

DVD
VIDEO

diana krall

LIVE IN
paris



I'VE GOT YOU UNDER MY SKIN

Words & Music by Cole Porter.

Freely

Dm Dm/C Bm7(b5) E7(b9)

Am Am(maj7/13) C/D D9(#10) Fmaj7/G G9(b5) Bb/C A7(b9b5)

Gentle Bossa ♩ = 96

Dm⁹ C/B^b Dm⁹ C/B^b

Dm⁹ C/B^b Dm⁹ Ab9(#5)

I've

© COPYRIGHT 1936 CHAPPELL & COMPANY INCORPORATED, USA.
WARNER/CHAPPELL MUSIC LIMITED.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

got you un - der my skin, I have

got you deep in the heart of me. So

deep in my heart you're real - ly a part of me, and I've

got you un - der my skin. 1

Gm⁹ 7^{tr} Gm⁹/C 7^{tr} C¹³ 3^{tr} Fmaj⁷ B^bmaj⁷ Am⁷ D⁹(^{b9}) 4^{tr}

have tried_ so_ not to give in, I've

Gm⁷(^{b5}) C⁷sus⁴(^{b9}) C¹³(^{b9}) 2^{tr} Fmaj⁹

said to my - self_ this af - fair_ it nev - er would go so well_ But

Em⁹ Em⁹/A A¹³ Dmaj⁹ Am⁷/D 5^{tr}

why should I try to re - sist_ when I_ know so_ well that

Gm⁹ 7^{tr} Gm⁹/C 7^{tr} C¹³ 2^{tr} Fmaj⁹ B^b13(#11) Am⁷ D⁹ 4^{tr} D⁷(^{b9}) 4^{tr}

I've got you_ un - der_ my skin. I would

S
B^b/C
B^bm/C
Fmaj⁹
B^bmaj¹²(#11)
Am⁷
D⁷(b9)

sac - ri - fice an - y - thing come what might for the sake of hav - ing you near, in spite of a

Gm⁷
Gm⁷/C
C¹³(b9)
Fmaj⁹
Caug
Fmaj⁹
Em⁷
A⁷

warn - ing voice that comes in the night and re - peats in my ear. Don't you know

Dm⁷
Dm⁷/C
Bm⁷(b5)
E⁷
Am
E⁷(#5)
Am⁷
D⁹

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

Gm
D⁷(#5)
B^b/C
C
Fmaj⁷
Dm⁷
D^bm⁷
Cm⁷
F¹³(b9)

- ta - li - ty wake up to re - al - i - ty. For each time

$B^b\text{maj}^9$
 $E7(\#9b13)$
 $F\text{maj}^7$
 $A\text{m}^7/D$
To Coda Φ

I do, just the thought of you makes me stop be-fore I be-gin. Be-cause I've

$G13(\#11)$
 $G\text{m}^9$
 $C9(\#13)$
 $F\text{maj}^7$
 $B^b\text{maj}^7$
 $A\text{m}^7$
 $D7^9$

got you un-der my skin.

$G\text{m}^9$
 $C13$
 $F\text{maj}^7$
 $B^b\text{maj}^7$
 $A\text{m}^7$
 D^7

$G\text{m}^7$
 $C13$
 $F\text{maj}^7$
 $B^b\text{maj}^7$
 $A\text{m}^7$
 D^7






Gm7  3^{tr} C13  3^{tr} C13b9  2^{tr} Fmaj7  Bbmaj7  Am7  D7 




Gm7  3^{tr} C13  3^{tr} C13b9  2^{tr} Fmaj7  Bbmaj7  Am7  D7  *D.S. al Coda*

I would sa -



Coda G7  Gm9  3^{tr} Bbmaj7/C  3^{tr} Dm9  C/Bb 

got you un - der my



Dm9  C/Bb  Dm9  Fmaj7/Bb  Dm9 

skin.



Fmaj7/B^bDm⁹Fmaj7/B^bDm⁹

First system of musical notation. It features a grand staff with treble and bass clefs. Above the staff are four guitar chord diagrams: Fmaj7/B^b, Dm⁹, Fmaj7/B^b, and Dm⁹. The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with chords and single notes.

Fmaj7/B^bDm⁹Fmaj7/B^bDm⁹

Second system of musical notation. It features a grand staff with treble and bass clefs. Above the staff are four guitar chord diagrams: Fmaj7/B^b, Dm⁹, Fmaj7/B^b, and Dm⁹. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

B^bmaj7Dm⁹Fmaj7/B^bDm⁹

Third system of musical notation. It features a grand staff with treble and bass clefs. Above the staff are four guitar chord diagrams: B^bmaj7, Dm⁹, Fmaj7/B^b, and Dm⁹. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

B^bmaj7Dm⁹Fmaj7/B^bDm⁹A^bmaj⁹(#11)

Fourth system of musical notation. It features a grand staff with treble and bass clefs. Above the staff are five guitar chord diagrams: B^bmaj7, Dm⁹, Fmaj7/B^b, Dm⁹, and A^bmaj⁹(#11). The piano accompaniment concludes with a right-hand melody and a left-hand bass line.

JUST THE WAY YOU ARE

Words & Music by Billy Joel.

Modern latin ballad

A^bm(add9)/E^b

E^bsus⁴

A^bm(add9)/E^b

E^bsus⁴

8

espr.

Chord diagrams for A^bm(add9)/E^b, E^bsus⁴, A^bm(add9)/E^b, and E^bsus⁴ are shown above the staff.

1° Rubato
2° Latin

E^b
6⁶

Cm⁷
3⁶

A^bmaj⁷
4⁶

Cm⁹ E^b13
1⁶

8

mp-mf

1. Don't go chang - ing and try and please me;
2. Don't go try - ing some new fa - shion,

Cue notes 2° only

etc.

A^bmaj⁷
4⁶

A^b6⁶

E^b/G
3⁶

B^bm⁷

E^b13
1⁶

8

you ne - ver let me down be - fore.
don't change the co - lour of your hair.

© Copyright 1977 Impulsive Music, USA.
EMI Songs Limited.
All Rights Reserved. International Copyright Secured.

A^bmaj⁷
4thA^bm⁶
4thE^b/G
7thB^{dim}⁷
7thCm⁷
7thDon't i - ma - gine
You al - ways haveyou're too fa - mi - liar,
my un - spo - ken pas - sionF⁷sus⁴F⁹B^bsus⁴and I don't see you a - ny - more.
al - though I might not seem to care**A tempo latino**E^b
6thCm⁷
7thA^bmaj⁷
4thCm⁹
7thE^b¹³
5th— would not leave you
— don't want ele - verin times of trou - ble;
con - ver - sa - tion,A^bmaj⁷
4thA^b9E^b/G
7thB^bm⁷
7thE^b¹³
5thwe ne - ver could have come this far
I ne - ver want to work that hardmmm.
mmm.

A^bmaj⁷A^bm⁶E^b/G

Bdim

Cm⁷

I took the good times,
I just want some one

I'll take the bad times,
that I can talk to,

F⁷sus⁴B^b7sus⁴A^bm(add⁹)/E^bE^b7sus⁴

I'll take you just the way you are,
I want you just the way you are.

1. A^bm(add⁹)/E^bE^b7sus⁴2. A^bm(add⁹)/E^bB^bm⁷E^b7

I need to know that you will al - ways be

A^bmaj⁹B^b13Cm⁷C⁷(add13)





8 the same old some - one that I knew. Oh








8 — what will it take 'till you be - lieve in me?






8 The way that I be - lieve in you









8 — said I love you, and that's for - ev - er.



A^bmaj⁷A^bm⁹E^b/G

And this I pro - mise from the heart,

B^bm⁷E^b13A^bmaj⁷A^bm⁶E^b/GBdim⁷

mmm I could not love you a - ny bet -

Cm⁷

Fm11

B^b7sus⁴

- ter I love you just the way you are

A^bm(add⁹)/E^bE^bsus⁴rall.
A^bm(add⁹)/E^bE^b5A^b/E^bE^bsus⁴






























don't want cle - ver con - ver - sa - tion,

I ne - ver want to work that hard, Mmm

More freely

I just want some - one that I can talk to,

a tempo

I want you just the way you are.

THE LOOK OF LOVE

Words by Hal David.
Music by Burt Bacharach.

$\text{♩} = 90$ Latin Ballad



30

30

30

30



30

30

30

30

cresc.



30

30

30

30

1. The look

Gm¹¹ G⁹ G⁷(b9)

(2.) look of love is in your eyes.
of love, is on your face,

mp

G⁹ B^bmaj¹³_{5b}

A look your smile can't dis - guise.
a look that time can't e - raise.

D¹¹_{5b} D⁷(b9)_{6b} Gm⁹_{3b} Gm¹¹ G⁷/F⁹

The look of love,
Be mine to - night,

E^bmaj⁷ A^b¹³_{4b} B^bmaj⁷ B^b⁶

it's say - ing so much more than just words could ev - er say,
let this be just the start of so ma - ny nights like this,

Fm⁷ Bb⁹ E^bmaj⁹

and what my heart has heard, well it
let's take a lovers vow and then

D⁹ D⁷b⁹ B^bmaj⁷/F

takes my breath a-way } I can hard-ly wait to hold you, feel-
seal it with a kiss }

Cm⁷/F B^bmaj⁷/F Cm⁷/F

— my arms a-round you, how long I have wait-ed?

B^bmaj⁷/F E^bmaj⁷/F 1. F# N.C. 20

Wait-ed just to love you now that I have found you, 2. You've got the

2.



Don't ev - er go, don't ev - er

E^bmaj⁷/F

F#m

Funkier

Gm¹¹

go, I love you so.



B^bmaj¹³



First system of musical notation. Treble clef, bass clef, and grand staff. Chord diagrams for D11, D7#5(E9), and Gm9 are shown above the staff. The music features a melodic line in the treble and a bass line in the bass, with triplets and slurs.



Second system of musical notation. Treble clef, bass clef, and grand staff. Chord diagrams for G11, G7/F, Ebmaj7, and Ab15 are shown above the staff. The music continues with melodic and bass lines, including triplets.



Third system of musical notation. Treble clef, bass clef, and grand staff. Chord diagrams for Bbmaj7, Fm7, and Bb7b9 are shown above the staff. The music includes a melodic line with a dotted line and a bass line.



Fourth system of musical notation. Treble clef, bass clef, and grand staff. Chord diagram for Ebmaj9 is shown above the staff. The music features a melodic line with a dotted line and a bass line, including triplets.



8

can

8

8

B^bmaj⁹/F

Cm⁷/F

B^bmaj⁹/F

8

hard-ly wait to hold you, feel my arms a-round you, how long I have

8

8

2/4

2/4

Red



8

wait - ed, wait - ed just to love you now that I have found you,

8

8

2/4

4/4

4/4



8

don't ev - er go, don't ev -

8

8

E^bmaj⁷/F



F13(b9)



Gm⁷/F



er go. don't ev - er go.

The first system of the score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line contains the lyrics "er go. don't ev - er go." with a fermata over the first "go." and a breath mark over "ev - er go.". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

D⁹/F



E^bmaj⁷/F



Gb⁷(b9)/F



The second system of the score shows the piano accompaniment for three measures. The right hand plays chords, and the left hand plays a bass line. The key signature remains two flats, and the time signature is 4/4.

B^bmaj⁹/F



F7(b9)



The third system of the score shows the piano accompaniment for three measures. The right hand plays chords, and the left hand plays a bass line. The key signature remains two flats, and the time signature is 4/4.

molto rall.

B^bmaj⁹



The fourth system of the score shows the piano accompaniment for three measures. The right hand features a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure. The left hand plays a bass line. The key signature remains two flats, and the time signature is 4/4.

'S WONDERFUL

Words & Music by George Gershwin & Ira Gershwin.

Rubato

$E^b\text{maj}^9/6$ E^b/B^b Dm^7 $E^b\text{maj}^9/6$ $B^7(\#9)$ $B^b9(\#11)$

Electric Piano
Strings/Flutes *mp*

Gentle Bossa

$E^b\text{maj}^7$ E^dim

a tempo *(lazily)*

1. S'won - der - ful, s'mar - vel - ous,

mp

Fm^9 B^7 $E^b\text{maj}^9/6$

you should care for me.

mp

© COPYRIGHT 1927 (RENEWED) CHAPPELL & COMPANY INCORPORATED, USA.
 WARNER/CHAPPELL MUSIC LIMITED.
 ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

E^bmaj⁷  Gm⁷(b5)  Gm⁷(b5)/D^b 

8 It's aw - fully nice, ——— it's pa - ra -

C⁷(b9)  Fm⁷  B^b13 

8 -dise, it's what I love ——— to

E^bmaj⁷  D⁷(#9b13)  Gmaj⁹ 

8 see. You — made ——— my — life —

D⁷  Gmaj⁷ 

8 — so gla - mo - rous,

Flute 

F#7 F7 Fm7

you can't blame me for feel - ing a - mo - rous.

Bb7(b9) Ebmaj7 Gbdim7

Oh s'won - der - ful, mar - vel - ous,

Fm7 Bb13

that you should care for

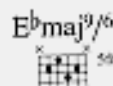
Ebmaj9/6 Ebmaj7

me. 2. S'won - der - ful,

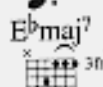
Edim⁷



s'mar - vel - ous



that you should care for me.



It's aw - ful nice,



(lazily)

it's pa - ra - dise,

it's one I love.

B \flat 7(b9) E \flat maj 7 / 9 / 6 Daug D 7

to see. My

dear, it's four leaf clover time,

from now on my hearts work - ing

ov - er time. Oh s'won - der - ful,

Strings

Detailed description: This is a page of sheet music for the song 'Four Leaf Clover Time'. It features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The music is divided into four systems. Each system includes guitar chord diagrams for the vocal line. The lyrics are: 'to see. My dear, it's four leaf clover time, from now on my hearts work - ing ov - er time. Oh s'won - der - ful,'. The piano accompaniment includes a 'Strings' section in the third system. The guitar chord diagrams are: B \flat 7(b9), E \flat maj 7 / 9 / 6 , Daug, D 7 , Gmaj 7 , D 7 , Gmaj 7 , F \sharp 7(b9), F13, Fm 7 , B \flat 7(b9), and E \flat maj 7 .

F⁷aug



F13



Fm⁷



Musical notation for the first system, including guitar tablature and piano accompaniment.

B^b13(b9)



E^b7maj⁷



Musical notation for the second system, including guitar tablature and piano accompaniment.

D7(#9)



D7(b9)



Fm⁹



Musical notation for the third system, including guitar tablature and piano accompaniment.

B♭13(b9)



E♭maj⁹/₆



3. S'won - der - ful, ——— it's mar - vel - ous. ———

E♭maj⁷



Edim⁷



you — should care ——— for

Fm⁷



B♭7(b9)



me. ——— It's awf - 'ly nice, ———

E♭maj⁹/₆



E♭maj⁷



8

Gm⁷(b9) *C⁷(b9)*

it's pa - ra - dise,

Flute 3

Fm⁹ *Bb13(b9)* *E^bmaj⁹/6* *5b*

it's one I love to see.

Daug *D⁷* *Gmaj⁹* *D⁷*

You make my life so

3

Gmaj⁷ *F#7*

gla - mo - rous, you can't blame me.

Flutes





for feel - ing a - mo - rous. Oh






s'won - der - ful, it's ma - vel - ous






that you should care for



me.

Strings: *p*

Guitar comp. ad lib.

$E^b13(\sharp11)$ $B^b13(b9\sharp11)$

2^o only

Piano

$E^b13(\sharp11)$ $B^b13(b9\sharp11)$ $E^b13(\sharp11)$

Repeat ad lib. to fade

FLY ME TO THE MOON (IN OTHER WORDS)

Words & Music by Bart Howard.

Freely

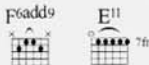
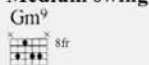
poco rall. Move along (stride feel)

N.C.



accel.

Medium swing




Fly me to — the moon — let me play a - mong the stars —

© COPYRIGHT 1954, 1962 & 1973 ALMANAC MUSIC INCORPORATED, USA.
TRO ESSEX MUSIC LIMITED.

ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

B^bmaj⁷ 6fr

A⁷ 5fr

(straight ♩s)

Dm 5fr

8 let me see what spring is like on Jup - i - ter and Mars in oth -

Gm⁷ 8fr (straight ♩s)

C¹³ 8fr (swung)

Gm⁷ 8fr

Fmaj⁹ 7fr

B^b13(♯11) 6fr

Am⁷ 5fr

Dm⁷ 3fr

8 - er words hold my hand,

(lazily)

Gm⁹ 8fr

B⁷ 7fr

C⁹ 7fr

Fadd⁹ 5fr

A⁷ 5fr

8 in oth - er words dar - ling kiss me.

Dm⁷⁽¹¹⁾ 5fr

Gm¹¹

C¹³ 8fr

(straight ♩s)

F6add⁹ 7fr

F7(♯9♭13) 7fr

8 Fill my life with song let me sing for ev - er more.

B^bmaj⁹



Gm¹¹



Fdim



E⁷(b⁹)



A⁷(b⁹b¹³)



(straight ♩s)

(swung) You are all I long for all I wor - ship and a -

Dm



B^b



Gdim⁷



A^bdim⁷



(swung)

- dore in oth - er words -

A^m7



(straight ♩s)

D⁷sus⁴



D⁷([♯]b¹³)



Gm⁹



(swung)

B^bmaj⁷/C



please be true, in oth - er words I love you.

Fadd⁹



Em⁷(b⁵)



A⁷



Dm⁷



Gm⁹



B^bmaj⁷/C



C¹³(b⁹)



Piano solo:

(optional bass line)

Fdim⁷ 7fr Fmaj⁹ 7fr F⁹(#5) 8fr B^bmaj⁹ 7fr B^bmaj⁷/E 7fr

(straight ♭s)

A13(#9) 5fr A7(b5) 4fr A7(b9)/D Dm⁷ Gm⁷ 8fr

C⁷sus⁴ 6fr C⁷(b9) 8fr Fmaj⁹ 7fr B^b13 6fr B^b7(b13) 6fr B^b9 5fr Am⁷ 5fr D7(b9b13) 4fr

Gm⁹ 8fr C13(b9#11) 6fr F⁶ 6fr

A7(b9) 2fr Dm7 3fr G7(b9) 9fr Gm7 8fr C11(b13) 8fr

The first system of music features five guitar chord diagrams at the top: A7(b9) 2fr, Dm7 3fr, G7(b9) 9fr, Gm7 8fr, and C11(b13) 8fr. Below these are three staves of music. The top staff contains a melodic line with various accidentals and a final double flat. The middle staff shows a complex chordal texture with many notes. The bottom staff is a bass line with a triplet of eighth notes in the second measure.

Fmaj7 8fr F7(b5b9) 7fr Bbmaj9 7fr Em7(b5) 7fr A7(b5) 4fr

The second system features five guitar chord diagrams: Fmaj7 8fr, F7(b5b9) 7fr, Bbmaj9 7fr, Em7(b5) 7fr, and A7(b5) 4fr. The musical notation continues with three staves. The top staff has a melodic line with a final double flat. The middle staff shows a dense chordal texture. The bottom staff has a bass line with a triplet of eighth notes in the fourth measure.

Dm7 3fr Gm7 3fr Bb/Ab Fmaj7/A 3fr A7(b5/13) 5fr

The third system features five guitar chord diagrams: Dm7 3fr, Gm7 3fr, Bb/Ab, Fmaj7/A 3fr, and A7(b5/13) 5fr. The musical notation continues with three staves. The top staff has a melodic line with a final double flat. The middle staff shows a dense chordal texture. The bottom staff has a bass line with a triplet of eighth notes in the fourth measure.

Dm 5fr Gm7 3fr F/A 3fr Bb 6fr Bm7(b5) 6fr Bb/C 6fr C13 3fr F 5fr

The fourth system features eight guitar chord diagrams: Dm 5fr, Gm7 3fr, F/A 3fr, Bb 6fr, Bm7(b5) 6fr, Bb/C 6fr, C13 3fr, and F 5fr. The musical notation continues with three staves. The top staff has a melodic line with a final double flat. The middle staff shows a dense chordal texture. The bottom staff has a bass line with a triplet of eighth notes in the fourth measure.

Heavier swing

Em⁷(b5) A7(♯9) 6fr Dm 3fr Gm⁷ 3fr

2nd time - Guitar solo: (lazily)

1st time - Piano solo:

C7(♯9) Fmaj⁷ F7 B[♭]maj⁹

Gm⁹ 3fr A7(b5) 4fr Dm⁹ 3fr D[♭]7 2fr C⁹ B⁹

B[♭]maj⁷ Gm⁷ 3fr C⁹sus⁴ C⁷ F/C G/B C/B[♭] 3fr

The musical score is written in 8/8 time and consists of three systems. Each system includes a guitar staff and a piano staff. The guitar part features various chord diagrams and melodic lines, including a 2nd time guitar solo. The piano part provides harmonic accompaniment with complex rhythmic patterns, including triplets and a 5-measure phrase. Performance instructions include '2nd time - Guitar solo: (lazily)' and '1st time - Piano solo:'. Chord diagrams are provided for many of the chords used throughout the piece.

Am⁷ 5fr

D⁷ 5fr

Fdim 8fr

Gm⁷ 8fr

C¹³(b9) 5fr

A⁹ 4fr

D⁷(b9) 4fr

F/E^b 5fr

Dm⁷ 5fr

Gm⁷ 8fr

C⁷(b9/11) 6fr

B⁷/C 6fr

F⁷(#5#9) 7fr

B^bmaj⁹ 7fr

E7(♯9)(13) 6fr A13 Dm 5fr B♭7 6fr

The first system of music features a guitar part with four chords: E7(♯9)(13) at the 6th fret, A13, Dm at the 5th fret, and B♭7 at the 6th fret. The piano accompaniment consists of a treble and bass staff with various rhythmic patterns and articulations.

G♯dim7 3fr E7(♯9) 6fr A13 5fr D7(♭9) 4fr A♭7 4fr

The second system continues the piece with guitar chords: G♯dim7 at the 3rd fret, E7(♯9) at the 6th fret, A13 at the 5th fret, D7(♭9) at the 4th fret, and A♭7 at the 4th fret. The piano accompaniment includes triplets in the treble staff.

Gm7 3fr C7 F/C Dm7 3fr

The third system features guitar chords: Gm7 at the 3rd fret, C7, F/C, and Dm7 at the 3rd fret. The piano accompaniment is characterized by extensive triplet patterns in both the treble and bass staves.

F 5fr B♭13 6fr A13 5fr Dm 5fr Gm7 8fr

2nd time only - vocal: (vocal)

Fly me to the moon and let me

Guitar solo:

The fourth system includes guitar chords: F at the 5th fret, B♭13 at the 6th fret, A13 at the 5th fret, Dm at the 5th fret, and Gm7 at the 8th fret. It features a vocal line with the lyrics "Fly me to the moon and let me" and a guitar solo section. The piano accompaniment continues with rhythmic patterns.



8 play — 'pon_ the stars_ Let me see what spring is like,



8 on Jup - i - ter and Mars, in_ oth - er_ words hold my_ hand,



8 In oth - er words

(optional bass line)



8 dar - ling kiss me. Fill my

Dm  5fr

Gm⁹  8fr

C⁷(b9)  5fr

8 life with song, — let me sing — for — ev - er - mor



Fmaj⁹  7fr

F⁷(#9)  7fr

B^bmaj⁹  5fr

8 — You — are all I long for, all I

(straight ♩s) (swung)



A⁷(b9b13)  5fr

Dm⁷  5fr

Gm⁹  8fr

8 — wor - ship and a - dore. — In — oth - er — words

(straight ♩s)



Bdim⁷  7fr

A¹³  5fr

D⁷(#9)  4fr

8 please be true, oth -

(swung)

(optional bass line)



Gm7

E7

A13(#9)



er words,

in oth - er

words,

D7(#9)

Gm7

Bbm7

Eb9



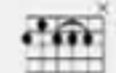
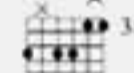
in oth - er words,

in oth -

Am7(11)

A13(#9)

D7(#9)

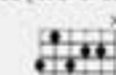


er words,

in oth -

Fdim(add maj7/9)

N.C.



er words I love

you.

LET'S FALL IN LOVE

Words by TED KOEHLER
Music by HAROLD ARLEN

Moderately

Chords: Cm/G (3fr), Cm6/G, Cm7/G (3fr), G7

Chords: C/G, C6, C7/G, G7

I have a feel - ing, it's a feel - ing I'm con - ceal - ing, I don't know

Chords: C, F, Fm, C/E

why. It's just a men - tal, in - ci - den - tal, sen - ti -

Chords: Eb dim7, Dm, G7, C, Dm7, G7, C

men - tal al - i - bi. But I a - dore you,

C C#dim7 Dm7 G7b9 C

or not to be, let our hearts dis - cov - er. Let's fall in

F G7 C F G7

love, why should-n't we fall in love? Now is the time

C/E Am F G7 C F C G7

for it while we are young, let's fall in love.

2 F G7 C/G C6/G C7 G7 C

young, let's fall in love.

Fmaj7

Ab6

G7#5

C

F

G7



of it?

Let's

close our

eyes,

and make our own



par - a - dise.

Lit - tle we know

of it,

still we can try

Dm7



to make a go

of it.


We




might have been meant for each oth - er,


to

be


Dm7 G7b9 C G7 C/G


so strong for you, why go on stall - ing?



C7/G G7 Dm G7 C



I am fall - ing, love is call - ing, why be shy?




C F G7 C


Let's fall in love, why should-n't we _____ fall in



F G7 C/E Am Dm7 G7


love? Our hearts are made _____ of it. Let's take a chance _____ why be a - fraid.



'DEED I DO

Words & Music by Fred Rose & Walter Hirsch.

Easy Swing ♩ = 138

Musical notation for the first system, featuring a treble and bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The tempo is marked 'Easy Swing' with a quarter note equal to 138 beats per minute. The system includes a triplet of eighth notes in the treble clef. Chord diagrams for Bdim7 and D7 are shown above the staff.

Musical notation for the second system. It continues with a treble and bass clef. Chord diagrams for Fdim7, D7, Gm11, C13, and F7/C are shown above the staff. The system includes a triplet of eighth notes and a double bar line.

Musical notation for the third system. It continues with a treble and bass clef. Chord diagrams for Bbmaj7, Am7, A7dim, Gm7, and Gbmaj7(13) are shown above the staff. The system includes a 'N.C.' (No Chords) instruction and a triplet of eighth notes.

Musical notation for the fourth system, including the vocal line with lyrics. The lyrics are: "Do I want you, oh my do I, hon-". The system includes a treble and bass clef. Chord diagrams for F6, F7, Bbmaj7, and Bbm7 are shown above the staff.

© COPYRIGHT 1946 KEITH PROWSE MUSIC PUBLISHING LIMITED.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

A7(9)



D7(9b13)



Gm7



C7(9)



A13



D7(9)



Gm7



C13



- ey, in - deed I do.

F6



F7



F7(b13)



Bbmaj7



Bbm7



Do I _____ need you, oh my do I, hon - cy.

A13



D7(9)



Gm7



C7(9)



F6



F13



in - deed I do.

Bbmaj7



A7(b9)



I'm glad that I'm the one who found you.

D7(b9) 4tr G13 3tr C13 3tr

Mm, that's why I'm al - ways hang - ing round — you —

F6 F7 F7(b13) Bbmaj7 Bbm7

Do I love you, — oh my — do — I, hon -

To Coda ◊

A7(9) 2tr D7(9b13) 4tr Gm9 3tr C7(b13) 3tr F6 D7 Gm7 3tr C13 3tr

ey, 'deed I do.

F6 F7(9) Bbmaj7 Bbm7

A7 D7 G7 C7 A7 D7 G7 C¹³

This system features guitar chord diagrams for A7, D7, G7, C7, A7, D7, G7, and C¹³. The piano accompaniment consists of a treble clef staff with eighth-note triplets and a bass clef staff with chords and eighth notes.

F¹³ F7(Δ9) B^bmaj7 B^bm9 E^b7(Δ9)

This system features guitar chord diagrams for F¹³, F7(Δ9), B^bmaj7, B^bm9, and E^b7(Δ9). The piano accompaniment continues with eighth-note triplets and chords in both staves.

Am9 D7(Δ9) Gm9 C¹³ F6/4 F7 F7(Δ9) F7(Δ9)

This system features guitar chord diagrams for Am9, D7(Δ9), Gm9, C¹³, F6/4, F7, F7(Δ9), and F7(Δ9). The piano accompaniment includes a guitar solo section in the treble clef staff.

B^bmaj9 A7 Dm6 D[#]dim7 Edim7

Guitar solo

This system features guitar chord diagrams for B^bmaj9, A7, Dm6, D[#]dim7, and Edim7. The piano accompaniment continues with chords and eighth notes in both staves.

D⁹ D⁹(b13) D⁹ D⁹(#11) D⁹ G⁹ C¹³ 3^{tr}

F¹³ G^{b13} F¹³ B^bmaj⁷ B^bm⁷

Am⁷ D⁷(#9b13) 4^{tr} Gm⁷ 3^{tr} C¹³ 3^{tr} F^b Dm⁷ 5^{tr} D^bm⁷ 4^{tr} Cm⁷ 3^{tr} F⁷(#9b13)

D.S. al Coda

Coda Gm⁷ 3^{tr} C¹³ 3^{tr} Am⁷(b5) 4^{tr} D⁷ 5^{tr} Gm⁹ 3^{tr}

'deed_ 1 do. Hon - ey,

C¹³ 3fr Am⁷ D 2fr G⁹ 3fr

'deed_ I do. Hon - ey, 'deed_

C¹³ 3fr Am^{7(b5)} D⁷ Bdim⁷

I do.

D^{b7} 4fr Fdim⁷ D⁷ Gm¹¹

C¹³ 3fr F/C B^bmaj⁷ Am⁷ A^bdim Gm⁷ G^bmaj¹³(#11) 2fr N.C.

EAST OF THE SUN (AND WEST OF THE MOON)

Words & Music by Brooks Bowman.

$\text{♩} = 136$ $\text{♪} = \text{♪}^{\text{♩}}$

B^bmaj⁷ **E⁹**

B^bmaj⁷ **E⁹** **B^bmaj⁷**

E⁹ **D⁹** **D^{b9}** **Cm⁹** **F7(b9)**

© Copyright 1934 Princetown University Triangle Club, assigned 1935 to Santly Brothers Incorporated, USA.
Campbell Connelly & Company Limited.
All Rights Reserved. International Copyright Secured.

B^b maj⁷ A⁷ ^b9 Dm⁷ G¹³ G⁷

1, 4. East of the sun... and west of the moon...

2° 3° Instrumental ad lib.

Cm⁹ A⁹/₁₃

we'll build a dream... house out of love, dear...

Cm⁹ Am¹¹ D⁷

Close to the sun in the day, near to the moon at

Gm⁷ Cm¹¹ C

night. We'll live in a love - ly way dear,

Cm⁹ F⁷sus⁴ F¹³ B^bmaj⁷ A⁷b⁹ 3rd

shar - ing our love_ in the pale moon - light, Just you and I, for -

Dm⁷ G¹³ G⁷ Cm⁹

- ev - er and a day. Love will not die, we'll

A^bb⁵ A^b13 Cm⁹ Am¹¹ Daug⁷ 3rd 4th

keep it that way. Up a - mong_ the stars_ we'll find a

Gm⁷ C⁹ C⁷(b⁹) Cm⁷ D⁷(b⁹) 3rd 4th

har - mo - ny of life to a love - ly tune_ East_ of the sun, west of the_

G⁷sus⁴ 2^{tr} G⁷ 2^{tr} G^{b7}sus⁴ 2^{tr} G^{b7} 2^{tr} F⁷sus⁴ 2^{tr} | 1, 2. F¹³

— moon, dear. — East — of the sun and west of the — moon. —

B^{b6} B^{b7}sus⁴ B^{b7} C¹¹ F⁷(b9) | 3. F¹³ B^bmaj⁷

west of the — moon. —

E^{b9} 1^{tr} B^bmaj⁷ E^{b9} 5^{tr} B^bmaj⁷

E^{b9} 2^{tr} D⁹ 4^{tr} D^{b9} Cm⁹ F⁷(b9) B^bmaj⁷

DEVIL MAY CARE

Words & Music by Bob Dorough & Terrell Kirk.

$\text{♩} = 96$ $\text{♪} = \text{♪}^{\text{♩}}$

B^bm



G^b/B^b



B^bm



G^b/B^b



Guitar

B^bm⁷



G^b/B^b



B^b13



E^b9(#11)



A^bm⁹



D^b9



G^bmaj⁷



F⁷(#5)(#9)



F⁷(#5)(b9)



© Copyright 1956 Sincere Music Company/Irving Music Incorporated, USA.
Rondor Music (London) Limited.
All Rights Reserved. International Copyright Secured.

Chords: B^bm⁷, Gm⁷(b⁵), C⁷(#⁹), F⁷(#⁹), B^bm⁷, Gm⁷(b⁵), C⁷(#⁹), F⁷(#⁹), B^bm⁷, Gm⁷(b⁵), C⁷(#⁹), F⁷(#⁹), F⁷, B^bm⁷, Gm⁷(b⁵), C⁷(#⁹), F⁷(#⁹), B^bm⁷, Gm⁷(b⁵), C⁷(#⁹), F⁷(#⁹), C⁷(b⁹)

No cares for me, I'm hap - py as I can be. I've learned to
Vamp
 love and to live, de - vil may care.
 No cares or woes, what - ev - er
 — comes la - ter goes. That's how I'll take and I'll give, —

F7 B^bm7 B^b7(b9)

de - vil may care. When the

E^bm7 A^b7sus4 A^b7 D^bmaj7 C7(b9) Fm7 B^b7(b9)

day is through I suf - fer no re - grets. I know that

E^bm7 A^b7sus4 A^b7 D^bmaj7 D^b6

he who frets lo - ses the night. For

D^bm7 G^b7sus4 G^b7 Bmaj7

on - ly a fool. thinks he can hold back the dawn. He who is

C7(♯9)

F7(♯9)(b9)

D♭6/9

C7/9

F7(♯9)



B♭m7

Gm7(b5)

C7(♯9)

F7(♯9)

B♭m7

Gm7(b5)

C7(♯9)

F7(♯9)



B♭m7

Gm7(b5)

C7(♯9)(♯9)



To Coda ☉

Gm7(b5)

F7(♯9)

B♭m7

N.C.



B^bm⁷ Gm⁷(b5) C⁷(#9) F⁷(#9) B^bm⁷ Gm⁷(b5)

C⁷(#9) F⁷(#9) B^bm⁷ Gm⁷(b5)

C⁷(#9) F⁷(#9) B^bm⁷ Gm⁷(b5)

C⁷(#9) F⁷(#9) B^bm⁷ Gm⁷(b5) C⁷(#9) Gm⁷(b5)

C⁷(#9) F⁷(#9) B^bm⁷ Gm⁷(b5) C⁷(#9) F⁷(#9)

Cm7(b9)

F7(b9)

Bbm7

Bbm7(b9)

First system of musical notation. The top staff is a vocal line with a triplet of eighth notes. The bottom two staves are piano accompaniment. Chord diagrams for Cm7(b9), F7(b9), Bbm7, and Bbm7(b9) are shown above the staff.

Ebm7

A^b7sus⁴

A^b7

D^bmaj7

C7(b9)

Fm7

B^b7(b9)

Second system of musical notation. The top staff is labeled "Guitar" and contains a melodic line. The bottom two staves are piano accompaniment. Chord diagrams for Ebm7, Ab7sus4, Ab7, Dbmaj7, C7(b9), Fm7, and Bbm7(b9) are shown above the staff.

Ebm7

A^b7sus⁴

A^b7

D^bmaj7

D^b6

Third system of musical notation. The top staff is a vocal line. The bottom two staves are piano accompaniment. Chord diagrams for Ebm7, Ab7sus4, Ab7, Dbmaj7, and Db6 are shown above the staff.

D^bm9

G^b7sus⁴

G^b7

Bmaj7

Fourth system of musical notation. The top staff is a vocal line. The bottom two staves are piano accompaniment. Chord diagrams for Dbm9, Gbm7sus4, Gbm7, and Bmaj7 are shown above the staff.

C7(#9) (F#) F7(#9)(b9) D♭7(9) C9 F7(#9)(b9)

B♭m7 Gm7(b9) C7(#9) F7(#9) B♭m7 Gm7(b9)

C7(#9) F7(#9) B♭m7 Gm7(b9)

G♭13 Cm7(b9)

F7(#9)

B^bm7

Cm7

F7

D.S. al Coda

First system of musical notation, including vocal line and piano accompaniment. The key signature is three flats (B-flat major/C minor). The system concludes with a double bar line and a repeat sign.

Coda

B^bm7

Gm7(b5)

F7

B^bm7

Gm7(b5)

Second system of musical notation, including vocal line and piano accompaniment. The vocal line contains the lyrics: "care. De - vil may care. Shoo -".

Third system of musical notation, including vocal line and piano accompaniment. The vocal line contains the lyrics: "- ce, de - vil may care. De - vil may care...".

Fourth system of musical notation, including vocal line and piano accompaniment. The system concludes with a double bar line and a repeat sign. The piano accompaniment features complex chord voicings and a final cadence.

I LOVE BEING HERE WITH YOU

Words & Music by Peggy Lee & Bill Schluger.

Medium Swing

B^bm⁷



Sax solo

The musical score is arranged in three systems, each with a vocal line (treble clef) and piano accompaniment (grand staff). The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Medium Swing'. The first system begins with a 'Sax solo' section, indicated by a chord diagram for B^bm⁷. The piano accompaniment features a steady bass line with chords in the right hand. The second system continues the saxophone solo with various triplet and eighth-note patterns. A chord diagram for E^b9 is shown above the staff. The third system concludes the saxophone solo with more triplet patterns. Above this system, five chord diagrams are provided for reference: B^b13 (60), A13(b9) (58), A^b13 (38), G13 (36), and Cm⁹ (34). The piano accompaniment continues throughout, providing harmonic support for the saxophone.

© Copyright 1961 Denslow Music Incorporated, USA.
BMG Music Publishing Limited.
All Rights Reserved. International Copyright Secured.

F11 Bb7 G13b9 Cm7 Faug7b9

I love the

Bb13 B13 Bb13 Eb9 E9 Eb9

1° vocal - 2° sax solo

east, I love the west, north and south they're both

Bb13 Ab13 Ab13 G7b9 Cm7

the best, but I on - ly want to go there as a guest 'cause I love

F11 Bb13 B13 Bb13

be - ing here with you. I love the sea, I

love the shore, I love the rocks, and

E^{b9} 5fr E⁹ 4fr E^{b9} 5fr

what is more you and they ne - ver

B^{b13} 6fr A¹³ 5fr A^{b13} 4fr

be a bore 'cause I love be - ing here with you.

G^{7#9} Cm⁷ 3fr F¹¹ 6fr B^{b13} 6fr

Sing - ing in the show - er, laugh - ing by the hour, life is such a bree-

D^{7sus4} 10fr D^{7#5} 10fr G⁷ 5fr

C F#11

zy game... I love all kinds of wea - ther as long as we're to - ge - ther,

Faug7 Bb7#9 5tr Bb13 7tr Bb13 6tr E9 4tr

oh I love... to hear you say my name. I love... good wine, fine... cui - sine,

E9 6tr E9 5tr Bb13 4tr A13 5tr A13 4tr

can - dle - light, I love... the scene, but ba - by if you know just what...

G7#9 4tr Cm7 3tr F#11 Bb13 6tr

I mean, I love be - ing here... with you.

2° only

B^b13 6b B13 7b B^b13 6b E^b9 5b E⁹ 6b E^b9 5b

This system features guitar chord diagrams for B^b13 6b, B13 7b, B^b13 6b, E^b9 5b, E⁹ 6b, and E^b9 5b. The piano accompaniment consists of a bass line and a treble line with triplets and slurs.

B^b13 6b A13 5b A^b13 4b G7^b9 4b Cm7 5b

This system features guitar chord diagrams for B^b13 6b, A13 5b, A^b13 4b, G7^b9 4b, and Cm7 5b. The piano accompaniment continues with triplets and slurs in both hands.

F11 6b B^b13 6b B^b7^b9 6b B^b13 6b

This system features guitar chord diagrams for F11 6b, B^b13 6b, B^b7^b9 6b, and B^b13 6b. The piano accompaniment includes a triplet in the treble line.

E^b9 7b E⁹ 6b E^b9 7b B^b13 6b A13 7b A^b13 4b

This system features guitar chord diagrams for E^b9 7b, E⁹ 6b, E^b9 7b, B^b13 6b, A13 7b, and A^b13 4b. The piano accompaniment features multiple triplets in the treble line.

I love El - la's sing - ing, Ba - sie's band is swing - ing 'cause they're some - thing else -

you know, they know how to play it, they know how to say it,

they just wind it up and let it go. Ca - rey Grant, ooh,

E⁹ E⁹ E^{b9} B^{b13}

too tight ba-by but the charm just takes me a-way... But

A¹³ A^{b13} G^{7#9} Cm⁷ F¹¹ B^{b13}

don't get me wrong, how do you say? I love be-ing here with you...

A^{b13} G¹³ Cm⁷ F⁹

Sax

A^{b13} G¹³ G^{b13} Cm⁷

7a

D7#9 4fr straight ♩

G13 3fr

Gb13 2fr

Cm7 7fr

F9 7fr

D7#9 4fr

G13 7fr

Gb13 2fr

Dm7 7fr

Ebmaj7 5fr

D♭/E 5fr

B♭/F 6fr NC.

A♭9 3fr

D♭9 4fr

F13 12fr

B♭7 11fr

love be - ing here — with you.

MAYBE YOU'LL BE THERE

Words & Music by Rube Bloom & Sammy Gallop.

Slowly

Fmaj⁹



D^bmaj⁹



F/A

D^b/A^b

G⁷

G^bmaj⁷(#11)



Freely

Fmaj⁹



Dm⁹



A tempo ♩ = 49

Gm⁹



C¹³(b9)



Fmaj⁹



Each time I see a crowd_ of peo-ple just like a fool I_ stop and

Em¹¹(b5)



A⁷(b9)



B^bmaj⁷



B^bm⁶add⁹



Am⁹



D⁷(#9b13)



stare. It's real-ly not the prop-er thing to do,

Dm⁹G¹³Gm⁹C¹³C^{7(b9)}Fmaj⁹Dm⁹

but may - be you'll be there.

I go out walk - ing af - ter

Gm⁹Gm^{7/C}C^{7(b9)}Fmaj⁷Em^{7(b5)}A^{7(b9)}

mid - night

'long the lone - ly thor - ough - fare,

B^bmaj⁷E^b7(#11)/GE^b7(b9#11)/GAm⁷D¹³D^{7(b9)}G⁹B^b/CC^{7(b9)}

it's not the time or place

to look for you,

but may - be you'll

Fmaj⁹Bm^{7(b5/11)}E⁷⁽⁹⁾

be there.

You said your arms would al - ways

Am⁹

5fr

Dm⁹Am⁷(b5)

4fr

D7(♯9)



4fr

hold me.

you said your lips were mine a - lone — to

Gm¹¹Am⁷(b5/11)

D7(b9)



4fr

kiss.

Now af - ter all those things — you

Gm⁹G¹³

C7(♯5)



told me.

how could it end like this?

Fmaj⁹

7fr

Dm⁹

x

Gm⁹B[♭]maj⁷/C

4fr

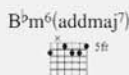
Fmaj⁹

7fr

Some day if all my prayers are ans - wered,

I'll hear a foot - step on the

To Coda 



stair. The anx-ious heart, I'll hur-ry to the door,



and may-be you'll be there.

Guitar solo:
(swung ♩s)




B^bmaj⁷ 6fr B^bm⁶ 5fr Am⁷ 5fr D⁷(b⁹) 4fr

G⁹ 9fr B^bmaj⁷/C 8fr C¹³ 8fr F⁶ 6fr

D.S. al Coda

⊕ CODA

Gm⁹ C¹³(b⁹) A tempo Fmaj⁹ 7fr

rall. N.C.

and may - be you'll be there.

D^bmaj⁹ F/A D^b/A^b G⁷ G^bmaj⁷(#11) psadd⁹

rall.

A CASE OF YOU






Words & Music by Joni Mitchell.

♩ = 60 freely

The musical score is written for guitar and piano. It consists of four systems of music, each with a guitar chord chart above the piano notation. The piano notation includes both treble and bass staves. The key signature is one flat (Bb), and the time signature is 4/4. The score includes various guitar techniques such as triplets (3fr), 15th fret bends (15ma), and sixteenth notes (6). The guitar chord charts are as follows:

- System 1: B^bsus², F/A, G⁷sus⁴, F/A, B^bsus², Cadd⁹
- System 2: F⁶/⁹, C/D, B^bmaj⁷#11, Fadd⁹/A, Gm, Am⁷, B^b, Dm/A
- System 3: B^b, C, Csus⁴, B^b, F/A, Am/D
- System 4: B^bsus², F/A, Gm⁷, F/A, B^b, C, B^badd⁹/D, C/E

© Copyright 1971 Joni Mitchell Publishing Corporation, USA.
Sony/ATV Music Publishing (UK) Limited.
All Rights Reserved. International Copyright Secured.





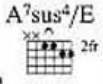







8 Just be - fore our love got lost you said _____ "I am as con - stant as the North - ern Star" And I said










8 "Con-stant in the dark - ness where's that at? If you want me I'll be in the bar."_

8 On the back of a car - toon_ coast - er

8 in the blue T. V. screen light, I drew a map of Ca - na - da,



F C/E Dm¹¹ B^bsus²

oh Ca - na - da, with your face sketched on it

C F/C C/G B^b C/B^b

twice. Oh, you're in my blood like ho - ly wine,

Am⁷ Dm⁷ Gm⁷ B^b/C F F/A C/E

you taste so bit - ter and you taste so sweet oh, I could drink a case of you

Dm C/A Dm B^b F/A Gm⁷ B^b/C

dar - ling. and still be on my feet I'd still be on my

-mem - ber the time you told me love is touch - ing souls. Sure - ly you touched mine,

part of you pours out of me in these lines from time to time.

Oh you're in my blood, like ho - ly wine, you taste so

bit - ter and you taste so sweet oh I could drink a case of

C/D  ^{10'} Dm  B^b  F/A  Gm⁷  1tr B^b/C  1tr

you, I could drink a case of you, dar - ling, and still be on my feet, I'd still be on_ my_




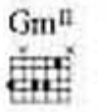
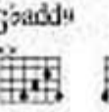
F  B^b  Csus⁴  3tr C/B^b  3tr Csus⁴  3tr B^b  F  C/E  A⁷/G 

feet.



Dm⁷  Dm  Fadd⁹/C 

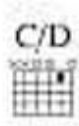


C/D  Gm¹¹  A^bsus⁴  G⁹add⁹  D^b  A⁷sus⁴  5tr Em  F  G  1tr Am¹¹  G/B 

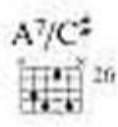




Musical notation for the first system, including treble and bass staves with piano accompaniment.



Musical notation for the second system, including treble and bass staves with piano accompaniment. The lyrics "I met a" are visible.



Musical notation for the third system, including treble and bass staves with piano accompaniment. The lyrics "wo-man she had a mouth like yours. She knew your life, she knew your de-vils and your deeds. She said:" are visible.



Musical notation for the fourth system, including treble and bass staves with piano accompaniment. The lyrics "Go to him stay with him if you can, But be pre-pared to bleed." are visible.

B^b C/B^b 1tr

Oh you're in my blood like ho-ly wine, you

Am Dm⁷ Gm⁷ 1tr B^b/C 3tr F rit. C/E Dm

taste so bit-ter and you taste so sweet oh, I could drink a case of you, dar-ling.

B^b F/A Gm⁷ 5tr B^b/C 3tr F B^b Csus⁴ C/B^b 3tr Csus⁴ B^b

and still be on my feet, I'd still be on my feet.

F/A C/D B^b F/A Gm⁷ 3tr C F