

SONGS OF THE 30's

THE DECADE SERIES

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1930

The Times
NEW YORK WEDNESDAY NOVEMBER 1, 1930
ROOSEVELT WINNER IN LANDSLIDE!
RATS CONTROL WET CONGRESS;
AN ODDIEN MAYOR

CITY CITY EDITION

Boston Sunday Post
NEW YORK WEDNESDAY, NOVEMBER 1, 1930
Killed, 64 Saved in Lakehurst

Boston Post
NEW YORK WEDNESDAY, NOVEMBER 1, 1930
HITLER DEFIES WORLD TO
TAKE AUSTRIA FROM
Tells Cheering Crowds That Return of Country to Germany Was His
Triumphantly to Land of Birth and Soil He Left in 1912—Takes
Troops Swarm Into Austria by Land and Air—Wave of Arr

EXTRA
NEW YORK WEDNESDAY, NOVEMBER 1, 1930
ROOSEVELT SWEEPS
THE NATION;
VOTE EXCEEDS 500
POLL SETS RECORD
Roosevelt Electoral
519 Seen

PIANO • VOCAL • GUITAR

SONGS OF THE 30's

T H E D E C A D E S E R I E S



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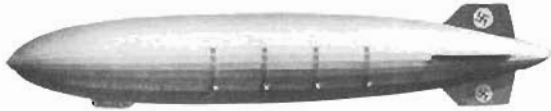
SONGS OF THE 30'S

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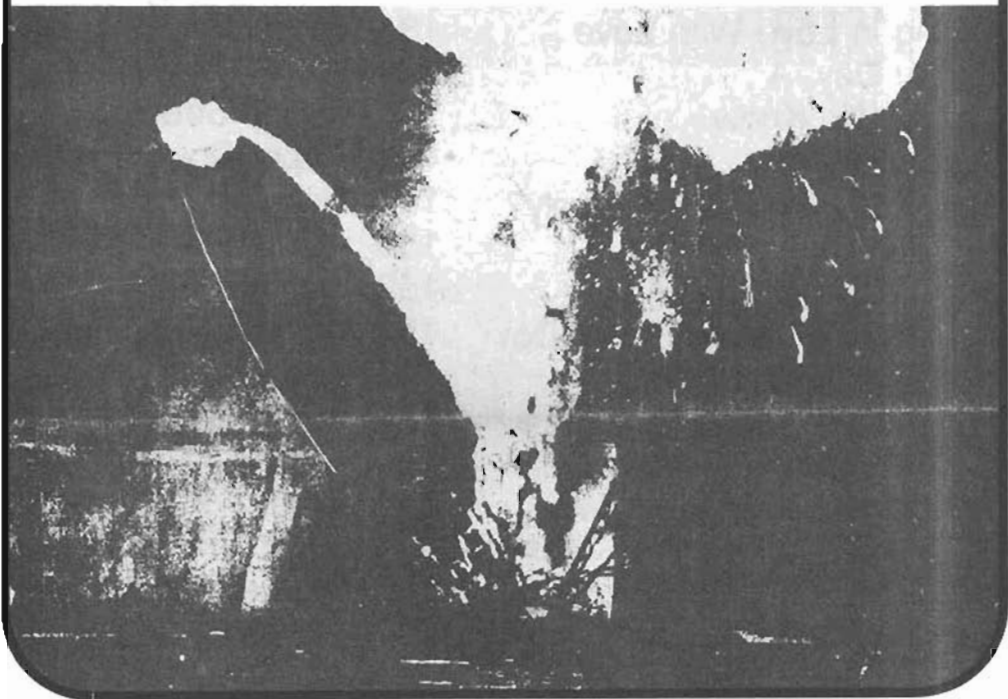
THE THIRTIES



by Stanley Green

HINDENBURG EXPLODES

33 Killed, 64 Saved in Lakehurst Blast



*I*f ever a decade needed songs to lift its spirits and send it spinning merrily across a dance floor, that decade was the Thirties. From the Wall Street crash to the outbreak of World War II, it was a period marked by the Great Depression at home and darkening war clouds abroad. This, then, was the era of soup kitchens, breadlines and bank failures, of bonus marchers and dust storms, of painful labor gains and rampant lawless gangs. Overseas, a far more menacing form of rampant lawlessness was evident. Under Nazi Führer Adolf Hitler, German troops

occupied the Rhineland and scooped up Austria and Czechoslovakia. Under Fascist Duce Benito Mussolini, Italian forces subdued Ethiopia and Albania. Under the Japanese war lords, soldiers of the Empire of the Rising Sun subjugated Manchuria and other vast areas of China. At the decade's end, when Hitler and Soviet dictator Joseph Stalin agreed to carve up Poland between them, virtually the entire planet was plunged into the havoc of the most devastating conflict in history.



*Adolph Hitler driving
into Austria*

The Thirties also had its share of other tragic headlines to take people's minds off their own imminent and potential troubles. In 1932, the 19-month-old baby of aviation ace Charles Lindbergh and Anne Morrow Lindbergh was kidnapped and murdered. In 1934, the S. S. Morro Castle went down in flames near Asbury Park, New Jersey, with a loss of over 125 lives. In 1937, the zeppelin Hindenburg, the world's largest dirigible, crashed on landing at Lakehurst, New Jersey, with a loss of 33 lives. No event, however, so intrigued a gossip-hungry public than the decision, in 1936, of Britain's King Edward VIII to abdicate the throne to marry American divorcée Wallis Warfield Simpson.

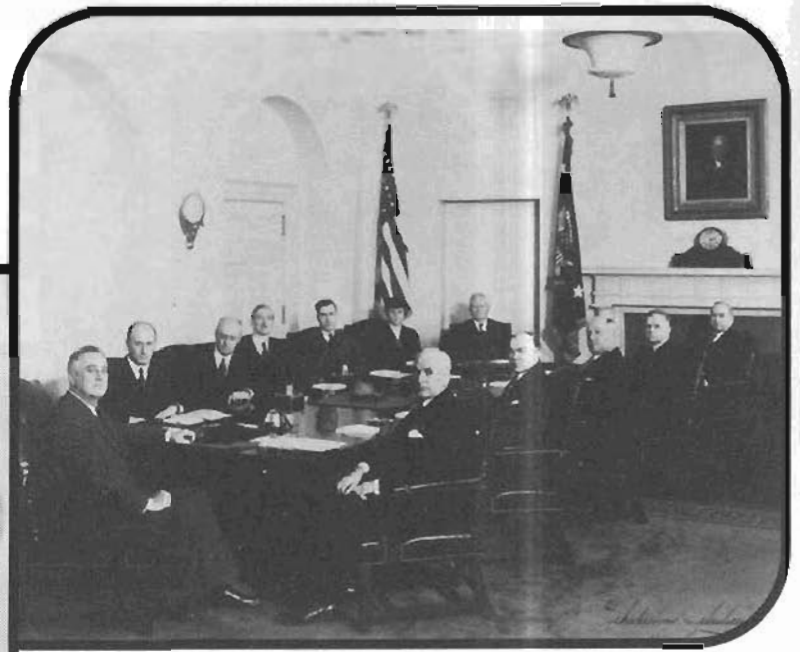


'I Am David Windsor'



But despite roadblocks, it was still possible in the Thirties for people to cross over to the sunny side of the street. Prohibition was repealed. Franklin D. Roosevelt was in the White House energizing a dispirited nation with his alphabetical New Deal programs (NRA, CCC, PWA, WPA) and his broadcast fireside chats. Gable, Crawford, Garbo, and Shirley Temple were on the silver screen, Joe Louis was in the ring, Lou Gehrig was up at bat, "Wrong-Way" Corrigan was up in the air, and the Dionne Quintuplets were in their bassinets. The period also had its share of nonsense in the form of goldfish swallowing, zoot suits, and the game of knock-knock. ("Knock-knock." "Who's there?" "Machiavelli." "Machiavelli who?" "Machiavelli good suit for \$40.")

Roosevelt and His First Cabinet



smoothly through the misty "Harbor Lights." Glen Gray and the Casa Loma Orchestra — with Sonny Dunham on trumpet — could be heard recalling fond "Memories of You." The languid romantic appeal of the South, both astral and lunar, was captured by the orchestras of Jack Teagarden in "Stars Fell on Alabama" and Ted Fiorito in "Moon Over Miami." Another "moon" song — "Moonglow" — was written by bandleaders Will Hudson and Eddie DeLange as a specialty for their own Hudson-DeLange Orchestra. Songs of foreign origin also won favor in the Thirties when introduced in the United States by leading dance bands. From France came "Avant de Mourir," better known as "My Prayer," which was popularized by

The New York Times.

**ROOSEVELT WINNER IN LANDSLIDE!
DEMOCRATS CONTROL WET CONGRESS;
LEHMAN GOVERNOR, O'BRIEN MAYOR**

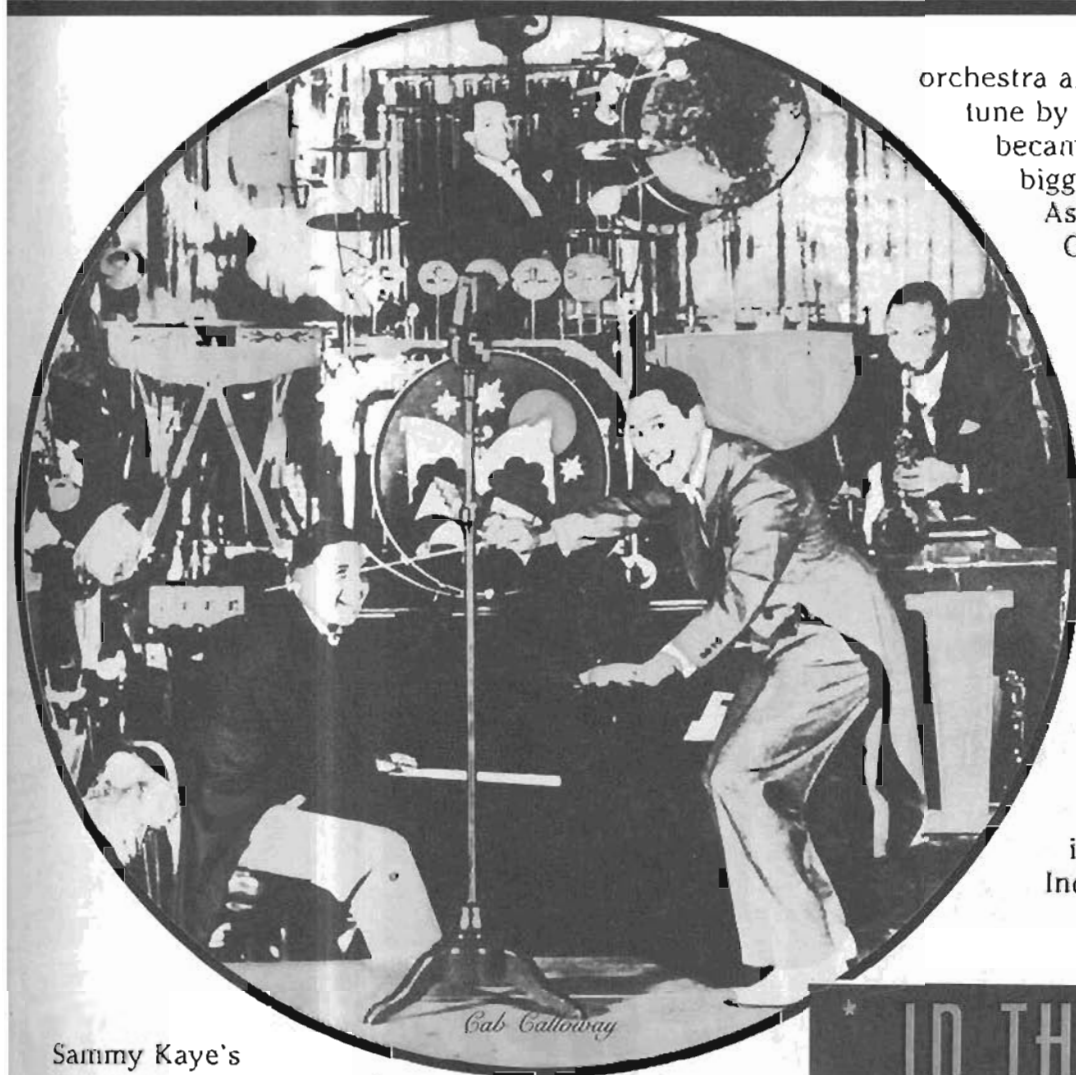


As far as music was concerned, the Thirties was the decade of the big bands. They could be sweet or swingy, tasteful or gimmicky, but each orchestra had its own distinctive sound and style. Tootling a clarinet (like Benny Goodman and Artie Shaw), or blowing through a trombone (like Tommy Dorsey and Glenn Miller), or just waving a stick (like Guy Lombardo and Sammy Kaye), the band leaders were latter-day Pied Pipers luring millions into dance halls, movie palaces, nightclubs, and college proms. Even unseen — thanks to radio and recordings — they moved right into the nation's parlors and bedrooms, generating a musical excitement that did much to help people escape from the seemingly unmanagable conditions of the world.

And what an array of personalities and songs there were. Offering "The Sweetest Music This Side of Heaven," Guy Lombardo and his Royal Canadians were on hand to bounce through the tearstained cry of the spurned lover called "Boo-Hoo," or to glide along to the beat of "Heartaches." Nasal-voiced Rudy Vallee and his Connecticut Yankees managed to sail



Glenn Miller and His Orchestra

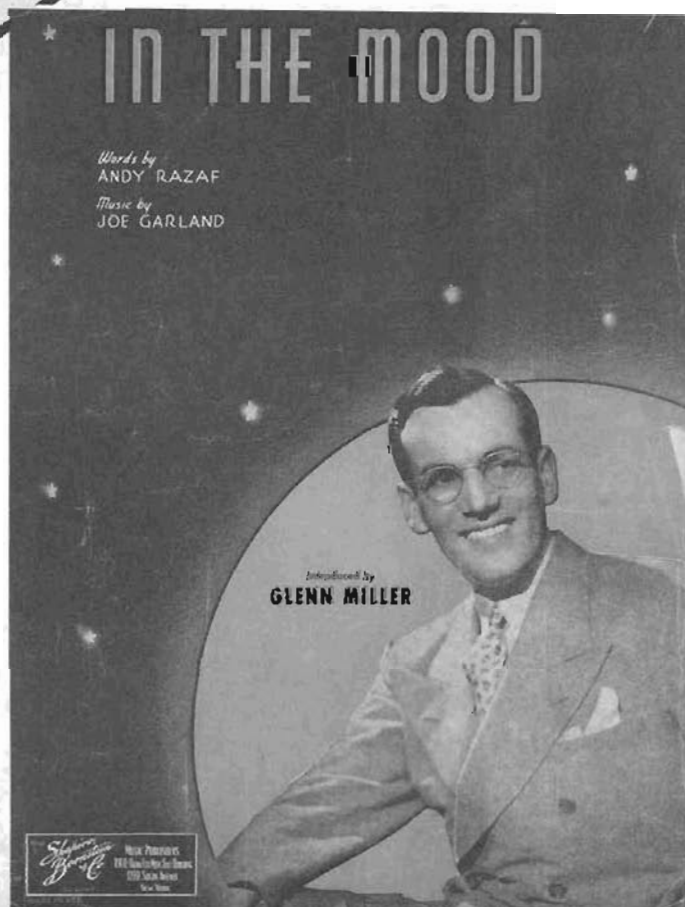


Sammy Kaye's Swing and Sway group; from Cuba, "Para Vego Me Voy," which became "Say Si Si" when it was brought over by rumba maestro Xavier Cugat; and from Mexico, "Cuando Vuelva a Tu Lado" — or "What a Difference a Day Made" — was identified with Richard Himber's Ritz-Carlton Orchestra.

*I*n 1934, Benny Goodman organized his first dance band and within two years had been proclaimed the undisputed King of Swing. Like every orchestra at the time, Goodman's had a theme song, the bright, crisp invitation, "Let's Dance." Another theme song, "I'm Getting Sentimental Over You," became the trade mark of that Sentimental Gentleman of Swing, Tommy Dorsey. Dorsey also had a resounding hit — with young Frank Sinatra on the vocals — when he introduced the threnodic "I'll Never Smile Again," penned by pianist Ruth Lowe in memory of her husband who had died within a year after their marriage. In 1937, Dorsey's star trumpeter, Bunny Berigan, left the band to front his own

orchestra and "I Can't Get Started" (a show tune by Vernon Duke and Ira Gershwin) became both his theme and biggest selling record.

As the decade came to a close, Glenn Miller emerged with his orchestra and first resounding hit, "In the Mood." (Remember the windup with the members of the brass section facing in all directions as they repeated the riff over and over again?) Even closer to jazz roots were the orchestras of two composer-pianists, the exuberant Fats Waller (who did *not* compose his most popular number, "I'm Gonna Sit Right Down and Write Myself a Letter"), and the more urbane Duke Ellington (whose standards include "Caravan" and "Mood Indigo").



The New York Times.

NEW YORK, WEDNESDAY, NOVEMBER 4, 1936.

FINAL EXAMINATION...
plain and much colder today. To
morrow fair, with little change
in temperature.

President's Vote and Margin
Which Reached 1...
Set u...

All the News That's
Fit to Print.

UNION PARTY

ROOSEVELT SWEEPS THE NATION; ELECTORAL VOTE EXCEEDS 500; WINS; CHARTER ADOPTED

2 Full Pages of Pictures on Britain's Swift Moving Drama
LEHMAN VOTE CUT
Comment Today



POLL SETS RECORD
Roosevelt Electoral
Vote of 519 Seen
as a Minimum
NO SWING TO THE BOLTERS

New York American

FRIDAY, DECEMBER 12, 1936—11 PAGES

6 A. M.
FINAL

EDWARD'S FAREWELL TODAY

BROADCASTS AS 'DAVID WINDSOR'; YOUNG TO BECOME GEORGE VI; WALLIS

Baldwin's Famous Victory

Only Mr. Eden's 51 to
in Ethiopia C-

'I Am David W'

INDUSTRY GIVES U. S. ITS PLEDGE TO CO-OPERATE

Manufacturers' Association
Urges 'Era of Good Will,'
Adopts Principles for 1937

There is a growing realization that ethical and humanitarian considerations have a vital relation to economics.

Boston Sunday Post

EXTRA
PRICE TEN CENTS

HITLER DEFIES WORLD TO TAKE AUSTRIA FROM HIM

Free Big Features
the Sunday Post
JUST PICK OUT
JOB WITH CARE

Tells Cheering Crowds That Return of Country to Germany Was His "Divine" Mission—Returns
Triumphantly to Land of Birth and Soil He Left in 1912—Takes Control of Vienna Today
—Troops Swarm Into Austria by Land and Air—Wave of Arrests Follows Invasion
Czechoslovakia Masses Army at
Frontier; France Faces Crisis



George Gershwin

The incredible appeal of the "talkies" did much to bring about the demise of vaudeville as the most popular form of mass entertainment. Songs, of course, quickly became a major attraction on the screen — whether they were sung by Ruby and Dick in backstage sagas, Fred and Ginger in glossy comic escapades, or Jeanette and Nelson in romantic costume epics. These musicals called upon the services of the top talent of both Hollywood and Broadway. In 1934, "The Continental," by Con Conrad and Herb Magidson, was introduced in the Astaire-Rogers vehicle *The Gay Divorcee* and became the first song to win an Academy Award. Three years later, George and Ira Gershwin contributed the score for the team's seventh movie, *Shall We Dance*, in which Fred sang the rueful admission "They Can't Take That Away From Me." The songwriting brothers followed up that movie with *A Damsel in Distress*, Astaire's first solo starring movie, whence came "Nice Work if You Can Get It" and "A Foggy Day." The last song George Gershwin wrote before his untimely death at the age of 38 was "Love Is Here to Stay," included in his score for *The*

Goldwyn Follies. Another major figure of the American musical theatre was Cole Porter, who wrote both music and lyrics for two Hollywood spectacles of 1936 — *Born to Dance*, which introduced "Easy to Love" (sung by James Stewart to Eleanor Powell), and *Rosalie*, which introduced "In the Still of the Night" (sung by Nelson Eddy to Eleanor Powell).

The most popular singing idol of the screen, however, was the former Paul Whiteman vocalist, Bing Crosby, who casually crooned his way through 24 movies during the decade. One of these, *Pennies from Heaven*, gave us a title song that philosophically urged the acceptance of bad times in order to be able to enjoy good times ("If you want the things you love, you must have showers"). On the technical front, surely among the great innovations in the art of the cinema was *Snow White and the Seven Dwarfs*, Walt Disney's first full-length animated cartoon, whose score included the poignant "Someday My Prince Will Come."



Fred Astaire

After rapid growth in the Twenties, radio became the major provider of home entertainment in the Thirties. The coverage was now broad enough to include news events, comedy programs (Jack Benny, Amos and Andy), dramas (in 1938, Orson Welles scared the pants off gullible listeners with his dramatization of H. G. Wells' *The War of the Worlds*), and musical variety shows. Among those whose voices introduced and popularized songs over the air were Bing Crosby (singing his theme "Where the Blue of the Night Meets the Gold of the Day"), dynamic Belle Baker ("All of Me"), Irish tenor Morton Downey ("For All We Know"), and Crosby's chief crooning rivals, Rudy Vallee ("Nevertheless") and Russ Columbo ("Love Letters in the Sand").

The Broadway theatre of the Thirties, though hardly as robust as it had been during the halcyon days of the previous decade, still managed to offer many successful shows and durable songs. And once again it was blessed by contributions from the giants of American music — Jerome Kern, Irving Berlin, George Gershwin, Richard Rodgers, and Cole Porter. Kern, generally acknowledged as the father of musical comedy joined lyricist Otto Harbach to provide a rich, melodic score for *Roberta*, including the brooding torch ballad "Smoke Gets in Your Eyes." In 1935, Gershwin, in collaboration with his brother Ira and DuBose Heyward, created the classic folk opera, *Porgy and Bess*, in which the plaintive lullaby "Summertime" was first heard. After spending over two years in Hollywood, Rodgers and his partner Lorenz Hart returned to Broadway in the mid-Thirties for a succession of hits such as *Babes in Arms*, featuring "The Lady Is a Tramp," "Where or When," and "My Funny Valentine," and *The Boys from Syracuse*, featuring "Falling in Love With Love" and "This Can't Be Love." And Porter continued

Tamara Sings
"Smoke Gets In Your Eyes"



Richard Rodgers and Lorenz Hart



Jerome Kern

to transport audiences into his own glittering, carefree world with a total of nine musicals, including *Red, Hot and Blue!* In that one, Ethel Merman and Bob Hope sang the duet "It's DeLovely," relating the story of a girl and boy from the night they fall in love, through their wedding and honeymoon, and up to the birth of their first born.

Joining the ranks of Broadway masters in the Thirties was Kurt Weill, a victim of Hitler's Germany, who quickly became a leader in expanding the horizons of the commercial musical theatre. Weill's second Broadway show, *Knickerbocker Holiday*, written with Maxwell Anderson, not only provided Walter Huston (as Pieter Stuyvesant) with the memorable "September Song," it also showed deep concern for the vital issue of freedom versus totalitarianism. This, in fact, was the issue that — on September 3, 1939 — at last rallied the European democracies to strike back at Hitler's aggression. Only twenty years after "the war to end war," another even more horrible carnage had begun.



Walter Huston as Pieter Stuyvesant



Ethel Merman and Bob Hope in "Red, Hot and Blue!"



Kurt Weill

ALL OF ME

By SEYMOUR SIMONS
and GERALD MARKS

Moderately

mf

f

The piano introduction consists of two staves. The right hand plays a series of chords and arpeggios, while the left hand plays a steady eighth-note bass line. Dynamics range from mezzo-forte (mf) to forte (f).

C

E7

All Of Me why not take All Of Me,

mf
a tempo

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with the lyrics "All Of Me" and includes a triplet of eighth notes. The piano accompaniment provides harmonic support with chords and arpeggios. Dynamics include mezzo-forte (mf) and a tempo marking.

A7

Dm

Can't you see I'm no good with - out you.

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics "Can't you see I'm no good with - out you." and features a triplet. The piano accompaniment continues with harmonic support. Chords A7 and Dm are indicated above the vocal line.

E7

Am

Take my lips I want to lose them,

The third system concludes the vocal and piano accompaniment. The vocal line includes the lyrics "Take my lips I want to lose them," and features a triplet. The piano accompaniment continues with harmonic support. Chords E7 and Am are indicated above the vocal line.

D7

G7

Take my arms I'll nev - er use them,

C

E7

Your good - bye left me with eyes that cry,

A7

Dm

How can I go on dear with - out you.

Fm

C

Gm

A7

Fm

You took the part that once was my heart, so why not take

G7

1 C

Ab7

Dbmaj7

G7

2 C

Fm

C

All Or Me Me.

BLUE PRELUDE

Words by GORDON JENKINS
Music by JOE BISHOP

Slow Blues

Piano introduction in G major, 4/4 time. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by chords. The left hand plays a steady bass line. Dynamics include *mf* and *fz*.

A7 Dm Dm7 E7 Gm6 A7

Let me sigh, let me cry when I'm blue.

Piano accompaniment for the first vocal line. The right hand has chords and melodic fragments. The left hand continues the bass line. Dynamics include *mp-f*.

Dm Ab7 A7 Dm6

Let me go 'way from this lone - ly town.

Piano accompaniment for the second vocal line. The right hand has chords and melodic fragments. The left hand continues the bass line. Dynamics include *mp-f*.

A7 Dm Dm7 E7 Gm6 A7

Won't be long till my song will be thru'

Piano accompaniment for the third vocal line. The right hand has chords and melodic fragments. The left hand continues the bass line. Dynamics include *mp-f*.

Dm **Bb7** **A7** **Dm6**

'Cause I know I'm on my last go - round.

A7 **Dm** **Fm** **Dm6**

All the love I could steal, beg or bor - row

A7 **Dm** **Bb9** **A7**

Would-n't heal all this pain in my soul.

Bb7 **A7** **Bb7** **Dm7**

What is love but a pre - lude to sor - row

Dm6

A7

Bb7

A7



With a heart - break a - head for your goal.

Dm

A7

Dm

Dm7

E7

Gm6



Here I go, now you know why I'm

A7

Dm

Bb7

A7



leav - ing Got the blues, what can I lose, good -

1

Dm

Bb7

A7



bye.

Let me bye.

2

Dm

Gm6

Dm6



rall.

BOO-HOO

Words and Music by EDWARD HEYMAN,
CARMEN LOMBARDO and JOHN JACOB LOEB

Moderately

Piano introduction in G major, 4/4 time. The melody is in the right hand, starting with a half note G4, followed by a quarter note A4, and then a half note B4. The left hand provides a simple accompaniment with quarter notes G2, B1, and D2.

Chord diagrams for the first system:

- G7+5:
- C:
- G+:
- C:
- G+:
- C:
- F#dim:

Boo - Hoo, _____ you've got me cry - ing for

Piano accompaniment for the first vocal line, corresponding to the lyrics 'Boo - Hoo, you've got me cry - ing for'. The right hand plays the melody with a slur over the first two notes, and the left hand provides a steady accompaniment.

Chord diagrams for the second system:

- G7:
- Gm7-5:
- G7:
- Gm7-5:
- G7:

you _____ And as I sit here and


Piano accompaniment for the second vocal line, corresponding to the lyrics 'you And as I sit here and'. The right hand plays the melody with a slur over the first two notes, and the left hand provides a steady accompaniment.

Chord diagrams for the third system:


- C:
- C#dim:
- G7:
- Ebdim:
- C:
- G7:
- C:
- G7+5:


sigh, says I. "I can't be - lieve it's true." Boo -

Piano accompaniment for the third vocal line, corresponding to the lyrics 'sigh, says I. "I can't be - lieve it's true." Boo -'. The right hand plays the melody with a slur over the first two notes, and the left hand provides a steady accompaniment.


C **G+** **C** **G+** **C** **F#dim**



Hoo, _____ I'll tell my ma - ma on



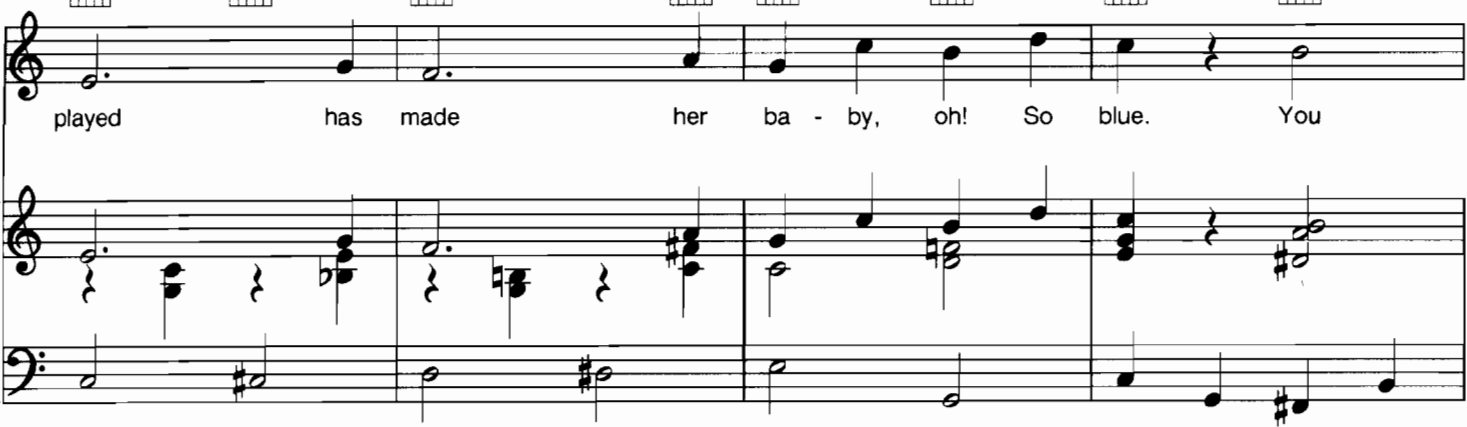
G7 **Gm7-5** **G7** **Gm7-5** **G7**



you. _____ The lit - tle game that you




C **C#dim** **G7** **Ebdim** **C** **G7** **C** **B7**


played has made her ba - by, oh! So blue. You



E **F#m7/B** **F#m7** **B7** **B+**


left me in the lurch, _____ You left me





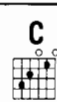
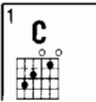
wait - ing at the church. Boo -



Hoo, that's why I'm cry - ing for



you. Some day you'll feel like I



do and you'll be boo - hoo - hoo - in' too. Boo too.

sfz

BYE BYE BLUES

By FRED HAMM, DAVE BENNETT,
BERT LOWN, CHAUNCEY GRAY

Lively

Piano introduction in G major, 4/4 time. The right hand plays a series of chords: G, C7, G, E7. The left hand plays a simple bass line.

G

C7

G

E7

I got a big sur-prise, when I saw you smile.

A9

D7

G6

D11

D7

I nev - er dreamed that it could be.

G

C7

G

E7

But now I re - al-ize since I saw you smile,



There's on - ly hap - pi-ness for me. So,



Bye Bye Blues, _____ Bye



Bye Blues. _____ Bells ring,



birds sing, Sun is shin - ing, no more

G7

C

Ab

pin - ing, Just we two

C

A7

D7

smil - ing thru. Don't

G7

C

Ab

sigh, don't cry, Bye Bye

1 C

G7

2 C

Blues. Blues.

THE CONTINENTAL

Words by HERBERT MAGIDSON
Music by CON CONRAD

Brightly

Ebmaj7

Eb7

Beau-ti-ful mu-sic!

Fm7

Bbm

Ebmaj7

Eb7

Fm7

Ebmaj7

Eb7

Fm7

Bbm7

Tacet

Dan-ger-ous rhy-thm!

Ebmaj7

Eb7

Fm7

Bb7

Fm7

Bb7

Eb

It's some-thing dar-ing, "The Con-ti-nen-tal," A way of
pas-sion, "The Con-ti-nen-tal," Ap-in-vi-

Fm7

Bb7

Ebmaj7

Eb6

Fm7

Bb7

danc-ing that's real-ly ul-tra new;
ta-tion to moon-light and ro-romance;

It's ver-y sub-tle, "The Con-ti-
It's quite the fash-ion, "The Con-ti-

Eb Cm Fm7 Bb7-9 Eb Eb7 Fm7 Bbm7

nen-tal," Be-cause it does what you want it to do.
 nen-tal," Be-cause you tell of your love while you

Ebmaj7 Eb7 Fm7 Bb7 2 Eb Eb7 Abm

It has a dance. Your lips

mf

Db7 Gbmaj9 Eb7 Abm

whis-per so ten-der-ly, Her eyes

Abm7 Db7 Bb Ebm6 Bbdim Bb7 Fm7 Bb7

ans-ber your song. Two bod-ies sway-ing, "The Con-ti-

mf

Eb Fm7 Bb7 Ebmaj7 Eb6
 nen - tal," And you are say - ing just what you're think - ing of; So keep on

Fm7 Bb7 Eb Cm Fm7 Bb7-9
 danc - ing "The Con - ti - nen - tal," For it's the song of ro - mance and of

Eb Eb7 Ab Eb7 Ab
 love.

Eb7 Ab
 You kiss while you're danc - ing;

Ab Eb9 Ab6 Abdim Eb9 Adim

It's con - ti - nen-tal, it's con - ti - nen-tal,

Eb9 Bbm

You sing, while you're danc - ing;

Eb9 Adim Eb9 Eb+ Ab Fdim

You're voice is gen - tle and sen - ti - men-tal.

Bbm7 Eb7 Ab Eb Ab Gb F7

You'll know be - fore the dance is through, — That

Bbm F Bbm F7 Bbm Bbm7 Eb9 Eb7

you're in love with her and she's in love with you. — You'll

mp

Ab

find, while you're danc - ing, That there's a

mf

Eb7 Adim Eb7 Adim Eb7 Adim Eb7 Adim

rhy - thm in your heart and soul; - A cer - tain rhy - thm that you can't con - trol, - And you will

Eb7 Adim Bbm7 Eb9 Ab Ab7 Bbm7 Ebm7

do "The Con - ti - nen - tal" all the time.

Abmaj7 Ab7 Bbm7 Tacet 3 Abmaj7 Ab7 Bbm7 Ebm7 Abmaj7 Ab7

Beau - ti - ful mu - sic!

p

Bbm7 Tacet 3 Abmaj7 Ab7 Bbm7 Eb7 Ab

Dan - ger - ous rhy - thm!

pp

CARAVAN

By DUKE ELLINGTON,
IRVING MILLS & JUAN TIZOL

Moderato quasi misterioso

mp - mf

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 steady bass line with quarter notes. The tempo is marked 'Moderato quasi misterioso' and the dynamics are 'mp - mf'.

E♭dim C7 E♭dim. C7 E♭dim C7 E♭dim C7

Night _____ and stars a - bove that shine so

p - f

The first vocal phrase is accompanied by piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The dynamics are 'p - f'.

E♭dim C7 E♭dim C7 E♭dim C7 E♭dim C E♭dim C7

bright _____ The mys-'try of their fad - ing light _____

The second vocal phrase continues the melody. The piano accompaniment features a complex texture with many beamed notes in the right hand.

E♭dim C7 E♭dim C7 E♭dim C7 Fm6

_____ that shines up - on our CAR - A - VAN; _____

The final vocal phrase concludes the section. The piano accompaniment ends with a final chord in the Fm6 position.

E♭dim C7 E♭dim C7 E♭dim C7

Sleep up - on my

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a long note on 'Sleep' followed by 'up - on my'. The piano accompaniment consists of chords and moving lines in both hands. Chord symbols E♭dim and C7 are placed above the vocal line.

E♭dim C7 E♭dim C7 E♭dim C7 E♭dim C7 E♭dim C7

shoul-der as we creep A - cross the sands so I may

The second system continues the vocal line with 'shoul-der as we creep' and 'A - cross the sands so I may'. The piano accompaniment continues with similar harmonic support. Chord symbols E♭dim and C7 are repeated above the vocal line.

E♭dim C7 E♭dim C7 E♭dim C7 E♭dim C7

keep This mem -'ry of our CAR - A -

The third system features the vocal line with 'keep' and 'This mem -'ry of our CAR - A -'. The piano accompaniment provides accompaniment for the vocal line. Chord symbols E♭dim and C7 are placed above the vocal line.

Fm6

VAN

The fourth system shows the vocal line with 'VAN'. The piano accompaniment continues. A chord symbol Fm6 is placed above the vocal line.

F7 F#dim F+

This is so ex - cit - - ing

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line starts with a half note G4, followed by quarter notes F4, E4, and D4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols F7, F#dim, and F+ are placed above the vocal line.

Bb7 Fm Bb7

You are so in - vit - - ing

The second system continues the vocal line with a half note G4, followed by quarter notes F4, E4, and D4. The piano accompaniment remains consistent with the first system. Chord symbols Bb7, Fm, and Bb7 are placed above the vocal line.

Eb7 G dim

Rest - - ing in my arms As I

The third system features a vocal line with a half note G4, followed by quarter notes F4, E4, and D4. The piano accompaniment continues with the same eighth-note bass line and chords. Chord symbols Eb7 and G dim are placed above the vocal line.

Ab C7 Fm6 Ebdim C7

thrill to the mag - ic charms of

The fourth system features a vocal line with a half note G4, followed by quarter notes F4, E4, and D4. The piano accompaniment continues with the same eighth-note bass line and chords. Chord symbols Ab, C7, Fm6, Ebdim, and C7 are placed above the vocal line.

E \flat dim C7 E \flat dim C7 E \flat dim C7 E \flat dim C7

you _____ Be - side me here be - neath the
Misterioso

E \flat dim C7 E \flat dim C7 E \flat dim C7 E \flat dim C7

blue _____ My dream of love is com - ing

E \flat dim C7 E \flat dim C7 E \flat dim C7 E \flat dim C7 Fm6

true _____ With - in our des - ert CAR - A - VAN.

1.

2.

EAST OF THE SUN (And West Of The Moon)

Words and Music by
BROOKS BOWMAN

Slowly, With Expression

Piano introduction in G major, 4/4 time. The right hand features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a half note (D5), and finally a quarter note (E5). The left hand plays a steady bass line with a quarter note (G2), a half note (B2), and a quarter note (D3).

East Of The Sun and west of the moon,

Musical notation for the first line of the song. The right hand has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a half note (D5), and finally a quarter note (E5). The left hand plays a steady bass line with a quarter note (G2), a half note (B2), and a quarter note (D3).

We'll build a dream-house of love, dear. Near to the sun in the

Musical notation for the second line of the song. The right hand has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a half note (D5), and finally a quarter note (E5). The left hand plays a steady bass line with a quarter note (G2), a half note (B2), and a quarter note (D3).

day, Near to the moon at night, We'll live in a love - ly

Musical notation for the third line of the song. The right hand has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a half note (D5), and finally a quarter note (E5). The left hand plays a steady bass line with a quarter note (G2), a half note (B2), and a quarter note (D3).

Am7 D6/9 D7 G Gmaj7 G6

way, dear, Liv - ing on love and pale moon - light. Just you and I, For

G F7-5 E9 Am7 Am9 C6 Cm/A

ev - er and a day, Love will not die, we'll keep it that way,

Am7 Cm(+7)/A Cm G Em A7

Up a - mong the stars we'll find, A har - mo - ny of life to a love - ly tune,

Am Cm6 D6/9 G Eb7 Am7

East Of The Sun and west of the moon, dear, East Of The Sun and

D6/9 D7 1 G Am7 D7 2 G Am7 Abmaj7 Gmaj7

west of the moon. moon.

rit.

EASY TO LOVE

(From "BORN TO DANCE")

Moderately

Words and Music by COLE PORTER

mf espr.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderately' and the dynamics are 'mf espr.'.

Am

Dm

Am

D7

G

A#dim

G

You'd

be

so

eas - y

to love,

So

eas - y

to

Am

G

Gm

Am7

D7

i - dol - ize,

all

oth - ers

a - bove,

So

worth

the

G

Bbdim

Amsus

D7-9

yearn - ing for,

So swell

to keep ev' - ry

home fire burn-

Bm

Bbdim

Am

Dm

Am

ing for, _____

We'd

be

so grand

at the

D7

G

A#dim

G

Am

G

E7

game,

So care - free

to - geth - er,

that it

does

seem a shame,

That

Am

Cm/A

G

C#dim

B7

Am7

you

can't see

your fu - ture

with me,

'Cause you'd be

oh,

so

D7

1 G

D7

G

G#dim

2 G

D7

G

eas - y to love! _____

love! _____

FALLING IN LOVE WITH LOVE

(From "THE BOYS FROM SYRACUSE")

Words by LORENZ HART
Music by RICHARD RODGERS

Moderate Waltz

B \flat



Bbmaj7



B \flat 6



B \flat



F7sus



Fall - ing In Love With Love Is fall - ing for make be -

F7



Cm7



F7



F7sus



F7



F7sus



lieve. Fall - ing In Love With Love Is

F7



Bbmaj7



B \flat 6



Bbmaj7



B \flat 6



Bbmaj7



play - ing the fool; Car - ing too

B \flat 6



Bbmaj7



B \flat 6



D7sus



D7



F6



much is such a ju - ve - nile fan - cy.

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D7



Gdim



Gm



Cm



C7



Cm7



Learn - ing to trust is just For chil - dren in school.

cresc.

dim.

F7



Bb



Bbmaj7



Bb6



I fell in love with love one

p

Bb



F7sus



F7



Cm7



F7



F7sus



night When the moon was full, I was un -

F7



F7sus



F7



Bbmaj7



Bb6



Bbmaj7



wise with eyes Un - a - ble to see.

Bb6 **Bbmaj7** **Bb6** **Bbmaj7** **Bb6**

I fell in love with love, With love ev - er -

D7sus **D7** **Gmaj7** **G7** **Cm** **Ddim**

last ing, But love fell

cresc.

Cm7 **F7** **Bb** **F7**

out with me.

f

Bb **Bb6**

me.

mf *f*

A FOGGY DAY

(From "A DAMSEL IN DISTRESS")

Words by IRA GERSHWIN
Music by GEORGE GERSHWIN

Moderately

Piano introduction in F major, 4/4 time. The music is marked *mf* (mezzo-forte). It begins with a series of chords in the left hand and a melodic line in the right hand.

F Freely Gm7 Fmaj7 F7 Gm7 C9

I was a stran-ger in the cit - y. Out of town were the peo-ple I knew.

The piano accompaniment continues with a steady bass line and chords in the right hand, marked *mp* (mezzo-piano).

F E7 Am Am7 D9 Guitar Tacet

I had that feel - ing of self - pi - ty, What to do? What to do? What to do? The

The piano accompaniment continues with a steady bass line and chords in the right hand.

Gm7 C7-9 C7+5 Fmaj7 F6 F Am Am6 Am7 D9 D7-9

out-look was de - cid - ed - ly blue. But as I walked through the fog - gy streets a - lone, It

The piano accompaniment continues with a steady bass line and chords in the right hand.

Am F#dim Gm7 C7 F Gm7 F

turned out to be the luck - iest day I've known. A

F Ebm6 Gm7 C9 C7-9 F Fm7

Fog - gy Day in Lon - don town Had me low

Fm6 G13 G7+5 C9 Fmaj7 Dm6 E7-5 F9

and had me down. I viewed the morn - ing

Bbmaj7 Bbm6 Fmaj7 D9 G9/6 G9+5 C9

with a - larm The Brit - ish mu - se - um had lost its charm.

C7 F Ebm6 Gm7 C9 C7-9

How long, I won - dered, could this thing last? But the

F Fm7 Fm6 G13 G7+5 C9 Cm7 F9/6

age of mir - a - cles had - n't passed, For, sud - den - ly,

Bbmaj7 G9-5 Dm Bbm6 F Bb6

I saw you there And through fog - gy Lon - don

Fmaj7 Bb6 Dm7 G9 Gm7 C7 1 F Fmaj7 C7 F7

town the sun was shin - ing ev - 'ry - where.

Bb7 Bbm6 Db+ C7 2 F Fmaj7 C7 F7 Bb7 Bbm6 Dm6 Bbm6 Fmaj7

A - where.

8va

mf

dim.

pp

FOR ALL WE KNOW

Moderately

Words by SAM M. LEWIS
Music by J. FRED COOTS

Piano introduction in E-flat major, 4/4 time. The right hand starts with a melody of quarter notes: E-flat, G, B-flat, A, G, F, E-flat. The left hand provides a bass line of quarter notes: E-flat, G, B-flat, A, G, F, E-flat. The tempo is marked 'Moderately' and the dynamics are 'mp'. A 'rall.' marking is present in the second measure.

For All We Know we may nev - er meet a gain, Be -

Chords: Eb, F9, Bb7

Accompanying piano part for the first system, including a triplet in the right hand.

fore you go make this mo - ment sweet a-gain. We

Chords: Eb, C7, C7-9, Fm, Abm6, Bb7, Ebdim

Accompanying piano part for the second system, including a triplet in the right hand.

won't say good - night un - til the last min - ute, I'll

Chords: Eb, Gdim, Fm7, Bb7

Accompanying piano part for the third system.

E_b **G_bdim** **F_m7** **B_b7**

hold out my hand and my heart will be in it. For

E_b **F9** **B_b7**

All We Know this may on - ly be a dream: We

E_b **C7** **C7-9** **F_m** **A_bm6** **B_b7** **E_bdim**

come and go like a rip - ple on a stream. So

E_b **D7** **G7** **B_bm6** **C7**

love me to - night, to - mor - row was made for some, To -

F_m **A_bm6** **B_b7** **E_b6** **A_bm** **E_b6/9**

mor - row may nev - er come, For All We Know.

rit.

Ped.

HARBOR LIGHTS

Words and Music by
JIMMY KENNEDY and HUGH WILLIAMS

Slowly (with expression)



I saw the

Bb7



Ebdim



Eb



Har - bor Lights

They on - ly told me we were part - ing,

The same old

Gm



Fm



Bb7



Bbdim



Fm7



Bb7



Eb



Eb+



Eb



Bb7



Har - bor Lights

That once brought you to me,

I watch'd the Har - bor Lights

Ebdim



Eb



Gm



Fm



How could I help if tears were start - ing?

Good - bye to ten - der nights

Bb7 Gdim Ab6 Bb7 Eb Ab6 Eb Bb7 Eb7 Ab Abm6

Be-side the sil - v'ry sea. I longed to hold you near and kiss you just once

Eb Eb+ Eb F7 F7-5

more. But you were on the ship and I was on the

Bb7 Fm7 Bb7 Eb Bb7

shore Now I know lone - ly nights For all the while my heart is

Ebdim Eb Gm Fm Bb7 Gdim Fm7 Bb7

whis - p'ring Some oth - er Har - bor Lights Will steal your love from

1 Eb Ebdim Bb7 Eb 2 Eb Abm6 Eb

me. I saw the me.

mf *rall. mf*

HAVE YOU EVER BEEN LONELY?

(HAVE YOU EVER BEEN BLUE?)

Words by GEORGE BROWN
Music by PETER DEROSE

Moderately

mf

Verse (ad lib)

C C7 C#dim Dm7 D7 D#dim C Cdim G7

1. Two of a kind— ev'-ry-where I see Lov-ers in the moon-light, rob-ins in a tree
2. My hap-pi-ness— two a-lone can share Now that I have lost you, life is hard to bear

mp

C Am6 B7 Em Em7 A7 Am7 D7

Now that we have part-ed what am I to do But make this plea to a
You and I have quar-reled I'm a fool, it's true Why can't we start a

G7 F C

Chorus

You: Have you ev-er been lone-ly? Have you ev-er been
new:

mf

G7



G6



G7



blue? _____ Have you ev - er loved some - one _____ Just as I love

C



Dm7



C



G7



C7



F



F#dim



you? _____ Can't you see I'm sor - ry _____ For each mis-take I've

C



G7



C



Eb7



G



G#dim



D7



made? _____ Can't you see I've changed, dear _____ Can't you see I've

Dm7



G7



Dm7



G7



F



C



paid? _____ Be a lit - tle for - giv - ing _____ Take me back in your

G7



Bm7-5



heart _____ How can I go on liv - ing _____ Now that we're a -

E7



E7-5



A7



A7+5



A7



Dm7



Dm7-5



Fm7



part _____ If you knew what I've been thru _____ You would

C



F



Fm



C



G7



know why I ask you Have you ev - er been lone - ly? _____ Have you ev - er been

1



Cdim



G7



2



F



C



blue? _____ Have you ev - er been blue? _____

8va- - -

I CAN'T GET STARTED

(From "ZIEGFELD FOLLIES OF 1936")

Words by IRA GERSHWIN
Music by VERNON DUKE

Moderately

The piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The left hand provides a harmonic accompaniment with chords: C major, Dm7, G7, Cmaj7, Dm7, G7, and F major.

C **Dm7** **G7** **Cmaj7** **Dm7** **G7** **F**

I'm a glum one, it's ex-plain - a-ble: I met some - one un - at-tain - a-ble.

The piano accompaniment for the first phrase features a steady bass line and chords that support the vocal melody. The dynamics are marked *mp*.

Em7 **F#dim** **Dm7** **G7** **C** **F#m7-5** **B7**

Life's a bore, The world is my oy - ster no more.

The piano accompaniment for the second phrase includes triplets in the right hand and a consistent bass line. The dynamics are marked *mf*.

E **F#m7** **B7** **Emaj7** **F#m7** **B7** **A**

All the pa - pers where I led the news With my ca - pers now will spread the news,

The piano accompaniment for the third phrase continues with the established harmonic style, featuring chords and a bass line that drive the melody forward. The dynamics are marked *mf*.

E G7 C C#dim Dm7 G7

"Su - per - man Turns Out To Be Flash In The Pan!"

Cmaj7 Am F Dm7 G7 E7 Am7-5

I've flown a - round the world_ in a plane; I've set - tled re - vo - lu - tions in
 (I do a) round hun - dred yards_ in ten flat; The Prince of Wales has cop - ied my

p mf

D13 Tacet C/G Am7 Dm7 Dm7-5 G7 C A7

Spain; The North Pole I have char - ted, But can't get start - ed with you.
 hat; With queens I've à la cart - ed, But can't get start - ed with you.

D7 G7 Tacet Cmaj7 Am F Dm7 G7 E7 Am7-5

A - round a golf course I'm un - der par, And all the mov - ies want me to
 The lead - ing tail - ors fol - low my styles, And tooth - paste ads all fea - ture my

p

D13 C/G Am Am7 Dm7 Dm7-5 G7 C Ab7 G7

Tacet

star; smiles; I've got a house, a show place, But I get no place with you.
The As-tor - bilts I vis - it, But say, what is it with you?

C Em7 A7 Em7 A7 Dmaj9 D6 Dmaj9 D6

You're so su - preme, lyr - ics I write - of you, Scheme just for a sight - of you,
When first we met, how you e - lat - ed me! Pet, you dev - as - tat - ed me!

Dm7 G7 Dm7 G7 C F7 Am7 D7 G7 Cmaj7 Am F

Tacet

Dream both day and night - of you And what good does it do? In nine-teen twen - ty - nine - I sold
Yet, now you've de-flat - ed me Till you're my Wa - ter-loo. I've sold my kiss - es at a ba -

Dm7 G7 E7 Am7-5 D13 C A7

Tacet

short; In Eng-land I'm pre - sen - ted at court, But you've got me down-heart - ed 'Cause I
zaar, And af - ter me they've named a ci - gar; But late - ly how I've smart - ed, 'Cause I

Dm7 G7 1 C F G7 2 C F Bdim C

Can't Get Start - ed With You. *espr.* I do a You.
Can't Get Start - ed With You. *p* *mf* *pp*

HEARTACHES



Words by JOHN KLENNER
Music by AL HOFFMAN

Piano introduction in G major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

G **A9** **A7**

You said you loved me just as I love you, —

The first line of the song features a vocal melody in G major. The piano accompaniment includes chords for G, A9, and A7. The lyrics are: "You said you loved me just as I love you, —"

D7 **Am7** **D7** **Am7** **D7+5** **G** **G#dim** **D7** **Am7** **Ab9**

And I be - lieved it all; —

The second line of the song continues the vocal melody. The piano accompaniment includes chords for D7, Am7, D7, Am7, D7+5, G, G#dim, D7, Am7, and Ab9. The lyrics are: "And I be - lieved it all; —"



I nev - er dreamt your words would prove un - true, —



I was a fool to fall. — You brought me



Heart - aches, heart - aches,



My lov - ing you meant on - ly heart -

E7



Am7



D7



aches

Your kiss was such a sa - cred

G



Em



A7



thing

to me, _____

I can't be -

Cm6



D7



D7



G6



lieve it's just a burn - ing mem - o - ry.

Heart -

G



F#7



G



aches,

heart - aches,

What does it

G9

Gb9

F9

E9



mat - ter how my heart breaks?

Am7

Cm

Gdim

G

Bm

A7



I should be hap - py with some - one new, —

Am7

D7

Am7

D7

D7-9



But my heart aches for

1

G

Am7

D7

2

G



you.

you.

I DON'T KNOW WHY (I JUST DO)

Words by ROY TURK
Music by FRED E. AHLERT

Slowly, with feeling

B \flat Eb9 B \flat C9

All day long you're ask-ing me what I see in you, All day long I'm an-swer-ing, but what good does it do?

Cm7 F7-9 B \flat 6 F F \sharp dim Gm7 C7 Cm7 F7

I have noth-ing to ex - plain, I just love you, love you, and I'll tell you once a - gain.

B \flat B \flat 6 Dm7 Dbdim

I Don't Know Why — I love you like I do. — I Don't Know Why — I just

Cm **F7** **Cm7**

do. I Don't Know Why— you thrill me like you do.

F7 **F7-9** **Bb6** **Bb** **Bb7** **G7**

I Don't Know Why,— you just do. You nev - er seem to want my ro -

C9 **F9** **Bb** **C7** **Cm7** **F7** **Cm7** **F7-9**

manc - ing, the on - ly time you hold me is when we're danc - ing,

Bb **G7** **Cm7** **F7-9** **Bb** **Ab7** **Bb**

I Don't Know Why— I love you like I do,— I Don't Know Why,— I just do.

rit.

I'LL NEVER SMILE AGAIN

Words and Music by
RUTH LOWE

Fm7



Bb7



Eb



Moderately

Verse

You loved me in the past, But our

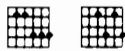
mf

mp

Bb7



Ebmaj7 Eb6



Fm7



Bb7



Eb



F7-9



Bb7



ro-mance did-n't last, You thrilled me with your kiss, dar-ling, Now; I prom-ise this:

Eb Ebdim



Fm7



B7



Bb7



Eb



Refrain

I'll nev - er smile a - gain Un - til I smile at you

a tempo
p-f

E \flat dim



Fm7



B7



B \flat 7



E \flat



D \flat



D



I'll nev - er laugh a - gain What good would it do?

E \flat



B7+5



B \flat 7



E \flat



A \flat m



B \flat +



For tears would fill my eyes My heart would re - a -

E \flat maj7



D9



G



D7



G



E \flat dim



Fm7



lize, That our ro - mance is through

B \flat 7



E \flat



E \flat dim



Fm7



B7



B \flat 7



E \flat



I'll nev - er love a - gain I'm so in love with you.

Ebdim



Fm7



B7



Bb7



I'll nev - er thrill a - gain to some - bod - y

Eb7



Cm



Ebdim



Eb7



Abmaj7



Ab6



Abm



new With - in my heart I

Eb



Gm7



C7



Fm7



B7+5



Bb7



know I will nev - er start to smile a - gain Un - til I smile at

Eb



Ebdim



Bb7



Eb



Ebdim



Eb



B7



Eb6



you. I'll nev - er you.

I'M GETTING SENTIMENTAL OVER YOU

Words by NED WASHINGTON
Music by GEORGE BASSMAN

Very Slow

mf

F7 E7 Eb7 D7+5 D7

I was just an-oth - er who laughed at ro - mance, -

mp

G7 C7 F C7+5 F7 E7

I said it was not for me, — Then you made your en-trance and

Eb7 D7+5 D7 G7 C7 Cdim Am Gm

right at a glance — I knew this was meant to be. —

F



E7



Cm



D+



D7



Nev - er thought I'd fall, _____ but now I hear love call, _____ I'm

p-mf

G7



C7



F



F#dim



C7



get - tin' sen - ti - ment - al o - ver you.

F



E7



Cm



D+



D7



Things you say and do, _____ just thrill me through and through, _____ I'm

G7



C7



C+



F



Bb



F



E7



Am



Dm



get - tin' sen - ti - ment - al o - ver you. I thought I was hap - py, I could

B7

Dm

E7

E+

E7

Am

F#dim

C7

live with - out love, —

Now I must ad-mit love is all I'm think - ing of,

F

E7

Cm

D+

D7

Won't you please be kind, —

and just make up your mind, — That

G7

C7

F

Cm

D+

D7

you'll be sweet and gen - tle, be

gen - tle with me, — be -

G7

C7

C+

1 F

Fdim

C7

2 F

cause I'm sen - ti-ment - al o - ver you.

you.

fz

I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER

Words by JOE YOUNG
 Music by FRED E. AHLERT

Brightly

C

C6

G7+5

Cmaj7

- 1. Sit Right Down And Write My - self - A Let - ter - And
- 2. (Instrumental)
- 3. (Vocalist ad lib)
- 4. (same as 1st verse)

E7

F

A7

Dm7



write words, oh, so sweet - ly — They're gon - na knock me off — my feet — A lot of



kiss - es — on the bot - tom, — and I'll be glad — I got — em, — I'm gon - na



smile and say — "I hope you're feel - ing bet - ter" — And



close "with love" the way — you do. — I'm Gon - na Sit Right Down And Write —

F#dim



C



Gm



A7



1

D7



G7



My - self - A Let - ter - - - - - And make be - lieve - - it came from you -

mf

C

Am

Dm7

G7

2,3

D7

G7

make be - lieve - - it came from you -

C

Am

Dm7

G7

4

D7

G7

D7

I'm Gon - na make be - lieve - - it came from - make be - lieve it

G7

D7

G7

C

came from - make be - lieve it came from - you -

I'VE GOT THE WORLD ON A STRING

(From "Cotton Club Parade - 21st Edition")

Tune Ukulele

G C E A

Lyric by TED KOEHLER
Music by HAROLD ARLEN

Moderato

Bell Vamp

Mer-ry month of May, sun-ny skies of blue, cloud have

rolled away and the sun peeps thru, May ex-press hap-pi-ness, Joy you may de-fine in a

thous-and ways, but a case like mine needs a "special phrase" to re-veal how I feel.

CHORUS

I've got the world on a string, — sit-tin' on a rain-bow, Got the string a-round my fin-

— ger, What a world, what a life, — I'm in love! I've got a

song that I sing, — I can make the rain go, an-y time I move my fin - - ger,

Luck-y me, can't you see, I'm in love, — Life is a beau-ti-ful thing, — *R. H.*

as long as I hold the string, — I'd be a sil-ly so-and-so,

R.H. *R.H.* *R.H.*

if I should ev-er let go, — I've got the world on a string, —

sit-tin' on a rain-bow, Got the string a-round my fin-ger, What a world, what a —

L.H.

— life, I'm in love. — I've got the love. — Bell

I'VE GOT YOU UNDER MY SKIN

(From "BORN TO DANCE")

Words and Music by COLE PORTER

Moderately

mf *poco rit.*

Beguine Tempo



I've got you un - der my skin,

p *a tempo*



I've got you deep in the



heart of me, So deep in my heart,

Bb7



Ebmaj7



Cm7



Gm



You're real - ly a part of me. I've

Fm7



Bb7



Ebmaj7



got you un - der my skin.

Eb6



Fm7



Bb7



I tried so not to give

Ebmaj7



Eb6



Abm6



in, I said to my - self, 'This af -

3 3

3 3



fair nev - er will go so well." _____ But

Dm7



G7



Ebdim



C



why should I try to re - sist when, dar - ling, I know so well _____

mf

Abm6



Bb7



Ebmaj7



_____ I've got you _____ un - der my skin. _____

Eb6



Fm7/Eb



Bb7/Eb



Ebmaj7



I'd sac - ri - fice an - y - thing, Come what might, for the sake of hav - ing you

Eb7

Fm7/Eb

Fm7-5

near, In spite of a warn - ing voice that comes in the night And re -

Ebmaj7

Edim

Bb7

Cm

peats and re - peats in my ear: "Don't you know, lit - tle fool,

Ab

Bb7

Eb

Ebdim

you nev - er can win, Use your men -

Fm7

Bb7

Eb

Bb+

tal - i - ty, Wake up to re - al - i - ty."

4

But each time I do, just the thought of you makes me

cresc.

Eb **Bbm** **C7** **Fm**

stop, Be - fore I be - gin, 'Cause I've got you

p rit. *dolce a tempo*

Bb7-9 **Eb** **Fm7** **Bb7**

un - der my skin. I've

rit. *pp a tempo* *poco rit.* *poco rall.*

Eb **Bb7** **Eb**

piu rall. R.H. *morendo*

8va

IN A SHANTY IN OLD SHANTY TOWN

Words by JOE YOUNG

Music by LITTLE JACK LITTLE and JOHN SIRAS

Valse Moderato

The piano introduction is in 3/4 time, starting with a mezzo-forte (*mf*) dynamic. It features a melody in the right hand and a bass line in the left hand. The piece concludes with a *rit.* (ritardando) marking and a double bar line.

C7 **F** **C7** **Cm** **D7** **Gm** **D7** **Dm**

I'm up in the world, But I'd give the world, To be where I

p
a tempo

The first vocal line is in 3/4 time. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "I'm up in the world, But I'd give the world, To be where I". The piano part includes a *p* (piano) dynamic and an *a tempo* marking.

E7 **F** **C7**

used to be; A heav - en - ly nest, Where

The second vocal line continues the melody. The lyrics are: "used to be; A heav - en - ly nest, Where". The piano accompaniment features a *p* dynamic and a *poco rit.* marking.

F **C7** **Cm** **D7** **Dm** **E7** **Am** **Adim**

I rest the best, Means more than the world to me.

poco rit.

The third vocal line concludes the piece. The lyrics are: "I rest the best, Means more than the world to me.". The piano accompaniment includes an *Adim* (ad libitum) marking and a *poco rit.* marking.

Refrain

C7 F A7 D7

It's on - ly a shan - ty in old Shan - ty Town, The

a tempo

p - mf

G7 F#7 G7

roof is so slan - ty it touch - es the ground; But my

C7 G7 C7 F Bb Db7 F D7

tum - bled down shack, By an old rail - road track, Like a

G7 F Bbm G7 C7

mil - lion - aire's man - sion, is call - ing me back. I'd

F **A7** **D7**

give up a pal - ace, if I were a king; _____ It's

G7 **F#7** **G7** **Bb** **Edim** **Bb**

more than a pal - ace, it's my ev - 'ry - thing. There's a queen wait - ing

ad lib.

colla voce

Bbm **F** **A7** **D7** **Gm** **C7**

there with a sil - ver - y crown, In A Shan - ty In Old Shan - ty

(optional)

1 **F** **Abdim** **Gm7** **C7** **2** **F** **Bbm6** **F**

Town. _____ It's Town. _____

a tempo *mf* *rit.*

IN THE MOOD

Glen Miller

Words and Music by JOE GARLAND

Swinging

First system of musical notation for 'In the Mood', consisting of a treble and bass clef. The music is in 4/4 time and begins with a piano (*p*) dynamic marking. The melody is written in the treble clef, and the bass line is in the bass clef.

Second system of musical notation, continuing the piano accompaniment from the first system. It features a treble and bass clef with various musical notations including slurs and accents.

Third system of musical notation, including a guitar chord diagram for G major (G) in the treble clef. The lyrics for the first line are: "Who's the liv - in' dol - ly with the beau - ti - ful eyes_ What a pair o' lips, I'd like to". The piano accompaniment is marked *mp*.

Fourth system of musical notation, including a guitar chord diagram for C major (C) in the treble clef. The lyrics for the second line are: "try 'em for size_ I'll just tell her, 'Ba - by, won't you swing it with me'_".

G **D7**

Hope she tells me may - be, what a wing it will be ___ So, I said po - lite - ly "Dar - lin'

Am7 **G** **C6** **Eb7** **D7** **G6**

may I in - trude". She said ___ "Don't keep me wait - in' when I'm In The Mood"

G

First I held her light - ly and we start - ed to dance ___ Then I held her tight - ly what a

C

dream - y ro - mance ___ And I said "Hey, ba - by, it's a quar - ter to three ___

G **D7**

There's a mess of moon-light won't-cha share it with me" "Well" she answered "Mis-ter, don't-cha

Am7 **G** **C6** **Eb** **D11** **G6** **Fine**

know that it's rude__ To keep__ my two lips wait - in' when they're In The Mood!__

G **Gdim** **Am7** **D7-9** **G** **Gdim**

In The Mood__ That's what she told me In The Mood__

Am7 **D7-9** **G** **Gdim** **Am7** **D11**

And when she told me In The Mood__ My heart was skip - pin' It

D7 Ddim D7 Eb7 D7 G Gdim

did - n't take me long to say "I'm In The Mood_ now!" In The Mood_ (Oh joy!_

Am7 D7-9 G Gdim Am7 D7-9 G Gdim

) For all her kiss - in' In The Mood (Oh joy!_) Her cra - zy lov - in' In The Mood_ (Oh boy!_

Am7 D11 D7 Ddim 1 D7 Eb7 D7 G 2 D7 Eb7 D7 G

) What I was miss - in' It did - n't take me long to say I'm In The Mood now. In The Mood_ now.

Tacet D.S. al Fine

IT AIN'T NECESSARILY SO

Words by IRA GERSHWIN
Music by GEORGE GERSHWIN

Moderato scherzoso

Sporting Life It

Gm

C

Gm

C

Gm

C

happily, with humor

ain't nec - es - sar - i - ly so, It ain't nec - es - sar - i - ly
Da - vid was small, but oh my! Li'l Da - vid was small but oh

Gm

C7

Db7

C7

Db7

so, my! De t'ings dat yo' li' - ble To read in de Bi - ble, it
He fought big Go - li - ath Who lay down an' di - eth! Li'l'

A7 **D7** **Gm** **C7** **Eb7** **D11**

ain't nec - es - sar - i - ly so. Li'l
Da - vid was small, but oh

Gm **Gm7** **Eb7** **F#m** **Eb7**

Allegro giocoso
Like a savage outburst

my! Wa - doo, All: Wa - doo,

Ab **Eb7** **Bdim** **Ab** **D7** **Em7**

SP.L.: Zim bam bod - dle - oo, *All:* Zim bam bod - dle - oo, *SP.L.:* Hoo - dle ah da wa da,

Fm6 **D7** **Gm** **D**

All: Hoo - dle ah da wa da, *SP.L.:* Scat - ty wah. *All:* Scat - ty wah. *SP.L.:* Yeah! Oh,

subito rit.

Tempo I

Gm

C

Gm

C

Gm

C

Jo - nah, he lived in de whale,
 Mo - ses was found in a stream,
 Oh, Jo - nah, he lived in de
 Li'l Mo - ses was found in a

mf

Gm

C7

Db7

C7

Db7

whale,
 stream, Fo' he made his home in Dat fish - 's ab - do - men. Oh,
 He float - ed on wa - ter Till Ole Phar - aoh's daugh - ter She

A7

D7

1 Gm

C7

Eb7

D11

Gm

Gm7

Jo - nah, he lived in de whale.
 fished him, she says, from that Li'l stream.

Allegro

Eb7

Db

F#m

Eb7

Ab

Eb7

Bdim

Ab

D7

Em7

Wa - doo, — *All:* Wa - doo, — *SP.L.:* Zim bam bod - dle - oo, Zim bam bod - dle - oo, Hoo - dle ah da wa da,

mf

Fm6

D7

Gm

D



All: Hoo - dle ah da wa da, *SP.L.*: Scat - ty wah, All: Scat - ty wah, *SP.L.*: Yeah! It

subito rit.

mp

Tempo I

Gm

C

Gm

C

Gm

C

ain't nec - es - sar - i - ly so, It ain't nec - es - sar - i - ly

Gm

C7

Db7

C7

Db7

so. Dey tell all you chil - lun De deb - ble's a vil - lun, But

A7

D7

Gm

Eb7

Ab

'tain't nec - es - sar - i - ly so. To get in - to Heb - ben don'

mf

Am7

D7

G6

G7

snap for a seb - ben! Live clean! Don' have no fault. Oh,

C7

F

F6

A7sus

A7-5

I takes dat gos - pel When - ev - er it's pos' - ble, But wid a grain of

D7+5

Gm

C

Gm

C

salt. Me - thus' - lah lived nine hun - dred years, Me -

mp

Gm

C

Gm

C7

Db7

thus - lah lived nine hun - dred years, But who calls dat liv - in' When

mf

C7 Db7 A7 D7 Gm C

no gal 'll give in To no man what's nine hun - dred years?

F#7 Eb7 Cm6 G D7

I'm preach - in' dis ser - mon to show, It

un poco meno
mp

C B7 Em Cm6 G D9

ain't nes - sa, ain't nes - sa, ain't nes - sa, ain't nes - sa, ain't nec - es - ar - i - ly

poco a poco cresc.
rall.

G

so.

mf a tempo

IT'S A BLUE WORLD

Words and Music by
BOB WRIGHT and CHET FORREST

Rather Fast

Piano introduction in B-flat major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The key signature has two flats (B-flat and E-flat).

Gm9



C7-9



Fmaj9



It's A Blue World with out you,

Cm9



Ebm(+7)



F13



F7-9



Bbmaj7



It's A Blue World a lone My

Bb6



Bbm7



C7+5



Am7



F7



days and nights that once were filled with hea - ven, With

Bbm7 Db9 C9 Bbm6 C9

you a - way. How emp - ty they have grown _____ It's A

Gm9 C7-9 Fmaj9 Cm9 Ebm(+7)

Blue World _____ from now on _____ It's a through world _____

F13 F7-9 Bbmaj7 Bb6

_____ for me _____ The sea, the sky, my

Bbm7 Fmaj7 Cm D7 G9

heart and I. Were all an in - di - go hue. With - out you It's A

Gm9 C13 1 F Ab13 Db7 C9 2 F

Blue, Blue World _____ It's a World _____

IT'S DE-LOVELY

(From "RED, HOT AND BLUE!")

Rhythmically

Words and Music by
COLE PORTER

C7+5

F

F+

F

The night is young, — The skies are clear, — And if you want — to go walk-ing, dear, — It's de-

p-mf

F#dim

C7

D7

light - ful, — it's de - li - cious, — It's De - love - ly — I

sf

Gm

Eb/G

Gm

Eb/G

G6

un - der - stand — the reas - on why — You're sent - i - ment - al, 'cause so am I, — It's de-

p

Gm

G#dim

F

G7

C7

light - ful, — it's de - li - cious, — It's De - love - ly. — You can

mf

F7

Bb

F7

F+

Bb

tell at a glance_ What a swell night_ this is for ro - mance, You can

Bbm6

C7

hear dear Moth - er Na - ture mur - mur - ing low. "Let your - self go." So

F

F+

F

F+

Dm

F

please be sweet, my chick - a - dee, And when I kiss you, just say to me "It's de -

Fmaj7

Am7-5

D7

light - ful, it's de - li - cious, It's de - lect - a - ble, it's de - lir - i - ous, It's di -

Db+

C7

Gm7

Gm7-5

1 F

Bb

C+

2 F

lem - ma it's de - li - mit, It's *de - luxe, It's De - love - ly." The

*Pronounced "delukes"

IT'S ONLY A PAPER MOON

Words by BILLY ROSE and E.Y. HARBURG
 Music by HAROLD ARLEN

Moderately

The piano introduction for the first system consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. The tempo is marked 'Moderately'.

G Ddim Am7 D6 D9 Am7 D9 G D7 G

Chord diagrams for the first system: G (open), Ddim (2nd fret, 1st string), Am7 (open), D6 (2nd fret, 1st string), D9 (2nd fret, 1st string), Am7 (open), D9 (2nd fret, 1st string), G (open), D7 (2nd fret, 1st string), G (open).

Say, It's On-ly A Pa-per Moon,— Sail-ing o-ver a card-board sea,—

The piano accompaniment for the first system consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. The tempo is marked 'Moderately'.

Bm7-5 B7 C Am7 D7 Am7 D7 G Gdim Am7

Chord diagrams for the second system: Bm7-5 (2nd fret, 1st string), B7 (2nd fret, 1st string), C (open), Am7 (open), D7 (2nd fret, 1st string), Am7 (open), D7 (2nd fret, 1st string), G (open), Gdim (2nd fret, 1st string), Am7 (open).

But it would-n't be make be-lieve,— If you— be-lieved— in me.—

The piano accompaniment for the second system consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. The tempo is marked 'Moderately'.

G Ddim Am7 D6 D9 Am7 D9 G D7 G

Chord diagrams for the third system: G (open), Ddim (2nd fret, 1st string), Am7 (open), D6 (2nd fret, 1st string), D9 (2nd fret, 1st string), Am7 (open), D9 (2nd fret, 1st string), G (open), D7 (2nd fret, 1st string), G (open).

Yes, it's on-ly a can-vas sky,— Hang-ing o-ver a mus-lin tree,—

The piano accompaniment for the third system consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. The tempo is marked 'Moderately'.

Bm7-5 B7 C Am7 D7 Am7 D7 G

But it would-n't be make be-lieve, If you be-lieved in me. With -

Am7 Cm7 Gmaj7 D9sus Am7 D9 G

out your love it's a hon - ky tonk pa - rade, With -

Am7 Cm7 Gmaj7 D7+5 G Dm E7 A9 D9+5

out your love, it's a mel - o - dy played in a pen - ny ar - cade.

G Ddim Am7 D6 D9 Am7 D9 G D7 G

It's a Bar-num and Bai - ley world Just as phon-y as it can be,

Bm7-5 B7 D7 Am7 D7 Am7 D7 1 G Am7 D7 2 G

But it would-n't be make be-lieve If you be-lieved in me.

IT'S THE TALK OF THE TOWN

Slowly, with expression

Words by MARTY SYMES
and A.J. NEIBURG
Music by JERRY LIVINGSTON

Handwritten notes: A checkmark above 'Slowly, with expression', 'C major' and 'A6' written in the upper right area.

F Abdim Gm7 C7 Am7 A+ Bb Bbm6

I can't show my face, can't go an - y-place, peo - ple stop and stare, it's so hard to bear.

F D+ D7 G9 C11 C7

Ev - 'ry-bod - y knows you left me, it's the talk of the town.

F Abdim Gm7 C7 Am7 A+ Bb Bbm6

Ev - 'ry-time we meet, my heart skips a beat, we don't stop to speak, tho' it's just a week.

F D+ D7 G7 C9 F

Ev - 'ry - bod - y knows you left me, it's the talk of the town. We

Gm D7 Gm Adim Gm Cm6 D7

sent out in - vi - ta - tions to friends and re - la - tions an - nounc - ing our wed - ding day.

G7 Dm7 G7 Dm G7 C7+5

Friends and our re - la - tions gave con - grat - u - la - tions. How can you face them? What can you say?

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F Abdim Gm7 C7 Am7 A+ Bb Bbm6

Let's make up, sweet-heart, we can't stay a-part, don't let fool - ish pride keep you from my side.

F D+ D7 G7 C9 C7-9 F Gb9 Fmaj9

How can love like ours be end - ed? It's the talk of the town.

IN THE STILL OF THE NIGHT

(From "ROSALIE")

Moderately

Words and Music by COLE PORTER

The piano introduction consists of two staves. The right hand features a melodic line with a series of eighth notes and a final quarter note, marked with accents and a dynamic of *mf*. The left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a dynamic of *mp*.

F

A guitar chord diagram for the F major chord, showing the fretting pattern on a six-string guitar.

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a whole note rest, followed by the lyrics "In the still of the". The piano accompaniment includes a *dim.* (diminuendo) marking and a *p* (piano) dynamic. A repeat sign is present in the piano part.

Fm6

A guitar chord diagram for the F minor 6 chord.

F

A guitar chord diagram for the F major chord.

Fm6

A guitar chord diagram for the F minor 6 chord.

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics "night, As I gaze from my win". The piano accompaniment features a *dim.* marking and a *p* dynamic.

Gm7

A guitar chord diagram for the G minor 7 chord.

C7

A guitar chord diagram for the C7 chord.

The third system concludes the vocal and piano accompaniment. The vocal line includes the lyrics "dow, At the moon in its flight, My thoughts all". The piano accompaniment features a *dim.* marking and a *p* dynamic.

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F **Gm7** **C7** **F**

stray to you. In the

mf *p*

Fm6 **F**

still of the night, While the world is in

Fm6 **E7** **Am** **E7**

slum - ber, Oh, the times with - out num - ber,

Am **C7**

Dar - ling, when I say to you:

mf *cresc.*

F

Bb

Gm7

C7

"Do you love me As

F

I love you? Are

F+

Bb

C7

you my life to be, My

Cm6

Am7

D7

dream come true?" Or

Am7



D7



Gm



Bbm6



will this dream of mine fade

F



Bdim



out of sight Like the moon, grow - ing

rit. *pa tempo*

C9



F



Bdim



dim, on the rim of the hill

Gm7



Bdim



in the chill, Still of the

1 F



Fm6



Musical staff with treble clef, key signature of one flat, and a melodic line with a slur over four measures.

night?

Piano accompaniment for the first system, including treble and bass staves with chords and a dynamic marking of *mf*.

2 F



Fm6



F



Musical staff with treble clef, key signature of one flat, and a melodic line with a slur over four measures.

night?

Piano accompaniment for the second system, including treble and bass staves with chords and dynamic markings of *mf* and *mp*.

Fm6



F6



Musical staff with treble clef, key signature of one flat, and a melodic line with a slur over four measures.

Piano accompaniment for the third system, including treble and bass staves with chords and a dynamic marking of *p*.

Musical staff with treble clef, key signature of one flat, and a melodic line with a slur over four measures.

Piano accompaniment for the fourth system, including treble and bass staves with chords and a dynamic marking of *pp*.

LOVE IS HERE TO STAY

(From GOLDWYN FOLLIES)

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, and the left hand provides accompaniment in the bass clef. Dynamics include *mp* and *mf*. The key signature has one flat (Bb) and the time signature is common time (C).

F6

E7

F

D7

G7

D7

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

Musical notation for the first line of lyrics, including piano accompaniment in the bass clef. Dynamics include *mp*.

Gm7

Cdim

C9

F6

Fdim

Gm7

C7

world and all its ca - pers And how it all will end.

Musical notation for the second line of lyrics, including piano accompaniment in the bass clef. A breath mark (b) is present in the piano part.

Bb

F

G7

C7

Noth - ing seems to be last - ing, But that is - n't our af - fair;

Musical notation for the third line of lyrics, including piano accompaniment in the bass clef. A triplet of eighth notes is indicated above the melody, and a breath mark (b) is present in the piano part.

B \flat **Gm6** **A7** **D** **G7**

We've got some - thing per - ma - nent, I mean in the way we

C9 **C7** **G9** **Gm7** **C7** **F**

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

p - mf

Gm7 **C7** **G7** **Gm7** **C7** **E \flat 9** **D9** **G7**

Not for a year But ev - er and a day. The ra - di -

C7 **D7** **Gm7** **C7** **Fmaj7** **B \flat** **Gm6** **A7**

o and the tel - e - phone and the mov - ies that we know May just be

Dm **G7** **Gm7** **C7**

pass - ing fan - cies, And in time may go. But, oh my

mf *p*

G9 Gm7 C7 F Gm7 C7 G7

dear, Our love is here to stay; To - geth - er we're

Gm7 C7 Eb9 D9 G7 C7 D7

go - ing a long, long way. In time the Rock-ies may crum-ble, Gib-

Gm7 C7 Eb9 D7 Bb Ddim F

ral-tar may tum-ble, They're on-ly made of clay, But ^{8va} our love is

Gm7 C9 1 F6 C7 2 F6

here to stay. It's ver - y stay.

dim. *p* *mf* *pp* *delicato* *pp*

THE LADY IS A TRAMP

(From "BABES IN ARMS")

Moderato

Words by LORENZ HART
Music by RICHARD RODGERS

mf

Introduction for piano, marked *mf*. The music is in C major, 4/4 time, and consists of two staves (treble and bass clef) with a tempo marking of *Moderato*. The melody is simple and rhythmic, with a bass line that provides a steady accompaniment.

C Cm7 Dm7 G7

I get too hun - gry for din - ner at eight, —

p-mf

Vocal line and piano accompaniment for the first phrase. The piano part includes guitar chord diagrams for C, Cm7, Dm7, and G7. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The dynamic marking is *p-mf*.

C Cm7

I like the thea - tre but

Vocal line and piano accompaniment for the second phrase. The piano part includes guitar chord diagrams for C and Cm7. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

Dm7 G7 C Cmaj7

nev - er come late. — I nev - er

Vocal line and piano accompaniment for the third phrase. The piano part includes guitar chord diagrams for Dm7, G7, C, and Cmaj7. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

C9



F



Fm6



both - er with peo - ple I hate, _____

C



C+



F6



G9



C



G7



That's why the la - dy is a tramp. _____

C



Cm7



Dm7



G7



I don't like crap - games with Bar - ons and Earls, _____

C



Cm7



Dm7



G7



Won't go to Har - lem in er - mine and pearls. _____



Won't dish the dirt with the rest of the girls, _____



Guitar Tacet

That's why the lady is a tramp, _____ I like the



free fresh wind in my hair, _____



Life with - out care, _____ I'm broke, _____ it's oke, _____

C Cm7 Dm E7

Hate Cal - i - for - nia, It's cold and it's damp, _____

p

Am C+ Am7 1 D7 G7 C Am Dm7 G7

That's why the la - dy is a tramp. _____

mf

2 D7 D7-5 G7 C Em

la - dy is a tramp. _____

f

Cm7 Dm Fm G7 C

sf

LET'S DANCE

Words and Music by
FANNY BALDRIDGE, GREGORY STONE
and JOSEPH BONIME

Moderate Swing beat

So

mf

The piano introduction consists of a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest followed by a quarter note G4, then a quarter rest followed by a quarter note A4, and finally a quarter note B4. The bass line is a steady eighth-note pattern: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

C6 **Cdim** **C6**

Let's Dance, let's glide.

This system contains the first line of lyrics. The treble clef staff has a whole note chord for each measure: C6, Cdim, C6, and a whole note G4. The grand staff below provides the piano accompaniment for these chords. The bass line continues with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

G7 **F#dim** **G7** **G7+5**

Lights are low. How I love you!

This system contains the second line of lyrics. The treble clef staff has a whole note chord for each measure: G7, F#dim, G7, and a whole note G4. The grand staff below provides the piano accompaniment. The bass line continues with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

C6 **Cdim** **C6** **A9**

Stay by my side as

This system contains the third line of lyrics. The treble clef staff has a whole note chord for each measure: C6, Cdim, C6, and a whole note G4. The grand staff below provides the piano accompaniment. The bass line continues with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

Dm7



G7



G7+5



we go where sweet mu - sic weaves her spell o - ver us.

C6



Cdim



C6



Your cheek kiss ing

F6



Bb7



F6



D9



mine, my sweet, thrills me through, dear.

C6



Em7



Gm6



A+



A7



Ah, sweet mel - o - dy, come guide our

D9



G9



G7-9



C6



feet. Let's Dance !

LOVE LETTERS IN THE SAND

Words by NICK KENN
and CHARLES KENN
Music by J. FRED COOTNER

Moderato

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in G major, 4/4 time. The tempo is marked 'Moderato' and the dynamic is 'mf'. The introduction features a series of chords and melodic lines in both hands.

Continuation of the piano accompaniment, showing two staves with chords and melodic lines. The music continues with a steady harmonic accompaniment.

Musical notation for the first line of lyrics, including a vocal line and piano accompaniment. The lyrics are: "On a day like to-day We passed the time a-way Writ-ing Love Let-ters". Above the vocal line, guitar chord diagrams are provided for Gdim, G, Eb7, Am, A7, and D7. The piano accompaniment includes a dynamic marking of 'p-f'.

Musical notation for the second line of lyrics, including a vocal line and piano accompaniment. The lyrics are: "In The Sand How you laughed when I cried each". Above the vocal line, guitar chord diagrams are provided for Am, Cm, G, Gdim, G, and Eb7.

Am A7 D7 A7 D7 G

time I saw the tide take our Love Let - ters In The Sand

B7 Em

You made a vow that you would al - ways be true But some -

A7 C D7 Gdim G

how that vow meant noth - ing to you Now my poor heart just aches

Eb7 Am A7 D7 A7 D7

With ev - ry wave it breaks ov - er Love Let - ters In The

G Gdim D7 Gdim 2 G C G

Sand. On a Sand.

LULLABY OF THE LEAVES

Words by JOE YOUNG
Music by BERNICE PETKER

Moderato

The first system of music is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a forte (*f*) dynamic and contains several chords and melodic lines. The bass staff provides a simple harmonic accompaniment. The second system continues the piano introduction with triplets in the treble staff and a steady bass line.

This system marks the beginning of the vocal melody. The treble staff shows the vocal line starting with the lyrics "Rust - ling of the leaves". Above the staff, a guitar chord diagram for Cm is shown with a triplet fingerings. The piano accompaniment in the bass staff is marked with a piano (*p*) dynamic and features a simple, rhythmic accompaniment.

This system continues the vocal melody. The treble staff shows the vocal line with lyrics "used to be my lul - la - by, In the sun-ny south". Above the staff, guitar chord diagrams are provided for Fm, Cm, G7, Ab7, G7, and Cm. The piano accompaniment in the bass staff continues with a steady accompaniment.

Fm Cm G7 Cm

when I was a tot so high, And now that I have

Fm G7 Cm Ab7 G7

grown And find my-self a - lone.

Cm G7 C7

Crad - le me where south - ern skies can watch me with a

p-f

Fm Dm7 G7 Dm7 G7

mil - lion eyes, Oh sing me to sleep, Lul - la - by Of The

Cm **Ab7** **G7** **Cm** **G7**

Leaves. Cov - er me with hea - ven's blue and

C7 **Fm** **Dm7** **G7** **Dm7** **G7**

let me dream a dream or two, Oh sing me to sleep, Lul - la - by Of The

Cm **Fm** **Cm** **Fm**

Leaves. I'm breez-ing a - long, a - long with the breeze, I'm

C

hear-ing a song, a song thru the trees, Ooh ooh ooh ooh ooh ooh. That

Fm **C** **C#dim**

pine mel-o-dy car-ess-ing the shore fa - mil-iar to me, I've heard it be-fore ooh ooh ooh ooh.

G **Ebdim** **Ab7** **G7** **Cm** **G7** **C7**

That's south - land, don't I feel it in my soul, and don't I know I've

Fm **Dm7** **G7** **Dm7** **G7**

reached my goal, Oh sing me to sleep, Lul - la - by Of The

1 **Cm** **Ab7** **G7** **2** **C** **F7** **C**

Leaves. Leaves.

MEMORIES OF YOU

Moderately slow

Words by ANDY RAZAF
Music by EUBIE BLAKE

The piano introduction consists of two staves. The right hand plays a series of chords: Eb, Edim, Fm7, F#dim, Eb, Cm7, and F7. The left hand plays a simple bass line. The tempo is marked 'Moderately slow' and the dynamics are 'mp'.

Eb Edim Fm7 F#dim Eb Cm7 F7

Wak - ing skies at sun - rise ev - 'ry sun - set, too

The first line of the song features a vocal melody and piano accompaniment. The piano part includes a 'ped.' (pedal) marking at the end of the line.

Eb Cm7 Gm7 C9 F7 Bb9 Eb Fm7 Bb9

Seems to be bring - ing me mem - o - ries of you.

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a 'ped.' (pedal) marking at the end of the line.

Eb Edim Fm7 F#dim Eb Cm7 F7

Here and there, ev - 'ry - where scenes that we once knew

The third line of the song concludes the vocal melody and piano accompaniment. The piano part includes a 'ped.' (pedal) marking at the end of the line.

E^b Cm7 Gm7 C9 F7 B^b9 E^b G7

And they all just re - call mem - o - ries of you.

Cm Fm Cm F9

How I wish I could for - get those hap - py yes - ter - years

E^b F9 Gm F#m *ped.* Fm B^b7 D7

that have left a ro - sa - ry of tears

slowing

E^b Edim *ped.* Fm7 F#dim E^b Cm7 F7

Your face beams in my dreams spite of all I do

E^b Cm7 Gm7 C9 F7 B^b9 E^b6 A^b6 D^b9 *ped.* Ebmaj7

Ev - 'ry - thing seems to bring mem - o - ries of you.

rit.

MOOD INDIGO

Words and Music by DUKE ELLINGTON,
ALBANY BIGARD and IRVING MILLS

Slow and Steady

Introduction for piano. The right hand (R.H.) plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand (L.H.) provides accompaniment with chords and moving lines. The tempo is marked *mf stretto (rushing forward)* and ends with a *rall.* (rallentando) marking.

Ab

Bb9

Ebm

Eb7+5

You ain't been blue, — no, no,

p a tempo

no, You ain't been blue, —

E7

Bm7

E7

Eb7

Ab

Ab7

Fdim

Edim

Till you've had — that mood in - di - go, That feel - in'

Ab9



Db6



Gb7



Eb7+5



goes — steal - in' down to my shoes, While

Ab



Bb9



Ebm



Eb7+5



I sit and sigh: — "Go 'long,

2nd time, rall.

To Next Strain

Ab



Last Time

Ab



Fine

Ab



Abdim



Ab



blues." blues." Al - ways get that

Bb9



Bbm7



Eb9



Eb/Db



Ab/C



Bdim



Bbm7



A9-5



mood in - di - go — since my ba - by said good - bye.



In the eve - nin', when lights are low, — I'm so lone - some I could



cry, 'Cause there's no - bod - y who cares a - bout me, —



I'm just a soul who's blu - er than blue — can be, When I get that



mood in - di - go, — I could lay me down and die. die.

D.S. al Fine

MOONGLOW

By WILL HUDSON,
EDDIE DELANGE & IRVING MILLS

Moderately

Piano introduction in 4/4 time, marked *mf*. The melody is in G major. The bass line features a steady eighth-note accompaniment.

Am7

Cm

It must have been Moon - glow

rit. *mf* *a tempo*

First system: Treble clef with lyrics, bass clef with accompaniment. Includes triplets and a *rit.* marking.

Second system: Treble clef with lyrics, bass clef with accompaniment. Includes triplets and a *mf a tempo* marking.

G6

A9

Am7

Am7-5

D9

D7

'Way up in the blue, It must have been Moon - glow

Third system: Treble clef with lyrics, bass clef with accompaniment. Includes triplets.

Fourth system: Treble clef with lyrics, bass clef with accompaniment. Includes triplets.

G

Eb7

Am7

Eb7

G

Am7

that led me straight to you — I still hear you

Fifth system: Treble clef with lyrics, bass clef with accompaniment.

Sixth system: Treble clef with lyrics, bass clef with accompaniment.

Cm

G6

A9

say - ing

"Dear one, hold me fast."

Am7

Am7-5

D9

D7

G

Eb7

And I start in pray - ing

Oh Lord, please

Am7

Eb7

G

G9

F#9

F7-9

let this last. —

We

seemed to float right thru the

E9

A9

air,

Hea - ven - ly songs

Am7-5



D9



Eb9



D9



seemed to come from ev

'ry where:

Am7



Cm



G6



A9



And now when there's Moon - glow

Way up in the blue,

Am7



Am7-5



D9



D7



G



Eb7



Am7



Eb7



G



D7



I al - ways re - mem - ber

That Moon - glow gave me you.

2



Eb7



Am7



Am7-5



D11



G6



That Moon - glow gave me you.

MOON OVER MIAMI

Moderately Slow

Words by EDGAR LESLIE
Music by JOE BURKE

mp

8

3

3

3

3

D7

G

Moon
Moon

O - ver Mi - a - mi,
O - ver - Mi - a - mi,

Shine on my love and be -
Shine on as we and be -

mf

G#dim

Am7

D9

G7

me,
gin,

So we can stroll
A dream can or two

be - side the roll,
that may come true,

Of the
When the

C

E \flat 9

1 G

2

G

Bm

Em6

roll
tide

ing
comes

sea.

in.

Hark to the song of the

Bm



Bb9



D



F#7



Bm



F#7



smil - ing trou - ba - dours, Hark to the throb - bing gui - tars.

Bm



Em6



Bm



Gm



D



Eb7



Am7



D7



Hear how the waves of - fer thun - der - ous ap - plause, Af - ter each song to the stars.

G



G#dim



Moon o - ver Mi - a - mi, You know we're wait - ing for, A lit - tle

Am7



D9



G7



C



Eb9



G



love, a lit - tle kiss, On Mi - a - mi shore.

MY FUNNY VALENTINE

(From "BABES IN ARMS")

Words by LORENZ HART
Music by RICHARD RODGERS

Slowly

Cm

Cm + 7

Cm7

Cm6

My fun- ny Val- en- tine, Sweet com- ic Val- en- tine,

Ab

Fm7

Fm6

G7

Fm

G7

You make me smile with my heart.

Cm

G7

Cm7

Cm6

Your looks are laugh- a- ble, Un- pho- to- graph- a- ble,

Ab

Fm7

Abm

Bb7

Yet, you're my fav- 'rite work of art. Is your

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Eb Bb7sus Bb7 Eb Bb7sus Bb7 Eb Bb7sus Bb7 Eb Bb7sus Bb7
 3 3 3 3 3 3 3 3 3 3 3 3

fig- ure less than Greek; Is your mouth a lit- tle weak, when you

Ebmaj7 G7+5 G7 Cm Abmaj7 Ab6 Ab7 G7

o- pen it to speak are you smart? But

Cm Cm + 7 Cm7 Cm6

don't change a hair for me, Not if you care for me,

Ab D7-5 G7 Cm Eb7

Stay, lit- tle Val- en- tine, stay!

Ab Abmaj7 Fm7 Bb7 Eb

Each day is Val- en- tine's day.

MY PRAYER

Music by GEORGES BOULANGER
Lyric and Musical Adaptation by JIMMY KENNEDY

Smoothly

mf

3 3

3 3

When the twi-light is

ad lib. rubato

3 3

Bbm6



C7



Fm6



gone And no song bird is sing - ing When the twi-light is

a tempo

3 3

rubato

3 3

Bbm6



C7



Fm6



gone You come in - to my heart And

a tempo

3 3

Bbm7 Abm6 C7 Db7 C7 F

here in my heart you will stay While I pray. My

a tempo

F Fdim G7

Prayer is to lin - ger with you At the end of the

Bbm6 F C7sus C7

day In a dream that's di - vine. My

F Fdim G7

Prayer is a rap - ture in blue with the world far a -

Bbm6



C7



F



way — And your lips close to mine —

F7



Bbm



To — night — while our hearts are a —

Fm



Fm7



Bbm



glow — Oh! tell me the words —

G7



C7



that I'm long - ing to know — My

F **Fdim**

Prayer and the answer you give

G7 **Bbm6**

May they still be the same For as long as we

F **Am** **Gm7** **C7**

live That you'll always be there At the end of My

F **C7** **F**

Prayer. My Prayer.

NEVERTHELESS

(I'm In Love With You)

Words and Music by
BERT KALMAR and HARRY RUBY

Moderately Slow, With Expression

The piano introduction for the first system is written in B-flat major, 4/4 time. It begins with a mezzo-forte (mf) dynamic. The melody is characterized by a series of eighth-note patterns, often beamed together, and is supported by a steady bass line. The first measure includes a first ending bracket with a repeat sign and a first ending chord of Bb.

Bb **Dbdim** **F7** **Fm6** **G7+5** **G7**

May - be I'm right, — and may - be I'm wrong, — And may - be I'm weak, — and may - be I'm strong: — But

The second system of the score contains the first line of lyrics. The vocal line is written in a treble clef with a key signature of two flats. The piano accompaniment continues with the same rhythmic patterns as the introduction. Chord diagrams for Bb, Dbdim, F7, Fm6, G7+5, and G7 are provided above the vocal line.

Cm **G7** **G+** **C7** **F7** **Bb** **Gm7** **C7** **F7**

Nev - er - the - less, — I'm In Love With You.

The third system of the score contains the second line of lyrics. The vocal line continues with the melody. The piano accompaniment features a change in the bass line. Chord diagrams for Cm, G7, G+, C7, F7, Bb, Gm7, C7, and F7 are provided above the vocal line.

Bb **Dbdim** **F7** **Fm6** **G7+5** **G7**

May - be I'll win — and may - be I'll lose, — And may - be I'm in; — for cry - in' the blues: — But

The fourth system of the score contains the third line of lyrics. The vocal line concludes with a final note. The piano accompaniment ends with a sustained chord. Chord diagrams for Bb, Dbdim, F7, Fm6, G7+5, and G7 are provided above the vocal line.

Cm G7 G7+5 C7 F7 Bb F+ Bb+ Eb+

Nev - er - the - less, I'm In Love With You Some - how, I

Fm7 Bb+ Fm7 Bb7 Eb

know at a glance, the ter - ri - ble chanc - es I'm tak - ing:

Gm7 C7 Gm7 C7 F7 Cm7 F7

Fine at the start, then left with a heart that is break - ing.

Bb Dbdim F7 Fm6 G7+5 G7

May - be I'll live a life of re - gret And may - be I'll give much more than I'll get; But,

Cm G7 G7+5 C9 F7 Bb C7 F7+5 Bb

Nev - er - the - less, I'm In Love With You.

8va

NICE WORK IF YOU CAN GET IT

(From "A DAMSEL IN DISTRESS")

Moderato

Words by IRA GERSHWIN
Music by GEORGE GERSHWIN

mf

G Em7 A7 Am7 D7 G

The man who on - ly lives for mak - ing mon - ey Lives a life that is - n't

p

Em7 Am7 D7 B+ B Em D7sus D7 Gmaj7 G6

nec - es - sa - ri - ly sun - ny. Like - wise the man who works for fame,

D Ddim Em7 A7 D9

There's no guar - an - tee that time won't e - rase his name.



The fact is, the on - ly work that real - ly brings en - joy - ment



Is the kind that is for girl and boy meant, Fall in love you won't re - gret it,



That's the best work of all if you can get it...

Smoothly



Hold - ing hands at mid - night 'Neath a star - ry sky,

p-mf

G G6 Am9 G C6 Edim D7 G

Nice work_ if you can get it, And you can get it if you try. —

B7 E9 A7 D9 G7 C9 A9 A7-9

Strol - ling with the one girl, Sigh - ing sigh af - ter sigh,

G G6 Am9 G C6 Edim D7 G

Nice work_ if you can get it, And you can get it if you try. —

Em D+ Gm6 Em A9

Just im - ag - ine some one — Wait - ing at the cot - tage door,

mp

Dm



Em7



A7



D



G



C7-5



Where two hearts be - come one_ Who could ask for an - y - thing more?

B7



E9



A7



D9



G7



C9



A9



A7-9



Lov - ing one who loves you, And then tak - ing that vow,

G



G6



Am9



G



F7



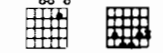
E7



Am9



Am7/D D13



Nice work_ if you can get it, And if you get it, Won't you tell me

1 G



Em7



Am6



C+



2 G



F+



Eb7



D7+5



G6/9



how?

how?

mf

mf

ON THE SUNNY SIDE OF THE STREET

Lyric by DOROTHY FIELDS
Music by JIMMY McHUGH

Moderately

Piano introduction in C major, 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The piece starts with a piano (*f*) dynamic.

C **Cdim** **F7** **C9** **Fm6** **D7**

Walked with no-one, and talked with no-one, and I had noth-ing but shad - ows.

Musical notation for the first line of lyrics, including piano accompaniment and guitar chord diagrams.

Dm7 **G7** **C** **Em** **Am6** **B** **Dm7** **G7**

Then one morn-ing you passed, and I bright-ened at last.

Musical notation for the second line of lyrics, including piano accompaniment and guitar chord diagrams.

C **G7** **Bb** **Bbdim** **Bb9**

Now I greet the day, and com - plete the day, with the sun in my heart.

Musical notation for the third line of lyrics, including piano accompaniment and guitar chord diagrams.

C Am7 D9 C D9 G7 Dm7 G7

All my wor - ry blew a - way When you taught me how to say: Grab your

C G7 C E7 Am6 C7 E F Fm G7

coat, and get your hat, leave your wor - ry on the door - step.

Am E7 Am Cm D7 Dm7 G7 C G7

Just di - rect your feet to the sun - ny side of the street. Can't you

C G7 C E7 Am6 C7 E F Fm G7 Am

hear a pit - ter - pat? And that hap - py tune is your step.

E7 Am Cm D7 Dm7 G7 C Fm6 Cdim

Life can be so sweet, on the sun - ny side of the street. I used to

C7 Gm7 C7 Cdim C7 F6 Gm7 Fdim F

walk in the shade with those blues on par - ade, but

D7 Am7 D7 G7 Gdim G7

I'm not a - fraid, this Ro - ver crossed o - ver. If I

C G7 C E7 Am6 C7 E F Fm G7

nev - er have a cent, I'll be rich as Rock - e - fel - ler.

Am E7 Am Cm D7 Dm7 G7 C

Gold dust at my feet, on the sun - ny side of the street.

PAPER DOLL

By JOHNNY S. BLACK

Slowly

The piano introduction consists of two staves. The right hand starts with a melody in C major, marked *mf*. The left hand provides a harmonic accompaniment. The piece concludes with a *poco rit.* marking.

F D7 Gm7 C7 F Gm6 A7

I guess I've had a mil - lion dolls or more, I guess I've played the doll game o'er and

mp-mf

Dm Abdim C7 F

o'er, I just quar - reled with Sue, — That's why I'm blue; — She's

G7 C7 G7 C7 F D7 Gm7 C7

gone a - way and left me just like all dolls do. I'll tell you boys it's tough to be a -

F Gm6 A7 Dm C Ebdim G7

lone And it's tough to love a doll that's not your own. I'm thru with all of them,

C Gm A7 D7 G7 C7 Cdim C7

I'll nev - er fall a - gain, 'Cause this is what I'll do. —

F F7 D7 G7

I'm goin' to buy a Pa - per Doll that I can call my own, A

a tempo *mp-f*

C7 E7 F Fm

doll that oth - er fel - lows can - not steal And then the flir - ty, flir - ty guys with their

C A7 Ebdim G7 C7 Cdim C7

flir - ty, flir - ty eyes, Will have to flirt with dol - lies that are real. When

F D7 G7 C7 F F D7 G7 C7

I come home at night she will be wait - ing, — She'll be the tru - est doll in all this

A7 Dm6 A7 Bb Bdim F A7 D7

world. I'd rath - er have a Pa - per Doll to call my own, than have a

G7 Bbm6 C7 1 F Abdim C7 2 F

fick - le - mind - ed real live girl. I'm goin' to girl.

PENNIES FROM HEAVEN

Words by JOHN BURKE
Music by ARTHUR JOHNSTON

Moderately

First system of musical notation. Treble clef, common time. The piano part is marked 'L.H. mp'. The vocal line features a fermata and a triplet of eighth notes.

Second system of musical notation. Treble clef, common time. Includes guitar chords: C, Gm, A7, F, G7, C, Em, Am, C, Gm, A7. Lyrics: long time a-go a mil-lion years B C The best things in life were

Third system of musical notation. Treble clef, common time. Includes guitar chords: F, G7, C7, Am, E, C7, Dm, G7, C, Am. Lyrics: ab-so-lute-ly free But no one ap-pre-ci-at-ed a

Fourth system of musical notation. Treble clef, common time. Includes guitar chords: Dm, Em, G7, C, Am, B7, G+, Em. Lyrics: sky that was al-ways blue; And no one con-grat-u-lat-ed a

Cm Bm D7 G9 G7 C+ F Dm

moon that was al - ways new. So it was planned that they would van - ish now and

G+ C F9 E9 Eb9
then And you must pay be - fore you get them back a - gain:

D9 D7 Bm D+ Dm G13
That's what storms were made for And you should-n't be a - fraid,

chorus G7 C Em C D7 F G7 F G7 C Em
for Ev - 'ry time it rains, it rains Pen - nies From Heav - en. Don't you know each

C D7 F G7 F G7 C7 C9 Am C7
cloud con - tains Pen - nies From Heav - en? You'll find your for - tune fall - ing

F C+ A7 A+ A7 D7 D9 Bm D7 G7 Dm

All o - ver town Be sure that your um - brel - la Is up - side

G9 Em G7 C Em C D7 F G7 F G7

down. Trade them for a pack - age of Sun - shine and flow - ers.

C Em C C+ F Dm F Dm F

If you want the things you love, You must have show - ers. So when you

Am C+ Ab C C9 Bb9 A9 Dm

hear it thun - der Don't run un - der a tree, There'll be Pen - nies From Heav - en, For

D7 G7 1 C Ab7 G7 2 C Ab7 C

you and me. me.

STARS FELL ON ALABAMA

Words by MITCHELL PARISH
Music by FRANK PERKINS

Moderate Ballad (♩ played as ♩^3)

C **B \flat 9-5** **A7** **D7** **G9** **G+**

We lived our lit - tle dra - ma, we

C **Cmaj7/E** **E \flat dim** **Dm7** **G13**

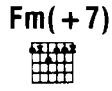
kissed in a field of white, and stars fell on Al - a - ba - ma last

C **A** **Dm** **G+** **C** **B \flat 9-5** **A7** **D7** **G9** **G+**

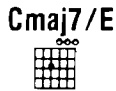
night. I can't for - get the glam - our, your



eyes held a ten - der light, and stars fell on Al - a -



ba - ma last night. I nev - er



planned in my im - ag - i - na - tion a sit - u - a - tion so heav - en -



ly; A fair - y land where no one else could en - ter, and in the

F#m7



B7



B7+5



Emaj7



G7



C



Bb9-5



A7



cen - ter just you and me, dear, My heart beat like a

ham - mer, my arms wound a - round you tight, and

Dm7



G13



C6



stars fell on Al - a - ba - ma last night.

G7-9



C6



Fm(+7)



Fm6



C6/9



night.

RED SAILS IN THE SUNSET

Words by JIMMY KENNEDY
Music by HUGH WILLIAMS

Slow

Piano introduction in G major, 4/4 time. The left hand (L.H.) starts with a forte (*f*) dynamic and features a triplet of eighth notes in the first measure. The right hand features a triplet of eighth notes in the first measure and a half note in the second measure. The melody is marked with accents (^) and a crescendo hairpin.

G **C** **Cm6** **G**

Red Sails In The Sun - set 'Way out on the sea

p mf

Vocal line: Red Sails In The Sun - set 'Way out on the sea. The piano accompaniment features a triplet of eighth notes in the first measure and a half note in the second measure. The dynamic is marked *p mf*.

Ddim **Am7** **D7** **Am7** **D7** **G**

Oh! car - ry my loved one Home safe - ly to me

Vocal line: Oh! car - ry my loved one Home safe - ly to me. The piano accompaniment features a triplet of eighth notes in the first measure and a half note in the second measure.

C **Cm6** **G**

He sailed at the dawn - ing All day I've been blue

Vocal line: He sailed at the dawn - ing All day I've been blue. The piano accompaniment features a triplet of eighth notes in the first measure and a half note in the second measure.

Ddim

Am7

D7

Am7

D7

C

Cm6

Red Sails In The Sun - set I'm trust - ing in you Swift wings you must

G

D7

G

C

Cm6

G

bor - row Make straight for the shore We mar - ry to - mor - row

A7

D7

G

And he goes sail - ing no more Red Sails In The Sun - set

C

Cm6

G

Ddim

Am7

D7

Am

D7

'Way out on the sea Oh! car - ry my loved one Home safe - ly to

G

D7

G

Cm6

G

me me.

SAY "SI, SI"

Music by ERNESTO LECUONA
 Spanish Words by FRANCIA LUBAN
 English Words by AL STILLMAN

Moderately

The piano introduction consists of two staves. The right hand features a series of chords and melodic fragments, starting with a forte dynamic (f) and accents (>). The left hand provides a steady accompaniment with eighth notes.

The piano accompaniment for the first vocal line, consisting of two staves. The right hand has a melodic line with some grace notes, while the left hand continues with a rhythmic accompaniment.

Dm

C/E

Dm



The vocal line for the first phrase, showing the melody and lyrics. The notes are: G4, A4, B4, C5, B4, A4, G4.

Here's a lit - tle know - ledge
 Va - mos a la con - ga

Quite good
 Ay Dios

The piano accompaniment for the second vocal line, consisting of two staves. The right hand has a melodic line with grace notes, while the left hand continues with a rhythmic accompaniment.

A7

Dm

A7

Gm6

Am

Dm



The vocal line for the second phrase, showing the melody and lyrics. The notes are: G4, A4, B4, C5, B4, A4, G4.

May - be it won't help you
 Va - mos que ya sue - na

But it should
 El bon - go

The piano accompaniment for the third vocal line, consisting of two staves. The right hand has a melodic line with grace notes, while the left hand continues with a rhythmic accompaniment.

A7 **Dm** **C** **A7 Dm**

You can't go places unless you've learned how Lat-ins say
 Las ma - ra - cas - sue - nan ya Y ya re - pi - ca el tim -

C **Dm** **C** **Bb**

"yes", That ed - u - ca - tion - al, in - spi - ra - tion - al, most sen - sa - tion - al
 bal Mi ne - gra va - mos de - tras, ay que - ya la con - ga no - vuel - ve

A **Fdim** **A7**

CHORUS

"Yes" In Spain they say "Si Si;"
 mas Hin du stan "Ug! Ug;"
 ra Vi go me voy

A7+5 **D6** **A7+5** **D6**

In France you'll hear "Wee, Wee;" Ev - 'ry lit - tle
 Means "O. K., babe, let's hug" Nev - er was a
 Mi ne - gra di me a - dios An - da bon - go

A7



G/A



A7



Dutch
Pan
se

girl
a -
ro -

says
ma -
to -

"Ya,
ma
ca

Ya;"
who
ya

Ev - 'ry lit - tle
Told her Trin - i
Que - s - toy me - dio

D6



A7+5



D6



Fdim



Da
dad
lo

nish
dy,
co -

doll
"No
por

says
can
bai

"Da"
do!"
lar

But
On
Pa

A7



A7+5



sweet
ev
ra

heart
'ry
Vi -

tell
Vir
go

me
gin
me

why,
Isle
voy

No
They
Mi

D6



A7+5



D6



G



mat - ter
say
ne - gra

how
with
di

I
a
me a -

try,
smile
dios

You won't lis - ten to my plea,
But you nev - er hear my plea,
Que la con - ga ya se - va

D/F# Bm Fdim A7

— Won't say "yes" in an - y lan - guage to me. When will you say —
 — Won't say "yes" in an - y lan - guage to me. When will you say —
 — Pa - ra nun - ca mas vol - ver a so - nar Pa - ra Vi - go —

1,2,3,4,5,6 7

D Fdim D

— "Si, Si?" In "Si?"
 — "Si, Si?" The voy.
 — me Pa voy.

8va

3rd Chorus

The monkeys in the tree
 Don't have to say: "Si, Si";
 All they do is wag their little tails;
 That's a little gag that never fails.
 In darkest Africa
 The natives say: "Uh, Huh!"
 But you never hear my plea,
 Won't say "Yes" in any language to me
 When will you say: "Si, Si"?

5th Chorus

In Washington, D.C.,
 The yes-men say: "Si, Si";
 There are lots of politicians, though
 Who can always say both "Yes" and "No"
 But sweetheart tell me why,
 No matter how I try,
 You won't listen to my plea
 Won't say "Yes" in any language to me
 When will you say "Si Si"?

7th Chorus

In 606 B.C.,
 Those gals would mix, Si, Si!
 Every little cave man used his dome,
 Hit 'em on the head, then dragged 'em home.
 So, sweetheart, tell me why,
 No matter how I try,
 You won't listen to my plea
 Won't say "Yes" in any language to me,
 When will you say: Si, Si"?

4th Chorus

Out West they say: "Wah Hoo!"
 That's "O.K., Toots" to you.
 Every Southern lady knows her stuff,
 'Cause her answer always is "Sho Nuff!"
 But, sweetheart, tell me why,
 No matter how I try,
 You won't listen to my plea,
 Won't say "Yes" in any language to me
 When will you say: "Si, Si"?

6th Chorus

A lady horse, they say,
 Means "Yes" when she says: "Neigh!"
 Every little gal from Mexico
 Hates to give a pal a "No, No, No!"
 So, sweetheart, tell me why,
 No matter how I try,
 You won't listen to my plea
 Won't say "Yes" in any language to me
 When will you say "Si Si"?

SEPTEMBER SONG

(From the Musical Play "KNICKERBOCKER HOLIDAY")

Words by MAXWELL ANDERSON

Music by KURT WEILL

Moderately

mf

poco rit.

G7



Fdim



Am7



Am6



G7



Ddim



When I was a young man court - ing the girls, I played me a wait - ing
 meet with the young men ear - ly in spring, They court you in song and

p

a tempo

Am7



Am6



G9



Fdim



Am7



Gdim



game; rhyme, If a maid re - fused me with toss - ing curls, I
 They woo you with words and a clo - ver ring, But

Dm6



G9+5



C



Am



Fm



G7



let the old earth take a coup-le of whirls, While I plied her with tears in
 if you ex - am - ine the goods they bring, They have lit - tle to of - fer but the



lieu of pearls And as time came a - round she came my way, As
 songs of they sing And a plen - ti - ful waste of time of day, A



time came a - round she came. Oh, it's a
 plen - ti - ful waste of time.



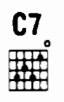
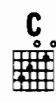
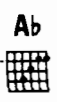
long, long while From May to De - cem - ber, —



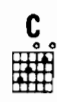
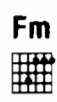
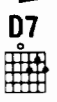
But the days grow short _____ When you reach Sep -



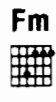
tem - ber. — When the au - tumn weath - er —



turns the leaves to flame, One has - n't got



time — for the wait - ing game.



Oh, the days dwin - dle down — to a

mp

Cdim



Fm



Musical staff with notes and lyrics: pre - cious few, _____ Sep - tem - ber, No -

pre - cious few, _____

Sep - tem - ber, No -

No -

Piano accompaniment for the first system, including treble and bass staves with chords and triplets.

Cdim



C



Cm6



Ab



Musical staff with notes and lyrics: vem - ber! And these few pre - cious days I'll spend with

vem - ber!

And these few pre - cious days I'll spend with

I'll spend with

Piano accompaniment for the second system, including treble and bass staves with chords and triplets.

C



Cmaj7



C7



D7



Fm



Musical staff with notes and lyrics: you, These pre - cious days I'll spend with

you,

These pre - cious days I'll spend with

I'll spend with

Piano accompaniment for the third system, including treble and bass staves with chords and triplets.

mf

poco rit.

3

3

1



2



Musical staff with notes and lyrics: you. When you you.

you.

When you

you.

Piano accompaniment for the fourth system, including treble and bass staves with chords and triplets.

a tempo

rit

3

3

SMOKE GETS IN YOUR EYES

(From "ROBERTA")

Words by OTTO HARBACH
Music by JEROME KERN

Slowly

mf

E_b **B_b7sus** **B_b7** **E_b** **E_b+** **A_b** **E_bdim**

They asked me how I knew My true love was true? I of course re-

mp *mf*

E_b **Fm7** **B_b7** **E_b** **B_b7**

-plied, "Some-thing here in-side, Can-not be de-nied."

mf

E_b **B_b7sus** **B_b7** **E_b** **E_b+** **A_b** **E_bdim**

They said some-day you'll find, All who love are blind. When your heart's on

mf

Eb **Fm7** **Bb7** **Eb**

fire, You must re- al- ize Smoke Gets In Your Eyes.

B **F#7** **F#dim** **F#7**

So I chaffed them and I gay- ly laughed, to think they could doubt my love.

mf *mp*

B **Abm7** **Bb7** **Eb** **Bb7**

Yet to- day, My love has flown a- way. I am with- out my love.

mf *mp*

Eb **Bb7sus** **Bb7** **Eb** **Eb+** **Ab** **Ebdim**

Now laugh- ing friends de- ride, Tears I can- not hide, So I smile and

mf

Eb **Fm7** **Bb7** **Eb**

say, "When a love- ly flame dies. Smoke Gets In Your Eyes.

rit.

(From "Snow White And The Seven Dwarfs")

SOME DAY MY PRINCE WILL COME

(Someday I'll Find My Love)

Words by LARRY MOREY
Music by FRANK CHURCHILL

Rather fast

mf

Introduction for piano, 3/4 time, key of Bb. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of quarter notes Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4.

F



A+



Bbdim



D7



Gm



Some Day My Prince Will Come. Some
Some Day I'll find my love. Some

First system of vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "Some Day My Prince Will Come. Some Some Day I'll find my love. Some".

Bb



Bb+



C7



F



day one I'll find my love, and how thrill ing that
to call my own, and I'll know her the

Second system of vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "day one I'll find my love, and how thrill ing that to call my own, and I'll know her the".

E



Gm7



C7



F



mo - ment will be. When the prince of my
mo - ment we meet, For my heart will start

Third system of vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "mo - ment will be. When the prince of my mo - ment we meet, For my heart will start".

E Gm7 C7 F

dreams skip comes ping to a me. He'll Some
beat.

A+ Bbdim D7 Gm

whis per "I love you" And
day we'll say and do things

Bb Bb+ C7 F

steal a kiss or ing two Though he's far a
we've been long to Though she's

A7 A+ Bb+ Bdim F Adim

way I'll find my love some day some day when my

Gm7 C7 | F Ab7 Gm7 C7 | 2 F

dreams come true. true.

SUMMERTIME

(From "PORGY AND BESS")

Words by DuBOISE HEYWARD
Music by GEORGE GERSHWIN

Allegretto semplice

mf espr. *p* *mp* R.H.

Moderato (with expression)

Am6



E7



tranquillo *p* *pp* *molto legato*

8va-

Sum - mer - time

Am6



E7



Am6



E7



Am6



E7



Am6



an' the liv - in' is eas - y, Fish are

Dm



F6



Dm7



Fmaj7



D#dim



E



B7(#9)



jump - in' an' the cot - ton is high.

poco rit. *mf* *a tempo*

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E Em6 E7-5 Am6 E7 Am6 E7 Am6 E7

Oh yo' dad-dy's rich, an' yo' ma is good look - in',

Am D7 C Am D Dm7 Am

So hush, lit - tle ba - by, don' yo' cry.

C+ Am6 C+ D9 C+ Am6 E7

One of these morn - in's

Am6 E7 Am6 E7 Am6 E7 Am6 Dm F

You goin' to rise up sing - in', Then you'll spread yo' wings -

Dm7

Fmaj7 D#dim

E

B7

E

Em6

E7-5

Am6

E



an' you'll take the sky.

But till that morn-in'

Am6

E7

Am6

E7

Am

D7

C

Am



there's a noth-in' can harm you

With Dad - dy an' Mam - my

D

Dm7

Am

D

F

C

F9



stand in' by.

Bb

E13

Am7

Am6



dim.

ten.

morendo

8va

pp

THAT'S MY DESIRE

Words by CARROLL LOVEDAY
Music by HELMY KRESA

Moderately

p *mf accel. e dim.* *rit.*

C Ebdim Dm7 G7 C Am C/E

I re - call the nights we spent to - geth - er, Laugh - ing and danc - ing where

p smoothly

F6 G7 C Dm7 G9 C Ebdim Dm7 E7

life was just a song. I re - call the night we part - ed for -

Am G Em7 Am7 Am7-5 D7 G7 F Em Gdim G7

ev - er, Leav - ing a wish in my heart that lin - gers on.

Slowly
no chord



To spend one night with you _____ in our old ren - dez - vous, _____ And re - mi -

mp-mf

3



nisce with you _____ that's my de - sire. _____ To meet where gyp - sies play, _____

3

3



_____ down in that dim ca - fe, _____ And dance 'till break of day _____ that's my de -

3



sire. _____ We'll sip a lit - tle glass of wine, _____ I'll gaze in -

3

C6



D9



to your eyes di - vine. I'll feel the touch of your lips press - ing on

G7



no chord

C



Cmaj7



C6



C/E



Ebdim



mine. To hear you whis - per low just when it's

G7



Ebdim



G7



F/G



G7-9



time to go, "Che - rie," I love you so, that's my de -

C6



Ebdim



G7



no chord

C6



Ab7



Cmaj7



C6



C6/9



sire. To spend one sire.

mf

rit.

p

l.h.

THESE FOOLISH THINGS

(REMINDE ME OF YOU)

Words by HOLT MARVELL

Music by JACK STRACHEY and HARRY LINK

Slowly

Eb

Cm

A cig - a - rette that bears a
First daf - fo - dils and long ex -
Gar - de - nia per fume ling - 'ring

Fm

Bb7

Eb

Cm

F9

Bb7

Eb9

lip - stick's tra - ces, An air - line tick - et to ro - man - tic pla - ces, And still my heart has wings -
cit - ed ca - bles, And can - dle lights on lit - tle cor - ner ta - bles, And still my heart has wings -
on a pil - low, Wild straw - b'ries on - ly sev - en francs a ki - lo, And still my heart has wings -

Ab

C7

F7

Fm

Bb7

Eb

Cm

These Fool - ish Things re - mind me of you. A tink - ling pia - no in the
These Fool - ish Things re - mind me of you. The park at eve - ning when the
These Fool - ish Things re - mind me of you. The smile of Gar - bo and the

Fm

Bb7

Eb

Cm

F9

Bb7

Eb9

next a - part - ment, Those stumb - ling words that told you what my heart meant, A fair - ground's paint - ed swings -
bell has sound - ed, The "Ile de France" with all the gulls a - round it, The beau - ty that is Spring's -
scent of ro - ses, The wait - ers whist - ling as the last bar clo - ses, The song that Cros - by sings -

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Ab C7 F9 Bb7 Eb D7 Gm

These Fool-ish Things re-mind me of you. You came,
 These Fool-ish Things re-mind me of you. How strange,
 These Fool-ish Things re-mind me of you. How strange.

Cm D9 Gm C9 Bb Gm

you saw, you con-quer'd me; When you did
 how sweet, to find you still; These things are
 how sweet, to find you still; These things are

Cm F7 Bb7 Dbdim Fm Bb7 Eb Cm

that to me, I knew some-how this had to be. The winds of March that make my
 dear to me, They seem to bring you near to me. The sigh of mid-night trains in
 dear to me, They seem to bring you near to me. The scent of smould'ring leaves, the

Fm Bb7 Eb Cm F9 Bb7 Eb9

heart a danc-er, A tel-e- phone that rings but who's to an-swer? Oh, how the ghost of you
 emp-ty sta-tions, Silk stock-ings thrown a-side, dance in-vi-ta-tions, Oh, how the ghost of you
 wail of steam-ers, Two lov-ers on the street who walk like dream-ers. Oh, how the ghost of you

Ab C7 F9 Bb7 Eb Bbdim Cm Bb+ Eb

clings! These Fool-ish Things re-mind me of you.
 clings! These Fool-ish Things re-mind me of you.
 clings! These Fool-ish Things re-mind me of you.

THEY CAN'T TAKE THAT AWAY FROM ME

With movement

Words by IRA GERSHWIN
Music by GEORGE GERSHWIN

Piano introduction in E-flat major, 4/4 time. The right hand features a melodic line with grace notes and triplets, while the left hand provides a steady bass line. The piece begins with a piano (*p*) dynamic.

E_b C_m C E_{dim} F_m B_b7 E_b6 B7 B_b7

Our ro - mance won't end on a sor - row - ful note, Though by to - mor - row you're

mp

E_b A_bmaj7 E_b E_b7 C E_{dim} F_m B_b7 E_b E_b6

gone; The song is end - ed, but as the song - writ - er wrote, The

C6 D7 G6 C6 D7 Gmaj7 G6 G C6 D7

mel - o - dy ling - ers on. They may take you from me, I'll miss your fond ca -

Gm Ab C+ C7 Edim Fm Bb Edim F7 F7-5 Bb7

ress. But though they take you from me, I'll still pos - sess:

Ab/Bb Eb Fm7/Bb F#m6/Bb Eb/G Gbdim Fm7 Bb7 Fm7 Ab/Bb

The way you wear your hat _____ The way you sip your tea, _____ The mem-ry of all that _____

Eb Bb7+5 Eb9 D7-5 Bbm6 Ab Fm7 C9 F7 Ab Ab/Bb Eb Fm7/Bb F#m6/Bb

No, no! They Can't Take That A-way From Me! The way your smile just beams, _____

Eb/G Gbdim Fm7 Bb7 Fm7 Ab/Bb Bbm Eb Bb7 Eb9 D7-5 Bbm6

The way you sing off key, _____ The way you haunt my dreams, _____ No, no! They _____

Warmly

Ab Fm Bb7sus Bb7 Eb6

Eb Gm C9 Adim Gm C9 D9

Can't Take That A-way From Me! We may nev - er, nev - er meet a - gain On the

Gm Gm6 A7+5 Am7 D7 Gm C9 Adim Gm Bbm9 C7 F7 Abm Bb7

bump-y road to love, Still I'll al - ways, al - ways keep the mem - ry of

Ab Abmaj7 Ab6 Eb Fm7/Bb F#m6/Bb Eb/G Gbdim Fm7 Bb7 Fm7 Bb9sus

The way you hold your knife, — The way we danced till three, — The way you've changed my life. —

Eb6/9 D7-5 Eb6/9 Eb7sus Eb6 Eb/Db Ab Fm Bb7sus Bb7 Cm Abm6 Eb Ab Eb Gm

No, no! They Can't Take That A-way From Me! — No! They Can't Take That A -

Ab6 Bb7 1 Eb Fm7 F#m6 Ab/Bb 2 Eb Eb7 Ab/Eb Abm/Eb Eb/Bb Eb

way From Me! — The way you wear your hat Me! —

UNDER A BLANKET OF BLUE

Slowly, with expression

Words by MARTY SYMES and AL J. NEIBURG
Music by JERRY LIVINGSTON

The piano introduction consists of two staves. The right hand starts with a melodic line in F minor, featuring a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes. The piece is marked *mf* and includes dynamic markings like *mf* and *fz*.

Fm



Fm7



Bb7+5



Eb



Gm7



Un - der a blank - et of blue, _

just you and I _ be -

neath the stars,

wrapped in the arms _

of sweet ro - mance,

the night is ours. _

C7



Fm7



Gm



Bb7



Eb



Bbm7



C7-9



Fm



Fm7



Bb7+5



Eb



Gm7



Un - der a blank - et of blue, -

let me be thrilled - by

C7



Fm7



Gm



Bb7



all your charms.

Dar - ling, I know -

my heart will dance with -

Eb



Eb7



Bbm7



Guitar Tacet

in your arms. _____

A sum - mer night's

Eb7



Ab



mag - ic,

en - thrall - ing me so,

F7

Cm7

F7

F9



the night would be trag - ic, if you were -n't here _ to

Bb9+5

Fm

Fm7

Bb7+5



share it my dear. _ Cov - ered with heav - en a - bove, _

Eb

Gm7

C7

Fm7



Let's dream a dream _ of love for two, wrapped in the arms _ of

Gm

Eb

Abm

1 Eb

C7-9

2 Eb

Ab7

Eb6/9



sweet ro-mance, un - der a blank - et of blue. blue.

L.H.

THIS CAN'T BE LOVE

(From "THE BOYS FROM SYRACUSE")

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately'. The lyrics are: 'This can't be love because I feel so well, No sobs, no sorrows, no sighs: This can't be love, I get no dizzy spell. My head is not in the skies,'. Chord diagrams for guitar are provided above the vocal line for various chords: G6, C7, G, Am7, D7, Am7, D7, G6, C7, G, C#dim, Am7, D7, G, and C7.

G **F#m7** **B7**

My heart does not stand still, Just hear it

Em7 **B7** **E7**

beat! This is too sweet to

A9 **D7-9** **D7** **G**

be love. This can't be love because I

C7 **G6** **Gdim** **Am7** **D7**

feel so well; But still I love to look in your

1. **G** **Am7** **D7** 2. **G** **C7** **Am7** **G**

eyes. eyes.

WHAT A DIFF'ERENCE A DAY MADE

Lyric by STANLEY ADAMS
Music by MARIA GREVER

Slowly

mf rit.

Gm7



C7



F



What a diff - 'rence a day made, Twen - ty four lit - tle ho - urs,
Cuan-do vuel - va a tu la do, No me nie - gues tus be - sos,

a tempo

Gm7



C7



F



Guitar Tacet

Brought the sun and the flow - ers, Where there used to be rain.
Que el a - mor que te he da - do, No po - drás ol - vi - dar.

Em7



A7



Em7



A7



My yes - ter - day was blue dear, To - day I'm part of
No me pre - gun - tes na da, Que na-da he de ex-pli

Dm



G7



you dear, My lone - ly nights are thru dear,
car te, Que el be - so que ne - gas te,

Dm7



G7



C7



Guitar Tacet

Since you said you were mine, What a diff - 'rence a
Ya no lo pue - des dar, Cuan - do ruel - va a tu

Gm7



C7



F



day makes, There's a rain - bow be - fore me,
la do, Yes - té so - la con - ti - go,

Gm7



C7



C7+5



Skies a - bove can't be storm - y Since that mo - ment of
Las co - sas que te di - go, No re - pi - tas ja -

F7



Cm7



F



Bb



3

3

3

3

3

bliss;
más,

That thrill - ing
Por com - pa - sión,

It's heav - en when you,
U - ne tu la - bio al mi o,

Db+



Bb



Am7



Abdim



Find ro - mance on your men
Yes - tre - cha - me en tus bra -

u. What a diff - 'rence a
zos. Y cuen - ta los la -

Gm7



C7



1 F



Bb



day
ti - made,
dos,

And the diff - 'rence is you.
De nues - tro co - ra - zón.

C7



Guitar Tacet

3

2 F



Db7



F



What a diff - 'rence a
Cuan - do ruel ra a tu

you.
zón.

3

3

3

3

WHERE OR WHEN

(From "BABES IN ARMS")

Words by LORENZ HART
Music by RICHARD RODGERS

With tender expression

E_b



E_b6



E_bmaj7



It seems we stood and talked like this be-

Fm7



fore. We looked at each other in the same way then,

E_bmaj7



E_b6



But I can't remember where or when.

A_bm6



B_b7



E_b



E_bb



The clothes you're wearing are the

Ebmaj7

Fm7

clothes you wore. The smile you are smiling you were

smiling then, But I can't remember where or

Ebmaj7

Eb6

Fm6

G7

Cm

when. Some things that

Fm7

G7sus

G7

F

G7

happen for the first time,

Cm

Fm7

F7sus

F7

Seem to be happening again.

Fm7 **Bb7** **Eb** **Eb6**

And so it seems that we have

Ebmaj7 **Eb+** **Fm**

met be-fore, and laughed be-

cresc. e piu espr. poco a poco

Gm **Fm** **Gm**

fore, and loved be-fore, But

Fsus **Fm** **Gm** **Bb7** **1. Eb** **Fm7** **Ebmaj7**

who knows where or when!

Fm7 **Bb7** **2. Eb** **Abm** **B** **Eb**

when!

mf *rit.* **L.H.**

YOU'RE MY EVERYTHING

Words by MORT DIXON and JOE YOUNG

Music by HARRY WARREN

Moderately



You're My

Ev - 'ry - thing un - der - neath the sun; You're My

Ev - 'ry - thing rolled up in - to one. You're my

on - ly dream, my on - ly real re - al - i - ty; you're my

Am

D7

G7

i - dea of a per - fect per - son - al - i - ty. You're My

C

B7

E7

A7

Ev - 'ry - thing, ev - 'ry - thing I need; You're the

Dm

E

B7

E

song I sing and the book I read. You're a -

Am

C7

C+

F

Fm

C

Ab9

way be - yond be - lief and just to make it brief, you're my win - ter, sum - mer,

f *cresc.*

Dm7

G11

C

Ab9

C6/9

spring, my ev - 'ry thing.

YOURS

Words by ALBERT GAMSE and JACK SHERR
Music by GONZALO ROIG

Bolero

mf

The piano introduction consists of two staves. The right hand features a series of chords and melodic lines, while the left hand provides a steady bass accompaniment. The tempo is marked *mf*.

D G D

Yours till the stars lose their glo - ry!

This system contains the first line of lyrics. Above the vocal line, guitar chords D, G, and D are indicated. The piano accompaniment continues with a *mf* dynamic.

B7 Em

Yours till the birds fail to sing!

This system contains the second line of lyrics. Above the vocal line, guitar chords B7 and Em are indicated. The piano accompaniment continues.

G A G A7

Yours to the end of life's sto - ry, — This pledge to you, dear,

mp subito

This system contains the third line of lyrics. Above the vocal line, guitar chords G, A, G, and A7 are indicated. The piano accompaniment continues, with a dynamic marking of *mp subito* appearing below the piano part.

D

I bring! Yours in the gray of De-

G D D7 B Em B7 Em

cem - ber Here or on far dis - tant shores!

G A7 G D7 B7 Em

I've nev - er loved an - y one the way. I love you! How could

f *fz* *mp*

Gm D A7 D

I? When I was born to be just Yours.

dim. *rit.* *morendo*

WHERE THE BLUE OF THE NIGHT

(Meets The Gold Of The Day)

Words and Music by
ROY TURK, BING CROSBY
and FRED E. AHLERT

Moderate

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It begins with a mezzo-forte (mf) dynamic. The right hand features a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

Where The Blue Of The Night meets the

This section contains the first line of the vocal melody and piano accompaniment. The vocal line includes guitar chord diagrams for G and B7. The piano accompaniment provides harmonic support for the vocal line.

gold of the day. Some - one

This section contains the second line of the vocal melody and piano accompaniment. The vocal line includes guitar chord diagrams for C6, Am7-5, and G/D. The piano accompaniment continues with the same rhythmic pattern.

D7 G D7

waits for me. And the

G B7 C6

gold of her hair crowns the blue of her

Am7-5 G D7

eyes like a ha - lo, ten - der

G G7 C D7

ly. If on - ly I could

Chord diagrams: C III, D, G7, C, E7

see her, Oh, how hap - py I would

Chord diagrams: A7, D7, G, B7

be! Where The Blue Of The Night meets the

Chord diagrams: C6, Am7-5, D7

gold of the day. Some - one waits for

Chord diagrams: G, Em, A7, D7, G, Am7-5, G

me. Where The me.

f