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Big Spender

Words by Dorothy Fields

Music by Cy Coleman

'Stripper' Tempo (♩ = 96)

N.C.

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 shows the beginning of the piano introduction with a *mf* dynamic. The second system contains the first line of lyrics: "walked in the joint, I could see you were a man of dis-tinc-tion, a". The third system contains the second line of lyrics: "real big spend-er; Good look ing, so re-fined. Say,". The fourth system contains the third line of lyrics: "would-n't you like to know what's go-ing on in my mind? So let me get right to the point." The piano accompaniment includes various chords such as Cm, Ab, D7, G7, Ab7, and G7aug, and features triplet rhythms in both the treble and bass staves.

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A^b D7(b5)

I don't pop my cork for ev' - ry guy I see.---

To \oplus Coda

Cm N.C. A^b7 G7 N.C.

Hey! Big Spen-der,- Spend a lit-tle time_ with

Cm⁶ N.C.

me. Would-n't you like to have

C Em Am C Dm Aaug Dm⁷ G⁷

fun, fun, fun? How's a - bout a few laughs, laughs? I can show you a

A^{b9} N.C. G⁹ N.C. A^{b9} N.C. G¹³ N.C. D. *al Coda*

good time, Let me show you a good time. The min-ute you

⊕ CODA
(N.C.)

Hey, Big Spender Hey, Big Spender!

A^{b9} G⁹ N.C.

Spend a lit-tle time with me, Spend a lit-tle time with

Cm⁹

me, Spend a lit-tle time with me.

But Beautiful

Words by Johnny Burke
Music by Jimmy Van Heusen

Freely, with motion

Chords: D, Bm, G, A7

mf *poco rit.*

Chords: D, Bm7, Em, Em7, A7

Who can say what love is? Does it start _____

mp with motion

Chords: D, Bm7, G/B, Bm7, G6, F#7b5, F#7

in the mind _____ or the heart? _____

Chords: Bm, D/A, G#m7b5, Am/G, A/G, D/F#, Gm

When I hear dis - cus - sions on what love is, _____

D/A Bm7 Em7 A7 A7^{b5} D7sus4 D7

Ev- 'ry- bod - y speaks a dif- f'rent part.

poco a poco ritard. e dim.

Gmaj9 Gmaj7 G^o7 Am9 Am

Love is fun - ny or it's sad, Or it's qui - et or it's

mp

B^o7 G/B G Dm6/F E7sus4 E7

mad. It's a good thing or it's bad, but

A13 D13sus4 C^o7

beau-ti - ful! Beau-ti - ful to

L. H.

G/B Em7 Am7 C/D D7 Gmaj7

take a chance, And if you fall, you fall. And I'm

A9/C# Em7/D A9b5 A7 D9sus4

think - ing, I would - n't mind at all.

D9 Gmaj9 G G#7

Love is tear - ful or it's gay. It's a

Am9 Am Bb7 G/B G

prob - lem or it's play. It's a heart - ache eith - er

Dm6/F

E7sus4

E7

A13

5 fr.

A^o7

A7

way,

but

beau - ti - ful!

And I'm

think - ing

if you were mine,

I'd nev - er let you

go.

And that would be

but beau - ti - ful,

I

poco a poco dim.

1.

G

Am7

D9

2.

G6

know.

Love is know.

mp

ritard. e dim.

pp

Cute

Words by Stanley Styne
Music by Neal Hefti

Moderately

First system of piano introduction. Treble clef, 4/4 time. Starts with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The bass line consists of a half note G3, a half note B2, and a half note D3.

Second system of piano introduction. Treble clef, 4/4 time. Starts with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The bass line consists of a half note G3, a half note B2, and a half note D3.

Chord diagrams for the first system of the vocal line:

Dm7 Em7 A7 + 5(b9) Dm7 G9 C6 A7 Dm7 Em7 A7 + 5(b9)

First system of the vocal line. Treble clef, 4/4 time. Lyrics: "Mind if I say you're Cute! _ In ev - 'ry".

First system of piano accompaniment for the vocal line. Treble clef, 4/4 time. Bass clef, 4/4 time. Includes chord diagrams for Dm7, G9, and C6.

Chord diagrams for the second system of the vocal line:

Dm7 G9 Gm7 C7 Gm7 C7 Fmaj7 Em7 F6

Second system of the vocal line. Treble clef, 4/4 time. Lyrics: "way you're Cute! _ Those big blue eyes,".

Second system of piano accompaniment for the vocal line. Treble clef, 4/4 time. Bass clef, 4/4 time. Includes chord diagrams for Gm7, C7, and F6.

Chord diagrams for the third system of the vocal line:

Fm6 C F9 E7 Am7 D7 Am

Third system of the vocal line. Treble clef, 4/4 time. Lyrics: "That turned - up nose, _ That cool and".

Third system of piano accompaniment for the vocal line. Treble clef, 4/4 time. Bass clef, 4/4 time. Includes chord diagrams for Fm6, C, F9, E7, Am7, D7, and Am.

B7 **Emaj7** **Gm6** **A7-9** **Dm7** **Em7** **A7+5(b9)**
 care - free pose. — I mean I

Dm7 **G9** **C6** **A7** **Dm7** **Em7** **A7+5(b9)**
 like your style. — That sly in -

Dm7 **G9** **Gm7** **C7** **Gm7** **C9** **Fmaj7** **Em7** **F6**
 trigu - ing smile. — Your ev - 'ry mood,

Fm6 **C** **F9** **E7** **Am7** **Dm7** **Em7** **A7+5**
 Your at - ti - tude — just add up

Dm7 **G7-9** **C6** **1 Gm6 A7+5** **2 C**
 to you're Cute!

Diamonds Are A Girl's Best Friend

Words by Leo Robin

Music by Jule Styne

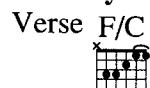
Slow funky blues



Very Freely



No chord



The French are glad to



die for love! They de-light in fight-ing

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F/C F/A B^b7

du - els. But I pre - fer a

Detailed description: This system contains the first two measures of the piece. The vocal line starts with 'du - els.' followed by a two-measure rest, then 'But I pre - fer a'. The piano accompaniment features a bass line with triplets and chords in the right hand.

F/A F/C Cm6/E^b B^b Gm7 C7

man who lives... and gives ex - pen - sive

sfz mf *poco rit.*

Detailed description: This system contains the next two measures. The vocal line continues with 'man who lives...' followed by a two-measure rest, then 'and gives ex - pen - sive'. The piano accompaniment includes triplets in the bass line and dynamic markings of *sfz mf* and *poco rit.*

Moderate march, with a lilt

F B^b Gm7 Am B^b C7

Chorus

jew - els! _____

1. A
 (2. I've)
 (3. There)

Detailed description: This system contains the chorus section. The vocal line begins with 'jew - els!' followed by a four-measure rest. The piano accompaniment is a rhythmic march pattern with triplets and a dynamic marking of *f*. The section concludes with three alternative endings for the final note: 1. A, 2. I've, and 3. There.

F







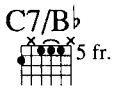
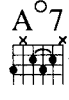



kiss on the hand may be quite Con - ti - nen - tal, But
 heard of af - fairs that are strict - ly pla - to - nic, But
 may come a time when a lass needs a law - yer, But

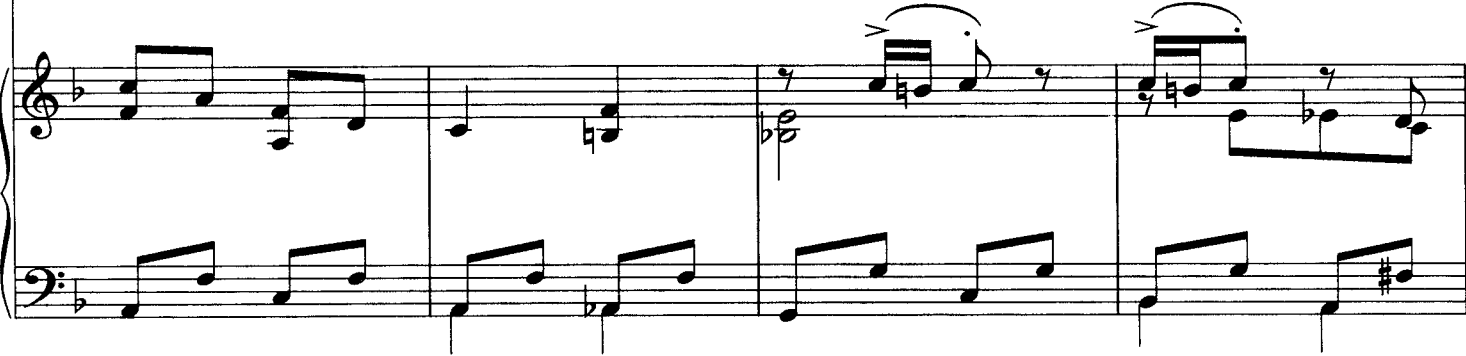


mf

F/A F/C F/A A^o7 C7/G C7 C7/B^b 5 fr. A^o7 D7/A 4 fr.

dia - monds are a girl's best friend. A
 dia - monds are a girl's best friend. And
 dia - monds are a girl's best friend. There



Gm D7/F#




kiss may be grand, but it won't pay the rent - al on your
 I think af - fairs that you must keep Ma - son - ic are the
 may come a time when a hard - boiled em - ploy - er thinks you're



G7 F/A A#m G7/B F/A G7 C9 No Chord Gm7 C9
 hum - ble flat, _____ Or help you at the Au - to - mat.
 bet - ter bets, _____ If lit - tle pets get big bag - uettes.
 aw - ful nice, _____ But get that "ice" or else no dice.

Cm/F F°7 Cm/F F7 B♭ A7♭9/B♭ B♭ A+ Gm7♭5
 Men grow cold as girls grow old, And we
 Time rolls on and youth is gone, And you
 He's your guy when stocks go high, But be -

F/A F/C A7/C# Dm G°7 G7 C7 B♭maj7/C C7 C7/G
 all lose our charms in the end. But
 can't straight - en up when you bend. But
 ware when they start to de - scend. It's

poco rall. *a tempo* *f* *mf*

square - cut or pear - shape, these rocks don't lose their shape.
 stiff back or stiff knees, you scan straight at Tif - f'ny's.
 then that those lous - es go back to their spous - es.

poco a poco cresc.

1. 2.

Dia - monds are a girl's best friend!
 Dia - monds are a girl's best friend!

f *f pronounced*

F F/A A[°]7 C7/G C7 3. Gm7

2. I've Dia - monds are a
 3. There

poco a poco dim. *f*

C7 F6 F[°]7 F6 B^b6/F B6/F F

girl's best friend!

ff *sfz*

Optional additional lyrics:

Verse

A well-conducted rendezvous
 Makes a maiden's heart beat quicker.
 But when the rendezvous is through,
 These stones still keep their flicker.

Chorus

Romance is divine, and I'm not one to knock it,
 But diamonds are a girl's best friend!
 Romance is divine, yes, but where can you hock it?
 When the fame is gone,
 Just try and pawn a tired Don Juan!

Some men buy, and some just sigh
 That to make you their bride they intend.
 But buyers or sighers,
 They're such god-damn liars!
 Diamonds are a girl's best friend!

Diga Me

Words & Music by Mort Garson & Earl Shuman

♩ = 186



(Di - ga - me.)



(Di - ga - me.) Di - ga - me, — di - ga - me; —



tell me, tell me true. Di - ga - me, —

Fm7

G7

Cm

G7

Cm

G7

N.C.

N.C.

di - ga - me;—

po - co by po - co I'm go - ing lo - co,

To Coda II Φ

Cm

G7

C%

C^6

N.C.

N.C.

tell me that you love me too.

- 1. Say that I'm your heart's de - si -
- 2. Say that I'm your peach - er - i -
- 3. *Instrumental* (4.) - mi - go when you hold

- re, that you quiv - er at my touch. Say my
 - no, that you pa - nic at my smile. Say I've
 me I've a feel - ing you're my guy, I'd feel

1, 2.



To Coda I

N.C.

N.C.

lips set you on fi - re, and if that's ask - ing too much, (di - ga - me) just
 bright - ened up your scene - o, but if that is - n't your style, (di - ga - me) just
 bet - ter if you told me; but if you're feel - ing too

3.



N.C.

D.S. al Coda I

say (di - ga - me) o - lé. (O - lé.)
 say (di - ga - me) o - lé. (O - lé.)

4. Though a -

Coda I



N.C.

N.C.

N.C.

D.S.S. al Coda II

shy, (di - ga - me) just sigh (di - ga - me) "Oh my!" (di - ga - me, di - ga)

♣ Coda II



too. Tell me that you love me



too. Di - ga - me, ba - by, do.



N.C.

Di - ga, di - ga, di - ga, di - ga, di - ga - me, ba - -



N.C.

-by do.

Don't Worry 'Bout Me

Words by Ted Koehler
Music by Rube Bloom

Moderately

Piano introduction in B-flat major, 4/4 time. The piece begins with a forte (*f*) dynamic. The melody is characterized by a descending eighth-note line in the right hand and a steady bass line in the left hand. The tempo is marked 'Moderately'. The introduction concludes with a *molto rit.* (very ritardando) and a piano (*p*) dynamic.

First system of guitar chords and piano accompaniment. The chords are: Ab, Bdim, Bbm7, Eb13(b9), Ab, Bdim. The piano accompaniment features triplet eighth notes in the right hand and a steady bass line in the left hand. The dynamic is *mp colla voce*.

This is the one mo-ment that I thought I nev-er could live thro', But now some-how, that it's here, my dear, that

Second system of guitar chords and piano accompaniment. The chords are: Bbm7, Adim, Bbm, Bbm7/Eb, Eb7, Ab, Eb7. The piano accompaniment continues with triplet eighth notes in the right hand and a steady bass line in the left hand. The dynamic is *mf*.

fool-ish fear dis - ap - pears, And say - ing good - bye seems sweet.

Third system of guitar chords and piano accompaniment. The chords are: Ab, Bdim, Bbm, Eb7, Bbm7, Eb7, Ab. The piano accompaniment continues with triplet eighth notes in the right hand and a steady bass line in the left hand. The dynamic is *mf*.

— It's plain that Fate did-n't want us on a one way street.

Fourth system of guitar chords and piano accompaniment. The chords are: Ab, Bdim, Bbm, Eb7, Bbm7, Eb7, Ab. The piano accompaniment concludes with a *rit.* (ritardando) and then returns to *a tempo* (allegretto).

CHORUS



Don't wor - ry 'bout me, I'll get a - long; For -



get a - bout me, be hap - py, my love. Let's say that

our lit - tle show is ov - er and so, The sto - ry ends; Why not call it a day the

sen - si - ble way, And still be friends. 'Look out for your - self' should

Abmaj9

Ab6

Ab

Eb7

Ab

Ab7

Ab7+

be the rule; Give your heart and your love to who - ev - er you love, Don't

Dbmaj9

Db

Dbm6

be a fool. Dar - ling, why should you cling to some fad - ing thing that

Ab/C

Eb7/Bb

Ab/C

Adim

Bbm7

Eb7(b9)

used to be? If you can for - get, Don't wor - ry 'bout

1

Ab6

Bdim

Bbm7

Eb7

2

Ab

Fm

Db6

Eb7

Ab

me. Don't me.

mf *a tempo*

f *mp*

molto rit.

pp

The End Of The World

Words by Sylvia Dee
Music by Arthur Kent

Slowly

mf

p-f

Why does the sun keep on shin - ing? Why does the sea rush to shore?

Don't they know it's the end of the world, 'cause you don't love me an - y - more?

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Why do the birds go on sing - ing? Why do the stars glow a - bove?

Don't they know it's the end of the world? It end - ed when I lost your love. I

wake up in the morn - ing and I won - der why ev - 'ry - thing's the same as it

was. I can't un - der - stand, no I can't un - der - stand how

cresc.

Fm B^b7 E^b B^b

life goes on the way it does! Why does my heart go on beat - ing?

Detailed description: This system contains the first two lines of the song. The top line is a guitar melody with four chords: Fm, B^b7, E^b, and B^b. The lyrics are "life goes on the way it does!" and "Why does my heart go on beat - ing?". Below the guitar line is a piano accompaniment with a treble and bass clef. The piano part features a steady bass line and chords that support the melody.

C^m G^m A^b F^m G^m C⁷

Why do these eyes of mine cry? Don't they know it's the end of the world? It

Detailed description: This system contains the next two lines of the song. The guitar chords are C^m, G^m, A^b, F^m, G^m, and C⁷. The lyrics are "Why do these eyes of mine cry?" and "Don't they know it's the end of the world? It". The piano accompaniment continues with a consistent harmonic structure, including some tremolos in the bass line.

Fm B^b7 E^b E^b

1. 2.

end - ed when you said good - bye. - bye.

Detailed description: This system contains the final two lines of the song. The guitar chords are Fm, B^b7, E^b, and E^b. The lyrics are "end - ed when you said good - bye." and "- bye.". The piano accompaniment features a first ending (marked "1.") and a second ending (marked "2."), both leading to the final chord. The piano part includes a tremolo in the bass line.

Fine And Mellow (My Man Don't Love Me)

Words & Music by Billie Holiday

Moderato (swung ♩s)

F

The first system of piano accompaniment features a treble clef staff with a whole rest, a middle staff with a melody starting on G4, and a bass clef staff with a bass line. The melody includes a triplet of eighth notes. The dynamic marking *mf* is present.

The second system continues the piano accompaniment. The treble clef staff has a whole rest. The middle staff continues the melody with a triplet of eighth notes. The bass clef staff continues the bass line.

The third system includes a vocal line and piano accompaniment. The vocal line starts with the lyrics "My man don't love me, treats me oh so". The piano accompaniment features a treble clef staff with chords and a bass clef staff with a bass line. Chord markings *Fm6*, *Bb*, and *Bb7* are present above the vocal line.

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F C7 F7

mean. My

B^b B^b7 B^b9 B^b6 F C7

man (he) don't love me, treats me aw - ful mean.

F Cdim C7

He's the low - est man

C⁹ D^b9 C⁹ F Gm⁷ C7 F D^b9 C7 C⁷aug

that I've ev - er seen. He wears

Fm⁶ B^{b7} B^{b9} F Gm⁷ F/A Gm⁷

high draped pants, stripes are real - ly yel - low;

F Gdim F⁷ B^b B^{b9}

— He wears high draped pants, stripes are real - ly yel -

F C⁷ F Cdim Gm⁷ C⁹

- low. But when he starts in to love me,

D^{b9} C⁹ F Fm

he's so fine and mel - low. Love will

Fm6 Bb Bb7 F C7

make you drink and gam - ble, make you stay out all night long.

F7 F9 Bb7 Bb9

Love will make you drink and gam - ble, make you stay out all night

F C7 F C7aug C7

long. Love will make you do things

Db9 C9 F Gm7 C7 F Cm7 C7

that you know is wrong. But if you

mf

F N.C. F⁶ N.C. F C⁷ F C⁷

treat me right ba - by, I'll stay home ev - 'ry day;

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of one flat. The first measure has a whole note chord of F major with a natural C (N.C.) and a melody of G4, A4, Bb4, A4, G4. The second measure has a whole note chord of F major with a 6th (F⁶) and a melody of G4, A4, Bb4, A4, G4. The third measure has a whole note chord of F major with a C7 and a melody of G4, A4, Bb4, A4, G4. The piano accompaniment features a bass line with a 7th fret barre and a treble line with chords and a dynamic marking of *p* in the third measure.

F B^bdim F⁷ B^b B^{b9}

If you treat me right ba - by, I'll stay home ev - 'ry

Detailed description: This system contains the next two measures. The vocal line continues with a treble clef. The first measure has a whole note chord of F major with a Bb diminished (B^bdim) and a melody of G4, A4, Bb4, A4, G4. The second measure has a whole note chord of F major with a 7th (F⁷) and a melody of G4, A4, Bb4, A4, G4. The third measure has a whole note chord of Bb major with a 9th (B^{b9}) and a melody of G4, A4, Bb4, A4, G4. The piano accompaniment features a bass line with a 7th fret barre and a treble line with chords and a dynamic marking of *p* in the third measure.

F F⁶ Fm⁶ C⁷aug C⁷

day. But you're so mean to me ba - by

Detailed description: This system contains the next two measures. The vocal line continues with a treble clef. The first measure has a whole note chord of F major and a melody of G4, A4, Bb4, A4, G4. The second measure has a whole note chord of F major with a 6th (F⁶) and a melody of G4, A4, Bb4, A4, G4. The third measure has a whole note chord of F minor with a 6th (Fm⁶) and a melody of G4, A4, Bb4, A4, G4. The piano accompaniment features a bass line with a 7th fret barre and a treble line with chords and a dynamic marking of *p* in the third measure.

D^{b9} C⁹ F Gm⁷ C⁷ F A^bm⁶ C⁷/G C⁷aug

I know you're gon - na drive me a - way, Love is

Detailed description: This system contains the final two measures. The vocal line continues with a treble clef. The first measure has a whole note chord of Db major with a 9th (D^{b9}) and a melody of G4, A4, Bb4, A4, G4. The second measure has a whole note chord of C major with a 9th (C⁹) and a melody of G4, A4, Bb4, A4, G4. The third measure has a whole note chord of F major with a Gm7 and a melody of G4, A4, Bb4, A4, G4. The piano accompaniment features a bass line with a 7th fret barre and a treble line with chords, triplets, and a dynamic marking of *p* in the third measure.

Fm⁶ Fm B^b B^{b9} F C⁷

just like a fau - cet, it turns off and on.

F⁷ B^b B^{b7} B^{b9}

Love is like a fau - cet, it turns off and

F C⁷ F Cdim Gm⁷ C⁷

on. Some - times when you think it's on ba - by,

D^{b9} C⁹ F⁶ E^b D^{b9} C⁹ F G^{b9} F⁹

it has turned off and gone.

A Garden In The Rain

Words by James Dyrenforth
 Music by Carroll Gibbons

Very freely

Chords: Eb9/G (10 fr.), G+7/F (8 fr.), G7^{b9}/F (8 fr.)

Dynamics: *p*, *mp*

Chords: C13/E (7 fr.), C13^{#11}/E (7 fr.), C9/E (7 fr.), Abmaj7/Eb, Ab7/Eb, Gm7, Bb9, Bb13

Dynamics: *mp*, *poco rit.*

Freely

Chords: Eb, Ebmaj7, Cm, Cm6, Ebmaj7, Gb6

Lyrics: I re - call a sum - mer's day, when you and I had

Dynamics: *mp*

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A \flat m 4 fr. D \flat 9 3 fr. C \flat (add9) 2 fr. C \flat B \flat 9sus4 B \flat +7

strolled a - way, And sud - den - ly a storm drew

E \flat (add9) 5 fr. E \flat 6 fr. E \flat (add9) 5 fr. E \flat 6 fr. E \flat maj7

nigh. _____ Seek - ing shel - ter

C \flat m C \flat m6 G \flat maj7 G \flat 6 A \flat m 4 fr. D \flat 9 3 fr.

from the rain, we hur - ried down a lit - tle lane, And

C \flat (add9) 2 fr. C \flat Fm7 \flat 5 B \flat 13

found a love - ly sight near - by. _____

poco a poco ritard.

Moderately slow, a tempo

E♭maj9 E♭6 E♭maj9 E♭6 E♭maj9 E♭6 E♭maj9 E♭6

mp

Chorus E♭ Am7♭5 A♭7 Gm7 B♭m7 E♭7 A♭ A♭+

'Twas just a gar - den in the rain, Close to the

mf

Gm7♭5 C7sus4 C7 Fm7 Fm7♭5 E♭/B♭ F♯°7 Fm7 B♭7

lit - tle leaf - y lane, A touch of col - or 'neath skies of

E♭maj9 E♭6 Fm7 B♭7 E♭ Am7♭5 A♭7

grey. The rain - drops

Gm7

Bbm7

Eb7

A^b

A^b+

Gm7^b5

C7sus4

C7

kiss'd the flow - er beds,

The blos - soms rais'd their thirst - y heads,

Fm7

Fm7^b5

E^b/B^b

F[#]7

Fm7

B^b7

E^b 6 fr.

A^bm6

A per - fumed "thank you" they seemed to

say.

E^b 6 fr.

Am7^b5 4 fr. D7^b9 4 fr.

Gm

Am7

D7

Gm

E^b7

D7

Sure - ly here was charm be - yond com -

Gm

D7/F[#]

Gm

D7

G

Am7

D7

pare to view!

May - be it was

G Am7 D7 G D7/A B \flat 13

just that I was there with you.

poco rit.

Chorus E \flat Am7 \flat 5 A \flat 7 Gm7 B \flat m7 E \flat 7 A \flat A \flat +

'Twas just a gar - den in the rain, But then the

mf a tempo

Gm7 \flat 5 C7sus4 C7 Fm7 Fm7 \flat 5 E \flat /B \flat F \sharp 7 Fm7 B \flat 7

sun came out a - gain, And sent us hap - pi - ly on our

E \flat maj9 E \flat 6 1. Fm7 B \flat 7 2. E \flat maj9 E \flat 6

way.

rall.

Goodnight Sweetheart

Words & Music by Ray Noble, Jimmy Campbell & Reg Connelly

Moderato (with rhythmic feeling)

The piano introduction consists of two staves. The right hand plays a series of chords and melodic lines, while the left hand provides a steady bass accompaniment. The tempo is marked 'Moderato (with rhythmic feeling)'.

Chord diagrams for the first system:

- C:
- C#dim:
- Dm7:
- G7:

Vocal line for the first system:

The day is end - ing and its
Such hap - py hours were spent to -

The day is end - ing and its
Such hap - py hours were spent to -

The piano accompaniment for the first system features a melodic line in the right hand and a bass line in the left hand. Dynamics include 'dim' and 'p'.

Chord diagrams for the second system:

- C:
- C#dim:
- Dm7:
- D:
- Dm7-5:
- G7:
- C:

Vocal line for the second system:

cares and woes, So soon in sweet re - pose Will fade and die,
geth - er dear, And we will wea - ther, dear, The sad ones too.

cares and woes, So soon in sweet re - pose Will fade and die,
geth - er dear, And we will wea - ther, dear, The sad ones too.

The piano accompaniment for the second system continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include 'p'.

Chord diagrams for the third system:

- D9:
- G7+:
- C:
- C#dim:
- Dm7:
- G7:
- Am:
- Cm6:

Vocal line for the third system:

And when to - mor - row comes, dear, let's for - get Each lit - tle
Just put your trust in me and you will find The fu - ture

And when to - mor - row comes, dear, let's for - get Each lit - tle
Just put your trust in me and you will find The fu - ture

The piano accompaniment for the third system features a melodic line in the right hand and a bass line in the left hand. Dynamics include 'mf'.

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C Ebmaj7 Am7 D7sus D7 Dm7/G G Adim/G G7
 vain re - gret, That made us both days un - hap - py.
 sil - ver lined with sun - ny days in plen - ty.

C CHORUS Dm7/C C G7
 Good - night, Sweet-heart, All my pray'rs are for you, Good - night

Dm7 G7 Am Am(#7) Am7 Am6
 Sweet-heart, I'll be watch-ing o'er you, Tears and part - ing may

Dm7 F/G G7 Cmaj7 Am E Am Dm7
 make us for - lorn But with the dawn, A new day is born.

G7 Adim G7 C6 Dm7/C C
 (So I'll say) Good - night, Sweet-heart, Sleep will ban-ish sor - row,

G7 Dm7 G7 Am
 Good - night, Sweet-heart, Till we meet to - mor - row, Dreams en -
 Don't be

Am(#7) Am7 D9 D6 D9 D7 D#dim C/E C#dim 1 G7
 fold you, In them, dear, I'll hold you, Good - night Sweet-heart, Good
 blue, dear, dreams will all come true, dear,

C Cdim Dm7 G7+ 2 G7 G13 C Ab9 Ab7 C
 night. Sweet-heart, Good - night.

Detailed description: This is a musical score for the song 'Good Night, Sweetheart'. It consists of a vocal line and a piano accompaniment. The score is divided into four systems. Each system includes guitar chords above the vocal line and piano accompaniment below. The piano part features a steady bass line and a more melodic upper line. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: '(So I'll say) Good - night, Sweet-heart, Sleep will ban-ish sor - row, Good - night, Sweet-heart, Till we meet to - mor - row, Dreams en - Don't be fold you, blue, dear, In them, dear, I'll dreams will all come true, dear, Good - night Sweet-heart, Good night. Sweet-heart, Good - night.' The guitar chords are: G7, Adim, G7, C6, Dm7/C, C, G7, Dm7, G7, Am, Am(#7), Am7, D9, D6, D9, D7, D#dim, C/E, C#dim, G7, C, Cdim, Dm7, G7+, G7, G13, C, Ab9, Ab7, C.

I Ain't Got Nobody (And There's Nobody Cares For Me)

Words by Roger Graham
Music by Spencer Williams

Slow beat

G G+ Em G+ G A7 D7 G B7

1. There's a say - ing go - ing 'round, and I be - gin to think it's true. It's
2. Wish I on - ly had some - one that I could real - ly call my own. For

Em B7 Em Em7 A7 A7-5 D7 D7+

aw - ful hard to love some - one when they don't care 'bout you.
I would mar - ry him at once, and take him to my home;

G G+ Em G+ G A7 D7 G G#dim

Once I had a lov - in' man, as good as an - y in this town, But
Ev - 'ry night I sigh and cry, no hap - pi - ness at all I find, I

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D G#dim D D#dim A7 A7-5 D7 C D7 D+
 now I'm sad and lone - ly, for he's gone and turned me down. 'Cause
 have no one to love me, no one to con - tent my mind.

CHORUS E7 A7 A7-5
 I ain't got no - bo - dy, And there's

p-f

G Gm A7 D7 G C Cm G Ddim D D+ G7
 no - bo - dy cares for me. I'm

F#7 F7 E7 A7 A7
 so sad and lone - ly, won't some-bo-dy come and take a chance with

me? _____ I'll sing sweet love songs, hon-ey, all the

D Gm G#dim D7 G7 C

time, if you'll come and be my sweet ba-by mine, 'Cause

E7 A7 C#dim D7 D+

I _____ ain't got no - bo - dy, And there's no - bo - dy

G7 F#7 F7 E7 A7 A7-5 G Gm

cares for me. _____ me. _____

A7 D7 1 G Bbdim D7 Ddim Am F#7 2 G C7 G

I'm Beginning To See The Light

Words & Music by Harry James, Duke Ellington, Johnny Hodges & Don George

Medium bounce

The piano introduction consists of two systems of music. The first system features a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4. The bass clef staff provides a harmonic accompaniment with chords: G major, E7, D7, G major, E7, D7. The second system continues the piano introduction with similar melodic and harmonic patterns, ending with a quarter rest.

CHORUS


The chorus is presented in two systems. The first system shows the vocal line and piano accompaniment. The vocal line starts with the lyrics "I nev - er cared much for moon-lit skies, — I nev - er wink back at". The piano accompaniment is marked *mp - f*. The second system continues the chorus with the lyrics "fire - flies, — But now that the stars are in your eyes, — I'm be - gin - ning to see the light — I nev - er went in for". The piano accompaniment continues with various chords and melodic lines. Chord diagrams are provided for the following chords: G, Eb7, D7, G, Eb7, D7, Eb7, G, D7, G, Dm/F, E7, A7, Am7, D7, G, G7, D7, G, Eb7, D7.

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G  Eb7  D7  Eb7 



af - ter - glow, - Or can - dle - light on the mis - tle - toe, - But



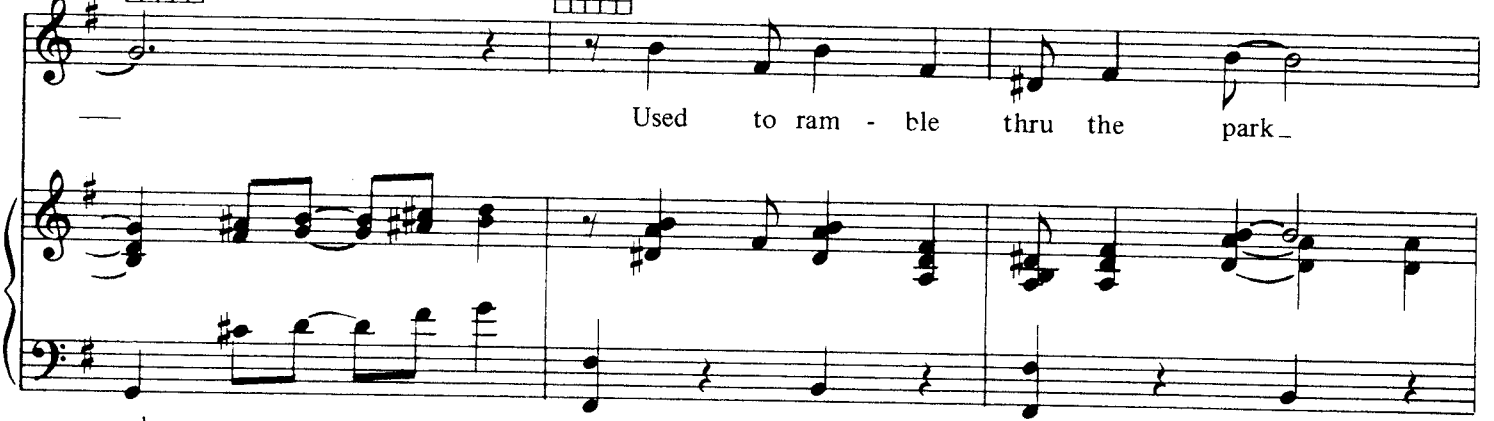
G  D7  G  Dm/F  E7  A7  Am7  D7 



now when you turn the lamp down low - I'm be - gin - ning to see the light.




G  B7 

Used to ram - ble thru the park -



Bb7  A7 

Sha - dow box - ing in the dark - Then you came and



caused a spark, That's a four a-larm fire now_____ I

nev - er made love by lan - tern shine, I nev - er saw rain - bows

in my wine, - But now that your lips are burn - ing mine, I'm be -

gin - ning to see the light. _____ I

Chord diagrams: Eb7, Am7, D7, G, Eb7, D7, G, Eb7, D7, Eb7, G, D7, G, Dm/F, E7, A7, Am7, D7, G, G°, D9, G, D+, G

Keep Smiling, Keep Laughing, Be Happy

Words & Music by Louis Singer

♩ = 123 ♪ ♩ = ³♩

Cm Fm E^b Dm^{b5} Cm Fm E^b Dm^{b5}



Cm Fm E^b Dm^{b5} Cm Fm E^b Dm^{b5}

Let's keep smil - ing, — Let's keep laugh - ing; —


Cm Fm Cm⁷ E^b/F Dm^{b5} Cm/G Gaug Dm^{b5} Gaug




let's be hap - py, — ho ho ho ha! ho ho ho

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C7aug  Fm 




ha! Keep smil - ing, and keep




C7  C7b5  Fm 









laugh - ing; keep punch - ing,



Cm  Ab9  G7 


and ev - ry - thing will be al - right.



Cm  Fm  Eb  Dmb5  Cm  Fm  Eb  Dmb5 

Let's keep smil - ing, Let's keep laugh - ing,

8va



Cm Fm Cm⁷ E^b/F Dm^{b5} Gaug

let's be hap - py, — ho ho ho ho

(8)

Cm A^baug C[#]m F[#]m⁶ E⁶ D[#]m⁷add11

ha! Let's keep smil - ing, —

C[#]m F[#]m⁶ E⁶ D[#]m⁷add11 C[#]m F[#]m⁷

Let's keep laugh - ing; — let's be hap - py, —

C[#]m⁷ F[#]7b⁹ D[#]m⁷b⁵ G[#]7 C[#]m A⁷aug

ho ho ho ho ha!

Dm

Gm⁶

F⁶

Em⁷add11

Dm

Gm⁶

F⁶

Em⁷add11



Let's keep smil - ing, —

Let's keep laugh - ing; —

Dm

Gm⁷

Dm⁷

G⁷b⁹

Em⁷b⁵

A⁷

Dm^b⁵

D⁷



let's be hap - py, —

ho ho ho ho

ha!

Keep

Gm

Dm⁷

Dm⁷b⁵



smil - ing —

and keep laugh - ing; —

keep

Gm

Dm

B^b⁹

A⁷aug



punch - ing, —

and ev - 'ry-thing will be al - right. —

Dm

Gm⁶

F⁶

Em⁷add11

Dm

Gm⁶

F⁶

Em⁷add11

Let's keep smil - ing, —

Let's keep laugh - ing; —

Dm

Gm⁷

Dm⁷

G⁷b⁹

Em⁷b⁵

A⁷

D⁷b⁵

D⁹b⁵

let's be hap - py, —

ho ho ho ho ha!

C[#]m

F[#]m⁶

E⁶

D[#]m⁷add11

C[#]m

F[#]m⁶

E⁶

D[#]m⁷add11

Let's keep smil - ing, —

Let's keep laugh - ing; —

C[#]m

F[#]m⁷

C[#]m⁷

F[#]7b⁹

D[#]m⁷b⁵

G⁷

C[#]m

C[#]9aug

let's be hap - py, —

ho ho ho ho ha!

Cm Fm E^b Dm^{b5} Cm Fm E^b Dm^{b5}

Let's keep smil - ing, — Let's keep laugh - ing; —

8^{va}

Cm Fm Cm⁷ E^b/F Dm^{b5} Gaug Cm G⁷(no³)

let's be hap - py, — ho ho ho ho ha!

(8)

Cm Fm Cm⁷ E^b/F Dm^{b5} Gaug Cm G⁷(no³)

Let's be hap - py, — ho ho ho ho ha! Ho

8^{va}

Dm^{b5} Gaug(no³) Cm Dm^{b5} Gaug(no³) Cm/G Cm N.C.

ho ho ho ha! Ho ho ho ho (Loud whisper) ha!

8^{va}

The Lonesome Road

Words by Gene Austin
Music by Nathaniel Shilkret

Moderately

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

E \flat 6

E \flat 7

A \flat m6

Look down, love, look down true love, that lone some road, Be -
(True) love, true love, what have I done, That

Piano accompaniment for the first vocal line, starting with a mezzo-forte (*mf*) dynamic. The bass line is simple and rhythmic, supporting the vocal melody.

E \flat 7

B \flat 7

E \flat

A \circ

Fm7

B \flat 9

B \flat 13

E \flat 6

fore you you trav - el on. Look up, look
should treat me so? You caus - ed

Piano accompaniment for the second vocal line, continuing the bass line and supporting the vocal melody.

E \flat 7

A \flat m6

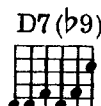
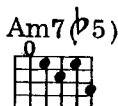
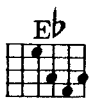
E \flat

B \flat 7

up me and seek yo' mak - er 'Fore Gabri - el blows his
to walk and talk, like I nev - er did be -

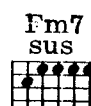
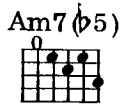
Piano accompaniment for the third vocal line, concluding the piece with a final chord in the left hand.

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horn.
fore.

Wea - ry to - tin' such a



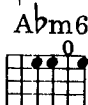
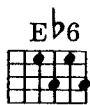
load,

Tredg - ing down that

lone - some

road.

Look



down,

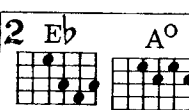
look down

that lone - some

road

Be - fore

you



trav - el on.

True on.

Lovin' Spree

Words & Music by Joan Javits & Phil Springer

♩ = 88 ♪ = ♩ = ³♩

Dmaj7

Em7

F#m7

Em7

Dmaj7

Em7

First system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. Above the staff are six guitar chord diagrams: Dmaj7, Em7, F#m7, Em7, Dmaj7, and Em7. Below the treble staff is a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand.

F#m7

Em7

♩ Dmaj7

Em7

F#m7

Em7

Second system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. Above the staff are six guitar chord diagrams: F#m7, Em7, Dmaj7, Em7, F#m7, and Em7. Below the treble staff are three lines of lyrics: "I wan - na go on a lov - in' spree, wan - na", "I wan - na go on a hug - gin' binge, wan - na", and "I wan - na go on a lov - in' spree, wan - na". Below the treble staff is a grand staff with piano accompaniment. A triplet of eighth notes is marked with a "3" above it.

Dmaj7

Em7










F#m7

N.C.

Em7







Third system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. Above the staff are four guitar chord diagrams: Dmaj7, Em7, F#m7, and Em7. Below the treble staff are three lines of lyrics: "love hug love, un - til there just ain't no - thing left for me.", "love hug love, un - til my arms is com - ing off the hinge.", and "love hug love, so you just got - ta keep me com - pa - ny.". Below the treble staff is a grand staff with piano accompaniment. The piano part continues with the eighth-note bass line and chords.

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A  G⁶  F^{#m7}  Fdim  Em⁷  A¹³  Em⁷  A¹³  2fr *To Coda* 





But I would - n't go on a lov - in' spree with
 But I would - n't go on a hug - gin' binge with
 'Cause I would - n't go on a lov - in' spee with

1. Em⁷  A¹³  2fr Dmaj⁷  Em⁷  F^{#m7}  Em⁷ 



a - ny-one else but you.

2. Em⁷  A¹³  2fr



a - ny-one else but

Dmaj7



Em7



F#m7



D



G



you...

Kiss me hot,

D



kiss me strong;



kiss me hard-er,

kiss me long;



kiss me right,

and you can kiss me

D



N.C. A7



Bb7



wrong.

Let's go

cra - zy!

B7



C7



D^b7



D7



E^b7



E7



F7



F[#]7



G7



A7



D.S. al Coda

Coda

Em7



A13



a - ny - one else but

Dmaj7



Em7



F[#]m7



Em7



Repeat ad lib. to fade

you,

but

Manana (Is Good Enough For Me)

Words & Music by Peggy Lee & Dave Barbour

Samba

Cm



Bb



F7/C



F7



mf

Bb



no chord

F7



Bb



The fau - cet she is drip - ping and the
 moth - er's al - ways work - ing; she's
See additional lyrics

F7



fence she's fall - ing down. My
 work - ing ver - y hard. But

pock - et needs some mon - ey for so me I
 ev - 'ry time she looks for me I'm

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Bb



can't sleep - ing in in - to the town. My
yard. My

G7



broth - er is n't work - ing and my
moth - er thinks I'm la - zy and

Cm



Cm7



F7



sis - ter does - n't care. The car she needs a
may - be she is right. I'll go to work ma -




Bb




F7




mo - tor so I can't go an - y where. }
ña - na, but I got - ta sleep to - night. } Ma -


B \flat  G7  Cm 




ñá - na, ma - ñá - na,



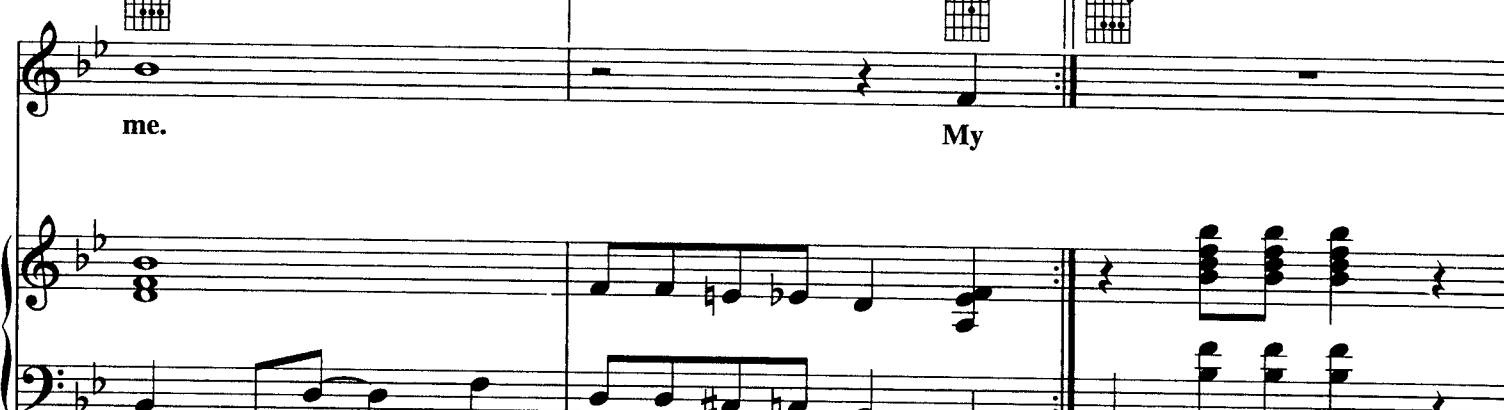
F7 

ma - ñá - na is soon e - nough for



B \flat  1-4  5 B \flat 

me. My



Additional Lyrics

3. Oh, once I had some money but I gave it to my friend.
He said he'd pay me double, it was only for a lend.
But he said a little later that the horse she was so slow.
Why he gave the horse my money is something I don't know.
4. My brother took his suitcase and he went away to school.
My father said he only learn'd to be a silly fool.
My father said that I should learn to make a chili pot.
But then I burn'd the house down the chili was too hot.
5. The window she is broken and the rain is coming in.
If someone doesn't fix it I'll be soaking to my skin.
But if we wait a day or two the rain may go away.
And we don't need a window on such a sunny day.

The Music Goes Round And Around

Words by Red Hodgson
 Music by Edward Farley & Michael Riley

Moderately

One
(She)

The musical score is presented in a standard format with a vocal line on a single treble clef staff and piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Moderately'. The key signature has one flat (B-flat major or D minor). The score includes guitar chord diagrams for various chords: C, G+, Am, C+, C, G7, Em, G7, C, G7, Gm, A7, D7, G, D7, G7, C, F, and C. The lyrics are as follows:

night, while play - ing and in the band, A girl came up; she
 smiled at me and said "You're fine." I an - swer'd "Miss, the
 said, "You're grand." So I re - plied in words low down, "Now,
 plea - sure's mine." But when she ask'd "What's that thing for?" I
 this is how the mu - sic goes 'round; I blow through here; The
 thought I'd bet - ter show her once more.

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C/E Cdim Dm7 C#dim G7 G9 Em

mu-sic goes 'round and a - round. Whoa - ho - ho - ho - ho - ho, and it comes up

C F G7 C Dm Cdim C

here. I push the first valve down. The

C/E Cdim Dm7 C#dim G7 G9 Em

mu-sic goes down and a - round, Whoa - ho - ho - ho - ho - ho, And it comes up

C Dm G7 C E7 Am E7 Am E7

here. I push the mid-dle valve down. The

Am E7 Am E7 Am E7 Am G D7

mu-sic goes down a - round be - low, be - low, be - low, Dee-dle-dee ho - ho - ho,

Lis-ten to the no-tes come out. I push the oth-er valve down. The

mu-sic goes 'round and a - round. Whoa - ho - ho - ho - ho - ho, and it comes out

here. She here.

ff

A Nightingale Can Sing The Blues

Words & Music by Dick Charles & Larry Markes

Freely (slow)

tempo

Chord diagrams: N.C., D(#9) (2fr), N.C., E7#9, N.C., C, F7

Musical notation for the first system, including guitar chords and piano accompaniment. The piano part features a 4/4 time signature and includes triplet figures in the right hand.

no tempo

(Freely)

Chord diagrams: N.C., Ab7/Bb, Ab13 (4fr), G13 (3fr), N.C., C, Cdim, N.C., Dm, C#m (4fr)

ten. Got my fea - thers burned, got my les - son learned;

Musical notation for the second system, including guitar chords, piano accompaniment, and vocal line. The piano part includes a 'ten.' (tension) marking. The vocal line has lyrics: "Got my fea - thers burned, got my les - son learned;"

a tempo (quicker)

Chord diagrams: Cm/F (3fr), Ab9b5 (4fr), G9, C6, Eb (6fr), Ab7 (4fr), Gaug7 (3fr)

Musical notation for the third system, including guitar chords and piano accompaniment. The piano part includes a 'ten ten' marking.

guess that I was born to lose.

ten ten

Musical notation for the third system, including guitar chords, piano accompaniment, and vocal line. The piano part includes a 'ten ten' marking. The vocal line has lyrics: "guess that I was born to lose."

(Freely)

C

Cdim

Dm

C#m

Cm/F

A^{b9}b5

G⁹

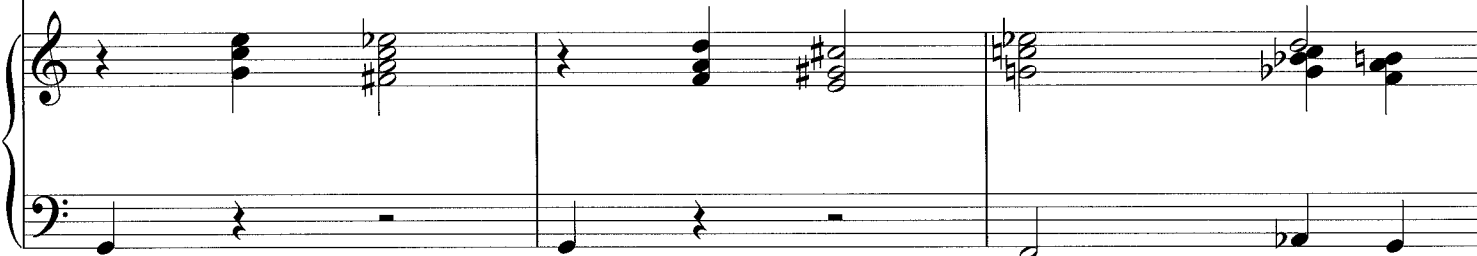
N.C.



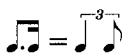
N.C.



Take it straight from me, love is mi - se - ry. Lis - ten while I sing the



a tempo ♩ = 66



C¹³

B^{b13}

A^baug⁷

G⁷

Cmaj⁷

Cmaj⁷/E

F⁹(#11)

A^{b13}

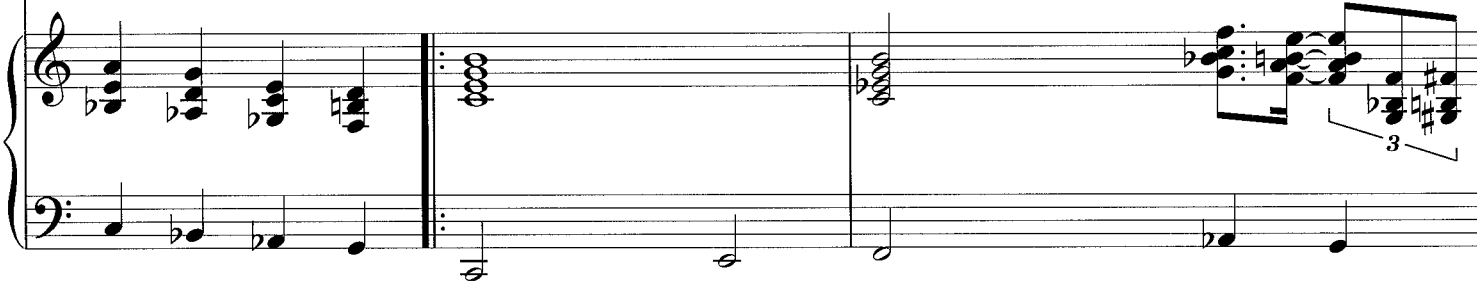
G¹³



blues.

Ain't it a shame
I'll put it straight:
You take my word,

he had to go and grieve me?
he's got him-self a new bird,
there ain't no use a - preach - ing;



C⁶

Caug⁹

Fm(add⁹)

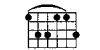
C^bmaj⁷

D^{b9}

Gaug⁷

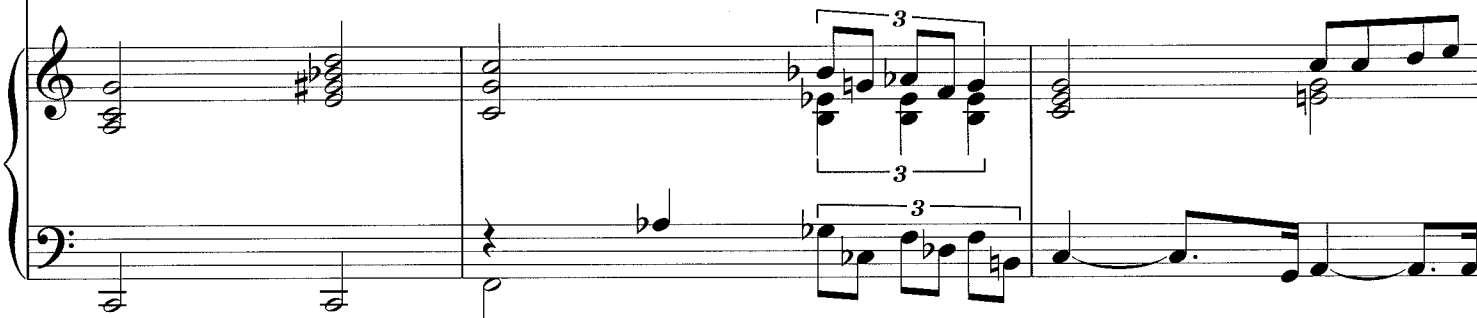
C

Am⁷



Some oth - er dame ___ has made him up and leave me ___
gave me the gate, ___ and now I'm just a blue bird ___
I got a bird ___ who's gon - na get some teach ing ___

That's ___ how it hap - pens ___
That's ___ how it hap - pens ___
Then ___ he'll dis - co - ver ___



To Coda

1.

Dm¹¹

A^b13

G¹³

C

B^b6

A^b6

D^b/G

a night-in - gale_____ can sing_ the blues.

2.

D^b/A^b D^b6⁹/F

C⁶₉

C/E

C/G

A^b9/E^b

A^b9

Dm7

G7(b9)

C⁶₉

He can take me and for - sake me_ just as quick as that,_ when

B^b13

C⁶₉

there's some-one new_ in town._ But I'm

C/E C/G A^{b9}/E^b A^{b9} Dm⁷ G⁷(b⁹) C⁶/₉

bet - ting he'll be fret - ting for his old job back, when

3 3

Dm⁹ A^{b9} G⁹ D^{b7}(#9)

his brand new la - dy - love has let him down.

3

D.S. al Coda

♩ *Coda*

Fmaj⁹ C D(#9) N.C.

blues.

E⁷(#9) Cadd⁹ Cadd⁹/E F⁷ D⁶/₉ D^{b6}/₉ C⁶/₉

rit. A night - in - gale can sing the blues.

Rock Me To Sleep

Words & Music by Benny Carter & Paul Vandervoot

$\text{♩} = 134$ $\text{♪} = \text{♪} = \text{♪}$

B^b7



E^bm⁶



Gm⁷



C⁷b⁹



F¹¹



B^b6



The first system of piano accompaniment consists of three measures. The right hand plays chords in the upper register, while the left hand plays a simple bass line. The chords correspond to the B^b7, E^bm⁶, Gm⁷, C⁷b⁹, F¹¹, and B^b6 chords shown above.

N.C.

B^b6



B^b7



When the sun goes to rest, and

*2° Instrumental till **

The second system features a vocal line and piano accompaniment. The vocal line begins with a rest (N.C.) and then sings the lyrics. The piano accompaniment provides harmonic support with chords and a bass line.

E^b9



B^b6



Dm⁷



birds start to nest, when shadows of ev - 'ning

The third system continues the vocal and piano accompaniment. The vocal line sings the lyrics, and the piano accompaniment continues with chords and a bass line.

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creep, rock me to sleep. When



the day - light is gone, and dark - ness comes



on, when peo - ple start count - ing sheep,



rock me to sleep. * So cud - dle close and

Fm7

Bb7

Ebmaj7

Eb6



— hold me tight, rock me to and fro. — Like

Gm7

C7

Gm7

C7

F7

N.C.



gen - tle breez - es in the night, — just rock — me

C7

F7

Bb6

Bb7



till I go to sleep in your arms, — to dream —

Eb9

Bb6

Dm7



— of your charms — while lost — in my slum - ber deep.

1.

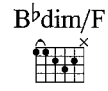
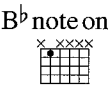


Oh, rock me to sleep.

2.



rock me, rock me, rock me, rock me to sleep.

Show Me The Way To Get Out Of This World (‘Cause That’s Where Everything Is)

Words by Les Clark
Music by Matt Dennis

Moderately slow

F/A Gm7 C7 F/A Ab°7 Gm7 C9

Ev - 'ry - thing is gone and I'd like to go, _ But

F/A Ab°7 Gm Bbm6/Db C7 A Dm6/B A7/C#

how, I have - n't fig-ured out. _ If you've got the an - swer, I'd

Dm A7/E Dm/F F#°7 C/G G13 C7

like to know, _ So, tell me what it's all a - bout. _

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F D7+ G9 Bb/C

Show me the way to get out of this world, 'Cause that's where ev - 'ry-thing is.

F Bb Am Gm7 F F7 D7+

If ev - 'ry-thing is go - in', I don't wan - na stay here. Who

G9 C7 C+

wants to stick a-round and watch the world dis - ap - pear? } Now I
If I
I was

Cm9 F9 Cm9 F7

missed a thing or two a-way down the line, And
go, I'd like to take a few things a - long, But
gon - na stay, but then a-gain I don't know, If

B \flat B \flat + B \flat 6 B \flat m7 B \flat m6 C7 \flat 9 F

I'd go back and get 'em, but I have - n't the time. _
 an - y - thing that's an - y good, they tell me is gone. _ } So, show me the way to get
 ev - 'ry - thing is real - ly gone, I might as well go. _

F7 D7+ G9 B \flat /C 1. F C7+ 2. F

out of this world, 'Cause that's where ev - 'ry - thing is. _ At

B \flat B \circ 7 F/C D9 D/F# G9

least, that's what they tell me when I ask where it is, _ So, show me _ the

C7 F F13

way to get out of this world, 'Cause that's where ev - 'ry - thing is. _

Take Me To Your Heart Again (La Vie En Rose)

Music by R.S. Louiguy

Gently with rubato

Gadd9



Em⁹



Cmaj⁷



mp espress.
con ped.

Am⁹



D¹³



D⁷



Gadd9



Gmaj⁷



Quand il me prend dans ses bras, il me par - le tout
Hold me close and hold me fast, the ma - gic spell you

G⁶



Am⁷/G



bas, je vois la vie en ro - se. Il me dit des mots d'a -
cast, this is la vie en ro - se. When you kiss me Hea - ven

D/G



Am7/G



Cm/G



G/B



Am7



D13#11



-mour, des mots de tous les jours, et ça m'fait quel - que cho - se.
sighs, and though I close my eyes I see la vie en ro - se.

Gadd9



Gmaj7



G6



G7



Il est en - tré dans mon coeur, une part de bon - heur, dont je con - nais la
When you press me to your heart, I'm in a world a - part, a world where ro - ses

C



Cm



3fr accel.

Gadd9/B



cau - se. C'est lui pour moi, moi pour lui, dans la vie.
bloom. And when you speak an - gels sing from a - bove,

rall.

Cm A7 D13 D7b9 Gadd9 **a tempo**

Il me l'a dit me l'a ju - ré pour la vi - e. Et dès que je a - per -
 ev - 'ry day words seem to turn in - to love songs. Give your heart and soul to

Gmaj7/B Am7 D7b9 Gadd9

rall.

-çois, a - lors je sens en moi, mon coeur qui bat.
 me and life will al - ways be la vie en rose.

Freely

C/G F#m7b5

Des yeux qui font bais - ser les miens, un rire qui se perd sur sa bouch
 His eyes make me look down his laugh loo - ses it - self on his mouth,

Bm



G/B



Bb



A^{b9}#11



D7



Voi-là le por - trait sans re - touche, de l'homme au - quel j' - ap - part - iens.
Here is the un - touched por - trait of the man to whom I be - long.

a tempo

Gadd9



Gmaj7



G⁶



Am7/G



D7/G



Quand il me prend dans ses bras, il me par - le tout bas, je vois la vie en ro - se.
Hold me close and hold me fast, the ma - gic spell you cast, this is la vie en ro - se.

Am7/G



D/G



Am7/G



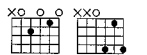
D/F#



G/B



Am7 D¹³#11



Il me dit des mots d'a - mour, des mots de tous les jours, et ça m'fait quel - que cho - se.
When you kiss me Hea - ven sighs, and though I close my eyes I see la vie en ro - se.

Gadd9

Gmaj7

G6

G/F

C/E

Mm

C

Gadd9/B

Em

rall.

A7

C/D D7b9

C'est lui pour moi, moi pour lui, dans la vie.
And when you speak an-gels sing from a-bove,

Il me l'a dit me l'a ju-ré pour la vi-e.
ev-'ry day words seem to turn in-to love songs.

molto rall.

Gadd9

Gmaj7

Am7

Bm7

C

D7b9

N.C.

G

Et dès que je a-per-çois,
Give your heart and soul to me

a-lors je sens dans moi, mon coeur qui bat.
and life will al-ways be la vie en rose.

Time Out For Tears

Words & Music by Abe Schiff & Irving Berman

Freely



mp



Sit - ing here in the moon - light,

poco rit.

mp with some motion



Hop - ing and wish - ing, too, Wait - ing through - out the

Cm7 Ab/C Cm C9 F7 F7^{b9}

night For dreams that will nev - er come true.

poco rit.

Slowly, with expression

Bb Bbmaj9 Bb6 C#°7 Cm7 F

Time out for tears be - cause I'm think - ing of you.

mf legato

Cm7 F7 Cm7 F7 F9 F7+

Time out for tears, my dar - ling,

Bbmaj7 Eb Bbmaj9 Bb6 Dm7b5 G7

now that we're through. You know that I

G7b9 Cm G/D Cm6/Eb

nev - er want - ed our plan to end, _____ And

Em7b5 A7 A7#5 Dm7 C#°7

you know that I _____ would be will - ing to try it a - gain, _____

Cm7 F7+ Bb Bbmaj9 Bb6 C#°7

try it a - gain. _____ Time out for tears _____ my heart is

Cm7 F Cm7 F7 Cm7 F7

yearn - ing for you. _____ All through the tears, _____

Eb7 6fr D7 Ab7 4fr G7 G7+

— here's what I'll do: — I'm gon - na

Eb6 6fr E°7 7fr Bb/F 8fr Gm7 10fr

spend my time — and dance and dine, — Play - ing with some - bod - y

G7 G7/B Cm7 F13b9

now, — But there'll be time out for tears — when ev - er I think — of

Bb6 Gbmaj9 Gb6 1. Cm7b5 F7 2. Bb C/Bb

you. —

rall. *p*

Wrap Your Troubles In Dreams (And Dream Your Troubles Away)

Words by Ted Koehler & Billy Moll
Music by Harry Barris

Moderately

G+



When

mf

C G7 C G7 C E7 Am7

Skies are clou - dy and gray. They're on - ly gray for a day, So

D9 Am7 D7 Dm7 G7 C G9+5

Wrap Your Trou - bles In Dreams, And dream your trou - bles a - way. Un -

C G7 C G7 C E7 Am7

til that sun - shine peers thru, There's on - ly one thing to do, Just

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D9 Am7 D7 Dm7 G7 G7+5 C Bm7 E7

Wrap Your Trou - bles In Dreams, And dream your trou - bles a - way Your

Am B7 E7 A7 D7 G7 G7+5 C E7

cas - tles may tum - ble, that's Fate, af - ter all, — Life's real - ly fun - ny that way,

Am B7 E7 A7 D7 G7 C G9+5

No use to grum - ble, just smile as they fall, — Were - n't you King — for a day? Say!

C G7 C C E7 Am7 D9 Am7

Just re - mem - ber that sun - shine Al - ways fol - lows the rain, So Wrap Your Trou - bles In

C D9 Dm9 G G7+5 1 C G9+5 2 C Fm6 C6/9

Dreams, And dream your trou - bles a - way. When way. —