

Piano/Vocal/Chords

A Treasury of Beloved Standards

Featuring Photos of the Original Performing Artists
and Background Notes on the Songs



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A Treasury of Beloved Standards

Compiled from the archives of *Sheet Music Magazine*
with special thanks to Kirk Miller

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AFTER YOU'VE GONE



Although Al Jolson introduced this favorite standard at the Winter Garden Theater and later recorded it for the 1949 film, *Jolson Sings Again*, the first chart appearance of the tune was with a 1918 recording by Henry Burr and Albert Campbell. Burr and Campbell's version was very successful, reaching the penultimate position; the following year, however, a recording by Marion Harris did even better, capturing the top spot. During the same period, Sophie Tucker was encouraging the song's success with her vaudevillian performances and, later, with her 1929 top-ten record. Other versions over the years, including Benny Goodman's (1935 and in the 1946 film, *Make Mine Music*), Judy Garland's (For Me And My Gal, 1942), Louis Armstrong's (1932 and in 1959's *The Five Pennies*), and Leland Palmer's (in Bob Fosse's *All That Jazz*, 1979) have ensured that the song will remain popular long after we've all gone away.

Words by
HENRY CREAMER

Music by
TURNER LAYTON

Judy Garland

f *p* *vamp*

Verse

Now won't you list-en dear-ie while I say, — How could you tell me that you're goin' a-way? —

Don't say that we must part, — Don't break my ach-ing heart; —

E7 D#dim E7 Am E Am D7 C#dim D7 G D7 G7

C D7 G7 C D7 G7

After You've Gone - 3 - 1

C D7 G7 C7 F

You know I've loved you tru - ly man - y years, _____ Loved you night and day; _____

Fdim C D9 4fr G7 C C+

How can you leave me, can't you see my tears? _____ List - en while _____ I say: _____

Chorus: F Dm7(b9) C A7

Af - ter you've gone, _____ and left me cry - ing; Af - ter you've gone, _____ There's no de - my - ing;
 Af - ter I'm gone, _____ af - ter we break up; Af - ter I'm gone, _____ You're gon - na wake up;

D9 4fr G7 C

you'll feel blue, _____ You'll feel sad, _____ You'll miss the dear - est pal you've
 you will find, _____ You were blind, _____ To let some - bod - y come and

C7 F Dm7(b5) C

ev - er had; change your mind; There'll come a time, Af - ter the years, now don't for - get it, we've been to - geth - er, There'll come a time, Their joy and tears,

A7 Dm A7 Dm Dm7(b5)

when you'll re - gret it; all kinds of wea - ther; Some Some day, day, when you grow lone - ly, blue and down - heart - ed,

C E7 Am D7 C

Your heart will break like mine and you'll want me on - ly, Af - ter You've Gone, You'll long to be with me right back where you start - ed; Af - ter Im gone,

G7 C G7 1. C Bdim C7 2. C

Af - ter You've Gone a - way. Af - ter Im gone a - way.

AIN'T MISBEHAVIN'

Written in 1929, this song was introduced in the Broadway revue Hot Chocolates. In 1978 it became the centerpiece of the Broadway musical Ain't Misbehavin'. It starred the sassy Nell Carter and racked up 1,604 performances.

Words by
ANDY RAZAF

Music by
THOMAS "FATS" WALLER and HARRY BROOKS

Moderately

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

Verse:

C G#7 C# C G#7 C#

Boy: Tho' it's a fick - le age, With flirt - ing all the rage,
 Girl: Your type of man is rare, I know you real - ly care,

Piano accompaniment for the first six measures of the verse, marked *mp*.

C E7 A7 D9 G13 C6 G9+5

Here is one bird with self - con - trol, — Hap - py in - side my cage.
 That's why my con - science nev - er sleeps, — When you're a - way some - where.

C G#7 C# C G#7 C#

I know who I love best, Thumbs down for all the rest,
 Sure was a luck - y day, When fate sent you my way,

C Am D9 Cm6 E (B bass) F#7 B7 E G7

My love was giv - en, heart and soul, — So it can stand the test.
 And made you mine a - lone for keeps, — Dit - to to all you say.

Moderately (♩ = ♩³)

C (E bass) Dm7 G9 C C7 (G bass)

Chorus: No one to talk with, all by my - self, No one to walk with, but

mf a tempo

F Fm (E bass) Am7 Dm7 G9



I'm hap - py on — the shelf, Ain't Mis - be - hav - in', I'm sav - in' my love for

E7 A7 D9 G7+5 C (E bass)





you. — I know for cer - tain

Dm7 
 G9 
 C 
 C7 (G bass) 
 F 
 Fm 

the one I love, I'm thru with flirt - in', it's just you I'm think - in' of,

C (E bass) 
 Am7 
 Dm7 
 G9 
 C 
 C7 
 F#dim 
 Fm 

Ain't Mis - be - hav - in', I'm sav - in' my love for you.

C (E bass) 
 E7 
 Am 
 F (A bass) 

Like Jack Hor - ner in the cor - ner,

Am6 
 A7 
 G (D bass) 
 G6 (D bass) 

don't go no - where, What do I care, Your kiss - es

Am7 D9 G7 A7 D9 G7

are worth wait - in' for, be - lieve me.

C (E bass) Dm7 G9 C (G bass)

I don't stay out late, don't care to go, I'm home a - bout eight, just

F Fm (E bass) Am7 Dm7 G9

me and my ra - di - o, Ain't Mis - be - hav - in', I'm sav - in' my love for

C

1. C#dim Dm7 G9 2. F7 C

you..



Alice Faye and Tyrone Power

ALEXANDER'S RAGTIME BAND

This Irving Berlin favorite has been recorded by more artists than can be listed here. Its first recording in 1911 by Arthur Collins and Byron Harlan reached the top of the charts, and the 1938 recording by Bing Crosby and Connie Boswell was another chart-topper. The award winning title film starred Alice Faye, Tyrone Power, Ethel Merman and Don Ameche.

Words and Music by
IRVING BERLIN

Moderato

VOICE

C **C7** **F** **Dm7** **G7**

Oh, ma hon-ey, Oh, ma hon-ey, Bet-ter hur-ry and let's me-an-der,
Oh, ma hon-ey, Oh, ma hon-ey, There's a fid-dle with notes that screech-es,

C **D7** **G7**

Ain't you go-in', Ain't you go-in', To the lead-er man, rag-ged me-ter man?
Like a chick-en, Like a chick-en, And the clar-in-et is a col-ored pet,

C C7 F Dm7 G7

Oh, ma hon-ey, Oh, ma hon-ey, Let me take you to Al - ex - an - der's
Come and lis - ten, Come and lis - ten, To a class - i - cal band what's peach - es,

C C7 F Cdim C G7 C C7

grand stand, brass band, Ain't you com - in' a - long?
come now, some - how, Bet - ter hur - ry a - long.

F

CHORUS

Come on and hear, Come on and hear AL - EX -

C7 F Bb

AN - DER'S RAG - TIME BAND, — Come on and hear, Come on and

hear, ——— It's the best band in the land, They can play a bu-gle call like you

F

Detailed description: This system contains the first line of music. The vocal line starts with a whole note 'hear,' followed by a half note 'It's the best band in the land,' and then a quarter note 'They can play a bu-gle call like you'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A guitar chord diagram for F major is shown above the vocal line.

nev-er heard be-fore, So nat-ur-al that you want to go to war; That's just the

C Cdim

Detailed description: This system contains the second line of music. The vocal line continues with 'nev-er heard be-fore,' followed by 'So nat-ur-al that you want to go to war;' and 'That's just the'. The piano accompaniment continues with similar rhythmic patterns. Guitar chord diagrams for C major and Cdim are shown above the vocal line.

best-est band what am, hon-ey lamb, Come on a - long, ——— Come on a -

G7 C C7 F

Detailed description: This system contains the third line of music. The vocal line has 'best-est band what am,' followed by 'hon-ey lamb, Come on a - long,' and 'Come on a -'. The piano accompaniment includes some dynamic markings like 'mf' and 'f'. Guitar chord diagrams for G7, C, C7, and F are shown above the vocal line.

long, ——— Let me take you by the hand, ——— Up to the

C7 F

Detailed description: This system contains the fourth line of music. The vocal line has 'long,' followed by 'Let me take you by the hand,' and 'Up to the'. The piano accompaniment continues with the same style. Guitar chord diagrams for C7 and F are shown above the vocal line.

Bb



man, ——— Up to the man ——— who's the lead - er of the

Bb



F7



Bb



band, — And if you care to hear the Swa - nee Riv - er played in

Fdim



F



Fdim



rag - time, — Come on and hear, ——— Come on and hear ——— AL - EX -

C7



F



Cdim



C7



F



AN - DER'S RAG - TIME BAND. ——— Come on and BAND. ———



Jimmy Dorsey and Bob Eberly

ALL OR NOTHING AT ALL

Frank Sinatra's first big hit. It is the definitive version, of course. You might, however, recall a different recording by Jimmy Dorsey and His Orchestra with Bob Eberly that was used in the 1981 Jack Lemmon film, *Missing*.

Lyric by
JACK LAWRENCE

Music by
ARTHUR ALTMAN

Moderately slow (with much expression)

.....
Refrain
Am

All or Nothing at All - 4 - 1

B \flat 7 B \flat 6 B \flat +5 B \flat 7 Gm Gm 6 Dm

pealed to me. If your heart nev - er could yield to me,

G7 G7 \flat 5 G7 Cmaj7 C 6 Bm7 E7

then I'd rath - er have noth - ing at all!

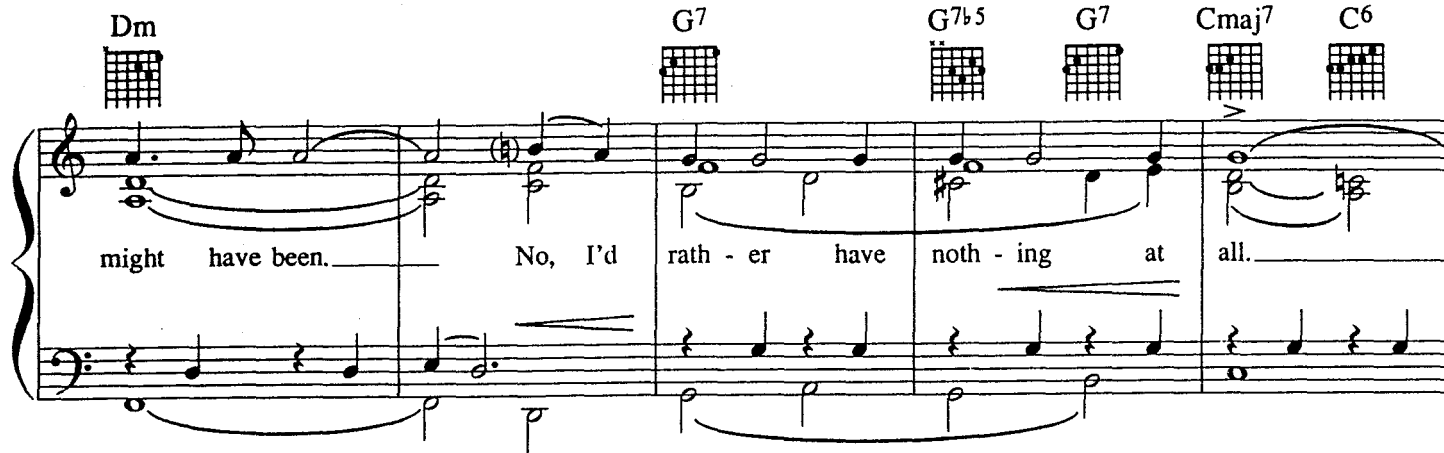
Am C+5 Am7 Am 6 Am

p All Or Noth - ing At All! If it's

Am7 B \flat 7 B \flat 6 B \flat +5 B \flat 7 Gm Gm 6

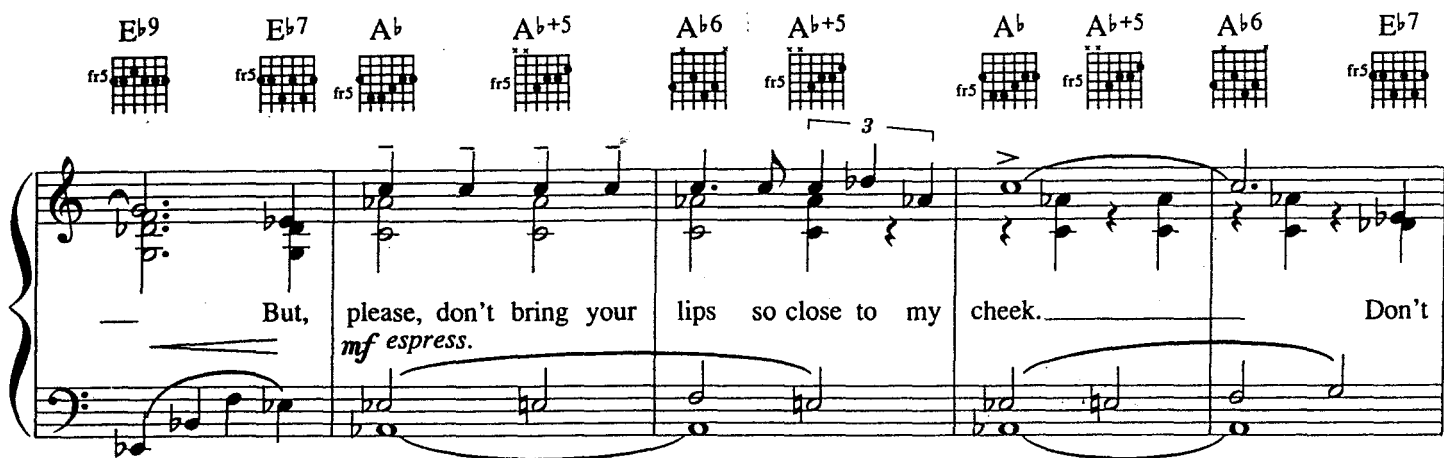
love there is no in be - tween. Why be - gin, then cry for some - thing that

Dm
G7
G7b5
G7
Cmaj7
C6



might have been. No, I'd rather have nothing at all.

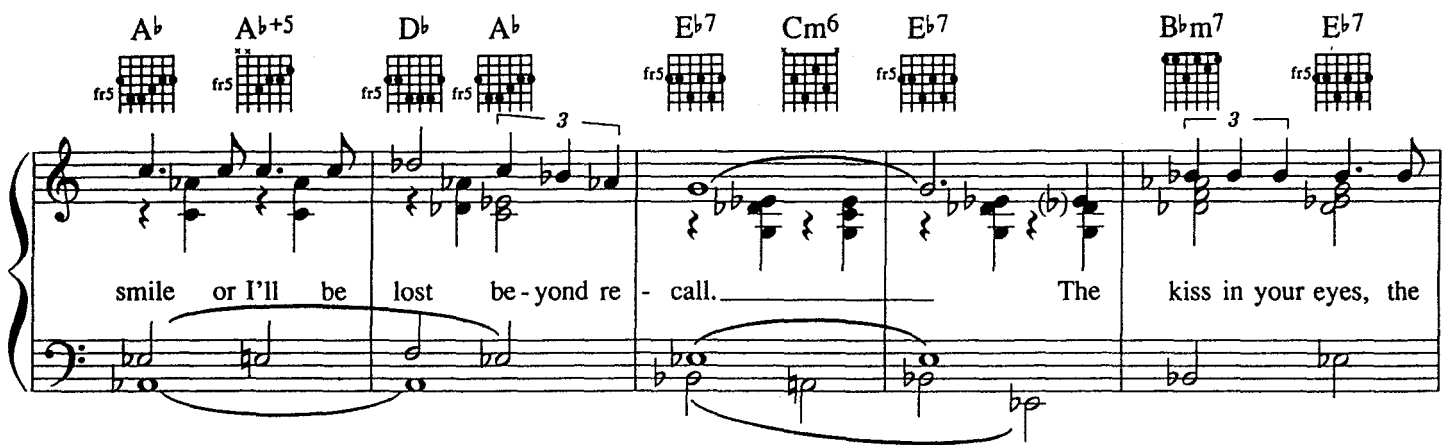
Eb9
Eb7
Ab
Ab+5
Ab6
Ab+5
Ab
Ab+5
Ab6
Eb7



But, please, don't bring your lips so close to my cheek. Don't

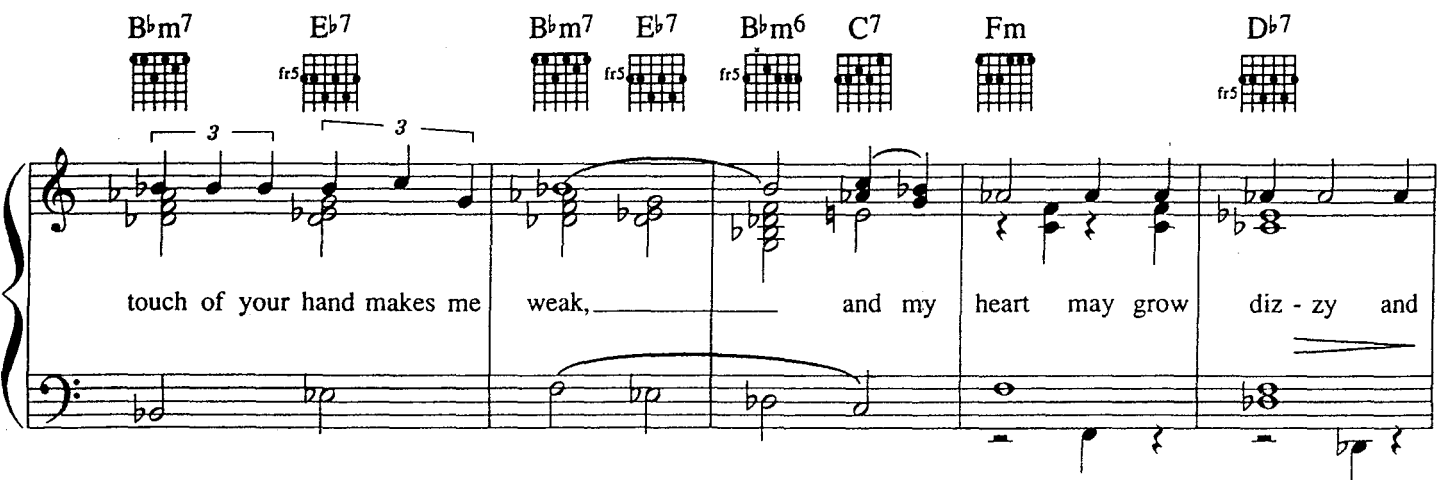
mf espress.

Ab
Ab+5
Db
Ab
Eb7
Cm6
Eb7
Bbm7
Eb7



smile or I'll be lost beyond recall. The kiss in your eyes, the

Bbm7
Eb7
Bbm7
Eb7
Bbm6
C7
Fm
Db7



touch of your hand makes me weak, and my heart may grow dizzy and

C7 E7 Am C+5 Am7

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

p

Am6 Am Am7 Bb7 Bb6 Bb+5 Bb7

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

Gm Gm6 Dm Dm6 E7 Am

So, you see, I've got to say: No! No! All *molto espress.*

Fm6 I. C E7 2. C C6

Or Noth - ing At All! *f* All! *f*



Frank Sinatra

ALL THE WAY

Van Heusen and I never dreamed they would call a film "The Joker Is Wild," so we spent days thinking of the title All The Way! Of course they didn't use our title, but the song went on to win an Academy Award, thanks to Frank Sinatra!

Words by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

Slowly

mp *poco rit.*

Refrain (*molto espressivo*)

When some-bod-y loves you, it's no good un-less $\left\{ \begin{matrix} \text{he} \\ \text{she} \end{matrix} \right\}$ loves you All The

a tempo
mp-mf

E \flat G7+5 Cm

Way. Hap-py to be near you, when you need some-one to cheer you

F9 B \flat 7 Fm7 D \flat m6 B \flat 7

E_b B_bm7 E_b7 A_b B_b7 F_m6

All The Way. Tall-er than the tall-est tree is,

G7 C_m B_bm7 E_b7-5 A_b B_b7 B_{dim}

That's how it got to feel; Deep-er than the deep blue sea is,

C_m C_m7 F7 A_bm6 E_b

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

rall. *a tempo*

G7+5 C_m F9

good un-less { he } needs you All The Way.

Bb7

Fm7

Dbm6

Bb7

Eb

Bbm7

Eb7



Through the good or lean years and for all the in be-tween years, Come what may.

Ab

Bb7

Fm6

G7

Cm

Abm6



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

Eb

C7

Db9

C7

Cm6

Bb9

Bbm6

C7



if you let me love you, it's for sure I'm gon-na love you All The Way,

a tempo

Abm6

Bb7-5

1. Eb6

Bb7

2. Eb

Db9

Eb6



All The Way. Way.

rall.

a tempo

poco rit.

rit.

AM I BLUE?



Ethel Waters

Words by
GRANT CLARKE

Music by
HARRY AKST

This all-time standard was introduced by Ethel Waters in the 1929 film On With The Show, the first all color, all singing film produced by Warner Brothers Studios. It was performed by Barbra Streisand in the 1975 film Funny Lady, and in 1985 it was a part of the French production of Black And Blue, sung by Sandra-Reaves Phillips while perched on a swing 16 feet above the ground. The American version of Black And Blue, was nominated for a Tony Award as best Broadway musical.

Moderately



Am I blue? _____ Am I blue? _____ Ain't these

p - - - *f*

4fr.



in these eyes — tel-lin' you? _____ Am I blue? _____

4fr.



— You'd be too _____ If each plan — with your man — done fell through..

F Bb Bbm F Am E7 Dm6

Was a time I was his on-ly one,

E7 Am F#o7 Gm7 C7 3fr.

But now I'm the sad and lone-ly one, "Law-dy," Was I. gay?

F C9 F F#o7 D7

'til to-day, Now he's gone and we're through,

G7 Db7 C7 4fr. 3fr. F F7 Gm7 C7 F Bb Bbm F

Am I blue? Am I blue? blue?



Ethel Merman

ANYTHING GOES

A favorite of dinner theatres across the nation, and a recent revival at Lincoln Center, Anything Goes is widely regarded as one of Cole Porter's best scores. Ethel Merman, as one-time evangelist Reno Sweeney, brought down the house in 1934 with this "list" of modern-day lapses in morality.

Words and Music by
COLE PORTER

Moderato

mp rit.

VERSE



p a tempo

Times have changed — And we've of - ten re - wound the clock —

3



Since the Pu - ri - tans got a shock — When they land - ed on

3

Dm7 G7 C7

Ply - mouth Rock; — *mf* If to - day

Fm C7 Fm G7

An - y shock they should fry to stem, — 'Stead of land - ing on

Cm G7 Cm G D7 G7 G6

Ply - mouth Rock — Ply - mouth Rock would land on them.

REFRAIN

G7 C Am

In old - en days a glimpse of stock - ing Was looked on as some - thing shock -

C7 Dm7 C Dm7 Fm6

- ing, Now heav - en knows, — An - y - thing

C F6 C G+ C

goes. *mf* Good auth - ors too who

Am C7

once knew bet - ter words Now on - ly use four - let - ter words, writ - ing

Dm7 C Dm7 Fm6 C Dm

prose, An - y - thing goes.

C B7 E B9 B7

The world has gone mad to - day And good's bad to - day, And black's

E7 B7 Em

white to - day, And day's night to - day, When most guys to - day That wo - men

Em7 C#dim D#dim C#dim G7 C

prize to - day, — Are just sil - ly gi - go - los; — So though I'm not a

Am C7 Dm7 C

great ro - man - cer I know that { you're I'm } bound to an - swer when { I you } pro - pose, —

Dm7

1. C F6 C F6 C F#dim G7

2. C F6 C Dm7 C

— An - y - thing goes. — *mf* In goes. — *sf*

REFRAIN 2

When missus Ned McLean (God bless her)
 Can get Russian reds to "yes" her,
 Then I suppose
 Anything goes.
 When Rockefeller still can hoard enough money
 to let Max Gordon
 Produce his shows,
 Anything goes.
 The world has gone mad today
 And good's bad today,
 And black's white today,
 And day's night today,
 And that gent today,
 You gave a cent, today
 Once had several chateaux.
 When folks who still can ride in jitneys
 Find out Vanderbilts and Whitneys
 Lack baby-clo'es,
 Anything goes.

REFRAIN 3

If Sam Goldwyn can with great conviction
 Instruct Anna Sten in diction,
 Then Anna shows
 Anything goes.
 When you hear that Lady Mendl standing up
 Now turns a handspring landing upon her toes,
 Anything goes.
 Just think of those shocks you've got
 And those knocks you've got,
 And those blues you've got,
 From that news you've got,
 And those pains you've got,
 (If any brains you've got)
 From those little radios.
 So Missus R., with all her trimmins
 Can broadcast a bed from Simmons
 'Cause Franklin knows
 Anything goes.



Humphrey Bogart and Ingrid Bergman

AS TIME GOES BY

Premiered by Frances Williams in the 1931 musical Everybody's Welcome, "As Time Goes By" has since been recorded by over forty different performers—everyone from Rudy Vallee, whose reissue hit no. 1 in 1943, to the Baja Marimba Band. Of course, who isn't familiar with Dooley Wilson's showstopper in the 1942 film classic Casablanca, starring Humphrey Bogart and Ingrid Bergman. Mr. Wilson's performance is so highly regarded, it's been featured in many films, like Woody Allen's 1972 comedy Play It Again, Sam, and it became a big radio hit in England in 1977.

Words and Music by
HERMAN HUPFELD

Moderato, con espressione

REFRAIN *Liltingly*

As Times Goes By - 3 - 1

And when two lov - ers woo, they still say, "I love you," On

that you can re - ly; No mat - ter what the fu - ture

brings, As time goes by. Moon - light and love — songs
mf - f poco a poco cresc.

nev - er out of date, Hearts full of pas - sion, jeal - ous - y and hate;

Am F7 D7 G7 C#dim

Wo - man needs man and man must have his mate, That no one can de - poco rit.

G7 Dm7 G7 Gm6 G7

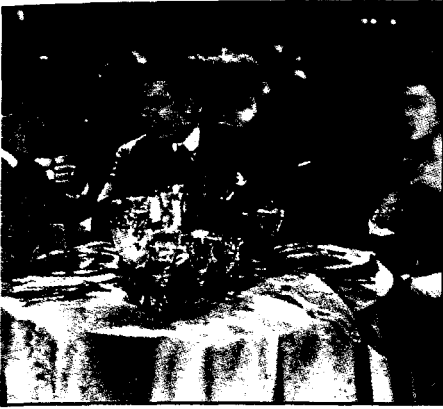
ny. It's still the same old sto - ry, a fight for love and glo - ry, A
p - mf a tempo

C G+ C6 Em Am Em D7

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

C C#dim Dm7 G7 G7+5 1. C Am D7 G7 2. C B+7 C

lov - ers, As time goes by. *f* You *mf* by. *f*



J. Carroll Naish, Mario Lanza and Kathryn Grayson

BE MY LOVE

Another Oscar nominee, this time for the 1950 film *The Toast Of New Orleans* starring Mario Lanza, Kathryn Grayson and David Niven. Lanza and Grayson's duet was the highlight of the film. This song, which reached the no. 1 spot in 1950 and remained on the charts for an incredible thirty-four weeks, demonstrates Sammy's amazing versatility as a complete lyricist. "The meaning of 'chutzpah' is me at the movie studio singing to Mario Lanza," says Sammy. "And he singing it right back to me was the thrill of a lifetime."

Words and Music by
SAMMY CAHN and NICHOLAS BRODSZKY

Very moderato tempo

Chorus, very moderate tempo

G

BE MY LOVE, for no one else can end this
1.) POUR T'AI - MER, J'ai tout a - ban - don - né sur
2.) (POUR T'AI) - MER, Je veux bû - tir un monde en

B⁺ B⁷ Em C[#] C^{7b5}

yearn - ing; This need that you and you a - lone cre -
ter - re, Et mon seul bon - heur main - te - nant c'est
rê - ve, Un monde im - mense où nous se - rions tous

Be My Love - 3 - 1

B7 E7b9 Am A#° G/B

ate. Just fill my arms the way you've filled my dreams,
 toi, Seul(e), tu pour-rai, Ché-ri(e), si tu vou-lais,
 deux, Je n'ai be-soin Pour fi-xer mon des-tin,

R.H.

D7/A G6 B7/F# Em A7 Am7 D11

— The dreams that you in-spire with ev-'ry sweet de-sire.
 — Cal-mer tous les tour-ments De mon de-sir brû-lant.
 — Que d'un bon-heur cer-tain Un seul bai-ser, le tien.

D7 E7 D7 G F#°

— BE MY LOVE, and with your kiss-es set me
 — POUR T'AI-MER, Je bra-ve-rai la terre en-
 — POUR T'AI-MER, Je veux de no-tre vie trop

B+ B7 Em C#° C7b5

burn-ing; One kiss is all I need to seal my
 tiè-re! Et nul ne pour-ra m'é-loi-gner de
 brè-ve Faire une é-ter-ni-té de jours tous

B7 E7b9 Am A#° G/B

fate, And hand in hand, we'll find love's prom - ised land. There'll
 toi! Sois mon a - mour! Et jus - qu'au der - nier jour Il
 bleus. Main dans la main, Vers de beaux len - de - mains, Nous

R.H.

B/A G Bm7/F# Em All Am9 D7 B°

be no one but you, for me e - ter - nal -
 n'y au - ra que toi pour moi Et moi pour
 pren - dons les che - mins ri - ants, Où vont pour gaie -

E7sus E7 All Am9 Am11 D13b9

ly, If you will BE MY
 toi Si tu veux être à
 ment, Les fous et les a

1. G6 D7 Eb7 D7 2. G6

LOVE. BE MY LOVE.
 moi! 2.) POUR T'AI- mante.

THE BEST IS YET TO COME

One of the truly classic songs from the Coleman/Leigh collaboration. Both Ella Fitzgerald and Tony Bennett had successful recordings of this gem.
 Music by CY COLEMAN

Words by CAROLYN LEIGH

Moderately, with a beat

Piano

Refrain

Ab 4 fr.

Out of the tree of life— I just picked me a plum,

mp-mf

F7

You came a - long and ev - 'ry-thing's start - in' to hum;

Bbm7

Eb7

Ab 4 fr.

Dm7

G7

Still it's a real good bet— The Best Is Yet To Come,

The Best Is Yet To Come and babe, won't it be fine,

A7



You think you've seen the sun - but you ain't seen it shine,

Dm7 G7 Dm7 G7 C Dm7 D#dim C

Wait till the warm-up's un - der way, - Wait till our lips have met, -

Dm7 G7 Dm7 G7 C Eb7 Db6 Eb7

Wait till you see that sun - shine day, - You ain't seen noth - in' yet! -

Ab 4 fr. F7

The Best Is Yet To Come - and babe, won't it be fine,

Bb7 Eb7 1. Ab 4 fr.

The Best Is Yet To Come, - come the day you're mine.

Optional Repeat

2. Ab C7 Interlude Fm Db7

mine. Come_ the day_ you're mine,

Fm6 Db7 Fm Db7 Fdim Eb7

I'm gon-na teach you to fly, We've on - ly tast - ed the

Ab E7 Db7 E7 Ab E7 Gm7-5 C7

wine, We're gon-na drain the cup dry.

Fm Db7 Fm6 Db7

Wait till your charms are ripe_ for these arms to sur - round,

Fm Db7 Bb7sus4 Bb7

You think you've flown be - fore, - but you ain't left the ground.

Ebm7 Fm7 Gb6 Ab7 Db6 Ebm7 Edim Db6

Wait till you're locked in my em-brace,-- Wait till I draw you near,--

Ebm7 Fm7 Gb6 Ab7 Db6 E7 D6 E7

Wait till you see that sun-shine place, Ain't noth-in' like it here!_

A

The Best Is Yet To Come_ and babe, won't it be

F#7

B7

fine;_ The Best Is Yet To Come,--

E7

A

come-the day-you're mine._



BIDIN' MY TIME

Believe it or not, this sweet song was first introduced by a hillbilly quartet in the 1930 stage musical Girl Crazy. Eithel Merman made her debut in this show, which ran for 272 performances. When the dust had settled, she had become the reigning queen of American musical comedy.

Music and Lyrics by
GEORGE GERSHWIN and IRA GERSHWIN

Lazily **Gm** 3fr. **Gm6** **D7sus4** **D7** **G9** **Bb** **Eb** **Ab** 4fr. **Fm7** **Bb7** **Eb** **Ab** 4fr. **Fm7** **Bb7**

mp

I'm bid - in' my time; _____ 'cause

that's _____ the kind - a guy I'm, _____ { while be -

E_b C7 Fm7 A_bm6 E_b B_b7

oth - er folks grow diz - zy I keep bus - y bid - in' my
 gin - nin' on a Mon - day right through Sun - day, bid - in' my

E_b G7 C G7 C

time. Next year, - next year -
 time. Give me, - give me, -

G7 F C B_b7 E_b

some - thing's bound to hap - pen. - This year, -
 glass tha's full of tink - le. - Let me, -

B_b7 E_b Cm7 3fr. Cm7-5 F6 F9

this year, - I'll just keep on
 let me, - dream like Rip Van

Bb11 Bb7 Eb Ab 4fr. Fm7 Bb7

nap - pin'. - And bid - in' - my time. _____ 'cause
Wink - le. - He bid - ed his time. _____ and

Eb Ab 4fr. Fm7 Bb7

that's _____ the kind - a I'm _____ there's
like _____ that Wink - le I'm _____ guy

Eb C7 Fm7 Abm6

no re - gret - tin' when I'm set - tin' day flies,
chas - in' way flies, how the day flies,

Eb Bb7

bid - in' my time. 1. Eb 2. Eb

bid - in' my time. time.



Tullio Carminati, Franchot Tone
and Constance Bennett

THE BOULEVARD OF BROKEN DREAMS

Introduced in the 1934 film musical *Moulin Rouge*, starring Constance Bennett and Helen Westley, "The Boulevard Of Broken Dreams" also enjoyed recorded success through disks by Jan Garber and his Orchestra (1934) and Tony Bennett (1950). The 1953 film *Moulin Rouge*, a story about famed artist Toulouse-Lautrec starring Jose Ferrer, included this classic in its score as well.

Words by
AL DUBIN
Music by
HARRY WARREN

Moderato (*molto espressivo*)

mf

rit.

p a tempo

Night - ly lights are shin - ing bright - ly Feet are trip - ping light - ly while the mus - ic plays.

Mad - ness in the guise of glad - ness O - ver - com - ing sad - ness in a mil - lion ways Oh!

Chord diagrams: D, Em7, A7, Bm, E7, F#m, C#7, A.

The Boulevard of Broken Dreams - 4 - 1

Dm Gm⁶ A⁷ REFRAIN

Gay Pa-ree look what you've done to me. I walk a-long the street of

a tempo

Dm Gm⁶ Dm Gm⁶ A⁷

sor-row The Bou-le-ward of Brok-en Dreams. Where Gig-o-lo and Gig-o-lette,

P-mf

Dm

can take a kiss with-out re-gret So they for-get their brok-en dreams

Dm⁶ Dm Gm⁶ Dm

You laugh to-night and cry to-mor-row, When you be-hold your shat-tered

Gm6 A7

schemes And Gig-o-lo and Gig-o-lette wake up to find their eyes are wet

Dm D7

With tears that tell of brok-en dreams. Here is where you'll al-ways

Cm6 D7 Cm6 D7 Gm

find me Al-ways walk-ing up and down

C7 Bbm6 C7 Bbm6 C7

But I left my soul be-hind me In an old Ca-the-dral

F A7 Dm Gm6

town; The joy that you find here you bor - row

Dm Gm6 A7

— You can - not keep it long it seems. But Gig - o - lo and Gig - o - lette

1 Dm Bb7

— still sing a song and dance a - long The Bou - le - vard of Brok - en Dreams.

a tempo

A7 2 Dm A7 D 8va

fz I walk a - long the street of Dreams.

f *p*



The Nicholas Brothers

CHATTANOOGA CHOO-CHOO

After many failures, Glenn Miller and his Orchestra eventually hit upon that unique reed sound in the late '30s which consequently made them a national treasure. Their magic catapulted "Chattanooga Choo-Choo" into the no. 1 spot for nine weeks and made it the second biggest hit of 1941. Featured in the films It Happened In Sun Valley, Springtime In The Rockies, Sun Valley Serenade and The Glenn Miller Story, it has also been recorded by such diverse musicians as Floyd Cramer (1962), the quintet Harper's Bizarre (1967) and the disco girl group Tuxedo Junction (1978).

Lyrics by
MACK GORDON
Music by
HARRY WARREN

Moderately, with rhythm

C

Par - don me boy is that the Chat - ta - noo - ga Choo - Choo,
I can af - ford to board a Chat - ta - noo - ga Choo - Choo,

Dm7 **G7** **Dm** **G7**

Track twen - ty nine, Boy you can gim - me a
I've got my fare and just a tri - fle to

1. **C** **Cm6** 2. **C** **Cm6** **C7** **Gm7** **C7**

shine. spare. You leave the

F C7 F C7 F C7

Penn - syl - va - nia sta - tion 'bout a quar - ter to four, —
 When you hear the whis - tle blow - in' eight to the bar. —
 Read a ma - ga - zine and then you're
 Then you know that Ten - nes - see is

F F7 Bb Fdim F D7

in Bal - ti - more. —
 not ver - y far, —
 Din - ner in the din - er,
 Shov - el all the coal in,
 noth - ing could be fin - er
 got - ta keep it roll - in'

1. G7-9 D7 C7 2. G7-9

than to have your 'ham - 'n eggs in Car - o - li - na.
 Woo, woo, Chat - ta - noo - ga

C7 F G7 C Cm6

there — you are. —

C

There's gon - na be — a cer - tain par - ty at the sta - tion. —

Dm7 G7 Dm G7

Sa - tin and lace, I used to call fun - ny

C Cm6 C

face. She's gon - na cry

C7 F6 A7 D7-5

un - til I tell her that I'll nev - er roam. So

C Am7 D7 G7 C

Chat - ta - noo - ga Choo - Choo won't you choo - choo me home.



Frank Sinatra

COME FLY WITH ME

A made-to-order swingin' single for Sinatra, this title became the basis for his 1958 album (Capitol 920). The album held the No. 1 chart position for 5 weeks.

Words by
SAMMY CAHN
Music by
JAMES VAN HEUSEN

Andante

Verse

G7 C G7 C G7 C G Am7

mp

When dad and moth - er dis - cov - ered one an - oth - er, They dreamd of the day when they

G Fmaj7 C Fm6 C Dm C F

rall. *poco accel.*

Would love and hon - or and o - bey. And dur - ing all their mod - est spoon - ing,

Come Fly With Me - 5 - 1

G G⁹ Em⁷ Am Cmaj⁷ Am⁶ C

They'd blush and speak of hon - ey - moon - ing. And if your mem - o - ry re - calls,

D⁷ Dm⁷ Fm⁶ G⁷ G⁷b⁵ G⁷+⁵ C G⁷

rall. They spoke of Ni - ag - 'ra Falls. *tempo primo* But to - day, my dar - ling, to -

C Am E⁺ Am⁷ D⁷ G⁷ Dm⁷ G⁷

day, When you meet the one you love, you say; *(rhythmic)*

mf *poco rit.*

Moderately, with a strong beat

G⁷ Cmaj⁹ C⁶ Cmaj⁹ C⁶ Cdim Dm Dm⁷ G⁷

Refrain

mp - mf

Come Fly With Me! — Let's fly! — Let's fly — a - way! If

Cmaj⁹ C⁶
Cmaj⁹ C⁶
C⁷
Fmaj⁹ C
B^b9

you can use some ex - ot - ic booze, there's a bar in far Bom - bay, Come
(views)

Cmaj⁷ C⁶
F⁹ Dm⁷ G⁷ E⁷ A⁷⁻⁹ D⁹ G⁷

Fly With Me! Let's fly! Let's fly a - way! Come

Cmaj⁹ C⁶
Cmaj⁹ C⁶ Cdim
Dm Dm⁷ G⁷

Fly With Me! Let's float down to Pe - ru! In

Cmaj⁷ C⁶
Cmaj⁷ C⁶ C⁷
Fmaj⁹ F B^b9

Lla - ma Land there's a one man band and he'll toot his flute for you, Come

Cmaj7 C6 F9 Dm7 G7 C F7 C

Fly With Me! — Let's take — off in — the blue! (Once I get you)

A^b A^{b+} D^bmaj7 D^b6 B^bm B^bm7 E^b7

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

B^bm7 E^b7 A^b A^{b+} A^b6 D^b

star - ry - eyed. — (Once I get you) Up there! — I'll be hold - ing

G B^bm6 Bdim Am7 D7 Am7 D7 G7 B^bm6 F

you so near, — You may hear, — An - gels cheer, 'cause

G7 B \flat 7 Dm G7 Cmaj 9 C 6 Cmaj 9 C 6 Cdim Dm Dm 7

poco rall. we're to - geth - er. *a tempo* Weath - er wise, — it's such — a love - ly day!

G7 Cmaj 7 C 6 Cmaj 7 C 6 C 7 Fmaj 9 F B \flat 9

Just say the words — and we'll beat the birds — down to A - ca - pul - co Bay. It's

Cmaj 7 C 6 F 9 Dm 7 G 7 Gm 6 B \flat 7 A 7 D 9 D 7

per - fect for — a fly - ing hon - ey - moon, they say; Come Fly With Me! — Let's fly

1. Dm 7 G 7 C 6 Dm 7 F 7 G 7 2. C 6 C

Let's fly — a - way! Come *mf* way!

DREAM A LITTLE DREAM OF ME

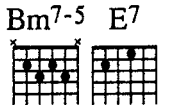
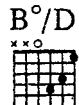
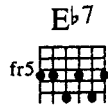
Freud, Jung and...Gus Kahn! O.K., so it's a bit of a stretch, but the wordsmith of "A Million Dreams," "You Stepped Out Of A Dream," "Last Night I Dreamed You Kissed Me," "My Isle Of Golden Dreams" and many more such dreamy numbers certainly deserves a place in the pantheon of great dream analysts. For interpretations of this illuminating example, refer to recordings by Wayne King, Jack Owens, Frankie Laine, and (Mama) Cass Elliot.



(Mama) Cass Elliot

Words and Music by
FABIAN ANDRÉ, GUS KAHN
and WILBUR SCHWANDT

Moderately



Dream a Little Dream of Me - 3 - 1

Am Am⁷ Am⁷⁻⁵ G A⁹ D⁷

Birds sing-ing in the syc - a - more tree, "Dream A Lit - tle Dream Of Me."

G B[°]/D Eb⁷ D⁷ G B[°]/D E⁷ Bm⁷⁻⁵ E⁷

Say "night-ie-night" and kiss me, Just hold me tight and tell me you'll miss me;

Am Am⁷ Am⁷⁻⁵ G Cm⁷ D⁷ G C⁶ G B^b7/F

While I'm a-lone and blue as can be, Dream A Lit - tle Dream Of Me;

E^b Eb⁶ B^b7 Eb⁶ B^b7 B^bdim B^b7

Stars fad - ing, but I lin - ger on, dear, Still crav - ing your kiss;

E^b E^b6 B^b7 E^b

I'm long - ing to lin - ger till dawn, dear, Just say - ing

D7 Em/D Cmaj7/D D7 G B^o/D E^b7 D7

this; Sweet dreams till sun - beams find you,

G B^o/D E7 Bm7-5 E7 Am Am7

Sweet dreams that leave all wor - ries be - hind you, But in your dreams what

Am7-5 G Cm7 D7 1. G E^b7 D7 2. G

ev - er they be, Dream A Lit - tle Dream Of Me. Me. *p*



Leslie Caron and Gene Kelly in
An American In Paris

EMBRACEABLE YOU

The question is: Who hasn't performed this gorgeous classic? It was introduced in the 1929 Gershwin musical *East Is West*, but gained great success in *Girl Crazy* (1930), and, in *Crazy For You* (1992). Aside from a slew of recordings, including recent Bobby Short and Michael Feinstein releases, "Embraceable You" has also been a prominent addition to many film scores, such as 1951's Oscar-winning *An American In Paris* (by Gene Kelly).

Music and Lyrics by
GEORGE GERSHWIN and
IRA GERSHWIN

Whimsically

G



p leisurely

Doz - ens of girls would storm_

mf

p smoothly



up; I had to lock my door.



Some - how I could - n't warm_ up To one be - fore.

G F#7

What was it that con - trolled — me? What kept my love - life

Detailed description: This system contains the first two measures of the piece. The first measure is in G major, and the second measure is in F#7. The vocal line starts with a quarter note 'What', followed by a quarter note 'was', a quarter note 'it', a quarter note 'that', a quarter note 'con - trolled', a half note 'me?', a quarter note 'What', a quarter note 'kept', a quarter note 'my', a quarter note 'love - life'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

B F#7 B

lean? My in - tu - i - tion told — me You'd come

Detailed description: This system contains the next two measures. The first measure is in B major, the second in F#7, and the third in B major. The vocal line continues with a quarter note 'lean?', a quarter note 'My', a quarter note 'in - tu - i - tion', a half note 'told', a quarter note 'me', and a quarter note 'You'd come'. The piano accompaniment continues with similar rhythmic patterns and chord changes.

Am⁷ G Em A⁹ Em A⁹

on the scene. La - dy, lis - ten to the rhy - thm of my

Detailed description: This system contains the final two measures. The first measure is in Am7, the second in G, and the third measure consists of two chords: Em and A9. The vocal line continues with a quarter note 'on', a quarter note 'the', a quarter note 'scene.', a quarter note 'La - dy,', a quarter note 'lis - ten', a quarter note 'to', a quarter note 'the', a quarter note 'rhy - thm', a quarter note 'of', and a quarter note 'my'. The piano accompaniment features a more active bass line and sustained chords in the right hand.

Em Em6 Em A7 Am D Am D Am D Am D

rall. e dim.

heart - beat, And you'll get just what I mean.

Rhythmically G

C#dim

D7

Am11

Fm6

D7

Refrain:

Em - brace me, My sweet em - brace - a - ble you! —

p - mf

Am

F7

D7

G

D7sus4

G

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

Just one look at you, my heart grew tip - sy in me; _____

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Just one look at you, my heart grew tip - sy in me; _____". Above the vocal line are seven guitar chord diagrams. Below the vocal line is a piano accompaniment consisting of a right-hand part in treble clef and a left-hand part in bass clef. The piano part includes various musical notations such as slurs, ties, and dynamic markings like 'v'.

You and you a - lone bring out the gyp - sy in me! _____

The second system of music continues the vocal line with the lyrics "You and you a - lone bring out the gyp - sy in me! _____". Above the vocal line are four guitar chord diagrams: D, D#°, A7, and D7. The piano accompaniment continues with similar notation to the first system, including slurs and dynamic markings.

I love all the man - y charms a - bout you; _____

The third system of music features the vocal line with the lyrics "I love all the man - y charms a - bout you; _____". Above the vocal line are seven guitar chord diagrams: G, C#°, D7, C, Fm6, and D7. The piano accompaniment continues with similar notation, including slurs and dynamic markings.

Am F7 D7 G7 D7sus4 B^bm6 G7 C

A - bove all I want my arms a - bout you. — Don't be a

Am6 B7 Em E^b+ G Em6 G

naught - y ba - by, Come to pa - pa, Come to pa - pa, do! My sweet em -

Cm6 D 1. G E^b A D7 2. G

brace - a - ble you! you! —



FIVE MINUTES MORE

Introduced to the public in the 1946 feature *Sweetheart Of Sigma Chi* by Phil Brito, Frank Sinatra pounced on this great Sammy Cahn-Jule Styne creation and took it to the top of the charts, capturing the no. 1 spot for four weeks. Skitch Henderson, Frank's piano accompanist (and future Tonight Show band leader), released his own version, with a Ray Kellogg vocal, and joined Sinatra in the top-ten. Crowding the pop charts with other competing records were Tex Beneke, Bob Crosby, and the Three Suns—consisting of brothers Al and Morty Nevins on guitar and accordion and Artie Dunn on organ.

Sinatra with director Richard Whorf, Cahn and Styne

Words by
SAMMY CAHN
Music by
JULE STYNE

Moderately

Verse

5

C B C G+5 C G9+5 C

Dear, this eve-ning seemed to go so awf-'ly fast. We had so much

10

B C G+5 C C9 Gm7 C7 Gm7 C7 F C Am

fun and now you're home at last. I looked for-ward to a kiss or two at the

15

Dm7 G7 C Gdim G Gdim G Em Am7 D7 G7

gar - den gate. — But you gave me just one peck and in - sist - ed it was late. —

Chorus

20

C E+5 E7 F A+5 A7 Dm D7

Give me FIVE MIN - UTES MORE, On - ly FIVE MIN - UTES MORE, Let me stay, —

p *mf*

25

G7 Dm7 G G9 C N.C.

— let me stay — in your arms. — Here am

p

29

C E+5 E7 F A+5 A7 Dm D7 G7 Dm7

I beg - ging for On - ly FIVE MIN - UTES MORE, On - ly FIVE MIN - UTES MORE.

34

G7 G9 G7 C Dm7 C C+5 F

of your charms. All week long I

38

Fm C Cdim C C G7 Edim C7 F

dreamed a - bout our Sat - ur - day date. Don't you know that

42

C E7 Am D7 G7 N.C. C E+5 E7

Sun - day morn - ing you can sleep late? — Give me FIVE MIN - UTES MORE, On - ly

47

F A+5 A7 Dm D7 G7 Dm7 G7 G9 G7

FIVE MIN - UTES MORE, Let me stay, — let me stay — in your arms...

51

1. C Dm7 Am7 B(b9) G7 N.C.	2. C Dm7 C Ab7 Dm7 G9 C
----------------------------	-------------------------

Give me

GET HAPPY

This "hallelujah" song made its first appearance in 1930's "Nine-Fifteen Revue," where it shared the bill with numbers by Kay Swift, the Gershwins and Vincent Youmans. The revue closed after seven performances, but "Get Happy," memorably revived by Judy Garland in the 1950 film, "Summer Stock," is, very happily, with us still.

Words and Music by
HAROLD ARLEN and
TED KOEHLER

Moderately

The musical score is written for piano and voice. It consists of five systems of music. The piano part is in the left hand, and the vocal line is in the right hand. The key signature is B-flat major (two flats). The tempo is marked 'Moderately'. The score includes various musical notations such as dynamics (mf, f, ff, cresc.), articulation (accents, slurs), and phrasing. Chord diagrams for guitar are provided above the piano part, indicating fret positions (6fr.) and chord types (Eb m, Eb m7, Eb m6, Bb7, Ab m6, Cb7). The lyrics are: 'Hal - le - lu - jah! Hal - le - lu jah, come you sin - ners, gath - er 'round. Hal - le - lu jah! Hal - le - lu jah, all you sin - ners, I have found a land where the wear - y for - ev - er are free, come you sin - ners and just fol - low me.' The score ends with a double bar line and a fermata over the final note.

Bb7 **Eb6** **Bb7** **Cm** 3fr. **Eb6** **Bb7** **Eb**

Lively
Chorus:

For - get your trou - les and just get hap - py, you bet - ter

p-f

Eb6 **Bb7** **Cm** 3fr. **Ab/Bb** 4fr. **Eb** **Eb6** **Bb7** **Cm** 3fr.

chase all your cares a - way. Sing Hal - le - lu - jah, come on, get

Eb6 **Bb7** **Ebm** 6fr. **Eb** **Bb7** **Ab** 4fr. **Eb** **Ab** 4fr.

hap - py, get read - y for the judge - ment day. The sun is

Ab6 4fr. **Eb7** **Ab6** 4fr. **Eb7** **Ab** 4fr. **Ab6** 4fr. **Eb7** **Ab6** 4fr.

shin - 'in, come on get hap - py, the Lord is wait - ing to take your hand.

Eb7 **Ab6** 4fr. **Eb7**

Shout Hal - le - lu - jah! Come on, get hap - py, we're go -

Ab 4fr. Eb7 Ab6 4fr. Ab7 4fr. Db7 4fr.

ing to the prom - ised land. We're head - in' 'cross the Riv - er, wash your

C7+5 F7 Eb7 Ab7 4fr. Db7 4fr. C7+5 F7

sins 'way in the tide. It's all so peace - ful on the oth - er

Bb7 Eb Eb6 Bb7 Cm 3fr. Eb6 Bb7 Eb

side. For - get your troub - les and just get hap - py, you bet - ter

Eb6 Bb7 Cm 3fr. Ab/Bb 4fr. Eb Eb6 Bb7 Cm 3fr.

chase all your cares a way. Shout Hal - le - lu - jah! Come on, get

hap - py get read - y for the judge - ment day. For - get your day.



Anne Meara and Harry Guardino

FOR ALL WE KNOW

(From the Motion Picture "Lovers And Other Strangers")

A 1970 Oscar winner for Best Song, this melody could be heard in the film Lovers And Other Strangers. The 1971 recording by the Carpenters was a million-seller earning a gold record.

Words by
ROBB WILSON and ARTHUR JAMES
Music by
FRED KARLIN

Moderately, in 2

Piano introduction in 2/4 time, marked 'Moderately'. The piece begins with a forte (f) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a simple harmonic accompaniment with quarter notes and rests.

2nd time

Love, _____ look at the two of us, _____ Stran-
day, _____ I'll feel you close to me, _____ But

Chords: C, D7/F#

The first verse of the song is set in 2/4 time. The vocal line starts with a '2nd time' marking. The lyrics are: 'Love, _____ look at the two of us, _____ Stran- day, _____ I'll feel you close to me, _____ But'. The piano accompaniment continues with a similar pattern to the introduction, supporting the vocal melody.

gers _____ in man - y ways. _____
time _____ a - lone will tell. _____

Chords: F6, Fm6, Cadd9/E, G7/D, C, G/B

The second verse of the song continues the melody. The lyrics are: 'gers _____ in man - y ways. _____ time _____ a - lone will tell. _____'. The piano accompaniment remains consistent with the previous section, providing a steady harmonic foundation.

For All We Know - 2 - 1

Am Am/G Am/F# D7

We've got a life - time to share, So much to you
Let's take a life - time to say, "I knew you

Gmaj7 Cmaj7 Fmaj7 1. Dm7 Dm7/G

say well." And as we go from day to
For on - ly time

2. Dm7 Dm7/G Em7 Am7 Fmaj7

will tell us so, And love may grow, For

Dm7/G D7 Db maj7 C6/9

All We Know.

GIGI

Sung by Louis Jourdan in the film of the same name. The song won the Academy Award as Best Song of 1958. Later used in the stage version of the musical in 1973.

Lyrics by
ALAN JAY LERNER

Music by
FREDERICK LOEWE

Slowly

C **B** **Dm7**

Gi - gi, Am I a fool with-out a mind or have I mere-ly been too blind to re - a - lize? Oh

G7 **Dm7** **G7** **C6**

Gi - gi, Why you've been grow-ing up be - fore my eyes!

E **Edim** **F#m7** **Bdim** **B7** **D7**

Gi - gi, You're not at all that fun - ny, awk - ward lit - tle girl I knew. Oh

Gigi - 2 - 1

G G+ C6 Bdim Am7 D9 Dm7 F Gm7 G7 B
 no! O - ver night there's been a breath - less change in you. Oh,

piu espr. *dim.* *p*

C B F6 A7
 Gi - gi, While you were tremb-ling on the brink, Was I out yon-der some-where blink-ing at a star? Oh,

Dm Dm7 Gm6 A7 Dm Dm7 F Fm6
 Gi - gi, Have I been stand-ing up too close or back too far? When did your spark - le turn to

espr.

C6 Em7 F6 Fm6 Cmaj7 C6 Fm C Em7 Edim
 fi - re And your warmth be - come de - si - re? Oh, what mi - ra - cle has

Dm7 G7 C Dm7 Cmaj9
 made you the way you are?

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chord diagrams for guitar. The key signature is one flat (B-flat major). The tempo and style are indicated by 'piu espr.' and 'espr.'. The score ends with a double bar line.



Tony Bennett

THE GOOD LIFE

Tony Bennett, the great singer who popularized such unforgettables as "Rags To Riches" and "I Left My Heart In San Francisco," once worked as a singing waiter! Although introduced by Kathy Keegan, "The Good Life," as performed by Mr. Bennett, became a huge Top Twenty smash in 1963.

Words by
JACK REARDON
Music by
SACHA DISTEL

Slowly, with feeling

mf

Oh, the good life full of fun seems to be the ideal,



Yes, the good life lets you hide all the sadness you

Ab

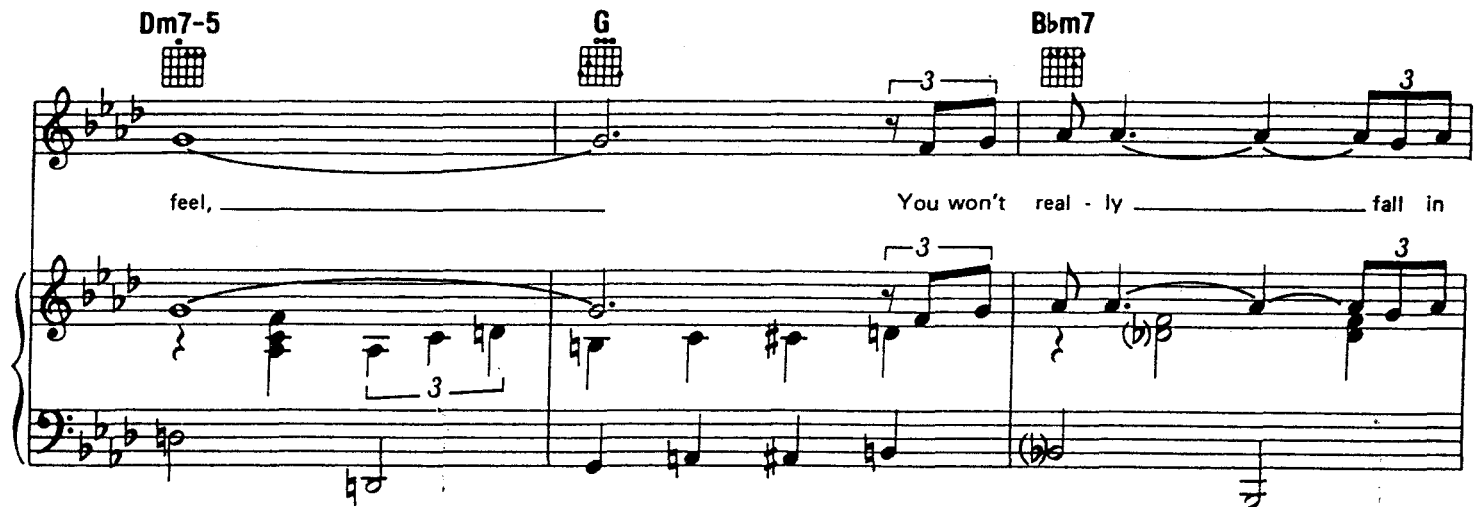
Gm7




C7

Fm

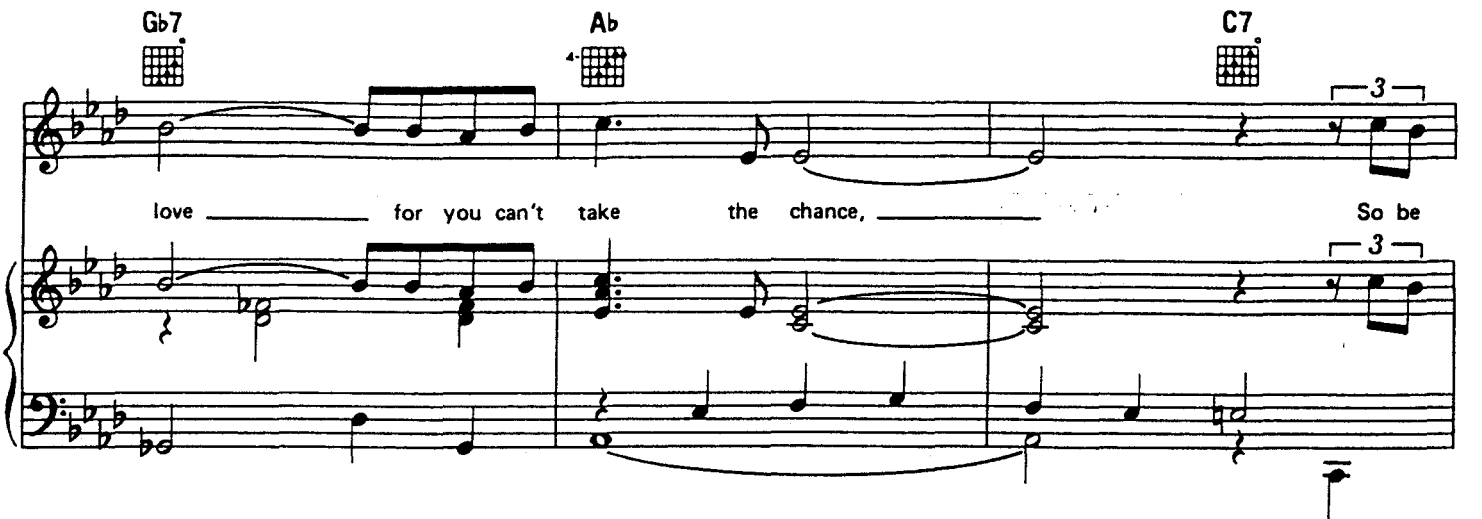
Dm7-5  **G**  **Bbm7** 

feel, _____ You won't real - ly _____ fall in



Gb7  **Ab**  **C7** 



love _____ for you can't take the chance, _____ So be



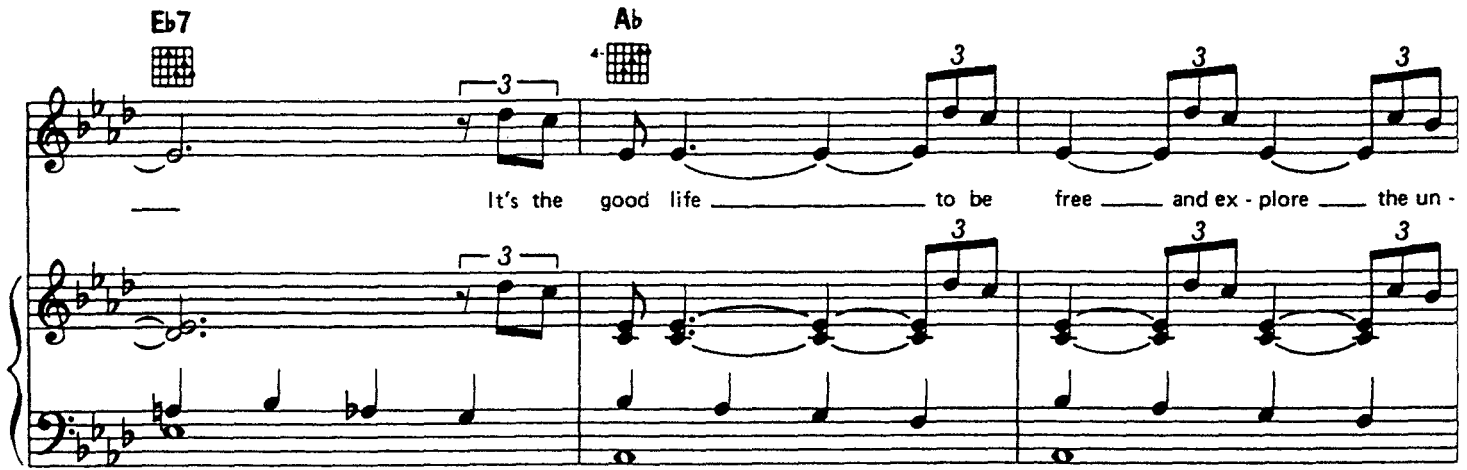
Fm  **Bbm7** 




hon - est _____ with your - self, don't try to fake ro - mance. _____



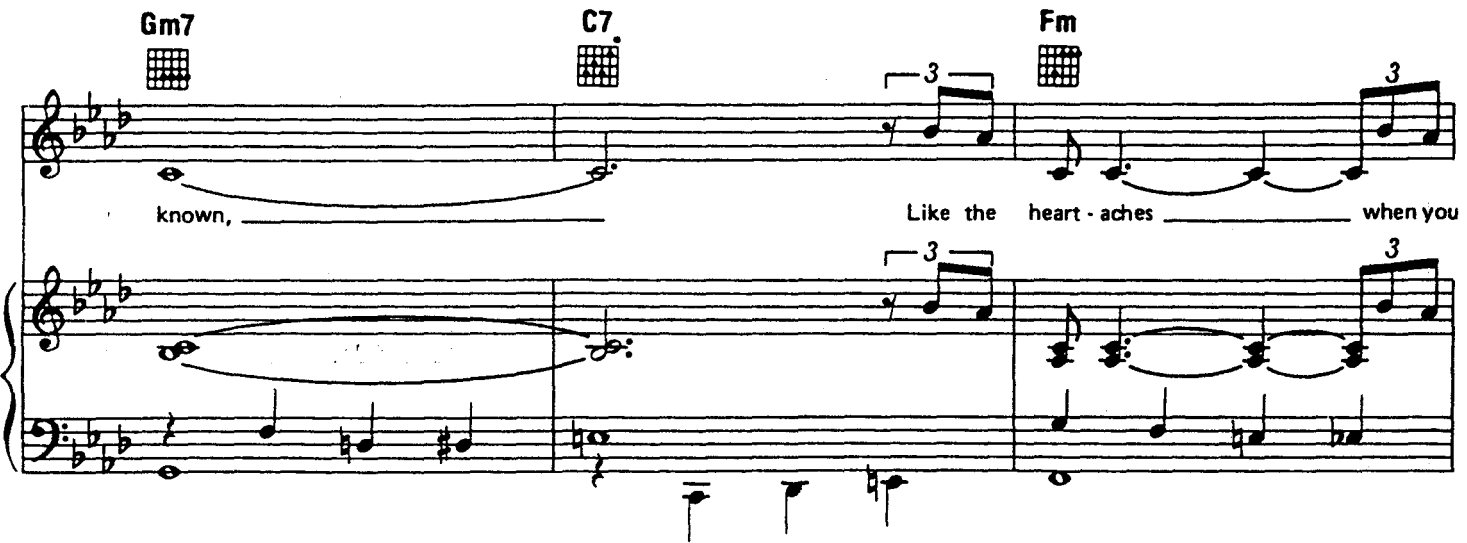
E_b7  **A_b** 



It's the good life _____ to be free _____ and ex - plore _____ the un -



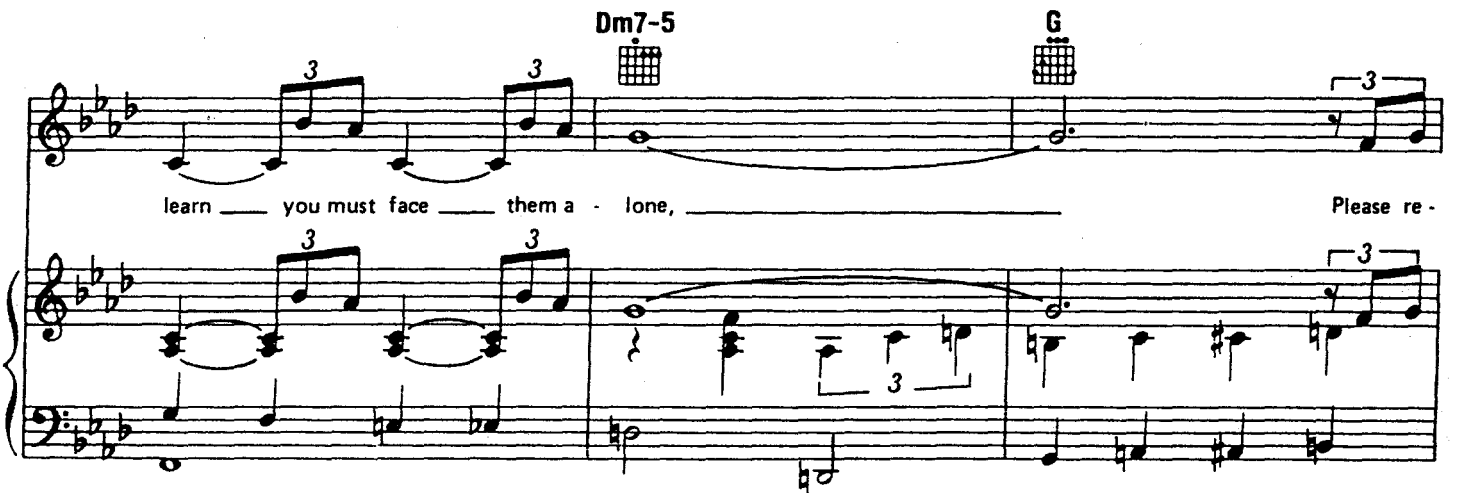
G_m7  **C7**  **F_m** 

known, _____ Like the heart - aches _____ when you



D_m7-5  **G** 

learn _____ you must face _____ them a - lone, _____ Please re -



Bbm7



Gb7



Ab



mem - ber _____ I still want you, _____ and in case you _____ won-der

F7



Bbm7



Eb11



Eb7-9



why, _____ Well, just wake up, _____ Kiss the good life _____ good-

1

Ab



E9-5



Eb9



2

Ab



bye. _____ Oh, the bye. _____



Judy Garland and Mickey Rooney

HOW ABOUT YOU?

Mickey Rooney and Judy Garland were the darlings of the silver screen when they performed this wonderful tune in the 1942 film, *Babes On Broadway*. It was nominated for an Academy Award that year, and Tommy Dorsey's recording reached the top ten on the charts.

Words by
RALPH FREED
Music by
BURTON LANE

Moderately

System 1: G, Gmaj7, G, Bbdim, Am7, D7
mf I like New York in June, How A-bout You?

System 2: G, Gmaj7, G, F#, Bm7-5, E7+5
 I like a Gershwin tune, How A-bout You?

System 3: A7, Cm6, D6, G6
 I love a fire-side when a storm is due,

System 4: B, B6, F#7sus, F#7, B, Am7, D7
 I like po-ta-to chips, moon-light and mo-tor trips How A-bout You?

G Gmaj7 G Bbdim Am7 D7

I'm mad a - bout good books, can't get my fill,

G9 Dm7 G9 Dm7 Cmaj7 C6

And Frank - lin Roose - velt's looks, give me a thrill...

Cm G Eb7

Hold - ing hands in a mov - ie show, when all the lights are low

Am B7+5 B7 Em Em7 C D7

may not be new, But I like it, How A - bout

1. G Am7 D9 2. G Am7 G

You? You?



Frank Sinatra

HIGH HOPES

"High Hopes," the Best Song Oscar-winner of 1959, was introduced in the movie A Hole In The Head by Eddie Hodges and Frank Sinatra, for whom it was also a Top 40 chart hit.

Words by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

Moderato (with a beat)

Piano

Verse

1. Next time you're found with your chin on the ground, There's a
2. When troubles call and your back's to the wall, There's a

lot to be learned, So look a round.
lot to be learned, That wall could fall.

Refrain

F **Bb** **C9** **C7**

Just what makes that lit - tle ol' ant - Think he'll move that
 Once there was a sil - ly ol' ram, - Thought he'd punch a

mp - mf

F **F#07** **Gm7** **G#07**

rub - ber tree plant; - An - y - one knows - an ant can't -
 hole in a dam; - No one could make - that ram scam, -

Gm7 **C7** **F** **C7** **F7** **Bb** **B07**

3fr.

Move a rub - ber tree plant. But he's got HIGH - HOPES, He's got
 He kept but - tin' that dam. 'Cause he had HIGH - HOPES, He had
 3. So keep your HIGH - HOPES, Keep your

F F6 Dm7 G7 Dm7 G7 Dm7 G7

HIGH HOPES; He's got high ap - ple pie in the
 HIGH HOPES; He had high ap - ple pie in the
 HIGH HOPES; Keep those high ap - ple pie in the

C7 F

sky hopes. So an - y time you're get tin' low,
 sky hopes. So an - y time you're feel - in' bad,
 sky hopes. A prob - lem's just a toy bal - loon,

F7 Bb B07

'Stead of let - tin' go, Just re - mem - ber that ant.
 'Stead of feel - in' sad, Just re - mem - ber that ram.
 They'll be burst - ing soon, They're just bound - to go "Pop!"

F6 F#07 Gm7 3fr. C6 C9 F6 F#07

Oops! There goes an - oth - er rub - ber tree plant (Oops! There goes an -
 Oops! There goes a bil - lion kil - o - watt dam. (Oops! There goes a
 Oops! There goes an - oth - er prob - lem, ker - plop! (Oops! There goes an -
 gva.....

Gm7 3fr. C7 F6 F#07 Gm7 3fr. C6 C9

oth - er rub - ber tree plant) Oops! There goes an - oth - er rub - ber tree
 bil - lion kil - o - watt dam) Oops! There goes a bil - lion kil - o - watt
 oth - er prob - lem, ker - plop) Oops! There goes an - oth - er prob - lem, ker -
 gva.....

1. 2. F F#07 Gm7 3fr. C7 Back to Verse 3. F C7 F F#9

plant!
dam!
plop!
Ker
plop!



Lucille Ball

HEY, LOOK ME OVER

Lucille Ball was the star attraction in the 1960 show Wildcat, in which she and Paula Stewart performed this rouser. It was named to ASCAP's List of Hit Songs in 1960, and has become a trademark of political campaigns as well as colleges and universities.

Music by
CY COLEMAN

Words by
CAROLYN LEIGH

March tempo

Refrain

G B7 F#m7 Ddim B7 E7

Hey, Look Me O - ver, lend me an ear; Fresh out of

mp - mf (Opt.)

Am D7 Am7 Fm6 D7

clo - ver, mort-gaged up to here. — But don't pass the plate, folks,

G B7 E7 A7

don't pass the cup; — I fig-ure when - ev - er you're down and out, the

D7 G B7 F#m7

on - ly way is up. And I'll be up like a rose - bud, high on the

Ddim B7 E7 Am

vine; Don't thumb your nose, bud, take a tip from mine. I'm a

Cmaj7 F9 G E7

lit - tle bit short of the el - bow room, but let me get me some, ^{1.}And look _{2.}Hear me

Am7 D7 1. G 2. G

out, } world, here I come. } come. _____
shout, }

Interlude (*ad lib.*)

G



No - bod - y in the world was ev - er with - out a pray'r;

mp



F



How can you win the world, if no - bod - y knows you're there.




E



Kid, when you need the crowd, the tick - ets are hard to sell;




D7sus4



Still you can lead the crowd, if you can get up and yell:

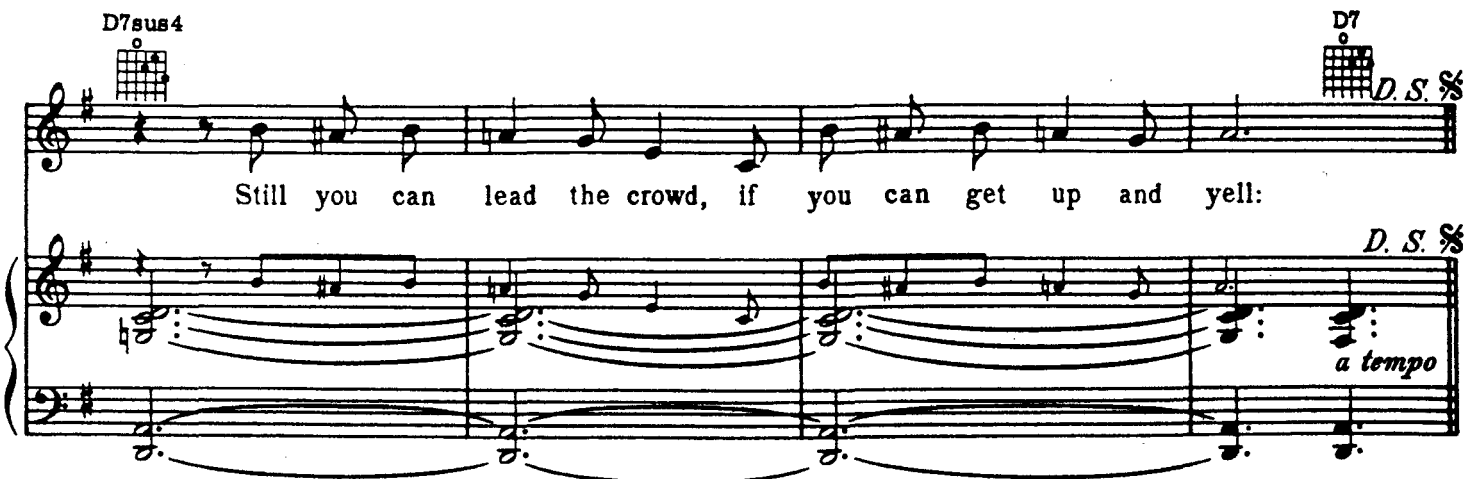
D7



D.S. %

D.S. %

a tempo



HOW LITTLE WE KNOW

(How Little It Matters)

Nineteen fifty-six produced a few milestones in Frank Sinatra's career, including a rare collaboration with Der Bingle on the hit "Well Did You Evah?" (a song from the film High Society) and yet another gold record to mount on the crowded walls of his home for "Hey! Jealous Lover." A favorite song of ours—and probably yours too—from that year is the hit "How Little We Know (How Little It Matters)," that was penned by Carolyn (Paula) Leigh ("Hey, Look Me Over," "I Won't Grow Up," "Witchcraft," "Young At Heart" and many others) and Philip Springer (the music critic, professor of electronic music, and composer for Broadway [Ziegfeld Follies '57], film [Summer Holiday], and TV [Gunsmoke]).

Words by
CAROLYN LEIGH

Music by
PHILIP SPRINGER

Rhythmically, but not fast

The musical score is written in 4/4 time with a key signature of one flat (Bb). It features a piano accompaniment and a vocal line. The piano part includes a dynamic marking of *mf* and various chord voicings. The vocal line includes lyrics and is marked with triplets and slurs. The score is divided into three systems, with measure numbers 4, 9, and 14 indicated.

System 1 (Measures 1-3): Piano accompaniment starts with a *mf* dynamic. Chords: Fmaj7, Gm7 (3fr.), Am7, Dm7, Gm7 (3fr.), Gb7, C7.

System 2 (Measures 4-8): Vocal line: "How lit-tle we know _____ how much to dis-cov-er _____ what chem-i-cal". Piano accompaniment continues with chords: Fmaj7, Gm7 (3fr.), Am7, Dm7, Bbm7, Eb9.

System 3 (Measures 9-14): Vocal line: "for - ces flow _____ from lov - er to lov - er? _____ How lit-tle we". Piano accompaniment continues with chords: Fmaj7, Gm7 (3fr.), Am7, Dm7, Bbm7, Eb9.

How Little We Know - 3 - 1

F6



Am7



A \flat m7



Gm7



C9



13

un - der - stand what touch - es off that tin - gle ———— that sud - den ex -

F6



Dm



Am



A \flat m7



C7



17

plo - sion when two tin - gles in - ter - min - gle. Who cares to de -

Fmaj7



Gm7



Am7



Dm7



Gm7



G \flat 7



C7



21

fine ———— what chem - is - try this is? ———— Who cares with your

Fmaj7 **Gm7** **Am7** **Dm7** **Bbm7** **Eb9**

25

lips on mine — how ig - nor - ant bliss is? — So long as you

Cm7 **F9** **F7-9** **Dm7** **Eb9** **Dm7**

29

kiss me and the world a - round us shat - ters. — How lit - tle it mat - ters. —

Gm7 C7-9 	1. F6 	Gm7 C 	2. F6 C9 F6
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34

— How lit - tle we know. — How lit - tle we know. —



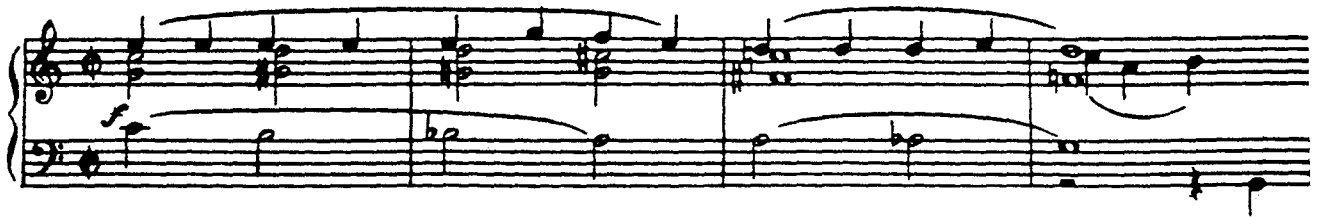
Frankie Laine

I BELIEVE

Jane Froman, one of America's favorite Broadway, radio and television personalities of the '30s, '40s and '50s, introduced this anthem of faith in 1953 on her television show U.S.A. Canteen. Frankie Laine's recording that same year reached no. 2 on the pop charts and was certified gold.

Words and Music by
 ERVIN DRAKE, IRVIN GRAHAM
 JIMMY SHIRL and AL STILLMAN

Moderately (*with much expression*)



C Am Dm G7 Dm7 G7 C
 I BE-LIEVE for ev-'ry drop of rain that falls, a flow-er grows.

Dm7 G7-9 C C+ Am Dm G7
 I BE-LIEVE that some-where in the dark-est night, a can-dle

I Believe - 3 - 1

C Cmaj7 C6 C Am7 Em F

glows. I BE-LIEVE for ev-'ry-one who goes a-stray,

B7 E Emaj7 E7 E7-9 Am Am7

some-one will come to show the way.

Dm7 G9 G7 Dm7 G7 C Am

I BE-LIEVE, I BE-LIEVE. I BE-LIEVE a-bove the storm the

Dm G7 Dm7 G7 C Dm7 G7-9 C C+ Am

small-est pray'r will still be heard. I BE-LIEVE that some-one in the

Dm
G7
C
Cmaj7
C6
C
Am7
Em

great some-where hears ev-'ry word. Ev-'ry time I hear a new-born

F
B7
E
Emaj7
E7
E7-9
Am
E7
Am

ba - by cry, or touch a leaf, or see the sky, Then I know

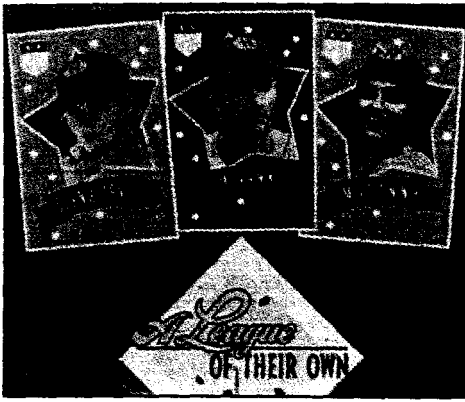
cresc.

Dm
G7
Dm7
C
Am
Dm7
G7
C
Am
G9
C6

why I BE - LIEVE! LIEVE!

rit.

Leo.



I DIDN'T KNOW WHAT TIME IT WAS

Introduced in the 1939 stage musical Too Many Girls, "I Didn't Know What Time It Was" has since burrowed a niche in nearly every major artist's repertoire. James Taylor's contemporary interpretation is available on the soundtrack of the 1992 boxoffice smash A League Of Their Own, starring Geena Davis, Tom Hanks and Madonna.

Words by
LORENZ HART
Music by
RICHARD RODGERS

Moderately

F#m7 B7 Em F#m7 B7 A

p - mf
I Did - n't Know What Time It Was, Then I met you.

Am Em Bm C Bm

Oh, what a love - ly time it was, How sub - lime it was,

Am Dm7 D7 F#m7 B7 Em F#m7 B7

too! I _____ did - n't know what day it was. You _____ held my

A Am Em Bm C Bm

hand, Warm _____ like the month of May it was And I'll say it was

Am7 Dm7 D7 G Am B7 Am B7

grand. *mf piu espr.* Grand _____ to be a - live, to be young, to be mad, to be yours a -

Em C D7 G

lone! Grand _____ to see your face, feel your touch hear your

A⁷ Am⁷ Dm⁷ D⁷ F[#]m⁷ B⁷ Em

voice say I'm all your own! I did - n't know what year it was.

F[#]m⁷ B⁷ A Am Em Bm

Life was no prize. I want - ed love and here it was

C Bm Am⁷ Am⁷⁻⁵ G B⁷ C⁶ D C

Shin - ing out of our eyes. I'm wise and I know what time it is

1. G C[#]m⁷⁻⁵ D⁷ 2. G G⁶

now! now! now!

mf *f*

8 bassa



Kathryn Grayson, Frank Sinatra and Gene Kelly

I FALL IN LOVE TOO EASILY

This 1945 Academy Award nominee for Best Song was performed by Frank Sinatra in the Oscar winning film *Anchors Aweigh*, also starring Gene Kelly and Kathryn Grayson. By this time, Sammy Cahn and Jule Styne had become Frank Sinatra's personal songwriting team, as represented on the recent mini-series, *The Sinatra Story*.

Words by
SAMMY CAHN

Music by
JULE STYNE

Moderately

Fm7

Bb9

Eb



Fm7

Bb7

D

Eb

Bb

Cm7

F7



Bb

A7

Bb

G7

Cm7

F7

Fm7

Bb7



Slowly (with feeling)

Chorus

Fm7

Bb7

Eb

Fm6

G7aug

Cm



Musical staff with piano accompaniment and vocal line. Lyrics: I Fall In Love Too Eas - i - ly, I fall in love too fast,

Fm

G7aug

Cm

Cm7

D7

D7-5

Fm6

G7

G9b



Musical staff with piano accompaniment and vocal line. Lyrics: I fall in love too ter - ri - bly hard, For love to ev - er last.

Cm7

D7

G7

C

Dm7

C

C7

Fm

Bbm

Eb9



Musical staff with piano accompaniment and vocal line. Lyrics: My heart should be well schooled 'Cause I've been fooled in the past, And still I

Fm7

Bb7

Eb

Eb7

Ab

Bb-9

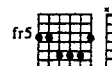
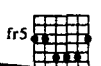
1. Eb

Bb-9

Eb

Cm7

2. Eb



Musical staff with piano accompaniment and vocal line. Lyrics: Fall In Love Too Eas - i - ly I fall in love too fast. fast.



Fred Astaire

I GUESS I'LL HAVE TO CHANGE MY PLAN

The Original lyric to this melody was written in 1924 by Lorenz Hart when he and Arthur Schwartz were summer camp counselors, and it was titled "I Love To Lie Awake In Bed." In 1929, with a new lyric by Howard Dietz, it was introduced in the Broadway production The Little Show. In what is now considered a classic, Fred Astaire and Jack Buchanan performed a top hat and white tie duo to this tune in the 1953 film The Band Wagon.

Words by
HOWARD DIETZ

Music by
ARTHUR SCHWARTZ

Slow

Chord diagrams: G7, C, Em, C6, C, Dm7, G7

mf

I guess I'll have to change my plan I should have
I guess I'll have to change my plan I should have

re - a - lized there'd be an - oth - er man! I o - ver -
re - a - lized there'd be an - oth - er man! Why did I

I Guess I'll Have to Change My Plan - 3 - 1

Em F#7 Fmaj7 G7 C G+

looked that point com - plete - ly Un - til the
 buy those blue pa - ja - mas Be - fore the

Am7 Am7-5 D7 Dm7 Dm7-5 G7

big af - fair be - gan; Be
 big af - fair be - gan? My

C Em C6 C

fore I knew where I was at I found my -
 boil - ing point is much too low For me to

C7 F

self up - on the shelf, and that was that I tried to
 try to be a sly Lo - tha - ri - o! I think I'll

F6

Fm6

C

reach crawl the right moon back but and when I got there, in - to my shell,

Em

B

G7

Gdim

G7

All Dwell - ing I could my get was the air, My I'll per - son - al hell.

C

Em

C6

C

feet are back up - on the ground I've lost the have to change my plan a - round I've lost the

Dm7

G7

1.

C

G7

C

G7

2.

C

one one girl girl I I found. I found. sf

I THOUGHT ABOUT YOU



Donna Reed and Steve Allen in
The Benny Goodman Story

The 1939 collaboration between Van Heusen and Mercer brought forth this haunting melody, one which lends itself to improvisation. Hence, it has become a jazz standard. Berry Goodman successfully recorded it in 1940.

Words by
JOHNNY MERCER
Music by
JIMMY VAN HEUSEN

Moderato

Refrain (*Slowly and Rhythmically*)

E_b D7 G7+5/D_b C9+5 C9 F9 Cm7 F7

I took a trip on the train — and I THOUGHT A-BOUT YOU,

Fm7 Gm/B_b G7 Cm B_bm7 E_b7sus Cm E_b7

I passed a shad-ow-y lane — and I THOUGHT A-BOUT YOU,

Ab Ab6 Abm6 Abm6/F Eb/Bb Bb7/Ab Gm7 Cm7 D7sus D7+5 D7

Two or three cars parked un-der the stars, A win-ding stream, — Moon shin-ing down on

D7sus D7+5 D7 Gm Gdim7 Ab6 Abm (addG) Bb7 (add G) Eb D7

some lit-tle town, And with each beam, Same old dream, At ev-ry stop that we made,

G7+5 C9+5 C9 F9 Cm7 F7 Fm7

— Oh, I THOUGHT A-BOU-T YOU, But when I pulled down the shade,

Gm/Bb G7 Cm Bbm7Eb7sus Eb7 Ab Ab6

then I real - ly felt blue, I peeked thru the crack and

Abm6 Abm6/F Eb Eb6 Ab7 F13 Fdim7 Fm7 Bb7 (add G) Bb7

looked at the track, The one go - ing back to you, And what did I do?

Fm7 Bb13-9

1 Eb6 Cm Fm7 Bb7 2 Eb6 E7(19) Eb6/9

I THOUGHT A - BOUT YOU!

poco rit.

I WANT TO BE HAPPY



Benny Goodman

No, No, Nanette is an all-time favorite Vincent Youmans show. With two Broadway productions (1924 and 1971) that were the biggest hits of their respective seasons and two popular film versions in 1930 and 1940 (not to forget 1950's Tea For Two), it should come as quite a surprise that the show almost closed during previews in Detroit. The pre-Broadway try-out was panned by critics and audiences alike. Instead of capitulating, the producers revised the show and, most importantly, added two new tunes. The new songs, with music by Youmans and lyrics by Irving Caesar turned out to be the outstanding hits of the show which, itself, proved a triumph. The songs, "Tea For Two" and "I Want To Be Happy" quickly entered the pop-standards repertoire. "I Want To Be Happy" entered the charts many times with hit records by Carl Fenton, Vincent Lopez, Jan Garber, and the Shannon Four in the 1924-25 season alone. Later successes included versions by Red Nichols and His Five Pennies (1930), Benny Goodman (1937), the Tommy Dorsey Orchestra Starring Warren Covington (1958; after Tommy's death), Enoch Light and the Light Brigade (1958) and Lena Horne (1981).

Lyrics by
IRVING CAESAR

Music by
VINCENT YOUMANS

Moderato

5

C Dm7 G7 C Dm7 G7

p

James: I'm a ver - y or - di - nar - y man, try - ing to work out life's hap - py plan,
Nanette: No one ev - er talked like that to me, I have nev - er known such sym - pa - thy,

9

C Cdim G7sus4 Dm7 G7 C

do - ing un - to oth - ers as I'd like to have them do - ing un - to me. _____
on - ly in my dreams, it real - ly seems to me it's too good to be true. _____

I Want to Be Happy - 4 - 1

13

Em C#m7(b5) B7 Em D#+5 G6 A9 A9(b5) fr3

When I find a ver - y lone - ly soul, to be kind be - comes my on - ly goal,
 There are smil - ing fac - es ev - 'ry where, sure - ly I de - serve my lit - tle share,

17

G C G Gdim D7 G7 G°7 G7 Gmaj7+5

I feel so much bet - ter when I tell them my phil - os - o - phy.
 I'm a luck - y girl to know that I can get it all from you.

21

C Dm7/G G7 Dm7/G

p - f
 I want to be hap - py, but I won't

24

G7 Dm7/G G7 Dm7/G G7 Dm7/G G7 Dm7/G G7

be hap - py, till I make you hap - py,

27

C G7 C

too... Life's real - ly worth liv - ing.

31

Dm7/G G7 Dm7/G G7 Dm7/G G7 Dm7/G G7 Dm7/G

when we are mirth - giv - ing, why can't I

34

G7 Dm7/G G7 C G7 C C°7

give some to you?

37

Gm7 C Gm7 C7 Bb/C C F Fm6

When skies are grey and you say you are blue,

41

C C⁶ Dm⁷ G⁷ Dm⁷ G⁷

I'll send the sun smil - ing through.

45

C Dm⁷/G G⁷ Dm⁷/G

I want to be hap - py, but I won't

48

G⁷ Dm⁷/G G⁷ Dm⁷/G G⁷ Dm⁷/G G⁷ Dm⁷/G G⁷ Dm⁷/G G⁷

be hap - py till I make you hap - py,

51

1. C G⁷ 2. C

too. *f* too. *f* *ffz*



Dick Haymes and Harry James

I'LL GET BY

(As Long As I Have You)

Fred Ahlert was one of the most talented and most prolific composers of the century; Roy Turk one of the truly great lyricists. Published in 1928, this evergreen enjoyed sheet music sales and record sales of over a million copies each. It was revived in 1944 with a no. 1 recording by the Harry James orchestra with Dick Haymes on vocal, and in 1961 vocalist Shirley Bassey had a successful recording. It was included in a half dozen films from 1930 to 1957.

Words by
ROY TURK

Music by
FRED E. AHLERT

Moderately

C6 Ddim C6
G7-9 C6 Bm7 E7 E7+5 Dm

I'll Get By _____ as long as I _____ have you. _____

Edim Dm7 Am7 D9 Bm G7sus4 G7 Ebdim

_____ Tho' there be rain _____ and dark-ness too, _____ I'll

G7 G9 G7 G7+5 C Em6 C#dim Dm7 G9 C6 Ddim C6

not com - plain, I'll see it through. Pov - er - ty

G7 C Bm7 E7 E7+5 Dm A7-9

may come to me, that's true, But

Dm7 E7+5 E7 E7-9 Am Em7 A9 A7+5 Dm7

what care I, say, I'll Get By as long as I

G7-9 1. C6 Am7 Dm7 G7 2. C6 Abmaj7 Ab6 Db9 C9/6

have you. you.

I'LL SEE YOU IN MY DREAMS



Doris Day and Danny Thomas

Jeanette MacDonald sang it in Follow The Boys, Bob Crosby in Pardon My Rhythm, Jean Crane hummed it in Margie... not to tamper with greatness, but might we suggest "I'll See You In The Movies" as an alternate title? It was even used as the title song (in a Doris Day performance) for the film biography of Gus Kahn.

Words by GUS KAHN
Music by ISHAM JONES

Moderately

mf

rall.

p

F

Fmaj7

F7

D

A7

A7-5

Tho' the days are long,
In the drear - y gray,

Twilight sings a
Of an oth - er

mp a tempo

D7

G7

Dm6

Bbm6

C6

song,
day,

Of the hap - pi - ness that used to
You'll be far a - way and I'll be

F Dm Am D°7/A

be: _____
blue: _____

Soon my eyes will close,
Still I hope and pray,

Am A°7 B°/A C E♭°7 G7 C#°7

Soon I'll find re - pose,
Thru each wea - ry day,
And in dreams you're
For it brings the

Dm7 F/G G7-9 C7 B♭/C Chorus: C

al - ways near to me. _____ I'll
night and dreams of you. _____

rall. (b) mp

Slowly (with expression)

B♭ B♭m6

See You In My Dreams. _____

F F/A G[°]7 E D/A F6

Hold you in my dreams, _____

D7/A Am D7

Some one took you out of my arms, _____

G7 G6 G7 C6 C9 C6 C9 Bbm6/C C7

Still I feel the thrill of your charms, _____

Bb Bbm6

Lips that once were mine, _____

F F/A G⁷ E D/F F6

Ten - der eyes that shine,

Am7-5 D7 Am7-5 D7 A/C# A7 Dm C

They will light my way to - night, I'll

mf

Bb Bb/D Bbm6/Db 4fr. C7 1. F Ab7

See You In My Dreams.

dim. *mf*

Gm7 3fr. C7 2. F Db7 F6

I'll Dreams.

mp *rall.* *p*



Vera Zorina and George Raft

I'LL WALK ALONE

In 1944, Universal Studios came up with Follow The Boys, a star-studded film to honor all the artists who entertained American troops during the war. This musical extravaganza featured Dinah Shore's performance of this great song, which was nominated for an Oscar that same year. Dinah's recording reached the top of the charts that same year.

Words by SAMMY CAHN
Music by JULE STYNE







Moderato

N. C.  

p I'll Walk A - lone *mp* be - cause to tell you the truth, I'll be

lone - ly. *mf* I don't mind be - ing lone - ly

When my heart tells me you are lone-ly too. I'll Walk A - lone *p*

G E7(b9) Am7

lone, they'll ask me why and I'll tell them I'd rath - er;

mp

D7 Dm E7 A7 D7 Cm D7

There are dreams I must gath - er, Dreams we fash - ioned the night

mf

G G+ G Dm7 G9 C

you held me tight. I'll al - ways be near you, wher -

p

Cm G D7 G

ev - er you are, Each night in ev - 'ry prayer. If

mf

Em6 F#7 Em6 F#7 Bm Bm7 Bdim

you call I'll hear you, no mat - ter how far; Just close your eyes and I'll be

Detailed description: This system contains the first three measures of the piece. The guitar chords are Em6, F#7, Em6, F#7, Bm, Bm7, and Bdim. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "you call I'll hear you, no mat - ter how far; Just close your eyes and I'll be".

D9 D7(b9) D7 G E7(b9)

there. Please walk a - lone and send your love and your kiss - es to

p *mp*

Detailed description: This system contains the next three measures. The guitar chords are D9, D7(b9), D7, G, and E7(b9). The melody continues in the treble clef, and the bass line is in the bass clef. The lyrics are: "there. Please walk a - lone and send your love and your kiss - es to". Dynamic markings *p* and *mp* are present.

Am7 D7 Dm E7 A6 D7 G#dim Am7 D7(b9)

guide me. Till you're walk - ing be - side me, I'll Walk A -

mf *rit.*

Detailed description: This system contains the next three measures. The guitar chords are Am7, D7, Dm, E7, A6, D7, G#dim, Am7, and D7(b9). The melody continues in the treble clef, and the bass line is in the bass clef. The lyrics are: "guide me. Till you're walk - ing be - side me, I'll Walk A -". Dynamic markings *mf* and *rit.* are present.

1. G Em A7 A7+ D9 2. G C6 G6

lone. I'll Walk A - lone.

a tempo *f*

Detailed description: This system contains the final three measures, including a first and second ending. The guitar chords for the first ending are G, Em, A7, A7+, and D9. The chords for the second ending are G, C6, and G6. The melody continues in the treble clef, and the bass line is in the bass clef. The lyrics are: "lone. I'll Walk A - lone.". Dynamic markings *a tempo* and *f* are present.



Tommy Dorsey

I'M GETTIN' SENTIMENTAL OVER YOU

Following the break-up of the Dorsey Brothers band, brother Tommy formed his own band; in 1936 he recorded his theme song and went on to earn his title, "The Sentimental Gentleman of Swing." The Ink Spots recorded this dreamy ballad in 1940 on the Decca label, and vocalist Jack Leonard followed up with his recording in 1941. The song was used on the soundtrack of 3 films, Keep 'Em Flying (1941), DuBarry Was A Lady (1943), and A Song Is Born (1948).

Very slow

Words by GEORGE BASSMAN
Music by NED WASHINGTON

mf

E \flat 7

D7sus

D7

mp Verse

I was just an - oth - er who

D \flat 7

C+7

C7

F7

B \flat 7

E \flat maj7

laughed at ro - mance, -

I said it was not for me. -

E \flat 6

B \flat +7

E \flat 7

D7sus

D7

Then you made your en - trance and

D \flat 7 C+7 C7 F7 F9 B \flat 7 B \flat dim7 Gm/B \flat B \flat 9

right at a glance... I knew this was meant to be.

Chorus Ebmaj7 D7sus D7 Bbm/D \flat C+ C7

Nev - er thought I'd fall, but now I hear love call. I'm

p-mf

F9 B \flat 7 Eb6 (C7 \flat 9/E Fm6) B \flat 9

Get - tin' Sen - ti - ment - al O - ver You.

Ebmaj7 D7sus D7 Bbm/D \flat C+ C7

Things you say and do just thrill me through and through, I'm

F9 B \flat +7 B \flat 7 Eb Ab6 Eb D7 Gm Cm/G

Get - ting Sen - ti - ment - al O - ver You. I thought I was hap - py; I could

A7 Am7 b5 D7 D+ D7

live with - out love; — Now I must ad - mit love is

Gm Gdim7 B b7 E b maj7 D7sus D7

all I'm think - ing of. Won't you please be kind — and

B b m / D b C+ C7 F9 B b 7 B b +

just make up your mind — that you'll be sweet and gen - tle, be

E b B b 7 / D B b m 6 / D b C + 7 C7 F9 B b + 7 B b 7

gen - tle with me? — Be - cause I'm Sen - ti - ment - al O - ver

1. E b E b dim 7 B b 7 2. E b E b 6

You. You. sfz

I'M OLD-FASHIONED

In the 1942 film, You Were Never Lovelier, Fred Astaire dances his way into Rita Hayworth's heart. This song gave her the opportunity (in the midst of all that tapping and whirling) to tell him a little bit about herself. Cast also included Adolphe Menjou and Xavier Cugat and his orchestra.

This arrangement is playable on both piano or organ. Pianists should ignore the small organ pedal notes indicated in the bass clef.

General Electronic/Pipe Organs

Drawbar Organs

Upper: Flutes, String 8', (no 16')
 Lower: Horn 8', Cello 8'
 Pedal: Flute 16', 8'
 Vibrato: On/Normal

Upper: 00 8833 322
 Lower: (00) 7676 512
 Pedal: 46
 Animation: Leslie On. Upper/Lower
 Organ: Brilliance. Reverb. 1



Words by
JOHNNY MERCER

Music by
JEROME KERN
 Arranged by
MARK LAUB

Moderately
Tacet

Both Hands Upper *mf*

Pedal Tacet

R.H. Upper **F**
C7sus4
C7
F

L.H. Lower *mf*

Pedal: *p*

I'm old fash - ioned, I love the

Am C7 F#sus4 F Am7 F6

moon - light, I love the old fash - ioned

Gm6 A7 Dm7

things The sound of

G7 Dm7 D9 D7

rain up - on a win - dow pane, The

Gm7 F#7dim Gm7 Am7 Gm7 G9/B C7sus4 Cdim C7

star - ry song that A - pril sings.

cresc. mp

Gm7 Cdim C7 C+ F6 Gm7 C7b9

This year's fan - cies are

Fmaj7 E7sus4 E7 A E7

pass - ing fan - cies, But sigh - ing sighs,

Upper *mf* *cresc.*

A D7 E7 Adim Gm7 C9addA

hold - ing hands These my heart . un - der - stands.

f

R.H. Upper F C7sus4 C7 F

L.H. Lower

I'm old fash - ioned But I don't

Am C7 Am7 F Bbmaj7 Bbdim

mind it _____ That's how I want to be As

Am7 Dm7 G9 G7 F

long as you a - gree to stay old

C7sus4 C9 C7b9 F

fash - ioned with me.

Bb9add6 Fmaj7

marc. [slow arpeggio]



Marilyn Monroe

I'M THRU WITH LOVE

Another many-movie song from Kahn. The films this time include such diverse titles as *Honeymoon Lodge*, *The Affairs Of Dobie Gillis*, and *Some Like It Hot*, with a memorable Marilyn Monroe rendition. It's the classic romantic cliff-hanger, the hero's done with romance—sure, we believe it, but let's just sit tight for that last reel anyway!

Words by
GUS KAHN

Music by
MATT MALNECK and
JOSEPH A. LIVINGSTON

Moderato

F Gm7 C7 F C7aug F

mf I have giv - en you my true love, but you love a new love,

Em7-5 C6 F C7aug F

What am I sup - posed to do now, with you now, you're thru now.

I'm Thru With Love - 4 - 1

Am E7 Cm6 D7 Gm D7 Bbm6 C7

You'll be on your mer - ry way, And there's on - ly this to say, *poco rit.*

Chorus Fmaj7/A Abdim Gm C7 Fmaj7 Faug

p a tempo
I'm Thru with Love, I'll nev - er fall a - gain, Said "A - dieu" to love, "Don't

Bb Bbm F Cm/A D7 Gm

ev - er call a - gain" For I must have you or no one,

C7 C6 F C7 Fmaj7/A Abdim

And so I'm Thru With Love. I've locked my heart, I'll

Gm C7 Fmaj7 Faug Bb Bbm

keep my feel - ings there I have stocked my heart with i - cy frig - i - daire, And I

F Cm/A D7 Gm C7 C6

mean to care for no one, Be - cause I'm Thru With

F Am F Am6 F

Love. *mf* Why did you lead me to think you could care,

Am F D7 C Caug

You did - n't need me, for you had your share, Of slaves a - round you to

Am G7 C Gm7 C6 C7

hound you and swear, with Deep e - mo - tion, de - vo - tion to you; Good -

Fmaj7/A A^bdim Gm C7 Fmaj7 Faug

bye to Spring, and all it meant to me, It can nev - er bring the

B^b B^bm F Cm/A D7 Gm

thing that used to be, For I must have you or no one,

C7 C6 1. F C7 2. F B^b7 F

And so I'm Thru With Love. I'm Love.

I'VE GOT A CRUSH ON YOU

Presented as an upbeat number in the 1928 musical Treasure Girl and the 1930 political satire Strike Up The Band, "I've Got A Crush On You" didn't become a lush, romantic ballad until Frank Sinatra recorded it in 1948. The Sinatra-type rendition was featured in the films Meet Danny Wilson and Three For The Show. Linda Ronstadt carried the Ol' Blue Eyes' tradition into the new era with her 1983 version (available on the platinum album What's New, Asylum 60260).



Linda Ronstadt

Music and Lyrics by
GEORGE GERSHWIN and IRA GERSHWIN

Moderately

mf *p* Timothy: How

B^b E^b B^b E^b B^b

glad the man - y mil - lions of An - na - belles and Lill - ians would be

F⁷ B^b Fdim F⁷ B^b E^b B^b

— to cap - ture me! But you had such per - sist - ance, you

E^b B^b D A⁷ D

wore down my re - sist - ance: I fell, and it was swell.

Cm⁷ F⁷ B^b B^bdim Cm⁷ F⁷ B^b6 Cm⁷ F⁷

Ann: You're my big and brave and hand - some Ro - me - o. How I

B^b B^bmaj⁷ B^b6 C⁷ F⁷ B^b E^b B^b

won you I shall nev - er, nev - er know, Timothy: It's not that you're at - trac - tive, but,

E^b Gm⁷ C⁷ F⁷ E^bm⁶ F⁷

oh my heart grew ac - tive, when you came in - to view.

Refrain

B^bmaj⁷

A⁹

E^b

Cm⁷

F⁷

I've got a crush on you, sweet - ie pie,

p - mf

B^bmaj⁷

A⁷

E^b

Cm⁷

F⁷

All the day and night - time hear me sigh. I

B^b

Gm⁷

C⁷

B⁷

Cm⁷

Gm⁷

nev - er had the least noⁿ - tion that I could

C⁹

B⁹

C⁷

F⁷

C⁺

F⁷

Cm⁷

C⁺

B^bmaj⁷

A⁷

fall with so much e - mo - tion. Could you coo?

p

Cm7 F7 Bbmaj7 A7

Could you care for a cunning cottage

Cm7 D7+5 D7 Gm7 Am Gm7 C9

we could share? The world will pardon my

F6 Bbmaj7 Bb6 C9 A6 F7

mush, 'cause I've got a crush my baby, on

fz *mf*

Red *

1. Bb Gm6 Cm7 F7 2. Bb Gm6 F7 Bb

you. I've got a you.

mf *fz*

Red *



Marion Hutton, Glenn Miller and
Tex Beneke

I'VE GOT A GAL IN KALAMAZOO

Legend has it that Warren originally devised this piece as a rhythmic exercise, and that it took the insight of lyricist Mack Gordon to realize it could make the perfect follow up to the duo's "Chattanooga Choo-Choo." True or not, the tune's catchy syncopation bounced it all the way to the top of the charts in an all-star recording featuring Glenn Miller and his Orchestra, Marion Hutton, Tex Beneke, The Modernaires, and The Nicholas Brothers.

Words by
MACK GORDON
Music by
HARRY WARREN

Moderate swing tempo

E_b

E_b7

A_b

E_b

E_b7

A B C D E F G H I got a gal

A_b

E_b

F_m7

E_b

E_bdim

in Kalamazoo, don't

Fm7

Bb7

Fm7

Bb7

Eb

Eb7



wan - na boast, — but I know — she's the toast — of Kal - a - ma - zoo — zoo zoo —

Ab

Eb

Eb7

Ab



zoo zoo — zoo. Years — have gone by, — my,

Eb

Fm7

Eb

Ebdim

Fm7

Bb7



my, how she grew, — I — liked her looks, — when I car -

Fm7

Bb7

Eb

Eb7

Ab

Eb



ried her books — in Kal - a - ma - zoo — zoo zoo — zoo zoo — I'm gon - na

G7+5



G7b9



G7+5



G7b9



C7b9



Bbm6



send a wire, — hop - pin' on a fly - er leav - in' to - day. —

C7



F7b9



Am I dream - in' I can hear her scream - in' "Hy -

Bb/Ab



Bbdim/G



Fm7



Cm6



Cb7+5



Bb7



Eb



Eb7



a Mis - ter Jack - son" ev - 'ry - thing's — O K - A - L - A - M -

Ab



Eb



Eb7



Ab



A - Z - O Oh, — what a gal, — a

E \flat



Fm7



E \flat



E \flat dim



Fm7



B \flat 7



real pip - per - oo;

I'll make my bid for that freck -

Fm7



B \flat 7



G7+5



C7



F7



B \flat 9



le faced kid,

I'm hur - ry - ing to,

I'm goin' to Mich - i - gan to

E \flat



E \flat 7



A \flat



A \flat m



B \flat 7



¹E \flat



E \flat 7



A \flat



B \flat 7



A \flat



see the sweet - est gal in Kal - a - ma - zoo.

²E \flat



E \flat 7



A \flat



E \flat



A \flat 7



B \flat 7



E \flat



zoo zoo zoo zoo

zoo! Kal - a - ma - zoo!

I'VE GROWN ACCUSTOMED TO HER FACE

Lyrics by
ALAN JAY LERNER

Introduced by the incomparable Rex Harrison as Henry Higgins in My Fair Lady in 1956. One of the greatest Broadway musicals of all time which also starred Julie Andrews as Liza Doolittle, the show ran for 2,717 performances.

Music by
FREDERICK LOEV

Moderately

mf legato poco cresc. f rit. 8va

E^b Ebmaj7 Eb6

I've Grown Ac - cus - tomed To Her Face She al - mos
I've Grown Ac - cus - tomed To Her Face She al - mos

p a tempo

Fm7 Bb7 Ebmaj7 Eb6 Ab6 Ebdim

makes the day be - gin. I've grown ac - cus - tomed to the tune, She
makes the day be - gin. I've got - ten used to hear her say: "Goc

E^b Ab Gdim Fm7 Bb9

whist - les night and noon, Her smiles, her frowns, her ups, her downs are se - con
morn - ing" ev - 'ry day, Her joys, her woes, her highs, her lows are se - con

E^b Ebmaj7 Eb6 Fm7 B^b7

na - ture to me now; Like breath - ing out and breath - ing in
 na - ture to me now; Like breath - ing out and breath - ing in

Ebmaj7 Eb6 Ab6 D7 Eb C7+5

I was se - rene - ly in - de - pen - dent and con - tent be - fore we met;
 I'm ver - y grate - ful she's a wo - man and so eas - y to for - get;

Fm7 B^b7 G+ C7+5 F9 Abm

Sure - ly I could al - ways be that way a - gain and yet, I've grown ac - cus - tomed to her looks; Ac -
 Rath - er like a ha - bit one can al - ways break and yet, I've grown ac - cus - tomed to the trace of

E^b Gm7 Fm7 B^b9 Eb Eb

cus - tomed to her voice; Ac - cus - tomed to her face. I've Grown Ac - Face.
 some - thing in the air; Ac - cus - tomed to her face. I've Grown Ac - Face.



Paula Kelly, Shirley MacLaine and Chita Rivera

IF MY FRIENDS COULD SEE ME NOW!

Shirley MacLaine performed this great hit from Sweet Charity in the film version as the warm-hearted but unlucky dance hostess. Sammy Davis, Linda Clifford and composer Cy Coleman had discs, among many others.

Music by
CY COLEMAN
Words by
DOROTHY FIELDS

Strut tempo



To - night at eight you should - a seen





a chauff - feur pull up in a rent - ed lim - ou - sine!



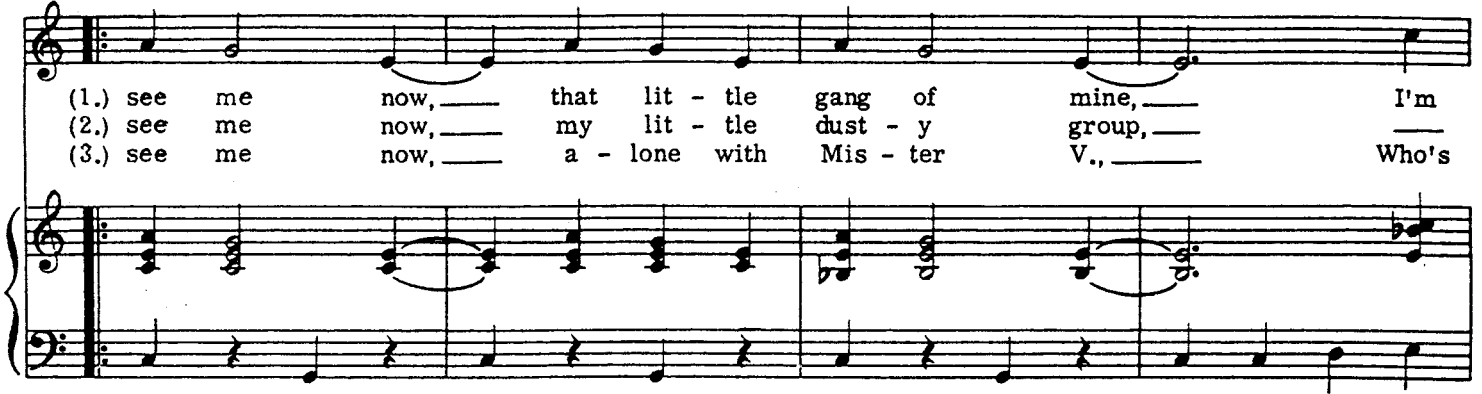
My neigh - bors burned! They like to die! When I




tell them who is get - tin' in and go - in' out is I! 1. If they could


C.  **C7.** 




(1.) see me now, — that lit - tle gang of mine, — I'm
 (2.) see me now, — my lit - tle dust - y group, —
 (3.) see me now, — a - lone with Mis - ter V., — Who's



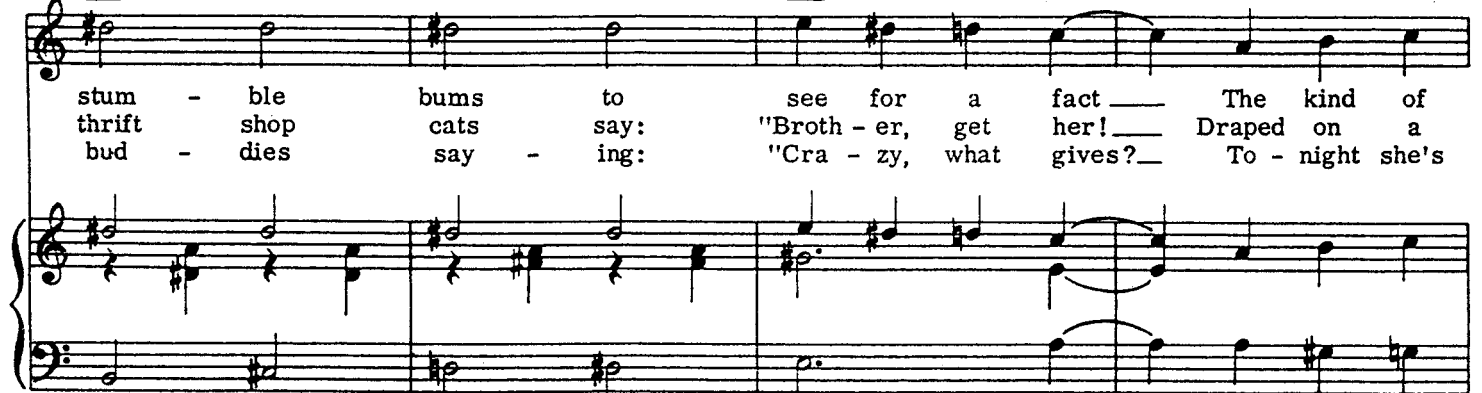
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


eat - ing fan - cy chow and drink - ing fan - cy wine. — I'd like those
 Traip - sin' 'round this mil - lion dol - lar chick - en coop. — I'd hear those
 wait - in' on me like he was a mai - tre d'. — I hear my



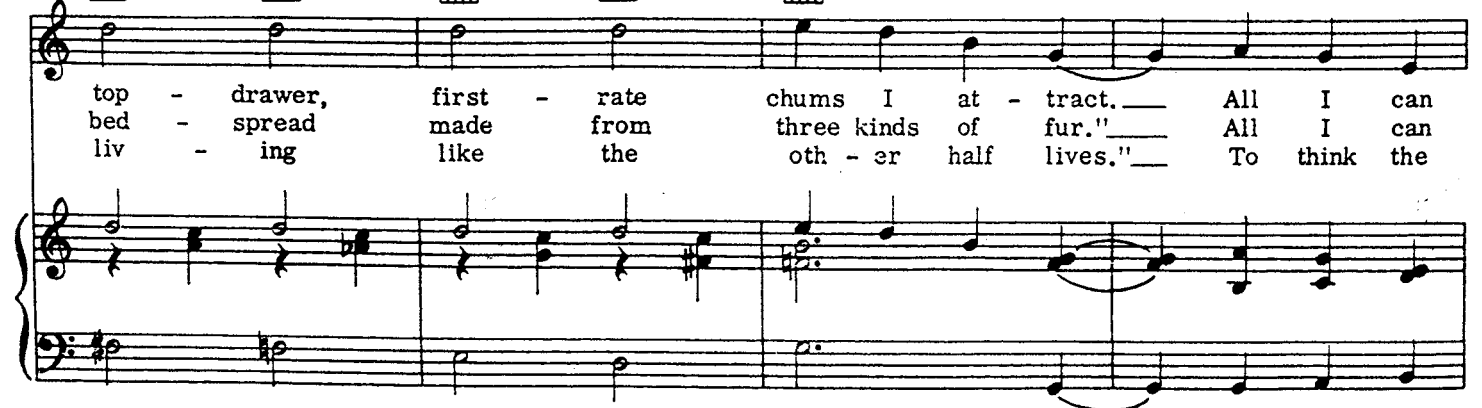
B7  **E7**  **Am** 

stum - ble bums to see for a fact — The kind of
 thrift shop cats say: "Broth - er, get her! — Draped on a
 bud - dies say - ing: "Cra - zy, what gives? — To - night she's



D7  **Fm6**  **C.**  **D7**  **G7** 



top - drawer, first - rate chums I at - tract. — All I can
 bed - spread made from three kinds of fur. — All I can
 liv - ing like the oth - er half lives. — To think the



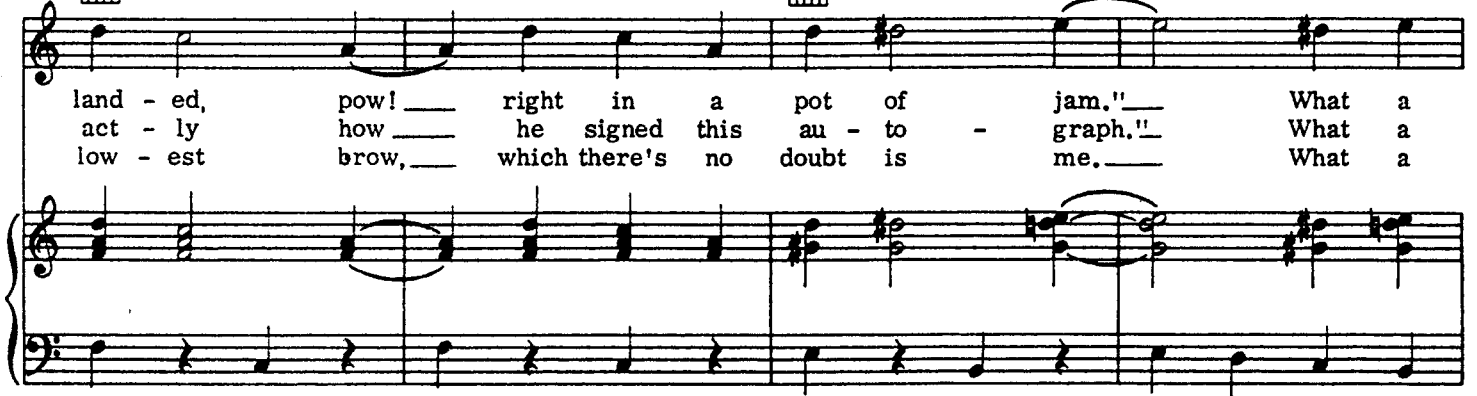
C  **C7** 






say is, "Wow - ee! Look - a where I am. To - night I
 say is, "Wow! Wait till the riff and raff See just ex -
 high - est brow, which I must say is he, Should pick the



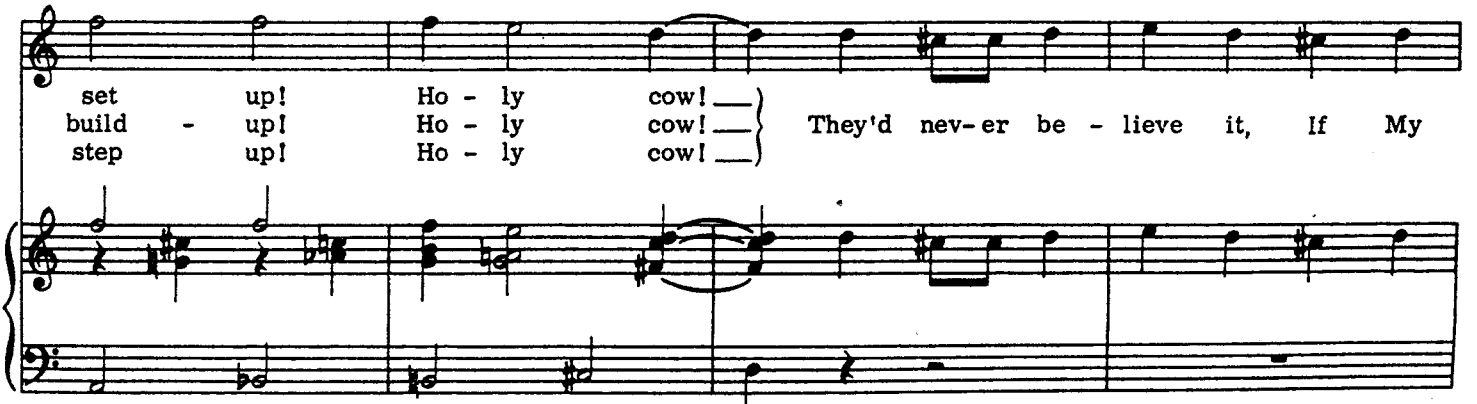
F  **E7** 







land - ed, pow! right in a pot of jam." What a
 act - ly, how he signed this au - to - graph." What a
 low - est brow, which there's no doubt is me. What a




A7+5  **Bb9**  **G7**  **A7**  **D7**  **Tacet**

set up! Ho - ly cow! } They'd nev - er be - lieve it, If My
 build - up! Ho - ly cow! }
 step up! Ho - ly cow! }



G7  **G7dim**  **F**  **G7**  **C**  **G7** 

Friends Could See Me Now! 1. 2. 3.
 2. If they could
 3. If they could





The Kingston Trio

IT WAS A VERY GOOD YEAR

Good songs never go out of style—a point proven by this song, which was introduced in 1961 by the Kingston Trio. It's now enjoying newfound popularity, thanks to the inclusion of Frank Sinatra's 1966 version in Spike Lee's latest hit film, *Jungle Fever*.

Words and Music by
ERVIN DRAKE

Moderately

Dm



1. When I was	sev - en - teen,	It was a
(2. When I was)	twen - ty - one,	It was a
(3. When I was)	thir - ty - five,	It was a
(4. But now the)	days are short,	I'm 'in the



Eb




Dm




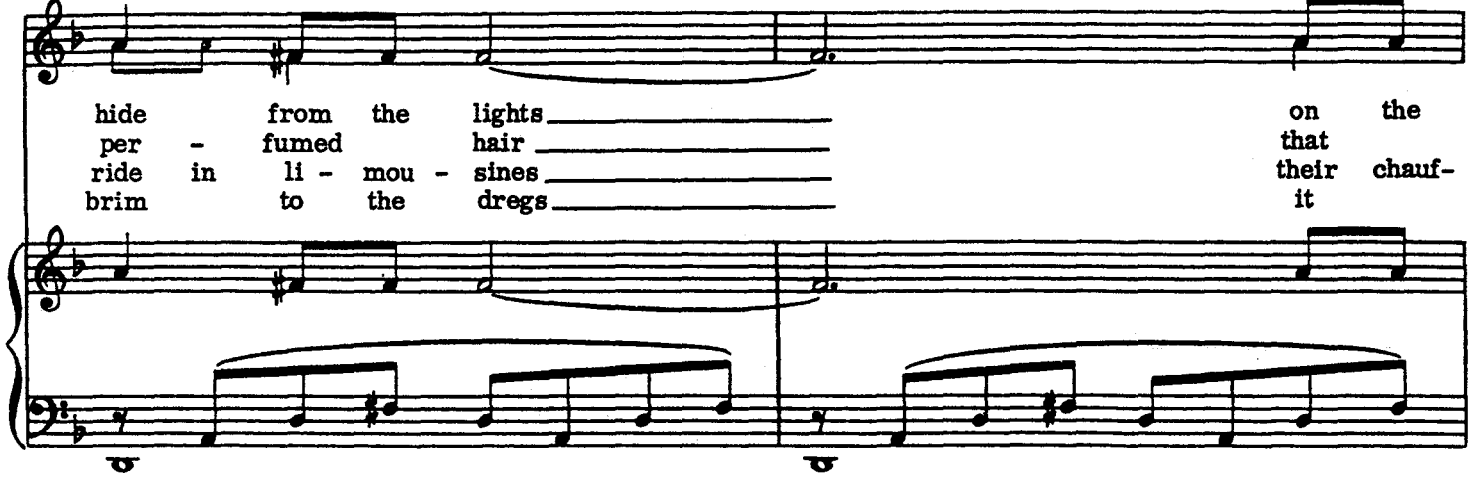
ver - y good year,	It was a ver - y good year	for
ver - y good year,	It was a ver - y good year	for
ver - y good year,	It was a ver - y good year	for
au-tumn of the year;	And now I think of my life	as

F  Eb 





small town girls and soft sum - mer nights, _____ We'd
 cit - y girls who lived up the stair, _____ With
 blue - blood - ed girls of in - de - pen - dent means, _____ We'd
 vin - tage wine from fine old kegs, _____ From the

D 

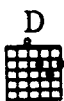


hide - from the lights _____ on the
 per - fumed hair _____ that the
 ride in li - mou - sines _____ their chauff-
 brim to the dregs _____ it

C 



vil - lage green _____ When I was
 came un - done _____ When I was
 feurs would drive _____ When I was
 poured sweet and clear, _____ It was a



sev - en - teen!
 twen - ty - one!
 thir - ty - five!
 ver - y good year!



(Whistle first and last time)



(last time poco a poco rit.)

1. 2. 3.
 A7

4.
 A7

 A

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

poco rit.

pp

IT HAD TO BE YOU



Betty Hutton in *Incendiary Blonde*

Isham Jones introduced his wonderful song in 1924 and garnered a no. 1 disk. Over the years, Cliff Edwards, Billy Murray with Aileen Stanley, Paul Whiteman, Helen Forrest with Dick Haymes, Betty Hutton and Artie Shaw all had Top Ten recordings. A highlight of the films Incendiary Blonde, I'll See You In My Dreams, Show Business and South Sea Sinner, "It Had To Be You" was most recently featured in the 1989 hit flick When Harry Met Sally, as performed by the talented newcomer Harry Connick, Jr. (available on the gold soundtrack album, Columbia 45319).

Words by
GUS KAHN
Music by
ISHAM JONES

Moderate swing

G/B B^bdim⁷ Am7-5 D7+5 D13 G/B E^b7/B^b Am7 D7-9 D7

G Gmaj7 G7 C⁶ Cm⁶ G/B Em7

Why do I do just as you say?— Why must I just give you your way?—
Seems like dreams like I al-ways had,— could be, should be mak-ing me glad.—

A7 D13 G Cm⁶/A D7+5 G D7/A Gdim⁷/B^b

Why do I sigh?— Why don't I try— to for - get? It must have
Why am I blue?— It's up to you— to ex - plain. I'm think - ing

G Gmaj7 G7 C6 Cm6 G/B Em7

been that some - thing
may - be, ba - by, lov - ers call fate;—
I'll go a - way.— kept on say - ing
Some day, some way I had to wait.—
you'll come and say, —

A7 D9 4fr E19-5 5fr D9 4fr D+

I saw them all;—
"It's you I need,"— just could - n't fall— 'till we
and you'll be plead - ing in met. } It had to be you.
vain. }

G D+ G E7

It had to be you.

A7

I wan - dered a - round and fin - al - ly found the some - bod - y who



could make me be true,



— could make me be blue and e-ven be glad, — just to be sad,



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



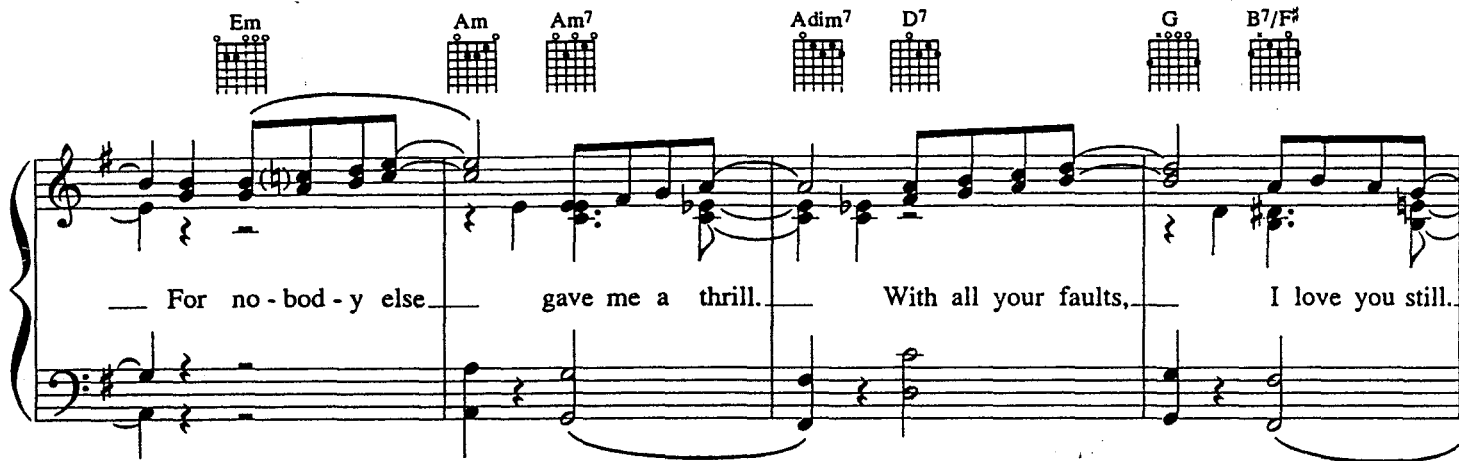
— might nev-er be mean, — might nev-er be cross,

A7



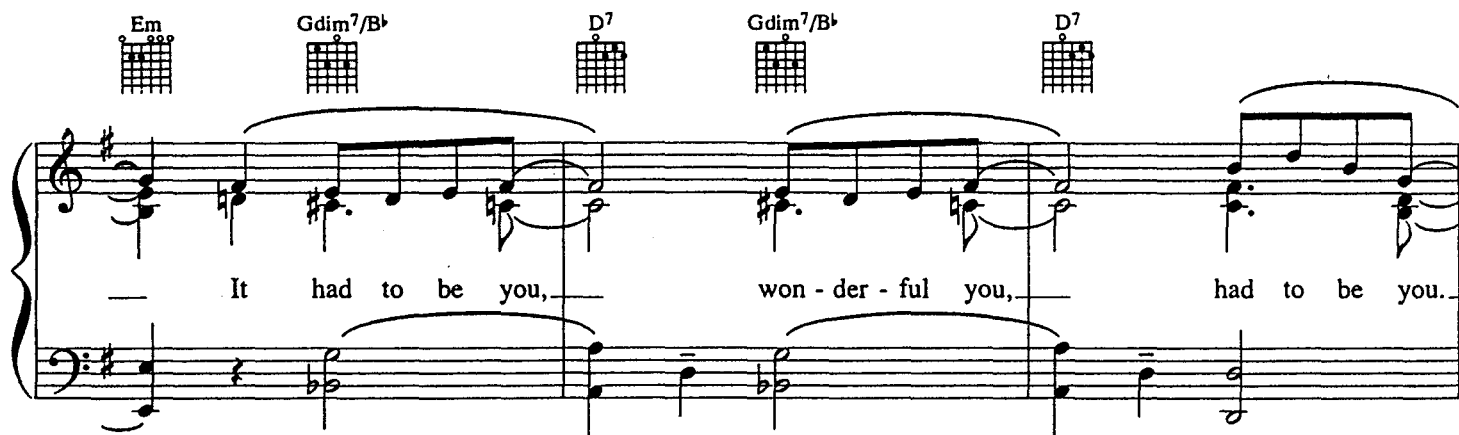
or try to be boss, but they would - n't do.

Em Am Am7 Adim7 D7 G B7/F#



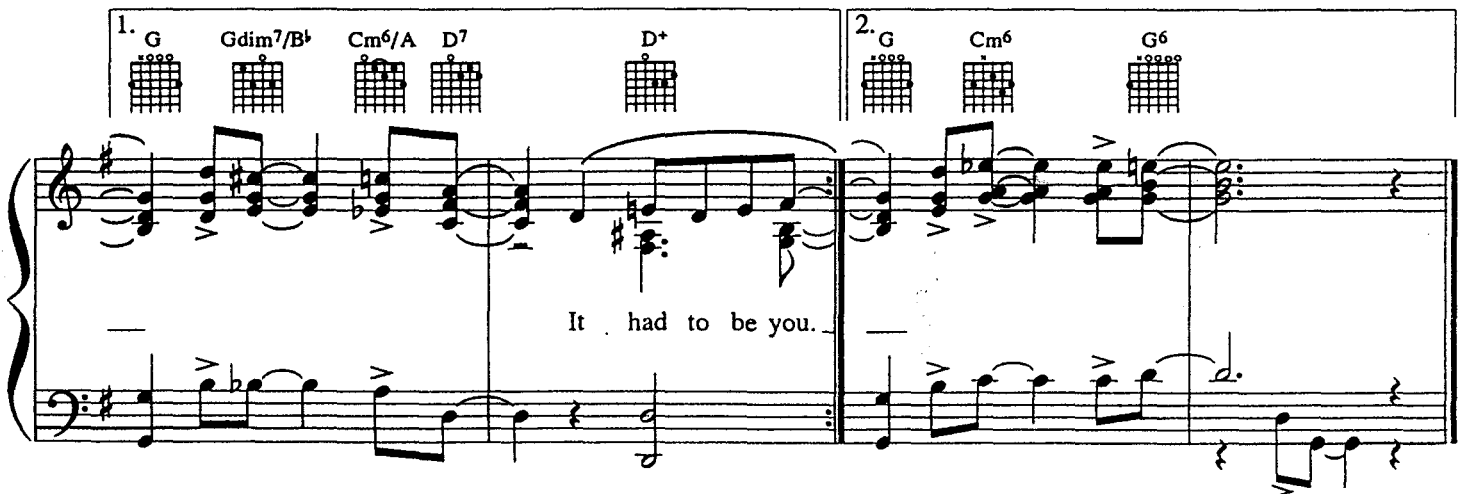
For no - bod - y else gave me a thrill. With all your faults, I love you still.

Em Gdim7/Bb D7 Gdim7/Bb D7



It had to be you, won - der - ful you, had to be you.

1. G Gdim7/Bb Cm6/A D7 D+ 2. G Cm6 G6



It had to be you.

THE LAST TIME I SAW PARIS



This Song was written a week after the Germans took over the French capital during World War II. Hammerstein was so depressed by the fall of the city that he couldn't keep his mind on the show he was doing and wrote the lyrics on the spur of the moment to relieve his mental anguish. The lyrics were then sent to Kern who composed the music. This was a complete departure from their usual method of collaboration—Kern usually writing the music before Hammerstein wrote the words. It captured the Oscar in 1941, when it appeared in the film, Lady Be Good, performed by Ann Southern.

This arrangement is playable on both piano or organ. Pianists should ignore the small organ pedal notes indicated in the bass clef.

Arranged for
Piano or Organ
by MARK LAUB

General Electronic/Pipe Organs

Upper: Tibia 8', 2', Quint. Flute 2 2/3

Lower: Flute 8', 4', Dulciana 8'

Pedal: Bourdon 16', Flute 8'

Vibrato: On/Normal

Drawbar Organs

Upper: 00 8008 001

Lower: (00) 0777 00(0)

Pedal: 55

Animation: Leslie on. Upper/Lower

Organ: Brilliance. Reverb. 1

Words by
OSCAR HAMMERSTEIN II

Music by
JEROME KERN

Moderato

E \flat 7sus

E \flat 7

E \flat 7sus

E \flat 7

D \flat 7sus

E \flat 7

R.H.
Upper



mf

dim. e rit.

Pedal

Rhythmically, not too slow

A \flat maj7

Tacet

la - dy known as Par - is, Ro - man - tic and charm - ing, Has

A \flat dim

A \flat 6

A \flat dim

A \flat 6

left her old com - pan - ions and fad - ed from view.

Ebdim



Eb



Adim



Eb



Adim



Eb7



Lone - ly men with

lone - ly eyes are

seek - ing her in vain,

Her

Eb7sus



Eb7



Ab6



Ab



Fm7



Bb7



streets are where they were,

but there's no sign of

her

She has left the Seine.

molto rit. e sost.

[Chorus]

The

last time I saw

Par - is

Her

heart was young and

Eb7 Dbm6 Eb7 Bbm7 Eb7

gay, I heard the laugh - ter of her heart in ev - 'ry street ca -

Ab

fe. The last time I saw Par - is, Her trees were dressed for

mf

Eb7 Dbm6 Eb7 Bbm7 Eb7

spring, And lov - ers walked be - neath those trees and birds found songs to

Ab [Brightly] Bb7 Eb Bb7

Upper
sing. I dodged the same old tax - i - cabs that I had dodged for

E \flat C7 F B \flat m7

R.H. Upper

L.H. Lower

Pedal:

years; The cho - rus of their squeak - y horns was mu - sic to my

E \flat 7sus E \flat 7 A \flat

mp

ears The last time I saw Par - is Her heart was young and

E \flat 7 B \flat m7 E \flat 7 E \flat m6 F7 B \flat m7 E \flat 7 \flat 9

mf *ritardando* *dim.*

gay. No mat - ter how they change her I'll re - mem - ber her that

A \flat A \flat maj7+6 A \flat maj7+6 A \flat maj7+6 A \flat maj9+6

a tempo *ritard.*

way.



Dana Andrews in *Laura*

LAURA

Of all the wonderful music that has flowed from David Raksin, his theme for the film Laura is certainly the most acclaimed. The piece has become a true standard and has been recorded numerous times, both with and without Johnny Mercer's haunting lyrics, added after the film's release. Among the 400-plus recordings are those by Woody Herman, Freddy Martin, Stan Kenton, Frank Sinatra and Raksin's own RCA/BMG CD, with the Philharmonia Symphony of London. The composer himself has honored us with the new arrangement below, which we are delighted to share with you.

Lyric by
JOHNNY MERCER
Music by
DAVID RAKSIN

Andante

Verse

5

Gadd9 G Am7/G D7/G Gmaj7 Am7 D9

You know the feel - ing of some - thing half re - mem - bered of

a tempo

9

Gadd9 G G#dim E7 Am7 D9 Bb Bbm(#11)

some - thing that nev - er hap - pened. Yet you re - call it well. You know the

Laura - 4 - 1

14

Cm7 C^b9 B^badd⁹ Gm7 Em7-5 A7+ A⁶/₉ A7+

poco ten.

feel - ing of rec - og - niz - ing some - one that you've nev - er met, as far as you could

Chorus
Moderato

19

Am7/D B^bm7/E^b E^b7 Am⁹ D7^b/₅ Gmaj⁹ G⁶

poco dim. *mp* *mf*

tell; well: Lau - ra is the face in the mis - ty light,

24

Gm⁹ C7^b/₅ Fmaj⁹ F⁶/₉

foot - steps. that you hear down the hall,

29

Fm7 Bb7sus Bb7 Ebmaj7 Eb6 Am7-5 D7-9

The laugh that floats on a sum - mer night That you can nev - er quite

34

D9-5 D9 Bm7 E7b9 Am9 D7b9

re - call, And you see Lau - ra on the train that is

poco rall. *a tempo*

39

G°(addmaj7) Gmaj13 Gm9 C7b9

pass - ing through, Those eyes how fa - mil - iar they

Fdim(add^{maj}7₉)

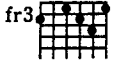
F6/9

Fm7

Fm6

C6/9

43



seem.

She gave your ve - ry first kiss to you,

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

D9

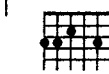
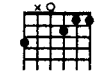
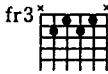
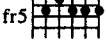
D7-9

Dm7

Dm7/G

1. Cadd9 A13-9 Dm9 E7-5 E7

48



that was Lau - ra but she's on - ly a dream.

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

2.

Cadd9

A13-9

Dm9

E7-5

E7+5

Am(9)

Fm(b6)

Fm6

G9sus

Cadd9

53



dream.

Musical notation for the third system, including piano accompaniment with triplets and a ritardando marking.



Sammy Fain

LOVE IS A MANY- SPLENDORED THING

From the 1955 film of the same title, starring Jennifer Jones and William Holden, this song was a hit by the Four Aces (Al Alberts, Dave Mahoney, Lou Silvestri and Sod Vocarro). It spent a couple weeks at no. 1 and became their fifth gold record. Other recordings by Don Cornell, David Rose and Woody Herman led this song to become a "Fifty-Year Hit Parade" selection.

Lyric by PAUL FRANCIS WEBSTER
Music by SAMMY FAIN

Moderately (*not too fast*)

The musical score is presented in four systems. Each system consists of a vocal line and a piano accompaniment line. The piano part includes dynamic markings (*mf*, *poco rit.*, *mp*) and guitar chord diagrams for Eb, Fm7, Bb7, and Bb9. The lyrics are: "I walked a - long the streets of Hong Kong town, up and down, up and down. I met a lit - tle girl in Hong Kong".

E^b **F7** **B^b**

town, _____ And I said, "Can you tell me, please, —

F7 **B^b** **Fm7**

— where's that love I've nev - er found? _____ Un - rav - el me this

B^b7 **Fm7** **B^b7**

rid - die. what is love? What can it be?" And

ten.

B^b9 **B^bdim** **Fm7** **B^b7**

in her eyes were but - ter - flies as she re - plied to me.

colla voce *poco rit.*

Refrain, Moderately (not too fast)

Chord Diagrams:
 Eb:
 Cm:
 Gm:
 Eb7:
 Ab:
 Ab6:
 Abmaj7:
 Fm6:
 Cm:
 Fm6:
 Cm:
 Fm7:
 Cm7:
 Fm6:
 G7-9:
 Cm:
 Cm7:
 D7:
 Am7:
 D7:
 G:
 Bb7:

Lyrics:
 LOVE IS A MAN-Y - SPLENDORED THING, — It's the
 A - pril rose that on - ly grows in the ear - ly Spring; — Love is
 na - ture's way of giv - ing a rea - son to be liv - ing, The
 gold - en crown that makes a man a king. —

Performance Notes:
 mp-mf

E \flat Cm Gm E \flat 7

Once on a high and wind-y hill, In the

A \flat A \flat maj7 A \flat 6 A \flat Gm7 C9 Gm7 C7

morn-ing mist two lov-ers kissed and the world stood still, Then your

Fm Fm7 Fm6 G7+5 C7+5 C7 F7 A \flat m6 E \flat Cm

fin-gers touched my si-lent heart and taught it how to sing, Yes, true LOVE'S_

poco rit. *slower*

Fm7 B \flat 7-9 1. E \flat Fm7 B \flat 7-9 2. E \flat Fm7 E \flat

— A MAN-Y-SPLEN-DORED THING. THING.

allarg. *rall.*



LOVER MAN

(Oh, Where Can You Be?)

What happens to a melody that lends itself to great instrumental renditions with lyrics that are made to order for female vocalists? It becomes one of the great jazz standards. "Lover Man" is such a song. Performed by instrumentalists Coleman Hawkins and Johnny Smith, and singers Dinah Washington, Diana Ross and Barbra Streisand, its most notable recording was Billie Holiday's 1944 Decca release.

Words and Music by
JIMMY DAVIS, ROGER "RAM" RAMIREZ
 and **JIMMY SHERMAN**
 Arranged by **MARTY GOLD**

Slowly

Verse (Freely)

Am7 Gm7-5 C6 C#dim Dm

I don't wish for riches,

G9 G9+ C9+ Am7 Gm7-5 C6 C#dim

I'll not take the chance. Don't want to be

Dm A7-9 Gm9 Gm7 C11 C7-9 F A7 A7+

fa-mous, I only want romance.

Refrain:

(Blues tempo)

Dm7 **G7** **Dm7** **G7**

I don't know why, but I'm feel - ing so sad.____
 The night is cold, and I'm so all a - lone.____

C9 **Gm7** *simile* **C9** **C7**

I long to try some - thing I've nev - er had,____
 I'd give my soul just to call you my own,____

F7+9 **Bb9**

Nev - er had no kiss - in' Oh, what I've been miss - in'. }
 Got a moon a - bove me, but no one to love me, }

Eb7 **Bbm** **C9** **Gm7/C** 1. **F** **Gm** **F** **A7+**

Lov - er Man, oh where can you be?

2. **F** **Gm** **F** **Bb maj7** **Am7** **Am7-5**

be? _____ I've heard it said that the

D7 **D9** **D7-9** **G6** **Em6** **Eb7**

thrill of ro - mance can be like a heav - en - ly

G6/D **Am7** **D7** **Gm7** **Gm7-5**

dream. I go to bed with a

C7 **C9** **C7-9** **F6** **Eb7**

prayer that you'll make love to me, Strange as it

Em7-5 A7 Dm7 G7

seems. Some day we'll meet and you'll

Dm7 G7 C9 Gm7

dry all my tears, — (b) Then whis - per sweet lit - tle

C9 C7 F7

things in my ears, — Hug - gin' and a kiss - in',

Bb9 Eb7 Bbm C9 Gm7/C F Gm F F13

Oh, what we've been miss - in', Lov - er Man, oh where can you be? — *ff*



Michelle Pfeiffer

MAKIN' WHOOPEE!

If you've ever doubted the staying power of an oldie but goodie, this tune will certainly change your mind! First performed by Eddie Cantor in *Whoopie* in 1928, "Makin' Whoopie!" soon became his theme song. Such notables as Ray Charles, Count Basie and Paul Whitman have all recorded it, but it wasn't until 1989 that its popularity virtually exploded. The lovely Michelle Pfeiffer sang it in the smash summer flick, *The Fabulous Baker Boys* and blues singer/pianist Dr. John won a grammy for his duet rendition with pop star Rickie Lee Jones.

Lyric by GUS KAHN
Music by WALTER DONALDSON

Moderato

Verse



Ev-'ry-time I hear that march from

C7

G

C7

Loh-en-grin I am al-ways on the out-side look ing in



May-be that is why I see the fun-ny side When I see a fall-en broth-er

D7 E7

take a bride... Wed - dings make a lot of peo - ple

Am A7 D7

sad, But if you're not the groom they're not so bad.

Chorus G D7

An - oth - er bride year an - oth - er June An - oth - er
or may - be less What's this I

G G7 C Am7 Am7-5 G

sun - ny hon - ey - moon An - oth - er sea - son, an - oth - er
hear? well, can't you guess? She feels neg - lect - ed, and he's sus -

E \flat 7 D7 G Cm/E \flat D7 G

rea - son for mak - in' whoop - ee! A lot of shoes a lot of
pect - ed of mak - in' whoop - ee! She sits a - lone 'most ev - 'ry

D7 G G7 C Am7 Am7-5

rice the groom is nerv - ous he an - sers twice It's real - ly
night he does - n't 'phone her he does - n't write He says he's

G E \flat 7 D7 G

kill - ing that he's so will - ing to make whoop - ee!
"bu - sy" but she says "is he?" he's makin' whoop - ee!

Ddim Am Cm6 G

Pic - ture a lit - tle love - nest, Down where the ros - es cling,
He does - n't make much mon - ey, On - ly five thou - sand per,

Ddim **Am** **Cm6** **G**

Pic-ture the same sweet love-nest,
Some judge who thinks he's fun-ny,
Think what a year can bring. — He's wash-ing
Says "you'll pay six to her?" — He says, "now

D7 **G** **G7**

dish - es — and ba - by clothes — He's so am - bit - ious — he ev - en
judge, — sup - pose I fail" — The judge says "budge right in - to

C **Am7** **Am7-5** **G** **Eb7** **D7**

sews — But don't for - get, folks — that's what you get, folks, — for mak - in'
jail — You'd bet - ter keep her, — I think it's cheap - er, — than mak - in'

1. G **D7** **2. G** **D** **G**

whoop - ee! An - oth - er whoop - ee!



Johnny Mathis

MISTY

Introduced in 1954 as an instrumental by the masterful Erroll Garner Trio, "Misty" later became a megahit, thanks to Johnny Mathis' 1959 recording (on the no. 1 gold album Heavenly, Columbia 1351). Everlastingly popular, it served as the guiding vision for the 1971 film Play Misty For Me. Aside from Elvis Presley and Frank Sinatra, Billboard ranks Johnny as the top album artist from 1955 to 1985.

Words by
JOHNNY BURKE
Music by
ERROLL GARNER

Slowly, with expression

B^b9

E^bmaj7

B^bm7

E^b7(b9)

A^bmaj7

Refrain:

Look at me, I'm as help-less as a kit-ten up a tree, and I feel like I'm

A^bm

D^b9

E^bmaj7

Cm

Fm7

B^b7(b9)

G7(b5)

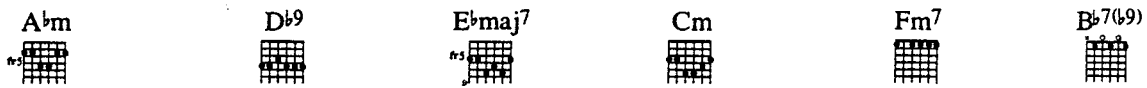
C7

cling-ing to a cloud; I can't un-der-stand, I get mist-y just hold-ing your hand.

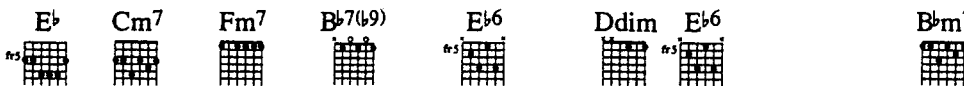
Misty - 3 - 1



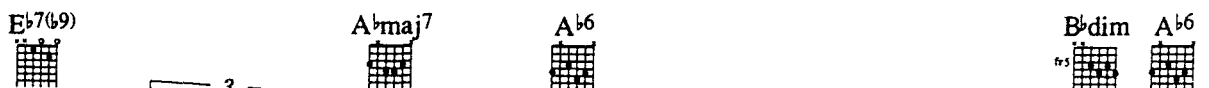
Walk my way and a thou-sand vi-o-lins be-gin to play, or it might be the



sound of your hel-lo, that mu-sic I hear, I get mist-y, the mo-ment you're



near. You can say that you're lead-ing me on,



but it's just what I want you to do. Don't you no-tice how

Am⁷ D⁷ F⁷ B^b Edim Fm⁷ B^b7(b9) B^b9

hope - less - ly I'm lost, that's why I'm fol - low - ing you. On my

E^bmaj⁷ B^bm⁷ E^b7(b9) A^bmaj⁷

own, would I wan - der through this won - der - land a - lone, nev - er know - ing my

A^bm D^b9 E^bmaj⁷ Cm Fm⁷ B^b7(b9)

right foot from my left, my hat from my glove, I'm too mist - y and too much in

1. E^b E⁹ Fm⁷ B^b7(#5) B^b9 2. E^b A^bmaj⁷ Gm⁷ E⁷ E^bmaj⁷

love. *mf* Look at love.

THE MORE I SEE YOU



Betty Grable

Betty Grable and Dick Haymes were the stars of the 1945 film Billy Rose's Diamond Horseshoe, and their duet of this lovely ballad was included in the movie. Dick Haymes had the hit recording of the song that same year, followed closely by a version from Harry James and his orchestra.

Words by MACK GORDON
Music by HARRY WARREN

Andante

Chord diagrams for the first system:

- Eb**:
- F9**:
- Bb7 + 5**:
- Eb**:
- Bbdim**:

Each time I look at you is like the first time. — Each time you're

Chord diagrams for the second system:

- Fm7**:
- Bb7**:
- Eb**:
- Bb7**:
- Eb**:
- F9**:
- Cdim**:

near me, — the thrill is new. — And there is noth - ing that I would-n't

Chord diagrams for the third system:

- G**:
- Ddim**:
- Am7**:
- D7**:
- G7**:
- Bbm**:
- F7**:
- F7-5**:
- Bb7**:

do for — the rare de - light of — the sight of you. For, —

Refrain, with feeling

Fm7 Ebdim Eb Bb7 Eb Ebmaj7 Fm7 Bb7 Fm7 Ebdim

The more I see you, _____ the more I want you. _____ Some - how this

feel - ing _____ just grows and grows. _____ With ev - 'ry

Eb Bb7 Eb Edim Fm7 Bb7 Fm7 Bb7

sigh I be - come more mad a - bout you; _____ more lost with -

Ebm Bb Dbm Gb7 Cb Abm7 Bb7+5

out you, _____ and so it goes. _____ Can you im -

Ebm F9 Fm7 Bb7 Fm7 Bb Fm7 Ebdim

Eb Bb7 Eb Ebmaj7 Fm7 Bb7 Fm7 Ebdim

ag - ine _____ how much I'll love you, _____ the more I

Eb Bb7 Eb Bb+ Bbm7 Eb7 Bbm7 Eb7 Dbm Bbdim Ab^{IV}

see you _____ as years go by? _____ I know the on - ly one for

Abm Eb C7 F7 Eb Fm7 Fdim

me can on - ly be you. _____ My arms won't free you, _____ my heart won't

1. Eb Fm7 Ebdim 2. Eb Ab9 Eb

try. _____ The more I try. _____



Perry Como

MORE THAN YOU KNOW

Premiered by Mayo Methot in the 1929 musical Great Day, "More Than You Know" has been performed by such venerable artists as Ruth Etting (1930), Mildred Bailey (1937), Benny Goodman (1935), Perry Como (1946) and Jane Froman. It was later featured in the films Hit The Deck (1955), Funny Lady (1975) and an episode of ABC's television series Life Goes On, by Patti Lupone.

Words by
WILLIAM ROSE and EDWARD ELISCU
Music by
VINCENT YOUMANS

Moderately

Ebm/Bb



A°



Bb7



Eb m



Ebm6



fond - er of you. E - ven though your friends for -

D7+5



Eb m



Ebm6



sake you, e - ven though you don't suc -

Fm7-5/C



Bb7



Eb m



Gb7



ceed, would - n't I be glad to

Cbmaj7



Fm7-5



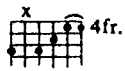
Ebm/Bb



Bb°7



Ab/Bb



Bb7+5



take you, give you the break you need. More than you

E \flat 6

B \flat 7+5

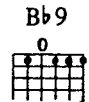
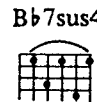
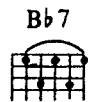
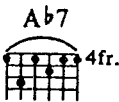
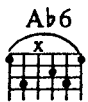
E \flat 9

A \flat maj7

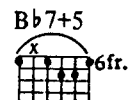
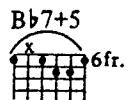
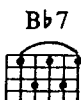
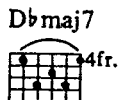
C7-9



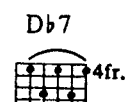
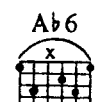
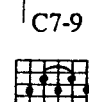
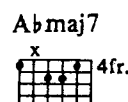
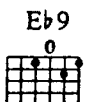
know, more than you know, man o' my heart, I love you



so. Late - ly I find you're on my mind, more than you



know. Wheth - er you're right, wheth - er you're



wrong, man o' my heart I'll string a - long. You need me

Gm7

C7

F7

Bb7

Eb

Fm7



so more than you'll ev - er know.

Gm7

Am7-5

D7

Gm



Lov - ing you the way that I do there's

Cm

Dm7

Gm

Cm7-5



noth - ing I can do a - bout it, lov - ing may be

Bb/F

Gm7

C7

F7



all you can give but hon - ey I can't live with -

Bb7



Bb°7



Bb11



Bb7+5



6fr.

Eb6



Bb7+5



6fr.

out it.

Oh, how I'd cry,

oh, how I'd

cry,

if you got tired

and said "good - bye,"

more than I'd

show

more than you'd

ev

er

know.

More than you

know.

Eb9



Ab maj7



4fr.

C7-9



Ab6



Db7



4fr.

Gm7



3fr.

C7



F11



Bb9



Eb



A°7



Bb7/F



Bb7+5



6fr.

2. Eb



Db7



4fr.

Ebmaj7





Frank Sinatra, Bing Crosby and Dean Martin in *Robin And The Seven Hoods*

MY KIND OF TOWN

(Chicago Is)

We had to write a song about Chicago for the film Robin And The Seven Hoods, and I knew there was a great Chicago song called "Chicago," so to protect the original copyright and create a new copyright we called our song "My Kind Of Town." I wish more of the new writers would understand what I am insinuating—don't repeat titles!

Words by
SAMMY CAHN
Music by
JAMES VAN HEUSEN

Allegro

Verse

Ab

Ab7

Don't ev - er, ev - er ask me what Chi - ca - go is, ———

Ab

Abdim

Un - less you've got an hour or two or three. ———

E_b

Abm6

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

Cm

Bdim

Bbm9

A9

G7

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

Chorus

Ab

G7

G_b9

F7

F9

F7+(b9)

F7

Bbm

My Kind Of Town^{*)} Chi - ca - go is, My

E_bdim

E_b7

Ab

Abdim

Ab7

C7-5

D_b6

Ddim

Kind Of Town Chi - ca - go is, (My kind of kind of
 (My kind of kind of

*) Any city name of three syllables can replace Chicago, such as Manhattan, Las Vegas, etc.

Ab Edim Fm Bb9 Gm Bb7 Eb9 Ebdim

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

Eb9 G7 Ab G7 Gb9 F7 F9 F7+(b9) F7

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

Bbm Ebdim Eb7 Ab Abdim Ab7 C7-5

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

1. Db6 Ddim Ab Ab7 F7+ F7 Bb9

One town that won't let you down, — It's My —

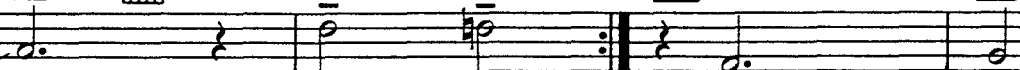
(1.)

Bbm9 Eb13-9 Ab6 Abdim Ab6



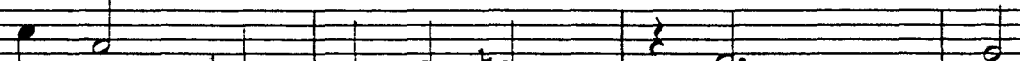
Musical notation for the first system, including vocal line and piano accompaniment. Lyrics: Kind Of Town!

Bbm7 F7 Bbm7 Abdim | 2. Db6 Ddim



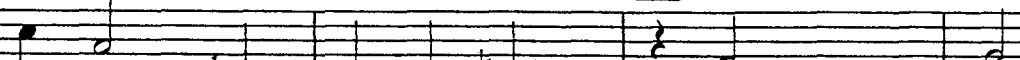
Musical notation for the second system, including vocal line and piano accompaniment. Lyrics: This is The Wrig - ley

Ab Abdim Ab C7-5 Db6 Ddim



Musical notation for the third system, including vocal line and piano accompaniment. Lyrics: Build - ing, Chi - ca - go is, The Wind - y

Ab Abdim Ab C7-5 Db6 Ddim



Musical notation for the fourth system, including vocal line and piano accompaniment. Lyrics: Cit - y, Chi - ca - go is, The Un - ion

Ab Abdim Ab C7-5 D♭6 Ddim

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

Ab Abdim Ab C7-5 D♭6 Ddim

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

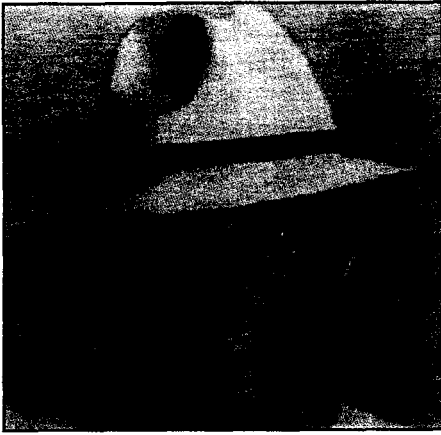
cresc.

Ab Ab7 F7+ F7 B♭9 B♭m7

won't let you down, — It's My — Kind

E♭13-9 Ab6 E7-5 E♭9 Ab6 (9)

Of Town! —



Paul Anka

MY WAY

Paul Anka wrote the English version of this song (originally "Comme d'Habitude" in France) specifically for Sinatra, and who can think of "My Way" any way but his way? Even Elvis "The King of Rock & Roll" Presley's gold record version can't compare to the Chairman of the Board's.

English Words by
PAUL ANKA
Music by
JACQUES REVAUX and CLAUDE FRANCOIS
Original French Words by
GILES THIBAUT

Moderately slow

C Em Dm7 G7

C Em/B Gm6/Bb A7

Dm Dm7 G7 C

C7 F Fm

lived a life that's full, I trav-eled each and ev-'ry high-way. And
 planned each chart-ered course, each care-ful step a-long the by-way. And

C G7 1. F6 C 2. F6

more, much more than this, I did it my way. Re-my
 more, much more than this, I did it

C C C7 F

way. Yes, there were times, I'm sure you knew, when I bit off more than I could

Dm7 G7 Em7

chew. But through it all, when there was doubt, I ate it up, and spit it

Am Dm7 G7 C

out. I faced it all, and I stood tall, and did it my way. I've

C Em/B Gm6/Bb A7

loved, I've laughed and cried, I've had my fill, my share of los - ing. And

Dm Dm7 G7 C

now, as tears sub - side, I find it all so a - mus - ing. To

C7 F Fm

think I did all that, and may I say, "Not in a shy way." Oh,

C G7 F6 C

no, oh no, not me, I did it my way. For what is a

C C7 F

man, what has he got, if not him - self, then he has not to say the

Dm7 G7 Em7 Am

things he tru - ly feels, and not the words of one who kneels. The rec - ord

Dm7 G7 C

shows I took the blows, and did it my way. *rit.*



Frank Sinatra

NICE 'N' EASY

Although a staple in the repertoire of just about every jazz great, many still treasure Frank Sinatra's 1960 recording. It's available on the gold album Nice 'N' Easy (Capitol 1417) which, incidentally, logged nine weeks in the no. 1 spot.

Words by
ALAN and MARILYN BERGMAN
Music by
LEW SPENCE

Slow

Refrain

C **C+** **C6** **C7** **Dm7**

take it Nice 'N' Easy It's gonna be so easy For us to fall.

mp-mf

Gdim **G7** **C** **C+**

in love. Hey, baby, what's your hurry?

C6 **C7** **Dm7** **A7(-9)** **Dm** **Dm7**

Relax and don't you worry, We're gonna fall in love.

Dm6 E7(-9) Am C+ C G7 C Gm6

We're on the road to ro - mance, that's safe to say, — But let's make all the stops.

A7 A7(+5) D7 Dm7 G7(-9) C C+ C6

— a-long — the way. — The prob-lem now, of course — is To sim-ply

C7 F E7 Am Am7 D9 Ebdim C Am7

hold your hors - es, To rush would be a — crime — 'cause Nice 'N' Eas - y

Dm7 G9 G7(-9) 1. C Em7 Dm7 G9 G7(-9) 2. C Am7 Dm7 Db7 C6

does it ev - 'ry time! time!

OLD DEVIL MOON

This delightful song is from Finian's Rainbow, a 1947 Broadway musical. The show, about a leprechaun and a pot of gold, ran for 725 performances. It was later made into a film musical starring Fred Astaire and Petula Clark.

Words by
E. Y. HARBURG

Music by
BURTON LANE

Modetately

The musical score is presented in three systems. Each system includes a piano accompaniment (left and right hand), a vocal line with lyrics, and guitar chord diagrams. The tempo is marked 'Modetately'. The key signature has one flat (Bb).

System 1:

- Piano accompaniment starts with a dynamic marking of *mf*.
- Vocal line lyrics: "I look at you and sud - den and - ly, some - thing in your eyes I
You've got me fly - in' high and wide On a mag - ic car - pet"
- Guitar chords: F, Eb, F, Eb.

System 2:

- Vocal line lyrics: "see ride soon be - gins be - witch - ing in - me. It's the
Full of but - ter flies in - side. Wan - na"
- Guitar chords: F, Eb, F, C7-5, F9, F7-9.

System 3:

- Vocal line lyrics: "Old Dev - il Moon that you stole from the skies. It's that
cry, wan - na croon, Wan - na laugh like a loon. It's that"
- Guitar chords: Bbmaj9, Bb, Bbm.

Abm Db7 Gb C7 F C7

Old Old Devil Devil Moon Moon in your eyes. in your eyes.

F Eb F Eb D F#m

You and your glance makes this ro-mance too hot to han-dle.

D Dm F+ Dm7 G7 C7 Bb

Stars in the night blaz-ing their light Can't hold a can-dle

Ebm D.S. al Coda

to your raz-zle daz-zle.

CODA F Eb F Eb

Just when I think I'm free as a

F C7 Eb F Eb F Eb F

dove Old Devil Moon deep in your eyes blinds me with love.

ON A CLEAR DAY (YOU CAN SEE FOREVER)

From the 1965 Broadway musical of the same name, this song has become one of the great modern standards, recorded by dozens of performers. This show was made into a film musical starring Barbra Streisand.

Lyrics by
ALAN JAY LERNER

Music by
BURTON LANE

Moderately, with feeling

The musical score is presented in a standard format with a vocal line and a piano accompaniment. The piano part includes chord diagrams for various chords: Gmaj7, C9, E7, Am7, F7-5, D7, C#7, G, Bbdim, and G#dim. The tempo markings include 'Moderately, with feeling', 'poco rit.', and 'a tempo'. The lyrics are: 'On a clear day... Rise and look a- round you... And you'll see who... you are... On a clear day... How it will as- round you... That the glow of your be- ing out- shines ev- 'ry'.

Dm7/G

G7

Dm7

G7

star. You feel part of _____ ev- 'ry moun- tain, sea and shore. _____ You can

mp *piu espr.*

Cmaj7

Dm6

A7

D7

Edim

Gmaj7

hear, from far and near, a world you've nev- er heard be- fore. _____ And on a clear day, _____

On that clear day _____ You can see for- ev- er and ev- er

cresc.

more!

On a ev- er and ev- er and ev-

mp

P poco rit.

er- more! _____

mp *accel.*

OVER THE RAINBOW

Perhaps the most beloved of all standards, it is from the classic film *The Wizard of Oz*. Sung by Judy Garland before the tornado whisks her off to the magical land of Oz, the song was almost cut from the film, as MGM mogul Louis B. Mayer felt it slowed down the action.

Lyric by
E. Y. HARBURG

Music by
HAROLD ARLEN

Moderately (*not fast*)

Moderately (*Not fast*)

When all the world is a hope-less jum-ble and the rain-drops tum-ble all a-round,

Heav-en o-pens a mag-ic lane.

When all the clouds dark-en up the sky-way, there's a rain-bow high-way to be found,

* Dorothy - Judy Garland

Cm Ab7 F9 Fm7 Eb

Lead - ing from your win - dow pane. To a place behind the

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G minor, with lyrics "Lead - ing from your win - dow pane. To a place behind the". Above the staff are five guitar chord diagrams: Cm, Ab7, F9, Fm7, and Eb. The bottom two lines are piano accompaniment, featuring a bass line with a long note and a treble line with chords and moving lines.

Fm7 Eb Ebdim Fm7 Bb2

sun, Just a step beyond the rain.

rall.

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics "sun, Just a step beyond the rain.". Above the staff are five guitar chord diagrams: Fm7, Eb, Ebdim, Fm7, and Bb2. The bottom two lines are piano accompaniment. The word "rall." is written below the piano part in the third measure. A fermata is placed over the final note of the vocal line.

Eb Gm Eb7 Ab Abmaj7 Ab7 Gm7 Eb Gm7 Edim

Chorus Moderately (not fast)













Some - where O - ver The Rain - bow way up high,

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics "Some - where O - ver The Rain - bow way up high, ". Above the staff are ten guitar chord diagrams: Eb, Gm, Eb7, Ab, Abmaj7, Ab7, Gm7, Eb, Gm7, and Edim. The word "Chorus Moderately (not fast)" is written above the first measure. The bottom two lines are piano accompaniment, starting with a dynamic marking of *p-mf*.


Ab6 Abm6 Eb C-9 F7 Fm Bb7 Eb Fm7 Eb-9

There's a land that I heard of once in a lull - a - by,

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics "There's a land that I heard of once in a lull - a - by, ". Above the staff are ten guitar chord diagrams: Ab6, Abm6, Eb, C-9, F7, Fm, Bb7, Eb, Fm7, and Eb-9. The bottom two lines are piano accompaniment.

Some - where O - ver The Rain - bow skies are blue, And the



















dreamity












dreams that you dare to dream real - ly do come true. Some - day I'll wish up - on a star and















wake up where the clouds are far be - hind me, ————— Where troub - les melt like lem - on drops, a -



- way, a - bove the chim - ney tops that's where you'll find me. Some - where



Gm Eb7 Ab Abmaj7 Ab7 Gm7 Eb Gm7 Edim Ab6 Abm6

O - ver The Rain-bow blue - birds fly, Birds fly

Eb C-9 F7 Fm Bb7 1. Eb Bb9 Bb9 2. Eb

O - ver The Rain-bow, why then, oh why can't I? I?

rall.

Guitar Tacit

If

Eb Fm7 Bb7 Eb6

hap - py lit - tle blue-birds fly be - yond the rain - bow, why oh why can't I?

rit. *pp* *l.h.* *ten.*

THE PARTY'S OVER

This song was first introduced by the great Judy Holliday in 1956 in the Broadway musical Bells Are Ringing. Several years later it was made into a musical starring Ms. Holliday and Dean Martin.

Words by
BETTY COMDEN and ADOLPH GREEN

Music by
JULE STYNE

Moderately

The piano accompaniment begins with a *mf* dynamic. The first system shows a piano introduction with triplets in the bass line. The vocal line starts with the lyrics: "The party's over, _____ It's time to call it a day. _____ They've burst your". The piano accompaniment continues with a *mp* dynamic. The second system of the vocal line continues: "pret-ty bal-loon and tak-en the moon a-way. _____ It's time to wind up _____". The piano accompaniment continues. The third system of the vocal line concludes with: "_____ the mas-quer-ade. _____ Just make your mind up _____ The pip-er". The piano accompaniment concludes the piece.

Chord Diagrams:

- Ab (4 fret, 1st string)
- Bb7 (4 fret, 1st string)
- Eb (3 fret, 1st string)
- Ab (4 fret, 1st string)
- Bb7 (4 fret, 1st string)
- Eb (3 fret, 1st string)
- Ab (4 fret, 1st string)
- Bb7 (4 fret, 1st string)
- Eb (3 fret, 1st string)
- Ab6 (4 fret, 1st string)
- Eb (3 fret, 1st string)
- Ab (4 fret, 1st string)
- Eb (3 fret, 1st string)
- Eb7-9 (3 fret, 1st string)
- Ab6 (4 fret, 1st string)
- Abm6 (4 fret, 1st string)
- Ebmaj7 (3 fret, 1st string)
- Eb6 (3 fret, 1st string)
- Dm7 (2 fret, 1st string)
- G7 (3 fret, 1st string)

C7 F7 Bb7 Ab Bb7 Eb Ab Bb7 Eb

must be paid. The party's o- ver, The can- dles flick- er and dim.

Ab Bb7 Eb Ab Eb Ab Db F#m

You danced and dreamed through the night, It seemed to be right, Just be- ing with him.

cresc.

Eb7 Eb7+5 Ab6 C#m Bb7 Bbm6 C7

Now you must wake up, All dreams must end. Take off your

mf

Fm Db7 Bb7 Ab Bb7 Ebmaj7 Cm Fm7

make- up, The par- ty's o- ver, It's all o- ver,

Bb7 1. Eb Ebdim Fm7 Bb7 2. Eb Fm7 Abm6 Eb6

my friend. The par- ty's friend.

rit. *f*



Gene Kelly and Leslie Caron in *An American In Paris* (1951 film version)

'S WONDERFUL

The Gershwins' score for their 1927 musical comedy, *Funny Face*, is highlighted by this memorable number, where Ira cleverly used elision to join together and shorten words. The song was introduced by Allen Kearns and Adele Astaire in the show, and Fred Astaire and Audrey Hepburn performed it nearly 30 years later in the film version.

Music and Lyrics by
GEORGE GERSHWIN and IRA GERSHWIN

Moderato

5

A^b
A^bm
Dm7(b5)
B^b7
Gm
B^b7
E^bmaj7
E^b

5

He: Life has just be - gun. Jack has found his Jill,
She: Don't mind tell - ing you, in my hum - ble fash,

9

Fm
C7(b9)
Fm7
B^b7
E^bmaj7
B^b7(#5)
Gm7
E^b

9

don't know what you've done, but I'm all a - thrill.
that you thrill me through with a ten - der pash.

13 Cm Eb Am7(b5) D7 Gm Bb7(#5) Gm7(b5) C7

How can words ex - press your di - vine ap - peal?
 When you said you care, 'mag - ine my e - mosh;

17 Fm C Fm7(b5) Bb Eb Bb Bbdim7 C7

You can nev - er guess all the love I feel.
 I swore then and there per - ma - nent de - vosh.

21 Bb F9 F7 Bb Dbm6 Gb7 Bb

From now on la - dy I in - sist, _____ for me no
 You made all oth - er boys seem blah; _____ just you a -

26 F9 F7 Fm7 Abm Bb7 Refrain: Eb Eb6 Eb Eb6

un poco rit. *p - mf a tempo*

oth - er girls ex - ist. _____ 'S won - der - ful! _____
 lone filled me with Aah! _____

un poco rit. *p - mf a tempo*

31

C7 C#dim7 C7 C#dim7 Bb7(6) Bb7

'S mar - vel - ous! You should care for

35

Eb6 Eb Eb6 Eb Eb6 Eb Eb6

me! 'S aw - ful nice

39

C7 C#dim7 C7 C#dim7 Bb6 Bb7

'S par - a - dise! 'S what I love to

43

Eb6 Am7(b5) G D7

see! { You've made my life so
My dear, it's four - leaf

mf

47

G D7 Dm6 C7

glam - or - ous _____ you can't blame me for feel - ing
 clo - ver time, _____ from now on my heart's work - ing

cresc.

51

F7 Bb7 Eb Eb6 Eb Eb6

am - o - rous. _____ } Oh! 'S won - der - ful! _____
 o - ver - time. _____ }

p

55

Cm F7 F Fm7 Edim7 Fm7 Bb7

'S mar - vel - ous! _____ That you should care _____ for

mf *p*

59

1. Eb Gm Fm A^b Gm Cm Fm7 B^b 2. Eb A^b Eb

me! _____ me! _____

mf *dim.* *mf*





SEPTEMBER IN THE RAIN

This haunting reverie of a September worth remembering was first performed by opera tenor James Melton in the 1937 film Melody for Two. It went on to become a melody for many; more than 17 different recordings of this song have since been released by artists, including Bing Crosby, Frank Sinatra, The Platters and Nelson Riddle and his orchestra.

Words by
AL DUBIN
Music by
HARRY WARREN

Light swing beat

Chord diagrams: **Bb7+5** (x x 7 9 10 12), **Eb** (3 fr. 1 2 3 4 5 6), **Gm7** (2 3 4 5 6 7), **Cm** (3 fr. 1 2 3 4 5 6), **Gm7** (2 3 4 5 6 7), **Fm** (1 2 3 4 5 6).

mf

The leaves of brown came tumb-ling down, re - mem - ber?
sun went out just like a dy - ing em - ber

In Sep - tem - ber, in the rain.
that Sep - tem - ber, in the

1. **Fm-5** (0 1 2 3 4 5), **Bb7** (1 2 3 4 5 6), **Eb** (3 fr. 1 2 3 4 5 6)

2. **Bb7+5** (x x 7 9 10 12), **Eb** (3 fr. 1 2 3 4 5 6)

The rain To

Bbm7

Eb7

Bbm7

Eb7

Ab6

Abmaj7



ev - 'ry word of love I heard you wis - per,

Ab6

Cm7

F7

Cm7

F7



the rain - drops seemed to play a sweet re -

Bb7

Fm7

Bb7

Fm7

Bb7

Bb7+5

Eb

Gm7



rain. Though spring is here, to

Cm

Gm7

Fm

Fm-5



me it's still Sep - tem - ber, that Sep - tem - ber

Bb7

Eb

Eb6



in the rain.



Ella Fitzgerald

SOMEBODY LOVES ME

The men responsible for this song had amazing careers. This song was Gershwin's third big hit of 1924, following the successes of "Rhapsody in Blue" and "Fascinating Rhythm." Lyricist B.G. "Buddy" DeSylva went on to become a notable Broadway and film producer, as well as head of Paramount Pictures. Considered a Gershwin classic, "Somebody Loves Me" has been recorded by the greatest names in show business: Dinah Washington, Ella Fitzgerald, Maynard Ferguson, Harry James and Nat "King" Cole, to name just a few.

Words by B.G. DeSYLVA and BALLARD MacDONALD
 Music by GEORGE GERSHWIN

Allegro moderato

mf

Em F#m Bm Em6 Em F#m Bm Em6

When this world be - gan it was Heav - en's plan

mp

F#m7 B7sus4 B7 Em7 Em6 Am6 B7 Em

There should be a girl for ev - 'ry man.

G Am D7 G6 G Am D7 G6

To my great re - gret some - one has up - set

Am7 D7sus4 D7 G7 G7/C Em/C Cm6 D7 Em Em6

Heav - en's pret - ty pro - gram for we've nev - er met. I'm

Bm Bm6 E7 Em7 A7 D7 D+

clutch - ing at straws, just be - cause I may meet her yet.

poco rit.

Refrain: G Am7 Am D7 G

Refrain: Some - bod - y loves me I won - der

p - fa tempo (molto legato)

C7 G C7 Am7 D7

who, I won - der who she can be.

G D7-9 G

Some - bod - y

Am7 Am D7 G A7

loves me I wish I knew,

Bm C#7-9 C#m7 F#7 Bm

Who can she be wor - ries me.

E7 Am Dm6 Am Dm6

For ev - 'ry girl who pass - es me I shout, hey!

Am6 Em7 A7 Em7 A7

May be you were meant to be my lov - ing

D7 D+ G Am7 Am D7

ba - by. Some - bod - y loves me

G C7 G Em7 Am7 D7

I won - der who, may be it's

1. G 2. G Am G

you. you.

mf *rit. e dim.* *fz*

SOMEONE TO WATCH OVER ME



Gertrude Lawrence

Gertrude Lawrence made her American debut in Gershwin's Oh Kay!, which introduced this timeless favorite. The song was first popularized by George Olsen and his orchestra and was later performed by Frank Sinatra in 1942's Young At Heart. Other films featuring this luminous melody include the 1946 Gershwin biography, Rhapsody In Blue, 1955's Three For The Show (performed by Marge and Gower Champion) and 1957's Beau James, as sing by Vera Miles.

Music and Lyrics by
GEORGE GERSHWIN and IRA GERSHWIN

Scherzando

Moderato

5

E^b
E^bmaj⁷
E^b9
E^b7
A^bmaj⁷
Cm
F7

There's a say - ing old says that love is blind, still we're of - ten told, "Seek and ye shall find,"

p a tempo

9

Fm⁷
Gm
B^b7
E^b
Fm⁷
Edim⁷
Fm7(b5)
B^b7

So I'm going to seek a cer - tain lad I've had in mind.

13

E^b E^bmaj⁷ E^b9 E^b7 A^bmaj⁷ Cm F⁷

Look - ing ev - 'ry - where, have - n't found him yet; He's the big af - fair I can - not for - get.

17

Fm⁷ Gm B^b7 E^b A^b E^b D7(b9)

On - ly man I ev - er think of with re - gret.

21

Gm C Gm C⁷

mp I'd like to add his i - ni - tial to my mon - o - gram.

25

B^b B^b6 Cm⁷ F⁷ B^b A^b Gm B^b7

mf Tell me, where is the shep - herd for this lost lamb? *un poco rall.*

29 *p a tempo*

There's a some - bod - y I'm long - ing to see. I hope that he turns out to be

P a tempo

33 *p*
 some - one who'll watch o - ver me. I'm a lit - tle lamb who's

p

38
 lost in the wood. I know I could al - ways be good to one who'll

mf

42
 watch o - ver me. Al - though he may not be the

mf

46

E^b D7 D7(#5) D7 G7

man some girls think of as hand - some. To my heart he car - ries the

51

C C7 F7 Bb7 Eb Eb7 Ab6 Abdim7

key. Won't you tell him please to put on some speed,

55

E^b Ebdim7 Bb7 Bbdim7 Fm C7 Fm Am7(b5) Fm7 Bb7

fol - low my lead, oh, how I need some - one to watch o - ver

59

1. Eb Eb7 Ab G7(#5) Fm7 Bb7(#5) 2. Eb Eb7 Ab Abm Eb

me. me.

SOMETIMES I'M HAPPY

With lyrics by Oscar Hammerstein II and William Cary Duncan and music by Vincent Youmans, "Come On And Pet Me" should have been good enough for any show, but it was dropped anyway from 1923's Mary Jane McKane. Youmans almost never gave up on a tune, however, and turned it over to Irving Caesar for new lyrics (and a new title). Two years later, Louise Groody and Charles King sang "Sometimes I'm Happy" in Hit The Deck and finally hit the mark. It was featured in both film versions of Hit The Deck (with performances by Polly Walker and Jack Oakie in 1930, and Jane Powell and Vic Damone in the 1955 remake).

Words by
IRVING CAESAR

Music by
VINCENT YOUMANS

Moderately

The musical score is presented in a system of six staves. The first two staves are the piano introduction, marked 'Moderately' and 'f'. The third staff is the vocal line with lyrics: 'Some-times I'm hap - py,'. The fourth staff is the piano accompaniment for the first vocal line, marked 'mf'. The fifth staff is the vocal line with lyrics: 'some - times I'm blue, — my dis - po -'. The sixth staff is the piano accompaniment for the second vocal line. Above the vocal lines are guitar chord diagrams for the following chords: A/E, Bm/E, E7, A, Bm(maj7), E7, A, E9, A, E7, A, E9, A, E7.

A Em/A C#o7 D Do7 D Bm7-5

I nev - er mind the rain from the skies, —

A E+5 A Em F#7 B7

If I can find the sun in your eyes. —

E7 A E9

Some - times I love you,

A E7 A

some - times I hate you, but when I

E9 A E7

hate you, It's 'cause I love you.

A Em/A C#o7 D D#7 D Bm7-5

That's how I am, so what can I do?

A Bm7 E7

I'm hap - py when I'm with

A A6 B9 Bb9 A9

you.



Sinatra with Count Basie

Words by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

(Love Is)
THE TENDER TRAP

James Van Heusen (born Edward Chester Babcock) and Sammy Cahn are among the most respected songwriters of the 1900's. They are the creative minds responsible for Academy Award winning songs "High Hopes" (1959), and "Call Me Irresponsible" (1963). Most of this duo's hits are from films, and "The Tender Trap" is no exception. Taken from the movie of the same name, Frank Sinatra's Capitol recording reached no. 7 on the Billboard pop chart in 1955. (This Is Sinatra, Capitol 11883; Sinatra-Basie, Reprise FS1008)

Moderato

Refrain:

C7

F

F#°7

Cm7



You see a pair of laugh - ing eyes — And sud - den - ly you're sigh - ing sighs, —

C7

Cm7

F9

Bb maj7

Bb6



You're think - ing noth - ing's wrong, you string — a - long, boy, then

C7 Cm7 F9 Bbmaj7 Bb6

You're act - ing kind of smart, un - til — your heart just goes

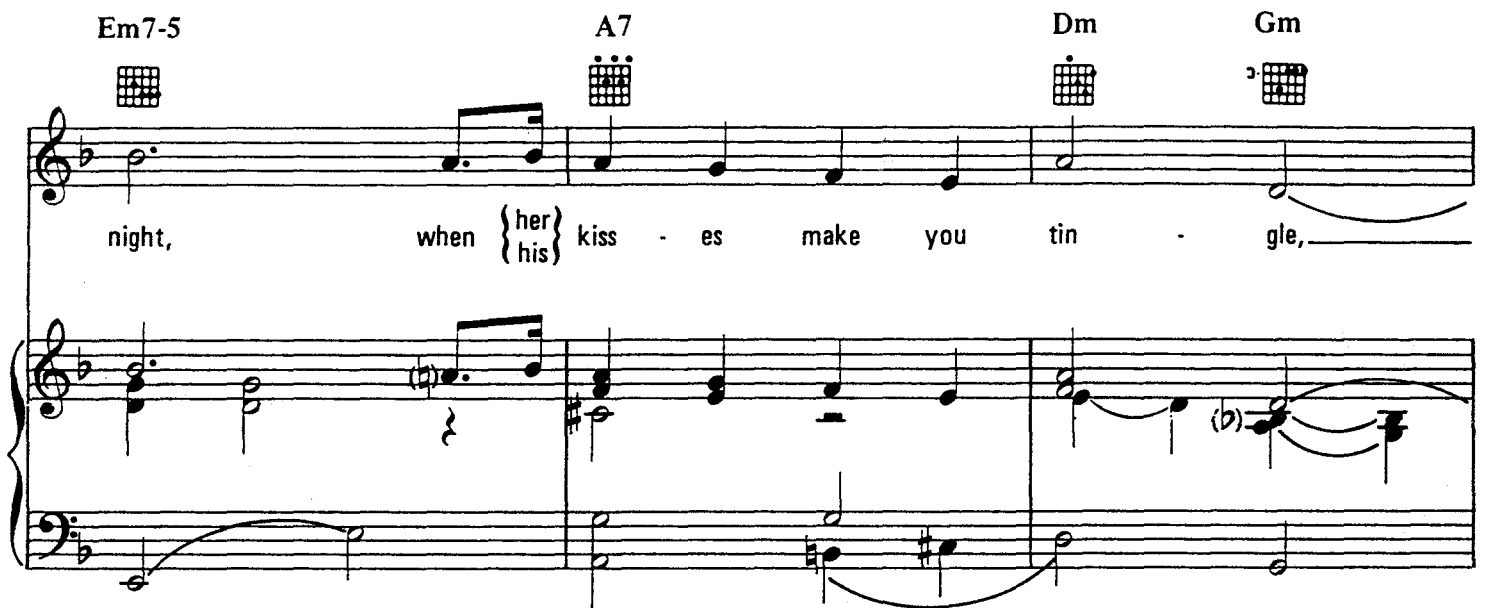
A7+5 D7 Am7 Dm D7 G9

whap! Those trees, — that breeze, — They're part —

Gm7 C7-9 F Gm7 F°7 F F°

— of the Ten - der Trap! — Some star - ry

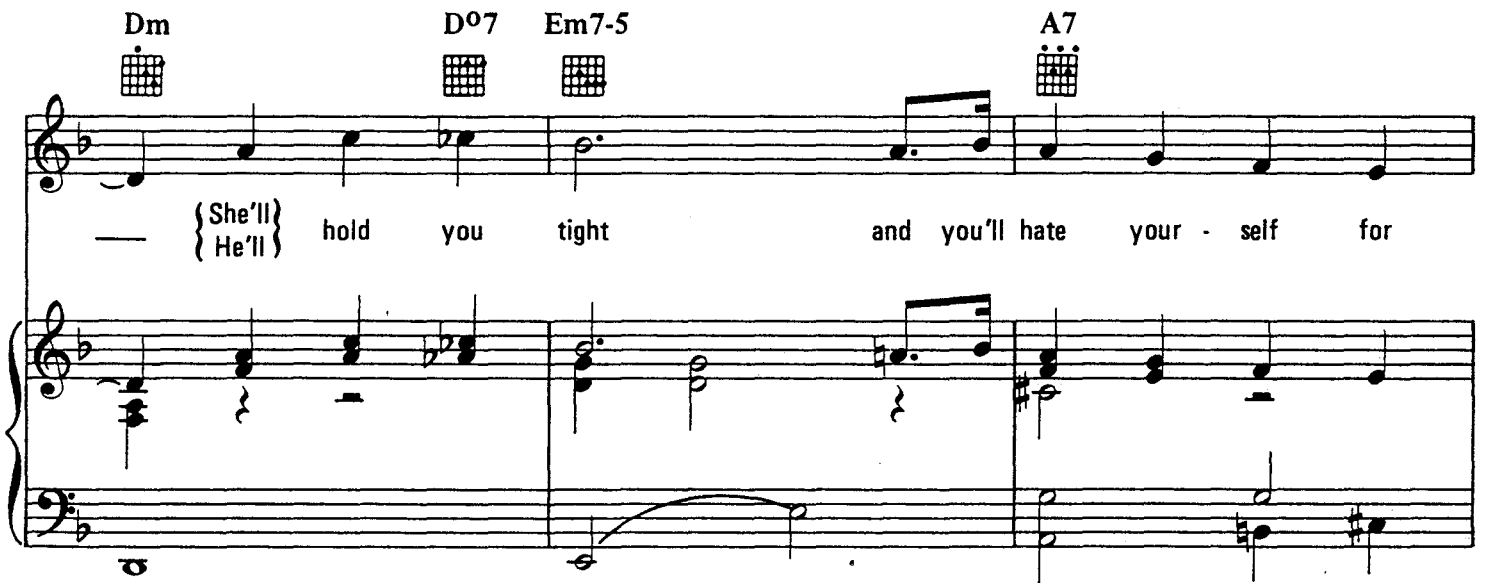
Em7-5 A7 Dm Gm



night, when {her} kiss - es make you tin - gle,

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are four guitar chord diagrams: Em7-5, A7, Dm, and Gm. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

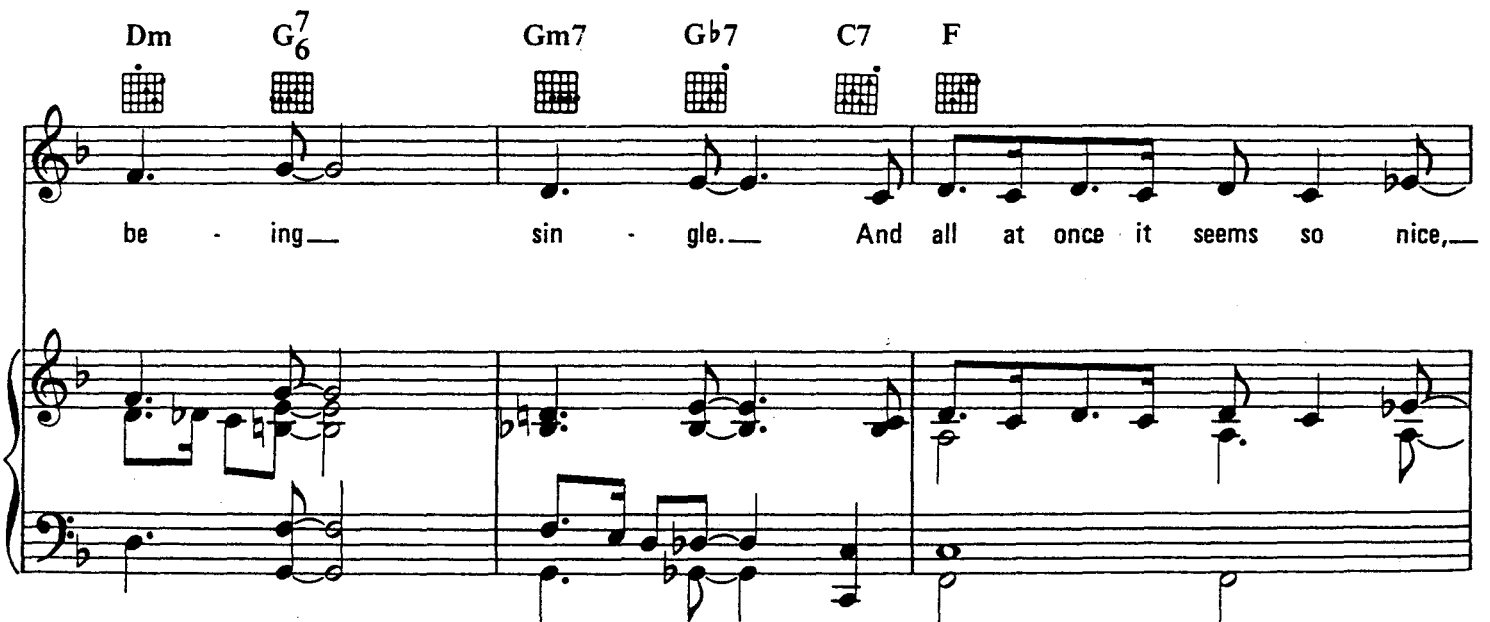
Dm D°7 Em7-5 A7



{She'll} hold you tight {He'll} and you'll hate your - self for

This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are four guitar chord diagrams: Dm, D°7, Em7-5, and A7. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

Dm G⁷/₆ Gm7 Gb7 C7 F



be - ing - sin - gle. And all at once it seems so nice,

This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are six guitar chord diagrams: Dm, G⁷/₆, Gm7, Gb7, C7, and F. The piano accompaniment concludes with a right-hand melody and a left-hand bass line.

F#07

Cm7

C7



The folks are throw - ing shoes and rice, _____ You

Cm7

F9

Bbmaj7

Bb6

A7+5



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 _____

Am7-5 Cm F7 Cm D7 C D7 D7+5

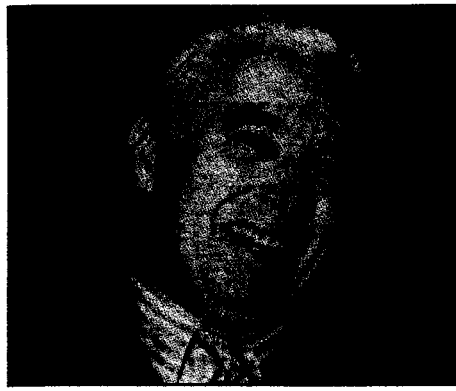
late now, there's no get - ting out, You fell

Gm Gm(maj7) Gm7 C⁷₆ Gb7 F D7⁵₉ Gm7

in love and love is The Ten - der Trap!

C7⁵₉ 2. Gb7 Fmaj7 Gb6 F6

You



Charles Chaplin
Barcarolle

THIS IS MY SONG

Comedic genius Charles Chaplin was also a fine songwriter; his output included "Smile," "Eternally," and film scores for City Lights, The Great Dictator, Modern Times, and many others. This theme from the 1965 movie The Countess From Hong Kong, was contested by French composer Charles Trenet as being identical to the opening bars of his 1941 song, "Romance of Paris." Petula Clark's vocal rendition was a major hit record in 1967.

Words and Music by
CHARLES CHAPLIN

Verse

F

Why is my heart so light?
Flow-ers are smil - ing bright

Gm7

C7

Why are the stars so bright?
Smil - ing for our de - light,




Why is the sky so
Smil - ing so ten - der -

Gm7


C7





F

blue _____ since the hour _____ I met you? _____ A - lone I sing in
ly _____ for the world _____ you and me. _____ I know why the world is

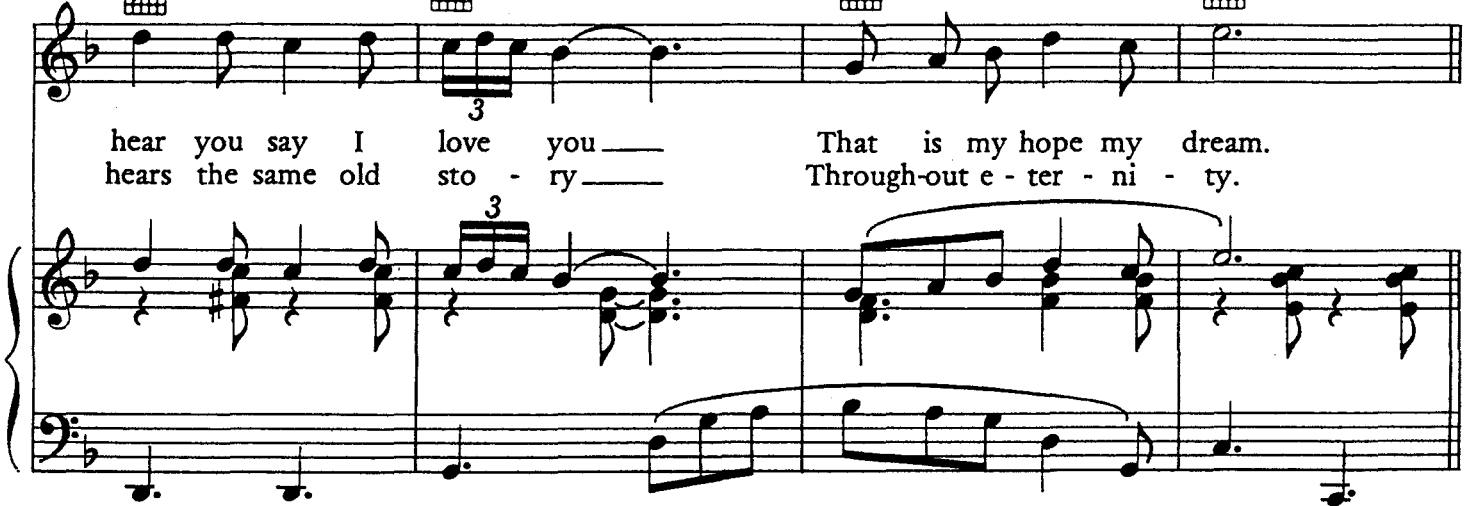
C9  3 C7  F 

moon - light _____ with you in my heart su - preme _____ To
 smil - ing, _____ smil - ing so ten - der - ly; _____ It



D7  Gm  3 Gm7  C7 

hear you say I love you _____ That is my hope my dream.
 hears the same old sto - ry _____ Through-out e - ter - ni - ty.



Chorus
Rubato
 F  C7 

Love _____ This Is My Song _____ Here is a song, a ser - e-nade to you _____ The



Gm C7 F

world — can-not be wrong — If in this world — there's you — I

Gm C7 F

care not what the world may say — With - out your love there is no day —

Gm7 C9

Love — This Is My Song — Here is a song, a ser-e-nade to —

1. F 2. F

you. you.

p *molto rit.*

TIME AFTER TIME



Pictured here with Jule Styne and Sammy Kahn, Ol' Blue Eyes receives a special "Pied Piper" Award from ASCAP (American Society of Composers, Authors and Publishers.)

Jule Styne was one of Sammy Cahn's chief collaborators. He composed the 1954 Academy Award winning song "Three Coins In The Fountain," which was sung by Sinatra on the soundtrack for that film. He is also responsible for numerous other hits from Broadway shows and from films. "Time After Time," a song describing unending love and adoration, was introduced by Frank Sinatra in the 1947 film It Happened In Brooklyn. (This Is Frank Sinatra Vol. 2, Capitol DN16268; In The Beginning, Columbia PG31358)

Words by
SAMMY CAHN
Music by
JULE STYNE

Moderato

mf

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

mp

vey to you _____ what's in my heart. _____ If you could

Am Am7 D7 F#7 C G7 C

hear _____ in - stead _____ the things I've

mf

Am Am7 D7 F#7 C Eb7 Dm7 Db9-5

left _____ un - said! _____

rit.

Chorus C Am Dm7 G7 C Em Dm7 G7

TIME AF-TER TIME I tell my - self that I'm so
Know what I know the pass-ing years will show you've

mp a tempo

C Am Dm E7sus4 E7 D E7

1.

luck - y to be lov - ing you, So
kept my love so

Detailed description: This system contains the first line of music. The guitar part is on a single staff with chords C, Am, Dm, E7sus4, E7, D, and E7. The piano accompaniment is on two staves (treble and bass clef). The lyrics are 'luck - y to be lov - ing you, So' and 'kept my love so'.

Am Am7 F#m7-5 B7 Em Em7-5 A+ A7

luck - y to be the one you run to see in the

Detailed description: This system contains the second line of music. The guitar part has chords Am, Am7, F#m7-5, B7, Em, Em7-5, A+, and A7. The piano accompaniment continues on two staves. The lyrics are 'luck - y to be the one you run to see in the'.

Dm Dm7 G7 G7










eve - ning when the day is through. I on - ly

Detailed description: This system contains the third line of music. The guitar part has chords Dm, Dm7, G7, and G7. The piano accompaniment continues on two staves. The lyrics are 'eve - ning when the day is through. I on - ly'.


2.     








young, so new. And TIME AF - TER




        

TIME you'll hear me say that I'm so luck - y to be



lov - ing you.





TILL THEN

In 1944, Sol-Marcus' song was recorded by the Mills Brothers on the Decca label, earning a place on ASCAP's Hits Song List that year. It was revived ten years later, in 1954, by Hilltoppers with their best selling Dot recording.

Words and Music by
GUY WOOD, EDDIE SEILER
and SOL MARCUS

Slowly (with expression)

Verse

Gm7 C7^o Fmaj.7 F6 F#dim Gm7 C7^o C7+5 F Dm7

My love will leave you "nev - er," so kiss me good-bye and smile; "Till

mp *a tempo*

F7 E7 Am Fm6 C G7 Gm7 C7^o

then" can't mean for - ev - er, but it cer - tain - ly could mean "a - while."

mf

Refrain

Fmaj.7 F6 Gm7 C9 C7+5 Fmaj.7 F6

TILL THEN my darl - ing please wait for me, TILL THEN no mat - ter

mp

Till Then - 3 - 1

Gm6 A7+5 Edim Bb6 Bdim F6 D7b9 Gm Bbm

when it will be, one day we'll be to - geth - er a - gain, please wait TILL

C9 Edim Fmaj.7 F6 Gm7 C9 C7+5 Fmaj.7 F6

THEN. Our dreams will live tho' we are a - part, our love I know will

Gm6 A7+5 Edim Bb6 Bdim F6 D7b9

keep in our hearts, TILL THEN please think of me lov - ing - ly, and

Gm C9 F E7 Am E7

wait for me. Al - though there are o - ceans we must cross, and

Am Bm7 E7 Am E7

moun-tains that we must climb, I know ev-'ry gain must have a loss, so

Am7 Gm7 C9 Edim Fmaj.7 F6 Gm7 C9 C7+5

pray that our loss is noth-ing but time. TILL THEN let's dream of what there will be, TILL

Fmaj.7 F6 Gm6 A7+5 Edim Bb6 Bdim Fmaj.7 Cm6 Adim

THEN we'll call on each mem-o - ry, TILL THEN when I will hold you a - gain, please

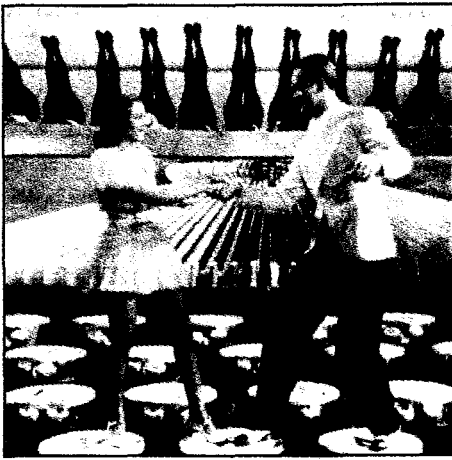
1. Gm7 C9 F Db7 C7. 2. Gm7 C7. F

wait TILL THEN. TILL wait TILL THEN.

rall.

The musical score is written for voice and piano. It consists of five systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with guitar chord diagrams. The chords are: Am, Bm7, E7, Am, E7, Am7, Gm7, C9, Edim, Fmaj.7, F6, Gm7, C9, C7+5, Fmaj.7, F6, Gm6, A7+5, Edim, Bb6, Bdim, Fmaj.7, Cm6, Adim, Gm7, C9, F, Db7, C7., Gm7, C7., F. The score includes dynamic markings like *mf* and *rall.*, and a fermata over the final chord.

TOO MARVELOUS FOR WORDS



Ruby Keeler and Lee Dixon

The 1937 Warner Bros. film, *Ready, Willing And Able* was the first collaboration between Mercer and Whiting. In the film, Ruby Keeler and Lee Dixon, with dozens of chorines, tap out the lyrics of this tune on a giant typewriter. Bing Crosby's recording that same year reached the top of the charts. Having earned the status of pop standard, this great song could also be heard in the 1950 film *Young Man With A Horn*.

Words by
JOHNNY MERCER
Music by
RICHARD A. WHITING

Moderato

p. *poco rit.*

Chord Diagrams:
 D7, C/D, D7-9, G6, G, F7/A, Am, Dm7, D7, G, G6, Em, Am6/F#, Em/G, Em6/C#, B/F#, F#7/E, D7, Am7, D9, Am9, D9, Am7, D9

Lyrics:
 I search for phras - es, To sing your prais - es, But there
 aren't an - y mag - ic ad - jec - tives To tell you all you are;
REFRAIN
 You're just too mar - vel - ous, Too mar - vel - ous for

Tempo/Performance Instructions:
molto rubato
Slowly and Rhythmically
p - mf

Am9 D9 F#/G G G6 C9 G

words, Like glo - ri - ous, — glam - our - ous — and that old stand - by,

F#/G G6 Am7 D9 Am9 D9

am - or - ous, It's all too won - der - ful, I'll

Am7 D9 Am9 D9 F#/G G G6 F#/G G G6 Em6/C

nev - er find the words, That say e - nough, — tell e - nough, — I

B C#m7 F#9 B Dm7/G G9sus G9

mean, they just aren't swell e - nough, You're much too much, And

Dm6/B **Dm7/A** **Fm6/Ab** **G+** **Cmaj7** **G+** **C6** **G+**
 just too ver - y ver - y! To ev - - er be in

Cmaj7 **C6** **G/B** **Bbdim7** **Am7** **D7** **Am7** **D9** **Am9** **D9**
 Web - ster's Dic - tion - a - ry, And so I'm bor - row - ing a

F#/G **G** **Dm6/F** **Dm/E** **E7** **E7-9** **Em7/A** **Edim7/A** **Am** **Cm6/A** **G+/B**
 love song from the birds, To tell you that you're mar - vel - ous, Too

Cm6 **Cm** **C** **D7** **1 G** **2 G** **G6**
 mar - vel - ous for words. You're words.

dim. *p poco rit.* *pp*

Detailed description: This is a page of sheet music for the song 'Too Marvelous for Words'. It contains four systems of music. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The first system covers the lyrics 'just too ver - y ver - y! To ev - - er be in'. The second system covers 'Web - ster's Dic - tion - a - ry, And so I'm bor - row - ing a'. The third system covers 'love song from the birds, To tell you that you're mar - vel - ous, Too'. The fourth system covers 'mar - vel - ous for words. You're words.' and includes performance markings like 'dim.', 'p poco rit.', and 'pp'. The guitar line provides chord diagrams for various chords such as Dm6/B, Dm7/A, Fm6/Ab, G+, Cmaj7, G+, C6, Cmaj7, C6, G/B, Bbdim7, Am7, D7, Am7, D9, Am9, D9, F#/G, G, Dm6/F, Dm/E, E7, E7-9, Em7/A, Edim7/A, Am, Cm6/A, G+/B, Cm6, Cm, C, D7, G, G, and G6.

YOU DO SOMETHING TO ME



Carry Grant, Mary Martin and Jane Wyman in *Night And Day*

Although it opened to critical disadmiration, the 1929 Broadway show *Fifty Million Frenchmen* soon became a rip-roaring success by the power of word of mouth alone! "You Do Something To Me," a standard from that hit show, was also featured in such films as 1946's *Night And Day*, and 1960's *Can Can*.

Words and Music by
COLE PORTER

Moderato

mf

rit.

p I was might - y blue,

a tempo

mf Thought my life was through,

Till the heav - ens o - pened,

espr. And I gazed at you.

p Won't you tell me, dear,

E^b B⁷ E^b

A^b E^b Fm⁷ F⁷ B⁷ C^{#dim} B⁷

E^b B⁷ E^b E^bm B⁷ E^bm E^b7

A^bm E^bm F⁷ Gm Gm⁷

Why, when you ap - pear, *mf* Some - thing hap - pens *p*

Em⁷⁻⁵ F^{#dim} Dm⁷⁻⁵ C⁷ Fm B⁷ B^{b7}

to me And the strang - est feel - ing goes through me? *poco rit.*

Slowly, with expression

Refrain E^b D E^b D E^b

You do some - thing to me. *p-mf a tempo*

E^b B⁺ E^b Edim B^{b7} D

Some - thing that sim - ply mys - ti - fies me.

Fm Edim Fm

Tell me, why should it

C7 F7

be You have the pow'r to hyp - no -

Bb7 F#dim Eb

tize me? Let

F#dim Bb7 C7

me live 'neath your spell,

B B^b Edim A^b Gm B^b7

Do do that voo - doo that you do so well, For

E^b D E^b

you do some - thing to

C⁷ F⁷ B^b7

me That no - bod - y else could

1. E^b Fm⁷ B^b7 2. E^b

do. do.



Vivian Blaine, June Haver and Vera-Ellen

YOU MAKE ME FEEL SO YOUNG

Russian-born Josef Myrow collaborated primarily with Mack Gordon for Fox Studios in Hollywood. Introduced by Vera-Ellen and Charles Smith in Fox's *Three Little Girls in Blue*, "You Make Me Feel So Young" is a tribute to the youthful feelings that love inspires. Always the source of such inspiration, Frank Sinatra sent thousands of hearts aflutter with his Capitol recording. (Songs For Swingin' Lovers, Capitol SN653)

Words by
MACK GORDON
Music by
JOSEF MYROW

Medium tempo (with a lilt)

mf

Bb Fdim Cm7 F7 F9+5

You Make Me Feel So Young, —

p-mf

Bb Fdim7 Fm7 F7 Bb Bb7 Bb7+

3 fr. 3 fr.

You make me feel so spring has sprung, — And ev - 'ry time I

Ebmaj7 Cm7 Dm7 Gm7 C7 F7

see you grin, — I'm such — a hap - py — in - di - vid - u - al.

Bb

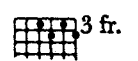
Fdim

Cm7

F7

Bb

Fdim



The mo - ment that you speak, -

I wan - na go play

Fm7

F7

Bb

Bb7

Bb7+

Ebmaj7

Cm7



hide and seek, -

I wan - na go and bounce the moon, - just like -

Dm7

Gm7

C7

F7

Bb7

Bbdim

Bb7

Ebdim



a toy - bal - loon. -

You and I are

Bb7

Bbdim

Fm7

Bb7

Ebdim



just like a cou - ple of tots, -

run - ning a - cross a

Gm7

Bbdim Eb

Cm

G7

Cm

C7

F7

Cm7

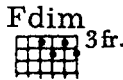
F7

Cb

Bb



mead - ow, - pick - ing up lots - of for - get - me - nots. -



Cm7

F7

Bb

Fdim7

You Make Me Feel So Young. -

You make me feel there are

Fm7

F7

Bb

Bb+7

Ebmaj7

Ebm6

songs to be sung, bells to be rung, and a won - der - ful fling to be

Bb

Dm6

Fdim

Cm7

F7

Bb

Dm6

Fdim

flung.

And e - ven when I'm old and gray,

Cm7

F7

D7+

D7

G7-9



I'm gon-na feel the way I do to - day, 'cause

Cm

G7

Cm

C7

F7

1. Bb

Gm7

Cm7

F7

F7+



You Make Me Feel So Young.

Young.

2. Bb

Gm7

Cm7

F7

F7+

Bb

Gm7



Cm7

F7

F7+

Bb





Judy Garland and Clark Gable

YOU MADE ME LOVE YOU

The most remembered performance of this torch song was by a teen-age Judy Garland singing her heart out to a photograph of every girl's dreamboat, Clark Gable. This segment was included in the film *Broadway Melody of 1938* as an afterthought. Her performance eventually overshadowed every other rendition of this song, with the possible exception of Harry James' recording in 1941.

Words by
JOE McCARTHY
Music by
JAMES V. MONACO

Bounce tempo

Verse

C Cmaj7 Cdim Dm7 G7 C Cmaj7 Cdim

I've been wor - ried all day long, Don't know if I'm
I had pic - tured in my mind, Some day I would

Dm7 G7 E7 F7 E7 E7 Am Cm6

right or wrong, I can't help just what I say,
sure - ly find, Some-one hand - some, some-one true,

G E7 A7 D7 G7 F#7 G7 C Cmaj7 Cdim

Your love makes me speak this way. Why, oh! why should
 But I never thought of you. Now my dream of

D7 G7 E7 F7 E7

I feel blue? Once I used to
 love is o'er, I want you and

E7 Am Cm D7 F7 Am F7 D7 F7 Am Cm

laugh at you, But now I'm cry-in', No use de-ny-in', There's no one
 noth-ing more, Come on en-fold me, Come on and hold me, Just like you

Bm Cdim A7 D7 G Dm7 G7

else but you will do.
 nev-er did be-fore.

Chorus

C **Cmaj7** **C6** **C** **Cdim** **Dm7** **Fm6** **G7**

(slow rhythmic swing)

You Made — Me Love You, — I did - n't wan-na do it, I

Dm7 **Fm6** **G7** **G7** **Dm7** **G7** **B**

did - n't wan-na do it, You made me want you, —

C

And all the time you knew it, I guess you al - ways knew it,

A7 **Ab** **A7** **D7** **Am7** **Fm7**

You made me hap - py some — times, You made me glad, —

D7



But there were times — dear, You made —

R.H.

Dm7

G7

Gb7

G7

C

Cmaj7

C6



— me feel so bad. — You made — me

C

Cdim

Dm7

Fm6

G7

Dm7

Fm6

G7



sigh for, I did - n't wan-na tell you, I did - n't wan-na tell you,

G7

Dm7

B7

E7



I want some love that's true, Yes I do, 'Deed I

A7 Edim A7 Edim A7 Ab7 A7

do, You know I do. Gim - me, gim - me what I cry — for, You

D7 D7 Fdim D7 D7-5

know you got the brand of kiss - es that I'd die — for,

C Fdim Am D7 G7 1. C Am C

You know You Made — Me — Love You.

(8) (8) (8)

Fdim Ab7 G7 2. C

You. —

ff *ff* R.H.



Eve Arden, Doris Day and Jack Carson in *My Dream Is Yours*

YOU MUST HAVE BEEN A BEAUTIFUL BABY

Dick Powell sang this song of admiration to Olivia DeHavilland in the 1938 film, Hard To Get. It wasn't long before Bing Crosby's recording (with brother Bob's orchestra) was the no. 1 hit on the charts, closely followed by the Tommy Dorsey recording. In 1946 it could be heard in The Eddie Cantor Story, and in 1946 Doris Day sang it in My Dream Is Yours. Vocalist Bobby Darin's hit recording in 1969 reaffirmed the "perennial favorite" status of this tune.

Words by
JOHNNY MERCER

Music by
HARRY WARREN

Moderato

E_b
E_bmaj7
E_b7
C7

p molto rubato

F7
B_b9
B_b7
E_b
B9
B_b7
E_b
E_bmaj7

E_b7
D7
Gm 3fr.
G_b7
B_b/F
F7

Bb F13 Bb Fm7 F7+5 Bb9

ry, if they don't just send them both to me.

rall.

G7 C Dm7/C D#dim7/C C C+ C7+5 C7-5 F9 Cm7 3fr.

You Must Have Been A Beau-ti-ful Ba - by, you must have been a won - der - ful child..

p - mf with a lilt

F9 Cm7/G G#m(#7) F9/A Bb9sus Bb9 Fm9 Bb9

When you were on - ly start - in' to go to kin - der - gar - ten, I

Ebmaj7 Ebmaj7/G F#dim7 Fm7 Bb7 G7 C Dm7/C D#dim7/C C

bet you drove the lit - tle boys wild. And when it came to win - ning blue rib -

C+ **C7+5** **C7-5** **F9** **Cm7** **F9** **Cm7/G** **G#m(#7)** **F7/A**

bons, _____ you must have shown the oth - er kids how, _____ I can

Eb/Bb **Eb+** **Eb6** **Eb+** **Eb** **Cm7**

see the judg - es eyes _____ as they hand - ed you the prize, I bet you made the cut - est bow. _____

F13 **F#dim7** **Eb/G** **G7** **C7** **C7+5** **C7**

_____ Oh! You Must Have Been A Beau-ti-ful Ba - by, _____ 'cause

F9 **Bb9** **Bb13** **Eb** **G7** **Eb**

ba - by look at you now. _____ You _____



Frank Sinatra and Doris Day

YOUNG AT HEART

As a 1939 solo effort by composer Johnny Richards, this tune was originally titled "Moonbeam" . . . Then along comes Carolyn Leigh in 1953 with a fresh set of lyrics and voilà! A no. 1 gold record for Frank Sinatra is born. The song was featured in Liam O'Brien's great film Young At Heart, starring Frank Sinatra and Doris Day.

Words by
CAROLYN LEIGH
Music by
JOHNNY RICHARDS

Slowly

Chord Diagrams:
 Bb:
 Edim:
 Cm7:
 F7:
 F9:
 F9+5:
 Bb:

Lyrics:
 Fair - y tales can come true, it can hap - pen to you if you're
 Young At Heart For it's hard, you will find, to be
 nar - row of mind if you're Young At Heart. You can

Fm6 G7 Fm6 G7 G+ C9 C7

go to ex-tremes with im-pos-si-ble schemes, you can laugh when your dreams fall a-

C9 C7 F7 Bdim F7 Bdim F7 Cm7 F9

part at the seams and life gets more ex-cit-ing with each pass-ing day, and

Bb6 F1dim Bb6 F17 Cm7 F7 Bb

love is eith-er in your heart or on the way. Don't you know that it's worth ev-'ry

Edim Cm7 F7 Cm7

treasure on earth to be Young At Heart. For, as rich as you are, it's much

mp

F7 **F9** **F9+5** **Bb**

bet - ter by far _____ to be Young At Heart. _____ And if

Fm6 **G7** **Fm6** **G7** **G7+5** **G7** **C9** **C7**

you _____ should sur - vive _____ to a hun - dred and five. _____ look at all _____ you'll de - rive _____ out of

Eb **Ebm** **Bb** **F7** **Cm7** **F7**

be - ing a - live, _____ and here is the best part, _____ you have a head start. _____

Bb **Bb6** **Eb6** **Edim** **1 Cm7** **F9** **Bb** **2 Cm7** **F9** **Bb**

if you are a - mong the ver - y Young At Heart. _____ Fair - y Young At Heart. _____



Ruby Keeler and Warner Baxter in *Forty-Second Street*

YOU'RE GETTING TO BE A HABIT WITH ME

Introduced in the classic 1933 film musical Forty-Second Street (which became a megahit Broadway production in the '80s), "You're Getting To Be A Habit With Me" was later featured in the 1951 movie musical Lullaby Of Broadway, starring Doris Day. Recordings by Fred Waring, Frank Sinatra, Petula Clark, Mel Tormé and Jackie Gleason and his Orchestra all enjoyed success, but it was Bing Crosby who brought it to no. 1 in 1933.

Lyric by
AL DUBIN
Music by
HARRY WARREN

Moderately

I don't know ex - act - ly how it start - ed, but it start - ed in

fun; I just want - ed some - one to be gay with, to



play with some - one. But now I re - al - ize that I could

mf *colla voce*



nev - er let you go, and I've come to tell you so. Ev - 'ry

poco rit. *a tempo*



P - f kiss, ev - 'ry hug seems to act just like a drug; — you're



get - ting to be a hab - it with me. — Let me stay in your arms, I'm ad -



dic - ted to your charms; — you're get - ting to be a hab - it with me.



I used to think your love was some - thing that I could



take or leave a - lone, but now I could - n't do with -



out my sup - ply, I need you for my own. Oh, I

B^b Dm C⁷ Am B^b C⁷

can't break a - way, I must have you ev - 'ry - day; — as

F E⁷ A⁷ D⁷ Gm 3fr E⁷

reg - u - lar - ly as cof - fee or tea. You've got me in your clutch - es, and I

A⁷ D⁷ F^{#7} Gm 3fr G⁷ C⁷ F A⁷ Am⁷ D⁷

can't get free; — you're get - ting to be a hab - it with me, (can't break it!) You're

F^{#7} Gm 3fr C⁷ 1. F G^{#7} F F⁷ 2. F

get - ting to be a hab - it with me. Ev - 'ry



The Songs:

- | | | |
|--------------------------------|-------------------------------------|---|
| AFTER YOU'VE GONE | I BELIEVE | MORE THAN YOU KNOW |
| AIN'T MISBEHAVIN' | I DIDN'T KNOW WHAT TIME IT WAS | MY KIND OF TOWN |
| ALEXANDER'S RAGTIME BAND | I FALL IN LOVE TOO EASILY | MY WAY |
| ALL OR NOTHING AT ALL | I GUESS I'LL HAVE TO CHANGE MY PLAN | NICE 'N' EASY |
| ALL THE WAY | I THOUGHT ABOUT YOU | OLD DEVIL MOON |
| AM I BLUE? | I WANT TO BE HAPPY | ON A CLEAR DAY (YOU CAN
SEE FOREVER) |
| ANYTHING GOES | IF MY FRIENDS COULD SEE ME NOW! | OVER THE RAINBOW |
| AS TIME GOES BY | I'LL GET BY | THE PARTY'S OVER |
| BE MY LOVE | I'LL SEE YOU IN MY DREAMS | 'S WONDERFUL |
| THE BEST IS YET TO COME | I'LL WALK ALONE | SEPTEMBER IN THE RAIN |
| BIDIN' MY TIME | I'M GETTING SENTIMENTAL OVER YOU | SOMEBODY LOVES ME |
| THE BOULEVARD OF BROKEN DREAMS | I'M OLD-FASHIONED | SOMEONE TO WATCH OVER ME |
| CHATTANOOGA CHOO-CHOO | I'M THRU WITH LOVE | SOMETIMES I'M HAPPY |
| COME FLY WITH ME | IT HAD TO BE YOU | (LOVE IS) THE TENDER TRAP |
| DREAM A LITTLE DREAM OF ME | IT WAS A VERY GOOD YEAR | THIS IS MY SONG |
| EMBRACEABLE YOU | I'VE GOT A CRUSH ON YOU | TILL THEN |
| FIVE MINUTES MORE | I'VE GOT A GAL IN KALAMAZOO | TIME AFTER TIME |
| FOR ALL WE KNOW | I'VE GROWN ACCUSTOMED TO HER FACE | TOO MARVELOUS FOR WORDS |
| GET HAPPY | THE LAST TIME I SAW PARIS | YOU DO SOMETHING TO ME |
| GIGI | LAURA | YOU MADE ME LOVE YOU |
| THE GOOD LIFE | LOVE IS A MANY-SPLENDORED THING | YOU MAKE ME FEEL SO YOUNG |
| HEY, LOOK ME OVER | LOVER MAN | YOU MUST HAVE BEEN A BEAUTIFUL BABY |
| HIGH HOPES | MAKIN' WHOOPEE! | YOUNG AT HEART |
| HOW ABOUT YOU? | MISTY | YOU'RE GETTING TO BE A HABIT WITH ME |
| HOW LITTLE WE KNOW | THE MORE I SEE YOU | |

