

The COLE PORTER
Song Book

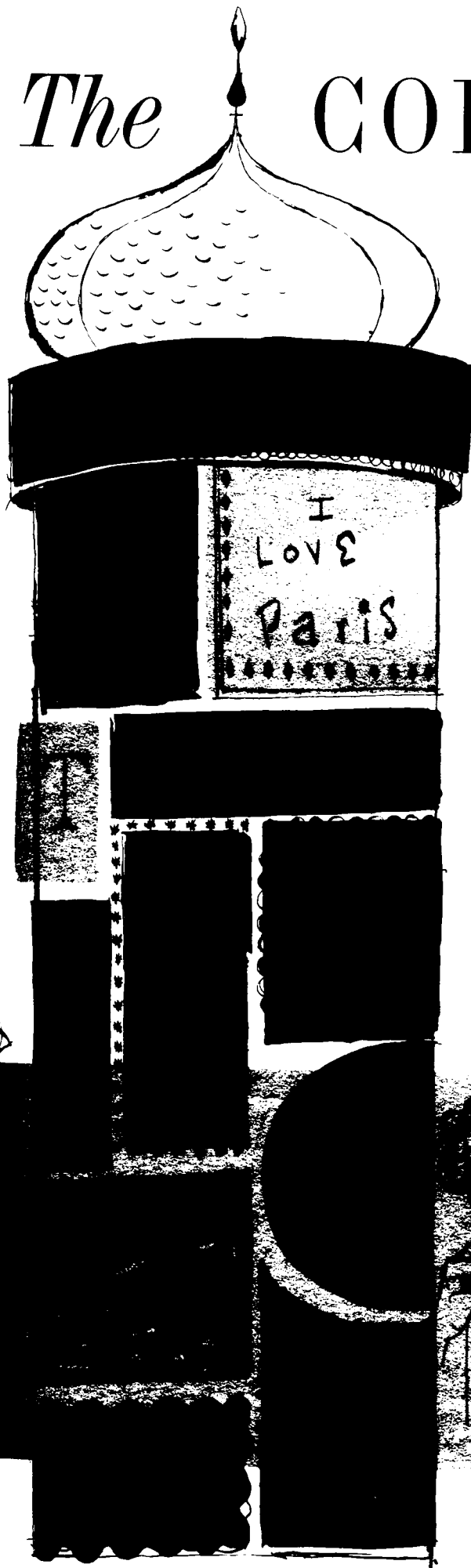
THE COMPLETE WORDS AND MUSIC
OF FORTY OF COLE PORTER'S
BEST-LOVED SONGS

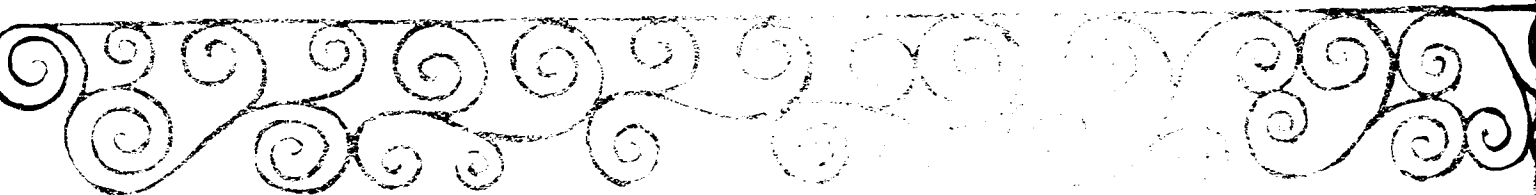
SIMON AND SCHUSTER · NEW YORK

1959



MISSISSAUGA LIBRARY SYSTEM





ILLUSTRATIONS, FOREWORD, AND SUMMARY OF FACTS COPYRIGHT © 1959 BY SIMON AND SCHUSTER, INC.

THIS BOOK IS AUTHORIZED FOR SALE IN THE UNITED STATES AND CANADA ONLY.

PERMISSION FOR USE OF THE SONGS CONTAINED IN THIS BOOK HAS BEEN GRANTED

BY THE RESPECTIVE COPYRIGHT OWNERS,

COLE PORTER, CHAPPELL & CO. INC., BUXTON HILL MUSIC CORPORATION, AND HARMS, INC.

THE SONGS IN THIS BOOK HAVE ALL BEEN PROTECTED BY INTERNATIONAL COPYRIGHT
WITH ALL RIGHTS RESERVED, INCLUDING THE RIGHT OF PUBLIC PERFORMANCE FOR PROFIT.

ANY ARRANGEMENT OR ADAPTATION OF ANY OF THESE COMPOSITIONS

WITHOUT THE CONSENT OF THE OWNERS IS AN INFRINGEMENT OF COPYRIGHT.

PUBLISHED BY SIMON AND SCHUSTER, INC.,

ROCKEFELLER CENTER, 630 FIFTH AVENUE, NEW YORK 20, N.Y.



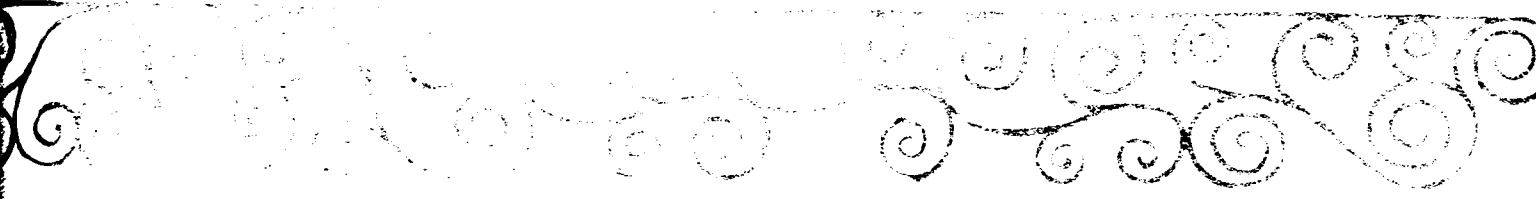
LIBRARY OF CONGRESS CATALOG CARD NUMBER: M59-1019


TYPOGRAPHY BY THE COMPOSING ROOM, INC., NEW YORK

TEXT PRINTED BY POLYGRAPHIC COMPANY OF AMERICA, N. BENNINGTON, VERMONT

BINDING BY TAUBER'S BOOKBINDERY, INC., NEW YORK

CONTENTS



Foreword by MOSS HART	1
<i>Let's Do It</i>	12
from PARIS [1928]	
<i>You Do Something to Me</i>	17
from FIFTY MILLION FRENCHMEN [1929]	
<i>What Is This Thing Called Love?</i>	21
from WAKE UP AND DREAM [1929]	
<i>Love for Sale</i>	25
from THE NEW YORKERS [1930]	
 <i>Night and Day</i>	30
from GAY DIVORCE [1932]	
<i>I Get a Kick Out of You</i>	34
<i>All Through the Night</i>	38
<i>You're the Top</i>	43
<i>Anything Goes</i>	49
<i>Blow, Gabriel, Blow</i>	54
from ANYTHING GOES [1934]	



<i>Miss Otis Regrets</i> [1934]	60
<i>Why Shouldn't I?</i>	64
<i>Begin the Beguine</i>	68
<i>Just One of Those Things</i> from JUBILEE [1935]	76
<i>It's De-lovely</i>	80
<i>Ridin' High</i> from RED, HOT AND BLUE [1936]	86
<i>Easy to Love</i>	92
<i>I've Got You under My Skin</i> from BORN TO DANCE [1936]	95
<i>In the Still of the Night</i>	100
<i>Rosalie</i> from ROSALIE [1937]	105
<i>At Long Last Love</i> from YOU NEVER KNOW [1938]	109
<i>Get Out of Town</i>	113
<i>My Heart Belongs to Daddy</i> from LEAVE IT TO ME [1938]	117
<i>Friendship</i> from DUBARRY WAS A LADY [1939]	123
<i>I Concentrate on You</i> from BROADWAY MELODY OF 1940 [1939]	128
<i>Ev'rything I Love</i> from LET'S FACE IT [1941]	133
<i>You'd Be So Nice to Come Home To</i> from SOMETHING TO SHOUT ABOUT [1942]	137

<i>Ev'ry Time We Say Goodbye</i>	141
from SEVEN LIVELY ARTS [1944]	
<i>I Love You</i>	145
from MEXICAN HAYRIDE [1944]	
<i>Why Can't You Behave?</i>	152
<i>Wunderbar</i>	155
<i>So in Love</i>	160
<i>Were Thine That Special Face</i>	164
<i>Where Is the Life That Late I Led?</i>	170
<i>Always True to You in My Fashion</i>	177
from KISS ME, KATE [1948]	
<i>From This Moment On</i>	184
from OUT OF THIS WORLD [1950]	
<i>It's All Right with Me</i>	190
<i>I Love Paris</i>	196
from CAN-CAN [1953]	
<i>All of You</i>	200
from SILK STOCKINGS [1955]	
<i>True Love</i>	204
from HIGH SOCIETY [1956]	
Index of Song Titles, Shows and Movies	207
Summary of Facts about Cole Porter Shows	209



Let's Do It

FROM PARIS

Moderato

mp cresc. *mf*

Semplice (not fast)

Bb6 F7 Bb F7

When the lit - tle blue-bird, Who has nev - er said a word, Starts to

poco rit. *p a tempo*

Bb Bbaug. Bb6 Ebm Bb Faug. Bb6 F7

sing: "Spring, Spring!" When the lit - tle blue - bell In the

mf *p*

B \flat F7 B \flat B \flat aug. B \flat 6 E \flat m B \flat B \flat aug.

bot - tom of the dell Starts to ring: "Ding, ding!" When the

E \flat E \flat m6 B \flat C7 F9

lit - tle blue clerk In the mid - dle of his work Starts a

B \flat Bdim F7 F \flat aug. B \flat 6 B \flat 7

tune to the moon up a - bove, It is na - ture, that's all, Sim - ply

E \flat E \flat m B \flat F \flat aug.

tell - ing us to fall in love. And that's why

8va.....

Refrain (*brightly*)

Bb

F7

Bb

1. Birds do it, — Bees do it, — E - ven ed - u - cat - ed
 2. Spon - ges, they say, do it, — Oy - sters, down in Oy - ster
 3. - flies in the reeds do it, — Sen - ti - men - tal cen - ti -
 4. - zees in the zoos do it, — Some cou - ra - geous kan - ga -

p

Eb6

Ebm6

Bb

F7

Bb

Ebm

fleas do it, — Let's do it, — Let's fall in — love. —
 Bay, do it, — Let's do it, — Let's fall in — love. —
 pedes do it, — Let's do it, — Let's fall in — love. —
 roos do it, — Let's do it, — Let's fall in — love. —

Bb Faug.

Bb

F7

— In Spain, the best up - per — sets do it, —
 — Cold Cape Cod clams, 'gainst their — wish, do it, —
 — Mos - qui - toes, Heav - en for - bid, do it, —
 — Im sure gi - raffes on the — sly do it, —

mf

p

Bb

Eb6

Ebm6

Bb

Lith - u - an - i - ans and Letts do it, — Let's do it, —
 E - ven laz - y jel - ly - fish do it, — Let's do it, —
 So does ev - 'ry ka - ty - did do it, — Let's do it, —
 Heav - y hip - po - pot - a - mi do it, — Let's do it, —

F7

Bb

Cm7

Bb

Gm

Let's fall in — love. — The Dutch in old Am - ster -
 Let's fall in — love. — E - lec - tric eels, I might —
 Let's fall in — love. — The most re - fined la - dy —
 Let's fall in — love. — Old sloths who hang down from —

Cm7

Bbmaj.7

Fm7

Bb7

Eb

dam do it, — Not to men - tion the Finns. Folks in Si -
 add, do it, — Though it shocks 'em, I know. Why ask if —
 bugs do it, — When a gen - tle - man calls. Moths in your —
 twigs do it, — Though the ef - fort is great. Sweet gui - nea —

Ab7

Db

F7

Faug.

Bb

am do it;— Think of Si - a - mese twins. Some Ar - gen - tines with - out -
 shad do it?— Wait - er, bring me shad roe. In shal - low shoals, Eng - lish -
 rugs do it;— What's the use of moth - balls? And that's why Chinks do it, -
 pigs do it;— Buy a cou - ple and wait! The world ad - mits bears in -

F7

Bb6

Eb7

means do it, - Peo - ple say, in Bos - ton e - ven beans do it, -
 soles do it, - Gold - fish, in the pri - va - cy of bowls, do it, -
 Japs do it, - Up in Lap - land all the lit - tle Laps do it, -
 pits do it, - E - ven pe - kin - es - es in the Ritz do it, -

Bb

Gm

Ebm6

F7

Bb

Ebm

1. 2. 3.

Bb Faug.

4.

Bb

Let's do it, - let's fall in - love.
 Let's do it, - let's fall in - love.
 Let's do it, - let's fall in - love.
 Let's do it, - let's fall in - love.

2. Ro - man - tic
 3. The dra - gon -
 4. The chim - pan -

You Do Something to Me

FROM FIFTY MILLION FRENCHMEN

Moderato

mf *rit.*

Not fast

E_b *B_b7* *E_b* *E_b7* *A_b* *E_b*

I was might - y blue, Thought my life was

P a tempo *mf*

F_m7 *F7* *B_b7* *C[#]dim* *B_b9*

through, Till the heav - ens o - pened

Eb Cm7 Ddim Eb Ebdim Ebm Bb7
 And I gazed at you. Won't you tell me,

espr. *p*

Ebm Eb7 Abm Ebm F7 Gm Gm7
 dear, Why, when you ap - pear, Some-thing hap-pens

mf *p*

Gm6 F#dim Fm6 C7 Fm B7 Bb7
 to me And the strang-est feel - ing goes through me?

poco rit.

Refrain - Slowly, with expression

Eb D Eb6 Ebmaj.7 D Eb6
 You do some-thing to me,

mp a tempo

E \flat B \flat aug. E \flat E \dim 7 B \flat 7

Some thing that sim - ply mys - ti - fies me.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B \flat and E \flat). The vocal line begins with a circled phrase "Some thing that sim - ply mys - ti - fies me." The piano accompaniment consists of chords and moving lines in both hands.

F m E \dim 7 F m A \flat m6 C7

Tell me, why should it be

The second system continues the musical piece. The vocal line has the lyrics "Tell me, why should it be". The piano accompaniment features a more active bass line and complex chordal textures in the right hand.

F7 B \flat 7

You have the pow'r to hyp - no - tize me?

The third system contains the vocal line with the lyrics "You have the pow'r to hyp - no - tize me?". The piano accompaniment maintains a steady harmonic support with some melodic movement.

E \flat F \sharp \dim B \flat 7 C7

Let me live 'neath your spell,

mf

The fourth system concludes the page with the vocal line "Let me live 'neath your spell,". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and features a final cadence with sustained chords.

B Bb Bbdim Ab Abm Bb7(6) Bb7

Do do_ that voo - doo_ that you do_ so well, For

mf

Eb D Eb Ebmaj.7 Fdim

you do some - thing to

p

C7 F7 Fm7 Eb7(6)

me That no - bod - y else could

mf

R.H. L.H.

1. Eb Fm7 Bb7 2. Eb Db7 Eb

do. do.

mf

2do. *

What Is This Thing Called Love?

FROM WAKE UP AND DREAM

Moderato

C C#dim Cdim Fm6 Bdim

1. I was a hum - drum per - son, lead - ing a life a -
 2. You gave me days of sun - shine, you gave me nights of

C C7 F7 Bb7sus.eb Bb7 Eb Bb7 Eb7

part, When love flew in through my win - dow wide And
 cheer, You made my life an en - chant - ed dream Till

Fm

F#dim

G

A7

quick-ened my hum-drum heart.
some-bod - y else came near.

Love flew in through my win-dow,
Some-bod-y else came near you,

Cm

D7

G

G7

C7

F7

Fm6

I was so hap - py then. But af - ter love had stayed a lit - tle while,
I felt the win - ter's chill. And now I sit and won - der night and day

Gaug.7

C

Dm7

G7

C

Love flew out a - gain.
why I love you still.

mf

Refrain - Slow (in the manner of a "Blues")

C7

Fm6

What is this thing — called love? This

mp

marked (but not too fast)

G7

Gaug.7

C

Cmaj.7

C6

C7

fun - ny thing — called love? Just who can solve —

(simile)

C#dim

Fm6

G7

— its mys - ter - y? Why should it make —

Gaug.7

C

Cm

F7

— a fool of me? I saw you there —

R.H.

mf

one won-der-ful day. You took my heart —

Bb *Ab* *Abaug.*

— and threw it a - way. That's why I ask the Lord —

Ab6 *Fm7* *G7* *Cm6* *G7* *C7*

— in Heav-en a - bove, "What is this thing — called

C#dim *Fm6* *G7* *Gaug.7*

love?" What love?"

1. C *Fm6* *C* *2. C* *Fm6* *C*

mf *rall.* *f*

Red. *

Love for Sale

FROM THE NEW YORKERS

Moderato

Semplice (not fast)

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

p *legato*

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

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

mp

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

Ab Ab7 F F7 Bb

smirk, I _____ go to work.

And. *

Refrain (with swinging rhythm and not fast)

Eb Eb6 Bbm Eb Eb6 Bbm

Love _____ for sale. _____ Ap-pe-tiz-ing young love for sale. _____

mp

Eb Ab7 Db Ebm Faug.7

Love that's fresh and still unspoiled, Love that's only slight-ly soiled, Love _____ for

mf

Bbm Eb Eb6 Bb Eb

sale. _____ Who _____ will buy? _____ Who would like to

mp

B \flat Eb A \flat 7 D \flat D \flat aug.

sam-ple my sup - ply? _____ Who's pre-pared to pay the price For a trip to

E \flat m B \flat m F \flat aug.7 E \flat m B \flat m7 G \flat 6 A \flat 7

par - a - dise? Love _____ for sale. _____ Let the po-ets pipe of love

mp espress.

D \flat G \flat 6 A \flat 7 D \flat D \flat 6

In their child - ish way. I know ev-'ry type of love Bet-ter far than they.

B \flat 7 Adim B \flat 7 E \flat m G \flat Edim C7

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

f espress.

B7 Bdim7 Bb7(b5) Eb Eb6 Bbm Eb

Ev-ry love but true love. Love _____ for sale. _____ Ap-pe-tiz-ing

rall. *piu rit.* *f a tempo*

Eb6 Bb Eb Ab7 Db Gb

young love for sale. _____ If you want to buy my wares, Fol-low me and climb the stairs,

molto cresc.

Faug.7 Bbm Bbm7 Bbm6 Eb9 Gb6

Love _____ for sale. _____ Love _____

ff broadly *dimin.* *p*

Faug.7 Edim7 Ebm6 1. Bb 2. Bb

for sale. _____

p *dim. e morendo* *a tempo* *pp*

Red. *



Night and Day

FROM GAY DIVORCE

Moderato

mp poco a poco cresc.

f

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of two flats (B-flat major/D minor). It features a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'Moderato'. The dynamics start at mezzo-piano (*mp*) and gradually increase to forte (*f*) over the course of the introduction.

(not fast) Edim B⁷ E^b

Like the beat, beat, beat of the tom-tom When the jun - gle shad - ows

p

The first line of the song features a vocal melody and piano accompaniment. The tempo is marked '(not fast)'. The key signature remains two flats. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: 'Like the beat, beat, beat of the tom-tom When the jun - gle shad - ows'. The dynamics are marked piano (*p*). Chord changes are indicated above the staff: Edim, B⁷, and E^b.

E^{bm} B⁷ Edim B⁷ E^b E^{bm}

fall, Like the tick, tick, tock of the state - ly clock, as it stands a - gainst the

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: 'fall, Like the tick, tick, tock of the state - ly clock, as it stands a - gainst the'. The piano accompaniment features chords in the right hand and a bass line in the left hand. Chord changes are indicated above the staff: E^{bm}, B⁷, Edim, B⁷, E^b, and E^{bm}.

B^b B⁷ E C⁷

wall, Like the drip, drip, drip of the rain-drops, When the sum - mer show'r is

The third line of the song continues the vocal melody and piano accompaniment. The lyrics are: 'wall, Like the drip, drip, drip of the rain-drops, When the sum - mer show'r is'. The piano accompaniment features chords in the right hand and a bass line in the left hand. Chord changes are indicated above the staff: B^b, B⁷, E, and C⁷.

F Fm Ddim Eb Ebm Bb Dbm6 Ebm Bb Bbm

through; So a voice with - in me keeps re-peat-ing, "You, - you, - you!"

Refrain

Cm7 *o^m*

Bb maj.7 *o^m*

Bb7

Ebmaj.7 *o^m*

Eb6

Night and day you are the one. On - ly you -

Bb maj.7 *o^m*

Bb7

Ebmaj.7 *o^m*

Eb6

Cm6 *o^m*

— be-neath the moon and un - der the sun. Wheth - er near to me or

Abm7

Gm7 *o^m*

Gbdim

Fm7 *o^m*

far, — It's no mat - ter, dar - ling, where you are, — I think of you, —

R.H.

Bb7 Eb Bb maj.7 Bb7

night and day. Day and night, Why is it

Eb maj.7 Eb6 Bb maj.7 Bb7 Eb maj.7

so That this long - ing for you fol - lows wher - ev - er I go?

Eb6 Cm6 Abm7 Gm7 Gbdim

- In the roar - ing traf - fic's boom, - In the si - lence of my lone - ly room, - I

R.H.

Fm7 Bb7 Eb Gb

think of you, night and day. Night and day

mf espr.

Eb
Gb

un-der the hide of me, ————— There's an oh, such a hun-gry yearn-

Eb
Cm

- ing burn - ing in - side of me. ————— And its tor-ment won't be

Abm7
Gm7
Gbdim
Fm7

through — Till you let me spend my life mak-ing love- to you, day and night, —

Bb7
Bb7sus. eb
1. Eb
F7
Bb7
2. Eb

— night and day. ————— Night and day. —————

I Get a Kick Out of You

FROM ANYTHING GOES



Moderato

My sto-ry is

much too sad to be told, But prac-tic-'ly ev-'ry-thing- leaves me to-tal-ly

cold. The on-ly ex-cep-tion I know is the case

-When I'm out on a qui-et spree- Fight-ing vain-ly the old en-nui-

C7 Fm Bb7 Eb Gm

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

Refrain

Fm Bb7 Eb Gm Fm Bb7

I get no kick from cham - pagne. Mere al-co-hol does - n't

mp

Eb Gm Fm7 Bb7 Eb Gm

thrill me at all, So tell me why should it be true — That

Fm Bb7 Eb Gm Fm Bb7

I get a kick_ out of you? Some get a kick from co -

E \flat Gm Fm B \flat 7 E \flat Gm

caine. _____ I'm sure that if I had e-ven one sniff it would

Fm7 B \flat A A \flat E \flat Gm Fm B \flat 7

bore me ter - rif - ic - 'ly too. _____ Yet I get a kick - out of

E \flat Gm E \flat 7 A \flat D \flat A \flat D \flat A \flat

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

mf

E \flat 7 Edim C7 Fm

stand - ing there be - fore me. I get a kick tho' it's

p

Bbm6 Fm Bbm6 Fm F7 Fm7 Bb7

clear to me You ob - vious - ly don't a - dore me.

Fm Bb7 Eb Gm Fm Bb7

I get no kick in a plane. _____ Flying too high with some

mp

Eb Gm7 Fm7 Bb7 C7

{gal} in the sky Is my i - dea of noth - ing to do. _____ Yet

guy

Fm7 Bb7 1. Eb Gm 2. Eb

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

mf *f*

Red. *



All Through the Night

FROM ANYTHING GOES

Moderato

mf *dim.*

F Fm F Fm F Fm

The day_ is my en-e-my,- The night_ my friend, For I'm al-ways

p *leggiero*

C7 F Fm F Fm F Fm F

so a-lone_ Till the day draws_ to an end, But when the sun goes down

Fm Bbm7 Eb7 Abmaj.7 Bbm7 Eb7 Cm7 Ab

And the moon comes through, To the mon-o-tone of the evening's drone I'm

Fm7 Bbm Fm Bbm C7 F C9 C7

all a - lone with you.

Refrain (not fast)

F A7 Dm F#dim F7 Bb

All through the night I de - light

mp legato

Eb7 Ab Gaug.7 G7 C7(b9)

in your love. All through the night

C7 F6 Gm7 C7

you're so close to me.

F A7 Dm F#dim7 F7 Bb Eb7

All through the night from a height far a -

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a whole note 'All' followed by a half note 'through the night' and a half note 'from a height far a -'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. Chords are indicated above the staff: F, A7, Dm, F#dim7, F7, Bb, and Eb7.

Ab Emaj.7 E7 E6 Eb7(b9) Eb7

bove, You and your love bring me

The second system continues the musical score. The vocal line has a whole note 'bove,' followed by a half note 'You' and a half note 'and your love bring me'. The piano accompaniment includes a triplet of eighth notes in the right hand. Chords are indicated above the staff: Ab, Emaj.7, E7, E6, Eb7(b9), and Eb7.

Abm6 Ab C7 Fm

ec - sta - sy. When dawn comes to

The third system shows the vocal line with a whole note 'ec - sta - sy.' and a half note 'When dawn comes to'. The piano accompaniment features a triplet of eighth notes in the right hand and a dynamic marking of *mf*. Chords are indicated above the staff: Abm6, Ab, C7, and Fm.

Bbm6 C7 C7(b5) C7 Ab7 Db6

wak - en me, You're nev - er there at all.

The fourth system concludes the musical score. The vocal line has a whole note 'wak - en me,' and a half note 'You're nev - er there at all.'. The piano accompaniment includes a triplet of eighth notes in the right hand. Chords are indicated above the staff: Bbm6, C7, C7(b5), C7, Ab7, and Db6.

Edim

Ab

Bdim

G7

I know_ you've for - sak - en me Till the shad - ows

C

C7

F

A7

Dm

F#dim7 F7 Bb

fall; But then once a - gain I can dream

L.H.

p

Bbmaj.7

Bbm6

F6

E7(b5)

A7

Gm7

- I've the right To be close to you All

cresc.

mf

molto espressivo

C7(b9)

C7

Fsus.bb

1. F E7 C7 F Dm Db9 C9 2. F

through the night.

e cresc.

f

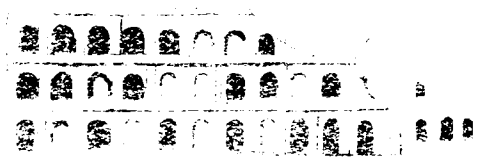
mf

Red.

*

You're the Top

FROM ANYTHING GOES



Moderato

E_b *E_{dim}* *B_b7sus.*e_b** *B_b7*

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

E_b *F#dim* *C7* *Fm*

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

Ab Bb7 Eb Fm7 Bb7
 chest, — to let 'em rest un - ex - pressed. — I

Eb Edim Bb7sus.eb Bb7
 hate pa - rad - ing my ser - e - nad - ing As I'll

Eb Cm7 D7 Gm Cm6
 prob - a - bly miss — a bar, But if this dit - ty Is

Gm6 F7 Bb7 *unis* Bbaug.
 not so pret - ty, At least it - 'll tell you how great you are. —

Refrain

Lead

Eb Bb7(b9) Eb Edim Bb7

1. You're the top! You're the
 2. You're the top! You're Ma -
 3. You're the top! You're a
 4. You're the top! You're a

mp

Eb Cm

Col - os - se - um, You're the top!
 hat - ma Gan - dhi, You're the top!
 Ritz hot tod - dy, You're the top!
 Wal - dorf sal - ad, You're the top!

G7 Ab

You're the Louvre Mu - se - um, You're a
 You're Na - po - leon brand - y, You're the
 You're a Brew - ster bo - dy, You're the
 You're a Ber - lin bal - lad, You're the

Fm7

Bb7

Fm7

Bb

Cm

mel - o - dy___ From a sym - pho - ny___ by Strauss, You're a
 pur - ple light___ Of a sum - mer night___ in Spain, You're the
 boats that glide___ On the sleep - y Zui - der Zee, You're a
 nim - ble tread___ Of the feet of Fred___ As - taire, You're an

D

Gm

C9

F7(6)

ail

Ben - del bon - net, A Shake - speare son - net, You're
 Na - tion'l Gall' - ry, You're Gar - bo's sal - 'ry, You're
 Na - than pan - ning, You're Bish - op Man - ning, You're
 O' - Neill dra - ma, You're Whist - ler's ma - ma, You're

mf

f

Bb9

Edim

Bb7

Bbaug. Eb

Bb7(b9)

Mick - ey Mouse... You're the
 cel - lo - phane... You're sub -
 broc - co - li... You're a
 Cam - em - bert... You're a

p

(b)

Eb

Edim

Bb7

Nile,
lime,
prize,
rose,

You're the Tow'r of Pi - sa,
You're a tur - key din - ner,
You're a night at Co - ney,
You're In - fer - no's Dan - te,

Eb

Cm

Eb7

You're the smile
You're the time
You're the eyes
You're the nose

on the
of the
of I -
on the

Ab

Fm7

Gm7

Mo - na Lis - a.
Der - by win - ner.
rene Bor - do - ni.
great Du - ran - te.

I'm a worth - less check, - a
I'm a toy bal - loon_ that is
I'm just in the way_ as the
I'm a la - zy lout_ who is

Ab maj.7

Caug.7

C7

F7(6)

to - tal wreck, a flop,
 fat - ed soon to pop,
 French would say, "De trop!"
 just a - bout to stop,

But if,

Fm7

Gm7

Ab maj.7

Bb7 sus.eb

1. 2. 3.

Eb

Edim

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

Bb7

Bbaug.

4.

Eb

Edim

Bb7

F#dim

Eb

top!

Anything Goes

FROM ANYTHING GOES.

Moderato

mf *rit.*

Cm Ab Cm

Times have changed_ And we've of - ten re -

p a tempo

G7 Cm Db Ab7 Db

wound the clock_ Since the Pu - ri - tans got a shock_

G7 Dm7 G7 C7

When they land - ed on Plym - outh Rock._ If to -

mf

C7 Fm C7 Fm

day — An - y shock they should try to stem, -

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note 'day' followed by a dash, then continues with the lyrics 'An - y shock they should try to stem, -'. The piano accompaniment consists of chords and moving lines in both hands.

G7 Cm G7 Cm G D7 G7

'Stead of land-ing on Plym-outh Rock, Plym-outh Rock would land on them. -

The second system continues the musical piece. The vocal line has the lyrics ''Stead of land-ing on Plym-outh Rock, Plym-outh Rock would land on them. -'. The piano accompaniment includes various chords and rhythmic patterns, with some notes marked with accents (>).

Refrain (*brightly*)

G7 C Am

1. In old - en days a glimpse of stock-ing Was looked on as some-thing shock-
 (2. When) moth-ers pack and leave poor fa - ther Be - cause they de-cide they'd rath-
 (3. When you) hear that La - dy Men - dl, stand-ing up, Now does a hand-spring land-

The Refrain section is marked 'Refrain (brightly)'. It features three variations of the melody. The piano accompaniment is marked 'mp' (mezzo-piano). The key signature changes to C major for this section. The vocal line includes the lyrics for each variation.

C7 F6 Fm6 C F6

— ing, But now, God knows, _____ An - y - thing goes. _____
 — er Be ten - nis pros, _____ An - y - thing goes. _____
 — ing up On her toes, _____ An - y - thing goes. _____

C Gaug.7 C Am

— Good au - thors, too, who once knew bet - ter words Now on - ly use four - let -
 — When Mis - sus Ned Mc - Lean, God bless her, Can get Rus - sian Reds to "yes"
 — When Sam Gold - wyn can with great con - vic - tion in - struct An - na Sten in dic -

C7 F6 Fm6 C Dm7

— ter words, writ - ing prose, _____ An - y - thing goes. _____
 — her, Then I sup - pose _____ An - y - thing goes. _____
 — tion, Then An - na shows _____ An - y - thing goes. _____

C B7 E B7

The world- has gone mad to - day_ And good's bad to - day,_ And black's
 If driv - ing fast cars you like,_ If low bars you like,_ If old
 Just think_ of those shocks you got_ And those knocks you got_ And those

E B7 Em

white to - day,_ And day's night to - day,_ When most guys to - day_ That wom-en
 hymns you like,_ Or bare limbs you like,_ If Mae West you like,_ Or me un-
 blues you got_ From that news you got,_ And those pains you got_ (If an - y

Em7 C#dim Cdim C#dim G7

prize to - day_ Are just sil - ly gi - go - los. _____ So
 dressed you like,_ Why, no - bo - dy would op - pose. _____ When
 brains you got)_ From those lit - tle ra - di - os. _____ So

C Am

though I'm not a great ro-manc-er I know that {you're} bound to an-
 ev-'ry night the set that's smart-is in-dulg-ing in nud-ist par-
 Mis-sus R., with all her trim-min's, can broad-cast a bed for Sim-

C7 F6

- swer when {I} pro - pose, _____ An - y - thing
 - ties in stu - di - os, _____ An - y - thing
 - mons 'Cause Frank - lin knows _____ An - y - thing

1. 2. F#dim G7 3.

C F6 C F6 C C F6 C Dm7 C

goes. _____ 2. When goes. _____
 goes. _____ 3. When you

Blow, Gabriel, Blow

FROM ANYTHING GOES

Poco agitato

unis.

(Spoken)

Do you hear that play-in? Yes, I hear that play-in!

mf

(Sung)

Do you know who's play-in? No, who is that play-in? Why, it's

Ab *Fm7*
Ga - bri - el, Ga - bri - el play-in', Ga - bri - el, Ga - bri - el say-in',

f

Abm6 *Bb* *Cm7* *Bb*
"Will you be read-y to go when I blow my horn?" Oh,

Refrain (vigorously)

Chords: Eb Cm Ab Eb Bb7 Eb Cm

Blow, Ga - bri - el, blow! Go on and blow, Ga -

The first system of the refrain features a vocal line and piano accompaniment. The vocal line starts with a half note 'Blow,' followed by quarter notes 'Ga - bri - el,' and a half note 'blow!' with a long dash. This is followed by quarter notes 'Go on and blow,' and a half note 'Ga -'. The piano accompaniment consists of a right hand with chords and moving lines, and a left hand with a steady bass line. A dynamic marking of 'mf' is present at the beginning.

Chords: Bb7 Eb Eb7

- bri - el, blow! I've been a sin-ner, I've been a scamp, But

The second system continues the refrain. The vocal line has a half note '- bri - el,' followed by a half note 'blow!' with a long dash, and then quarter notes 'I've been a sin-ner, I've been a scamp, But'. The piano accompaniment continues with similar harmonic support.

Chords: Fm Eb F7 Bb7 Eb Cm Eb7 Ab

now I'm will - in' to trim my lamp, So blow, Ga - bri - el, blow!

The third system continues the refrain. The vocal line has quarter notes 'now I'm will - in' to trim my lamp, So blow,' followed by quarter notes 'Ga - bri - el, blow!' with a long dash. The piano accompaniment continues with similar harmonic support.

Chords: Eb Bb7 Eb Cm Ab Eb Bb7 Eb Cm

I was low, Ga - bri - el, low, might - y low, Ga -

The fourth system continues the refrain. The vocal line has a half note 'I was low,' followed by quarter notes 'Ga - bri - el, low,' and a half note 'might - y low,' followed by a half note 'Ga -'. The piano accompaniment continues with similar harmonic support.

all

Gm Ab Bb Eb Eb7

- bri - el, low. ————— But now since I have seen the light, I'm

Fm Eb F7 Bb7 Eb Cm Eb7 Ab ✓

good by day and I'm good by night, So blow, — Ga - bri - el, blow. —

Eb Gaug.7 G7 Cm Fm7 Cm Gaug.7 G7 Cm

— Once I was — head - ed for hell, — — — — — Once I was — head -

D7 G Cm6 G Bb7 Eb Eb7

- ed for hell; — — — — — But when I got to Sa-tan's door I

mf

Ab Cm Fm Gaug.7 Cm Fm

heard you blowin' on your horn once more, So I said, "Sa - tan, fare - well!"

Cm Fm7 Fm6 Fm7 C Fm7 Fm6

- And now I'm all read - y to fly, Yes, to fly - high -

piu f

Fm7 Eb Gb

- - - er and high - er! 'Cause I've gone through brim - stone -

Db F7 F7b5

- and I've been thru the fire, And I've purged my soul and my heart too, So

mf

B \flat Edim B \flat 7 Cm7 C \sharp dim B \flat E \flat Cm

climb up the moun-tain top— and start-to blow,— Ga - bri - el,

A \flat E \flat B \flat 7 E \flat Gm B \flat 7

blow! ————— Go on and blow,— Ga - bri - el, blow! —————

E \flat E \flat 7 Fm E \flat

— I want to join your hap - py band- And play all day in the

Fm C7 Fm G Cm A \flat E \flat Fm7 B \flat 7sus.eb E \flat B \flat 7 E \flat

Prom-ised Land, So blow,— Ga - bri - el, blow! ————— Oh, —————

ff molto deciso

f

8va bassa

Miss Otis Regrets

1934



Andantino

mp

p

E_b *B_b7* *E_b* *E_b7* *F_m*

Miss O-tis re-grets she's un - a - ble to lunch to - day, Ma - dam. — Miss

E_b *B_b* *B_b7*

O - tis re-grets she's un - a - ble to lunch to - day. — She is

Eb
Bb7
Eb7
Ab
Eb7
Ab
Fm6
Eb
Eb7

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

p *mf*

Fm
Eb
Cm6
Bb7
Eb

Ma-dam.— Miss O-tis re-grets she's un-a-ble to lunch to-day.

dim. *poco rit.*

Refrain
Eb
Bb7
Eb
Eb7

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

p a tempo

Fm
Eb

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

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

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

E \flat 7 D \flat E \flat 7 A \flat Fm6

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

mf

E \flat E \flat 7 Fm E \flat

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

dim.

Cm6 B \flat 7 E \flat 1. 2. E \flat

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

poco rit. *mp* *p*

Why Shouldn't I?

FROM JUBILEE

Moderato

mf espr. *rall.*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, including a trill and a grace note. The left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Moderato' and the dynamics include 'mf espr.' and 'rall.'.

C G7 C G9 C Dm7 C G7

semplice *p a tempo*

All my life I've been so se - clud - ed, Love has e - lud - ed

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a simple, clear style. The piano accompaniment is marked 'semplice' and 'p a tempo'. The lyrics are: 'All my life I've been so se - clud - ed, Love has e - lud - ed'.

C Dm7 G7 C

me. But from know - ing sec - ond hand what I do of it, I feel

The second system continues the vocal and piano accompaniment. The lyrics are: 'me. But from know - ing sec - ond hand what I do of it, I feel'.

Dm7 G7 C Am Em Am

cer - tain I could stand a clos - er view of it. Till to - day I

The third system continues the vocal and piano accompaniment. The lyrics are: 'cer - tain I could stand a clos - er view of it. Till to - day I'.

Em Baug.7 B7 Em D7 G

stud-ied love dis-creet - ly, But now that I'm com-plete - ly free, I must

Cm D7 Am Em G7

find some kind per - so - na gra - ta To give me

Am D7 G7

da - ta per - son - al - ly.

Refrain (*Slowly, with tender expression*)

C Dm7 G7 C F6 G7

Why should-n't I take a chance when ro-mance pass-es by?

p

C Am Dm7 G7 C F G7

Why should - n't I know of love?

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a quarter note 'Why', followed by eighth notes 'should - n't I', and a quarter note 'know of love?'. The piano accompaniment consists of chords and moving lines in both hands.

C Dm7 G7 C Am

Why wait a - round, When each age has a sage who has

The second system continues the vocal line with 'Why wait a - round,' and 'When each age has a sage who has'. The piano accompaniment includes a dynamic marking 'p' (piano) at the beginning.

B7 E A B7 C#m E F#m B7

found That up - on this earth love is all that is real - ly worth

The third system continues the vocal line with 'found That up - on this earth love is all that is real - ly worth'. The piano accompaniment features complex chordal textures.

E A E Dm A7

think - ing of? _____ It must be fun, lots of fun, To be

The fourth system continues the vocal line with 'think - ing of?' followed by a blank line, 'It must be fun, lots of fun, To be'. The piano accompaniment includes a dynamic marking '>' (accent) over the first few notes.

Dm F#dim7 C Cdim C D7

sure when day is done That the hour is com - ing when You'll be

poco a poco cresc. *mf*

G7 C#dim7 Dm7 G7 C

kissed and then_ You'll be kissed a - gain!_ All deb - u - tantes say it's

dim. *p*

Dm7 G7 C7 F A7 D7

good, — And ev-'ry star out in far Hol - ly - wood seems to give it a try, So

mf più espr.

G9 1. C 2. C Dm7 G7

why should-n't I? I?

p *poco rit.* *p* *pp*

Moderato

mf p.

C C6 Cmaj.7 C6 C

When they be-gin the be-guine It brings back the sound

p sempre espr.

G7

of mu-sic so ten-dor, It brings back a night of trop-i-cal

Dm7 G7 G7 sus.c G7 Cmaj.9

splen-dor, It brings back a mem-o-ry ev-er green.

C C6 Cmaj.7 C6

I'm with you once more — under the stars — And

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a C major chord and contains the lyrics 'I'm with you once more — under the stars — And'. The piano accompaniment consists of a right-hand part with eighth-note chords and triplets, and a left-hand part with a steady bass line. Chord changes are indicated above the staff: C, C6, Cmaj.7, and C6.

C G7

down by the shore — an or-ches-tra's play - ing, — And e-ven the palms —

The second system continues the musical score. The vocal line has the lyrics 'down by the shore — an or-ches-tra's play - ing, — And e-ven the palms —'. The piano accompaniment maintains the same rhythmic pattern. Chord changes are indicated above the staff: C and G7.

Dm G7 Dm7 G7

— seem to be sway - ing — When they be-gin — the be-

The third system of the musical score. The vocal line has the lyrics '— seem to be sway - ing — When they be-gin — the be-'. The piano accompaniment continues. Chord changes are indicated above the staff: Dm, G7, Dm7, and G7.

C Cm F7 Bb

guine. — To live it a - gain — is past all en - deav - or, —

The fourth and final system of the musical score. The vocal line has the lyrics 'guine. — To live it a - gain — is past all en - deav - or, —'. The piano accompaniment concludes the piece. Chord changes are indicated above the staff: C, Cm, F7, and Bb.

Bbm Eb7 Abmaj.7 Ab6 Ab

Ex-cept when that tune — clutch-es my heart. — Then

cresc.

F#dim G Ab

there we are, swear-ing to love for - ev - er, — And prom-is-ing

mf più espr.

G Fm7 G G7 C

nev - er, nev - er to part. — What moments di-vine, —

dim. *p*

C6 Cmaj.7 C6 C C7

— what rap-ture se-rene! — Till clouds came along to dis-purse the joys we had

G7 Fm Fm6

tast - ed, — And now when I hear people curse the chance that was wast - ed, —

G7 G7sus.c G7 Cmaj.9 C

- I know but too well ————— what they mean. ————— So don't

C C6 Cmaj.7 C6

let them be - gin ————— the be - guine! ————— Let the

f molto espr.

C C6 G7

love that was once a - fire re-main an em - ber. ————— Let it

F Dm7 Em Am Dm7 G7sus.c

sleep like the dead de-sire I on-ly re-mem - ber ——— When they be-gin ———

dim. *p*

G7 C6 C C6

the be - guine. ——— Oh, yes, let them be-gin the be-guine, make them

f molto espr.

Cmaj.7 C6 C F C G7 C

play ——— Till the stars that were there be - fore re-turn a -

G7 F Dm7 Em Em7

bove you, ——— Till you whis-per to me once more, "Dar-ling, I love you!" ———

mf *dim.*

A7 Dm7 G7sus.c Fm6

And we sud-den-ly know what heav-en we're in,

G7 C Cmaj.7

When they be-gin the be-guine.

Dm7 Fm6 G7 ten.

When they be-gin : the be-

C C6 Cmaj.7

guine.

mf a tempo dim. p pp

Just One of Those Things

FROM JUBILEE



Allegretto

F

As Dor - o - thy Par -

mf *p*

Gm7 C7 F C7 F

- ker once said _____ to her boy - friend, - "Fare thee well!"

Gm7 C7 F Dm Fm C G7

— As Co-lum-bus an-nounced when he knew he was bounced, - "It was swell, Is -

C Dm7 D#dim C Gm7 C7 Fmaj.7 F6

- a-belle, swell!" _____ As Ab - e - lard said to Hél - o - ise,

mp

Gm6 C#dim A7 Dm F7 Bb E7

"Don't for - get - to drop a line to me, please." As Ju - liet cried -

F Cm D7 Gm Dm Gm7 A7

- in her Ro-meo's ear, - "Ro - meo, why - not face the fact, my dear?"

poco rit.

Refrain (brightly)

A7 Dm A F7

It was just one - of those things, - Just one

mp a tempo

Dm6 C#dim F Fm Gm7 C7

- of those cra - zy flings, - One of those bells that now and then rings,

F6 F#dim C7 A7 Dm

Just one— of those things.—— It was just one— of those

A F7 Dm6 C#dim F

nights,—— Just one— of those fab-u-lous flights, A trip to the

Fdim F Gm7 C7 F6 F#dim Fm7 Bbsus.eb Bb7

moon on gos-sa-mer wings, Just one— of those things.—— If we'd

Eb Bb7 Eb G7

thought a bit— of the end of it— When we start-ed paint-ing the town,——

C Am6 Abaug. Fm7 Fm6 Em7 Ebdim

— We'd have been a - ware_ That our love af - fair_ Was too hot not_

cresc. *mf*

C6 A7 Dm A

— to cool down. — So good-bye, dear, — and a - men! —

p

F7 Bb Am D7

Here's hop - ing we meet now and then. — It was great fun, — But it was

F#dim7 Gm C9 F 1. Gm A A7 F 2. F

just one_ of those things. — It was

f *mf* *sf*

Red. *

It's De-lovely

FROM RED, HOT AND BLUE



Allegretto

mp

F F7 Bb6 C7

He: I feel a sud - den urge to sing - The kind of dit - ty that in -

p *leggiero*

F Abdim C7 Bbm C7

vokes the Spring, - So con - trol your de - sire to curse while I cru - ci - fy the

F F#dim C7 F F7 Bb6

verse. *She:* This verse I've start - ed seems to me the

C7 F Dm7 G7

Tin Pan - ti - thes - is of mel - o - dy, — So to spare you all the

Gm6 A7 Dm F Fdim G7sus.c G7 C

pain I'll skip the darn thing and sing the re-frain.

Bb Ab C7 *spoken*

He: Mi mi mi mi, Re re re re, Do sol mi do la si. *She:* Take it a-way!

Refrain (*very rhythmically*)

Caug.7

F

Faug.

F6

1. The night is young, - the skies are clear_ And if you want_ to go
 (2. Time) march - es on_ and soon it's plain_ You've won my heart_ and I've
 (3. The) knot is tied_ and so we take_ a few hours off_ to eat
 (4. We) set - tle down_ as man and wife_ To solve the rid - dle called

F

F#dim

walk - ing dear, }
 lost my brain, } It's de - light - ful, - it's de - li - cious, - it's de -
 wed - ding cake, }
 "mar - ried life," }

C7

D7

Gm

love - ly. _____

I un - der - stand_ the
 Life seems so sweet_ that
 — It feels fine_ to
 We're on the crest, - we

Gm6

Gm

reas - on why_ you're sen - ti - men - tal, 'cause so am I, _
 we de - cide_ it's in the bag_ to get u - ni - fied, _
 be a bride, - and how's the groom? Why, he's slight-ly fried! } It's de -
 have no cares, - we're just a cou - ple of hon - ey bears, }

light - ful, _ it's de - li - cious, _ it's de - love - ly. _

G9

C7

F9

You can tell at a glance_ What a
 See that crowd in the church, _ See that
 To the pop of cham - pagne, _ Off we
 All's as right as can be, _ Till one

mf

Bb

F

Faug.

Bb

Bbm6

swell night_ this is for ro - mance, You can hear dear Moth - er
 proud par - son plopped on his perch, Get the sweet beat of that
 hop in_ our plush lit - tle plane, Till a bright light through the
 night at_ my win - dow I see_ an ab - surd bird with a

C7

Na - ture mur - mur - ing low, "Let your - self go?"_ So
 or - gan peel - ing our doom, Here goes_ the groom!_ Boom!
 dark - ness co - zi - ly calls, "Ni - ag - 'ra Falls!"_ All's
 bun - dle hung_ on his nose. "Get ba - by clo'es!"_ Those

F

Faug.

F6

please be sweet,_ my chick - a - dee,_ And when I kiss_ you, just
 How they cheer_ and how they smile,_ As we go gal - lop - ing
 well, my love,_ our day's com - plete,_ And what a beau - ti - ful
 eyes of yours_ are filled with joy_ when Nurse ap - pears_ and cries,

F

Fmaj.7

say to me, — "It's de - light - ful, — it's de - li - cious, — it's de -
 down the aisle, — It's di - vine, dear, — it's di - veen, dear, — it's duh -
 bri - dal suite! — It's dr - ream - y, — it's dr - rou - sy, — it's de -
 "It's a boy!" — He's ap - pall - ing, — he's ap - peal - ing, — he's a

Cm6

D7

Dbaug.

C7

lec - ta - ble, — it's de - lir - i - ous, — it's di - lem - ma, it's de - li - mit,
 vun - der - bar, — it's duh vic - to - ry, — it's duh val - lop, it's duh vin - ner,
 re - ve - rie, — it's de - rhap - so - dy, — it's de - re - gal, it's de - roy - al,
 pol - ly - wog, — he's a par - a - gon, — he's — Pop - eye, he's a pan - ic,

poco a poco crescendo

Gm7

Bbm

1.2.3.
F


Bb Caug.7

4. F

it's *de-luxe, it's de - love - ly."
 it's duh voiks, it's de - love - ly.
 it's de-Ritz, it's de - love - ly.
 he's a pip, he's de - love - ly.

2. Time
 3. The
 4. We

*Pronounced "delukes"



Ridin' High

FROM RED, HOT AND BLUE

Allegro non troppo

f deciso

Cm

G7

Love had rocked me, sim - ply knocked me for — a loop.

mf

melody

Cm

G7

Cm

Luck had dished me till you fished me from — the soup.

Db

Now to - geth - er We can weath - er an - y - thing.

G F

So please — don't sput - ter If I — should mut - ter.

Refrain (brightly)

Cmaj.7 C7 Gm7 G7

Life's great, - life's grand, -

mf

Cmaj.7 C7 Gm7 G7

Fu - ture - all planned, -

E7 Am Dm7

No more — clouds in — the sky,

B C Em7 A7 C#dim7 Dm7 G7 C Ab7 G7

How'm I — rid - in'? — I'm rid - in' high. —

Cmaj.7 C7 Gm7 G7

Some - one — I love, —

mf

Cmaj.7 C7 Gm7 G7 E7

Mad for — my love, — So long, —

Am Dm7 B C Em7 A7 C#dim7

Jo - nah, good-bye. How'm I — rid - in'? — I'm

Fm6 G7 C Bb7 Eb Bb7

rid - in' high. — Float - ing — on a

Eb Bb7

star-lit ceil-ing, Dot - ing — on the cards I'm deal-ing,

Bbm6 C7 Caug.7 C7 Edim Fm unis. B7

Gloat - ing — be - cause I'm feel-ing so hap - hap -

mp *cresc.*

G7 Cmaj.7 C7

- hap - py, I'm slap - hap - py. So ring bells,-

Gm7 G7 Cmaj.7 C7 Gm7 G7

sing songs,- Blow horns,- beat gongs,-

E7 Am Dm7

Our love ————— nev - er — will die.

B C Em7 A7 Ab7 G7 C 1. Fm6 2.

How'm I — rid - in'? — I'm rid - in' high. —————



Easy to Love

FROM BORN TO DANCE

Andantino

mf espr. *p*

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) with a key signature of two flats and a 4/4 time signature. The tempo is marked 'Andantino'. The first staff begins with a mezzo-forte dynamic and expressive marking, while the second staff begins with a piano dynamic.

Bb *Gm*
(with tender expression and not fast)

I know too well that I'm — just wast-ing pre - cious time in

P dolce e semplice

Musical notation for the first line of the song. It includes a vocal line with lyrics and a piano accompaniment. The piano part features a key signature of two flats and a 4/4 time signature. The tempo is 'Andantino'. The piano part begins with a piano dynamic and a 'dolce e semplice' marking. The vocal line starts with a mezzo-forte dynamic and expressive marking. The lyrics are: 'I know too well that I'm — just wast-ing pre - cious time in'.

Cm7 *F7* *Bb* *Cm7* *F7*

think - ing such a thing could be, That you — could ev - er care for me.

Musical notation for the second line of the song. It includes a vocal line with lyrics and a piano accompaniment. The piano part features a key signature of two flats and a 4/4 time signature. The tempo is 'Andantino'. The piano part begins with a piano dynamic and a 'dolce e semplice' marking. The vocal line starts with a mezzo-forte dynamic and expressive marking. The lyrics are: 'think - ing such a thing could be, That you — could ev - er care for me.'

B \flat F7 B \flat Gm E7 \flat 5

I'm sure you hate to hear — That I a - dore you, dear, but

D G A7 D E \flat 7

grant me, just the same, — I'm not en - tire - ly to blame, For

Refrain (slowly, with much expression)

Am Dm Am D7 G Gdim G Am

You'd be so eas - y to love, So eas - y to i - dol - ize all

p a tempo

G Gm Am7 D7 G

oth - ers a - bove, So worth the yearn - ing for, —

mf

Am7 D7 Bm A#dim Am

So swell to keep ev-'ry home fire burn - ing for. ——— We'd

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "So swell to keep ev-'ry home fire burn - ing for. ——— We'd". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Chord symbols Am7, D7, Bm, A#dim, and Am are placed above the vocal line. A piano dynamic marking 'p' is present in the piano accompaniment.

Dm Am D7 G Gdim G Am G

be so grand at the game, So care-free to - geth - er that it does seem a

The second system continues the musical score. The vocal line lyrics are "be so grand at the game, So care-free to - geth - er that it does seem a". The piano accompaniment continues with chords and a bass line. Chord symbols Dm, Am, D7, G, Gdim, G, Am, and G are placed above the vocal line. A piano dynamic marking 'p' is present in the piano accompaniment.

E7 Am Cm6 G Gdim B7

shame That you can't see Your fu - ture in me 'Cause you'd be

The third system continues the musical score. The vocal line lyrics are "shame That you can't see Your fu - ture in me 'Cause you'd be". The piano accompaniment continues with chords and a bass line. Chord symbols E7, Am, Cm6, G, Gdim, and B7 are placed above the vocal line. A mezzo-forte dynamic marking 'mf' is present in the piano accompaniment.

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

oh, so eas - y to love. ——— love. ———

The fourth system concludes the musical score. The vocal line lyrics are "oh, so eas - y to love. ——— love. ———". The piano accompaniment continues with chords and a bass line. Chord symbols Am7, D7, G, D7, G, Fdim, G, D7, and G are placed above the vocal line. A piano dynamic marking 'p' is present in the piano accompaniment.

I've Got You under My Skin

FROM BORN TO DANCE

Allegretto sostenuto

mf *poco rit.*

Refrain (*Beguine tempo*)

p *a tempo*

I've got you un-der my skin, I've

got you deep in the heart of me, So

deep in my heart You're real-ly a part of me. I've

Fm7 Bb7 Ebmaj.7 Eb6

got you un- der my skin. I

Fm7 Bb7 Ebmaj.7 Eb6

tried so not to give in, I

Abm6 Bb7 Daug. Ebmaj.7 Eb6

said to my-self, "This af - fair nev- er will go so well." But

Dm7 G7 Cdim C

why should I try to re - sist when, dar-ling, I know so well I've

mf *marcato*

Ab6 Bb7(9b) Bb7 Ebmaj.7 Eb6

got you _____ un-der my skin. _____ I'd

Fm7 Bb7 Eb Eb7

sac-ri-fice an-y-thing, come what might, for the sake of hav-ing you near, In spite of a

poco a poco cresc. ed appassionato

Ab Abm Eb Bb7

warn - ing voice that comes in the night And re-peats and re-peats in my ear: _____ "Don't you

subito p *molto cresc.*

Cm Ab Bb7 Eb Ebdim

know, lit-tle fool, _____ you nev-er can win? _____ Use your men-

f molto espressivo

Fm7 Bb7 Eb Bbaug. Eb

tal - i - ty, ————— Wake up to re - al - i - ty." ————— But each

mf

Ab Abm Eb Bbm C7 *Guitar tacet*

time I do, just the thought of you makes me stop Before I be - gin, 'Cause I've

cresc. *p rit.* *p dolce*

Fm Bb7(9b) Eb

got you ————— un - der my skin. ————— I've

a tempo *rit.* *pp a tempo* *poco rit.*

1.

2. Fm Bb7 Eb Bb7 Eb

poco rall. *più rall. R.H.* *morendo* *ppp*

Red. *

In the Still of the Night

FROM ROSALIE



Andantino (in a steady movement, but not too fast)

The first system of piano accompaniment, consisting of a grand staff with a treble and bass clef. The music is in a 3/4 time signature. The right hand features a melodic line with slurs and accents, while the left hand provides a steady bass line with slurs. Dynamics include *mf* and *mp*.

Mysteriously

F

Fm6

The second system of music, featuring a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, containing the lyrics "In the still of the night,". The piano accompaniment is on a grand staff. The right hand has chords and some melodic fragments, while the left hand has a steady bass line. Dynamics include *dim.* and *p a tempo*.

F

Fm6

The third system of music, featuring a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, containing the lyrics "As I gaze from my win - dow". The piano accompaniment is on a grand staff. The right hand has chords and some melodic fragments, while the left hand has a steady bass line. Dynamics include *dim.* and *p a tempo*.

Gm7 C7 F

At the moon in its flight, My thoughts all stray to

mf

Gm7 C7 F

you. In the still of the

p

Fm6 F Fm6

night, While the world is in slum -

E7 Am E7

ber, Oh, the times with-out num - ber, Dar-ling, that I

molto crescendo

Appassionato

Am C7 F

say to you: "Do

mf *cresc.* *f*

Bb Gm7 C7

you love me As I love

espressivo

F Faug. Bb

you? Are you my life - to -

piu f

C7 Cm6

be, My dream come true?"

D7sus.g D7 D7sus.g D7 Gm Bbm6

Or will this dream of mine fade

sf mf subito *subito calmato*

F Abdim

— out of sight — Like the moon — grow-ing

rit. *p a tempo*

Edim F Fdim

dim — on the rim — of the hill —

sempre p

Gm7 C

— in the chill, — Still — of the

1. F Fm6

night?

mf

2. F Fm6 F

night?

mf *mp*

Fm6 F6

p

pp *morendo* *ppp**

Rosalie

FROM ROSALIE

Allegretto con moto

First system of musical notation for the piano introduction, featuring treble and bass staves with dynamic markings *f*, *mf*, and *mp*.

Dm F A7 Dm A7sus.d A7 Dm

Second system of musical notation, showing the vocal line with lyrics: "When knight-hood was in flow'r — and a man wooed a maid, —"

When knight-hood was in flow'r — and a man wooed a maid, —

Third system of musical notation, showing the piano accompaniment with dynamic marking *p* and a right-hand section labeled "R.H."

F A7 Dm Gm7 C7 F Ab C7

Fourth system of musical notation, showing the vocal line with lyrics: "Be - neath her sa - cred bow'r —"

Be - neath her sa - cred bow'r —

Fifth system of musical notation, showing the piano accompaniment.

F C7 F Ab C7 F

Sixth system of musical notation, showing the vocal line with lyrics: "— he sang — a ser - e - nade. —"

— he sang — a ser - e - nade. —

Seventh system of musical notation, showing the piano accompaniment.

B \flat m7 Eb7 Ab G

I date, I sup - pose, it's

poco a poco cresc.

Cm Gm Gm6

late, Heav - en knows, it blows

più cresc.

Dm Gm A7

and it snows, But an - y - way, here

f mp dim.

Slowly

D Em7 Fdim D Cm7 F7 Eb F7

goes:

p crescendo poco a poco rall.

Refrain (in slow, strict tempo)

A7 Adim7 A9 D

Ro - sa - lie, — my dar - ling, — Ro - sa - lie, —

mf a tempo

Bb7 D A7 Ab7

— my dream! — Since one night, — When

Em7 A7 D Dmaj.7

stars danced a - bove, I'm oh, oh, so much in

D6 F#dim7 gliss. A7 Adim7 A9

love. So, Ro - sa - lie, — have mer - cy! —

C#7

F#7

B7

Ro - sa - lie, don't de - cline. Won't you make my life

D#dim Em Fdim

D

Bb7

Bbm6 B7

Bb7

B7

E7

G6

A7

thrill - ing, And tell me you're will - ing to be mine, Ro - sa - lie,

f poco rit. a tempo

1.

D

F7

2. Allegretto con moto

D

F

A7

D

mine!

mine!

f

mf

F

A7

Bb

C#

A7

D

sf

At Long Last Love

FROM YOU NEVER KNOW



Con moto

mf

Cm (with expression and not too slow) F9

I'm so in love, And though it gives me joy in -

Bb

Bbm Eb7 Ab Bbm7 Eb7

tense, I can't de - ci - pher. If I'm a lif - er, Or if it's

Ab C7sus.f C7 Db7 C7 Fm

just a first of - fense. I'm so in

Cm D7 Dm7 G7

love, — I've no sense of val - ues — left at all. — Is this a

Cm Fm G Fm6 G7

play - time - af - fair of May - time, - Or is it a wind - fall?

Refrain (*slowly, with warm expression*)

G7 C6 Dm6 G9 Am

Is it an earth - quake — or sim - ply a shock?

p legato

Em G7 F A7

— Is it the good tur - tle soup or mere - ly the

Dm Dm6 A7

mock? Is it a cock - tail, this feel - ing of

F6 Dm6 F G7sus.c

joy? Or is what I feel the real MC -

cresc.

C G7 C6

Coy? Is it for all time,

mf *mp*

Dm6 G9 Am Em G7

or sim - ply a lark? Is it Gra -

C9 Gm7 Eb dim7 E7(b5) F6 F

na - da I see or on - ly As - bur - y Park? Is it a

mf *molto*

Am6 Fm C

fan - cy not worth think - ing of?

espressivo

Gm6 A7 D9 G9

Or is it at long last

f *mp* *cresc.*

1. C F6 A7 Fm G7 2. C F6 C

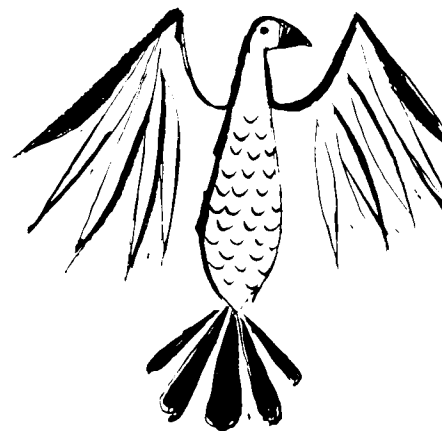
love? Is it an love?

mf *mf* *mf*

Red. *

Get Out of Town

FROM LEAVE IT TO ME



Moderato

The first system of piano accompaniment for 'Get Out of Town'. It consists of two staves, treble and bass clef. The music is in 4/4 time and G major. The tempo is marked 'Moderato'. The dynamics are marked 'mp' (mezzo-piano), 'p' (piano), and 'pp' (pianissimo). The piece concludes with the instruction 'poco rit.' (poco ritardando).

mp *p* *pp* *poco rit.*

G *slowly and pensively* Dm6 E7 Cm6 D7 G D7

The second system of the score, featuring a vocal line and piano accompaniment. The vocal line is in G major and begins with the instruction 'slowly and pensively'. The lyrics are 'The farce was end - ed, The cur - tains drawn,'. The piano accompaniment is marked 'p a tempo'. The system includes a key signature change to G major and a common time signature change to 4/4.

slowly and pensively *p a tempo*

The farce was end - ed, The cur - tains drawn,

G Bbaug. D Em A7 D

The third system of the score, featuring a vocal line and piano accompaniment. The vocal line continues with the lyrics 'And I at least pre - tend - ed That love was dead and gone.' The piano accompaniment includes a key signature change to G major and a common time signature change to 4/4.

And I at least pre - tend - ed That love was dead and gone.

D7 Bdim Am B7sus.e B7

But now from no - where you come to me as be - fore To

mf *più espr.* *p*

Em C7 C#dim D Cm6 D7(b9)

take my heart and break my heart once more.

f *molto espr. e rall.*

Refrain (in steady slow tempo, with increasing expression)

Gm Gm6

Get out of town - Be - fore - it's too late, my love!

p *a tempo*

Gm

Get out of town, - Be good - to me, please.

mf *p*

Bbmaj.7 Bb6 Gm6 Adim Dm7

Why wish me harm?— Why not re - tire to a farm—

f *mf*

Dbdim7 Cm7 A7

And be con - tent - ed to charm— The birds— off the

D D7 G

trees?— Just dis-ap - pear,— I care-for you

p

Gm6 Gm

much too much,— And when you are near,—

mf *mp* *poco* *a* *poco*

Fm6 G7

Close to me, dear,— We touch too much.— The

cresc. *f* *mf*

Ddim Cm Ebm Bb *Guitar tacet*

thrill when we meet Is so bit-ter sweet That, dar-ling, it's get-ting me down.—

legato *pensively*

Fm6 G7 Cm Ebm6 F7

So on your mark,— get set, Get out of

mf *f appassionato* *sf* *mp softly*

1. Bb F#dim D7(9b) 2. Bb

town!— town!—

mf *f espr.*

My Heart Belongs to Daddy

FROM LEAVE IT TO ME



Slowly

f marcato

C Cdim C F

I used to fall — In love with all —

mp *R.H.* *R.H.*

G7 C Cm6 Ab7 G7

Those boys who maul — Re-fined la - dies. —

mf

C Cdim C D7

But now I tell — Each young ga - zelle —

mp *R.H.*

G7 C Ab7 G7 C Bb9

To go to hell _____ I mean Ha-des. _____ For

mf *p*

Eb Bb7 Eb Bb7 Cm Fm G7

since I've come to care _____ For such a sweet mil-lion-aire. _____

dolce *poco rit.*

Refrain (slow Rumba tempo)

Gaug.7 Cm

1. While tear - ing off — A game of golf — I may make a play for the
 (2. Saint) Pat - rick's Day, — Al - though I may — be seen wear - ing green with a

Fm6 G7 Ab A Bb Bdim

cad - dy, But when I do — I don't follow through 'Cause my heart be - longs — to
 pad - dy, I'm al - ways sharp — When play - ing the harp — 'Cause my heart be - longs — to

Cm

Gaug7

Cm

Dad - dy.
Dad - dy.

If I in - vite - A
Though oth - er dames - at

boy some night - To
foot - ball games - May

Fm6

G7

dine on my fine fin - nan had - die,
long for a strong un - der - grad - dy,

I just a - dore - His
I nev - er dream - Of

Ab

A

Bb

Bdim

Cm

ask - ing for more, - But my heart be - longs - to Dad - dy.
mak - ing the team - 'Cause my heart be - longs - to Dad - dy.

Yes, my
Yes, my

Cm

G7

Cm

G7

heart be - longs - to Dad - dy, So I sim - ply could - n't be bad.
heart be - longs - to Dad - dy, So I sim - ply could - n't be bad.

Yes, my
Yes, my

espressivo

heart be-longs_ to Dad-dy, Da-da - da, da-da-da, da-daddy - ad! So I
 heart be-longs_ to Dad-dy, Da-da - da, da-da-da, da-daddy - ad! So I

want to warn_ you, lad-die, Though I know you're per - fect - ly
 want to warn_ you, lad-die, Though I sim - ply hate_ to be

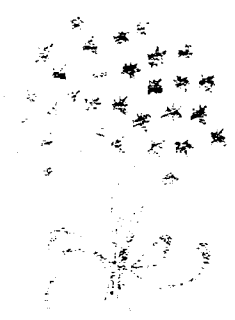
swell, That my heart be - longs_ to Dad-dy — And my
 frank, That I can't be mean_ to Dad-dy — 'Cause my

dad - dy, he treats it so well. 1. Cm Gaug.7 2. Cm
 da - da - da - dad - dy might 2. Saint spank. —

mp rall. *a tempo* *mf*

Friendship

FROM DUBARRY WAS A LADY



Moderato

C

1. If you're ev - er in a
 (2. If you're) ev - er up a
 (3. If they) ev - er black your

mf *f* *mp*

D7 G7 C C7 F

jam, Here I am. If you're ev - er in a
 tree Phone to me. If you're ev - er down a
 eyes, Put me wise. If they ev - er cook your

mf

G7 C G

mess, S. O. S. If you ev - er feel so
 well, Ring my bell. If you ev - er lose your
 goose, Turn me loose. If they ev - er put a

mf

D Dm E7 Dm7 C G7

hap - py you land in jail, — I'm your bail. — It's
 teeth and you're out to dine, — Bor - row mine. — It's
 bul - let through your br - rain, — I'll com - plain. — It's

C G7

friend - ship, - friend - ship, - Just a per - fect blend - ship. When
 friend - ship, - friend - ship, - Just a per - fect blend - ship. When
 friend - ship, - friend - ship, - Just a per - fect blend - ship. When

C G7 C7 F Fm D7b5 C Fm6 C Ab7 G7 C

oth - er friend - ships have been for - got - Ours will still be hot. Lah - dle
 oth - er friend - ships go up in smoke. - Ours will still be "oke." Lah - dle
 oth - er friend - ships have been fer - git - Ours will still be it. Lah - dle

D
D^b
1. & 2.
3.

C
C

ah-dle - ah-dle, dig, dig, dig. — 2. If you're — 4. If you
 ah-dle - ah-dle, chuck, chuck, chuck. — 3. If they — (5. If they)
 ah-dle - ah-dle, hep, hep, hep. —

C
D7
G7
C

ev - er — lose your mind, I'll be kind. —
 ev - er — crack your spine, Drop a line. —

C7
F
G7

If you ev - er — lose your shirt, I'll be hurt. —
 If you ev - er — catch on fire, Send a wire. —

C G

If you're ev - er _____ in a
 If you ev - er _____ take a

mf

D Dm E7 Dm7 C G7

mill and get sawed in half, — I won't laugh! — It's
 boat and get lost at sea, — Write to me. — It's

f

C

friend - ship, — friend - ship, — Just a per - fect
 friend - ship, — friend - ship, — Just a per - fect



I Concentrate on You

FROM BROADWAY MELODY OF 1940

Andantino espressivo

Refrain- Molto cantabile (but in rhythm)

E_b E_b maj.7 E_b 6 B aug.

E_b m B sus. e_b E_b m A_b m6

Bb7 Ebm6 Bb7 Abm Ebm Gb7

When - ev - er the win - ter winds be - come too strong,

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a triplet of eighth notes (Bb, Ab, Gb) and a quarter note (Fb). The piano accompaniment includes a triplet of eighth notes in the right hand and a quarter note in the left hand. Chords are indicated above the staff: Bb7, Ebm6, Bb7, Abm, Ebm, and Gb7.

F7 Bbaug.7 Bb7 Eb Ab6

I con - cen - trate on you.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note (Eb), a quarter note (D), and a half note (C). The piano accompaniment features a half note (Eb) in the left hand and a half note (Eb) in the right hand. Chords are indicated above the staff: F7, Bbaug.7, Bb7, Eb, and Ab6.

Eb Ebmaj.7 Eb6 Bbaug.

When for - tune cries "nay, nay!" to me

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note (Eb), a quarter note (D), a quarter note (C), and a half note (Bb). The piano accompaniment features a half note (Eb) in the left hand and a half note (Eb) in the right hand. Chords are indicated above the staff: Eb, Ebmaj.7, Eb6, and Bbaug. The dynamic marking *mf* is present.

Ebm Gb9 Cb6

And peo - ple de - clare "You're through!"

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note (Eb), a quarter note (D), a quarter note (C), and a half note (Bb). The piano accompaniment features a half note (Eb) in the left hand and a half note (Eb) in the right hand. Chords are indicated above the staff: Ebm, Gb9, and Cb6. The dynamic marking *p* is present.

Db7

Ebm7 Ebdim Db7

Cb

Gb Gbdim Gb7

When - ev - er the blues be - come my on - ly song,

F7

F7b5 Baug. Bbaug. Bb7

Eb

Ab6

Eb

I con - cen - trate on you. On your

F7

Abdim7

EbAug.

Eb

smile so sweet, so ten - der, When at

espressivo

espr.

Ab6

Bb7

Gm Bbaug.

Eb

Gm

Eb7

first { my your kiss { you I de - cline. On the

Ab Db9 Cb Gb

light in your eyes, When ^{you} sur - ren - der, And once a -

crec.

Ebm6 F7 Bb Bb maj:7 Bb7

gain our arms in - ter - twine.

f *con sforza*

Eb Gm Cm6

And so when wise men say to me

f passionately *più f*

Bb9 Bbdim7 Bb9 Eb G7 G7

That love's young dream nev - er comes true,

mf

Bbm6

Caug.7

C7

Fm

To prove that e - ven wise men can be wrong,

mf calmato

poco rit.

F7

F7 b5

Bbaug.7

Bb7

Eb

1.

Ab6

Eb

Bb7

I con - cen - trate on you.

p poco allarg.

2.

Ab6

Eb

Fm

Bb13(9b)

I con - cen - trate and con - cen - trate

a tempo

pp

Bb7

Ebmaj.9

Eb6

on you.

morendo

pp

8...

Ev'rything I Love



FROM LET'S FACE IT

Moderately and smoothly

thing. When in my sleep you ap -

Eb6 Eb aug.7 Ab

cresc. mf

pear, Fair skies of deep blue ap -

C7 Db7 Ebm7 Edim Db7 Gb

espr.

pear. Each time our lips touch a -

Bb7 Eb Eb aug. Ab maj.7

gain, I yearn for you oh so ———— much a -

Fm Bb9 D7 G

cresc.

gain. You are my fav'-rite star, - My

mf *più espressivo*

Chords: Cm, Bbm7, Eb7(b9)

ha - ven in heav - en a - bove. You are

Chords: Ab, C7, F7, Eb, C7

1. ev - 'ry - thing I love.

Chords: Fm, Abm6, Bb7, Eb, Cm, Abmaj.7, F9, Bbaug.7

2. ev - 'ry - thing I love.

Chords: Fm7, Bb7, Eb, Bbaug.9, Eb6

8...



You'd Be So Nice to Come Home To

FROM SOMETHING TO SHOUT ABOUT

Allegretto commodo

C G7 C G C7 F Fm

It's not that you're fair-er Than a lot of girls just as pleas-in', That I

C G7 C D7 G D7 G D7 G Eb

doff my hat as a wor-ship-per at your shrine. - It's

Bb7 Eb Bb Eb7 Ab

not that you're rar-er Than as-par-a-gus out of sea-son, No, my

Bb Eb Cm6 Ebdim Eb Fdim D7 G

dar-ling, this is the rea-son Why you've got to be mine:

rit. p mf

Refrain (rather slow with feeling)

F ten. E7 ten. Am Dm6 E7 Am E7

You'd be so nice — to come home to,

ten. ten. P a tempo

Am C6 C7 F Aug.

— You'd be so nice — by the fire.

F

Dm7

B7(5b)

E7

While the breeze on high sang a

Fdim

Am

G7

Am6

F7

B7

lull - a - by You'd be all that I could de -

mf

E

B7

E

Dm

E7

Am

Dm6

E7

sire. Un - der stars chilled by the

mp

Am

E7

Am

C7(6)

win - ter, Un - der an Au - gust moon

cresc.

C9 F Aug. F A

Burn - ing a - bove, You'd be

Cdim C F Fm6

so nice, You'd be par - a - dise to come

cresc. *mf espr.*

1. C Ab7 Adim7 G7 C F E7

home to and love. You'd be

f *mf*

2. C Ab7 D7 G7 C

home to and love.

f espr. *rit.* *p*

Ev'ry Time We Say Goodbye

FROM SEVEN LIVELY ARTS



Moderato

mf f mf rit.

Allegretto (but not fast)

E_b B_bm C7sus.f C7 Fm C Fm

We love each oth - er so deep - ly That I ask you this, sweet -

p legato

Fm7 B_b7 E_b Eb7 Eb^{aug.} A_b

heart, Why should we quar - rel ev - er,

B_bm C7sus.f C7 B_bm6 Fm B_b7 E_b Cm E_b Cm (slow down to pensive tempo of refrain)

Why can't we be e - nough clev - er, nev - er to part?

Refrain (*Very slowly and pensively*) (four beats)

Chords: Eb Cm Eb Cm Eb Cm Fm7 Bb7

Ev - 'ry time — we say good - bye I die — a lit - tle.

Chords: Eb Bb7 Gb Bb7 Eb Eb7

Ev - 'ry time — we say good - bye — I won - der

Chords: Abm Eb Ebdim Abm6 Bb7

why — a lit - tle. Why the gods a - bove me, Who

mf

Chords: Bbm Eb7 Ab Abm

must be — in the know, Think so lit - tle

Ebaug. Eb Ebdim7 Bb7 Abm Bb7

of me They al - low you to go.

p *mf*

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a half note 'of' and a quarter note 'me', followed by a phrase 'They al - low you to go.' with a long horizontal line indicating a sustained note. The piano accompaniment features a flowing eighth-note pattern in the right hand and a simpler bass line in the left hand. A triplet of eighth notes is marked in the right hand. Dynamics include piano (*p*) and mezzo-forte (*mf*).

Eb Cm Eb Cm Eb Cm

When you're near _____ there's such an air of

p

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'When you're near' followed by a long horizontal line, then 'there's such an air of'. The piano accompaniment consists of block chords in the right hand and a steady bass line in the left hand. The dynamic is marked piano (*p*).

Fm7 Bb7 Eb Bb7 Gb Bb7

Spring _____ a - bout it, I can hear _____ a lark some -

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with 'Spring' followed by a long horizontal line, then 'a - bout it, I can hear' followed by another long horizontal line, and finally 'a lark some -'. The piano accompaniment features a more active eighth-note accompaniment in the right hand. Dynamics are not explicitly marked in this system.

Eb Eb7 Ab Abm Eb Ebdim

where _____ be - gin to sing _____ a - bout it. There's no love song

f *espressivo*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with 'where' followed by a long horizontal line, then 'be - gin to sing' followed by another long horizontal line, and finally 'a - bout it. There's no love song'. The piano accompaniment features a more active eighth-note accompaniment in the right hand. Dynamics include forte (*f*) and *espressivo*.

Abm6 Bb7

Eb9

Ab

Abm

fin - er, Yet how strange the change from ma - jor to mi - nor

subito p

Eb

C7

1. F7

Fm7 Bb7

Eb

Ebdim

Bb7

Ev - 'ry time _____ we say good - bye. _____

p

f

2. F7

Fm7 Bb7

Cm

Ebdim

Bb7

Bbm

C7

_____ we say good - bye. Ev - 'ry sin - gle time we

espr.

mf

F7

Bb7

Eb

Cm

Eb

Cm

Eb

Cm

Eb

say good - bye. _____

f rit. R.H.

mf

morendo

pp

8..:



I Love You

FROM MEXICAN HAYRIDE

Con moto

mf

poco rit.

Fm Db
(rather lightly and not slowly)

Fm6

C7

Fm

If a love song I could on - ly write, A song with words and

p

Bbm

C7

Bbm6

C7

mu - sic di - vine, I would ser - e - nade you ev - 'ry

Fm

Fm6

G7

C7

night Till you'd re - lent and con - sent to be mine. But a -

mp

F *un pochettino più mosso* Bbm F6 Fmaj.7 F9

las, just an am - a - teur am I _____ And so I'll

mp

Bb Ebm Bbaug. Gm D7

not be sur - prised, my dear, _____ If you

mf

G7 Fdim F *calmato*

smile and po - lite - ly pass it by _____ When this, my

più mosso *pp*

G7 Gm C7 F (four beats)

first_ love song, you hear: _____

rit. *a tempo*

Refrain (in warm movement)

Bbm6 C7(b9) Fdim F

"I love you," hums the A - pril breeze.

mp

Gm7 C7

"I love you," ech - o the

F D7 Bbm6

hills. "I love you,"

C7 Fdim F

the gold - en dawn a - gree - s As once

A E9 A

more she sees daf - fo - dils.

poco a poco cresc.

Gm7 *appassionato* C7

It's spring a - gain And birds on the

f

F maj.7 F Cm6

wing a - gain Start to sing a - gain

D7 Cm D7 G7 C7

The old mel - o - die. "I

Bbm6 C7 Fdim F F7 D7

love you, That's the song of songs, And it

G7 C7 1. F Fdim C7(sus. 4) C7

all be-longs to you and me. "I

2. F Bb F Bbm

me. And it all be-longs to you and

p *delicato* *poco sostenuto*

F

me.

a tempo *mf* *p* *pp*

Why Can't You Behave



FROM KISS ME, KATE

Molto moderato

Musical notation for the first system, including piano and bass staves with dynamics *mf* and *mp*.

Refrain (Slowly)

1. 2. Why can't you be - have? Oh,

Musical notation for the first system of the refrain, including piano and bass staves with dynamics *p* and *mp*.

why can't you be - have? Af-ter

Musical notation for the second system of the refrain, including piano and bass staves with dynamics *p* and *mp*.

all the things you told me And the prom - is - es that you gave, Oh,

Musical notation for the third system of the refrain, including piano and bass staves with dynamics *p* and *mp*.

Eb F7(b9) Bb7 Eb
 why can't you be - have? Why

F7(b9) Bb7 Eb Bb7 Eb G7(b5) C7(b9) F7
 can't you be good And do just as you

Bb Bbm7 Eb7(b9) Ab(bbsus.) Ab G7 G7(b5) Caug.7 C7
 should? Won't you turn that new leaf o - ver, So your ba - by can be your

F7 Fm7 Bb7 Eb F7(b9) Bb7 Eb Bb7
 slave? Oh, why can't you be - have? There's a

mf

E \flat B \flat aug.7 E \flat B7 B \flat 7 E \flat B \flat aug.7 E \flat

farm I know near my old home town. ————— Where we two can go and

G7(b5) C7(b9) F7 B \flat B \flat m7 E \flat 7(b9) A \flat (bbsus.) A \flat

try set - tlin' down. ————— There I'll care for you for - ev - er, Well, at
(2.) Yes, I'd care for you for - ev - er, 'Cause you're

mp

G7 G7(b5) Caug. C7 F7 Fm B \flat 7 E \flat F7(b9) B \flat 7

least till you dig my grave, Oh, why can't you be -
all in the world I crave, But why can't you be -

p

1. E \flat B \flat aug.7 2. E \flat

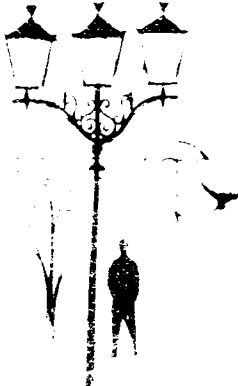
have? ————— have? —————

mf *p* *pp*

*8va:**

Wunderbar

FROM KISS ME, KATE



Tempo di Valse (lively)

Musical notation for the piano introduction. It consists of two staves, treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music is marked with a dynamic of *mf*. The melody in the treble clef features eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment.Musical notation for the first line of the song. It includes a vocal line and piano accompaniment. The key signature is two sharps and the time signature is 3/4. The tempo is *Tempo di Valse (lively)*. The lyrics are: "Gaz - ing down on the Jung - frau From our se - cret". Above the vocal line, the chords D, A7, G, and D are indicated. The piano accompaniment is marked with a dynamic of *mp*.

Musical notation for the second line of the song. It includes a vocal line and piano accompaniment. The key signature is two sharps and the time signature is 3/4. The lyrics are: "cha - let for two, Let us drink, Lieb - chen". Above the vocal line, the chords A7 and Em7 are indicated. The piano accompaniment continues with a similar rhythmic pattern.

Musical notation for the third line of the song. It includes a vocal line and piano accompaniment. The key signature is two sharps and the time signature is 3/4. The lyrics are: "mein, In the moon - light be - nign, To the joy of our". Above the vocal line, the chords Dmaj.7, B9, and Em are indicated. The piano accompaniment is marked with a dynamic of *ten.* and includes the instruction *a tempo* at the end of the line.

D Ddim7 A7 D Em7 Fdim D7

dream_ come true.

Refrain G

Wun - der - bar! Wun - der - bar! What a

C G D7

per - fect night for love! Here am I,

D7sus.g G

here you are, Why, it's tru - ly wun - der -

G

bar! Wun - der - bar! Wun - der - bar!

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, with lyrics 'bar! Wun - der - bar! Wun - der - bar!'. The middle and bottom lines are piano accompaniment, featuring chords and moving bass lines.

C G

We're a - lone and hand in glove, Not a

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'We're a - lone and hand in glove, Not a'. The piano accompaniment includes a 'p' (piano) dynamic marking.

D7

cloud near or far, Why, it's

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with 'cloud near or far, Why, it's'. The piano accompaniment includes a 'mf' (mezzo-forte) dynamic marking.

D7sus.g G

more than wun - der - bar! Oh I

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with 'more than wun - der - bar! Oh I'. The piano accompaniment includes a 'p' (piano) dynamic marking and ends with a key signature change to B-flat major.

Fm7 Bb7 Eb

care, dear, — for you mad - ly, — And I

mf

Fm7 Bb7 Eb

long, dear, — for your kiss. I would

Am7 D7 G C#m7

die, dear, — for you glad - ly! — You're di - vine, dear,

cresc. *f rit.*

F#7 D9 G

— And you're mine, dear! — Wun - der - bar! — Wun - der -

p. *subito p e rall.* *mp a tempo*

bar! _____ There's our fav' - rite star a - bove. _____

C G

What a bright shin - ing star! _____ Like our

D7

mf *rit.*

1. love, it's wun - der - bar! _____ Wun - der -

D7sus.g G D7

2. love, it's wun - der - bar! _____

D7sus.g G

f *p*



So in Love

FROM KISS ME, KATE

Moderato

mf

mf

ten. ten.

molto rit.

Refrain (in steady moderate tempo, not slowly)

Fm C7 Fm

Strange, dear, — but true, dear, — When I'm close — to

P (always with great warmth)

Bbm Eb Eb7(b9) Ab Ab7

you, dear, — The stars fill the sky, — So in

Db G7 C C7(b9) Fm
 love with you am I. E - ven with -

marcato *p*

C7 Fm Bbm
 out you My arms fold a - bout you, You

Eb Db Dbm6 Abmaj.7 Ab6 Eb7 Eb7sus.abEb7
 know, dar - ling, why, So in love with you am

mf

Ab Db Eb7 Ab
 I. In love with the night mys - te - ri - ous, The

mf più espressivo

Db Eb7 Ab Db Eb7

night when you first were there. ——— In love with my joy de -

cresc. più espr.

Ab Abmaj.7 Ab6 C7 Fm Fm7 Fm6 G7 C C7(b9)

lir - i - ous ——— When I knew that you could care. ——— So

poco marc.

Fm C7 Fm

taunt me ——— and hurt me, ——— De - ceive me, ——— De -

p

Bbm Eb Eb7 Ebm6 F7

sert me. ——— I'm yours till I die. ——— So in

cresc. *f passionately*

Bbm Dbm6 Ab Abm Abdim

love, ——— So in love, ——— So in love with you, my

dim.

Bbm7 Eb7 1. Ab C7

love, ——— am I. ———

2. Ab

I. ———

poco allarg.

ped. *p* *

Were Thine That

Special Face



FROM KISS ME, KATE

Andantino con moto

mf *poco rit.*

C (quasi recitativo and tenderly) Dm7 G7 Am G

I wrote a po - em in clas - sic style.

p dolce

F Em Dm C Dm7 G7

I wrote it with my tongue in my cheek And my lips in a smile.

C Dm7 G7 Am D7 G G7

But of late my po - em has a mean - ing so new, For, to

pp *mp*

C G7 C G Em Dm Dm6 E7sus.a E7

my sur - prise, it sud - den - ly ap - plies to my dar - ling, to you.

poco sostenuto *a tempo* *molto rit.*

Refrain - Slow Fox-trot tempo

Am E7 Am E7sus.a E7

Were thine that spe - cial face, _____ The

p

Am F F#dim E F E7

face which fills my dream - ing. _____ Were

Am E7 Am E7 sus. a E7

thine the rhy - thm'd grace, ————— Were

Am Am6 B7sus.e B7

thine the form so lithe and slen - der, Were

poco a poco cresc.

Em Em7 Em6 B7 E

thine the arms so warm, so ten - der, Were thine the

mf *f* *dolce*

B7sus.e B7 E Dm6 E7 Am E7

kiss di - vine. ————— Were thine the love for

p

Am E7 sus. a E7 Am F

me, The love which fills my

F#dim E F E7 Am Am7

dream - ing. When all these charms are

cresc.

Am6 Dm6 ten. A Bm7 E7

thine, Then you'll be mine, all

f ten. mp a tempo

1. A Dm6 E7 2. A

mine. Were mine.

f rit. p

L.H.

Where Is the Life

From *South Pacific*

M

Allegro con fuoco

First system of piano introduction. Treble and bass clefs, 6/8 time signature. Dynamics include *f*. The music features a rhythmic pattern of eighth notes and quarter notes.

Second system of piano introduction. Treble and bass clefs, 6/8 time signature. Dynamics include *R.H.* and *mf dim.*. The music continues with the rhythmic pattern, ending with a double bar line.

First system of vocal and piano accompaniment. Chords: G, C, G7sus.c, C, Fm. Lyrics: "Since I reached the charming age of pu-ber-ty And be-". Dynamics include *mf*. The piano accompaniment features a rhythmic pattern of eighth notes.

Second system of vocal and piano accompaniment. Chords: G, F, G, C, G7. Lyrics: "gan to fin-ger fem-i-nine curls, Like a". Dynamics include *mf*. The piano accompaniment continues with the rhythmic pattern.

C Fm

show that's typ - i - cal - ly Shu - bert - y I have

C G7 C

al - ways had a mul - ti - tude of girls. But

Molto meno (*much broader*)

C Db6 C

now that a mar - ried man at last am I, How a -

Ab7 C7

ware of my dear, de - part - ed past am I.

f rit. *sff*

Refrain (lively)

F C7 F C7

1.2.3. Where is the life that late I — led? — Where is it

mf

Chord diagrams: D7 7 7, D7 7 7, D7 7 7, D7 7 7, D7 7 7, D7 7 7

F C7 F

now? — To-tal-ly dead. — Where is the fun I

Chord diagrams: D7 7 7, D7 7 7, D7 7 7, D7 7 7, D7 7 7, D7 7 7

C7 F A7 Dm A7

used to — find? — Where has it gone? — Gone with the

Chord diagrams: D7 7 7, D7 7 7, D7 7 7, D7 7 7, D7 7 7, D7 7 7

Dm

D7

Gm

C7

Fmaj.7

wind.*)

A mar - ried life — may all be
 2. The mar - riage game — is quite all
 3. I've oft been told — of nup - tial

D7

Gm

F6

Bb6

Bdim

C

G7

well, — But rais - ing an heir Could nev - er com - pare With rais - ing a bit of
 right, — Yes, dur - ing the day It's ea - sy to play, But oh what a bore at
 bliss, — But what do you do, a quar - ter to two, With on - ly a shrew to

subito p

C

C7

F

C7

F

hell.
 night. }
 kiss?

So I re - peat what first I — said, —

mf

*) pronounce: wined.

F7

Bb
3rd time to Final Ending

Gm7

A7sus.d A7

Where is the life that late I... 1. In dear Mi -
2. Where is Re -

f marcato

mp

Patter

(slowly, with overemphasized expression)

Dm

ten.

Gm

A7

la - no, — Where are you, Mo - mo, — Still sell - ing those pic - tures of the scrip - tures in the
bec - ca, — my Bec - ki - wec - kio, — Could still she be cruis - ing that a - mus - ing Pon - te

Dm

Gm

Dm

Duo - mo? — And Ca - ro - le - na, — where are you, Le - na, — Still ped - dling your
Vec - chio? Where is Fe - do - ra, — the wild vi - ra - go? — It's luck - y I

E7

A7sus.d A7

D

piz - za in the streets o' Ta - or - mi - na? — And in Fi - ren - ze, — where are you
missed her gang - ster sis - ter from Chi - ca - go. — Where is Ve - ne - tia, — who loved to

mf

A7

Em Bm

A - lice, - Still there in your pret - ty it - ty bit - ty Pit - ti Pal - ace? - And sweet Lu -
chat so, - Could still she be drink - in' in her stink-in' pink pa - laz - zo? - And love - ly

poco rit.

G7

C

cre - tia, - so young and gay - ee, - What scan - da - lous
Li - sa, - where are you, Li - sa? - You gave a new

Dm7

G7

Gm7

C7

Back to Refrain

do - ins in the ru - ins of Pom - pe - i - i? } - Where is the
mean - ing to the Lean - ing Tower of Pi - sa. } -

rall.

rit.

sf

*mf subito
a tempo*

Final Ending
Bb Gm7 C
allargando ad lib.

life that late I

f rall. *mf* *f*

Prestissimo
F

led?

f con fuoco

ff *sf*

Always True to You

in My Fashion



FROM KISS ME, KATE

Bright and in strict rhythm

C Dm7 G7 C G7 C

I know a boy, my fav-'rite gent, He gives me

p a tempo

G7 C G7 C Am G7

joy but not a cent. I could nev-er love a lad more,

C Am7 B7 Em Em7 F#7 F#7(b5)

Yet, to be frank, ——— I'd be happier if he had more cash

Baug. B7 Em Gdim Dm7 G7 C Dm7

in the bank... Each time we try

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "in the bank..." followed by a rest, and then "Each time we try". The piano accompaniment consists of a treble and bass clef. The treble clef contains chords and melodic lines, with dynamic markings such as *f* and *p*. The bass clef contains a steady bass line. Chord symbols are placed above the vocal line: Baug., B7, Em, Gdim, Dm7, G7, C, and Dm7.

C G7 C G7 C

ro-man-tic flights, He begs for my ex-clu-sive

The second system continues the musical score. The vocal line has the lyrics "ro-man-tic flights," followed by "He begs for my" and "ex-clu-sive". The piano accompaniment continues with chords and melodic lines. Chord symbols above the vocal line are C, G7, C, G7, and C.

G7 C Am G7 C

rights. My re-ac-tion is to give in. But the ris-in' cost of

The third system of the musical score. The vocal line has the lyrics "rights." followed by "My re-ac-tion is to give in." and "But the ris-in' cost of". The piano accompaniment includes a *cresc.* marking. Chord symbols above the vocal line are G7, C, Am, G7, and C.

Am6 B7 Em Em7 A7 Dm7 G7

liv-in' fills my heart with fear, So I al-ways say-to him, Lis-ten, dear,-

The fourth system of the musical score. The vocal line has the lyrics "liv-in' fills my heart with fear, So I al-ways say-to him, Lis-ten, dear,-". The piano accompaniment includes a *mf* marking. Chord symbols above the vocal line are Am6, B7, Em, Em7, A7, Dm7, and G7.

Refrain (*graceful fox trot*)

C F C

1. If a cus - tom - tail - ored vet — Asks me out for some - thing wet, —
 (2. I've been) asked to have a meal — By a big ty - coon in steel, —
 (3. There's a) wealth - y Hin - du priest — Who's a wolf, to say the least, —
 (4. From O) - hi - o, Mis - ter Thorne — Calls me up from night 'til morn, —

Fm C Cdim

— When the vet be - gins to pet — I cry "Hoo - ray!" —
 — If the meal in - cludes a deal, — ac - cept I may, —
 — When the priest goes too far east, — I al - so stray, —
 — Mis - ter Thorne once cor - nered corn — and that ain't hay, —

G7 C Caug.

But I'm al - ways true to you, —

f *p* *dolce*

F6 Cdim C Fm6

— dar - lin', in my fash - ion, Yes, I'm

mf *p*

C D7 Fm G7 C F C

al - ways true to you, — dar - lin', in my way. —

f

Cdim Dm7 C F

I en - joy a ten - der pass — By the
 I could nev - er curl my lip — To a
 There's a lush from Port - land, Ore. — Who is
 From Mil - wau - kee, Mis - ter Fritz — Oft - en

p

C Fm C

boss of Bos - ton, Mass. — Though his pass is mid - dle class —
 daz - zlin' dia - mond clip — Though the clip meant "let 'er rip," —
 rich but sich a bore — When the bore falls on the floor —
 moves me to the Ritz, — Mis - ter Fritz is full of Schlitz —

Cdim G7

— and not Back Bay, —
 — I'd not say "Nay!" —
 — I let him lay, — But I'm
 — and full of play, —

C Caug. F Cdim C

al - ways true to you, — dar - lin', in my fash - ion,

dolce *mf*

Fm C D7 Fm G7

Yes, I'm al - ways true to you, — dar - lin', in my way.

C F C Dm7 C F Fmaj.7

There's a mad - man known as
 There's an oil - man known as
 Mis - ter Har - ris, plu - to -
 Mis - ter Ga - ble, I mean

F6 Fm C Cmaj.7 C6 C7

"Mack" — Who is plan - ning to at - tack, — If his
 "Tex" — Who is keen to give me checks — And his
 crat, — Wants to give my cheek a pat, — If the
 Clark, — Wants me on his boat to park, — If the

F A7 D7 G Gmaj.7 G7

mad at - tack_ means a Cad - il - lac_ o - kay!
 checks, I fear, _ mean that sex is here_ to stay!
 Har - ris pat_ means a Par - is hat, _ *Bé - bé! "Oo-la-la" *(spoken)*
 Ga - ble boat_ means a sa - ble coat, _ †Anchors Aweigh!

cresc. *f*

C Caug. F6 Cdim C

But I'm al - ways true to you, _ dar - lin', in my fash - ion,
 But I'm al - ways true to you, _ dar - lin', in my fash - ion,
 Mais je suis tou - jours fi - dèle, _ dar - lin', in my fash - ion,
 But I'm al - ways true to you, _ dar - lin', in my fash - ion,

p subito *mf*

Fm C D7 Fm G7

Yes, I'm al - ways true to you, _ dar - lin', in my way!
 Yes, I'm al - ways true to you, _ dar - lin', in my way!
 Oui, je suis tou - jours fi - dèle, _ dar - lin', in my way!
 Yes, I'm al - ways true to you, _ dar - lin', in my way!

p

1. 2. 3. C F C Cdim Dm7 4. C F C Dm7 C

2. I've been
 3. There's a
 4. From O -

f *p* *sf*

*Pronounced Baybay
 †Shouted



From This Moment On

FROM OUT OF THIS WORLD

Moderately slow

mf

rit.

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand plays a simple bass line. The tempo is marked 'Moderately slow' and the dynamics range from mezzo-forte (mf) to a slight ritardando (rit.) at the end.

F Gm7 Bb F

Now that we are close, no more nights mo-rose,

mp cantabile

The first line of the song features a vocal melody and piano accompaniment. The vocal line is in a soprano range, and the piano accompaniment is in a mezzo-piano (mp) dynamic with a cantabile character. The key signature has one flat (B-flat major or G minor), and the time signature is common time (C).

C Dm Am G F G C C7

Now that we are one, the be-guine has just be-gun.

The second line of the song continues the vocal melody and piano accompaniment. The vocal line is in a soprano range, and the piano accompaniment is in a mezzo-piano (mp) dynamic. The key signature has one flat (B-flat major or G minor), and the time signature is common time (C).

F C7sus.f C7 F

Now that we're side by side, the fu - ture looks so

p dolce

Dm7 G7 C Dm7 G7

gay, Now we are al - i - bled when we

Suddenly lively

C Gm6 Am C7

say:

mf accel. e cresc.

Refrain (*lively, but not rushed*)

Fm C7sus.f C7

From this mo - ment on,

mf

Bbm6 Fm Ebm7 Ab7

you for me, dear, _____

Db Dbm6

on - ly two for tea, dear, _____

Ab Abdim C7 Caug.7 C7

from this mo - ment on. _____

Fm C7 sus.f C7

From this hap - py day, _____

mf

Bbm6 **Fm** **Ebm7** **Ab7**

no more blue songs, —

Db **Dbm6**

on - ly — whoop - dee - doo songs, —

Ab **Eb9** **Ab7**

from this mo - ment on. — For you've

Db **Dbm**

got the love — I need so much, —

Ab6

Ebm6

F7

Got the skin — I love to touch, —

Eb

Bb7

Got the arms — to hold me tight, —

mf *cresc.*

Eb

C7

Got the sweet lips — to kiss me good - night. —

p *subito*

Fm

C7sus.f

C7

From this mo - ment on, —

mf

Bbm6 Fm Ebm7 Ab7

you and I, babe, _____

Db Dbm6 Ab

we'll be rid - in' high, babe, — Ev - 'ry

cresc. *f*

Abdim Ab Ab7 F7 Bb7 Bbm7 Eb7

care is gone from this mo - ment

1. Ab C7 2. Ab

on. on.

dim.

It's All Right with Me

FROM CAN-CAN

Steadily moving fox trot

mf

The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line. The tempo is marked 'Steadily moving fox trot'.

Refrain

Cm

F9

It's the wrong time — and the wrong place — tho' your

mp

Cm

Fm

face is charm - ing, it's the wrong face, — it's not

Bb

Bb7

Bbm6

C9

{her
his} face — but # such a charm - ing face — that it's

mf

F9 G Fm6 G G7sus.c G7

all right _____ with me. _____ It's the

dim. *R.H.* *mp*

Cm F9

wrong song _____ in the wrong style _____ tho' your

Cm Fm

smile is love - ly, it's the wrong smile, _____ it's not

Bb Bb7 Bbm6 C9

{her
his} smile _____ but such a love - ly smile _____ that it's

mf

F9

Fm7

Bb7

Eb

all

right

with

me.

You

dim.

mf

Bbm

Eb9

Cdim

can't

know how

hap - py

I

am that we

met,

I'm

Abm6

Eb

Ebmaj.7

Eb6

strange - ly

at - tract - ed

to

you.

There's

Bbm6

C7(b9)

F7

some - one

I'm

try - ing

so

hard

to

for - get.

Don't

Fm6 G7 Cm6 G G7sus.c G7

you want to for - get some - one too? _____ It's the

Cm F9

wrong game _____ with the wrong chips, tho' your

Cm Fm

lips are tempt - ing, they're the wrong lips, _____ They're not

Bb Bb7 Bbm6 C9

{her} {his} lips, but they're such tempt - ing lips _____ that if

F9 F7 Bb9 Bb7sus.eb Bb7

some night _____ you're free, _____ dear, it's

dim.

Ebmaj.7 Eb7 Ebaug.7 Abmaj.7

all right, _____ it's all right _____

cresc.

Ab7 F9 Fm7

_____ with me. _____

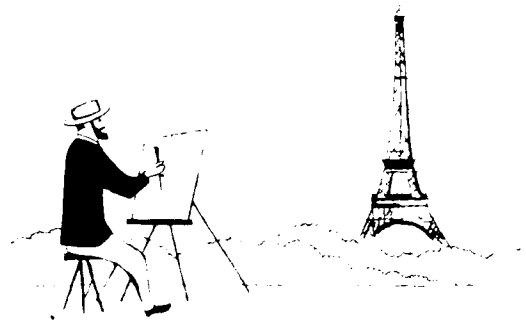
f

1. Eb G7 2. Eb

It's the _____

mf sf

8..



I Love Paris

FROM CAN-CAN

Moderato

mf

Tranquillo c

F6

Ev - 'ry time I look down on this time - less town, wheth - er

p

G7

C

C6

Cmaj.7

C

blue or gray be her skies, Wheth - er

Gm6

A7

D7

loud be her cheers, or wheth - er soft be her tears, more and

mf

p

Fm6

G7 F G7

G7(b9)

more do I re - a - lize

poco rit.

Refrain (slow fox-trot tempo)

Cm

I love Par - is in the spring - time.

p legato

I love Par - is in the

G7

fall.

I love

Par - is in the win - ter, when it driz - zles.

I love Par - is in the sum - mer, when it siz - zles.

Fm G7 Cm

Sostenuto (jubilantly)

I love Par - is ev - 'ry mo - ment,

ev - 'ry mo - ment of the

Cdim

G7 Dm7 G7 F

year. I love

C F C

Par - is why, oh why do I love Par - is?

1. G7 C Cdim G7 2. G7 A7sus.d A7

Be-cause my love is near. Be-cause my love

p rit. *a tempo* *p*

Dm7 C

— Be-cause my love — is near.



All of You

FROM SILK STOCKINGS

Fox trot tempo

mf

(Piano introduction)

(with bounce, but not too fast)

Bb7

Eb

Af - ter watch - ing her ap - peal from ev - 'ry an - gle,

mf

Bb7

There's a big ro - man - tic deal I've got to

Eb

Fm

wan - gle. For I've fal - len for a

(b)

Fm7 Bb7 G7+ G7 Gdim C7

cer - tain love - ly lass, And it's

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is in a 4/4 time signature and contains the lyrics "cer - tain love - ly lass, And it's". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The key signature has two flats (Bb and Eb).

Fm Fm7 Bb7 Bbdim7 Bb7

not a pass - ing fan - cy or a fan - cy pass. —

The second system continues the vocal line and piano accompaniment. The vocal line contains the lyrics "not a pass - ing fan - cy or a fan - cy pass. —". The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand. The key signature remains two flats.

Refrain (slowly) Ab Eb

I love the looks of you, the

The third system is the beginning of a refrain, marked "(slowly)". The vocal line contains the lyrics "I love the looks of you, the". The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) in the right hand. The key signature is two flats.

Abm Ab Eb

lure of you, The sweet of you, the

The fourth system continues the refrain. The vocal line contains the lyrics "lure of you, The sweet of you, the". The piano accompaniment continues with chords and a bass line. The key signature is two flats.

Abm Eb Ebdim

pure of you, The eyes, the arms, the

piu espr.

Bb9 Eb Bbm7 C7

mouth of you, The East, West, North and the

f

Fm Bb7 Ab Eb

South of you. I'd love to gain com -

mp

Abm Ab Eb

plete con - trol of you, And han - dle

C7

e - ven the heart and soul of you, So

Ab9

Adim7

G7+

G7

love, at least, a small per - cent of me, do,

Bbm6

C7

Fm

C7

Fm

Bb7

For I love all of

1. Eb

Bbdim Bb7

2. Eb

you. I love the you.

True Love

FROM HIGH SOCIETY

Moderate Valse tempo

mf poco rit.

The piano introduction is in 3/4 time, key of G major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G, followed by quarter notes A, B, and C. The bass line consists of quarter notes G, A, B, and C. The piece concludes with a *poco rit.* marking.

Easy tempo

G D7 G

Sun - tanned, wind - blown, Hon - ey -

mp a tempo

The first line of the song is in 3/4 time, key of G major. The vocal line is in the upper treble clef, and the piano accompaniment is in the lower treble and bass clefs. The piano accompaniment features a steady bass line of quarter notes G, A, B, and C. The vocal line consists of quarter notes G, A, B, and C. The piano accompaniment includes chords G, D7, and G. The tempo is marked *mp a tempo*.

Ddim D7 G

moon - ers at last a - lone, Feel - ing

The second line of the song is in 3/4 time, key of G major. The vocal line is in the upper treble clef, and the piano accompaniment is in the lower treble and bass clefs. The piano accompaniment features a steady bass line of quarter notes G, A, B, and C. The vocal line consists of quarter notes G, A, B, and C. The piano accompaniment includes chords Ddim, D7, and G.

C Cm6 G A7 Am7 D7

far a - bove par. Oh, how luck - y we are While

dim. poco rit.

The third line of the song is in 3/4 time, key of G major. The vocal line is in the upper treble clef, and the piano accompaniment is in the lower treble and bass clefs. The piano accompaniment features a steady bass line of quarter notes G, A, B, and C. The vocal line consists of quarter notes G, A, B, and C. The piano accompaniment includes chords C, Cm6, G, A7, Am7, and D7. The tempo is marked *dim. poco rit.*

Refrain (*Rather slow*)

G C Gdim G

I give to you and you give to me

p
a tempo

This system contains the first four measures of the refrain. The vocal line starts with a repeat sign. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Chords G, C, Gdim, and G are indicated above the vocal line.

D7 C G

True love, true love, So,

This system contains the next four measures. The vocal line continues with the lyrics 'True love, true love, So,'. The piano accompaniment continues with the same texture. Chords D7, C, and G are indicated above the vocal line.

C Gdim G

on and on it will al - ways be

This system contains the next four measures. The vocal line continues with the lyrics 'on and on it will al - ways be'. The piano accompaniment continues. Chords C, Gdim, and G are indicated above the vocal line.

D7 G Cm

True love, true love. For you and

mf

This system contains the final four measures of the refrain. The vocal line continues with the lyrics 'True love, true love. For you and'. The piano accompaniment concludes with a *mf* dynamic marking. Chords D7, G, and Cm are indicated above the vocal line.

F7 Bb G7 Cm

I have a guard - ian an - gel on high With

F7 Bb7 D7 G

noth - ing to do But to give to

dim. *mp*

C Gdim G D7

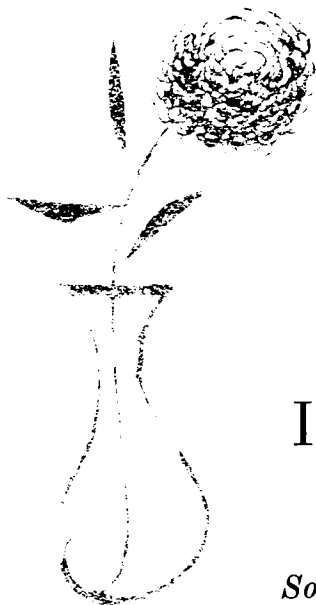
you and to give to me Love for - ev - er

poco rit.

1. G C D7 2. G

true. I true.

p *



INDEX OF SONG TITLES, SHOWS AND MOVIES

Song Titles in Roman, Shows and Movies in Italics

- All of You, 200
All Through the Night, 38
Always True to You in My Fashion, 177
Anything Goes, 49
Anything Goes, 34, 38, 43, 49, 54
At Long Last Love, 109
Begin the Beguine, 68
Blow, Gabriel, Blow, 54
Born to Dance, 92, 95
Broadway Melody of 1940, 128
Can-Can, 190, 196
DuBarry Was a Lady, 123
Easy to Love, 92
Ev'rything I Love, 133
Ev'ry Time We Say Goodbye, 141
Fifty Million Frenchmen, 17
Friendship, 123
From This Moment On, 184
Gay Divorce, 30
Get Out of Town, 113
High Society, 204
I Concentrate on You, 128
I Get a Kick Out of You, 34
I Love Paris, 196
I Love You, 145
In the Still of the Night, 100
It's All Right with Me, 190
It's De-lovely, 80
I've Got You under My Skin, 95
Jubilee, 64, 68, 76
Just One of Those Things, 76
Kiss Me, Kate, 152, 155, 160, 164, 170, 177
Leave It to Me, 113, 117
Let's Do It, 12
Let's Face It, 133
Love for Sale, 25
Mexican Hayride, 145
Miss Otis Regrets, 60
My Heart Belongs to Daddy, 117
New Yorkers, The, 25
Night and Day, 30
Out of This World, 184
Paris, 12
Red, Hot and Blue, 80, 86
Ridin' High, 86
Rosalie, 105
Rosalie, 100, 105
Seven Lively Arts, 141
Silk Stockings, 200
So in Love, 160
Something to Shout About, 137
True Love, 204
Wake Up and Dream, 21
Were Thine That Special Face, 164
What Is This Thing Called Love?, 21
Where Is the Life That Late I Led?,
170
Why Can't You Behave?, 152
Why Shouldn't I?, 64
Wonderbar, 155
You Do Something to Me, 17
You'd Be So Nice to Come Home To, 137
You Never Know, 109
You're the Top, 43



226

6490 7 - 3