

Sinatra

The Frank Sinatra Anthology



The Frank Sinatra Anthology

The definitive collection... 58 classic Sinatra songs arranged for piano, voice and guitar.

This publication is not authorised for sale in the
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Time was when overnight success and popular singers had a poor relationship. Big bands provided schools of learning and it was only after long and arduous tuition in such schools that major vocalists eventually made it to solo status. Bing Crosby sang in a vocal group with the Paul Whiteman Orchestra, Ella Fitzgerald spent years with Chick Webb's swingin' aggregation, Billy Eckstine and Sarah Vaughan worked together in Earl Hines' band, Doris Day had her first hits while singing with Les Brown's Band Of Renown and Peggy Lee first made her mark as a teenage vocalist with the Benny Goodman Orchestra.

Frank Sinatra was no exception. His first break came in 1939 with a then up-and-coming outfit headed by trumpet player Harry James. By 1940 he'd moved up a division to become singer with the stellar Tommy Dorsey Orchestra. Not that Dorsey's records indicated Frank's presence. His contributions were usually listed as 'with vocal refrain' on record labels. Sinatra, who he?

But Frank was gaining an education, listening and learning as the tours rolled by and the band bus headed from town to town. He has stated over the years that he learnt much from just hearing how Dorsey played trombone, gliding effortlessly from phrase to phrase, utilising marvellous breath control. There were drawbacks, however. One of which was that virtually all of Dorsey's material was aimed at dancers. There were few opportunities to really explore songs and dig beneath the surface as he would eventually do.

Even so, Frank had few rivals and his recordings with Dorsey proved chartbusters from the very onset. 'I'll Never Smile Again', a mid-1940 release, was his first massive hit. The song had been penned by songwriter Ruth Lowe, following the death of her husband. Glenn Miller heard it, liked what he heard and recorded the song without much success. But when the Dorsey band got around to recording it some months later, Sinatra, together with the Pied Pipers, Dorsey's resident vocal quartet, opted for a more relaxed approach. It was Tommy who suggested: "Sing it as if you were just standing around a piano at somebody's home." Taking his advice, they delivered a wonderfully, warm, intimate version of Lowe's ballad. And Mr and Mrs Average America bought the resulting single by the truckload. The record went to No.1 and held on to pole position for twelve straight weeks.





'East Of The Sun (And West Of The Moon)' is another song that stems from Sinatra's tenure with Dorsey. Recorded at the same April 1940 session that produced 'I'll Never Smile Again', it was something of a throwback for Dorsey. In 1937 the bandleader had achieved a considerable hit with a song titled 'Marie' on which singer Jack Leonard sang against a backdrop of shouted, rhythmic phrases stemming from the members of the band. It was a pattern that Tommy was to employ time and time again. And so the winning format was resurrected for 'East Of The Sun'. A chart-topping hit for bandleader Tom Coakley in 1935, it had been written in 1935 for a Princeton University Triangle Club show, its success winning composer Brooks Bowman a Hollywood contract. But Bowman proved ill-starred. He was killed in a car crash soon after. The song, as it turned out, never garnered much in the way of success in its Dorsey-Sinatra version. But Frank always liked the number and resurrected it as part of his 1961 'I Remember Tommy' tribute to his former employer, an album that also included a new version of the jaunty 'Oh Look At Me Now', a song co-penned by John DeVries and Dorsey pianist Joe Bushkin, that Frank originally recorded with Dorsey and the Pied Pipers in 1940. The arranger, incidentally, on both the 1940 and 1961 dates was the same man, Sy Oliver.

Frank opted for a solo career with Columbia Records in 1942 and, mainly in the company of arranger Axel Stordahl, made an impact on the charts that saw him logging nearly 90 major hits over the next 10 years. Though legend has it that he was all washed up by 1952, statistics prove otherwise, the year netting Sinatra two US Top 20 singles plus a brace of Top 30 hits.

Even so, 1953 was to prove a springboard, a year for self re-invention. Frank's performance as Maggio in Fred Zinnemann's film *From Here To Eternity*, found him grabbing both the headlines and an Oscar. Unfortunately, there was no theme-tune on which Sinatra and Capitol, his new record label, could capitalise. It mattered little. Fred Karger and Robert Wells simply wrote a song that bore the same title as the film and Frank recorded it with Nelson Riddle, an arranger with whom he was to be closely associated for many years to come. The result was predictable - a worldwide hit single.

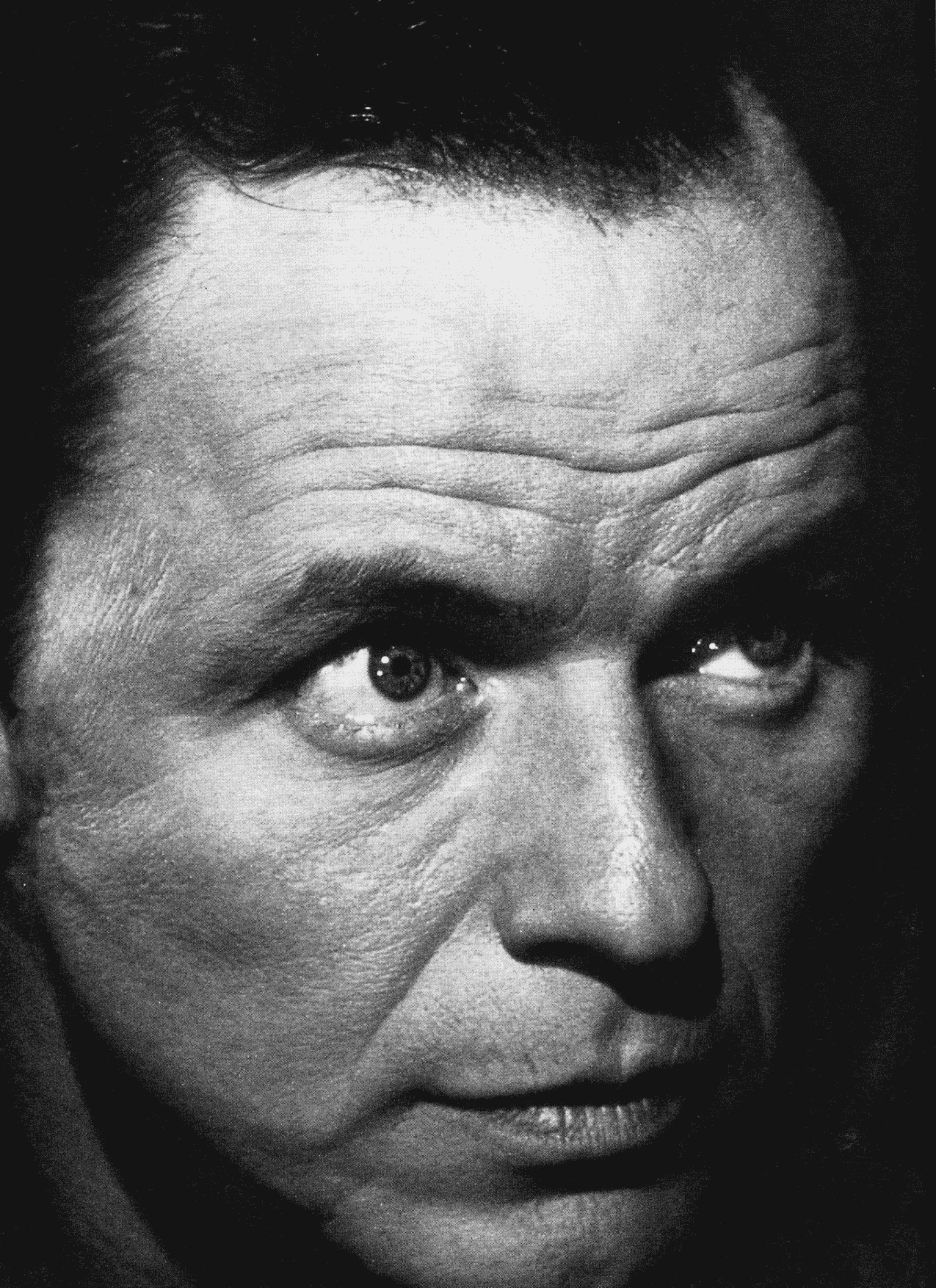
Film-connected titles have generally served Sinatra well over the years. 'The Tender Trap', a fine Sammy Cahn and Jimmy Van Heusen composition, formed the theme song to the 1955 film in which Frank starred opposite Debbie Reynolds. The song's content relates to the film's plot - Sinatra's a grade-A bachelor but he's fallen for the innocent Reynolds. But should he marry her and forgo his freedom? Such is the tender trap. The song, set in a lightly swinging Nelson Riddle arrangement, provided a No.2 single in the UK charts and, in retrospect, is more memorable than the film from which it came. Certainly Frank was to recall Cahn and Van Heusen's hit fondly and re-recorded it with Count Basie during 1962. 'All The Way', a winner from 1957, bedecked a much stronger film. Another Cahn-Van Heusen classic, it featured in *The Joker Is Wild*, the true life-story of Joe E. Lewis, a nightclub singer whose act was destroyed when gangsters damaged his vocal chords. Sinatra proved

outstanding as Lewis, a man who eventually rebuilt his career as a stand-up comedian, winning a battle against the bottle en-route. And if Sinatra, in character, had to croak 'All The Way' in the course of the movie, nobody seemed to mind. The song became a massive hit worldwide and, come Academy Award time, walked away with the Best Song From A Movie plaudit, as did Cahn and Van Heusen's wistful 'Call Me Irresponsible', from the non-Sinatra film *Papa's Delicate Condition*, which won the same award in 1963.

Another role that Frank made his own was that of Joey Evans, the cheapskate club entertainer, originated in a series of John O'Hara pieces for the *New Yorker*, around whom Richard Rodgers and Lorenz Hart fashioned a 1940 stage musical. Sinatra was Evans in the 1957 film version, the heel with the deal, the charmer full of harm. And when he sang 'The Lady Is A Tramp' in nonchalant, cocksure manner, he did it with such panache that cinema audiences sometimes forgot where they were and clapped the man onscreen as if he were performing live. Oddly, the song never came from the show. It had originally appeared in another Rodgers and Hart production *Babes In Arms*. But someone added it to the film version of *Pal Joey* because it was just sitting up and begging for the Sinatra treatment. Which it got - in spades.

New York, New York wasn't a Sinatra film. Dramatically a Robert DeNiro starrer, musically it proved a vehicle for the talents of Liza Minnelli. And for the closing production number, Kander and Ebb, who had written the songs for *Cabaret*, a former Minnelli success, penned 'Theme From New York, New York'. Liza turned the song into a show stopper. But it was Sinatra, who recorded it two years later and turned it into a hit, albeit a minor one at first. Six years later, in 1986, the single re-entered the UK charts. And this time it moved into the top five, providing Frank with his final hit of the '80s. Today, most people think of the 'Theme From New York, New York' as being a Sinatra song. And only avid Minnelli fans would dare to argue.

If that song made Sinatra a winner with the citizens of the Big Apple, 'My Kind Of Town' almost provided him with the freedom of Chicago. After all, Frank had provided an earlier winner with his version of the evergreen 'Chicago', and 'My Kind Of Town' reiterated his belief in the city as one of America's musical hotspots. Performed in *Robin And The Seven Hoods*, a 1964 film musical that featured Sinatra and buddies Dean Martin, Peter Lawford and Sammy Davis Jr, plus early rival Bing Crosby, it was yet another Van Heusen and Cahn composition. Lawford was later to observe, however, that Frank sang it as a tribute to Chicago's gangland figures. "Why do you think Frank ended every one of his nightclub acts by singing 'My Kind Of Town, Chicago Is'?" That was his tribute to Sam Giancana, whom Frank idolised because he was a Mafia top gun." Later, Sammy Cahn re-wrote the lyric and turned it into a campaign song for Bobby Kennedy. Not that Frank performed this version at the time. He'd fallen out with Bobby and was busy supporting Vice-President Hubert Humphrey.







'Strangers In The Night' also started out in Hollywood. German bandleader Bert Kaempfert wrote it as a theme for the film *A Man Could Get Killed*. Writers Charlie Singleton and Eddie Snyder added a lyric and both Bobby Darin and Jack Jones moved in to record this song. When Reprise A&R man Jimmy Bowen heard the news, he organised a rush session, first requesting arranger Ernie Freeman to fashion an arrangement in a hurry. Within three days, Frank was in the studio recording the song and, just 24 hours after the session was completed, America's radio stations were playing the Sinatra version. It was to eventually top the singles chart on both sides of the Atlantic during 1966.

'Somethin' Stupid', a duet with daughter Nancy, proved to be Frank's next US No.1. The song, written by C. Carson Parks, was discovered by Nancy's producer Lee Hazlewood. He handed it to Nancy, who, in turn, showed it to her father. It was agreed that the song would prove a cert hit and so a session was set up utilising both Nancy's producer (Hazlewood) and Frank's (Jimmy Bowen). There were doubts about a father and daughter singing a love song but Frank said "Don't worry" and so nobody did. Especially the record company accountants who simply went into overdrive when the sales figures began rolling in. Not that Sinatra has ever needed hit singles. When the world went microgroove, he discovered a medium made for his approach. One of the first artists to

make a concept album, he proved that albums could sell like singles when, in 1956, 'Songs For Swingin' Lovers' (his third album of uptempo material) perched itself at No.12 on the UK chart. 'I've Got You Under My Skin', a Cole Porter standard that had started life in the 1936 film *Born To Dance*, proved to be the track that garnered most praise. Clad in a perfect Nelson Riddle arrangement, bound around a riff that gradually grew and grew behind Sinatra's vocal before exploding into a shouting trombone middle section, the song became an overnight favourite, one to which the singer would constantly return, hardly daring to play a concert without yet another reprise.

'Come Fly With Me', a breezy invitation to take a world trip, was specifically written as the title track to another Sinatra concept album - one that encompassed songs expounding the delights of various places around the globe. Yet again, Cahn and Van Heusen supplied a combination of a memorable tune and a lyric that not only hung together well but acted as a marvellous intro to the tracks yet to come. Arranged by Billy May, once a trumpet star with Glenn Miller and other big bands, it too became a much-performed part of the Sinatra canon. Written in 1929, Shapiro, Campbell and Connelly's 'If I Had You' was a major hit that year for two singers, Rudy Vallee and Al Bowlly. And though to many it would seem less Sinatra-connected than most of the songs included in this anthology, it had been, in fact a song very close to Frank's



heart. So much so that he recorded it for Columbia in 1947, for Capitol during 1956, and again for Reprise in 1962, when Frank decided to record his only made-in-the UK album 'Great Songs From Great Britain', an album of material penned by British-based writers, employing Canada's Robert Farnon as arranger-conductor.

Sinatra has always given due credit to songwriters. "Here's a song by George and Ira Gershwin" he would say, as the band played the intro to 'Love Walked In', an evergreen that he recorded with Billy May as part of the 'Sinatra Swings' sessions in 1961. Sadly, the song was one of the last George ever wrote. It was composed as part of the series of songs that the Gershwins contributed to the film *Goldwyn Follies*. But, by the time it was screened, George had succumbed to cancer, thousands of mourners crowding Fifth Avenue and 65th Street in the rain as his funeral was held at New York's Temple Emanu-El.

'Angel Eyes' could have proved equally sad in the eyes of Sinatra fans, Frank once scheduling it as the last song he would ever perform in concert. Written by Matt Dennis, who, as a staff arranger and composer with Tommy Dorsey, had worked with Frank in his early years, it appeared, sung by Dennis himself, in the 1953 Ida Lupino/Howard Duff film *Jennifer*. Sinatra recorded the song, with Nelson Riddle, as part of 'For Only The Lonely', a 1958 late-night mood album dedicated to those for whom love had gone wrong. In 1971, Sinatra announced his retirement from show-biz. "He's isn't

really sick or doddering," announced daughter Nancy, "he's very much alive and well and kicking - but he says it's the end of an era and he's right. His kind of show business has ended. So he's going to take it easy and enjoy himself."

A final concert was arranged for June 13, 1971, a benefit show that would be attended by an audience that included Vice-President Agnew and Presidential Advisor Henry Kissinger. The concert was an ovation-packed affair, with Sinatra performing at the peak of his form, phrasing exquisitely on the ballads and swinging like a powerhouse on uptempo material. Then, finally, lit only by a pin-spot, he began to sing 'Angel Eyes', lighting a cigarette as he did so, then casually moving offstage as he crooned the last line "Excuse me while I disappear".

But it wasn't the end. In late 1973, Frank announced a return to activity via a one-hour television special. And on January 25, 1974, he opened in Las Vegas, following this with a 10-city US tour and a five-country European tour. From that time on, through to the end of 1994, Frank Sinatra would work endlessly, fulfilling myriad live dates, recording albums (he logged US Top 10 chart albums with 'Duets' and 'Duets II', in 1993 and 1994 respectively) and fitting in a modicum of TV appearances, before his health eventually gave out.





For a man who claims that he built his career on saloon songs, intimate, early-morning confessionals that needed little more than a piano on which to rest his perfectly adjudged phrases, it's perhaps a little odd that the song by which Frank will be remembered by millions is 'My Way', an emotive belter, requiring little in the way of subtlety. But that's the way of things and, from the time Sinatra first released the song as a single, in 1969, listeners linked the lyric indelibly with him. As far as they were concerned it was the singer's autobiography set to music. It became an anthem of hope. If one man could make it over adversity and reach the very pinnacle of fame, then maybe there was hope for everyone. At least, that's how the theory went. A massive hit - the single still holds the record for the longest stay in the British charts, an incredible 122 weeks - it became covered by every singer with any pretext to ambition and many who knew they were going nowhere.

When karaoke arrived, a zillion others became onstage Sinatras - at least for three minutes. Though 'My Way' became Frank's theme, he's always had a love-hate relationship with the song that had started out, in 1967, as 'Comme d'habitude', a composition penned by French songwriters Gilles Thibaut, Claude Francois and Jacques Revaux. "I hate the song. Loathe it. It's a Paul Anka pop song which became a kind of national anthem" Sinatra once claimed. Paul Anka was the singer/songwriter who took the French original and provided it with an English lyric and an English title, 'My Way'. He maintains that he wrote it purely with Sinatra in mind. "I hung out with him for a time and I knew the way he spoke, so every lyric was for him. The record company said I'd got to do it but I said, no, he's the guy."

So much for the songs. How about the singer? Harry Connick Jr., who seems the man most likely to carry on the Sinatra tradition, once claimed: "Sinatra is a total master of vocal technique. He was the first to do so many things. I believe him to be the greatest male singer of American popular song. He is accessible to people who know nothing about music."

Excuse me while I disappear...

Fred Dellar







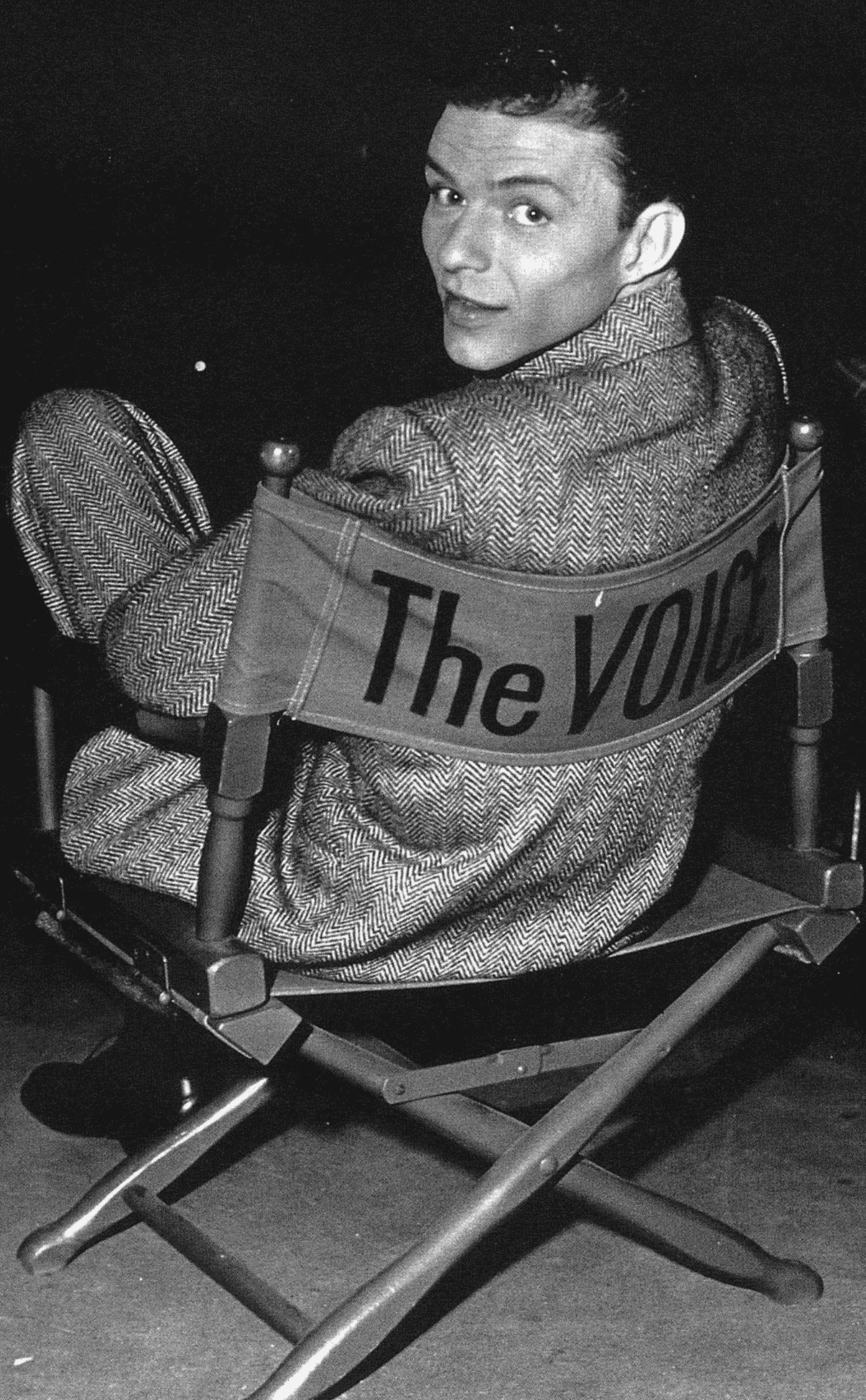
UND GELIEBER
UNDER SOZIALISMUS!



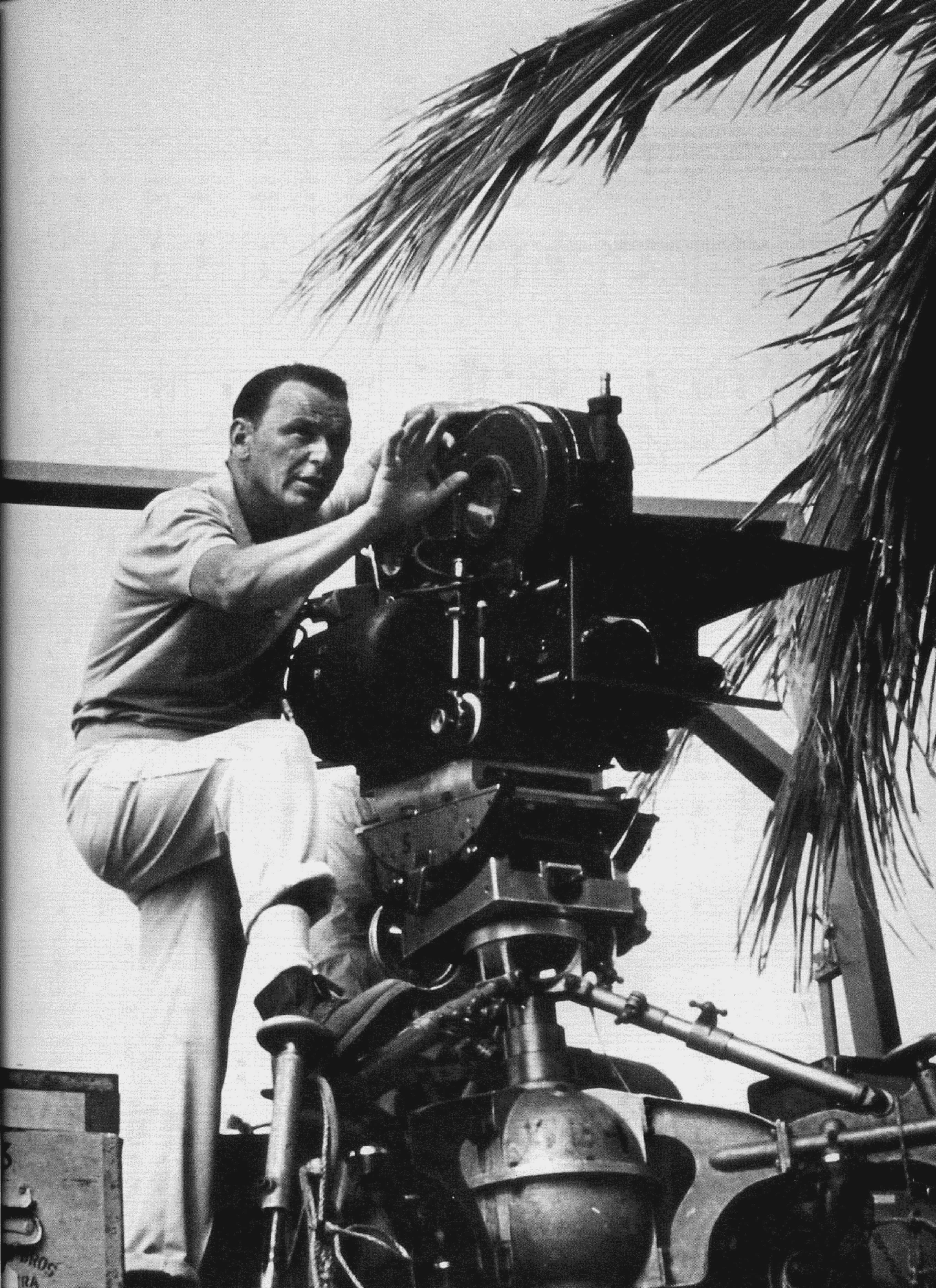








The VOICE



A Fine Romance

Music by Jerome Kern. Words by Dorothy Fields

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Andantino moderato (*sung with sarcasm*)

She: A

C

G7

G9

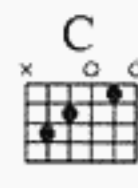
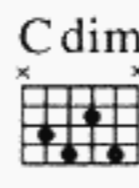
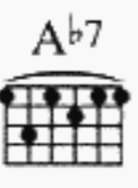




G aug

fine fine ro - mance! ro - mance! With My no good kis - ses! A fel - low! You


C

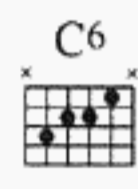




G7

fine take ro - mance, ro - mance, my I'll friend, take this is! We Jel - lo! You're


C  C dim  fr4  Dm7  G7  Dm7  G7 

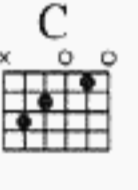

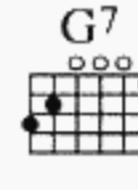
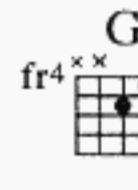
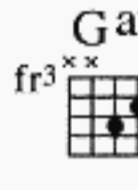
should be like a cou - ple of hot to - ma - toes, but
 calm - er than the seals in the Arc - tic O - cean, at




C6  F  E7  Dm7  G7 

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



C  G dim  G7  G9  G aug 

fine fine ro - mance! You won't nest - le, a
 fine ro - mance! With no quar - rels, with



C  G7  Dm7  Bbm6  G7 

fine no ro - mance, you won't wrest - le! I
 no in - sults, and all mor - als! I've



C A⁹ A⁷(b⁹) Dm A⁷

might as well play bridge with my old maid aunts!
nev - er mused the crease in your blue serge pants,

F D⁷(b⁹) A^b7 C G⁷

I have - n't got a chance. This is a fine ro -
I nev - er get the chance. This is a fine ro -

1. C C⁶ Dm⁷ G⁷ C Cmaj⁷ Dm⁷ G⁷

- mance! She: A

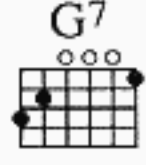
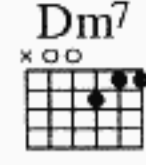
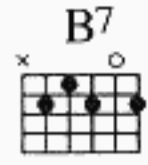
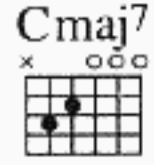
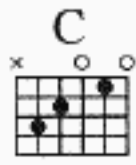
mf

2. C G⁷ C Dm⁷ G⁹

- mance! Dialogue

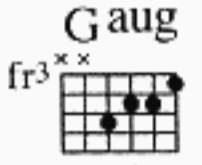
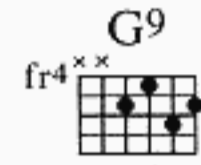
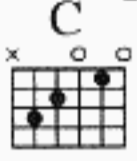
mf con brio

poco rit.

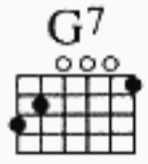


He: A

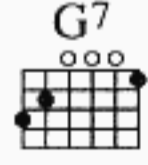
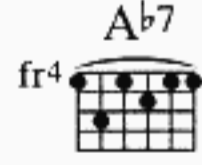
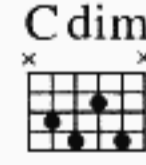
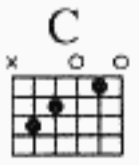
a tempo



fine fine ro - mance! ro - mance! With My no dear kiss - es! Duch - ess! A Two



fine old ro - mance, fo - gies my who friend, need this is! We crutch - es! True



two love should have like the clams thrills in that a health - y a dish of chow crime - der; has!

But we just "fizz" like parts of a Seid - litz
 We don't have half the thrill that the "March of

pow - der. A fine ro - mance with
 "Time" has! A fine fine ro - mance, my

no good clinch - es, a fine
 wo - man! My strong

ro - mance in with no pinch - es, you're
 "Aged in the wood" wo - man! You

C A9 A7(b9) Dm A7

just as hard to land as the "Ile de France!"
 nev - er give to the or - chids I send a glance!

F D7(b9) Ab7 C G7

I have - n't got a chance, this is a fine ro -
 No! You like cac - tus plants, this is a fine ro -

1. C Dm7 G7 C Cmaj7

mance!

mf

Dm7 G7 2. C

A mance!

A Foggy Day

Music & Lyrics by George Gershwin & Ira Gershwin
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Moderato

The piano introduction consists of three systems of music. The first system is a single treble clef staff with a whole rest. The second system is a grand staff (treble and bass clefs) with a mezzo-forte (*mf*) dynamic marking. The third system is also a grand staff with a piano (*p*) dynamic marking. The music is in 4/4 time and B-flat major.

F *rather freely* **Gm7** **Fmaj7** **F7** **Gm7** **C9**

mp

I was a stran-ger in the ci - ty. ——— Out of town were the peo-ple I knew.

The first system of the vocal and piano accompaniment for the first line of lyrics. It features a vocal line with a melodic line and a piano accompaniment in grand staff. The piano part includes a mezzo-piano (*mp*) dynamic marking. The lyrics are: "I was a stran-ger in the ci - ty. ——— Out of town were the peo-ple I knew." Above the vocal line, guitar chord diagrams are provided for F, Gm7, Fmaj7, F7, Gm7, and C9. The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking.

F **E7** **Am** **Am7** **D9**

mp

I had that feel-ing of self - pi - ty, ——— What to do? What to do? What to do? The

The second system of the vocal and piano accompaniment for the second line of lyrics. It features a vocal line with a melodic line and a piano accompaniment in grand staff. The piano part includes a mezzo-piano (*mp*) dynamic marking. The lyrics are: "I had that feel-ing of self - pi - ty, ——— What to do? What to do? What to do? The". Above the vocal line, guitar chord diagrams are provided for F, E7, Am, Am7, and D9. The piano accompaniment includes a mezzo-piano (*mp*) dynamic marking.

Gm7 fr³ C7(b9) C7aug(b9) Fmaj7 F6 F Am Am6

out-look was de - cid - ed - ly blue. ————— But as I walked through the fog - gy

Am7 fr⁴ D9 fr⁴ D7(b9) Am F#dim Gm7 fr³ C7 F Gm7 fr³

street a - lone, it turned out to be the luck - iest day I've known. —————

F C7 F Cm7(b5) Gm7 fr³ C9

brighter but warmly

A fog - gy day ————— in Lon - don town —————

C7(b9) F Fm7 Dm7(b5) G6/7 G7aug C9

had me low ————— and had me down. —————

Fmaj7
Bm7(b5)
E7(b5)
F9
B^bmaj7
B^bm6

I viewed the morn - ing with a - larm,—

Fmaj7
D9
G⁶
G9(#5)
C9

the Bri - tish Mu - se - um had lost its charm.—

C7
F
Cm7(b5)
Gm7
C9

How long I won - dered, could this thing last?—

C7(b9)
F
Fm7
Dm7(b5)
G⁶7
G7aug
C9

But the age of mi - - ra - cles had - n't passed,—

Chord diagrams: Cm7 (fr3), F9, F7(b9), Bbmaj7, G9(b5) (fr4)

For, sud - den - ly, I saw you there -

mf

Chord diagrams: Dm, Gm7(b5), F, Bb6, Fmaj7, Bb6, Dm7, G9 (fr4)

and through fog - gy Lon - don town the sun was shin - ing

p

1. Chord diagrams: Gm7 (fr3), C7, F, Fmaj7, C7, F7, Bb6, Gm7(b5), Db aug, C7

ev - - 'ry - - where A

mf

Chord diagrams: F, Fmaj7, C7, F7, Bb7, Bbm6, Dm6, Bbm6, Fmaj7

where.

mf *dim.* *pp*

8va

All Of Me

Words & Music by Seymour Simons & Gerald Marks
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Moderato

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 4/4 time and begins with a dynamic marking of *f* (forte). The melody is primarily in the treble clef, while the bass clef provides a steady accompaniment.

The second system continues the piano introduction. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. A dynamic marking of *p* (piano) is present. The system concludes with a fermata over a chord marked *8va* (octave) in the treble clef.

The third system marks the beginning of the vocal entry. It includes a vocal line with lyrics and a piano accompaniment. Above the vocal line are five guitar chord diagrams: C, G dim, G7, C, and C dim. The lyrics are: "You took my kiss - es and you took my love, — you taught me how to". The piano accompaniment starts with a dynamic marking of *p* (piano).

The fourth system continues the vocal entry. It includes a vocal line with lyrics and a piano accompaniment. Above the vocal line are five guitar chord diagrams: G7, C, Cm, G, and Em. The lyrics are: "care; am I to be — just the rem - nant of — a". The piano accompaniment continues with a melodic line in the treble clef and accompaniment in the bass clef.

Am D7 G7 D7 G7

one - sid - ed love — af - fair? All you took, I

C Cdim Dm A7 A^b7 G7

glad - ly gave, there's no - thing left for me to save.

C E7

All of me — why not take all of me,

A7 Dm

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

E7  Am 

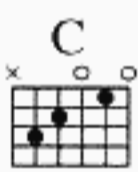
Take my lips I want to lose them,



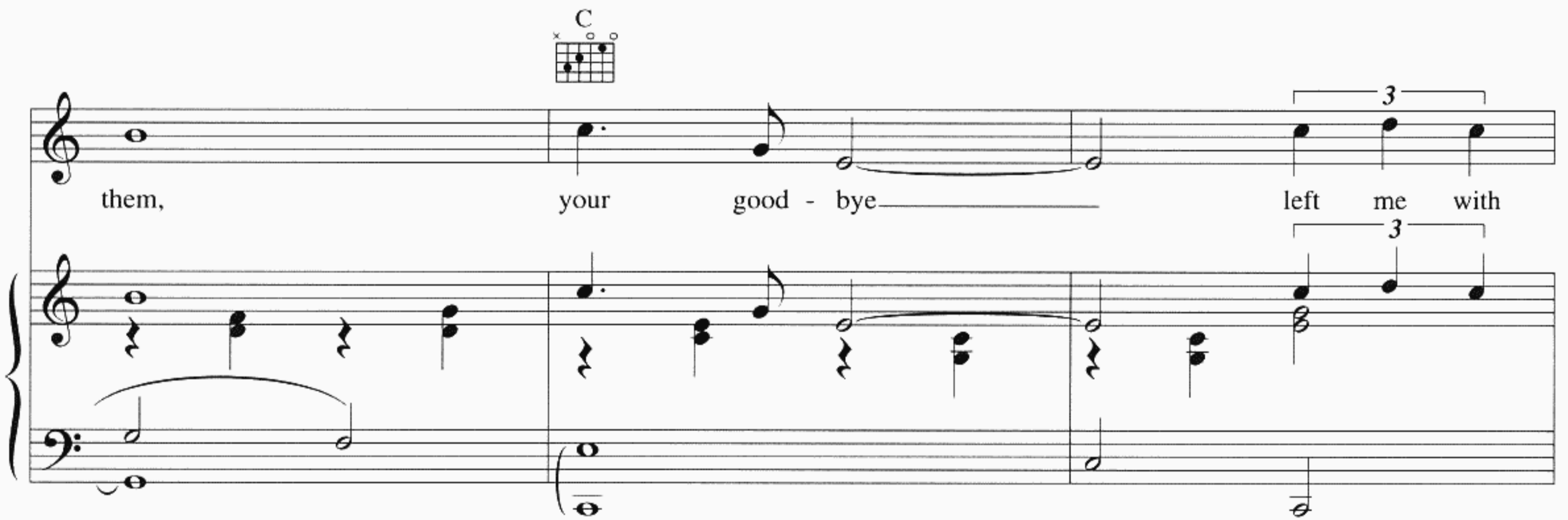
D7  G7 

take my arms I'll nev - er use



C 

them, your good - bye left me with



E7  A7 

eyes that cry, how can I



All Or Nothing At All

Words & Music by Arthur Altman & Jack Lawrence

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Moderately slow (with much expression)

The piano introduction consists of four measures. The right hand features a triplet of eighth notes (G4, A4, B4) followed by a half note (C5), then a half note (B4) and a half note (A4). The left hand plays a steady eighth-note accompaniment. The first measure is marked *mf espress.* and the fourth measure is marked *rit.*

This system covers the first line of the song. The vocal line begins with the lyrics "All or noth - ing at all!". The piano accompaniment includes guitar chord diagrams for Am, C aug, Am7, and Am6. The piano part features a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. The dynamic marking is *p - mf*.

This system covers the second line of the song. The vocal line begins with the lyrics "Half a love nev - er ap - pealed to me.". The piano accompaniment includes guitar chord diagrams for Am, Am7, Bb7, Bb6, Bb aug, and Bb7. The piano part features a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand.

If your heart nev - er could yield to me, then I'd rath - er have

noth - ing at all! All or noth - ing at

all! If it's love there is no in be - tween.

Why be - gin, then cry for some - thing that might have been. No, I'd

G7 G7(b5) G7 Cmaj7 C6 Eb9 Eb7 Ab Abaug

rath - er have noth - ing at all. But, please, don't bring your

mf espress.

Ab6 Abaug Ab Abaug Ab6 Eb7 Ab Abaug Db Ab

lips so close to my cheek. Don't smile or I'll be lost be-yond re -

Eb7 Cm6 Eb7 Bbm7 Eb7 Bbm7 Eb7

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

Bbm7 Eb7 Bbm6 C7 Fm Db7 C7

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

E7 Am C aug Am7

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

Detailed description: This system contains the first four measures of the piece. The guitar part features chords E7, Am, C aug, and Am7. The vocal line has lyrics 'And if I fell un - der the spell of your call,' with triplets over the words 'un - der' and 'spell'. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Am6 Am Am7 Bb7 Bb6 Bb aug Bb7

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

Detailed description: This system contains the next four measures. The guitar part features chords Am6, Am, Am7, Bb7, Bb6, Bb aug, and Bb7. The vocal line has lyrics 'I would be caught in the un - der - tow.' with a triplet over the words 'un - der - tow'. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

Gm Gm6 Dm Dm6 E7 Am

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

Detailed description: This system contains the next four measures. The guitar part features chords Gm, Gm6, Dm, Dm6, E7, and Am. The vocal line has lyrics 'So, you see, I've got to say: No! No! All' with a triplet over the words 'I've got to say:'. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

1. 2. Fm6 C E7 C C6

or noth - ing at all! all!

Detailed description: This system contains the final four measures, including a first and second ending. The guitar part features chords Fm6, C, E7, C, and C6. The vocal line has lyrics 'or noth - ing at all! all!'. The piano accompaniment includes a right-hand melody and a left-hand bass line, with a 'Ped.' (pedal) marking at the end.

Angel Eyes

Words by Earl Brent. Music by Matt Dennis

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Slowly

N.C.

Dm Bdim B^bdim Dm Fm G⁷ G^b F Dm Dm⁶

3 3

Try to think— that love's not a - round,— still it's un - com - fort - 'bly near,—

Em⁷ A⁷ A⁷(b⁵) Dm Bdim B^bdim Dm Fm⁶ G⁷

— my old heart— ain't gain - in' no ground— be -

Dm⁷ Dm⁶ B^b9 A⁹(#5) Dm G⁹ Dm Bdim B^bdim
 cause my an - gel eyes ain't here.— An - gel eyes— that

Dm Fm G⁷ G^b F Dm Dm⁶
 old de - vil sent,— they grow un - bear - a - bly bright,—

Em⁷ A⁷ A⁷(b5) Dm Bdim B^bdim
 — Need I say— that

Dm Fm⁶ G⁷ Dm⁷ Dm⁶ B^b9 A⁹(#5)
 my love's mis - spent,— mis - spent with an - gel eyes to - night.—

Dm **Cm7** **F7(b9)**

So drink up, all you peo -

B^b maj7 **Bdim** **Cm7** **F7(b9)**

ple, or - der an - y - thing you see,

B^b maj7 **B^b6** **Bm7** **E7(b9)**

have fun, you hap - py

A maj7 **A6** **G[#]7 aug** **G[#]7**

peo - ple, the drink and the laugh's on me.

A7 A7aug Dm Bdim B^bdim Dm Fm G7 G^b

Par - don me, — but I “got - ta run,” —

F Dm Dm⁶ Em⁷ A7 A7(b5) Dm Bdim B^bdim

the fact's un - com - mon - ly clear, — got - ta find — who's

1. Dm Fm⁶ G7 Dm⁷ Dm⁶ B^b9 A7(#9) Dm

now “num - ber one” — and why my an - gel eyes ain't here. —

2. Dm B^b9 A7 Dm⁶

'Scuse me while I dis - ap - pear. —

April In Paris

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Moderato

The musical score is presented in three systems. The first system shows the piano introduction with a *mf* dynamic. The second system includes the first vocal line with lyrics: "A - pril's in the air, but here in Pa - ris" and "Av - ril est dans l'air, i - ci à Pa - ris". The piano accompaniment for this system is marked *p* and *semplice*. The third system contains the second vocal line with lyrics: "A - pril wears a dif - f'rent gown. You can see her waltz - ing down the" and "la na - ture a re - vê - tue. U - ne toi - let - te pour son dé -". The piano accompaniment continues with various chords and a *p* dynamic. Guitar chord diagrams are provided for the piano accompaniment parts.

mf

p *semplice*

A - pril's in the air, but here in Pa - ris
Av - ril est dans l'air, i - ci à Pa - ris

A - pril wears a dif - f'rent gown. You can see her waltz - ing down the
la na - ture a re - vê - tue. U - ne toi - let - te pour son dé -

Chord diagrams: C, G7, C, F, C, F, Fm, Cm, Fm, Bb7(b9)

street. but. The tang of wine is in the air, I'm drunk with all the
Un bou-quet de vin est dans l'air, et tout ce bon-heur

hap - pi - ness that Spring can give, nev - er dreamed it could be so ex - cit - ing to
du Prin-temps nous en - i - vre, nous ig - no - rions qu'il fai - sait si bon de vi -

live. A - pril in Pa - ris, Av - ril à Pa - ris,

chest - nuts in blos - som, ho - li - day ta - bles un - der the trees.
châ - tai - gniers fleu - ris, tout est en fê - te sous la feuil - lée.

A - pril in Pa - ris,
 Av - ril â Pa - ris,

mf *mp*

this is a feel - ing
 c'est une é - mo - tion

no one can ev - er
 qu'on ne peut re - cap -

re - prise.
 tu - rer.

I nev - er knew the
 Tou - te cet - te joie

mf *p*

charm of Spring,
 du Prin - temps,

nev - er met it face to face.
 est un e - lix - ir trou - blant.

Am E7 Am F#m7(b5) B7 aug B7

I nev - er knew my heart could sing, nev - er missed a warm em -
 Mon cœur veut main - te - nant chan - ter, et les jours d'hi - ver ou -

E Dm7 G7 Fm B C Em7(b5) C aug A7(b5)

brace, till A - pril in Pa - ris, whom can I run to
 bli - er. Av - ril à Pa - ris, L'air est em - bau - mé

D7 G#m6 Fm7(b5) D9 G7

what have you done est to my
 la na - ture est ré - veil -

1. C G7 2. C F C

heart? heart?
 lée. lée.

All The Way

Words by Sammy Cahn . Music by James Van Heusen

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Slowly *poco rit.*  *a tempo*



When some - bo - dy loves you, it's no

mp *mp - mf*

G7aug  **Cm**  **F9** 

good un - less she loves you all the way.

B^b7  **Fm7**  **D^bm6**  **B^b7**  **E^b**  **B^bm7**  **E^b7** 

Hap - py to be near you, when you need some-one to cheer you all the way.

8^{va} *loco*

A^b B^b7 Fm⁶ G⁷

Tall - er — than the tall - est tree is, that's how it's got to

Cm B^bm⁷ E^b7(b⁵) A^b B^b7 Bdim

feel; deep - er — than the deep blue sea is,

Cm F⁷ A^bm⁶ B^b7 E^b

that's how deep it goes, — if it's real. When some - bo - dy needs you, it's no

rall. *a tempo*

G⁷aug Cm F⁹

good un - less she needs you all the way.

Through the good or lean years and for all the in-between years, come what may.

8va

Who knows— where the road will lead us? On-ly a fool would say, but

poco rall.

if you let me love you, it's for sure I'm gon-na love you all the way,

a tempo

all the way. way.

rall. a tempo poco rit.

6

Begin The Beguine

Words & Music by Cole Porter
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Moderato

The piano introduction consists of four measures. The right hand features a rhythmic pattern of eighth notes and chords, starting with a mezzo-forte (*mf*) dynamic. The left hand provides a steady bass line with quarter notes.

When they be - gin the Be - guine it

Chord diagrams: C, Am7, C, Cmaj7, Am7, C



The piano accompaniment for this section includes a triplet of eighth notes in the right hand and a steady bass line in the left hand. The dynamic is piano (*p*) with the instruction *sempre espr.*

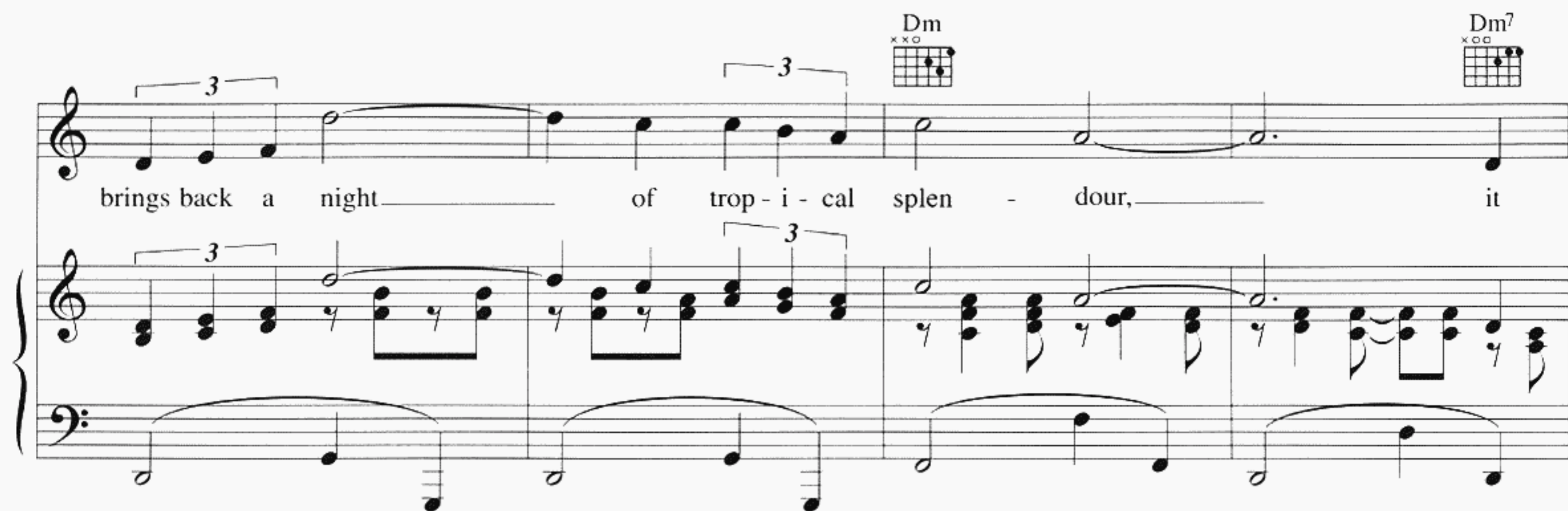
brings back the sound of mu - sic so ten - der, it

Chord diagrams: Am, C, G7

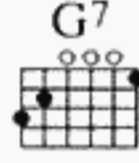
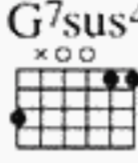

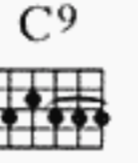

The piano accompaniment continues with a triplet of eighth notes in the right hand and a steady bass line in the left hand.

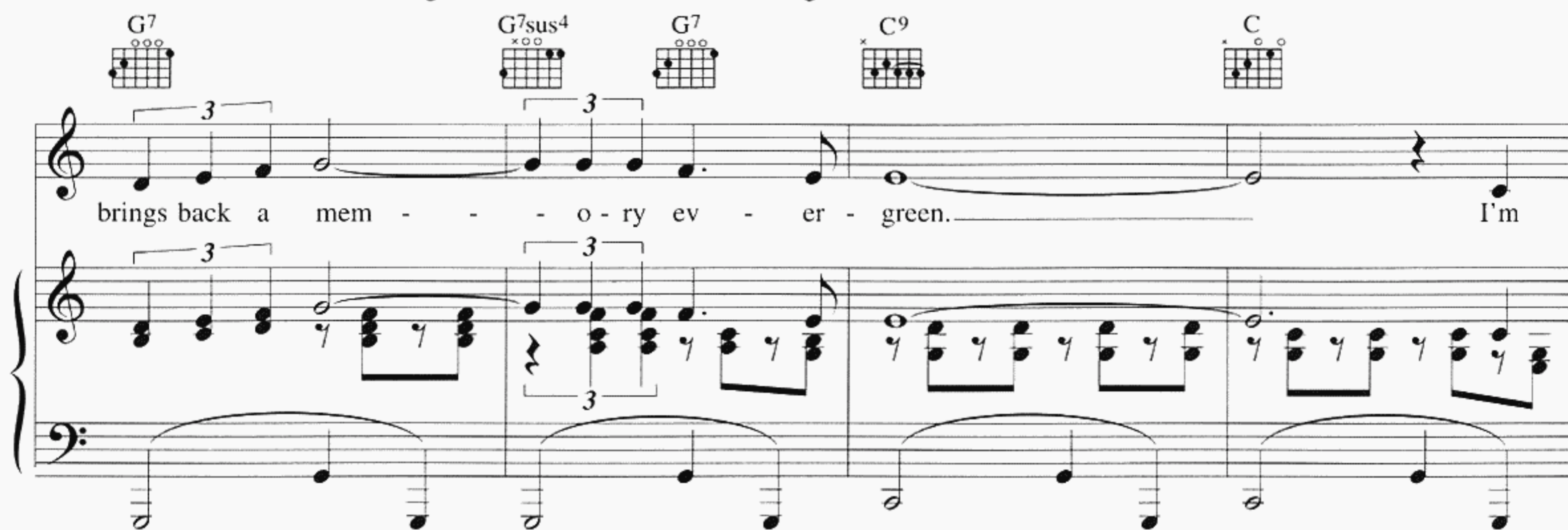
brings back a night of trop-i-cal splen-dour, it

Dm  Dm7 


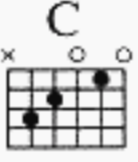

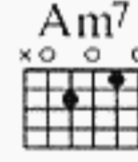



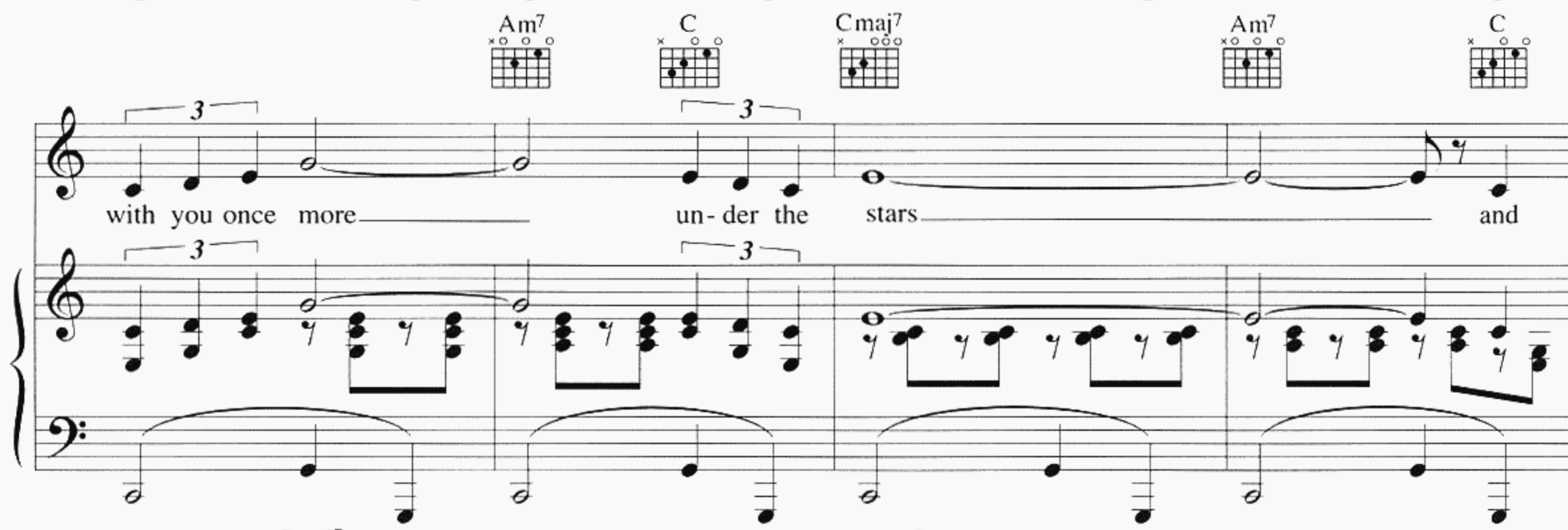
brings back a mem-o-ry ev-er-green. I'm

G7  G7sus4  G7  C9  C 



with you once more un-der the stars and

Am7  C  Cmaj7  Am7  C 



down by the shore an or-ches-tra's play-ing, and

Cmaj7  Am7  C  G7 



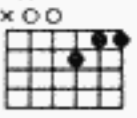
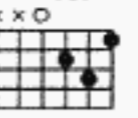
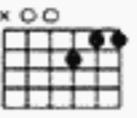
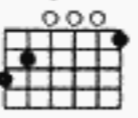
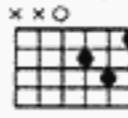
Dm

G7

Dm7

Dm

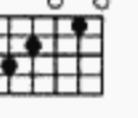
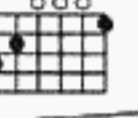
Dm7



ev - en the palms seem to be sway - ing

G7

C

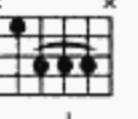


when they be - gin the Be - guine. To

Cm

F7

Bb



live it a - gain is past all en - dea - vour, ex -

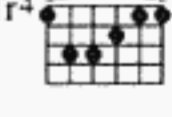
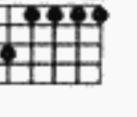
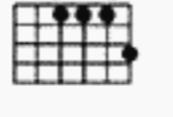
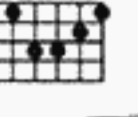
Bbm

Eb7

Abmaj7

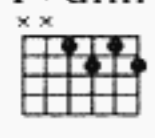
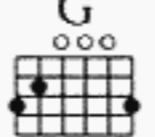
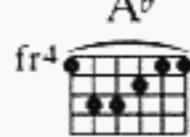
Fm7

Ab



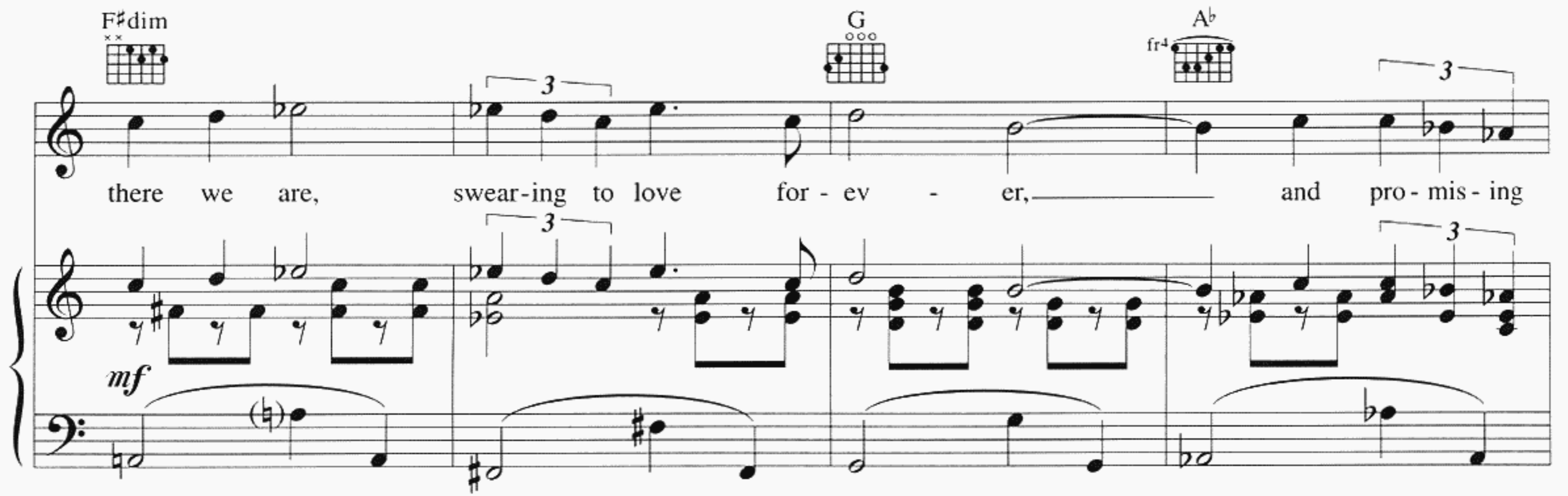
-cept when that tune clut - ches my heart, and

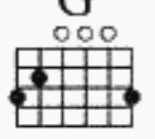


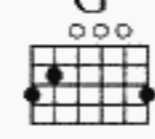

cresc.

F#dim  **G**  **A^b** 

there we are, swear-ing to love for - ev - er, and pro - mis - ing

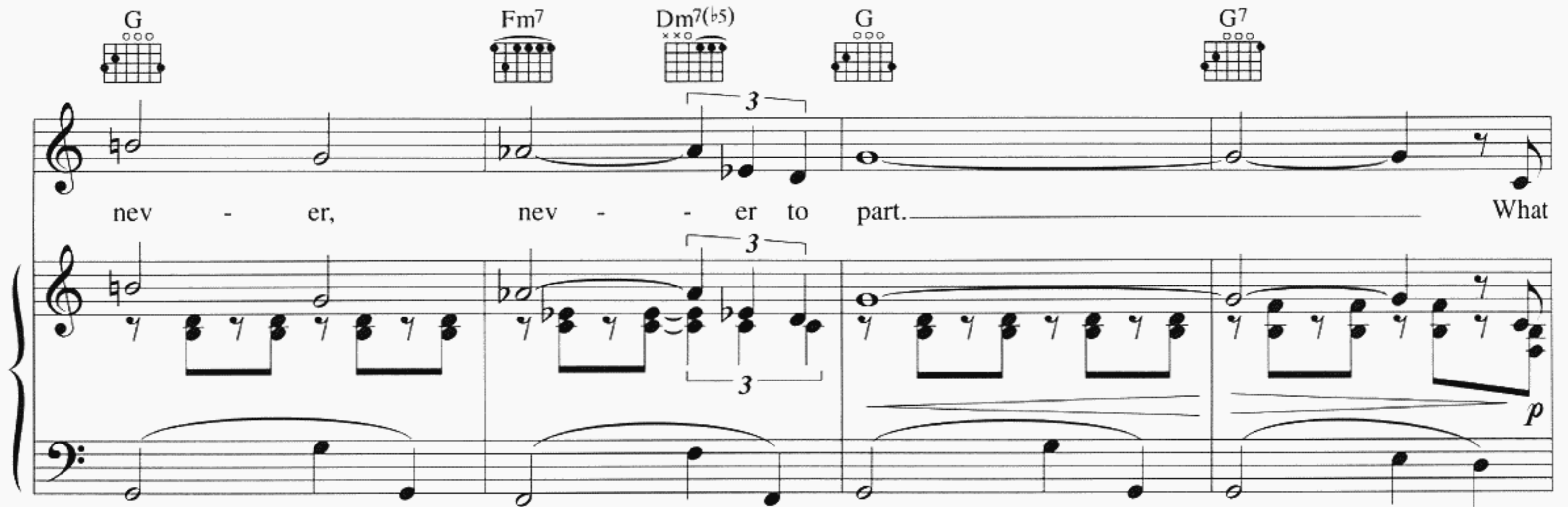
mf

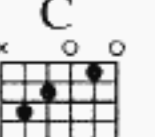
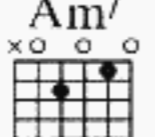

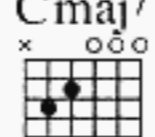

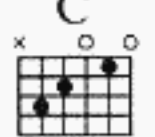


G  **Fm7**  **Dm7(b5)**  **G**  **G7** 

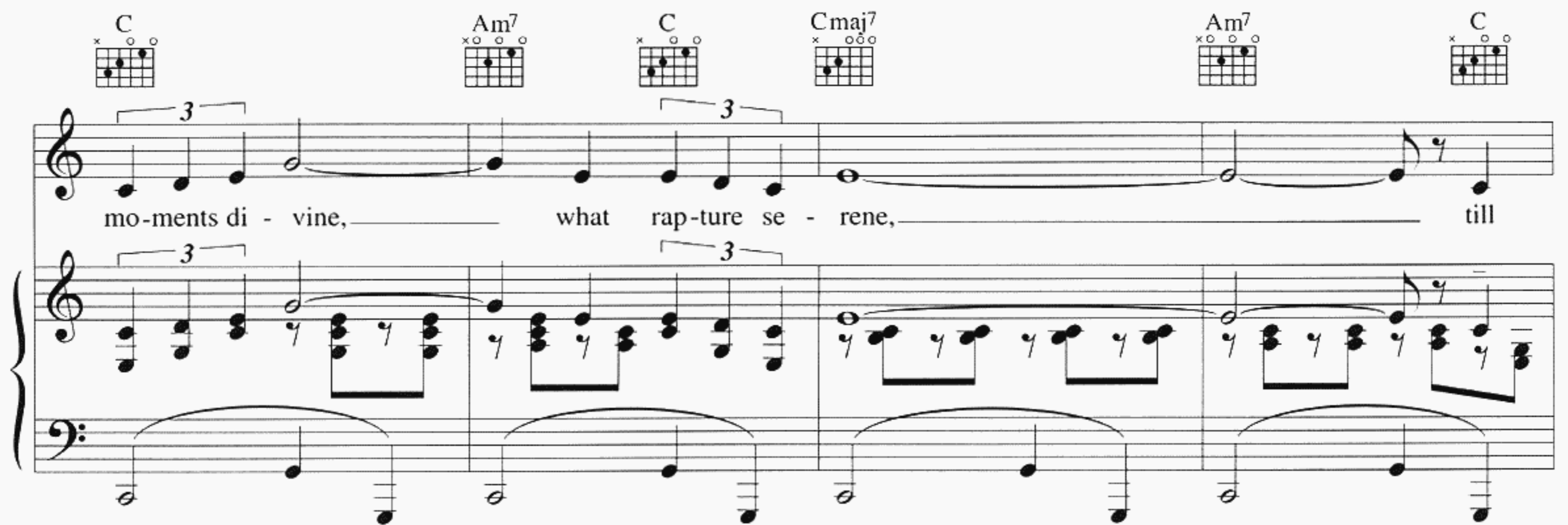
nev - er, nev - er to part. What

p



C  **Am7**  **C**  **Cmaj7**  **Am7**  **C** 

mo-ments di - vine, what rap-ture se - rene, till



C7  **G7** 

clouds came a - long to dis - perse the joys we had tast - ed, and



Fm Dm7(b5) Fm Dm7(b5)

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

G7 G7sus4 G7 C9 C Em7

know but too well what they mean; so don't

C Am7 C Cmaj7 Am7 C Em7

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

mf più espr.

C Am C G7

love that was once a - fire re - main an em - ber; let it

F Dm7 Em Am

sleep like the dead de - sire I on - ly re - mem - ber,

dim.

Dm7 G7sus4 G7 Am7 C Em7

when they be - gin the Be - guine. Oh yes,

p

C Am C Cmaj7 Am7

let them be - gin the Be - guine, make them play till the

f molto espr.

C G7 F

stars that were there be - fore re - turn a - bove you, till you whis - per to me once

mf

more, "Darl - ing, I love you!" And we sud - den - ly know

what hea - ven we're in, when they be - gin the Be -

guine, when they be - gin

the Be - guine.

rit. *ten.* *dim.* *p* *pp*

8vb

Bye Bye Baby

Words by Leo Robin. Music by Jule Styne

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Moderately

The piano introduction is in B-flat major, 4/4 time, and moderately. It begins with a treble clef staff containing a whole rest. The piano part starts with a middle C (C4) in the bass clef, moving up stepwise to G4, then to a B-flat major triad (Bb4, D5, F5) in the treble clef. The melody continues with a half note Bb4, a quarter note D5, a quarter note F5, and a half note G5. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and single notes. The piece concludes with a 'rall.' marking and a fermata over the final chord.

Chord diagrams for the first line of lyrics: Bb (x21232), Gb7 (x21232), Bb (x21232), Gm (fr3232), Cm7 (fr3232), and F7 (x21232).

I'll be in my room a - lone ev - 'ry Post Me - ri - di - an, and

The piano accompaniment for the first line of lyrics features a treble clef staff with a melody and a bass clef staff with a bass line. The melody starts with a half note Bb4, followed by quarter notes D5, F5, and G5. The piano accompaniment includes a steady eighth-note bass line and a treble line with chords and single notes. The piece concludes with a fermata over the final chord.

Chord diagrams for the second line of lyrics: Bb (x21232), F7 (x21232), Gm (fr3232), C7 (x21232), F7 (x21232), Eb (fr3232), Abm7 (fr4232), and F7 (x21232).

I'll be with my dia - ry and that book by Mis - ter Gi - de - on.

The piano accompaniment for the second line of lyrics features a treble clef staff with a melody and a bass clef staff with a bass line. The melody starts with a half note Bb4, followed by quarter notes D5, F5, and G5. The piano accompaniment includes a steady eighth-note bass line and a treble line with chords and single notes. The piece concludes with a fermata over the final chord.

Moderately (with expression)

CHORUS

B \flat F9(#5) B \flat G7aug G7 Cm G \flat aug G Cm7 F7aug G B \flat B \flat dim

Bye bye ba-by, re-mem-ber you're my ba-by when they
 Bye bye ba-by, re-mem-ber you're my ba-by when they

B \flat Gm7 C7 C7aug F9 F7 E \flat F7 B \flat D7 Gm B \flat 7

give you the eye, al-though I know that you care, won't you write-
 give you the eye, and just to show that I care, I will write-

E \flat G7 Cm F7 B \flat dim F7 F7aug

and de-clare that though on the loose, you are still-
 and de-clare that I'm on the loose, but I'll stay-

B \flat B \flat dim Cm7 F7 B \flat F9(#5) B \flat G7aug G7 Cm G \flat aug G

on the square. I'll be gloom-y but send that
 on the square. I'll be lone-ly but ev-en

Chords: Cm7, F7aug, B^b, A⁷/F, B^b, Gm7, Am7, D7, Gm, D7

rain - bow to me, then my sha - dows will fly, though you'll be
 though I'm lone - ly there'll be no oth - er guy, though I'll be

Chords: Gm, G^b dim, Fm7, B^b7(b5), B^b7, E^b, E^b dim, E^b, Cm, E dim, B^b, B^b dim

gone gone for a while— I know that I'll be smil - ing with my
 gone gone for a while— I know that I'll be smil - ing with my

mf

1. Chords: Cm7, F7(b9), B^b, Cm6, F7 aug, Fm6, G(b5), E^bm6, F7

2. Chords: Fm6, G7, A^bm6, B dim

ba - by bye and bye. bye. With my
 ba - by bye and

Chords: Cm, Cm7, F7(b9), B^b, E^b6, B^b

ba - by — bye and bye.

Call Me Irresponsible

Words by Sammy Cahn. Music by Jimmy Van Heusen
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Slowly
N.C.

The piano introduction consists of four measures. The right hand plays a series of chords: F major, A-flat major, D-flat 9 (b5), and C 9. The left hand plays a simple bass line with quarter notes. Dynamics include *p cresc. poco a poco* and *mf*.

Verse, with a trace of self-pity

Seems I'm al-ways mak-ing re-so-lu-tions. Like ev-'ry night for

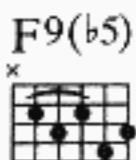

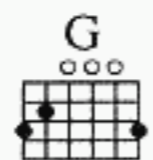




Chords: F (ad lib.), A^b, D^b9(b5), C⁹, E, F

mp Colla Voce

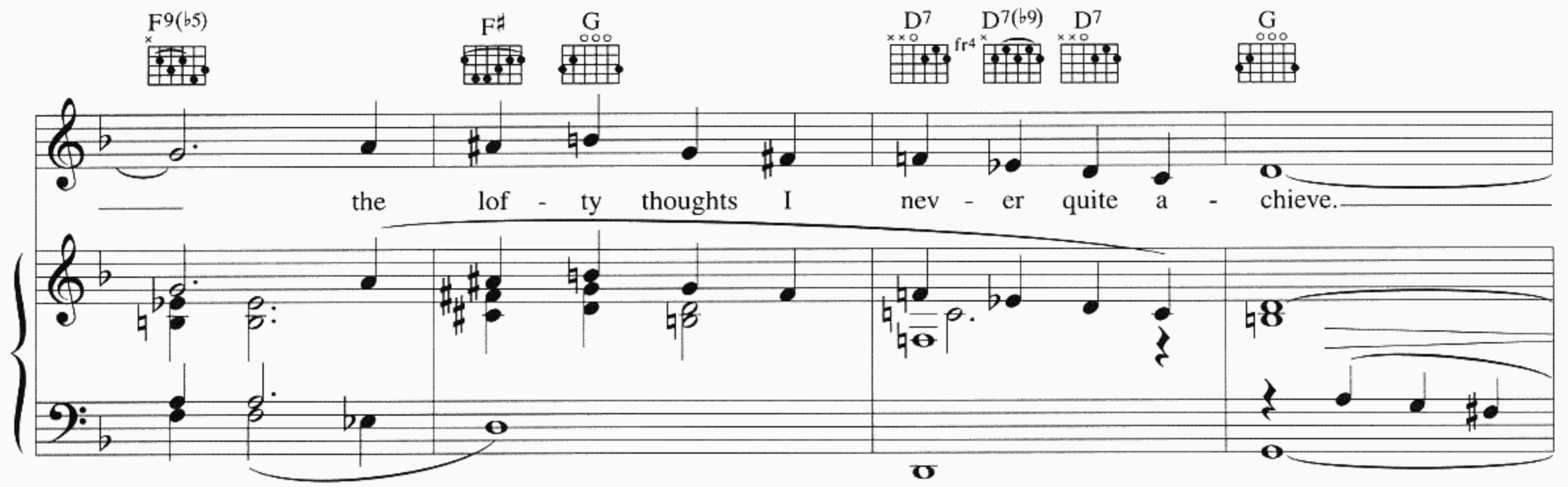
me is New Year's Eve. Things they chi-sel on those in-sti-tu-tions,

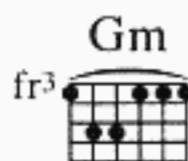
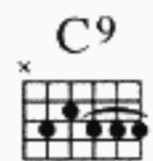
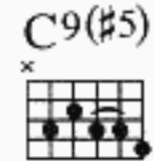
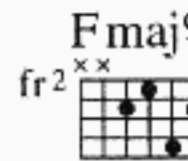
Chords: F[#]dim, C7sus4, C7, F, A^b, Cadd9, C

led. *

F9(b5) 
 F# 
 G 
 D7 
 D7(b9) 
 D7 
 G 


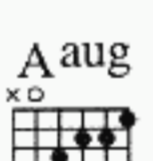


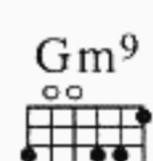
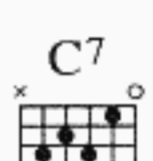
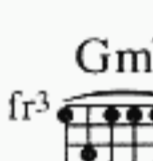
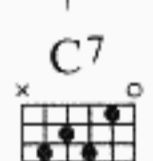
the lof - ty thoughts I nev - er quite a - chieve.



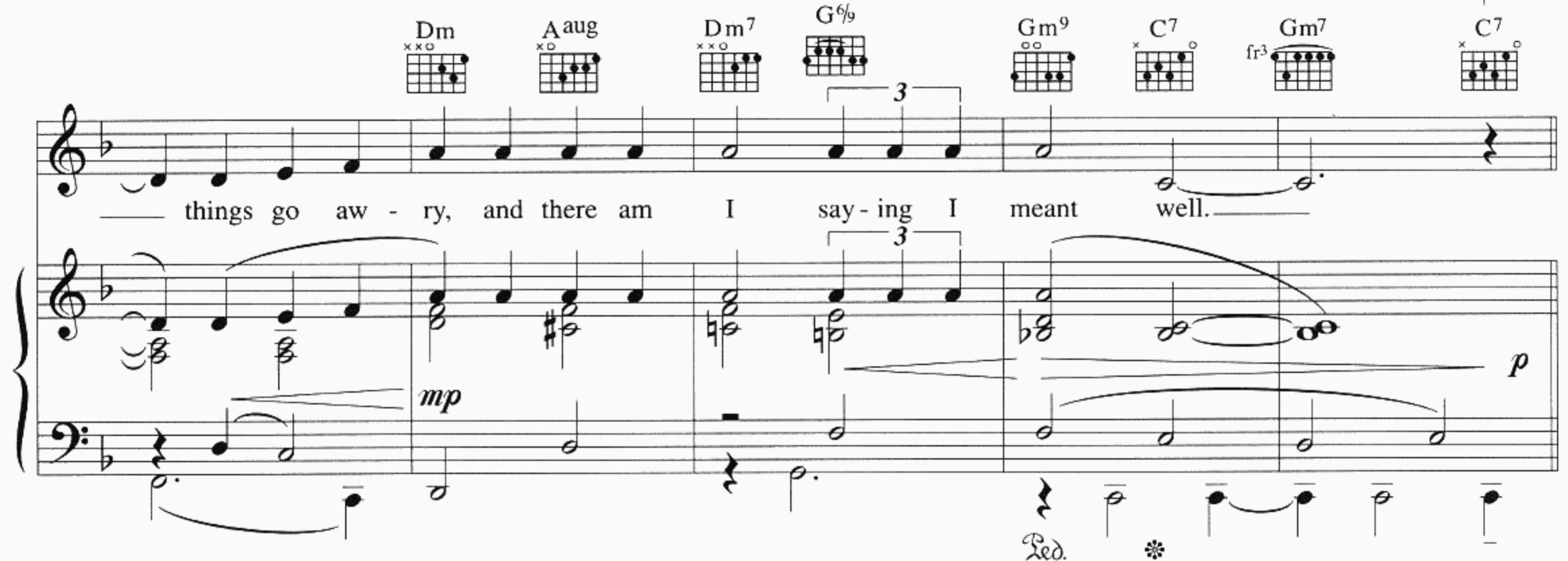
Gm 
 C9 
 C9(#5) 
 Fmaj9 
 F6 

Each time I'm tak - ing bows 'cause ev - 'ry - thing went well


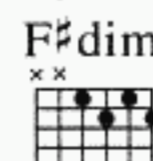
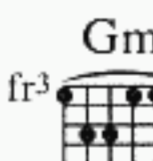


Dm 
 A aug 
 Dm7 
 G6/9 
 Gm9 
 C7 
 Gm7 
 C7 

things go aw - ry, and there am I say - ing I meant well.



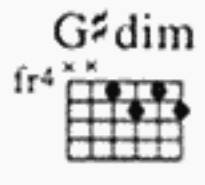
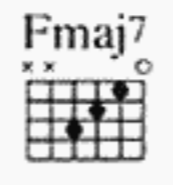
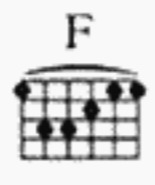
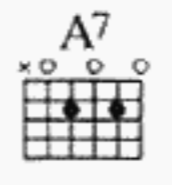
Refrain, slowly with a smooth, steady rhythm

F 
 F6 
 F#dim 
 Gm 
 Gm6 

Call me ir - re - spon - si - ble, call me

p cresc. poco a poco



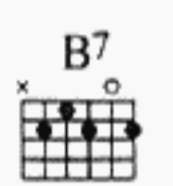
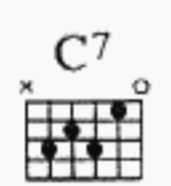
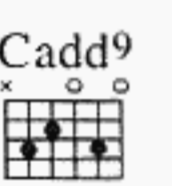
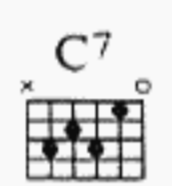
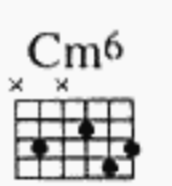
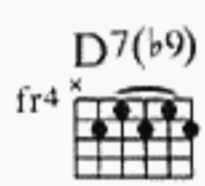

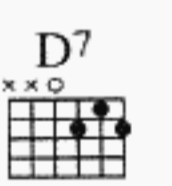
un - re - li - a - ble, throw in un - de - pend - a - ble

Red.

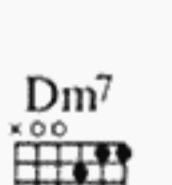

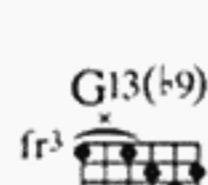
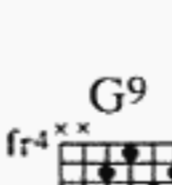
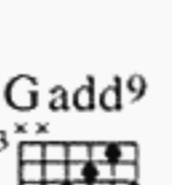
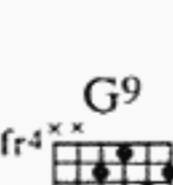
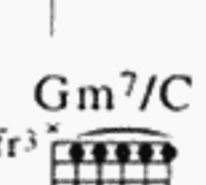
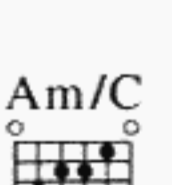
too. Do my

mf *mp* *mf*

fool - ish a - li - bis bore you?

mp

Well, I'm not too clev - er, I just a -

p *R.H.*

Gm7 *fr3* D^{aug} *x x o* C7 *x o o* C^{aug} *x o o* F F6 *x x* F[#]dim *x x*

dore you. Call me un - pre - dict - a - ble,

p a tempo *cresc. poco a poco*

Gm *fr3* Gm6 *o o o* G[#]dim *fr4 x x*

tell me I'm im - prac - ti - cal,

Fmaj7 *x x o* F A7 *x o o* Cm6 *x x* D7 *x x o*

rain - bows I'm in - clined - to pur - sue.

f

Cm *fr3* Bm *x* B^bm *x* *led.* D7 *x x o* D7/G *o o* D^{aug} *x x o* Gm *fr3* B7 *x o* C7 *x o o* C⁶/₉ *x o o* C7 *x o o*

Call me ir - re - spon - si - ble,

mf

Cm6 Cm6/9 D13(b9) D9 D13(b9) D9 Gm7add4 Gm7
 yes, I'm un - re - li - a - ble, but it's

B7 C7 C6/9 C7 A7 D7(b9) D7
 un - de - ni - a - bly true, I'm

Dm7/G Bdim Gm7 Gm9(maj7) Bb7 Bbm6 C7(b9) Bbm6 1. F Bb6 Fmaj7 Bb6
 ir - re - spon - si - bly mad for you!

rall. a tempo

Fmaj7 Bb6 Fmaj7 Bb6 2. F Bb6 Fmaj7 Bb6 Fmaj7
 you!

a tempo rall. p

8^{vb}

Come Fly With Me

Lyrics by Sammy Cahn. Music by James Van Heusen

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Andante

N.C.

VERSE



The first system of the musical score is in 4/4 time and marked 'Andante'. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The lyrics 'When dad and' are written under the vocal line. The piano part is marked with a mezzo-piano (*mp*) dynamic.

The second system continues the musical score. It includes guitar chord diagrams for C, G7, C, G7, C, G, and Am7. The lyrics 'moth - er dis - cov - ered one an - oth - er, they dreamed of the day when they' are written under the vocal line. The piano accompaniment continues with the same eighth-note accompaniment and bass line.

The third system concludes the musical score. It includes guitar chord diagrams for G, Fmaj7, C, Fm6, C, Dm, and C. The lyrics 'would love and ho - nor and o - bey. And dur - ing all their mo - dest' are written under the vocal line. The piano accompaniment features a 'rall.' (rallentando) marking and a 'poco accel.' (poco accelerando) marking. The piano part is marked with a mezzo-piano (*mp*) dynamic.

F G G⁹ Em⁷

spoon - ing, they'd blush and speak of hon - ey - moon - ing.

Am Cmaj⁷ Am⁶ C D⁷

And if your me - mo - ry re - calls, they spoke of Ni -

rall.

Dm⁷ Fm⁶ G⁷ G⁷(b5) G⁷aug C G⁷ C

ag - 'ra Falls. But to - day, my dar - ling, to - day, when you

tempo primo

mf

Am E aug Am⁷ D⁷ G⁷ Dm⁷ G⁷

meet the one you love, you say; Come

poco rit. (Rhythmic)

CHORUS (moderately, with a strong beat)

Cmaj9 C6

Cmaj9 C6 Cdim

Dm Dm7

fly with me! — Let's fly! — Let's fly — a - way! —

mp - mf

G7

Cmaj9 C6

Cmaj9

C6

C7

If you can use — some ex - o - tic {booze, - views, -} there's a

Fmaj9 fr2

C

Bb9

Cmaj7

C6

bar in far Bom - bay, come fly with me! — Let's fly! —

F9

Dm7

G7

E7

A7(b9)

D9 fr4x

G7

Let's fly — a - way! — Come

Cmaj9 C6 Cmaj9 C6 Cdim Dm Dm7
 fly with me! — Let's float — down to — Pe - ru! —

G7 Cmaj7 C6 Cmaj7 C6 C7
 In Lla - ma Land — there's a one man band — and he'll

Fmaj9 F Bb9 Cmaj7 C6
 toot his flute for you, come fly with me! — Let's take —

F9 Dm7 G7 C F7 C
 off in — the blue! — (Once I get you)

Up there!— Where the air is rar - i - fied,— we'll just glide,—

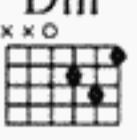
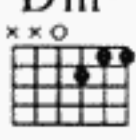
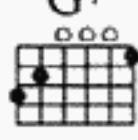
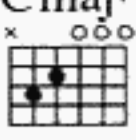
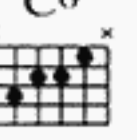
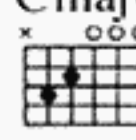
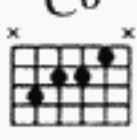
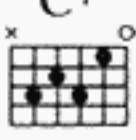
mf

— star - ry eyed.— (Once I get you) Up there!—


I'll be hold - ing you so near,— you may hear—

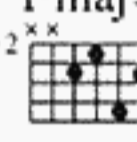
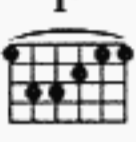
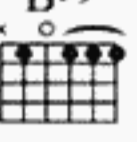
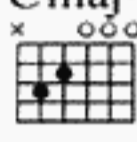
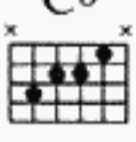
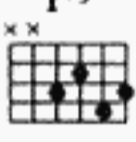
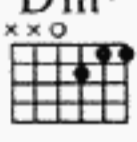
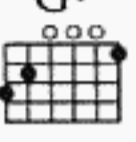
an - gels cheer, 'cause— we're to - geth - er. Wea - ther wise,— it's such— a love - ly day!—

poco rall. *a tempo*


Dm  Dm7  G7  Cmaj7  C6  Cmaj7  C6  C7 

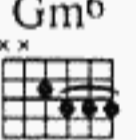
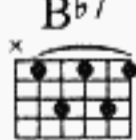
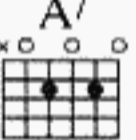
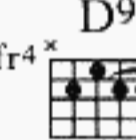
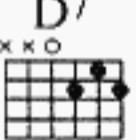


Just say the words— and we'll beat the birds— down to




Fmaj9  F  Bb9  Cmaj7  C6  F9  Dm7  G7 

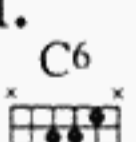
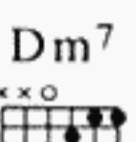

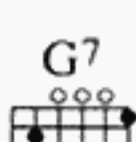
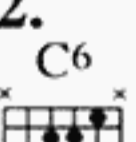
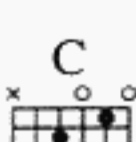
A - ca - pul - co Bay. It's per - fect for— a fly - ing hon - ey -




Gm6  Bb7  A7  D9  D7  Dm7  G7 

moon, they say, come fly with me!— Let's fly!— Let's fly— a -



1. C6  Dm7  F7  G7  2. C6  C 

way!— Come way!—



Come Rain Or Come Shine

Music by Harold Arlen. Words by Johnny Mercer
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Freely

mf *espressivo*

Slowly and very tenderly

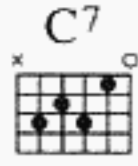

F A7

rit. *p* a tempo

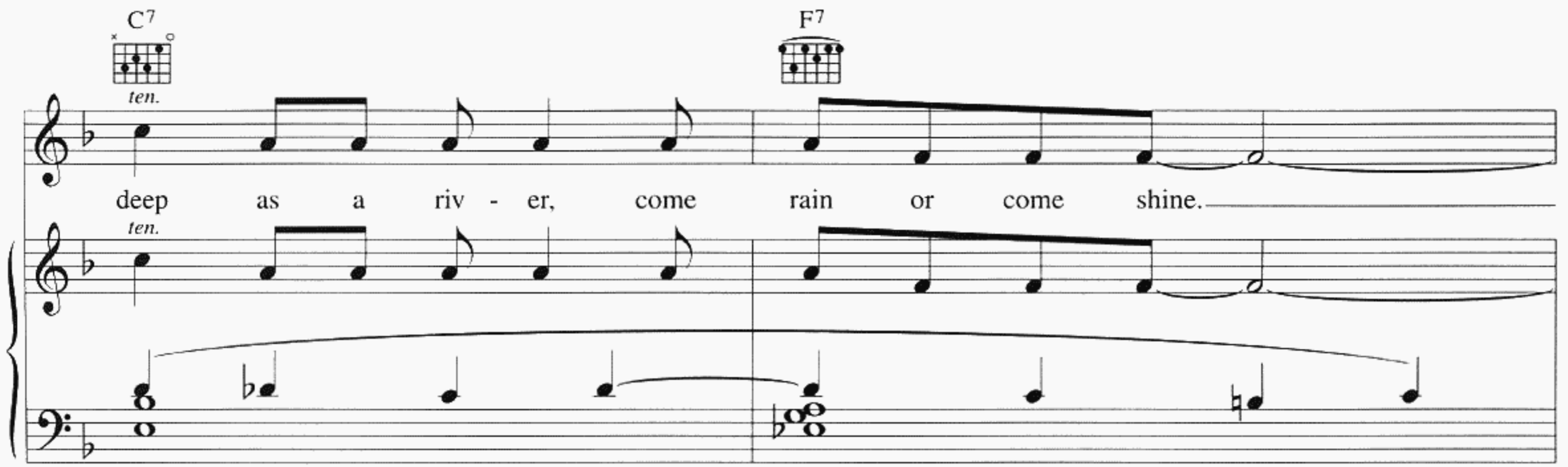
I'm gon - na love you like no - bo - dy's loved you, come


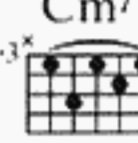



Dm G7

rain or come shine. High as a moun - tain and

C7  ten. 

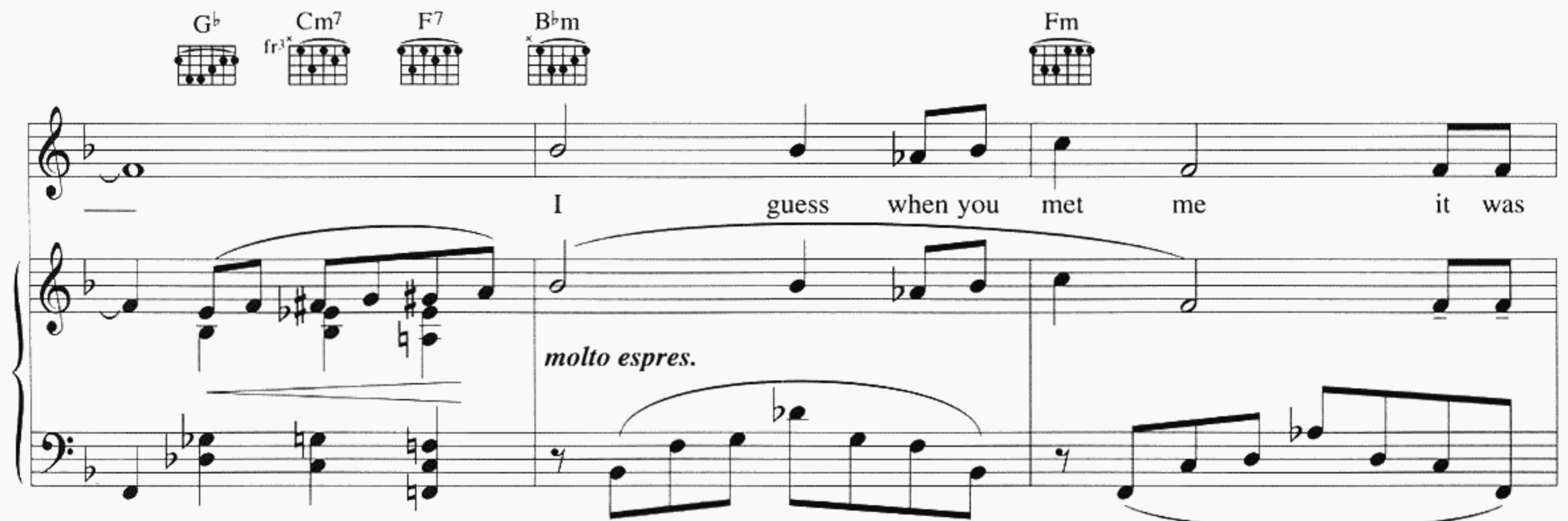
deep as a riv - er, come rain or come shine.



G^b  Cm7  F7  B^bm  Fm 

I guess when you met me it was

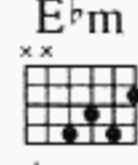
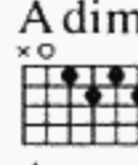
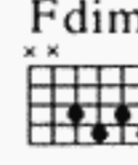
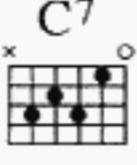
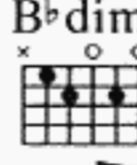
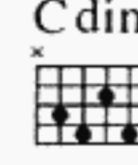
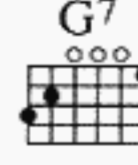
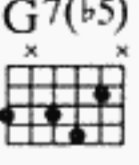
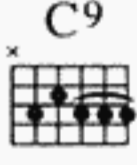
molto espres.



B^bm  C7(b5)  Fm 

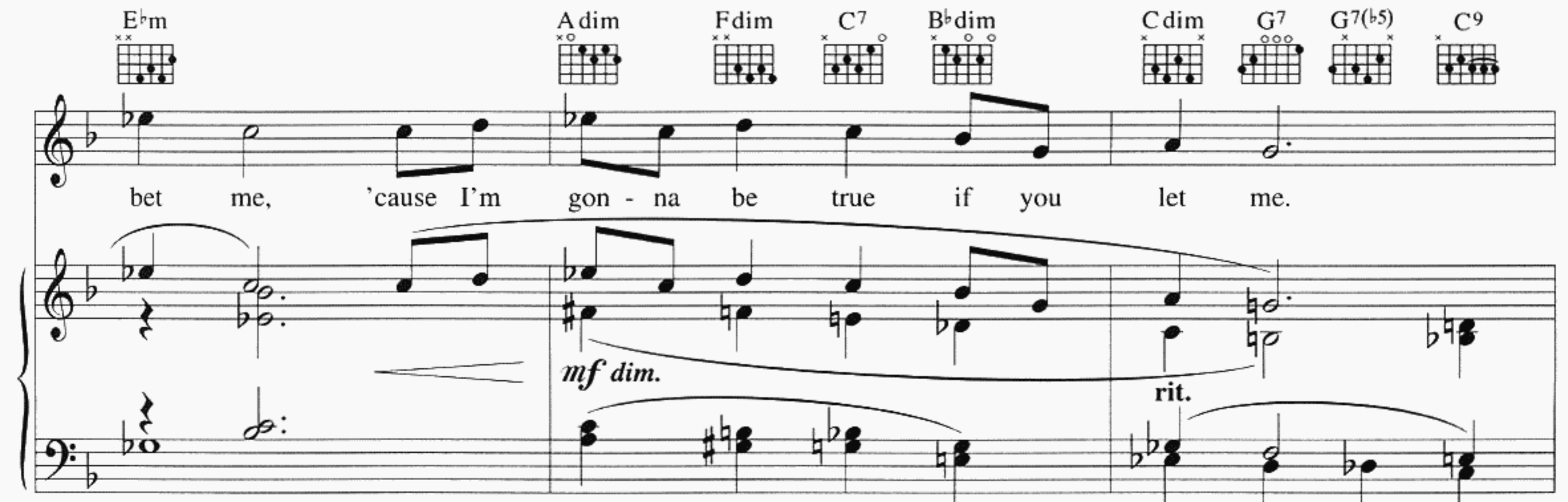
just one of those things, but don't ev - er





E^bm  A dim  F dim  C7  B^b dim  C dim  G7  G7(b5)  C9 

bet me, 'cause I'm gon - na be true if you let me.

mf dim. *rit.*

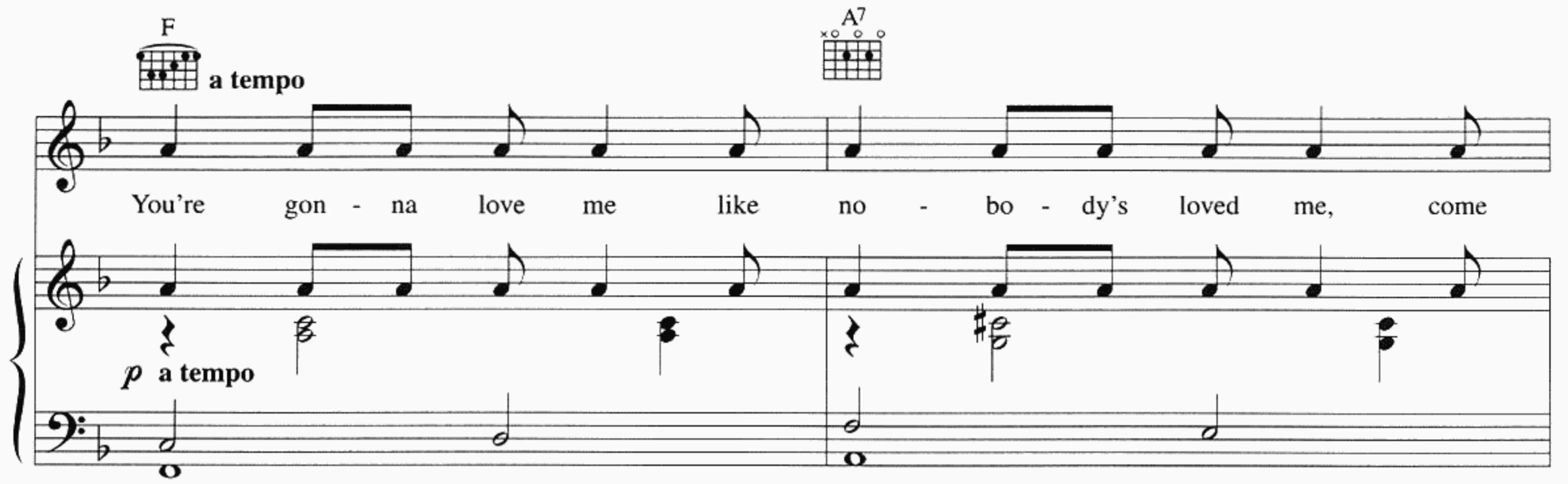



F
 **a tempo**

A7


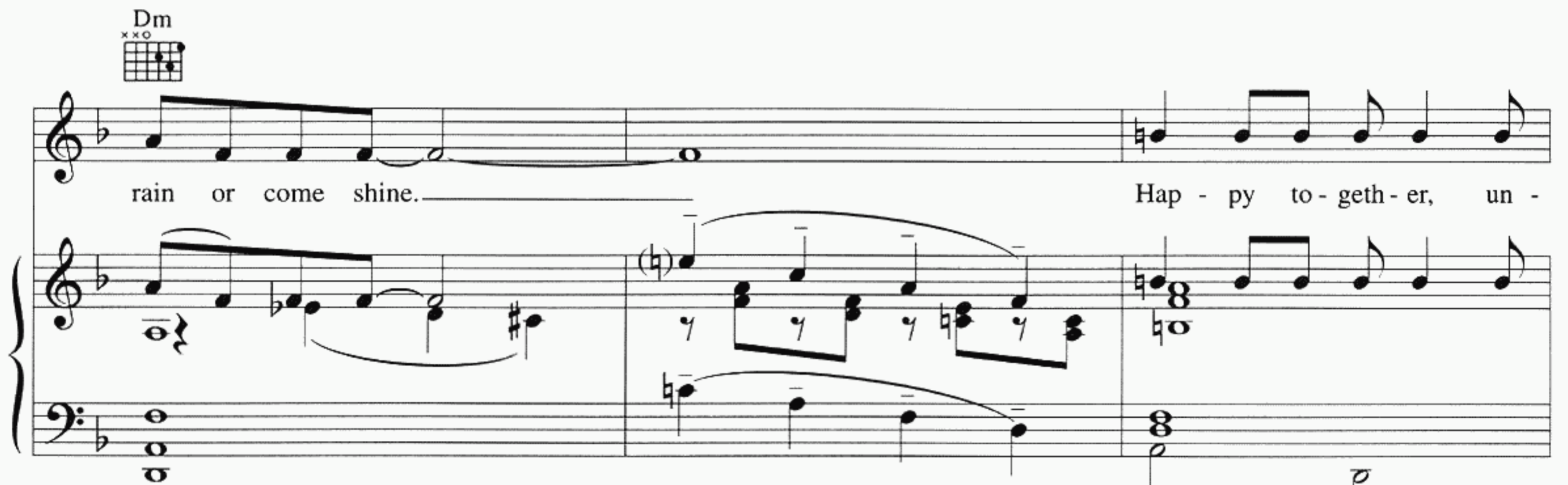
You're gon - na love me like no - bo - dy's loved me, come


p **a tempo**





Dm


rain or come shine. _____ Hap - py to - geth - er, un -

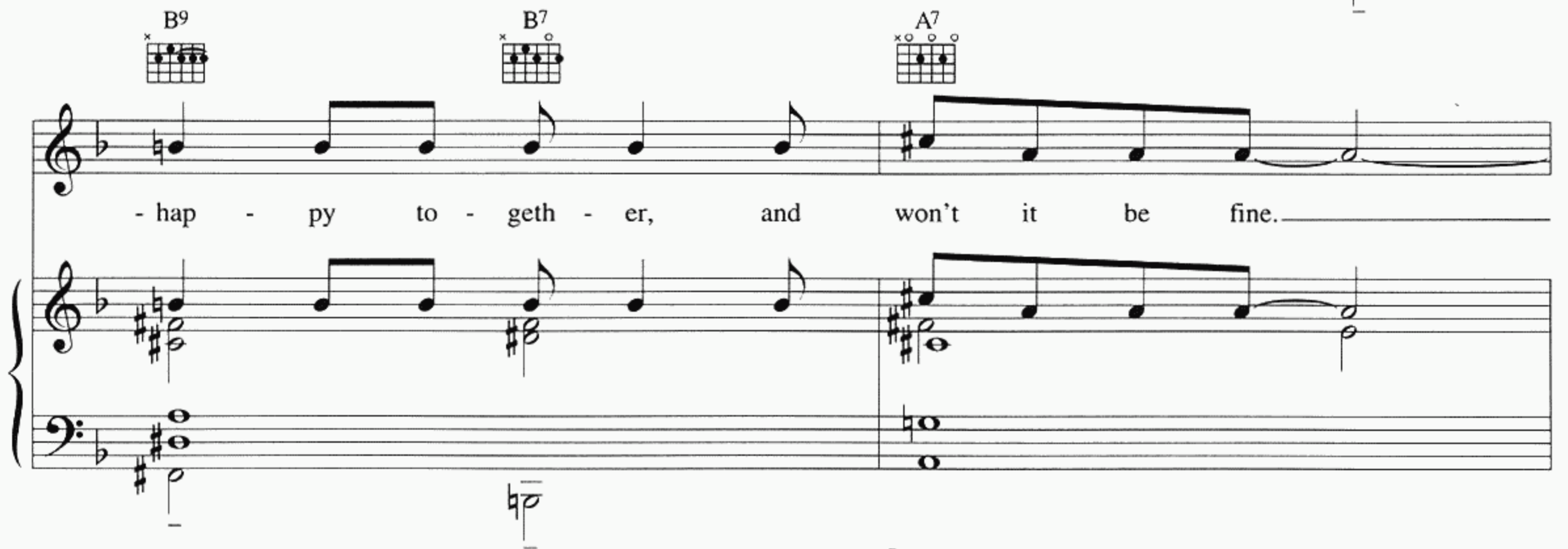



B9


B7


A7


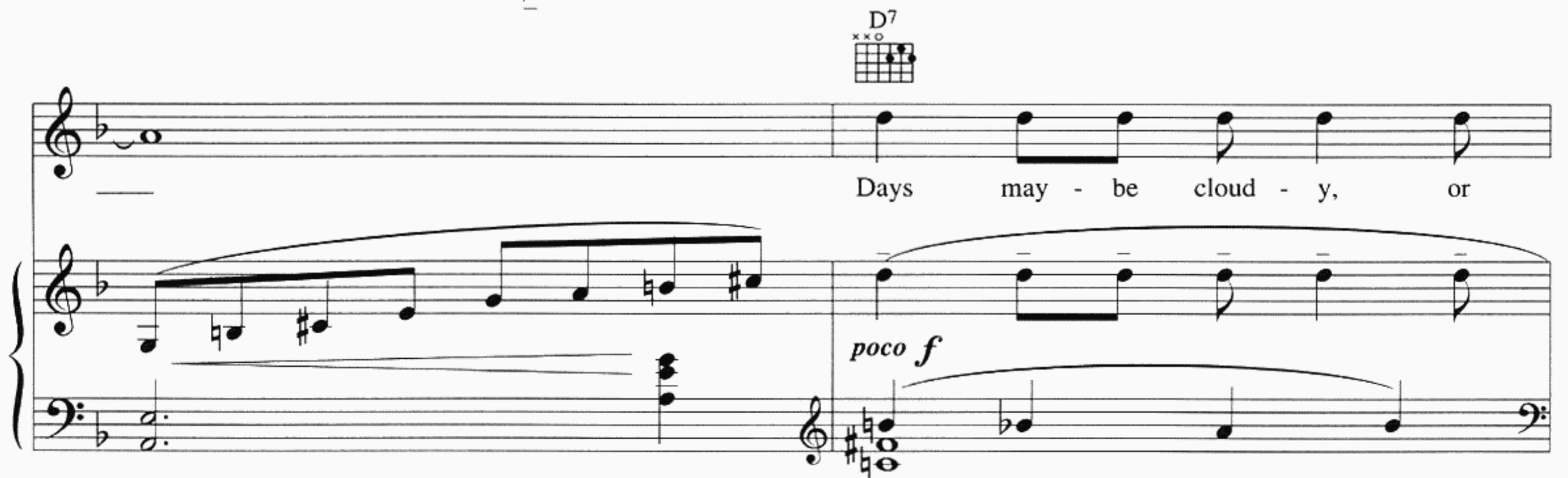
- hap - py to - geth - er, and won't it be fine. _____



D7


Days may - be cloud - y, or

poco f



G7 *rit.* Gm

sun - ny, we're in or we're out of the mon - ey, but

rit.

Dm7 *a tempo* G7 G E7(b5) A

I'm with you al - ways,
(Au - gie,
(Del - la,)

I'm with you rain — or

a tempo *f*

1. D7 G7 Ebmaj7 Eb7 2. D7

shine! shine!

rit. e dim. *p dim. e rall.*

G7 C7 D

pp

Don't Blame Me

Words & Music by Jimmy McHugh & Dorothy Fields
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Moderato (with expression)

The piano introduction consists of two systems of music. The first system features a treble clef staff with a whole rest and a bass clef staff with a melodic line of eighth notes. The second system features a grand staff with a treble clef staff containing a triplet of eighth notes, a bass clef staff with a melodic line, and a grand staff with a bass clef staff containing a triplet of eighth notes.

The piano introduction continues with two systems. The first system features a grand staff with a treble clef staff containing a triplet of eighth notes, a bass clef staff with a melodic line, and a grand staff with a bass clef staff containing a triplet of eighth notes. The second system features a grand staff with a treble clef staff containing a triplet of eighth notes, a bass clef staff with a melodic line, and a grand staff with a bass clef staff containing a triplet of eighth notes.

Three guitar chord diagrams are shown: C major (x02321), G7 (x02332), and C major (x02321).

The first line of the song features a vocal melody and piano accompaniment. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "1. Ev - er since the luck - y night I found you — I've hung a - round you, — just like a" and "2. I like ev - 'ry sin - gle thing a - bout you — with - out a doubt you — are like a". The piano accompaniment includes a bass line with a *p* dynamic marking and a grand staff with a bass clef staff containing a triplet of eighth notes.

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

F Em G7 C C#dim

kid out of school. My poor heart is in a aw - ful
us as a team. Ev - er since the hour of our

Dm G7 C G7 C G7

state now — but it's too late now — to call a halt,
meet - ing — I've been re - peat - ing — a sil - ly phrase,

C A7

so if I be - come a nui - sance it's all of your fault!
hop - ing that you'll un - der - stand me one of these days.

D7 D7 aug Gmaj7 G7 Am F D7 rit. G Am G7 D.C.

dim.

Don't blame me for fall - ing in love with you, I'm

un - der your spell but how can I help it! Don't blame me!

Can't you see when you do the things you do! If

I can't con - ceal, the thrill that I'm feel - ing, don't blame me.

Fm F Fm F E7 Am Adim Am

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

cresc.

D7 Dm7 Fm G7

makes me need, some - one like you to love!

C Bb A A7 Fm G7 C Fm Em G7

Blame your kiss, as sweet as a kiss can be and blame all your charms, that

Gm A aug A7 Dm7 G7 G aug C G7 C

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

1. 2.

Don't Worry 'Bout Me

Words by Ted Koehler. Music by Rube Bloom

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Moderately

Piano introduction in 4/4 time, key of B-flat major. The music starts with a treble clef and a common time signature. The right hand plays a melodic line with a slur over the first two measures, followed by a series of chords and a final melodic phrase. The left hand plays a bass line with a slur over the first two measures. Dynamics include *f* (forte) and *molto rit.* (molto ritardando) leading to *p* (piano).

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in 4/4 time, key of B-flat major. The piano accompaniment is in 4/4 time, key of B-flat major. The lyrics are: "This is the one mo - ment that I thought I nev - er could live through but". The piano accompaniment features a melodic line with triplets and a bass line. Dynamics include *mp colla voce* (mezzo-piano, colla voce).

A^b *Bdim* *B^bm7* *E^b13(b9)*

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in 4/4 time, key of B-flat major. The piano accompaniment is in 4/4 time, key of B-flat major. The lyrics are: "now some-how, that it's here, my dear, that fool - ish fear dis - ap - pears, and". The piano accompaniment features a melodic line with triplets and a bass line. Dynamics include *mf* (mezzo-forte).

A^b *Bdim* *B^bm7* *A^bdim*

say - ing good - bye seems sweet. _____ It's plain that

mf

Fate did - n't want us on a one way street. _____ Don't

rit. *a tempo*

wor - ry 'bout me, _____ I'll get a - long; _____ for -

mf

get a - bout me, _____ be hap - py, my love. _____ Let's say that

B^bm⁷ **B^bm⁷(b⁵)** **B^bm⁶**

our lit - tle show is ov - er and so, the sto - ry ends; why not

Fm **B^b7** **B^bm⁷/E^b** **D^badd⁹** **F⁷dim** **E^b7/G**

call it a day the sen - si - ble way, and still be friends. 'Look

E^b7(b⁹) **A^bmaj⁹** **A^b6**

out for your - self' should be the rule;

mf

A^b **E^b7** **A^b** **A^b7** **A^b7aug**

give your heart and your love to who - ev - er you love, don't

D^b maj⁹ **D^b**

be a fool. Dar - ling, why should you cling to

cresc.

D^b m⁶ **A^b/C** **E^b7/B^b** **A^b/C** **A dim**

some fad - ing thing that used to be? If

f

B^b m⁷ **E^b7(b⁹)** **1. A^b6** **B dim**

you can for - get, don't wor - ry 'bout me.

f rit. *mf a tempo*

2. B^b m⁷ **E^b7** **A^b** **Fm** **D^b6** **E^b7** **A^b**

Don't me.

f mp molto rit. pp

East Of The Sun (And West Of The Moon)

Words & Music by Brooks Bowman

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Slowly

N.C.

The musical score is presented in three systems. The first system shows the beginning of the piece with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a triplet of eighth notes in the right hand and a single eighth note in the left hand, marked *mf*. The second system continues the piano accompaniment with more triplet figures. The third system introduces the vocal line with the lyrics: "wish that we could live up in the sky, where we could find a place a - way up". Above the first two notes of the vocal line is a guitar chord diagram for G (000233), and above the last two notes is a diagram for Ddim (xx0232). The piano accompaniment continues to support the vocal line with chords and melodic lines.

high, to live a - mong the stars, the sun, the moon, just

you and I. East of the sun and

west of the moon, we'll build a dream - house of

love, dear. Near to the sun in the day,

F#7 B7 Em A13 A7

near to the moon at night, we'll live in a love - ly way, dear,

Am7 D7 G

liv - ing on love and pale moon - light, just you and I, _____ for

E9 Am7 C

ev - er and a day, _____ love will not die, _____ we'll

Am7(b5) Am7

keep it that way, _____ up a - mong the

Cm6 G Em A7

stars we'll find a har - mo - ny of life to a love - ly tune,

Am Cm6 D7 G

east of the sun and west of the moon,

Eb7 Am7 D7

dear, east of the sun and west of the

1. G Am7 D7 2. G C6 Bdim Am7 Abmaj7 Gmaj7

moon. moon.

Everything Happens To Me

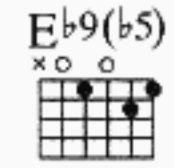
Words by Tom Adair. Music by Matt Dennis

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Slowly

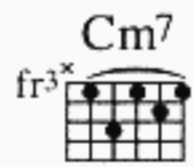
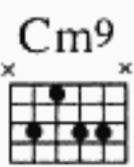


Black cats creep a - cross my path un -



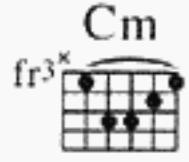
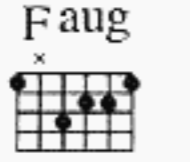
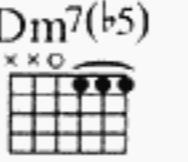


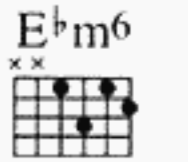
- til I'm al-most mad, I must have 'roused the dev - il's wrath 'cause all my luck is bad. I

rall.

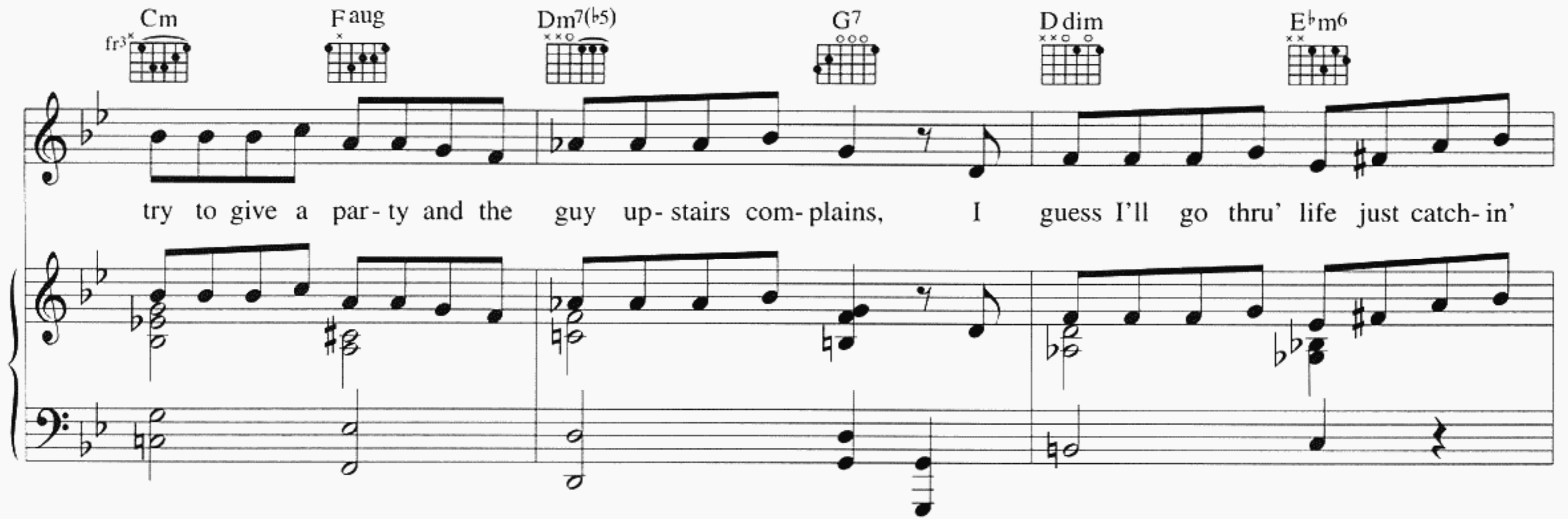


make a date for golf and you can bet your life it rains, I

p - f


Cm 
 F aug 
 Dm7(b5) 
 G7 
 D dim 
 Ebm6 

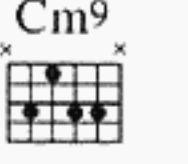
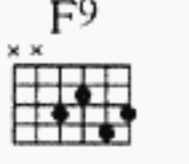
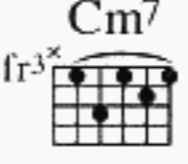

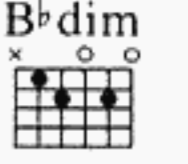
try to give a par-ty and the guy up-stairs com-plains, I guess I'll go thru' life just catch-in'



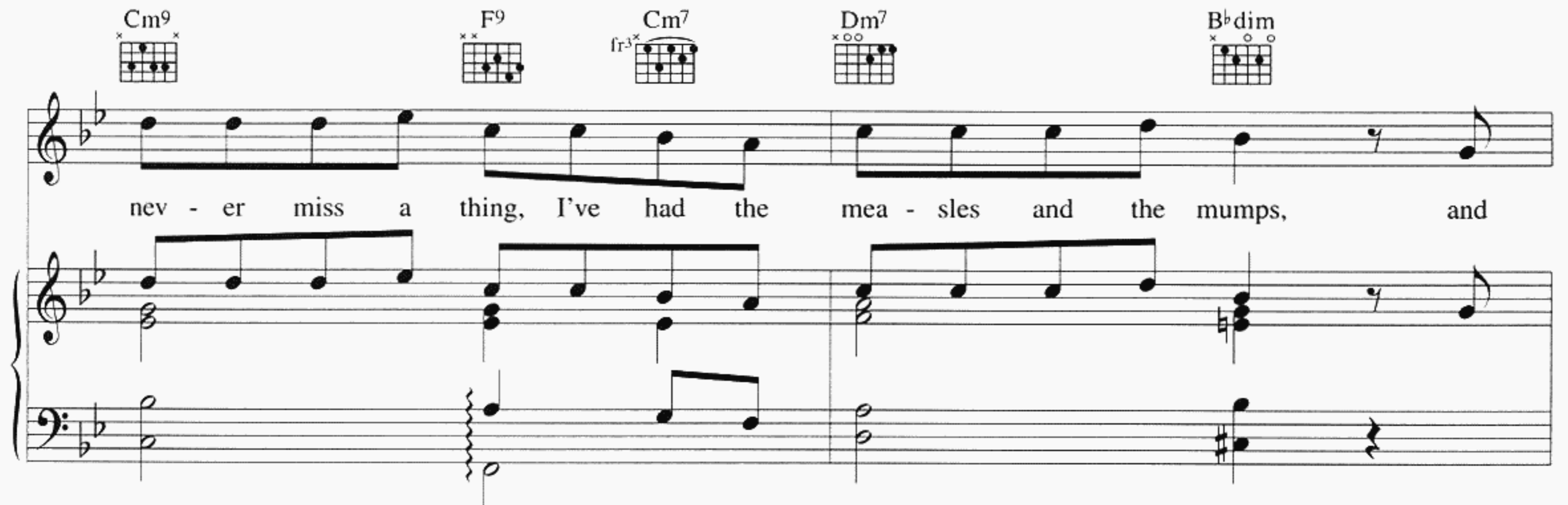
Dm7 
 G7 
 Cm7 
 B7 
 Bb9 

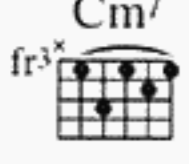
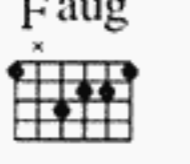
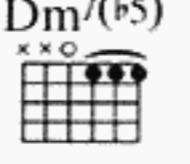
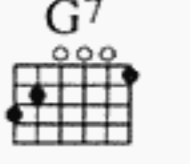
colds and miss-in' trains,— Eve-ry-thing hap-pens to me.— I



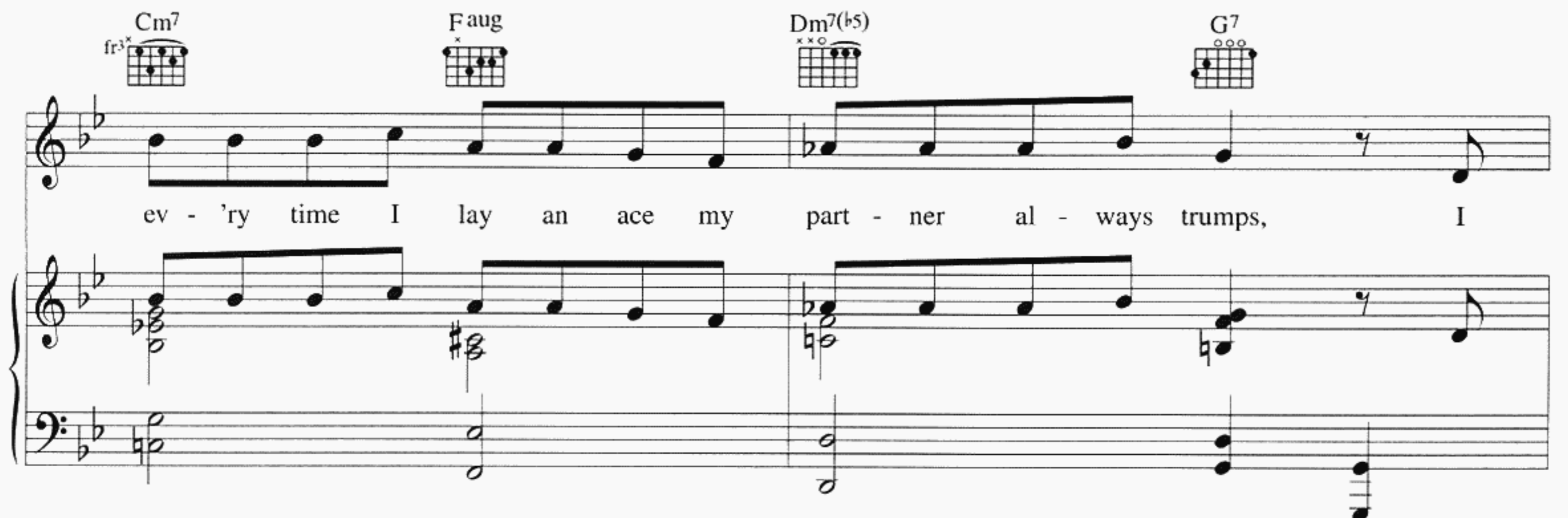
Cm9 
 F9 
 Cm7 
 Dm7 
 Bb dim 

nev-er miss a thing, I've had the mea-sles and the mumps, and



Cm7 
 F aug 
 Dm7(b5) 
 G7 

ev-'ry time I lay an ace my part-ner al-ways trumps, I



D dim

E^bm6

Dm7

G7

fr³ Cm7

B7

B^b6

guess I'm just a fool who nev - er looks be - fore he jumps, - ev - 'ry-thing hap - pens to me. -

Fm7

B^b aug

fr⁵ E^b maj9

E^b6

At first my heart thought you could break this jinx for me, that

Fm7

B^b7

fr⁵ E^b maj9

E^b6

Em7

A7 aug

love would turn the trick to end des - pair, but now I just can't fool this head that

fr⁴ Dmaj9

D6

fr³ Gm

Daug

fr³ Gm7

C7

fr³ Cm7

F7

thinks for me, I've mort-gaged all my cas - tles in the air I've

te - le - graphed and phoned, I sent an "Air - mail Spe - cial" too, your

ans - wer was "Good - bye," and there was ev - en post - age due, I

fell in love just once and then it had to be with you—

ev - 'ry - thing hap - pens to me. — I

Fly Me To The Moon (In Other Words)

Words & Music by Bart Howard

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Slowly

Piano introduction in 3/4 time. The music is marked *mf* (mezzo-forte) and *rall.* (rallentando). The right hand features a melodic line with eighth notes and a final half note. The left hand provides a simple accompaniment with quarter notes.

Chord diagrams for the first system:

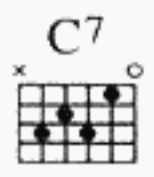
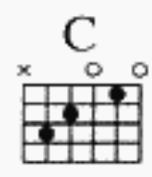
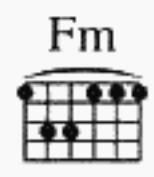
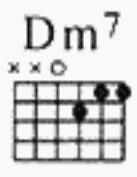
- C: x02321
- G7: 020332
- C6: x02321
- G7(b9): fr3 020332
- C: x02321

Vocal line: Po - ets of - ten use ma - ny words to say a
Piano accompaniment: *p* a tempo. The piano part features a steady accompaniment with quarter notes in the right hand and half notes in the left hand.

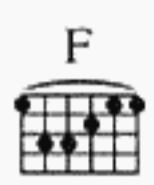
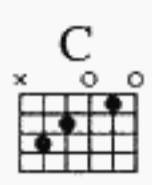
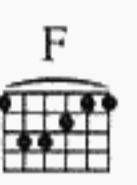
Chord diagrams for the second system:

- Am7: x02020
- Dm7: xx0202
- G7: 020332
- Dm: xx0202
- A7aug: x02020
- A7: x02020

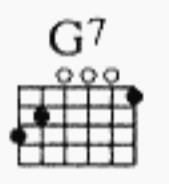
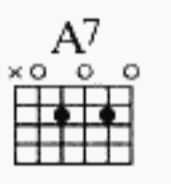
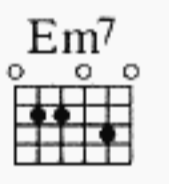
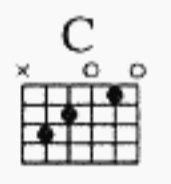
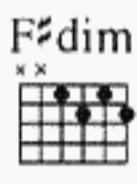
Vocal line: sim - ple thing. It takes thought and
Piano accompaniment: *p*. The piano part continues with a steady accompaniment, featuring a melodic line in the right hand and a bass line in the left hand.



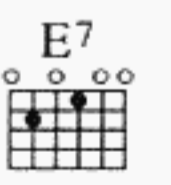
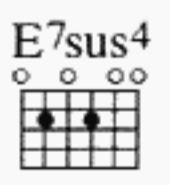
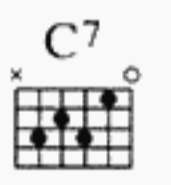
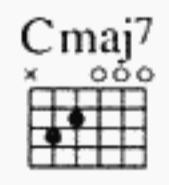
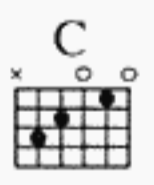
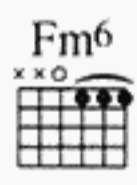
time and rhyme to make a po - em sing. With



mu - sic and words I've been play - ing, for you I have



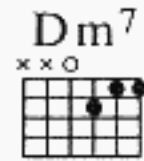
writ - ten a song, to be sure that you'll know what I'm



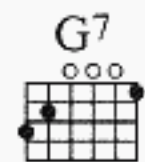
say - ing I'll trans - late as I go a - long.

Slowly and tenderly

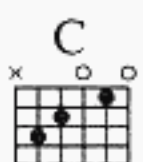
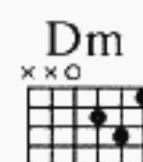
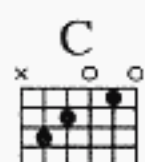
CHORUS



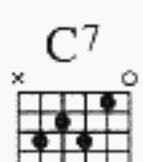
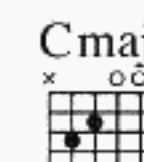
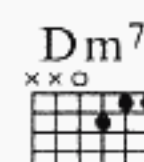
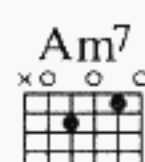
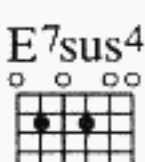
Fly me to the moon, and let me play a-mong the stars; let me see what



spring is like on Ju - pi - ter and Mars. In oth - er words: hold my



hand! In oth - er words: dar - ling kiss me!



Fill my heart with song, and let me sing for - ev - er more;

F Dm⁶ E⁷ Am A⁷ Dm Dm⁷

you are all I long for all I wor - ship and a - dore. In oth - er words:

1. G⁷ Dm⁷ G⁷ Gm⁶ A⁷ Amaj⁷ Dm⁷ G⁷

please be true! in oth - er words: I love

2. C E⁷ Cmaj⁷ C⁷ F⁶

you! true! In oth - er words:

G⁷ G⁷(b⁹) C Am Dm⁷ G¹¹ C

I love you!

poco rit. *mf a tempo cresc.* *rit. e dim.*

8vb

Fools Rush In

Words by Johnny Mercer. Music by Rube Bloom

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Moderately slow (with expression)

The piano introduction consists of four measures. The first measure starts with a mezzo-forte (*mf*) dynamic and features a triplet of eighth notes in the right hand. The second measure continues with a triplet of eighth notes. The third measure begins with a fortissimo (*ff*) dynamic and includes a *rall.* (ritardando) marking. The fourth measure concludes the introduction with a *rall.* marking. The bass line provides a steady accompaniment throughout.

tempo rubato

This section covers the first line of the song. Above the vocal line, guitar chord diagrams for C and G7 are provided. The vocal line begins with the lyrics "Ro - mance is a game for fools", I used to say;". The piano accompaniment features a mezzo-piano (*mp*) dynamic and includes a triplet of eighth notes in the right hand. The bass line consists of simple chords.

This section covers the second line of the song. Above the vocal line, guitar chord diagrams for F, C, D9, G7(b9), C, Eb7, Ab, and G7 are provided. The vocal line continues with the lyrics "A game I thought I'd nev - er play.". The piano accompaniment features a fortissimo (*f*) dynamic and includes a triplet of eighth notes in the right hand. The bass line continues with simple chords.

C G7 C G G aug G

“Ro - mance is a game for fools”, I said and grinned; then

Am6 B7 Em Em7 F#m7 D7 E B7 G7

you passed by, and here am I throw - ing cau - tion to the wind.

ten. *rall.*

Slowly (with expression)

Dm7 G7 Cmaj9 Am7

Fools rush in — where an - gels fear to tread, — and so I come to

mp - mf

Dm7 G7 Cmaj9

you, my love, — my heart a - bove my head. — Though I

F G7 C Am7

see the dan - ger there, if there's a

D7(b5) Am7 D7 Dm7 G

chance for me then I don't care.

Dm7 G7 Cmaj9

Fools rush in where wise men nev - er go,

Am7 Dm7 G7

but wise men nev - er fall in love so how are they to

B^b7(b5) **A7** **Dm**

know? When we met

Fm6 **C** **Am**

I felt my life be - gin; so o - pen up your

ff

Dm **G7** **1. C** **Fm6**

heart, and let this fool rush in.

A^b **Dm7** **2. C** **Fm6** **A^b7** **C**

in.

From Here To Eternity

Words by Robert Wells. Music by Fred Karger
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Moderately, with expression

N.C.

CHORUS 



The musical score is presented in a standard format with a vocal line and piano accompaniment. The piano part includes guitar chord diagrams for various chords. The score is divided into two systems, each with a vocal line and a piano accompaniment. The first system includes a 'CHORUS' section with a guitar chord diagram for Bdim. The second system includes a 'CHORUS' section with a guitar chord diagram for Bdim. The piano accompaniment features a melody line in the right hand and a bass line in the left hand, with various chord voicings and articulations. The vocal line includes lyrics and musical notation for the vocal part.

System 1:

- Vocal: You *ten.*
- Piano: *mf*, *ten.*
- Chords: Cm7 (fr³), F7, Cm6, Cm7 (fr³), F9, F7 #9 #5
- Lyrics: vowed your love from here to e - ter - ni - ty, a

System 2:

- Vocal: love so true, it nev - er would die. You
- Piano: *mf*, *ten.*
- Chords: B^b maj7, B^b6, B^b maj7, Dm7, C[#] dim (fr³), C[#] m7 (fr⁴)
- Lyrics: love so true, it nev - er would die. You

Cm7
fr3*

F7sus4

F7

B^bmaj7

gave your lips, _____ gave them so will - ing - ly, _____



Dm7(b5)

G7

Gmaj7

C9

C7sus4
fr3*

C9

_____ how could I know _____ your kiss meant good -



Cm7
fr3*

F9

Bdim

Cm7
fr3*

bye? _____ Now I'm a - lone, _____



F7

Cm6

Cm7
fr3*

F9

F7 aug

_____ with on - ly a me - mo - ry, _____ my



B^bmaj⁷ **B^b6** **B^bmaj⁷** **Fm⁷**

emp - ty arms will nev - er know why.

B^b7 **B^b7aug** **E^bmaj⁷** **E^bm**

'Tho you are gone, this love that you

B^b6 **B^bmaj⁷** **Dm⁷(b5)** **G⁷** **Cm⁷**

left with me, will live from here to e -

F⁷(b9) **B^b** **E^b9** **B^b**

ter - ni - - - ty.

Here's That Rainy Day

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Slowly with expression

The piano introduction consists of four measures. The right hand plays a melodic line with a slur over the first two measures and another slur over the last two. The left hand provides a harmonic accompaniment with chords and moving lines. The dynamic marking is *mf*.

May - be I should have saved those left - ov - er

The first vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "May - be I should have saved those left - ov - er". The piano accompaniment is in the same key and time, with a dynamic marking of *mf*. Chord diagrams are provided above the staff.





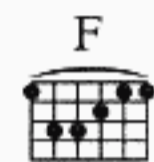
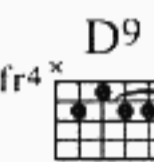

dreams; Fun - ny, but here's that rain - y day.

The second vocal line continues the melody. The lyrics are: "dreams; Fun - ny, but here's that rain - y day.". The piano accompaniment continues with a dynamic marking of *mf*. Chord diagrams are provided above the staff.

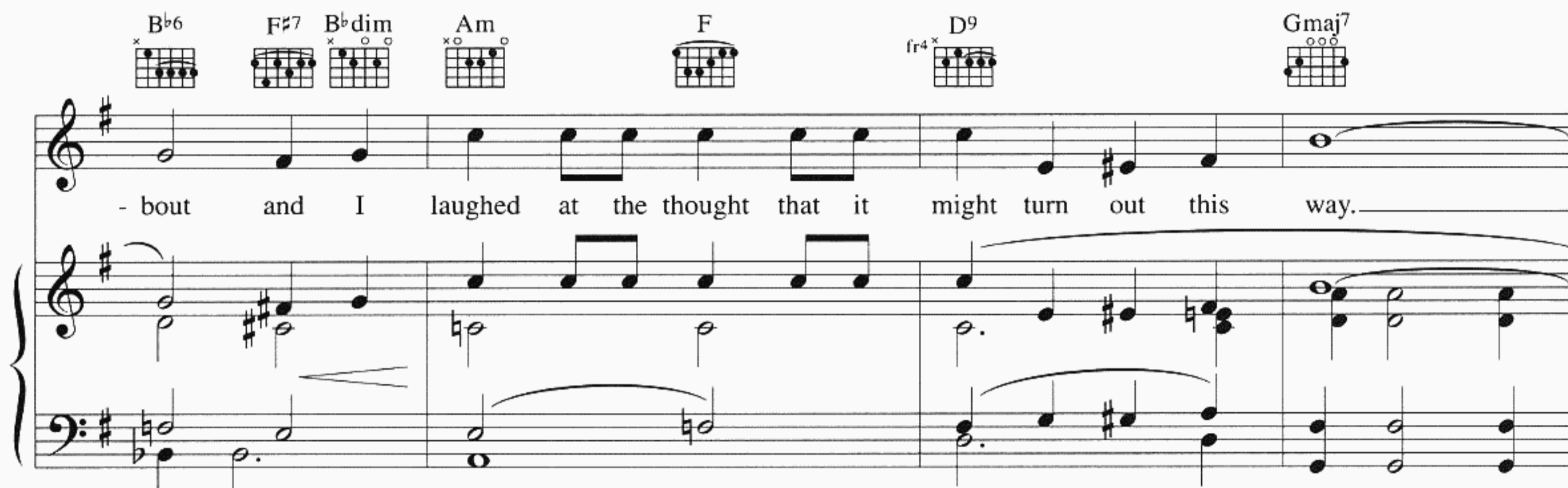
G6 
 G 
 Cm7 
 F9 
 A^b9 
 B7 
 B^b 
 B^b aug 

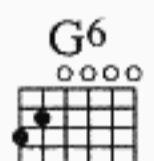
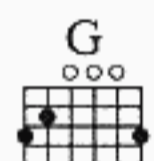

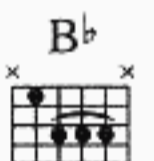
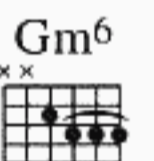


Here's that rain - y day they told me a -



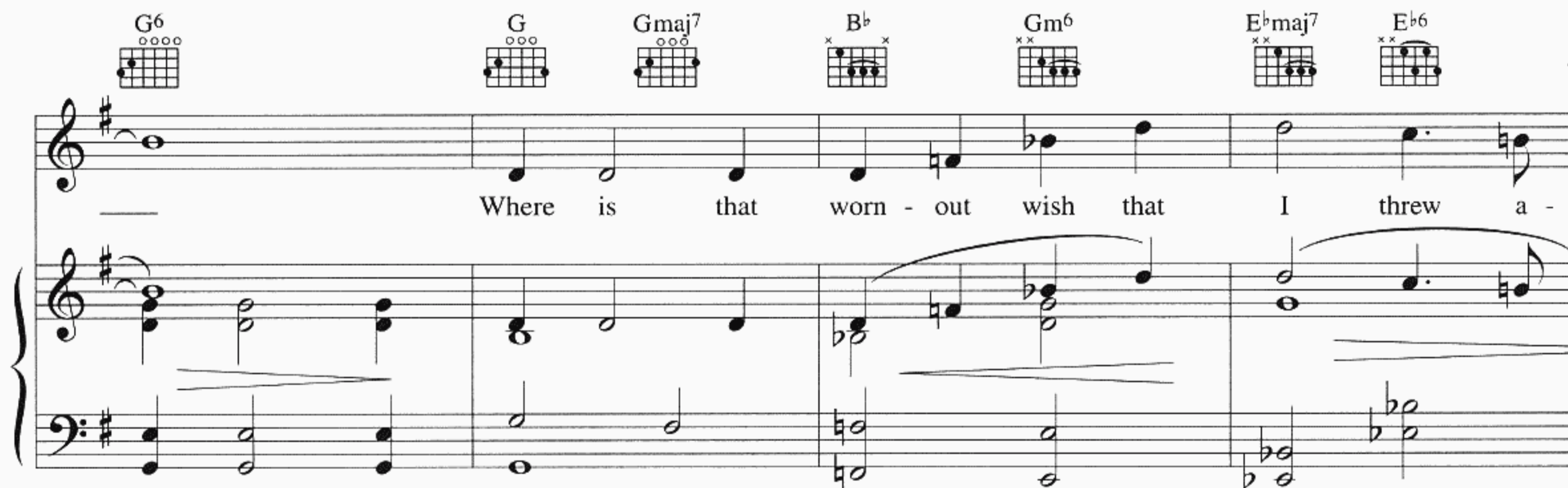
B^b6 
 F[#]7 
 B^b dim 
 Am 
 F 
 D9 
 Gmaj7 

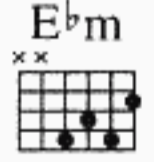
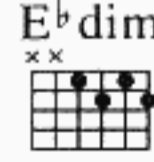
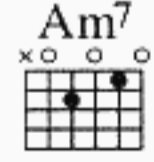
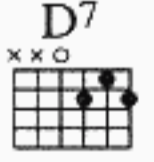
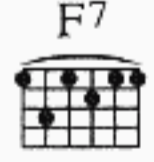
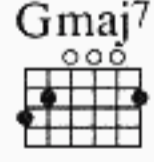
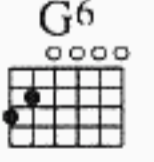
- bout and I laughed at the thought that it might turn out this way.



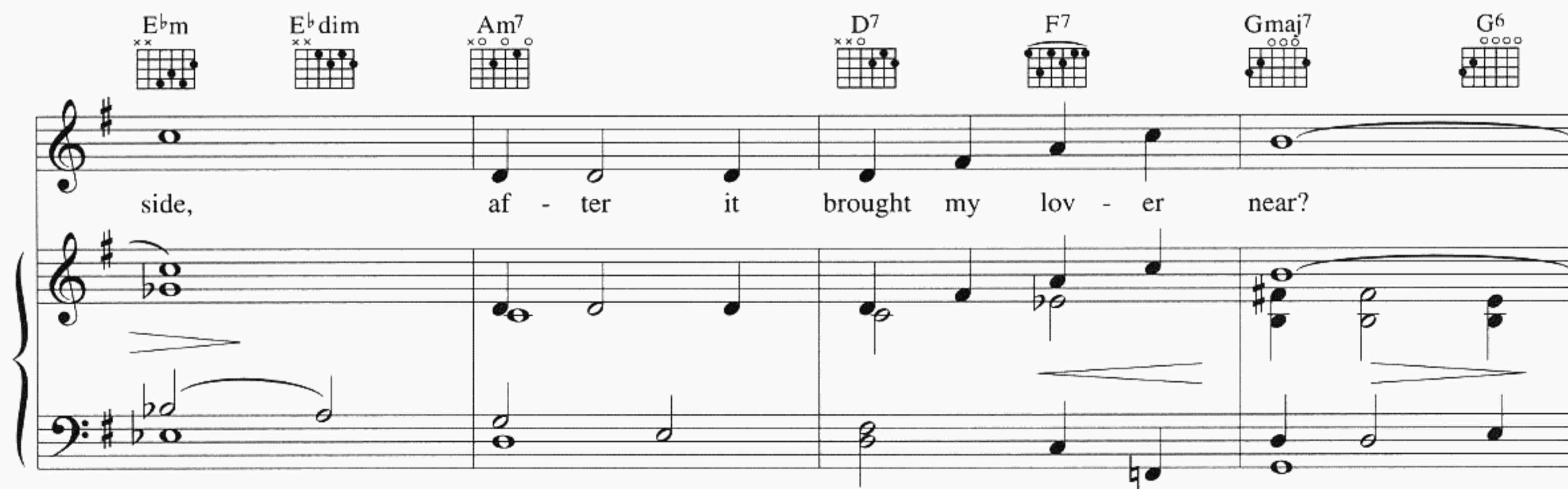
G6 
 G 
 Gmaj7 
 B^b 
 Gm6 
 E^b maj7 
 E^b6 

Where is that worn - out wish that I threw a -



E^b m 
 E^b dim 
 Am7 
 D7 
 F7 
 Gmaj7 
 G6 

side, af - ter it brought my lov - er near?



Gaug $fr^3 \times \times$ Cmaj7 $\times \circ \circ \circ$ C7 $\times \circ \circ$ D9 $fr^4 \times$

Fun - ny how love be - comes a

G $\circ \circ \circ$ B $\times \times$ Gm6 $\times \times \times$ A7 $\times \circ \circ \circ$ Am7 $\times \circ \circ \circ$

cold rain - y day. Fun - ny that

1. D7 $\times \times \circ$ C6 $\times \times \times$ D7(b9) $fr^4 \times$ G6 $\circ \circ \circ \circ$ Em7 $\circ \circ \circ$ Am7 $\times \circ \circ \circ$ D7(b9) $fr^4 \times$

rain - y day is here.

2. G $\circ \circ \circ$ Bb $\times \times \times$ Ebmaj7 $\times \times \times$ Am7/D $fr^2 \times$ G $\circ \circ \circ$

here.

rall.

Have Yourself A Merry Little Christmas

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Moderato

The piano introduction consists of two systems. The first system shows a treble clef staff with a whole rest and a bass clef staff with a whole note chord (F major). The second system shows a treble clef staff with a melody starting on G4 and a bass clef staff with a bass line starting on F2. The dynamics are marked *mf*.

Chord diagrams for the first system:

- C:
- G7:
- Am:
- G:
- F:
- Em:
- Am7:
- D7:
- G7:
- G7(b9):

When the stee-ple bells sound their "A", They don't play it in tune,

The musical notation for the first line of lyrics shows a treble clef staff with a melody and a piano accompaniment in the bass clef. The dynamics are marked *mp*. The piano part includes a (b) symbol in the final measure.

Chord diagrams for the second system:

- Am7:
- Em:
- Am6:
- B7:
- Em:
- G:
- Am7:
- D9:
- Dm7/G:
- G7:

But the wel-kin will ring one day And that day will be soon.

The musical notation for the second line of lyrics shows a treble clef staff with a melody and a piano accompaniment in the bass clef. The piano part includes a fermata over the final note of the melody.

C Dm7 G7 C Dm7/G G7

Have your - self a mer - ry lit - tle Christ - mas let your heart be light,

C Am7 Dm7 G7 E7 A7(b9) A7 D9 G7(b9) G7

Next year all our trou - bles will be out of sight.

C Dm7 G7 C

Have your - self a mer - ry lit - tle Christ - mas make the Yule - tide

Dm7/G G7 C Am7 Dm7 E7

gay, Next year all our trou - bles will be miles a -

Am C7 C7(b9) C7^{b9}₅ Fmaj⁹ Fm

way. Once a - gain as in

C Cdim Dm⁷ G^{aug} C Am⁷

old - en days, hap - py gold - en days of yore,

Am⁶ B⁶/₇ B⁷ aug Em A⁷ G Am⁷ D⁷

Faith - ful friends who were dear to us will be near to us once

Dm⁷/G G⁷ C Dm⁷ G⁷

more. Some - day soon we all will be to - geth - er

C Dm⁷/G G⁷ C Am⁷

if the fates al - low, Un - til then, we'll

Dm⁷ E7(b9) E⁷ Am C⁷ C7(b9) C⁷^{b9}/_{#5}

have to mud - dle through some - how, So

F Am Dm⁷ G7(b9) fr³ 1. C Am

have your - self a mer - ry lit - tle Christ - mas now.

Dm⁷ G⁷ 2. C Dm⁷ Cmaj⁷

now.

rall. *p*

I Only Have Eyes For You

Words by Al Dubin. Music by Harry Warren

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Moderato

Chord diagrams for guitar:

- C#dim:
- Dm:
- Fm:
- G7:
- C:
- Gdim:
- G7:
- Gaug:
- C:
- Am:
- Am7:
- F:
- Fm:
- G7:
- C:
- D7:
- G7:
- C:
- Am:
- Am7:
- F:
- Fm:
- G7:
- C:
- D7:
- B7:

Musical score for piano and voice:

mf

My love must be a kind of blind love,
 I know the thrill of na - ture's won - ders,

mp

I can't see an - y - one but you;
 I know they're lurk - ing ev - 'ry - where;

Em A7 B7(b9) G Em

And, dear, I wonder if you find love
I'm sure I'm making many blun - - - ders

Am F7 D7 G9 G7 Dm

an op - ti - cal il - lu - sion too?
by pass - ing up these won - ders rare. Are the

G7 Fm F Gm G7 Dm7 F G7

stars out to - night? I don't know if it's clou - dy or bright, 'cause I

p - mf con espress.

C Em C Em Ab7

on - ly have eyes for you, dear. The

moon may be high, but I can't see a thing in the sky, 'cause I

on - ly have eyes for you.

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

or on a crowd - ed av - e - nue. You are

G7 Em F Gm G7 Dm7 F G7

here, so am I, may - be mil - lions of peo - ple go by, but they

C Em C E7 A7 C#dim

all dis - ap - pear from view, and I

Dm7 Fm G7 1. C6

on - ly have eyes for you.

Dm 2. C6 D.%.
poco rit.

Are the you.

I Wish You Love

Music & Original Lyrics by Charles Trenet. English Lyrics by Albert A. Beach

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Moderato

Good -
Ce

E^bm **A^bm6** **C^b** **B^b7**

bye, _____ no use lead - ing with our chins, this is where our sto - ry
soir _____ le vent qui frappe à ma porte me par - le des a - mours

E^bm **C^b7** **A^bm6** **B^b7**

ends, _____ nev - er lov - ers, ev - er friends. _____ Good
mortes, de - vant le feu qui s'é - teint _____ Ce

E^bm G^b6 A^b E^b dim D^b A^bm⁷

- bye, let our hearts call it a day, but be-fore you walk a -
 - soir c'est u - ne chan-son d'au - tomme, dans la mai-son qui fris -

E^b E^bm C^b7 A^bm⁶/B^b B^b7 E dim

way, I sin- cere- ly want to say: I wish you
 -sonne et je pense aux jours loin - tains. Que res - te -

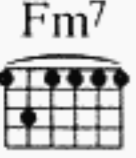
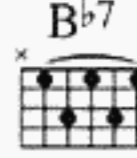
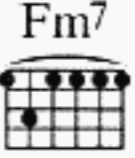
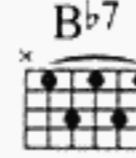
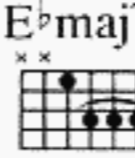
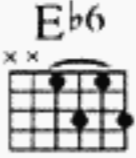
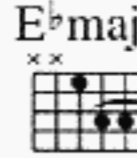
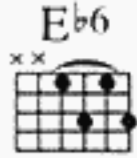
Fm⁷ B^b7 Fm⁷ B^b7 E^bmaj⁷ E^b6 E^bmaj⁷ E^b6

blue - birds in the Spring, to give your heart a song to sing; and then a
 t - il de nos a - mours, que res - te - t - il de ces beaux jours, u - ne pho -

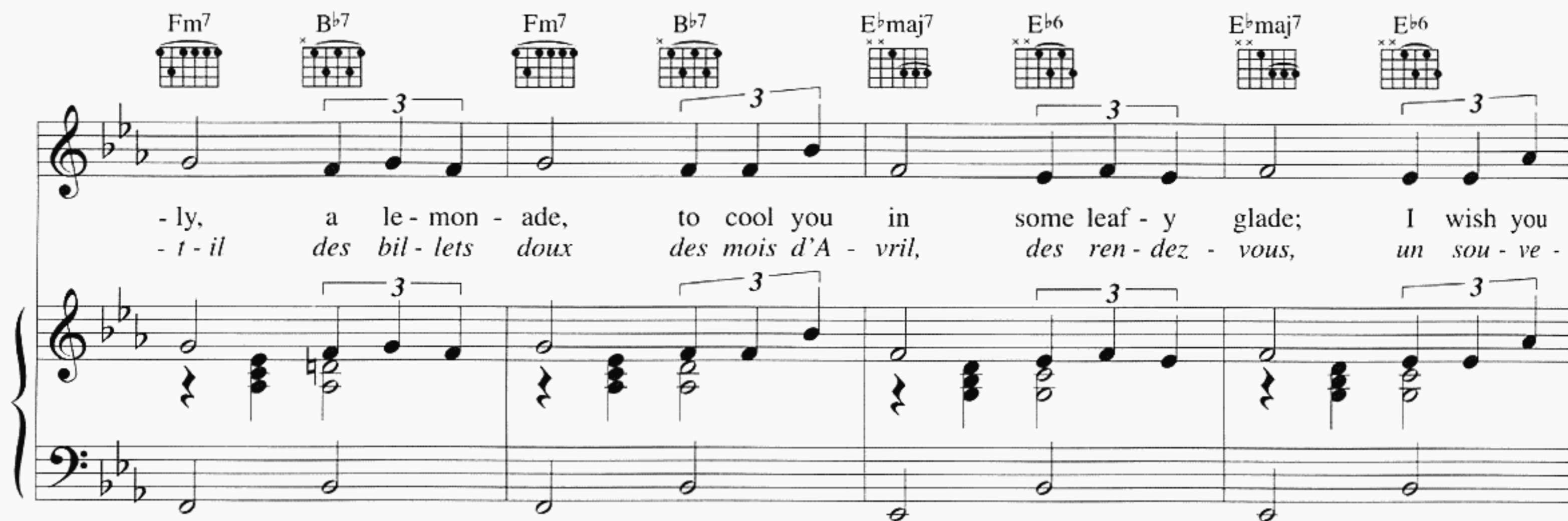
mp - mf



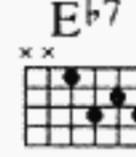
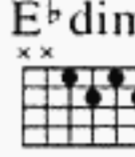
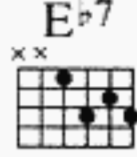
Fm⁷ B^b7 E^b6 E dim

kiss, but more than this I wish you love. And in Ju -
 to, vieil - le pho - to de ma jeu - nesse. Que res - te -

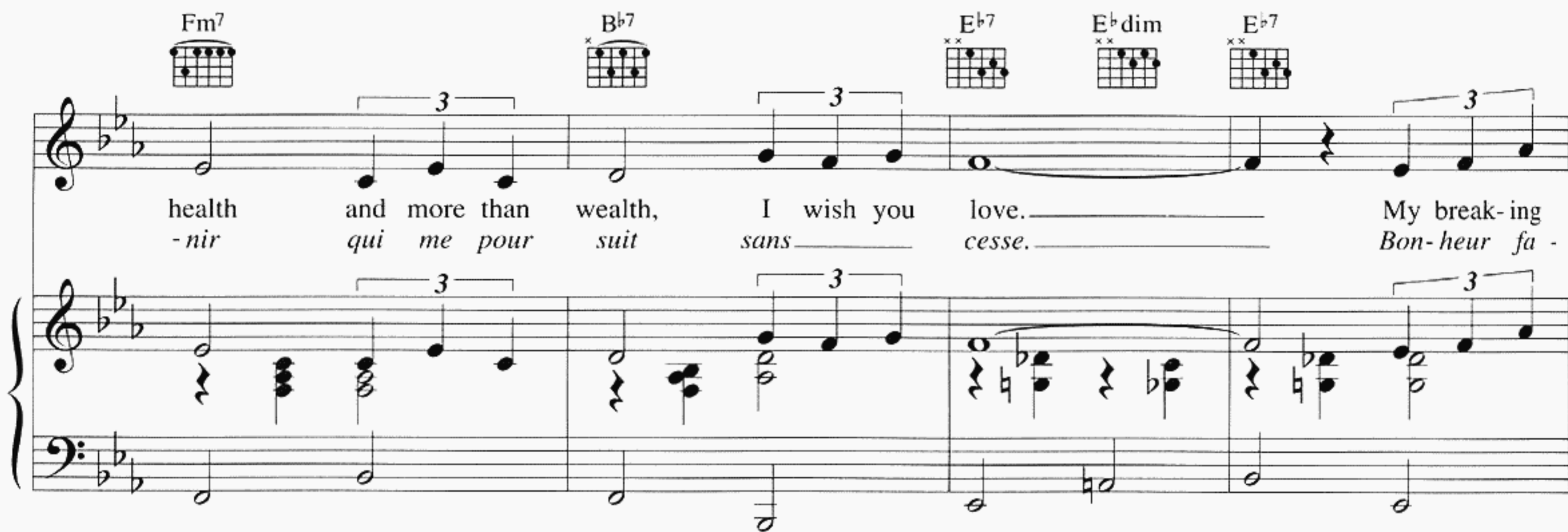









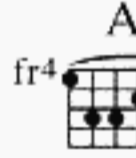
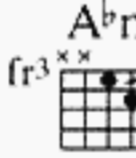
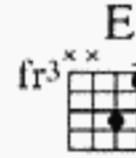
- ly, a le - mon - ade, to cool you in some leaf - y glade; I wish you
 - t - il des bil - lets doux des mois d'A - vril, des ren - dez - vous, un sou - ve -



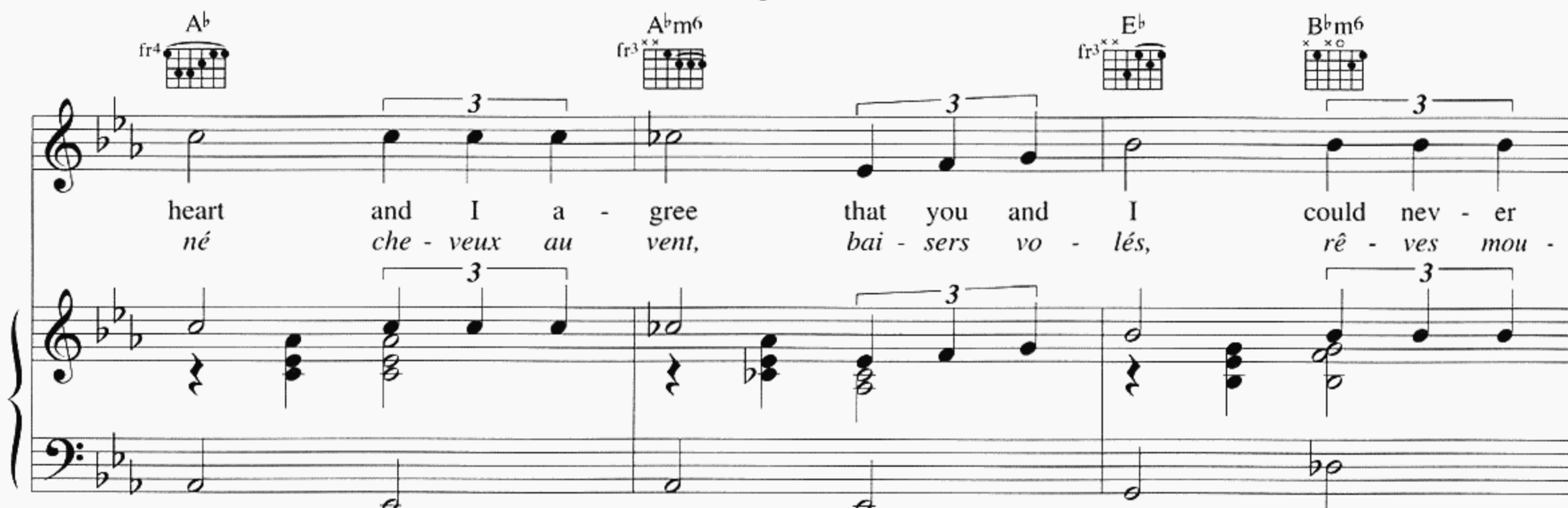






health and more than wealth, I wish you love. My break - ing
 - nir qui me pour suit sans cesse. Bon - heur fa -





heart and I a - gree that you and I could nev - er
 né che - veux au vent, bai - sers vo - lés, rê - ves mou -







be, so with my best, my ve - ry best, I set you
 - vants, que res - te - til de tout ce - la di - tes - le



B^b7

E^{dim}

F^m7

B^b7

free.
moi?

I wish you shel - ter from the
Un p'tit vil - lage, un vieux clo -

F^m7

B^b7

E^bmaj7

E^b6

E^bmaj7

E^b6

storm,
- cher,

a co - zy fire
un pa - y - sage

to keep you warm,
si bien ca - ché

but most of
et dans un

1.

F^m7

B^b7

E^b

all,
nuage

when snow - flakes fall,
le cher vi - sage

I wish you love.
de mon pas - sé.

2.

E^{dim}

B^b7

B^b9

E^b

I wish you fall,
Que res - te sage

I wish you love.
de mon pas - sé.

mf

I'll Never Smile Again, Until I Smile At You

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Moderato, with expression
 N.C.

Fm7(b5) Bb7 Eb

You loved me in the past, but our

mf *mp*

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

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

CHORUS

Bb7 Eb Eb dim Fm7 B7(b5) Bb7 Bb11

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

p-f

E^b fr³ x x x x x x
 E^b maj⁷ x x x x x x
 E^b 7 x x x x x x
 E^b 6 x x x x x x
 E^b dim x x x x x x
 Fm⁷ x x x x x x
 B7(b⁵) x x x x x x
 B⁷ x x x x x x

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

E^b 6 x x x x x x
 D^b x x x x x x
 D x x x x x x
 E^b fr³ x x x x x x
 B7 aug x x x x x x
 B^b 7 x x x x x x
 E^b fr³ x x x x x x

do? For tears would fill my eyes, my

A^b m⁶/C^b x x x x x x
 B^b 7 aug x x x x x x
 E^b maj⁷ x x x x x x
 D¹³ fr⁴ x x x x x x
 G x x x x x x
 D⁷ x x x x x x
 G/B x x x x x x
 C dim x x x x x x

heart would re - al - ise, that our ro - mance is

Fm⁷ x x x x x x
 B⁷ x x x x x x
 E^b fr³ x x x x x x
 E^b dim x x x x x x
 Fm⁷ x x x x x x
 B7(b⁵) x x x x x x
 B⁷ x x x x x x
 B^b 11 x x x x x x

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

E^b E^bmaj⁷ E^b7 E^b6

E^b dim

Fm⁷

B7(b⁵)

B^b7

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

E^b7

Cm

E^b dim

E^b7

A^bmaj⁷

A^b6

A^bm⁶/C^b

Gaug

new, with - in my heart I

E^b

Gm⁷

C⁷

Fm⁷

B⁷ aug

B^b7

know I will nev - er start to smile a - gain un - til I smile at

1.

E^b

E^b dim

B^b7

E^b

E^b dim

2.

E^b

B⁷/E

E^b6

you. I'll nev - er you.

I'm Beginning To See The Light

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Medium bounce

The piano introduction consists of two systems. The first system has a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a whole rest followed by a quarter rest, then a quarter note G4, and a quarter note F#4. The bass clef staff has a whole rest followed by a quarter rest, then a quarter note G2, and a quarter note F#2. The second system continues the melody in the treble clef and accompaniment in the bass clef. The treble clef starts with a quarter note G4, followed by quarter notes F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The bass clef has a steady accompaniment of quarter notes G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0.

nev - er cared much for moon - lit skies, — I nev - er knew love was such a prize, — but

The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "nev - er cared much for moon - lit skies, — I nev - er knew love was such a prize, — but". The piano accompaniment is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It features a steady accompaniment of quarter notes G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0. The dynamics are marked *mp-f*.

now that the stars are in your eyes, — I'm be - gin - ning to see the light, — I

The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "now that the stars are in your eyes, — I'm be - gin - ning to see the light, — I". The piano accompaniment is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It features a steady accompaniment of quarter notes G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0. The dynamics are marked *mp-f*.

G Eb7 D7 G Eb7 D7

nev - er went in for moon - light glow, — or steal - ing a kiss by

Eb7 G Em D7 G Dm E7

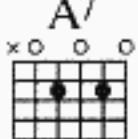
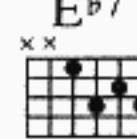
mis - tle - toe, — but now when you turn the lamp down low, — I'm be -

A7 Am7 D7 G B7

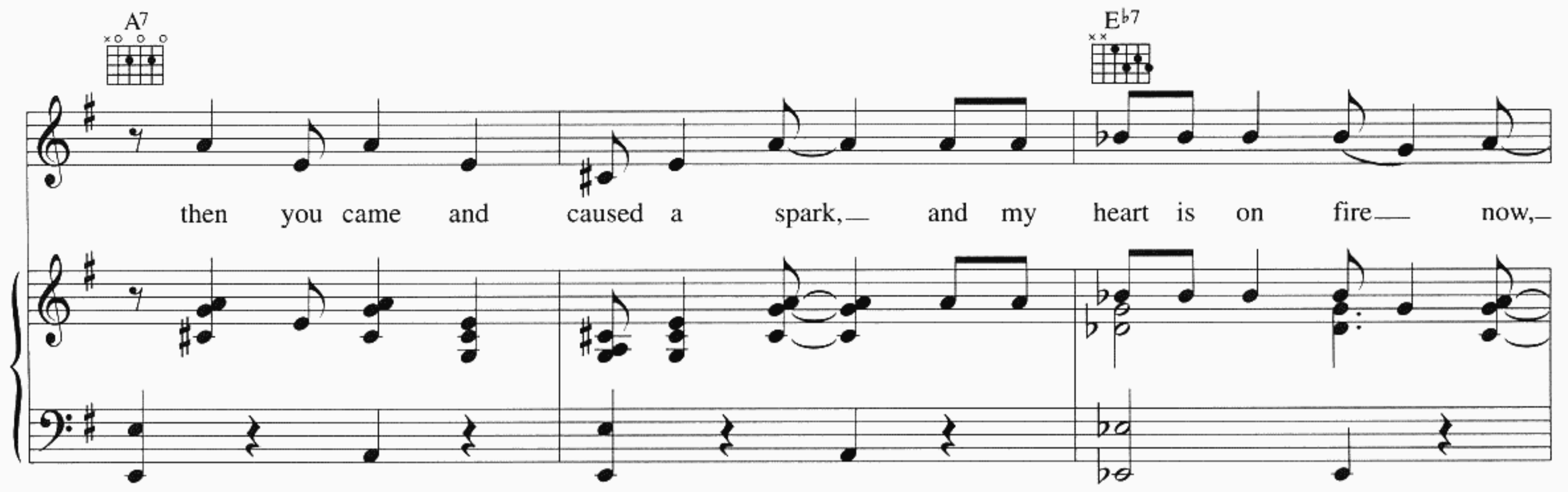
- gin - ning to see the light, — used to ram - ble






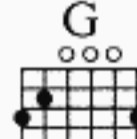
Bb7

through the park, — all a - lone there in the dark, —

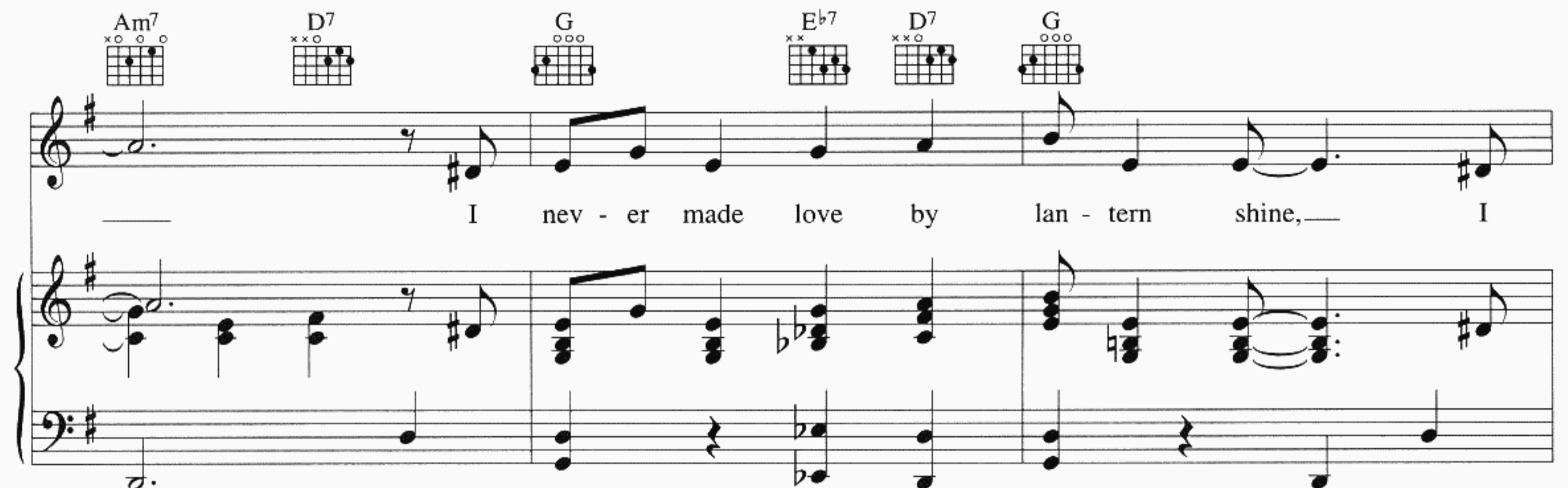
A7  E^b7 

then you came and caused a spark,— and my heart is on fire— now,—



Am⁷  D7  G  E^b7  D7  G 

I nev - er made love by lan - tern shine,— I



E^b7  D7  E^b7  G  Em  D7 

nev - er saw rain - bows half so fine,— but now that your lips are



G  Dm  E7  A7  Am⁷  D7  G  Gdim  D⁹  1.  2. 

burn - ing mine,— I'm be - gin - ning to see the light.— I



I'm Gettin' Sentimental Over You

Words by Ned Washington. Music by Geo. Bassman

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Very slowly

F7
E7
Eb7
D7 aug
D7
G7
C13
Fmaj7
F6
C7 aug

I was just an - oth - er who laughed at ro - mance, — I said it was not for me. —
 Nev - er was a dream - er un - til I met you, — fun - ny how one gets that way. —

F7
E7
Eb7
D7 aug
D7
G7
C7
Am
E
C7

Then you made your en - trance and right at a glance, — I knew this was meant for me. —
 Cu - pid's just a sche - mer and I nev - er knew, — now I'm dream - ing dreams all day. —

F E E7 Am7(b5) D7 G7

Nev - er thought I'd fall, but now I hear love call, I'm get - ting sen - ti -

C7 F Cdim C7 F E E7

-men - tal ov - er you. Things you say and do just

Am7(b5) D7 G7 C7 aug C7 Bb6/F Db7

thrill me thro' and thro', I'm get - ting sen - ti - men - tal ov - er you.

F E7 Am F7 B7 Bm7(b5)

I thought I was hap - py, I could live with - out love,

E7 C aug E7 Am Cdim C7

Now I must ad - mit that love is all I'm think - ing of,

F E E7 Am7(b5) D7

won't you please be kind, and just make up your mind, that

G7 C7 C9 aug F C7/E Cm6/Eb D aug D7

you'll be sweet and gen - tle, be gen - tle with me? Be -

G7 C7 aug C7 Bb/F Db7 1. (opt. D.%) F Gm7(b5) C7 2. F F6

-cause I'm sen - ti - men - tal ov - er you.

I've Got You Under My Skin

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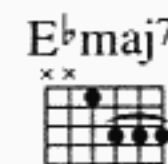
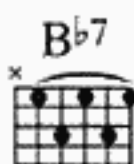
Moderately

N.C.

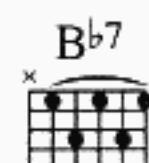
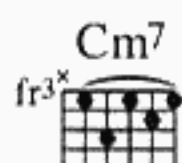


The first system of the musical score is for the introduction. It features a vocal line and a piano accompaniment. The vocal line starts with a whole rest for four measures, followed by a half note G4 in the fifth measure. The piano accompaniment begins with a *mf* dynamic. The first two measures are whole notes, followed by quarter notes in the next two measures. The final measure is a half note G4, marked *poco rit.* and *p*. A guitar chord diagram for Bb7 is shown above the vocal line.

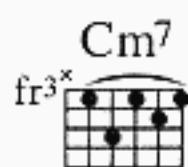
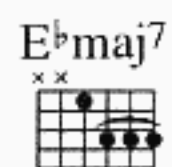
Beguine tempo



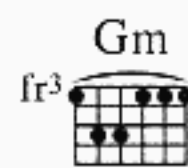
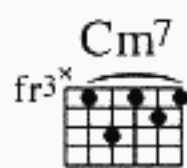
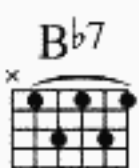
The second system of the musical score contains the first line of lyrics: "got you un - der my skin,". The vocal line has a half note G4, a half note A4, a quarter note Bb4, and a quarter note A4. The piano accompaniment is marked *a tempo* and features a rhythmic pattern of eighth notes. A guitar chord diagram for Fm7 is shown above the first measure, Bb7 above the second measure, and Ebmaj7 above the fourth measure.



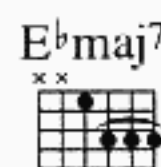
The third system of the musical score contains the second line of lyrics: "I've got you deep in the". The vocal line has a half note G4, a half note A4, a quarter note Bb4, and a quarter note A4. The piano accompaniment continues with the same rhythmic pattern. A guitar chord diagram for Cm7 is shown above the first measure, Eb above the second measure, Fm7 above the third measure, and Bb7 above the fourth measure.



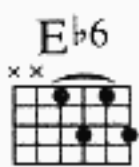
heart of me, _____ so deep in my heart, _____



_____ you're real - ly a part of me. _____ I've



got you _____ un - der my skin. _____



I tried so _____ not to give

E^bmaj7 **E^b6** **A^bm6**

in, I said to my - self, "This af -

Fm7(b5)/B^b **B^bmaj7** **D/E^b** **E^bmaj7** **E^b6**

fair nev - er will go so well." But

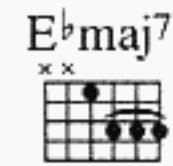
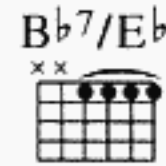
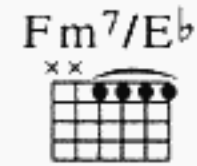
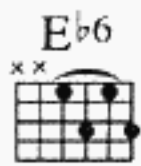
Dm7 **G7** **Bdim/C** **C**

why should I try to re - sist when, dar - ling I know so well I've

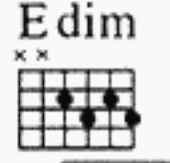
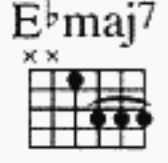
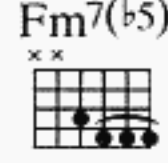
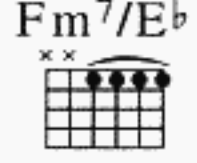
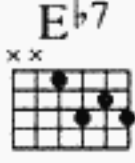
mf

A^bm6 **B^b7** **E^bmaj7**

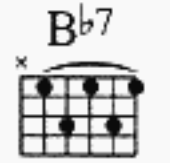
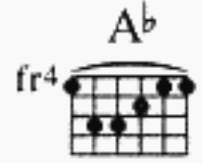
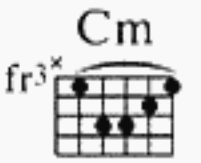
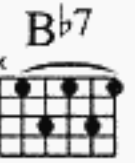
got you un - der my skin.



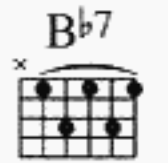
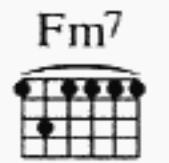
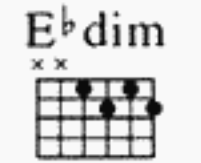
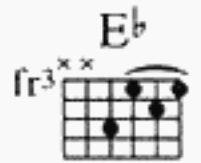
I'd sa - cri - fice an - y - thing, come what might, for the sake of hav - ing you




near, in spite of a warn - ing voice that comes in the night and re - peats and re - peats in my



ear: "Don't you know, lit - tle fool, you nev - er can



win, use your men - ta - li - ty, wake up to re -




a - li - ty." _____ But each time I do, just the thought of you makes me

cresc.



stop, be-fore I be - gin, 'cause I've got you _____ un-der my

p rit. // *dolce* // *a tempo* *rit.*

1. 

skin. _____ I've _____

pp a tempo *poco rit.* *poco rall.*



8 *piu rall.* *R.H.* *8* *morendo* *8vb*

I'm Gonna Live Till I Die

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Brightly, with abandon

I'm gon - na

live say, till I die, I'm gon - na
 What a guy. I'm gon - na

laugh play 'stead for of the cry; I'm gon - na
 ain't gon - na

Em B aug Em7 F#m7 Am6

take miss the a town and I'm turn it up have - side my fling. } I'm gon - na

B B7sus4 B7 Em 1. F#m7 B7

live, live, live till I die. They're gon - na

2. C#dim fr3 Am7 D7 G

The blues - 'll lay low. I'll make 'em stay low.

Am7 D7 G

They'll nev - er trail ov - er my head.

C#m7(b5)
fr4 x x x

F#7

F#7(b9)

I'll be a de - - - vil till I'm an

G

Bm

F#7

B7

an - - - gel, but un - til then,

Em

hal - le - lu - jah! Gon - na dance, Gon - na

f *mp*

B7

A/C#

Dm6

B7

Em

fly. I'll take a chance

B7 A/C# Dm6 B7 Em Baug

rid - in' high. Be - fore my num - ber's up

Em7 F#m7 Am6

I'm gon - na fill my cup I'm gon - na

B7 D7 F#m D7 B7 B7(b9)

live, live, live, live, live un - til I

Em Baug Em7 Am6 B7 Em

die.

ff *mp* *ff* *fz*

If I Had You

Words & Music by Ted Shapiro, Jimmy Campbell & Reg Connelly

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Moderately

N.C.

dream'd all my dreams— and schem'd all my schemes,— but some-how it just— seem'd
 whole life would be— just hea - ven to me,— dear, if you'd learn— to

wrong; un - til I met you— and then, dear, I knew,—
 care. To know all the bliss— of your lov - ing kiss,— was

CHORUS (with expression)

G7 C11 C13 F Cm6 Fdim F7 B^b

to me you must— be - long. I could show the world how to
wait - ing for me— some - where.

B^b7 E^b E^bm6

smile, I could be glad all of the while,

B^b B^bdim F⁹ F7 aug B^b6 B^bdim

I could change the grey skies to blue if I had you.

Cm7 Dm B^bdim A dim B^b B^b7

I could leave the old days be - hind, leave all my

pals, I'd nev - er mind, I could start my life all a -

new if I had you.

I could climb the snow capp'd moun - tains, sail the might - y o - cean

mf

wide, I could cross the burn - ing de - sert,

Dm Cm7 F7 Cm7 F7 B^b

if I had you by my side. I could be a king, dear, un -

B^b7 E^b E^bm6

crown'd, hum - ble or poor, rich or re - nowned,

B^b B^bdim F9 1. B^b B^bdim

there is noth - ing I could - n't do if I had you.

2. Cm7 Am7(b5) D7 B^b B^bdim C7 F^{aug} B^b

2. My you.

It Was A Very Good Year

Words & Music by Ervin Drake

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Moderately

Dm **Am** **F** **A7**

1. When I was

mf *rit.*

Dm **E^b**

sev - en - teen, _____ it was a ve - ry good year, _____
 (2.) twen - ty - one, _____ it was a ve - ry good year, _____
 (3.) thir - ty - five, _____ it was a ve - ry good year, _____
 (4.) days are short, _____ I'm in the au - tumn of the year, _____

mf *a tempo*

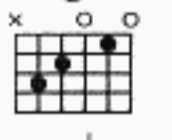
Dm **F**

_____ it was a ve - ry good year for small town girls and
 _____ it was a ve - ry good year for ci - ty girls who
 _____ it was a ve - ry good year for blue - blood - ed girls of
 and now I think of my life as vin - tage wine from

E^b  **D** 

soft sum - mer nights, we'd hide from the lights
 lived up the stair, with per - fumed hair
 in - de - pen - dant means, we'd ride in li - mou - sines
 fine old kegs from the brim to the dregs



C 

on the vil - lage green when I was
 that came un - done when I was
 their chauf - feurs would drive when I was
 it poured sweet and clear, it was a



D  **Dm** 

se - ven - teen!
 twen - ty - one!
 thir - ty - five!
 very good year!

(Whistle first and last time)



Am  **F**  **1-3. A⁷**  **4. A⁷**  **A** 

2. When I was
 3. When I was
 4. But now the

(last time poco rit.)
 poco rit.
 pp



In The Still Of The Night

Words & Music by Cole Porter

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Andantino (in a steady movement, but not too fast)

The first system of piano accompaniment consists of two systems of grand staff notation. The first system is marked *mf* and features a melody in the right hand with a slur over the first two measures and a breath mark above the first note. The bass line has a long note in the first measure followed by a half note in the second. The second system is marked *mp* and *dim.*, with a slur over the first two measures and a breath mark above the first note. The bass line continues with a long note in the first measure followed by a half note in the second.

Mysteriously

The second system includes a vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics "In the still of the night," with a long note on "night,". Above the first measure is a guitar chord diagram for F major. Above the fifth measure is a guitar chord diagram for Fm6. The piano accompaniment is marked *p a tempo* and features a melody in the right hand with a slur over the first two measures and a breath mark above the first note. The bass line has a long note in the first measure followed by a half note in the second.

The third system includes a vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics "as I gaze from my win - - - dow," with a long note on "win - - - dow,". Above the first measure is a guitar chord diagram for F major. Above the fifth measure is a guitar chord diagram for Fm6. The piano accompaniment features a melody in the right hand with a slur over the first two measures and a breath mark above the first note. The bass line has a long note in the first measure followed by a half note in the second.

Gm7 C7 F

at the moon in its flight, my thoughts all stray to

mf

Gm7 C7sus4 C7 F

you. In the still of the

p

Fm6 F Fm6

night, while the world is in slum - - -

E7 Am E7

ber, oh, the times with - out num - ber, dar - ling, when I

molto cresc.

Appassionato

Am C7 F

say to you: "Do

mf *cresc.* *f*

Detailed description: This system contains the first three measures of the piece. It features a vocal line and a piano accompaniment. Above the first measure is a guitar chord diagram for Am (x02020). Above the second measure is a guitar chord diagram for C7 (x32310). Above the third measure is a guitar chord diagram for F (132311). The piano part starts with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The vocal line begins with the lyrics "say to you:" followed by a breath mark and the start of the word "Do".

B^b Gm⁷ C⁷

you love me as I love

espressivo

Detailed description: This system contains measures 4 through 7. Above the fourth measure is a guitar chord diagram for B^b (x32010). Above the fifth measure is a guitar chord diagram for Gm⁷ (fr3 2333). Above the sixth measure is a guitar chord diagram for C⁷ (x32310). The piano accompaniment is marked *espressivo*. The vocal line continues with the lyrics "you love me as I love".

F F^{aug} B^b

you? Are you my life - to -

più f

Detailed description: This system contains measures 8 through 11. Above the eighth measure is a guitar chord diagram for F (132311). Above the ninth measure is a guitar chord diagram for F^{aug} (132311). Above the tenth measure is a guitar chord diagram for B^b (x32010). The piano accompaniment is marked *più f*. The vocal line continues with the lyrics "you? Are you my life - to -".

Gm⁷ C⁷ Cm⁶

be, my dream come true?"

Detailed description: This system contains measures 12 through 15. Above the twelfth measure is a guitar chord diagram for Gm⁷ (fr3 2333). Above the thirteenth measure is a guitar chord diagram for C⁷ (x32310). Above the fourteenth measure is a guitar chord diagram for Cm⁶ (x32310). The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. The vocal line concludes with the lyrics "be, my dream come true?".

Am7 D7 Am7 D7 Gm Bbm6

Or will this dream of mine fade

sf *mf subito* *subito calmato*

F Bdim

out of sight, like the moon, grow - ing

rit. *p a tempo*

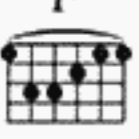

C9 F Bdim

dim, on the rim of the hill

sempre p

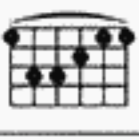

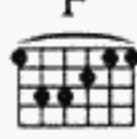
Gm7 C

in the chill, still of the

1.  

night?

mf

2.   

night?

mf *mp*

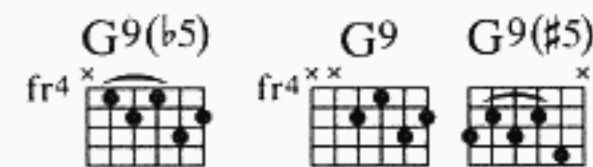
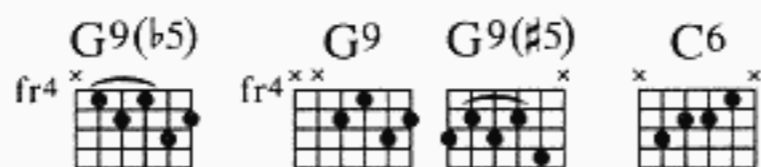
p

pp *morendo* *ppp*

It's Nice To Go Trav'ling

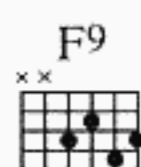
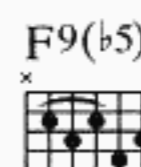
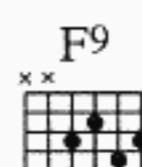
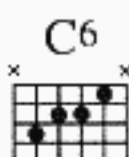
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Moderately

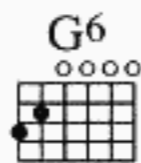


It's ve - ry

mf *mp (relaxed)*



nice (2° Instrumental) to go trav - 'ling to Par - is, Lon - don and Rome, it's oh so



nice to go trav - 'ling, but it's so much nic - er, yes, it's so much nic - er to come

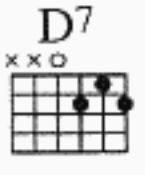
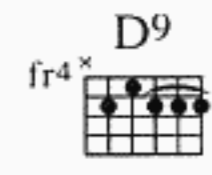
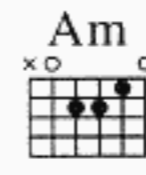
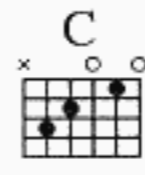
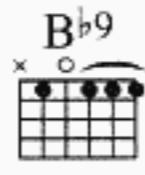
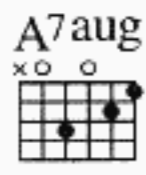
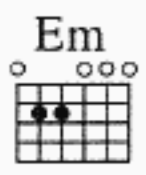
home! It's ve - ry nice ——— to just wan - der the

cam - el route — to I - raq, it's oh so nice ——— to just wan - der, but it's

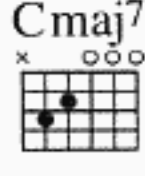
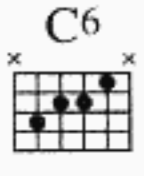
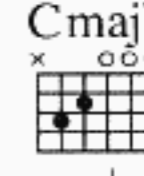
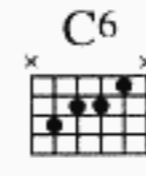
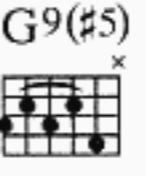
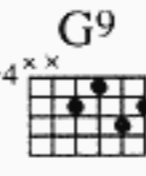
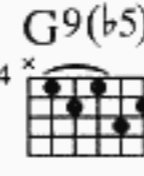
so much nic - er, yes, it's oh so nice — to wan - der back!

1. The mam - 'selles and
(Verse 2 see block lyrics)

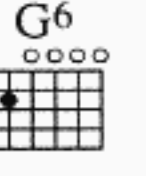
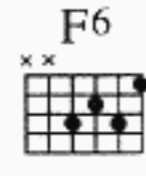
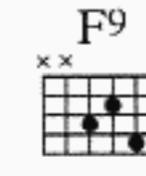
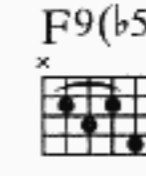
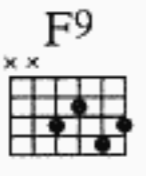
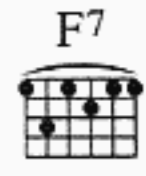
frau - lein — and the se - ño - ri - tas are sweet, but they can't com -



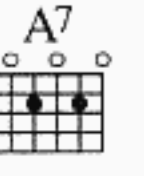
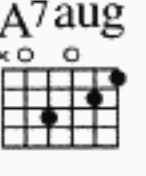
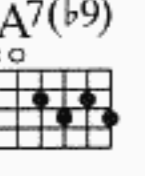
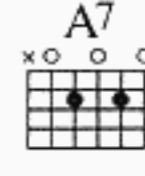
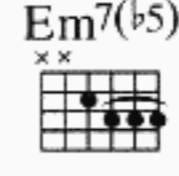
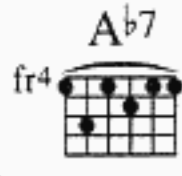
-pete, 'cause they just don't have what the mod - els have on Mad - i - son



Ave. It's ve - ry nice to be foot - loose with



just a tooth - brush and comb, it's oh so nice to be foot - loose, but your



heart starts sing - ing when you're home - ward wing - ing 'cross the foam. And you know your

fate is where the Em - pire State is, all you con - tem -

plate is the view from Miss Lib - er - ty's dome. It's ve - ry

nice — to go trav - 'ling, but it's oh so — nice —

1.

to come home!

2.

D9(b5) G7 G9(#5) C6 G Dm7 G7

to come home! No more cus - toms!

C6 G Dm7 G7 C6 G Dm7 G7

Repeat to fade

Burn the pass-port! No more pack - ing!
 And un-pack - ing! Light the home-fires!
 Get my slip-pers! Start a piz - za!

Verse 2:

You will find the Maedchen
 And the gay Muchachas are rare
 But they can't compare with the sexy line
 That parades each day at Sunset and Vine.
 It's quite the life to play gypsy
 And roam as gypsies will roam
 But your heart starts singing
 When you're homeward winging 'cross the foam.
 And the Hudson river
 Makes you start to quiver
 Like the latest flivver
 That simply is dripping with chrome.

It's nice to go trav'ling
 But it's oh so nice to come home!

It's Only A Paper Moon

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Moderato

poco rall.

The piano introduction is in G major, 4/4 time. It begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The piece concludes with a *poco rallentando* section.

Am

G

Am

G

Am

G

D7

a tempo-rubato

The first line of the song features a vocal melody in G major. The piano accompaniment is in a *tempo-rubato* style, with a piano (*p*) dynamic. The lyrics are: "I nev - er feel, a thing is real, when I'm a - way from".

Gmaj7

Am7

D7

G

C

G

Am7

D9

The second line of the song continues the vocal melody. The piano accompaniment includes a *fr4* (fourth fret barre) for the D9 chord. The lyrics are: "you, out of your em - brace, the world's a tem - po - ra - ry park - ing".

G C G Am7 D9 G Edim

place. Mmm, mm, mm, mm, a bub - ble

Am7 D7 G E9 A9 D7 G Am7

for a min - ute, mm, mm, you smile, the bub - ble

A7 Am7 D^{aug} G D^{dim} Am7 D7

rit. *a tempo*

has a rain - bow in it. Say, it's on - ly a pap - er moon, -

p-f

G^{sus4} D9 G D7 G Dm Am7

sail - ing ov - er a card - board sea, - but it would - n't be make be - lieve, - if you -

D7 Am7 D7 G Eb7 Am6 G D dim
 be - lieved in me. Yes, it's on - ly a

Am7 D7 Gsus4 D9 G D7 G
 can - vas sky, hang - ing ov - er a mus - lin tree,

Dm Am7 D7 Am7 D7
 but it would - n't be make be - lieve, if you be - lieved in me.

G Am7 Eb Bm Am7 D7
 With - out your love, it's a hon - ky-tonk pa -

cantabile

G Am7 Eb Bm

rade, with - out your love, it's a

G Dm E7 A9 D7 aug G Ddim

me - lo - dy played in a pen - ny ar - cade. It's a Bar - num and

Am7 D7 Gsus4 D9 G Dm

Bail - ey world, - just as phon - y as it can be, - but it would - n't be

Am7 D7 Am7 D7 1. G Am7 D7 2. G

make be - lieve - if you - be - lieved - in me. -

Just In Time

Music by Jule Styne. Words by Betty Comden & Adolph Green
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Moderato

The first system of the musical score is in 4/4 time, marked *Moderato*. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "I was". The piano accompaniment starts with a *mf* dynamic and includes a piano introduction with a melodic line in the right hand and a bass line in the left hand.

The second system continues the musical score. The vocal line includes the lyrics "rest - ing com - for - ta - bly face down in the gut - ter, Life was se -". Above the vocal line, guitar chord diagrams are provided for *Fm6* (with *freely* instruction), *G7*, *Ebm6*, and *F7*. The piano accompaniment is marked *mp* and features a melodic line in the right hand and a bass line in the left hand. A triplet of eighth notes is indicated in both the vocal and piano parts.

The third system continues the musical score. The vocal line includes the lyrics "rene, I knew where I was at. 'There's". Above the vocal line, guitar chord diagrams are provided for *Bb*, *Cm7* (with *fr3* instruction), *Bb*, *Eb* (with *fr3* instruction), and *F9*. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

no hope for him," My dear - est friends would mut - ter.

I was some - thing dragged in by the cat, then...

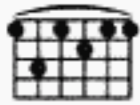
poco rall.

with a lilt

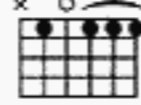
Just in time I found you just in time Be - fore you

came, my time was run - ning low.

F7

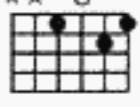


Bb9



I was lost, The los - ing dice were tossed, My bridg - es

Eb9

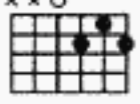


Ab

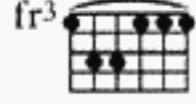


all were crossed, no - where to go.

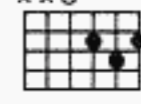
D7



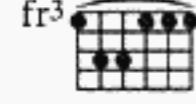
Gm



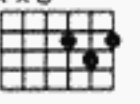
D



Gm

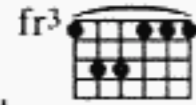


D

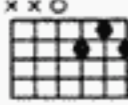


Now you're here and now I

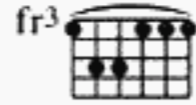
Gm



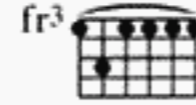
D7



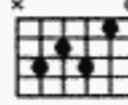
Gm



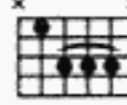
Gm7



C7



Bb



know just where I'm go - ing, no more doubt or fear,

C⁷aug(b⁹) G⁷ G⁷aug

I've found my way. For love came

C⁹ F⁷ B^b F^{aug}

just in time. You found me just in time

B^b C⁷ Cm⁷ F⁷

and changed my lone - ly life, that love - - ly

1. 2.

B^b C⁹ Cm⁷ F⁷ B^b B^bdim B^b B^bdim B^b6

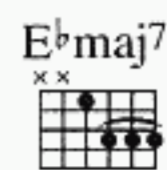
day. day.

mf

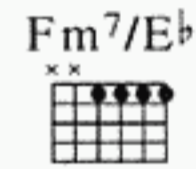
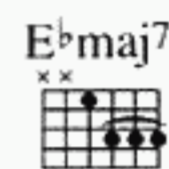
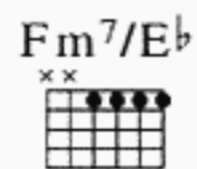
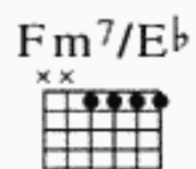
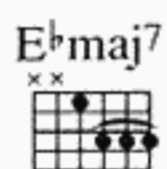
Let's Get Away From It All

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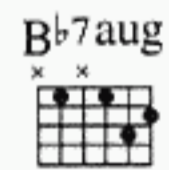
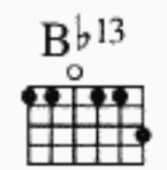
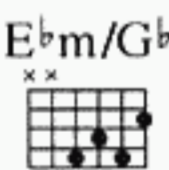
Medium bounce



I'm so tired of this



dull rou - tine, up to town on the eight fif - teen,—



back at night, off to bed and then— get up and start— it all ov - er a - gain.—

E^b B^b7(b⁹) E^b7 A^b A dim E^b

Let's take a boat— to Ber- mu - da— let's take a plane— to Saint Paul,—

F^m B^b7 D^b9 C7 C7 aug F9 B^b7sus4 B^b7

let's take a kay - ak to Quin-cy or Ny - ack, let's get a - way— from it all.—

E^b B^b7(b⁹) E^b7 A^b A dim E^b

Let's take a trip— in a trail er,— no need to come— back at all,—

F^m B^b7 D^b9 C7 C7 aug F9 B^b7 E^b E^b7

let's take a pow - der to Bos-ton for chow - der, let's get a - way— from it all.— We'll

A^b A dim E^b/B^b C⁷ F^m B^b13 B^b9(#5) E^b E^bmaj⁷ E^b6 E dim B^b/F G⁷(^b9)

tra - vel 'round from town to town, - we'll vis - it ev - 'ry state, I'll re - peat "I

C^m F⁹ B^b7 B^bdim B^b7 B^b9(#5) E^b B^b7(^b9)

love you, Sweet!" - In all the for - ty eight. - Let's go a - gain - to Ni - a

E^b7 A^b A dim E^b F^m B^b7

- g'ra - this time we'll look - at the "Fall" - let's leave our hut, - dear, get

D^b9 C^{aug} C⁷ F⁷ E⁹
 1. E^b6 G^bdim F^m7 B^b7 2. E^b6 B^m E^b

out of our rut, - dear, let's get a - way - from it all. -

Love And Marriage

Words by Sammy Cahn. Music by James Van Heusen

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Schottische tempo

Piano introduction in C major, 2/4 time. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking is *mf*.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in C major, 2/4 time. The piano accompaniment features chords and a bass line. Chord diagrams for C and G7 are provided above the vocal line.

Love and mar - riage, love and mar - riage,

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in C major, 2/4 time. The piano accompaniment features chords and a bass line. Chord diagrams for C, C7, F, Fm, and C are provided above the vocal line.

{ Go to - ge - ther like a horse and car - riage, This I tell ya
It's an in - sti - tute your can't dis - par - age, ask the lo - cal

E7 F Cdim C 1. D⁶₇ G⁷

bro - - - ther, Ya and can't have one with - out the oth - er.
gen - - - try and they will say it's el - e -

2. G⁷ C A^b A^b maj⁷ A^b₆

men - t'ry. Try, try, try to se - pa - rate them,

B^bm⁷ E^b₇ A^b A^b maj⁷

It's an il - lu - sion, Try, try,

A^b₆ C G⁷

try and you will on - ly come to this con - clu - sion.

C G7 C C7

Love and mar-riage, love and mar-riage, Go to-geth-er like a

F Fm C E7 F

horse and car-riage, Dad was told by moth-er, You

Cdim C Cdim C Cdim C

can't have one, You can't have none, You can't have one with-out the

D⁶₇ G⁹ G⁷(b9) C N.C. D^b₇ C

oth-er!

(Love Is) The Tender Trap

Words by Sammy Cahn. Music by James Van Heusen

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Moderato

N.C.

Piano introduction for the song. It consists of two systems of music. The first system has a treble clef staff with a whole rest and a bass clef staff with a whole rest. The second system has a treble clef staff with a melody starting on G4, moving to A4, B4, and then a series of chords. The bass clef staff has a bass line starting on G2, moving to A2, B2, and then a series of chords. The dynamic marking *mf* is placed below the first measure of the second system.

CHORUS

Chord diagrams for the first part of the chorus:

- C7**:
- F**:
- F#dim**:

Vocal and piano accompaniment for the first part of the chorus. The vocal line starts with a whole rest, then sings: "You see a pair of laugh - ing eyes — and hand in hand be - neath the trees — and". The piano accompaniment starts with a whole rest, then plays a melody in the treble clef and a bass line in the bass clef. The dynamic marking *mp - mf* is placed below the first measure of the piano accompaniment.

Chord diagrams for the second part of the chorus:

- Cm7**:
- C7**:
- Cm7**:
- F9**:

Vocal and piano accompaniment for the second part of the chorus. The vocal line continues: "sud - den - ly you're sigh - ing sighs, — you're think - ing noth - ing's wrong, you string - soon there's mu - sic in the breeze, — you're act - ing kind of smart un - til —". The piano accompaniment continues with a melody in the treble clef and a bass line in the bass clef. The dynamic marking *mp - mf* is placed below the first measure of the piano accompaniment.

a - long, boy, then snap! Those eyes, -
 your heart just goes whap! Those trees, -

ff

those sighs, - } they're part - of the ten - der trap! -
 that breeze, - }

1.

You're

2.

Some star - ry night, when her kis - ses make you

tin - - - gle, she'll hold you tight and you'll

hate your - self for be - - - ing sin - - - gle. And

all at once it seems so nice, the

folks are throw - ing shoes and rice, you

Cm7 F9 B^bmaj7 B^b6 A7aug

hur - ry to a spot, that's just — a dot on the map!

D7 Am7 Dm D7 G9 Gm7 C7

You won - der how — it all — came a - bout, it's too —

Cm6 Cm F7 Cm D7 C D7 Gm Gm(maj7)

— late now, — there's no — get - ting out, you fell — in love, — and love —

Gm7 C⁶/7 G^b7 F G^b Fmaj7 F6

is the ten - der trap!

Love Walked In

Words & Music by George & Ira Gershwin

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Moderato

N.C.

The piano introduction consists of two systems of staves. The first system shows a treble clef staff with a whole rest and a bass clef staff with a whole rest. The second system shows the piano accompaniment starting with a melody in the treble clef and a bass line in the bass clef. The treble clef staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef staff begins with a half note G2, followed by quarter notes F2, E2, and D2. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The tempo marking *poco rit.* (poco ritardando) is placed at the end of the introduction.

Chord diagrams for the first system of the vocal line:

- E^b (fr³ x x)
- E^b maj⁷ (x x)
- E dim (x x)
- Fm (x x)
- Fm⁷ (x x)
- G⁷ (o o o)
- D^b m⁶ (fr³ x x)
- F⁷ sus⁴ (x x)
- F⁷ (x x)
- Cm (fr³ x)
- F⁷ (x x)

Vocal line for the first system, starting with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are: "Noth - ing seemed to mat - ter an - y - more,"

Noth - ing seemed to mat - ter an - y - more,

Piano accompaniment for the first system, featuring a melody in the treble clef and a bass line in the bass clef. The treble clef staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef staff begins with a half note G2, followed by quarter notes F2, E2, and D2. Dynamics include *p* (piano) and *a tempo legato*.

Chord diagrams for the second system of the vocal line:

- A^b 6 (fr⁴ x x)
- Dm⁷ (b5) (x x o)
- G⁷ (b5) (x x)
- C⁷ aug (fr³ x x)
- F⁷ (b5) (x x)
- B^b 7 (x x)
- E^b (fr³ x x)

Vocal line for the second system, starting with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are: "did - n't care what I was head - ed for;"

did - n't care what I was head - ed for;

Piano accompaniment for the second system, featuring a melody in the treble clef and a bass line in the bass clef. The treble clef staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef staff begins with a half note G2, followed by quarter notes F2, E2, and D2.

B^bm⁷
E^b7
A^bmaj⁹
A^b6
Am⁷
D⁷
Gmaj⁷
B^b9

time was stand - ing still, noth - ing count - ed till there

mf

E^b
E^bmaj⁷
E^bdim
Fm⁷
D^b7(b⁵)
F⁷
B^b7
E^b
Fm⁷
B^b9
B^b9(#⁵)

came a knock - knock - knock - ing at the door.

CHORUS (slowly, with much expression)

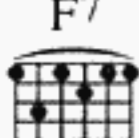
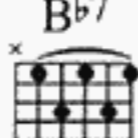
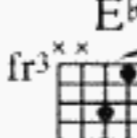

E^b
F⁷

Love walked right in and drove the sha - dows a -

p

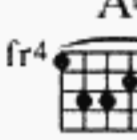
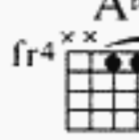
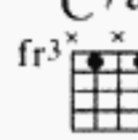

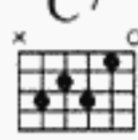

B^b7sus⁴
B^b7
E^b

way; love walked right in and

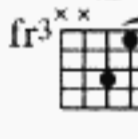
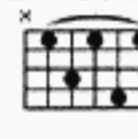
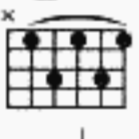
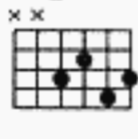
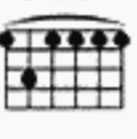

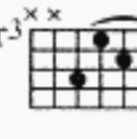
brought my sun - ni - est day. One ma - gic mo - ment

mf


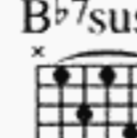
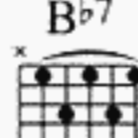
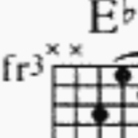
and my heart seemed to know that love said "Hel - lo,"

mp

though not a word was spo - ken. One look and I for -

p a tempo

got the gloom of the past; one look and I had

F7 B^b7 E^b

found my fu - ture at last. One

mf

E^baug A^b A^bmaj7 Fm7 A^bm6

look and I had found a world com - plete - ly

1. E^b E^b7 C7 Fm B^b9 E^b

new, when love walked in with you.

dim. *p*

2. B9 B^b7 E^b G^b B^b9 E^b

you.

p *pp*

Luck Be A Lady

Words & Music by Frank Loesser

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Moderato

ad lib.

They

con la voce

G7aug

C

G7aug

C⁹

F6

F[♯]dim

C

call you La - dy Luck but there is room for doubt at times you have a ve - ry un - la - dy - like

F⁹

G7aug

C

G7aug

C⁹

way of run - ning out, — you're on a date with me, the pick - ings have been lush and

F6 F#dim C F9 B9

yet be - fore this eve - ning is ov - er you might give me the brush. — You

E C7 E A^b C Dm7 G7

might for - get your man - ners, you might re - fuse to stay, and so the best that I can do is

allarg. rit.

Brightly

C a tempo D^b7 C D^b7

pray. —

C D^b7 C D^b7

Luck be a la - dy to - night, —

mf

C Db7 C Db7

luck be a la - dy to - night.



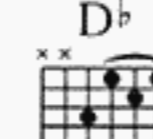

C Db7 C

Luck if you've ev - er been a la - dy to be -

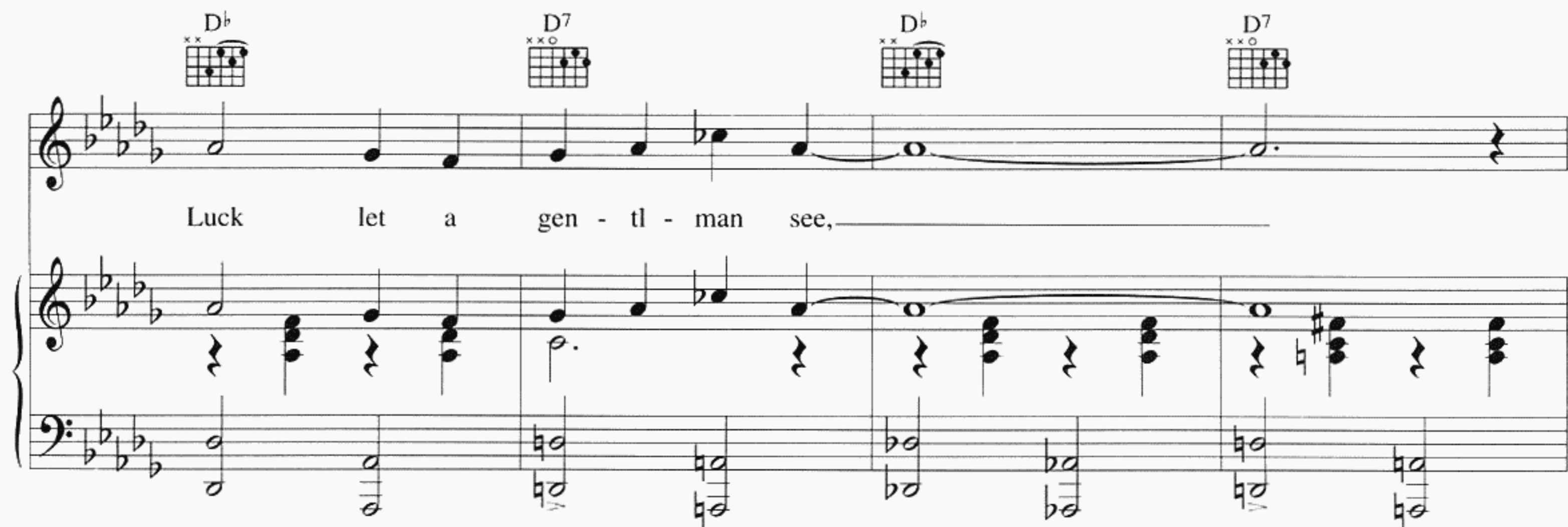
Db7 C Db7

-gin with, luck be a la - dy to - night.

C Db7 C Ab7

Luck let a gen - tl - man see, _____








how nice a dame you can be, _____







I know the way you've treat - ed oth - er guys you've







been with, luck be a la - dy with me. _____



Musical notation for the first system, including vocal line and piano accompaniment. The key signature has four flats. The vocal line begins with a whole note chord. The piano accompaniment features a bass line with eighth notes and a treble line with chords and eighth notes.

Musical notation for the second system, including vocal line and piano accompaniment. The key signature changes to two sharps. The vocal line contains the lyrics: "la - dy does - n't leave her es - cort, it is - n't".

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line contains the lyrics: "fair, it is - n't nice, a".

Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line contains the lyrics: "la - dy does - n't wan - der all ov - er the room and".

Em B7 G9 Dm7 G7

blow on some oth - er guy's dice. So

C Db7 C Db7

let's keep the par - ty po - lite,

C Db7 C

nev - - - er get out of my sight,

Db7 C Db7

stick with me ba - by I'm the

C D^b7 C D^b7

fel - low you came in with, luck be a la - dy,

C D^b7 C D^b7

luck be a la - dy, luck be a la - dy to - night...

C D^b7 C

D^b7 C D^b7 C

ff

My Kind Of Town (Chicago Is)

Words by Sammy Cahn. Music by Jimmy Van Heusen
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Allegro

N.C.

Don't

ev - er, ev - er ask me what Chi - ca - go is, un -

less you've got an hour or two or three. 'Cause

E^b **G7aug**

I need time to tell you what Chi - ca - go is,

Cm **Bdim** **B^bm9** **A9** **G7**

all the things Chi - ca - go is to me. Gee! It's

CHORUS (nice walking style)

A^b **G7** **G^b9** **F7** **F9** **F^b9** **F^b5** **F7** **B^bm**

my kind of town, Chi - ca - go is, my

E^bdim **E^b7** **A^b** **A^bdim** **A^b7** **C7(b5)** **D^b6** **Ddim**

kind of town, Chi - ca - go is, { my my kind of

A^b
fr⁴
 E^{dim} F^m
x^x o
 B^b9 G^m B^b7
x^x o fr³ x^x o
 E^b9 E^b^{dim}
x^x o x^x o

peo - ple too, — peo - ple who — smile at
 razz - ma - tazz, — and it has — that there

E^b9 $G7$ A^b
x^x o o o fr⁴
 $G7$ G^b9 $F7$ $F9$ $F^{\#5}$ $F7$
o o o fr³ x^x o x^x o o o

you and each time I roam, Chi - ca - go is,
 jazz and each time I leave, Chi - ca - go is,

B^bm E^b^{dim} E^b7 A^b A^b^{dim} A^b7 $C7(b5)$ D^b6
x^x o o o x^x o x^x o fr⁴ fr³ x^x o fr⁴ fr³ x^x o fr⁴ x^x o

call - ing me home, } Chi - ca - go is, one
 tug - ging my sleeve, }

cresc.

D^{dim} A^b A^b7 $F7^{aug}$ $F7$ B^b9
x^x o o o fr⁴ fr⁴ x^x o o o x^x o

town that won't let you down, — it's my —

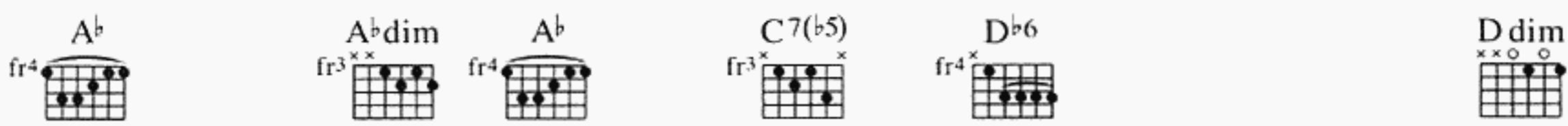
kind of town!

This is the Wrig - ley

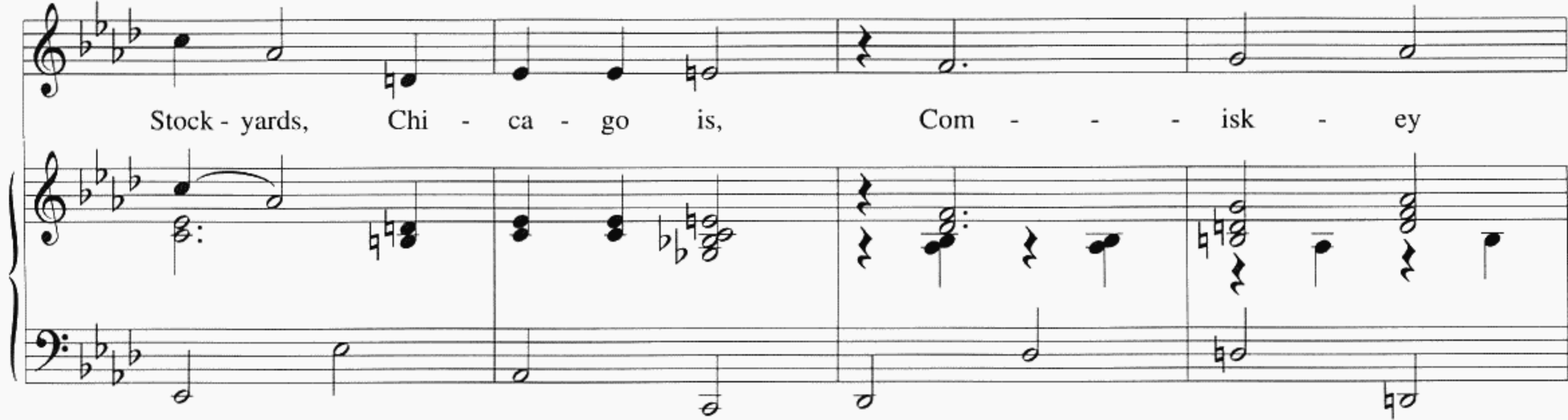
mp

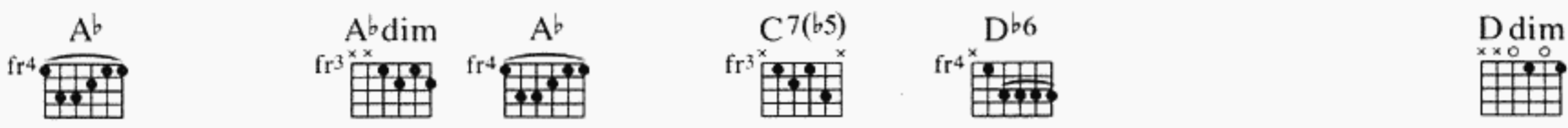
Build - ing, Chi - ca - go is, The Wind - y

Ci - ty, Chi - ca - go is, the Un - ion




Stock - yards, Chi - ca - go is, Com - - - isk - ey





Ball - park, Chi - ca - go is, one town that

cresc.






won't let you down, — it's my — kind





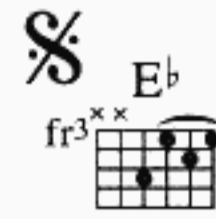
of town! —



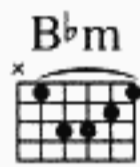
My Way

Words by Paul Anka. Music by Claude Francois & Jacques Revaux
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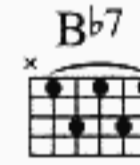
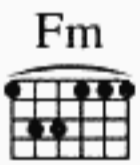
Slow tempo



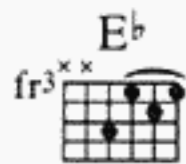
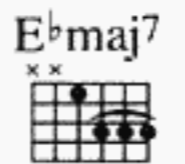
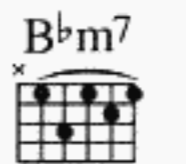
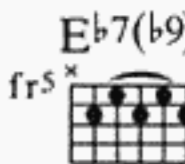
1. And now the end is
 2. -gets I've had a
 3. loved I've laughed and



near and so I face the fi - nal cur - tain, my
 few but then a - gain to few to men - tion, I
 cried I've had my fill my share of los - ing, and



friend I'll say it clear, I'll state my case, of which I'm
 did what I had to do, and saw it through with - out ex -
 now as tears sub - side, I find it all so am -

cer - tain. — I've lived — a life that's full, — I've tra - velled
 - emp - tion. — I planned — each char - tered course, — each care - ful
 - us - ing. — To think — I did all that — and may I



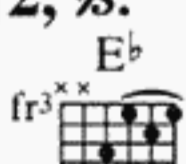
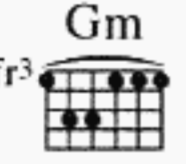
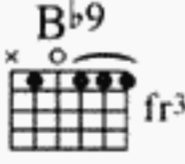
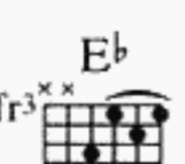
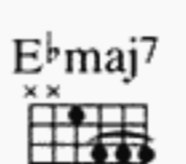
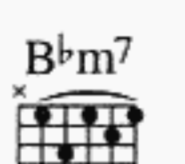
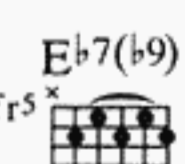


each — and ev - 'ry high - way, — and more, — much more than
 step — a - long the by - way, — and more, — much more than
 say, — not in a shy way, — oh no, — oh no not






1. this, I did it my way. Re -
 this, I did it my
 me, I did it my

2. % way. Yes there were times — I'm sure you knew — when I bit
 way. For what is a man — what has he got, — if not him -

Ab *fr4* Abmaj7 *xx* Ab *fr4* Eb *fr3xx* Fm7

off self more than I could chew. But through it all when there was
 then he has not to say the things he'd tru - ly

Bb7 *x* Gm *fr3* Cm *fr3x*

doubt I ate it up and spit it out. I faced it
 feel and not the words of one who kneels. The re - cord

Fm *To Coda* ⊕ Bb7 *x* Fm7 Eb *fr3xx* *D.%. al Coda*

all and I stood tall and did it my way. I've
 shows I took the

⊕ *Coda* Bb7 *x* Fm7 Eb *fr3xx*

blows and did it my way.

rit. *ff*

New York, New York

Words by Fred Ebb. Music by John Kander
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Moderately, with rhythm

The musical score is presented in three systems. The first system shows the piano introduction in G minor, 4/4 time, with a forte (*f*) dynamic. The second system includes the vocal line with lyrics: "Start spread-in' the news, I'm leav-ing to-day," and piano accompaniment with a mezzo-forte (*mf*) dynamic. The third system continues the vocal line with lyrics: "I wan-na be a part— of it New York, New York." and piano accompaniment. Chord diagrams for guitar are provided above the vocal line, including F, Gm7, C7, F6, Gm7, Gm6, and Gm7. Trills and triplets are indicated in the piano accompaniment.

C7 F Gm7 C7

These va - ga - bond shoes are long - ing to stray,

Gm7 C7 Gm7 C7 F Fmaj7

and step a - round the heart — of it New York, New

(No lyric on D.%)

F7 Bbmaj7 Bbm6

York. I wan - na wake up in the ci - ty that does - n't

To Coda ⊕

F6 Fmaj7 Gm7 Fmaj7 Am7 D7

sleep to find I'm king of the hill, top of the

Gm7 Gm6 Gm7 C7 F
 fr3 x x fr3 x o

heap. My lit - tle town blues are melt - ing a -

Gm7 C7 Gm7 C7 Gm7 C7 F F6
 fr3 x o fr3 x o fr3 x o x x

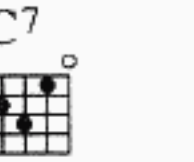
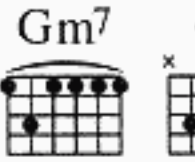
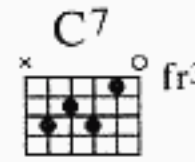
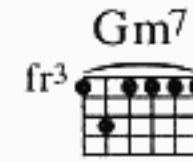
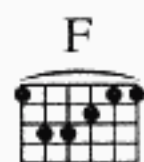
way, I'll make a brand new start_ of it in old New

Cm7 F7 Bb Bbm6
 fr3 x x x x x

York. If I can make it there, I'd make it

F/C D7 aug D7 C7/E D7/F# Gm7 Am7 Bbmaj7 C11
 x x x x o fr3 x o x x x x

an - y - where, it's up to you, New York, New

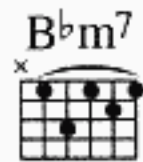
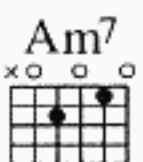


York.

f

mf

⊕ Coda



king of the hill,

head of the list,

cream of the crop at the

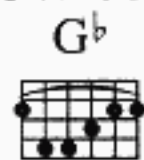
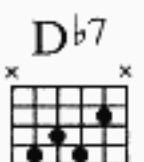
top of the heap.

My lit-tle town

blues

are melt-ing a -

Slow tempo



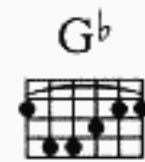
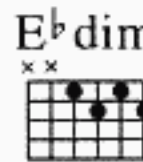
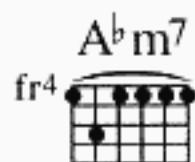
way,

I'll make a brand new start—

of it

molto rit.

f



way,

I'll make a brand new start—

of it

G^bmaj⁷
fr⁴ x x

D^bm⁷
fr⁴ x

G^b7

in old New York. If I can

C^b
x x

C^bm⁶
x x

G^b

E^b7aug
x x

make it there I'd make it an - y - where,

E^b7 x x x x
D^b7 x x x x
E^b7 x x x x

A^bm⁷
fr⁴ x

B^bm⁷
x

A^bm⁷
fr⁴ x

C^b
x x

G^b

come on, come through New York, New York.

ff

On The Sunny Side Of The Street

Words by Dorothy Fields. Music by Jimmy McHugh

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Moderato

The piano introduction consists of three measures. The right hand plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand provides a harmonic accompaniment with chords: C major, Cdim, F7, C9, Fm6, and D7.

C Cdim F7 C9 Fm6 D7

Diagram 1: C (x02321) | Diagram 2: Cdim (x02321) | Diagram 3: F7 (x33211) | Diagram 4: C9 (x02321) | Diagram 5: Fm6 (x33211) | Diagram 6: D7 (x02321)

Walked with no - one, and talked with no - one, and I had no - thing but shad - ows.

The first vocal line is set in 4/4 time. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The piano accompaniment features chords: C, Cdim, F7, C9, Fm6, and D7.

Dm7 G7 C Em Am6 B Dm7 G7

Diagram 7: Dm7 (x02321) | Diagram 8: G7 (x02321) | Diagram 9: C (x02321) | Diagram 10: Em (022011) | Diagram 11: Am6 (x02321) | Diagram 12: B (x21202) | Diagram 13: Dm7 (x02321) | Diagram 14: G7 (x02321)

Then one morn - ing you passed and I bright - ened at last

The second vocal line is set in 4/4 time. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The piano accompaniment features chords: Dm7, G7, C, Em, Am6, B, Dm7, and G7.

C G7 B^b B^bdim B^b9

now I greet the day, and com - plete the day with the sun in my heart,

C Am7 D C D9 G7 Dm7 G7

all my wor-ry blew a - way when you taught me how to say: Grab your

C G7 C E7 Am6 C7 E F Fm G7

coat, and get your hat, leave your wor - ry on the door - step.

mp-mf

Am E7 Am Cm D7 Dm7 G7 C G7

Just di - rect your feet to the sun - ny side — of the street. Can't you

hear a pit - ter pat? And that hap - py tune is

your step, life can be so sweet on the

sun - ny side — of the street, I used to walk in the shade —

with those blues on pa - rade — but

I'm not a - fraid — this Rov - er crossed

o - ver, if I nev - er have a cent I'll be

rich as Rock - e - fel - ler, gold dust at my feet on the

1. sun - ny side — of the street. 2. Grab your street.

One For My Baby (And One More For The Road)

Words by Johnny Mercer. Music by Harold Arlen
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Lazily

The musical score is written for piano and voice. It begins with a treble clef, a key signature of three flats (B-flat major), and a common time signature (C). The tempo is marked 'Lazily'. The piano accompaniment starts with a right-hand melody of eighth notes and a left-hand accompaniment of sustained chords. The first system includes a dynamic marking of *p* and the instruction '(Very sustained throughout)'. The second system features a vocal line with the lyrics 'It's quar - ter to three, - there's' and guitar chord diagrams for E^b6 and E^bmaj7. The piano accompaniment continues with a *p - mf* dynamic. The third system includes a vocal line with the lyrics 'no - one in the place ex - cept you and me, - so' and guitar chord diagrams for E^b6, Fm7, E^b6, E^bmaj7, and E^b9. The piano accompaniment concludes with a *pp* dynamic and a triplet of eighth notes.

E^b6 E^bmaj7 E^b6 Fm7 E^b6 B^bm7

set 'em up, Joe,— I've got a lit - tle sto - ry you ought - a know,—

E^b9 A^b6 A^bmaj7 A^b6 A^b9

we're drink - ing, my friend,— to the end— of a

pp

E^b6 G7aug E^bm6

brief e - pi - sode,— make it one for my ba - by and

Fm7 E^bmaj7 A^bmaj7 Fm7 E^b6 D7

one more for the road. I

G Bm G D7

got the rou - tine, — so drop an - oth - er nick - el

mp

G Gmaj7 G7 G Bm

in the ma - chine, — I'm feel - in' so bad, — I

pp

G D7 G Dm7

wish you'd make the mu - sic dream - y and sad, —

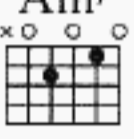
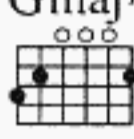
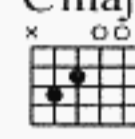
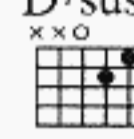
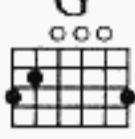

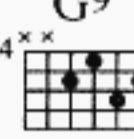
G7 C Em7 C C9

could tell you a lot, — but you've got — to be

G  B7 aug  Gm6 


true to your code, make it one for my ba - by and



Am7  Gmaj7  Cmaj7  D7sus4  G  F#7  G9 

one more for the road. You'd

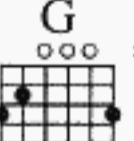
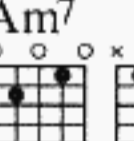

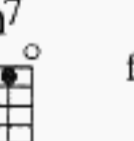
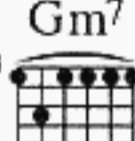

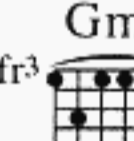
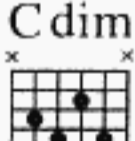
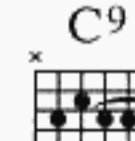
mf




Gm7  C7  Gm7  Cdim  C9  B7 aug  E9  A9  D7sus4 

nev - er know it, but Bud-dy, I'm a kind of po - et and I've got - ta lot of things to



G  Am7  Bb6  Am7  Gm7  C7  Gm7  Cdim  C9 

say, and when I'm gloom - y, you simp - ly got - ta lis - ten to me, un -



til it's talked a - way. Well, that's how it goes — and

Joe, I know you're get - ting anx - ious to close,

so thanks for the cheer, — I hope you did - n't mind my

pp

bend - ing your ear, — this torch that I've found, —

C C⁹ G

must be drowned— or it soon might ex - plode, make it

B⁷aug Gm⁶ Am⁷ Gmaj⁷ Cmaj⁷ D⁷sus⁴ B⁷aug B⁷ E⁷(b⁹) A⁷

one for my ba - by and one more for the road, that

1. Am⁷ D⁷(b⁹) G F⁹ A^bmaj⁷ B^b7aug

long, long road. I

2. G Am⁷ G G⁶

road.

Oh Look At Me Now

Words by John DeVries. Music by Joe Bushkin
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Moderately

E^b
fr³
 B^b9
 E^bsus4
 $E^b7(b9)$
fr⁵

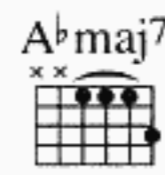
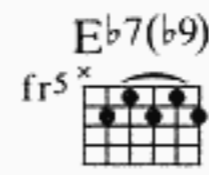
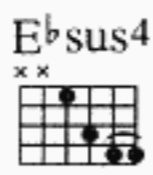
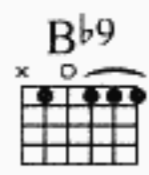
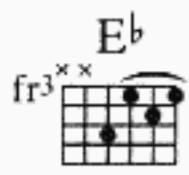
For I'm not the guy — who cared a - bout love, — and

A^bmaj7
 A^bm6
fr³
 $D^b7(b5)$
fr⁴
 E^bmaj7
 D^b7

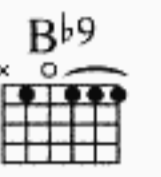
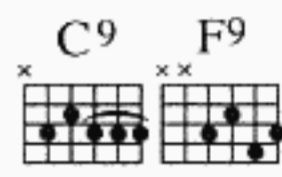
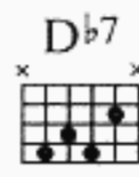
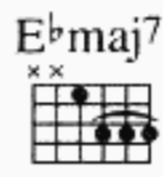
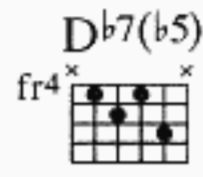
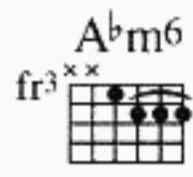
I'm not the guy — who cared a - bout for - tunes and such, — nev - er cared much, —

$C9$
 $F7$
 $B7$
 B^b9
 E^b9
 $D9$
fr⁴
 D^b9
 $C9$
 $B7aug$
 B^b9

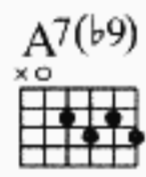
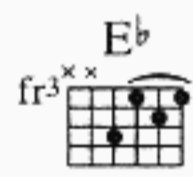
— but, look at me now. —



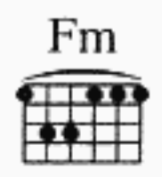
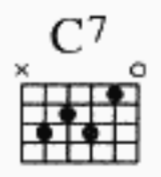
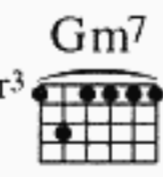
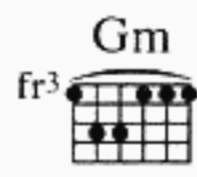
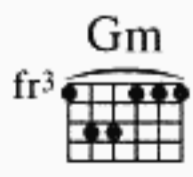
I nev - er knew_ the tech - nique of kiss - in', I nev - er knew_ the



thrill I could get_ from your touch,_ nev - er knew much_ Oh! Look at me



now. I'm a new man, bet - ter than _



Ca - sa - no - va at his best. With a new heart,

brand new start,— I'm so proud I'm bust - in' my vest.— So,

I am the guy— who turned out a lov - er, so, I'm the guy,— who

laughed at those blue— dia - mond rings,— one of those things.— Oh! Look at me

1.

now.—

2.

now.—

Somethin' Stupid

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Moderately slow

N.C.

Chord diagrams for the first system:

- F:
- F6:
- Fmaj7:
- F:

know I stand in line un - til you think you have the time to spend an
 prac - tice ev - 'ry day to find some cle - ver lines to say to make the

3

3

mp

Chord diagrams for the second system:

- Gm7:
- C9:
- Gm7:
- C9:
- Gm7:
- C7:

eve - nin' with me. _____
 mean - ing come through. _____

And if we go some place to dance, I
 But then I think I'll wait un - til the

know that there's a chance you won't be leav - in' with me. Then
 eve - nin' gets late and I'm a - lone with you. The

af - ter - wards we drop in - to a qui - et lit - tle place and have a
 time is right, your per - fume fills my head, the stars get red, and oh, the

drink or two. And then I go and spoil it all by
 night is so blue.

say - in' some - thin' stu - pid, like "I love you." I can

1. *To next strain*

mf

2.

C⁷/F F F⁷ Cm⁷ fr³

FINE

love you." _____ see it in your eyes that you des -

F⁷ B^b B^b6

pise the same old lines you heard the night be - fore. _____

B^b maj⁷ B^b6 G⁷ Dm⁷

_____ And though it's just a line to you, for

G⁷ C⁷

me it's true and nev - er seemed so right be - fore. I

mp

D.%. al Fine

September Song

Words by Maxwell Anderson. Music by Kurt Weill

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Moderato assai

poco rit.

When
When you


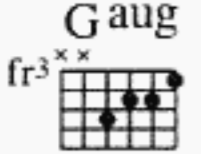
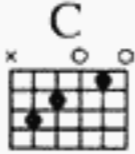



a tempo

G7 Fdim Am7 Am6 G7 Ddim

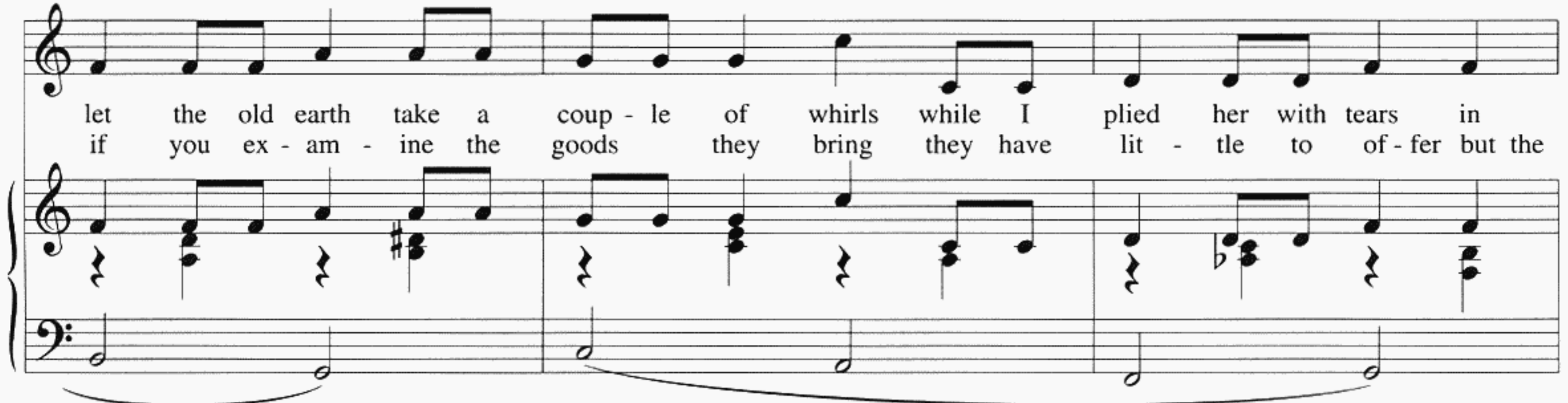
I meet with the young man court - ing the girls, I played me a wait - ing and
ear - ly in spring, they court you in song and


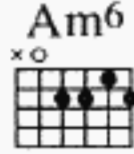

Am7 Am6 Dm Fdim Am7 Gdim

game; rhyme; If a maid re - fused me with toss - ing curls I but
They woo you with words and a clo - ver ring, but


Dm6 
 G aug 
 C 
 Am 
 Fm 
 G7 

let the old earth take a coup - le of whirls while I plied her with tears in
 if you ex - am - ine the goods they bring they have lit - tle to of - fer but the



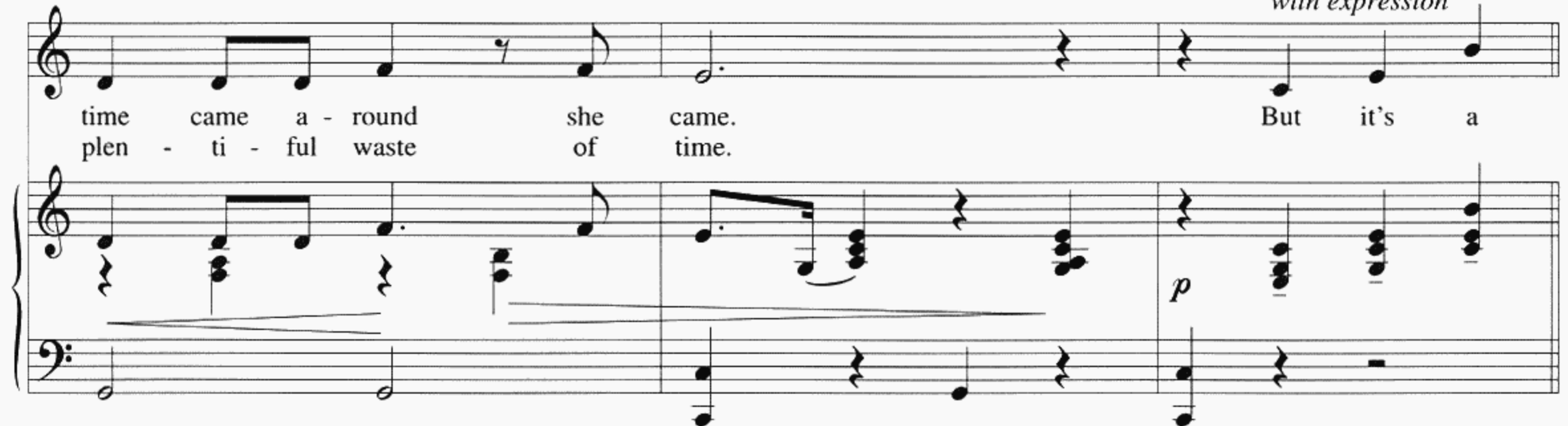
Am 
 Am6 
 Dm 
 Fdim 
 Am 
 Am6 

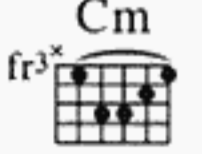
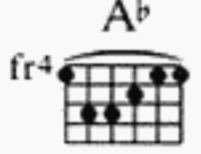
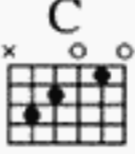
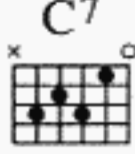
lieu of pearls. And as time came a - round she came my way, as
 songs they sing, and a plen - ti - ful waste of time of day a




Dm 
 G7 
 C 

with expression
 time came a - round she came. But it's a
 plen - ti - ful waste of time.



Cm 
 Ab 
 C 
 C7 

long, long while from May to De - cem - ber;— and the days grow



short, _____ when you reach Sep - tem - ber;— and the Au - tumn

wea - ther _____ turns the leaves to flame, and I have-n't got

time _____ for the wait - ing game; For the

days dwin - dle down _____ to a pre - cious few _____ Sep -

poco espressivo *più espress. e cresc.*

Fm Cdim C

- tem - ber, No - vem - ber, and these few

mf *mp calmato*

Cm Ab C C7

pre - cious days I'd spend with you, these gold - en

D7 Fm C

days I'd spend with you.

mf *poco rit.* *a tempo*

C

But it's a you.

rit. *p* *D.C.*

Stormy Weather

Words by Ted Koehler. Music by Harold Arlen
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Slow lament

Don't know

mp *mf* *p*

G G#dim Am7 D9 G

why there's no sun up in the sky, storm-y wea-ther,

mp

Am7 D11 G Am7 D7#9

since my gal and I ain't to-ge-ther, keeps rain-ing all the

G Am7 D9 G G#dim

time. Life is bare gloom and

Am7 D9 G

mis - 'ry ev - 'ry - where, storm - y wea - ther,

Am7 D11 G Am7 D7b9 #5

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

G C G G#dim Am7 D7b9 #5

time, the time, so wear - y all the

G Am7 G C

time. When she went a - way the blues walked

mf

G C

in and met me. If she stays a - way old rock - in'

G C G C

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

G C G E7(b5) A7 D7(b9) D7

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

Strangers In The Night

Words by Charles Singleton & Eddie Snyder. Music by Bert Kaempfert

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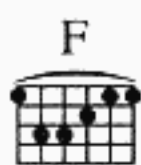
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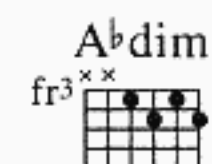
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Beguine tempo

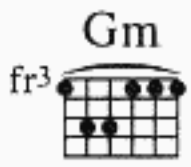
The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is a whole rest. The piano accompaniment is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand plays a bass line with quarter notes.



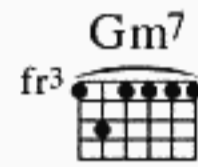
The second system of the musical score includes the vocal line with lyrics and piano accompaniment. The lyrics are: "Stran - gers in the night ——— ex - chang - ing glan - ces, won - d'ring in the night ———". The piano accompaniment continues with the same melodic and bass lines as the first system.



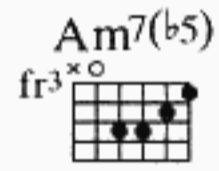
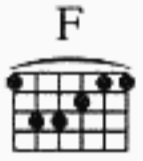
The third system of the musical score includes the vocal line with lyrics and piano accompaniment. The lyrics are: "——— what were the chan - ces we'd be shar - ing love ——— be - fore the night was". The piano accompaniment continues with the same melodic and bass lines as the previous systems.



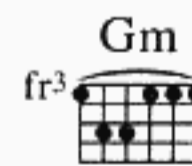
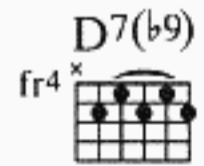
through. _____ Some-thing in your eyes _____ was so in - vi - ting,



some-thing in your smile _____ was so ex - ci - ting, some-thing in my heart _____ told me I must have



you. _____ Stran-gers in the night, _____ two lone-ly peo-ple, we were



stran-gers in the night, _____ up to the mo-ment when we said our first hel- lo,

Gm7(b5) F Dm7 Gm7 C7

lit-tle did we know love was just a glance a - way, a warm em - bra - cing dance a - way and

rit.

F

ev - er since that night we've been to - geth - er, lov - ers at first sight, in love for - ev - er,

a tempo

C9 Gm7 C7 F Gm7 C9

1. it turned out so right, for stran - gers in the night.

2. F Gm7 Fmaj7 F7 F6

night.

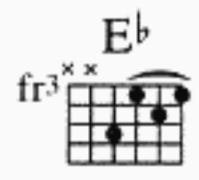
rit.

That Old Black Magic

Music by Harold Arlen. Words by Johnny Mercer
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Moderato con espressione

The first system of the musical score consists of three staves. The top staff is a vocal line with a whole rest followed by a quarter note on G4, with the word "That" written below it. The middle staff is the right-hand piano part, featuring a series of chords with a melodic line in the upper register, marked with an 8va (octave) symbol. The bottom staff is the left-hand piano part, consisting of a steady eighth-note accompaniment.



soft with gradual cresc.

The second system of the musical score includes a vocal line with the lyrics "old black ma - gic has me in its spell — That". The piano accompaniment continues with the same rhythmic pattern as the first system. The right-hand piano part features a melodic line with a crescendo marking.

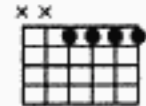
pp rhythmically but sustained



The third system of the musical score includes a vocal line with the lyrics "old black ma - gic that you weave so — well. — Those". The piano accompaniment continues with the same rhythmic pattern. The right-hand piano part features a melodic line with a sustained marking.

i - cy— fin - gers up and down my— spine.— The

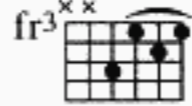
Fm7/E^b



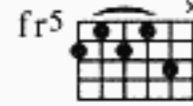
B^b9(#5)



E^b

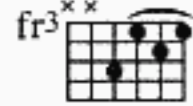


B^b9(#5)



same old— witch - craft when your eyes meet— mine.— The

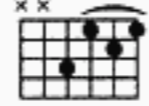
E^b



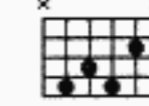
same old— tin - gle that I feel in - side,— and

cresc. poco a poco

D^b

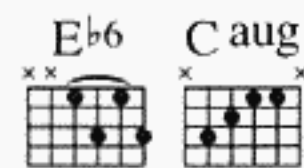
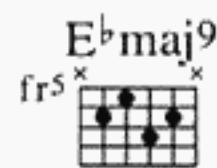
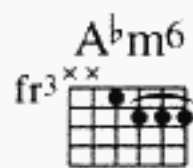
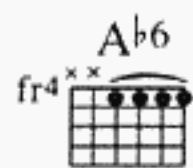


D^b7



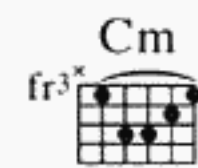
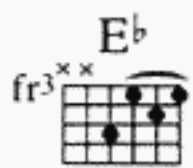
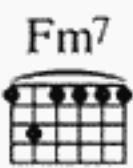
then that— e - le - va - tor starts its— ride,— and

rit. *f a tempo*

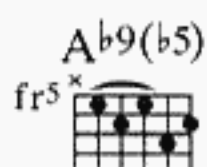


down and down I go, 'round and 'round I go

dim. poco a poco

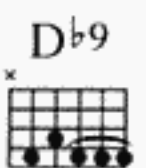
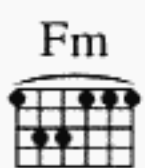
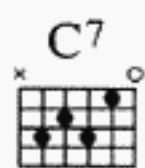
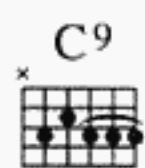


like a leaf that's caught in the tide. I should stay a way



but what can I do? I hear your name and I'm a

sfz



flame, a flame with such a burn-ing de - sire

sfz

that on - ly your kiss can put out the fire. For

f *ppp* *p*

B^b9 B^b7

you're the lov - er I have wait - ed for. The

E^b

mate that fate had me cre - a - ted for. And

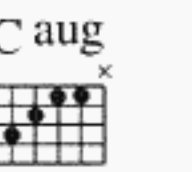
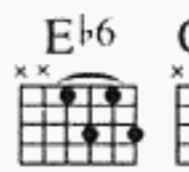
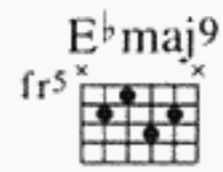
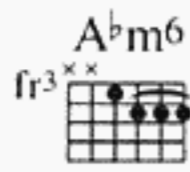
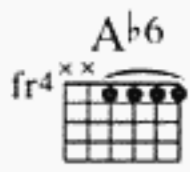
B^bm7/E^b E^b9

cresc. poco a poco

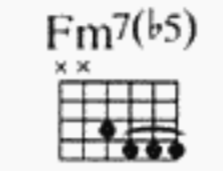
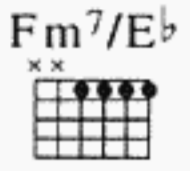
ev - 'ry time your lips meet mine, dar - ling

A^b A^bm6

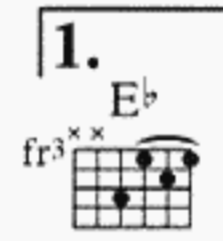
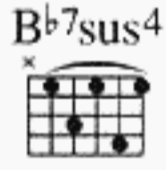
f *sfz* *molto espres.*



down and down I go, 'round and 'round I go

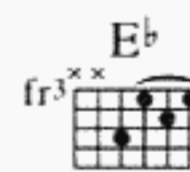
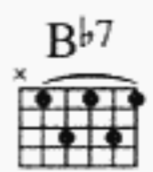
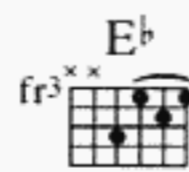
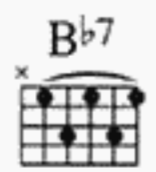
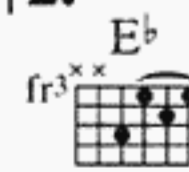


in a spin, in loving that spin I'm in, under that



old black magic called love! That

2.



love!

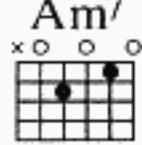
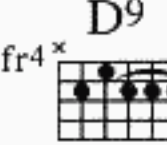
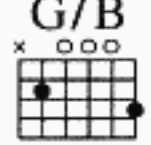
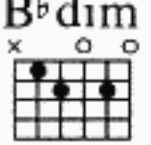
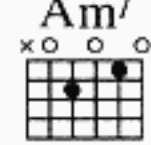
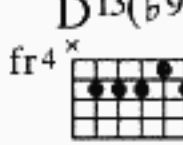
The Night We Called It A Day

Words by Tom Adair. Music by Matt Dennis

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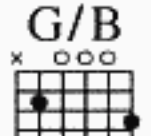

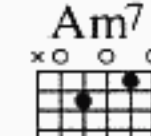
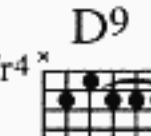


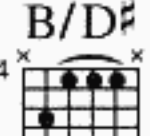
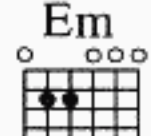
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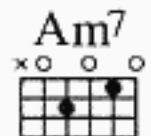
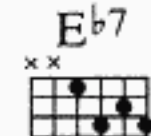
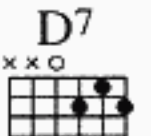

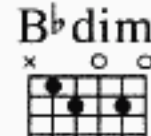
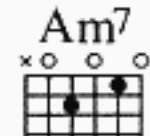
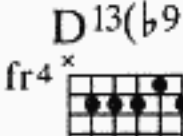
Am7  D9  G/B  B^bdim  Am7  D13(b9) 

Au - thors and po - ets in prose and in rhyme,

mf *mp*

G/B  B^bdim  Am7  D9  D9(#5)  Gmaj7  B/D#  Em 

seem to a - gree that night is the time of lov - ers' meet - ings,

Am7  E^b7  D7  G/B  B^bdim  Am7  D13(b9) 

ro - man - tic greet - ings. To my mis - for - tune, I found this a lie,

Emaj7 E6 Emaj7/F# F#7b9 Bm7

for it was night when you whis - pered, "Good - bye." A night of mad - ness

Ebm6 D7(b9) Gmaj9 Ddim G6 N.C.

that turned to sad - ness much too soon. There was a

poco rit.

Slowly, a tempo

Cm% D7b9 D7(b9) Gmaj9 Gmaj7 Am7 D7(b9) G G6

moon out in space, but a cloud drift - ed ov - er its face. You

mf

Em7 A7(b9) Bm7 Bb7 Am7 Ab7 Gmaj9 G6

kissed me and went on your way, the night we called it a day. I heard the

Cm^{6/9} D7^{b9} D7(b9) Gmaj9 Emaj7 B7^{aug} B7

song of the spheres, like a mi - nor la - ment in my

Em Em7 A7(b9) Bm7 Bb7

ears, I had - n't the heart left to pray, the

Am7 Ab7 G7 Fm⁶/A^b G7 Cmaj7 Dm7/C B/C Cmaj7

night we called it a day. Soft through the dark, the

B7^{#9} B7(#9) Em(maj7) Em7 Em6 Am7 B7^{aug}

hoot of an owl in the sky, sad tho' his

Em Em(maj7) Em7 Em7(b5) A7(b9) B^b D7

song, no blu - er was he than I. The moon went

Cm^{6/9} D7^{b9} D7(b9) Gmaj9 Gmaj7 B7 aug B7

down, stars were gone, but the sun did - n't rise with the

Em Em7 A⁹ B^bdim E^b7/B^b

dawn, there was - n't a thing left to say, the

Bm7 B^b7 Am7 A^b9 Gmaj7 Gmaj7

night we called it a day. There was a day.

1. 2.

rit.

Witchcraft

Words by Carolyn Leigh. Music by Cy Coleman

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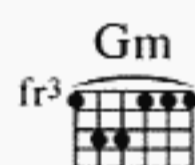
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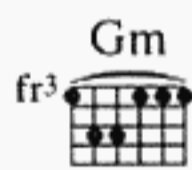
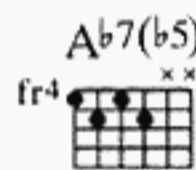
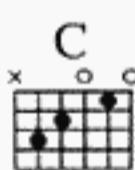
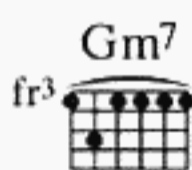
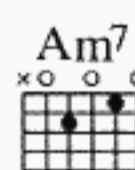
Medium bounce



Shades of old Lu - cre - tia Bor - gia!



There's a de - vil in you to - night— 'n' al-though my heart a - dores - ya



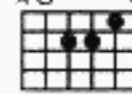
my head says— it ain't right— right to let you make ad - van - ces, oh no!

G \flat 7(b5)

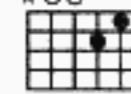
C7



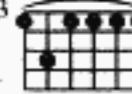
Am



Dm7



Gm7

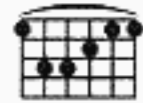


C7(b9)

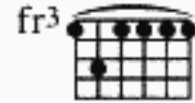


Un - der nor - mal cir - cum - stan - ces, I'd go but oh!

F

G \sharp 7

Gm7



Those fin - gers in my hair, — that sly, come - hith - er stare, —

that strips my con - science bare, — it's witch - craft. —

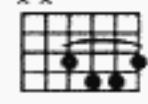
B \flat B \flat m

And I've got no de - fence — for it, the heat is too in - tense — for it,

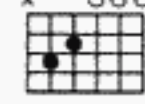
Fm



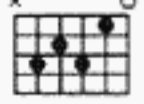
G7aug



Cmaj7

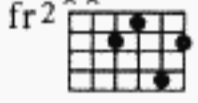


C7



what good would com - mon sense - for it do? 'Cause - it's

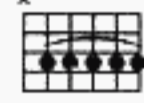
Fmaj9



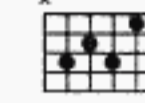
F



C11

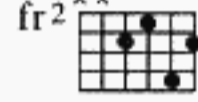


C7

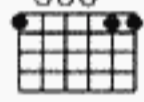


witch - craft! - Wick - ed witch - craft, - and - al -

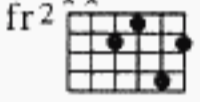
Fmaj9



F6/9



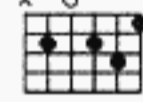
Fmaj9



F6



Bm7(b5)



E7

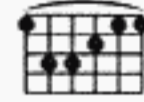


though I know it's strict - ly ta - boo,

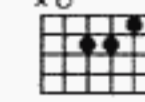
Am



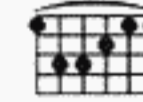
F



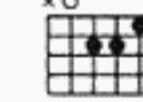
Am6



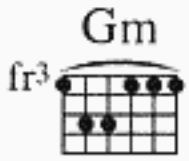
F



Am

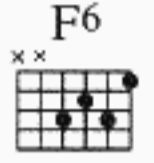

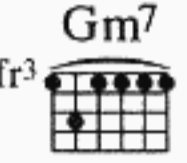


when you a - rouse the need - in me, my heart says, "Yes, in - deed" - in me,

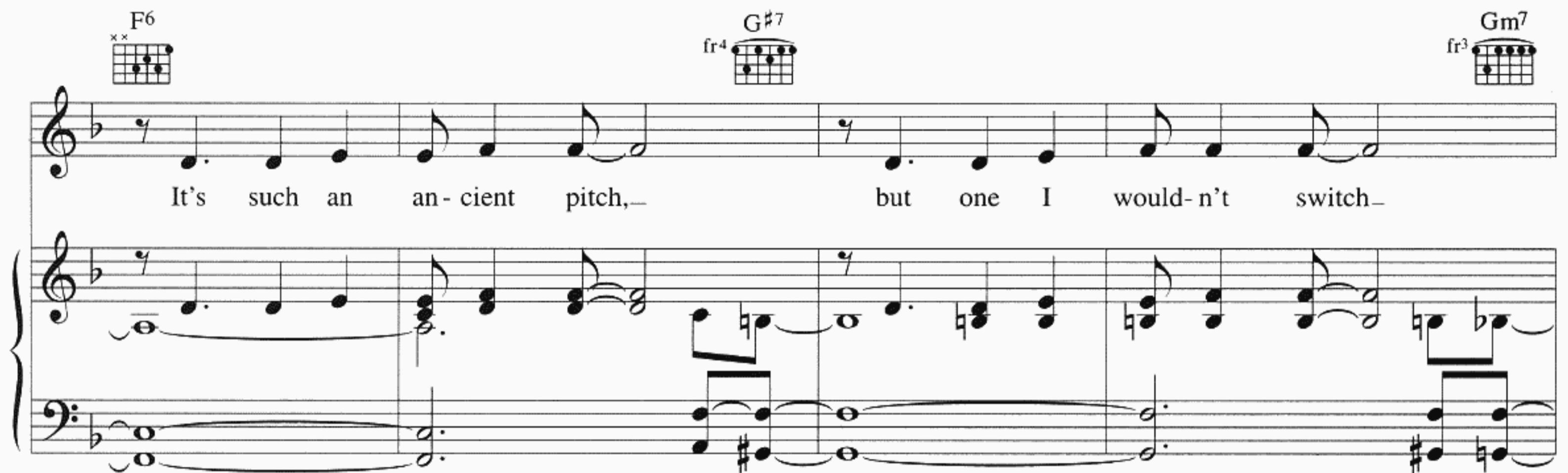
Gm  E^b  Gm⁷  C⁷  F^{#6}  F⁶ 

“Pro - ceed with what you’re lead - in’ me to!”



F⁶  G^{#7}  Gm⁷ 

It’s such an an - cient pitch, — but one I would - n’t switch —



1.

E⁶  F⁶ 

’cause there’s no nic - er witch - than you!



2.

F⁶  G^{b13}  F^{6/b} 

you!



Yes Indeed (A Jive Spiritual)

Words & Music by Sy Oliver

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Moderately

The piano introduction consists of eight measures. The right hand plays a series of chords: F major, Bb major, F major, Bb major, Eb major, Bb major, and C7 major. The left hand provides a bass line with octaves and chords.

F Bb F Bb Eb Bb C7

Chord diagrams for the first system: F (x02333), Bb (x12233), F (x02333), Bb (x12233), Eb (fr3 x0233), Bb (x12233), C7 (x02333).

Yes in - deed, _____ yes in - deed, _____ I've got that

The first system of the vocal melody and piano accompaniment. The vocal line has a melisma over the words 'in - deed'. The piano accompaniment features a steady bass line and chords in the right hand.

F Am D7 Gm7 Gbmaj7 F Bb Am Gm7

Chord diagrams for the second system: F (x02333), Am (x02220), D7 (x02321), Gm7 (fr3 x0233), Gbmaj7 (fr4 x0233), F (x02333), Bb (x12233), Am (x02220), Gm7 (fr3 x0233).

feel - in' _____ in me, yes in - deed. _____ You will

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics 'in me, yes in - deed.' and 'You will'. The piano accompaniment continues with the same harmonic structure.

shout when it hits you, yes in - deed. Yes you'll shout, when it
 out if it's in you, yes in - deed. Makes you shout, "Jack it

hits you, yes in - deed; when the spi - rit moves you, you'll
 sends you" yes in - deed: when that Jive starts jump - in', you'll

shout "Hal - le - lu - jah", when it hits you, you'll
 shout "Let me in there", when it hits you, you'll

1. hol - la "Yes in - deed." It comes
 hol - la "Yes in - deed."

2. F

You Go To My Head

Music by J. Fred Coots. Words by Haven Gillespie

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Tenderly

The musical score is presented in three systems. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. Chord diagrams are provided above the vocal line for each measure.

System 1: The vocal line begins with the lyrics "You go to my head_". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. Chords shown are E^b and G^m.

System 2: The vocal line continues with "and you lin - ger like a haunt - ing re - frain_ and I find you spin - ning". The piano accompaniment maintains the same rhythmic pattern. Chords shown are A^bm⁷, D^b7, G^b, E^bm⁶, F⁷, and B⁷.

System 3: The vocal line concludes with "'round in my brain_ like the bub - bles in a glass of cham - pagne._". The piano accompaniment continues with the same accompaniment. Chords shown are G^b, E^bm⁶, F⁷, B^b7(b⁹), and E^b.

Fm7 B^b9 E^b Gm A^bm7 D^b7

You go to my head— like a sip of spark - ling

G^b E^bm6 F7 B^b7 G^b E^bm6

Bur - gun - dy brew— and I find the ve - ry men - tion of you—

F7 B^b7(b9) E^b B^bm7 E^b7

like the kick - er in a ju - lep or two. The

A^b6 D7 E^b6

thrill of the thought— that you might give a thought— to my plea casts a spell ov - er me.—

Still I say to my - self, "Get a hold of your - self, can't you

see that it nev - er can be." You go to my head—

with a smile that makes my tem - p'ra - ture rise,— like a sum - mer with a

thou - sand Ju - lys,— You in - tox - i - cate my soul with your eyes.—

B^bm⁷ E^b7 Fm⁷ B^b7 A^bm⁶

Tho' I'm cer - tain that this heart of mine—

L.H.

E^b Gm Cm E^b E^b dim B^b7 B^b dim

has - n't a ghost of a chance in this cra - zy ro - mance,

Fm⁷ B^b7 B^b7 aug E^b A^bm⁶ B^b7 B^b7 aug

You go to my head. You go to my

rit. *a tempo* *rit.*

1. E^b Cm A^bm⁶ B^b7 2. E^b C^b maj⁷ B^b B^b7(b5) E^b6

head. You head.

a tempo *rit.*

You Make Me Feel So Young

Words by Mack Gordon. Music by Josef Myrow

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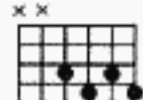
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Moderato

B^b



Fdim



Cm⁷



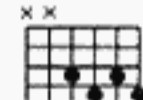
F⁷



B^b



Fdim



You make me feel so young, - you make me feel so

p - mf

Fm⁷



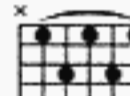
F⁷



B^b



B^b7



B⁷ aug



E^b



Cm⁷

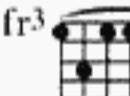


spring has sprung, - and ev - 'ry time I see you grin, - I'm such -

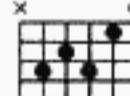
Dm⁷



Gm⁷



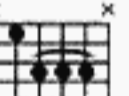
C⁷



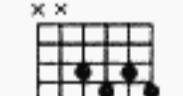
F⁷



B^b



Fdim



a hap - py - in - di - vi - du - al. The mo - ment that you speak, -

I wan - na go play hide and seek, -

I wan - na go and bounce the moon, - just like — a toy — bal - loon. -

You and I are

just like a cou - ple of tots, — run - ning a - cross a

mea - dow, — pick - ing up lots — of for - get - me - nots. —

Guitar chord diagrams: Gm7 (fr3), Cm (fr3), C7 (x), F7, Bb (x).

You make me feel so young, — you make me feel there are

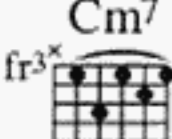

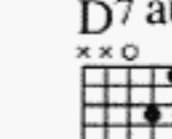

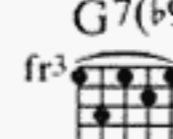
Guitar chord diagrams: Fdim (xx), Cm7 (fr3), F7, Bb (x), Fdim (xx).

songs to be sung, bells to be rung, And a won - der - ful fling to be

Guitar chord diagrams: Fm7, F7, Bb (x), B7 aug (x), Eb (fr3), Ebm (xx).

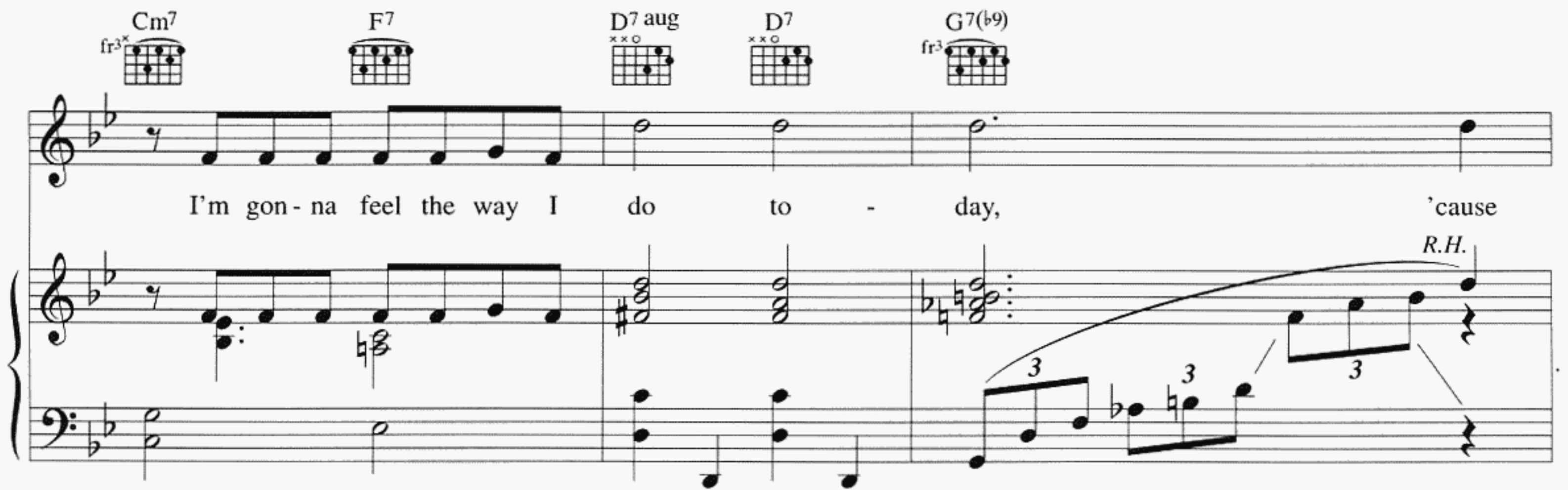
flung. And ev - en when I'm old and grey,

Guitar chord diagrams: Bb (x), Bm7(b5) (x), Cm7 (fr3), F7, Bb (x), Bm7(b5) (x).

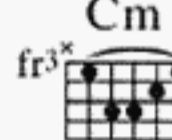
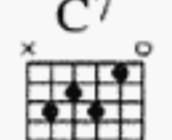

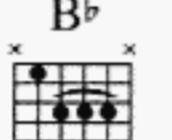
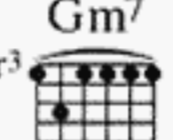
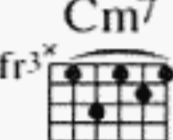

Cm7  F7  D7 aug  D7  G7(b9) 

I'm gon - na feel the way I do to - day, 'cause

R.H.

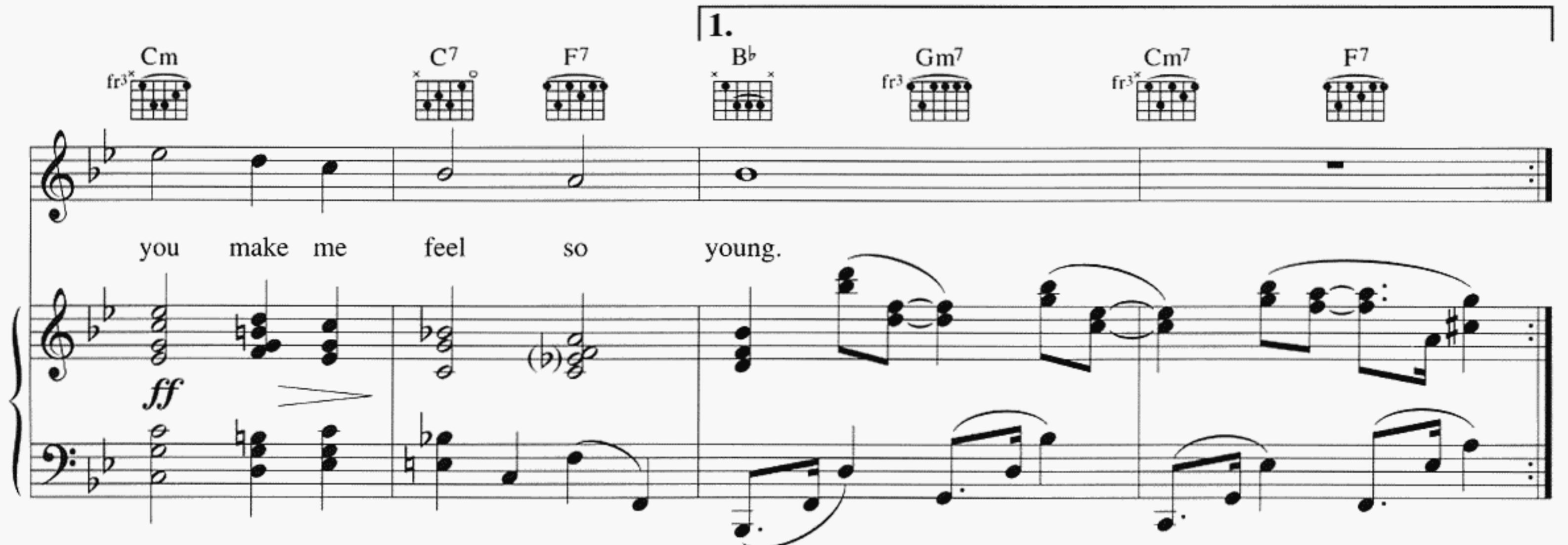


1.

Cm  C7  F7  Bb  Gm7  Cm7  F7 

you make me feel so young.

ff

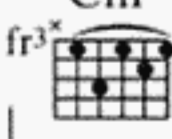

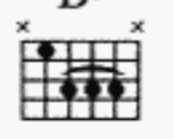
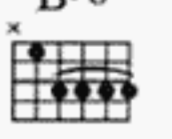


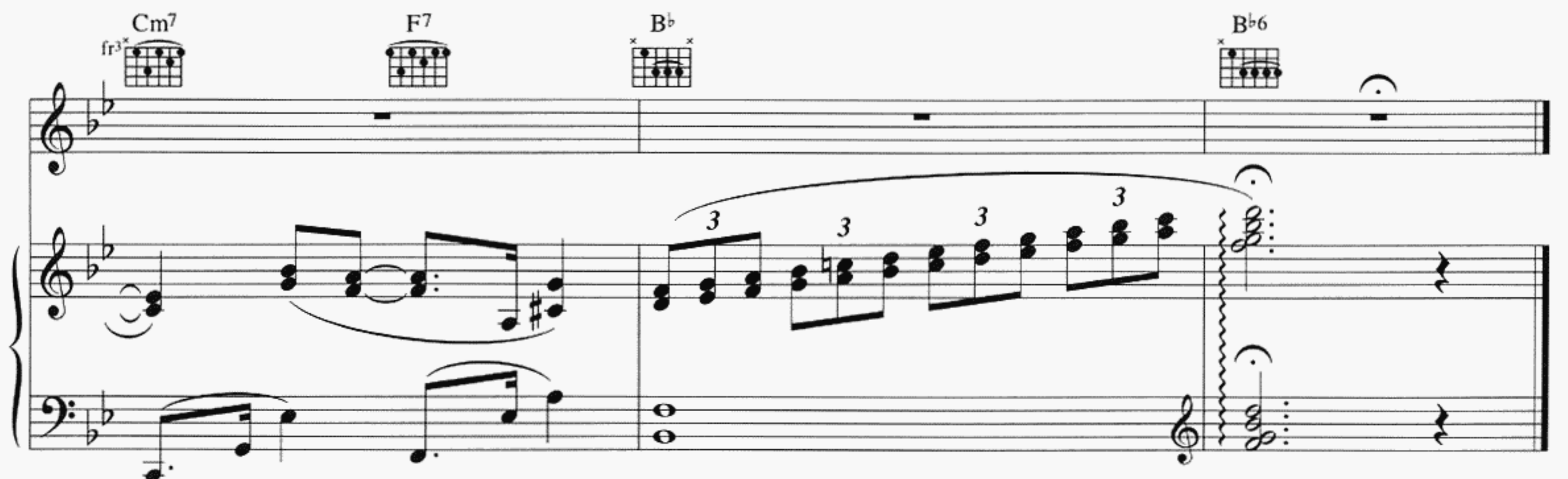
2.

Bb  Gm7  Cm7  F7  Bb  Gm7 

young.



Cm7  F7  Bb  Bb6 



You're Nobody 'Til Somebody Loves You

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Moderately

The piano introduction consists of four measures. The right hand plays a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4. The left hand provides a bass line with a quarter note G2, followed by quarter notes A2, B2, and C3, then a quarter note B2, and finally a quarter note A2. The tempo is marked 'Moderately' and the dynamic is 'mf'.

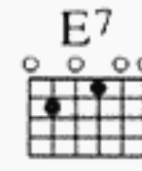
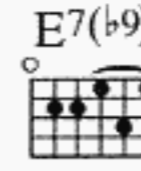
Some look for glo - ry, it's still the old sto - ry, of

This section contains the first line of the song. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are: "Some look for glo - ry, it's still the old sto - ry, of". The piano accompaniment is on a grand staff (treble and bass clefs). The dynamic is marked 'mp'. Above the vocal line, guitar chord diagrams are provided for each measure: G, B7, B7 aug, B7, Em, B7, A, and B7.

love ver - sus glo - ry, and when all is said and done. ——— You're

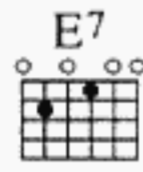
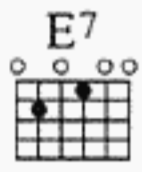
This section contains the second line of the song. The vocal line continues on the treble clef staff. The lyrics are: "love ver - sus glo - ry, and when all is said and done. ——— You're". The piano accompaniment continues on the grand staff. The dynamic is 'mp'. Above the vocal line, guitar chord diagrams are provided for each measure: E7, D, E7, D, E7, D, E7, Am, E7, A6/7, A7 aug, D9, and D7 aug.

Slowly



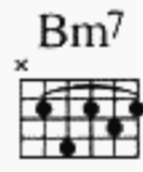
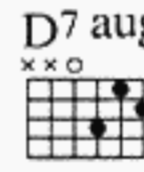
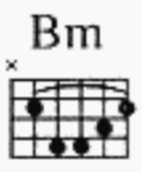
no - bo - dy 'til some - bo - dy loves you,

mp - mf

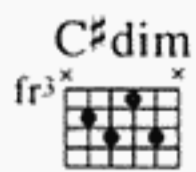


you're no - bo - dy till some - bo - dy cares.

3



You may be king, — you



may pos - sess — the world and its gold, — but

A^{6/9} fr⁴ A⁹ aug fr⁴ A⁹ fr⁶ Am⁷ D⁷

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

Am⁷ D⁷ D⁷ aug G B⁷

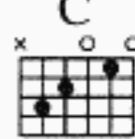
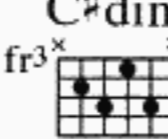
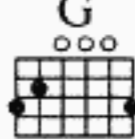

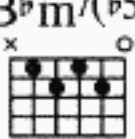
The world still is the same, you'll nev - er

E⁷(b⁹) E⁷ Dm E⁷ B⁷ E⁷ Am

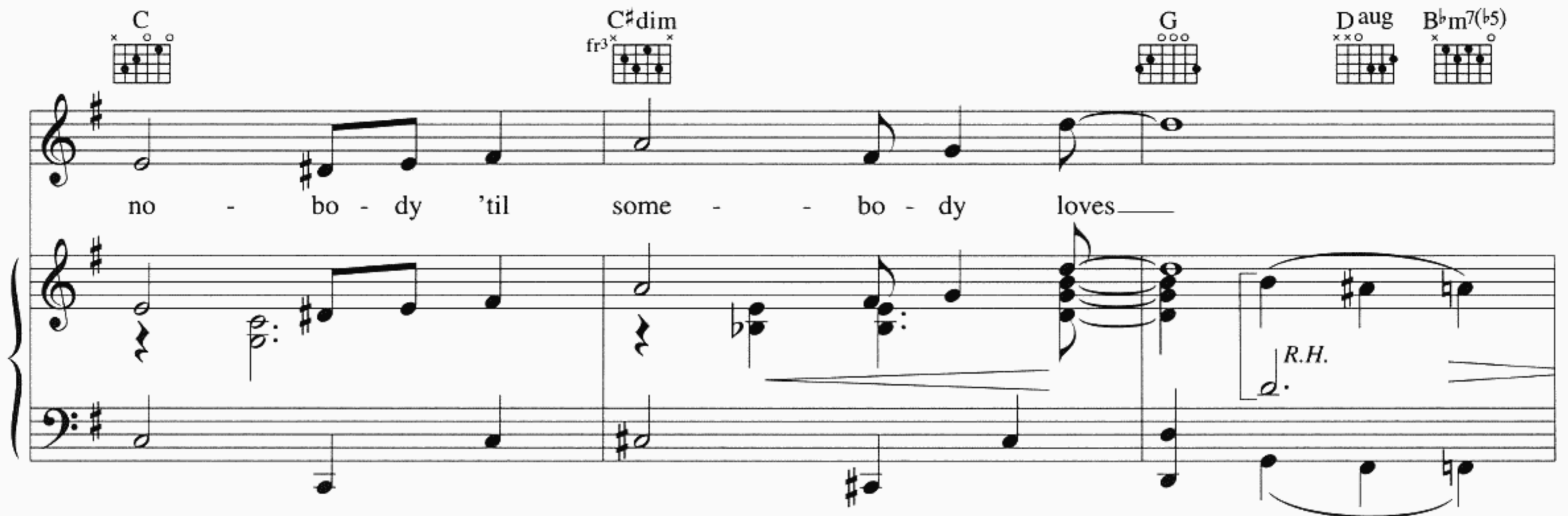
change it, As sure as the stars—

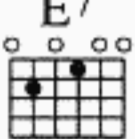
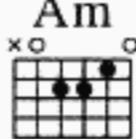
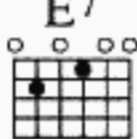

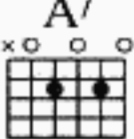

E⁷ Am E⁷ Am

shine a - bove; You're

C  C#dim  G  D aug  Bbm7(b5) 

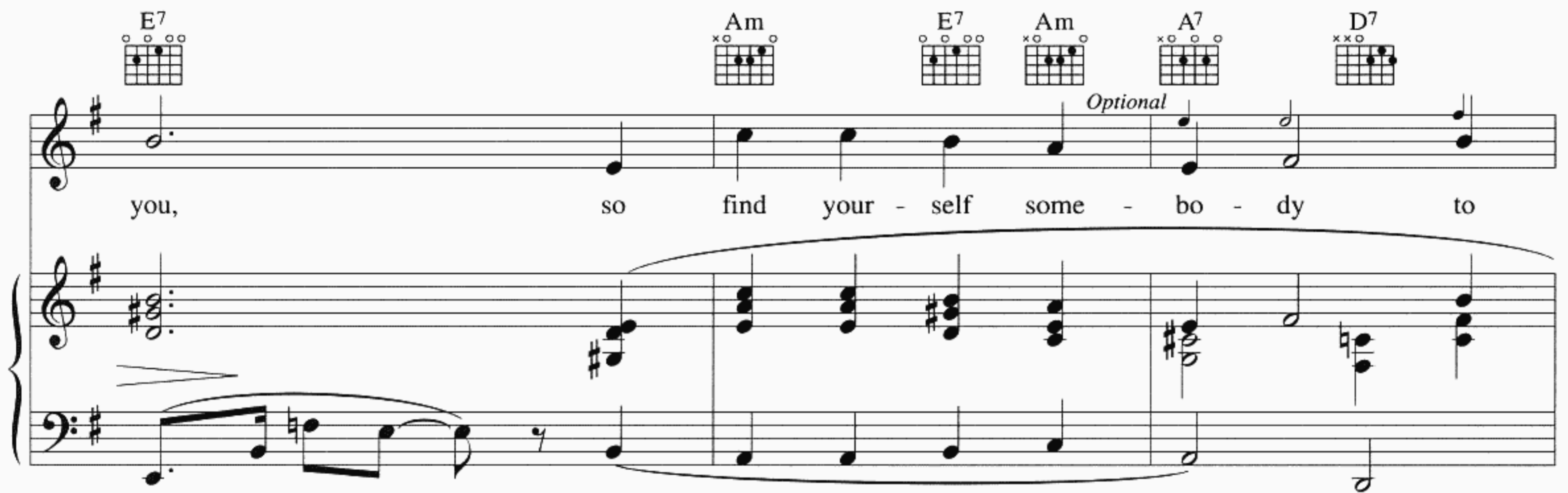
no - bo - dy 'til some - - bo - dy loves







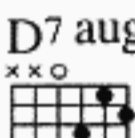


E7  Am  E7  Am  A7  D7 

you, so find your - self some - bo - dy to

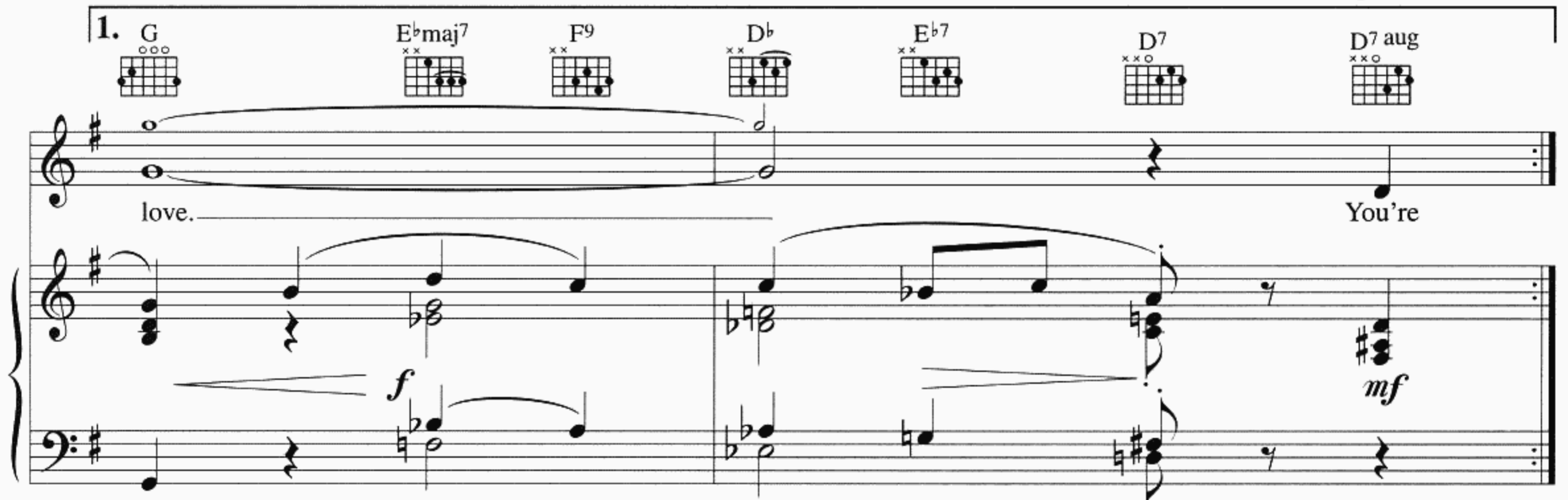
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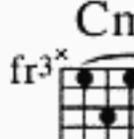



1. G  Ebmaj7  F9  Db  Eb7  D7  D7 aug 

love. You're

f *mf*

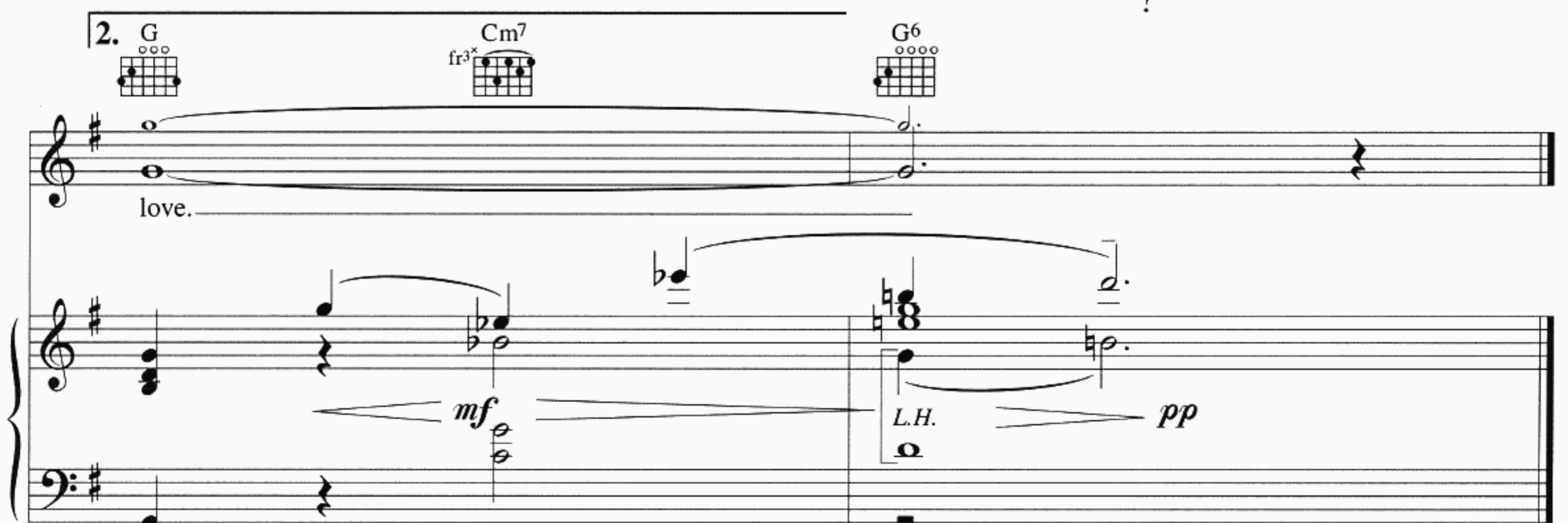


2. G  Cm7  G6 

love.

mf *pp*

L.H.



Young At Heart

Music by Johnny Richards. Words by Carolyn Leigh
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Slowly

The piano introduction is in 3/4 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The melody is primarily in the right hand, featuring triplet patterns and a dynamic range from *mp* to *mf*. The left hand provides a simple harmonic accompaniment.

Fair-y tales— can come true,— it can hap-pen to you— if you're

The first line of the song features a vocal melody with lyrics and a piano accompaniment. The piano part includes guitar chord diagrams for B^b and E dim. The piano accompaniment continues with triplet patterns and a dynamic range from *mp* to *mf*.

young at heart.— For it's hard,— you will find,— to be

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes guitar chord diagrams for Cm⁷ and F⁷. The piano accompaniment features triplet patterns and a dynamic range from *p* to *mp*.

nar-row of mind— if you're young at heart.

You can

p *mp*

go— to ex - tremes— with im - pos - si - ble schemes,— you can

laugh— when your dreams— fall a - part at the seams and

life gets more ex - cit - ing with each pass - ing day,— and

love is eith - er in your heart or on the way. — Don't you





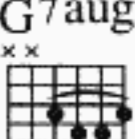

know — that it's worth — ev - 'ry trea - sure on earth — to be

young at heart. — For as rich — as you are — it's much

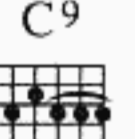

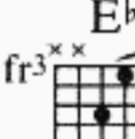
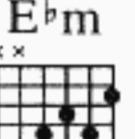
p *mp*

bet - ter by far — to be young at heart. — And if

p *mp*

you ——— should sur - vive ——— to a hun - dred and five, ——— look at

all ——— you'll de - rive ——— out of be - ing a - live, ——— and

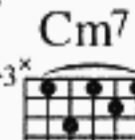

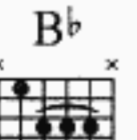




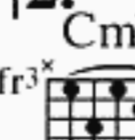

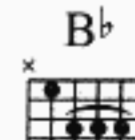





here is the best part, ——— you have a head start, ——— if you are a-mong the ve - ry

1.   

young at heart. ——— Fair - y young at heart. ———

2.   

young at heart. ———

mp *f*

The Lady Is A Tramp

Words by Lorenz Hart. Music by Richard Rodgers
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Moderately

N.C.

The piano introduction consists of two systems of staves. The first system shows a treble clef staff with a whole rest and a bass clef staff with a whole rest. The second system shows the piano accompaniment starting with a mezzo-forte (*mf*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line.

1. She gets too hun - gry for din - ner at eight, —
 2. She don't like crap games with ba - rons and earls, —

This section contains the first two lines of the song. Above the vocal line are four guitar chord diagrams: C, Cm7 (fr3), Dm7, and G7. The vocal line has two parts: a first line with lyrics and a second line with alternative lyrics. The piano accompaniment continues with the same rhythmic pattern as the introduction.

— she likes the thea - tre but nev - er comes late. —
 — won't go to Har - lem in er - mine and pearls. —

This section contains the second two lines of the song. Above the vocal line are three guitar chord diagrams: C, Cm7 (fr3), and Dm7. The vocal line has two parts: a first line with lyrics and a second line with alternative lyrics. The piano accompaniment continues with the same rhythmic pattern.

G7 C Cmaj7 C9

She nev - er the both dirt - ers with with
 Won't dish the dirt with the

f *mf*

F Fm6 C C aug F6 G7/B

peo - ple she hates, — that's why the la - dy is a
 rest of the girls, — that's why the la - dy is a

f *mf* *f*

1. C F G7 2. C C7

tramp. — tramp. — She likes the

mp *mp*

Fmaj7 G7 Em7 Am

free, fresh wind in her hair, —

mf *f* *mf*

life with - out care. ————— She's broke, —

f *mf* *f*

it's oke. ————— Hates Ca - li - for - nia, it's

mf

cold and it's damp, ————— that's why the

f

la - dy is a tramp. —————

rit. *mp*

58 Sinatra classics including.

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Fly Me To The Moon

Somethin' Stupid

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