

# FOR ONCE IN MY LIFE

Lyrics by  
RONALD MILLER

Music by  
ORLANDO MURDEN

*Duet with Gladys Knight and Stevie Wonder*

Moderately, with rubato

*mp*  
(with pedal)

G G+ G6 Gdim7 Am Am(maj7)

Am7 E7(#5) Am Am(maj7) Am7 D7(#5) G Am7 D7

G F#m7(b5)B7 Em B7/D# G/D

A7Alt. G/D Em7 Am9 Am7/D

The image shows a piano score for the song 'For Once in My Life'. It consists of four systems of music, each with a treble and bass clef staff. The first system starts with a piano (mp) dynamic and includes the instruction '(with pedal)'. The second system continues the piece with various chords. The third system features a key change to D minor, indicated by a key signature change to two flats. The fourth system concludes the piece with a final cadence. The score includes various chord voicings and melodic lines for both hands.

Tempo ♩ = 92

Cm9 Cm7/F N.C. A6 Bb6 D6 Eb6 Edim7 Bb/F Ab9 G9

*mf*

Gb7 Db7(#9) C7(#9) F7(#5) Bb6 G7(#5) Cm9 F7(#5) Bb Bb+

F.S.: For once in my - life, - I've got

(4)

Bb6 Bdim7 Cm7 Cm(#5) F9

some - one who needs me, some - one I've need - ed for so long. G.K.: For

Cm Cm(#5) F7 Bb F+

once, un - a - fraid, I can go where life leads me and some - how I know I'll be

**B $\flat$**  **D7(#9)** **Gm** **Gm(maj7)** **Gm/F** **Em7(b5)**

strong. — *F.S.:* For once, I can touch what my heart used to dream of

**Ebmaj7** **G7(#5)** **Cm7** **F9** **Bbmaj7** **D7(#9)** **Gm7**

long be-fore I knew — *G.K.:* some-one warm like — you

**Gm7/C** **C9** **Gb7(b5)** **F7** **B $\flat$**  **B $\flat$ +**

could make my dreams come true. — For once in my life,

**B $\flat$ 6** **Bdim7** **Cm7** **Cm(#5)** **F9**

I won't let sor-row hurt me, not like it's hurt me be-fore. — *F.S.:* For

Cm7 Cm(#5) F7 F7(#5) Bb F7(#5)

once, I've got some-one I know won't de - sert me, and I'm - not a - lone - an - y -

Bb Am7(4) Ab13 Gm7 Gb13

more. — G.K.: For once, I can say, "This is mine, you're not gon - na take it!"

Bb/F Gm7 C7(b5) Gb7(b5)

F.S.: Long as I've got love, babe, you can bet I'm - gon - na make it.

Bb/F Gm7 Cm7 F7(b9) Bb6

Both: For once in my - life, I've got some - one who needs — me.

*cresc.*

Chords: G $\flat$ 9, C7( $\sharp$ 5), F7( $\flat$ 9), B $\flat$ , B $\flat$ maj7( $\sharp$ 5), B $\flat$ 6, G7( $\sharp$ 5)

Chords: Cm7, Dm7, E $\flat$ 6, Bm7/E, Cm7/F, Dm7( $\flat$ 5), G7( $\sharp$ 5), Cm, G7( $\sharp$ 5)

Chords: Cm7, F7( $\sharp$ 5), B $\flat$ maj7, G7( $\sharp$ 5), Cm7, F7Alt., B $\flat$ maj7, A $\flat$ 7( $\sharp$ 11)<sub>3</sub>

G.K.: For \_\_\_\_\_

Chords: Gm7, G $\flat$ 13, B $\flat$ /F

once, I can say,— "This is mine,— you can't take it!" F.S.: Long as I've got love, babe, you can

C7(b5) Gb7(b5) Bb/F D7(#5)

bet I'm gon - na make it. *G.K.:* For once *F.S.:* For once in my life, I've  
 in my

Eb6 Ebmaj 7/F Bbmaj 7 Gm7

found some - one. Yes, for once in my life, I've got  
 life, some - one. Once in my life, I've got

C7(b5) Gb7(b5) Bb/F Gm7 Cm7 Eb/F

some - one. Once in my life, I've got some-one who  
 some - one. For once in my life, some-one who

Bbmaj 7 G7Alt. C7(#9) Cm7/F A7(b9) Bb6

needs me. needs me.

*dim.* *mp*

# COME FLY WITH ME

Words by  
SAMMY CAHN

Music by  
JAMES VAN HEUSEN

Duet with Luis Miguel  $\text{r}^3\text{r}$   
Swing  $\text{♩} = 144$  ( $\text{♩} = \text{♩}$ )  
N.C.

F7( $\flat 9$ ) F13

F.S.: Come

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of two flats (B-flat major). The melody is written in the treble clef, and the accompaniment is in the bass clef. The music begins with a series of chords and a melodic line that moves from a low register to a higher one. Dynamics include *p*, *mp*, *cresc.*, and *mf*. The introduction concludes with a fermata over a chord.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "fly with me.— Let's fly,— let's fly a - way.— L.M.: If". The music is in 4/4 time with a key signature of two flats. Chord symbols above the staff include Bbmaj9, Bbdim7, Cm7, F9, Gb9, and F9. The piano accompaniment provides a steady harmonic and rhythmic foundation.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "you can use— some ex - ot - ic booze,— there's a bar in far— Bom - bay.— F.S.: Come on,". The music remains in 4/4 time with a key signature of two flats. Chord symbols above the staff include Bbmaj7, Bb6, Bb7, Ebmaj9, and Ab13. The piano accompaniment continues to support the vocal line.

Bb6 Eb9 D7 G7 C9 F13

fly with me,— we'll float down— in the blue.—

Bbmaj9 Gb7 Cm7 F9

*L.M.:* Fly with me,— float— down— to Pe - ru.— *F.S.:* In

Bbmaj7 Fm9 Bb7(b9) Ebmaj9 Eb6 Ebm7 Ab9

lla - ma land,— there's a one— man band— and he'll toot his— flute for you.—

Bb Gm7 Eb9 Cm7/F Bb N.C.

*Both:* Fly with me,— we'll take off in the blue.— *F.S.:* Once I get you—



§  
 Gbmaj7                      Gb+                      Cbmaj7                      Abm7  
 — up there—                      where the air                      is                      rar - e - fied,—

Db9                      Gb+                      N.C.  
 L.M.: we'll just glide—                      star - ry - eyed.                      Once I get you up-

Gb                      Gb+                      Gb6                      Fmaj9                      D7(b9)  
 — there,—                      I'll be hold - ing you—                      so— ver - y near.—

Gm7                      C7                      Gm7                      C7 N.C.  
 F.S.: You might e - ven hear—                      Both: a gang of an - gels cheer just be -

B $\flat$  B $\flat$ dim7

cause we're to - geth - er. *L.M.*: Weath - er - wise, — it's — such a cool, — cool day. —

Cm7 F9 B $\flat$ maj7 B $\flat$ 6

*F.S.*: You just say those words, — we'll

Fm9 B $\flat$ 7(b9) E $\flat$ maj9 To Coda  $\oplus$  A $\flat$ 13

ship those birds — down to Ac - a - pul - co Bay. — It is

B $\flat$  B $\flat$ 7/D E $\flat$ 7 F7 B $\flat$  F7/A Dm7(b5) G7

per - fect for a fly - ing hon - ey - moon, — they do say. — Come on,  
*L.M.*: Per - fect — hon - ey - moon, — they do say. —

C9 Cm7 Cm7/F Bbmaj9 Eb/F

fly with me, — let's fly, — let's fly a - way. —

Bbmaj9 Gb7(b5) Cm7 Cm7/F

Bbmaj9 Bb6 Fm9 Bb7(b9) Ebmaj9 Ab13

L.M.: Doo — doo

Bb Eb9 Eb/F Bb6 Cm7/F Bb N.C.

D.S. at Coda

doo doo doo — doo doo — doo doo — doo doo. — F.S.: Once I get you —

Coda



A $\flat$ 13

B $\flat$

B $\flat$ 7/D

E $\flat$ 7

E $\flat$ /F

B $\flat$

A7( $\sharp$ 5)

— F.S.: It's per-fect for— a fly - ing — hon-ey - moon,— they do

Dm7( $\flat$ 5)

G7( $\sharp$ 5)

C9

say.

Both: Come on, fly —

with me,— F.S.: let's fly,—

let's fly.—

Cm7/F N.C.

B $\flat$

E $\flat$ 9

Pack up your bags and let's get out of here.—

L.M.: Come on,— let's fly—

B $\flat$ /D

Cm7

B7Alt.

B $\flat$ maj9

a

way.—

# BEWITCHED

Words by LORENZ HART  
 Music by RICHARD RODGERS

*Duet with Patti La Belle*

**Moderately, with rubato**

Chords: Cm7, Dm7, Ebmaj7, Dm7, Cm7

*p*  
 (with pedal)

Detailed description: This system shows the piano introduction for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is B-flat major (two flats). The time signature is 4/4. The music begins with a piano (*p*) dynamic. The first measure has a Cm7 chord. The second measure has a Dm7 chord. The third measure has an Ebmaj7 chord. The fourth measure has a Dm7 chord. The fifth measure has a Cm7 chord. The bass line consists of quarter notes: C2, B1, A1, G1, F1, E1, D1, C1. The treble line consists of quarter notes: C4, B3, A3, G3, F3, E3, D3, C3.

Chords: Abmaj7, Db, C, Cm7, Dm7

*F.S.:* She's a fool and don't I know it.

*l.h. mp*

Detailed description: This system contains the first vocal line and its piano accompaniment. The vocal line is on a treble clef staff. The piano accompaniment is on two staves (treble and bass clefs). The key signature is B-flat major. The time signature is 4/4. The vocal line starts with a whole rest in the first measure, followed by a half rest in the second measure. The piano accompaniment provides harmonic support. The first vocal line is marked *F.S.:* (First Solo). The lyrics are "She's a fool and don't I know it." The piano accompaniment includes a *l.h. mp* (left hand, mezzo-piano) marking.

Chords: Cm7, F13, Bbmaj9, G7(b9), Cm7, Dm7, Gm7

*P.L.:* But a fool can have her charms. *F.S.:* I'm in love and don't I show it,

*l.h.*

Detailed description: This system contains the second vocal line and its piano accompaniment. The vocal line is on a treble clef staff. The piano accompaniment is on two staves (treble and bass clefs). The key signature is B-flat major. The time signature is 4/4. The vocal line starts with a whole rest in the first measure, followed by a half rest in the second measure. The piano accompaniment provides harmonic support. The first vocal line is marked *P.L.:* (Patti La Belle). The lyrics are "But a fool can have her charms." The second vocal line is marked *F.S.:* (First Solo). The lyrics are "I'm in love and don't I show it,". The piano accompaniment includes a *l.h.* (left hand) marking.

Cm7 Eb/F Bbmaj9 Cm7 F13 Bbmaj9 Gm7

like a babe in arms. *P.L.:* Love's the same old sad sen - sa - tion,

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by quarter notes G4, A4, Bb4, and C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb).

Cm7 F13 Bbmaj9 G7(b9) Cm7 F13

late - ly I've not slept one wink since this sil - ly

The second system continues the vocal line and piano accompaniment. The vocal line has quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6. The piano accompaniment includes a prominent G7(b9) chord in the right hand.

Dm7 Gm7 Cm7 N.C.

sit - u - a - tion put me on the blink.

The third system concludes the vocal line and piano accompaniment. The vocal line has quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6. The piano accompaniment ends with a whole rest in the right hand and a whole note C4 in the left hand.

Tempo ♩ = 72

F C/E F/Eb Bb/D Bbm/Db Abm7/Cb Gb/Bb D7/A Abm7 Gbmaj9 Emaj9 Ebm11

*cresc. poco a poco* *poco rit.*

The fourth system is a piano introduction or interlude. It features a series of chords in the right hand and a bass line in the left hand. The tempo is marked as 72 beats per minute. The key signature remains two flats.

D7alt. G13(b9) C7alt. F7alt. Bbmaj7 Cm7

F.S.: I am wild a-gain, be-guiled a-gain, a

*molto rit.* *mf* *a tempo*

Bb/D 3 D7 3 Ebmaj7 Cdim7 Bb/D C13 3

sim-per-ing, - whim-per-ing - child a-gain. Be-witched, both-ered - and be-

Cm7 F9 G7(b9) Cm7 Gb7(b9) F9sus F7(b9)

wil-dered am I. P.L.: Oh, I

Bbmaj7 3 Cm7 3 Bb/D 3 D7 3

could-n't sleep, - would-n't sleep, - Love came - and told me - I -

F.S.: Could-n't sleep, - would-n't sleep.

*E♭maj7* *B♭/D* *D♭dim7* *Cm7* *Fm7* *B♭7(♭9)*

— should- n't sleep. — Be- witched, both- ered— and be- wil- dered— am

*E♭maj7* *E♭+* *Dm7(♭9)* *G7(♭9)* *Cm7* *Cm6* *Cm7* *Cm6*

I. ————— *F.S.:* I lost my heart, but what of it? *P.L.:* Oh, — don't you

*B♭maj7* *B♭6* *B♭maj7* *B♭6* *Bm7* *Cm7*

know the man is cold, — I a - gree. *F.S.:* She might laugh, but I

*E♭/F* *F/E♭* *B♭/D* *D♭dim7* *Cm7* *F9* *F#13*

love it *Both:* al-though the laugh's on me. — *F.S.:* I will — *P.L.:* Oh, I, — I'm gon-na

*poco rit.*



B C#m7

sing to her, bring spring to her and  
sing, yes, I'm gon-na bring spring to

*a tempo*

B/D# D#7(#5) Emaj9 Em7 Em6 B/F# Bdim7/F#

long — for the day — when I'll cling to her. Be - witched, both - ered — and be -  
him — and long for the day when I'll cling to — him. Be - witched, both - ered — and be -

*cresc.* *f rit.* *a tempo*

C#m7/F# F#13 B C#B B D E/D D B

wil-dered am I.  
wil-dered am I.

*poco rit.*

# THE BEST IS YET TO COME

Music by  
CY COLEMAN

Words by  
CAROLYN LEIGH

*Duet with Jon Secada*

Swing ♩ = 96 (♩ = ♩<sup>3</sup>)

N.C. Eb7(#5)

*p* *mp*

The piano introduction consists of four measures. The first measure is marked 'N.C.' (No Chords). The second measure begins with a piano (*p*) dynamic. The third measure is marked *mp* (mezzo-piano). The fourth measure features a chord marked Eb7(#5). The music is in 4/4 time and E-flat major.

Ab6

F.S.: Out of the tree of life— I just picked me a plum.—

The first system of the vocal melody and piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. The piano accompaniment is in the same key and time signature. The lyrics are: "Out of the tree of life— I just picked me a plum.—".

F7

You came a-long and ev - 'ry-thing's start-in' to hum.—

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: "You came a-long and ev - 'ry-thing's start-in' to hum.—". The piano accompaniment continues with a steady accompaniment pattern.

The Best Is Yet To Come - 6 - 1  
PF9509

Bbm7

Eb7

Ab6

B+

Still it's a real good bet— the best is yet to come..

C6

J.S.: The best is yet to come— and babe, won't it be fine?—

You think you've seen the sun,— but you ain't seen it shine..

A7

Dm7

Bb6

F.S.: Wait till the warm-up

*cresc.* *mf*

Dm7/G G7(<sup>#5</sup>/<sub>9</sub>) C<sup>6</sup> F9 Em7(b5) A7(<sup>#5</sup>/<sub>9</sub>)

is un - der - way, — wait till our lips have met.

Dm7 Gm7 G7 G7(b9) C6 Dm7 Ebdim7

J.S.: Wait till you see that sun - shin - y day, — Both: you ain't seen — noth - in' yet!

C6/E Eb13 D13 Eb13 Ab6 F7

F.S.: The best is yet to come — and babe, won't it be fine? —

Bb7 Bbm7/Eb

Both: The best is yet to come, — come the day — that you're mine. —

Ab6 Dm7(b5) G7(#9) C7(#5) Fm Fm/Eb

*J.S.:* Come the day that you're mine. —

*cresc.* *f*

Dm7(b5) Db7 C7 Fm Bb7 Bbm7/Eb Ab6/Eb Abdim7/Eb

I'm - gon - na teach you - how to fly. *Both:* We've on - ly tast - ed that wine, -

Bbm7/Eb Abdim7/Eb Ab6/Eb Dm7(b5) G7(#9) C7(#5)

we're gon - na drain - that cup — dry. *J.S.:* All dry. —

Fm Fm/Eb Db7 Fm

*F.S.:* Wait till your charms are ripe — for these arms to sur - round — you. *J.S.:* For these arms — to sur -

Chords: Db9, Fm, Db7

round you. *J.S.:* You think you've flown be - fore — but you ain't left the ground. —

Chords: Fm7/Bb, Bb9, Ebm7, Abm(4)

*Both:* Wait till you're locked in

Chords: Ab7, Gm7(b5), Gbmaj7, Db(2)/F Bb7(#9)

my em-brace, wait till I hold — you near. — *J.S.:* And

Chords: Ebm7, Abm(4), Ab7, Db(2), Ebm7, Edim7, Db6/F

wait till you see — that sun-shin - y place, — *F.S.:* There ain't noth-in' like it here. noth-in' like it here.

N.C. E13

A6

J.S.: The best is yet to come— and babe, won't it be fine?—

*dim.*

*mf*

F#7

B7

Bm7/E

Both: The best is yet to come,

*cresc.*

*f*

N.C.

A6

come the day that you're mine.—

F.S.: Come that day when you're—

*mf*

*dim.*

mine.

J.S.: This wom-an sure— looks fine.—

*mp*

*dim.*

*p*

# MOONLIGHT IN VERMONT

Words by  
JOHN BLACKBURN

Music by  
KARL SUESSDORF

*Duet with Linda Ronstadt*

Slowly ♩ = 58

D♭maj 7/A♭

E♭m 7 (♭5)/A♭

D♭maj 7/A♭

E♭m 7 (♭5)/A♭

*pp*  
(with pedal)

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Slowly' at 58 beats per minute.

D♭<sup>6</sup>

E♭m 7 (♭5)/D♭

D♭<sup>6</sup>

E♭m 7 (♭5)/D♭

*p*

L.R.: Pen-nies in a stream, F.S.: fall-ing leaves, a syc-a-more,-

The first system of the song features vocal lines for Linda Ronstadt (L.R.) and Karl Suessdorf (F.S.) with piano accompaniment. The piano part includes chords and a bass line. The lyrics are: "L.R.: Pen-nies in a stream, F.S.: fall-ing leaves, a syc-a-more,-"

E♭m9

E♭m7/A♭

D♭<sup>6</sup>

D<sup>6</sup>

D♭<sup>6</sup>

E♭m9 A♭13(♭9)

L.R.: moon-light in Ver - mont. F.S.: Ic-y fin-ger waves,

The second system continues the vocal and piano accompaniment. The lyrics are: "L.R.: moon-light in Ver - mont. F.S.: Ic-y fin-ger waves,"

Moonlight in Vermont - 5 - 1  
PF9505



D<sup>b</sup>9 B<sup>b</sup>m7 G<sup>b</sup>m(maj7) G<sup>b</sup>m7 G<sup>b</sup>m6 N.C. E<sup>b</sup>m9 E<sup>b</sup>m7/A<sup>b</sup> D<sup>b</sup>9

ski trails down the moun-tain-side, L.R.: snow-light in Ver-mont.

Gm9 C13(<sup>b</sup>9) Fmaj9 D7(<sup>b</sup>9) Gm9 C7(<sup>#</sup>9)

Tel-e-graph ca-bles, they sing down the high-way and trav-el each bend in the

*mp*

Fmaj7 A<sup>b</sup>m9 D<sup>b</sup>7(<sup>b</sup>9) G<sup>b</sup>maj9 E<sup>b</sup>7(<sup>b</sup>9)

road. F.S.: Peo-ple who meet in this ro-man-tic set-ting are

A<sup>b</sup>m9 D<sup>b</sup>7(<sup>#</sup>9) G<sup>b</sup>maj9 A<sup>b</sup>13(<sup>b</sup>9) D<sup>b</sup>9

(F.S.) so hyp-no-tized by the love-ly eve-ning

L.R.: Eve-ning sum-mer

Ebm9
Ab13(b9)
Db9
Bbm7
Gbm(maj7)
Cb9

— sum-mer breeze, the sweet warb-ling of a mea-dow-lark,  
 breeze, warb - ling of a mea-dow-lark,

Ebm7
Ab13sus
Db9
C7(#5)
F13(b9)
Bb9

moon-light in Ver-mont.  
 moon-light in Ver-mont. Ic - y fin-ger

Cm9
F13(b9)
Bbmaj9
Gm7
Cm9(b5)
Dbm9Cm9
Cm7/F

(L.R.) waves, ski trails on a moun-tain-side, snow-light in Ver-

Bb<sup>6</sup> C13sus C13(<sup>b5</sup>) Fmaj9 D7(<sup>b9</sup>)

mont. F.S.: Tel-e-graph ca - bles, ——— how they ——— sing down the high-way, —

Gm9 C7(<sup>#5</sup>) Fmaj7 Abm9 Db7(<sup>b9</sup>)

as they make ev-'ry bend in the road. ——— Peo-ple who meet

L.R.: Ooh, ———

*cresc.*

Gbmaj9 A13 Abm7 Db7(<sup>#5</sup>) Gbmaj7 E9

in this ro-man-tic set - ting ——— are so hyp-no-tized by the love - ly —

are so hyp-no-tized by the love - ly —

*molto rit. mf*

Ebmaj9 Fm9 Bb13(b9) Ebmaj7 Bb/C Cm7

— eve — ning — sum-mer breeze, the sweet warb-ling — of the

— eve — <sup>3</sup>ning — sum-mer breeze,

*dim.* *mp*

Db13(#11) Db9 Db7sus Db9 Fm11 Fm7/Bb Eb6 Cm7 Fm11 Fm7/Bb

mea-dow-lark, moon-light — in Ver-mont. Snow-light — in Ver-

moon-light — in Ver-mont. Snow-light — in Ver-

*dim.* *p*

Eb6 Gb13 Fm9 Ab/Bb Emaj9 Ebmaj9

mont. Moon - light in Ver - mont.

mont. You and me and moon-light in Ver - mont.

*dim. e rit.* *pp*

# FLY ME TO THE MOON

Words and Music by  
BART HOWARD

Duet with Antonio Carlos Jobim

Bossa nova ♩ = 144

Dm7 G13 Dm7 G13 Dm7 G13 Dm7 G13\*

A.C.J.: (scat singing)

\* Sing 8<sup>vb</sup>

\*\* Sing at pitch

Fly Me to the Moon - 6 - 1  
PF9509

Dm7 G13 Dm7 G13 Dm7 G13 Dm7 G13

The first system of music consists of a melody line and a piano accompaniment. The melody line starts with a Dm7 chord, followed by a G13 chord with a triplet of eighth notes. The piano accompaniment features a steady bass line and chords corresponding to the melody. The system ends with a Dm7 chord and a G13 chord.

Dm7 G13 Dm7 G13 Dm7

The second system continues the melody and piano accompaniment. It includes a mezzo-forte (*mf*) dynamic marking. The piano accompaniment has a consistent bass line and chords. The system concludes with a Dm7 chord.

G7 Cmaj7 Fmaj7 Bm7(b5)

The third system focuses on the piano accompaniment, featuring a series of chords: G7, Cmaj7, Fmaj7, and Bm7(b5). The bass line provides a rhythmic foundation for these chords.

E7 Am A7(b9) Dm7 G7

The fourth system includes a melody line and piano accompaniment. The piano accompaniment features chords: E7, Am, A7(b9), Dm7, and G7. The melody line has some grace notes and rests.

E7(#5) A7 D9 Dm7/G G7(b9)

The fifth system continues the piano accompaniment with chords: E7(#5), A7, D9, Dm7/G, and G7(b9). The bass line remains consistent throughout.

Swing (♩ = ♩<sup>3</sup>)

Chords: C<sub>9</sub>, B7(<sup>#</sup>5), E7(<sup>#</sup>5), Am, E7

The first system of music features a piano accompaniment with a steady eighth-note bass line and a treble line with chords and eighth-note patterns. The vocal line consists of eighth notes with a triplet of eighth notes in the second measure.

Chords: Am, F13, Bm7, F13(<sup>#</sup>9), E7(<sup>#</sup>9), Am

A.C.J.: Fran- cis, let's fly!

The second system continues the piano accompaniment. The vocal line has rests in the first two measures, followed by the lyrics "A.C.J.: Fran- cis, let's fly!". There are 'x' marks above the notes in the final two measures, indicating muted notes.

Chords: B7(<sup>#</sup>5), E9, Am, Dm7

Fly me to the moon— and let me

The third system features piano accompaniment with a triplet of eighth notes in the treble line. The vocal line has rests in the first two measures, followed by the lyrics "Fly me to the moon— and let me".

Chords: G7, Cmaj7, Fmaj7, Bm7(b5)

play a - mong the stars.— Let me see what spring— is like— on—

The fourth system features piano accompaniment with a triplet of eighth notes in the treble line. The vocal line has rests in the first two measures, followed by the lyrics "play a - mong the stars.— Let me see what spring— is like— on—".

E7 Am Dm7<sub>3</sub> Dm7/G G7

— Ju pi - ter and Mars. — F.S.: In oth - er words, — hold — my

Detailed description: This system contains the first two lines of music. The vocal line starts with a whole note rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes are indicated above the staff: E7, Am, Dm7 with a triplet of eighth notes, Dm7/G, and G7.

Cmaj7 F9 Em7 Am7 Dm7<sub>3</sub>

hand. — A.C.J.: What's that? F.S.: In oth - er words, —

Detailed description: This system contains the third and fourth lines of music. The vocal line begins with a whole note rest, followed by quarter notes G4, A4, and B4. The piano accompaniment continues with the eighth-note bass line and chords. Chord changes are indicated: Cmaj7, F9, Em7, Am7, and Dm7 with a triplet of eighth notes.

Dm7/G Dm7(b5)/C Cmaj7 Bm7(b5) E7(#5) Am7<sub>3</sub>

ba - by, kiss me. — A.C.J.: Fill my heart with song -

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a whole note rest, followed by quarter notes G4, A4, and B4. The piano accompaniment features a more complex chordal texture. Chord changes are indicated: Dm7/G, Dm7(b5)/C, Cmaj7, Bm7(b5), E7(#5), and Am7 with a triplet of eighth notes.

Dm7 G7 Cmaj7 F#7(b5)

— and let me sing — for - ev - er - more. —

Detailed description: This system contains the seventh and eighth lines of music. The vocal line starts with a whole note rest, followed by quarter notes G4, A4, and B4. The piano accompaniment concludes with a final chord. Chord changes are indicated: Dm7, G7, Cmaj7, and F#7(b5).



Fmaj9 3 Bm7(b5) E7

You are all I long— for, all I wor - ship and a - dore.—

To Coda ⊕

Am A7(b9) Dm7 3 Dm7/G G7

Both: In oth-er words,— please— be true.—

Cmaj7 B7(#5) Bb13 Em7/A A7(#5) D9/A3 Ab7

F.S.: In oth-er words,—

G13sus G13(b9) C6 Bm7(b5) E7(#5) D.S. al Coda

Both: I'm in love with you.—

Coda



Dm7/G

G7

Em7(b5)

F.S.: please— be true.

*cresc.*

A7(#5)

Dm7

In oth-er words,-

*f*

Fm7

Bb13

Fm9

Bb13

Gm7

in oth-er words,-

F.S.: I, I  
A.C.J.: I

*mf*

G#m7/G

C6

N.C.

love, I love you.  
love you.

*p* *mf*

# LUCK BE A LADY

Words and Music by  
FRANK LOESSER

Duet with Chrissy Hynde

Slowly and freely

Ab7Alt.

Gdim7

*p* *cresc.* *mp*

(with pedal)

Detailed description: This block contains the piano introduction. It features a grand staff with treble and bass clefs. The melody is in the treble clef, starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of sustained chords: Ab7 in the first measure, Ab7 in the second, and Gdim7 in the third. Dynamics range from piano (p) to mezzo-piano (mp). A 'with pedal' instruction is placed below the bass line.

Db/Ab Ab7(<sup>#9</sup>/<sub>5</sub>) Ab13 Db9

F.S.: Yeah, they call you La - dy Luck but

*f* *mp*

Detailed description: This block shows the vocal entry and piano accompaniment for the first line of the chorus. The vocal line is in the treble clef, with lyrics: 'F.S.: Yeah, they call you La - dy Luck but'. The piano accompaniment is in the grand staff. Chords above the vocal line are Db/Ab, Ab7(#9/5), Ab13, and Db9. Dynamics include forte (f) and mezzo-piano (mp).

Ab7(<sup>#9</sup>/<sub>5</sub>) Ab13 Db9 Gb6 Gdim7

there is room for doubt. At times, you have a

*f* *mp* *cresc.*

Detailed description: This block shows the vocal entry and piano accompaniment for the second line of the chorus. The vocal line is in the treble clef, with lyrics: 'there is room for doubt. At times, you have a'. The piano accompaniment is in the grand staff. Chords above the vocal line are Ab7(#9/5), Ab13, Db9, Gb6, and Gdim7. Dynamics include forte (f), mezzo-piano (mp), and crescendo (cresc.).

Db/A<sup>b</sup> 3 Gm7(b 5) 3 G<sup>b</sup>9sus G<sup>b</sup>9 NC.

ver - y un - la - dy - like way of run - ning out. C.H.: You're

*mf* *mp*

Ab7(#9) Ab13 Db<sup>6</sup> Ab7(#9) Ab13

on this date with me and the pick - ings have been

Db9 D7(b 9) G<sup>b</sup>6 Gdim7 Db/A<sup>b</sup> 3 Gm7(b 5) 3

lush. And yet, be - fore the eve - ning is o - ver you

*cresc.*

G<sup>b</sup>9sus G<sup>b</sup>9 Gm7 C7(b 9) Fmaj9

might give me the brush. F.S.: You might for - get your

*mf*

D $\flat$ 9(#11)

Fmaj9

D $\flat$ 9(#11)

man-ners, you might re - fuse to stay. And

Fast swing ♩ = 160 (♩ = ♩ = ♩)

D $\flat$

A $\flat$ 7

D $\flat$ 9

so, the best that I can do is pray.—

*poco rit.*

D $\flat$ 9

D $\flat$ 9

D $\flat$ 9

D $\flat$ 9

D $\flat$ 9

D $\flat$ 9

Ab7(#9) D<sup>b</sup>9 D9(#11)

F.S.: Luck — be a la - dy — to - night.

D<sup>b</sup>9 D9(#11) D<sup>b</sup>9

C.H.: Luck — be a la -

D9(#11) D<sup>b</sup>9 D9(#11)

dy to - night.

D<sup>b</sup>9 D9(#11) D<sup>b</sup>9

F.S.: Luck, — if you've ev - er been a la - dy to be - gin —

E9

Ebm7

D9(#11)

— with, please— be a la - dy to - night.

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics "with, please— be a la - dy to - night." The piano accompaniment consists of a treble and bass clef with chords and moving lines. A bass line with a 'b' in parentheses is also present.

D**9**

D**9**

D**9**

The second system of music is primarily piano accompaniment. It features a treble and bass clef with chords and moving lines. A bass line with a 'b' in parentheses is also present.

A13

D**9**

E**9**

C.H.: Luck— let a gen - tle - man see—

The third system of music features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics "C.H.: Luck— let a gen - tle - man see—". The piano accompaniment consists of a treble and bass clef with chords and moving lines.

D**9**

E**9**

D**9**

— just how nice a dame—

The fourth system of music features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics "— just how nice a dame—". The piano accompaniment consists of a treble and bass clef with chords and moving lines.

$E\flat 9$   $D 9$   $E\flat 9$

I can be.

$D 9$   $F 13$   $E m 7$

I know the way you've treat-ed all those gals be-fore-

$C 9$   $B 7 (\flat 9 \sharp 5)$   $E m 7$   $E \flat m a j 9$

me. *F.S.:* Please be a la - dy with

$D m a j 9$   $E m 7$   $A 9 s u s$

me.



**D9** **Bb13** **Eb9** **Bb7(b9)**

*C.H.: A* la - dy does - n't leave her es -  
 la - dy nev - er flirts with stran-

**Eb9** **Bbm7**

cort. It is - n't fair  
 gers. She'd have a heart, —

**Eb9** **Cm7(b5)/F** **F7** **F7(b9)**

and it is - n't nice. } *F.S.: A*  
 she'd be nice. }

**Bbm** **Bbm(maj7)**

la - dy does - n't wan - der all o - ver the room —

C7(b9)

Fm

C7(#5)

and then blow on some oth - er guy's

Ebm7

To Coda

Ab13sus

Ab13

Db9

dice. C.H.: Why don't we keep

D9

Db9

D9

this par - ty po - lite?

Db9

D9

Db9

Nev - er get out of my sight.

D9 Db9 D9

Stick with me ba - by, I'm the gal -

This system contains the first two measures of the piece. The vocal line starts with a whole rest in the first measure, followed by the lyrics 'Stick with me ba - by, I'm the gal -'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

Db9 D9 Db9

— that you came in with. Luck be a la -

This system contains measures 3 and 4. The vocal line continues with '— that you came in with. Luck be a la -'. The piano accompaniment maintains the eighth-note bass line and provides harmonic support for the vocal melody.

Dmaj9 Db9 D9

— dy to - night. —

This system contains measures 5 and 6. The vocal line concludes with '— dy to - night. —'. The piano accompaniment features a more complex chordal texture in the treble clef, including a Dmaj9 chord in the first measure.

Db9 D9(#11) Db9

This system contains measures 7 and 8, which are instrumental. The piano accompaniment features a series of chords in the treble clef, including a D9(#11) chord in the second measure, and continues with the eighth-note bass line.

D9(#11) D<sup>b</sup>9 D9(#11)

D<sup>b</sup>9 D9(#11) D<sup>b</sup>9

D<sup>b</sup>7 sus D<sup>b</sup>7 G<sup>b</sup> B7

D<sup>b</sup>9 Edim7 Ebm7 Edim7/A<sup>b</sup> D<sup>b</sup>9 C13(b9) B13 B<sup>b</sup>13 A13

NC. Dmaj9 Em7(b5)/D

F.S.: Luck let a gen - tle - man see—

Dmaj9

Em7(♭5)/D

Dmaj9

— just how nice a

Em7(♭5)/D

Dmaj9

Em7(♭5)/D

Dmaj9

dame you can be. C.H.: I know the way—

D7sus

G

C13

— you've treat-ed all— those gals be-fore— me.

D<sup>9</sup>

E♭maj9

Dmaj9

F.S.: Luck— be a la - dy with me.

Em7

A9sus

D9<sup>6</sup>

Bb13

C.H.: A

Coda



A<sup>b</sup>13sus

A<sup>b</sup>13

D<sup>b</sup>9<sup>6</sup>

F.S.: So, why don't we keep this

D9(#11)

D<sup>b</sup>9<sup>6</sup>

D9(#11)

par - ty — po - lite? — C.H.: Uh - huh.

D<sup>b</sup>9<sup>6</sup>

D9(#11)

D<sup>b</sup>9<sup>6</sup>

F.S.: Nev - er get out of — my sight. C.H.: No way!

D9(#11)

D<sup>9</sup>

Bb7(#5)

F.S.: Stick with me ba - by, I'm the guy -  
C.H.: Stick with me ba - by, I'm the gal -

Ebm7

Bb7(#5)

Ebm11

— that you came in — with.  
— that you came in — with.

F.S.: Luck - be a la -

dy.

Em11

C.H.: Luck be a la - dy.

Ebm9 NC.

Dm7 Ebm7

Luck — be a la — dy —

Dm7 Ebm7

Ab13sus NC.

D<sup>b</sup>9

F.S.: this ver - y night. —

D9(#11)

D<sup>b</sup>9

D9

C.H.: This night, — F.S.: be a la -

D<sup>b</sup>9

D9(#11)

D<sup>b</sup>9

D

D<sup>b</sup>

dy!



# A FOGGY DAY

Music and Words by  
**GEORGE GERSHWIN and  
 IRA GERSHWIN**

*Duet with Willie Nelson*

Swing ♩ = 138

B/F# C#m7/F# B/F# C#m7/F# A/B B7 A/B B7

mf

First system of piano introduction with treble and bass staves.

D/E E7(b9) A13sus A13(b9)

Second system of piano introduction with treble and bass staves.

D9 B7(b9) Em9 A13 A13(b9)

W.N.: A fog - gy day — F.S.: in Lon - don town,

Third system of piano introduction with treble and bass staves.

D9 Bm7(b5) E7 Bb9(#11) A9sus A13

it had me low — W.N.: and it had — me down.

Fourth system of piano introduction with treble and bass staves.

A Foggy Day - 6 - 1  
 PF9509

D<sup>6</sup> E<sup>b</sup>9 D13sus D13(b9) Gmaj9  
 I — viewed the morn - ing with much a - larm, —

C13(#11) C9 D<sup>6</sup> C9(#11) B9sus B7(b9)  
*F.S.:* the Brit - ish Mu - se - um

E9sus E9 A9sus A13(b9) D<sup>6</sup>  
 had lost — its charm. — How long, I

F#m7(b5) B7(b9) E9sus E9 A13sus A13(b9)  
 won - dered, could this — thing last? —

*D9* *Bm7(b5)* *E7* *Bb9(#11)* *A9sus* *A13*

W.N.: But the age of mir - a - cles had - nev - er passed, — for

*D9sus* *D13* *D9sus* *D13(b9)* *Gmaj9* *C13*

sud - den - ly, — I — saw you stand - ing right there. *Both:* And in

*F#m7* *G6* *D/A* *A#dim7* *Bm7* *E9* *A13sus* *A13(b9)*

fog - gy Lon - don town the sun was shin - ing, shin - ing, shin - ing ev - 'ry - where..

*D6* *Fm7* *Bb13(b9)* *Eb9* *Gm7(b5)* *C7(#9)*

*F.S.:* A fog - gy day —

Fm9 F9 Bb9sus Bb13(b9) Eb6 A9(b5)

back in — Lon - don town, it had — me low —

Ab13 Cm7(b5) F7 B7(b5) Bb13sus Bb9(#5)

— and it al - so had me down. —

Ebmaj9 Bbm7 Eb13(b9) Abmaj9

W.N.: I viewed — the morn - ing with much a - larm, —

Abm7 Db9 Eb9 C9sus C7(b9)

— the Brit - ish Mu - se - um —

F9                      Bb9sus    Bb13(b9)    Eb9                      Gm7(b5)    C7(#5)

had lost its charm.— F.S.: How long, I won - dered,

Fm9                      F9                      Bb13sus                      Bb13(b9)                      Eb9                      A9(b5)

could this— thing last? ——— W.N.: But the age of mir - a -

Ab9                      F13                      B9(b5)                      Bb13sus                      Bb7(#5)

cles, it had - n't passed,— and —

Eb9                      Bbm9                      Eb7(b9)                      Abmaj9

— sud - den - ly, ——— I saw you stand - ing right there.

**D $\flat$ 13(#11)** **Gm7** **A $\flat$ maj9** **E $\flat$ maj7/B $\flat$**

*Both:* And in fog - gy Lon - don town the sun was shin - ing, shin - ing,

**G7(#5)** **Cm7** **F9** **B7** **B $\flat$ 13sus**

shin - ing ev - 'ry - where.—

*cresc.* **f**

**A $\flat$ maj9** **Gm7** **G $\flat$ 7** **Fm7** **E(#9)** **N.C.** **G $\flat$ maj13**

Here and there,—

**mf** **dim.**

**Cm7(b5)** **C $\flat$ maj7** **E7(#9)** **N.C.** **E $\flat$ 9**

ev - 'ry - where.—

**mp**

(b)

# WHERE OR WHEN

Words by  
LORENZ HART

Music by  
RICHARD RODGERS

*Duet with Steve Lawrence and Eydie Gorme*

Slowly

F11 E11 Eb11

*p*

(with pedal)

Detailed description: This block shows the piano introduction for the song. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4. The bass staff has a harmonic accompaniment with notes F4, C4, G3, F2, G2, A2, Bb2, C3, Bb2, A2, G2. The tempo is marked 'Slowly' and the dynamics are 'p' (piano). The key signature has two flats (Bb and Eb). The introduction is divided into three measures with chord changes: F11, E11, and Eb11. A '(with pedal)' instruction is written below the bass staff.

F11 Eb11 Eb13(b9)

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

Detailed description: This block contains the first line of the song. It features a vocal line on a treble clef staff and piano accompaniment on two staves (treble and bass clef). The lyrics are: "E.G.: When you're a - wake - the things you think - come from the dreams you dream." The piano accompaniment provides harmonic support with chords F11, Eb11, and Eb13(b9). The key signature remains two flats.

A<sup>b</sup>9 Fm11 Db13(#11) Bb9sus Eb<sup>6</sup>

S.L.: Thought has wings, — and lots of things — are sel-dom what they seem.

Detailed description: This block contains the second line of the song. It features a vocal line on a treble clef staff and piano accompaniment on two staves (treble and bass clef). The lyrics are: "S.L.: Thought has wings, — and lots of things — are sel-dom what they seem." The piano accompaniment provides harmonic support with chords Ab<sup>9</sup>, Fm11, Db13(#11), Bb9sus, and Eb<sup>6</sup>. The key signature remains two flats.

F11 Eb11 Eb13(b9)

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

Abmaj9 Fm11 Db13(#11) Ebmaj13 \* div.

S.L.: Things you do \_\_\_\_\_ come back to you, \_\_\_\_\_ as though- they knew the way. Both: Oh, the

Fm11 Bb9 Swing ♩ = 112 (♩ = ♩) Bb13 Eb6 Fm11 Bb13

tricks your mind can play.

*mf* *p* *mf*

Refrain 1:

Eb6 Fm7 Bb13 Eb Eb6

E.G.: It seems- we stood and we talked like this

\*S.L. sings harmony part indicated in cue notes throughout



*E♭maj7* *3* *3* *Ab* *Abmaj7* *Ab6*

*S.L.:* Just like this, once be - fore. once be - fore. } We looked at each oth - er in the same way then, -

*Abm7* *D♭9* *Fm7* *B♭9* *E♭maj7*

*E.G.:* but I can't re - mem - ber where, where or when *S.L.:* I swear I can't re - mem - ber,

*Fm11* *B♭13* *E♭* *E♭6* *E♭maj7*

*F.S.:* The clothes you're wear - ing are the clothes that you wore -

dar - ling, *Both:* where or when. -

A $\flat$ 9      A $\flat$ 6      A $\flat$ maj7      A $\flat$ 6      A $\flat$ m7      D $\flat$ 9

The smile you're smil-ing, you were smil-ing then;-      I can't re-mem-ber-

S.L.&E.G.: That you wore.-      The smile you're smil-ing, you were smil-ing then;-

This system contains the first two systems of music. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line with the lyrics 'S.L.&E.G.: That you wore.- The smile you're smil-ing, you were smil-ing then;-'. The piano accompaniment features chords and a bass line.

Fm7      B $\flat$ 13      E $\flat$ maj7      Dm7( $\flat$ 5)      G7( $\sharp$ 5)

where or when.—

I swear I just can't re - mem - ber where — or when.—

This system contains the third and fourth systems of music. The third system has a vocal line with the lyrics 'where or when.—' and a piano accompaniment. The fourth system continues the vocal line with the lyrics 'I swear I just can't re - mem - ber where — or when.—'. The piano accompaniment features chords and a bass line.

Cm9      Fm7      G7      Fm7

Some - things— that have hap - pened for the first time,

Doo doo 'n' doo doo 'n'

This system contains the fifth and sixth systems of music. The fifth system has a vocal line with the lyrics 'Some - things— that have hap - pened for the first time,' and a piano accompaniment. The sixth system continues the vocal line with the lyrics 'Doo doo 'n' doo doo 'n'' and a piano accompaniment.

G7 Dm7(b5) Ab7 G7 Cm C9 Fm7

they all seem to be hap-pen - ning — once a -  
 doo doo 'n' doo doo doo —

C7(b9) F9 B13 Bb13 Eb Eb6

gain. — And, so it seems, we have  
 Seems to be it just keeps hap-'nin' a - gain. —

Ebmaj7 Eb7 Fm7 C7(b9)

met once be - fore, and then we laughed once be - fore, we al - so  
 We have met once be - fore; — ho ho ho, once, we al - so

*div. unis.*  
*cresc. poco a poco*

Fm7 C7(b9) Ab6 Fm7 Fm7/Bb Bb13

loved once be - fore. But who knows, who knows where or when. -

loved once be - fore. *div.* Who knows — *unis.* where or when. -

Eb Edim7 Fm11 Fm7/Bb Eb(9) F9 Fm7/Bb

*All:* Bop bah, — doo bah doo bah doo doo, doo -

Ebmaj7 Abmaj7

ba da doo ba doo doo, — ba da dah. — *E.G.:* Can't re-

*mp*

Fm9 Fm9/Bb Eb(9) E7(#9) Eb(9) Ab<sup>6</sup> G13 Ddim7 Db7(b9)

mem-ber, can't re-mem-ber where — or when.

*cresc.* *f*

*Refrain 2:*  
Cm6 Fm7 G7 Fm7

S.L.: Some - things — that have hap - pened — for the first — time, —

E.G.: Doo doo 'n' doo doo 'n'

*mf*

G7 Dm7(b5) Ab7 G7 Cm C9 Fm7

F.S.: they all seem to be hap-pen - ning — once a -

doo doo 'n' doo doo doo.

C7(b9) F9 Ab/Bb Eb

gain. ——— And, ——— so it seems, —

*S.L.&E.G.:* Here we go, it's hap - pen - ning. — And, ——— so it seems, —

*dim.* *mp*

*slide*

Am7(b5) D7 Ab7 Gm7 Bbm11 Eb7

we have met once be - fore, and then we

we have met once be - fore;

*cresc. poco a poco*

Fm7 C7(b9) Fm7

laughed once be - fore, al - so loved once be -

*div.*

and then we laughed, once be - fore, al - so loved

C7(b9)

Fm7

fore. But who knows, who knows.

once be - fore But who knows, —

*f*

Bb13

B13

Bb13(#11)

Bb13(b9)

Eb7(#9)

D7(#9) Eb7(#9)

Abm11

— where— or when. —

who knows, — where, —

*cresc.* *ff*

E.G.: Where — or when —

G7(#9)

Gb13

C7(#9)

Fm11

Ab/Bb

Eb13(#11)

— S.L.: where— or when, — where— or when. —

# EMBRACEABLE YOU

Spanish Version by  
JOHNNIE CAMACHO  
French Version by  
EMELIA RENAUD

Words and Music by  
GEORGE GERSWIN and  
IRA GERSHWIN

*Duet with Lena Horne*

Slowly

Dmaj9/A                      Bb9/A                      Dmaj9/A                      Gm/A

(with pedal)

Detailed description: This block contains the piano introduction for the first system. It features a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of quarter and eighth notes. The piano accompaniment is in the left hand, starting with a piano (p) dynamic. It includes chords and triplets of eighth notes. The system concludes with a fermata over the final chord.

Dmaj9                      Ddim7                      A11

L.H.: Em-brace me,                      my— sweet em-brace-a-ble you.—

Detailed description: This block contains the first line of the vocal melody and piano accompaniment. The vocal line is in the treble clef, starting with a half rest followed by quarter notes. The piano accompaniment is in the left hand, starting with a mezzo-piano (mp) dynamic. It includes chords and triplets of eighth notes. The system concludes with a fermata over the final chord.

Em11                      A7(b9)                      Dmaj7                      Gm/D                      D6                      F#7(b9)

F.S.: Em-brace me,                      you ir-re-place-a-ble you.

Detailed description: This block contains the second line of the vocal melody and piano accompaniment. The vocal line is in the treble clef, starting with a half rest followed by quarter notes. The piano accompaniment is in the left hand, starting with a mezzo-piano (mp) dynamic. It includes chords and triplets of eighth notes. The system concludes with a fermata over the final chord.

Embraceable You - 4 - 1  
PF9509





A $\flat$ 13(#11) Gmaj9 C $\sharp$ m7( $\flat$ 5) F $\sharp$ 7(#5)

*F.S.:* Don't you be a naught- y ba - by;

*cresc.* *mf*

Bm7 E13 E9 D/A B7

come to pa- pa, come to pa- pa do; — my — sweet em -

*dim.* *mp*

Em7( $\flat$ 9) A7( $\flat$ 5) D E7( $\flat$ 9) E13 A7( $\sharp$ 9) A7( $\sharp$ 11)

brace a - ble you.

*cresc.* *f* *dim.*

D(9) Fdim7 Em7

*L.H.:* I love all the man - y charms — a - bout

*mp*

A7 Em7 Em7(b5)/A D(9)

you; *F.S.:* a - bove all, I want my arms a - bout

A $\flat$ 13(#11) Gmaj9 C#m7(b5) F#7(#5)

you. *L.H.:* Don't be a naught - y ba - by; —

*cresc.* *mf*

Bm7 E13 E9 D/A B7(#5) Em7(b9) A7(#5)

come - to ma - ma, come - to ma - ma do; *F.S.:* my sweet em - brace - a - ble

*dim.* *mp*

Dmaj9/A Bb9/A Dmaj13

you. *L.H.:* My sweet em - brace - a - ble you.

*dim.* *pp*

(From "THE THREE PENNY OPERA")

# MACK THE KNIFE

English Words  
 MARC BLITZSTEIN  
 Original German Words  
 BERT BRECHT

Music by  
 KURT WEILL

*Duet with Jimmy Buffet*

Moderate swing ♩=156 (♩=♩<sup>3</sup>)

Db9 D11

Db9 Gb6

F.S.: Hey, - that

Verse 1:

G6 Bm11 E7(#9) Am7 E7

shark has — pret-ty teeth, dear, and he

Am7 D9 G6 B7(b9)

shows 'em, pearl - y white. Just a

Em7 Bm Bdim7 Am7

jack-knife has - Mac - heath, dear, - and he

D11 D7 G6 E7sus Am11 D11

keeps it way - out - ta sight. J. B.: When that

## Verse 2:

G6 Cmaj7 Bm11 E7 Am7 D11

shark bites - with his teeth, dear, - scar-let

Am7 D11 G6 B7(b9) 3

bil - lows, — they be - gin to spread. Fan - cy

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'bil - lows,' followed by a half note rest, then a quarter note 'they' and a quarter note 'be - gin' in the next measure, and finally a quarter note 'to' and a quarter note 'spread.' in the third measure. The piano accompaniment features a steady bass line and chords in the right hand. A triplet of eighth notes is marked above the final measure.

Em7 Bm Bbdim7 Am7 Bbdim7

white gloves - has - Mac - heath, dear, - so there's

Detailed description: This system contains the next two measures. The vocal line continues with 'white gloves -' (quarter note), 'has -' (quarter note), 'Mac - heath,' (quarter note), 'dear, -' (quarter note), and 'so there's' (quarter note). The piano accompaniment continues with chords and a bass line. A triplet of eighth notes is marked above the final measure.

Am7 D11 G6 Eb13

nev - er, nev - er a trace of red. F.S.: On a side -

*cresc.*

Detailed description: This system contains the next two measures. The vocal line has 'nev - er,' (quarter note), 'nev - er a trace of red.' (quarter note), and 'F.S.: On a side -' (quarter note). The piano accompaniment features a bass line and chords. A 'cresc.' (crescendo) marking is placed below the piano part in the second measure. A key signature change to E-flat major is indicated at the end of the system.

Verse 3:  
Ab6 Bbm7

walk one Sun - day morn - ing, J. B.: lies a

*mp*

Detailed description: This system contains the final two measures. The vocal line has 'walk' (quarter note), 'one Sun - day morn - ing,' (quarter note), and 'J. B.: lies a' (quarter note). The piano accompaniment features a bass line and chords. A 'mp' (mezzo-piano) dynamic marking is placed below the piano part in the first measure. The key signature remains E-flat major.

*E*<sup>b</sup>11                      *A*6                      *C*7(*b*9)

bod - y                      ooz - ing life. —                      *F.S.*: Some-one's

*F*m7                      *B**b*m7

sneak-in'                      'round that cor - ner;                      *Both*: could that some-

*E*<sup>b</sup>11                      *A**b*maj9                      *E*13

- one per - haps per - chance — be Mack the Knife?

*Verse 4:*

*A*6                      *B*m7

*J. B.*: From a tug - boat                      on — the riv - er, go-in' slow,

E11

A6

*F.S.:* a ce-ment bag— is drop-pin' down.—

C#7(b9)

F#m7

Adim7

Bm7

*J. B.:* You know— that ce - ment— is for the weight, dear;—

E11

A6

F7

*F.S.:* you can make a large bet that bum's in town.  
*J. B.: (spoken):* Yeah, he's in town!

Verse 5:

Bb6

My man, Lou - ie Mil-ler, *J. B.:* he— split the scene,—

*cresc.* *mf*



Cm7 F11 Cm7 F11

babe,— F.S.: af - ter draw-in' out all the bread— from his

Bb6 Dm7 Gm1 Gm7

stash. J. B.: Now Mac - heath spends— like a

Cm7 F11

sail - or;— do you sup- pose, this guy, he— did some- thing

Bb6 F#7 Verse 6: B6

rash? F.S.: Ol' Satch - mo, Lou - ie Arm-

strong, Bob - by Dar-in, they did this song nice;

*C#m7* *F#11* (+J.B:) *C#m7*

La - dy — El - la too. They all ——— sang it

*F#11* *B6* *G#m7*

with so much feel - ing, — F.S.: that Ol' Blue Eyes, he ain't gon-na add —

*C#m7* *F#11*

an - y - thing new. J. B.: Oh — yes you do. But when this big fat

*B6* *G13* *C6*

*f*

C6/E Am7 3 Dm7 G11 Dm7 3

band jump in be - hind me, swing - in' hard, Jack,  
J. B. (spoken): That's Jimmy, Frank!

G11 C6 Em7 Am7

I know I can't lose. When I tell you

Dm7 G11 3

Both: all a - bout Mack the Knife, - babe, - F.S.: it's an of - fer

C6 Ab11

Both: you can nev - er re - fuse. J. B.: We've - got Pat - rick

*cresc.*

Verse 8:

Db6

Ebm7

Wil-liams, *F.S.:* Bill Mil-ler play-in' that pian-o, and this won-der-ful

*ff*

Ab11

Ab7

Db6

great big band bring-in' up— the rear. *Both:* All these

Bbm7

Ebm7

bad cats— in this band, now,— *F.S.:* they make the

Ab11

Ab7

Db6

A13

great-est sound— you're ev-er gon-na hear.—

*cresc.*

Oh, Su-key Taw-dry, Jen-ny Div-er Jen-ny Div-

*J. B.:* Oh, - Su-key Taw-dry

*D6* *Em11*

*ff*

er, Pol - ly Peach-um, Miss Lu - lu Brown. -

I know her well, Miss Lu - lu Brown. -

*A11*

*J. B.:* Yeah the line forms - on the right, dear, -

*F#7* *Bm7* *Em11*

*F.S.:* now that Mack-ie, *J. B.:* oh, Mack - ie yeah that bum is back, oh that

*Em7* *Em9* *Fdim7*

D6/F# N.C. F13(#11)

bum, he's back. now I'm gon-na tell you what I think that you should do. What should I do? -

Em11 A13(#11)

You bet-ter lock your doors and call the Law, - be-cause Mack-ie, ba-cause Mack-ie,

D D7Alt. G9 Bdim7

he's come back to town.

A11 A7(#5) D13(#11) (#9)

J. B.: Look out, old Mack-ie's back. -

# HOW DO YOU KEEP THE MUSIC PLAYING?/ MY FUNNY VALENTINE

*"My Funny Valentine"*  
Words by LORENZ HART  
Music by RICHARD RODGERS

*"How Do You Keep the Music Playing?"*  
Words by ALAN and MARILYN BERGMAN  
Music by MICHEL LEGRAND

Duet with Lori Morgan

Slowly  
Gm

Chords: D/F#, Gm/F, C9/E

Dynamic: *p*

(with pedal)

E♭maj7 Dm7 Cm7 F13(♭9) E♭/B♭ Adim/B♭

Vocal: L.M.: How do you keep the mu - sic play - ing? —

Dynamic: *mp*, *dim.*, *p*

B♭maj9 Gm7 Cm7 E♭/F F9 F7(♭9)

Vocal: How — do you make it last? How — do you keep the song from fad - ing too —

Dynamic: *r.h.*, *(l.h.)*

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Gbmaj 7/Bb Ebm9 Cm7 (b5) B7(b5)

you make me smile — with my heart.

Bbm F/Bb Bbm7

Your looks are laugh-a-ble, un- pho-to-

*L.M.:* And, — since we know we're al- ways chang- ing, — how — can it be the

Bbm6 Gbmaj 7/Bb Ebm9 Gbm6/A

graph-a-ble, yet — your my fav- orite work of art.

same? You're sure your heart will fall a-

*cresc.*



Db(9) Cm7 Cm11 F7(b9) Bbm

Don't change one

if we can try with ev-ery day to make it bet-ter as it goes...

*poco a poco cresc.*

F7/A Db/Ab Gm7(b5) Gbmaj7 Gbmaj13(#11) Gbmaj7

hair for me, not if you care for me. Stay, lit-tle

Stay, lit-tle

*f*

F7 F7(b9) Bbm Db9

Val-en-tine, please stay.

Val-en-tine, please stay.

*dim.*

Gbmaj7      Fm7      Ebm7      A7(b5)      Ab7(b9)      Db9

Each day is Val - en - tine's Val - en - tine's Day.  
 With an - y luck, then I sup - pose the mu - sic nev - er ends.

*p*      *dim.*      *pp*

Gbmaj7

Win - ter - time,      sum - mer - time,      eve - ning - time,  
 Win - ter - time,      sum - mer - time,      eve - ning - time...

Gbm6      Db

or an - y - time...      I love you.  
 I love you.

*rit.*

# MY KIND OF TOWN

Words by  
SAMMY CAHN

Music by  
JAMES VAN HEUSEN

Duet with Frank Sinatra Jr.

Moderate swing ♩ = 152 (♩ =  $\overset{\frown}{3}$ )

E♭ B♭7Alt.

E♭6

Gm11(♭5)

C9

First system of piano introduction. Treble clef, bass clef. Chords: E♭, B♭7Alt., E♭6, Gm11(♭5), C9. Dynamics: *f*. Includes triplets and slurs.

F13(♯11)

B♭11

B♭7(♯5)

Gm7

C7(♯5)

Fm7 F9 Fm7/B♭

Second system of piano introduction. Treble clef, bass clef. Chords: F13(♯11), B♭11, B♭7(♯5), Gm7, C7(♯5), Fm7, F9, Fm7/B♭. Dynamics: *dim.*

E♭maj9

D+

D♭9(♯11)

C7

C9(♯5)

C7

F.S.Sr.: My kind— of town,— Chi - ca - go is;—

Vocal and piano accompaniment for the first line of lyrics. Treble clef, bass clef. Chords: E♭maj9, D+, D♭9(♯11), C7, C9(♯5), C7. Dynamics: *mp*.

Fm

B♭13(♯11)

E♭(9)

E♭7(♯5)

my kind— of town, Chi - ca - go is. —

Vocal and piano accompaniment for the second line of lyrics. Treble clef, bass clef. Chords: Fm, B♭13(♯11), E♭(9), E♭7(♯5).

My Kind of Town - 6 - 1  
PF9509

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Ab6

Adim7

Eb/Bb

Bdim7

Cm7

My kind of — peo- ple too; —

F7

Cm7

F7

Fm7/Bb

Bdim7

Fm7/Bb

D/Bb

peo- ple who, — they all smile at Both: you, and

Eb6

D+

Db9(#11)

C7

C9(#5)

each *F.S.Jr.:* time I roam, — Chi - ca - go is, —

Fm7

Bb7(b9)

Eb(9)

E9(#5)

it's call - ing me home, — Chi - ca - go is. —

Chord progression:  $A\flat 6$   $A\dim 7$   $E\flat 6/B\flat$   $C7(\flat 9)$

Both: One town that- 'll nev-er ev-er let you down;—

Chord progression:  $F9$   $B\flat 13$   $E\flat 6$   $B\flat m7$   $Bm7/B\flat$   $Cm7/B\flat$

it's my kind of town. —

*sub. p*

Chord progression:  $B\flat m7/E\flat$   $E\flat maj 7$   $E\flat 6$   $B\flat m7$   $E\flat 6$

*sub. p* *sub. p* *cresc. poco a poco*

Chord progression:  $C7(\flat 9)$   $G\flat 7(\sharp 9)$   $Fmaj 9$   $E+$   $E\flat 9(\sharp 11)$

Jr.: Ev - 'ry bit of it is my— kind— of town,—

*f*  $\triangleright$  *mf*

D7 Am7/D D7 Gm7 C13(b9)

Chi - ca - go is; — Sr.: my kind - of town, -

F(9) F9(#5) Bb Bdim7

Chi - ca - go is. — Jr.: Yes, my kind - of —

F6/C C#dim7 Dm7 G7 Dm7 G7

razz - ma - tazz; — Sr.: and - it has, — it has

C9 Dm7/G Gm7/C C7 Gbmaj9 F+ E9(#11)

all that jazz — and, each time — I leave, -

*cresc.* *f*



E $\flat$ 7      B $\flat$ m7/E $\flat$       E $\flat$ 7      A $\flat$ m7      D $\flat$ 13( $\sharp$ 11/ $\flat$ 9)

— Chi - ca - go is, — it's tug - ging my

G $\flat$ (9)      G $\flat$ 9( $\sharp$ 5)      C $\flat$ 6      Cdim7

sleeve, Chi - ca - go is. — Jr.: The Wrig - ley —

*mp*

G $\flat$ 6/D $\flat$       F(9)      G $\flat$ 9      G $\flat$ 9( $\sharp$ 5)      C $\flat$ 6      Cdim7

Build ing, — Chi - ca - go is. — Sr.: The Chi - ca - go —

G $\flat$ 6/D $\flat$       F(9)      G $\flat$ (9)      G $\flat$ 9( $\sharp$ 5)      C $\flat$ 6      Cdim7

Cub - bies, — Chi - ca - go is. — Both: One town, that - 'll

Jr.: (spoken) Hey, don't forget them Sox!

*cresc.*

G $\flat$ 6/D $\flat$  Eb7( $\flat$ 9) Ab13

nev - er ev - er let you down, — Jr.: it's my, Sr.: it's my, it's -

*f*

D $\flat$ 11 D $\flat$ 13( $\sharp$ 11) G $\flat$  D $\flat$ 9 A $\flat$ (9)/D $\flat$

— my, — it's my, kind of town. — my — kind of town. —

*cresc.* *ff*

C $\flat$ (9)/D $\flat$  G $\flat$  D $\flat$ 9 A(9)/D $\flat$  C $\flat$ (9)/D $\flat$

Chi - ca - go, Chi - ca - go, Chi -

G $\flat$  D $\flat$ 9 A(9)/D $\flat$  C $\flat$ (9)/D $\flat$  G6 G $\flat$ 6

ca - go, Chi - ca - go.

# THE HOUSE I LIVE IN

Words by  
LEWIS ALLAN

Music by  
EARL ROBINSON

*Duet with Neil Diamond*

**Slowly & dramatically**

N.C. C Dm6 C/E C/G N.C. F Dm7

*p* *mf*

(with pedal)

F.S.: What is A - mer - i - ca — to me? N.D.: A name, a map, or a

Em7 C(9) Em Am Am/G

*cresc.* *f*

flag I see? F.S.: A cer - tain word: De - moc - ra - cy?

**Freely, with expression**

F Dm7 Dm/G C C6

*dim.* *p*

N.D.: What is A - mer - i - ca — to me? The house I live in;

The House I Live In - 6 - 1  
PF9509

Gm7 G7 C(9) C Dm/G G9 Cmaj7

a plot of earth, the street. The gro-cer and the butch-er and all the

*cresc.*

**Bright waltz**

Eb(9) Eb C(9) C Dm9 G7

peo - ple that I meet. F.S.: The chil - dren in the

*dim.* *mp*

C6 C/G G9/D G13 G#dim7

play - ground, the fac - es that I

*cresc.*

Am rit. Em/G F a tempo F6 F#dim7 C/G Dm/G G7

see, all rac-es and re - li-gions; that's A - mer - i - ca to

*rit.* *a tempo* *f* *molto dim.*

C G7sus C(9) Dm7 G7

me. *N.D.:* The place I work in, the work-er by my

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of chords: C major, G7sus, C(9), Dm7, and G7. Dynamics include *mf* and *mp*. The system concludes with a crescendo hairpin.

C(9) C Dm7 F/G Cmaj7 Eb(9) Eb

side. The lit-tle town or cit-y — where my peo-ple lived — and

The second system continues the vocal line with a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note F4. The piano accompaniment features chords: C(9), C, Dm7, F/G, Cmaj7, Eb(9), and Eb. Dynamics include *mp*. The system concludes with a crescendo hairpin.

C(9) C G7 C G7 G#dim7

died. The "how-dy" and the hand-shake; the air of feel-ing free; -

The third system continues the vocal line with a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. The piano accompaniment features chords: C(9), C, G7, C, G7, and G#dim7. Dynamics include *cresc.*. The system concludes with a crescendo hairpin.

Am Am/G F(9) C/G Dm7/G G13 G7

— *F.S.:* and the right to speak your mind out; *Both:* that's A - mer - i - ca — to

The fourth system continues the vocal line with a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. The piano accompaniment features chords: Am, Am/G, F(9), C/G, Dm7/G, G13, and G7. Dynamics include *f* and *dim.*. The system concludes with a decrescendo hairpin.

C B $\flat$  E/G $\sharp$  Am Am9/G B $\flat$ maj9 E7

me. *F.S.:* The things I see a - bout me, *N.D.:* the big things and the

*p* *cresc.* *mp*

Am9 Gm7/C C13 F/C F6/C Gm7/C C7

small; *F.S.:* that lit - tle cor - ner news - stand, *N.D.:* or the house a mile—

*mp*

F(9) F Dm Dm6 Am/C E7/B E7

tall. *F.S.:* The wed - ding and the church - yard; *N.D.:* the laugh - ter and the

*cresc.*

Am G/D Gm/D D7sus D7

tears. ——— *Both:* The dream that's been a - grow - ing for more than two - hun - dred

*ff* *rit.*

G G/F Em G7/D Cmaj7 C6

years. F.S.: The town I live in; the

*molto dim.* *p* *piu mosso mp*

Gm7/D G13 C9 C6 Dm Dm/G

street, N.D.: the street, the house, the house, the room. N.D.: The pave - ment of the

Cmaj7 C6 Eb(9) Eb C(9) C6 G7

cit - y, or a gar - den all in bloom. F.S.: The church, the school, the

*cresc.* *mp*

C/G G7 G#dim7 Am Em/G

club - house; N.D.: the mil - lion lights I see; Both: es -

*cresc.* *molto rit. e cresc.*

Majestically

N.C.

F F6 C/G

pe - cial - ly, the peo - ple...

*ff*

Am D/F# G C/E C7 F E+ E7

*rit.* *molto dim. e rit.*

Am Slower Dm7 G13 G7 N.C. F/C

that's A - mer - i - ca to me.

*p*

C Am F G G7 C

*ff* *rall.* *fff*