

MORE

SONGS OF THE THIRTIES

THE DECADE SERIES

PIANO • VOCAL • GUITAR



The Times
NEW YORK, FEDERAL, NOVEMBER 1, 1937
EIGHT CENTS

WINDENBURG EXPLODES
Killed, 64 Saved in Lakehurst

Boston Sunday Post
SUNDAY MORNING, NOVEMBER 14, 1937
EIGHT CENTS

HITLER DEFIES WORLD TO TAKE AUSTRIA FROM HIM
Triumphantly to Land of Birth and Soil He Left in 1912.—Takes Cheering Crowds That Return of Country to Germany Was His—Troops Swarm Into Austria by Land and Air—Wave of Arrests

ROOSEVELT SWEEPS THE NATION; VOTE EXCEEDS 500
POLL SETS RECORD
Roosevelt Electoral Vote of 519 Seen to Minimum

EXTRA



Digitized by the Internet Archive
in 2010

MORE SONGS OF THE THIRTIES

THE DECADE SERIES

CONTENTS

1. All The Things You Are	124. When You Smile At Me
2. All Through The Day	125. When You Were Young
3. As Long As We Have Each Other	126. When You Were Young
4. As Long As We Have Each Other	127. When You Were Young
5. As Long As We Have Each Other	128. When You Were Young
6. As Long As We Have Each Other	129. When You Were Young
7. As Long As We Have Each Other	130. When You Were Young
8. As Long As We Have Each Other	131. When You Were Young
9. As Long As We Have Each Other	132. When You Were Young
10. As Long As We Have Each Other	133. When You Were Young
11. As Long As We Have Each Other	134. When You Were Young
12. As Long As We Have Each Other	135. When You Were Young
13. As Long As We Have Each Other	136. When You Were Young
14. As Long As We Have Each Other	137. When You Were Young
15. As Long As We Have Each Other	138. When You Were Young
16. As Long As We Have Each Other	139. When You Were Young
17. As Long As We Have Each Other	140. When You Were Young
18. As Long As We Have Each Other	141. When You Were Young
19. As Long As We Have Each Other	142. When You Were Young
20. As Long As We Have Each Other	143. When You Were Young
21. As Long As We Have Each Other	144. When You Were Young
22. As Long As We Have Each Other	145. When You Were Young
23. As Long As We Have Each Other	146. When You Were Young
24. As Long As We Have Each Other	147. When You Were Young
25. As Long As We Have Each Other	148. When You Were Young
26. As Long As We Have Each Other	149. When You Were Young
27. As Long As We Have Each Other	150. When You Were Young
28. As Long As We Have Each Other	151. When You Were Young
29. As Long As We Have Each Other	152. When You Were Young
30. As Long As We Have Each Other	153. When You Were Young
31. As Long As We Have Each Other	154. When You Were Young
32. As Long As We Have Each Other	155. When You Were Young
33. As Long As We Have Each Other	156. When You Were Young
34. As Long As We Have Each Other	157. When You Were Young
35. As Long As We Have Each Other	158. When You Were Young
36. As Long As We Have Each Other	159. When You Were Young
37. As Long As We Have Each Other	160. When You Were Young
38. As Long As We Have Each Other	161. When You Were Young
39. As Long As We Have Each Other	162. When You Were Young
40. As Long As We Have Each Other	163. When You Were Young
41. As Long As We Have Each Other	164. When You Were Young
42. As Long As We Have Each Other	165. When You Were Young
43. As Long As We Have Each Other	166. When You Were Young
44. As Long As We Have Each Other	167. When You Were Young
45. As Long As We Have Each Other	168. When You Were Young
46. As Long As We Have Each Other	169. When You Were Young
47. As Long As We Have Each Other	170. When You Were Young
48. As Long As We Have Each Other	171. When You Were Young
49. As Long As We Have Each Other	172. When You Were Young
50. As Long As We Have Each Other	173. When You Were Young
51. As Long As We Have Each Other	174. When You Were Young
52. As Long As We Have Each Other	175. When You Were Young
53. As Long As We Have Each Other	176. When You Were Young
54. As Long As We Have Each Other	177. When You Were Young
55. As Long As We Have Each Other	178. When You Were Young
56. As Long As We Have Each Other	179. When You Were Young
57. As Long As We Have Each Other	180. When You Were Young
58. As Long As We Have Each Other	181. When You Were Young
59. As Long As We Have Each Other	182. When You Were Young
60. As Long As We Have Each Other	183. When You Were Young
61. As Long As We Have Each Other	184. When You Were Young
62. As Long As We Have Each Other	185. When You Were Young
63. As Long As We Have Each Other	186. When You Were Young
64. As Long As We Have Each Other	187. When You Were Young
65. As Long As We Have Each Other	188. When You Were Young
66. As Long As We Have Each Other	189. When You Were Young
67. As Long As We Have Each Other	190. When You Were Young
68. As Long As We Have Each Other	191. When You Were Young
69. As Long As We Have Each Other	192. When You Were Young
70. As Long As We Have Each Other	193. When You Were Young
71. As Long As We Have Each Other	194. When You Were Young
72. As Long As We Have Each Other	195. When You Were Young
73. As Long As We Have Each Other	196. When You Were Young
74. As Long As We Have Each Other	197. When You Were Young
75. As Long As We Have Each Other	198. When You Were Young
76. As Long As We Have Each Other	199. When You Were Young
77. As Long As We Have Each Other	200. When You Were Young
78. As Long As We Have Each Other	201. When You Were Young
79. As Long As We Have Each Other	202. When You Were Young
80. As Long As We Have Each Other	203. When You Were Young
81. As Long As We Have Each Other	204. When You Were Young
82. As Long As We Have Each Other	205. When You Were Young
83. As Long As We Have Each Other	206. When You Were Young
84. As Long As We Have Each Other	207. When You Were Young
85. As Long As We Have Each Other	208. When You Were Young
86. As Long As We Have Each Other	209. When You Were Young
87. As Long As We Have Each Other	210. When You Were Young
88. As Long As We Have Each Other	211. When You Were Young
89. As Long As We Have Each Other	212. When You Were Young
90. As Long As We Have Each Other	213. When You Were Young
91. As Long As We Have Each Other	214. When You Were Young
92. As Long As We Have Each Other	215. When You Were Young
93. As Long As We Have Each Other	216. When You Were Young
94. As Long As We Have Each Other	217. When You Were Young
95. As Long As We Have Each Other	218. When You Were Young
96. As Long As We Have Each Other	219. When You Were Young
97. As Long As We Have Each Other	220. When You Were Young
98. As Long As We Have Each Other	221. When You Were Young
99. As Long As We Have Each Other	222. When You Were Young
100. As Long As We Have Each Other	223. When You Were Young

ISBN 0-7935-3092-X



HAL • LEONARD
CORPORATION

7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

Copyright © 1994 by HAL LEONARD PUBLISHING CORPORATION
International Copyright Secured All Rights Reserved

For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

MORE SONGS OF THE THIRTIES

THE DECADE SERIES

CONTENTS

- | | | | |
|-----|---------------------------------------|-----|---|
| 4 | All The Things You Are | 114 | Lovely To Look At |
| 8 | At Long Last Love | 126 | Mad Dogs And Englishmen |
| 12 | Begin The Beguine | 130 | Mimi |
| 26 | Beyond The Blue Horizon | 121 | The Most Beautiful Girl In The World |
| 18 | Blame It On My Youth | 134 | My Heart Belongs To Daddy |
| 22 | By Myself | 138 | Night And Day |
| 34 | Careless | 142 | The Object Of My Affection |
| 31 | The Creole Love Call | 145 | The Piccolino |
| 36 | Did You Ever See A Dream Walking? | 152 | Pick Yourself Up |
| 40 | Eadie Was A Lady | 156 | A Shine On Your Shoes |
| 44 | Embraceable You | 162 | Sing For Your Supper |
| 50 | A Fine Romance | 176 | Solitude |
| 56 | Get Out Of Town | 166 | The Song Is You |
| 47 | The Glory Of Love | 170 | Stompin' At The Savoy |
| 60 | I Don't Stand A Ghost Of A Chance | 172 | Stormy Weather (Keeps Rainin' All The Time) |
| 62 | I Only Have Eyes For You | 179 | Ten Cents A Dance |
| 70 | I Wish I Were In Love Again | 184 | Thanks For The Memory |
| 74 | I'll Be Seeing You | 188 | Them There Eyes |
| 78 | I'm Putting All My Eggs In One Basket | 194 | There's A Small Hotel |
| 65 | I've Told Ev'ry Little Star | 191 | The Touch Of Your Hand |
| 82 | In A Sentimental Mood | 198 | Undecided |
| 90 | Inka Dinka Doo | 201 | The Very Thought Of You |
| 85 | Isn't It Romantic? | 206 | The Way You Look Tonight |
| 94 | It's Easy To Remember | 209 | What Is This Thing Called Love? |
| 97 | Johnny One Note | 214 | When I Take My Sugar To Tea |
| 102 | Just A Gigolo | 218 | Yesterdays |
| 106 | Let's Call The Whole Thing Off | 220 | You Brought A New Kind Of Love To Me |
| 118 | Life Is Just A Bowl Of Cherries | | |
| 110 | Little Girl Blue | | |

ALL THE THINGS YOU ARE

(From "VERY WARM FOR MAY")

Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderato

The piano introduction is in G major, 4/4 time, marked Moderato. It begins with a melody in the right hand and a bass line in the left hand. The melody starts on G4, moves to A4, B4, and then has a descending line: G4, F#4, E4, D4. The bass line consists of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3. The piece ends with a final chord of G major.

G D7

Time and a - gain I've longed for ad - ven - ture, Some - thing to make my

The first line of the song features a vocal melody in G major. The lyrics are "Time and a - gain I've longed for ad - ven - ture, Some - thing to make my". The piano accompaniment includes chords G and D7. The melody is marked with accents (>) and slurs.

G

heart beat the fast - er. What did I long for? I nev - er real - ly

The second line of the song continues the vocal melody. The lyrics are "heart beat the fast - er. What did I long for? I nev - er real - ly". The piano accompaniment includes a G chord. The melody is marked with accents (>) and slurs.

D7 D9(b5) Eb7+ D7+(b9) G(A) G

knew. Find - ing your love I've found my ad - ven - ture,

The third line of the song features a vocal melody. The lyrics are "knew. Find - ing your love I've found my ad - ven - ture,". The piano accompaniment includes chords D7, D9(b5), Eb7+, D7+(b9), G(A), and G. The melody is marked with accents (>) and slurs.

B7 (sus. 4) B7 G(A) G

Touch - ing your hand, my heart beats the fast - er, All that I want in

D7 (sus. 4) D7 G C7 B \flat C7

all of this world is you. _____

Refrain (with much expression)

F \flat m F \flat m7 B \flat m F \flat m E \flat 7 E \flat 9 C \flat m E \flat 7 A \flat maj.7

You are the prom - ised kiss of spring - time That

P cantabile

D \flat D \flat maj.9 D \flat 6 D \flat maj.7 G7 C \flat maj.7 C \flat 6

makes the lone - ly win - ter seem long. _____

Cm Cm7 Fm Cm B^b7 B^b9 Gm B^b7 E^bmaj.7

You are the breath-less hush of eve-ning That

A^b A^bmaj.9 A^b6 A^bmaj.7 D7 G Gmaj.7 G6 G Gmaj.7

trem-bles on the brink of a love-ly song. You are the

Am7 D7(b9) Am7 D9 G(A) G

an-gel glow that lights a star, The dear-est

Am6 B^b B Adim E A^b+

things I know are what you are.

rull

Fm Fm7 Bbm Fm Eb7 Eb9 Cm Eb7 Abmaj.7

Some day my hap - py arms will hold you, And

mf a tempo e più espressivo

Db Dbmaj.7 Dbm6 Ab Ab(Bb) Ab Abdim

some day I'll know that mo - ment di - vine, When

ten.

mf

Bbm7 Eb9 1. Ab Bbm6 C7

all the things you are, are mine!

rall.

a tempo

12.

mine!

a tempo mp R.H.

pp

AT LONG LAST LOVE

Words and Music by
COLE PORTER

Con moto

Piano

mf

Cm F7(9) F7 Bb

with expression and not too slow

mf

I'm — so in love, — And though it gives me — joy in -

Bbm Eb7 Ab Db6 Eb7

tense, — I can't de - ciph - er, If I'm a lif - er, — Or if it's

Fm C7sus.4 C7 Db7 C7 Fm

just a — first of - fense. I'm — so in

Cm D7 G7 sus. 4 G7

love, — I've no sense of val - ues_ left at all. — Is this a

Cm Fm *Guitar tacet* G Fm6 G

play-time_ af-faire of May - time, Or is it a wind - fall? —

Refrain C G Am *slowly, with warm expression* G G7 Am

Is it an earth quake — or sim - ply a shock? —

Em F A7

Is it the good tur - tle soup or mere - ly the

Dm Dm6 A A7

mock? Is it a cock - tail, this feel - ing of

F6 Dm6 *cresc.* F G7

joy, Or is what I feel the real Me -

mf C *mp* C G Am

Coy? Is it for all time,

G G7 Am Em

- or sim - ply a lark? Is it Gra -

C7 Bb F#dim.7 E7 F6 F *molto*

na - da I see or on - ly As - bu - ry Park? Is it a

Am6 *espressivo* Fm C C

fan - cy not worth think - ing of,

Gm6 p A7 D7 *cresc.* G7

Or is it At Long Last

1. C F6 A7 Fm G7 2. C F6 C

Love. Is it a Love.

BEGIN THE BEGUINE

Words and Music by
COLE PORTER

Moderato

PIANO

The piano introduction consists of four measures. The right hand starts with a melody of eighth notes, and the left hand provides a harmonic accompaniment with chords and eighth notes. The dynamic marking is *mf*.

C *sempre espr* *C6* *Cmaj7* *C6* *C* *C6*

When they be - gin _____ the Be - guine _____ It brings back the sound _____

The vocal line begins with the lyrics "When they be - gin the Be - guine It brings back the sound". The piano accompaniment continues with a rhythmic pattern of eighth notes and chords. The dynamic marking is *p*.

G7

_____ of mu - sic so ten - der _____ It brings back a night _____ of trop - i - cal

The vocal line continues with the lyrics "of mu - sic so ten - der It brings back a night of trop - i - cal". The piano accompaniment continues with a rhythmic pattern of eighth notes and chords.

F *Dm7* *G7* *G7 sus4* *G7* *C sus D*

splen - dour, _____ It brings back a mem - o - ry ev - er green. _____

The vocal line concludes with the lyrics "splen - dour, It brings back a mem - o - ry ev - er green." The piano accompaniment continues with a rhythmic pattern of eighth notes and chords.

C C6 Cmaj.7 C6

I'm with you once more — un-der the stars — And

C G7

down by the shore — an or-ches-tra's play - ing, — And e-ven the palms —

Dm G7 F Dm7 G7 G7sus4 G7

— seem to be sway - ing — When they be - gin — the Be-

C Cm F7 Bb

guine. — To live it a - gain — is past all en-deav - our, —

*Bb*m *Eb*7 *Ab*ma₇.7 *Ab*6 *Ab*

Ex-cept when that tune — clutch-es my heart, — And

cresc.

A° *più espr* *F#* *G* *Ab*

there we are, swear-ing to love for-ev - er, — And prom-is-ing

mf *più espr.*

G *Fm*7 *G* *G*7 *p* *C*

nev - er nev - er to part. — What mo-ments di-vine, —

dim. *p*

*C*6 *C*ma₇.7 *C*6 *C* *C*7

— what rap-ture se-rene, — Till clouds came a-long to dis-pers-e the joys we had

G7 Fm Dm7(-5)

fast - ed, _____ And now when I hear peo-ple curse the chance that was wast - ed, _____

Fm G7 G7(sus4) G7 C sus D C

_____ I know but too well _____ what they mean; _____ So don't

C *più espr.* C6 C maj. 7 C6

let them be - gin _____ the Be - guine, _____ Let the

mf più espr.

C C6 C G7

love that was once a - fire re-main an em - ber, _____ Let it

F Dm7 Em Am Dm7

sleep like the dead de-sire I on-ly re-mem - ber When they be-gin

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "sleep like the dead de-sire I on-ly re-mem - ber When they be-gin". The piano accompaniment consists of a right-hand part with chords and triplets, and a left-hand part with a steady bass line. Chord symbols F, Dm7, Em, Am, and Dm7 are placed above the vocal line. Dynamics include *dim.* and *p*.

G7 C6 C6 C

the Be-guine. Oh yes, let them be - gin the Be-guine, make them

f *molto espr.*

f *molto espr.*

The second system continues the musical score. The vocal line has lyrics "the Be-guine. Oh yes, let them be - gin the Be-guine, make them". The piano accompaniment features a more active right-hand part with triplets and a consistent bass line. Chord symbols G7, C6, C6, and C are shown above the vocal line. Dynamics include *f* and *molto espr.*.

Cmaj.7 C6 C

play Till the stars that were there be-fore re - turn a -

The third system shows the vocal line with lyrics "play Till the stars that were there be-fore re - turn a -". The piano accompaniment continues with a similar texture. Chord symbols Cmaj.7, C6, and C are placed above the vocal line.

G7 F Dm7 Em

bove you, Till you whis-per to me once more, "Dar-ling, I love you!"

mf *dim.*

mf *dim.*

The fourth system concludes the page with the vocal line lyrics "bove you, Till you whis-per to me once more, 'Dar-ling, I love you!'". The piano accompaniment features a final triplet in the right hand. Chord symbols G7, F, Dm7, and Em are shown above the vocal line. Dynamics include *mf* and *dim.*.

A9 *p* Dm7 Dm7(-5)

And we sud-den-ly know _____ what heav-en we're in, _____

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord changes are indicated above the staff: A9, Dm7, and Dm7(-5). The dynamic marking *p* is placed above the first measure.

G7 C Cmaj.7

When they be - gin _____ the Be - guine, _____

The second system continues the vocal and piano parts. The vocal line has a half note G4, quarter notes A4, B4, and C5, and a half note G4. The piano accompaniment maintains the eighth-note pattern. Chord changes are marked as G7, C, and Cmaj.7. The dynamic marking *p* is present in the piano part.

Dm7/C ped. Fm6/C ped. G7 *rit. ten.*

When they be - gin _____ the Be -

The third system shows the vocal line with a half note G4, quarter notes A4, B4, and C5, and a half note G4. The piano accompaniment continues with the eighth-note pattern. Chord changes are marked as Dm7/C ped., Fm6/C ped., and G7. The dynamic marking *rit. ten.* is placed above the final measure of the vocal line.

C *a tempo dim.* C6 *p* Cmaj.7 *pp*

guine. _____

The fourth system features the vocal line with a half note G4, quarter notes A4, B4, and C5, and a half note G4. The piano accompaniment continues with the eighth-note pattern. Chord changes are marked as C, C6, and Cmaj.7. Dynamic markings include *a tempo dim.*, *p*, and *pp*. The system concludes with a fermata over the final note.

BLAME IT ON MY YOUTH

Words by EDWARD HEYMAN
Music by OSCAR LEVANT

Moderato con sentimento

Piano

The piano introduction is in 3/4 time, marked 'Moderato con sentimento'. It features a melody in the right hand with triplets and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The piece begins with a *mf* dynamic.

Voice *mp*

You were my a - dored one, Then you be - came the

The first system of the vocal melody and piano accompaniment. The vocal line starts with a *mp* dynamic. The piano accompaniment is in the same key and time signature. Chord symbols above the vocal line include E^b , *Bdim.*, and E^b .

bored one, And I was like a toy that brought you joy one

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics. Chord symbols above the vocal line include *Rdim.*, Gm^7 , $C7$, Fm^7 , and B^b7 .

day, A bro - ken toy that you pre - ferred to throw a - way.

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics. Chord symbols above the vocal line include E^b , $C7$, Fm^7 , B^b7 , B^b9 , E^b , Gm^7 , and B^b7 .

* Symbols for Ukulele, Tenor-Guitar and Banjo.

Refrain

Musical notation for the first system of the refrain. The vocal line starts with a treble clef and a key signature of two flats (B-flat major/D minor). The piano accompaniment is in a grand staff (treble and bass clefs). The tempo/mood is marked *mp-mf*. Chord diagrams are provided above the vocal line: E^b, Fmi 7, B^b7, E^b, and B7. The lyrics are: "If I ex - pect - ed love — when first we"

Musical notation for the second system of the refrain. The vocal line continues with the lyrics: "kissed, Blame it on my youth; — If on - ly just for you —". Chord diagrams above the vocal line include: B^b7, Edim., Fmi 7, B^b7, Fmi 7, C^bdim. 7, and Fmi 7.

Musical notation for the third system of the refrain. The vocal line continues with the lyrics: "— I did ex - ist, Blame it on my youth. —". Chord diagrams above the vocal line include: B^b7, E^b, Fmi 7, B^b7, E^b, D^b, and E^b7.

Musical notation for the fourth system of the refrain. The vocal line continues with the lyrics: "I — be - lieved in ev - 'ry - thing Like a child of". Chord diagrams above the vocal line include: A^b, B^b7, E^b, Fmi 7, Gmi., and A^b.

G+7 G7 Edim. C7 Fmi 7 Bb7 G+7 G7 Edim. C7

three, You ——— meant more than an - y - thing,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'three,' followed by a half note 'You' and a quarter note 'meant more than an - y - thing,'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand. Chord diagrams for guitar are provided above the vocal line.

F9 B+7 Bb7 Eb Fmi 7 Bb7

All the world to me! If you were on my mind —

Detailed description: This system contains the next two measures. The vocal line has a whole note 'All the world to me!' followed by a half note 'If you were on my mind —'. The piano accompaniment continues with a similar rhythmic pattern, featuring triplets in the right hand. Chord diagrams are shown above the vocal line.

Eb B7 Bb7 Edim.

— all night and day, Blame it on my youth; —

Detailed description: This system contains the next two measures. The vocal line has a whole note '— all night and day,' followed by a half note 'Blame it on my youth; —'. The piano accompaniment features triplets in the right hand. Chord diagrams are shown above the vocal line.

Fmi 7 Bb7 Fmi 7 C#dim. Fmi 7 Bb7

— If I for - got to eat — and sleep and

Detailed description: This system contains the final two measures. The vocal line has a whole note '— If I for - got to eat — and sleep and'. The piano accompaniment continues with triplets in the right hand. Chord diagrams are shown above the vocal line.

Musical notation for the first system. The vocal line is in the treble clef with lyrics: "pray, Blame it on my youth. — If I cried a". The piano accompaniment is in the grand staff (treble and bass clefs). Chord symbols above the staff include Eb, Fmi 7, Bb7, Eb, D2, Eb7, Ab, and Bb7.

Musical notation for the second system. The vocal line is in the treble clef with lyrics: "lit - tle bit When first I learned the truth,". The piano accompaniment is in the grand staff. Chord symbols above the staff include Eb, Edim., Fmi 7, G+7, G7, Edim., and C7.

Musical notation for the third system. The vocal line is in the treble clef with lyrics: "Don't blame it on my heart, — Blame it on my youth. —". The piano accompaniment is in the grand staff. Chord symbols above the staff include Fmi 7, C#dim 7, Fmi 7, F9, Eb, and Bb7.

Musical notation for the fourth system. The vocal line is in the treble clef with lyrics: "1" and "2". The piano accompaniment is in the grand staff. Chord symbols above the staff include Eb, Edim., Fmi 7, Bb7 sus., Bb7, Eb, Fmi 7, and Eb add 6.

BY MYSELF

(From "BETWEEN THE DEVIL")

Words by HOWARD DIETZ
Music by ARTHUR SCHWARTZ

Not fast
Em7 \flat 5

A7 Gm A7

I'll go my way by my - self

G Cm A7 Bdim Em7 \flat 5 A7

This is the end of ro - mance.

Bm7 \flat 5 Adim A7 F7 Gdim F7

I'll go my way

Dm7 Edim Bb6 Gm

by my - self Love is on -

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in a key with one flat (B-flat major/D minor), with lyrics 'by my - self Love is on -'. The second line is the piano accompaniment. Above the staff are four guitar chord diagrams: Dm7 (x02321), Edim (x02321), Bb6 (x02321), and Gm (3x0232). The piano part features a bass line with a B-flat and a treble line with chords and moving lines.

Bbm C7 F Gm6

- ly a dance. I'll try -

Detailed description: This system contains the second two lines of music. The top line continues the vocal melody with lyrics '- ly a dance. I'll try -'. The second line is the piano accompaniment. Above the staff are four guitar chord diagrams: Bbm (x02321), C7 (x02321), F (x02321), and Gm6 (3x0232). The piano part continues with a bass line and treble accompaniment.

A7 Gm A7

to ap - ply my - self

Detailed description: This system contains the third two lines of music. The top line continues the vocal melody with lyrics 'to ap - ply my - self'. The second line is the piano accompaniment. Above the staff are three guitar chord diagrams: A7 (x02023), Gm (3x0232), and A7 (x02023). The piano part continues with a bass line and treble accompaniment.

G Cm A7 Fdim Gm6 A7 Dm6

And teach my heart how to sing.

Detailed description: This system contains the final two lines of music. The top line continues the vocal melody with lyrics 'And teach my heart how to sing.'. The second line is the piano accompaniment. Above the staff are seven guitar chord diagrams: G (x02321), Cm (x03231), A7 (x02023), Fdim (x02321), Gm6 (3x0232), A7 (x02023), and Dm6 (x02321). The piano part concludes with a bass line and treble accompaniment.

Adim A7 F7 Gdim F7 Dm7 Edim Bb6

I'll go my way by my - self

Detailed description: This system contains the first line of music. It features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (Bb). The guitar chords are: Adim (A diminished), A7 (A dominant seventh), F7 (F dominant seventh), Gdim (G diminished), F7 (F dominant seventh), Dm7 (D minor seventh), Edim (E diminished), and Bb6 (Bb minor sixth). The lyrics are: "I'll go my way by my - self".

Gm Bbm C7 F

Like a bird on the wing,

Detailed description: This system contains the second line of music. The guitar chords are: Gm (G minor), Bbm (Bb minor), C7 (C dominant seventh), and F (F major). The lyrics are: "Like a bird on the wing,".

Dm6 E7 D

I'll face the un - known,

Detailed description: This system contains the third line of music. The guitar chords are: Dm6 (D minor sixth), E7 (E dominant seventh), and D (D major). The lyrics are: "I'll face the un - known,".

Gm6 E7 Cm6 Cm7 Cm6 D7

I'll build a world of my own;

Detailed description: This system contains the fourth line of music. The guitar chords are: Gm6 (G minor sixth), E7 (E dominant seventh), Cm6 (C minor sixth), Cm7 (C minor seventh), Cm6 (C minor sixth), and D7 (D dominant seventh). The lyrics are: "I'll build a world of my own;".

C Fm D7 Gm7

No one knows

B♭m6 D♭+ B♭m6 F A7 Dm Dm7

bet - ter than I my - self, I'm

G9 B♭m6 1 F

by my - self a - lone.

Cdim 2 F6

lone.

BEYOND THE BLUE HORIZON

(From The Paramount Picture "MONTE CARLO")

Words by LEO ROBIN
Music by RICHARD A. WHITING
and W. FRANKE HARLING

Moderately, not too slowly, train effect

Cm



Bdim7



Cm



Bdim7



mp sfz sfz mp sfz sfz

Cm



Bdim7



Cm



Blow, whis - tle blow a - way,

Cm



Bdim7



Cm



mp sfz sfz

Fm6



Eb maj7



Fm6



G7b9



Cm



Cm6



Cm(maj7)



Cm6



blow a - way the past.

Cm



Bdim7



Cm



Go en - gine an - y - where.

Cm



Bdim7



Cm



mp sfz sfz

Fm6/Ab

Eb maj7/Bb

D7/A

Ab7b5

C

C6

Cmaj7

C6



I don't care how fast.

Fm9

Fm6

Fm9

On, on from dark - ness in - to

Fm6

Bb9

Eb6

dawn, from rain in - to the rain - bow,

Fm9

Fm6

Bbm9

fly with me. Gone,

Eb9



Bbm9



Eb9



gone

all my grief and woe.

What

mat - ter where

I go

if I am free?

Moderately (In 2)
no chord

Be -

Moderately fast

Ab



Abdim7



Ab



Dbm



Eb7



yond

the blue

ho - ri - zon

Ab ^{4fr} Abdim7 ^{4fr} Ab ^{4fr} F9 F9#5 F9

waits a beau - ti - ful day. Good -

R.H.

Bbm7 Dbm ^{4fr} Ab/C Bdim7

bye to things that bore me.

Bb7 Eb7 Eb7#5

Joy is wait - ing for me. I

Ab ^{4fr} Abdim7 ^{4fr} Ab ^{4fr} Dbm ^{4fr} Eb7

see a new ho - ri - zon.

Ab



Cdim7



F7



Cm7/G



My life has on - ly be - gun.

Ab m6



F7/A



Bbm



Bbm7b5



Bbm7



Be - yond the blue ho -

Dbm



Ab/Eb



Edim7



Fm



Bbm7



Eb7



ri - zon lies a ris - ing

1



Bbm9



Eb9#5



2



Db/Eb



Ab



sun. Be - sun.

mp

THE CREOLE LOVE CALL

By DUKE ELLINGTON

Allegro moderato

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The tempo is marked 'Allegro moderato'. The score includes various dynamics: *f* (forte) in the first system, *mf* (mezzo-forte) in the second system, and *f* in the fourth system. Articulation marks such as accents (>) and slurs are used throughout. The bass line features a prominent eighth-note pattern in the first system, which evolves into more complex rhythmic patterns in subsequent systems. The right hand provides harmonic support with chords and melodic lines, including a triplet in the fourth system.

Sya - - - - - *Sya* - - - - -

f

1 2

mf

The image shows a page of piano sheet music, numbered 32 in the top left corner. The music is written in a minor key, indicated by the key signature (one flat). It consists of six systems of staves, each with a treble and bass clef. The first system features a melodic line in the treble with a dotted line above it labeled "Sya" and a bass line with chords. The second system continues the melodic line with triplets and sixteenth-note runs. The third system begins with a dynamic marking of *f* and features a complex texture with triplets and sixteenth-note runs. The fourth system continues the melodic line with triplets and sixteenth-note runs. The fifth system features a melodic line with triplets and sixteenth-note runs, and a bass line with chords. The sixth system begins with a dynamic marking of *mf* and features a melodic line with triplets and sixteenth-note runs, and a bass line with chords. The page is numbered 32 in the top left corner.

First system of musical notation. The treble clef staff contains a whole note chord, followed by a series of eighth notes with accents, and a final half note chord. The bass clef staff contains a series of eighth notes with accents, followed by a half note chord.

Second system of musical notation. The treble clef staff features a half note chord, followed by eighth notes with accents, a triplet of eighth notes, and a final half note chord. The bass clef staff contains a series of eighth notes with accents, followed by a half note chord and a quarter rest.

Third system of musical notation. The treble clef staff contains a series of eighth notes with accents, followed by a half note chord. The bass clef staff contains a series of eighth notes with accents, followed by a half note chord.

Fourth system of musical notation. The treble clef staff contains a series of eighth notes with accents, followed by a half note chord. The bass clef staff contains a series of eighth notes with accents, followed by a half note chord.

Fifth system of musical notation. The treble clef staff features a half note chord, eighth notes with accents, a triplet of eighth notes, and a final half note chord. The bass clef staff contains a series of eighth notes with accents, followed by a half note chord.

Sixth system of musical notation. The treble clef staff contains a series of chords, including a half note chord and a quarter note chord. The bass clef staff contains a series of eighth notes with accents, followed by a half note chord.

CARELESS

Words and Music by LEW QUADLING,
EDDY HOWARD and DICK JERGENS

Slowly

Piano introduction in B-flat major, 4/4 time. The right hand features a melodic line with triplets of eighth notes. The left hand provides a harmonic accompaniment with chords and moving bass lines.

B7 **C7** **B7** **C7** **B7** **Gm7** **Am** **C9**

Care - less now that you've got me lov - ing you, you're

The first system of the song features a vocal line and piano accompaniment. The vocal line includes triplets and is set against a piano accompaniment with chords and a bass line.

E **F** **E** **F** **E** **Am7-5** **D7**

Care - less Care - less in ev - 'ry thing you do

The second system continues the vocal and piano accompaniment. The vocal line includes triplets and is set against a piano accompaniment with chords and a bass line.

Gm7 **C13** **C#dim** **Dm**

You break ap - point - ments and think you are smart

The third system concludes the vocal and piano accompaniment. The vocal line includes triplets and is set against a piano accompaniment with chords and a bass line.

G7 **G9** **C11** **C+**
 If you're not care - ful, you'll break my heart. *Su - - 1*
rit.

B7 **C7** **B7** **C7** **B7** **Gm7** **Am** **C9**
 Care - less now that my brid - ges all are burned, you're
 3

E **F** **E** **F** **E** **Am7-5** **D7**
 Care - less Care - less in things where I'm con - cerned.
 3

Gm7 **Bbm** **Am** **C7** **F** **Dm** **D9** **D+**
 Are you just Care - less as you seem to be, or

G9 **C11** **C7-9** **F** **F6**
 do you just care - less for me?

DID YOU EVER SEE A DREAM WALKING?

Words by MACK GORDON
Music by HARRY REVEL

Moderato

Piano

Some-thing ver-y strange and mys-tic hap-pened to
me oo-oo Some-thing re-al-is-tic and as weird as can
be oo-oo Some-thing that I feared some-

G F G D7 G D7 F D7

G F G Bb F

mf *p*

Gmi. Gmi.6 Ami.7 D7 G

how is now en - deared to me. What a fun - ny feel - ing

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in treble clef, with lyrics 'how is now en - deared to me. What a fun - ny feel - ing'. The bottom line is the piano accompaniment in bass clef, featuring chords and triplets. Above the vocal line are guitar chord diagrams for Gmi., Gmi.6, Ami.7, D7, and G.

D7 F D7 G F G D7 G

odd and yet - so true, - oo - oo. Did a thing like this

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with 'odd and yet - so true, - oo - oo. Did a thing like this'. The piano accompaniment continues with chords and triplets. Above the vocal line are guitar chord diagrams for D7, F, D7, G, F, G, D7, and G.

Gdim. Eb7 D7 G Ami.7 Ddim. D7 D+

ev - er hap - pen to you oo.

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line concludes with 'ev - er hap - pen to you oo.'. The piano accompaniment ends with a double bar line. Above the vocal line are guitar chord diagrams for Gdim., Eb7, D7, G, Ami.7, Ddim., D7, and D+.

Refrain G Ddim. Ami.7 D7

Did You Ev - er See A Dream Walk - ing? Well, I did!

Detailed description: This system contains the seventh and eighth lines of the musical score, labeled 'Refrain'. The vocal line says 'Did You Ev - er See A Dream Walk - ing? Well, I did!'. The piano accompaniment starts with a *p-f* dynamic marking. Above the vocal line are guitar chord diagrams for G, Ddim., Ami.7, and D7.

Ami.7 D7 Ami.7 D7 Edim. G

Did you ev - er hear a dream talk-ing? Well, I did!

Gmaj.7 G7 C

Did you ev - er have a dream thrill you with "Will you be mine?"

G+ Gmi. A7 D7 Ddim. D7

Oh, it's so grand — and it's too, too di - vine.

G Ddim. Ami.7 D7

Did you ev - er see a dream danc-ing? Well, I did!

Ami.7 D7 G Gmaj.7 G7 C

Did you ev - er see a dream ro - manc-ing? Well, I did!

Detailed description: This system contains the first line of music. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Chord diagrams for Ami.7, D7, G, Gmaj.7, G7, and C are shown above the staff.

Cmi.6 G+ G Bmi. G7 A7 Cmi. G

Did you ev - er find Heav - en right in your arms, Say - ing I love you, I

mf

Detailed description: This system contains the second line of music. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment includes triplets in both hands. Chord diagrams for Cmi.6, G+, G, Bmi., G7, A7, Cmi., and G are shown above the staff.

A7 Ami.7 D7 Ami.7 D7

do. Well the dream that was walk - in' and the dream that was talk - in' And the

Detailed description: This system contains the third line of music. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The piano accompaniment continues with eighth notes. Chord diagrams for A7, Ami.7, D7, Ami.7, and D7 are shown above the staff.

1. Ami.7 D7 Ami.7 D7 G Ddim. D7 2. Ami.7 D7 Ami.7 D7 G

Heav - en in my arms was you. Did you Heav - en in my arms was you. —

rall. *a tempo* *rit.*

Detailed description: This system contains the fourth line of music, which includes a first and second ending. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a complex rhythmic pattern with triplets and slurs. Chord diagrams for Ami.7, D7, Ami.7, D7, G, Ddim., and D7 are shown above the staff. Performance markings include *rall.*, *a tempo*, and *rit.*

EADIE WAS A LADY

Slowly

Cm

Words and Music by RICHARD WHITING,
NACIO HERB BROWN and B.G. DeSYLVA

Ea - die was a la - dy — Ea - die was a la - dy

p-f

Ab



Cm



Tho' her past was shad - y — *All:* Tho' her past was shad - y Ea - die had class —

G+



G7



C



— with a cap - i - tal K. *All:* She was a la - dy, Ea - die was a la - dy.

Cm



Tho' her life was mer - ry — *All:* Tho' her life was mer - ry

A \flat 

Cm



She had "sa - voir fair - y" — *All:* Lots of "sa - voir fair - y" Ea - die did things

G+



G7



C



— in a la - dy - like way. *All:* She was a la - dy Ea - die was a la - dy

Em



Am6



She would have a gold - en tooth - pick hand - y,
In her cups she'd get her lo - cal eggs - crossed,

mf

Em



Am6



Am7



D7



Af - ter meals she'd flash it a - bout.
Pick - ed the ones that sel - dom paid.

Mem - ber how she used to drink her bran - dy?
But you'd nev - er catch her with her legs crossed,

Em



G+



G7



Dm7



G7



With her fin - gers stick - in' well out.
In the wag - on af - ter the raid.

Cm



Ea - die was a la - dy. *All:* Ea - die was a la - dy.

mf

A_b **Cm**

4 3

Ask P. I. O' Gra - dy. *All:* Not P. I. O' Gra - dy? Ea - die had class

1 **G+** **G7** **C**

3

— with a cap - i - tal K.

f

2 **G+** **G7** **Cm** **A_b**

3 3 3 3

— with a cap - i - tal K. *All:* Ea - die was a la - dy Tho' her past was shad - y

f *cresc.*

Adim7 **Fm** **C** **F6** **C**

3 3

Ask P. I. O' Gra - dy, Ea - die was a la - a - dy.

ff *rit.* *fff*

Sva

EMBRACEABLE YOU

(From "CRAZY FOR YOU")

Music and Lyrics by GEORGE GERSHWIN
and IRA GERSHWIN

Whimsically

G



D7



Doz-ens of girls would storm ___ up; I had to lock my

mf *p*

F#m



D7



Eb9



D7



G



Am7



D7



door. Some-how I could-n't warm ___ up to one be - fore.

G



F#7



B



F#7



What was it that con-trolled ___ me? What kept my love life lean? My in - tu - i - tion told ___

B Am7 D7 G Em A9 Em A9 Em Em6 Em A7

me You'd come on the scene. La-dy, lis-ten to the rhy-thm of my heart-beat, And you'll

Am D Am D Am D Am D G C#dim D7 Am7






get just what I mean. Em-brace me, My sweet em - brace - a - ble you!

Fm6 D7 Am F7 D7 G D7sus G









Em - brace me, You ir - re - place - a - ble you!

Em Em7 Em6 F#7 Bm Bb+ Bm7 E7 D D#dim A7









Just one look at you, my heart grew tip - sy in me; — You and you a - lone bring out the

D7  **G**  **C#dim**  **D7**  **C** 







gyp - sy in me! I love all the man - y charms a - bout you;—

Fm6  **D7**  **Am**  **F7**  **D7**  **G7**  **Bbm6**  **G7** 

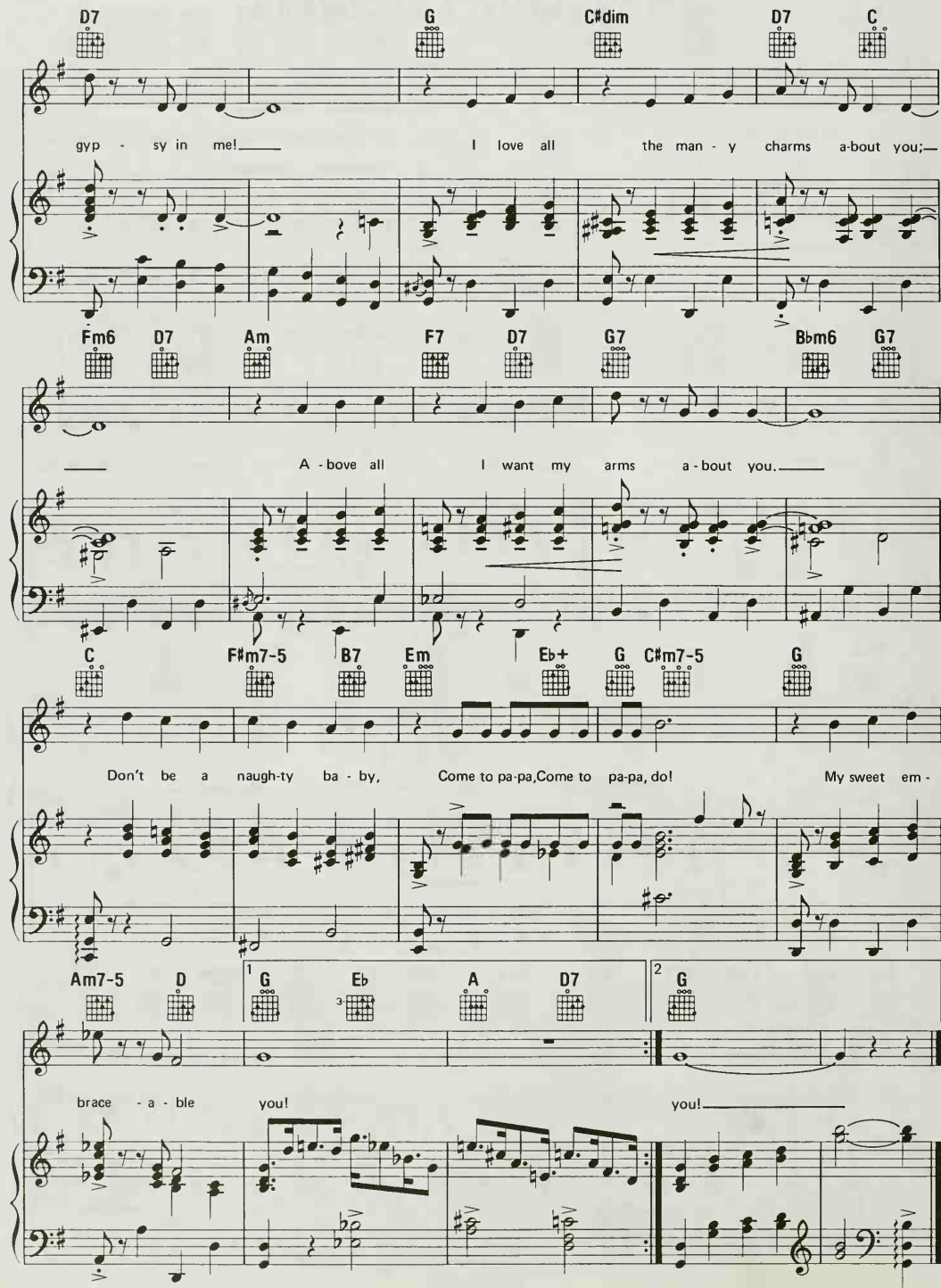
A - bove all I want my arms a - bout you. —

C  **F#m7-5**  **B7**  **Em**  **Eb+**  **G**  **C#m7-5**  **G** 

Don't be a naugh-ty ba - by, Come to pa-pa, Come to pa-pa, do! My sweet em -

Am7-5  **D**  **1 G**  **Eb**  **A**  **D7**  **2 G** 

brace - a - ble you! you! —



THE GLORY OF LOVE

By BILLY HILL

Medium beat (♩ = 100)



mf



You've got to give a lit - tle, take a lit - tle



and let your poor heart break a lit - tle that's the sto - ry of,



that's the glo - ry of love. You've got to

G D7 G Gmaj7 G7 C

laugh a lit-tle, cry a lit-tle be-fore the clouds roll by a lit-tle

G D7 G C Cm

that's the sto - ry of, that's the glo - ry of love.

D7 G7 C

As long as there's the two of us we've got the

G C7 Gdim7 G D7 G G7 Cm

world and all its charms and when the world is

Gdim7 G7 Cdim A7

Am7 D7

through with us we've got each oth - ers arms. You've got to

win a lit - tle, lose a lit - tle and al - ways have the

blues a lit - tle that's the sto - ry of, that's the glo - ry of

love. You've got to love.

1 G G#dim7 Am7 D9 2 G Cm6 Gmaj7

A FINE ROMANCE

(From "SWING TIME")

Words by DOROTHY FIELDS

Music by JEROME KERN

Moderately



mf

Dm7b5/G



(She:) A fine fine ro - mance! With no
ro - mance! My good

G7#5



C



kiss - es! A fine ro - mance, my
fel - low! You take ro - mance, I'll

G7



C



friend, this is! We should be like a
take Jel - lo! You're calm - er than the

C/E  E \flat dim7  Dm7  G7  Dm7  G7 

g cou - ple of hot to - ma - toes, but
seals in the Arc - tic O - cean, at



C  E7 

g you're as cold as yes - ter - day's mashed po - ta - toes.
least they flap their fins to ex - press e - mo - tion.



Dm7  G7  C  C \sharp dim7  G7 

A fine ro - mance! You won't
A fine ro - mance! With no



G7 \sharp 5  C  G7 

nest - le; a fine ro - mance, you won't
quar - els, with no in - sults, and all



wrest - le! I might as well play bridge with my old maid
 mor - als! I've nev - er mused the crease in your blue serge

C A7

aunts! I have - n't got a chance.
 pants, I nev - er get the chance.

Dm A7/E F F#dim7 C/G

This is a fine ro - mance!
 This is a fine ro -

G7 C Dm7 G7

(She:) A mance!

C Dm7 G7 C G7

C Dm7/G G7 C B7

The first system of music features a guitar part with chords C, Dm7/G, G7, C, and B7. The piano accompaniment consists of a treble and bass clef staff. The treble staff has a melodic line with a triplet of eighth notes in the second measure. The bass staff provides a simple harmonic accompaniment.

G7 Dm7/G G7 C

(He:) A fine fine ro - mance! With
ro - mance! My

The second system continues the musical piece. The guitar part has chords G7, Dm7/G, G7, and C. The piano accompaniment features a treble staff with a melodic line and a bass staff with a steady accompaniment. The lyrics are: (He:) A fine fine ro - mance! With ro - mance! My

G7 G7#5 C

no dear kiss - es! A fine ro - mance, my
Duch - ess! Two old fo - gies who

The third system of music includes guitar chords G7, G7#5, and C. The piano accompaniment has a treble staff with a melodic line and a bass staff with a steady accompaniment. The lyrics are: no dear kiss - es! A fine ro - mance, my Duch - ess! Two old fo - gies who

G7 C

friend, this is! We two should be like
need crutch - es! True love should have the

The fourth system of music features guitar chords G7 and C. The piano accompaniment has a treble staff with a melodic line and a bass staff with a steady accompaniment. The lyrics are: friend, this is! We two should be like need crutch - es! True love should have the

C/E Ebdim Dm7 G7 Dm7 G7

clams in a dish of chow der. But We
thrills that a health - y crime has!

C E7

we just "fizz" like parts of a Seid - litz pow der.
don't have half like the thrills that the "March of Time" has!

Dm7 G7 C C#dim7 G7

A fine ro - mance with no
A fine ro - mance, my good

G7#5 C G7

clinch - es. A fine ro - mance with no
wom - an! My strong "Aged in the wood"

C A7

pinch - es. You're just as hard to land as the "Ile de
wom - an! You nev er give the or - chids I send a

Dm A7/E F F#dim7 C/G

France!" I have - n't got a chance,
glance! No! You like cac - tus plants,

G7 1 C Dm7 G7

this is a fine ro - mance!
this is a fine ro -

mf

C 2 C

(He:) A mance!

sfz

GET OUT OF TOWN

(From "LEAVE IT TO ME")

Words and Music by
COLE PORTER

Moderato

Piano

The piano introduction consists of four measures. The first measure has a dynamic marking of *mp*. The second measure has a dynamic marking of *p*. The third and fourth measures have a dynamic marking of *pp* and a tempo marking of *poco rit*. The music is in G major, 2/4 time, and features a simple harmonic accompaniment with a melodic line in the right hand.

G *slowly and pensively* D maj. 6 E7 Cm6 D7 G D7

The farce was end - ed, The cur - tains drawn,

*p legato e con calore
a tempo*

The first line of the song features a vocal melody in G major. The piano accompaniment is in a 2/4 time signature. The tempo is marked *slowly and pensively* and *p legato e con calore a tempo*. The lyrics are "The farce was end - ed, The cur - tains drawn,". The piano part includes a variety of chords and textures, including a *poco rit* section.

G Gm Bb+ D Em A7 D

And I at least pre - tend - ed That love was dead and gone.

The second line of the song continues the vocal melody in G major. The piano accompaniment includes chords such as G, Gm, Bb+, D, Em, A7, and D. The lyrics are "And I at least pre - tend - ed That love was dead and gone." The piano part features a mix of block chords and moving lines.

B♭maj. 7 *B*♭6 *mf* *G*m6 F7 F6

Why wish me harm? Why not re - tire to a farm.

E♭dim. 7 *E*♭6 A

And be con - tent - ed to charm. The birds off the

D D7 G

trees? Just dis-ap-pear, I care for you

*G*m6 *G*m *poco* *a* *poco*

much too much, And when you are near,

cresc. D Gm Fm6 G7 *mf*

Close to me, dear, — We touch too much. — The

cresc. *f* *mf*

Cm Ebm Ebm6 Bb *Guitar tacet*

thrill when we meet Is so bit - ter sweet That, dar - ling, it's get - ting me down.

legato *pensively*

Fm6 Eb+ G7 Cm Ebm6 F7 *mp*

— So on your mark, get set, Get out of

mf *f* *f* *mp softly*

f *mp softly*

1. Bb F#dim. 7 D7(b9) 2. Bb

town. town.

mf *mf espr*

I DON'T STAND A GHOST OF A CHANCE

Words by BING CROSBY and NED WASHINGTON
Music by VICTOR YOUNG

Moderately, Singable

G+ C G+ Gm6 A7 Fm6

I need your love so bad - ly, I love you, oh, so mad - ly, But

p *a tempo*

C Am D7 G7+5 C C#dim G7

I don't stand A Ghost Of A Chance with you! I

C G+ Gm6 A7 Fm6

thought at last I'd found you, But oth - er loves sur - round you, And

C Am D7 G7+5 C

"I don't stand A Ghost Of A Chance with you."

Detailed description: This system contains the first line of the song. The guitar part features chords C, Am, D7, G7+5, and C. The piano accompaniment includes a bass line with a triplet of eighth notes and a treble line with a triplet of eighth notes. The lyrics are: "I don't stand A Ghost Of A Chance with you."

G7 G7+5 C Am

If you'd sur - ren - der Just for a ten - der kiss or two,

Detailed description: This system contains the second line of the song. The guitar part features chords G7, G7+5, C, and Am. The piano accompaniment continues with similar rhythmic patterns. The lyrics are: "If you'd sur - ren - der Just for a ten - der kiss or two,"

Am6 B7 E9 G7+5

You might dis - cov - er, that I'm the lov - er meant for you, And I'd be true, But

Detailed description: This system contains the third line of the song. The guitar part features chords Am6, B7, E9, and G7+5. The piano accompaniment includes a bass line with a triplet of eighth notes and a treble line with a triplet of eighth notes. The lyrics are: "You might dis - cov - er, that I'm the lov - er meant for you, And I'd be true, But"

C G+ Gm6 A7 Fm6 C Am

what's the good of schem - ing, I know I must be dream - ing, For "I don't stand A

Detailed description: This system contains the fourth line of the song. The guitar part features chords C, G+, Gm6, A7, Fm6, C, and Am. The piano accompaniment includes a bass line with a triplet of eighth notes and a treble line with a triplet of eighth notes. The lyrics are: "what's the good of schem - ing, I know I must be dream - ing, For "I don't stand A"

D7 G7+5 C Ab7 D7 G7+5 C F9 C6

Ghost Of A Chance with you! I you!

Detailed description: This system contains the fifth line of the song. The guitar part features chords D7, G7+5, C, Ab7, D7, G7+5, C, F9, and C6. The piano accompaniment includes a bass line with a triplet of eighth notes and a treble line with a triplet of eighth notes. The lyrics are: "Ghost Of A Chance with you! I you!"

I ONLY HAVE EYES FOR YOU

Words by AL DUBIN
Music by HARRY WARREN

Moderately

Are the



stars out to - night? I don't know if it's cloud - y or



bright 'Cause I on - ly have eyes for you,

Ab7



G7



Dm7-5



G7sus



Gm



G7



Dm7



dear. _____ The moon may be high, _____ but I can't see a thing in the

Dm7/G

G7

C

Em

Cmaj7

C/G

A7

sky, _____ 'Cause I on - ly have eyes _____ for you _____

Dm7

G7

Em7

C/E

I don't know if we're in a gar - den, _____

Em

C7

F

Fm6

D7-5

G7

Em7

C/E

Or on a crowd - ed av - e - nue.

Ab7



G7



Dm7-5



G7sus



Gm



G7



Dm7



You are here, so am I, May-be mil-lions of peo-ple go

Dm7/G



G7



C



Em



Cmaj7



C/G



by; But they all dis-ap-pear from

E7



E7-5



A7



Dm7



Fm6



G7



view, And I on-ly have eyes for

1 C



Dm



2 C



you. Are the you.

I'VE TOLD EV'RY LITTLE STAR

(From "MUSIC IN THE AIR")

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Allegretto grazioso

The piano introduction is in 3/4 time, marked *Allegretto grazioso*. It begins with a forte (*f*) dynamic. The right hand plays a series of chords: C major, F#dim, C major, G7, C major, B major, C6, C major, and Cdim. The left hand plays a simple bass line. The piece concludes with a *rit* (ritardando) marking and a fermata over the final chord.

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with the lyrics "I make up things to say on my way to you,". The piano accompaniment is marked *P a tempo*. The right hand accompaniment consists of chords: C, F#dim, C, G7, C, B, C6, C, and Cdim. The left hand accompaniment is a simple bass line.

The second system of the song continues the vocal line and piano accompaniment. The vocal line starts with the lyrics "On my way to you, I find things to say." The piano accompaniment continues with chords: G7, Gdim, G7, Am, F6, F+, G, G9, and C. The left hand accompaniment continues with a simple bass line.

B C6 C G7 Bm G9 G7 C B C6 C

I can write po - ems too, When you're far a -

Cdim G7 Em6 Dm Ddim Am F6 F+ G9

way, When you're far a - way, I write po - ems

C6 C7 F

too. But when you are near, my lips go

piu espr.

C9 F Gm7 F Bb6

dry, ————— When you are near, ————— I on - ly

Bb6 C7 F

sigh ————— Oh, dear.

poco deliberato e marcato

Refrain (*gracefully*)

F C7 F

I've told ev - 'ry lit - tle star, Just how sweet I

C7 F C7 F

think you are, Why have - n't I told you?

C7 F C7

I've told rip - ples in a brook,

F C7 F C7 F Gm7 C7

Made my heart an o - pen book, Why have - n't I told

F C Cdim C

you? Friends ask me: Am

G7 Bm G7 C Cdim C Cdim

I in love? I al - ways an - swer "Yes,"

G7 Gdim G7 Am F6 F+ G9 C G7+ C9

Might as well con - fess, If I don't, they guess.

F Gm7 C9 C7 F

May - be you may know it too, Oh, my dar - ling,

Cdim Gm Bbm6 F C7 F

if you do, Why have - n't you told me?

C7 F C F

I WISH I WERE IN LOVE AGAIN

(From "BABES IN ARMS")

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

The musical score is presented in a standard format with a piano accompaniment and a vocal line. The piano part consists of a grand staff (treble and bass clefs) with a tempo marking of 'Moderately' and a dynamic marking of 'mf' (mezzo-forte). The vocal line is in a single treble clef with lyrics underneath. Chord diagrams for guitar are provided above the vocal line for the following chords: G, C, A7, D7, C, G, C, A7, D7, C, and Bm. The lyrics are: 'You don't know that I felt good When we up and part - ed. You don't know I knocked on wood, Glad - ly bro - ken heart - ed. Wor - ry - ing is through, I'.

Copyright © 1937 by Chappell & Co.

Copyright Renewed

The interest of Richard Rodgers for the extended term of copyright assigned to the Rodgers Family Partnership (Administered by Williamson Music)
Rights on behalf of The Estate of Lorenz Hart administered by WB Music Corp.

International Copyright Secured - All Rights Reserved

Am7 D7 G Em7 A7 D7

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

G C A7 D7 G#dim D7

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

G A#dim G

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

A#dim G A#dim

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

D7 **C#dim** **D7** **D7sus** **G** **A#dim**

wish | were in love a - gain! The bro - ken dates, The end - less waits, The
 wish | were in love a - gain! When love con - geals, It soon re - veals The

G **A#dim** **G**

love faint - ly a - rom - a - ting and of the per - form - ing hates, seals, The con - ver - sa - tion with the
 faint - ly a - rom - a - ting and of the per - form - ing hates, seals, The dou - ble cross - ing of a

A#dim **D7** **G7**

fly - ing plates, | wish wish | were in love a - gain!
 pair of heels | wish | were in love a - gain!

C **Cm** **G** **E+** **A7** **D7** **G** **G7**

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

C Cm G E+ A7

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

D7 G A#dim

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

G A#dim G

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

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

wish I were in love love a - gain! The gain!
wish I were in love love a - gain! The gain!

I'LL BE SEEING YOU

(From "RIGHT THIS WAY")

Lyrics by IRVING KAHAL
Music by SAMMY FAIN

Moderato

gr^a

Piano

p (bells)

The piano introduction is in E-flat major, 4/4 time, marked Moderato. It features a melody in the right hand with grace notes and a bass line in the left hand. The word '(bells)' is written above the first measure, and a piano dynamic 'p' is indicated below the first measure.

Ebm

E

Bb7

Bb7+5

Ebm

Ca - the - dral bells were toll - ing ——— And our hearts sang on, ———

gr^a

p

This system contains the first line of the song. The vocal line is in E-flat major, 4/4 time. The piano accompaniment includes a melody in the right hand and a bass line in the left hand. Chord diagrams for Ebm, E, Bb7, Bb7+5, and Ebm are shown above the vocal line. The word 'gr^a' is written above the final measure of the vocal line, and a piano dynamic 'p' is indicated below the first measure of the piano accompaniment.

E

Bb7

Bb7+5

Eb

— Was it the spell of Par - is ——— Or the A - pril dawn? ———

gr^a

gr^a

This system contains the second line of the song. The vocal line is in E-flat major, 4/4 time. The piano accompaniment includes a melody in the right hand and a bass line in the left hand. Chord diagrams for E, Bb7, Bb7+5, and Eb are shown above the vocal line. The word 'gr^a' is written above the first and last measures of the vocal line.

Cm6 D7 D+ D7 Gm

Who knows, — if we shall meet a - gain?

sva

Bb F7 Bb Fm7 Bb7

But when the morn-ing chimes ring sweet a - gain:

Refrain *slowly*

Eb G7 Fm C7 Fm C7 Fm

I'll be see-ing you — In all the old fa - mil - iar plac - es

p - mf

Fm C7 Fm Bbdim Bb7 Ebdim Eb

That this heart of mine em-brac - es all day thru —

Ebdim Eb Cm Fm7

In that small ca - fe, The park a -

più espressivo

Abm6 Fm7 Bb7 Bb7+5

cross the way, The chil - dren's ca - rou - sel, The

Eb Bb9+5 Eb

chest - nut trees, the wish - ing well. I'll be

rit *p a tempo*

G7 Fm C7 Fm C7 Fm

see - ing you - In ev - 'ry love - ly sum - mer's day, In

Fm **C7** **Fm** **Bbdim** **Bb7** **Bbm6** **Bbm7**

ev - 'ry - thing that's light and gay, I'll al - ways think of

C7 **Fm** **G7** **Cm** **G7** **Cm** **Eb+** **Cm7**

you that way I'll find you in the morn - ing sun; And when the night is

crescendo

F9 **Fm7** **Abm6**

Guitar tacet

new, I'll be look - ing at the moon — But I'll be see - ing

Sva., loco
mf *rit* *p*

Ebsus	Eb	Bb7sus	Bb7	Fm7	Abm6	Bb7	Bb7+5	2Ebsus	Eb	Fm7	Eb6
--------------	-----------	---------------	------------	------------	-------------	------------	--------------	---------------	-----------	------------	------------

you! — you! —

f

Sva.!

I'M PUTTING ALL MY EGGS IN ONE BASKET

(From The Motion Picture "FOLLOW THE FLEET")

Words and Music by
IRVING BERLIN

Moderately

C/G **Em/G** **C/G** **G7** **C** **Am** **Dm** **G7**

f

C **C6/G** **G+/C** **C6/G** **C** **C6/G**

I've been a roam - ing { Ro - me - o, } my { Ju - li - ets } have been
 { Ju - li - et, } { Ro - me - os }

Cmaj7 **Ebdim7** **Dm** **G7** **G7#5**

man - y. But now my roam - ing days — have

C(add9) **Am7** **Dm9** **G7** **C** **C6/G**

gone. Too man - y i - rons

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. The piano part features a steady bass line and chords that support the melody. The tempo is marked 'Moderately' and the first system begins with a forte dynamic 'f'. The lyrics are: 'I've been a roaming (Romanos) my (Julietes) have been many. But now my roaming days have gone. Too many irons'. The score includes guitar chord diagrams for various chords such as C/G, Em/G, G7, Am, Dm, C, C6/G, G+/C, Cmaj7, Ebdim7, Dm9, G7, C, and G7#5.

G+/C



C6/G



E



C#m/B



Em#7



C#m/B



in the fire — is worse than not hav - ing an - y. —

D7/A



G#dim7



Am



D7



G7



G7b5



G7



I've had my share and from — now on —

C



F/G



G7



C



Cmaj7



C9



I'm put - ting all — my eggs — in one —

F



Dm7b5



C/G



G7



bask - et. I'm bet - ting ev - 'ry-thing I've got on you. —

C Am Dm G7 C F/G G7

I'm giv - ing all —

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. The middle line is a piano accompaniment in treble clef, and the bottom line is in bass clef. Chord diagrams for C, Am, Dm, G7, C, F/G, and G7 are shown above the vocal line. The piano accompaniment features a steady bass line and chords in the right hand.

C Cmaj7 C9 F6 Dm7b5 C/G

— my love — to one — ba - by. Lord help me if —

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with lyrics. The middle line is a piano accompaniment in treble clef, and the bottom line is in bass clef. Chord diagrams for C, Cmaj7, C9, F6, Dm7b5, and C/G are shown above the vocal line. The piano accompaniment continues with similar harmonic support.

G7 C Dm/G C Bdim7 C/Bb

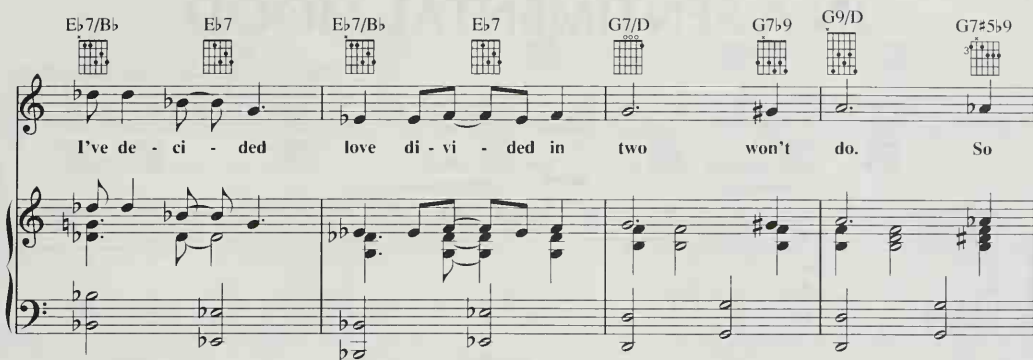
— my ba - by don't come through. I've got a great —

Detailed description: This system contains the third two lines of music. The top line is a vocal melody with lyrics. The middle line is a piano accompaniment in treble clef, and the bottom line is in bass clef. Chord diagrams for G7, C, Dm/G, C, Bdim7, and C/Bb are shown above the vocal line. The piano accompaniment features a more active right hand with some triplets.

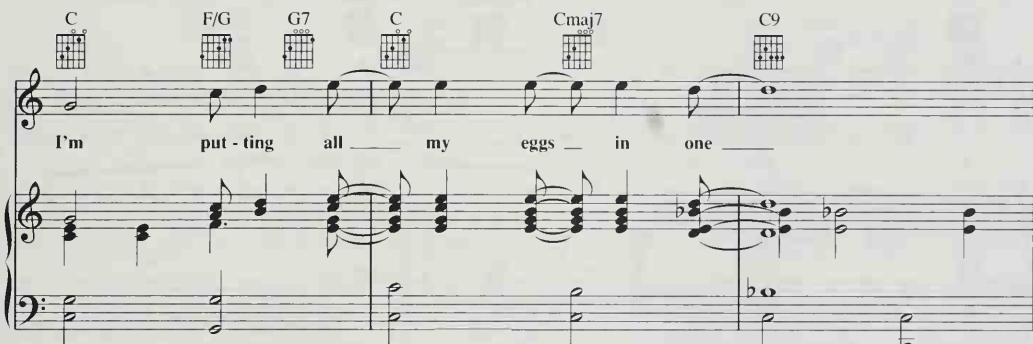
F F/C F F/C Ab Ab/Eb Ab Adim7

— big a - mount — saved up in my love ac - count, — hon - ey, and

Detailed description: This system contains the final two lines of music. The top line is a vocal melody with lyrics. The middle line is a piano accompaniment in treble clef, and the bottom line is in bass clef. Chord diagrams for F, F/C, F, F/C, Ab, Ab/Eb, Ab, and Adim7 are shown above the vocal line. The piano accompaniment concludes with triplets in the right hand.

Eb7/Bb Eb7 Eb7/Bb Eb7 G7/D G7b9 G9/D G7#5b9


I've de - ci - ded love di - vi - ded in two won't do. So

C F/G G7 C Cmaj7 C9


I'm put - ting all my eggs in one

F Dm7b5 C/G G7


bask - et. I'm bet - ting ev - 'ry-thing I've got on you.

1 C Am Dm G7 2 C Dm7/G C6


IN A SENTIMENTAL MOOD

Words and Music by DUKE ELLINGTON,
IRVING MILLS and MANNY KURTZ

Slowly with expression



mf




In a sen - ti - men - tal mood, I can see the stars come




through my room, while your lov - ing at - ti - tude is like a




flame that lights the gloom. On the wings of ev - 'ry


Dm Dm(maj7) Dm7 Dm6 Gm Gm(maj7)



kiss _____ drifts a mel - o - dy so strange and sweet. _____




Gm7 C9 Dm D9 C#dim/D Ddim D7


_____ In this sen - ti - men - tal bliss _____ you make my par - a -



Gm7 Gb7b5 Gb7 F6 Ab 13 Dbmaj7 Bbm7


dise com - plete. Rose pet - als seem to fall, it's



Ebm7 Gb/Ab Ab 13 Db Bb9#5 Bb13 Eb7#5 Eb13 Ab7#5 Ab13


all like a dream to call you mine.



Dbmaj7

Bbm7

Eb7

Gb/Ab

Ab13

C7

My heart's a light-er thing since you made this night a thing di-vine.

no chord

Dm

Dm(maj7)

Dm7

Dm6

In a sen-ti-men-tal mood, I'm with-in a world so

Gm

Gm(maj7)

Gm7

C9

Dm

heav-en-ly, for I nev-er dreamt that you'd be lov-ing

D9

C#dim/D

Ddim

D7

Gm7

Gb7b5

Gb7

1 F6

no chord

2 F6

Fmaj6/9

sen-ti-men-tal me. In a sen-ti-men-tal me.

ISN'T IT ROMANTIC?

(From The Paramount Picture "LOVE ME TONIGHT")

Words by LORENZ HART
Music by RICHARD RODGERS

Calmly *mp*

Ab^{4fr} Abm^{4fr} Eb^{3fr} Bb7

Fm7 Bb7 Ab^{4fr} Abm^{4fr}

Eb/G^{3fr} Gbdim Fm7 Bb7#5

Ebmaj7^{3fr} Ab^{4fr} Bb7

I've nev - er met you, yet nev - er
My face is glow - ing, I'm en - er -

doubt, dear, I can't for - get you, I've thought you
get - ic, the art of sew - ing, I found po -

out, dear. I know your pro - file and I know the way you
et - ic. My nee - dle punc - tu - ates the rhy - thm of ro -

Eb/G



C7



Fm7



Bb7



kiss
mance!

just the thing I miss
I don't give a stitch

on a night like
if I don't get

Eb



Ab



Abm



Eb/G



Gb dim7



this.
rich.

If dreams are made of
A cus - tom tai - lor

i - mag - i - na - tion,
who has no cus - tom,

I'm not a -
is like a

Fm7



Bb7#5



Eb maj7



fraid of
sail - or,

my own cre - a - tion.
no one will trust 'em.

With all my
But there is

Ab



Bb7



Eb/G



Adim



heart, my heart is here for you to take.
mag - ic in the mu - sic of my shears;

Why should I
I shed no

Bb7

Eb6

F7

Bb7

Eb

Steadily, not too fast

3fr

quake?
tears.

I'm not a - wake.
Lend me your ears!

Is - n't it ro - man - tic?
Is - n't it ro - man - tic?

Bb7

Eb

Bb7#5

Eb

Bb7

Mu - sic in the night,
Soon I will have found

a dream girl
some girl that I

be heard.
a - a - dore.

Is - n't it ro -
Is - n't it ro -

Eb

Bb7

Eb

man - tic?
man - tic?

Mov - ing shad - ows write the old
While I sit a - round, my love - est mag - ic

can scrub the

C7#5

C7

Fm

C7

Fm

Bb7

G7

word.
floor.

I
She'll

hear the breez - es play - ing
kiss me ev - 'ry hour, —

Cm ^{3fr} G7#5 Cm ^{3fr} Eb7/Bb Ab ^{4fr} C7/G

in the trees a - bove. While
or she'll get the sack. And

Fm Bb7 Bdim7 Cm ^{3fr} F9 Bbdim7 Bb7







all the world is say - ing you were meant for love. Is - n't it ro -
when I take a show - er she can scrub my back. Is - n't it ro -

Eb ^{3fr} Bb7 Eb ^{3fr} Bb7#5

man - tic? Mere - ly to be young on such a night as
man - tic? On a moon - light night she'll cook me on - ion


Eb ^{3fr} Bb7 Eb ^{3fr} Bb7

this? Is - n't it ro - man - tic? Ev - 'ry note that's sung is
soup. Kid - dies are ro - man - tic, and if we don't fight, we

like a lov - er's kiss. Sweet
soon will have a troupe! We'll



















sym-bols in the moon - light, do you mean that I will fall in
help the pop - u - la - tion, it's a du - ty that we owe to



love per - chance? _____ Is - n't it ro - mance?
dear old France. _____ Is - n't it ro -



Is - n't it ro - mance? _____



INKA DINKA DOO

Words and Music by JIMMY DURANTE
and BEN RYAN

Moderato

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 bass accompaniment with quarter notes.

*) Letters over diagrams are names of the chords in original key and are adaptable to Banjo or Guitar.

Piano accompaniment for the first vocal line. It includes triplets and a final measure with a fermata over the treble clef and an accent over the bass clef.

VOICE

C E7 F Gaug C

What is that haunt-ing re - frain that you hear in the air? _____

Piano accompaniment for the second vocal line, starting with a mezzo-forte (mf) dynamic. It features a melodic line with triplets and a final measure with a fermata.

Ab9 G7 G dim G7 Ab9 C G dim G7

Here and there, _____ ev - 'ry - where, _____ It's just a

Piano accompaniment for the third vocal line, continuing the melodic and harmonic support for the lyrics.

C E7 F G aug C

beau-ti-ful strain that keeps taunt-ing my brain con-stant-ly, ————— It's my mel-o-

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "beau-ti-ful strain that keeps taunt-ing my brain con-stant-ly, ————— It's my mel-o-". The piano accompaniment consists of a right-hand melody with triplets and a left-hand bass line. Chord diagrams for C, E7, F, G aug, and C are shown above the vocal line.

F#mi Dmi B7 E B G7

dy ————— it's my sym-pho-ny.

The second system continues the vocal line with the lyrics "dy ————— it's my sym-pho-ny.". The piano accompaniment continues with complex chordal textures and triplets. Chord diagrams for F#mi, Dmi, B7, E, B, and G7 are shown above the vocal line.

CHORUS C Cdim C

INK - A DINK-A DOO, — A dink-a dee, — A dink-a

The chorus section begins with the lyrics "INK - A DINK-A DOO, — A dink-a dee, — A dink-a". The piano accompaniment starts with a dynamic marking of *p-f*. Chord diagrams for C, Cdim, and C are shown above the vocal line.

Cdim C Cdim G9 G7

doo. Oh, what a tune ————— for croon-ing, —————

The final system of the score continues the chorus with the lyrics "doo. Oh, what a tune ————— for croon-ing, —————". The piano accompaniment features a mix of chords and triplets. Chord diagrams for Cdim, C, Cdim, G9, and G7 are shown above the vocal line.

Dmi G7

INK - A DINK-A DOO, A dink - a

Dmi G7 G7

dee, A dink - a doo; It's got the whole

G aug C E7

world spoon - ing. Es - ki - mo

A mi (alt) A mi

bells up in Ice - land, Are ring - ing,

D7 A mi(open) D7 D mi G7 D mi Ab7

They've made their own Par - a - dise Land, Sing - ing

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics 'They've made their own Par - a - dise Land, Sing - ing'. The piano accompaniment consists of chords and moving lines in both the right and left hands. Chord diagrams for D7, A mi(open), D7, D mi, G7, D mi, and Ab7 are provided above the vocal staff.

C C dim C

INK - A DINK-A DOO, — A dink - a dee, — A dink - a

The second system continues the vocal line with the lyrics 'INK - A DINK-A DOO, — A dink - a dee, — A dink - a'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Chord diagrams for C, C dim, and C are shown above the vocal staff.

A7 D7 G7

doo, Sim - ply means INK - A DINKA DEE — A DIN-KA

The third system continues the vocal line with the lyrics 'doo, Sim - ply means INK - A DINKA DEE — A DIN-KA'. The piano accompaniment includes a triplet of eighth notes in the right hand. Chord diagrams for A7, D7, and G7 are shown above the vocal staff.

C D mi D dim C D dim C

1. DOO. 2. DOO.

The fourth system concludes the piece with the lyrics 'DOO.' and 'DOO.'. The piano accompaniment features a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to the beginning of the piece, while the second ending concludes with a final chord. Chord diagrams for C, D mi, D dim, C, D dim, and C are shown above the vocal staff.

IT'S EASY TO REMEMBER

(From The Paramount Picture "MISSISSIPPI")



Words by LORENZ HART
Music by RICHARD RODGERS

Slowly

The musical score is written for guitar and piano. It begins with a piano introduction in the left hand, marked *p*. The guitar part follows with a melody in the right hand, marked *mp*. The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes guitar chord diagrams for Fm7, Bb7, Eb, Fm7, Bb7, Eb6, Eb7, Ab, Fm7-5, Eb, Abm, F7, F7-5, and Bb7. The lyrics are: "With you I owned the earth. With you I ruled cre - a - tion. No you, and what's it worth? It's just an im - i - ta - tion." The piece concludes with a *rall.* and *p* marking.







Slowly and expressively

The second system of the score is marked "Slowly and expressively". It begins with a "Guitar Tacet" instruction. The piano accompaniment starts with a melody in the right hand, marked *mp*. The guitar part follows with a melody in the right hand, marked *mp*. The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes guitar chord diagrams for Fm7, Bb7, Eb, Fm7, and Bb7. The lyrics are: "Your sweet ex - pres - sion, the smile you gave me, the way you looked when we".

Eb ³  Eb+ ³  Abm ⁴  Ab ⁴  Eb ³  Fm7  Adim  Eb ³  Bb9 

met. It's eas - y to re - mem - ber but so hard to for -



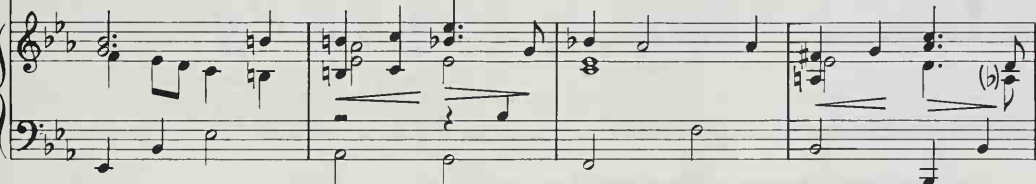
Eb ³  Fm7  Bb7  Eb ³  Fm7  Bb7 








get. I hear you whis - per, "I'll al - ways love you." I know it's o - ver and



Eb ³  Eb+ ³  Abm ⁴  Ab ⁴  Eb ³  Fm7  Adim  Eb ³  Bb9 

yet, it's eas - y to re - mem - ber but so hard to for -



Eb ³  Eb7sus  Eb7  Abmaj7  Ab6  Bbm7  Eb7 

get. So I must dream to have your hand ca - ress me, fin - gers press me



Abmaj7



Ab6



Abm7



Db7



Gbmaj7



Gb6



Bb



Cm



F7



tight. _____ I'd rath-er dream _____ than have that lone - ly feel - ing steal - ing through the

Bb



Bb7



Fm7



Bb7



Eb



night. _____ Each lit - tle mo - ment _____ is clear be - fore me, _____ and though it

Fm7



Bb7



Eb



Eb+



Abm



Ab



Eb



Db9



brings me re - gret, it's eas - y to re - mem - ber and

1

Adim



Eb



Bb9



Eb



2

Adim



Eb



Bb9



Eb



Ab



Eb



so hard to for - get. _____ Your sweet ex - so hard to for - get.

JOHNNY ONE NOTE

(From "BABES IN ARMS")

Moderately

Words by LORENZ HART
Music by RICHARD RODGERS

C



John-ny could on - ly sing one note And the note he sang was

mf *p*

Bb



C



Bb



C



Bb



C



C7



this: Ah

mp

F



Eb



C7



F



C7



Poor John - ny One - Note sang out with gus - to And
 Poor John - ny One - Note got in A - i - da, In -

p

F



C7



F



Am



Gm7



C7



just deed o - ver great lord chance ed the place.
 a - great to be brave.

Copyright © 1937 by Chappell & Co.
Copyright Renewed

The interest of Richard Rodgers for the extended term of copyright assigned to the Rodgers Family Partnership (Administered by Williamson Music)
 Rights on behalf of The Estate of Lorenz Hart administered by WB Music Corp.
 International Copyright Secured All Rights Reserved

F Eb C7 F C7

Poor John - ny One Note yelled wil - ly nil ly, Un -
He took his one note. Howled like the North Wind. Brought

p

F C7 D7 Gm7

til he was blue in the face, For
forth wind that made in crit - ics rave, While

F Gm7 C7 F

hold Ver - ing one note was his ace. Could - n't hear the
- di - turned round in his grave! Could - n't hear the

mf

Ab C7 F Am

brass, Could - n't hear the drum, He was in a
flute or the big trom - bone. Ev - ry one was

Ab C7 1 F C7

class mute, By him - self, by gum!

John - ny stood a

2 F Fm C7 Bbm C7

lone. *Sva* ----- Cats and dogs stopped yap - ping,

mp

Fm Gm7 C7 Bb C7 Bb C7 Bb6 C7 Bb

Li - ons in the zoo all were jeal - ous of John - ny's big

Fm C7 Fm C7 Bbm C7

trill. Thun - der - claps stopped clap - ping,

mp

Fm Gm7 C7 Bb C7 Bb C7 Bb6 C7

Traf - fic ceased its roar, and they tell us Ni - ag - 'ra stood

Fm C F C

still. He stopped the train - whist - les, Boat - whist - les, Steam - whist - les,

F C7 G#dim C Bb Am C7

Cop - whist - les; All whist - les bowed to his skill.

F Eb C7 F C7

Sing John - ny One - Note sing out with gus - to And

F C7 F Am Gm7 C7

just o - ver - whelm all the crowd.

F Eb C7 F C7
 Ah!

F C7 D7 Gm7
 So

F Gm7 C7 F Gm7 C7
 sing, John - ny One Note... out loud!

F Gm7 C7 F Gm7 C7
 Sing, John - ny One - Note!

F Gm C7 F
 Sing, John - ny One Note... out loud!
cresc. *e rit.* *f marcato*

JUST A GIGOLO

Original German Text by JULIUS BRAMMER
 English Words by IRVING CAESAR
 Music by LEONELLO CASUCCI

Moderato

PIANO

The piano introduction is in 4/4 time, marked Moderato. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The bass line starts with a quarter note G2, followed by eighth notes A2-B2, quarter notes C3-B2, and quarter notes A2-G2. The piece concludes with a double bar line and repeat signs.

The first system of the vocal and piano accompaniment is in 4/4 time, marked Moderato. The key signature changes to one flat (Bb). The vocal line begins with a quarter rest, followed by quarter notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. The piano accompaniment starts with a quarter rest, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3. The piano part includes dynamic markings *mp* and *p*. Chord diagrams for Bb and F+ are shown above the vocal line.

'Twas in a Pa-ris ca-fé that first I
 Der klei-ne Leut-nant, er war der be-ste

found him,— He was a French-man, a he-ro of the war, ——— But war was
 Rei-ter,— und al-le Her-zen, sie flo-gen ihm gleich zu. ——— Er konn-te

C min. 6 D7 C min. 6 D7 C min.

o - ver, and here's how peace had crowned him, — A few cheap
 küs - sen und tan - zen wie kein zwei - ter, — er kam cheap und

G min. Eb7 Amin. 7 D7 F7

med - als to wear, and noth - ing more. — Now ev - 'ry
 sah und sieg - te auch im Nu. Viel Mon - de

Bb F+ Bb F+

night in this same ca - fé you'll find him, — And as he
 hat er ge - kämpft in Frank - reich drü - ben, — bald an der

Bb G7 C min. C min. 6

strolls by the la - dies hear him say, — "If you ad - mire me, please
 Weich - sel, Pi - a - ve ir - gend - wo.... — Jetzt ist ihm nichts mehr ge -

hire me, A gi-go-lo who knew a bet-ter day
 blie-ben, er zwur-de Gi-go-lo!

G min. A7 D7 G

REFRAIN

Just A Gi-go-lo, Ev-'ry-where I go,
 Schö-ner Gi-go-lo, ar-mer Gi-go-lo,

G G maj. 7

p-f

Peo-ple know the part I'm play-ing, Paid for ev-'ry dance,
 den-ke nicht mehr an die Zei-ten, Wo du als Hu-sar,

G D7

Sell-ing each ro-mance, Ev-'ry night some heart be-tray-ing,
 gold-ver-schnürt so-gar, könn-test durch die Stras-sen rei-ten!

G G

dim.

There will come a day,
U - ni - form pas - sée,
Youth will pass a - way,
Lieb - chen sagt: A - dieu!

cresc.

E7

Bdim

A min.

Then, what will they say a - bout me, When the
Schö - ne Welt, du gingst in Fran - sen! Wenn das

f

C min 6

G

C dim.

A7

end comes I know they'll say "Just A Gi - go - lo," As
Herz dir auch bricht, zeig' ein la - chen - des Ge - sicht, man

A min. 7

D7

1. G

2. G

life goes on with - out me. - out me.
zahlt und du musst tan - zen! tan - zen!

LET'S CALL THE WHOLE THING OFF

(From "SHALL WE DANCE")

Music and Lyrics by
GEORGE and IRA GERSHWIN

Allegretto

mf

poco rit

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of two sharps (F# and C#). The melody in the right hand begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The bass line in the left hand consists of eighth notes G3-A3-B3-C4, quarter notes D4-E4-F4, and quarter notes G4-A4. The piece concludes with a *poco rit* section featuring a sustained chord of G4-B4-D5 in the right hand and a bass line of G3-A3-B3-C4.

D
Brightly

Things have come to a pret-ty pass, Our ro-mance is grow-ing flat, For

mp leggiero a tempo

mf

The first system of the vocal and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. It begins with a quarter note G4, followed by quarter notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The piano accompaniment in the right hand starts with a quarter note G4, followed by quarter notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The bass line in the left hand consists of quarter notes G3-A3, quarter notes B3-C4, quarter notes D4-E4, and quarter notes F4-G4. The piano accompaniment concludes with a *mf* section featuring a sustained chord of G4-B4-D5 in the right hand and a bass line of G3-A3-B3-C4.

C#+ F#°7 B7 D E7 A7 A+

you like this and the oth-er— While I go for this and that.

mf

The second system of the vocal and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. It begins with a quarter note G4, followed by quarter notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The piano accompaniment in the right hand starts with a quarter note G4, followed by quarter notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The bass line in the left hand consists of quarter notes G3-A3, quarter notes B3-C4, quarter notes D4-E4, and quarter notes F4-G4. The piano accompaniment concludes with a *mf* section featuring a sustained chord of G4-B4-D5 in the right hand and a bass line of G3-A3-B3-C4.

mp *mp*

D B7 Em D A7 D C⁹ A F[#]m6

Good-ness knows what the end will be; Oh, I don't know where I'm at... It looks as if we

E7 A6 Cm6 A7 D D7 Bm D7

two will nev-er be one, Some-thing must be done.

Refrain *p - mf*

G Em G6 C6 Am D7 G Em C6

You say ee - ther And I say eye - ther, You say nee - ther And
You say laugh - ter And I say lawf - ter, You say af - ter And

C6 Am D7 *mf* G G7 C Cm G Em

I say ny - ther; Ee - ther, eye - ther, nee - ther, ny - ther, - Let's call the whole thing
I say awf - ter, Laugh - ter, lawf - ter, af - ter, awf - ter, - Let's call the whole thing

A7 D7 G Em C6 D7 G Em

off! You like po-ta-to and I like po-tah-to, You like to-ma-to and
off! You like va-nil-la and I like va-nel-la, You, sa's'-pa-ril-la and

C6 D7 G G7 C G Cm6

I like to-mah-to; Po-ta-to, Po-tah-to, To-ma-to, To-mah-to!
I sa's'-pa-rel-la; Va-nil-la, va-nel-la, Choc-ate, straw-bry!

G C D7 C G *mf* Em6 F#7 Bm D6

Let's call the whole thing off! But oh! If we call the whole thing

E7 C6 D7 *mf* Em6 F#7 Bm D6

off, Then we must part. And oh! If we ev-er part, Then

E7 C6 D7 G G6 C6 D7

that might break my heart! So, if you like pa-ja-mas And I like pa-jah-mas,
So, if you go for oyst-ers And I go for erst-ers

G G6 C6 D7 G G7

I'll wear pa-ja-mas and give up pa-jah-mas. For we know we
I'll or-der oyst-ers and can-cel the erst-ers.

C G Cm6 G C G C6 B7 E7

need each oth-er, So we bet-ter call the call-ing off off.

mf C6 Bm Cmaj7 D7 1. G Eb7 D+ 2. G A#dim G6

Let's call the whole thing off! off!

LITTLE GIRL BLUE

Words by LORENZ HART
Music by RICHARD RODGERS

Moderato

PIANO

The piano introduction is in 4/4 time, marked Moderato. It begins with a treble clef and a key signature of one flat (Bb). The right hand starts with a series of chords: Bb major, F major, Bb major, and F major. The left hand plays a simple bass line. The piece ends with a final chord of Bb major and the instruction *dim. e rit.*

not fast

F Bb C7 F F7(b9) Bb

Sit there and count your fin-gers, what can you do? Old girl, you're

p a tempo

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The lyrics are: "Sit there and count your fin-gers, what can you do? Old girl, you're". The piano accompaniment is in a grand staff with a key signature of one flat. The tempo is marked *not fast* and *a tempo*. The piece ends with a final chord of Bb major.

Bbm6 F D7 G7 C7(sus.4)

through. Sit there and count your lit - tle fin - gers, Un -

The second system of the song continues the vocal line and piano accompaniment. The lyrics are: "through. Sit there and count your lit - tle fin - gers, Un -". The piano accompaniment is in a grand staff with a key signature of one flat. The piece ends with a final chord of Bbm6.

C7 F Bb F C7 F Bb C7

luck-y lit-tle girl blue. Sit there and count the rain-drops

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a key with one flat (Bb) and a 4/4 time signature. The piano accompaniment features a steady bass line and a more active treble line with chords and arpeggios. Dynamic markings include *mf* and *p*.

F F7(b9) Bb Bbm6 F

fall-ing on you. It's time you knew, all you can

The second system continues the musical piece. The piano accompaniment uses a variety of chords, including F7(b9) and Bbm6. The vocal line has a melodic contour that rises and then falls. The piano part includes accents and dynamic markings.

D7 G7 F7(sus.4) C7 F Bb F Bdim

count on is the rain-drops That fall on lit-tle girl blue. No use, old

The third system features a vocal line with a long note on 'blue.' followed by 'No use, old'. The piano accompaniment includes a *mf* section and a *mp* section. The chords are D7, G7, F7(sus.4), C7, F, Bb, F, and Bdim.

C7 F

girl, you may as well sur - ren - der, Your hope is get - ting

The fourth system concludes the page with a vocal line that has a long note on 'girl,' followed by 'you may as well sur - ren - der, Your hope is get - ting'. The piano accompaniment provides harmonic support with chords C7 and F.

A7(sus.4) A7 Dm D7+ G7 Bbm F F+

slen-der, Why won't some-bod-y send a ten - der Blue boy to

1. 2.

Bb C7 F C7 F *Fine*

cheer a lit-tle girl blue? blue?

TRIO

F Gm7 C7 F

When I was ver- y young — the world was young-er than

C7 F

I, As mer - ry as a car - ou - sel.

Gm7 C7 F

The cir-cus tent was strung with ev-ry star in the

C7 F

sky A-bove the ring I loved so well;

Dm7 Gm7

Now the young world has grown old,

mp

F C7

Gone are the tin-sel and gold.

D.S. al Fine ff

D.S. al Fine

LOVELY TO LOOK AT

(From "ROBERTA")

Words by DOROTHY FIELDS and JIMMY McHUGH
Music by JEROME KERN

Moderato

The piano introduction is in E-flat major, 4/4 time, and marked Moderato. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a ritardando (rit.) and a final chord.

Andantino con moto

E \flat maj.7

E \flat 6

The first system of the song features a vocal line and piano accompaniment. The vocal line is in E-flat major and 4/4 time, marked Andantino con moto. The piano accompaniment is in E-flat major and 4/4 time, marked *p a tempo*. The lyrics are: "Clothes _____ must play a part _____ To light an / What _____ ap - peals to me _____ Is just your".

E \flat

Cm

The second system of the song continues the vocal line and piano accompaniment. The vocal line is in E-flat major and 4/4 time, marked Andantino con moto. The piano accompaniment is in E-flat major and 4/4 time, marked *p a tempo*. The lyrics are: "eye, _____ to win a heart; _____ They say a / charm _____ and dig - ni - ty; _____ Not what you".

G \flat G \flat 6 G \flat A \flat 7

gown _____ can al - most speak, _____ If it is
wear, _____ But just an air, _____ Of great re -

B \flat 7 (Guitar tacet)

chic. — Should you se - lect the right ef - fect, you can - not
pose. — You are quite per - fect from your head down to your

quasi cadenza

B \flat 7 B \flat 9

miss, _____ You may be sure,
toes _____ Both night and day,

Fm7 B \flat 7

He _____ will tell you this. _____
I _____ am moved to say. _____

rall.

Refrain (*gracefully*)

E^b *E^b(F)* *E^b(A^b)* *E^bdim*

Love - ly to look at, De - light - ful to know and

B^b7 *B^b9* *B^b7*

heav - en to kiss. A com - bin -

B^b9 *B^b7*

a - tion like this, Is quite my

E^b6 *E^bdim* *F^m7* *B^b9*

most im - pos - si - ble scheme come true, Im - a - gine find - ing a dream like you! You're

E \flat E \flat (F) E \flat (A \flat) C \flat 6

love - ly to look at, It's thrill - ing to hold you

D7 G7 C9 F7

ter - ri - bly tight. For

B \flat 7 A \flat 6 B \flat 7 A \flat 6 B \flat 7 A \flat 6 B \flat 7

we're to - geth - er, the moon is new, And oh, it's love - ly to look at you to -

E \flat F \flat E \flat B \flat 7 1. E \flat B9 B \flat 7 2. E \flat

night! You're

p

Red. *

LIFE IS JUST A BOWL OF CHERRIES

(From "GEORGE WHITE'S SCANDALS")

Words and Music by LEW BROWN
and RAY HENDERSON

Moderately

mf

E_b **G_m**

Peo - ple are queer...

poco rit. *P a tempo*

B_bm **C7-9** **F_m** **A_bm6** **B7** **B_b9** **E_b**

they're al - ways crow - ing, Scram - bling and rush - ing a - bout. Why don't they stop some

F_m7 **B_b7** **E_b** **G_m**

day. Ad - dress them - selves this way: Why are we here?_

Bbm C7-9 Fm G7+5 G7 Cm

Where are we go - ing? It's time that we found out

F7 Cm7 F7 Abm6 C7 B7 Fm7 Bb9

We're not here to stay, We're on a short hol - i - day.

rall.

Eb Gm Eb6 Edim

Life Is Just A Bowl Of Cher - ries, Don't make it se - ri - ous, Life's too mys -

p-f

Bb7 Fm Bb9 Eb Bbm6 C7 Fm Bb9

te - ri - ous. You work, you save, you wor - ry so, But you can't take your dough when you

F9 Abm Bb7 Eb Gm Eb6

go, go, go, So keep re - peat - ing it's the Ber - ries The

Bbm6 C7 Fm Adim Gm C7

strong - est oak must fall. The sweet things in life, To you were just loaned, So

Fm Bb9 F9 Bb9 Eb Gm Bbm

how can you lose what you've nev - er owned. Life Is Just A Bowl Of

C7 F7 Fm7 Bb7 1 Eb Adim Fm Bb7 2 Eb

Cher - ries, So live and laugh at it all. all. *sfz*

THE MOST BEAUTIFUL GIRL IN THE WORLD

(From "JUMBO")

Words by LORENZ HART
Music by RICHARD RODGERS

Tempo di Valse

PIANO *mf*

Musical notation for the piano introduction, featuring a treble and bass clef with a 3/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The music is marked *mf* and includes a 'Tempo di Valse' instruction.

Dm7 G7 G+ C Dm7 G7 G+

We used to spend the spring to - geth - er be - fore we learned to

Musical notation for the first line of the song. It includes a vocal line with lyrics and a piano accompaniment. Chords are indicated above the vocal line: Dm7, G7, G+, C, Dm7, G7, G+. The piano part is marked *p*.

C G7 Dm7 G7

walk, _____ We used to

Musical notation for the second line of the song. It includes a vocal line with lyrics and a piano accompaniment. Chords are indicated above the vocal line: C, G7, Dm7, G7. The piano part is marked *mp* and *p*.

G+ C Dm7 G7 C

laugh and sing to - geth - er be - fore we learned how to talk. _____

Musical notation for the third line of the song. It includes a vocal line with lyrics and a piano accompaniment. Chords are indicated above the vocal line: G+, C, Dm7, G7, C.

G7 C E F G7 B C

With no rea - son for the sea - son

mp *p*

Am7 D7 Dm7 G7

Spring would end as it would start. —

mp

C E F G7 B C Am7 D7 G

Now the sea - son has a rea - son, And there's spring-time in my heart. —

p *cresc.*

f

REFRAIN

F E F

The most beau-ti-ful girl in the world _____ Picks my ties out,

E F Bdim C7 sus4 C7 Bb C7

eats my can - dy, Drinks my bran - dy, _____ The most beau - ti - ful

F Am Gm7 C7 F

girl in the world. _____ The most beau - ti - ful

E F E F

star in the world _____ is - n't Gar - bo, Is - n't Diet - rich

Bdim C7 sus4 C7 Bb C7 C7 Cm

But the sweet trick — who can make me be - lieve it's a beau-ti - ful

Cm6 D7 Dm G7 Gm7

world. So - cial — not a bit,

C7 Dm G7 Gm7 C7 Am7

Nat - 'ral — kind of wit, She'd shine

D7 G7 sus4 G7 Gm7 C7 Gm

an - y - where, And she has - n't got plat - i - num hair,

C7 F E F

The most beau-ti-ful house in the world Has a mort-gage

E F Bdim C7 sus4 C7 Bb C7

what do I care, it's good-bye care— When my slip-pers are

C7 Cm Cm6 D7 Dm7

next to the ones that be-long— To the one and

C7 Gm7 Bb7 F Gm7 F

on-ly beau-ti-ful girl in the world!

MAD DOGS AND ENGLISHMEN

Words and Music by
NOEL COWARD

Moderato

PIANO

The piano introduction consists of two staves. The right hand starts with a series of chords in the treble clef, while the left hand plays a bass line in the bass clef. The tempo is marked 'Moderato' and the dynamics range from *f* to *mp*. The key signature is three flats (B-flat major or D-flat minor).

p

E_b *D_b* *C_b* *B_b* *E_b* *B_b7*

In trop-i-cal climes, there are cer-tain times of day ———— When all the
It's such a sur-prise for Eas-tern eyes to see ———— That tho' the

The first system of the song features a vocal line in the treble clef and piano accompaniment in the bass clef. The piano accompaniment includes a bass line and chords. The lyrics are: "In trop-i-cal climes, there are cer-tain times of day ———— When all the It's such a sur-prise for Eas-tern eyes to see ———— That tho' the". The key signature remains three flats. Chord changes are indicated above the vocal line: *E_b*, *D_b*, *C_b*, *B_b*, *E_b*, and *B_b7*.

E_b *B_b7* *E_b* *Fm7* *B_b7*

cit-i-zens re-tire, To tear their clothes off and per-spire. It's
En-glish are ef-fete, They're quite im-per-vi-ous to heat. When the

The second system continues the vocal and piano accompaniment. The lyrics are: "cit-i-zens re-tire, To tear their clothes off and per-spire. It's En-glish are ef-fete, They're quite im-per-vi-ous to heat. When the". The key signature remains three flats. Chord changes are indicated above the vocal line: *E_b*, *B_b7*, *E_b*, *Fm7*, and *B_b7*.

E_b *D_b* *C_b* *B_b* *G6* *D7*

one of those rules that the great-est fools o-bey, ———— Be-cause the
white man rides ev-'ry na-tive hides in glee, ———— Be-cause the

The third system concludes the vocal and piano accompaniment. The lyrics are: "one of those rules that the great-est fools o-bey, ———— Be-cause the white man rides ev-'ry na-tive hides in glee, ———— Be-cause the". The key signature remains three flats. Chord changes are indicated above the vocal line: *E_b*, *D_b*, *C_b*, *B_b*, *G6*, and *D7*.

G D7 G Fm7 Bb6 Bb7

sun is much too sul-try, And one must a-void its ul-try-vi-'let
 sim-ple crea-tures hope he Will im-pale his Sol-ar To-pee on a

Eb6 Bb7 Eb6 Bb7

ray.
 tree.

Pa-pa-la-ka, Pa-pa-la-ka, Pa-pa-la-ka boo! Pa-pa-la-ka, Pa-pa-la-ka, Pa-pa-la-ka boo!
 Bo-ly-bo-ly, Bo-ly-bo-ly, Bo-ly-bo-ly baa! Bo-ly-bo-ly, Bo-ly-bo-ly, Bo-ly-bo-ly baa!

mp

Gb6 Db7 Gb6

Di-ga-ri-ga, Di-ga-ri-ga, Di-ga-ri-ga doo! Di-ga-ri-ga, Di-ga-ri-ga,
 Ha-ba-nin-ny, Ha-ba-nin-ny, Ha-ba-nin-ny haa! Ha-ba-nin-ny, Ha-ba-nin-ny,

mf

Bb Eb Db Cb Bb Eb6

Di-ga-ri-ga doo! The na-tives grieve, when the white men leave their huts;
 Ha-ba-nin-ny haa! It seems such a shame when the En-glish claim the earth,

B♭7 Eb B♭7 B♭-9 B♭9 B♭7 Eb B♭ F9 B♭7+5

- Be - cause they're ob - vi - ous - ly, de - fi - nite - ly nuts!
 - That they give rise to such hi - lar - i - ty and mirth.

REFRAIN

1. Mad dogs and En - glish - men go out in the mid - day sun, The
 2. Mad dogs and En - glish - men go out in the mid - day sun, The
 3. Mad dogs and En - glish - men go out in the mid - day sun, The

p-mf

E♭maj7 E♭ Fm7 B♭7+5 B♭7 Eb B♭7 Eb A♭

Jap - a - nese don't care to, The Chi - nese would - n't dare to. The Hin - dus and
 tough - est Bur - mese ban - dit Can nev - er un - der stand it. In Ran - goon, the
 small - est Ma - lay rab - bit De - plores this stu - pid hab - it. In Hong - kong, they

E♭ Fm7 B♭7 E♭6 B♭ F7

Ar - gen - tines sleep firm - ly from twelve to one, But En - glish - men de - test a si -
 heat of noon Is just what the na - tives shun; They put their Scotch or Rye down and
 strike a gong And fire off a noon - day gun, To rep - ri - mand each in - mate who's

Bb7 Eb Ebmaj7 Eb7 Ab

es-ta. In the Phil-ip-pines, there are love-ly screens To pro-tect you from the
lie down. In a jun-gle town, where the sun beats down To the rage of man and
in late. In the man grove swamps, where the py-thons romp, There is peace from twelve till

Ab6 F Fmaj7 F7 Bb7 F9 Bb7 F7

glare; In the Ma-lay states, they have hats like plates Which the Brit-ish-ers won't
beast, The En-glish garb of the En-glish Sa-hib Mere-ly gets a bit more
two. Ev-en ca-ri-bous lie a-round and snooze, For there's noth-ing else to

Bb7 p Eb Ab Eb Ab G7 Cm

wear. At twelve noon, the na-tives swoon, And no fur-ther work is done; But
creased. In Bang-kok, at twelve o'-clock, They foam at the mouth and run; But
do. In Ben-gal, to move at all, Is sel-dom, if ev-er done; But

Ab6 Ab7 Eb Db9 1-2. Eb 3. Eb

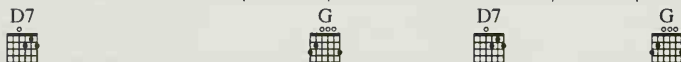
mad dogs and En-glish-men go out in the mid-day sun.
mad dogs and En-glish-men go out in the mid-day sun.
mad dogs and En-glish-men go out in the mid-day sun.

MIMI

(From The Paramount Picture "LOVE ME TONIGHT")

Words by LORENZ HART
Music by RICHARD RODGERS

Very gaily, but moderately

My left shoe's on my right foot, my



right shoe's on my left. Oh! listen to me



Mi - mi, of rea - son I'm be - reft! The but - tons of my

G A7 D7

trou - sers are but - ton'd to my vest; Oh!

G no chord Em7 A7 Em7 A7

lis - ten to me Mi - mi, mere pas - sion's in my

Am7 D7 G

breast! Mi - mi, you

Am7 D7 Gmaj7 G6

fun - ny lit - tle good for noth - ing Mi - mi, am I the

Am7 D7 G

guy? ————— Mi - mi, you

This system contains the first three measures of the piece. The guitar part features chords Am7, D7, and G. The vocal line begins with a long note on 'guy?' followed by 'Mi - mi, you'. The piano accompaniment consists of chords and a simple bass line.

Am7 D7 Gmaj7 G6

sun - ny lit - tle hon - ey of a Mi - mi, I'm aim - ing

This system contains the next four measures. The guitar part features chords Am7, D7, Gmaj7, and G6. The vocal line continues with 'sun - ny lit - tle hon - ey of a Mi - mi, I'm aim - ing'. The piano accompaniment continues with chords and a bass line.

Dm7/G G7 C

high! ————— Mi - mi,

This system contains the next three measures. The guitar part features chords Dm7/G, G7, and C. The vocal line has a long note on 'high!' followed by 'Mi - mi,'. The piano accompaniment continues with chords and a bass line.

Cdim7

You've got me sad and dream - y,

This system contains the final two measures. The guitar part features a Cdim7 chord. The vocal line concludes with 'You've got me sad and dream - y,'. The piano accompaniment continues with chords and a bass line.

G6/B



Bbdim7



you could free me, if you'd see me.

G



Am7



Mi - mi, you know I'd like to

D7



G



C6



G



C6



have a lit - tle son of a Mi - mi bye and

1 G



Am7



D7



2 G



Am7



G



bye. bye.

MY HEART BELONGS TO DADDY

(From "LEAVE IT TO ME")

Words and Music by
COLE PORTER

Slowly

Piano

f marcato

The piano introduction is in 4/4 time, marked 'Slowly' and 'f marcato'. It features a right-hand melody with eighth-note patterns and a left-hand accompaniment of quarter notes. The key signature has one flat (B-flat major or D minor).

C Cdim. C F

I used to fall — In love with all —

p *R.H.*

The first line of the song features a vocal melody and piano accompaniment. The vocal line is in a treble clef with lyrics 'I used to fall — In love with all —'. The piano accompaniment is in a grand staff with a right-hand melody and a left-hand accompaniment. Chords are indicated above the vocal line: C, Cdim., C, and F. Dynamics include piano (*p*) and a right-hand section marked *R.H.*

G7 C Cm6 Ab7 G7

Those boys who maul — The young cut-ies.

mf

The second line of the song features a vocal melody and piano accompaniment. The vocal line is in a treble clef with lyrics 'Those boys who maul — The young cut-ies.'. The piano accompaniment is in a grand staff with a right-hand melody and a left-hand accompaniment. Chords are indicated above the vocal line: G7, C, Cm6, Ab7, and G7. Dynamics include mezzo-forte (*mf*).

C Cdim. C D7

But now I find — I'm more in- clined —

mp

The third line of the song features a vocal melody and piano accompaniment. The vocal line is in a treble clef with lyrics 'But now I find — I'm more in- clined —'. The piano accompaniment is in a grand staff with a right-hand melody and a left-hand accompaniment. Chords are indicated above the vocal line: C, Cdim., C, and D7. Dynamics include mezzo-piano (*mp*).

G7 C Ab7 G7 C Bb7

To keep my mind — On my dut-ies. For

mf *p*

Eb Bb7 Eb Bb7 Cm Fm G7

since I came to care — For such a sweet mil-lion-aire. —

dolce *poco rit*

G7+ Cm

Refrain (*slow Rhumba tempo*)

While tear-ing off — A game of golf — I may make a play for the

mf

Fm6 G7 Fm A7 Gm G7

cad-dy; But when I do — I don't fol-low through 'Cause my heart be-longs to

Cm G7+ Cm

Dad-dy, If I in-vite A boy some night- To

Cm Fm6 G7

dine on my fine fin-nan had-die, I just a-dore- His

Fm A7 Gm G7 Cm

ask-ing for more,- But my heart be-longs- to Dad-dy. Yes, my

mf piu

Cm G7

heart be-longs to Dad-dy, So I sim-ply could-n't be bad. Yes, my

espressivo

G7 C

heart be - longs_ to Dad - dy, Da - da, da - da - da, da - da - da - ad! So I

G7 C C7

want to warn_ you, lad - die, Tho' I know you're per - fect - ly

F Fm C

swell, That my heart be - longs_ to Dad - dy — 'Cause my

Fm6 G7 1. Cm G7+ 2. Cm

Dad - dy, he treats it so well, While well. —

rall. *a tempo* *mf* *sf*

NIGHT AND DAY

Words and Music by
COLE PORTER

Moderato

Piano

mp poco a poco cresc.

p

p

f

C#° *G7* *C*

Like the beat, beat, beat, of the tom - tom: When the jun - gle shad - ows

Cm *G7* *C#°* *G7* *C* *Cm*

fall, Like the tick, tick, tock of the state-ly clock, as it stands a - gainst the

G7 *Ab7* *Db* *A7*

wall, Like the drip, drip, drip, of the rain-drops, When the sum - mer show'r is

D Dm B^o C Cm G B^bm6 C G7 C

through; So a voice with-in me keeps re-peat-ing, you, — you, — you. —

Detailed description: This system contains the first line of the song. The vocal line is in treble clef with a key signature of one flat (B-flat major). The piano accompaniment is in grand staff. The lyrics are: "through; So a voice with-in me keeps re-peat-ing, you, — you, — you. —". Chord symbols are placed above the vocal line.

Refrain

C6 Cm *p-mf* G7 C

Night and day _____ you are the one, _____ On-ly you.

Detailed description: This system contains the beginning of the refrain. The vocal line starts with a double bar line and a repeat sign. The piano accompaniment features a triplet of eighth notes. The lyrics are: "Night and day _____ you are the one, _____ On-ly you.". Chord symbols and dynamics are indicated above the vocal line.

Cm G7 G+ C Am

— be-neath the moon and un-der the sun. _____ Wheth-er near to me or

Detailed description: This system continues the refrain. The vocal line has a triplet of eighth notes. The piano accompaniment continues with chords and a steady bass line. The lyrics are: "— be-neath the moon and un-der the sun. _____ Wheth-er near to me or". Chord symbols are placed above the vocal line.

A^b Em7 D7 F[#]m D7 Bm F Fm F

far, _____ It's no mat-ter, dar-ling, where you are — I think of you _____

R. H.

Detailed description: This system contains the final line of the refrain. The piano accompaniment ends with a section marked "R. H." (Right Hand). The lyrics are: "far, _____ It's no mat-ter, dar-ling, where you are — I think of you _____". Chord symbols are placed above the vocal line.

night and day. _____ Day and night _____ Why is it
 so. _____ That this long - ing for you fol - lows wher - ev - er I go? _____
 — In the roar - ing traf - fic's boom — In the si - lence of my lone - ly room, — I
 think of you. _____ night and day. _____ Night and day _____

G7 *C* *Cm* *G7* *G+*
C *Cm* *G7* *3* *3* *G+* *C*
C *Am* *Ab* *Em7* *D7* *F#m* *D7* *Bm*
F *Fm* *F* *G7* *C* *Eb*

mf espr.

R. H.

E_b *C* *E_b* *F_m* *E_b*

un-der the hide of me ————— There's an Oh, such a hun-gry yearn-

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole note chord in *E_b*, followed by a triplet of eighth notes. The piano accompaniment consists of chords and moving lines in both hands, with a triplet of eighth notes in the right hand.

F_m *E_b* *C* *A_m*

- ing, burn - ing in - side of me. ————— And its tor - ment won't be

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes followed by a whole note. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line.

A_b *E_m7* *D7* *D_m7*

through — 'Til you let me spend my life mak - ing love — to you, day and night, —

The third system shows the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes followed by a whole note. The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line with some grace notes.

G7 *D_m7* *1. C* *D7* *G7* *2. C*

— night and day. — Night and day —

The fourth system concludes the piece with a vocal line and piano accompaniment. The vocal line has a triplet of eighth notes followed by a whole note. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line. Dynamics include *mf* and *f*. A first ending bracket is present, leading to a second ending. A fermata is placed over the final chord.

THE OBJECT OF MY AFFECTION

Words and Music by PINKY TOMLIN,
COY POE and JIMMIE GRIER

Liltingly

The

mf

Ab **Bbm**

Object Of My Af-fec - tion can change my com-plex-ion from white to ro - sy red,

mf

Bbm7 **Cm** **Eb7**

An - y-time she holds my hand and tells me that she's

Ab **Eb9** **Ab**

mine. There are man - y girls who can thrill me and

Bbm



some who can fill me with dreams of hap - pi - ness,

Bbm7



Cm



Eb7



Ab



Eb9



But I know I'll nev - er rest un - til she says she's mine.

Ab



Ab11



Ab9



Now I'm not a-fraid that she'll leave me 'cause

Db



C





B



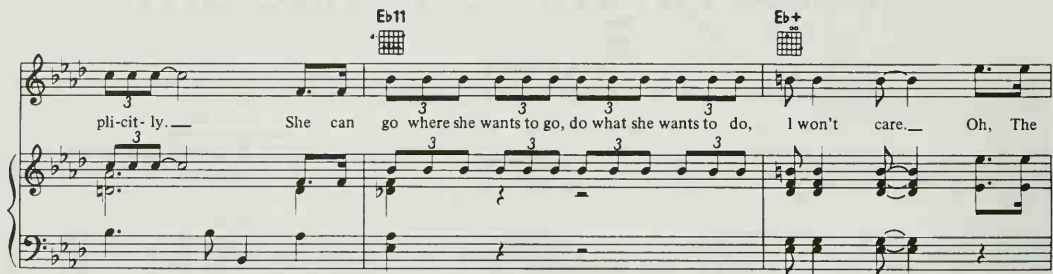
Bb7



she's not the kind who'll be un - fair, But in - stead I trust her im -

Eb11  **Eb+** 




pli-cit-ly. — She can go where she wants to go, do what she wants to do, I won't care. — Oh, The



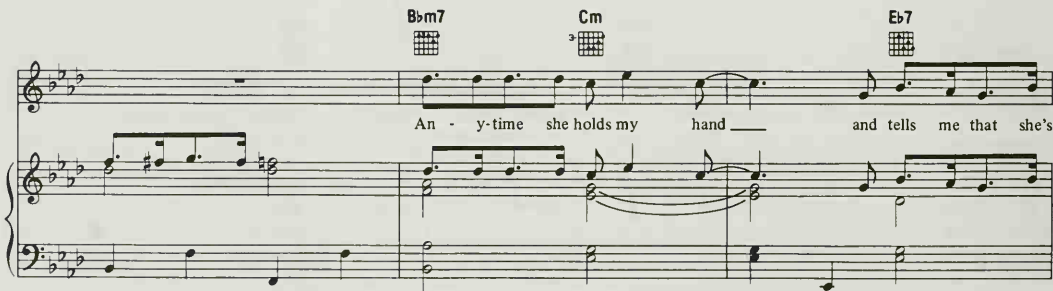
Ab  **Bbm** 

Object Of My Af-fec-tion can change my com-plex-ion from white to ro-sy red,



Bbm7  **Cm**  **Eb7** 

An-y-time she holds my hand — and tells me that she's



1 **Ab**  **Bdim**  **Eb7**  **2** **Ab**  **Abdim**  **Ab** 

mine. The mine.



THE PICCOLINO

Words and Music by
IRVING BERLIN

Brightly

D C/D D C/D

f

D G/D D

By the A - dri - a - tic wa - ters Ve -

mf

G/D D D/C C Em6/B

ne - tian sons and daugh - ters are strum - ming a

Gm6 Bb+ D/A E9/G# C#m/G# A9 D C/D

new tune up - on their gui - tars.

D C/D D G/D

It was writ - ten by a

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'It was writ - ten by a'. Above it are four guitar chord diagrams: D, C/D, D, and G/D. The bottom two staves are piano accompaniment, featuring a treble clef with a triplet of eighth notes and a bass clef with a steady eighth-note accompaniment.

G/D D Bm/F# F#

Lat - in, a gon - do - lier who sat in his

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics 'Lat - in, a gon - do - lier who sat in his'. Above it are four guitar chord diagrams: G/D, D, Bm/F#, and F#. The bottom two staves are piano accompaniment, with the bass clef showing a half-note chord progression.

F#m/E E G#m/D# Ddim7 D+ F#m/C# Ab9/C Fm/C D#9

home out in Brook - lyn and gazed at the

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics 'home out in Brook - lyn and gazed at the'. Above it are nine guitar chord diagrams: F#m/E, E, G#m/D#, Ddim7, D+, F#m/C#, Ab9/C, Fm/C, and D#9. The bottom two staves are piano accompaniment, with the bass clef showing a half-note accompaniment.

F# E/F# F# F#9

stars. He sent his

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics 'stars. He sent his'. Above it are four guitar chord diagrams: F#, E/F#, F#, and F#9. The bottom two staves are piano accompaniment, featuring a treble clef with a triplet of eighth notes and a bass clef with a steady eighth-note accompaniment.

Bm Bm#7 Bm7 Bm6 Em Gm6 D/F# Fdim

mel - o - dy a - cross the sea to

Em7 A7/E Dmaj7 C# F#7 G/B Bm/F# Bm F#9

It - a - ly. And we know they wrote some

G#m7 C#7 F#6 C#m/E Eb7

words to fit that catch - y bit and

G#m Bm/D C#7 F# Bb7/F Em7b5 A7

christ - ened it the Pic - co - li - no.

D G/D D

And we know that it's the rea - son why

G/D D D/C C Em6/B Gm6 Bb+ D/A

ev - 'ry - one this sea - son is strum - ming and hum - ming a

E9/G# C#m/G# A9 D C/D D

new mel - o - dy.

C7 F

Come to the Ca -

B \flat /F F

si - no _____ and hear them

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major). It features a melodic line starting on G4, moving to A4, Bb4, and C5, with a long note on C5. The lyrics 'si - no' are under the first two notes, and 'and hear them' are under the last two. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

E \flat /F F F

play the Pic - co - li - no. _____ Dance _____

Detailed description: This system contains the next two staves. The vocal line continues with the lyrics 'play the Pic - co - li - no.' and 'Dance'. The piano accompaniment features a more active right-hand part with chords and a consistent bass line.

B \flat /F F Gm6

with your bam - bi - no _____ to the

Detailed description: This system contains the third and fourth staves. The vocal line has the lyrics 'with your bam - bi - no' and 'to the'. The piano accompaniment continues with its established harmonic and rhythmic patterns.

F F7 F Edim7 A7

strains of the catch - y pic - co - li - no. _____

Detailed description: This system contains the final two staves. The vocal line concludes with the lyrics 'strains of the catch - y pic - co - li - no.'. The piano accompaniment provides harmonic support throughout.

A9/E A7 D

Drink your glass of

A/D D Em7/A A7 G/A

Vi - no, and when you've had your plate

F#m/A Em/A D Dmaj7 D6 Bb+/A D

of Sea - lo - pi - no, make them

G/D D

play the Pic - co - li - no, the catch - y Pic - co -

G/D D D/C C Em6/B Gm6 Bb+ D/A

li - no. And dance to the strains of that

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with lyrics. The second line is a piano accompaniment. Above the vocal line, guitar chords are indicated: G/D, D, D/C, C, Em6/B, Gm6, Bb+, and D/A. The piano part features a steady bass line and chords that support the melody.

E9/G# C#m/G# A9 D C/D D

new mel - o - dy,

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics 'new mel - o - dy,'. The piano accompaniment includes triplets and slurs. Above the vocal line, guitar chords are indicated: E9/G#, C#m/G#, A9, D, C/D, and D.

C/D D C/D

the Pic - co - li - no.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics 'the Pic - co - li - no.'. The piano accompaniment features triplets and slurs. Above the vocal line, guitar chords are indicated: C/D, D, and C/D.

D C/D D

p *pp*

Detailed description: This system contains the seventh and eighth lines of music. The piano accompaniment ends with a *p* (piano) and *pp* (pianissimo) dynamic marking. Above the vocal line, guitar chords are indicated: D, C/D, and D.

PICK YOURSELF UP

(From "SWING TIME")

Words by DOROTHY FIELDS

Music by JEROME KERN

Moderato

Piano introduction in D major, 4/4 time, Moderato. The piece begins with a piano (*f*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The melody is simple and rhythmic, with a steady bass line.

Dmaj7 *p* D6 Edim7 A9 Dmaj7 D6

He: Please teach - er, teach me some - thing, Nice teach - er,

Vocal line for the first phrase, starting with a piano (*p*) dynamic. The melody is simple and rhythmic, matching the piano accompaniment.

Piano accompaniment for the first phrase, starting with a piano (*p*) dynamic. The bass line is simple and rhythmic, supporting the vocal melody.

A A7 D Em7 A7

teach me some - thing I'm as awk - ward as a cam - el,

Vocal line for the second phrase, starting with a piano (*p*) dynamic. The melody is simple and rhythmic, matching the piano accompaniment.

Piano accompaniment for the second phrase, starting with a piano (*p*) dynamic. The bass line is simple and rhythmic, supporting the vocal melody.

D C#7 F#maj7 F#6 G#dim C#9

— that's not the worst, My two feet have - n't met yet,

Vocal line for the third phrase, starting with a piano (*p*) dynamic. The melody is simple and rhythmic, matching the piano accompaniment.

Piano accompaniment for the third phrase, starting with a piano (*p*) dynamic. The bass line is simple and rhythmic, supporting the vocal melody.

F#maj7 F#6 C#7 F# C7

But I'll be teach - er's pet yet, 'Cause I'm gon - na learn to dance or

F C7sus C7 F Em7b5 C7

poco accel.

burst.

mf poco accel.

Burthen
Polka-tempo

Gm7 C7 Fmaj7 Bb Em7b5 A7

mp a tempo

She: Noth - ing's im - poss - i - ble I have found, for when my chin is

mp a tempo

Dm7 G7 Gm7 C7 Gm7 C7

on the ground, I Pick my - self up, Dust my - self off,

Gm C7 F Am D7

p

Start all o - ver a - gain. Don't lose your con - fi - dence

Gmaj7 G7 C6 B7 Em7b5 A7

if you slip, be grate - ful for a pleas - ant trip, And

Am7 D7 Am7 D7 Am7 D7 G

Pick your-self up, Dust your-self off, Start all o - ver a - gain.

f *mf*

Work like a soul in - spir - ed, Till the bat - tle of the day is won.

C C7

You may be sick and tir - ed, But you'll be a man, my son!

Gm C7 Fmaj7 Bb Em7b5 A7 Dm7 G7

mp

Will you re-mem - ber the fa - mous men, Who had to fall to rise a - gain? So

Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7

mp

take a deep breath, PICK YOUR-SELF UP,

(He breaths audibly) (Business)

Gm7 C7 Gm7 C7 Gm7 C7 F

DUST YOUR-SELF OFF, START ALL O - VER A - GAIN.

A SHINE ON YOUR SHOES

Words and Music by HOWARD DIETZ
and ARTHUR SCHWARTZ

Moderato

The piano introduction is in 4/4 time, marked Moderato. It features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The piece begins with a series of chords in the right hand and a steady bass line in the left hand. The dynamics range from piano to fortissimo (ff).

mp Eb Eb7 Adim Eb7 Adim Eb7

Don't you be a good for noth-in', Nev-er mount to noth-in', Hang-in' round the cor-ners!

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature remains two flats. The tempo is Moderato. The lyrics are: "Don't you be a good for noth-in', Nev-er mount to noth-in', Hang-in' round the cor-ners!". The piano accompaniment includes chords and a bass line. Dynamics include *mp* and *ff*.

Bb7 Fm7 Bb7 Eb Fm7 Bb7

Can't you see you nev-er will be get-tin' an-y - where.

The second line of the song continues the vocal melody and piano accompaniment. The key signature remains two flats. The lyrics are: "Can't you see you nev-er will be get-tin' an-y - where.". The piano accompaniment includes chords and a bass line. Dynamics include *mp* and *ff*.

E^b Eb7 Adim Eb Adim E^b

mp

If you want to get em-ploy-ment Tid-y up your fac-es and a-mount to sum-thin;

Gm C7 Bb7

mf

Those big men who got up there_ all de-clare:

Refrain Bb7 F7 Bb7 Eb Eb7 Ab Abm Eb7

p-f

When there's a shine on your shoes, There's a mel-o-dy in your

brightly

Ab Eb Eb7 Ab7 Bb7

heart, With a sing-a-a-ble hap-py feel-ing, A

Eb F7 Bb7 F7 Bb7 Eb Eb7 Ab Abm
 won-der-ful way to start to face the world ev-'ry day, With a

Eb Eb7 Ab7 Eb Eb7
 "dee - dle - um - dee - di - di." Lit-tle mel-o - dy that is

Ab7 Bb7 Eb Cm Bb+ D7 Gm
 mak - ing the wor - ry - ing world go by. When you walk down the

A7 D7 Bb+ Gm A7 D7
 street, With a hap - py - go - luck - y beat,

Gm Cm F Fm7 Bb7 *optional* F7 Bb7

You'll find a lot in what I'm re - peat - ing — "When there's a

Eb Eb7 Ab Abm Eb Eb7 Ab7

shine on your shoes, There's a mel-o-dy in your heart;" What a

Eb Cm7 (open) Fm7 Bb7 1. Eb Fm7 Bb7 F7 Bb7

won - der - ful way to start the day. When there's a

2. Eb Adim Eb7 Eb Fine Ab Abm Eb

day. (to Patter) day. (to Patter)

Patter *mf* Adim Eb7 Edim Fm Bb7 Eb7

There's the shine that you get in the bar - ber shop, While the

Ab Eb7 Ab Eb7 Ab Eb7 Ab Adim Eb7 Edim Fm Bb7

bar-ber's go-ing; zig-gy-zig-gy - zig" with his strop! There's the shine that you get in the

Fb7 Ab Eb7 Ab Eb7 Ab Eb7 Ab Eb7

pull-man car, - While the train is go-ing; chug-gy-chug-gy-chug-gy-chug-gy-chug; go-ing

Ab Bbm C+ C7 C+ F Dm

far a - way! - There's the shine that you get on the

Gm C7 C Dm C Dm C Dm C Dm

fer-ry boat, While the wat-er's go-ing, wish-y-wash-y - wish-y-wash-y-wish-y-wash-y -

C Dm C Dm C Dm C Adim G7alt.

wool!" But it does-nt mat-ter where you

F7alt. Eb Bb7 Eb Bb7 Eb Bb7 Eb

get it, — It - 'll do a lot of good if you let it; — A

Cm *cresc.* Dm Ebm *f* Fm Abm Bb7 *f* %

lit-tle bit of pol-ish will a - bol-ish what's both-er-ing you. — D.S. al Fine

cresc. *f* % (Back to Refrain)

D.S. al Fine

SING FOR YOUR SUPPER

(From "THE BOYS FROM SYRACUSE")

Moderate and Graceful

Words by LORENZ HART
Music by RICHARD RODGERS

mf

p

F C7 F Bb F C F C F C

Hawks and crows do lots of things, But the ca - na - ry on - ly sings.

mp

F C Bb6 C F

She is a cour - te - san on wings, So I've heard.

Cm

Ea - gles and storks are twice as strong, All the ca - na - ry knows is song,

D7 G7 C7sus C7

But the ca - na - ry gets a - long, Gild - ed bird!

poco rit.

F Am F7

Sing for your sup - per and you'll get break - fast, Song - bird al - ways

p-mf a tempo

Dm F7 Bb Gm7 C7

eat If their song is sweet to hear.

F Am

Sing for your lunch - eon And you'll get din - ner,

F7 **Dm** **F7** **Bb** **Bb6** **C7**
 Dine with wine of choice If romance is in your

F6 **F** **Am** **F** **F+** **Bb6** **C7** **Gm** **C7-9**
 voice. I heard from a wise canary,

Fmaj7 **Bdim** **Bb6** **C7**
 Trilling makes a fellow willing; So, lit - tle

Gm **C7-9** **F9** **Ab7** **Db** **G7** **C7**
 swal - low, swal - low now. Now is the time to

Musical score for a song, featuring vocal lines and piano accompaniment. The score is divided into four systems, each with a vocal line and a piano accompaniment line. Chord diagrams are provided above the vocal lines. The lyrics are: "Dine with wine of choice If romance is in your voice. I heard from a wise canary, Trilling makes a fellow willing; So, lit - tle swal - low, swal - low now. Now is the time to".

F Am F7

sing for your sup - per And you'll get break - fast, Song - birds are not

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics underneath. The bottom line is the piano accompaniment in bass clef. Chord diagrams for F, Am, and F7 are shown above the vocal line. The piano part features a steady bass line with chords in the right hand.

Dm F7 Bb Bb6 C7

dumb. They don't buy a crumb of

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics. The piano accompaniment continues with similar harmonic support. Chord diagrams for Dm, F7, Bb, Bb6, and C7 are shown above the vocal line.

F7 Bb F F+ Bb6 C7

bread, It's said, So sing and you'll be

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics. The piano accompaniment continues. Chord diagrams for F7, Bb, F, F+, Bb6, and C7 are shown above the vocal line.

1 F Am Dm Am Dm Am Dm C7 2 F C C7 F

fed. fed.

mf *mf*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a long note for 'fed.' followed by a repeat sign and another 'fed.'. The piano accompaniment has a repeat sign and then continues. Chord diagrams for the first two lines are shown above the vocal line. The piano part includes dynamic markings like *mf*.

THE SONG IS YOU

(From "MUSIC IN THE AIR")

Lyrics by OSCAR HAMMERSTEIN II

Music by JEROME KERN

Flowingly

Piano introduction in 4/4 time, marked *mp* and *poco rit.*. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#).



I hear mu - sic when I look at you, A beau - ti - ful

p a tempo

The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line has a triplet of eighth notes on the word 'ful'.



theme of ev - 'ry dream I ev - er knew, Down deep in my

The piano accompaniment continues with the eighth-note bass line. The vocal line has a triplet of eighth notes on the word 'my'.



heart, I hear it play, I feel it

The piano accompaniment features a triplet of eighth notes in the left hand. The vocal line has a triplet of eighth notes on the word 'it'.

Cmaj9



C



G7



G9



Cmaj7



C



Cdim



start, _____ Then melt a - way.

I hear mu - sic when I touch your

p

hand, _____ A beau - ti - ful mel - o - dy from some en - chant - ed

land, _____ Down deep in my heart, _____ I hear it

say, _____ Is this the day? _____

E



Emaj7



A



Dm



B7



I a - lone have heard this lone - ly strain,

mp

Emaj7



D#7



I a - lone have heard this glad re - frain,

G#m



G#m7



C#9



Must it be For - ev - er in - side of me, Why can't I

3

3

F#7



B7



let it go, Why can't I let you know, Why can't I

Cmaj7 **B** **G7** **G9**

let you know the song my heart would sing, That beau - ti - ful

mf *allegro*

C **C6** **C9** **F** **Fm6**

rhap - so - dy of love and youth and spring, The mu - sic is

C **Cmaj7** **A7+5** **Dm** **G9**

sweet, The words are true, The song is

C

you.

Gm7 C9 F F7

so soft and close to mine, di - vine!

Bb7 B7 Bb7 Eb9 Bbm7-5 Eb9 Ab7 A7

How my heart is sing-in' While the band is swing-in' Nev-er tired of

Ab7 Db7 C7 C9 F

rom-in' And stomp-in' with you at the Sa-voy. What joy! A per-fect hol-i-day!

C9b F Fdim Gm7

Sa - voy, where we can glide and sway; Sa - voy, there let me stomp a - way.

C9 F C9 F Eb9-5 Fmaj9

with you. Sa - voy.

STORMY WEATHER

(KEEPS RAININ' ALL THE TIME)

(From "COTTON CLUB PARADE OF 1933") (From "STORMY WEATHER")

Slow lament

Lyrics by TED KOEHLER
Music by HAROLD ARLEN

mp *mf*

Don't know why there's no

p *mp*

G G#dim7

sun up in the sky, storm-y weath-er,

p

Am7 D9 G

since my man and I ain't to-gether, keeps rain-in' all the

p

Am7 D11 G Am7 D7b9

G Am7 D9 G G#dim7

time. Life is bare, gloom and

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics 'time. Life is bare, gloom and'. Above it are guitar chords: G, Am7, D9, G, and G#dim7. The bottom two lines are piano accompaniment for the vocal line.

Am7 D9 G

mis - 'ry ev - 'ry - where, storm - y weath - er,

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with lyrics 'mis - 'ry ev - 'ry - where, storm - y weath - er,'. Above it are guitar chords: Am7, D9, and G. The bottom two lines are piano accompaniment for the vocal line.

Am7 D11 G Am7 D7b9

just can't get my poor self to - geth - er, I'm wear - y all the

Detailed description: This system contains the third two lines of music. The top line is a vocal melody with lyrics 'just can't get my poor self to - geth - er, I'm wear - y all the'. Above it are guitar chords: Am7, D11, G, Am7, and D7b9. The bottom two lines are piano accompaniment for the vocal line.

G C G G#dim7 Am7 D7b9

time, the time, so wear - y all the

Detailed description: This system contains the final two lines of music. The top line is a vocal melody with lyrics 'time, the time, so wear - y all the'. Above it are guitar chords: G, C, G, G#dim7, Am7, and D7b9. The bottom two lines are piano accompaniment for the vocal line.

G Am7 G C

time. When ^{he} she went a - way — the blues walked

mf

G C

in and met me. If ^{he} she stays a - way — old rock - in'

G C G C

chair will get me. All I do is pray — the Lord a -

G C G E7b5 A7 D7b9 D7

bove will let me walk in the sun once more. Can't go

G G#dim7 Am7 D9 G

on, ev - ry - thing I had is gone, storm - y weath - er,

Am7 D11 G Am7 D7b9

since my man gal and I ain't to - geth - er, keeps rain - in' all the

G Am7 D7b9 1 G

time, keeps rain - in' all the time.

Am7 D9 2 G Am7 Gmaj7 C G

Don't know time.

rall. *p*

Red.

Cm7 **F7**

you taunt me with

A \flat /B \flat **Gm** **B \flat 9** **E \flat**

mem - o - ries that nev - er die.

E \flat maj7 **E \flat 7** **Fm7** **F \sharp dim**

I sit in my chair, I'm filled with de - spair, there's

E \flat /G **B \flat 7** **E \flat 7** **Fm7**

no one could be so sad. With gloom ev - 'ry - where, I

Detailed description: This is a guitar score for a song. It consists of three systems of music. Each system includes a vocal line (treble clef) with lyrics, a guitar accompaniment (treble and bass clefs), and a set of guitar chord diagrams. The first system has two systems of guitar accompaniment. The second system has two systems of guitar accompaniment. The third system has two systems of guitar accompaniment. The lyrics are: 'you taunt me with mem - o - ries that nev - er die. I sit in my chair, I'm filled with de - spair, there's no one could be so sad. With gloom ev - 'ry - where, I'. The chord diagrams are: Cm7, F7, A \flat /B \flat , Gm, B \flat 9, E \flat , E \flat maj7, E \flat 7, Fm7, F \sharp dim, E \flat /G, B \flat 7, E \flat 7, Fm7.

F#dim



Eb



Edim



Bb7



Bb7+5



sit and I stare, I know that I'll soon go mad. In my

Ebmaj7



Cm7



Fm7



sol - i - tude I'm pray -

Ab/Bb



Gm



Bb9



ing dear Lord a - bove send back my

1 Eb



F#dim



Fm7



Bb7+5



2 Eb



love. In my love.

pp

TEN CENTS A DANCE

(From "SIMPLE SIMON")

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

mf

E_b **Cm** **Fm7** **B_b7** **E_b** **Cm7**

Fm7 **B7** **E_b** **Cm** **Fm7** **B_b7** **E_b** **Cm**

Fm7 **B_b7** **E_b** **Cm** **Gm** **Cm** **Gm** **Fm7** **B_b7**

E_b **B_b7** **E_b** **Cm** **Fm7** **B_b7** **E_b** **Cm**

mf

I work at the Pal - ace Ball - room, but, gee, that pal - ace is

cheap. When I get back to my chill - y hall room I'm much too ti - red to

sleep. I'm one of those la - dy teach - ers, a beau - ti - ful host - ess, you

The musical score is presented in a standard format with a grand staff (treble and bass clefs). Above the treble clef, guitar chord diagrams are provided for each measure, including fret numbers and barre indicators (e.g., '3fr'). The piano accompaniment is written in the bass clef. The piece is in 4/4 time and the key signature has two flats (B-flat major or D-flat minor). The tempo is marked 'Moderately' and the initial dynamic is 'mf'.

Gm ^{3fr} C7 F7 Eb/Bb ^{6fr} Cm6 B7#5

know; one that the pal - ace fea - tures at ex - act - ly a dime a

Slowly, quasi rubato

Fm7/Bb Bb7 Eb ^{3fr} F#dim7 Fm7 Bb7 Eb ^{3fr} F7

throw. Ten cents a dance, that's what they pay me. Gosh, how they weigh me

poco rit.

Bb7 Eb ^{3fr} F#dim7 Fm7 Bb7

down! Ten cents a dance, pan - sies and rough guys,

Eb7 Ab ^{4fr} Dm7 G7 C7b9 Fm

tough guys who tear my gown! Sev - en to mid - night, I hear drums,

C7b9



Fm



D7



Gm



loud-ly the sax - o-phone blows,

trum-pets are tear - ing my ear-drums.

C7b9



F7



Bb7



Eb



F#dim7



Fm7



Bb7



Cus-tom - ers crush my toes.

Some-times I think I've found my he - ro

Eb7



Ab



Dm7



G7



C7b9



Fm7b5



but it's a queer ro - mance.

All that you need is a tick - et;

Eb/Bb



G+



Abmaj7



A7b5



1

Bb7



Eb



Bb7#5



2

Bb7



Eb



come on, big boy.

ten cents a dance!

ten cents a dance!

Cm



Cm(maj7)



Cm7



Cm6



Eb/Bb



Bb7



Fight-ers and sail-ors and bow-leg - ged tail-ors can pay for their tick-ets and

Eb



Cm



Cm(maj7)



Cm7



Cm6



rent me!

Butch-ers and bar-bers and rats from the har-bors are

Eb/Bb



Bb7#5



Eb



Gm



Eb7/G



C/G



Eb7/G



sweet-hearts my good luck has sent me. Though I've a cho-rus of

Gm



Eb7/G



C7



Am



F7/A



D/A



F7/A



Am



F7/A



D7



el - der - ly beaux, stock-ings are por-ous with holes at the toes.

Gm ^{3fr} Cm7b5 Bb/F

I'm here till clos - ing time, dance and be mer - ry, it's

F7 Bb7 Eb ^{3fr} F#dim7 Fm7 Bb7

on - ly a dime. Some-times I think I've found my he - ro

Eb ^{3fr} Dm7 G7 C7b9

but it's a queer ro - mance. All that you need - is a

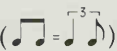
Fm7b5 Eb/Bb ^{6fr} G+ ^{3fr} Abmaj7 A7b5 Bb6 Bb7 Eb ^{3fr}

tick - et! Come on, big boy, ten cents a dance!

THANKS FOR THE MEMORY

(From The Paramount Picture "BIG BROADCAST OF 1938")

Words and Music by LEO ROBIN
and RALPH RAINGER

Moderately ()

G#dim7



F/A



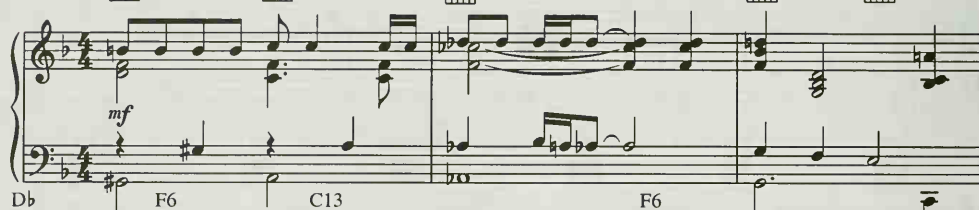
Db7/Ab



Gm7



C7

Db



F6



C13



F6



Thanks for the mem - o - ry of
Thanks for the mem - o - ry of

a tempo

F#dim7



C7/G



F/A



can - dle - light and wine, — cas - tles on the Rhine, — the
sen - ti - men - tal verse, — noth - ing in my purse, — and

D#dim7



C7/E



F#dim7



Gm7



Adim7



Par - the - non and mo - ments on the Hud - son Riv - er Line. — How
chuck - les when the preach - er said "For bet - ter or for worse". — How

Bb6 Bbm6/Db C7 C13

love - ly it was! Thanks for the
love - ly it was! Thanks for the

F6 F#dim7

mem - o - ry of rain - y af - ter - noons, —
mem - o - ry of lin - ge - rie with lace, —

C7/G F/A D#dim7 C7/E

swing - y Har - lem tunes, — and mo - tor trips and burn - ing lips and
Pils - ner by the case, — and how I jumped the day you trumped my

F#dim7 Gm7 Adim7 Bb6

burn - ing toast and prunes. — How love - ly it
one and on - ly ace. — How love - ly it

Bbm6/Db



C7



Eb7



Ab



Eb9



was!
was!

Man - y's the time that we feast - ed and
We said good - bye with a high - ball; then



Adim7



C/G



Am



man - y's the time that we fast - ed.
I got as "high" as a stee - ple.

Oh, well, it was swell while it
But we were in - tel - li - gent

Dm



Fm6/C



G7



Gm7



Gm7b5



C7



C+



Dbdim7



last - ed;
peo - ple;

we did have fun
no tears, no fuss,

and no harm done. And
hur - ray for us. So

a tempo

C13



F6



F#dim7



thanks
thanks

for the mem - o - ry
for the mem - o - ry

of sun - burns at the shore,
and strict - ly en - tre - nous,

C7/G



F/A



D#dim7



C7/E



nights in Sing-a-pore. — You might have been a head-ache but you
dar-ling, how are you? — And how are all the lit-tle dreams that

1
F#dim7

Gm7



Adim7



Bb6



C7



F



C7#5



C7



nev-er were a bore, — so thank you so much.

2
F#dim7

Gm7



G#dim7



F/A



nev-er did come true? — Awf-'ly glad I met you, chee-ri-

Db7/Ab



Gm7



C7



Db



F6



o and too-dle-oo — and thank you so much!

THEM THERE EYES

Words and Music by MACEO PINKARD,
WILLIAM TRACY and DORIS TAUBER

Moderately, with a Swing beat

Piano introduction in 4/4 time, marked *mf*. The right hand plays chords and the left hand plays a rhythmic bass line.

C6 **Am7** **C6** **G9+5**

I fell in love with you first time I looked in - to them there

Vocal line with lyrics: "I fell in love with you first time I looked in - to them there". Piano accompaniment with guitar chord diagrams for C6, Am7, C6, and G9+5.

C6 **Am7**

eyes. You've got a cer - tain li'l cute way of flirt - in' with

Vocal line with lyrics: "eyes. You've got a cer - tain li'l cute way of flirt - in' with". Piano accompaniment with guitar chord diagrams for C6 and Am7. A triplet of eighth notes is marked with a '3'.

D11 **D9** **G9**

them there eyes. They make me

Vocal line with lyrics: "them there eyes. They make me". Piano accompaniment with guitar chord diagrams for D11, D9, and G9. A triplet of eighth notes is marked with a '3'.

C6 **D9**

feel hap - py, they make me blue. No stall - in',

G7 **Gdim** **G7** **Gdim** **G7**

I'm fall - in', go - ing in a sweet way for sweet lit - tle you.

C6 **Am7** **C6** **G9+5**

My heart is jump - in', you sure start - ed some - thin' with them there

C6 **C11** **Cm7-5** **C7**

eyes. You'd bet - ter watch them if you're

F6



wise. They spar - kle,

F#dim



C



Em7



Ebdim



G7



they bub - ble, they're gon - na get you in a whole lot of trou - ble.

C6



D9



G7



You're o - ver work - in' 'em, there's dan - ger lurk - in' in them there

Cmaj9



Tacet

D#6/9



C6/9



eyes.

THE TOUCH OF YOUR HAND

(From "ROBERTA")

Words by OTTO HARBACH
Music by JEROME KERN

Lively

Piano introduction in 4/4 time, marked *Lively*. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *rit.*

Moderately

Chord progressions for the first line of the vocal melody:

- Cm
- E \flat /B \flat
- F \sharp dim/A
- A \flat 7

Vocal line: You and I through-out a sum-mer day. Have walked a

Piano accompaniment for the first line of the vocal melody, marked *p*.

Chord progressions for the second line of the vocal melody:

- D \flat 6
- B \flat m7
- E \flat m7
- F7

Vocal line: sun-lit way Or stopped to play.

Piano accompaniment for the second line of the vocal melody.

Chord progressions for the third line of the vocal melody:

- Cm
- E \flat /B \flat
- D7/A
- D7

Vocal line: You and I have wan-dered hand in hand Through-out a

Piano accompaniment for the third line of the vocal melody.

Em7 G7 Dmaj7 D7
 hap- py land That we had planned.

Em G7 Cmaj7 Bm7
 I had hoped that our way might end

Am7 Em7 Am7 B7
 Where the sky and blue hor- i- zon blend.

Em G7 Cmaj7 Am7-5
 Yet we've both walked our one last mile,

G6 Adim/Eb D7 Gsus G7
 It's good- bye for a- while.

mp
rit.

C6 Cmaj7 Bb9 Am7 F9

When you shall see flow- ers that lie on the plain,

mp a tempo

A♭7 Gm7 G♭7(#9) Fmaj7 Dm7

Ly- ing there sigh- ing for one touch of rain; Then you may

Cmaj7 Am7 Dm7 G7 Am7

bor- row, Some glimpse of my sor-

D9 Dm7 C6

-row, And you'll un- der- stand How I

cresc.

D7 G7sus G7 C Cmaj7 C6 Cmaj9

long for the touch of your hand.

rit.

THERE'S A SMALL HOTEL

(From "ON YOUR TOES")

Words by LORENZ HART
Music by RICHARD RODGERS

Moderato

PIANO *mp*

poco rit

The piano introduction is in 4/4 time, marked Moderato. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The bass line consists of a series of chords: G2-B2-D2, G2-B2-D2, G2-B2-D2, and G2-B2-D2. The piece concludes with a half note G4 and a half note C5, marked poco rit.

Am7 F# G Am7 F# G

She: I'd like to get a - way, Jun-ior, Some-where a - lone with you.

p a tempo

The first line of the song features a vocal melody and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp. The lyrics are: "She: I'd like to get a - way, Jun-ior, Some-where a - lone with you." The piano accompaniment is in bass clef, marked *p a tempo*. The chords are Am7, F#, G, Am7, F#, G.

Am7 D7 F# Am7 D7 G Bbdim G

It could be oh, so gay, Jun-ior! You need a laugh or two.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "It could be oh, so gay, Jun-ior! You need a laugh or two." The piano accompaniment is in bass clef. The chords are Am7, D7, F#, Am7, D7, G, Bbdim, G.

Copyright © 1936 by Chappell & Co.

Copyright Renewed

The interest of Richard Rodgers for the extended term of copyright assigned to the Rodgers Family Partnership (Administered by Williamson Music)
Rights on behalf of The Estate of Lorenz Hart administered by WB Music Corp.

International Copyright Secured All Rights Reserved

Am7 F# G Am7 Bb+ G maj7 G6

He: A cer-tain place I know, Frank-ie, Where fun-ny peo-ple can have fun.

Am7 D7 B7 B7(b5) E7 rit A7 D7 G dim Am7 rit D7

That's where we two will go, Dar-ling, Be-fore you can count up One, Two, Three. For:

REFRAIN

G maj7 G6 G maj7 G6 G

There's a small ho-tel With a wish-ing well; I

Am7 D7 C maj7 G6 G maj7 G6

wish that we were there to- geth - er.

G maj7 G6 G maj7 G6 G

There's a brid - al suite; One room bright and neat, Com -



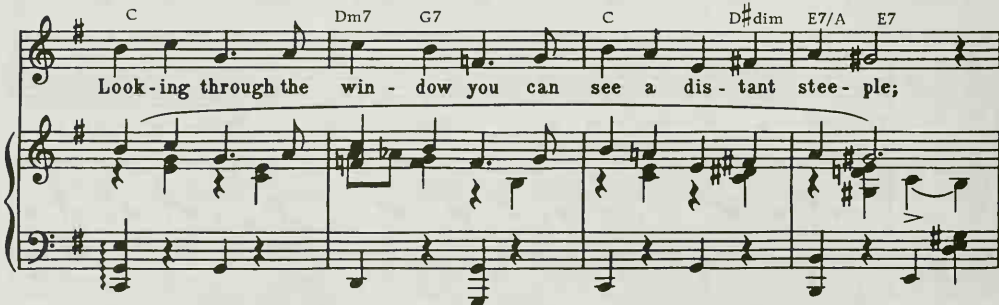
Am7 D7 G maj7 G6 G maj7 G6

plete for us to share to - geth - er.



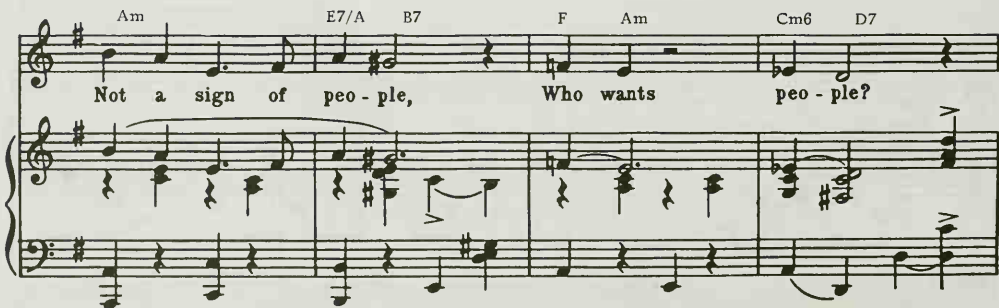
C Dm7 G7 C D#dim E7/A E7

Look - ing through the win - dow you can see a dis - tant stee - ple;



Am E7/A B7 F Am Cm6 D7

Not a sign of peo - ple, Who wants peo - ple?



G maj7 G6 G maj7 G6 G

When the stee - ple bell says, "Good - night, sleep well," we'll

Am7 1. D7 G maj7 G6 Am7 D7

thank the small ho - tel to - geth - er.

2. Am7 D7 Bb Cm7 F7

tel. We'll creep in - to our lit - tle shell And we will

G Am7 D7 G maj7

thank the small ho - tel to - geth - er.

rit L.H. *mf*

Ed. *

UNDECIDED

Words by SID ROBIN
Music by CHARLES SHAVERS

Moderato

Piano

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato'.

Verse

It seems that you keep slow - ly driv - ing me cra - zy.

mf

The first line of the verse features a vocal melody and piano accompaniment. The lyrics are 'It seems that you keep slow - ly driv - ing me cra - zy.' The piano part includes a dynamic marking of *mf* and a 7-measure rest at the end of the line.

I can't make head - or tail out of you.

The second line of the verse continues the vocal melody and piano accompaniment. The lyrics are 'I can't make head - or tail out of you.' The piano part includes a 7-measure rest at the end of the line.

My mind's gone bad. I feel - that ev - 'ry-thing's ha - zy.

The third line of the verse continues the vocal melody and piano accompaniment. The lyrics are 'My mind's gone bad. I feel - that ev - 'ry-thing's ha - zy.' The piano part includes a 7-measure rest at the end of the line.

Don't know ex - act - ly just what to do.

The fourth line of the verse concludes the vocal melody and piano accompaniment. The lyrics are 'Don't know ex - act - ly just what to do.' The piano part includes a 7-measure rest at the end of the line.

Refrain

Cmaj⁷ C6 Cmaj⁷ C6 F9

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

F9 D7 Dm7 A^b7 G7 C⁶

then you won't..You're UN-DE-CL-DED now, so what are you gon-na do?—

A^b7 G9 Cmaj⁷ C6 Cmaj⁷ C6 F9

Now you want to play, and then it's no,— and when you say you'll stay, that's

F9 D7 Dm7 A^b7 G7

when you go.— You're UN-DE-CL-DED now, so what are you gon-na do?—

C Dm7 G7b9 C⁶ C7⁶

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

F **D7**

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

D7 **G7** **G7+5**

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

Cmaj.7 **C6** **Cmaj.7** **C6** **F9**

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

F9 **D7** **Dm7** **A^b7** **G7**

up your mind. — You're UN-DE-CI-DED now, so what are you gon-na do? —

C **F** **A^b9** **G9** **G7^b9** **C** **G7+5** **C6**

1. 2.

THE VERY THOUGHT OF YOU

Words and Music by
RAY NOBLE

Moderately *mf*

Eb7/Bb **Adim7** **Bbm7** **Eb/Bb** **Eb9** **Ab**^{4fr}

Bb13^{6fr}

Bbm7/Eb^{6fr} **Eb9** **Abmaj7** **Ab/C** **Bdim7**

Bbm7 **Eb6** **Ab**^{4fr} **Eb7**

I don't need your pho - to - graph,
I hold you re - spon - si - ble,

to keep by my bed; Your pic - ture is
I'll take it to law, I nev - er have

al - ways in my head.
felt like this be - fore.

The musical score is written for piano and voice. It features a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. The tempo is marked 'Moderately' and the dynamic is 'mf'. The score is divided into systems, each with a set of piano accompaniment staves (treble and bass clef) and a vocal line. Chord diagrams are provided above the piano staves for various chords: Eb7/Bb, Adim7, Bbm7, Eb/Bb, Eb9, Ab (4fr), Bb13 (6fr), Bbm7/Eb (6fr), Eb9, Abmaj7, Ab/C, Bdim7, Bbm7, Eb6, Ab (4fr), and Eb7. The lyrics are written below the vocal line, with some words underlined to indicate phrasing. The piano accompaniment includes a variety of textures, from simple harmonic support to more complex arpeggiated patterns.

Ab



Bb13



I don't need your por - trait, dear,
I'm sue - ing for dam - ag - es,

Eb7



Edim7



Fm



Fm7



Fm7b5



to call you to mind, For sleep - ing or
ex - cus - es won't do, I'll on - ly be

Abmaj7/Bb



Bb13b9



Bbm7



wak - ing, dear, I find;
sat - is - fied with you;

With a slow, easy swing (♩ = $\frac{3}{4}$)

Eb9



Ab



The ver - y thought of you, and I for -

Ab6

3fr

get to do

the lit - tle

Ab

4fr

Bbm7

Bdim7

Ab/C

Bb9

or - di - nar - y 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

Eb/Bb



Bdim7



Bbm7



may seem, to me ————— that's ev - 'ry -

Eb7



no chord

Ab



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

Ab6



here for you, ————— You'll nev - er

Ab



Bbm7



Bdim7



Ab/C



Bb9



know how slow the mo - ments go 'til I'm near to you. —————

Db/F Bbm7 Eb7 Fm7 C7#5

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

Fm Fm/Eb Ddim7

eyes in stars a - bove, It's just the

poco rit. // no chord

Eb7/Bb Adim7 Bbm7 Eb13^{6fr} | 1 Ab^{4fr} Fm

thought of you, the ver - y thought of you, my love.

a tempo

Bbm7 Eb13^{6fr} | 2 Ab^{4fr}

The ver - y love.

rit.

THE WAY YOU LOOK TONIGHT

(From "SWING TIME")

Words by DOROTHY FIELDS
Music by JEROME KERN

Andantino

mf *rall.*

Eb



Cm



Ab



Fm7



Bb7



Eb



Some
love

day
ly,

when I'm aw - f'ly low,
With your smile so warm,

When the world is
And your cheek so

mf

C7-9



Fm7



Bb7



Eb7



cold,
soft,

I will feel a glow just think - ing of
There is noth - ing for me but to love

you
you,

rall.

Ab



Fm7



Eb6



Bb7



Eb



Eb6



Fm



Bb



Eb



Eb6



Fm



Bb7



And the way you look to - night.
Just the way you look to - night.

Oh, but you're

dim.

mf a tempo

p

2

E_b	E_b6	F_m	B_b7	G_b	G_m7-5	A_bm

With each word your ten - der - ness grows..

mp cantabile

D_b7	G_b	B_bm	A_dim	D_b9

Tear - ing my fear a - part,

mp

G_b	G_bdim	A_bm7	D_b7	G_bmaj7	E_bm

And that laugh that wrink - les your nose Touch - es my

mp

B_b7sus	B_b7	E_b6

fool - ish heart. Love ly,

p

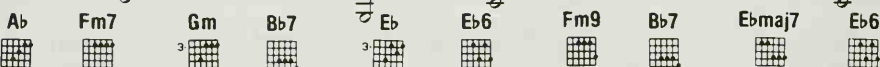


nev - er, nev - er change, Keep that breath - less charm,



Won't you please ar - range it, 'Cause I love you,

rall. *f*



Just the way you look to - night, mm_ mm_ mm_

dim. *mf a tempo*



mm_ Just the way you look to - night.

rall. *pp*

Ped.

WHAT IS THIS THING CALLED LOVE?

Words and Music by
COLE PORTER

Moderately

The piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter note G4, followed by quarter notes A4, Bb4, and A4, then a quarter note G4. The left hand plays a bass line starting with a quarter note G2, followed by quarter notes A2, Bb2, and A2, then a quarter note G2. The dynamic marking *mf* is present.

C **C7b9** **Cdim7**







I was a hum - drum per - son,
You gave me days of sun - shine,

The first system of the song features a vocal line and a piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The key signature has one flat (Bb). The tempo is 'Moderately'. The first system includes guitar chord diagrams for C, C7b9, and Cdim7. The lyrics are: 'I was a hum - drum per - son, You gave me days of sun - shine,'.


Fm6 **Bdim7** **C** **C7** **F7** **Bb7**

Lead - ing a life a - part, When love flew in through my
You gave me nights of cheer, You made my life an en -

The second system of the song continues the vocal line and piano accompaniment. It includes guitar chord diagrams for Fm6, Bdim7, C, C7, F7, and Bb7. The lyrics are: 'Lead - ing a life a - part, When love flew in through my You gave me nights of cheer, You made my life an en -'.

Eb  B \flat 7  E \flat 7  Fm6  F \sharp dim7  G 

win - dow wide And quick - ened my hum - drum heart.
 chant - ed dream, Till some - bod - y else came near.



A7  Cm  D7 





Love flew in through my win - dow, I was so hap - py
 Some - bod - y else came near you, I felt the win - ter's




G  G7/F  C7/E  F7  Dm7 \flat 5 

then. But af - ter love had stayed a lit - tle while,
 chill. And now I sit and won - der night and day



G7 \sharp 5  C  Dm7  G13 

Love flew out a - gain.
 Why I love you still?



Slow

C  **C7** 

What is this thing called

mf

Fm6  **G7** 

love? This fun - ny thing

G7#5  **C**  **C7** 

called love? Just

C7#9  **Fm6** 

who can solve its mys - ter - y?


 Why should it make







 a fool of me?



 saw you there one won - der - ful day.




 You took my heart and threw it a -

G Am7^b5/G G7 no chord C

way. That's why I ask the Lawd

C7^b9 Fm6

in Heav - en a - bove, What

G7 G+ 1 C Fm6 C

is this thing called love?

C7 2 C Fm6 C

What love?

rit.

WHEN I TAKE MY SUGAR TO TEA

(From The Paramount Picture "MONKEY BUSINESS")

Words and Music by SAMMY FAIN,
IRVING KAHAL and PIERRE NORMAN

Moderato

PIANO

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand provides a steady bass line. The tempo is marked 'Moderato' and the dynamics are 'f' (forte).

Tune Uke
G C E A

VOICE
* F mp

D dim. Gmi.7 C+

ad lib.

I'm just a lit - tle "Jack - ie Hor - ner"

The first line of the song features a vocal melody in the upper staff and piano accompaniment in the lower staff. The vocal line is marked 'VOICE' and 'mp'. The piano accompaniment is marked 'mp' and 'ad lib.'. The tempo is 'Moderato'.

F Gmi.7 C7 Db7 C7 F Cdim.

since I met my sug - ar cane. That gang of mine has

The second line of the song continues the vocal melody and piano accompaniment. The vocal line is marked 'mp'. The piano accompaniment is marked 'mp'. The tempo is 'Moderato'.

Gmi.7 C7 F Db7 C7 F Ddim.

been re - veal - in' that they're feel - in' sore. I left the lamp - light

The third line of the song concludes the vocal melody and piano accompaniment. The vocal line is marked 'mp'. The piano accompaniment is marked 'mp'. The tempo is 'Moderato'.

Gmi.7

C+

F

Gmi.7

C7

Db7

C7

F

on the cor - ner, For the moon_ in lov - er's lane;_

C

G7

C7

I'm do - ing things I nev - er did_ be - fore:_____

REFRAIN

F

Cdim.

C7

F

Cdim.

p-mf

When I take my su - gar to tea, All the boys are jeal - ous of

p-mf

C7

D7

Gmi.7

Bbmi.

me;_ 'Cause I nev - er take her where the gang goes, - When I

F C7 F Bb F C F Cdim. C7

take my sug-ar to tea. I'm a row-dy dow-dy, that's me, She's a

F Cdim. C7 D7

high-hat ba-by, That's she. So I nev-er take her where the

Gmi.7 Bbmi. F C7 F F7 Cdim. Bb

gang goes, -When I take my sug-ar to tea. Ev-'ry Sun-day

Eb7

af-ter-noon, - We for-get a-bout our cares, -

F G7 D \flat 7

Rub - bing el - bows at the Ritz - With those mil - lion -

C7 Cdim. C7 F Cdim. C7

aires. — When I take my sug - ar to tea, — I'm as

F Cdim. C7 D7

Ritz - y as I can be, — 'Cause I nev - er take her where the

Gmi.7 Bbmi. F C7

1. F B \flat F C7 2. F

gang goes, — When I take my sug - ar to tea. — When I tea. —

YESTERDAYS

(From "ROBERTA") (From "LOVELY TO LOOK AT")

Words by OTTO HARBACH
Music by JEROME KERN

Moderately

Dm7

Gm7

E \flat 9

Piano introduction in G minor, 4/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes. The tempo is marked 'Moderately' and the dynamics are 'mp'.

A7 \flat 9

Dm7

Gm7

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in G minor, 4/4 time. The piano accompaniment features a steady bass line and a melodic line in the right hand. The lyrics are: "Yes youth - ter - days, was mine,".

Dm7

Gm7

Dm7

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in G minor, 4/4 time. The piano accompaniment features a steady bass line and a melodic line in the right hand. The lyrics are: "yes truth - ter - days, mine, days I knew as joy - ous, free and". The piano accompaniment ends with a *cresc.* marking.

D \flat 7

Dm7/C

Bm7 \flat 5

B \flat 7

A7

E7

Vocal line and piano accompaniment for the third line of lyrics. The vocal line is in G minor, 4/4 time. The piano accompaniment features a steady bass line and a melodic line in the right hand. The lyrics are: "hap - py, sweet se - ques - tered days, flam - ing life, for - sooth, was mine." The piano accompaniment ends with a *mf* marking.

A7



D7#5



D7



G7



Old en days, gold
Sad am I, glad en am

C7#5



C7



F7



F#dim



Gm7



Gm7/F



Eb9



Eb7/Bb



days, of mad ro - nance and
I, I, for to day I'm dream - ing

Dm7/A



A7b9



Dm7



love, then gay
of yes ter days.

Gm7



A7b9



Dm7



rit.

YOU BROUGHT A NEW KIND OF LOVE TO ME

(From The Paramount Picture "THE BIG POND")

Words and Music by SAMMY FAIN,
IRVING KAHAL and PIERRE NORMAN

Moderato

VOICE

PIANO

mf

Sweet one,

mf

p poco espress.

fair - er than the flow - ers, Nev - er will I

mf

Bb3b

7
5b
Bb3b

Ab

Fmin.

Ab5b

Ab

Fmin.

Ab5b

Ab

meet one sweet-er than you.

Would you turn a-way or could you real-ly learn to

care If I'd ev-er dare to say, "I love you!"

poco rit.

poco rit.

REFRAIN

(not fast, with expression)

7
Bb3b

Eb7

Ab

Ab7

Bdim.

If the night-in-gales could sing like you— They'd sing much sweet-er

p-mf a tempo

F7 Bb 7^b Eb 7 Eb 7 F7^b

than they do— For you've brought a new kind of love to me.

mf

Bb 3^b Eb 7 Bb 3^b Eb 7 Ab Ab 7 Bdim.

If the sand-man brought me dreams of you— I'd want to sleep my

F7 Bb 7^b Eb 7 Eb 7 Ab Bb 3^b

whole life thru,— For you've brought a new kind of love to me.

Ab Bbmin. Db 7 Fmin. C Ab 7 D3^b Bb 7 Db 7 C 7

— I know that I'm the slave, you're the queen, But still you can un - der -

mf

Fmin.

E \flat

B \flat 5 \sharp

7
7 \flat

Fdim.

B \flat 7

stand That un-der-neath it all you're a maid And I am on - ly a

E \flat 7 D \flat E \flat 7

7
B \flat 3 \flat

E \flat 7

A \flat

A \flat 7 Bdim.

man. I would work and slave the whole day thru, If I could hur - ry

p

F7

7
B \flat 3 \flat

7
E \flat 4

7
E \flat 3

home to you, For you've brought a new kind of love to

poco rit.

poco rit.

1 A \flat Adim.

D \flat Adim.

E \flat 7

2 A \flat B \flat 3 \flat

A \flat

me. If the me.

mf

a tempo

mf

THE DECADE SERIES

The Decade Series explores the music of the 1890's to the 1980's through each era's major events and personalities. Each volume features text and photos and over 40 of the decade's top songs, so readers can see how music has acted as a mirror or a catalyst for current events and trends. Each book is arranged for piano, voice & guitar.



Songs Of The 1890's

Over 50 songs, including: America, The Beautiful • The Band Played On • Hello! Ma Baby • Maple Leaf Rag • My Wild Irish Rose • O Sole Mio • The Sidewalks Of New York • The Stars And Stripes Forever • Ta Ra Ra Boom De Ay • Who Threw The Overalls In Mistress Murphy's Chowder • and more.

00311655\$12.95

Songs Of The 1900s - 1900-1909

Over 50 favorites, including: Anchors Aweigh • Bill Bailey, Won't You Please Come Home • By The Light Of The Silvery Moon • Fascination • Give My Regards To Broadway • Mary's A Grand Old Name • Meet Me In St. Louis • Shine On Harvest Moon • Sweet Adeline • Take Me Out to the Ball Game • Waltzing Matilda • The Yankee Doodle Boy • You're A Grand Old Flag • and more.

00311656\$12.95

Songs Of The 1910s

Over 50 classics, including: After You've Gone • Alexander's Ragtime Band • Danny Boy • (Back Home Again) In Indiana • Let Me Call You Sweetheart • My Melancholy Baby • Neath The Southern Moon • Oh, You Beautiful Doll • Rock-A-Bye Your Baby With A Dixie Melody • When Irish Eyes Are Smiling • You Made Me Love You • and more.

00311657\$12.95

Songs Of The 20's

58 songs, featuring: Ain't Misbehavin' • April Showers • Baby Face • California Here I Come • Five Foot Two, Eyes Of Blue • I Can't Give You Anything But Love • Manhattan • Stardust • The Varsity Drag • Who's Sorry Now.

00361122\$14.95

Songs Of The 30's

61 songs, featuring: All Of Me • The Continental • I Can't Get Started • I'm Getting Sentimental Over You • In The Mood • The Lady Is A Tramp • Love Letters In The Sand • My Funny Valentine • Snookie Gets In Your Eyes • What A Difference A Day Made.

00361123\$14.95

Songs Of The 40's

61 songs, featuring: Come Rain Or Come Shine • God Bless The Child • How High The Moon • The Last Time I Saw Paris • Moonlight In Vermont • A Nightingale Sang In Berkeley Square • A String Of Pearls • Swinging On A Star • Tuxedo Junction • You'll Never Walk Alone.

00361124\$14.95

Songs Of The 50's

59 songs, featuring: Blue Suede Shoes • Blue Velvet • Here's That Rainy Day • Love Me Tender • Misty • Rock Around The Clock • Satin Doll • Tammy • Three Coins In The Fountain • Young At Heart.

00361125\$14.95

Songs Of The 60's

60 songs, featuring: By The Time I Get To Phoenix • California Dreamin' • Can't Help Falling In Love • Downtown • Green Green Grass Of Home • Happy Together • I Want To Hold Your Hand • Love Is Blue • More • Strangers In The Night.

00361126\$14.95

Songs Of The 70's

More than 45 songs including: Don't Cry For Me Argentina • Feelings • The First Time Ever I Saw Your Face • How Deep Is Your Love • Imagine • Let It Be • Me And Bobby McGee • Piano Man • Reunited • Send In The Clowns • Sometimes When We Touch • Tomorrow • You Don't Bring Me Flowers • You Needed Me.

00361127\$14.95

Songs Of The 80's

Over 40 of this decade's biggest hits, including: Candle In The Wind • Don't Worry, Be Happy • Ebony And Ivory • Endless Love • Every Breath You Take • Flashdance... What A Feeling • Islands In The Stream • Kokomo • Memory • Sailing • Somewhere Out There • We Built This City • What's Love Got To Do With It • With Or Without You.

00490275\$14.95

MORE SONGS OF THE DECADE SERIES

Due to popular demand, we are pleased to present these new collections with even more great songs from the 1920s through 1980s. Each book features piano/vocal/guitar arrangements. Perfect for practicing musicians, educators, collectors, and music hobbyists.

More Songs Of The '20s

Over 50 songs, including: Ain't We Got Fun? • All By Myself • Bill • Carolina In The Morning • Fascinating Rhythm • The Hawaiian Wedding Song • I Want To Be Bad • I'm Just Wild About Harry • Malagueña • Nobody Knows You When You're Down And Out • Someone To Watch Over Me • Yes, Sir, That's My Baby • and more.

00311647\$14.95

More Songs of the '30s

Over 50 songs, including: All The Things You Are • Begin The Beguine • A Fine Romance • I Only Have Eyes For You • In A Sentimental Mood • Just A Gigolo • Let's Call The Whole Thing Off • The Most Beautiful Girl In The World • Mad Dogs And Englishmen • Stompin' At The Savoy • Stormy Weather • Thanks For The Memory • The Very Thought Of You • and more.

00311648\$14.95

More Songs Of The '40s

Over 60 songs, including: Bahi Ha'i • Be Careful, It's My Heart • A Dream Is A Wish Your Heart Makes • Five Guys Named Moe • Is You Is, Or Is You Ain't (Ma' Baby) • The Last Time I Saw Paris • Old Devil Moon • San Antonio Rose • Some Enchanted Evening • Steppin' Out With My Baby • Take The "A" Train • Too Dam Hot • Zip-A-Dee-Do-Dah • and more.

00311649\$14.95

More Songs Of The '50s

Over 50 songs, including: All Of You • Blueberry Hill • Chanson D'Amour • Charlie Brown • Do-Re-Mi • Hey, Good Lookin' • Hound Dog • I Could Have Danced All Night • Love And Marriage • Mack The Knife • Mona Lisa • My Favorite Things • Sixteen Tons • (Let Me Be Your) Teddy Bear • That's Amore • Yakety Yak • and more.

00311650\$14.95

More Songs Of The '60s

Over 60 songs, including: Alfie • Baby Elephant Walk • Bonanza • Born To Be Wild • Eleanor Rigby • The Impossible Dream • Leaving On A Jet Plane • Moon River • Raindrops Keep Fallin' On My Head • Ruby, Don't Take Your Love To Town • Seasons In The Sun • Sweet Caroline • Tell Laura I Love Her • A Time For Us • What The World Needs Now • Woolly Bully • and more.

00311651\$14.95

More Songs Of The '70s

Over 50 songs, including: Afternoon Delight • All By Myself • American Pie • Billy, Don't Be Me Herro • The Candy Man • Happy Days • I Shot The Sheriff • Long Cool Woman (In A Black Dress) • Maggie May • On Broadway • She Believes In Me • She's Always A Woman • Spiders And Snakes • Star Wars • Taxi • You've Got A Friend • and more.

00311652\$14.95

More Songs Of The '80s

Over 50 songs, including: Addicted To Love • Almost Paradise • Axel F • Call Me • Don't Know Much • Girls The Nights Are Better • Foolhouse • Funkytown • Even Just Want To Have Fun • The Heat Is On • Karma Chameleon • Longer • Straight Up • Take My Breath Away • Tell Her About It • We're In This Love Together • and more.

00311653\$14.95

FOR MORE INFORMATION, SEE YOUR LOCAL MUSIC DEALER.

OR WRITE TO:
HAL LEONARD

7777 W. BURNHAM RD. PO. BOX 13819 MILWAUKEE, WI 53213

Prices, availability & contents subject to change without notice.

Over 50 songs including:

All The Things You Are

Begin The Beguine

Eadie Was A Lady

The Glory Of Love

In A Sentimental Mood

Isn't It Romantic?

My Heart Belongs To Daddy

Night And Day

A Shine On Your Shoes

Stompin' At The Savoy

Thanks For The Memory

There's A Small Hotel

The Very Thought Of You

The Way You Look Tonight

You Brought A New Kind
Of Love To Me

 **HAL•LEONARD**
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

U.S. \$14.95

ISBN 0-7935-3092-X



HL00311648

