A Treasury of Beloved Standards

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

Piano/Vocal/Chords
Contents

AFTER YOU’VE GONE ............................................. 4
AIN’T MISBEHAVIN’ ............................................. 7
ALEXANDER’S RAGTIME BAND .............................. 11
ALL OR NOTHING AT ALL ..................................... 15
ALL THE WAY ..................................................... 19
AM I BLUE? ..................................................... 22
ANYTHING GOES ................................................ 24
AS TIME GOES BY .............................................. 28
BE MY LOVE ..................................................... 31
THE BEST IS YET TO COME .................................. 34
BIDIN’ MY TIME .................................................. 38
THE BOULEVARD OF BROKEN DREAMS ...................... 41
CHATTANOOGA CHOO-CHOO ................................ 45
COME FLY WITH ME ............................................ 48
DREAM A LITTLE DREAM OF ME ............................ 53
EMBRACEABLE YOU ............................................ 56
FIVE MINUTES MORE ......................................... 61
FOR ALL WE KNOW ........................................... 68
GET HAPPY ....................................................... 65
GIGI ................................................................. 70
THE GOOD LIFE .................................................. 72
HEY, LOOK ME OVER ........................................... 82
HIGH HOPES ..................................................... 78
HOW ABOUT YOU? ............................................. 76
HOW LITTLE WE KNOW ....................................... 85
I BELIEVE ........................................................ 88
I DIDN’T KNOW WHAT TIME IT WAS ......................... 91
I FALL IN LOVE TOO EASILY .............................. 94
I GUESS I’LL HAVE TO CHANGE MY PLAN ............... 96
I THOUGHT ABOUT YOU ..................................... 99
I WANT TO BE HAPPY .......................................... 102
IF MY FRIENDS COULD SEE ME NOW! .................... 136
I’LL GET BY .................................................... 106
I’LL SEE YOU IN MY DREAMS ................................ 108
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I'LL WALK ALONE</td>
<td>112</td>
</tr>
<tr>
<td>I'M GETTING SENTIMENTAL OVER YOU</td>
<td>115</td>
</tr>
<tr>
<td>I'M OLD-FASHIONED</td>
<td>118</td>
</tr>
<tr>
<td>I'M THRU WITH LOVE</td>
<td>122</td>
</tr>
<tr>
<td>IT HAD TO BE YOU</td>
<td>142</td>
</tr>
<tr>
<td>IT WAS A VERY GOOD YEAR</td>
<td>139</td>
</tr>
<tr>
<td>I'VE GOT A CRUSH ON YOU</td>
<td>126</td>
</tr>
<tr>
<td>I'VE GOT A GAL IN KALAMAZOO</td>
<td>130</td>
</tr>
<tr>
<td>I'VE GROWN ACCUSTOMED TO HER FACE</td>
<td>134</td>
</tr>
<tr>
<td>THE LAST TIME I SAW PARIS</td>
<td>146</td>
</tr>
<tr>
<td>LAURA</td>
<td>150</td>
</tr>
<tr>
<td>LOVE IS A MANY-SPLENDORED THING</td>
<td>154</td>
</tr>
<tr>
<td>LOVER MAN</td>
<td>158</td>
</tr>
<tr>
<td>MAKIN' WHOOPEE!</td>
<td>162</td>
</tr>
<tr>
<td>MISTY</td>
<td>166</td>
</tr>
<tr>
<td>THE MORE I SEE YOU</td>
<td>169</td>
</tr>
<tr>
<td>MORE THAN YOU KNOW</td>
<td>172</td>
</tr>
<tr>
<td>MY KIND OF TOWN</td>
<td>177</td>
</tr>
<tr>
<td>MY WAY</td>
<td>182</td>
</tr>
<tr>
<td>NICE 'N' EASY</td>
<td>186</td>
</tr>
<tr>
<td>OLD DEVIL MOON</td>
<td>188</td>
</tr>
<tr>
<td>ON A CLEAR DAY (YOU CAN SEE FOREVER)</td>
<td>190</td>
</tr>
<tr>
<td>OVER THE RAINBOW</td>
<td>192</td>
</tr>
<tr>
<td>THE PARTY'S OVER</td>
<td>196</td>
</tr>
<tr>
<td>'S WONDERFUL</td>
<td>198</td>
</tr>
<tr>
<td>SEPTEMBER IN THE RAIN</td>
<td>202</td>
</tr>
<tr>
<td>SOMEBODY LOVES ME</td>
<td>204</td>
</tr>
<tr>
<td>SOMEONE TO WATCH OVER ME</td>
<td>208</td>
</tr>
<tr>
<td>SOMETIMES I'M HAPPY</td>
<td>212</td>
</tr>
<tr>
<td>(LOVE IS) THE TENDER TRAP</td>
<td>215</td>
</tr>
<tr>
<td>THIS IS MY SONG</td>
<td>221</td>
</tr>
<tr>
<td>TILL THEN</td>
<td>228</td>
</tr>
<tr>
<td>TIME AFTER TIME</td>
<td>224</td>
</tr>
<tr>
<td>TOO MARVELOUS FOR WORDS</td>
<td>231</td>
</tr>
<tr>
<td>YOU DO SOMETHING TO ME</td>
<td>234</td>
</tr>
<tr>
<td>YOU MADE ME LOVE YOU</td>
<td>242</td>
</tr>
<tr>
<td>YOU MAKE ME FEEL SO YOUNG</td>
<td>238</td>
</tr>
<tr>
<td>YOU MUST HAVE BEEN A BEAUTIFUL BABY</td>
<td>247</td>
</tr>
<tr>
<td>YOUNG AT HEART</td>
<td>250</td>
</tr>
<tr>
<td>YOU'RE GETTING TO BE A HABIT WITH ME</td>
<td>253</td>
</tr>
</tbody>
</table>
AFTER YOU’VE GONE

Although Al Jolson introduced this favorite standard at the Winter Garden Theater and later recorded it for the 1949 film, Jolson Sings Again, the first chart appearance of the tune was with a 1918 recording by Henry Burr and Albert Campbell. Burr and Campbell’s version was very successful, reaching the penultimate position; the following year, however, a recording by Marion Harris did even better, capturing the top spot. During the same period, Sophie Tucker was encouraging the song’s success with her vaudevillian performances and, later, with her 1929 top-ten record. Other versions over the years, including Benny Goodman’s (1935 and in the 1946 film, Make Mine Music), Judy Garland’s (For Me And My Gal, 1942), Louis Armstrong’s (1952 and in 1959’s The Five Pennies), and Leland Palmer’s (in Bob Fosse’s All That Jazz, 1979) have ensured that the song will remain popular long after we’ve all gone away.

Words by
HENRY CREAMER

Music by
TURNER LAYTON

Judy Garland

Verse

Now won’t you listen dearie while I say. How could you tell me that you’re goin’ away?

Don’t say that we must part. Don’t break my aching heart.

After You’ve Gone - 3 - 1

© 1918 MORLEY MUSIC CO. (Renewed)
This Arrangement © 1994 by EKAY MUSIC, INC.
All Rights Reserved Used by Permission
You know I've loved you truly many years, Loved you night and day,

How can you leave me, can't you see my tears? Listen while I say,

Chorus:

After you've gone and left me crying; After you've gone
After I'm gone after we break up; After I'm gone
There's no denying; You're gonna wake up;

you'll feel blue, You'll feel sad, You'll miss the dearest pal you've
you will find You were blind, To let somebody come and

After You've Gone - 3 - 2
After You've Gone

There'll come a time, now don't forget it, There'll come a time,
change your mind,
After the years, we've been together, Their joy and tears,

when you'll regret it;
Some day, when you grow lonely,
all kinds of weather;
Some day, blue and downhearted,

Your heart will break like mine and you'll want me only, After You've Gone,
You'll long to be with me right back where you started; After I'm gone,

After You've Gone away,
After I'm gone away,

After You've Gone - 3 - 3
AIN'T MISBEHAVIN'

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

Words by ANDY RAZAF

Music by THOMAS "FATS" WALLER and HARRY BROOKS

Moderately

Verse:

Boy: Tho' it's a fickle age,
With flirt-ing all the rage,

Girl: Your type of man is rare,
I know you really care,

Here is one bird with self-control,
Happy inside my cage.

That's why my conscience never sleeps,
When you're away some-where.

I know who I love best,
Thumbs down for all the rest,

Sure was a lucky day,
When fate sent you my way,

Ain't Misbehavin' - 4 - 1

© 1929 EMI MILLS MUSIC INC., CHAPPELL & CO., and RAZAF MUSIC CO. in the U.S.A.
Copyright Renewed
All Rights outside the U.S.A. Administered by CHAPPELL & CO.,
EMI MILLS MUSIC INC. and WARNER BROS. PUBLICATIONS U.S. INC.
My love was given, heart and soul,
And made you mine alone for keeps,
So it can stand the test.
Ditto to all you say.

Moderately (\( \frac{3}{4} \))

Chorus:

No one to talk with, all by myself,
No one to walk with, but

I'm happy on the shelf, Ain't Misbehavin',
I'm savin' my love for

you.

I know for certain

Ain't Misbehavin' - 4 - 2
the one I love, I'm thru with flirt-in', it's just you I'm think-in' of,

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

Like Jack Horner in the corner,

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

Ain't Misbehavin' - 4 - 3
Ain't Misbehavin' - 4 - 4
ALEXANDER’S RAGTIME BAND

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

Words and Music by IRVING BERLIN

Moderato

Oh, ma hon-ey, Oh, ma hon-ey, Better hur-ry and let’s me-an-der,
Oh, ma hon-ey, Oh, ma hon-ey, Ther’s a fidd-le with notes that screech-es,

Ain’t you go-in’, Ain’t you go-in’, To the lead-er man, rag-ged me-ter man?
Like a chick-en, Like a chick-en, And the clar-in-et is a col-ored pet,
Oh, ma hon-ey,
Come and lis-ten,
Let me take you to
Al-ex-an-der's

grand stand,
come now,
Ain't you com-in' a-long?

CHORUS

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

AN-DERS RAG-TIME BAND,
Come on and hear,
Come on and
hear, It's the best band in the land, They can play a bugle call like you've never heard before, So natural that you want to go to war; That's just the bestest band what am, honey lamb, Come on along, Come on along, Let me take you by the hand, Up to the
man, Up to the man who's the leader of the band,
And if you care to hear the Swanee River played in
rag-time, Come on and hear, Come on and hear AL-
ANDER'S RAG-TIME BAND. Come on and BAND.
ALL OR NOTHING AT ALL

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

Lyric by
JACK LAWRENCE

Music by
ARTHUR ALTMAN

Moderately slow (with much expression)

Refrain
Am

C⁺⁵

Or Nothing At All!

Half a love never ap...
If your heart never could
yield to me,

then I'd rather have nothing
at all!

All or Nothing at All - 4 - 2
might have been. No, I'd rather have nothing at all.

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

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

touch of your hand makes me weak, and my heart may grow dizzy and
And if I fell under the spell of your call,

I would be caught in the undertow.

So, you see, I've got to say: No!

Or Nothing At All!
ALL THE WAY

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

Words by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

When somebody loves you, it's no good unless he loves you

Happy to be near you, when you need someone to cheer you

© 1957 (Renewed) MARAVILLE MUSIC CORP.
All Rights Reserved
All The Way.
Tall-er than the tall-est tree is,

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

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

good un-less (he) needs you
All The Way.
Through the good or lean years and for all the in-between years, Come what may.

Who knows where the road will lead us? Only a fool would say, But

If you let me love you, it's for sure I'm gonna love you All The Way,
AM I BLUE?

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

Words by
GRANT CLARKE

Music by
HARRY AKST

Moderately

\[
\text{Am I blue?} \quad \text{Am I blue?} \quad \text{Ain't these tears}
\]

\[
\text{in these eyes} \quad \text{tel-lin' you?} \quad \text{Am I blue?}
\]

\[
\text{You'll be too} \quad \text{If each plan} \quad \text{with your man} \quad \text{done fell through.}
\]
Was a time I was his only one,

But now I'm the sad and lonely one, "Lawdy," was I gay?

'til today, Now he's gone and we're through,

Am I blue? Am I blue? blue?
ANYTHING GOES

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

Words and Music by
COLE PORTER

Moderato

VERSE

Cm     A7       Cm     G7     Cm

P a tempo

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

D#     A7       D#     G7

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

© 1934 WARNER BROS. INC. (Renewed)
All Rights Reserved
REFRAIN

In olden days a glimpse of stocking Was looked on as something shocking.

Now heaven knows, Anything...
C  F6  C  G+  C  
goes.  Good authors too who
Am  C7
once knew better words Now only use four-letter words, writing
Dm7  C  Dm7  Fm6  C  Dm  
prose,  An-thing goes.
C  B7  E  
— The world has gone mad today And good’s bad today, And black’s
B9  B7  
white today, And day’s night today When most guys today That wo-men
REFRAIN 2

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

REFRAIN 3

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

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

Words and Music by
HERMAN HUPFELD

Humphrey Bogart and Ingrid Bergman

Moderato, con espressione

REFRAIN  Lilttlingly

p - mf
a tempo
You must re-mem-ber this, a kiss is still a kiss, a sigh is just a sigh;

The funda-men-tal things ap- ply, As time goes by.

As Times Goes By - 3 - 1

© 1931 WARNER BROS. INC. (Renewed)
All Rights Reserved
And when two lovers woo, they still say, "I love you." On that you can rely; No matter what the future brings, As time goes by. Moon-light and love songs
mf poco a poco cresc.
never out of date, Hearts full of passion, jealousy and hate;

As Times Goes By - 3 - 2
Woman needs man and man must have his mate, That no one can de-
poco rit.

ny. It's still the same old story, a fight for love and glory, A
a tempo

case of do or die! The world will always welcome

lovers, As time goes by. You by. f

As Times Goes By - 3 - 3
BE MY LOVE

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

Words and Music by
SAMMY CAHN and NICHOLAS BRODSZKY

Very moderato tempo

Chorus, very moderate tempo

© 1949, 1950 (Renewed 1977, 1979) METRO-GOLDWYN-MAYER INC.
All Rights Controlled by EMI MILLER CATALOG INC. (Publishing)
and WARNER BROS. PUBLICATIONS U.S. INC. (Print)
All Rights Reserved
Be My Love - 3 - 2

B7  E7b9  Am  A#°  G/B
ate.  Just  fill  my  arms.  the  way  you've  filled  my  dreams,
toi,  Seul(e),  tu  pour-rais,  Ché-ri(e),  si  tu  vou-lais,
deux,  Je  n'ai  be-soin.  Pour  fi-xer  mon  des-tin.

D7/A  G6  B7/F#  Em  A7  Am7  D11
The  dreams  that  you  in-spire  with  ev-ry  sweet  de-sire.
Cal-mer  tous  les  tour-ments  De  mon  de-sir  brû-lant.
Que  d'un  bon-heur  cer-tain.  Un  seul  bai-ser,  le  tien.

B7  B7  G  F#°
BB  MY  LOVE,  and  with  your  kiss-es  set  me
POUR  T'AÎ  MER,  Je  bra-ve-rais  la  terre  en-
POUR  T'AÎ  MER,  Je  veux  de  no-tre  vie  trop

B+  B7  Em  C#°  C7b5
burn-ing;  One  kiss  is  all  I  need  to  seal  my
tiè-re!  Et  nul  ne  pour-ra  m'é-loi-gner  de
brè-ve  Faire  une  é-ter-ni-té  de  jours  tous
fate, And we'll find love's

bleus. hand in hand, prom - ised land. There'll

Sois mon a - mour! Et jus - qu'au
dans la main, Vers de beaux
dernier jour Il

vers de demains, Nous

be no one but you, for

n'y au - ra que toi pour

pren - drons les che - mins ri - ants,

E - ter - nal -

moi pour

Où vont

gai - e

ly, Si

If you will

Les fous

BE a

MY

LOVE. BE MY

1. G6

2. G6

LOVE.
mains.
THE BEST IS YET TO COME

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

Music by CY COLEMAN

Words by CAROLYN LEIGH

Moderately, with a beat

Piano

Refrain

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

You came along and ev'rything's startin' to hum;

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

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

© 1959, 1961 (Renewed 1987, 1989) NOTABLE MUSIC CO., INC.
and EMI CARWIN MUSIC INC.
All Rights on behalf of NOTABLE MUSIC CO., INC. Administered by WB MUSIC CORP.
All Rights Reserved
You think you’ve seen the sun, but you ain’t seen it shine.

Wait till the warm-up’s under way. Wait till our lips have met.

Wait till you see that sunshine day. You ain’t seen nothin’ yet!

The Best Is Yet To Come—babe, won’t it be fine.

The Best Is Yet To Come—come the day you’re mine.
Interlude

Come the day you're mine,

I'm gonna teach you to fly,

We've only tasted the wine,

We're gonna drain the cup dry

Wait till your charms are ripe for these arms to surround,

You think you've flown before, but you ain't left the ground.
Wait till you're locked in my embrace, Wait till I draw you near.

Wait till you see that sunshine place, Ain't nothin' like it here!

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

The Best Is Yet To Come,

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

Music and Lyrics by
GEORGE GERSHWIN and IRA GERSHWIN

I'm bid-in' my time; 'cause that's the kind-a guy I'm, while I can.
other folks grow dizzy
gin-nin' on a Monday
I keep busy
right through Sunday,
bid-in' my
bid-in' my
time.
time.

Next year,
next year,
Give me,
give me,

some-thing's bound to
glass that's full of
happen.
tinkle.

This year,
Let me,

this year,
let me,
I'll just keep on
dream like
Rip Van
Bb11  Bb7  Eb  Ab  Fm7  Bb7

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

Eb  Ab 4fr.  Fm7  Bb7

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

Eb  C7  Fm7  Abm6

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

Eb  Bb7  Eb

bid - in' my time.
bid - in' my time.

Bidin' My Time - 3 - 3
THE BOULEVARD OF BROKEN DREAMS

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

Words by AL DUBIN
Music by HARRY WARREN

Moderato (moto expressivo)

Night-ly lights are shin-ing bright-ly Feet are tripping light-ly while the mu-sic plays.

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

© 1933 WARNER BROS. INC. (Renewed)
All Rights Reserved
REFRAIN

Gay Pa-reed look what you've done to me.

I walk a-long the street of sor-row.

The Bou-le-vard of Brok-en Dreams. Where Gig-o-lo and Gig-o-lette,
can take a kiss without re-gret. So they for-get their brok-en dreams.

You laugh to-night and cry to-mor-row, When you be-hold your shat-tered
schemes of G-g-o-lo and G-g-o-lette, wake up to find their eyes are wet.

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

find me. Al-ways walk-ing up and down.

But I left my soul be-hind me. In an old Ca-thedral
The joy that you find here you borrow

You cannot keep it long it seems.

But Gigolo and Gigollette

still sing a song and dance along.

The Boulevard of Broken Dreams.

a tempo

I walk along the street of Dreams.
CHATTANOOGA

CHOO-CHOO

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

Lyrics by
MACK GORDON

Music by
HARRY WARREN

The Nicholas Brothers

Moderately, with rhythm

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

Dm7 G7 Dm G7

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

1.
C Cm6

shine.

2.
C Cm6

spare.

You leave the

© 1941 (Renewed 1969) TWENTIETH CENTURY MUSIC CORPORATION
All Rights Controlled by EMI FEIST CATALOG INC. (Publishing)
and WARNER BROS. PUBLICATIONS U.S. INC. (Print)
All Rights Reserved
Pennsylvania station 'bout a quarter to four,
When you hear the whistle blowin'
Read a magazine and then you're
Then you know that Tennessee is

in Baltimore__
not very far__,

Dinner in the diner, nothing could be finer
Shovel all the coal in, gotta keep it rollin'

1. C\(^7\)

than to have your ham-'n eggs in Carolina.
Woo, woo, Chattanooga

there you are

2. C\(^7\)

There's gonna be a certain party at the station.
Satin and lace, I used to call funny face.

She's gonna cry until I tell her that I'll never roam.

So Chattanooga Choo-Choo won't you choo-choo me home.
COME FLY WITH ME

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

Words by
SAMMY CAHN
Music by
JAMES VAN HEUSEN

Andante

Verse

G7 C G7 C G7 C G Am7

When dad and mother discovered one another, They dreamed of the day when they

G Fmaj7 C Fm6 C Dm C F

Would love and honor and obey. And during all their modest spooning.

Come Fly With Me - 5 - 1

© 1958 MARAVILLE MUSIC CORP.
Copyright Renewed and Assigned to MARAVILLE MUSIC CORP.
and CAHN MUSIC CO.
All Rights on behalf of CAHN MUSIC CO. Administered by WB MUSIC CORP.
All Rights Reserved
They'd blush and speak of honey-mooning.
And if your memory recalls,

They spoke of Niagara Falls.
But today, my darling, to-

Moderately, with a strong beat

Refrain

Come Fly With Me! Let's fly! Let's fly away!

If
you can use some exotic booze, there's a bar in far Bombay, Come

Fly With Me! Let's fly! Let's fly away! Come

Fly With Me! Let's float down to Peru! In

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

Come Fly With Me - 5 - 3
Fly With Me! Let's take off in the blue! (Once I get you)

Up there! Where the air is rarified, We'll just glide.

starry-eyed. (Once I get you) Up there! I'll be holding

you so near. You may hear, Angels cheer, 'cause
Come Fly With Me - 5 - 5
DREAM A LITTLE DREAM OF ME

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

(Mama) Cass Elliot

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

Stars shining bright above you. Night breezes seem to whisper, "I love you."

Dream a Little Dream of Me - 3 - 1
Birds singing in the sycamore tree, "Dream A Little Dream Of Me."

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

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

Stars fading, but I linger on, dear, Still craving your kiss;
I'm longing to linger till dawn, dear, Just saying this;
Sweet dreams till sunbeams find you,
Sweet dreams that leave all worries behind you, But in your dreams what ever they be,
Dream A Little Dream Of Me.

1. G E5 D7
2. G
The question is: Who hasn't performed this gorgeous classic? It was introduced in the 1929 Gershwin musical East Is West, but gained great success in Girl Crazy (1930), and, in Crazy For You (1992). Aside from a slew of recordings, including recent Bobby Short and Michael Feinstein releases, "Embraceable You" has also been a prominent addition to many film scores, such as 1951's Oscar-winning An American In Paris (by Gene Kelly).

Music and Lyrics by
GEORGE GERSHWIN and
IRA GERSHWIN
What was it that controlled me?
What kept my love life lean?
My intuition told me You'd come on the scene.
Lady, listen to the rhythm of my

Embraceable You - 5 - 2
Em  Em⁶  Em  A⁷  Am  D  Am  D  Am  D  Am  D  Am  D

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

Rhythmically G  C⁷dim  D⁷  Am¹¹  Fm⁶  D⁷
Refrain:  

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

Embrace me,  You ir - re - place - a - ble you!
Just one look at you, my heart grew tipsy in me;

You and you alone bring out the gypsy in me!

I love all the many charms about you;
Above all I want my arms about you. Don't be a

Naughty baby, Come to pa-pa, Come to pa-pa do! My sweet em-

brace-able you!

Embraceable You - 5 - 5
FIVE MINUTES MORE

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

Words by
SAMMY CAHN
Music by
JULE STYNE

Verse
C
B C G+5 C
G9+5 C

Dear, this evening seemed to go so awfully fast.
We had so much

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

fun and now you're home at last.
I looked forward to a kiss or two at the
Dm7  G7  C  Gdim  G  Gdim  G  Em  Am7  D7  G7

garden gate. But you gave me just one peck and insisted it was late.

Chorus

C  E+5  E7  F  A+5  A7  Dm  D7
Give me FIVE MINUTES MORE, Only FIVE MINUTES MORE, Let me stay...

G7  Dm7  G  G9  C  N.C.
let me stay in your arms. Here am
I begging for Only FIVE MINUTES MORE, Only FIVE MINUTES MORE.

of your charms. All week long I

dreamed about our Saturday date. Don't you know that
Sun-day morn-ing you can sleep late?
Give me FIVE MIN-UTES MORE, On-ly

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

Give me

Five Minutes More - 4 - 4
GET HAPPY

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

Words and Music by HAROLD ARLEN and TED KOEHLER

Moderately

Get Happy - 3 - 1

© 1929 WARNER BROS. INC. (Renewed)
All Rights Reserved
Chorus:

For get your troubles and just get happy, you better

chase all your cares away. Sing Hallelujah, come on, get

happy, get ready for the judgment day. The sun is

shin-in, come on get happy, the Lord is waiting to take your hand.

Shout Hallelujah! Come on, get happy, we're go.
ing to the prom-ised land. We're head - in' 'cross the Riv - er, wash your

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

side. For-get your trou - bles and just get hap - py, you bet - ter

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

hap - py get read - y for the judge - ment day. For-get your day.
FOR ALL WE KNOW
(From the Motion Picture "Lovers And Other Strangers")

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

Words by
ROBB WILSON and ARTHUR JAMES
Music by
FRED KARLIN

Moderately, in 2

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

gers time in man-y ways,
alone will tell.

© 1970 Songs of Universal, Inc.
Copyright Renewed
All Rights Reserved
We've got a lifetime to share,
Let's take a lifetime to say,
So much to say well."
And as we go
time from day to
time
will tell us so,
And love may grow.
For

For All We Know - 2 - 2
GIGI

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

Music by FREDERICK LOEWE

Lyrics by ALAN JAY LERNER

Slowly

C C C C B Dm7

Gigi, Am I a fool without a mind or have I merely been too blind to realize?

G7 Dm7 G7 C6

Gigi, Why you've been growing up before my eyes!

E Edim F#m7 Bdim B7 D7

Gigi, You're not at all that funny, awkward little girl I knew.

Gigi - 2 - 1

© 1957, 1958 CHAPPELL & CO.
Copyrights Renewed
All Rights Reserved including Public Performance for Profit
no! But never there's been a breathless change in you. Oh,

Gigi. While you were trembling on the brink, Was I out yonder somewhere blinking at a star? Oh,

Gigi. Have I been standing up too close or back too far? When did your sparkle turn to

fire. And your warmth become desire? Oh, what miracle has

made you the way you are?
THE GOOD LIFE

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

Words by
JACK REARDON
Music by
SACHA DISTEL

Slowly, with feeling

Oh, the good life, full of fun seems to be the ideal,
Yes, the good life lets you hide all the sadness you
feel, You won't really fall in love for you can't take the chance, So be honest with yourself, don't try to fake romance.

The Good Life - 4 - 2
It's the good life to be free and explore the unknown,

Like the heartaches when you learn you must face them alone,

The Good Life - 4 - 3
member I still want you, and in case you wonder

why, well, just wake up, Kiss the good life goodbye

byye.

Oh, the byye.
HOW ABOUT YOU?

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

Moderately

Words by
RALPH FREED
Music by
BURTON LANE

I like New York in June, How About You?

I like a Gershwin tune, How About You?

I love a fireside when a storm is due,

I like potato chips, moonlight and motor trips How About You?

© 1941 (Renewed 1969) EMI FEIST CATALOG INC.
All Rights Controlled by EMI FEIST CATALOG INC. (Publishing)
and WARNER BROS. PUBLICATIONS U.S. INC. (Print)
All Rights Reserved
I'm mad about good books, can't get my fill,

And Franklin Roosevelt's looks, give me a thrill,

Holding hands in a movie show, when all the lights are low

may not be new, But I like it, How About

1.

How About You?

2.

How About You?
HIGH HOPES

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

Frank Sinatra

Words by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

Moderato (with a beat)

Verse

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

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

© 1959 SINCAP PRODUCTIONS, INC
© 1959 MARAVILLE MUSIC CORP
Copyrights Renewed by MARAVILLE MUSIC CORP
All Rights Reserved
Refrain

Just what makes that little ol' ant
Once there was a silly ol' ram,
Think he'll move that
Thought he'd punch a

rubber tree plant;
hole in a dam;
Anyone knows an ant can't
No one could make that ram scram.

Move a rubber tree plant. But he's got
He kept buttin' that dam. 'Cause he had
3. So keep your
HIGH HOPES, He's got
HIGH HOPES, He had
HIGH HOPES. Keep your
HIGH HOPES: He's got high apple pie in the sky hopes. So any time you're gettin' low,
HIGH HOPES: He had high apple pie in the sky hopes. So any time you're feelin' bad,
HIGH HOPES: Keep those high apple pie in the sky hopes. A problem's just a toy balloon,

'Stead of lettin' go, Just remember that ant.
'Stead of feelin' sad, Just remember that ram.
They'll be busting soon, They're just bound to go "Pop!"
Oops! There goes another rubber tree plant! Oops! There goes another
Oops! There goes a billion kilowatt dam! Oops! There goes a
Oops! There goes another problem, ker-plop! Oops! There goes an-
Oops! There goes another rubber tree plant! Oops! There goes another
Oops! There goes a billion kilowatt dam! Oops! There goes a
Oops! There goes another problem, ker-plop! Oops! There goes another

1.2. F#07 Gm7 F#07 C7 Back to Verse
plant! dam!
plop! Ker plop!
HEY, LOOK ME OVER

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

Music by
CY COLEMAN

Words by
CAROLYN LEIGH

Hey, Look Me Over, lend me an ear;
Fresh out of clover, mortgaged up to here.
But don't pass the plate, folks,
don't pass the cup;
I figure when ever you're down and out, the

Hey, Look Me Over - 3 - 1

© 1960, 1961 (Renewed 1988, 1989) NOTABLE MUSIC CO., INC. and EMI CARWIN CATALOG INC.
All Rights on behalf of NOTABLE MUSIC CO., INC. Administered by WB MUSIC CORP.
Print Rights on behalf of EMI CARWIN CATALOG INC. Administered by WARNER BROS. PUBLICATIONS U.S. INC.
All Rights Reserved
on-ly way is up. And I'll be up like a rose-bud, high on the
vine;
Don't thumb your nose, bud, take a tip from mine. I'm a
little bit short of the el-bow room, but let me get me some.
'1. And look '2. Hear me
out, world, here I come.
come.
Interlude (ad lib.)

No-body in the world was ever without a pray'r,

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

Kid, when you need the crowd, the tickets are hard to sell,

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

Hey, Look Me Over - 3 - 3
HOW LITTLE WE KNOW
(How Little It Matters)

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

Words by
CAROLYN LEIGH

Music by
PHILIP SPRINGER

Rhythmically, but not fast

How little we know——how much to discover——what chemical

forces flow——from lover to lover? How little we


© 1956 EDWIN H. MORRIS & COMPANY
© Renewed 1984 by EMI CARWIN CATALOG INC. and TAMIR MUSIC
All Rights Reserved
Understand what touches off that tingle
That sudden explosion when two tinges intermingle.
Who cares to de-

Fine what chemistry this is?
Who cares with your

How Little We Know - 3:2.
lips on mine__ how ignorant bliss is?__ So long as you

kiss me and the world around us shatters. How little it matters

How little we know. How little we know

How Little We Know
I BELIEVE

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

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

Moderately (with much expression)

I BE-LIEVE for ev'-ry drop of rain that falls, a flower grows.

I BE-LIEVE that some-where in the dark-est night, a can-dle
I BE-LIEVE for ev-ry-one who goes a-stray.

someone will come to show the way.

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

small-est pray'r will still be heard.

I BE-LIEVE that some-one in the
great somewhere hears every word.

Every time I hear a new-born baby cry, or touch a leaf, or see the sky, Then I know why I believe!
I DIDN’T KNOW WHAT TIME IT WAS

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

Words by
LORENZ HART
Music by
RICHARD RODGERS

Moderately

F♯m7  B7  Em  F♯m7  B7  A

P - mf
I didn’t know what time it was, then I met you.

Am  Em  Bm  C  Bm

Oh, what a lovely time it was, how sublime it was,
Am Dm7 D7 F#m7 B7 Em F#m7 B7

too!
I didn’t know what day it was. You held my

A Am Em Bm C Bm

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

Am7 Dm7 D7 G Am B7 Am B7

grand.
Grand to be alive, to be young, to be mad, to be yours a -

Em C D7 G

lone!
Grand to see your face, feel your touch hear your
voice say I'm all your own!
I didn't know what year it was.

Life was no prize.
I wanted love and here it was

Shining out of our eyes.
I'm wise and I know what time it is

now!

1. G
C#m7-5
D7

2. G
G6

I Didn't Know What Time It Was - 3 - 3
I FALL IN LOVE TOO EASILY

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

Words by
SAMMY CAHN

Music by
JULE STYNE
Slowly (with feeling)

Fm7    Bb7     Eb
Chorus
I Fall In Love        Too Eas - i - ly,
Cm     G7aug  Fm6
I fall in love        too    fast,
Cm7   G7aug  Cm  Cm7
D7    D7-5  Fm6  G7  G9b
I fall in love too    ter - ri - bly     hard,
D7
For love to ev - er   last.
Cm7  D7     G7
C  Dm7  C  C7  Fm  Bb,  Eb9
My heart should be well schooled
C    Eb7  A7  Bb-9
'Cause I've been fooled in the past,
Fm7  Bb7    Eb
Fall in Love        Too Eas - i - ly
I fall in love        too    fast.

I GUESS I'LL HAVE TO CHANGE MY PLAN

The Original lyric to this melody was written in 1924 by Lorenz Hart when he and Arthur Schwartz were summer camp counselors, and it was titled "I Love To Lie Awake In Bed." In 1929, with a new lyric by Howard Dietz, it was introduced in the Broadway production The Little Show. In what is now considered a classic, Fred Astaire and Jack Buchanan performed a top hat and white tie duo to this tune in the 1933 film The Band Wagon.

Words by
HOWARD DIETZ

Music by
ARTHUR SCHWARTZ

Slow

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

I realized there'd be another man!
I over-

Why did I

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

© 1929, 1932 WARNER BROS. INC.
Copyrights Renewed
Rights for the Extended Renewal Term in the United States controlled by
WARNER BROS. INC. and ARTHUR SCHWARTZ MUSIC
All Rights Reserved
reach the moon but when I got there, crawl right back and into my shell,

All that I could get was the air, My personal hell.

feet are back upon the ground I've lost the
have to change my plan around I've lost the

one girl I found. I
one girl I found. I
I THOUGHT ABOUT YOU

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

Words by
JOHNNY MERCER
Music by
JIMMY VAN HEUSEN

Donna Reed and Steve Allen in
The Benny Goodman Story

© 1939 BURKE & VAN HEUSEN, INC.
© Renewed and Assigned to WB MUSIC CORP. and LEWIS PUBLISHING CO., INC.
All Rights Reserved
Two or three cars parked under the stars, A winding stream, Moon shining down on

some little town, And with each beam, Same old dream, At every stop that we made,

Oh, I THOUGHT ABOUT YOU, But when I pulled down the shade,
then I really felt blue, I peeked thru the crack and

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

I THOUGHT ABOUT YOU!
I WANT TO BE HAPPY

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

Lyrics by
IRVING CAESAR

Music by
VINCENT YOUMANS

Moderato

James: I'm a very ordinary man, trying to work out life's happy plan,
Nanette: No one ever talked like that to me, I have never known such sympathy,
don unto others as I'd only in my dreams, it really seems to me it's too good to be true.

© 1924 WARNER BROS. INC. (Renewed)
Rights for the Extended Renewal Term in the United States Controlled by
WB MUSIC CORP and IRVING CAESAR MUSIC CORP
All Rights on behalf of IRVING CAESAR MUSIC CORP Administered by WB MUSIC CORP
All Rights Reserved
When I find a very lonely soul, to be kind becomes my only goal,
There are smiling faces everywhere, surely I deserve my little share,

I feel so much better when I tell them my philosophy,
I'm a lucky girl to know that I can get it all from you.

I want to be happy, but I won't

be happy, till I make you happy.
Life's really worth living,

when we are mirth-giving, why can't I

give some to you?

When skies are grey and you say you are blue,
I’ll send the sun smiling through.

I want to be happy, but I won’t

be happy till I make you happy,

1. C G7

2. C

too.

too. **ff**
I'LL GET BY
(As Long As I Have You)

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

Words by
ROY TURK

Music by
FRED E. AHLERT

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

Tho' there be rain and darkness too, I'll...
not complain, ______ I'll see it through. ______ Poverty______

may come to me, ______ that's true, ______ But

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

have you. ______ you.
I'LL SEE YOU IN MY DREAMS

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

Words by GUS KAHN
Music by ISHAM JONES

Moderately

F  Fmaj7  F7  D  A7  A7-5

Tho' the days are long.

D7  G7  Dm6  Bb6  C6

song.

I'll See You in My Dreams
Soon my eyes will close,
Still I hope and pray.

Soon I'll find repose,
Thru each weary day,
And in dreams you're
For it brings the

al-ways near to me.
I'll

Slowly (with expression)
See You In My Dreams.
I'll See You in My Dreams - 4 - 4
I'LL WALK ALONE

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

Words by SAMMY CAHN
Music by JULE STYNE

Vera Zorina and George Raft

Moderato

N.C.

G

E7(b9)

I'll Walk A- lone

be-cause to
tell you the truth,
I'll be

Am7

D7

Dm

E7

A7

D7

Cm

D7

G

G+

Em

A7

Ab7+

D9

lonely.

I don't mind be-ing lone- ly

When my heart tells me you are lone- ly too.

I'll Walk A-

© 1944 MORLEY MUSIC CO., INC.
Copyright Renewed. Assigned to MORLEY MUSIC CO., INC and CAHN MUSIC CO.
All Rights on behalf of CAHN MUSIC CO. Administered by WB MUSIC CORP.
All Rights Reserved
G       
E7(b9)   Am7
lone,    they'll ask me why and I'll tell them I'd rather,

D7    Dm    E7     A7    D7    Cm    D7
There are dreams I must gather, Dreams we fashioned the night.

G     G+     G
Dm7    G9    C
you held me tight. I'll always be near you, wherever

Cm
G

D7    G
ever you are, Each night in every prayer. If
you call I'll hear you, no matter how far; Just close your eyes and I'll be there.

Please walk alone and send your love and your kisses to guide me. Till you're walking beside me, I'll Walk Alone.

I'll Walk Alone - 3 - 3
I'M GETTIN'
SENTIMENTAL OVER YOU

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

Very slow

Words by GEORGE BASSMAN
Music by NED WASHINGTON

Verse

was just an other who

laughed at romance,

I said it was not for me.

Then you made your entrance and

I'm Gettin' Sentimental Over You - 3 - 1
D♭7  C+7  C7  F7  F9  B♭7  B♭dim7  Gm/B♭  B♭9
right at a glance... I knew this was meant to be...

E♭maj7  D7sus  D7  B♭m/Db  C+  C7
Chorus
Never thought I'd fall,... but now I hear love call... I'm

F9  B♭7  E♭6 (C7♭9/E  Fm6)  B♭9
Gettin' Sentimental Over You.

E♭maj7  D7sus  D7  B♭m/Db  C+  C7
Things you say and do... just thrill me through and through... I'm

F9  B♭+7  B♭7  E♭  A♭6  E♭  D7  Gm  Cm/G
Gettin' Sentimental Over You. I thought I was happy; I could

I'm Gettin' Sentimental Over You · 3 · 2
"I'm Gettin' Sentimental Over You"
I'M OLD-FASHIONED

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

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

General Electronic/Pipe Organs

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

Drawbar Organs

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

Words by
JOHNNY MERCER

Music by
JEROME KERN

Arranged by
MARK LAUB

Moderately
Tacet

Both Hands
Upper

Pedal Tacet

R.H. F
Upper

L.H. Lower

Pedal:

I'm Old-Fashioned - 4 - 1

© 1942 (Renewed) The Johnny Mercer Foundation and
Universal - PolyGram International Publishing Inc.
All Rights for The Johnny Mercer Foundation Administered by WB Music Corp.
All Rights Reserved
moonlight, I love the old fashioned things

The sound of

rain upon a window pane, The

starry song that April sings.
This year's fancies are passing fancies, But Upper sighing sighs, 

holding hands These my heart understands.

I'm old fashioned But I don't
mind it That's how I want to be

long as you agree to stay old

fashioned with me.

[slow arpeggio]
I'M THRU WITH LOVE

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

Words by
GUS KAHN

Music by
MATT MALNECK and
JOSEPH A. LIVINGSTON

Moderato

F

Gm7

C7

F

C7aug

F

I have given you my true love, but you love a new love.

Em7-5

C6

F

C7aug

F

What am I supposed to do now, with you now, you're thru now.

I'm Thru With Love - 4 - 1

© 1931 METRO-GOLDWYN-MAYER INC.
© Renewed 1959 and Assigned to EMI ROBBINS CATALOG INC. and GILBERT KEYES MUSIC
All Rights Controlled by EMI ROBBINS CATALOG INC. and GILBERT KEYES MUSIC
(c/o The Songwriters Guild of America) (Publishing) and
WARNER BROS. PUBLICATIONS U.S. INC. (Print)
All Rights Reserved
You'll be on your merry way, poco rit. And there's only this to say,

Chorus Fmaj7/A A7dim Gm C7 Fmaj7 Faug

I'm thru with love, I'll never fall again, Said "Au dieu" to love, "Don't ever call again" For I must have you or no one,

And so I'm thru with love. I've locked my heart, I'll
keep my feelings there I have stocked my heart with icy frigidaire, And I

mean to care for no one,
Because I'm Thru With

Love.

mf Why did you lead me to think you could care,

You didn't need me, for you had your share.

Of slaves around you to
hound you and swear, with Deep emotion, devotion to you; Good-
bye to Spring, and all it meant to me, It can never bring the
thing that used to be, For I must have you or no one,

And so I'm thru with Love. I'm Love.
I’VE GOT A CRUSH ON YOU

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

Music and Lyrics by
GEORGE GERSHWIN and IRA GERSHWIN

I’ve Got A Crush On You

Glad the many millions of Annabelles and Lillians would be

To capture me!

But you had such persistence, you
wore down my resistance: I fell, and it was swell.

Ann: You're my big and brave and handsome Romeo. How I

won you I shall never, never know, Timothy. It's not that you're attractive, but,

oh my heart grew active, when you came into view.
Refrain

I've got a crush on you, sweetie pie.

All the day and night-time hear me sigh.

Never had the least notion that I could fall
with so much emotion.

Could you coo?

I've Got a Crush on You - 4 - 3
Could you care for a cunning cottage
we could share? The world will pardon my
mush, 'cause I've got a crush, my baby, on
you. I've got a you.
I'VE GOT A GAL IN KALAMAZOO

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

Words by
MACK GORDON

Music by
HARRY WARREN

Marion Hutton, Glenn Miller and Tex Beneke

Moderate swing tempo

© 1942 WB MUSIC CORP. (Renewed)
All Rights Reserved
send a wire, hop-pin' on a flyer leavin' today.

Am I dreamin' I can hear her screamin' "Hey,
a Mister Jackson everything's O K A L A M -

A Z O Oh, what a gal, a
I'VE GROWN ACCUSTOMED
TO HER FACE

Lyrics by 
ALAN JAY LERNER

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

Music by 
FREDERICK LOEWE

Moderately

I've Grown Accustomed To Her Face

I've Grown Accustomed To Her Face

makes the day begin.

makes the day begin.

whistles night and noon, Her
morn-ing ev - ry day, Her

smiles, her frowns, her joys, her
ups, her wows, her highs, her

downs are sec-on-


© 1956 Alan Jay Lerner and Frederick Loewe
Copyright Renewed
Publication and Allied Rights Assigned to CHAPPELL & CO.
All Rights Reserved including Public Performance for Profit
IF MY FRIENDS COULD SEE ME NOW!

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

Music by CY COLEMAN  
Words by DOROTHY FIELDS

To-night at eight you should-a seen

a chauffeur pull up in a rented limousine!

My neighbors burned! They like to die! When I

tell them who is gettin' in and goin' out is I! I. If they could

If My Friends Could See Me Now! © 1965, 1969 NOTABLE MUSIC CO., INC. and LIDA ENTERPRISES  
Copyrights Renewed  
All Rights Administered by WB MUSIC CORP.  
All Rights Reserved
(1.) see me now, that little gang of mine, I'm
(2.) see me now, my little dusty group,
(3.) see me now, alone with Mister V., Who's

eating fancy chow and drinking fancy wine. I'd like those
Traip-sin' round this million dollar chicken coop. I'd hear those
wait-in' on me like he was a maître d'. I hear my

stumble bums to see for a fact. The kind of
thrift shop cats say: "Brother, get her!" Draped on a
bud-dies say-ing: "Crazy, what gives?" To-night she's

top-drawer, first-rate chums I attract. All I can
bed-spread made from three kinds of fur." All I can
living like the other half lives." To think the
say is, "Wow—ee! Look—a where I am. To-night I
say is, "Wow!—Wait till the riff and raff— See just ex-
high-est brow,— which I must say is he,— Should pick the
land-ed, pow!—right in a pot of jam." What a
act-ly how— he signed this au-to-graph." What a
low-est brow,— which there's no doubt is me.— What a
set up! Holy cow! They'd ne'er be-lieve it, If My
build-up! Holy cow!—
step up! Holy cow!—
Friends Could See Me Now!—

If My Friends Could See Me Now! - 3 - 3
IT WAS A VERY GOOD YEAR

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

Words and Music by
ERVIN DRAKE

Moderately

1. When I was seventeen,
It was a
(2. When I was) twenty one,
It was a
(3. When I was) thirty five,
It was a
(4. But now the) days are short,
I'm in the

a tempo

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

If Was a Very Good Year - 3 - 1

© 1961 (Renewed 1989) LINDABET MUSIC, INC.
All Rights Administered by THE SONGWRITERS GUILD OF AMERICA
All Rights Reserved
small town girls and soft summer nights.

city girls who lived up the stair.

blue-blooded girls of independent means.

vintage wine from fine old kegs.

We'd
With
We'd
From the

hide from the lights
perfumed hair
ride in limousines
brim to the dregs.

on the
that
their
it

village green
 undone
feurs would drive
poured sweet and clear.

When I was
When I was
When I was
It was a
IT HAD TO BE YOU

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

Words by
GUS KAHN

Music by
ISHAM JONES

Moderate swing

G/B  Bdim7  Am7-5  D7+5  D13  G/B  E7/Bb  Am7  D7-9  D7

Why do I do just as you say? Why must I just give you your way?
Seems like dreams like I always had, should be making me glad.

A7  D13  G  Cm6/A  D7+5  G  D7/A  Gdim7/Bb

Why do I sigh? Why don't I try to forgive? It's up to you to explain. Why am I blue? I'm thinking

© 1924 (Renewed) WARNER BROS. INC.
Rights for the Extended Renewal Term in the U.S.A. Controlled by
GILBERT KEYES MUSIC and BANTAM MUSIC PUBLISHING CO.,
and Administered by THE SONGWRITERS GUILD OF AMERICA
All Rights Reserved
been that something
may-be, ba-by,
lovers call fate;
I'll go a-way.
kept on say-ing
Some day, some way
you'll come and say,
I had to wait.

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

It had to be you.

I wan-dered a-round and fin-al-ly found the some-bod-y who.
could make me be true,  

could make me be blue and even be glad,  just to be sad,  

thinking of you.  

Some others I've seen  

might never be mean,  might never be cross.
A7

—or try to be boss, but they wouldn't do.

Em Am Am7 Adim7 D7 G B7/F

_for nobody else_ gave me a thrill. _With all your faults, I love you still._

Em Gdim7/B G7 Gdim7/B D7

_it had to be you, wonderful you, had to be you._

1. G Gdim7/B Cm5/A D7 D+

2. G Cm6 G6

It had to be you.
THE LAST TIME I SAW PARIS

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

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

Arranged for Piano or Organ by MARK LAUB

Moderato

R.H. E♭7sus \( \text{dim} \) E♭7 E♭7sus E♭7

L.H. E♭7

Pedal:

Rhythmically, not too slow A♭maj7

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

A♭dim A♭6 A♭dim A♭6

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

\( \text{Tacet} \)

© 1940 Universal - PolyGram International Publishing, Inc. Copyright Renewed All Rights Reserved
Lonely men with lonely eyes are seeking her in vain,

Her streets are where they were, but there's no sign of

She has left the Seine.

Chorus:
The last time I saw Paris her heart was young and
gay, I heard the laughter of her heart in every street car

fé. The last time I saw Paris, Her trees were dressed for

spring, And lovers walked beneath those trees and birds found songs to

[A] [Brightly] [B] [E] [B] sing.

I dodged the same old taxicabs that I had dodged for
years; The chorus of their squeaky horns was music to my
ears.

The last time I saw Paris Her heart was young and
gay. No matter how they change her I'll remember her that way. a tempo

ritardando

dim.

The Last Time I Saw Paris - 4 - 4
LAURA

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

Lyric by
JOHNNY MERCER
Music by
DAVID RAKSIN

Verse
You know the feeling of something half remembered of

something that never happened. Yet you recall it well. You know the
feeling of recognizing someone that you've never met, as far as you could

tell; well: Laura is the face in the misty light,

footsteps that you hear down the hall,
The laugh
that floats on a summer night
That you can never quite

 recalled, And you see Laura on the train that is

Those eyes how familiar they
She gave your very first kiss to you,

that was Laura but she's only a dream.

dream.

Laura 4 4
LOVE IS A MANY-SPLENDORED THING

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

Lyric by PAUL FRANCIS WEBSTER
Music by SAMMY FAIR

Moderately (not too fast)

I walked along the streets of Hong Kong

town, up and down, up and down.

I met a little girl in Hong Kong
And I said, "Can you tell me, please, where's that love I've never found? Unravel me this riddle, what is love? What can it be?"

In her eyes were butterflies as she replied to me.
Refrain, Moderately (not too fast)

LOVE IS A MAN-Y-SPLEN-DORED THING, It's the April rose that only grows in the early Spring; Love is nature's way of giving a reason to be living. The golden crown that makes a man a king.

Love Is a Many-Splendored Thing - 4 - 3
Once on a high and wind-y hill, In the morn-ing mist two lov-ers kissed and the world stood still,

Then your fin-gers touched my si-lent heart and taught it how to sing,

Yes, true LOVE'S-

A MAN-Y-SPLEN-DORED THING.
LOVER MAN
(Oh, Where Can You Be?)

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

Words and Music by
JIMMY DAVIS, ROGER “RAM” RAMIREZ
and JIMMY SHERMAN
Arranged by MARTY GOLD

Slowly

Verse (Freely)
Am7 Gm7-5 C6 Cdim Dm

I don’t wish for riches,

G9 G9+ C9+ Am7 Gm7-5 C6 Cdim

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

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

famous, I only want romance.

© 1941, 1942 Universal - MCA Music Publishing, A Division of Universal Studios, Inc.
Copyrights Renewed
All Rights Reserved
Refrain:
(Blues tempo)

I don't know why, but I'm feeling so sad,
The night is cold, and I'm so all alone.

I long to try something I've never had,
I'd give my soul just to call you my own.

Never had no kissin',
Got a moon above me,

Lover Man, oh where can you be?

Lover Man - 4 - 2
I've heard it said that the thrill of romance can be like a heavenly dream.

I go to bed with a prayer that you'll make love to me, Strange as it
Em7-5      A7      Dm7      G7
seems.                      Some day we'll meet and you'll

Dm7      G7      C9      Gm7
dry all my tears,                     Then whisper sweet little

C9      C7      F7
things in my ears,                Huggin' and a kissin',

Bb9      Eb7      Bbm      C9      Gm7/C      F      Gm      F      F13
Oh, what we've been missin',        Lover Man, oh where can you be?
MAKIN’ WHOOOPEE!

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

Lyric by GUS KAHN
Music by WALTER DONALDSON

Moderato

Verse

Ev-ry-time I hear that march from

C7  G  C7

Loh-en-grin_ I am al-ways on the out-side look ing in_

G  D  B7  D  B7  E7  A7

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

Makin’ Whoopee! - 4 - 1

© 1928 (Renewed) WB MUSIC CORP.
Rights for the Extended Term in the U.S. Assigned to
GILBERT KEYES MUSIC and DONALDSON PUBLISHING CORP.
Rights on behalf of GILBERT KEYES MUSIC Administered by
THE SONGWRITERS GUILD OF AMERICA
All Rights Reserved
take a bride... Weddings make a lot of people sad, But if you're not the groom they're not so bad.

Chorus

Another bride another June Another year or maybe less What's this I

sunny honeymoon well, can't you guess? Another season, another he's sus-

Makin' Whoopie! - 4 - 2
E♭7 D7 G Cm/E♭ D7 G
reason for mak-in' whoop-eel! A lot of shoes a lot of
pect-ed of mak-in' whoop-eel! She sits a lone "most ev'-ry

D7 G G7 C Am7 Am7-5
rice the groom is nervous he answers twice It's really
night he does n't phone her he does n't write He says he's

G Eb7 D7 G
kill-ing that he's so will-ing to make whoop-eel!
"bus-y" but she says "is he?" he's makin' whoop-eel!

Ddim Am Cm6 G
Picture a lit-tle love-nest, Down where the roses cling,
He does n't make much mon-ey, On-ly five thou-sand per,
Picture the same sweet love-nest,
Some judge who thinks he's funny,

Think what a year can bring.
Says 'you'll pay six to her!'
He's washing dishes and baby clothes,
He's so ambitious he even-suppose I fail!'
The judge says "budge right into"

But don't forget, folks that's what you get, folks, for mak-in'

Jail! You'd better keep her, I think it's cheaper, than mak-in'

Whoop-ee!
Another whoop-ee!
Misty

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

Words by
JOHNNY BURKE
Music by
ERROLL GARNER

Slowly, with expression

Refrain:

Look at me, I'm as helpless as a kitten up a tree, and I feel like I'm clinging to a cloud; I can't understand, I get misty just holding your hand.

© 1954, 1955 (Renewed) REGANESQUE MUSIC, MARKE MUSIC PUBLISHING CO., INC., LIMERICK MUSIC CORP., TIMO-CO MUSIC and OCTAVE MUSIC PUBLISHING CORP. All Rights Reserved
Walk my way and a thousand violins begin to play, or it might be the sound of your hello, that music I hear, I get misty, the moment you're near.

You can say that you're leading me on.

but it's just what I want you to do. Don't you notice how
Am7          D7          F7          Bb  Edim  Fm7  Bb7(9)  B9
hope-lessly I'm lost, that's why I'm following you. On my

Emaj7         Bm7         Bb7(9)         Amaj7
own, would I wander through this wonderland alone, never knowing my

Am9          D9         Emaj7         Cm         Fm7         Bb7(9)
right foot from my left, my hat from my glove, I'm too misty and too much in

1. E9          Fm7         Bb7(5)         Bb9
love. Look at love.

2. E9        Amaj7         Gm7         E7         Emaj7

Misty - 3 - 3
THE MORE I SEE YOU

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

Words by MACK GORDON
Music by HARRY WARREN

Each time I look at you is like the first time. Each time you're near me, the thrill is new. And there is nothing that I wouldn't do for the rare delight of the sight of you. For,
Refrain, with feeling

The more I see you, the more I want you. Somehow this feeling just grows and grows. With ev'ry sigh I become more mad about you; more lost with out you, and so it goes. Can you im
again how much I'll love you, the more I see you as years go by? I know the only one for me can only be you. My arms won't free you, my heart won't try. The more I try.
MORE THAN YOU KNOW

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

Words by
WILLIAM ROSE and EDWARD ELISCU
Music by
VINCENT YOUUMANS
fonder of you.

Even though your friends for-
sake you, even though you don't succ-
ceed, wouldn't I be glad to

take you, give you the break you need. More than you
know, more than you know, man o' my heart, I love you
so. Late-ly I find you're on my mind, more than you
know. Whether you're right, whether you're
wrong, man o' my heart I'll string a-long. You need me
so more than you'll ever know.

Loving you the way that I do there's

nothing I can do about it,

all you can give but honey I can't live with
out it.

Oh, how I'd cry, oh, how I'd cry, if you got tired and said "good-bye," more than I'd show more than you'd ever know.

More than you know.
MY KIND OF TOWN
(Chicago Is)

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

Words by
SAMMY CAHN
Music by
JAMES VAN HEUSEN

Allegro

Verse

Don't ever, ever ask me what Chicago is,

Unless you've got an hour or two or three.

Frank Sinatra, Bing Crosby and Dean Martin in Robin And The Seven Hoods
'Cause I need time to tell you what Chicago is,
All the things Chicago is to me. Gee! It's

Chorus My Kind Of Town Chicago is, My

Kind Of Town Chicago is, (My kind of

*) Any city name of three syllables can replace Chicago, such as Manhattan, Las Vegas, etc.
People, too,
Razz-matazz,
People who smile at
And it has

You and each time I roam,
Jazz and each time I leave,

Calling me home,
Tugging my sleeve,

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

My Kind of Town - 5 - 3
Kind Of Town!

This is The Wrigley Building, Chicago is, The Windy City, Chicago is, The Union
Stock-yards, Chicago is, Comiskey

Bally park, Chicago is, One town that

won't let you down, It's My Kind

Of Town!
MY WAY

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

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

Moderately slow

C \n
Em \n
Dm7 \n
G7 \n
And

now the end is near, I've had a
gret, I've had a few, but then again, too few to mention. My

friend, I'll say it clear, I'll state my case, of which I'm certain. I've

did what I had to do, and saw it through without emotion. I

My Way - 4-1
lived a life that's full,
planned each charted course,
I traveled each careful step
along the high by-way.

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

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

chew. But through it all,
when there was doubt,
I ate it up, and spit it
Am    Dm7    G7    C
out.  I faced it all, and I stood tall, and did it my way. I've

C    Em/B    Gm6/Bb    A7
loved, I've laughed and cried, I've had my fill, my share of losing. And

Dm    Dm7    G7    C
now, as tears subside, I find it all so amusing. To

C7    F    Fm
think I did all that, and may I say, “Not in a shy way.” Oh,
no, oh no, not me, I did it my way. For what is a man, what has he got, if not himself, then he has not to say the things he truly feels, and not the words of one who kneels. The record shows I took the blows, and did it my way.

My Way - 4 - 4
NICE 'N' EASY

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

Words by
ALAN and MARILYN BERGMAN
Music by
LEW SPENCE

Slow

Refrain

C | C+ | C6 | C7 | Dm7

mph to mf

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

Gdim | G7 | C | C+

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

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

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

© 1960 EDDIE SHAW MUSIC CO.
Copyright Renewed and Assigned to THREESOME MUSIC and LEW SPENCE MUSIC
All Rights Reserved
We're on the road to romance, that's safe to say, But let's make all the stops.

along the way.

The problem now, of course, is To simplify

hold your horses, To rush would be a crime 'cause Nice 'N' Easy

does it every time! time!

Nice 'n' Easy - 2 - 2
OLD DEVIL MOON

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

Words by
E.Y. HARBURG

Music by
BURTON LANE

Moderately

I look at you and suddenly, something in your eyes
You've got me flyin' high and wide, on a magic carpet

see soon begins bewitching me. It's the
ride Full of butterflies inside. It's the

Wanna croon, Wanna laugh like a loon. It's that

© 1946 CHAPPELL & CO. (Renewed)
Copyright Renewed All Rights Reserved
Old Devil Moon

Old Devil Moon

You and your glance makes this romance too hot to handle.

Stars in the night blazing their light Can’t hold a candle

to your razzle dazzle.

Just when I think I’m free as a
dove

Old Devil Moon deep in your eyes blinds me with love.
ON A CLEAR DAY (YOU CAN SEE FOREVER)

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

Lyrics by
ALAN JAY LERNER

Music by
BURTON LANE

Moderately, with feeling

Gmaj7
C9
Gmaj7

On a clear day___ Rise and look around you___ And you'll see who___

you are___ On a clear day___ How it will as-

ound you___ That the glow of your be- ing out- shines ev-'ry

On A Clear Day (You Can See Forever) - 2 - 1

© 1965 Alan Jay Lerner and Burton Lane. Copyright Renewed
All Rights in the U.S. Administered by WB MUSIC CORP and CHAPPELL & CO.
by agreement With the Heirs of Alan Jay Lerner and Burton Lane
Publication and Allied Rights elsewhere Assigned to CHAPPELL & CO.
All Rights Reserved Including Public Performance for Profit
star. You feel part of every mountain, sea and shore. You can hear, from far and near, a world you’ve never heard before. And on a clear day,

On that clear day You can see forever and ever more!

On a ever and ever and ever more!

On A Clear Day (You Can See Forever) - 2 - 2
OVER THE RAINBOW

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

Lyric by
E.Y. HARBURG

Music by
HAROLD ARLEN

Moderately (not fast)

When all the world is a hopeless jumble and the raindrops tumble all around,

- Heaven opens a magic lane,

When all the clouds darken up the sky-way, there's a rainbow highway to be found,

* Dorothy - Judy Garland

© 1938 (Renewed 1966) METRO-GOLDWYN-MAYER INC.
© 1939 (Renewed 1967) EMI FEIST CATALOG INC.
Rights throughout the World Controlled by EMI FEIST CATALOG INC. (Publishing) and WARNER BROS. PUBLICATIONS U.S. INC. (Print)
All Rights Reserved
Leading from your window pane.
To a place behind the sun,
Just a step beyond the rain.

Chorus Moderately

Somewhere Over The Rainbow way up high,

There's a land that I heard of once in a lullaby,
Somewhere over the rainbow skies are blue, and the dreams that you dare to dream really do come true. Some day I'll wish upon a star and wake up where the clouds are far behind me. Where troubles melt like lemon drops, away, above the chimney tops that's where you'll find me. Somewhere...
Over the Rainbow bluebirds fly, birds fly

Over the Rainbow, why then, oh why can't I?

If

happy little bluebirds fly beyond the rainbow, why oh why can't I?
THE PARTY’S OVER

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

Words by
BETTY COMDEN and ADOLPH GREEN

Music by
JULE STYNE

Moderately

The party’s over, It’s time to call it a day. They’ve burst your pretty balloon and taken the moon away. It’s time to wind up the masquerade. Just make your mind up. The piper

© 1956 Betty Comden, Adolph Green and Jule Styne
Copyright Renewed.
Publications and Allied Rights Assigned to STRATFORD MUSIC CORPORATION
and Administered by CHAPPELL & CO.
All Rights Reserved
must be paid. The party's over. The candles flicker and dim.

You danced and dreamed through the night. It seemed to be right, just being with him.

Now you must wake up. All dreams must end. Take off your make-up. The party's over. It's all over,

my friend. The party's friend.

---

The Party's Over - 2 - 2
'S WONDERFUL

The Gershwin's score for their 1927 musical comedy, Funny Face, is highlighted by this memorable number, where Ira cleverly used elision to join together and shorten words. The song was introduced by Allen Kearns and Adele Astaire in the show, and Fred Astaire and Audrey Hepburn performed it nearly 30 years later in the film version.

Music and Lyrics by
GEORGE GERSHWIN and IRA GERSHWIN

Gene Kelly and Leslie Caron in An American In Paris (1951 film version)

Moderato

\[\text{music notation}\]

He: Life has just begun.
She: Don't mind telling you,

Fm  C\((769)\)  Fm\(^7\)  B\(^b\)\(^7\)  E\(^b\)\(^{maj}\)  B\(^b\)\(^7\)(\#5)  Gm\(^7\)  E\(^b\)

Fm  C\((769)\)  Fm\(^7\)  B\(^b\)\(^7\)  E\(^b\)\(^{maj}\)  B\(^b\)\(^7\)(\#5)  Gm\(^7\)  E\(^b\)

don't know what you've done, that you thrill me through
but I'm all a-thrill, with a tender pash.

'S Wonderful - 4.1

© 1927 WB MUSIC CORP. (Renewed)
All Rights Reserved
How can words express your divine appeal?
When you said you care, imagine my emosh;

You can never guess all the love I feel.
I swore then and there permanent devosh.

From now on lady I insist,
You made all other boys seem blah;

other girls exist, lone filled me with Aah!
'S wonderful!
glamorous you can't blame me for feeling from now on my heart's working

clover time.
cresc.
cresc.

amorous.
Oh! 'S wonderful!

ver-time.

'S marvelous!
That you should care for

1. Eb Gm Fm Ab Gm Cm Fm7 Bb

me!

2. Eb Ab Eb

me!

'S Wonderful - 4/4
SEPTEMBER
IN THE RAIN

This haunting reverie of a September worth remembering was first performed by opera tenor James Melton in the 1937 film Melody for Two. It went on to become a melody for many; more than 17 different recordings of this song have since been released by artists, including Bing Crosby, Frank Sinatra, The Platters and Nelson Riddle and his orchestra.

Words by
AL DUBIN
Music by
HARRY WARREN

Light swing beat

The leaves of brown came tumbling down, remember?

In September, in the rain.

The rain To
every word of love I heard you whisper,

the raindrops seemed to play a sweet refrain.

Though spring is here, to me it's still September, that September

in the rain.
SOMEBODY LOVES ME

The men responsible for this song had amazing careers. This song was Gershwin's third big hit of 1924, following the successes of “Rhapsody in Blue” and “Fascinating Rhythm.” Lyricist B.G. “Buddy” DeSylva went on to become a notable Broadway and film producer, as well as head of Paramount Pictures. Considered a Gershwin classic, “Somebody Loves Me” has been recorded by the greatest names in show business: Dinah Washington, Ella Fitzgerald, Maynard Ferguson, Harry James and Nat “King” Cole, to name just a few.

Words by B.G. DeSYLVA and BALLARD MacDONALD
Music by GEORGE GERSHWIN

Em  F#m  Bm  Em6

When this world began
it was Heaven's plan

F#m7  B7sus4  B7  Em7  Em6  Am6  B7

There should be a girl for ev'ry man

G  Am  D7  G6

To my great regret someone has upset

© 1924 WB MUSIC CORP. (Renewed)
Rights for the Extended Renewal Term in the United States Controlled by
WB MUSIC CORP. and STEPHEN BALLENTINE MUSIC
All Rights Reserved
Heaven's pretty program for we've never met. I'm

clutching at straws, just because I may meet her yet.

Refrain:

Somebody loves me I wonder

p - fa tempo (molto legato)

who, I wonder who she can be...
Somebody loves me, I wish I knew,
Who can she be worries me.
For every girl who passes me I shout, hey!
May you were meant to be my loving 

baby. Somebody loves me 

I wonder who, may be it's 

1. G you.  

2. G Am G you. rit. e dim.
SOMEONE TO WATCH OVER ME

Gertrude Lawrence made her American debut in Gershwin's Oh Kay!, which introduced this timeless favorite. The song was first popularized by George Olsen and his orchestra and was later performed by Frank Sinatra in 1942's Young At Heart. Other films featuring this luminous melody include the 1946 Gershwin biography, Rhapsody In Blue, 1955's Three For The Show (performed by Marge and Gower Champion) and 1957's Beau James, as sing by Vera Miles.

Music and Lyrics by
GEORGE GERSHWIN and IRA GERSHWIN

Scherzando

Moderato

There's a saying old says that love is blind, still we're oft'n told, "Seek and ye shall find,"

So I'm going to seek a certain lad I've had in mind.

© 1926 WB MUSIC CORP. (Renewed)
All Rights Reserved
Looking everywhere, have n't found him yet,
He's the big affair I cannot forget.

Only man I ever think of with regret.

I'd like to add his initial to my monogram.

Tell me, where is the shepherd for this lost lamb?
There's a somebody I'm longing to see. I hope that he turns out to be someone who'll watch over me. I'm a little lamb who's lost in the wood. I know I could always be good to one who'll watch over me. Although he may not be the
man some girls think of as handsome. To my heart he carries the key.

Won’t you tell him please to put on some speed, follow my lead, oh, how I need someone to watch over me.
SOMETIMES I’M HAPPY

With lyrics by Oscar Hammerstein II and William Cary Duncan and music by Vincent Youmans, “Come On And Pet Me” should have been good enough for any show, but it was dropped anyway from 1923’s Mary Jane McKane. Youmans almost never gave up on a tune, however, and turned it over to Irving Caesar for new lyrics (and a new title). Two years later, Louise Groody and Charles King sang “Sometimes I’m Happy” in Hit The Deck and finally hit the mark. It was featured in both film versions of Hit The Deck (with performances by Polly Walker and Jack Oakie in 1930, and Jane Powell and Vic Damone in the 1955 remake).

Words by
IRVING CAESAR

Music by
VINCENT YOUMANS

Sometimes I'm Happy - 3 - 1

© 1925 WB MUSIC CORP. and IRVING CAESAR MUSIC CORP. (Renewed)
All Rights Administered by WB MUSIC CORP.
All Rights Reserved
I never mind the rain from the skies,

If I can find the sun in your eyes.

Sometimes I love you,

sometimes I hate you,

sometimes I love you,

but when I
hate you,
It's 'cause I love you.

That's how I am, so what can I do?

I'm happy when I'm with you.
(Love Is)

THE TENDER TRAP

James Van Heusen (born Edward Chester Babcock) and Sammy Cahn are among the most respected songwriters of the 1900's. Theirs are the creative minds responsible for Academy Award winning songs "High Hopes" (1959), and "Call Me Irresponsible" (1963). Most of this duo’s hits are from films, and "The Tender Trap" is no exception. Taken from the movie of the same name, Frank Sinatra’s Capitol recording reached no. 7 on the Billboard pop chart in 1955. (This Is Sinatra, Capitol 11893; Sinatra-Basie, Reprise FS1008)

Words by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

Moderato

Refrain:
C7    F    F⁷    Cm7

You see a pair of laughing eyes — And suddenly you’re sighing sighs —

C7    Cm7    F9    Bmaj7    Bb6

You’re thinking nothing’s wrong, you string along, boy, then

© 1955 (Renewed) BARTON MUSIC CORP.
All Rights Reserved
snap!

Those eyes, those sighs, They're part of The Tender Trap!

You're

hand in hand beneath the trees. And soon there's music in the breeze.
You're acting kind of smart, until your heart just goes whap!
Those trees, that breeze, They're part of the Tender Trap!
Some starry
night,
when {her} kisses make you tingle,

{She'll} hold you tight
{He'll} and you'll hate yourself for

being single. And all at once it seems so nice,
The folks are throwing shoes and rice, You

hurry to a spot, that's just a dot on the map!

You wonder how it all came about, It's too
Am7-5 Cm F7 Cm D7 C D7 D7+5

late now, there's no getting out, You fell

Gm Gm(maj7) Gm7 C\textsuperscript{7} Gb7 F D7\textsuperscript{5} Gm7

in love and love is The Tender Trap!

C\textsuperscript{7-5} \textsuperscript{9} 

1.

Gb7 Fmaj7 Gb6 F6

You

(Love Is) The Tender Trap - 6 - 6
THIS IS MY SONG

Comedic genius Charles Chaplin was also a fine songwriter; his output included "Smile," "Eternally," and film scores for City Lights, The Great Dictator, Modern Times, and many others. This theme from the 1965 movie The Countess From Hong Kong, was contested by French composer Charles Trenet as being identical to the opening bars of his 1941 song, "Romance of Paris." Petula Clark's vocal rendition was a major hit record in 1967.

Verse

Why is my heart so light?
Flow-ers are smil-ing bright

Smil-ing for our de-light,
Smil-ing so ten-der-

blue ly for the world you and me.
I know why the world is
moonlight with you in my heart supreme
smiling smiling so tenderly

hears the same old story
That is my hope my dream.

Love This Is My Song Here is a song, a serenade to you

The
world cannot be wrong If in this world there's you I
care not what the world may say Without your love there is no day

Love This Is My Song Here is a song, a serenade to

you.
molto rit.
TIME AFTER TIME

Jule Styne was one of Sammy Cahn’s chief collaborators. He composed the 1954 Academy Award winning song “Three Coins In The Fountain,” which was sung by Sinatra on the soundtrack for that film. He is also responsible for numerous other hits from Broadway shows and from films. “Time After Time,” a song describing unending love and adoration, was introduced by Frank Sinatra in the 1947 film It Happened in Brooklyn. (This Is Frank Sinatra Vol. 2, Capitol DN16268; In The Beginning, Columbia PG31358)

Words by
SAMMY CAHN
Music by
JULE STYNE

Moderato

What good are words I say to you? — They can’t convey to you — what’s in my heart. — If you could

© 1947 SINATRA SONGS, INC.
Copyright Renewed and Assigned to SANDS MUSIC CORP.
All Rights Reserved
hear instead the things I've left unsaid!

TIME AFTER TIME
Know what I know the passing years will show you've so
lucky to be loving you, So
lucky to be the one you run to see in the
evening when the day is through. I only
young, so new. And TIME AFTER

TIME you'll hear me say that I'm so lucky to be

loving you.
TILL THEN

In 1944, Sol Marcus' song was recorded by the Mills Brothers on the Decca label, earning a place on ASCAP's Hits Song List that year. It was revived ten years later, in 1954, by Hilltoppers with their best selling Dot recording.

Words and Music by
GUY WOOD, EDDIE SEILER
and SOL MARCUS

Slowly (with expression)

Verse
Gm7 C7o Fmaj7 F6 F#dim Gm7 C7o C7+5 F Dm7

My love will leave you "never," so kiss me good-bye and smile; "Till

F7 E7 Am Fm6 C G7 Gm7 C7o

then" can't mean forever, but it certainly could mean "a while."

Refrain
Fmaj7 F6 Gm7 C9 C7+5 Fmaj7 F6

TILL THEN my darling please wait for me, TILL THEN no matter

Till Then - 3 1

© 1944 Universal - MCA Music Publishing, A Division of Universal Studios, Inc.
Copyright Renewed
All Rights Reserved
when it will be, one day we'll be together again, please wait TILL

THEN. Our dreams will live tho' we are apart, our love I know will

keep in our hearts, TILL THEN please think of me lovingly, and

wait for me. Although there are oceans we must cross, and
mountains that we must climb, I know every gain must have a loss, so

pray that our loss is nothing but time. TILL THEN let's dream of what there will be, TILL

THEN well call on each memory, TILL THEN when I will hold you again, please

wait TILL THEN. TILL wait TILL THEN.
TOO MARVELOUS FOR WORDS

The 1937 Warner Bros. film, Ready, Willing And Able was the first collaboration between Mercer and Whiting. In the film, Ruby Keeler and Lee Dixon, with dozens of chorines, tap out the lyrics of this tune on a giant typewriter. Bing Crosby's recording that same year reached the top of the charts. Having earned the status of pop standard, this great song could also be heard in the 1950 film Young Man With A Horn.

Words by
JOHNNY MERCER

Music by
RICHARD A. WHITING

Too Marvelous for Words - 3 - 1
© 1937 WARNER BROS. INC. (Renewed)
All Rights Reserved
words, Like glorious, glamorous and that old standby,
amorous, It's all too wonderful, I'll
never find the words, That say enough, tell enough, I
mean, they just aren't swell enough, You're much too much, And
just too very very! To ever be in Webster's Dictionary, And so I'm borrowing a love song from the birds, To tell you that you're marvelous, Too marvelous for words. You're words.
YOU DO SOMETHING TO ME

Although it opened to critical disadmiral, the 1929 Broadway show Fifty Million Frenchmen soon became a rip-roaring success by the power of word of mouth alone! "You Do Something To Me," a standard from that hit show, was also featured in such films as 1946's Night And Day, and 1960's Can Can.

Words and Music by

COLE PORTER
Why, when you appear,
Something happens to me
And the strangest feeling goes through me?

Slowly, with expression
Refrain
You do something to me.

Something that simply mystifies me.
Tell me, why should it be
You have the pow'r to hypo-
tize me?
Let me
live 'neath your spell,

You Do Something to Me - 4 - 3
Do my voodoo that you do so well,
For you do something to me.
That nobody else could do.

1.
2.

You Do Something to Me - 4 - 4
YOU MAKE ME FEEL SO YOUNG

Russian-born Josef Myrow collaborated primarily with Mack Gordon for Fox Studios in Hollywood. Introduced by Vera-Ellen and Charles Smith in Fox's Three Little Girls In Blue, "You Make Me Feel So Young" is a tribute to the youthful feelings that love inspires. Always the source of such inspiration, Frank Sinatra sent thousands of hearts aflutter with his Capitol recording. (Songs For Swingin' Lovers, Capitol SN653)

Words by
MACK GORDON
Music by
JOSEF MYROW

Medium tempo (with a lilt)

You Make Me Feel So Young...

You make me feel so spring has sprung...

And every time I see you grin, I'm such a happy individual.

© 1946 WB MUSIC CORP. (Renewed)
All Rights Reserved
The moment that you speak,
I wanna go play

hide and seek,
I wanna go and bounce the moon,
just like a toy balloon.
You and I are

just like a couple of tots,
running across a
meadow, picking up lots of forget-me-nots.

You Make Me Feel So Young... You make me feel there are

songs to be sung, bells to be rung, and a wonderful fling to be

flung.

And even when I'm old and gray,
I'm gonna feel the way I do today, 'cause

You Make Me Feel So Young.

Young.
YOU MADE ME LOVE YOU

The most remembered performance of this torch song was by a teen-age Judy Garland singing her heart out to a photograph of every girl's dreamboat, Clark Gable. This segment was included in the film Broadway Melody of 1938 as an afterthought. Her performance eventually overshadowed every other rendition of this song, with the possible exception of Harry James' recording in 1941.

Words by
JOE McCARTHY
Music by
JAMES V. MONACO

Verse
C Cmaj7 Cdim Dm7 G7 C Cmaj7 Cdim
I've been worried all day long,
I had pictured in my mind,
Don't know if I'm
Some day I would

Dm7 G7 E7 F7 E7 E7 Am Cm6
right or wrong,
Surely find,
I can't help just what I say,
Someone handsome, someone true,

You Made Me Love You - 5 - 1

This Arrangement © 1988 Ekev Music, Inc. (ASCAP)
All Rights Reserved
Your love makes me speak this way.
But I never thought of you.
Why, oh! why should
Now my dream of

I feel blue.
Love is o'er;
Once I used to
I want you and

laugh at you.
But now I'm cryin'.
No use denyin'.
There's no one
Nothing more.
Come on enfold me.
Come on and hold me.
Just like you

else but you did will do.
never did before.
Chorus

You Made Me Love You, I didn't wanna do it, I did - n't wan - na do it,
You made me want you, you.

And all the time you knew it, I guess you al - ways knew it,
You made me hap- py some - times, You made me glad.
But there were times dear, You made me feel so bad.

sigh for, I didn't wanna tell you, I didn't wanna tell you,

I want some love that's true, Yes I do, 'Deed I
do, You know I do. Gimme, gimme what I cry for, You

know you got the brand of kisses that I’d die for,

You know You Made Me Love You.

You Made Me Love You - 5 - 5
YOU MUST HAVE BEEN A BEAUTIFUL BABY

Dick Powell sang this song of admiration to Olivia DeHavilland in the 1938 film, Hard To Get. It wasn’t long before Bing Crosby’s recording (with brother Bob’s orchestra) was the no. 1 hit on the charts, closely followed by the Tommy Dorsey recording. In 1946 it could be heard in The Eddie Cantor Story, and in 1946 Doris Day sang it in My Dream Is Yours. Vocalist Bobby Darin’s hit recording in 1969 reaffirmed the “perennial favorite” status of this tune.

Words by
JOHNNY MERCER

Music by
HARRY WARREN

Moderato

Eb

Ebmaj7

Bb9
Bb7
Eb
B9
Bb7
Eb

C7

Does your mother realize, the stork delivered quite a prize, the

F7

Bb7

Bb/F

D7

Gm

Gm7

Bb7

Gb7

F7

day he left you on the family tree.

Does your dad appreciate, that

you are merely super great, the miracle of any

© 1938 WARNER BROS. INC. (Renewed)
You Must Have Been A Beautiful Baby

You must have been a wonderful child

When you were only startin' to go to kindergarten, I

bet you drove the little boys wild. And when it came to winning blue rib...
bongs, you must have shown the other kids how, I can

see the judge's eyes as they handed you the prize, I bet you made the cutest bow.

Oh! You Must Have Been A Beautiful Baby, 'cause

baby look at you now.
YOUNG AT HEART

As a 1939 solo effort by composer Johnny Richards, this tune was originally titled "Moonbeam"... Then along comes Carolyn Leigh in 1953 with a fresh set of lyrics and voilà! A no. 1 gold record for Frank Sinatra is born. The song was featured in Liam O’Brien’s great film Young At Heart, starring Frank Sinatra and Doris Day.

Words by
CAROLYN LEIGH
Music by
JOHNNY RICHARDS

Frank Sinatra and Doris Day
go to extremes with impossible schemes, you can laugh when your dreams fall a-

part at the seams and life gets more exciting with each passing day, and

love is either in your heart or on the way. Don't you know that it's worth every

treasure on earth to be Young At Heart. For, as rich as you are, it's much

Young at Heart - 3 - 2
better by far to be Young At Heart. And if

you should survive to a hundred and five look at all you'll derive out of

being alive, and here is the best part you have a head start.

if you are among the very Young At Heart. Fairy Young At Heart.
You're Getting to Be a Habit With Me

Introduced in the classic 1933 film musical Forty-Second Street (which became a megahit Broadway production in the '80s), "You're Getting To Be A Habit With Me" was later featured in the 1951 movie musical Lullaby Of Broadway, starring Doris Day. Recordings by Fred Waring, Frank Sinatra, Petula Clark, Mel Tormé and Jackie Gleason and his Orchestra all enjoyed success, but it was Bing Crosby who brought it to no. 1 in 1933.

Lyric by
AL DUBIN
Music by
HARRY WARREN

Moderately

I don't know exactly how it started, but it started in fun;

I just wanted someone to be gay with, to

© 1932 WARNER BROS. INC. (Renewed)
All Rights Reserved
play with someone. But now I realize that I could
colla voce

never let you go, and I've come to tell you so.

poco rit.

a tempo

P - f
kiss, ev'ry hug seems to act just like a drug;

you're

ting to be a habit with me.

Let me stay in your arms, I'm ad-
You’re Getting to Be a Habit With Me

I used to think your love was something that I could

take or leave alone,

but now I couldn’t do without

out my supply, I need you for my own.

Oh, I
can't break away, I must have you every day; regularly as coffee or tea.
You've got me in your clutches, and I

can't get free; you're getting to be a habit with me, (can't break it!) You're

g getting to be a habit with me. Every
The Songs:

AFTER YOU'VE GONE
AIN'T MISBEHAVIN'
ALEXANDER'S RAGTIME BAND
ALL OR NOTHING AT ALL
ALL THE WAY
AM I BLUE?
ANYTHING GOES
AS TIME GOES BY
BE MY LOVE
THE BEST IS YET TO COME
BIDIN' MY TIME
THE BOULEVARD OF BROKEN DREAMS
CHATTANOOGA CHOO-CHOO
COME FLY WITH ME
DREAM A LITTLE DREAM OF ME
EMBRACEABLE YOU
FIVE MINUTES MORE
FOR ALL WE KNOW
GET HAPPY
GIGI
THE GOOD LIFE
HEY, LOOK ME OVER
HIGH HOPES
HOW ABOUT YOU?
HOW LITTLE WE KNOW
I BELIEVE
I DIDN'T KNOW WHAT TIME IT WAS
I FALL IN LOVE TOO EASILY
I GUESS I'LL HAVE TO CHANGE MY PLAN
I THOUGHT ABOUT YOU
I WANT TO BE HAPPY
IF MY FRIENDS COULD SEE ME NOW!
I'LL GET BY
I'LL SEE YOU IN MY DREAMS
I'LL WALK ALONE
I'M GETTING SENTIMENTAL OVER YOU
I'M OLD-FASHIONED
I'M THRU WITH LOVE
IT HAD TO BE YOU
IT WAS A VERY GOOD YEAR
I'VE GOT A CRUSH ON YOU
I'VE GOT A GAL IN KALAMAZOO
I'VE GROWN ACCUSTOMED TO HER FACE
THE LAST TIME I SAW PARIS
LAURA
LOVE IS A MANY-SPLENDORED THING
LOVER MAN
Makin' Whoopee!
Misty
THE MORE I SEE YOU
MORE THAN YOU KNOW
MY KIND OF TOWN
MY WAY
NICE 'N' EASY
OLD DEVIL MOON
ON A CLEAR DAY (YOU CAN SEE FOREVER)
OVER THE RAINBOW
THE PARTY'S OVER
'S WONDROUL
SEPTEMBER IN THE RAIN
SOMEONE LOVES ME
SOMEONE TO WATCH OVER ME
SOMETIMES I'M HAPPY
(LOVE IS) THE TENDER TRAP
THIS IS MY SONG
TILL THEN
TIME AFTER TIME
TOO MARVELOUS FOR WORDS
YOU DO SOMETHING TO ME
YOU MADE ME LOVE YOU
YOU MAKE ME FEEL SO YOUNG
YOU MUST HAVE BEEN A BEAUTIFUL BABY
YOUNG AT HEART
YOU'RE GETTING TO BE A HABIT WITH ME