

Piano/Vocal

# The Judy Garland

## Souvenir Songbook

*68 Songs*

◆  
*Photos*

◆  
*Movie Stills*

◆  
*Film Facts*

◆  
*Filmography*

◆  
*Discography*

AMDA





Harold -  
Let's always go  
over the Rainbow  
together -  
love  
Duddy



# Judy Garland

## Souvenir Songbook

*Compiled and  
Edited by*

*Howard Harnne*

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CORPORATION

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JUDY  
GARLAND:

# IN MOVIES AND SONGS



*"She is a star; the genuine outsize article. . . . She is an actress of power and subtlety; A singer whose way with a song is nothing short of marvelous. . . . She is a great artist. She is Judy. She is the best there is."*

Phillip Oakes, London Critic

**EVERY SUNDAY (1936), MGM**

Directed by Felix Feist  
with Judy Garland as Judy, Deanna Durbin and Sid Silvers  
Judy sang "Americana", and a verse to it by Roger Edens  
("Waltz with a Swing")

*Judy with Deanna Durbin in "EVERY SUNDAY"*





Anthony Martin and Judy in "PIGSKIN PARADE"

**PIGSKIN PARADE (1936), 20th Century-Fox**

Directed by David Butler

Associate Producer Bogart Rogers

Screenplay by Harry Tugend, Jack Yellen and William Conselman

Original Story by Art Sheekman, Nat Perrin and Mark Kelly

Musical Direction by David Buttolph

Costumes by Gwen Wakeling

Photography by Arthur Miller

Film Editing by Irene Morra

**CAST**

Stuart Erwin, Patsy Kelly, Jack Haley, The Yacht Club Boys, Johnny Downs, Betty Grable, Arline Judge, Dixie Dunbar, Judy Garland (as Sairy Dodd), Anthony "Tony" Martin, Grady Sutton, Fred Kohler, Jr., Elisha Cook, Jr., Eddie Nugent, Julius Tannen, Pat Flaherty, Si Jenks, Lynn Bari, George Offerman, Jr., Maurice Cass, Douglas Wood, Alan Ladd.

**JUDY'S SONGS** - All written by Sidney Mitchell & Lew Pollack

*It's Love I'm After*

*The Balboa*

*The Texas Tornado*

*Hold That | Bulldog* (cut before release)

**BROADWAY MELODY OF 1938 (1937) - MGM**

Directed by Roy Del Ruth  
Produced by Jack Cummings  
Screenplay by Jack McGowan  
Original Story by Jack McGowan and Sid Silvers  
Music and Lyrics by Nacio Herb Brown and Arthur Freed  
Dance Direction by Dave Gould  
Musical Direction by George Stoll  
Arrangements by Roger Edens  
Costumes by Adrian  
Photography by William Daniels  
Film Editing by Blanche Sewell  
Art Direction by Cedric Gibbons

*Robert* **TAYLOR**  
*Eleanor* **POWELL**  
*in*  
**BROADWAY**  
**MELODY** of 1938

A Metro-Goldwyn-Mayer picture

*Lyrics by—*  
**ARTHUR FREED**  
*Music by—*  
**NACIO HERB BROWN**



*with*  
**Sophie  
TUCKER**



**George  
MURPHY**



**Buddy  
EBSEN**



OTHER SUCCESSES  
YOURS AND MINE  
I'M FEELIN' LIKE A MILLION  
YOUR BROADWAY AND MY BROADWAY  
FOLLOW IN MY FOOTSTEPS!  
EVERYBODY SING

*Dances Directed by*  
**DAVE GOULD**



**Chas. Igor  
GORIN**



**Judy  
GARLAND**

**ROBBINS MUSIC CORPORATION**  
790 SEVENTH AVENUE NEW YORK



CAST

Robert Taylor, Eleanor Powell, George Murphy, Binnie Barnes, Buddy Ebsen, Sophie Tucker, Judy Garland (as Betty Clayton), Charles Igor Gorin, Raymond Walburn, Robert Benchley, Willie Howard, Esther Howard, Grace Hayle, Billy Gilbert, Charles Grapewin, Robert Wildhack, Barnett Parker, Helen Troy.

JUDY'S SONGS

*(Dear Mr. Gable) You Made Me Love You*  
*Everybody Sing*  
*Yours and Mine*  
*Finale*

*Judy and her audience in "BROADWAY MELODY OF 1938"*



# You Made Me Love You (I Didn't Want to Do It)

Words by JOE McCARTHY  
Music by JAMES V. MONACO

Rubato

Cm C Cm C Cm C

Dear Mis-ter Ga-ble, I am writ - ing this to you, And I hope that you will read it so you'll

*mp*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a common time signature. It starts with a C major chord and moves through Cm, C, Cm, C, Cm, and C. The lyrics are "Dear Mis-ter Ga-ble, I am writ - ing this to you, And I hope that you will read it so you'll". The bottom two staves are piano accompaniment in treble and bass clefs, starting with a piano dynamic marking of *mp*. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

C7 Fm F C Cm

know. My heart beats like a ham - mer and I stut - ter and I stam - mer ev - 'ry

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in treble clef with a common time signature. It starts with a C7 chord and moves through Fm, F, C, and Cm. The lyrics are "know. My heart beats like a ham - mer and I stut - ter and I stam - mer ev - 'ry". The bottom two staves are piano accompaniment in treble and bass clefs, continuing the accompaniment from the first system.

C A9 Dm7

time I see you at the pic - ture show. I guess I'm just an - oth - er fan of yours

Detailed description: This system contains the final two lines of music. The top line is a vocal melody in treble clef with a common time signature. It starts with a C chord and moves through A9 and Dm7. The lyrics are "time I see you at the pic - ture show. I guess I'm just an - oth - er fan of yours". The bottom two staves are piano accompaniment in treble and bass clefs, concluding the piece.

G7 G9 C G7+5

and I thought I'd write and tell you so.

Slowly

C Ebdim Dm7 Dm7-5 G7

You Made Me Love You. I did - n't wan - na do it, I

*mf*

Dm7 Dm7-5 G7 Dm7 G7 C

did - n't wan - na do it, You made me want you, and all the time you knew it,

A7      Ab7      A7

I guess you al - ways knew it.      You made me hap - py some - times,

D7      Am7      D7      Am7      D7

you made me glad, —      But there were times, — dear, you made —

Dm7      G7      Dm7      G7      G7+5      C      Ebdim

— me feel so bad. —      You made me sigh for, I

Dm7      Dm7-5      G7      Dm7      Dm7-5      G7

did - n't wan - na tell you, I did - n't wan - na tell you, I want some

Dm7 B7+5 B7 E7

love that's true. yes, I do. 'deed I do. you know I do.

A7 Gm A7 Gm A7 Gm A7 D7

Gim - me. gim - me what I cry— for, you know you got the brand of kiss - es

Am7 D7 D7-5 C G#dim Am Dm7 G7

that I'd die— for, You know You Made— Me— Love

1. C Cdim Dm7 G7-9 2. C Fm C6

You. You.

Metro-Goldwyn-Mayer  
PICTURE

# LISTEN DARLING

FREDDIE  
BARTHOLOMEW  
JUDY  
GARLAND  
MARY ASTOR  
WALTER PIDGEON  
ALAN HALE  
SCOTTY BECKETT

Directed by EDWIN L. MARIN  
Produced by JACK CUMMINGS

SEE IT  
WITH A  
SONG IN  
YOUR  
HEART!



A  
MOVIE QUIZ  
CONTEST  
PICTURE



Freddie Bartholomew and Judy in "LISTEN, DARLING"

**LISTEN, DARLING (1938) - MGM**

Produced by Jack Cummings

Directed by Edwin L. Marin

Screenplay by Elaine Ryan and Anne Morrison Chapin

Original Story by Katherine Brush

Musical Direction by George Stoll

Arrangements by Roger Edens

Music and Lyrics by Joseph McCarthy, Milton Ager, Al Lewis,

Al Hoffman, Murray Mencher and James Hanley

Costumes by Dolly Tree

Photography by Charles Lawton, Jr.

Art Direction by Cedric Gibbons

Film Editing by Blanche Sewell

**CAST**

Freddie Bartholomew, Judy Garland (as Pinkie Wingate), Mary Astor, Walter Pidgeon, Alan Hale, Charley Grapewin, Scotty Beckett, Gene Lockhart, Barnett Parker, Byron Foulger, Bobbie Stebbins

**JUDY'S SONGS**

*Zing! Went the Strings of My Heart*

*Ten Pins in the Sky*

*On the Bumpy Road to Love*

# Zing! Went the Strings of My Heart

Words and Music by JAMES F. HANLEY

Moderato

The piano introduction is in 4/4 time, marked Moderato. It begins with a treble clef and a key signature of two flats (B-flat major). The melody starts with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The bass line consists of a half note G2, followed by quarter notes F2 and E2, then a half note D2. The dynamic is marked *mf*. The piece concludes with a *poco rit.* marking over a final chord of G2-B2-D2.

The first line of the song features a vocal melody and piano accompaniment. The vocal line is in treble clef with a key signature of two flats. The lyrics are: "Nev - er could car - ry a tune, Nev - er knew where to start, You". The piano accompaniment is in bass clef, marked *p a tempo*. Chords above the vocal line are Fm7, Bb7, Eb, Fm7, Bb7, and Eb.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "came a - long when ev - 'ry-thing was wrong And put a song in my heart...". The piano accompaniment continues with a *p* dynamic. Chords above the vocal line are Ab, F#dim, Eb, Bb7, Eb, Cm7, F7, and Bb7.

Bright tempo

The chorus is marked "Bright tempo" and begins with a treble clef and a key signature of two flats. The lyrics are: "Dear, when you smiled at me... I heard a mel - o - dy...". The piano accompaniment is in bass clef, marked *p-mf*. Chords above the vocal line are Eb, Eb, Bb7, Eb, Cm, G7, and Cm. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.



f m

It haunt - ed me from the start.

*mf*

Ab Eb Ab Abm Eb Abm

Some-thing in - side of me. Start - ed a sym - pho - ny,

Eb Cm Eb F7 Bb Ebm6 C#dim Bb7 Eb Bb7

Zing! Went The Strings Of My Heart. 'Twas like a

Eb Cm G7 Cm Fm C7 Fm Bb7

breath of Spring. I heard a rob - in sing. A - bout a nest set a - part,

C9 B9 Bb9 C9 B9 Bb9 Ab Eb Ab Abm

All na - ture seemed to be

Eb Abm Eb Cm Eb F7 Bb7 Bb+ Eb Abm6

In per - fect har - mo - ny, — Zing! Went The Strings Of My Heart.

Eb Fm7 Bb7 Eb Fm7 Bb7 Eb

Your eyes made skies seem blue a - gain, What else could I do a - gain, But

Am7-5 D7 Eb F7 Bb7 poco rit. Bb9 Bb+ Eb

keep re - peat - ing through a - gain, "I love you, love you!"

*mf espr. e poco rit.* *a tempo* *p*

I still re - call the thrill, \_ I guess I al - ways will, \_ I hope 'twill

Fm Bb7 C9 B9 Bb9 C9 B9 Bb9 Ab Eb

nev - er de - part. Dear, with your

Ab Abm Eb Abm Eb Cm Eb

lips to mine \_ A rhap - so - dy di - vine. \_ Zing! Went The

F7 Bb7 Bb+ | Eb F7 Bb7 Eb | Eb Fm7 Eb

Strings Of My Heart. Heart. \_



Judy and Mickey Rooney in "THOROUGHBREDS DON'T CRY"

**THOROUGHBREDS DON'T CRY (1937) - MGM**

Produced by Harry Rapf  
Directed by Alfred E. Green  
Screenplay by Lawrence Hazard  
Original Story by Eleanore Griffin and J. Walter Ruben  
Music and Lyrics by Nacio Herb Brown and Arthur Freed  
Musical Direction by William Axt  
Costumes by Dolly Tree  
Photography by Leonard Smith  
Film Editing by Elmo Vernon

**CAST**

Judy Garland (as Cricket West), Mickey Rooney, Sophie Tucker, C. Aubrey Smith, Ronald Sinclair, Helen Troy, Forrester Harvey, Frankie Darro, Charles D. Brown, Henry Kolker.

**JUDY'S SONGS**

*Got a Pair of New Shoes*  
*Sun Showers* (cut before release)

**SING, JUDY GARLAND!**

You've got the whole world singing with you in your new hit! Cheers for Judy as she soars to stardom on the wings of melody and mirth.

**It's 1938's first all-star spectacular triumph!**

**FANNY BRICE**

"BABY SNOOKS" on the screen at last! Radio's new comic sensation is a panic in the movies!

**ALLAN JONES**

The star of "The Firefly" sings and romances as never before... new tunes to sing... and Lynne Carver for inspiration!



# EVERYBODY SING



and  
**REGINALD OWEN · BILLIE BURKE**  
**REGINALD GARDINER**  
**LYNNE CARVER**

Original Story and Screen Play by Florence Ryerson and Edgar Allan Woolf. Additional Dialogue by James Gruen

Directed by **EDWIN L. MARIN**  
Produced by **HARRY RAPP**

A **Metro-Goldwyn-Mayer** PICTURE



Lynne Carver, Judy, Reginald Gardiner and Allan Jones in "EVERYBODY SING"

**EVERYBODY SING (1938) - MGM**

Produced by Harry Rapf  
Directed by Edwin L. Marin  
Screenplay by Florence Ryerson and Edgar Woolf  
Original Story by Florence Ryerson and Edgar Allan Woolf  
Additional Dialogue by James Gruen  
Musical Arrangements by Roger Edens  
Music and Lyrics by Gus Kahn, Bronislau Kaper, Walter Jurmann,  
Harry Ruby and Bert Kalmar  
Costumes by Dolly Tree  
Photography by Joseph Ruttenberg

**CAST**

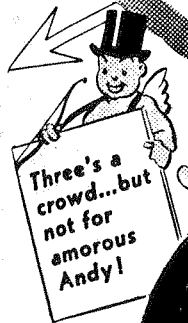
Allan Jones, Fanny Brice, Judy Garland (as Judy Bellaire), Billie Burke, Lynne Carver, Reginald Owen, Reginald Gardiner, Helen Troy, Monty Woolley, Andrew Tombes, Henry Armetta.

**JUDY'S SONGS**

*Down on Melody Farm*  
*Swing, Mr. Mendelssohn, Swing*  
*Why? Because (with Fanny Brice)*  
*Swing Low, Sweet Chariot*  
*Bus Sequence*

**AMERICA'S GRANDEST FAMILY...IN THEIR NEWEST...  
AND BEST...ADVENTURE!**

**HOWL!** With Mickey Rooney... as he gets girls in his system... and finds he has no system with girls!  
**SWING!** As Judy Garland sings swell new songs by Gordon & Revel!  
**SEE!** Judge Hardy meet a dangerous crisis with the aid of a boy who thought he hated him!



Remember "A Family Affair", "You're Only Young Once", "Judge Hardy's Children"? Judge Hardy's family is here again... *grander than ever!*

# Love FINDS ANDY HARDY

The New Story of Judge Hardy's Family... with  
**LEWIS STONE · MICKEY ROONEY**  
**JUDY GARLAND · CECILIA PARKER**  
**FAY HOLDEN**

Screen Play by William Ludwig · Directed by George B. Seitz  
*A Metro-Goldwyn-Mayer Picture*





Judy in "LOVE FINDS ANDY HARDY"

**LOVE FINDS ANDY HARDY (1938) - MGM**

Produced by Lou Ostrow  
Directed by George B. Seitz  
Screenplay by William Ludwig from the Stories by  
Vivien R. Bretherton  
Based on Characters Created by Aurania Rouverol  
Musical Score by David Snell  
Vocal Arrangements by Roger Edens  
Songs by Mack Gordon, Harry Revel and Roger Edens  
Costumes by Jeanne  
Photography by Lester White  
Film Editing by Ben Lewis

**CAST**

Lewis Stone, Mickey Rooney, Judy Garland (as Betsy Booth), Cecilia Parker, Fay Holden, Ann Rutherford, Betty Ross Clark, Lana Turner, Marie Blake, Don Castle, Gene Reynolds, Mary Howard, George Breakston, Raymond Hatton, Frank Darien, Rand Brooks, Erville Alderson.

**JUDY'S SONGS**

*Meet the Beat of My Heart*  
*It Never Rains. But it Pours*

*In Between*  
*Bei Mir Bist Du Schoen* (cut before release)



# M-G-M's ENTERTAINMENT OF 1000 DELIGHTS!

TWO YEARS TO PLAN IT!  
NOTHING TO EQUAL  
THE JOY, THE MAGIC,  
THE FUN AND SONGS...  
ALL IN WONDROUS  
COLOR BY  
**TECHNICOLOR**  
GREAT ON THE  
**WIDE SCREEN!**

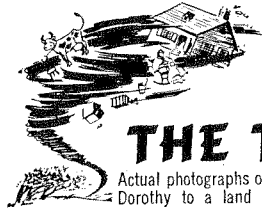


## The WIZARD OF OZ



AMAZING SIGHTS TO

**SEE!**



**THE TORNADO**

Actual photographs of the inside of the tornado that whirled Dorothy to a land more excitingly real than life itself!

**MUNCHKINLAND**

A whole city in miniature populated entirely by hundreds of midgets gathered from 42 cities in 29 states!



**HORSE OF DIFFERENT COLOR**

Ever see a blue horse? Ever see a green horse? You will—when you see this magic "horse of a different color"!

**Startling BALLOON ASCENT**

Up in the stratosphere! What lies beyond the stars? See the glistening Emerald City... the wonderful Palace of Glass!

**FLYING MONKEYS**

**TREES THAT TALK  
AND THROW APPLES**

**MORE! MORE!! MORE!!!**

**9200 LIVING ACTORS THRILL YOU!**

with **FRANK MORGAN · RAY BOLGER  
BERT LAHR · JACK HALEY**

**BILLIE BURKE · MARGARET HAMILTON · CHARLEY GRAPEWIN**  
and the Munchkins · Screen Play by Noel Langley,  
Florence Ryerson and Edgar Allan Woolf · From the book by  
L. Frank Baum · A VICTOR FLEMING Production · Produced by  
MERVYN LE ROY · Directed by VICTOR FLEMING  
AN M-G-M MASTERPIECE REPRINT



starring

**JUDY  
GARLAND**

Hear beloved Judy sing  
**"OVER THE RAINBOW"**  
and many others



*Songs*

to Make You Sing and Dance by  
Harold Arlen and E. Y. Harburg

"Over the Rainbow"  
"If I Only Had a Brain"  
"We're Off to See the Wizard"  
"The Merry Old Land of Oz"  
"Ding Dong"  
"If I Were King of the Forest"



*Judy with Ray Bolger (as the Scarecrow) and Jack Haley (as the Tin Woodsman)*

### **THE WIZARD OF OZ (1939) - MGM Technicolor**

Produced by Mervyn LeRoy

Directed by Victor Fleming

Screenplay by Noel Langley, Florence Ryerson & Edgar Allan Woolf

Adapted from the Book by L. Frank Baum

Color by Technicolor, opening and closing scenes in Sepia

Music Score by Herbert Stothart (and Roger Edens)

Songs by Harold Arlen and E.Y. Harburg

Musical Numbers Staged by Bobby Connolly

Art Direction by Cedric Gibbons and William A. Horning

Sets by Edwin B. Willis

Special Effects by Arnold Gillespie

Associate Conductor, George Stoll

Orchestral and Vocal Arrangements by George Bassman, Murray Cutter,  
Paul Marquardt, Ken Darby and Roger Edens

Character Make-up by Jack Dawn

Photography by Harold Rosson

Film Editing by Blanche Sewell

#### **CAST**

Judy Garland (as Dorothy Gale), Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke, Margaret Hamilton, Charley Grapewin, Clara Blandick, Pat Walshe, Jerry Maren, Toto, The Singer Midgets.

#### **JUDY'S SONGS**

*Over the Rainbow*

*Follow the Yellow Brick Road*

*We're Off to See the Wizard*

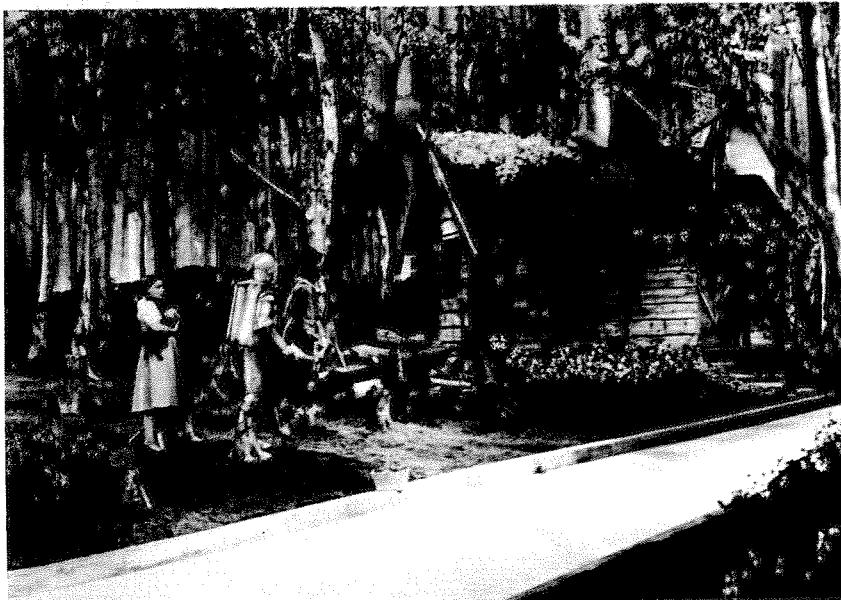
*Munchkinland*

*The Jitterbug; Laugh a Day Away (cut before release)*

Jack Haley, Ray Bolger, *Judy* and Bert Lahr in "THE WIZARD OF OZ"



*Judy* (as Dorothy)



Ray Bolger, Toto, *Judy* and Jack Haley in "THE WIZARD OF OZ"

# Over the Rainbow

Lyric by E. Y. HARBURG  
Music by HAROLD ARLEN

Moderately (*not fast*)

The musical score is presented in a standard format with a grand staff (treble and bass clefs) for the piano accompaniment and a single treble clef for the vocal line. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked 'Moderately (not fast)'. The piano part begins with a mezzo-forte (*mf*) dynamic. The vocal line starts with the lyrics 'When all the world is a hope-less jum-ble and the rain-drops tum-ble all a-round, Heav-en o-pens a mag-ic lane.' The piano accompaniment includes various dynamics such as *mf* and *p*. The score includes several measures of accompaniment without lyrics, and a 'Tacet' instruction. The piano part features a triplet in the bass line during the 'Heav-en o-pens a mag-ic lane.' section. The final section of the score includes the lyrics 'When all the clouds dark-en up the sky-way, there's a rain-bow high-way to be found,'.

*mf*

*p*

*Tacet*

When all the world is a hope-less jum-ble and the rain-drops tum-ble all a-round,  
Heav-en o-pens a mag-ic lane.

When all the clouds dark-en up the sky-way, there's a rain-bow high-way to be found,

Cm

Lead - ing from your win - dow pane. To a place be - hind the

Fm7 Eb Ebdim Fm7 Bb7

sun, Just a step be - yond the rain.

*rall.*

Chorus: Eb Gm Eb7 Ab Abmaj7 Ab7 Gm7 Eb Gm7 Edim

Some - where O - ver The Rain - bow way up high,

*p - mf*

Ab6 Abm6 Eb C-9 F7 Fm Bb7 Eb Fm7 Bb-9

There's a land that I heard of once in a lul - la - by.

Eb Gm Eb7 Ab Abmaj7 Ab7 Gm7 Eb Gm7 Edim Ab6 Abm6  
 Some - where O - ver The Rain - bow skies are blue. And the

Eb C-9 F7 Fm Bb7 Eb dreamily Eb Eb6 Eb  
 dreams that you dare to dream real-ly do come true. Some - day I'll wish up - on a star and

Fm7 Bb7 Eb6 Bb Ab Eb Bb7 Eb Eb Eb  
 wake up where the clouds are far be - hind me, Where trou - bles melt like lem-on drops, a-

Cdim Fm6 Ebm Cdim Fm7 Bb+9 Eb  
 way, a - bove the chim - ney tops that's where you'll find me. Some - where

Gm Eb7 Ab Abtr.aj7 Ab7 Gm7 Eb Gm7 Edim Ab6 Abm6

O - ver The Rain - bow blue - birds fly, Birds fly

Eb C-9 F7 Fm Bb7 1. Eb Bb9 Bb-9 2. Eb

O - ver The Rain-bow, why then, oh why can't I? I?

Tacet

if

Eb Fm7 Bb7 Eb6

hap-py lit-tle blue-birds fly be - yond the rain-bow, why oh why can't I?

rit. pp i. h. ten.

# We're Off to See the Wizard

Lyric by E.Y. HARBURG  
Music by HAROLD ARLEN

Marcia Moderato

The musical score is arranged in four systems. The first system shows the piano introduction in 6/8 time, marked *mf*. The second system features a vocal line with lyrics: "Fol - low the yel - low brick road, Fol - low the yel - low brick road,". The piano accompaniment includes a right-hand melody and a left-hand accompaniment with chords: C, G7, C, G7, C. The third system continues the vocal line with lyrics: "Fol - low, fol - low, fol - low, fol - low, fol - low the yel - low brick road." The piano accompaniment includes chords: Dm7, F, G7, Am7, D7, Dm7, G7. The fourth system shows the piano accompaniment for the final phrase of the song.



Fol - low the rain - bow o - ver the stream, Fol - low the fel - low who fol - lows a dream.

Fol - low, fol - low, fol - low, fol - low, Fol - low the yel - low brick road. We're

Chorus: Off To See The Wiz - ard, The won - der - ful Wiz - ard of Oz. We

hear he is a Whiz of a Wiz if ev - er a Wiz there was. If

ev - er. oh ev - er a Wiz there was, The Wiz - ard of Oz is one be - coz, be -

F Em F Em7 D7

coz. be - coz, be - coz, be - coz, be - coz, be - coz, Be -

G7 D7-5 Am7 D7 G7 Tacet

coz of the won - der - ful things he does. (Whistle) We're

C G7 C Dm7 G7

Off To See The Wiz - ard, The won - der - ful Wiz - ard of

1. C F C G7 C G7

Oz. We're

*mf*

2. C F C G7 C

Oz.

*mf*

# HERE'S THE GREATEST FUN AND MUSIC ENTERTAINMENT YOU EVER SAW!

Hundreds of entertainers, spectacular numbers, dazzling chorus of beauties—in the melody-jammed fun show that all America is waiting to see! It's M-G-M's grandest-musical since "The Great Ziegfeld"!



# BABES in ARMS

with

CHARLES WINNINGER • GUY KIBBEE • JUNE PREISSER • GRACE HAYES • BETTY JAYNES • DOUGLAS McPHAIL • RAND BROOKS • LENI LYNN • JOHN SHEFFIELD

Screen Play by Jack McGowan and Kay Van Ripper • Directed by Busby Berkeley  
Produced by Arthur Freed • A METRO-GOLDWYN-MAYER PICTURE



You'll roar at Mickey and Judy in their riotous impersonations!

They'll set you singing with their spectacular "Minstrel Man" number!

Songs!—"Good Morning", "Babes in Arms", "Where or When" and "God's Country"

The musical comedy stage hit is even better in its star-crowded screen version!



Charles D. Brown, unidentified player, Mickey Rooney and Judy in "BABES IN ARMS"



Mickey Rooney and Judy in "BABES IN ARMS"

### **BABES IN ARMS (1939) - MGM**

Produced by Arthur Freed  
Directed by Busby Berkeley  
Screenplay by Jack McGowan and Kay Van Ripper  
Based on the Broadway Musical by Richard Rodgers and Lorenz Hart  
Music and Lyrics by Richard Rodgers and Lorenz Hart  
Musical Direction by George Stoll  
Other Songs by Arthur Freed, Nacio Herb Brown, Gus Arnheim,  
Abe Lyman, E.Y. Harburg and Harold Arlen.  
Orchestration by Conrad Salinger  
Musical Adaption by Roger Edens  
Costumes by Dolly Tree  
Art Direction by Cedric Gibbons  
Photography by Ray June  
Film Editing by Frank Sullivan.

#### **CAST**

Mickey Rooney, Judy Garland (as Patsy Barton), Charles Winninger, Guy Kibbee, June Preisser, Grace Hayes, Betty Jaynes, Douglas McPhail, Rand Brooks, Leni Lynn, John Sheffield, Henry Hull, Barnett Parker, Ann Shoemaker, Margaret Hamilton, Joseph Crehan, George McKay, Lelah Tyler, Lon McCallister.

#### **JUDY'S SONGS**

*I Cried for You*  
*Good Morning*  
*Where or When*  
*God's Country*  
*Babes in Arms*  
*I Like Opera; I Like Swing*

*Figaro*  
*Broadway Rhythm*  
*Minstrel Show*  
*Oh, Susanna*  
*I'm Just Wild About Harry*  
*My Day*

# I'm Just Wild About Harry

Words and Music by NOBLE SISSLE and EUBIE BLAKE

Allegro moderato

The piano introduction consists of two systems of music. The first system features a treble clef staff with a whole rest, indicating the start of the vocal entry. The second system shows the piano accompaniment in both treble and bass clefs, starting with a series of chords and moving to a more melodic line in the right hand.

Verse:

C F6 Am F6 C Cdim C Dm7 Fm6 C

There's just one fel - low for me in this world, — Har - ry's his name, —

The first line of the verse includes a vocal line with lyrics and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with various chords and dynamics like *mp* and accents.

G7 C F6 Am Fm6

That's what I claim, — Why for ev - 'ry fel - low there

The second line of the verse continues the vocal and piano parts. The piano accompaniment maintains a steady rhythm with harmonic support for the vocal line.

C Cdim C Cdim C G7 C G6

must be a girl, — I've found my mate, — be kind-ness of fate. —

The third line of the verse concludes the vocal and piano parts. The piano accompaniment ends with a final chord in the G6 position.

Chorus:

C Dm7 G7 Dm7 G7 Dm7 G7

I'm Just Wild A - bout Har - ry, And Har - ry's wild

The first system of the chorus features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line starts with a quarter rest, followed by eighth notes for 'I'm Just Wild' and a half note for 'A - bout'. The piano accompaniment consists of chords and moving lines in both hands, with accents on the piano part.

Dm7 G7 C G7 Cdim C

a - bout me, The heav'n - ly bliss - es

The second system continues the chorus. The vocal line has a half note for 'a - bout me,' and a half note for 'The heav'n - ly bliss - es'. The piano accompaniment continues with chords and moving lines, including a diminished chord (Cdim) under 'The'.

Dm7 Fm6 C G7+5 C Gdim

of his kiss - es Fill me with ec - sta - sy,

The third system continues the chorus. The vocal line has a half note for 'of his kiss - es' and a half note for 'Fill me with ec - sta - sy,'. The piano accompaniment includes a major 7th with 5th (G7+5) chord under 'Fill'.

G7 G6 C Dm7 G7 Dm7

He's sweet, just like choc - 'late can - dy, And

The fourth system continues the chorus. The vocal line has a quarter rest, followed by eighth notes for 'He's sweet, just like choc - 'late can - dy,' and a half note for 'And'. The piano accompaniment continues with chords and moving lines.

G7 Dm7 G7 Dm7 G7 Am Ab+ C Dm D7

just like honey from the bee, \_\_\_\_\_ Oh, I'm Just Wild\_

Adim Em G+ Em7 A7 Cm6 G7 C F6 F G7

\_\_\_\_\_ A - bout Har - ry And he's just wild\_\_\_\_\_ a - bout,

C Fm6 Fm Fm6 C Fm6 (Opt.) F G7

can - not do \_\_\_\_\_ with - out He's just wild \_\_\_\_\_ a - bout

1. C Cdim C Cdim G7 C6 2. C Cdim G7 C

me. me.

# I Cried for You

Words and Music by ARTHUR FREED,  
GUS ARNHEIM and ABE LYMAN

Moderately

Chorus: F Fmaj7 Am7 D7 G7 Fmaj7 G7 Gm7 C7

I Cried For You Now it's your turn to

cry o - ver me. Ev - 'ry road has a

turn - ing That's one thing you're learn - ing.

I Cried For You What a fool I



C7 Gm6 A7 G Cm6 C#m A7 D7 C Fm6 D7

used to be. Now I found two eyes just a

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (Bb). The vocal line begins with the lyrics 'used to be.' followed by a long note, then 'Now I found two eyes just a'. The piano accompaniment consists of chords and moving lines in both hands.

Fm6 C D7 G9 F Bbm Dm6 Bbm F G9

lit - tle bit blu - er, I found a heart just a lit - tle bit tru -

The second system continues the musical score. The vocal line has the lyrics 'lit - tle bit blu - er, I found a heart just a lit - tle bit tru -'. The piano accompaniment continues with complex chordal textures and melodic lines.

F Fmaj7 Am7 D7 G7 Fmaj7 G7

er. I Cried For You Now it's

The third system shows the vocal line with lyrics 'er. I Cried For You Now it's'. The piano accompaniment features a mix of chords and melodic fragments.

Gm7 C7 Gm7 C9 | 1. F Fmaj7 Abm6 Gm7 C7 | 2. F Bb9 F

your turn to cry o - ver me. me.

*mf* *l. h.*

The fourth system concludes the page. The vocal line has the lyrics 'your turn to cry o - ver me. me.'. The piano accompaniment includes a first ending (marked '1.') and a second ending (marked '2.'). Dynamics markings 'mf' and 'l. h.' are present. The system ends with a double bar line.



Mickey Rooney and Judy in "ANDY HARDY MEETS DEBUTANTE"

**ANDY HARDY MEETS DEBUTANTE (1940) - MGM**

Produced by J.J. Cohn

Directed by George B. Seitz

Screenplay by Annalee Whitmore and Thomas Seller

Based on Characters Created by Aurania Rouverol

Songs: "Alone" by Arthur Freed and Nacio Herb Brown

"I'm Nobody's Baby" by Lester Santley, Benny Davis  
and Milton Ager

Musical Score by David Snell

Musical Arrangements by George Stoll

Musical Arrangements by Roger Edens

Musical Conductor, George Stoll

Photography by Sidney Wager, and Charles Lawton, Jr.

Costumes by Dolly Tree

Film Editing by Harold F. Kress

**CAST**

Lewis Stone, Mickey Rooney, Judy Garland (as Betsy Booth), Cecilia Parker, Fay Holden, Ann Rutherford, Diana Lewis, Sara Haden, George Breakston, George Lessey, Harry Tyler, Gladys Blake, Addison Richards, Cy Kendall.

THEIR SONGS



Mickey Rooney and Judy in "STRIKE UP THE BAND"

**STRIKE UP THE BAND (1940) - MGM**

Produced by Arthur Freed

Directed by Busby Berkeley

Screenplay by John Monks, Jr. and Fred Finklehoffe

Music and Lyrics by Roger Edens and Arthur Freed, George  
and Ira Gershwin

Chorals and Orchestrations by Conrad Salinger and Leo Arnaud

Musical Direction by George Stoll

Photography by Ray June

Film Editing by Ben Lewis

**CAST**

Mickey Rooney, Judy Garland (as Mary Holden), June Preisser, William Tracy, Larry Nunn,  
Margaret Early, Enid Bennett, Ann Shoemaker, Sarah Edwards, Milton Kibbee, Virginia Brissac,  
Helen Jerome Eddy, Francis Pierlot, Paul Whiteman and his Orchestra.

**JUDY'S SONGS**

*Nobody*

*Drummer Boy*

*Do the La Conga*

*Nell of New Rochelle*

*Our Love Affair*

*Strike Up the Band*

*My Wonderful One, Let's Dance*

*The Dear Gay Nineties*

*Heaven Will Protect the Working Girl*

# Our Love Affair

Words and Music by ARTHUR FREED and ROGER EDENS

Moderately

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The piano part includes chord symbols above the staff and a dynamic marking of *mp* (mezzo-piano) at the beginning. The lyrics are written below the vocal line, with some words split across lines. The chord symbols are: G7+, Cmaj7, C6, Dm7, G7, Cmaj7, C6, Em7, Am7, Em7, Cdim, G7, Dm7, Cdim, Dm7, Gm7, G7+, C, G+, Gm6, A7, A7-5, D7, G7.

Our Love Af - fair was meant to be. It's  
Love Af - fair will be such fun, We'll

me for the you dear and you for me. We'll  
be the en - vy of ev - 'ry one. Those

fuss, we'll quar - rel and tears start to brew. But  
fa - mous lov - ers we'll make them for - get. From

af - ter the tears our to love will smile through. I'm  
Ad - am and Eve to Scar - lett and Rhett. When

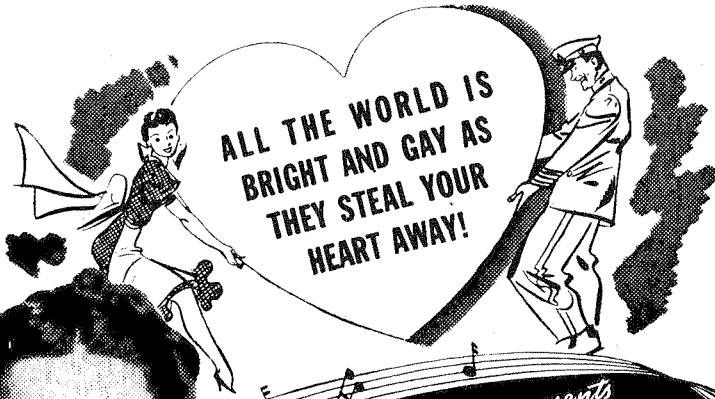
sure youth that has I had \_\_\_\_\_ could nev - er hide \_\_\_\_\_ The We'll  
 its mer - ry fling \_\_\_\_\_

Cmaj7 C6 Cmaj7 C6 E7 Cdim Gm6 E7 C+ F  
 thrill spend I get when you're by my side \_\_\_\_\_ And when we're  
 our eve - nings re - mem - ber - ing \_\_\_\_\_ Two hap - py

Cdim G6 G+ Em7 A6 A7+ A7 A-9 Dm7 Gdim Dm7  
 old - er we'll proud - ly de - clare, \_\_\_\_\_ Was - n't ours a love - ly  
 peo - ple who say on the square, \_\_\_\_\_ Is - n't ours a love - ly

G-9 | 1. C G9 C6 Fm G7 G7+ | 2. C G9 C6 G-9 C  
 love af - fair. \_\_\_\_\_ Our fair. \_\_\_\_\_  
 love af - fair. \_\_\_\_\_

ALL THE WORLD IS  
BRIGHT AND GAY AS  
THEY STEAL YOUR  
HEART AWAY!



**JUDY GARLAND**

Singing colleen... bowery queen... and a bit of the blarney, too.

**GEORGE MURPHY**

It's a great day for the Irish... when he's the officer on the beat.

**CHAS. WINNINGER**

Everybody works but father... he flits around all day.

**DOUGLAS MCPHAIL**

When the Kellys fight the Fogartys you can bet it's all because of... "LITTLE NELLIE KELLY."

Metro-Goldwyn-Mayer presents  
**LITTLE  
Nellie  
Kelly**

STARRING  
**JUDY GARLAND**  
with **CHARLES  
MURPHY • WINNINGER**  
**DOUGLAS MCPHAIL**

Screen Play by JACK MCGOWAN  
Based on the Musical  
Comedy, Written, Composed and  
Produced by GEORGE M. COHAN  
Directed by  
NORMAN TAUROG • Arthur Freed

**NEW SONG HITS  
AND MELODIES  
YOU TREASURE**

"IT'S A GREAT DAY  
FOR THE IRISH"  
"SINGIN' IN THE  
RAIN"  
"PRETTY GIRL,  
MILKING HER COW"  
"NELLIE KELLY, I  
LOVE YOU"  
"NELLIE IS A  
DARLIN'."



George Murphy, Judy, Charles Winninger, Arthur Shields and passengers in "LITTLE NELLIE KELLY"

**LITTLE NELLIE KELLY (1940) - MGM**

Produced by Arthur Freed  
Directed by Norman Taurog  
Screenplay by Jack McGowan  
Based on the Musical Comedy by George M. Cohan  
Song, "Singin' in the Rain" by Arthur Freed and Nacio Herb Brown  
Musical Adaptation by Roger Edens  
Musical Direction by George Stoll  
Costumes by Dolly Tree  
Photography by Ray June  
Film Editing by Frederick Y. Smith

**CAST**

Judy Garland (as Nellie Kelly and her mother), George Murphy, Charles Winninger, Douglas MacPhail, Arthur Shields, James Burke, Robert Homans, Thomas Dillon, Rita Page, Henry Blair, Forrester Harvey, Frederick Worlock.

**JUDY'S SONGS**

*A Pretty Girl Milking Her Cow*  
*It's a Great Day for the Irish*  
*Singin' in the Rain*  
*Danny Boy* (cut before release)



# It's a Great Day for the Irish

Words and Music by ROGER EDENS

Moderately—March tempo

Chorus: G6 G7 C Cdim G7

It's A Great Day For The I - rish, It's a  
Great Day For The I - rish, It's a

Dm7 G+ C Cmaj7 C6 G+ C

great day for fair! The side-walks of New  
great day for fair! Be - gosh, there's not a

Gdim Dm7 G7 Dm7 G7 C

York are thick with Blar - ney, For shure you'd think New  
Cop to stop a raid - ing, Be - gor - ra all the

D7 G7 Dm7 G7 G6 G7 C

York was Old Kil - lar - ney! It's a great great day  
Cops are out pa - rad - ing! It's a great great day



for the Sham - rock, For the flags in in  
 for the Sham - rock. For the flags in in

G+ C G+ C7 Gm7 C7 F

full ar - ray We're feel - ing so in -  
 full ar - ray And as we go a -

E7 Am D7 D7-5 C

spir - ish, shure be - cause for all the I - rish, It's a great,  
 swing - ing, ev - 'ry I - rish heart is sing - ing: It's a great,

*cresc.* *f*

Dm7 G7 | C Dm7 G7 G6 G7 | 2. C F6 C

great day! It's A day!

*mp* *sfz*



Lewis Stone, Judy and Mickey Rooney in "LIFE BEGINS FOR ANDY HARDY"

**LIFE BEGINS FOR ANDY HARDY (1941) - MGM**

Produced by J.J. Cohn

Directed by George B. Seitz

Screenplay by Agnes Christine Johnston

Based on Characters Created by Aurania Rouverol

Musical Direction by George Stoll

Costumes by Kalloch

Art Direction by Cedric Gibbons

Photography by Lester White

Film Editing by Elmo Vernon

**CAST**

Lewis Stone, Mickey Rooney, Judy Garland (as Betsy Booth), Fay Holden, Ann Rutherford, Sara Haden, Patricia Dane, Ray McDonald, George Breakston, Pierre Watkin.

**JUDY'S SONGS** (All were cut before release)

*Easy to Love*  
*The Rosary*

*Abide With Me*  
*America*



Jackie Cooper and Judy in "ZIEGFELD GIRL"

### ZIEGFELD GIRL (1941) - MGM

Produced by Pandro S. Berman

Directed by Robert Z. Leonard

Screenplay by Marguerite Roberts and Sonya Levien

Original Story by William Anthony McGuire

Musical Numbers Directed by Busby Berkeley

Musical Direction by George Stoll

Orchestration and Vocals by Leo Arnaud, George Bassman  
and Conrad Salinger

Music and Lyrics by Nacio Herb Brown, Gus Kahn, Roger Edens, Ralph Freed,  
Harry Carroll, Joseph McCarthy, Edward Gallagher,  
Al Shean, John Schonberger, Richard Coburn, Vincent  
Rose, Harold Adamson and Walter Donaldson

Costumes by Adrian

Make-up by Jack Dawn

Art Direction by Cedric Gibbons

Sets by Edwin B. Willis

Sound by Douglas Shearer

Photography by Ray June

Film Editing by Blanche Sewell

#### CAST

James Stewart, Judy Garland (as Susan Gallagher), Hedy Lamarr, Lana Turner, Jackie Cooper, Tony Martin, Ian Hunter, Charles Winninger, Edward Everett Horton, Philip Dorn, Paul Kelly, Eve Arden, Dan Dailey, Jr., Mae Busch, Al Shean, Fay Holden, Rose Hobart, Felix Bressart, Bernard Nedell, Renie Riano, Josephine Whittell, Jean Wallace, Myrna Dell, Georgia Carroll, Leslie Brooks, Claire James, Louise LaPlanche, Frances Gladwin, Patricia Dane, Anya Taranda.

#### JUDY'S SONGS

*Minnie from Trinidad*  
*I'm Always Chasing Rainbows*

*Laugh? I Thought I'd Split My Sides*  
*We Must Have Music* (cut before release)

# I'm Always Chasing Rainbows

Words by JOSEPH McCARTHY  
Music by HARRY CARROLL

Moderately

The musical score is written in G major and 4/4 time. It consists of four systems, each with a vocal line and a piano accompaniment. The piano part includes dynamic markings like *mf* and *mfz*. The lyrics are: "I'm Always Chasing Rainbows, Watch - ing clouds drift - ing by, My schemes are just like all my dreams, End - ing in the sky. Some fel - lows look and find the sun - shine, I al - ways look and find the".

**System 1:** Chords: G, Cm, G, F#dim, G. Lyrics: I'm Always Chasing Rainbows, Watch - ing

**System 2:** Chords: Cm6, G, D7sus4, D7, E7, Dm6 E7 Bm7 E7. Lyrics: clouds drift - ing by, My schemes are just like

**System 3:** Chords: Am, E7, Am, A7, D7, Ddim, D7. Lyrics: all my dreams, End - ing in the sky.

**System 4:** Chord: C. Lyrics: Some fel - lows look and find the sun - shine, I al - ways look and find the

rain. E7

Some fel - lows make a win - ning some - time, I

A7 A7-5 D7 Am7 D7-9 G Cm

nev - er e - ven make a gain. Be - lieve me, I'm Al - ways Chas - ing

G E7 Am Am7 D7

Rain - bows, Wait - ing to find a lit - tle blue - bird in

1. G Gdim Am7 D7 2. G Eb7 G

vain. vain.

**BABES ON BROADWAY (1941) - MGM**

Produced by Arthur Freed  
Directed by Busby Berkeley  
Screenplay by Fred Finklehoffe and Elaine Ryan  
Musical Adaptation by Roger Edens  
Songs by E.Y. Harburg, Burton Lane, Ralph Freed,  
Roger Edens; Harold Rome  
Musical Direction by George Stoll  
Vocals and Orchestrations by Leo Arnaud, George Bassman and  
Conrad Salinger  
Costumes by Kalloch  
Photography by Lester White  
Film Editing by Frederick Y. Smith

**CAST**

Mickey Rooney, Judy Garland (as Penny Morris), Fay Bainter, Virginia Weidler, Ray McDonald, Richard Quine, Donald Meek, James Gleason, Emma Dunn, Frederick Burton, Cliff Clark, Alexander Woollcott, William Post, Jr., Donna Reed, Luis Alberni, Joe Yule.

**JUDY'S SONGS**

*Babes on Broadway*  
*I'm a Yankee Doodle Dandy*  
*How About You*  
*Mary is a Grand Old Name*  
*I've Got Rings on My Fingers*  
*Bombshell from Brazil*

*Hoe Down*  
*Chin Up! Cheerio! Carry On!*  
*Minstrel Show*  
*Franklin D. Roosevelt Jones*  
*Waiting for the Robert E. Lee*  
*Blackout Over Broadway*



Ray McDonald, Richard Quine, Virginia Weidler, Fay Bainter and Judy in "BABES ON BROADWAY"



Judy, Joe Yule, Jr. (Mickey Rooney's father) and James Gleason in "BABES ON BROADWAY"



Street Scene: "BABES ON BROADWAY"

# How About You?

Words by RALPH FREED  
Music by BURTON LANE

Moderately, with expression

Chorus: G6 Gmaj7 G Gdim Am7 D7 Dm7 D7

I like New York in June, How A-bout You?\_\_\_\_\_

G6 Gmaj7 G F#7 Bm7 E<sup>-9</sup>/<sub>+5</sub> A7 A6 A7

I like a Gersh-win tune, How A-bout You?\_\_\_\_\_ I love a

Cm6 D6 G6 Gdim G B B6

fire - side when a storm is due, \_\_\_\_\_ I like po - ta - to chips,

C#m7 F#7 B B6 Am7 D7 G6 Gmaj7

moon - light and mo - tor trips. How A - bout You?\_\_\_\_\_ I'm mad a -

The musical score is written in G major and 4/4 time. It consists of four systems, each with a vocal line and a piano accompaniment. The piano part includes dynamics such as *mp* and *p*. The lyrics are: "I like New York in June, How A-bout You? I like a Gersh-win tune, How A-bout You? I love a fire - side when a storm is due, I like po - ta - to chips, moon - light and mo - tor trips. How A - bout You? I'm mad a -".



G Gdim Am7 D7 Dm7 D7 G9 Dm7 G9 Dm7

bout good books, can't get my fill, — And Frank - lin Roose-velt's looks.

C C6 Cm6 G C G Eb7 Cm Eb7

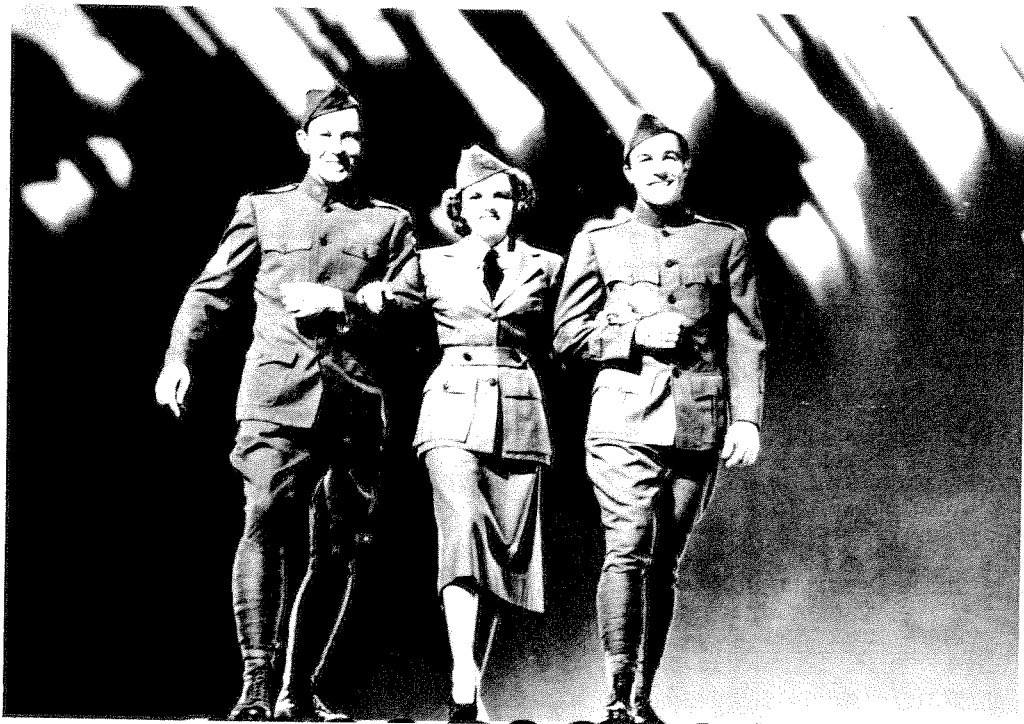
give me a thrill, — Hold - ing hands in a mov - ie show, when all the lights are low

Am7 Em7 Am7 B7+ Bm7+5 B7+ B7 Em Bm7 C(Dsus) C D6 D7

may not be new, But I like it, How A - bout

1. G D7 G D7 Am7 D7 D+ 2. G D7 G D+ G6

You? You? —



George Murphy, Judy and Gene Kelly in "FOR ME AND MY GAL"



Judy, Gene Kelly and stagehand in "FOR ME AND MY GAL"

**FOR ME AND MY GAL (1942) - MGM**

Produced by Arthur Freed  
Directed by Busby Berkeley  
Screenplay by Richard Sherman, Fred Finklehoffe and Sid Silvers  
Original Story by Howard Emmett Rogers  
Musical Adaptation by Roger Edens  
Dance Direction by Bobby Connolly  
Vocals and Orchestration by Conrad Salinger,  
George Bassman and Leo Arnaud  
Costumes by Kalloch  
Photographed by William Daniels  
Film Editing by Ben Lewis

**CAST**

Judy Garland (as Jo Hayden), George Murphy, Gene Kelly, Marta Eggerth, Ben Blue, Richard Quine, Keenan Wynn, Horace McNally, Lucille Norman.

**JUDY'S SONGS**

*After You've Gone*  
*How Ya Gonna Keep 'Em Down on the Farm*  
*Ballin' The Jack*

*Don't Leave Me, Daddy*  
*It's A Long Way To Tipperary*  
*Smiles*

# For Me and My Gal

Words by EDGAR LESLIE and E. RAY GOETZ  
Music by GEORGE W. MEYER

Moderato

The piano introduction is in G major, 2/4 time, and marked *mf*. It features a melodic line in the right hand and a supporting bass line in the left hand. A *gr.* (grace notes) marking is placed above the first measure. The introduction consists of seven measures.

Verse: G7 C

What a beau - ti - ful day For a wed - ding in May!  
See the rel - a - tives there Look - ing o - ver the pair!

The first verse of the song is in G major, 2/4 time, and marked *mf*. It consists of two systems of music. The first system contains the first two lines of lyrics and their corresponding musical notation. The second system contains the next two lines of lyrics and their musical notation. Chord symbols G7 and C are placed above the first and third measures of the second system, respectively.

F9 E9 E7-9 A7 D7 Ddim

See the peo - ple all stare At the lov - a - ble pair.  
They can tell at a glance It's a lov - ing ro - mance.

The second verse of the song is in G major, 2/4 time, and marked *mf*. It consists of two systems of music. The first system contains the first two lines of lyrics and their corresponding musical notation. The second system contains the next two lines of lyrics and their musical notation. Chord symbols F9, E9, E7-9, A7, D7, and Ddim are placed above the first, second, third, fourth, fifth, and sixth measures of the second system, respectively.

D7 G7 C

She's a vi - sion of joy He's the luck - i - est boy.  
It's a won - der - ful sight As the fam - 'lies u - nite.

The third verse of the song is in G major, 2/4 time, and marked *mf*. It consists of two systems of music. The first system contains the first two lines of lyrics and their corresponding musical notation. The second system contains the next two lines of lyrics and their musical notation. Chord symbols D7, G7, and C are placed above the first, second, and third measures of the second system, respectively.

F9 E9 Em9 A7 D7 D7(alt) D7

In his wed-ding ar - ray. Hear him smil - ing - ly say:  
 Gee! it makes the boy proud. As he says to the crowd:

Chorus: Am7 D7 G

"The bells are ring - ing For Me And My Gal.

*p* *mf*

Am D7 G

The birds are sing - ing For Me And My Gal.

B7 Em6 B7 Em B7

Ev - 'ry - bod - y's been know - ing To a wed-ding they're go - ing

Em Em7 A7 Dm6 Adim A7 D7 D7(alt)

And for weeks they've been sew - ing, Ev - 'ry Su - sie and Sal.

D7 Am7 D7

They're con - gre - gat - ing For Me And My Gal.

Am D7 B Em6 Bdim

The Par - son's wait - ing For Me And My Gal:

B7 D7 Gdim G7 Dm7 G7

And some - time I'm goin' to build a lit - tle home for two, For

C Gdim Ddim D7 Am D7

three or four or more, In Love - land For Me And My

1. G D7 2. G

Gal." "The bells are Gal."

# After You've Gone

By CREAMER and LAYTON

Moderato

Chorus: F Fm C

Af - ter You've Gone, \_ and left me cry - ing: Af - ter You've Gone, \_  
Af - ter I'm gone, \_ af - ter we break up; Af - ter I'm gone, \_

*p - mf*

A7 D9 G7

There's no de - ny - ing; you'll feel blue, \_ You'll feel sad, \_  
You're gon - na wake up; you will find, \_ You were blind, \_

C F

You'll miss the dear - est pal you've ev - er had; \_ There'll come a time, \_  
To let some - bod - y come and change your mind; \_ Af - ter the years, \_

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Fm C A7

now don't for - get it,      There'll come a time...      when you'll re - gret it;  
 we've been to - geth - er,      Their joys and tears...      all kinds of weath - er;

Dm A7 Dm Fm C E7

Some day,      when you grow lone - ly,      Your heart will break like mine and  
 Some day,      blue and down - heart - ed,      You'll long to be with me right

Am D7 C G7

you'll want me on - ly,      Af - ter You've Gone, -      Af - ter You've Gone a -  
 back where you start - ed;      Af - ter I'm gone.      Af - ter I'm gone a -

C

way.      1.      2.

way.      way.



Van Heflin and Judy in "PRESENTING LILY MARS"

**PRESENTING LILY MARS (1943) - MGM**

Produced by Joseph Pasternak

Directed by Norman Taurog

Screenplay by Richard Connell and Gladys Lehman

Based on the novel by Booth Tarkington

Songs by Walter Jurmann, Paul Francis Webster, Merrill Pye,  
E.Y. Harburg, Burton Lane, Roger Edens

Musical Direction by George Stoll

Musical Adaptation by Roger Edens

Dance Direction by Ernst Matray

Gowns by Howard Shoup

Photographed by Joseph Ruttenberg

Film Editing by Albert Akst

**CAST**

Judy Garland (as Lily Mars), Van Heflin, Fay Bainter, Richard Carlson, Spring Byington, Connie Gilchrist, Marta Eggerth, Ray McDonald, Leonid Kinskey, Annabelle Logan, Janet Chapman, Patricia Barker, Douglas Croft, Marilyn Maxwell, Tommy Dorsey and his orchestra, Bob Crosby and his orchestra, Charles Walters.

**JUDY'S SONGS**

*When I Look At You*

*Tom, Tom, The Piper's Son*

*Every Little Movement*

*Broadway Rhythm*

*Paging Mr. Greenback (cut before release)*



# Every Little Movement

## (Has a Meaning All Its Own)

Words by OTTO HARBACH  
 Music by KARL HOSCHNA

Allegretto grazioso

Bb+

Lulu: No  
 Leonard: It

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest and a bass clef staff with a series of chords and eighth notes. The second system shows a more complex piano accompaniment with sixteenth-note patterns in the right hand and chords in the left hand. Dynamics include *f* and *pp*.

Eb Cm Fm Bb7

long - er does the lithe - some Miss. Ca - vort in catch - y waltz,  
 makes no dif - f'rence, fat or slim, You must get in the game,

The piano accompaniment for the first vocal line features a treble clef staff with a melodic line and a bass clef staff with chords. A dynamic marking of *mf* is present.

Eb Bb+ Eb Cm D7

The two - step and the rag - time bliss She found a -  
 While some - one plays a Turk - ish hymn Just let your

The piano accompaniment for the second vocal line continues with a treble clef staff and a bass clef staff. A dynamic marking of *p* is present.

Gm D7 Gm D7

las was false. The schot - tische and the  
 soul in - flame. Your arms and legs grow

*mf*

Gm D7 Gm

pol - ka swing. She's laid them all a - way. Aes -  
 el - o - quent And in - ner thoughts sub - lime Ex -

D7 Gm Edim Bb Cm F7

thet - ic danc - ing with is the thing That holds the "floor" to -  
 press them - selves with temp - 'ra - ment While you are keep - ing

Bb Bb+

day. Ah!  
 time. Ah!

*rall.*

Moderato grazioso

Chorus:

E<sub>b</sub> B<sub>b</sub>7

Ev - 'ry Lit - tle Move - ment has a mean - ing all its own,

E<sub>b</sub> E<sub>b</sub>7

Ev - 'ry thought and feel - ing by some pos - ture can be shown, \_\_\_\_\_ And ev - 'ry

A<sub>b</sub> E<sub>b</sub> A<sub>b</sub> E<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub>

love - thought\_ that comes a - steal - ing o'er your be - ing\_ must be re - veal - ing All its

B<sub>b</sub>7 G<sub>m</sub> B<sub>b</sub>7 E<sub>b</sub> *rall.* 1. A<sub>b</sub> B<sub>b</sub>7 2. E<sub>b</sub>

sweet - ness\_ in some ap - peal - ing lit - tle ges - ture\_ all, all its own. own.

# Broadway Rhythm

Words by ARTHUR FREED  
Music by NACIO HERB BROWN

Brightly

The musical score is written in G major and 4/4 time. It begins with a piano introduction marked 'Brightly' and 'mf'. The first system shows the piano accompaniment with a 'i. h.' (first hearing) marking. The second system introduces the vocal line with lyrics 'Got - ta dance!' and piano accompaniment marked 'ff'. The third system continues the vocal line with lyrics 'Got - ta dance!' and 'Broad - way Rhy - thm' and piano accompaniment marked 'p' and 'mf'. The fourth system concludes the vocal line with lyrics 'It's got me Ev - 'ry - bod - y dance!' and piano accompaniment marked 'p'.

Chord progressions are indicated above the vocal line: D, A7, D, A7, D, A7, D, A7, A7, D, A7, D, A7, D.

Lyrics: Got - ta dance! Got - ta dance! Got - ta dance! Broad - way Rhy - thm - dance! It's got me Ev - 'ry - bod - y dance!

A7 D A7 D A7 D

Broad - way Rhy - thm It's got me. Ev - 'ry - bod - y

D6 A7 Ddim D A7 Em7

dance! Out on the gay white way

A7 Em7 A7 D

in each mer - ry ca - fè, Or - ches - tras play, tak - ing your

A7 D

breath a - way (With a) Broad - way Rhy - thm It's got

A7 D E7 A7 D F7

me, Ev - 'ry - bod - y sing and dance!

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The vocal line has lyrics: "me, Ev - 'ry - bod - y sing and dance!". The piano accompaniment consists of chords and moving lines in both hands.

Bb Bb7 Bb Bb7 Bb Bb7 Bb Bb7

The second system continues the piano accompaniment. It features a treble clef staff with chords and a bass clef staff with a rhythmic bass line. The key signature changes to two flats (Bb and Eb).

Bb Bb7 Bb Bb7 Bb Bb7

Oh that Broad - way Rhy - thm

The third system includes a vocal line with the lyrics "Oh that Broad - way Rhy - thm". The piano accompaniment continues with chords and a bass line. The key signature remains two flats.

Bb Bb7 Bb Bb7 Bb Bb7 Eb Eb7 Eb Eb7

Oh,

The fourth system features a vocal line with the lyrics "Oh,". The piano accompaniment continues with chords and a bass line. The key signature remains two flats.

E $\flat$  Eb7 Eb Eb7 Eb Eb7 Eb Eb7

that Broad - way Rhy - thm.

E $\flat$  Eb7 Eb Eb7 F7 B $\flat$ 7 Eb

When I hear that hap - py beat

C7 F7 B $\flat$ 7 Eb Eb $\text{aug}$

Feel like danc - ing down the street

G7 C7 C9

To that Broad - way





D A7 D A7 D

Broad - way Rhy - thm It's got

A7 D D6 A7 Ddim D

me, Ev-'ry-bod-y dance! Out on the

A7 Em7 A7 Em7 A7 D

gay white way In each mer - ry ca - fè, Or - ches - tras play,

A7

Tak - ing your breath a - way (With a) Broad - way Rhy - thm

D A7 D E7 A7 D

It's got me, Ev-'ry-bod-y sing and dance!



**THOUSANDS CHEER (1943) - MGM Technicolor**

Produced by Joseph Pasternak  
 Directed by George Sidney  
 Screenplay by Paul Jarrico and Richard Collins  
 Based on their story "Private Miss Jones"  
 Musical Adaptation by Herbert Stothart  
 Costumes by Irene  
 Photographed by George Folsey  
 Film Editing by George Boemler

**CAST**

Kathryn Grayson, Gene Kelly, Mary Astor, Jose Iturbi, John Boles, Ben Blue, Dick Simmons, Frances Rafferty, Odette Myrtil, Mary Elliott, Frank Jenks, Wally Cassell, Frank Sully, Betty Jaynes.

**GUEST STARS**

Mickey Rooney, Judy Garland, Red Skelton, Eleanor Powell, Ann Sothorn, Lucille Ball, Lena Horne, Virginia O'Brien, Marsha Hunt, Marilyn Maxwell, Frank Morgan, Donna Reed, June Allyson, Margaret O'Brien, Gloria DeHaven, Lionel Barrymore, John Conte, Sara Haden, Connie Gilchrist, Marta Linden, Kay Kyser and his Orchestra, Bob Crosby and his Orchestra, Benny Carter and his Band, Don Loper and Maxine Barrat.

**JUDY'S SONGS**

*The Joint is Really Jumping* by Ralph Blane and Hugh Martin



Judy with Mickey Rooney in "GIRL CRAZY"

**GIRL CRAZY (1943) - MGM**

Produced by Arthur Freed  
Directed by Norman Taurog  
Screenplay by Fred Finklehoffe  
Original story by Guy Bolton and Jack McGowan  
Music and Lyrics by George and Ira Gershwin  
Musical Adaptation by Roger Edens  
Musical Direction by George Stoll  
Costumes by Irene  
Orchestrations by Conrad Salinger, Axel Stordahl and Sy Oliver  
Dance Direction by Charles Walters  
Photographed by William Daniels and Robert Planck  
Film Editing by Albert Akst

**CAST**

Mickey Rooney, Judy Garland (as Ginger Gray), Gil Stratton, Nancy Walker, June Allyson, Robert E. Strickland, Rags Ragland, Guy Kibbee, Frances Rafferty, Howard Freeman, Henry O'Neill, Sidney Miller, Sarah Edwards, William Bishop, Eve Whitney, Barbara Bedford, Hazel Brooks, Peter Lawford, Don Taylor, Bess Flowers, Georgia Carroll, Tommy Dorsey and his Orchestra.

**JUDY'S SONGS**

*But Not for Me*  
*Embraceable You*  
*Could You Use Me*

*Bidin' My Time*  
*I Got Rhythm*

# Embraceable You

Music and Lyrics by GEORGE GERSHWIN and IRA GERSHWIN

Em-brace me, My sweet Em - brace - a - ble You! ———  
 Un bai - ser. mon a - do - ra - ble pou - pée! ———  
 Te a - bra - zo con to - da mi de - vo - ción. ———

*p-mf*

Em - brace me, You ir - re - place - a - ble you! ———  
 Un bai - ser, Ir - ré - sis - ti - ble beau - té! ———  
 Te a - bra - zo y en - tre - go mi cor - a - zón. ———

Just one look at you, my heart grew tip - sy in me; ———  
 Un re - gard de toi peut faire cha - vi - rer mon coeur, ———  
 Te - mo tan - to que no me co - rres - pon - de - rás. ———

You and you a - lone bring out the gyp - sy in me! ———  
 Je sais que toi seu - le peut fai - re mon bon - heur! ———  
 Que mis an - sias nun - ca, nun - ca com - pren - da - rás. ———

G C#dim D7 C Fm6 D7

I love all the man - y charms a - bout you; —  
 J'ai - me tout ce qui me par - le de toi; —  
 Me a - bra - zas sin de - mos - trar e - mo - ción. —

Am F7 D7 G7 D7sus4 Bbm6 G7 C

A - bove all I want my arms a - bout you. — Don't be a  
 En - core plus je te veux tout pres de moi. — Ne sois pas  
 Me be - sas con tan es - ca - sa i - lu - sión. — No sé si

Am6 B7 Em Eb+5 G .Em6 G

naugh - ty ba - by, Come to pa - pa, Come to pa - pa, do! My sweet Em -  
 si mé - chan - te, Viens mon chou - chou, viens mon chou - chou, viens! Mon a - do -  
 de - bo a - mar - te, Pe - ro pa - ra de - mos - trar mi a - mors. Tea - bra - za -

Cm6 D7 1. G Eb A D7 2. G

brace - a - ble You! — You!  
 ra - ble pou - pée! — pée!  
 ré por tos dos. dos. — dos.

# Bidin' My Time

Music and Lyrics by GEORGE GERSHWIN and IRA GERSHWIN

Moderato

Refrain:

Ab Fm7 Bb7 Eb Ab

I'm Bid - in' My Time; \_\_\_\_\_ 'Cause that's the kind - a guy  
I'm Bid - in' My Time; \_\_\_\_\_ 'Cause that's the kind - a guy

*p-mf*

Fm7 Bb7 Eb C7 Fm7 Abm(addF)

I'm, \_\_\_\_\_ While oth - er folks grow diz - zy I keep bus - y  
I'm, \_\_\_\_\_ Be - gin - nin' on a Mon - day Right through Sun - day,

Eb Bb7 Eb G7 C G7 C

Bid - in' My Time. Next year, \_ next year, \_  
Bid - in' My Time. Give me, \_ give me \_

*mp*

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G7 F C Bb7 Eb Bb7 Eb

Some-thin's bound to hap - pen;— This year,— this year,—  
 Glass that's full of tin - kle,— Let me,— let me—

Cm7 Ebm(addD) F7 Bb7sus4 Bb7 Eb Ab

I'll just keep on nap - pin',— And Bid - in'— My  
 Dream like Rip Van Win - kle.— He bid - ed his

Fm7 Bb7 Eb Ab Fm7 Bb7 Eb C7

time.— 'Cause that's the kind - a guy I'm.— There's no re - gret-tin'  
 time.— And like that Win - kle guy I'm.— Chas - in' 'way flies,

Fm7 Ab m(addF) Eb Bb7 1. Eb Bb7 2. Eb

When I'm set - tin' Bid - in' My Time.—  
 How the day flies, Bid - in' My Time.—

# I Got Rhythm

Music and Lyrics by GEORGE GERSHWIN and IRA GERSHWIN

Lively, with abandon

Chorus:

B $\flat$  B $\flat$ 6 Cm7 F7 B $\flat$ 6 Edim Cm7 F7

I — Got Rhy - thm, — I — got mu - sic, —

B $\flat$  B $\flat$ 6 Cm7 F7 E $\flat$ m6 B $\flat$  F7 B $\flat$  C $\sharp$ dim F7

I — got my man — Who could ask for an - y - thing more?

B $\flat$  B $\flat$ 6 Cm7 F7 B $\flat$ 6 Edim Cm7 F7 B $\flat$  B $\flat$ 6

I — got dai - sies — In — green pas - tures, — I — got

Cm7 F7 E $\flat$ m6 B $\flat$  F7 B $\flat$  D7 Am7

my man — Who could ask for an - y - thing more? Old — Man

The musical score is presented in a standard format with a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The tempo is 'Lively, with abandon'. The score is divided into four systems. Each system includes a vocal line with lyrics and a piano accompaniment. Chord symbols are placed above the vocal line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with triplets. The lyrics are: 'I Got Rhythm, I got music, I got my man - Who could ask for an - y - thing more? I got daisies - In green pastures, I got my man - Who could ask for an - y - thing more? Old Man'. The chord symbols are: System 1: B $\flat$ , B $\flat$ 6, Cm7, F7, B $\flat$ 6, Edim, Cm7, F7; System 2: B $\flat$ , B $\flat$ 6, Cm7, F7, E $\flat$ m6, B $\flat$ , F7, B $\flat$ , C $\sharp$ dim, F7; System 3: B $\flat$ , B $\flat$ 6, Cm7, F7, B $\flat$ 6, Edim, Cm7, F7, B $\flat$ , B $\flat$ 6; System 4: Cm7, F7, E $\flat$ m6, B $\flat$ , F7, B $\flat$ , D7, Am7.



Fm6 D7 G Daug5 Dm G7 C7 Gm7 Ebm6 C9

Trou - ble, I don't mind him, You won't find him

C7-5 F7 C7 F7 Bb Bb6 Cm7 F7 Bb6 Edim

'Round my door. I got star - light I got

Cm7 F7 Bb Bb6 Cm7 F7 Ebm Bb Fm

sweet dreams, I got my man Who could ask for an - y - thing

G7 C7 F7 1. Bb Ab Gb Db 2. Bb

more, Who could ask for an - y - thing more? more?

# But Not for Me

Music and Lyrics by GEORGE GERSHWIN and IRA GERSHWIN

Moderato

The piano introduction consists of four measures. The first measure has a mezzo-forte (*mf*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a piano (*p*) dynamic and a ritardando (*rit.*) marking.

*E<sub>b</sub>* *B<sub>b</sub>+* *B<sub>b</sub>m* *A<sub>b</sub>+* *E<sub>b</sub>+* *G<sub>m</sub>*  
(pessimistically)

Old Man Sun - shine lis - ten, you! Nev - er tell me.

The vocal line is in the treble clef with a key signature of two flats. The piano accompaniment is in the bass clef. The piano part includes a piano (*p*) dynamic and a *l. h.* (left hand) marking.

*A<sub>7</sub>* *A+* *F<sub>m</sub>* *B<sub>b</sub>7* *E<sub>b</sub>* *C<sub>m</sub>7* *B<sub>b</sub>7*

"Dreams come true!" Just try it And I'll start a

The vocal line continues in the treble clef. The piano accompaniment continues in the bass clef.

*E<sub>b</sub>* *C<sub>m</sub>7* *A<sub>m</sub>7* *D<sub>7</sub>* *G* *D+* *D<sub>m</sub>* *C+*

ri - ot. Bea - trice Fair - fax, don't you dare

The vocal line continues in the treble clef. The piano accompaniment continues in the bass clef.

Eb+      Bm      Db+      Am      D7      Em7      D7  
 Ev - er tell me he will care; I'm cer - tain      It's the fi - nal

G      F#      G      Edim      Fm7  
 cur - tain, I nev - er want to hear From an - y

Bb7      Ab      Bb7      Cm6  
 cheer - ful Pol - ly - an - nas, Who tell you


Fm7      Bb7-9      Bb7      Cm7      Bb7 Eb Bb7  
 fate, Sup-plies a mate; It's all ba - na - nas! They're writ - ing  
 (He's knock - ing)

Rather slow (*smoothly*)

Chorus: Eb Bb7 Cm7 Bb7 Eb Bb7 Eb Bb7 Eb Bb7

songs of love, — But Not For Me. A luck - y  
on a door, — But Not For Me. He'll plan a

*p-mf*




F7 Bb7 Eb7

star's a - bove, — But Not For Me. With love to  
two by four, — But Not For Me. I know that



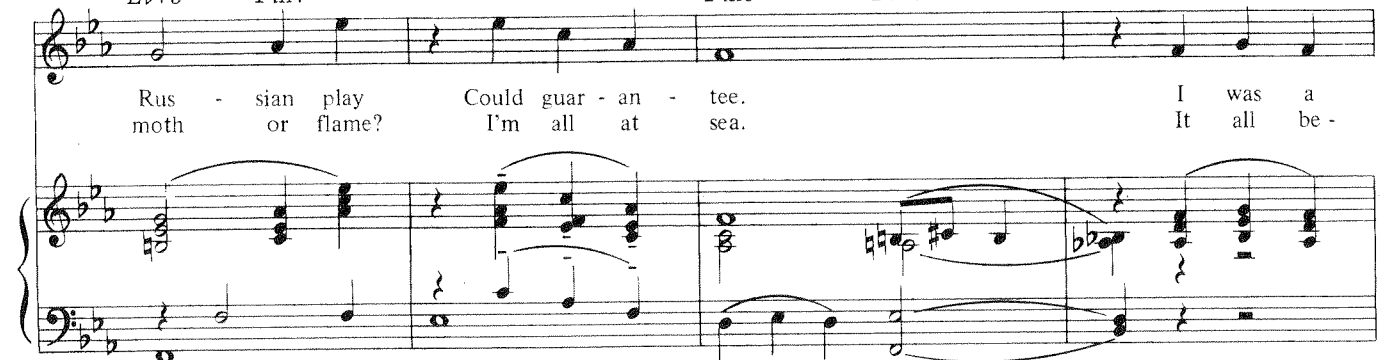
Eb+5 Ab Fm7 F#dim Eb Cm Bb7 Eb

lead the way; I've found more clouds of gray Than an - y  
love's a game; I'm puz - zled, just the same, Was I the



Eb+5 Fm7 Fm6 F7+5 Bb7 Eb Bb7

Rus - sian play Could guar - an - tee. I was a  
moth or flame? I'm all at sea. It all be -



Eb Bb7 Cm7 Bb7 Eb Bb7 Eb Bb7 Eb Bb7 Eb Bb7 F7  
 fool to fall — And get that way; Heigh-ho! A - las! and al -  
 gan so well, — But what an end! This is the time a fell -

Bb7 Eb7 Ab+ Eb7 Eb+ Ab  
 - so Lack - a - day! Al - though I can't dis - miss  
 - er needs a friend, When ev - 'ry hap - py plot

Fm7 Cm Fm F#dim Eb G7 Cm C7+5 Fm7  
 The mem - 'ry of his kiss, I guess he's not  
 Ends with the mar - riage knot, And there's no knot

Bb7 1. Eb Abm6 Fm A7 Bb 2. Eb Bb7 Eb Ddim Eb  
 for for me. He's knock-ing me.



Judy and Tom Drake in "MEET ME IN ST. LOUIS"

On the "MEET ME IN ST. LOUIS" set: Left to right, Lucille Bremer, Mary Astor, Joan Carroll, Harry Davenport, Judy, Margaret O'Brien and Henry Daniels, Jr.



**MEET ME IN ST. LOUIS (1944) - MGM Technicolor**

Produced by Arthur Freed  
 Directed by Vincente Minnelli  
 Screenplay by Irving Brecher and Fred Finklehoffe  
 Based on Book by Sally Benson  
 Musical Adaptation by Roger Edens  
 Musical Direction by George Stoll  
 Orchestration by Conrad Salinger  
 Dance Direction by Charles Walters  
 Photography by George Folsey  
 Costumes by Sharaff  
 Film Editing by Albert Akst  
 New Songs by Hugh Martin and Ralph Blane

**CAST**

Judy Garland (as Esther Smith), Margaret O'Brien, Mary Astor, Lucille Bremer, Tom Drake, Marjorie Main, Leon Ames, Harry Davenport, Joan Carroll, June Lockhart, Henry Daniels, Jr., Hugh Marlowe, Robert Sully, Chill Wills, Darryl Hickman, Donald Curtis, Mary Jo Ellis, Belle Mitchell, Victor Kilian.

**JUDY'S SONGS**

*The Boy Next Door*  
*Have Yourself a Merry Little Xmas*  
*The Trolley Song*  
*Meet Me in St. Louis, Louis*

*Skip to My Lou*  
*Under the Bamboo Tree*  
*Over the Bannister*  
*Boys and Girls Like You and Me (cut before release)*

# The Trolley Song

Music by RALPH BLANE  
Lyric by HUGH MARTIN

Brightly

The musical score is arranged in four systems. Each system includes a piano accompaniment (treble and bass clefs), a vocal line for a girl, and a vocal line for a boy. The piano accompaniment features chords and melodic lines, with dynamics such as *f* and *mf*. The vocal lines are in a key with two flats (B-flat major) and a 4/4 time signature. The lyrics are written below the vocal staves.

**System 1:** Piano accompaniment with chords: Bb6 Bb7 Eb6, Ab6 Abmaj7 Bb9 Eb6, Ab6 Bb6 Bb9 Eb6. Dynamics: *f*.  
 Girl: With my high starched col-lar and my high topped shoes and my hair piled  
 Boy: With her high starched col-lar and her high topped shoes and her hair piled

**System 2:** Piano accompaniment with chords: Bb9 Eb6 Gdim Fm7 Bb9. Dynamics: *mf*.  
 high up-on my head, I went to lose a jol-ly  
 high up-on her head, She went to find a jol-ly

**System 3:** Piano accompaniment with chords: Eb Gm Ebm6 F7 Fm7 Bb7 Bb6 Bb7. Dynamics: *mf*.  
 hour on the trol-ley and lost my heart in- stead, With his  
 hour on the trol-ley and found my heart in- stead, With my

Eb6
Ab6 Abmaj7 Bb9
Eb6
Ab6
Bb6 Bb9
Eb6

light brown der - by and his bright green tie, He was quite the  
 light brown der - by and my bright green tie, I was quite the

D7 D+ D7
Gm(add9) Gm
Eb6
Bb
Cm7

hand - som - est of men, I start - ed to yen, so I  
 lone - som - est of men, I start - ed to yen, so I

Bb maj7
Eb6
Bb
Cm7 F7 Fm7

count - ed to ten, then I count - ed to ten a - gain.  
 count - ed to ten, then I count - ed to ten a - gain.

Bb7
Eb6

*gliss. on white keys*



Chorus: Eb6

“Clang, clang, clang,” went the trol - ley, \_\_\_\_\_  
“Clang, clang, clang,” went the trol - ley, \_\_\_\_\_ “Ding, ding, ding,  
“Ding, ding, ding,”

Fm7 Bb7 Eb7

ding,” went the bell, \_\_\_\_\_ “Zing, zing, zing,” went my  
ding,” went the bell, \_\_\_\_\_ “Zing, zing, zing,” went my

Ab6 Abmaj7 Abm(7+) Abm Eb6 Cm7 Fm7 Bb7 Eb6

heart-strings, \_\_\_\_\_ For the mo - ment I saw him I fell.  
heart-strings, \_\_\_\_\_ For the mo - ment I saw her I fell.

Eb

“Chug, chug, chug,” went the mo - tor, \_\_\_\_\_  
“Chug, chug, chug,” went the mo - tor, \_\_\_\_\_

Fm7                      Bb7

"Bump, bump, bump," went the brake, \_\_\_\_\_  
 "Bump, bump, bump," went the brake, \_\_\_\_\_

Eb7                      Ab6 Abmaj7                      Abm(7+)    Abm                      Eb6                      Cm7

"Thump, thump, thump," went my heart - strings, \_\_\_\_\_                      When he smiled, I could  
 "Thump, thump, thump," went my heart - strings, \_\_\_\_\_                      When she smiled, I could

Fm7                      Bb7                      Eb6

feel the car shake. \_\_\_\_\_  
 feel the car shake. \_\_\_\_\_

Ab6 Eb6 Ab                      Fm7                      Bb7                      Eb6                      Ab6 Eb6 Ab

He tipped his hat, \_\_\_\_\_ and took a seat.                      He said he  
 I tipped my hat, \_\_\_\_\_ and took a seat.                      I said I

*mp*

Fm7                      Bb7                      Eb6                      Ab Eb6 Cm6

hoped he had - n't stepped up - on my feet,                      He asked my name, \_\_\_\_\_  
 hoped I had - n't stepped up - on her feet,                      I asked her name, \_\_\_\_\_

D7                      Gm7                      Bbm                      F                      Gm7                      C7

\_\_\_\_\_ I held my breath,                      I could - n't speak be - cause he scared me half to  
 \_\_\_\_\_ then lost my breath,                      She looked so love - ly that it scared me half to

F7sus4 F7                      Fm7 Bb7-9                      Eb6

death. \_\_\_\_\_                      "Buzz, buzz, buzz," went the buzz - er, \_\_\_\_\_  
 death. \_\_\_\_\_                      "Buzz, buzz, buzz," went the buzz - er, \_\_\_\_\_

Fm7                      Bb7

\_\_\_\_\_                      "Plop, plop, plop," went the wheels, \_\_\_\_\_  
 \_\_\_\_\_                      "Plop, plop, plop," went the wheels, \_\_\_\_\_



<sup>2</sup> Eb6 Bb7-9 Eb6 Abm6 Eb6

start - ed to leave I took hold of his sleeve with my hand \_\_\_\_\_  
 start - ed to leave I took hold of her sleeve with my hand \_\_\_\_\_

Ebdim Fm7 Bb7 Gdim

And as if it were planned \_\_\_\_\_ He stayed on with me  
 And as if it were planned \_\_\_\_\_ She stayed on with me

Fm7 Bb7 Eb6 Ab6 Eb Ab6 G7 Dm7 G7 Cm(add9) Cm Cm(+7) Cm7

and it was grand, Just to stand with his hand hold - ing mine, \_\_\_\_\_  
 and it was grand, Just to stand with her hand hold - ing mine, \_\_\_\_\_

Fm7 Bb7 Eb6 Ab7 Eb6

To the end of the line. \_\_\_\_\_  
 To the end of the line. \_\_\_\_\_

*gliss. on white keys*

*f* *sfz*

# Meet Me in St. Louis, Louis

Words by ANDREW B. STERLING  
Music by KERRY MILLS

Tempo di Valse

Chorus: C

“Meet Me In St. Lou - is, Lou - is,

*p-f*

F C G7  
Meet me at the fair,

C  
Don't tell me the lights are shin - ing

D7 G7 G B7b5  
an - y place but there, We will

E7 A7

dance the Hooch - ee Kooch - ee, I will

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line starts with a quarter note on G4, followed by a dotted quarter note on A4, and then a half note on B4. The piano accompaniment consists of chords in the right hand and bass notes in the left hand, primarily using E7 and A7 chords.

D7 G7

be your toot - sie woot - sie;

The second system continues the vocal line with a quarter note on G4, a dotted quarter note on A4, and a half note on B4. The piano accompaniment continues with chords and bass notes, transitioning from D7 to G7.

C D7

Meet Me In St. Lou - is, Lou - is, Meet me

The third system features a vocal line with a quarter note on G4, a dotted quarter note on A4, and a half note on B4. The piano accompaniment uses C and D7 chords.

G7

at the fair."

1. C 2. C

fair."

The fourth system shows a vocal line with a quarter note on G4, a dotted quarter note on A4, and a half note on B4. The piano accompaniment includes first and second endings, both marked with a C chord.

# The Boy Next Door

Words and Music by HUGH MARTIN and RALPH BLANE

Slowly

Piano introduction in 3/4 time, marked 'Slowly'. The music is in F major. The right hand features a melodic line with a long slur over the first two measures. The left hand provides a simple harmonic accompaniment with a bass line that includes a sustained chord in the first measure.

Waltz tempo, slowly

Fmaj7 F6 Fmaj7 F6 Gm7 C7 Fmaj7 F6

The mo - ment I saw him smile, I knew he was  
 The mo - ment I saw her smile, I knew she was

Vocal and piano accompaniment for the first line of lyrics. The piano part features a waltz-like accompaniment with a bass line that includes a sustained chord in the first measure. The vocal line is in F major and follows the melody of the lyrics.

Fmaj7 F6 Gm7 C7 Cm7 F7

just my style, My on - ly re - gret is  
 just my style, My on - ly re - gret is

Vocal and piano accompaniment for the second line of lyrics. The piano part continues with the waltz accompaniment. The vocal line follows the melody of the lyrics.

Bbmaj7 Fdim Bb6 Bbm6 F Gm7 C7 Gm7 F

we've nev - er met, For I dream of him all the while.  
 we've nev - er met, For I dream of her all the while.

Vocal and piano accompaniment for the third line of lyrics. The piano part continues with the waltz accompaniment. The vocal line follows the melody of the lyrics.



Gm7 C7 Fmaj7 F6 Fmaj7 F6 Gm Gm7 C7

But he does - n't know I ex - ist, No  
 But she does - n't know I ex - ist, No

Fmaj7 F6 Fmaj7 F6 Gm Gm7 C7 Cm7 F7

mat - ter how I may per - sist, So it's clear to  
 mat - ter how I may per - sist, So it's clear to

F9 F9b F7 Bbmaj7 Fdim Bb6 Bbm6 F(addG) F

see there's no hope for me, Though I live at fif - ty one, thir - ty  
 see there's no hope for me, Though I live at fif - ty one, thir - ty

Fmaj7 F6 Gm7 C7 Cm7 F7

five Ken-sing-ton Av - e - nue And he lives at fif - ty one, thir - ty three.  
 five Ken-sing-ton Av - e - nue And she lives at fif - ty one, thir - ty three.

Chorus: F6 Bbmaj7 Bb6 G7b5 G7 Cm7 Eb+ F75b F7 Bbmaj7 Bb6 Gm7

How can I ig - nore The Boy Next Door? I love him more than I can  
 How can I ig - nore The Girl Next Door? I love her more than I can

*mp*

C7 Cm7 F9 (omit5) Bb

say. Does-n't try to please me, does-n't e-ven  
say. Does-n't try to please me, does-n't e-ven

Gm7 Gm6 A7(add6) A7+ Am7 Dm Gdim Cm7 F9 F6

tease me. And he nev-er sees me glance his way. And though  
tease me. And she nev-er sees me glance her way. And though

Bbmaj7 Bb6 G7b5 G7 Cm7 Eb+ F7b5 F7 Bbmaj7 Bb6 Gm7

I'm heart-sore The Boy Next Door af-fec-tion for me won't dis-  
I'm heart-sore The Girl Next Door af-fec-tion for me won't dis-

C9 C9b5 Bb6 A7 Bb6 A6 Gm7 Cm7 D6 Cm7

play, I just a-dore him, so I can't ig-nore him. The  
play, I just a-dore her, so I can't ig-nore her, The

Bbm7 F9 F6 F7 | Bb Cm7 F7 F6 | Bb Cm7 F7 (addBb) Bb6

Boy Next Door. How can Door.  
Girl Next Next Door.

*mf mp rall.*

# Have Yourself a Merry Little Christmas

Words and Music by RALPH BLANE and HUGH MARTIN

Moderately

Piano introduction for the first system, marked *mf*. The music is in C major, 4/4 time, and consists of two staves of piano accompaniment.

C G7 Am G F Em Am7 D7 G7

Christ - mas fu - ture is far a - way, Christ - mas past is past.

Vocal line for the first system with lyrics: "Christ - mas fu - ture is far a - way, Christ - mas past is past." The melody is in C major, 4/4 time.

Piano accompaniment for the second system, marked *mp*. The music continues from the first system.

Am7 Em Am6 B7 Em G Am7 D9 Dm7 G7

Christ - mas pres - ent is here to - day, Bring - ing joy that will last.

Vocal line for the second system with lyrics: "Christ - mas pres - ent is here to - day, Bring - ing joy that will last." The melody is in C major, 4/4 time.

Piano accompaniment for the third system. The music continues from the second system.

Slowly (in strict time)

Chorus: C Dm7 G7 C Dm7 G7

Have Your - self A Mer - ry Lit - tle Christ - mas, let your heart be light.

Vocal line for the chorus with lyrics: "Have Your - self A Mer - ry Lit - tle Christ - mas, let your heart be light." The melody is in C major, 4/4 time.

Piano accompaniment for the chorus, marked *mf*. The music continues from the previous system.

C Am7 Dm7 G7 E7 A7 D9 G7

From now on, our trou-bles will be out of sight.

C Dm7 G7 C Dm7 G7 C Am7

Have Your-self A Mer-ry Lit-tle Christ-mas, make the Yule-tide gay, From now on, our

Dm7 E7 Am C7 C9b C9b5+ F(addG) Fm

trou-bles will be miles a - way. Here we are as in

C Cdim Dm7 G+ C Am7 Am6 B7(add6) B7+

old - en days, hap - py gold - en days of yore. Faith - ful friends who are

Em G+ G Am7 D7 Dm7 G7 C

dear to us gath - er near to us once more. Through the years we

Dm7 G7 C Dm7 G7 C Am7

all will be to - geth - er, if the Fates al - low, Hang a shin - ing

Dm7 E9b E7 Am C7 C9b C7+ F Am

star up - on the high - est bough And Have Your - self A

Dm7 G9b 1. C Am Dm G7 2. C F5 Cmaj7

Mer - ry Lit - tle Christ - mas now. now.

*mf* *rall.* *p.*



*Judy with Robert Walker in "THE CLOCK"*

**THE CLOCK (1945) - MGM**

Produced by Arthur Freed  
Directed by Vincente Minnelli  
Screenplay by Robert Nathan and Joseph Schrank  
From Original Story by Paul and Pauline Jarrico  
Musical Score by George Bassman  
Costumes by Irene and Marion Herwood Keyes  
Special Effects by A. Arnold Gillespie  
Photography by George Folsey  
Film Editing by George White

**CAST**

Judy Garland (as Alice Mayberry), Robert Walker, James Gleason, Keenan Wynn, Marshall Thompson, Lucile Gleason, Moyna MacGill, Ruth Brady, Chester Clute, Dick Elliott, Arthur Space, Ray Teal.



Judy in "The Interview" sequence in "ZIEGFELD FOLLIES OF 1946"

### ZIEGFELD FOLLIES (1946) - MGM Technicolor

Produced by Arthur Freed

Directed by Vincente Minnelli

Songs by Harry Warren, Arthur Freed, George and Ira Gershwin,  
Ralph Blane, Hugh Martin, Earl Brent, Ralph Freed, Roger  
Edens, Philio Brahva, and Douglas Furber, Kay Thompson.

Musical Direction by Lennie Hayton

Orchestrations by Kay Thompson

Photography by George Folsey, Charles Rocher and Ray June

Costumes by Irene, designed by Irene Sharaff and Helen Rose

Dance Direction by Robert Alton

Film Editing by Albert Akst

#### CAST

Fred Astaire, Lucille Ball, Lucille Bremer, Fanny Brice, Judy Garland, Kathryn Grayson, Lena Horne,  
Gene Kelly, James Melton, Victor Moore, Red Skelton, Esther Williams, William Powell, Cyd  
Charisse, Marion Bell, Edward Arnold, Ray Teal, Naomi Childers, Hume Cronyn, William Frawley,  
Robert Lewis, Harriet Lee, Rex Evans, Bunin Puppets

#### JUDY'S SONG

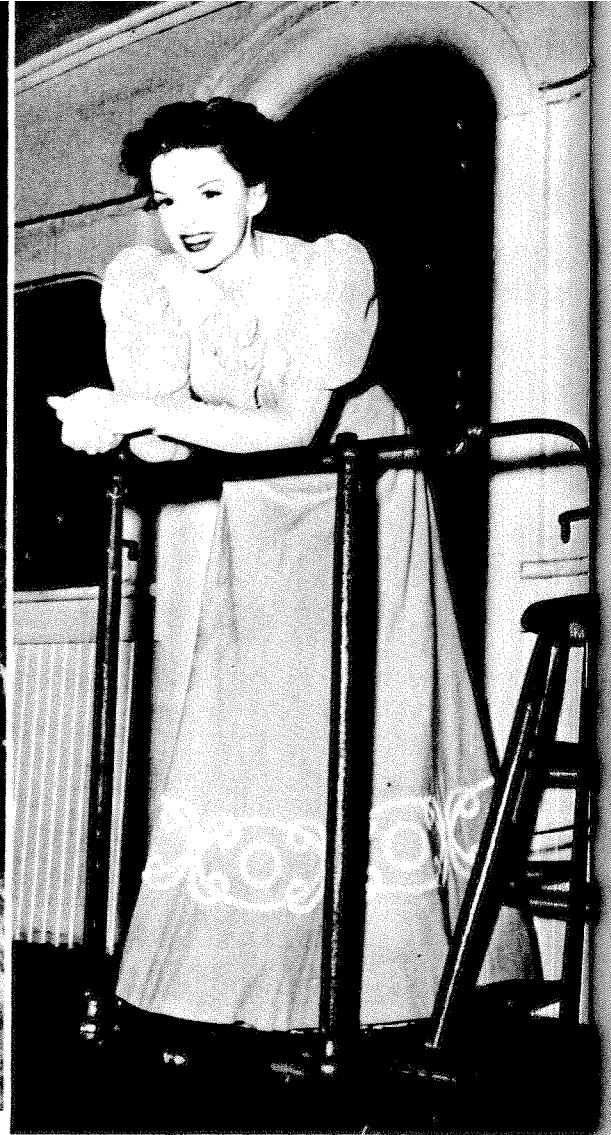
*A Great Lady has an Interview*, written by Roger Edens and Kay Thompson, staged by Charles  
Walters and directed by Vincente Minnelli.



John Hodiak and Judy



Judy sings "On The Atchison,  
Topeka and The Santa Fe"



Judy on set

**THE HARVEY GIRLS (1946) - MGM**

Produced by Arthur Freed  
 Directed by George Sidney  
 Screenplay by Edmund Beloin and Nathaniel Curtis  
 Additional Dialogue by Kay Van Riper  
 Based on the Book by Samuel Hopkins Adams  
 Songs by Johnny Mercer and Harry Warren  
 Orchestrations by Conrad Salinger  
 Musical Direction by Lennie Hayton  
 Vocal Arrangements by Kay Thompson  
 Musical Numbers Staged by Robert Alton  
 Photography by George Folsey  
 Film Editing by Albert Akst

**CAST**

Judy Garland (as Susan Bradley), John Hodiak, Ray Bolger, Angela Lansbury, Preston Foster, Virginia O'Brien, Marjorie Main, Kenny Baker, Cyd Charisse, Selena Royle, Catherine McLeod, Chill Wills, Ruth Brady, Jack Lambert, Horace McNally, Ben Carter, Ray Teal, Hazel Brooks, Bunny Waters, Peggy Maley, Jacqueline White, Eve Whitney.

**JUDY'S SONGS**

*On the Atchison, Topeka and the Santa Fe*  
*In the Valley Where the Evening Sun Goes Down*  
*It's a Great Big World*  
*Swing Your Partner Round and Round*

*Hayride* (cut before release)  
*March of the Doagies* (cut before release)  
*My Intuition* (cut before release)



# On the Atchison, Topeka and the Santa Fe

Words by JOHNNY MERCER  
Music by HARRY WARREN

Moderately (with rhythm)

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes with accents, while the left hand plays a steady eighth-note accompaniment. Dynamics range from *f* to *mf*.

G7 C G7 C F

Do yuh hear that whis-tle down the line?— I fig-ure that it's en-gine num-ber

The first system includes a vocal line with lyrics and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *mp*.

C F6 C G+ C G7 C G7 C Gdim Am Ab7

for-ty nine.— She's the on-ly one that-'ll sound that way.— On The

The second system continues the vocal line and piano accompaniment. The piano part includes various chords and a consistent eighth-note accompaniment.

C G#dim Am Dm7 G7 C G7

Atch-i-son, To-pe-ka And The San-ta Fe.— See the

The third system concludes the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment and chords.

C G7 C F

ol' smoke ris - in' 'round the bend, — I reck - on that she knows she's gon - na

C F6 C G+ C G7 C G7 C G#dim Am Ab7

meet a friend, — Folks a - round these parts get the time o' day — From the

C G#dim Am Dm7 G7 C Eb7 Ab6

Atch - i - son, To - pe - ka And The San - ta Fe. — Here she comes! — Ooh, —

Ebmaj7 Ab6 Ab Ebmaj7 Ab6 Eb

Ooh, — Ooh, — Hey, Jim! yuh bet - ter git the rig! —

Ab6 Ebmaj7 Ab6

Ooh, — Ooh, — Ooh, — She's

Cm Ebmaj7 Fm6 Cm7 Fm Abmaj7 Fm6 G7 C G7 C

got a list o' pas - sen - gers that's pret - ty big — And they'll all want lifts to

F C F6 C G+

Brown's Ho - tel, — 'Cause lots o' them been trav - el - in' for quite a spell, — All the

C G7 Cmaj7 C7 F6 D7b5 C G#dim Am Dm7

way from Phil - a - del - phi - ay, — On The Atch - i - son, To - pe - ka And The

1. G7 C 2. G7 C

San - ta Fe. — Do yuh San - ta Fe. —

(Single notes) ————— Fdim

G9(addE) C D E G E D C A G C B C Cdim C



Judy with Fred Astaire in "EASTER PARADE"

**EASTER PARADE (1948) - MGM Technicolor**

Produced by Arthur Freed  
 Associate Producer, Roger Edens  
 Directed by Charles Walters  
 Screenplay by Sidney Sheldon, Frances Goodrich and Albert Hackett  
 Original Story by Frances Goodrich and Albert Hackett  
 Songs by Irving Berlin  
 Musical Direction by Johnny Green  
 Orchestrations by Conrad Salinger, Mason Van Cleave and Leo Arnaud  
 Vocal Arrangements by Robert Tucker  
 Costumes by Irene  
 Photographed by Harry Stradling  
 Musical Numbers staged and directed by Robert Alton  
 Film Editing by Albert Akst

**CAST**

Judy Garland (as Hannah Brown), Fred Astaire, Peter Lawford, Ann Miller, Clinton Sundberg, Jules Munshin, Jeni LeGon, Jimmy Bates, Richard Beavers, Dick Simmons, Dee Turnell, Lola Albright, Joi Lansing.

**JUDY'S SONGS**

*Better Luck Next Time*  
*Michigan*  
*It Only Happens When I Dance With You*  
*A Fella With An Umbrella*  
*I Love A Piano*  
*When That Midnight Choo Choo Leaves For Alabam*

*Ragtime Violin*  
*Snookey Ookums*  
*A Couple of Swells*  
*Easter Parade*  
*Mr. Monotony (cut before release)*



Judy sings "Who" with the chorus in "TILL THE CLOUDS ROLL BY"

**TILL THE CLOUDS ROLL BY (1946) - MGM Technicolor**

Produced by Arthur Freed  
Directed by Richard Whorf  
Screenplay by Myles Connolly and Jean Holloway  
Story by Guy Bolton, adapted by George Wells  
Based on the life and music of Jerome Kern  
Musical Direction by Lennie Hayton  
Orchestrations by Conrad Salinger  
Vocal Arrangements by Kay Thompson  
Musical Numbers staged and directed by Robert Alton  
Photographed by Harry Stradling and George Folsey  
Costumes supervised by Irene; designed by Helen Rose  
Film Editing by Albert Akst

**CAST**

Robert Walker, Judy Garland (as Marilyn Miller), Lucille Bremer, Van Heflin, Dorothy Patrick, Mary Nash, Paul Langton, Joan Wells, Harry Hayden and William "Bill" Phillips, with June Allyson, Kathryn Grayson, Lena Horne, Van Johnson, Angela Lansbury, Gower Champion, Cyd Charisse, Tony Martin, Ray McDonald, Virginia O'Brien, Dinah Shore, Frank Sinatra, Caleb Peterson, and The Wilde Twins.

**JUDY'S SONGS**

*Who?* (directed by Vincente Minnelli)  
*Look For The Silver Lining* (directed by Vincente Minnelli)  
*D'ye Love Me?* (cut before release)

# Who?

Lyrics by OTTO HARBACH and OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Poco allegretto

Chorus:

D6

Who stole my heart a - way?

*con grazia*

*p semplice*

Detailed description: This system contains the first two measures of the chorus. The vocal line is on a treble clef staff with a key signature of two sharps (D major) and a 2/4 time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The piano part features a steady eighth-note bass line and chords in the right hand. The lyrics 'Who stole my heart a - way?' are written below the vocal staff.

A7 Adim A7

Who makes me dream all day?

Detailed description: This system contains the next two measures of the chorus. The vocal line continues on the treble clef staff. The piano accompaniment continues on the grand staff. The lyrics 'Who makes me me dream all day?' are written below the vocal staff. Performance markings 'A7', 'Adim', and 'A7' are placed above the piano staff.

A7-9 A9 A7+9 A7

Dreams, I know, can nev - er be true,

Detailed description: This system contains the next two measures of the chorus. The vocal line continues on the treble clef staff. The piano accompaniment continues on the grand staff. The lyrics 'Dreams, I know, can nev - er be true,' are written below the vocal staff. Performance markings 'A7-9', 'A9', 'A7+9', and 'A7' are placed above the piano staff.

D6 A7

Seems as tho' I'll ev - er be blue.

Detailed description: This system contains the final two measures of the chorus. The vocal line concludes on the treble clef staff. The piano accompaniment concludes on the grand staff. The lyrics 'Seems as tho' I'll ev - er be blue.' are written below the vocal staff. Performance markings 'D6' and 'A7' are placed above the piano staff.

G6

Who \_\_\_\_\_ means my hap - pi - ness,

*mp*

D

Who \_\_\_\_\_ would I an - swer: yes,

A7

*Adim*

A7

to? \_\_\_\_\_ { Well, you ought \_\_\_\_\_ to guess  
Darned if I \_\_\_\_\_ can guess

D

who, \_\_\_\_\_ no one but you. \_\_\_\_\_  
who, \_\_\_\_\_ no one but you. \_\_\_\_\_

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

*sf*

# Look for the Silver Lining

Words by BUDDY DeSYLVA  
Music by JEROME KERN

Slowly

Chorus:

E $\flat$

B $\flat$ 7

E $\flat$

Look For \_\_\_\_\_ The Sil - ver Lin - ing \_\_\_\_\_ When - e'er a

*p-f molto legato*

A $\flat$

E $\flat$

cloud ap - pears in the blue. \_\_\_\_\_ Re - mem - ber

F $m$ 7

B $\flat$ 7

E $\flat$

some - where \_\_\_\_\_ the sun is shin - ing \_\_\_\_\_ And so the

C $m$

F7

B $\flat$ 7

right thing \_\_\_\_\_ to do is make it

*mf*



Eb Bb7 Eb Bb7  
 shine for you. A heart, full of joy and

Eb Eb7 Db Eb7  
 glad - ness Will al - ways ban - ish sad - ness and

Ab maj7 Ab6 F7  
 strife. So al - ways. Look For The Sil - ver

Eb Abm Bb7  
 Lin - ing And try to find the sun - ny side of

1. Eb Bb7 Fm7 Bb7 2. Eb  
 life. life.



Judy with Gene Kelly in "THE PIRATE"

**THE PIRATE (1948), MGM Technicolor**

Produced by Arthur Freed

Directed by Vincente Minnelli

Screenplay by Albert Hackett and Frances Goodrich

From the play by S.N. Behrman

Songs by Cole Porter

Musical Direction by Lennie Hayton

Instrumental arrangements by Conrad Salinger

Vocal arrangements by Kay Thompson, Robert Tucker and Roger Edens

Dance direction by Robert Alton and Gene Kelly

Photographed by Harry Stradling

Costumes supervised by Irene; designed by Tom Keogh

Film Editing by Blanche Sewell

**CAST**

Judy Garland (as Manuela), Gene Kelly, Walter Slezak, Gladys Cooper, Reginald Owen, George Zucco, The Nicholas Brothers, Lester Allen, Lola Deem, Ellen Ross, Mary Jo Ellis, Jean Dean, Marion Murray.

**JUDY'S SONGS**

*You Can Do No Wrong*

*Mack The Black*

*Love Of My Life*

*Be A Clown*

*Voodoo (cut before release)*

# Be a Clown

Words and Music by COLE PORTER

Brightly (one step)

Chorus:

C G7

1. Be A Clown, \_\_\_\_\_ Be A Clown, \_\_\_\_\_ All the  
 2. Be A Clown, \_\_\_\_\_ Be A Clown, \_\_\_\_\_ All the  
 3. Be A Clown, \_\_\_\_\_ Be A Clown, \_\_\_\_\_ All the

*mf-f*

C G7 C Dm7

world \_\_\_\_\_ loves a clown. \_\_\_\_\_ Act the fool, \_\_\_\_\_  
 world \_\_\_\_\_ loves a clown. \_\_\_\_\_ Be a cra -  
 world \_\_\_\_\_ loves a clown. \_\_\_\_\_ Be the poor \_\_\_\_\_

G7 Bdim Am G D7 G D9

\_\_\_\_\_ play the calf \_\_\_\_\_ And you'll al - ways have \_\_\_\_\_ the last  
 \_\_\_\_\_ zy buf - foon \_\_\_\_\_ And the 'dem - oi - selles - 'll all  
 \_\_\_\_\_ sil - ly ass \_\_\_\_\_ And you'll al - ways trav - el first

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G F G7 C G7 C

laugh, \_\_\_\_\_ Wear the cap \_\_\_\_\_ and the bells \_\_\_\_\_  
 swoon, \_\_\_\_\_ Dress in huge \_\_\_\_\_ bag - gy pants \_\_\_\_\_  
 class, \_\_\_\_\_ Give 'em quips \_\_\_\_\_ give 'em fun, \_\_\_\_\_

C7 F G7

\_\_\_\_\_ And you'll rate with all \_\_\_\_\_ the great swells, \_\_\_\_\_ If \_\_\_\_\_  
 \_\_\_\_\_ And you'll ride the road \_\_\_\_\_ to ro - mance, \_\_\_\_\_ A \_\_\_\_\_  
 \_\_\_\_\_ And they'll pay to say \_\_\_\_\_ you're A - l. \_\_\_\_\_ If \_\_\_\_\_

C B C G7 Cdim G9 C B C

you be - come a doc - tor, folks - 'll face you with dread, \_\_\_\_\_ If you be - come a  
 butch - er or a bak - er la - dies nev - er em - brace, \_\_\_\_\_ A bar - ber for a  
 you be - come a farm - er you've the weath - er to buck, \_\_\_\_\_ If you be - come a

G7 Cdim G7 C B C

den - tist, they'll be glad when you're dead, ——— You'll get a big - ger  
 beau would be a so - cial dis - grace, ——— They all - 'll come to  
 gam - bler, you'll be stuck with your luck ——— But jack you'll nev - er

A7 Adim A7 Dm Fm C

hand if you can stand on your head. ——— Be A Clown, Be A  
 call if you can fall on your face. ——— Be A Clown, Be A  
 lack if you can quack like a duck, ——— Be A Clown, Be A

*f*

G7 F G7 1. C G7 2. C

Clown, Be A Clown. ——— 2. Be A  
 Clown, Be A Clown. ——— 3. Be A  
 Clown, Be A Clown. ———

*f*



*Judy with Arthur Freed, Nacio Herb Brown and piano player*

M-G-M  
PRESENTS

THE BIGGEST MUSICAL IN  
TECHNICOLOR

# WORDS AND MUSIC

JUNE ALLYSON  
PERRY COMO  
JUDY GARLAND  
LENA HORNE  
GENE KELLY  
MICKEY ROONEY  
ANN SOTHERN



## WORDS AND MUSIC (1948) - MGM Technicolor

Produced by Arthur Freed  
Directed by Norman Taurog  
Screenplay by Fred Finklehoffe  
Story by Guy Bolton and Jean Holloway  
Adaptation by Ben Feiner, Jr.  
Songs by Richard Rodgers and Lorenz Hart  
Musical Direction by Lennie Hayton  
Orchestrations by Conrad Salinger  
Vocal Arrangements by Robert Tucker  
Musical Numbers staged and choreographed by Robert Alton  
Photographed by Charles Rosher and Harry Stradling  
Costumes by Helen Rose  
Film Editing by Albert Akst and Ferris Webster

### CAST

Perry Como, Mickey Rooney, Ann Sothorn, Tom Drake, Betty Garrett, Janet Leigh, Marshall Thompson, Jeanette Nolan, Richard Quine, Clinton Sundberg, Cyd Charisse, Harry Antrim, Ilka Gruning.

### GUEST STARS

Judy Garland, June Allyson, Lena Horne, Gene Kelly, Vera Ellen, The Blackburn Twins, Allyn Ann McLerie, John Butler, Dee Turnell, Mel Torme.

### JUDY'S SONGS

*Johnny One Note*  
*I Wish I Were In Love Again*

# I Wish I Were in Love Again

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderato

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a half note G4, followed by a quarter note A4, and then a half note B4. This is followed by a series of chords: G4, C5, A4, G4, F#4, E4, D4, C4. The left hand starts with a bass clef and a half note G2, followed by a quarter note A2, and then a half note B2. This is followed by a series of chords: G2, C3, A2, G2, F#2, E2, D2, C2.

G C A7 D7 C

You don't know that I felt good When we up and part - ed.

The piano accompaniment for the first line of lyrics consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a half note G4, followed by a quarter note A4, and then a half note B4. This is followed by a series of chords: G4, C5, A4, G4, F#4, E4, D4, C4. The left hand starts with a bass clef and a half note G2, followed by a quarter note A2, and then a half note B2. This is followed by a series of chords: G2, C3, A2, G2, F#2, E2, D2, C2.

G C A7 D

You don't know I knocked on wood,

The piano accompaniment for the second line of lyrics consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a half note G4, followed by a quarter note A4, and then a half note B4. This is followed by a series of chords: G4, C5, A4, G4, F#4, E4, D4, C4. The left hand starts with a bass clef and a half note G2, followed by a quarter note A2, and then a half note B2. This is followed by a series of chords: G2, C3, A2, G2, F#2, E2, D2, C2.

C

Bm

glad - ly bro - ken heart - ed.

Wor - ry - ing is through, I

The piano accompaniment for the third line of lyrics consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a half note G4, followed by a quarter note A4, and then a half note B4. This is followed by a series of chords: G4, C5, A4, G4, F#4, E4, D4, C4. The left hand starts with a bass clef and a half note G2, followed by a quarter note A2, and then a half note B2. This is followed by a series of chords: G2, C3, A2, G2, F#2, E2, D2, C2.



Am7 D7 G Em7 A7 D7

sleep all night, — Ap - pe - tite and health re - stored.

G C A7 D7 G#dim D7

You don't know how much I'm bored!

Chorus: G A#dim G

1. The sleep - less nights, The dai - ly fights, The quick to - bog - gan when you  
 2. (The) fur - tive sigh, The black - ened eye, The words "I'll love you till the

A#dim G A#dim

reach the heights; I miss the kiss - es and I miss the bites, I  
 day I die," The self de - cep - tion that be - lieves the lie. I

D7 C#dim D7 D7(sus4) D7 G A#dim

Wish I Were In Love A - gain! The bro - ken dates, The end - less waits, The  
 Wish I Were In Love A - gain! When love con - geals It soon re - veals The

G A#dim G

love - ly lov - ing and the hate - ful hates, The con - ver - sa - tion with the  
 faint a - ro - ma of per - form - ing seals, The dou - ble cross - ing of a

A#dim D7 G7

fly - ing plates, I Wish I Were In Love A - gain!  
 pair of heels, I Wish I Were In Love A - gain!

C Cm G E7<sub>45</sub> A7 D7 G G7

No more pain, No more strain,  
 No more care, No de - spair.

C Cm G E7<sup>-9</sup><sub>+5</sub> A7

Now I'm sane, but I would rather be  
I'm all there now, But I'd rather be

D7 G A#dim

ga - ga! The pulled out fur of cat and cur, The  
punch - drunk! Be - lieve me sir, I much pre - fer The

G A#dim G

fine mis - mat - ing of a him and her, I've learned my les - son, but I  
clas - sic bat - tle of a him and her, I don't like qui - et and I

B7 Em Am7 D7 1. G Am7 D7 2. G Am7 G

Wish I Were In Love A - gain! The  
Wish I Were In Love A - gain! gain!

# Johnny One Note

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderato

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a whole rest for two measures, then a half note G4, quarter note A4, quarter note Bb4, and quarter note C5. The lyrics "John - ny could on - ly" are written below. Above the vocal line, a "C" is written above a "p" dynamic marking. The piano accompaniment is in the bottom two staves, starting with a half note G3, quarter note A3, quarter note Bb3, and quarter note C4. The piano part is marked with a "mf" dynamic in the first measure and a "p" dynamic in the second measure.

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a half note G4, quarter note A4, quarter note Bb4, and quarter note C5. The lyrics "sing one note And the note he sang was this:" are written below. The piano accompaniment is in the bottom two staves, continuing with a half note G3, quarter note A3, quarter note Bb3, and quarter note C4.

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a whole note G4. The lyrics "Ah" are written below. Above the vocal line, a series of chords are written: Bb, C, Bb, C, Bb, C, C7. The piano accompaniment is in the bottom two staves, starting with a half note G3, quarter note A3, quarter note Bb3, and quarter note C4. The piano part is marked with a "mp" dynamic.

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Brightly

Chorus: *p*

F Eb C7 F C7  
Poor John - ny One - Note - Sang out - with gus - to - And

*p*

F C7 F Am Gm7 C7  
just o - ver - lord - ed - the place.

*p*

F Eb C7 F C7  
Poor John - ny One - Note - Yelled wil - ly - nil - ly, - Un -

*p*

F C7 D7 Gm7  
til he - was blue in - the face, For

*p*

F Gm7 C7 F *mf*

hold - ing one note was his ace. Could - n't hear the

Ab C7 F Am

brass, Could - n't hear the drum, He was in a

Ab C7 F C7

class By him - self, by gum!

F Eb C7 F C7

Poor John - ny One - Note Got in A - i - da, In -

F C7 F Am Gm7 C7

deed a great chance to be brave.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a quarter note 'deed' on a dotted line, followed by eighth notes 'a great chance to be brave.' The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Chord symbols F, C7, F, Am, Gm7, and C7 are placed above the vocal staff.

F Eb C7 F C7

He took his one note, Howled like the North Wind, Brought

The second system continues the musical score. The vocal line has a quarter note 'He' on a dotted line, followed by eighth notes 'took his one note, Howled like the North Wind, Brought'. The piano accompaniment remains consistent with the first system. Chord symbols F, Eb, C7, F, and C7 are placed above the vocal staff.

F C7 D7 Gm7

forth wind that made critics rave, While

The third system continues the musical score. The vocal line has a quarter note 'forth' on a dotted line, followed by eighth notes 'wind that made critics rave, While'. The piano accompaniment continues with chords and a bass line. Chord symbols F, C7, D7, and Gm7 are placed above the vocal staff.

F Gm7 C7 F *mf*

Ver - di turned round in his grave! Could - n't hear the

The fourth system concludes the musical score. The vocal line has a quarter note 'Ver - di' on a dotted line, followed by eighth notes 'turned round in his grave! Could - n't hear the'. The piano accompaniment continues with chords and a bass line. Chord symbols F, Gm7, C7, and F are placed above the vocal staff, and a dynamic marking *mf* is placed above the final vocal notes.

Ab C7 F Am

flute \_\_\_\_\_ or the big trom - bone. \_\_\_\_\_ Ev - 'ry - one was

Ab C7 F

mute, \_\_\_\_\_ John - ny stood a - lone.

8va. - - - 1

Trio Fm mp C7 Bbm C7 Fm Gm7 C7 Bb

Cats and dogs stopped yap - ping, Li - ons in the zoo all \_\_\_\_\_ were

C7 Bb C7 Bb6 C7 Bb Fm C7

jeal - ous \_\_\_\_\_ of John - ny's \_\_\_\_\_ big trill. \_\_\_\_\_



Fm *mp* C7 Bbm C7 Fm Gm7 C7 Bb

Thun - der - claps stopped clap - ping, Traf - fic ceased its roar, and — they

The first system of the score features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has two flats (Bb major or Dm minor). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: "Thun - der - claps stopped clap - ping, Traf - fic ceased its roar, and — they".

C7 Bb C7 Bb6 C7 Fm

tell us — Ni - ag - 'ra stood still. — He stopped the

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with chords and a bass line. The lyrics are: "tell us — Ni - ag - 'ra stood still. — He stopped the".

C *poco* F *a poco* C *crescendo* F

train - whis - tles, Boat - whis - tles, Steam - whis - tles, Cop - whis - tles;

The third system features a vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment includes dynamic markings: *poco*, *a poco*, and *crescendo*. The lyrics are: "train - whis - tles, Boat - whis - tles, Steam - whis - tles, Cop - whis - tles;".

C7 G#dim C Bb Am C7

All whis - tles bowed to — his skill. —

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment includes dynamic markings: *dim* and *crescendo*. The lyrics are: "All whis - tles bowed to — his skill. —".

Chorus: *F*  
*p*

Sing John - ny One - Note, — Sing out — with

The first system of the chorus features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line starts with a half note on G4, followed by quarter notes on A4, Bb4, and C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

gus - to — And just o - ver - whelm all — the

The second system continues the vocal line with a half note on G4, followed by quarter notes on A4, Bb4, and C5. The piano accompaniment continues with chords and single notes.

crowd. — Ah!

The third system features a vocal line with a half note on G4, followed by a half note on A4. The piano accompaniment continues with chords and single notes.

The fourth system features a vocal line with a half note on G4, followed by a half note on A4. The piano accompaniment continues with chords and single notes.

D7 Gm7 F Gm7 C7

So sing, John - ny One - Note, - out

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a long note on 'So' under a D7 chord, followed by 'sing,' under a Gm7 chord, 'John - ny' under an F chord, and 'One - Note, - out' under Gm7 and C7 chords. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

F Gm7 C7 F Gm7 C7

loud! Sing, John - ny One - Note!

The second system continues the piece. The vocal line starts with 'loud!' under an F chord, followed by 'Sing, John - ny' under Gm7 and C7 chords, and 'One - Note!' under F, Gm7, and C7 chords. The piano accompaniment features more complex chordal textures in the right hand.

F Gm7 C7 F *crescendo*

Sing John - ny

The third system shows the vocal line with 'Sing John - ny' under F, Gm7, and C7 chords, followed by a *crescendo* marking. The piano accompaniment also includes a *crescendo* marking and features more intricate chordal patterns.

Gm e C7 rit. F

One - Note, - out loud!

*e rit. f marcato*

The final system on the page features the vocal line with 'One - Note, - out loud!' under Gm, e, C7 rit., and F chords. The piano accompaniment includes dynamic markings of *e rit.* and *f marcato*, indicating a change in texture and intensity.



Van Johnson, *Judy* and S.Z. "Cuddles" Sakall in "IN THE GOOD OLD SUMMERTIME"

**IN THE GOOD OLD SUMMERTIME (1949) - MGM Technicolor**

Produced by Joseph Pasternak  
Directed by Robert Z. Leonard  
Screenplay by Albert Hackett, Frances Goodrich and Ivan Tors  
Based on a scenario by Samson Raphaelson  
From the play, "The Shop Around The Corner" by Miklos Laszlo  
Musical Numbers directed by Robert Alton  
Music direction by George Stoll  
Photographed by Harry Stradling  
Film Editing by Adrienne Fazan

**CAST**

Judy Garland (as Veronica Fisher), Van Johnson, S.Z. Sakall, Spring Byington, Buster Keaton, Marcia Van Dyke, Clinton Sundberg, Lillian Randolph, Ralph Sanford, Liza Minnelli.

**JUDY'S SONGS**

*I Don't Care*  
*Merry Christmas*  
*Play That Barbershop Chord*  
*Put Your Arms Around Me, Honey*

*Meet Me Tonight In Dreamland*  
*In The Good Old Summertime*  
*Last Night When We Were Young* (cut before release)

# Last Night When We Were Young

Lyric by E.Y. HARBURG  
Music by HAROLD ARLEN

Moderato

*l. h.*  
*mf*

Slowly, with expression

D7 G D E9 ten. 3 A9 Edim

Last Night When We Were Young, Love was a star, a song un-

*l. h.* *ten.* *3* *l. h.*

C6/D ten. 3 G9 Ddim Cm6/A D7-9 ten. 3

sung. Life was so new, so real so bright, A - ges a -

*l. h.* *ten.* *3* *l. h.* *ten.* *3*

G E7 F D7 G

go last night. To - day the world is

*accel.* *rall.* *a tempo* *l. h.*

D E9 ten. 3 A9 Edim C6/D ten. 3

old, You flew a - way and time grew cold, Where is that

G9 Ddim Cm6/A D7-9 ten. 3 G E7

star that seemed so bright, A - ges a - go last

F D7 Dm 3 Cdim B7 E9

night? To think that spring had de - pend - ed on mere - ly

A7 Baug Gm Dm 3

this a look, a kiss, To think that some-thing so

Faug Gm Gdim 3 Ebm D9

splen - did — could slip a - way — In one lit - tle day - break, *l. h.* So

G D Ddim

now — let's rem - i - nisce — and rec - ol -

*mf* *l. h.*

Dm 3 Cdim B7 Ddim

lect — the sighs and the kiss - es, — The arms that

Gm A7 3 Gm Cm 3 C Cm G

clung — when we were young last night.

*rall.*

1. C D7 Last 2. G

*ten.*

# I Don't Care

Words by JEAN LENOX  
Music by HARRY O. SUTTON

Moderato

Piano introduction in 2/4 time, marked Moderato. The music features a melody in the right hand and a bass line in the left hand. The first measure has a forte (*f*) dynamic marking.

Faster

Chorus: C Cmaj7 C6

Chorus piano accompaniment in 2/4 time, marked Faster. The music features a melody in the right hand and a bass line in the left hand. The first measure has a piano (*p*) dynamic marking, and the second measure has a forte (*f*) dynamic marking.

1. I Don't Care, I Don't Care,  
2. I Don't Care, I Don't Care,

Vocal line in 2/4 time. The lyrics are: "What they may think of me, I'm / If peo - ple don't like me, I'll". The music features a melody in the right hand and a bass line in the left hand. The first measure has a piano (*p*) dynamic marking, and the second measure has a forte (*f*) dynamic marking.

Vocal line in 2/4 time. The lyrics are: "hap - py go luck - y, Men say I am pluck - y, So / try to out - live it, I know I'll for - give it, And". The music features a melody in the right hand and a bass line in the left hand. The first measure has a piano (*p*) dynamic marking, and the second measure has a forte (*f*) dynamic marking.



D7 G C Cmaj7

jol - ly and care free, I Don't Care,  
 live con - tent - ed - ly, I Don't Care,

C6 A7-9

I Don't Care, \_\_\_\_\_ If I do get the mean and  
 I Don't Care, \_\_\_\_\_ If peo - ple do not try to

Slow

Dm G7 F Fm C A7

sto - ny stare, If I'm nev - er suc - cess - ful, It won't be dis - tress - ful, 'Cos  
 treat me fair, There is naught can a - maze me, Dis - like can not daze me, 'Cos.

D7 G7 1. C 2. C

I Don't Care. I Don't Care. \_\_\_\_\_

Gene Kelly, Judy and Phil Silvers in "SUMMER STOCK"



Judy sings "Get Happy" in "SUMMER STOCK"

Judy with Gene Kelly in "SUMMER STOCK"



Judy singing "Get Happy" in "SUMMER STOCK"



**SUMMER STOCK (1950) - MGM Technicolor**

Produced by Joseph Pasternak  
Directed by Charles Walters  
Screenplay by George Wells and Sy Gomberg  
Musical Direction by Johnny Green and Saul Chaplin  
Orchestrations by Conrad Salinger and Skip Martin  
Dances staged by Nick Castle  
Photographed by Robert Planck  
Costumes by Walter Plunkett  
Film Editing by Albert Akst

**CAST**

Judy Garland (as Jane Faibury), Gene Kelly, Eddie Bracken, Gloria DeHaven, Marjorie Main, Phil Silvers, Carleton Carpenter, Ray Collins, Nita Bieber, Hans Conried.

**JUDY'S SONGS**

*Get Happy*  
*Friendly Star*  
*Happy Harvest*  
*If You Feel Like Singing*  
*You Wonderful You*

# Get Happy

Lyric by TED KOEHLER  
Music by HAROLD ARLIN

Lively

Chorus:

For - get your trou - bles and just Get Hap - py You bet - ter

chase all your cares a - way Sing Hal - le - lu - jah, come on, Get

Hap - py Get read - y for the judge - ment day. The sun is

Chord symbols: Eb6, Bb7, Cm, Eb, Bb7, Eb, Eb6, Bb7, Cm, Eb6, Bb7, Cm, Eb6, Bb7, Ebm, Eb, Bb7, Ab, Eb, Ab

Dynamic markings: *p-f*

Ab6 Eb7 Ab6 Eb7 Ab Eb7 Ab6

shin - in', come on Get Hap - py ——— The Lord is wait - ing to take your hand —

Eb7 Ab6 Eb7

——— Shout Hal - le - lu - jah! come on, Get Hap - py ——— We're go -

Ab Eb7 Ab6 Ab7

ing to the prom - ised land. We're head - in' 'cross the

Db7 C7+5 F7 Bb7

Riv - er, ——— wash your sins 'way ——— in the tide. It's

Ab7 Db7 C7 F7 Bb7 Eb

all so peace - ful on the oth - er side. For - get your

*dolce*

Eb6 Bb7 Cm Eb6 Bb7 Eb Eb6 Bb7 Cm

trou - bles and just Get Hap - py You bet - ter chase all your cares a - way

Ab Eb Eb6 Bb7 Cm Eb6 Bb7 Eb

Shout Hal - le - lu - jah! come on, Get Hap - py Get read -

Bb7

1. Eb Cb7 Bb7 Eb

2. Eb

y for the judge - ment day. For - get your day.

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 AWAITED AS FEW EVENTS HAVE EVER BEEN AWAITED!

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ORIGINAL MUSIC BY HAROLD ARLEN  
 AND LYRICS BY IRA GERSHWIN  
 THE MAN THAT GOT AWAY  
 'IT'S A NEW WORLD'  
 'GOTTA HAVE ME GO WITH YOU'  
 'SOMEONE AT LAST'

PRESENTED BY WARNER BROS.

STARRING

# JUDY GARLAND

AND

# JAMES MASON

TECHNICOLOR **CINEMASCOPE** STEREOGRAPHIC SOUND



Judy with James Mason in "A STAR IS BORN"



**A STAR IS BORN (1954), A Warner Bros. Release, A Transcona Enterprises Prod.**

Produced by Sidney Luft

Associate Producer, Vern Alves

Directed by George Cukor

Screenplay by Moss Hart

Based on a screenplay by Dorothy Parker, Alan Campbell and  
Robert Carson

Story by William A. Wellman and Robert Carson

Songs by Harold Arlen and Ira Gershwin

"Born in a Trunk" number by Leonard Gershe

Musical Direction by Ray Heindorf

Dances by Richard Barstow

Costumes by Irene Sharaff and Jean Louis

Vocal Arrangemens by Jack Cathcart

Orchestrations by Skip Martin

Photographed by Sam Leavitt

Film Editing by Folmer Blangsted

**CAST**

Judy Garland (as Esther Blodgett (Vicki Lester)), James Mason, Jack Carson, Charles Bickford,  
Tommy Noonan, Lucy Marlowe, Amanda Blake, Irving Bacon, Percy Helton, Joan Shawlee, Hazel  
Shermet, Lotus Robb, Nancy Kulp, Louis JeanHeydt, Grady Sutton, Richard Webb.

**JUDY'S SONGS**

*The Man That Got Away*

*Gotta Have Me Go With You*

*It's A New World*

*Someone At Last*

*Born In A Trunk*

*My Melancholy Baby*

*I'll Get By*

*You Took Advantage Of Me*

*The Peanut Vendor*

*Swanee*

*Here's What I'm Here For* (cut before release)

*Lose That Long Face* (cut before release)



# The Man that Got Away

Lyric by IRA GERSHWIN  
Music by HAROLD ARLEN

Slowly, with a steady insistence

Piano introduction in F major, 4/4 time. The melody is played in the right hand with a steady eighth-note accompaniment in the left hand. The piece concludes with a fermata over the final chord.

Slowly, but insistently  
F6

Vocal and piano accompaniment for the first line of lyrics. The piano part features a steady eighth-note accompaniment in the left hand and a melody in the right hand. The lyrics are: "The night is bit - ter, The stars have lost their glit - ter, The

Vocal and piano accompaniment for the second line of lyrics. The piano part continues with the same accompaniment. The lyrics are: "winds grow cold - er And sud - den - ly you're old - er And all be - cause of The

Vocal and piano accompaniment for the third line of lyrics. The piano part features a steady eighth-note accompaniment in the left hand and a melody in the right hand. The lyrics are: "Man gal That God A - way, No more his her ea - ger call;".



C7 F9 D7-9 Gm7

The writ - ing's on the wall, The dreams you dream'd have all

C7 F C7 F6

gone a - stray. The { man gal that won you Has

Gm7 Eb C7

run off and un - done you. That great be - gin - ning Has

Bb9 Fm7 C7 F Gm F Gm Am Ab

seen the fi - nal in - ning. Don't know what hap - pened, It's all a cra - zy

Am7 D7 Dm7 D7 Gm7 C9 C+

game! No more that all - time thrill, For

F D7+ D7-9 Gm7 Bbm6

you've been through the mill, And nev - er a new love will be the

F7 F+ F D7-9

same. Good rid - dance! Good - bye! Ev - 'ry trick of { his you're hers

*easy rhythm*

G9 Em Ab C7 F 3 Gm F Ddim Ab m6

on to; But, fools will be fools, And where's { he she gone

C9 F6

to? The road gets rough - er, It's lone - li - er and tough - er, With

Gm7 Eb C7 Bb9 Fm7 C7 F Gm F

hope you burn up, To - mor - row { he she may turn up. There's just no let - up The

Gm Am A7+ Am7 D7 Dm7 D7 Bb6

live - long night and day! \_\_\_\_\_ Ev - er since this world be - gan \_\_\_\_\_

Bdim F D7+ D9

There is noth - ing sad - der than \_\_\_\_\_ A

Gm7 Gm7/C Bb m 1. F

one man wom - an look - ing for The {Man That Got A - way. \_\_\_\_\_  
lost, lost los - er gal

C7 2. F Cm7 Optional F

\_\_\_\_\_ The way. \_\_\_\_\_ The {Man \_\_\_\_\_ That \_\_\_\_\_  
gal

C7 F C7 F

Got \_\_\_\_\_ A - way. \_\_\_\_\_

# Swanee

Words by IRVING CAESAR  
Music by GEORGE GERSHWIN

Moderato

The piano introduction is in 4/4 time, marked Moderato. It begins with a treble clef and a key signature of two flats (B-flat major). The first measure features a dynamic marking of *sf* (sforzando) over a chord of F major with a flat (Fm). The melody in the right hand starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The bass line in the left hand consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F4, G4.

Verse:

Fm

Bb m

Fm

Gm7

C7

I've been a - way from you a long time

The piano accompaniment for the first line of the verse continues the eighth-note bass line from the introduction. The right hand provides harmonic support with chords corresponding to the lyrics: Fm, Bb m, Fm, Gm7, and C7.

Fm

G7

Bb m7

Fm

Bb

I nev - er thought I'd miss you so

Some - how I

The piano accompaniment continues with the same eighth-note bass line. The right hand accompaniment includes a dynamic marking of *mf* (mezzo-forte) and features chords for Fm, G7, Bb m7, Fm, and Bb.

Fm

Bb

Fm

C7

Fm

feel

Your love was real,

Near you

I long to

The piano accompaniment concludes the verse with the eighth-note bass line. The right hand accompaniment includes a dynamic marking of *sfz* (sforzando) and features chords for Fm, Bb, Fm, C7, and Fm.

C C7 C7-9 C7 Fm Bb m

be, \_\_\_\_\_ The birds are sing - ing, It is

*mf*

Fm Gm7 C7 Fm G7 Bb m7 Fm

song time, \_\_\_\_\_ The ban - jos strum-min' soft and low, \_\_\_\_\_

*mf*

Bb Fm Bb Fm C7

I know that you Yearn for me too;

Fm C7 Fm Fm7 G7 Db m6

Swan - ee You're call - ing me.

*sfz*

Chorus: F F# Bb

Swan - ee How I love you, How I love you My

*mp-mf*

Gm7 C9 F Gm7 F C F C7 F Db7

dear old Swan - ee; I'd give the world to

C9 Gm D7 Db7 C9 F

be A - mong the folks in D - I - X - I -

C9 Am E C7 F F+

E - ven now my Mam my's Wait - ing for me, Pray - ing for me

Bb Gm7 C9 F Gm7 F C F C7 F

Down by the Swan - ee, The folks up north

F+ Bb F+ Gm F#dim C7 Dm C Bb Am C7 F

will see me no more When I go to the Swan - ee shore..

1. Bdim C7 Cdim C7 C9+ 2. To Trio Spoken: 3. Db7 Bb7 F

(I'll be hap-py, I'll be hap-py)

Trio: C7 F C7

Swan - ee, Swan - ee, I am com - ing

Bb F C7

back to Swan - ee. Mam - my,

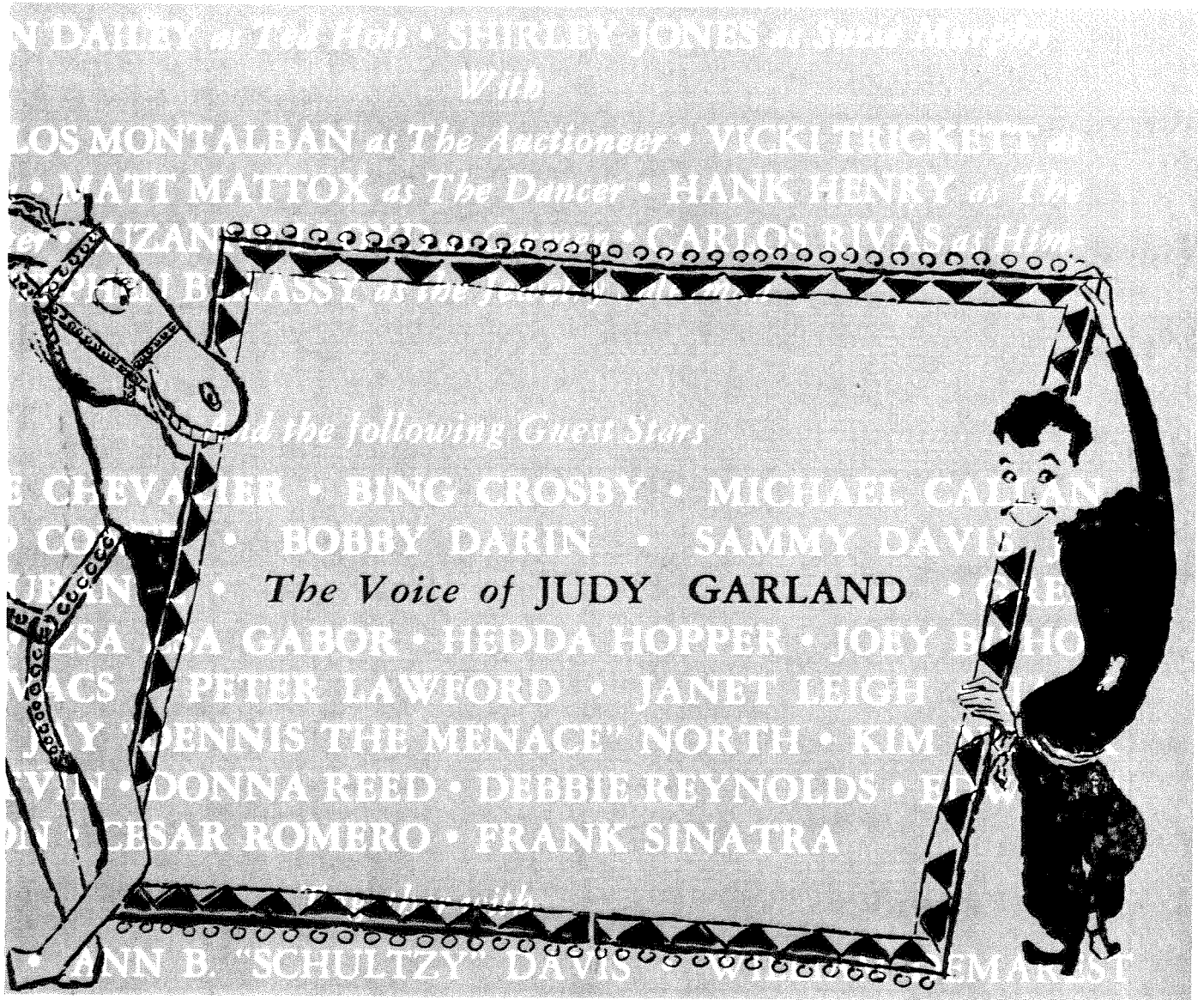
F F F7 G9 C7

Mam - my, I love the old folks at

1. F Bdim C7 2. F Db7 Bb7 F

home. home.





**PEPE (1960) - Columbia (CinemaScope and Eastman Color)**

Produced and Directed by George Sidney  
 Associate Producer, Jacques Gelman  
 Screenplay by Dorothy Kingsley and Claude Binyon  
 Based on a play by L. Bush-Fekete  
 Story by Leonard Spigelgass and Sonya Levien  
 Music Supervision and background score by Johnny Green  
 Choreography by Eugene Loring and Alex Romero  
 Gowns by Edith Head  
 Photography by Joe MacDonald  
 Film Editing by Viola Lawrence and Al Clark

**CAST**

Cantinflas, Dan Dailey, Shirley Jones, Carlos Montalban, Ernie Kovacs, Jay North, Vicki Trickett, Matt Mattox, William Demarest, Michael Callan, Hank Henry, Suzanne Lloyd, Lela Bliss, Ray Walker.

**GUEST STARS**

Maurice Chevalier, Bing Crosby, Richard Conte, Bobby Darin, Sammy Davis Jr., Jimmy Durante, Zsa Zsa Gabor, Greer Garson, Hedda Hopper, Joey Bishop, Peter Lawford, Janet Leigh, Jack Lemmon, Kim Novak, Donna Reed, Debbie Reynolds, Edward G. Robinson, Cesar Romero, Frank Sinatra, Ann B. Davis, Billie Burke, Dean Martin, Charles Coburn, Tony Curtis, Carlos Rivas, and The Voice of Judy Garland.

**JUDY'S SONGS**

*The Faraway Part of Town*, by Andre Previn and Dory Langdon, was nominated for an Academy Award. Shirley Jones and Dan Dailey danced to the song sung by Judy on the soundtrack.





Judy (as Irene Hoffman) in "JUDGMENT AT NUREMBERG"

**JUDGMENT AT NUREMBERG (1961) - United Artists**

*Produced by Stanley Kramer*

Associate Producer, Phillip Langner

Screenplay by Abby Mann, based on his television script

Production designed by Rudolph Sternad

Music by Ernest Gold

Photographed by Ernest Laszlo

Costumes by Joe King

Film Editing by Fred Knudston

**CAST**

Spencer Tracy, Burt Lancaster, Richard Widmark, Marlene Dietrich, Maximilian Schell, Judy Garland (as Irene Hoffman), Montgomery Clift, William Shatner, Edward Binns, Virginia Christine, Alan Baxter, Kenneth MacKenna, Werner Klemperer, Sheila Bromley, Karl Swenson, Ray Teal, Martin Brandt, Olga Fabian, John Wengraf, Howard Caine



Judy and Bruce Ritchey in "A CHILD IS WAITING"



Judy (as Jean Hansen) in "A CHILD IS WAITING"

**A CHILD IS WAITING (1962) - A United Artist Release, A Stanley Kramer Production**

*Produced by Stanley Kramer*

*Associate Producer, Phillip Langner*

*Directed by John Cassavetes*

*Screenplay by Abby Mann, based on his television play.*

*Music by Ernest Gold*

*Photographed by Joseph LaShelle*

*Film Editing by Gene Fowler Jr.*

**CAST**

Burt Lancaster, Judy Garland (as Jean Hansen), Gena Rowlands, Steven Hill, Bruce Ritchey, Gloria McGehee, Paul Stewart, Elizabeth Wilson, Barbara Pepper, June Walker, Lawrence Tierney.

**GAY PURR-EE (1962) - A Warner Bros. Release, A UPA Production**

Executive Poducer, Henry G. Saperstein

Associate Poducer, Lee Orgel

Directed by Abe Leviton

Screenplay by Dorothy and Chuck Jones

Music by Harold Arlen and E.Y. Harburg

Music Arranged and Conducted by Mort Lindsey

Vocal Arrangements by Joseph J. Lilley

Photography by Roy Hutchcroft, Dan Miller, Jack Stevens and  
Duane Keegan

Art Direction by Victor Haboush

Film Editing by Ted Baker

A full-length animated feature, with the voices of:

Judy Garland (as Mewsette), Robert Goulet, Hermione Gingold, Red Buttons, Morey Amsterdam,  
Paul Frees, Mel Blanc, Julie Bennett, Joan Gardner.

**JUDY'S SONGS**

*Paris Is A Lonely Town*

*Take My Hand, Paree*

*Roses Red, Violets Blue*

*Little Drops Of Rain*

*The Mewsette Finale*



*Judy (who supplied the voice for Mewsette) in "GAY PURR-EE"*

# Paris Is a Lonely Town

Lyric by E.Y. HARBURG  
Music by HAROLD ARLEN

Slowly

The piano introduction consists of two staves. The right hand features a melodic line with three triplet figures. The left hand provides a harmonic accompaniment with sustained chords. The dynamic marking is *mf*.

The first system of the song includes the vocal line and piano accompaniment. The vocal line is marked *sensitively* and features triplet figures. The piano accompaniment is marked *mp* and *a tempo (steadily)*. The lyrics are: "The glam' - our's gone, the shades are down and Par - is is on - ly a lone - ly town,"

The second system of the song includes the vocal line and piano accompaniment. The vocal line continues with the lyrics: "lone - ly! When love's a laugh and you're the clown, then". The piano accompaniment is marked *f*. The lyrics are: "lone - ly! When love's a laugh and you're the clown, then".

F 3 C7+5 Eb m6 G7+5

Par - is is on - ly a drear - y town, drear - y!

The first system of the score features a vocal line with a melodic line and lyrics. The piano accompaniment consists of a right-hand part with triplets and a left-hand part with chords. Chords are indicated above the staff: F, C7+5, Eb m6, and G7+5. The lyrics are "Par - is is on - ly a drear - y town, drear - y!".

Bb9 Db9 Bbm6 Gm7 C7+5 F6 Eb9

For the love - less clown this town's a wea - ry mer - ry - go - round and round and

*f*

*hold back* *a tempo*

The second system continues the vocal line and piano accompaniment. Chords are indicated above the staff: Bb9, Db9, Bbm6, Gm7, C7+5, F6, and Eb9. The lyrics are "For the love - less clown this town's a wea - ry mer - ry - go - round and round and". The piano part includes dynamic markings *f*, *hold back*, and *a tempo*.

Db C7 Fmaj7 D7 G7+5 C9 F C7+5

round. The chest - nut, the wil - low, the col - ors of U - tril - lo turn to grey, grey

*fz* *f*

The third system continues the vocal line and piano accompaniment. Chords are indicated above the staff: Db, C7, Fmaj7, D7, G7+5, C9, F, and C7+5. The lyrics are "round. The chest - nut, the wil - low, the col - ors of U - tril - lo turn to grey, grey". The piano part includes dynamic markings *fz* and *f*.

F9 C7+5 F F#dim Abdim C7

hues, The band play - ing Bi - zet a - long the Champs El - y - sé,

*pp*

The fourth system concludes the vocal line and piano accompaniment. Chords are indicated above the staff: F9, C7+5, F, F#dim, Abdim, and C7. The lyrics are "hues, The band play - ing Bi - zet a - long the Champs El - y - sé,". The piano part includes the dynamic marking *pp*.

D7+5 G9 Ab9 G9 Bb9 Db9

sounds like way down blues. Par - is is a dream - y

Bbm6 Gm7 C7+5 3 F6 F#9 D7 G7-5 Gb7 F7

lone - ly, oh! so lone - ly town. Where's that shin - ing flow - er

hold back a tempo steady

Gb7 F9 Bb F7+5 Bb9 F7+5 C9 F7+5 Bb9 F7+5

'neath the Eif - fel Tow - er? Where's that fair - y land of gold?\_

Ab7 G7 Ab7 G9 Bbm 3 Bb Db9 C9

Is - n't it a pit - y that this mag - ic cit - y turned sud - den - ly cold? The

rit.

F F#dim Abdim C7+5

chim - ney's moan, the riv - er cries, each glam - or - ous bridge is a bridge of sighs;

*a tempo*

F6 C7+5 F9 D7+5 G9

Riv - er, riv - er, won't you be my lov - er? Don't \_\_\_\_\_ turn me

*l. h.*

Db7-5 Ab9 G9 Bb9 G7+5 C7-9

down For Par - is is such a lone - ly, lone - ly

*sfz rit.*

Fm Fm(+5) Fm6 Fm(+5) Fm Fm(+5) F6

town.

*pp a tempo dim. pp*



Judy and Dirk Bogarde in "I COULD GO ON SINGING"

**I COULD GO ON SINGING (1963) - United Artist, A Barbican Production, Panavision - Eastman Color**

Produced by Stuart Millar and Lawrence Turman

Directed by Ronald Neame

Screenplay by Mayo Simon

Story by Robert Dozier

Musical Supervision by Saul Chaplin

Music by Mort Lindsey

Costumes by Edith Head

Photography by Arthur Ibbetson

New Songs by Harold Arlen and E.Y. Harburg

Film Editing by John Shirley

**CAST**

Judy Garland (as Jenny Bowman), Dirk Bogarde, Jack Klugman, Gregory Phillips, Aline MacMahon, Pauline Jameson, Jeremy Brunham, Russell Waters, Gerald Sim, Leon Cortez.

**JUDY'S SONGS**

*I Could Go On Singing*

*Hello Bluebird*

*It Never Was You*

*By Myself*

*I Am The Monarch Of The Sea*



# Hello Blue Bird

Words and Music by CLIFF FRIEND

mf

The piano introduction consists of four measures. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes. The music is in a minor key and common time.

Verse: Dm G9 F+ Dm Bb7 Dm A7 Gm6

Here that blue - bird up in the tree? Hear him,

mp

The piano accompaniment for the first line of the verse features a steady eighth-note bass line in the left hand and a more active right hand with chords and moving lines.

A7 Bb7 A7 Dm E7 Dm Gm Dm E7 Dm G9 F+ Dm

what a song, Joy he's bring - ing,

The piano accompaniment continues with the same rhythmic pattern, supporting the vocal line with harmonic accompaniment.

Bb7 Dm A7 Gm6 A7 Bb7 A7 Dm E7 Dm

sing - ing to me, Sing - ing all day long,

The piano accompaniment concludes the third line of the verse, ending with a final chord in the right hand and a sustained bass note in the left hand.

Gm Dm Bb7 D7 D7+5 D7

Good - bye to skies of gray, For

G7 Dm G7 C C° C7

I'm back home to - day.

Chorus: F

All day long I jump and run a-bout, You can al - ways hear me shout-in' out Hel -

Db7 C9 C6 E C7

lo Blue - bird, Got no time for blues or an - y - thing,

C+ F6

I'm so hap - py I just wan - na sing, Hel - lo Blue - bird, \_\_\_\_\_

A A7 D7 F+ D7 Am D7

Blue skies, sun - shine, Friends that are real, \_\_\_\_\_

G9 A7 Cm6 G9 C7 Gm Gm7 C9 Bb Ebm Bb° F

Old folks, sweet - heart, Oh, how I feel, \_\_\_\_\_ I'll not go roam - in'

F#° G7 C° C7

like I did a - gain, I'll stay home and be a kid a - gain, Hel - lo Blue - bird, hel

1. F F° C7 2. F Bb7 F

lo. lo.

# By Myself

Words by HOWARD DIETZ  
Music by ARTHUR SCHWARTZ

Not fast

Chorus: Gm6 A7 Gm A7 G Cm

I'll go — my way By My - self — This is the

*p-mf*

Detailed description: This system contains the first two measures of the chorus. The vocal line starts with a double bar line and a repeat sign. The piano accompaniment begins with a piano (*p*) to mezzo-forte (*mf*) dynamic. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The piano part features a steady bass line and chords in the right hand.

A7 Fdim Gm6 A7 Dm6 Adim A7 F7

end of ro - mance. — I'll go —

Detailed description: This system contains the next two measures of the chorus. The vocal line continues with a long note on 'end of romance' and another long note on 'I'll go'. The piano accompaniment continues with similar harmonic support, including a diminished chord (*Adim*) and a dominant seventh chord (*F7*).

Gdim F7 Dm7 Edim Bb6 Gm Bbm C7

— my way By My - self — Love is on - ly a

*mf*

Detailed description: This system contains the final two measures of the chorus. The vocal line concludes with 'my way By My - self' and 'Love is on - ly a'. The piano accompaniment features a mezzo-forte (*mf*) dynamic and ends with a C7 chord. The piano part continues with a consistent bass line and chordal accompaniment.

F Gm6 A7 Gm A7

dance. I'll try to ap - ply my - self

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line starts with a half note 'dance.' followed by a quarter rest, then a quarter note 'I'll', a quarter note 'try', a quarter note 'to', a quarter note 'ap -', a quarter note 'ply', and a quarter note 'my - self'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one flat (Bb) and the time signature is 4/4.

G Cm A7 Fdim Gm6 A7 Dm6 Adim A7

And teach my heart how to sing.

The second system continues the musical score. The vocal line begins with a quarter rest, followed by a quarter note 'And', a quarter note 'teach', a quarter note 'my', a quarter note 'heart', a quarter note 'how', a quarter note 'to', and a quarter note 'sing.'. The piano accompaniment continues with chords and a bass line. The key signature remains Bb and the time signature is 4/4.

F7 Gdim F7 Dm7 Edim Bb6 Gm

I'll go my way By My - self Like a bird

The third system of the musical score. The vocal line starts with a quarter note 'I'll', a quarter note 'go', a quarter note 'my way', a quarter note 'By', a quarter note 'My - self', a quarter note 'Like', and a quarter note 'a bird'. The piano accompaniment features chords and a bass line. The key signature is Bb and the time signature is 4/4.

Bbm C7 F Dm6

on the wing. I'll face the un -

*mf* *deciso*

The fourth system of the musical score. The vocal line begins with a quarter rest, followed by a quarter note 'on', a quarter note 'the', a quarter note 'wing.', a quarter note 'I'll', a quarter note 'face', and a quarter note 'the un -'. The piano accompaniment includes chords and a bass line. The key signature is Bb and the time signature is 4/4. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a dynamic of *mf* and the instruction *deciso*.

E7 D Gm6 E7 Cm6 Cm7 Cm6 D7

known, \_\_\_\_\_ I'll build a world of my own;—

C Fm D7 Gm7 Bbm6 Db+ Bbm6

\_\_\_\_\_ No one knows bet - ter than

F A7 Dm Dm7 G9 Bbm6

I my - self. \_\_\_\_\_ I'm By My - self \_\_\_\_\_ a -

1. F Cdim 2. F6

lone. \_\_\_\_\_ lone. \_\_\_\_\_

*molto rall.* *p*

IN CONCERT



*"---In an oblique and daffy sort of way, you are as much a national asset as our coal reserves - both of you help warm up our insides."*  
Your devoted fan, Billy Rose

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|---|--------------------|
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| The Palladium, London                       | April 14, 1951     |
|   | June 25, 1951      |
| The Palace, New York City                   | October 16, 1951   |
| Los Angeles Philharmonic                    | April 26, 1952     |
| The Curran, San Francisco                   | June 4, 1952       |
| The Palladium,                              | November 18, 1954  |
| The Palace,                                 | September 26, 1956 |
| The Metropolitan Opera House, New York City | May 11, 1959       |
| The Palladium                               | August 28, 1960    |
|   | September 4, 1960  |
|   | December 1, 1960   |
| Carnegie Hall, New York City                | April 23, 1961     |
| The Palladium                               | July 23, 1964      |
|   | November 8, 1964   |
|   | November 16, 1964  |
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"ME, I HAD A GOOD TIME — JUDY WAS ENTRANCING." —William K. Widy, Newhouse Newspapers

"JUDY IS AS ELECTRIFYING AND AND EXCITING AS EVER." —Spartan News, Spartan, N.Y.

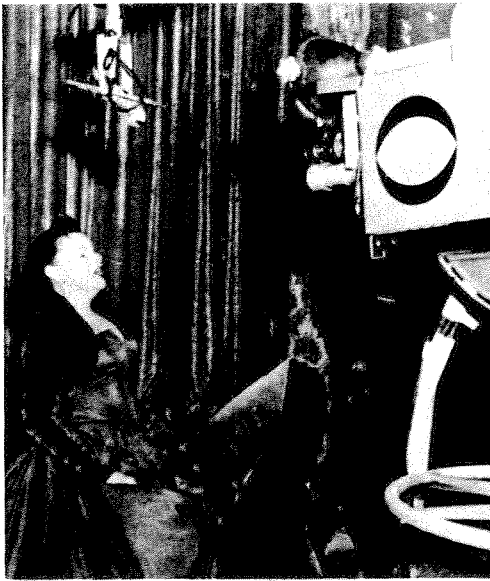
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"THAT'S ENTERTAINMENT!" —Francis Brunne, NBC-TV Radio

"OPENING NIGHT FOR JUDY AT THE PALACE WAS A TRIUMPH."



Judy preparing a segment of  
"THE JUDY GARLAND SHOW", CBS series



Judy with daughter Liza Minnelli on  
"THE JUDY GARLAND SHOW" television series



A candid shot of Liza Minnelli and Judy on  
"THE ED SULLIVAN SHOW"



A scene from "THE JUDY GARLAND SHOW"  
television series

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Liza Minnelli and *Judy* perform on "THE JUDY GARLAND SHOW" television series



Rav Bolger and Judy singing "A Couple of Swells"



Judy at the Palace, 1967



Judy at the Palace in 1951



Judy rehearses "Over The Rainbow" with pit musicians at Carnegie Hall in 1961

# Almost Like Being in Love

Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderato

F7 Cm7 Dm Cm7  
May - be the sun gave me the pow'r, but

F7 Cm7 F7 Cm7 Bb7 Fm7  
I could swim Loch Lo-mond and be home in half an hour. May - be the air

Bb7addG Fm7 Bb7 Fm7 Bb7  
gave me the drive for I'm all a - glow and a - live.

*p*

*l. h.*

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Chorus:

E<sup>b</sup>

F7

F

F+

B<sup>b</sup>

What a day this has been! What a rare mood I'm in! Why, it's

*mf - f*

Cm7

E<sup>b</sup>

A

B<sup>b</sup>

Gm B<sup>b</sup>7+5

E<sup>b</sup>

Al - most Like Be - ing In Love. There's a smile on my

F7

F

F+

B<sup>b</sup>

Cm7

E<sup>b</sup>

F7

face for the whole hu - man race. Why, it's Al - most Like Be - ing In

B<sup>b</sup>

Am7

Bdim

Am7

D+

G

Love! All the mu - sic of life seems to be,

Eb
Am7-5
D7
Bb+ D7 Bdim

Like a bell that is ring - ing for me. And from the

Eb
F7
F
F+
Bb
Cm7

way that I feel when that bell starts to peal I would swear I was

Eb7
Bb
Gm
Gb7
Bb
Gm6

fall - ing, I could swear I was fall - ing, It's Al - most Like

Gm D(b5) F7
1. Bb Fm7 Fm6 Fm7 Bb7
2. Bb

Be - ing In Love. What a Love.

*l. h.* *f* *ff* *rit.* *8va<sub>1</sub>*

# Alone Together

Words by HOWARD DIETZ  
Music by ARTHUR SCHWARTZ

Andantino espressivo

The piano introduction is in 4/4 time, marked *Andantino espressivo*. It begins with a *mf* dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of chords. The piece concludes with a *dim.* marking and a *poco rit.* instruction.

Slowly, with feeling

The first line of the song is marked *Slowly, with feeling*. The vocal line is in 4/4 time and includes the lyrics: "A - lone to - geth - er, Be - yond the crowd,". The piano accompaniment is in 4/4 time and includes the lyrics: "A - lone to - geth - er, Be - yond the crowd,". The piano part features a *p a tempo* marking. Chord symbols above the vocal line are Dm, Edim, Dm, Em7, and A7.

The second line of the song continues the vocal and piano accompaniment. The vocal line includes the lyrics: "A - bove the world, We're not too proud to". The piano accompaniment includes the lyrics: "A - bove the world, We're not too proud to". Chord symbols above the vocal line are Dm, Cm, D7, and Gm. The piano part features a triplet of eighth notes in the final measure.

Ddim                      Bb6                      Bbm6                      F                      Faug                      Dm                      A

cling \_\_\_\_\_ to - geth - er, \_\_\_\_\_ We're strong as long as we're \_\_\_\_\_ to -

*mf più espress.*

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat major/D minor). The lyrics are "cling \_\_\_\_\_ to - geth - er, \_\_\_\_\_ We're strong as long as we're \_\_\_\_\_ to -". The piano accompaniment is written in a grand staff (treble and bass clefs). The first measure of the piano part has a dynamic marking of *mf* and the instruction *più espress.* The piano part consists of chords and moving lines in both hands, with some notes beamed together. The system concludes with a double bar line and a repeat sign.

Dmaj7                      D6                      Dm                      Edim

geth - er. \_\_\_\_\_ A - lone \_\_\_\_\_ To - geth - er, \_\_\_\_\_

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "geth - er. \_\_\_\_\_ A - lone \_\_\_\_\_ To - geth - er, \_\_\_\_\_". The piano accompaniment continues with chords and moving lines. A dynamic marking of *p* is present in the piano part. The system concludes with a double bar line and a repeat sign.

Dm                      Em7                      A7                      Dm                      Cm                      D7

\_\_\_\_\_ the blind - ing rain, \_\_\_\_\_ the star - less night, \_\_\_\_\_

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "\_\_\_\_\_ the blind - ing rain, \_\_\_\_\_ the star - less night, \_\_\_\_\_". The piano accompaniment continues with chords and moving lines. The system concludes with a double bar line and a repeat sign.

Gm Ddim Bb6 Bbm6

Were not in vain; For we're to - geth - er, And

*mf più espress.*

F Faug Dm A F#m Bm7

what is there to fear to - geth - er? Our

*mf*

Cm D7 Gm

love is as deep as the sea,

*sf marcato*

Bbm C7

Our love is as great as a

*sf marcato*



F Em Edim Dm

love \_\_\_\_\_ can be; \_\_\_\_\_ And we \_\_\_\_\_ can

Edim Dm Em7 A7 Dm

weath - er \_\_\_\_\_ The great un - known, \_\_\_\_\_ If we're A -

Bb7 ten. A7

1. Dm Gm E7 Dm A7

lone \_\_\_\_\_ To - geth - er. \_\_\_\_\_ A

ten.

a tempo

2. Dm Gm Dm Gm D6

geth - er, \_\_\_\_\_ to - geth - er. \_\_\_\_\_

a tempo

L. H.

# Am I Blue?

Words by GRANT CLARKE  
Music by HARRY AKST

Moderately

Chorus:

Am I Blue? \_\_\_\_\_ Am I Blue? \_\_\_\_\_ Ain't these tears

*p* *f*

in these eyes \_\_\_\_\_ tell - in' you? \_\_\_\_\_ Am I Blue? -

You'd be too \_\_\_\_\_ if each plan-

with your man \_\_\_\_\_ done fell through. \_\_\_\_\_ Was a time-

Am E7 Dm6 E7

I was his on - ly one, but now I'm

Am F#° Gm7 C7

the sad and lone - ly one, "Law - dy," was I gay

F C9

'til to - day, now he's gone

F F#° D7 G7 Db7 C7 F F7

and we're through. Am I Blue?

Gm7 C7 2 F Bb Bbm F

Am I Blue?

*f* *sffz*

# Any Place I Hang My Hat Is Home

Words by JOHNNY MERCER  
Music by HAROLD ARLEN

Slowly, with a steady rock

Piano introduction featuring a steady rock accompaniment with triplets in both the right and left hands. The right hand has a treble clef and the left hand has a bass clef. The tempo is marked 'Slowly, with a steady rock'. The dynamics are marked 'f' and 'very marked'.

Free an' eas - y that's my style How - dy do me

Chorus line 1 with piano accompaniment. The piano part features a steady rock accompaniment with triplets in the right hand and a bass line in the left hand. The dynamics are marked 'mf'.

watch me smile, Fare thee well me af - ter - while

Chorus line 2 with piano accompaniment. The piano part features a steady rock accompaniment with triplets in the right hand and a bass line in the left hand. The dynamics are marked 'mf'.

'Cause I got - ta roam An' An - y Place I Hang My Hat Is

Chorus line 3 with piano accompaniment. The piano part features a steady rock accompaniment with triplets in the right hand and a bass line in the left hand. The dynamics are marked 'mf'.

F Home! Sweet - nin' wa - ter

The first system of music features a vocal line starting with a whole note 'Home!' followed by a half note rest, then a quarter note 'Sweet', an eighth note 'nin'', a quarter note 'wa', and a quarter note 'ter'. The piano accompaniment consists of a treble and bass clef. The treble clef has a series of triplet chords in the right hand and a bass line in the left hand. The bass clef has a steady eighth-note bass line. Dynamics include *mp* and *gva.* (glissando).

cher - ry wine, Thank you kind - ly, suits me fine

The second system continues the vocal line with 'cher - ry wine, Thank you kind - ly, suits me fine'. The piano accompaniment features a treble clef with chords and a bass clef with a steady eighth-note bass line. Dynamics include *loco* and *gva.* (glissando).

Bb F F+ Db Bb m6 F  
 Kan - sas Cit - y, Car - o - line, That's my hon - ey - comb,

The third system continues the vocal line with 'Kan - sas Cit - y, Car - o - line, That's my hon - ey - comb,'. The piano accompaniment features a treble clef with chords and a bass clef with a steady eighth-note bass line. Dynamics include *loco* and *gva.* (glissando).

Bb7 F Gm Fdim Gm F Ab G Gb Fm  
 'Cause An - y Place I Hang My Hat Is Home.

The fourth system concludes the vocal line with ''Cause An - y Place I Hang My Hat Is Home.'. The piano accompaniment features a treble clef with chords and a bass clef with a steady eighth-note bass line. Dynamics include *loco* and *gva.* (glissando).

Fm Db Bb7 Eb C7

Birds roost-in' in the tree pick up an' go An' the go-in' proves

*mf* rhythmically, with expression

Fm Bb7 D7 Abm C7

That's how it ought to be, I pick up too When the spir-it moves me.

*cresc.* *più cresc.*

F

Cross the riv-er

*f* *mp*

round the bend, How-dy stran-ger so long friend, There's a

G7+ C9 G7 G7 Gm7 F

voice in the lone - some win' that keeps whis - per - in' roam!

*dim.* *sfz*

(bravely) C7 Bb Ebm C7 Fdim F#dim C7

I'm go - in' where a wel - come mat is, No mat - ter where that is 'Cause

*f*

F Gm Fdim C7

1. F

An - y Place I Hang My Hat Is Home.

2. F

Home.

*p*

# Come Rain or Come Shine

Words by JOHNNY MERCER  
Music by HAROLD ARLEN

Freely

*mf* *espressivo*

*rit.*

Slowly and very tenderly

F A7

I'm gon - na love you Like no - bod - y's loved you, Come

*p* *a tempo*

Dm G7

Rain Or Come Shine. High as a moun-tain And

Detailed description: This block contains the musical score for the piano introduction and the first two lines of the vocal melody. The introduction is in 3/4 time, starting with a treble clef and a key signature of one flat. It features a piano part with a melody in the bass clef and chords in the treble clef. The tempo is marked 'Freely' and the dynamics are 'mf' and 'espressivo'. The introduction concludes with a 'rit.' (ritardando) marking. The vocal melody begins with the instruction 'Slowly and very tenderly' and is accompanied by piano chords (F and A7). The lyrics are: 'I'm gon - na love you Like no - bod - y's loved you, Come'. The piano accompaniment for the vocal lines is marked 'p' and 'a tempo'. The second line of the vocal melody includes the lyrics 'Rain Or Come Shine. High as a moun-tain And' and is accompanied by piano chords (Dm and G7).

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C7 *ten.* F7

deep as a riv - er, Come Rain Or Come Shine.

Gb Cm7 F7 Bb m Fm

I guess when you met me It was

*molto espr.*

Bb m C7(b5) Fm

just one of those things, But don't ev - er

Eb m Adim Fdim C7 Bbdim Cdim G7 G7(b5) C9

bet me, 'Cause I'm gon - na be true if you let me.

*mf dim.* *rit.*

*F a tempo* A7

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

*p a tempo*

Dm Dm

Rain Or Come Shine... Hap - py to - geth - er, Un -

B9 B7 A7

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

D7

Days may be cloud - y Or

*poco f*

G7 *rit.* Gm

sun - ny, We're in , or we're out of the mon - ey, But

Dm7 *a tempo* G7 G E7(b5) A

I'm with you al - ways, I'm with you rain or  
 (Au - gie,) (Del - la)

1. D7 G7 Ebmaj7 Eb7 2. D7

shine! shine!

G7 C7 D

# Do I Love You

Words and Music by COLE PORTER

Moderato, in steady rhythm, without dragging

Chorus:

G7 C Gm6 A7-9 A7

Do I Love You, do I? Does - n't

*p-mf*

Detailed description: This system contains the first two lines of the chorus. The top line is the vocal melody in treble clef, with lyrics underneath. The bottom line is the piano accompaniment in treble and bass clefs. The key signature has one flat (Bb), and the time signature is 4/4. The music is marked 'Moderato, in steady rhythm, without dragging'. The piano part includes a dynamic marking of *p-mf* and a repeat sign at the beginning.

Dm F+ F6 G7 F G7 C

one and one make two? Do I Love

Detailed description: This system contains the third and fourth lines of the chorus. The top line is the vocal melody in treble clef, with lyrics underneath. The bottom line is the piano accompaniment in treble and bass clefs. The key signature has one flat (Bb), and the time signature is 4/4.

Gm6 A7-9 D7 Bm D G7

You, do I? Does Ju - ly need a sky of blue?

Detailed description: This system contains the fifth and sixth lines of the chorus. The top line is the vocal melody in treble clef, with lyrics underneath. The bottom line is the piano accompaniment in treble and bass clefs. The key signature has one flat (Bb), and the time signature is 4/4.

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F G7 C G7 C

Would I miss you, would I,

G7 C7 F Fm F G7 F C9

If you ever should go away?

C Am Bb C7 F C#dim7

If the sun should desert the day, What

Bb7b5 A7+5 D7 G7 Dm G9

would life be? Will I

C Gm6 A7-9 A7 Dm

leave you, nev - er? \_\_\_\_\_ Could the o - cean

*mp*

F+ F6 G7 F G7 C Gm6

leave the shore? \_\_\_\_\_ Will I wor - ship you for -

A7-9 D7 D6 D G7

ev - er? \_\_\_\_\_ Is - n't heav - en for - ev - er - more? \_\_\_\_\_

F6 G7 C G7

Do I Love You,

*poco a poco cresc.*

*mp*

*poco a poco cresc.*

C C7 F E F G Gb F

do I? Oh, my dear, it's so eas - y to

The first system of the score features a vocal line and piano accompaniment. The vocal line starts with a whole note 'do' followed by a half note 'I?' with a fermata. The piano accompaniment includes a triplet of eighth notes in the bass line and various chords in the right hand. A dynamic marking of *mf* is present.

Fm6 D7 C C+

see, Don't you know I do? Don't I

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'see,' followed by 'Don't you know I do?' and 'Don't I'. The piano accompaniment features a melodic line in the right hand and a bass line with chords. A dynamic marking of *mf* is present.

Am C7 Am6 Ab+ G7

*poco allarg.*

show you I do, Just as you love

The third system continues the vocal line and piano accompaniment. The vocal line has a half note 'show you I do,' followed by 'Just as you love'. The piano accompaniment includes a melodic line in the right hand and a bass line with chords. A dynamic marking of *poco allarg.* is present.

1. C Am C+ G7 Guitar Tacet 2. C Am C+ C C6

me? Do I me?

*marcato* *mf* *f* *sf*

The fourth system concludes the piece with two endings. The first ending leads to a 'Guitar Tacet' section. The second ending continues the piano accompaniment. The vocal line has a half note 'me?' followed by 'Do I me?'. The piano accompaniment features a melodic line in the right hand and a bass line with chords. Dynamic markings include *marcato*, *mf*, *f*, and *sf*.

# From This Moment On

Words and Music by COLE PORTER

Lively

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of three flats (B-flat major). It begins with a *mf* dynamic. The right hand features a series of chords and melodic lines, while the left hand plays a steady eighth-note accompaniment. A *rit.* marking is present in the final measure of the introduction.

The first vocal phrase is: "From this mo - ment on, \_\_\_\_\_ you". The piano accompaniment is in 4/4 time, starting with a treble clef and a key signature of three flats. The right hand has a melodic line with accents, and the left hand has a steady eighth-note accompaniment. The dynamic is *mf*. Chord symbols above the vocal line are Fm, Gm7, C7, and Bb m6.

The second vocal phrase is: "for me, dear, \_\_\_\_\_ on - ly two for". The piano accompaniment continues in 4/4 time. The right hand has a melodic line with accents, and the left hand has a steady eighth-note accompaniment. The dynamic is *mf*. Chord symbols above the vocal line are Fm, Eb m7, Ab7, and Db.

The final vocal phrase is: "tea, dear, \_\_\_\_\_ from this mo - ment on." The piano accompaniment continues in 4/4 time. The right hand has a melodic line with accents, and the left hand has a steady eighth-note accompaniment. The dynamic is *f*. Chord symbols above the vocal line are Db m, Ab, Abdim, and C7.



Fm Gm7 C7

From this hap - py day,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a half note followed by a quarter note, then a half note, and ends with a quarter note. The piano accompaniment starts with a half note chord, followed by a series of chords and moving lines in both hands. A dynamic marking of *mf* is present in the piano part.

Bb m6 Fm Eb m7 Ab7 Db

no more blue songs, on - ly

The second system continues the musical score. The vocal line has a half note, a quarter note, a half note, and a quarter note. The piano accompaniment consists of chords and moving lines. A dynamic marking of *mf* is present in the piano part.

Db m Ab Eb7 Ab7

whoop - dee - doo songs, from this mo - ment on.

The third system continues the musical score. The vocal line has a half note, a quarter note, a half note, and a quarter note. The piano accompaniment consists of chords and moving lines. A dynamic marking of *mf* is present in the piano part.

Db

For you've got the love I

The fourth system continues the musical score. The vocal line has a half note, a quarter note, a half note, and a quarter note. The piano accompaniment consists of chords and moving lines. A dynamic marking of *mf* is present in the piano part.



C7 Bbm6 Fm Ebm7 Ab7

you and I, babe,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat major/D-flat minor). The vocal line begins with a half note G4, followed by a quarter rest, then a half note A4, another quarter rest, and finally a half note B4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The right hand chords are C7, Bbm6, Fm, Ebm7, and Ab7. The bass line starts with a half note G2, followed by quarter notes F2 and E2, then a half note D2, and finally a half note C2.

Db Dbm6 Ab

we'll be rid - in' high, babe, Ev - 'ry

The second system continues the musical score. The vocal line starts with a half note Bb4, followed by quarter notes A4, G4, and F4. The piano accompaniment features a right hand with chords Db and Dbm6, and a left hand with a bass line. The right hand chords are Db and Dbm6. The bass line continues with a half note Bb2, followed by quarter notes A2, G2, and F2, then a half note E2, and finally a half note D2.

Abdim Ab Ab7 F7 Bb7 Db Eb7

care is gone from this mo - ment

The third system of the musical score shows the vocal line starting with a half note Ab4, followed by quarter notes G4, F4, and E4. The piano accompaniment includes chords Abdim, Ab, Ab7, F7, Bb7, Db, and Eb7 in the right hand, and a bass line in the left hand. The right hand chords are Abdim, Ab, Ab7, F7, Bb7, Db, and Eb7. The bass line continues with a half note C2, followed by quarter notes B1, A1, and G1, then a half note F1, and finally a half note E1.

1. Ab C7 2. Ab

on. on.

The fourth system concludes the musical score with a first and second ending. The vocal line has a first ending on a half note Ab4 and a second ending on a half note Ab4. The piano accompaniment features a right hand with chords Ab and C7, and a left hand with a bass line. The right hand chords are Ab and C7. The bass line continues with a half note D2, followed by quarter notes C2, B1, and A1, then a half note G1, and finally a half note F1. The first ending is marked with a 'dim.' (diminuendo) hairpin, and the second ending is marked with an 'sf' (sforzando) hairpin.

# Blues in the Night

## (My Mama Done Tol' Me)

Words by JOHNNY MERCER  
 Music by HAROLD ARLEN

Blues tempo

The musical score is written in 4/4 time with a key signature of two flats (Bb). It begins with a piano introduction marked *ff* (fortissimo) and *softly - as an echo*. The piano part features a steady bass line with triplets in the right hand. The vocal line starts with the lyrics: "My ma - ma done tol' me when I was in {knee - pants, pig - tails,} My ma - ma done tol' me, Son! Hon! {A wom - an - 'll sweet talk, A man's gon - na sweet talk,} and give ya the big eye, but when the sweet talk - in' done. {A A".

Chord changes are indicated above the piano part: Bb6, Bb7, Eb7, C7, F7, F+, and Bb.

F7 C7 F7

wom - an's a two - face, } A wor - ri - some thing who'll leave ya t' sing the  
 man is a two - face, }

Bb Bb7

Blues In The Night, Now the rain's a - fall - in',

F7+5 Bbm7 Eb7 Bb

hear the train a - call - in', whoo - ee, (My ma - ma done tol' me,

Eb9 Em6 F7 Bb

Hear dat lone - some whis - tle blow - in' 'cross the tres - tle, whoo - ee, (My

ma - ma done tol' me, \_\_\_\_\_) A whoo - ee - duh - whoo - ee, \_\_\_\_\_ Ol'

C7 F7 Bb  
 click - e - ty clack's a - ech - o - in' back th' Blues. \_\_\_\_\_ In The Night, \_\_\_\_\_ The eve - nin'

*broadly*

Eb9 Ebm6 F7 Db7 C+ C7  
 breeze - 'll start the trees to cry - in' and the moon - 'll hide its light,

G+ G7b5 Bbm6 C7 F7 Ebm6  
 when you get the Blues \_\_\_\_\_ In The Night. \_\_\_\_\_

*r. h.*

Ab m6                      F7                      Eb9                      Eb m6                      F7

Take my word, the mock - in' bird - 'll sing the

Db7                      C7+5                      C7                      G+                      G-5                      Bbm6                      C7

sad - dest kind o' song, he knows things are wrong and he's right.

F7                      Eb m6                      Ab m6                      F7                      Bb7

(whistle)

C7                      F7                      Bb 3                      3                      3

From Nat-chez to Mo - bile, from Mem-phish to St. Joe, wher -

ev - er the four winds... blow: I been in some big towns... an'

heard me some big talk, but there is one thing I know, { A A

wom - an's a two - face, } A wor - ri - some thing who'll leave ya t' sing the  
 man is a two - face, }

Blues In The Night. Hum

My ma - ma was right, there's Blues In The Night.

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Detailed description of the musical score: The score is written in B-flat major (two flats) and 4/4 time. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady bass line with chords and triplets. The vocal line includes lyrics and melodic lines with triplets and slurs. Chords are indicated above the staff, including Bb7, Eb7, C7, F7, F+, Bb, F7, C7, F7, Bb, C7b9, F7, C7, F7sus4, Bb, and Bbmaj9. The piece concludes with a piano flourish marked 'ppp' and 'va'.



# I Feel a Song Comin' On

Words and Music by JIMMY McHUGH,  
DOROTHY FIELDS and GEORGE OPPENHEIMER

Brightly

Chorus: Eb Fm7 Bb7 Ab Bb7 Eb

I Feel A Song Com - in' On

Bb7 Ab Bb7 Db C7

And I'm warn - ing ya, It's a vic - to - ri - ous,

Abm6 Bb7 Eb Eb7 Ab6 Abm6

hap - py and glo - ri - ous new strain!

Bb7 Eb Fm7 Bb7 Ab Bb7

I Feel A Song Com - in'

Eb                      Bb7                      Ab                      Bb7                      Db                      C7  
 On \_\_\_\_\_ It's a mel - o - dy! full of the laugh -

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a key with two flats (B-flat major or D-flat minor). It starts with a whole note chord Eb, followed by a half note Bb7, a quarter note Ab, a quarter note Bb7, a quarter note Db, and a quarter note C7. The lyrics 'On \_\_\_\_\_ It's a mel - o - dy! full of the laugh -' are written below the notes. The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady bass line with quarter notes.

Abm6                      Bb7                      C                      Dm7                      G7  
 ter of chil - dren out af - ter the rain! \_\_\_\_\_

Detailed description: This system contains the second two lines of music. The vocal melody continues with a half note Abm6, a half note Bb7, a whole note C, and a whole note Dm7. The lyrics 'ter of chil - dren out af - ter the rain! \_\_\_\_\_' are written below. The piano accompaniment continues with similar harmonic support, featuring chords in the right hand and a bass line in the left hand.

C                      Dm7                      G7                      Cmaj7                      C6  
 \_\_\_\_\_ You'll hear a tune - ful sto - ry Ring - in' thru \_\_\_\_\_

Detailed description: This system contains the third two lines of music. The vocal melody starts with a whole note C, followed by a half note Dm7, a half note G7, a half note Cmaj7, and a half note C6. The lyrics '\_\_\_\_\_ You'll hear a tune - ful sto - ry Ring - in' thru \_\_\_\_\_' are written below. The piano accompaniment features more complex chordal textures in the right hand, including some triplets and sustained chords.

Dm7                      G7                      C7                      F9                      Bb7alt.  
 \_\_\_\_\_ ya! Love and glo - ry! Hal - le - lu - jah! And

Detailed description: This system contains the final two lines of music. The vocal melody has a whole note Dm7, a half note G7, a half note C7, a half note F9, and a half note Bb7alt. The lyrics '\_\_\_\_\_ ya! Love and glo - ry! Hal - le - lu - jah! And' are written below. The piano accompaniment concludes with sustained chords in the right hand and a final bass line in the left hand.

Eb Fm7 Bb7 Ab Bb7 Eb  
 now \_\_\_\_\_ that my trou - bles are gone \_\_\_\_\_

Bb7 Ab Bb7 Eb C7  
 \_\_\_\_\_ Let those heav - en - ly drums go on drum - min', 'cause

Fm7 Bb7 Fm7 1. Eb Cm Fm7  
 I Feel A Song \_\_\_\_\_ Com - in' On! \_\_\_\_\_

Bb7 2. Eb Cm Eb  
 \_\_\_\_\_ On! \_\_\_\_\_

# I Happen to Like New York

Words and Music by COLE PORTER

Grave *p*

*ff*

*Assai moderato (with steady and slow motion)*

Hap-pen To Like New York, I hap-pen to like this town. I

*p*

like the cit - y air, I like to drink of it, The more I know New York the

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more I think of it, I like the sight and the sound and e-ven the stink of it, I

The first system of music consists of 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 two flats (B-flat major). The vocal line contains the lyrics: "more I think of it, I like the sight and the sound and e-ven the stink of it, I". The piano accompaniment features a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

Hap-pen To Like New York. I like to go to Bat-ter-y Park And

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "Hap-pen To Like New York. I like to go to Bat-ter-y Park And". The musical notation remains consistent with the first system, with a vocal line and piano accompaniment in B-flat major.

watch those lin - ers boom - ing in. I of - ten ask my - self, why should it be. That

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "watch those lin - ers boom - ing in. I of - ten ask my - self, why should it be. That". The musical notation remains consistent with the previous systems, with a vocal line and piano accompaniment in B-flat major.

they should come so far from a - cross the sea, I sup-pose it's be-cause they all a -

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are: "they should come so far from a - cross the sea, I sup-pose it's be-cause they all a -". The musical notation remains consistent with the previous systems, with a vocal line and piano accompaniment in B-flat major.

gree with me, ————— They hap - pen to like New York. Last

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat major). The lyrics are "gree with me, ————— They hap - pen to like New York. Last". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The system concludes with a double bar line and a fermata over the final note.

*pp*  
Sun - day af - ter - noon I took a trip to Hack - en -

*pp legato*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a piano (*pp*) dynamic. The lyrics are "Sun - day af - ter - noon I took a trip to Hack - en -". The piano accompaniment features a *pp legato* marking and consists of a flowing eighth-note accompaniment in the right hand and a bass line in the left hand. The system concludes with a double bar line and a fermata over the final note.

sack, But af - ter I gave Hack-en-sack the once o - ver, I

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a piano (*pp*) dynamic. The lyrics are "sack, But af - ter I gave Hack-en-sack the once o - ver, I". The piano accompaniment features a *pp legato* marking and consists of a flowing eighth-note accompaniment in the right hand and a bass line in the left hand. The system concludes with a double bar line and a fermata over the final note.

*p* *mf* *p*  
took the next train back. I Hap-pen To Like New York, I

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic, and ends with a piano (*p*) dynamic. The lyrics are "took the next train back. I Hap-pen To Like New York, I". The piano accompaniment features a *p* dynamic in the first measure, followed by a *mf* dynamic, and ends with a *p* dynamic. The system concludes with a double bar line and a fermata over the final note.

hap - pen to love this burg And when I have to give the world a

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'hap - pen to love this burg' and continues with 'And when I have to give the world a'. The piano accompaniment consists of chords and arpeggiated figures in both hands.

last fare - well, And the un - der - tak - er starts to ring my fun - 'ral bell, I don't

The second system continues the vocal line with 'last fare - well, And the un - der - tak - er starts to ring my fun - 'ral bell, I don't'. The piano accompaniment maintains a steady accompaniment pattern.

want to go to heav - en, don't want to go to h... I Hap - pen To Like New

*mf poco a poco cresc.*

The third system contains the lyrics 'want to go to heav - en, don't want to go to h... I Hap - pen To Like New'. A dynamic marking of *mf poco a poco cresc.* is placed above the vocal line and below the piano accompaniment.

York, I Hap - pen To Like New York.

*f* *ff*

*ff molto cresc.* *sff*

The fourth system concludes the phrase with 'York, I Hap - pen To Like New York.'. It features dynamic markings *f* and *ff* above the vocal line, and *ff molto cresc.* and *sff* below the piano accompaniment. The piano accompaniment includes some arpeggiated chords and a final flourish.

# If Love Were All

Words and Music by NOEL COWARD

Plaintively

Chorus:

Eb
Fm7 Bb7
Eb
Fm7 Bb7
Eb
Fm7 Bb7

I be - lieve in do - ing what I can, In cry - ing when I must, in

*p-mf*

Eb
Eb9
C7-9 (sus F) C7
Fm7
Bb7
Eb

laugh - ing when I choose. Heigh - o, ——— If Love Were All ——— I should be

Fm7
Bb6
Bb7
Eb
Fm7 Bb7
Eb
Fm7 Bb7

lone - ly. I be - lieve the more you love a man. The

*p*



Eb Fm7 Bb7 Eb Eb9 C7-9 (sus F) C7 Fm7  
 more you give your trust, The more you're bound to lose: Al - though

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'more' on Eb, followed by quarter notes 'you', 'give', and 'your' on F, G, and Ab respectively. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols Eb, Fm7, Bb7, Eb, Eb9, C7-9 (sus F), C7, and Fm7 are placed above the vocal staff.

Fm7 Bb7 Gm Eb9 Eb7  
 when shad - ows fall I think if on - ly

Detailed description: This system contains the next two measures. The vocal line continues with 'when' on Eb, 'shad - ows' on F and G, 'fall' on Ab, and 'I think if on - ly' on Bb, C, and D. The piano accompaniment continues with similar harmonic support. Chord symbols Fm7, Bb7, Gm, Eb9, and Eb7 are placed above the vocal staff.

Ab Bb7 Eb Eb7 Ab Bb7  
 Some - bod - y splen - did real - ly need - ed me, Some - one af - fec - tion - ate and

Detailed description: This system contains the final two measures. The vocal line has 'Some - bod - y' on Eb, 'splen - did real - ly' on F, G, and Ab, 'need - ed me,' on Bb, and 'Some - one af - fec - tion - ate and' on C, D, and Eb. The piano accompaniment features a more active right hand with chords and moving lines. A dynamic marking 'mp' is present in the piano part. Chord symbols Ab, Bb7, Eb, Eb7, Ab, and Bb7 are placed above the vocal staff.

E $\flat$  G7 C7 F9

dear, Cares would be end - ed if I knew that he

F7 B $\flat$ 7 Fm7 B $\flat$ 7 E $\flat$  Fm7 B $\flat$ 7 E $\flat$  Fm7 B $\flat$ 7

Want - ed to have me near. But I be - lieve that since my life be - gan The

E $\flat$  Fm7 B $\flat$ 7 E $\flat$  E $\flat$ 9 C7-9 (sus F) C7 Fm7 B $\flat$ 6 B $\flat$ 7 *poco rit.*

most I've had is just a tal - ent to a - muse. Heigh - to, If Love Were

*mf* *poco rit.*

1. E $\flat$  F9 B $\flat$ 7 2. E $\flat$

All. All.

*a tempo* *poco rall.*

# Make Someone Happy

Words by BETTY COMDEN and ADOLPH GREEN  
Music by JULE STYNE

Moderato

Chorus:

E $\flat$

E $\flat$ +

E $\flat$ 6

E $\flat$

E $\flat$ +

Make \_\_\_\_\_ Some - one Hap - py, Make just one \_\_\_\_\_

*mf*

E $\flat$ 6

B $\flat$ m7

\_\_\_\_\_ some - one hap - py, Make just one \_\_\_\_\_ heart the heart you sing

*mf*

E $\flat$ 7

A $\flat$

A $\flat$ +

A $\flat$ 6

A $\flat$ m6

to. One \_\_\_\_\_ smile that cheers you, One face that

*mf*

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Bb7(b9) Eb Gm7 Fm7

lights when it nears you, One {man} you're ev - ry - thing  
 {girl}

Bb7(b9) Eb Eb+ Eb6 Eb Eb+

to. Fame, \_\_\_\_\_ if you win it, Comes and goes \_\_\_\_\_

Eb6 Bbm7

\_\_\_\_\_ in a min - ute. Where's the real \_\_\_\_\_ stuff in life to cling

Eb7(b9) Eb7 Ab Ab+ Ab6 Abm6

to? Love \_\_\_\_\_ is the an - swer, Some - one to

Bb7(b9) Eb Eb6 Ebmaj7 Cm7

love is the an - swer. Once you've found {him,} Build your world a -  
 {her,}

Gm7 C9 Fm7 Bb7 Eb

round {him,} Make \_\_\_\_\_ Some-one Hap - py, Make just one —  
 {her,}

Gm7 C7(b9) Fm7 Bb7(b5) (alt.) Fm7 Bb7

— some - one hap - py And you \_\_\_\_\_ will be hap - py

1. Eb Ebmaj7 Gm7 Fm7 Bb7 2. Eb

too. too. \_\_\_\_\_

*rall. e dim.* *p*

# Just in Time

Words by BETTY COMDEN and ADOLPH GREEN  
Music by JULE STYNE

Moderately

The piano introduction consists of two staves. The right hand features a melodic line with a dynamic marking of *mf*. The left hand provides a harmonic accompaniment with a bass line. The key signature is B-flat major (two flats) and the time signature is 4/4. The piece begins with a half note chord in the right hand and a quarter note in the left hand, followed by a series of eighth and sixteenth notes.

Chorus:

B $\flat$  A B $\flat$  A B $\flat$  A Am7 D7

The first line of the chorus features a vocal melody and piano accompaniment. The lyrics are: "Just In Time I found you Just In Time Be - fore you". The piano accompaniment includes a bass line and chords that correspond to the chord symbols above. The key signature remains B-flat major.

Fm G7 C9 Gm7 C9 Gm7 C7

The second line of the chorus features a vocal melody and piano accompaniment. The lyrics are: "came, my time was run - ning low." The piano accompaniment includes a bass line and chords that correspond to the chord symbols above. The key signature remains B-flat major.

F7

B $\flat$ 9

The third line of the chorus features a vocal melody and piano accompaniment. The lyrics are: "I was lost, The los - ing dice were tossed,". The piano accompaniment includes a bass line and chords that correspond to the chord symbols above. The key signature remains B-flat major.

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E $\flat$ 9 Ab D7

My brid - es all were crossed, no - where to go.

Gm D Gm D Gm D7 Gm Gm7 C7

Now you're here and now I know just where I'm go - ing, no more

B $\flat$  G7 $\frac{9}{5}$  G7 G7+ C9

doubt or fear, I've found my way. For love came Just In Time.

F7 B $\flat$  F+ B $\flat$  C7

You found me Just In Time and changed my lone - ly life, that

Cm7 F7 2. B $\flat$  C9 Cm7 F7 1. B $\flat$  B $\flat$ dim B $\flat$  B $\flat$ dim B $\flat$ 6

love - ly day. day.

# Life Is Just a Bowl of Cherries

Words and Music by LEW BROWN and RAY HENDERSON

Moderato  
Eb

Gm Eb6

Life Is Just A Bowl Of Cher - ries, Don't make it

se - ri - ous, Life's too mys - te - ri - ous. You

Fm Fm7 Bb9 Eb Bbm6 C7 Fm Fm7 Bb9

work, you save, you wor - ry so, But you can't take your dough when you

F9 F7-5 Bb7 Eb Gm Eb6

go, go, go, So keep re - peat - ing it's the Ber - ries, The

The musical score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of four systems, each with a vocal line and a piano accompaniment. The piano part includes chord markings above the staff and dynamic markings like 'p-f'. The lyrics are placed below the vocal line. The piece concludes with a final chord of Eb6.



B♭m6 C7 Fm C7 Fm Adim

strong - est oak must fall. \_\_\_\_\_ The sweet things in life, \_\_\_\_\_ To

Gm C7 Fm B♭9

you were just loaned, \_\_\_\_\_ So how can you lose \_\_\_\_\_ what

F9 F7-5 B♭9 Eb Gm B♭m C7

you've nev - er owned. \_\_\_\_\_ Life Is Just A Bowl Of Cher - ries, \_\_\_\_\_ So

F7 Fm7 B♭7+5 1. Eb Adim Fm B♭7 2. Eb

live and laugh at it all. \_\_\_\_\_ all. \_\_\_\_\_

*sfz*

# Old Devil Moon

Words by E. Y. HARBURG  
Music by BURTON LANE

Moderato

mf

The piano introduction consists of two staves. The right hand features a series of chords in the upper register, while the left hand plays a simple bass line with quarter notes. The tempo is marked 'Moderato' and the dynamic is 'mf'.

(tenderly and not fast)

Chorus:

F Eb F Eb

I look at you and sud - den - ly, some-thing in your eyes I

p-mf

The chorus is set in a key with one flat (B-flat major). The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The piano part features a steady bass line and chords in the right hand. The dynamic is marked 'p-mf'.

F Eb F C7(b5) F9 F7(b9)

see soon be - gins be-witch - ing me. It's that

The continuation of the chorus features a vocal line and piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand. The dynamic is 'p-mf'.

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B♭maj9    B♭                    B♭7                    B♭m

Old    Dev - il    Moon —            that you stole    from the    skies. —            It's that

A♭m7            D♭7                    G♭                    C7                    F                    C7

Old    Dev - il    Moon —            in your    eyes. —

F            E♭                    F                    E♭                    — 3 —            D                    F♯m

You and your glance —            make this ro - mance —            too hot to    han - dle —

*mp*

D            Dm                    F+                    Dm7                    G7                    — 3 —            C7                    B♭

—            Stars in the night —            blaz - ing their light —            Can't hold a    can - dle —

Ebm F Eb F

to your raz - zle daz - zle. You've got me fly - ing high and wide

Eb F Eb F

On a mag - ic car - pet ride Full of but - ter - flies in - side.

C7(b5) F9 F7(b9) Bbmaj9 Bb Bb7 Bbm7 Bbm

Wan - na cry, wan - na croon, Wan - na laugh like a loon..

Abm7 Db7 Gb C7 F C7

It's that Old Dev - il Moon in your eyes,

*mf*

F Eb F Eb

Just when I think I'm free as a

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a whole rest, followed by the lyrics 'Just when I think I'm free as a'. The piano accompaniment consists of chords and moving lines in both hands.

F C7 F Eb 3 F Eb 3

dove Old Devil Moon deep in your

The second system continues the vocal line with the lyrics 'dove Old Devil Moon deep in your'. The piano accompaniment includes triplet figures in the right hand and sustained chords in the left hand.

1. F Eb C7(b5) F C7(b5)

eyes blinds me with love.

The first ending of the third system features the lyrics 'eyes blinds me with love.'. The piano accompaniment includes triplet figures and a dynamic marking of *f* (forte).

2. F Eb F

eyes blinds me with love.

The second ending of the third system features the lyrics 'eyes blinds me with love.'. The piano accompaniment includes a dynamic marking of *f* and the instruction 'L. H.' (Left Hand) pointing to a specific chord.

# Rock-A-Bye Your Baby with a Dixie Melody

Words by SAM M. LEWIS and JOE YOUNG  
Music by JEAN SCHWARTZ

Moderato

The piano introduction is in 4/4 time, marked *mf*. It features a melody in the right hand and a bass line in the left hand. The melody starts with a series of chords: C, C6, C#dim, G7, and ends with a *rit.* (ritardando) section.

Verse: C C6 C#dim G7 C

Mam - my mine, your lit - tle roll - in' stone that rolled a - way,  
An - y time I hear a mam - my sing her babe to sleep,

*mp a tempo*

The first verse of the song is in 4/4 time, marked *mp a tempo*. It consists of two staves: a vocal line and a piano accompaniment. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The melody is in the key of C major and has a tempo of *mp a tempo*. The lyrics are: "Mam - my mine, your lit - tle roll - in' stone that rolled a - way, An - y time I hear a mam - my sing her babe to sleep,". The piano accompaniment includes chords: C, C6, C#dim, G7, and C.

G+ Eb Eb6 Edim Bb7

strolled a - way, Mam - my mine, your roll - in' stone is roll - in'  
slum - ber deep, That's the time the shad - ows 'round my heart be -

The second verse of the song is in 4/4 time. It consists of two staves: a vocal line and a piano accompaniment. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The melody is in the key of C major and has a tempo of *mp a tempo*. The lyrics are: "strolled a - way, Mam - my mine, your roll - in' stone is roll - in' slum - ber deep, That's the time the shad - ows 'round my heart be -". The piano accompaniment includes chords: G+, Eb, Eb6, Edim, Bb7.

Eb G7 C Cdim

home to - day, there to stay, Just to see your  
gin to creep, and I weep, Won - der why I

The third verse of the song is in 4/4 time. It consists of two staves: a vocal line and a piano accompaniment. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The melody is in the key of C major and has a tempo of *mp a tempo*. The lyrics are: "home to - day, there to stay, Just to see your gin to creep, and I weep, Won - der why I". The piano accompaniment includes chords: Eb, G7, C, Cdim.

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Dm7 Fm G7 C Cdim G7

smil - in' face \_\_\_\_\_ Smile a "wel - come" sign;  
 went a - way; \_\_\_\_\_ What a fool I've been!

Eb Ebdim Fm7 Abm Bb7 G D7 G Gdim G7 G7+

When I'm in your fond em - brace, \_\_\_\_\_ Lis - ten, Mam - my mine:  
 Take me back to yes - ter - day, \_\_\_\_\_ In your arms a - gain.

*Tenderly*

Chorus: C G7 Cdim C C6 Cdim Dm7 G7 G9

Rock - A - Bye Your Ba - by With \_\_\_\_\_ A Dix - ie Mel - o -

*a tempo*  
*mp-mf*

G9 Gdim G9 Dm7 G7 Dm7 G7 F C Am

dy; \_\_\_\_\_ When you croon, \_\_\_\_\_ croon a tune \_\_\_\_\_ from the heart \_\_\_\_\_ of

D9 G7 Dm A+ Dm7 G9

Dix - ie. — Just hang my cra - dle, Mam - my mine, —

C Em7 A9 G Am G

Right on that Ma - son - Dix - on Line — And swing it

Am7 D G7 Dm7 G7 G9 D9 G7

from Vir - gin - ia to Ten - nes - see with all the love that's in — ya.

C G7 Cdim C C6 Cdim Dm7 G7 G9 G9 Gdim G9 Dm7

"Weep No More, My La - dy:" sing — that song a - gain for me, And

*a tempo*



Dm7 G7 Dm7 G7 F7 E7

"Old Black Joe," just as though you had me on your

D Gm E7 A7 C#dim A7 A+ A7

knee. A mil - lion ba - by kiss - es I'll de - liv - er

D7 Cdim C G7 Cdim

the min - ute that you sing the "Swan - ee Riv - er;" Rock - a - bye your

C E7 Am D9 D7 Fm G7

rock - a - bye ba - by with a Dix - ie mel - o - dy.

1. C Cdim Dm7 G7b9 2. C

# Stormy Weather

(Keeps Rainin' All the Time)

Lyric by TED KOEHLER  
Music by HAROLD ARLEN

Slow Lament

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). It begins with a mezzo-piano (*mp*) dynamic, moving to mezzo-forte (*mf*) and then piano (*p*). The melody is characterized by a slow, descending line with a lamentsome quality, featuring a prominent half-note G in the right hand and a steady bass line in the left hand.

Chords: G, G#dim, Am7, D9, G

Don't know why there's no sun up in the sky, Storm-y Weath-er,

The first line of the song features a vocal melody with a lamentsome feel. The piano accompaniment continues with a steady bass line and chords that support the vocal line. The dynamics are mezzo-piano (*mp*).

Chords: Am7, G, Am7, D7+5-9, G

Since my <sup>man</sup>gal and I ain't to-gether, keeps rain-in' all the time.

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a D7+5-9 chord. The dynamics remain mezzo-piano (*mp*).

Chords: Am7, D9, G, G#dim, Am7, D9, G

Life is bare, gloom and mis-ry ev-'ry-where, Storm-y Weath-er,

The third line of the song concludes the vocal melody and piano accompaniment. The piano part includes a D9 chord. The dynamics remain mezzo-piano (*mp*).

Am7 G Am7 D7+5-9 G

Just can't get my poor self to - geth - er, I'm wea - ry all the time, the

C G G#dim Am7 D7-9 G Am7 G C 3

time, So wea - ry all the time. When {he/she} went a - way the blues walked

G C 3 G C G

in and met me. If {he/she} stays a - way old rock - in' chair will get me.

C 3 G C G E7-5

All I do is pray the Lord a - bove will let me walk in the sun once

A7 D7-9 D7 G G#dim Am7 D9

more. Can't go on, \_\_\_\_\_ ev-'ry - thing I had is gone, Storm - y

G Am7 G

Weath - er, \_\_\_\_\_ Since my {man gal} and I \_\_\_\_\_ ain't to - geth - er,

Am7 D7-9 G Am7 D7-9

keeps rain - in' all \_\_\_\_\_ the time, \_\_\_\_\_ keeps rain - in' all \_\_\_\_\_ the

1. G Am7 D9 2. G Am7 Gmaj7 C G

time. \_\_\_\_\_ Don't know time. \_\_\_\_\_

rall. p

# What Now My Love

(Original French Title: "Et Maintenant")

Original French Lyric by PIERRE DELANOE  
 Music by GILBERT BECAUD  
 English Adaptation by CARL SIGMAN

Moderate Bolero tempo

The piano introduction consists of two staves. The right hand (r. h.) plays a series of eighth-note triplets in the bass clef. The left hand (l. h.) plays a simple bass line with quarter notes and rests.

Chorus: Gm7 F Bb6 F6

What Now My Love... Now that you left me... How can I  
 Et Main - te - Love... Now that it's o - ver I feel the  
 nant que vais - je fai - re De tout ce  
 nant que vais - je fai - re Vers quel né -

The piano accompaniment features a treble staff with chords and a bass staff with eighth-note triplets.

Gm7 C7 Fmaj7 F6 Gm7 3 F

live through an-oth - er day Watch-ing my dreams  
 world clos - ing in on me Here come the stars  
 temps que se - ra me vie De tous ces gens  
 ant glis - se - ra me vie Tu m'as lais - sé

The piano accompaniment continues with chords in the treble and eighth-note triplets in the bass, marked with a *simile* instruction.

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Bb6 F6 Gm7 C7

Turn - ing to ash - es And my hopes in - to bits of  
 Tum - bling a - round me There's the sky where the sea should  
 qui m'in - dif - fe - rent Main - te - nant que tu es par -  
 la terre en - tiè - re Mais la terre sans toi c'est pe -

F Fmaj7 F7 Gm7 C7 Am7

clay Once I could see Once I could feel  
 be What Now My Love Now that you're gone  
 tie Tou - tes ces nuits pour - quoi, pour qui  
 tit Vous mes a - mis soy - es gen - tils

Dm7 Gm7 C7 Gm7 C7 F Fmaj7 F7

Now I am numb I've be - come un - real I walk the  
 I'd be a fool to go on and on No one would  
 Et ce ma - tin qui re - vient pour rien Mon coeur qui  
 Vous sa - vez bien que l'on n'y peut rien Mè - me Pa -

Bbm7 Eb7 Abmaj7 Dbmaj7 Db6 Bbm6

night With - out a goal Stripped of my heart,  
 care No one would cry If I should live  
 bat pour qui, pour quoi Qui bat trop fort,  
 ris cre - ve d'en - nui Tou - tes ces rues

B<sup>0</sup> Gm7/C

1. C7 Gm7 3

2. C7 Gm7 3

my or trop me soul. die. fort. tuent. What Now My Et Main - te - Je n'ai vrai -

F Bb6 F6 Gm7

Love ment Now there is plus rien a noth - ing fai - re On - ly my last Je n'ai vrai - ment

Gm7 C9 Fmaj7 F6 Fmaj7 F6

good bye. plus rien.

# San Francisco

Words by GUS KAHN  
Music by BRONISLAU KAPER and WALTER JURMANN

Moderato (not too slow)

Chorus: C Em C7 F F7

San Fran - cis - co o pen your gold - en gate

The first system of the chorus features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one flat (B-flat), and the time signature is common time (C). The piano part begins with a mezzo-forte (mf) dynamic. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

C Am Em Dm7 Fm6 G7

You let no strang - er wait out - side your door

The second system continues the chorus. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with chords and a bass line.

C Em C7 F Cdim

San Fran - cis - co Here is your wan - d'ring one

The third system continues the chorus. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with chords and a bass line.

C D7 G7 C F7 C

say - ing "I'll wan - der no more."

The fourth system concludes the chorus. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with chords and a bass line.



Em Am6 B7+ B7 E A7 F#m A7

Oth - er plac - es on - ly make me love you best

G Adim Em Am7 D7 G7 Dm Bb7 G7

Tell me you're the heart of all the gold - en west

C Em C7 F F7

San Fran - cis - co wel - come me home a - gain

C Am F6 F F6 D7 G7 1. C F 2. C

I'm com - ing home to go roam - ing no more. more.

# Singin' in the Rain

Words by ARTHUR FREED  
Music by NACIO HERB BROWN

Moderato

Introduction for piano. The score is in G major, 4/4 time, and marked Moderato. The left hand (L.H.) is marked *mf*. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with block chords in the left hand.

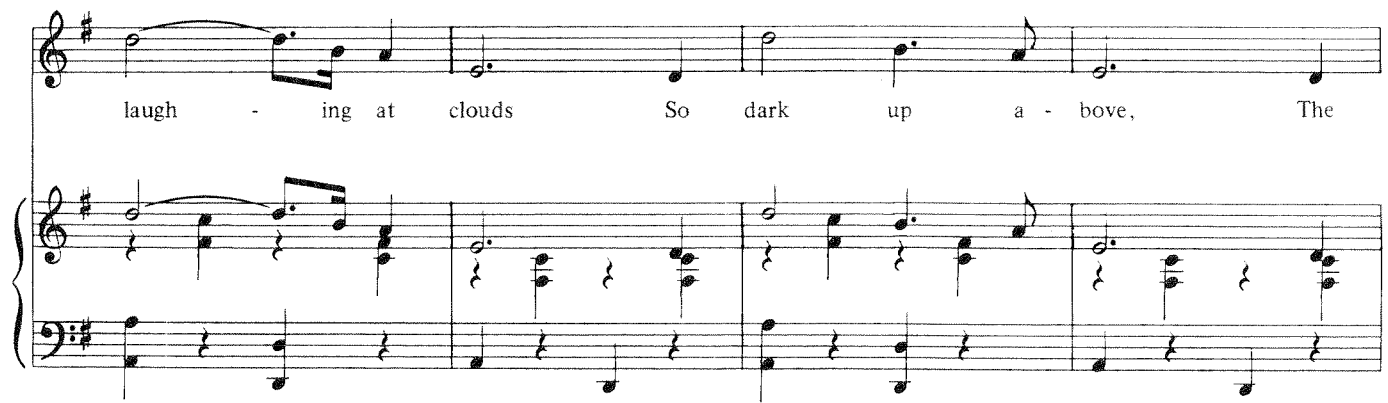
Piano accompaniment for the first vocal line. The right hand has a melodic line with eighth notes, and the left hand has a steady bass line with eighth notes. The music is in G major and 4/4 time.

Vocal line and piano accompaniment for the second vocal line. The vocal line begins with a G-clef and a treble clef. The lyrics are: "Sing - in' In The Rain, Just Sing - in' In The Rain. What a". The piano accompaniment continues with the same rhythmic pattern as the first system. The left hand is marked *mf*.

Vocal line and piano accompaniment for the third vocal line. The vocal line continues with the lyrics: "glo - ri - ous feel - ing I'm hap - py a - gain, I'm". Above the vocal line, the chords *Ddim* and *D7* are indicated. The piano accompaniment continues with the same rhythmic pattern.

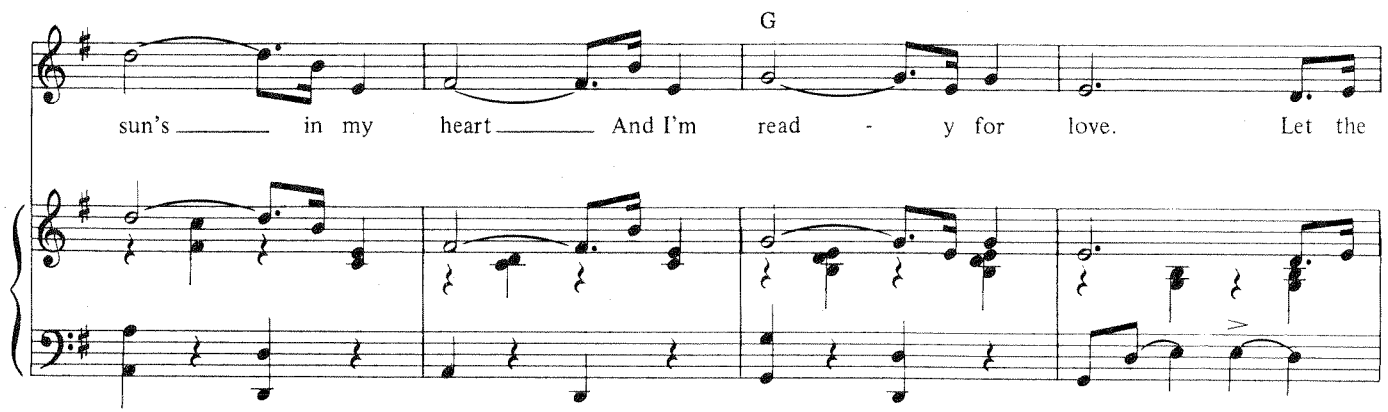
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laugh - ing at clouds So dark up a - bove, The



sun's \_\_\_\_\_ in my heart \_\_\_\_\_ And I'm read - y for love. Let the

G



storm - y clouds chase Ev - 'ry - one \_\_\_\_\_ from the place. Come



on \_\_\_\_\_ with the rain, I've a smile \_\_\_\_\_ on my face. I'll

Ddim D7



walk down the lane With a hap - py re - frain, And

sing - in', — just Sing - in' In — The Rain. —————

G Fine

Eb7 G

Why am I smil - in' and why do I sing? ———

*mp*

Eb7 G

Why does De - cem - ber seem sun - ny as Spring? ———

D7 G

Why do I get up each morn - ing to start \_\_\_\_\_

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a quarter rest, followed by the lyrics 'Why do I get up each morn - ing to start \_\_\_\_\_'. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand.

E7 A7

Hap - py and het up with joy in my heart? \_\_\_\_\_

The second system continues the musical piece. The vocal line has a quarter rest followed by the lyrics 'Hap - py and het up with joy in my heart? \_\_\_\_\_'. The piano accompaniment features a more active melodic line in the right hand.

Bb7 Eb

Why is each new task a tri - fle to do? \_\_\_\_\_ Be -

The third system shows the vocal line with a quarter rest and the lyrics 'Why is each new task a tri - fle to do? \_\_\_\_\_ Be -'. The piano accompaniment continues with chords and a melodic line.

F7 Eb7 D7 D. S. al Fine ✂

cause I am liv - ing a life full of you. \_\_\_\_\_ I'm

The fourth system concludes the piece. The vocal line has a quarter rest and the lyrics 'cause I am liv - ing a life full of you. \_\_\_\_\_ I'm'. The piano accompaniment ends with a final chord and a double bar line. The instruction 'D. S. al Fine' is written above the staff.

# Smile

Words by JOHN TURNER and GEOFFREY PARSONS  
Music by CHARLES CHAPLIN

Moderately, with great warmth

The piano introduction consists of two staves. The right hand features a series of chords and melodic fragments, while the left hand plays a simple, rhythmic accompaniment. The tempo and mood are indicated as 'Moderately, with great warmth'.

Chorus:

F

The first line of the chorus features a vocal melody and piano accompaniment. The vocal line starts with a whole note 'Smile.' followed by eighth notes 'tho' your heart is ach - ing, Smile, e - ven tho' it's break - ing,'. The piano accompaniment includes a treble clef with chords and a bass clef with a simple accompaniment. The dynamic marking is *mp-mf*.

Smile. tho' your heart is ach - ing, Smile, e - ven tho' it's break - ing,

Fdim

Gm

A<sup>dim</sup> Gm

D7-9

Gm D7

The second line of the chorus continues the vocal melody and piano accompaniment. The vocal line starts with 'When there are clouds in the sky, you'll get by, If you'. The piano accompaniment includes a treble clef with chords and a bass clef with a simple accompaniment.

When there are clouds in the sky, you'll get by, If you

Gm

Bbm

E<sup>b</sup>9

The third line of the chorus continues the vocal melody and piano accompaniment. The vocal line starts with 'Smile through your fear and sor - row, Smile and may - be to - mor - row,'. The piano accompaniment includes a treble clef with chords and a bass clef with a simple accompaniment.

Smile through your fear and sor - row, Smile and may - be to - mor - row,

F Gm C7 F

You'll see the sun come shin - ing thru for you. Light up your

Fdim

face with glad - ness, Hide ev - 'ry trace of sad - ness, Al - tho' a tear may be

Gm AdimGm D7-9 Gm D7 Gm Bbm

ev - er so near, That's the time you must keep on try - ing, Smile, what's the

Eb9 F Gm C7

use of cry - ing, You'll find that life is still worth while, If you'll just

1. F Gm7 C9 C7-9 2. F Fmaj7 F6

Smile. Smile.

# That's Entertainment

Words by HOWARD DIETZ  
Music by ARTHUR SCHWARTZ

Moderately

Chorus: Bb Bb+ Eb m Bb+ Cm7 F7

1. The clown \_\_\_\_\_ with his pants fall - ing down, \_\_\_\_\_ Or the  
2.(The) doubt \_\_\_\_\_ while the ju - ry is out, \_\_\_\_\_ Or the

Bb Fdim Cm7 D7 D7+ Cdim

dance \_\_\_\_\_ that's a dream of ro - mance, \_\_\_\_\_ Or the  
thrill \_\_\_\_\_ when they're read - ing the will, \_\_\_\_\_ Or the

Gm Eb C Cm D7+ D7 Cm7

scene \_\_\_\_\_ where the vil - lian is mean; \_\_\_\_\_ That's  
chase \_\_\_\_\_ for the man with the face; \_\_\_\_\_ That's

Ddim Cm7 F7 Bb Bb+ Eb m Bb+

En - ter - tain - ment! \_\_\_\_\_ The lights \_\_\_\_\_ on the  
En - ter - tain - ment! \_\_\_\_\_ The dame \_\_\_\_\_ who is



Cm7 F7 Bb Fdim

la - dy in tights, — or the bride — with a  
 known as the flame — of the king — of an

Cm7 D7 D7+ Cdim Gm Eb

guy on the side, — Or the ball — where she  
 un - der - world ring, — He's an ape — who won't

C Cm D7+ D7 Cm7 Ddim F7 Bb9

gives him her all, — That's En - ter - tain - ment! —  
 let her es - cape, — That's En - ter - tain - ment! —

Cm6 Bb9 Eb Eb+ Eb6 Fm7

— The plot can be hot, sim - ply teem - ing with sex, —  
 It might be a fight like you see on the screen, —

Bb7 Eb Eb+ Eb6 C7

A gay di - vor - cee who is af - ter her "ex."  
 A swain get - ting slain for the love of a queen.

F F+ F6 G9

It can be oe - di - pus rex  
 Some great Shake - spear - e - an scene

C7 F Eb6 Dm 3

Where a chap kills his fa - ther, and caus - es a lot of  
 Where a ghost and a prince meet and ev - 'ry one ends in

Cm7 F7 Bb Bb+ Ebm Bb+ Cm7 F7

both - er. The clerk who is thrown out of work  
 mince meat. The gag may be wav - ing the flag

Bb Fdim Cm7 D7 D7+ Cdim

— by the boss — who is thrown for a loss — by the  
 — that be - gan — with a Mis - ter Co - han — hip hur -

Gm Eb Bb C9 F#7 Bb

skirt — who is do - ing him dirt; — The world is a  
 ray — the A - mer - i - can way; — The world is a

Cm7 F7 Bb G7 C9 C7 F7

stage, the stage is a world of en - ter - tain -  
 stage, the stage is a world of en - ter - tain -

1. Bb Ebmaj7 Cm7 F7 2. Bb Eb Bb

ment! The ment!

# This Can't Be Love

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

Chorus:

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately'. The score includes the following lyrics and chord markings:

System 1: **G6** **C7**  
This Can't Be Love be - cause I feel so well, — No

System 2: **G** **Am7** **D7** **Am7** **D7** **G6**  
sobs, no sor - rows, no sighs; — This Can't Be

System 3: **C7** **G** **C#dim** **Am7** **D7**  
Love, I get no diz - zy spell. — My head is not — in the

System 4: **G** **C6** **C7** **G** **F#m7** **B7**  
skies, — My heart does not stand still, — Just hear it

The piano accompaniment features a steady bass line and chords in the right hand, with dynamics such as *p* and *mf* indicated.

Em7 B7+ E7+(b9)

beat! This is too sweet to

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a whole note chord Em7, followed by a quarter rest, then a quarter note G, a quarter note A, and a quarter note B. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The piano part includes a fermata over the first two measures.

A9 D7(b9) D7 G

be love. This Can't Be Love be - cause I

The second system continues the vocal line and piano accompaniment. The vocal line has a whole note chord A9, followed by a quarter rest, then a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The piano accompaniment features a fermata over the first two measures and a dynamic marking of *p* (piano) in the third measure.

C7 G6 Gdim Am7 D7

feel so well; But still I love to look in your

The third system continues the vocal line and piano accompaniment. The vocal line has a whole note chord C7, followed by a quarter rest, then a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The piano accompaniment features a fermata over the first two measures and a dynamic marking of *p* (piano) in the third measure.

1. G Am7 D7 2. G C7 Am7 G

eyes. eyes.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a whole note chord G, followed by a quarter rest, then a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The piano accompaniment features a fermata over the first two measures and dynamic markings of *mf* (mezzo-forte) and *sf* (sforzando).

# Through the Years

Words by EDWARD HEYMAN  
 Music by VINCENT YOUMANS

Andante contristezza

mf (tremolo)

The piano introduction consists of two staves. The right hand features a series of chords and single notes, while the left hand plays a tremolo accompaniment. The tempo is marked 'Andante contristezza'.

Cantabile

F Fmaj7 Bb Fmaj7 Cm6 F7 Bb F Gm Gm7-5

Through The Years, I'll take my place be - side you,

8va p L. H. 8va

The vocal line is written on a single staff with lyrics. The piano accompaniment is on two staves, with the left hand marked 'p' and 'L. H.'. The right hand has a '8va' marking. The music is in a cantabile style.

C6 F Fmaj7 C7 F F7

Smil - ing Through The Years.

8va L. H.

The vocal line continues with the lyrics. The piano accompaniment continues on two staves, with the left hand marked 'L. H.' and the right hand marked '8va'.

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Bb F Bb6 C7/Bb F Gm7 C7

Through The Years, I'll keep my place be -

*mp poco a poco cresc.*

F C Dm7 G7 C

side you; Smil - ing through your tears.

*mf dim.*

C7 F C Cm7/Eb F7/Eb Bb

*Poco animando*

I'll be near, No mat - ter when or

*colla voce mp*

Cm7(sus4) Cm6 Bb maj7 Bb7 Eb maj7 Em7-5

where; Re - mem - ber, what is mine, I'll al - ways

*dim.*

Bb/F                      Gm7-5                      F/C                      Fmaj7    Cm7-5                      Cdim

share. \_\_\_\_\_ Through the night, I'll

*gva*                      *gva*

*p*                      *L. H.*                      *L. H.*

Bb/D                      Bb m(add A)                      Bb m6                      F(sus4)                      F

be a star to guide you; Shining

*gva*

*L. H.*  
*poco a poco cresc.*

Am/Bb                      Bb                      Am7-5                      D7<sup>-9</sup>/<sub>45</sub>                      D7

bright, Though clouds may come and hide you.

*gva*

*L. H.*

Gm7                      Bb maj7/E                      Bb

Through The Years, till love is gone and

*molto cresc.*                      *ff*                      *molto espress.*



Bb m

F/C  
*accel.*

G7

Db+

time first dis - ap - pears

*mf accel.*

G7

*rit. mezzo voce* F/A

C(sus4) Bb

Dm

F/C

Bb F  
*allarg.*

I'll come to you, smil - ing

*rit.*

*espr.*

*allarg.*

C7(sus4)  
*rit.*

C7

C7(sus4)

F  
*a tempo cresc.*

Bb

F

Through The Years.

*a tempo*

*L. H.*

*L. H.*

*rit.*

*mf cresc.*

Bb

Gm7

F

*accel.*

*ff*

# When You're Smiling

(The Whole World Smiles with You)

Words and Music by MARK FISHER,  
JOE GOODWIN and LARRY SHAY

Moderately

Chorus:

B $\flat$

B $\flat$  maj7

When You're Smil - ing, When You're Smil - ing, the

*p - mf*

G7

Cm

whole world smiles with you, When you're

Cm7

laugh - ing, When you're laugh - ing The

F7

F+

B $\flat$

sun comes shin - ing thru, But when you're

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Bb7 Eb D/Bb Eb Ebdim Eb F

cry - ing \_\_\_\_\_ you bring on the rain, \_\_\_\_\_ So stop your

C7 F7 Bb

sigh - ing \_\_\_\_\_ be hap - py a - gain, \_\_\_\_\_ Keep on smil - ing \_\_\_\_\_

G7 Cm Cm7-5 F

\_\_\_\_\_ 'cause When You're Smil - ing, \_\_\_\_\_ The whole world smiles with

1. Bb C7-9 F7 Bb 2. Bb Bb7 Eb Bb

you. \_\_\_\_\_ When You're you. \_\_\_\_\_

*f* *8va ad lib*

# You Go to My Head

Words by HAVEN GILLESPIE  
Music by J. FRED COOTS

Tenderly

The musical score is written in G minor, 4/4 time. It consists of three systems of music. The first system shows the vocal line starting with the lyrics "You Go To My Head" and the piano accompaniment. The second system continues the vocal line with "and you lin - ger like a haunt - ing re - frain -" and "and I find you spin - ning". The third system continues with "'round in my brain -" and "like the bub - bles in a glass of cham - pagne." Chord markings are placed above the piano part: Eb and Gm in the first system; Abm7, Db7, Gb, Ebm6, F7, and Bb7 in the second system; Gb, Ebm6, F7, Bb7-9, and Eb in the third system.

Chord markings: Eb, Gm, Abm7, Db7, Gb, Ebm6, F7, Bb7, Gb, Ebm6, F7, Bb7-9, Eb

Lyrics: You Go To My Head - and you lin - ger like a haunt - ing re - frain - and I find you spin - ning 'round in my brain - like the bub - bles in a glass of cham - pagne.

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Fm7 Bb7 Eb Gm Abm7 Db7

You Go To My Head\_ like a sip of spar - kling

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The vocal line begins with a whole rest, followed by the lyrics 'You Go To My Head\_ like a sip of spar - kling'. The piano accompaniment consists of chords and moving lines in both hands, with a triplet of eighth notes in the right hand.

Gb Ebm6 F7 Bb7 Gb Ebm6

Bur - gun - dy brew\_ and I find the ver - y men - tion of you\_

The second system continues the piece. The vocal line has the lyrics 'Bur - gun - dy brew\_ and I find the ver - y men - tion of you\_'. The piano accompaniment features a more active right hand with eighth and sixteenth notes, while the left hand provides a steady harmonic foundation with chords.

F7 Bb7-9 Eb Bbm7 Eb7

like the kick - er in a ju - lep or two. The

The third system shows the vocal line with the lyrics 'like the kick - er in a ju - lep or two. The'. The piano accompaniment continues with a similar texture, featuring a melodic line in the right hand and chords in the left hand.

Ab6 D7

thrill of the thought\_ that you might give a thought\_ to my

The fourth system concludes the page with the vocal line lyrics 'thrill of the thought\_ that you might give a thought\_ to my'. The piano accompaniment maintains the harmonic and rhythmic style established in the previous systems.

E $\flat$  Am7 D7

plea casts a spell o - ver me. Still I say to my - self, "Get a

Detailed description: This system contains the first two lines of music. The vocal line starts with a half note 'plea' on a G4, followed by a quarter note 'casts' on an A4, a quarter note 'a' on a B4, a quarter note 'spell' on a C5, a quarter note 'o - ver' on a B4, and a half note 'me.' on an A4. The piano accompaniment features a bass line with a quarter note G3, a quarter note F3, and a half note E3, and a treble line with a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The second line of music has a vocal line with a quarter note 'Still' on a G4, a quarter note 'I' on an A4, a quarter note 'say' on a B4, a quarter note 'to' on a C5, a quarter note 'my - self,' on a B4, and a quarter note 'Get a' on an A4. The piano accompaniment continues with a bass line of G3, F3, E3 and a treble line of G4, A4, B4, C5.

G Am7 D7 G B $\flat$ 7

hold of your - self, can't you see that it nev - er can be." You

Detailed description: This system contains the third and fourth lines of music. The vocal line has a quarter note 'hold' on a G4, a quarter note 'of' on an A4, a quarter note 'your - self,' on a B4, a quarter note 'can't' on a C5, a quarter note 'you' on a B4, a quarter note 'see' on an A4, a quarter note 'that' on a G4, a quarter note 'it' on an F4, a quarter note 'nev - er' on an E4, a quarter note 'can' on a D4, and a quarter note 'be.'" on a C4. The piano accompaniment has a bass line of G3, F3, E3 and a treble line of G4, A4, B4, C5. The second line of music has a vocal line with a quarter note 'You' on a G4. The piano accompaniment has a bass line of G3, F3, E3 and a treble line of G4, A4, B4, C5.

E $\flat$  Gm A $\flat$ m7 D $\flat$ 7 G $\flat$  E $\flat$ m6

Go To My Head\_ with a smile that makes my tem - p'ra - ture rise, -

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a quarter note 'Go' on a G4, a quarter note 'To' on an A4, a quarter note 'My' on a B4, a quarter note 'Head\_' on a C5, a quarter note 'with' on a B4, a quarter note 'a' on an A4, a quarter note 'smile' on a G4, a quarter note 'that' on an F4, a quarter note 'makes' on an E4, a quarter note 'my' on a D4, a quarter note 'tem - p'ra - ture' on a C4, and a quarter note 'rise, -' on a B3. The piano accompaniment has a bass line of G3, F3, E3 and a treble line of G4, A4, B4, C5. The second line of music has a vocal line with a quarter note 'Go' on a G4, a quarter note 'To' on an A4, a quarter note 'My' on a B4, a quarter note 'Head\_' on a C5, a quarter note 'with' on a B4, a quarter note 'a' on an A4, a quarter note 'smile' on a G4, a quarter note 'that' on an F4, a quarter note 'makes' on an E4, a quarter note 'my' on a D4, a quarter note 'tem - p'ra - ture' on a C4, and a quarter note 'rise, -' on a B3. The piano accompaniment has a bass line of G3, F3, E3 and a treble line of G4, A4, B4, C5.

F7 B $\flat$ 7 G $\flat$  E $\flat$ m6 F7 B $\flat$ 7

like a sum - mer with a thou - sand Ju - lys, - You in - tox - i - cate my

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a quarter note 'like' on a G4, a quarter note 'a' on an A4, a quarter note 'sum - mer' on a B4, a quarter note 'with' on a C5, a quarter note 'a' on a B4, a quarter note 'thou - sand' on an A4, a quarter note 'Ju - lys, -' on a G4, a quarter note 'You' on a G4, a quarter note 'in - tox - i - cate' on a B4, and a quarter note 'my' on an A4. The piano accompaniment has a bass line of G3, F3, E3 and a treble line of G4, A4, B4, C5. The second line of music has a vocal line with a quarter note 'like' on a G4, a quarter note 'a' on an A4, a quarter note 'sum - mer' on a B4, a quarter note 'with' on a C5, a quarter note 'a' on a B4, a quarter note 'thou - sand' on an A4, a quarter note 'Ju - lys, -' on a G4, a quarter note 'You' on a G4, a quarter note 'in - tox - i - cate' on a B4, and a quarter note 'my' on an A4. The piano accompaniment has a bass line of G3, F3, E3 and a treble line of G4, A4, B4, C5.

Eb                      Bbm7           Eb7           Fm7           Eb7           Abm6  
 soul with your eyes. \_\_\_\_\_ Tho' I'm cer - tain that this heart of mine \_\_\_\_\_

The first system features a vocal line with lyrics and a piano accompaniment. The piano part includes a first ending bracket labeled "1. h." in the bass clef.

Eb                      Gm                      Cm                      Eb           Ebdim           Bb7           Bbdim  
 has - n't a ghost of a chance in this cra - zy ro - mance, \_\_\_\_\_

The second system continues the vocal line and piano accompaniment. The piano part features several triplet markings in both the treble and bass clefs.

Fm7                      Bb7                      Bb7+5           Eb                      Abm6                      Bb7                      Bb7+5  
 You Go To My Head. \_\_\_\_\_ You Go To My

The third system includes the vocal line and piano accompaniment. The piano part has markings for "rit." (ritardando) and "a tempo" in the bass clef.

1. Eb           Cm           Abm6           Bb7           2. Eb           Cb7           Bb7 Bb7-5 Eb6  
 Head. \_\_\_\_\_ You Head. \_\_\_\_\_

The fourth system shows a first and second ending for the vocal line. The piano accompaniment includes markings for "a tempo" and "rit." in the bass clef.

# Little Girl Blue

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderato

Piano

*mf*

*f*

*dim. e rit.*

The piano introduction consists of two staves. The right hand starts with a series of chords in the treble clef, while the left hand plays a simple bass line. The tempo is marked 'Moderato'. Dynamics range from mezzo-forte (mf) to forte (f), ending with a decrescendo and ritardando (dim. e rit.).

*not fast*

F Bb C7 F F7(b9) Bb

Sit there and count your fin - gers, what can you do? Old girl, you're

*p* *a tempo*

The first system of the song features a vocal line and piano accompaniment. The vocal line is in the treble clef with a key signature of two flats and a common time signature. The lyrics are: "Sit there and count your fin - gers, what can you do? Old girl, you're". The piano accompaniment is in the bass clef. The tempo is marked 'not fast' and the dynamics include piano (p) and a tempo marking. Chords are indicated above the vocal line: F, Bb, C7, F, F7(b9), and Bb.

Bb m6 F D7 G7 C7(sus4)

through. Sit there and count your lit - tle fin - gers, Un -

The second system continues the vocal and piano accompaniment. The lyrics are: "through. Sit there and count your lit - tle fin - gers, Un -". The piano accompaniment continues in the bass clef. Chords are indicated above the vocal line: Bb m6, F, D7, G7, and C7(sus4).



C7 F Bb F C7 F Bb C7

luck - y lit - tle girl blue. Sit there and count the rain-drops

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with the lyrics 'luck - y lit - tle girl blue.' followed by a long note, then 'Sit there and count the rain-drops'. The piano accompaniment consists of chords and moving lines in both hands, with dynamics markings of *mf* and *p*.

F F7(b9) Bb Bbm6 F

fall - ing on you. It's time you knew, all you can

The second system continues the musical score. The vocal line has the lyrics 'fall - ing on you. It's time you knew, all you can'. The piano accompaniment features chords and moving lines, with dynamics markings of *mf* and *p*.

D7 G7 F7(sus4) C7 F Bb F Bdim

count on is the rain - drops That fall on lit - tle girl blue. No use, old

The third system of the musical score has the vocal line with lyrics 'count on is the rain - drops That fall on lit - tle girl blue. No use, old'. The piano accompaniment includes chords and moving lines, with dynamics markings of *mf* and *mp*.

C7 F

girl, you may as well sur - ren - der, Your hope is get - ting

The fourth system concludes the musical score. The vocal line has the lyrics 'girl, you may as well sur - ren - der, Your hope is get - ting'. The piano accompaniment features chords and moving lines.

A7(sus4) A7 Dm D7+ G7 Bbm F F+

slen - der, Why won't some - bod - y send a ten - der Blue boy to

Bb C7 1. F C7 2. F Fine

cheer a lit - tle girl blue? blue? \_\_\_\_\_

TRIO F Gm7 C7 F

When I was ver - y young \_\_\_\_\_ the world was young - er than

C7 F

I, As mer - ry as \_\_\_\_\_ a car - ou - sel.

Gm7 C7 F

The cir - cus tent was strung with ev - 'ry star in the

C7 F

sky A - bove the ring I loved so well;

Dm7 Gm7

Now the young world has grown old,

*mp*

F C7

Gone are the tin - sel and gold.

*D. S. al Fine* ♯

# Comes Once in a Lifetime

Words by BETTY COMDEN and ADOLPH GREEN  
Music by JULE STYNE

Moderato, not too fast

Piano *mf*

Refrain, with a lilt

Bb Cm7

Ev - 'ry day just go a - long, Dawn till sun - down,

*mp*

F7 Cm7 F7 Bb

Here's the run - down, Ev - 'ry day that comes, comes once,

F7 Bb

— in a life - time. Take each day — and gath - er the

Cm7 F7 Cm7 F7

rose - buds in it, — Fill each min - ute, — Ev - 'ry

Bb Bb7 Bb7+ Eb

day that comes, comes once — in a life - time. Think of now, —

D7 D7b5 D7 D7b5 G7

— To - mor - row is wait - ing in the wings. —

C7 F7 Bb Bdim

Who knows what it brings?— While the fu - ture waits,— the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (Bb). The vocal line begins with a quarter note G4, followed by quarter notes A4 and Bb4, then a quarter rest, and a quarter note C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols C7, F7, Bb, and Bdim are placed above the vocal line.

Ab F7 Bb

pres - ent swings— from day to day ——— In Brook - lyn or

The second system continues the melody. The vocal line has a quarter note Bb4, a quarter note C5, a quarter note D5, and a quarter note E5. The piano accompaniment continues with similar rhythmic patterns. Chord symbols Ab, F7, and Bb are placed above the vocal line.

Cm7 Gb9 F7 Bb

Chi - na 'cross the bay. — On - ly once comes this par - tic -

The third system features a vocal line starting with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment includes some chromatic movement in the bass line. Chord symbols Cm7, Gb9, F7, and Bb are placed above the vocal line.

F7 Bb F7

— u - lar sky, On - ly once these pre - cious hou - rs will fly, On - ly

The fourth system concludes the phrase. The vocal line has a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment features a more active bass line with eighth notes. Chord symbols F7, Bb, and F7 are placed above the vocal line.

B $\flat$  F Fm Cm

once in a life - time to - day comes by, — So live, live,

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G-flat major (three flats) with lyrics: "once in a life - time to - day comes by, — So live, live,". The bottom staff is a piano accompaniment with chords and melodic lines in both hands. Chord symbols B $\flat$ , F, Fm, and Cm are placed above the vocal staff.

Cm7 F7(b9) 1. B $\flat$  Cm7 F7

live, to - day.

Detailed description: This system contains the third and fourth staves. The vocal line continues with "live, to - day." and features a first ending bracket. The piano accompaniment continues with chords Cm7, F7(b9), B $\flat$ , Cm7, and F7. The first ending ends with a repeat sign.

2. D7 D7(b5) G7 C9(alt) F9 B $\flat$

day, — Let's live to - day.

Detailed description: This system contains the fifth and sixth staves. The vocal line continues with "day, — Let's live to - day." and features a second ending bracket. The piano accompaniment continues with chords D7, D7(b5), G7, C9(alt), F9, and B $\flat$ . The second ending ends with a repeat sign. Dynamics *f* and *mp* are indicated.

Detailed description: This system contains the seventh and eighth staves. The vocal line continues with a long melodic phrase. The piano accompaniment continues with chords and melodic lines in both hands.



Judy with her mother, Ethel (Milne) Gumm



Frances Ethel Gumm (better known as Judy Garland) made her stage debut at three years of age.



Judy with baby Liza





JUDY  
GARLAND:  
FAMILY SONGS



*"If she (Judy) was happy, she wasn't just happy. She was ecstatic. And when she was sad, she was sadder than anyone."*

James Mason at Judy's funeral.

# Judy

Words and Music by HOAGY CARMICHAEL and SAMMY LERNER

Slow and moody

Piano introduction in E-flat major, 4/4 time. The music is marked *f* (forte). It features a series of chords and melodic lines in both the treble and bass staves.

Chords: Eb, F7, Abm, Bb7+, Ebmaj9, Eb

Ev - 'ry bee that gives hon - ey can sting like blaz - es, — And the

Vocal line with piano accompaniment. The piano part features triplets in the right hand and chords in the left hand. The lyrics are: "Ev - 'ry bee that gives hon - ey can sting like blaz - es, — And the".

Chords: Eb, F7, Abm, Bb7, Eb, Ab, Eb, Eb, F7, Abm6, Bb7+

beau - ti - ful light - ning can strike you down; I found this to be true when I heaped my

Vocal line with piano accompaniment. The piano part features triplets in the right hand and chords in the left hand. The lyrics are: "beau - ti - ful light - ning can strike you down; I found this to be true when I heaped my".

Chords: Ebmaj7, Eb, F7, Ab6, Bb7

prais - es, — On a wom - an who's been toss - in' me a - round.

Vocal line with piano accompaniment. The piano part features triplets in the right hand and chords in the left hand. The lyrics are: "prais - es, — On a wom - an who's been toss - in' me a - round."

Chorus:

Gm6 A7-5 Fm6 addG Bb7 Gm6 A7-5 Fm6 addG Bb7 Eb6 Bb7addG

If her voice can bring ev - 'ry hope of the spring, That's Ju - dy, — my

Eb6 Gm6 A7-5 addG Bb7 Gm6 A7-5 Fm6 addG Bb7 Eb6 Bb7addG

Ju - dy, — If her eyes say "yes" but you're wrong in your guess, That's Ju - dy, — my

Eb6 Cm6D7-5Bbm6 Eb7 Cm6 D7-5 Bbm6 Eb7 Ab6 Eb7addC Ab6 G7 Gb7

Ju - dy. — If you hear her call in a soft south-ern drawl, "Hi! strang-er!" That's dan-ger; —

F7 Fm C7 Fm Adim Ab6 Bb7

If you're smart, — watch your heart — She'll up-set 'most an - y fel-low's ap - ple cart. — In a

Gm6 A7-5 addG Bb7 Fm6 Eb6 Bb7addG Eb6

hun - dred ways, you'll be shout - ing her praise, She'll let ya, — She'll get ya; — When she

Cm6 D7-5 Bbm6 Eb7 Cm6 D7-5 Bbm6 Eb7 Ab6 Eb7add C Ab6

sees you fall, she will tell you, "That's all, You wretch ya," — You bet ya —

Abm6 Cb7 Eb G9 C9

Then you'll know — all the heart aches of a fool just like me. If she

F7 Fb maj7 Cm6 Gm6 A7-5 addG Bb7 Eb6 F7 E7 addG 1. Eb6 2. Eb6

seems a saint and you find that she ain't, That's Ju - dy, sure as you're born. If her born.

# Liza

## (All the Clouds'll Roll Away)

Words and Music by GEORGE GERSHWIN,  
IRA GERSHWIN and GUS KAHN

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 lines. The piece begins with a forte (*f*) dynamic and concludes with a *poco rall.* marking.

Verse:

Eb
Gm
Cm
Gm
Cm
Gm
Cm
Gm
Cm6
Bb7

Moon shin - in' on the riv - er Come a - long, my Li - za!

*p a tempo*

The first verse of the song is set in B-flat major. The vocal line is accompanied by piano accompaniment. The lyrics are: "Moon shin - in' on the riv - er Come a - long, my Li - za!". The piano part features a steady accompaniment with chords and moving lines.

Eb
Gm
Cm
Gm
Cm
Gm
Cm
Gm
F7
Bb7

Breeze sing - in' through the tree - tops Come a - long, my Li - za!

The second verse of the song continues the melody. The lyrics are: "Breeze sing - in' through the tree - tops Come a - long, my Li - za!". The piano accompaniment remains consistent with the first verse.

Ab
Abm6
Eb
Ebdim
Fm7
Abm6
Bb7

Some-thing might-y sweet I want to whis-per sweet and low, That you ought to know, my

The final line of the song concludes with the lyrics: "Some-thing might-y sweet I want to whis-per sweet and low, That you ought to know, my". The piano accompaniment features a final cadence with chords and moving lines.

Gm7 C7 Ab6 Abm6 Eb F7-9

Li - za! I get lone - some, hon - ey, When I'm all a - lone so long;

Bb Eb Ebm Bb C7 Ebm6 Bb Gm7 Cm7 F9 Bb Fm7 Gm Bb7

Don't make me wait; Don't hes - i - tate; Come and hear my song:

Chorus: Eb Bb7 Cdim C7 Abm6 Cdim Bbm6 Eb9

Li - za, Li - za, skies are gray,

Ab Fm7 Gm C9 Fm Bb7 Eb Ab Eb Fm7

But if you'll smile on me All the clouds-'ll roll a - way.

Eb Bb7 Cdim C7 Ab Cdim Bbm6 Eb9

Li - za, Li - za, don't de - lay,

Ab Fm7 Gm C9 Fm Bb7 Eb G7+5 G7

Come, keep me com - pa - ny, And the clouds'll roll a - way.

Cm Cm7 Cdim G7+5 G7 Cm Gdim Eb7

See the hon - ey - moon a - shin - in' down;

*mf*

Ab Fm Bbm7 Eb7 Ab6 Ab Ebm6 Bb7 Eb Bb7

We should make a date with Par - son Brown. So, Li - za,

*fp*

Cdim C7 Abm6 Cdim Bbm6 Eb9 Ab Fm7

Li - za, name the day When you be -

Gm C9 Fm Bb7 1. Eb Db Bm7 Bb7 2. Eb

long to me And the clouds'll roll a - way. way.

# Happiness Is a Thing Called Joe

Words by E.Y. HARBURG  
Music by HAROLD ARLEN

Slowly (with expression)

Chorus: G+ G6 G7 C Dm7 C Cm G6 G7 C G+ G6 G7

It seem like Hap - pi - ness Is Jes' A Thing Called Joe, He's got a

C Dm7 C Cm G6 G9 G7-5 G7 Ab7

smile that makes the li - lac wan - na grow, He's got a way that makes the

G7 G7-5 Dm7 G9 G7+ C Gdim Dm7

an - gels heave a sigh, When they know Lit - tle Joe's pass - ing by.

G9 G+ G6 G7 C Dm7 C Cm G6 G7 C G6

Some - time the cab - in's gloom - y an' the ta - ble bare, Then he'll



C Dm7 Cdim C9 C7+ F(Gsus) F Fmaj7

kiss me an' it's Christ-mas ev - 'ry - where, Trou - bles fly a - way an'

Fm7 Bb6 A7 F Dm7 G7+

life is eas - y go, Does he love me good, that's all I need to

C6 C7-9 F Dm7 G7

know, Seem like Hap - pi - ness Is Jes' A Thing Called,

1. C G+ G6 G7 2. C F6

Joe. It seem like Joe. Lit - tle Joe, Mm Mm

Dm7 C6

Mm Lit - tle Joe.

*dim. e rall.* *pp*

# Lorna

Words by JOHNNY MERCER  
Music by MORT LINDSEY

Slowly

Piano introduction in C minor, 4/4 time. The melody is played in the right hand with a mix of eighth and quarter notes, while the left hand provides a steady bass line with quarter notes.

Vocal entry: "Lor - na, I can't be - lieve what I".  
Piano accompaniment for the first line, starting with a C major chord and moving to Fm7.

Vocal entry: "see; What I see a -".  
Piano accompaniment for the second line, with chords Bb7-9, Eb, Cm7, and Bm7.

Vocal entry: "ounds me! Mir - rors of love".  
Piano accompaniment for the third line, with chords Bbm7, Eb7-9, and Ab.

are your eyes to me;

Abm7 Db9 Db7-9

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line has a melodic line with lyrics 'are your eyes to me;'. The piano accompaniment consists of chords and moving lines in both hands. Chord changes are indicated above the vocal staff: Abm7, Db9, and Db7-9.

Stars up a - bove must de - light to

Gb Dm7

The second system continues the musical piece. The vocal line has lyrics 'Stars up a - bove must de - light to'. The piano accompaniment provides harmonic support. Chord changes are indicated above the vocal staff: Gb and Dm7.

see them. Lor - na, you won't be -

Dm7/G G7-9 C

The third system features the vocal line with lyrics 'see them. Lor - na, you won't be -'. The piano accompaniment continues. Chord changes are indicated above the vocal staff: Dm7/G, G7-9, and C.

lieve what I say; What I

Fm7 Bb7-9 Eb

The fourth system concludes the musical piece. The vocal line has lyrics 'lieve what I say; What I'. The piano accompaniment provides the final harmonic context. Chord changes are indicated above the vocal staff: Fm7, Bb7-9, and Eb.

Cm7 Bm7 Bbm7 Bbm6 Eb7-9

say, I al - most should pray;

Ab Abm7

Pray for the day. I can shout from the

Db9 Eb Bbm7 Bb7-9

roof - tops; Lor - na loves me

1. Eb Gb Dm7 G7-9 2. Eb Eb6

too. too.

# JUDY GARLAND FILMOGRAPHY

## SHORT SUBJECTS

- THE BIG REVUE (1929)**, 2 reels, a Mayfair production  
with the Meglin Kiddies. Judy and her sisters  
sang "That's the Good Old Sunny South."
- A HOLIDAY IN STORYLAND (1930)**, a First National Vitaphone Short  
with the Vitaphone Kiddies. Judy sang "Blue Butterfly."
- THE WEDDING OF JACK AND JILL (1930)**, a First National Vitaphone  
short with the Vitaphone Kidies. Judy sang "Hang on to a  
Rainbow."
- BUBBLES (1930)**, a First National Vitaphone Short  
with the Vitaphone Kiddies. Judy sang "Lady Luck."
- LA FIESTA DE SANTA BARBARA (1935)**, 2 reels, MGM  
Directed by Louis Lewin  
Judy sang with her sisters "La Cucaracha."
- EVERY SUNDAY (1936)**, MGM  
Directed by Felix Feist  
with Judy Garland as Judy, Deanna Durbin and Sid Silvers  
Judy sang "Americana", and a verse to it by Roger Edens  
("Waltz with a Swing")
- WE MUST HAVE MUSIC (1942)**, MGM  
A short about MGM's Music Department.  
Judy's song, "We Must Have Music" was cut from "Ziegfeld  
Girl."

## FEATURE FILMS

### **PIGSKIN PARADE (1936)**, 20th Century Fox

Directed by David Butler  
Associate Producer: Bogart Rogers  
Screenplay by Harry Tugend, Jack Yellen and William Conselman  
Original Story by Art Sheekman, Nat Perrin and Mark Kelly  
Musical Direction by David Buttolph  
Costumes by Gwen Wakeling  
Photography by Arthur Miller  
Film Editing by Irene Morra

#### CAST

Stuart Erwin, Patsy Kelly, Jack Haley, The Yacht Club Boys, Johnny Downs, Betty Grable, Arline Judge, Dixie Dunbar, Judy Garland (as Sairy Dodd), Anthony "Tony" Martin, Grady Sutton, Fred Kohler, Jr., Elisha Cook, Jr., Eddie Nugent, Julius Tannen, Pat Flaherty, Si Jenks, Lynn Bari, George Offerman, Jr., Maurice Cass, Douglas Wood, Alan Ladd.

JUDY'S SONGS - All written by Sidney Mitchell & Lew Pollack

*It's Love I'm After*  
*The Balboa*  
*The Texas Tornado*  
*Hold That Bulldog* (cut before release)

"Also in the newcomer category is Judy Garland, about twelve or thirteen now, about whom the West Coast has been enthusing as a vocal find . . . She's cute, not too pretty, but a pleasingly fetching personality, who certainly knows how to sell a pop."

The New York Times

### **BROADWAY MELODY OF 1938 (1937) - MGM**

Directed by Roy Del Ruth  
Produced by Jack Cummings  
Screenplay by Jack McGowan  
Original Story by Jack McGowan and Sid Silvers  
Music and Lyrics by Nacio Herb Brown and Arthur Freed  
Dance Direction by Dave Gould  
Musical Direction by George Stoll  
Arrangements by Roger Edens  
Costumes by Adrian  
Photography by William Daniels  
Film Editing by Blanche Sewell  
Art Direction by Cedric Gibbons

#### **CAST**

Robert Taylor, Eleanor Powell, George Murphy, Binnie Barnes, Buddy Ebsen, Sophie Tucker, Judy Garland (as Betty Clayton), Charles Igor Gorin, Raymond Walburn, Robert Benchley, Willie Howard, Esther Howard, Grace Hayle, Billy Gilbert, Charles Grapewin, Robert Wildhack, Barnett Parker, Helen Troy.

#### **JUDY'S SONGS**

*(Dear Mr. Gable) You Made Me Love You*  
*Everybody Sing*  
*Yours and Mine and Finale*

*"A girl named Judy Garland . . . does a heart-rending song about her unrequited love for Clark Gable, which the audience seemed to like."*

The New York Herald Tribune (M. Tazelaar)

### **THOROUGHBREDS DON'T CRY (1937) - MGM**

Produced by Harry Rapf  
Directed by Alfred E. Green  
Screenplay by Lawrence Hazard  
Original Story by Eleanore Griffin and J. Walter Ruben  
Music and Lyric by Nacio Herb Brown and Arthur Freed  
Musical Direction by William Axt  
Costumes by Dolly Tree  
Photography by Leonard Smith  
Film Editing by Elmo Vernon

#### **CAST**

Judy Garland (as Cricket West), Mickey Rooney, Sophie Tucker, C. Aubrey Smith, Ronald Sinclair, Helen Troy, Forrester Harvey, Frankie Darro, Charles D. Brown, Henry Kolker.

#### **JUDY'S SONGS**

*Got a Pair of New Shoes*  
*Sun Showers (cut before release)*

*"Judy Garland is the puppy-love interest who tosses off some scorchy rhythm - singing ...."*

The New York Times (B. Crowther)

### **EVERYBODY SING (1938) - MGM**

Produced by Harry Rapf  
Directed by Edwin L. Marin  
Screenplay by Florence Ryerson and Edgar Woolf  
Original Story by Florence Ryerson and Edgar Allan Woolf  
Additional Dialogue by James Gruen  
Musical Arrangements by Roger Edens  
Music and Lyrics by Gus Kahn, Bronislav Kaper, Walter Jurmann,  
Harry Ruby and Bert Kalmar  
Costumes by Dolly Tree  
Photography by Joseph Ruttenberg

CAST

Allan Jones, Fanny Brice, Judy Garland (as Judy Bellaire), Billie Burke, Lynne Carver, Reginald Owen, Reginald Gardiner, Helen Troy, Monty Woolley, Andrew Tombes, Henry Armetta.

JUDY'S SONGS

*Down on Melody Farm*  
*Swing, Mr. Mendelssohn, Swing*  
*Why? Because* (with Fanny Brice)  
*Swing Low, Sweet Chariot*  
*Bus Sequence*

"... Judy Garland of the rhythm, writin' and 'rithmetic age is a superb vocal technician, despite her not exactly underemphasized immaturity . . ."

The New York Times (B. Crowther)

**LISTEN, DARLING (1938) - MGM**

Produced by Jack Cummings  
Directed by Edwin L. Marin  
Screenplay by Elaine Ryan and Anne Morrison Chapin  
Original Story by Katherine Brush  
Musical Direction by George Stoll  
Arrangements by Roger Edens  
Music and Lyrics by Joseph McCarthy, Milton Ager, Al Lewis,  
Al Hoffman, Murray Mencher and James Hanley  
Costumes by Dolly Tree  
Photography by Charles Lawton, Jr.  
Art Direction by Cedric Gibbons  
Film Editioning by Blanche Sewell

CAST

Freddie Bartholomew, Judy Garland (as Pinkie Wingate), Mary Astor, Walter Pidgeon, Alan Hale, Charley Grapewin, Scotty Beckett, Gene Lockhart, Barnett Parker, Byron Foulger, Bobbie Stebbins

JUDY'S SONGS

*Zing! Went the Strings of My Heart*  
*Ten Pins in the Sky*  
*On the Bumpy Road to Love*

"... Besides being a charming little miss, Judy Garland has a fresh young voice, which she uses happily on "Zing! Went the String of My Heart", "On the Bumpy Road to Love" and "Ten Pins in the Sky."

**LOVE FINDS ANDY HARDY (1938) - MGM**

Produced by Lou Ostrow  
Directed by George B. Seitz  
Screenplay by William Ludwig from the Stories by  
Vivien R. Bretherton  
Based on Characters Created by Aurania Rouverol  
Musical Score by David Snell  
Vocal Arrangements by Roger Edens  
Songs by Mack Gordon, Harry Revel and Roger Edens  
Costumes by Jeanne  
Photography by Lester White  
Film Editing by Ben Lewis

CAST

Lewis Stone, Mickey Rooney, Judy Garland (as Betsy Booth), Cecilia Parker, Fay Holden, Ann Rutherford, Betty Ross Clark, Lana Turner, Marie Blake, Don Castle, Gene Reynolds, Mary Howard, George Breakston, Raymond Hatton, Frank Darien, Rand Brooks, Erville Alderson.

JUDY'S SONGS

*Meet the Beat of My Heart*                      *In Between*  
*It Never Rains, But it Pours*                *Bei Mir Bist Du Schoen* (cut before release)

"If the comedy falters, it is because an ill-advised attempt has been made to bring in some musical numbers in the ending. Judy Garland sings them and they are catchy enough pieces but they have no proper place in this sort of show."

The New York Herald Tribune (H. Barnes)

## THE WIZARD OF OZ (1939) - MGM Technicolor

Produced by Mervyn LeRoy  
Directed by Victor Fleming  
Screenplay by Noel Langley, Florence Ryerson & Edgar Woolf  
Adapted from the Book by L. Frank Baum  
Color by Technicolor, opening and closing scenes in Sepia  
Music Score by Herbert Stothart (and Roger Edens)  
Songs by Harold Arlen and E.Y. Harburg  
Musical Numbers Staged by Bobby Connolly  
Art Direction by Cedric Gibbons and William A. Horning  
Sets by Edwin B. Willis  
Special Effects by Arnold Gillespie  
Associate Conductor, George Stoll  
Orchestral and Vocal Arrangements by George Bassman, Murray Cutter,  
Paul Marquardt, Ken Darby and Roger Edens  
Character Make-up by Jack Dawn  
Photography by Harold Rosson  
Film Editing by Blanche Sewell

### CAST

Judy Garland (as Dorothy Gale), Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke,  
Margaret Hamilton, Charley Grapewin, Clara Blandick, Pat Walshe, Jerry Maren, Toto, The  
Singer Midgets.

### JUDY'S SONGS

*Over the Rainbow*  
*Follow the Yellow Brick Road*  
*We're Off to See the Wizard*  
*Munchkinland*  
*The Jitterbug; Laugh a Day Away* (cut before release)

"Judy Garland is perfectly cast as Dorothy. She is as clever a little actress as she is a singer, and her special style of vocalizing is ideally adapted to the music of the picture."

*The New York Daily News* (Kate Cameron)

## BABES IN ARMS (1939) - MGM

Produced by Arthur Freed  
Directed by Busby Berkeley  
Screenplay by Jack McGowan and Kay Van Riper  
Based on the Broadway Musical by Richard Rodgers and Lorenz Hart  
Music and Lyrics by Richard Rodgers and Lorenz Hart  
Musical Direction by George Stoll  
Other Songs by Arthur Freed, Nacio Herb Brown, Gus Arnheim,  
Abe Lyman, E.Y. Harburg and Harold Arlen.  
Orchestration by Conrad Salinger  
Musical Adaption by Roger Edens  
Costumes by Dolly Tree  
Art Direction by Cedric Gibbons  
Photography by Ray June  
Film Editing by Frank Sullivan.

### CAST

Mickey Rooney, Judy Garland (as Patsy Barton), Charles Winninger, Guy Kibbee, June Preisser,  
Grace Hayes, Betty Jaynes, Douglas McPhail, Rand Brooks, Leni Lynn, John Sheffield, Henry  
Hull, Barnett Parker, Ann Shoemaker, Margaret Hamilton, Joseph Crehan, George McKay,  
Lelah Tyler, Lon McCallister.

### JUDY'S SONGS

<i>I Cried for You</i>	<i>Figaro</i>
<i>Good Morning</i>	<i>Broadway Rhythm</i>
<i>Where or When</i>	<i>Minstrel Show</i>
<i>God's Country</i>	<i>Oh, Susanna</i>
<i>Babes in Arms</i>	<i>I'm Just Wild About Harry</i>
<i>I Like Opera; I Like Swing</i>	<i>My Day</i>

"... a brightly entertaining screen version of the Rodgers and Hart legit musical. Perked up by ...  
Judy Garland's simply swell sense of swing ..."

*The New York Post* (I. Thirer)



## ANDY HARDY MEETS DEBUTANTE (1940) - MGM

Produced by J.J. Cohn  
Directed by George B. Seitz  
Screenplay by Annalee Whitmore and Thomas Seller  
Based on Characters Created by Aurania Rouverol  
Songs; "Alone" by Arthur Freed and Nacio Herb Brown  
"I'm Nobody's Baby" by Lester Santley, Benny Davis  
and Milton Ager  
Musical Score by David Snell  
Musical Arrangements by George Stoll  
Musical Arrangements by Roger Edens  
Musical Conductor, George Stoll  
Photography by Sidney Wager, and Charles Lawton, Jr.  
Costumes by Dolly Tree  
Film Editing by Harold F. Kress

### CAST

Lewis Stone, Mickey Rooney, Judy Garland (as Betsy Booth), Cecilia Parker, Fay Holden, Ann Rutherford, Diana Lewis, Sara Haden, George Breakston, George Lessey, Harry Tyler, Gladys Blake, Addison Richards, Cy Kendall.

### JUDY'S SONGS

*Alone*  
*I'm Nobody's Baby*  
*All I Do is Dream of You*  
*Buds Won't Bud* (cut before release)

*"Some of Cinemactor Stone's heartiest chuckles may be explained by the fact that seventeen-year-old Judy Garland, growing prettier by the picture, and armed for this one with two good songs, "Alone" and "I'm Nobody's Baby," treats Mickey with a dose of his own medicine."*

Time Magazine

## STRIKE UP THE BAND (1940) - MGM

Produced by Arthur Freed  
Directed by Busby Berkeley  
Screenplay by John Monks, Jr. and Fred Finklehoffe  
Music and Lyrics by Roger Edens and Arthur Freed, George  
and Ira Gershwin  
Chorals and Orchestrations by Conrad Salinger and Leo Arnaud  
Musical Direction by George Stoll  
Photography by Ray June  
Film Editing by Ben Lewis

### CAST

Mickey Rooney, Judy Garland (as Mary Holden), June Preisser, William Tracy, Larry Nunn, Margaret Early, Enid Bennett, Ann Shoemaker, Sarah Edwards, Milton Kibbee, Virginia Brissac, Helen Jerome Eddy, Francis Pierlot, Paul Whiteman and his Orchestra.

### JUDY'S SONGS

*Nobody*  
*Drummer Boy*  
*Do the La Conga*  
*Nell of New Rochelle*  
*Our Love Affair*  
*Strike Up the Band*  
*My Wonderful One, Let's Dance*  
*The Dear Gay Nineties*  
*Heaven Will Protect the Working Girl*

*"Miss Garland particularly achieves rank in this picture as one of the screen's greatest personalities. Here she is for the first time in the full bloom and charm which is beyond childhood, as versatile in acting as she is excellent in song - a striking figure, and a most oomphish one in the wild abandon of the "La Conga" number."*

Hollywood Reporter, 9/13/40

### LITTLE NELLIE KELLY (1940) - MGM

Produced by Arthur Freed  
Directed by Norman Taurog  
Screenplay by Jack McGowan  
Based on the Musical Comedy by George M. Cohan  
Song, "Singin' in the Rain" by Arthur Freed and Nacio Herb Brown  
Musical Adaptation by Roger Edens  
Musical Direction by George Stoll  
Costumes by Dolly Tree  
Photography by Ray June  
Film Editing by Frederick Y. Smith

#### CAST

Judy Garland (as Nellie Kelly and her mother), George Murphy, Charles Winninger, Douglas MacPhail, Arthur Shields, James Burke, Robert Homans, Thomas Dillon, Rita Page, Henry Blair, Forrester Harvey, Frederick Worlock..

#### JUDY'S SONGS

*A Pretty Girl Milking Her Cow*  
*It's a Great Day for the Irish*  
*Singin' in the Rain*  
*Danny Boy* (cut before release)

*"Judy Garland in the double role . . . does her best, but even her beguiling exuberance and her sweet way with a ballad cannot entirely overcome the deficiencies of the story."*

The New York Daily News (K. Cameron)

### ZIEGFELD GIRL (1941) - MGM

Produced by Pandro S. Berman  
Directed by Robert Z. Leonard  
Screenplay by Marguerite Roberts and Sonya Levien  
Original Story by William Anthony McGuire  
Musical Numbers Directed by Busby Berkeley  
Musical Direction by George Stoll  
Orchestration and Vocals by Leo Arnaud, George Bassman  
and Conrad Salinger  
Music and Lyrics by Nacio Herb Brown, Gus Kahn, Roger Edens, Ralph Freed,  
Harry Carroll, Joseph McCarthy, Edward Gallagher,  
Al Shean, John Schonberger, Richard Coburn, Vincent  
Rose, Harold Adamson and Walter Donaldson  
Costumes by Adrian  
Make-up by Jack Dawn  
Art Direction by Cedric Gibbons  
Sets by Edwin B. Willis  
Sound by Douglas Shearer  
Photography by Ray June  
Film Editing by Blanche Sewell

#### CAST

James Stewart, Judy Garland (as Susan Gallagher), Hedy Lamarr, Lana Turner, Jackie Cooper, Tony Martin, Ian Hunter, Charles Winninger, Edward Everett Horton, Philip Dorn, Paul Kelly, Eve Arden, Dan Dailey, Jr., Mae Busch, Al Shean, Fay Holden, Rose Hobart, Felix Bressart, Bernard Nedell, Renie Riano, Josephine Whittell, Jean Wallace, Myrna Dell, Georgia Carroll, Leslie Brooks, Claire James, Louise LaPlanche, Frances Gladwin, Patricia Dane, Anya Taranda.

#### JUDY'S SONGS

*Minnie from Trinidad*  
*I'm Always Chasing Rainbows*  
*Laugh? I Thought I'd Split My Sides*  
*We Must Have Music* (cut before release)

*"... Miss Garland warbles a torrid tropical tune, "Minnie from Trinidad" with true professional gusto."*

Time Magazine

*"Judy Garland is especially good as a youngster who becomes a star under a strict code of showmanship . . ."*

The New York Herald Tribune (H. Barnes)

## LIFE BEGINS FOR ANDY HARDY (1941) - MGM

Produced by J.J. Cohn  
Directed by George B. Seitz  
Screenplay by Agnes Christine Johnston  
Based on Characters Created by Aurania Rouverol  
Musical Direction by George Stoll  
Costumes by Kalloch  
Art Direction by Cedric Gibbons  
Photography by Lester White  
Film Editing by Elmo Vernon

### CAST

Lewis Stone, Mickey Rooney, Judy Garland (as Betsy Booth), Fay Holden, Ann Rutherford, Sara Haden, Patricia Dane, Ray McDonald, George Breakston, Pierre Watkin.

### JUDY'S SONGS (All were cut before release)

*Easy to Love*  
*The Rosary*  
*Abide With Me*  
*America*

*"Judy Garland's talent is by no means taxed in the role of Betsy."*

The New York Times (T.M.P.)

## BABES ON BROADWAY (1941) - MGM

Produced by Arthur Freed  
Directed by Busby Berkeley  
Screenplay by Fred Finklehoffe and Elaine Ryan  
Musical Adaptation by Roger Edens  
Songs by E.Y. Harburg, Burton Lane, Ralph Freed,  
Roger Edens, Harold Rome  
Musical Direction by George Stoll  
Vocals and Orchestrations by Leo Arnaud, George Bassman and  
Conrad Salinger  
Costumes by Kalloch  
Photography by Lester White  
Film Editing by Frederick Y. Smith

### CAST

Mickey Rooney, Judy Garland (as Penny Morris), Fay Bainter, Virginia Weidler, Ray McDonald, Richard Quine, Donald Meek, James Gleason, Emma Dunn, Frederick Burton, Cliff Clark, Alexander Woollcott, William Post, Jr., Donna Reed, Luis Alberni, Joe Yule.

### JUDY'S SONGS

*Babes on Broadway*  
*I'm a Yankee Doodle Dandy*  
*How About You*  
*Mary is a Grand Old Name*  
*I've Got Rings on My Fingers*  
*Bombshell from Brazil*  
*Hoe Down*  
*Chin Up! Cheerio! Carry On!*  
*Minstrel Show*  
*Franklin D. Roosevelt Jones*  
*Waiting for the Robert E. Lee*  
*Blackout Over Broadway*

*"... Miss Garland, now nineteen and wise to her co-star's propensity for stealing scenes, neatly takes the picture away from him. Rooney cannot sing but Judy Garland can and proves it pleasantly with such sure-fire numbers as "Waiting for the Robert E. Lee", "Franklin D. Roosevelt Jones" and a new tune called "Hoe Down."*

Time Magazine

### FOR ME AND MY GAL (1942) - MGM

Produced by Arthur Freed  
Directed by Busby Berkeley  
Screenplay by Richard Sherman, Fred Finklehoffe and Sid Silvers  
Original Story by Howard Emmett Rogers  
Musical Adaptation by Roger Edens  
Dance Direction by Bobby Connolly  
Vocals and Orchestration by Conrad Salinger,  
George Bassman and Leo Arnaud  
Costumes by Kalloch  
Photographed by William Daniels  
Film Editing by Ben Lewis

#### CAST

Judy Garland (as Jo Hayden), George Murphy, Gene Kelly, Marta Eggerth, Ben Blue, Richard Quine, Keenan Wynn, Horace McNally, Lucille Norman.

#### JUDY'S SONGS

*After You've Gone*  
*How Ya Gonna Keep 'Em Down on the Farm*  
*Ballin' The Jack*  
*For Me and My Gal*  
*When You Wore A Tulip*  
*Where Do We Go From Here*  
*Don't Leave Me, Daddy*  
*It's A Long Way To Tipperary*  
*Smiles*  
*Pack Up Your Troubles*  
*Goodbye Broadway, Hello France*  
*Til We Meet Again*

*"Judy Garland continues to gain impressiveness as a persuasive and skillful actress, capable of getting audience heart-tugs as well as admiration for her singing and dancing. Her love moods as the two work out their ambition to make the vaudeville big-time in a story about stage ambition."*

Variety 9/9/42

### PRESENTING LILY MARS (1943) - MGM

Produced by Joseph Pasternak  
Directed by Norman Taurog  
Screenplay by Richard Connell and Gladys Lehman  
Based on the novel by Booth Tarkington  
Songs by Walter Jurmann, Paul Francis Webster, Merrill Pye,  
E.Y. Harburg, Burton Lane, Roger Edens  
Musical Direction by George Stoll  
Musical Adaptation by Roger Edens  
Dance Direction by Ernst Matray  
Gowns by Howard Shoup  
Photographed by Joseph Ruttenberg  
Film Editing by Albert Akst

#### CAST

Judy Garland (as Lily Mars), Van Heflin, Fay Bainter, Richard Carlson, Spring Byington, Connie Gilchrist, Marta Eggerth, Ray McDonald, Leonid Kinskey, Annabelle Logan, Janet Chapman, Patricia Barker, Douglas Croft, Marilyn Maxwell, Tommy Dorsey and his orchestra, Bob Crosby and his orchestra, Charles Walters.

#### JUDY'S SONGS

*When I Look At You*  
*Tom, Tom, The Piper's Son*  
*Every Little Movement*  
*Broadway Rhythm*  
*Paging Mr. Greenback (cut before release)*

*"Miss Garland is fresh and pretty - she has a perky friendliness that is completely disarming. She is a gifted young lady."*

The New York Times

## **GIRL CRAZY (1943) - MGM**

Produced by Arthur Freed  
Directed by Norman Taurog  
Screenplay by Fred Finklehoffe  
Original story by Guy Bolton and Jack McGowan  
Music and Lyrics by George and Ira Gershwin  
Musical Adaptation by Roger Edens  
Musical Direction by George Stoll  
Costumes by Irene  
Orchestrations by Conrad Salinger, Axel Stordahl and Sy Oliver  
Dance Direction by Charles Walters  
Photographed by William Daniels and Robert Planck  
Film Editing by Albert Akst

### **CAST**

Mickey Rooney, Judy Garland (as Ginger Gray), Gil Stratton, Nancy Walker, June Allyson, Robert E. Strickland, Rags Ragland, Guy Kibbee, Frances Rafferty, Howard Freeman, Henry O'Neill, Sidney Miller, Sarah Edwards, William Bishop, Eve Whitney, Barbara Bedford, Hazel Brooks, Peter Lawford, Don Taylor, Bess Flowers, Georgia Carroll, Tommy Dorsey and his Orchestra.

### **JUDY'S SONGS**

*But Not for Me*  
*Embraceable You*  
*Could You Use Me*  
*Bidin' My Time*  
*I Got Rhythm*

*"... Miss Garland's songs, such as "Bidin' My Time," should soothe even the most savage breast; of all the child prodigies of Hollywood, Miss Garland has outgrown her adolescence most gracefully, and still sings a song with an appealing sincerity which is downright irresistible."*

The New York Times (T.S.)

## **THOUSANDS CHEER (1943) - MGM Technicolor**

Produced by Joseph Pasternak  
Directed by George Sidney  
Screenplay by Paul Jarrico and Richard Collins  
Based on their story "Private Miss Jones"  
Musical Adaptation by Herbert Stothart  
Costumes by Irene  
Photographed by George Folsey  
Film Editing by George Boemler

### **CAST**

Kathryn Grayson, Gene Kelly, Mary Astor, Jose Iturbi, John Boles, Ben Blue, Dick Simmons, Frances Rafferty, Odette Myrtil, Mary Elliott, Frank Jenks, Wally Cassell, Frank Sully, Betty Jaynes.

### **GUEST STARS**

Mickey Rooney, Judy Garland, Red Skelton, Eleanor Powell, Ann Sothorn, Lucille Ball, Lena Horne, Virginia O'Brien, Marsha Hunt, Marilyn Maxwell, Frank Morgan, Donna Reed, June Allyson, Margaret O'Brien, Gloria DeHaven, Lionel Barrymore, John Conte, Sara Haden, Connie Gilchrist, Marta Linden, Kay Kyser and his Orchestra, Bob Crosby and his Orchestra, Benny Carter and his Band, Don Loper and Maxine Barrat.

### **JUDY'S SONGS**

*The Joint is Really Jumping* by Ralph Blane and Hugh Martin

*"... Judy Garland is attractive as she gets Jose Iturbi to bang out some swing rhythms on the piano."*

The New York Herald Tribune (Howard Barnes)

**MEET ME IN ST. LOUIS (1944) - MGM Technicolor**

Produced by Arthur Freed  
Directed by Vincente Minnelli  
Screenplay by Irving Brecher and Fred Finklehoffe  
Based on Book by Sally Benson  
Musical Adaptation by Roger Edens  
Musical Direction by George Stoll  
Orchestration by Conrad Salinger  
Dance Direction by Charles Walters  
Photography by George Folsey  
Costumes by Sharaff  
Film Editing by Albert Akst  
New Songs by Hugh Martin and Ralph Blane

**CAST**

Judy Garland (as Esther Smith), Margaret O'Brien, Mary Astor, Lucille Bremer, Tom Drake, Marjorie Main, Leon Ames, Harry Davenport, Joan Carroll, June Lockhart, Henry Daniels, Jr., Hugh Marlowe, Robert Sully, Chill Wills, Darryl Hickman, Donald Curtis, Mary Jo Ellis, Belle Mitchell, Victor Kilian.

**JUDY'S SONGS**

*The Boy Next Door*  
*Have Yourself a Merry Little Xmas*  
*The Trolley Song*  
*Meet Me in St. Louis, Louis*  
*Skip to My Lou*  
*Under the Bamboo Tree*  
*Over the Bannister*  
*Boys and Girls Like You and Me* (cut before release)

*"A charming movie, Miss Garland is full of gay exuberance as the second sister of the lot, and sings . . . with a rich voice that grows riper and more expressive in each new film. Her chortling of "The Trolley Song" puts fresh zip into that inescapable tune . . ."*

*The New York Times (B. Crowther)*

*"Meet Me in St. Louis' is a musical that even the deaf should enjoy."*

*Time Magazine (J. Agee)*

**THE CLOCK (1945) - MGM**

Produced by Arthur Freed  
Directed by Vincente Minnelli  
Screenplay by Robert Nathan and Joseph Schrank  
From Original Story by Paul and Pauline Jarrico  
Musical Score by George Bassman  
Costumes by Irene and Marion Herwood Keyes  
Special Effects by A. Arnold Gillespie  
Photography by George Folsey  
Film Editing by George White

**CAST**

Judy Garland (as Alice Mayberry), Robert Walker, James Gleason, Keenan Wynn, Marshall Thompson, Lucile Gleason, Moyna MacGill, Ruth Brady, Chester Clute, Dick Elliott, Arthur Space, Ray Teal.

*"In this film Miss Garland can handle every emotion in sight, in any size and shape, and the audience along with it."*

*The Nation (James Agee)*

## THE HARVEY GIRLS (1946) - MGM

Produced by Arthur Freed  
Directed by George Sidney  
Screenplay by Edmund Beloin and Nathaniel Curtis  
Additional Dialogue by Kay Van Riper  
Based on the Book by Samuel Hopkins Adams  
Songs by Johnny Mercer and Harry Warren  
Orchestrations by Conrad Salinger  
Musical Direction by Lennie Hayton  
Vocal Arrangements by Kay Thompson  
Musical Numbers Staged by Robert Alton  
Photography by George Folsey  
Film Editing by Albert Akst

### CAST

Judy Garland (as Susan Bradley), John Hodiak, Ray Bolger, Angela Lansbury, Preston Foster, Virginia O'Brien, Marjorie Main, Kenny Baker, Cyd Charisse, Selena Royle, Catherine McLeod, Chill Wills, Ruth Brady, Jack Lambert, Horace McNally, Ben Carter, Ray Teal, Hazel Brooks, Bunny Waters, Peggy Maley, Jacqueline White, Eve Whitney.

### JUDY'S SONGS

*On the Atchison, Topeka and the Santa Fe*  
*In the Valley Where the Evening Sun Goes Down*  
*It's a Great Big World*  
*Swing Your Partner Round and Round*  
*Hayride* (cut before release)  
*March of the Doagies* (cut before release)  
*My Intuition* (cut before release)

*"Miss Garland doesn't seem as recklessly happy as she was in St. Louis, but she still appears to be having a good time."*

*Time Magazine*

## ZIEGFELD FOLLIES (1946) - MGM Technicolor

Produced by Arthur Freed  
Directed by Vincente Minnelli  
Songs by Harry Warren, Arthur Freed, George and Ira Gershwin,  
Ralph Blane, Hugh Martin, Earl Brent, Ralph Freed, Roger  
Edens, Philio Brahva, Douglas Furber, and Kay Thompson.  
Musical Direction by Lennie Hayton  
Orchestrations by Kay Thompson  
Photography by George Folsey, Charles Rocher and Ray June  
Costumes by Irene; designed by Irene Sharaff and Helen Rose  
Dance Direction by Robert Alton  
Film Editing by Albert Akst

### CAST

Fred Astaire, Lucille Ball, Lucille Bremer, Fanny Brice, Judy Garland, Kathryn Grayson, Lena Horne, Gene Kelly, James Melton, Victor Moore, Red Skelton, Esther Williams, William Powell, Cyd Charisse, Marion Bell, Edward Arnold, Ray Teal, Naomi Childers, Hume Cronyn, William Frawley, Robert Lewis, Harriet Lee, Rex Evans, Bunin Puppets

### JUDY'S SONG

*A Great Lady has an Interview*, written by Roger Edens and Kay Thompson, staged by Charles Walters and directed by Vincente Minnelli.

*"In "A Great Lady Has An Interview", Judy Garland, with six leading men, displays an unexpected flair for occupational satire."*

*Newsweek*

### **TILL THE CLOUDS ROLL BY (1946) - MGM Technicolor**

Produced by Arthur Freed  
Directed by Richard Whorf  
Screenplay by Myles Connolly and Jean Holloway  
Story by Guy Bolton, adapted by George Wells  
Based on the life and music of Jerome Kern  
Musical Direction by Lennie Hayton  
Orchestrations by Conrad Salinger  
Vocal Arrangements by Kay Thompson  
Musical Numbers staged and directed by Robert Alton  
Photographed by Harry Stradling and George Folsey  
Costumes supervised by Irene; designed by Helen Rose  
Film Editing by Albert Akst

#### **CAST**

Robert Walker, Judy Garland (as Marilyn Miller), Lucille Bremer, Van Heflin, Dorothy Patrick, Mary Nash, Paul Langton, Joan Wells, Harry Hayden and William "Bill" Phillips, with June Allyson, Kathryn Grayson, Lena Horne, Van Johnson, Angela Lansbury, Gower Champion, Cyd Charisse, Tony Martin, Ray McDonald, Virginia O'Brien, Dinah Shore, Frank Sinatra, Caleb Peterson, and The Wilde Twins.

#### **JUDY'S SONGS**

*Who?* (directed by Vincente Minnelli)  
*Look For The Silver Lining* (directed by Vincente Minnelli)  
*D'ye Love Me?* (cut before release)

*"Judy Garland is charming as the late Marilyn Miller and still more charming when she sings "Who".*  
Time Magazine

### **THE PIRATE (1948), MGM Technicolor**

Produced by Arthur Freed  
Directed by Vincente Minnelli  
Screenplay by Albert Hackett and Frances Goodrich  
From the play by S.N. Behrman  
Songs by Cole Porter  
Musical Direction by Lennie Hayton  
Instrumental Arrangements by Conrad Salinger  
Vocal Arrangements by Kay Thompson, Robert Tucker and Roger Edens  
Dance Direction by Robert Alton and Gene Kelly  
Photographed by Harry Stradling  
Costumes supervised by Irene; designed by Tom Keogh  
Film Editing by Blanche Sewell

#### **CAST**

Judy Garland (as Manuela), Gene Kelly, Walter Slezak, Gladys Cooper, Reginald Owen, George Zucco, The Nicholas Brothers, Lester Allen, Lola Deem, Ellen Ross, Mary Jo Ellis, Jean Dean, Marion Murray.

#### **JUDY'S SONGS**

*You Can Do No Wrong*  
*Mack The Black*  
*Love Of My Life*  
*Be A Clown*  
*Voodoo* (cut before release)

*"Miss Garland dances in a trance, sings pleasantly and does a superb job of crockery smashing in the scene in which she discovers that her beloved pirate is only an itinerant mummer."*

The New York Herald Tribune (Howard Barnes)



## EASTER PARADE (1948) - MGM Technicolor

Produced by Arthur Freed  
Associate Producer Roger Edens  
Directed by Charles Walters  
Screenplay by Sidney Sheldon, Frances Goodrich and Albert Hackett  
Original Story by Frances Goodrich and Albert Hackett  
Songs by Irving Berlin  
Musical Direction by Johnny Green  
Orchestrations by Conrad Salinger, Mason Van Cleave and Leo Arnaud  
Vocal Arrangements by Robert Tucker  
Costumes by Irene  
Photographed by Harry Stradling  
Musical Numbers staged and directed by Robert Alton  
Film Editing by Albert Akst

### CAST

Judy Garland (as Hannah Brown), Fred Astaire, Peter Lawford, Ann Miller, Clinton Sundberg, Jules Munshin, Jeni LeGon, Jimmy Bates, Richard Beavers, Dick Simmons, Dee Turnell, Lola Albright, Joi Lansing.

### JUDY'S SONGS

*Better Luck Next Time*  
*Michigan*  
*It Only Happens When I Dance With You*  
*A Fella With An Umbrella*  
*I Love A Piano*  
*When That Midnight Choo Choo Leaves For Alabam'*  
*Ragtime Violin*  
*Snookey Ookums*  
*A Couple of Swells*  
*Easter Parade*  
*Mr. Monotony* (cut before release)

*"Irving Berlin, Fred Astaire and Judy Garland have pooled their musical and dancing talents in a smart and fetching screen carnival... Miss Garland has matured to a remarkable degree in "Easter Parade". . . a handsome and knowing actress. Her latest film performance is altogether her best."*

The New York Herald Tribune (Howard Barnes)

## WORDS AND MUSIC (1948) - MGM Technicolor

Produced by Arthur Freed  
Directed by Norman Taurog  
Screenplay by Fred Finklehoffe  
Story by Guy Bolton and Jean Holloway  
Adaptation by Ben Feiner, Jr.  
Songs by Richard Rodgers and Lorenz Hart  
Musical Direction by Lennie Hayton  
Orchestrations by Conrad Salinger  
Vocal Arrangements by Robert Tucker  
Musical Numbers staged and choreographed by Robert Alton  
Photographed by Charles Rosher and Harry Stradling  
Costumes by Helen Rose  
Film Editing by Albert Akst and Ferris Webster

### CAST

Perry Como, Mickey Rooney, Ann Sothern, Tom Drake, Betty Garrett, Janet Leigh, Marshall Thompson, Jeanette Nolan, Richard Quine, Clinton Sundberg, Cyd Charisse, Harry Antrim, Ilka Gruning.

### GUEST STARS

Judy Garland, June Allyson, Lena Horne, Gene Kelly, Vera Ellen, The Blackburn Twins, Allyn Ann McLerie, John Butler, Dee Turnell, Mel Torme.

### JUDY'S SONGS

*Johnny One Note*  
*I Wish I Were In Love Again*

*"The songs are as wonderful as ever, whether they are sung by Lena Horne, Perry Como, June Allyson and Judy Garland, or danced by Gene Kelly and Vera Ellen in an effective screen reproduction of "Slaughter On Tenth Avenue."*

The New York Herald Tribune (Howard Barnes)

**IN THE GOOD OLD SUMMERTIME (1949) - MGM Technicolor**

Produced by Joseph Pasternak  
Directed by Robert Z. Leonard  
Screenplay by Albert Hackett, Frances Goodrich and Ivan Tors  
Based on a scenario by Samson Raphaelson  
From the play "The Shop Around The Corner" by Miklos Laszlo  
Musical Numbers directed by Robert Alton  
Music direction by George Stoll  
Photographed by Harry Stradling  
Film Editing by Adrienne Fazan

**CAST**

Judy Garland (as Veronica Fisher), Van Johnson, S.Z. Sakall, Spring Byington, Buster Keaton, Marcia Van Dyke, Clinton Sundberg, Lillian Randolph, Ralph Sanford, Liza Minnelli.

**JUDY'S SONGS**

*I Don't Care*  
*Merry Christmas*  
*Play That Barbershop Chord*  
*Put Your Arms Around Me, Honey*  
*Meet Me Tonight In Dreamland*  
*In The Good Old Summertime*  
*Last Night When We Were Young* (cut before release)

*"Looking much sturdier than she did in her last screen appearance, Judy performs the role of the ambitious heroine with some of her old times verve. She also sings the title song and several old favorites with unusual effectiveness."*

The New York Daily News (Kate Cameron)

**SUMMER STOCK (1950) - MGM Technicolor**

Produced by Joseph Pasternak  
Directed by Charles Walters  
Screenplay by George Wells and Sy Gomberg  
Musical Direction by Johnny Green and Saul Chaplin  
Orchestrations by Conrad Salinger and Skip Martin  
Dances Staged by Nick Castle  
Photographed by Robert Planck  
Costumes by Walter Plunkett  
Film Editing by Albert Akst

**CAST**

Judy Garland (as Jane Falbury), Gene Kelly, Eddie Bracken, Gloria DeHaven, Marjorie Main, Phil Silvers, Carleton Carpenter, Ray Collins, Nita Bieber, Hans Conried.

**JUDY'S SONGS**

*Get Happy*  
*Friendly Star*  
*Happy Harvest*  
*If You Feel Like Singing*  
*You Wonderful You*

*"Though the show's only distinguished song is an old one, "Get Happy", her voice and showmanlike delivery do wonders for the whole score."*

Time Magazine

**A STAR IS BORN (1954), A Warner Bros. Release, A Transcona Enterprises Prod.**

Produced by Sidney Luft  
Associate Producer Vernon Alves  
Directed by George Cukor  
Screenplay by Moss Hart  
Based on a screenplay by Dorothy Parker, Alan Campbell and  
Robert Carson  
Story by William A. Wellman and Robert Carson  
Songs by Harold Arlen and Ira Gershwin  
"Born in a Trunk" number by Leonard Gershe  
Musical Direction by Ray Heindorf  
Dances by Richard Barstow  
Costumes by Irene Sharaff and Jean Louis  
Vocal Arrangements by Jack Cathcart  
Orchestrations by Skip Martin  
Photographed by Same Leavitt  
Film Editing by Folmer Blangsted

**CAST**

Judy Garland (as Esther Blodgett [Vicki Lester]), James Mason, Jack Carson, Charles Bickford, Tommy Noonan, Lucy Marlowe, Amanda Blake, Irving Bacon, Percy Helton, Joan Shawlee, Hazel Shermet, Lotus Robb, Nancy Kulp, Louis Jean Jeydt, Grady Sutton, Richard Webb.

**JUDY'S SONGS**

<i>The Man Tha Got Away</i>	<i>I'll Get By</i>
<i>Gotta Have Me Go With You</i>	<i>You Took Advantage Of Me</i>
<i>It's A New World</i>	<i>The Peanut Vendor</i>
<i>Someone At Last</i>	<i>Swanee</i>
<i>Born In A Trunk</i>	<i>Here's What I'm Here For</i> (cut after release)
<i>My Melancholy Baby</i>	<i>Lose That Long Face</i> (cut after release)

*"She gives what is just about the greatest one-woman show in modern movie history."*

Time Magazine

**PEPE (1960) - Columbia (CinemaScope and Eastman Color)**

Produced and Directed by George Sidney  
Associate Producer Jacques Gelman  
Screenplay by Dorothy Kingsley and Claude Binyon  
Based on a play by L. Bush-Fekete  
Story by Leonard Spigelgass and Sonya Levien  
Music Supervision and Background Score by Johnny Green  
Choreography by Eugene Loring and Alex Romero  
Gowns by Edith Head  
Photography by Joe MacDonald  
Film Editing by Viola Lawrence and Al Clark

**CAST**

Cantinflas, Dan Dailey, Shirley Jones, Carlos Montalban, Ernie Kovacs, Jay North, Vicki Trickett, Matt Mattox, William Demarest, Michael Callan, Hank Henry, Suzanne Lloyd, Lela Bliss, Ray Walker.

**GUEST STARS**

Maurice Chevalier, Bing Crosby, Richard Conte, Bobby Darin, Sammy Davis Jr., Jimmy Durante, Zsa Zsa Gabor, Greer Garson, Hedda Hopper, Joey Bishop, Peter Lawford, Janet Leigh, Jack Lemmon, Kim Novak, Donna Reed, Debbie Reynolds, Edward G. Robinson, Cesar Romero, Frank Sinatra, Ann B. Davis, Billie Burke, Dean Martin, Charles Coburn, Tony Curtis, Carlos Rivas, and The Voice of Judy Garland.

**JUDY'S SONGS**

*The Faraway Part of Town*, by Andre Previn and Dory Langdon, was nominated for an Academy Award. Shirley Jones and Dan Dailey danced to the song sung by Judy on the soundtrack.

*"Shirley Jones, Dan Dailey, Maurice Chevalier, Edward G. Robinson and the singing voice of Judy Garland are among the many talented casualties of this 1960 disaster."*

Judith Crist

### **JUDGMENT AT NUREMBERG (1961) - United Artists**

Produced and Directed by Stanley Kramer  
Associate Producer Phillip Langner  
Screenplay by Abby Mann, based on his television script  
Production designed by Rudolph Sternad  
Music by Ernest Gold  
Photographed by Ernest Laszlo  
Costumes by Joe King  
Film Editing by Fred Knudston

#### **CAST**

Spencer Tracy, Burt Lancaster, Richard Widmark, Marlene Dietrich, Maximilian Schell, Judy Garland (as Irene Hoffman), Montgomery Clift, William Shatner, Edward Binns, Virginia Christine, Alan Baxter, Kenneth MacKenna, Werner Klemperer, Sheila Bromley, Karl Swenson, Ray Teal, Martin Brandt, Olga Fabian, John Wengraf, Howard Caine

*"A fat young hausfrau, whom Judy Garland makes amazingly real tell(s) a horrifying tale of trumped-up charges of "racial contamination" against an elderly Jew."*

The New York Times (B. Crowther)

### **A CHILD IS WAITING (1962) - A United Artists Release, A Stanley Kramer Production**

Produced by Stanley Kramer  
Associate Producer, Phillip Langner  
Directed by John Cassavetes  
Screenplay by Abby Mann, based on his television play.  
Music by Ernest Gold  
Photographed by Joseph LaShelle  
Film Editing by Gene Fowler Jr.

#### **CAST**

Burt Lancaster, Judy Garland (as Jean Hansen), Gena Rowlands, Steven Hill, Bruce Ritchey, Gloria McGehee, Paul Stewart, Elizabeth Wilson, Barbara Pepper, June Walker, Lawrence Tierney.

*"Wonderful . . . is the way Judy Garland and Burt Lancaster work along with the children. Miss Garland and Lancaster radiate a warmth so genuine that one is certain that the children are responding directly to them, not merely following some vaguely comprehended script."*

Saturday Review

### **GAY PURR-EE (1962) - A Warner Bros. Release, A UPA Production**

Executive Producer Henry G. Saperstein  
Associate Producer Lee Orgel  
Directed by Abe Leviton  
Screenplay by Dorothy and Chuck Jones  
Songs by Harold Arlen and E.Y. Harburg  
Music Arranged and Conducted by Mort Lindsey  
Vocal Arrangements by Joseph J. Lilley  
Photography by Roy Hutchcroft, Dan Miller, Jack Stevens and Duane Keegan  
Art Direction by Victor Haboush  
Film Editing by Ted Baker

A full-length animated feature with the voices of:

Judy Garland (as Mewsette), Robert Goulet, Hermione Gingold, Red Buttons, Morey Amsterdam, Paul Frees, Mel Blanc, Julie Bennett, Joan Gardner.

#### **JUDY'S SONGS**

*Paris Is A Lonely Town  
Take My Hand, Patee  
Roses Red, Violets Blue  
Little Drops Of Rain  
The Mewsette Finais*

*" . . . Judy Garland and Robert Goulet singing the Harold Arlen songs (pay particular attention to the lovely "Little Drops of Rain") are worth a constant ear."*

Judith Crist

## **I COULD GO ON SINGING (1963) - United Artists, A Barbican Production, Panavision - Eastman Color**

Produced by Stuart Millar and Lawrence Turman

Directed by Ronald Neame

Screenplay by Mayo Simon

Story by Robert Dozier

Musical Supervision by Saul Chaplin

Music by Mort Lindsey

Costumes by Edith Head

Photography by Arthur Ibbetson

New Songs by Harold Arlen and E.Y. Harburg

Film Editing by John Shirley

### **CAST**

Judy Garland (as Jenny Bowman), Dirk Bogarde, Jack Klugman, Gregory Phillips, Aline MacMahon, Pauline Jameson, Jeremy Brunham, Russell Waters, Gerald Sim, Leon Cortez.

### **JUDY'S SONGS**

*I Could Go On Singing*

*Hello Bluebird*

*It Never Was You*

*By Myself*

*I Am The Monarch Of The Sea*

*"Miss Garland is - as always - real, the voice throbbing, the eyes aglow, the delicate features yielding to the demands of the years - the legs still long and lovely."*

The New York Herald Tribune (Judith Crist)

## **JUDY GARLAND'S MOST FAMOUS CONCERTS**

The Philadelphia Orchestra	July 10, 1943
The Palladium, London	April 14, 1951
	June 25, 1951
The Palace, New York City	October 16, 1951
Los Angeles Philharmonic	April 26, 1952
The Curran, San Francisco	June 4, 1952
The Palladium, London	November 18, 1954
The Palace, New York City	September 26, 1956
The Metropolitan Opera House, New York City	May 11, 1959
The Palladium, London	August 28, 1960
	September 4, 1960
	December 1, 1960
Carnegie Hall, New York City	April 23, 1961
The Palladium, London	July 23, 1964
	November 8, 1964
	November 16, 1964
Westbury Music Fair, Long Island	July, 1967
The Palace, New York City	August 18, 1967
Garden State Arts Center, New Jersey	June 25, 1968

----And 100 more!

## JUDY GARLAND ON TELEVISION

### THE FORD STAR JUBILEE Sept. 24, 1955. CBS.

Judy's Songs: "You Made Me Love You", "Swanee", "It's De-Lovely", "While We're Young", "But Not For Me", "For Me And My Gal", "The Boy Next Door", "The Trolley Song", "Rockabye Your Baby", "A Couple of Swells" (with David Wayne) and "Over The Rainbow."

### THE GENERAL ELECTRIC THEATRE April 8, 1956. CBS.

Judy's Songs: "Last Night When We Were Young", "I Feel A Song Comin' On", "April Showers", "Life Is Just A Bowl Of Cherries", "Dirty Hands, Dirty Face" and "Maybe I'll Come Back".

### THE JUDY GARLAND SHOW Feb. 25, 1962. CBS.

Judy's Songs: "Just In Time", "The Man That Got Away", "When You're Smiling", "I Can't Give You Anything But Love", "You Made Me Love You", "The Trolley Song", "Swanee", "Rockabye Your Baby," "San Francisco", "You Do Something To Me" (with Frank Sinatra and Dean Martin), "Let There Be Love" and "You're Nobody Till Somebody Loves You" (with Sinatra and Martin).

### THE JACK PAAR SHOW December, 1962. NBC.

Judy's Songs: "Paris Is A Lonely Town", "Little Drops of Rain" and "Mewsette" (with Robert Goulet).

### JUDY AND HER GUESTS March, 1963. CBS.

Judy's Songs: "I Happen To Like New York", "Through The Years", "Hello Bluebird", "Here I'll Stay" (with Robert Goulet), "Get Happy", "By Myself", "This Can't Be Love", "Love Is A Lovely Thing" (with Robert Goulet), "Almost Like Being In Love" and "I Could Go On Singing".

### SUNDAY NIGHT AT THE PALLADIUM (British TV) March, 1963.

Judy's Songs: "Almost Like Being In Love", "Comes Once in A Lifetime", "This Can't Be Love", "I Could Go On Singing" and "Smile".

(Parts of this show were televised on The Ed Sullivan Show later in March, 1963 on CBS.)

### THE JUDY GARLAND SHOW Sept. 29, 1963. CBS.

Judy's Songs: "Call Me Irresponsible", "Chicago", "Fly Me To The Moon", two Medleys with Donald O'Connor, and "Maybe I'll Come Back".

### THE JUDY GARLAND SHOW Oct. 6, 1963. CBS.

Judy's Songs: "Just In Time", "Comes Once In A Lifetime", "Happy Days Are Here Again", "Get Happy" (with Barbra Streisand), "There's No Business Like Show Business" (with Streisand and Ethel Merman), "Happy Harvest" (with Streisand), a medley with Streisand, "You Made Me Love You", "The Trolley Song" and "Maybe I'll Come Back".

### THE JUDY GARLAND SHOW Oct. 13, 1963. CBS.

Judy's Songs: "A Foggy Day", "The Man That Got Away", "Day In Day Out" (with Lena Horne), "Mad Dogs And Englishmen" (with Lena Horne and Terry-Thomas), a medley with Lena Horne, and "Maybe I'll Come Back".

### THE JUDY GARLAND SHOW Oct. 20, 1963. CBS.

Judy's Songs: "Swanee", "Alexander's Ragtime Band", "Y'all Come", "I Wish You Love", "Side By Side" (with George Maharis), "Take Me Out To The Ball Game" (with Leo Durocher), and "Maybe I'll Come Back".

### THE JUDY GARLAND SHOW Oct. 27, 1963. CBS.

Judy's Songs: "Life Is Just A Bowl Of Cherries", "Happiness Is A Thing Called Joe", "San Francisco", "The Doodlin' Song" (with June Allyson), a medley with Steve Lawrence and June Allyson, and "Maybe I'll Come Back".

### THE JUDY GARLAND SHOW Nov. 3, 1963. CBS.

Judy's Songs: "Smile", "Rockabye Your Baby", "My Bill", "Moon River", "From This Moment On", "Getting To Know You" (with Zina Bethune), a "Porgy and Bess" medley with Vic Damone, a medley with Zina Bethune and Vic Damone, and "Maybe I'll Come Back".

**THE JUDY GARLAND SHOW** Nov. 10, 1963. CBS.

Judy's Songs: "I've Got My Love To Keep Me Warm", "Hey, Look Me Over", "Memories of You" (with Count Basie), "A Cottage For Sale", "April In Paris" (with Mel Torme), "The Sweetest Sounds/Strike Up The Band" (with Count Basie) and "Maybe I'll Come Back".

**THE JUDY GARLAND SHOW** Nov. 17, 1963. CBS.

Judy's Songs: "Liza", "Come Rain Or Come Shine", a medley with Liza Minnelli, "As Long As He Needs Me", "Let Me Entertain You" (with Minnelli), "Two Lost Souls" (with Minnelli) and "Maybe I'll Come Back" (with Minnelli).

**THE JUDY GARLAND SHOW** Dec. 1, 1963. CBS.

Judy's Songs: "When You're Smiling", "I Love Bein' Here With You" (with Peggy Lee), "How About Me", a medley with Jack Carter, "It's A Good Day", "Never Will I Marry", a medley with Peggy Lee, and "Maybe I'll Come Back".

**THE JUDY GARLAND SHOW** Dec. 8, 1963. CBS.

Judy's Songs: "I Feel A Song Comin' On", "Too Late Now", "Who Cares", "When The Sun Comes Out", "Ol' Man River", a medley with Mickey Rooney from their films, and "Maybe I'll Come Back".

**THE JUDY GARLAND SHOW** Dec. 15, 1963. CBS.

Judy's Songs: "Stormy Weather", "One For My Baby", "That's All", "My Buddy" (with Dick Shawn), "Yes, Indeed" (with Tony Bennett and Dick Shawn), a medley with Tony Bennett, and "Maybe I'll Come Back".

**THE JUDY GARLAND SHOW** Dec. 22, 1963. CBS.

Judy's Songs: "Have Yourself A Merry Little Christmas", "Little Drops Of Rain", "Jingle Bells" (with Jack Jones), "Winter Wonderland", "Sleigh Ride" (with Jack Jones and Liza Minnelli), "The Christmas Song" (with Mel Torme), "Consider Yourself" (with her children Liza Minnelli, Lorna and Joe Luft), "Deck The Halls" (with everyone), and "Over The Rainbow".

**THE JUDY GARLAND SHOW** Dec. 29, 1963. CBS.

Judy's Songs: "Hello Bluebird", "If Love Were All", "Zing! Went The Strings Of My Heart", "Do It Again", "Get Me To The Church On Time", "More", a medley with Bobby Darin, and "Maybe I'll Come Back".

**THE JUDY GARLAND SHOW** Jan. 5, 1964. CBS.

Judy's Songs: "Through The Years", "Here's That Rainy Day", "This Could Be The Start Of Something Big", a medley with Steve Allen, "The Party's Over" (with Mel Torme), "Island In the West Indies", a medley with Steve Allen and Mel Torme, and "Maybe I'll Come Back".

**THE JUDY GARLAND SHOW** Jan. 12, 1964. CBS.

Judy's Songs: "A Pretty Girl Milking Her Cow", "Puttin' On The Ritz", "Everybody's Doing It" and "Let's Do It" (with Ethel Merman, Shelly Berman and Peter Gennaro), a medley with Ethel Merman, "Shenandoah" and "The Battle Hymn Of The Republic".

**THE JUDY GARLAND SHOW** Jan 19, 1964. CBS.

Judy's Songs: "By Myself", "Better Luck Next Time", "Almost Like Being In Love", "This Can't Be Love", "I Believe In You" (with Chita Rivera), "They Can't Take That Away From Me", a "West Side Story" medley with Vic Damone, and "Maybe I'll Come Back".

**THE JUDY GARLAND SHOW** Jan. 26, 1964. CBS.

Judy's Songs: "The Boy Next Door", "All Alone", "I'm Old Fashioned", "Seventy-Six Trombones", a "Glenn Miller Medley" with Martha Raye, and "Oh, Lord! I'm On My Way".

**THE JUDY GARLAND SHOW** Feb. 2, 1964. CBS.

Judy's Songs: "San Francisco", "Paris Is A Lonely Town", "Smoke Gets In Your Eyes", "Some Of These Days", "Whispering" (with The Kirby Stone Four), a children's medley with Louis Jourdan, "What'll I Do", and "The Battle Hymn Of The Republic".

**THE JUDY GARLAND SHOW** Feb. 9, 1964. CBS.

Judy's Songs: "Liza", "Lorna", "Happiness Is A Thing Called Joe", "That's Entertainment", "Rockabye Your Baby", "Swing Low, Sweet Chariot", "He's Got The Whole World In His Hands", "Make Someone Happy", a World War I medley, and "America The Beautiful".

**THE JUDY GARLAND SHOW** Feb. 16, 1964. CBS.

Judy's Songs: "Alone Together", "Come Rain Or Come Shine", "A Stranger In Town", "After You've Gone", "Smile", "Great Day", "The Trolley Song" (with Mel Torme), a medley with Diahann Carroll, and "Don't Ever Leave Me".

**THE JUDY GARLAND SHOW** Feb. 23, 1964. CBS.

Judy's Songs: "Swanee", "Just In Time", "Last Night When We Were Young", "Almost Like Being In Love", "This Can't Be Love", "If Love Were All", "A Foggy Day", "When The Sun Comes Out", "Just You, Just Me", and a Palace medley with Jack Jones.

**THE JUDY GARLAND SHOW** March 1, 1964. CBS.

Judy's Songs: "Hello Bluebird", "If Love Were All", "Zing! Went The Strings Of My Heart", "Some People", "When Your Lover Has Gone", "I've Got A Lot Of Livin' To Do", "On The Sunny Side Of The Street", a "Wizard of Oz" medley with Ray Bolger and Jane Powell, and "Maybe I'll Come Back".

**THE JUDY GARLAND SHOW** March 8, 1964. CBS.

Judy's Songs: "The Man That Got Away", "I Feel A Song Comin' On", "Toot Toot Tootsie", "Love Of My Life", "The Boy Next Door", "On The Atchison, Topeka And The Santa Fe", "You're Nearer", "Be A Clown", "Steppin' Out With My Baby", "I'm Always Chasing Rainbows", "If I Had a Talking Picture Of You", "Dirty Hands, Dirty Face", "I'm Nobody's Baby", "Alexander's Ragtime Band" and "Comes Once In A Lifetime".

**THE JUDY GARLAND SHOW** March 15, 1964. CBS.

Judy's Songs: "Chicago", "Lucky Day", "Sweet Danger", "I Love You", "Do I Love You", "Old Devil Moon", "Never Will I Marry", "When Your Lover Has Gone", "Down With Love", "Any Place I Hang My Hat Is Home", a "Kismet" medley with Vic Damone, and "Lost In The Stars".

**THE JUDY GARLAND SHOW** March 22, 1964. CBS.

Judy's Songs: "Get Happy", "I Am Loved", "Comes Once In A Lifetime", "Life Is Just A Bowl Of Cherries", "Why Can't I?", "Joey, Joey, Joey", "Love", "Sail Away", "As Long As He Needs Me", "I've Got A Right To Sing The Blues", "Poor Butterfly" (with The Robert Cole Trio), and "Ol' Man River".

**THE JUDY GARLAND SHOW** March 29, 1964. CBS.

Judy's Songs: "After You've Gone", "When You're Smiling", "By Myself", "Just In Time", "If Love Were All", "Just You, Just Me", "The Nearness Of You", "Time After Time", "That Old Feeling", "Carolina In The Morning", "Almost Like Being In Love", "This Can't Be Love", "The Last Dance", "Supertime", "A Foggy Day" and "When The Sun Comes Out".

**THE JACK PAAR SHOW** December, 1964. NBC.

Judy's Songs: "Never Will I Marry" and "What Now, My Love".

**JUDY AND LIZA, LIVE, AT THE LONDON PALLADIUM** Dec. 1964 (British TV)

Judy's Songs: "Just Once In A Lifetime", "The Man That Got Away", "Hello Liza, Hello Mama" (with Liza Minnelli), "Together" (with Liza), a medley with Liza, "The Music That Makes Me Dance", "Get Happy/Happy Days Are Here Again" (with Liza), "He's Got The Whole World In His Hands" (with Liza), "San Francisco", "Over The Rainbow", and "Chicago" (with Liza).

**ON BROADWAY TONIGHT** Feb. 1965. NBC.

Judy's Songs: "When You're Smiling", "Almost Like Being In Love/This Can't Be Love", "I Wish You Love" (with The Allen Brothers), "The Music That Makes Me Dance" and "Rockabye Your Baby".

**THE ACADEMY AWARDS SHOW** April, 1965. ABC.

Judy sang a special tribute to Cole Porter, a medley of his songs, "I Get A Kick Out Of You", "Don't Fence Me In", "Night And Day", "I Love You", "Let's Do It" and "You're The Top".

**THE ANDY WILLIAMS SHOW** Sept. 1965. NBC.

Judy's Songs: "On A Wonderful Day Like Today" (with Andy Williams), "Get Happy", a medley with Andy Williams, and "The Man That Got Away".

**THE ED SULLIVAN SHOW** Oct. 1965. CBS.

Judy's Songs: "Come Rain Or Come Shine", "By Myself" and "Rockabye Your Baby".



**THE HOLLYWOOD PALACE (Judy as hostess) Nov. 1965. ABC.**

Judy's Songs: "Just Once In A Lifetime", a "West Side Story" medley with Vic Damone, "A Couple Of Swells", "I Loved Him" and "The Palace Medley" "Some Of These Days", "My Man", "I Don't Care" and "Shine On, Harvest Moon".

**THE PERRY COMO SHOW Feb. 1966. NBC.**

Judy's Songs: "What Now, My Love", "Just In Time", "If You Feel Like Singing, Sing" (with Perry Como), "It's A Grand Night For Singing" (with Perry Como), "My Baby's Lovin' Arms" (with Perry Como), a medley with Como, and "Side By Side" (with Perry Como and Bill Cosby).

**THE SAMMY DAVIS SHOW March, 1966. NBC.**

Judy's Songs: "When You're Smiling", "The Man That Got Away", "Give My Regards To Broadway", and a medley with Sammy Davis, Jr.

**THE SAMMY DAVIS SHOW March, 1966. NBC.**

Judy's Songs: "Almost Like Being In Love/This Can't Be Love" and a medley with Sammy Davis, Jr.

**THE MIKE DOUGLAS SHOW July, 1968. Syndicated**

Judy's Songs: "For Once In My Life", "How Insensitive", "Blue Skies" (with Peter Lawford) and "Over The Rainbow".

**THE DICK CAVETT SHOW Dec. 1968. ABC.**

Judy's Song: "God Bless Johnny".

**THE JOHNNY CARSON SHOW Dec. 1968. NBC.**

Judy's Songs: "All For You" and "Till After The Holidays".

**THE MERV GRIFFIN SHOW Dec., 1968. CBS.**

Judy's Songs: "Have Yourself A Merry Little Christmas", "The Trolley Song" and "I'd Like To Hate Myself In The Morning".

**THE MERV GRIFFIN SHOW Dec, 1968. CBS.**

Judy's Songs: "Just In Time" and "If You Were The Only Boy In The World" (with Arthur Treacher).

**SUNDAY NIGHT AT THE PALLADIUM Feb, 1969. (British TV)**

Judy's Songs: "Get Happy", "For Once In My Life" and "I Belong To London".

## JUDY GARLAND DISCOGRAPHY

### SINGLES (in alphabetical order)

All God's Chillun Got Rhythm/Everybody Sing	Decca 1432	1937
Aren't You Kinda' Glad We Did? (with Dick Haymes)/For You, For Me, Forevermore	Decca 23460	1946
Be A Clown	MGM 30097	1948
Better Luck Next Time	MGM 30187	1948
Bidin' My Time/I Got Rhythm	Decca 23310	1943
(The) Birthday of a King/Star of the East	Decca 4050	1940
	Decca 23658	
	Decca 9-2368	
Blues in the Night	Decca 4081	1941
(The) Boy Next Door/Have Yourself a Merry Little Christmas	Decca 23362	1944
(The) Boy Next Door/Smilin' Through	Decca 9-29296	1945
Boys and Girls Like You and Me/(The) Trolley Song	Decca 23361	1944
Buds Won't Bud/I'm Nobody's Baby	Decca 3174	1940
But Not for Me	Decca 23309	1943
By Myself/It's Lovely to Be Back Again in London	EMI-CL 14791	1957
	(U.K.)	
Changing My Tune	Decca 23688	1946
Chicago/San Francisco	Capitol 6125	1961
Connecticut/Mine (with Bing Crosby)	Decca 23804	1945
Come Rain or Come Shine/Rockabye My Baby	Capitol 6127	1961
Comes Once in a Lifetime/Sweet Danger	Capitol 4656	1962
Could You Use Me?/Embraceable You	Decca 23303	1943
(A) Couple of Swells/Medley (with Fred Astaire)	MGM 30186	1948
Cry, Baby, Cry/Sleep, My Baby, Sleep	Decca 1796	1938
(Dear Mr. Gable) You Made Me Love You/You Can't Have Everything	Decca 1463	1937
Dear Mr. Gable/Over the Rainbow	MGM-KGC 166	1939
	Decca 2-3962	
	Decca 9-23961	
Don't Tell Me That Story/There Is No Breeze	Decca 23746	1946
Easter Parade/A Fella with an Umbrella (with Peter Lawford)	MGM 30185	1948
(The) End of the Rainbow	Decca 3231	1940
Embraceable You/Swanee	Decca 2881	1939
Embraceable You/Could You Use Me?	Decca 23303	1943
Everybody Sing	Decca 1332	1937
Everybody Sing/All God's Chillun Got Rhythm	Decca 1432	1937
F.D.R. Jones/How About You?	Decca 4072	1941
Fascinatin' Rhythm/Zing! Went the Strings of My Heart	Decca 18543	1939
(A) Fella with an Umbrella (with Peter Lawford)/Easter Parade	MGM 30185	1948
Figaro/Oceans Apart	Brunswick 2953	1939
	(U.K.)	
For Me and My Gal/When You Wore a Tulip (with Gene Kelly)	Decca 18480	1942
	Decca 9-25115	
	Decca 25115	
Fou You, For Me, Forevermore/Aren't You Kinda' Glad We Did? (with Dick Haymes)	Decca 23460	1946
Friendly Star/Get Happy	MGM 30254	1950
	MGM 30254	
Friendship (with Johnny Mercer)/Wearing of the Green	Decca 3/65	1940
Get Happy/Friendly Star	MGM 30254	1950
	MGM 30254	
Go Home, Joe/Heartbroken	Columbia 40023	1954
Happy Harvest/If You Feel Like Singing	MGM 3025	1950
Have Yourself a Merry Little Christmas/(The) Boy Next Door	Decca 23362	1944
Have Yourself a Merry Little Christmas/You'll Never Walk Alone	Decca 9-29295	1945

Heartbroken/Go Home, Joe	Columbia 40023	1954
Here's What I'm Here For/(The) Man That Got Away	Columbia 40270	1954
He's Got the Whole World in His Hands (with Liza Minnelli)/Hello, Dolly	Capitol 5497	1964
Hello, Bluebird/I Could Go On Singing	Capitol 4938	1962
Hello, Dolly !/He's Got the Whole World in His Hands (with Liza Minnelli)	Capitol 5497	1964
I Could Go On Singing/Hello, Bluebird	Capitol 4938	1962
I Don't Care/Play That Barbershop Chord	MGM 50026	1949
I Got Rhythm/Bidin' My Time	Decca 23310	1943
I May Be Wrong/Over the Rainbow	V-Disc 335A	1943
I Never Knew/On the Sunny Side of the Street	Decca 18524	1942
I Wish I Were in Love Again/Nothing But You	Decca 24469	1946
I Wish I Were in Love Again/Johnny One Note	MGM 30172	1948
If I Had You/On the Atchison, Topeka and the Santa Fe (with The Merry Macs)	Decca 23436	1945
If You Feel Like Singing/Happy Harvest	MGM 3025	1950
I'm Always Chasing Rainbows/Our Love Affair	Decca 3593	1940
I'm Nobody's Baby/Buds Won't Bud	Decca 3174	1940
In Between/Sweet Sixteen	Decca 15045	1939
	Decca 29233	
	Decca 9-40219	
(In the Valley) When the Evening Sun Goes Down	Decca 23438	1945
It Never Rains But It Pours/Ten Pins in the Sky	Decca 2017	1938
	Brunswick 02656	
It's a Great Big World (with Virginia O'Brien)	Decca 23460	1945
It's a Great Day for the Irish/(A) Pretty Girl	Decca 3604	1940
	Decca 25043	
	Decca 9-25043	
It's Lovely to Be Back Again in London/By Myself	EMI-CL 14791	1957
	(U.K.)	
(The) Jitterbug/Over the Rainbow	Decca 2762	1939
Johnny One Note/I Wish I Were in Love Again	MGM 30172	1948
(A) Journey to a Star/No Love, No Nothin'	Decca 18484	1943
Last Call for Love/Poor You	Decca 18320	1941
Little Drops of Rain/Paris Is a Lonely Town	Warner Bros. 5310	1962
Look for the Silver Lining	MGM 30002	1946
Look for the Silver Lining	MGM 30431	1946
	MGM 30212	
Love of My Life/You Can Do No Wrong	MGM 30098	1948
Mack the Black	MGM 30099	1948
(The) Man That Got Away/Here's What I'm Here For	Columbia 40270	1954
(The) Man That Got Away	Capitol 6126	1961
Maybe I'll Come Back/Over the Rainbow	Capitol 6128	1955-56
Medley (with Fred Astaire)/(A) Couple of Swells	MGM 30186	1948
Meet Me in St. Louis/Skip to My Lou	Decca 23360	1944
Meet Me in St. Louis/(The) Trolley Song	Decca 25494	1944
	Decca 9-25494	
Meet Me Tonight in Dreamland/Put Your Arms Around Me, Honey	MGM 50025	1949
Merry Christmas	MGM 30212	1949
Mine (with Bing Crosby)/Connecticut	Decca 23804	1945
No Love, No Nothin'/(A) Journey to a Star	Decca 18484	1943
Nothing But You/ I Wish I Were in Love Again	Decca 24469	1946
Oceans Apart/Figaro	Brunswick 2953	1939
	(U.K)	
On the Atchison, Topeka and the Santa Fe (with the Merry Macs)/If I Had You	Decca 23436	1945
On the Sunny Side of the Street/I Never Knew	Decca 18524	1942
Our Love Affair/I'm Always Chasing Rainbows	Decca 3593	1940
Over the Rainbow/(The) Jitterbug	Decca 2762	1939
Over the Rainbow/(Dear Mr. Gable) You Made Me Love You	MGM-KGC 166	1939
	Decca 2-3962	
	Decca 9-23961	

Over the Rainbow/I May Be Wrong	V-Disc 335A	1943
Over the Rainbow/Maybe I'll Come Back	Capitol 6128	1955-56
Paris Is a Lonely Town/Little Drops of Rain	Warner Bros. 5310	1962
Play That Barbershop Chord/I Don't Care	MGM 50026	1949
Poor Little Rich Girl/That Old Black Magic	Decca 18540	1942
Poor You/Last Call for Love	Decca 18320	1941
(A) Pretty Girl/It's a Great Day for the Irish	Decca 3604	1940
	Decca 25043	
	Decca 9-25043	
Put Your Arms Around Me, Honey/Meet Me Tonight in Dreamland	MGM 50025	1949
Rockabye My Baby/Zing! Went the Strings of My Heart	Capitol 4624	1961
Rockabye My Baby/Come Rain or Come Shine	Capitol 6127	1961
Round and Round	Decca 23459	1945
San Francisco/Chicago	Capitol 6125	1961
Send My Baby Back to Me/Without a Memory	Columbia 40010	1954
Sleep, My Baby, Sleep/Cry, Baby, Cry	Decca 1796	1938
Skip to My Lou/Meet Me in St. Louis	Decca 23360	1944
Smilin' Through/(The) Boy Next Door	Decca 9-29296	1945
Smilin' Through/You'll Never Walk Alone	Decca 23539	1945
	Decca 9-23539	
Star of the East/(The) Birthday of a King	Decca 4050	1940
	Decca 23658	
	Decca 9-2368	
Stompin' at the Savoy/Swing Mr. Charlie	Decca 848	1936
Swanee/Embraceable You	Decca 2881	1939
Swanee/That's Entertainment	Capitol 6129	1961
Sweet Danger/Comes Once in a Lifetime	Capitol 4656	1962
Sweet Sixteen/In Between	Decca 15045	1939
	Decca 29233	
	Decca 9-40219	
Swing Mr. Charlie/Stompin' at the Savoy	Decca 848	1936
Ten Pins in the Sky/It Never Rains But It Pours	Decca 2017	1938
	Brunswick 02656	
That Old Black Magic/Poor Little Rich Girl	Decca 18540	1942
This Heart of Mine/Love	Decca 18660	1945
There Is No Breeze/Don't Tell Me That Story	Decca 23746	1946
That's Entertainment/Swanee	Capitol 6129	1961
(The) Trolley Song/Boys and Girls Like You and Me	Decca 23361	1944
(The) Trolley Song/Meet Me in St. Louis	Decca 25494	1944
	Decca 9-25494	
Wearing of the Green/Friendship (with Johnny Mercer)	Decca 3/65	1940
When You Wore a Tulip (with Gene Kelly)/For Me and My Gal	Decca 18480	1942
	Decca 9-25115	
	Decca 25115	
When the Evening Sun Goes Down (In the Valley)	Decca 23438	1945
Who?	MGM 30003	1946
Without a Memory/Send My Baby Back to me	Columbia 40010	1954
Yah-ta-ta/You've Got Me Where You Want Me (with Bing Crosby)	Decca 23410	1945
You Can Do No Wrong/Love of My Life	MGM 30098	1948
You Can't Have Everything/(Dear Mr. Gable) You Made Me Love You	Decca 1463	1937
You'll Never Walk Alone/Have Yourself a Merry Little Christmas	Decca 9-29295	1945
You'll Never Walk Alone/Smilin' Through	Decca 23539	1945
	Decca 9-23539	
You've Got Me Where You Want Me (with Bing Crosby)/Yah-ta-ta	Decca 23410	1945
Zing! When the Strings of My Heart/Fascinatin' Rhythm	Decca 18543	1939
Zing! When the Strings of My Heart/Rockabye My Baby	Capitol 4624	1961

**ALBUMS (on Major Labels) – As originally released**

**CAPITOL RECORDS:**

Miss Show Business  
Judy  
Alone  
Judy in Love  
Judy at Carnegie Hall  
Garland At the Grove  
The Letter  
Judy, That's Entertainment  
The Garland Touch  
The Hits of Judy Garland  
I Could Go On Singing  
Just for Openers  
Judy Garland and Liza Minnelli / Live at the Palladium  
The Judy Garland Deluxe Set  
Judy in London  
Judy Garland - Liza Minnelli / Live at the London Palladium  
Our Love Letter  
Judy Garland  
Los Hitos Del Hit Parade, Vol. 8  
Greatest Hits of the 30's & 40's  
World's Best Love Songs  
Collector's Best - Ten Legendary Song Stylists  
The Greatest Hits of the 30's  
Greatest Artists of our Time: Dinah Shore / Judy Garland  
The Stereo Collector's Set, Vol. 7  
The Best of the Great Song Stylists  
The Stereo Collector's Set, Vol. 2 -  
Broadway & Hollywood Showstoppers  
Showstoppers  
Broadway & Hollywood Showstoppers  
Popular Gold Album  
More Stars in Stereo  
Hits of Judy Garland

**COLUMBIA RECORDS:**

A Star is Born  
Judy Garland  
A Star Is Born / House Party  
A Star Is Born  
Pepe

**DECCA RECORDS:**

The Wizard of Oz  
The Judy Garland Souvenir Album  
George Gershwin Songs, Vol. II  
The Judy Garland Second Souvenir Album  
Girl Crazy (with Mickey Rooney)  
Meet Me in St. Louis  
The Harvey Girls  
The Judy Garland Third Souvenir Album  
Judy Garland Sings (w/Dick Haymes & Gene Kelly)  
Judy at the Palace  
Girl Crazy  
Judy Garland, Vol. II  
The Magic of Judy Garland  
Girl Crazy (with Mickey Rooney)  
Judy at the Palace

DECCA RECORDS:

Judy Garland - Greatest Performances  
Selections from the Harvey Girls/  
Meet Me in St. Louis  
The Best of Judy Garland  
Judy Garland's Greatest Hits  
Collector's Items (1936-45)

MGM RECORDS:

Till the Clouds Roll By  
The Pirate  
Words and Music  
Easter Parade  
In the Good Old Summertime  
Summer Stock  
Merry Christmas  
Judy Garland  
Get Happy  
Look for the Silver Lining  
The Wizard of Oz  
Judy Garland Sings  
Till the Clouds Roll By / Gentlemen Prefer Blondes  
The Pirate / Summer Stock  
The Pirate / Les Girls  
Easter Parade / Annie Get Your Gun  
In the Good Old Summertime / An American in Paris  
Judy Garland  
The Wizard of Oz  
The Judy Garland Story - The Star Years  
The Judy Garland Story, Vol. II - The Hollywood Years  
Magnificent Moments from MGM Movies  
The Very Best of Motion Picture Musicals  
The Very Best of Judy Garland  
The Wizard of Oz  
Judy Garland  
Judy Garland in Song  
Judy Garland - The Golden Archive Series  
Judy Garland - The Golden Years at MGM  
Forever Judy  
The Wizard of Oz  
Easter Parade / Singing in the Rain  
The Pirate / Hit the Deck / Pagan Love Song  
Born to Sing  
The Wizard of Oz  
The Pirate / Easter Parade  
Judy Garland - The Hollywood Years