er feel you
 feel it. I wish I'd nev - er met you, girl;

D7 Bm E7

you'll nev - er come a - gain.
 a - gain in my
 you'll nev - er come a -

mp

F#m7 B7 B7-9 Em

arms. gain. Feel - ings, —

mf

FIELDS OF GOLD

Music and Lyrics by
STING

Flowing, moderately

Bm7



Bsus2



G



You'll re - mem - ber me when the west wind moves up -
stay with me, will you be my love a -

D



Bsus2



on the fields of bar - ley. You'll for - get the sun in his
mong the fields of bar - ley? We'll for - get the sun in his

G D G/B A Bm7

jeal - ous sky as we walk in fields _ of gold.
 jeal - ous sky as we lie in fields _ of gold.

G D

So she
 See the

Bsus G

took her love for to gaze a - while _ up - on the fields _ of bar -
 west wind move like a lov - er so _ up - on the fields _ of bar -

D Bsus2 G D

- ley. In his arms she fell as her hair came down a - mong -
 - ley. Feel her bod - y rise when you kiss her mouth a - mong -

G/B A 1 D 2 D

the fields of gold. Will you
the fields of gold.

Detailed description: This system contains the first two lines of music. The top line is a guitar melody with chords G/B, A, D (first ending), and D (second ending). The lyrics are 'the fields of gold. Will you' on the first line and 'the fields of gold.' on the second. The piano accompaniment is in the bottom two staves, featuring a bass line and a treble line with chords.

G D G

I nev - er made prom - is - es light - ly, and there have been

Detailed description: This system contains the third and fourth lines of music. The guitar melody has chords G, D, and G. The lyrics are 'I nev - er made prom - is - es light - ly, and there have been'. The piano accompaniment continues with a consistent bass line and treble accompaniment.

D G D

some that I've bro - ken, but I swear in the days still left we'll walk

Detailed description: This system contains the fifth and sixth lines of music. The guitar melody has chords D, G, and D. The lyrics are 'some that I've bro - ken, but I swear in the days still left we'll walk'. The piano accompaniment continues with a consistent bass line and treble accompaniment.

G/B A D G/B A

in fields of gold. We'll walk in fields of gold.

Detailed description: This system contains the seventh and eighth lines of music. The guitar melody has chords G/B, A, D, G/B, and A. The lyrics are 'in fields of gold. We'll walk in fields of gold.' The piano accompaniment continues with a consistent bass line and treble accompaniment, including a triplet in the final measure.

D Bsus2 G

This system contains the first three measures of the piece. It features guitar chord diagrams for D, Bsus2, and G. The piano accompaniment includes a treble clef with a whole note chord in the first measure and a melodic line in the second and third measures, and a bass clef with a steady eighth-note accompaniment.

D Bsus2 G D

This system contains measures 4 through 7. It features guitar chord diagrams for D, Bsus2, G, and D. The piano accompaniment continues with the same eighth-note bass line and treble clef accompaniment, including a triplet of eighth notes in the final measure.

G/B A D Bsus2

Man - y years have passed since those -
 mem - ber me when the -

This system contains measures 8 through 11. It features guitar chord diagrams for G/B, A, D, and Bsus2. The vocal line begins with the lyrics "Man - y years have passed since those - mem - ber me when the -". The piano accompaniment continues with the same eighth-note bass line and treble clef accompaniment.

G D

— sum - mer days a - mong the fields - of bar - ley. See the
 — west wind moves up - on the fields - of bar - ley. You can

This system contains measures 12 through 15. It features guitar chord diagrams for G and D. The vocal line continues with the lyrics "— sum - mer days a - mong the fields - of bar - ley. See the — west wind moves up - on the fields - of bar - ley. You can". The piano accompaniment continues with the same eighth-note bass line and treble clef accompaniment.

Bsus2

G

D

G/B

A

chil - dren run as the sun goes down a - mong the fields of gold.
 tell the sun in his jeal - ous sky when we walked in fields of gold,

1

2

D

D

G/B

A

You'll re - when we walked in fields of gold,

D

G/B

A

D

G/D

D

when we walked in fields of gold.

G/D

D

G/D

D

1

G/D

D

2

FLY ME TO THE MOON

(In Other Words)

featured in the Motion Picture ONCE AROUND

Words and Music by
BART HOWARD

Moderately Slow

mf

Cm7

Fm7

Bb7

Eb

Ebmaj7

Eb7

Fly Me To The Moon, and let me play a - mong the stars;

Ab

Dm7-5

G7

Cm

C7

Let me see what spring is like on Ju - pi - ter and Mars. In

Fm7

Fm7

Bb7

Eb

Fm7

Oth - er Words _____ hold my hand! _____ In Oth - er Words _____

Bb7 Ab6 Eb Dm7 G7 Cm7 Fm7

dar - ling kiss - me! Fill my heart with song, and let me

Bb7 Eb Ebmaj7 Eb7 Ab Dm7-5 G7

sing for - ev - er more; You are all I long for all I wor - ship and a -

Cm C7 Fm7 Fm7 Bb7 Bbm6 C7 Em7

dore. In Oth - er Words please be true! In

Fm7 Bb7 Eb G7 2 Eb

Oth - er Words I love you! true!

Eb7 Ab6 Bb7 Eb

In Oth - er Words: I love you!

ped.

FROM A DISTANCE

Words and Music by
JULIE GOLD

Moderately slow

G(add2) D/G C/G G C(add2) G/B D

mp

Em7 G/B C G/B Am Em/G D/F# D

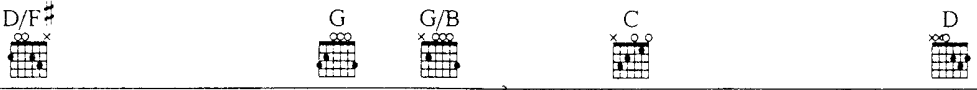
From a

G(add2) C(add2)/G D/G G(add2)

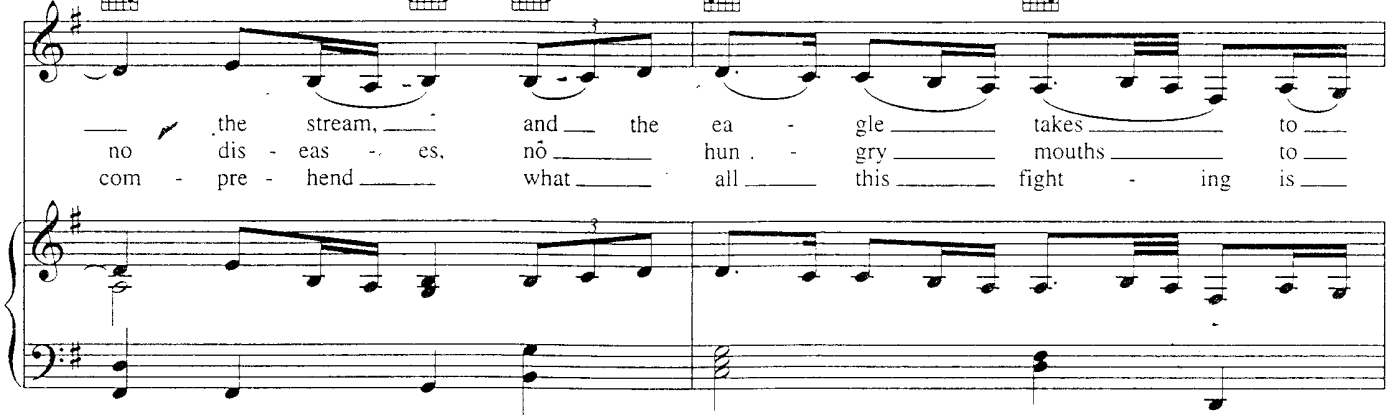
dis - tance, the world looks blue and green, and the
 dis - tance, we all have e - nough, and
 dis - tance, you look like my friend e - ven


C D G D/G C(add2)/G G(add2) C(add2) C/E

snow - capped moun - tains white. From a dis - tance, the o - cean meets -
 no one is in need. There are no guns, no bombs - and
 though we are at war. From a dis - tance, I just can - not




the stream, and the ea - gle takes to
 no dis - eas - es, nō hun - gry mouths to
 com - pre - hend what all this fight - ing is

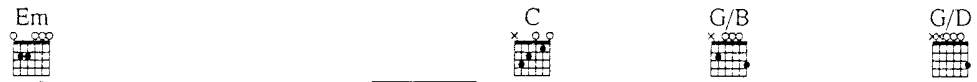





flight. From a dis - tance there is har -
 feed. From a dis - tance, we are
 for. From a dis - tance, there is har -

cresc. *mf*





- mo - ny, and it ech - oes through the land. It's the
 in - stru - ments march - ing in a com - mon band, play - ing
 - mo - ny, and it ech - oes through the land. It's the





voice of hope, it's the voice of peace. It's the voice of ev - 'ry
 songs of hope, play - ing songs of peace. They're the songs of ev - 'ry
 hope of hopes, it's the love of loves. It's the



1

G D/G C/G G C G/B D

man. From a

2

G D/G G G/B G/C C6 D

man. God is watch - ing us. God is

cresc. *mf*

D7/G G D/F# Em Em7 Am7 C/D D

watch - ing us. God is watch - ing us from a

G G/B

dis - tance. -

dim. *mp*

C D Em7 G/B C G/B Am Em/G D/F# D

This system contains the first two measures of the piece. The guitar part features chords: C, D, Em7, G/B, C, G/B, Am, Em/G, D/F#, and D. The piano accompaniment consists of a treble and bass staff with a rhythmic pattern of eighth and sixteenth notes.

G D/F# C/E G/D C Am Em D Em D/F# N.C. D.S. al Coda

From a

cresc. *mf* *mp*

This system contains measures 3-5. The guitar part includes chords: G, D/F#, C/E, G/D, C, Am, Em, D, Em, and D/F#. A vocal line begins with the word "From" and a fermata. The piano accompaniment includes dynamic markings: *cresc.*, *mf*, and *mp*. The system concludes with a double bar line and the instruction "D.S. al Coda".

CODA C D7 D/E Em D/E Em Bm/D

heart of ev - 'ry man. It's the

cresc. *mf*

This system contains measures 6-8. The guitar part includes chords: C, D7, D/E, Em, D/E, Em, and Bm/D. The vocal line continues with "heart of ev - 'ry man. It's the". The piano accompaniment includes dynamic markings: *cresc.* and *mf*.

C G/B C G/B C D7

hope of hopes. it's the love of loves. This is the song of ev - 'ry

This system contains measures 9-11. The guitar part includes chords: C, G/B, C, G/B, C, and D7. The vocal line continues with "hope of hopes. it's the love of loves. This is the song of ev - 'ry". The piano accompaniment includes a triplet of eighth notes in measure 10.

G G/B G/C C6 D

man. And God is watch - ing us. God is

cresc. *f*

D7/G G D/F# Em Em7 Am7 C/D D

watch - ing us. God is watch - ing us from a

G G/B Am7 C/D

dis - tance. Oh, God is watch - ing us from a

rit. *dim.* *mp*

Em7 G/B C G/B Am7 D/F# G(add2)

dis - tance.

rit.

GEORGIA ON MY MIND

Words by STUART GORRELL
 Music by HOAGY CARMICHAEL

Slowly

Chords: F, A7, Db/Ab, G7, C7

The piano introduction consists of two staves. The right hand starts with a series of chords: F, A7, Db/Ab, G7, and C7. The left hand provides a steady bass line. The tempo is marked 'Slowly' and the dynamic is 'mf'.

Chords: F, A7, D7, D7#5, D7

Mel - o - dies bring mem - o - ries that lin - ger in my

The first vocal phrase is 'Mel - o - dies bring mem - o - ries that lin - ger in my'. The piano accompaniment supports the vocal line with chords F, A7, D7, D7#5, and D7.

Chords: G9, C7, F, A7#5, A7, Dm

heart. Make me think of Geor - gia, why

The second vocal phrase is 'heart. Make me think of Geor - gia, why'. The piano accompaniment features chords G9, C7, F, A7#5, A7, and Dm.

Chords: G7, Edim7, C13, F, C7#5, F

did we ev - er part? Some sweet day when

The third vocal phrase is 'did we ev - er part? Some sweet day when'. The piano accompaniment uses chords G7, Edim7, C13, F, C7#5, and F.

A7 D7 D7#5 D7 G9 C7

blos - soms fall and all the world's a song,

F A7#5 A7/D Dm G7 Edim7 C13 F

I'll go back to Geor - gia 'cause that's where I be - long.

F A7 Dm

Geor - gia, Geor - gia, the whole day

Gm Bbm F E7 Gm G9 C7 F F#dim

through. Just an old sweet song keeps Geor - gia on my mind.



(Geor - gia on my mind.) Geor - gia, _____ Geor - gia, _____



a. song of you comes as sweet and clear as



moon - light through the pines. _____ Oth - er arms reach



out to me; _____ Oth - er eyes smile ten - der - ly; _____

Dm Gm6 Dm7 E7 Am F#dim Fm6

Still in peace - ful dreams I see — the road leads back to

Dm C7 F A7 Dm

you. — Geor - gia, — Geor - gia, — no peace I

Gm Bbm F E7 Gm G9 C13

find. Just an old sweet song keeps Geor - gia on my

1 F Dm Gm7 C13 C7#5 2 F Bb6/9 C7#5 F6

mind. — mind. —

rit.

E/B

A6/C#

E/B



you'll nev - er need to doubt it. I'll make you so
 The world could show noth - ing to me, so what good would

F#9

A

E/G#



sure a - bout it. }
 liv - ing do me? } God on - ly knows what I'd be with - out

F#m7

To Coda

1
 E
 N.C.

2
 (♩ = ♪)
 N.C.

you.

(♩ = ♪)

G/D

Em6



Ooh, ooh.

Bm/F#

Bm7

E/D

A/E

Ooh. _____
 (Do, do, do, do, do, do, do. Do, do, do, do. Ooh, _____
 Do, do, do, Do, do, do,

(Ba, ba, ba, ba, ba, ba, ba, ba, ba.

G#dim7/F

A/E

D#m7b5

do, do, do, do, do, do. ooh. _____
 do, do, do, do, do, do. Do, do, do, do.) _____
 ooh. _____

Ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ooh.)

D

A/C#

Bm7

D.S. al Coda

And God on - ly knows what I'd be with - out you. _____

CODA



God on - ly knows ___ what I'd be with - out ___



Repeat and Fade

you.
(God on - ly knows ___ what I'd be with - out ___

God on - ly knows ___
you.)

Optional Ending



___ what I'd be with - out ___ you.

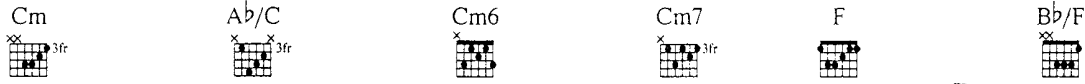
GOOD MORNING HEARTACHE

Words and Music by DAN FISHER,
IRENE HIGGINBOTHAM and ERVIN DRAKE

Slow Blues tempo



mf



Good morn - ing heart - ache, you old gloom - y sight. Good morn - ing heart - ache, tho't we



said good - bye last night. I tossed and turned un - til it seemed you had gone,



but here you are with the dawn. Wish I'd for - get you

Cm6 Cm7 F Bb/F Bbm7/Eb Eb7b9 Am7/D D7b9

but you're here to stay. It seems I met you when my love went a - way.

Gm7 Bm7b5 Bbm7 Am7 Abm7 Db9 Gm7 C7#5(#9) Gb7

Now ev - 'ry day I start by say - ing to you. Good morn - ing heart - ache, what's

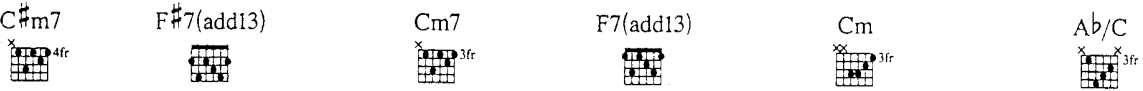
Bb/F F Bbmaj7 Am7 Gm7 Fmaj7 Em7 A7#5(#9) Dm A/D F7

new? Stop haunt - ing me now.


Em7 A13 Dmaj7 F#m7Em7 Ebm7 Dm7 G7#5(#9) C

Can't shake you no - how. Just leave me a - lone. I've

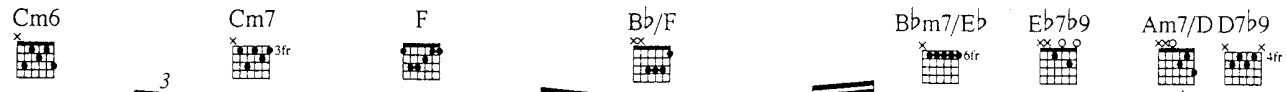
C#m7 F#7(add13) Cm7 F7(add13) Cm Ab/C



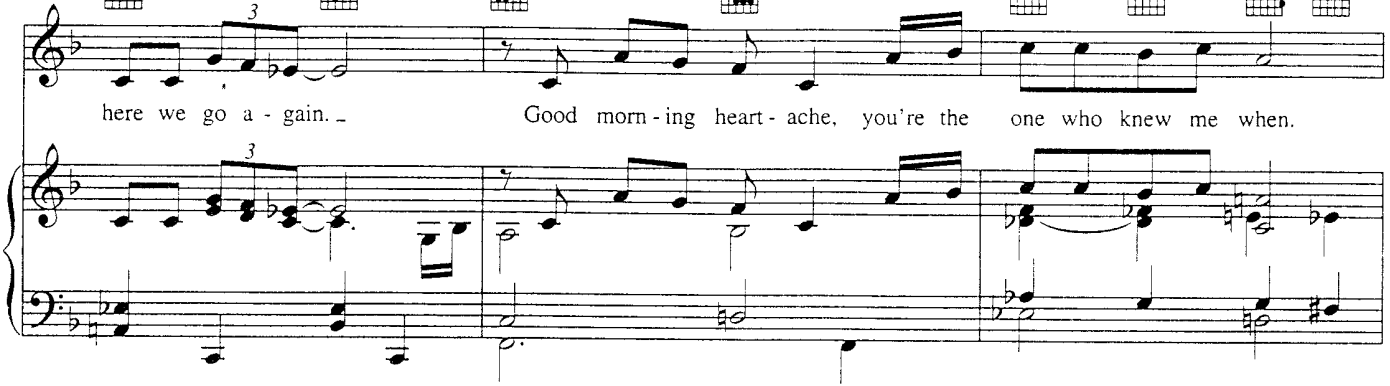
got those Mon - day blues straight through Sun - day blues. Good morn - ing heart - ache,



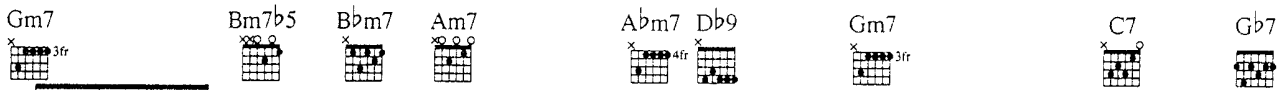
Cm6 Cm7 F Bb/F Bbm7/Eb Eb7b9 Am7/DD7b9



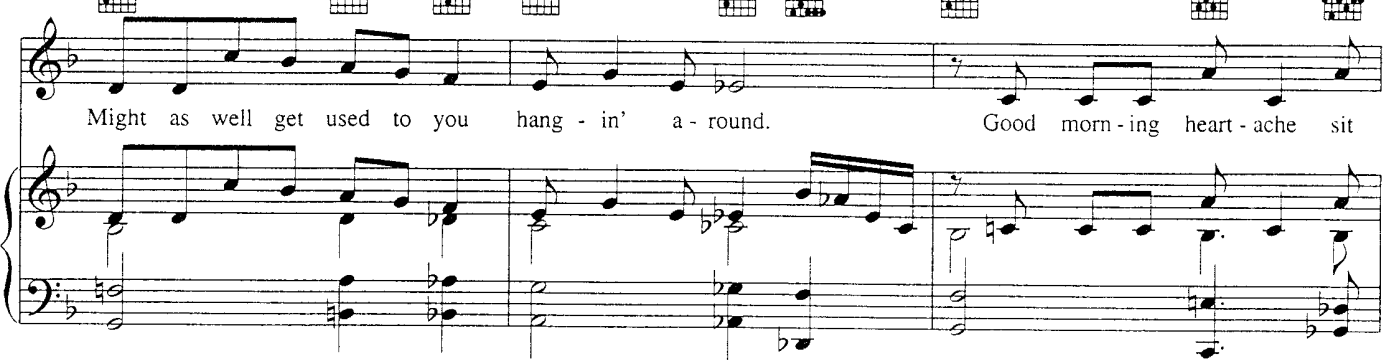
here we go a - gain. _ Good morn - ing heart - ache, you're the one who knew me when.



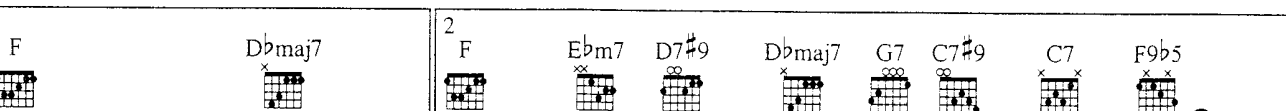
Gm7 Bm7b5 Bbm7 Am7 Abm7 Db9 Gm7 C7 Gb7



Might as well get used to you hang - in' a - round. Good morn - ing heart - ache sit

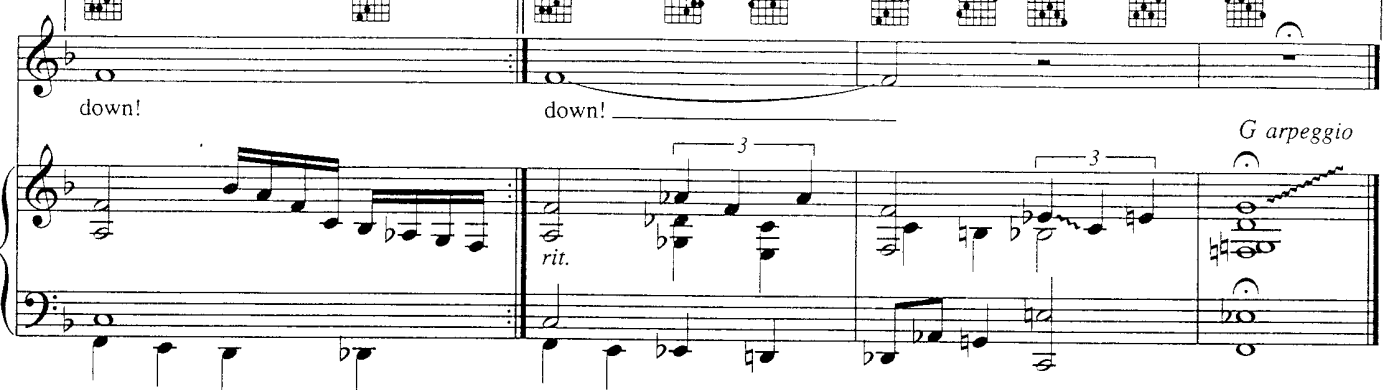


1 F Dbmaj7 2 F Ebm7 D7#9 Dbmaj7 G7 C7#9 C7 F9b5



down! down!

rit. *G arpeggio*



GOOD NIGHT

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Slowly and dreamily

Gmaj7



Am/G



Gmaj7



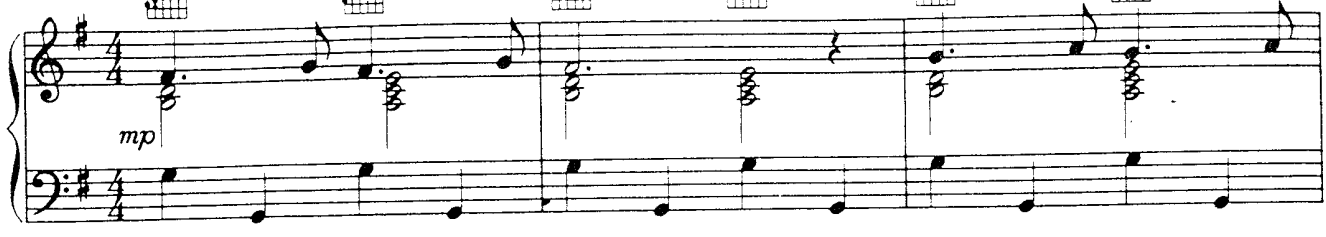
Am/G



G



Am/G

mp

G



Am/G



G



Bm7



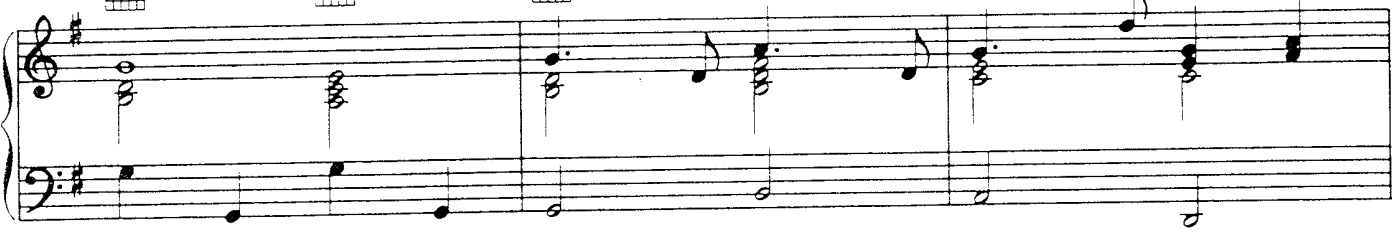
Am7



C/D



D7

G



Bm7



Am7



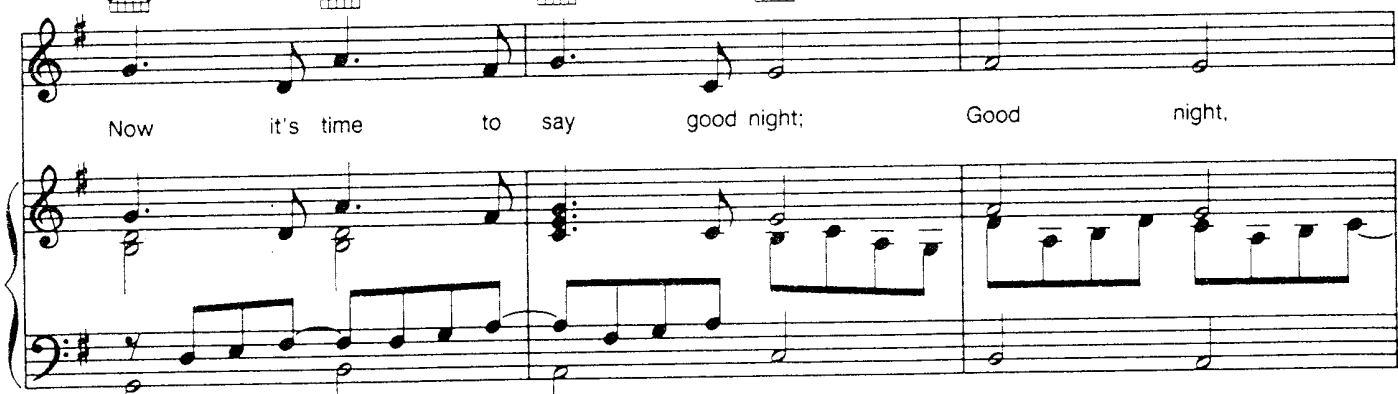
Cmaj7



Bm7



Am7

Now it's time to say good night: Good night,

C/G



D7/F#



G



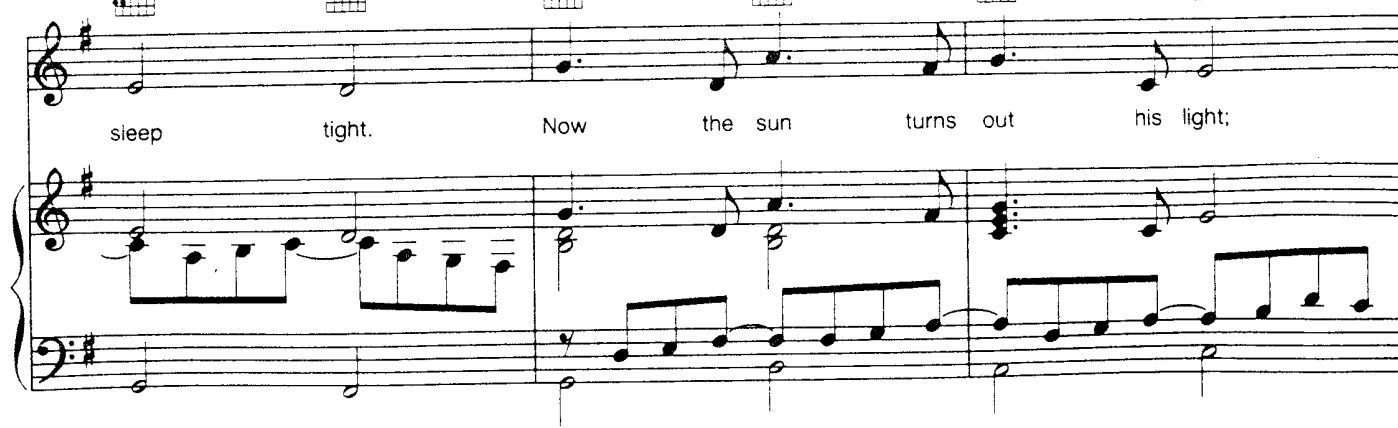
Bm7



Am7



Cmaj7

sleep tight. Now the sun turns out his light;

Bm7 Am7 C/G D7/F# Gmaj7 Am/G

Good night, sleep tight. Dream sweet dreams for

Gmaj7 Am/G G C/G G C/G

me. Dream sweet dreams for you.

G Bm7 Am7 Cmaj7 Bm7 Am7 C6/G D/F#

Close your eyes and I'll close mine. Good night, sleep tight.

G Bm7 Am7 Cmaj7 Bm7 Am7 C6/G D/F#

Now the moon be - gins to shine, }
 Now the sun turns out his light, } Good night, sleep tight.

Gmaj7 Am/G Gmaj7 Am/G G C/G

Dream sweet dreams for me. dream sweet dreams for

To Coda

G C/G G Am A Dm G7 C

you. Mm mm mm

D.S. al Coda

D7/F# C6/E D7 CODA G Bm7 Am7 C/D D7

(Whispered) Good night.

Slower

G Bm7 Am/G D7 G

Good night, ev-'ry-bod-y, Ev-'ry-bod-y, ev-'ry-where, good night.

HERE'S THAT RAINY DAY

from CARNIVAL IN FLANDERS

Words by JOHNNY BURKE
Music by JIMMY VAN HEUSEN

Slowly, with expression

G Bb/F Ebmaj7 D7sus D7

G Gmaj7 Bb/F Em7b5 Ebmaj7 Eb6

May - be I should have saved those left - o - ver

Ebm Ebdim7 Am7/D D7 F7 G

dreams; fun - ny, but here's that rain - y day.

G6 G Cm7 F9 Ab7/C B7

Here's that rain - y day they

Bb Bb+ Bb6 Bbdim7 Am F/A

told me a - bout, and I laughed at the thought that it

D9 Gmaj9 G6

might turn out this way.

G Gmaj7 Bb/F Em7b5 Ebmaj7 Eb6 Ebm Ebdim7

Where is that worn - out wish that I threw a - side,

Am7 D7 F7 Gmaj7 G6

af - ter it brought my lov - er near?

G+ Cmaj7 C7 D7/C

Fun - ny how love be - comes a

G/B B Gm6/Bb A7 Am7/D

cold rain - y day. Fun - ny that

D7 G6 Em7 Am7 D9 D7b9

rain - y day is here.

G Bb/F Ebmaj7 Am7/D G

here.

rall.

HOW ARE THINGS IN GLOCCA MORRA

from FINIAN'S RAINBOW

Words by E.Y. HARBURG
Music by BURTON LANE

Slowly

mf

C13 Gm7 C13 Gm7 C13 Gm7 C13 Adim Gm7 Gdim F7 G7 Bbdim C7

I hear a bird, Lon-don-der-ry bird, It well may be he's bring-ing me a cheer-ing

p

F Bb Gm7 C13 Gm7 C13 Gm7 C13 Adim Gm7 Gdim F7 G7 Bbdim C7

word. I hear a breeze, A Riv-er Shan-on breeze, It well may be it's fol-lowed me a-cross the

p

F Bb F Bbdim F Bb F Gm7

seas. Then tell me please: How Are Things In Gloc - ca

rit.

B \flat Fmaj7 Gm7 F Gm7 C7 Gm7 C7

Mor - ra? Is that lit - tle brook still leap - ing there? Does it still run down to

Gm7 C13 Gm7 C13 F B \flat F B \flat F Gm7/C

Don - ny cove? Through Kil - ly - begs, Kil - ker - ry and Kil - dare? How Are Things In Gloc - ca

B \flat Fmaj7 Gm7 F Gm7 C7 Gm7 C7

Mor - ra? Is that wil - low tree still weep - ing there? Does that ^{lad - die} with the _{lass - ie}

Gm7 C13 C7 Gm7 C7

twink - lin' eye Come ^{whist - lin'} by and does ^{he} walk a - way, Sad and dream - y there not to _{smil - in'} _{she}

F C7 F A7 Bb C7 F A7

see me there? So - I - ask each weep - in' wil - low and each

Bb C7 F A7 Bb Gm7 C7

brook a - long the way, And each {lad lass} that comes {a - whist - lin' a - sigh - in'} Too - ra -

Fmaj7 D7-9 Gm Am Gm7 C7

lay How Are Things In Gloc - ca Mor - ra this fine

1 F Gm7

2 F

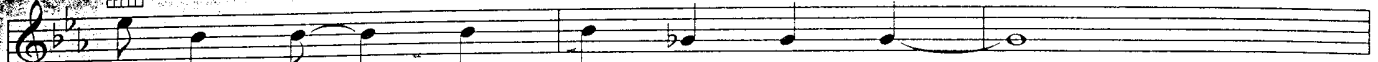
day? How Are Things In Gloc - ca day?

mf

E \flat 7



A \flat 9



times a day do I think of you?



F7 \flat 9



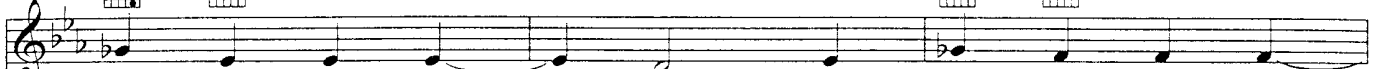
F7



B \flat 7 \sharp 5



B \flat 7



How many roses are sprinkled with dew?



G7/B



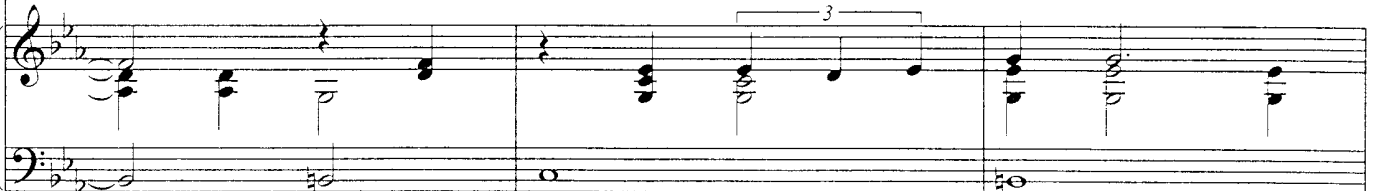
Cm



G \sharp /B



How far would I travel



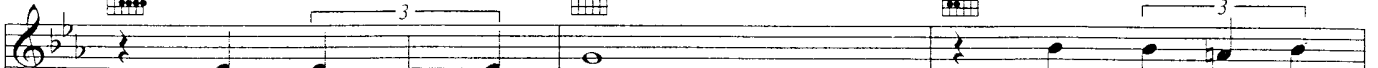
Cm7/B \flat



Am7 \flat 5



Gm



to be where you are? How far is the



HOW DEEP IS THE OCEAN

(How High Is the Sky)

Words and Music by
IRVING BERLIN

Moderately

Chords: Eb/Bb, F9, Bb7, Eb, G7#5, G7

Handwritten: L.H.

The piano introduction is in 4/4 time, starting with a forte (f) dynamic. It features a series of chords: Eb/Bb, F9, Bb7, Eb, G7#5, and G7. The melody consists of eighth notes with triplet markings over the first three measures of each chord.

Chords: Cm, G+/B, Cm7/Bb

Lyrics: How much do I love you? I'll tell you no

The first line of the song features a vocal melody and piano accompaniment. The chords are Cm, G+/B, and Cm7/Bb. The lyrics are "How much do I love you? I'll tell you no". The piano accompaniment includes triplet markings over the eighth notes.

Chords: Am7b5, Gm, D7/A, D7

Lyrics: lie, how deep is the ocean,

The second line of the song features a vocal melody and piano accompaniment. The chords are Am7b5, Gm, D7/A, and D7. The lyrics are "lie, how deep is the ocean,". The piano accompaniment includes triplet markings over the eighth notes.

Chords: Gm, Bb9/F, Bb9, Eb

Lyrics: how high is the sky? How man - y

The third line of the song features a vocal melody and piano accompaniment. The chords are Gm, Bb9/F, Bb9, and Eb. The lyrics are "how high is the sky? How man - y". The piano accompaniment includes triplet markings over the eighth notes.

D7/A D7 Gm Bb9/F Bb9

jour - ney from here to a star?

Detailed description: This system contains the first two measures of the piece. The guitar part features chords D7/A, D7, Gm, Bb9/F, and Bb9. The vocal line has a triplet of eighth notes in the second measure. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Eb Eb7 C7b9/G C7/G C7 Fm

And if I ev - er lost you, how much would I

Detailed description: This system contains the next two measures. The guitar part features chords Eb, Eb7, C7b9/G, C7/G, C7, and Fm. The vocal line has a triplet of eighth notes in the second measure. The piano accompaniment continues with chords and a bass line.

Fm7b5/Cb Eb/Bb F9

cry? How deep is the o - cean,

Detailed description: This system contains the next two measures. The guitar part features chords Fm7b5/Cb, Eb/Bb, and F9. The vocal line has a triplet of eighth notes in the second measure. The piano accompaniment includes a 'L.H.' (Left Hand) marking in the second measure.

Bb7

1 2

Eb G7#5 G7 Eb Eb6

how high is the sky? sky?

Detailed description: This system contains the final two measures. The guitar part features chords Bb7, Eb, G7#5, G7, Eb, and Eb6. The vocal line has a triplet of eighth notes in the first measure. The piano accompaniment concludes with chords and a bass line.

HOW DEEP IS YOUR LOVE

from the Motion Picture SATURDAY NIGHT FEVER

Words and Music by ROBIN GIBB,
MAURICE GIBB and BARRY GIBB

Moderately

E \flat

E \flat maj7

A \flat maj7

mf

A \flat /B \flat

E \flat

Gm7

Fm7

C7

I know your eyes in the morn - ing sun. — I feel you touch —
I be - lieve in you. — You know the door —

Fm7

G7

A \flat /B \flat

E \flat

Gm7

— me in the pour - ing rain. — And the mo - ment that you wan - der far —
— to my ver - y soul. — You're the light — in my deep - est, dark -

Cm7

Fm7

A \flat /B \flat

— from me, — I wan - na feel you in my arms a - gain. — And you come —
— est hour; — you're my sav - ior when I fall. — And you may —

Abmaj7

Gm7

to not me think on - a I care sum mer for breeze, keep my warm
 you when you know

Fm7

Db9

in your love, then you soft ly leave. } And it's
 down in - side that I real ly do.

Gm7

Ab/Bb

Eb

me you need to show; how deep is your love? How deep

Ebmaj7

Abmaj7

Abm6

is your love? I real - ly mean to learn. 'Cause we're

E^b B^bm/D^b C7

liv - ing in a world of fools, — break - ing us down when they all —

Fm7 A^bm6

— should let us be. — We be - long — to you — and me.

E^b Gm7 A^b/B^b

D.S. and Fade

How deep —

Optional Ending

E^b E^bmaj7 E^b

— is your love? — How deep — is your — love?

I CAN'T GET STARTED WITH YOU

from ZIEGFELD FOLLIES

Words by IRA GERSHWIN
Music by VERNON DUKE

Moderately

Chords: A7#5, A7, Dm7, G7

mf

Chords: C, Dm7b5, G7/D, C

I'm a glum one,

Chords: Dm7, G7, Cmaj7, Dm7, G7

it's ex-plain - a - ble: I met some - one un - at - tain - a - ble.

Chords: Em7, Ebdim7, Dm7, G7

Life's a bore, the world is my oy - ster no

C F#m7b5 B7 E

more. All the pa - pers

F#m7 B7 Emaj7

where I led the news with my ca - pers

F#m7 B7 E G7 C C#dim7

now will spread the news, "Su - per - man turns

Dm7 G7 N.C.

out to be flash in the pan!" I've flown a -

Cmaj7 Am7 Dm7 G7 E7 Am7b5/Eb

round the world in a plane. I've set-tled rev-o-lu-tions in
 hun-dred yards in ten flat. The Prince of Wales has cop-ied my

D13 N.C. C/G Am7 Dm7 G7

Spain. The North Pole I have chart-ed, but can't get start-ed with
 hat. With queens I've à la cart-ed. but can't get start-ed with

C A7 D7 G13 N.C. Cmaj7 Am7

you. A-round a golf course I'm un-der
 you. The lead-ing tail-ors fol-low my

Dm7 G7 E7 Am7b5/Eb D13 N.C.

par, and all the mov-ies want me to star. I've got a
 styles, and tooth-paste ads all fea-ture my smiles. The As-tor-

C/G Am7 Dm7 G7 C Abdim7/C Cm7 G7/C

house, show - place, but I get no — place with you.
bilts I vis - it. But say, what is — it with you?

C N.C. Em9 A7 Em7 A7

You're so su - preme, lyr - ics I write — of you
Whert first we met, how you e - lat - ed me!

Dmaj9 D6 Dmaj9 D6 Dm9 G7

scheme just for the sight — of you, dream
Pet, you dev - as - tat - ed me! Yet,

Dm7 G7 C F7 Am7 D7 G7 N.C.

both day and night — of you. And what good does it do? In nine - teen
now you've de - flat - ed me till you're my Wa - ter - loo. I've sold my

Cmaj7 Am7 Dm7 G7

twen - ty nine I sold short; in Eng - land
 kiss - es at a ba - zaar, and af - ter

E7 Am7b5/Eb D13 N.C. C/G A7

I'm pre - sent - ed at court. But you've got me down - heart - ed 'cause I
 me they've named a ci - gar. But late - ly how I've smart - ed, 'cause I

Dm7 G7 C C13 F

can't get start - ed with you.
 can't get start - ed with

G13 N.C. C Fmaj7 Ddim7 C

I do a you.

I HAVE DREAMED

from THE KING AND I

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderately

Bb7



E9



The piano introduction consists of two systems. The first system has a treble clef with a key signature of two flats and a 4/4 time signature. It begins with a piano (*p*) dynamic. The melody starts on a half note G4, followed by a dotted half note G4, and then a quarter note G4. The bass line has a whole rest. The second system continues the melody with a half note G4, a dotted half note G4, and a quarter note G4. The bass line has a whole rest. The third system features a sustained chord in the treble clef (E9) and a melody of quarter notes G4, A4, Bb4, and C5. The bass line has a sustained chord (Bb7).

Bb7



The first line of lyrics is "A - lone and a - wake, I've". The vocal line starts with a whole rest, followed by a half note G4, a dotted half note G4, and a quarter note G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of quarter notes in the right hand.

Eb



Bb7



The second line of lyrics is "looked at the stars, the same that". The vocal line starts with a half note G4, a dotted half note G4, and a quarter note G4. The piano accompaniment continues with a steady eighth-note bass line and a melody of quarter notes.

Eb



The third line of lyrics is "smiled on you. And". The vocal line starts with a half note G4, a dotted half note G4, and a quarter note G4. The piano accompaniment continues with a steady eighth-note bass line and a melody of quarter notes.

Bb7

Eb

time and a - gain, I've thought all the things that

F7

Bb7

you were think - ing too.

Eb6

Bb7

Eb6

I have dreamed that your arms are love - ly

Bb9

I have dreamed what a joy you'll be.

F6

C7

F6

I have dreamed _____ ev - 'ry word you'll whis - per _____

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano accompaniment includes triplets in the right hand. Chord diagrams for F6, C7, and F6 are provided above the vocal line.

Bb9

Eb6

Cm7

F7

Bb

when you're close, _____ close to me. _____

The second system continues the musical piece. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chord diagrams for Bb9, Eb6, Cm7, F7, and Bb are provided above the vocal line.

D7

G

Gmaj7

G6

How you look _____ in the glow of eve - ning _____

The third system continues the musical piece. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chord diagrams for D7, G, Gmaj7, and G6 are provided above the vocal line.

G

Gmaj7

I have dreamed _____ and en - joyed the

The fourth system continues the musical piece. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chord diagrams for G and Gmaj7 are provided above the vocal line.

Bb9 Ab/Bb Bb7 Eb/G G7

view _____ In these dreams I've loved you so that by

Cm F7 Eb/Bb Ab G7

now I, think I know what it's like to be loved by

Cm F9#11 F9 Bb6 Adim7 Bb9sus Bb7

you _____ I will love be - ing loved by

1 Eb Bb7 2 Eb

you. _____ you. _____

I HONESTLY LOVE YOU

Words and Music by PETER ALLEN
and JEFF BARRY

Moderately slow

Cdim7/Bb

Bb

Cdim7/Bb

Bb

Cdim7/Bb

sva

loco

mp

Bb

Cdim7/Bb

F7

Bb

rit.

Bb

F/Bb

May - be I hang a - round here a lit - tle more than I should; we
You don't have to an - swer; I see it in your eyes.

a tempo

Ab/Bb

Eb

both know I got some - where else to go. But
May - be it was bet - ter left un - said. But

Bb/F

C9

I got some - thin' to tell — you that I nev - er thought I would, but
 this is pure — and sim - ple and you must re - a - lize that it's

Eb

Bb/D

Cm7

F

I be - lieve — you real - ly ought — to know. _____ }
 com - in' from — my heart and not — my head. _____ }

Bb

F/Bb

Eb/Bb

1
Bb

I love you, I hon - est - ly love — you.

F/Bb

Eb/Bb

2
Bb

— you.

F/Bb Ab/Bb Bb Eb F/Eb

I'm not tryin' to make you feel un -

Dm7 Gm7 Cm7 F Bb Dsus/A D7

com - fta - ble. I'm not tryin' to make you an - y - thing at all. But this

Gm7 Bb/F F/Eb Eb

feel - ing does - n't come a - long ev - 'ry day. and you

Bb/D Cm7 Cm7/F

should - n't blow the chance when you've got the chance to say

B \flat F/B \flat E \flat /B \flat

I love you. (Spoken:) I love you.

E \flat m/B \flat B \flat F \sharp

I hon-est-ly love__ you.

cresc.

B F \sharp /B

If we both__ were born__ in an - oth - er place and time, this

mf

A/B E B/F \sharp

mo - ment might be end - ing in a kiss. But there you are with yours__ and

C#7 E B/D#

here I am with mine, so I guess we'll just be leav - ing it at

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'here', followed by a half note 'I', a quarter note 'am', a quarter note 'with', a quarter note 'mine', a quarter rest, a quarter note 'so', a quarter note 'I', a quarter note 'guess', a quarter note 'we'll', a quarter note 'just', a quarter note 'be', a quarter note 'leav', a quarter note 'ing', a quarter note 'it', and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex eighth-note melody in the right hand.

C#m7 F# B F#/B E/B

this. I love you, I hon - est - ly love

dim. *mp*

Detailed description: This system contains measures 3 and 4. The vocal line continues with a half note 'this.', a quarter note 'I', a quarter note 'love', a quarter note 'you,', a quarter rest, a quarter note 'I', a quarter note 'hon', a quarter note 'est', a quarter note 'ly', and a quarter note 'love'. The piano accompaniment includes dynamic markings 'dim.' and 'mp'. The right hand has a melodic line with some grace notes, while the left hand provides harmonic support with chords.

B F#/B E/B B

you, I hon - est - ly love you.

Detailed description: This system contains measures 5 and 6. The vocal line continues with a quarter note 'you,', a quarter rest, a quarter note 'I', a quarter note 'hon', a quarter note 'est', a quarter note 'ly', and a quarter note 'love you.'. The piano accompaniment continues with a similar texture, featuring chords in the right hand and a bass line in the left hand.

F#/B E/B B

rit. *8va-*

Detailed description: This system contains the final two measures of the piece. The piano accompaniment features a 'rit.' (ritardando) marking and an '8va-' (octave up) marking. The right hand has a melodic line that rises in pitch, while the left hand has a simple bass line. The piece concludes with a final chord in the right hand.

I JUST CALLED TO SAY I LOVE YOU

Words and Music by
- STEVIE WONDER

Moderately

Db



mf



1. No New Year's Day to cel - e -
rain; no flow - ers
3.,4. (See additional lyrics)

brate; no choc - 'late cov - ered can - dy hearts.
bloom; no wed - ding Sat - ur - day with - in

Ebm



Ebm(maj)7



to give a - way. No first of
the month of June. But what it

Ebm

Ebm(maj)7

Ebm7

spring; no song to sing.
is _____ is some - thing true.

Ebm(maj)7

Ebm

In fact here's just an - oth er or -
made up of these three words that I _____

1,3 Ebm7/Ab

Ab

Db

di - nar - y day. _____ 2. No A - pril

2,4 Ebm7/Ab

Ab

Db

Chorus

_____ must say _____ to you. _____ I just called _____

Ebm7



Ab



Db



to say — I love — you. —

Ebm7



Ab



I just called — to say — how much — I care. —

Bbm



Ebm7



I just called — to say —

Ab



Bbm7



I love — you. — And I mean —

To Coda ⊕

Ebm7

Ab7sus

Ab7^{4fr}

Db

D.S. al Coda
(with repeats)

it from the bot - tom of my heart. 3. No sum - mer's

This system contains the first two lines of music. The vocal line starts with a whole note 'it' and a half note 'from', followed by a quarter note 'the' and a quarter note 'bot - tom', then a quarter note 'of' and a quarter note 'my', and finally a half note 'heart.'. The piano accompaniment features a bass line with a steady eighth-note pattern and a treble line with chords and moving lines. Chord diagrams for Ebm7, Ab7sus, Ab7^{4fr}, and Db are provided above the staff.

CODA ⊕

Db

Ebm7

Ab^{4fr}

heart. I just called to say I love

This system contains the third line of music. The vocal line begins with a whole note 'heart.', followed by a quarter note 'I', a quarter note 'just', a quarter note 'called', a quarter note 'to', a quarter note 'say', and a half note 'I love'. The piano accompaniment continues with the same bass line and treble accompaniment. Chord diagrams for Db, Ebm7, and Ab^{4fr} are provided above the staff.

Db

Ebm7

Ab^{4fr}

you. I just called to say how much I care.

This system contains the fourth line of music. The vocal line starts with a whole note 'you.', followed by a quarter note 'I', a quarter note 'just', a quarter note 'called', a quarter note 'to', a quarter note 'say', a quarter note 'how much', and a half note 'I care.'. The piano accompaniment features a more active bass line with eighth-note patterns. Chord diagrams for Db, Ebm7, and Ab^{4fr} are provided above the staff.

Bbm

Ebm7

Ab^{4fr}

I just called to say I love

This system contains the fifth line of music. The vocal line begins with a whole note 'I just called', a quarter note 'to', a quarter note 'say', and a half note 'I love'. The piano accompaniment continues with the same bass line and treble accompaniment. Chord diagrams for Bbm, Ebm7, and Ab^{4fr} are provided above the staff.

B \flat m7 Ebm7 Ab7sus Ab7^{4fr}

you. And I mean it from the bot - tom of my

Db A B(add2)

heart, of my heart, of my

Db

heart.

Additional Lyrics

3. No summer's high; no warm July;
No harvest moon to light one tender August night.
No autumn breeze; no falling leaves;
Not even time for birds to fly to southern skies.
 4. No Libra sun; no Halloween;
No giving thanks to all the Christmas joy you bring.
But what it is, though old so new
To fill your heart like no three words could ever do.
- Chorus*

I LEFT MY HEART IN SAN FRANCISCO

Words by DOUGLASS CROSS
Music by GEORGE CORY

Moderate Waltz

Cm7



F7



Bbmaj9



mf

Bb6/9



Cm7



F7



The love - li - ness of

Bbmaj9



Bb6/9



Cm7



Par - is seems some - how

F7



Bbmaj9



Bb6/9



Am7b5



sad - ly gay. The glo - ry

D7b9 Gm Gm(maj7) C9sus

that was Rome is of an

Freely

C9 F9sus F9 Cm7b5

oth - er day. I've been ter - ri - bly a -

rit.

With a slow, steady beat

Gm7b5 Gb9 F/C

lone and for - got - ten in Man - hat - tan. I'm go - ing

D7/C C9sus C9 F9sus Fdim7

home to my cit - y by the bay.

F9 Cm7 C#dim7 Bbmaj9 C#dim7

left my heart in San Fran -

Cm7 F9sus

cis - co. High on a hill,

F7 Bbmaj7 Cm7 Bbmaj7 Cm7 C#dim7

it calls to me. To be where

Bbmaj7 Bbm6 Am/C

lit - tle ca - ble cars climb half - way to the stars!

Am7 D7b9 Gm7 C9 C7b9

The morn - ing fog may chill the

The first system of the musical score. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "The morn - ing fog may chill the". The piano accompaniment is in a grand staff (treble and bass clefs). Above the vocal line, five chord diagrams are shown: Am7, D7b9, Gm7, C9, and C7b9. The piano accompaniment features a steady bass line and chords that support the vocal melody.

F9sus F9 Bdim7 Cm7 F7 C#dim7 Bbmaj9

air; I don't care! My love waits there

The second system of the musical score. The vocal line continues with the lyrics "air; I don't care! My love waits there". The piano accompaniment continues with the same accompaniment style. Above the vocal line, seven chord diagrams are shown: F9sus, F9, Bdim7, Cm7, F7, C#dim7, and Bbmaj9.

C#dim7 Cm7

in San Fran - cis - co, a - bove the

The third system of the musical score. The vocal line continues with the lyrics "in San Fran - cis - co, a - bove the". The piano accompaniment continues. Above the vocal line, two chord diagrams are shown: C#dim7 and Cm7.

F9 Eb6/G F7/A Eb/G Eb6 D C/E

blue and wind - y sea.

The fourth system of the musical score. The vocal line concludes with the lyrics "blue and wind - y sea.". The piano accompaniment concludes. Above the vocal line, seven chord diagrams are shown: F9, Eb6/G, F7/A, Eb/G, Eb6, D, and C/E.



When I come home to you, San Fran -



cis - co, your gold - en sun will



shine for me! I left my



me!

I WANT YOU, I NEED YOU, I LOVE YOU

Words by MAURICE MYSELS
Music by IRA KOSLOFF

Moderately Slow

Hold me close, — hold me tight; — make me thrill — with de-light. — Let me know — where I stand — from the

Chords: C, Am, Dm, G7, C, C7

start. — I Want You, I Need You, I Love You — with all my

Chords: F, C, E7, A7, D7

heart. — Ev - 'ry time — that you're near — all my cares — dis- ap - pear. — Dar-ling,

Chords: Fm, G7, C, Am, Dm, G7

C C7 F C E7 A7

you're_ all that I'm_ liv-ing for. I Want You, I Need You, I Love You

Dm7 G7 C Fm C Gm7 C7 F Gm7 C7sus C7

more and more. I thought I could live_ with-out ro-ance Be-fore you came to

F Am7 D7 G Em Am7 D7 G7sus G7

me, But now I know that I will go on lov-ing you e-ter-nal-ly. Won't you

C Am Dm G7 C C7 F

please_ be my own?_ Nev-er leave_ me a-lone, 'Cause I die_ ev-'ry time_ we're a-part. I

C E7 A7 Dm7 G7 1 C Ab7 G7 Tacet 2 C

Want You, I Need You, I Love You With all my heart. Hold me heart.

I WILL WAIT FOR YOU

from THE UMBRELLAS OF CHERBOURG

Music by MICHEL LEGRAND
Original French Text by JACQUES DEMY
English Words by NORMAN GIMBEL

Moderately, with a lilt



N.C.



If it takes where for you

E7/G#



ev - er I will wait for you; for a
wan - der, an - y - where you go, ev - 'ry



thou - sand re - sum - mers I will wait for
day re - mem - ber how I love you

F#m7b5 C7 B7 Em E7/G#

you. 'Til you're back be - side me, 'til I'm
so. In your heart be - lieve what in my

Am F#m7b5 Em/G

hold ing you, 'til I hear you sigh
heart I know, that for - ev - er - more

F#m7b5 B7 1 Em Bm7 Em N.C.

here in my arms. An - y -
I'll wait for

2 Em Bm7 Em6/9 C Moderate swing tempo

you. The clock will tick a - way the hours

Am7 Em7 C

one by one — and then the time will come when all the wait - ing's done, — the

F#m7b5 B7 C#m7b5

time when you re - turn and find me here and run — straight

F#m7b5 C9 F#m7b5/B B7 Tempo I N.C.

to my wait - ing arms. If it

Em E7/G# Am

takes for - ev - er I will wait for

Am7 D7 Am7 D7

you; for a thou - sand sum - mers I will

G F#m7b5 C7 B7 Em

wait for you. 'Til you're here be

E7/G# Am F#m7b5

side me, 'til I'm touch - ing you and for

Em/G F#m7b5 B7 Em Bm7 Em Em6/9

ev - er - more shar - ing your love.

I WISH YOU LOVE

English Words by ALBERT BEACH
 French Words and Music by CHARLES TRENET

Moderately

Abm Abm/Gb Fm7b5 Bb7#5 Ebm Cm7b5

Cb7 Bb7 Ebm Abm6 Cb6

Verse

Good - bye, _____ No use lead - ing with our chins,

mp

Bb7 Ebm Cb7

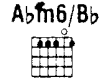
This is where our sto - ry ends, Nev - er lov - ers, ev - er

Abm6/Bb Bb7 Ebm Gb6 Ab Ebdim7

friends. _____ Good - bye, _____ Let our hearts call it a



day. But be - fore you walk a - way,



Refrain
Edim7



I sin - cere - ly want to say: I wish you



blue - birds in the Spring, To give your heart a song to sing; And then a

mp-mf



kiss, but more than this I wish you love. And in Ju -

Fm7



Bb7



Fm7



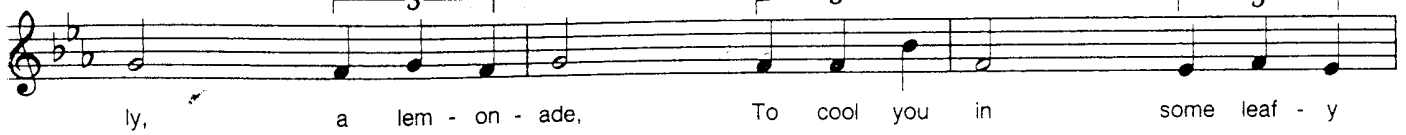
Bb7




Ebmaj7




Eb6



Ebmaj7




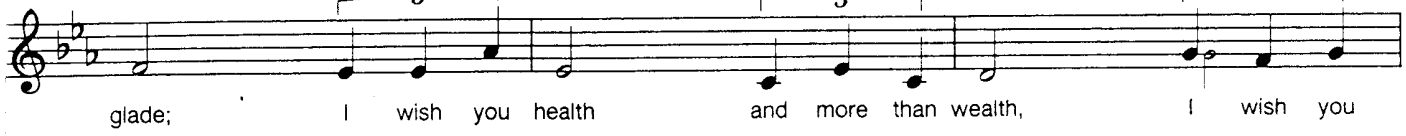
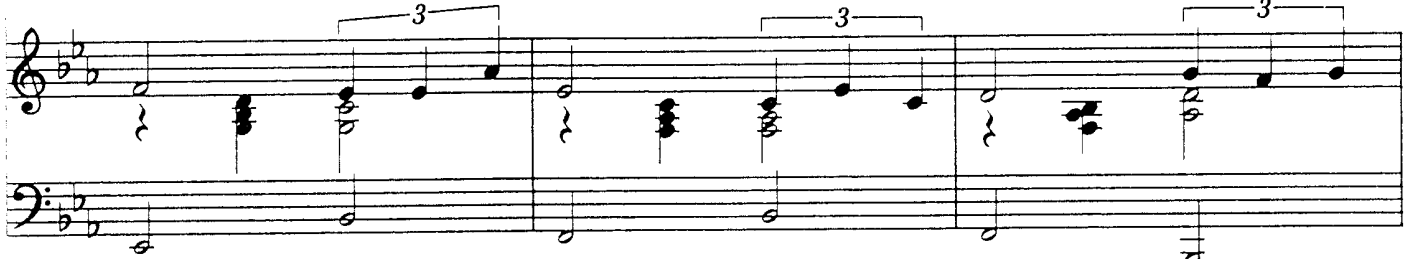
Eb6



Fm7



Bb7

Eb7



Ebdim7



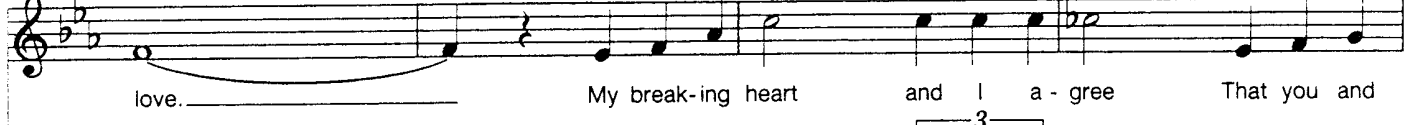
Eb7



Ab



Abm6


Eb/G



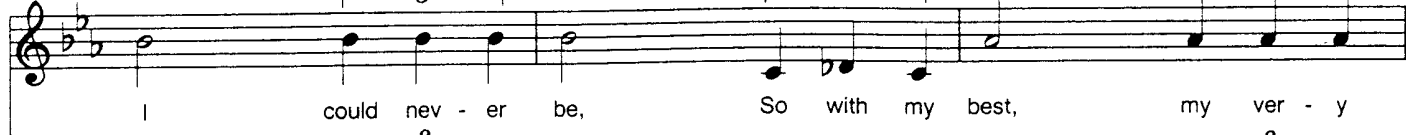
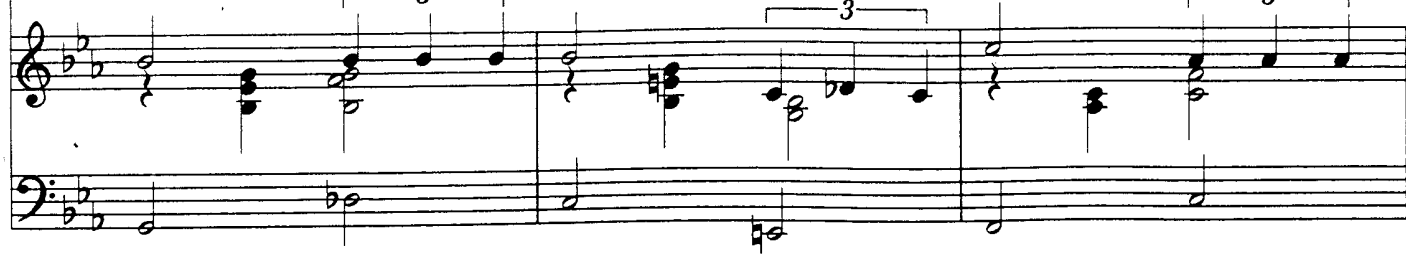
Bbm6



C7



Fm

F9



Bb7



Ebm6



Bbdim7



Bb7



Edim7



best, I set you free. I wish you

Fm7



Bb7



Fm7



Bb7



Ebmaj7



Eb6



shel - ter from the storm, A coz - y fire to keep you

Ebmaj7



Eb6



Fm7



Bb7



Eb



warm; But most of all, when snow-flakes fall, I wish you love.

Edim7



Bb7



Eb



I wish you fall I wish you love.

I WON'T LAST A DAY WITHOUT YOU

Words and Music by PAUL WILLIAMS and ROGER NICHOLS

Moderately slow

Chords: D, F#m7, D/F#, G, G/A, A, D, F#m7, D/F#

mf

Chords: G, G/A, A, D, F#m7, G, A

Day af - ter day — I must face a world of strang - ers where I
 So man - y times — when the cit - y seems to be with - out a

Chords: Bm9, Em7, G/A, A, D, F#m7

don't be - long; — I'm not that strong. It's nice to know — that there's
 friend - ly face. — a lone - ly place, it's nice to know — that you'll

Chords: G, A, Bm9

some - one I — can turn to who will al - ways care; — you're
 be there if — I need you, and you'll al - ways smile; it's

* Vocal sung one octave lower than written.

Em7 G/A A D C/D G Em7 A

al-ways there. }
all worth-while. }

When there's no get-ting o - ver that rain - bow, _ when my

D C/D G Em7 G/A D C/D

small - est of dreams _ won't come _ true, I can take all the mad - ness the

Gmaj7 D/F# Em7 G/A

world _ has to give, _ but I won't last a day _ with - out you. _

G G/A A D F#m7 D/F# G G/A A

2

D A/C# Bm9 D/E E/G# A A/C#

you. Touch me and I end up sing- ing. —

D A/C# Bm9 D/E E/G# A A/C#

Bm9 E7 F#sus F# G#m7 C#7

Trou- bles seem to up and dis- ap - pear. — You touch me with the love _ you're

Bm9 E7 F#sus F# G#m7 C#7

F#(add2) D#m7 E F#sus F#

bring- ing. — I can't real- ly lose when you're near. (When you're

F#(add2) D#m7 E F#sus F#

Em7 A7 D F#m7 G A

near my — love.) If all my friends _ have for- got - ten half their prom- is - es, — they're not _

Em7 A7 D F#m7 G A

Bm9

Em7

G/A

A

D

F#m7

un - kind. just hard to find. One look at you and I

G

A

Bm9

know that I could learn to live with - out the rest. I

Em7

G/A

A

D

C/D

found the best. When there's no get - ting o - ver that

G

Em7

A

D

C/D

G

Em7

G/A

rain - bow, when my small - est of dreams won't come true. I can

D C/D Gmaj7 D/F#

take - all the mad - ness the world _ has to give, _ but I

1 Em7 G/A 3 Em7 G/A

won't fast a day _ with-out you. When there's won't last a day _ _ _

D F#m7 D/F# G G/A

with-out you. _ _ _

D F#m7 D/F# G G/A A D

rit.

IF YOU GO AWAY

French Words and Music by JACQUES BREL
English Words by ROD MCKUEN

Rather Slow



If you go a - way on this sum - mer day Then you might as well take the sun a -
 way as I know you will. You must tell the world to stop turn - ing
 way, as I know you must. There'll be noth - ing left in the world to



way; All the birds that flew in the sum - mer sky, When our love was new and our hearts were
 till You re - turn a - gain, if you ev - er do, For what good is love with - out lov - ing
 trust; Just an emp - ty room, full of emp - ty space, Like the emp - ty look I see on your



high; When the day was young and the night was long, And the moon stood still for the night - bird's
 you; Can I tell you now as you turn to go, I'll be dy - ing slow - ly till the next het
 face, I'd have been the shad - ow of your shad - ow if I thought it might have kept me by your



song. lo. side.) If You Go A - way, If You Go A - way, If You Go A - way, If You Go A -
 please don't go a -

Am7

Am6

E7-9

way. But if you stay, I'll make you a day, Like no day has been, or will be a -
 way. But if you stay, I'll make you a night, Like no night has been, or will be a -

Am

Am7

Am6

G7

gain; We'll sail the sun, We'll ride on the rain, We'll talk to the trees and wor - ship the
 gain; I'll sail on your smile I'll ride on your touch, I'll talk to your eyes, that I love so

C

E7

Am

Bb

Dm6

E7

wind. Then if you go, I'll un - der - stand, Leave me just e - nough love to fill up my
 much. But if you go, go, I won't cry, Though the good is gone from the word... "good-

Am

C

Dm

Dm6

E7

Dm6

hand, If You Go A - way, If You Go A - way, If You Go A - way, If You Go A -
 bye.")

E7

Dm6

E7

Dm6

1 E7

2 E7

D.S. al Coda

way. If You Go A - If You Go A

CODA

Am

way.

I'LL BE SEEING YOU

from RIGHT THIS WAY

Lyric by IRVING KAHAL
Music by SAMMY FAIN

Moderately

E \flat 3fr
A \flat 4fr
E \flat 3fr
Cm 3fr
Fm7
B \flat 7

8va

P (bells)

The piano introduction consists of two staves. The right hand plays a series of chords: Eb, Ab, Eb, Cm, Fm7, and Bb7. The left hand plays a simple bass line. The tempo is marked 'Moderately'.

E \flat m
E/G#
B \flat 7
E \flat m

Ca - the - dral bells were toll - ing _____ And our hearts sang on,

8va

The first line of lyrics is set to music. The vocal line is on a single staff. The piano accompaniment is on two staves. The chords Eb m, E/G#, Bb 7, and Eb m are indicated above the vocal line.

E/G#
B \flat 7
E \flat 3fr

Was it the spell of Par - is _____ Or the A - pril dawn?

8va

The second line of lyrics is set to music. The vocal line is on a single staff. The piano accompaniment is on two staves. The chords E/G#, Bb 7, and Eb 3fr are indicated above the vocal line.

A \flat m7 \flat 5
D7
D+
D7
Gm 3fr

Who knows, _____ if we shall meet a - gain?

The third line of lyrics is set to music. The vocal line is on a single staff. The piano accompaniment is on two staves. The chords Am7b5, D7, D+, D7, and Gm 3fr are indicated above the vocal line.

Bb/F

F7

Bb



But when the morn - ing chimes ring sweet a

Slowly

Fm7/Bb

Bb7

Eb 3fr

G7

Fm

C7



gain:

I'll be see - ing you - In all the old fa -

p - mf

Fm

C7

Fm

Bb7



mil - iar plac - es That this heart of mine em - brac - es

Eb

Cm



all day thru: _____ In that small ca - fé, The

Fm7



Fm7/Bb



Bb7



park a - cross the way, — the chil - dren's

Bb7#5



Eb



Bb9#5



ca - rou - sel, — The chest-nut trees, — the wish - ing well. —

rit.

Eb



G7



Fm



C7



I'll be see - ing you — In ev - 'ry love - ly

a tempo

Fm



C7



Fm



Bb7



sum - mer's day, In ev - 'ry-thing that's light and gay, I'll

Gm7b5 C7 Fm

al-ways think of you that way I'll find you in the

cresc.

G7 Cm F9

morn - ing sun; And when the night is new, I'll be

mf *8va... loco* *rit.* *p*

Fm7 Fm7b5 1 Eb Bb7

look - ing at the moon But I'll be see - ing you!

cresc. 3

2 Fm7 Bb7 Bb7#5 Ebsus Eb Fm7 Eb6

you!

f *8vb...*

I'LL HAVE TO SAY I LOVE YOU IN A SONG

Words and Music by
JIM CROCE

Moderately Fast



1. Well, I know know it's kind of late I hope I did - n't
know know it's kind of strange but ev'-ry time I'm



wake you, But what I got to say can't wait I know you'd un - der -
near you, I just run out of things to say I know you'd un - der -



stand. — 1,2,4. Ev'-ry time I tried to tell — you the words just came out
stand. — 3. Ev'-ry time the time was right — all the words just came out

F#m

D

A

E7

1,2
D

A

E7

To Coda

wrong
wrong

So I'll have to say I love you
So I'll have to say I love you

in a song.
in a song.

2. Yeah, I
3. (Instrumental)

mp

3.

D

A

E7

A

A6

C#m7

song.

4. Yeah, I know it's kind of late

mp

Bm7

E7

Ama7

A6

C#m7

I hope I did - n't wake you, But there's some-thin' that I just got to say

Bm7

E7

D.S. al Coda

I know you'd un - der - stand.

CODA

D

A

song.

rit.

I'LL NEVER SMILE AGAIN

Words and Music by
RUTH LOWE

Moderately

Fm7b5 Bb7 Eb F7 Bb7 Fm7b5 Bb7 Eb

You loved me in the past, but our

mf

Bb7 Ebmaj7 Eb6 Fm7b5 Bb7 Eb F7b9

ro-mance did - n't last. You thrilled me with your kiss, dar - ling, now I prom - ise

Bb7 Eb Ebdim7 Fm7 B7 Bb7 Eb

this: I'll nev - er smile a - gain un - til I smile at you.

a tempo

Ebdim7



Fm7



B7



Bb7



Eb



Db



D



I'll nev - er laugh a - gain, what good would it do?

Eb



B7#5



Bb7



Eb



Abm/Cb



Bb7#5



For tears would fill my eyes, my heart would re - a -

Ebmaj7



D9



G



D7/A



G/B



F#dim7



Fm7



lize that our ro - mance is through.

Bb7



Eb



Ebdim7



Fm7



B7



Bb7



Eb



I'll nev - er love a - gain; I'm so in love with you.

a tempo

Ebdim7

Fm7

B7

Bb7

I'll nev - er thrill a - gain to some - bod - y

Eb7

Abmaj7

Ab6

Abm/Cb

new. With - in my heart I

Eb

Gm7

C7

Fm7

B7#5

Bb7

know I will nev - er start to smile a - gain un - til I smile at

1 Eb

Ebdim7

Bb7

Eb

Ebdim7

2 Eb

B7/E

Eb6

you. I'll nev - er you.

I'LL REMEMBER APRIL

Words and Music by PAT JOHNSON,
DON RAYE and GENE DE PAUL

Moderato

mp

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence: G6, G6, G6, G6. The left hand plays a simple bass line with quarter notes: G, F, E, D, C, B, A, G.

Refrain (with expression)

G G6 Gmaj7 G6 Gm7

This love - ly day will leng - then in to ev - 'ning, we'll sigh good -

mp - mf

The first system of the refrain features a vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment provides harmonic support with chords G, G6, Gmaj7, G6, and Gm7.

Gm6 Gm7 Gm6 Cm6 D7

bye to all we've ev - er had. A - lone, where we have walked to -

The second system continues the vocal line with a quarter rest, followed by eighth notes: G4, F4, E4, D4, C4, B3, A3. The piano accompaniment features chords Gm6, Gm7, Gm6, Cm6, and D7.

F9 E9 E7 Am7 D7-9 Gmaj7

geth - er, I'll Re - mem - ber A - pril and be glad.

mf

The third system concludes the refrain with a vocal line starting with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features chords F9, E9, E7, Am7, D7-9, and Gmaj7.

G6 Cm7 F7 Bbmaj7 Bb6

I'll be con - tent you loved me once in A - pril. Your

mp

Cm7 F7 Bbmaj7 Bb6 Am7

lips were warm and love and Spring were new. But I'm not a - fraid of

f

D7 Gmaj7 G6 F#m7 B9

Au - tumn and her sor - row, for I'll Re - mem - ber A - pril and

mf

Emaj7 E6 Am7 D7 G G6 Gmaj7

you. The fire will dwin - dle in - to glow - ing

mp

G6



Gm7



Gm6



Gm7



Gm6



ash - es, for flames and love live such a lit - tle while. I

Cm6



D7



F9



E9



E7



won't for - get, but I won't be lone - ly, I'll Re -

mf

Am7



D7-9



1 G



G6



Gmaj7



mem - ber A - pril, and I'll smile.

G6



2 G



G6



G



smile.

p *pp* L.H.

IMAGINATION

Words by JOHNNY BURKE
Music by JIMMY VAN HEUSEN

Moderately

Im - ag - i -

E \flat Gm7-5 Fm7 B \flat 7 E \flat Bbm C7 B \flat C7

na - tion is fun - ny, It makes a cloud - y day sun - ny.

Fm C7+5 Fm7 B \flat 9 B \flat + Gm7 E \flat Gdim

Makes a bee think of hon - ey, Just as I think of you

Fm7 B \flat 7 E \flat Gm7 Fm7 B \flat 7 E \flat Bbm

Im - ag - i - na - tion is cra - zy. Your whole per - spec - tive gets

C7 Bb C7 Fm C7+5 Fm7 Bb9 Bb+ Eb9

haz - y Starts you ask - ing a dai - sy, what to do — What to do?

Bbm7 Eb9 A Ab Fm7 C D7

Have you ev - er felt a gen - tle touch and

Gm7 C7 Gdim Bb

then a kiss and then and then find it's on - ly your Im -

Cm7 F7 Bb Bb9 Bm Bb7

ag - i - na - tion a - gain? Oh, well, Im - ag - i -

Eb Gm7-5 Fm7 Bb7 Eb Bbm C7 Bb C7

na - tion is sil - ly You go a - round wil - ly - nil - ly.

Fm C7+5 Fm7 Fm Gm G+ G7

For ex - am - ple, I go a - round want - ing you.

C7 Fdim C7 Fm Abm Fm7 Fdim

And yet, I can't im - ag - ine that you want me

1 Eb Fm7 Bb7 2 Eb Db Eb

too. Im - ag - i - too.

IN MY ROOM

Words and Music by BRIAN WILSON
and GARY USHER

Moderately slow

Chord diagrams for the first system: C, Am7, Dm7, G7.

Piano introduction in 12/8 time, marked *mp*. The melody consists of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment.

Vocal entry with lyrics: "There's a world where I can go and
In this world I lock out all my
Now it's dark and I'm a lone but".
The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment in the right hand.

Vocal entry with lyrics: "tell my se - crets to, } in my
wor - ries and be - my a - fears }
I won't be a - afraid.".
The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment in the right hand.

Vocal entry with lyrics: "room. } in my".
The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment in the right hand. The system ends with a Coda symbol.

1 C Bb C

room. (In my room.)

2 C Bb C

room. (In my room.)

Am G

Do my dream - ing and my schem - ing,

Am G Am G C

lie a - wake and pray.

Am

G

Do my cry - ing and my sigh - ing.

Dm7

G7

D.S. al Coda

laugh at yes - ter - day.

CODA

C

Bb

C

Bb

C

Bb

room. (In my room, in my room, in my room.)

C

Bb

C

Bb

C

room, in my room, in my room.)

IN THE STILL OF THE NIGHT

from ROSALIE
from NIGHT AND DAY

Words and Music by
COLE PORTER

Moderate Beguine Tempo

Piano introduction in 4/4 time, featuring a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

F



Fm6



Mysteriously

In The Still Of The Night,

Vocal line: In The Still Of The Night, (with a long note on 'Night')
Piano accompaniment continues with the same rhythmic pattern.

F



Fm6



As I gaze from my win - dow,

Vocal line: As I gaze from my win - dow, (with a long note on 'dow')
Piano accompaniment continues with the same rhythmic pattern.

Gm7



Gm7-5



C7



At the moon in its flight, My thoughts all

Vocal line: At the moon in its flight, My thoughts all
Piano accompaniment continues with the same rhythmic pattern.

Am7

A \flat maj7

Gm7

G \flat 7-5

C7

stray to you.

F

Fm6

In The Still Of The Night,

F

Fm

E7+5

E7

While the world is in slum - ber,

Am

Bm7

Bm7-5

E7-9

Oh, the times with - out num - ber, Dar - ling, when I

Am

E/G \sharp

C7/G

C7

say to you:

3

F/A F+/A Bb

"Do you love me

f

Gm C7 Gm7 C7 Am7 Gm7 C7sus C7

As I love you?

F/A F+/A Bb

Are you my life to be,

f

Gm C7 Gm7 C7 Am7-5

My dream come true?"

D7 Gm

Or will this dream of mine

mf

Bbm6

F

fade out of sight Like the

Abdim

G7

Gm

C9

F/A

moon, grow - ing dim, on the rim

Abdim

Gm7

of the hill in the chill,

C9

F

Fm

Still Of The Night?

F

F6

pp

Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

Musical notation for the third system, including vocal line and piano accompaniment.

Musical notation for the fourth system, including vocal line and piano accompaniment.

Musical notation for the fifth system, including piano accompaniment and ending.

IN THE WEE SMALL HOURS OF THE MORNING

Words by BOB HILLIARD
Music by DAVID MANN

Slowly, with restraint

Cmaj7 C7#5 Fmaj7 C7#5 Cmaj7 C7#5

mp

F G13 Cmaj7 Dm7/G G7 Cmaj7 Dm7/G G7

When the sun is high in the af - ter - noon sky, you can

Cmaj7 Dm7/G Cmaj7 Em6 B7b9

al - ways find some - thing to do. But from dusk till dawn as the

Em7 F#m7/B B7b9 Em7 A7b9 D7 G7

clock ticks on, some-thing hap-pens to you. In the

Cmaj7 C7 C6 C+ C C+

wee small hours of the morn-ing, while the whole wide world is fast a -

Dm/C G9/B Gm/Bb A7

sleep, you lie a-wake and think a-bout the (girl, boy) and

Am6/C B7 Em G7 Cmaj7 C7

nev-er ev-er think of count-ing sheep. When your lone-ly heart has learned its

C6 C+ Cmaj7 Gm/Bb A7 Dm7 D#dim7

les - son, — you'd be { hers } { his } if on - ly { she } { he } would call. In the wee small hours of the

C/E Gm/Bb A7 1 Dm7 Dm7/G G7b9 C6 G7

morn - ing — that's the way you miss { her } { him } most of all. In the

2 Dm7 D7 Db7#9 C6 F Cmaj7

time you miss { her } { him } most of all.

ISN'T IT ROMANTIC?

from the Paramount Picture LOVE ME TONIGHT

Words by LORENZ HART
 Music by RICHARD RODGERS

Calmly



mp



I've nev - er met you, yet nev - er
 My face is glow - ing, I'm en - er -



doubt, dear, I can't for - get you, I've thought you
 get - ic. the art of sew - ing, I found po -



out, dear. I know your pro - file and I know the way you
 et - ic. My nee - dle punc - tu - ates the rhy - thm of ro -

E \flat /G C7 Fm7 B \flat 7

kiss' mance! just the thing I miss on a night like
I don't give a stitch if I don't get

E \flat A \flat A \flat m E \flat /G G \flat dim7

this. If dreams are made of i - mag - i - na - tion, I'm not a -
rich. A cus - tom tai - lor who has no cus - tom, is like a

Fm7 B \flat 7 \sharp 5 E \flat maj7

fraid of my own cre - a - tion. With all my
sail - or, no one will trust 'em. But there is

A \flat B \flat 7 E \flat /G A \flat dim

heart, my heart is here for you to take. Why should I
mag - ic in the mu - sic of my shears; I shed no

Steadily, not too fast

Bb7 Eb6 F7 Bb7 Eb
x x x x x 3fr

quake tears. I'm not a wake. Is - n't it ro - man - tic?
 Lend me your ears! Is - n't it ro - man - tic?

Bb7 Eb Bb7#5 Eb Bb7
x x x x x 3fr

Mu - sic in the night, a dream that can be heard. Is - n't it ro -
 Soon I will have found some girl that I a - dore. Is - n't it ro -

Eb Bb7 Eb
x x x 3fr

man - tic? Mov - ing shad - ows write the old - est mag - ic the
 man - tic? While I sit a - round, my love can scrub the

C7#5 C7 Fm C7 Fm Bb7 G7
x x x x x x x

word. I hear the breez - es play - ing
 floor. She'll kiss me ev - 'ry hour,

Cm G7#5 Cm Eb7/Bb Ab C7/G

in the trees a - bove. While
or she'll get the sack. And

Fm Bb7 Bdim7 Cm F9 Bbdim7 Bb7

all the world is say - ing you were meant for love. Is - n't it ro -
when I take a show - er she can scrub my back. Is - n't it ro -

Eb Bb7 Eb Bb7#5

man - tic? Mere - ly to be young on such a night as
man - tic? On a moon - light night she'll cook me on - ion

Eb Bb7 Eb Bb7

this? Is - n't it ro - man - tic? Ev - 'ry note that's sung is
soup. Kid - dies are ro - man - tic, and if we don't fight, we

Eb C7#5 C7 Fm C7 Fm
 like a lov er's kiss. Sweet
 soon will have a troupe! We'll

Bb7 G7 Cm Cm/Bb Cm/A Abm6
 sym - bols in the moon - light, do you mean that I will fall in
 help the pop - u - la - tion, it's a du - ty that we owe to

Eb/G Edim7 Bb7 Eb Gbdim7
 love per - chance? Is - n't it ro - mance?
 dear old France. Is - n't it ro -

Bb7 Eb Abm6 Eb6
 Is - n't it ro - mance?

IT MIGHT AS WELL BE SPRING

from STATE FAIR

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderately

G D9 G G/B

mf

A7 D7 G Gmaj7 G6 G

The things I used to like I don't like an - y - more. I

p

Gmaj7 G6 G7 C Am7b5

want a lot of oth - er things I've nev - er had be - fore. It's just like moth - er

G/D Am7 D7 G6 G

says. I "sit a - round and mope" Pre -

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "says. I 'sit a - round and mope" and ends with "Pre -". Above the vocal line, five guitar chords are indicated: G/D, Am7, D7, G6, and G. The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines.

C Am7b5 G/D Am7 D7

tend - ing I am won - der - ful and know - ing I'm a

The second system continues the musical score. The vocal line has the lyrics "tend - ing I am won - der - ful and know - ing I'm a". Above the vocal line, five guitar chords are indicated: C, Am7b5, G/D, Am7, and D7. The piano accompaniment continues with chords and melodic lines.

G6 G G6 G G Gmaj7

dope. I'm as rest - less as a wil - low in a

Refrain (gracefully)

p - mf

The third system introduces a refrain. The vocal line has the lyrics "dope. I'm as rest - less as a wil - low in a". Above the vocal line, six guitar chords are indicated: G6, G, G6, G, G, and Gmaj7. The section is marked "Refrain (gracefully)" and "p - mf". The piano accompaniment features a treble and bass clef staff with chords and melodic lines.

G Gmaj7 Dm7 G7

wind - storm, I'm as jump - y as a pup - pet on a string. I'd

The fourth system continues the musical score. The vocal line has the lyrics "wind - storm, I'm as jump - y as a pup - pet on a string. I'd". Above the vocal line, four guitar chords are indicated: G, Gmaj7, Dm7, and G7. The piano accompaniment continues with chords and melodic lines.

C Cdim7 G/B G/D Am7 D7

say that I had spring fe - ver, But I know it is - n't

Gmaj7 G6 G Gmaj7 G

spring. I am star - ry - eyed and vague - ly dis - con - tent - ed, Like a

Gmaj7 Dm7 G7 C Cdim7

night - in - gale with - out a song to sing. Oh, why should I have spring

G/B G/D Am7 D7 G C

fe - ver When it is - n't e - ven spring? I keep wish - ing I were

Dm7
Dm7/G
Dm7
G7b5(#9)
G7
C

some - where else, walk - ing down a strange new street.

F#m7
B7
Em/G
A7
G
D7
G
D7

Hear - ing words that I have nev - er heard from a (man) girl I've yet to meet. I'm as

cresc. *mf* *p*

G
Gmaj7
G
Gmaj7

bus - y as a spi - der spin - ning day - dreams, I'm as gid - dy as a ba - by on a

Dm7
G7
C
Cdim7
G/B
G/D

swing. I have - n't seen a cro - cus or a rose - bud, or a

C6 D9 B7 E7b9 A7

rob - in on the wing, But I feel so gay in a

D9 G7 A7

mel - an - cho - ly way that it might as well be spring. It

G/D D7sus D7 G Em

might _____ as well _____ be spring!

C D7 G C6 G

I'm as spring! _____

mf *mf*

Bbm7

Db9

C9

Bbm6

C9



you a - way, How emp - ty they have grown _____ It's A

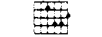
Gm9

C7-9

Fmaj9

Cm9

Ebm(+7)



Blue World _____ from now on _____ It's a through world _____

F13

F7-9

Bbmaj7

Bb6



_____ for me _____ The sea, the sky, my

Bbm7

Fmaj7

Cm

D7

G9



heart and I, Were all an in - di - go hue, With - out you It's A

Gm9

C13

1 F

Ab13

Db7

C9

2 F



Blue. Blue World _____ It's a World _____

I'VE GOT YOU UNDER MY SKIN

from BORN TO DANCE

Words and Music by
COLE PORTER

Moderately

Bb7sus

Bb7

Eb/Bb

Bb7

Eb6/Bb

The first system of the piano introduction consists of five measures. The treble clef part features a melodic line with notes G4, A4, Bb4, and C5. The bass clef part provides a harmonic accompaniment with notes Bb3, C4, and D4. The dynamic marking is *mf*. Chord diagrams for Bb7sus, Bb7, Eb/Bb, Bb7, and Eb6/Bb are shown above the staff.

Bb7

Fm7

Bb7

Ebmaj7

The second system contains the first line of the song. The vocal line (treble clef) begins with a whole rest, followed by the lyrics "I've got you un-der my skin,". The piano accompaniment (grand staff) features a steady eighth-note bass line. The dynamic marking is *poco rit.* followed by *a tempo*. Chord diagrams for Bb7, Fm7, Bb7, and Ebmaj7 are shown above the staff.

Eb6

Fm7

Bb7

The third system contains the second line of the song. The vocal line (treble clef) begins with a whole rest, followed by the lyrics "I've got you deep in the". The piano accompaniment (grand staff) continues with the eighth-note bass line. Chord diagrams for Eb6, Fm7, and Bb7 are shown above the staff.

Ebmaj7

Eb6

Fm7

The fourth system contains the third line of the song. The vocal line (treble clef) begins with a whole rest, followed by the lyrics "heart of me, so deep in my heart,". The piano accompaniment (grand staff) continues with the eighth-note bass line. Chord diagrams for Ebmaj7, Eb6, and Fm7 are shown above the staff.

Bb7 Ebmaj7 Eb6

you're real - ly a part of me. I've

Fm7 Fm7/Bb Bb7 Ebmaj7

got you un - der my skin.

Eb6 Fm7 Bb7

I tried so not to give

Ebmaj7 Eb6 Fm7b5

in. I said to my - self, "This af -

Fm7b5
Bb7
D
Ebmaj7
Eb6

fair nev - er will go so well." _____ But

Dm7
G7
Cdim7
C

why should I try to re - sist when, dar - ling, I know so well? _____

Abm6
Abm6/Bb
Bb7
Ebmaj7

I've got you _____ un - der my skin. _____

Eb6
Fm7/Eb
Bb7/Eb

I'd sac - ri - fice an - y - thing, come what might, for the

Ebmaj7 **Eb7** **Fm7/Eb**

sake of hav - ing you near, in spite of a warn - ing voice that

Fm7b5/Eb **Ebmaj7** **Edim7** **Bb7/F** **Bb7**

comes in the night and re - peats and re - peats in my ear: "Don't you

Cm **Ab** **Bb7/Ab** **Eb/G** **F#dim7**

know, lit - tle fool, you nev - er can win. Use your men -

Fm7 **Bb7** **Eb**

tal - i - ty, wake up to re - al - i - ty."

Ab

Abm6



But each time I do, just the thought of you makes me

Eb/G

Bbm/Db

C7

Fm



stop be - fore I be - gin, 'cause I've got you

rit. *a tempo*

Bb7b9

Eb

1
Ebmaj7

Eb6

2
Fm7

Bb7



un - der my skin. I've

poco rall.

Eb

Bb7

Eb



8vb.

I'VE GROWN ACCUSTOMED TO HER FACE

from MY FAIR LADY

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderately **Eb/Bb** **Ebdim7/Bb** **Bb9sus**

mf legato poco cresc. *f*

Bb7 **Eb** **Ebmaj7** **Eb6**

I've grown ac - cus - tomed to her face; she al - most
cus - tomed to her face; she al - most

rit. p a tempo

Fm7 **Bb7** **Ebmaj7** **Eb6** **Ab6** **Adim7**

makes the day be - gin. I've grown ac - cus - tomed to the tune she
makes the day be - gin. I've got - ten used to hear her say: "Good

Eb/Bb **Ab** **Gdim7** **Fm7** **Bb9**

whis - tles night and noon; Her smiles, her frowns, her ups, her downs are sec - ond
morn - ing" ev - ry day; Her joys, her woes, her highs, her lows are sec - ond

E^b
E^bmaj7
E^b6
Fm7
B^b7

na- ture to me now, _____ like breath - ing out and breath - ing in. _____
na - ture to me now, _____ like breath - ing out and breath - ing in. _____

E^bmaj7
E^b6
A^b6
D7/A
E^b/B^b
C7#5

— I was se - rene - ly in - de - pen - dent and con - tent be - fore we met;
— I'm ver - y grate - ful she's a wom - an and so eas - y to for - get,

Fm7
B^b7
G7#5
C7#5
F9
A^bm

sure - ly I could al - ways be that way a - gain and yet. I've grown ac - cus - tomed to her looks, ac -
rath - er like a hab - it one can al - ways break and yet. I've grown ac - cus - tomed to the trace of

E^b/B^b
Gm7
Fm7
B^b9
1 **E^b**
E^b6

cus - tomed to her voice, ac - cus - tomed to her face. I've grown ac -
some - thing in the air, ac - cus - tomed to her face.

LET IT BE ME

(Je T'appartiens)

English Words by MANN CURTIS
 French Words by PIERRE DeLANOE
 Music by GILBERT BECAUD

Relaxed

F C7 C#dim Dm Am

I bless the day i found you, I want to stay a - round you,
 If, for each bit of glad - ness, Some - one must taste of sad - ness,

Bb F Gm7 C7-9 F Gm7 C7 F

And so I beg you, let it be me. Don't take this
 I'll bear the sor - row, let it be me. No mat - ter

C7 C#dim Dm Am Bb F

heav - en from one, If you must cling to some - one, Now and for - ev - er,
 what the price is, I'll make the sac - ri - fic - es, Through each to - mor - row,

Gm7 C7-9 F Bb Am Bb

let it be me. Each time we meet, love, I find com-
 let it be me. To you I'm pray - ing, Hear what I'm

F Gm7 F Bb A

plete love, say - ing, With - out your sweet love, what would life be?
 Please let your heart beat for me, just me.

F C7 C#dim Dm Am

So nev - er leave me lone - ly, Tell me you'll love me on - ly,
 And nev - er leave me lone - ly, Tell me you'll love me on - ly,

Bb F Gm7 C7-9 1 F Gm7 C7 2 F

And that you'll al - ways let it be me.
 And that you'll al - ways let it be me. me.

LILI MARLENE

Words and Music by MACK DAVID,
HANS LEIP and NORBERT SCHULTZ

Slowly

Piano introduction in 4/4 time, marked *mf*. The music consists of a series of chords and single notes in both the treble and bass staves.

Chord diagrams: C, Dm7, G7

Vocal line with lyrics in English and German. The piano accompaniment is marked *mp-mf*. The music is in 4/4 time.

Un - der - neath the lan - tern by the bar - rack gate, Dar - ling I re - mem - ber the
Time would come for roll call, time for us to part, Dar - ling I'd ca - ress you and
Vor der Ka - ser - ne vor dem grossen Tor stand ei - ne La - ter - ne und
Uns' - re bei - den Schatten sah'n wie ei - ner aus; dass wir so lieb was hat - ten

Chord diagrams: C, C7, F, C

Vocal line with lyrics in English and German. The piano accompaniment is marked *mp-mf*. The music is in 4/4 time.

way you used to wait; Twas there that you whis - pered ten - der - ly That
press you to my heart; And there 'neath that far off lan - tern light I'd
steht sie noch da - ror, So woll'n wir da uns wie - der - sehn, bei
sah man gleich da - raus. Und al - le Leu - te soll'n es sehn wenn

Dm7
G7
C
Dm7
G7
C
Cmaj7
C#dim

you lov'd me, You'd al - ways be } My Lil - li of the lamp - light, My
 hold you tight, We'd kiss "Good - night," } wie einst Li - li Mar - leen, wie
 der La - ter - ne woll'n wir steh'n }
 wir bei der La - ter - ne steh'n }

Dm7
G7
C
C#dim
Dm7
G7
C

own Lil - li Mar - lene.
 einst Li - li Mar - leen.

C
Dm7
G7

Or - ders came for sail - ing some - where o - ver there, All con - fined to bar - racks was
 Rest - ing in A bill - et just be - hind the line, E - ven tho' we're part - ed your
 Schon rief der Po - sten: sie bla - sen Za - pfen sheich; es kann drei Ta - ge ko - sten! Ka - me
 Dei - ne Schrit - te kennt sie, dei - nen zie - ren Gang, al - le A - bend brennt sie
 Aus dem stil - lin Rau - me, aus der Er - de Grund hebt mich wie im Trau - me

mf-f

C C7 F C Dm7 G7

more than I could bear; lips are close to mine; rad ich komm'ja gleich. mich ver - gass sie lang. dein ver - lieb - ter Mund.

You knew you were wait - ing in the street, I heard your feet, But
 You wait where that lan - tern soft - ly gleams, Your sweet face seems To
 Da sag - ten wir auf Wie - der - sehn. Wie ger - ne wollt ich
 Und soll - te mir ein Leids ge - scheh'n, wer wird bei der La -
 Wenn sich die spae - ten Ne - bel dreh'n, werd ich bei der La -

C Dm7 G7 C Cmaj7 C#dim Dm7 G7 C C#dim

could not meet } My Lil - li of the lamp - light, My own Lil - li Mar - lene.
 haunt my dreams, } mit dir geh'n, mit dir, Li - li Mar - leen, mit dir Li - li Mar - leen.
 ter - ne steh'n mit dir, Li - li Mar - leen, mit dir Li - li Mar - leen.
 ter - ne steh'n wie einst Li - li Mar - leen, wie einst Li - li Mar - leen.

1,2,(&3) Dm7 G7 C Last time Dm7 G7 C

rall.

LITTLE GIRL BLUE

from JUMBO

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately



mf

f



Sit there and count your fin - gers,

dim. e rit.

p a tempo



what can you do? Old girl, you're

Gm7b5 F/C D7 G7

through. Sit there and count your lit - te

C7sus C7 F Bb

fin - gers, Un - luck - y lit - tle girl blue.

F C7 F Bbmaj7 C9

Sit there and count the rain - drops

F F7b9 Bb

fall - ing on you. It's time you

Gm7b5 F/C D7 G7

knew, all you can count on is the

This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics: "knew, all you can count on is the". Above the staff are four guitar chord diagrams: Gm7b5, F/C, D7, and G7. The bottom two staves are a piano accompaniment in G major, featuring a steady bass line and chords in the right hand.

C7sus C7 F Bb

rain - drops That fall on lit - tle girl blue.

This system contains the second two staves of music. The top staff continues the vocal line with lyrics: "rain - drops That fall on lit - tle girl blue.". Above the staff are four guitar chord diagrams: C7sus, C7, F, and Bb. The bottom two staves are a piano accompaniment in G major, with a dynamic marking of *mf* (mezzo-forte) appearing in the right hand.

F Abdim7 C7

No use, old girl, you may as well sur -

This system contains the third two staves of music. The top staff continues the vocal line with lyrics: "No use, old girl, you may as well sur -". Above the staff are three guitar chord diagrams: F, Abdim7, and C7. The bottom two staves are a piano accompaniment in G major, with a dynamic marking of *mp* (mezzo-piano) appearing in the right hand.

F6 A7sus A7

ren - der, Your hope is get - ting slen - der, Why

This system contains the final two staves of music. The top staff continues the vocal line with lyrics: "ren - der, Your hope is get - ting slen - der, Why". Above the staff are three guitar chord diagrams: F6, A7sus, and A7. The bottom two staves are a piano accompaniment in G major.

Dm

D7#5

G7

Bbm/Db

won't some - bod - y send a ten - der

F/C

A7#5

Bbmaj7

C7

F

Blue boy to cheer a lit - tle girl blue?

p

C7

2, 3
F

Fine

blue?

f

Trio

F

Gm7

C7

When I was ver - y young the world was

p

F6

young - er than I, As

C7

F6

mer - ry as a car - ou - sel.

Gm7

C7

The cir - cus tent was strung with ev - 'ry

F6

C7

star in the sky in A - bove the ring

F6



I loved so well.

Dm7



Now the young world has grown

mp

Gm7



F/C



old, Gone are the

C7



D.S. al Fine

tin - sel and gold.

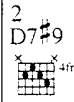
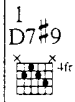
LOLLIPOPS AND ROSES

Words and Music by
TONY VELONA

With movement

Chord Diagrams:
 F:
 Gm7:
 C7/G:
 Gm7:
 C7:
 Am7:
 Dm:
 Adim:
 Gm7:
 Am7:
 D7:
 Gm7:
 C7b9:
 Fmaj7:
 Bbm6/G:
 F/A:

Lyrics:
 Tell her you care, each time you speak.
 One day she'll smile, next day she'll cry,
 Make it her birth-day each day of the week.
 min-ute to min-ute you'll nev-er know why.
 Bring her nice things, sug-ar and spice things, ros-es and
 Coax her, pet her, bet-ter yet, get her ros-es and



lol - li - pops and lol - li - pops and ros - es.
 lol - li - pops and lol - li - pops and ros - es. We try _____



_____ act - ing grown up, _____ but _____ as a



rule _____ we're all _____ lit - tle chil - dren _____



_____ fresh from school. So

Gm7 C7 Am7 Dm Adim7

car - ry her books. That's how it starts. Four - teen or

Gm7 Am7 D7 Gm7 C7b9

for - ty they're kids in their hearts. Keep them han - dy,

Fmaj7 Bbm6/G F/A Gm7 F/A

flow - ers and can - dy, ros - es and lol - li - pops and lol - li - pops

D7#9 Gm7 C7 F F6

and ros - es.

LONGER

Words and Music by
DAN FOGELBERG

Moderate Ballad

C Dm7 Cmaj7/E F C Dm7

Cmaj7/E F C Dm7 Cmaj7/E F Eb G7/D

C F/C G C Dm7 Cmaj7/E F

Long - er than _ there've been fish - es in the o - cean,
Strong - er than _ an - y moun - tain ca - the - dral,
Through the years _ as the fi - re starts to mel-low.

C Dm7 Cmaj7/E F C Dm7

high - er than _ an - y bird ev - er flew, _ Long - er than _ there've been
tru - er than _ an - y tree ev - er grew, _ Deep - er than _ an - y
burn - ing lines _ in the book of our lives. _ Though the bind - ing cracks _ and the pag -

Cmaj7/E F Eb G7/D To Coda 1 C F/C G

stars up in the heav-ens, — I've been in love — with you. —
 for - est pri - me - val. — I am in love — with you. —
 - es start to yel - low, — I'll be in love — with you. —

2 C Bb(add9)/F F Ab(add9)/Eb Eb

I'll ——— bring fi - re in — the win - ters: —

Bb(add9)/F F Ab(add9)/Eb Eb Bb(add9)/F F

you'll ——— send show-ers in — the springs. — We'll ——— fly

Ab(add9)/Eb Eb G7sus/C G7/B Gm7/Bb G7/B D.S. al Coda

through the falls and sum-mers with love ——— on our — wings.

CODA

C C/D E^b G7/D C

I'll be in love _ with you. _

Detailed description: This system contains the first system of music. It features a vocal line with the lyrics "I'll be in love _ with you. _". Above the vocal line are guitar chord diagrams for C, C/D, E^b, G7/D, and C. Below the vocal line is a piano accompaniment consisting of a right-hand treble clef staff and a left-hand bass clef staff. The piano part includes a melodic line in the right hand and a bass line in the left hand.

B^b(add9)/F F A^b(add9)/E^b E^b B^b(add9)/F F

Detailed description: This system contains the second system of music. It features a piano accompaniment with a right-hand treble clef staff and a left-hand bass clef staff. Above the vocal line (which is blank) are guitar chord diagrams for B^b(add9)/F, F, A^b(add9)/E^b, E^b, B^b(add9)/F, and F. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

A^b(add9)/E^b E^b B^b(add9)/F F A^b(add9)/E^b E^b

Detailed description: This system contains the third system of music. It features a piano accompaniment with a right-hand treble clef staff and a left-hand bass clef staff. Above the vocal line (which is blank) are guitar chord diagrams for A^b(add9)/E^b, E^b, B^b(add9)/F, F, A^b(add9)/E^b, and E^b. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

G7sus/C G7/B Gm7/B^b G7/B C Dm7

Long - er than _ there've been

Detailed description: This system contains the fourth system of music. It features a vocal line with the lyrics "Long - er than _ there've been". Above the vocal line are guitar chord diagrams for G7sus/C, G7/B, Gm7/B^b, G7/B, C, and Dm7. Below the vocal line is a piano accompaniment consisting of a right-hand treble clef staff and a left-hand bass clef staff. The piano part includes a melodic line in the right hand and a bass line in the left hand.

Cmaj7/E F C Dm7 Cmaj7/E F

fish - es in the o - cean, high - er than an - y bird ev - er flew,

C Dm7 Cmaj7/E F

Long - er than there've been stars up in the heav - ens.

E^b G7/D C C/D E^b G7/D

I've been in love with you, I am in love with you.

C C/D E^b G7/D C

LOOK TO THE RAINBOW

from FINIAN'S RAINBOW

Words by E.Y. HARBURG
Music by BURTON LANE

Moderately

E^b



Cm



Fm7



mp

B^b7



E^b



poco rit. *a tempo*

On the day I was born, said my fa - ther, said
sump - tu - ous gift to be - queath to a
bun - dled me heart and I roamed the world

he, "I've an el e - gent leg - a - cy
child; oh, the lure of that song kept her
free, to the east with the lark, to the

A^b



B^b



B^b7/D



wait - in' for ye. 'Tis a rhyme for your
feet run - nin' wild. For you nev - er grow
west with the sea. And I searched all the

Bb7

lips — and a song for your heart, — to sing it when —
 old — and you nev er stand still — with whip poor - wills
 earth — and I scanned all the skies, — but I found it at

Ab/Eb

Eb

ev - er the world falls a - part. }
 sing - in' be - yond the next hill: } "Look,
 last in my own true love's eyes. }

Cm

Fm7

Bb7

Ebmaj7

Eb6

Fm7

Bb7

look, look to the rain - bow. Fol - low it

Eb

Ab

Am7b5

Bb7

Eb

o - ver the hill — and stream. Look,

Cm Fm7 Bb7 Ebmaj7 Eb6 Ab

look, look to the rain - bow. Fol - low the

Bb7

1. 2 Eb 3 Eb

fei - low who fol - lows a dream." { 'Twas a So I dream."

Ab Eb/Bb Fm7 Bb7 Eb

Fol - low the fel - low, fol - low the fel - low,

Ab Bb7 Eb

fol - low the fel - low who fol - lows a dream.

pp

LOVE, LOOK AWAY

from FLOWER DRUM SONG

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Lento



G7sus



I have wished be - fore. I will wish no

mp

Moderato espressivo
Refrain

G7



Cmaj7



F6



more. Love, look a - way! Love, look a - way from

p

C(add9)



C



Bdim



E7b9



Am



F6



Dm7



me. Fly, when you pass my door. Fly and get lost at

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D#dim7 Cmaj7 F6

sea. Call it a day. Love. let us say we're

C(add9) C Bdim7 E7b9 Am F6 G7sus

through. No good are you for me, No good am I for

C F6 F6/E Dm7 G7 C

you. Want - ing you so, I try too much.

mf
espressivo

F6 F6/E Dm7 G7 Cmaj7

Af - ter you go. I cry too much.

mf

G7 Cmaj7

Love, look a - way.

p

F6 C(add9) C Bdim7 E7b9

Lone - ly though I may be, Leave me and set me

cresc.

Am Dm7b5 Cmaj7/G Dm7 G7

free. Look a - way, look a - way, look a - way from

f molto espr.

1 C F G7 2 C Fmaj7 Dm7 C

me. me.





mp *rall.* *mp* *p*

Ped. *

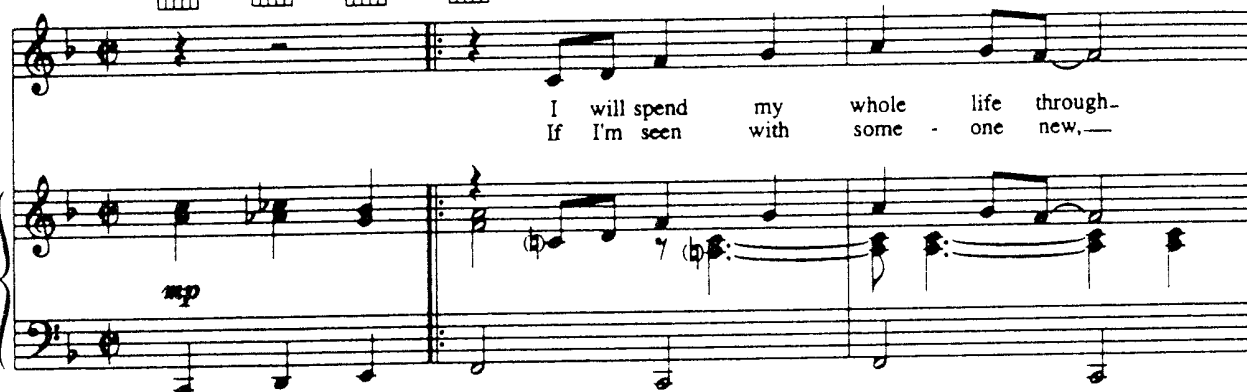
LOVING YOU

Words and Music by JERRY LEIBER
and MIKE STOLLER

Moderately slow (♩ = ♩)

C13  D°7  C7/E  F 

I will spend my whole life through-
If I'm seen with some - one new, —



C7  G+  C9 

lov - ing you, — lov - ing you, — Win - ter, sum - mer,
don't be blue, — don't be blue, — I'll be faith - ful,



C7  F  Eb/F  F7 

spring - time, too, — lov - ing you, — lov - ing you, —
I'll be true, — al - ways true, — true to you, —



B \flat B \flat maj9 B \flat 6 B \flat maj9 B \flat m B \flat m6 F E \flat

Makes no dif - frence where I go — or and what I
 There is on - ly one for me, — and you know

D7 D13 E \circ 7 D7/F \sharp G7

do. } You know that I'll al - ways be —
 who. }

1. C7 G7 C7 C13 5fr. D \circ 7 C7/E

lov - ing you.

2. C7 F

lov - ing you. —

Red.

*Even eighth notes.

LULLABY OF THE LEAVES

Words by JOE YOUNG
Music by BERNICE PETKERE

Moderato

First system of piano accompaniment, starting with a forte (*f*) dynamic marking. The music is in 3/4 time and features a mix of chords and moving lines in both hands.

Second system of piano accompaniment, featuring triplet markings in the treble staff. The music continues with a similar harmonic texture.

Third system of piano accompaniment. It includes a guitar chord diagram for Cm (C minor) and the lyrics "Rust-ling of the leaves". The piano part features a *p* (piano) dynamic marking.

Fourth system of piano accompaniment. It includes guitar chord diagrams for Fm, Cm, G7, Ab7, G7, and Cm. The lyrics "used to be my lul - la - by, In the sun-ny south" are written below the treble staff.

Fm Cm G7 Cm

when I was a tot so high, And now that I have

Fm G7 Cm Ab7 G7

grown And find my-self a - lone.

Cm G7 C7

Crad - le me where south - ern skies can watch me with a

Fm Dm7 G7 Dm7 G7

mil - lion eyes, Oh sing me to sleep, Lul - la - by Of The

Cm Ab7 G7 Cm G7

Leaves. Cov - er me with hea - ven's blue and

C7 Fm Dm7 G7 Dm7 G7

let me dream a dream or two, Oh sing me to sleep, Lul - la - by Of The

Cm Fm Cm Fm

Leaves. I'm breez-ing a - long, a - long with the breeze, I'm

C

hear-ing a song, a song thru the trees, Ooh ooh ooh ooh ooh ooh. That

Fm **C** **C#dim**

pine mel-o - dy car-ess-ing the shore fa - mil-iar to me, I've heard it be-fore ooh ooh ooh ooh.

G **Ebdim** **Ab7** **G7** **Cm** **G7** **C7**

— That's south - land, don't I feel it in my soul, and don't I know I've

Fm **Dm7** **G7** **Dm7** **G7**

reached my goal, Oh sing me to sleep, Lul - la - by Of The

1 **Cm** **Ab7** **G7** **2** **C** **F7** **C**

Leaves. Leaves.

MANHATTAN

from the Broadway Musical THE GARRICK GAITIES

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

F Abdim Gm C7 F Ddim

We'll have Man-hat - tan The Bronx and Stat - en Is - land too: _____ It's love - ly
We'll go to Green - wick Where mod - ern men itch to be free: _____ And Bowl - ing
We'll go to Yonk - ers Where true love con - quers in the wilds: _____ And starve to -
We'll have Man-hat - tan The Bronx and Stat - en Is - land too: _____ We'll try to

p-f

C7 C+ F Gm7 C7

go - ing through _____ the Zoo: _____
Green you'll see _____ the with _____
geth - er, dear, _____ in _____
cross Fifth Av _____ en _____
ue: _____

F **Abdim** **Gm** **C7** **C#dim** **Dm**

It's ver - y fan - cy On old De - lan - cey Street, you know: _____
 We'll bathe at Bright - on The fist you'll fright - en When you're in; _____
 We'll go to Cone - y And eat bo - log - ny On a roll; _____
 As black as on - yx We'll find the Bron - nix Park Ex - press; _____

A **Fm/Ab** **G7** **Gm7** **C7**

_____ The sub - way charms us so, _____ When balm - y breez - es blow
 _____ Your bath - ing suit so thin _____ Will make the shell - fish grin
 _____ In Cen - tral Park, we'll stroll Where our first kiss we stole,
 _____ Our Flat - bush flat, I guess Will be a great suc - cess.

F **D7** **Gm** **C7**

to and fro; And tell me what street com-pares with Mott Street
 Fin to fin; I'd like to take a sail on Ja - mai - ca
 Soul to soul; And for some high fare We'll go to "My Fair
 More or less; A short va - ca - tion On In - spir - a - tion

F **Fdim** **C7**

in Ju - ly, _____ Sweet push carts gent - ly glid -
 Bay with you; _____ And fair Can - ar - sies Lakes
 La dy", say, spend _____ We'll hope to see it close
 Point we'll _____ And in the sta - tion house

Cm/Eb

D7

ing we'll some we'll

by: view day end

The great big
The cit - y's
The cit - y's
But Civ - ic

Gm7

Bbm

F

cit - y's a wond - 'rous toy Just made for a girl and
bus - tle can - not des - troy The dreams of a girl and
clam - or can nev - er spoil The dreams of a boy and
Vir tue can not des - troy The dreams of a girl and

G7

F

Abdim

G7

C7

boy
boy
goil
boy

We'll turn Man - hat - tan
We'll turn Man - hat - tan
We'll turn Man - hat - tan
We'll turn Man - hat - tan

In - to an isle of
In - to an isle of
In - to an isle of
In - to an isle of

1

F

Abdim

Gm7

C7

2,3,4

F

Bb

F

joy.

joy.
joy.
joy.

MEMORIES OF YOU

from THE BENNY GOODMAN STORY

Moderately slow

Lyric by ANDY RAZAF
Music by EUBIE BLAKE

mp

The piano introduction consists of two staves. The right hand plays a series of chords: Eb, Edim, Fm7, F#dim, Eb, Cm7, and F7. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

Eb Edim Fm7 F#dim Eb Cm7 F7
 Wak - ing skies at sun - rise ev - 'ry sun - set, too

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The right hand plays chords corresponding to the lyrics. The left hand continues the rhythmic accompaniment. A *ped.* marking is present at the end of the phrase.

Eb Cm7 Gm7 C9 F7 Bb9 Eb Fm7 Bb9
 Seems to be bring - ing me mem - o - ries of you.

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The right hand plays chords corresponding to the lyrics. The left hand continues the rhythmic accompaniment. A *ped.* marking is present at the end of the phrase.

Eb Edim Fm7 F#dim Eb Cm7 F7
 Here and there, ev - 'ry - where scenes that we once knew

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The right hand plays chords corresponding to the lyrics. The left hand continues the rhythmic accompaniment. A *ped.* marking is present at the end of the phrase.

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E \flat Cm7 Gm7 C9 F7 B \flat 9 E \flat G7

And they all just re - call mem - o - ries of you.

Cm Fm Cm F9

How I wish I could for - get those hap - py yes - ter - years

E \flat F9 Gm F \sharp m *ped.* Fm B \flat 7 D7

that have left a ro - sa - ry of tears

slowing

E \flat Edim *ped.* Fm7 F \sharp dim E \flat Cm7 F7

Your face beams in my dreams spite of all I do

E \flat Cm7 Gm7 C9 F7 B \flat 9 E \flat 6 A \flat 6 D \flat 9 *ped.* E \flat ma \flat 7

Ev - 'ry - thing seems to bring mem - o - ries of you.

rit.

MEMORY

from CATS

247

Music by ANDREW LLOYD WEBBER
Text by TREVOR NUNN after T.S. ELIOT

Freely

mp

The piano introduction is in B-flat major, 12/8 time. It features a steady eighth-note bass line in the left hand and a melody in the right hand consisting of eighth notes and quarter notes.

Bb



GRIZABELLA:

Gm



Mid - night. _____ Not a sound from the pave - ment. _____ Has the moon lost her
Mem - ory _____ all a - lone in the moon - light _____ I can smile at the

The piano accompaniment for the first vocal line features a steady eighth-note bass line in the left hand and a melody in the right hand with some sustained chords.

Eb



Dm



mem - ory? _____ She is smil - ing a - lone. _____ In the
old days, _____ I was beau - ti - ful then. _____ I re -

The piano accompaniment for the second vocal line continues with a steady eighth-note bass line in the left hand and a melody in the right hand, ending with a final chord.

Cm



Gm



lamp - light the with-ered leaves col - lect at my feet _____ and the
 mem - ber the time I knew what hap - pi - ness was, _____ let the

1

F Eb/F Bb

wind _____ be - gins to moan.

2

F Eb/F Bb

mem - ory live a - gain.

Dm Dm/Eb Cm/Eb Dm Dm/Eb Cm/Eb

Ev - 'ry street lamp seems to beat _____ a

Dm Bbmaj7 C F Fmaj7

fa - tal - is - tic warn - ing.

Dm Gm7 C7 Fmaj7

Some - one mut - ters — and a street lamp gut - ters — and

Dm Dm/G G7 C

soon it will be morn - ing.

poco rit.

Bb Gm

Day - light. — I must wait for the sun - rise. — I must think of a

a tempo

Eb

Dm

new life and I must-n't give in. When the

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of two flats and a 10/8 time signature. The lyrics are "new life and I must-n't give in. When the". The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a bass line. Chord diagrams for Eb (with 3rd fret) and Dm are shown above the vocal staff.

Cm

Gm

dawn comes to-night will be a mem-o-ry too and a

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "dawn comes to-night will be a mem-o-ry too and a". The piano accompaniment continues with chords and bass line. Chord diagrams for Cm (with 3rd fret) and Gm (with 3rd fret) are shown above the vocal staff.

F

Eb/F

Bb

new day will be - gin.

This system contains the fifth and sixth staves of music. The vocal line concludes with the lyrics "new day will be - gin.". The piano accompaniment continues. Chord diagrams for F, Eb/F, and Bb are shown above the vocal staff.

Gb

Ebm

This system contains the seventh and eighth staves of music, which are piano accompaniment staves. The piano accompaniment continues with chords and bass line. Chord diagrams for Gb and Ebm (with 6th fret) are shown above the staff.

Chords: Cb, Bbm

Chords: Abm7, Ebm

Chords: Db, Cb/Db, Gb

Chords: Bbm, Bbm/Cb, Abm/Cb, Bbm, Bbm/Cb, Abm/Cb, Bbm, Gb, Ab7

Burnt out ends of smo - ky days, — the stale cold smell — of

Db



Bbm7



Ebm7



morn - ing. _____ The street lamp dies, an - oth - er

Ab7



Dbmaj7



Bbm



Eb7



night is o - ver, _____ an - oth - er day is

Ab



Ab7



Db



dawn - ing. _____ Touch me. _____ It's so eas - y to

*poco rit.**a tempo*

Bbm



Gb



leave me _____ all a - lone with the mem - ory _____ of my days in the

rall.

Fm



E^b7sus



E^bm



sun. _____ If you touch me you'll un - der - stand what

a tempo

B^bm



A^b



G^b/A^b



hap - pi - ness is. Look a new day has be -

rall.

D^b







gun.

a tempo - slightly slower

MIDNIGHT BLUE

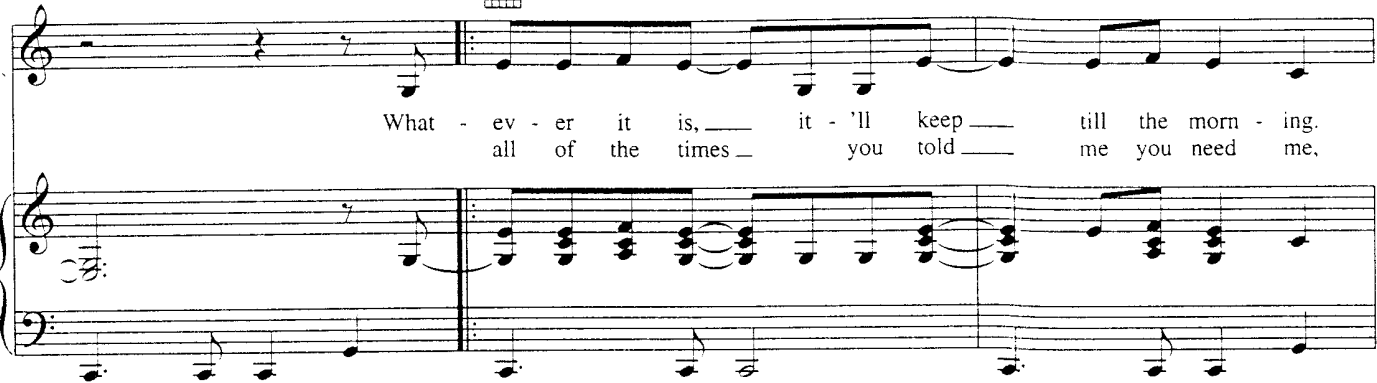
Words and Music by CAROL BAYER SAGER
and MELISSA MANCHESTER






Moderately

G  F  G7sus  C 

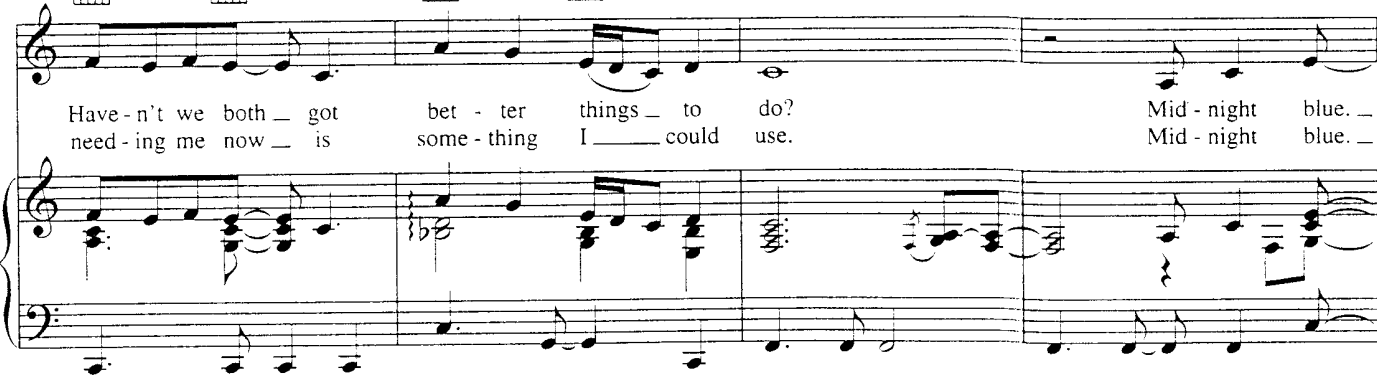


What - ev - er it is, it - 'll keep till the morn - ing.
all of the times - you told me you need me,



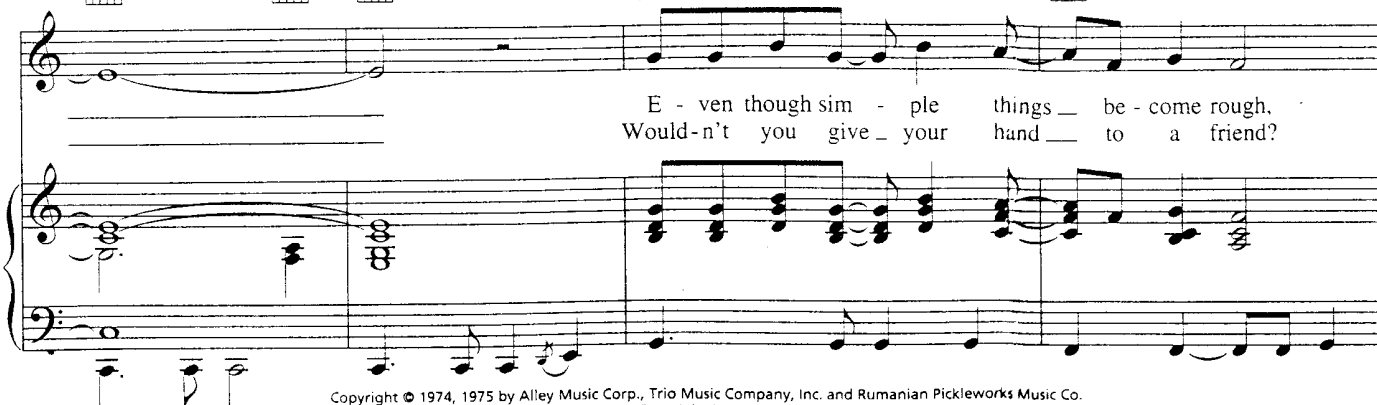
F/C  C  Gm/C  C7  F 

Have - n't we both got bet - ter things to do? Mid - night blue. -
need - ing me now is some - thing I could use. Mid - night blue. -



C  F/C  C  G  F 

E - ven though sim - ple things be - come rough,
Would - n't you give your hand to a friend?



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Am Dm/G C

have-n't we had e - nough? } And I think we can make it
 May-be it's not the end. }

Em Am

one more time if we try.

F C Dm/G 1 G7

One more time for all the old times. For

2 G7 N.C. C F/C C

Mid-night blue.



I think we can make _ it. _



I think we can make _ it. _ Would - n't you give _ your heart _



_ to a friend? Think of me as _ your friend. _ And I think we can make _



_ it _ one more time _ if we try. _

Am F C

One more time for all of the

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole note rest, followed by the lyrics 'One more time for all of the'. The piano accompaniment features a sustained chord in the right hand and a rhythmic bass line in the left hand.

Dm/G G7 C

old, old, old times.

Detailed description: This system contains measures 4-6. The vocal line continues with 'old, old, old times.' The piano accompaniment continues with similar harmonic support, including a G7 chord in measure 5.

Em

One more time. I think we can make

Detailed description: This system contains measures 7-9. The vocal line has a repeat sign over 'One more time.' followed by 'I think we can make'. The piano accompaniment includes a double bar line in measure 8, indicating a section change.

Repeat and Fade C Optional Ending C

it. One more time. it.

Detailed description: This system contains the final measures (10-12). It is divided into two parts: 'Repeat and Fade' and 'Optional Ending'. The vocal line concludes with 'it. One more time. it.' The piano accompaniment provides harmonic support for both sections.

MONA LISA

from the Paramount Picture CAPTAIN CAREY, U.S.A.

Words and Music by JAY LIVINGSTON
and RAY EVANS

Slowly

Bb

C9

mf

F7

Bb

In a vil - la in a lit - tle old I - tal - ian town

F7

Bb

Gm

F#dim

Gm

lives a girl whose beau - ty shames the rose. Man - y yearn to love her but their

Gm7

Em7b5

Edim7

Bb/F

F7

Bb7

hopes all tum - ble down What does she want? No one knows! Mo - na

Eb



Li - sa, Mo - na Li - sa men have named you. You're so

Fm7

Bb

Fm



like the la - dy with the mys - tic smile. Is it on - ly 'cause you're lone - ly — they have

Bb7

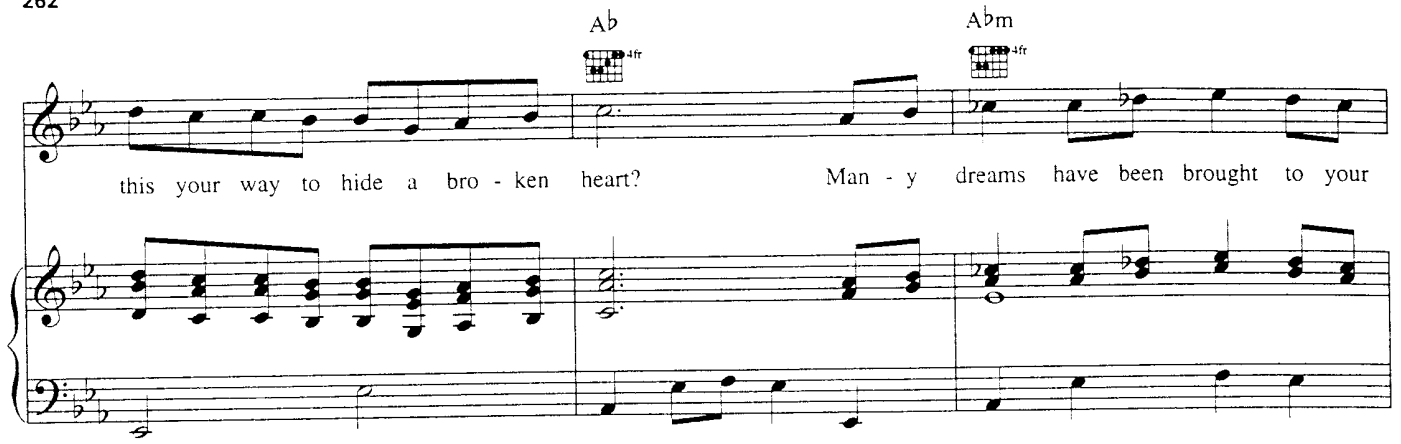
Eb





blamed you for that Mo - na Li - sa strange - ness — in your smile? Do you

smile to tempt a lov - er, — Mo - na Li - sa, — or is

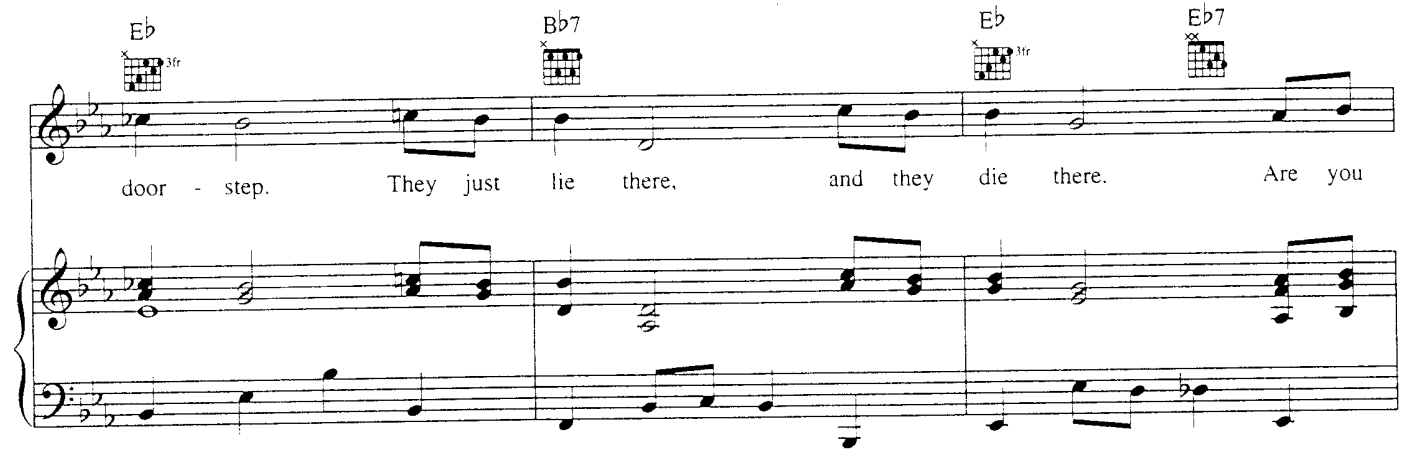
Ab  4fr  4fr



this your way to hide a bro - ken heart? Man - y dreams have been brought to your



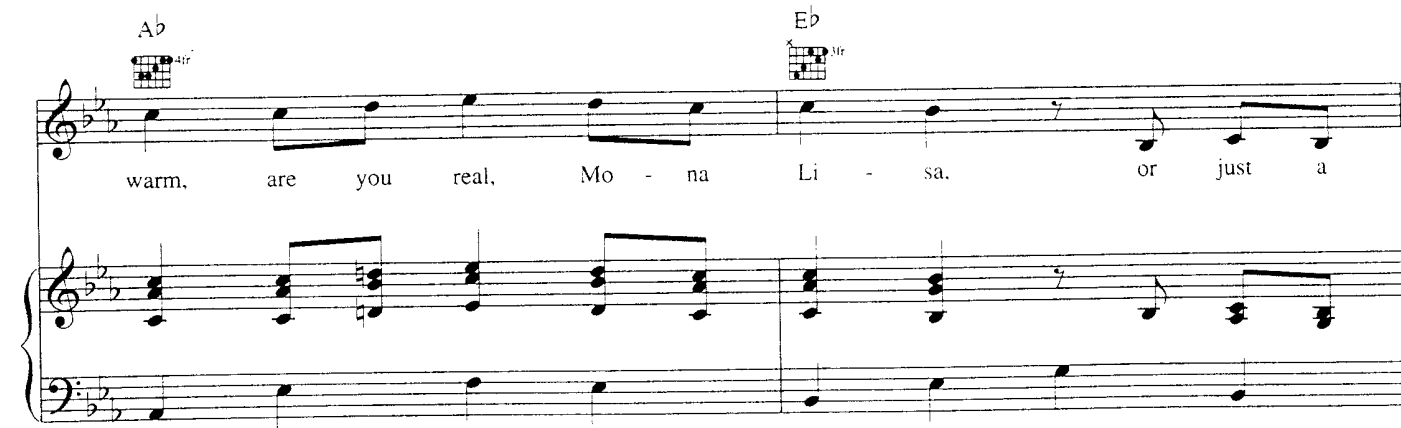
Eb  3fr   3fr  3fr




door - step. They just lie there, and they die there. Are you



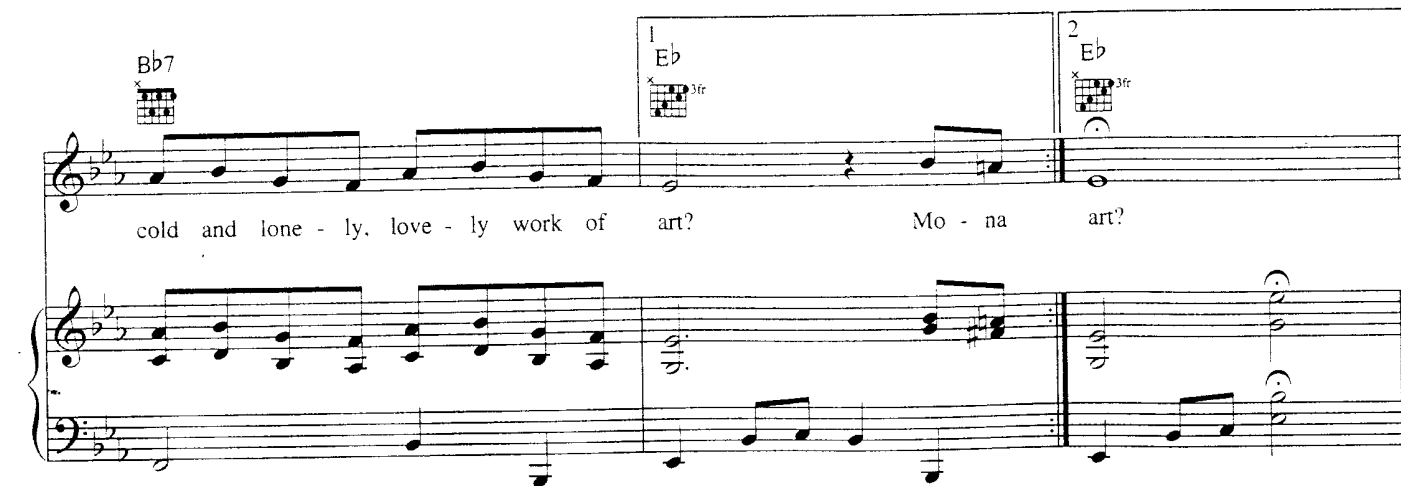
Ab  4fr  3fr

warm, are you real, Mo - na Li - sa. or just a



Bb7   3fr  3fr

cold and lone - ly, love - ly work of art? Mo - na art?



MOON RIVER

from the Paramount Picture BREAKFAST AT TIFFANY'S

Words by JOHNNY MERCER
Music by HENRY MANCINI

Slowly

The musical score is written in 3/4 time and consists of three systems. Each system includes a vocal line and a piano accompaniment. The piano part features a steady bass line with chords in the right hand. The tempo is marked 'Slowly' and the dynamics are 'mf'.

System 1: The vocal line begins with a whole note 'Moon' on a G4. The piano accompaniment starts with a C major chord. The tempo marking 'Slowly' and dynamic 'mf' are present.

System 2: The vocal line continues with the lyrics: 'Riv - er, wid - er than a mile: I'm cross - in' you in'. The piano accompaniment continues with the same bass line and chords.

System 3: The vocal line concludes with the lyrics: 'style some - day. Old dream'. The piano accompaniment concludes with the same bass line and chords.

Chord Diagrams:

- C: $\begin{array}{|c|c|c|c|c|c|} \hline \times & 0 & 0 & 0 & 3 & 2 \\ \hline \end{array}$
- Am: $\begin{array}{|c|c|c|c|c|c|} \hline \times & 0 & 2 & 2 & 1 & 0 \\ \hline \end{array}$
- F: $\begin{array}{|c|c|c|c|c|c|} \hline \times & 0 & 3 & 2 & 1 & 0 \\ \hline \end{array}$
- C/E: $\begin{array}{|c|c|c|c|c|c|} \hline \times & 0 & 3 & 2 & 1 & 0 \\ \hline \end{array}$
- F: $\begin{array}{|c|c|c|c|c|c|} \hline \times & 0 & 3 & 2 & 1 & 0 \\ \hline \end{array}$
- C/E: $\begin{array}{|c|c|c|c|c|c|} \hline \times & 0 & 3 & 2 & 1 & 0 \\ \hline \end{array}$
- Bm7b5: $\begin{array}{|c|c|c|c|c|c|} \hline \times & 0 & 2 & 3 & 2 & 1 \\ \hline \end{array}$
- E7: $\begin{array}{|c|c|c|c|c|c|} \hline \times & 0 & 2 & 3 & 2 & 1 \\ \hline \end{array}$
- Am: $\begin{array}{|c|c|c|c|c|c|} \hline \times & 0 & 2 & 2 & 1 & 0 \\ \hline \end{array}$

66

G7/G F Bb9#11 Am Am7/G

make a heart break - er, wher - ev - er you're

F#m7b5 B7 Em7 A7 Dm7 G9 C

go - in', I'm go - in' your way. Two

Am F C/E F

drift - ers, off to see the world. There's such a lot of

C/E Bm7b5 E7 Am

world to see. We're af -

Am/G F#m7b5 F13 C/E

ter the same rain - bow's end.

F C/E F C/E

wait - in' 'round the bend, my Huck - le - ber - ry friend,

Am Dm7 G9 C

Moon Riv - er and me.

2 A♭maj7 D♭maj7 C

me.

rall.

MOONLIGHT IN VERMONT

Words and Music by JOHN BLACKBURN
and KARL SUESSDORF

Moderately

mf

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic accompaniment of eighth and sixteenth notes. The tempo is marked 'Moderately' and the dynamic is 'mf'.

Ebmaj7 Cm7 Fm7 E7(#9) Ebmaj7 Cm7 Db9

Chord diagrams for the first system of chords: Ebmaj7, Cm7, Fm7, E7(#9), Ebmaj7, Cm7, and Db9.

Pen - nies in a stream, fall - ing leaves, a sy - ca - more,

Musical notation for the first line of lyrics, including vocal line and piano accompaniment.

Fm Bb7 Eb Ebmaj7 Cm7 Fm7 E7(#9)

Chord diagrams for the second system of chords: Fm, Bb7, Eb, Ebmaj7, Cm7, Fm7, and E7(#9).

Moon - light In Ver - mont. I - cy fin - ger - waves,

Musical notation for the second line of lyrics, including vocal line and piano accompaniment.

Ebmaj7 Cm7 Db9 Fm Bb7

Chord diagrams for the third system of chords: Ebmaj7, Cm7, Db9, Fm, and Bb7.

ski trails on a moun - tain - side, snow - light in Ver - mont.

Musical notation for the third line of lyrics, including vocal line and piano accompaniment.

Am7 D7+5 Gmaj7 G6 Am7 Ab9-5

Tel - e - graph ca - bles, they sing down the high - way and tra - vel each bend - in the

Gmaj7 G6 Bbm7 Eb7 Abmaj7 Ab6

road, Peo - ple who meet - in this ro - man - tic set - ting are

Bb7 Eb9 Ab Bb7+5 Eb Ebmaj7 Fm7 E7(#9)

so hyp - no - tized - by the love - ly ev' - ning sum - mer breeze,

Eb Cm Db9 Fm Bb7 Eb

warb - ling of a mea - dow - lark, Moon - light in Ver - mont,

F9 E9 1 Eb Bb7 2 Eb

You and I and Moon - light in Ver - mont mont.

MORE

(Ti Guarderò Nel Cuore)
from the film MONDO CANE

Music by NINO OLIVIERO and RIZ ORTOLANI
Italian Lyrics by MARCELLO CIORCIOLINI
English Lyrics by NORMAN NEWELL

Moderately

Gmaj9

Em9

Am9

D9sus

D7b9

Gmaj7

G6

Em7

Am7

More than the great - est love the world has
Se tu mi guar - di in fon - do al cuor, ve -

D9

D7b9

D7

Gmaj7

G6

Em7

Am7

known; this is the love I'll give to you a -
drai Un no - me scrit - to con le nu - vo -

D9

D7b9

D7

Gmaj7

G6

Em7

Am7

D9

D7b9

D7

lone. More than the sim - ple words I try to say;
le Che om - bre di - se - gna no di fa - vo - la

Gmaj7 G6 Em7 Am7 F#m7/B B7

I on - ly live to love you more each day.
Con la ma - gia d'un in - can - te - si - mo.

Em Em(maj7) Em7 Em6

More than you'll ev - er know, my arms long to hold you so, my
E se quel no - me leg - ge - rai u - na vo - ce sen - ti -

Am7 A7 Am7/D

life will be in your keep - ing, wak - ing, sleep - ing,
rai, La mia vo - ce ti ti di - ce: "T'a - mo,

D7 D9 D7b9 Gmaj7 G6 Em7

laugh - ing, weep - ing. Long er than al - ways is a
t'a - mo, t'a - mo." Sul le pa - ro - le che si

Am7 D9 D7b9 D7 Gmaj7 G6 Em7

long, long time. but far be - yond for - ev - er
 spen - go - no ca - do - no mil - le no - te

Am7 F#m7/B B7 Em Em(maj7)

you'll be mine. I know I nev - er lived be -
 te - ne - re E per la mia fe - li - ci -

Em7 Em6 Am7 D7

fore and my heart is ver - y sure no one else could love you
 tà, per la tua fe - li - ci - tà que - sto in - can - to re - ste -

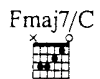
1 G6 Am7 D7b9 2 G Ebmaj7 Abmaj7 G6/9

more. more.
 rà. rà.

MY CHERIE AMOUR

Words and Music by STEVIE WONDER,
SYLVIA MOY and HENRY COSBY

Moderately

La la la la la la, la la la la la



la. My Che - rie A - mour, _ love - ly as a sum - mer day. _
ca - fé _ or some - times on a crowd - ed street. _
some - day _ you'll see my face a - mong the crowd, _



my Che - rie A - mour, _
I've been _ near _ you _ but you
may - be _ some - day _ I'll

C11 Fmaj7 D11

dis - tant as the Milk - y Way. _____ My Che -
 nev - er no - ticed me. _____ My Che -
 share your lit - tle dis - tant cloud. _____ Oh, Che -

Cmaj7 D11 F9

rie A - mour, - pret - ty lit - tle one that I _____ a - dore, -
 rie A - mour, - won't you tell me how could you _____ ig - nore -
 rie A - mour, - pret - ty lit - tle one that I _____ a - dore, -

E7 Bm7 E7 A7 D7 To Coda

you're the on - ly girl my heart _____ beats for; _____ how I wish that you were mine. -
 that be - hind that lit - tle smile _____ I wore, - how I wish that you were mine. -
 you're the on - ly girl my heart _____ beats for; _____ how I wish that you were mine. -

MY FUNNY VALENTINE

from BABES IN ARMS

Words by LORENZ HART
Music by RICHARD RODGERS

Slowly

mp

Cm G7 Cm

G7b9 Cm/G Gsus G Cm

Be - hold the way our

rit. *P* *a tempo*

Bb7 Cm G7

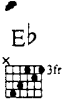
fine - feath - ered friend his vir - tue doth pa - rade. Thou

Cm Bb7 Cm

know - est not, my dim - wit - ted friend, The pic - ture thou hast



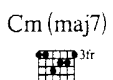
made, Thy va - cant brow and thy tous - led hair con -






ceal thy good in - tent. Thou no - ble, up - right,




truth - ful, sin - cere and slight - ly dop - ey gent, you're







my } fun - ny Val - en - tine, Sweet com - ic
My }

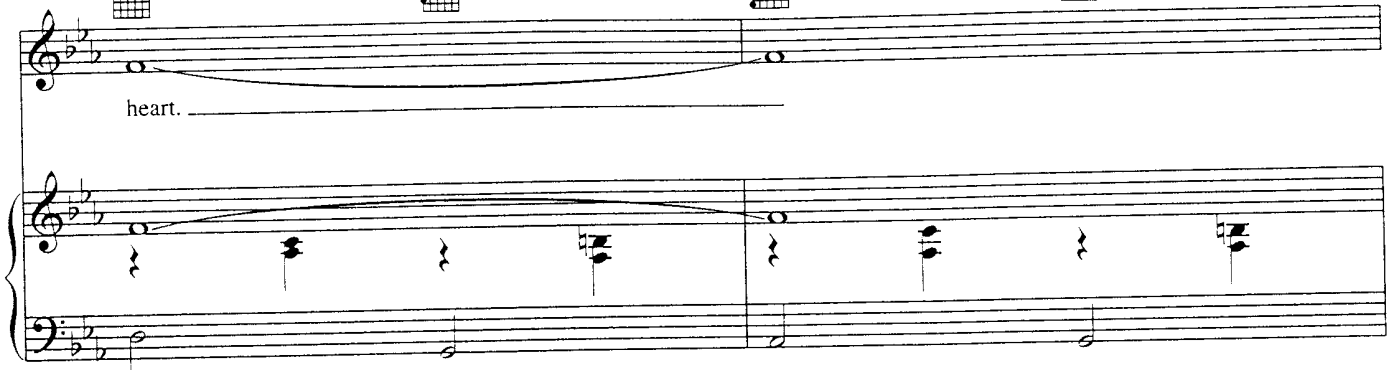
Cm6  Fm/C  Fm 




Val - en - tine, You make me smile with my



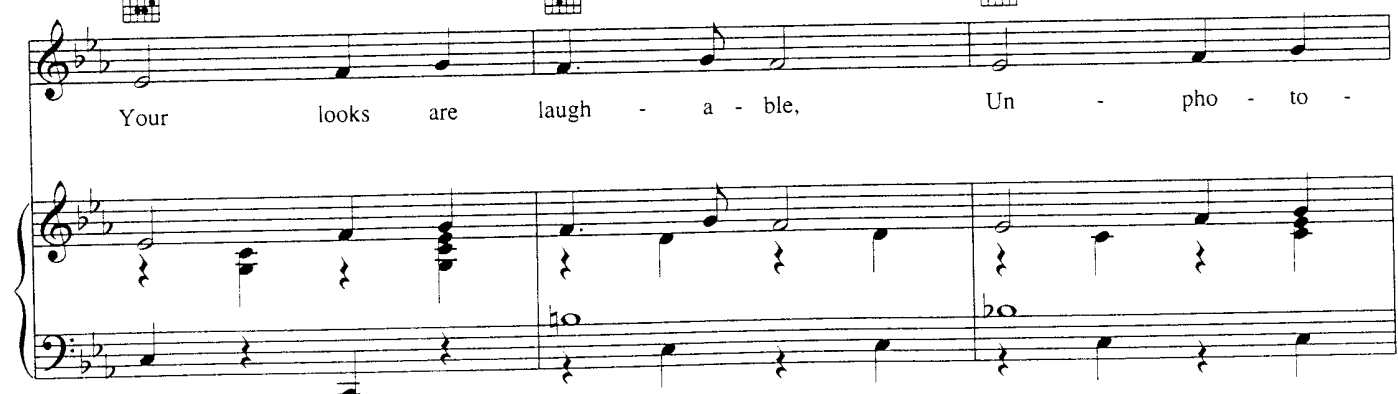
Dm7b5  G7  Fm/Ab  G7 




heart.




Cm  Cm(maj7)  Cm7 

Your looks are laugh - a - ble, Un - pho - to -



F7/C  Fm/C  Fm7 

graph - a - ble, yet you're my fav - 'rite work of



Abm/Cb

Abm/F

Bb7

Bb/Ab

Eb/G

Bb7



art. _____

Is your fig - ure less than

mf

Eb/G

Bb7

Eb6/G

Bb7

Eb/G

Bb7



Greek;

Is your mouth a lit - tle weak, when you

Ebmaj7/G

G7

Cm

Abmaj7

Ab6



o - pen it to speak, Are you smart? _____

ff

Ab7

G7

Cm

Cm (maj7)



But don't change a hair for me,

p

Cm7

F7/C

Fm7/C

Not if you care for me, Stay, lit - tle

poco a poco cresc.

D7b5/Ab

G7

Cm

Eb7

Val - en - tine, stay! _____

f molto espress.

Ab

Abmaj7/G

Fm7

Bb7

Eb

Each day is Val - en - tine's day. _____

mf

Ab7

G7

2 Eb

Eb6

day. _____

8vb. J

MY ONE AND ONLY LOVE

Slowly

Words by ROBERT MELLIN
Music by GUY WOOD

The score is written in 4/4 time with a tempo marking of 'Slowly'. It features a piano accompaniment in the left hand and a vocal line in the right hand. The music is divided into four systems, each with guitar chords indicated above the staff. The first system includes chords C, Em7, Dm7, G9, Am, Fmaj7, F6, D9, and G7. The second system includes C, Em7, Dm7, G9, Am, Fmaj7, and F6. The third system includes Dm6/B, Em7, Dm7, G7, and Am. The fourth system includes Dm7, G/F, Em7, Am7/E, Dm7, G9#5, C, and Em7. The piano accompaniment includes a dynamic marking of 'mf' and various musical notations such as triplets and fermatas. The lyrics are: 'The ver - y thought of you makes my heart sing — like an A - pril breeze — on the wings of spring, and you ap - pear in all your splen - dor, — my one and on - ly love. The shad - ows fall and spread their'.

Dm7 G9 Am Fmaj7 F6 Dm6/B Em7

mys - tic charms in the hush of night while you're in my arms.

Dm7 G7 Am Dm7 G7 G7b9

I feel your lips so warm and ten - der, my one and on - ly

C F#m7b5 B7 Em F#m7 B7

love. The touch of your hand is like heav - en, a

Em F#m7 B7 Em Em7

heav - en that I've nev - er known. The blush on your cheek when-

MY ROMANCE

from JUMBO

Words by LORENZ HART
 Music by RICHARD RODGERS

Moderately

The musical score is presented in three systems. Each system includes a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams. The tempo is marked 'Moderately'. The first system includes a *mf* dynamic marking. The second system includes *poco rit.* and *p a tempo* markings. The lyrics are: 'I won't kiss your hand, Ma - dam, cra - zy for you though I am. I'll nev - er woo you on bend - ed knee, no, Ma - dam, not me.'

System 1 Chords: C#m7b5, D7, Am, B7, D7

System 2 Chords: G7, C#m7b5, D/C, C#m7b5, D/C

System 3 Chords: C#m7b5, D/C, C#m7b5, D/C, G7/B, C/Bb

System 4 Chords: F/A, Fm/Ab, C/G, G7, C

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C#m7b5

D/C

C#m7b5

D/C

G7/B

Dm7

We don't need that flow - 'ry fuss, no sir, Ma - dam, not for

Refrain (smoothly, with expression)

Dm7/G

G7

C

us. My ro - mance does - n't have to have a

F

C

Am

Cmaj7/G

moon in the sky, my ro - mance does - n't

F

C/E

Dm7

G7

Cmaj7

C6

need a blue la - goon stand - ing by; no

F C C9 F C

month of May, no twin - kling stars, no

Detailed description: This system contains the first five measures of the piece. The guitar part is in the treble clef with a key signature of one flat (F major). The chords are F, C, C9, F, and C. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, with some melodic lines in the right hand.

F#m7 B7 Em Am G/D D7 G7sus G7

hide - a - way, no soft gui - tars. My ro -

Detailed description: This system contains the next five measures. The guitar part continues with chords F#m7, B7, Em, Am, G/D, D7, G7sus, and G7. The piano accompaniment includes a dynamic marking of *p* (piano) in the final measure. The bass line continues with eighth notes, and the right hand has chords and some melodic movement.

C F

mance does - n't need a cas - tle ris - ing in

Detailed description: This system contains the next five measures. The guitar part has chords C and F. The piano accompaniment continues with a consistent bass line and chords in the right hand, maintaining the melodic flow.

C Am Cmaj7/G F C/E

Spain, nor a dance to a con - stant - ly sur -

Detailed description: This system contains the final five measures. The guitar part has chords C, Am, Cmaj7/G, F, and C/E. The piano accompaniment concludes with a steady bass line and chords in the right hand.

Dm7 G7 Cmaj7 C6 C7 F A7

pris - ing re - frain. Wide a - wake I can

cresc.

Dm E7 A7 D7

make my most fan - tas - tic dreams come true; my ro -

mf

C/G Am Dm7 G7 1 C

mance does - n't need a thing but you.

f *dim.*

D7 G7 2 C6

My ro - you.

mf

Ped. *

OH, WHAT A BEAUTIFUL MORNIN'

from OKLAHOMA!

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderate Waltz



There's a

mf *p*



bright gold - en haze on the mead - ow,
cat - tle are stand in' like stat - ues,
sounds of the earth are like mu - sic.



there's a bright gold - en haze on the mead - ow.
all the cat - tle are stand in' like stat - ues.
all the sounds of the earth are like mu - sic.

Abm/Cb

Eb/Bb

Bb7/Ab

Eb/G

The corn is as high as an elephant's
 They don't turn their heads as they see me ride
 The breeze is so busy it don't miss a

Ab

Eb

eye, an' it looks like it's climb - in' clear
 by, but a lit - tle brown mav' - rick is
 tree, and a ol' weep - in' wil - ler is

Bbdim

Bb7

Eb

up to the sky. }
 wink - in' her eye. }
 laugh - in' at me! } Oh, what a beau - ti - ful

Ab sus

Ab

Eb

morn - in'. Oh, what a beau - ti - ful

Bb7 Eb

day. I got a beau - ti - ful

Ab Adim Eb Bb7

feel - in'. Ev - 'ry - thing's go - in' my

1, 2 Eb Bb7 3 Eb Fm7/Bb Bb7

way. { All the way. All the

Eb Bb7 Eb

Oh, what a beau - ti - ful day!

OLD DEVIL MOON

from FINIAN'S RAINBOW

Words by E.Y. HARBURG
Music by BURTON LANE

Moderately

mf

F **E \flat** **F** **E \flat**

I look at you and sud - den and - ly. some - thing in your eyes I
You've got me fly - in' high and wide On a mag - ic car - pet

F **E \flat** **F** **C7-5** **F9** **F7-9**

see ride soon Full be - gins be - witch - ing in me. It's the
Full of but - ter flies in side. Wan - na

B \flat maj \flat **B \flat** **B \flat m**

Old cry. Dev - il wan - na Moon - croon. that you stole from the skies. It's that
Wan - na laugh like a loon. It's that

Abm Db7 Gb C7 F C7 To Coda

Old Devil Moon in your eyes. in your eyes.

You and your glance makes this romance too hot to handle.

Stars in the night blaz - ing their light Can't hold a candle

to your raz - zle daz - zle.

Just when I think I'm free as a

dove Old Devil Moon deep in your eyes blinds me with love.

mf *f* L.H.

Detailed description: This is a musical score for the song 'Old Devil Moon'. It includes guitar chords (Abm, Db7, Gb, C7, F, Eb, D, F#m, Dm, F+, Dm7, G7, Bb, Eb, F, Eb, F), a vocal line with lyrics, and a piano accompaniment. The score is divided into several systems. The first system contains the first two lines of the song. The second system contains the next two lines. The third system contains the next two lines. The fourth system contains the next two lines. The fifth system contains the next two lines. The sixth system contains the next two lines. The seventh system contains the next two lines. The eighth system contains the next two lines. The ninth system contains the next two lines. The tenth system contains the next two lines. The eleventh system contains the next two lines. The twelfth system contains the next two lines. The thirteenth system contains the next two lines. The fourteenth system contains the next two lines. The fifteenth system contains the next two lines. The sixteenth system contains the next two lines. The seventeenth system contains the next two lines. The eighteenth system contains the next two lines. The nineteenth system contains the next two lines. The twentieth system contains the next two lines. The twenty-first system contains the next two lines. The twenty-second system contains the next two lines. The twenty-third system contains the next two lines. The twenty-fourth system contains the next two lines. The twenty-fifth system contains the next two lines. The twenty-sixth system contains the next two lines. The twenty-seventh system contains the next two lines. The twenty-eighth system contains the next two lines. The twenty-ninth system contains the next two lines. The thirtieth system contains the next two lines. The thirty-first system contains the next two lines. The thirty-second system contains the next two lines. The thirty-third system contains the next two lines. The thirty-fourth system contains the next two lines. The thirty-fifth system contains the next two lines. The thirty-sixth system contains the next two lines. The thirty-seventh system contains the next two lines. The thirty-eighth system contains the next two lines. The thirty-ninth system contains the next two lines. The fortieth system contains the next two lines. The forty-first system contains the next two lines. The forty-second system contains the next two lines. The forty-third system contains the next two lines. The forty-fourth system contains the next two lines. The forty-fifth system contains the next two lines. The forty-sixth system contains the next two lines. The forty-seventh system contains the next two lines. The forty-eighth system contains the next two lines. The forty-ninth system contains the next two lines. The fiftieth system contains the next two lines. The fifty-first system contains the next two lines. The fifty-second system contains the next two lines. The fifty-third system contains the next two lines. The fifty-fourth system contains the next two lines. The fifty-fifth system contains the next two lines. The fifty-sixth system contains the next two lines. The fifty-seventh system contains the next two lines. The fifty-eighth system contains the next two lines. The fifty-ninth system contains the next two lines. The sixtieth system contains the next two lines. The sixty-first system contains the next two lines. The sixty-second system contains the next two lines. The sixty-third system contains the next two lines. The sixty-fourth system contains the next two lines. The sixty-fifth system contains the next two lines. The sixty-sixth system contains the next two lines. The sixty-seventh system contains the next two lines. The sixty-eighth system contains the next two lines. The sixty-ninth system contains the next two lines. The seventieth system contains the next two lines. The seventy-first system contains the next two lines. The seventy-second system contains the next two lines. The seventy-third system contains the next two lines. The seventy-fourth system contains the next two lines. The seventy-fifth system contains the next two lines. The seventy-sixth system contains the next two lines. The seventy-seventh system contains the next two lines. The seventy-eighth system contains the next two lines. The seventy-ninth system contains the next two lines. The eightieth system contains the next two lines. The eighty-first system contains the next two lines. The eighty-second system contains the next two lines. The eighty-third system contains the next two lines. The eighty-fourth system contains the next two lines. The eighty-fifth system contains the next two lines. The eighty-sixth system contains the next two lines. The eighty-seventh system contains the next two lines. The eighty-eighth system contains the next two lines. The eighty-ninth system contains the next two lines. The ninetieth system contains the next two lines. The hundredth system contains the next two lines.

PEOPLE

from FUNNY GIRL

Words by BOB MERRILL
Music by JULE STYNE

Moderately

Bb/F



Eb/F



Gm



Cm7



F7



mf *decresc.*

Bb



F7



Bb



Peo - ple. peo - ple who need peo - ple

mp

Cm7/F



Bbmaj7



Are the luck - i - est peo - ple in the

D7sus



D7



Gm



world. We're chil - dren

need - ing oth - er chil - dren, _____ and yet.

Bbm C7 Fmaj7 F6 G Bbm6 Bbdim7

let - ting our grown - up pride Hide all the need in -




F/A Abdim7 Gm7 C7

side, act - ing more like chil - dren than

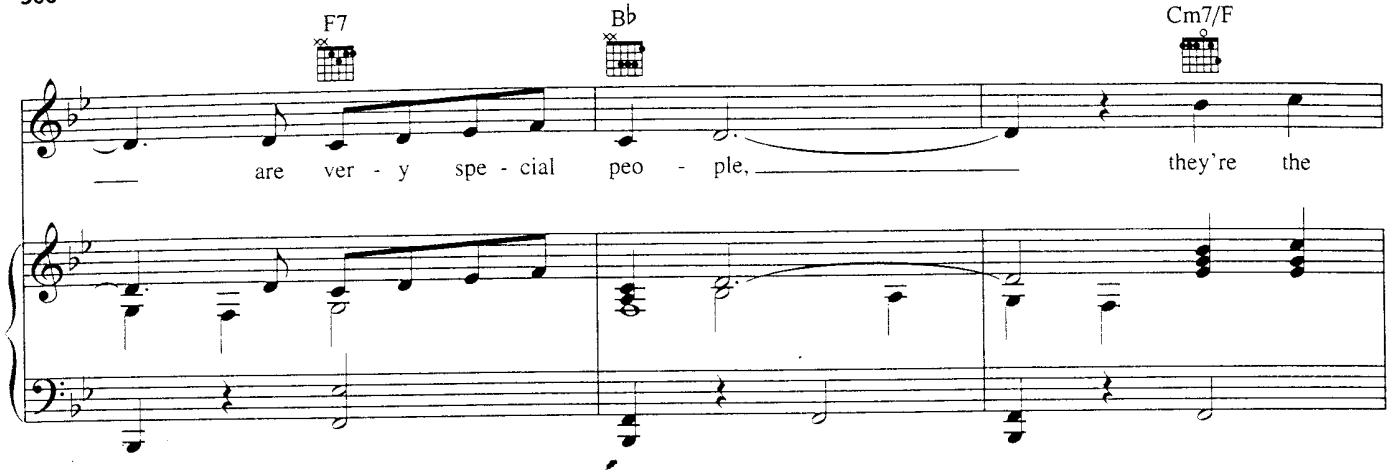
E/F F7 Cm7 F9 Bb




chil - dren. _____ Lov - ers _____

rit. *a tempo*

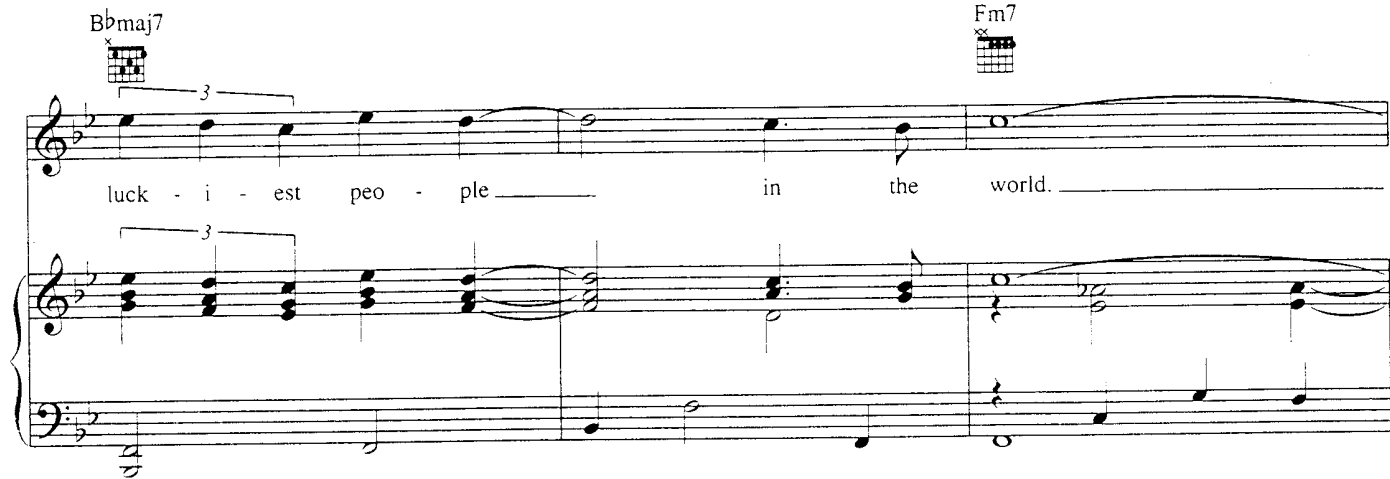
F7  Bb  Cm7/F 





are ver - y spe - cial peo - ple, they're the



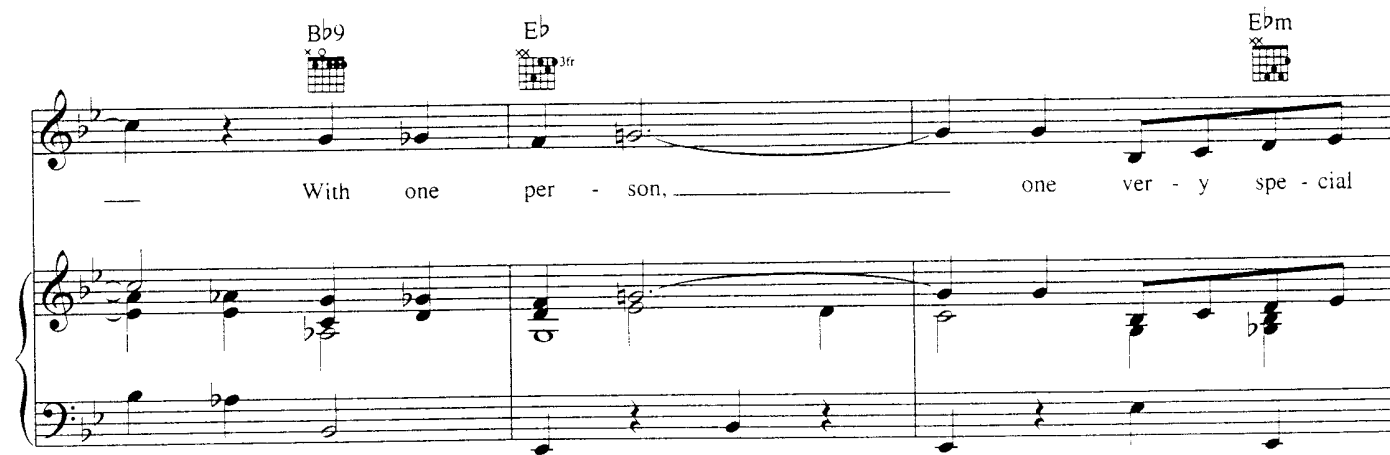
Bbmaj7  3  Fm7 





luck - i - est peo - ple in the world.



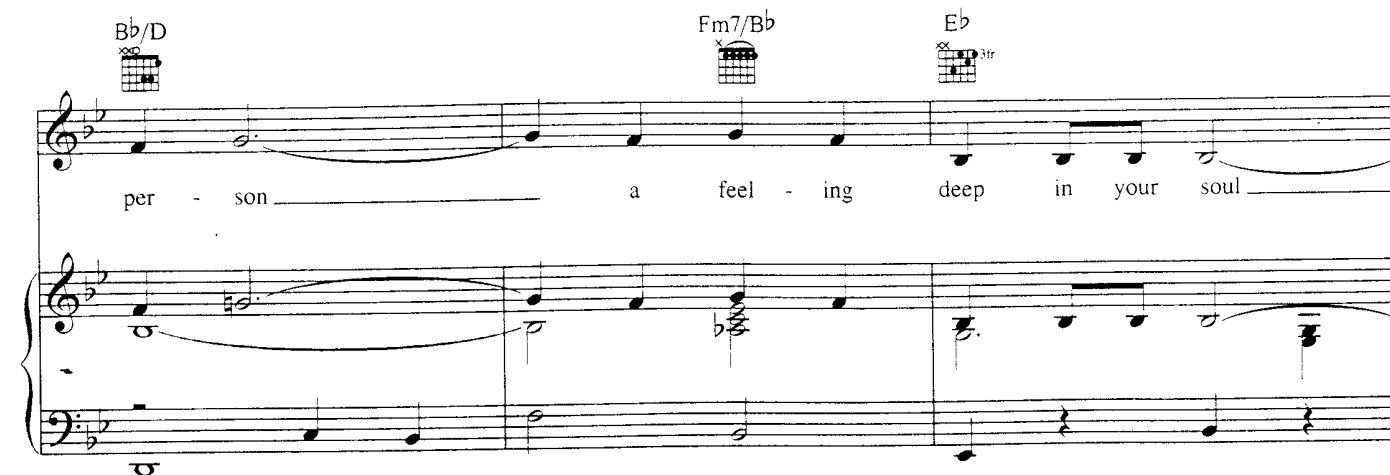
Bb9  Eb  3tr  Ebm 

With one per - son, one ver - y spe - cial



Bb/D  Fm7/Bb  Eb  3tr 

per - son a feel - ing deep in your soul





_____ says: you were half, now you're whole. _____ No more hun - ger and thirst, but



first, be a per - son who needs peo - ple. _____ Peo - ple who need

mf
molto espressivo



peo - ple _____ are the luck - i - est peo - ple in the

1 Bb Gm7 Cm7 F7

2 Bb Gm7 Bb6

world. _____ world. _____

decresc. *rit.* *decresc.* *mp*

PEOPLE WILL SAY WE'RE IN LOVE

from OKLAHOMA!

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

Moderately

G Em Am7 D11 D7#5(b9)

G Gdim Am7 Gdim D9/F#

Why do they think up sto - ries that link my name with
Some peo - ple claim that you are to blame as much as

Am7/D D7 G Gdim Am7 Gdim

yours?
I. Why do the neigh - bors gos - sip all day, be -
Why do you take the trou - ble to bake my

D9/F# D7 D7#5(b9) G B7

hind their doors? I know a way to
fav - rite pie? Grant - in' your wish, I

Em A7 Dm D7

prove what they say is quite un - true.
 carved our i - ni - tials on the tree!

G Gm D D/C

Here is the gist, a prac - ti - cal list of "don'ts" for
 Jist keep a slice of all the ad - vice you give so

G/B G7 C

you. Don't throw bou - quets at me.
 free. Don't praise my charm too much.

G7

Don't please my folks too much.
 Don't look so vain with me.



Don't laugh at my
Don't stand in the

D9



Dm7



G7b9



jokes too much.
rain with me.

Peo - ple will say we're in
Peo - ple will say we're in

C



C#dim7



G7



C



love!
love!

Don't sigh and
Don't take my

gaze at me.
arm too much.

Your sighs are
Don't keep your

G7 C

so like mine. _____ Your eyes _____ must-n't
 hand in mine. _____ Your hand _____ feels so

D9 Dm7

glow like mine. _____ Peo - ple will
 grand in mine. _____ Peo - ple will

G7 C Cm7 F7

say we're in love! _____ Don't start _____
 say we're in love! _____ Don't dance _____

F7b9 Bb+ Bb Bm7b5 E7

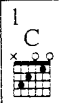
col - lect - ing things. _____ Give me my
 all night with me. _____ Till the stars



rose and my glove.
fade from a - bove.



Sweet heart they're sus - spect - ing things.
They'll see it's al - right with me.



Peo - ple will say we're in love.
Peo - ple will say we're in



2



love.

POLKA DOTS AND MOONBEAMS

Words by JOHNNY BURKE
Music by JIMMY VAN HEUSEN

Moderately

F Dm Gm7 C9 F Dm

A coun - try dance was be - ing held in a gar - den, I felt a bump and heard an

Gm7 A+ A7 Dm Bbm F Abm

"Oh, beg your par - don," Sud - den - ly I saw Pol - ka Dots And Moon - Beams

Gm7 C7 F C9 F Dm

All a - round a pug - nosed dream... The mu - sic start - ed and was

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Gm7 C7 C9 F Dm Gm7 A+ A7

I the per-plexed one. I held my breath and said "May I have the next one"

Dm Bbm F Abm Gm7 C9

In my frightened arms Pol-ka Dots And Moon-Beams spark-led on a pug-nosed dream

F E7 A Gdim Bm7 E7

There were ques-tions in the eyes of oth-er danc-ers

A C#m F#m Bm7 E7 A Gdim

As we float-ed o-ver the floor. There were ques-tions but my

Bm7 Dm E7 F#m7 Cdim Gm7 C9 E

heart knew all the an - swers, And per - haps a few things more —

F Dm Gm7 C9 F Dm

Now in a cot - tage built of li - lacs and laugh - ter I know the mean - ing of the

Gm7 A+ A7 Dm Bbm F Cm

words "ev - er af - ter" And I'll al - ways see Pol - ka Dots And Moon - Beams

Gm7 C9

1 F C9	2 F Eb F
--------	----------

When I kiss the pug - nosed dream —

PUT YOUR HEAD ON MY SHOULDER

Words and Music by
PAUL ANKA

Piano introduction in C minor, 4/4 time. The right hand features a melodic line with a triplet of eighth notes in the final measure. The left hand provides a steady bass accompaniment. The dynamic marking is *mf*.

Cm Fm7 Bb7 Eb Cm

Put your head on my shoulder, Hold me in your arms, Ba - by.

This system includes the first vocal line and piano accompaniment. Above the vocal line, five guitar chord diagrams are provided for Cm, Fm7, Bb7, Eb, and Cm. The piano accompaniment continues with the same melodic and harmonic structure as the introduction.

mf

This system shows the piano accompaniment for the second system, corresponding to the vocal line above. The dynamic marking is *mf*.

Fm7 Bb7 Eb Cm Fm Bb7 Eb

Squeeze me oh so tight, Show me that you love me too.

This system includes the second vocal line and piano accompaniment. Above the vocal line, seven guitar chord diagrams are provided for Fm7, Bb7, Eb, Cm, Fm, Bb7, and Eb. The piano accompaniment continues with the same melodic and harmonic structure.

This system shows the piano accompaniment for the third system, corresponding to the vocal line above.

Cm Fm7 Bb7 Eb Cm

Put your lips close to mine, dear. Won't you kiss me once, Ba - by?

This system includes the third vocal line and piano accompaniment. Above the vocal line, five guitar chord diagrams are provided for Cm, Fm7, Bb7, Eb, and Cm. The piano accompaniment continues with the same melodic and harmonic structure.

This system shows the piano accompaniment for the fourth system, corresponding to the vocal line above.

Fm7

Bb7

Eb

Cm

Fm

Bb7

Eb

Ab



Just a kiss good-night,

May - be

You and I will fall in love.

Eb

Bb7

Eb

Bb7



Peo - ple say that love's a game,

a game you just can't

Eb

D7

Gm

Fm7



win.

If there's a way I'll find it some-day,

And then this fool will rush

Bb7

Cm

Fm7

Bb7



in. Put your head on my should - er,

Whis-per in my ear,

mf

E \flat Cm Fm7 B \flat 7 E \flat Cm Fm B \flat 7

Ba - by, Words I want to hear, Tell me, Tell me that you love me

1 E \flat 2 E \flat

too. Put your head on my too. Put your head on my

Cm Fm7 B \flat 7 E \flat Cm Fm7 B \flat 7

should er, Whis-per in my ear, Ba - by, Words I want to hear,

E \flat Cm Fm E \flat A \flat E \flat

Ba - by, Put your head on my should - er.

RAINY DAYS AND MONDAYS

Lyrics by PAUL WILLIAMS
Music by ROGER NICHOLS

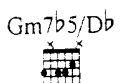
Moderately



mp



Talk - in' to my - self — and feel - in'
What I've got, they used — to call the



old.
blues.

Some - times I'd like to quit. —
Noth - ing is real - ly wrong. —



noth - in' ev - er seems to fit. — Hang - in' a - round. — noth - in' to do but frown.)
feel - in' like I don't be - long. — Walk - in' a - round. — some kind of lone - ly clown.)

Fm7 Fm7/Bb Gm/Bb Fm7/Bb

1 Gm/Bb Fm7/Bb

Rain - y days and Mon - days al - ways get me down.

2 Gm/Bb G/B Cm7 Abmaj7

Fun - ny, but it seems I al - ways
(D.S.) Instrumental solo ad lib.

Fm11 Bb Ebmaj7 Gm7 Abmaj7

wind up here with you. Nice to know some - bod - y

Fm7 Bb G7 Cm7 Abmaj7

loves me. Solo ends } Fun - ny, but it seems that it's the

Fm11

Bb

Gm7

Abmaj7

on - ly thing to do, — run and find — the one — who

To Coda

Fm7

Bb

Fm7

Bb

Eb

Gm/D

loves — me. — What I feel has come — and gone — be -

Gm7b5/Db

C7

Fm11

Gm7

Abmaj7

Gm7

fore. No need to talk it out. — We know what it's all a - bout. —

Cm

Abmaj7

Fm7

Fm7/Bb

Eb/G

Gm

Hang - in' a - round, — noth - in' to do but frown.

D.S. al Coda

Fm7

Fm7/Bb

Gm/Bb

Fm7/Bb

Gm/Bb

Fm7/Bb

G/B

Rain - y days and Mon - days al - ways get me down.

CODA

Gm7

C7sus

C7

F

Am/E

What I feel has come and gone be -

Am7b5/Eb

D7

Gm11

Am7

fore. No need to talk it out.

Bbmaj7

Am7

Dm

Bbmaj7

We know what it's all a - bout. Hang - in' a - round,

Gm7 Gm7/C F/A Am Gm7 Gm7/C

noth - in' to do but frown. Rain - y days and Mon - days al - ways get me -

Am/C Gm7/C A/C# Dm Bbmaj7 Gm7 F/A Am

down. Hang - in' a - round, noth - in' to do but frown.

Bb Gm7 F/A Gm7/C N.C. Am/C Gm7/C

Rain - y days and Mon - days al - ways get me down.

Am/C Gm7/C Am/C Gm7/C F6/9 Fmaj9

RELEASE ME

Words and Music by ROBERT YOUNT,
EDDIE MILLER and DUB WILLIAMS

Moderately slow

F C7 F C7

F Fdim Bb6/F F F7 Bb

Please re - lease me, let me go,
I have found a new love, dear,
Please re - lease me, can't you see

C7 Gm C7

for I don't love you an - y -
and I will al - ways want her
you'd be a fool to cling to

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F



C7



F



Fdim



Bb6/F



F



F7



more. _____
 near. _____
 me? _____

To waste our lives would be a
 Her lips are warm while yours are
 To live a lie would bring us

Bb



F



C7



sin; _____
 cold; _____
 pain. _____

re - lease me and let me love a -
 re - lease me, my dar - ling, let me
 so re - lease me and let me love a -

1. 2

F



C7



3

F



Bb



F



gain.
 go.

gain. _____

RETURN TO ME

Words and Music by DANNY DI MINNO
and CARMEN LOMBARDO

Moderately



mf



N.C.



Re - turn to me, oh, my dear, I'm so
Ri - tor - na a me, non la scia - re mi



lone - ly; hur - ry back, hur - ry back, oh, my
so - lo; vien - i tu, vien - i tu, vien - i



N.C.

love, hur - ry back, I am yours. Re - turn to
tu, vien - i tu, mi a - mor. Ri - tor - na a

F Gm7 C7

me, for my heart wants you on - ly;
 me, ca - ra mi - a ti a - mo;

Gm7 C7

hur - ry home, hur - ry home, won't you please hur - ry home to my
 so - lo tu, so - lo tu, so - lo tu, so - lo tu, mi - o

F Bb F F7 Bb

heart. My dar - ling,
 cuor. Bam - bi - na.

Gm7 C7 F

if I hurt you, I'm sor - ry; for -
 dar il cour - a - nes su - no; man -

E7 C7

give me, and please say you are mine!
 tie - ni, so - la - men - te per me.

N.C. F

Re - turn to me, please come back, bel - la
 Ri - tor - na a me, e la san - ta ve -

Gm7 C7 Gm7 C7

mi - a; hur - ry back, hur - ry home to my arms, to my lips, and my
 mu - ta; vien - i tu, vien - i tu so - lo tu, so - lo tu mi a -

1 F Bdim7 C7 N.C.	2 F Bb Fmaj7
----------------------	-----------------

heart. Re - turn to heart.
 mor! Ri - tor - na a mor!

rit.

SEPTEMBER SONG

from the Musical Play KNICKERBOCKER HOLIDAY

Words by MAXWELL ANDERSON
Music by KURT WEILL

Moderately

Introduction for piano, marked *mf* and *legato*. The music is in C major, 4/4 time, and consists of two staves of piano accompaniment.

Oh it's a long, long while From May to De- cember, —

Chords: Cm, Ab, C

First line of the song, including vocal melody and piano accompaniment. The piano part features a triplet of eighth notes in the right hand.

But the days grow short, — When you reach Sep- tem- ber, —

Chords: C7, D7, Fm, G7, C

Second line of the song, including vocal melody and piano accompaniment. The piano part features a triplet of eighth notes in the right hand.

When the au- tumn wea- ther — turns the leaves to flame,

Chords: Cm, Ab, C

Third line of the song, including vocal melody and piano accompaniment. The piano part features a triplet of eighth notes in the right hand.

One has- n't got time _____ for the wait- ing game,

D7 **G7** **C:**

mp Oh, the days dwin- dle down _____ to a pre- cious few _____

Fm **Cdim**

_____ Sep- tem- ber, _____ No- vem- ber!

Fm **Cdim** *mf*

piu espr. e cresc.

mp And these few pre- cious days I'll spend with you,

C: **Cm** **Ab** **C:**

calmato

These pre- cious days I'll spend with you. _____

D7 *mf* **Fm** **C:** *rit.*

SHE

Moderately

Lyric by HERBERT KRETZMER
Music by CHARLES AZNAVOUR

Piano introduction in 4/4 time, featuring a melody in the right hand and a bass line in the left hand.

Chords: C, Ebdim, F

She may be the face I can't for - get a trace of plea - sure or re - gret may be my trea - sure or the
 She may be the beau - ty or the beast may be the fam - ine or the feast may turn each day in - to a
 She may be the rea - son I sur - vive the why and the where - for I'm a - live the one I'll care for through the

Chords: C, A7, Dm, Abdim

price I have to pay She may be the song that sum - mer sings may be the chill that aut - umn
 heav - en or a hell She may be the mir - ror of my dream a smile re - lec - ted in a
 rough and ready years me I'll take her laugh - ter and her tears and make them all my sou - ve -

Chords: C, F, G, C, F, Gsus, G

To Coda

brings maybe a hun - dred differ - ent things with - in the mea - sure of a day
 stream she may not be what she may
 nirs for where she goes I've got to

2 D G C Ab

seem in - side her shell She — who al - ways seems so hap - py in a

Eb Db C

crowd whose eyes can be so pri - vate and so proud — no - one's al - low - ed to see them when they cry

Fm Bb Eb Cm D D7

She — may be the love that can - not hope to last — may come to me from sha - dows of the past — that I re - mem - ber till the

G G7 D.S. al Coda

day I die. —

CODA D G F

be the mean - ing of my life is she —

C Dm G C

she mm she.

Rit.

SINCE I DON'T HAVE YOU

Words and Music by JAMES BEAUMONT,
JANET VOGEL, JOSEPH VERSCHAREN,
WALTER LESTER, LENNIE MARTIN,
JOSEPH ROCK and JOHN TAYLOR

Slowly, with a strong, rockin' beat

Chord diagrams: Eb (3fr), Cm (3fr), Fm, Bb7b9 (x22)

mf

Chord diagrams: Eb (3fr), Cm (3fr), Fm7, Bb7

Chord diagrams: Eb (3fr), Cm7 (3fr), Abm (4fr), Bb7b9 (x22)

I don't have plans and schemes and

R.H. 3

Chord diagrams: Eb (3fr), Cm7 (3fr), Abm (4fr), Bb7b9 (x22)

I don't have hopes and dreams.

R.H. 3

Eb Cm Eb Cm Eb Cm
 X 3fr X 3fr X 4fr X 000

I don't have an - y - thing

R.H. 3 3 3

Fm7 Bb7

since I don't have you.

Eb Cm7 Abm Bb7b9
 X 3fr X 3fr X 4fr X 000

I don't have fond de - sires and

R.H. 3 3

Eb Cm7 Abm Bb7b9
 X 3fr X 3fr X 4fr X 000

I don't have hap - py hours.

R.H. 3 3 3

E \flat



Cm



A \flat m



B \flat 7 \flat 9



I don't have an - y - thing

Fm7 \flat 5



B \flat 7



E \flat



B \flat m7



E \flat 7



since I don't have you.

A \flat



E \flat



Cm7



Fm7



I don't have hap - pi - ness and I guess I nev - er will ev - er a -

E \flat



Cm7



F7



E \flat



gain. When you walked out on me in walked the mis - er - y,

Fm7 Bb7

and he's been here _____ since _____ then. _____ Now

Eb Cm7 Abm Bb7b9

I don't have _____ much to share, _____ and

Eb Cm7 Abm Bb7b9

I don't have _____ one to care.

Eb Cm Abm Bb7b9

I _____ don't _____ have _____ an - y - thing

Fm7



Bb7



since I don't have

Eb



Cm



Fm7



Bb7



2

Eb



Cm



you. you you

Fm7



Bb7



Eb



Cm



Fm7



Bb7



you you you you you you

Eb



Cm7



Fm7



Bb7



Eb



you you you you you.

rall.

SINCERELY

Words and Music by ALAN FREED
and HARVEY FUQUA

Slowly (with a good beat)

The piano introduction for the first system consists of two staves. The right hand plays a series of chords with a melodic line, and the left hand provides a steady bass line. The dynamic marking is *mf*.

C9+5 F6 Dm7 Gm7 C7 F6 Dm7

Chord diagrams for the first system: C9+5, F6, Dm7, Gm7, C7, F6, Dm7.

Sin - cere - ly, _____ Oh! Yes, _____ sin - cere - ly,

The piano accompaniment for the second system continues with a similar texture to the first system. The dynamic marking is *mp-mf*.

Gm7 C7 F6 Dm7 Gm7 C7

Chord diagrams for the second system: Gm7, C7, F6, Dm7, Gm7, C7.

'Cause I love you so dear - ly, _____ Please say _____ you'll be

The piano accompaniment for the third system continues with a similar texture to the first system.

F Dm7 Gm7 C7 C7+5 F6 Dm7

Chord diagrams for the third system: F, Dm7, Gm7, C7, C7+5, F6, Dm7.

mine. _____ Sin - cere - ly, _____

The piano accompaniment for the fourth system continues with a similar texture to the first system.

Gm7



C7



F6



Dm7



Gm7



C7



Oh, you know how I love you, I'll do an - y - thing

F6



Dm7



Gm7



C7



F



Gm7



for you, Please say you'll be mine.

G#dim



F7



Bb6



Bbm6



Oh, Lord, won't you tell me why I

F6



Fmaj7



F9



G7



Dm7



love that fel - la so, { He } does - n't
girl - ie { She }

G7



C9



C9+5



want me, — Oh, I'll nev - er, nev - er, nev - er, nev - er let ^{him} _{her} go. Sin -

F6



Dm7



Gm7



C7



F6



Dm7



cere - ly, — Oh, you know — how I love you,

Gm7



C7



F6



Dm7



Gm7



C7



I'll do an - y - thing — for — you, — Please say — you'll be

1 F



Dm7



Gm7



C7



C9+5



2 F



Dm7



Gm7



Gb7



F6



mine. Sin - mine.

SKYLARK

Words by JOHNNY MERCER
Music by HOAGY CARMICHAEL

Moderately

Gm 3fr Gm7 3fr Gdim7 Eb/G 3fr F9sus F9 Fm7 3 Bb7

mp

Eb6 Bb7/F Eb/G 3fr Ab 4fr Eb 3fr Gm/Bb Ab 4fr Eb/G 3fr

Sky - lark, _____ have you an - y - thing to say to me? _____ Won't you tell me where my

Ab 4fr Eb/G 3fr F7 Bb7 Eb 3fr Cm 3fr Cm7/Bb

love can be? _____ Is there a mea-dow in the mist _____ where some-one's

Ab 4fr Bb7sus Bb7 Eb6 Bb7/F Eb/G 3fr Ab 4fr

wait - ing to be kissed? Sky - lark, _____ have you seen a val - ley

E \flat Gm/B \flat A \flat E \flat /G A \flat E \flat /G

green with spring, _____ where my heart can go a - jour - ney - ing _____

F7 B \flat 7 E \flat B \flat 7 E \flat

_____ o - ver the sha - dows and the rain, to a blos - som cov - ered lane? _____ And in your

A \flat A \flat 6 E7 E \flat 7 A \flat maj7 A \flat 6 D \flat 7

lone - ly flight, _____ have - n't you heard the mu - sic in the night? _____

C7 Ddim C7 Fm Fm7 Fdim D \flat /F Fm E \flat 7 A \flat

_____ Won - der - ful mu - sic, faint as a "will o' the wisp," craz - y as a loon,

G A7 D7 G Bb7

sad as a gyp - sy ser - e - nad - ing the moon. — Oh,

Eb6 Bb7/F Eb/G Ab Eb/G Gm/Bb

Sky - lark, _____ I don't know if you can find these things, _____

Ab Eb/G Ab Eb/G F7 Bb7

_____ but my heart is rid - ing on your wings. _____ So if you see them an - y

Eb Bb7

1	Eb	B13	Bb13
	3fr	6fr	5fr

2	Eb	E6	Eb6
	3fr		

where, won't you lead me there? there?

SMALL WORLD

from GYPSY

Words by STEPHEN SONDHEIM
Music by JULE STYNE

Moderately



mf



rall. *a tempo*

Fun - ny, — you're a stran - ger who's come here,



come from an - oth - er town. Fun - ny, — I'm a



stran - ger my - self here. Small world, is - n't it?

E \flat 6 A \flat /E E \flat Fm/B \flat E \flat

Fun - ny. ——— you're a { girl } man who goes trav - 'ling.

A \flat /E \flat E \flat G7 Cm A \flat m/C \flat B \flat 7 E \flat 6

rath - er than set - tling down. Fun - ny. ——— 'cause I'd

A \flat /E \flat E \flat maj7 A \flat /B \flat E \flat /B \flat Gm7 C13

love to go trav - 'ling. Small world. is - n't it?

Fm7 B \flat 9 E \flat E \flat maj7/G G \flat dim7

We have so much in com - mon.

Fm7

Bb7#5

Ebmaj7

Ebm7

Ab7



it's a phe - nom - e - non.

We could

Db

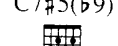
Fm7

Em7

Ebm7

C7#5(b9)

F9



pool our re - source - es

by join - ing forc - es

Bb7#5

Eb6



from now on.

Luck - y.

you're a

Ab/Eb

Eb/Bb

Fm/Bb

Eb

Ab

Eb

G7

Cm

Abm/Cb

Bb7



{ girl } who likes chil - dren, that's an im - por - tant sign.

E \flat



A \flat /E \flat



A \flat /B \flat



E \flat /B \flat



B \flat /D



D \flat dim7



Luck - y. — 'cause I'd love to have chil - dren. Small world.

is - n't it? Fun - ny, is - n't it?

F9



B \flat 9



E \flat



E \flat maj7/G



G \flat dim7



Small and fun - ny and fine.

Fm7



B \flat 7#5



2

E \flat



A \flat



E \flat



fine.

SMILE

Theme from MODERN TIMES

Moderately, with great warmth

Words by JOHN TURNER and GEOFFREY PARSONS
Music by CHARLES CHAPLIN

Piano introduction in F major, 4/4 time. The piece begins with a mezzo-forte (mf) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line with eighth notes.

F

Smile, tho' your heart is ach - ing, smile, e - ven tho' it's break - ing.

The first system shows the vocal line and piano accompaniment. The piano part includes a guitar chord diagram for F major.

Fdim **Gm** **A^{dim}** **Gm** **D7-9** **Gm** **D7** **Gm**

When there are clouds in the sky, you'll get by, if you smile through your

The second system continues the vocal melody and piano accompaniment. Above the piano part, a series of guitar chord diagrams are provided for the chords: Fdim, Gm, A^{dim}, Gm, D7-9, Gm, D7, and Gm.

Bbm **E^b9** **F**

fear and sor - row, smile and may - be to - mor - row, you'll see the sun come shin - ing

The third system concludes the vocal melody and piano accompaniment. Above the piano part, guitar chord diagrams are provided for the chords: Bbm, E^b9, and F.

Gm **C7** **F**

thru for you. Light up your face with glad - ness, hide ev - 'ry

Fdim **Gm** **A dim** **Gm** **D7-9** **Gm** **D7**

trace of sad - ness. Al - tho' a tear may be ev - er so near, that's the

Gm **Bbm** **Eb9** **F**

time you must keep on try - ing, smile, what's the use of cry - ing. You'll find that

Gm **C7** **F**

life is still worth while if you'll just smile.

slower

SMOKE GETS IN YOUR EYES

from ROBERTA

Words by OTTO HARBACH

Music by JEROME KERN

Moderately

The musical score is presented in a standard format with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Moderately' and the dynamic is 'mp' (mezzo-piano). The score is divided into four systems, each with guitar chord diagrams above the vocal line and piano accompaniment below. The lyrics are: 'They asked me how I knew my true love was true. I, of course, replied, some-thing here in - side can - not be de - nied.' The guitar chords are: Eb (3fr), Bb7, Eb (3fr), Ebm (6fr) in the first system; Bb, Bb+, Eb (3fr), Bb7sus, Bb7 in the second system; Eb/G (3fr), Eb+/G (3fr), Ab (4fr), Adim7, Eb/Bb (6fr) in the third system; Fm7(add4), Bb7, Eb (3fr), Bb7/Eb (6fr) in the fourth system. The piano accompaniment includes a 'With pedal' instruction and various rhythmic patterns.

G A7 D7 G Bb7

sad as a gyp - sy ser - e - nad - ing the moon. — Oh,

Eb6 Bb7/F Eb/G Ab Eb Gm/Bb

Sky - lark, — I don't know if you can find these things. —

Ab Eb/G Ab Eb/G F7 Bb7

— but my heart is rid - ing on your wings. — So if you see them an - y

Eb Bb7

1 Eb B13 Bb13

2 Eb E6 Eb6

where. won't you lead me there? there?

B Abm7 Bb7 Eb

Yet to - day — my love has flown a - way; — I am with - - out my

Bb7/Eb Eb Bb7sus Bb7

love. Now laugh - ing friends de - ride tears I can - not

Eb/G Eb+/G Ab Adim7 Eb/Bb

hide, — so I smile and say, "When a love - ly flame

Bb7sus Bb7 Eb

dies, smoke gets in your eyes." —

R.H.

SO IN LOVE

from KISS ME, KATE

Words and Music by
COLE PORTER

Moderately

Piano introduction in B-flat major, 4/4 time. The music is marked 'Moderately'. It features a melodic line in the right hand and a supporting bass line in the left hand. The key signature has two flats (B-flat and E-flat).

Chord diagrams: Fm, C7

Strange, dear, _____ but true, dear, _____

mf p *molto rit.*

Piano accompaniment for the first vocal line. It includes dynamic markings *mf p* and *molto rit.* The music continues with a melodic line in the right hand and a bass line in the left hand.

Chord diagrams: C7, Fm, Bbm, Eb

When I'm close _____ to you, dear, _____ The stars

Piano accompaniment for the second vocal line. It continues with a melodic line in the right hand and a bass line in the left hand.

Chord diagrams: Eb7-9, Ab, Ab7, Db, G7, C

fill the sky, _____ So in love with you am I, _____

Piano accompaniment for the third vocal line. It concludes with a melodic line in the right hand and a bass line in the left hand.

C C7-9 Fm C7 Fm

Ev- en with- out you, My arms fold

poco marcato

Fm Bbm Eb Db Dbm

a- bout you, You know, dar- ling, why,

Abmaj7 Ab6 Eb7 Db Eb7 Ab Db

So in love with you am I, In love with the

mf più espressivo

Eb7 Ab Db Eb7 Ab

night mys- te- ri-ous, The night when you first were there,

Ab Db Eb7 Ab Abmaj7 Ab6 C7 Fm Fm7

In love with my joy de- lir- i-ous When I knew that

cresc. più espressivo

Fm6

G7

C

C7-9

Fm

C7

you could care, So taunt me and hurt me,

poco marcato

C7

Fm

Bbm

Eb

De- ceive me, De- sert me. I'm yours

cresc.

passionately

Eb7

Ebm6

F7

Bbm7

Bbdim

Ab

'til I die, So in love, So in love,

Ab

Abm

Abdim

Bbm7

Eb7

Ab

So in love with you, my love am I.

dim.

Ab

poco allargando

p

Red.

*

SOME DAY MY PRINCE WILL COME

Words by LARRY MOREY
Music by FRANK CHURCHILL

Rather fast

Chord diagrams: F, Ab7, Gm, C7

mf

Chord diagrams: F, A+, Bbdim, D7, Gm

Some - day my prince will come, Some -
Some - day I'll find my love, Some -

Chord diagrams: Bb+/F#, C7, F

day one I'll find call my love. and how thrill - ing that
one to call my own. and I'll know her the

Chord diagrams: E/G#, Gm7, C7, F, E/G#

mo - ment will be, _____ When the prince of my dreams comes to
mo - ment we meet. _____ For my heart will start skip - ping a

Gm7 C7 F A+ Bbdim

me. He'll whis per "I love
beat. Some day we'll say and

D7 Gm Bb+/F# C7

you" And steal a kiss or two. Though he's
do do things we've been long - ing to. Though she's

F A7 A+ Bb+ Bdim F Adim

far a - way I'll find my love some - day, some - day when my

Gm7 C7 | 1 F Ab7 Gm7 C7 | 2 F

dreams come true. true.

SOME ENCHANTED EVENING

from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

Moderato



mf *cresc.* *ten.* *ten.* *rit.*

slowly, with expression



Some en - chant - ed eve - ning ——— You may see a stran - ger. ———

p a tempo



You may see a stran - ger ——— A - cross a

Fmaj7 F6 C6/E Dm7 G7 Dm E7

crowd - ed room And some - how you know. You know e - ven

Detailed description: This system contains the first two measures of the piece. The guitar part features chords Fmaj7, F6, C6/E, Dm7, G7, Dm, and E7. The piano accompaniment includes triplets and a dynamic marking of *mf*.

Am C7/G F C/E Dm7 G7

then That some - where you'll see her a - gain and a -

Detailed description: This system contains the next two measures. The guitar part features chords Am, C7/G, F, C/E, Dm7, and G7. The piano accompaniment includes a triplet and a dynamic marking of *mf*.

Cmaj7 C7 C+ Cdim7/G C

gain. Some en - chant - ed eve - ning

Detailed description: This system contains the next two measures. The guitar part features chords Cmaj7, C7, C+, Cdim7/G, and C. The piano accompaniment includes a dynamic marking of *p*.

G7

Some - one may be laugh - ing.

Detailed description: This system contains the final two measures. The guitar part features a G7 chord. The piano accompaniment includes a dynamic marking of *p*.

C F7 Fmaj7 F6

You may hear her laugh - ing A - cross a crowd - ed room

C6/E Dm7 G7 Dm E7 Am C7 G

And night af - ter night. As strange as it seems.

F C/E Dm7 G7 C

The sound of her laugh - ter will sing in your dreams.

G7sus G7 Cmaj9 C Dm7 G7 C6 C

Who can ex - plain it? Who can tell you why?

pp tenderly and legato

G7sus

G7

Cmaj9

C

Am7

D7

G

Cm6

Fools give you reasons, Wise men never try.

cresc. molto

Edim7

Dm7/G

Cdim7/G

C

Some enchanted evening

mp

Dm7

G7

C

When you find your true love,

When you feel her call you

E+

Fmaj7

F6

C6/E

A - cross a crowd - ed room,

Then fly to her

mf

Dm7 G7 Dm7 E7 Am C7/G F C/E
 side... And make her your own. Or all through your

f *molto espr.*

Dm Dm7/G G7 C
 life you may dream all a - lone.

rit. *a tempo dim.*

G7sus G7 Cmaj9 C Dm7 G7 C6 C G7sus G7 Cmaj9 C
 Once you have found her. Nev - er let her go. Once you have found her.

pp legatissimo

Dm7/G C
 Nev - er let her go!

rit. *mf*

Ped. *

SOMETHING WONDERFUL

from THE KING AND I

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

Molto moderato

N.C.

mf

G (slowly and smoothly) G+ G7 G(b5)

This is a man who thinks with his heart, His heart is not al - ways

p

G G+

wise. This is a man who stum - bles and falls. But

G7 G(b5) G Eb7#5

this is a man who tries. This is a man you'll for -

A13/D

F#7/D

give and for - give and help and pro - tect. as long _____ as you

Moderato

G

F#7/G

C

G

F#7/G

C

live. _____

mf *dim.*

Refrain (slowly, with expression)

G

D+

C

G

D+

C

He will not al - ways say What you would have him say.

p

G

C/E

Am7

D7

But, now and then. he'll say some - thing won - der - ful.

G D+ C G D+ C

The thought - less things he'll do will hurt and wor - ry you

G C/E A7 D

Then, all at once, he'll do some - thing won - der - ful. He

Gm Dm/F Gm A7 D

has a thou - sand dreams that won't come true. You

più espressivo

Gm Gm/F A7/E D

know that he be - lieves in them And that's e - nough for you.

cresc. *mf*

G D+ C G D+ C G

You'll al - ways go a - long. De - fend him when he's wrong And tell him

C/E A7 D/F# B7 Em

when he's strong. He is won - der - ful. He'll al - ways need your love

G7 C/E G/D D+ C/D G/D

And so he'll get your love A man who needs your love can be

C/D

1 G F#/G C/G 2 G

won - der - ful.

SOMEWHERE OUT THERE

from AN AMERICAN TAIL

Words and Music by JAMES HORNER,
BARRY MANN and CYNTHIA WEIL

Moderately, with expression

C Cmaj7/E C/F G7sus C C/E F(add9)

mp

With pedal

Dm G/F Em7 Am7 F G

C(add9) Cmaj7/E C/F F/G C(add9) C/E

Some - where out there, be - neath the pale moon -

mf

F Dm7 G/F Em Am

light, some - one's think - in' of me and

Dm7 C/E F Gsus G C(add9) Cmaj7/E
 lov - ing me to - night. Some - where out -

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'lov - ing me to - night. Some - where out -'. The bottom two staves are piano accompaniment. Above the vocal staff, guitar chords are indicated: Dm7, C/E, F, Gsus, G, C(add9), and Cmaj7/E. The piano accompaniment features a steady bass line and a more active treble line.

C/F F/G C(add9) C/E F
 there, some - one's say - ing a prayer that

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics 'there, some - one's say - ing a prayer that'. The bottom two staves are piano accompaniment. Above the vocal staff, guitar chords are indicated: C/F, F/G, C(add9), C/E, and F. The piano accompaniment continues with a consistent harmonic and rhythmic pattern.

Dm7 G/F Em7 Am Dm7 C/E F/G
 we'll find one an - oth - er in that big some - where out -

Detailed description: This system contains the third two staves of music. The top staff continues the vocal line with lyrics 'we'll find one an - oth - er in that big some - where out -'. The bottom two staves are piano accompaniment. Above the vocal staff, guitar chords are indicated: Dm7, G/F, Em7, Am, Dm7, C/E, and F/G. The piano accompaniment maintains the same accompaniment style.

C F G/F F G/F
 there. And e - ven though I know how ver - y far a - part we are it

Detailed description: This system contains the final two staves of music. The top staff continues the vocal line with lyrics 'there. And e - ven though I know how ver - y far a - part we are it'. The bottom two staves are piano accompaniment. Above the vocal staff, guitar chords are indicated: C, F, G/F, F, and G/F. The piano accompaniment concludes the piece.

Fmaj7 G/F F G/F

helps to think — we might — be wish - in' on the same — bright — star. And

Ab Bb/Ab Ab Bb/Ab

when the night — wind starts to sing a lone - some lull - a - by it

Ab Bb/Ab G

helps to think we're sleep - ing un - der - neath the same big sky.

poco rit. *a tempo*

C Cmaj7/E Fmaj9 F/G C C/E

Some - where out there if love can see us

To Coda

F Dm7 G/F Em7 Am7 F

through. then we'll be to - geth - er some - where out there. out

Detailed description: This system contains the first two lines of music. The top line is a vocal line with lyrics. Above it are guitar chord diagrams for F, Dm7, G/F, Em7, Am7, and F. The bottom two staves are piano accompaniment, with a treble clef staff and a bass clef staff. The piano part features a steady bass line and chords that support the vocal melody.

G C D/C C D/C C/Bb Bbmaj7

where dreams come true.

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal line with lyrics. Above it are guitar chord diagrams for G, C, D/C, C, D/C, C/Bb, and Bbmaj7. The bottom two staves are piano accompaniment. The piano part continues with a consistent accompaniment style, featuring a bass line and chords that provide harmonic support for the vocal line.

Am/Bb D/E A Cm7

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal line. Above it are guitar chord diagrams for Am/Bb, D/E, A, and Cm7. The bottom two staves are piano accompaniment. The piano part continues with a consistent accompaniment style, featuring a bass line and chords that provide harmonic support for the vocal line.

A/D D/E A A/C# D D+ D6 A/C#

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal line. Above it are guitar chord diagrams for A/D, D/E, A, A/C#, D, D+, D6, and A/C#. The bottom two staves are piano accompaniment. The piano part continues with a consistent accompaniment style, featuring a bass line and chords that provide harmonic support for the vocal line.

Bm7 Dmaj7 C#m F#m7 Bm7 C#m D/E

A

D.S. al Coda

And

CODA C C/E F

love can see us through,
(love can see us

Dm G/F Em7 Am F G

then through) we'll be to - geth - er some - where out there, out where dreams come

poco rit.

C Cmaj7/E C/F G7sus C(add9)

true.

a tempo rit.

SOMEWHERE, MY LOVE

Lara's Theme from DOCTOR ZHIVAGO

Lyric by PAUL FRANCIS WEBSTER
Music by MAURICE JARRE

Moderately, with expression

G

Gdim D7

Some - where, my love, there will be songs to sing,

p - mf

Am7 D7

Am7 D7 G

al - though the snow cov - ers the hope of spring.

Gdim D7

Some - where a hill blos - soms in green and gold,

Am7 D7 Am7 D7 G

and there are dreams, all that your heart can hold.

C G

Some - day we'll meet a - gain, my love.

Bb F Bb D7

Some - day when - ev - er the spring breaks through.

G Gdim D7

You'll come to me out of the long a - go.

Am7 D7 Am7 D7 G

warm as the wind, soft as the kiss of snow.

Detailed description: This system contains the first two measures of the piece. The guitar part has chords Am7, D7, Am7, D7, and G. The piano part features a treble clef with a melody and a bass clef with a bass line. The lyrics are 'warm as the wind, soft as the kiss of snow.' There are triplets in the piano accompaniment.

Gdim D7

Till then, my sweet, (Lar - a, my own) think of me now and then.

Detailed description: This system contains the next two measures. The guitar part has chords Gdim and D7. The piano part continues the melody and accompaniment. The lyrics are 'Till then, my sweet, (Lar - a, my own) think of me now and then.' There are triplets in the piano accompaniment.

Am7 D7 Am7 D7 G

God - speed, my love, 'til you are mine a - gain.

Detailed description: This system contains the next two measures. The guitar part has chords Am7, D7, Am7, D7, and G. The piano part continues the melody and accompaniment. The lyrics are 'God - speed, my love, 'til you are mine a - gain.' There are triplets in the piano accompaniment.

2 Am7 D7 D7b9 G

'til you are mine a - gain.

Detailed description: This system contains the final two measures. The guitar part has chords Am7, D7, D7b9, and G. The piano part continues the melody and accompaniment. The lyrics are ''til you are mine a - gain.' There are triplets in the piano accompaniment.

SPANISH EYES

Words by CHARLES SINGLETON and EDDIE SNYDER
 Music by BERT KAEMPFERT

Moderately

G



mf

Blue _____ Span - ish
 Blue _____ Span - ish

eyes, _____ tear - drops are fall - ing
 eyes, _____ pret - ti - est eyes in

D7



from your Span - ish eyes. _____ Please, _____
 all of Mex - i - co. _____ True _____

please don't cry. This is just a
Span - ish eyes. please smile for me once

The first system of music features a vocal line in treble clef and a piano accompaniment in G major. The vocal line has lyrics: "please don't cry. This is just a", "Span - ish eyes. please smile for me once". The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

dios and not good - bye. Soon
more be - fore I go.

The second system continues the vocal line with lyrics: "dios and not good - bye. Soon", "more be - fore I go.". The piano accompaniment features a G major chord diagram above the staff. The vocal line has a long note on "Soon" that spans across the piano accompaniment's measures.

I'll re - turn, bring - ing you all the

The third system has lyrics: "I'll re - turn, bring - ing you all the". The piano accompaniment continues with a steady bass line and chords in the right hand.

love your heart can hold. Please

The fourth system has lyrics: "love your heart can hold. Please". Above the vocal line, there are three guitar chord diagrams: G7, C, and Cm. The piano accompaniment features a Cm chord diagram above the staff. The vocal line has a long note on "Please" that spans across the piano accompaniment's measures.

Cm6 G

say Si si. Say

Detailed description: This system contains the first two measures of the piece. The guitar part features a Cm6 chord in the first measure and a G chord in the second. The vocal line has the lyrics 'say Si si.' with a fermata over the second 'si'. The piano accompaniment consists of a treble and bass staff with chords and a rhythmic bass line.

D7 G

you and your Span - ish eyes will wait for me.

Detailed description: This system contains the next two measures. The guitar part has a D7 chord in the first measure and a G chord in the second. The vocal line continues with 'you and your Span - ish eyes will wait for me.' with a fermata over 'me.'. The piano accompaniment continues with chords and a bass line.

Ab

Span - ish eyes. wait for me, say Si

Detailed description: This system contains the next two measures. The guitar part has an Ab chord in the first measure. The vocal line has 'Span - ish eyes.' with a fermata, followed by 'wait for me, say Si'. The piano accompaniment features a double bar line at the start of the second measure, indicating a section change.

G Ab G

si!

Detailed description: This system contains the final two measures. The guitar part has G, Ab, and G chords in the first, second, and third measures respectively. The vocal line has 'si!' with a fermata. The piano accompaniment concludes with a final chord and a double bar line.

SPEAK LOW

from the Musical Production ONE TOUCH OF VENUS

Words by OGDEN NASH
Music by KURT WEILL

Slowly



mf R.H. *mp*



Speak low when you speak.



love. Our summer day with - ers a -



way too soon, too soon. Speak

Bbm6/9



Eb9



Bbm6/9



low _____ when you speak, love, _____

Eb9



G9



C9



C7b9



Our... mo - ment is swift, like _____ ships a - drift, we're _____ swept a -

F6



D7



Gm7



C7



Gm9



part too soon. Speak low, _____

C9



Gm9



C9



dar - ling, speak low, _____ love is a

Gm9 C9 Gm9 C9 F6

spark lost in the dark too soon, too

D7 Bbm6/9 Eb9

soon. I feel _____ wher - ev - er I

Bbm6/9 Eb9 G9

go _____ that to - mor - row is near, to - mor - row is

C9 C7b9 F

here and al - ways too soon.

Fm7

Abm

Time is so old and love so

mf più espressivo

Ebmaj7

brief. Love is pure gold and

Fdim

E7

C+

Gm9

time a thief. We're late.

C9

Gm9

C9

dar - ling, we're late. The cur - tain de -

Gm9

C9

Gm9

C7

F6

seends,

ev - ry - thing ends

too soon.

too

D

B⁹m6/9

B⁹m6

soon.

I wait,

dar - ling. I

F

B^b+

D7

G9 *sfz*

wait,

Will you speak low to me. speak

espressivo

C9#5

F6

love to me and soon.

soon.

rit.

L.H.

p

Ped.

*

SPEAK SOFTLY, LOVE

(Love Theme)

from the Paramount Picture THE GODFATHER

Words by LARRY KUSIK
Music by NINO ROTA

Slowly

Cm

Fm6/C

Cm

Fm6/C

Cm

Fm6/C

mp

Chord diagrams for Cm, Fm6/C, Cm, Fm6/C, Cm, Fm6/C are shown above the staff.

Cm

Fm6/C

Cm

Fm/C

Cm

Speak soft - ly, love, and hold me warm a - gainst your heart. I feel your

Chord diagrams for Cm, Fm6/C, Cm, Fm/C, Cm are shown above the staff.

Cm/Eb

Fm

words, the ten - der, trem - bling mo - ments start. We're in a world our ver - y

Chord diagrams for Cm/Eb, Fm are shown above the staff.

Cm

Cm/G

G7sus

G7

Cm

own, shar - ing a love that on - ly few have ev - er known. Wine - col - ored

Chord diagrams for Cm, Cm/G, G7sus, G7, Cm are shown above the staff.

Bb7/D

Bb7

Eb

D9/F

Fm6/Ab

days warmed by the sun, deep vel - vet nights when we are

G

N.C.

Cm

Fm/C

Cm

one. Speak soft - ly, love, so no one hears us but the sky. The vows of

Fm/C

Cm

Fm6/C

Cm

Fm/C

Fm

love we make will live un - til we die. My life is yours and all be -

Cm

Cm/G

G7sus

G7

1 Cm

2 Cm

cause you came in - to my world with love so soft - ly. love. Speak soft - ly, love.

rit.

STARDUST

Words by MITCHELL PARISH
Music by HOAGY CARMICHAEL

Moderately

F6 A7

mf

Dm7/G G7 C F9

... And now the pur - ple dusk of twi - light time

rit. *a tempo*

E7 A7 Dm

steals a - cross the mead - ows of my heart. High up in the sky the

C Am B7

lit - tle stars climb, al - ways re - mind - ing me that

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Em F9dim7 Dm7 G7 C

we're a part. You wan - dered down the lane and

Detailed description: This system contains the first two lines of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Above the vocal staff, five guitar chords are indicated: Em, F9dim7, Dm7, G7, and C. The piano accompaniment features a steady bass line and chords that support the vocal melody.

F9 E7

far a - way, leav - ing me a song that will not

Detailed description: This system contains the next two lines of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Above the vocal staff, two guitar chords are indicated: F9 and E7. The piano accompaniment continues with a consistent rhythmic pattern.

A7 Dm C Cdim7

die. Love is now the star - dust of yes - ter - day,

Detailed description: This system contains the next two lines of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Above the vocal staff, four guitar chords are indicated: A7, Dm, C, and Cdim7. A triplet of eighth notes is marked with a '3' above it in both the vocal and piano parts.

G7 C C7#5

the mu - sic of the years gone by. Some - times I

Detailed description: This system contains the final two lines of music on the page. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Above the vocal staff, three guitar chords are indicated: G7, C, and C7#5. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

F6 Fm6

won - der why I spend the lone - ly night

C Em7 A7

dream - ing of a song? The mel - o - dy haunts my rev - er - ie,

Dm7 A7 Dm7 Fm6

and I am once a - gain with you, when our

G7 Gdim7 G7 G7#5 C

love was new, and each kiss an in - spi - ra - tion.

D9

But that was long a - go; now my con - so - la - tion is

G7

Dm7/G

G7

Gdim7

G7

C7#5

F6

in the star - dust of a song. Be - side a gar - den

Fm6

wall, when stars are bright, you are in my arms. The

C

Em7

A7

Dm7

A7

night - in - gale tells his fair - y tale of par - a - dise, where ros - es

Dm7 Fm6

grew. Tho' I dream in vain.

C G/B Am C/G B7 F7b5 E7 E7b5

in my heart it will re - main: my

F6 A7/E Ebdim7 G7/D G7

1 C Ab7

star - dust mel - o - dy. the mem - o - ry of love's re - frain.

G7 C7#5 2 C Cm6 C6

Some - times I re - frain.

STELLA BY STARLIGHT

from the Paramount Picture THE UNINVITED

Words by NED WASHINGTON,
Music by VICTOR YOUNG

Moderately slow

F/A A^bdim7 Gm7 C7sus C7

The introduction is in 4/4 time, marked 'Moderately slow' and 'mf'. It consists of two staves: a treble clef staff with a melody of quarter notes and eighth notes, and a bass clef staff with a simple harmonic accompaniment. Chord diagrams for F/A, A^bdim7, Gm7, C7sus, and C7 are shown above the treble staff.

F/C Am/C Gm/C Gm(maj7)/C Gm7/C

Have you seen Stella by starlight,

The first vocal phrase is in 4/4 time. The treble staff contains the melody with lyrics 'Have you seen Stella by starlight,'. The piano accompaniment is in the bass clef, featuring triplets of eighth notes. Chord diagrams for F/C, Am/C, Gm/C, Gm(maj7)/C, and Gm7/C are shown above the treble staff.

F/A A^bdim7 Gm7 C7sus C7

stand - ing a - lone, moon in her hair?

The second vocal phrase is in 4/4 time. The treble staff contains the melody with lyrics 'stand - ing a - lone, moon in her hair?'. The piano accompaniment is in the bass clef, featuring triplets of eighth notes. Chord diagrams for F/A, A^bdim7, Gm7, C7sus, and C7 are shown above the treble staff.

Am G[#]dim7/A Am7 D9 D7b9

Have you seen Stella by starlight.

The third vocal phrase is in 4/4 time. The treble staff contains the melody with lyrics 'Have you seen Stella by starlight.'. The piano accompaniment is in the bass clef, featuring triplets of eighth notes. Chord diagrams for Am, G[#]dim7/A, Am7, D9, and D7b9 are shown above the treble staff.

G/B E97 B9 Am7 D7 G/D

when have you known rap - ture so rare? The

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for G/B, E97 B9, Am7, D7, and G/D. The piano accompaniment features a bass line and a treble line with triplets of eighth notes.

C7m7b5 F7 Am7

song a rob - in sings

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for C7m7b5, F7, and Am7. The piano accompaniment features a bass line and a treble line with sustained chords.

D7#5 D7 Dm9/G G7b9

through years of end - less

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for D7#5, D7, Dm9/G, and G7b9. The piano accompaniment features a bass line and a treble line with sustained chords.

Cmaj9 F13 G/D

springs. The mur - mur of a

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for Cmaj9, F13, and G/D. The piano accompaniment features a bass line and a treble line with sustained chords.

Em Bm Em7b5/Bb

brook at e - ven - tide that

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with lyrics 'brook at e - ven - tide that'. The guitar chords are Em, Bm, and Em7b5/Bb. The piano accompaniment features a bass line with a half note and a treble line with chords and a melodic line.

D/A Gdim7 F#m7b5

rip - ples by a nook where two lov - ers hide

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics 'rip - ples by a nook where two lov - ers hide'. The guitar chords are D/A, Gdim7, and F#m7b5. The piano accompaniment continues with chords and a melodic line, including a triplet of eighth notes.

B7 E7#5

A great sym - phon - ic

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics 'A great sym - phon - ic'. The guitar chords are B7 and E7#5. The piano accompaniment features sustained chords in the treble and a moving bass line.

Am Cm

theme. that's Stel - la by star - light

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics 'theme. that's Stel - la by star - light'. The guitar chords are Am and Cm. The piano accompaniment includes a triplet of eighth notes in the treble and a bass line.

G6/9



and not a dream. | Boy: My
| Girl: She's

C#m7b5



F#7



Bm7b5



heart and of I a gree
all of these and more

E7



Am7b5



she's ev - 'ry - thing
she's ev - 'ry - thing

D7



G(add9)



on earth to me.
that you'd a - dore.

STRANGERS IN THE NIGHT

adapted from A MAN COULD GET KILLED

Words by CHARLES SINGLETON

and EDDIE SNYDER

Music by BERT KAEMPFERT

Moderately slow

Piano introduction in 4/4 time, moderately slow. The music is in the key of F major. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line. Chords are indicated above the staff: F, Gm7, Gm7-C, and C7. The dynamic marking is *mf*.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "Stran-gers in the night ex-chang-ing glanc-es, won-d'ring in the night". The piano accompaniment continues with the same melodic and harmonic patterns as the introduction.

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "— what were the chanc-es we'd be shar-ing love be-fore the night was". The piano accompaniment continues with the same melodic and harmonic patterns as the introduction.

Vocal and piano accompaniment for the third line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "through. Some-thing in your eyes was so in-vit-ing,". The piano accompaniment continues with the same melodic and harmonic patterns as the introduction.

Gm7

C9

some-thing in your smile _____ was so ex - cit - ing, some-thing in my heart _____

F

_____ told me I must have you. _____

Am7b5

D7b9

Stran - gers in the night, _____ two lone - ly peo - ple, we were stran - gers in the night _____

Gm

Bbm

_____ up to the mo - ment when we said our first hel - lo lit - tle did we know

F Dm7 Gm7 C7 F

love was just a glance a - way, a warm em - brac - ing dance a - way. And ev - er since that night

we've been to - geth - er, lov - ers at first sight in love for - ev - er.

C7 Gm7/C C7 1 F Bdim7

It turned out so right for stran - gers in the night.

Gm7/C C7 2 F Eb9 Gb7#9 F6

night.

rit.

TAMMY

from TAMMY AND THE BACHELOR

Words and Music by
JAY LIVINGSTON and RAY EVANS

Moderately

Piano introduction in E-flat major, 3/4 time. The melody is in the right hand, and the accompaniment is in the left hand. Dynamics include *mp* and *rit.*

Tenderly

Chords: Eb, Gm, Ab, Eb

Lyrics:
I hear the cot - ton - woods whis - p'rin' a - bove:
Whip - poor - will, whip - poor - will, you and I know,

Piano accompaniment with dynamics *mp* and *a tempo*.

Chords: Gm, Cm, Fm, Bb7, Eb

Lyrics:
Tam - my! Tam - my! Tam - my's {my} love! The ole hoot - ie
Tam - my! Tam - my! Can't let him in go! The breeze from the

Chords: Gm, Ab, Eb, Gm, Ab

Lyrics:
owl hoot - ie - hoo's to the dove:
bay - ou keeps mur - mur - ing low: Tam - my! Tam - my!
Tam - my! Tam - my!

Bb9

Bb7-9

Eb

Ab

F

F7



Tam - my's {my in} love! Does my {dar - ling} feel what I feel when {she} comes
You love him so! When the {lov - er} is warm, soft and warm. I long for his

Bb

Bb7

G

Cm

Ab

Eb

Gm

Cm



near? My heart beats so joy - ful - ly, you'd think that {she} could
charms! I'd sing like a vi - o - lin if I were in his

Fm7

Bb7

Eb

Gm

Ab

Eb



hear! Wish I knew if {she} knew what I'm dream - ing of!
arms! Wish I knew if {he} knew what I'm dream - ing of!

Cm

Gm

Bb7

1 Eb

Adim

Bb7

2 Eb



Tam - my! Tam - my! Tam - my's {my in} love!
Tam - my! Tam - my! Tam - my's in love!

mp

rit

TEARS IN HEAVEN

Words and Music by ERIC CLAPTON
and WILL JENNINGS

Moderately relaxed tempo

Chord diagrams: A, E/G#, F#m, A/E, D/F#, E7sus, E7

mf

3

Chord diagrams: A, E/G#, F#m, F#m/E

Would you know my name
Would you hold my hand
Would you know my name

Chord diagrams: D/F#, A/E, E

if I saw you in heav - en?
if I saw you in heav - en?
if I saw you in heav - en?

Chord diagrams: A, E/G#, F#m, F#m/E

Would it be the same
Would you help me stand
Would you be the same

D/F# A/E E

if I saw you in heav - en?
 if I saw you in heav - en?
 if I saw you in heav - en?

F#m C#m/E#m Em6

(1., 3.) I must be strong — and car - ry on —
 (2.) I'll find my way — through night and day —

F# Bm

'cause I know — I don't be - long —
 'cause I know — I just can't stay —

E7sus A E/G# F#m A/E

To Coda

here in heav - en.
 here in heav - en.

1

D/F# E7sus E7 A

2

D/F# E7sus E7

This system contains the first two measures of the piece. The first measure has chords D/F#, E7sus, E7, and A. The second measure has chords D/F#, E7sus, and E7. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

A C Bm

Time can bring you down.

This system contains the third and fourth measures. The third measure has chord A, and the fourth measure has chords C and Bm. The lyrics "Time can bring you down." are written below the vocal line. The piano accompaniment continues with eighth-note patterns.

Am D/F# G D/F# Em D/F# G

time can bend your knees.

This system contains the fifth and sixth measures. The fifth measure has chords Am, D/F#, G, and D/F#. The sixth measure has chords Em, D/F#, and G. The lyrics "time can bend your knees." are written below the vocal line. The piano accompaniment continues with eighth-note patterns.

C Bm Am D/F# G D/F#

Time can break the heart. have you beg - gin' please, beg - gin' please.

This system contains the seventh and eighth measures. The seventh measure has chords C, Bm, Am, and D/F#. The eighth measure has chords G and D/F#. The lyrics "Time can break the heart. have you beg - gin' please, beg - gin' please." are written below the vocal line. The piano accompaniment continues with eighth-note patterns.



First system of musical notation. It features a piano accompaniment in the lower staves and a vocal line in the upper staff. The piano part consists of chords and a bass line. The vocal line has a long note that spans across the first two measures.



Second system of musical notation. It features a piano accompaniment in the lower staves and a vocal line in the upper staff. The piano part consists of chords and a bass line. The vocal line has a melodic line with some grace notes.



Third system of musical notation. It features a piano accompaniment in the lower staves and a vocal line in the upper staff. The piano part consists of chords and a bass line. The vocal line has a melodic line with some grace notes.



Fourth system of musical notation. It features a piano accompaniment in the lower staves and a vocal line in the upper staff. The piano part consists of chords and a bass line. The vocal line has lyrics: "Be - yond the door there's peace. I'm sure..."

F# Bm E7sus

and I know there'll be no more tears in heav -

This system contains the first line of the song. The vocal line is on a treble clef staff with lyrics: "and I know there'll be no more tears in heav -". The piano accompaniment is on grand staff (treble and bass clefs). Chord diagrams for F# (F#m), Bm, and E7sus are shown above the vocal staff. The piano part features a bass line with eighth notes and a treble line with chords and eighth notes.

A E/G# F#m A/E D/F# E7sus E7

en.

This system contains the second line of the song. The vocal line is on a treble clef staff with the lyric "en.". The piano accompaniment is on grand staff. Chord diagrams for A, E/G#, F#m, A/E, D/F#, E7sus, and E7 are shown above the vocal staff. The piano part includes a triplet in the bass line and various chords in the treble line.

A

D.S. al Coda

This system contains the third line of the piano accompaniment. It starts with a treble clef staff showing a whole rest, with a chord diagram for A above it. The grand staff continues with piano accompaniment. The instruction "D.S. al Coda" is written above the grand staff.

CODA

A E/G# F#m

en.

This system contains the fourth line of the song. The vocal line is on a treble clef staff with the lyric "en.". The piano accompaniment is on grand staff. Chord diagrams for A, E/G#, and F#m are shown above the vocal staff. The piano part includes a triplet in the bass line. A Coda symbol is present at the beginning of the system.

A/E D/F# E7sus E7 A

rall.

This system contains the fifth line of the piano accompaniment. It starts with a treble clef staff showing a whole rest, with chord diagrams for A/E, D/F#, E7sus, E7, and A above it. The grand staff continues with piano accompaniment. The instruction "rall." is written below the grand staff.

TENDERLY

from TORCH SONG

Lyric by JACK LAWRENCE
Music by WALTER GROSS

Moderately

Piano introduction in E-flat major, 4/4 time, marked Moderately. The melody is in the right hand, and the bass line is in the left hand.

Ebmaj7



Bb+



Ebm7



The eve - ning breeze

ca - ressed the trees

Ten - der - ly;

First system of the song with lyrics. The piano accompaniment continues with chords corresponding to the labels above.

Ab9



Fm7



Abm



Eb



Gm7



Fm7



The tremb - ling trees

em - braced the breeze

Ten - der - ly.

Second system of the song with lyrics. The piano accompaniment continues with chords corresponding to the labels above.

Eb



Absus



Bb7



Abm



Bb7



Bdim



Then you

and I

came wan - der - ing by

And

Third system of the song with lyrics. The piano accompaniment continues with chords corresponding to the labels above.

Cm7 **F7** **Bb7** **Ebmaj7**

lost in a sigh were we. The shore was kissed by sea and

Bb+ **Ebm7** **Ab9** **Fm7**

mist Ten - der - ly. I can't for - get how two hearts

Abm **Eb** **Gm7** **Fm7** **Eb** **Abm** **Bb7** **Bdim**

met breath - less - ly. Your arms op - ened wide and

Dm7 **Ebm** **F9** **F#dim** **Eb** **C+** **Fm7** **Abm** **E7**

closed me in - side; You took my lips, you took my love so Ten - der -

rall.

1 **Eb** **Ab** **Bbsus** **Bb7** 2 **Eb**

ly The eve - ning ly.

TENNESSEE WALTZ

Words and Music by REDD STEWART
and PEE WEE KING

Country Waltz (♩ = ♪) *mf*

G

G/D D7 G G

I was waltz - ing with my

G7 C

dar - lin' to the Ten - nes - see — Waltz — when an

G D7

old friend I hap - pened to see. — In - tro -

G G7

duced him to my loved one and while they were

This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a G chord. The bottom two lines are piano accompaniment. The lyrics are: "duced him to my loved one and while they were".

C G D7

waltz - ing my friend stole my sweet - heart from

This system contains the next two lines of music. The top line is a vocal melody in G major, with chords C, G, and D7. The bottom two lines are piano accompaniment. The lyrics are: "waltz - ing my friend stole my sweet - heart from".

G B7

me. I re - mem - ber the night and the

This system contains the next two lines of music. The top line is a vocal melody in G major, with chords G and B7. The bottom two lines are piano accompaniment. The lyrics are: "me. I re - mem - ber the night and the".

C G

Ten - nes - see Waltz. Now I know just how

This system contains the final two lines of music. The top line is a vocal melody in G major, with chords C and G. The bottom two lines are piano accompaniment. The lyrics are: "Ten - nes - see Waltz. Now I know just how".

D7 G

much I have lost. Yes I lost my lit - tle

This system contains the first two measures of the piece. The vocal line starts with a half note 'much', followed by a quarter note 'I', a quarter note 'have', and a half note 'lost.' with a fermata. The piano accompaniment features a steady quarter-note bass line and a treble line with chords and moving lines. Chord diagrams for D7 and G are shown above the staff.

G7 C

dar - lin' the night they were play - ing the

This system contains measures 3 and 4. The vocal line continues with 'dar - lin'' (half note), 'the' (quarter note), 'night they' (quarter note), 'were' (quarter note), 'play - ing' (quarter note), and 'the' (half note). The piano accompaniment continues with similar accompaniment. Chord diagrams for G7 and C are shown above the staff.

G D7 1 G

beau - ti - ful Ten - nes - see Waltz.

This system contains measures 5 and 6. The vocal line has 'beau - ti - ful' (half note), 'Ten - nes - see' (half note), and 'Waltz.' (half note). The piano accompaniment continues. Chord diagrams for G, D7, and G are shown above the staff. A first ending bracket is indicated above the final measure.

2 G

I was Waltz.

This system contains measures 7 and 8. The vocal line has 'I was' (half note) and 'Waltz.' (half note). The piano accompaniment continues. A second ending bracket is indicated above the final measure. A chord diagram for G is shown above the staff.

THE FIRST TIME EVER I SAW YOUR FACE

Words and Music by
EWAN MacCOLL

Slowly

Dm7 Em/B Fmaj7 Dm7 C Bb C

mp

The first time _____ ev-er |
 The first time _____ ev-er |
 The first time _____ ev-er |

C Am

saw your face,
 kissed your mouth,
 lay with you

I thought the sun
 I felt the earth
 and felt your heart

Em F

rose in your eyes,
 move in my hand,
 so close to mine,



And the moon _____ and the stars _____ were the _____
 Like the trem _____ bling heart _____ of a _____
 And I knew _____ our joy _____ would



To Coda



gifts _____ you _____ gave _____ to _____ the dark _____
 cap _____ tive _____ bird _____ that _____ was there _____
 fill _____ the _____ earth _____



_____ and the end of the _____ skies. _____
 _____ at my com - _____ mand,

CODA



D.S. al Coda

my love.

and last



till the end _____ of time, —

my love. —

Dm



C/G



G



The first time _____

ev - er I saw _____

Dm7



Em/B



Fmaj7



Dm7



C



Bb



your face, —

your face, —

C



Bb



C



your face, _____

your face.

THE FOLKS WHO LIVE ON THE HILL

from HIGH, WIDE AND HANDSOME

Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Allegretto

mf

acc.

Detailed description: This block contains the piano introduction. It features a treble clef staff with a melody of eighth and sixteenth notes, and a bass clef staff with a simple harmonic accompaniment. The tempo is marked 'Allegretto'. Dynamics include 'mf' and 'acc.' (accelerando).

^C
Andantino

G7(C) G7

F

G7

Man - y men with loft - y aims, Strive for loft - y

rall.

P dolce e semplice

Detailed description: This block shows the first line of the song. The vocal line is in a treble clef with a melody of quarter and eighth notes. The piano accompaniment is in a bass clef with a simple harmonic accompaniment. The tempo is marked 'Andantino' and 'rall.'. Dynamics include 'P dolce e semplice'.

Cmaj.7

Am7

Dm7

G7(C#)

G7

C6

goals, Oth - ers play at small - er games, Be - ing simp - ler souls.

Detailed description: This block shows the second line of the song. The vocal line is in a treble clef with a melody of quarter and eighth notes. The piano accompaniment is in a bass clef with a simple harmonic accompaniment. Chords are indicated above the vocal line.

C

Dm7

G7

Em7 C

Cm6

G

I am of the lat - ter brand; All I want to do Is to find a spot of land

cantabile

Detailed description: This block shows the third line of the song. The vocal line is in a treble clef with a melody of quarter and eighth notes. The piano accompaniment is in a bass clef with a simple harmonic accompaniment. The tempo is marked 'cantabile'.

D7(b9) G7+ G7 C C7 F G7

And live there with you.

mp

Molto sostenuto

C C7 F G7(C) G7 C Cdim

Some - day we'll build a home on a hill top high,

p

G7 C6 G Am7 F G6 Fmaj.7 F6

You and I, Shin - y and new a cot - tage that two can

C C7 F G7 Em A7

fill. And we'll be pleased to be called

Dm7 G7 C C7 F G7

"The folks who live on the hill!"

C C7 F G7(C) G7 C Cdim

Some - day we may be add - ing a thing or two,

G7 C6 G Am7 F G6 Fmaj.7 F6

a wing or two. We will make chang - es as an - y fam' - ly

C C7 F G7 Em A7

will, But we will al - ways be called

Dm7 G7 - - C C7 F G7

— "The folks who live on the hill."

Em B B7 Em G+

Our ve - ran - da will com - mand a view of mead - ows green, — The sort of

mp

Em7 A9(b5) D7 G G7 Em Dm9 G7

view that seems to want to be seen. — And when the kids grow up and

molto rall.

C C7 F G7(C) G7 C Cdim

leave us, — We'll sit and look at that same old view, —

a tempo

G7 C6 G Am7 F G6 Fmaj7 F6

Just we two — Dar - by and Joan — who used to be Jack — and

C C7 F G7 E A7 Dm7 G7

Jill, ——— The folks who like to be called ——— What they have al-ways been called

E A7 D7 G7 1. C C7 F G7

————— "The folks who live on the hill." ———

mf

2. C C9 F9 C

pp L.H.

pp 8

THE LAST TIME I SAW PARIS

from LADY, BE GOOD
from TILL THE CLOUDS ROLL BY

Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Briskly



The

mf

Ab



last time I saw Par - is her heart was warm and gay. I

Bbm7b5



Eb7



Bbm7



Eb7



Ab



heard the laugh - ter of her heart in ev - 'ry street ca - fé. The

last time I saw Par - is, Her trees were dressed for spring, and

Eb7

lov - ers walked be - neath those trees, and birds found songs to

Bbm7b5 Eb7 Bbm7 Eb7

Brightly
sing. I dodged the same old tax - i - cabs that I had dodged for

Ab Bb7 Eb Bb7

years; The cho - rus of their squeak - y horns was mu - sic to my

Eb C7 F Bbm7

A tempo



ears. The last time I saw Par - is Her heart was warm and



gay. No mat - ter how they change her I'll re - mem - ber her

ritardando *freely*



that way.

a tempo



The way.

THE LAST WALTZ

Words and Music by LES REED
and BARRY MASON

Waltz moderato

mf

The piano introduction consists of two staves of music in 3/4 time, marked *mf*. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line.

Gmaj7 F#m7 Fm7

1. I won - dered should I go or should I stay
2. - Thought the love we had was go - in' strong

mp

The first system of the vocal and piano accompaniment. The vocal line is on a single staff with two verses of lyrics. The piano accompaniment is on two staves, marked *mp*. Chords Gmaj7, F#m7, and Fm7 are indicated above the vocal staff.

Em7 A7 Dmaj7 D6

The band had on - ly one more song to play And
Through the good and bad we'd get a - long And

The second system of the vocal and piano accompaniment. The vocal line is on a single staff with two verses of lyrics. The piano accompaniment is on two staves. Chords Em7, A7, Dmaj7, and D6 are indicated above the vocal staff.

Gmaj7 F#m7 Fm7

Then I saw you out the corn - er of my eye
Then the flame of love died in your eye My

The third system of the vocal and piano accompaniment. The vocal line is on a single staff with two verses of lyrics. The piano accompaniment is on two staves. Chords Gmaj7, F#m7, and Fm7 are indicated above the vocal staff.

Em7 A7 D A7 Em7 A7

A lit - tle girl a - lone and so shy I had the
heart was broke in two when you said "good - bye"

D Dmaj7 Gmaj7 G6 A7 Em7 A7

last waltz with you _____ Two lone - ly peo - ple to -

D D7+ G

geth - er _____ I fell in love with you The

Em7(A Bass) A7 to Coda 1 D

last waltz should last for - ev - er.

to Coda

2

D G Gm

ev - er. It's all o - ver now no-thing left to say Just my

D Ddim Em9 A7 Gmaj7

tears and the orch - es - tra play - ing La la la la la la la la

D. S. al Coda

F#m7 Em Em7 A7 D A7 Em7 A7

la ————— La la la la la la la la I had the

⊕ CODA

D Gmaj7 Dmaj9

ev - er La la la la la la la la la

rall. *molto rit.*

THE NEARNESS OF YOU

from the Paramount Picture ROMANCE IN THE DARK

Words by NED WASHINGTON
Music by HOAGY CARMICHAEL

Slowly

F



F#dim



Gm



E7/G#



F/A



A^bdim



Gm7



C7



F



B^b



Why do I just with - er and for -

F



Fmaj7



F7



B^b



B^bm



C7



get all re - sis - tance when you and your mag - ic pass

F



C7



F



B^b



by? My heart's in a dith - er, dear, when

F Am7 Gm7 Bb/C C7

you're at a dis - tance, but when you are near, oh

F Fmaj7 Cm7 Cm7/F F7#5

my! It's not the pale moon that ex - cites me, that

Bbmaj7 Bbdim7 Bbm Am7 Ab7

thrills and de - lights me. Oh, no

Gm7 C7 Am7 Ab7

it's just the near - ness of you.

Gm7 C7 Fmaj7 Cm7 Cm7/F F7#5

It is - n't your sweet con - ver - sa - tion that

Bbmaj7 Bbdim7 Bbm Am7 Ab7

brings this sen - sa - tion. Oh, no

Gm7 C7 F6

it's just the near - ness of you.

Gm7b5

When you're in my arms

C7b9

Fmaj7

F7

and I feel you so close to me, all my

Bbmaj7

Am7b5

D7

Gm7

Eb7

wild est dreams come true.

C7

Fmaj7

I need no soft lights to en -

Cm7

Cm7/F

F7#5

Bbmaj7

Bbdim7

chant me if you'll on - ly grant me the



right to hold you ev - er so

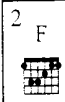


tight. and to feel in the



optional

night the near - ness of you.



2

It's not the you.

THE PARTY'S OVER

from BELLS ARE RINGING

Words by BETTY COMDEN and ADOLPH GREEN
Music by JULE STYNE

Moderately

mf

Ab Bb7 Eb Ab Bb7 Eb Ab Bb7

The par-ty's o-ver, _____ It's time to call it a day. _____ They've burst your

mp

Eb Ab Eb Ab Eb Eb7-9 Ab6

pret-ty bal-loon and tak-en the moon a-way. _____ It's time to wind up _____

Abm6 Ebmaj7 Eb6 Dm7 G7

_____ the mas-quer-ade. _____ Just make your mind up _____ The pip-er

C7 F7 Bb7 Ab Bb7 Eb Ab Bb7 Eb

must be paid. The party's over, The candles flicker and dim.

Ab Bb7 Eb Ab Eb Ab Db F#m

You danced and dreamed through the night, It seemed to be right, Just being with him.

cresc.

Eb7 Eb7+5 Ab6 C#m Bb7 Bbm6 C7

Now you must wake up, All dreams must end. Take off your

mf

Fm Db7 Bb7 Ab Bb7 Ebmaj7 Cm Fm7

make-up. The party's over, It's all over,

Bb7 1. Eb Ebdim Fm7 Bb7 2. Eb Fm7 Abm6 Eb6

my friend. The party's friend.

rit.

THE RAINBOW CONNECTION

from THE MUPPET MOVIE

Words and Music by PAUL WILLIAMS
and KENNETH L. ASCHER

Moderately, with a lilt

A D/A A D/A

mp

A F#m F#m7 Bm D/E E

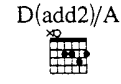
Why are there so man - y songs a - bout rain - bows, and
Who said that ev - 'ry wish would be heard and an - swered when

A E/G# F#m7 A/E D(add2) D/E Esus

what's on the oth - er side?
wished on the morn - ing star?

A E/F# F#m7 Bm7 D/E E

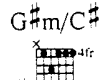
Rain - bows are vi - sions, — but on - ly il - lu - sions, and
Some - bod - y thought of that, and some - one be - lieved it;



rain - bows have noth - ing to hide.
look what it's done so far.



So we've been told, and some that choose to be - lieve it.
What's so a - maz - ing that keeps us star - gaz - ing, and



I know they're wrong; wait and see.
what do we think we might see?



Some - day we'll find it, the Rain - bow Con - nec - tion; the
Some - day we'll find it, the Rain - bow Con - nec - tion; the

Bm7 E7sus E7 1 A D/A

lov - ers, — the dream - ers, — and me.
lov - ers, — the dream - ers, — and

A D/A 2 A E/G#

me. All of us

F#m7 A/E D(add2) A/C#

un - der its spell; we know that it's prob - a - bly

D6/E Eb6/F F(add2) F Bb(add2)

mag - ic. Have you been

F/G Gm7 Cm7 Eb/F F Bb F/A

half a - sleep and have you heard voic - es? I've heard them

Gm7 Bb/F Eb(add2) Eb/F Fsus Bb F/G Gm7

call - ing my name. _____ Is this the sweet sound _ that

Cm7 Eb/F F Bb F/A Gm7 Eb(add2)

calls the young sail - ors? The voice might be one and the same. _____

Eb Ebmaj7

_____ I've heard it too man - y times to ig -

Am/D



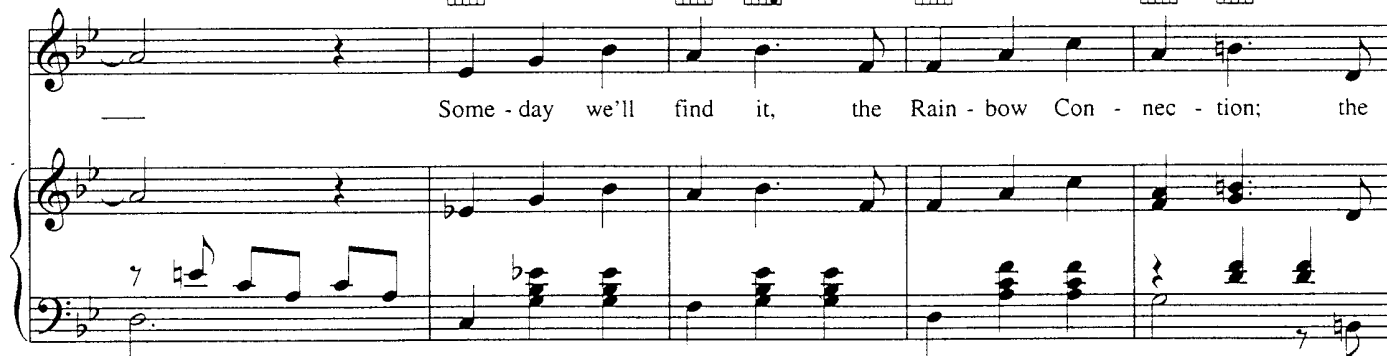
nore it. It's some - thing that I'm s'posed to be.



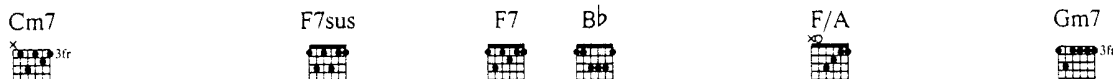
Cm7 F Eb/F Dm7 F/G G7



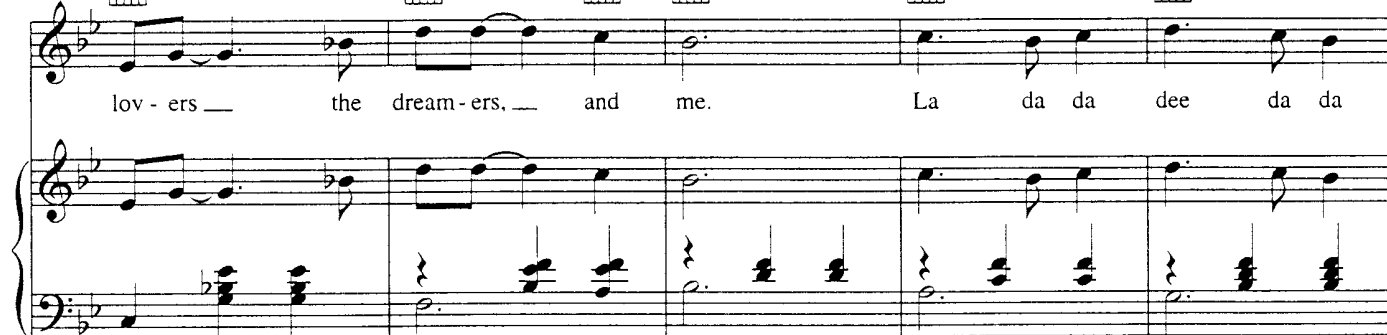
Some - day we'll find it, the Rain - bow Con - nec - tion; the



Cm7 F7sus F7 Bb F/A Gm7



lov - ers the dream - ers, and me. La da da dee da da



Bb/F Eb(add2) Eb Fsus F7 Bb



do la la da da da de da do.



THE THINGS WE DID LAST SUMMER

Moderately

Words by SAMMY CAHN
Music by JULE STYNE

The

mp smoothly
with pedal throughout

Gmaj9 G#dim Am9 D7 Gmaj9

boat rides we would take, the moon-light on the lake, the way we danced and hummed our fav - rite
mid - way and the fun, the kew - pie dolls we won, the bell I rang to prove that you were

G#dim Am7 D7-9 G Em7 Am7 D7 G Am7 D9

song. strong. The things we did last sum - mer I'll re - mem - ber all win - ter long. The
The things we did last sum - mer I'll re - mem - ber all win - ter

2 G G7 Dm7 G7 Dm7 Cmaj9 G7

long. The ear - ly morn - ing hike, the rent - ed tan - dem bike, the lunch - es that we used to pack..

Cmaj9 **C6** **Em7** **A9** **Em7** **A9** **Dmaj7** **Em7**

We nev - er could ex - plain that sud - den sum - mer rain. the looks we got when we got back .

F#m7-5 **D7** **Gmaj9** **G#dim** **Am9** **D7** **Gmaj9**

The leaves be - gan to fade like prom - is - es we made. How could a love that seemed so right go

G#dim **Am7** **D7-9** **G** **Em7** **Am7** **D9**

wrong? The things we did last sum - mer I'll re - mem - ber all win - ter

G **D11** **D13** **Gmaj9**

long.

THE TWELFTH OF NEVER

Words by PAUL FRANCIS WEBSTER
Music by JERRY LIVINGSTON

Very slowly, with feeling

Piano introduction in G major, 4/4 time. The music is marked 'p' (piano) and 'mf' (mezzo-forte). It features a slow, arpeggiated melody in the right hand and a simple bass line in the left hand.

Vocal and piano accompaniment for the first line of lyrics: "You ask how much I need you, must". The vocal line is in G major. The piano accompaniment includes guitar chord diagrams for G and Em, and dynamic markings such as *dim.* and *p*.

Vocal and piano accompaniment for the second line of lyrics: "I explain? I need you, oh, my dar - ling, like". The vocal line is in G major. The piano accompaniment includes guitar chord diagrams for C, G, D7, and Gmaj7.

Am7



D7



D11



D7



Gmaj7



ros - es need rain.

You ask how long I'll love you. I'll

G6



Gmaj7



Am7



D7



Em



C



tell you true,

Un - til the Twelfth of Nev - er. I'll

Am7



D7



G



Am7



D7



Gmaj7



still be lov - ing you.

Hold me close.

cresc.

f

Am7



D7



G



B7+5



B7-9



Em



nev - er let me go;

Hold me close.

mf dim.

A Tempo



melt my heart like A - pril snow. I'll love you till the blue - bells for -

p

rit.

p



get to bloom. I'll love you till the



clo - ver has lost it's per - fume. I'll



love you till the po - ets run out of

Am7

D7

B7

Em

C



rhyme.

Un - til the Twelfth of Nev - er, And

Am7

D7

G

Em



that's a long, long time;

Un - til the Twelfth of

C

Am7

D7-9

D

G

Am

D7



Nev - er;

And that's a long, long time. You

2 Am7

D7-9

D7

Gmaj7



that's a long, long time.

dim.

ppp

THE VERY THOUGHT OF YOU

Words and Music by
RAY NOBLE

Moderately

E7^{b9} B⁹ A⁹ D⁹ B² m⁷ E² B² E² 9 A⁷

B² 13

I don't need your pho - to - graph.
 I hold you re - spon - si - ble.

B² m⁷ / E^b

E² 9

A² D² maj⁷

A^b / C

B² dim⁷

to keep — by my bed; Your pic - ture is
 I'll take — it to law. I nev - er have

B² m⁷

E² 6

A²

E^b 7

al - ways in my head.
 felt like this be - fore.

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Ab Bb13

I don't need your por - trait, dear.
I'm sue - ing for dam - ag - es.

Eb7 Edim7 Fm Fm7 Fm7b5

to call you to mind, For sleep - ing or
ex - cus - es won't do, I'll on - ly be

Abmaj7/Bb Bb13b9 Bbm7

wak - ing, dear, I find;
sat - is - fied with you;

With a slow, easy swing (♩ = $\frac{3}{4}$)

Eb9 N.C. Ab

The ver - y thought of you, and I for -

Ab6



get to do the lit - tle

A⁹



Bbm7



Bdim7



A⁹/C



Bb9



or - di - nar - y things that ev - ry - one ought to do.

Db/F



Bbm7



Eb7



Fm7



C7#5



I'm liv - ing in a kind of day - dream. I'm

Fm



Fm/Eb



Dm7b5



G7b9



Cm



Abm/Cb



hap - py as a king. and fool - ish tho' it

E \flat /B \flat Bdim7 B \flat m7

may seem. to me that's ev - 'ry -

E \flat 7 N.C. A \flat

thing. The mere i - dea of you, the long - ing

A \flat 6

here for you. You'll nev - er

A \flat B \flat m7 Bdim7 A \flat /C B \flat 9

know how slow the mo - ments go 'til I'm near to you.

Db/F Bbm7 Eb7 Fm7 C7#5

I see your face in ev - 'ry flow - er: you

Fm Fm/Eb Ddim7 N.C.

eyes in stars a - bove, It's just the

poco rit.

Eb7/Bb Adim7 Bbm7 Eb13 1 Ab Fm

thought of you, the ver - y thought of you, my love.

a tempo

Bbm7 Eb13 2 Ab

The ver - y love.

rit.

THE WAY YOU LOOK TONIGHT

from SWING TIME

Words by DOROTHY FIELDS
Music by JEROME KERN

Moderately

G^b G^b6 A^bm D^b13 G² Fm7^b5 B^b7^b9 B^b13

mf

rall.

E^b Cm A^b Fm7 B^b7 E^b

Some day when I'm aw - f - ly low. when the world is
love ly, with your smile so warm. and your cheek so

C7^b9 Fm7 B^b7 E^b7

cold, I will feel a glow just think - ing of you
soft, there is noth - ing for me but to love you.

rall.

A^b Fm7 E^b6/^b7 B^b7 E^b E^b6 Fm B^b E^b E^b6 Fm B^b7

and the way you look to - night. Oh, but you're
just the way you look to - night.

a tempo

2

E \flat Eb6 Fm B \flat 7 G \flat Gm7 \flat 5 A \flat m

With each word your ten - der - ness grows,

D \flat 7 G \flat B \flat m A \dim 7 D \flat 9

tear - ing my fear a - part,

G \flat G \flat dim A \flat m7 D \flat 7 G \flat maj7 E \flat m

and that laugh that wrin - kles your nose touch - es my

B \flat 7sus B \flat 7 E \flat 6

fool - ish heart. Love - ly.

A^b

Fm7

B^b9

E^b9

C7

nev - er, nev - er change, keep that breath - less charm.

Fm7

B^b7

E^b7

won't you please ar - range it, 'cause I love you.

rall.

A^b

Fm7

Gm

B^b7

E^b

E^b6

Fm9

B^b7

E^bmaj7

E^b6

just the way you look to - night.

a tempo

A^bmaj7

B^b7

A^b

G

E^bdim7

Fm

E^b6/B^b

B^b7

E^b6

Just the way you look to - night.

rall.

Ped

*

THERE'S A SMALL HOTEL

from ON YOUR TOES

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

Am7 D7/A D7/F# Am/G Am7/C D7

mp *poco rit.*

The piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter rest, followed by eighth and quarter notes. The left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Moderately' and the dynamics are 'mp' and 'poco rit.'.

Gmaj7 G6 Gmaj7 G6 G

There's a small ho - tel With a wish - ing well: I

The first system of the song features a vocal line and piano accompaniment. The vocal line is on a treble clef staff with lyrics: "There's a small ho - tel With a wish - ing well: I". The piano accompaniment is on grand staff notation. The right hand has a rhythmic pattern of eighth and quarter notes, while the left hand has a simpler bass line. Dynamics include 'p' (piano).

Am7 D7 Gmaj7 G6 Gmaj7 G6

wish that we were there to - geth - er.

The second system continues the vocal and piano accompaniment. The vocal line has lyrics: "wish that we were there to - geth - er.". The piano accompaniment continues with the same rhythmic pattern. Dynamics include 'mf' (mezzo-forte).

Gmaj7 G6 Gmaj7 G6 G

There's a brid - al suite; One room bright and neat, Com -

The third system continues the vocal and piano accompaniment. The vocal line has lyrics: "There's a brid - al suite; One room bright and neat, Com -". The piano accompaniment continues with the same rhythmic pattern. Dynamics include 'p' (piano).

Am7 D7 Gmaj7 G6

plete for us to share to - geth - er.

Gmaj7 G6 C Dm7 G7

Look - ing through the win - dow you can

mf

C D#dim E7 Am

see a dis - tant stee - ple: Not a sign of

E7 F Am Cm7 D7 Gmaj7 G6

peo - ple. Who wants peo - ple? When the

p

Gmaj7 G6 G

steep - le bell says, "Good - night, sleep well." we'll

Am7 D7 Gmaj7 G6 Am7 D7

thank the small ho - tel to - geth - er.

2 D7 Bb Cm7 F7

tel. We'll creep in - to our lit - tle shell And we will

G Am7 D7 Gmaj7

thank the small ho - tel to - geth - er.

rit. *L.H.* *mf*

Ped.

THESE FOOLISH THINGS

(Remind Me of You)

Words by HOLT MARVELL
Music by JACK STRACHEY

Slowly

E \flat 6/B \flat



B7 \flat 5



B \flat 7



E \flat 6



Cm7



A cig - a-rette that bears a
First daf - fo-dils and long ex -
Gar - de - nia per - fume ling - ring

Fm7



B \flat 7



E \flat 6



Cm7



F9



B \flat 7



lip - stick's tra - ces, An air - line tick - et to ro - man - tic pla - ces,
cit - ed ca - bles, And can - dle lights on lit - tle cor - ner ta - bles,
on a pil - low, Wild straw - b'ries on - ly sev - en francs a ki - lo,

E \flat 9



A \flat



C7



F7



And still my heart has wings — These fool - ish things re - mind me of
And still my heart has wings — These fool - ish things re - mind me of
And still my heart has wings — These fool - ish things re - mind me of

Fm7/Bb

Bb7

Eb6

Cm7

Fm7

Bb7

you.
you.
you.

A tin - kling pia - no in the next a - part - ment.
The park at eve - ning when the bell has sound - ed.
The smile of Gar - bo and the scent of ro - ses.

R.H.

Eb6

Cm7

F-9

Bb7

Eb9

Those stum - bling words that told you what my heart meant, A fair - ground's paint - ed swings —
The "Ile de France" with all the gulls a - round it, The beau - ty that is Spring's —
The wait - ers whis - tling as the last bar clos - es, The song that Cros - by sings. —

R.H.

Ab

C7

F9

Bb7

Eb

D7

These fool - ish things re - mind me of you.
These fool - ish things re - mind me of you.
These fool - ish things re - mind me of you.

Gm6

Cm6/D

D9

Gm

You came, you saw, you con - quer'd
How strange, how sweet, to find you
How strange, how sweet, to find you

C9 Bb/F Gm7/F F9sus F9

me: still: still: When you did that to me, I
 These things are dear to me. They
 These things are dear to me. They

Bb7 Bbdim7 Fm7/Bb Bb7 Eb6 Cm7

knew some-how this had to be. The winds of March that make my
 seem to bring you near to me. The sigh of mid-night trains in
 seem to bring you near to me. The scent of smould-ring leaves, the

R.H.

Fm7 Bb7 Eb6 Cm7 F9 Bb7 Eb9

heart a danc-er, A tel-e- phone that rings but who's to an-swer? Oh, how the ghost of you
 emp-ty sta-tions, Silk stock-ings thrown a-side, dance in-vi-ta-tions. Oh, how the ghost of you
 wail of steam-ers. Two lov-ers on the street who walk like dream-ers. Oh, how the ghost of you

R.H.

Abmaj7 C7 F9 Bb7

clings! These fool-ish things re-mind me of you.
 clings! These fool-ish things re-mind me of you.
 clings! These fool-ish things re-mind me of you.

1,2 Eb6 Bbdim7 Bb13 Bb7#5 3 Eb

TILL THERE WAS YOU

from Meredith Willson's THE MUSIC MAN

By MEREDITH WILLSON

Rubato

mp

The piano introduction is in 4/4 time, marked *Rubato* and *mp*. It features a melody in the right hand and a bass line in the left hand, both in the key of B-flat major.

Moderately Fast

Ebmaj7

Edim

Fm7

Abm7

There were bells on the hill, but I never heard them ringing. No, I

The first system of the song features a vocal line and piano accompaniment. The tempo is marked 'Moderately Fast'. Chord diagrams for Ebmaj7, Edim, Fm7, and Abm7 are provided above the vocal line.

Eb

Ebmaj7

Dmaj7

Fm7

Bb7

Gm7

Gb7

Fm7

Bb7

never heard them at all 'till there was you. There were

The second system continues the song. It includes a vocal line and piano accompaniment with triplets. Chord diagrams for Eb, Ebmaj7, Dmaj7, Fm7, Bb7, Gm7, Gb7, Fm7, and Bb7 are provided above the vocal line.

Ebmaj7

Edim

Fm7

Abm7

birds in the sky, but I never saw them winging, No, I

The third system concludes the song. It features a vocal line and piano accompaniment. Chord diagrams for Ebmaj7, Edim, Fm7, and Abm7 are provided above the vocal line.

Eb Ebmaj7 Dmaj7 Fm7 Bb7 Eb6 Abm6 Slower Ebmaj7 Gm7 Am7-5
 nev- er saw them at all, 'till there was you. And there was

Fm7 Emaj7 Ebmaj7 D7-9 Db7 Cm7 Dm7 Ebmaj9 Dm7 Db7 C7 B7 Bb7 Ab7 Gb7
 mu- sic and there were won- der- ful ro- ses, they tell me in sweet fra- grant

F7 Bb9 Bb7+5 Moderately Fast Ebmaj7
 mea- dows of dawn, and dew, There was love all a-

Edim Fm7 Abm7 Eb Ebmaj7 Dmaj7
 -round, but I nev- er heard it sing- ing, No, I nev- er heard it at

Fm7 Bb7 Eb6 Abm6 Eb6 Bb7 Eb6 Abm6 Eb6
 all 'till there was you. There were you.

TIME IN A BOTTLE

Words and Music by
JIM CROCE

Moderately

Chords: Dm, Dm(maj7)/C#, Dm7/C

Chords: G/B, Gm6/Bb, Dm/A, A7/G, A, Dm6/B, A/C#

Chords: A7/Bb, Dm/A, A7/G, Dm, Dm(maj7)/C#, Dm7/C

If I could save time in a bot - tle, _____
 I could make days last for - ev - er, _____

Chords: Dm6/B, Gm6/Bb, Gm/Bb, A7, Gm7, A7, Dm6/B, A7/C#

_____ the first thing that I'd like to do _____
 _____ if words could make wish - es come true, _____

A7/E Dm A7/C# Dm Dm7/C Bb

is to save ev - ry day 'til e - ter - ni - ty and
I'd save ev - ry day like a trea - sure and

Gm7 Dm/F Cm6 A7

pass - es a - way just to spend them with you.
then a - gain I would spend them with you.

1 2 D

If But there nev - er seems to

mf

Dmaj7/C# D6/B D/A

be e - nough time to do the things you want to do once you

G D6/F# Em7 A7

find them. _____ I've

D Dmaj7/C# D6/B D/A

looked a - round e - nough to know that you're the one I want to go through

G D6/F# Em7 A7 To Coda

time with. _____ If

Dm Dm(maj7)/C# Dm7/C Dm6/B

I had a box just for wish - es _____ and

Gm6/Bb Gm/Bb A7 Gm7 A7 Dm6/B A7/C# A/E Dm A7/C#

dreams that had nev - er come true. _____ the

Dm Dm7/C Bb Gm7

box would be emp - ty ex - cept for the mem - ry of

Dm/F Gm6 A7

how they were an - swered by you. _____ But there

D.S. al Coda

CODA A7 Dm

Play 3 times

TRUE LOVE

from HIGH SOCIETY

Moderately Slow

Words and Music by
COLE PORTER

Piano introduction in G major, 3/4 time. The right hand plays a series of chords: G, C, Gdim, G. The left hand plays a simple bass line. The tempo is marked *mf* and *poco rit.*

Vocal line: I give to you and you give to me. Chords: G, C, Gdim, G. Piano accompaniment includes the vocal line and a piano accompaniment line. The tempo is marked *a tempo*.

Vocal line: True Love, True Love, So, on and. Chords: D7, C, G. Piano accompaniment includes the vocal line and a piano accompaniment line.

Vocal line: on it will always be True. Chords: C, Gdim, G, D7. Piano accompaniment includes the vocal line and a piano accompaniment line.

Love, True Love. For you and

cresc.

G **Cm**

I have a guardian angel on high With

p.

F7 **Bb** **G7** **Cm**

nothing to do But to give to

F **Bb7** **D7** **G**

you and to give to me Love for

poco rit.

C **Gdim** **G** **D7**

ever true. I true.

p

1 **G** **C** **D7** **2** **G**

TRY TO REMEMBER

from THE FANTASTICKS

Words by TOM JONES
Music by HARVEY SCHMIDT

Slowly, with tenderness

Piano introduction in G major, 3/4 time. The melody is simple and tender, with a bass line providing harmonic support.

G **Am** **D7** **G**

p

Try to re-mem-ber the kind of Sep-tem-ber when life was
 Try to re-mem-ber the when life was so ten-der that life no one

First system of the song with vocal line and piano accompaniment. Chords G, Am, D7, and G are indicated above the staff. The piano part starts with a piano (*p*) dynamic.

Am **D7** **G**

slow and oh, so mel-low. — Try to re-mem-ber the
 wept ex-cept the wil-low. — Try to re-mem-ber the

Second system of the song with vocal line and piano accompaniment. Chords Am, D7, and G are indicated above the staff.

Am **D7** **G** **Am** **D7**

kind of Sep-tem-ber when grass was green and grain was yel-low
 life was so ten-der that dreams were kept be-side your pil-low

Third system of the song with vocal line and piano accompaniment. Chords Am, D7, G, Am, and D7 are indicated above the staff.

Bm7 **Em7** **Am7** **D7** **Gmaj7**

Try to re-mem-ber the kind of Sep-tem-ber when that you were a
 Try to re-mem-ber when life was so ten-der that love was an

Cmaj7 **F** **D7** **G**

ten-der and a-cal-bout low fel-low. — Try to re-mem-ber and
 em-ber a-bout to bil-low. — Try to re-mem-ber and

Am **D7** **1. G** **Cmaj7**

if you re-mem-ber, then fol-low. — (Echo) Fol-low, fol-low, fol-low, fol-low, fol-low,
 if you re-mem-ber, then

D7 **2. G**

fol-low, fol-low, fol-low. fol-low. — Fol-low, fol-low,

Cmaj7 **D7** **G**

fol-low, fol-low, fol-low, fol-low, fol-low, fol-low, fol-low. —

rit. e dim. *pp* *gva*

UNCHAINED MELODY

from the Motion Picture UNCHAINED

Lyric by HY ZARET
Music by ALEX NORTH

Moderately slow



Whoa, _____ my _____ love, _____ my

mf



dar - lin', _____ I've hun - gered for _____ your _



_____ touch a long. lone - ly


G



time. And




C

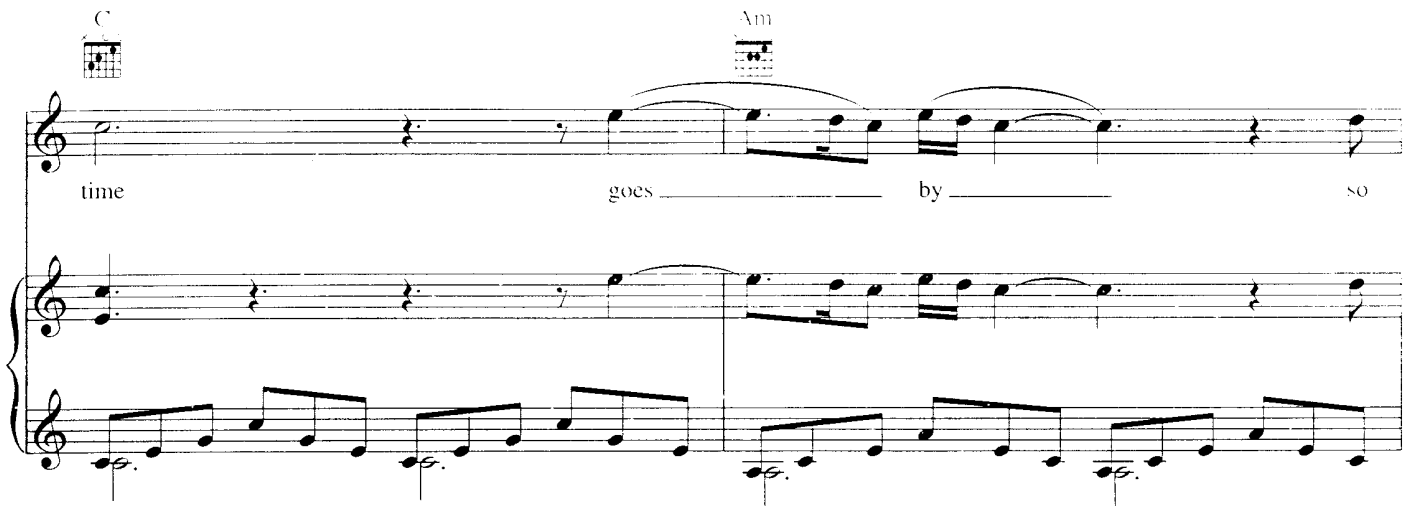


time

Am



goes by so



F

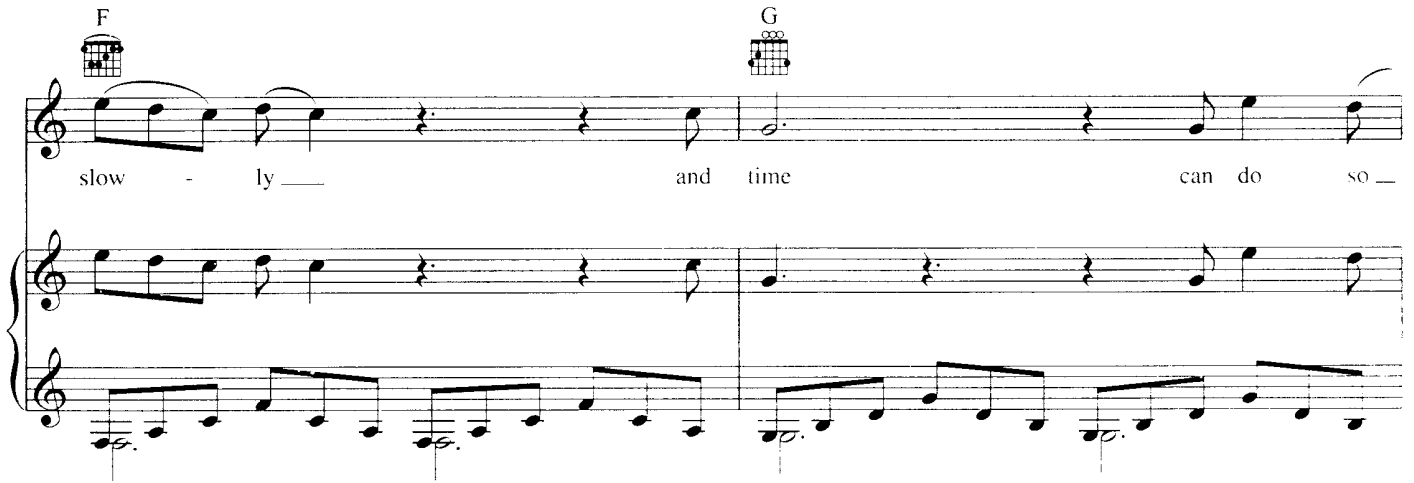


slow ly


G



and time can do so




C

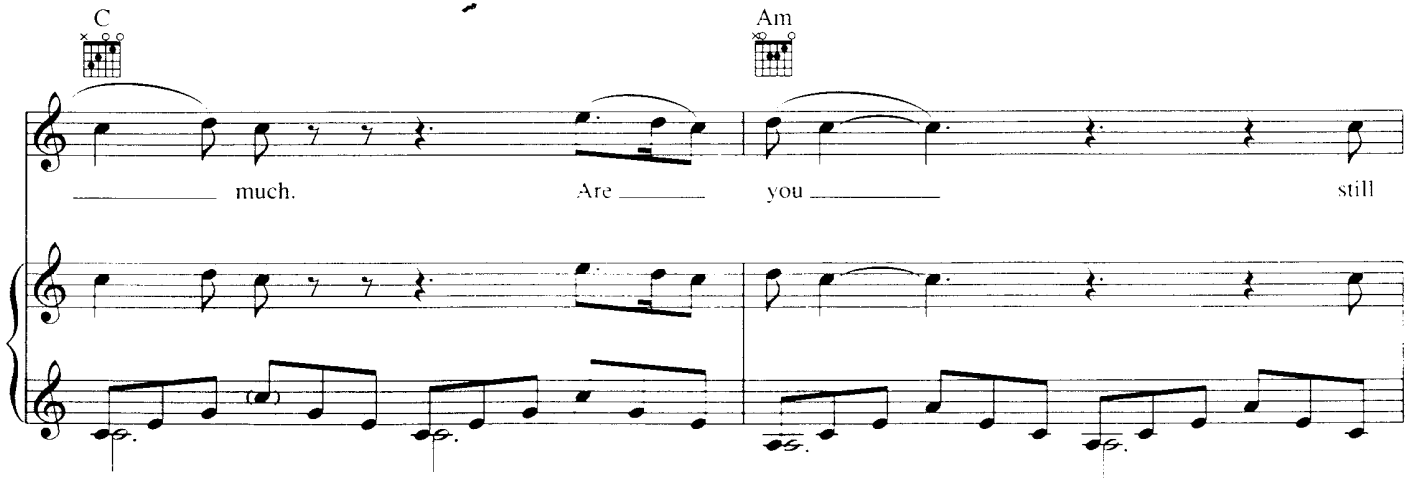


much.

Am



Are you still





mine? _____ I _____



_____ need _____ your love.



I _____ need your love. _____ God



speed your love _____ to _____ me.

F G C

I'll be com - in' home. Wait for me!"

This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for F, G, and C are shown above the vocal line.

Am

Woah. my love. my

This system contains the second two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. A chord diagram for Am is shown above the vocal line.

F G

dar - lin'. I've hun - gered. hun - gered for your

This system contains the third two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for F and G are shown above the vocal line.

C Am

touch a long. lone - ly

This system contains the fourth two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for C and Am are shown above the vocal line.

G

time. And

C Am

time goes by so

F G

slow - ly and time can do so

C Am

much. Are you still

G C

mine? I need your

cresc. *f*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody starting with a whole note 'mine?' followed by a half note rest, then a quarter note 'I', a quarter note 'need', and a quarter note 'your'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include a crescendo and a forte (f) marking.

G Am Em

love. I I need your love. God

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with 'love.', a half note rest, 'I', a half note rest, 'I need your love.', and a quarter note 'God'. The piano accompaniment continues with similar rhythmic patterns. Chord changes are indicated above the staff.

F G C

speed your love to me.

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has 'speed', a quarter note rest, 'your love', a quarter note rest, 'to', a quarter note rest, and 'me.'. The piano accompaniment features more complex rhythmic patterns, including some sixteenth notes. Chord changes are indicated above the staff.

Am F Fm6 C

cresc. *molto rit.* *ff*

Detailed description: This system contains the seventh and eighth lines of music, which are piano accompaniment only. It features a variety of textures, including chords and moving lines. Dynamics include a crescendo, a 'molto rit.' (ritardando) marking, and a fortissimo (ff) marking. Chord changes are indicated above the staff.

UNTIL IT'S TIME FOR YOU TO GO

Words and Music by
BUFFY SAINTE-MARIE

Moderately fast

Guitar → G
(capo
1st fret)

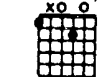
G/F#
Ab/G

Keyboard → Ab

You're not a dream, you're not an an - gel, you're a
dif - f'rent, worlds a - part, we're not the

mp legato

Bm7-5/F



Cm7-5/Gb

E7



F7

Am



Bbm

Am(maj7)



Bbm(maj7)

man, I'm not a queen, I'm a wom - an, take my
same, we laughed and played at the start like in a

Am7



Bbm7

D7



Eb7

G



Ab

hand. We'll make a space in the
game. You could have stayed out - side my

G/F#

 Ab/G

Bm7-5/F

 Cm7-5/Gb

E7

 F7

Am7

 Bbm7

lives that we'd planned, _____ and here we'll stay un - til it's
 heart but in you came, _____ and here you'll stay un - til it's

D7

 Eb7

1. G

 Ab

D

 Eb

time for you to go. Yes, we're
 time for you to

2. G

 Ab

Ab

 A

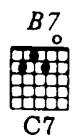
F7

 F#7

go. _____ Don't ask _____

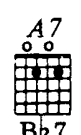
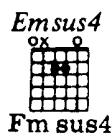
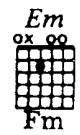


why, _____ don't ask _____



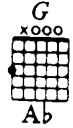
how, _____ don't ask _____ for -

cresc. *mf*

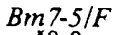


ev - er, _____ love me _____

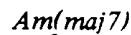
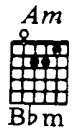
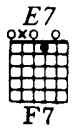
dim. *mp*



now. _____ This love of mine had no be - gin-ning, it has no

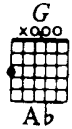
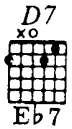
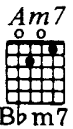


Cm7-5/Gb



Bb m(maj7)

end, _____ I was an oak, now I'm a wil-low; now I can

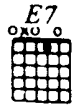


bend. _____ And though I'll nev-er in my life see you a -

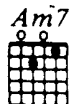
Bm7-5/F



Cm7-5/Gb



F7

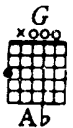


Bbm7



Eb7

gain, _____ still I'll stay un - til it's time for you to



Ab



A



F#7

go. _____ Don't ask _____



Ab



A

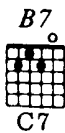


F#7



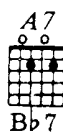
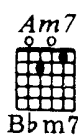
Ab

why of me, don't ask _____ how of



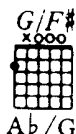
me, ————— don't ask ————— for - ev - er of — me,

cresc. poco a poco



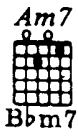
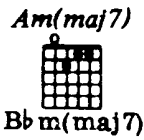
love me, — love me, — now. ————— You're not a

f



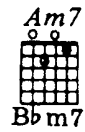
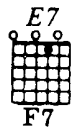
dream, you're not an - an - gel, you're a man, ————— I'm not a

dim. poco a poco



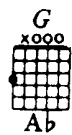
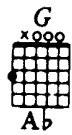
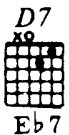
queen, I'm a wom-an, take my hand. _____ We'll make a space in the

mf



lives that we'd planned, _____ and here we'll stay un - til it's

molto rit.



time for_ you to go.

a tempo

2a *

WE KISS IN A SHADOW

from THE KING AND I

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Molto moderato e semplice

Refrain (slowly and tenderly)

F

We kiss in a

mf *dim.* *p legato*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a bass line with a half note G3, a half note F3, and a quarter note E3. The right hand has a half note G4, a half note F4, and a quarter note E4. A guitar chord diagram for F major is shown above the vocal staff.

C7

shad - ow We hide from the moon.

Detailed description: This system contains measures 3-5. The vocal line continues with a half note G4, a quarter note F4, and a quarter note E4. The piano accompaniment continues with a bass line of G3, F3, and E3. The right hand has G4, F4, and E4. A guitar chord diagram for C7 is shown above the vocal staff.

F

Our meet - ings are few and o - ver too soon.

Detailed description: This system contains measures 6-8. The vocal line continues with a half note G4, a quarter note F4, and a quarter note E4. The piano accompaniment continues with a bass line of G3, F3, and E3. The right hand has G4, F4, and E4. A guitar chord diagram for F major is shown above the vocal staff.

We speak in a whis - per.

A - fraid to be heard; When peo - ple are

near, we speak not a word.

A - lone in our se - cret. To - geth - er we

C F E D7 E7

sigh For one smil - ing day to be

cresc.

Am C7 F

free To kiss in the

mf *p legato*

C7

sun - light And say to the sky

7

NC. F13

Be - hold and be - lieve what you see!

F7#5 Bbmaj7 Bbmaj7/A Gm7 C9
ten.

Be - hold how my lov - er loves

1 F 2 F

me! me!

mf *mp*

p *morendo* *pp*

Ped. *

WE'VE ONLY JUST BEGUN

Words and Music by ROGER NICHOLS
and PAUL WILLIAMS

Slowly

E \flat /B \flat

A \flat maj7

E \flat /B \flat

A \flat maj7

mf

E \flat

A \flat maj7

Gm7

We've on - ly just be - gun _____ to live. _____

Cm7

Cm9

Fm9

Fm7

Cm9

Cm7

_____ White lace and prom - is - es, _____ a kiss for luck _____ and we're

Fm9

B \flat 7sus

E \flat

on our way. _____

(1.) Be - fore the ris - ing
(2., D.S.) And when the eve - ning

A^bmaj7
Gm7
Cm7
Cm9
Fm9
Fm7

sun _____ we fly _____ So man - y roads to choose,
comes _____ we smile _____ so much of life a - head.

Cm9
Cm7
Fm9
B⁹7sus

To Coda ⊕

we start out walk - ing and learn to run. _____
we'll find a place where there's room to grow. _____ And yes, we've just be -

E^bmaj7
A^bmaj7
E^bmaj7
A^bmaj7
B^b
C
Fmaj7

gun. _____ Shar - ing hor - i - zons that are

C
Fmaj7
C
Fmaj7
Cmaj7
Fmaj7

new to us, watch - ing the signs a - long the way.



Talk - ing it o - ver just the two of us. work - ing to - geth - er day to



day. to - geth - er. geth - er.

D.S. al Coda

CODA



geth - er. And yes, we've just be - gun.



WHAT A WONDERFUL WORLD

Words and Music by GEORGE DAVID WEISS
and BOB THIELE

Slowly

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a consistent triplet bass line. Chord diagrams are provided above the vocal line for each measure.

System 1: Chords: F, Gm/F. Lyrics: I see

System 2: Chords: F, Am, Bb/F, Am/E, Gm/F, F. Lyrics: trees of green, red ros - es too: I see them bloom

System 3: Chords: A7/E, Dm, Eb. Lyrics: for me and you, and I think to my - self.

Performance markings include *mf* (mezzo-forte) and *simile* (simile).

C11 C7 F F+ Bbmaj7/F C7

"What a won - der - ful world." I see

F Am Bb/F Am Gm7 F

skies of blue and clouds of white. the bright — bless - ed day, the

A7 Dm Db

dark — sa - cred night, and I think — to my - self,

C11 C7 F Bb/F F

"What a won - der - ful world." The

C7 F

col - ors of the rain - bow, so pret - ty in the sky, are

C7 F

al - so on the fac - es of peo - ple go - in' by. I see

Dm C/E Dm/F C/G

friends shak - in' hands, say - in', "How do you do!"

Dm/F F#dim Gm7 F#dim C/G C7

They're real - ly say - in'. "I love you." I hear

F Am Bb/F Am/E Gm/F F

ba - bies cry, I watch them grow; They'll learn much more than

simile

A7/E Dm Db C11 C7

I'll _____ ev-er know, _____ and I think _____ to my - self. "What a won - der - ful

Rubato

F Am7b5 D7 Gm7

world." _____ Yes, I think to my - self,

C7b9 F Gm/F F

"What a won - der - ful world." _____

rit.

WHAT KIND OF FOOL AM I?

from the Musical Production STOP THE WORLD—I WANT TO GET OFF

Words and Music by LESLIE BRICUSSE
and ANTHONY NEWLEY

Moderately slow

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The tempo is marked 'Moderately slow'. The key signature has one flat (Bb) and the time signature is 4/4. The piano accompaniment features a steady bass line and chords that support the vocal melody. The lyrics are written below the vocal line, with some words in parentheses indicating alternative phrasings.

System 1:

Chords: G7, Cmaj7, Dm7, G7

Lyrics: What kind of fool am I? Who never fell in love, It seems that

System 2:

Chords: Cmaj7, A7, Dm7, G7

Lyrics: I'm the only one that I have been thinking of. What kind of

System 3:

Chords: C, Am7, D7, G/B, Em7

Lyrics: man (life) is this? An empty shell, A lonely cell in which an

Am7 D7 Gsus G7 Cmaj7

emp- ty heart must dwell. What kind of lips are these
 clown am I?

Cmaj7 Dm7(add G) G7 Cmaj7

That lied with ev- 'ry kiss? That whis- pered emp- ty words of
 What do I know of life? Why can't I cast a way the

Gm/Bb A7 Gm7 C7 F6

love that left me a- lone like this? Why can't I fall in love
 mask of play and live my life? Why can't I fall in love

Dm7-5 C/E D7 Dm7

like an- y oth- er man And may- be then I'll know what
 'til I don't give a damn

Fm G7 1. C Cmaj7 Am7 Fmaj7 G7 2. C Cmaj7 Am7 Fmaj7 Dm7 Cmaj7

kind of fool I am. What kind of am.

WHAT'LL I DO?

from MUSIC BOX REVUE OF 1924

Words and Music by
IRVING BERLIN

Moderate Waltz



mp



Gone is the ro - mance that was so filled
Do you re - mem - ber a night filled with



vine. 'Tis bro - ken and can - not
bliss? The moon - light was soft - ly be -



mend - ed. You must go
scend - ing. Your lips and

C/G E Amaj9 F#m7b5

your way and I must go mine. But
my lips were tied with a kiss. A

E/B B7 E

now that our love dreams have end
kiss with an un hap py end

G7sus G7 C Fm6 C/E C7

ed. } What'll I do when you are far a -
ing. }

Dm7b5 C/G G7 C

way and I am blue, what'll I do?

What-'ll I do when I am won-d'ring

C Fm6 C/E C7

who is kiss-ing you, what-'ll I

Dm7b5 C/G G7

do? What-'ll I do with

C Bb/C C7 F

just a pho-graph to

Dm F Fm6

C/E A7 D7

tell my troubles to?

G7 C Fm6 C/E C7

When I'm alone with only dreams of

Dm7b5 C/G G7

you that won't come true, what'll I

1 2

C Cm7b5 Dm7 G7 C C6/9

do? What'll I do?

WHEN I FALL IN LOVE

from ONE MINUTE TO ZERO

Words by EDWARD HEYMAN

Music by VICTOR YOUNG

Slowly, with much feeling



mf



When I fall in love it will be for - ev - er, or I'll nev - er



fall in love. In a rest - less world like this is, love is



end - ed be - fore it's be - gun, and too man - y moon - light kiss - es seem to

Fm
- Fm7
Bb/D
Bb7
Eb
Fm7
Ab/Bb
Eb

cool in the warmth of the sun. When I give my heart it will be com -

Bb7
Eb
C7#5
C7
Fm
Abdim7

plete - ly. or I'll nev - er give my heart; And the

Eb/G
Ab
C7
Fm
Abm6
Eb/Bb

mo - ment I can feel that you feel that way too is when I fall in

<p>1</p> Fm7 Bb7 Eb Gbgim7 Fm7 Bb7b9	<p>2</p> Eb Ab9 Cb9 Eb Eb6
--	---

love with you. you.

WHEN YOU WISH UPON A STAR

Words by NED WASHINGTON
Music by LEIGH HARLINE

With expression

C/E Ebdim7 Dm F/G G9 G7b9 C6 G13 G7

C/E G7/D C G7 C/E G7/D C Bm7b5 E7b9/B

When a star is born, They pos - sess a gift or two,

Am/C E7/B Am Cmaj7/D D7 Gdim B7 G9#5 G7#5(b9)

One of them is this They have the pow - er to make a wish come true.

rall.

C A7 Dm Dm7 G7

When you wish up - on a star, makes no diff - erence

a tempo

Cdim C C6/G C/E Ebdim7 Dm Am/E F F/G G9 G7b9

who you are, An - y - thing your heart de - sires will come to

Cmaj7 G13 G7 C A7 Dm Dm7 G7

you. If your heart is in your dream. no re - quest is

Cdim C C6/G C/E Ebdim7 Dm Am/E F F/G G9

too ex - treme, when you wish up - on a star as dream - ers

C Fm6/G Em/G Cmaj7 C6 Dm/G Gdim G7

do. Fate is kind. She brings to

Cdim C Am D7

those who love, the sweet ful - fill - ment of their se - cret

Fm6 G7 G7#5(b9) G7 C A7 Dm Dm7

long - ing. Like a bolt out of the blue.

G7 Cdim C C6/G C/E Ebdim7 Dm Am/E F

Fate steps in and sees you thru, When you wish up - on a star your

1 F/G G9 G7b9 C G13 G7 2 F/G G7 C

dream comes true. dream comes true.

WHERE DO I BEGIN

(Love Theme)

from the Paramount Picture LOVE STORY

Words by CARL SIGMAN
Music by FRANCIS LAURENCE

Slowly

Gm F#dim7/G Ebmaj7

P

With pedal

D7sus D7 Gm

mp

Where do I be - gin _____ to tell the sto - ry of how
With her first hel - lo _____ she gave a mean - ing to this

D7

great a love can be, _____ the sweet love sto - ry that is
emp - ty world of mine. _____ There'd nev - er be an - oth - er

Gm Ebmaj7

old - er than the sea; _____ the sim - ple truth a - bout the
love, an - oth - er time; _____ she came in - to my life and

1

D7 Gm

love she brings to me? Where do I start?
made the liv - ing fine.

2

F#dim7/G Gmaj7

— She fills my heart.

G7 Cm F7

— She fills my heart with ver - y spe - cial things. — with an - gel

Bbmaj7 Ebmaj7 Am7b5 D7

songs. — with wild i - mag - in - ings. — She fills my soul — with so much

Gm

Cm

love that an - y - where I go I'm nev - er

F7

Bbmaj7

lone - ly. With her a - long, who could be

Eb

A7

Dmaj7

lone - ly? I reach for her hand; it's al - ways there.

D7

Gm

How long does it last? Can love be meas - ured by the

mp

D7 Gm

ho - urs in a day? I have no an - swers now, but this much I can say:

Ebmaj7 D7

I know I'll need her till the stars all burn a - way, and she'll be

rall.

Gm F#dim7/G

there.

p a tempo

Ebmaj7 D7sus D7 Gm

WHERE OR WHEN

from BABES IN ARMS

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

Ab Bb7 Eb Abmaj7 Ab7b5 G7sus G7

mf

Cm7 F7 Cm7 F7 Bb7 Eb7 Bb7 Eb7

When you're a - wake the things you think come from the dreams you dream.

Ab Fm7 Fm7b5 Fm7/Bb Bb7 Eb

Thought has wings, _____ and lots of things _____ are sel-dom what they seem.

Cm7 F7 Cm7 F7 Bb7 Eb7 Bb7 Eb7

Some - times you think you've lived be - fore, all that you live to - day.

Ab

Fm7

Fm7b5

Fm7/Bb Bb7

Eb



Things you do _____ come back to you. _____ as though they knew the way. Oh, the

Fm

Bb7

Eb

Eb6



tricks your mind can play! It seems we stood and talked like

poco rit.

a tempo

Ebmaj7

Fm7



this be - fore. We looked at each oth - er in the same way then,

Ebmaj7

Eb6

Fm7b5

Bb7



but I can't re - mem - ber where or when. _____

Eb



Eb6



Ebmaj7



The clothes you're wear - ing are the clothes you wore. The

Fm7



smile you are smil - ing you were smil - ing then. but I can't re - mem - ber where or

Ebmaj7



Eb6



Dm7b5



G7



Cm



Fm7



when. _____ Some things that hap - pen for the

G7sus



G7



F/G



G7



Cm



Fm7



first time, _____ seem to be hap - pen - ing a -

Cm7 F7 Fm7/Bb Bb7 Eb Eb6

gain. And so it seems that we have

Ebmaj7 G+ Ab6 Bb6

met be - fore, and laughed be - fore, and

Ab6 Gm Fm Bb7

loved be - fore, but who knows where or

1 Eb Fm/Eb Ebmaj7 Fm/Eb Bb7sus Bb7 2 Eb Abm7 Eb

when! when!

rit.

WHO CAN I TURN TO

(When Nobody Needs Me)

from THE ROAR OF THE GREASEPAINT—THE SMELL OF THE CROWD

Words and Music by LESLIE BRICUSSE
and ANTHONY NEWLEY

Slowly

The piano introduction consists of two staves. The right hand features a series of chords and arpeggios, starting with a C major triad and moving through various voicings. The left hand provides a steady bass line with eighth notes. The tempo is marked 'Slowly' and the dynamic is 'mf'.

Cmaj9

C6

Dm7/G

F/G

G7



Who can I turn to _____ when no- bo- dy needs me? _____ My

C6

Cmaj7

Gm7

C9



heart wants to know and so I must go where des- ti- ny leads me. _____ With

F6

Fmaj7

Em7

Am7



no star to guide me, _____ and no- one be- side me, _____ I'll

Dm7 Bm7-5 Em7 A7 Dm7 G7
 go on my way, and af- ter the day. The dark- ness will hide me; *p*

Cmaj9 C6 Dm7/G F/G G7
 may- be to- mor- row I'll find what I'm af- ter I'll

C6 Cmaj7 Gm7 C9
 throw off my sor- row, beg, steal, or bor- row my share of laugh- ter. With

F6 Bm7-5 E7 Am7 D7
 you I could learn to, with you on a new day, But

D7 Dm7-5 G7 G7-9 1. C6 Dm7 G7 2. C6
 who can I turn to if you turn a- way? way?

WILLOW WEEP FOR ME

Words and Music by
ANN RONELL

Slowly



mp 6 6 6 6 6 6 p



Wil - low weep for me. — wil - low weep for me. — Bend your branch - es green, — a - long the stream —

mf 3 3 3 3 3 3



— that runs to sea. — Lis - ten to my plea, lis - ten wil - low and weep for me. —

3 3 3 3 3 3



Gone my lov - er's dream, —

3 3

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G D9#5 G Em Bm Em

love - ly sum mer dream. _ Gone and left me here _ to keep my tears _ in - to the stream.

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The guitar chords are G, D9#5, G, Em, Bm, and Em. The piano accompaniment includes triplets in both the right and left hands.

C9 D+ G D7#5

Sad as I can be, hear me wil - low and weep for me.

The second system continues the musical score with guitar chords C9, D+, G, and D7#5. The piano accompaniment features a triplet in the right hand and a triplet in the left hand.

G Cm Ab7 Gm G

Whis - per to the wind. _ And say that love has sinned. _ To

The third system of the musical score includes guitar chords G, Cm, Ab7, Gm, and G. The piano accompaniment has triplets in both hands.

Cm Bb7 Ab7 G7 Cm Ab7

leave my heart a - break - ing and mak - ing a moon. _ Mur - mur to the night _ to

The fourth system of the musical score features guitar chords Cm, Bb7, Ab7, G7, Cm, and Ab7. The piano accompaniment includes triplets in both hands.

Gm G7 Cm Bb7 Ab D7 D-

hide her star-ry light, — So none will find me sigh-ing and cry-ing all a-lone. — Oh,

G D9#5 G D9#5 G Em Bm

weep-ing wil-low tree, — weep in sym-pa-thy, — Bend your branch-es down — a-long the ground —

Em C9 D+

— and cov-er me. — When the shad-ows fall, bend, oh wil-low, and weep for me. —

G D7#5 1 G D7#5 2 G

rit.

YELLOW DAYS

English Lyric by ALAN BERNSTEIN
 Music and Spanish Lyric by ALVARO CARRILLO

With An Easy Flow

(English) I re -
 (Spanish) Se te ol -

Gm **C9** **F6**

mem-ber vi - da when the sun- light had a spe - cial kind of bright-ness, And the que me quie - res a pe - sar de lo que di - ces, pues lle -

mp-mf

D7-9 **G7** **C7** **F6**

laugh-ter held a lov - er's kind of light-ness, Yel-low days, Yel-low Days, va - mos en el al - ma ci - ca - tri - ces im - po - si - bles de bo - rrar.

Ab7 G7 Gm C7

She would hold me and a smile would spread a-round us so com-
 Se te ol - vi - da que has - ta pue - do ha - cer - te mal si me de -

F6 D7-9 G7

plete - ly, And the soft - ness of a kiss would lin - ger sweet - ly. Yel - low
 ci - do pues tu a - mor lo ten - go muy com - pro - me - ti - do pe - rra

C7 F6 F9

Days, Yel - low Days. But then came thun - der and I
 fuer - za no se - rá. Y hoy re - sul - ta que no

Bbmaj7 Eb7

heard her say good - bye through tears of won - der: Now I'm all a - lone and my heart wants to
 soy de la es - ta - tu - ra de tu vi - da yal de - jar - me ca - si, ca - si si te ol -

Ab **G7** **C7**

know, vi - da Yel - low que hay un Days. pac - to en - tre los Where'd you go? dos. Life is De mi

Gm **C9** **F6**

emp - ty par - te and the te de - vuel - vo sun - light seems so harsh in - stead of tu pro - me - sa de a - do - rar - me ten - der, And the ni si -

D7-9 **G7** **C7**

laugh - ter's just an ech - o I re - mem - ber (from) Yel - low Days. Yel - low que - ra sien - tas pe - na por de - jar - me que e - se pac - to no es con

1 **F** **2** **F**

Days. I re - Days. Dios: Se te ol - Dios.

8va

YESTERDAY

Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Moderately, with expression

F

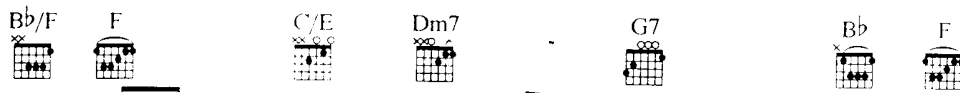
mp

Em A7

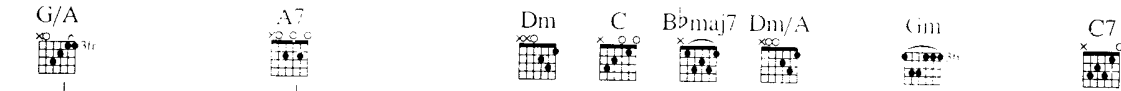
Yes - ter - day, _____ all my trou - bles seemed so
Sud - den - ly, _____ I'm not half the man I

Dm Dm/C Bb C

far a - way, _____ now it looks as though _____ they're
used to be, _____ there's a shad - ow hang - ing



here to stay. — oh I be - lieve — in yes - ter - day. —
o - ver me. — oh yes - ter - day — came sud - den - ly. —



Why she had to go I don't know, she would - n't say. —



I said



some - thing wrong, now I long for yes - ter - day.

Em A7

Yes-ter - day, — love was such an eas - y

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'Yes-ter - day,' followed by a half note rest, then a quarter note 'love' and a quarter note 'was'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Dm Dm C Bb C

game to play. — Now I need a place to

Detailed description: This system contains the next two measures. The vocal line continues with 'game to play.' followed by a half note rest, then a quarter note 'Now', a quarter note 'I', a quarter note 'need', a quarter note 'a', a quarter note 'place', and a quarter note 'to'. The piano accompaniment continues with similar rhythmic patterns.

Bb/F F C/E Dm7 G7 Bb F

hide a - way, — oh I be - lieve — in yes - ter - day. —

Detailed description: This system contains the next two measures. The vocal line has 'hide a - way,' followed by a half note rest, then a quarter note 'oh', a quarter note 'I', a quarter note 'be - lieve', a half note rest, a quarter note 'in', a quarter note 'yes - ter - day.', and a half note rest. The piano accompaniment features more complex chordal textures.

F/C G/B Bb F

Mm mm mm mm mm. —

rit.

Detailed description: This system contains the final two measures. The vocal line consists of five measures of 'Mm', 'mm', 'mm', 'mm', and 'mm.' followed by a long horizontal line. The piano accompaniment concludes with a 'rit.' (ritardando) marking and ends with a final chord.

YESTERDAY ONCE MORE

Words and Music by JOHN BETTIS
and RICHARD CARPENTER

Moderate Ballad

E E G#m/D#

When I was young I'd lis - ten to the ra - di - o, — wait - in'
back on how it was in years gone by — and the

mp

C#m C#m/B Amaj7

for my fa - v'rite songs. — When they played, I'd sing a - long: —
good times that I had, — makes to - day seem rath - er sad: —

G#m7 F#m B/D# A/B

— it made me smile. — Those were such
— so much has changed. — It was

E G#m/D# C#m C#m/B

hap - py times, ... and not so long a - go, ... how I won - dered where they'd gone. ...
 songs of love ... that I would sing to then, ... and I'd mem - o - rize each word. ...

Amaj7 D#m7b5 G#7 C#m C#m/B

But they're back a - gain, ... just like a long lost friend, ... all the
 Those old mel - o - dies ... still sound so good to me ... as they

building

Amaj7 F#m7 A/B B E

songs I love so well. ... } Ev - 'ry sha - la - la - la, ... ev - 'ry
 melt the years a - way. ... }

f

C#m E C#m

whoa - whoa ... still shines. ... Ev - 'ry

E C⁺m F⁺m7 B

shing - a - ling - a - ling that they're start - ing to sing's - so fine. —

A/B B C⁺m C+

{ When they get to the part — where he's break - in' her heart, — it can
All my best mem - o - ries — come back clear - ly to me: — some can

E/B A⁺m7b5 E/B

real - ly make me cry —) just like be - fore. —
e - ven make me cry —)

dim. *mp*

A/B Emaj7 1 F⁺m/E

It's yes - ter - day — once more. —

Emaj7 F#m/E

2 F#m/E A/B B

(Shoo - bic doo lang lang.) — Look - in' Ev - 'ry

cresc.

E C#m E

sha - la - la - la, — ev - 'ry whoa - whoa — still shines. —

f

C#m E C#m

Ev - 'ry shing - a - ling - a - ling that they're start - in' to sing's — so fine. —

F#m7 B7

Repeat and Fade A/B B

Optional Ending A/B B E

Ev - 'ry

rit.

8vb. J

YESTERDAY, WHEN I WAS YOUNG

(Hier Encore)

Moderately

English Lyric by HERBERT KRETZMER
Original French Text and Music by CHARLES AZNAVOUR

Gm7

Yes - ter - day when I was
day the moon was

mp

C7 Fmaj7 Bb Em7-5 A7

young. The taste of life was sweet as rain up - on my tongue, I teased at life as if it were a fool - ish game. The way the eve - ning
blue, and ev - 'ry cra - zy day brought some - thing new to do, I used my mag - ic age as if it were a wand, an nev - er saw the

Dm Gm7 C7 Fmaj7

breezema tease a can - dle flame; Thethou - sand dreams I dreamed, The splen - did things I planned I al - ways built, a - las, on weak and shift - ing
waste and emp - ti - ness be - yond; The game of love I played with ar - ro - gance and pride and ev - 'ry flame I lit to quick - ly quick - ly

Bb Em7-5 A7 Dm To Coda Gm7

sand; I lived by night and shunned the na - ked light of day And on - ly now I see how the years ran a - way. Yes - ter - day. When I was
died; The friends I made all seemed some - how to drift a - way And on - ly I am left on stage to end the

C7

Fmaj7

Bbmaj7

Gm

A7-9

Young. So man-y drink-ing songs were wait-ing to be sung. So man-y way-ward plea-sures lay in store for me And so much pain my

Dm

Gm7

C7

Fmaj7

daz-zled eyes re-fused to see, I ran so fast that time and youth at last ran out. I nev-er stopped to think what life was all a-

Bbmaj7

Gm

A7-9

Dm

D.S. al Coda

bout And ev-'ry con-ver-sa-tion I can now re-call con-cerned it-self with me, and noth-ing else at all. Yes-ter-

CODA

Dm

Gm

A7

Dm

G

play. There are so man-y songs in me that won't be sung. I feel the bit-ter taste of tears up-on my tongue. The time has come for

Gm

Dm

A7

Gm

Dm

Gm

Dm

me to pay for Yes-ter-day When I Was Young

YOU ARE BEAUTIFUL

from FLOWER DRUM SONG

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

G6b5

G6b5

A - long the Hwang Ho

f *mp*

G Dmaj7 D G6b5

Val - ley where young men walk and dream, A flow - er boat with

Am7 B(add9)

sing - ing girls came drift - ing down the stream. I saw the face of

legato e rit.

on - ly one come drift - ing down the stream.

più rit. *mp a tempo*

D6/9 D

Refrain (*tranquillo*)

You are beau - ti - ful, small and shy.

p dolce

D6/9 D D6/9 D

You are the girl whose eyes met mine Just as your boat sailed

Em A F#m/E G/A A Em A

by. This I know of you.

D D6/9 D

D6/9

D

Em

A

noth

ing more.

You are the girl whose

F#m/E

G/A

A

Em

A9

D9

eyes met mine

Pass - ing the riv - er shore.

G

D

G

You are the girl whose laugh

I heard,

Sil - ver and soft and

D(add9)

G/B

D/A

bright:

Soft as the fall of lo - tus leaves

E9 Em7/A A7 D6/9 D

Brush-in' the air of night. While your flow-er boat

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line in treble clef, with lyrics 'Brush-in' the air of night. While your flow-er boat'. The bottom two staves are the piano accompaniment in treble and bass clefs. Chord diagrams for E9, Em7/A, A7, D6/9, and D are shown above the vocal line. The piano part features a melodic line in the right hand and a bass line in the left hand, with a piano (p) dynamic marking.

D6/9 D Em A F#m/E G/A A

sailed a - way. Gen - tly your eyes looked back on mine.

Detailed description: This system contains the next two lines of the musical score. The vocal line continues with 'sailed a - way. Gen - tly your eyes looked back on mine.'. The piano accompaniment continues with the same melodic and bass lines. Chord diagrams for D6/9, D, Em, A, F#m/E, G/A, and A are shown above the vocal line. The piano part includes a piano (p) dynamic marking.

Em A7 D7sus D7 G

clear - ly you heard me say: "You are the girl I will

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with 'clear - ly you heard me say: "You are the girl I will'. The piano accompaniment continues. Chord diagrams for Em, A7, D7sus, D7, and G are shown above the vocal line. The piano part includes a dynamic marking of *mf più espr.*

A9 1 D A7sus A7 2 D

love some - day." day."

Detailed description: This system contains the final two lines of the musical score. The vocal line concludes with 'love some - day." day."'. The piano accompaniment concludes with a final chord and a fermata. Chord diagrams for A9, D, A7sus, A7, and D are shown above the vocal line. The piano part includes a piano (p) dynamic marking and a first ending/second ending structure. The page ends with a double bar line, a first ending bracket, a second ending bracket, and an asterisk (*).

YOU ARE SO BEAUTIFUL

Words and Music by BILLY PRESTON
and BRUCE FISHER

Moderately slow, expressively

Ab Ab/Gb Fm7 Db

Ab Ab/Gb Fm7 Db

Ab Ab/Gb Fm7 Db Ab(add2) Ab Ab maj7 Ab7

You are so

Db maj7 Gb9

— beau-ti - ful — to

8vb loco

Ab Ab7 Ab Ab maj7 Ab7 Db maj7

me. You are so beau-ti - ful

to me. Can't you

see? You're ev-'ry - thing I hope for.

8vb loco 8vb loco 8vb loco

you're ev - 'ry - thing I need.

You are so beau-ti - ful to me.

Ab7 Ab Abmaj7 Ab7

2

Fm

Freely

Bb13#11

You are so every-thing I need.

rit.
Sub loco

Tempo I

Ab(add2)

Ab

Abmaj7

Ab7

Dbmaj7

Gb9

You are so beau-ti-ful to

Ab

Abmaj7

Ab7

Dbmaj9

Gb9

Ab

me.



YOU ARE THE SUNSHINE OF MY LIFE

Words and Music by
STEVIE WONDER

Moderately, with feeling

Cmaj9 G7

C F6 Em7

You are the sun - shine of my life.

Gb/Bb Dm7 G7

that's why I'll al - ways { be - } a - round.

C Dm7 G7 C

You are the ap -

F6 Em7 Gb/Bb

ple of my eye.

The first system of music features a vocal line with lyrics 'ple of my eye.' and a piano accompaniment. Chord diagrams for F6, Em7, and Gb/Bb are provided above the staff. The piano part consists of chords in the right hand and a moving bass line in the left hand.

Dm7 Dm/G C

For - ev - er you'll stay in my heart.

The second system of music features a vocal line with lyrics 'For - ev - er you'll stay in my heart.' and a piano accompaniment. Chord diagrams for Dm7, Dm/G, and C are provided above the staff. The piano part continues with chords and a bass line.

Dm7 G13b9 C F6 F/G

I feel like this is the be-
You must have known that I was

The third system of music features a vocal line with lyrics 'I feel like this is the be- You must have known that I was' and a piano accompaniment. Chord diagrams for Dm7, G13b9, C, F6, and F/G are provided above the staff. The piano part continues with chords and a bass line.

Cmaj7 F9 F/G Cmaj7

gin - ning, though I've loved you
lone - ly, be - cause you came

The fourth system of music features a vocal line with lyrics 'gin - ning, though I've loved you lone - ly, be - cause you came' and a piano accompaniment. Chord diagrams for Cmaj7, F9, F/G, and Cmaj7 are provided above the staff. The piano part continues with chords and a bass line.

F F/G E7/B Em E+ E

for a mil - lion years. —
to my res - cue. —

A D E Am

And if I thought our love was end - ing.
And I know that this must be heav - en;

D7

I'd find my - self drown - ing in my own
how could so much love be in - side of

G7

tears. you? Whoa. whoa.

1, 2 (2nd time) Repeat and Fade Optional Ending Cmaj7

YOU LIGHT UP MY LIFE

Words and Music by
JOSEPH BROOKS

Moderately slow ($\text{♩} = \text{♩}$)

B \flat m B \flat m E \flat

So man - y nights I'd
Roll - in' at sea. a -

A \flat Fm Gm7 C7

sit drift on the wa - ters. wait - ing for some - one to
could it be fi - n'ly - I'm

Fm F7 B \flat m E \flat

sing me his song. home? So man - y dreams I
turn - ing for home? Fi - n'ly a chance to

Ab Ab/G Fm G

kept deep in side me, a - lone in the dark, but now
 say, "Hey!" I love you." Nev - er a gain to

Bb7 Fm7 Bb7 Eb

you've come a - long. | And you
 be all a - lone. |

mf

Ebmaj7 Eb7

light up my life. You give me

C7 Fm

hope to car - ry on. You



To Coda ⊕

light up my days and fill my



nights with song.

2



nights with song.



D.S. al Coda

'Cause

CODA ⊕



nights with

Cm F Eb

song. It can't be wrong when

G Cm F

it feels so right, 'cause

Eb/Bb Eb/sus/Bb Bb Ab Eb Bb

you, you light up my

Ab Eb

life.

rit.

YOU NEEDED ME

Words and Music by
RANDY GOODRUM

Moderately

The piano introduction consists of two staves in 4/4 time, key of B-flat major. The right hand plays a sequence of chords: B-flat major, F major, B-flat major, and C7 major. The left hand plays a steady eighth-note accompaniment.

This system contains the first line of the song. The vocal line is on a single staff with lyrics: "I cried a tear, hand, you wiped it dry, cold, I was con- fused lost you cleared my you took me". Above the vocal line are four guitar chord diagrams: C7, F, Bb, and C7. The piano accompaniment is shown in two staves below the vocal line.

This system contains the second line of the song. The vocal line is on a single staff with lyrics: "mind, home I sold my soul, You gave me hope, you bought it back for me when I was at the end and held me and turned my". Above the vocal line are three guitar chord diagrams: F, F7, and Bb. The piano accompaniment is shown in two staves below the vocal line.

G7 C C7

up lies and gave me dig - ni - ty Some-how You Need-ed Me. }
 back in - to truth a - gain you ev - en called me friend. } You gave me

F Bb C7

strength to stand a - lone a - gain... to face the world, out on my

F F7 Bb Bdim

own a - gain You put me high up - on a ped - e - stal... so

F A7 Dm G7 C7

To Coda

high that I can al - most see... e - ter - ni - ty... You Need - ed Me... You

F A7 Dm F B \flat F

Need-ed Me_ And I can't be-lieve it's you_ I can't be-lieve... it's true, I

Gm7 C7 F A7 Dm F

need-ed you_ and you were there. And I'll nev-er leave why should I leave. I'd be

B \flat F G7 C7

D.S. al Coda

_ a fool, 'cause I've fin-ly found some-one who real-ly cares_ You held my

CODA G7 C7 F D7 Gm7 C7 F

Need-ed Me_ You Need-ed Me_ You
Need-ed Me_ You Need-ed Me_

YOUNG AT HEART

Words by CAROLYN LEIGH
Music by JOHNNY RICHARDS

Slowly

B \flat F 9 B 9 F \sharp 7 Cm7 Bm7

Cm7 F7 B \flat Edim

Fair-y tales — can come true. — it can hap-pen to you — if you're

Cm7 F7 Cm7

young at heart. — For it's hard — you will find. — to be

F7 F9 F9 \sharp 5 B \flat

nar-row of mind — if you're young at heart. — You can

Fm6 G7 Fm6 G7 G7#5 C9 C7

go to ex - tremes with im - pos - si - ble schemes, you can laugh when your dreams fall a -

C9 C7 F7 Bdim F7 Bdim F7 Cm7 F9

part at the seams and life gets more ex - cit - ing with each pass - ing day, and

Bb6 F#dim Bb6 F#7 Cm7 F7 Bb

love is ei - ther in your heart or on the way. Don't you know that it's worth ev - ry

Edim Cm7 F7 Cm7

treas - ure on earth to be young at heart. For, as rich as you are, it's much

YOUNGER THAN SPRINGTIME

from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Moderato

C Cdim7/G Dm7/G C

f *espressivo* *molto rit.*

with warm expression

C G F C G

I touch your hand And my arms grow strong

mp *a tempo*

C G F C Bb

Like a pair of birds That burst with song.

Dm Gdim A7b9 Dm Fm6

My eyes look down At your love - ly face And I hold the

C C#dim7 Dm7 G7

world In my em - brace.

mf *molto rit.*

Refrain (*slowly, with great warmth*)

C G/B

Young - er than Spring - time are you. Soft - er than star - light

p-mf

C Am D

are you. Warm er than winds of June are the gen - tle lips you

Gmaj7 G7 C G/B

gave me. Gay - er than laugh - ter are you. Sweet - er than mu - sic

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has lyrics: "gave me. Gay - er than laugh - ter are you. Sweet - er than mu - sic". The piano accompaniment includes a *p* dynamic marking. Chord diagrams for Gmaj7, G7, C, and G/B are shown above the vocal staff.

C Am F#

are you, An - gel and lov - er, heav - en and earth are you to

The second system continues the vocal line with lyrics: "are you, An - gel and lov - er, heav - en and earth are you to". The piano accompaniment features a *p* dynamic marking. Chord diagrams for C, Am, and F# are shown above the vocal staff.

(stay in slow tempo)

G D7 G D7

me. And when your youth and joy in - vade my

The third system includes the instruction "(stay in slow tempo)". The vocal line has lyrics: "me. And when your youth and joy in - vade my". The piano accompaniment includes *mf* and *cresc.* dynamic markings. Chord diagrams for G, D7, G, and D7 are shown above the vocal staff.

G D7 G Dm7

arms And fill my heart as now they do...

The fourth system continues the vocal line with lyrics: "arms And fill my heart as now they do...". The piano accompaniment includes a *p* dynamic marking. Chord diagrams for G, D7, G, and Dm7 are shown above the vocal staff.

Guitar chords: G7, C, G, C, G/B

then... Young-er than Spring-time am I. Gay-er than laugh-ter

mp

Guitar chords: C, G7/B, C, Am

am I. An-gel and lov-er. heav-en and earth am

with passion

cresc.

Guitar chords: Am7/D, G7, C, G7

I with you!

f *allarg.* *a tempo*

Guitar chords: C

you!

f dim. *morendo* *p*

Ped *