

PIANO • VOCAL • GUITAR

# THE *Platters* ANTHOLOGY



PIANO • VOCAL • GUITAR

THE

# Platters

## ANTHOLOGY

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# ENCHANTED

Words and Music by  
BUCK RAM

Moderately ( played as )

E $\flat$ 6/9

A $\flat$ 6

E $\flat$ 6/9

*mf*

B $\flat$

E $\flat$

Liv - ing is a dream

A $\flat$

E $\flat$

when you make it seem en - chant - ed.

B $\flat$ 7

Lov - ers take for grant - ed

E♭



Fm



B♭7



all the world's a - glow. — They ought — to know.

E♭



A♭



When you — touch a star — then you — real - ly are — en -  
Love is — ec - sta - sy, — it's di - vine to be — en -

E♭



chant - ed. —  
chant - ed, —

Find the seed and  
when your dreams are

B♭7



plant it. —  
slant - ed —

Love will — make it  
through a — lov - er's

E $\flat$



A $\flat$



E $\flat$



E $\flat$ 7



A $\flat$



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

grow eyes. }

It's real - ly grand when you stand hand in

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

E $\flat$



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

hand with your lov - er and thrill to the won - ders of

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

F7



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

night. And days too will a - maze you and soon you dis - cov - er your

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

B $\flat$ 7



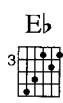
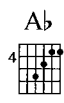
E $\flat$



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

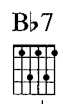
dreams run to dreams in con - tin - u - ous flight. Love is ec - sta - sy,

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



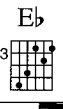
it's di - vine to be en - chant - ed.

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



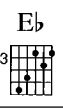
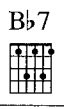
When your dreams are slant - ed

Musical accompaniment for the second system, including piano and bass staves.



through a lov - er's eyes.

Musical accompaniment for the third system, including piano and bass staves.



Empty musical staff for the fourth system.

Musical accompaniment for the fourth system, including piano and bass staves.

# THE GREAT PRETENDER

By BUCK RAM

Moderately slow

*mf*

E $\flat$  Fm B $\flat$ 7 E $\flat$  E $\flat$ 7

Oh, yes I'm the great pre - tend - er, — Pre -

A $\flat$  E $\flat$  E $\flat$ 7 A $\flat$  B $\flat$ 7

tend - in' I'm do - in' well; My need is such, I pre -

E $\flat$  A $\flat$  Fm7 E $\flat$ /B $\flat$  Fm/B $\flat$  B $\flat$ 7 E $\flat$  A $\flat$  E $\flat$  B $\flat$ 7

tend too much, I'm lone - ly but no - one can tell. Oh,

E $\flat$  Fm B $\flat$ 7 E $\flat$  E $\flat$ 7 A $\flat$

yes, I'm the great pre - tend - er, A - drift in a world of my

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

own; I play the game but, to my real shame, You've

E $\flat$ /B $\flat$  Fm/B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ 7 A $\flat$

left me to dream all a - lone, Too real is this feel - ing of

E $\flat$  E $\flat$ 7 A $\flat$

make - be - lieve, Too real when I feel what my



Eb/Bb

Bb7

Eb

Fm

Bb7

Eb

Eb7

heart can't con-ceal; Oh, yes, I'm the great pre-tend - er, Just

laugh - in' and gay like a clown; I seem to be what I'm

not, you see, I'm wear - in' my heart like a crown; Pre -

tend - in' that you're still a - roun'. Oh, roun'.

Eb	Fm	Bb7	1 Eb	F7	Fm/Bb	Bb7	2 Eb
----	----	-----	------	----	-------	-----	------

# HE'S MINE

Words and Music by JEAN MILES,  
PAUL ROBI and ZOLA TAYLOR

Moderately (  played as  )



He's mine. (Yes, she's



real - ly mine.) He's mine. (Yes, she's real - ly mine.) He's



mine. \_ He's mine. \_



He's mine. — Real - ly

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has a melodic phrase starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and eighth notes.

mine. — I said { my ba - by — }  
 { my ba - by — }

The second system continues the vocal line with a long note for 'mine.' followed by a melodic phrase for 'I said'. The piano accompaniment features a long chord for 'mine.' and then continues with eighth-note accompaniment. Chord diagrams for G7 and C are shown above the vocal staff.

loves me so. — Ah, he real - ly lets — me know — he's

The third system shows the vocal line with a melodic phrase for 'loves me so.' and a more active phrase for 'Ah, he real - ly lets — me know — he's'. The piano accompaniment follows with chords and eighth-note accompaniment. Chord diagrams for F and Fm are shown above the vocal staff.

mine. — Real - ly mine. —

The fourth system concludes the vocal line with 'mine. — Real - ly mine. —'. The piano accompaniment features a melodic line with triplets and a steady bass line. Chord diagrams for C, Am, Dm, G, C, and F are shown above the vocal staff.

C G7 2 C C7

He's When he pets

F C

me he's sweet and gen - tle.

F

He just pets me.

G C

Hon - est and tru - ly I'm sen - ti - men - tal. He's mine

He's mine. He's

mine. Real - ly mine.

G7

I said my ba - by loves me so. Ah,

C C7

he real - ly let's me know he's mine.

F Fm C Am

Dm

G

C



Real - ly mine.

He's

*3*

*8*

mine.

Yes,

she's

real - ly

mine. —

He's

mine.

Mm,

she

sure

is

fine. —

He's

mine.

Drives

me

out - ta

my

mind. —

He's

Repeat and Fade

mine. *(Spoken:)* Oh man, this chick is something else. He's mine.

He's

# HELPLESS

Words and Music by  
BUCK RAM

Moderately (♩ played as  $\overset{3}{\text{♩}}$ )

C F G

I'm so

mf

C E7 Am

help - less with - out you. I'm help - less a -

C A7

lone. I need you, dar - ling. Please - don't make me

D7



G7



Musical staff with treble clef, showing a melodic line with a slur over the first two notes and a rest followed by a sequence of eighth notes.

cry. \_\_\_\_\_

I I I I just

Musical staff with treble clef, showing a melodic line with a slur over the first two notes and a sequence of eighth notes.

Musical staff with bass clef, showing a bass line with triplets of eighth notes.



Musical staff with treble clef, showing a melodic line with slurs and triplets.

can't do \_\_\_\_\_ with - out you.

So \_\_\_\_\_ help - less I've

Musical staff with treble clef, showing a melodic line with slurs and triplets.

Musical staff with bass clef, showing a bass line with slurs and triplets.



Musical staff with treble clef, showing a melodic line with slurs and triplets.

grown. I can't ad- mit we've said our last \_\_\_\_\_ good-bye. \_\_\_\_\_

Musical staff with treble clef, showing a melodic line with slurs and triplets.

Musical staff with bass clef, showing a bass line with slurs and triplets.



Musical staff with treble clef, showing a melodic line with slurs and triplets.



Why can't \_\_\_\_\_

Musical staff with treble clef, showing a melodic line with slurs and triplets.


Musical staff with bass clef, showing a bass line with slurs and triplets.



Musical staff with bass clef, showing a bass line with slurs and triplets.



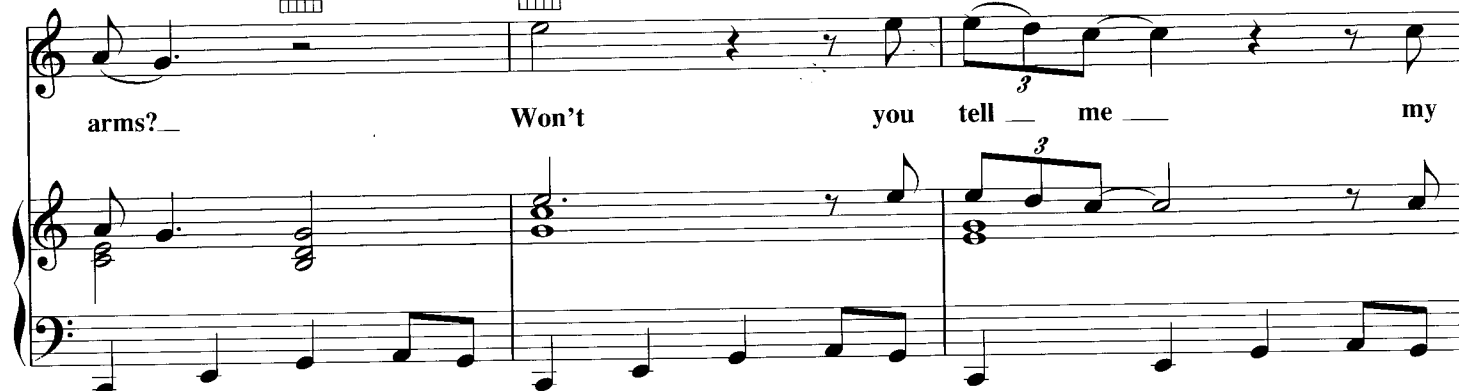
F  C 



you help me and come back to my




G  C 




arms?\_ Won't you tell me my




D7  G7 

fears are false a - larm. Is is is it



C  E7  Am 

hope - less to love you? Don't tell me it's



C 1 F F/G

so. For noth - ing else would help less than to

C F C C7

know. Why

F 2 F no chord G

can't you help less than to

C F C F C


know.

# I WISH

Words and Music by BUCK RAM  
and TITO MADI

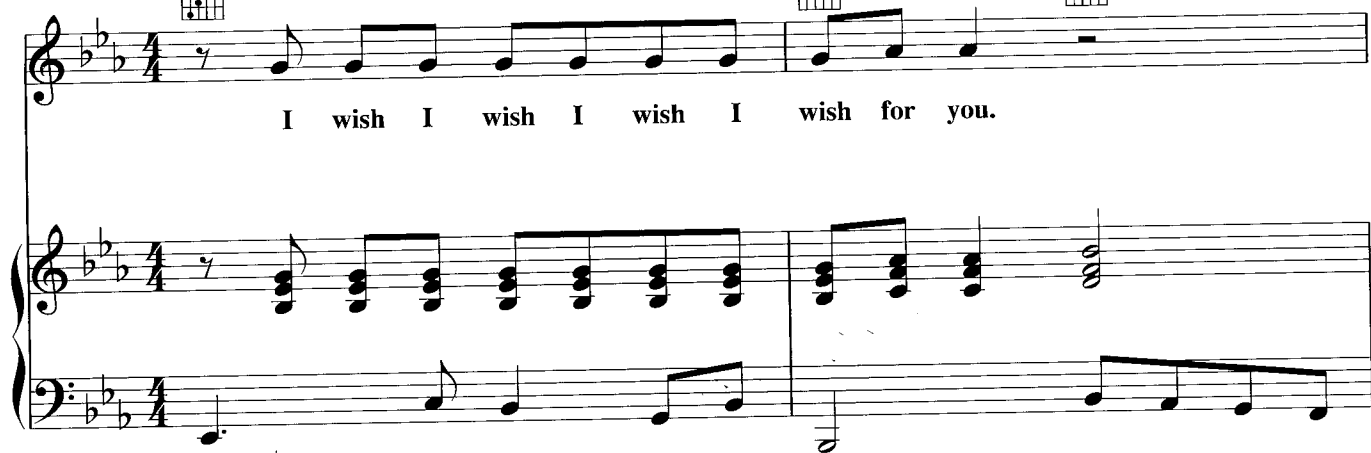
Moderately (  played as  )

**E<sub>b</sub>** **Fm/B<sub>b</sub>** **B<sub>b</sub>**



*3*

I wish I wish I wish I wish for you.



**E<sub>b</sub>** **Fm/B<sub>b</sub>** **B<sub>b</sub>** **E<sub>b</sub>**

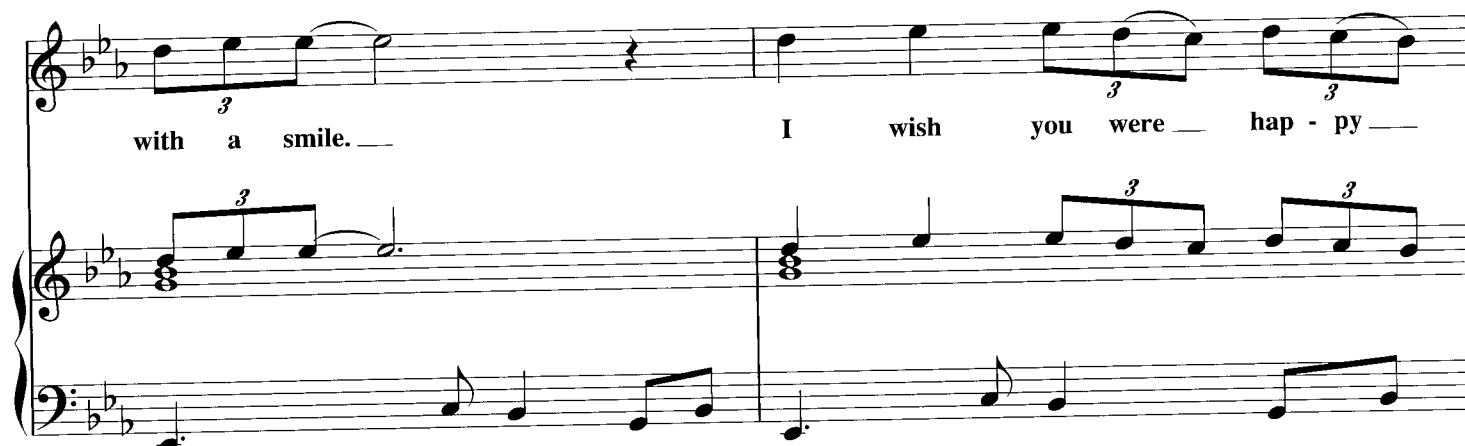


*3*

I wish I wish I wish I wish for you. I wish you were al-ways



with a smile. — I wish you were — hap - py —



all the while. — I wish you were nev - er —

in de - spair — and life could be — a

B♭m7

sweet af - fair. — I wish that my love could bring —

C7

Fm

— to you. — Hap - pi - ness and joy — to cling to you. —

B♭

E♭

Cm

F7



Fm7



All the things that give a lov - er's wings\_ are all the things\_ I

Bb



Eb



wish for. I wish some-how we could al-ways be

find - ing sun-shine, hid - ing mis - er - y. I wish some-day we { could would }

Bbm7



nev - er part and love would start from

C7



Fm7



heart <sup>3</sup> to heart. —

{ All these } hap - py things — I

wish for you —

are the won - drous things in dreams we knew. —

Liv - ing, lov - ing things — that lov - ers do, —

they do come true by

wish - ing.

wish - ing —

A<sup>b</sup>m6



E<sup>b</sup>



G<sup>b</sup>7



Fm7



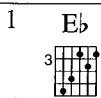
B<sup>b</sup>



C<sup>b</sup>



B<sup>b</sup>7



# IT'S RAINING OUTSIDE

Words and Music by BUCK RAM  
and TITO MADI

Moderately (  played as  )

Fm7b5



Bb7#5



Bb7



Eb



Bb7b9



*mf*

Eb



Bb7b9



Eb



Oh, — dar - ling, let me

Gm



Abm



in. It's — rain - ing out - side. —

Fm7b5



Bb7



Eb



Please — let for - give - ness

Gm

Gm7b5

C7



win.

It's rain - ing out

side.

Fm7

Bb7

Eb



Oh, let my arms re - turn

to hold you near

Cm7

F7



me.

Your doubt - ing heart must learn

I love you

Fm7

Bb7

Eb



dear

ly.

Oh, dar - ling, please be



Gm



Abm



kind. Don't leave me out - side.

Fm7b5



Bb7



Eb



{ Out - side your heart and  
Instrumental

Gm



Gm7b5



C7



mind. Oh take me in side. }  
End Instrumental

Fm7



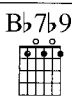
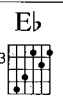
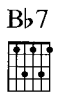
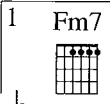
Bb7



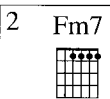
The rain is in my eyes and my heart



cries — our love dies, — our love dies. —



1 It's — in - side rain - ing out - side.



2 It's in - side rain - ing out - side. —



# MY DREAM

Moderately slow

Words and Music by  
BUCK RAM



Edim7



*mf*

Am7



D7



My

G



dream is a won - drous

C



dream. It's the an - swer,

Am

D7

G

too.

Want - ing on - ly - you.

My dream

is a true de -

light,

My es-cape at night

from a world that's blue.

The world we

The musical score consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line includes lyrics and is supported by guitar chord diagrams. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments. The lyrics are: "too. Want - ing on - ly - you. My dream is a true de - light, My es-cape at night from a world that's blue. The world we".



know \_\_\_\_\_ seems so far \_\_\_\_\_ a - way. \_\_\_\_\_



And where \_\_\_\_\_ we go \_\_\_\_\_ is for us \_\_\_\_\_ to



say. My \_\_\_\_\_ dream \_\_\_\_\_



is a wealth of joy. \_\_\_\_\_ No one can des -

Am

D7

G

troy

when I dream\_ my dream.

It's no\_ com - mon dream.

It's a won - drous dream.

Dream.

Cm

Edim7

D7b9

G

Red.

rit.

Red.

\* Red.

\*

# MY PRAYER

Music by GEORGES BOULANGER  
Lyric and Musical Adaptation by JIMMY KENNEDY

Smoothly

*mf*

When the twi-light is  
*ad lib. rubato*

**Bbm6**

**C7**

**Fm6**

gone And no song bird is sing - ing When the twi-light is  
*a tempo*

**Bbm6**

**C7**

**Fm6**

gone You come in - to my heart And  
*a tempo*

**Bbm7** **Abm6** **C7** **Db7** **C7** **F**

here in my heart you will stay While I pray. My

*a tempo*

**F** **Fdim** **G7**

Prayer is to linger with you At the end of the

**Bbm6** **F** **C7sus** **C7**

day In a dream that's divine. My

**F** **Fdim** **G7**

Prayer is a rap-ture in blue with the world far a-



Bbm6



C7



F



way ————— And your lips close to mine —————

F7



Bbm



To - night ————— while our hearts are a -

Fm



Fm7



Bbm



glow ————— Oh! tell me the words —————



G7



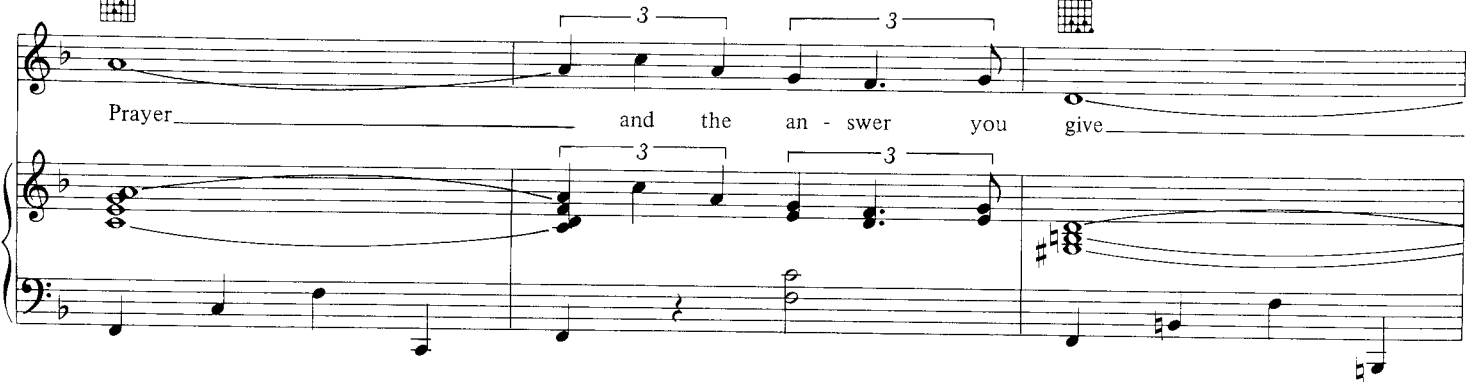
C7





that I'm long - ing to know ————— My

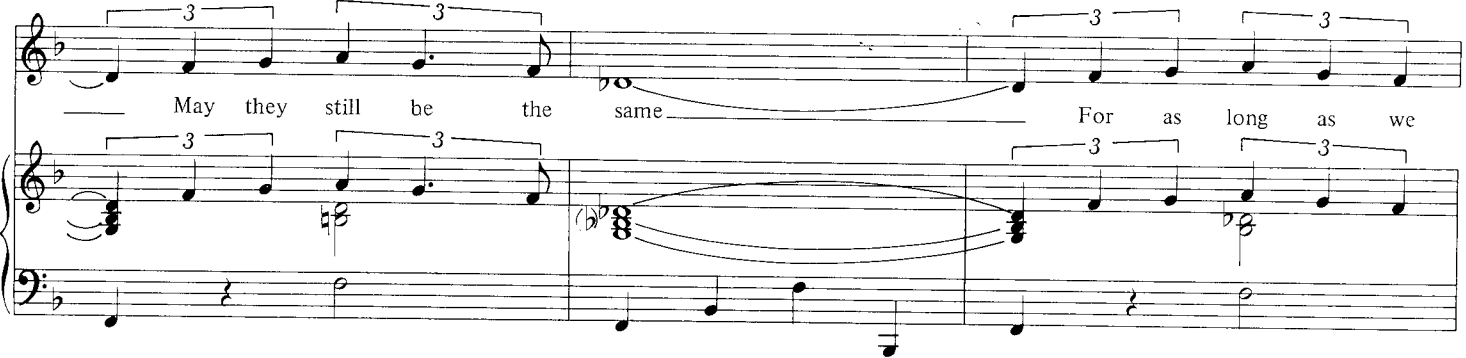
**F**  **Fdim** 





Prayer and the an - swer you give




**G7**  **Bbm6** 




May they still be the same For as long as we



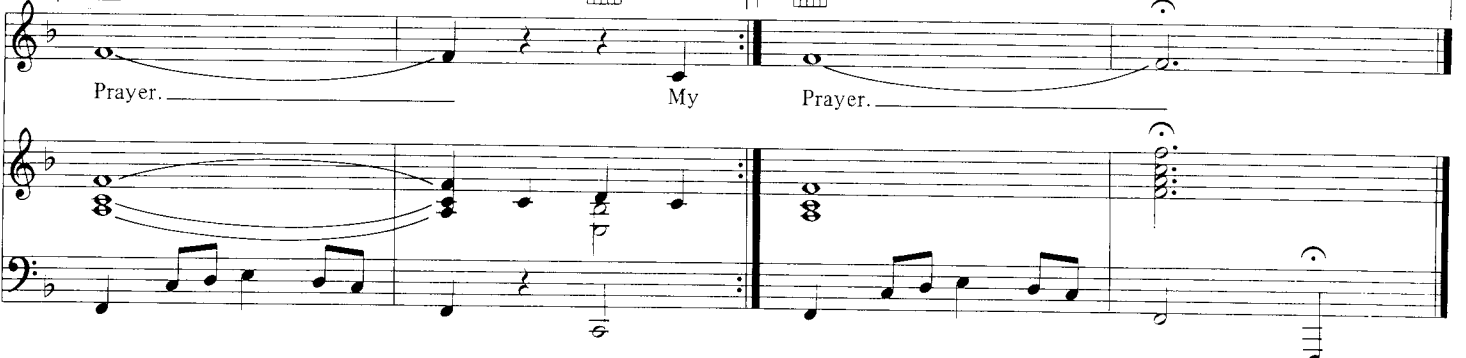
**F**  **Am**  **Gm7**  **C7** 

live That you'll al - ways be there At the end of My



**1** **F**  **C7**  **2** **F** 

Prayer. My Prayer.



# ONE IN A MILLION

Words and Music by JEAN MILES  
and PAUL ROBI

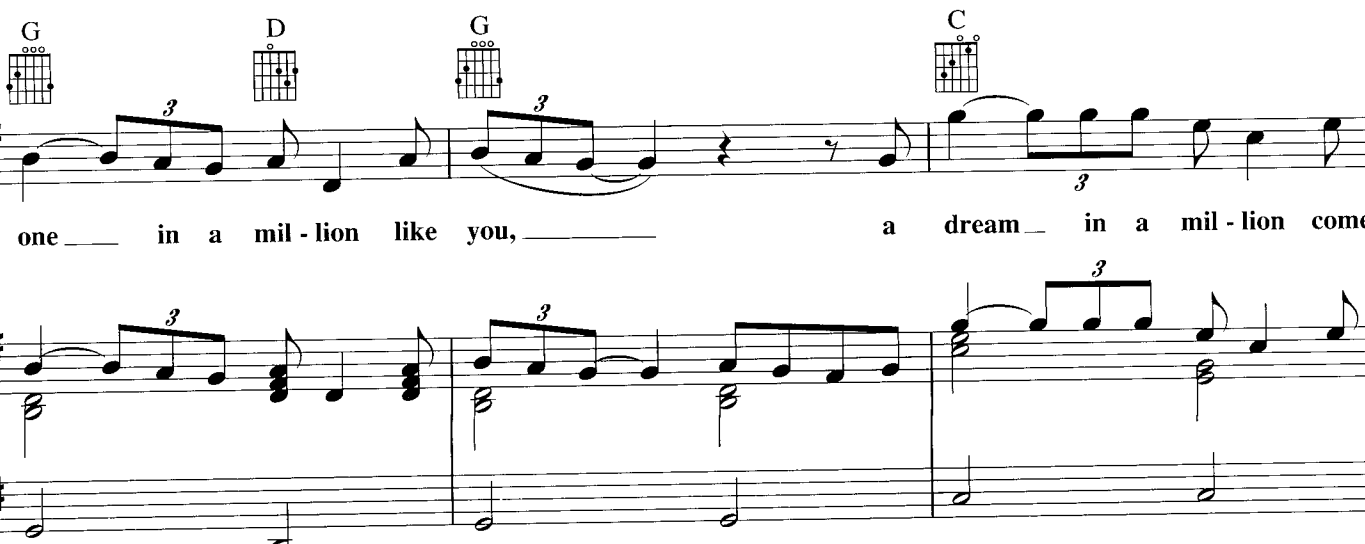
Moderately slow (  played as  )



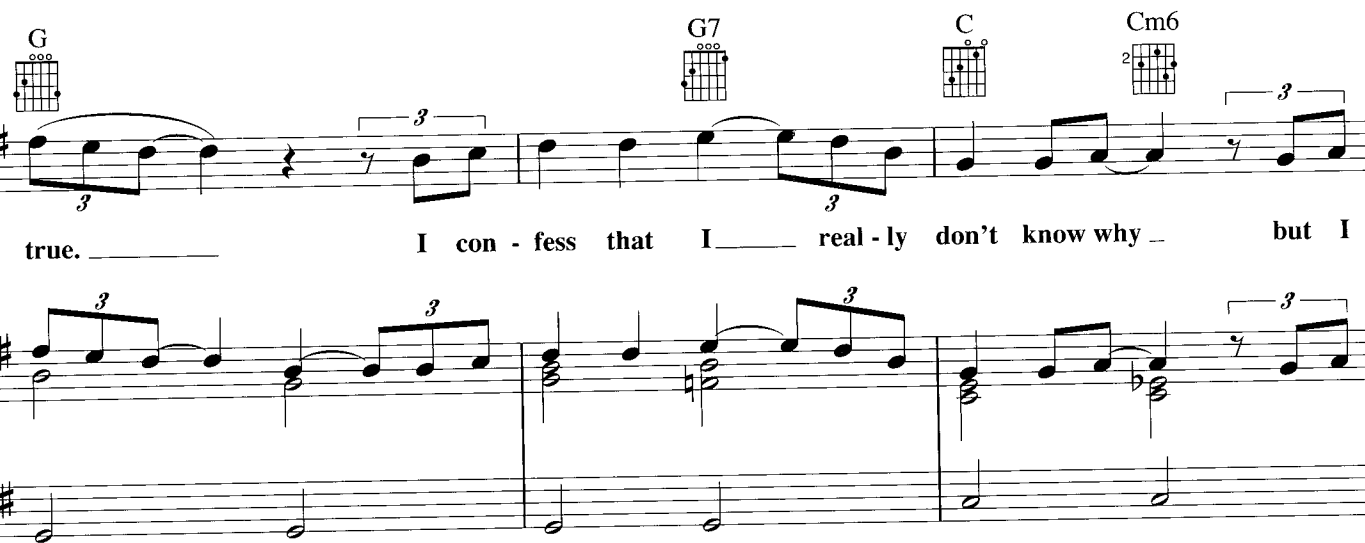
There is



one in a mil - lion like you, a dream in a mil - lion come



true. I con - fess that I real - ly don't know why but I





know — that I glow — like I do. — Oh, be once — in a life - time is



par — to find — some-one rare — as you are. — But now



you're a - round, I have real - ly found — that there's one — in a mil - lion like



you. Fate was sure - ly kind — to have my heart find some -



- one like you — to be my love. I give thanks each day — that you



came my way, way — out of heav - en to



try — love. Oh, yes once — in a life - time you



know — a love — hav - ing start - ed be -



low. Though it may be rare you and I do share this



love that has hap-pened to few, for there's one in a mil-lion like



you. Fate was few, for there's one in a mil-lion

*rit.*



like you.

# ON MY WORD OF HONOR

Words and Music by KATHERINE HARRISON  
and JEAN MILES

Moderately slow (♩ played as  $\overset{3}{\text{♩}}$ )



On my word of



hon-or all my love be-longs to you. Please put your faith in



me. You'll see how true I'll be. On my word of

G7



Ab



Fm



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains a vocal line with lyrics and a piano accompaniment. The lyrics are: "hon-or you can trust me with your heart. And I pledge mine to". There are triplets in the piano part.

hon-or

you can trust me with your heart.

And I pledge mine to

Musical staff with treble and bass clefs. It contains piano accompaniment for the first system. The bass line features a triplet of eighth notes.

Bb



Eb



Ab



Eb



Eb7



Musical staff with treble clef. It contains a vocal line with lyrics and a piano accompaniment. The lyrics are: "you. It's yours my whole life through. Babe, these". There are triplets in the piano part.

you.

It's yours my whole life through.

Babe, these

Musical staff with treble and bass clefs. It contains piano accompaniment for the second system. The bass line features a triplet of eighth notes.

Ab



Eb



Musical staff with treble clef. It contains a vocal line with lyrics and a piano accompaniment. The lyrics are: "lips nev - er kiss you a - gain if they're tell - ing you a". There are triplets in the piano part.

lips

nev - er kiss you

a - gain if they're tell - ing you a

Musical staff with treble and bass clefs. It contains piano accompaniment for the third system. The bass line features a triplet of eighth notes.

F7



Musical staff with treble clef. It contains a vocal line with lyrics and a piano accompaniment. The lyrics are: "lie. It's for - ev - er ev - er ev - er ev - er and ev - er. Cross my". There are triplets in the piano part.

lie.

It's for - ev - er ev - er ev - er ev - er and ev - er. Cross my

Musical staff with treble and bass clefs. It contains piano accompaniment for the fourth system. The bass line features a triplet of eighth notes.



Bb7



Eb



G7



heart and hope to die. On my word of hon-or

Ab



Fm



you mean ev-'ry - thing to me. I swear by stars a -

1

Bb



Eb



Ab



Eb



Eb7



bove I'll keep my word, my love. Babe, these

2

Bb



no chord

Ab



Eb



bove I'll keep my word my love. Oo.

# ONLY BECAUSE

Words and Music by RALPH YATES,  
JOHN SMALL and LYNN PAUL

Moderately slow (♩ played as  $\overset{3}{\text{♩}}$ )

Fm7 Bb7

On - ly be - cause you're gen - tle, \_ on - ly be - cause you're

*mf*

Detailed description: This system contains the first two measures of the song. The vocal line starts with a triplet of eighth notes (G4, A4, Bb4) followed by a quarter note (C5). The piano accompaniment features a triplet of eighth notes in the right hand and a steady quarter-note bass line in the left hand. Chord diagrams for Fm7 and Bb7 are provided above the staff.

Ebmaj7 Gm7b5 C7 F7

sweet, I grow so sen - ti - men - tal \_

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note (C5), a quarter note (D5), and a quarter note (E5). The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Ebmaj7, Gm7b5, C7, and F7 are provided above the staff.

Fm7 Bb7 Eb Cm7 Fm7 Bb7 Eb Fm7

an - y time that we meet. \_ On - ly be - cause you're smil - ing \_

Detailed description: This system contains the final two measures. The vocal line concludes with a quarter note (F5), a quarter note (G5), and a quarter note (A5). The piano accompaniment ends with a final chord. Chord diagrams for Fm7, Bb7, Eb, Cm7, Fm7, Bb7, Eb, and Fm7 are provided above the staff.

Bb7



Ebmaj7



Gm7b5



C7



when oth - ers seem to frown, strange how my heart keeps

F9



Fm7



Bb7



Eb



smil - ing — on - ly when you're a - round. — The

Bbm7



Eb7



Bbm7



Eb7



Ab



G+



oth - ers may bring — me ex - cite-ment. It's just for — a day.

Ab6



G7



Gbmaj7



F7



Cm7



F7



I know now for sure — what that night meant.

Cm7

F7

Fm7

Bb7

Eb

Fm7



Our love is here to stay.

On - ly be - cause you guide me -

Bb7

Ebmaj7

Gm7b5

C7



I give my heart to you.

Heav - en is here be -

F9

1 Fm7

Bb7

Eb



side me -

on - ly be - cause of you. -

Bbm7

Eb7

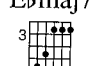
2 Fm7

Bb13

no chord

Bb7

Ebmaj7



Oth - ers may bring - no ex - on - ly be - cause of you. -

# ONLY YOU

(AND YOU ALONE)

Slowly, with feeling

Words & Music by BUCK RAM  
and ANDE RAND

Piano introduction in G major, 4/4 time. The right hand features a series of chords: G major, G major, and G major with a descending line. The left hand features a descending eighth-note line: G4, F#4, E4, D4, C4, B2, A2, G2.

On - ly You can make this world seem right,  
You can make this change in me.

Chord diagrams: G6 (x0000), B7 (x21202)

Musical notation for the first vocal line and piano accompaniment. The piano accompaniment features a descending eighth-note line in the left hand and a more complex chordal accompaniment in the right hand.

On - ly You can make the  
for - it's true, you are my

Chord diagram: Em7 (02210)

Musical notation for the second vocal line and piano accompaniment. The piano accompaniment continues with a descending eighth-note line in the left hand and chordal accompaniment in the right hand.

dark - ness bright. On - ly You hold and you hand, a -  
des - ti - ny. When you hold my hand, I

Chord diagrams: Dm7 (x0212), G7 (x21202), Dm7 (x0212), G7 (x21202), C6 (x02020)

To Coda

Musical notation for the third vocal line and piano accompaniment. The piano accompaniment features a descending eighth-note line in the left hand and chordal accompaniment in the right hand.

**D7** **B13** **B9** **Em**

lone can thrill me like you do, and

**A9** **D7sus** **D9** **D.S. al Coda**

fill my heart with love for On - ly You. On - ly

**CODA** **Cm6** **G** **E7**

un - der - stand the mag - ic that you do. You're my

**A9** **Eb7** **D7** **D9** **D7-9** **G** **F9** **Gmaj7**

dream come true, my one and On - ly You.

# SMOKE GETS IN YOUR EYES

Words by OTTO HARBACH  
 Music by JEROME KERN

Slowly

The piano introduction consists of two staves of music in a 4/4 time signature. The key signature has two flats (Bb and Eb). The melody is in the right hand, and the bass line is in the left hand. The dynamic marking is *mf* (mezzo-forte).

They asked me how I knew My true love was true? I of course re-

The vocal line is written on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The dynamic marking is *mp* (mezzo-piano) for the piano part. The lyrics are: "They asked me how I knew My true love was true? I of course re-".

Eb Bb7sus Bb7 Eb Eb+ Ab Ebdim

Chord diagrams for the first phrase: Eb (3 fret, 3rd string), Bb7sus (3 fret, 3rd string), Bb7 (3 fret, 3rd string), Eb (3 fret, 3rd string), Eb+ (3 fret, 3rd string), Ab (4 fret, 4th string), Ebdim (3 fret, 3rd string).

-plied, "Some-thing here in-side, Can-not be de-nied."

The vocal line continues with the lyrics: "-plied, 'Some-thing here in-side, Can-not be de-nied.'". The piano accompaniment continues with the same melodic and harmonic structure.

Eb Fm7 Bb7 Eb Bb7

Chord diagrams for the second phrase: Eb (3 fret, 3rd string), Fm7 (3 fret, 3rd string), Bb7 (3 fret, 3rd string), Eb (3 fret, 3rd string), Bb7 (3 fret, 3rd string).

They said some-day you'll find, All who love are blind. When your heart's on

The vocal line concludes with the lyrics: "They said some-day you'll find, All who love are blind. When your heart's on". The piano accompaniment continues with the same melodic and harmonic structure.

Eb Bb7sus Bb7 Eb Eb+ Ab Ebdim

Chord diagrams for the third phrase: Eb (3 fret, 3rd string), Bb7sus (3 fret, 3rd string), Bb7 (3 fret, 3rd string), Eb (3 fret, 3rd string), Eb+ (3 fret, 3rd string), Ab (4 fret, 4th string), Ebdim (3 fret, 3rd string).

Eb Fm7 Bb7 Eb

fire, You must re-al-ize Smoke Gets In Your Eyes.

B F#7 F#dim F#7

So I chaffed them and I gay-ly laughed, to think they could doubt my love.

B Abm7 Bb7 Eb Bb7

Yet to-day, My love has flown a-way. I am with-out my love.

Eb Bb7sus Bb7 Eb Eb+ Ab Ebdim

Now laugh-ing friends de-ride, Tears I can-not hide, So I smile and

Eb Fm7 Bb7 Eb

say, "When a love-ly flame dies. Smoke Gets In Your Eyes.

rit.



# TWILIGHT TIME

Lyric by BUCK RAM  
 Music by MORTY NEVINS & AL NEVINS

Moderately (♩ = ♩)

*mp lightly*

3

3

**G** **B7** **Em7**

3

Heav-en-ly shades of night are fall-ing, it's Twi-light Time. Out of the mist your voice is call-ing  
 Deep-en-ing sha-dows gath-er splen-dor as day is done. Fin-gers of night will soon sur-ren-der

**G7** **C** **Cm** **G** **E9**

3

it's Twi-light Time. When pur-ple col-ored cur-tains mark the end of day, I  
 the set-ting sun. I count the mo-ments dar-ling, till you're here with me, to-

**A9** **D11** **D9** **A9** **D7** **G**

1 2

hear you, my dear, at Twi-light Time. geth-er, at last at Twi-light Time.

**B7** **Em7** **D#dim** **Em**

Here, in the af - ter glow of day, — we keep our ren - dez - vous be - neath

**D#dim** **Em** **A9**

the blue. — Here in the sweet and same old way, — I

**D9** **C6** **D7** **Eb7** **D7** **G**

fall in love a - gain as I — did then. — Deep in the dark your kiss will thill me

**B7** **Em7** **G7**

like days of old. light - ing the spark of love that fills me with dreams un - told.

**C** **Cm** **G** **E9** **A9** **D7** **G**

Each day I pray for eve - ning just to be with you to - geth - er, at last at Twi - light Time.

# WITH THIS RING

Words and Music By LUTHER DIXON,  
RICHARD WYLIE and ANTHONY HESTER

Moderately bright (♩ played as  $\overset{3}{\text{♩}}$ )

Bbm7/Ab

Ab6

First system of musical notation. The piano part features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The bass line consists of quarter notes G3, F3, E3, and D3. The system includes guitar chord diagrams for Bbm7/Ab and Ab6.

Bbm7/Ab

Ab

Second system of musical notation. The piano part continues with the same accompaniment. The vocal line enters with the lyrics "Oo, yeah." The melody features a triplet of eighth notes G4-A4-B4. The system includes guitar chord diagrams for Bbm7/Ab and Ab.

Cm7

Fm7

Bbm7

Eb7sus

Third system of musical notation. The piano part continues. The vocal line has the lyrics "With this ring I promise I'll always love you, always love you." The melody features a triplet of eighth notes G4-A4-B4. The system includes guitar chord diagrams for Cm7, Fm7, Bbm7, and Eb7sus.

Ab

Cm7

Fm7

Bbm7

Eb7sus

Fourth system of musical notation. The piano part continues. The vocal line has the lyrics "With this ring I promise I'll always love you, always love you." The melody features a triplet of eighth notes G4-A4-B4. The system includes guitar chord diagrams for Ab, Cm7, Fm7, Bbm7, and Eb7sus.

D $\flat$ m7



Musical staff with treble clef, key signature of three flats, and a 3/4 time signature. It features a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.

{ They used to call me the wan-der-er  
Ba-by, I nev-er thought so much love

Musical staff with treble clef, key signature of three flats, and a 3/4 time signature. It features a piano accompaniment with a triplet of eighth notes and a bass line.

A $\flat$



Fm7



D $\flat$ m7



Musical staff with treble clef, key signature of three flats, and a 3/4 time signature. It features a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.

who nev-er want-ed to set-tle down. Yeah. But - I'll tell you,  
could fit in a lit-tle band of gold. But - I'm tell-ing you,

Musical staff with treble clef, key signature of three flats, and a 3/4 time signature. It features a piano accompaniment with a triplet of eighth notes and a bass line.

A $\flat$



Fm7



B $\flat$ m7



E $\flat$ 7sus



Musical staff with treble clef, key signature of three flats, and a 3/4 time signature. It features a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.

To Coda ⊕

ba-by, I wan-der no more, got to stay a-round 'cause  
dar-ing, I feel it in my heart, got it in my soul.

Musical staff with treble clef, key signature of three flats, and a 3/4 time signature. It features a piano accompaniment with a triplet of eighth notes and a bass line.

A $\flat$



Cm7



Fm7



B $\flat$ m7



E $\flat$ 7sus



A $\flat$



Musical staff with treble clef, key signature of three flats, and a 3/4 time signature. It features a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.

With this ring I prom-ise I'll al-ways love you, al-ways love you.

Musical staff with treble clef, key signature of three flats, and a 3/4 time signature. It features a piano accompaniment with a triplet of eighth notes and a bass line.

Cm7

Fm7

Bbm7

Eb7sus



With this ring — I prom-ise I'll al - ways love you, al - ways love you.

Dbm7

Ab



Got — noth-ing but this old heart of mine. — Ba - by, please —

Fm7

Dbm7



— be - lieve — in me. Girl, — you know, — sweet heart, — I'll

Ab

Fm7

Bbm7

Eb7sus

Ab



al - ways try — to keep you sat - is - fied. 'Cause with this ring —

Cm7 Fm7 Bbm7 Eb7sus Ab

I prom-ise I'll al - ways love you, al - ways love you. With this ring —

Cm7 Fm7 Bbm7 Eb7sus

I prom-ise I'll al - ways love you, al - ways love you. —

D.C. al Coda

CODA Ab Cm7 Fm7 Bbm7 Eb7sus Ab

With this ring — I prom-ise I'll al - ways love you, al - ways love you.

Cm7 Fm7 Bbm7 Eb7sus

With this ring — I prom-ise I'll al - ways love you, al - ways love you.

Repeat and Fade

# WHERE

Based on TCHAIKOVSKY  
Words and Music by LYNN PAUL

Slowly

D

Where is the  
Where is the

Ddim7

D

heav - en that we hoped  
prom - ise of the joy  
would be?  
we knew?

A7

Where is the glad - ness my heart came  
Where are you prin - cess? Are you cry - ing



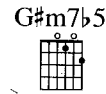
Musical staff with treble clef, key signature of two sharps (F# and C#), and a common time signature. The melody consists of quarter and eighth notes.

see?  
too?

Where is the rap - ture  
Why has it end - ed?

Piano accompaniment for the first system, featuring chords in the right hand and a bass line in the left hand.

C#dim7



Musical staff with treble clef, continuing the melody from the previous system.

we can't re - cap - ture?  
Was love pre - tend - ed?

Where is the  
Where is the

Piano accompaniment for the second system.



Musical staff with treble clef, including a slur over a phrase of notes.

fu - ture your love prom - ised me?  
splen - did world I shared with

Piano accompaniment for the third system.



Musical staff with treble clef, starting with a repeat sign and a fermata.

you? Where are you?

Piano accompaniment for the fourth system.



C#dim7



D



D#dim7



Where are you? Why oh



why did our love die.

G#m7b5



D/A



Where are you, dar - ling? Are you cry - ing,

rall.

D



no chord

too?

a tempo

# YOU'RE MAKING A MISTAKE

Words and Music by  
JIM WILLIAMS

Moderately slow (♩ played as  $\overset{3}{\text{♩}}$ )

Cm7



F7



B♭



G♭



F



First system of musical notation. It features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb) and the time signature is 4/4. The tempo is 'Moderately slow'. The piano part starts with a *mf* dynamic. The vocal line begins with the lyrics 'You're \_\_\_\_\_' and includes a triplet of eighth notes. Chord diagrams for Cm7, F7, Bb, Gb, and F are provided above the staff.

Second system of musical notation. The vocal line continues with the lyrics 'mak - ing a mis - take. So a help me, so a help me I do love'. It features triplets and rests. The piano accompaniment continues with chords and melodic lines. Chord diagrams for Bb, Cm7, and F7 are shown above the staff.

Third system of musical notation. The vocal line continues with the lyrics 'you. You're mak - ing a mis - take. So a help me, oh, be -'. It features triplets and rests. The piano accompaniment continues with chords and melodic lines. Chord diagrams for Cm7 and F7 are shown above the staff.

Cm7



F7



Bb



Fm/Bb



lieve me I nev - er \_ been un - true. The things \_ you have heard \_ aren't \_

Bb7



Bb7#5



Eb



Ebm



Ab7



true, dear. E - ven though they \_ made you cry. Dar - ling, you're

Bb



G7



To Coda ⊕

Cm7



F7



mak - ing \_ a mis - take. \_ So a help, me help me prove that they \_ told a

Bb



F7



Bb



lie. *Whistle* \_

Cm7 F7 Cm7 F7

This system contains the first two measures of the piece. It features a vocal line with triplets and piano accompaniment. Chord diagrams for Cm7 and F7 are provided above the staff. The key signature has two flats (Bb and Eb).

Cm7 F7 Cm7 F7 Cm7 F7

This system contains the next two measures. It continues the vocal line and piano accompaniment with triplets. Chord diagrams for Cm7 and F7 are provided above the staff.

Bb Gb F D.S. al Coda

This system contains the third measure and the start of the fourth. It includes the instruction "D.S. al Coda". Chord diagrams for Bb, Gb, and F are provided above the staff. The lyrics "You're" are written below the vocal line.

Cm7 CODA

This system contains the fourth measure, which is a Coda. It features a Cm7 chord diagram above the staff and the lyrics "prove that they" below the vocal line.

F7 Cm7 Bbmaj9 no chord

This system contains the final two measures. It includes the instruction "no chord" above the staff. Chord diagrams for F7, Cm7, and Bbmaj9 are provided above the staff. The time signature changes from 4/4 to 2/4 and back to 4/4. The lyrics "told a lie." are written below the vocal line.

# YOU'LL NEVER NEVER KNOW

Words and Music by PAUL ROBI,  
JEAN MILES and TONY WILLIAMS

Moderately (♩ played as  $\overset{3}{\text{♩}}$ )



You'll nev - er nev - er know I care. —

*mf*



You'll — nev - er know the torch I bear.



You'll — nev - er know it for I won't show it.

E7

A

D

Oh, no, you'll nev - er <sup>3</sup>nev - er know.

You'll nev-er nev-er see me

F#7

Bm

F#7

cry, —

not — e - ven when you're glanc-ing by.

G

Gm

D

E7

A

For — I won't weak-en

when we're speak-ing.

Oh, oh, you'll nev - er <sup>3</sup>nev - er

D

D7

know. —

You'll know

the

used

to be

that

G E7

I was be - fore. You'll see the

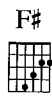
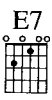
used to be that one you did a - dore.

D F#7 Bm

No, no, oh, no I won't re - veal oh no you'll nev - er tru - ly

F#7 G Gm D

feel. But if you guess it I'll con - fess it.



Musical staff with treble clef, key signature of two sharps (F# and C#), and a 7/8 time signature. It features a triplet of eighth notes in the melody.

Oh, dar - ling, now's the time to glow

Piano accompaniment for the first system, including treble and bass staves with chords and a bass line.

1



Musical staff with treble clef, key signature of two sharps, and a 7/8 time signature. It features a triplet of eighth notes in the melody.

or else you'll nev - er nev - er know. You

Piano accompaniment for the second system, including treble and bass staves with chords and a bass line.

2



Musical staff with treble clef, key signature of two sharps, and a 7/8 time signature. It features a triplet of eighth notes in the melody.

or else you'll nev - er, no no you'll nev - er, oh no you'll

Piano accompaniment for the third system, including treble and bass staves with chords and a bass line.

no chord



Musical staff with treble clef, key signature of two sharps, and a 7/8 time signature. It features a triplet of eighth notes in the melody.

ev - er know. Oo.

Piano accompaniment for the fourth system, including treble and bass staves with chords and a bass line.



(YOU'VE GOT)  
**THE MAGIC TOUCH**

Words and Music by  
 BUCK RAM

Moderately  
 Cm

Bdim7

Eb6

C7

F7

Piano introduction in C minor, 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking is *mf*. Chord diagrams for Cm, Bdim7, Eb6, C7, and F7 are provided above the staff.

Ebsus

Eb

Gbdim7

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "You've got the mag - ic touch, it makes me". Chord diagrams for Ebsus, Eb, and Gbdim7 are provided above the staff.

Bb7

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "glow so much; it casts a spell, it rings a". Chord diagrams for Bb7 and Eb are provided above the staff.

Eb

Bb7

Vocal and piano accompaniment for the third line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "bell, the mag - ic touch; Oh, when I". Chord diagrams for Eb and Bb7 are provided above the staff.

Ebsus



Eb



Gbdim7



Bb7



feel your charm, it's like a four - a - larm;

— you make me thrill so much, you've got the mag - ic

touch. Here I go reel - ing, oh,

oh, I'm feel - ing the glow, but where can I

go from you? I did - n't

F7 Bb9 Bb7

know too much and then I felt your touch,

Ebsus Eb Gbdim7 Bb7

and now I learn I can re - turn the mag - ic

touch. You've got the touch.

1 Eb Ebmaj7 Ab Fm7 Bb9 Bb7 2 Eb Ab Eb Fm7 Ebmaj7

poco rit.

**Enchanted**  
**The Great Pretender**  
**He's Mine**  
**Helpless**  
**I Wish**  
**It's Raining Outside**  
**My Dream**  
**My Prayer**  
**On My Word Of Honor**  
**One In A Million**  
**Only Because**  
**Only You (And You Alone)**  
**Smoke Gets In Your Eyes**  
**Twilight Time**  
**Where**  
**With This Ring**  
**You'll Never Never Know**  
**You're Making A Mistake**  
**(You've Got)**  
**The Magic Touch**

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