

billy crystal

meg ryan

when harry met sally

**"Romantic
and Funny!
It's Wonderful!"**

—Joel Segel, WABC-TV



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It Had To Be You

Words by Gus Kahn
Music by Isham Jones

Freely

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The tempo/style marking is 'Freely'. The guitar chords are indicated by letters and symbols above the staff, and the piano accompaniment is shown in grand staff notation.

System 1:

- Chords: D/E, Amaj7, Em9, A13
- Vocal: Why do I do just as you say?

System 2:

- Chords: Dmaj9, C#7#9, F#m, C11, B7sus4, E, D/E
- Vocal: Why must I just give you your way? Why do I sigh?

System 3:

- Chords: Bm/E, E7, Amaj9, F#m, Bm7, E13(b9)
- Vocal: Why don't I try to for - get? It

Amaj⁹ A¹³/E A¹³b⁹ D C[#]aug

must have been some - thing lov - ers call fate kept me say - ing

F[#]m⁹ C⁹#11 B⁷sus⁴ B⁷/D[#] E¹³

I had to wait. I saw them all, just could - n't fall till we

Fmaj⁹(#11) Dmaj⁷/E **a tempo** ♩ = 110

met. It had to be you,

Amaj⁹ F[#]7

it had to be you; I wan - dered a - round

2° Instrumental till *

B⁹ F^{#m}7 B⁹ F^{#m}9 B⁹ F^{#m}9

and fin - al - ly found the some - bo - dy who

B⁹ Esus⁴ E G^{#m}7(b9) C^{#7}aug

could make me be true, could make me be

F^{#m}(add9) F^{#m} F^{#m}(maj7) F^{#m} B⁹ A/C[#]

blue, and ev - en be glad just to be sad

Dm(maj7) B⁹/D[#] Gadd9/F N.C.

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

Amaj⁹ G¹³ F⁷

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

B⁹ F⁷m⁷ B⁹ F⁷m⁹ B⁹ F⁷m⁷ Fm⁹





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

Em⁹ Em⁹/A D⁹ Dm⁶

For no - bo - dy else gave me a thrill; with all your

C⁷m⁷ G⁷m⁷/b5 C⁷/b9 F⁷m⁷ D⁷m⁷/b5 1. Eadd⁹ B⁷/D⁷

faults, I love you still It had to be you, won - der - ful you,

Eadd9  E7  C#m7  Cdim7  Bm7  E7 




it had to be you.



2. E9  E  Eb  E  F#6  F# 

it had to be you.



F#6  F#  Bm7  E9  Cm6  Bm7  N.C.

it had to be you, woah wonderful you.



D  Dm6  Dm  A/C#  C7#11  B7sus4  N.C.  A9 

It had to be you.



LOVE IS HERE TO STAY

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Con anima

The piano introduction consists of two staves. The right hand starts with a melody in the treble clef, marked *mp* (mezzo-piano). The left hand provides a harmonic accompaniment in the bass clef. The tempo and mood are indicated as *Con anima*. The piece begins with a series of chords and melodic lines that set the tone for the song.

F6 E7 F D7 G7 D7

The more I read the pa-pers The less I com-pre - hend The

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part is marked *mp leggiero* (mezzo-piano, light). The lyrics are: "The more I read the pa-pers The less I com-pre - hend The". The piano accompaniment includes chords labeled F6, E7, F, D7, G7, and D7.

Gm7 Cdim C9 F6 Fdim Gm7 C7 Bb

world and all its ca- pers And how it all will end. Noth-ing seems to be

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "world and all its ca- pers And how it all will end. Noth-ing seems to be". The piano accompaniment includes chords labeled Gm7, Cdim, C9, F6, Fdim, Gm7, C7, and Bb.

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F G7 C7 B \flat

last - ing, But that is - n't our af - fair; We've got some - thing

Gm6 A7 D G7 C9

per - ma - nent, I mean in the way _____ we care. _____

Refrain C7 G9 Gm7 C7 F

It's ver - y clear Our love is here to stay;

p - mf

Gm7 C7 G7 Gm7 C7 E \flat 9 D9

Not for a year But ev - er and a day.

G7 C7 D7 Gm7 C7

The ra - di - o and the tel - e - phone and the

Fmaj.7 Bb Gm6 A7 Dm

mov - ies that we know May just be pass - ing fan - cies,

G7 Gm7 C7 G9

And in time may go. But, oh my dear,

Gm7 C7 F Gm7 C7

Our love is here to stay; To - geth - er

G7 Gm7 C7 Eb9 D9

we're go - ing a long, long way.

G7 C7 D7 Gm7 C7

In time the Rock - ies may crum - ble, Gib - ral - tar may tum - ble,

Eb9 D7 Bb Ddim F Gm7 C9

They're on - ly made of clay, But *gma..* our love is here to

1. F6 C7 2. F6

stay. It's ver - y stay.

RAMBLIN' MAN

Words and Music by
DICKY BETTS

Brightly

Chord diagrams: G, D, C

mf

Chord diagrams: C, G, F

Lord, I was born a ram - blin'

Chord diagrams: G, B, D, E, F, E, C, D

Chord diagram: G

man, try'n' to make a liv - in' and

Chord diagrams: C, D

do - in' the best I can. And

Chord diagrams: C, E, G, C, D, B, A, E, D

C G Em

when it's time for leav - in', I hope you'll un - der - stand.

C G D7

that I was born a ram - blin'

G G

man. Well, my fa - ther was a gam -
on my way to New

C G

bler down in Geor - gia, and he
Or - leans this morn - in',

C D

wound up on the wrong end of a gun.
 leav - in' out of Nash - ville, Ten - nes - see.

C G

And I was born in the back seat of a
 They're al - ways hav - in' a good time down on the

Em C G

bay - ou. Grey - hound bus roll - in' down
 Lord, them del - ta wom - en

D7 G

High - way For - ty - one.
 think the world of me. }

F G

Lord, I was born a ram - blin' man,

This system contains the first two lines of music. The top line is the vocal melody in G major, with lyrics "Lord, I was born a ram - blin' man,". Above the staff are guitar chord diagrams for F and G. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

try'n' to make a liv - in' and

This system contains the next two lines of music. The vocal melody continues with the lyrics "try'n' to make a liv - in' and". The piano accompaniment continues with similar harmonic support.

C D

do - in' the best I can. And

This system contains the third and fourth lines of music. The vocal melody has the lyrics "do - in' the best I can. And". Above the staff are guitar chord diagrams for C and D. The piano accompaniment continues.

C G

when it's time for leav in', I

This system contains the final two lines of music on the page. The vocal melody has the lyrics "when it's time for leav in', I". Above the staff are guitar chord diagrams for C and G. The piano accompaniment concludes the system.

Em C G

hope you'll un - der - stand _____ that I was born -

D7 | 1 G

— a ram - blin' man. I'm

2 G G

man, Lord, I — was born -

F G

— a ram - blin' man. _____

Repeat and Fade

RIGHT TIME OF THE NIGHT

Words and Music by
PETER McCANN

Moderately

The piano introduction consists of two staves. The right hand plays a series of chords: Ab major, Db major, Ab major, and Db major. The left hand plays a steady eighth-note bass line. The dynamic marking is *mf*.

The guitar introduction is on a single staff. It features four chord diagrams labeled '4 fr.' (four frets): Ab major, Db major (labeled '(Ab Bass)'), Ab major, and Db major (labeled '(Ab Bass)').

1. Sun goes down — on a silk - y day;
 2. No use talk - ing when the sha - dows fall;

The piano accompaniment continues with the same chord and bass line pattern as the introduction, with a *mf* dynamic marking.

The guitar accompaniment continues with chord diagrams for Ab major, Db major (labeled '(Ab Bass)'), Ab major, Bbm7 Ab, Db major, and Cm7.

quar - ter moon walk - in' thru the Milk - y Way. — } Oh, you and me — ba - by,
 night birds call - ing and he says it all. — }

The piano accompaniment continues with the same chord and bass line pattern.

The guitar accompaniment continues with chord diagrams for Bbm7 and Db major (labeled '(Eb Bass)').

we could think of some - thin' to do. — It's the

The piano and guitar accompaniment concludes the piece with the same chord and bass line pattern.

Ab Cm7 Db Db (Eb Bass) Ab Cm7 Db Db (Eb Bass)

right time of the night; the stars are wink-in' a - bove. — It's the

Ab Cm7 Db Db (Eb Bass) Ab Db (Eb Bass) To Coda Ab (Eb Bass)

right time of the night for mak - in' love. —

2. Db (Ab Bass) 4 fr. Ab 4 fr. Eb7

I got you — and you got me; — tell you


8va lower — sim.

Cm7 C7 Fm Bb7

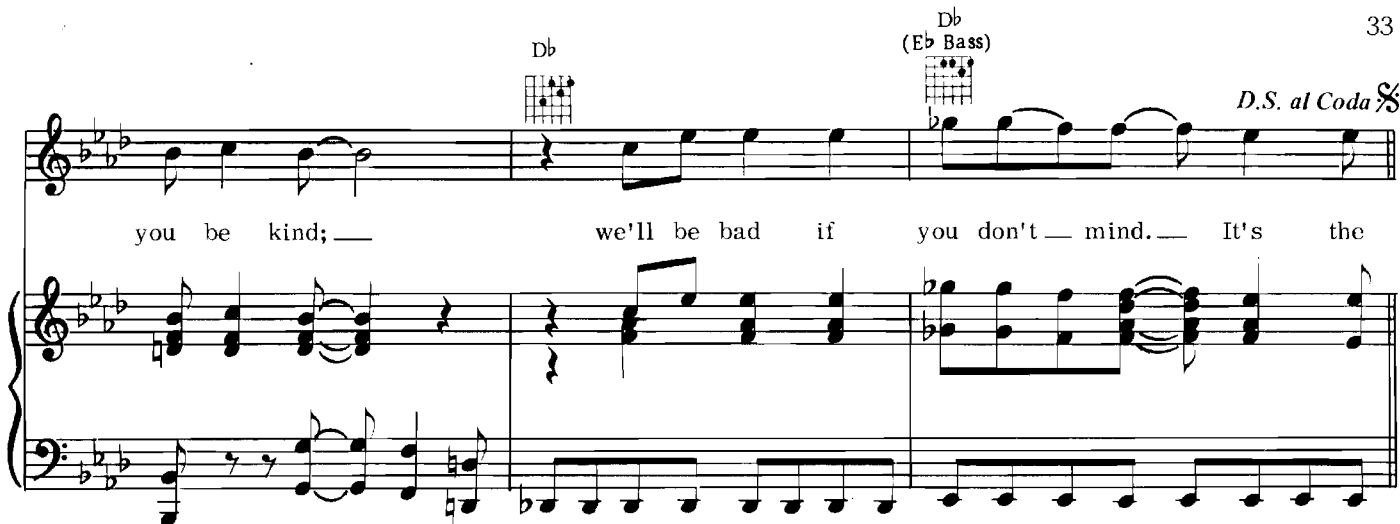
that's the way my mom-ma al - ways said it should be. I'll be good, —

loco loco

Db (Eb Bass)

D.S. al Coda 

you be kind; — we'll be bad if you don't — mind. — It's the



Bm7 D (E Bass) A C#m7 D (E Bass)

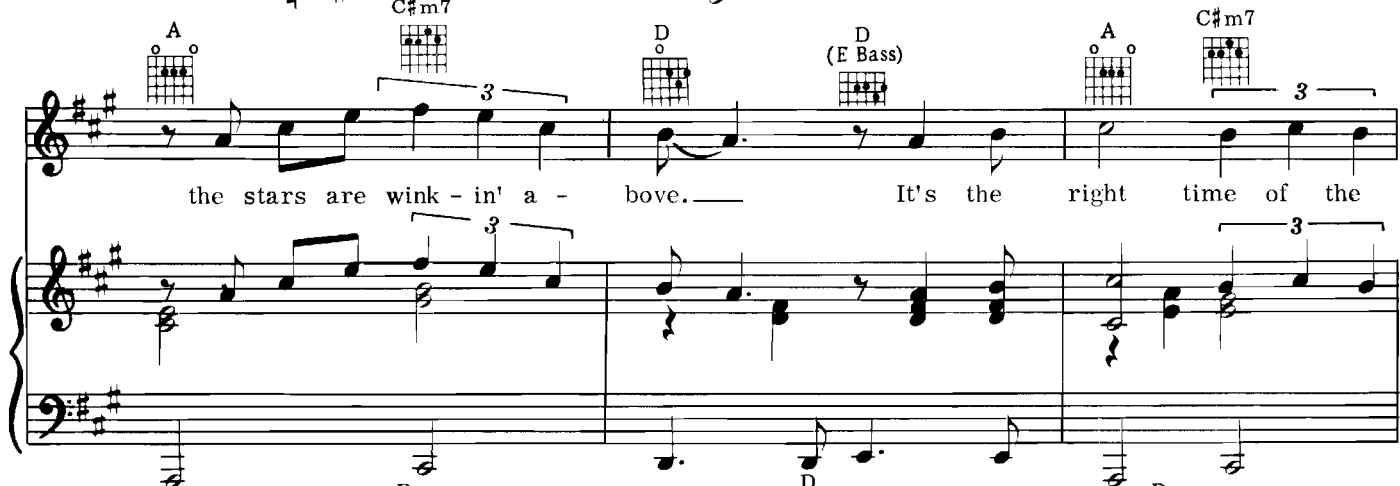
Coda 

It's the right time of the night;



A D (E Bass) D (E Bass) A C#m7

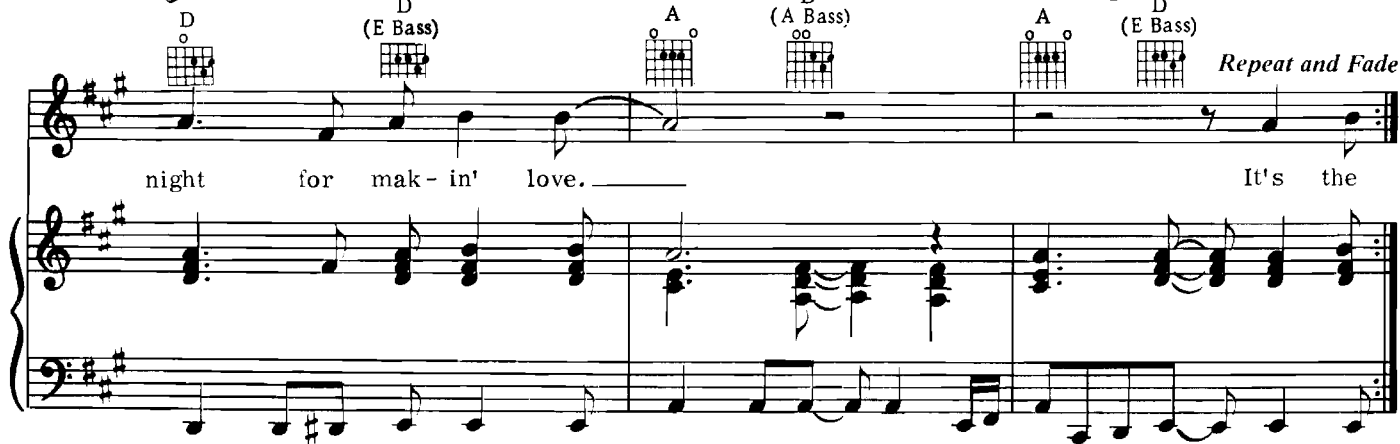
the stars are wink - in' a - bove. — It's the right time of the



D (E Bass) D (A Bass) A (E Bass)

Repeat and Fade

night for mak - in' love. — It's the



LET'S CALL THE WHOLE THING OFF

Music and Lyrics by GEORGE GERSHWIN and IRA GERSHWIN

Rubato

C13b9 F F/A Gm7 C9/E

Things have come to a pret-ty pass. — Our ro -

Fmaj13 Bb7#11/F Dm7b5 A7#5 D13/F# D7#5/F#

mance is grow - ing flat, — for you like this and the oth - er, while

Dm7/A G13 C13/G Fmaj7 F/A Gm11 C7/G

I go for this and that. Good - ness knows what the end will be, oh, I

Fmaj7 Bb13#11 Cmaj7 Am7 Dm7 G7

don't know where I'm at. It looks as if we two will nev-er be

Moderate Swing

C Gm7b5 C9/E Fmaj7 Eb6/F

one. Some-thing must be done.

F13sus F13 Bb6 Gm7

You say ee - ther and
You say laugh - ter and

Cm7 F13 Bb6 Dbdim7 Cm7 F13

I say eye - ther, you say nee - ther and I say ny - ther.
I say lawf - ter, you say af - ter and I say awf - ter.

Bb9 Bb9/D Eb6 Ab13 Bb(add9) C9

Ee - ther, eye - ther, nee - ther, ny - ther, let's call the whole thing off. —
 Laugh - ter, lawf - ter, af - ter, awf - ter, let's call the whole thing off. —

F7 Bb6 Gm7 F13

— You like po - ta - to and I — like po - tah - to,
 — You like va - nil - la and I — like va - nel - la,

Bb6 Dbdim7 Cm7 F13 Bb9 Bb9/D

you like to - ma - to and I — like to - mah - to. Po - ta - to, po - tah - to, to -
 you sas - pa - ril - la and I — sas - pa - rel - la. Va - nil - la, va - nel - la,

Eb6 Ab13 Bb(add9) C9 F13 Bb(add9) Cm11 Bb(add9)

ma - to, to - mah - to, let's call the whole thing off. —
 choc - 'late straw - ber - ry, let's call the whole thing off. — } But oh, —

Bb9 Bb9/D Eb6 Ab13 Dm7b5 Eb Eb/F Cm/G

For we know we need — each oth - er, so we bet - ter call the call - ing off off. —

D7/A G7 ¹ Cm7 F7 Bb Bb6/9

— Let's — call the whole — thing off. —

Eb6/F F13sus F13

² Cm7 F7 Bb F13sus Bb6 ³ Gm7 ³

— call the whole — thing off. I say fa - ther and you —

Cm7 F13 Bb6 Gm7 Cm7 F13

— say pa - der, I say moth - er and you — say ma - ðer.

Bb6 Bb6/Ab Eb6/G Ebm6/Gb Bb6/F Gm7

Pa - der, ma - der, un - cle, ahnt - ie, let's call the whole thing off. —

C7 F7sus F9 Bb6/9 Gm11 Cm7 F13

I like ba - na - nas and you like ba - nah - nas,

Bb6/9 Gm11 Cm7 F13 Bb6/9 Bb9/D

I say Ha - va - na and I get Ha - vah - na. Ba - na - nas, ba - nah - na, Ha -

Ebmaj13 Ab13#11 F13sus Bb6/9

va - na, Ha - vah - na. Go your way, I'll go — mine. — *Instrumental soli*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G-flat major with lyrics: "va - na, Ha - vah - na. Go your way, I'll go — mine. —". Above the vocal line are four groups of triplets, each marked with a "3" and a bracket. The first two groups are over the notes "na" and "vah", and the last two are over "go" and "mine". The bottom staff is a piano accompaniment in G-flat major, featuring chords and a bass line. The first two measures of the piano part correspond to the triplets in the vocal line.

Em7b5 A7#5 Dm6 Gm7 Gb13

Detailed description: This system contains the piano accompaniment for the second system. The top staff has a melodic line with a triplet of eighth notes in the first measure. The bottom staff is a bass line. Chord symbols are placed above the staff: Em7b5, A7#5, Dm6, Gm7, and Gb13.

F7 Em7b5 A7#5 Dm6

Detailed description: This system contains the piano accompaniment for the third system. The top staff has a melodic line with a triplet of eighth notes in the first measure. The bottom staff is a bass line. Chord symbols are placed above the staff: F7, Em7b5, A7#5, and Dm6.

G7 Gb9 F9 F13 Bb6 Gm9

Instrumental ends So, if I go for scal - lops and

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics: "So, if I go for scal - lops and". Above the vocal line are six chord symbols: G7, Gb9, F9, F13, Bb6, and Gm9. The first measure of the vocal line is marked with "Instrumental ends". The bottom staff is a piano accompaniment in G-flat major, featuring chords and a bass line. The first measure of the piano part corresponds to the "Instrumental ends" marking.

Cm7 F13 Bb6 Gm9 Cm7 F13

you go for lob - ster... so, al - right, no con - test. We'll or - der lob - ster.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and a bass line with eighth notes.

Bb6 Bb7/Ab Eb6/G Ebm6/Gb Bb/F Gm7

For we know we need ___ each oth - er, so we bet - ter call the call - ing off off. _

The second system continues the musical piece. The vocal line has a longer note for the word 'need'. The piano accompaniment features more complex chord voicings, including some with double flats.

Ab7#11 G7 C9 F7#5(b9) B9

Let's call the whole ___ thing _ off. _

The third system shows the vocal line ending with a long note on 'off'. The piano accompaniment includes a variety of chord types, including a dominant 7th with a sharp 5th and a 9th.

Bb6/9 Bb6/9/D Eb6 Edim7 Bb/F Eb7sus Bmaj13 Bb6/9

The fourth system concludes the piece. The vocal line has a long note on a whole rest. The piano accompaniment features a variety of chords, including a diminished 7th and a major 13th.

BUT NOT FOR ME

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato

The piano introduction consists of four measures. The first measure is a whole note chord in the right hand and a whole note chord in the left hand. The second measure features a melodic line in the right hand starting with a half note, followed by quarter notes. The third measure continues the melodic line with quarter notes. The fourth measure concludes with a half note in the right hand and a whole note chord in the left hand. Dynamics include *mf* and *p*.

p (*pessimistically*)

$E\flat$ $B\flat+$ $B\flat m$ $A\flat+$ $E\flat+$ Gm

Old Man Sun - shine lis - ten, you! Nev - er tell me,

p l. h.

The vocal line consists of six measures. The piano accompaniment is in the left hand, providing harmonic support with chords and some melodic fragments. The dynamics are *p* and *l. h.*

$A7$ $A+$ Fm $B\flat7$ $E\flat$ $Cm7$ $B\flat7$ $E\flat$ $Cm7$ $Am7$ $Am7$ $D7$

"Dreams come true." Just try it And I'll start a ri - ot.

The vocal line consists of six measures. The piano accompaniment continues with chords and melodic lines in both hands. The dynamics are *p*.

G D+ Dm C+ Eb+ Bm Db+ Am D7

Bea-trice Fair - fax, don't you dare Ev - er tell me he will care; I'm

l.h.

Em7 D7 G F# G Edim

cer-tain It's the fin - al cur-tain, I nev - er want to

Fm7 Bb7 Ab Bb7 Cm6

hear From an - y cheer - ful Pol - ly - an - nas, Who tell you

Fm7 Bb7 Cm7 Bb7 Eb Bb7

fate, Sup-plies a mate; It's all ba - na - nas! They're writ - ing
(He's knock-ing)

REFRAIN $E\flat$ $B\flat 7$ $Cm 7$

Rather slow (smoothly)

 $B\flat 7$ $E\flat$ $B\flat 7$ $E\flat$ $B\flat 7$ $E\flat$ $B\flat 7$

p-mf

songs of love, — But not for me. A luck - y
on a door, — But not for me. He'll plan a

$F 7$ $B\flat 7$ $E\flat 7$

star's a - bove, — But not for me. With love to
two by four, — But not for me. I know that

$E\flat + 5$ $A\flat$ $Fm 7$ $F\sharp dim$ $E\flat$ Cm $B\flat 7$ $E\flat$

lead the way I've found more clouds of gray Than an - y
love's a game; I'm puz - zled, just the same, Was I the

$E\flat + 5$ $Fm 7$ $Fm 6$ $F 7 - 5$ $B\flat 7$ $E\flat$ $B\flat 7$

Rus - sian play Could guar - an - tee. I was a
moth or flame? I'm all at sea. It all be -

E♭ B♭7 Cm7 B♭7 E♭ B♭7 E♭ B♭7 E♭ B♭7 F7

fool to fall — And get that way; Heigh-ho! A - las! and al -
 gan so well, — But what an end! This is the time a fell-

B♭7 E♭7 A♭+ E♭7 E♭+ A♭

- so, Lack - a - day! Al - though I can't dis - miss
 - er needs a friend, When ev - 'ry hap - py plot

Fm7 Cm Fm F♯dim E♭ G7 Cm C7+5 Fm7

The mem - 'ry of his kiss, I guess he's not
 Ends with the mar - riage knot, And there's no knot

B♭7 1. E♭ Am6 Fm A7 B♭ 2. E♭ B♭7 E♭ Ddim E♭

for for me. He's knock - ing me.

WHERE OR WHEN

from BABES IN ARMS

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

Ab Bb7 Eb Abmaj7 Ab7b5 G7sus G7

Cm7 F7 Cm7 F7 Bb7 Eb7 Bb7 Eb7

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

Ab Fm7 Fm7b5 Fm7/Bb Bb7 Eb

Thought has wings, _____ and lots of things _____ are sel-dom what they seem.

Cm7 F7 Cm7 F7 Bb7 Eb7 Bb7 Eb7

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

Ab

Fm7

Fm7b5

Fm7/Bb Bb7

Eb



Things you do _____ come back to you. _____ as though they knew the way. Oh, the

Fm

Bb7

Eb

Eb6



tricks your mind can play! It seems we stood and talked like

poco rit.

a tempo

Ebmaj7

Fm7



this be - fore. We looked at each oth - er in the same way then,

Ebmaj7

Eb6

Fm7b5

Bb7



but I can't re - mem - ber where or when. _____

Eb



Eb6



Ebmaj7



The clothes you're wear - ing are the clothes you wore. The

Fm7



smile you are smil - ing you were smil - ing then. but I can't re - mem - ber where or

Ebmaj7



Eb6



Dm7b5



G7



Cm



Fm7



when. _____ Some things that hap - pen for the

G7sus



G7



F/G



G7



Cm



Fm7



first time, _____ seem to be hap - pen - ing a -

Cm7 F7 Fm7/Bb Bb7 Eb Eb6

gain. And so it seems that we have

Ebmaj7 G+ Ab6 Bb6

met be - fore, and laughed be - fore, and

Ab6 Gm Fm Bb7

loved be - fore, but who knows where or

1 Eb Fm/Eb Ebmaj7 Fm/Eb Bb7sus Bb7 2 Eb Abm7 Eb

when! when!

rit.

AUTUMN IN NEW YORK

Words and Music by VERNON DUKE

Andantino (poco rubato)

mp

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Gm C7 F

It's time to end my lone-ly hol-i-day— And bid the

poco rit. *P legato*

The first system of the vocal and piano accompaniment. The vocal line is on a treble clef staff with lyrics underneath. The piano accompaniment is on a grand staff. Chord diagrams for Gm, C7, and F are shown above the vocal staff. Performance markings include *poco rit.* and *P legato*.

C7 Fm C Gm C7

coun-try a has-ty fare-well. So on this gray and mel-an-

The second system of the vocal and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues with chords and moving bass lines. Chord diagrams for C7, Fm, C, Gm, and C7 are shown above the vocal staff.

F Bdim. Ab G Ab

chol - y day I'll move_ to a Man-hat-tan ho - tel. I'll dis -

Bbm7 Eb7 Fm7 Bb7 Eb7⁷ ten.

pose of my rose-col - ored chat - tles And pre - pare for my share of ad -

Cm7 C7 F Gm7 F

ven-tures and bat-tles. Here on the twen-ty sev-enth floor, Looking

rubato

Gm7 D#7 C+ F Eb+ G# F+ C+

down on the cit - y I hate and a - dore!

REFRAIN *p-mf* (liltingly and freely)

Gm Am Gm7 C7 F Dm7 F

Au-tumn in New York, — Why does it seem so in - vit - ing?
 Au-tumn in New York, — The gleaming roof-tops at sun - down.

Gm Am Gm7 C7 Am7-5 D7 Am7-5 D+

Au-tumn in New York, — It spells the thrill of first night - ing,
 Au-tumn in New York, — It lifts you up when you're run - down,

Gm7 Bbm7 Eb7 Ab Cm Ddim

Glit - ter - ing crowds and shim - mer - ing clouds in can - yons of steel, — They're
 Jad - ed rou - és and gay di - vorc - ees who lunch at the Ritz, — Will

Cm D7 G7 C+ Gm Am

mak - ing me feel — I'm home. — It's Au-tumn in New York,
 tell you that "it's — di - vine!" — This Au-tumn in New York —

Gm7 C7 F Dm7 F Cm7 Dm

— that brings the prom-ise of new love; Au-tumn in New York—
 — trans-forms the slums in - to May - fair; Au-tumn in New York,

Cm7 F7 Bbm Gb Gm7 Fm C7

— is of-ten min-gled with pain. Dream-ers with emp-ty
 — you'll need no cast-les in Spain. Lov-ers that bless the

Fm Ab+ Db Ab+ Db Fm7 Gm Am

hands may sigh for ex-o-tic lands; It's Au-tumn in New York,
 dark on bench-es in Cen-tral Park Greet Au-tumn in New York,

Gm7 C7 1 Fm C7 2 Fm

— It's good to live it a - gain. gain.
 — It's good to live it a - gain.

E7/B



Bb7



Eb



Fm7/Bb



Eb



Fm7/Bb



Love knows no sea - son, love knows no clime;—

Eb



Fm7/Bb



Eb



Bb7



Eb



Cm



ro-mance can blos - som an - y old time.— Here in the o - pen, we're

F7



Bb7



Eb



Cm7



E7



Bb7



walk - in' and hop - in' to - geth - er! Sleigh bells

Refrain:

Eb



ring,

are you lis - t'nin'?

In the

p-f

Bb7



lane, snow is glis - t'nin'; a beau - ti - ful sight, we're

F7



Bb7



Eb



hap - py to - night, walk - in' in a win - ter won - der - land! Gone a -

Bb7



way is the blue - bird, here to stay is a

new bird. { He sings a love song, as we go a - long, }
 { He's sing - ing a song, as we go a - long. }

F7 Bb7 Eb

walk - in' in a win - ter won - der - land!

G D7 G

In the mead - ow we can build a snow - man,

D7 G

{ then pre - tend that he is Par - son Brown.
and pre - tend that he's a cir - cus clown.

Bb F7 Bb

He'll say "Are you mar - ried?" We'll say, "No, man! But
We'll have lots of fun with Mis - ter Snow - man, un -



you til can do the job when you're in town!" Lat - er
 the oth - er kid - dies knock 'im down! When it



on, we'll con - spire, as we dream by the
 snows, ain't it thrill - in', though your nose gets a

fire, chill - in'? to face un - a - fraid the plans that we made,
 We'll frolic and play the Es - ki - mo way, }

1. 2.



walk - in' in a win - ter won - der - land! Sleigh bells land!

I COULD WRITE A BOOK

(From "PAL JOEY")

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

The piano introduction consists of two staves. The right hand starts with a melody in C major, marked *mf*. The left hand provides a simple harmonic accompaniment. The piece is in 4/4 time and begins with a key signature of one sharp (F#).

C **G7** **C** **G7**

If they asked me I Could Write A Book, A - bout the

The first line of the song features a vocal melody and piano accompaniment. The piano part includes a *p* (piano) dynamic marking. The lyrics are: "If they asked me I Could Write A Book, A - bout the".

C **G7** **C** **C#dim** **Dm7** **G7** **F** **G7** **C** **Ab7**

way you walk and whis - per and look, I could write a

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "way you walk and whis - per and look, I could write a".

Dm7 **G7** **C** **F#dim** **G** **C** **F#dim** **G** **Eb7** **Am7** **D7**

pre - face on how we met, so the world would nev - er for -

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "pre - face on how we met, so the world would nev - er for -".

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G Dm7 G7 C G7 C

get, And the sim - ple se - cret of the plot

G7 C G7 C C#dim Dm7 G7 F G7

is just to tell them that I love you a lot, Then the

C Ab7 Dm7 G7 Gm7 C7 F Dm C C+

world dis - cov - ers as my book ends, How to make two

Dm7 G7 1 C Dm7 G7 2 C F C

lov - ers of friends. If they friends,

No 3

The Surrey With The Fringe On Top

Cue: Curly: If I was to ast you, theyd be a way
to take you, Miss Laurey Smarty.

Laurey: Oh, they would?

Brightly

1 CURLY:

VOICE

When I take you out to-night with me

Piano

Vns.

Stgs.
p W.W.

The first system of the musical score consists of two staves. The upper staff is for the voice, starting with a treble clef and a key signature of two sharps (F# and C#). The lyrics 'When I take you out to-night with me' are written below the notes. The lower staff is for the piano, with a grand staff (treble and bass clefs) and the same key signature. It includes markings for 'Vns.' (Violins) and 'Stgs. p W.W.' (Stage Piano, piano with woodwind accompaniment).

The second system continues the musical score. The voice part has the lyrics 'Hon-ey, here's the way it's goin' to be,'. The piano accompaniment continues with complex chordal textures and rhythmic patterns.

The third system features the voice part with the lyrics 'You will set be - hind a team of snow - white hors - es'. The piano accompaniment maintains the established harmonic and rhythmic style.

The fourth system shows the voice part with the lyrics 'In the slick - est gig you ev - er see!'. The piano accompaniment includes the instruction 'poco rit.' (poco ritardando) and '+Hns. Guit. mod to marcato' (Horns and Guitar, moderate to marcato).

AUNT ELLER: "Lands!"

17 Tempo giusto

CURLY:

Chicks and ducks and geese bet-ter scur-ry When I take you

W. W.
Stgs.
Hn.
Guit. *p*

out in the sur-rey When I take you out in the sur-rey with the

fringe on top! Watch thet fringe and

+ Br.

W. W.
Stgs.
Hn.
Guit.
Hp.

see how it flut-ters When I drive them high - step-pin' strut-ters!

Nos - ey - pokes - 'll peek thru their shut-ters and their eyes will

33

pop! The wheels are yel-ler, the up - hol-ster-y's brown, The

Tutti Stgs. Br.

dash-board's gen - u - ine leath - er, With i - sin-glass cur-tains y' can

+ w.w.

roll right down, in case there's a change in the weath - er.

Tutti

Two bright side lights, wink - in' and blink - in' Ain't no fin - er

W.W.
Stgs.
Hn.
Guit.
Hp.

rig, I'm a-think-in'! You c'n keep yer rig if you're think-in' 'at I'd

keer to swop fer that shin - y lit - tle sur - rey with the

fringe on the top!

Tutti

Brightly

53

AUNT ELLER: (*spoken*)

Would y' say the fringe was made of silk?

Stgs.
W.W.

CURLY: (*sings*)

Would - n't have no oth - er kind but silk

LAUREY:

Has it real - ly got a team of snow - white hors - es?

CURLY:

AUNT ELLER:
"So y' can tell 'em apart!"

One's like snow, the oth - er's more like milk.

poco rit

+ Hns. Guit.
mod^{to} marcato

69

Tempo giusto

All the world - 'll fly in a flur - ry When I take you

W. W.
Hp. *mf*
Stgs. Guit.

out in the sur-rey When I take you out in the sur-rey with the

fringe on top! When we hit that

+ Hns.

road, hell fer leath-er, Cats and dogs -'ll dance in the heath-er

Birds and frogs 'll sing all to-gether and the toads will

85

hcp! The wind -'ll whis - tle as we rat - tle a - long, The

Stgs.
W.W.
Hns.

cows -'ll moo in the clov - er, The riv - er will rip - ple out a

pp

whis - pered song, and whis - per it o - ver and o - ver:

(In a loud whisper)

Don't you wisht y'd go on fer-ev-er? Don't you wisht y'd

Stgs.
W.W.
pp

go on fer-ev-er? Don't you wisht y'd go on fer-ev-er and ud

nev-er stop In that shin-y lit-tle sur-rey with the

+ Hns.

+ Hp.
Guit.

(Dialogue)

fringe on the top?

Tutti

Allegretto tempo

AUNT ELLER:

CURLY:

105

Y'd shore feel like a queen settin' up in that carriage!

On'y she talked so mean to

me a while back, Aunt Eller, I've a good mind not to take her.

LAUREY:

Ain't said I was goin'.

CURLY:

Ain't ast you!

LAUREY:

Whurid you git such a rig'at?

I bet he's went and h'ard a rig over to Claremore! Thinkin' I'd go with him!

CURLY:

'S all you know about it.

LAUREY:

Spent all his money h'arin' a rig and now ain't got nobody to ride in it!

CURLY:

Have, too! Did not h'ar it. Made the whole thing up outa

121

my head.

Vn.

LAUREY:
What! Made it up?

Vn.
Cel.

CURLY:
Dashboard and all.

LAUREY:
Oh! git offa the place, you! Aunt Eller, make him git hisse'f

Va. *pp* 3

CURLY:
Makin' up a few-look out now! Makin' up a few parties
aint agin' no law 'at I know of. Don't you wish they was
sich a rig, though?

outa here. Telling me lies!

Cel.

Bs.

'Nen y' could go to the play party and do a hoe-down till mornin' if you was a mind to.
'Nen when you was all wore out, I'd lift you onto the surrey and jump up alongside of you.

And we'd jist point the horses home. I can jist pitcher the whole thing.

140

Con sentimento (*slowly*)CURLY: *sings*

I can see the stars git-tin' blur-ry When we ride back

Stgs.
Hp.
pp

home in the sur-rey, Rid - in' slow - ly home in the sur-rey with the

fringe on top. I can feel the

Fl.
Cl.
Stgs.
Hp.
Guit.
Cls.

day git-tin' old - er, Feel a sleep - y - head near my shoul-der,

Nod - din', droop - in' close to my shoul - der till it falls, ker -

156
plop! The sun is swim - min' on the rim of a hill, The

moon is tak - in' a head - er, And jist as I'm think - in' all the

earth is still, A lark - 'll wake up in the med - der.

Hush! You bird, my ba - by's a-sleep-in'— May - be got a

Stgs.
(Cel.)

(gradually slower to the end)

dream worth a-keep-in'— Whoa! you team, and jist keep a-creep-in' at a

slow clip clop. Dont' you hur - ry with the sur-rey with the

1st P rit e dim.

+ Hp.

SAY IT ISN'T SO

Words and Music by Irving Berlin

Not too fast
Gmaj/D A¹³/D A¹³b⁹/D D⁹ Ddim rit. Am⁷ D⁷sus D⁷#b⁹

a tempo

5 G⁶ G+

Say it is - n't so, say it is - n't so.

8 G Em Em⁷

Ev - 'ry - one is say - ing you don't love me,

11 A⁹ D⁹

say it is - n't so. Ev - 'ry - where I go.

Detailed description: This is a piano score for the song 'Say It Isn't So'. It begins with a piano introduction in 4/4 time, marked 'Not too fast' and 'mp'. The introduction features a series of chords: Gmaj/D, A¹³/D, A¹³b⁹/D, D⁹, Ddim, Am⁷ (with a 'rit.' marking), D⁷sus, and D⁷#b⁹. The main melody starts at measure 5, marked 'a tempo'. The first line of lyrics is 'Say it is - n't so, say it is - n't so.' The second line of lyrics is 'Ev - 'ry - one is say - ing you don't love me,'. The third line of lyrics is 'say it is - n't so. Ev - 'ry - where I go.' The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4.

14 D7#9

ev - ry - one I know

17 Bm/D Am7 D⁹ D+ G⁶

Whis - pers that you're grow - ing ti - red of me, say it is - n't so.

20 Am7 D7b9 G⁶

Peo - ple say that you

23 G+ G

found some - bo - dy new, And it won't be long be -

26 G Gmaj7 G⁹

-fore you leave me, say it is - n't true.

29 Am E7/A Am^{7b5} G/D Gmaj7

Say that ev - 'ry - thing is still o - kay, that's all I want to know,

32 Gmaj7/B E^{b7/Bb} B^bdim Em7/A A7 Am7/D D⁹ D^{7b9}

— And what they're say - ing, say it is - n't

35 1. G⁶ Em7 Am7 D7sus D7#5b9 2. G⁶ Em7 Am A^bmaj7 G⁶

so. so.

Ebm7 Ab13 Db6 Ebm7 Db6/F Ab13b9/Gb

Your form, — just like a cling-ing vine. — Your lips, —

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three flats (B-flat major/C minor). The vocal line begins with a whole note rest, followed by a half note 'Your', a quarter note 'form, —', a quarter note 'just', a quarter note 'like', a quarter note 'a', a quarter note 'cling-', a quarter note 'ing', a quarter note 'vine. —', a quarter note 'Your', a quarter note 'lips, —', and a final whole note rest. The piano accompaniment consists of a bass line with quarter notes and a treble line with eighth-note triplets and chords. Chord symbols Ebm7, Ab13, Db6, Ebm7, Db6/F, and Ab13b9/Gb are placed above the vocal line.

Dbmaj7/Ab Gb Fdim7 Ddim7 Ebm9 Ebm7/Db

— so warm and — sweet as wine. — Your cheeks, so soft and close to

The second system continues the musical piece. The vocal line has a whole note rest, followed by a half note '— so warm and —', a quarter note 'sweet', a quarter note 'as', a quarter note 'wine. —', a quarter note 'Your', a quarter note 'cheeks,', a quarter note 'so', a quarter note 'soft', a quarter note 'and', a quarter note 'close', a quarter note 'to', and a final whole note rest. The piano accompaniment continues with similar rhythmic patterns. Chord symbols Dbmaj7/Ab, Gb, Fdim7, Ddim7, Ebm9, and Ebm7/Db are placed above the vocal line.

Ab7b9(#11)/C Ab7#5(b9) Db6/9 Db7

mine, di - vine. —

The third system features a vocal line with a whole note rest, followed by a half note 'mine,', a quarter note 'di -', a quarter note 'vine. —', and a final whole note rest. The piano accompaniment includes eighth-note triplets in the treble staff. Chord symbols Ab7b9(#11)/C, Ab7#5(b9), Db6/9, and Db7 are placed above the vocal line.

Gb13 G13 Gb13 B13 C13

How my heart — is sing - in' — while the band — is

The fourth system continues with a vocal line starting with a whole note rest, followed by a half note 'How', a quarter note 'my', a quarter note 'heart —', a quarter note 'is', a quarter note 'sing - in' —', a quarter note 'while', a quarter note 'the', a quarter note 'band —', a quarter note 'is', and a final whole note rest. The piano accompaniment continues with chords and rhythmic patterns. Chord symbols Gb13, G13, Gb13, B13, and C13 are placed above the vocal line.

B13 E9 F9 E13

swing-in' — Nev-er tired — of romp-in' — and

A13 Ab7sus Db Ebm7

stomp - in' with you at the Sav - oy. What joy, a per - fect hol - i - day. —

Db6/F Gb7 Db6/F Gb Db6 Bb7#5/D

— Sav - oy, — where we can glide and sway. Sav - oy, —

8va

Ebm9 Ab7sus Ab13b9 Db6 Gb Gdim Db/Ab Db13#11

— there let me stomp a - way — with you.

Have Yourself

from the MGM film Meet Me in St. Louis
Words and Music by Hugh Martin and Ralph Blane

a Merry Little Christmas

A-21
F-90
V-A31

Slowly and delicately

C Am Dm7 G7 C Am7 Dm7 G7

Have your-self a mer-ry lit-tle Christ-mas; Let your heart be light.

mp

C Am7 Dm7 G7 E7 A7 D7 G7

From now on, our trou-bles will be out of sight.

C Am Dm7 G7 C Am7 Dm7 G7

Have your-self a mer-ry lit-tle Christ-mas; Make the Yule-tide gay.

C Am7 Dm7 E7-9 Am G#aug C/G

From now on, our trou-bles will be miles a-way.

cresc.

F#ACE F#ACE

F#m7-5

Fm+7

Em7

Ebdim

Dm7

G7

Cmaj7



Here we are as in old-en days, hap-py gold-en days of yore;

mf

F#ACE

F#m7-5

B7

Em

Eb7

G/D

Am7

~~Am7~~

Dm7/G

G7

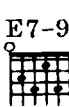
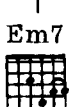


Faith-ful friends who are dear to us gath-er near to us once more.

mpsub.



Through the years we all will be to-geth-er If the Fates al-low.



Hang a shin-ing star up-on the high-est bough, And

cresc. *f* *ppsub.*



have your-self a mer-ry lit-tle Christ-mas now.

CALL ME

Key of C (E \flat -E \sharp)

Words and Music by
TONY HATCH

Moderato

Piano

Musical notation for the piano introduction, consisting of two staves (treble and bass clef). The tempo is marked 'Moderato'. Dynamics include *f*, *mf*, and *p*.

Refrain 

First system of the refrain, including vocal line and piano accompaniment. Lyrics: "If you're feel - ing sad and lone - ly, there's a ser - vice I". Dynamics include *mp-mf*. Chord diagrams for Cm7 and Cm7 are shown above the staff.

Second system of the refrain, including vocal line and piano accompaniment. Lyrics: "— can ren - der, Tell the one who loves — you on - ly,". Chord diagrams for Cm7, Cm7, C7, and F are shown above the staff.

Third system of the refrain, including vocal line and piano accompaniment. Lyrics: "I can be so warm — and ten - der. CALL ME! —". Chord diagrams for Bbm7, Fm7, Bb7, Eb7, and Eb6 are shown above the staff.

* Chord names and diagrams for guitar.

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C7

E♭maj7 E♭6 C7

Don't be a - fraid; - you can CALL ME. - May - be it's late, - but just

E♭7 Ab6 C7

CALL ME. - Tell me and I'll - be a - round. -

When it seems your friends de - sert - you, there's some - bo - dy think -

Cm7 E7 B♭

- ing of - you. I'm the one who'll nev - er hurt - you.

Handwritten chords: $Dm7$, $Eb7$, $Fm7$, Eb

May - be that's be - cause I love you. CALL ME!

Handwritten chords: Fm , $Abmaj7$, $Ab6$, Fm

Don't be a - fraid; you can CALL ME. May - be it's late, but just

Handwritten chords: $Abmaj.7$, $Ab6$, Fm , C

CALL ME. Tell me and I'll be a - round. Now don't for -

Handwritten chords: $Dm7$, $Fm7$, $D7$, $Dm7$, $G7$, $D7$, C

get me, 'cause if you let me, I will al - ways stay by

Handwritten chords: C , $Dm7$, $G7$, $D7$, $Dm7$, $G7$, $D7$, C

you. You got - ta trust me; that's how it must be. There's so much that I can

A97

Dm7



G7



C



do. _____ If you call, I'll be right with you.

Cm7



F7



Bb



You and I should be _____ to - geth - er. Take this love I long -

Bb



Bbm7



Eb7



Abmaj.7



Ab6



_____ to give you, I'll be at your side _____ for - ev - er. CALL ME! -

Fm



Abmaj.7



Ab6



Fm



Abmaj.7



Ab6



Don't be a - fraid; - you can CALL ME. - May - be it's late, - but just CALL ME. -

Fm



C



C



Cmaj.7



Tell me and I'll _____ be a - round. _____ round. _____

Don't Get Around Much Anymore

Words by Bob Russell
Music by Duke Ellington

$\text{♩} = 108$ $\text{♩} = \text{♩}^{\text{tr}}$

$\text{Fm}^{\flat}/\text{B}^{\flat}$ $\text{Gm}^{\flat}/\text{B}^{\flat}$ $\text{Fm}^{\flat}/\text{B}^{\flat}$ $\text{B}^{\flat 13}$ N.C.

1. Missed the Sa - tur - day

$\text{E}^{\flat}\text{maj}^{\flat}$ $\text{Gm}^{\flat 7}/\text{D}^{\flat}$

dance, heard they crowd - ed the
(2.) club, got as far - as the
3 & 4th Instrumental

C^{\flat} $\text{Gm}^{\flat 7}$ C^{\flat} $\text{Fm}^{\flat 9}$

floor; could - n't bear it with - out you...
door, they'd have asked me a - bout you...

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It features a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams for various chords: Fm9/Bb, Gm7/Bb, Fm9/Bb, Bb13, Ebmaj9, Gm7b9/Db, Cb, Gm7b9, Cb, and Fm9. The score includes a first ending for the vocal line and a section marked '3 & 4th Instrumental' for the piano. The tempo is marked as 108 beats per minute.

1, 3.

B^b13

E^b6/9

Fm11

B^b13

Chord diagrams: B^b13 (x o x x x x), E^b6/9 (x x x x x 5fr), Fm11 (x x x x x 8fr), B^b13 (x o x x x x).
Vocal line: Don't get a - round_ much a - ny - more. (triplets)

Don't get a - round_ much a - ny - more.____
Don't get a - round_ much a - ny - more.____

2. Thought I'd vi - sit the

2, 4.

E^b6/9

B^bm7

E^b7

A^b6

A^b6/B^b

Chord diagrams: E^b6/9 (x x x x x 5fr), B^bm7 (x x x x x 6fr), E^b7 (x x x x x 6fr), A^b6 (x x x x x 5fr), A^b6/B^b (x x x x x 5fr).
Vocal line: Now, darl - ing, I guess____ my

Now, darl - ing, I guess____ my

E^b6/9

A^b6

Am7^b5

D7

Chord diagrams: E^b6/9 (x x x x x 5fr), A^b6 (x x x x x 5fr), Am7^b5 (x o x x x 7fr), D7 (x x x x x 7fr).
Vocal line: mind's more at ease.____ But, nev - er - the - less,____

mind's more at ease.____ But, nev - er - the - less,____

Gm7

G^bm7

Fm7

B^b13

E^bmaj⁹

Gm7^b5/D^b

Chord diagrams: Gm7 (x x x x x 3fr), G^bm7 (x x x x x 2fr), Fm7 (x x x x x), B^b13 (x o x x x x), E^bmaj⁹ (x x x x x), Gm7^b5/D^b (x x x x x).
Vocal line: why stir up old me - mo - ries? Been in - vi - ted on dates; I might have gone, but what

why stir up old me - mo - ries? Been in - vi - ted on dates; I might have gone, but what

C7(b9) *C* *Fm9* *To Coda* ⊕

for? It's awf - 'lly diff - 'rent with - out you

A^bmaj7/B^b *Fm6* *B^b13* *E^b* *A^bmaj9* *B^b13* *D.S. (with repeat) al Coda*

Don't get a - round much a - ny - more

⊕ *Coda* *A^b/B^b* *Fm9* *B^b13* *D^b9#11* *Gm7b5* *C*

Don't get a - round much a - ny - more. Awf - 'lly diff - 'rent with -

Fm11 *B^b7sus4* *B^b13* *A^bmaj7* *G7aug* *E^b9/6* *N.C.*

-out you. Don't get a - round much a - ny - more

ISN'T IT ROMANTIC?

from the Paramount Picture LOVE ME TONIGHT

Words by LORENZ HART
 Music by RICHARD RODGERS

Calmly



mp



I've nev - er met you, yet nev - er
 My face is glow - ing, I'm en - er -



doubt, dear, I can't for - get you, I've thought you
 get - ic. the art of sew - ing, I found po -



out, dear. I know your pro - file and I know the way you
 et - ic. My nee - dle punc - tu - ates the rhy - thm of ro -

E \flat /G C7 Fm7 B \flat 7

kiss' mance! just the thing I miss on a night like
I don't give a stitch if I don't get

E \flat A \flat A \flat m E \flat /G G \flat dim7

this. If dreams are made of i - mag - i - na - tion, I'm not a -
rich. A cus - tom tai - lor who has no cus - tom, is like a

Fm7 B \flat 7 \sharp 5 E \flat maj7

fraid of my own cre - a - tion. With all my
sail - or, no one will trust 'em. But there is

A \flat B \flat 7 E \flat /G A \flat dim

heart, my heart is here for you to take. Why should I
mag - ic in the mu - sic of my shears; I shed no

Steadily, not too fast

Bb7 Eb6 F7 Bb7 Eb
 quake tears. I'm not a wake. Is - n't it ro - man - tic?
 Lend me your ears! Is - n't it ro - man - tic?

Bb7 Eb Bb7#5 Eb Bb7
 Mu - sic in the night, a dream that can be heard. Is - n't it ro -
 Soon I will have found some girl that I a - dore. Is - n't it ro -

Eb Bb7 Eb
 man - tic? Mov - ing shad - ows write the old - est mag - ic the
 man - tic? While I sit a - round, my love can scrub the

C7#5 C7 Fm C7 Fm Bb7 G7
 word. I hear the breez - es play - ing
 floor. She'll kiss me ev - 'ry hour,

Cm G7#5 Cm Eb7/Bb Ab C7/G

in the trees a - bove. While
or she'll get the sack. And

Fm Bb7 Bdim7 Cm F9 Bbdim7 Bb7

all the world is say - ing you were meant for love. Is - n't it ro -
when I take a show - er she can scrub my back. Is - n't it ro -

Eb Bb7 Eb Bb7#5

man - tic? Mere - ly to be young on such a night as
man - tic? On a moon - light night she'll cook me on - ion

Eb Bb7 Eb Bb7

this? Is - n't it ro - man - tic? Ev - 'ry note that's sung is
soup. Kid - dies are ro - man - tic, and if we don't fight, we

E \flat C7 \sharp 5 C7 Fm C7 Fm

like a lov - er's kiss. Sweet
 soon will have a troupe! We'll

B \flat 7 G7 Cm Cm/B \flat Cm/A A \flat m6

sym - bols in the moon - light, do you mean that I will fall in
 help the pop - u - la - tion, it's a du - ty that we owe to

E \flat /G E \dim 7 B \flat 7 E \flat G \flat \dim 7

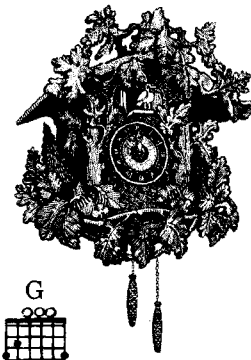
love per - chance? Is - n't it ro - mance?
 dear old France. Is - n't it ro -

B \flat 7 E \flat A \flat m6 E \flat 6

Is - n't it ro - mance?

AULD LANG SYNE

Words by Robert Burns; Music Traditional



Moderately

D7 G Em Am/C D7 G

Should auld ac-quain-tance be for-got And nev-er brought to
And here's a hand, my trust - y friend, And gives a hand o'

mf

C G Em Am/C D7 B7 Em C D7 G

mind? Should auld ac-quain-tance be for-got And days of Auld Lang Syne?
thine; We'll take a cup o' kind-ness yet For Auld— Lang— Syne.

Chorus C G Em Am/C D7 C G C

For Auld— Lang— Syne, my dear, For Auld— Lang— Syne; We'll

f

G Em Am/C D7 B7 Em C D7 G

take a cup of kind-ness yet For Auld— Lang— Syne.