

# A DAY IN THE LIFE OF A FOOL

## (MANHÃ DE CARNAVAL)

Words by CARL SIGMAN  
Music by LUIZ BONFA

Slow Bossa Nova

The piano introduction is in 4/4 time, marked *mp*. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The melody consists of eighth and quarter notes, with some triplets. The accompaniment uses chords and single notes, creating a gentle, flowing texture.

A day in the life of a fool.

Chord progressions: Am, Dm6, E7, Am. The melody features triplets of eighth notes. The piano accompaniment supports the vocal line with chords and single notes.

A sad and a long, lonely

Chord progressions: Dm6, E7, Am, Dm7, C7. The melody continues with triplets of eighth notes. The piano accompaniment provides harmonic support with chords and single notes.

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Cmaj7 C6 Dm7 G7

day. I walk the av - e - nue And hope I'll

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'day.' followed by a quarter rest, then eighth notes for 'I walk the av - e - nue' and a quarter note for 'And hope I'll'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Cmaj7 C6 Fmaj7 Dm6 E7

run in - to The wel - come sight of you com - ing my

Detailed description: This system contains measures 3 and 4. The vocal line continues with 'run in - to' (quarter note), a quarter rest, eighth notes for 'The wel - come sight of you', and a triplet of eighth notes for 'com - ing my'. The piano accompaniment continues with similar rhythmic patterns.

Am Dm6 E7 Am Dm6 E7

way. I stop just a - cross from your

Detailed description: This system contains measures 5 and 6. The vocal line has a half note 'way.', a quarter rest, eighth notes for 'I stop', a triplet of eighth notes for 'just', eighth notes for 'a - cross', and a triplet of eighth notes for 'from your'. The piano accompaniment features a consistent bass line and chord accompaniment.

Am Dm6 E7 A7sus A7-9

door. But you're nev - er home an - y

Detailed description: This system contains measures 7 and 8. The vocal line starts with a half note 'door.', a quarter rest, eighth notes for 'But you're', a triplet of eighth notes for 'nev - er', eighth notes for 'home', and a triplet of eighth notes for 'an - y'. The piano accompaniment continues with the established harmonic and rhythmic structure.

**Dm** **Dm6**

more. So back to my room

**Am** **Dm6** **E7** **Rubato**

and there in the gloom I cry tears of good -

**Am** **Dm7** **Am** **Dm7** **Am7** **Dm7** **Am7**

bye. 'Til you come back to me, that's the way it will be ev - 'ry

**Dm7** **Em7** **Am7**

day in the life of a fool. *8va* *3* *8va* *3*

*a tempo*

# AIN'T MISBEHAVIN'

Words by ANDY RAZAF  
Music by THOMAS WALLER and HARRY BROOKS

Moderately

The musical score is presented in three systems. Each system includes a piano accompaniment (treble and bass clefs), a vocal line with lyrics, and guitar chord diagrams. The key signature is B-flat major (two flats), and the time signature is common time (C).

**System 1:** The piano accompaniment begins with a rhythmic pattern of eighth and sixteenth notes. The vocal line starts with the lyrics: "No-one to talk with, all by my-self, No one to walk with, but I'm hap-py on the shelf." The guitar chords are Eb, Cm7, Fm7, Bb9, Eb, G7+5, Ab, Abm, and Ddim.

**System 2:** The piano accompaniment continues with a similar rhythmic pattern. The vocal line continues with: "Ain't Mis-be-hav-in', I m sav-in' my love for you." The guitar chords are Eb, Gb7, Fm7, Bb9, Eb, Edim, and F7.

**System 3:** The piano accompaniment concludes with the same rhythmic pattern. The vocal line concludes with: "I know for cer-tain the one I love I'm thru with flirt-in', it's just you I'm think-in' of,". The guitar chords are Eb, Cm7, Fm7, Bb9, Eb, G7+5, Ab, Abm, and Ddim.

Eb Gb7 Fm7 Bb9 Eb Ab Bb7 G7 Cm  
 Ain't Mis-be-hav - in', I'm sav-in' my love for you. Like Jack Hor-ner

Ab7/C F7/C C7 Bb  
 in the cor - ner, don't go no-where, what do I care, Your kiss - es

Cm F7 Bb7 C7 F7 Bb7 Eb Cm7  
 are worth wait - in' for, be - lieve me I don't stay out late,

Fm7 Bb9 Eb G7+5 Ab Abm Ddim Eb Gb7  
 don't care to go I'm home a-bout eight, just me and my ra - di - o Ain't Mis - be - hav - in',

Fm7 Bb9 1 Eb C7 F7 Bb7 2 Eb Bb7 Eb  
 I'm sav - in' my love for you. you.

# ALL OF ME

By SEYMOUR SIMONS  
and GERALD MARKS

Moderately

Piano introduction in C major, 4/4 time. The right hand features a melody of eighth notes and quarter notes, while the left hand provides a steady bass line. Dynamics include *mf*, *f*, and *rit.*

**C** **A** **E7**

All Of Me why not take All Of Me.

*mf*  
*a tempo*

Vocal line with lyrics: "All Of Me why not take All Of Me." The piano accompaniment features a bass line with triplets and a right hand with chords and moving lines. Chords C, A, and E7 are indicated above the staff.

**A7** **Dm**

Can't you see I'm no good with - out you.

Vocal line with lyrics: "Can't you see I'm no good with - out you." The piano accompaniment continues with triplets and chords. Chords A7 and Dm are indicated above the staff.

**E7** **Am**

Take my lips I want to lose them,

Vocal line with lyrics: "Take my lips I want to lose them,". The piano accompaniment features triplets and chords. Chords E7 and Am are indicated above the staff.

**D7** **G7**

Take my arms I'll nev - er use them,

**C** **E7**

Your good - bye left me with eyes that cry,

**A7** **Dm**

How can I go on dear with - out you.

**Fm** **C** **Gm** **A7** **Fm**

You took the part that once was my heart, so why not take

**G7** **C** **Ab7** **Dbmaj7** **G7** **C** **Fm** **C**

All Of Me Me

# AMONG MY SOUVENIRS

Words by EDGAR LESLIE  
Music by HORATIO NICHOLLS

Slowly, With Expression

The piano introduction begins in the key of B-flat major (two flats) and 4/4 time. It features a series of chords in the right hand and a melodic line in the left hand. The first measure has a whole rest in the right hand and a half note in the left hand. The second measure has a half note in the right hand and a half note in the left hand. The third measure has a half note in the right hand and a half note in the left hand. The fourth measure has a half note in the right hand and a half note in the left hand. The fifth measure has a half note in the right hand and a half note in the left hand. The sixth measure has a half note in the right hand and a half note in the left hand. The seventh measure has a half note in the right hand and a half note in the left hand. The eighth measure has a half note in the right hand and a half note in the left hand. The ninth measure has a half note in the right hand and a half note in the left hand. The tenth measure has a half note in the right hand and a half note in the left hand. The eleventh measure has a half note in the right hand and a half note in the left hand. The twelfth measure has a half note in the right hand and a half note in the left hand. The thirteenth measure has a half note in the right hand and a half note in the left hand. The fourteenth measure has a half note in the right hand and a half note in the left hand. The fifteenth measure has a half note in the right hand and a half note in the left hand. The sixteenth measure has a half note in the right hand and a half note in the left hand. The seventeenth measure has a half note in the right hand and a half note in the left hand. The eighteenth measure has a half note in the right hand and a half note in the left hand. The nineteenth measure has a half note in the right hand and a half note in the left hand. The twentieth measure has a half note in the right hand and a half note in the left hand. The twenty-first measure has a half note in the right hand and a half note in the left hand. The twenty-second measure has a half note in the right hand and a half note in the left hand. The twenty-third measure has a half note in the right hand and a half note in the left hand. The twenty-fourth measure has a half note in the right hand and a half note in the left hand. The twenty-fifth measure has a half note in the right hand and a half note in the left hand. The twenty-sixth measure has a half note in the right hand and a half note in the left hand. The twenty-seventh measure has a half note in the right hand and a half note in the left hand. The twenty-eighth measure has a half note in the right hand and a half note in the left hand. The twenty-ninth measure has a half note in the right hand and a half note in the left hand. The thirtieth measure has a half note in the right hand and a half note in the left hand. The thirty-first measure has a half note in the right hand and a half note in the left hand. The thirty-second measure has a half note in the right hand and a half note in the left hand. The thirty-third measure has a half note in the right hand and a half note in the left hand. The thirty-fourth measure has a half note in the right hand and a half note in the left hand. The thirty-fifth measure has a half note in the right hand and a half note in the left hand. The thirty-sixth measure has a half note in the right hand and a half note in the left hand. The thirty-seventh measure has a half note in the right hand and a half note in the left hand. The thirty-eighth measure has a half note in the right hand and a half note in the left hand. The thirty-ninth measure has a half note in the right hand and a half note in the left hand. The fortieth measure has a half note in the right hand and a half note in the left hand. The forty-first measure has a half note in the right hand and a half note in the left hand. The forty-second measure has a half note in the right hand and a half note in the left hand. The forty-third measure has a half note in the right hand and a half note in the left hand. The forty-fourth measure has a half note in the right hand and a half note in the left hand. The forty-fifth measure has a half note in the right hand and a half note in the left hand. The forty-sixth measure has a half note in the right hand and a half note in the left hand. The forty-seventh measure has a half note in the right hand and a half note in the left hand. The forty-eighth measure has a half note in the right hand and a half note in the left hand. The forty-ninth measure has a half note in the right hand and a half note in the left hand. The fiftieth measure has a half note in the right hand and a half note in the left hand. The fifty-first measure has a half note in the right hand and a half note in the left hand. The fifty-second measure has a half note in the right hand and a half note in the left hand. The fifty-third measure has a half note in the right hand and a half note in the left hand. The fifty-fourth measure has a half note in the right hand and a half note in the left hand. The fifty-fifth measure has a half note in the right hand and a half note in the left hand. The fifty-sixth measure has a half note in the right hand and a half note in the left hand. The fifty-seventh measure has a half note in the right hand and a half note in the left hand. The fifty-eighth measure has a half note in the right hand and a half note in the left hand. The fifty-ninth measure has a half note in the right hand and a half note in the left hand. The sixtieth measure has a half note in the right hand and a half note in the left hand. The sixty-first measure has a half note in the right hand and a half note in the left hand. The sixty-second measure has a half note in the right hand and a half note in the left hand. The sixty-third measure has a half note in the right hand and a half note in the left hand. The sixty-fourth measure has a half note in the right hand and a half note in the left hand. The sixty-fifth measure has a half note in the right hand and a half note in the left hand. The sixty-sixth measure has a half note in the right hand and a half note in the left hand. The sixty-seventh measure has a half note in the right hand and a half note in the left hand. The sixty-eighth measure has a half note in the right hand and a half note in the left hand. The sixty-ninth measure has a half note in the right hand and a half note in the left hand. The seventieth measure has a half note in the right hand and a half note in the left hand. The seventy-first measure has a half note in the right hand and a half note in the left hand. The seventy-second measure has a half note in the right hand and a half note in the left hand. The seventy-third measure has a half note in the right hand and a half note in the left hand. The seventy-fourth measure has a half note in the right hand and a half note in the left hand. The seventy-fifth measure has a half note in the right hand and a half note in the left hand. The seventy-sixth measure has a half note in the right hand and a half note in the left hand. The seventy-seventh measure has a half note in the right hand and a half note in the left hand. The seventy-eighth measure has a half note in the right hand and a half note in the left hand. The seventy-ninth measure has a half note in the right hand and a half note in the left hand. The eightieth measure has a half note in the right hand and a half note in the left hand. The eighty-first measure has a half note in the right hand and a half note in the left hand. The eighty-second measure has a half note in the right hand and a half note in the left hand. The eighty-third measure has a half note in the right hand and a half note in the left hand. The eighty-fourth measure has a half note in the right hand and a half note in the left hand. The eighty-fifth measure has a half note in the right hand and a half note in the left hand. The eighty-sixth measure has a half note in the right hand and a half note in the left hand. The eighty-seventh measure has a half note in the right hand and a half note in the left hand. The eighty-eighth measure has a half note in the right hand and a half note in the left hand. The eighty-ninth measure has a half note in the right hand and a half note in the left hand. The ninetieth measure has a half note in the right hand and a half note in the left hand. The ninety-first measure has a half note in the right hand and a half note in the left hand. The ninety-second measure has a half note in the right hand and a half note in the left hand. The ninety-third measure has a half note in the right hand and a half note in the left hand. The ninety-fourth measure has a half note in the right hand and a half note in the left hand. The ninety-fifth measure has a half note in the right hand and a half note in the left hand. The ninety-sixth measure has a half note in the right hand and a half note in the left hand. The ninety-seventh measure has a half note in the right hand and a half note in the left hand. The ninety-eighth measure has a half note in the right hand and a half note in the left hand. The ninety-ninth measure has a half note in the right hand and a half note in the left hand. The hundredth measure has a half note in the right hand and a half note in the left hand.

There's no - thing left for me, \_\_\_\_\_ Of days that used to be \_\_\_\_\_

*p-f legato*

*ped.*

I live in mem - o - ry A - mong My Sou - ven - irs. \_\_\_\_\_ Some let - ters \_\_\_\_\_

\_\_\_\_\_ tied with blue, \_\_\_\_\_ A pho - to - graph or two, \_\_\_\_\_ I see a rose from you A - \_\_\_\_\_

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Bb6 Bb7 Eb Eb7 Db6/9 Eb7 Ab Bb7 Bb9+5

mong My Sou - ven - irs. A few more to - kens rest with - in my

*ped.*

treasure chest, And tho' they do their best To give me

con - so - la - tion, I count them all a - part, And as the

*a tempo*

tear drops start, I find a bro - ken heart A - mong My Sou - ven -

*ped.*

irs. irs.

# COME RAIN OR COME SHINE

(From "ST. LOUIS WOMAN")

Words by JOHNNY MERCER  
Music by HAROLD ARLEN

Slow Blues Feel

Piano introduction in F major, 4/4 time. The melody is in the right hand, starting with a quarter note F4, followed by eighth notes G4, A4, Bb4, C5, Bb4, A4, G4. The left hand provides a steady accompaniment with chords: F major, C major, F major, C major, F major, C major, F major, C major. Dynamics include *mf* and *rit.*

Fma7 F6 Em7 A7+5 Dm7 A13-9 Dm9

I'm gon-na love you Like no - body's loved you, Come Rain Or Come Shine.

*mf* *tempo*

Piano accompaniment for the first line of lyrics. The right hand continues the melody with chords: Fma7, F6, Em7, A7+5, Dm7, A13-9, Dm9. The left hand provides a steady accompaniment with chords: F major, C major, F major, C major, F major, C major, F major, C major.

G13 G7+5 C11 C7-9 Fma7 F7 F7+5 F7 B7

High as a moun-tain and deep as a riv-er, Come Rain Or Come Shine.

Piano accompaniment for the second line of lyrics. The right hand continues the melody with chords: G13, G7+5, C11, C7-9, Fma7, F7, F7+5, F7, B7. The left hand provides a steady accompaniment with chords: F major, C major, F major, C major, F major, C major, F major, C major.

Bbm Fm Bbm Gb9(#11)

I guess when you met me It was just one of those things,

Piano accompaniment for the third line of lyrics. The right hand continues the melody with chords: Bbm, Fm, Bbm, Gb9(#11). The left hand provides a steady accompaniment with chords: Bbm, Fm, Bbm, Gb9(#11).

Fm6 Ebm6 Adim Abdim C7/G Edim Eadm G7/D D#7 C9

But don't ev-er bet me, 'Cause I'm gon-na be true if you let me.

Fmaj7 F6 Ab7+5 A7 Dm A7+5 Dm7

You're gon-na love me Like no-bod-y's loved me, Come Rain Or Come Shine.

Bm7-5 B7 E9 A6 A7+5 Em7 B#9 A9

Hap-py to-geth-er, Un-hap-py to-geth-er And won't it be fine.

D13 D7-9 D7 G7 D13 G7 Gm6 Dm7 Bm7-5

Days may be cloud-y Or sun-ny, We're in or we're out of the mon-ey, But I'm with you al-ways,

B#9(#11) A7-9 D7 G13 C13 C13-9 Dm7 G13 B#13 A7-9 Dm9

I'm with you rain or shine! shine!

# CRY ME A RIVER

Words and Music by ARTHUR HAMILTON

Slowly and Rhythmically

Chords: Cm, Ab, Cm6, Cm7

Now you say you're lone-ly.

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

Chords: Fm7, Gm Bb7+5 Ebmaj7, Dm7, G7, Gm7, C7+5, F9

You cry the long night thru, Well, you can Cry— Me A Riv-er, Cry— Me A Riv-er,

Chords: Fm7, Bb7, Fm7, Eb6, Eb-dim, Abm6, Cm, Ab, Cm6, Cm7

I cried a riv-er o-ver you. Now you say you're sor-ry.

Chords: Fm7, Gm Bb7+5 Ebmaj7, Dm7, G7, Gm7, Gdim C7+5, F9

For be-in' so un-true, Well, you can Cry— Me A Riv-er, Cry— Me A Riv-er,

## A la Bach (slightly faster)

**Fm7** **Bb7** **Fm7** **Eb6** **Cm6** **D7-9** **Gm** **Cm6** **D7**  
 I cried a riv-er o-ver you. You drove me, -near-ly drove me out of my head, - While

**Gm** **Gm6** **Cm6** **D7** **Gm** **Cm6** **D7sus** **D7**  
 you - nev-er shed a tear, - Re-mem-ber? I re-mem-ber all that you said; -

**G** **Dm7** **G7** **Cm** **Ab**  
 told me love was too ple - be - ian, Told me you were thru with me, an' Now - - - you say you

**Cm6** **Cm7** **Fm7** **Gm** **Bb7+5** **Ebmaj7** **Dm7** **G7** **Gm7** **Gdim** **C7+5**  
 love me, - Well, just to prove you do, - Come on, an' Cry - Me A Riv-er,

**F9** **Fm7** **Bb7** **Fm7** **Eb6** **G7+5(b9)** **Eb6**  
 Cry - Me A Riv-er, - I cried a riv-er o-ver you. - you.

Detailed description: This is a musical score for guitar and voice. It consists of five systems of music. Each system includes a vocal line with lyrics and a guitar accompaniment line with chords and fingerings. The chords are indicated by letters and numbers above the guitar staff. The lyrics are written below the vocal staff. The score is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The tempo is marked 'A la Bach (slightly faster)'. The lyrics tell a story of a man who is driven away by a woman, but he never forgets her. He tells her that love was too plebeian for him, but she tells him that she just wants to prove she loves him. He then tells her to cry 'Me A Riv-er'.

## CUTE

Music by NEAL HEFTI  
 Words by STANLEY STYNE

Moderately

First system of piano introduction. Treble clef, 4/4 time. Dynamics: *mf*. The melody consists of eighth and quarter notes, while the bass line provides a simple harmonic accompaniment.

Second system of piano introduction. Treble clef, 4/4 time. The melody continues with eighth and quarter notes, and the bass line provides harmonic support.

Dm7    Em7 A7 + 5(♯9) Dm7    G9    C6    A7    Dm7    Em7 A7 + 5(♯9)  
 Mind if I say you're Cute! — In ev - 'ry

Vocal line with lyrics: "Mind if I say you're Cute! — In ev - 'ry". The piano accompaniment features chords corresponding to the chord symbols above the staff.

Dm7    G9    Gm7    C7    Gm7    C7    Fmaj7    Em7    F6  
 way you're Cute! — Those big blue eyes,

Vocal line with lyrics: "way you're Cute! — Those big blue eyes,". The piano accompaniment continues with the same harmonic structure.

Fm6    C    F9    E7    Am7    D7    Am  
 That turned - up nose, — That cool and

Vocal line with lyrics: "That turned - up nose, — That cool and". The piano accompaniment concludes the system with the final chords.

B7 Emaj7 Gm6 A7-9 Dm7 Em7 A7+5(b9)

care free pose. — I mean I

Dm7 G9 C6 A7 Dm7 Em7 A7+5(b9)

like your style. — That sly in -

Dm7 G9 Gm7 C7 Gm7 C9 Fmaj7 Em7 F6

trig- ing smile. — Your ev - 'ry mood.

Fm6 C F9 E7 Am7 Dm7 Em7 A7+5

Your at - ti - tude — just add up

Dm7 G7-9 C6 1 Gm6 A7+5 2 C

to you're Cute!

# 'DEED I DO

Words and Music by  
WALTER HIRSCH and FRED ROSE

Slowly with a lift

Piano introduction for the song. The left hand (L.H.) plays a rhythmic accompaniment of eighth notes, marked *mf*. The right hand plays chords and melodic lines.

First system of music with lyrics. The right hand melody is on a treble clef staff, and the piano accompaniment is on a grand staff. Chords are indicated above the staff: Dm, G7, Em7, and C. The lyrics are: "I was oh, so blue till you came a - long, There are lots of oth - ers that I have met,"

Second system of music with lyrics. The right hand melody is on a treble clef staff, and the piano accompaniment is on a grand staff. Chords are indicated above the staff: Dm, G7, Em7, and A7. The lyrics are: "Just to make my life a won - der - ful song, Those you meet to - day, to - mor - row for - get,"

Third system of music with lyrics. The right hand melody is on a treble clef staff, and the piano accompaniment is on a grand staff. Chords are indicated above the staff: Dm, D# dim, Em7, and A7. The lyrics are: "You brought sun - shine just to bright - en my lone - li - ness. You're the on - ly one who ev - er could stand the test."



Am D7 G7 Dm7 G7

Is it an - y won - der in my hap - pi - ness, I con - fess  
That's the rea - son why I choose you from the rest, You're the best

*poco rù.*

C C7 F Fm

Do I — want you — Oh my, — do I? —

*mf*

A7 D7 G7 C Dm7 G7 C

Hon - ey, — 'deed I do! — Do I —

C7 Fm A7 D7 G7

need you? — Oh my, — do I — Hon - ey — 'deed I

C C7 F E7  
 do! I'm glad that I'm the one who found

A7 D7 G7  
 you, That's why I'm al-ways hang- in' 'round you.

C C7 F Fm A7  
 Do I love you?— Oh my,— do I?— Hon-ey,—

D7 G7 1 C G7 2 C Bb C  
 'deed I do! do!

# DINNER FOR ONE, PLEASE JAMES

Moderately

Words and Music by  
MICHAEL CARR

Musical notation for the first system, including piano accompaniment and vocal line. The piano part features a triplet of eighth notes in the right hand and a steady bass line in the left hand. The vocal line begins with a triplet of eighth notes.

D<sup>dim</sup> A<sup>7</sup> D G<sup>dim</sup> A<sup>7</sup>

Din - ner For One, please James, mad - am will not be din - ing,

Em<sup>7</sup> B<sup>7</sup>+5 B<sup>7</sup> Em<sup>9</sup> E<sup>b</sup>dim A<sup>7</sup> D A<sup>7</sup>

Yes, you may bring the wine in, Love plays such fun - ny games.

D<sup>dim</sup> A<sup>7</sup> D G<sup>dim</sup> A<sup>7</sup>

Din - ner For One, please James, close mad - am's room, we've part - ed,

Em7 B7+5 B7 Em Em9 Em D#dim A7 D G#dim

please don't look so down - heart - ed, Love plays such fun - ny games.

Am7 D7 Em7 Am7 D7 G

mp Seems my best friend told her of an - oth - er, I had no chance to de - ny,

Am7 D7 Em7 E7 A7

You know there has nev - er been an - oth - er, Some day she'll find out the lie.

D#dim A7 D G#dim A7

May - be she's not to blame, leave me with si - lent hours, No,

(spoken)

Em7 B7+5 B7 Em Em9 Em Ebdim A7

don't move her fav - rite flow - ers, din - ner for one, please James. James.

1 D 2 D

# EAST OF THE SUN (And West Of The Moon)

Slowly, With Expression

Words and Music by  
BROOKS BOWMAN

G Gmaj7 G6 G F7 E9

East Of The Sun and west of the moon,

Am7 Am9 C6 Cm/A Cm6 Am7

We'll build a dream-house of love, dear. Near to the sun in the

D6/9 F#/C# B7 Em A7

day, Near to the moon at night, We'll live in a love-ly

Am7 D6/9 D7 G Gmaj7 G6

way, dear, Liv - ing on love and pale moon - light. Just you and I, For

G F7-5 E9 Am7 Am9 C6 Cm/A

ev - er and a day, Love will not die, we'll keep it that way,

Am7 Cm(+7)/A Cm G Em A7

Up a - mong the stars we'll find, A har - mo - ny of life to a love - ly tune,

Am7 Cm6 D6/9 G E7 Am7

East Of The Sun and west of the moon, dear, East Of The Sun and

D6/9 D7 1 G Am7 D7 2 G Am7 Abmaj7 Gmaj7

west of the moon. moon.

*rit.*

# FLY ME TO THE MOON

(In Other Words)

Words and Music by  
BART HOWARD

Moderately Slow

The piano introduction consists of two staves. The right hand starts with a half note chord of C minor 7 (Cm7) and a quarter note melody. The left hand provides a simple bass line. The tempo is marked 'Moderately Slow' and the dynamics are 'mf'.

This system contains the first phrase of the song. The vocal line is on a single staff with lyrics: "Fly Me To The Moon, and let me play a - mong the stars;". Above the vocal line are guitar chord diagrams for Cm7, Fm7, Bb7, Eb, Ebmaj7, and Eb7. The piano accompaniment is shown in two staves below the vocal line.

This system contains the second phrase of the song. The vocal line has lyrics: "Let me see what spring is like on Ju - pi - ter and Mars. In". Above the vocal line are guitar chord diagrams for Ab, Dm7-5, G7, Cm, and C7. The piano accompaniment is shown in two staves below the vocal line.

This system contains the third phrase of the song. The vocal line has lyrics: "Oth - er Words \_\_\_\_\_ hold my hand! \_\_\_\_\_ In Oth - er Words \_\_\_\_\_". Above the vocal line are guitar chord diagrams for Fm7, Fm7, Bb7, Eb, and Fm7. The piano accompaniment is shown in two staves below the vocal line.

Bb7 Ab6 Eb Dm7 G7 Cm7 Fm7

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

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in a B-flat major key signature, starting with a whole note 'dar - ling' and a half note 'kiss me!'. The piano accompaniment features a steady bass line and chords in the right hand. Chord diagrams for Bb7, Ab6, Eb, Dm7, G7, Cm7, and Fm7 are provided above the staff.

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 -

Detailed description: This system contains the third and fourth lines of the musical score. The vocal melody continues with 'sing for - ev - er more; You are all I long for all I wor - ship and a -'. The piano accompaniment maintains the harmonic structure. Chord diagrams for Bb7, Eb, Ebmaj7, Eb7, Ab, Dm7-5, and G7 are shown above the staff.

Cm C7 Fm7 Fm7 Bb7 Bbm6 C7 Em7

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

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal melody has a long note 'dore.' followed by 'In Oth - er Words please be true! In'. The piano accompaniment features a more active right hand. Chord diagrams for Cm, C7, Fm7, Bb7, Bbm6, and Em7 are provided above the staff.

Fm7 Bb7 Eb G7 2 Eb

Oth - er Words I love you! true!

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal melody continues with 'Oth - er Words I love you! true!'. The piano accompaniment includes a double bar line with a first ending bracket. Chord diagrams for Fm7, Bb7, Eb, G7, and Eb are shown above the staff.

Eb7 Ab6 Bb7 Eb

In Oth - er Words I love you!

Detailed description: This system contains the ninth and tenth lines of the musical score. The vocal melody concludes with 'In Oth - er Words I love you!'. The piano accompaniment ends with a final cadence. Chord diagrams for Eb7, Ab6, Bb7, and Eb are provided above the staff.



# A FOGGY DAY

(From "DAMEL IN DISTRESS")

Words by IRA GERSHWIN  
Music by GEORGE GERSHWIN

Moderately

mf

F Freely Gm7 Fmaj7 F7 Gm7 C9

I was a stran-ger in the cit - y. ———— Out of town were the peo-ple I knew.

mp

F E7 Am Am7 D9 Guitar Tacet

I had that feel - ing of self - pi - ty. ———— What to do? What to do? What to do? The

Gm7 C7-9 C7+5 Fmaj7 F6 F Am Am6 Am7 D9 D7-9

out-look was de-cid - ed - ly blue. ———— But as I walked through the fog - gy streets a - lone, It

Am F#dim Gm7 C7 F Gm7 F

turned out to be the luck - iest day I've known. A

F Ebm6 Gm7 C9 C7-9 F Fm7

Fog - gy Day in Lon - don town Had me low

Fm6 G13 G7+5 C9 Fmaj7 Dm6 E7-5 F9

and had me down. I viewed the morn - ing

Bbmaj7 Bbm6 Fmaj7 D9 G9/6 G9+5 C9

with a - larm The Brit - ish mu - se - um had lost its charm.

C7 F Ebm6 Gm7 C9 C7-9  
 How long, I won - dered, could this thing last? — But the

F Fm7 Fm6 G13 G7+5 C9 Cm7 F9/6  
 age of mir - a - cles had - n't passed, — For, sud - den - ly, —

Bbmaj7 G9-5 Dm Bbm6 F Bb6  
 I saw you there — And through fog - gy Lon - don

Fmaj7 Bb6 Dm7 G9 Gm7 C7 1 F Fmaj7 C7 F7  
 town the sun was shin - ing ev - 'ry - where.

Bb7 Bbm6 Db+ C7 2 F Fmaj7 C7 F7 Bb7 Bbm6 Dm6 Bbm6 Fmaj7  
 A - where.

*p* *mf* *dim.* *fp*

Detailed description: This is a page of sheet music for a song, likely 'A-where' by The Beatles. It features a vocal line and a piano accompaniment. The music is in the key of B-flat major (three flats) and 4/4 time. The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided for various chords, including C7, F, Ebm6, Gm7, C9, C7-9, F, Fm7, Fm6, G13, G7+5, Cm7, F9/6, Bbmaj7, G9-5, Dm, Bbm6, F, Bb6, Fmaj7, Bb6, Dm7, G9, Gm7, C7, F, Fmaj7, C7, F7, Bb7, Bbm6, Dm6, Bbm6, and Fmaj7. The piano accompaniment includes dynamics such as *p*, *mf*, *dim.*, and *fp*. There are also performance markings like *diva* and *tr* (trill). The lyrics are: 'How long, I wondered, could this thing last? — But the age of miracles had - n't passed, — For, suddenly, — I saw you there — And through foggy London town the sun was shining ev - 'ry - where. A - where.' The page number '56' is in the top left corner.

# THE GIRL FROM IPANEMA

(Garôta De Ipanema)

Original Words by VINICIUS DE MORAES

English Words by NORMAN GIMBEL

Music by ANTONIO CARLOS JOBIM

Bossa Nova

mf

The piano introduction consists of two measures. The first measure features a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a half note chord of F major with a major 7th (Fmaj7) and continues with a series of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The second measure continues this pattern, ending with a half note chord of G7.

**Fmaj7** **G7**

Tall and tan and young — and {love - ly, the girl  
hand - some, the boy} from I - pa - ne -

This system contains the first two lines of the vocal melody and piano accompaniment. The vocal line starts with a half note chord of Fmaj7, followed by a series of eighth notes. The piano accompaniment continues with the same eighth-note bass line and right-hand accompaniment as the introduction.

**Gm7** **Gb7**

- ma goes walk - ing, and when — {she pass - es, each one she  
he pass - es, each girl he} pass - es goes

This system contains the next two lines of the vocal melody and piano accompaniment. The vocal line continues with eighth notes and includes the lyrics. The piano accompaniment features a change in the bass line to accommodate the new lyrics.

**Fmaj7** **Gb9** **Fmaj7**

"a-a-h!" When {she walks she's  
he walks he's} like—

This system contains the final two lines of the vocal melody and piano accompaniment. The vocal line includes the exclamation "a-a-h!" and the final line of lyrics. The piano accompaniment concludes with a half note chord of Fmaj7.

**G7**

a sam - ba that swings so cool and sways — so gen - tle, that when —

**Gm7** **Gb7** **Fmaj7**

{ she } he pass - es, each one she { she } he pass - es goes "a-a-h!"

**Gbmaj7** **Cb9**

Oh, but I watch { her } { him } so sad - ly.

**F#m7** **D9**

How can I tell { her } { him } I love { her? } { him? }

**Gm7** **Eb9**

Yes, I would give my heart glad - ly,

Am7 D7-9 Gm7

But each day when  $\left\{ \begin{array}{l} \text{she} \\ \text{he} \end{array} \right\}$  walks to the sea,  $\left\{ \begin{array}{l} \text{she} \\ \text{he} \end{array} \right\}$  looks straight a-head not at

C7-9 Fmaj7

me. Tall and tan and young and  $\left\{ \begin{array}{l} \text{love-ly, the girl-} \\ \text{hand some, the boy-} \end{array} \right\}$

G7 Gm7

from I-pa-ne-ma goes walk-ing, and when  $\left\{ \begin{array}{l} \text{she} \\ \text{he} \end{array} \right\}$  pass-es I smile,

Gb7 Fmaj7 Gb7

but  $\left\{ \begin{array}{l} \text{she} \\ \text{he} \end{array} \right\}$  does-n't see.  $\left\{ \begin{array}{l} \text{She} \\ \text{He} \end{array} \right\}$  just does-n't

Fmaj7 Gb7 F#m7 Gb7 Fmaj7

see. No,  $\left\{ \begin{array}{l} \text{she} \\ \text{he} \end{array} \right\}$  does-n't see.

*rit.*

# GONE WITH THE WIND

By HERB MAGIDSON  
and ALLIE WRUBEL

Fm7      Bb7      Gm7      C7      Fm7      Bb7

Gone With The Wind. Just like a leaf that has

Ebmaj7      Eb6      Am7      D7      Bm7      E7

blown a - way Gone With The Wind.

Am7      D7      Gmaj7      G6      Gm7

My ro - mance has flown a - way. Yes - ter - day's

**F#dim** **Fm7** **Bb7** **Fm7** **E7**

kiss - es are still on my lips,

**Eb** **Bb+/D** **Bbm/Db** **C7** **Fm7**

I had a life - time of Hea - ven at my fin - ger

**B9(#11)** **Bb9** **Fm7** **Bb7** **Gm** **C7**

tips. But now all is gone.

**Fm7** **Bb7** **Ebmaj7** **Eb6** **Am7** **D7**

Gone is the rap - ture that thrilled my heart, Gone With The



**Bm7** **E7** **Am7** **D7** **Gmaj7** **G6**

Wind. The glad - ness that filled my heart,

**Fm** **Fm/Eb** **Fm/D** **Cm** **Cm(+7)** **Cm7** **Fm7** **Bb7**

Just like a flame, Love burned bright - ly, then be -

**Gm7** **C7** **Fm** **Fm(+7)** **Fm9** **E9**

came an emp - ty smoke dream that has gone Gone With The

**Eb6** **C9** **B9** **Bb9** **Ebmaj7**

Wind. Wind.

# HARLEM NOCTURNE

Moderately Slow

Words by DICK ROGERS  
Music by EARLE HAGEN

Gm6



Deep mu - sic fills the night ————— Deep in the heart of Har -

Cm6



Cm(+7)



lem ————— And tho' the stars are bright —————

E♭

E♭7

D7

Gm6



The dark - ness is taun - ting me ————— Oh what a sad re - frain

Cm6



————— A noc - turne born in Har - lem —————

**Cm(+7)** **Eb** **E7** **D7**

That mel - an - cho - ly strain For - ev - er is haun - ting me

**Gm6** **C9** **Gm6** **Gb9+5** **F6/9**

The

**Bb7** **Fm7** **Bb7** **Fm7** **Bb7** **Fm7**

mel - o - dy clings - A - round my heart strings - It won't let me go - when I'm  
In - di - go tune - It sings to the moon The lone - some re - frain of a

**Bb7** **B7** **Bb7** **Eb7** **Bbm7** **Eb7** **Bbm7**

lone - ly - I hear it in dreams - And some - how it seems - It  
lo - ver - The mel - o - dy sighs - It laughs and it cries - A

Tacet

1 F7 2

makes me weep and I can't sleep An waits the long night  
moon in blue and that I can't sleep An waits the long night

Gm D7+5 Gm Gm6

thru. Tho' with the dawn its gone

Cm6

The mel - o - dy lives e - ver For lone - ly hearts to learn

Cm(+7) Eb Eb7 D7 Gm C6/9 Gm6

Of love in a Har - lem Noc - turne.

# HERE'S THAT RAINY DAY

Words by JOHNNY BURKE  
Music by JAMES VAN HEUSEN

Very Slow

Piano introduction in G major, 4/4 time. The piece begins with a *mf* dynamic. The melody in the right hand features eighth-note patterns, while the left hand provides a steady bass line. The tempo is marked as *Very Slow*. The introduction concludes with an *accelerando* and *rit.* marking.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in G major, 4/4 time. The piano accompaniment is in G major, 4/4 time. The tempo is marked as *mp a tempo*. The lyrics are: "May - be I should have saved those left - ov - er". The piano accompaniment features a steady bass line and a melody in the right hand. The dynamics are *mp* and *mf*.

Chords: G, B $\flat$ , E $\flat$

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in G major, 4/4 time. The piano accompaniment is in G major, 4/4 time. The lyrics are: "dreams; Fun - ny, but Here's that rain - y". The piano accompaniment features a steady bass line and a melody in the right hand. The dynamics are *mf*.

Chords: Am7, D7

Vocal and piano accompaniment for the third line of lyrics. The vocal line is in G major, 4/4 time. The piano accompaniment is in G major, 4/4 time. The lyrics are: "day. Here's that rain - y day they". The piano accompaniment features a steady bass line and a melody in the right hand. The dynamics are *mf* and *f*.

Chords: Gmaj7, G6, Cm7, F9

**Bbmaj7** **Bb+** **Bb6** **Bbmaj7(#5)** **Bb6** **Am7**

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

**D9** **Am7** **D7** **G#7** **Gmaj7** **G6**

might turn out this way.

**G** **Bb** **Eb**

Where is that worn out wish that I threw a -

**Am7** **D7**

side. Af - ter it brought my lov - er

G7 Cmaj7

near? Fun - ny how

D9 G B Em7 A7 Am7

love be - comes a cold rain - y day. Fun - ny that

D7 Am7 D9 G Em7 Am7 D9

rain - y day is here.

2 G Bb6 Ebmaj7 Am7 D7 G

here.

# HONEYSUCKLE ROSE

Words by ANDY RAZAF  
Music by THOMAS ("FATS") WALLER

Medium with a lift

Piano introduction in G minor, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The piece starts with a *mf* dynamic. The first four measures show the main melodic motif.

Gm7 C13 Gm7 C13 Gm7 C13 G9+5 C6 G9+5 C13

Vocal line and piano accompaniment for the first line of lyrics. The piano part continues with the same accompaniment as the introduction. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "Ev - ry hon - cy bec fills with jeal - ous - y when they see you out with me, I don't blame them,"

F Gm7 F Fm G7 C13 F F7 Bb Db7/B C7 D7+5 Cdim C7-5 Gm7 C13

Vocal line and piano accompaniment for the second line of lyrics. The piano part continues with the same accompaniment. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "good - ness knows, Hon - ey Suck - le Rose. When you're pass - in' by"

Gm7 C13 Gm7 C13 G9+5 C6 G9+5 C13 F Gm7 F

Vocal line and piano accompaniment for the third line of lyrics. The piano part continues with the same accompaniment. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "flow - ers droop and sigh, and I know the rea - son why, You're much sweet - er, good - ness knows,"





Hon-ey Suck-le Rose. Don't buy sug-ar,



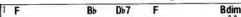
you just have to touch my cup. You're my sug-ar,



it's sweet when you stir it up. When I'm tak-in' sips from your tas-ty lips,



seems the hon-ey fair-ly drips, You're con-fec-tion, good-ness knows, Hon-ey Suck-le



Rose.



Rose.

# I COULD WRITE A BOOK

(From "PAL JOEY")

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

Piano introduction in G major, 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The tempo is marked 'Moderately'.

**C** **G7** **C** **G7**

If they asked me I Could Write A Book, A - bout the

Musical notation for the first line of the song, including piano accompaniment and guitar chord diagrams for C, G7, and C.

**C** **G7** **C** **C#dim** **Dm7** **G7** **F** **G7** **C** **A#7**

way you walk and whis - per and look, I could write a

Musical notation for the second line of the song, including piano accompaniment and guitar chord diagrams for C, G7, C, C#dim, Dm7, G7, F, G7, C, and A#7.

**Dm7** **G7** **C** **F#dim** **G** **C** **F#dim** **G** **Eb7** **Am7** **D7**

pre - face on how we met, so the world would nev - er for -

Musical notation for the third line of the song, including piano accompaniment and guitar chord diagrams for Dm7, G7, C, F#dim, G, C, F#dim, G, Eb7, Am7, and D7.

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G Dm7 G7 C G7 C

get, And the sim - ple se - cret of the plot

G7 C G7 C C#dim Dm7 G7 F G7

is just to tell them that I love you a lot, Then the

C Ab7 Dm7 G7 Gm7 C7 F Dm C C+

world dis - cov - ers as my book ends, how to make two

Dm7 G7 1 C Dm7 G7 2 C F C

lov - ers of friends. If they friends.

# I Have Dreamed

Words by  
OSCAR HAMMERSTEIN II

Music by  
RICHARD RODGERS

Moderato

Piano

*p* very softly

The piano introduction consists of two staves. The right hand plays a series of eighth notes in the treble clef, starting on G4 and moving up to B4. The left hand plays a series of eighth notes in the bass clef, starting on G3 and moving up to B3. The tempo is marked 'Moderato' and the dynamics are 'p' (piano) and 'very softly'.

*very tenderly*

*p* *molto legato*

A - lone and a - wake, I've looked at the stars, The

The first system shows the vocal line and piano accompaniment. The vocal line is in the treble clef, starting on G4 and moving up to B4. The piano accompaniment is in the bass clef, starting on G3 and moving up to B3. The tempo is 'Moderato' and the dynamics are 'p' (piano) and 'molto legato'. The lyrics are 'A - lone and a - wake, I've looked at the stars, The'.

same that smiled on you. ———— And

The second system shows the vocal line and piano accompaniment. The vocal line is in the treble clef, starting on G4 and moving up to B4. The piano accompaniment is in the bass clef, starting on G3 and moving up to B3. The tempo is 'Moderato' and the dynamics are 'p' (piano) and 'molto legato'. The lyrics are 'same that smiled on you. ———— And'.

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*B<sup>b</sup>7* *E<sup>b</sup>*

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

The first system of music shows a vocal line in treble clef and piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat). The vocal line starts with a half note 'time' and continues with 'and a - gain, I've thought all the things that'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with some grace notes in the left hand.

*F7* *B<sup>b</sup>7*

you were think - ing too.

*rit softly*

The second system continues the vocal line with 'you were think - ing too.' The piano accompaniment includes a 'rit softly' instruction. The bass line has some grace notes and a final chord.

*E<sup>b</sup>6* *B<sup>b</sup>7* *E<sup>b</sup>*

Refrain (*slowly, with much expression*)

I have dreamed that your arms are love - ly

*mp* *calmly*

The third system begins with a 'Refrain' section marked 'slowly, with much expression'. The vocal line starts with 'I have dreamed that your arms are love - ly'. The piano accompaniment features a triplet in the right hand and a bass line with grace notes. A handwritten 'Db' is written above the first measure of the piano part.

*B<sup>b</sup>9*

I have dreamed what a joy you'll be

The fourth system continues the vocal line with 'I have dreamed what a joy you'll be'. The piano accompaniment features a triplet in the right hand and a bass line with grace notes.

F6 C7 F6

I have dreamed — ev-'ry word you'll wis - per —

Bb9 Eb6 Cm7 F7 Bb

When you're close, — close to me. —

D7 G Gmaj.7 G6

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

*mp with more expression*

G G maj.7

I have dreamed — and en - joyed the

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

*mf* passionately

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

*cresc.*

you \_\_\_\_\_ I will love be - ing - loved by

*dim*

1. you. \_\_\_\_\_ 2. you. \_\_\_\_\_

*dim* *p*

# IMAGINATION

Words by JOHNNY BURKE  
Music by JIMMY VAN HEUSEN

Moderately

Im - ag - i -

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

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

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

Chords: Eb, Gm7-5, Fm7, Bb7, Eb, Bbm, C7, Bb, C7, Fm, C7+5, Fm7, Bb9, Bb+, Gm7, Eb, Gdim, Fm7, Bb7, Eb, Gm7, Fm7, Bb7, Eb, Bbm



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.

# IT ALL DEPENDS ON YOU

Words and Music by  
B.G. DeSYLVA, LEW BROWN  
and RAY HENDERSON

Moderately

Piano introduction in C major, 4/4 time, marked 'Moderately'. The piece begins with a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note C3, followed by quarter notes G2, F2, and E2. The introduction concludes with a final chord of C major.

Cmaj7 C6 Cmaj7 C6

I can be hap - py I can be sad, I can be good or I can be bad, It

This system contains the first line of the song. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a bass line and a right-hand accompaniment. The lyrics are: "I can be hap - py I can be sad, I can be good or I can be bad, It". The chords above the staff are Cmaj7, C6, Cmaj7, and C6.

Em7 C Ebdim Dm7 G7 Dm7 G7

All De - pends On You.

This system contains the second line of the song. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a bass line and a right-hand accompaniment. The lyrics are: "All De - pends On You.". The chords above the staff are Em7, C, Ebdim, Dm7, G7, Dm7, and G7.

Dm A+ Dm7 G7 Dm A+ Dm G7

I can be lone - ly out in a crowd, I can be hum - ble, I can be proud, It

This system contains the third line of the song. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a bass line and a right-hand accompaniment. The lyrics are: "I can be lone - ly out in a crowd, I can be hum - ble, I can be proud, It". The chords above the staff are Dm, A+, Dm7, G7, Dm, A+, Dm, and G7.

Em/G G7 G9 G+ C C#dim Dm7 G7

All De - pends On You.

C Cmaj9 C7 F F6 Fm(+7) Cm

I can save mon - ey or spend it, go right on liv - ing or end it,

D7 Am7 D7 G9sus G7 Adim G7

You're to blame, hon - ey, For what I do. I know that

Cmaj7 C6 Cmaj7 Gm6/Bb A7

I can be beg - gar, I can be king, I can be al - most an - y old thing, It

D7 D9 Dm7 G7 C Ab9 1 Dm7 G7 2 Dm7 Dmaj7 C

All De - pends On You.

# IT HAD TO BE YOU

Words by  
S. KAHN  
S.C.A.P.

Music by  
ISHAM JONES  
A.S.C.A.P.

Moderate swing

G/B Bb<sup>0</sup>7 Am7-5 D7+5 D13 G/B Eb7/Bb Am7 D7-9 D7

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melody of eighth and quarter notes, and a bass clef staff with a simple harmonic accompaniment. Above the treble staff are ten guitar chord diagrams: G/B, Bb<sup>0</sup>7, Am7-5, D7+5, D13, G/B, Eb7/Bb, Am7, D7-9, and D7. The second system continues the melody and accompaniment with similar chord diagrams: G, Gmaj7, G7, C6, Cm6, G/B, and Em7.

G Gmaj7 G7 C6 Cm6 G/B Em7

Why do I do just as you say? Why must I just give you your way?  
Seems like dreams like I al-ways had, could be, should be mak-ing me glad.

The vocal line for the first system is written on a treble clef staff. It contains two lines of lyrics. The melody is composed of quarter and eighth notes. The piano accompaniment continues from the previous system, with a bass clef staff.

A7 D13 G Cm6/A D7+5 G D7/A G<sup>0</sup>7/Bb



Why do I sigh? Why am I blue?  
Why don't I try to for-get? It's up to you to ex-plain.  
It must have I'm think-ing

The vocal line for the second system continues the melody. It features a treble clef staff with lyrics and a bass clef staff with piano accompaniment. Chord diagrams for A7, D13, G, Cm6/A, D7+5, G, D7/A, and G<sup>0</sup>7/Bb are placed above the treble staff.

G Gmaj7 G7 C6 Cm6 G/B Em7

been that some-thing lov-ers call fate; kept on say-ing I had to wait...  
may-be, ba-by, I'll go a-way... Some day, some way you'll come and say...

The vocal line for the third system concludes the piece. It features a treble clef staff with lyrics and a bass clef staff with piano accompaniment. Chord diagrams for G, Gmaj7, G7, C6, Cm6, G/B, and Em7 are placed above the treble staff.

A7  D9  Eb9-5  D9  4fr.  5fr.  4fr.  D+  *triam.*

I saw them all; just could - n't fall 'til we met. It had to be you.  
 "It's you I need, and you'll be plead - ing in vain.



G  Eb  D+  G  E7 

It had to be you. I wan - dered a - round.



A7 









and fin - al - ly found the some - bod - y who could make me be true,




D7  D#°7  Em 

could make me be blue and e - ven be glad,



A7  D9  4fr.  Eb9-5  5fr.  D9  4fr.  D+ 

just to be sad, think - ing of you. Some oth - ers I've seen.



might nev-er be mean, might nev-er be cross,

or try to be boss, but they would-n't do. For no-bod-y else

gave me a thrill. With all your faults, I love you still.

It had to be you, won-der-ful you, had to be you.

1. It had to be you. 2. It had to be you.

# IT'S A BLUE WORLD

Words and Music by  
BOB WRIGHT and CHET FORREST

Rather Fast

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked 'Rather Fast'. The piano part features a steady bass line and chords that support the vocal melody. The vocal line is written in a soprano clef and includes lyrics with breath marks.

**System 1:** The piano part starts with a series of chords: Gm9, C7-9, and Fmaj9. The vocal line begins with the lyrics: "It's A Blue World without you."

**System 2:** The piano part continues with chords: Cm9, Ebm(+7), F13, F7-9, and Bbmaj7. The vocal line continues with: "It's A Blue World a lone My"

**System 3:** The piano part concludes with chords: Bb6, Bbm7, C7+5, Am7, and F7. The vocal line ends with: "days and nights that once were filled with heaven. With"



Bm7 Db9 C9 Bbm6 C9

you a way. How empty they have grown

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment. The bottom line shows guitar chord diagrams for Bm7, Db9, C9, Bbm6, and C9. The lyrics are: "you a way. How empty they have grown".

Gm9 C7-9 Fmaj9 Cm9 Ebm(+7)

Blue World from now on It's a through world

Detailed description: This system contains the third and fourth lines of the musical score. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment. The bottom line shows guitar chord diagrams for Gm9, C7-9, Fmaj9, Cm9, and Ebm(+7). The lyrics are: "Blue World from now on It's a through world".

F13 F7-9 Bbmaj7 Bb6

for me The sea, the sky, my

Detailed description: This system contains the fifth and sixth lines of the musical score. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment. The bottom line shows guitar chord diagrams for F13, F7-9, Bbmaj7, and Bb6. The lyrics are: "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

Detailed description: This system contains the seventh and eighth lines of the musical score. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment. The bottom line shows guitar chord diagrams for Bbm7, Fmaj7, Cm, D7, and G9. The lyrics are: "heart and I. Were all an in-di-go hue. With-out you".

Gm9 C13 F Ab13 Db7 C9 F

Blue, Blue World a World

Detailed description: This system contains the ninth and tenth lines of the musical score. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment. The bottom line shows guitar chord diagrams for Gm9, C13, F, Ab13, Db7, C9, and F. The lyrics are: "Blue, Blue World a World".

# IT'S ONLY A PAPER MOON

Words by BILLY ROSE and E.Y. HARBURG  
Music by HAROLD ARLEN

Moderately

The musical score is presented in three systems. Each system includes a piano accompaniment (treble and bass clefs), a vocal melody line, and guitar chord diagrams. The tempo is marked 'Moderately'. The key signature has one sharp (F#) and the time signature is 4/4.

**System 1:** The piano accompaniment begins with a series of chords in the left hand. The vocal melody starts with the lyrics: "Say, It's On-ly A Pa-per Moon, Sail-ing o-ver a card-board sea,". The guitar chords for this system are: G, Ddim, Am7, D6, D9, Am7, D9, G, D7, G.

**System 2:** The piano accompaniment continues with a melodic line in the right hand. The vocal melody continues with the lyrics: "But it would-n't be make be-lieve, If you be-lieved in me,". The guitar chords for this system are: Bm7-5, B7, C, Am7, D7, Am7, D7, G, Gdim, Am7.

**System 3:** The piano accompaniment concludes with a final melodic flourish. The vocal melody ends with the lyrics: "Yes, it's on-ly a can-vas sky, Hang-ing o-ver a mus-lin tree,". The guitar chords for this system are: G, Ddim, Am7, D6, D9, Am7, D9, G, D7, G.

Bm7-5 B7 C Am7 D7 Am7 D7 G

But it would-n't be make be-lieve, If you be-lieved in me. With -

Am7 Cm7 Gmaj7 D9sus Am7 D9 G

out your love it's a hon - ky tonk pa - rade, With -

Am7 Cm7 Gmaj7 D7+5 G Dm E7 A9 D9+5

out your love, it's a mel - o - dy played in a pen - ny ar - cade.

G Ddim Am7 D6 D9 Am7 D9 G D7 G

It's a Bar-num and Bai - ley world, Just as pho-ny as it can be,

Bm7-5 B7 D7 Am7 D7 Am7 D7 G Am7 D7 G

But it would-n't be make be-lieve, If you be-lieved in me.

# I'VE GOT YOU UNDER MY SKIN

(From "BORN TO DANCE")

Words and Music by COLE PORTER

Moderately

The piano introduction consists of two staves. The right hand starts with a series of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a bass line of quarter notes: F3, G3, A3, Bb3, A3, G3, F3. The dynamic is marked *mf*. The tempo is *Moderately*. The piece concludes with a *poco rit.* marking.

Bequie Tempo

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with the lyrics "I've got you un - der my skin,". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols above the staff are Bb7, Fm7, Bb7, and Ebmaj7. A handwritten "Eb" is written above the Fm7 chord. The dynamic is *p* and the tempo is *a tempo*.

The second system continues the vocal and piano accompaniment. The vocal line has the lyrics "I've got you deep in the". The piano accompaniment maintains the same rhythmic pattern. Chord symbols above the staff are Cm7, Eb, Fm7, and Bb7.

The third system concludes the vocal and piano accompaniment. The vocal line has the lyrics "heart of me, So deep in my heart,". The piano accompaniment continues with the same rhythmic pattern. Chord symbols above the staff are Ebmaj7, Cm7, Eb, and Fm7.

Bb7



Ebmaj7



Cm7



Gm



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

Fm7



Bb7



Ebmaj7



got you un - der my skin.

Eb6



Fm7



Bb7



I tried so not to give

Ebmaj7



Eb6



Abm6



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

Bb7

D

Ebmaj7

Eb6



Dm7

G7

Ebdim

C



Abm6

Bb7

Ebmaj7



Eb6

Fm7/Eb

Bb7/Eb

Ebmaj7



Eb7

Fm7/Eb

Fm7-5

near, In spite of a warn - ing voice that comes in the night And re -

Ebmaj7

Edim

Bb7

Cm

peats and re - peats in my ear: "Don't you know, lit - tle fool,

Ab

Bb7

Eb

Ebdim

you nev - er can win, Use your men -

Fm7

Bb7

Eb

Bb+

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

Ab

Abm

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

*cresc.*

Eb

Bbm

C7

Fm

stop, Be-fore I be-gin, 'Cause I've got you

*p rit.* *dolce a tempo*

Bb7-9

Eb

un-der my skin, I've

*rit.* *pp a tempo* *poco rit.* *poco rall.*

Eb

Bb7

Eb

*piu rall. R.H.* *morendo*

*fine*



# JUST IN TIME

(From "BELLS ARE RINGING")

Words by BETTY COMDEN and ADOLPH GREEN

Music by JULE STYNE

Intro: Moderately

The piano introduction consists of four measures. The right hand starts with a series of chords: Bb7, A7, Bb7, and then a sequence of eighth notes: G4, F4, E4, D4, C4, B2, A2, G2. The left hand plays a simple bass line: G2, F2, E2, D2, C2, B1, A1, G1.

**Bb** **A** **Bb** **Am7** **D7**

Just In Time I found you Just In Time Be - fore you

The vocal line begins with a half note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

**Fm** **G7** **C9** **Gm7** **C9** **Gm7** **C7** **F7**

came, my time was run - ning low. I was lost,

The vocal line continues with quarter notes G3, F3, E3, D3, C3, B2, A2, G2. The piano accompaniment includes triplets in the right hand and a consistent bass line in the left hand.

**F13** **Bb9** **Fm** **Bb7** **Eb9**

The los - ing dice were tossed, My bridg - es all were crossed,

The vocal line starts with a half note G3, followed by quarter notes F3, E3, D3, C3, B2, A2, G2. The piano accompaniment features chords in the right hand and a bass line in the left hand.

no - where to go. Now you're here and now I

Ab D7 Gm D Gm D

know just where I'm go - ing, no more doubt or fear, I've found my

Gm D7 Gm Bb/C Am/C Gm/C Bb

way. For love came Just In Time. You found me

G7 + 5(b9) G7 G7+5 C9 F7

Just In Time and changed my lone - ly life, that love - ly

Bb F+ Bb C7 Cm7 F7

day. day.

1 Bb C9 Cm7 F7 2 Bb Bbdim Bb Bbdim Bb6

# LET THERE BE LOVE

Lyric by IAN GRANT  
Music by LIONEL RAND

Moderately

First system of musical notation, including vocal line and piano accompaniment.

Let there be you And let there be me

Second system of musical notation, including vocal line and piano accompaniment. Chords: Eb, Gm, Bbm6.

Let there be oy - sters Un - der the sea Let there be

Third system of musical notation, including vocal line and piano accompaniment. Chords: C7, Abm6, Bb7, Eb, Ebm, Ebdim.

wind, An oc - cas - ion - al rain Chi - le con

Fourth system of musical notation, including vocal line and piano accompaniment. Chords: Fm7, Bb7, Eb, Ebm, Ebdim.

Fm7

Bb7

Eb

car - ne And spark - ling cham - pagne Let there be birds

Gm

Bbm6

C7

Abm6

To sing in the trees Some - one to bless me

Bb7

Eb

Bb7

Eb

When - ev - er I sneeze Let there be cuck - oos,

Gm7

Bbm6

C9

C7

Fm7

A lark and a dove But first of all, please

Bb7

Eb

Fm7

Bb7

Eb

Abm6

Eb6

Let There Be Love Let there be Love.

# LET THERE BE YOU

Slowly and Lightly Rhythmical

Words and Music by VICKI YOUNG  
and DAVE CAVANAUGH

*mf dim. poco a poco*

3

3

3

*p*

The piano introduction consists of two systems of a grand staff. The first system features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. The second system continues the melody and accompaniment, ending with a piano (*p*) dynamic marking.

C F#dim Dm7 G7 G+ C B7sus Bb7

3 3

Let there be light, and there was a light. Let there be earth, and there was earth... If

The first system of the vocal melody is shown above the piano accompaniment. It includes guitar chord diagrams for C, F#dim, Dm7, G7, G+, C, B7sus, and Bb7. The lyrics are: "Let there be light, and there was a light. Let there be earth, and there was earth... If".

*mp*

3

3

3

The piano accompaniment for the first vocal line. It features a grand staff with a treble clef melody and a bass clef accompaniment. The dynamics include *mp*. There are triplet markings (3) over the melody.

A7 Dm D7 Dm7 G7 C F#dim

3 3

I had my way, I would ask of Him, Please let there be you, Let there be rain, and there

The second system of the vocal melody. It includes guitar chord diagrams for A7, Dm, D7, Dm7, G7, C, and F#dim. The lyrics are: "I had my way, I would ask of Him, Please let there be you, Let there be rain, and there".

3 3 3

3

The piano accompaniment for the second vocal line. It features a grand staff with a treble clef melody and a bass clef accompaniment. The dynamics include *mp*. There are triplet markings (3) over the melody.

Dm7 G7 G+ C B7sus Bb7 A7 Dm

3 3 3

was rain, Let there be heav-ens up a - bove... If I had my way, I would ask of Him,

The third system of the vocal melody. It includes guitar chord diagrams for Dm7, G7, G+, C, B7sus, Bb7, A7, and Dm. The lyrics are: "was rain, Let there be heav-ens up a - bove... If I had my way, I would ask of Him,".

3 3 3

3

The piano accompaniment for the third vocal line. It features a grand staff with a treble clef melody and a bass clef accompaniment. The dynamics include *mp*. There are triplet markings (3) over the melody.

D7 G7 Dm7G7-9 C C7 F F#dim C A9

Please let there be you You are the feel-ing of spring. You're the be-gin-ning of dawn.

Dm G9 C G Am Am7 D7 Dm7 G7

You are the mean-ing of ev-ry-thing... How could an-y-one go wrong?

C F#dim Dm7 G7 G+ C B7sus Bb7

Let there be stars, and there were stars. Let there be moon, and there was moon... If

A7 Dm D7 G7 Dm7G7-9 C G9 G7-9 C G7 C

I had my way, I would ask of Him, Please let there be you. you.

*p* *rall.*

# LI'L DARLIN'

By NEAL HEFTI

Moderately

The first system of music shows the melody and bass line. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The bass line starts with a quarter note G2, a quarter note B1, and a quarter note D2.

Chord diagrams for the second system: G9, Dm7, G7 + 5(b5), Gm7, C7, Am7, D7-9.

Chord diagrams for the third system: G9, Dm7, G7 + 5(b5), Gm7, C7, F7, F7+5.

Chord diagrams for the fourth system: Bb6, Bbm6, F7+5, Bb6, Bbm6, Am7, D7-5.

Chord diagrams for the fifth system: G9, Dm7, G7 + 5(b5), Dm7, G9, Gm7, C9, Am7, D7.

G9 Dm7 G7 +5(b5) Gm7 C7 Am7 D7-9

This system contains the first two measures of music. The guitar part features chords G9, Dm7, G7 +5(b5), Gm7, C7, and Am7. The piano accompaniment includes a triplet in the right hand and a bass line in the left hand.

G9 Dm7 G7 +5(b5) Gm7 C7-9 F7 F7+5

This system contains the next two measures. The guitar part features chords G9, Dm7, G7 +5(b5), Gm7, C7-9, F7, and F7+5. The piano accompaniment continues with a triplet in the right hand.

Bb6 Bb6 F7+5 Bb6 Bb6 Am7 D7-5

This system contains the next two measures. The guitar part features chords Bb6, Bb6, F7+5, Bb6, Bb6, Am7, and D7-5. The piano accompaniment includes a triplet in the right hand.

G9 Dm7 G7 +5(b5) Gm7 C7-9 Am7 D7-9

This system contains the next two measures. The guitar part features chords G9, Dm7, G7 +5(b5), Gm7, C7-9, Am7, and D7-9. The piano accompaniment includes a triplet in the right hand.

G9 Dm7 G7 +5(b5) Gm7 C7 F6 Am7 D7-9

This system contains the next two measures. The guitar part features chords G9, Dm7, G7 +5(b5), Gm7, C7, F6, Am7, and D7-9. The piano accompaniment includes a triplet in the right hand.

G9 Dm7 G7 +5(b5) Gm7 C7 F6 Dbmaj7 Gbmaj7(b5) Fmaj7

This system contains the final two measures. The guitar part features chords G9, Dm7, G7 +5(b5), Gm7, C7, F6, Dbmaj7, Gbmaj7(b5), and Fmaj7. The piano accompaniment includes a triplet in the right hand.



# LOVE IS BLUE

(L'AMOUR EST BLEU)

English Lyric by BRIAN BLACKBURN  
Original French Lyric by PIERRE COUR  
Music by ANDRÉ POPP

Moderately Slow (with an easy flow)

The piano introduction consists of two staves. The right hand plays a series of chords: G major, F#m, C major, and D major. The left hand plays a steady eighth-note bass line starting on C2.

Em A7 D G Em C D G

Blue, blue, my world is blue, Blue is my world now I'm with-out you.

*mp - mf*

This system includes the vocal line with lyrics, a guitar chord chart above it, and piano accompaniment below. The piano part features a consistent eighth-note bass line.

Em A7 D G Em C B7 Em

Grey, grey, my life is grey, Cold is my heart since you went a - way.

This system includes the vocal line with lyrics, a guitar chord chart above it, and piano accompaniment below. The piano part continues with the eighth-note bass line.

A7 D7 G Em C D G

Red, red, my eyes are red, Cry - ing for you a - lone in my bed.

This system includes the vocal line with lyrics, a guitar chord chart above it, and piano accompaniment below. The piano part continues with the eighth-note bass line.

Em A7 D G Em C B7 Em

Green, green, my jea - lous heart, I doubt-ed you and now we're a - part.

Somewhat mc (s) dly

E F#m E A E G#m G#m6

When we met, how the bright sun shone. Then love

A6 B7sus B7 E AS before A7 D G

died, now the rain - bow is gone. Black, black, the nights I've known,

Em C D G Em A7 D G Em C

long - ing for you So lost and a - lone. {Gone, gone, the love we knew,} Blue is my world now  
{Blue, blue, my world is blue,}

1 B7 E B7 2 B7 E F#m7 E

I'm with-out you. I'm with-out you. *rall.*

# LULLABY OF THE LEAVES

Words by JOE YOUNG  
Music by BERNICE PETKERE

Moderato

First system of the piano introduction, featuring a treble and bass clef with a key signature of two flats (B-flat and E-flat). The music is in a moderate tempo and includes a dynamic marking of *p* (piano).

Second system of the piano introduction, continuing the melodic and harmonic development in the treble and bass staves.

Third system of the piano introduction, ending with a double bar line. A guitar chord diagram for Cm is shown above the treble staff.

Rust - ling of the leaves

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 bass clef. The lyrics are: "used to be my lul - la - by, In the sun - ny south".

Chord diagrams are provided above the vocal line for the following chords: Fm, Cm, G7, Ab7, G7, and Cm.

Fm Cm G7 Cm

when I was a tot so high, And now that I have

Fm G7 Cm A7 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. 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** **A#7** **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

**Cm** **A#7** **G7** **C** **F7** **C**

Leaves. Leaves.

# MOONGLOW

By WILL HUDSON,  
EDDIE DELANGE & IRVING MILLS

Moderately

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of a piano accompaniment and a vocal melody. The piano part includes dynamic markings such as *mf* and *f*, and articulation like accents. The vocal part includes lyrics and performance directions like *rit.* and *a tempo*. Chord diagrams are provided for various chords throughout the piece.

**Chord Diagrams:**

- Am7:  $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & 0 & 2 & 2 & 1 & 0 \\ \hline \end{array}$
- Cm:  $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & 0 & 2 & 3 & 1 & 0 \\ \hline \end{array}$
- G6:  $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & 0 & 2 & 0 & 2 & 3 \\ \hline \end{array}$
- A9:  $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & 0 & 2 & 2 & 1 & 2 \\ \hline \end{array}$
- Am7:  $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & 0 & 2 & 2 & 1 & 0 \\ \hline \end{array}$
- Am7-5:  $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & 0 & 2 & 2 & 1 & 2 \\ \hline \end{array}$
- D9:  $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & 0 & 2 & 2 & 1 & 2 \\ \hline \end{array}$
- D7:  $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & 0 & 2 & 2 & 1 & 0 \\ \hline \end{array}$
- G:  $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & 0 & 2 & 3 & 2 & 0 \\ \hline \end{array}$
- Eb7:  $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & 0 & 2 & 2 & 1 & 2 \\ \hline \end{array}$
- Am7:  $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & 0 & 2 & 2 & 1 & 0 \\ \hline \end{array}$
- Eb7:  $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & 0 & 2 & 2 & 1 & 2 \\ \hline \end{array}$
- G:  $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & 0 & 2 & 3 & 2 & 0 \\ \hline \end{array}$
- Am7:  $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & 0 & 2 & 2 & 1 & 0 \\ \hline \end{array}$

**Lyrics:**

It must have been Moon - glow  
 "Way up in the blue, It must have been Moon - glow  
 that led me straight to you — I still hear you

Cm G6 A9

say - ing "Dear one, hold me fast."

Am7 Am7-5 D9 D7 G Eb7

And I start in pray - ing Oh Lord, please

Am7 Eb7 G G9 F9 F7-9

let this last. — We seemed to float right thru the

E9 A9

air. — Hea - ven - ly songs



Am7-5 D9 E9 D9

seemed to come from ev'ry where:

Am7 Cm G6 A9

And now when there's Moon - glow Way up in the blue.

Am7 Am7-5 D9 D7 G E7 Am7 E7 G D7

I al - ways re - mem - ber That Moon - glow gave me you.

2 G E7 Am7 Am7-5 D11 G6

That Moon - glow gave me you.

# MORE

(Theme From MONDO CANE)

English lyric by Norman Newell  
Music by Riz Ortolani and Nino Oliviero

Moderato

The piano introduction consists of three measures. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes.

Gmaj7 G6 Em7 Am7 D9 D7-9 D7 Gmaj7 G6 Em7

More than the great-est love the world has known; This is the love I'll give to

The piano accompaniment for the first vocal line features a steady eighth-note bass line in the left hand and a more complex chordal accompaniment in the right hand, including some triplets.

Am7 D9 D7-9 D7 Gmaj7 G6 Em7 Am7 D9 D7-9 D7

you a - lone. More than the sim-ple words I try to say;

The piano accompaniment for the second vocal line continues with the same rhythmic and harmonic patterns as the first line, supporting the vocal melody.

Gmaj7 G6 Em7 Am7 F#m7 add4 B7 Em Em(#7)

I on-ly live to love you more each day. More than you'll ev-er know, my

The piano accompaniment for the third vocal line concludes the phrase with sustained chords in the right hand and a simple bass line in the left hand.

Em7 Em6 Am7 A9 A<sup>6</sup> A7 Am7 (Dbass)

arms long to hold you so, My life will be in your keep-ing, wak-ing, sleep-ing,

D7 D9 D7-9 Gmaj7 G6 Em7 Am7 D9 D7-9 D7 Gmaj7 G6

laugh-ing, weep-ing. Long - er than al-ways is a long long time, But far be-

Em7 Am7 F#m7 add4 B7 Em Em(#7) Em7

yond for-ev-er you'll be mine. I know I nev-er lived be - fore and my

Em6 Am7 D7 1. G6 Am7 D7-9 2. G E♭maj7 A♭maj7 G<sup>6</sup>

heart is ve-ry sure No one else could love you more. more.

# MY FAVORITE THINGS

(From "THE SOUND OF MUSIC")

Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Lively

mf

Em

1. Rain- drops on ros- es and whisk- ers on kit- tens,  
2. Cream col- ored pon- ies and crisp ap- ple strad- els,

Cmaj7

Bright cop- per and ket- tles and warm wool- en mit- tens,  
Door- bells and sleigh- bells and schnitz- el with noo- dles,

Am7 D7 G C G

Brown pa- per that pack- ag- es tied up with strings, These are a  
Wild ga- geese that fly with the moon on their wings, These are a

**C** **Am6** **B7** **1 Em**

few of my fa- vor- ite things, things.  
 few of my fa- vor- ite things, things.

**2 E**

Girls in white dress- es with

**A**

blue sat- in sash- es, Snow- flakes that stay on my

**Am7** **D7** **G**

nose and eye- lash- es, Sil- ver white win- ters that melt in- to

**C** **G** **C** **Am6** **B7**

springs, These are a few of my fa- vor- ite things.

Em Am6 B7

When the dog bites, When the bee stings,

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef with lyrics. The middle line is the piano accompaniment in treble clef. The bottom line is the piano accompaniment in bass clef. Chord diagrams for Em, Am6, and B7 are shown above the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Em C

When I'm feeling sad, I simply re-

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody in treble clef with lyrics. The middle line is the piano accompaniment in treble clef. The bottom line is the piano accompaniment in bass clef. Chord diagrams for Em and C are shown above the vocal line. The piano accompaniment continues with a consistent rhythmic pattern.

A7 G C G C G

-mem-ber my fa-vor-ite things and then I don't feel

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody in treble clef with lyrics. The middle line is the piano accompaniment in treble clef. The bottom line is the piano accompaniment in bass clef. Chord diagrams for A7, G, C, G, C, and G are shown above the vocal line. The piano accompaniment features a steady eighth-note bass line.

D7-9 D7 G C

so bad.

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody in treble clef with lyrics. The middle line is the piano accompaniment in treble clef. The bottom line is the piano accompaniment in bass clef. Chord diagrams for D7-9, D7, G, and C are shown above the vocal line. The piano accompaniment continues with a steady eighth-note bass line.

G D7 G

Detailed description: This system contains the ninth and tenth lines of music, which are piano accompaniment only. The top line is in treble clef and the bottom line is in bass clef. Chord diagrams for G, D7, and G are shown above the top line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

# MY FUNNY VALENTINE

(From "BABES IN ARMS")

Words by LORENZ HART  
Music by RICHARD RODGERS

Slowly

**Cm** **A** **Cm + 7** **Cm7** **Cm6**

My fun-ny Val-en-tine, Sweet com-ic Val-en-tine,

**Ab** **Fm7** **Fm6** **G7** **Fm** **G7**

You make me smile with my heart.

**Cm** **G7** **Cm7** **Cm6**

Your looks are laugh-a-ble, Un- pho- to- graph- a- ble,

**Ab** **Fm7** **Abm** **Bb7**

Yet, you're my fav- 'rite work of art. Is your

The musical score is written in B-flat major (two flats) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a handwritten 'A' in the first measure. Chord diagrams are provided above the vocal line for each measure. The lyrics are: 'My fun-ny Val-en-tine, Sweet com-ic Val-en-tine, You make me smile with my heart. Your looks are laugh-a-ble, Un- pho- to- graph- a- ble, Yet, you're my fav- 'rite work of art. Is your'.

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Eb Bb7sus Bb7 Eb Bb7sus Bb7 Eb Bb7sus Bb7 Eb Bb7sus Bb7  
 fig- ure less than Greek; Is your mouth a lit- tle weak, when you

Ebmaj7 G7+5 G7 Cm Abmaj7 Ab6 Ab7 G7  
 o- pen it to speak are you smart? But

Cm Cm+7 Cm7 Cm6  
 don't change a hair for me, Not if you care for me,

*cresc. poco a poco*

Ab D7-5 G7 Cm Eb7  
 Stay, lit- tle Val- en- tine, stay!

*molto espress.*

Ab Abmaj7 Fm7 Bb7 Eb  
 Each day is Val- en- tine's day.



# NICE WORK IF YOU CAN GET IT

Words by IRA GERSHWIN  
Music by GEORGE GERSHWIN

Moderately Slowly

The musical score is presented in a standard format with a piano accompaniment on the left and a vocal melody on the right. The piano part includes a dynamic marking of *mf* and features several triplet markings. The vocal line includes lyrics and guitar chord diagrams above the notes. The key signature is one sharp (F#) and the time signature is common time (C).

**Lyrics:**  
 Hold - ing hands at mid - night 'Neath a star - ry sky Nice Work If You Can  
 Get It And you can get it if you try. — strol - ling with the one girl  
 Sigh - ing sigh af - ter sigh Nice Work If You Can Get It And you can

**Guitar Chords:**  
 B7+5 Bb9+5 A7+5 D9 G7 C9 A6/9 Bdim Bm7 Em7  
 Am7 Bm7 C6 Edim D7sus G B7+5 Bb9+5 A7+5 D9  
 G7 C9 A6/9 Bdim Bm7 Em7 Am7 Bm7

C6 Edim D7sus G Em Gm7 C9

get it if you try. Just im - ag - ine some - one

mp

Em G6 A9 Dm G6/9 A7+5

Wait - ing at the cot - tage door, where two hearts be - come one — Who could

D G C7-5 B7+5 Bb9+5 A7+5 D9

ask for an - y - thing more? Lov - ing one who loves you

G7 C9 A6/9 Bbdim Bm7 Em7 Am7 Bm7

And then tak - ing that vow. Nice Work - If You Can Get It And you can

F7 E7 A(no3rd) C6 C7 G F+ Eb7 D7+5 G6

get it. Won't you tell me how?

f mf

Eb Ebm Cdim D<sup>b</sup> D<sup>b</sup>m A<sup>b</sup> C<sup>b</sup>m6 D<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup>  
 through; So a voice with-in me keeps re-peat-ing, you, you, you—  
 ni; U-ne voix me ré-pé-te con-stam-ment un mot: toi—

REFRAIN  D<sup>b</sup>6 p-mf A<sup>b</sup>7 A<sup>b</sup>aug D<sup>b</sup>  
 Night and day you are the one, On-ly you—  
 Nuit et jour tu es mon choix, Rien que toi—

D<sup>b</sup>m A<sup>b</sup>7 A<sup>b</sup>aug D<sup>b</sup> E<sup>b</sup>m  
 — be-neath the moon and un-der the sun. Wheth-er near to me or  
 — sous la lune d'or ou sous le ciel bleu. É-loi-gnée ou près de

A Fm7 E<sup>b</sup>7 Gm E<sup>b</sup>7 Cm G<sup>b</sup> G<sup>b</sup>m G<sup>b</sup>  
 far, It's no mat-ter, dar-ling, where you are— I think of you—  
 moi— Peu im-por-te "dar-ling" où tu es,— Je songe à toi—

R. H.

night and day. Day and night Why is it  
 nuit et jour. jour et nuit, Pourquoi, dis-

Chords: A $\flat$ 7, D $\flat$ , D $\flat$ m, A $\flat$ 7, A $\flat$ aug

so, That this long - ing for you fol - lows wher - ev - er I go?  
 moi Faut - il qu'un - dé - sir bru - lant me pour - sui - ve par - tout?

Chords: D $\flat$ , D $\flat$ m, A $\flat$ 7, A $\flat$ aug, D $\flat$

In the roar - ing traf - fic's boom - In the si - lence of my lone - ly room, - I  
 Dans le bruit de la vil - le - Dans le si - len - ce de ma cham - bre - Je

Chords: B $\flat$ m, A, Fm7, E $\flat$ 7, Gm, E $\flat$ 7, Cm

think of you, night and day. Night and day  
 songe à toi nuit et jour. Nuit et jour

Chords: G $\flat$ , G $\flat$ m, G $\flat$ , A $\flat$ 7, D $\flat$ , D $\flat$ , mf espr.

un-der the hide of me ————— There's an Oh, such a hun-gry yearn-  
 Je n'y puis é - chap - per, ————— Les jours se suc-cé-dent plus trou -

*C# E F#m E*

- ing, burn - ing in - side of me. ————— And its tor - ment won't be  
 - blants les - uns que les au - tres. ————— Mais ce tour - ment ces - se -

*F#m E C# Bbm*

through - 'Til you let me spend my life mak - ing love - to you, day and night, —  
 ra — Quand je pour - rai te te - nir dans mes bras, — ché - rie, jour et nuit —

*A Fm7 Eb7 Ebm7*

night and day. ————— Night and day —————  
 Nuit et jour. ————— Nuit et jour. —————

*Ab7 Ebm7 1. Db Eb7 Ab7 2. Db*

# Not A Day Goes By

From the Musical "MERRILY WE ROLL ALONG"

Words and Music by  
STEPHEN SONDHEIM

Slowly (♩ = 88)

*p*

*a tempo*

*a tempo, molto rubato*

*rall.*

*a tempo, molto rubato*

*mf*

*mf*

Not A Day Goes By, \_\_\_\_\_ not a sin - gle day  
Not A Day Goes By, \_\_\_\_\_ not a sin - gle day

you're not some - where a part of my life \_\_\_\_\_ and I need you to stay  
but you're some - where a part of my life \_\_\_\_\_ and it looks like you'll stay

**C7sus4** **F** **Fmaj7+5** **F6**

*rit.* *a tempo*

As the days go by, \_\_\_\_\_ I keep think - ing when does it end, \_\_\_\_\_  
 As the days go by, \_\_\_\_\_ I keep think - ing when does it end, \_\_\_\_\_

**F7sus(19)** **Bbmaj7** **C7/Bb**

*rit.* *a tempo* *rit.*

\_\_\_\_\_ that it can't get much bet - ter much long - er, \_\_\_\_\_ but it on - ly gets  
 \_\_\_\_\_ where's the day I'll have start - ed for - get - ting? But I just go on

**F/A** **G7/D** **Gm7**

*a tempo* *poco accel.* *rit.* *a tempo* *poco cresc.*

bet - ter and strong - er and deep - er and near - er and simp - ler and fre - er and  
 think - ing and sweat - ing and curs - ing and cry - ing and turn - ing and reach - ing and

*a tempo* *poco accel.* *rit.* *a tempo* *poco cresc.*

**C7/G** **Cm9/G** **G** **Gm7** **A<sup>b</sup> (no 3rd add B<sup>b</sup>)**

*rit.* *f a tempo*

rich - er and clear - er, and no, \_\_\_\_\_ Not A Day Goes  
 wak - ing and dy - ing, and no, \_\_\_\_\_ Not A Day Goes

*rit.* *f a tempo*

day af - ter day af - ter day till the days go by!  
 day af - ter day af - ter day till the days go by!

*ff*

Till the days go by!  
 Till the days go by!

Till the days go  
 Till the days go

*ff*

D7sus4 G9 D7sus4

by!  
 by!

*mf* *dim. poco a poco*

Till the days go by.  
 Till the days go by.

*p* *rit.* *pp*

D7sus4 E7ma7



# ON A CLEAR DAY

(YOU CAN SEE FOREVER)

Words by ALAN JAY LERNER  
Music by BURTON LANE

Moderately, with feeling

*mf*

*poco rit.*

Gmaj7 C9 Gmaj7

On a clear day. Rise and look a- round you. And you'll see who.

*a tempo*

E7 Am7

you are. On a clear day. How it will as-

F7-5 D7 C#7 D7 G Bbdim Am7 G#dim

ound you. That the glow of your be- ing out- shines ev- 'ry

The musical score is presented in a standard format with a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat major). The tempo and mood are indicated as 'Moderately, with feeling'. The score includes dynamic markings such as *mf* and *poco rit.*, and a section marked *a tempo*. Chord diagrams for guitar are provided above the piano accompaniment staff, including Gmaj7, C9, E7, Am7, F7-5, D7, C#7, G, Bbdim, and G#dim. The lyrics are written below the vocal line.

star. You feel part of ev-ry moun-tain, sea and shore. You can

*mf più espr.*

Chords: Dm7/G, G7, Dm7, G7

hear, from far and near, a world you've nev-er heard be-fore. And on a clear day,

Chords: Cmaj7, Dm6, A7, D7, Edim, Gmaj7

On that clear day. You can see for- ev-er and ev-er

*cresc.*

Chords: G, Bm7, E9, Bm, E9, Am7, G6, Am7, G6, 1. Am7, D7

more!

On a ev-er and ev-er and ev-

*mp* *p poco rit.*

Chords: G, Em, Am7, D7, 2. Am7, G6, Am7, G6, Am7

er- more!

*mp accel.* *p*

Chords: D7, G, Em9, Am9, D7, Gmaj7, G

# PENNIES FROM HEAVEN

Words by JOHN BURKE

Music by ARTHUR JOHNSTON

Moderately

First system of musical notation. The treble clef staff contains a whole rest. The piano staff features chords and triplets. A dynamic marking of *mp* is present. A first ending bracket labeled 'A' spans the final two measures of the piano part.

C Gm A7 F G7 C Em Am C Gm A7

long time a - go a mil - lion years B C The best things in life were

Second system of musical notation. The treble clef staff contains the lyrics. The piano staff provides harmonic accompaniment with chords. A first ending bracket is present under the piano part.

F G7 C7 Am E C7 Dm G7 C Am

ab - so - lute - ly free But no one ap - pre - ci - at - ed a

Third system of musical notation. The treble clef staff contains the lyrics. The piano staff provides harmonic accompaniment with chords. A first ending bracket is present under the piano part.

Dm Em G7 C Am B7 G+ Em

sky that was al - ways blue; And no one con - grat - u - lat - ed a

Fourth system of musical notation. The treble clef staff contains the lyrics. The piano staff provides harmonic accompaniment with chords. A first ending bracket is present under the piano part.

Cm Bm D7 G9 G7 C+ F Dm

moon that was al - ways new. So it was planned that they would van - ish now and

G+ C F9 E9 Eb9

then And you must pay be - fore you get them back a - gain:

D9 D7 Bm D+ Dm G13

That's what storms were made for And you should-n't be a - fraid,

Chorus G7 C Em C D7 F G7 F G7 C Em

for Ev - ry time it rains, it rains Pen - nies From Heav - en. Don't you know each

C D7 F G7 F G7 C7 C9 Am C7

cloud con - tains Pen - nies From Heav - en? You'll find your for - tune fall - ing

F C+ A7 A+ A7 D7 D9 Bm D7 G7 Dm

All o - ver town Be sure that your um - brel - la is up - side

G9 Em G7 C Em C D7 F G7 F G7

down. Trade them for a pack - age of Sun - shine and flow - ers.

C Em C C+ F Dm F Dm F

If you want the things you love, You must have show - ers. So when you

Am C+ Ab C C9 Bb9 A9 Dm

hear it thun - der Don't run un - der a tree, There'll be Pen - nies From Heav - en, For

D7 G7 1 C Ab7 G7 2 C Ab7 C

you and me. me.

# POLKA DOTS AND MOONBEAMS

Words by JOHNNY BURKE  
Music by JIMMY VAN HEUSEN

Moderately

The musical score is presented in a standard format with a grand staff (treble and bass clefs) for piano accompaniment and a single treble clef for the vocal melody. The tempo is marked 'Moderately'. The key signature has one flat (B-flat major or D minor). The score is divided into three systems, each with guitar chord diagrams above the vocal line. The lyrics are written below the vocal line.

**System 1:**

Chords: F, Dm, Gm7, C9, F, Dm

Lyrics: A coun - try dance was be - ing held in a gar - den. I felt a bump and heard an

**System 2:**

Chords: Gm7, A+, A7, Dm, Bbm, F, Abm

Lyrics: "Oh, beg your par - don," Sud - den - ly I saw Pol - ka Dots And Moon - Beams

**System 3:**

Chords: Gm7, C7, F, C9, F, Dm

Lyrics: All a - round a pug - nosed dream. The mu - sic start - ed and was

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 fright-ened 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 —

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with lyrics. The middle line is a piano accompaniment in G major. The bottom line is a bass line. Chords are indicated above the staff: Bm7, Dm, E7, F#m7, Cdim, Gm7, C9, and E.

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

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody in G major with lyrics. The middle line is a piano accompaniment in G major. The bottom line is a bass line. Chords are indicated above the staff: F, Dm, Gm7, C9, F, and Dm.

Gm7 A+ A7 Dm Bbm F Cm

words "ev - er af - ter" And I'll al - ways see Pol - ka Dots And Moon - Beams

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody in G major with lyrics. The middle line is a piano accompaniment in G major. The bottom line is a bass line. Chords are indicated above the staff: Gm7, A+, A7, Dm, Bbm, F, and Cm.

Gm7 C9

1 F C9

2 F Eb F

When I kiss the pug - nosed dream —

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody in G major with lyrics. The middle line is a piano accompaniment in G major. The bottom line is a bass line. Chords are indicated above the staff: Gm7, C9, F, C9, F, Eb, and F. There are first and second endings marked with '1' and '2'.



# ROUTE 66

By BOBBY TROUP

Medium Jazz 4

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 with a vocal line and a piano accompaniment. The piano part includes chord diagrams for various chords: F6, Bb9, E, F6, Bb9, F6, Gm7, C13, F, F13, Eb13, and C13. Dynamics include *f* and *mf*.

**System 1:**

Vocal: If you  
 Piano: *f* (first measure), *mf* (last measure)

**System 2:**

Vocal: ev - er. plan to mo - tor west; trav - el  
 Piano: *f* (middle measure), *mf* (last measure)

**System 3:**

Vocal: my way, take the high - way that's the best. Get your  
 Piano: *f* (middle measure), *mf* (last measure)

**System 4:**

Vocal: kicks on Route Six - ty - Six! It  
 Piano: *mf* (last measure)

**F6** **Bb9** **E** **F6**

winds from Chi - ca - go to L. A., more than

**Bb9** **F6** **Gm7**

two thou - sand miles all the way. Get your kicks on

**C13** **F** **F13** **Eb13** **C13** **F/C**

Route Six - ty - Six! Now you go thru Saint Loo-ey

**Bb9** **F/C** **F7** **Bb9**

Jop - lin, Mis - sour - i and Ok - la - hom - a Cit - y is night - y pret - ty. You'll see Am - ar -

**F6/9** **F** **Bdim** **F** **Gm7** **C7**

il - lo, Gal - lup, New Mex - i - co; Flag - staff, Ar - i - zon - a;

Gm7 C7 Dm7/C Cdim C9sus C7

don't for - get Wi - no - na, King - man, Bar - stow, San Ber - nar - din - o. Won't

*mp cresc.* *f* *mf*

F6 Bb9 E F6

you \_\_\_\_\_ get hip to this time - ly tip: \_\_\_\_\_ When you \_\_\_\_\_

*f* *mf*

Bb9 F6

\_\_\_\_\_ make that Cal - i - for - nia trip. \_\_\_\_\_ Get your \_\_\_\_\_

*f* *mf*

Gm7 C13 F D7 C#7 C7 C11 F Gm7 G#dim

kicks on Route Six - ty - Six! \_\_\_\_\_ If you \_\_\_\_\_

*mf* *f*

F Gm7 C13 F E13 F13

Get your kicks on Route Six - ty - Six! \_\_\_\_\_

*dim.* *p* *f*

# SILK STOCKINGS

Moderately (With A Latin Feel)

Words and Music by  
COLE PORTER

Piano introduction in B-flat major, 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The tempo is 'Moderately (With A Latin Feel)'. The dynamics are marked 'mf'.

Cm C7+5 C7 Fm9 Fm Fm6 Csus C

Silk Stock - ings, I touch them and find the joys that re -

Piano accompaniment for the first line of lyrics. The right hand plays chords and the left hand plays a steady bass line.

D7-9 D7 G Gmaj7 G7(#9) G9 Cm C7+5 C7

mind me of you. Silk Stock - ings, that

Piano accompaniment for the second line of lyrics. The right hand plays chords and the left hand plays a steady bass line.

Fm Fm6 Csus C D7-9 G7 C

give me a - gain Your <sup>{shy}</sup> laugh - ter when they were new.

Piano accompaniment for the third line of lyrics. The right hand plays chords and the left hand plays a steady bass line.

**Fm** **Bb9** **D** **Bb** **Bb6** **C9**  
 Silk Stock - ings, what bliss they re - call, When

**C/F** **Fm** **Bb9** **Bb7** **Eb9** **Eb7** **G7** **G7+5** **G7** **Cm**  
 love prom - ised all for - ev - er more. A pair of Silk

**C7+5** **C7** **Fm9** **Fm** **Fm6** **C** **D7**  
 Stock - ings, So soft and so sheer, The dear silk stock - ings.

**Fm6** **G7** **Csus** **C** **Cdim** **C** **Ab7**  
 (you) wore.

**G7 + 5(b9)** **C** **Cdim** **C** **B** **C**  
 wore.

*cresc.* *ff*  
*ped.* \*

Detailed description: This is a musical score for the song 'Silk Stockings'. It consists of a vocal line, a piano accompaniment, and guitar chord diagrams. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score is divided into several systems. The first system includes the vocal line with lyrics 'Silk Stock - ings, what bliss they re - call, When' and guitar chords Fm, Bb9, D, Bb, Bb6, and C9. The second system continues the vocal line with 'love prom - ised all for - ev - er more. A pair of Silk' and includes piano accompaniment. The third system has the vocal line 'Stock - ings, So soft and so sheer, The dear silk stock - ings.' and piano accompaniment. The fourth system shows the vocal line '(you) wore.' with piano accompaniment. The fifth system shows the vocal line 'wore.' with piano accompaniment. The final system includes dynamic markings like 'cresc.', 'ff', and 'ped.', and a fermata over the final chord.

# SOMEONE TO WATCH OVER ME

Words by  
IRA GERSHWIN

Music by  
GEORGE GERSHWIN

Scherzando

Piano

*mf*

*un poco rit.*

Moderato

*p*

There's a say - ing old Says that love is blind, Still we're of - ten told "Seek and

*p a tempo*

*F#m*

*F#m*

*F#m*

ye shall find." So I'm going to seek A cer - tain lad I've

had in mind. Look - ing ev - 'ry - where. Have - n't

found him yet: He's the big af - fair I can - not for - get.

On - ly man I ev - er Think of with re - gret.

I'd like to add his in - i - tial to my

mon - o - gram. Tell me,

where is the shep - herd for this lost lamb.

*un poco rall.*

in: *a tempo*

There's a some - bod - y I'm long - ing to see. I hope that he

*P a tempo*

turns out to be Some - one who'll watch o - ver me.



F G7 C C7 F# G#

I'm a lit - tle lamb who's lost in the wood.

*p*

E G7 C7 G# G# 2nd. Dm F# Cm Am Dm F# Am6 C# F# Dm7 G7 G7

I know I could Al-ways be good To one who'll watch o - ver

*mf*

E C7 A G7 C E A

me. Al - though he may not be the man some Girls

*mf*

C E B7 D# 7 F# G#

think of as hand - some. To my heart he car - ries the



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# SO NICE

(SUMMER SAMBA)

Relaxed Bossa Nova

Original words and Music by MARCOS VALLE  
and PAULO SERGIO VALLE  
English Words by NORMAN GIMBEL

mf

4/4

Introduction: Treble and bass clefs, 4/4 time, *mf* dynamic. The piece begins with a series of chords and a simple bass line.

**F** **Bm7**

Some - one to hold me tight, that would be ver - y nice Some - one to love me right,

4/4

First line of lyrics with piano accompaniment. Chords F and Bm7 are indicated above the staff.

4/4

Piano accompaniment for the first line of lyrics, showing the right and left hand parts.

**E7** **Bbmaj7** **Bb6**

that would be ver - y nice. Some - one to un - der - stand each lit - tle dream in me,

4/4

Second line of lyrics with piano accompaniment. Chords E7, Bbmaj7, and Bb6 are indicated above the staff.

4/4

Piano accompaniment for the second line of lyrics, showing the right and left hand parts.

**Eb9** **Am7**

some - one to take my hand, to be a team with me. So nice,

4/4

Third line of lyrics with piano accompaniment. Chords Eb9 and Am7 are indicated above the staff.

4/4

Piano accompaniment for the third line of lyrics, showing the right and left hand parts.

D7-9

Gm7

Em7-5

A7+5

life would be so nice \_\_\_\_\_ if one day I'd

Dm

Dm7

G13

Gm7

find \_\_\_\_\_

some - one who would take my hand and sam - ba thru life \_\_\_\_\_

Db9

C9

F

\_\_\_\_\_ with me.

Some - one to cling to me, stay with me right \_\_\_\_\_ or wrong,

Bm7

E7

Bbmaj7

some - one to sing to me some lit - tle sam - ba song. Some - one to take my heart,

**B $\flat$ 6** **E $\flat$ 9**

then give his heart\_\_ to me. Some-one who's read - y to give love a start\_\_ with me.

**A $m$ 7** **D7-9** **G $m$ 7**

Oh yes, \_\_\_\_\_ that would be so nice. \_\_\_\_\_

**C7-9** **F** **B $\flat$ 9**

\_\_\_\_\_ Should it be you and me, I could see it would be

**1 F6** **G $m$ 7** **C7-9** **2 F6**

nice. \_\_\_\_\_ nice. \_\_\_\_\_

# SUMMERTIME

Moderato (with expression)

Words by DUBOSE HEYWARD

Music by GEORGE GERSHWIN

E· Am6 E7 Am6 E7 Am6 E7  
 Sum - mer - time an' the liv - in' is eas - y,

*p* *pp* *molto legato*

Am6 E7 Am6 Dm F6 Dm7 Fmaj7 D#dim E B7(9)  
 Fish are jump - in' an' the cot - ton is high.

*mf* *a tempo*

E Em6 E7-5 Am6 E7 Am6 E7 Am6 E7  
 Oh yo' dad - dy's rich, an' yo' ma is good look - in',

Am D7 C Am D Dm7 Am C·

So hush, lit - tle ba - by, don' yo' cry.

*poco animato*

Am6 C+ D9 C+ Am6 E7 Am6 E7 Am6 E7

*poco rit.* *a tempo*

One of these morn-in's You goin' to rise up sing-in'

*Suv.* *poco rit.* *a tempo*

Then you'll spread yo' wings an' you'll take the sky.

E Em6 E7-5 Am6 E7 Am6 E7 Am6 E7

But till that morn-in' there's a noth-in' can harm you.

Am D7 C Am D Dm7 Am D F

With Dad-dy an' Mam-my stand-in' by.

C F9 Bb E13 Am7 Am6

*dim.* *dim.* *ten.* *morendo*

# THE LADY IS A TRAMP

(From "BABES IN ARMS")

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderato

mf

First system of piano accompaniment, starting with a *mf* dynamic. It features a treble and bass clef with a 2/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The music is in C major and includes a key signature change to C minor in the final measure.

C Cm7 Dm7 G7

I get too hun - gry for din - ner at eight,

*p-mf*

Second system of music, including the first line of lyrics. It features a vocal line and piano accompaniment. Chord symbols C, Cm7, Dm7, and G7 are placed above the vocal line. The piano accompaniment starts with a *p-mf* dynamic. The lyrics are: "I get too hun - gry for din - ner at eight,"

C Cm7

I like the thea - tre but

Third system of music, including the second line of lyrics. Chord symbols C and Cm7 are placed above the vocal line. The lyrics are: "I like the thea - tre but"

Dm7 G7 C Cmaj7

nev - er come late. I nev - er

Fourth system of music, including the third line of lyrics. Chord symbols Dm7, G7, C, and Cmaj7 are placed above the vocal line. The lyrics are: "nev - er come late. I nev - er"



**C9** **F** **Fm6**

both - er with peo - ple I hate, \_\_\_\_\_

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics 'both - er with peo - ple I hate, \_\_\_\_\_'. The second line is the piano accompaniment, featuring a complex chordal texture with triplets and sixteenth notes. Chord diagrams for C9, F, and Fm6 are provided above the vocal line.

**C** **C+** **F6** **G9** **C** **G7**

That's why the la - dy is a tramp. \_\_\_\_\_

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'That's why the la - dy is a tramp. \_\_\_\_\_'. The piano accompaniment features a more rhythmic and melodic pattern, including a *mf* dynamic marking. Chord diagrams for C, C+, F6, G9, C, and G7 are provided above the vocal line.

**C** **Cm7** **Dm7** **G7**

I don't like crap - games with Bar - ons and Earls, \_\_\_\_\_

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with 'I don't like crap - games with Bar - ons and Earls, \_\_\_\_\_'. The piano accompaniment includes a *mf* dynamic marking and a melodic line with a  $\text{tr}(\text{b}2)$  ornament. Chord diagrams for C, Cm7, Dm7, and G7 are provided above the vocal line.

**C** **Cm7** **Dm7** **G7**

Won't go to Har - lem in er - mine and pearls. \_\_\_\_\_

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with 'Won't go to Har - lem in er - mine and pearls. \_\_\_\_\_'. The piano accompaniment features a melodic line with a  $\text{tr}(\text{b}2)$  ornament. Chord diagrams for C, Cm7, Dm7, and G7 are provided above the vocal line.

**C** **Cmaj7** **C9** **F** **Fm6**

Won't dish the dirt with the rest of the girls, \_\_\_\_\_

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for C, Cmaj7, C9, F, and Fm6. The bottom two staves are piano accompaniment, with the left hand playing a steady bass line and the right hand playing chords and moving lines.

**C** **C+** **F** **G7** **C** **Guitar Tacet**

That's why the la - dy is a tramp, \_\_\_\_\_ I like the

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for C, C+, F, G7, and C, followed by the instruction 'Guitar Tacet'. The piano accompaniment continues, with the right hand playing chords and the left hand providing harmonic support.

**Fmaj7** **G7** **Em7** **Am**

free fresh wind in my hair, \_\_\_\_\_

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Fmaj7, G7, Em7, and Am. The piano accompaniment features a more active right hand with chords and moving lines, and a left hand with a consistent bass line.

**Dm7** **G7** **C** **A7** **D7** **G7**

Life with - out care, \_\_\_\_\_ I'm broke, \_\_\_\_\_ it's oke, \_\_\_\_\_

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Dm7, G7, C, A7, D7, and G7. The piano accompaniment concludes the piece with a final chord and some decorative flourishes in the right hand.

C Cm7 Dm E7

Hate Cal - i - for - nia, It's cold and it's damp, \_\_\_\_\_

*p*

Am C+ Am7 1 D7 G7 C Am Dm7 G7

That's why the la - dy is a tramp. \_\_\_\_\_

*mf*

2 D7 D7-5 G7 C Em

la - dy is a tramp. \_\_\_\_\_

*f*

Cm7 Dm Fm G7 C

*sf*

# THEY CAN'T TAKE THAT AWAY FROM ME

With movement

 Words by IRA GERSHWIN  
 Music by GEORGE GERSHWIN

*p*

Our ro - mance won't end on a sor - row - ful note,      Though by to - mor - row you're

*mp*

gone:      The song is end - ed, but as the song - writ - er wrote,      The

mel - o - dy ling - ers on.      They may take you from me,      I'll miss your fond ca -

Eb Cm C Edim Fm Bb7 Eb6 B7 Bb7  
 Eb Abmaj7 Eb Eb7 C Edim Fm Bb7 Eb Eb6  
 C6 D7 G6 C6 D7 Gmaj7 G6 G C6 D7

Gm Ab C+ C7 Edim Fm Bb Edim F7 F7-5 Bb7

ress. But though they take you from me, I'll still pos - sess:

Ab/Bb Eb Fm7/Bb F#m6/Bb Eb/G Gdim Fm7 Bb7 Fm7 Ab/Bb

The way you wear your hat — The way you sip your tea, — The mem-'ry of all that —

Eb Bb7+5 Eb9 D7-5 Bbm6 Ab Fm7 C9 F7 Ab Ab/Bb Eb Fm7/Bb F#m6/Bb

No, no! They Can't Take That A-way From Me! The way your smile just beams, —

Eb/G Gdim Fm7 Bb7 Fm7 Ab/Bb Bbm Eb Bb7 Eb9 D7-5 Bbm6

The way you sing off key, — The way you haunt my dreams, — No, no! They

Ab Fm Bb7sus Bb7 Eb6 Warmly Eb Gm C9 Adim Gm C9 D9

Can't Take That A-way From Me! We may nev - er, nev - er meet a - gain On the

Gm Gm6A7+5 Am7 D7 Gm C9 Adim Gm Bbm9 C7 F7 Abm Bb7

bump-y road to love, Still I'll al - ways, al - ways keep the mem - ry of

Ab Abmaj7 Ab6 Eb Fm7/Bb F#m6/Bb Eb/G Gbdim Fm7 Bb7 Fm7 Bb9sus

The way you hold your knife, — The way we danced till three, — The way you've changed my life. —

Eb6/9 D7-5 Eb6/9 Eb7sus Eb6 Eb/Db Ab Fm Bb7sus Bb7 Cm Abm6 Eb Ab Eb Gm

No, no! They Can't Take That A-way From Me! — No! They Can't Take That A -

Ab6 Bb7 1 Eb Fm7 F#m6 Ab/Bb 2 Eb Eb7 Ab/Eb Abm/Eb Eb/Bb Eb

way From Me! — The way you wear your hat Me! —

The image shows a musical score for the song "Can't Take That A-way From Me". It is written in a key signature of two flats (Bb and Eb) and a 4/4 time signature. The score is arranged for voice and piano. The vocal line is on a treble clef staff, and the piano accompaniment is on two bass clef staves. The score is divided into several systems, each with a set of chords written above the vocal staff. The lyrics are written below the vocal staff. The score includes dynamic markings such as *mf* and *p*. The piece concludes with a double bar line and repeat signs.

# Undecided

Lyrics by SID ROBIN

Music by CHARLES SHAVERS

Moderato

Cmaj7

C6

Cmaj7

C6

F9

First you say you do and then you don't, and then you say you will and

F9

D7

Dm7

Ab7

G7

C

then you won't. You're un-de-cid-ed now, so what are you gon-na do?

Ab9

G9

Cmaj7

C6

Now you want to play, and

Cmaj7 C6 F9

then it's no, and when you say you'll stay, that's when you go. You're

D7 Dm7 Ab7 G7 C Dm7 G7b9

un-de-cid-ed now, so what are you gon-na do?

C C7

I've been sit-ting on a fence, and it does-n't make much sense, 'cause you

F D7

keep me in sus-pense and you know it. Then you prom-ise to re-tur-n. When you



2nd  $\frac{1}{2}$   
G7+5

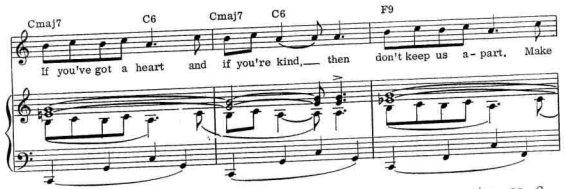
D7 G7

don't, I real-ly burn. Well, I guess I'll nev-er learn, and I show it.




Cmaj7 C6 Cmaj7 C6 F9

If you've got a heart and if you're kind, then don't keep us a-part. Make



F9 D7 Dm7 Ab7 G7 C

up your mind. You're un-de-cid-ed now, so what are you gon-na do?



1. F Ab9 G9 G7b9 2. + TAB G7+5 C6add9



# UNFORGETTABLE

Duet version

by IRVING GORDON

Moderato

Piano

The piano introduction is in 4/4 time, marked Moderato. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a half note G2, followed by quarter notes A2, B2, and C3. The first measure is marked *mf*. The piece continues with a series of chords and melodic lines, including a triplet of eighth notes in the treble and a half note in the bass.

Voice I

Voice II

UN - FOR - GET - TA - BLE, — That's what you are, —

This system contains the first vocal entry and piano accompaniment. The piano part continues with a treble clef and a key signature of one sharp. It features a triplet of eighth notes in the treble and a half note in the bass. The piano part is marked *mp*. The vocal lines are in 4/4 time. Voice I has a whole rest. Voice II enters with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are "UN - FOR - GET - TA - BLE, — That's what you are, —". The piano part has a G chord and a D# chord above the first measure, and a Gdim/C# chord above the second measure. The piano part ends with a triplet of eighth notes in the treble and a half note in the bass.

C

A9

UN - FOR - GET - TA - BLE, — Tho' near or far. —

This system contains the second vocal entry and piano accompaniment. The piano part continues with a treble clef and a key signature of one sharp. It features a triplet of eighth notes in the treble and a half note in the bass. The piano part is marked *mp*. The vocal lines are in 4/4 time. Voice I has a whole rest. Voice II enters with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are "UN - FOR - GET - TA - BLE, — Tho' near or far. —". The piano part has a C chord and an A9 chord above the first measure, and a G chord above the second measure. The piano part ends with a triplet of eighth notes in the treble and a half note in the bass.

F Fm C/E Gm6/E A7

Like a song of love that clings to me, How the thought of you does things to me,

Detailed description: This system contains the first two lines of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It features a melody with eighth and quarter notes. The second staff is a piano accompaniment in treble clef, providing harmonic support with chords and moving lines. The bottom staff is a piano accompaniment in bass clef, featuring a steady bass line with chords. Chord symbols F, Fm, C/E, Gm6/E, and A7 are placed above the vocal staff. The lyrics are written below the vocal staff.

D9 D $\flat$  D7

Ne - ver be - fore has some - one been more

Detailed description: This system contains the third and fourth lines of music. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. Chord symbols D9, D $\flat$ , and D7 are placed above the vocal staff. The lyrics are written below the vocal staff.

G Gdim/C $\sharp$

UN - FOR - GET - TA - BLE, in ev - 'ry way,

Detailed description: This system contains the fifth and sixth lines of music. The top staff is a vocal line in treble clef, featuring a triplet of eighth notes. The second staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. Chord symbols G and Gdim/C $\sharp$  are placed above the vocal staff. The lyrics are written below the vocal staff.

C A9

And for - ev - er - more, — that's how you'll stay.

And for - ev - er - more, — that's how you'll stay.

F Fm C Gm6/E A7

That's why, dar - ling, it's in - cred - i - ble, That some - one so UN - FOR - GET - TA - BLE

That's why, dar - ling, it's in - cred - i - ble, That some - one so UN - FOR - GET - TA - BLE

D7 G7 C C#7 D7 C#7 D7

Thinks that I am UN - FOR - GET - TA - BLE, too.

Thinks that I am UN - FOR - GET - TA - BLE, too.

G Gdim/C#

*mf*

C A9

Piano accompaniment for the first system. The right hand features chords in the C major key, with a trill on the G4 note. The left hand provides a steady bass line with quarter notes.

Voice I F Fm C/E Gm6/E A7

No, nev - er be - fore Has some - one been

Vocal line and piano accompaniment for the second system. The vocal line includes a triplet of eighth notes. The piano accompaniment features chords F, Fm, C/E, Gm6/E, and A7.

D7 Db D7

more

Vocal line and piano accompaniment for the third system. The vocal line has a long note with a fermata. The piano accompaniment features chords D7, Db, and D7.

G Gdim/C#

UN - FOR - GET - TA - BLE, in ev - 'ry way,

Vocal line and piano accompaniment for the fourth system. The vocal line includes a triplet of eighth notes. The piano accompaniment features chords G and Gdim/C#.

C A9

And for - ev - er - more, — that's how you'll stay. —

And for - ev - er - more, — that's how you'll stay.

F Fm C Gm6/E A7

That's why, dar - ling, it's in - cred - i - ble, That some - one so UN - FOR - GET - TA - BLE

That's why, dar - ling, it's in - cred - i - ble, That some - one so UN - FOR - GET - TA - BLE

D7 G7 C Dm7 D7 C6

Thinks that I am UN - FOR - GET - TA - BLE, too. —

Thinks that I am UN - FOR - GET - TA - BLE, too. —

# WHEN I FALL IN LOVE

Words by EDWARD HEYMAN  
Music by VICTOR YOUNG

Slowly, with much feeling

The piano introduction consists of two staves. The right hand plays a melodic line starting on G4, moving up stepwise to Bb4, then a descending eighth-note pattern: A4, G4, F4, E4, D4, C4. The left hand plays a bass line starting on G2, moving up stepwise to Bb2, then a descending eighth-note pattern: Bb2, Ab2, G2, F2, E2, D2. The tempo marking is 'Slowly, with much feeling' and the dynamic is 'mf'.

When I fall in love it will be for - ev - er, or I'll nev - er

Chord diagrams: Eb (3 fret, 1-2-3), C (open), Bb7 (3 fret, 1-2-3), Eb (3 fret, 1-2-3)

The piano accompaniment for the first phrase features a steady eighth-note bass line in the left hand and block chords in the right hand. The chords are Eb, C, Bb7, and Eb.

fall in love. In a rest - less world like this is, love is

Chord diagrams: C7+5 (3 fret, 1-2-3), C7 (3 fret, 1-2-3), Fm7 (3 fret, 1-2-3), Abdim (3 fret, 1-2-3), Eb/G (3 fret, 1-2-3), Abdim (3 fret, 1-2-3)

The piano accompaniment for the second phrase continues with the eighth-note bass line and block chords. The chords are C7+5, C7, Fm7, Abdim, Eb/G, and Abdim.

end - ed be - fore it's be - gun, and too man - y moon - light kiss - es seem to

Chord diagrams: Eb/G (3 fret, 1-2-3), Bbm/Db (3 fret, 1-2-3), C7 (3 fret, 1-2-3), Fm7 (3 fret, 1-2-3), C7-9 (3 fret, 1-2-3)

The piano accompaniment for the third phrase features a steady eighth-note bass line and block chords. The chords are Eb/G, Bbm/Db, C7, Fm7, and C7-9.

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Fm



Fm7



Bb/D



Bb7



Eb



cool in the warmth of the sun.

When I give my heart

it will be com -

plete - ly,

or I'll nev - er give

my heart;

And the

mo - ment I can feel that you feel that way too is when I fall in

love with you.

you.

Fm7



Bb7



1 Eb



Gbdim



Fm7



Bb7-9



2 Eb



Ab9



Cb9



Eb





# YOU'D BE SO NICE TO COME HOME TO

(From "SOMETHING TO SHOUT ABOUT")

Words and Music by COLE PORTER

Rather Slow with Feeling

First system of musical notation. The vocal line (treble clef) has a whole rest for the first three measures, followed by a half note G4 and a half note B4 in the final measure. The piano accompaniment (grand staff) features a steady bass line and chords in the right hand. The lyrics "You'd be" are positioned below the vocal line.

Second system of musical notation. The vocal line (treble clef) has a whole rest for the first measure, followed by a half note G4, a half note A4, a quarter note B4, and a half note G4. The piano accompaniment (grand staff) includes the instruction *p-mf a tempo*. Chord diagrams are provided above the vocal line: Am, Dm6, E7, Am, and E7. The lyrics "so nice to come home to," are positioned below the vocal line.

Third system of musical notation. The vocal line (treble clef) has a whole rest for the first measure, followed by a half note G4, a half note A4, a quarter note B4, and a half note G4. The piano accompaniment (grand staff) continues the accompaniment. Chord diagrams are provided above the vocal line: Am, C7, F, and C+. The lyrics "You'd be so nice by the fire," are positioned below the vocal line.

**F** **C+** **F** **A** **Dm**

Burn - ing a - bove, You'd be

**Cdim** **C** **F** **Fm6**

so nice, You'd be par - a - dise to come

*cresc.* *mf espr.*

**1 C** **Ab7** **D7** **G7** **C** **F** **E7**

home to and love. You'd be

*f* *mf*

**2 C** **Ab7** **D7** **G7** **C**

home to and love.

*f espr.* *p*

F Am Dm7 B7-5 E7

While the breeze, on high, sang a

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note F4, followed by a half note G4, and then a half note A4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for F, Am, Dm7, B7-5, and E7 are provided above the staff.

Ddim Am G7 Am6 F7 B7

lull a by, You'd be all that I could de-

Detailed description: This system contains measures 3 and 4. The vocal line has a dotted quarter note D5, an eighth note E5, a quarter note F5, and a dotted quarter note G5. The piano accompaniment continues with the eighth-note bass line and chords. Chord diagrams for Ddim, Am, G7, Am6, F7, and B7 are shown. A dynamic marking of *mf* is present in the piano part.

E B7 E D E7 Am Dm6 E7

sire, Un-der stars, chilled by the

Detailed description: This system contains measures 5 and 6. The vocal line has a dotted quarter note E5, an eighth note F5, a quarter note G5, and a dotted quarter note A5. The piano accompaniment features a steady eighth-note bass line and chords. Chord diagrams for E, B7, E, D, E7, Am, Dm6, and E7 are shown. A dynamic marking of *p* is present in the piano part.

Am E7 Am C7

win-ter, Un-der an Aug-ust moon,

Detailed description: This system contains measures 7 and 8. The vocal line has a dotted quarter note B4, an eighth note C5, a quarter note D5, and a dotted quarter note E5. The piano accompaniment features a steady eighth-note bass line and chords. Chord diagrams for Am, E7, Am, and C7 are shown. A dynamic marking of *cresc.* is present in the piano part. A triplet of eighth notes is indicated in both the vocal and piano parts.

# YOU'RE THE CREAM IN MY COFFEE

(From "GOOD NEWS")

Words & Music by B.G. DeSYLVA,  
LEW BROWN & RAY HENDERSON

Moderately

The musical score is written for voice and piano. It features a key signature of two flats (Bb and Eb) and a common time signature (C). The tempo is marked 'Moderately'. The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided for various chords throughout the piece.

**System 1:** The vocal line begins with the lyrics 'You're The Cream in My' on the first line and 'You're the starch in my' on the second line. The piano accompaniment starts with a *mf* dynamic. Chords shown above the staff are Eb6/9 and Eb.

**System 2:** The vocal line continues with 'Cof - fee lar You're the salt in my stew.' and 'col - lar You're the lace in my'. Chords shown are Ebmaj9, Ebdim, Fm6, Bb7, Fm6, and Bb7.

**System 3:** The vocal line continues with 'You will al - ways be my ne - ces - si - ty I'd be lost with - out' and 'You will al - ways be my ne - ces - si - ty I'd be lost with - out'. Chords shown are Fm6 and Bb7.

**System 4:** The vocal line continues with 'you.' and 'you.' followed by a repeat sign. The second time through, the lyrics are 'Most men tell You give life'. Chords shown are Eb, Ab9, Bb7+5, Eb, F#dim, Bb, Eb7, and Eb7-9. There are also triplets in the piano accompaniment.

love - tales - And Bring each - phrase dove - tails -  
sav - or - out - its fla - vor -

**E<sup>b</sup>9** **A<sup>b</sup>6** **A<sup>b</sup>7+5** **A<sup>b</sup>6**

You've heard each known way  
So this is clear, dear,  
This You're way is  
my - Wor -

**F13** **Fm7** **F7-5**

my own way You're the sail of my love - boat  
cester - shire, dear,

**B<sup>b</sup>7-9** **B<sup>b</sup>9sus** **B<sup>b</sup>7+5** **E<sup>b</sup>6/9** **E<sup>b</sup>** **E<sup>b</sup>maj9** **E<sup>b</sup>dim**

You're the cap - tain and crew. You will al - ways be

**Fm6** **B<sup>b</sup>7** **Fm6** **B<sup>b</sup>7** **Fm6** **B<sup>b</sup>7**

my ne - ces - si - ty I'd be lost - with - out you. you.

**Fm6** **B<sup>b</sup>7** **E<sup>b</sup>** **D7** **B<sup>b</sup>7** **E<sup>b</sup>**