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FAP

SINGER'S

S H O W C A S E

OVER 40 GREAT

SONGS

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FOREWORD

140 It is our pleasure to present this folio of very special songs for those who
love the American song.

107 You will find Cole Porter (*It's Bad For Me, You're The Top, Miss Otis*
149 *Regrets, The Physician, Experiment*) with his lyrics intact and unexpurgated,
154 Harold Arlen (*Fun To Be Fooled, Blues In the Night*), George and Ira Gershwin
83 (*Isn't It a Pity, In the Mandarin's Orchid Garden, George's sole concert song*),
34 Cy Coleman (*A Moment Of Madness, The Riviera, My Personal Property,*
30 *Why Try To Change Me Now*), Stephen Sondheim (*No One Is Alone*),
50 Marvin Hamlisch (*No More*) and Duke Ellington (*I Didn't Know About You,*
58 *Do Nothin' Till You Hear From Me*).

30 You will encounter songs that are part of every singer's sheet music wish-list:
62 *You're My Thrill, Sweet And Slow, Darn That Dream.*

96 You will discover songs that are waiting for just the right performance to
154 make them standards: *Moonburn, Sweet Madness, Moondreams.*

48 You will get acquainted with new songs from Broadway (*How Could I Ever Know?*),
120 and a song that has never seen print from a smash Broadway revival
(*Vanilla Ice Cream*).

11 All in all, a celebration in American songs, for singers everywhere.

66

4

14

125

YOU'VE GOT THAT THING

Words and Music by
COLE PORTER

Moderato (*slowly*)

Piano introduction in E-flat major, 4/4 time. The music is marked *Moderato (slowly)* and *mp*. It features a melodic line in the right hand and a harmonic accompaniment in the left hand, primarily using chords and eighth notes.

mp Bb^+ Eb Ab^7 Eb Ab^7 Eb Ab^7

Since first you blew in — like a boi-ster-ous breeze — I oft-en have won-dered, dear, —

Vocal line with piano accompaniment. The piano part features a steady accompaniment of chords and eighth notes. The vocal line is in a simple, melodic style.

Eb Cdim Bb^7 Bdim Eb Ab^7 Eb Cmi^7 $\text{F}\#^7$ Bb F^+

Why gen-tle-men all seem to fall on their knees. The mo-ment that you — ap-

Vocal line with piano accompaniment. The piano part continues with a similar accompaniment style. The vocal line includes a melisma on the word 'ap-'.

Bb Bb^+ Eb Eb^7 Eb Eb^7

pear? — Your fetch-ing phy-sique — is hard-ly u-nique, — You're

Vocal line with piano accompaniment. The piano part features a steady accompaniment of chords and eighth notes. The vocal line is in a simple, melodic style.

Music by
RTER

Ab C7 F7 Bb7 Bb+ Eb Ab7

men-tal - ly not - so hot; You'll nev - er win lau - rels, be -

1, dear, -

Eb Cmi.7 b5 Bb Edim. F7 Bb

cause of your mor - als, But I'll tell you what you've got

ap -

Refrain p-f Eb Eb

You've got that thing, you've got that thing, That thing that makes birds for -

You're

cresc. Eb7 Edim. Bb7 Bb+

get to sing; - Yes, you've got that thing, That cer - tain thing -

cresc.

E^b Cmi. Fmi. B^b7 E^b

You've got that charm, that sub - tle charm. That

E^b *cresc.* E^b7 Edim. B^b7 B^b+

makes young farm - ers de - sert the farm. 'Cause you've got that thing, _____ That cer - tain thing..

cresc.

E^b A^mi.7 _{b5} D7 Gmi. D7

You've got what A - dam craved when he - With

Gmi. F[#]dim. B^b7 A^b

love for Eve was tor - tured, She on - ly had an

at
ing.

C7 *Fmi.* *Fmi,7* *Bb7*

ap - ple tree, - But you, you've got an or - chard. You've

ing.

Eb *Eb*

got those ways, those tak - ing ways That make me rush - off to

ith

cresc. *Eb7* *Edim.* *Bb7* *Bb7*

Car - ti - er's - For a wed - ding ring; You've got that

cresc.

7

Eb *Gmi* *Bb7* *Eb* *Fmi,7* *Eb*

1. thing. 2. You've thing.

MISS OTIS REGRETS

(She's Unable To Lunch Today)

Words and Music by
COLE PORTER

Andantino

The first system of the musical score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line and a piano accompaniment. The vocal line begins with a long rest followed by the word "Miss" with a fermata. The piano accompaniment consists of a steady eighth-note melody in the right hand and a bass line in the left hand. Dynamics include *mp* (mezzo-piano) and *p* (piano).

The second system continues the vocal and piano parts. The vocal line has the lyrics: "Ot - is re - grets she's un - a - ble to lunch to - day, Mad - am, Miss". Above the vocal line, chord symbols are provided: Eb, Bb7, Eb, Eb7, and Fmi. The piano accompaniment continues with the same melodic and harmonic structure.

The third system concludes the vocal and piano parts. The vocal line has the lyrics: "Ot - is re - grets she's un - a - ble to lunch to - day. She is". Above the vocal line, chord symbols are provided: Eb, Bb, and Bb7. The piano accompaniment continues with the same melodic and harmonic structure.

E♭ *B♭7* *E♭7* *mf* *A♭* *E♭* *E♭7*

sor-ry to be de - layed, But last eve-ning down in Lov-er's Lane she strayed,

mf

Fmi *E♭* *dim.* *Cmi.7 open* *E♭* *poco rit.* *B♭7* *E♭*

Ma-dam, - Miss Ot-is re-gretsshe's un - a - ble to lunch to - day.

dim. *poco rit.*

E♭ *B♭7* *E♭* *E♭7*

When she woke up and found that her dream of love was gone,
mob came and got her and dragged her from the jail,

p

Fmi *E♭*

Ma - dam, — She ran to the man who had led her so far a -
Ma - dam, — They strung her up - on the old wil - low a - cross the

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

-stray, _____ And from un - der her vel - vet
 way, _____ And the mo - ment be - fore she

E \flat mf A \flat

gown died She drew a gun and shot her lov - er
 She lift - ed up her lov - ly head and

E \flat E \flat Fmi. E \flat dim. Cm7 open E \flat

down. Ma - dam, — Miss Ot - is re - grets she's un -
 cried Ma - dam, — "Miss Ot - is re - grets she's un -

poco rit B \flat 7 E \flat 1 2 E \flat

a - ble to lunch to - day. _____ When the
 a - ble to lunch to - day!"

YOU'RE MY THRILL

Lyrics by
SIDNEY CLARE

Music by
JAY GORNEY

Slowly, with feeling

The piano introduction consists of two staves. The right hand features a series of chords and melodic lines, including a triplet of eighth notes in the first measure. The left hand provides a steady accompaniment with quarter and eighth notes.

VERSE

Dm *Gm* *A7* *Dm* *Gm* *A7* *Dm*

I've been 'neath the moon be - fore held by the charms

The first line of the verse is set in D minor. The melody is accompanied by piano chords. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

Gm8 *A7* *Dm* *Gm* *A7* *D* *F#m* *Em* *F#7 Brit.* *F#7*

of oth - er arms I heard love's old tune be - fore

The second line of the verse continues the melody and accompaniment. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

Bm9 *Bm* *D#dim* *Em7* *A7* *Eb7* *Ab9*

And it used to bore me 'till you stood be - fore me.

The third line of the verse concludes the melody and accompaniment. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

CHORUS

A7 *Em7 5b* *A7* *Em7 5b* *A7* *Cm* *Am7 5b*

YOU'RE MY THRILL, you do some-thing to me, You send chills right

mf-f

D7 *G7* *Eb9* *Dm* *Bb7* *A7* *Em7 5b*

through me, When I look at you 'cause you're my thrill, YOU'RE MY THRILL,

A7 *Em7 5b* *A7* *Cm* *Am7 5b* *D7* *G7* *Eb9*

how my pulse in-creas-es, I just go to piec-es, When I look at you 'cause

Dm *Bb7* *D7 Grit.* *D7* *Am7 5b* *D7* *Gm* *Cm6 Gm*

you're my thrill. Hm _____ No-thing seems to mat-ter,

E7 Arit. E7 Bm7 5b E7 A7 Bb7 Ab7 A7

Hm _____ Here's my heart on a sil-ver plat-ter, where's my

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody, starting with a hummed note (Hm) followed by the lyrics 'Here's my heart on a silver platter, where's my'. The piano accompaniment is written in a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The first line of piano accompaniment features a circled chord in the right hand and a bass line with eighth notes. The second line continues the accompaniment with various chords and rhythmic patterns.

Em7 5b A7 Em7 5b A7 Cm Am7 5b D7

will? Why this strange de-sire? That keeps mount-ing high-er,

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics 'will? Why this strange desire? That keeps mounting higher,'. The piano accompaniment includes triplets in the right hand and a steady bass line. The key signature remains one flat.

G7 Eb9 Dm Bb7 Dm Dm7 G7 Gm6

When I look at you I can't keep still, YOU'RE MY

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line says 'When I look at you I can't keep still, YOU'RE MY'. The piano accompaniment features a 'mf' dynamic marking and includes a 'V' (accents) marking. The key signature changes to two flats (B-flat and E-flat).

1 D Bb7 D 2 D Ab9 D6

THRILL. _____ THRILL. _____

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line has two instances of the word 'THRILL.' followed by a long horizontal line. The piano accompaniment features a first ending (marked '1') and a second ending (marked '2'). The second ending concludes with a 'ff' (fortissimo) dynamic marking. The key signature is two flats.

YOU'VE GOT WHAT GETS ME

Music and Lyrics by
GEORGE GERSHWIN and IRA GERSHWIN

Moderato

mf

dim. e poco rit

p *F F7 Bb A7 Dmi. Dmi.7

I've got a se - cret that I can con - ceal no long - er,

p a tempo

G7 F C7 Caug 5

And you're the one that I sim - ply must tell it

WIN

F F F7

to: _____ Seems ev - 'ry min - ute my

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat). The vocal line begins with a rest followed by the lyrics 'to: _____'. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a bass line in the left hand. Chord symbols F, F, and F7 are placed above the vocal line.

2d

Bb A7 Dmi. Dmi.7 G7

love keeps on grow - ing strong - er,

The second system continues the musical piece. The vocal line has the lyrics 'love keeps on grow - ing strong - er,'. The piano accompaniment continues with similar rhythmic patterns. Chord symbols Bb, A7, Dmi., Dmi.7, and G7 are placed above the vocal line.

3d

C7b Cmi. Cdim.7 G7 Gaug.5 C7b Cmi. Cdim.7 G7 Gaug.5

Some - bod - y soft and sweet Swept me right off my feet,

The third system features the lyrics 'Some - bod - y soft and sweet Swept me right off my feet,'. The piano accompaniment includes some chords with a 'b' (flat) symbol, such as C7b. Chord symbols C7b, Cmi., Cdim.7, G7, Gaug.5, C7b, Cmi., Cdim.7, G7, and Gaug.5 are placed above the vocal line.

5

C7b Ami 7 E7 Ami D7 Dmi 7 Emi. Gmi un poco rit. C7

And when I say some sweet some - bod - y, I mean just you.

un poco rit.

The fourth system concludes the piece with the lyrics 'And when I say some sweet some - bod - y, I mean just you.' The piano accompaniment ends with a final chord and a fermata. Chord symbols C7b, Ami 7, E7, Ami, D7, Dmi 7, Emi., Gmi, un poco rit., and C7 are placed above the vocal line. The instruction 'un poco rit.' is written below the piano accompaniment in the final measure.

Refrain
p-mf Bb *a tempo* F Bb F Bb F $Dmi.$ $Gmi.$ $C7$

You've got what gets me, What gets me you've got;—

a tempo
p-mf

F Bb F Bb F Bb F $D7$ $G7$

You've got what gets me, I don't know just what... But when you

$Gmi.$ $C7$ $Gmi.$ $C7$ $F7$ $E7$ $Ami.$ $Ami.7$

smile on me— I get proud - er and proud - er; My heart goes

$Adim.7$ $E7$ $Adim.7$ $E7$ A $C7$ Bb F

on a spree,— Beat - ing loud - er and loud - er. You've got what

B \flat F B \flat F Dmi Gmi C7 F B \flat F

get's me, You're sim- ply a wow! _ Let's you and

B \flat F A7 D7 G7 Gmi C7

let's me sign up now! _ This time I know it's love, _

F7 cresc. B \flat Gmi. F B \flat F B \flat F C7

Here's the rea - son and rhyme: You've got what gets me ev-'ry

1. F 2. F

time. time.

IN THE MANDARIN'S ORCHID GARDEN

Music and Lyrics by
GEORGE GERSHWIN and IRA GERSHWIN

Allegro moderato

The piano introduction consists of two systems of music. The first system shows the right hand (RH) playing a melodic line in G minor, 4/4 time, starting with a quarter rest followed by a quarter note G4, then eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The left hand (LH) plays a bass line with quarter notes G3-A3, B3-C4, D4-E4, and F4. The second system continues the melody with a quarter note G4, quarter notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The LH continues with quarter notes G3-A3, B3-C4, D4-E4, and F4. The dynamic marking *mf* is placed between the staves.

The first system of the vocal and piano accompaniment features the vocal line in G minor, 4/4 time, with lyrics: "Some-how by fate mis-guid-ed A but-ter-cup re-sid-ed". The piano accompaniment includes the right hand (RH) playing chords and the left hand (LH) playing a bass line. The dynamic marking *p* is placed above the vocal line.

The second system of the vocal and piano accompaniment features the vocal line in G minor, 4/4 time, with lyrics: "In the Man-da-rin's orch-id gar-den, — A but-ter-cup that did not". The piano accompaniment includes the right hand (RH) playing chords and the left hand (LH) playing a bass line. The dynamic marking *p* is placed above the vocal line. The piano accompaniment includes a section marked *R.H.* and *mf* in the right hand.

WIN

poco accel.

grace The love-li-ness of such a place.

poco accel.

1

a tempo

And so it sim-ply shriv-eled up And begged each or-chid's par-don.

p a tempo

R.H.

not

animato

Poor lit-tle but-ter-cup In the orch-id gar-den.

animato

mf

R.H.

Poco piu mosso

mf

The bees came buz-zing dai-ly, And kissed the or-chids

mf

gai - ly In the Man - da - rin's or - chid - gar - den: —

p rall.

mf *p rall.* *R. H.*

The but - ter - cup sighed long - ing - ly,

a tempo *mf*

a tempo *mf*

but love was not for such as she,

ten.

colla voce *accel.* *L. II.*

And so one day it shriv - eled up and died, still beg - ging par - don,

meno mosso *molto cresc.*

meno mosso *R. H.* *molto cresc.*

f poor lone-ly but-ter-cup *rit mp* In the or-chid gar-den.

f L.H. *rit mp*

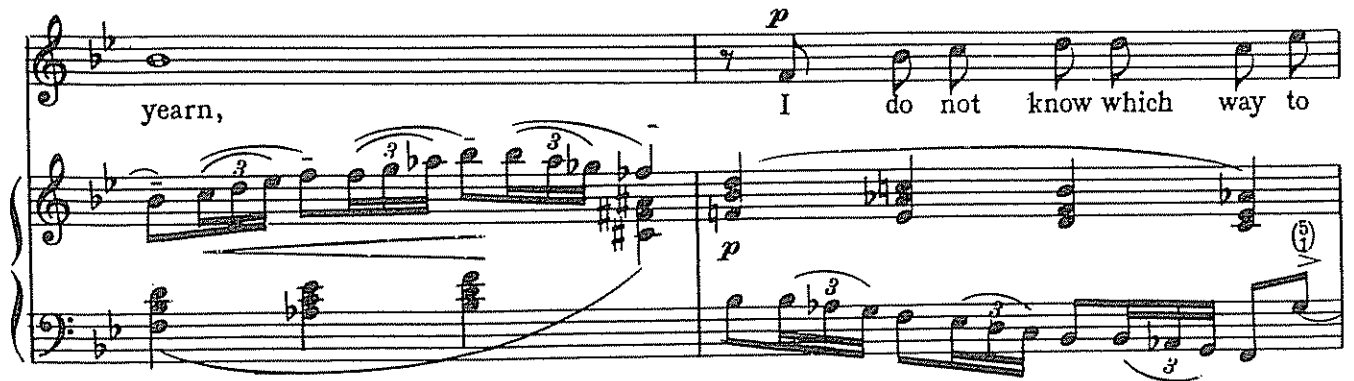
f **Tempo I** *p sempre legato* I too, have been mis-guid-ed,

f L.H. *mf* *p sempre legato*

Too long have I re-sid-ed In the Man-da-rin's or-chid gar-den.

resc. And though for friend-li-ness I

yearn, *p* I do not know which way to



accelerando turn. *rit* How long must I keep shriv'l-ing

f *accelerando* *rit* *p*



up To beg each la - dy's par - don?

R.H.



allarg.
A lone-ly but-ter-cup In the or-chid gar-den.

mf *p* *f* *allarg ten.* *ten.* *mp a tempo* *mf*



MOONBURN

Words by
EDWARD HEYMAN

Music by
HOAGY CARMICHAEL

Moderato

mf *dim.*

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. The tempo is marked 'Moderato'.

G Cm D7 G C# dim.

If you think that I am look - ing some - what tan - ner, - Don't

p

The first system of the vocal melody and piano accompaniment. The vocal line is on a single staff with guitar chords indicated above. The piano accompaniment is on two staves. The lyrics are: "If you think that I am look - ing some - what tan - ner, - Don't".

D7 G Cm D7

blame it on the sun. It's the moon - light and the sweet - ness in your

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: "blame it on the sun. It's the moon - light and the sweet - ness in your".

G C# dim. D7 G D A7 D

man - ner - That makes me the health - y one. When the moon hangs low

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics: "man - ner - That makes me the health - y one. When the moon hangs low".

Em7 A7 D Em7 E7 A7 D Dma.7 D7

I be - gin to glow And my day has just be - gun.

REFRAIN G A7 D7 G A7 D7

I'm gon - na get a moon - burn — When I'm with you to -

G Gma.7 Em7 G A7 D7 G C#m7 B F#7

night, — So ver - y soon I'll moon - burn When you hold me

B Guitar tacet Am D7 C#dim. G C#dim. D7

tight. I'll ask the glow - ing stars up a - bove me — What your lips will im -

G G# dim. A m D 7 F# 7 B D# dim.

part, And when they flash the word that you love me, — It will

F# 7 B D 7 Em 7 A 7 D 7 G

warm my heart! — I'll get a brand new moon-burn — With ev-ry

A 7 D 7 G 7 C C m

kiss from you, — And if I have my way, — If I can

G D# dim. E dim. Em 7 A 7 D 7 1. G 2. G

im - have my say. You'll get a moon - burn too! I'm gon-na too! —

IT'S BAD FOR ME

Words and Music by
COLE PORTER

Moderato

The piano introduction is in 3/4 time, marked Moderato. It begins with a treble clef and a common time signature. The melody starts on a whole note G4, followed by a half note G4 and a quarter note A4. The bass line starts with a whole note G3, followed by a half note G3 and a quarter note A3. The music is marked *mf* (mezzo-forte).

Chorus: Your words go thro' and thro' me, And

The first line of the chorus features a vocal melody and piano accompaniment. The vocal line has notes G4, A4, B4, A4, G4, F#4, E4, D4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: "Your words go thro' and thro' me, And". The music is marked *p* (piano).

leave me to - tal-ly dazed. For they do such strangethings to me, They

The second line of the chorus continues the vocal melody and piano accompaniment. The vocal line has notes D4, C4, B3, A3, G3, F#3, E3, D3. The piano accompaniment continues with chords and a bass line. The lyrics are: "leave me to - tal-ly dazed. For they do such strangethings to me, They". The music is marked *p* (piano).

A mi E mi A mi B7 E7 Dmi7

near - ly make me gloom - y. For you, dear, are so

This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "near - ly make me gloom - y. For you, dear, are so". The piano accompaniment is written for both hands in a grand staff, with the right hand playing chords and the left hand playing a simple bass line.

Dmi7 E7 Dmi7 E7 Dmi7 E7 Dmi7

And clev - er, So ob - vious - ly the "top." I

This system contains the next two measures. The vocal line continues with the lyrics "And clev - er, So ob - vious - ly the 'top.' I". The piano accompaniment continues with the same style as the first system.

E7 F#7 E7 F#7 E7 B mi 7-5 E7

They wish you'd go on for ev - er, I wish ev - en more you'd stop.

This system contains the final two measures. The vocal line starts with the word "They" and continues with the lyrics "wish you'd go on for ev - er, I wish ev - en more you'd stop.". The piano accompaniment concludes the piece with a final chord in the right hand and a few notes in the left hand.

REFRAIN

G# dim A mi E mi C7 Dmi7 C7

p-f

For it's bad for me,- It's bad for me,- This know-ledge that you're go - ing

D mi 7 G7 C C+ Dmi7 B7 E7 D# dim

mad for me.- I feel cert-ain my friends would be glad for me,- But it's bad for me.-

E7 A mi E mi C7 Dmi7 C7

It's so good for me,- So new for me,- To see some-one in such a

D mi 7 G7 C C+ Dmi7 B7 E7 D# dim

stew for me, And when you say you'd do all you could for me,- It's so good for me, It's

E7 dim Dmi7 G Bdim C Emi

bad for me, I thought I'd been, till you met me, Com - plete - ly put_ on the

C+ C7 Dmi7 G Dmi7 C Ami E7 G#dim

shelf. But since you started to pet me, I'm just cra - zy a - bout my - self. - Oh! it's

Ami Emi C7 Dmi7 C7 Dmi7 G7

sweet for me, - It's swell for me, - To feel that you're go - ing thro' hell for me, - Yet no

dim C C+ F7 F#7 G7 1 C G#dim 2 C

mat - ter how - ev - er ap - peal - ing, I still have a feel - ing It's bad for me. For it's me. -

SWEET MADNESS

Words by
NED WASHINGTON

Music by
VICTOR YOUNG

Moderato .

mf

The piano introduction consists of two staves in D major, 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes. The piece concludes with a double bar line.

p D Bm A7+5 Dma7 B7

I've com-plete - ly, in - dis - creet - ly, fall - en for you.

The first system of the song features a vocal line and piano accompaniment. The vocal line is in D major, 4/4 time, with lyrics: "I've com-plete - ly, in - dis - creet - ly, fall - en for you." The piano accompaniment includes a treble and bass staff. The treble staff has a melodic line with eighth and quarter notes, and the bass staff has a steady accompaniment of quarter notes. The piece concludes with a double bar line.

Em7 A7+5 D C#7

I'm de-ment - ed, but so con - tent - ed, dear. _____

The second system of the song features a vocal line and piano accompaniment. The vocal line is in D major, 4/4 time, with lyrics: "I'm de-ment - ed, but so con - tent - ed, dear. _____". The piano accompaniment includes a treble and bass staff. The treble staff has a melodic line with eighth and quarter notes, and the bass staff has a steady accompaniment of quarter notes. The piece concludes with a double bar line.

E7 A7 A7+5

Sweet mad - ness, what else can it be? _

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line starts with a quarter note 'S' on G4, followed by a quarter rest, then 'weet' on A4, a quarter rest, 'mad -' on B4, a quarter rest, 'ness,' on C5, a quarter rest, 'what' on B4, a quarter rest, 'else' on A4, a quarter rest, 'can' on G4, a quarter rest, 'it' on F#4, a quarter rest, and 'be?' on E4. The piano accompaniment consists of chords and moving lines in both hands.

D ma 7 B m 9 D

When you're close to me, _ I'm

The second system continues the piece. The vocal line has a quarter rest, then 'When' on G4, a quarter rest, 'you're' on A4, a quarter rest, 'close' on B4, a quarter rest, 'to' on C5, a quarter rest, 'me,' on B4, a quarter rest, and 'I'm' on G4. The piano accompaniment features a prominent bass line with a descending eighth-note pattern.

Em 7 A 7+5 p D

not re - spon - si - ble dar - ling. Your lips

The third system shows the vocal line starting with a quarter rest, then 'not' on G4, a quarter rest, 're -' on A4, a quarter rest, 'spon -' on B4, a quarter rest, 'si -' on C5, a quarter rest, 'ble' on B4, a quarter rest, 'dar -' on A4, a quarter rest, 'ling.' on G4, a quarter rest, 'Your' on F#4, a quarter rest, and 'lips' on E4. A triplet of eighth notes is marked over the 're - spon - si -' syllables. The piano accompaniment includes a triplet of eighth notes in the right hand.

B m D + 5 D F # m D

will - ing, are so thrill - ing, And each

The fourth system continues with the vocal line starting with a quarter rest, then 'will -' on G4, a quarter rest, 'ing,' on A4, a quarter rest, 'are' on B4, a quarter rest, 'so' on C5, a quarter rest, 'thrill -' on B4, a quarter rest, 'ing,' on A4, a quarter rest, 'And' on G4, a quarter rest, and 'each' on F#4. The piano accompaniment features a steady eighth-note bass line.

F#m B9 Dm F#m

Pas-sion blinds me, night-fall finds me, call-ing for you. But

A Bm E7 A7 A7+5 *poco rit.*

I know well, I'm in a spell, when I'm near you, Mm - mm

Refrain D *p-mf a tempo* Bm D+5 D F#m

Sweet mad-ness, it's sweet mad-ness, When

D C7+5 B7-9⁺⁵ B7

we two are to- geth - er.

thrill lasts for - ev - er.

C7+5 B7-9⁺⁵ B7

Sweet mad - ness, We're mad and I'm glad -

E7 A7 A7+5

It's grand to go mad with

cresc. F#7 Bm E9 A9

1. you. 2. you.

D Bm Em7 A7 D Gm D

THE PHYSICIAN

(But He Never Said He Loved Me)

Words and Music by
COLE PORTER

Moderato

mf

D

Once I loved such a shat-ter - ing phy -

Gm6

Gm

A7

D

- si - cian, Quite the best look-ing doc-tor in the State. He looked

D Gm6 Gm A7

aft - er my phy - si - cal con - di - tion, And his bed - side man - ner was

D Bm Gm

great. When I'd gaze up and see him there a - bove me, Look - ing

A G#dim Am D Em7 A7 D

less like a doc - tor than a Turk, — I was tempt - ed to whis - per "Do you

Gm6 A7 (6) D

love me, — Or do you mere - ly love your work?"

REFRAIN

D A+ D6 D A+ D#dim A7

He said my bronchial tubes were en-franc-ing, My ep-i-glot-tis filled him with glee, — He simply

G Gb F Eb Db B7 Em7 Ddim D

loved my la-rynx And went wild a-bout my pharynx, But he nev-er said he loved me, — He said my

D A+ D6 D A+ D#dim A7

ep-i-der-mis was dar-ling, And found my blood as blue as could be, — He went thro'

G Gb F Eb Db B7 Em7 A7(6) D D7

wild ec-sta-tics, When I show'd him my lymphatics, But he nev-er said he loved me. — And tho' no

G G+ C Cm G D7 E7+5 E7 A A.

doubt, It was not ve-ry smart of me, I kept on a-wracking my soul — To figure out Why he

D Dm A Gm A A7 D A+

loved ev-ry part of me, And yet not me as a whole — With my aes - o - pha - gus - he was

D6 D A+ D#dim A7 G Gb F

rav - ished, En - thu - si - as - tic to — a de - gree, — He said 'twas just e - nor - mous, My ap -

Eb Db B7 Em7 A7 1. D 2. D

- pen - dix ver - mi - for - mis, But he nev - er said he loved me. — He said my me —

REFRAIN 2

He said my cerebellum was brilliant
 And my cerebrum far from N.G.,
 I know he thought a lotta
 My medulla oblongata,
 But he never said he loved me.
 He said my maxillaries were marvels,
 And found my sternum stunning to see,
 He did a double hurdle
 When I shook my pelvic girdle,
 But he never said he loved me.
 He seemed amused
 When he first made a test of me
 To further his medical art,
 Yet he refused
 When he'd fix up the rest of me,
 To cure that ache in my heart.
 I know he thought my pancreas perfect,
 And for my spleen was keen as could be,
 He said of all his sweeties,
 I'd the sweetest diabetes,
 But he never said he loved me.

REFRAIN 3

He said my vertebrae were "sehr schöne,"
 And called my coccyx "plus que gentil,"
 He murmured "molto bella,"
 When I sat on his patella,
 But he never said he loved me.
 He took a fleeting look at my thorax,
 And started singing slightly off key,
 He cried, "May Heaven strike us,"
 When I played my umbilicus,
 But he never said he loved me.
 As it was dark,
 I suggested we walk about
 Before he returned to his post.
 Once in the park,
 I induced him to talk about
 The thing I wanted the most.
 He lingered on with me until morning,
 Yet when I tried to pay him his fee,
 He said, "Why, don't be funny,
 It is I who owe you money,"
 But he never said he loved me.

BY STRAUSS

Music and Lyrics by
GEORGE GERSHWIN and IRA GERSHWIN

Tempo di Valse Viennoise

The piano introduction consists of two staves. The right hand features a series of chords and melodic fragments, while the left hand provides a rhythmic accompaniment. The tempo is marked 'Tempo di Valse Viennoise'.

This system contains the first line of the vocal melody and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are "A - way with the mu - sic of". Chord markings "Dm6" and "E7" are placed above the piano staff. The piano part includes a dynamic marking "p" (piano).

This system contains the second line of the vocal melody and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are "Broad - way! Be off with your Irv - ing Ber - lin!". Chord markings "Am", "Dm6", "E7", and "Am" are placed above the piano staff.

Dm6 E7 Cm6 D7

Oh, I'd give no quar - ter to Kern or Cole Por - ter and

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a whole note 'Oh', followed by eighth notes for 'I'd give no quar - ter to Kern or Cole Por - ter and'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Bbm6 C9 F Gm

Gersh-win keeps pound-ing on tin. How can I be

Detailed description: This system contains measures 5-8. The vocal line continues with 'Gersh-win keeps pound-ing on tin.' and 'How can I be'. The piano accompaniment includes a 'mf' dynamic marking in measure 8.

Fmaj7 Gm

civ - il when hear - ing this driv - el? It's on - ly for

Detailed description: This system contains measures 9-12. The vocal line continues with 'civ - il when hear - ing this driv - el? It's on - ly for'. The piano accompaniment features a consistent harmonic accompaniment.

Dm6 Bbm6 F Fmaj7 F6 E9

night club-bing sous - es. Oh, give me the free 'n' eas - y

Detailed description: This system contains measures 13-16. The vocal line continues with 'night club-bing sous - es. Oh, give me the free 'n' eas - y'. The piano accompaniment concludes the system with a final chord.

Am7 Am6 C D9 C

waltz that is Vi - en - nese - y And go tell the band if

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has a melodic contour that rises and then falls. The piano accompaniment consists of chords and moving lines in both hands, with some notes beamed together. The key signature has one flat (B-flat).

G7 C

they want a hand the waltz must be Strauss's!

The second system continues the vocal line and piano accompaniment. The vocal line has a more active melody. The piano accompaniment features a rhythmic pattern in the right hand and a more melodic line in the left hand. The key signature remains one flat.

Bb Bb m C7 Bb

Ya, ya, ya! Give me

mp grazioso

The third system shows the vocal line and piano accompaniment. The vocal line has a simple, rhythmic melody. The piano accompaniment is more rhythmic and includes the instruction *mp grazioso*. The key signature has two flats (B-flat and E-flat).

Am Ab m C7

oom - pah - pah!

f marcato

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a simple, rhythmic melody. The piano accompaniment is more rhythmic and includes the instruction *f marcato*. The key signature has two flats.

Refrain :

Gm7 C9 F

When I want a mel - o - dy lilt - ing through the house,

mp - mf a tempo

Gm7 C7 C9+5 F6 Dm6

Then I want a mel - o - dy _____ By Strauss! _____ It

E7 Em7 A7 Am7 D7 Gm Dm7

laughs! it sings! The world is in rhyme, Swing - ing to

G7 G7-5 C7 Gm7 C9 Bbm

three quar - ter time. _____ Let the "Da - nube" flow a - long And the "Fle - der -

fp *a tempo*

F Gm7 C7 C9+5 F6

maus! " Keep the wine and give me song _____ By Strauss! _____

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one flat (B-flat). The vocal line begins with the lyrics "maus! " and continues with "Keep the wine and give me song _____ By Strauss! _____". The piano accompaniment provides harmonic support with chords corresponding to the chord symbols F, Gm7, C7, C9+5, and F6.

F7 Bb Db Eb F Fdim

_____ By Jo! By Jing! "By Strauss" is the thing! So I say to

mf animato *mp calmo* 3

The second system continues the vocal line with the lyrics "_____ By Jo! By Jing! 'By Strauss' is the thing! So I say to". The piano accompaniment includes dynamic markings *mf animato* and *mp calmo*, and a triplet of eighth notes marked with a '3'. Chord symbols F7, Bb, Db, Eb, F, and Fdim are placed above the staff.

Gm7 C9 C7+5 F F7 D7 Gm

ha-cha-cha _____ Her - aus! _____ Just give me a oom-pah-pah _____

The third system features the lyrics "ha-cha-cha _____ Her - aus! _____ Just give me a oom-pah-pah _____". The piano accompaniment includes a triplet of eighth notes. Chord symbols Gm7, C9, C7+5, F, F7, D7, and Gm are placed above the staff.

C7 C11 1. F Db7 C7 2. F C9 F

_____ By Strauss. When I want a Strauss. _____

mf *sf*

The fourth system concludes with the lyrics "_____ By Strauss. When I want a Strauss. _____". It includes a first ending (1.) and a second ending (2.). The piano accompaniment features dynamic markings *mf* and *sf*. Chord symbols C7, C11, F, Db7, C7, F, C9, and F are placed above the staff.

MAKE A RAINBOW

Music and Lyrics by
PORTIA NELSON

Rubato, with feeling

F B \flat F C7/F F B \flat C7 C9/B \flat A7 Dm Dm/C

Red and white and black and yel - low Tan and brown and tear - ful blue

B \flat Gm7sus4 C9 F F/E Dm Dm/C Gm B \flat /C C9 Gm7/F F

These are the co - lours of chil - dren ev - 'ry - where Just like me and you

F Gm7/F C7/F F B \flat C7 A7 Dm

O - range ice and mea - dows of ma - ri - gold Pink Bal-loons and Ted - dy - Bear brown,

B \flat B \flat /C C9 F Dm Dm7/C B \flat Gm7 B \flat /C C7 Gm7/F F

These are the co-lors that chil - dren ev-'ry-where Love to have a - round, Make a

accel

C7/F Gm/F F C7/F C13 Fmaj7 F6

rain - bow Make a rain - bow Let the co - lors dance and shine. Make a

A9no3 A7-9 Dm7 Dm7/C G F/G Em/G Dm/G C7 B \flat /D C7 C9

rain - bow 'til that rain - bow Is a beau - ti - ful de - sign of

rit

F Gm/F C7/F F B \flat C7 C7/B \flat A7 Dm Dm/C

Red and white and black and yel - low All so diff - 'rent, yet, the same

rubato

B \flat Gm7 C7 F Dm F/C Gm7/B \flat B \flat C C7

Rain - bows will spark - le when chil - dren ev - 'ry-where An - swer to one

Gm7/F F C7/F C7 Gm7/F F C7/F C13

name Make a rain - bow Make a rain - bow 'Til the skies are clear a -

Fmaj7 F6 B \flat Gm7 C9 Am7 C/D D7-9

bove. And we know that the co - lours of chil - dren ev - 'ry-where

Gm9 Gm7/C C7 F D \flat 7

Shine in a world of love.

Majestically

Chords: G \flat C \flat /G \flat G \flat 9 G \flat A \flat m7 D \flat

Red and white and black and — yet - low Like the rain - bow

Chords: D \flat 9 B \flat 9 E \flat m E \flat m/D \flat C \flat C \flat /B \flat C \flat /A \flat D \flat 7 B \flat m7 E \flat 9

high a - bove. Let us make the co - lors of chil - dren ev - 'ry-where

rit

Chords: A \flat m9 C \flat 6/D \flat D \flat 9 G \flat C \flat /G \flat

Shine in a world of love.

Chords: D G \flat

rit and cresc

WHY TRY TO CHANGE ME NOW

Music by
CY COLEMAN

Lyrics by
JOSEPH A. McCARTHY

Slowly (with much expression)

mf

rall

Gm7 C9 C7-9 F Dm7 Gm7 C9 C7-9 Am7-5 D7-9 +5

I'm sen-ti-men-tal, so I walk in the rain, I've got some ha-bits e-ven I can't ex-plain Could

mp-mf
a tempo

Gm7 Eb9 Am7 Abdim Gm7 C7-9 F Am7 Abm7

start for the cor-ner, turn up in Spain, But WHY TRY TO CHANGE ME NOW?

Gm7 C9 C7-9 F Dm7 Gm7 C9 C7-9 Am7-5 D7-9 +5

I sit and day-dream, I've got day-dreams ga-lore, Cig-a-rette ash-es, there they go on the floor, I'll

Gm7 Eb9 Am7 Abdim Gm7 C7-9 F Dm7 Dbm7

go a-way week-ends, leave my keys— in the door, But WHY TRY TO CHANGE ME NOW?

Cm7 F7 F7+5 Eb6 Gm Cm7 F7+5 Eb6 Em7 Ebm7

Why can't I be more con-vention-al?— Peo-ple talk, peo-ple stare so I try, But

Dm7 G7 Cmaj7 Am Dm7 G7 Gm7 C7 F#m7

that's not for me, 'cause I can't see My kind of cra-zy world go pass-ing me by. So

Gm7 C9 C7-9 F Dm7 Gm7 C7-9 Am7-5 D7-9

let peo-ple won-der, Let them laugh, let them frown, You know I'll love you _ till the moon's up-side down,

Gm7 Eb9 Am7 Abdim Gm7 C7 1. F D7 | 2. F Gm7 Gb7 F

Don't you re-mem-ber, I was al-ways your clown, WHY TRY TO CHANGE ME NOW? NOW?

rit. *a tempo*

mf *rit.*

Detailed description: This is a musical score for the song 'Why Try to Change Me Now?'. It consists of a vocal line and a piano accompaniment. The score is divided into several systems, each with guitar chords indicated above the vocal line and piano chords/figures indicated below the piano line. The chords include Gm7, Eb9, Am7, Abdim, Gm7, C7-9, F, Dm7, Dbm7, Cm7, F7, F7+5, Eb6, Gm, Cm7, F7+5, Eb6, Em7, Ebm7, Dm7, G7, Cmaj7, Am, Dm7, G7, Gm7, C7, F#m7, Gm7, C9, C7-9, F, Dm7, Gm7, C7-9, Am7-5, D7-9, Gm7, Eb9, Am7, Abdim, Gm7, C7, F, D7, F, Gm7, Gb7, F. The piano accompaniment features a consistent rhythmic pattern of eighth notes, often with triplets. Dynamics include *mf* and *rit.* (ritardando). The score concludes with a double bar line and a repeat sign.

SUMMERTIME

By
 GEORGE GERSHWIN,
 DU BOSE and DOROTHY HEYWARD
 and IRA GERSHWIN

Allegretto semplice

mf espr. *p*

mp *tranquillo* *R.H.* *gva*

p *E+* *Am#* *E7* *Am6* *Moderato (with expression)* *E7*

Sum - mer time _____ an' the liv - in' is

gva *p* *molto legato* *pp*

Am6 E7 Am6 E7 Am6 Dm F

eas - y, Fish are jump - in',

Fmaj7 *mf poco rit* D#dim E *a tempo* B7 E Emb6 E7b5

an' the cot - ton is high. Oh yo'

poco rit *mf a tempo*

Am6 E7 Am6 E7 Am6 E7

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

Am D7 C Am D Dm7

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

Am C+ Am6 C+

cry. *gva*

poco animato

D9 C+ *poco rit* Am6 *a tempo* E7 Am6 E7

One of these morn - in's You goin' to rise - up

gva *poco rit* *a tempo*

Am6 E7 Am6 E7 Am6 Dm F

sing - in', Then you'll spread yo' wings -

Fmaj7 D#dim E B7 E Em6 E7(b5)

an' you'll take - the sky. But till that

Am6 E7 Am6 E7 Am6 E7

morn - in' there's a noth - in' can harm you

This system contains the first two lines of music. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves (treble and bass clef). The first line of music is marked with Am6 and E7 chords. The lyrics are "morn - in' there's a noth - in' can harm you".

Am D7 C Am D Dm7

With Dad - dy an' Mam - my stand - in'

This system contains the second and third lines of music. The vocal line continues with lyrics. The piano accompaniment features a triplet in the right hand. The second line of music is marked with Am, D7, C, Am, D, and Dm7 chords. The lyrics are "With Dad - dy an' Mam - my stand - in'".

Am D F C dim. F9 Bb E7(6)

by.

This system contains the third and fourth lines of music. The vocal line has a single note "by.". The piano accompaniment includes dynamic markings like *mp* and *dim.*. The third line of music is marked with Am, D, F, C *dim.*, F9, Bb, and E7(6) chords.

Am Am6

ten. morandu *pp* *gna.*

This system contains the fourth and fifth lines of music. The vocal line is mostly rests. The piano accompaniment includes dynamic markings like *ten.*, *morandu*, *pp*, and *gna.*. The fourth line of music is marked with Am and Am6 chords.

FUN TO BE FOOLED

(From "Life Begins at 8:40")

Words by
IRA GERSHWIN and E.Y. HARBURG

Music by
HAROLD ARLEN

Moderato

mf

rit.

p

a tempo

più mosso

più mosso

Spring is here! I'm a fool, if I fall a - gain And yet, I'm en -

thralled by its call a - gain. You say you love me; I know from the past, -

You mean to love me; But these things don't last. -

G

Ami 7

G

Ami 7

A dim

G

D 7

G

Ami 7

D 7

G7

D7

G

Ami 7

D7

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a tempo

G *Ami 7* *D7* G *Ami 7* *D7*

Fools rush in to be - gin new love af - fairs,

a tempo

mf allarg.

Ami 7 *D7* G *Ami 7* *D7*

But, to - night, to - night, my dear, who cares?

mf allarg.

REFRAIN *G* *Ddim* *D7*

p-f (broadly)

Fun to be fooled, Fun to pre - tend;

p-f

G7 *C* *Cmi*

Fun to be - lieve Love is un - end - ing

G D7 Ddim

Thought I was done, — Still, it is fun — Be-ing fooled a -

G Ami 7 D7 G Ddim D7

a tempo gain. — Nice when you tell — All that you feel, —

G7 C Cmi.

Nice to be told — This is the real thing;

G D7 Ddim G

Fun to be kissed, — Fun to ex - ist, — To be fooled a - gain. —

rit. *a tempo*

G7 C Cmi. G

It's that Old Deb-bil Moon hav-ing his fling — once more; — Sell-ing me Spring —

A7 Ami 7 D7

once more, — I'm a - fraid love is king once more! —

G Ddim. D7 A7

Fun to be fooled, — Fun to pre - tend — This lit - tle dream

Daug 1. G Ami 7 D7 2. G Ami 7 G

won't end end

SWEET AND SLOW

Lyrics by
AL DUBIN

Music by
HARRY WARREN

Lightly

The piano introduction consists of two staves. The right hand features a melodic line with eighth notes and rests, marked with *mf* and *8va*. The left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo marking *poco rit.* is placed above the second measure.

C7 B7 Bb7 A7 Ab7 G7

What is all this hus-tle, bus-tle and ter-rif-ic speed? No one takes it eas-y an-y

The first system of the song features a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The tempo marking *mp a tempo* is placed above the piano part.

C C7 B7 Bb7 A7

more. Slow-er move-ments with im-prove-ments, that is what we need,

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics "more." and "Slow-er move-ments with im-prove-ments, that is what we need,". The piano accompaniment continues with chords and a melodic line.

Ab7 G7 C Em

What is all the hur-ry, scur-ry for? Ba-by, e-ven when we're danc-in'

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are "What is all the hur-ry, scur-ry for? Ba-by, e-ven when we're danc-in'". The piano accompaniment is in a grand staff with a bass clef. Chord symbols Ab7, G7, C, and Em are placed above the vocal line.

A7 G (open)Am7 D7(b5) G7 Db7 D7 Gaug

'roun', I find I got-ta slow you down; So let's go

L.H. poco rit.

The second system continues the musical piece. The vocal line has lyrics "'roun', I find I got-ta slow you down; So let's go". The piano accompaniment includes a section marked "L.H." (Left Hand) and "poco rit." (poco ritardando). Chord symbols A7, G, (open)Am7, D7(b5), G7, Db7, D7, and Gaug are placed above the vocal line.

REFRAIN (Slow drag)

Gm7 C7 Gm7 C7 Gm7 C7

Sweet and slow, rock-a-bye me to and fro,

p-f

The third system is the beginning of a refrain, marked "REFRAIN (Slow drag)". The vocal line has lyrics "Sweet and slow, rock-a-bye me to and fro,". The piano accompaniment is marked "p-f" (piano-forte). Chord symbols Gm7, C7, Gm7, C7, Gm7, and C7 are placed above the vocal line.

Gm7 C7 Eb7 G7

While the band is moan-in' low, Hon-ey, take your

The fourth system continues the refrain. The vocal line has lyrics "While the band is moan-in' low, Hon-ey, take your". The piano accompaniment continues with the same accompaniment style. Chord symbols Gm7, C7, Eb7, and G7 are placed above the vocal line.

C C7 Cm7 F7 Cm7 F7

time. Sweet and slow, we ain't got no

Cm7 F7 Cm7 F7 Ab7

place to go, We ain't goin' to Buf-fa-lo,

G7 Edim. G7 Em F F#

Hon-ey, take your time. You heard of

G F# F# G7 F# F# Em C Fm(addD) C F F#

how the tur-tle and the rab-bit ran a race. You heard of

G F# F# G7 G F# F# Dm E7 A7 D7 Gaug.

how the rab-bit end-ed up in sec-ond place. Go

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chords are indicated above the vocal line.

Gm7 C7 Gm7 C7 Gm7 C7

sweet and slow while the lights are burn-in' low,

This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chords are indicated above the vocal line.

Am C7 F Dm7 Fm Gaug.

Oh! Hon-ey, I know we can make it if we take it sweet and

This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chords are indicated above the vocal line.

1. C F7 C Db7 D#7 Gaug. 2. C F7 C

slow. slow.

This system contains the seventh and eighth lines of music. It features a first ending (1.) and a second ending (2.) for the piano accompaniment. The tempo is marked 'slow.' and there is a dynamic marking of 'ff' (fortissimo).

THEY CAN'T TAKE THAT AWAY FROM ME

Music and Lyrics by
GEORGE GERSHWIN and IRA GERSHWIN

Moderato (*lightly*)

Piano introduction in B-flat major, 4/4 time. The piece begins with a piano (*p*) dynamic and a tempo marking of Moderato (*lightly*). The music features a steady eighth-note bass line and a treble line with chords and melodic fragments. The dynamics range from piano (*p*) to mezzo-forte (*mf*).

with feeling
mp

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

mp a tempo

Chords: Eb Cmi C Eb dim Fmi Bb7 Eb6 B7 Bb7

Vocal line with lyrics and piano accompaniment. The piano part features triplets and a steady bass line. The vocal line is marked *with feeling* and *mp*.

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

Chords: Eb Abma 7 Eb Eb6 C E dim Fmi Bb7 Eb Eb6

Vocal line with lyrics and piano accompaniment. The piano part continues with triplets and a steady bass line. The vocal line is marked *mp*.

C6 D7 G6 C6 D7 Gma 7 G6 G C6 D7

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

Gmi Ab C+ C7 Edim. Fmi Ab Edim. F7 F7b5 Ab7

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

poco marcato

Ab Bb7 Eb6 Gmi Eb Gb dim Bb7 sus 4 Bb7

Refrain (not fast) *mp - mf*

The way you wear your hat, — The way you sip your tea, —

slowly with warmth

Ab6 Bb7 Bbmi. Eb Bb7 Bbmi 6 Cmi D7b5 Cm7-5 Ab Fmi C7 9 F7

The mem'ry of all that — No, no! They can't take that a-way from me!

mf

A^{\flat} $B^{\flat 9}$ $E^{\flat 6}$ Gmi E^{\flat} $G^{\flat} dim.$ $B^{\flat 7}_{sus.4}$ $B^{\flat 7}$

mp

The way your smile just beams, — The way you sing off key, —

$A^{\flat 6}$ $B^{\flat 9}$ $B^{\flat} mi.$ E^{\flat} $B^{\flat 7}$ $Gm7-5$ Gmi $D^{\flat 7}$ $Gm7-5$ A^{\flat} Fmi $B^{\flat 7}_{sus.4}$ $B^{\flat 7}$

mf

The way you haunt my dreams, — No, no! They can't take that a-way from me! —

$E^{\flat 6}$ E^{\flat} Gmi $C7$ $A dim.$ Gmi $C7$ $D7$ Gmi $Em7-5$ $A7$

warmly

We may nev - er, nev - er meet a - gain On the bump - y road to

con calore

$D^{\flat 7}_{sus.4}$ $D7$ Gmi $C7$ $A dim.$ Gmi $B^{\flat} mi$ $C7$ $F7$ $A^{\flat} mi$ $B^{\flat 7}$

love, Still I'll al - ways, al - ways keep the mem - 'ry of

Ab *mp* Abma7 Ab6 Eb6 Gmi Eb Gbdim

The way you hold your knife, — The way we danced till three, —

Bb7 sus4 Bb7 Ab6 Bb7⁹ Eb7 D7^{b5} Gm7-5 Db Cmi Eb7

The way you've changed my life — No, no! They

Ab Fmi Bb7 sus4 Bb7 Cmi *mp* Fm7-5 Eb Ab Eb Gmi Ab6 Bb7

can't take that a-way from me! — No! They can't take that a-way from

1. Eb Ebma.7 Bb Eb Bb7 Bb7⁹ Ab Bb7⁹ 2. Eb Ebma.7 Ebmi6 Ab+ Eb Eb6

me! — The way you wear your hat me! —

YOU'RE THE TOP

Words and Music by
COLE PORTER

Moderato

mf

p

p

E \flat *E dim.* *B \flat 7 sus. 4* *B \flat 7*

At words po - et - ic I'm so pa - thet - ic that I

E \flat *F \sharp dim.* *C7* *F m.*

al - ways have found it best, In - stead of get - ting 'em off my

Ab Bb7 Eb Fmi 7 Bb7

chest, to let 'em rest un - ex - pressed.

Eb E dim. Bb7 sus 4 Bb7

hate pa - rad - ing my ser - e - nad - ing As I'll

Eb Cmi 7 D7 Gmi Cmi

prob - a - bly miss a bar, But if this dit - ty Is

Gmi F7 Bb7 Guitar tacet Bb+

not so pret - ty At least it 'll tell you how great you are.

REFRAIN

E \flat
B dim. *p - mf*
E \flat
E dim.
B \flat 7

You're the top! top!
 You're the top!
 You're the Ma-

G mi.
E \flat
C mi.

Co - los - se - um,
 hat - ma Ghan - di,
 You're the top! top!
 You're the top!

G7
G7
A \flat

You're the Louvr' Mu - se - um,
 You're Na - po - leon brand - y,
 You're a
 You're the

F mi 7
B \flat 7
E \flat
B \flat
C mi.

mel - o - dy - From a sym - pho - ny - by Strauss, You're a
 pur - ple light - Of a sum - mer night - in Spain, You're the

mf D Gmi C⁹ F7

Ben - del bon - net, A Shake - speare son - net, You're
 Na - tion'l Gall' - ry, You're Gar - bo's sal - ry, You're

mf

Bb⁹ Edim. Bb7 Bb+ Eb Bdim *p*

Mick-y Mouse. — You're the sub -
 cel - lo - phane, — You're

p

Eb Edim. Bb7 Gmi.

Nile, You're the Tow'r of Pi - sa,
 lime, You're a tur - key din - ner,

Eb Cmi. Eb7

You're the smile on the
 You're the time of the

$E\flat 7^9$ $A\flat$ $B\flat 7$ $E\flat$

Mo - na Lis - a; I'm a worth - less check, - a
 Der - by win - ner, I'm a toy bal - loon - that is

$E\text{mi}$ $C7$ $F7$ Guitar tacet

to - tal wreck, - a flop, }
 fat - ed soon - to pop; } But if

$F\text{mi}$ $E\flat$ $A\flat$ $B\flat 7$ $E\flat$ $E\text{dim}$

Ba - by, I'm - the bot - tom, You're - the top!

$B\flat 7$ $B\flat +$ 2 $E\flat$ $E\text{dim}$ $B\flat 7$ $F\sharp\text{dim}$ E

topl

VERSE 2

Your words poetic are not pathetic.
 On the other hand, boy, you shine,
 And I can feel after every line
 A thrill divine
 Down my spine.
 Now gifted humans like Vincent Youmans
 Might think that your song is bad,
 But for a person who's just rehearsin'
 Well, I gotta say this my lad:

REFRAIN 2

You're the top!
 You're Mahatma Gandhi.
 You're the top!
 You're Napoleon brandy.
 Your the purple light of a summer night in
 Spain,
 You're the National Gall'ry,
 You're Garbo's sal'ry,
 You're cellophane,
 You're sublime,
 You're a turkey dinner,
 You're the time
 Of the Derby winner.
 I'm a toy balloon that is fated soon to pop,
 But if, baby, I'm the bottom
 You're the top!

REFRAIN 3

You're the top!
 You're a Ritz hot toddy.
 You're the top!
 You're a Brewster body.
 You're the boats that glide on the sleepy
 Zuider Zee,
 You're a Nathan panning,
 You're Bishop Manning,
 You're broccoli.
 You're a prize,
 You're a night at Coney,
 You're the eyes
 Of Irene Bordoni.
 I'm a broken doll, a foi-de-rol, a blop,
 But if, baby I'm the bottom
 You're the top!

REFRAIN 4

You're the top!
 You're an Arrow collar.
 You're the top!
 You're a Coolidge dollar.
 You're the nimble tread of the feet of Fred
 Astaire,
 You're an O'Neill drama,
 You're Whistler's mama,
 You're Camembert.
 You're a rose,
 You're Inferno's Dante,
 You're the nose
 On the great Durante.
 I'm just in the way, as the French would say
 "De trop."
 But if, baby, I'm the bottom
 You're the top.

REFRAIN 5

You're the top!
 You're a Waldorf salad.
 You're the top!
 You're a Berlin ballad.
 You're a baby grand of a lady and a gent,
 You're an old Dutch master,
 You're Mrs. Astor,
 You're Pepsodent.
 You're romance,
 You're the steppes of Russia,
 You're the pants on a Roxy usher.
 I'm a lazy lout that's just about to stop,
 But if, baby, I'm the bottom
 You're the top.

REFRAIN 6

You're the top!
 You're a dance in Bali.
 You're the top!
 You're a hot tamale.
 You're an angel, you, simply too, too too
 diveen,
 You're a Botticelli,
 You're Keats,
 You're Shelley,
 You're Ovaltine.
 You're a boon,
 You're the dam at Boulder,
 You're the moon over Mae West's shoulder.
 I'm a nominee of the G.O.P.
 or GOP,
 But if, baby, I'm the bottom
 You're the top.

REFRAIN 7

You're the top!
 You're the Tower of Babel.
 You're the top!
 You're the Whitney Stable.
 By the river Rhine,
 You're a sturdy stein of beer,
 You're a dress from Sak's,
 You're next year's taxes,
 You're stratosphere.
 You're my thoist,
 You're a Drumstick Lipstick,
 You're da foist
 In da Irish Svipstick.
 I'm a frightened frog
 That can find no log
 To hop,
 But if, baby, I'm the bottom
 You're the top!

DAY IN - DAY OUT

Words by
JOHNNY MERCER

Music by
RUBE BLOOM

Moderately (with expression)

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking is *mf*.

Day in, _____ Day out, _____ The

Chord diagrams: C, Dm7, G.

The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The dynamic marking is *mp - mf*.

same old hoo - doo fol - lows me a - bout. _____ The same old

Chord diagrams: C, G7, Cdim, C, Em7, Cm7, Cdim.

The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

pound - ing in my heart when - ev - er I think of you, _____

Chord diagrams: G7, Dm7, G7, Dm7. Includes a triplet of eighth notes.

The piano accompaniment concludes with a melodic line in the right hand and a bass line in the left hand, including a triplet of eighth notes.

and dar - ling, I think of you day in and day

This system contains the first line of the vocal melody and the beginning of the piano accompaniment. The vocal line features a triplet of eighth notes on the word 'dar' and another triplet on 'day'. The piano accompaniment consists of chords and moving lines in both the right and left hands.

out. Day out, Day


This system continues the vocal melody with the words 'out. Day out, Day'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with chords corresponding to the lyrics.

in, I need - n't tell you how my days be

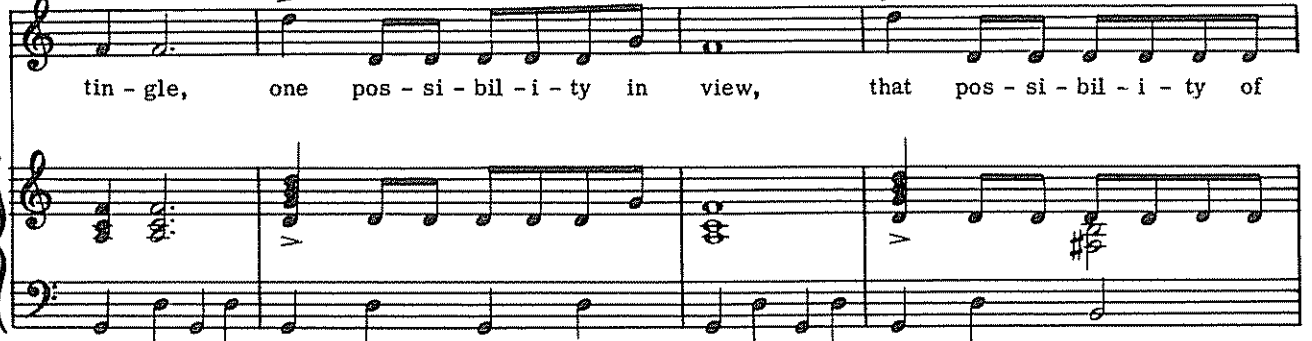
This system contains the vocal melody for 'in, I need - n't tell you how my days be'. The piano accompaniment continues with chords and moving lines, including a diminished chord (Cdim) under the word 'n't'.

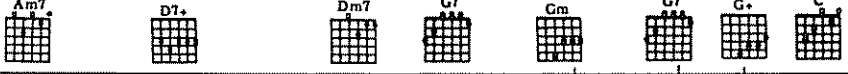
gin. When I a - wake I a - wak - en with

This system contains the vocal melody for 'gin. When I a - wake I a - wak - en with'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with chords corresponding to the lyrics.




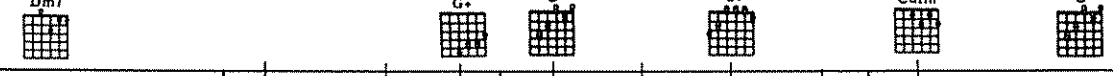
 tin - gle, one pos - si - bil - i - ty in view, that pos - si - bil - i - ty of



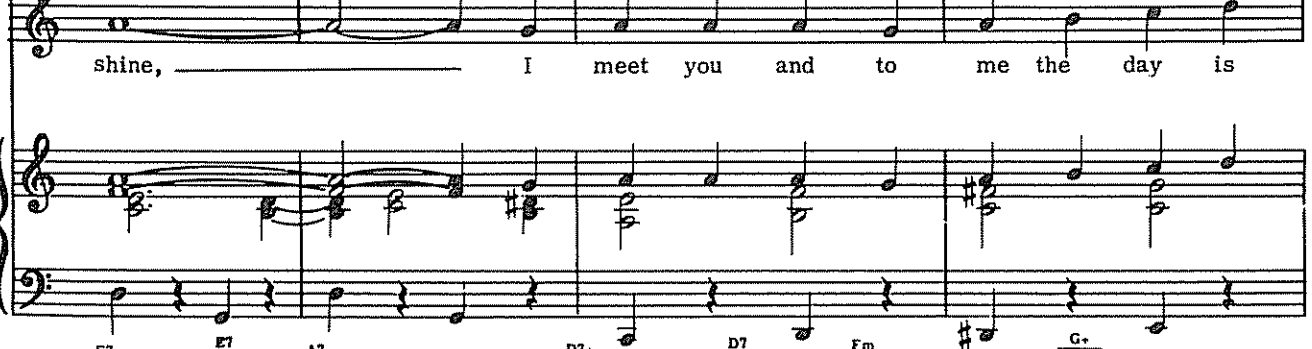


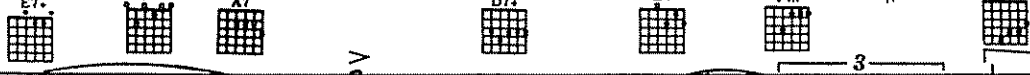
 may - be see - ing you. _____ Come rain, _____ come



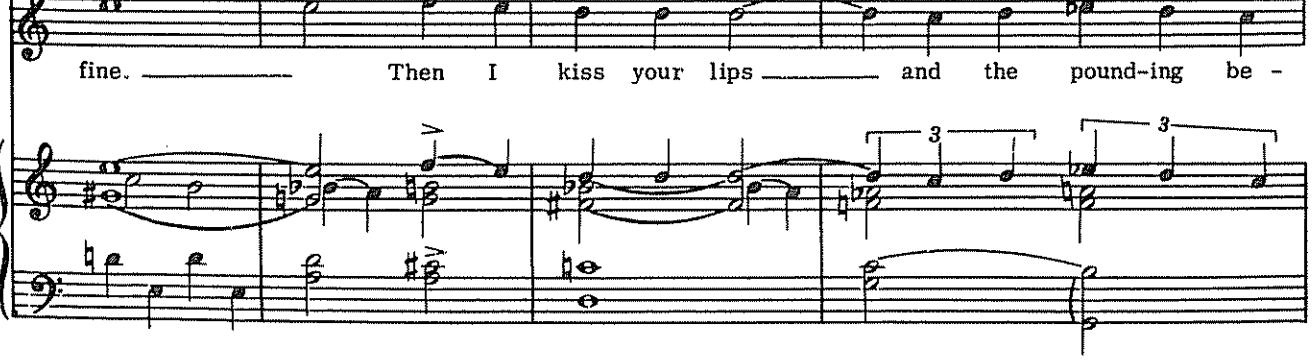


 shine, _____ I meet you and to me the day is





 fine. _____ Then I kiss your lips _____ and the pound-ing be -



C A7+ D7 Dm7 G7

comes the oceans roar, a thousand

C A7+ A7 D7 Fm G7

drums; can't you see it's love, can there be an - y

C A7 C/dm Dm7 G7

doubt, when there it is; Day in, Day

C Fm6 A7+ Dm7 G+ C Fm6 C

1. out? Day out? 2.

DARN THAT DREAM

Words by
EDDIE DeLANGE

Music by
JAMES VAN HEUSEN

Slowly

The piano introduction is in B-flat major, 4/4 time, and marked *mp*. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The piece concludes with a *rall.* (rallentando) marking.

Verse

Love is a strange and pow-er-ful thing, - It can bring you down, or make you sing;

Chords: Eb Gm7 Cm7 Fm7 Bb7/6 Bb7 G7(b5) C9 F7(b5) Bb9

Love may give you - a mil-lion-aire's scheme, But it on-ly gave me one dream.

Chords: Eb Ab9 Gmaj9 G6 A9(sus) A9 D9sus D7

Chorus-Slowly

DARN THAT DREAM I dream each night, you say you love me and you hold me tight;

Chords: G Eb7sus Eb7 Am7 B7(b5) Em Am Bm7-5 E9 E7(b9)

But when I a-wake you're out of sight, oh, DARN THAT DREAM Darn your lips and

Chords: Am F9 Gmaj7 Bbdim Eb7 Am7 Ab7 G Bm Am7 Ab7 G Eb7sus Eb7

Am7 B7(b5) Em Am Bm7-5 E7 E7(b5) Am F9

darn your eyes, they lift me high a-bove the moon-lit skies; Then I tum-ble out of

Gmaj7 Bbdim Eb7 Am7(sus) Ab7(+9) G6 Bb7 Eb Cm Fm7 Bb7/6 Bb7(+5)

par - a - dise, oh, DARN THAT DREAM Darn that one track mind of mine, it

Ebmaj7 B7 Fm7 Bb9 Bb7(b9)Eb Cm Gm Gm7 Am7 D7

can't un-der-stand that you don't care; Just to change the mood I'm in, I'd wel-come a nice old

Eb9 D9 D7(b9)G Eb7sus Eb7 Am7 B7(b5) Em Am Bm7-5 E9 E7(b9)

night-mare. DARN THAT DREAM and bless it too, with-out that dream I nev-er would have you;

Am F9 Gmaj7 Bbdim Eb7 Am7(sus) Ab7(+9) G Am7 D7(b9) G

But it haunts me and it won't come true, oh, DARN THAT DREAM. DREAM.

EXPERIMENT

Words and Music by
COLE PORTER

Moderato

F Bb6 C7 F Bb6 C7

-fore you leave these por - tals To meet less for - tu - nate mor - tals, There's

F Am Gm C7 F Bb6 C7

just one fi - nal mes - sage I would give to you. You

F Bb6 F Dm6 E7

all have learned re - li - ance On the sa - cred teach - ings of sci - ence, So I

Am D7 Dm C Cm Bb Bbm

hope through life you nev - er will de - cline, In spite of Phil - is - tine de - fi - ance, To

F Bb6 Dm C7

do what all _____ good sci - en - tists do _____

REFRAIN F

Bb6

C7

EX - PE - RI-MENT, ————— Make it your mot-to day and night. EX -

p-mf

F

G7

C

-PE - RI-MENT, ————— And it will lead you to the light. The

Bb

C7

F

E7+5

E7

ap - ple on the top of the tree_ is nev-er too high_ to a - chieve, So

Am

D7

Bb6

C7

take an ex-am - ple from Eve, ————— EX - PE - RI-MENT, ————— Be

F Bb6 C7

cu - ri - ous, ————— Tho' in - ter - fer - ing friends may frown, Get

F G7 C

fu - ri - ous ————— At each at - tempt to hold you down. If

Bb A7 Dm F+ F E7

this ad - vice you on - ly em - ploy, The fu - ture can of - fer you in - fin - ite joy_ and

Bb6 C7 1 F C7 2 F

mer - ri - ment, ————— EX - PE - RI - MENT ————— And you'll see. EX - sec. —————

Revised version for the film
MISSISSIPPI BELLE (1943-1944)

VERSE

As I was leaving high school
My pet professor of my school
Said: My dear, one parting message I would give
to you.
By now you've learned reliance
On the sacred teaching of science,
So I hope, through life, you never will decline,
In spite of philistine
Defiance
To do what all good scientists do.

REFRAIN 1 (SAME AS ORIGINAL REFRAIN)

INTERLUDE

And now, each one of you, do
Let me adapt this ditty to you.

REFRAIN 2

Experiment.
Whenever doubtful take a chance.
Experiment
And you'll discover sweet romance.
When in a state of ignorant bliss
Regarding a creature you crave
'Tis folly, my friend, to behave,
Experiment,
Be curious,
And when you've picked a perfect wife,
Get furious
Till she is yours and yours for life.
If this you do (and no cock-and-bull)
In time she may give you a nurs'ry full*
Of merriment.
Experiment
And you'll see.

*Or:

The future may give you a nurs'ry full

ON THE NODAWAY ROAD

Words by
JOHNNY MERCER

Music by
CHARLES BATES

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked *p*. The piano part features a rhythmic accompaniment of eighth notes in the bass and chords in the treble. The melody is introduced in the second system, marked *mf*. The lyrics are: "Plod-din' Plod-din'". The piano accompaniment is marked *mp* and includes the instruction *mf* In strict rhythm. The final system of the score includes the lyrics: "O' Bet-sy's head keeps a - nod-din' nod-din' O' Bet-sy's hoofs are a -".

kick-in' up the dust a - long the road, Haul-in' a load down the

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "kick-in' up the dust a - long the road, Haul-in' a load down the". The piano accompaniment consists of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The piano part includes chords and melodic lines that support the vocal melody.

Nod-a - way_ road. Creak-in' creak-in' O' wag-on wheels keeps a -

The second system continues the vocal line with the lyrics "Nod-a - way_ road. Creak-in' creak-in' O' wag-on wheels keeps a -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with occasional rests in the left hand.

squeak-in' squeak-in' groan-in' a tune while the crick-ets sing their song go -

The third system continues with the lyrics "squeak-in' squeak-in' groan-in' a tune while the crick-ets sing their song go -". The piano accompaniment includes chords and a bass line with some rests.

'long go-'long, Haul - in' a load down the Nod-a - way_ road.

The fourth system concludes the page with the lyrics "'long go-'long, Haul - in' a load down the Nod-a - way_ road.". The piano accompaniment features a final chord and a bass line ending with a double bar line.

To be sung, whistled or played on another instrument

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a *mf* dynamic. The piano accompaniment also starts with a *mf* dynamic. The music consists of a series of eighth and sixteenth notes in the vocal line, with corresponding chords and bass notes in the piano accompaniment.

The second system continues the musical piece with the same vocal line and piano accompaniment. The notation follows the same pattern of eighth and sixteenth notes in the vocal line and chords/bass notes in the piano accompaniment.

Voice

ten.

The third system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Got to get a load o' hay to town, Hur-ry back be-fore the sungoes down". The vocal line is marked with a *ten.* (tenuto) marking. The piano accompaniment features a *sfz* (sforzando) dynamic. The piano accompaniment consists of chords and bass notes that support the vocal melody.

Sung, whistled or played

The fourth system concludes the piece with a vocal line and piano accompaniment. The key signature changes to three flats (B-flat, E-flat, and A-flat), and the time signature changes to 4/4. The music ends with a *rit.* (ritardando) marking. The piano accompaniment also includes a *rit.* marking. The final notes are held for a longer duration, indicated by a fermata.

Voice

Smoke in the chim-ney as we climb the hill 'round eve-nin' time, 'round

eve-nin' time, Ol' Bet-sy hur-ries go-in' past the mill 'round

eve-nin' time, 'round eve-nin' time. I can hear the dogs bark as I

o - pen up the gate, Ain't missed meet-in' me yet, And the

lights thru the dark say, "You'd bet-ter not be late, sup-per ta-ble is set?" Night is

ten. ten.

creep-in' creep-in' I'll bet of' Bet - sy is sleep-in' sleep-in'

p

Dream-in' a-way of an - oth-er dust-y day to toil a - way,

Haul-in' a load down the Nod-a-way road Haul-in' a load down the Nod-a-way road.

rall.

ISN'T IT A PITY

Music and Lyrics by
GEORGE GERSHWIN and IRA GERSHWIN

Moderato

The piano introduction consists of two staves. The right hand features a melodic line with triplets and slurs, starting on a treble clef. The left hand provides a bass line with a steady eighth-note accompaniment on a bass clef. The dynamic marking is *mf*.

Am6 Dm7-5

p *p*

Michael: Why did I wan - der, Here and there and yon - der,
Ilsa: While you were flit - ting I was bus - y knit - ting,

The vocal line is on a treble clef staff. The piano accompaniment is on a grand staff (treble and bass clefs). The dynamic marking is *mp*.

C Dm9 G7 C

Wast - ing pre - cious time, For no rea - son or
hop - ing I'd sur - vive, Hop - ing you'd ar -

The vocal line is on a treble clef staff. The piano accompaniment is on a grand staff. The dynamic marking is *p*.

rhyme? — rive —

Is - n't it a pit - y? Is - n't it a crime?
All my Dres - den boy friends Were on - ly half a - live.

cresc.

My jour - ney's end - ed; Ev - 'ry - thing is splen - did:
Sleep - y was Her - mann, Fritz was like a ser - mon,

cresc.

Meet - ing you to - day Has giv - en me a
Hans was such a bore! How well you planned it!

Won - der - ful i - dea, — Here I stay!
I just could - n't stand it An - y more!

p-mf not fast, with expression

It's a fun-ny thing, I look at you — I get a thrill

p-mf *con calore*

I nev-er knew, — Is - n't it a pit - y we nev-er met — be -

fore? Here we are at last!

It's like a dream! The two of us — A per-fect team!

C C9/E F C/E Dm7 G11 C Dm7 G7

Is - n't it a pit - y we nev - er met be - fore?

C Dm9 Am6 Em/B Em F#11 4fr. B7

Im - ag - ine all the lone - ly years we've wast - ed:
Im - ag - ine all the lone - ly years you've wast - ed:

Em A7 G6/D G

You, with the neigh-bors, — I, at sil - ly la - bors; What joys un -
Fish - ing for sal - mon, Los - ing at back-gam - mon. What joys un -

Am7 D7 G7 F9+11 F7

tast - ed! You, read - ing Hei - ne, I, some - where in Chin - a.
tast - ed! My nights were sour - Spent with Scho - pen - hau - er.

p **C** **Em7** **F** **B7+5**

Hap - pi - est of men In sure to be, —
 Let's for - get the past Let's both a - gree —

Em **A7** **Dm** **G7**

If on - ly you — will say to me, —
 That I'm for you — And you're for me, —

C **C9+5** **Fmaj7** **Em7** **Dm7** **G9**

"It's an aw - ful pit - y, We nev - er, nev - er met be -
 And it's such a pit - y, We nev - er, nev - er met be -
 ten.
 ten.

1 **C** **Dm7** **G7** **G7+5** **2** **C** **C7+5** **G7** **C**

fore." fore!"

mf

DO NOTHIN' TILL YOU HEAR FROM ME

Words by
BOB RUSSELL

Music by
DUKE ELLINGTON

The musical score is presented in a standard format with a piano accompaniment on the left and a vocal line on the right. The piano part includes treble and bass staves with notes and chords. The vocal line includes a single staff with lyrics underneath. Above the vocal line, guitar chord diagrams are provided for each measure. The key signature is one sharp (F#) and the time signature is 4/4.

Verse:

Some - one told some - one and some - one told you but they would-n't hurt

you not much, Since ev - 'ry - one spreads the sto - ry with his own lit - tle per - son - al touch.

Chorus:

Do noth - in' till you hear from me Pay no at - ten - tion to what's said

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Cm G Am7 D9 G

why peo-ple tear the seam of an - y - one's dream is o - ver my head.

The first system of music features a vocal line in G major with a key signature of one sharp (F#). The lyrics are "why peo-ple tear the seam of an - y - one's dream is o - ver my head." The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord diagrams for Cm, G, Am7, D9, and G are provided above the vocal line.

G#dim Am7 D9 G Gmaj7 G7

Do noth-in' till you hear from me At least con-sid-er our ro-

The second system continues the vocal line with the lyrics "Do noth-in' till you hear from me At least con-sid-er our ro-". The piano accompaniment continues with the same melodic and harmonic structure. Chord diagrams for G#dim, Am7, D9, G, Gmaj7, and G7 are provided above the vocal line.

Cmaj7 Cm G Am7 D9 G

mance If you should take the word of oth-ers you've heard I have -n't a chance

The third system continues the vocal line with the lyrics "mance If you should take the word of oth-ers you've heard I have -n't a chance". The piano accompaniment continues. Chord diagrams for Cmaj7, Cm, G, Am7, D9, and G are provided above the vocal line.

G Am7 G Cm Eb Ebmaj7 Eb Ebmaj7 Cm

True I've been seen with some-one new But does that

The fourth system continues the vocal line with the lyrics "True I've been seen with some-one new But does that". The piano accompaniment continues. Chord diagrams for G, Am7, G, Cm, Eb, Ebmaj7, Eb, Ebmaj7, and Cm are provided above the vocal line.

E \flat Ebmaj7 E \flat Eb9 Am7 D7 G E9 Gm

mean that I'm un-true When we're a - part the words in my heart re -

D A7 D7 G Gmaj7

veal how I feel a - bout you. Some kiss may cloud my mem - o - ry

G7 Cmaj7 Cm G Am7

And oth - er arms may hold a thrill But please do noth - in' till you hear it from me

D9 G 1. G B \flat 7 E \flat 9 D9 2. G C Cm G

And you nev - er will. Do noth - in' till you hear from

THE THRILL IS GONE

Words and Music by
LEW BROWN and RAY HENDERSON

Moderato

mf *rit.*

A7+5 Dmaj.7 D B7(b9)

I'm in your arms _____ And you are kiss - ing me,

P a tempo

B+ B7 Em Gm6 A7(b9) A7 D

But there seems to be _____ some-thing miss - ing _____

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A7(b9) A7 D A+7 Dmaj.7

In your kiss - ing. The love we knew

D B7(b9) B+ B7 B+

is just a mem - o - ry, It's turned in -

Gm6 A7 Gm6 A7

to a com - e - dy.

Refrain

Dm *G9*

The Thrill Is Gone! — The Thrill Is Gone! —

p-f

Gm7 *C9(6)* *C7+5* *Fmaj.7 F6* *Eb* *Gm6* *A7+* *A7* *Dm(E)* *Dm*

I can see it in your eyes, I can hear it in your sighs,

Gm6 *Dm6* *Bb7* *Gm* *E7b5* *A+* *A7* *Dm*

Feel your touch and re-a-lize The Thrill Is Gone. The nights are cold —

G9 *Gm7* *C9(6)* *C7+5* *Fmaj.7 F6*

For love is old, Love was grand when love was new.

E♭ *Gm6* *A7+* *A7* *Dm(E) Dm* *Gm6* *Dm6* *B♭7* *Gm7* *Dm*

Birds were sing - ing, Skies were blue, Now it don't ap - peal to you, The Thrill Is

faster

Gdim *A7* *F* *Fmaj.7* *Dm6 accel.* *E7♭5* *Dm(E)* *Dm*

Gone. This is the end So why pre - tend And

f *accel.*

Gm7 *E♭9(b5)* *E♭7* *A+* *A7* *A7(b9)* *A+*

let it lin - ger on, The Thrill Is

rit

1. *Dm* *Dm7* *B♭maj.7* *E7♭5* *A7* 2. *Dm* *Gm6* *Dm* *Gm6* *Dm* *Dm6*

Gone. The Gone.

a tempo *morendo*

BLUES IN THE NIGHT

(My Mama Done Tol' Me)

Words by
JOHNNY MERCER

Music by
HAROLD ARLEN

Blues tempo

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four systems of music. The first system is an instrumental introduction for the piano, marked 'ff' and 'softly - as an echo', featuring triplet patterns in both hands. The second system contains the first vocal line with lyrics: 'ma-ma done tol' me when I was in {knee-pants, pig-tails,} My ma-ma done tol' me,'. The third system contains the second vocal line with lyrics: '{Son! A wom-an-'ll sweet talk, Hon! A man's gon-na sweet talk,} and give ya the big eye, but when the sweet talk-in's done..'. The fourth system contains the third vocal line with lyrics: '{A wom-an's a two-face, A man is a two-face,} A wor-ri-some thing who'll leave ya t' sing the'. The piano accompaniment includes various chords such as Bb7, Eb7, C7, F7, and F+.

blues _____ in the night, Now the rain's a-fall-in', hear the train a-call-in', whoo-ee, (My

Chords: B \flat , B \flat 7, F7+5, B \flat m 7, E \flat 7, B \flat

ma-ma done tol' me,) Hear dat lone-some whis-tle blow in' cross the tres-tle, whoo-ee, (My

Chords: E \flat 9, E m 6, F 7, B \flat

ma-ma done tol' me,) A whoo-ee-duh-who-ee, O! click-e-ty clack's a-ech-o-in' back th'

Chords: F 7, C 7, F 7

blues _____ in the night, The eve-nin' breeze - 'll start the trees to cry-in' and the

Chords: B \flat , E \flat 9, E \flat m 6, F 7

broadly

D♭7
C+
C7
G+
G7 ♭5
B♭m6
C7
F7
E♭m6

moon - 'll hide its light, when you get the blues in the night.

A♭m6
F7
E♭9
E♭m6
F7
D♭7

Take my word, the mock - in' bird - 'll sing the sad - dest kind o'

C+
C7
G+
G-6
B♭m6
C7
F7
E♭m6

sung, he knows things are wrong and he's right.

A♭m6
F7
B♭7
C7
F7
B♭

(whistle) From Nat-chez to Mo-bile, ... from

Mem-phis to St. Joe, where - ev - er the four winds blow; I been in some big towns an'

B \flat 7 Eb7

heard me some big talk, but there is one thing I know, { A wom-an's a two-face, } A
 { A man is a two-face, }

C7 F7 F+ B \flat F7

wor - ri - some thing who'll leave ya t' sing the blues in the night. Hum -

C7 F7 B \flat C7

My ma - ma was right, there's blues in the night.

B \flat 7 C7 b9 F7 C7 F7 sus.4 B \flat

ppp

DON'T GET AROUND MUCH ANYMORE

Words by
BOB RUSSELL

Music by
DUKE ELLINGTON

The musical score is presented in a standard format with a grand staff (treble and bass clefs) for piano accompaniment and a single treble clef for the vocal line. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into three main sections: an instrumental introduction, a verse, and a chorus. Chord diagrams are provided above the piano accompaniment for each measure.

Verse:

When I'm not play - ing sol - i - taire — I take a book down from the
shelf And what with pro - grams on the air I keep pret - ty much to my - self.

Chorus:

Missed the Sat - ur - day dance Heard they crowd - ed the

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A7 Am7 D7

floor Could - n't bear it with - out you

G7 C C

Don't Get A - round Much An - y More Thought I'd vis - it the club

A7 Am7 D7

Got as far as the door they'd have ask'd me a - bout you

G7 C F Fm C

Don't Get A - round Much An - y More Dar - ling I guess my mind's

C7 C7+ F F#dim

more at ease but nev - er - the - less

G7 F#dim G7 C

why stir up mem - o - ries Been in - vit - ed on dates

A7 Am7 D7

Might have gone but what for Aw - f'ly dif - frent with - out you

G7 1. C 2. C

Don't Get A-round Much An - y More Missed the Sat - ur - day More.

NO MORE

Music by
BOB RUSSELL

Music by
TOOTS CAMARATA

Moderately

mf

The piano introduction consists of two staves. The right hand starts with a series of chords: D^b9, C7, A7, D7, G7+5, Gm7-5/C, and C7. The left hand provides a bass line with eighth and quarter notes.

REFRAIN

Db9 C7 A7 D7 G7+5 Gm7-5/C C7

You ain't gon - na both - er me no more, no how,

p

The piano accompaniment for the first line of the refrain features chords corresponding to the lyrics above. The right hand has a melodic line with some grace notes, and the left hand has a steady bass line.

F7 Ab7 G7+5 C9+11 F9 Bb7

love goes just so far, no love more. Woke up this morn-ing and

The piano accompaniment continues with chords for the second line of the refrain. The right hand includes triplet markings over the notes for 'Woke up this morn-ing and'.

Db9 C7 A7 D7 G7+5 Gm7-5/C C7

found I did - n't care for you no more, no how,

The piano accompaniment concludes the refrain with chords for the final line of lyrics. The right hand has a melodic line, and the left hand has a bass line.

F7 G7 C9 Bb9 E9 Ebmaj9

nev - er felt so good be - fore. _____ You're

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'nev' on a G4, followed by a quarter note 'er' on a G4, a quarter note 'felt' on a Bb4, a quarter note 'so' on a C5, a quarter note 'good' on a Bb4, a quarter note 'be' on a Bb4, a quarter note 'fore.' on a Bb4, and a final quarter note 'You're' on a Bb4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The chords are F7, G7, C9, Bb9, E9, and Ebmaj9. The piano part includes some triplets and a 'p' dynamic marking.

Ab9 B9 Bb7 Eb9 Ab9 E7 3 Db9-5 Gb6

down to my size, it's o-ver and done, so High-ness, step down from your throne, that

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'down' on a G4, a quarter note 'to' on a G4, a quarter note 'my' on a Bb4, a quarter note 'size,' on a Bb4, a quarter note 'it's' on a Bb4, a quarter note 'o-ver' on a Bb4, a quarter note 'and' on a Bb4, a quarter note 'done,' on a Bb4, a quarter note 'so' on a Bb4, a quarter note 'High-ness,' on a Bb4, a quarter note 'step' on a Bb4, a quarter note 'down' on a Bb4, a quarter note 'from' on a Bb4, a quarter note 'your' on a Bb4, a quarter note 'throne,' on a Bb4, and a final quarter note 'that' on a Bb4. The piano accompaniment features chords Ab9, B9, Bb7, Eb9, Ab9, E7 (with a triplet), Db9-5, and Gb6. The piano part includes triplets and a 'p' dynamic marking.

C9 Eb9 Dm7 G+5 C7-9 3 B9+5 3

look in your eyes don't both-er me none, can take you or leave you a -

The third system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'look' on a G4, a quarter note 'in' on a G4, a quarter note 'your' on a Bb4, a quarter note 'eyes' on a Bb4, a quarter note 'don't' on a Bb4, a quarter note 'both-er' on a Bb4, a quarter note 'me' on a Bb4, a quarter note 'none,' on a Bb4, a quarter note 'can' on a Bb4, a quarter note 'take' on a Bb4, a quarter note 'you' on a Bb4, a quarter note 'or' on a Bb4, a quarter note 'leave' on a Bb4, and a final quarter note 'a -' on a Bb4. The piano accompaniment features chords C9, Eb9, Dm7, G+5, C7-9 (with a triplet), and B9+5 (with a triplet). The piano part includes triplets and a 'mf' dynamic marking.

Bb7 Db9 C7 A7 D7 G7+5 Gm7-5/C

lone. From my win - dow skies ain't gray no more, not

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has a half note 'lone.' on a G4, a quarter note 'From' on a G4, a quarter note 'my' on a Bb4, a quarter note 'win -' on a Bb4, a quarter note 'dow' on a Bb4, a quarter note 'skies' on a Bb4, a quarter note 'ain't' on a Bb4, a quarter note 'gray' on a Bb4, a quarter note 'no' on a Bb4, a quarter note 'more,' on a Bb4, and a final quarter note 'not' on a Bb4. The piano accompaniment features chords Bb7, Db9, C7, A7, D7, G7+5, and Gm7-5/C. The piano part includes triplets and a 'p' dynamic marking.

C7 F7 G7 C9 Eb7 Ab Ab+5 Ab7Ab6

now. Here's the day that I've been wait - ing for, _____ got

Bbm7 Eb7 Ab13 Db9 Gm7 Em9

on - ly one heart, one heart with no spares, must save it for lov - in' some-

A9 D7 Db9 C7 A7 D7 G7+5 C7-9

bod - y who cares, so you ain't gon - na both - er me no more,

Cb7+9 1. Ebmaj7 2. Bb7+5 Ebmaj9

no more. _____ more. _____

mf

MOON DREAMS

Lyrics by
JOHNNY MERCER

Music by
J.C. MAC GREGOR

Moderately

mp

$E\flat$ maj9 $E\flat$ 6 $E\flat$ maj7 $A\flat$ maj7 $E\flat$ maj7

Moon - dreams _____ (danc - ing on my pil - low, _____
mem - o - ries of Ri - o, _____

$E\flat$ 6 $E\flat$ $E\flat$ 9 $A\flat$ maj7 $A\flat$ 6 F m7

_____ moon - dreams _____ re - call a night of _____

Chords: Eb, Bb7+5, Ebmaj9, Eb9, E9

par - a - dise with you Out of the blue dark.

Chords: Eb6, Ebmaj7

love came stroll - ing: o - ver the

Chords: F#m7, B7

bright sand. the sil - ver waves were roll - ing, and in the

Chords: Bb11, Bb9, E7, Ebmaj9, Eb6

dis - tance. a tan - go start - ed float - ed like a

E♭maj7 A♭maj7 E♭maj7 E♭6 E♭ E♭9 B♭m9 Am7-5

feath - er, _____ gay and sum - mer heart - ed _____

Detailed description: This system contains the first two lines of music. The top staff is the vocal line with lyrics 'feath - er, _____ gay and sum - mer heart - ed _____'. Above the staff are seven chord symbols: E♭maj7, A♭maj7, E♭maj7, E♭6, E♭, E♭9, B♭m9, and Am7-5. The piano accompaniment consists of two staves (treble and bass clef) with chords and a melodic line in the bass.

A♭m6 G7 Gm7-5

_____ we nev - er once ques - tioned wheth - er _____

Detailed description: This system contains the second two lines of music. The top staff has lyrics '_____ we nev - er once ques - tioned wheth - er _____'. Above the staff are three chord symbols: A♭m6, G7, and Gm7-5. The piano accompaniment continues with chords and a melodic line in the bass.

Fm7 B7+5 B♭7-5 B♭11 E7 E6 E♭

our night of love to - geth - er would ev - er die _____

Detailed description: This system contains the third two lines of music. The top staff has lyrics 'our night of love to - geth - er would ev - er die _____'. Above the staff are seven chord symbols: Fm7, B7+5, B♭7-5, B♭11, E7, E6, and E♭. The piano accompaniment continues with chords and a melodic line in the bass.

A♭6 E♭

Blue moun - tains _____

Detailed description: This system contains the final two lines of music. The top staff has lyrics 'Blue moun - tains _____'. Above the staff are two chord symbols: A♭6 and E♭. The piano accompaniment continues with chords and a melodic line in the bass.

D \flat 9
E \flat 6
Fm7
B7+5
B \flat 7-5

waves roll - ing. I see them when the

B \flat 9
Gm7-5
C9
B \flat -5
C7

moon - beams shine

Fm7
B7+5 B7-5
B \flat 11
E7
E \flat
C7 Fm7 E9

and once a - gain, in moon - dreams. you are mine

B \flat 11
E9
E \flat 6

moon - dreams. you are mine

I DIDN'T KNOW ABOUT YOU

Words by
BOB RUSSELL

Music by
DUKE ELLINGTON

Piano introduction in F major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The piece consists of 8 measures.

Verse:

F D7 G7 C7 F

If they would ask me I would say— I have had a thrill or so—

Piano accompaniment for the first line of the verse, corresponding to the lyrics 'If they would ask me I would say— I have had a thrill or so—'.

F F7 A7 D9 Fm G7 C+

— but that goes back to yes - ter - day— a long time a - go.

Piano accompaniment for the second line of the verse, corresponding to the lyrics '— but that goes back to yes - ter - day— a long time a - go.'

Chorus:

Gm7 C9 Fmaj7 F Bb7 A7

I ran a - round with my own lit - tle crowd— the u - su - al laughs, — not

Piano accompaniment for the first line of the chorus, corresponding to the lyrics 'I ran a - round with my own lit - tle crowd— the u - su - al laughs, — not'.

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Cm6 D7 G9 Dm7 G7 Gm7 C7

oft - en but loud and in the world that I knew _____ I Did - n't Know A - bout

Fmaj7 Gm7 Am7 A7-5 D7 Gm7 C9

You _____ Chas - ing af - ter the ring _____ on the

Fmaj7 F Bb7 A7 Cm6 D7

mer - ry - go - round _____ just tak - ing my fun _____ where it Could be found _____ and yet what

G9 Dm7 G7 Gm7 C7-9 F F C7+ Cm7 F7

else could I do _____ I Did - n't Know A - bout You _____ Dar - ling,

Cm7
F9
Cm7
F9
Bb maj7
Bb
Bb m

now I know I had the lone - li - est yes - ter - day; ev' - ry day

Bbm7
Eb9
Bbm7
Eb7
Ab 6
G7
C7+

in your arms I know for once in my life; I'm liv - ing

Gm
C9
Fmaj7
F
Bb7
A7

had a good time — ev' - ry time I went out — ro - mance was a thing — I

Cm6
D7
G9
Dm7
G7
Gm7
C7-9

kid - ded a - bout — how could I know a - bout love — I Did - n't Know A - bout

<p>1. F Gm7 Am7 D9</p>	<p>2. F G7 Gb maj7 Fmaj7</p>
--	--

You. You.

A DREAMER'S HOLIDAY

Words by
KIM GANNON

Music by
MABEL WAYNE

Moderately (*With a lift*)

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The dynamic marking is *mp*.

CHORUS

Climb a-board a but-ter-fly and take off on the breeze Let your wor-ries flut-ter by and

do the things you please In the land where dol-lar bills are fall-ing off the trees

On A DREAM-ER'S HOL-I-DAY Ev-'ry day for break-fast there's a

The chorus is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The piano part includes various chords and a steady rhythmic accompaniment. The dynamic marking is *mp*.

Chord progressions for the piano accompaniment are as follows:

- Line 1: Bb, A7, Cm7, F7
- Line 2: G7, Eb, Ebm6, Bb, G7
- Line 3: C7, C7b9, F7, Cm7-5, F7, Bb

A7 Cm7 F7 G7

dish of scram-bled stars And for lunch-eon you'll be munch-in' rain-bow can-dy bars

E♭ E♭m6 B♭ G7 C7 Cm7 F7

You'll be liv-in' a-la-mode on Ju-pi-ter or Mars On A DREAM-ER'S HOL-I-DAY

B♭ B♭7 Fm7 B♭7 E♭

Make it a long va-ca-tion

Fm7 B♭7 E♭ Gm7 C7 F Fdim

Time there is plen-ty of You need no re-ser-va-tion Just

Gm7 G7 F7 Gm7 Gdim F7 Bb

bring a - long the one you love _____ Help your-self to hap-pi-ness and

A7 Cm7 F7 G7

sprin-kle it with mirth Close your eyes and con-cen-trate and dream for all you're worth

Eb Ebm6 Bb G7

You will feel ter - ri - fic when you get back down to earth

C7 Cm7 F7 1. Bb Bbdim Cm7 F7 2. Bb F7 Bb

From A DREAM-ER'S HOL - I - DAY _____

YOU GO TO MY HEAD

Words by
HAVEN GILLESPIE

Music by
J. FRED COOTS

Tenderly

The musical score is written in a 3/4 time signature with a key signature of two flats (Bb and Eb). It consists of four systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with a treble and bass clef, and a series of guitar chord diagrams. The lyrics are: 'You go to my head and you linger like a haunting refrain and I find you spinning 'round in my brain like the bubbles in a glass of champagne. You go to my head like a sip of sparkling Burgundy brew and I find the very mention of you like the kick-er in a ju-lep or two. The thrill of the thought that you might give a thought to my'.

Chord Diagrams:

- System 1: Eb, Gm, Abm7, Db7
- System 2: Gb, Ebm6, F7, Bb7, Gb, Ebm6, F7, Bb7-9
- System 3: Eb, Fm7, Bb9, Eb, Gm, Abm7, Db7
- System 4: Gb, Ebm6, F7, Bb7, Gb, Ebm6, F7, Bb7-9
- System 5: Eb, Bbm7, Eb7, Ab6, D7

Eb6 Eb6 Am7 D7 Gmaj7 G6

plea casts a spell o-ver me — Still I say to my-self, "Get a hold of your-self, can't you

Am7 D7 G Bb7 Eb Gm Abm7 Db7 Gb Ebm6

see that it nev-er can be." You go to my head — with a smile that makes my tem-p'ra-ture rise, —

F7 Bb7 Gb Ebm6 F7 Bb7-9 Eb Bbm7 Eb7

like a sum-mer with a thou-sand Ju-lys, — You in-tox-i-cate my soul with your eyes. — Tho' I'm

Fm7 Bb7 Abm6 Eb Gm Cm 3fr Eb Eb07 Bb7 Bb07 Fm7 Bb7 Bb7+5

cer-tain that this heart of mine — has-n't a ghost of a chance in this cra-zy ro - mance, — You go to my

Eb Abm6 Bb7 Bb7+5 Eb Cm 3fr Abm6 Bb7 Eb Cbmaj7 Bb Bb7-5 Eb6

head — You go to my head. — You head —

a tempo *rit.* *a tempo* *rit.*

HOW COULD I EVER KNOW?

From THE SECRET GARDEN

Lyrics by
MARSHA NORMAN

Music by
LUCY SIMON

Gently LILY:

How_ could I know I would have to leave you? How_ could I know I would

hurt you so? You_ were the one I was born to love, Oh How_ could I ev - er

know? How_ could I ev - er know?

How_ can I say to go on with-out me? How, when I know you still

pp *colla voce*

Andante con moto

rit *mp molto legato-non rubato*

27 *bb* 28 29

love me, Now that we're a - part?

rit.

Meno mosso 30 31 32

How could I know I would nev - er hold you? Nev - er a - gain in this

pp meno mosso dolcissimo

Più passionato 33 34 35

world, but Oh - sure as you breathe, I am there in - side you.

36 37 38

How could I ev - er know?

f *rit.*

39 40 41 42 43

How could I ev - er know?

p *a tempo* *molto rit.*

YOUNG AT HEART

Words by
CAROLYN LEIGH

Music by
JOHNNY RICHARDS

Slowly

Piano introduction in B-flat major, 4/4 time. The right hand features a melodic line with triplets and slurs, while the left hand provides a simple harmonic accompaniment. Dynamics include *mp* and *mf*.

First line of lyrics: Fair - y tales can come true, it can hap - pen to you if you're

Chords: Bb, Bbmaj7, Bb6, Bbmaj7, Db07

The vocal line is in B-flat major with triplets and slurs. The piano accompaniment includes triplets and slurs. Dynamics include *mp*.

Second line of lyrics: Young At Heart For it's hard, you will find to be

Chords: Cm7, F7, Cm7

The vocal line continues with triplets and slurs. The piano accompaniment includes triplets and slurs. Dynamics include *p* and *mp*.

Third line of lyrics: nar - row of mind if you're Young At Heart You can

Chords: F7, F7+5, Bb

The vocal line concludes with triplets and slurs. The piano accompaniment includes triplets and slurs. Dynamics include *p* and *mp*.

Dm7-5
G7
Dm7-5
G7
G7+5
C7
C⁷₆

go to ex-tremes with im-pos-si-ble schemes, you can laugh when your dreams fall a-

C7
C⁷₆
F7
B^o7
F7
B^o7
F7
Cm7
F7

part at the seams and life gets more ex-cit-ing with each pass-ing day, and

Bb6
C^o7
Bb/D
F#7/C#
Cm7
F7
Bb
Bbmaj7

love is eith-er in your heart or on the way — Don't you know that it's worth ev-'ry

Bb6
Bbmaj7
Db^o7
Cm7
F7
Cm7

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

mp

F7 F7+5 Bb

bet - ter by far _____ to be Young At Heart _____ And if

p *mp*

Dm7-5 G7 Dm7-5 G7 G7+5 G7 C7 C7₆

you _____ should sur - vive _____ to a hun - dred and five _____ look at all _____ you'll de - rive _____ out of

Eb Ebm Ebm(maj7) Ebm6 Bb Bb6 F7 Cm7 F7

be - ing a - live, and here is the best part, _____ you have a head start _____

Bb Bb/D Eb6 Eo7 1 Cm7 F7 Bb6 2 Cm7 F7 Bb6 Bb6

if you are a - mong the ver - y Young At Heart _____ Fair - y Young At Heart _____

mp

BLUE GARDENIA

Words and Music by
BOB RUSSELL and LESTER LEE

VERSE
ad lib.

Slowly

A flow-er — re-minds me — of
plac-es we used to walk to, Now the eve-ning finds me with on-ly a flow-er to talk to.

mp *rit.* *(con la voce)* *mp*

REFRAIN
Slowly with feeling

BLUE GAR-DEN-IA Now I'm a-lone with you and I am al-so blue.
She has tossed us a - side, and like you, GAR-DEN-IA, once I was near her heart

G Am7 D7 D7+5 G Am6 B7 Em7 A7 Am7 D7
G Am7 D9 4tr D7-9 Gmaj7 F#7 Fmaj7 E7
Am7 D7 G G#07 Am7 D9 4tr D7-9 Gmaj7 F#7

The musical score is presented in two systems. The first system contains the Verse, starting with a vocal line marked 'Slowly' and 'ad lib.', and a piano accompaniment marked 'mp'. The piano part includes a 'rit.' (ritardando) and '(con la voce)' instruction. The second system contains the Refrain, starting with a vocal line marked 'Slowly with feeling' and a piano accompaniment marked 'mp-mf'. Both systems include guitar chord diagrams above the vocal lines. The key signature is one sharp (F#), and the time signature is 4/4.

Fmaj7 E7 Am7 D7 Am7 D7-9 G Do7 D

Af-ter the tear-drops start where are tear-drops to hide? I lived for an hour -

G C#m7 4fr F#7 Bmaj7 Gmaj7 F#9 3fr B9 E9 E7

What more can I tell, Love bloomed like a flow-er Then the pet-als

Em7 A7 Am7 D7 D7-9 Gmaj7 Em7 Dm E7 E9

fell. BLUE GAR-DEN-IA Thrown to a pass-ing breeze, But

Am Am7 D7sus4 D7-5 4fr: 1. G Em7 Am7 D7-5 4fr: 2. G Cmaj7 Am7 G

pressed in my book of mem - o - ries. ries.

THE RIVIERA

Music by
CY COLEMAN

Lyrics by
JOSEPH A. McCARTHY

Moderately Bright

Piano introduction in G major, 4/4 time. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The left hand provides a steady accompaniment of quarter notes G2, B2, D3, E3.

C Gm7 C Gm7 C Gm7 C Gm7

THE RI - VI - ER - A _____ on ev - ery street a gay ca -
where ma - trons draped in Par - is

Vocal line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half).
Piano accompaniment: Chords C and Gm7 in the right hand, quarter notes G2, B2, D3, E3 in the left hand.

Bm7 E7 Bm7 E7 Bm7 E7 Bm7 E7

si - no. _____ Where con - ti - nen - tals sip their
fash - ions _____ pro - long the twi - light of their

Vocal line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half).
Piano accompaniment: Chords Bm7 and E7 in the right hand, quarter notes G2, B2, D3, E3 in the left hand.

Ama7 A6 Ama7 A6 Bbm7 Eb7

Vi - no, _____ and leave their for - tunes to
pas - sions _____ in mad pur - suit of ro -

Vocal line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half).
Piano accompaniment: Chords Ama7, A6, Bbm7, and Eb7 in the right hand, quarter notes G2, B2, D3, E3 in the left hand.

1.

Abmaj7 Ab6 Abmaj7 Ab6 G13

chance. THE RI - VI -

2.

Abmaj7 Ab6 Abmaj7 Ab6 Am7 D7 Am7 D9

mance. Ev-ery gay mad - moi -

Gmaj7 G6 Gmaj7 G6 Gm7 C7b9

selle is dis - arm - ing some

Fm7 Bb9 Fm7 Bb9

ma - ha - ra - jah with the dar - ing of her

Ebm9 Ab9 Dm7

de - colle - ta - ge. Life is so com-plete - ly za - ny and

Dm+5 Dm B9 Em(maj7) E6

free by the Med - i - ter - ran - e - an - sea.

Em(maj7) Eb Dm7 G13 O Gm7 C Gm7

AH! THE RI - VI - ER - A,

C Gm7 C Gm7 Bm7 E7 Bm7 E7

where ev - ery gold - en coat of sun - tan

Bm7 E7 Bm7 E7 Amaj7 A6 Amaj7 A6

has cost the gold of more than one man

Bbm7 Eb7 Abmaj7 Ab6 Abmaj7 Ab6

who was - n't warned in ad - vance

Am7 D9 Am7 D9 Gmaj7 G6 Gmaj7 G6

he may take to his heart

Gm7 C7b9 Fmaj7 F6 Fmaj7 F6

all the won - ders of France.

Fdim7 Em7

Then as a to - ken for the dough that he's sunk

A9 Dm7 G9

he gets a lit - tle la - bel slapped on his trunk — THE

G7 C Gm7 C Gm7 C Gm7 C

RI - VI - ER - A.

A MOMENT OF MADNESS

Music by
CY COLEMAN

Lyrics by
CAROLYN LEIGH

Slowly and very expressively

Dm B♭ G7 Gm7 Dm B♭

mo - ment of mad - ness, that's all this af -

G7 Gm E♭ C9 C7-9 C7-9 Fmaj7 F6

fair was, I looked up and there was a kiss to be claimed.

F+5 F Am F/A D7 Dm7 Am F/A

A mo - ment of mad - ness, of sheer - est in -

D7 Gm Eb C9 C7-9 C7⁹_{4,5} F F6

san - i - ty when I in my van - i - ty thought love could be tamed,

Fmaj7 F6 F#m D B7

But it could - n't be tamed and it soon gained con -

Emaj7 E7 E6 Em Em7

trol of me. And the kiss to be claimed,

A9 Dmaj7 D6 Dmaj7

claimed the heart and the soul of me Oh. you can

Gm Dm Em7-5 Dm A7

say "What the Hey," you can just walk a-way when that mo-ment of mad-ness is

Dm Em7-5 A7 Em7-5

through, But what do you do when the mo-ment is gone

A7 Fmaj7 Dm Gm7 Gm6 Fmaj7 Dm

and the mad-ness goes on and on and on and

Em7-5 A7-9 A7-9 1. Dm(maj7) A7-9 A7 2. Dm(maj7) Em/D Dm(maj7)

on and on? A on?

FORGET THE WOMAN

Words by
RONNY WHYTE

Music by
ETTORE STRATTA

mp Ebmaj7/9 G/A A7-9(13)

The piano introduction consists of four measures in 4/4 time. The first measure features a melodic line in the right hand with eighth notes and a bass line in the left hand with a steady eighth-note accompaniment. The second measure continues the melodic line. The third measure has a melodic line with a G/A chord above it. The fourth measure concludes with a melodic line and an A7-9(13) chord above it.

D6/9 D6/9(b5) Am7/9 D

Al-though you love her, for - get the wom - an, she _____ does - n't care _____

The first line of the song features a vocal melody with triplet eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The chords are D6/9, D6/9(b5), Am7/9, and D.

Am7 D Ebm7/9 Ab7(b5) Gmaj7/9 Gmaj7/9(b5)

Al-though you need her _____ and want her near you

The second line of the song continues the vocal melody with triplet eighth notes. The piano accompaniment features chords in the right hand and a bass line in the left hand. The chords are Am7, D, Ebm7/9, Ab7(b5), Gmaj7/9, and Gmaj7/9(b5).

Dm7/9 G Dm7 G Abm7 Db7+11 Cmaj7

she's _____ nev - er there _____ When you are lone - ly

The third line of the song features a vocal melody with triplet eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The chords are Dm7/9, G, Dm7, G, Abm7, Db7+11, and Cmaj7.

Bm7-5 E7-9 Am7/9 $\frac{Am}{G}$ F#m7-5 B7-9(+5) (45)

you — think if on - ly she — would ap - pear and love — you, your life would

Em7/9 Em7 Bb7/13 Bbmaj7 Bb7 $\frac{Em7/9}{A}$ A7-9(13)

be sub-lime But don't you know you're just wast - ing time? —

D6/9 D6/9(b5) $\frac{Dm7/9}{G}$ $\frac{Dm7}{G}$ Abm7 Db7+11

Dreams and re-mem-b'ring, hop-ing and long-ing for — her re - turn —

Gmaj7/9 Gmaj7/9(b5) $\frac{Dm7/9}{G}$ $\frac{Dm7}{G}$ Abm7 Db7+11

All are in vain now — is - n't it plain now? When — will you learn? —

MY PERSONAL PROPERTY

From the Motion Picture SWEET CHARITY

Music by
CY COLEMAN

Lyrics by
DOROTHY FIELDS

Medium bright and swingy

Piano introduction for the first system, marked *f*. The music is in B-flat major, 4/4 time, and consists of four measures of chords in the right hand and a rhythmic bass line in the left hand.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in B-flat major, 4/4 time, with lyrics: "To-day I feel New York is real - ly My Per - son - al Prop - er - ty,". The piano accompaniment is marked *mf*. Chords above the vocal line are Bb, F (A Bass), Gm, and Bb7.

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in B-flat major, 4/4 time, with lyrics: "right down Broad - way to Cit - y Hall. Ev - 'ry". The piano accompaniment is marked *mf*. Chords above the vocal line are Eb, Gm7, Cm7, F7, Bb, D7, Fm6, and G7.

Vocal and piano accompaniment for the third line of lyrics. The vocal line is in B-flat major, 4/4 time, with lyrics: "su - per - mar - ket, ev - 'ry Five And Ten, all of Lin - coln Cen - ter and the". The piano accompaniment is marked *mf*. Chords above the vocal line are C (E Bass), Ebdim, Bb (DBass), Em7-5, and A7.

Dm7 Db7+5 C7

great U. N., they're all My Per - son - al

F7 Bb F7 Bb F (A Bass)

Prop - er - ty. The Zoo in Cen - tral Park is

Gm Bb7 Eb Gm7

mere - ly my pri - vate me - nag - er - ie, I've carved my

Cm7 F7 Bb D7 Fm6 G7 Fm7-5 C (EBass) Ebdim

name on ev-'ry tree. From Yon - kers Race - way to

Bb (DBass) Bb Em7-5 A7 Dm7

Bowl - ing Green_ I own ev - 'ry-thing a - round and in be - tween.. It's

Db7+5 C7 F7 Bb F7

all _____ My Per - son-al Prop - er - ty. _____ The

Fm Db Fm7 Bb7

Plan - e - tar - i - um is mine a - lone, _____ the

Ebm Cb Cm7-5 F7 Gm F7

old A - quar - i - um I al - so own. And since I

Bb F (A Bass) Gm Gm (F Bass) Cm (Eb Bass) Gm7 Bbm6

feel to-day New York is real - ly My Per - son - al Prop - er - ty, —

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (two flats). The vocal line begins with a quarter rest, followed by eighth notes for 'feel', 'to-day', and 'New York', and quarter notes for 'is real - ly'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Cm7 F7 Dm G7 G7-9 G

I'll tell you what I'm gon - na do. — Since I

The second system continues the musical score. The vocal line has a quarter rest for 'I'll', followed by quarter notes for 'tell you what I'm gon - na do.' and a half note for 'Since I'. The piano accompaniment continues with chords and moving lines, including a G7-9 chord.

Cm Cm7 F7 Dm7 G7

like you ver - y much, — so ver - y, ver - y much, —

The third system of the musical score shows the vocal line with quarter notes for 'like you ver - y much, —' and 'so ver - y, ver - y much, —'. The piano accompaniment continues with chords and moving lines, including Cm7 and Dm7 chords.

Cm7 F11 F7 Bb

I'm gon - na split it with you. —

The fourth system of the musical score shows the vocal line with quarter notes for 'I'm gon - na split it with you. —'. The piano accompaniment continues with chords and moving lines, including F11 and Bb chords.

NO ONE IS ALONE

From the Musical "INTO THE WOODS"

Music and Lyrics by
STEPHEN SONDHEIM

Tranquil ($\text{♩} = 60$)

poco rubato

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a whole rest followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both marked with a piano (*p*) dynamic and *poco rubato*. The piano part includes a fermata over the first two measures.

No one here to guide you, —

The second system continues the vocal and piano parts. The vocal line has a whole rest, followed by a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment continues with a similar melodic and bass line structure, maintaining the *poco rubato* feel.

Now you're on your own. — On - ly me be - side you. —

The third system concludes the vocal and piano parts. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment ends with a fermata over the final two measures, marked with a mezzo-piano (*mp*) dynamic.

— Still you're not a - lone. No one is a -

lone, tru - ly No one is a - lone.

dim *poco rall.*

Some-times peo - ple leave you — Half way through the wood.

p a tempo *marc* *poco rall.*

Oth - ers may de - ceive you — You de - cide what's good —

a tempo

— You de - cide a - lone, But no one is a - lone.

mp

Peo - ple make mis - takes, Fa - thers, moth - ers,

mf

Peo - ple make mis - takes, Hold - ing to their own,

mp

Think - ing they're a - lone. Hon - or their mis -

mf *mp*

takes. Ev - 'ry - bod - y makes One an - oth - er's ter - ri - ble mis - takes.

mf *dim.*

Witch - es can be right, Gi - ants can be good, You de - cide what's

mp *mf* *mp*

right, You de - cide what's good. Just re - mem - ber Some - one is on your side. —

poco rall. *a tempo*

poco rall *a tempo*

— Some - one else is not. While you're see - ing your side, —

marc *a tempo*

— May - be you for - got: They are not a - lone.

marc *poco cresc.* *poco rit* *mf*

poco rit.

No one is a - lone.

dim.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It begins with a whole rest followed by a melodic phrase. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a complex texture with many sixteenth and thirty-second notes. The tempo marking *poco rit.* is at the top right, and *dim.* is placed above the piano staff.

meno mosso

Hard to see the light now, — Just don't let it go. —

p

Detailed description: This system contains the third and fourth staves. The tempo marking *meno mosso* is at the top left. The vocal line continues with the lyrics "Hard to see the light now, — Just don't let it go. —". The piano accompaniment features a prominent melodic line in the right hand, marked with a piano (*p*) dynamic. The system concludes with a fermata over the final notes.

Things will come out right now. — We can make it so. Some - one is on

Detailed description: This system contains the fifth and sixth staves. The vocal line continues with the lyrics "Things will come out right now. — We can make it so. Some - one is on". The piano accompaniment continues with a similar melodic texture. The system ends with a fermata over the final notes.

your side, — No one is a - lone. —

poco rall *molto rit.*

Detailed description: This system contains the seventh and eighth staves. The vocal line concludes with the lyrics "your side, — No one is a - lone. —". The piano accompaniment features a melodic line in the right hand. The tempo markings *poco rall* and *molto rit.* are placed above the piano staff. The system ends with a fermata over the final notes.

NO MORE

From "THE GOODBYE GIRL"

Lyrics by
DAVID ZIPPEL

Music by
MARVIN HAMLISCH

Slowly

Chords: C, C/B, Am, F/G, C, C/B, Am7, Am7/D, D7, F/G, G/F, Em7, C/E, Em, C/E, Am7, Am7/D, D7

Dynamics: mp, mf

Lyrics:
 No more rac-ing t'ward a heart - ache, seek - ing dis - ap -
 point - ment, chas - ing af - ter dreams I've trust - ed more than e - nough to

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Ebmaj9 Eb Em7 A7-9

last _____ me 'til I die; love's as un - re - li - a - ble as it

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'last' followed by a dotted half note 'me 'til I die;'. The piano accompaniment features a melodic line with a triplet of eighth notes in the second measure and a bass line with sustained chords.

Dm7 Dm7/G G7 C C/B Am7 Am7/D D7

seems No more seems liv - ing for an - oth - er, crav - ing his ap -

Detailed description: This system contains measures 3 and 4. The vocal line has a half note 'seems', a dotted half note 'No more seems', and a half note 'liv - ing for an - oth - er,'. The piano accompaniment continues with chords and a melodic line.

F/G G/F Bb/C C7 Bb/C C7

prov - al, giv - ing to ex - tremes

Detailed description: This system contains measures 5 and 6. The vocal line has a half note 'prov - al,' and a dotted half note 'giv - ing to ex - tremes'. The piano accompaniment features a melodic line and a bass line with sustained chords.

Am7 F/A Abmaj7 Dm7-5/Ab Em/G Am/G Fmaj7 Dm/F

I'm through col - lect - ing bro - ken prom - is - es; I've heard them _____ all be -

Detailed description: This system contains measures 7 and 8. The vocal line has a half note 'I'm through col - lect - ing bro - ken prom - is - es;', a dotted half note 'I've heard them _____', and a half note 'all be -'. The piano accompaniment continues with chords and a melodic line.

Em7 C/E F#m7-5 G G7sus4 G7 C(add D)

fore I know more now. I

The first system of music features a vocal line with lyrics "fore I know more now. I" and a piano accompaniment. The chords are Em7, C/E, F#m7-5, G, G7sus4, G7, and C(add D). The piano part consists of chords in the right hand and a simple bass line in the left hand.

Fmaj7 G/F Em7 Am7 Dm7 G7

know that it's O K to be a lone I'm not un-sure or fright-ened an-y

The second system of music features a vocal line with lyrics "know that it's O K to be a lone I'm not un-sure or fright-ened an-y" and a piano accompaniment. The chords are Fmaj7, G/F, Em7, Am7, Dm7, and G7. The piano part consists of chords in the right hand and a simple bass line in the left hand.

Em7 C/E Em7 C/E Fmaj7 G/F Em7 Am7

long - er. I know that when I choose to love a - gain I'm

The third system of music features a vocal line with lyrics "long - er. I know that when I choose to love a - gain I'm" and a piano accompaniment. The chords are Em7, C/E, Em7, C/E, Fmaj7, G/F, Em7, and Am7. The piano part consists of chords in the right hand and a simple bass line in the left hand.

C/D D G7sus4 G7 C C/B

wis - er, strong - er. No more rac-ing t'ward a

The fourth system of music features a vocal line with lyrics "wis - er, strong - er. No more rac-ing t'ward a" and a piano accompaniment. The chords are C/D, D, G7sus4, G7, C, and C/B. The piano part consists of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *mf* is present at the end of the system.

Am7 Am7/D D7 F/G G/F

heart - ache. seek - ing dis - ap - point - ment. chas - ing af - ter

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one flat (Bb).

Em7 C/E Em C/E Am7 Am7/D D7 Ebmaj9 Eb

dreams I've trust - ed more than e - nough to last me 'til I die

The second system continues the musical piece. The vocal line has a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment includes triplets in the right hand. The key signature has one flat (Bb).

Em7 A7-9 Dm7 Dm7/G G7

Love's as un - re - li - a - ble as it seems

The third system of music features a vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment includes triplets in the right hand. The key signature has one flat (Bb).

C C/B Am7 Am7/D D7

No more liv - ing for a lov - er, crav - ing his ap -

The fourth system of music features a vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one flat (Bb).

F/G G Bb/C C7 Bb/C C7/Bb Am7 F/A Abmaj7 Dm7-5/Ab

prov - al, giv - ing to ex - tremes I won't let his - to - ry re -

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *f* is present in the piano part.

Em/G Am/G F Em7 C/E D7-5 C/G F/G G7

peat it - self I'll bid my past good - bye No more

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with chords and a bass line.

Em7 C/E F(addG) C/G Gsus4 G C C/B

No more; I know more now

Maestoso

The third system features a vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment includes a dynamic marking of *mf* and a *Maestoso* instruction. The system ends with a fermata over the final note.

Am7 Fm6/Ab C

rit

The fourth system shows the piano accompaniment for the final part of the piece. It includes a dynamic marking of *rit* and a fermata over the final chord.

VANILLA ICE CREAM

Lyrics by
SHELDON HARNICK

Music by
JERRY BOCK

Lento **G**

(Spoken): Dear Friend: I am so sor - ry a - bout last

pp

ppp

G/F# **G/F** **G/E** **G/Eb**

night. It was a night - mare in ev - 'ry way but, to - geth - er, you and

G/D

I will laugh at last night some day _____

poco rall

Slow Polka

E

Ice cream... he brought me ice cream... va - nil - la ice cream

p *accel poco a poco*

Moderato

A#m7 D#7 A#m7

i - mag - ine that! Ice cream

f *p* *ancora accel*

D#7 D#m7 D#7 A#m7 D#7

and for the first time we were to - geth - er with - out a

Allegro

G#m B7 A/E E

spat! Friend - ly, he was so

f *mp* *p*

A/E E Dmaj7/E E7

friend - ly That is - n't like him I'm sim - ply

A6 A6 E

stunned! Will won - ders nev - er cease? Will won - ders nev - er

fp *p* *mf* *p*

Emaj7 E B7 N.C.

cease? It's been a most pe - cul - iar day! Will

mf *p*

A6 E

won - ders nev - er cease? Will won - ders nev - er cease? (Spoken): Oh! Where was I?

p

Recitativo (Presto - ad lib.)

G/D

I am so sor-ry a-bout last night It was a night-mare in ev-ry way but. to-geth-er. you and I will laugh at

mfz

Tempo Primo (Lento)

G G/F#

last night some day. I sat there wait-ing in that ca-fé and nev-er

pp

G/F Em G/E G/Eb

guess-ing that you were fat... that you were near. You were out-side look-ing

rall a tempo

G/D

Larghissimo

bald (Spoken): Oh, my. Dear Friend. I am so sor-ry a-bout last night

poco rall

Slow Polka

E

Last night I was so nas - ty! Well, he de -

p *accel poco a poco*

Moderato

A#m7 D#7

served it! But e - ven so...

accel *f*

Allegro

A#m7 D#7 D#m7 D#7

that George is not like this George This is a

A#m7 D#7 G#m B7

new George that I don't know.

pp

A/E E A/E E

Some - how, it all re - minds me of Doc - tor

Dmaj7/E E7 A6

Je - kyll and Mis - ter Hyde _____ for

A6 E E6

right be - fore my eyes a man that I de - spise has

B7 N.C.

turned in - to a man I like! It's

A6 E6/B

al - most like a dream and strange as it may seem, he

sub. pp *rall*

B7 Dictated - Slowly
N.C. lunga B7
port

came to of - fer me va - ni - i - la - a ice

colla voce *f*

Presto
E

cream!

ff

8va *loco*

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A SINGER'S SHOWCASE : OVER
40 GREAT SONGS

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BLUE GARDENIA

HT (MY MAMA DONE TOL ME)

STRAUSS

THAT DREAM

IN - DAY OUT

DO NOTHIN' TILL YOU HEAR FROM ME

DON'T GET AROUND MUCH ANYMORE

A DREAMER'S HOLIDAY

EXPERIMENT

FORGET THE WOMAN

FUN TO BE FOOLED

HOW COULD I EVER KNOW...

I DIDN'T KNOW ABOUT YOU

IN THE MANDARIN'S ORCHID GARDEN

ISN'T IT A PITY

IT'S BAD FOR ME

MAKE A RAINBOW

MISS OTIS REGRETS (SHE'S UNABLE TO LUNCH TODAY)

A MOMENT OF MADNESS

MOON DREAMS

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MOONBURN

MY PERSONAL PROPERTY

NO MORE (CAMARATA, RUSSELL)

NO MORE (ZIPPEL, HAMLISCH)

NO ONE IS ALONE

ON THE NODAWAY ROAD

THE PHYSICIAN (BUT HE NEVER SAID HE LOVED ME)

THE RIVIERA

SUMMERTIME

SWEET AND SLOW

SWEET MADNESS

THEY CAN'T TAKE THAT AWAY FROM ME

THE THRILL IS GONE

VANILLA ICE CREAM

WHY TRY TO CHANGE ME NOW

YOU GO TO MY HEAD

YOU'RE MY THRILL

YOU'RE THE TOP

YOU'VE GOT THAT THING

YOU'VE GOT WHAT GETS ME

YOUNG AT HEART



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