

# THE LADY IS A TRAMP

Words by  
LORENZ HART

Music by  
RICHARD RODGERS

*Duet with Luther Vandross*

Medium swing ♩ = 144 (♩ = ♩<sup>3</sup>)

B<sup>b</sup>/F                      B<sup>b</sup>+/F                      Cm7/F    E7(b5) A7    Dm7    G7    G<sup>b</sup>7 F13

*mf*

B<sup>b</sup>                      D<sup>b</sup>7                      Cm7                      F7

L.V.: She gets too hun - gry                      for din - ner at eight. —

B<sup>b</sup>                      D<sup>b</sup>7                      Cm7                      F7

F.S.: Loves the the - ater                      but she nev - er runs in there late. —

Detailed description: This block contains the musical score for the piano introduction and the first two lines of the vocal duet. The piano introduction is in 4/4 time, starting with a treble clef and a key signature of two flats (Bb and Eb). The first line of piano accompaniment features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf*. The second line of piano accompaniment continues the melody and bass line. The vocal duet consists of two lines. The first line is for Luther Vandross (L.V.) and the second line is for the Female Soloist (F.S.). Both lines have lyrics and are accompanied by piano accompaniment. The lyrics for L.V. are "She gets too hun - gry for din - ner at eight. —" and for F.S. are "Loves the the - ater but she nev - er runs in there late. —". The piano accompaniment for the vocal lines includes chords and melodic lines in both hands.

The Lady is a Tramp - 8 - 1  
PF9509

Copyright © 1937 (Renewed) CHAPPELL & CO.  
The interest of RICHARD RODGERS for Extended Term of Copyright assigned to WILLIAMSON MUSIC  
Rights on behalf of THE ESTATE OF LORENZ HART administered by WB MUSIC CORP.  
This arrangement Copyright © 1995 WB MUSIC CORP. and WILLIAMSON MUSIC  
All Rights Reserved

B $\flat$ 7E $\flat$ 7A $\flat$ 7sus A $\flat$ 7

L.V.: She nev-er both-ers, hon-ey, with peo-ple she hates.—

B $\flat$ 

Bdim7

Cm7

F9

B $\flat$ 

G7(#5)

C9

F9(#5)

F.S.: That's why the la-dy is a champ.—

B $\flat$ D $\flat$ 7

Cm7

F#7

F7(#5)

Does-n't like dice—games

with Bar-ons or Earls.—

B $\flat$ 

G7(#5)/B

Cm9

F7

L.V.: She won't go to Har-lem— in er-mines and pearls.— F.S.: She

Bb7

Eb13

Ab7

will not dish that dirt

Both: with the rest— of those girls—

Bb

Bdim7

Cm11

F11

Bb Bdim7

Cm7 C#m7

Dm7

G7(#5)

F.S.: that is why this chick is a champ.—

She loves the

Cm9

F9

Dm7

G7sus

G7

free, L.V.: (free — ) fine, (fine — ) love - ly wind— in her hair, — (hair —

Cm9

F7

F7(#5)

E7(#5)

Eb7(#5)

D7(#5)

G7(#5)

— ) life— with - out care.

She's broke

C9 F7(#5) Bb Bb/A Ab13 Dm7(b5) G7(b9) Cm9 Cm7/Bb

L.V.: but it's O. — K. — F.S.: Dis-likes- Cal-i - for - nia, it's cold - and it's damp. -

Am7 D7(#9) Gm7 C9 F7 Bb Bdim7 Cm7 C#m7

Both: That's - why the la - dy — is a tramp. —

Dm7 Cm11 F9sus F7(#5) Bb Db9 Cm7

L.V.: Sha - deet de de de de deet — sha - de - de de — de deet. -

F#7(#5) F7 Bb G7(b9)

Sha - dit

Cm7 F13 F7(#5) Bb9

dit dit dit dit dit dit dit dit dit dit dit yeah, - yeah. — No mat - ter what they -

Bb7(#9) Eb13 Ab9sus A#9 Bb G7

— lay on — her, she on - ly does what — she wants - to — and that's why — they

Cm7 F7 Bb Bdim7 Cm7 C#m7 Dm7 C#7sus F#9

call the girl — a tramp. —

B D#m7(b5) G#7(#5) C#m7 F#7

*F.S.:* She gets too hun - gry to wait for din - ner at eight.

B D#m7(b5) G#7(#5) C#m7 F#13 F#7(#5)

L.V.: She loves the the - atre but she nev - er comes late.

B7 E7 A9sus A13

F.S.: She'd nev - er both - er, ba - by, with — some bum — she would hate. —

D#m7 G#7 C#m11 F#7 B G#7(b9) C#7(#5) F#7(#9)

Both: That is why this — chick is a champ. —

B D#m7(b5) G#7(#11) C#m7 F#7(#5)

F.S.: Does - n't like dice — games with sharp - ies or frauds. —

B D#m7(b5) G#7(b9) C#m7 F#9

L.V.: She won't go to Har - lem— in Lin - colns or Fords.— F.S.: She

B7 E7 A7

won't dish that dirt with the rest— of those broads.

D#m7 G#7 C#m7 F#7(b9) B7 Bdim7/F# C#m7(b5)/F# B(9)

That's why this— chick, she's a champ.— She loves that

C#m9 F#9sus F#7(b9) D#m7 G#9sus G#7(b9)

L.V.: (She loves the free, fresh } wind in her hair,—  
free, fine, fresh }

C#m9 F#7 F#7(#5) F7(#5) E7(#5) D#7(#5) G#7(#5) C#m9 F#7(#5)

*F.S.:* life\_ with out care *L.V.:* she's broke *F.S.:* What the hell.

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chords are indicated above the vocal line. The key signature has three sharps (F#, C#, G#).

B D#m7(b5) G#7(#5) C#m9 C#m9/B A#m11 D#7(#9)

Dis- likes\_ Cal- i - for - nia, too crowd- ed and damp.\_

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chords are indicated above the vocal line. The key signature has three sharps (F#, C#, G#).

G#m G#m/F# C#m7 F#11 Bdim7/A# B6 G#m7 C#m11 F#13

That's. why the la - dy, *L.V.:* that's why the la - dy,\_\_\_\_\_

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chords are indicated above the vocal line. The key signature has three sharps (F#, C#, G#).

B G#7(#9) C#m11 F#11 Am9 B B13

*F.S.:* that's why this chick is a champ.\_

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chords are indicated above the vocal line. The key signature has three sharps (F#, C#, G#).



# WHAT NOW MY LOVE

English Lyric by CARL SIGMAN  
Original French Lyric by P. DELANOE

Music by  
G. BECAUD

*Duet with Aretha Franklin*

**Rubato**

D11

C6

Bm

Am7

G#7(<sup>b5</sup>/<sub>#9</sub>)

Gmaj7

A.F.: Once I could see,

*mf*

A/G

F#m7

Bm7

Em7

once I could feel. Now I'm numb

Em7/A

A13

Dmaj9

Am9

A<sup>b</sup>13(<sup>#</sup>11)

Gm7

and I've be - come - un - real. I walk the night

What Now My Love - 7 - 1  
PF9509

Copyright © 1961 EDITIONS RIDEAU ROUGE, BMG MUSIC PUBLISHING FRANCE and MAJOR SONGS

Copyrights Renewed

All rights for EDITIONS RIDEAU ROUGE and BMG MUSIC PUBLISHING FRANCE administered in the U.S. by BMG SONGS, INC.

All rights for MAJOR SONGS administered by THE SONGWRITERS GUILD OF AMERICA

International Copyright Secured Made in U.S.A.

Gm7/C C13(b9) Fmaj9 Bbmaj9 Gm7

with - out a goal, stripped of my heart

E7(b5) Em7/A Fm7/Bb Eb

Moderate swing ♩ = 120 (♩ = ♩) \* (Fm7)

and my soul. F.S.: What now my love A.F.: (what

(Eb) (Fm7) (Fm7/Eb) (Eb)

now my love) F.S.: now that you've left me how - can I

Fm7 (B9(b5)) Bb9 Eb

live (How can I live) F.S.: through an - oth - er day.

\*String section harmony

Abmaj 7/Bb Eb (Fm7) (Eb) (Fm7)

Watch - ing my dreams turn - ing in - to

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a triplet of eighth notes (G4, A4, Bb4) and a quarter note (Eb5). The piano accompaniment consists of a bass line with eighth notes and a treble line with chords and eighth notes. A triplet of eighth notes is marked over the first three notes of the vocal line.

( Fm7/Eb) Eb Fm7 (B9(b5))

ash - es and all of my hopes A.F.: (All of my

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter note (Eb5), a quarter note (F5), and a quarter note (G5). The piano accompaniment continues with similar rhythmic patterns. A triplet of eighth notes is marked over the last three notes of the vocal line.

Bb9 Eb Eb13(#11)

hopes) F.S.: in - to bits of clay.— A.F.: Once— I could

The third system features a vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter note (Eb5), a quarter note (F5), and a quarter note (G5). The piano accompaniment includes a dynamic marking of *sfz* (sforzando) over a chord. A triplet of eighth notes is marked over the last three notes of the vocal line.

Ab Ab7(b5) Gm7 Cm7

see, once— I ——— could feel.— Now I am

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter note (Eb5), a quarter note (F5), and a quarter note (G5). The piano accompaniment continues with similar rhythmic patterns. A triplet of eighth notes is marked over the last three notes of the vocal line.

Fm7 B $\flat$ 7 E $\flat$ maj9

lost and I've be - come un - real.

E $\flat$ 6 A $\flat$ m7 D $\flat$ 7

*F.S.:* I walk - through the night - *A.F.:* (Splee do be do um do do) *F.S.:* with - out a goal -

G $\flat$ maj7 C $\flat$ maj7 Fm7(b5)

*A.F.:* stripped of my heart, my -

B7 B $\flat$ /C B $\flat$ maj7/C

— heart, my soul. — *F.S.:* What now my

F Fmaj7 F7 F6<sup>3</sup> F+

love now that it's o - ver

A.F.: What now, what now, what now, what now— What now, what now, what

F Dm7 G6<sup>7</sup> G7(#5) C11

now I feel— the whole world fall - ing all a - round

what now—

F Gm9 C11<sup>3</sup> F Fmaj7

me. A.F.: Here come the stars—

F7 Fmaj7 Ebmaj7/F F Dm7<sup>3</sup> G6<sup>7</sup> G7(#5)

fall - ing a - round me— there's— the sky—

C11

F

C13(b9)

F13

Gm9

Both: Where the earth ought to be.

F.S.: What now— my love—

C9

C7/Bb

Am7

Dm7

Gm7

Both: now—— that you're gone

I'd— be a fool—

to go on.

C7

Fmaj9

F6

Bbm7

— and on and on.——

No one would care,

A.F.: And on and on and on and on and on and on and on.—

Eb9

Abmaj7

Dbmaj7

Gm7(b5)

no- bod- y's— gon- na cry

A.F.: if he should live,—

E7(b9) Am7 Cmaj7/D

live or die. *Both:* What now my love—

G6

now there is noth - ing

*mp*

Am7 D9

on - ly my last, — my last — good - bye, —

G6 Ab9(b5) G6

my last — good - bye. —

*dim.* *ff*

# I'VE GOT A CRUSH ON YOU

Duet with Barbra Streisand

Music and Lyrics by  
GEORGE GERŠWIN and  
IRA GERŠWIN

**Rubato**

F(9)/C

D $\flat$ 7(#9)/C

Fmaj9/C

D $\flat$ 7(#9)/C

Gm7

Am7

B $\flat$ maj7

B $\flat$ maj7/C

Bm7(b5)

B $\flat$ 13(b5)

Am7

A $\flat$ 13(b5)

G13

D $\flat$ 9(#5)

B $\flat$ maj7/C

**Slowly** ♩ = 60 (♩ = ♩)

Fmaj9

D $\flat$ 7(#9)/F

Gm7/C

C13(#9)

Fmaj9

D $\flat$ 7(#11)/A $\flat$

Gm9

C13

Am11

Dm11

G6

F/G

I've Got a Crush on You - 5 - 1  
PF9509



G6 G9 Bbmaj7 C6 Bb/C Ab/Bb Ebmaj7 B7(#9)/F#<sup>3</sup>

fall with so much e - mo - tion. *B.S.:* I won - der \_\_\_\_\_ could you coo,

Fm7 Bb13 Ebmaj7 B7(#9)/F# Fm9 G7(#5/b9)

now could you care - for a cozz-y cot-tage that we could share? The

Cm9 B7(b5/#9) B9(#5) Bb6 Eb Fm9 Eb/G Abmaj7

world will par - don my mush 'cause I have got a

Am7(b5) Bb13 Eb Cm11 Abm11 Db13

crush, my ba - by, on you. I've - got a

*G*<sup>b</sup>*maj*9      *D*7(*#*9)/*G*<sup>b</sup>      *A*<sup>b</sup>*m*7/*D*<sup>b</sup>      *D*<sup>b</sup>13(*#*9)

*F.S.:* I've— got a crush— on you      sweet-ie pie,—

*B.S.:* crush— on you      sweet-ie pie,— all—

*G*<sup>b</sup>*maj*9      *D*7(*#*11)/*A*      *A*<sup>b</sup>*m*7      *D*<sup>b</sup>13

— all the day and night time— hear me sigh.—

— the day and night time hear me sigh.—

*B*<sup>b</sup>*m*11      *E*<sup>b</sup>*m*11      *A*<sup>b</sup>6      *G*<sup>b</sup>/*A*<sup>b</sup>      *A*<sup>b</sup>6      *A*<sup>b</sup>11

— I nev-er had— the least no- tion      that I could fall with      so much,

— I nev-er had— the least no- tion      I'd fall with

**D $\flat$ 9sus** **D $\flat$ 13** **G $\flat$ maj9** **D7(#9)/A**

so much e - mot - ion. Could you coo, —

so much e - mot - ion. I — could —

**A $\flat$ m7** **D $\flat$ 13(#9)** **G $\flat$ maj9** **D7(#9)/A**

could you pos - si - bly care for — a love-ly cot - tage

— coo, — I — could care — oh, — that cot -

**A $\flat$ m7** **B $\flat$ 7(#5)** **E $\flat$ m7** **D7(#5)** **D $\flat$ 6**

that we could share. — The world will par-don my mush. Yes,

tage that we could share. — The world will par-don my mush.

G♭maj9 A♭m7 G♭/B♭ C♭maj7 Cm7(♭5) D♭9sus D♭13 E♭maj9<sub>3</sub> Fm9 E♭(9)/G A♭maj7

I have got a crush, my Bar-bra on you. \_\_\_\_\_  
Oh, you make me

A♭m7(♭5) A♭maj7/B♭ B♭13 G♭maj7 A♭m7 G♭/B♭ C♭maj7 Cm7(♭5) D♭13

Yes, I have got a crush, my ba-by, on  
blush, Fran-cis. I have got a crush, my ba-by, on

G♭(9) C9(♭5) C♭maj7 E9(♭5) G♭(9)

you.  
you.

3 8<sup>va</sup> 3 loco

rit.

# SUMMER WIND

Words by  
JOHNNY MERCER  
Original German Lyrics by  
HANS BRADTKE

Music by  
HENRY MAYER

*Duet with Julio Iglesias*

Moderately slow ♩ = 98 (♩ =  $\frac{3}{4}$ )

G $\flat$ 13(#11)

A $\flat$ 7(#5) G $\flat$ 13(#11)

The first system of the piano introduction features a 4/4 time signature. The right hand plays a melodic line with triplet eighth notes, while the left hand provides a steady bass line. The piece begins with a fortissimo (f) dynamic. Chords G $\flat$ 13(#11) and A $\flat$ 7(#5) G $\flat$ 13(#11) are indicated above the staff.

The second system continues the piano introduction. The right hand features more complex triplet patterns. Chords D $\flat$ maj13(#11) and D $\flat$ maj9 are indicated above the staff.

Verse 1:  
D $\flat$ 6

The first line of the verse begins with the vocal melody: "F.S.: The sum-mer wind came blow-ing in from a -". The piano accompaniment is in a 4/4 time signature, with a mezzo-forte (mf) dynamic. The chord D $\flat$ 6 is indicated above the staff.

The second line of the verse continues with the vocal melody: "cross the sea. - J. I.: It lin- gered there, so". The piano accompaniment continues with a mezzo-forte (mf) dynamic. Chords A $\flat$ 7 and E $\flat$ m7 are indicated above the staff.

Summer Wind - 5 - 1  
PF9509

© 1965 EDITION PRIMUS Rolf Budde KG  
© 1965 WARNER BROS. INC.  
Copyrights Renewed  
This arrangement © 1995 WARNER BROS. INC.  
All Rights Reserved

Ab7 Dbmaj9

warm and fair to walk with me. F.S.: All

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note G4, followed by quarter notes A4 and Bb4, then a quarter rest, and finally a quarter note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The first measure has a chord of Ab7, and the second measure has a chord of Dbmaj9. There are triplets in the piano accompaniment in the second measure.

Abm7 Db9 Gb

sum-mer long J. I.: we sang— a song— F.S.: and then we strolled Both: on the gold - en

Detailed description: This system contains measures 3-5. The vocal line continues with quarter notes C5, Bb4, and A4, followed by a quarter rest, then quarter notes G4, F4, and E4. The piano accompaniment continues with the eighth-note bass line and chords. The first measure has a chord of Abm7, the second measure has Db9, and the third measure has Gb. There are triplets in the piano accompaniment in the second measure.

Cb9 Db/Ab Bb7(#5) Ebm7 Ab7(b9)

sand. J. I.: Two a - mi - gos Both: and the

Detailed description: This system contains measures 6-8. The vocal line has a quarter rest in the first measure, followed by quarter notes G4, F4, and E4. The piano accompaniment continues with the eighth-note bass line and chords. The first measure has a chord of Cb9, the second measure has Db/Ab, the third measure has Bb7(#5), the fourth measure has Ebm7, and the fifth measure has Ab7(b9). There are triplets in the piano accompaniment in the first and second measures.

Verse 2: Eb6

Db Fm7/Bb Bb13

sum-mer wind... J. I.: Like paint-ed kites, those

Detailed description: This system contains measures 9-11. The vocal line has a quarter rest in the first measure, followed by quarter notes G4, F4, and E4. The piano accompaniment continues with the eighth-note bass line and chords. The first measure has a chord of Db, the second measure has Fm7/Bb, and the third measure has Bb13. The fourth measure is the start of Verse 2 with a chord of Eb6. There are triplets in the piano accompaniment in the first and second measures.

Fm7 Fm7/Bb Bb7

days and nights, they went fly - ing by. F.S.: The

Fm7 Bb9 Eb6

world was new — be - neath a bright — blue — um - brell - la sky. —

Bbm7 Eb9

F.S.: Then soft - er than that pip - er man,  
J. I.: Then soft - er than a pip - er man, one

Abmaj7 Db9 Eb/Bb C7(b9 #5)

day Both: it called to you. — And I lost — you, I

Fm7 Bb7 (b9) Eb Gm7 Gm7/C C7/E

lost you to the sum-mer wind.— F.S.: The

Verse 3:

F6 Gm7

aut-umn wind J. I.: and the win-ter winds, F.S.: they have come and they have gone.

Gm9/C C7 Gm7 C9

Both: And still those days, J. I.: those lone-ly days,— Both: they go

F6 Cm11

on and on.— F.S.: And guess who sighs his



F9 Bbmaj7 Eb9

lull - a - byes through all the nights that — nev - er end? — nev - er, nev - er end.  
*J. I.:* his lul - la - bies — that nev - er, nev - er end.

F/C D7(#9) Gm7 C7(b9) F D7(#9)

*J. I.:* My fick - le friend, *F.S.:* the sum - mer wind, *J. I.:* the

Gm9 Gbmaj7(b5) F6

sum - mer wind, *F.S.:* the sum - mer wind, *J. I.:* vi - en - tos del ve - ra — no. *F.S.:* The

sum - mer wind.

*rit.* *p*

# COME RAIN OR COME SHINE

Words by  
JOHNNY MERCER

Music by  
HAROLD ARLEN

*Duet with Gloria Estefan*

Slowly  $\text{♩} = 62$   
N.C.

$D\flat 7(\sharp 9)$   $G 13(\flat 9)$   $G\flat 13$   $E 13$   $E\flat 13$   $A\flat 11(\sharp 5)$   $D\flat 13(\sharp 11)$   $B 13(\sharp 11)$   $B\flat 7(\sharp 9)$

(violins)  
*mp*

**Rubato**

$A$  maj9  $A\flat 11$   $D\flat$  maj9  $G 13$   $C$  m7  $F 7(\flat 9)$   $B\flat$  m9(maj7)  $B\flat$  m7

*rall.*

*F.S.:* I'm- gon-na love you like no-bod-y's loved you,- come rain or come shine.-

$B\flat$  m9(maj7)  $B\flat$  m7  $E\flat 13$   $E\flat 9(\sharp 5)$   $A\flat 13$   $A\flat 13(\flat 9)$

*G.E.:* High— as a moun-tain, deep— as a riv-er,



D $\flat$ 13 3 D7( $\flat$ 5)/A A $\flat$ m7 G7( $\sharp$ 9) F $\sharp$ m7 F $\sharp$ m6 3

come rain or come shine. — F.S.: I guess when you

*a tempo*

E $\flat$ maj7 E6 E+ E6 E $\flat$ m7( $\flat$ 5)

met me it was just one of those things. —

G.E.: It was just

A $\flat$ 7( $\flat$ 5) D7( $\flat$ 5) D $\flat$ m6

— one of those things. — But don't you ev - er dare to

D9 3 E9 E $\flat$ 9 D $\flat$ 9 B9 3

bet me be - cause I'm Both: gon - na be true — if you will

Don't ev - er bet me

**ff**

Bb9 A13 Ab13(b9)

Db Db6

let me. *F.S.:* You're gon-na love me like  
*G.E.:* You're gon-na love me

*mp*

Cm11

F7(#5)

Bbm7

no - bod - y's loved me, *3* come rain or come shine. *3*  
like no - bod - y's loved — me, come rain or come

B7

Bbm7

Gm7(b5)

shine. *3* We're gon-na be hap-py to - geth - er,  
Hap - py to - geth - er, } *3*

Dm9

G7(#5)

Gb13

F13

*Both:* un-hap-py to - geth-er { and that's gon-na be just fine. —  
won't that be

G $\flat$ 13(#11) F13 B9 B $\flat$ 13 B $\flat$ 7(#5) 3

fine, fine. *G.E.:* Days ————— may - be cloud - y,

B $\flat$ 7 B $\flat$ 7( $\flat$ 5) B $\flat$ 7 E $\flat$ 9 E $\flat$ 7( $\flat$ 9)

they may-be cloud - y or sun - ny, — *F.S.:* We might be in we might be

E $\flat$ 7 3 G $\flat$ 7 B $\flat$ m/F E $\flat$ 9

out of the mon - ey. — *Both:* But I'm with you ba - by,

Gm9 G $\flat$ 9(#11) F11 B $\flat$ 13 E9(#11)

I'm — with you rain — or shine. I'm with you rain or shine. —

*Eb9* *Dmaj7* *D6*

*f*

*C#m11* *F#7(#5)* *Bm7*

*G#m7(b5)* *D#m11* *G#7(#5)* *G13* *F#13*

*G13(#11)* *F#13* *C9* *B13* *B7(#5)*

*F.S.:* We will have days that are cloud-y or  
*G.E.:* Days may be cloud - y,

*B7* *B7(b9)* *E9* *E7(b9)*

sun - ny  
 day's may be sun - ny, yeah. *Both:* We might be in, we might be out — of the

E7

G7

Bm

E9

mon - ey. *G.E.:* But I'm with you al - ways ba - by,

*rit.*

G#m9

G9(#11)

F#11

B7(#9)

*F.S.:* I will love you, rain - or shine, *G.E.:* I love you rain or shine, —

*a tempo*

E9

B7(#9)

rain — or — shine. — rain — or shine, —

*rit. e dim.*

E9

B7(#9)

*Both:* rain — or shine. —

# THEME FROM NEW YORK, NEW YORK

Words by  
FRED EBB

Music by  
JOHN KANDER

*Duet with Tony Bennett*

Moderate swing ♩ = 104 (♩ =  $\overline{\text{♩}}^{\overline{3}}$ )

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of three systems of piano accompaniment and vocal lines.

**System 1:** The piano part starts with a *mf* dynamic. The first four measures are marked with chords D, Em7, A7, Em7, A7, and D. The vocal line begins with a triplet of eighth notes.

**System 2:** The piano part continues with chords Em7, A7sus, and D. The vocal line includes the lyrics: "T.B.: Start spread-ing the news, you're leav-ing to-".

**System 3:** The piano part continues with chords Em7, A7, Em7, A7, G/BA7/C#, D, and D6. The vocal line includes the lyrics: "day. F.S.: I want to be a part of it, New York,— New York..".



Em7 A7 Em7 A13 A7(#5) D

T.B.: Your vag-a-bond shoes, they are long-ing to

The first system of music features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#). The vocal line starts with a whole rest, followed by eighth notes. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines. There are three triplet markings over the final notes of the vocal line.

Em9 A7 Em9 A7 G/B A7/C# D Dmaj7 D6

stray, F.S.: And step a-round the heart of it, New York, - New York. -

The second system continues the musical piece. The vocal line includes the lyrics "stray," and "F.S.: And step a-round the heart of it, New York, - New York. -". The piano accompaniment features a mix of chords and rhythmic patterns. There are triplet markings over the final notes of the vocal line.

D9 G Gm6

I wan-na wake up in that cit-y that- does-n't

The third system shows the vocal line with lyrics "I wan-na wake up in that cit-y that- does-n't". The piano accompaniment continues with various chords and melodic lines. There are triplet markings over the final notes of the vocal line.

D/A Dmaj7 D6 Em7 Fm7 F#m7 B13 B7(#5)

sleep. T.B.: And find you're king of the hill, - top of the

The fourth system concludes the page with the vocal line lyrics "sleep. T.B.: And find you're king of the hill, - top of the". The piano accompaniment features a variety of chords and rhythmic patterns. There are triplet markings over the final notes of the vocal line.

Em7 A13 D D6

heap. Your small town blues, they're melt- ing a -

Em7 F7 Em7 A7 G/B A7/C# D

way. F.S.: I'm gon- na make a brand new start — of it

D6 Am9 D13 Gmaj7

in old New York. — T.B.: You al - ways — make it there, -

Gm6 D/A B7(b9) Em7 F#m7

— you make it an - y - where. — F.S.: It's up to you, New

Gmaj7 A6 D Em7 A7

York, New York. *T.B.:* Da da da da da da da da do do

The first system of music features a vocal line and piano accompaniment. The vocal line starts with the lyrics 'York, New York.' followed by a triplet of 'Da da da da da da da da do do'. The piano accompaniment consists of chords and moving lines in both hands.

Bb7 Ab/C Bb7/D Eb6

day. *F.S.:* Ba da da da da ba ba ba — ba da in New York. *T.B.:* New York..

The second system continues the vocal line with 'day. F.S.: Ba da da da da ba ba ba — ba da in New York. T.B.: New York..'. The piano accompaniment includes a key signature change to B-flat major and features complex chordal textures.

Eb9 Ab

*F.S.:* I — wan-na wake up in that

The third system features the vocal line 'F.S.: I — wan-na wake up in that'. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line.

Abm6 Eb6 Fm7 Gm7(b5)

cit - y that — does - n't sleep. And find I'm

The fourth system concludes with the vocal line 'cit - y that — does - n't sleep. And find I'm'. The piano accompaniment features a key signature change to A-flat major and includes a final chord.

Gm7 C9 Cb6 3

king of the hill,— top of the list,— A num - ber one,

rall.

Bb6 Bb11 Ebmaj9

king of the hill. ——— Both: These lit-tle town blues,

ff molto rit. mf

Slowly ♩ = 74

Fm9 Fm7/Bb Ebmaj9 Fm9 Bb7

F.S.: they have all melt-ed a - way. And I'm gon - na make a

Eb Eb6 Ebmaj7 Cm7 Bbm9

brand new start— of it right there— in old New York.

*E♭13* *A♭* *A♭m6*

*T.B.:* You al - ways — make it there, — you make it

*E♭/B♭* *E♭6* *C7(#5)* *Slightly faster* *Fm7* *Gm7* *♩ = 82*

an - y - where. — *Both:* Come on, come through *F.S.:* New

*rit.*

*A♭maj7* *B♭6* *E♭*

York, *T.B.:* New York. —

*f*

*Fm7* *B♭7* *Emaj13* *N.C.*

— *F.S.:* New — York.

*ff*

# THEY CAN'T TAKE THAT AWAY FROM ME

Music and Lyrics by  
GEORGE GERSHWIN  
and IRA GERSHWIN

*Duet with Natalie Cole*

Medium swing ♩=110 (♩=♩<sup>3</sup>)

D7 A<sup>b</sup>7(#11) G9 C7(#5) F13 E7(<sup>b</sup>5)<sub>3</sub>

A11 D7 B<sup>b</sup>9

F.S.: The way you wear your hat, the way you sip your tea,-

A11 Em7 B<sup>b</sup>9 A11 D9 A7(#5)

the mem - 'ry of all that. —

They Can't Take That away from Me - 7 - 1  
PF9509

© 1936, 1937 (Renewed 1963, 1964) GEORGE GERSHWIN MUSIC and IRA GERSHWIN MUSIC  
This arrangement © 1995 GEORGE GERSHWIN MUSIC and IRA GERSHWIN MUSIC  
All rights administered by WB MUSIC CORP.  
All Rights Reserved

D9 D7(b9) G <sup>3</sup> F#m7 B7 E7 A11

No, no — they can't — take that a - way — from me. — *N.C.:* The way your smile just

D7 A11 D7 Bb9 A11

beams, the way you sing off key,

Em7 Bb9 A11 D9 A7(#5) D9sus D13

the way you haunt my dreams. *F.S.:* No, no — they

Gmaj9 <sup>3</sup> Em7 A7 D G#m7(b5) C#7(#9) F#m G#m7 C#7

can't take that a - way from me. — We may nev - er, nev - er

F#m G#m7 C#7 F#m G#7(#5) G#m11 C#7(b9)

meet a - gain - on that bump - y road - to love. N.C.: But I'll

F#m G#m7 C#7 F#m7 B13 E13 Bb9 A11

al - ways, al - ways keep the mem - 'ry of

D7 A11 F#m7 F13

F.S.: the way you hold your knife, N.C.: the way we danced 'til

Em7 Bm7(b5) Em7 A11 D9 A7(#5)

three, Both: the way you've changed my - life.



Db6 Dbmaj9 Db6/F Bbm7(#5) Ebm7 Edim7

Ebm7 A9 Ab11 Db9 A7 Abm9 Db7(#9)

Gbmaj9 Ebm7 Ab11 Db6 Gm7(b5) C7(b9) Fm Gm7 C7

Both: We may nev - er, nev - er, nev - er

Fm Gm7 C7 Fm G7(#5) C7sus C7(b9)3

meet a - gain — on that bump - y road — to love. — But I'll

Fm7 Gm7 C7 Fm7 Bb7 Ab11 A11

al - ways, al - ways keep that mem - 'ry of —

D7

Bb9

*F.S.:* they way you hold your knife, *N.C.:* I love — the way we dance till

A11

Em7

Bb9

A11

D9

A7(#5)

three, *F.S.:* the way you've changed my — life.

D7(b9)

G6

F#7

Bm7

Gm9

Oh, no — they can't take — that a - way from me. — *F.S.:* No, they

F#m7

B7(b9)

Em7

A7

F#m7

B7(b9)

can't take that a - way, — *N.C.:* ba - by, they — can't take that a - way, —

D7(b9) G 3 F#7 Bm7 Gm9

Hey, no — they can't — take that a - way — from me. — No, they

The first system of music features a vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The vocal line starts with a quarter rest, followed by eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The piano accompaniment consists of chords and moving lines in both hands. A triplet of eighth notes (G4, A4, B4) is marked above the vocal line.

F#7(#5) B7(b9) Em7 A13 Dmaj13

can't take that a - way — from - me. —

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The piano accompaniment includes chords and moving lines. A triplet of eighth notes (G4, A4, B4) is marked above the vocal line.

C6 Cmaj9 Em7 Am7

The third system shows piano accompaniment with chords and moving lines. A triplet of eighth notes (G4, A4, B4) is marked above the piano line.

Dm7 Ebdim7 Dm7 Ab9 G11 C9 Ab7

The fourth system shows piano accompaniment with chords and moving lines. A triplet of eighth notes (G4, A4, B4) is marked above the piano line.

Gm9 C7(#9) Fmaj7 Dm7 Em7 Am9 Dm7 Ebm7 Ab11

The fifth system shows piano accompaniment with chords and moving lines.

G#m7(b5) Gm7 F#m7 B7(b9) Em7 A7

*F.S.:* No, they can't— take that a - way, — *N.C.:* oh yeah ba - by, they

The first system of music features a vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The vocal line starts with a half note G#4, followed by a quarter rest, then eighth notes A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A triplet of eighth notes (G#4, A4, B4) is marked over the vocal line.

F#m7 B7(b9) G#m7(b5) Gm7 F#m7 B7

can't— take that— a - way. — No, *Both:* they can't take that a - way—

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G#4, quarter rest, eighth notes A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4. The piano accompaniment continues with chords and bass line. A triplet of eighth notes (G#4, A4, B4) is marked over the vocal line.

Em7 A13 D7 Ab7(#11)

from me.

The third system shows the vocal line and piano accompaniment. The vocal line has a half note G#4, quarter rest, eighth notes A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4. The piano accompaniment continues with chords and bass line. A triplet of eighth notes (G#4, A4, B4) is marked over the vocal line.

G9 C7(#5) F13 E7(b9) E11 D7(#9)

The fourth system shows the piano accompaniment for the final system. The right hand has chords and a melodic line with triplets. The left hand has a bass line. The key signature remains two sharps.

# YOU MAKE ME FEEL SO YOUNG

Words by  
MACK GORDON

Music by  
JOSEF MYROW

*Duet with Charles Aznavour*

Moderate swing  $\text{♩} = 120$  ( $\text{♩} = \text{♩} = \text{♩}$ )

N.C. Am7/D Gdim7/D

*r.h.*

G6 G#dim7 Am7 Am7/D A#dim7 G6/B G#dim7

F.S.: You make me feel so young;— you make me feel like

Am7(#5) D7 G6 G7(b9) Cmaj9

spring has sprung.. Ev - 'ry time— I— see you grin,— I'm—

Bm11

Em7/G

A7

D7

G

G#dim7

— such a hap - py in - di - vid - u - al. C.A.: The mo - ment that you

Am7

Am7/D Bbdim7

Bm7

G#dim7

Am7(#5)

D7

speaks, I wan - na run and play hide and seek.

G6

G7(b9)

Cmaj9

Bm11

Em7/G A7(b9)

F.S.: Wan - na go and bounce the moon, — just like — a big toy bal - loon, —

D7

G9

— be - cause: Both: You and I, — we are

F#m7(b5)

B7(#9)

just like a coup- le of tots, — C.A.: run- ning a - round — the

The first system of music features a vocal line and piano accompaniment. The vocal line starts with the lyrics 'just like a coup- le of tots, —' and then continues with 'C.A.: run- ning a - round — the'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. There are triplets in both parts.

Em7

Am7

Bdim7

C6

C#dim7

D7

Am7 D7

mead- ow, F.S.: pick - in' up all those for - get - a - me - nots. C.A.: You know you —

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'mead- ow, F.S.: pick - in' up all those for - get - a - me - nots. C.A.: You know you —'. The piano accompaniment continues with chords and a bass line, featuring triplets.

G6

G#dim7

Am7

Am7/D

A#dim7

G6/B

G#dim7

— make me feel so young; — you make me feel there are songs —

The third system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics '— make me feel so young; — you make me feel there are songs —'. The piano accompaniment continues with chords and a bass line, featuring triplets.

Am7(#5)

D7

G6

G9(#5)

Cmaj7

F9

— to be sung, — F.S.: lots of bells — to be rung, Both: and a won- der- ful fling to be flung. —

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line includes the lyrics '— to be sung, — F.S.: lots of bells — to be rung, Both: and a won- der- ful fling to be flung. —'. The piano accompaniment continues with chords and a bass line, featuring triplets.

Bm7

E7(b9)

Am11

*F.S.:* And e - ven when I'm old — and gray, —

D13

G6

F13(#11)

E9

I'm gon-na feel — the way I do — *Both:* this here day, *F.S.:* be-cause

Am7

Am7/D

G6

Gm6

Gdim7

*Both:* you make me feel so — young. —

F#dim7/G

Gdim7

Bdim7/G Ab6

Adim7

*C.A.:* You make me feel so young:—



Bbm7 Eb9 /Db Cm7 Adim7 Bbm7(#5) Eb7 Ab6 Ab7(b9)

— you — make me feel like — spring has sprung. — *F.S.:* Ev-'ry time — I

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note 'you', a quarter note 'make me feel like', a quarter note 'spring has sprung', and a quarter note 'I'. The piano accompaniment consists of chords and moving lines in both hands, with a triplet of eighth notes in the right hand.

Dbmaj9 Gb7 Fm1 Fm7 E7(b9) Eb9

see you grin, — *Both:* I'm such a cuck - oo *unis.* in - di - vid - u - al.

The second system of music features a vocal line and piano accompaniment. The vocal line has a whole rest for 'see you grin', followed by 'Both: I'm such a cuck - oo' and 'in - di - vid - u - al.' The piano accompaniment includes chords and moving lines, with a triplet of eighth notes in the right hand.

Ab6 Adim7 Bbm7 Bbm7/Eb /Db Cm7 Adim7

*C.A.:* The mo-ment that you speak, I — wan-na run — and play hide —

The third system of music features a vocal line and piano accompaniment. The vocal line has a whole rest for 'The mo-ment that you speak', followed by 'I — wan-na run — and play hide —'. The piano accompaniment includes chords and moving lines, with a triplet of eighth notes in the right hand.

Bbm7(#5) Eb7 Ab6 D7(b9) Dbmaj9 Gb7

— and seek. — *F.S.:* Like to go and — bounce the moon, like

The fourth system of music features a vocal line and piano accompaniment. The vocal line has a whole rest for 'and seek', followed by 'F.S.: Like to go and — bounce the moon, like'. The piano accompaniment includes chords and moving lines, with a triplet of eighth notes in the right hand.

Cm7

Fm7

E7

Eb7

Ab9

a big fat — bal - loon, — C.A.: be - cause: Both: You and I, —

{ C.A.: we are just like a coup-le of tots, — }  
 { F.S.: we are just like a coup-le of tots, — }

Gm7(b5)

C7(b9)

Fm7

Bbm7

Cdim7

Db6

Ddim7

run-ning a-round the mead-ow, pick - in' up all those for -

Eb7

Bbm7

Eb7

Ab6

Adim7

Bbm11

Bbm7/Eb 3 /Db

get - a - me-nots. F.S.: You make me C.A.: You make me young, you

Cm7      Adim7      Bbm7(#5)      Eb7      Ab6      Ab9 D9

young, make me feel— there are songs— to be sung,— lots of bells— to be rung,

3

Dbmaj7      Gbmaj7      Cm7      F7(b9)

and a won-der-ful fling to be flung.—

3

F.S.: And e - ven when I'm old—

Bbm11      Eb13      Ab6      Gb13(#11)

C.A.: e - ven when I'm old and gray, I'm gon-na feel— the way I do— this here and gray,— this here

3

F9      Bbm7      Eb7(b9)

day, day, be - cause } you make me feel so,—

3

Cm7

Gb7 (b9)

Fm7

Bbm7

you make me feel so, —

{ F.S.: you make me

Eb13(b9)

Ab

feel C.A.: I feel, — so ver - y young, so ver - y young, -

Bbm7

Ab

Db7 (#11)

so ver - y young. — you — make feel

G9

Ab9sus

me so young. —

# GUESS I'LL HANG MY TEARS OUT TO DRY/ IN THE WEE SMALL HOURS OF THE MORNING

*"Guess I'll Hang My Tears out to Dry"*

Words and Music by  
SAMMY CAHN and JULE STYNE

*Duet with Carly Simon*

Slowly & freely

*"In the Wee Small Hours of the Morning"*

Music and Words by  
DAVID MANN and BOB HILLARD

B(9)/F# Bmaj9/F# C#m11/F# F#13 B(9)/F# Bmaj9/F#

F.S.: The torch I car-ry is

C#m11/F# F#7 B(9)/F# Bmaj9/F# F#m11 B13

hand- some; it's worth its heart-ache in ran- som. Now when that

E(9) B(9)/F# G7/D C#m7 F#13 D6 Cmaj7 B <sup>6</sup>B9 **Slowly**

twi- light steals, - I know how the la - dy in the har - bor feels. -

Guess I'll Hang My Tears out to Dry/  
In the Wee Small Hours of the Morning - 6 - 1  
PF9509

*"Guess I'll Hang My Tears out to Dry"*  
Copyright © 1944 CHAPPELL & CO.

Copyright Renewed, assigned to CHAPPELL & CO. and PRODUCERS MUSIC PUB. Co., INC.  
This arrangement © 1995 CHAPPELL & CO. and PRODUCERS MUSIC PUB. CO., INC.  
All rights administered by CHAPPELL & CO.  
All Rights Reserved

*"In the Wee Small Hours of the Morning"*  
© 1995 (Renewed) EVANS MUSIC CO.  
All Rights Reserved Used by Permission

D#m11

G#13 (b9)

C#m11

F#13

*F.S. & C.S.:* When I want rain, I get sun-ny weath- er,

*cresc.* *mp*

Bmaj13

G#m11

C#m7

F#13 (b9)

F#m9/B

B13 (b9)

I'm just as blue, *F.S.:* blue as the sky. *Both:* Since love has gone,

Emaj9

A13 (#11)

B/F#

G#m7

C#m11

E/F#

can't get my-self to-geth - er; *F.S.:* guess I'll hand my tears out to

*C.S.:* In the

B<sup>9</sup> D<sup>#m7</sup> G<sup>#13</sup> (b9) C<sup>#m7</sup> F<sup>#13</sup>

dry. My friends ask me out, but I tell them I'm bus-y;

wee small hours- of the morn - ing, while the

B<sup>maj9</sup> G<sup>#m7</sup> C<sup>#m9</sup> F<sup>#13</sup> (b9)

I've got to get, got to get a new al - i - bi.

whole wide world— is fast a - sleep, you

F<sup>#m9</sup>/B B<sup>13</sup> (b9) E<sup>maj9</sup> A<sup>13</sup> (#11)

I hang a-round at home, and ask my - self, "Where is she?"

lie a - wake and think a-bout the boy.

B/F# G#m7 C#m11 E/F# B(9) A13(#11) G#m11 Gm(maj7)

Guess I'll hang my tears out to dry.

Guess I'll hang my tears out to dry.

*molto rit.*

F#m7 B7 Bm9(b5) B9 E6 Dmaj7 D#7

Both: Dry, lit - tle tear-drops, my lit - tle tear-drops, F.S.: mov-ing on a string- of

*p*

E6 Fmaj7(#5) F# Gmaj7(#11) G#9sus G#7 D#m7 G#

dreams. My lit - tle mem-ories, those lit - tle mem-ories



C#m7

G13(#11)

F#6

Em7/F#

re- mind her of our cra - zy schemes.

C.S.: When your

*molto cresc.* *rall.*

**Broadly**

B(9)

G#13 (b9)

C#m7

F#7

F.S.: Then some - bod - y said, "Just for - get a - bout her,"

lone - ly heart has learned its les - son, you'd be

*f*

Bmaj9

G#m7

Bb (#5)

Amaj7 (b5)

G#13

A9/G

and I gave that treat - ment a try.

his if on - ly he would call. — In the

*poco a poco dim.*

F#m7      B13 (b9)      Emaj9      A13 (#11)      B6/F#

Strange-ly e-nough, I got a - long- with-out her; then one day she passed me right  
wee small hours... then one day he passed me right

*mp*

**Tempo ad lib.**

Bb7/F      Edim7      D#m7      Dm(maj7) Dm7      C#m7//      A13 (#11)

by. Oh well, I guess I'll hang my tears out to  
by. Oh well, I guess I'll hang my years out to

*f*

**Tempo I**

B(9)      D6/B      C#m11/B      Cmaj7 (#11)/B      B(9)

dry ...tears out to dry.  
dry. ...that's the time you miss him most of all.

*p*      *dim. e rit.*      *pp*

# I'VE GOT THE WORLD ON A STRING

Words by  
TED KOEHLER

Music by  
HAROLD ARLEN

Duet with Liza Minnelli

Slowly

D/A      A7alt.      Em13(<sup>b9</sup>)      Eb13(#11)      Em11

*ff*      *dim.*      *mp*

The piano introduction consists of two staves. The right hand features a melodic line with a long note in the first measure, followed by a series of chords and a descending line. The left hand provides harmonic support with chords corresponding to the chord symbols above. Dynamics range from fortissimo (ff) to mezzo-piano (mp).

A11(<sup>b9</sup>)      A13      D F#m7(b5)      B7      Em7(b5)      A7      Dmaj7      D6

F.S.: I've got the world— on a string,      sit-ting on a rain-bow;      L.M.: got the string a-round my

*rit.*      *p*

The vocal line begins with a fermata on the first note. The piano accompaniment features a triplet in the right hand and a steady bass line in the left hand. Dynamics include ritardando (rit.) and piano (p).

Moderate swing (♩ = ♩)

F#m7      Fm7      Bb13      Em7      A13      Em7      A13

fin - ger.      Both: What a world,—      what a life,— I'm in

*gliss.*      *f*      *mp*

The tempo changes to a moderate swing. The piano accompaniment features a triplet in the right hand and a steady bass line in the left hand. Dynamics include fortissimo (f) and mezzo-piano (mp). A glissando is indicated in the right hand.

I've Got the World on a String - 5 - 1  
PF9509

Copyright © 1932 (Renewed 1960)  
Rights for the Extended Renewal Term in the United States administered by FRED AHLERT MUSIC CORPORATION  
on behalf of TED KOEHLER MUSIC. Harold Arlen share administered by SA MUSIC  
This arrangement © 1995 TED KOEHLER MUSIC and SA MUSIC  
All Rights Reserved

D B7(<sup>#11</sup><sub>9</sub>) Em11 A7(<sup>#9</sup><sub>5</sub>) N.C. D B

love. *L.M.:* I've got a song that I sing; I—

The first system of the score features a vocal line and a piano accompaniment. The vocal line begins with the word "love." followed by the lyrics "I've got a song that I sing; I—". The piano accompaniment consists of chords and melodic lines in both hands. Chords are indicated above the staff: D, B7(#11/9), Em11, A7(#9/5), N.C., D, and B. The piano part includes dynamic markings *f* and *mp*, and a triplet of eighth notes in the right hand.

Em7(b5) A7 Dmaj9 F#m7 Fm7 Em7 A7

— can make the rain go an-y - time— I move my — fin - ger.— *Both:* Luck- y me;—

The second system continues the musical score. The vocal line has the lyrics "— can make the rain go an-y - time— I move my — fin - ger.—" followed by "Both: Luck- y me;—". The piano accompaniment features chords: Em7(b5), A7, Dmaj9, F#m7, Fm7, Em7, and A7. The piano part includes a dynamic marking *mp*.

Em7 A13 D A7(<sup>#9</sup><sub>5</sub>) D N.C.

can't you see, I'm in love.— *Life's* a won-der-ful thing.—

The third system of the score shows the vocal line with lyrics "can't you see, I'm in love.—" and "Life's a won-der-ful thing.—". The piano accompaniment includes chords: Em7, A13, D, A7(#9/5), and D N.C. Dynamic markings *f* and *mp* are present in the piano part.

C#m9 C#m9/F# F#9(#5) Amaj7/B<sub>3</sub>

— as long as I hang on to the string.—

The fourth system concludes the page with the vocal line lyrics "— as long as I hang on to the string.—". The piano accompaniment features chords: C#m9, C#m9/F#, F#9(#5), and Amaj7/B3. The piano part includes triplet markings in both hands.

B13 E9

*F.S.:* I'd be a sil-ly so-and - so if I should ev-er let it go.

G/A A7(9/5) N.C. D C6 B7

*L.M.:* Here we go, don't you know, - you can nev-er let go.

Got the world on the string,

*cresc.* *f* *mp*

Em7(b5) A7 Dmaj9 F#m7 Fm7

sit-ting on a rain-bow; *L.M.:* got the string a-round my fin - ger.

Em7 Em7/A A13 D Ddim7

*Both:* What a world, what a life, - I am - in love.

*cresc.* *f*

Em7/D      Ddim7      A7(#5)      D<sup>6</sup>      N.C.

*F.S.:* Life's a won-der-ful thing,-

*mf*

C#m9      C#m7/F#      F#9(#5)      Amaj7/B

*L.M.:* Life is a won-der-ful thing,— as long as I— hang on to the string.—

B13      E9

I'd be a sil-ly so-and - so      if I should ev-er let it go.—  
I'd be a sil-ly so - and - so,

A13      D#dim7/E      N.C.      A13      N.C.      D      B7

Just don't— let it go. I've got the world on a string, and I'm

*mf*

Em7(b5) A7 Dmaj9 F#m7 Fm7

sit - tin' on a rain - bow. } Both: Got — that string a - round my fin - ger.

*cresc.*

Em7 Em9(b5)

F.S.: What a world, — L.M.: What a world, — there ain't no oth - er way in doo - doo-doo - doo

*f*

Em11 A13 D Ddim7

life. doop in life. — Hey, — now, — } Both: I'm, —

*gliss.*

Em7/D Ddim7 Em11 D9

I'm — in love. —

*ff*

# WITCHCRAFT

Music by  
CY COLEMAN

Words by  
CAROLYN LEIGH

*Duet with Anita Baker*

*Slowly and freely*

Witchcraft - 6 - 1  
PF9509



E♭6 B♭Alt.

E♭6 3 B♭Alt. 3

E♭6 B♭Alt. 3

Piano accompaniment for the first system, featuring a complex rhythmic pattern with triplets in the right hand and a steady bass line in the left hand.

E♭6

G♭dim7

F.S.: Those fin-gers in my hair,- that sly, come hith-er stare,-

Vocal line and piano accompaniment for the second system. The vocal line includes a fermata over the first measure. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Fm7

Fm7/B♭

E♭6

leaves my con-science bare;- it's witch-craft.

A.B.: Mm,-

Vocal line and piano accompaniment for the third system. The vocal line includes a fermata over the first measure. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

A♭maj7

D♭9

— and I've got no de-fense- for it; the heat— is too in-tense— for it.

Vocal line and piano accompaniment for the fourth system. The vocal line includes a fermata over the first measure. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

G $\flat$ 7 F7 B $\flat$ 7

What good\_ would com - mon sense\_ for it do? F.S.: Be - cause it's\_

E $\flat$ 9 Fm11 B $\flat$ 9

— witch - craft — that wick - ed witch - craft, —

Fm11 B $\flat$ 9 E $\flat$ 9 Am7( $\flat$ 5)

and al - though I — know — it's strict - ly ta - boo,

D7( $\flat$ 9) Gm Gm( $\sharp$ 5) Gm6

A.B.: when you a - rouse the need\_ in me, my heart\_ says

Gm(#5) Gm Fm Fm(#5) Bb7 Fm7

"Yes in - deed" - in me; pro - ceed with - what you're lead - ing me to.

dim.

Bb7 Eb6 Gbdim7

Sop - boo - day - doo - n - sa - da - do. *F.S.:* And it's such an an - cient pitch, - one that I would

*p*

Fm7 Fm7/Bb E7 Eb6 Bb7(#9)

nev - er witch; - *Both:* there ain't no nic - er witch - than - you.

*cresc.*

Eb6 Bb7(#9) Eb6 Gbdim7

*f*

Gm6 Gm(#5) Gm Fm Fm(#5)

F.S.: my heart- says "Yes in- deed"- in me; pro- ceed- with- what you're lead- ing me

Bb7 Fm7 Bb7 Eb6

to. Ah, la, it's such- an an- cient pitch,

*dim.* *p*

Gbdim7 Fm7 Fm7/Bb E7

but one I would not switch; F.S.: there ain't no nic- er witch- than

Eb6 BbAlt. Eb6 BbAlt. Eb6 BbAlt. Eb Eb9

you; than you, than you. (Spoken:) Hey, ya little witch!

*poco a poco dim.* *pp*

C $\flat$ 9 B $\flat$ 9

B $\flat$ dim7 B $\flat$ 9 E $\flat$ 9 Fm11 Fm7/B $\flat$

A.B.: "Cause it's witch - craft, - that wick - ed witch - craft. -

*mf*

Fm11 Fm7/B $\flat$  E $\flat$ 9

Dar - ling, and al - though - I know - it's strict - ly ta -

Am7( $\flat$ 5) D7( $\flat$ 9) Gm Gm( $\sharp$ 5)

boo, ooh, oh, when you a - rouse the need - in me,

# I'VE GOT YOU UNDER MY SKIN

Words and Music by  
COLE PORTER

*Duet with Bono*

Moderate swing ♩ = 112 (♩ =  $\frac{3}{4}$ )

*p*

*D♭maj13* *E♭m11/D♭*

*D♭maj13* *E♭m11* *E♭m7/A♭*

*D♭maj13* *E♭m11*

*F.S.: I have got — you un - der my*

*skin; — I've got — you deep in the*

I've Got You under My Skin - 8 - 1  
PF9509

Copyright © 1936 CHAPPELL & CO.  
Copyright Renewed. Assigned to Robert H Montgomery, Trustee of the COLE PORTER MUSICAL & LITERARY PROPERTY TRUSTS  
CHAPPELL & CO., owner of publication and allied rights throughout the World  
International Copyright Secured Used by Permission  
All Rights Reserved

*D*♭maj13 *E*♭m9 *A*♭13(#11)

heart of me. — *B.:* So deep in my heart, — you're real-ly a

*D*♭maj7 *B*♭m9 *E*♭m11 *E*♭m7/*A*♭ *E*♭m(maj7)/*A*♭

part of me. — I've got you un-der my

*D*♭maj13 *E*♭m7 *E*♭m7/*A*♭

skin. *F.S.:* I have tried so — not — to give in. —

*mp*

*D*♭maj13 *G*♭m6

— I have said — to my - self, — "This af - fair —

G $\flat$ m6/A $\flat$  D $\flat$ maj13

— nev - er gon - na go so well." — B.: But why —

Cm11 F9 A B $\flat$ 6

— should I try to re - sist, when, ba - by, I know so well —

B $\flat$ /D E $\flat$ m7 E $\flat$ m7/A $\flat$

Both: that I've got — you un - der my

D $\flat$ maj13 E $\flat$ m7

skin. — F.S.: I would sac - ri - fice an - y - thing,



Ab9 Dbmaj9 Ddim7

come what might, - for the sake of hold- ing you near, — in spite of a warn-

Gbmaj9 Gbm6 Fm7 E9

ing voice— that comes in the night— and re - peats — till it shouts— in my ear:—

*cresc.*

Ebm11 Ab13 Adim7 Bbm6 Ebm9 D9 Dbmaj9

— B.: “Don’t you know, Blue Eyes, — you nev - er can win;

*mf*

Edim7 Ebm7 Ab7 Ebm7 D7 Dbmaj7 Db6

use — your — men - tal - i - ty, wake up — to re - al - i - ty.” —

A $\flat$ m7      D $\flat$ 7(b9)      G $\flat$       G $\flat$ m6      C $\flat$ 9      Cdim7

F.S.: But each time I do, — just — the thought of you makes me

*cresc.*      *f*

D $\flat$ 6      A $\flat$ m6/C $\flat$       B $\flat$ 7      E $\flat$ m7      G $\flat$ m/A $\flat$

stop Both: be - fore I be - gin, 'cause I've got you un - der my —

*p*

D $\flat$ 6

skin. ————— B.: Ooh, —————

*cresc. poco a poco*

ooh, ————— ah. —————

Ebm7 D#6

*ff*

Gbm6 C7/D# D#6

Cm7 F13 A7(b9) Bb6

Ebm7 Ebm7/A# D#6

*dim.*

Ebm7 A#9

B.: I'd sac - ri - fice an - y - thing, come — what might, — for the sake —

*p*

*D* $\flat$ 6 *G* $\flat$ maj7

— of hav - ing you near, *F.S.:* in spite of a warn - ing voice — that

*G* $\flat$ m6 *F*m7 *E*9 *E* $\flat$ m7 *A* $\flat$ 13

comes in the night — and re - peats and it shouts — in my ear: — *B.:* "Don't you

*cresc.*

*B* $\flat$ m6 *E* $\flat$ m9 *D*9 *D* $\flat$ maj9 *D* $\flat$ 6

know, ya' old — fool, — you nev - er can win;

*f*

*E*dim7 *E* $\flat$ m11 *A* $\flat$  *E* $\flat$ m7 *D*7( $\flat$ 5)

*Both:* use your men - tal - i - ty, wake up to re -

*D♭maj9* *A♭m7* *D♭7(b9)* *G♭*

al - i - ty." *B.:* But each time that I do, just the

*G♭m6* *C♭9* *Cdim7* *D♭6* *B♭9*

thought of you — makes me stop *Both:* be - fore I be - gin, — 'cause I've

*E♭m11* *G♭m6* *E♭m7/A♭* *D♭6*

got you un - der my skin. And I

*E♭m11* *G♭m6* *N.C.* *D♭13(#11, 9)*

love you un - der my skin.

*dim.* *ppp*

# ALL THE WAY/ONE FOR MY BABY (AND ONE MORE FOR THE ROAD)

*One for My Baby (And One More for the Road)*

Words and Music by  
JOHNNY MERCER  
and HAROLD ARLEN

*All the Way*

Words and Music by  
SAMMY CAHN  
and JAMES VAN HEUSEN

*Duet with Kenny G*

Slowly

$B\flat 9$   $D7/A$   $D7(\#5)/A$   $Gm9$

$C13$   $F13$   $E\flat/G$   $A\flat dim7$   $F/A$   $Bbmaj9$   $B\flat 6$   $B\flat 11$   $B\flat 7(\#9)$

*cresc.*

$E\flat maj9$   $F13$   $D7(\#5)$   $Gm9$   $Gm$   $A\flat/G\flat$

*mf* *dim.*

All the Way/One for My Baby  
(And One More for the Road) - 7 - 1  
PF9509

*One For My Baby (And One for the Road)*  
© 1943 (Renewed) HARWIN MUSIC CO.  
All Rights Reserved

*All the Way*  
Copyright © 1957 (Renewed) MARAVILLE MUSIC CORP.  
This arrangement © 1995 MARAVILLE MUSIC CORP.  
International Copyright Secured Made in U.S.A.  
All Rights Reserved

Bb9/F Ab7(b9) G7 Em7(b5) F/Eb

*mp*

Dm7(b5) G7(b5) G7 Cm7 F13(b9) Bb(9) Ebmaj9

*dim.* *p*

D7(#11) G13sus G13 N.C. Slow vamp (♩ = ♩) C6 C13/E

*pp* *p*

F6 F#dim7 C6/G Ab7 G9 C6 Ab7 G13 G7(b9)

C6 G11 C6 Dm7(b5)

It's quar-ter to three; there's no one in the place

C6 Dm7 C6/E Ebdim7 G7/D C6 G11

'cept you and me. So let 'em up, Joe;

C6 Dm7(b5) C6 Gm7 C13

I've got a lit-tle sto-ry I think you ought-a know.

Fmaj7 Gm7 Fmaj7 Bb13 Cmaj9

We're drink-ing, my friend, to the end of a brief ep-i-sode;

Bb7(b5) A7 Fmaj7/G Am7 Dm7 Em F F/G

so make it one for my ba-by, and one more for the



C<sup>6</sup> F#m11 B7(#5) Emaj7 B11

road. I know the rou- tine;

Emaj7 B11 B7(b9) Emaj7 B11 Emaj7 B11

put an- oth- er nick- el — in that there ma- chine.

Emaj7 F#m7 G#m7 F#m11 B7(b9) Emaj9 Bm7

I'm feel- ing so bad; won't you make the mu- sic eas - y and sad.

E13 A A(#5) Amaj7 A6 G9 F#7 F7

I could tell you a lot, but you've got to be

Emaj7 3 F#m11 G#m7 E13 3 D9(#11) 3 C#m7

true — to your code. So make it one for my ba-by,

F#m7 G#m A A/B 3 E6 Bm11 E13

and one more — for the road.

Em11 A13 Em11 A13

You'd nev-er know it, but, Bud-dy, I'm a kind of po-et, and I've

*mf*

G#9(#5) C#7(b9) F#7 B7 3 E6 E13 Em11 A13

got a lot of things I wan-na say. And if I'm gloom-y,

**Freely**

A13 Adim7 A9 F#7 C9(#11) B9(#5) B7(b9)

please lis-ten to me, 'til it's all, all talked a - way. Well,

*dim.* *pp* 3

**Tempo I**

Emaj7 F#m11 G#m7 F#m11 Emaj7 F#m11

that's how it goes, and, Joe, I know you're get - ting— anx-ious to close.

*mp*

G#m7 F#m11 B7 Emaj7 F#m11 G#m7 F#m11 B7

So, thanks— for the cheer, I hope you did- n't mind my

Emaj7 Bm7 E9 A A(#5) Amaj7 A6

bend- ing your ear. But this torch— that I've found,

*cresc.* *mf* 3

A13 3 D13(#11) D9 3 Emaj7 3 F#m7 G#m7 C#7(b9 #5)

it's got to be drowned, or it soon— might ex-plode. So make it

*dim. e rit.*

**Tempo I**  
G#9(#5) 3 C#7(b9 #5) F#m7 G#m7 A6 B11 G#9(#5) C#7(b9)

one for my ba-by, and one more for the road. That

*p*

F#13 B11 E6 E13/G#

long, that long, man, it's long, it's a long,

*dim. poco a poco*

A6 A#dim7 E6/B C13 B13 E6

long, long road.

*pp*