Tony Bennett

Duets
An American Classic

Featuring

Bono
Michael Bublé
Elvis Costello
Celine Dion
Dixie Chicks
Billy Joel
Elton John
Juanes
Diana Krall
k.d. lang
John Legend
Paul McCartney
Tim McGraw
George Michael
Sting
Barbra Streisand
James Taylor
Stevie Wonder

Alfred
LULLABY OF BROADWAY
with the Dixie Chicks

SMILE
with Barbra Streisand

PUT ON A HAPPY FACE
with James Taylor

THE VERY THOUGHT OF YOU
with Paul McCartney

THE SHADOW OF YOUR SMILE
with Juanes

RAGS TO RICHES
with Elton John

THE GOOD LIFE
with Billy Joel

COLD, COLD HEART
with Tim McGraw

IF I RULED THE WORLD
with Celine Dion

THE BEST IS YET TO COME
with Diana Krall

FOR ONCE IN MY LIFE
with Stevie Wonder

ARE YOU HAVIN’ ANY FUN?
with Elvis Costello

BECAUSE OF YOU
with k.d. lang

JUST IN TIME
with Michael Bublé

THE BOULEVARD OF BROKEN DREAMS
with Sting

I WANNA BE AROUND
with Bono

SING, YOU SINNERS
with John Legend

I LEFT MY HEART IN SAN FRANCISCO

HOW DO YOU KEEP THE MUSIC PLAYING?
with George Michael
PUT ON A HAPPY FACE
(duet with James Taylor)

Music by CHARLES STROUSE
Lyric by LEE ADAMS

Medium swing \( \frac{1}{4} = 126-132 \)

Da da da da da da da da da da (whistle)

Ev6       Gm7       C9       Fm7       B7

Tony: 1. Gray skies are gon-na clear up,
James: 2. Gray skies are gon-na clear up,

put on a happy face...

Fm7 Bb13      Eb       A\(9\)       Gm7       C9

James: Brush off those clouds and cheer up,
Tony: Brush off those clouds and cheer up,

Put on a Happy Face - 5 - 1

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on a happy face... Tony: Take off that gloomy
And if you’re feeling

mask of tragedy, it’s not your style.
cross and bickery, don’t sit and whine.

James: You look so good that you’ll be glad you decided to smile.
James: Just think about banana splits and licorice, you’ll feel

darn it. Tony: Pick out a pleasant outlook,
We knew a girl so gloomy.
Fm7
stick out that noble chin.
She'd never laugh or sing.
Tony: Wipe off that "full of doubt".
James: She'd never listen to

Gm7 C9 Fm7
— look, me, slap on a happy grin.
now she's a mean old thing.

A7
Tony:

Gm7
James:
And spread sunshine all over the place.
So spread sunshine all over the place.

To Coda
D♭13 C7♯5 F9
— just Both: put on a happy face!

Put On a Happy Face - 5 - 3
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Tony: Put on a happy face.

James: Just put on a happy face. (scat)
Both: put on a happy face,

Tony: put on a happy face!

LULLABY OF BROADWAY
(duet with Dixie Chicks)

Words by AL DUBIN
Music by HARRY WARREN

Bright latin jazz \( \frac{d}{4} = 176 \)

Tony: Come on a long and listen to the lullaby of
Broadway. The hip hooray and bally hoo.
the lullaby of Broadway. Natalie Main: The rumble of those
subway trains. the rattle of the taxies.
The daffodils who entertain. at Angelo's and
Maxie's  Tony: When a Broadway baby

says "Good-night." it's early in the morning.

Manhattan babies don't sleep tight

Natalie:

Tony: until the dawn
Swing

Tony: Good night, baby.

Dixie Chicks: Good night, baby.

Good night, the milk-man's on his way.

Good night.

Sleep tight, baby.

Sleep tight, baby.
Sleep tight, let's call it a day. Hey!
Let's call it a day. Hey!

Latin jazz

Tony: Come on along and listen to the lullaby of

Broadway. Dixie Chicks: Ba de a ba da de ba da de ba da de ba da!
The band began to go to town,
and everything grew hazy. Tony: You rock-a-bye your baby 'round, to Ellington and Basie. Dixie Chicks: When the...
Broadway babies said "Good night," it's early in the morning.

Tony: Manhattan babies don't sleep tight until the dawn.

Swing

Tony: Good night baby.

Dixie Chicks: Good night baby.
Good night,

Good night, the milk-man's on his way.

Sleep tight, baby.

Sleep tight, baby.

Sleep tight, let's call it a day! But
Listen to the lullaby, old.

Broadway.
Ab  

Good night, babies.

Gb  

D.S. % al Coda

Good night, the milk-man's on his way.

Ab  

Ab  

Gb  

Ds(9)  Bsus7/Eb  Ab

Coda Ab6  Ab7  Db  E/D  Ab/Eb  N.C.  Ab13(#11)

way.  Ad-lib. scat.

way. Ba-ba do ba do bop, yeah!
SMILE
(duet with Barbra Streisand)

Words by JOHN TURNER
and GEOFFREY PARSONS
Music by CHARLES CHAPLIN

Slowly \( \text{\( j = 60 \)} \)

\begin{align*}
\text{F\#} & \quad \text{Dm7} & \quad \text{Bm6} & \quad \text{E7} & \quad \text{F\#} & \quad \text{Dm7} & \quad \text{G13(11)} \\
\text{\( \text{(solo violin)} \) } & \quad & \quad & \quad & \quad & \quad & \\
\text{\( \text{(with pedal)} \) } & \quad & \quad & \quad & \quad & \quad & \\
\end{align*}

\text{Bmaj7/C\#} \quad \text{Bb13\#9} \quad \text{E7(\( \text{\( 9\) \)} \))} \quad \text{Am11} \quad \text{D13} \quad \text{G13} \quad \text{C13(\( \text{\( 11\) \)) \))} \quad \text{\( \text{(string section)} \) } \\

\text{\( \text{(solo violin)} \) } & \quad & \quad & \quad & \quad & \quad & \\

\text{Rubato \( \text{\( j = 60 \)} \) }

\begin{align*}
\text{F\#} & \quad \text{Dm/F\#} & \quad \text{B/C\#} & \quad \text{Bmaj13} \\
\text{\( \text{(solo violin)} \) } & \quad & \quad & \\
\end{align*}

Tony: Smile, though your heart is aching, smile, even though it's breaking.
When there are clouds in the sky, you'll get by.

If you smile through your fear and sorrow, smile and maybe tomorrow you'll see the sun come shining through for you. Barbra: When you light up your face with gladness, hide ev'ry

a tempo
trace of sadness, although a tear may be

ever so near. That's the time you must
keep on trying, smile, what's the use of crying?

You'll find that life, life is still worth while, if
you just smile... (solo violin)

Tony: Light up your face with gladness Barbra and...
hide every little trace of sadness, although a

A6/G

Bdim7

Am7

E9

E7(9)

tear maybe ever so near.

Am7

Bm7

Cm

Tony: That's the time you must keep on trying. Smile,

what's the

F13(#11)

F9

G/B

B13

B7(#5)

Em11

A13(#11)

use of crying? Barbra: You'll find that life is still worth
while,  
Both: if you just smile.

tempo

Tony: Barbara, I love you smile.  
Barbra: And Tony, I

love your smile.  
Both: So, just

smile.  
(solo violin)
THE VERY THOUGHT OF YOU

(duet with Paul McCartney)

Words and Music by
RAY NOBLE

Slowly and freely
N.C.

Moderately slow \( \frac{3}{4} = 72 \) \( \frac{1}{4} = \frac{3}{4} \)

Tony: The very thought of you...

get to do
the little ordinary things that everybody

ought to do.

Paul: I'm living in a kind of day-dream.

(2nd time Inst. solo ad lib...
I'm happy as a king. And foolish though it may seem, to me that's every thing.
Tony: The mere idea of you, the longing here for you; you'll never know how slow the moments go till I'm near to you.
Paul: I see your face in every
flow-er, your eyes in the stars a-bove. Tony: It's just the thought of you, Paul: the ver-y thought of you, Both: my love.

eyes in stars a-bove. Tony: It's just the thought of you, Paul: the ver-y thought of you, Both: my love.
THE GOOD LIFE
(duet with Billy Joel)

Slowly with expression \( J = 72 \)

Words by JACK REARDON
Music by SACHA DISTEL

Easy swing \( J = 80 \) (\( \frac{2}{4} = \frac{3}{4} \))

Tony: Oh, the good life, full of fun, seems to be the i-

deal,

umm, the good life,

lets you hide all the sad-ness you feel,

Billy: you won't real-ly fall in love for you...

(2x - Inst. solo ad lib....)

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can't take the chance...

Tony: So be honest with your

self, don't try to fake romance.

Tony: Yes, the good life.

free and explore the unknown,

like the heartaches when you

Gm7 Gm/F Em7(5) A7(5) A7 Dm9 G13 Emaj7

Billy: please remember I still

Tony: So please remember I still
To Coda

A9(11)
Bmaj7
Dm7(5)
G7(13)

want you and in case you wonder why.
Tony: well, just

Cm9
Cm9/F
F7(9)
Bb6
Abmaj7/Bb Fm7/Bb
Bb13(9)

wake up. Both: kiss the good life good-bye.

Coda

Dm7(65)
Cm9
El/F
F7(9)
N.C.

well, just wake up. Both: kiss the good life good - bye.

Gbmaj7
Cbmaj7
Bbmaj9 Freely

The Good Life • 3 • 3
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THE SHADOW OF YOUR SMILE
(duet with Juanes)

Music by JOHNNY MANDEL
Lyric by PAUL FRANCIS WEBSTER

Slowly \( \text{d} = 66 \)

\[
\begin{array}{cccc}
\text{Am7} & \text{Bm7(5)} & \text{E7(9)} & \text{Em9} \\
\text{E7(9)} & \text{Em9} & \text{A13(11)} & \text{C/D} \\
\end{array}
\]

(with pedal)

\[
\begin{array}{cccc}
\text{Fm7} & \text{A/B} & \text{B7(13)} & \text{Em11} \\
\end{array}
\]

Tony: 1. The shadow of your

Gentle bossa \( \text{d} = 76 \)

\[
\begin{array}{cccc}
\text{Fm7} & \text{B9} & \text{B7(9)} & \text{Em9} \\
\end{array}
\]

smile

when you are gone

mor

en mi so - ñar,
will color all my dreams
parce des per tar

Gmaj9
Cmaj7
Film7(5)
F7(5)

dawn.
dad.
Look in to my eyes,
Sien to que al par tir

B11us B9(11)
Em9
Em7/D

love,
vas
dec.
see
mf.
all the
No
po -

C1en7(5)
F13
F7(11)
B9sus

love ly things
a - pl - vi - dar
ni
ser - fe
liz.

The Shadow of Your Smile - 4.2
26636
B7
F#m7  C7(#11) B13 B7(#5)  

Juanes: Our wistful little star was far too
La estrella que nos vio ya se a

Em11
A13(#11) Am7 E13(#11)  

high, go: a tear drop kissed your lips and

diós me ha

D9sus D7(#9) Bm7(#5) E7(#5) E7 E7(#5) E7  

so did sentir Tony: Now when I re-

E7(5) E7(5) E7  


did sentir Tony: que te hice

Am7 F13sus F13 Bm7(#5) F13  

member spring, dar me amor.
Juanes: no te su pe com prender.

all the joy that love can bring,
RAGS TO RICHES

(duet with Elton John)

Words and Music by
RICHARD ADLER and JERRY ROSS

Brightly \( \frac{d}{d^2} = 80 \)  

\[
\text{G13} \quad \text{Am13} \quad \text{A13} \quad \text{B13} \quad \text{B13} \quad \text{C6} \quad \text{G11} \quad \text{C6}
\]

\( \text{C6} \quad \text{N.C.} \quad \text{Dm9} \quad \text{C6} \quad \text{N.C.} \)

Tony: I know I'd go from rags to riches---

if you would only say you care.

And though my pockets may be empty,

I'd be a millionaire.

\( \text{G9} \quad \text{Cmaj9} \quad \text{B13} \quad \text{A7} \quad \text{Dm7} \quad \text{A7}^{(9)} \quad \text{Dm7} \quad \text{G13} \quad \text{Cmaj9} \quad \text{F9} \quad \text{F9} \quad \text{G9} \)
Elton: My clothes may still be torn and tattered, but in my heart I'd still be

king.
Your love is all that ever mattered,

it's every thing.

Tony: So

Bridge: (J=—)
open your arms and you'll open the door to every treasure that
I'm hop-in' for. Elton: Hold me and kiss me and tell me you're mine ever more.

Tony: Must I for-ev-er be a beg-gar.

Elton: whose gold-en dreams will not come true? Tony: Or will I go from rags to

rich-es? Both: My fate is up to you.
Instrumental:

C6  A7\(9\)  Dm9  G13  Dm9  G9(\#5)  C6  G7(\#5)

C6  Am7  Dm9  G13  C6

G11  C6  F\#9(\#5)  D.S. \# al Coda

Coda  Dm7  Fmaj7  Dm9

Tony: Must I for-ev-er be a rich-es?

Coda  Dm7  Fmaj7  Dm9

Both: My fate is up to you.
COLD, COLD HEART
(duet with Tim McGraw)

Words and Music by HANK WILLIAMS

Verse 1:
Freely

Tony: 1. I tried so hard, my dear, to show that

she's my ev'ry dream... Yet she's afraid each thing I do is just some evil scheme.

memory from her lonesome past keeps us so far apart. Why can't I free her doubtful mind and

(2nd time instrumental solo ad lib....
Easy swing = 69 (\(\text{-} = \text{\text{-}}\)) Verses 2 & 3:

melt her cold, cold heart.  

Tim: 2. An-oth-er love be-fore my time made

2nd time end solo) 3. See additional lyrics

her heart sad and blue.  And so my heart is paying now for

To Coda

things I didn't do.  In an-ger, un-kind words are said that

make the tear-drops start.

Tony: Why can't I free her
Verse 3:
Tony:
There was a time when I believed that she belonged to me.
But now I know her heart is shackled to a memory.
Tim:
The more I learn to care for her, the more we drift apart.
Both:
Why can't I free her doubtful mind and melt her cold, cold heart.
FOR ONCE IN MY LIFE
(duet with Stevie Wonder)

Music by ORLANDO MURDEN
Lyrics by RONALD MILLER

Freely, with expression \( \frac{4}{4} = 60 \)

C Cmaj7 C7 C7(9) Fmaj13 Bb13 C/G C/E A13

(with pedal)

Slowly \( \frac{3}{4} = 60 \)

Dm7 G13(9) C C+ C6 Cdim7

Tony: For once in my life, I have someone who needs me,

Dm7 B/W D Dm7 G9 Dm7 A7(13)

some-one, I've need-ed so long. For once un-a-fraid
I can go where life leads me, and somehow I know I'll be strong.
Stevie: For once I can touch what my heart used to dream of long—before I knew someone warm like you could make my dreams come true. Tony: For
once in my life I won't let sorrow hurt me, not like it's hurt me before.

Stevie: For once I have something I know won't desert me.

I'm not alone anymore.

Tony: For once I can say this is mine, you can't take it.

Stevie: Long as I know I have love, I can make it.
Tony: For once in my life I have someone who needs me.
(Harmonica solo ad lib....

...end solo) Tony: For once I can say this is mine, you can't take it.
As I know I have love I can make it. Tony: For once in my life I have someone who needs me. Stevie: For once in my life, for once in my life I have someone, someone in my life, someone who needs me.
THE BEST IS YET TO COME
(duet with Diana Krall)

Music by CY COLEMAN
Lyric by CAROLYN LEIGH

Medium swing $j = 132$

G13sus
\[ \text{A13sus} \]
\[ \text{A13(k9)} \]

Dm11
Dm7/G
Em11 Dm11 Cm11 Am11 Gm11 Em11 Em11 Dm11 Cm11 N.C.

C

Tony: Out of the tree of life I just picked me a plum.

you came a long and ev - ry - thing start-ed to hum.

"The Best is Yet to Come - B."

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still it's a real good bet
the best is yet to come.

Diana: The best is yet to come... and, babe, won't it be fine...

you think you've seen the sun... but you ain't seen it shine...

Wait... till the warm-up's under way...
Tony: wait till our lips have met. Diana: wait till you see that

sunshine day, Tony: you ain't seen nothin' yet!

The best is yet to come... and, babe, won't that be fine. Diana: The best is yet to come...

best is yet to come... come the day you're mine.
N.C.

Tony: Come the day you're mine__

I'm gonna teach you to fly__

We've only tasted the wine__,

we're gonna drain the cup dry__,

Diana: Wait till your charms are ripe__ for these arms to surround__ sha do ba de a do doot do ya,
Tony: you think you've flown before but you ain't left the ground.

Diana: Wait until you're locked in my embrace. Tony: wait till I draw you near. Diana: wait

till you see that sun-shine place. Tony: ain't nothin' like it here!

Diana: The best is yet to come and, Tony, won't it be fine?
Tony: The best is yet to come—come the day you're mine.

(Tony) Wait till your charms are ripe—_for these arms to surround_.
you think you've flown before, but you ain't left the ground.

Diana: Wait until you're locked in my embrace.

Tony: wait till I draw you near. Diana: wait till you see that

sun-shine place, Tony: ain't noth-in' like it here!

C6 = Bc:
Diana: The best is yet to come and, babe, won’t it be fine?

Tony: The best is yet to come, come the day you’re mine,
Diana: The best is yet to come, come the day you’re mine.

Diana: come the day you’re mine.

Tony: come the day you’re mine.
IF I RULED THE WORLD
(duet with Celine Dion)

Music by CYRIL ORNADEL
Words by LESLIE BRICUSSE

Moderately slow \( \frac{j}{2} = 72 \)

\[
\text{Chorus 1:}
\]

\( F \quad F6 \quad Fmaj7 \quad F7 \quad Em7 \quad A7 \)

I ruled the world,
ev'ry-day would be the first day of spring,
ev'ry heart would have a new song to sing, and we'd sing
of the joy ev'ry morning would bring.

Chorus 2 & 3:
I ruled the world,
ev'ry man would be as free as a bird,
(3.) I ruled the world,
ev'ry man would say the world was his friend.

 ev'ry voice would be a voice to be heard.
Tony: There'd be happiness that no man could end.
Take my word; we would
No, my friend,
Am7  D7(#9)  Gm7(4)  Bm/F  Em7(4)  A7(11)

treasure each day that occurred.

Bridge:
Dmaj9  Bm9  Em7  A9  Gdim7

Tony: My world would be a beautiful place where we would

Fm7  Bm7  Bm7/A  Gm7(4)  C11  C7/Bb  Am7  Dm7

weave such wonderful dreams.
Celine: My world would wear a

Gm7(4)  Bm/F  Em7(6.5)  A7  Dm7  Dm7/C

smile on his face, like the man in the moon has when the moon beams. 3. If
not if I ruled the world.

head would be held up high.

Tony: There'd be sunshine in ev'ry-one's sky

if the day ever dawned when I ruled the world.

If I Ruled the World - 4/4
ARE YOU HAVIN' ANY FUN?
(duet with Elvis Costello)

Music by SAMMY FAIN
Words by JACK YELLEN

Verse:
Tony: Hey, fel-la, with a mil-lion smack-ers, and ner-vous in-di-ges-tion,

Elvis: rich fel-la eat-ing milk and crack-ers, I'll ask you one ques-tion. Both: You
Sil-ly so and so, with all your dough: Tony: Are you hav-in' an-y

Refrain:
Ch3       B6       B6       C6       A/C6     Dm7       F7       F#7       G7
fun?
(2nd time Big band shout chorus...

What cha get-tin' out ta liv-in'?

Ch3

What good is what you've got if you're not hav-in' an-y

C6       B9       B9       C9       N.C.

fun?

Elvis: Are you hav-in' an-y laughs?
Are you gettin' any lovin'?  
If other people do, so can you.

Have a little fun.

Tony: After the 2nd time-end solo

Bridge:

Honey's in the comb, little bees go out and play.
Elvis: Even the old

Gray mare down home has gotta have hay.
Both: Hey! Tony: Better have some
Bridge 2:
Elvis:
Why do you work and slave and save?
Life is full of ifs and buts.
Tony:
You know the squirrels save and save.
What have they got? Nuts!

Refrain:
Tony:
Better have some fun.
You ain't gonna live for-ev-er.
Both:
Before you're old and gray, still okay,
Tony:
have your little fun, son.
Both:
Have your little fun.
BECAUSE OF YOU
(duet with k.d. lang)

Words and Music by
ARThUR HAMMERSTEIN
and DUDLEY WILKINSON

Slow ballad \( \text{with pedal} \)

\( \begin{array}{c}
\text{G13} \\
\text{G9(65)} \\
\text{Bb(C)} \\
\text{C7(9)} \\
\text{F6} \\
\text{Fmaj7} \\
\text{D7(65)} \\
\text{D13(9)} \\
\text{Gm9} \\
\text{C9} \\
\text{Gm9} \\
\text{C7(9)} \\
\text{Fmaj7} \\
\text{A7(65)} \\
\text{Am7/D} \\
\text{E7(65)} \\
\end{array} \)

\( \text{(Sung 8va lower)} \)

you, there's a song in my heart.

Be - cause of

(2nd time Inst. solo ad lib. ...)

\( \text{a tempo} \)

you, my romance had its start.

\( \text{Tony: Be-cause of} \)

Because of You - 3 - 1

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you, the sun will shine. The moon and stars will say you're mine. For-
ev'er and nev'er to part. 

live for your love and your kiss. 

near you like this. Because of you, my life is now worth-

k.d.: It's paradise to be

To Coda φ
while Tony and I can smile because of you.

Coda

k.d.: Because of you, Tony: my life is now worth-

while k.d.: and I can smile Tony: because of you.

Because of You - 3 - 3
JUST IN TIME
(duet with Michael Bublé)

Music by JULE STYNE

Lyrics by BETTY COMDEN
and ADOLPH GREEN

Medium swing \( j = 132 \)

C\(9\)  Em\(7\) A\(7(13)\)  Dm\(7\)  A\(b13\)  G\(13\)  C\(9\)  Em\(7\) A\(7(13)\)

Dm\(7\)  A\(b13\)  G\(13\)  C\(6\)

Tony: 1. Just in time,
2. Instrumental

I found you

Bm\(11\)  E\(7\)  A\(7sus\)

just in time,

before you came, my time

A\(7\)  D\(9sus\)  D\(9\)  A\(b13\)

was running low,

Yes,

*Original recording up one \( \frac{1}{2} \) step in Do.

Just in Time - 4 - 1

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G13sus        G13         D9        Cmaj9
I was lost,    the losing dice were tossed,

Michael: We were lost,
the losing dice were tossed,

C13         F         F+        F6        Funaj7
my bridges all were crossed,
our bridges all were crossed,

no where to go,
no where to go,

Bm7(6)     B7(13)    F9        E9      Bm7(6)    E7(6)     Am
Michael: Now you're here
Tony: Now we're here

Am(maj7)        Am7         D7        B7(69)
and now I know just where I'm going, no more
and now we know just where we're going, no more
doubt or fear, I've found my way.
doubt or fear, we've found our way.

Tony: For love came just in time.
Both: For love came just in time.

Michael: you found us

just in time
Both: and changed our lonely life, that

love - ly day.
Tony: and changed our lonely lives

Both: changed our lonely lives

that lovely day

that lovely day
THE BOULEVARD OF BROKEN DREAMS

(duet with Sting)

Words by AL DUBIN
Music by HARRY WARREN

Moderately slow \( J = 80 \)

N.C.

(with pedal)

Dm7(65)  G7(19)  Bluesy (\( \frac{3}{2} \) of \( \frac{4}{4} \))

Tony: I walk along the street of

sorrow,

the boulevard of broken dreams,

where gigolo and gigolo...
let me take a kiss without regret so they forget their dreams.

Singing: You laugh tonight and cry tomorrow when you behold your shattered schemes.

And gigolo and gigollette
wake up to find their eyes are wet with tears that tell of broken dreams.

Tony: Here is where you'll always find me, (2nd time gir solo ad lib...) always walking up and down.

But, I left my soul be
hind me in an old cathedral
town.

Sting: The joy that you find here, you

borrow. You cannot keep it long, it

seems.

Tony: But, gigolo and gigollette
still sing a song and dance along Tony: the boulevard of broken dreams.

D.S. % al Coda

...end gir. solo) Tony: The joy that you find here, you borrow. You cannot keep it long it
seems.

Tony: But gigolo and gigollette

still sing a song and dance along the boulevard of broken dreams.

a tempo

Boulevard of Broken Dreams
SING, YOU SINNERS
(duet with John Legend)

Freely, with a moderate swing feel \( \frac{3}{4} = \frac{3}{4} \)

N.C.  Emaj9  N.C.  F13(5)  E7  E7(9)  Am9

Tony: Broth-ers!  John: Sis-ters!  Both: Lis-ten to what we say.

Gm9  C13  E9(5)  D5  Em  Bm7

Tony: Moan-in' and groan-in' won't drive those blues a-way.  John: Lift up your voic-es in

Moderate half-time swing \( \frac{3}{4} = \frac{3}{4} \)

Em  Am  N.C.

song.

Tony: You know you've all done wrong. You sin-ners, drop_
ev -'ry-thing. Let the har - mo - ny ring up to
heav-en. Both: Sing, you sin-ners. John: Just wave your
arms all a - bout. Let the Lord hear you shout. Pour the
mu - sic right out and sing, you sin - ners.
Tony: Whenever there's music, the devil kicks.

He don't allow music by the river Styx. John: You're wicked and you're depraved, and you've all misbehaved. If you wanna be saved, sing, you sinners.
Tony: Well, up until now, we've been askin' everybody to sing, but if you won't sing, c'mon, dance!

Go, band, swing!

Yeah!

Swing... swing, bop bop bop... bop boot da doot day...
John: Ooh, swing, swing.

Tony: When-ever there's music, the dev-il kicks. John: Oh,

he don't al-low mu-sic by the riv'er Styx. Tony: You're wick-ed and
Gmaj7    G6    Gmaj7    C6    Gm7    C9    Gm7    C9
___ you're de-praved,___  and you've all mis-be-haved.  John: Whoa, if you

G    Bm7(4)    Bm7(4)    Es7sus    Bm7(4)    B7
wanna be saved.      Tony: if you wanna be saved.      Both: well,

N.C.    Am7    N.C.    D9    G6    Dim7    C7    A7(9)
Tony:      John:      sin - ners.

D7sus    G    G13(6)
(Vocal ad lib. cadenza)
Rubato

Verse:

Dm9
Cmaj9
F

The love-li-ness of Par-is seems some-how sadly

(with pedal)

C(9) Bm7(5) Dm7(5) Am D13

gay. The glo-ry that was Rome is of an-o-th-er day.

G7sus G7 Dm7(5)

Well, I was ter-ris-ly a-lone and for -
got-ten in Man-hat-tan. I'm go-in' home_ _ to my

cit - y_ _ by the bay.

1. I left my

* Chorus:

heart in San Fran_

2. (Piano solo ad lib...

 cis - co. High on a hill, it calls to

* Recording modulates to D for piano solo through 2nd Chorus.

I Left My Heart in San Francisco - 4 - 2

26608
me.

To be where little cable cars climb

half-way to the stars.
The morning fog may chill the

air. I don't care. My love waits there in San Fran-

isco above the blue and wind-y
(1, 2) When I come home to you, San Fran-
isco, your golden sun will shine for me.

I Left My Heart in San Francisco - 4 - 4
How do you keep the music playing?

(with pedal)

Tony: How do you keep the music playing?

How do you make it
last?

How do you keep the song from fading too

fast?

George: How do you lose

yourself to someone

and never lose

your way?

How do you not run out of new things to

How Do You Keep the Music Playing? - G-E
26538
Tony: And since we know we're always changing, why should it be the same?

And tell me how year after year you're sure your heart will fall apart each time you hear her name?
George: 1. I know the way you feel for her. It's
2. See additional lyrics

George (2nd time): (How do you keep the music play-in?)

now or never. How do you make it last?)

Tony: The more I love, the more that I'm afraid
that in her eyes, I may not see for

molto rit.

ev-er. George for-ev-er.

If you can be freely

a tempo
the best of lovers, yet be the best of friends,

Tony: if we can try with ev'ry day to make it bet-ter as it grows,

with an-y luck, then I sup-pose the mu-sic nev-er_

ends.

with an-y luck, then I sup-
Verse 2:
(Tony:) I know (George:) (How do you keep the music playin’?) (Tony:) the way I feel for her, it’s now or never. (George:) (How do you make it last?) (Tony:) The more I love, the more that I’m afraid that in her eyes, I may not see forever, (Both:) forever. (Tony:) If you can be the best of lovers, yet be the best of friends, (George:) If we can try with ev’ry day to make it better as it grows, (Tony:) With any luck, then I suppose the music Never, never, (Both:) never ends.
I WANNA BE AROUND
(duet with Bono)

Words and Music by
JOHNNY MERCER and SADIE VIMMERSTEDT

Easy swing $j = 84$ ($\frac{j}{2} = \frac{j}{4}$)

C9 A7(95) D9 G13 C9

B13(6/9) E7(9/5) A13(9) Ab13 G13 Cmaj7 C6

Tony: I wanna be around
to

Em7 Ddim7 Dm7 A7(95) Dm7 G9

pick up the pieces when somebody breaks your heart,
some
some-body__ twice as smart as I,

Bono: a some-body who will swear to be true, like

you used to be with me, who'll leave you to learn that

mis-er-y loves com-pa-ny; Tony: wait and see. I mean, I
wanna be a round to see how he does it when he breaks your heart to bits.

Bono: Let's see if the puzzle fits so_

fine.

Tony: And that's when I'll discover that re-

venge is sweet Bono: as I sit there applauding from a front row seat. Both: when
somebody breaks your heart like you
Both: broke mine.

Bono:

Both: And that's when we'll discover that re-

Tony:
venge is sweet as we sit there applauding from a front row seat.

somebody breaks your heart like you broke mine.

somebody breaks your heart like you broke mine.

Aah!

correction.