

# THE LADY IS A TRAMP

Words by  
LORENZ HART

Music by  
RICHARD RODGERS

*Duet with Luther Vandross*

Medium swing ♩ = 144 (♩ =  $\overset{3}{\text{♩}}$ )

B♭/F                      B♭+/F                      Cm7/F    E7(♭5) A7    Dm7    G7    G♭7 F13

*mf*

B♭                      D♭7                      Cm7                      F7

L.V.: She gets too hun - gry                      for din - ner at eight. —

B♭                      D♭7                      Cm7                      F7

F.S.: Loves the the - ater                      but she nev - er runs in there late. —

The Lady is a Tramp - 8 - 1  
PF9509

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B $\flat$ 7E $\flat$ 7A $\flat$ 7sus A $\flat$ 7

L.V.: She nev-er both - ers, hon - ey, with peo - ple she hates. —

B $\flat$ 

Bdim7

Cm7

F9

B $\flat$ 

G7(#5)

C9

F9(#5)

F.S.: That's why the la - dy is a champ. —

B $\flat$ D $\flat$ 7

Cm7

F#7

F7(#5)

Does - n't like dice — games

with Bar - ons or Earls. —

B $\flat$ 

G7(#5)/B

Cm9

F7

L.V.: She won't go to Har - lem — in

er - mines and pearls. — F.S.: She

Bb7

Eb13

Ab7

will not dish that dirt

Both: with the rest of those girls

Bb

Bdim7

Cm11

F11

Bb Bdim7

Cm7 C#m7

Dm7

G7(#5)

F.S.: that is why this chick is a champ.

She loves the

Cm9

F9

Dm7

G7sus

G7

free, L.V.: (free ) fine, (fine ) love - ly wind - in her hair, (hair

Cm9

F7

F7(#5)

E7(#5)

Eb7(#5)

D7(#5)

G7(#5)

) life with - out care.

She's broke

C9 F7(<sup>#5</sup>/<sub>b9</sub>) B $\flat$  B $\flat$ /A A $\flat$ 13 Dm7( $\flat$ 5) G7( $\flat$ 9) Cm9 Cm7/B $\flat$

L.V.: but it's O.— K.— F.S.: Dis-likes- Cal-i - for - - nia, it's cold - and it's damp.-

Am7 D7(<sup>#5</sup>/<sub>b9</sub>) Gm7 C9 F7 B $\flat$  Bdim7 Cm7 C $\sharp$ m7

— Both: That's- why the la - dy — is a tramp.—

Dm7 Cm11 F9sus F7(<sup>#5</sup>/<sub>b9</sub>) B $\flat$  D $\flat$ 9 Cm7

L.V.: Sha - deet de de de de deet — sha - de - de de — de deet.-

F $\sharp$ 7(<sup>#5</sup>) F7 B $\flat$  G7( $\flat$ 9)

— Sha-dit dit

Cm7 3 F13 F7(#5) Bb9

dit dit dit dit dit dit dit dit dit dit dit yeah, - yeah. — No mat - ter what they -

Bb7(#9) Eb13 Ab9sus Ab9 Bb G7

— lay on — her, she on - ly does what — she wants to — and that's why — they

Cm7 F7 Bb Bdim7 Cm7 C#m7 Dm7 C#7sus F#9

call the girl — a tramp. —

B D#m7(b5) G#7(#5) C#m7 F#7

*F.S.:* She gets too hun - gry to wait for din - ner at eight.

B D#m7(b5) G#7(#5) C#m7 F#13 F#7(#5)

*L.V.:* She loves the the - atre but she nev - er comes late.

Detailed description: This system contains the first two measures of the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The key signature has three sharps (F#, C#, G#).

B7 E7 A9sus A13

*F.S.:* She'd nev - er both - er, ba - by, with — some bum — she would hate. —

Detailed description: This system contains the next two measures of the vocal line. The piano accompaniment continues with a similar rhythmic pattern. The key signature remains three sharps.

D#m7 G#7 C#m11 F#7 B G#7(b9) C#7(#5) F#7(#9)

*Both:* That is why this — chick is a champ. —

Detailed description: This system contains the next two measures of the vocal line. The piano accompaniment features more complex chord voicings in the right hand. The key signature remains three sharps.

B D#m7(b5) G#7(#11) C#m7 F#7(#5)

*F.S.:* Does - n't like dice — games with sharp - ies or frauds. —

Detailed description: This system contains the final two measures of the vocal line. The piano accompaniment concludes with sustained chords in the right hand. The key signature remains three sharps.

B D#m7(b5) G#7(#11) C#m7 F#9

L.V.: She won't go to Har - lem - in Lin - colns or Fords. — F.S.: She

B7 E7 A7

won't dish that dirt with the rest - of those broads.

D#m7 G#7 C#m7 F#7(b9) B7 Bdim7/F# C#m7(b5)/F# B(9)

That's why this - chick, she's a champ. — She loves that

C#m9 F#9sus F#7(b9) D#m7 G#9sus G#7(b9)

L.V.: (She loves the free, fresh) fresh } wind in her hair, —

C#m9 F#7 F#7(#9) F7(#9) E7(#9) D#7(#9) G#7(#9) C#m9 F#7(#9)

F.S.: life\_ with out care L.V.: she's broke F.S.: What the hell.

B D#m7(b5) G#7(b9) C#m9 C#m9/B A#m11 D#7(#9)

Dis - likes\_ Cal - i - for - nia, too crowd - ed and damp.\_

G#m G#m/F# C#m7 F#11 Bdim7/A# B6 G#m7 C#m11 F#13

That's. why the la - dy, L.V.: that's why the la - dy,\_\_\_\_\_

B G#7(#9) C#m11 F#11 Am9 B B13

F.S.: that's why this chick is a champ.\_



# WHAT NOW MY LOVE

English Lyric by CARL SIGMAN  
Original French Lyric by P. DELANOE

Music by  
G. BECAUD

*Duet with Aretha Franklin*

**Rubato**

D11

C6

Bm

Am7

G#7(<sup>b5</sup>9)

Gmaj7

A.F.: Once I could see, \_\_\_\_\_

A/G

F#m7

Bm7

Em7

once I could feel. Now I'm numb

Em7/A

A13

Dmaj9

Am9

A<sup>b</sup>13(#11)

Gm7

and I've be- come- un - real. I walk the night

What Now My Love - 7 - 1  
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Gm7/C C13(b9) Fmaj9 Bbmaj9 Gm7

with - out a goal, stripped of my heart

E7(b5) Em7/A Fm7/Bb Eb

Moderate swing ♩ = 120 (♩ = ♩) \* (Fm7)

and my soul. F.S.: What now my love A.F.: (what

(Eb) (Fm7) (Fm7/Eb) (Eb)

now my love) F.S.: now that you've left me how - can I

Fm7 (B9(b5)) Bb9 Eb

live (How can I live - ) F.S.: through an - oth - er day.

\*String section harmony

Abmaj 7/Bb Eb (Fm7) (Eb) (Fm7)

Watch - ing my dreams turn - ing in - to

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a triplet of eighth notes (G4, A4, Bb4) under the lyrics 'Watch - ing my dreams'. The piano accompaniment provides harmonic support with chords and a bass line.

( Fm7/Eb) Eb Fm7 (B9(b5))

ash - es and all of my hopes A.F.: (All of my

The second system continues the vocal line with 'ash - es' and 'and all of my hopes'. It includes a first ending marked 'A.F.: (All of my' with a triplet of eighth notes. The piano accompaniment features a (b) dynamic marking and various chord voicings.

Bb9 Eb Eb13(#11)

hopes) F.S.: in - to bits of clay.— A.F.: Once— I could

The third system contains the lyrics 'hopes) F.S.: in - to bits of clay.—' and 'A.F.: Once— I could'. It features a first ending marked 'A.F.: Once— I could' with a triplet of eighth notes. A dynamic marking of 'sfz' is present in the piano accompaniment.

Ab Ab7(b5) Gm7 Cm7

see, once— I ——— could feel.— Now I am

The fourth system concludes with the lyrics 'see, once— I ——— could feel.—' and 'Now I am'. It features a triplet of eighth notes in the vocal line. The piano accompaniment includes a (b) dynamic marking and various chord voicings.

Fm7 B7 Ebmaj9

lost and I've be - come un - real.

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has three flats (Bb, Eb, Ab).

Eb6 Abm7 Db7

F.S.: I walk - through the night - A.F.: (Splee do be do um do do) F.S.: with - out a goal -

The second system continues the piece. The vocal line has a quarter rest, followed by eighth notes G4, A4, Bb4, and C5. The piano accompaniment continues with the same eighth-note bass line and chords. The key signature remains three flats.

Gbmaj7 Cbmaj7 Fm7(b5)

A.F.: stripped of my heart, my -

The third system features a vocal line with a quarter rest, followed by eighth notes Gb4, Ab4, and Bb4. The piano accompaniment includes a triplet of eighth notes in the right hand. The key signature changes to two flats (Bb, Eb).

B7 Bb/C Bbmaj7/C

— heart, my soul. — F.S.: What now my

The fourth system features a vocal line with a quarter rest, followed by eighth notes Gb4, Ab4, and Bb4. The piano accompaniment includes a triplet of eighth notes in the right hand. The key signature changes to one flat (Bb).

F Fmaj7 F7 F6<sup>3</sup> F+

love now that it's o - ver

A.F.: What now, what now, what now, what now— What now, what now, what

F Dm7 G6<sup>7</sup> G7(#5) C11

now I feel the whole world fall - ing all a - round

what now—

F Gm9 C11<sup>3</sup> F Fmaj7

me. A.F.: Here come the stars—

F7 Fmaj7 Ebmaj7/F F Dm7<sup>3</sup> G6<sup>7</sup> G7(#5)

fall - ing a - round me— there's the sky—

C11

F

C13(b9)

F13

Gm9

Both: Where the earth ought to be.

F.S.: What now— my love—

C9

C7/B $\flat$

Am7

Dm7

Gm7

Both: now— that you're gone

I'd— be a fool—

to go on.

C7

Fmaj9

F6

B $\flat$ m7

— and on and on.—

No one would care,

A.F.: And on and on and on and on and on and on and on.—

E $\flat$ 9

A $\flat$ maj7

D $\flat$ maj7

Gm7(b5)

no-bod-y's— gon-na cry

A.F.: if he should live,—

E7(b9) Am7 Cmaj7/D

live or die. *Both:* What now my love—

G6

now there is noth - ing

*mp*

Am7 D9

on - ly my last, — my last — good - bye, —

G6 Ab9(b5) G6

my last — good - bye. —

*dim.* *ff*

# I'VE GOT A CRUSH ON YOU

Duet with Barbra Streisand

Music and Lyrics by  
GEORGE GERSHWIN and  
IRA GERSHWIN

Rubato

F(9)/C

D $\flat$ 7(#9)/C

Fmaj9/C

D $\flat$ 7(#9)/C

Gm7

Am7 B $\flat$ maj7

B $\flat$ maj7/C

Bm7(b5)

B $\flat$ 13(b5)

Am7

A $\flat$ 13(b5)

G13 D $\flat$ 9(#5) B $\flat$ maj7/C

Slowly  $\text{♩} = 60$  ( $\text{♩} = \text{♩}$ )

Fmaj9

D $\flat$ 7(#9)/F

Gm7/C

C13(#9)

Fmaj9

D $\flat$ 7(#11)/A $\flat$

F.S.: I've got a crush on you sweet-ie pie, all the day and night time

Gm9

C13

Am11

Dm11

G6

F/G

hear me sigh. I nev - er had the least no - tion that I could

I've Got a Crush on You - 5 - 1  
PF9509



G6 G9 Bbmaj7 C6 Bb/C Ab/Bb Ebmaj7 B7(#9)/F#

fall with so much e - mo - tion. *B.S.:* I won - der ————— could you coo,

Fm7 Bb13 Ebmaj7 B7(#9)/F# Fm9 G7(#5)

now could you care — for a coz - y cot - tage that we could share? The

Cm9 B7(b5) B9(#5) Bb9 Eb Fm9 Eb/G Abmaj7

world will par - don my mush 'cause I have got a

Am7(b5) Bb13 Eb Cm11 Abm11 Db13

crush, my ba - by, on you. I've — got a

G $\flat$ maj9      D7(#9)/G $\flat$       A $\flat$ m7/D $\flat$       D $\flat$ 13(#9)

*F.S.:* I've— got a crush— on you      sweet-ie pie,—

*B.S.:* crush— on you      sweet-ie pie,— all—

G $\flat$ maj9      D7(#9)/A      A $\flat$ m7      D $\flat$ 13

all the day and night time—      hear me sigh.—

the day and night time      hear me sigh.—

B $\flat$ m11      E $\flat$ m11      A $\flat$ 6      G $\flat$ /A $\flat$       A $\flat$ 6      A $\flat$ 11

I nev-er had— the least no- tion      that I could fall with      so much,

I nev-er had— the least no- tion      I'd fall with

**Db9sus** **Db13** **Gbmaj9** **D7(#9)/A**

so much e - mot - ion. Could you coo, —

so much e - mot - ion. I — could —

**Abm7** **Db13(#9)** **Gbmaj9** **D7(#9)/A**

could you pos - si - bly care for — a love - ly cot - tage

— coo, — I — could care — oh, — that cot -

**Abm7** **Bb7(#5)** **Ebm7** **D7(#5)** **Db6**

that we could share. — The world will par - don my mush. Yes,

tage that we could share. — The world will par - don my mush.

Gbmaj9 Abm7 Gb/Bb Cbmaj7 Cm7(b5) Db9sus Db13 Ebmaj9<sub>3</sub> Fm9 Eb(9)/G Abmaj7

I have got a crush, my Bar-bra on you. \_\_\_\_\_  
 Oh, you make me

Am7(b5) Abmaj7/Bb Bb13 Gbmaj7 Abm7 Gb/Bb Cbmaj7 Cm7(b5) Db13

Yes, I have got a crush, my ba-by, on  
 blush, Fran-cis. I have got a crush, my ba-by, on

Gb(9) C9(b5) Cbmaj7 E9(b5) Gb(9)

you.  
 you.

*rit.* *8va* *loco*

# SUMMER WIND

Words by  
JOHNNY MERCER  
Original German Lyrics by  
HANS BRADTKE

Music by  
HENRY MAYER

*Duet with Julio Iglesias*

Moderately slow ♩ = 98 (♩ =  $\frac{3}{4}$ )

G $\flat$ 13(#11)

A $\flat$ 7(#5) G $\flat$ 13(#11)

First system of musical notation for the piano introduction, featuring a treble and bass clef with chords G $\flat$ 13(#11) and A $\flat$ 7(#5) G $\flat$ 13(#11). The music includes triplets and a forte (f) dynamic marking.

D $\flat$ maj13(#11)

D $\flat$ maj9

Second system of musical notation for the piano introduction, featuring a treble and bass clef with chords D $\flat$ maj13(#11) and D $\flat$ maj9. The music includes triplets.

Verse 1:  
D $\flat$ 6

First system of musical notation for the vocal introduction, including lyrics "F.S.: The summer wind came blowing in from a -". The piano accompaniment features a mezzo-forte (mf) dynamic marking.

A $\flat$ 7

E $\flat$ m7

Second system of musical notation for the vocal introduction, including lyrics "cross the sea. - J. I.: It lingered there, so". The piano accompaniment features a mezzo-forte (mf) dynamic marking.

Summer Wind - 5 - 1  
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Ab7 Dbmaj9

warm and fair to walk with me. F.S.: All

The first system of music features a vocal line and piano accompaniment. The key signature has three flats (B-flat major/C minor). The vocal line starts with a quarter note G4, followed by quarter notes A4 and Bb4, then a quarter rest, a quarter note C5, and a quarter note Bb4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Abm7 Db9 Gb

sum-mer long J. I.: we sang— a song— F.S.: and then we strolled Both: on the gold - en

The second system continues the piece. The vocal line has a quarter note G4, quarter notes A4 and Bb4, a quarter rest, a quarter note C5, and a quarter note Bb4. The piano accompaniment features a more active bass line with eighth notes and chords in the right hand.

Cb9 Db/Ab Bb7(#9) Ebm7 Ab7(b9)

sand. J. I.: Two a - mi - gos Both: and the

The third system continues with the vocal line having a quarter note G4, quarter notes A4 and Bb4, a quarter rest, a quarter note C5, and a quarter note Bb4. The piano accompaniment includes a complex bass line with chords and a right hand with chords and a melodic line.

Verse 2: Eb6

Db Fm7/Bb Bb13

sum-mer wind... J. I.: Like paint-ed kites, those

The fourth system begins with a double bar line and the marking 'Verse 2:'. The vocal line has a quarter note G4, quarter notes A4 and Bb4, a quarter rest, a quarter note C5, and a quarter note Bb4. The piano accompaniment features a bass line with chords and a right hand with chords and a melodic line.

Fm7 Fm7/Bb Bb7

days and nights, they went fly - ing by. F.S.: The

Fm7 Bb9 Eb6

world was new — be - neath a bright — blue — um - brel - la sky. —

Bbm7 Eb9

F.S.: Then soft - er than that pip - er man,  
J. I.: Then soft - er than a pip - er man, one

Abmaj7 Db9 Eb/Bb C7(b9 #5)

day Both: it called to you. — And I lost — you, I

Fm7 Bb7 (b9) Eb Gm7 Gm7/C C7/E

lost you to the sum-mer wind.— F.S.: The

## Verse 3:

F6 Gm7

aut-umn wind J. I.: and the win-ter winds, F.S.: they have come and they have gone.

Gm9/C C7 Gm7 C9

Both: And still those days, J. I.: those lone-ly days,— Both: they go

F6 Cm11

on and on.— F.S.: And guess who sighs his



F9 Bbmaj7 Eb9

lull - a - byes through all the nights that — nev - er end? —  
*J. I.:* his lul - la - bies — that nev - er, nev - er end.

F/C D7(b9) Gm7 C7(b9) F D7(b9)

*J. I.:* My fick - le friend, *F.S.:* the sum - mer wind, *J. I.:* the

Gm9 Gbmaj7(b5) F9

sum - mer wind, *F.S.:* the sum - mer wind, *J. I.:* vi en - tos del ve - ra — no. *F.S.:* The

sum - mer wind.

*rit.* *p*

# COME RAIN OR COME SHINE

Words by  
JOHNNY MERCER

Music by  
HAROLD ARLEN

*Duet with Gloria Estefan*

Slowly  $\text{♩} = 62$   
N.C.

$D\flat 7(\sharp 9)$   $G 13(\flat 9)$   $G\flat 13$   $E 13$   $E\flat 13$   $A\flat 11(\sharp 5)$   $D\flat 13(\sharp 11)$   $B 13(\sharp 11)$   $B\flat 7(\sharp 9)$

(violins)  
*mp*

*mp*

**Rubato**

$A$   $maj 9$   $A\flat 11$   $D\flat$   $maj 9$   $G 13$   $Cm 7$   $F 7(\flat 9)$   $B\flat$   $m 9(maj 7)$   $B\flat m 7$

*rall.*

*F.S.:* I'm- gon-na love you like no-bod-y's loved you,- come rain or come shine.-

$B\flat$   $m 9(maj 7)$   $B\flat m 7$   $E\flat 13$   $E\flat 9(\sharp 5)$   $A\flat 13$   $A\flat 13(\flat 9)$

*G.E.:* High— as a moun-tain, deep— as a riv-er,



Db13 3 D7(b5)/A Abm7 G7(#9) F#m7 F#m6 3

come rain or come shine. — F.S.: I guess when you

*a tempo*

Emaj7 E6 E+ E6 3 Ebm7(b5)

met me it was just 3 one of those things. —

G.E.: It was just

Ab7(b5) D7(b5) Dbm6

— one of those things. — But don't you ev-er dare to

D9 3 E9 Eb9 Db9 B9 3

bet me 3 be-cause I'm Both: gon-na be true — if you will

Don't ev-er bet me

*ff*

Bb9 A13 Ab13(b9)

Db

Db6

let me. *F.S.:* You're- gon- na love me like  
*G.E.:* You're gon- na love me

*mp*

no - bod - y's loved me, *3* come rain or come shine. *3*  
like no - bod - y's loved— me, come rain or come

shine. *3* We're gon - na be hap - py to - geth - er,  
Hap - py to - geth - er, }

*Both:* un-hap - py to - geth - er and that's gon - na be just fine.—  
won't that be

G $\flat$ 13(#11) F13 B9 B $\flat$ 13 B $\flat$ 7(#5) 3

*fine,* *fine.* *G.E.:* Days ————— may - be cloud - y,

B $\flat$ 7 B $\flat$ 7( $\flat$ 5) B $\flat$ 7 E $\flat$ 9 E $\flat$ 7( $\flat$ 9)

they may-be cloud - y or sun - ny, — *F.S.:* We might be in we might be

E $\flat$ 7 3 G $\flat$ 7 B $\flat$ m/F E $\flat$ 9

out of the mon - ey. — *Both:* But I'm with you ba - by,

Gm9 G $\flat$ 9(#11) F11 B $\flat$ 13 E9(#11)

I'm — with you rain — or shine. I'm with you rain or shine. —

*Eb9* *Dmaj7* *D6*

*f*

*C#m11* *F#7(#5)* *Bm7*

*G#m7(b5)* *D#m11* *G#7(#5)* *G13* *F#13*

*G13(#11)* *F#13* *C9* *B13* *B7(#5)*

*F.S.:* We will have days *G.E.:* Days may be cloud - y, that are cloud - y or

*B7* *B7(b9)* *E9* *E7(b9)*

sun - ny day's may be sun - ny, yeah. *Both:* We might be in, we might be out — of the

E7

G7

Bm

E9

mon - ey. *G.E.:* But I'm with you al - ways ba - by,

*rit.*

G#m9

G9(#11)

F#11

B7(#9)

*F.S.:* I will love you, rain - or shine, *G.E.:* I love you rain or shine, —

*a tempo*

E9

B7(#9)

rain — or — shine. — rain — or shine, —

*rit. e dim.*

E9

B7(#9)

*Both:* rain — or shine. —

# THEME FROM NEW YORK, NEW YORK

Words by  
FRED EBB

Music by  
JOHN KANDER

*Duet with Tony Bennett*

Moderate swing ♩ = 104 (♩ =  $\overset{\frown}{\text{3}}$ )

**System 1:** Chords: D, Em7, A7, Em7, A7, D. Dynamics: *mf*, *mp*.

**System 2:** Chords: Em7, A7sus, D. Lyrics: *T.B.:* Start spread-ing the news, you're leav-ing to-

**System 3:** Chords: Em7, A7, Em7, A7, G/BA7/C#, D, D6. Lyrics: day. *F.S.:* I want to be a part of it, New York,— New York.—

Theme from New York, New York - 6 - 1  
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Em7 A7 Em7 A13 A7(#5) D

T.B.: Your vag-a-bond shoes, they are long-ing to

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a whole note rest, followed by eighth notes for 'Your vag-a-bond shoes,' and a triplet of eighth notes for 'they are long-ing to'. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

Em9 A7 Em9 A7 G/B A7/C# D Dmaj7 D6

stray, F.S.: And step a-round the heart of it, New York,- New York.-

The second system continues the piece. The vocal line has a whole note rest for 'stray,' followed by eighth notes for 'And step a-round the heart of it,' and a quarter note for 'New York,-' and another quarter note for 'New York.-'. The piano accompaniment continues with chords and moving lines.

D9 G Gm6

I wan-na wake up in that cit-y that- does-n't

The third system features a vocal line with a whole note rest for 'I', followed by eighth notes for 'wan-na wake up' and a triplet of eighth notes for 'in that cit-y that- does-n't'. The piano accompaniment includes triplets in the treble clef.

D/A Dmaj7 D6 Em7 Fm7 F#m7 B13 B7(#5)

sleep. T.B.: And find you're king of the hill,- top of the

The fourth system has a vocal line with a whole note rest for 'sleep.', followed by eighth notes for 'T.B.: And find you're king of the hill,-' and a triplet of eighth notes for 'top of the'. The piano accompaniment includes triplets in the treble clef.

Em7 A13 D D6

heap. Your small town blues, they're melt- ing a -

Em7 F7 Em7 A7 G/B A7/C# D

way. F.S.: I'm gon- na make a brand new start— of it

D6 Am9 D13 Gmaj7

in old New York.— T.B.: You al - ways— make it there,-

Gm6 D/A B7(b9) Em7 F#m7

— you make it an - y - where.— F.S.: It's up to you, New

Gmaj7 A6 D Em7 A7

York, New York. *T.B.:* Da da da da da da da da do do

Bb7 Ab/C Bb7/D Eb6

day. *F.S.:* Ba da da da da ba ba ba — ba da in New York. *T.B.:* New York..

Eb9 Ab

*F.S.:* I — wan-na wake up in that

Abm6 Eb6 Fm7 Gm7(b5)

cit - y that — does - n't sleep. And find I'm

Gm7 C9 Cb6 3

king of the hill,— top of the list,— A num - ber one,

rall.

Bb6 Bb11 Ebmaj9

king of the hill. ——— Both: These lit-tle town blues,

ff molto rit. mf

Slowly ♩ = 74

Fm9 Fm7/Bb Ebmaj9 Fm9 Bb7

F.S.: they have all melt-ed a - way. And I'm gon - na make a

Eb Eb6 Ebmaj7 Cm7 Bbm9

brand new start— of it right there— in old New York.

**E<sup>b</sup>13** **A<sup>b</sup>** **A<sup>b</sup>m6**

*T.B.:* You al - ways — make it there, — you make it

**E<sup>b</sup>/B<sup>b</sup>** **E<sup>b</sup>6** **C7(#5)** **Slightly faster**  $\text{♩} = 82$   
**Fm7** **Gm7**

an - y - where. — *Both:* Come on, come through *F.S.:* New

*rit.*

**A<sup>b</sup>maj7** **B<sup>b</sup>6** **E<sup>b</sup>**

York, *T.B.:* New York.

*f*

**Fm7** **B<sup>b</sup>7** **E<sup>b</sup>maj13** **N.C.**

*F.S.:* New — York.

*ff*

# THEY CAN'T TAKE THAT AWAY FROM ME

Music and Lyrics by  
GEORGE GERSHWIN  
and IRA GERSHWIN

*Duet with Natalie Cole*

Medium swing ♩=110 (♩=♩<sup>3</sup>)

D7 A<sup>b</sup>7(#11) G9 C7(#5) F13 E7(<sup>b</sup>5)<sub>3</sub>

*mf*

A11 D7 B<sup>b</sup>9

F.S.: The way you wear your hat, the way you sip your tea,-

A11 Em7 B<sup>b</sup>9 A11 D9 A7(#5)

the mem - 'ry of all that. —

They Can't Take That away from Me - 7 - 1  
PF9509

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D9 D7(b9) G <sup>3</sup> F#m7 B7 E7 A11

No, no — they can't — take that a - way — from me. — *N.C.*: The way your smile just

D7 A11 D7 Bb9 A11

beams, the way you sing off key,

Em7 Bb9 A11 D9 A7(#5) D9sus D13

the way you haunt my dreams. *F.S.*: No, no — they

Gmaj9 <sup>3</sup> Em7 A7 D G#m7(b5) C#7(#9) F#m G#m7 C#7

can't take that a-way from me. — We may nev - er, nev - er

F#m G#m7 C#7 F#m G#7(#5) G#m11 C#7(b9)

meet a - gain - on that bump - y road - to love. N.C.: But I'll

F#m G#m7 C#7 F#m7 B13 E13 Bb9 A11

al - ways, al - ways keep the mem - 'ry of

D7 A11 F#m7 F13

F.S.: the way you hold your knife, N.C.: the way we danced 'til

Em7 Bm7(b5) Em7 A11 D9 A7(#5)

three, Both: the way you've changed my - life.



Db6 Dbmaj9 Db6/F Bbm7(#5) Ebm7 Edim7

Ebm7 A9 Ab11 Db9 A7 Abm9 Db7(#9)

Gbmaj9 Ebm7 Ab11 Db6 Gm7(b5) C7(b9) Fm Gm7 C7

Both: We may nev - er, nev - er, nev - er

Fm Gm7 C7 Fm G7(#5) C7sus C7(b9)3

meet a - gain — on that bump - y road — to love. — But I'll

Fm7 Gm7 C7 Fm7 Bb7 Ab11 A11

al - ways, al - ways keep that mem - 'ry of —

D7

Bb9

*F.S.:* they way you hold your knife, *N.C.:* I love — the way we dance till

A11

Em7

Bb9

A11

D9

A7(#5)

three, *F.S.:* the way you've changed my — life.

D7(b9)

G6

F#7 Bm7

Gm9

Oh, no — they can't take — that a - way from me. — *F.S.:* No, they

F#m7

B7(b9)

Em7

A7

F#m7

B7(b9)

can't take that a - way, — *N.C.:* ba - by, they — can't take that a - way, —

D7(b9) G 3 F#7 Bm7 Gm9

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

The first system of music features a vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The vocal line starts with a quarter rest, followed by eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment consists of chords and moving lines in both hands. A triplet of eighth notes (G4, A4, B4) is marked above the vocal line.

F#7(#5) B7(b9) Em7 A13 Dmaj13

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

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment includes chords and moving lines. A triplet of eighth notes (G4, A4, B4) is marked above the vocal line.

C6 Cmaj9 Em7 Am7

The third system shows piano accompaniment with chords and moving lines in both hands. A triplet of eighth notes (G4, A4, B4) is marked above the piano line.

Dm7 Ebdim7 Dm7 Ab9 G11 C9 Ab7

The fourth system shows piano accompaniment with chords and moving lines in both hands. A triplet of eighth notes (G4, A4, B4) is marked above the piano line.

Gm9 C7(#9) Fmaj7 Dm7 Em7 Am9 Dm7 Ebm7 Ab11

The fifth system shows piano accompaniment with chords and moving lines in both hands.

G#m7(b5) Gm7 F#m7 B7(b9) Em7 A7

*F.S.:* No, they can't— take that a - way, — *N.C.:* oh yeah ba - by, they

F#m7 B7(b9) G#m7(b5) Gm7 F#m7 B7

can't— take that— a - way. — No, *Both:* they can't take that a - way—

Em7 A13 D7 Ab7(#11)

from me.

G9 C7(#5) F13 E7(b5) E11 D7(#9)

# YOU MAKE ME FEEL SO YOUNG

Words by  
MACK GORDON

Music by  
JOSEF MYROW

*Duet with Charles Aznavour*

Moderate swing  $\text{♩} = 120$  (  $\text{♩} = \text{♩} = \text{♩}$  )

N.C. Am7/D Gdim7/D

*r.h.*

G6 G#dim7 Am7 Am7/D A#dim7 G6/B G#dim7

F.S.: You make me feel so young;— you make me feel like

Am7(#5) D7 G6 G7(b9) Cmaj9

spring has sprung.. Ev - 'ry time— I— see you grin,— I'm—

Bm11

Em7/G

A7

D7

G

G#dim7

— such a hap - py in - di - vid - u - al. C.A.: The mo - ment that you

Am7

Am7/D B#dim7

Bm7

G#dim7

Am7(#5)

D7

speaks, I wan - na run and play hide and seek.

G6

G7(b9)

Cmaj9

Bm11

Em7/G A7(b9)

F.S.: Wan - na go and bounce the moon, — just like — a big toy bal - loon, —

D7

G9

— be - cause: Both: You and I, — we are

F#m7(b5)

B7(#9)

just like a coup- le of tots, — C.A.: run- ning a - round — the

The first system of music features a vocal line and piano accompaniment. The vocal line starts with the lyrics 'just like a coup- le of tots, —' and continues with 'C.A.: run- ning a - round — the'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. There are triplets in both parts.

Em7

Am7

Bdim7

C6

C#dim7

D7

Am7 D7

mead- ow, F.S.: pick - in' up all those for - get - a - me - nots. C.A.: You know you —

The second system of music features a vocal line and piano accompaniment. The vocal line starts with the lyrics 'mead- ow, F.S.: pick - in' up all those for - get - a - me - nots. C.A.: You know you —'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

G6

G#dim7

Am7

Am7/D

A#dim7

G6/B

G#dim7

— make me feel so young; — you make me feel there are songs —

The third system of music features a vocal line and piano accompaniment. The vocal line starts with the lyrics '— make me feel so young; — you make me feel there are songs —'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. There are triplets in both parts.

Am7(#5)

D7

G6

G9(#5)

Cmaj7

F9

— to be sung, — F.S.: lots of bells — to be rung, Both: and a won- der- ful fling to be flung. —

The fourth system of music features a vocal line and piano accompaniment. The vocal line starts with the lyrics '— to be sung, — F.S.: lots of bells — to be rung, Both: and a won- der- ful fling to be flung. —'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. There are triplets in both parts.

Bm7

E7(b9)

Am11

*F.S.:* And e - ven when I'm old — and gray, —

D13

G6

F13(#11)

E9

I'm gon-na feel — the way I do — *Both:* this here day, *F.S.:* be-cause

Am7

Am7/D

G6

Gm6

Gdim7

*Both:* you make me feel so — young. —

F#dim7/G

Gdim7

Bdim7/G Ab6

Adim7

*C.A.:* You make me feel so young:—



Bbm7 Eb9 /Db Cm7 Adim7 Bbm7(#5) Eb7 Ab6 Ab7(b9)

— you — make me feel like — spring has sprung. — *F.S.:* Ev-'ry time — I

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note rest, followed by a quarter note 'you', a quarter note 'make me feel like', a quarter note 'spring has sprung', and a quarter note 'I'. The piano accompaniment consists of chords and moving lines in both hands, with a triplet of eighth notes in the right hand.

Dbmaj9 Gb7 Fm1 Fm7 E7(b9) Eb9

see you grin, — *Both:* I'm such a cuck - oo *unis.* in - di - vid - u - al.

The second system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter note 'see you grin', followed by a quarter note rest, then a quarter note 'I'm', a quarter note 'such a cuck - oo', and a quarter note 'in - di - vid - u - al'. The piano accompaniment consists of chords and moving lines in both hands, with a triplet of eighth notes in the right hand.

Ab6 Adim7 Bbm7 Bbm7/Eb /Db Cm7 Adim7

*C.A.:* The mo-ment that you speak, I — wan-na run — and play hide —

The third system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter note 'The mo-ment that you speak', followed by a quarter note 'I', a quarter note 'wan-na run', and a quarter note 'and play hide'. The piano accompaniment consists of chords and moving lines in both hands, with a triplet of eighth notes in the right hand.

Bbm7(#5) Eb7 Ab6 D7(b9) Dbmaj9 Gb7

— and seek. — *F.S.:* Like to go and — bounce the moon, like

The fourth system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter note 'and seek', followed by a quarter note rest, then a quarter note 'Like to go', a quarter note 'and', a quarter note 'bounce the moon', and a quarter note 'like'. The piano accompaniment consists of chords and moving lines in both hands, with a triplet of eighth notes in the right hand.

Cm7

Fm7

E7

Eb7

Ab9

a big fat — bal - loon, — C.A.: be - cause: Both: You and I, —

{ C.A.: we are just like a coup-le of tots, — }  
 { F.S.: we are just like a coup-le of tots, — }

Gm7(b5)

C7(b9)

Fm7

Bbm7

Cdim7

Db6

Ddim7

run-ning a-round the mead-ow, pick - in' up all those for -

Eb7

Bbm7

Eb7

Ab6

Adim7

Bbm11

Bbm7/Eb 3 /Db

get - a - me-nots. F.S.: You make me C.A.: You make me young, you

Cm7

Adim7

Bbm7(#5)

Eb7

Ab6

Ab9 D9

young, make me feel— there are songs— to be sung,— lots of bells— to be rung,

Dbmaj7

Gbmaj7

Cm7

F7(b9)

and a won-der-ful fling to be flung.—

F.S.: And e - ven when I'm old—

Bbm11

Eb13

Ab6

Gb13(#11)

C.A.: e - ven when I'm old and gray, I'm gon-na feel— the way I do— this here and gray,— I'm gon-na feel— the way I do— this here

F9

Bbm7

Eb7(b9)

day, day, be - cause } you make me feel so,—

Cm7 Gb7 (b9) Fm7 Bbm7

you make me feel so, —

{ F.S.: you make me

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has three flats (B-flat major/C minor). The first measure has a Cm7 chord. The second measure has a Gb7(b9) chord. The third measure has an Fm7 chord. The fourth measure has a Bbm7 chord. There are triplet markings over the notes in the second and fourth measures of the vocal line. The lyrics are "you make me feel so, —". A first ending bracket labeled "F.S.: you make me" spans the last two measures.

Eb13(b9) Ab

feel C.A.: I feel, — so ver - y young, so ver - y young, -

Detailed description: This system contains the third and fourth staves of music. The key signature remains three flats. The first measure has an Eb13(b9) chord. The second measure has an Ab chord. The lyrics are "feel C.A.: I feel, — so ver - y young, so ver - y young, -". The piano accompaniment features a steady bass line and chords in the right hand.

Bbm7 Ab Db7 (#11)

so ver - y young. — you — make feel

Detailed description: This system contains the fifth and sixth staves of music. The key signature remains three flats. The first measure has a Bbm7 chord. The second measure has an Ab chord. The third measure has a Db7(#11) chord. The lyrics are "so ver - y young. — you — make feel". There is a triplet marking over the notes "make feel" in the vocal line.

G9 Ab9sus

me so young. —

Detailed description: This system contains the seventh and eighth staves of music. The key signature remains three flats. The first measure has a G9 chord. The second measure has an Ab9sus chord. The lyrics are "me so young. —". The piano accompaniment continues with sustained chords and a moving bass line.

# GUESS I'LL HANG MY TEARS OUT TO DRY/ IN THE WEE SMALL HOURS OF THE MORNING

"Guess I'll Hang My Tears out to Dry"

Words and Music by  
SAMMY CAHN and JULE STYNE

*Duet with Carly Simon*

Slowly & freely

"In the Wee Small Hours of the Morning"

Music and Words by  
DAVID MANN and BOB HILLARD

B(9)/F# Bmaj9/F# C#m11/F# F#13 B(9)/F# Bmaj9/F#

F.S.: The torch I car-ry is

C#m11/F# F#7 B(9)/F# Bmaj9/F# F#m11 B13

hand- some; it's worth its heart-ache in ran- som. Now when that

E(9) B(9)/F# G7/D C#m7 F#13 D6 Cmaj7 B <sup>6</sup>B9 **Slowly**

twi- light steals, - I know how the la - dy in the har - bor feels. -

Guess I'll Hang My Tears out to Dry/  
In the Wee Small Hours of the Morning - 6 - 1  
PF9509

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"In the Wee Small Hours of the Morning"

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D#m11

G#13 (b9)

C#m11

F#13

*F.S. & C.S.:* When I want rain, I get sun-ny weath- er,

*cresc.* *mp*

Bmaj13

G#m11

C#m7

F#13 (b9)

F#m9/B

B13 (b9)

I'm just as blue, *F.S.:* blue as the sky. *Both:* Since love has gone,

Emaj9

A13 (#11)

B/F#

G#m7

C#m11

E/F#

can't get my-self to-geth - er; *F.S.:* guess I'll hand my tears out to

*C.S.:* In the

B<sup>9</sup> D<sup>#m7</sup> G<sup>#13</sup> (b9) C<sup>#m7</sup> F<sup>#13</sup>

dry. My friends ask me out, but I tell them I'm bus-y;

wee small hours- of the morn - ing, while the

B<sup>maj9</sup> G<sup>#m7</sup> C<sup>#m9</sup> F<sup>#13</sup> (b9)

I've got to get, got to get a new al - i - bi.

whole wide world— is fast a - sleep, you

F<sup>#m9</sup>/B B<sup>13</sup> (b9) E<sup>maj9</sup> A<sup>13</sup> (#11)

I hang a-round at home, and ask my - self, "Where is she?"

lie a - wake and think a-bout the boy.

B/F# G#m7 C#m11 E/F# B(9) A13(#11) G#m11 Gm(maj7)

Guess I'll hang my tears out to dry.

Guess I'll hang my tears out to dry.

*molto rit.*

F#m7 B7 Bm9(b5) B9 E6 Dmaj7 D#7

Both: Dry, lit - tle tear-drops, my lit - tle tear-drops, F.S.: mov-ing on a string- of

*p*

E6 Fmaj7(#5) F# Gmaj7(#11) G#9sus G#7 D#m7 G#

dreams. My lit - tle mem-ories, those lit - tle mem-ories



C#m7

G13(#11)

F#6

Em7/F#

re- mind her of our cra - zy schemes.

C.S.: When your

*molto cresc.* *rall.*

**Broadly**

B(9)

G#13 (b9)

C#m7

F#7

F.S.: Then some - bod - y said, "Just for - get a - bout her,"

lone - ly heart has learned its les - son, you'd be

*f*

Bmaj9

G#m7

Bb (#5)

Amaj7 (b5)

G#13

A9/G

and I gave that treat - ment a try.

his if on - ly he would call. — In the

*poco a poco dim.*

F#m7      B13 (b9)      Emaj9      A13 (#11)      B6/F#

Strange-ly e-nough, I got a - long- with-out her; then one day she passed me right  
wee small hours... then one day he passed me right

*mp*

**Tempo ad lib.**

Bb7/F      Edim7      D#m7      Dm(maj7) Dm7      C#m7//      A13 (#11)

by. Oh well, I guess I'll hang my tears out to  
by. Oh well, I guess I'll hang my years out to

*f*

**Tempo I**

B(9)      D6/B      C#m11/B      Cmaj7 (#11)/B      B(9)

dry ...tears out to dry.  
dry. ...that's the time you miss him most of all.

*p*      *dim. e rit.*      *pp*

# I'VE GOT THE WORLD ON A STRING

Words by  
TED KOEHLER

Music by  
HAROLD ARLEN

Duet with Liza Minnelli

Slowly

D/A      A7alt.      Em13(<sup>b9</sup>/<sub>b5</sub>)      Eb13(#11)      Em11

*ff*      *dim.*      *mp*

The piano introduction consists of two staves. The right hand features a melodic line with a long note on the first beat of the first measure, followed by a series of eighth notes. The left hand provides harmonic support with chords corresponding to the chord symbols above. Dynamics range from fortissimo (ff) to mezzo-piano (mp).

A11(<sup>b9</sup>/<sub>#5</sub>)      A13      D F#m7(b5)      B7      Em7(b5)      A7      Dmaj7      D6

F.S.: I've got the world— on a string,      sit-ting on a rain-bow;      L.M.: got the string a-round my

*rit.*      *p*

The vocal line begins with a fermata on the first note. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include ritardando (rit.) and piano (p).

Moderate swing (♩ = ♩)

F#m7      Fm7      Bb13      Em7      A13      Em7      A13

fin - ger.      Both: What a world,—      what a life,— I'm in

*gliss.*      *f*      *mp*

The tempo changes to a moderate swing. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include fortissimo (f) and mezzo-piano (mp). A glissando is indicated in the right hand.

I've Got the World on a String - 5 - 1  
PF9509

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D B7(<sup>#11</sup><sub>9</sub>) Em11 A7(<sup>#9</sup><sub>5</sub>) N.C. D B

love. *L.M.:* I've got a song that I sing; I—

The first system of the score features a vocal line and a piano accompaniment. The vocal line starts with the word "love." and then continues with "I've got a song that I sing; I—". The piano accompaniment includes a treble clef with a key signature of two sharps (F# and C#) and a bass clef. The music is in a 4/4 time signature. The piano part includes dynamic markings of *f* and *mp*. There are triplets in the piano part corresponding to the vocal line.

Em7(b5) A7 Dmaj9 F#m7 Fm7 Em7 A7

— can make the rain go an-y - time— I move my — fin - ger.— *Both:* Luck- y me;—

The second system continues the musical score. The vocal line includes the lyrics "— can make the rain go an-y - time— I move my — fin - ger.—" and "Both: Luck- y me;—". The piano accompaniment continues with various chords and melodic lines. Dynamic markings include *f* and *mp*. There are triplets in the piano part.

Em7 A13 D A7(<sup>#9</sup><sub>5</sub>) D N.C.

can't you see, I'm in love.— *Life's* a won-der-ful thing.—

The third system of the score features a vocal line and a piano accompaniment. The vocal line includes the lyrics "can't you see, I'm in love.—" and "*Life's* a won-der-ful thing.—". The piano accompaniment includes a treble clef with a key signature of two sharps and a bass clef. The music is in a 4/4 time signature. The piano part includes dynamic markings of *f* and *mp*. There are triplets in the piano part.

C#m9 C#m9/F# F#9(#5) Amaj7/B<sub>3</sub>

— as long as I hang on to the string.—

The fourth system of the score features a vocal line and a piano accompaniment. The vocal line includes the lyrics "— as long as I hang on to the string.—". The piano accompaniment includes a treble clef with a key signature of two sharps and a bass clef. The music is in a 4/4 time signature. The piano part includes dynamic markings of *f* and *mp*. There are triplets in the piano part.

B13 E9

*F.S.:* I'd be a sil-ly so-and - so if I should ev-er let it go.

G/A A7(9/5) N.C. D C6 B7

*L.M.:* Here we go, don't you know, - you can nev-er let go.

Got the world on the string,

*cresc.* *f* *mp*

Em7(b5) A7 Dmaj9 F#m7 Fm7

sit-ting on a rain-bow; *L.M.:* got the string a-round my fin - ger.

Em7 Em7/A A13 D Ddim7

*Both:* What a world, what a life, - I am - in love.

*cresc.* *f*

Em7/D      Ddim7      A7(#5)      D<sup>6</sup>      N.C.

F.S.: Life's a won-der-ful thing,-

*mf*

C#m9      C#m7/F#      F#9(#5)      Amaj7/B

L.M.: Life is a won-der-ful thing,— as long as I— hang on to the string.—

B13      E9

I'd be a sil-ly so-and - so      if I should ev-er let it go.—  
I'd be a sil-ly so - and - so,

A13      D#dim7/E      N.C.      A13      N.C.      D      B7

Just don't— let it go. I've got the world on a string, and I'm

*mf*

Em7(b5) A7 Dmaj9 F#m7 Fm7

sit - tin' on a rain - bow. } Both: Got — that string a - round my fin - ger.

*cresc.*

Em7 Em9(b5)

F.S.: What a world, — L.M.: What a world, — there ain't no oth - er way in doo - doo-doo - doo

*f*

Em11 A13 D Ddim7

life. doop in life. — Hey, — now, — } Both: I'm, —

*gliss.*

Em7/D Ddim7 Em11 D9

I'm — in love. —

*ff*

# WITCHCRAFT

Music by  
CY COLEMAN

Words by  
CAROLYN LEIGH

*Duet with Anita Baker*

*Slowly and freely*

Witchcraft - 6 - 1  
PF9509



E♭6 B♭Alt.

E♭6 3 B♭Alt. 3

E♭6 B♭Alt.

E♭6

G♭dim7

F.S.: Those fin-gers in my hair,- that sly, come hith-er stare,-

Fm7

Fm7/B♭

E♭6

leaves my con-science bare;- it's witch-craft.

A.B.: Mm,-

A♭maj7

D♭9

— and I've got no de-fense- for it; the heat- is too in-tense- for it.

G $\flat$ 7 F7 B $\flat$ 7

What good\_ would com - mon sense\_ for it do? F.S.: Be - cause it's\_

E $\flat$ 9 Fm11 B $\flat$ 9

— witch - craft — that wick - ed witch - craft, —

Fm11 B $\flat$ 9 E $\flat$ 9 Am7( $\flat$ 5)

and al - though I — know — it's strict - ly ta - boo,

D7( $\flat$ 9) Gm Gm( $\sharp$ 5) Gm6

A.B.: when you a - rouse the need\_ in me, my heart\_ says

Gm(#5) Gm Fm Fm(#5) Bb7 Fm7

"Yes in - deed" - in me; pro - ceed with - what you're lead - ing me to.

dim.

Bb7 Eb6 Gbdim7

Sop - boo - day - doo - n - sa - da - do. *F.S.:* And it's such an an - cient pitch, - one that I would

*p*

Fm7 Fm7/Bb E7 Eb6 Bb7(#9)

nev - er witch; - *Both:* there ain't no nic - er witch - than - you.

*cresc.*

Eb6 Bb7(#9) Eb6 Gbdim7

*f*

Gm6 Gm(#5) Gm Fm Fm(#5)

F.S.: my heart- says "Yes in- deed"- in me; pro- ceed- with- what you're lead- ing me

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes are indicated above the staff: Gm6, Gm(#5), Gm, Fm, and Fm(#5). A triplet of eighth notes (G4, A4, Bb4) is marked with a '3' above it.

Bb7 Fm7 Bb7 Eb6

to. Ah, la, it's such- an an- cient pitch, -

dim. p

Detailed description: This system contains measures 3 through 6. The vocal line has a half rest, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. A triplet of eighth notes (A4, Bb4, C5) is marked with a '3' above it. The piano accompaniment continues with the eighth-note bass line and chords. Chord changes are indicated: Bb7, Fm7, Bb7, and Eb6. Dynamics include 'dim.' and 'p'.

Gbdim7 Fm7 Fm7/Bb E7

but one I would not switch; F.S.: there ain't no nic- er witch- than

Detailed description: This system contains measures 7 through 10. The vocal line has a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. A triplet of eighth notes (G4, A4, Bb4) is marked with a '3' above it. The piano accompaniment continues with the eighth-note bass line and chords. Chord changes are indicated: Gbdim7, Fm7, Fm7/Bb, and E7.

Eb6 BbAlt. Eb6 BbAlt. Eb6 BbAlt. Eb Eb9

you; than you, than you. (Spoken:) Hey, ya little witch!

poco a poco dim. pp

Detailed description: This system contains measures 11 through 14. The vocal line has a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment continues with the eighth-note bass line and chords. Chord changes are indicated: Eb6, BbAlt., Eb6, BbAlt., Eb6, BbAlt., Eb, and Eb9. Dynamics include 'poco a poco dim.' and 'pp'.

Chorus  
 Chords: C $\flat$ 9, B $\flat$ 9  
 Musical notation for the first system of the chorus, including piano accompaniment and vocal line.

A.B.: "Cause it's witch - craft, - that wick - ed witch - craft. -  
 Chords: B $\flat$ dim7 B $\flat$ 9, E $\flat$ 9, Fm11, Fm7/B $\flat$   
 Musical notation for the second system, including piano accompaniment and vocal line. Dynamics: *mf*

Dar - ling, and al - though - I know - it's strict - ly ta -  
 Chords: Fm11, Fm7/B $\flat$ , E $\flat$ 9  
 Musical notation for the third system, including piano accompaniment and vocal line. Triplet markings are present.

boo, ooh, oh, when you a - rouse the need - in me,  
 Chords: Am7(b5), D7(b9), Gm, Gm(#5)  
 Musical notation for the fourth system, including piano accompaniment and vocal line. Triplet markings are present.

# I'VE GOT YOU UNDER MY SKIN

Words and Music by  
COLE PORTER

*Duet with Bono*

Moderate swing ♩ = 112 (♩ =  $\frac{3}{4}$ )

*p*

*D♭maj13* *E♭m11/D♭*

*D♭maj13* *E♭m11* *E♭m7/A♭*

*D♭maj13* *E♭m11*

*F.S.: I have got — you un - der my*

*skin; — I've got — you deep in the*

The musical score is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The tempo is 'Moderate swing' with a quarter note equal to 112 beats per minute. The first system shows the piano introduction with a piano (*p*) dynamic. The second system begins with the vocal line: 'F.S.: I have got — you un - der my'. The piano accompaniment continues with chords *D♭maj13*, *E♭m11*, and *E♭m7/A♭*. The third system continues the vocal line: 'skin; — I've got — you deep in the'. The piano accompaniment continues with chords *D♭maj13* and *E♭m11*. There are triplets indicated by a '3' over a group of notes in the vocal line and piano accompaniment.

I've Got You under My Skin - 8 - 1  
PF9509

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*D*<sup>b</sup>*maj*13 *E*<sup>b</sup>*m*9 *A*<sup>b</sup>13(#11)

heart of me. — *B.:* So deep in my heart, — you're real-ly a

*D*<sup>b</sup>*maj*7 *B*<sup>b</sup>*m*9 *E*<sup>b</sup>*m*11 *E*<sup>b</sup>*m*7/*A*<sup>b</sup> *E*<sup>b</sup>*m*(*maj*7)/*A*<sup>b</sup>

part of me. — I've got you un-der my

*D*<sup>b</sup>*maj*13 *E*<sup>b</sup>*m*7 *E*<sup>b</sup>*m*7/*A*<sup>b</sup>

skin. *F.S.:* I have tried so — not — to give in. —

*mp*

*D*<sup>b</sup>*maj*13 *G*<sup>b</sup>*m*6

— I have said — to my - self, — "This af - fair —

G $\flat$ m6/A $\flat$  D $\flat$ maj13

— nev - er gon - na go so well." — B.: But why —

Cm11 F9 A B $\flat$ 6

— should I try to re - sist, when, ba - by, I know so well —

B $\flat$ /D E $\flat$ m7 E $\flat$ m7/A $\flat$

Both: that I've got — you un - der my

D $\flat$ maj13 E $\flat$ m7

skin. — F.S.: I would sac - ri - fice an - y - thing,



*A*<sup>b</sup>9 *D*<sup>b</sup>*maj*9 *D**dim*7

come what might,— for the sake of hold- ing you near,— in spite of a warn-

*G*<sup>b</sup>*maj*9 *G*<sup>b</sup>*m*6 *F**m*7 *E*9

ing voice— that comes in the night— and re - peats — till it shouts— in my ear:—

*cresc.*

*E*<sup>b</sup>*m*11 *A*<sup>b</sup>13 *A**dim*7 *B*<sup>b</sup>*m*6 *E*<sup>b</sup>*m*9 *D*9 *D*<sup>b</sup>*maj*9

— *B.*: “Don’t you know, Blue Eyes,— you nev - er can win;

*mf*

*E**dim*7 *E*<sup>b</sup>*m*7 *A*<sup>b</sup>7 *E*<sup>b</sup>*m*7 *D*7 *D*<sup>b</sup>*maj*7 *D*<sup>b</sup>6

use — your — men - tal - i - ty, wake up — to re - al - i - ty.” —

A $\flat$ m7      D $\flat$ 7(b9)      G $\flat$       G $\flat$ m6      C $\flat$ 9      Cdim7

F.S.: But each time I do, — just — the thought of you makes me

*cresc.*      *f*

D $\flat$ 6      A $\flat$ m6/C $\flat$       B $\flat$ 7      E $\flat$ m7      G $\flat$ m/A $\flat$

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

*p*

D $\flat$ 6

skin.      B.: Ooh,

*cresc. poco a poco*

ooh,      ah.

Ebm7 D#6

*ff*

Gbm6 C7/D# D#6

Cm7 F13 A7(b9) Bb6

Ebm7 Ebm7/A# D#6

*dim.*

Ebm7 A#9

B.: I'd sac - ri - fice an - y - thing, come — what might, — for the sake —

*p*

*D* $\flat$ 6 *G* $\flat$ maj7

— of hav - ing you near, *F.S.:* in spite of a warn - ing voice — that

*G* $\flat$ m6 *F*m7 *E*9 *E* $\flat$ m7 *A* $\flat$ 13

comes in the night — and re - peats and it shouts — in my ear: — *B.:* "Don't you

*cresc.*

*B* $\flat$ m6 *E* $\flat$ m9 *D*9 *D* $\flat$ maj9 *D* $\flat$ 6

know, ya' old — fool, — you nev - er can win;

*f*

*E*dim7 *E* $\flat$ m11 *A* $\flat$  *E* $\flat$ m7 *D*7( $\flat$ 5)

*Both:* use your men - tal - i - ty, wake up to re -

*D*<sup>b</sup>*maj*9                      *A*<sup>b</sup>*m*7                      *D*<sup>b</sup>7(*b*9)                      *G*<sup>b</sup>

al - i - ty."                      *B.:* But each time that I do, just the

*G*<sup>b</sup>*m*6                      *C*<sup>b</sup>9                      *C*dim7                      *D*<sup>b</sup>6                      *B*<sup>b</sup>9

thought of you — makes me stop *Both:* be - fore I be - gin, — 'cause I've

*E*<sup>b</sup>*m*11                      *G*<sup>b</sup>*m*6                      *E*<sup>b</sup>*m*7/*A*<sup>b</sup>                      *D*<sup>b</sup>6

got you                      un - der my skin.                      And I

*p*

*E*<sup>b</sup>*m*11                      *G*<sup>b</sup>*m*6                      N.C.                      *D*<sup>b</sup>13(<sup>#</sup>11/<sub>b</sub>9)

love you                      un - der my skin.

*dim.*                      *ppp*

# ALL THE WAY/ONE FOR MY BABY (AND ONE MORE FOR THE ROAD)

*One for My Baby (And One More for the Road)*

Words and Music by  
JOHNNY MERCER  
and HAROLD ARLEN

*All the Way*

Words and Music by  
SAMMY CAHN  
and JAMES VAN HEUSEN

*Duet with Kenny G*

Slowly

$B\flat 9$   $D7/A$   $D7(\#5)/A$   $Gm9$

$C13$   $F13$   $E\flat/G$   $A\flat dim7$   $F/A$   $Bbmaj9$   $B\flat 6$   $B\flat 11$   $B\flat 7(\#9)$

$E\flat maj9$   $F13$   $D7(\#5)$   $Gm9$   $Gm$   $A\flat/G\flat$

All the Way/One for My Baby  
(And One More for the Road) - 7 - 1  
PF9509

*One For My Baby (And One for the Road)*  
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*All the Way*  
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Bb9/F Ab7(b9) G7 Em7(b5) F/Eb

*mp*

Dm7(b5) G7(b5) G7 Cm7 F13(b9) Bb(9) Ebmaj9

*dim.* *p*

D7(#11) G13sus G13 N.C. Slow vamp (♩ = ♩) C6 C13/E

*pp* *p*

F6 F#dim7 C6/G Ab7 G9 C6 Ab7 G13 G7(b9)

C6 G11 C6 Dm7(b5)

It's quar-ter to three; there's no one in the place

C6 Dm7 C6/E Ebdim7 G7/D C6 G11

'cept you and me. So let 'em up, Joe;

C6 Dm7(b5) C6 Gm7 C13

I've got a lit-tle sto-ry I think you ought-a know.

Fmaj7 Gm7 Fmaj7 Bb13 Cmaj9

We're drink-ing, my friend, to the end of a brief ep-i-sode;

Bb7(b5) A7 Fmaj7/G Am7 Dm7 Em F F/G

so make it one for my ba-by, and one more for the



C<sup>6</sup> F#m11 B7(#5) Emaj7 B11

road. I know the rou- tine;

Emaj7 B11 B7(b9) Emaj7 B11 Emaj7 B11

put an- oth- er nick- el — in that there ma- chine.

Emaj7 F#m7 G#m7 F#m11 B7(b9) Emaj9 Bm7

I'm feel- ing so bad; won't you make the mu- sic eas - y and sad.

E13 A A(#5) Amaj7 A6 G9 F#7 F7

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

Emaj7 3 F#m11 G#m7 E13 3 D9(#11) 3 C#m7

true — to your code. So make it one for my ba-by,

F#m7 G#m A A/B 3 E6 Bm11 E13

and one more — for the road.

Em11 A13 Em11 A13

You'd nev-er know it, but, Bud-dy, I'm a kind of po-et, and I've

*mf*

G#9(#5) C#7(b9) F#7 B7 3 E6 E13 Em11 A13

got a lot of things I wan-na say. And if I'm gloom-y,

**Freely**

A13 Adim7 A9 F#7 C9(#11) B9(#5) B7(b9)

please lis-ten to me, 'til it's all, all talked a - way. Well,

*dim.* *pp* 3

**Tempo I**

Emaj7 F#m11 G#m7 F#m11 Emaj7 F#m11

that's how it goes, and, Joe, I know you're get - ting— anx-ious to close.

*mp*

G#m7 F#m11 B7 Emaj7 F#m11 G#m7 F#m11 B7

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

Emaj7 Bm7 E9 A A(#5) Amaj7 A6

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

*cresc.* *mf* 3

A13 3 D13(#11) D9 3 Emaj7 3 F#m7 G#m7 C#7(b9 #5)

it's got to be drowned, or it soon— might ex-plode. So make it

*dim. e rit.*

**Tempo I**  
G#9(#5) 3 C#7(b9 #5) F#m7 G#m7 A6 B11 G#9(#5) C#7(b9)

one for my ba-by, and one more for the road. That

*p*

F#13 B11 3 E6 3 E13/G#

long, that long, man, it's long, it's a long,

*dim. poco a poco*

A6 A#dim7 E6/B C13 B13 E6

long, long road.

*pp*

# FOR ONCE IN MY LIFE

Lyrics by  
RONALD MILLER

Music by  
ORLANDO MURDEN

*Duet with Gladys Knight and Stevie Wonder*

**Moderately, with rubato**

The piano accompaniment is written in G major, 4/4 time, and consists of four systems of music. The first system begins with a *mp* dynamic marking and a *(with pedal)* instruction. The second system continues the harmonic progression. The third system features a more active bass line. The fourth system concludes the piece with a final cadence.

Chord progressions for the first system: G, G+, G6, Gdim7, Am, Am(maj7).

Chord progressions for the second system: Am7, E7(#5), Am, Am(maj7), Am7, D7(#5), G, Am7, D7.

Chord progressions for the third system: G, F#m7(b5)B7, Em, B7/D#, G/D.

Chord progressions for the fourth system: A7Alt., G/D, Em7, Am9, Am7/D.

Tempo ♩ = 92

Cm9 Cm7/F N.C. A6 Bb6 D6 Eb6 Edim7 Bb/F Ab9 G9

*mf*

Gb7 Db7(#9) C7(#9) F7(#5) Bb6 G7(#5) Cm9 F7(#5) Bb Bb+

E.S.: For once in my- life,- I've got

Bb6 Bdim7 Cm7 Cm(#5) F9

some- one who needs me, some- one I've need- ed for so long. G.K.: For

Cm Cm(#5) F7 Bb F+

once, un- a- afraid, I can go where life leads me \_\_\_\_\_ and some- how I know I'll be

B $\flat$  D7(#9) Gm Gm(maj7) Gm/F Em7(b5)

strong. ——— F.S.: For once, I can touch what my heart used to dream of

E $\flat$ maj7 G7(#5) Cm7 F9 B $\flat$ maj7 D7(#9) Gm7

long be-fore I knew ——— G.K.: some-one warm like ——— you

Gm7/C C9 G $\flat$ 7(b5) F7 B $\flat$  B $\flat$ +

could make my dreams come true. ——— For once in my life,

B $\flat$ 6 Bdim7 Cm7 Cm(#5) F9

I won't let sor-row hurt me, not like it's hurt me be - fore. ——— F.S.: For

Cm7 Cm(#5) F7 F7(#5) Bb F7(#5)

once, I've got some-one I know won't de - sert me, and I'm - not a - lone - an - y -

Bb Am7(4) Ab13 Gm7 Gb13

more. — G.K.: For once, I can say, "This is mine, you're not gon - na take it!"

Bb/F Gm7 C7(b5) Gb7(b5)

F.S.: Long as I've got love, babe, you can bet I'm - gon - na make it.

Bb/F Gm7 Cm7 F7(b9) Bb6

Both: For once in my - life, I've got some - one who needs — me.

*cresc.*



Chords: G $\flat$ 9, C7( $\sharp$ 5), F7( $\flat$ 9), B $\flat$ , B $\flat$ maj7( $\sharp$ 5), B $\flat$ 6, G7( $\sharp$ 5)

Chords: Cm7, Dm7, E $\flat$ 6, Bm7/E, Cm7/F, Dm7( $\flat$ 5), G7( $\sharp$ 5), Cm, G7( $\sharp$ 5)

Chords: Cm7, F7( $\sharp$ 5), B $\flat$ maj7, G7( $\sharp$ 5), Cm7, F7Alt., B $\flat$ maj7, A $\flat$ 7( $\sharp$ 11)<sub>3</sub>

G.K.: For \_\_\_\_\_

Chords: Gm7, G $\flat$ 13, B $\flat$ /F

once, I can say,— "This is mine,— you can't take it!" F.S.: Long as I've got love, babe, you can

C7(b5) Gb7(b5) Bb/F D7(#5)

bet I'm gon - na make it. *G.K.:* For once *F.S.:* For once in my life, I've  
in my

Eb6 Ebmaj7/F Bbmaj7 Gm7

found life, some - one. Yes, for once in my life, I've got  
some - one. Once in my life, I've got

C7(b5) Gb7(b5) Bb/F Gm7 Cm7 Eb/F

some - one. Once in my life, I've got some-one who  
some - one. For once in my life, some-one who

Bbmaj7 G7Alt. C7(#9) Cm7/F A7(b9) Bb9

needs me. needs me.

*dim.* *mp*

# COME FLY WITH ME

Words by  
SAMMY CAHN

Music by  
JAMES VAN HEUSEN

*Duet with Luis Miguel*  $\text{r}^3\text{r}$   
Swing  $\text{♩} = 144$  (  $\text{♩} = \text{♩}$  )  
N.C.

F7( $\flat 9$ ) F13

F.S.: Come

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of two flats (Bb). The music begins with a series of chords in the right hand and a bass line in the left hand. Dynamics include *p*, *mp*, *cresc.*, and *mf*. The introduction concludes with a fermata over the final chord.

Bbmaj9

Bbdim7

Cm7

F9 Gb9 F9

fly with me.— Let's fly,—

let's fly a - way.—

L.M.: If

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "fly with me.— Let's fly,— let's fly a - way.—". The piano accompaniment provides harmonic support with chords and a steady bass line.

Bbmaj7

Bb6

Bb7

Ebmaj9

Ab13

you can use— some ex - ot - ic booze,— there's a bar in far— Bom - bay.— F.S.: Come on,

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "you can use— some ex - ot - ic booze,— there's a bar in far— Bom - bay.—". The piano accompaniment includes a fermata over the final chord.

Bb6 Eb9 D7 G7 C9 F13

fly with me,— we'll float down— in the blue.—

Bbmaj9 Gb7 Cm7 F9

*L.M.:* Fly with me,— float— down— to Pe - ru.— *F.S.:* In

Bbmaj7 Fm9 Bb7(b9) Ebmaj9 Eb6 Ebm7 Ab9

lla - ma land,— there's a one— man band— and he'll toot his— flute for you.—

Bb Gm7 Eb9 Cm7/F Bb N.C.

*Both:* Fly with me,— we'll take off in the blue.— *F.S.:* Once I get you—

♩

G♭maj7                      G♭+                      C♭maj7                      A♭m7

— up there—                      where the air                      is                      rar - e - fied,—

D♭9                      G♭+                      N.C.

*L.M.:* we'll just glide—                      star - ry - eyed.                      Once I get you up—

G♭                      G♭+                      G♭6                      Fmaj9                      D7(♭9)

— there,—                      I'll be hold - ing you—                      so— ver - y near.—

Gm7                      C7                      Gm7                      C7                      N.C.

*F.S.:* You might e - ven hear—                      *Both:* a gang of an - gels cheer just be -

B $\flat$  B $\flat$ dim7

cause we're to - geth - er. *L.M.:* Weath - er - wise, — it's — such a cool, — cool day. —

Cm7 F9 B $\flat$ maj7 B $\flat$ 6

*F.S.:* You just say those words, — we'll

Fm9 B $\flat$ 7(b9) E $\flat$ maj9 To Coda  $\oplus$  A $\flat$ 13

ship those birds — down to Ac - a - pul - co Bay. — It is

B $\flat$  B $\flat$ 7/D E $\flat$ 7 F7 B $\flat$  F7/A Dm7(b5) G7

per - fect for a fly - ing hon - ey - moon, — they do say. Come on,  
*L.M.:* Per - fect — hon - ey - moon, — they do say. —

C9 Cm7 Cm7/F Bbmaj9 Eb/F

fly with me, — let's fly, — let's fly a - way. —

Bbmaj9 Gb7(b5) Cm7 Cm7/F

Bbmaj9 Bb6 Fm9 Bb7(b9) Ebmaj9 Ab13

L.M.: Doo — doo

Bb Eb9 Eb/F Bb Cm7/F Bb N.C.

D.S. al Coda

doo doo doo — doo doo — doo doo — doo doo. — F.S.: Once I get you —

Coda



Ab13 Bb Bb7/D Eb7 Eb/F Bb A7(#5)

— F.S.: It's per-fect for— a fly - ing — hon-ey - moon,— they do

Dm7(b5) G7(#5) C9

say. Both: Come on, fly — with me,— F.S.: let's fly,— let's fly.—

Cm7/F N.C. Bb Eb9

Pack up your bags and let's get out of here. —  
L.M.: Come on,— let's fly —

Bb/D Cm7 B7Alt. Bbmaj9

a — way. —



# BEWITCHED

Words by LORENZ HART  
Music by RICHARD RODGERS

Duet with Patti La Belle

Moderately, with rubato

Cm7 Dm7 Ebmaj7 Dm7 Cm7

*p*  
(with pedal)

Detailed description: This block contains the piano introduction for the song. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The music is in a moderate tempo with rubato. The right hand starts with a Cm7 chord, followed by a Dm7 chord, then an Ebmaj7 chord, then a Dm7 chord, and finally a Cm7 chord. The left hand plays a simple bass line. The dynamic is marked *p* (piano) and includes the instruction '(with pedal)'.

Abmaj7 Db C Cm7 Dm7

*F.S.:* She's a fool and don't I know it.

*l.h. mp*

Detailed description: This block contains the first line of the song. The vocal line is in the treble clef, starting with a whole rest for the first two measures, then singing the lyrics. The piano accompaniment is in the grand staff. The right hand has chords for Abmaj7, Db, and C. The left hand has chords for Cm7 and Dm7. The dynamic is marked *mp* (mezzo-piano) and includes the instruction '*l.h.*' (left hand).

Cm7 F13 Bbmaj9 G7(b9) Cm7 Dm7 Gm7

*P.L.:* But a fool can have her charms. *F.S.:* I'm in love and don't I show it,

*l.h.*

Detailed description: This block contains the second line of the song. The vocal line is in the treble clef, with lyrics for both Patti La Belle (*P.L.*) and the first soloist (*F.S.*). The piano accompaniment is in the grand staff. The right hand has chords for Cm7, F13, Bbmaj9, G7(b9), Cm7, Dm7, and Gm7. The left hand has chords for Cm7 and Dm7. The dynamic is marked *mp* and includes the instruction '*l.h.*' (left hand).

Cm7 Eb/F Bbmaj9 Cm7 F13 Bbmaj9 Gm7

like a babe in arms. *P.L.:* Love's the same old sad sen - sation,

*l.h.*

Cm7 F13 Bbmaj9 G7(b9) Cm7 F13

late - ly I've not slept one wink since this sil - ly

Dm7 Gm7 Cm7 N.C.

sit - u - a - tion put me on the blink.

**Tempo** ♩ = 72

F C/E F/Eb Bb/D Bbm/Db Abm7/Cb Gb/Bb D7/A Abm7 Gbmaj9 Emaj9 Ebm11

*cresc. poco a poco* *poco rit.*

D7alt. G13(b9) C7alt. F7alt. Bbmaj7 Cm7

F.S.: I am wild a-gain, be-guiled a-gain, a

*molto rit.* *mf* *a tempo*

Bb/D 3 D7 3 Ebmaj7 Cdim7 Bb/D C13 3

sim-per-ing,-- whim-per-ing-- child a-gain. Be-witched, both-ered-- and be-

Cm7 F9 G7(b9) Cm7 Gb7(b9) F9sus F7(b9)

wil-dered am I. P.L.: Oh, I

Bbmaj7 3 Cm7 3 Bb/D 3 D7 3

could-n't sleep,-- would-n't sleep,-- Love came-- and told me-- I--

F.S.: Could-n't sleep,-- would-n't sleep.

*E♭maj7* *B♭/D* *D♭dim7* *Cm7* *Fm7* *B♭7(♭9)*

— should- n't sleep. — Be- witched, both- ered— and be- wil- dered— am

*E♭maj7* *E♭+* *Dm7(♭9)* *G7(♭9)* *Cm7* *Cm6* *Cm7* *Cm6* *3*

I. ————— *F.S.:* I lost my heart, but what of it? *P.L.:* Oh, — don't you

*B♭maj7* *B♭6* *B♭maj7* *B♭6* *Bm7* *Cm7* *3* *3* *3*

know the man is cold, — I a - gree. *F.S.:* She might laugh, but I

*E♭/F* *F/E♭* *3* *B♭/D* *D♭dim7* *Cm7* *F9* *F#13* *3*

love it *Both:* al-though the laugh's on me. — *F.S.:* I will —

*P.L.:* Oh, I, — I'm gon-na

*poco rit.*

B C#m7

sing to her, bring spring to her and  
sing, yes, I'm gon-na bring spring to

*a tempo*

B/D# D#7(#5) Emaj9 Em7 Em6 B/F# Bdim7/F#

long — for the day — when I'll cling to her. Be - witched, both - ered — and be -  
him — and long for the day when I'll cling to — him. Be - witched, both - ered — and be -

*cresc.* *f rit.* *a tempo*

C#m7/F# F#13 B C#B B D E/D D B

wil-dered am I. —  
wil-dered am I. —

*poco rit.*

# THE BEST IS YET TO COME

Music by  
CY COLEMAN

Words by  
CAROLYN LEIGH

*Duet with Jon Secada*

Swing ♩ = 96 (♩ = ♩<sup>3</sup>)

N.C. E♭7(#5)

*p* *mp*

Ab6

F.S.: Out of the tree of life— I just picked me a plum.—

F7

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

The Best Is Yet To Come - 6 - 1  
PF9509

Bbm7

Eb7

Ab6

B+

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

C6

J.S.: 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..

A7

Dm7

Bb6

F.S.: Wait till the warm-up

*cresc.* *mf*

Dm7/G G7(#9) C6 F9 Em7(b5) A7(#9)

is un - der - way, — wait till our lips have met.

Dm7 Gm7 G7 G7(b9) C6 Dm7 Ebdim7

*J.S.:* Wait till you see that sun - shin - y day, — *Both:* you ain't seen — noth - in' yet!

C6/E Eb13 D13 Eb13 Ab6 F7

*F.S.:* The best is yet to come — and babe, won't it be fine? —

Bb7 Bbm7/Eb

*Both:* The best is yet to come, — come the day — that you're mine. —



Ab6 Dm7(b5) G7(#9) C7(#5) Fm Fm/Eb

J.S.: Come the day that you're mine. —

*cresc.* *f*

Dm7(b5) Db7 C7 Fm Bb7 Bbm7/Eb Ab6/Eb Abdim7/Eb

I'm - gon - na teach you - how to fly. Both: We've on - ly tast - ed that wine, -

Bbm7/Eb Abdim7/Eb Ab6/Eb Dm7(b5) G7(#9) C7(#5)

we're gon - na drain - that cup - dry. J.S.: All dry. —

Fm Fm/Eb Db7 Fm

F.S.: Wait till your charms are ripe — for these arms to sur - round — you. J.S.: For these arms — to sur -

Db9
Fm
Db7

round you. *J.S.:* You think you've flown be - fore — but you ain't left the ground. —

Fm7/Bb
Bb9
Eb7
Abm(4)

*Both:* Wait till you're locked in

Ab7
Gm7(b5)
Gbmaj7
Db(2)/F Bb7(5 9)

my em-brace, wait till I hold — you near. — *J.S.:* And

Eb7
Abm(4)
Ab7
Db(2)
Eb7
Edim7
Db6/F

wait till you see — that sun-shin - y place, — *F.S.:* There ain't noth - in' like it here.

there ain't noth-in', noth - in' like it here.

N.C. E13

A6

J.S.: The best is yet to come— and babe, won't it be fine?—

Musical notation for the first system. The vocal line (treble clef) contains the lyrics "J.S.: The best is yet to come— and babe, won't it be fine?—". The piano accompaniment (grand staff) includes dynamics *dim.* and *mf*.

F#7

B7

Bm7/E

Both: The best is yet to come,

Musical notation for the second system. The vocal line (treble clef) contains the lyrics "Both: The best is yet to come,". The piano accompaniment (grand staff) includes dynamics *cresc.* and *f*.

N.C.

A6

come the day that you're mine.—

F.S.: Come that day when you're—

Musical notation for the third system. The vocal line (treble clef) contains the lyrics "come the day that you're mine.—" and "F.S.: Come that day when you're—". The piano accompaniment (grand staff) includes dynamics *mf* and *dim.*, and features triplet markings (3).

mine.

J.S.: This wom-an sure— looks fine.—

Musical notation for the fourth system. The vocal line (treble clef) contains the lyrics "mine." and "J.S.: This wom-an sure— looks fine.—". The piano accompaniment (grand staff) includes dynamics *mp*, *dim.*, and *p*, and features triplet markings (3).

# MOONLIGHT IN VERMONT

Words by  
JOHN BLACKBURN

Music by  
KARL SUESSDORF

*Duet with Linda Ronstadt*

Slowly ♩ = 58

D♭maj 7/A♭

E♭m 7 (♭5)/A♭

D♭maj 7/A♭

E♭m 7 (♭5)/A♭

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Slowly' at 58 beats per minute. The key signature has three flats (B-flat major/D-flat minor).

(with pedal)

D♭<sup>9</sup>

E♭m 7 (♭5)/D♭

D♭<sup>9</sup>

E♭m 7 (♭5)/D♭

The first system of the song features vocal lines for Linda Ronstadt (L.R.) and the pianist (F.S.). The piano accompaniment continues with chords and a melodic line. The lyrics are: "L.R.: Pen-nies in a stream, F.S.: fall-ing leaves, a syc-a-more,-".

E♭m9

E♭m7/A♭

D♭<sup>9</sup>

D<sup>9</sup>

D♭<sup>9</sup>

E♭m9 A♭13(♭9)

The second system continues the vocal and piano accompaniment. The lyrics are: "L.R.: moon-light in Ver - mont. F.S.: Ic-y fin-ger waves,".

Moonlight in Vermont - 5 - 1  
PF9505

Chords:  $D\flat 9$   $B\flat m7$   $G\flat m(maj7)$   $G\flat m7$   $G\flat m6$  N.C.  $E\flat m9$   $E\flat m7/A\flat$   $D\flat 9$

ski trails down the moun-tain-side, L.R.: snow-light in Ver-mont.

Chords:  $Gm9$   $C13(\flat 9)$   $Fmaj9$   $D7(\flat 9)$   $Gm9$   $C7(\sharp 9)$

Tel-e-graph ca-bles, they sing down the high-way and trav-el each bend in the

*mp*

Chords:  $Fmaj7$   $A\flat m9$   $D\flat 7(\flat 9)$   $G\flat maj9$   $E\flat 7(\flat 9)$

road. F.S.: Peo-ple who meet in this ro-man-tic set-ting are

Chords:  $A\flat m9$   $D\flat 7(\sharp 9)$   $G\flat maj9$   $A\flat 13(\flat 9)$   $D\flat 9$

(F.S.) so hyp-no-tized by the love-ly eve-ning

L.R.: Eve-ning sum-mer

Ebm9
Ab13(b9)
Db6
Bbm7
Gbm(maj7)
Cb9

— sum-mer breeze, the sweet warb-ling of a mea-dow-lark,  
 breeze, warb - ling of a mea-dow-lark,

Ebm7
Ab13sus
Db9
C7(#5)
F13(b9)
Bb6

moon-light in Ver-mont.  
 moon-light in Ver-mont. Ic - y fin-ger

Cm9
F13(b9)
Bbmaj9
Gm7
Cm9(b5)
Dbm9Cm9
Cm7/F

(L.R.) waves, ski trails on a moun-tain-side, snow-light in Ver-

*Bb*6 C13sus C13(<sup>b5</sup>) Fmaj9 D7(<sup>b9</sup>)

mont. *F.S.:* Tel-e-graph ca - bles, ——— how they ——— sing down the high-way, —

Gm9 C7(<sup>#5</sup>) Fmaj7 Abm9 Db7(<sup>b9</sup>)

as they make ev-'ry bend in the road. ——— Peo-ple who meet

*L.R.:* Ooh, ———

*cresc.*

Gbmaj9 A13 Abm7 Db7(<sup>#5</sup>) Gbmaj7 E9

in this ro-man-tic set - ting ——— are so hyp-no-tized by the love - ly ———

are so hyp-no-tized by the love - ly ———

*molto rit. mf*

Ebmaj9 Fm9 Bb13(b9) Ebmaj7 Bb/C Cm7

— eve — ning — sum-mer breeze, the sweet warb-ling — of the

— eve — <sup>3</sup>ning — sum-mer breeze,

*dim.* *mp*

Db13(#11) Db9 Db7sus Db9 Fm11 Fm7/Bb Eb6 Cm7 Fm11 Fm7/Bb

mea-dow-lark, moon-light — in Ver-mont. Snow-light — in Ver-

moon-light — in Ver-mont. Snow-light — in Ver-

*dim.* *p*

Eb6 Gb13 Fm9 Ab/Bb Emaj9 Ebmaj9

mont. Moon - light in Ver - mont.

mont. You and me and moon-light in Ver - mont.

*dim. e rit.* *pp*



# FLY ME TO THE MOON

Words and Music by  
BART HOWARD

Duet with Antonio Carlos Jobim

Bossa nova ♩ = 144

Dm7 G13 Dm7 G13 Dm7 G13 Dm7 G13 \*

A.C.J.: (scat singing)

\* Sing 8<sup>vb</sup>

\*\* Sing at pitch

Fly Me to the Moon - 6 - 1  
PF9509

Dm7 G13 Dm7 G13 Dm7 G13 Dm7 G13

The first system of music consists of a melody line and a piano accompaniment. The melody line starts with a Dm7 chord, followed by a G13 chord with a triplet of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Dm7 G13 Dm7 G13 Dm7

The second system continues the melody and piano accompaniment. It includes a dynamic marking of *mf* (mezzo-forte) in the piano part. The system concludes with a double bar line.

G7 Cmaj7 Fmaj7 Bm7(b5)

The third system features a sequence of chords: G7, Cmaj7, Fmaj7, and Bm7(b5). The piano accompaniment continues with a consistent rhythmic pattern.

E7 Am A7(b9) Dm7 G7

The fourth system includes a key signature change to one flat (F major/C minor). The chords are E7, Am, A7(b9), Dm7, and G7. The piano accompaniment adapts to the new key.

E7(#5) A7 D9 Dm7/G G7(b9)

The fifth system features more complex chords: E7(#5), A7, D9, Dm7/G, and G7(b9). The piano accompaniment continues with the established rhythmic structure.

Swing (♩ = ♩<sup>3</sup>)

C<sup>6</sup> B7(<sup>#5</sup>/<sub>9</sub>) E7(<sup>#5</sup>) Am E7

The first system of piano accompaniment features a 6/8 time signature. The right hand plays a series of chords: C<sup>6</sup>, B7(<sup>#5</sup>/<sub>9</sub>), E7(<sup>#5</sup>), Am, and E7. The left hand provides a steady bass line with eighth notes.

Am F13 Bm7 F13(<sup>#9</sup>) E7(<sup>#9</sup>) Am

A.C.J.: Fran- cis, let's fly!

The second system continues the piano accompaniment with chords Am, F13, Bm7, F13(<sup>#9</sup>), E7(<sup>#9</sup>), and Am. The vocal line begins with the lyrics "A.C.J.: Fran- cis, let's fly!".

B7(<sup>#5</sup>/<sub>9</sub>) E9 Am Dm7

Fly me to the moon— and let me

The third system features chords B7(<sup>#5</sup>/<sub>9</sub>), E9, Am, and Dm7. The vocal line continues with "Fly me to the moon— and let me".

G7 Cmaj7 Fmaj7 Bm7(b5)

play a - mong the stars.— Let me see what spring— is like— on—

The fourth system concludes with chords G7, Cmaj7, Fmaj7, and Bm7(b5). The vocal line finishes with "play a - mong the stars.— Let me see what spring— is like— on—".

E7 Am Dm7<sup>3</sup> Dm7/G G7

— Ju pi - ter and Mars. — F.S.: In oth - er words, — hold — my

Detailed description: This system contains the first two lines of music. The vocal line starts with a whole note '— Ju pi - ter and Mars. —' under an E7 chord, followed by a half note 'F.S.: In oth - er words, —' under an Am chord, and ends with a half note 'hold — my' under a Dm7/G chord. The piano accompaniment features a steady eighth-note bass line and chords in the right hand that mirror the vocal melody and chords.

Cmaj7 F9 Em7 Am7 Dm7

hand. — A.C.J.: What's that? F.S.: In oth - er words, —

Detailed description: This system contains the third and fourth lines of music. The vocal line begins with a whole note 'hand. —' under a Cmaj7 chord, followed by a half note 'A.C.J.: What's that?' under an F9 chord, and ends with a half note 'F.S.: In oth - er words, —' under a Dm7 chord. The piano accompaniment continues with the eighth-note bass line and provides harmonic support for the vocal parts.

Dm7/G Dm7(b5)/C Cmaj7 Bm7(b5) E7(#5) Am7

ba - by, kiss me. — A.C.J.: Fill my heart with song —

Detailed description: This system contains the fifth and sixth lines of music. The vocal line starts with a half note 'ba - by, kiss me. —' under a Dm7/G chord, followed by a half note 'A.C.J.: Fill my heart with song —' under a Dm7(b5)/C chord. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Dm7 G7 Cmaj7 F#7(b5)

— and let me sing — for - ev - er - more. —

Detailed description: This system contains the seventh and eighth lines of music. The vocal line begins with a half note '— and let me sing —' under a Dm7 chord, followed by a half note 'for - ev - er - more. —' under a G7 chord. The piano accompaniment continues with the eighth-note bass line and provides harmonic support for the vocal parts.

Fmaj9 Bm7(b5) E7

You are all I long— for, all I wor - ship and a - dore..

To Coda ⊕

Am A7(b9) Dm7 3 Dm7/G G7

Both: In oth-er words,— please— be true..

Cmaj7 B7(#5) Bb13 Em7/A A7(#5) D9/A3 Ab7

F.S.: In oth-er words,—

G13sus G13(b9) C6 Bm7(b5) E7(#5) *D.S. al Coda*

Both: I'm in love with you.—

Coda



Dm7/G

G7

Em7(b5)

F.S.: please— be true.

*cresc.*

3 3

A7(♯9)

Dm7

In oth - er words,-

*f*

3 3

Fm7

B♭13

Fm9

B♭13

Gm7

in oth - er words,-

F.S.: I, I  
A.C.J.: I

*mf*

3

G♯m7/G

C6

N.C.

love, love I love you. you.

*p* *mf*

# LUCK BE A LADY

Words and Music by  
FRANK LOESSER

Duet with Chrissy Hynde

Slowly and freely  
Ab7Alt.

Introduction for piano. The music is in 4/4 time and Ab major. The right hand features a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The left hand provides harmonic support with chords and a bass line. Dynamics include *p* (piano) and *cresc.* (crescendo). A *(with pedal)* instruction is present. The key signature has one flat (Bb). The introduction concludes with a *Gdim7* chord.

First system of the vocal entry. The vocal line begins with the lyrics "F.S.: Yeah, they call you Lady Luck but". The piano accompaniment features chords: Db/Ab, Ab7(#9), Ab13, and Db9. Dynamics include *f* (forte) and *mp* (mezzo-piano). The key signature has one flat (Bb).

Second system of the vocal entry. The vocal line continues with the lyrics "there is room for doubt. At times, you have a". The piano accompaniment features chords: Ab7(#9), Ab13, Db9, Gb6, and Gdim7. Dynamics include *f* (forte), *mp* (mezzo-piano), and *cresc.* (crescendo). The key signature has one flat (Bb).

Db/A<sup>b</sup> 3 Gm7(b 5) 3 G<sup>b</sup>9sus G<sup>b</sup>9 NC.

ver - y un - la - dy - like way of run - ning out. C.H.: You're

*mf* *mp*

Ab7(#9) Ab13 Db<sup>6</sup> Ab7(#9) Ab13

on this date with me and the pick - ings have been

Db9 D7(b 9) G<sup>b</sup>6 Gdim7 Db/A<sup>b</sup> 3 Gm7(b 5) 3

lush. And yet, be - fore the eve - ning is o - ver you

*cresc.*

G<sup>b</sup>9sus G<sup>b</sup>9 Gm7 C7(b 9) Fmaj9

might give me the brush. F.S.: You might for - get your

*mf*



D $\flat$ 9(#11)

Fmaj9

D $\flat$ 9(#11)

man- ners, you might re - fuse to stay. And

The first system of the score features a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats. The lyrics are "man- ners, you might re - fuse to stay. And". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The chords are labeled as D $\flat$ 9(#11), Fmaj9, and D $\flat$ 9(#11).

Fast swing  $\text{♩} = 160$  ( $\text{♩} = \text{♩} = \text{♩}$ )

D $\flat$

A $\flat$ 7

D $\flat$ 6

so, the best that I can do is pray.—

*poco rit.*

The second system continues the musical score. The vocal line has the lyrics "so, the best that I can do is pray.—". The piano accompaniment includes a *poco rit.* marking. The chords are labeled as D $\flat$ , A $\flat$ 7, and D $\flat$ 6. The tempo is marked as "Fast swing" with a quarter note equal to 160 beats per minute.

D $\flat$ 6

D $\flat$ 6

D $\flat$ 6

The third system shows the piano accompaniment for the third measure of the fast swing section. The chords are labeled as D $\flat$ 6, D $\flat$ 6, and D $\flat$ 6.

D $\flat$ 6

D $\flat$ 6

D $\flat$ 6

The fourth system shows the piano accompaniment for the fourth measure of the fast swing section. The chords are labeled as D $\flat$ 6, D $\flat$ 6, and D $\flat$ 6.

Ab7(#9) Db9 D9(#11)

*F.S.:* Luck — be a la — dy — to — night.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Chord symbols are placed above the vocal staff: Ab7(#9) above the first measure, Db9 above the second measure, and D9(#11) above the third measure. The lyrics are: "Luck — be a la — dy — to — night."

Db9 D9(#11) Db9

*C.H.:* Luck — be a la —

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Chord symbols are placed above the vocal staff: Db9 above the first measure, D9(#11) above the second measure, and Db9 above the third measure. The lyrics are: "Luck — be a la —"

D9(#11) Db9 D9(#11)

dy to — night.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Chord symbols are placed above the vocal staff: D9(#11) above the first measure, Db9 above the second measure, and D9(#11) above the third measure. The lyrics are: "dy to — night."

Db9 D9(#11) Db9

*F.S.:* Luck, — if you've ev — er been a la — dy to be — gin —

Detailed description: This system contains the final two staves of music on the page. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Chord symbols are placed above the vocal staff: Db9 above the first measure, D9(#11) above the second measure, and Db9 above the third measure. The lyrics are: "Luck, — if you've ev — er been a la — dy to be — gin —"

E9 Ebm7 D9(#11)

— with, please— be a la - dy to - night.

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'with, please— be a la - dy to - night.' The piano accompaniment consists of chords and moving lines in both hands. Chord symbols E9, Ebm7, and D9(#11) are placed above the staff.

D♭9 D9 D♭9

The second system of music is piano accompaniment. It features chords and moving lines in both hands. Chord symbols D♭9, D9, and D♭9 are placed above the staff.

A13 D9 Eb9

*C.H.:* Luck— let a gen - tle - man see—

The third system of music features a vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'Luck— let a gen - tle - man see—'. The piano accompaniment consists of chords and moving lines in both hands. Chord symbols A13, D9, and Eb9 are placed above the staff.

D9 Eb9 D9

— just how nice a dame—

The fourth system of music features a vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'just how nice a dame—'. The piano accompaniment consists of chords and moving lines in both hands. Chord symbols D9, Eb9, and D9 are placed above the staff.

Chords: Eb9, D9, Eb9

I can be.

Chords: D9, F13, Em7

I know the way you've treat-ed all those gals be-fore-

Chords: C9, B7(b9), Em7, Ebmaj9

me. F.S.: Please be a la-dy with

Chords: Dmaj9, Em7, A9sus

me.

**D9** **Bb13** **Eb9** **Bb7(b9)**

*C.H.: A* la - dy does - n't leave her es -  
 la - dy nev - er flirts with stran-

**Eb9** **Bbm7**

cort. It is - n't fair—  
 gers. She'd have a heart,—

**Eb9** **Cm7(b5)/F** **F7** **F7(b9)**

and it is - n't nice. } *F.S.: A*  
 she'd be nice. }

**Bbm** **Bbm(maj7)**

la - dy does - n't wan - der all o - ver the room—

C7(b9) Fm C7(#5)

and then blow on some oth - er guy's

Ebm7 To Coda A♭13sus A♭13 D♭9

dice. C.H.: Why don't we keep

D♭9 D♭9 D♭9

this par - ty po - lite?

D♭9 D9 D♭9

Nev - er get out of my sight.

$D_9$   $D\flat_9$   $D_9$

Stick with me ba - by, I'm the gal -

$D\flat_9$   $D_9$   $D\flat_9$

— that you came in with. Luck be a la -

$D_{maj9}$   $D\flat_9$   $D_9$

— dy to - night. —

$D\flat_9$   $D_9(\#11)$   $D\flat_9$

D9(#11) D $\flat$ 9 D9(#11)

D $\flat$ 9 D9(#11) D $\flat$ 9

D $\flat$ 7 sus D $\flat$ 7 G $\flat$  B7

D $\flat$ 9 Edim7 E $\flat$ m7 Edim7/A $\flat$  D $\flat$ 9 C13( $\flat$ 9) B13 B $\flat$ 13 A13

NC. Dmaj9 Em7( $\flat$ 5)/D

F.S.: Luck let a gen - tle - man see—



Dmaj9                      Em7(♭5)/D                      Dmaj9

—                      just    how    nice                      a

This system contains the first three measures of the piece. The vocal line starts with a whole rest, followed by the lyrics 'just how nice a'. The piano accompaniment features a steady bass line and chords in the right hand.

Em7(♭5)/D                      Dmaj9                      Em7(♭5)/D                      Dmaj9

dame    you    can    be.                      C.H.: I    know    the    way—

This system contains measures 4 through 7. The vocal line continues with 'dame you can be.' and then 'C.H.: I know the way—'. The piano accompaniment provides harmonic support with chords and a rhythmic bass line.

D7sus                      G                      C13

—    you've    treat-ed    all ———    those    gals    be - fore ———    me.

This system contains measures 8 through 11. The vocal line continues with '— you've treat-ed all ——— those gals be - fore ——— me.'. The piano accompaniment features more complex chordal textures and a consistent bass line.

D<sup>6</sup>                      E♭maj9                      Dmaj9

F.S.: Luck — be a la - dy    with    me.

This system contains the final three measures of the piece. The vocal line begins with 'F.S.: Luck — be a la - dy with me.'. The piano accompaniment concludes with sustained chords and a final bass note.

Em7      A9sus      D<sup>9</sup>      B<sup>b</sup>13

C.H.: A

*Coda*

A<sup>b</sup>13sus      A<sup>b</sup>13      D<sup>b</sup>9

F.S.: So, why don't we keep this

D9(#11)      D<sup>b</sup>9      D9(#11)

par - ty — po - lite? —      C.H.: Uh - huh.

D<sup>b</sup>9      D9(#11)      D<sup>b</sup>9

F.S.: Nev - er get out of my sight.      C.H.: No way!

D9(#11)

D<sup>b</sup>9

B<sup>b</sup>7(#5)

F.S.: Stick with me ba - by, I'm the guy -  
C.H.: Stick with me ba - by, I'm the gal -

E<sup>b</sup>m7

B<sup>b</sup>7(#5)

E<sup>b</sup>m11

— that you came in — with.  
— that you came in — with.

F.S.: Luck — be a la -

dy.

E<sup>b</sup>m11

C.H.: Luck be a la - dy.

Ebm9 NC.

Dm7 Ebm7

Luck — be a la — dy —

Dm7 Ebm7

Ab13sus NC.

D<sup>b</sup>9

F.S.: this ver - y night. —

D9(#11)

D<sup>b</sup>9

D9

C.H.: This night, — F.S.: be a la -

D<sup>b</sup>9

D9(#11)

D<sup>b</sup>9

D

D<sup>b</sup>

dy!

# A FOGGY DAY

Music and Words by  
GEORGE GERSHWIN and  
IRA GERSHWIN

*Duet with Willie Nelson*

Swing ♩ = 138

B/F#

C#m7/F#

B/F#

C#m7/F#

A/B

B7

A/B

B7

mf

First system of piano introduction with treble and bass staves.

D/E

E7(b9)

A13sus

A13(b9)

Second system of piano accompaniment with treble and bass staves.

D9

B7(b9)

Em9

A13

A13(b9)

W.N.: A fog - gy day — F.S.: in Lon - don town,

Third system of piano accompaniment with treble and bass staves.

D9

Bm7(b5)

E7

Bb9(#11)

A9sus

A13

it had me low — W.N.: and it had — me down.

Fourth system of piano accompaniment with treble and bass staves.

A Foggy Day - 6 - 1  
PF9509

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D<sup>9</sup> E<sup>b</sup>9 D13sus D13(b9) Gmaj9

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

C13(#11) C9 D<sup>9</sup> C9(#11) B9sus B7(b9)

F.S.: the Brit - ish Mu - se - um

E9sus E9 A9sus A13(b9) D<sup>9</sup>

had lost — its charm. — How long, I

F#m7(b5) B7(b9) E9sus E9 A13sus A13(b9)

won - dered, could this — thing last? —

D<sup>6</sup> Bm7(b5) E7 B<sup>b</sup>9(#11) A9sus A13

W.N.: But the age of mir - a - cles had - nev - er passed, - for

D9sus D13 D9sus D13(b9) Gmaj9 C13

sud - den - ly, - I - - - saw you stand - ing right there. Both: And in

F#m7 G6 D/A A#dim7 Bm7 E9 A13sus A13(b9)

fog - gy Lon - don town the sun was shin - ing, shin - ing, shin - ing ev - 'ry - where..

D6 Fm7 B<sup>b</sup>13(b9) E<sup>b</sup>6 Gm7(b5) C7(#5)

F.S.: A fog - gy day -

Fm9 F9 Bb9sus Bb13(b9) Eb6 A9(b5)

back in — Lon - don town, it had — me low —

Ab13 Cm7(b5) F7 B7(b5) Bb13sus Bb9(#5)

— and it al - so had me down. —

Ebmaj9 Bbm7 Eb13(b9) Abmaj9

W.N.: I viewed — the morn - ing with much a - larm, —

Abm7 Db9 Eb9 C9sus C7(b9)

— the Brit - ish Mu - se - um —



F9 Bb9sus Bb13(b9) Eb9 Gm7(b5) C7(#5)

had lost its charm.— F.S.: How long, I won - dered,

The first system of music features a vocal line with a triplet of eighth notes on the word 'charm'. The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

Fm9 F9 Bb13sus Bb13(b9) Eb9 A9(b5)

could this — thing last? — W.N.: But the age of mir - a -

The second system continues the vocal line with a triplet of eighth notes on 'age'. The piano accompaniment features a walking bass line and a treble line with various chordal textures.

Ab9 F13 B9(b5) Bb13sus Bb7(#5)

cles, it had - n't passed, — and —

The third system shows the vocal line with a triplet of eighth notes on 'passed'. The piano accompaniment has a consistent eighth-note bass line and a treble line with sustained chords.

Eb9 Bbm9 Eb7(b9) Abmaj9

— sud - den - ly, — I saw you stand - ing right there.

The fourth system concludes the vocal line with a triplet of eighth notes on 'there'. The piano accompaniment maintains the eighth-note bass line and provides harmonic support for the vocal melody.

Db13(#11) Gm7 Abmaj9 Ebmaj 7/Bb

Both: And in fog - gy Lon - don town the sun was shin - ing, shin - ing,

G7(#5) Cm7 F9 B7 Bb13sus

shin - ing ev - 'ry - where.—

*cresc.* *f*

Abmaj9 Gm7 Gb7 Fm7 E(b5) N.C. Gbmaj13

Here and there,—

*mf* *dim.*

Cm7(b5) Cbmaj7 E7(#9) N.C. Eb9

ev - 'ry - where.—

*mp*

# WHERE OR WHEN

Words by  
LORENZ HART

Music by  
RICHARD RODGERS

*Duet with Steve Lawrence and Eydie Gorme*

Slowly

F11 E11 Eb11

*p*

(with pedal)

This block shows the piano introduction in B-flat major. It consists of four measures. The first measure has a treble clef with a half note F4 and a bass clef with a half note Bb3. The second measure has a treble clef with a half note G4 and a bass clef with a half note Bb3. The third measure has a treble clef with a half note A4 and a bass clef with a half note Bb3. The fourth measure has a treble clef with a half note Bb4 and a bass clef with a half note Bb3. Above the treble clef are the chord symbols F11, E11, and Eb11. A dynamic marking *p* is placed between the staves, and the instruction '(with pedal)' is at the bottom.

F11 Eb11 Eb13(b9)

E.G.: When you're a - wake - the things you think - come from the dreams you dream.

This block contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a B-flat key signature and a 4/4 time signature. It consists of four measures with the lyrics: "When you're a - wake - the things you think - come from the dreams you dream." Above the vocal line are the chord symbols F11, Eb11, and Eb13(b9). The piano accompaniment is in a grand staff (treble and bass clefs). The first measure has a half note F4 in the bass and a half note Bb3 in the bass. The second measure has a half note G4 in the bass and a half note Bb3 in the bass. The third measure has a half note A4 in the bass and a half note Bb3 in the bass. The fourth measure has a half note Bb4 in the bass and a half note Bb3 in the bass.

A $\flat$ 9 Fm11 D $\flat$ 13(#11) B $\flat$ 9sus Eb $\flat$ 9

S.L.: Thought has wings, — and lots of things — are sel- dom what they seem.

This block contains the second vocal line and piano accompaniment. The vocal line is in a treble clef with a B-flat key signature and a 4/4 time signature. It consists of four measures with the lyrics: "Thought has wings, — and lots of things — are sel- dom what they seem." Above the vocal line are the chord symbols A $\flat$ 9, Fm11, D $\flat$ 13(#11), B $\flat$ 9sus, and Eb $\flat$ 9. The piano accompaniment is in a grand staff (treble and bass clefs). The first measure has a half note A $\flat$ 4 in the bass and a half note Bb3 in the bass. The second measure has a half note B $\flat$ 4 in the bass and a half note Bb3 in the bass. The third measure has a half note C5 in the bass and a half note Bb3 in the bass. The fourth measure has a half note D $\flat$ 5 in the bass and a half note Bb3 in the bass.

F11 Eb11 Eb13(b9)

E.G.: Some-times you think you've lived be-fore all that you live to - day.

Abmaj9 Fm11 Db13(#11) Ebmaj13 \* div.

S.L.: Things you do \_\_\_\_\_ come back to you, \_\_\_\_\_ as though- they knew the way. Both: Oh, the

Fm11 Bb9 Swing ♩ = 112 (♩ = ♩) Bb13 Eb6 Fm11 Bb13

tricks your mind can play.

*mf* *p* *mf*

Refrain 1:

Eb6 Fm7 Bb13 Eb Eb6

E.G.: It seems- we stood and we talked like this

\*S.L. sings harmony part indicated in cue notes throughout

*E♭maj7* *3* *3* *A♭* *A♭maj7* *A♭6*

*S.L.:* Just like this, once be - fore. once be - fore. } We looked at each oth - er in the same way then, -

*A♭m7* *D♭9* *Fm7* *B♭9* *E♭maj7*

*E.G.:* but I can't re - mem - ber where, where or when *S.L.:* I swear I can't re - mem - ber,

*Fm11* *B♭13* *E♭* *E♭6* *E♭maj7*

*F.S.:* The clothes you're wear - ing are the clothes that you wore -

dar - ling, *Both:* where or when. -

A $\flat$ 9      A $\flat$ 6      A $\flat$ maj7      A $\flat$ 6      A $\flat$ m7      D $\flat$ 9

The smile you're smil-ing, you were smil-ing then;-      I can't re-mem-ber-

S.L.&E.G.: That you wore.-      The smile you're smil-ing, you were smil-ing then;-

Fm7      B $\flat$ 13      E $\flat$ maj7      Dm7( $\flat$ 5)      G7(#9)

—      where      or      when.—

I swear I just can't re - mem-ber      where ——— or when.—

Cm9      Fm7      G7      Fm7

Some- things— that have hap-pened      for the first time,

—      Doo doo 'n' doo doo 'n'

G7 Dm7(b5) Ab7 G7 Cm C9 Fm7

they all seem to be hap-pen-ning once a -  
 doo doo 'n' doo doo doo

C7(b9) F9 B13 Bb13 Eb Eb6

gain. — And, so it seems, we have  
 Seems to be it just keeps hap-'nin' a - gain. —

Ebmaj7 Eb7 Fm7 C7(b9)

met once be - fore, and then we laughed once be - fore, we al - so  
 We have met once be - fore; — ho ho ho, once, we al - so

*cresc. poco a poco*

Fm7 C7(b9) Ab6 Fm7 Fm7/Bb Bb13

loved once be - fore. But who knows, who knows where or when.  
 loved once be - fore. Who knows — where or when.

*div. unis.*

*f*

Eb Edim7 Fm11 Fm7/Bb Eb(9) F9 Fm7/Bb

All: Bop bah, — doo bah doo bah doo doo, doo—

*f*

Ebmaj7 Abmaj7

ba da doo ba doo doo, — ba da dah. — E.G.: Can't re-

*mp*



Fm9 Fm9/Bb Eb(9) E7(#9) Eb(9) Ab<sup>6</sup> G13 Ddim7 Db7(b9)

mem-ber, can't re-mem-ber where — or when. —

*cresc.* *f*

*Refrain 2:*  
Cm6 Fm7 G7 Fm7

S.L.: Some - things — that have hap - pened — for the first — time, —

E.G.: Doo doo 'n' doo doo 'n'

*mf*

G7 Dm7(b5) Ab7 G7 Cm C9 Fm7

F.S.: they all seem to be hap-pen - ning — once a -

doo doo 'n' doo doo doo. —

C7(b9) F9 Ab/Bb Eb

gain. ——— And, ——— so it seems, —

*S.L.&E.G.:* Here we go, it's hap - pen - ning. — And, ——— so it seems, —

*dim.* *mp*

*slide*

Am7(b5) D7 Ab7 Gm7 Bbm11 Eb7

we have met once be - fore, and then we

we have met once be - fore;

*cresc. poco a poco*

Fm7 C7(b9) Fm7

laughed once be - fore, al - so loved once be -

*div.* and then we laughed, once be - fore, al - so loved

C7(b9)

Fm7

fore. But who knows, who knows.

once be - fore But who knows, —

*f*

Bb13

B13

Bb13(#11)

Bb13(b9)

Eb7(#9)

D7(#9)

Eb7(#9)

Abm11

— where\_ or when\_ —

who knows, - where, —

*cresc.* *ff*

E.G.: Where — or when\_

G7(#9)

Gb13

C7(#9)

Fm11

Ab/Bb

Eb13(#11)

— S.L.: where\_ or when, — where\_ or when. —

# EMBRACEABLE YOU

Spanish Version by  
JOHNNIE CAMACHO  
French Version by  
EMELIA RENAUD

Words and Music by  
GEORGE GERSWIN and  
IRA GERSHWIN

*Duet with Lena Horne*

Slowly

Dmaj9/A

B $\flat$ 9/A

Dmaj9/A

Gm/A

The piano introduction consists of four measures in 4/4 time. The right hand plays a melodic line with eighth notes and triplets. The left hand provides harmonic support with chords and a steady bass line. The first measure starts with a piano (*p*) dynamic. The key signature is one sharp (F#) and the time signature is 4/4.

(with pedal)

Dmaj9

Ddim7

A11

The first line of the song features a vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "L.H.: Em-brace me, my— sweet em-brace-a-ble you.——". The piano accompaniment includes triplets in the right hand. The dynamic is mezzo-piano (*mp*). The key signature is one sharp (F#) and the time signature is 4/4.

Em11

A7( $\flat$ 9/ $\sharp$ 5)

Dmaj7

Gm/D

D $\flat$ 6

F $\sharp$ 7( $\flat$ 9/ $\sharp$ 5)

The second line of the song features a vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "F.S.: Em-brace me, you ir-re-place-a-ble you." The piano accompaniment includes triplets in the right hand. The dynamic is mezzo-piano (*mp*). The key signature is one sharp (F#) and the time signature is 4/4.

Bm7 Bm7/A G#m7(b5) C#7(#9) F#m Fmaj7(#5)

L.H.: Just one look at you, my heart grew tip-sy in me.

Amaj7/E F#7(#5) Bm7 Bm7/E G/A A7 A7Alt. A7(#11)

F.S.: You— and— you a-lone bring out the gyp-sy in me.——

D9 Fdim7 Em7 A7

L.H.: I love all the man-y charms a-bout you;

Em7 Em7(b5)/A D(9)

Both: a-bove all, I— want my arms a-bout you.

Ab13(#11) Gmaj9 C#m7(b5) F#7(#5)

F.S.: Don't you be a naught-y ba-by;

*cresc.* *mf*

Bm7 E13 E9 D/A B7

come to pa-pa, come to pa-pa do; — my — sweet em-

*dim.* *mp*

Em7(b9) A7(b5) D E7(b9) E13 A7(b5) A7(b9)

brace a-ble you.

*cresc.* *f* *dim.*

D(9) Fdim7 Em7

L.H.: I love all the man-y charms — a-bout

*mp*

A7 Em7 Em7(b5)/A D(9)

you; *F.S.:* a - bove all, I want my arms — a - bout

A $\flat$ 13(#11) Gmaj9 C#m7(b5) F#7(#5)

you. *L.H.:* Don't be a naught - y ba - by; —

*cresc.* *mf*

Bm7 E13 E9 D/A B7(#5) Em7(b9) A7(#5)

come - to ma - ma, come - to ma - ma do; *F.S.:* my sweet em - brace - a - ble

*dim.* *mp*

Dmaj9/A Bb9/A Dmaj13

you. *L.H.:* My sweet em - brace - a - ble you.

*dim.* *pp*

(From "THE THREE PENNY OPERA")  
**MACK THE KNIFE**

English Words  
 MARC BLITSTEIN  
 Original German Words  
 BERT BRECHT

Music by  
 KURT WEILL

*Duet with Jimmy Buffet*  
 Moderate swing ♩=156 (♩=♩<sup>3</sup>)

Db9 D11

Db9 Gb6

*F.S.:* Hey, - that

*Verse 1:*

G6 Bm11 E7(#9) Am7 E7

shark has — pret - ty teeth, dear, and he



Am7 D9 G6 B7(b9)

shows 'em, pearl - y white. Just a

Em7 Bm Bbdim7 Am7

jack-knife has - Mac - heath, dear, - and he

D11 D7 G6 E7sus Am11 D11

keeps it way - out - ta sight. J. B.: When that

Verse 2:

G6 Cmaj7 Bm11 E7 Am7 D11

shark bites - with his teeth, dear, - scar-let



*E♭11* *A♭6* *C7(♭9)*

bod - y ooz - ing life. — *F.S.: Some-one's*

*Fm7* *B♭m7*

sneak-in' 'round that cor - ner; *Both: could that some-*

*E♭11* *A♭maj9* *E13*

- one per - haps per - chance — be Mack the Knife?

*Verse 4:*

*A6* *Bm7*

*J. B.:* From a tug - boat on — the riv - er, go-in' slow,

E11

A6

*F.S.:* a ce-ment bag— is drop-pin' down.—

C#7(b9)

F#m7

Adim7

Bm7

*J. B.:* You know— that ce - ment— is for the weight, dear;—

E11

A6

F7

*F.S.:* you can make a large bet that bum's in town.  
*J. B.: (spoken):* Yeah, he's in town!

Verse 5:

Bb6

My man, Lou - ie Mil-ler, *J. B.:* he— split the scene,—

*cresc.* *mf*

Cm7 F11 Cm7 F11

babe, — F.S.: af - ter draw-in' out all the bread — from his

Bb6 Dm7 Gm11 Gm7

stash. J. B.: Now Mac - heath spends — like a

Cm7 F11

sail - or; — do you sup - pose, this guy, he — did some - thing

Bb6 F#7 Verse 6: B6

rash? F.S.: Ol' Satch - mo, Lou - ie Arm -

*C#m7* *F#11* (+J.B.) *C#m7*

strong, Bob - by Dar-in, they did this song nice;

*F#11* *B6* *G#m7*

La - dy — El - la too. They all — sang it

*C#m7* *F#11*

with so much feel - ing, — *F.S.:* that Ol' Blue Eyes, he ain't gon-na add —

*B6* *G13* *C6*

— an - y - thing new. *J. B.:* Oh — yes you do. But when this big fat

*f*

C6/E Am7 3 Dm7 G11 3 Dm7

band jump in be - hind me, swing - in' hard, Jack,  
*J. B. (spoken): That's Jimmy, Frank!*

G11 C6 Em7 Am7

I know I can't lose. When I tell you

Dm7 3 G11

*Both:* all a - bout Mack the Knife, — babe, — *F.S.:* it's an of - fer

C6 Ab11

*Both:* you can nev - er re - fuse. *J. B.:* We've - got Pat - rick

*cresc.*

Verse 8:

*Db6 Ebm7*

Wil-liams, *F.S.:* Bill Mil-ler play-in' that pian-o, and this won-der-ful

*ff*

*Ab11 Ab7 Db6*

great big band bring-in' up— the rear. *Both:* All these

*Bbm7 Ebm7*

bad cats— in this band, now,— *F.S.:* they make the

*Ab11 Ab7 Db6 A13*

great-est sound— you're ev-er gon-na hear.—

*cresc.*



Oh, Su-key Taw-dry, Jen-ny Div-er Jen-ny Div-

*J. B.:* Oh, - Su-key Taw-dry

*ff*

D6 Em11

er, Pol - ly Peach-um, Miss Lu - lu Brown. -  
I know her well, Miss Lu - lu Brown. -

A11

*J. B.:* Yeah the line forms - on the right, dear, -

F#7 Bm7 Em11

*F.S.:* now that Mack-ie, *J. B.:* oh, Mack - ie yeah that bum is back, oh that

Em7 Em9 Fdim7

D6/F# N.C. F13(#11)

bum, he's back. now I'm gon-na tell you what I think that you should do. What should I do? -

Detailed description: This system contains the first two lines of music. The top staff is the vocal line, starting with a triplet of eighth notes. The piano accompaniment is in the bottom two staves, featuring a bass line and a treble line with chords. Chord symbols D6/F#, N.C., and F13(#11) are placed above the vocal staff.

Em11 A13(#11)

You bet-ter lock your doors and call the Law, - be-cause Mack-ie, ba-cause Mack-ie,

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics. The piano accompaniment features a more active treble line with chords. Chord symbols Em11 and A13(#11) are placed above the vocal staff.

D D7Alt. G9 Bdim7

he's come back to town.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a triplet of eighth notes. The piano accompaniment has a complex texture with many chords. Chord symbols D, D7Alt., G9, and Bdim7 are placed above the vocal staff.

A11 A7(#5) D13(#11)

J. B.: Look out, old Mack-ie's back. -

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a triplet of eighth notes. The piano accompaniment features a bass line with chords and a treble line with chords. Chord symbols A11, A7(#5), and D13(#11) are placed above the vocal staff.

# HOW DO YOU KEEP THE MUSIC PLAYING?/ MY FUNNY VALENTINE

*"My Funny Valentine"*  
Words by LORENZ HART  
Music by RICHARD RODGERS

*"How Do You Keep the Music Playing?"*  
Words by ALAN and MARILYN BERGMAN  
Music by MICHEL LEGRAND

*Duet with Lori Morgan*

Slowly  
Gm D/F# Gm/F C9/E

*p*  
(with pedal)

Ebmaj7 Dm7 Cm7 F13(b9) Eb/Bb Adim/Bb

*mp* *dim.* *p*

*L.M.:* How do you keep the mu - sic play - ing? —

Bbmaj9 Gm7 Cm7 Eb/F F9 F7(b9)

How — do you make it last? How - do you keep the song from fad - ing too —

*r.h.* (*l.h.*)

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Bbmaj9 F/A Gm7 Bb/C C7(b9)

fast? How— do you lose your-self to some-one,—

*mp*

Fmaj9 Dm C#dim7/D Dm7 Dm6 Em7(b5)

and— nev-er lose your way? How— do you not run out of

Em7(b5)/A A7(b9) Dm F7(#5)

new things to say? ————

*dim.*

Bbm F/Bb Bbm7 Bbm13

F.S.: My fun-ny Val-en-tine, sweet com-ic Val-en-tine,

*p*

G♭maj 7/B♭                      E♭m9                      Cm7 (♭5)                      B7(♭5)

you make me smile \_\_\_\_\_ with my heart.

B♭m                      F/B♭                      B♭m7

Your looks are laugh-a-ble, un - pho-to -

*L.M.:* And, - since we know we're al - ways chang - ing, \_\_\_\_\_ how - can it be the

B♭m6                      G♭maj 7/B♭                      E♭m9                      G♭m6/A

graph-a-ble, yet - your my fav-orite work of art.

same?                      You're sure your heart will fall a -

*cresc.*

A $\flat$ 7
D $\flat$ (9)
E $\flat$ m/D $\flat$ 
D $\flat$ maj7

Is your fig-ure less than Greek? Is your mouth a lit-tle  
 part each time you hear his name?

*mf*

G $\flat$ /D $\flat$ 
D $\flat$ /F
B $\flat$ m
G $\flat$ maj7
F/A

weak? When you o-pen it to speak, are you smart?

*dim.*

B $\flat$ m
D $\flat$ /E $\flat$ 
E $\flat$ 7( $\flat$ 9)
A $\flat$ maj9
Fm7

L.M.: If we can be the best of lov-ers, ——— yet — be the best of friends; —

*p*

Db(9) Cm7 Cm11 F7(b9) Bbm

Don't change one

if we can try with ev-ery day to make it bet-ter as it goes...

*poco a poco cresc.*

F7/A Db/Ab Gm7(b5) Gbmaj7 Gbmaj13(#11) Gbmaj7

hair for me, not if you care for me. Stay, lit-tle

Stay, lit-tle

F7 F7(b9) Bbm Db9

Val-en-tine, please stay.

Val-en-tine, please stay.

*dim.*

Gbmaj7      Fm7      Ebm7      A7(b5)      Ab7(b9)      Db9

Each day is Val - en - tine's Val - en - tine's Day.  
 With an - y luck, then I sup - pose the mu - sic nev - er ends.

*p*      *dim.*      *pp*

Gbmaj7

Win - ter - time,      sum - mer - time,      eve - ning - time,  
 Win - ter - time,      sum - mer - time,      eve - ning - time...

Gbm6      Db

or an - y - time...      I love you.  
 I love you.

*rit.*



# MY KIND OF TOWN

Words by  
SAMMY CAHN

Music by  
JAMES VAN HEUSEN

Duet with Frank Sinatra Jr.

Moderate swing ♩ = 152 (♩ = ♩)

E♭ B♭7Alt.

E♭6

Gm11(b5)

C9

F13(#11)

B♭11

B♭7(#9)

Gm7

C7(#5)

Fm7 F9 Fm7/B♭

dim.

E♭maj9

D+

D♭9(#11)

C7

C9(#5)

C7

F.S.Sr.: My

kind—

of

town,—

Chi - ca -

go is;—

mp

Fm

B♭13(#11)

E♭(9)

E♭7(#5)

my kind—

of

town,

Chi - ca -

go is.—

My Kind of Town - 6 - 1  
PF9509

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Ab6                      Adim7                      Eb/Bb      Bdim7      Cm7

My kind of — peo- ple too; —

F7      Cm7      F7                      Fm7/Bb      Bdim7      Fm7/Bb      D/Bb

peo- ple who, — they all smile at *Both:* you, and

Eb6                      D+      Db9(#11)      C7      C9(#5)

each *F.S.Jr.:* time I roam, — Chi - ca - go is, —

Fm7                      Bb7(b9)      Eb(9)                      E9(#5)

it's call - ing me home, — Chi - ca - go is. —

Ab6                      Adim7                      Eb6/Bb                      C7(b9)(#5)

Both: One town that-'ll nev-er ev-er let you down;—

F9                      Bb13                      Eb6                      Bbm7                      Bm7/Bb                      Cm7/Bb

it's my kind of town.—

*sub. p*

Bbm7/Eb                      Ebmaj7                      Eb6                      Bbm7                      Eb6

*sub. p*                      *sub. p*                      *cresc. poco a poco*

C7(b9)(#5)                      Gb7(#9)                      Fmaj9                      E+                      Eb9(#11)

Jr.: Ev - 'ry bit of it is my— kind— of town,—

*f* > *mf*

D7 Am7/D D7 Gm7 C13(b9)

Chi - ca - go is: — Sr.: my kind — of town, -

F(9) F9(#5) Bb Bdim7

Chi - ca - go is. — Jr.: Yes, my kind — of —

F6/C C#dim7 Dm7 G7 Dm7 G7

razz - ma - tazz; — Sr.: and — it has, — it has

C9 Dm7/G Gm7/C C7 Gbmaj9 F+ E9(#11)

all that jazz — and, each time — I leave, -

*cresc.* *f*

E $\flat$ 7 B $\flat$ m7/E $\flat$  E $\flat$ 7 Abm7 D $\flat$ 13( $\sharp$ 11/ $\flat$ 9)

Chi - ca - go is, — it's tug - ging my

G $\flat$ (9) G $\flat$ 9( $\sharp$ 5) C $\flat$ 6 Cdim7

sleeve, Chi - ca - go is. — Jr.: The Wrig - ley —

G $\flat$ 6/D $\flat$  F(9) G $\flat$ 9 G $\flat$ 9( $\sharp$ 5) C $\flat$ 6 Cdim7

Build ing, — Chi - ca - go is. — Sr.: The Chi - ca - go —

G $\flat$ 6/D $\flat$  F(9) G $\flat$ (9) G $\flat$ 9( $\sharp$ 5) C $\flat$ 6 Cdim7

Cub - bies, — Chi - ca - go is. — Both: One town, that - 'll

Jr.: (spoken) Hey, don't forget them Sox!

*cresc.*

G $\flat$ 6/D $\flat$ 
E $\flat$ 7( $\flat$ 9)
A $\flat$ 13

nev - er ev - er let you down, — Jr.: it's my, — Sr.: it's my, — it's -

D $\flat$ 11
D $\flat$ 13( $\sharp$ 11)
G $\flat$ 
D $\flat$ 9
A $\flat$ (9)/D $\flat$

— my, — it's my, kind of town. — my — kind of town. —

C $\flat$ (9)/D $\flat$ 
G $\flat$ 
D $\flat$ 9
A(9)/D $\flat$ 
C $\flat$ (9)/D $\flat$

Chi - ca - go, Chi - ca - go, Chi -

G $\flat$ 
D $\flat$ 9
A(9)/D $\flat$ 
C $\flat$ (9)/D $\flat$ 
G6
G $\flat$ 6

ca - go, Chi - ca - go.

*f*

*cresc.*

*ff*

# THE HOUSE I LIVE IN

Words by  
LEWIS ALLAN

Music by  
EARL ROBINSON

*Duet with Neil Diamond*

**Slowly & dramatically**

N.C. C Dm6 C/E C/G N.C. F Dm7

*p* *mf*

(with pedal)

F.S.: What is A-mer-i-ca— to me? N.D.: A name, a map, or a

Em7 C(9) Em Am Am/G

flag I see? F.S.: A cer-tain word: De-moc-ra-cy?

*cresc.* *f*

**Freely, with expression**

F Dm7 Dm/G C C6

*dim.* *p*

N.D.: What is A-mer-i-ca— to me? The house I live in;

The House I Live In - 6 - 1  
PF9509

Gm7 G7 C(9) C Dm/G G9 Cmaj7

a plot of earth, the street. The gro-cer and the butch-er and all the

*cresc.*

**Bright waltz**

Eb(9) Eb C(9) C Dm9 G7

peo - ple that I meet. *F.S.:* The chil - dren in the

*dim.* *mp*

C6 C/G G9/D G13 G#dim7

play - ground, the fac - es that I

*cresc.*

Am *rit.* Em/G F *a tempo* F6 F#dim7 C/G Dm/G G7

see, all rac-es and re - li-gions; that's A - mer - i - ca to

*rit.* *a tempo f* *molto dim.*



C G7sus C(9) Dm7 G7

me. *N.D.:* The place I work in, the work-er by my

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a quarter note 'me.', a quarter rest, and then the lyrics 'The place I work in, the work-er by my'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *mp* and a crescendo hairpin.

C(9) C Dm7 F/G Cmaj7 Eb(9) Eb

side. The lit-tle town or cit-y — where my peo-ple lived — and

The second system continues the vocal line with 'side. The lit-tle town or cit-y — where my peo-ple lived — and'. The piano accompaniment features chords and a bass line. Dynamics include *mp* and a crescendo hairpin.

C(9) C G7 C G7 G#dim7

died. The "how-dy" and the hand-shake; the air of feel-ing free; -

The third system continues the vocal line with 'died. The "how-dy" and the hand-shake; the air of feel-ing free; -'. The piano accompaniment features chords and a bass line. Dynamics include *cresc.*

Am Am/G F(9) C/G Dm7/G G13 G7

— *F.S.:* and the right to speak your mind out; *Both:* that's A - mer - i - ca — to

The fourth system continues the vocal line with '— *F.S.:* and the right to speak your mind out; *Both:* that's A - mer - i - ca — to'. The piano accompaniment features chords and a bass line. Dynamics include *f* and *dim.*

C B $\flat$  E/G $\sharp$  Am Am9/G B $\flat$ maj9 E7

me. *F.S.:* The things I see a - bout me, *N.D.:* the big things and the

Am9 Gm7/C C13 F/C F6/C Gm7/C C7

small; *F.S.:* that lit - tle cor - ner news - stand, *N.D.:* or the house a mile—

F(9) F Dm Dm6 Am/C E7/B E7

tall. *F.S.:* The wed - ding and the church - yard; *N.D.:* the laugh - ter and the

Am G/D Gm/D D7sus D7

tears. ——— *Both:* The dream that's been a - growing for more than two - hun - dred

G G/F Em G7/D Cmaj7 C6

years. F.S.: The town I live in; the

*molto dim.* *p* *piu mosso mp*

Gm7/D G13 C9 C6 Dm Dm/G

street, N.D.: the street, the house, the house, the room. N.D.: The pave - ment of the

Cmaj7 C6 Eb(9) Eb C(9) C6 G7

cit - y, or a gar - den all in bloom. F.S.: The church, the school, the

*cresc.* *mp*

C/G G7 G#dim7 Am Em/G

club - house; N.D.: the mil - lion lights I see; Both: es -

*cresc.* *molto rit. e cresc.*

Majestically  
N.C.

F F6 C/G

pe - cial - ly, the peo - ple...

*ff*

3

Am D/F# G C/E C7 F E+ E7

*rit.*

*molto dim. e rit.*

Am Slower Dm7 G13 G7 N.C. F/C

that's A - mer - i - ca to me.

*p*

C Am F G G7 C

N.C.

*ff*

*rall.*

*fff*