

Marlene Dietrich The Songbook



1957
1957
1957

"SHE HAS THAT BEAUTIFUL BODY
AND THE TIMELESS LOVELINESS OF HER FACE...
BUT IF SHE HAD NOTHING BUT HER VOICE, SHE COULD
STILL BREAK YOUR HEART WITH IT."
ERNEST HEMINGWAY



Marlene Dietrich *The Songbook*

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PREVIOUS PAGE: ONE OF THE BEST GARDEN'S FILM STILLS OF ALL TIME...DIETRICH'S FILM DEBUT IN "THE BLUE ANGEL".

CAPTION: LATER IN 1930, A PROMINENT HOLLYWOOD MOVIE "MOROCCO".



"WHAT MORE IS THERE TO SAY ABOUT MARLENE DIETRICH? SHE DEFIES CHANGE.
TO WATCH HER WORK IS A LESSON IN SHEER PROFESSIONALISM.

THE APPEARANCE, OF COURSE, IS UNFORGETTABLE:

THE PENCIL-THIN SILHOUETTE SWAYS IN A GLITTERING CREATION WHICH
CATCHES THE SPOTLIGHT AT EVERY MOVEMENT.

SHE HAS THE BIGGEST THING IN FACES SINCE THE MONA LISA, AND SHE KNOWS IT.

FEW PERFORMERS HAVE TAKEN MORE EFFECTIVELY TO HEART THE
JUMBLED INJUNCTION: DON'T JUST DO SOMETHING, STAND THERE!"

THE TIMES, ON ONE OF HER LAST CONCERTS

78
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SPY X27 IN
JOSEF VON STERNBERG'S
"SHANGHAI LILY" FILMED IN
HOLLYWOOD IN 1931



THE YOUNG MARLA
MAGDALENA DIETRICH
WITH LUNCH IN BERLIN
IN ABOUT 1906

She was born in Berlin in 1901, and christened Maria Magdalena Dietrich von Losch. The name Marlene, like her unique screen personality, was very much her own invention. Always a music-lover, she studied guitar, piano and violin before turning her attention to drama.

When she died in Paris in 1992, she had long been one of the world's most legendary stars. She began as a stage actress in the vibrant theatre of inter-war Germany with the distinguished director Max Reinhardt, and also made a number of films in Germany before *The Blue Angel* launched her to international stardom in 1930. She went on to conquer Hollywood during its star-studded heyday, and then found immense honour during the Second World War by rejecting the Nazi regime and touring the combat zones as an entertainer for the Allied forces. Finally, she reinvented herself yet again as a top cabaret and concert singer throughout the fifties and sixties.

Part of her enigmatic appeal lay in the paradoxes of her personality. She was the femme fatale with more than a touch of the hausfrau, the ice maiden with a warm heart, the impossibly glamorous exotic who was just as happy cooking an omelette or scrubbing floors.

Josef von Sternberg, director of *The Blue Angel* and many of her greatest Hollywood films, has often been cited by film critics as having "invented" the screen image of Marlene Dietrich. As David Thomson writes, "With Sternberg, Dietrich made seven masterpieces, films that are still breathtakingly modern, which have no superior for their sense of artificiality suffused with emotion and which visually combine decadence and austerity, tenderness and cruelty, gaiety and despair." (Those Dietrich paradoxes again.) Her roles for Sternberg included *Lola-Lola*, *Spy X27*, *Shanghai Lily*, *Amy Jolly*, *Concho Perez*... and even *Catherine the Great*.

However, Sternberg had a great deal of assistance in the so-called "creation" of Marlene Dietrich. The lady herself deserves more than a little credit - after all, she was no mere puppet, no Trilby being manipulated by a Svengali. She was an extremely talented actress, and had a considerable reputation in the theatre. She had starred in the stage version of *Pandora's Box*, and had already made more than a dozen films (with such directors as Pabst and Korda) before appearing in *The Blue Angel*. Also assisting Sternberg was the magnificent lighting cameraman Lee Garmes, the great master of chiaroscuro...light and shade. He showed great artistry in capturing on film the extraordinary magic of that fabulous Dietrich face.

But was her screen image shaped by yet another artist - Friedrich Hollander? He was the composer of 'Falling In Love Again', the haunting hit song which became forever associated with her, and which (it has been suggested) actually helped to define her screen persona. It contains many of the paradoxes of her image - tender, and yet dismissive; controlling, and yet helpless.

Like Dietrich, Hollander had worked in the theatre with Max Reinhardt, after studying at the Berlin Conservatory of Music. And, like Dietrich, he was snapped up by Hollywood following the success of *The Blue Angel*. They continued to work together occasionally, and, in 1939, he composed the rousing songs for *Destry Rides Again*, including 'The Boys In The Back Room'. Hollander scored dozens of films in America, including musicals for another exotic chanteuse, Dorothy Lamour, as well as one of the oddest fantasies ever filmed, *The 5000 Fingers of Doctor T*, with script and lyrics by Theodore Geisel, who was better known under his *nom de plume* of Doctor Seuss.



DIETRICH'S UNIQUE SCREEN
PERSONA TOOK SHAPE IN
FILMS SUCH AS "MOROCCO",
MADE WITH GARY COOPER
IN 1930



WORKING WITH HER
LOVER AND DIRECTOR
JOSEF VON STERNBERG IN
THE EARLY THIRTIES



PHOTO SESSION AT
PARAMOUNT IN 1930...
WHICH PRODUCED THE
PORTRAIT ON PAGE TWO

FOR ALL HER MORALE-BOOSTING WORK DURING WORLD WAR II, MARLENE WAS DECORATED BY BOTH THE FRENCH AND THE AMERICAN GOVERNMENTS



"LILI MARLENE" WAS THE HIGHLIGHT OF DIETRICH'S WARTIME SHOWS, NEARLY REPLACING THE CLASSIC "FALLING IN LOVE AGAIN" AS HER SIGNATURE SONG



WITH HER DAUGHTER MARIA IN 1929... AND THREE DECADES LATER

After the partnership with Sternberg, Marlene worked with many more great directors, including Alfred Hitchcock, Orson Welles, Billy Wilder, Rouben Mamoulian, Ernst Lubitsch, and Rene Clair. Among her co-stars were such luminaries as James Stewart, Charles Laughton, Robert Donat, John Wayne, Gary Cooper, Edward G. Robinson, Charlton Heston, Jean Gabin and Spencer Tracy.

And then, more than twenty years after finding stardom as the cabaret singer Lola-Lola in *The Blue Angel*, Marlene found herself in the role of night-club entertainer once more. But this time she was a headliner at the world's most exclusive venues - because, wherever she went and whatever she did, Marlene was a star. Having made a sensational debut at the Hotel Sahara in Las Vegas, she came to London's Café de Paris, where she was introduced by her dear friend Noel Coward with these words... "Now we all might enjoy seeing Helen of Troy / As a gay cabaret entertainer / But I doubt that she could be one quarter as good / As our legendary, lovely Marlene!"

Not to be outdone by Noel Coward in London, Jean Cocteau wrote these words to welcome Miss Dietrich to her cabaret debut in the French Riviera... "Marlene Dietrich, your name begins with a caress. Your voice, your looks, are those of a Lorelei. But Lorelei was dangerous. You are not dangerous because the secret of your beauty is the secret of your heart."

Leslie Frewin has written perceptively of the mystery of Marlene... "When Marlene achieved world fame as Lola-Lola in *The Blue Angel*, it was as a kind of fatal woman, a beautiful aloof seductress, that stamped her immediately as a product of the twenties. This remote ideal of womanhood - languid, mysterious, a little perverse - has always seemed on the edge of being overtaken by time, and no doubt it would have been if Dietrich herself had not proved time's most persistent antagonist... When Dietrich stopped working with von Sternberg, a too exquisite goddess came down to earth and smiled. In *Angel* she was a charming adventuress, a woman of the world, still miraculously elegant but almost approachable. A few years later, she discovered her *Destry* act, and now the goddess good-naturedly disguised herself as a saloon queen, mixing with the boys in the back room, until she started off on her USO tours... Then, she played what was perhaps her most brilliant trick of all - she played herself. Her extraordinary success was due to the wheel of fashion turning full circle. Many features of the twenties had been cultivated in the fifties and sixties, and Dietrich could be worshipped as an embodiment of them."

However, while Dietrich did indeed show consistency in her screen and stage personas, her success was surely not due to "the wheel of fashion turning full circle". To an extent, it is true that if you stand still as a performer, you may be rediscovered from time to time - "what goes around comes around". But Dietrich never stood still. Instead, rather like Madonna in a later era, Marlene was able to keep reinventing herself - even if the "new" personas were simply variations on a theme. But what variations! And what a theme!

Marlene Dietrich's final film appearance was in 1978 with David Bowie in David Hemmings' *Just a Gigolo*. She retired to her flat in Paris in 1981 and died there in 1992.

A last word from Marlene herself... "Everything there is to say about me has been said. I'm not much, nothing spectacular. A director once said to me when I was making a picture 'Come now, give me Marlene!' 'What is Marlene?' I asked him, 'I do not know!'"

Philip Glassborough



SHE CO-STARRED WITH CHARLES LAUGHTON IN BILLY WILDER'S 1957 FILM "WITNESS FOR THE PROSECUTION", ONE OF HER LAST MAJOR FILM ROLES.

MARLENE WITH CHARLES LAUGHTON, TYRONE POWER AND BILLY WILDER IN A BREAK DURING FILMING

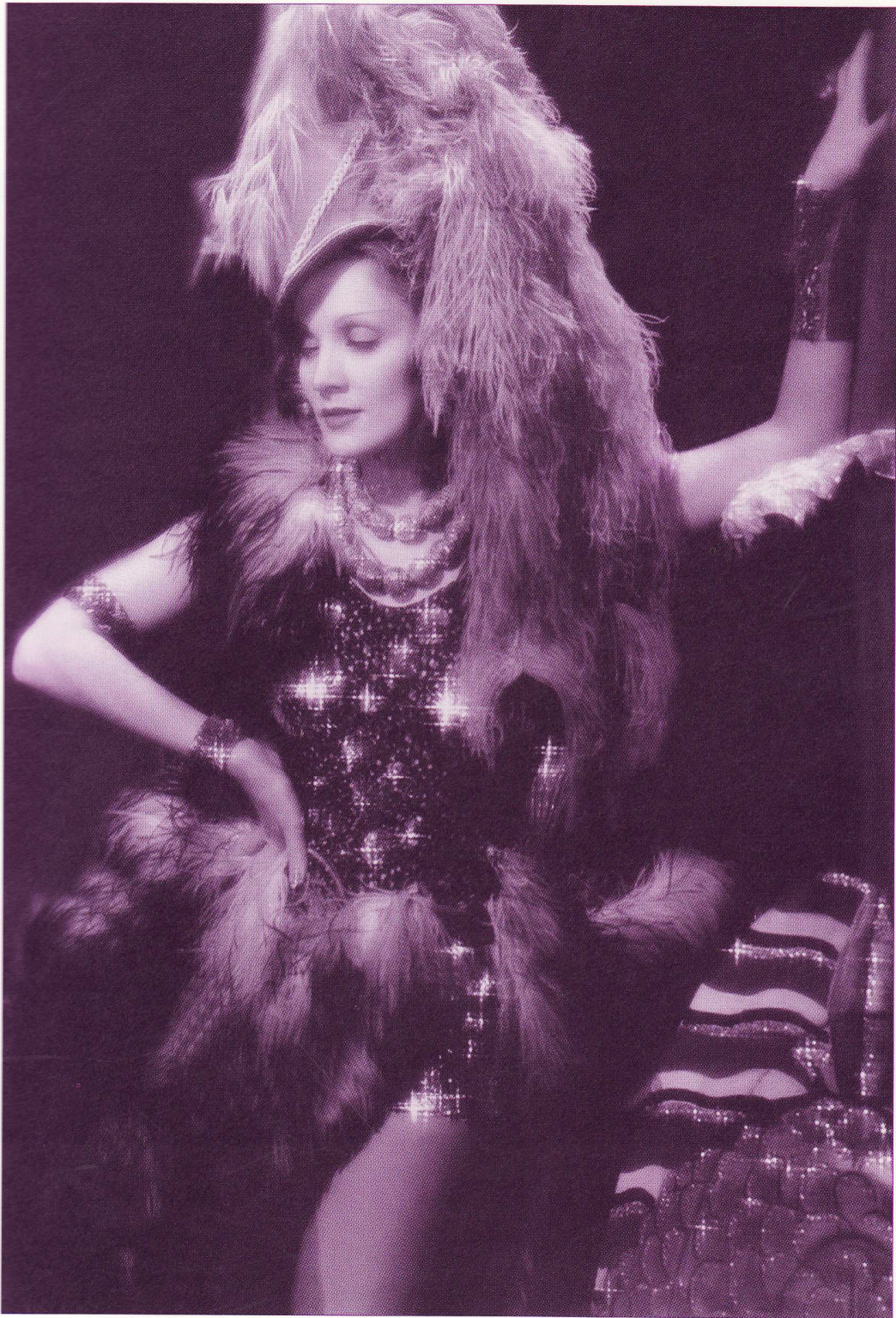


MARLENE, HER HUSBAND RUDOLPH SIEBER AND HER DAUGHTER MARIA IN HOLLYWOOD IN 1931





AS HELEN FARADAY IN "BLONDE VENUS"
DIRECTED BY JOSEF VON STERNBERG
FOR PARAMOUNT IN 1932



"BLONDE VENUS"
WAS THE FOURTH FILM MARLENE MADE IN
HOLLYWOOD WITH STERNBERG



MARLENE AS MADELEINE DE BEAUPRÉ IN "DESIRE"
DIRECTED BY FRANK BORZAGE FOR
PARAMOUNT IN 1936



JOSEF VON STERNBERG AND MARLENE DIETRICH
IN HOLLYWOOD AT THE HEIGHT OF THEIR
SEVEN-FILM PARTNERSHIP



DIETRICH AS DOMINI ENFILDEN IN "THE GARDEN OF ALLAH"
DIRECTED BY RICHARD BOLESLAWSKI FOR
SELZNICK INTERNATIONAL IN 1936

OPPOSITE: THE CLASSIC
DIETRICH IMAGE...
FEATURING, OF COURSE,
THE EVER-PRESENT CIGARETTE





OPPOSITE: A CLOSE-UP FROM
ONE OF THE MANY STUNNING
PUBLICITY SHOTS OF MARLENE,
THIS ONE BY PARAMOUNT
FROM THE MID-THIRTIES



MARLENE PHOTOGRAPHED DURING A
1952 RECORDING SESSION IN NEW YORK CITY
BY EVE ARNOLD OF MAGNUM



Falling In Love Again

Page 18

HER SIGNATURE SONG, FIRST HEARD IN THE 1930 FILM *THE BLUE ANGEL*. LISTEN, IF YOU CAN, TO THE ORIGINAL RECORDING AND YOU'LL HEAR A PRETTY, ALMOST SWEET VOICE IN THE HIGHER REGISTER, PLAYFUL AND GIRLISH - ESPECIALLY IN THE GERMAN VERSION - AND ENTIRELY WITHOUT THE WORLD-WEARY HUSKINESS THAT LATER CAME TO CHARACTERISE HER VOCAL PERFORMANCES.

The Boys In The Backroom

Page 21

AFTER A SLUMP IN POPULARITY, IN 1939 MARLENE REINVENTED HERSELF YET AGAIN, THIS TIME AS A SALOON SINGER. THE GREAT DIETRICH IN A WESTERN? CERTAINLY! IN *DESTRY RIDES AGAIN* SHE REVEALED A DELIGHTFUL SENSE OF FUN AND REAL EMOTION. SHE SANG THIS BOISTEROUS NUMBER BY HER OLD FRIEND FRIEDRICH HOLLANDER, WITH LYRICS BY FRANK LOESSER (YEARS BEFORE HIS HIT SHOW *GUYS & DOLLS*).

Lola

Page 24

ANOTHER OF THE NUMBERS FROM *THE BLUE ANGEL*, WHICH SHE CONTINUED TO SING IN HER CABARET AND CONCERT ACT THROUGHOUT HER CAREER.

Lilli Marlene

Page 26

SHE WAS DECORATED BY BOTH AMERICA AND FRANCE FOR HER EXTRAORDINARY WORK ENTERTAINING THE TROOPS THROUGHOUT THE SECOND WORLD WAR. DURING THOSE YEARS, THIS SONG ALMOST CAME TO REPLACE 'FALLING IN LOVE AGAIN' AS HER SIGNATURE SONG.

I May Never Go Home Anymore

Page 29

MARLENE STARRED WITH CHARLES LAUGHTON IN THE 1957 BILLY WILDER FILM *WITNESS FOR THE PROSECUTION* (BASED ON THE AGATHA CHRISTIE PLAY) AND SANG THIS SONG, WRITTEN BY RALPH ROBERTS AND JACK BROOKS.

Take Me To Your Heart Again (La Vie En Rose)

Page 34

NATURALLY, FOR HER THOUSANDS OF FAITHFUL FRENCH FANS, MARLENE ALWAYS WAS SURE TO PERFORM HER UNIQUE RENDITION OF 'LA VIE EN ROSE'.

Kisses Sweeter Than Wine

Page 38

IN CABARET IN THE FIFTIES AND SIXTIES, MARLENE NATURALLY SANG ALL THE OLD FAVOURITES FROM HER FILMS. HOWEVER, SHE ALSO MADE A POINT OF INCORPORATING CONTEMPORARY HITS, SUCH AS THIS GREAT SONG.

Look Me Over Closely

Page 40

FOR HER TRIUMPHANT SECOND SEASON AT LAS VEGAS IN 1954, SHE WORE A VERY REVEALING COSTUME AND SANG 'LOOK ME OVER CLOSELY'.

Honeysuckle Rose

Page 44

ANOTHER FAVOURITE FROM HER NIGHT-CLUB ACT. QUITE WHY SHE INCLUDED THIS FATS WALLER/ANDY RAZAF NUMBER IS AN ENIGMA, BUT SHE MADE A SPLENDID JOB OF IT, PROVING THAT SHE COULD RESTYLE A STANDARD AS EFFECTIVELY AS HER OWN TAILOR-MADE MATERIAL.

Time For Love

Page 48

Good For Nothin'

Page 50

MARLENE MADE MANY RECORDINGS THROUGHOUT HER CAREER, INCLUDING THESE TWO SONGS BY THE ILLUSTRIOUS TEAM OF ALEC WILDER AND WILLIAM ENGVICK.

Blowin' In The Wind

Page 55

Where Have All The Flowers Gone?

Page 58

DIETRICH CREATED HER OWN EXTREMELY DISTINCTIVE VERSIONS OF THESE TWO CLASSIC 'PROTEST SONGS' BY BOB DYLAN AND PETE SEEGER.

I Wish You Love

Page 60

WHEN PERFORMING THIS SONG IN CONCERT, MARLENE WOULD ALWAYS DEDICATE IT "TO THE CHILDREN".

Falling In Love Again

Music & Original Words by Friedrich Hollander
English Words by Reg Connelly

F 80
R 33

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Tempo di valse andante

Piano introduction in G major, 3/4 time. The music features a waltz-like feel with a steady bass line and a melodic line in the right hand. Chords G and D are indicated above the staff.

D
xx0

F#m7
xx

Fdim
xx

A7
xx0

Adim
xx

I of - ten stop and won - der why I ap - peal to men

p

A7
xx0

A7aug
xx0

D
xx0

A7aug
xx0

how ma - ny times I blun - der in love and out a - gain.

D
xx0

F#m7
xx

Dm
xx0

A
xx0

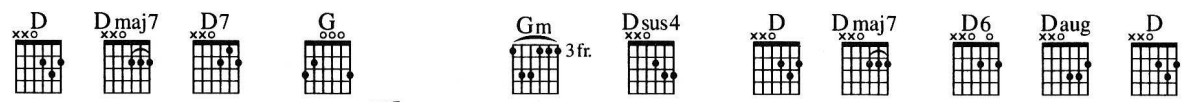
They of - fer me de - vo - tion I like it I con - fess



when I re-lect e - mo - tion there's no need to guess.

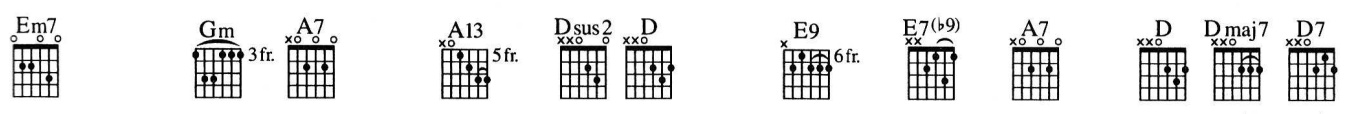
Piano accompaniment for the first system, including treble and bass staves.

Refrain



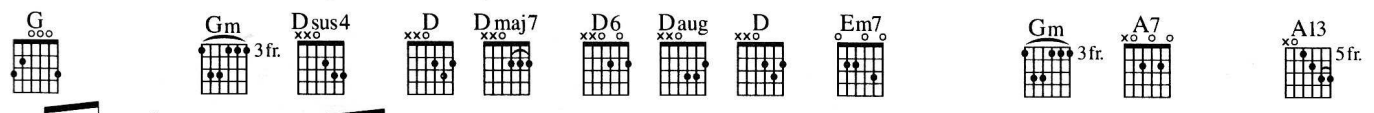
I'm fall - ing in love a - gain, nev - er want - ed to,

Piano accompaniment for the refrain, including treble and bass staves. Dynamic marking *p-f* is present.



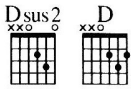
what am I to do, I can't help it. Love's al - ways

Piano accompaniment for the second system, including treble and bass staves. A triplet of eighth notes is marked with a '3'.



been my game, play it how I may, I was made that way, I can't

Piano accompaniment for the third system, including treble and bass staves.



help it. Men clus - ter to me like moths a - round a



flame, and if their wings burn I know I'm not to blame, I'm



fall - ing in love a - gain, nev - er want - ed to, what am I to



do, I can't help it. I'm help it.

molto rall.

The Boys In The Backroom

Words & Music by Friedrich Hollander & Frank Loesser

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Moderately

The piano introduction consists of two staves. The right hand starts with a series of chords: C major, F major, G7, and E7. The left hand plays a simple bass line. The tempo is marked 'Moderately' and the dynamic is 'mf'.

See what the boys in the back - room will have and

Chords: C, Cdim, G7, E dim

mp

tell them I'm hav - ing the same. Go

Chords: Dm, A, G7, C, G7

V

see what the boys in the back - room will have and

Chords: C, Cdim, G7, E dim

V



give them the poi - son they name.



And when I die, don't spend my mon - ey
die, don't buy a cas - ket
die, don't pay the preach - er

Chorus



on flow - ers or my pic - ture in a
of sil - ver, with the can - dles all a -
for speak - ing of my glo - ry and my



frame, } just see what the boys in the
flame, }
fame, }



back - room will have and tell them I sighed _____

_____ and tell them I cried _____



_____ and tell them I died of the

1.



2.



same! _____ And when I same. _____

Lola

Words & Music by Friedrich Hollander & Robert Leibmann

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Moderately

Piano introduction in G major, 4/4 time. The right hand plays chords and single notes, while the left hand plays a simple bass line. Dynamics range from *f* to *p*.

Verse

First system of the verse. It includes guitar chord diagrams for C, C7, F, Fm, C, G7, and C. The vocal line and piano accompaniment are shown. Dynamics include *f*.

Lo - la, Lo - la, das ist Ras - se für sich.
 Lo - la, Lo - la, ev - 'ry - bo - dy knows me.
 Lo - la, Lo - la! Oft ko - piert, nie er - reicht.

Second system of the verse. It includes guitar chord diagrams for C#dim (3fr), Dm, G7, Dm, D#dim, and C. The vocal line and piano accompaniment are shown. Dynamics include *f*.

Al - le flie - gen auf mich. Kei - ne wirkt so wie ich!
 Ask the first man you see He'll know where to find me.
 Ken - nen sie denn viel - leicht noch ein Weib, das mir gleicht?

Third system of the verse. It includes guitar chord diagrams for C7, F, Fm, Am, E7, and Am. The vocal line and piano accompaniment are shown. Dynamics include *mf*.

Lo - la, Lo - la! Das ist schon ein Pro - gramm,
 Old men, young men, All fall in - to my net
 Lo - la, Lo - la! mek - kert's im Gram - mo - phon,

G Gdim G D7 G7 Gdim G7 C

je - der Frei - er steht stramm und wird sanft wie ein Lamm. Ich
They want me to be 'pet' Here's the rea-son you bet. They
 such im Ra - dio schon hört man die Sen - sa - ti - on.

Refrain

Cdim C G7 C Caug F6 F C G7 Gcaug 3fr.

bin die fe - sche Lo - la, der Lieb - ling der Sai - son, Ich hab ein Pi - a -
call me Naugh - ty Lo - la, the wis - est girl on earth At home my pi - an -

C Am D7 G7 Cdim C G7 C Caug

no - la zu Haus' in mein' Sa - lon. Doch will mich wer be - glei - ten hier
o - la is worked for all it's worth. My boys all love my mu - sic! I
Now I'll tell you a sec - ret Don't

F6 F C F Cdim C N.C. D.&.al Fine C

un - ten aus dem Saal, den hau' ich in die Sei - ten und tret' ihm auf's Pe - dal. (Fine)
can't keep them a - way So my lit - tle pi - an - o - la keeps wor - king night and day.
ham - mer on the keys For a lit - tle pi - an - iss - i - mo is al - ways sure to please.

Lilli Marlene

Music by Norbert Schultze. Words by Hans Leip
English Words by Tommie Connor & Jimmy Phillips

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Slow 4

85 2/4
Ri/11

N.C.



Un - der - neath the lan - tern
Time would come for roll call,



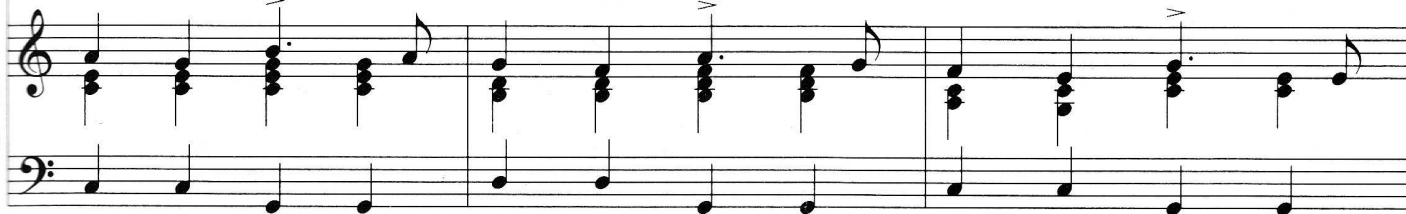
by the bar - rack gate, dar - ling I re - mem - ber the
time for us to part, dar - ling I'd car - ress you and



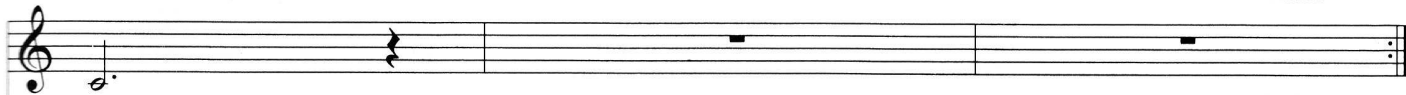
way you used to wait, 'twas there that you whis - pered
press you to my heart; and there 'neath that far - off



ten - der - ly, that you lov'd me, you'd al - ways be, }
lan - tern light, I'd hold you tight, we'd kiss "Good - night," } my



Lil - li of the lamp - light, my own Lil - li Mar -



lene.



Or - ders came for sail - ing some - where ov - er there, all con - fined to bar - racks was
Rest - ing in a bil - let just be - hind the line, ev - en tho' we're part - ed your



more than I could bear; I knew you were wait - ing in the street, I
 lips are close to mine; you wait where that lan - tern soft - ly gleams, your

heard sweet your face, feet, seems, but to could haunt not my meet; } my Lil - li of the
 dreams, }

lamp - - light, my own Lil - li Mar - lene.

1. 2.

rit. ff

I May Never Go Home Anymore

Words & Music by Ralph Roberts

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Fast Waltz

The score is written for guitar and piano. It begins with a 'Fast Waltz' tempo. The guitar part includes several chords: Eb 6fr., Bb, Eb 6fr., Bb7, Eb 6fr., Ab 4fr., and Eb 6fr. The piano accompaniment starts with a forte (f) dynamic and later moves to mezzo-forte (mf). The lyrics are in both English and German.

Chords: Eb 6fr., Bb, Eb 6fr., Bb7, Eb 6fr., Ab 4fr., Eb 6fr., Bb7, Eb 6fr., Ab 4fr., Ab 4fr., Eb 6fr., Ab 4fr., F7, Bb7.

Lyrics:

Come on — join the par - ty, have a hear - ty —
Komm doch - lie - be klei - ne sie die mei - ne —

glass of rum. Don't ev - er — think a - bout to -
sag' nicht nein! Du sollst bis — mor - gen früh um

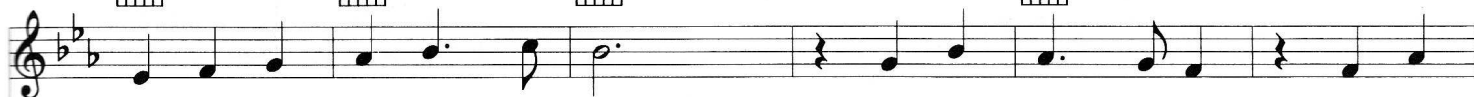
mor - row, — for to - mor - row — may nev - er — come. —
neu - ne — mei - ne klei - ne — Lieb - ste — sein. —

When I find me a hap - py — place,
 Ist dir's recht na dann bleib' ich — dir

that's where I wan - na stay. — Time is
 treu so - gar - bis um zehn. — Hak' mich

no - thing as long as I'm liv - ing it up this way.
 um - ter wir woll'n jetzt zu - sam - men mal bum - - - meln geh'n.

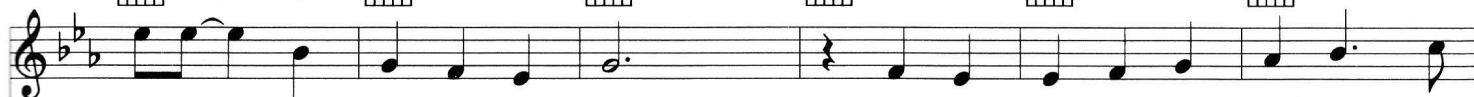
I may nev - er go home a - ny more, dim the
 Auf der Ree - per - bahn nachts um halb eins, ob du'n



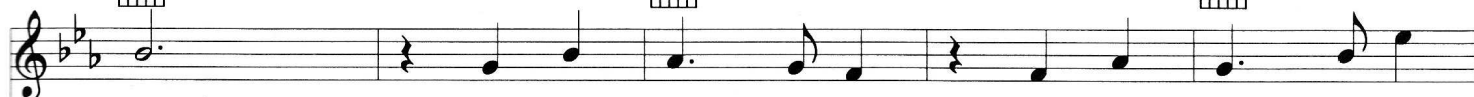
lights and start lock - ing the door. Give your arms to me, give your
 Mä - del hast o - der hast kein's, a - mü - sierst du dich, denn das



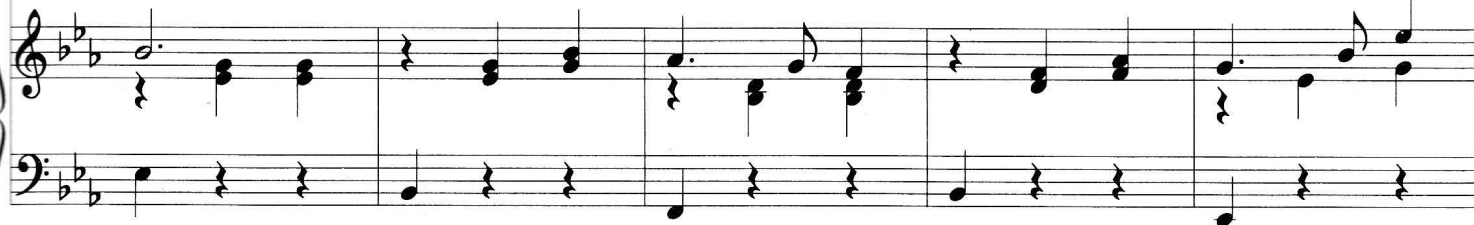
charms to me, af - ter all, that's what sail - ors are for. I've got
 fin - det sich auf der Ree - per - bahn nachts um halb eins. Wer noch




kiss - es and kiss - es ga - lore that have nev - er been tast - ed be -
 nie - mals in lu - sti - ger nacht sol - chen Ree - per - bahn bum - mel ge -

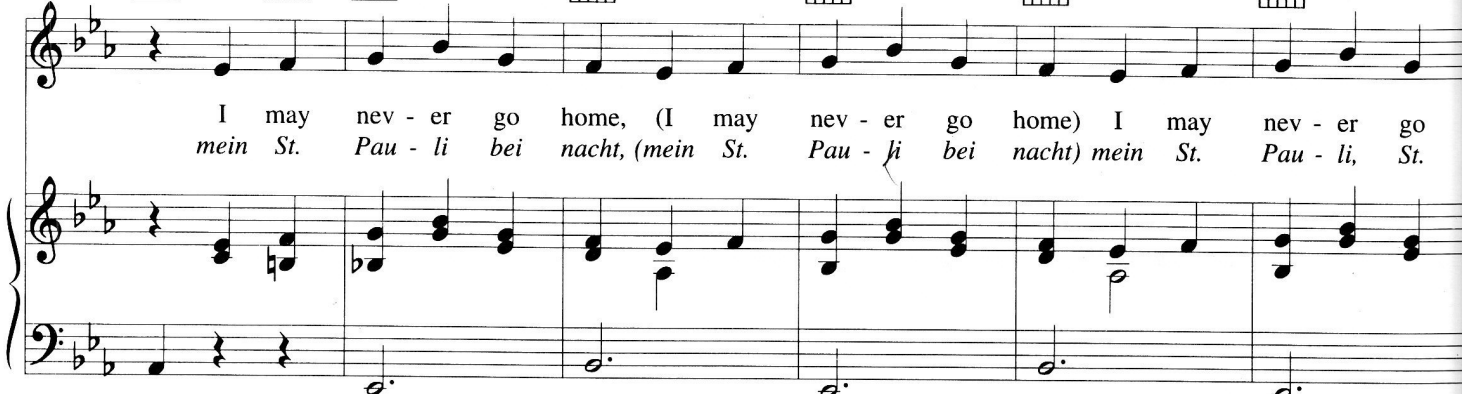



fore, if you treat me right, this might be the night,
 macht, ist ein ar - mer Wicht, denn er kennt dich nicht,



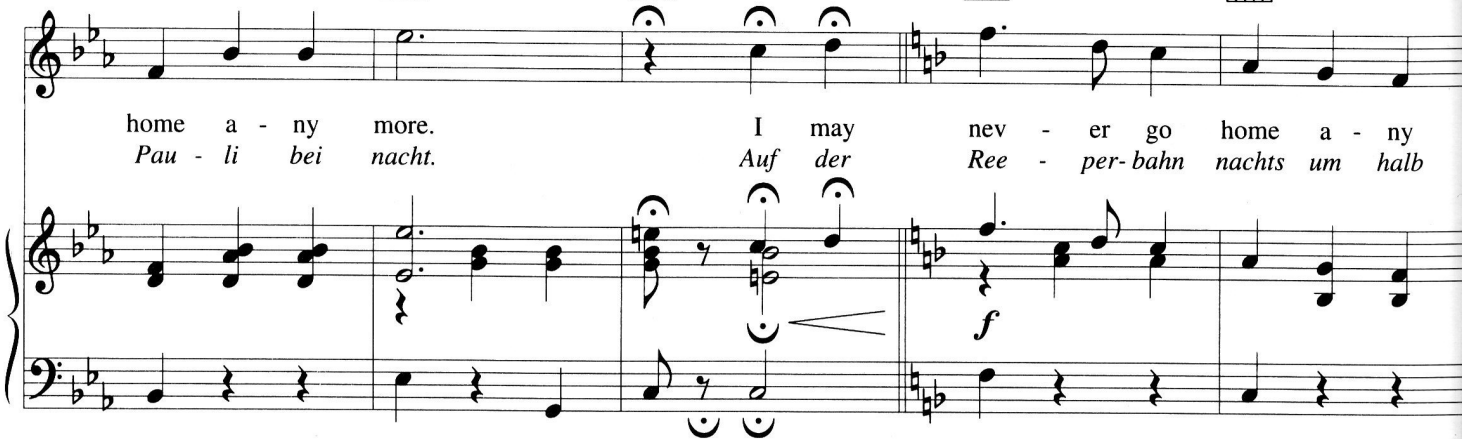



I may nev - er go home, (I may nev - er go home) I may nev - er go
mein St. Pau - li bei nacht, (mein St. Pau - li bei nacht) mein St. Pau - li, St.






home a - ny more. I may nev - er go home a - ny
Pau - li bei nacht. Auf der Ree - per-bahn nachts um halb





more, dim the lights and start lock - ing the door.
eins, ob du'n Mä - del hast o - der hast keins,





Give your arms to me, give your charms to me, af - ter
a - mü - sierst du dich, denn das fin - det sich auf der



G7 C C7 F C7

all, that's what sail - ors are for. I've got kiss - es and kiss - es ga -
 Ree - per - bahn nachts um halb eins. Wer noch nie - mals in lu - sti - ger

F C7 F Bb F

lore that have nev - er been tast - ed be - fore, if you
 nacht sol - chen Ree - per - bahn bum - mel ge - macht, ist ein

C7 F Bb Bbdim F C7

treat me right, this might be the night, I may nev - er go home, (I may
 ar - mer Wicht, denn er kennt dich nicht, mein St. Pau - li bei nacht, (mein St.

F C7 F C7 F

nev - er go home) I may nev - er go home a - ny more.
 Pau - li bei nacht) mein St. Pau - li, St. Pau - li bei nacht.

Take Me To Your Heart Again (La Vie En Rose)

Music by R S Louiguy
English Lyric by Frank Eyton

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Steady 2 beat

Verse

Musical notation for the first system, including vocal line and piano accompaniment. The piano part starts with a forte (*f*) dynamic and transitions to mezzo-forte (*mf*) for the lyrics.

How soon the





shad - ows would de - part, If you would give me back your heart, How life would take a ro - sy

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



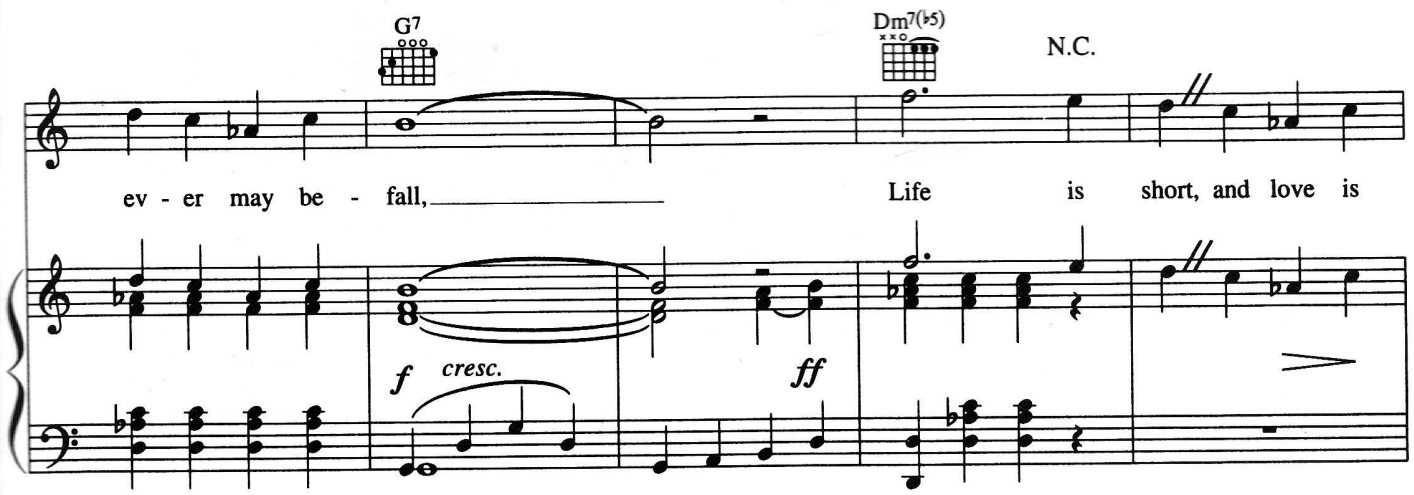
hue; Could we be - gin it all a - new. You're mine what -





Musical notation for the third system, including vocal line and piano accompaniment. The piano part includes a crescendo (*cresc.*) marking.

G7  Dm7(b5)  N.C.

ev - er may be - fall, _____ Life is short, and love is

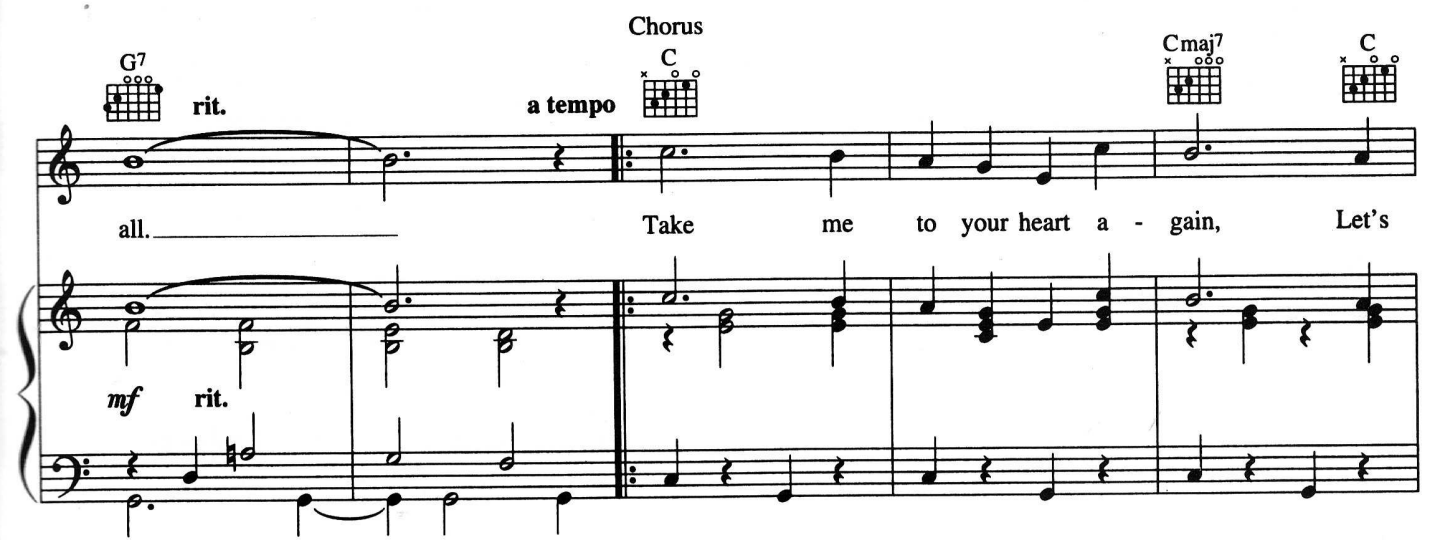
f *cresc.* *ff*







G7  rit. **Chorus** a tempo C  Cmaj7  C 

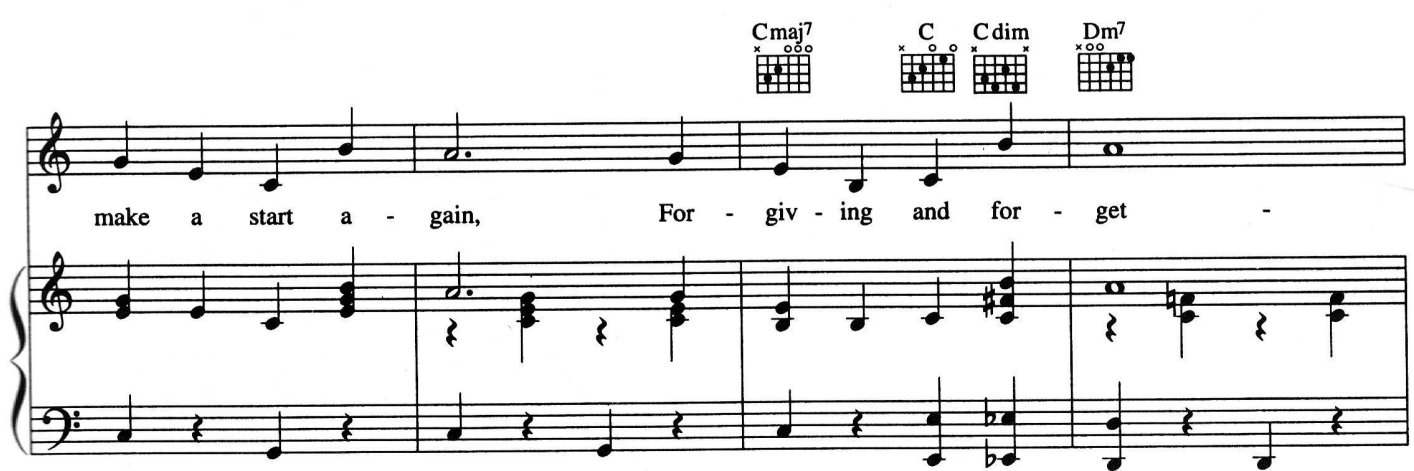
all. _____ Take me to your heart a - gain, Let's



mf rit.



Cmaj7  C  Cdim  Dm7 

make a start a - gain, For - giv - ing and for - get -



G7  Dm7  G7 

-ting; Take me to your heart a - gain, And



Dm7



G7



C/E



E \flat dim



G7



leave be - hind, from then; A life of lone re - gret - ting.

C



Cmaj7



C



Dear - est, let's turn back the years, Let smiles come af - ter tears, Like

C7



F



F6



sun - shine af - ter rain. I'm yearn - ing

Fm6



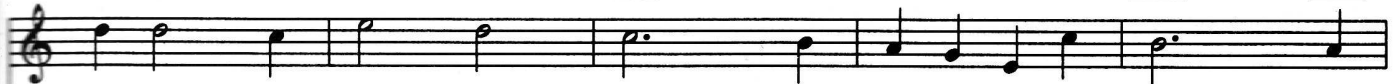
C



Am7



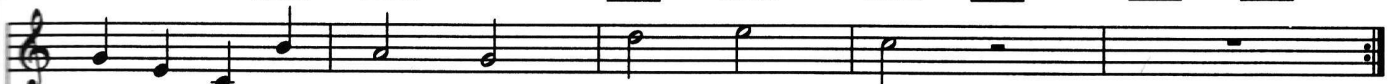
for you by night and by day, Pray - ing I'll soon hear you



say - ing "I love you," Then we'll nev - er part a - gain, If



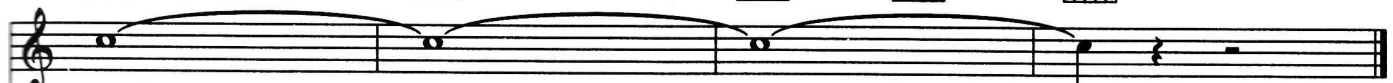
1.



you will take me to your heart a - gain.



2.



gain.



cresc.

f

Kisses Sweeter Than Wine

Words by Paul Campbell

Music by Joel Newman

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Slowly, but with a steady beat

mf

Chorus

C Em Am7 A

Oh, kiss-es sweet-er than wine.

mf

C Em Am7 A

Oh, kiss-es sweet-er than wine.

Last time, Fine

Verse

1. When I was a young man and nev - er been kissed, — I got to

(Verses 2-5 see block lyric)

think - in' o - ver what I had missed. — I got me a girl — I

kissed her and then, — Oh, Lord, I kissed her a - gain. —

D.%. al Fine

Verse 2:
 He asked me to marry and be his sweet wife,
 And we would be so happy all of our life.
 He begged and he pleaded like a natural man and then,
 Oh, Lord, I gave him my hand. (Repeat chorus)

Verse 4:
 Our children numbered just about four
 And they all had sweethearts knock on the door.
 They all got married and they didn't wait, I was,
 Oh, Lord, the grandfather of eight. (Repeat chorus)

Verse 3:
 I worked mighty hard and so did my wife,
 A-workin' hand in hand to make a good life.
 With corn in the fields and wheat in the bins and then,
 Oh, Lord, I was the father of twins. (Repeat chorus)

Verse 5:
 Now we are old and ready to go
 We get to thinkin' what happened a long time ago.
 We had lots of kids and trouble and pain, but,
 Oh, Lord, we'd do it again. (Repeat chorus)

Look Me Over Closely

Words & Music by Terry Gilkyson

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Moderately slow

mf

The piano introduction consists of two staves. The right hand features a series of chords and melodic lines, while the left hand provides a steady bass line. The tempo is marked 'Moderately slow' and the dynamics are 'mf'.

Dm **Gm**

1. Look me ov - er close - ly don't tell me what you
2. When you come to see me don't try to change my
3. Look me ov - er close - ly tell me what you

mp

The vocal melody is written on a single staff with three verses. The piano accompaniment is on two staves. The dynamics are 'mp'. The guitar chord diagrams are shown above the first two measures of the vocal line.

Dm **Gm**

see A la - dy likes — to look her best — be -
way You have a part — with - in my heart — and
see A la - dy likes — to look her best — be -

The vocal melody continues on a single staff with three verses. The piano accompaniment is on two staves. The dynamics are 'mp'. The guitar chord diagrams are shown above the first two measures of the vocal line.

fore she pours the tea. You'll see a dia - mond
 it will al - ways stay tea. There's room for you there's
 fore she pours the tea. You'll see a dia - mond



To Coda ⊕

stud - ded gown that makes the eve - nin' sun go down
 love for all but please don't blame me if you fall
 stud - ded gown that makes the eve - nin'



Look me ov - er close - ly tell me what you
 Look me ov - er close - ly tell me what you



find But don't get ov - er anx - ious I'm
 find But don't get ov - er anx - ious I'm



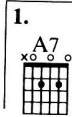
not the mar - ry - in' kind. Like a
not the mar - ry - in' kind. kind.



port in a storm a har - bour where it's



warm. In my arms you will hide from the



great big world out - side. 2. But side. *D.S. al Coda*

♩ Coda



sun go down — So look me ov - er close - ly and



if I change my mind Then dar - ling you're the one to blame if



I should end my lit - tle game Look me ov - er



close - ly 'cause I may be the mar - ry - in' kind.

rit.

Honeysuckle Rose

Music by Thomas 'Fats' Waller

Words by Andy Razaf

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Moderately

First system of the piano introduction. The right hand features a melodic line with five-note slurs and fingerings (5, 4, 3, 2, 1). The left hand provides a bass accompaniment. The tempo is marked 'Moderately' and the dynamic is 'mf'. The notation includes a treble clef, a bass clef, and a common time signature.

Second system of the piano introduction. The right hand continues the melodic line with five-note slurs. The left hand has a bass line. The system concludes with a 'rit.' (ritardando) marking and a triplet of notes in the right hand, followed by a 'ten.' (tenuto) marking.

Ad lib
Fmaj7

Em7-5

Dm7

C#dim

G7

C11

First system of the vocal line. It includes guitar chord diagrams for Fmaj7, Em7-5, Dm7, C#dim, G7, and C11. The melody is written in a treble clef with a common time signature.

Have no use for oth - er sweets of an - y kind, since the day you came a -

First system of the piano accompaniment for the vocal line. The right hand has a treble clef and the left hand has a bass clef. The dynamic is 'mp' and the marking is 'colla voce'. The piano part features a steady accompaniment with some grace notes.

F

Gm

F#dim

Gm7

Em7-5

Second system of the vocal line. It includes guitar chord diagrams for F, Gm, F#dim, Gm7, and Em7-5. The melody continues in a treble clef with a common time signature.

round.

From the start, I in - stant - ly made up my mind,

Second system of the piano accompaniment for the vocal line. The right hand has a treble clef and the left hand has a bass clef. The piano part features a steady accompaniment with some grace notes.

Dm7 G9 C Cdim C7 Abdim C7 Abdim
 sweet - er sweet - ness can't be found. You're so sweet, can't be

C7 D7-9 Gm G9 Gm7 C9
 beat, noth - in' sweet - er ev - er stood on feet.

Moderately slow
 Gm7 C7 Gm7 C7 Gm7 Db 9+5
 Ev - 'ry hon - ey bee fills with jeal - ous - y when they see you out with

C11 C9 Tacet F F7 Bb Db7 Tacet
 me, I don't blame them, good - ness knows, hon - ey - suck - le

F C7^o F Abdim Gm7 C9

rose. _____ When you're pass - ing by

Gm7 C9 Gm7 Db9+5 C11 C9 Tacet

flow - ers droop and sigh, and I know the rea - son why, you're much sweet - er,

F Gbmaj7 G7 Ab6 A+ Bb C7^o F

good-ness knows, _____ hon - ey - suck - le rose. _____

F7 Bbdim Bdim F7 Bb6 F7-9 Bbdim Bb6

Don't buy sug - ar, you just have to touch my cup, -

G7 Cdim C#dim G7 C11

you're my sug - ar, it's sweet — when you

C7 Gm7 C9 Gm7 C9

stir it up. — When I'm tak - in' sips from your tast - y lips,

Gm7 Eb9 D9 Db9+5 C9 Tacet F F7

seems the hon - ey fair - ly drips, you're con - fec - tion, good - ness knows, —

Bb C9 F F7 Bb Bdim F C7+5 F9

— hon - ey - suck - le rose. —

rit.

Time For Love

Words & Music by Alec Wilder & Bill Engvick

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Valse lento

Piano introduction in 3/4 time, key of B-flat major. The right hand features a series of chords: B-flat major triad, F minor triad, B-flat major triad, F minor triad, B-flat major triad, F minor triad, and B-flat major triad. The left hand plays a simple bass line with quarter notes: B-flat, F, B-flat, F, B-flat, F, B-flat, F.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in 3/4 time, key of B-flat major. The lyrics are: "When you are near, the breez - es sigh Time for". The piano accompaniment features chords: Fm7, Bb7, Fm7, Bb7, Eb (6fr.).

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in 3/4 time, key of B-flat major. The lyrics are: "love time for love The stars write words a - cross the". The piano accompaniment features chords: Fm7, Bb7, D7 (xx0).

G D7 G Fm7 Bb7 Fm7

sky. Time for love time for love Let's fol - low

Bb7 Fm7 Bb7 Eb 6fr. Eb7 Ab 4fr.

where our hearts may lead The night will show us how.

A dim Eb 6fr. F7 Fm7

— Come close to me and you will see the time for

Bb7 Bb7(+9) 1. Eb 6fr. 2. Eb 6fr.

love is now. When now.

Good For Nothin'

Words & Music by Bill Engvick & Alec Wilder

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Moderato (not too slowly)

The piano introduction consists of two staves. The right hand plays chords in the key of F major, starting with a mezzo-forte (*mf*) dynamic and transitioning to a piano (*p*) dynamic. The left hand provides a simple bass line with quarter notes.

Refrain

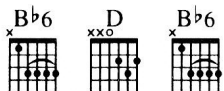


Good for noth - in', Men are good for noth - in', I nev - er saw a

mp



good one yet. Good for noth - in',



Men are good for noth - in', And if you love 'em noth - in's,

Verse (ad lib.)



what you'll get! He will swear he's seek - ing your
He says he'll sur - prise you with

mp colla voce



love for - ev - er - more And then he comes home reek - ing of per -
dia - monds and with mink, But the on - ly things he buys you are a



fume you nev - er a wore. You'll may - be want to
wring - er and a sink! He may be full of

p
cresc. poco a poco



shoot him but he is - n't worth the shot and you can bet the oth - er
glam - our at the Op - 'ra in a box but he ain't so darned at -

Refrain

Am Am7 F#dim Gm Gm7 C7 F Caug

wo - man has found out he's not so hot. Good for
 trac - tive when you're wash - in' out his sox.

mf *p* *a tempo* *mp*

F7 Bb6 D Bb6 F Caug F Eb6

noth - in', Men are good for noth - in', I nev - er saw a

D7 G7 G7(b5) C7 F Caug

good one yet. Good for

F7 Bb6 D Bb6 F Caug F Eb6

noth - in', Men are good for noth - in', And if you love 'em

noth - in's, what you'll get. get. *To 'Patter'*

rall.

'Patter'

Their wi - ly arts, their ten - der pleas, their

mp

fick - le hearts, their knob - ly knees.

mf *p*

Last Refrain

Good for noth - in', Men are good for noth - in', A

mp

girl who's smart will leave 'em be.

Good for noth - in', Men are good for noth - in', but

can we do with out 'em? No sir - ee! But

can we do with - out 'em? No sir - ee!

f *ff* *sfz*

Blowin' In The Wind

Words & Music by Bob Dylan

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Moderately bright *t. 100*



R 06/09

1. How man - y
2. How man - y

roads times must a man walk down be - fore you can
must a man look up be - fore he can

call him a man? Yes, 'n' How man - y
see the sky? Yes, 'n' how man - y

G 000 A x0 0 D xx0

seas must a white dove sail be - fore he she
ears must one - man have be - fore he can

G 000 A x0 0 D xx0

sleeps in the sand? Yes, 'n' how man - y
hear peo - ple cry? Yes, 'n' how man - y

G 000 A x0 0 D xx0

times must the can - non - balls fly be - fore they're
deaths will it take 'til he knows d and that too man - y

G 000 D xx0 G 000

for - ev - er banned? } The an - swer, my
peo - ple have died? }

A $x0\ 0$ D $xx0$ G 000

friend, is blow-in' in the wind, The an - swer is

A $x0\ 0$ D $xx0$ |1.2. |3.

blow-in' in the wind.

Additional Lyrics

3. How many years can a mountain exist
before it is washed to the sea?
Yes 'n' how many years can some people exist
before they're allowed to be free?
Yes 'n' how many times can a man turn his head
pretending that he just doesn't see?

The answer, my friend, is blowin' in the wind,
The answer is blowin' in the wind.

Where Have All The Flowers Gone?

Words & Music by Pete Seeger

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t100/R06

Moderately slow

The piano introduction consists of two staves. The right hand starts with a treble clef, a common time signature, and a mezzo-forte (mf) dynamic. It features a series of chords and melodic lines. The left hand starts with a bass clef and a common time signature, playing a steady eighth-note accompaniment. The piece concludes with a long, sustained chord in the right hand.

Chorus



The vocal line begins with a treble clef and a common time signature. It contains three lines of lyrics, each starting with a different subject: 'flowers', 'young girls', and 'young men'. The melody is simple and follows the rhythm of the lyrics.

1. Where have all the flow - ers gone? Long time
2. Where have all the young girls gone? Long time
3. Where have all the young men gone? Long time

The piano accompaniment for the first part of the chorus consists of two staves. The right hand has a treble clef and a mezzo-piano (mp) to mezzo-forte (mf) dynamic. It features chords that support the vocal line. The left hand has a bass clef and a common time signature, playing a steady eighth-note accompaniment.



The vocal line continues with a treble clef and a common time signature. It features three lines of lyrics, each starting with 'pass - ing.' followed by the same chorus structure as the first part.

pass - ing. Where have all the flow - ers gone?
pass - ing. Where have all the young girls gone?
pass - ing. Where have all the young men gone?

The piano accompaniment for the second part of the chorus consists of two staves. The right hand has a treble clef and a common time signature. It features chords that support the vocal line. The left hand has a bass clef and a common time signature, playing a steady eighth-note accompaniment.



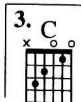
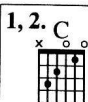
Long time a - go. Where have all the
 Long time a - go. Where have all the
 Long time a - go. Where have all the



flow - ers gone? The girls have picked them ev - 'ry one. Oh, when
 young girls gone? They've ta - ken hus - bands ev - 'ry one. Oh, when
 young men gone? They're all in u - ni - form. Oh, when



will you e - ver learn? Oh, when will you e - ver
 will you e - ver learn? Oh, when will you e - ver
 will you e - ver learn? Oh, when will you e - ver



learn? learn?
 learn? learn?

I Wish You Love

Music & Original Lyrics by Charles Trenet
English Lyrics by Albert A Beach

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R 01
T 100

Moderato

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The dynamic marking is *mf*.

Verse

Chord diagrams: Ebm 6fr., Abm6 3fr., B

Good - bye, No use lead - ing with our chins,
Ce soir le vent qui frappe à ma porte

The piano accompaniment continues with a melodic line in the right hand and a steady bass line in the left hand. The dynamic marking is *mp*.

Chord diagrams: Bb7, Ebm 6fr., B7, Abm6 3fr.

This is where our sto - ry ends, Nev - er lov - ers, ev - er friends.
Me par - le des a - mours mortes, De - vant le feu qui s'é - teint

The piano accompaniment continues with a melodic line in the right hand and a steady bass line in the left hand.

Chord diagrams: Bb7, Ebm 6fr., Gb6, Ab 4fr., Eb dim, Db 4fr.

Good - bye, Let our hearts call it a day,
Ce soir c'est u - ne chan - son d'au - tomme,

The piano accompaniment continues with a melodic line in the right hand and a steady bass line in the left hand.

But be - fore you walk a - way, I sin - cere - ly want to
 Dans la mai - son qui fris - sonne Et je pense aux jours loin -

say: _____
 tains. _____

I wish you blue - birds in the
 Que res - te - t-il de nos a -

mp - mf

Spring, To give your heart a song to sing; And then a kiss, but more than
 mours, Que res - te - t-il de ces beaux jours, U - ne pho - to, vieil - le pho -

this I wish you love.
 to de ma jeu - nesse.

And in Ju - ly, a lem - on -
 Que res - te - t-il des bil - lets



ade, To cool you in some leaf - y glade; I wish you
doux Des mois d'A - vril, des ren - dez - vous, Un sou - ve -



health and more than wealth, I wish you love.
nir qui me pour suit sans cesse.



My break - ing heart and I a - gree. That you and
Bon - heur fa - né Che - veux au vent, Bai - sers vo -



I could nev - er be, So with my best, my ver - y
lés, Rê - ves mou - vants, Que res - te - t-il de tout ce -

F7 Bb7 Edim Fm7 Bb7

best, I set you free. I wish you shel - ter from the
 la Di - tes - le moi? Un p'tit vil - lage, Un vieux clo -

Fm7 Bb7 Ebmaj7 Eb6 Ebmaj7 Eb6

storm, A co - zy fire to keep you warm, But most of
 cher, Un pa - y - sage Si bien ca - ché Et dans un

Fm7 1. Bb7 Eb 6fr.

all, when snow - flakes fall, I wish you love.
 nuage le cher vi - sage De mon pas - sé.

Edim 2. Bb9 Bb7 Eb 6fr.

I wish you fall, I wish you love.
 Que res - te - sage De mon pas - sé.

mf

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