



Piano



ROBBIE WILLIAMS

SWING WHEN YOU'RE WINNING

'I will tell you the legend of my life. Most of the time I'm a singer'
'Do you like all you have done with it? It's a very good job. Struggles against it, right? Well, did you read?'
'No. Absolutely. You do me better things. In fact I don't like to do them. They are like that with you, no'
'Have you read Max James? No and I'm not going to read it. I'm going to read it. I'm going to read it. I'm going to read it.'



© 2001 Capitol Records Inc.

I WILL TALK AND HOLLYWOOD WILL LISTEN

Words and Music by Robert Williams and Guy Chambers

♩ = 85

D 5fr A/D 5fr Gadd9/D 3fr A/D 5fr D 5fr A/D 5fr

p

Gadd9 D A E F#m

I would-n't be so a - lone ___ if they knew my name ___ in e - ve - ry home. Ke - vin

D A Gadd9 G

Spa - cey would call on the phone, ___ but I'd be too bu - sy. ___ Come

D A E F#m

back to the old Five 'n' Dime, Cam - eron Di - az, give me a sign.

D A Gadd9 D6/F# Em7

I'd make you smile all the time and your con - ver - sa - tion would com - pli - ment

Bm B Cadd9 Gadd9 Dsus4 D

mine. I will talk and Hol - ly wood will lis - ten,

mp

C G D Am B

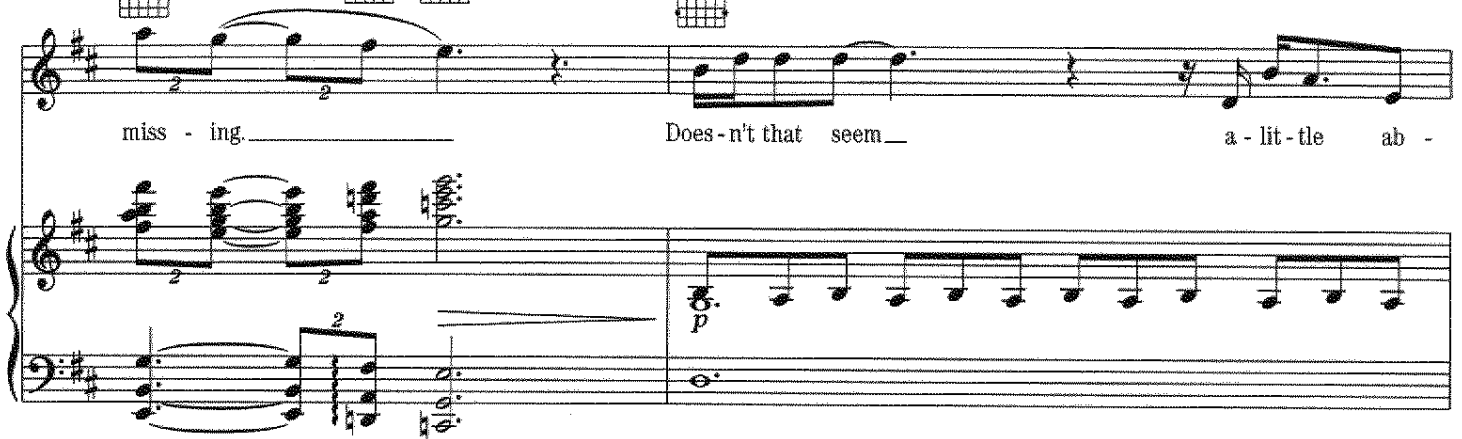
see them bow at my ev - ery word. Mis - ter Spiel - berg, look just what you're

mf

Em  D  C 

G 

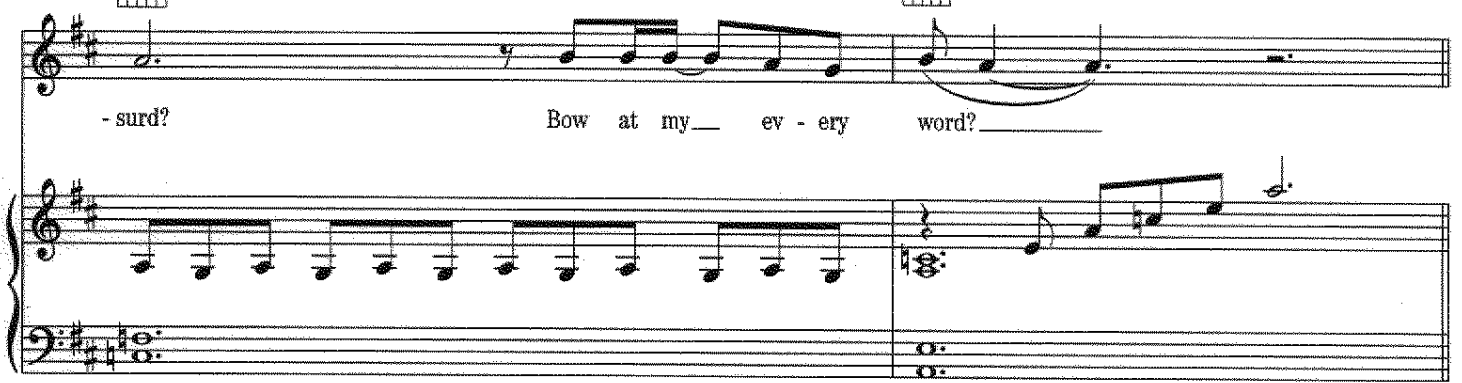
miss - ing. Does - n't that seem a - lit - tle ab -



F 

Am 

- surd? Bow at my ev - ery word?



D 

A 

E/G# 

F#m 

D 

A 

mf



Gadd#11  9 

G 

D 

A 

Buy up the rights to my book and live on a ranch

mp



E/G# F#m D A

— from what the box of - fice took. I'll go and vi - sit the set, they'll call me their

Gadd#11 G D F#m

sa - viour. Oh how the pa - pers will score, ce - le - bri -

E/G# F#m D A

- ty lives on the moon. But I'll be back home in June to pro - mote the

Gadd9 C G

se - quel. I will talk and Hol - ly wood will

BOOGIEWOOGIE, RU

D **C** **G** **D/F#** **Em**

lis - ten, _____ see them bow _____ at my ev - ery word.

mf

D **Am** **B**

Mis - ter Spiel - berg _____ look just what you're

Em **D** **C** **G**

miss - ing. _____ Does - n't that seem _____ a lit - tle ab -

p

F **Am** **N.C.**

- surd? Bow at my _____ ev - ery word? _____

pp

MACK THE KNIFE

Words by Bertolt Brecht

Music by Kurt Weill

Translation by Marc Blitzstein

$\text{♩} = 80$ ($\text{♩} = \text{♩}^{\text{♩}}$)



1. Oh the



C4dim



Dm7



(2.) shark babe, has such teeth dear, and he
shark bites with his teeth dear, scar-let



shows them pear - ly white. Just a
bil - lows start - to spread. Fan - cy

© 1928 and 1955 Universal Edition and Weill-Brecht-Harms Co Inc, USA
Renewal Rights Assigned to The Kurt Weill Foundation for Music, Bertolt Brecht and
Edward and Josephine Davis, as Executors of the Estate of Marc Blitzstein.

Reproduced by permission of Alfred A. Kalmus Ltd.

C/E



Ebdim



Dm7



jack - knife_ has old Mac - heath babe, and he
gloves, though, has old Mac - heath babe, so there's

G7sus4



G7



C6



1.

G7



keeps it_ out_ of sight.
ne - ver, ne - ver a trace_ of red.

2. You know_ when that

2.

A \flat 7



D \flat 6



Ddim



E \flat m7



3. On the side - walk, oh, Sun - day morn-ing, don't you know,

A \flat 7



D \flat 6



lies a bo - dy just ooz - ing life.

Ab Ab/Gb D \flat /F Edim Ebm7

There's some - one sneak - ing a - round the cor - ner; _

Ab7sus4 Ab7 D \flat 6




could that be our boy, _ Mack the Knife? _

A7 D6 D \sharp dim Em7

From a tug - boat down by the ri-ver, don't you know,

A7 D6

there's a ce - ment bag, _ just drop-ping on down.

A  A/G  D/F# 

Fdim 

Ebm7 

That ce - ment's there, _____ it's there for the weight dear.



A7sus4 

A7 

D6 

Five will get you ten, old Mack - ie's back in town.



Bb7 

Eb6 

Edim 

Fm7 

D'ya hear 'bout Lou-is Mil - ler? He dis - ap - peared ba - by,



Bb7#9 

Bb7 

Eb6 

af - ter draw-ing out all his hard-earned cash.



B \flat B \flat /A \flat E \flat /G G \flat dim Fm7

And now Mac - heath spends, he spends just like a, like a sail-or.

B \flat 7sus4 B \flat 7 E \flat 6

Could it be, could it be, could it be our boy's done some-thing rash?

B13 E6 Fdim F#m7

Yeah, yeah, yeah, Jen - ny Di - ver, old Su - ky Taw - dry;

B7 B11 E6

look out, Miss Lot - te Len - ya and old Lu - cy Brown;

B B/A E/G#

Gdim 2fr

F#m7

yeah the line forms _____ on the right babe,

B7sus4

B7

E6

now that Mack-ie's back in town.

C7

F6

F#dim

Gm7 3fr

I said Jen-ny Di - ver, old Su - ky Taw - dry,

C7

C11

F6

Spoken: Look out, Miss Lotte Lenya and old Lu - cy Brown;

C C/Bb F/A Abdim Gm7 3fr

yeah the line forms _____ on the right babe,

Gm9 3fr

now that Mack - ie's _____

C7sus4 C7 F6 Bb9 F6 Bb9

back in town.

F6 Db 4fr F6 N.C. Fm69

Look out, old Mack - ie is back! Yeah!

SOMETHIN' STUPID

Words and Music by Carson Parks

$\text{♩} = 106$

N.C.

Am7



D



Am7



D7



Piano introduction in 4/4 time, starting with a whole rest in the right hand and a bass line in the left hand. The melody features triplets of eighth notes in the right hand.

G



Nicole:

G



G6



Robbie: I know I stand in line un - til you

Vocal line for Nicole and Robbie. Nicole has a whole rest. Robbie's line starts with a quarter note 'I' followed by eighth notes. The piano accompaniment continues with a bass line and a right-hand melody.

Gmaj7



G



Am7



D7



Am7



D7



think you have the time to spend an ev-'ning with me, — and

Vocal line for Robbie. The piano accompaniment continues with a bass line and a right-hand melody.

Am7



D7



Am7



D7



Gmaj7



G6



if we go some place to dance I know that there's a chance you won't be leav-ing with me. —

Vocal line for Robbie. The piano accompaniment continues with a bass line and a right-hand melody.

Gmaj7 G6 G7 Dm7 G7

And af - ter - wards we drop in - to a qui - et lit - tle place and have a

Cmaj7 C6 Eb Am7 D7

drink or two, — and then I go and spoil it all — by

Am7 D7 Gsus4 G Gmaj7 G6

say - ing some - thing stu - pid like 'I love — you'. — I can

G7 Dm7 G7

see it in your eyes you still des - pise the same old lies you heard the night be - fore. —

Cmaj7 C6 A7 Em7 A7

And though it's just a line_ to you, for me it's true and ne - ver seemed so

Dsus4 D D7#5 G G6

right be - fore. — 1 prac - tise ev - ery day to find some
(2nd time instrumental)

Gmaj7 G Am7 D7 Am7 D7

cle-ver lines_ to say to make the mean-ing come true, — but

Am7 D7 Am7 D7 Gmaj7 G6

then I think I'll wait un - til the ev - 'ning gets late and I'm a - lone with you. — (instrumental ends)

Gmaj7 G6 G7 Dm7 G7

The time is right, your per-fume fills my head, the stars get red and oh, the

Cmaj7 C6 Eb Am7 D7

night's so blue, and then I go and spoil it all by

1. Am7 D7 Gsus4 G6 Gmaj7 G6

say - ing some-thing stu - pid like 'I love you.'

2. *repeat to fade*

love you.' 'I love you.' 'I

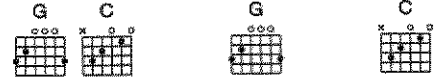
DO NOTHIN' TILL YOU HEAR FROM ME

BOOGIEWOOGIE.RU

Words by Bob Russell
Music by Duke Ellington

♩ = 102 (♩ = ♪)

N.C.



Do no - thing till you hear from me,
(2nd time instrumental)

G N.C.



pay no at - ten - tion to what's said. Why peo - ple tear the seam of



a - ny - one's dream is ov - er my head.

N.C.

G C G C G N.C.

Do no - thing till you hear from me, at least con - si - der our ro -

C F C7 F C C/E G/F D7/F# G Fdim C/E C/Eb

- mance. If you should take the words of oth - ers you've heard,

A9 D13 G6 G/F C/E Eb9 D7 N.C.

I have - n't a chance. (instrumental ends) True, I've been

Ebmaj9 Cm7 F7sus4 Bb7 Ebmaj9 Ab13#11

seen with some - one new, that does - n't mean I've

E^b D7sus4 D7 G Am7 Bm7

been un - true. While we're a - part, all the words in my heart re -

A13 A7#5 D13 N.C.

- veal how I feel a - bout you. Some kiss may cloud my me - mo -

G C G C G N.C. C F C7 F

- ry, and oth - er arms may hold a thrill.

C G/E G/F D7/F# G Fdim C/E

1. Emaj9 D13 D7

But please do no - thing till you hear it from me, and you ne - ver

G G7/B C6 D^{dim} D7 E^b7 Am7/E D7/F# | 2. E^b9 D13 D13/C

will. please do no - thing till you

Bm7^b5 E9 Am7 A9/C#

hear it from me, please do no - thing till you hear it from me;

Am7/D D13 G Gm7/F Em7^b5 E9

ba - by you ne - ver will.

N.C. G13

Spoken: That's the truth ... And don't tell your mama!

IT WAS A VERY GOOD YEAR

BOOGIEWOOGIE.RU

Words and Music by Ervin Drake

Slowly and freely

Dm7 Am A

colla voce

A7 N.C. Dm

1. When I was se - ven - teen, _____ it was a
(2.) twen - ty - one, _____ it was a


E♭ Dm

ve - ry good year. _____ It was a ve - ry good year _____ for small-
ve - ry good year. _____ It was a ve - ry good year _____ for ei -

F  E 

town girls and soft sum-mer nights. We'd
 ty girls who lived up the stair, with all that



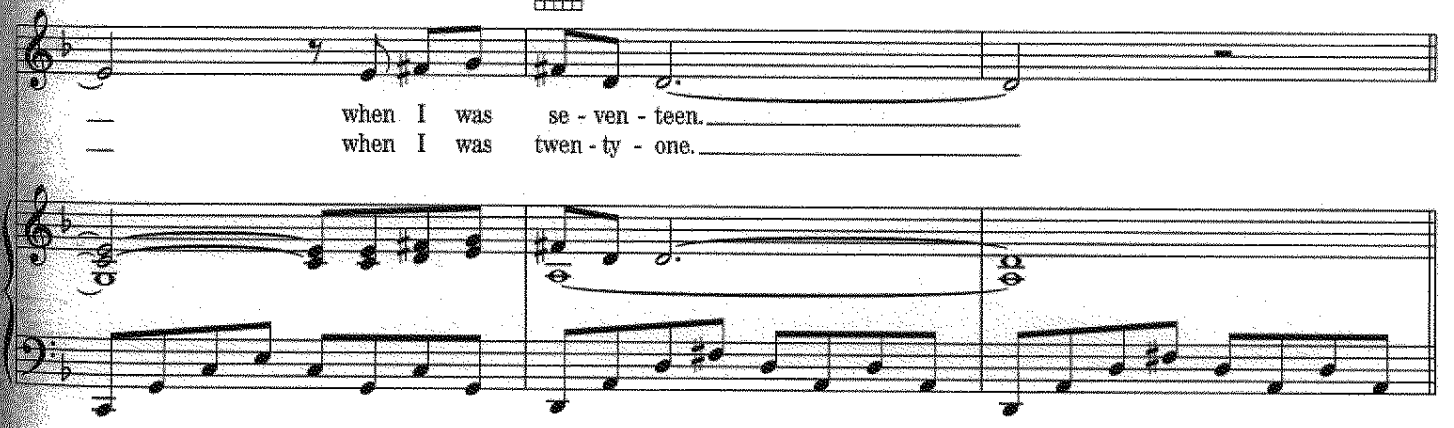
D  C 






hide from the lights on the vil-lage green,
 per-fumed hair, and it came un-done,



D 

when I was se-ven-teen.
 when I was twen-ty-one.



1. Dm7  Dm6  Am  C#m  4fr A7 

2. When I was



2.

Dadd9



D



D/C#



Bm7



D/A



G6



D/F#



Dm/F



Em7add11



A7



Dm



3. When I was thir - ty - five, _____ it was a
 (4.) days are short, _____ I'm in the

Eb



Dm



ve - ry good year. _____ It was a ve - ry good year for
 au - tumn of the year. _____ And now I think of my life as

F



Eb



blue - blood-ed girls of in - de-pen-dent means. _____ We'd
 vin - tage wine from fine old kegs. _____ From the



ride in li-mou-sines. Their chauff-feurs would drive,
brim to the dregs, it poured sweet and clear.



when I was thir-ty-five.
It was a ve-ry good year.

1. Dm Ddim Em7b5 A7 Amaj7 A7

4. But now the

2. Dm7 Am A

STRAIGHTEN UP AND FLY RIGHT

BOOGIEWOOGIE.RU

Words and Music by Nat King Cole and Irving Mills

Swing quavers (♩ = ♪♪)

♩ = 144

N.C.

First system of piano introduction musical notation, featuring a treble and bass clef with a 4/4 time signature. The music consists of a series of chords and melodic lines.

Second system of piano introduction musical notation, continuing the piece with similar chordal and melodic patterns.

Vocal line musical notation with guitar chord diagrams. The chords shown are Bb6 (5fr), Eb6 (4fr), and Edim7 (8fr).

A buz-zard took a mon-key for a ride in the air, the

Piano accompaniment for the first vocal line, providing harmonic support with chords and a steady bass line.

Vocal line musical notation with guitar chord diagrams. The chords shown are Bb6/F (8fr), Edim7 (8fr), Am7b5 (7fr), and Bb6 (6fr).

mon-key thought that ev - ery-thing was on the square. The buz-zard tried to throw the mon-key

Piano accompaniment for the second vocal line, continuing the harmonic and melodic structure.

E♭6 4fr
E dim7 8fr
B♭6/F 8fr
N.C.

off of his back, the mon-key grabbed his neck and said, 'Now__ lis - ten Jack,_'

(play on 3 and 4)
B♭6 3fr
B♭7/A♭
E♭/G 3fr
B♭6/F 3fr
E♭ 3fr
E♭/D 3fr
Cm7 3fr
A6

straight-en up and fly__ right, straight-en up and stay__ right,

B♭6 3fr
B♭7/A♭
E♭/G 3fr
B♭6/F 3fr
E♭ 3fr
E♭/D 3fr
Cm7 3fr
F#m/A

straight-en up and fly__ right. Cool__ down, pa-pa, don't you blow your top__

B♭6 3fr
B♭7/A♭
E♭/G 3fr
B♭6/E 3fr
E♭ 3fr
E♭/D 3fr
Cm7 3fr
F#m/A

Ain't no use in div - ing, what's the use in jiv - ing?

BOOGIEWOOGIE, RU

Bb6



Bb7/Ab



Eb/G



Bb6/F



Eb



Eb/D



Straight - en up and fly _____ right, cool _____ down pa - pa, don't you

Cm7



Bb6



D9



(4-beat)

blow your top.' _____ The buz-zard told the mon-key, 'You are _____ chok - ing me, re

G7



C9



- lease your hold _____ and I will _____ set you free.' _____ The mon - key looked the buz - zard right

F7



N.C.

dead in the eye _____ and said, 'Your sto - ry's so touch-ing but it sounds just like a lie. _____

(play on 2 and 4)

Bb6

Bb7/Ab

Eb/G

Bb6/F

Eb

Eb/D

Cm7

F#m/A

Straight-en up and fly ___ right,

straight-en up and stay ___ right,

Bb6

Bb7/Ab

Eb/G

Bb6/F

Eb

Eb/D

Cm7

Bb6

straight-en up and fly ___ right.

Cool ___ down pa-pa, don't you blow your top.' _

Bb13

Eb9

Edim7

Bb13

Eb9

Edim7







Take it a-way boy. _


Bb13






Eb6

Cm7


F7

Bb13 6fr  Eb9 5fr  Edim7 6fr  Bb13 6fr  Eb9 5fr  Edim7 6fr 



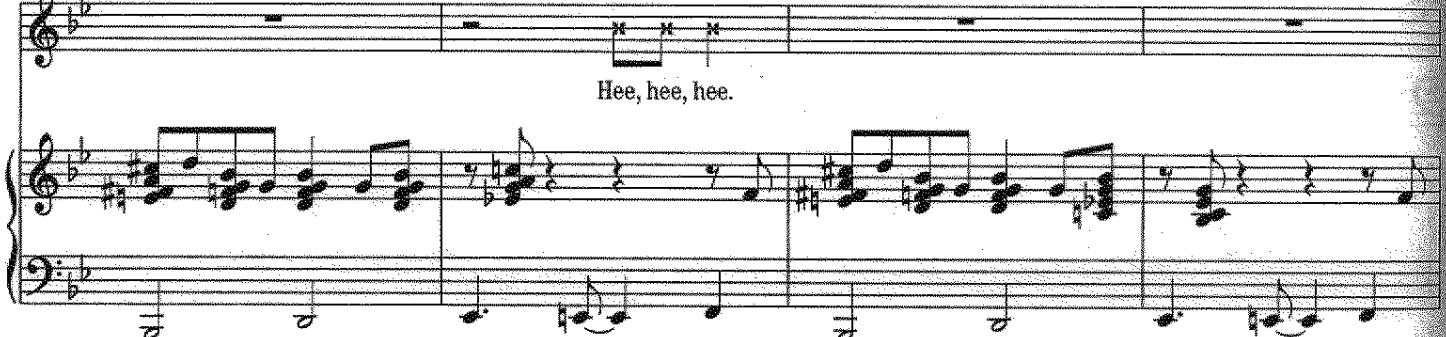
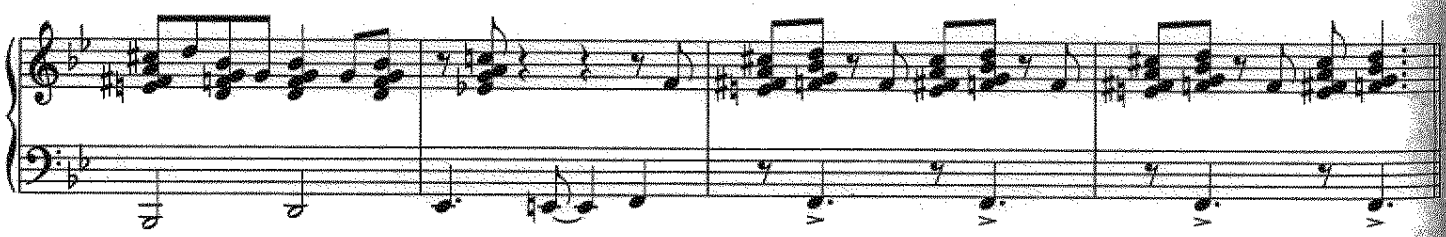
Bb13 6fr  Eb6 4fr  Cm7 3fr  F7  Bb6 3fr 









Wo! Hold that dad-dy.




N.C.

Hee, hee, hee.

(play on 2 and 4) Bb6 3fr  Bb7/Ab  Eb/G 3fr  Bb6/F 3fr  Eb 3fr  Eb/D 3fr  Cm7 3fr  A6 

Straight-en up and fly right, straight-en up and stay right,



B \flat 6 B \flat 7/A \flat E \flat /G B \flat 6/F E \flat E \flat /D

straight - en up and fly _____ right. Cool _____ down pa - pa, don't you

Cm7 F#m/A B \flat 6 B \flat 7/A \flat E \flat /G B \flat 6/E E \flat E \flat /D

blow your top. _____ Ain't no use in div - ing, ain't no good in jiv -

Cm7 F#m/A B \flat 6 B \flat 7/A \flat E \flat /G B \flat 6/F E \flat

- ing. Straight - en up and fly _____ right, cool _____

N.C. C9 F13 N.C. B \flat 7

_____ down pa - pa, don't you blow your top. A - fly right.

WELL, DID YOU EVAH

BOOGIEWOOGIE.RU

Words and Music by Cole Porter

Relaxed quaver swing ♩ = 145

Capo 1

N.C.

The first system shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The music features a relaxed quaver swing feel. The introduction ends with a Bb7 chord diagram in the top right corner.

The second system contains the first line of the song. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "I have heard a - mong this clan". The piano accompaniment provides harmonic support with chords and a steady bass line.

The third system contains the second line of the song. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "you are called the for - got - ten man. Is that what they're say - ing? Well did you ev -". A triplet of eighth notes is marked with a '3' above it in the vocal line.

The fourth system contains the third line of the song. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "- er? What a swell par - ty this is. And have you heard the".

Cdim7



Bb7/D



Bb7



Eb



sto - ry of a boy, a girl, un - re - qui - ted love? Sounds like pure

Bbm/Db



C7



C7/E



Fm



Abm/Cb



Eb/Bb



F7/C



Bb7/D



soap op - era. I may cry. Tune in to - mor - row. What a swell par - ty this

Eb



Cb



Gb7/Db



is. What frails, what frocks! What broads! What furs, what

Cb



Cb/Eb



Ddim7



Gb7/Db



rocks! They're boo - ti - full Why I've ne - ver seen such gai - e - ty! It's
Neither have I.

all just too too ris - qué, real - ly — This French cham - pagne, do - mes - tic! — so so

Chords: Cb, Gb7/Db

good for the brain. That's what I was gon-na say. You know you're a bril-li-ant fel-low? Why good for the brain.

Chords: Cb, Abm, Abm/Cb

thank you. Pick up, Jack, but please don't eat that glass my friend.

Chords: Ebm/Bb, F7/C, N.C., F7, Bb7, N.C.

Have you heard a - bout dear Blanche, got run down by an a - va - lanche? No! Oh

Chords: Eb, Cdim7, Bb7/D, Bb7, Eb

Bbm/D^b C7 C7/E Fm Fm7^b5 E^b/B^b Cm6

don't wor-ry, she's a game girl you know, got up and fin-ished fourth. The kid's got guts. Hav -in' a nice time?

B^b7/D B^b7 E^b Cdim7 B^b7/D B^b7

Grab a line. — Have you heard that Mim - sie Starr, Oh what now? — she got pinched in the

E^b Bbm/D^b C7 C7/E Fm Fm7^b5 E^b/B^b F7/C B^b7/D

As - tor bar. Sauced a-gain, eh? She was stoned. Well did you ev-er? Ne-ver! — What a swell par - ty this
What a swell par - ty this

Straight quavers ♩ = 162

E^b Cdim7

is.
is.

Bb7/D
X X 0 0
e e e e

Bb7
X 0 0 0
e e e e

Eb
X X 0
e e e

Eb 2fr
X X 0
e e e

Hey, check out that ass! Ah, it's a love-ly dress. Do you think I can talk her out of

C7
X X 0 X
e e e e

C7/E Fm
XX 0 XX 0 0 0
e e e e e e

Abm6/Cb
X 0 0
e e e

Eb/Bb
X 0
e e

Bb7
X 0 0 0
e e e e

Eb
X X 0
e e e

it?

Cb
X X 0
e e e

Gb7/Db
X 0 0
e e e

It's great, ah it's great, so grand, so grand, it's it's

Dbm7 N.C.
X X X 3fr
e e e e

Gb7 N.C.
XX
e e

Gb9
XX
e e



Cb N.C.
X X
e e

Cb
X X
e e

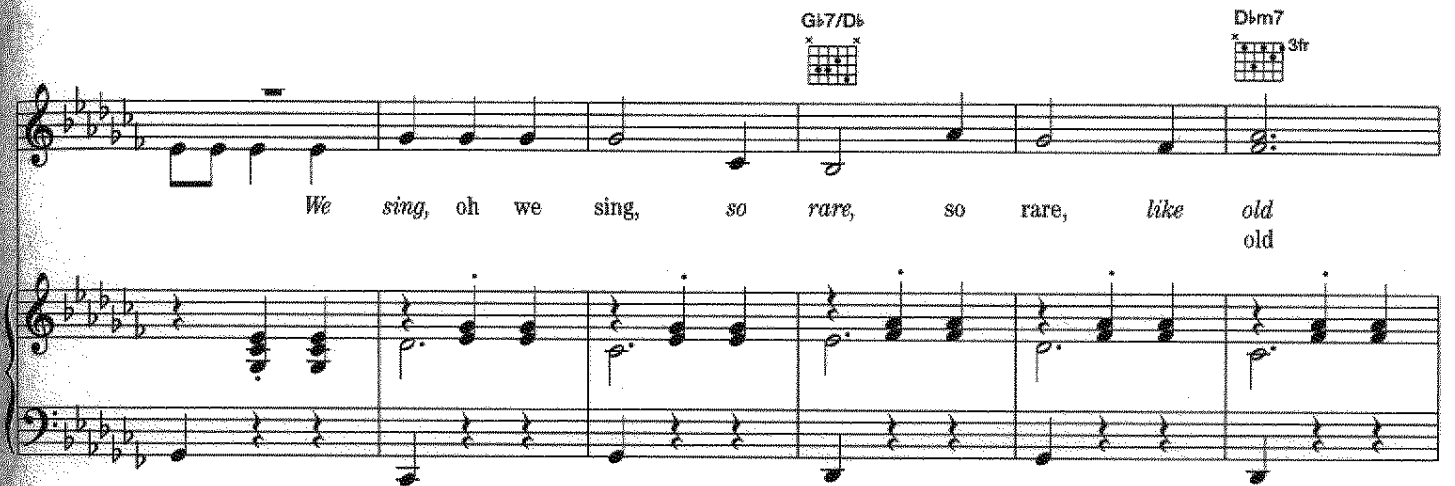
won der-land. La, la... ad lib.




G \flat 7/D \flat  C \flat 



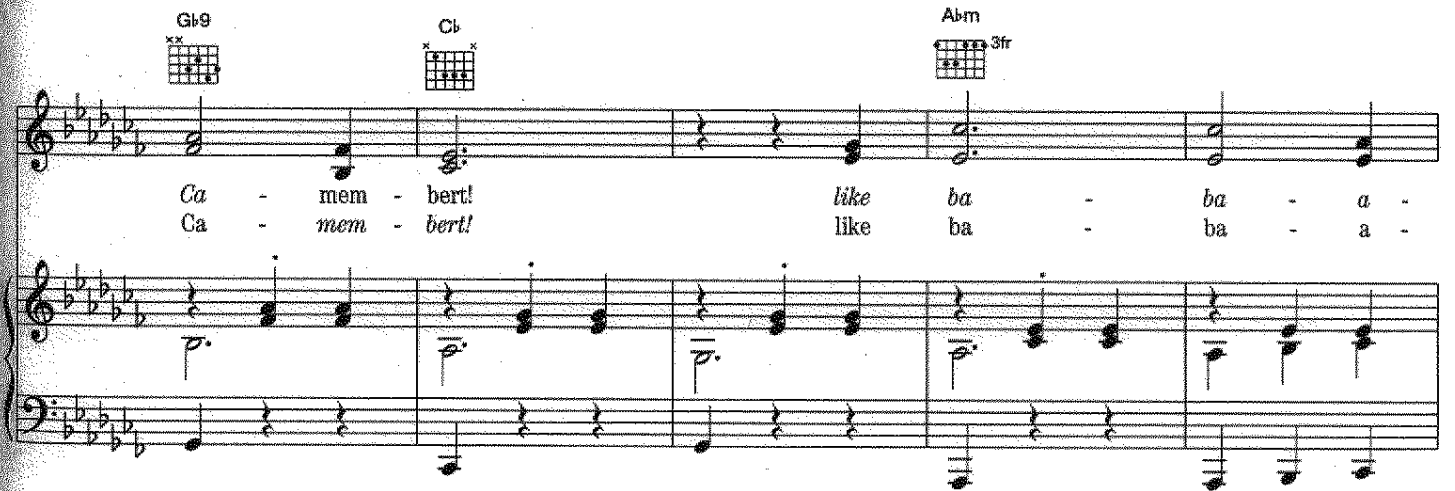
G \flat 7/D \flat  D \flat m7  3fr

We sing, oh we sing, so rare, so rare, like old old











G \flat 9  C \flat  A \flat m  3fr

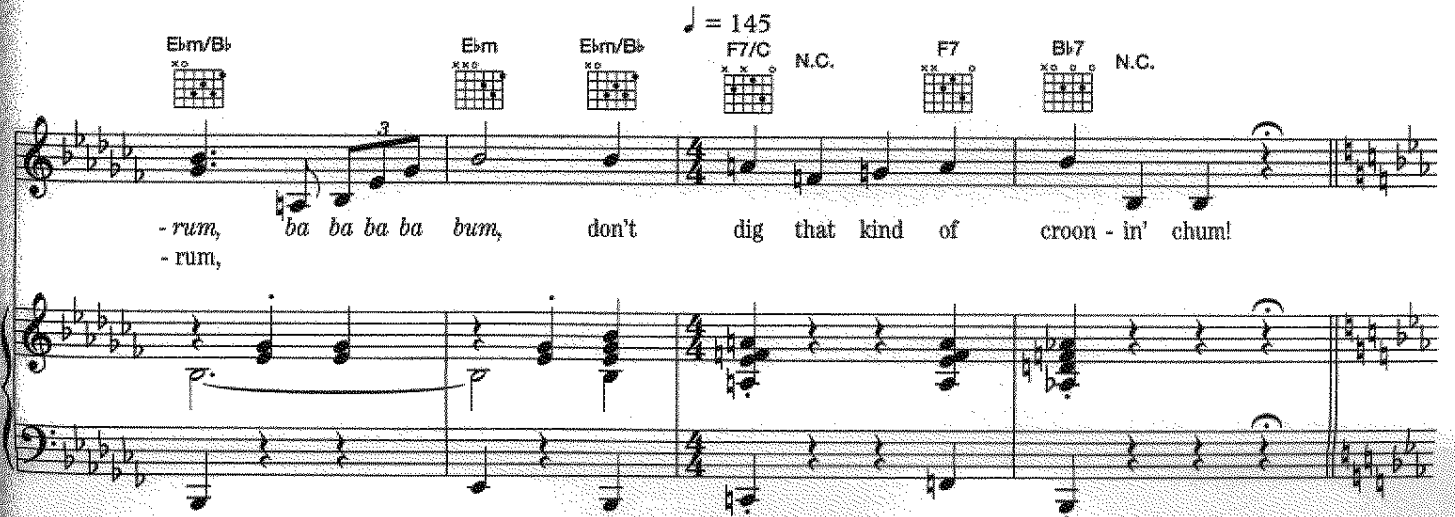
Ca - mem - bert! like ba - ba - a -
Ca - mem - bert! like ba - ba - a -



$\text{♩} = 145$

E \flat m/B \flat  E \flat m  E \flat m/B \flat  F7/C  N.C.  F7  B \flat 7  N.C. 

- rum, ba ba ba ba bum, don't dig that kind of croon - in' chum!
- rum,



a tempo



N.C.

Have you heard? It's in the stars, next Ju - ly we col -
 Have you heard? It's in the stars, next Ju - ly we col -



- lide with Mars. Well did you ev - er? What a
 - lide with Mars. Well did you ev - er? What a



swell par - ty, a swell par - ty, a swell - e - gant, e - le - gant
 swell par - ty, a swell par - ty, a swell - e - gant, e - le - gant



N.C.



par - ty this is. _____
 par - ty this is. _____

E⁹ G

E^b D7^b9 B^b7 F#dim7

E^b/B^b G^b13 C^b G^b7/D^b

I drink to your health, no, —

D^bm7 G^b9 C^b A^bm7 A^bm6 E^bm/B^b E^bm E^bm/B^b

let's drink to your wealth. You're my — bon a - mi, hey, that's French, a -

F7/C N.C. F7 B^b7 N.C. E^b B^b7 E^b

- li - ber - ty fra - ter - ni - ty —
fra - ter - ni - ty. —



N.C.

Have you heard? It's in the stars, _ next Ju - ly we col -
 Have you heard? It's in the stars, _ next Ju - ly we col -



- lide with Mars. Well did you ev - er? What a swell par - ty,
 - lide with Mars. Well did you ev - er? What a swell par - ty



swell par - ty, swell - e - gant, e - le - gant
 swell par - ty, swell - e - gant, e - le - gant



N.C.



N.C.

par - ty this is. _____
 par - ty this is. _____

MR. BOJANGLES

BOOGIEWOOGIE.RU

Words and Music by Jerry Jeff Walker

♩ = 140
N.C.



Bo - jan - gle jan - gle, Bo - jan - gle jan - gle, Bo - jan - gle jan - gle, Bo - jan - gle jan - gle,

The first system of music features a vocal line in 9/8 time with lyrics "Bo - jan - gle jan - gle, Bo - jan - gle jan - gle, Bo - jan - gle jan - gle, Bo - jan - gle jan - gle,". Below the vocal line is a piano accompaniment consisting of a grand staff with treble and bass clefs. The piano part includes chords and rhythmic patterns.



Bo - jan - gle jan - gle.

The second system of music features a vocal line in 9/8 time with lyrics "Bo - jan - gle jan - gle." and a piano accompaniment. The piano part continues with chords and rhythmic patterns.



(whistle)

The third system of music features a vocal line in 9/8 time with the instruction "(whistle)" and a piano accompaniment. The piano part continues with chords and rhythmic patterns.

BOOGIEWOOGIE RU



1. I



2. Told me of a time he worked with, Bo - jan - gles, and he'll dance for you, —
 3. He said 'I dance now and with min - strel shows, —
 ev - ery chance in hon - ky tonks



in worn - out shoes. —
 tra - vel - ling through - out the South.
 for my drinks and tips



With sil - ver hair, a rag - ged shirt, bag - gy pants, —
 Spoke with tears for fif - teen years how his, how his dog and he,
 But most the time I, I spend be - hind these coun - ty bars,

B♭maj7



C7



C7sus4



C7



he will do the old soft shoe.
 they would tra - vel a - bout.
 you see son, I, I drinks a bit'.

B♭maj7



Am7



A7



He would jump so high, jump so
 But his dog up and died,
 Then he shook his head.

Dm7



F/C



Bm7b5



high,
 Oh Lord,
 then he'd light - ly
 got up and died,
 when he shook his head,

C7sus4



C7



1. 2.

C



G7/D



C7/E



touch down.
 and af - tertwen - ty years he still grieves.
 I could swear I heard some - bo - dy say - ing, 'Please,

3.



please, (that's) Mis - ter Bo - jan - gles,
(2nd time ad lib.)

Dm7



(call - ing) Mis - ter Bo - jan - gles,

Dm7



Mis - ter Bo - jan - gles, come back and

1.



dance, and dance, and dance, please, dance.'

2.

F C/E Dm7 C Dm7 C7/E F 3fr

dance, and dance and dance please dance.

C/E Dm7 C G7/D C7/E F 3fr

Come back and dance a - gain Mis - ter Bo - jan - gles. (whistle)

C/E Dm7 C G7/D C7/E F 3fr

C/E Dm7 C G7/D C7/E F 3fr

poco rit.

ONE FOR MY BABY

Words by Johnny Mercer
 Music by Harold Arlen

♩ = 67

Chord diagrams: C, C6/E, C13, E (3fr), F, Fdim

The first system of music features a 12/8 time signature. The guitar part is written in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The system includes six guitar chord diagrams: C, C6/E, C13, E (3fr), F, and Fdim.

Chord diagrams: C/E, A7 (4fr), G7, C6, D#13 (4fr), G13/D, G9, C, Dm7/G

The second system of music includes eight guitar chord diagrams: C/E, A7 (4fr), G7, C6, D#13 (4fr), G13/D, G9, C, and Dm7/G.

1. It's quar-ter to three, _____

The second system of music continues the piano accompaniment from the first system, corresponding to the lyrics "It's quar-ter to three, _____".

Chord diagrams: C, Fmadd9, C, Dm7, C/E, E3dim, G7/D

The third system of music includes six guitar chord diagrams: C, Fmadd9, C, Dm7, C/E, E3dim, and G7/D.

there's no-one in the place

'cept _ you and me. _____

The third system of music continues the piano accompaniment, corresponding to the lyrics "there's no-one in the place 'cept _ you and me. _____".

C Dm7/G C Fmadd9 C Gm7 3fr

So set 'em up Joe, I got a lit-tle sto - ry I think you should know.

C7 F Gm7 3fr F/A Bb9#11

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

Cmaj7 C6 Cmaj9 C6 Cmaj9 C6 Bb7b5 A7 G11 F/A

brief e - pi - sode. Make it one for my ba - by,

Dm7 Em7 F G11 C6 Cadd9 F#m7 B7#5

and one more for the road.

Emaj7

F#m7/B

Emaj7

A6

B7#9

2. I got the rou - tine, _____ put an - oth - er nic - kel _____
 3. That's how it goes, _____ and Joe, I know you're get - ting _____

Emaj7

F#m7

Emaj7

B7#5

B11

E

F#m7

in the ma - chine. _____ Feel - ing so _ bad, _____
 anx - ious to close. _____ Thanks for the cheer, _____

Emaj9

B11

B7#9

Emaj9

Bm7

won't you make the mu - sic ea - sy and sad? _____
 I hope you did - n't mind my bend - ing your ear. _____

E7

Amaj7

Aaug

Amaj9

A69

G9

F#7

F7

I could tell you a lot, but it's not _____ in a
 But this torch that I found, it's got - ta be drowned or it

to Coda ⊕

Emaj9 E6 F#m11 G#m7 E13 Eaug D9#11 C#9#11

gen - tle-man's code. _____ Just make it
 soon _____ might ex - plode. _____ Make it one _____ for my ba - by,

F#m7 G#m7 Amaj7 B11 E E6 Bm7 E13

and one more for the road. _____

Em7/A A9 Em7/A A9

You'd ne - ver know it, but bud - dy I'm a kind of po - et, and I've

E#5/G# C#7 F#7 F#5 E6 E13 Em7/A A9

got a lot of things I'd like to say. And when I'm gloom - y, _____

Em7/A
x0000

A9
x0200

F#5
xxx00

C7b5
x3200 3fr

B7
x2100

rit.
B7#5/A
xxx00

won't you lis-ten to me till it's talked a-way? Well!

CODA

Eb5/G#
x3300

C#7#9
x3300 4fr

F#m7
x3200

G#m7
x3200 4fr

A
x0200

B11
x2100

G#7#5
x3300 4fr

G#7
x3300 4fr

C#7b9
x3300

C#7
x3300

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

F#9
x3300

B11
x2100

B13
x3300

E
x0200

E6
x0200

E6/G#
x3300

E9/G#
x3300

G#
x3300 4fr

long, it's so long, the long

A
x0200

A#dim
x3300

E6/B
x3300

C13
x3200 3fr

B13
x3300

E6
x0200

and wind-ing road.

THINGS

Words and Music by Bobby Darin

$\text{♩} = 88$ ($\text{♩} = \text{♩} \text{♩}$)

E_b



E_b



Ev - ery night I sit here by my win - dow, (win - dow)

B_b7



star - ing at the lone - ly a - ve - nue, (a - ve - nue)

E_b



E_b7



A_b



4fr

watch - ing lo - vers hold - ing hands and laugh - ing, (Ha, ha, ha)


E^b B^b7 E^b




think - ing_ 'bout the things_ we used to do. Think - ing 'bout




B^b7 E^b



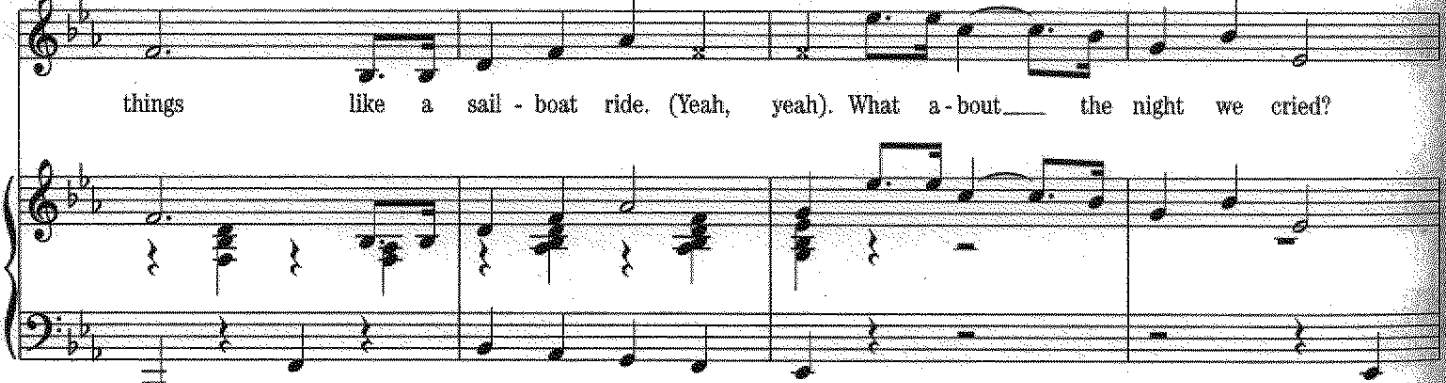
things like a walk in the park; things like a kiss in the dark;



B^b7 E^b N.C.



things like a sail - boat ride. (Yeah, yeah). What a - bout_ the night we cried?



A^b E^b



Things like a lo - ver's vow; things that we don't do now;



Bb7



Eb



B7



think-ing_ 'bout the things we used to do. —

E



Me - mo - ries_ are all_ I have to cling to. (cling_ to)_ Now

B7



heart-aches are the friends I'm talk - ing to. — *Spoken:* (But you got me now) But

E



E7



A



I'm not think-ing 'bout just how much I_ love_ you, *Spoken:* (I love you too) I'm

E B7 E

think - ing... 'bout the things... we used to do. Spoken: (We used to do) Think-ing 'bout

B7 E

things like a walk in the park; things like a kiss in the dark;

B7 E N.C.

things like a sail - boat ride. (Yeah, yeah). What a - bout... the night we cried?

A E

Things like a lo - ver's vow; things that we don't do now;

B7



E



C7



think-ing_ 'bout the things we used to do.____

F



Still can hear the juke - box_ soft - ly play - ing,____ (play - ing),____ and the

C7



face each day I____ see____ be - longs to you.____ There's
(be - longs to you.)____

F



F7



Bb



not a sin - gle_ sound_ and there's no - bo - dy else_ a - round,

F C7 F

just me think - ing 'bout things we used to do. Think - ing 'bout

C7 F

things like a walk in the park; things like a kiss in the dark;

C7 F N.C.

things like a sail - boat ride. (Whoah, woh). What a - bout the night we cried?

Bb F

Things like a lo - ver's vow; things that we don't do now;



think - ing_ 'bout the things_ we used to do. And_



heart - aches are the things_ I'm talk - ing_ to. You've got me



think - ing_ 'bout_ the things_ we used to do. Spoken: (I hope so.)



I'm think - ing_ 'bout the things_ we used to do.



(speech to end)

AIN'T THAT A KICK IN THE HEAD

Words by Sammy Cahn
Music by James Van Heusen

Swing quavers (♩ = ♪♪)

♩ = 130

Eb6 4fr D6 3fr Eb6 4fr D6 3fr Eb6 4fr D6 3fr Eb6 4fr N.C. Eb6 4fr D6 3fr Eb/D♭ 3fr D/C

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords and melodic fragments, while the left hand provides a steady bass line with eighth notes. The key signature has two flats (Bb and Eb).

Eb/D♭ 3fr D6 3fr Eb6 4fr Eb6 4fr

The vocal line begins with a rest, followed by the lyrics "1. How luck - y can one guy be?". The melody is simple and follows the natural inflection of the words.

1. How luck - y can one guy be? _____ I
(2nd time instrumental/vocal)

The piano accompaniment for the first phrase features a steady bass line and a right hand with chords and melodic lines, including a triplet of eighth notes.

_____ (1.2.) Like a fel - low once said,

kissed her and she kissed me. _____ (1.2.) Like a fel - low once said,

The piano accompaniment for the second phrase continues with the same bass line and right hand accompaniment, including triplet figures.

Edim7 Bb7/F Cm7#5 Ddim6 Dm7b5 Fm7

'Ain't that a kick in the head?' _____ (1.) Her room was com-plete-ly black,

Em7 Fm7 Em7 Fm7

_____ I hugged her and she hugged back. _____ (1.2.) Like the

Bb7 Fm7 Bb7 Bb7#5 Eb6 Bb11 Ebmaj7 C7b9 Eb6

sai - lor said, quote, 'Ain't that a hole in the boat?' _____ My head keeps

G7 Cm7

spin - nin', _____ I _____ go to sleep and keep grin - nin', _____ if _____ this is just the be -

F9
x 2 3 4 5 7fr

N.C. Bb11
x 2 3 4 5 7fr

Bb9#5
x 2 3 4 5 6fr

Bb7#5
x 2 3 4 5 6fr

gin - nin', my life is gon - na be be - au - ti - ful. Life's
(2.) She's

Eb6
x 2 3 4fr

1.
C7
x 2 3 4fr

sun - shine e - nough to spread, it's just like the fel - low said,
tell - ing me we'll be wed, she's

F9
x 2 3 4 5 7fr

Bb11
x 2 3 4 5 7fr

tell me quick, ain't that a kick in the head?

Eb6
x 2 3 4fr

Fm7
x 2 3 4fr

Bb11
x 2 3 4 5 7fr

2.
C7
x 2 3 4fr

Whey! picked out a king - size bed,

F9

Bb7

Eb9

I could-n't be a - ny bet-ter or I'd be sick.

C7

F9

D#9

Tell me quick, oh ain't that a kick,

F9

Bb13

tell me quick, ain't that a kick in the head?

Eb6

D6

Eb6

D6

Ab13

G13

Ab13

F7b9

N.C.

E9

Eb6add9

Yeah!

THEY CAN'T TAKE THAT AWAY FROM ME

Music and Lyrics by George Gershwin and Ira Gershwin

Swing quavers (♩ = ♪♪)

♩ = 116

D7#9 4fr **A♭13** 4fr **G7** **C9** **F13** **E7#9**

A11 3fr **N.C.** **D6** 3fr **A11** 3fr **Dmaj9** 4fr **Bm7** **B♭7**

The way you wear your hat, the way you sip your tea,

A11 3fr **Em9** 5fr **B♭7** 6fr **A11** 3fr **D9** 4fr **A7#5** 5fr

the mem-ory of all that,

D11



D7b9



Gmaj7



F#m7b5



B7



Em



N.C.

A11



no, no, they can't take that a-way from me. The way your smile just

D6



A11



Dmaj9



Bm7



Bb7



A11



beams, the way you sing off-key I ain't flat, the band's

Em9



Bb7



A11



D9



A7#5



D11



D7b9



sharp. The way you haunt my dreams, oh no, they can't

Gmaj7



Em7



A7



D6



G#m7b5



C#7



F#m



G#m7



C#7



take that a-way from me. We may ne-ver, ne-ver meet

F#m

G#m7

C#7

F#m6

C#7/G#

G#m11

C#7b9

F#m

G#m7

C#7



a - gain _____ on this bump-y road_ to love, _____ still I'll al-ways, al-ways

F#m7

B9

E13

Bb7

A11



keep the me - mory of... _____ The way you hold your knife,

D6

A11

F#m7

D/F#

F#m6

Em7

Bb7



_____ the way we danced till three, _____

Em9

A11

D9

A7#5

D11

D7b9



the way you changed my _____ life, _____ oh no, _____ they can't
the way you changed my _____ life, _____ oh no, _____ they can't

Gmaj7



C#m7b5



F#m7



Bm7



N.C.

Gm6



F#m7



Bm7



— take — that a - way from me, — no, — no they can't take that a - way —
 — take — that a - way from me, — no they can't take that a - way —

Em7



A7



D6



N.C.

— from — from me, not with-out a law-yer, — a - ny - way
 — from — from me, not with-out a law-yer, — a - ny - way

C6add9



Cmaj9



E9



A7#5



Dm7



Ebdim7



Dm9



A#7



G11



C9



D#9



Gm7



C7#9



Fmaj7



Dm7



Em7



A7



Dm7



Ebm7



Ab11



D♭8 D♭maj9 F7#9 B♭7#5 E♭m7 E♭dim7

E♭m9 A7 A♭11 D♭9 D9 A♭m7 D♭7♭9

G♭6 A♭13 D♭6 Gm7♭5 C7♭9 Fm Gm7♭5 C7♭9 Fm Gm7♭5 C7♭9

We may ne-ver, ne-ver meet a - gain on this

Fm Gdim7 C11 C7♭9 Fm Gm7♭5 C7♭9

bump - y road to love, still I'll al - ways, al - ways

Fm7



Bb7



N.C.

Ab11



A11



keep the mem - ory of... —

The way you hold... your

D6



A11



Dmaj9



Bm7



Bb7



A11



— knife,

the way we danced till three, —

Em9



Bb7



A11



D9



A7#5



D11



D7b9



the way you changed my — life, —

oh — no, — they can't
oh — no, — they can't

Gmaj7



N.C.

G11



F#m7



B7b9



— take — that a - way from me, — no, they can't take that a - way, —
— take — that a - way from me, —

Em7 5fr A7 5fr F#m7 B7b9 G#m7b5 Gm6 F#m7 B7b9

no, they won't take that a - way, can't take that a - way,

E7b9 6fr A7 5fr F#m7 B7b9 G#dim7 Gm6

can't take that a - way, won't take that a - way, won't take that a - way,

F#m7b5 Bm7 E7b9 6fr Bb7b5 6fr A7 5fr D7#9 4fr Ab13 4fr

can't take that a - way from me. from me.

G7 C9 F13 E7#9 Em7 5fr A11 3fr E#9 5fr D7#9 4fr

HAVE YOU MET MISS JONES?

Words by Lorenz Hart
Music by Richard Rodgers

♩ = 122 (♩ = ♪♪)

N.C.

Am7/D

G#m7/D Am7/D

D7#9

Introduction for piano. The music is in 4/4 time with a key signature of one sharp (F#). It begins with a whole rest in the right hand and a quarter rest in the left hand. The right hand then plays a series of chords: Am7/D, G#m7/D, Am7/D, and D7#9. The left hand plays a steady eighth-note accompaniment.

G⁶₉

G⁶₉

G#dim

Am7

D13
5fr

Vocal line: "Have you met Miss Jones?" (2nd time instrumental) some-one said as we shook hands.

Piano accompaniment for the first line. The right hand plays chords G⁶₉, G⁶₉, G#dim, Am7, and D13 (5fr). The left hand continues with the eighth-note accompaniment.

G⁶₉

Em7

Am7

D7#9

D13
5fr

Vocal line: She was just Miss Jones to me, and

Piano accompaniment for the second line. The right hand plays chords G⁶₉, Em7, Am7, D7#9, and D13 (5fr). The left hand continues with the eighth-note accompaniment.



then I said 'Miss Jones, — you're a girl who un - der - stands



I'm a man who must — be — free.' — And all at
(instrumental ends)



once I lost my breath, — and all at once was scared to death, — and all at



once I owned the earth — and — sky. — And

G6 Gdim Am7 D7 D7/C

now I've met Miss Jones, — and we'll keep on meet - ing till we

Bm7 Gdim Am9 D13b9 5fr 1. G6 Em7 Am7 D7b5 2. G6 Gdim

die, — Miss Jones and I. —

Am7 D13 G6 Gdim Am7 D13 G6/D Am7/D

Miss Jones and I, — Miss Jones and I. —

Gdim7/D Am7/D D7#9 N.C.

ME AND MY SHADOW

(AS PERFORMED BY SAMMY DAVIS, JR. AND FRANK SINATRA)

Words by Billy Rose
Music by Al Jolson and Dave Dreyer

Swing quavers (♩ = ♪♪)

♩ = 108



N.C.



N.C.

'Youth, why are you talking like that, we're from Stoke!'

'Johnny and Robbie!'

'I know, but I can't stop here, pally'



N.C.



and like the

Like the wall - pa - per sticks to the wall, —

E \flat 6 4fr N.C. B \flat 13 6fr E \flat 6 4fr E \flat /D \flat 3fr Cm7 3fr

sea shark clings to the sea, _____
 like you'll ne - ver get rid of your _____

C \flat 7 E \flat /B \flat 3fr B \flat 11 4fr E \flat 6 4fr N.C.

you'll ne - ver get rid of me. _____ Let all the
 sha - dow. _____ Let all the

B \flat 6/F 3fr F7 B \flat 6 3fr Bdim7 Cm7 3fr F9 7fr

oth - ers fight and fuss, _____ what - ev - er hap - pens,
 oth - ers fight and fuss, _____ what - ev - er hap - pens,

Cm7



F9



Bb6



we've got us. _____ A -

we've got us. _____

Piano accompaniment for the first system, including bass line and chords.

Eb6



Abm7



- me and my sha -

Clo-ser than pa - ges that stick in a book, - we're clo-ser than rip - ples that

Piano accompaniment for the second system, including bass line and chords.

Fm7



Bb7b5



- dow, stroll - ing down the a - ve -

flow in a brook, - where - ev - er you'll find him, you'll find me, just look,

Piano accompaniment for the third system, including bass line and chords.

E \flat 6 Cm7 Fm7 B \flat 11 E \flat 6

- nue, oh oh Clo-ser than smog is t

clo-ser than a mi - ser, all the blood-hounds turn eyes on me

D7





all of L. A., clo-ser than Rick - y to con - fess - ing he's gay!

and my sha dow.

Cm7 Cm7 \flat 5 F7 B \flat N.C.




Not a soul can bust this team in two, we stick to - geth - er like glu

Not a soul can bust this team in two, we stick to - ge - ther like glu

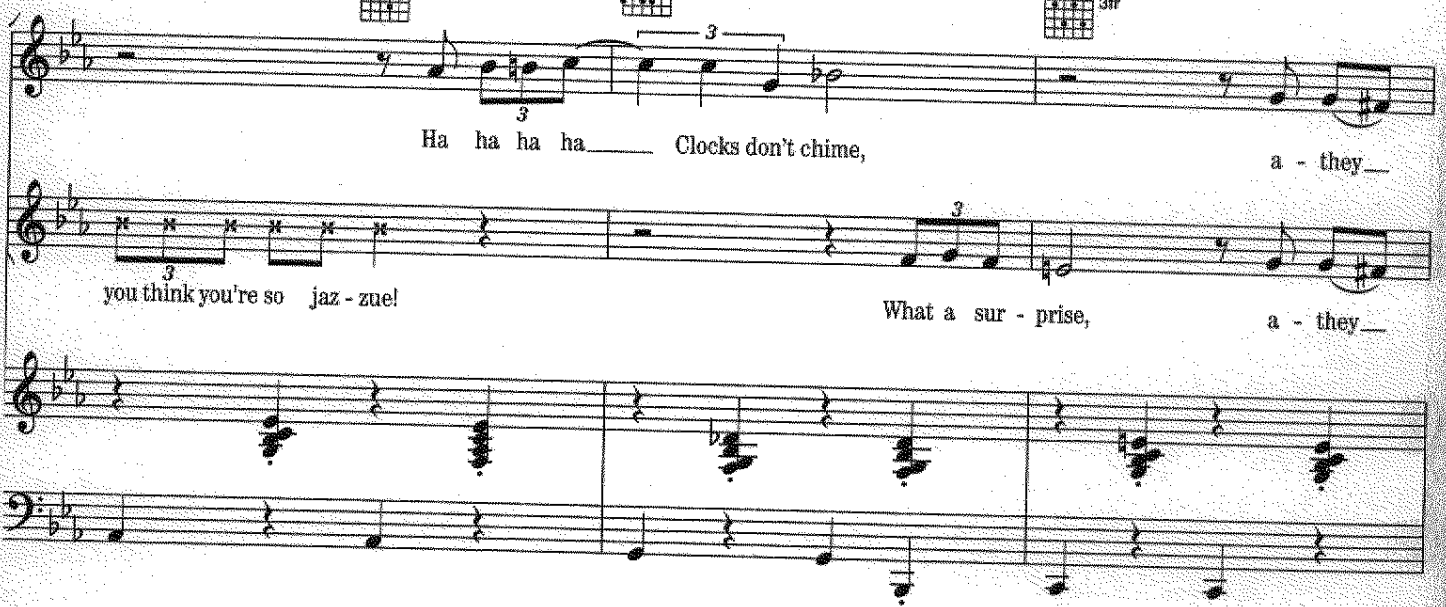
E \flat 6  4fr
 B \flat m7  6fr
 E \flat 9  5fr
 A \flat maj7  4fr




— And when it's sleeping time, — we — start to swing.
 — that's when we rise, — ho ho ho



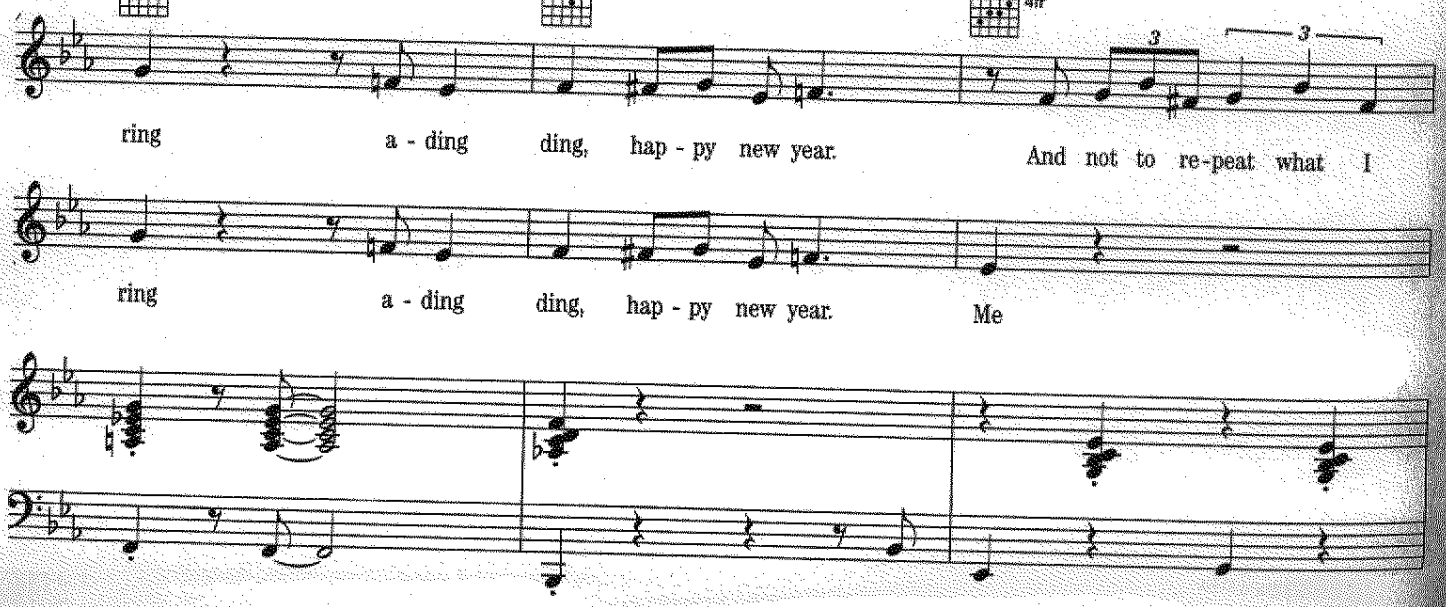
A \flat 6  3fr
 Gm7 \flat 5 
 C7  3fr

Ha ha ha ha — Clocks don't chime, a - they —
 you think you're so jaz - zue! What a sur - prise, a - they —



F9  7fr
 B \flat 7  6fr N.C.
 E \flat 6  4fr

ring a - ding ding, hap - py new year. And not to re-peat what I
 ring a - ding ding, hap - py new year. Me



D \flat 9 C7

said at the start, — they'll need a large crow-bar to break us a - part, —

and my sha - - - dow, —

Fm C7 Fm Fm7 B \flat 13 Gm7 \flat 5 C9

we're a - lone but far from blue, — woh, — oh, —

we're a - lone but far from blue. —

REPRISE

Fm7 F \sharp dim7 Gm7

Be - fore we get fin-ished we'll make the town roar, —

Be - fore we get fin-ished we'll make the town roar, — we'll hit a few late spots and

C9 Fm7 Dm7b5 Bdim7

we'll start out at Strin-ky's and may - be Grou - cho, — life is

then a few — more, — we'll start out at Strin-ky's and may - be Grou - cho, — life is

Cm7 Eb/Bb Am7b5 Ab7 Eb/G Eln/Gb Fm7 Bb7

gon-na be a-wow wow wee — for my sha - dow — and

gon-na be a-wow wow wee — for my sha - dow — and

El6 Eb/Db Cm7 N.C. back to Reprise El6

me. —

me. —

BEYOND THE SEA

Original Words and Music by Charles Trenet and Albert Lasry
English Words by Jack Lawrence

♩ = 130 (♩ = ♪)



Some



- where be-yond the sea, some - where wait - ing for



me, my lov - er stands on gold - en sands



and watch - es the ships that go sail - ing. Some

F6 Dm7 Gm7 C7sus4 C7 F6 Dm7 Gm7 C7

- where (2nd time instrumental) be-yond the sea, she's there watch-ing for

F6 A7 Dm C7 F Dm Bb D7

me. If I could fly like birds on high,

Gm7 C F6 Dm7 Gm7 C7 F6 E7

then straight to her arms I'll go sail ing. It's

A F#m F#7/A# Bm7 E7sus4 E7 A F#m7 Bm E9 E7

far be-yond the stars, it's near be-yond the moon.

A G7 C Am7 Dm7

(instrumental ends) I know _____ be-yond a dot

Detailed description: This system contains the first two staves of music. The top staff is a single treble clef line with guitar chords A, G7, C, Am7, and Dm7 indicated above it. The lyrics "(instrumental ends)" and "I know _____ be-yond a dot" are written below the staff. The bottom two staves are a grand staff (treble and bass clefs) with piano accompaniment.

C Am Dm7 G7 C Ebadd9 C C7

my heart _____ will lead me there _____ soon. _____ We'll

Detailed description: This system contains the second two staves of music. The top staff has guitar chords C, Am, Dm7, G7, C, Ebadd9, C, and C7. The lyrics "my heart _____ will lead me there _____ soon. _____ We'll" are written below. The bottom two staves are a grand staff with piano accompaniment.

F6 Dm7 Gm7 C7sus4 C7 F6 Dm7 Gm7 C7

meet _____ be-yond the shore, _____ we'll kiss just like be

Detailed description: This system contains the third two staves of music. The top staff has guitar chords F6, Dm7, Gm7, C7sus4, C7, F6, Dm7, Gm7, and C7. The lyrics "meet _____ be-yond the shore, _____ we'll kiss just like be" are written below. The bottom two staves are a grand staff with piano accompaniment.

F6 A7 Dm C7 F Dm Eb D7

- fore. Hap-py we'll be be-yond the sea,

Detailed description: This system contains the final two staves of music. The top staff has guitar chords F6, A7, Dm, C7, F, Dm, Eb, and D7. The lyrics "- fore. Hap-py we'll be be-yond the sea," are written below. The bottom two staves are a grand staff with piano accompaniment.

Gm7



Gm7



1. Gm/C



C7



F6



and ne-ver a - gain I'll go sail - ing.

2.



sail - ing. No more sail-ing. So long



sail - ing, sail - ing; no more sail - ing.
(vocal ad lib. on repeats)

1-10.



11.



N.C.

poco rit.

Good-bye.