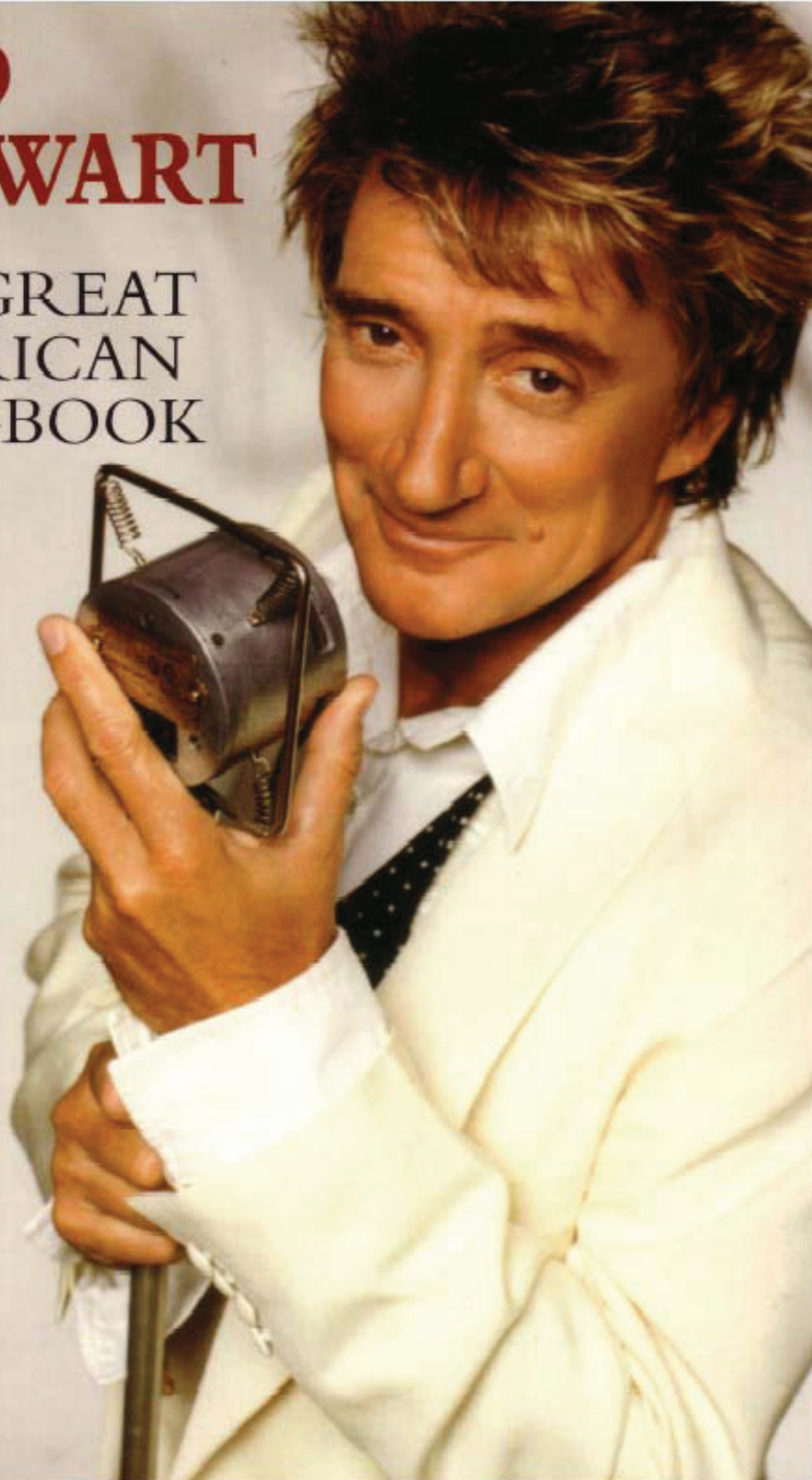


ROD STEWART

selections from

THE GREAT AMERICAN SONGBOOK

Piano/Vocal/Guitar



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As Time Goes By

Words & Music by Herman Hupfeld

Freely

Chord diagrams: Fmaj⁹, A⁹dim, Gm⁹, C⁹, F⁹, Dsus⁴, Dm⁷

This day and age we're liv - ing in gives

Chord diagrams: Gm⁷, C¹³, F, Dm

cause for ap - pre - hen - sion, with speed and new in - ven - tion and

Chord diagrams: Am⁷/D, D⁷⁹, D⁷, Gm⁷, C¹³, Fadd⁹, A⁷, Dm

things like third di - men - sion; yet we get a tri - fle wea - ry with Mis - ter Ein - stein's the - 'ry, so we

C/G G#dim Am7 A^bm7 Gm7 C¹³

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

Gm7 C¹³ F Am7/E Dm Dm/F Gm7 Gm⁹

mat - ter what the pro - gress, or what may yet be proved, the sim - ple facts of life are such they

a tempo ♩ = 82 ♩ = $\frac{3}{4}$

D^b9#11 C⁷sus⁴ F#dim⁷ Gm7 C⁷ Gm7 C⁷ C⁷/E

can - not be re - moved. You must re - mem - ber this: - a kiss is still a kiss, a

Fmaj7 C⁷aug Fmaj7 Gm7 Am7 A^bdim G⁷ A^bdim

sigh is just a sigh; the fun - da - ment - al things ap - ply -

Gm¹¹ B^b/C C⁷/E Fmaj⁷ D⁷ Gm⁷ C⁷

as time goes by— And—

Gm⁷ C⁷ Gm⁷ C⁷ C⁷/E

when two lov - ers woo, — they still say "I love you," — on

2^o Instrumental til *

Fmaj⁷ C⁷aug Am⁷ Gm⁷ Fmaj⁷ A^bdim G⁷ A^bdim

that you can re - ly, — no mat - ter — what the fu - ture — brings, —

Gm¹¹ B^b/C C⁷/E F B^bm⁷ F F¹¹ F⁷/A

as time goes by.

B^b **D⁷/A** **Gm**

Moon - light and love_ songs nev - er out of date;_ hearts full of pas - sion,

A^bdim **F/C** **B^b** **G¹³** **G⁷/D**

jea - lou - sy and hate;_ wo - man needs man_ and man must_ have his mate,_ that

Gm¹¹ **F[#]dim⁷** **Gm¹¹** **C⁷aug**

no one can de - ny_ Well,_ it's

Gm⁷ **C⁷** **Gm⁷** **C⁷** **C⁷/E**

still the same old sto - ry, a fight for love and glo - ry, a

Fmaj⁷ C⁷aug Fmaj⁷ Gm⁷ Am⁷ G⁷ G^{#dim}

case of do or die. The world will al - ways wel - come

Am^{7b5} Am^{7b5}/D D⁷/F[#] I. Gm¹¹ C¹³ F^b

lov - ers as time goes by.

2. Gm¹¹ C¹³ Am^{7b5} D⁷aug D⁷/F[#] rit. Gm¹¹ C¹³

time goes by as time goes

D^bmaj⁹ E^bm¹¹ Fm/G^b G^b/A^b F⁹

by, time goes by.

Crazy She Calls Me

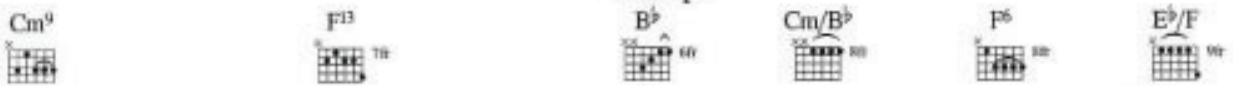
Words & Music by Carl Sigman & Bob Russell

♩ = 73 Freely



Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.

a tempo



I say I'll move the moun - tains,



and I'll move the moun - tains if she wants them out of the

F/G ⁵⁰ G⁷aug ³⁶ G⁷ ³⁶ Cm⁷ ³⁶ F(b5) ³⁶ F ³⁶ B^bmaj⁷ ³⁶ D⁷/A ³⁶ G⁷ ³⁶ G⁷b9 ⁴⁶

way. Cra - zy she calls me; sure, I'm cra - zy...

Cm⁷ ³⁶ Eb⁷/F ³⁶ G^b(b5) ⁴⁶ F⁷ ³⁶

cra - zy in love, I'd say. I

B^b ⁵⁰ Cm/B^b ⁵⁰ F⁶ ⁵⁰ Eb⁷/F ⁵⁰ B^bmaj⁷ ⁵⁰ Cm/B^b ⁵⁰ B^b/F ⁵⁰ F⁷aug ⁵⁰ B^bmaj⁷ ⁵⁰ Dm⁷ ⁵⁰

say I'll go through fi - re, and I'll go through fi - re; as she wants it, so it will

*2nd Instrumental till **

F/G ⁵⁰ G⁷aug ³⁶ G⁷ ³⁶ Cm⁷ ³⁶ F(b5) ³⁶ F ³⁶ B^bmaj⁷ ³⁶ D⁷/A ³⁶ G⁷ ³⁶ G⁷b9 ⁴⁶

be. Cra - zy she calls me; sure, I'm cra - zy...

Cm⁷ C F⁷ B^b B^{b6} A^{b9} 3rd

cra - zy in love, you'll see. Like the wind...

D^{b6} 4th C⁷/G 5th C⁷ 3rd Fmaj⁹

that shakes the bough, she moves me with a smile. The

Gm 3rd C 3rd F⁶ 3rd Dm⁷

dif - fi - cult I'll do right now; the im -

Gm⁷ 3rd C 3rd F 7th Fdim 4th F/E^b 7th

-pos - si - ble will take a lit - tle while. I

B^b Cm/B^b F⁶ E^b/F B^bmaj⁷ Cm/B^b B^b/F F⁷aug B^bmaj⁷ Dm⁷

say I'll care for-ev - er; and I'll mean for ev - er, if I have to hold up the

F/G G⁷aug G⁷ Cm⁷ F^(b5) F B^bmaj⁷ D⁷/A G⁷ G⁷b⁹

sky. Cra - zy she calls me; sure, I'm cra - zy....

1. Cm⁷ F^(b5) B^b B^b5
 2. Cm⁷ N.C. Cm⁹

cra - zy in love am I. cra - zy in love...

B⁷b⁹ N.C. B^bmaj⁷ A⁷(#11) B^bmaj⁹

am I. Cra - zy in love.

Don't Get Around Much Anymore

Words by Bob Russell
Music by Duke Ellington

$\text{♩} = 108$ $\text{♪} = \text{♪}^{\text{tr}}$

Fm^9/B^b Gm^7/B^b Fm^9/B^b B^b13 N.C.

1. Missed the Sa - tur - day

E^bmaj^9 Gm^7/D^b

dance, heard they crowd - ed the
(2.) club, got as far as the
3 & 4^o Instrumental

C^7 $\text{Gm}^7/\text{b}5$ C^7 Fm^9

floor; could - n't bear it with - out you...
door, they'd have asked me a - bout you...

The musical score is written in 4/4 time with a key signature of two flats (B-flat major). It features a vocal line and a piano accompaniment. The piano part includes various chord voicings and rhythmic patterns, including triplets. The vocal line includes lyrics and instrumental directions. Chord diagrams are provided for several chords: Fm9/Bb, Gm7/Bb, Fm9/Bb, Bb13, Ebmaj9, Gm7/Db, C7, Gm7/b5, C7, and Fm9.

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1, 3.

B^b13



E^b6/9



Fm11

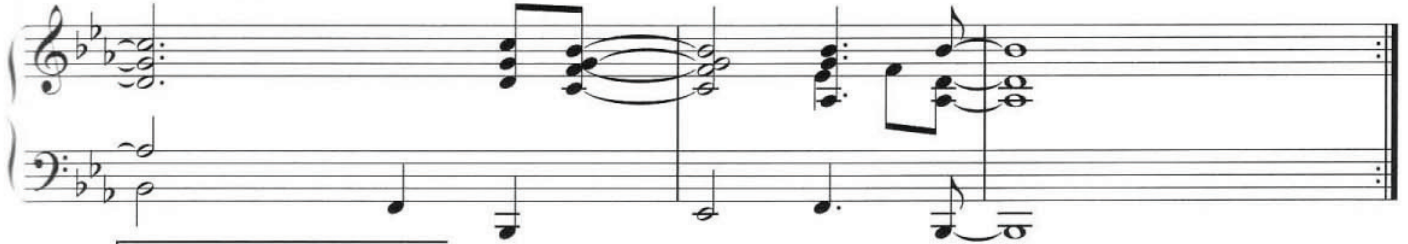


B^b13



Don't get a-round much a-ny-more.
Don't get a-round much a-ny-more.

2. Thought I'd vi-sit the



2, 4.

E^b6/9



B^bm7



E^b7



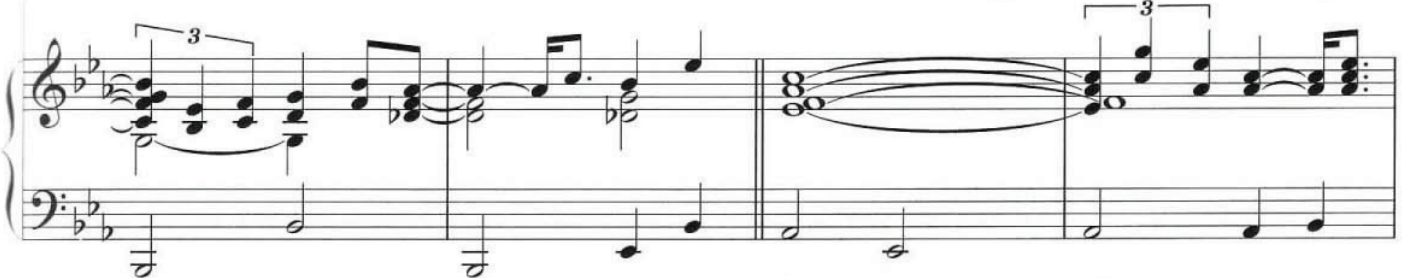
A^b6



A^b6/B^b



Now, dar-ling, I guess my



E^b6/9



A^b6



A^m7^b5



D7



mind's more at ease. But, nev-er-the-less,



G^m7



G^bm7



F^m7



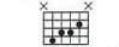
B^b13



E^bmaj⁹



G^m7^b5/D^b



why stir up old me-mo-ries? Been in-vi-ted on dates; I might have gone, but what



C7(b9) *C* *Fm9* *To Coda* ⊕

for? It's awf - 'lly diff - 'rent with - out you

A^bmaj7/B^b *Fm6* *B^b13* *E^b* *A^bmaj9* *B^b13* *D.S. (with repeat) al Coda*

Don't get a - round much a - ny - more.

⊕ *Coda* *A^b/B^b* *Fm9* *B^b13* *D^b9#11* *Gm7b5* *C7*

Don't get a - round much a - ny - more. Awf - 'lly diff - 'rent with -

Fm11 *B^b7sus4* *B^b13* *A^bmaj7* *G7aug* *E^b9#* *N.C.*

-out you. Don't get a - round much a - ny - more.

For All We Know

Words by Samuel Lewis

Music by Fred Coots

Freely



For all we



know we may nev - er meet a - gain. Be -



-fore you go, make this mo - ment sweet a - gain.

$D^{\flat}m/E^{\flat}$
5^{tr}
 $E^{\flat}13(b9)$
6^{tr}
 $A^{\flat}maj^{\circ}$
4^{tr}
 $E^{\flat}9$
4^{tr}

We won't say good - night un -

Fm/E^{\flat}
6^{tr}
 D^{\flat}/E^{\flat}
6^{tr}
 Gm^7
1^{tr}
 $C^{\flat}b5$
4^{tr}
 C°
5^{tr}
 $Fmadd11$
5^{tr}
 $A^{\flat}maj^7$
5^{tr}

-til the last min - ute; I'll hold out my

$B^{\flat}m^7$
5^{tr}
 $B^{\flat}13$
5^{tr}
 $D^{\flat}maj^{\circ}/E^{\flat}$
4^{tr}
 $B^{\flat}m^7$
5^{tr}
 $Cadd^{\flat}/E^{\flat}$
5^{tr}

hand, and my heart will be in it. For

a tempo ♩ = 94

A^{\flat}
4^{tr}
 $B^{\flat}13^{\flat}$
6^{tr}
 $E^{\flat}9$
5^{tr}

all we know, this may on - ly be a dream.

We come and go like a

rip - ple on a stream. So love me to -

- night, to - mor - row was made for some; to -

To Coda

-mor - row may nev - er come, for all we know.

Fm^o B^b13 B^bm E^b7 G/A

For

A^badd9 B^b13 E^b9 E^b13

all we know, we may nev - er meet a - gain. Be -

A^bmaj⁹ A^b Cm⁷ F^b9 B^bm⁷

- fore you go, make this mo - ment sweet a - gain,

E^b7(b9) A^badd9 Bdim

We won't say good - night un -

- til the last min - ute; I'll hold out my hand,

D.S. al Coda

and my heart will be in it. For all

for all we know. To -

- mor - row may nev - er come, for all we know.

I'm In The Mood For Love

Words & Music by Jimmy McHugh & Dorothy Fields

$\text{♩} = 86$ $\text{♪} = \text{♩}$

$F\text{maj}^{13}$ $D^{\flat}9$ G^{11} C^{13} $A\text{m}^7$ $A^{\flat}\text{dim}$

$G\text{m}^{11}$ C^{13} F C/D $G\text{m}$ D^{11}

I'm in the mood for love,

$G\text{m}^7$ C^7 E/F F $A\text{m}^7$ $A^{\flat}\text{dim}$

sim - ply be - cause you're near me. Fun - ny, but when you're

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near me I'm in the mood for love.

Hea - ven is in your eyes, bright as the stars we're

*2' Instrumental till **

un - der. Ooh, is it a - ny won - der that

I'm in the mood for love? Why stop to think of

Fmaj⁷ D⁷ Gm C⁷ C⁷ Fmaj⁹

wher - ther... this lit - tle dream... might fade?

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment, featuring a bass line and a treble line with chords. Chords are indicated above the staff: Fmaj⁷, D⁷, Gm, C⁷, C⁷, and Fmaj⁹. A triplet of eighth notes is marked with a '3' over it in the piano part.

Bm^{7b5} E⁷ Am Am(maj⁷) Am⁷ Am⁶ D¹¹ G¹¹

We've put our hearts to - geth - er, now we are one,

Detailed description: This system contains the second two lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Chords are indicated above the staff: Bm^{7b5}, E⁷, Am, Am(maj⁷), Am⁷, Am⁶, D¹¹, and G¹¹. A triplet of eighth notes is marked with a '3' over it in the piano part.

Gm⁷ C⁷ F D¹¹ Dm⁷ B^{b6} Am⁷ C/D

I'm not a - fruid. And if there's a cloud a - bove,

Detailed description: This system contains the third two lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Chords are indicated above the staff: Gm⁷, C⁷, F, D¹¹, Dm⁷, B^{b6}, Am⁷, and C/D. A triplet of eighth notes is marked with a '3' over it in the piano part.

Gm⁷ C⁷aug E/F F Am⁷ A^bm⁷

if it should rain, well let it! But for to - night, for -

Detailed description: This system contains the final two lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Chords are indicated above the staff: Gm⁷, C⁷aug, E/F, F, Am⁷, and A^bm⁷. A triplet of eighth notes is marked with a '3' over it in the piano part.

1.

Gm⁷ D⁷ Gm C¹³ F

-get it; I'm in the mood for love.

2.

Gm⁷ D⁷ Gm⁷ C¹³

- get it; 'cause I'm in the mood for

Am⁷ D^{7b5} D⁷ Gm⁷ rit. C¹³ Fmaj⁹

N.C.

love, I'm in the mood for love,

Am⁷/C Fmaj⁹

for love, for love.

It Had To Be You

Words by Gus Kahn
Music by Isham Jones

Freely

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked 'Freely'. The guitar chords are indicated by letters and numbers above the staff, and the piano accompaniment is shown in grand staff notation.

System 1:

- Chords: D/E, Amaj⁷, Em⁹, A¹³ (2nd)
- Vocal: Why do I do just as you say?

System 2:

- Chords: Dmaj⁹, C⁷(F#), F#m, C¹¹, B⁷sus⁴, E, D/E
- Vocal: Why must I just give you your way? Why do I sigh?

System 3:

- Chords: Bm/E, E⁷, Amaj⁹, F#m, Bm⁷, E¹³(b5)
- Vocal: Why don't I try to for - get? It

Amaj⁹ A¹³/E A¹³b⁹ D C[#]aug

must have been some - thing lov - ers call fate kept me say - ing

F[#]m⁹ C⁹#11 B⁷sus⁴ B⁷/D[#] E¹³

I had to wait. I saw them all, just could - n't fall till we

Fmaj⁹(#11) Dmaj⁷/E a tempo ♩ = 110

met. It had to be you,

Amaj⁹ F[#]7

it had to be you; I wan - dered a - round

2° Instrumental till *

B⁹ F^{#m}7 B⁹ F^{#m}° B⁹ F^{#m}°

and fin - al - ly found the some - bo - dy who

B⁹ Esus⁴ E G^{#m}7b⁹ C^{#7}aug

could make me be true, could make me be

F^{#m}(add9) F^{#m} F^{#m}(maj⁷) F^{#m} B⁹ A/C[#]

blue, and ev - en be glad just to be sad

Dm(maj⁷) B⁹/D[#] Gadd⁹/F⁷ N.C.

think - ing of you. Some oth - ers I've

Amaj⁹ G¹³ F^{#7}

seen might nev - er be mean, might nev - er be cross

B⁹ F^{#m7} B⁹ F^{#m9} B⁹ F^{#m7} Fm⁹

or try to be boss, but they would - n't do

Em⁹ Em⁹/A D⁹ Dm⁶

For no - bo - dy else gave me a thrill; with all your

C^{#m7} G^{#m7}/b5 C^{#7}/b9 F^{#m7} D^{#m7}/b5 I. Eadd⁹ B⁷/D[#]

faults, I love you still. It had to be you, won - der - ful you,

Eadd9 E7 C#m7 Cdim7 Bm7 E7

it had to be you.

2. E9 E Eb E F#6 F#

it had to be you,

F#6 F# Bm7 E9 Cm6 Bm7 N.C.

it had to be you, woah wonderful you.

D Dm6 Dm A/C# C7#11 B7sus4 A9

It had to be you.

The Nearness Of You

Words by Ned Washington
Music by Hoagy Carmichael

Freely
N.C.

A/G F#7b9 Bm7 Dm6/E rit.

It's not the







A tempo (♩ = 100 ♩ ♩ = ♩³)

Aadd9 A6 Em7/A A7 Dmaj9 Ddim

pale moon that ex - cites me, that thrills and de - lights me; oh


C#m7 F#7b9 Bm7 E5 C#m7 C#7 Fmaj7 E7sus4

no, it's just the near - ness of you. It is - n't

Aadd9  A  A6  Em7/A  A7  Dmaj9 

your sweet con - ver - sa - tion that brings this sen -

2° Instrumental



Ddim  Dmaj9  C#m7  F#7b9  Bm7  E7b9 

-sa - tion; oh no, it's just the near - ness of



A  Bm/A  *To Coda* Θ A  Aadd9  Amaj9  Bm7/A 

you. When you're in my arms,



Dm9/A  Aadd9  Em7/A  A7aug 

and I feel you so close to me, all my



Dmaj⁷ D⁷ C[#]m⁷/b⁹ F[#]7 Bm⁶ G/B Bm⁷/E

wild - est_ dreams_ come true_ I need no

A Amaj⁹ A Em⁷/A A¹³ Dmaj⁹

soft lights to en - chant_ me, but if you'll_ on - ly_ grant_

Ddim Dm C[#]m⁷ F[#]7/b⁹ Bm⁷ E⁷/b⁹ Ddim

_ me the right to hold you ev - er so

C[#]m⁷ C[#]m⁷/b⁹/G F[#]7sus⁴ F[#]7/b⁹ F[#]7/b⁹ Bm⁷

tight, and to feel in the night

E7⁹ A F#7^{b9}aug B13 E11

oooh, the near - ness of you,

⊕ Coda

A E/G# F#m7 E11 E E11 E7⁹

When you're in my arms, and I feel you so

A⁷maj7 Em7/A A7 A7^{b9}/E^b D⁷maj7

close to me, all my wild - est dreams.

C#m7 F#7 E/B B7^{aug} Bm7/E

come true. I need no

A add9 A^b Em⁷/A A⁷ Dmaj⁷

soft lights_ to en-chant_ me, but if you'll_ on - ly_ grant_

Dm Ddim C⁷m⁷ F⁷b⁹aug Bm⁹ E⁷

_ me the right to hold you ev - er so

C⁷m⁷b⁹ F⁷b⁹ Bm⁹

freely

tight, and to feel in the night the

E⁷b⁹ A Dm/A Amaj⁷

near-ness_ of you_

Moonglow

Words & Music by Will Hudson, Eddie de Lange & Irving Mills

♩ = 90 ♪ ♩ = ♪[♯]

A^b(b⁹)



A^b



G^b



F⁷



Fm^b



E⁷(b⁹)



E^b9



E^bm⁹



1. It must have been moon - glow
2° Instrumental till *

Dm⁷



Gm⁷



C⁹



Cm



way up in the blue:

it must have been

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G^b7(#5) F7 B^b6 B^bdim Cm7 B^bdim B^b6 E7^b5
 N.C.

moon - glow_ that_ led me straight to you_

E^b6/9 5fr E^bm9/9 4fr Dm7 Gm7 3fr

I still hear you say - ing "Dear one, hold me_ fast."_

Cm 3fr G^b7(#5) F7

And I_ start to pray - ing_

N.C. B^b6 B^bdim Cm7 3fr B^bdim B^b6 B^b6/9 7fr

"Woh,_ Lord, please let_ this last!"_ We

seem to float right through the air.

Hea - ven - ly songs seem to come from ev - 'ry - where.

And now, - when there's moon - glow

way up in the blue, I'll al - ways re -

A⁶ A^{b6} G⁶

C¹³ Gm⁹ C¹³ Cm⁷/F G^{b7}(F5)

F⁷ B^{b11} E⁹ E^{b6} E^{bm6}

Dm⁷ Gm⁷ C Cm

G^{b7}(F³) F7 N.C. B^{b6} B^bdim Cm7 B^bdim B^{b6}

- mem - ber... that moon - glow gave me you...

1. B^bdim Cm7 B^bdim B^{b6} E^{b6}

that moon - glow gave me you...

2. B^bdim Cm7 B^bdim B^{b6} E^{b6} B^{b6}/D Gm7

that moon - glow gave me you... that moon - glow

rit. E^b/F N.C. B^{b6}

gave me you - oo - ou...

Smile

Words by John Turner & Geoffrey Parsons
Music by Charles Chaplin

♩ = 100



The first system of the piano introduction consists of four measures. The right hand plays a series of chords: A add9, A6, Amaj9, and A6. The left hand plays a steady eighth-note bass line. The melody in the right hand features a triplet of eighth notes in the second measure.

A add9

A6

Amaj9

The second system contains the first line of the song. The vocal line has two parts: 1. "Smile though your heart is ach - ing; smile, ev - en" and 2. "smile. Instrumental till *". The piano accompaniment features a steady bass line and a right hand melody with triplets. Chord diagrams for A add9, A6, and Amaj9 are shown above the vocal line.

1. Smile though your heart is ach - ing; smile, ev - en
2. smile. *Instrumental till **

though it's break - ing. When there are clouds in the

The third system contains the second line of the song. The vocal line continues with "though it's break - ing. When there are clouds in the". The piano accompaniment continues with a steady bass line and a right hand melody with triplets. Chord diagrams for A6, A/C#, and Cdim are shown above the vocal line.

Bm F#7 Bm

sky, you'll get by if you smile through your

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'sky,' followed by a quarter note 'you'll', a quarter note 'get', a quarter note 'by', a quarter note 'if', a quarter note 'you', a quarter note 'smile', and a quarter note 'through your'. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It includes a triplet of eighth notes in the first measure and a long, sustained chord in the second measure.

Dm G9

fear and sor - row, Smile, and may - be to - mor - row

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note 'fear', a quarter note 'and sor - row,', a quarter note 'Smile,', a quarter note 'and', a quarter note 'may - be', a quarter note 'to - mor - row'. The piano accompaniment continues with a treble clef, showing a triplet of eighth notes in the first measure and a long, sustained chord in the second measure.

A C#m7 F#m B7 Bm7 E7b9

you'll see the sun come shin - ing through for you,

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note 'you'll see the sun come shin - ing through', a quarter note 'for you,'. The piano accompaniment continues with a treble clef, showing a triplet of eighth notes in the first measure and a long, sustained chord in the second measure.

1° only Aadd9 2° only Aadd9

Light up your face with glad - ness, Light up your

Detailed description: This system contains the final two measures. The vocal line continues with a quarter note 'Light up your face with glad - ness,', a quarter note 'Light up your'. The piano accompaniment continues with a treble clef, showing a triplet of eighth notes in the first measure and a long, sustained chord in the second measure.

A6 Amaj⁹ A6

face with glad - ness, hide ev - 'ry trace of sad - ness.

Detailed description: This system contains the first two measures of the song. The guitar part features chords A6, Amaj9, and A6. The vocal line has lyrics 'face with glad - ness, hide ev - 'ry trace of sad - ness.' with a triplet of eighth notes on 'ev - 'ry'. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

A/C# Cdim Bm

Al - though a tear may be ev - er so near,

Detailed description: This system contains the next two measures. The guitar part features chords A/C#, Cdim, and Bm. The vocal line has lyrics 'Al - though a tear may be ev - er so near,' with a triplet of eighth notes on 'may be'. The piano accompaniment continues with a triplet in the right hand and a bass line in the left hand.

F7 Bm(add9) Bm Bm(maj7) Bm7

that's the time you must keep on try - ing;

Detailed description: This system contains the next two measures. The guitar part features chords F7, Bm(add9), Bm, Bm(maj7), and Bm7. The vocal line has lyrics 'that's the time you must keep on try - ing;' with a triplet of eighth notes on 'you must'. The piano accompaniment features a long melodic line in the right hand and a bass line in the left hand.

Dm7 Dm6 G9 A C#m7

smile, what's the use in cry - ing? You'll find that

Detailed description: This system contains the final two measures. The guitar part features chords Dm7, Dm6, G9, A, and C#m7. The vocal line has lyrics 'smile, what's the use in cry - ing? You'll find that' with a triplet of eighth notes on 'in cry - ing?'. The piano accompaniment features a long melodic line in the right hand and a bass line in the left hand.

1. **E7^{b9}** 2. rit. **E7^{b9}**

F#m **B7** **Bm7/E**

life is still worth - while. if you just you just

a tempo

Aadd9 **A6** **Amaj⁹**

smile. Keep on smil - ing, oh yeah...

A6 **Aadd9** **A6**

Smile...

Amaj⁹ **A6** **Aadd9**

Nev - er, nev - er, nev - er stop smil - ing. Smile...

These Foolish Things

Words by Eric Maschwitz

Music by Jack Strachey

♩ = 82
N.C.

G^badd⁹ E^bm⁷ A^bm⁷ D^b7sus⁴ N.C.

G^badd⁹ E^bm⁷ A^b7sus⁴ A^b7 D^b7sus⁴ N.C. G^badd⁹ E^bm⁷

A^bm⁷ D^b7sus⁴ D^b7 G^badd⁹ E^bm⁷

1. A cig - ar - ette___ that bears___ a
2. A tink - ling pia - no in___ the
3. The winds of March, that make___ my

lip - stick's_ trac - es; an air - line tick - et___ to ro -
next a - part - ment; those stumb - ling words that___ told you
heart a danc - er; a te - le - phone that___ rings, but

A^b7sus⁴ A^b7 D^b7sus⁴ D^b7 D^bm7 G^b7sus⁴ G^b7

-man - tic plac - es; and still my heart has wings;
 what my heart meant; a fair - ground's paint - ed swings;
 who's to ans - wer? Oh, how the ghost of you clings;

C^bmaj⁷ E^b7 1. E^bm/A^b E^bm⁷/A^b A^b9 4

— these fool - ish things re - mind me of you —
 — these fool - ish
 — these fool - ish

2, 3. To Coda 1 ⊕
 A^bm7 C^b/D^b N.C. A^b7sus⁴ A^b9 D^b9 G^b Cm⁷^b9 F⁷^b9

— things re - mind me of you —
 — things re - mind me of you —

B^bm Cm⁷^b9 Cm⁷^b9 F⁷^b9 B^bm B^bm(maj⁷) B^bm7

You came, you saw, and you con - quered me.

E^bb5 E^b D^b/A^b B^bsus²/4 B^bm⁷ E^bm⁷ A^b_{4b}

When you did that to me, I

D^b7_{4b} D^bdim_{3b} C⁷/D^b_{4b} D^b13_{4b} N.C. *D.S. 3^o al Coda I*

knew some - how this had to be.

⊕ *Coda I* G^b Fm⁷b5 B^b7 E^b Cm⁷_{3b}

Fm⁹ B^b13 E^b_{3b} Cm⁷_{3b} F⁷sus⁴ F⁷ B^b7sus⁴ B^b7

B^bm⁷ E^b7sus⁴ E^b7 A^bmaj⁹ C⁷ F⁷sus⁴ F⁷

F⁷sus⁴ F⁷ Am⁷ D⁷ D⁷sus⁴ D⁷

Gadd⁹ Em⁷ Am⁷ D⁷sus⁴ D⁷

4. The scent of smould - 'ring leaves, the wail of steam - ers; —
 5. The sigh of mid - night trains in emp - ty sta - tions; —

Gadd⁹ Em⁷ A⁷sus⁴ A⁷ D⁷sus⁴ D⁷

two lov - ers on — the street — who walk like dream - ers;
 silk stock - ings thrown a - side, — dance in - vi - ta - tions;

To Coda II ☐ ☐

oh, how the ghost of you clings: — these fool - ish
 oh, how the ghost of you clings: — these fool - ish

things — re - mind — me of you. How strange...

how — sweet — to find — you — still...

These — things are dear to me; they

Chords: Dm⁷, G⁷sus⁴, G⁷, Cmaj⁷, E⁷, A⁹sus⁴, A⁰, C/D, D⁹, G, Em⁷, C[#]m⁷b⁵, F[#]7, Bm, G[#]m⁷b⁵, C[#]m⁷b⁵, F[#]7, Bm, Bm(maj⁷), Bm⁷, E⁹b⁵, E⁹, D/A, Bm, Em⁷, A⁹sus⁴, A⁷

D⁹

Ddim

C/D

D⁹

N.C.

D.S.S. al Coda II

seem _____ to bring you _____ so near to me.

Coda II

Asus²/₄

A⁹

D¹¹

C/D

D⁹

G

Em⁷

things re - mind _____ me _____ of you _____

re - mind me of you _____

re - mind _____ me of you _____

Till There Was You

Words & Music by Meredith Willson

♩ = 92 ♩ ♩ = ♩ ♩

Emaj⁹



Fdim⁷



Musical notation for the first system, including treble and bass staves with chords and fingerings.

F[♯]m⁷



F[♯]m⁷b⁵



Emaj⁹



G[♯]m⁷



Gm⁷



Musical notation for the second system, including treble and bass staves with chords and fingerings.

F[♯]m⁷



B⁹



Emaj⁹



Fdim⁷



F[♯]m⁷



B⁷9



B⁷9



Musical notation for the third system, including treble and bass staves with chords and fingerings.

1. There were

E Fdim⁷ F[#]m⁷

bells on a hill, but I nev - er heard them
 (2.) birds in the sky, but I nev - er saw them

F[#]m⁷b⁹ E G[#]m Gm F[#]m B

ring - ing; no, I nev - er heard them at all 'till there was
 wing - ing; no, I nev - er saw them at all 'till there was

1. E Fdim⁷ F[#]m Gm/A F[#]m/B B⁷ 2. E Baug

you. 2. There were you.

E F[#]m⁷ Eaug/G[#] Amaj⁷ A[#]dim

Then there was mu - sic and won - der - ful

E/B D7 C#7 F#m

ros - es, they tell me, in sweet fra - grant

F#m F#m/B B7#9 B7#9 B7

mea - dows of dawn and dew. There was

E Fdim7 F#m7

love all a - round, but I nev - er heard it

F#m7b9 E G#m Gm F#m B

sing - ing; no, I nev - er heard it at all 'till there was

To Coda

E Fdim7 F#m Gm/A F#m/B B7 Emaj9

you.

Fdim7 F#m7

F#m7b5 Emaj9 G#m7 Gm7 F#m7 B9

D.S. al Coda

E Baug E F#m7 Eaug/G#

Then there was

Coda E Emaj9

you.

Time After Time

Words by Sammy Cahn

Music by Jule Styne

Freely ♩ = c.72

A^{add9} B⁹ E/G[#] C[#]m⁷ E/G[#] Em^{(b5)/G}

What good are words? I say to you... They can't con -

F[#]m⁷ B⁹ B^{(b)9} E^{add9} C[#]m⁷ B^{add11} F[#]/A[#] Am⁶

-vey to you... what's in my heart. If you could hear in - stead.

rit. a tempo ♩ = 114

E/G[#] B⁹ E⁵ B/D[#] C[#]m⁷ F[#]/A[#] Am⁶ E/G[#] Fmaj^{7(b5)/G} F[#]m⁷ Amaj^{7(b5)/B}

the things I left un - said!

E C[#]m⁷ F[#]m B⁷sus⁴ B⁷ Emaj⁷ C[#]m/G[#]

Time af - ter time, — I tell my - self that I'm —
*2° Instrumental til **

F[#]m⁷ B⁷ E C[#]m(add9) C[#]m/G[#]

so luck - y — to be lov - ing you; —

F[#]7b5 F[#]7 G[#]7sus⁴ F[#]/A[#] G[#]/B[#] C[#]m C[#]m(add9)/B

so luck - y to be —

A[#]m⁷b5 D[#] G[#]m G[#]m⁷b5 C[#]7b9

the one you run to see in the

F⁷m⁷ D¹³ F⁷m/B

eve - ning when the day is through

B¹³ A/B B⁷ Emaj⁹ C⁷m⁷ F⁷m⁹ B⁹

I on - ly know what I know the pass -

Emaj⁹ C⁷m⁷/G⁷ F⁷m⁹ B⁹ Emaj⁹ C⁷m⁷

- ing years will show: you've kept my love so

Bm⁷ E⁷9 Amaj⁹ A Am⁷/4

young, so new. And,

E/B F[♯]/A[♯] Am⁶ Eadd⁹ C[♯]7sus⁴

time af - ter time, you'll hear me say that I'm

F[♯]9sus⁴ F[♯]9 Eadd⁹/B C[♯]m⁷ F[♯]m⁷ B⁹

so luck - y to be lov - ing

1. E C[♯]m F[♯]m⁷ B¹³ B⁷ 2. F[♯]/A[♯] Am⁶

you. you.

E/G[♯] C[♯]m⁷ F[♯]m¹¹ B¹³ E9

Luck - y to be lov - ing you.

That Old Feeling

Words & Music by Lew Brown & Sammy Fain

$\text{♩} = 108$ $\text{♩} = \text{♩}$

F Fmaj^7 $\text{A}^7\text{b}9$ D $\text{D}^7/\text{F}\sharp$

I saw you last night and got that old feel - ing...

Gm $\text{Gm}(\text{maj}^7)$ Gm^7 Gm^6 $\text{B}^{\flat}\text{m}^6$ Csus^4 A^7 N.C.

When you came in sight, I got that old feel - ing...

Dm A/E A $\text{Am}(\text{b}9)$ D^7 $\text{D}^7/\text{F}\sharp$

The mo - ment that you danced by, I felt a thrill;

and, when you caught my eye, my heart stood

still. Once a - gain I seemed to feel that

old yearn - ing, and I knew the

spark of love was still burn - ing

Chords: G13, Bbm6, Gm7, Gb13(b9), F, A7b5, D7sus4, D7, Gm, Gm(maj7), Gm7, Bbm6, A7

Other markings: N.C., 3rds, paddy

D⁷ Gm(add9) Gm To Coda

There'll be no new ro - mance... for me; it's fool - ish to

B^bm⁶ Dm G¹³

start when that old, old feel - ing

Gm⁹ Gm⁹/C fadd9 fadd9 G^bmaj⁷(b5)

is still in my heart.

fadd9 fadd9 Am⁷(b5) D Gadd9 G

G^b G Bm^{7b5} E⁷ Am Am(maj⁷)

This system contains the first six measures of music. Above the staff are guitar chord diagrams for G^b, G, Bm^{7b5}, E⁷, Am, and Am(maj⁷). The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of two sharps (D#). The melody in the treble clef consists of quarter and eighth notes, while the bass line is primarily composed of quarter notes.

Am⁷ Am⁶ Cm⁶ D⁷ B⁷ Em

N.C.

This system contains measures 7 through 12. Chord diagrams are provided for Am⁷, Am⁶, Cm⁶, D⁷, B⁷, and Em. A "N.C." (No Chords) instruction is placed above the staff for the 10th measure. The piano accompaniment continues with similar rhythmic patterns, including a triplet of eighth notes in the treble clef at the end of the system.

B Bm^{7b5} E A¹³

This system contains measures 13 through 18. Chord diagrams are provided for B, Bm^{7b5}, E, and A¹³. The piano accompaniment features a triplet of eighth notes in the treble clef at the end of the system.

Gm⁷ N.C. Gm⁷ N.C. Gb¹³

D.S. al Coda

This system contains measures 19 through 24. Chord diagrams are provided for Gm⁷, N.C., Gm⁷, N.C., and Gb¹³. The instruction "D.S. al Coda" is written above the staff. The piano accompaniment concludes with a final cadence in the bass clef.

♩ Coda



start for that old, old



feel - ing is still in my heart,



N.C.



still in my heart,



N.C.



N.C.



still in my heart

The Way You Look Tonight

Words by Dorothy Fields

Music by Jerome Kern

♩ = 72 ♩. ♩ = ♩. ♩




1. Some - day, — when I'm awf - 'ly low,
 (2.) love - ly, — with your smile so warm
 3° Instrumental



when the world — is cold, I will — feel a glow just think - ing of — you —
 and your cheek — so soft; there is — no thing for me but to love — you —

Cmaj⁷ Bm⁷ Am⁷ D⁹ | 1. Gadd⁹ Em⁹ Am⁹ C/D

and the way_ you look to - night. 2. You're_ so_

and the way_ you look to - night.

2. Gadd⁹ Cmaj⁹ Cm⁷add11 F¹¹ F⁷/B⁹ | 3. Gadd⁹ E^b/F

B^bmaj⁹ Bdim Cm⁷ F⁹ Dm⁷ Gm⁹

With each word_ your ten - der - ness grows_ tear - ing my fears_ a - part_

Cm⁹ F⁷/B⁹ B^bmaj⁹ D^{b7}/A^b Cm⁷ F¹¹/B⁹

To Coda

and that laugh_ that wrink - les your nose_

B^bmaj⁹ Gm⁹ Am⁷ Cmaj⁷/D Gmaj⁷ E⁷

touch - es my fool - ish heart. Yes, you're love - ly;

Am⁷ D⁷b⁹ Bm⁷ E⁷

nev - er ev - er change, keep that breath - less charm,

Am⁷ D⁹sus⁴ D⁹/A Dm⁷add11 G¹³/D D^{b9}

Won't you please ar - range it, 'cause I love you

Cmaj⁹ Bm⁷ Am⁷ D⁹ G⁶ C/D *D.S. 3^o al Coda*

just the way you look to - night

♣ Coda

B^bmaj⁹ B^b G⁹sus⁴ G⁷9#5 Cm⁷ F¹³ D⁷/F[#]

and that laugh that wrinkle your nose

Gm⁷ C¹³ Am⁷ D¹¹ Gmaj⁷ E⁷sus⁴ E⁷/G[#]

touch - es my fool - ish heart. Yes, you're love - ly;

Am⁷ A[#]dim Bm⁷bs E⁷9

nev - er ev - er change, keep that breath - less charm.

Am⁷ D⁹sus⁴ D⁷9 Fadd⁹/G D^b11 D⁹

Won't you please ar - range it, 'cause I love you

Cmaj⁹ 16 Bm⁷ Am⁷ D⁷ G D^{b9}

just the way you look to - night,

Cmaj⁷ Bm⁷ Am⁷ D^{7b9} 20 Gmaj⁷ Em⁷

just the way you look to - night, dar - ling;

rit. Fmaj⁹ D⁹ 40 Gmaj⁷ 14 B⁷sus⁴ 28

just the way you look to - night.

C^omaj⁷ Em⁹ Am⁹ 16 F⁷/₆ Gadd⁹

The Very Thought Of You

Words & Music by Ray Noble

Freely ♩ = c.69

Badd9  Bmaj7  Em9/B 



The ve - ry




a tempo ♩ = 94


 Bmaj7  B  Badd9  B9 



thought of you, - and I for - get to do the lit - tle

2° Instrumental till *

Badd9  Badd9/D#  C#11 



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





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









hap - py as a king, and, fool - ish though it may







seem, to me that's ev - 'ry - thing. The mere i -







-dea of you, the long - ing here for you:



Badd9 Badd9/D#

you'll nev - er know how slow the mo - ment's go... till I'm

C#11 C#9 To Coda ⊕ F#11

near to you... I see your face in ev - 'ry flow -

C#m/D# Gdim G#m7 C#9

- er, your eyes in stars a - bove: it's just the

C#m9 F#11 Badd9

thought of you, the ve - ry thought of you, my love...

F#m

D.S. al Coda

F#m

Coda

face in ev - 'ry

C#7/D# **D#7b9** **G#m** **C#m**

flow - er, your eyes in stars a - bove: it's just the

C#m7(b5) **F#7sus4** **Badd9**

thought of you, the ve - ry thought of you, my love.

Em6(maj7)/B

The ve - ry thought of you, my

Repeat to fade

We'll Be Together Again

Words by Frankie Laine

Music by Carl Fischer

♩ = 71 ♩ ♩ = ♩[♩]

D^{b9}



C⁹



D^{b9}



C⁹



Dm⁷



G¹³



Gm⁷



C^{7b9}



D^{b9}



Gm⁷



C¹³



1. No tears, no fears; re -
 (2.) kiss, your smile, are
 3^o Instrumental till *

Dm⁷



G¹³



E^bm⁹



A^{b13}



- mem - ber there's al - ways to - mor - row. So what if we have to part?...
 mem - 'ries I'll trea - sure for - ev - er. So try think - ing with your heart...

1. D^bmaj⁹ D^{b6} D^bmaj⁹ Gm^{7b5} G⁷aug C⁹ C¹³

We'll be to - geth - er a - gain. 2. Your

2, 3. Gm^{7b5} C⁷ F⁶ D^{b9} C⁷9aug

We'll be to - geth - er a - gain. Times when I know you'll be

Fm(maj⁷) Fm D^{b9} C⁷9aug Fm(maj⁷) Fm

lone - some, times when I know you'll be sad,

D^{b9} Cm^{7b5} B¹³ B^{b13} Gm^{7b5} D^{b9}

don't let temp - ta - tion sur - round you; don't let the blues make you

C¹¹ C¹³ F⁶ D^{b9} Gm⁷ C⁷ C⁷dim

bad. Some day, some way, we'll

Dm⁷ Dm(maj⁷) Dm⁷ G¹³ E^bm⁹ A^b13

both have a life - time be - fore us. For part - ing is nev - er good -

D^bmaj⁹ B^bm⁷ A^b6 Gm⁷b⁵ C⁷b⁹ F⁹ D^b7 C⁷

-bye; we'll be to - geth - er a - gain.

To Coda Φ

D.S. al Coda

Φ Coda Dm⁷ Dm⁷ B⁷#9 B^b13 A⁷aug

- gain.

Repeat to fade

Selections from both best-selling albums,
arranged for piano, voice and guitar.

As Time Goes By
Crazy She Calls Me
Don't Get Around Much Anymore
For All We Know
I'm In The Mood For Love
It Had To Be You
Moonglow
The Nearness Of You
Smile
That Old Feeling
These Foolish Things
Till There Was You
Time After Time
The Very Thought Of You
The Way You Look Tonight
We'll Be Together Again



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