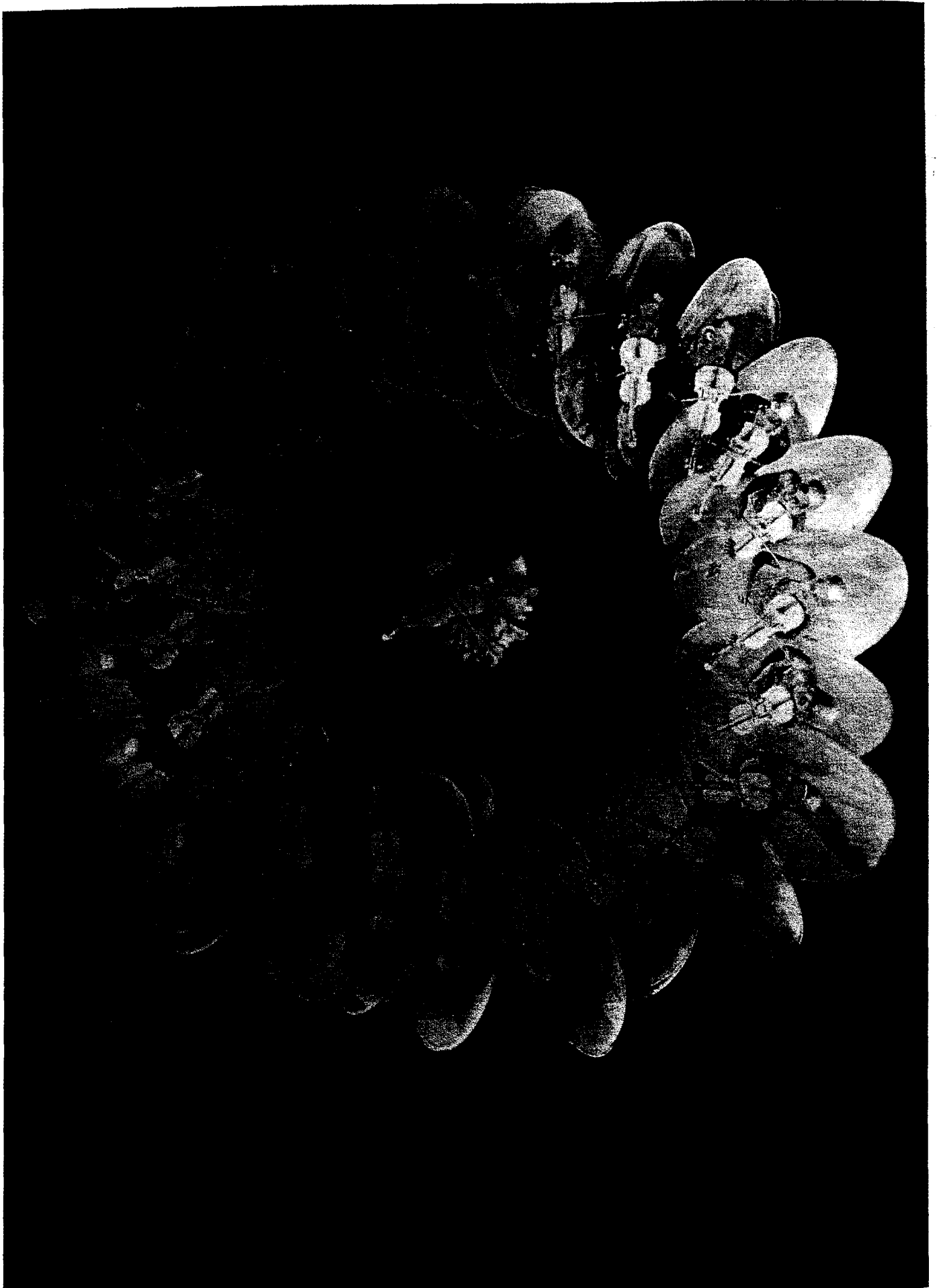




THE
THIRTIES





BODY AND SOUL

Words by
EDWARD HEYMAN
ROBERT SOUR and
FRANK EYTON

Music by
JOHNNY GREEN

Molto moderato (slowly)

VOICE

PIANO

mf

poco rit.

PIANO

mp a tempo

* Dm C#dim Dm C#dim Dm C#dim Dm A7+ A7.

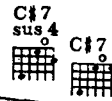
Life's drear-y for me Days seem to be long as years—

PIANO

p (slowly)

*Diagrams for Guitar, Symbols for Ukulele and Banjo

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I look for the sun, but I see none through my tears.



Your heart must be like a stone — To leave me here all a - lone.



When you could make my life worth liv - ing



By sim - ply tak - ing what I'm set on giv - ing.

un poco rall.

REFRAIN

Dm (slowly, with expression) *p - mf*

G7 sus C *G7* *C* *G7+*

My heart is sad and lone - ly, For you I sigh, for

C *Cdim* *Dm* *G7* *E7*

you, dear, on - ly. Why have - n't you seen it?

Am *Dm* *G7* *C* *Am* *C* *Am*

I'm all for you, Bod - y and Soull

Dm *p - mf* *G7 sus C* *G7* *C* *G7+*

I spend my days in long - ing And won - d'ring why it's

C C dim Dm7 G7 E7

me you're wrong - ing I tell you I mean it,

Am Dm7 G7 C Am Ab7

I'm all for you, Bod - y and Soul!

Db Ab7 Db Gb

mp - mf

I can't be - lieve it, It's hard to con - ceive it That

Db Ab7 Db Cm7 F#7

you'd turn a - way ro - mance. Are you pre - tend - ing, it

Bma7 B C#m7 F#7 B7 Bb7 A7

un poco rall.

looks like the end-ing Un - less I could have one more chance to prove, dear,

un poco rall.

Dm G7 sus C G7 C G7+

p - mf

My life a wreck you're mak - ing, You know I'm yours for

p - mf

C Cdim Dm7 G7 E7 Am Dm7 G7

just the tak-ing; I'd glad-ly sur-ren - der my-self to you, Bod-y and

1. C A7 2. C Db C Db C

Soul! Soul!

mf

But Not For Me

(Molly)

Words by
IRA GERSHWIN

Tune Ukulele or Banjulele Banjo

A D F# B
Put Capo on 1st Fret

Music by
GEORGE GERSHWIN

Moderato

VOICE

PIANO

* Eb Bb aug.5

p (*pessimistically*)

Old Man Sun - shine lis - ten, you! Nev - er tell me,

A7 Fmi. Bb7 Eb Cmi.7 open Bb7 Eb Cmi.7 open Ami.7 D7

"Dreams come true!" Just try it And I'll start a ri - ot.

* Letters over Uke diagrams are names of chords adaptable to Banjo or Guitar in original key.

Ukulele arr. by S. M. Zoltai

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G Daug.5 Dmi. Caug.5 Ebaug.5 Bmi. Dbaug.5 Ami. D7

Bea-trice Fair - fax, don't you dare Ev - er tell me he will care; I'm

l.h.

E mi.7 D7 G F# G E dim.











cer-tain It's the fin - al cur-tain, I nev - er want to

F mi.7 Bb7 Ab Bb7 C mi. add. A

hear From an - y cheer - ful Pol - ly - an - nas, Who tell you

F mi.7 Bb7 C mi.7 open Bb7 Eb Bb7

fate, Sup-plies a mate; It's all ba - na - nas! They're writ - ing
(He's knock-ing)




REFRAIN          

Rather slow (smoothly)

p-mf









songs of love, — But not for me. A luck - y
 on a door, — But not for me. He'll plan a



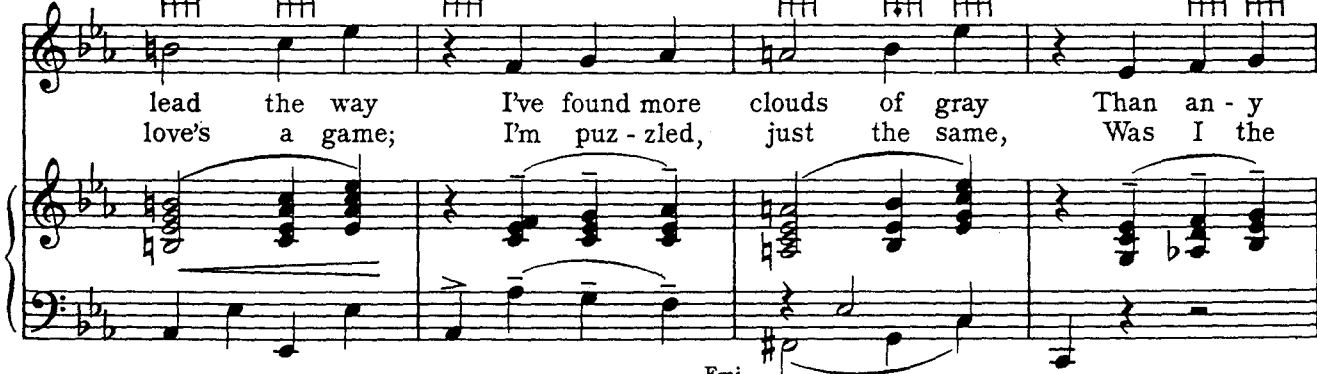
  




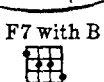



star's a - bove, — But not for me. With love to
 two by four, — But not for me. I know that



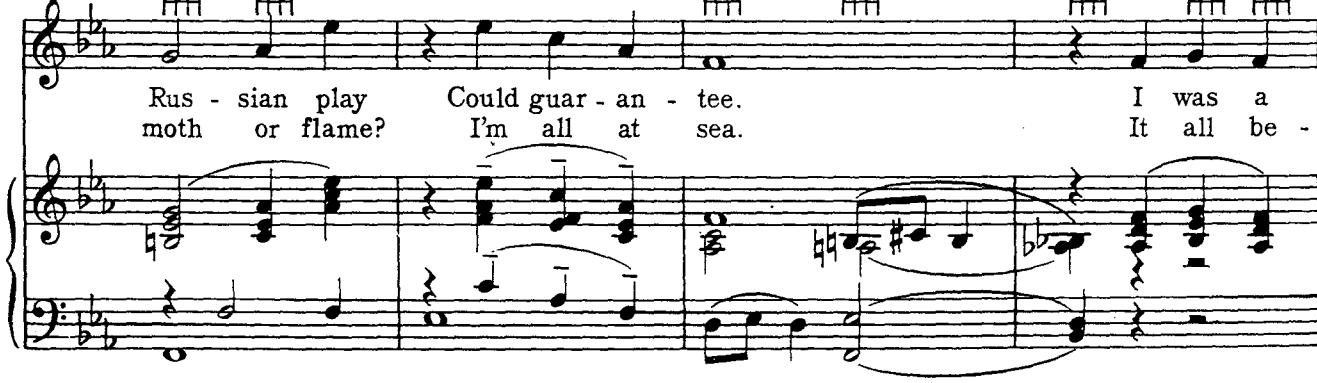
       

lead the way I've found more clouds of gray Than an - y
 love's a game; I'm puz - zled, just the same, Was I the



Rus - sian play Could guar - an - tee. I was a
 moth or flame? I'm all at sea. It all be -



Eb Bb7 Cmi.7 open Bb7 Eb Bb7 Eb Bb7 Eb Bb7 Eb Bb7 F7

fool to fall — And get that way; Heigh-ho! A - las! and al -
 gan so well, — But what an end! This is the time a fell -

Bb7 Eb7 Abaug.5 Eb7 Ebaug.5 Ab

- so, Lack - a - day! Al - though I can't dis - miss
 - er needs a friend, When ev - 'ry hap - py plot

Fmi.7 F#dim. Eb G7 Cmi. C7 Fmi.7

The mem - ry of his kiss, I guess he's not
 Ends with the mar - riage knot, And there's no knot

Bb7 1. Eb Fmi. A7 Bb 2. Eb Bb7 Eb Ddim. Eb

for for me. He's knock - ing me.

Can This Be Love?

Words by
PAUL JAMES

Music by
KAY SWIFT

Moderato

Piano

The piano introduction consists of two staves. The right hand starts with a series of chords and a melodic line, while the left hand provides a harmonic accompaniment. The tempo is marked 'Moderato' and the dynamics range from 'mf' to 'rit'.

Ukulele

G C E A

* F

C+

F

F min.

p

Who knows why the sea Or why the sky is

The first system of the song features a vocal line and piano accompaniment. The vocal line is in treble clef with lyrics: "Who knows why the sea Or why the sky is". The piano accompaniment is in bass clef. Above the vocal line are four guitar chord diagrams: * F, C+, F, and F min. The piano part is marked 'p' and 'a tempo'.

Bb7

C7

F

C7

blue? Why should you love me, Or

The second system continues the vocal and piano accompaniment. The vocal line has lyrics: "blue? Why should you love me, Or". The piano accompaniment continues in the bass clef. Above the vocal line are four guitar chord diagrams: Bb7, C7, F, and C7.

* Symbols for Guitar

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F C7 F C+

I love you? Who knows how love

F F min. Bb7

starts Or where its course will run?

C7 F C7 A7 D min. G7 C7

Who knows why two hearts Will beat as one.

Refrain F F min. Bb7

mp a tempo I'm all at sea, Can this be love?

F Bb F C min.alt. D7

This mys-ter - y, Can this be love?

G7 C7

I'm in a blue haze where noth-ing seems quite

8va

F F7 Bb Bb min.

real; I wan - der through days with

A7 D7 G7 C7 F

this cra - zy feel - ing What can it be, Can

8va *8va*

F min. B \flat 7 F B \flat F

this be love? — This thing that I keep

C min.alt. D7 G7 B \flat min.

dream - ing of; — All through the night till I

8va

C7 E7 A7 D min. A7 D min. G7 C7

wake at ear - ly dawn? Tell me, can this be

rit

1 F G7 C7 2 F

love? — love? —

a tempo *rit* *8va*

From "SWEET AND LOW"

CHEERFUL LITTLE EARFUL

Words by
IRA GERSHWIN
and BILLY ROSE

Ukulele
B \flat E \flat G C

Music by
HARRY WARREN

Moderato

PIANO

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato'.

A second system of piano accompaniment, continuing the melody and accompaniment from the first system. It includes dynamic markings such as 'mp'.

VOICE

* E \flat Fmin. B \flat 7 E \flat Fm7 B \flat 7

A row of guitar chord diagrams corresponding to the chords listed above: E \flat , Fmin., B \flat 7, E \flat , Fm7, and B \flat 7.

I'm grow-ing tir-ed of lov-ey dove theme songs

The vocal line is written on a single staff with lyrics underneath. The melody is simple and follows the rhythm of the piano accompaniment.

A system of piano accompaniment for the first line of the vocal melody. It includes a dynamic marking of 'p'.

E \flat Fmin. B \flat 7 E \flat Cmin. D7

A row of guitar chord diagrams corresponding to the chords listed above: E \flat , Fmin., B \flat 7, E \flat , Cmin., and D7.

That fif-ty mil-lion pia-nos pound_____

The second line of the vocal melody with lyrics. The line ends with a long horizontal line indicating a sustained note.

A system of piano accompaniment for the second line of the vocal melody, continuing the harmonic support.

*Symbols for Guitar

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G Amin. D7 G A7 Alt D7

And in an age where these Ra - di - os scream songs

G Amin. C D7 G Fmin7 Bb7

I on - ly want one phrase a - round me _____

CHORUS

Bb dim. Bb7 Eb Bb7

There's a cheer-ful lit - tle ear-ful Gosh I miss it some-thing

Eb Eb7 C7 Fmin. Fm7b5 Eb Bb7

fear-ful And this cheer-ful lit - tle ear-ful Is the well known "I love

you? — Stocks can go down bus'-ness slow down But the

milk and hon - ey Flow down with a cheer - ful lit - tle

ear - ful Of the well known "I love you" In ev - 'ry

play it's a set phrase What the pub - lic

C min. F min.7 F7 alt F7 D min. G min.7

get phrase But as a pet phrase

C min. F7 alt Bb7 Bb dim. Bb7 Bb dim. Bb7

it - 'll do do do Poo - pa roo - it soft and

Eb Bb7 Eb Bb dim. C7

cu - it Make me hap - py you can do it With a cheer - ful lit - tle

F min. Fm 7b5 Eb Bb7 1. Eb Eb dim. Fm 7 Bb dim. 2. Eb

ear ful Of the well known "I love you" — There's a you."

Dancing On The Ceiling

(He Dances On My Ceiling)

Words by
LORENZ HART

Music by
RICHARD RODGERS

Moderato

Piano

mf

poco rit

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes with a 7-measure rest, while the left hand plays a steady accompaniment of eighth notes. The tempo is marked 'Moderato' and the dynamics range from mezzo-forte (*mf*) to *poco rit*.

F *mf* Ami. Ddim.7 Gmi. C7

The world is lyr - i - cal Be-cause a mir - a - cle Has brought my lov-er to

mf a tempo

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "The world is lyr - i - cal Be-cause a mir - a - cle Has brought my lov-er to". The piano accompaniment includes a 7-measure rest in the right hand and a sustained bass line in the left hand. Chords are indicated as F, Ami. Ddim.7, Gmi., and C7. The dynamics are marked *mf* and *a tempo*.

F Fmi. F C7 with F# C7

me! Though he's some o - ther place, His

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "me! Though he's some o - ther place, His". The piano accompaniment includes a 7-measure rest in the right hand and a sustained bass line in the left hand. Chords are indicated as F, Fmi., F, C7 with F#, and C7. The dynamics are marked *mf* and *a tempo*.

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C7 F Ami.

face I see. At night I creep in bed

Ddim.7 G mi. C7 F

And nev - er sleep in bed, But look a - bove in the air

Fmi. F C7 with F# C7 C7 F

And to my great - est joy, my boy is there!

Ami. *Meno* D7 Gmi. C7

It is my prince who walks In - to my dreams and talks.

* * *

REFRAIN

F *p-mf* Ami. Faug.5 Gmi. G7 C Emi.

He danc - es o - ver - head on the ceil - ing, near my bed,

The first system of the refrain features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one flat (B-flat). The tempo and dynamics are marked *p-mf*. The lyrics are "He danc - es o - ver - head on the ceil - ing, near my bed,". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

C7 F Gmi. C7 Dmi. F Dmi. F

In my sight, Through the night.

The second system continues the refrain with the lyrics "In my sight, Through the night.". The piano accompaniment features a melodic line in the right hand with a slur over the first two measures, and a steady bass line in the left hand.

F Ami. Faug.5 Gmi. G7 C Emi.

I try to hide in vain Un - der - neath my coun - ter - pane;

The third system continues with the lyrics "I try to hide in vain Un - der - neath my coun - ter - pane;". The piano accompaniment maintains the same harmonic and rhythmic structure as the previous systems.

C7 F Gmi. C7 Dmi. F Dmi. F

There's my love up a - bove!

The final system of the refrain on this page has the lyrics "There's my love up a - bove!". The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.

C7 *mp* F

I whis-per, "Go a-way, my lov-er, It's not fair,"—

C7 F Cdim.7 C7

But I'm so grate-ful to dis-cov-er He's still there.—

F *p* Ami. Faug.5 Gmi. G7 C Emi. Gmi.

I love my ceil-ing more Since it is a danc-ing floor Just for—

C7 1. F 2. F

my love. love.

Dancing With Tears In My Eyes

Lyric by
AL DUBIN

Music by
JOE BURKE

Valse moderato

The first system of the piano introduction is in 3/4 time, featuring a waltz-like melody in the right hand and a supporting bass line in the left hand. The key signature has two flats (B-flat and E-flat).

The second system continues the piano introduction. It includes dynamic markings: *rit.* (ritardando), *p* (piano), and *poco rit.* (poco ritardando). A *Vamp* section is indicated above the staff.

The third system marks the beginning of the vocal entry. The key signature changes to E-flat major. The lyrics are: "Those who dance and romance while they dance, They seem so / While the throng's in the spell of a song, My thoughts keep". The piano accompaniment is marked *p a tempo*.

The fourth system continues the vocal entry. The lyrics are: "hap - py and gay; Tho' they sing while they swing and they / drift - ing to you; While each pair seems to share their af-". The piano accompaniment includes dynamic markings *F dim*, *F m*, and *C+*.

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Fm7 Gm Fm F7 F#dim D7 G D7 Bb7

sway, _____ Some-how I can't feel that way. _____
 fair, _____ They're on - ly mak - ing me blue. _____

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb). The tempo is not explicitly marked but the style is a slow ballad. The piano part includes various chord voicings and some dynamics like *rit.* (ritardando).

REFRAIN (With feeling)

Fm7 Bb7 Eb B7 Eb Eb+ Eb

For I'm danc - ing with tears in my eyes, _____ 'Cause the

The second system continues the refrain. The piano accompaniment starts with a *p* (piano) dynamic and includes a *f* (forte) dynamic with the marking *a tempo*. The key signature remains two flats. The piano part features a mix of chords and melodic lines.

A dim Fm

{girl} in my arms is - n't you, _____ Danc - ing with
 {boy}

The third system continues the refrain. The piano accompaniment includes a *dim* (diminuendo) dynamic marking. The key signature is two flats. The piano part has a steady accompaniment with some melodic movement.

Fdim Fm Bb7 Bb+

some - bod - y new, _____ When it's you that my heart's call - ing

The fourth system concludes the refrain. The piano accompaniment features a *p* (piano) dynamic marking. The key signature is two flats. The piano part provides a harmonic support for the vocal line.

E \flat E \flat + E \flat 6 E \flat 7 Gm Cm6 Gm Cm Gm D7 Gm

to. _____ Try - ing to smile once in a

A7 \flat 5 D7 Gm F \sharp dim Gm Cm6 E \flat E \flat dim G D7 B \flat 7 Fm B \flat 7

while, But I find it so hard to do, _____ For I'm

E \flat E \flat dim E \flat B \flat m6 C7 Adim

danc - ing with tears in my eyes, _____ 'Cause the (girl) in my
(boy)

Fm7 B \flat 7 +5 1. E \flat B7 Fm7 B \flat 7 2. E \flat A \flat m6 E \flat

arms is - n't you. _____ For I'm you. _____

rall.

Embraceable You

Words by
IRA GERSHWIN
French version by
Emelia Renaud

Spanish version by
JOHNNIE CAMACHO

Music by
GEORGE GERSHWIN

VOICE *Whimsically* *G* *Leisurely*

Doz-ens of girls would storm.
Fr. Les bel - les me pour - sui -
Span. Cuan - do tú me - nos pien -

PIANO *mf* *p smoothly*

D 7

— up; I had to lock my door.
vent, Ja - mais je n'ai o - sé
ses, Es - ta - ré jun - to a ti.

F#m *D 7* *E#9* *D 7* *G* *Am7 D 7*

Some-how I could - n't warm — up To one be - fore.
D'un - e d'el - les m'en - ti - cher Dans le pas - sé.
Pa - ra ter si tú sien - tes, a - mor, por mi.

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G F#7

What was it that con - trolled — me? What kept my love - life
 Qu'est - ce qui m'a con - tro - lé? Et gar - dé mon a -
 Quie - ro que tú me ex - pli - ques, Qué es lo que de - bo ha -

B F#7 B

lean? My in - tu - i - tion told — me You'd come
 mour? Si ce n'est que la pen - sée De te
 cer? Cuan - do yo quie - ro ver - te, No me

Am7 D7 G Em A9 Em A9

on the scene. La - dy, lis - ten to the rhy - thm of my
 voir un jour. De mon cœur é - cou - tes les bat - te - ments
 quie - res ver, Cuan - do no tea - bra - zo, quie - res que tea -

Em Em6 Em A7 Am D A7 Am D Am D Am D

heart - beat, And you'll get just what I mean.
 ryth - més, Qui t'ap - pel - lent bien ai - mée.
 bra - ze; ¡Qué ma - ne - ra de que - rer!

rall. e dim.

REFRAIN *Rhythmically*

G C#dim D7 Am11 F#m6 D7

Em-brace me, My sweet em-brace - a - ble you!
 Un bai - ser, mon a - do - ra - ble pou - pée!
 Te a - bra - zo con to - da mi de - vo - ción.

A#m F7 D7 G D7 sus 4 G

Em-brace me, You ir-re-place - a - ble you!
 Un bai - ser, Ir - ré - sis - ti - ble beau - té!
 Te a - bra - zo y en - tre - go mi co - ra - zón.

E#m Em7 Em6 F#7 B#m Bb+ Bm7 E7

Just one look at you, my heart grew tip - sy in me;
 Un re - gard de toi peut faire cha - vi - rer mon cœur,
 Te - mo tan - to que no me co - rres - pon - de - rás,

D D#dim A7 D7

You and you a - lone bring out the gyp - sy in me!
 Je sais que toi seu - le peut fai - re mon bon - heur!
 Que mis an - sias nun - ca, nun - ca com - pren - de - rás.

G C#dim D7 C F#m6 D7

I love all the man-y charms a-bout you; —
 J'ai - me tout ce qui me par - le de toi; —
 Me a - bra - zas sin de - mos - trar e - mo - ción. —

A m F7 D7 G7 D7 sus 4 B#m6 G7 C

A - bove all I want my arms a-bout you. — Don't be a
 En - core plus je te veux tout pres de moi. — Ne sois pas
 Me be - sas con tan es - ca - sai - lu - sión. — No sé si

A m6 B7 E m E# +5 G E m6 G

naugh - ty ba - by, Come to pa - pa, Come to pa - pa, do! My sweet em -
 si mé - chan - te, Viens mon chou - chou, viens mon chou - chou, viens! Mon a - do -
 de - boa - mar - te, Pe - ro pa - ra de - mos - trar mi a - mor, Tea - bra - za -

L.H.

Cm6 D 1. G E# A D7 2. G

brace - a - ble you! you!
 ra - ble pou - péel péel
 ré por los dos. dos.

Fine And Dandy

Words by
PAUL JAMES

Music by
KAY SWIFT

Gaily

VOICE

Piano

mf *mp*

Joe: Please for -

give this plat - i - tude, — But I like your

at - ti - tude; — You are just the kind

G7 F C G7

G7 C Eb dim. G7

The musical score is presented in three systems. Each system consists of a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The vocal line includes lyrics and rests. Chord symbols (G, G7, F, C, Eb dim.) are placed above the piano part. Dynamics like *mf* and *mp* are indicated. The tempo/style marking 'Gaily' is at the top. The first system shows the vocal line starting with a rest, followed by the piano accompaniment. The second system shows the vocal line with the lyrics 'give this plat - i - tude, — But I like your'. The third system shows the vocal line with the lyrics 'at - ti - tude; — You are just the kind'.

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E♭ dim. *G7* *C* *A min.* *D7* *G7*

I've had in mind, Nev-er could find.

C *G7* *F* *C*

Nancy: Hon - ey, I'm so keen on you, — I could

E7 *A min.* *C min.*

come to lean on you; — Hon - or and o -

D7 *G7* *C7*

bey, Give you your way, Do what you say. —

Refrain *f* *D dim.* *G min. 7* *C7* *F*

Joe: Gee, it's all — fine and dan - dy, Sug - ar Can -
 Joe: Sev'n o - clock! — You be An - dy, Nancy: I'll be An -
 Joe: Now we're in Pa-ris. You be Jo - sephine. Nancy: I'll be Jo -
 Joe: Now we're in the Stadium. You be Schmel-ing Nancy: I'll be Schmel-

D dim. *G min. 7* *C7* *F7* *Bb7*

- dy, when I've got you. — Then I on - ly see the sun - ny side, —
 - dy, and who are you? — Joe: I'll be A - mos, which you ought to know. —
 sephine, and who are you? — Joe: I'm Na - po - le - on. You call me "Nap." —
 - ing, and who are you? — Joe: I'll be Shar - key and I'll hit you foul. —

Eb7 *Ab7* *C7* *F*

— E - ven troub - le has its fun - ny side. — When you're gone. —
 — Nancy: I don't lis - ten on the ra - di - o. — Joe: Just the same. —
 — Nancy: You will make me feel an aw - ful sap. — Joe: Just the same. —
 — Nancy: If you do — there'll be an aw - ful howl. — Joe: Just the same. —

D dim. G min.7 C7 F D dim.

Sug - ar Can - dy, I get lone - some, I
 You be An - dy; *Nancy:* Fine and dan - dy. What
 You be Jo - sephine. *Nancy:* I'll be Jo - sephine. What
 You be Schmel - ing, *Nancy:* I'll be Schmel - ing. What

G min.7 C7 C min.7 F7 Bb Bb min.

get so blue. — When you're han - dy it's fine and dan - dy, But
 do I do? — *Joe:* Just be han - dy to A - mos, An - dy, —
 do I do? — *Joe:* Share my em - pire and be my vem-pire, *Nancy:* But
 do I do? — *Joe:* Clutch your vi - tals and claim six ti - tles, And

F D min. G7 C7 1-2-3
 F Bb Ab C7 4
 F Bb7 F

when you're gone what can I do?
Nancy: Check and dou - ble check to you.
 on - ly till your Wa - ter - loo.
 take the boo - dle home with you. —

I GOT RHYTHM

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Lively

VOICE

PIANO

f *p*

Gm

Days can be

Cm *Gm6* *E♭7* *Gm* *E♭*

sun - ny, With nev - er a sigh, Don't need what

Gm6 *E♭m6* *Gm* *Dm7* *Gm* *Dm7* *Gm*

mon - ey can buy. Birds in the

The musical score is arranged in three systems. Each system contains a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, often with accents. Chord diagrams for guitar are provided above the vocal line for various chords: Gm, Cm, Gm6, E♭7, Gm, E♭, Gm6, E♭m6, Gm, Dm7, Gm, Dm7, and Gm. The tempo is marked 'Lively'. Dynamics include 'f' (forte) and 'p' (piano).

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Cm Gm6 Eb7 Gm Gm7

tree sing Their day - ful of song, Why should - n't

Cm7 F7 Bb Fm7 Bb Fm7 Bb D D7

we sing a - long? I'm chip - per

Faug5 D7 Cm7 Eb7 D D7

all the day, Hap - py with my lot. How do I

Faug5 D7 Cm7 F7 Edim Gb7 F7 Bbm6 Ddim F7

get that way? Look at what I've got:

REFRAIN (with abandon)

p-mf

B \flat B \flat 6 Cm7 F7 B \flat 6 Edim Cm7 F7

I — got rhy - thm, I — got mu - sic, —

B \flat B \flat 6 Cm7 F7 E \flat m6 B \flat F7 B \flat C \flat dim F7

I — got my man — Who could ask for an - y - thing more?

B \flat B \flat 6 Cm7 F7 B \flat 6 Edim Cm7 F7 B \flat B \flat 6

I — got dais - ies — In — green pas - tures, — I — got

Cm7 F7 E \flat m6 B \flat F7 B \flat D7 Am7

my man Who could ask for an - y - thing more? Old — Man

Fm6 D7 G⁹ Daug5 Dm G7⁹ C7⁹ Gm7 Ebm6 C9⁹

Trou- ble, I don't mind him, You won't find him

C7-5 F7 C7⁹ F7 Bb Bb6 Cm7 F7 Bb6 Edim

'Round my door. I got star-light, I got

Cm7 F7 Bb Bb6 Cm7 F7 Ebm Bb Fm

sweet dreams, I got my man Who could ask for an-y-thing

G7 C7⁹ F7 1. Bb Ab Gb Db | 2. Bb

more, Who could ask for an-y-thing more? more?

Bar 3rd fret with 1st finger and use 2nd and 3rd finger on remaining dots

I've Got A Crush On You

Duet
(Ann-Timothy)

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Allegretto giocoso (*gayly*)

VOICE

Piano

p

mf

Timothy: How

B \flat *E \flat B \flat* *E \flat* *B \flat*

glad the man - y mil - lions of An - na - belles and Lill - ians would be _____

p

F7 *B \flat* *Fdim* *F7* *B \flat* *E \flat B \flat*

— to cap - ture me! _____ But you had such per - sist - ance, you

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E \flat B \flat D A7 D

wore down my re - sist-ance: I fell, _____ and it was swell. _____

Cm7 F7 B \flat B \flat dim Cm7 F7 B \flat 6 Cm7 F7

Ann: You're my big and brave and hand-some Ro - me - o. How I

B \flat ma7 B \flat 6 C7 F7 B \flat E \flat B \flat

won you I shall nev-er, nev-er know. *Timothy:* It's not that you're at - trac-tive, but,

E \flat Gm7 C7 F7 E \flat m6 F7

oh my heart grew ac-tive, when you _____ came in - to view. _____

REFRAIN

p-mf

B♭ma7 A9 E♭ Cm7 F7

I've got a crush on you, — sweet-ie pie, —

B♭ma7 A7 E♭ Cm7 F7

All the day and night-time hear me sigh. — I

B♭ Gm7 C7 B7 Cm7 Gm7

nev - er had — the least no - tion — that I could

C9 B7 C7 F7 C+ F7 Cm7 C+ B♭ma7 A7

fall with — so much e - mo - tion. — Could you coo?

p

Cm7 F7 Bbma7 A7

— Could you care — for a cun-ning cot-tage

Cm7 D7+5 D7 Gm7 Am Gm7 C9

we could share? — The world will par - don my

F6 Bbma7 Bb6 C9 A6 F7

mush, 'cause I've got a crush, my ba - by, on

1. Bb Gm6 Cm7 F7 2. Bb Gm6 F7 Bb

you. — I've got a you. —

LOVE FOR SALE

Words and Music by
COLE PORTER

VOICE *Moderato* *p* *Semplice (not fast)* $B\flat$ $A\flat$

When the on-ly sound in the emp-ty street Is the

PIANO *f* *p* *legato*

$G\flat$ $Fmi.$ $E\flat mi.$ $A\flat 7$ $D\flat$

hea- vy tread of the hea- vy feet That be- long to a lone- some cop,

F $F7$ $B\flat mi.$ $Cmi. 7$ $F7$ *mp* $B\flat 7$

I o- pen shop. When the moon so long has been

mp

$A\flat 7$ $F\sharp 7$ $E7$ A

gaz- ing down On the way- ward ways of this way- ward town That her smile be- comes a

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A \flat A \flat 7 F F7 B \flat
 smirk, I go to work.

REFRAIN (with swinging rhythm and not fast)

p - mf E \flat B \flat mi. E \flat
 Love for sale, Ap-pe-tiz-ing young love for

B \flat mi. E \flat A \flat 7 D \flat E \flat mi.
 sale. Love that's fresh and still un-spoiled, Love that's on-ly slight-ly soiled,

B \flat mi F7+5 B \flat mi. E \flat B \flat
 Love for sale. Who will buy?

Who would like to sam-ple my sup-ply? Who's pre-pared to

Chords: Eb, Bb, Eb

pay the price For a trip to par-a-dise? Love for sale.

Chords: Ab7, Db, Ebmi., Bbmi., F7, Bbmi

Let the po-ets pipe of love In their child-ish way,

Chords: Bbmi.7, Ebmi.7 mp espress., Ab7, Db

I know ev-'ry type of love Bet-ter far than, they. If you want the

Chords: Ebmi.7, Ab7, Db, Bbmi.7, Bb7

thrill of love, I've been thru the mill of love; Old love, new love,

Chords: Ebmi., mf espress., Ebmi., Edim., C7

B7 *rall.* *Bdim.* *più rit.* B7-5 *f a tempo* Eb *Bbmi.*

Ev-ry love but true love. Love for sale,

rall. *più rit.* *f a tempo*

Eb Bb Eb

Ap-pe-tiz-ing young love for sale. If you want to

Ab7 *molto cresc.* Ebmi. *ff broadly*

buy my wares, Fol-low me and climb the stairs, Love for

molto cresc. *ff broadly*

Bbmi. *dimin.* Bbmi.7 *p* Bbm6 Eb7 Ebmi.7 *F+*

ale. Love for

dimin. *p*

Edim. *p* *dim. e morendo* Ebm6 1. Bb 2. Bb

sale. sale.

p *dim. e morendo* *pp*

Please Don't Talk About Me When I'm Gone

Tune Ukulele
4 3 2 1
B \flat E \flat G C

By SIDNEY CLARE,
SAM H. STEPT
and BEE PALMER

Moderato

VOICE

PIANO

f

E \flat Gmi. E \flat 7 A \flat E \flat

Years we've been to - geth - er, Seems we can't get a - long;
Just be - fore our part - ing, Some-thing I — want to say;

p

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No mat-ter what I do, It don't ap-pear to you.
I'm real-ly sor-ry now, For ev-'ry brok-en vow.



Makes no diff-'rence wheth-er I am right or I'm wrong.
Sweet-heart, now you're start-ing On your own lit-tle way,



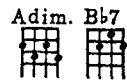
If we can't be sweet-hearts, This much you can do:
One thing please re - mem - ber, In your mind some - how!

REFRAIN



Please don't talk a - bout me when I'm gone, Oh, hon - ey,

p-f



though our friendship ceas - es, from now on; And, lis - ten,



if you can't say an - y-thing real nice, It's bet - ter



not to talk at all, is my ad - vice. We're part - ing,

G7 C7

you go your way I'll go mine, it's best that we do; —

F7 Bb7 A7 Ab7 Bb7 Bb+

Here's a kiss! I hope that this brings lots of luck to you.

Eb G7 C7 C+ C7 F7

Makes no difference how — I carry on, — Re-member, please don't talk a -

Bb7 Fmi.7 Bb7 1. Eb B7 Fmi.7 Bb7 2. Eb Abmi. Eb

-bout me when I'm gone. gone. —

Something To Remember You By

Words by
HOWARD DIETZ

Music by
ARTHUR SCHWARTZ

Molto moderato

VOICE

PIANO

mf *rit.* *p* *a tempo*

* F B \flat 6

You are leav- ing me, and

A m. B \flat C 7 F G m 7 C 7 F

I will try to face the world a - lone.

B \flat 6 A m B \flat C 7 F G m C 7 D \flat 7

What will be will be, but time can-not e - raise the love we've known.

*Diagrams for Guitar, Symbols for Ukulele and Banjo

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mf **G^b** **D^b7** **G^b** **Gm7** **C7**

Let me but have a to-ken Through which your love is spo-ken,

p **F** **B^b** **A m** **Dm** **G7** *poco rit.* **C7+5**

You are leav- ing me, but it will say you're my own.

p *ad lib.* *poco rit.*

Slow and with much sentiment

REFRAIN

p-mf **F** **C7** **C7** **F** **F dim** **Gm7** **F dim** **C7**

a tempo Oh, give me some- thing to re- mem- ber you by,

a tempo *p-mf* *espressivo*

Gm7 **C7** **F** **F7** **Gm7** **C7**

When you are far a- way from

F Gm7 C7 Gm7 C7 F C7 sus F C7 F F dim

me, dear; Some lit - tle some-thing, mean-ing

Gm7 F dim C7 Gm7 C7 F F7 Gm7 C7

love can-not die, No mat-ter where you chance to

F C+ F Gm7 C7 Gm7 C7 C dim C7

be. Though I'll pray for you, Night and

molto espress. *mp* *poco a*

Bbm F C+ F Dm E7

day for you; It will see me through

poco cresc.

Dm6 E7 Am E Gm7 C7
 Like a charm, Till you're re - turn - ing.
rall. ed espr.

F C7 sus F C7 F F dim Gm7 F dim C7
p
 So give me some - thing to re - mem - ber you by,

Gm7 C7 F F7 C7 Gm7 C7
molto rit.
 When you are far a - way from

1. F F dim Gm7 C 2. F F Bass F
 me. me.
mf rit. mf
 Led. *

TEN CENTS A DANCE

Words by
LORENZ HART

Music by
RICHARD RODGERS

VOICE *Moderato* *Not fast*

I work at the Pal-ace

PIANO *mf* *p* *p leggiero e grazioso*

Fm7 Bb7 Eb Cm Fm7 Bb7 Eb Cm

Ball-room, But, gee, that pal-ace is cheap; When I get back to my

Gm Cm Gm Fm7 Bb7 Eb Bb7

chil-ly hall room I'm much too tir-ed to sleep, I'm

Eb Cm Fm7 Bb7 Eb Cm Gm

one of those la-dy teach-ers A beau-ti-ful host-ess, you know, One



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C7 C+ C7 F7 E♭ F9 F9-5 Fm7 B♭7

that the pal-ace fea-tures At ex-act-ly a dime a throw.

poco rit.

REFRAIN- Slowly, quasi rubato

E♭ E♭° Fm7 B♭7 E♭ F7

Ten cents a dance; That's what they pay me. Gosh, how they weigh me

p-mf

Gm F#m B♭7 E♭ E♭° Fm7 B♭7

down! Ten cents a dance, Pan-sies and rough guys,

E♭7 A♭ Dm7 G7 C-9 Fm

Tough guys who tear my gown! Sev-en to mid-night, I hear drums,

C-9 Fm D9 Gm

Loud-ly the sax-o-phone blows, Trum-pets are tear-ing my ear-drums.

poco cresc.

C-9 C-9+5 C-9 F7 Bb7 Eb Eb° Fm7 Bb7

Cus-tom-ers crush my toes. Some-times I think I've found my he-ro

Eb7 Ab Dm7 G7 C-9

But it's a queer ro-mance All that you need-is a

Fm7-5 Eb Eb+ Abmaj7 Eb7-5 1. Gm Bb7 Eb Bb7+5 | 2. Gm Bb7 Eb

tick-et; Come on, big boy, ten cents a dance! ten cents a dance!

PATTER Cm Cm7 Cm6 Eb Bb7

Fight-ers and sail-ors and bow-leg-ged tail-ors Can pay for their tick-ets and

Eb Cm Cm7 Cm6

rent me! Butch-ers and bar-bers and rats from the har-bors Are

E^b B^b7+6 E^b Gm E^b7 C E^b7
 sweet-hearts my good luck has sent me. Though I've a cho-rus of

Gm E^b7 $C7$ Am $F7$ D $F7$ Am $F7$ $D7$
 el - der - ly beaux Stock-ings are po-rous with holes at the toes.

Gm $Cm7-5$ B^b $F7$ B^b7
 I'm here till clos-ing time, Dance and be mer-ry, it's on-ly a dime.

E^b $E^b\circ$ $Fm7$ B^b7 E^b $Fm7$ E^b $Dm7$ $G7$
 Some-times I think I've found my he-ro But it's a queer ro-ance,

$C-9$ $C7$ $Fm7-5$ E^b $E^b+ A^b\text{maj}7$ E^b7-5 Gm B^b7 E^b
 All that you need_ is a tick-et! Come on, big boy, ten cents a dance!-

Would You Like To Take A Walk

(Sump'n Good'll Come From That)

Lyric by
MORT DIXON &
BILLY ROSE

Music by
HARRY WARREN

Moderato

VOICE

PIANO

Musical notation for the first system, featuring a voice staff and a piano accompaniment. The piano part begins with a forte (*f*) dynamic and ends with a mezzo-forte (*f mp*) dynamic. The tempo is marked *Moderato*.

Musical notation for the second system, including lyrics and piano accompaniment. Harmonic markings above the staff include Eb7, Bb7, Eb6, and Bb7. The piano part starts with a piano (*p*) dynamic.

I saw you stroll-ing by your sol-i - tar-y Am I nose-y ver-y
My lit-tle heart is full of pal-pi - ta-tion What I need is con-so -

Musical notation for the third system, including lyrics and piano accompaniment. Harmonic markings above the staff include Cm, Bb7, Eb7, Bb7, Eb6, and F7.

ver-y I'd like to bet a juic-y huck-le - ber-ry What you're af - ter is a
- la-tion I'd like to stage a lit-tle cel-e - bra-tion In the moon-light right a -

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B \flat Fm E \flat B \flat 7 E \flat 6 B \flat Fm7 Gm *rit.* B \flat +

gal We're both in luck for in - tro - duc - tions are not nec - es - sa - ry.
- way I'll feel all pep't if you'll ac - cept my friend - ly in - vi - ta - tion.

poco rit.

CHORUS

A \flat A \flat m B \flat 7 E \flat A \flat A \flat m

Mm - Mm - Mm Would you like to take a walk? Mm - Mm - Mm Do you

p-f a tempo

E \flat Fm7 E \flat A \flat A \flat m E \flat C7

think it's gon - na rain? Mm - Mm - Mm How a - bout a sas - par - il - la?

Fm A \flat m E \flat B \flat 7 E \flat

Gee the moon is yel - ler Sum - p'n good - 'll come from that

Ab Abm Bb7 Eb Ab Abm
 Mm - Mm - Mm Have you heard the lat - est song? Mm - Mm - Mm It's a

Eb Fm7 Eb Ab Abm Eb C7
 ver - y pret - ty strain Mm - Mm - Mm Don't you feel a lit - tle thrill-y?

Fm Abm Eb Bb7 Eb
 Gee it's get-ting chill - y Sum - p'n good - 'll come from that When you're

Bbm7 Eb7 Ab Eb7
 stroll - ing thru the where - zis — You need a who - zis — to lean up -

Ab Ab7 Dm7 G7 C Dm7 G7

- on But when you have no who - zis To hug and what - zis gosh

C Ab Abm Bb7 Eb Ab Abm

darn Mm-Mm-Mm Would you like to take a walk Mm-Mm-Mm Do you

Eb Fm7 Eb Ab Abm Eb C7

think it's gon - na rain? Mm - Mm - Mm Ain't you tired of the talk - ies?

Fm Abm Eb Bb7 1. Eb Eb7 Ab Eb7 2. Eb

I pre-fer the walk-ies Sum-p'n good -'ll come from that. that.

Bidin' My Time

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato

Piano

The piano introduction consists of two staves. The right hand (R.H.) starts with a melody in 4/4 time, marked *mf*. The left hand (L.H.) provides a harmonic accompaniment. The tempo is marked *Moderato*.

Tune Ukulele
or Banjulele Banjo
A D F#B
Put Capo on 1st Fret

Gracefully

Some fel - lers love to "Tip - Toe Through the Tu - lips;"


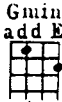




Some fel - lers go on "Sing - ing In The Rain;"

Some fel - lers keep on "Paint - in' Skies With Sun - Shine;"

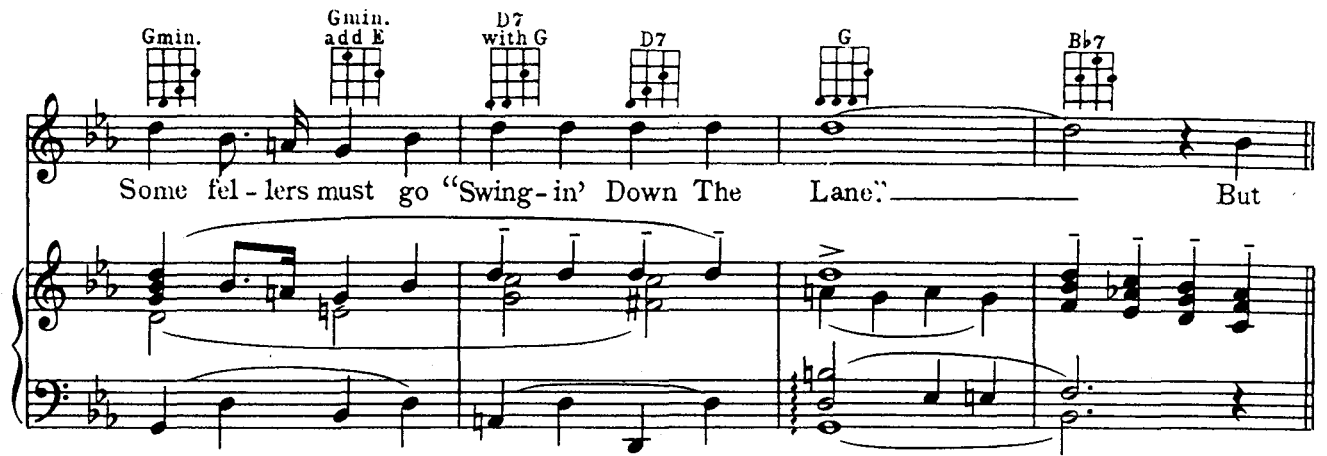
* Letters over UKE diagrams are names of chords
adaptable to Banjo or Guitar in original key







Ukulele Arr. by
S.M. ZOLTAI

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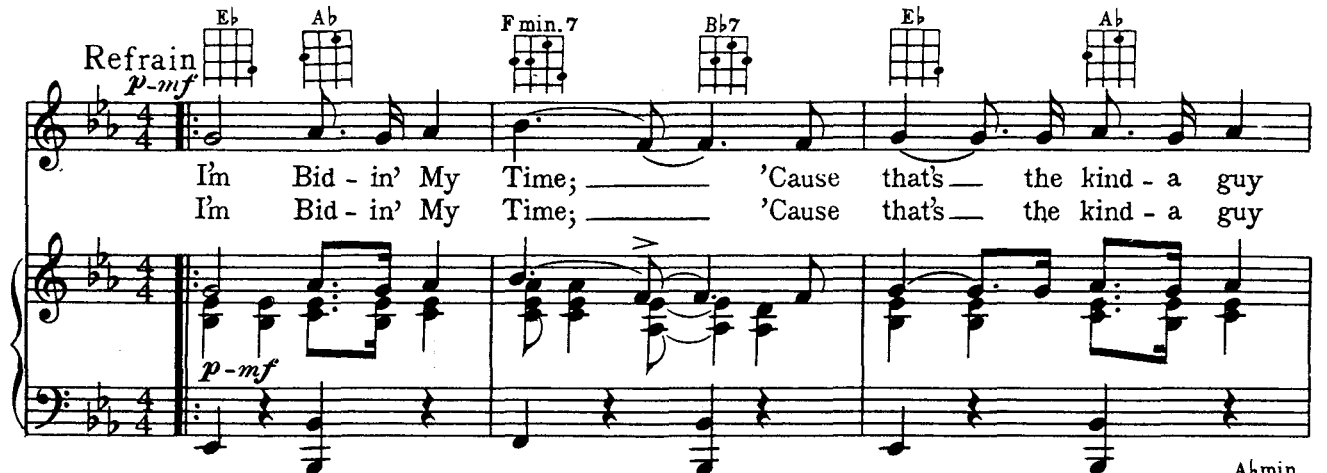
Gmin.  Gmin. add E  D7 with G  D7  G  Bb7 







Some fel - lers must go "Swing-in' Down The Lane." But



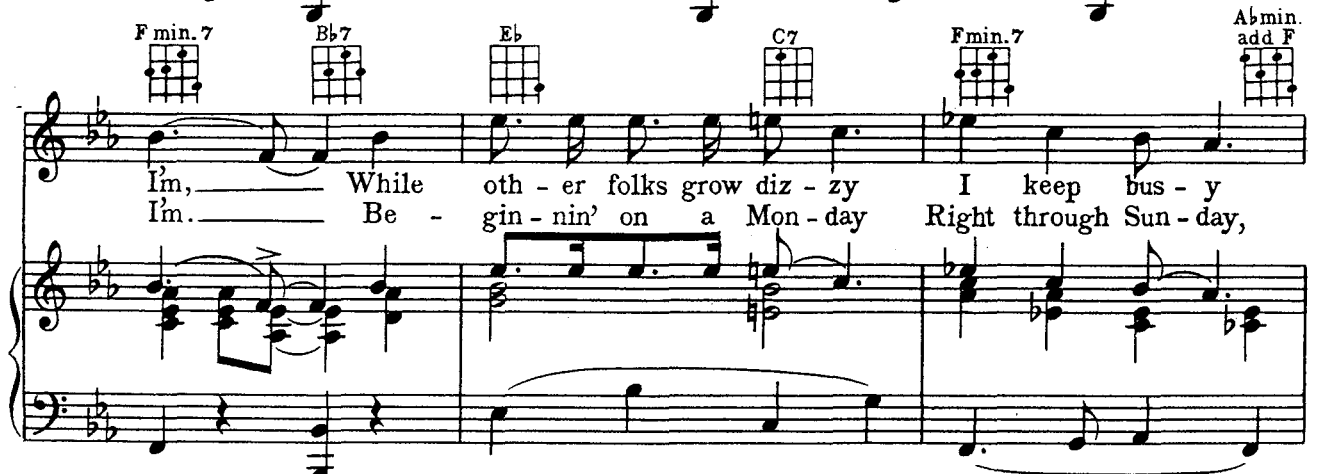
Refrain *p-mf* Eb  Ab  Fmin.7  Bb7  Eb  Ab 



I'm Bid - in' My Time; 'Cause that's the kind - a guy
 I'm Bid - in' My Time; 'Cause that's the kind - a guy



Fmin.7  Bb7  Eb  C7  Fmin.7  Abmin. add F 

I'm, While oth - er folks grow diz - zy I keep bus - y
 I'm. Be - gin - nin' on a Mon - day Right through Sun - day,



Eb  Bb7  Eb  G7  C  G7  C 

mp Bid - in' My Time. Next year, - next year, -
 Bid - in' My Time. Give me, - give me -



G7 F C Bb7 Eb Bb7 Eb

mf

Some-thing's bound to hap - pen; - This year, - this year, -
 Glass that's full of tink - le, - Let me, - let me -

C min.7 open Eb min. add C F7 Bb7 with Eb Bb7 Eb Ab

p

I'll just keep on nap - pin', - And Bid - in' - My
 Dream like Rip Van Wink - le. - He Bid - ed His

F min.7 Bb7 Eb Ab F min.7 Bb7 Eb C7

time - - - 'Cause that's the kind-a guy I'm - - - There's no re - gret-tin'
 time. - - - And like that Wink-le guy I'm - - - Chas - in' 'way flies,

F min.7 Ab min. add F Eb Bb7 Eb Bb7 Eb

mf

When I'm set - tin' Bid - in' My Time. - - - Time. - - -
 How the day flies, Bid - in' My

I FOUND A MILLION DOLLAR BABY

(IN A FIVE AND TEN CENT STORE)

Lyric by
BILLY ROSE and
MORT DIXON

Music by
HARRY WARREN

Moderato

VOICE

PIANO

mf

poco rit.

With simplicity

* F Dm F Dm F Dm

Love comes a-long like a pop - u - lar song, An - y - time or an - y - where at
Love used to be quite a stran - ger to me Did - n't know a sen - ti - men - tal

p a tempo

F Gm7 C7 F Fdim Gm7 C7 F

all. word, Rain or sun - shine, spring or fall,
Thoughts of kiss - ing seemed ab - surd.

*Diagrams for Guitar, Symbols for Ukulele and Banjo

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F Dm F Dm F Dm

You nev - er know when it may say hel-lo In a ver - y un - ex-pect-ed
Then came a change, and you may think it strange, But the world be - came a hap-py

D7 Dm7 G7 C Am Dm G7 Gm7 C7 *poco rit.*

place For ex - am - ple, take my case:
tune Since that A - pril af - ter - noon.

Not fast

REFRAIN

F *a tempo*

It was a luck-y A - pril show-er, It was the most con-ve-nient

p - mf a tempo

G7 C7 Cdim C7

door I Found A Mil - lion Dol - lar Ba - by In A

C7^o

Caug.

F

Five And Ten Cent Store;

The rain con-tin - ued for an

G7

hour, —

I hung a-round for three or four,

C7^o

Cdim

C7^o

A-round a mil - lion dol - lar ba - by In a Five and Ten Cent

F

A7

Store.

She was sell - ing chi - na

And when she made those

mp

eyes _____ I kept buy - ing chi - na _____ un - til the crowd got

wise _____ In - ci - dent' - ly, If you should run in - to a show - er,

Just step in - side my cot - tage door And meet the mil - lion dol - lar

ba - by From the Five and Ten Cent Store! _____ Store! _____

I've Got Five Dollars

(DUET: Geraldine and Michael)

Words by
LORENZ HART

Music by
RICHARD RODGERS

Moderato

Piano

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, starting with a major triad and moving to a minor triad. The left hand plays a simple bass line with a few notes. Dynamics include *mf* and *sf*. The tempo is marked *Moderato*.

Tune Ukulele

or Banjulele Banjo

A D F# B *Bb7
Put Capo on 1st Fret

Bb7

He: Mis - ter Shy - lock was stin - gy; — I was mis - er - ly,
She: Peg - gy Joyce — has a busi - ness, — All her hus - bands have

p

Cmin.7

open

Bb7

Eb

Bbmi.

C7

too. I was more self - ish And crab - by than a shell - fish,
gold. And Lil - yan Tash - man Is not kissed by an ash - man;

* Letters over Uke diagrams are names of chords
adaptable to Banjo or Guitar in original key.

Ukulele Arr. by
S. M. ZOLTAI

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Fmin. 7



Bb7



Gmin.



Fmin.



Eb



F7



Oh dear, - it's queer - What love - can do!
But now, - some-how - Wealth leaves - me cold.

Bb7



Ab



F7 with Cb



Bb7



Bbaug. 5



I'd give all - my pos - ses - sions for you: _____
Though you're poor - as a church mouse - - I'm sold! _____

Refrain

p-mf



Ab



Bb7



Cmin.7 open



Eb



He: I've got five dol - lars; I'm in good con -
She: I've got five dol - lars; Eight - y five re -

p-mf

Ab



Bb



Eb with D open



Cmin.7



Eb



Ab



Bb7



Eb



di - tion; And I've got am - bi - tion; That be - longs to
la - tions; Two lace com - bi - na - tions; They be - long to

Ab Gmin.F#min. Fmin. Eb Ab Bb7 Cmin.7 open Eb

you; Six shirts and col-lars; Debts be - yond en -
 you! Two coats with col-lars; Ma and Grand-ma

Ab Bb7 Eb with D Cmin.7 open Eb Ab Bb7 Eb

dur - ance On my life in - sur - ance, That be - longs to
 wore 'em; All the moths a - dore 'em; They be - long to

Gb Ebmin.7 Bb7 Ab Eb

you; I've got a heart That
 you; I've got two lips That

dolce mp

Bb7 Eb Ab Bb7 Eb

must be spurt - in! Just be cer - tain
 care for mat - ing, There-fore wait - ing

Cmin.7 open F7 Bb Fmin. Cmin. Bb7 Eb Ab Bb7

I'll be true! Take my five dol-lars!
will not do! Take my five dol-lars!

Cmin.7 open Eb Ab Bb7 Eb Cmin.7 open Eb

Take my shirts and col-lars! Take my heart that
Take my coats and col-lars! Take my heart that

Bb mi. add G C7 F7 Ab

hol-lers, "Ev-ry-thing- I've got be-longs- to
hol-lers, "Ev-ry-thing- I've got be-longs- to

Eb Cmin.7 open Db7 F7 with Cb Bb7 Eb

you!" you!" you!" you!"

mf *mf* *f*

L.H.

220. 8 *f* *

OF THEE I SING

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato

PIANO

mp

The piano introduction is in 4/4 time, marked Moderato. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a steady eighth-note accompaniment: G3, A3, Bb3, C4.

VERSE, *Smoothly*

E♭ Fm7 E♭maj.7 A♭6 E♭ B♭7sus.4 E♭

From the Is - land of Man - hat - tan to the Coast of Gold, From North to

The piano accompaniment for the first line of the verse is in 4/4 time. The right hand plays a melody with eighth notes, and the left hand provides a harmonic accompaniment with chords and moving lines.

Fm7 B♭7 E♭maj.7 Fm7 B♭ E♭maj.7 D7sus.4

South, From East to West, You are the love I love the best.

The piano accompaniment for the second line of the verse continues the harmonic accompaniment from the first line, with the right hand melody and left hand accompaniment.

G Am7 Gmaj.7 C6 G D7sus.4 G

You're the dream girl of the sweet-est sto - ry ev - er told, A dream I

The piano accompaniment for the third line of the verse concludes the harmonic accompaniment, with the right hand melody and left hand accompaniment.

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Am7 D7 Gmaj.7 Gm7 C7 Fmaj.7

sought, Both night and day For years through all the U. S. A. The star I've

F#m7 B7 F#m7 B7-9 Em Am7 D7 Dm Dm7 G7

hitched my wag-on to Is ver-y ob-vi-ous-ly you.

REFRAIN, *Slowly and with expression*

C C7+ F Dm7 G7 C C7

OF THEE I SING, ba-by, Sum-mer, Au-tumn, Win-ter,

F6 Fm C E9 E+ Am Am7 D7 G Gmaj.7

Spring, ba-by, You're my sil-ver lin-ing, You're my sky of blue,

Em Cm G D7 G Bbm6 Am7 D7 Dm7 G7 C C7+

There's a love light shin - ing, Just be-cause of you. OF THEE I

mf

F Dm7 G7 C C7+ F6 E7+ E7 Bm7 E7

SING, ba - by, You have got that cer - tain thing, ba - by!

poco a poco cresc.

Am E7 Am Edim Dm Edim Dm7 G9 Am E7 Am Edim Dm Edim Dm7 Cdim C Am7

Shin - ing star and in - spi - ra - tion Worth - y of a might - y na - tion, OF

mf

Dm7 G7 1. C Cmaj7 C7 Dm G7 2. C Abm6 C

THEE I SING. SING.

pesante

WHEN YOUR LOVER HAS GONE

Words and Music by
E. A. SWAN

Moderato

VOICE

PIANO

mf *rit.* *dim.*

For
What

Recitative

Gm Cm alt. Gm Ebm6 C dim

a - ges and a - ges The po - ets and sa - ges Of
good is the schem - ing The plan - ning the dream - ing That

mp

Gm D7+5 D7 Gm D7 D7 b5

love won - d'rous love al - ways sing But
comes with each new love af - fair The

*Diagrams for Guitar, Symbols for Ukulele and Banjo

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G7 C9 C dim B7 Bb dim A7

ask an - y lov - er And you'll soon dis - cov - er The
 love that you cher - ish So oft - en may per - ish And

D A7 Bb dim Cm6 rit. D7

heart-aches that ro - mance can bring.
 leave you with cas - tles in air.

CHORUS G Bm G7 G6 Gm Bb+5 Bb C7 C A7 Bb dim

legato

When you're a - lone Who cares for star-lit skies When you're a -

A7 Cm Eb+5 Cm7 Cm6 G B7 Em C7

- lone The ma - gic moon-light dies At break of dawn

A7 F#m A7 G A9 D+5 G A#m6 D7 F#7+5

There is no sun-rise WHEN YOUR LOV-ER HAS GONE

G Bm G7 G6 Gm Bb+5 Bb C7 C A7 Bb dim A7

What lone-ly hours The eve-ning shad-ows bring What lone-ly hours

Cm Eb+5 Cm7 Cm6 G B7 Em Cm6 G D7 C dim Ema7 E7

With mem'-ries lin-ger-ing Like fad-ed flow'rs Life can't mean an-y-thing

Am E7 D7+5 1. G E7 D9 D+5 2. G G7 A7 E7 G

WHEN YOUR LOV-ER HAS GONE. GONE.

You're My Everything

Featured in the 20th Century-Fox Picture
"YOU'RE MY EVERYTHING"

Words by
MORT DIXON
and JOE YOUNG

Music by
HARRY WARREN

Moderato

VOICE

Piano

mf

rit.

p

Im

Not fast

*C

Am

Dm7

G7

C

Am7

B7

Gm6

Gaug5

so a - shamed of my vo - cab - u - la - ry, It

p *a tempo*

mf

C

Am

Dm7

G7

C

Am6

Gaug5

B7

is - nt what it real - ly ought to be. I

p

*Diagrams for Guitar, Symbols for Ukulele and Banjo

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Em G Em6 D7 Bm7 Em Gaug5 G

have a task that is - nt or - di - na - ry, When

Am7 D7 G F Dm

I'm des - crib - ing what you are to me. Can't you see,

Refrain
Slowly, with much expression

G7 C G7 B7

mf ten. *p-mf a tempo*

You're my ev - 'ry - thing un - der - neath the sun,

ten. *rit. espr. mf ten.* *p-mf a tempo*

E7 A7 Dm Dm7

You're my ev - 'ry - thing rolled up in - to

Em F#7 G9 G7 C^o Ebm6

cresc.

one. You're my on - ly dream, my on - ly real re -

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note 'one.' followed by a half note 'You're', a quarter note 'my', a quarter note 'on - ly', a quarter note 'dream,', a quarter note 'my', a quarter note 'on - ly', a quarter note 'real', and a quarter note 're -'. The piano accompaniment consists of chords and moving lines in both hands, with a *cresc.* marking.

Dm7 G7 Am6 Ddim7 Am^o D7

più cresc.

al - i - ty, You're my i - dea of a per - fect per - son -

The second system continues the vocal line and piano accompaniment. The vocal line has a whole note 'al - i - ty,', a half note 'You're', a quarter note 'my', a quarter note 'i - dea', a quarter note 'of a', a quarter note 'per - fect', and a quarter note 'per - son -'. The piano accompaniment includes a *più cresc.* marking.

G7 Em B^o G7 C^o

mf ten. *p*

al - i - ty. You're my ev - 'ry - thing,

ten. *espr. mf ten.* *p*

The third system continues the vocal line and piano accompaniment. The vocal line has a whole note 'al - i - ty.', a half note 'You're', a quarter note 'my', a quarter note 'ev - 'ry - thing,', a quarter note 'al - i - ty.', a quarter note 'You're', a quarter note 'my', a quarter note 'ev - 'ry - thing,', a quarter note 'al - i - ty.', a quarter note 'You're', a quarter note 'my', a quarter note 'ev - 'ry - thing,', a quarter note 'al - i - ty.', a quarter note 'You're', a quarter note 'my', a quarter note 'ev - 'ry - thing,'. The piano accompaniment includes *mf ten.*, *p*, *ten.*, *espr. mf ten.*, and *p* markings.

B7 E7 A7^o Dm

Ev - 'ry - thing I need, You're the song I sing

The fourth system continues the vocal line and piano accompaniment. The vocal line has a whole note 'Ev - 'ry - thing I need,', a half note 'You're', a quarter note 'the', a quarter note 'song', a quarter note 'I', and a quarter note 'sing'. The piano accompaniment includes chords and moving lines in both hands.

Dm7 E B7 E

And the book I read. You're a -

Am C7 Caug5 F6

way be - yond be - lief, And just to make it brief,

Fm6 C Ebm6 G7

You're my win - ter, sum - mer, spring, my ev - 'ry - ten.

cresc. *rit.* *ten.*

p cresc. *rit.* *mf ten.*

1. C G7 2. C

thing. You're my thing.

mf ten. *mf ten.* *mf*

rit. *

APRIL IN PARIS

Words by
E. Y. HARBURG
French version by
EMELIA RENAUD

"Avril à Paris"

Music by
VERNON DUKE

Moderato

VOICE

PIANO

mf

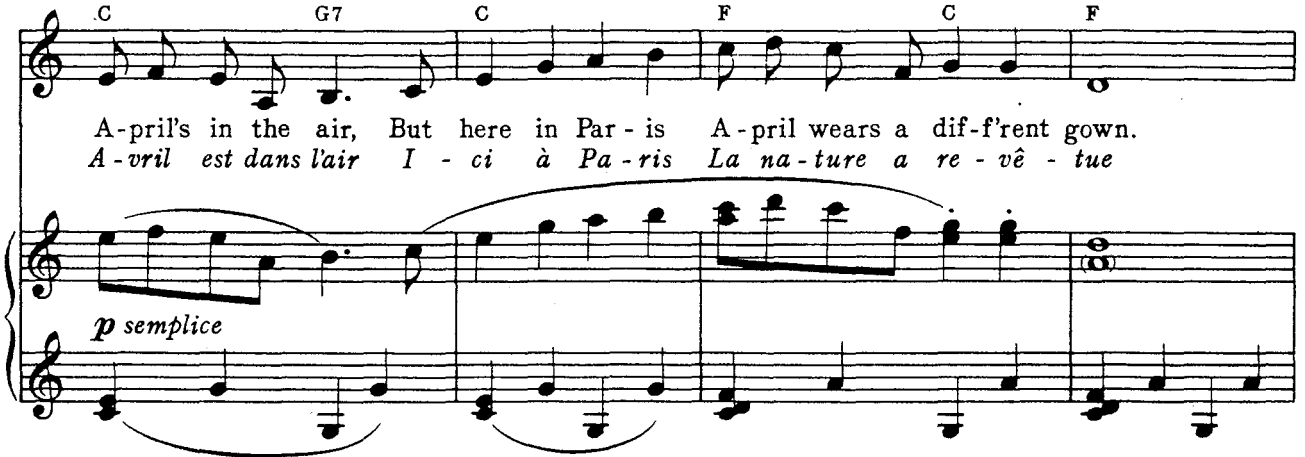
p



C G7 C F C F

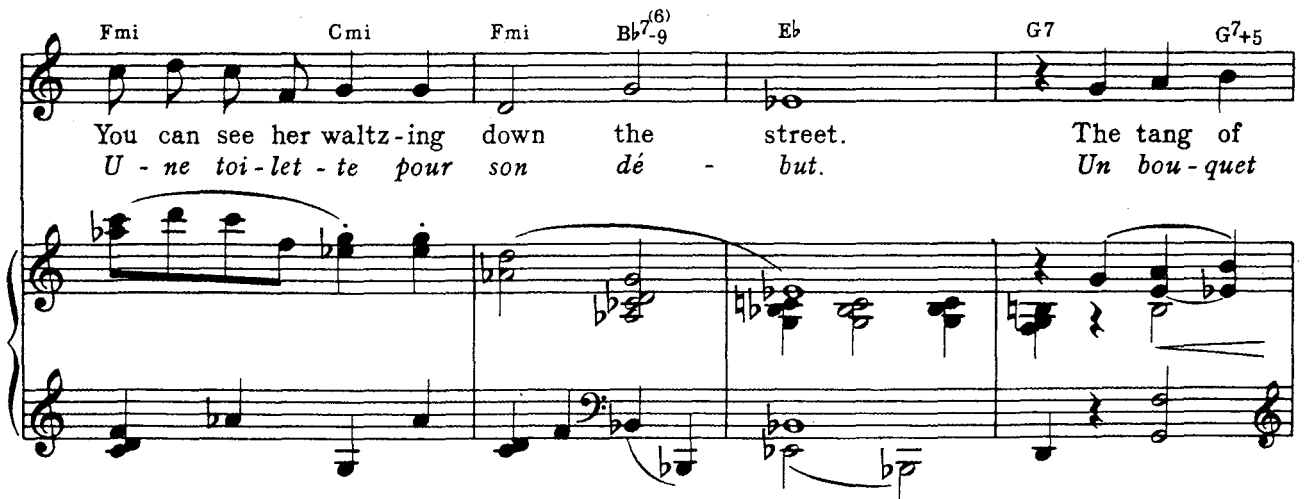
A-pril's in the air, But here in Par-is A-pril wears a dif-f'rent gown.
A-vril est dans l'air I-ci à Pa-ris La na-ture a re-vê-tue

p semplice



Fmi Cmi Fmi Bb7(6)9 Eb G7 G7+5

You can see her waltz-ing down the street. The tang of
U-ne toi-let-te pour son dé-but. Un bou-quet



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C G7 C F C F

wine is in the air, I'm drunk with all the hap-pi-ness that Spring can give,
de vin est dans l'air Et tout ce bon-heur du Prin-temps nous en - i - vre

E7 A7 D7 G7

Nev-er dreamed it could be so ex - cit-ing to live.
Nous i - gno - rions qu'il fai - sait si bon de vi - vre.

L.H. *mf*

REFRAIN *amoroso*

p-mf Fmi B C Fmi Ebmi G⁶₇

A - pril in Pa - ris, _____ Chest-nuts in blos - som, _____
A - vril à Pa - ris, _____ Châ - tai-gniers fleu - ris _____

p-mf amoroso

Cmaj.7 B C Gm7

Hol - i - day ta - bles un - der the trees. _____
Tout est en fê - te sous la feuil - lée. _____

Dm7 Gm7 C7 *mp* F6 E7 F

A - pril in Par - is,
A - vril à Pa - ris,

Emi7 G#m Ami Am6 B7+5

This is a feel - ing No one can ev - er
C'est une é - mo - tion Qu'on ne peut re - cap -

B7 *mf* E7+5 E7 Gmi6 A7 *p* Fmaj.7 Ddim.

- re - prise. I nev - er knew the
- tu - rer. Tou - te cet - te joie

C6 Ddim. Fmi6 C

charm of Spring, Nev - er met it face to face.
du Prin - temps Est un e - li - xir trou - blant.

Ami E7 Ami Am6 B7+5 B7

I nev - er knew my heart could sing, Nev - er missed a warm em -
 Mon cœur veut main - te - nant chan - ter, Et les jours d'hi - ver ou -

E Dmi7 G7 *p* Fmi 3 B C Gmi6 3 C+ A7+5

brace, till A - pril in Par - is, _____ Whom can I run to _____
 bli - er. A - vril à Pa - ris, _____ L'air est em - bau - mé _____

f D7 3 G#m6 Am6 D9 G7

What have you done to _____ my
 La na - ture est ré - veil -

1.c G7 2.c F C

heart? heart?
 lée. lée.

Brother, Can You Spare A Dime?

Words by
E. Y. HARBURG

Music by
JAY GORNEY

Moderato

Piano

mf *cresc.* *mf rit*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Dynamics range from mezzo-forte to a slight decrescendo.

Cm *p not fast* Fm Cm

They used to tell me I was build-ing a dream,-- And so I fol-lowed the mob

p *a tempo*

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a B-flat major key with a C minor tonic. The piano accompaniment is in a 4/4 time signature. The lyrics are: "They used to tell me I was build-ing a dream,-- And so I fol-lowed the mob".

Fm Bb7 Eb D7

When there was earth to plough or guns to bear I was

The second system continues the vocal and piano accompaniment. The lyrics are: "When there was earth to plough or guns to bear I was". The piano accompaniment includes a triplet of eighth notes in the right hand.

D7-5 G7 Cm

al-ways there-right there on the job. They used to tell me I was

The third system concludes the vocal and piano accompaniment. The lyrics are: "al-ways there-right there on the job. They used to tell me I was". The piano accompaniment features a triplet of eighth notes in the right hand.

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Fm Cm B♭7 Cm7 B♭7

build-ing a dream With peace and glo-ry a - head Why should

E♭ G7 G+ Cm Fm G7 G+5

I be stand-ing in line just wait-ing for bread?

Refrain Cm

mp-f (with much expression) G7 C7 F B♭7 E♭ G7

Once I built a rail-road, made it run, - Made it race a-gainst time.

mf Fm G7 Cm A♭7 Fm G7

Once I built a rail-road, Now it's done - Broth-er can you spare a dime?

Cm *mp* G7 C7

Once I built a tow-er, to the sun.—

f R.H. *mp*

F Bb7 Eb G7 *mf* Fm G7

Brick and ri - vet and lime, Once I built a tow-er,

mf

Cm Ab7 Fm G7 Cm

Now it's done,— Broth-er, 'can you spare a dime?—

p

C7 *mp* (in strict tempo) Edim C7 Gm7 C7 Edim *cresc.* C7

Once in kha - ki suits Gee, we looked swell Full of that Yan-kee Doo-dle-de-

mp *poco* *a* *poco* *cresc.*

B♭ m6 C7 F7 Cm F7 F9

dum. Half a mil-lion boots went slog-gin' thru Hell,

Cm A7-5 D7 D7-5 G7 Cm

I was the kid... with the drum. — Say don't you re-mem-ber, they

f *gliss.* *R.H.* *f* *molto espr. e marc.*

G7 C7 F7 B♭7 E♭ G7 Fm G7

called me Al... It was Al... all the time Say, don't you re-mem-ber

Cm ten. A♭7 Fm G7 1. Cm G7 2. Cm

I'm your Pal! — Bud-dy, can you spare a dime? —

ten. *rit.* *ff* *marcatiss.* *sf*

Forty Second Street

Words by
AL DUBIN

Music by
HARRY WARREN

Moderato

Piano

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato'. Dynamics include *mf* and *molto rit.*

Tune Uke .

4 3 2 1
A D F# B

The first vocal phrase is: "In the heart of lit - tle old New York, You'll find a thor - ough -". The piano accompaniment is in the left hand, with a dynamic marking of *mp* and a tempo marking of *a tempo*. Chord symbols for guitar and banjo are provided above the vocal line.

The second vocal phrase is: "fare; ——— It's the part of lit - tle old New York that". The piano accompaniment continues in the left hand. Chord symbols for guitar and banjo are provided above the vocal line.

Symbols for Guitar and Banjo.

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Emi. Gaug. Emi. C7 Emi. Dmi.7 G7 C A7

runs in - to Times Square. A cra - zy quilt that

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in treble clef with lyrics. Above it are guitar chord diagrams for Emi., Gaug., Emi., C7, Emi., Dmi.7, G7, C, and A7. The bottom two lines are the piano accompaniment in treble and bass clefs. The piano part includes a *mf* dynamic marking.

Dmi. G7 Emi. C Emi. Gaug.

Wall Street "Jack" built, If you've got a lit - tle

Detailed description: This system contains the third and fourth lines of the musical score. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Dmi., G7, Emi., C, Emi., and Gaug. The bottom two lines are the piano accompaniment. A *mf* dynamic marking is present in the piano part.

Emi.7 A7 Emi. A mi.7 C7 B7

time to spare, I want to take you there.

poco rit.

Detailed description: This system contains the fifth and sixth lines of the musical score. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Emi.7, A7, Emi., A mi.7, C7, and B7. The bottom two lines are the piano accompaniment. A *poco rit.* marking is placed above the piano part.

Refrain Emi. B7 Emi. B7

P-f a tempo

Come and meet those danc - ing feet, On the

P-f a tempo

Detailed description: This system contains the seventh and eighth lines of the musical score, starting with a double bar line. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Emi., B7, Emi., and B7. The bottom two lines are the piano accompaniment. A *P-f a tempo* marking is placed above the piano part.

Emi. D G Ami. Emi. Ami. C7 Emi. Gaug. Emi. Ami7 Gaug.
 Av - e - nue I'm tak - ing you to, — For - ty Sec - ond Street.

Emi. B7 Emi. B7
 Hear the beat of danc - ing feet, — It's the

Emi. D G Ami. Emi. Ami. C7 Emi. Gaug. Emi.
 song I love the mel - o - dy of, — For - ty Sec - ond Street, —

C7 Bbaug. Gmi. Ami. Gmi.
 Lit - tle "nif - ties" from the Fif - ties, in - no - cent and sweet; —

A7 F#mi. A7 Bbmi. B7

Sex - y lad - ies from the Eight-ies, who are in - dis - creet. They're

Emi. B7 Emi. B7

side by side, they're glo - ri - fied Where the

Emi. D G Ami. Emi. Ami. C7 1 Emi. Gaug. Emi. Ami. B7

un - der-world can meet the e - lite, For - ty Sec - ond Street.

Emi. rit. Gaug. Emi.7 A7 alt. Emi. Gaug. Emi.

Naught-y, bawd-y, gawd-y, sport-y, For - ty Sec - ond Street.

rit. *fz*

I Guess I'll Have To Change My Plan

Words by
HOWARD DIETZ

Music by
ARTHUR SCHWARTZ

Allegretto

Ukulele
G C E A

VOICE

Piano

mf *poco rit* *p*

p a tempo

cantabile

I be -

held her and was con- quered at the start, And placed her on a

ped - es - tal a - part: I planned the lit - tle hide - a - way that

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we would share some day. When I met her I un -

fold - ed all my dream, And told her how she'd

fit in - to my scheme of what bliss is. Then the

blow came, when she gave her name as "Mis - sus."

* Open strings

Rather slow

Refrain

mp-f a tempo.

I guess I'll have to change my plan — I should have
I guess I'll have to change my plan — I should have

*a tempo.
mp-f*

re - a - lized there'd be an - oth - er man! — I o - ver -
re - a - lized there'd be an - oth - er man! — Why did I

looked that point com - plete - ly — Un - til the big af - fair be -
buy those blue pa - ja - mas — Be - fore the big af - fair be -

gan; Be - fore I knew where I was at — I found my -
gan? My boil - ing point is much too low — For me to

self up - on the shelf, and that was that ————— I tried to
 try to be a fly Lo - tha - ri - o! ————— I think I'll

reach the moon but when I got there, All that I could
 crawl right back and in - to my shell, Dwell - ing in my

get was the air, My feet are back up - on the ground — I've lost the
 per - son - al H-II. I'll have to change my plan a - round — I've lost the

one girl I found. I found.
 one girl I found. I found.

LOUISIANA HAYRIDE

Words and Music by
HOWARD DIETZ and
ARTHUR SCHWARTZ

Allegretto

VOICE

PIANO

What kind o' fun do yo'

fan-cy mos'?_ Pic-nic?_ (No ma'am!_) Oys-ter sup-per? (No ma'am!_) Straw-ber-ry fes-ti-val?

(No ma'am!_) What kind o' fun do yo' fan-cy mos'?_ (Yo' have-n't hit it yet, but yo'

might-y close!_) Don't hold it back an-y lon-ger! Is it hay-ride?_ (Yes ma'am!_)

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REFRAIN

rhythmic and well marked

Get go-in', Lou - is - i - an - a hay-ride! Get go-in', we all is read - y!

p-f marcato

Start sum-pin', Lou - is - i - an - a hay-ride! No use fo' call-in' de roll. Oh, I

like dat sport; Sit-tin' in de hay! Lov-in' it a - way, Oh, Oh! Fo' de

time is short, crack yo' lit - tle whip! Get yo' lit - tle ship to go. _____

G Em7 Am7 D7 G Em7 Am7 D7

Start sum-pin', Lou - is - i - an - a hay - ride! No fool-in', we all is hap - py!

G Em7 Am7 D7 G Am7 1. G

Get go-in', Lou - is - i - an - a hay - ride! No use fo' call-in', de roll!

Em7 Am7 Em7 Am7 D7 || 2. (to roll call) Fine

roll! — roll!

L.H. *fz* (to roll call) *f*

ROLL CALL

E A E A E

May-belle Em - ma - line, (I is here!) Su - san Can - dy - ball, (I is here!) Jas - mine Wash - ing - ton,

mp

A E A E B⁷ E F[#]m⁷

(I is herel_) Li-za M^c Kin-ley, (I is herel_) Cle-men-ti-na, Car-o-line, Din-ah,

E B⁷ E B⁷ E F[#]m⁷ E B⁷ E

(We is herel_ We all herel_) Miss Mer-in-da, Flor-a and Lin-da, (We is herel_

B⁷ E A E A E

We all herel_) Chlo-e Ab-ra-ham, (I is herel_) Phoe-be Eph-ra-ham, (I is herel_)

A E A E Am⁷ D⁷ §

We all herel_ Yo' kin see, We all herel_) D. S. al Fine

(Back to refrain) §

D. S. al Fine

NIGHT AND DAY

French version by
EMÉLIA RENAUD
Spanish Text by
JOHNNIE CAMACHO

Words and Music by
COLE PORTER

Moderato

Piano

mp poco a poco cresc. *f*

P *C#°* *G7* *C*

Like the beat, beat, beat, of the tom - tom; When the jun - gle shad - ows
Fr: Com-me le rou - le - ment du tam - tam, Quand la jon - gle s'ob - scur -
Span: Co-mo las tam - bo - ras que se - o - yen por la sel - va re - so -

p

Cm *G7* *C#°* *G7* *C* *Cm*

fall, Like the tick, tick, tock of the state-ly clock, as it stands a - gainst the
-cit, Com-me le tic - tac de l'hor - lo - ge ma - jes - tu - eu - se près du
nar; Co-mo el tic, tic, tac del re - loj que cuen - ta las ho - ras al pa -

G7 *Ab7* *Db* *A7*

wall, Like the drip, drip, drip, of the rain-drops, When the sum - mer show'r is
mur Com-me la gout - te d'eau qui tom - be Quand un o - rage est fi -
sar; Co-mo el re - pi - car de la llu - via en un te - cho de me -

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D Dm B^o C Cm G B^bm6 C G7 C

through; So a voice with-in me keeps re-peat-ing, you, — you, — you. —
 ni; U-ne voix me ré-pé-te con-stam-ment un — mot: — toi. —
 tal; U-na voz, muy que-do me re-pi-te: tú, — tú, — tú. —

Refrain C6 Cm *p-mf* G7 G⁺ C

Night and day _____ you are the one, _____ On - ly you -
 Nuit et jour _____ tu es mon choix, _____ Rien que toi -
 No so-ñé, _____ que al tu par - tir, _____ No-che y Di -

Cm G7 G⁺ C Am

- be-neath the moon and un-der the sun. _____ Wheth - er near to me or
 - sous la lune d'or ou sous le ciel bleu. _____ É - loi-gnée ou près de
 - a, su-fri - ri - a tan-to por ti. _____ Por do-que-ra que yo

Ab Em7 D7 F#m D7 Bm F Fm F

far, _____ It's no mat-ter, dar-ling, where you are. I think of you _____
 moi _____ Peu im-por-te "dar-ling" où tu es, Je songe à toi _____
 voy, _____ me per-si-que siém-pre tu que-rer, y pien-so en ti, _____

R. H.

G7 C Cm G7 G+

night and day. _____ Day and night _____ Why is it _____
 nuit et jour. _____ Jour et nuit, _____ Pour-quoi, dis- _____
 sin ce-sar. _____ Yo ju-ré, _____ no re-cor- _____

C Cm G7 3 3 G+ C

so, _____ That this long - ing for you fol-lows wher-ev-er I go? _____
 moi _____ Faut-il qu'un dé-sir bru-lant me pour-sui-ve par-tout? _____
 dar, _____ na-da que le die-ra pe-nas a mi co-ra-zón; _____

C Am Ab Em7 D7 F#m D7 Bm

— In the roar-ing traf-fic's boom — In the si-lence of my lone-ly room, — I _____
 — Dans le bruit de la vil-le — Dans le si-len-ce de ma cham-bre. Je _____
 — Y la vi-da pu-do más., — con-de-nan-do-me a pa-de-cer, — por _____

R. H.

F Fm F G7 C Eb

think of you, _____ night and day. _____ Night and day _____
 songe à toi _____ nuit et jour. _____ Nuit et jour _____
 tu que-rer, _____ sin pie-dad. _____ Yo no sé, _____

mf espr.

E \flat C E \flat Fm E \flat

un-der the hide of me ————— There's an Oh, such a hun-ry yearn-
 Je n'y puis é-chap-per, ————— Les jours se suc-cè-dent plus trou-
 si, su-fri-ras tam-bièn. ————— Pe-ro si to-da-vi-a quie-

Fm E \flat C Am

- ing, burn - ing in - side of me. ————— And its tor - ment won't be
 - blants les- uns que les au - tres. ————— Mais ce tour-ment ces - se -
 - res dar - me tu co - ra - zôn, ————— a mis bra - zos vuel - ve

A \flat Em7 D7 Dm7

through — 'Til you let me spend my life mak-ing love to you, day and night, —
 ra ————— Quand je pour-rai te te - nir dans mes bras, ché-rie, jour et nuit —
 que, ————— No- chey Di - a pa - sa - ré, ben - di - cién - do - te por tua - mor., —

G7 Dm7 1. C D7 G7 2. C

night and day. ————— Night and day —————
 Nuit et jour. ————— Nuit et jour —————
 por tua - mor. ————— No so ñé, —————

mf *mf* *f*

A Shine On Your Shoes

Words and Music by
HOWARD DIETZ and
ARTHUR SCHWARTZ

Moderato

Piano

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand provides a bass line. The tempo is marked 'Moderato' and the dynamics range from piano (p) to fortissimo (ff).

Tune Uke *Eb
4 3 2 1
Bb Eb G C

mp

Eb7

Adim.

Eb7

Adim.

Eb7

Don't you be a good for noth-in', Nev-er'mount to noth-in', Hang-in' round the cor-ners!

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Don't you be a good for noth-in', Nev-er'mount to noth-in', Hang-in' round the cor-ners!". The piano part includes guitar/banjo chord diagrams for Eb7, Adim., and Eb7.

Bb7

Fmi.7

Bb7

Eb

Fmi.7

Bb7

Can't you see you nev-er will be get-tin' an - y - where.

The second line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Can't you see you nev-er will be get-tin' an - y - where.". The piano part includes guitar/banjo chord diagrams for Bb7, Fmi.7, Bb7, Eb, Fmi.7, and Bb7.

*Symbols for Guitar and Banjo

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mp

If you want to get em-ploy-ment Tid-y up your fac-es and a-mount to sum-thin;

mf

Those big men who got up there— all de-clare:

Refrain

p-f

When there's a shine on your shoes, There's a mel-o-dy in your

brightly

heart, With a sing-a-ble hap-py feel-ing, A

E^b F7 B^b7 F7 B^b7 E^b E^b7 A^b A^bmi.

won-der-ful way to start to face the world ev-'ry day, With a

E^b E^b7 A^b7 E^b E^b7

"dee - dle - um - dee - di - di." Lit-tle mel - o - dy that is

A^b7 B^b7 E^b Cmi. B^baug. D7 Gmi.

mak - ing the wor - ry - ing world go by. When you walk down the

A7 D7 B^baug. Gmi. A7 D7

street, With a hap - py - go - luck - y beat,

G mi. C mi. F F mi. 7 Bb7 F7 (optional) Bb7

You'll find a lot in what I'm re - peat - ing — "When there's a

Eb Eb7 Ab Ab mi. Eb Eb7 Ab7

shine on your shoes, There's a mel-o-dy in your heart;" What a

Eb C mi. 7 (open) F mi. 7 Bb7 Eb F mi. 7 Bb7 F7 Bb7

won - der - ful way to start the day. When there's a

Eb Adim. Eb7 Fine Ab Ab mi. Eb

day. (to Patter) day. (to Patter)

Adim. Eb7 E dim. Fmi Bb7 Eb7

Patter *mf*

There's the shine that you get in the bar - ber shop, While the

Ab Eb7 Ab Eb7 Ab Eb7 Ab Adim. Eb7 E dim. Fmi Bb7

bar-ber's go-ing, "zig-gy-zig-gy - zig" with his strop! There's the shine that you get in the

Eb7 Ab Eb7 Ab Eb7 Ab Eb7 Ab Eb7

pull-man car, - While the train is go-ing "chug-gy-chug-gy-chug-gy-chug-gy-chug;" go - ing

Ab Bbmi. Caug. C7 Caug. F Dmi.

far a - way! — There's the shine that you get on the

Gmi. C7 C Dmi. C Dmi. C Dmi. C Dmi.

fer-ry boat, While the wat-er's go-ing, wish-y-wash-y - wish-y-wash-y-wish-y-wash-y -

C Dmi. C Dmi. C Dmi. C Adim. G7 alt.

woo!" But it does -n't mat-ter where you

F7 alt. Eb Bb7 Eb Bb7 Eb Bb7 Eb

get it, — It - 'll do a lot of good if you let it; — A

Cmi. Dmi. Ebmi. Fmi. Abmi. Bb7

lit-tle bit of pol-ish will a - bol-ish what's both-er-ing you. —

cresc. *f* D.S. al Fine (Back to Refrain)

You're An Old Smoothie

Words by
B.G. DE SYLVA

Music by
RICHARD A. WHITING
and NACIO HERB BROWN

Moderato

Piano

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady bass line. The tempo is marked 'Moderato' and the dynamics are 'Piano'. The piece concludes with a 'rit' (ritardando) marking.

Tune Uke
4 3 2 1
C C E A



You're the smooth-est so and so,— Not on-ly that, you're might-y— cute; You're

p a tempo



slick-er, far,— than the trous-ers are,— Of my last year's blue serge suit.

* Symbols for Guitar and Banjo

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C A7 D7

I'm the soft-est so and so - that an-y girl-ie ev - er knew, Oh, I

F Adim. C Edim. G7 C Aug. Daug. Aug.

may be dumb - as they ev-er come, But at least, I'm on to you!

Refrain G7 C7 F Gaug. D7 G7

You're an old smooth-ie, I'm an old soft-ie;

F C7 F Gmi. 7 F Gmi. E7

I'm just like put - ty in the hands of a girl like

A7 D7 G7 C7 F Cm.

you. You're an old mean - ie, — I'm a big

D7 G7 F C7 F Gmi.7 F

boob - ie, — I just go nut - ty, in the hands of a

Gmi. C7 F A *mf*

girl like you. Poor me, you

E7 A E7

played me for a sap; Poor you, you thought you'd laid a trap!

C G7 C7

Well, dear, I think it's time you knew, You've done just what I

marc.

Caug. G7 C7

want - ed you to. — Sil - ly old smooth - ie, —

p

F Cmi. D7 G7 F C7 F

Craft - y old soft - ie, I'll stick like

Gmi. 7 F Gmi. C7

1 F E7 (open) D aug 2 F

put - ty to the hand of a girl like you. you.

mf *sf*

You're Getting To Be A Habit With Me

Words by
AL DUBIN

Music by
HARRY WARREN

Moderato

Piano

The piano introduction is in 4/4 time, marked Moderato. It begins with a melody in the right hand (RH) and a bass line in the left hand (LH). The RH starts with a series of chords: F, E, F, E, G7, Bbmi, and C7. The LH provides a steady accompaniment. Dynamics include *mf* and *rit.* (ritardando).

Tune Uke * F
4 3 2 1
G C E A
mp

E

F

E

G7

Bbmi.

C7

I don't know ex - act - ly how it start - ed, But it start - ed in

The piano accompaniment for the first vocal line is in 4/4 time, marked *mp a tempo*. It features a melody in the RH and a bass line in the LH. Dynamics include *mp* and *a tempo*.

F

Gmi.7

C7

F

E

F

E

C

Adim.

fun; I just want - ed some - one to be gay with, To

The piano accompaniment for the second vocal line is in 4/4 time, marked *Adim.* (Adimando). It features a melody in the RH and a bass line in the LH. Dynamics include *Adim.*

* Symbols for Guitar and Banjo.

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Dmi.7 G7 Gmi.7 Bbmi. C7 Adim. Gmi. Dmi.
 play with some - one. But now I re - al - ize that I could

mf *ad lib*

mf *colla voce*

Edim. Dmi. Fmi. Emi. Edim. Dmi. Emi. Gmi.7 C7
 nev - er let you go, And I've come to tell you so.

poco rit

poco rit

Refrain F7 Bb Dmi. C7 Ami. Bb C7
 Ev - 'ry kiss, ev - 'ry hug seems to act just like a drug; - You're

a tempo p-f

a tempo *p-f*

F Ami. F7 Bb Dmi. C7 Ami.
 get - ting to be a hab - it with me. - Let me stay in your arms, I'm ad -

Bb C7

dic - ted to your charms; You're get - ting to be a hab - it with me.

A7 D7 Gmi. C7 F Ddim.

I used to think your love was some - thing that I could

Gmi.7 Aug. F Adim. Gmi. C7

take or leave a - lone, But now I could - nt do with -

F Dmi. Dmi.7 Emi. G7 C7 F7

out my sup - ply, I need you for my own. Oh, I

Bb Dmi. C7 Ami Bb C7

can't break a - way, I must have you ev - 'ry day; — As

F E7 A7 D7 Gmi. E7

reg - u - lar - ly as cof - fee or tea. — You've got me in your clutch - es, and I

A7 D7 Adim. Gmi. G7 C7 F A7 Ami.7 (open) D7

can't get free; You're get - ting to be a hab - it with me, (can't break it!) You're

Adim. Gmi. C7 F - Ddim. - F F7 F

get - ting to be a hab - it with me. — Ev - 'ry —

Young And Healthy

Words by
AL DUBIN

Music by
HARRY WARREN

Allegretto

Piano

mf *rit*

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment. The tempo is marked 'Allegretto' and the dynamics range from mezzo-forte (*mf*) to *rit* (ritardando).

Tune Uke
4 3 2 1 * Eb Bb7 Eb Bb7 Eb Bb7 Bb7 Eb Bb7

Eb Eb G C *mp*

I know a bun - dle of hu - man - i - ty, She's a - bout so

mp a tempo

This system includes guitar/banjo chords for the vocal line and piano accompaniment. The chords are Eb, Bb7, Eb, Bb7, Eb, Bb7, Bb7, Eb, and Bb7. The piano accompaniment features a steady bass line and chords in the right hand. The dynamics are marked *mp* and *a tempo*.

Eb Eb7 Gmi. D7 Gmi. D7 Gmi.

high; — I'm near - ly driv - en to in - san - i - ty,

This system continues the vocal and piano accompaniment. The guitar/banjo chords are Eb, Eb7, Gmi., D7, Gmi., D7, and Gmi. The piano accompaniment maintains the same rhythmic and harmonic structure as the previous system.

* Symbols for Guitar and Banjo.

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D7 Gmi. D7 Gmi. Cmi.7 (open) Gmi. C7 Fmi.7 Bb7 Eb
 When she pass-es by. She's a snoot-y lit-tle cut-ie, She's

Fmi.7 Gmi. Eb Fmi.7 Bbaug. Eb Bb7 Eb Bb7
 been so hard to kiss; I'll try to o-ver-come her

Eb Cmi.7 (open) F7 Bb7 rit.
 van-i-ty, And then I'll tell her this:

Refrain p-f a tempo Eb Fmi.7 Bb7 Eb Bb7
 I'm young and health-y, And you've got charms;

arms. I'm young and health - y, And so are

you; When the moon is in the sky, tell me, what am

I to do? If I could hate "yuh,"

G Ami.7 D7 G Ami.7 D7

I'd keep a - way; But that ain't my na - ture, I'm

G Edim. Bb7 Bbaug. Eb Fmi.7 Bb7

full of vi - ta - min "A," say! I'm young and health-y,

Eb Bb7 Eb Adim. Bb7 C7

So let's be bold; In a year or two or three, may-be we will

1 F7 Gmi. Eb Adim. Bb7 2 F7 Bb7 Bbaug. Eb Db7 Eb

be too old. be too old.

I Cover The Waterfront

Assai moderato (slowly)

Piano

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in G major. The tempo is marked 'Assai moderato (slowly)'. The first staff has a dynamic marking of *mf*. The piece begins with a series of chords in the right hand and a simple bass line in the left hand.

* G Dm7 G Dm7 G Dm7

Chord diagrams for G, Dm7, and G. The G chord diagram shows the 3rd, 2nd, 0, 2, 3, 2 strings. The Dm7 chord diagram shows the 2, 3, 0, 2, 1, 0 strings.

A - way from the cit - y that hurts and mocks, I'm stand - ing a - lone by the

Vocal line and piano accompaniment for the first line of lyrics. The piano part is marked *p* and *legato*. The vocal line is in G major and features a triplet of eighth notes.

Em G Dm7 D Em G Dm7 G

Chord diagrams for Em, G, Dm7, D, Em, G, Dm7, and G. The Em chord diagram shows the 2, 0, 2, 2, 3, 2 strings. The D chord diagram shows the 0, 2, 2, 3, 2, 0 strings.

des - o - late docks, In the still and the chill of the night. I

Vocal line and piano accompaniment for the second line of lyrics. The piano part continues with a triplet of eighth notes in the right hand and a steady bass line in the left hand.

*Diagrams for Guitar, Symbols for Ukulele and Banjo

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Dm7 G Dm7 G Dm7

see the hor - i - zon, the great un - known, My heart has an ache; It's as

Em G Dm7 D Em G

hea - vy as stone. Will the dawn com - ing on make it light?

Refrain (not fast) Em7 A7 D7 G G6

p-mf I cov - er the wat - er - front, — I'm watch - ing the

Gma7 Edim Am7 Cma7 D7 G

sea, Will the one I love — be com - ing back — to me?

Bm7 E7 Em7 A7 Am7 D7 G G6

I cov - er the wat - er - front _ In search of my

Gma7 Edim Am7 Cma7 D7 G C

love, And I'm covered by _ a star-less sky _ a - bove.

G Am7 D7 G Em

Here am I _ pa - tient - ly wait - ing _

Am D7 G Em Bm7 E7

hop - ing and long - ing. _ Oh! how I yearn! Where are you? _

piu f

A F#m Bm7 E7 Am7 B7

Are you for-get-ting? Do you re-mem-ber? Will you re-turn?

Em7 A7 Am7 D7 G G6

I cov-er the wat-er-front, - I'm watch-ing the

Gma7 Edim Am7 Cma7 D7

sea, For the one I love— must soon come back— to

1. G F#7 B7 2. G Ab G

me. me. _____

It's Only A Paper Moon

Words by
BILLY ROSE and
E. Y. HARBURG

Music by
HAROLD ARLEN

Moderato

Piano

poco rall

The piano introduction is in G major, 4/4 time, marked Moderato. It features a flowing melody in the right hand and a supporting bass line in the left hand. The tempo slows down towards the end, marked *poco rall*.

p In tempo rubato

Am G Am G Am G D7

I nev - er feel, a thing is real, When I'm a - way from

p In tempo rubato

The first line of the song is in G major, 4/4 time, marked *p In tempo rubato*. The vocal line is accompanied by piano chords and a bass line. The lyrics are: "I nev - er feel, a thing is real, When I'm a - way from".

Gma7 Am7 D7 G C G Am7 D9

you, Out of your em-brace, The world's a tem-po-ra-ry park-ing

The second line of the song continues in G major, 4/4 time, marked *p In tempo rubato*. The vocal line is accompanied by piano chords and a bass line. The lyrics are: "you, Out of your em-brace, The world's a tem-po-ra-ry park-ing".

G C G Am7 D9

place. _____ Mmm, mm, mm,

The third line of the song continues in G major, 4/4 time, marked *p In tempo rubato*. The vocal line is accompanied by piano chords and a bass line. The lyrics are: "place. _____ Mmm, mm, mm,".

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G Edim Am7 D7 G E9

mm, A bub - ble for a min - ute, Mm,

A9 D7 G Am7 A7 Am7 rit Daug

mm, You smile, the bub - ble has a rain - bow in it.

Refrain G Ddim Am7 D7 sus G D9

p-f a tempo

Say, it's on - ly a pa - per moon, Sail - ing o - ver a

G D7 G Dm Am7

card-board sea, But it would - n't be make be - lieve, If you -

D7 Am7 D7 G Eb7 Am6 G Ddim

be - lieved in me. — Yes, it's on - ly a

Am7 D7 sus G D9 G D7 G

can - vas sky, — Hang - ing o - ver a mus - lin tree, —

Dm Am7 D7 Am7 D7

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

G Am7 Eb Bm Am7 D7

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

cantabile

G Am7 Eb Bm

-rade, With - out your love, it's a

G Dm E7 A9 D7+5 G D dim

mel-o - dy played in a pen-ny ar - cade. It's a Bar-num and

Am7 D7 sus G D9 G Dm

Bai-ley world, - Just as phon-y as it can be, - But it would-n't be

Am7 D7 Am7 D7 1. G Am7 D7 2. G

make be-lieve. If you - be-lieved - in me. -

SHADOW WALTZ

Words by
AL. DUBIN



Music by
HARRY WARREN

Tune Uke
4 3 2 1 * E7
A D F# B

Valse Andante

The musical score is written in 3/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The piano part includes triplets and dynamic markings such as *mf*, *poco rit.*, and *mp a tempo*. The vocal line includes lyrics and guitar/banjo chord diagrams. The score is divided into three systems, each with a vocal line and a piano accompaniment.

Lyrics:
Shad-ows on the wall,
I can see them fall Here and there,
ev-'ry - where. Sil-hou-ettes in blue, Danc-ing in the dew;

Chord diagrams shown:
A mi, D7, B7, E mi, A7, Ami7, D7, Daug, G, E7, Ami, D7, B7.

* Symbols for Guitar and Banjo

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Emi E dim F#7 Bmi E7 A7 D7
mf *poco rit.*

Here am I, where are you?

REFRAIN *con espressione*
p-mf a tempo

G Bmi 7 (open) G Daug

In the shad - ows, let me come and sing to you,

p-mf a tempo
con espressione

G B mi 7 (open) A mi E7 A mi

Let me dream a song that I can bring to you; Take me in your arms and

Emi 7 D7 E dim G E mi 7 A7 D dim D7

let me cling to you, Let me lin - ger long, let me live my song.

G Bmi.7 (open) G Daug.

In the win-ter, let me bring the spring to you, _____

G7 C A mi. Cmi.

Let me feel that I mean ev-'ry-thing to you; _____ Love's old song _____ will be

G Bmi. Ddim. D7

rit. atempo

new, _____ In the shad-ows, when I come and sing to you. _____

1. G Emi.7 A mi.7 D7

2. G E27 A mi.7 D7 G

dim.e rit.

you, dear, In the shadows, when I come and sing to you. _____

cresc. dim.e rit.

THE GOLD DIGGERS' SONG

(WE'RE IN THE MONEY)

Words by
AL. DUBIN

Music by
HARRY WARREN

Allegro moderato

The musical score consists of four systems. Each system includes a piano accompaniment (left and right hands) and a vocal line. The piano accompaniment features various dynamics such as *f cresc.*, *mp*, and *mf*, along with accents and slurs. The vocal line includes lyrics and rests. Chord symbols are placed above the vocal line: *Fm*, *D♭7*, *C*, *Gm*, *A7*, *Dm*, *D♭7*, *C*, *B7*, *Em*, *Gaug*, *Em7*, and *A7*.

f cresc.

mp *Fm* *D♭7* *C* *Gm* *A7*

Gone are my blues, And gone are my tears; _____

mp *fz*

Dm *D♭7* *C* *B7*

I've got good news To shout in your ears. _____

fz (h)

Em *mf* *Gaug* *Em7* *A7*

The sil - ver dol - lar has re - turned to the fold, _____ With

mf

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G D7 G7 Dm7 G7

sil - ver you can turn your dreams to gold.

REFRAIN C Dm7 G7 C Dm7 G7

p-f We're in the mon - ey, We're in the mon - ey;

C Caug F Ab7 C Dm7 G7 C G7

We've got a lot of what it takes to get a - long!

C Dm7 G7 C Dm7 G7

We're in the mon - ey, The skies are sun - ny;

C Caug F A \flat 7 C Dm7 G C Am6

Old man de - pres-sion, you are through, you done us wrong!

Em Am6 Em Am6 B7 Adim Em B7

f-ff We nev-er see a head-line 'bout a bread-line, to - day,

Em Am Em B \flat 7 A7 A \flat 7 G7

And when we see the land-lord, we can look that guy right in the eye.

C Dm7 G7 C Dm7 G7 C Caug

p-f We're in the mon-ey, Come on, my hon-ey, Let's spend it,

F A \flat 7 C Dm7 G7 1. C G7 2. C

lend it, send it roll-ing a - long! long!

Anything Goes

Words and Music by
COLE PORTER

Moderato

PIANO

mp *rit.*

The piano introduction is in 3/4 time, marked Moderato. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of quarter notes G2, Bb2, and C3. The piece concludes with a ritardando and a final chord.

* Cmi. Ab Cmi.

Times have changed — And we've of - ten re -

p a tempo

The piano accompaniment for the first vocal line is in 3/4 time, marked *p a tempo*. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of quarter notes G2, Bb2, and C3. The piece concludes with a ritardando and a final chord.

G7 Cmi. Db Ab7 Db

wound the clock — Since the Pu - ri - tans got a shock —

The piano accompaniment for the second vocal line is in 3/4 time, marked *p a tempo*. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of quarter notes G2, Bb2, and C3. The piece concludes with a ritardando and a final chord.

* Symbols for Ukulele, Tenor-Guitar and Banjo

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G7 D7 G7 C7

When they land - ed on Ply - mouth Rock; — If to -

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is in the treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "When they land - ed on Ply - mouth Rock; — If to -". Above the vocal line are four guitar chord diagrams: G7, D7, G7, and C7. The piano accompaniment consists of a right-hand part in the treble clef and a left-hand part in the bass clef. The right-hand part has a melodic line with some grace notes and a bass line. The left-hand part provides harmonic support with chords and moving lines. A dynamic marking of *mf* is present in the piano part.

Gmi.⁷ C7 Fmi. C7 Fmi.

day — A - ny shock they should try to stem, —

The second system continues the musical score. The vocal line lyrics are "day — A - ny shock they should try to stem, —". Above the vocal line are six guitar chord diagrams: Gmi.⁷, C7, Fmi., C7, and Fmi. The piano accompaniment continues with similar melodic and harmonic patterns. A triplet of eighth notes is marked with a '3' in a circle in the right-hand piano part.

G7 Cmi. G7 Cmi. G D7 G7 E mi.

'Ste ad of land - ing on Ply - mouth Rock, Ply - mouth Rock would land on them. —

The third system concludes the musical score. The vocal line lyrics are "'Ste ad of land - ing on Ply - mouth Rock, Ply - mouth Rock would land on them. —". Above the vocal line are eight guitar chord diagrams: G7, Cmi., G7, Cmi., G, D7, G7, and E mi. The piano accompaniment features a melodic line with accents in the right-hand part. The piece ends with a double bar line.

REFRAIN

G7 C Ami.7 C

In old - en days a glimpse of stock - ing Was

p-mf

Ami. C7 Dmi.7 C

looked on as some - thing shock - ing, Now heav - en knows,

Dmi.7 Dmi.7 C Dmi. C G+

A - ny - thing goes. Good

mf

C Ami.7 C Ami.

auth - ors too who once knew bet - ter words Now on - ly use four - let -

ter words, writ - ing prose, A - ny - thing

goes. The world has gone mad to - day And good's

mf

bad to - day, And black's white to - day, And day's

night to - day, When most guys to - day That wo - men

Emi.7 C# dim. D# dim. C# dim. G7

prize to - day, Are just sil - ly gig - ol - os; So

C Ami.7 C Ami.

though I'm not a great ro - manc - er I know that (you're I'm) bound to an -

C7 Dmi.7 C Dmi.7

- swer when { I you } pro - pose, A - ny - thing

1. C Dmi.7 C Dmi.7 C F# dim. G7 2. C Dmi.7 C Dmi.7 C

goes. In goes.

Autumn In New York

Words and Music by
VERNON DUKE

Andantino (*poco rubato*)

PIANO

mp

The piano introduction consists of two staves. The right hand features a melodic line with a series of eighth notes and a half note, while the left hand provides a harmonic accompaniment with chords and single notes.

Gm *C7* *F*

It's time to end my lone-ly hol-i-day— And bid the

poco rit. *p legato*

The first system of the vocal line and piano accompaniment. The vocal line begins with the lyrics "It's time to end my lone-ly hol-i-day— And bid the". The piano accompaniment includes a *poco rit.* marking and a *p legato* instruction.

C7 *Fm* *C* *Gm* *C7*

coun-try a has-ty fare - well. So on this gray and mel-an-

The second system of the vocal line and piano accompaniment. The vocal line continues with the lyrics "coun-try a has-ty fare - well. So on this gray and mel-an-". The piano accompaniment includes a triplet of eighth notes in the right hand.

* Symbols for Ukulele, Tenor-Guitar and Banjo

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F B4m. A1 G A1

chol - y day I'll move to a Man-hat - tan ho - tel. I'll dis -

Bbm7 Eb7 Fm7 Bb7 Eb7⁷ ten.

pose of my rose - col - ored chat - tles And pre - pare for my share of ad -

Cm7⁵ C7 F Gm7⁵ F

ven - tures and bat - tles. Here on the twen - ty sev - enth floor, Look - ing

rubato

Gm7⁵ D17 C+ F Eb+ Gb F+ C+

down on the cit - y I hate and a - dore!

REFRAIN

p-mf (liltingly and freely)

Au-tumn in New York, — Why does it seem so in - vit - ing?
 Au-tumn in New York, — The gleaming roof-tops at sun - down.

Au-tumn in New York, — It spells the thrill of first night - ing,
 Au-tumn in New York, — It lifts you up when you're run - down,

Glit - ter - ing crowds and shim - mer - ing clouds in can - yons of steel, — They're
 Jad - ed rou - és and gay di - vorc - ees who lunch at the Ritz, — Will

mak - ing me feel — I'm home. — It's Au - tumn in New York, —
 tell you that "it's — di - vine!" — This Au - tumn in New York —

Gm Am Gm7 C7 F Dm7 F

Gm Am Gm7 C7 Am7-5 D7 Am7-5 D+

Gm7 Bbm7 Eb7 Ab Cm Ddim.

Cm D7 G7 C C+ Gm Am

Gm7 C7 F Dm7 F Cm7 Dm

— trans-forms the slums in - to May - fair; Au-tumn in New York,

Cm7 F7 Bbm Gb Gm7 Fm C7

— is of-ten min-gled with pain. Dream-ers with emp-ty
— you'll need no cast-les in Spain. Lov-ers that bless the

Fm Ab+ Db Ab+ Db Fm7 Gm Am

hands dark may on sigh for ex-o-tic lands; It's Au-tumn in New York,
dark on bench-es in Cen-tral Park Greet Au-tumn in New York;

Gm7 C7 1 Fm C7 2 Fm

— It's good to live it a - gain. gain.
— It's good to live it a - gain.

I GET A KICK OUT OF YOU

Words and Music by
COLE PORTER

VOICE *Moderato* VERSE $E\flat$
p
My sto - ry is

PIANO *mp* *p*

$Fm7$ $B\flat7$ $E\flat6$ $B\flat7$ $E\flat$ $B\flat7$
much too sad to be told, But prac-tic-'ly ev-'ry-thing_ leaves me to-tal-ly

$E\flat$ $Fm7$ $B\flat7$ $E\flat$ $Fm7$ $B\flat7$ G
cold. The on - ly ex - cep-tion I know is the case

$D7$ G $D7$ $B\flat7$
_ When I'm out on a qui - et spree _ Fight-ing vain-ly the old en - nui,

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C7 Fm Bb7 Eb Gm

And I sud-den-ly turn and see _ your fab-u-lous face.

REFRAIN

Fm7 Fm6 Fm7 Bb7 Eb Gm Fm7 Fm6 Fm7

p-mf

I get no kick from cham - pagne, _____ Mere al - co -

Bb7 Eb Gm Fm7 Bb7 Eb

hol does - n't thrill me at all, So tell me why should it be true. _____

Gm7 Fm Bb7 Eb Gm

_____ That I get a kick _ out of you? _____

Fm7 Fm6 Fm7 Bb7 Eb Gm Fm7 Fm6 Fm7

Some like a bop type re - frain _____ I'm sure that

Bb7 Eb Cm6 Gm Fm7 F7 Bb A Ab

if I heard ev - en one riff That would bore me ter - rific - ly

Eb Gm Fm Bb7 Eb

too. _____ Yet I get a kick out of you.

Gm Eb7 mf Ab Eb7 Db Ab Db Ab

I get a kick ev - ry time I see you're

Gm Eb7 Cm Eb7 Edim. C7

stand - ing there be - fore me.

Fm *p* B♭m6 Fm B♭m6 Fm F7

I get a kick tho' it's clear to me You ob - vious -

Fm7 B♭7 Fm7 Fm6 Fm7 B♭7

ly don't a - dore me. I get no kick in a

E♭ Gm Fm7 Fm6 Fm7 B♭7 E♭

plane, Fly - ing too high with some {gal} {guy} in the

Gm Fm7 B♭7 C7

sky Is my i - dea of noth - ing to do. Yet

Fm7 B♭7 1. E♭ Gm 2. E♭

I get a kick out of you. you.

You May Not Be An Angel, But I'll String Along With You

Lyrics by
AL. DUBIN

Music by
HARRY WARREN

Moderato

Piano

mf *poco rit*

VOICE

$E\flat$ $ma7$ $E\flat7$ $A\flat$ $A\flat m6$ $E\flat$ $ma7$ $E\flat7$

All my life I wait-ed for an an-gel, — But no an-gel ev-er came a -

mp a tempo

Fm $A\flat m6$ $E\flat$ $Cm7$ $E\flat dim$ $B\flat7$

long. — Then one hap-py af-ter-noon I met you, —

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E \flat A \sharp dim B \flat 7 Fm B \flat + E \flat m \flat 7 E \flat 7

And my heart be - gan to sing a song, ——— Some-how, I mis - took you for an

A \flat 6 G7 Cm *poco rit* F7 B \flat B \flat 7 Fm B+

an - gel, But now I'm glad that I was wrong: ———

- poco rit

REFRAIN

E \flat p - mf *a tempo* E \flat + E \flat G7 C7

You may not be an an - gel, 'Cause an - gels are so few,

p a tempo p - mf

Fm

Fm7

Bb

Bb7

Gm

Bb7

But un - til the day that one comes a - long, I'll string a - long with

Eb

Cm

Eb

Cm Eb+ Eb

you. I'm look - ing for an an - gel to sing my love song

G7

C7

Fm

Fm7

Bb

Bb7

to, And un - til the day that one comes a - long,

Gm

Bb7

Eb Fm F#dim Eb

Ab

Abm6

I'll sing my song to you. For - ev - 'ry lit - tle fault that

E♭ A♭dim B♭7 E♭dim B♭7 F♯dim E♭ ma7 E♭7

you have, Say! I've got three or four, The hu-man lit-tle faults you

A♭ A♭m6 E♭ poco rit. F7 B♭7+5 E♭ a tempo

do have, Just make me love you more, You may not be an

Cm E♭+ E♭ G7 C7 Fm Fm7

an-gel, But still I'm sure you'll do, So un-til the day that

B♭ B♭7 Gm B♭7 1. E♭ B♭7+5 2. E♭ A♭7 E♭

one comes a-long I'll string a-long with you. you.

You And The Night And The Music

"Si Tú Pudieras Quererme"

Words by
HOWARD DIETZ
Spanish version by
Johnnie Camacho

Music by
ARTHUR SCHWARTZ

Moderato con moto

VOICE

PIANO

mf

poco rit.

p Cm Fm6 Gm7 Cm G7 Bbm C7

Song is in the air, Tell - ing us ro - mance is ours to share.
Lle - vo pre - so en mi, un se - cre - to fiél que es pa - ra ti;

p a tempo

Fm Fm6 G7 Fm6 G7+5 Cm Fm6 G7

Now at last we've found one an - oth - er a - lone.
Ten - go mu - chas co - sas que quie - ro de - cir.

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Cm Fm6 Gm7 Cm G7 Bbm6 C7

Love like yours and mine Has the thrill-ing glow of spark-ling wine,
 Que-ro ha-blar, mi a-mor, de lo mu-cho que te quie-ro yo.

Fm D7 Ab7 3 G Cm C#dim G7

Make the most of time ere it has flown.
 Sue-ño con tu a-mor, pa-ra vi-vir.

rall.

REFRAIN (Slowly, with much expression)

p-mf Cm 3 G7 sus 4 G7 Cm 3 G7-5 C7

You and the night and the mu-sic fill me with flam-ing de-
 Si tú pu-die-ras que-rer-me, co-mo te quie-ro yo a

Fm Fm6 3 G7 G7+5

sire, Set-ting my be-ing com-plete-ly on
 ti, To-da la vi-da te die-ra mi a-

C Ab7 G7 Cm 3 3

fire!
mor. You and the night and the
Si tú pu - die - ras que -

mf

G7 sus 4 G7 Cm 3 G7 5 C7 Fm

mu - sic thrill me but will we be one,
rer - me, Por un mo - men - to fe - liz,

Fm6 3 3 G7 G7+5 C Am C

Af - ter the night and the mu - sic are done? Un - til the
Tú, cal - ma - ri - as mis pe - nas de a - mor. El be - so ar -

mf

mf Ab7 3 3 D7 G 3 Gb+5 3

pale light of dawn - ing and day - light Our hearts will be throbb - ing gui -
dien - te que pon - ga en - tus la - bios, Ha - brá de en - cen - der tu pa -

mf

Dm G7 Ab 3 Ab+ 3 Fm D7

tars Morn - ing may come with - out warn - ing, And
 sión; Y en tus sus - pi - ros, a - man - te, Da -

G rit. Fm G7 Cm a tempo 3 G7 sus4 G7

take a - way the stars If we must live for the mo - ment,
 rás tu co - ra - zón. Si es que el Des - ti - no nos de - ja,

rit. *p* a tempo

Cm 3 G7.5 C7 Fm Fm6 3

Love till the mo - ment is through! Af - ter the night and the
 Por el mo - men - to que - rer, Cuan - do el mo - men - to ter -

Cm G#dim7 D7 Ab9 G7 mf espr. 1. Cm Ab7 G7 2. Cm

mu - sic die will I have you? you?
 mi - ne, No te ol - vi - da - ré. -ré.

mf espr. sf

You're A Builder Upper

Words by
IRA GERSHWIN and
E. Y. HARBURG

Music by
HAROLD ARLEN

Moderato

VOICE

PIANO

mf

poco rit.

* Eb

Cmi.

Eb

Ab mi.

When you want to, you are a - ble To make me feel that I'm Clark Ga - ble;

p a tempo

Eb

Cmi.7

Fmi.7

Bb7

Eb

Bb7

Then, next min-ute, you make me feel I'm some-thing from the Zoo.

* Symbols for Ukulele, Tenor-Guitar and Banjo

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E^b Cmi.

First you warm up, then you're dis-tant; Nev-er knew a girl so

The first system of the musical score features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line starts with a treble clef and a key signature of two flats. The lyrics are: "First you warm up, then you're dis-tant; Nev-er knew a girl so". The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. Above the first measure of the vocal line, there is a guitar chord diagram for E^b. Above the second measure, there is a guitar chord diagram for Cmi. The piano accompaniment includes various chords and melodic lines, with some notes marked with accents (>).

E^b Abmi. C mp Ami.7

in - con - sis - tent. I'm a big shot, at half past one, A

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "in - con - sis - tent. I'm a big shot, at half past one, A". The piano accompaniment includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). Above the first measure of the vocal line, there is a guitar chord diagram for E^b. Above the second measure, there is a guitar chord diagram for Abmi. Above the third measure, there is a guitar chord diagram for C. Above the fourth measure, there is a guitar chord diagram for Ami.7.

G7 C Fmi.7 mf

so - and - so, by two; Heav - en for-give you

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "so - and - so, by two; Heav - en for-give you". The piano accompaniment includes dynamic markings such as *mf* (mezzo-forte). Above the first measure of the vocal line, there is a guitar chord diagram for G7. Above the second measure, there is a guitar chord diagram for C. Above the third measure, there is a guitar chord diagram for Fmi.7.

B7 F7 Bb7

for your sins, Keep - ing me on nee - dles and pins! _____

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "for your sins, Keep - ing me on nee - dles and pins! _____". The piano accompaniment includes dynamic markings such as *mf* (mezzo-forte). Above the first measure of the vocal line, there is a guitar chord diagram for B7. Above the second measure, there is a guitar chord diagram for F7. Above the third measure, there is a guitar chord diagram for Bb7.

REFRAIN



p-f (not too fast)

You're a build - er up - per, a break - er down - er; — A hold - er

out - er, and I'm a giv - er in - er. Sad, but true, I'm a

sap - a - roo, too, Tak - ing it from — a tak - er o - ver like you. —

Don't know where I'm at - a, I'm just a this - a, — Then I'm a

that - a, a tak - er on the chin - er My, my, my what a

Gmi.7 C7 Fmi.7

weak - y am I, To love you as I do. Just when I'm

C7 F7 Ebaug. Bb7 Eb7 Eb7 A7

read - y to sob, You hand me a throb, and ev - ry - thing is hun - ky do - ry;

Abmi. Eb Db7

And that's my sto - ry; O - pen your arms, and I'm a

Eb Cmi. Gmi.7 C7 F7

Bb7 Bbaug. Eb

stooge for your charms. — You're a build - er up - per, a

break - er down - er, — A hold - er out - er, and I'm a giv - er

Gmi.7 C7 Fmi.7 Gmi.7 C7

in - er. Sad, but true, I love it, I do! —

Fmi.7 1. Bb7 Bbaug. 2. Bb7 Bbaug. Eb

Be - ing brok - en by a build - er up - per like you. — up - per like you. —

YOU'RE THE TOP

Words and Music by
COLE PORTER

Moderato

VOICE

VERSE E^b E^o

At words po-et - ic I'm

PIANO

mf *p*

B^b7 $sus.4$ B^b7 E^b $F^{\#o}$ $C7$ C^7_{+5}

so pa - thet - ic that I al - ways have found - it best, In - stead of

Fm A^b B^b7 E^b $Fm7$ B^b7

get - ting 'em off - my chest, to let 'em rest un - ex - pressed. I

E^b E^o B^b7 $sus.4$ B^b7 E^b $Cm7$ $D7$

hate pa - rad - ing my ser - e - nad - ing As I'll prob - a - bly miss - a bar, But

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Gm Cm⁶ Gm F⁷ B^{b7} (Guitar tacet) B^{b+}

if this dit-ty Is not so pret-ty At least it-'ll tell you how great you are.—

REFRAIN

E^b B^o E^b E^o B^{b7} B^{b6}

You're the top!
You're the top!

You're the Col-os-se-um,
You're Ma-hat-ma Ghan-di,

p - mf

E^b Cm G⁷

You're the top!
You're the top!

You're the Louvr' Mu-se-um,
You're Na-po-leon bran-dy,

A^b Fm⁷ B^{b7} Fm⁷ B^b E^b B^b

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

Cm D Gm C⁹ F⁷ B^{b9} E^o

Strauss, You're a Ben-del bon-net, A Shake-speare son-net, You're Mick-y Mouse.—
Spain, You're the Na-tion'l Gall'-ry, You're Gar-bo's sal'-ry, You're cel-o-phant,—

mf

B^b7 B^b+ E^b B^o E^b E^o B^b7

You're the Nile,
You're sub-lime,
You're the
You're a

B^b7 B^b6 E^b Cm E^b7

Tow'r of Pi-sa,
tur-key din-ner,
You're the smile
You're the time
on the
of the

E^b9 A^b Fm7 B^b7 E^b A^bmaj.7 A^b6 C⁷5 C7

Mo-na Lis-a;
Der-by win-ner,
I'm a worth-less check, a to-tal wreck, a
I'm a toy bal-loon — that is fat-ed soon — to

F7 (Guitar tacet) Fm E^b A^b B^b7

flop,
pop;
But if Ba-by, I'm — the bot-tom, You're — the

1. E^b E^o B^b7 B^b+ 2. E^b E^o B^b9 F^{#o} E^b

top!
top!

f *mf* *f* *mf* *f*

JUST ONE OF THOSE THINGS

Words and Music by
COLE PORTER

Allegretto

VOICE *p* F
As Dor-o- thy Par-

PIANO *mf* *p*

Gm7 C7 F C7 F
- ker once said _____ to her boy - friend, "Fare thee well,"

C7 F Dm Fm C G7
As Col- um- bus an- nounced_ when he knew he was bounced, "It was swell, Is -

C Dm7 D#dim C *mp* Gm7 C7 Fm7 Dm7
- a- belle, swell" _____ As Ab- e- lard_ said to El- o- ise, -

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G#dim F Em7 _{b5} C#dim A7 Dm F7 Bb G#dim

— "Don't for-get — to drop a line to me, please;"— As Jul - iet cried.

F Cm D7 Gm _{sus4} Gm Dm Gm7 A7

— in her Ro-meo's ear, — "Ro - meo, why — not face the fact, my dear?"

REFRAIN

A7 Dm *p-mf* A F7

It was just one — of those things, — Just one —

Bm7 _{b5} C#dim F Fm Gm7 C7

— of those cra - zy flings. — One of those bells that now and then rings,

Dm7 F#dim C7 A7 Dm

Just one — of those things. — It was just one — of those

A F7 Bm7 #5 C#dim F

nights, — Just one — of those fab-u-lous flights, A trip to the

G#dim F Gm7 C7 Dm7 F#dim Fm7 Bb7

'moon on gos-sa-mer wings, Just one — of those things. — If we'd

Eb Bb7 Eb G7 G7

thought a bit — of the end of it — When we start-ed paint-ing the town, —

Am7 F#dim7 _{b5} Fm7 *mf* Dm7 _{b5} Em7 D

— We'd have been a - ware — That our love af - fair — Was too hot not —

cresc. *mf*

F#dim C *p* A7 Dm A

— to cool down. — So good-bye, dear, — and A - men, —

p

F7 Bb Gm7 Am D7

Here's hop - ing we meet now and then, — It was great fun, — But it was

F#dim Gm C7 F Am Dm F 1. Gm A7 *mf* A7 2. F

just one — of those things. — It was —

mf *mf*

Zing! Went The Strings Of My Heart

Words and Music by
JAMES F. HANLEY

Moderato

PIANO

mf

poco rit.

p Fm7 Bb7 Eb Fm7 Bb7 Eb

Nev - er could car - ry a tune, Nev - er knew where to start, You

p a tempo

Ab F#dim. Eb Bb7 Eb Cm7 F7 Bb7

came a - long when ev - 'ry - thing was wrong And put a song - in my heart. —

REFRAIN *bright tempo*

Ab Eb *p - mf* Bb7 Eb Cm G7 Cm

Dear, when you smiled at me — I heard a mel - o - dy, —

p - mf

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Fm C7 Fm Bb7 C9 B9 Bb9 C9 B9 Bb9

It haunt-ed me from the start.

Ab Eb Ab Abm Eb Abm

Some-thing in - side of me _ Start-ed a sym-pho-ny, _

Eb Cm Eb F7 Bb Ebm6 C#dim. Bb7 z Eb

Zing! went the strings of my heart. _ 'Twas like a

Eb Cm G7 Cm Fm C7 Fm Bb7

breath of Spring, _ I heard a rob-in sing _ A-bout a nest set a - part, _

C9 B9 Bb9 C9 B9 Bb9 A♭ E♭ A♭ A♭m

All na-ture seemed to be —

E♭ A♭m E♭ Cm E♭ F7 B♭7 B♭+ E♭ A♭m6

In per-fect har-mo-ny, — Zing! went the strings of my heart. —

E♭ mp Fm7 B♭7 E♭ Fm7 B♭7 E♭

Your eyes made skies seem blue a-gain, What else could I do a-gain, But

Am7 -5 D7 E♭ F7 mf B♭7 poco rit. B♭7⁹ B♭+ E♭

keep re-pea-ting through a-gain "I love you, love you!"

mf espr. e poco rit. p a tempo

E♭ p a tempo ^{B♭7} *E♭* *Cm* *G7 Cm* *Fm C7*

I still re-call the thrill, I guess I al-ways will,— I hope'twill

Fm *B♭7* *C9 B9 B♭9* *C9 B9 B♭9* *A♭* *E♭*

nev-er de-part, Dear, with your

A♭ *A♭m* *E♭* *A♭m* *E♭* *Cm* *E♭*

lips to mine — A rhap-so - dy di-vine. — Zing! went the

F7 *B♭7* *B♭+* ^{1.} *E♭* *F7* *B♭7* *E♭* ^{2.} *E♭* *Fm7* *E♭*

strings of my heart. heart.

8va bassa

WHEN MY DREAM BOAT COMES HOME

Tune Ukulele

G C E A

Words and Music by
CLIFF FRIEND and
DAVE FRANKLIN
A. S. C. A. P.

Moderately **VERSE** $\star A^b$

VOICE: Dreams call to

PIANO: *mf* *rall.* *mp a tempo*

A^b6 A^b B^bm7 E^b7 A^b A^b6 B^bm7 A^b

me o-ver a rose tint-ed sea, I wait

Fm A^b6 A^b B^bm7 E^b7 A^b B^bm7 A^b

on the shore for the one I a-dore.

REFRAIN A^b B^bm7 A^b E^b7 A^b D^b A^b D^b

WHEN MY DREAM BOAT COMES HOME, Then my dreams no more will

PIANO: *mp*

* Symbols for Guitar & Banjo, Frames for Ukulele

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A° $A^{\flat}maj7$ $A^{\flat}7$ D^{\flat} A^{\flat} $B^{\flat}7$
 roam, I will meet you and greet you, Hold you close - ly,

$B^{\flat}6$ $E^{\flat}7$ $B^{\flat}m7$ $E^{\flat}7$ A^{\flat} $B^{\flat}m7$ A^{\flat} $E^{\flat}7$ A^{\flat}
 "My own," Moon - lit wa - ters will sing of the

D^{\flat} A^{\flat} D^{\flat} A^{\flat} $A^{\flat}maj7$ $A^{\flat}7$ D^{\flat}
 ten - der love you bring, We'll be sweet - hearts for - ev - er,

A^{\flat} $B^{\flat}7$ $B^{\flat}m7$ $E^{\flat}7$ 1. A^{\flat} A° $E^{\flat}7$ A^{\flat} 2. A^{\flat} $D^{\flat}m$ A^{\flat}
 - WHEN MY DREAM - BOAT COMES HOME. WHEN MY HOME.

mp *l. h.* *p*

BEI MIR BIST DU SCHÖN

(Means That You're Grand)

Original Lyrics by
JACOB JACOBS
Music by SHOLOM SECUNDA

English Version by
SAMMY CAHN and
SAUL CHAPLIN
A.S.C.A.P.

Moderato (with a swing)

PIANO



ff

The piano introduction consists of two staves of music. The right hand features a series of chords and eighth notes, while the left hand provides a steady accompaniment of chords and eighth notes. The tempo is marked 'Moderato (with a swing)' and the dynamics are 'ff'.

VOICE

Of all the ^{girls} I've known, — and I've known some, — Un-til I


mp



The first line of the song features a vocal melody and piano accompaniment. The vocal line is on a treble clef staff with lyrics: "Of all the girls I've known, — and I've known some, — Un-til I". The piano accompaniment is on a grand staff. Chord diagrams for *Am, Dm6, and E7 are provided above the vocal staff. The piano part is marked 'mp'.

Am Dm6 E7 Am

first met you — I was lone - some, — And when you came in sight, — dear, my



The second line of the song continues the vocal melody and piano accompaniment. The vocal line is on a treble clef staff with lyrics: "first met you — I was lone - some, — And when you came in sight, — dear, my". The piano accompaniment is on a grand staff. Chord diagrams for Am, Dm6, E7, and Am are provided above the vocal staff.

*Diagrams for Guitar, Symbols for Ukulele and Banjo

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Dm F7

heart grew light — And this old world seemed — new to

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'heart' on G4, followed by a quarter note 'grew' on A4, a quarter note 'light' on B4, a quarter rest, a quarter note 'And' on C5, a quarter note 'this' on B4, a quarter note 'old' on A4, a quarter note 'world' on G4, a quarter note 'seemed' on F4, a quarter note 'new' on E4, and a quarter note 'to' on D4. The piano accompaniment consists of chords and moving lines in both hands.

E7 Am Dm6 E7

me, You're real-ly swell I have — to ad - mit, you — de-serve ex -

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'me,' on D4, a quarter note 'You're' on E4, a quarter note 'real-ly' on F4, a quarter note 'swell' on G4, a quarter note 'I' on A4, a quarter note 'have' on B4, a quarter rest, a quarter note 'to' on C5, a quarter note 'ad - mit,' on B4, a quarter note 'you' on A4, and a quarter note 'de-serve' on G4. The piano accompaniment continues with chords and moving lines.

Am Dm6 E7 Am

pres-sions that — real - ly fit you, — And so I've racked my brain, — hop - ing

The third system continues the vocal line and piano accompaniment. The vocal line has a half note 'pres-sions' on G4, a quarter note 'that' on F4, a quarter note 'real - ly' on E4, a quarter note 'fit' on D4, a quarter note 'you,' on C4, a quarter note 'And' on B3, a quarter note 'so' on A3, a quarter note 'I've' on G3, a quarter note 'racked' on F3, a quarter note 'my' on E3, a quarter note 'brain,' on D3, and a quarter note 'hop - ing' on C3. The piano accompaniment continues with chords and moving lines.

Dm F7 E7

to ex - plain — all the things that you — do to me;

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note 'to' on G4, a quarter note 'ex - plain' on F4, a quarter note 'all' on E4, a quarter note 'the' on D4, a quarter note 'things' on C4, a quarter note 'that' on B3, a quarter note 'you' on A3, a quarter note 'do' on G3, a quarter note 'to' on F3, and a quarter note 'me;' on E3. The piano accompaniment continues with chords and moving lines.

REFRAIN



*"BEI MIR BIST DU SCHÖN,"— Please let me ex - plain,—



— "BEI MIR BIST DU SCHÖN" means that you're grand,—



"BEI MIR BIST DU SCHÖN,"— A - gain I'll ex - plain,—



Boy: It means you're the fair - est in - the land,—
 Girl: It means that my heart's at your com - mand,—

* Pronounced "By Meer Bist Doo Shane"

Am Dm Am

I could say "Bel - la, Bel - la,"_ ev - en say "Voon - der - bar,"_ Each lan - guage

Dm F7 E E dim. E7 Am

on - ly helps - me - tell you how grand you are, - I've tried to ex - plain, -

F7 E7

- "BEI MIR BIST DU SCHÖN,"_ So, kiss me and say -

E7 E7 1. Am Dm E7 2. Am Dm E7 Am

- you un - der - stand. - "BEI -

Too Marvelous For Words

Lyric by
JOHNNY MERCER

Music by
RICHARD A. WHITING

Moderato

PIANO

The piano introduction is in G major, 4/4 time, marked Moderato. It features a flowing melody in the right hand and a steady bass line in the left hand. The piece concludes with a *poco rit.* marking and a key signature change to B minor.

VOICE

molto rubato

D7 C A dim. G8 G F7 Am Dm7 D7 G

I search for phras - es, To sing your prais - es, But there

molto rubato

The first line of the song features a vocal melody with a *molto rubato* tempo. The piano accompaniment is also marked *molto rubato* and provides harmonic support with chords including D7, C, A dim., G8, G, F7, Am, Dm7, D7, and G.

Em Am6 Em Em6 B F#7 D7

aren't an - y mag - ic ad - jec - tives To tell you all you are;

The second line continues the vocal melody with a *molto rubato* feel. The piano accompaniment uses chords such as Em, Am6, Em, Em6, B, F#7, and D7.

REFRAIN

Slowly and Rhythmically

Am7 D9 Am7 D9 Am7 D9

You're just too mar - vel - ous, Too mar - vel - ous for

Slowly and Rhythmically

p - mf

The refrain is marked *Slowly and Rhythmically* and *p - mf*. The vocal melody is supported by piano accompaniment using chords Am7, D9, Am7, D9, Am7, and D9.

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Am7 D9 F# G C9-5 C9 G

words, Like glo - ri - ous, — glam - our - ous — and that old stand - by,

F# G Am7 D9 Am7 D9

am - or - ous, It's all too won - der - ful, I'll

Am7 D9 Am7 D9 F# G F# G G6 Em6 (add F#)

nev - er find the words, That say e - nough, — tell e - nough, — I

B C#m7 F#9 B Dm7 F# Dm6

mean, they just aren't swell e - nough, You're much too much, And

Dm6 Dm7 F#m6 G+ C maj.7 G+ C6 G+
 just too ver - y ver - y! To ev - - er be in

C maj.7 C6 G Bb dim. (add.F#) Am7 D7 Am7 D9 Am7 D9
 Web - ster's Dic - tion - a - ry, And so I'm bor-row-ing a

F# G Dm6 E7 Ddim. Em7 Edim. Am Cm6 G+
 love song from the birds, To tell you that you're mar-vel-ous, Too

Cm6 Cm C D7 1 G 2 G *poco rit.*
 mar - vel - ous for words. You're words.

dim. *pp* *p poco rit.*

Jeepers Creepers

From the First National Picture "GOING PLACES"

Lyric by
JOHNNY MERCER, A.S.C.A.P.

Music by
HARRY WARREN, A.S.C.A.P.

Moderato

mf

The piano introduction consists of two staves. The right hand plays a melody of eighth notes in a B-flat major key signature, starting on G4 and moving up stepwise to D5. The left hand provides a harmonic accompaniment with chords and single notes.

VOICE * F F7 Bb F7

I don't care what the weath-er man says, When the weath-er man says it's

p

The vocal line is on a single staff with guitar chord diagrams above it. The piano accompaniment is on two staves below. The lyrics are: "I don't care what the weath-er man says, When the weath-er man says it's". The piano part features chords in the right hand and a bass line in the left hand.

Bb F7 Bb

rain - ing, You'll nev - er hear me com - plain - ing, I'm

The vocal line continues with the lyrics: "rain - ing, You'll nev - er hear me com - plain - ing, I'm". The piano accompaniment continues with chords and a bass line.

Cm7 F9 add Bb F7 Bb F F7

cer - tain the sun will shine, I don't care how the

The vocal line concludes with the lyrics: "cer - tain the sun will shine, I don't care how the". The piano accompaniment continues with chords and a bass line.

* Diagrams for Guitar, Symbols for Ukulele and Banjo

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Bb F7 Bb

weath - er vane points, When the weath - er vane points to gloom - y, It's

Dm A7 Am9 Dm Bbm6 F C7 F7

got - ta be sun - ny to me, When your eyes look in - to mine;

rall. *a tempo*

REFRAIN (with a swing)

Dm F7 Dm7 Bbm6 F7 F9 add Bb F7 Bbm6 Bb

Jeep - ers Creep - ers! Where'd ya get those peep - ers? -

mf (with a swing)

Dm F7 Dm7 Bbm6 F7 F9 add Bb F7 Bb

Jeep - ers Creep - ers! Where'd ya get those eyes?

Dm F Dm7 Bb6 F7 F9 add Bb F7 Bb6 Bb

Gosh all git up! How'd they get so lit up?—

Dm F7 Dm7 Bb6 F7 F9 add Bb F7 Bb

Gosh all git up! How'd they get that size?

Fm7 Gm Eb maj.9 Eb6 Fm7 Gm Bb7

Gol - ly gee! When you turn those

Eb maj.7 Eb Eb6 Gm7 Am F maj.7 Dm7

heat - ers on, Woe is me!

Gm7 Am C7 F9 add Bb F7 Dm F7

Got to put my cheat - ers on, — Jeep - ers

Dm7 Bb6 F7 F9 add Bb F7 Bb6 Bb

Creep - ers! Where'd ya get those peep - ers? —

Dm F7 Fm6 G7 Cm7 F9 add Bb F7 Bb G7

Oh! Those weep - ers! How they hyp - no - tize! —

Cm7 F9 add Bb F7 1 Bb 2 Bb

Where'd ya get those eyes? — eyes? —

You Go To My Head

Lyric by
HAVEN GILLESPIE
A. S. C. A. P.

Music by
J. FRED COOTS
A. S. C. A. P.

Tenderly

VOICE

PIANO

* E \flat Gm

YOU GO TO MY HEAD -

Abm7 D \flat 7 G \flat E \flat m6 F7 B \flat 7

and you lin-ger like a haunt-ing re - frain - and I find you spin-ning

G \flat E \flat m6 F7 B \flat 7 E \flat

'round in my brain - like the bub-bles in a glass of cham-pagne.

*Diagrams for Guitar, Symbols for Ukulele and Banjo

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Fm7 Bb7 Eb Gm Abm7 Db7

YOU GO TO MY HEAD — like a sip of spark-ling

Gb Ebm6 F7 Bb7 Gb Ebm6

Bur-gun-dy brew — and I find the ver-y men-tion of you —

F7 Bb7 Eb Bbm7 Eb7

like the kick-er in a ju-lep or two. — The

Ab6 D7

thrill of the thought — that you might give a thought — to my

plea casts a spell o - ver me. — Still I say to my - self, "Get a

hold of your - self, can't you see that it nev - er can be." YOU

GO TO MY HEAD - with a smile that makes my tem - p'ra - ture rise, -

like a sum - mer with a thou - sand Ju - lys, - You in - tox - i - cate my

E♭ B♭m7 E♭7 Fm7 B♭7 A♭m6

soul with your eyes. Tho' I'm cer-tain that this heart of mine -

L.H.

E♭ Gm Cm E♭ E♭ dim. B♭7 B♭ dim.

has - n't a ghost of a chance in this cra - zy ro - mance,

Fm7 B♭7 E♭ A♭m6 B♭7

YOU GO TO MY HEAD. YOU GO TO MY

rit. a tempo rit.

1. E♭ Cm A♭m6 B♭7 2. E♭ E♭m B♭7 B♭7-5 E♭6

HEAD. YOU HEAD.

a tempo rit.

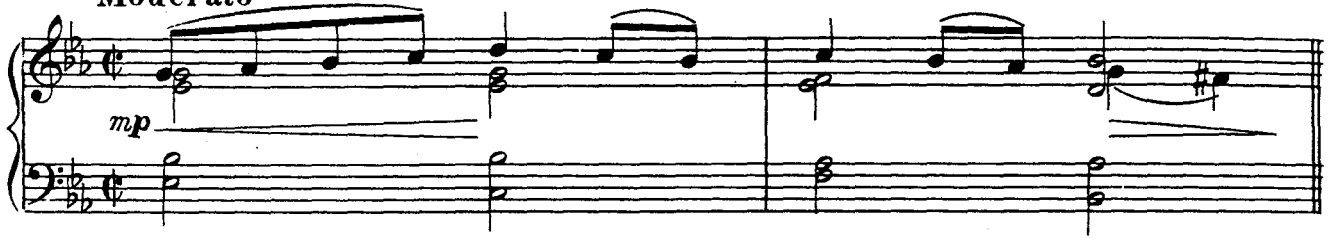
You Must Have Been A Beautiful Baby

Lyric by
JOHNNY MERCER, A.S.C.A.P.

From the Warner Bros. Picture
"HARD TO GET"

Music by
HARRY WARREN, A.S.C.A.P.

Moderato




mp

Piano introduction in E-flat major, 4/4 time, Moderato tempo. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a simple harmonic accompaniment.

VOICE *(molto rubato)*

* Eb Eb maj. 7 Eb 7 C7

Does your moth-er re-al-ize, The stork de-liv-ered quite a prize, The




p *(molto rubato)*

Piano accompaniment for the first vocal line, matching the tempo and mood of the introduction.

F7 Fm7 Bb7 Eb B9 Bb7 Eb Eb maj. 7


day he left you on the fam-ly tree, Does your dad ap-pre-ci-ate, That



Piano accompaniment for the second vocal line, continuing the harmonic progression.

Eb7 D7 Gm Gb7 Bb F7

you are mere-ly su-per great, The mir-a-cle of an-y cen-tu-



Piano accompaniment for the third vocal line, concluding the musical phrase.

* Diagrams for Guitar, Symbols for Ukulele and Banjo

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Bb F9 Bb Fm7 *rall.* F7+5 Bb9

ry, If they don't just send them both to me,

rall.

REFRAIN G7 C Dm7 C dim C C+5 C+5 add B C7 F9 Cm7

(with a lilt)

You must have been a beau-ti-ful ba - by, — You must have been a won-der-ful child, —

p-mf (with a lilt)

F9 Cm7 F9 add B F9 Ab maj. 7 Bb9 add G Ab maj. 7 Bb9 add G

When you were on - ly start - in' to go to kin - der - gar - ten, I

Eb maj. 7 C dim Fm7 Bb7 G7 C Dm7 C dim C

bet you drove the lit-tle boys wild, — And when it came to win-ning blue rib-

C+5 C+5 add B C7 F9 Cm7 F9 Cm7 F9 add B F9

- bons, — You must have shown the oth - er kids how, — I can

Eb Eb+5 Cm Eb+5 Eb Cm7

see the judg-es eyes as they hand-ed you the prize, I bet you made the cut - est bow, —

F9 C dim Eb G7 C7 C+5 C7

Oh! You must have been a beau - ti - ful ba - - by, 'Cause

F9 Ab maj.7 add G 1 Eb G7 2 Eb

ba - by look at you now. — You

Heaven Can Wait

Lyric by
EDDIE DE LANGE
A. S. C. A. P.

Music by
JIMMY VAN HEUSEN
A. S. C. A. P.

VOICE

PIANO

* A \flat A \flat m7 E \flat Fm7 B \flat 7 G7 C7 \circ

There are a mil-lion plac-es, I know i could be. But

A \flat A \flat m7 E \flat Cm7 F7 B \flat 7 B \flat +

I'd e-ven give up heav-en just to have you here with me.

*Diagrams for Guitar, Symbols for Ukulele and Banjo

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REFRAIN



HEAV-EN CAN WAIT, — this is par-a-dise, just be-ing here with you and



breath-ing the air you do, HEAV-EN CAN WAIT.



Darl-ing it's true, — this is par-a-dise, gaz-ing at all your charms, it's



heav-en-ly in your arms, HEAV-EN CAN WAIT.

Gm Ebdim C9 Cdim Gm Adim Gm Bbm6 C7° Fm Gdim

You must be an an-gel on a vis-it from the skies; now I look at

Fm6 Bbdim Fm Bbdim Ab6 Abm6 Bb7 Eb Gm

heav-en when I look in-to your eyes. HEAV-EN CAN WAIT,

Fm7 Bb7 Eb E!dim Fm7

— this is par-a-dise, lov-ing the way we do, un - til I go there with

Bb7 1. Eb Fm7 Bb7 2. Eb Abm6 Eb

you, HEAV-EN CAN WAIT. WAIT.

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