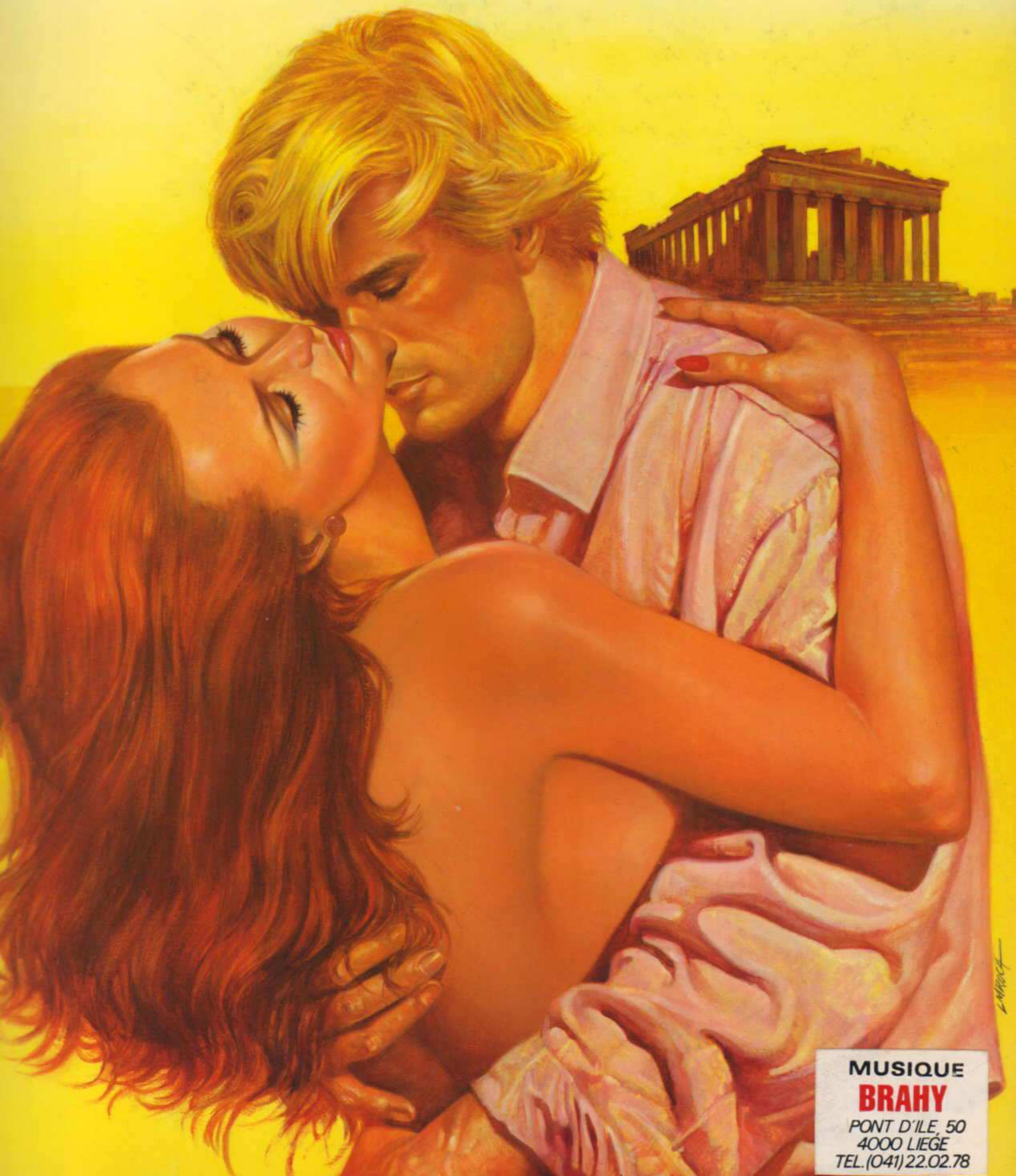


GREAT LOVE SONGS

FORTY-FOUR SONGS OF LOVE, ARRANGED FOR PIANO/VOCAL WITH LYRICS AND GUITAR BOXES OR CHORD SYMBOLS.
INCLUDES '(LOVE IS) THE TENDER TRAP', 'DREAM LOVER', 'P.S. I LOVE YOU', AND 'MISTY'.

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- ALL OF ME 112
ALL OR NOTHING AT ALL 120
ANNIVERSARY SONG 98
AS TIME GOES BY 88
BECAUSE OF YOU 52
CHANCES ARE 118
COME FLY WITH ME 83
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YOU'RE NOBODY TILL SOMEBODY LOVES YOU 61

THE VERY THOUGHT OF YOU

WORDS & MUSIC BY RAY NOBLE

Moderato

mf *poco rit.* L.H.

The piano introduction consists of two staves. The right hand starts with a melodic line in the key of B-flat major, marked *mf*. The left hand provides a harmonic accompaniment. The piece concludes with a *poco rit.* marking and a final chord in the left hand.

Verse:

Ab 4fr. Fm Bb7 Eb11 Eb7 Abmaj7

mp a tempo

I don't need your pho - to - graph, to keep by my bed.
I hold you re - spon - si - ble, I'll take it to law,

The first system of the verse features a piano accompaniment with a vocal line. Chord diagrams for Ab 4fr., Fm, Bb7, Eb11, Eb7, and Abmaj7 are provided above the staff. The tempo is marked *mp a tempo*.

Ab 4fr. D0 Bbm7 Eb6 Ab 4fr. Eb7

Your pic - ture is al - ways in my head.
I nev - er have felt like this be fore.

The second system continues the verse with piano accompaniment and vocal line. Chord diagrams for Ab 4fr., D0, Bbm7, Eb6, Ab 4fr., and Eb7 are shown above the staff.

Ab 4fr. Fm Bb7 Eb7 E0 Fm

I don't need your por - trait, dear, to call you to mind,
I'm su - ing for dam - ag - es, ex - cus - es won't do,

The third system concludes the verse with piano accompaniment and vocal line. Chord diagrams for Ab 4fr., Fm, Bb7, Eb7, E0, and Fm are shown above the staff.



Refrain:

for sleep - ing or wak - ing dear, I fine. The ver - y
I'll on - ly be sat - is - fied with you. *poco rit.*

With a slow, easy swing



thought of you, and I for - get to do,

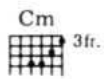
p-mf



the lit - tle or - di - na - ry things that ev - 'ry - one ought to do.



I'm liv - ing in a kind of day - dream, I'm hap - py as a



king, and fool - ish tho' it may seem, to me that's ev - 'ry -

E \flat 7 Ab 4fr. Ab6

thing. The mere i - dea of you, the long - ing here for you,

Ab 4fr. B \flat 7

you'll nev - er know how slow the mo - ments go 'till I'm near to you.

D \flat Eb7 Fm

I see your face in ev - 'ry flow - er; your

D \circ Eb7 A \circ

eyes in stars a - bove. It's just the thought of you, the ver - y
poco rit. *a tempo*

B \flat m7 Eb7 1. Ab 4fr. Fm B \flat m Eb7 2. Ab 4fr.

thought of you, my love. The ver - y love.
a tempo *poco rit.* L.H.

FROM HERE TO ETERNITY

WORDS BY ROBERT WELLS
MUSIC BY FRED KARGER

Moderately, with expression

The piano introduction consists of two staves. The right hand features a melodic line with triplets and a final phrase marked 'ten.'. The left hand provides a harmonic accompaniment with chords and a bass line. The tempo is 'Moderately, with expression' and the dynamic is 'mf'.

REFRAIN

The refrain is presented in four systems, each with a vocal line and a piano accompaniment. The lyrics are: "You vowed your love, from here to eter - ni - ty, A love so true, it nev - er would die. You". The piano accompaniment includes guitar chord diagrams for B^o7, Cm7, F7, Cm6, Cm7, F9, F7+5, Bbmaj7, Bb6, Bbmaj7, Dm7, and C#m7. The piano part includes triplets and a final phrase marked 'ten.'.

Cm7

F7sus4

F7

Bbmaj7

gave your lips,

Gave them so will - ing - ly,

Dm7-5

G7

Gmaj7

C9

C7sus4

C9

How could I know

Your kiss meant good -

Cm7

F9

B^o7

Cm7

bye?

Now I'm a - lone,

F7

Cm6

Cm7

F9

F7+5

with on - ly a mem - o - ry,

My

Bbmaj7

Bb6

Bbmaj7

Fm7

emp - ty arms will nev - er know why.

Bb7

Bb7+5

Ebmaj7

Ebm

'Tho you are gone, This love that you

Bb6

Bbmaj7

Dm7-5

G7

Cm7

left with me, Will live from here to e -

F7-9

Bb

Eb9

Bb

ter - ni - ty.

(LOVE IS) THE TENDER TRAP

WORDS BY SAMMY CAHN
MUSIC BY JAMES VAN HEUSEN

Moderato




Refrain

You see a pair of laugh - ing eyes _____ And
hand in hand be - neath the trees _____ And




sud - den - ly you're sigh - ing sighs, _____ You're
soon there's mu - sic in the breeze, _____ You're


Cm7




F9



Bbmaj7



Bb6





think - ing noth - ing's wrong, you string _____ a - long, boy, then
act - ing kind of smart un - til _____ your heart just goes




A7+5




D7




Am7




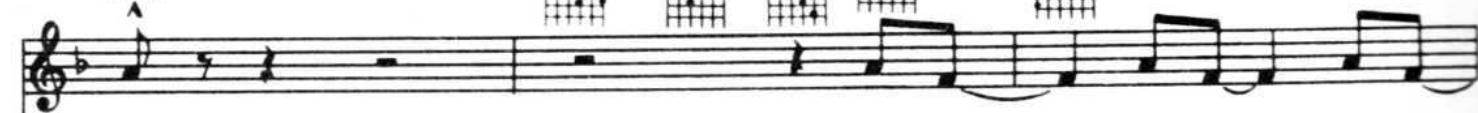
Dm



D7



G9


snap! whap! Those eyes, _____ those sighs, } They're part -
Those trees, _____ that breeze. }



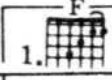
Gm7




C7-9




F




G9




C7₆



C7-5





C7






of THE TEN-DER TRAP! _____ You're





2.       


Some star - ry night, when $\left\{ \begin{array}{l} \text{her} \\ \text{his} \end{array} \right\}$ kiss - es make you

tin - gle, $\left\{ \begin{array}{l} \text{She'll} \\ \text{He'll} \end{array} \right\}$ hold you tight and you'll hate your - self for

be - ing sin - gle. And all at once it seems so nice,

The folks are throw - ing shoes and rice, You

Cm7 F9 Bbmaj7 Bb6 A7+5
 hur - ry to a spot, that's just a dot on the map!

D7 Am7 Dm D7 G9 Gm7 C7#9
 You won - der how it all came a - bout, It's too

Cm6 Cm 3fr. F7 Cm 3fr. D7 C D7 Gm Gm(maj7)
 late now, there's no get - ting out, You fell in love, and love

Gm7 C7b9 Gb7 F Gb Fmaj7 F6
 is THE TEN-DER TRAP!

STARDUST

WORDS BY MITCHELL PARISH
MUSIC BY HOAGY CARMICHAEL

Moderately

The musical score is presented in four systems. Each system includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and guitar chord diagrams. The tempo is marked 'Moderately'. The key signature has one flat (Bb). The time signature is 4/4. The lyrics are: 'Some-times I won-der why I spend the lone-ly night Dream-ing of a song? The mel-o-dy haunts my rev-er-ie. And I am once a-gain with you, When our love was new, and each kiss an in-spir-a-tion. But that was long a-go: now my con-so-la-tion is in the star dust of a'.

System 1: Chords: C7+5, F6, Fm6. Lyrics: Some-times I won-der why I spend the lone-ly night

System 2: Chords: C, Em, A7, Dm7, A7. Lyrics: Dream-ing of a song? The mel-o-dy haunts my rev-er-ie. And I am once a-gain with

System 3: Chords: Dm7, Fm, G7, Gdim, G7, Dm7, G7, G7-5, C, C6. Lyrics: you, When our love was new, and each kiss an in-spir-a-tion.

System 4: Chords: D7, C, D7, G7, Dm7. Lyrics: But that was long a-go: now my con-so-la-tion is in the star dust of a

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G7 Gdim G7 C7+5 F6 Fm6

song. Be - side a gar - den wall, when stars are bright.

C Em A7

you are in my arms. The night - in - gale tells his fair - y tale

Dm7 A7 Dm7 Fm6 Dm7-5 Fm

of par - a - dise, where ros - es grew. Tho' I dream in vain. In my

C G Am C B7 B7-5 E7 E7+5 F6 A7 Adim G7

heart it will re - main: My star dust mel - o - dy, The mem - o - ry of love's re -

1. C Ab7 Fm6 G7 C7+5 2. C C6 Cm Cmaj7 C6

frain. Some - times I frain.

ONLY YOU (AND YOU ALONE)

WORDS & MUSIC BY BUCK RAM & ANDE RAND

Slowly

The piano introduction is in G major, 4/4 time, and marked 'Slowly'. It consists of 8 measures. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

REFRAIN

On - ly you can make this world seem right. On - ly

The first system of the refrain includes a vocal line and piano accompaniment. Above the vocal line, guitar chord diagrams for G and B7 are provided. The piano accompaniment features a steady bass line and chords that support the vocal melody.

you can make the dark - ness bright. On - ly you and you a -

The second system of the refrain includes a vocal line and piano accompaniment. Above the vocal line, guitar chord diagrams for Em, G7, and C are provided. The piano accompaniment continues with a consistent harmonic structure.

lone can thrill me like you do and fill my heart with love for on - ly

The third system of the refrain includes a vocal line and piano accompaniment. Above the vocal line, guitar chord diagrams for D7, G, B7, Em, Em(+7), Em7, and A7 are provided. The piano accompaniment concludes the refrain with a final chord.

Am⁷ D7 G B7

tacet

you. On - ly you can make this change in me,

Em G7

for it's true you are my des - ti - ny. When you

C Cm G E7 A7

hold my hand, I un - der - stand the mag - ic that you do. You're my dream come true, my

D7 Ddim D7 1. G Bbdim Am7 D7 tacet 2. G Cm G6

one and on - ly you. On - ly you.

IF I HAD YOU

WORDS & MUSIC BY TED SHAPIRO, JIMMY CAMPBELL & REG CONNELLY

Moderately

(freely)

p (a tempo)

Gm (a tempo) A7

I dream'd all my dreams And
(My) whole life would be, Just

schem'd all my schemes, But some-how it just seem'd wrong; Un -
hea - ven to me, Dear, if you'd learn to care. To

til I met you And then, dear, I knew, To me you must be -
know all the bliss Of your lov - ing kiss, Was wait - ing for me some -

CHORUS
(With expression)

long. where. I could show the world how to smile, I could be

D7 G7 C7 F F7+ Bb D7

Gm0 A7 D7 G7 G7 C11 C13

F Cm6 Fdim F7 Bb Bb7

mf

Eb Ebm6 Bb Bbdim F9 F7+
 glad all of the while I could change the grey skies to blue If I had

Bb6 Bbdim Cm7 Dm Bbdim Adim Bb Bb7
 you. I could leave the old days be - hind, Leave all my

Eb Ebm6 Bb Bbdim
 pals, I'd nev - er mind, I could start my life all a -

Eb6 F9+ Bb Cm6 Bbdim Dm
 new If I had you. I could climb the snow capp'd

mf

Em7(b5) A7(b9) Dm Em A Em A Dm

moun-tains, Sail the might-y o - cean wide, I could cross the burn-ing

Em7(b5) A7(b9) Dm Cm7 F7 Cm7 F7 Bb

des - ert, If I had you by my side. I could be a king, dear, un-

Bb7 Eb Ebm6 Bb Bbdim

crown'd, Hum-ble or poor, rich or re - nowned, There is no-thing I could - n't

F9 1 Bb Bbdim Cm7 Am7(b5) D7 2 Bb Bbdim C7 F+ Bb

do If I had you. (2) My you.

I'LL NEVER SMILE AGAIN, UNTIL I SMILE AT YOU

WORDS & MUSIC BY RUTH LOWE

Moderato (with expression)

Fm7(b5) Bb7 Eb

You loved me in the past, But our

mf *mp*

Bb7 Ebmaj7 Eb6 Fm7(b5) Bb7 Eb F7(b9) F7

ro-mance did - n't last, You thrilled me with your kiss, dar-ling, Now I pro-mise

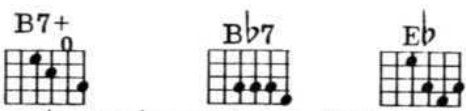
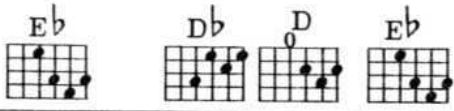
CHORUS Bb7 Eb Eb0 Fm7 B7(b5) Bb7 Bb11

this, I'll nev - er smile a - gain Un - til I smile at

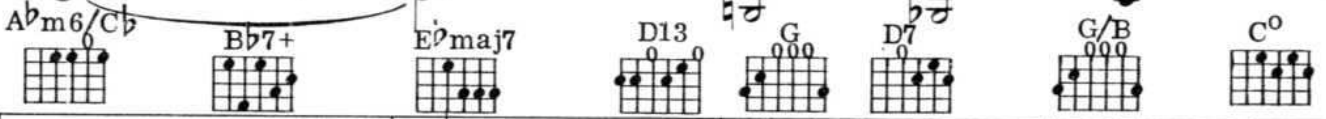
p-f

Eb Eb0 Fm7 B7(b5) Bb7

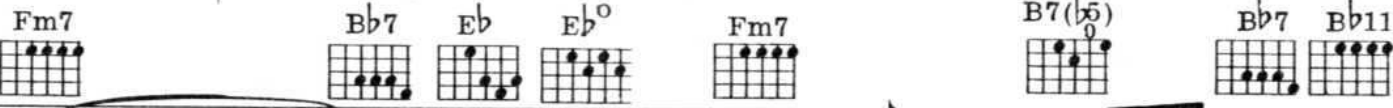
you I'll nev - er laugh a - gain What good would it



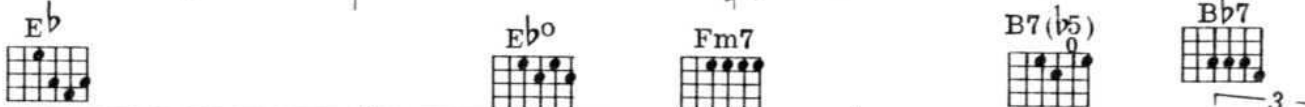
do? For tears would fill my eyes, My



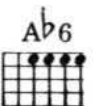
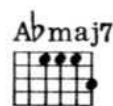
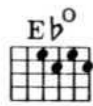
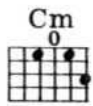
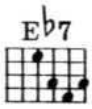
heart would re - a - lize, That our ro - mance is



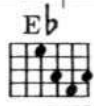
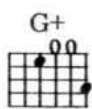
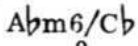
through. I'll nev - er love a - gain I'm so in love with



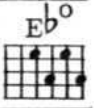
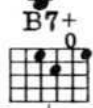
you. I'll nev - er thrill a - gain to some - bo - dy



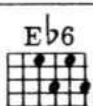
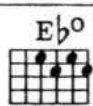
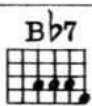
new _____ With - in My



heart I know I will nev - er start to



smile a - gain un - til I smile at you.



I'll nev - er you.

FALLING IN LOVE AGAIN

MUSIC & ORIGINAL WORDS BY FRIEDRICH HOLLANDER
ENGLISH WORDS BY REG CONNELLY

Tempo di valse andante

The piano introduction consists of two staves in 3/4 time, key of D major. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

D F#m7 Fdim A7 Adim

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

p

The piano accompaniment for the first vocal line features a steady eighth-note bass line in the left hand and chords in the right hand.

A7 A7+ D A7+

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

The piano accompaniment for the second vocal line continues with the same rhythmic pattern, using various chord voicings.

D F#m7 Dm A

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

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

D E9 F#m A7

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

REFRAIN D Dmaj7 D7 G Gm Dsus4 D Dmaj7 D6 D+ D

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

p-f

Em7 Gm A7 A13 Dsus9 D E9 E7(b9) A7 D Dmaj7 D7

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

G Gm Dsus4 D Dmaj7 D6 D+ D Em7 Gm A7 A13

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

Dsus9

D

F#7

Bm

help it.

Men clus - ter to me like moths a - round a

flame,

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

fall - ing in love a - gain,

nev - er want - ed to, what am I to

do, I can't help it.

I'm help it.

molto rall.

MORE THAN YOU KNOW

WORDS & MUSIC BY WILLIAM ROSE & EDWARD ELISCU
MUSIC BY VINCENT YOUMANS

Moderately

The musical score is written in 4/4 time and consists of four systems. Each system includes a vocal line with lyrics and a piano accompaniment with guitar chord diagrams. The tempo is marked 'Moderately'.

System 1: The vocal line begins with the lyrics "Whe-ther you are here or yon-der, When my heart is fill'd with sad-ness,". The piano accompaniment starts with a *mf* dynamic. Chord diagrams for Cm, Cm6, and B7+ are shown above the first three measures.

System 2: The vocal line continues with "Whe-ther you are false or true, And the drea-ry hours won't go, Whe-ther you re-main or wan-der, I'm grow-ing Just a word would bring me glad-ness, Al-tho' it's". Chord diagrams for Cm, Cm6, Dm7-5, G7, Cm, Eb9, Abmaj7, and Dm7-5 are shown above the first eight measures.

System 3: The vocal line continues with "fond-er of you. mad-ness, I know. Ev-en tho' your friends for-sake you, You are all the world to me, dear,". Chord diagrams for Cm/G, F#dim, G7, Cm, Cm6, and B7+ are shown above the first six measures.

System 4: The vocal line concludes with "Ev-en tho' you don't suc-ceed, I can love no one but you, Would-n't I be glad to take you, Give you the Hap-py in your arms I'll be, dear, So you can". Chord diagrams for Cm, Cm6, Dm7-5, G7, Cm, Eb9, Abmaj7, and Dm7-5 are shown above the first eight measures.

CHORUS

Cm/G Gdim G7 G7+ C6 G7+ C9 C7
 break see, you it's need. true. More than you know, more than you know "Man" o' my "Girl"

F A7 F6 Fm6 G7 D7 G7
 heart, I love you so. Late-ly I find you're on my mind, More than you

C G9-5 G9 G7+ C6 G7+ C9 C7
 know, Whe-ther you're right, whe-ther you're wrong, "Man" o' my "Girl"

F A7 F6 Fm6 C A7 D7 G7 C F
 heart, I'll come a - long. You need me so More than you'll ev - er know

The musical score is arranged in four systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams and fret numbers, and a piano accompaniment with treble and bass staves. The piano part features complex textures with triplets and wavy lines. The guitar part provides harmonic support with various chords and triplets. The vocal line is written in a standard staff with lyrics underneath. The piano accompaniment includes dynamic markings like 'p' and 'f'.

C Am6 B7 Em Am Bm7 Em

Lov-ing you the way that I do, There's no-thing I can do a - bout it,

Am7-5 G/D Em7 A7 D7 G7 Gdim G7 G7+

Lov-ing may be all you can give but hon-ey I can't live with - out it. Oh, how I'd

C6 G7+ C9 C7 A7-9 F6 Fm6 C A7

cry, Oh, how I'd cry, If you got tired and said, "Good-bye," More than I'd show, More than you'd

D7 G7 1 C Ebdim G7 G7+ 2 C Abmaj7 C optional D.S. al Fine

ev - er know. More than you know.

DON'T BLAME ME

WORDS & MUSIC BY JIMMY McHUGH & DOROTHY FIELDS

Moderately (with expression)

First system of piano introduction. Treble clef, 4/4 time. Features a triplet of eighth notes in the right hand and a bass line with chords. A fermata is placed over the final chord.

Second system of piano introduction. Treble clef, 4/4 time. Features a triplet of eighth notes in the right hand and a bass line with chords. A fermata is placed over the final chord.

Chord diagrams for guitar: C, G7, Cmaj7, C6, Cmaj7, C6. Below the diagrams is a single-line guitar accompaniment in treble clef, 4/4 time, showing the rhythmic pattern for the chords.

1. Ev - er since the luck - y night I found you — I've hung a - round you, — just like a
 2. I like ev - 'ry sin - gle thing a - bout you — With - out a doubt you — are like a

Piano accompaniment for the first vocal line. Treble clef, 4/4 time. Features a melodic line in the right hand and a bass line with chords. A piano (*p*) dynamic marking is present.

Chord diagrams for guitar: Cmaj7, C6, F, G7, C, C#dim, Dm, G7. Below the diagrams is a single-line guitar accompaniment in treble clef, 4/4 time, showing the rhythmic pattern for the chords.

fool dream. Fall - ing head and heels in a love like a kid out of a
 In my mind I find a pic - ture of us as of a

Piano accompaniment for the second vocal line. Treble clef, 4/4 time. Features a melodic line in the right hand and a bass line with chords. A piano (*p*) dynamic marking is present.

C G7 C G7 Cmaj7 C6

school team. My poor heart is in an aw-ful state now. But it's too
 Ev - er since the hour of our meet - ing I've been re -

Cmaj7 C6 A9 D7 D7+

late now to call a halt. So if I be - come a
 peat - ing a sil - ly phrase Hop - ing that you'll un - der -

Gmaj7 G7 Am F D7 G Am G7 C/E CHORUS Bb/D

nui - sance it's all your fault! Don't blame
 stand me one of these days.

A/C# A7 Dm7(b5) G7 Cmaj9 C6 Dm7(b5) Em G7

me for fall - ing in love with you I'm un - der your spell but

Em7(b5)

A+

A7

Dm7

G+

C

G7

C/E

Bb/D

how can I help it! Don't blame me! Can't you

see when you do the things you do! If I can't conceal, the

Em7(b5)

A+

A7

Dm7

G7

G7+

C

Fm6

Cdim

C7

thrill that I'm feel - ing Don't blame me.

Fm

F

Fm

F

E7

Am

I can't help it if that dog - gone moon a - bove

Adim

Am

D7



Makes me need some - one like

Dm7/G

Dm7(b5)

G7

C/E

Bb/D

A/C#

A7

you to love! Blame your kiss as

Dm7(b5)

G7

Cmaj9

C6

Dm7(b5)

Em

G7

sweet as a kiss can be And blame all your charms that

Em7(b5)

A+

A7

Dm7

G7

G+7

1 C

G7

2 C

melt in my arms but don't blame me. me.

DREAM LOVER

WORDS BY CLIFFORD GREY
MUSIC BY VICTOR SCHERTZINGER

Valse moderato

The piano introduction is in 3/4 time, marked 'Valse moderato'. It begins with a treble clef and a key signature of two sharps (D major). The melody starts with a quarter note D5, followed by a half note G5, and then a quarter note F#5. The bass line consists of a series of chords: D4, G4, F#4, and D4. The first measure is marked with a forte 'f' dynamic.

The piano accompaniment for the first system continues the melody from the introduction. It features a treble clef and a key signature of two sharps. The melody is marked with a forte 'f' dynamic and 'molto rit.' (molto ritardando). The bass line consists of a series of chords: D4, G4, F#4, and D4. The first measure is marked with 'poco accel.' (poco accelerando).

Grazioso

The vocal and piano accompaniment for the second system. The vocal line is in a treble clef with a key signature of two sharps and a common time signature. The lyrics are: "There's a land of charm that I / In the land where dreams nev-er". The piano accompaniment is in a bass clef with a key signature of two sharps and a common time signature. It features a series of chords: D4, G4, F#4, and D4. The first measure is marked with a piano 'p' dynamic. A guitar chord diagram for D is shown above the vocal line.

The vocal and piano accompaniment for the third system. The vocal line is in a treble clef with a key signature of two sharps and a common time signature. The lyrics are: "know, end, Land of sweet ro-mance where I love to go; / Par-a-dise where bro-ken hearts quick-ly mend; And its / We will". The piano accompaniment is in a bass clef with a key signature of two sharps and a common time signature. It features a series of chords: D4, G4, F#4, and D4. The first measure is marked with a piano 'p' dynamic. Guitar chord diagrams for D+, Bm7/D, and Bb+/D (1st Fret) are shown above the vocal line.

D Bm Em9 Em A7 D

bounds touch my room in the gloom, when the sha - dows creep.
 wan - der en - rap - tured, and whis - per sweet vows of love.

F#m F#m/E

Some-one I met there waits for me, Some-one
 Not a cloud to dark - en our sky, Not a

F#m/D# B7 A/E

ten - der as a lov - er should be; And I whis - per each night, as I
 care we'll ev - er know, you and I; All the days will be fair, with the

mf

Bm E7 A7

close my eyes in sleep.
 sun a - shine a - bove.

Valse lente
 CHORUS D

Dream

Bm

Em

A7

D

lov - er, fold your arms a - round me, Dream

lov - er, your ro - mance has found me, I'm

held in your spell, Know - ing too well,

Dreams nev - er tell. We

Bm Em A7 D

two can leave the world be - hind us, No -

Em A7 D

bod - y in - dis - creet can find us, Dream

F#7 Bm C#m/E E7 D/A

lov - er of mine, Se - crets di - vine, I am

Em/A F#m/A A7 1 D 2 D

shar - ing with you. you.

rit

LOVE IS A SONG

WORDS BY LARRY MOREY
MUSIC BY FRANK CHURCHILL

Moderately slow (with feeling)

The piano introduction consists of two staves. The right hand features a melodic line with a series of chords: Gm, D7sus, D7, Gm, and G7. The left hand provides a simple harmonic accompaniment. The tempo is marked 'Moderately slow (with feeling)' and the dynamic is 'mf'. A 'rall' marking is present in the final measures.

Chords: Gm, D7sus, D7, Gm, G7

All this world would weep with sor - row, And each

The piano accompaniment continues with a melodic line in the right hand and a harmonic line in the left hand. The dynamic is 'mp'. The chords Gm, D7sus, D7, Gm, and G7 are indicated above the staff.

Chords: Cm, D7, Cm, D7, F#dim, Gm, G7sus, D7

lone - ly heart would wait in vain, If it were not

The piano accompaniment continues with a melodic line in the right hand and a harmonic line in the left hand. The dynamic is 'mp'. The chords Cm, D7, Cm, D7, F#dim, Gm, G7sus, and D7 are indicated above the staff.

Chords: Gm, G7, Cm

for the gen - tle in - spi - ra - tion

The piano accompaniment concludes with a melodic line in the right hand and a harmonic line in the left hand. The dynamic is 'mp'. The chords Gm, G7, and Cm are indicated above the staff.

CHORUS *Slowly with expression*

of an old re - frain. Love is a song that

D7 D+ D7 G B7 Em Gmaj7/B Bbdim

p-mf

nev - er ends, Life may be swift and fleet -

Am7 D7 Bm D7 G B7 Em Gmaj7/B Bbdim Am7

ing, Hope may die, yet love's beau - ti - ful

D7 Bm F# Am6 G D7 G Am7 Bm D7

mu - sic, Comes each day like the dawn.

G B7 Em Em7 A9 F#m A7 Am7 Cm6 F#dim D7

G B7 Em Gmaj7/B Bbdim Am7 D7 Bm D7

Love is a song that nev - er ends;

G B7 Em Gmaj7/B Bbdim Am7 D7 Bm F# Am6

One sim - ple theme re - peat - ing, Like the

G D7 G Am7 Bm D7 G B7 Em Em7 Am7 D7

voice of a hea - ven - ly choir love's sweet mu - sic flows

1 G Em Am D+ D7 2 G Eb7 G6

on. on.

rall e dim.

THE TOUCH OF YOUR LIPS

WORDS & MUSIC BY RAY NOBLE

Moderately

mf When

(Freely)

| | | | | | | | | |
|---|------|-------|----|----|--------|-----|-----|-----|
| C | G7/C | Cmaj7 | C7 | C6 | Fm(#7) | Fm6 | Em7 | Dm7 |
|---|------|-------|----|----|--------|-----|-----|-----|

trou - bles get me, cares be - set me and won't let me go, I turn to you

— for con - so - la - tion. There I find new peace of mind; to

leave be - hind my woe I turn to you, as I shall al - ways

L.H.

rall.

CHORUS

do. The touch of your lips up - on my brow; Your

L.H.
mf a tempo

G7 C G+ C6 G+

lips that are cool and sweet; Such

C Em C#dim A7

ten - der - ness lies in their soft ca - res, My

Dm7-5 Fm6 G7 C Am F#m7(b5)

heart for - gets to beat. The touch of your hands

E C+/B F#m/B B+ E G7 C

G+ C6 G+ C

up - on my head, The love in your eyes

Em C#dim A7 Dm7-5 Fm6

a - shine; And now at last

Ab+ Fm C Am D7 Fm6 G7

the mo-ment di - vine, The touch of your lips on

1 C Ebdim G7 2 C

mine. The mine.

TRY A LITTLE TENDERNESS

WORDS & MUSIC BY HARRY WOODS, JIMMY CAMPBELL & REG CONNELLY

Slowly with expression

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

The first line of the song features a vocal melody and piano accompaniment. The lyrics are: "In the bus - tle of to - With a ten - der word of". The piano part includes a 'rall.' (ritardando) marking and a 'mf' (mezzo-forte) dynamic. Chord diagrams for C and Am are shown above the vocal line.

The second line of the song features a vocal melody and piano accompaniment. The lyrics are: "day We're all in - clined to miss Lit - tle things that love You can make the wrong things right, Charm a - way the". The piano part includes chord diagrams for Em, Dm, G7, C, Dm, and G7.

The third line of the song features a vocal melody and piano accompaniment. The lyrics are: "mean so much, A word, a smile, a kiss, When a clouds of grey, And make this drab world bright. When your". The piano part includes chord diagrams for C, G7, C, Am, B7, Em, and G7.

C Am Em Dm G7

wo - man loves a man, He's a he - ro in her
 wor - ries drag you down, It's so ea - sy to for -

C D7 G/B E7

eyes, And a he - ro he can al - ways be, If
 get. But make the ef - fort just the same, And

A7 Am7 D7 G F G C

he'll just re - al - ize. She may be wea - ry,
 see the thrill you'll get.

CHORUS Tenderly

rall. *p-f a tempo*

Dm7 G7 C Gm A7

Wo - men do get wea - ry, Wear - ing the same shab - by dress,

D7 F G9 G7 C/E G7

And when she's wea-ry, Try a lit-tle ten-der-ness.

C Dm G7 C Gm/Bb

You know she's wait-ing, Just an-ti-ci-pat-ing, Things she may nev-er poss-

A7 D7 F G9 G7 C

ess. While she's with-out them, Try a lit-tle ten-der-ness.

C7 F E7

It's not just sen-ti-men-tal, She

Am C+ A7 Dm A7

has her grief and care, And a word that's soft and gen - tle, Makes it

Dm G9 G7 C G7 Dm7 G7

ea - si - er to bear. You won't re - gret it, Wo - men don't for - get it,

C Gm/Bb A7 D7 F Dm7 G7

Love is their whole hap - pi - ness. It's all so ea - sy Try a lit - tle ten - der -

1 C G7 2 C Fdim C

ness. ness. *opt: D.S.*

a tempo *rall.*

LOVE'S ROUNDABOUT (LA RONDE DE L'AMOUR)

FRENCH WORDS BY LOUIS DUCREUX

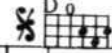
ENGLISH WORDS BY HAROLD PURCE

MUSIC BY OSCAR STRAUS

Tempo di Valse

Piano introduction in 3/4 time, key of D major. The music features a waltz-like melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics range from *f* (forte) to *mf* (mezzo-forte).

REFRAIN



Vocal line for the first part of the refrain, starting with a whole rest followed by a half note D4, a quarter note E4, and a quarter note F#4.

Round and round for
Up as high as
C'est l'a-mour qui
Tour-nent, tour-nent

Piano accompaniment for the first part of the refrain, featuring a waltz-like melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics range from *mf* (mezzo-forte).

Guitar chord diagrams for the second part of the refrain: A7 (0 2 0 2 2 2), D (0 2 3 2 1 2), A7 (0 2 0 2 2 2), D (0 2 3 2 1 2), and Bm/G# (2 4 4 3 2 1).

Vocal line for the second part of the refrain, starting with a whole rest followed by a half note G#4, a quarter note A4, and a quarter note B4.

ev - er and ev - er We're rid - ing on love's round - a -
hea - ven we're glid - ing, Snatch - ing at stars as they come
mè - ne la ron - de Pour la dan - ser, main dans la
beaux pa - y - sa - ges! La ter - re tour - ne jour et

Piano accompaniment for the second part of the refrain, featuring a waltz-like melody in the right hand and a rhythmic accompaniment in the left hand.

Guitar chord diagrams for the third part of the refrain: A (0 2 2 3 3 3), D (0 2 3 2 1 2), A7 (0 2 0 2 2 2), and D (0 2 3 2 1 2).

Vocal line for the third part of the refrain, starting with a whole rest followed by a half note G#4, a quarter note A4, and a quarter note B4.

bout; Rich or poor, or fool - ish or clev - er
out, Life's a horse that does - n't need guid - ing
main, La gri - sette, la fem - me du mon - de
nuit! L'eau de pluie se change en nu - a - ge

Piano accompaniment for the third part of the refrain, featuring a waltz-like melody in the right hand and a rhythmic accompaniment in the left hand.

A7 D A7 D A

Round we must go, year in, year out. Tin - ker,
 When you are on love's round - a - bout. Bank - er,
S'en vont par un mê - me che - min. Hon - nête
Et le nu - a - ge tombe en pluie! Tour - ne,

E7 A E7 A

Tail - or, Sol - dier or Sail - or Dream as the world goes
 Ba - ker, Can - dle - stick ma - ker. This is the the world call goes
hom - me, ca - nail - le ten - dre, A - ris - to - crate we
tour - ne le ciel en fête! Tour - nent le lune ou et

E A E7

rid - ing by, Turn the pa - ges back thro' the
 all o - bey. When the love starts its round - a - bout
bien sol - dat, Quand l'a - mour vient vous sur -
le so - leil! Tour - ne, tour - ne, vieil - le pla -

A E7 A E7 A7

a - ges; What are their names? Just you and I.
 twirl - ing; Off we go whirl - ing on our way.
pren - dre. En - tres en danse d'un mê - me pas!
nè - te! Tour - nent la vie et l'arc - en - ciel!






You're the one I want to be near - est, Nev - er to
 From now on, we'll nev - er be part - ed, This time it's
 Tour - nent, tour - nent, mes per - son - na - ges, Quand le bon -
 Cœur bri - sé, quand pas - se la Ro - de Tour - ne la
















lose or be with - out. Side by side, my dar - ling, my
 love be - yond a doubt. Hold me close, the mu - sic has
 heur est de re - tour. Jeune ou vieux, qu'im - por te notre
 pa - ge, c'est ton tour! El - le tour - ne pour tout le











To Coda ♯

dear - est; Gai - ly we ride love's round - a - bout.
 start - ed; Here we go round love's
 à - ge! Dan - sons la ron - de de l'a - mour.
 mon - de Voi - ci la ron - de



VERSE








Thro' the years we'll hear this mu - sic, Mak - ing each
 Vers le ciel douce et lé - gè - re La ron - de



C Am7 D7 G A/Bb D7

note float on the blue; While the fair ground
mon - te en tour - noy - ant. El - le quit - te

C/D D C/G G Dm/G G7 Cmaj7 C A9 A13

tune is ring - ing, Back the thrill will still come
no - tre ter - re, No - tre ter - re noire et

D9 D/C G/B C D A7 D7 G G6 D% al Coda A7

wing - ing, You will have me, And I shall have you.
clai - re Qui tourne et dan - se d'un même é - lan.

♩ CODA A7 D Em7 Bm G6 D A7 D

round - a - bout.
de l'a - mour! *accel.*

BECAUSE OF YOU

WORDS & MUSIC BY ARTHUR HAMMERSTEIN & DUDLEY WILKINSON

Moderately

mf rit.

Ab6 Abm6 Bb7 Eb Edim Ab6 Abm6 Bb7

All my days were lone-ly ones, till you came a -

p a tempo

Eb Eb7 Am7 D7 Gm C9 (b5) Bb F7 F+

long. Now my days are hap-py ones; you filled my life with

CHORUS

Bb Gm C#dim Bb7 Fm Fm7 Bb7

song. Be - cause of you there's a song in my

p-mf

E \flat C \sharp dim B \flat 7 Fm Fm7 B \flat 7

heart. Be - cause of you my ro - mance had its

E \flat maj7 E \flat 7 E \flat 6 B \flat + Gm7(+5) C7

start. Be - cause of you the sun will shine, the moon and

Fm C7-9 Fm F9 F7-9

stars will say you're mine for - ev - er and nev - er to

Fm7 A \flat m6 B \flat 7 Gm C \sharp dim B \flat 7 Fm Fm7 B \flat 7

part. I on - ly live for your love and your

Ebmaj7 Eb7 Eb6 Bb+ Gm7(b5) C7 Bbm C7

kiss. It's par - a - dise to be near you like

Fm C7 Fm Ab D7

this. Be - cause of you my

Eb Cm G7 Cm7 F9 Bb7

life is now worth while; and I can smile, Be - cause of

rall.

1 Eb D7 Eb6 B7 Bb7 Gm6 C#dim 2 Eb Ab6 Eb6

you. Be - cause of you.

THERE I'VE SAID IT AGAIN

WORDS & MUSIC BY REDD EVANS & DAVE MANN

Moderately slow

mf *rit.*

Bb Bbdim Cm7 F7 G9 Cm Cm7 F9

I think I've talked too much al - rea - dy, — yet the words con - tin - ue to

a tempo

Bb Bbmaj7 Gm Bb+ Bb Bbm6 F Fmaj7 Dm Cdim

flow. And when I place them all to - geth - er — they

Gm7 C7 F7 Cm7 F7 CHORUS F7+ Bb Bbmaj7 F+

still seem to say "I love you so." I've said it. What

rall.

p-f

Bb9 Bb+ Eb Bb 6/D Bbdim Bb 6 F7
 more can I say? — Be - lieve me, — there's no oth-er way. — I love you — no

use to pre - tend. — There! I've said it a - gain. — I've said it. — There's

no-thing to hide. — It's bet - ter — than burn-ing in - side. — I love you. — I

will to the end. — There! I've said it a - gain. — I've tried to drum up a

Fm7 Bb7 Eb6 Gm Bb+ Eb Ebmaj7 Eb7 Gm7 C7
 phrase that would sum up all that I feel for you. But what good are phras-es? The

Gm7 C7 F9sus4 F7+(b9) Bb Bbmaj7 F+
 thought that a-maz-es is you love me, and it's hea-ven-ly. For-give me for

Bb9 Bb+ Eb Bb6/D Bbdim Bb6 F7
 want-ing you so, but one thing I want you to know, I've loved you since

Fmb G+ G7 C9 Cm7 F9 1 Bb Gm Bb+ Bb F7+ 2 Bb Eb6 Bb6
 hea-ven knows when... There! I've said it a-gain... I've

VIOLETS FOR YOUR FURS

WORDS BY TOM ADAIR
MUSIC BY MATT DENNIS

Slowly

The piano introduction consists of two staves in a 3/4 time signature. The melody is in the right hand, starting with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter note Bb4, and finally a half note G4. The accompaniment in the left hand consists of a steady bass line of quarter notes: G2, Bb2, C3, Bb2, G2.

VERSE

Bbm C7 F G D

It was win - ter in Man - hat - tan, Fall - ing snow - flakes filled the air, The

rubato

streets were cov - ered with a film of ice, But a lit - tle sim - ple mag - ic that I'd

Dm7 G7 C Am7 D7 G

heard a - bout some - where, Changed the wea - ther all a - round, just with - in a trice:

A E Em7 Adim Gm7 C9

rall.

Slowly and rhythmical

CHORUS

Fmaj7 C7(b9) Fmaj7 F6 Bbm7 Fb9

I bought you vi - o - lets for your furs and it was Spring for a while, Re -

(You) (Me) (My)

mp-f

Fmaj9 F6 Fmaj7 C7(b9) Fmaj9 F6 Am7 Dm7

mem - ber? I bought you vi - o - lets for your furs, and there was Ap - ril in that De -

(You) (Me)

Gm Bb+ Bbm7 C9(b5) C9 C7 Fmaj9 F6 Gm7 Gb7

cem - ber The snow drif - ted down on the flow - ers and melt - ed where it

F C9(b5) C9 C7 Fmaj9 F6 G7 Gm7 C7

lay, The snow looked like dew on the blos - soms as on a sum - mer day.

Fmaj7 C7(b9) Fmaj9 F6 Bbm7 Eb9 Fmaj9 F6

I bought you vi-o-lets for your furs — and there was blue in the win-try sky,

(You) (Me) 3 (My)

Fmaj7 C7(b9) Fmaj9 F6 Am7 D7 Gm Bb+ Gm7

You pinned the vi-o-lets to your furs — and gave a lift to the crowds passing by, You

(My) 3

Bb Eb9 Cm G Eb7 Fmaj7 Cm6 D7 Bbm7 C7(b9)

smiled at me so sweet-ly, Since then one thought oc - curs, That we fell in love com-

F Gm7 C7(b9) Bb Bbdim 1. F Fdim (Fsus) C7 2. F

plete - ly, The day that I bought you vi-o-lets for your furs. — furs. —

(You) (Me) 3 (My)

rall.

YOU'RE NOBODY TILL SOMEBODY LOVES YOU

WORDS & MUSIC BY RUSS MORGAN, LARRY STOCK & JAMES CAVANAUGH

Moderately

The piano introduction is in G major, 4/4 time, and marked 'Moderately'. It consists of four measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics include *mf* and *f*.

Verse

G B7 B7+ B7 E mi B7 A B7

Some look for glo - ry, It's still the old sto - ry Of

The first line of the verse includes a vocal melody line with lyrics and a piano accompaniment. The piano part features a steady bass line with chords in the right hand. Dynamics include *mp*.

E7 D E7 D E7 D E7 A mi E7 A7 A7+ D9

love ver - sus glo - ry, And when all is said and done, ———

The second line of the verse continues the vocal melody and piano accompaniment. The piano part features a steady bass line with chords in the right hand. Dynamics include *mp*.

Slowly

D7+ G B7 E7(-9) E7 Dmi E7 B7 E7

YOU'RE NO-BOD-Y 'TIL SOME-BOD-Y LOVES YOU, _____ You're

p-f

A mi D7 G6 Bmi 7 G6 Bmi G6 D7+

no - bod - y till some - bod - y cares; _____ You

Bmi 7 C#dim. A mi 7

may be king, you may pos - sess the world and its gold, — But

A9 A9+ A9 A mi 7 D7 A mi 7 D7 D7+

gold won't bring you hap - pi - ness when you're grow - ing old; — The

G B7 E7(-9) E7 Dmi E7 B7 E7

world . still is the same, you'll nev-er change it, _____ As

A mi E7 A mi E7 A mi C

sure as the stars— shine a - bove; _____ YOU'RE NO - BOD-Y 'TIL

C# dim. G D+ Bbmi7(b5) E7 A mi E7 A mi A7 D7

SOME-BOD-Y LOVES YOU, So find your-self some - bod - y to

1. G Ebmaj.7 F9 Db Eb7 D7 D7+ 2. G Cmi7 G6

love. _____ YOU'RE love. _____

IF I HAD MY WAY

WORDS BY LOU KLEIN
MUSIC BY JAMES KENDIS

Slowly, with expression

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "I'd like to make your gold - en dream come". Above the vocal line, four guitar chord diagrams are provided: C, Cdim, C, and A7. The piano accompaniment starts with a forte (*f*) dynamic and includes a *rit.* (ritardando) marking. The system concludes with a *a tempo p* (piano) marking.

The second system continues the vocal and piano parts. The vocal line has the lyrics "true, dear, If I on - ly had my way." followed by a fermata. Above the vocal line, four guitar chord diagrams are shown: D7, G7, C, and G7. The piano accompaniment continues with the same dynamics and markings.

The third system concludes the piece. The vocal line has the lyrics "par - a - dise this world would seem to you, dear, If I on - ly had my way." followed by a fermata. Above the vocal line, eight guitar chord diagrams are provided: C, Cdim, C, A7-5, G, E7, Am, D7, and G7. The piano accompaniment includes a *poco rall.* (poco rallentando) marking. The system ends with a 3/4 time signature.

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C
Gm6
A7
D7
G7

If I Had My Way, dear, for - ev - er, There'd be a

a tempo *mp-f*

C
A7
D7
G7

gar - den of ros - es for you and for me. A

C
E7
F
Ab7
C
optional D7

thous - and and one things, dear, I would do Just for you, Just for

G7
C
Gm6
A7

you, on - ly you. If I Had My Way, we would

D7 **G7** **C** **E7**

nev - er grow old, And sun - shine I'd bring ev - 'ry

F **A7** **Dm** **Cdim**

day. You would reign all a - lone Like a

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

queen on a throne, If I Had My

1 **C** **2** **C**

Way. If Way.

WILL YOU STILL BE MINE?

WORDS BY TOM ADAIR
MUSIC BY MATT DENNIS

Moderately



When lov - ers make no ren - dez - vous



To stroll a - long Fifth Av - en - ue

When this fa -



mil - iar world is thru

Will You Still Be Mine?..



When cabs don't drive a - round the

Cm7

F7

D7

D9

F#dim

Gm

park

No win - dows light the sum - mer dark

Ped.

Gm

Bb+

Bb

Am

B7

C9

C7

When love has lost it's sec - ret spark

Gb7

Fm7

Bb7

Bb7+5

Ebmaj7

Eb

Will You Still Be Mine? —

When moon - light on the Hud -

Ab9

Bb6

Gm

son's not ro - man - cy

And spring no lon - ger turns a

Gb7

Cm7 F7

Bb

Bdim

Cm7

young

man's

fan - cy

When glam - our

girl's

have lost

their charms

F7

Bb

Bdim

Cm7

F7

When si - rens

just mean

false a - larms

Gm

Bb+

Bb

Am

B7

C9

C7

Cm9

When lov - ers

heed no

call to

arms

Will You

Still

B7

1 Bb6

Bb

Cm7

F7

2 Bb6

Be

Mine?

Mine?

Ped.

THAT'S MY WEAKNESS NOW

WORDS & MUSIC BY BUD GREEN & SAM H. STEPT

Lively

E \flat

E \flat dim E \flat

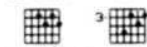


She's got eyes of blue,
She talks ba-by talk,

E \flat dim E \flat

E \flat dim B \flat 7

F+ B \flat 7



I nev-er cared for eyes of blue, But she's got eyes of blue, And
I nev-er cared for ba-by talk, But she talks ba-by talk, And

F7

B \flat 7

E \flat

E \flat dim E \flat



That's My Weak-ness Now. She's got dim-pled cheeks, I nev-er cared for
That's My Weak-ness Now. She likes 'gage-ment rings, I nev-er liked en-

E \flat dim E \flat

E \flat dim

B \flat 7

F+ B \flat 7

F7

B \flat 7



dim-pled cheeks, But she's got dim-pled cheeks, And That's My Weak-ness
gage-ment rings, But she likes 'gage-ment rings, And That's My Weak-ness

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E_b **E_b7** **A_b** **A_b7** **E_b**
 3 4 3

Now. Oh! my Oh! me Oh! I
 Now. Oh! Oh! yes yes And we're

C_m **B_bm** **C7** **F7** **B_b7** **B_b7+5** **E_b**
 3 3 3 3 3 3 3

should be good, I would be good, but gee! She She likes likes to
 head - in' for the par - son's door, I guess. She She likes likes a

E_bdim **E_b** **E_bdim** **E_b** **E_bdim** **E_b** **E_bdim** **B_b7**
 3 3 3 3 3 3 3 3

bill and coo, I nev - er liked to a bill and coo, But she likes likes to
 fam - i ly, I nev - er liked a fam - i - ly, But she she likes likes a

F+ **B_b7** **F7** **B_b7** **E_b** **B_b7+5** **E_b**
 3 3 3 3 3 3 3

bill and coo, And That's My Weak - ness Now. Now.
 fam - i - ly, And That's My Weak - ness

ONE HAND, ONE HEART

MUSIC BY LEONARD BERNSTEIN
LYRICS BY STEPHEN SONDHEIM

Slowly

mp

Tenderly

mp

Make of our hands One hand,

Cm *Gm* *Db* *Ab* *Eb cresc.*

Make of our hearts One heart. Make of our

cresc.

Ab Bb Ab Db *dim.* Gb

vows one last vow: On - ly death will

Fm Bb7 Eb Ebmaj7 Ab Bb7 Eb

part us now. Make of our

Ab Bb Eb Cm Gm

lives one life. Day af - ter day

Db Ab Eb *cresc.* Ab Bb

one life. Now it be - gins, Now we

start; One hand, one heart.

Chords: Db, f Eb, Fm, p Cm, Fm

Dynamic: *f*, *p*

Ev - en death won't part us

Chords: Db, Gb, Fm, Bb7

Dynamic: *pp*

1. now.

Chords: Eb, Ab, Fm7, Bb7

2. now.

Chords: Eb, Ab, Eb

SOMEWHERE

MUSIC BY LEONARD BERNSTEIN

LYRICS BY STEPHEN SONDHEIM

Slowly

Piano introduction in B-flat major, 4/4 time. The music is marked 'Slowly'. The right hand features a melodic line with a fermata over the first measure, followed by a second measure with a fermata. The left hand provides a steady accompaniment with eighth notes. Dynamics include *p* and *pp*.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in B-flat major, 4/4 time, with lyrics: "There's a place for us, Some-where a place for us." The piano accompaniment is in B-flat major, 4/4 time, with a dynamic marking of *p*. Chord symbols above the vocal line are: Bb, Bb7, Eb7, Ab, Fm7, Bb7, Eb7, Ab.

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in B-flat major, 4/4 time, with lyrics: "Peace and quiet_ and op - en air wait for us some - where._" The piano accompaniment is in B-flat major, 4/4 time, with a dynamic marking of *p*. Chord symbols above the vocal line are: Bb, Bb7, Gm, Cm, Ab, Db, Bb. There is a triplet of eighth notes in the piano accompaniment.

B \flat B \flat 7 E \flat 7 A \flat Fm7 B \flat 7 E \flat 7 A \flat

There's a time for us, Some-day a time for us.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two phrases: "There's a time for us," and "Some-day a time for us." The piano accompaniment is written in a 4/4 time signature and includes a bass line with eighth-note patterns and a treble line with chords and melodic fragments. The key signature has two flats (B-flat and E-flat).

B \flat B \flat 7 Gm Cm A \flat *cresc.* D \flat B \flat m G \flat

Time to-gether with time to spare, Time to learn, time to care.

The second system continues the musical score. The vocal line includes the phrases "Time to-gether with time to spare," and "Time to learn, time to care." The piano accompaniment features a treble line with a triplet of eighth notes and a bass line with eighth-note patterns. The key signature remains two flats.

mf C \flat A \flat m E \flat m Fm7

Some-day,— some-where— We'll find a new way of liv-ing,—

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line includes the phrases "Some-day,— some-where—" and "We'll find a new way of liv-ing,—". The piano accompaniment includes a treble line with chords and a bass line with eighth-note patterns. The key signature has three flats (B-flat, E-flat, and A-flat).

p C \flat A \flat m6 G \flat F Dm7 *rit.*

We'll find a way of for-giv-ing,— some-where.—

The fourth and final system of the musical score features a vocal line and a piano accompaniment. The vocal line includes the phrases "We'll find a way of for-giv-ing,—" and "some-where.—". The piano accompaniment includes a treble line with chords and a bass line with eighth-note patterns. The key signature has three flats. The system concludes with a *rit.* (ritardando) marking.

Bb
ppa tempo *Bb7* *Eb7* *Ab* *Fm7* *Bb7* *Eb* *Ab*

There's a place for us, A time and place for us.

pp

Bb *Bb7* *Gm* *Cm* *Ab* *Db*

Hold my hand and were half-way there. Hold my hand and I'll

3 *3* *3*

Bbm *Gb* *fCb* *Abm*

take you there, some-how, — some-day, —

f

1 *Eb* *Eb7* *Ab* *2* *Eb* *Eb7* *Ab*

some-where. — some-where. —

rall. *pp*

NICE 'N' EASY

WORDS BY MARILYN & ALAN BERGMAN
MUSIC BY LEW SPENCE

Slow

Piano introduction in C major, 4/4 time, marked *mf*. The melody is in the right hand, and the accompaniment is in the left hand. The piece begins with a half rest followed by a quarter note G, then a quarter note A, and continues with a series of eighth and quarter notes.

Refrain

Four guitar chord diagrams are shown above the first line of the refrain: C, C+, C6, and C7.

Let's take it NICE 'N' EAS - Y It's gon - na be so eas - y

Musical notation for the first line of the refrain, including vocal line and piano accompaniment. The piano part is marked *mp - mf*.

Guitar chord diagram for Dm7.

Guitar chord diagram for G07.

Guitar chord diagram for G7.

Guitar chord diagram for C.

For us to fall — in love. — Hey, ba - by,

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

Guitar chord diagram for C+.

Guitar chord diagram for C6.

Guitar chord diagram for C7.

Guitar chord diagram for Dm7.

what's your hur - ry? Re - lax and don't you wor - ry, We're gon - na fall —

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

Guitar chord diagram for A7-9.

Guitar chord diagram for Dm.

Guitar chord diagram for Dm7.

Guitar chord diagram for Dm6.

Guitar chord diagram for E7-9.

Guitar chord diagram for Am.

Guitar chord diagram for C+.

in love. — We're on the road to ro - mance,

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

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that's safe to say; — But let's make all the stops — a — long — the way. —

The prob - lem now, of course, is

To sim - ply hold your hors - es, To rush would be a — crime —

'cause NICE 'N' EAS - Y does it ev - 'ry

time! time!

STARS FELL ON ALABAMA

WORDS BY MITCHELL PARISH

MUSIC BY FRANK PERKINS

Slowly

The piano introduction consists of two staves. The right hand plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally quarter notes A4 and G4. The left hand plays a bass line with a half note G2, followed by quarter notes F2 and E2, then a half note D2, and finally quarter notes C2 and B1. The tempo is marked 'Slowly' and the dynamic is 'mf'. Chord diagrams for Dm7 and G7(b9) are provided below the piano part.

Moon-light and mag - no - lia,


The piano accompaniment for the first line of lyrics features a complex texture with many chords and moving lines in both hands. The dynamic is marked 'mp'. Chord diagrams for A7(b9), Dm7, G7, C, C#dim, Dm7, and G7(b9) are provided below the piano part.

star-light in your hair, all the world a dream come true, Did it real-ly hap-pen,


The piano accompaniment for the second line of lyrics continues the complex texture. Chord diagrams for C, Am7, C+, D7, G7sus4, C7, Gm, and A7 are provided below the piano part.

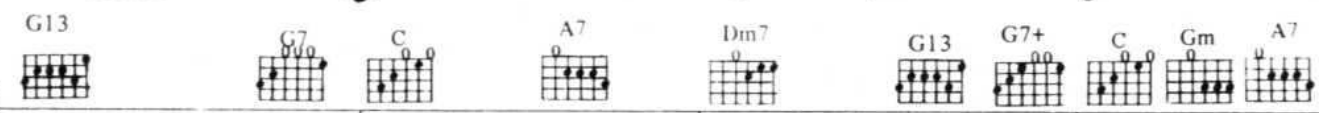
was I real-ly there, was I real-ly there with you? We lived our lit-tle

The piano accompaniment for the third line of lyrics concludes the piece. The dynamic is marked 'mf'. Chord diagrams for C, Gm, and A7 are provided below the piano part.




 dra - ma, we kissed in a field of white, and stars fell on Al - a -





 ba - ma last night. I can't forget the





 glam - our, your eyes held a ten - der light, and stars fell on Al - a -





 ba - ma last night. I nev - er planned in my im - a - gi -



C Cdim Dm7 G7 C Dm7 G7
 na - tion — a sit - u - a - tion — so hea - ven - ly, — A fai - ry land where no one else could

Am Am7 B7(sus4) B7 E Dm7 G7 C Gm A7
 en - ter, — and in the cen - tre — just you and me, dear. My heart beat like a

D9 G7+ C Cdim Ab9 Dm7
 ham - mer, my arms wound a - round you tight, and stars fell on Al - a -

G13 1 C A7 Dm7 G7 2 C Dm7 G9 C
 ba - ma last night. night.

COME FLY WITH ME

LYRICS BY SAMMY CAHN
MUSIC BY JIMMY VAN HEUSEN

Refrain (moderately, with a strong beat)

Guitar chords: G7, Cmaj9, C6, Cmaj9, C6, Eb07

Lyrics: COME FLY WITH ME! _____ Let's fly! _____ Let's fly _____ a - way! _____

Piano dynamics: *mp-mf*

Guitar chords: Dm, G7, Cmaj7, C6, Cmaj7, C7, Fmaj9, F, Bb7, Bb7+5, Bb7

Lyrics: _____ If you can use _____ some ex -
ot - ic booze _ there's a bar in far Bom - bay, COME

Cmaj7 C6 F9 Dm7 G7 E7+5 E7 A7
 FLY WITH ME! Let's fly! Let's fly a - way!

D7 G7 Cmaj9 C6 Cmaj9 C6 Eb07
 COME FLY WITH ME! Let's float down to Pe - ru!

Dm G7 Cmaj7 C6
 In Lla - ma Land there's a

Cmaj7 C7 Fmaj9 F Bb7 Bb7+5 Bb7
 one - man band and he'll toot his flute for you, COME

Detailed description: This is a musical score for the song 'Fly With Me'. It consists of a vocal line and a piano accompaniment. The score is divided into four systems. Each system includes a vocal staff with lyrics and a piano staff with chords and melodic lines. Chord diagrams are provided for various chords: Cmaj7, C6, F9, Dm7, G7, E7+5, E7, A7, D7, Cmaj9, Eb07, and Fmaj9. The lyrics are: 'FLY WITH ME! Let's fly! Let's fly a - way! COME FLY WITH ME! Let's float down to Pe - ru! In Lla - ma Land there's a one - man band and he'll toot his flute for you, COME'.

Cmaj7

C6

F9

Dm7

G7

C

F7sus4

F7

FLY WITH ME! — Let's take — off in — the blue! —

C

Ab 4fr.

Ab+

(Once I get you) Up there! — Where the air is

Dbmaj7

Db6

Bbm

Bbm(maj7)

Bbm7

Eb7

rar - i - fied, — We'll just glide, —

Bbm7

Eb7

Ab 4fr.

star - ry - eyed. — (Once I get you)

Ab+ Ab6 Db G

Up there! _____ I'll be hold - ing you so near, —

G#0 G#07 Am7 D7 Am7 D7

_____ You may hear _____

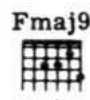
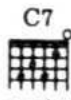
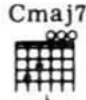
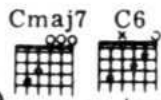
G7 Bbm F G7 Bb7 Dm G7 Cmaj9 C6

An - gels cheer, 'cause _____ we're to - geth - er. Weath - er wise, _____ it's such _____

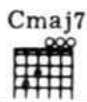
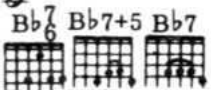
poco rall *a tempo*

Cmaj9 C6 Eb07 Dm G7

_____ a love - ly day! _____ Just



say the words — and we'll beat the birds — down to A - ca - pul - co



Bay. It's per - fect for — a fly - ing hon - ey -



moon, they say, COME FLY WITH ME! — Let's fly! —



Let's fly — a - way! —

AS TIME GOES BY

WORDS & MUSIC BY HERMAN HUPFELD

Moderato, con espressione

The piano introduction is in 4/4 time, key of B-flat major. It begins with a *mf* dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The piece concludes with a *poco rit.* marking.

E^b *Cm* *Fm7* *B^b7*

This day and age we're iiv-ing in gives cause for ap-pre-hen-sion, With

p *a tempo*

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part includes a *p* dynamic marking and a *a tempo* instruction. Chord symbols *E^b*, *Cm*, *Fm7*, and *B^b7* are placed above the vocal line.

E^bmaj7 *E^b* *C7+* *C7*

speed and new in - ven - tion, and things like third di - men - sion, Yet, we

The second line of the song continues the vocal melody and piano accompaniment. Chord symbols *E^bmaj7*, *E^b*, *C7+*, and *C7* are placed above the vocal line.

Fm7 B^b6 B^b7 E^b G7 Cm E^b

get a tri - fle wea - ry, with Mis - ter Einstein's the - 'ry, So we

B^b D7 Gm D B^b7

must get down to earth, at times re - lax, re - lieve the ten - sion. No

Fm7 B^b7 E^b Gm Cm

mat - ter what the pro - gress, or what may yet be proved, The

Fm Fm7 Fm7⁻⁵ B^bsus4 B^b7

sim - ple facts of life are such they can - not be re - moved.

Fm B \flat 7 Gm7⁻⁵ B \flat 7 E \flat Cm Gm

You must re-remember this, a kiss is still a kiss, A sigh is just a sigh; The

p-mf

F7 B \flat 7 E \flat

fun-damen-tal things ap-ply, As time goes by. And

Fm B \flat 7 Gm7⁻⁵ B \flat 7 E \flat Cm Gm

when two lov-ers woo, they still say "I love you," On that you can re-ly; No

F7 B \flat 7 E \flat A \flat A \flat m6 E \flat E \flat 7

mat-ter what the fu-ture brings, As time goes by.

Ab

C7

Fm

F#°

Moon-light and love songs nev-er out of date, Hearts full of pas-sion, jeal-ous-y and hate;

mf-f poco a poco cresc:

Cm

Ab7

F9

Bb9

Bb°

Bb7

Wo-man needs man and man must have his mate, That no one can de - ny. It's

poco rit.

p-mf

Fm

Bb7

Gm7-5

Bb7

Eb

Cm

Gm

still the same old sto-ry, a fight for love and glo-ry, A case of do or die! The

a tempo

F7

Bb6

E°

Fm7

Bb7

1

Eb

Bb7

2

Eb

world will al-ways wel-come lov-ers, as time goes by. You by.

f

mf

3

f

MISTY

MUSIC BY ERROLL GARNER
 WORDS BY JOHNNY BURKE

Slowly with expression

Bb9 Ebmaj7 Bbm7 Eb7-9

Look at me, I'm as help-less as a Kit-ten up a
 way own, and a thou-sand vi-o-lins be-gin to
 would I wan-der through this won-der-land a-

Abmaj7 Abm 4fr. Db9 Ebmaj7 Cm 3fr.

tree And I feel like I'm cling-ing to a cloud, I can't un-der-stand, I get
 play, Or it might be the sound of your hel-lo, That mu-sic I hear, I get
 lone, Nev-er know-ing my right foot from my left, My hat from my glove, I'm too

Fm7 Bb7-9 to $\text{\textcircled{C}}$ 1. G7-5 C7 F7-5 Bb7 Bb9

Mist-y just hold-ing your hand. Walk my
 Mist-y the mo-ment you're
 Mist-y and too much in

2.

Eb Cm7 3fr. Fm7 Bb7-9 Eb6 D°7 Eb6 Bbm7

near. You can say that you're lead - ing me on,

Eb7-9 Abmaj7 Ab6 Bb°7 Ab6

But it's just what I want you to do, Don't you no - tice how

cresc.

Am7 D7 F7 Bb7 E°7

hope - less - ly I'm lost, That's why I'm fol - low - ing you.

dim.

Fm7 Bb7-9 Bb9

On my

D.S.

Coda Eb Abmaj7 Gm7 3fr. E7-9 Ebmaj9

love.

INTERMEZZO

WORDS & MUSIC BY HEINZ PROVOST & ROBERT HENNING

Slowly

Like the dream, you dream to - night, That fades from sight when dark - ness dis - ap - pears, May - be you will van - ish too, The mo - ment when to - mor - row's dawn ap - pears. So my love while stars a - bove in Hea - ven's blue are soft - ly gleam - ing I'll dream of you, And I'll live in the glo - ry of your love. When I see the sha - dows fall - ing On a pur - ple sum - mer ev - 'ning

A Dm Gm Asus4 A

Then is when I hear you call - ing a - cross the lone - ly years.

F C7 F7 Bb

Oh, how well I still re - mem - ber When an - oth - er sum - mer ev - 'ning

Bbm Ab Db Gb Ebm F

One that start - ed out in splen - dor end - ed in tears. Like the

D.S. al Coda

⊕ CODA

Bb Bdim F

blue are soft - ly beam - ing and gleam - ing. Then I'll live in the

C11 C7 F

glo - ry of your love.

rit. e dim.

FOOLS RUSH IN

WORDS BY JOHNNY MERCER

MUSIC BY RUBE BLOOM

Moderately Slow (*with expression*)

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams above the staff. The tempo is 'Moderately Slow (with expression)'. The piano part is marked 'mp-mf'. The lyrics are: 'Fools Rush In where an-gels fear to tread, and so I come to you, my love, my heart a-bove my head. Though I see the dan-ger there, If there's a chance for me then I don't care. Fools Rush In'.

System 1: Chords: Dm7, G7, C, Am7. Lyrics: Fools Rush In where an-gels fear to tread, and so I come to

System 2: Chords: Dm7, G7, C. Lyrics: you, my love, my heart a-bove my head. Though I

System 3: Chords: G7, C, Am7. Lyrics: see the dan-ger there, If there's a

System 4: Chords: D7-5, Am7, D7, Dm7 (G Bass), G9, Dm7. Lyrics: chance for me then I don't care. Fools Rush In

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G7 C Am7 Dm7

— where wise men nev - er go, — but wise men nev - er fall in love —

G7 Bb7-5 A7 Dm

— so how are they to know? — When we met —

Fm6 C Am Dm

— I felt my life be - gin; — So o - pen up your heart, and let —

ff

G7 1. C Fm6 Ab7 Dm7 2. C Fm6 Ab7 Cmaj7

— this fool rush in. in. —

ANNIVERSARY SONG

WORDS & MUSIC BY AL JOLSON & SAUL CHAPLIN

Valse Moderato

Oh! how we
Night seemed to

danced on the night we were wed We vowed
fade in - to blos - som - ing dawn The sun

our true love though a word was - n't said The
shone a - new but the dance lin - gered on Could

world was in bloom, there were stars in the skies Ex -
we but re - live that sweet mo - ment sub - lime We'd

B7

B7

Em

Am

B7

Em

B7

Em

B+

B7

Em

B7

Em

B7

Em

mf

rit.

p a tempo

Am Em B7 Em B7

cept find for the few that were there
 find that our love is un - al -

To next strain Fine

B+ B7 Em D7 Em

in your eyes. time.

tered by

D9 C G D7

Dear, as I held you so close in my arms, An-gels were sing-ing a

mf

C6 G B7 Cdim Em B7

hymn to your charms Two hearts gent - ly beat - ing were mur - mur - ing

Em Am Am6 Em Edim B7 Em

low "My dar - ling, I love you so." The

D. S. %

al

Fine

THESE FOOLISH THINGS

WORDS BY ERIC MASCHWITZ
MUSIC BY JACK STRACHEY

Slowly

Eb
Cm

Fm
Bb7
Eb
Cm
F9
Bb7
Eb9

Ab
C7
F7
Fm
Bb7
Eb
Cm

Fm
Bb7
Eb
Cm
F9
Bb7
Eb9

A cig - a - rette that bears a
 First daf - fo - dils and long ex -
 Gar - de - nia per fume ling - 'ring

lip - stick's tra - ces, An air - line tick - et to ro - man - tic pla - ces, And still my heart has wings -
 cit - ed ca - bles, And can - dle lights on lit - tle cor - ner ta - bles, And still my heart has wings -
 on a pil - low, Wild straw - b'ries on - ly sev - en francs a ki - lo, And still my heart has wings -

These Fool - ish Things re - mind me of you. A tink - ling pia - no in the
 These Fool - ish Things re - mind me of you. The park at eve - ning when the
 These Fool - ish Things re - mind me of you. The smile of Gar - bo and the

next a - part - ment, Those stumb - ling words that told you what my heart meant, A fair - ground's paint - ed swings -
 bell has sound - ed, The "Ile de France" with all the gulls a - round it, The beau - ty that is Spring's -
 scent of ro - ses, The wait - ers whist - ling as the last bar clo - ses, The song that Cros - by sings, -

Ab C7 F9 Bb7 Eb D7 Gm

These Fool-ish Things re-mind me of you. You came,
 These Fool-ish Things re-mind me of you. How strange,
 These Fool-ish Things re-mind me of you. How strange.

Cm D9 Gm C9 Bb Gm

you saw, you con-quer'd me; When you did
 how sweet, to find you still; These things are
 how sweet, to find you still; These things are

Cm F7 Bb7 Dbdim Fm Bb7 Eb Cm

that to me, I knew some-how this had to be. The winds of March that make my
 dear to me, They seem to bring you near to me. The sigh of mid-night trains in
 dear to me, They seem to bring you near to me. The scent of smould'ring leaves, the

Fm Bb7 Eb Cm F9 Bb7 Eb9

heart a danc-er, A tel-e- phone that rings but who's to an-swer? Oh, how the ghost of you
 emp-ty sta-tions, Silk stock-ings thrown a-side, dance in-vi-ta-tions, Oh, how the ghost of you
 wail of steam-ers, Two lov-ers on the street who walk like dream-ers. Oh, how the ghost of you

Ab C7 F9 Bb7 1,2 Eb Bbdim Cm Bb+ 3 Eb

clings! These Fool-ish Things re-mind me of you.
 clings! These Fool-ish Things re-mind me of you.
 clings! These Fool-ish Things re-mind me of you.

UNFORGETTABLE

WORDS & MUSIC BY IRVING GORDON

Moderately

Piano introduction in G major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The tempo is marked 'Moderately'.

G **Gdim**

Un - for - get - ta - ble, — That's what you are, —

The first system of the score includes a vocal line and piano accompaniment. The vocal line starts with a G major chord and a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *mf* and *mp-mf*.

C **A9** **Em7** **Cm** **A9** **F**

Un - for - get - ta - ble, — Tho' near or far. — Like a song of

The second system continues the vocal line and piano accompaniment. The vocal line features a triplet of eighth notes and a half note. The piano accompaniment includes a triplet of eighth notes and a half note. Dynamics include *p*.

Fm **C** **Gm6** **A7** **D9**

love that clings to me, How the thought of you does things to me, Nev - er be - fore

The third system concludes the vocal line and piano accompaniment. The vocal line features a half note and a quarter note. The piano accompaniment includes a half note and a quarter note. Dynamics include *p*.

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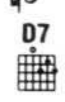
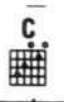
has some - one been more — Un - for - get - ta - ble, — in ev - 'ry



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



stay. — That's why, dar - ling, it's in - cred - i - ble,




That some - one so Un - for - get - ta - ble Thinks that I am Un - for - get - ta - ble,




too. — too.

OH LOOK AT ME NOW


WORDS BY JOHN DEVRIES
MUSIC BY JOE BUSHKIN

Moderately 











For I'm not the guy— who cared a - bout love, — And
(girl) —

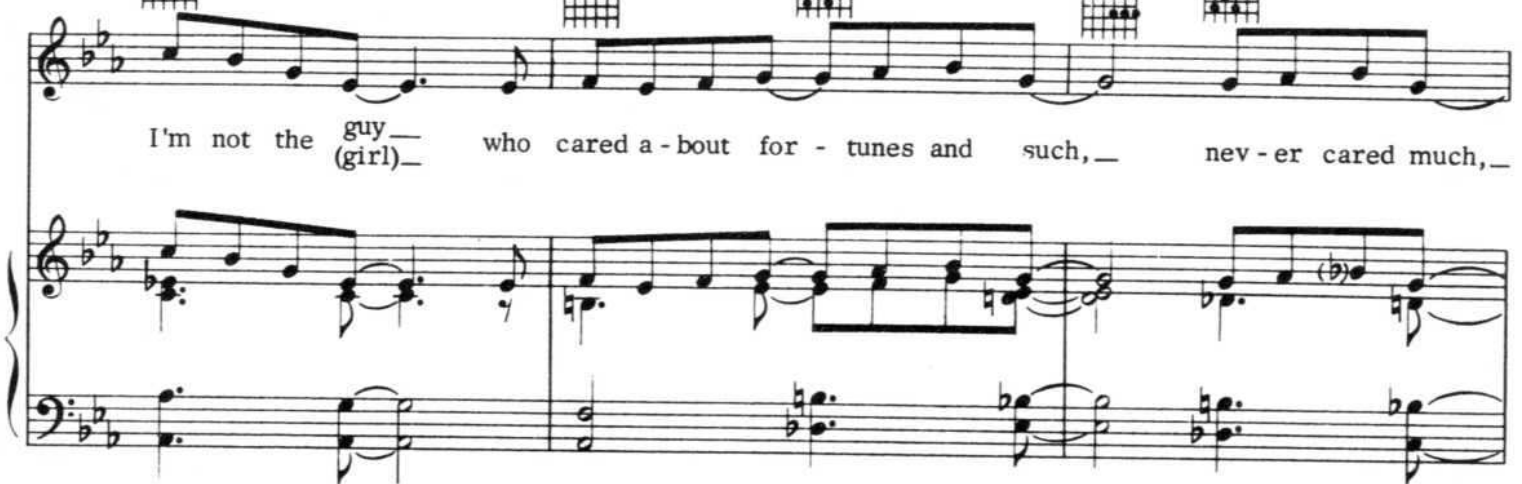












I'm not the guy— who cared a - bout for - tunes and such, — nev - er cared much, —
(girl) —























— But, look at me now. —

Eb9/6

Bb9

Eb7sus4

Eb7-9

Abmaj7

I nev - er knew — the tech - nique of kiss - in', I nev - er knew — the

Abm6

Db7-5

Ebmaj7

Db7

C9

F9

Bb9

thrill I could get — from your touch, — nev - er knew much, — Oh! Look At Me

Eb

Eb9/6

A7-9

D7

Gm

Eb7

D7

Now, —————

I'm a new man, bet - ter than —
(girl) in a whirl.

Gm

D7+5

Gm

Gm7

C7

Fm

Cas - a - no - va at his best, —
nev - er knew love was like this. —

With a new heart,

Db7 C7 Fm Fm7 Bb7 Bb7+5

brand new start, — I'm so proud I'm bust-in' my vest, —
Gon-na be Mis - iz, not Miss, — So,

Eb9/6 Bb9 Eb7sus4 Eb7-9 Abmaj7

I am the guy — who turned out a lov - er, So, I'm the guy, — who
(girl) — (girl) —

Abm6 Db7-5 Ebmaj7 Db7

laughed at those blue — dia - mond rings, — one of those things, —

C9 F9 Bb9 1. Eb6 Fm7 Bb9 Bb7+5 2. Eb6

— Oh! Look At Me Now. — Now. —

MOONGLOW

WORDS & MUSIC BY WILL HUDSON, EDDIE DE LANGE & IRVING MILLS

Slowly

C Cm

It must have been Moon - glow,

mp-f

This system contains the first two measures of the song. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for C and Cm are shown above the vocal staff.

G A7 C

Way up in the blue, It must have been

This system contains the next three measures. The vocal line continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment continues with the eighth-note bass line and chords. Chord diagrams for G, A7, and C are shown above the vocal staff.

D7 G Eb7 G

Moon - glow that — led me straight to you; —

This system contains the final three measures. The vocal line has a half note G5, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment concludes with the eighth-note bass line and chords. Chord diagrams for D7, G, Eb7, and G are shown above the vocal staff.

C Cm G

I still hear you say - ing "Dear one, hold me

A7 C D7

fast." And I start in pray - ing

G Eb7 G G7

Oh — Lord, please let this last. — We —

F#7 F7 E9

— seemed to float right thru the air, —

A7 D7 Eb7

Hea-ven - ly songs _____ seemed to come from ev - 'ry -

D7 C Cm G

where; And now when there's Moon-glow Way up in the

A7 Cm D7

blue, I al - ways re - mem - ber

G Eb7 1. G D7 2. G

that ___ Moon - glow gave me you. ___ gave me you. ___

EXACTLY LIKE YOU

WORDS BY DOROTHY FIELDS
MUSIC BY JIMMY McHUGH

Piano introduction in C major, 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The piece starts with a *mf* dynamic. The first measure is a whole note chord of C major. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment consists of a steady eighth-note pattern in the left hand.

VERSE

C C Dm7 A7 G Cm A7 Dm7 Fm6

I used to have a per-fect sweet-heart, Not a real one, just a dream, A won-der-ful

mf

C Dm7 Fm6 Dm7 G7 C C

vis-ion of us as a team, Can you i-ma-gine how I feel now, Love is

f

Dm7 A7 G Cm A7 Dm7 Fm6 C D6 F# D7 G7 G7+

real now, it's i-deal You're just what I want-ed And now it's nice to live, par-a-dise to live:

rit.

CHORUS

C D7 D7 C Fm D7 G7 Gdim

I know why I've wait-ed Know why I've been blue, Prayed each night for

mf a tempo

G7 C F C G7+ C D7

some - one Ex - act - ly like you — Why should we spend mon - ey On a show or

D7 C Fm D7 G7 Gdim G7 C F C Gm7 C7 F6

two No one does those love scenes Ex - act - ly like you, — You make me feel so grand —

Fm6 C C E7 Am Dm7 Fm G7

— I want to hand the world to you — You seem to un - der - stand — Each fool - ish lit - tle

Cmaj7 Dm7 G7+ C D7

scheme I'm schem - ing, Dream I'm dream - ing, Now I know why mo - ther Taught me to be

D7 C Fm D7 G7 Gdim G7 C F C 1. C G7+ 2. C

true She meant me for some-one Ex - act - ly like you. —

ALL OF ME

WORDS & MUSIC BY SEYMOUR SIMONS & GERALD MARKS

Moderately

Piano introduction in C major, 4/4 time. The right hand features a melody of eighth notes with a dynamic marking of *mf*. The left hand provides a bass line of eighth notes. The piece concludes with a fermata over the final chord.

Vocal line 1. Chords: C, E7. Dynamics: *mf*, *a tempo*. The melody features a triplet of eighth notes on the words "why not take".

All Of Me why not take All Of Me.

Vocal line 2. Chords: A7, Dm. Dynamics: *mf*. The melody features a triplet of eighth notes on the words "I'm no good".

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

Vocal line 3. Chords: E7, Am. Dynamics: *mf*. The melody features a triplet of eighth notes on the words "I want to lose".

Take my lips I want to lose them.

D7 **G7**

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

C **E7**

Your good - bye _____ left me with eyes that cry,

A7 **Dm**

How can I _____ go on dear with - out you.

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

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

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

All Of Me _____ Me _____

IN A SENTIMENTAL MOOD

WORDS & MUSIC BY DUKE ELLINGTON, IRVING MILLS & MANNY KURTZ

Slowly With Expression

mf L.H.

rall.

The piano introduction consists of two systems. The first system shows the right hand playing a melodic line with a long note on the first beat, while the left hand plays a bass line. The second system continues the bass line and includes a 'rall.' marking.

Dm F+ F G7 Gm Bb+

In A Sen - ti - men - tal Mood — I can see the stars come thru my room —

p - mf L.H.

The first system of the vocal line includes guitar chord diagrams for Dm, F+, F, G7, Gm, and Bb+. The piano accompaniment for the second system includes a 'p - mf' dynamic marking and 'L.H.' for the left hand.

Bb C7 Dm D7 Gm Gb7

— While your lov - ing at - ti - tude — is like a flame that lights the

The second system of the vocal line includes guitar chord diagrams for Bb, C7, Dm, D7, Gm, and Gb7. The piano accompaniment continues with a bass line.

F Dm F+ F G7 Gm Bb+

gloom On the wings of ev - ry kiss — Drifts a mel - o - dy so strange and sweet —

L.H.

The third system of the vocal line includes guitar chord diagrams for F, Dm, F+, F, G7, Gm, and Bb+. The piano accompaniment includes a 'L.H.' marking for the left hand.

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Bb C7° Dm D7 Gm Gb7 c F Ab7

In this sen - ti - men - tal bliss_ you make my Par - a - dise com - plete

Db Bbm7 Ebm Ab7 Db Bb7 Eb7 Ab7

Rose pet - als seem to fall Its all like a dream to call you mine

Db Bbm7 Ebm Ab7 C7°

My heart's a light - er thing since you made this night a thing di - vine In A Sen - ti - men - tal

Dm F+ F G7 Gm Bb+ Bb C7°

Mood I'm with - in a world so hea - ven - ly For I ne - ver dreamt that

L.H.

Dm D7 Gm Gb7 1. F 2. F

you'd be lov - ing sen - ti - men - tal me In A Sen - ti - men - tal me

rit.

MY LITTLE CORNER OF THE WORLD

MUSIC BY LEE POCKRISS
WORDS BY BOB HILLIARD

Moderately

The musical score is written for voice and piano. It begins with a piano introduction in the key of B-flat major, 4/4 time, marked 'Moderately' and 'mf'. The piano part features a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand. The vocal melody enters in the second measure with the lyrics 'Oh come a - long with me To My Lit - tle Cor - ner Of The'. The piano accompaniment continues with a steady eighth-note pattern. The lyrics continue: 'World And dream a lit - tle dream In My Lit - tle Cor - ner Of The World You'll soon for - get there's an - y oth - er place To - night my love we'll share a sweet em - brace'. The score includes various guitar chord diagrams for the piano accompaniment, such as Eb, Fm7, Bb7, C7, and D+. The piece concludes with a final piano chord.

B \flat 7 Eb Fm7 B \flat 7
 And if you'd care to stay In My Lit-tle Cor-ner Of The
 Fm7 B \flat 7 Fm7 B \flat 7 Fm7 B \flat 7 Eb
 World Then we can hide a-way In My Lit-tle Cor-ner Of The
 Eb7 A \flat A \flat dim Eb
 'World I al-ways knew I'd find some-one like you
 C7 C9 Fm7 B \flat 7
 So wel-come to My Lit-tle Cor-ner Of The
 Eb Fm7 B \flat 7 Eb A \flat m6 Eb
 World. Oh World.

Musical score for guitar and piano. The score is in B-flat major (two flats) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided for the guitar part. The piano part includes a 'rit' (ritardando) marking and a final cadence with a fermata.

CHANCES ARE

WORDS BY AL STILLMAN
MUSIC BY ROBERT ALLEN

The musical score is presented in a standard format with a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams and fingering instructions. The lyrics are: "CHANC-ES ARE 'cause I wear a sil-ly grin, The mo-ment you come in-to view, CHANC-ES ARE you think that I'm in love with you. Just be-cause my com-po-sure sort of slips, The mo-ment that your lips meet mine, CHANC-ES ARE you think my heart's your Val-en-tine. In the mag-ic of moon-light, —When I sigh, 'Hold me

Chord Diagrams:

- G7+ (Fret 3, 2, 3, 2, 0, 3)
- C6 (Fret 2, 2, 3, 3, 0, 2)
- G7+ (Fret 3, 2, 3, 2, 0, 3)
- C (Fret 0, 2, 3, 2, 1, 0)
- Cm6 (Fret 2, 2, 3, 3, 0, 2)
- G (Fret 0, 2, 3, 2, 1, 0)
- Bm7 (Fret 2, 1, 2, 2, 0, 2)
- E9 (Fret 0, 2, 3, 2, 1, 0)
- 8 bassa E7 (Fret 8, 2, 3, 2, 1, 0)
- Am7 (Fret 0, 2, 1, 2, 0, 2)
- A7 (Fret 0, 2, 1, 2, 0, 2)
- D7 (Fret 0, 2, 3, 2, 1, 0)
- Am7 (Fret 0, 2, 1, 2, 0, 2)
- D7 (Fret 0, 2, 3, 2, 1, 0)
- G (Fret 0, 2, 3, 2, 1, 0)
- E7 (Fret 0, 2, 1, 2, 0, 2)
- G (Fret 0, 2, 3, 2, 1, 0)
- G7+ (Fret 3, 2, 3, 2, 0, 3)
- C6 (Fret 2, 2, 3, 3, 0, 2)
- G7+ (Fret 3, 2, 3, 2, 0, 3)
- C (Fret 0, 2, 3, 2, 1, 0)
- Cm6 (Fret 2, 2, 3, 3, 0, 2)
- G (Fret 0, 2, 3, 2, 1, 0)
- Bm7 (Fret 2, 1, 2, 2, 0, 2)
- E9 (Fret 0, 2, 3, 2, 1, 0)
- E7 (Fret 0, 2, 1, 2, 0, 2)
- Am7 (Fret 0, 2, 1, 2, 0, 2)
- A7 (Fret 0, 2, 1, 2, 0, 2)
- C (Fret 0, 2, 3, 2, 1, 0)
- Cm6 (Fret 2, 2, 3, 3, 0, 2)
- G (Fret 0, 2, 3, 2, 1, 0)
- Bm7 (Fret 2, 1, 2, 2, 0, 2)
- E9 (Fret 0, 2, 3, 2, 1, 0)
- E7 (Fret 0, 2, 1, 2, 0, 2)
- Am7 (Fret 0, 2, 1, 2, 0, 2)
- A7 (Fret 0, 2, 1, 2, 0, 2)
- D7 (Fret 0, 2, 3, 2, 1, 0)
- Am7 (Fret 0, 2, 1, 2, 0, 2)
- D7 (Fret 0, 2, 3, 2, 1, 0)
- D7-9 (Fret 0, 2, 3, 2, 1, 0)
- G (Fret 0, 2, 3, 2, 1, 0)
- E7 (Fret 0, 2, 1, 2, 0, 2)
- G (Fret 0, 2, 3, 2, 1, 0)
- Gmaj7 (Fret 0, 2, 3, 2, 1, 0)
- Cm (Fret 0, 2, 3, 2, 1, 0)
- Cm6 (Fret 2, 2, 3, 3, 0, 2)

Performance Notes:

- mf* (mezzo-forte)
- upmf* (unpiano mezzo-forte)
- 8va higher optional* (indicated for the piano accompaniment in several sections)

close, dear," — CHANC-ES ARE you be - lieve the stars that fill the skies, are

in my eyes. Guess you feel you'll al-ways be — The one and on-ly one for me And

if you think you could, Well, CHANC-ES ARE your CHANC-ES ARE aw - fly

good. CHANC - ES ARE aw - fly good; The CHANC-ES

ARE your CHANC - ES ARE aw - fly good.

rall.

ALL OR NOTHING AT ALL

WORDS & MUSIC BY ARTHUR ALTMAN & JACK LAWRENCE

Moderately slow (with much expression)

The musical score is written in 4/4 time and consists of several systems. The first system is an instrumental introduction for the piano, marked *mf espress.* and *rit.*, featuring a triplet of eighth notes in the right hand. The second system begins the vocal melody with the lyrics "ALL OR NOTH - ING AT ALL!" and "Half a". The piano accompaniment is marked *p - mf*. The third system continues the vocal melody with "love nev - er ap - pealed to me." and "If your heart nev - er could". The fourth system concludes the vocal phrase with "yield to me, then I'd rath - er have noth - ing at all!". The fifth system repeats the vocal line "ALL OR NOTH - ING AT ALL!".

Chord diagrams are provided for guitar below the piano accompaniment. The chords are: Am, C+5, Am7, Am6, Am, Am7, Bb7, Bb6, Bb+5, Bb7, Gm, Gm6, Dm, G7, G7b5, G7, Cmaj.7, C6, Bm7, E7, Am, C+5, Am7, Am6.

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Am Am7 Bb7 Bb6 Bb+5 Bb7 Gm

If it's love there is no in be - tween. Why be - gin, then

Gm6 Dm G7 G7b5 G7

cry for some-thing that might have been. No, I'd rath - er have noth - ing at

Cmaj.7 C6 Eb9 Eb7 Ab Ab+5 Ab6 Ab+5

all. But, please, don't bring your lips so close to my

mf espress.

Ab Ab+5 Ab6 Eb7 Ab Ab+5 Db Ab

cheek. Don't smile or I'll be lost be - yond re -

Eb7 Cm6 Eb7 Bbm7 Eb7 Bbm7 Eb7

call. The kiss in your eyes, the touch of your hand makes me

weak, and my heart may grow diz - zy and fall.

And if I fell un - der the spell of your call,

I would be caught in the un - der - tow.

So, you see, I've got to say: No! No! ALL

molto espressa.

OR NOTH - ING AT ALL! ALL!

P.S. I LOVE YOU

WORDS BY JOHNNY MERCER
MUSIC BY GORDON JENKINS

Moderately

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 single notes. The piece begins with a mezzo-forte (*mf*) dynamic and concludes with a *ritard* (ritardando) marking.

Verse

What is there to write, what is there to say? Same things hap-pen ev-'ry

mp

B \flat m6

C7 \circ

A \flat

A \flat m6

day;

Not a thing to write,

not a thing to say,

So I take my pen in hand and start the same old way.

E \flat

B \flat

Cm

Cm7

F

F7

Fm7

B \flat 7

E \flat

Cm7

Fm7

B \flat 7

E \flat

Cm7

Fm7

B \flat 7

Refrain

E_b Gm7 C7^o Fm7 B_b7 B_bm6 C7^o

Dear, I thought I'd drop a line, The weath-er's cool, the folks are fine;

mp-mf

F7

B_b7

F7+5

B_b7

E_b

F7

Fm7

B_b7

I'm in bed each night at nine,

P. S. I LOVE YOU;

E_b

Gm7

C7^o

Fm7

B_b7

B_bm6

C7^o

Yes-ter-day we had some rain, But all in all, I can't com-plain;

F7

B_b7

F7+5

B_b7

E_b

D_b7

E_bmaj.7

E_b

E_b7

B_bm7

Was it dust-y on the train?

P. S. I LOVE YOU.

Write to the Browns just as I do my best to o-

E^b7 B^bm7 E^b7 A^b

soon as you're ab - le, - They came a - round to call; -
 bey all your wish - es, - I put a sign up THINK! - But

F7 Cm7 F7 Cm7 F7(b9) B^b7 C+^o F7 B7^o B^b7

I burned a hole in the din - ing room ta - ble, And let me see, I guess that's all;
 I got - ta buy us a new set of dish - es, - Or wash the ones, piled in the sink!

E^b Gm7 C7^o Fm7 B^b7 B^bm6 C7^o

Noth - ing else for me to say, And so I'll close, but by the way,
 Noth - ing else to tell you dear, Ex - cept each day seems like a year,

F7 B^b7 F7+5 B^b7 E^b D^b7 1. E^bmaj.7 E^b B7^o B^b7 2. E^bmaj.7 E^b

Ev - 'ry - bod - y's think - ing of you. P. S. I LOVE YOU. LOVE YOU.
 Ev - 'ry night I'm think - ing of you.

mf *l.h.*

DON'T DREAM OF ANYBODY BUT ME (LI'L DARLIN')

WORDS BY BART HOWARD
MUSIC BY NEAL HEFTI

Moderately, with a beat

F9

Fm7

Bb11

Bb7

Gm7

Bbm6/C

C7

1. You may va - ca - tion in Ha - wa - ii _____
2. Tho' you may fly to Scot - tish High - lands _____
3. No mat - ter where you care to tra - vel _____

F9

Fm7

Bb11

Bb7

Eb9

Cm/Eb

G

Eb7

A7

Or go to Swit - zer - land to ski. _____ When you're
Or try some isle near Nap - o - li. _____ When you're
No mat - ter who you choose to see. _____ When-

Ab

Abm

Eb/G

Eb

Eb7

Ab

Abm

scan - ning the snow - cov - ered moun - tains. Or fan - ning your - self by the sea, -
whist - lin' "The Camp - bells are com - ing," Or hum - ming "The Isle of Ca - pri," -
ev - er your head hits that pil - low. What - ev - er the hour may be, -

Gm7-5 C7 F9 *Last time to 3rd ending* 1 F9 Fm7/Bb Bb7

Don't dream of an - y - bo - dy but me.

Don't dream of

Don't dream of

Gm7-5 C7 2 Fm7 Bb7 Eb Eb+ Cm Eb Eb7 Cm C7

an - y - bo - dy but me! In a

F13 F9+ Fm7 Bb7 Gm7 Gm7-5 Gm7-5/C C7

caf - é on the Rhine, An - y place a - long the line I'll for -

F13 F9+ Fm7/Bb Bb7 Bbm7-5 Bbm7

give you when a stran - ger puts your lit - tle heart in dan - ger If her face re - sem - bles mine!

(his)

When you vis - it a night club in 'Fris - co, And the sing - er keeps sing - in' off
 When a guy with a "mike" in a night club be - gins bel - low - ing some - thin' off

key
 key Won't ev - en mind if sud - den - ly she re -
 (he)

minds you of me! an - y - bo - dy but me!

Don't dream of an - y - bo - dy but me!