

*Piano - Vocal*

# RODGERS AND HART

M U S I C A L   A N T H O L O G



HAL LEONARD

*Piano - Voice*

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A M U S I C A L A N T H O L O G Y



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*Richard Rodgers and Lorenz Hart*



# FOREWORD

By DOROTHY RODGERS

*Dick and Larry wrote a prodigious number of songs between 1925 and 1943, the years of their collaboration, and the greatest output was in the decade of the thirties. I remember so well coming home in the late afternoons and knowing, from the moment I stepped out of the elevator into our small private entrance hall, that the all too-pervasive scent of Larry's Uppmann cigar meant that Dick and Larry had been, or possibly still were, working. They never seemed to mind my interrupting them to let them know I was home, and sometimes if they were excited about a new song that they had just finished, Dick would play the melody while Larry sang the lyric. Larry's voice was not musical, but there is always something special about the way a composer or lyricist presents his own work, and Larry could make the listener aware of the feeling and mood of the song. If Larry wasn't around, Dick liked to play the accompaniment while he whistled the tune, and he would have me follow the lyric by reading it silently. Since I have, what Dick in his wonderfully understated style of humor would refer to as, "a small but disagreeable voice," I was pleased when he would let me recite the lyric while he played the song for friends. I cared so much about getting the lyrics across that Dick claimed he actually liked my rendition!*

*In my mind's eye, I can see Larry, leaning against the wall of our living room, scribbling the lyric in soft black pencil on yellow foolscap. His head, the paper and the lyric were all slanted uphill. One day I walked into the room to find Larry standing in front of the huge studio window with a large lighted cigar in his mouth, totally unaware that he was burning an enormous hole in the curtain. Whenever anything of that kind happened, Larry's apologies were so abject that I usually ended up feeling that it was somehow my fault.*

*The question most frequently asked of Dick and Larry — and, I suspect, of all song-writing collaborators — was, "Which comes first, the words or the music?" Dick always felt it was a most sensible question, and there were several serious answers to it, depending on the circumstances. With Larry, Dick always had to write the music first because it was the only way he could get Larry to work. (And even then he had to stay in the room while Larry was writing to make sure he didn't disappear!) In Dick's collaboration with Oscar Hammerstein II, the situation was quite different. Oscar liked the freedom of being able to write the lyric first, and he would work in his home either in Doylestown, Pennsylvania, or in New York. He worked carefully, slowly and meticulously, and only after he and Dick had fully discussed exactly what they wanted to accomplish with a particular song, was the neatly typed manuscript delivered to Dick who would attack it eagerly and set the words to music. Dick found it just as simple to write either way, and when he wrote both music and lyrics for "No Strings" after Oscar died, he used both methods — and sometimes even wrote music and lyrics simultaneously.*

*This songbook has many of my favorite Rodgers and Hart songs, and if they should turn out to be among your favorites, too, I'm sure you will enjoy hearing them again. For those of you to whom the songs will be new, I hope you will become new Rodgers and Hart fans.*

*Dorothy Rodgers*

May, 1984

# Rodgers & Hart

## SHOWS

### AMERICA'S SWEETHEART

6 *I've Got Five Dollars*

### BABES IN ARMS

10 *I Wish I Were In Love Again*  
26 *Johnny One Note*  
14 *The Lady Is A Tramp*  
18 *My Funny Valentine*  
22 *Where Or When*

### BETSY

31 *Come And Tell Me*  
34 *This Funny World*

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38 *Sing For Your Supper*  
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48 *Who Are You?*

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60 *Nobody's Heart*  
64 *Wait Till You See Her*

### CHEE-CHEE

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### A CONNECTICUT YANKEE

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72 *My Heart Stood Still*  
76 *On A Desert Island With Thee*  
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86 *To Keep My Love Alive*

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238 *I Could Write A Book*  
242 *You Mustn't Kick It Around*

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284 *Give It Back To The Indians*  
272 *I Didn't Know What Time It Was*  
276 *I Like To Recognize The Tune*  
280 *You're Nearer*

260 *Blue Moon*

# Rodgers & Hart

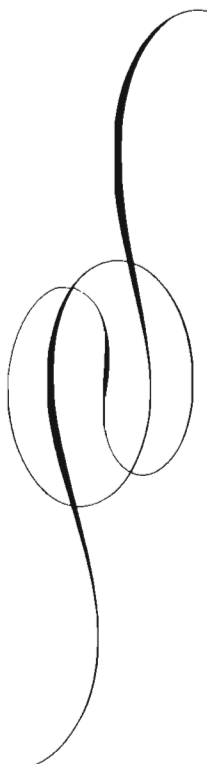
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- 204 *Any Old Place With You* — A Lonely Romeo  
168 *At The Roxy Music Hall* — I Married An Angel  
234 *Bewitched* — Pal Joey  
264 *Blue Moon*  
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142 *Disgustingly Rich* — Higher And Higher  
156 *Ev'rybody Loves You* — I'd Rather Be Right  
51 *Ev'rything I've Got* — By Jupiter  
42 *Falling In Love With Love* — The Boys From Syracuse  
121 *Girl Friend, The* — The Girl Friend  
284 *Give It Back To The Indians* — Too Many Girls  
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244 *Happy Hunting Horn* — Pal Joey  
160 *Have You Met Miss Jones?* — I'd Rather Be Right  
252 *He Was Too Good To Me* — Simple Simon  
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276 *I Like To Recognize The Tune* — Too Many Girls  
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26 *Johnny One Note* — Babes In Arms  
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106 *Manhattan* — Garrick Gaieties  
201 *Mimi* — Love Me Tonight (film)  
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242 *You Mustn't Kick It Around* — Pal Joey  
248 *You Took Advantage Of Me* — Present Arms  
280 *You're Nearer* — Too Many Girls (film)

# I've Got Five Dollars

Music by RICHARD RODGERS

Lyric by LORENZ HART



Lightly

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

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

*E<sub>b</sub>6* *E<sub>b</sub>7* *E<sub>b</sub>* *D<sub>b</sub>* *C<sub>7</sub>*

Fm<sub>7</sub> B<sup>b</sup><sub>7</sub> A<sup>b</sup> E<sup>b</sup> F<sub>7</sub>

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

B<sup>b</sup><sub>7</sub> A<sup>b</sup> F<sub>7</sub>(b5) B<sup>b</sup><sub>7</sub> B<sup>b</sup>+

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

*Refrain (leisurely)*

E<sup>b</sup> Fm<sub>7</sub> B<sup>b</sup><sub>7</sub> E<sup>b</sup>

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

Fm<sub>7</sub> B<sup>b</sup><sub>7</sub> E<sup>b</sup> Fm<sub>7</sub> B<sup>b</sup><sub>7</sub> E<sup>b</sup>

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



Eb7 Eb Fm7 Eb7 Eb  
 you; Six shirts and col-lars; Debts be - yond en -  
 you! Two coats with col-lars; Ma and Grand - ma

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a whole note Eb7 chord, followed by quarter notes in Eb, Fm7, Eb7, and Eb. The piano accompaniment features a bass line with quarter notes and a treble line with chords and moving lines. A fermata is placed over the first measure of the piano accompaniment.

Fm7 Bb7 Eb Fm7 Bb7 Eb  
 dur-ance On my life in - sur-ance, That be-longs to  
 wore 'em; All the moths a - dore 'em; They be-long to

Detailed description: This system contains the next four measures. The vocal line continues with quarter notes in Fm7, Bb7, Eb, Fm7, Bb7, and Eb. The piano accompaniment maintains a similar rhythmic pattern with chords and moving lines.

Gb Bb7 Ab Eb  
 you; I've got a heart That  
 you; I've got two lips That

*mp dolce*

Detailed description: This system contains the next four measures. The vocal line features a long note in Gb, followed by quarter notes in Bb7, Ab, and Eb. The piano accompaniment includes a fermata over the first measure and the instruction *mp dolce* in the bass line.

Eb7 Eb Fm7 Bb7 Eb  
 must be spurt-in! Just be cer-tain  
 care for mat - ing, There-fore wait - ing

Detailed description: This system contains the final four measures. The vocal line starts with a whole note Eb7, followed by quarter notes in Eb, Fm7, Bb7, and Eb. The piano accompaniment continues with chords and moving lines.

Chords: Cm7, F7, Eb7, Eb, Fm7, Eb7

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

Chords: Eb, Fm7, Eb7, Eb, Ebm6, C7

Take my shirts and col-lars! Take my heart that hol-lers,  
 Take my coats and col-lars! Take my heart that hol-lers,

Chords: F7, Ab7, 1. Eb, Cm7, Db9, F7(b5), Bb7

"Ev - 'ry - thing - I've got be - longs - to you!"  
 "Ev - 'ry - thing - I've got be - longs - to you!"

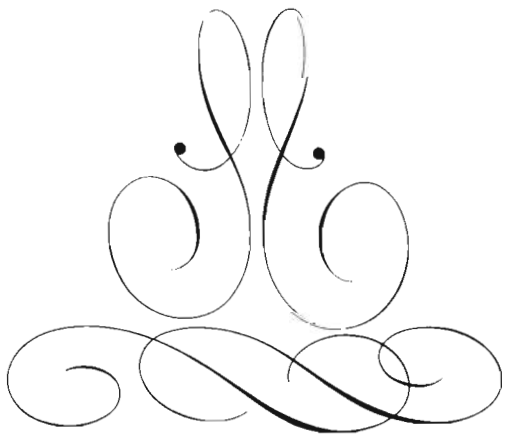
*cresc.* *mf*

Chords: 2. Eb

you!"  
 you!"

*mf* *L.H.* *f*

*Ed.* *f8* \*



# I Wish I Were In Love Again

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

*mf*

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a simple bass line. The tempo is marked 'Moderately' and the dynamic is 'mf'.

G C A7 D7 C

You don't know that I felt good When we up and part - ed.

The vocal line is written on a single staff with guitar chords indicated above it. The lyrics are: "You don't know that I felt good When we up and part - ed." The chords are G, C, A7, D7, and C.

*p*

The piano accompaniment for the first phrase is shown in two staves. The right hand features a melodic line with some grace notes, and the left hand provides a steady bass line. The dynamic is marked 'p'.

G C A7 D7

You don't know I knocked on wood,

The vocal line continues with the lyrics: "You don't know I knocked on wood,". The chords are G, C, A7, and D7.

The piano accompaniment for the second phrase continues in two staves, mirroring the style of the first phrase with a melodic right hand and a steady left hand.

C Bm

Glad - ly bro - ken heart - ed. Wor - ry - ing is through, I

The vocal line concludes with the lyrics: "Glad - ly bro - ken heart - ed. Wor - ry - ing is through, I". The chords are C and Bm.

The piano accompaniment for the third phrase continues in two staves, providing a harmonic foundation for the vocal line.

Am7

D7

G

Em7

A7

D7

sleep all night, — Ap - pe - tite and health re - stored.

G

C

A7

D7

G#dim

D7

You don't know how much I'm bored!

G

A#dim

G

The sleep - less nights, The dai - ly fights, The quick words to - bog - gan when you  
fur - tive sigh, The black - ened eye, The words "I'll love you till the

*p-mf*

A#dim

G

A#dim

reach the heights; I miss the kiss - es and I miss the bites, I  
day I die," The self - de - cep - tion that be - lieves the lie, I

D7

C#dim

D7

D7sus

G

A#dim

wish I were in love a - gain! The bro - ken dates, The end - less waits, The  
wish I were in love a - gain! When love con - geals, It soon re - veals, The

G

A#dim

G

love - ly a - lov - ing and the hate - ful hates, The con - ver - sa - tion with the  
faint a - rom - a of per - form - ing seals, The dou - ble cross - ing of a

A#dim

D7

G7

fly pair - ing of plates, I wish I were in love a - gain!  
pair of heels I wish I were in love a - gain!

C

Cm

G

E+

A7

D7

G

G7

No more pain, No more strain,  
No more care, No de - spair.

**C** **Cm** **G** **E+** **A7**

Now I'm all sane, there but now, I would rather be  
 But I'd rather be

**D7** **G** **A#dim**

ga - ga! The pulled out fur of cat and pre - cur, The  
 punch - drunk! Be - lieve me sir, I much fer The

**G** **A#dim** **G**

fine mis - mat - ing of a him and her, I've learned my les - son, but I  
 clas - sic bat - tle of a him and her, I don't like qui - et and I

**B7** **Em** **Am7** **D7** **1 G Am7 D7** **2 G Am7 G**

wish I were in love a - gain! The gain!  
 wish I were in love love a - gain! The gain!

*mf* *sf*

# The Lady Is A Tramp

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderato

Piano introduction in C major, 4/4 time. The right hand features a melodic line with a slur over the first four measures, and the left hand provides a simple harmonic accompaniment. The dynamic marking is *mf*.

**C** **Cm7** **Dm7** **G7**

Vocal line: I get too hun - gry for din - ner at eight, —

Piano accompaniment for the first line, including the vocal line and piano accompaniment. The dynamic marking is *p-mf*.

**C** **Cm7**

Vocal line: I like the thea - tre but

Piano accompaniment for the second line, including the vocal line and piano accompaniment.

**Dm7** **G7** **C** **Cmaj7**

Vocal line: nev - er come late. — I nev - er

Piano accompaniment for the third line, including the vocal line and piano accompaniment.

C9

F

Fm6

both - er with peo - ple I hate,

C

C+

F6

G9

C

G7

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

C

Cm7

Dm7

G7

I don't like crap - games with Bar - ons and Earls,

C

Cm7

Dm7

G7

Won't go to Har - lem in er - mine and pearls.



**C** **Cmaj7** **C9** **F** **Fm6**

Won't dish the dirt with the rest of the girls, \_\_\_\_\_

**C** **C+** **F** **G7** **C**

Guitar Tacet

That's why the la - dy is a tramp, \_\_\_\_\_ I like the

**Fmaj7** **G7** **Em7** **Am**

free fresh wind in my hair, \_\_\_\_\_

*mf*

**Dm7** **G7** **C** **A7** **D7** **G7**

Life with - out care. \_\_\_\_\_ I'm broke, \_\_\_\_\_ it's oke, \_\_\_\_\_

C Cm7 Dm E7

Hate Cal - i - for - nia, It's cold and it's damp,

Am C+ Am7 1 D7 G7 C Am Dm7 G7

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

2 D7 D7-5 G7 C Em

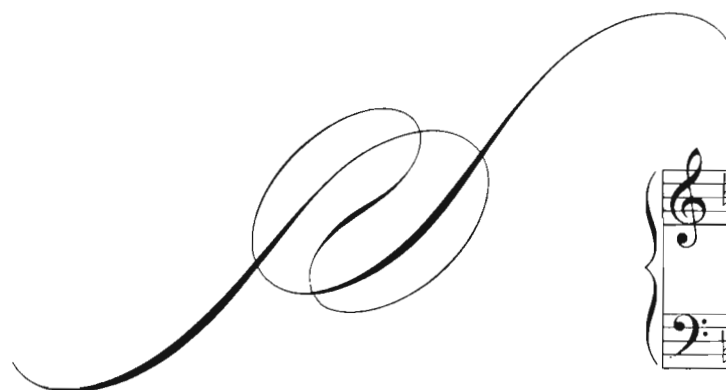
la - dy is a tramp.

Cm7 Dm Fm G7 C

la - dy is a tramp.


# My Funny Valentine

Words by LORENZ HART  
Music by RICHARD RODGERS



Moderately

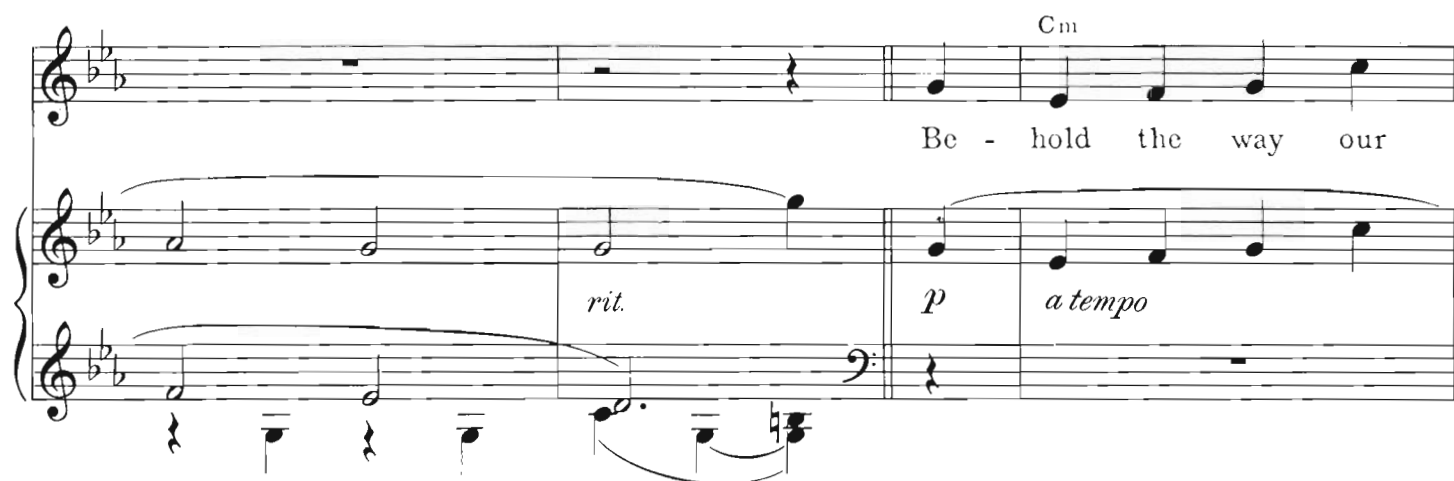
*mp*



*Cm*

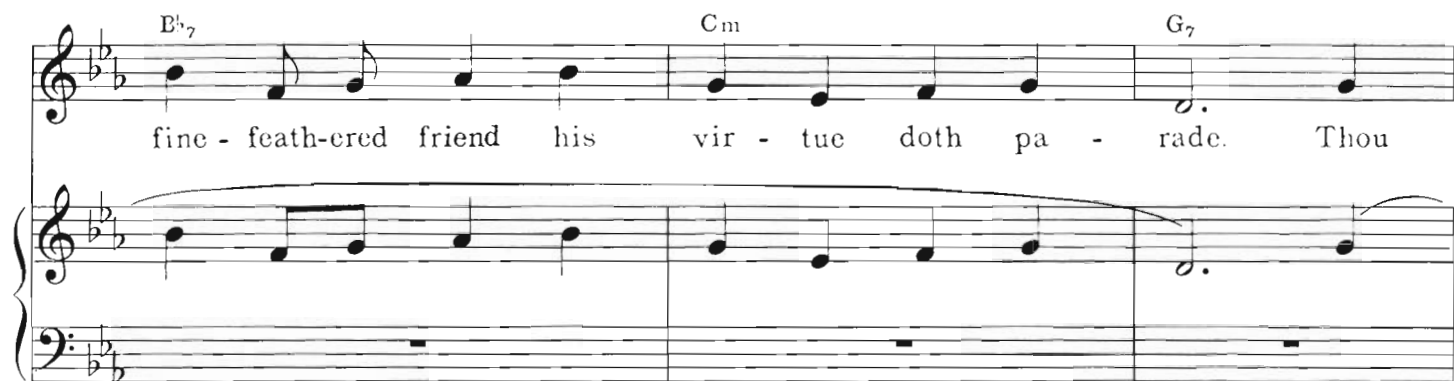
Be - hold the way our

*rit.* *p* *a tempo*



*B<sup>b</sup><sub>7</sub>* *Cm* *G<sub>7</sub>*

fine - feath-cred friend his vir - tue doth pa - rade. Thou



*Cm* *B<sup>b</sup><sub>7</sub>* *Cm* *G*

know-est not, my dim-wit-ted friend, The pic - ture thou hast made, Thy



Cm Fm Eb

va-cant brow and thy tous-led hair con- ceal thy good in- tent. Thou

Cm Eb7 Cm G7 G7+

no- ble, up- right, truth-ful, sin- cere and slight- ly dop- ey gent, you're

*Refrain (slowly, with much expression)*

Cm G7 Cm7 Dm7

My fun- ny Val- en- tine, Sweet com- ic Val- en- tine,

Fm Fm Fm6 G7 Fm G7

You make me smile with my heart.

Cm G<sub>7</sub> Cm<sub>7</sub> F<sub>7</sub>

Your looks are laugh - a - ble, Un - pho - to - graph - a - ble,

Fm Fm<sub>7</sub> Abm B<sup>b</sup><sub>7</sub>

Yet you're my fav - 'rite work of art. \_\_\_\_\_ Is your

E<sup>b</sup> E<sup>b</sup><sub>7</sub> E<sup>b</sup> E<sup>b</sup><sub>7</sub> E<sup>b</sup><sub>6</sub> E<sup>b</sup><sub>7</sub> E<sup>b</sup> E<sup>b</sup><sub>7</sub>

fig - ure less than Greek; Is your mouth a lit - tle weak, when you

*mf*

E<sup>b</sup>maj<sub>7</sub> G<sub>7</sub> Cm Abmaj<sub>7</sub> Ab<sub>6</sub> Ab<sub>7</sub> G<sub>7</sub>

o - pen it to speak, Are you smart? \_\_\_\_\_ But

Cm G7 Cm7 F7

don't change a hair for me, Not if you care for me,

*p* *poco a poco*

Fm7 D7b5 G7 Cm Eb7

Stay, lit - tle Val - en-tine, stay! \_\_\_\_\_

*cresc.* *f molto espress.*

Ab Abmaj7 Fm7 Bb7 1. Eb Ab7 G7

Each day is Val - en-tine's day. \_\_\_\_\_

*mf*

2. Eb Eb6

day. \_\_\_\_\_

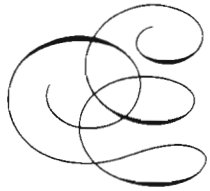
*mf* *p8*



# Where Or When

Words by LORENZ HART  
Music by RICHARD RODGERS

In moderate tempo



*mp*

*Cm<sub>7</sub> slowly* *F<sub>7</sub>* *Cm<sub>7</sub>* *F<sub>7</sub>* *B<sup>b</sup><sub>7</sub>* *E<sup>b</sup><sub>7</sub>*

When you're a - wake the things you think come from the dreams you

*B<sup>b</sup><sub>7</sub>* *E<sup>b</sup><sub>7</sub>* *A<sup>b</sup>* *Fm<sub>7</sub>* *A<sup>b</sup>m<sub>6</sub>* *Fm<sub>7</sub>* *B<sup>b</sup><sub>7</sub>*

dream. Thought has wings, — And lots of things — are sel - dom what they

*E<sup>b</sup><sub>6</sub>* *Cm<sub>7</sub>* *F<sub>7</sub>* *Cm<sub>7</sub>* *F<sub>7</sub>*

seem. Some - times you think you've lived be - fore

B $\flat$ <sub>7</sub> E $\flat$ <sub>7</sub> B $\flat$ <sub>7</sub> E $\flat$ <sub>7</sub> A $\flat$  Fm<sub>7</sub>

All that you live to - day. Things you do \_\_\_\_\_ come back to you, \_\_\_\_\_

Abm<sub>6</sub> Fm<sub>7</sub> B $\flat$ <sub>7</sub> Eb Fm B $\flat$ m<sub>6</sub> Fm B $\flat$ <sub>7</sub>

\_\_\_\_\_ As though they knew the way. Oh, the tricks your mind can play!

*poco rit.*

*Refrain (slowly, with very much sentiment)*

Eb Eb<sub>6</sub> Ebmaj<sub>7</sub>

It seems we \* stood and talked like this be - fore, We

Fm<sub>7</sub>

looked at each oth-er in the same way then, But I can't re-mem-ber where or



*E<sup>b</sup> maj<sub>7</sub>* *E<sup>b</sup><sub>6</sub>* *A<sup>b</sup> m<sub>6</sub>* *B<sup>b</sup><sub>7</sub>* *E<sup>b</sup>* *E<sup>b</sup><sub>6</sub>*

when. \_\_\_\_\_ The clothes you're wear- ing are the

*mf* *R.H.* *p*

*E<sup>b</sup> maj<sub>7</sub>* *F m<sub>7</sub>*

clothes you wore. The smile you are smil- ing you were smil- ing then,

*E<sup>b</sup> maj<sub>7</sub>* *E<sup>b</sup><sub>6</sub>* *F m<sub>6</sub>* *G<sub>7</sub>*

But I can't re- mem- ber where or when. \_\_\_\_\_

*C m* *F m<sub>7</sub>* *G<sub>7</sub>(c)* *G<sub>7</sub>* *D m<sub>7</sub>* *G<sub>7</sub>* *C m*

Some things that hap- pen for the first time, \_\_\_\_\_ Seem to be

*mf*

Fm<sub>7</sub> Cm<sub>7</sub> F<sub>7</sub> Fm<sub>7</sub> Eb<sub>7</sub> E<sub>7</sub>

hap - pen - ing a - gain. And so it

Eb<sub>6</sub> Ebmaj<sub>7</sub> Eb+ Fm

seems that we have met be - fore, and laughed be -

*poco a poco*

Gm Fm Gm Fm(Bb) Fm Eb<sub>7</sub>(G) Eb<sub>7</sub>

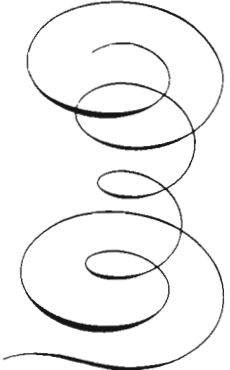
fore, and loved be - fore, But who knows where or

*cresc. e più espressivo f*

1. Eb Fm<sub>7</sub> Ebmaj<sub>7</sub> Fm<sub>7</sub> Eb<sub>7</sub> 2. Eb Abm<sub>6</sub> Cb Eb

when! when!

*mf rit. L.H.*



# Johnny One Note

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

C

John-ny could on - ly sing one note And the note he sang was

*mf*

*p*

Bb

C

Bb

C

Bb

C

C7

this:

Ah

*mp*

F

Eb

C7

F

C7

Poor

John - ny

One - Note

sang

out

with

gus - to

And

in -

Poor

John - ny

One - Note

got

in

A -

i - da,

in -

*p*

F

C7

F

Am

Gm7

C7

just

o - ver

load

ed

the

place.

deed

a

great

chance

to

be

brave.

**F** **E<sup>b</sup>** **C7** **F** **C7**  
 Poor He took ny his One one Note\_ yelled Howled wil like ly the nil North ly, Un - Brought  
 He took ny his One one Note\_ yelled Howled wil like ly the nil North ly, Un - Brought

**F** **C7** **D7** **Gm7**  
 til forth he wind\_ was that blue made in crit - the ics face, rave, For While  
 he wind\_ was that blue made in crit - the ics face, rave, For While

**F** **Gm7** **C7** **F**  
 hold Ver - ing\_ one turned note round was\_ his ace. Could - n't hear the  
 Ver - di\_ turned note round was\_ his ace. grave! Could - n't hear the

**A<sup>b</sup>** **C7** **F** **A<sup>m</sup>**  
 brass, flute, Could - n't hear the drum, He was in a  
 flute, or the big trom - bone. Ev - 'ry one was

Ab C7 1 F C7

class mute, By him - self, by  
John - ny stood a gum!

2 F Fm C7 Bbm C7

lone. 8va- - - - Cats and dogs stopped yap - ping,

Fm Gm7 C7 Bb C7 Bb C7 Bb6 C7 Bb

Li - ons in the zoo all were jeal - ous of John - ny's big

Fm C7 Fm C7 Bbm C7

trill. Thun - der - claps stopped clap - ping,

Fm



Gm7



C7



Bb



C7



Bb



C7



Bb6



C7



Traf - fic ceased its roar, and they tell us Ni - ag - 'ra stood

Fm



C



F



C



still. He stopped the train - whist - les, Boat - whist - les, Steam - whist - les,

F



C7



G#dim



C



Bb



Am



C7



Cop - whist - les; All whist - les bowed to his skill.

F



Eb



C7



F



C7



Sing John - ny One - Note sing out with gus - to And

F



C7



F



Am



Gm7



C7



just o - ver - whelm all the crowd.

F Eb C7 F C7

Ah!

This system contains the first two measures of the piece. The vocal line features a melodic phrase starting on a whole note, with lyrics 'Ah!'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

F C7 D7 Gm7

So

This system contains the next two measures. The vocal line continues with a melodic phrase, with lyrics 'So'. The piano accompaniment maintains the harmonic structure with chords and bass line.

F Gm7 C7 F Gm7 C7

sing, John - ny One Note, out loud!

This system contains the next two measures. The vocal line has lyrics 'sing, John - ny One Note, out loud!'. The piano accompaniment includes dynamic markings like accents (>) and slurs.

F Gm7 C7 F Gm7 C7

Sing, John - ny One - Note!

This system contains the next two measures. The vocal line has lyrics 'Sing, John - ny One - Note!'. The piano accompaniment continues with chords and bass line.

F Gm C7 F

Sing, John - ny One Note, out loud!

*cresc.* *e rit.* *f marcato*

This system contains the final two measures. The vocal line has lyrics 'Sing, John - ny One Note, out loud!'. The piano accompaniment includes dynamic markings: *cresc.*, *e rit.*, and *f marcato*.

# Come And Tell Me

By RICHARD RODGERS and LORENZ HART

Moderately

Piano introduction in B-flat major, 4/4 time. The piece starts with a piano (*p*) dynamic and gradually becomes *pp* (pianissimo) before ending with a *poco rall.* (slightly slower) instruction.

G7sus



G7



Cm9



Cm



G7sus



G7



Cm9



Cm



Guy: I've a most obliging nature  
Peggy: Sen - ti - men - tal, though the phrase is

do - ing fa - vors is my fun!  
all you ask of me I'll do.

Piano accompaniment for the first system, starting with a piano (*p*) dynamic and a tempo marking of *a tempo*.

Bb7sus



Bb7



Eb



Bb7sus



Bb7



Eb



Eb+



All you have to do is state your  
If you tell me, "Go to blaz - es!"

slight - est wish and it is done. You'll  
I'll trot right a - long for you! No

Ab



Eb9+5



Ab



Bb7



Eb



Bb9+5



Eb



al - ways find me rea - dy  
ob - sta - cles sur mount one

and if glad help - to help you out. So  
help - ful one would be. You



**Fm** **C** **Fm** **Bb7** **Eb** **Ebdim** **Bb7sus** **Bb7** **Bb(add9)** **Bb7**

let on - me be your stea - dy, and two, shout, "Boy to Scout!"  
 ly have to count, "One, three" me!

*rall.*

Slowly with simple tenderness

**Eb** **Bb7** **Eb** **Bb7**

If you want some - one to run down to your par - lor af - ter sun - down,

*p-mf a tempo*

**Eb** **Ebmaj7** **Cm7** **F7** **Bb7sus** **Bb7** **Bb7sus** **Bb7** **Bb7sus** **Bb7** **Eb**

on - ly come and tell me. If you feel you

**Bb7** **Eb** **Bb7** **Eb** **Ebmaj7** **Cm7** **F7**

need a ten - der per - son of the oth - er gen - der, on - ly come and

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

tell me. Tell me. If you're blue and sob - by, what a help I'll be,

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

— You can play some hob - by hor - sy on my knee. —

E $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ + A $\flat$  E $\flat$  Cm7

If you're op - en to sug - ges - tion on life's most im - por - tant ques - tion, just come and

Fm7 B $\flat$ 7 1 E $\flat$  Fm7 B $\flat$ + 2 E $\flat$  A $\flat$  Fm7 E $\flat$

tell it to me. — me. —

# This Funny World

By RICHARD RODGERS and LORENZ HART

Moderately Slow

Very slowly

**Em** **Em(+7)** **Em** **Am7** **Em**

mop! a broom! A pail! The stuff my

**Am7** **B7** **Em** **Edim** **Em** **Em(+7)** **Em**

dreams are made of! You hope; you strive, you



fail\_\_\_\_\_ The world's a place you're not a - fraid of.\_\_\_\_\_



But soon you are brought down to earth,\_\_\_\_\_ And you

*mf* *p*



learn what your dream\_\_\_\_\_ was worth.\_\_\_\_\_

*dim.* *rit.*

Very slowly and tenderly



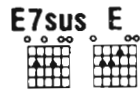
This fun - ny world, makes fun of the things\_ that you strive for.

*p*



This fun-ny world, can laugh at the dreams\_ you're a - live for;

*mf* *p*



If you're beat - en con - ceal it! There's no pi - ty for

*mf* *mp*



you. For the world\_ can - not feel it Just keep to your - self

*mf*



Weep to your - self This fun - ny world can turn right a - round\_ and for -

*p*

G C D7 D7-9 G F G7

get you. It's al - ways sure to roll right a - long\_ when you're

*mf* *cresc.*

C C/B C/A C/G A7 Dm7

through. If you are broke you should-n't mind

*mf* *p*

G7 C6 Cm6 G C D7

It's all a joke for you will find This fun - ny world is mak - ing fun of

*p* *rall.*

1 G A7-9 D7 Eb7 D7sus D7 2 G E7-9 D7+5 G

you. you.

*a tempo* *mf* *p* *rall.* *mf* *pp*

# Sing For Your Supper

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderate and Graceful

*mf*

*p*

**F** **C7** **F** **Bb** **F** **C** **F** **C** **F** **C**

Hawks and crows do lots of things, But the ca - na - ry on - ly sings.

*mp*

**F** **C** **Bb6** **C** **F**

She is a cour - te - san on wings, So I've heard.

**Cm**

Ea - gles and storks are twice as strong, All the ca - na - ry knows is song,

D7



G7



C7sus



C7



But the ca - na - ry gets a - long, Gild - ed bird!

*poco rit.*

F



Am



F7



Sing for your sup - per and you'll get break - fast, Song - bird al - ways

*p-mf a tempo*

Dm



F7



Bb



Gm7



C7



eat If their song is sweet to hear.

F



Am



Sing for your lunch - eon And you'll get din - ner,



F7



Dm



F7



Bb



Bb6



C7



Dine with wine of choice

If romance is in your

F6



F



Am



F



F+



Bb6



C7



Gm



C7-9



voice.

I heard from a wise canary,

Fmaj7



Bdim



Bb6



C7



Trilling makes a fellow willing;

So, little

Gm



C7-9



F9



Ab7



Db



G7



C7



swallow, swallow now.

Now is the time to

**F** **Am** **F7**

sing for your sup - per And you'll get break - fast, Song - birds are no:

**Dm** **F7** **Bb** **Bb6** **C7**

dumb. They don't buy a crumb of

**F7** **Bb** **F** **F+** **Bb6** **C7**

bread, It's said, So sing and you'll be

1 **F** **Am** **Dm** **Am** **Dm** **Am** **Dm** **C7** 2 **F** **C** **C7** **F**

fed. fed.

# Falling In Love With Love

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderate Waltz

Bb



Bbmaj7



Bb6



Bb



F7sus



Fall - ing In Love With Love Is fall - ing for make be -

F7



Cm7



F7



F7sus



F7



F7sus



lieve. Fall - ing In Love With Love Is

F7



Bbmaj7



Bb6



Bbmaj7



Bb6



Bbmaj7



play - ing the fool; Car - ing too

Bb6



Bbmaj7



Bb6



D7sus



D7



F6



much is such a ju - ve - nile fan - cy.

**D7** **Gdim** **Gm** **Cm** **C7** **Cm7**  
 Learn - ing to trust is just For chil - dren in school.

*cresc.* *dim.*

**F7** **Bb** **Bbmaj7** **Bb6**  
 I fell in love with love one

*p*

**Bb** **F7sus** **F7** **Cm7** **F7** **F7sus**  
 night When the moon was full, I was un -

**F7** **F7sus** **F7** **Bbmaj7** **Bb6** **Bbmaj7**  
 wise with eyes Un - a - ble to see.

**Bb6** **Bbmaj7** **Bb6** **Bbmaj7** **Bb6**

I fell in love with love, With love ev - er -

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in treble clef with lyrics. The middle line is the piano accompaniment in treble clef, and the bottom line is in bass clef. Chord diagrams for Bb6, Bbmaj7, and Bb6 are provided above the vocal line. The lyrics are "I fell in love with love, With love ev - er -".

**D7sus** **D7** **Gmaj7** **G7** **Cm** **Ddim**

last - ing, But love fell

Detailed description: This system contains the third and fourth lines of the musical score. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in treble clef, and the bottom line is in bass clef. Chord diagrams for D7sus, D7, Gmaj7, G7, Cm, and Ddim are provided above the vocal line. The lyrics are "last - ing, But love fell". A "cresc." marking is present in the piano accompaniment.

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

out with me.

Detailed description: This system contains the fifth and sixth lines of the musical score. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in treble clef, and the bottom line is in bass clef. Chord diagrams for Cm7, F7, Bb, and F7 are provided above the vocal line. The lyrics are "out with me.". A first ending bracket is shown above the vocal line. A "f" dynamic marking is present in the piano accompaniment.

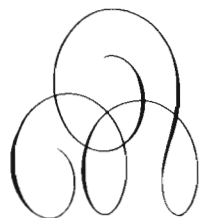
**Bb** **Bb6**

me.

Detailed description: This system contains the seventh and eighth lines of the musical score. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in treble clef, and the bottom line is in bass clef. Chord diagrams for Bb and Bb6 are provided above the vocal line. The lyrics are "me.". A second ending bracket is shown above the vocal line. A "mf" dynamic marking is present in the piano accompaniment.

# This Can't Be Love

Words by LORENZ HART  
Music by RICHARD RODGERS



Moderately

G D7 G D7 G

In Ve - ro - na my late cous - in Ro - me - o Was three times as

D7 G G B7

stu - pid as my Dro - mi - o For he fell in love and then he

E m A7 G C#dim7 A m D7

died of it, Poor half - wit!

## Refrain (smoothly)

*G<sub>6</sub>*

This can't be love be-cause I feel so well. No

*p a tempo*

*G* *G<sub>6</sub>* *A m<sub>7</sub>* *D<sub>7</sub>* *A m<sub>7</sub>* *D<sub>7</sub>* *G<sub>6</sub>*

sobs, no sor - rows, no sighs; This can't be

*mf* *p*

*C<sub>7</sub>* *G* *G dim* *A m<sub>7</sub>* *D<sub>7</sub>*

love, I get no diz - zy spell. My head is not in the

*G* *C<sub>6</sub>* *C<sub>7</sub>* *G* *F# m<sub>7</sub>* *B<sub>7</sub>*

skies. My heart does not stand still, Just hear it

*mf*

Em B7 E7+9

beat! This is too sweet to

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note 'beat!' on a G4, followed by 'This is too sweet to' across three measures. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols Em, B7, and E7+9 are placed above the first, second, and third measures respectively.

A9 D7(b9) D7 G6

be love. This can't be love be-cause I

Detailed description: This system contains the next three measures. The vocal line continues with 'be love.' and 'This can't be love be-cause I'. The piano accompaniment continues with similar rhythmic patterns. Chord symbols A9, D7(b9), D7, and G6 are placed above the first, second, third, and fourth measures respectively.

C7 G6 C#dim7 Am7 D7

feel so well; — But still I love to look — in your

Detailed description: This system contains the next three measures. The vocal line continues with 'feel so well; — But still I love to look — in your'. The piano accompaniment features more complex chord voicings. Chord symbols C7, G6, C#dim7, Am7, and D7 are placed above the first, second, third, fourth, and fifth measures respectively.

1. G Am7 D7 2. G C7 Am7 G

eyes. — eyes. —

Detailed description: This system contains the final two measures. The vocal line ends with 'eyes. — eyes. —'. The piano accompaniment concludes with a final chord. Chord symbols G, Am7, D7, G, C7, Am7, and G are placed above the first, second, third, fourth, fifth, and sixth measures respectively. The system includes first and second endings. Dynamics markings 'mf' are present in the piano accompaniment.





# Who Are You?

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

The piano introduction consists of two staves. The right hand plays a series of chords: G major, D7, G7, Em, C, and Cm6. The left hand plays a simple bass line. The tempo is marked 'Moderately' and the dynamics are 'mf'.

G D7 G7 Em C Cm6

Look in - to the pu - pils of my eyes and you will see what a pret - ty pic - ture

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part includes a dynamic marking of 'p'.

G F# D7 G D7

luck has sent to me! Now my life's be - gin - ning as I

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a dynamic marking of 'p'.

G7 Em C Am7 Bm D7 G

bathe in your re - flect - ion Thank you luck, for guid - ing me in the right di - rect - ion!

The third line of the song concludes the vocal melody and piano accompaniment. The piano part includes a dynamic marking of 'p'.

A7                      D9                      G6                      G

Who are you \_\_\_\_\_ to give this

Dsus                      D7                      Am7                      D7                      G

world of mine                      A light and bright - er shine?                      I won - der

A7                      Gsus                      G7                      C

who are you \_\_\_\_\_ to make a va - cant room

G7                      C                      C                      D7                      G9

A place where flow - ers bloom,                      And tell me who am

**C6** **G7** **C6** **G7**

\_\_\_\_\_ that when I think of your face I dance in - to

**Cm** **C** **G7** **G+** **C6** **D7** **D7-5** **G**

space so hap - py and grace - ful too \_\_\_\_\_ If that's what

**A7** **D9** **G6** **G** **Am7**

you can do \_\_\_\_\_ I won - der who

**D11** **1 G** **2 G** **C6** **G**

are you? \_\_\_\_\_ you? \_\_\_\_\_

*mf espr*

*mf*

# Ev'rything I've Got

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

Piano introduction in B-flat major, 4/4 time. The right hand features a series of chords and melodic fragments, while the left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *f* and *mf*.

Rhythmically

Don't stamp your foot at me, That's im - po -

Piano accompaniment for the first vocal line. The right hand plays chords and melodic lines, while the left hand continues the rhythmic accompaniment. Dynamics include *p*.

lite, To stamp your foot at me, Is not quite

Piano accompaniment for the second vocal line. The right hand plays chords and melodic lines, while the left hand continues the rhythmic accompaniment.

right. All I dis - cov - er is, You're not so

Piano accompaniment for the third vocal line. The right hand plays chords and melodic lines, while the left hand continues the rhythmic accompaniment. Dynamics include *mf*.

B<sup>b</sup> B<sup>b</sup>7 Eb Fm7 B<sup>b</sup>7 Eb

fine, \_\_\_\_\_ I fear my lov - er is a swine. \_\_\_\_\_

*mf* *p* *mf*

(Brightly) Eb B<sup>b</sup>7 Eb B<sup>b</sup>7 Eb Ebm

I have eyes for you to give you dir - ty looks, \_\_\_\_\_ I have

*p-mf* *mf* *p*

B<sup>b</sup>7 Ebm B<sup>b</sup>7 Ebm

words that do not come from chil - dren's books, \_\_\_\_\_ There's a

*mf* *p*

F7sus F7 F7sus F7 B<sup>b</sup>maj7 B<sup>b</sup>7

trick with a knife, I'm learn - ing to do, \_\_\_\_\_ And

*mf*

E $\flat$

A $\flat$ 6

G $\flat$ m6

B $\flat$ 7

E $\flat$

B $\flat$ 7



Musical staff with treble clef, key signature of two flats, and a melody line.

ev - 'ry - thing I've got be - longs to you. I've a

Musical staff with piano accompaniment, including chords and dynamics like *p*.

E $\flat$

B $\flat$ 7

E $\flat$

B $\flat$ 7

E $\flat$

E $\flat$ m



Musical staff with treble clef, key signature of two flats, and a melody line.

pow'r - ful an - aes - thes - ia in my fist, And the

Musical staff with piano accompaniment, including chords and dynamics like *mf* and *p*.

B $\flat$ 7

E $\flat$ m

B $\flat$ 7

E $\flat$ m

Musical staff with treble clef, key signature of two flats, and a melody line.

per - fect wrist to give your neck a twist,

Musical staff with piano accompaniment, including chords and dynamics like *mf*.

F7sus

F7

F7sus

F7

Musical staff with treble clef, key signature of two flats, and a melody line.

There are ham - mer - lock holds I've mas - tered a

Musical staff with piano accompaniment, including chords and dynamics like *p*.

Bbmaj7



Bb7



E



Ab6



Gm6



Bb7



few, \_\_\_\_\_

And ev - 'ry - thing I've got be - longs to

you. \_\_\_\_\_

Share for share, Share a - like, \_\_\_\_\_

You get struck each time I strike, \_\_\_\_\_

You for me, Me for you, \_\_\_\_\_

Gm



Bb7



Eb



Bb7



Eb



Bb7



Eb



I'll give you plen - ty of noth - ing, \_\_\_\_\_

I'm not yours for bet - ter but for worse, \_\_\_\_\_

Ebm Bb7 Ebm Bb7

And I've learned to give the well-known witch-es curse—

*mf* *p*

Ebm F7sus F7 F7sus F7

I've a ter-ri-ble tongue, A tem-per for

*mf* *p*

Bbmaj7 Bb7 Eb Ab6 Gm6 Bb7

two, And ev-'ry-thing I've got be-longs to

*mf*

1 Eb Bb7 2 Eb

you. I have you.

*f* *mf* *f* *sf*



# Jupiter Forbid

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

Piano introduction in 4/4 time, key of B-flat major. The piece starts with a forte (*f*) dynamic and features several triplet chords in the right hand and eighth-note patterns in the left hand. The tempo is marked 'Moderately'.

F C9 F C9 F C9 F C9 F C9

Chord diagrams for F and C9 are provided for each chord in the sequence above.

You ought to be proud, tick - led to death go get a breath of this good at - mos -

Vocal line for the first phrase, starting with a triplet of eighth notes.

*mp*

Piano accompaniment for the first phrase, featuring a melodic line in the right hand and a bass line in the left hand.

F6 C9 F6 C9 F C9 F C9 F C9 F C9

Chord diagrams for F6 and C9 are provided for each chord in the sequence above.

phere, You're one of a crowd, all on pa - rade all un - a - fraid and

Vocal line for the second phrase, continuing the melodic line.

*cresc.*

Piano accompaniment for the second phrase, with a *cresc.* marking indicating a gradual increase in volume.

F C9 D7 Gm Adim Gm C7

Chord diagrams for F, C9, D7, Gm, Adim, and C7 are provided for each chord in the sequence above.

no one that must fear, Just look a-round and you'll kiss your na - tive

Vocal line for the third phrase, concluding the main melody.

*mf*

Piano accompaniment for the third phrase, ending with a *mf* dynamic.

F



Musical staff with treble clef and notes.

ground.

May - be there's a place where peo - ple  
May - be there's a place where peo - ple

Musical staff with piano accompaniment and dynamics like *mp-f*.

Gm7

C7

F

Bb

F



Musical staff with treble clef and notes.

nev - er laugh,  
nev - er er sing,

May - be there's a place where kids don't  
Where you have to hide each thing you

Musical staff with piano accompaniment and dynamics like *mf* and *f*.

A

Amaj7

A6

C7

F



Musical staff with treble clef and notes.

kid,  
did,

May - be there's a place for just the  
Where they have a sign "Keep off the

Musical staff with piano accompaniment and dynamics like *p*.

Gm7

C7

F

Bb

F

G#dim

C7



Musical staff with treble clef and notes.

up Grass" - per in half, }  
spring,

Not

here

Jup - i - ter for -

Musical staff with piano accompaniment and dynamics like *mf*.

1 **F** **Dm** **Gm7** **C7** 2 **F** **D**

bid. bid. Here

**Em7** **A9** **Em7**

we dance if we see fit, When he and she fit,

**A7** **Dmaj7** **D6** **F6**

it's fun. Bright and

**Gm7** **C7** **Fmaj7** **F** **Fdim**

light as a dancer, For we must answer to

C Bb Am C7 F

none. \_\_\_\_\_ May - be there's a place where you're a

Gm7 C7 F Bb F

fraid to kiss \_\_\_\_\_ You could on - ly do it if you

Bm7 E7 Bm7 E7 Am Am6 Am(+7) Am Cm Eb D7

hid, \_\_\_\_\_ That will nev - er hap - pen in a place like this, \_\_\_\_\_

G9 F Guitar Tacet C7 F Gm7 F

Not here. \_\_\_\_\_ Jup - i - ter for - bid. \_\_\_\_\_

# Nobody's Heart

Words by LORENZ HART  
Music by RICHARD RODGERS



Leisurely

mf  
poco rit.

Refrain (slowly, with expression)

F G<sub>9</sub> C<sub>7</sub> F B $\flat$  F F $\sharp$  Gm<sub>7</sub> C<sub>7</sub>

No-bod-y's heart be - longs to me, Heigh - ho! Who cares?

p a tempo

F G<sub>9</sub> C<sub>7</sub> F B $\flat$  F F $\sharp$  Dm G<sub>9</sub> F

No-bod-y writes his songs to me, No one be - longs to me, That's the

Gm<sub>7</sub> C<sub>7</sub> F Fm D $\flat$  B $\flat$ <sub>7</sub>

least of my cares. I may be sad at times, And dis-in-

C G<sub>7</sub> C Gm<sub>7</sub> C<sub>7</sub> Fm D<sup>+</sup> E<sub>7</sub> C G<sub>7</sub> C

clined to play, But it's not bad at times, To go your own sweet way.

Gm<sub>7</sub> C<sub>7</sub> F G<sub>7</sub> C<sub>7</sub> F B<sup>b</sup> F F<sup>+</sup> Dm G<sub>9</sub>

No-bod-y's arms be - long to me, No arms feel strong to me,

*mf* *p*

F Gm<sub>7</sub> C<sub>7</sub> Am F<sub>6</sub> Gm<sub>7</sub> C<sub>7</sub> F F<sup>+</sup>

I ad - mire the moon, As a moon, Just a moon, No-bod-y's heart be -

Bmaj<sub>7</sub> B<sub>7</sub> C<sub>7</sub> 1. F Gm<sub>7</sub> C<sub>7</sub> 2. F Fine

longs to me to - day. day.

*mf* *mf* Fine

8....

*Trio (much faster)*

*B<sup>b</sup>* *E<sup>b</sup>*

Ride Am - a - zon ride.

*mp*

*F<sub>7</sub>* *Cm<sub>7</sub>* *A<sup>b</sup>m<sub>6</sub>* *F<sub>7</sub>* *E<sup>b</sup>m* *E<sup>b</sup>* *E<sup>b</sup>(E<sup>b</sup>)* *E<sup>b</sup>*

Hunt your stags and bears.

*E<sup>b</sup>*

Take life in its stride.

*F<sub>7</sub>* *F<sub>7</sub><sup>+</sup>* *E<sup>b</sup>maj<sub>9</sub>* *E<sup>b</sup>* *E<sup>b</sup>maj<sub>7</sub>* *E<sup>b</sup><sub>6</sub>*

Heigh - ho! Who cares?

*rit.* *a tempo*

D G

Go hunt - ing with pride, \_\_\_\_\_

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has two flats (B-flat and E-flat). The vocal line starts with a quarter note 'Go', followed by eighth notes 'hunt - ing with', and a half note 'pride,'. The piano accompaniment consists of chords and moving lines in both hands, with some notes marked with accents (>).

A<sub>9</sub> Em<sub>7</sub> Cm<sub>6</sub> A<sub>7</sub> Dm D D(G) D

Track bears to their lairs. \_\_\_\_\_

The second system continues the piece. The vocal line has a quarter note 'Track', eighth notes 'bears to their', and a half note 'lairs.'. The piano accompaniment continues with various chords and melodic lines, including some chords with a fermata over them.

B<sup>b</sup> Gm<sub>6</sub>

Ride, Am - a - zon ride! \_\_\_\_\_

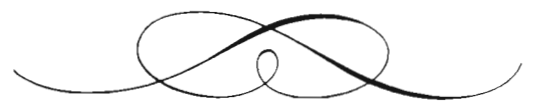
The third system features a vocal line with a half note 'Ride,', eighth notes 'Am - a - zon', and a half note 'ride!'. The piano accompaniment includes chords and moving lines, with some notes marked with accents (>).

A<sub>7</sub>+ A<sub>7</sub> D<sub>7</sub>(b9) D<sub>7</sub> G<sub>7</sub>+b G<sub>7</sub> C<sub>7</sub>(b9) C<sub>7</sub>

Heigh-ho, \_\_\_\_\_ Who cares? \_\_\_\_\_

*Dal  $\text{rit}$  al Fine*

The fourth system concludes the piece. The vocal line has a half note 'Heigh-ho,' and a half note 'Who cares?'. The piano accompaniment includes chords and moving lines, with a 'rit.' (ritardando) marking and a 'Dal  $\text{rit}$  al Fine' instruction. The system ends with a double bar line and a key signature change to one flat.





# Wait Till You See Her

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderate waltz tempo

The piano introduction is in 3/4 time, E-flat major, and moderate waltz tempo. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note E-flat, followed by a quarter note G-flat, and a quarter note B-flat. The bass line consists of a steady eighth-note accompaniment: E-flat, G-flat, B-flat, E-flat, G-flat, B-flat.

*smoothly*

My friends who knew me, Nev - er would know me,

*p*

The first system of the vocal melody is in E-flat major. The notes are: E-flat (quarter), G-flat (quarter), B-flat (quarter), E-flat (quarter), G-flat (quarter), B-flat (quarter). The piano accompaniment consists of a steady eighth-note accompaniment: E-flat, G-flat, B-flat, E-flat, G-flat, B-flat.

They'd look right through me, A - bove and be - low me and

The second system of the vocal melody continues in E-flat major. The notes are: E-flat (quarter), G-flat (quarter), B-flat (quarter), E-flat (quarter), G-flat (quarter), B-flat (quarter). The piano accompaniment consists of a steady eighth-note accompaniment: E-flat, G-flat, B-flat, E-flat, G-flat, B-flat.

ask "who's that man? Who is that man?"

The third system of the vocal melody continues in E-flat major. The notes are: E-flat (quarter), G-flat (quarter), B-flat (quarter), E-flat (quarter), G-flat (quarter), B-flat (quarter). The piano accompaniment consists of a steady eighth-note accompaniment: E-flat, G-flat, B-flat, E-flat, G-flat, B-flat.

Eb
D7
E
B7

That's not my light heart - ed friend!" Meet - ing one

Bb+
Eb
Bb+
Eb
Bb+
Eb
Bb7

girl was the start of the end. Love is a

Bb+
Eb
Bb+
Eb
Bb+
Eb
F7
Bb7

sim - ple e - mo - tion a friend should com - pre -

Eb
Ebm
Eb
Eb+

hend.

*poco a poco cresc.*

Refrain (in spirited tempo)

*Fm<sub>7</sub>* *Bb<sub>7</sub>* *Eb* *Fm<sub>7</sub>*

Wait till you see her, see how she looks, Wait till you

*mp*

*Bb<sub>9</sub>* *E<sub>7</sub>* *Eb<sub>6</sub>* *Fm<sub>7</sub>* *Bb<sub>7</sub>*

hear her laugh. Paint-ers of paint - ings,

*Eb* *Fm<sub>7</sub>* *D<sub>7</sub>* *Gm*

writ - ers of books, Nev - er could tell the half.

*Cm* *Cm<sub>7</sub>* *F<sub>7</sub>* *Bb*

Wait till you feel the warmth of her glance,

*mf*

Cm7 G7(9) C9(b5) C9 Fm7 Bb7

Pen-sive and sweet and wise. All of it love - ly,

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (Bb and Eb). The vocal line consists of quarter and eighth notes. The piano accompaniment includes chords and moving lines in both hands. A dynamic marking of *mp* is present.

Cm Gm C9 F9 Fm G7

All of it thrill-ing; I'll nev-er be will-ing to free her,

The second system continues the vocal and piano parts. The vocal line has a melodic line with some slurs. The piano accompaniment features chords and moving lines. A dynamic marking of *cresc.* is present.

Ebm F7 E7 Eb7 Fm7 Bb7

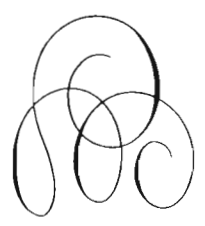
When you see her, You won't be-lieve your

The third system continues the vocal and piano parts. The vocal line has a melodic line with some slurs. The piano accompaniment features chords and moving lines. A dynamic marking of *rit.* is present.

1 Eb 2 Eb

eyes. eyes.

The fourth system features a vocal line with two endings for the word "eyes." The piano accompaniment includes chords and moving lines. Dynamic markings of *a tempo*, *rall.*, and *f* are present. There are also markings for *ped.* and *\* ped.*



# Moon Of My Delight

By RICHARD RODGERS and LORENZ HART

Lightly

mf *poco rit.*

The piano introduction consists of two staves. The right hand features a series of chords and melodic lines, while the left hand provides a steady bass accompaniment. The tempo is marked 'Lightly' and the dynamics range from mezzo-forte (mf) to poco ritardando (poco rit.).

Db

The vocal line begins with a whole rest, followed by a melodic phrase. A guitar chord diagram for Db is shown below the staff.

Moon You're of my moons, when and

p *a tempo*

mp

The piano accompaniment for the first phrase features a steady bass line with chords in the right hand. The dynamics are marked piano (p) and mezzo-piano (mp).

Gb

The vocal line continues with a melodic phrase. A guitar chord diagram for Gb is shown below the staff.

you are mine earth, Bright Bless the night will be; gaze;

Db

Gb

The piano accompaniment for the second phrase continues with a steady bass line and chords in the right hand.

But re - mem - ber, when you shine, Con - cen - trate on  
What are love - ly eve - nings worth If I lose your

The piano accompaniment for the third phrase continues with a steady bass line and chords in the right hand.

me! rays? Moon of you moons, ev - er mine should a de - lone, part,

Db B>7 Eb7 Ab

Mine I would - lone, be don't a laugh, mean moon! cheese; I if could you nev leave er me,

Cm7 Ab Bdim Eb7sus Ebm7 Eb7 Ab Bb7 Bdim

care then to your own heart A quar Must ter be or made a of half green moon. cheese.

C7 Fm Gm Fm Eb Bb7 Eb7sus Ebm7 Eb7

Moon of my de - light, I'm going to put a ring a -

Ab Ab+ Bbm7

*p-f*

*p-f*

*p-f*

*p-f*

Ebm7



Eb7



Ab



Ab+



round you, You'll stay home to - night!

Bbm7



Ebm7



Eb7



Ab



Scin - till - a - ting where I found you When you were a lit - tle

Gm7



Gm



Eb7



cres - cent, Your man - ners were as soft as wool,

Fm



Bb7



Eb7



Guitar Tacet

Now you're get - ting ef - fer - ves - cent; But, may - be, that's be - cause you're

**E<sup>b</sup>7** **A<sup>b</sup>** **A<sup>b</sup>+**

full. Moon of my de - light,

**Fm7** **D<sup>b</sup>** **C7** **F7**

If you'd on - ly treat me right, We could have a sat - el -

**B<sup>b</sup>7** **A<sup>b</sup>** **E<sup>b</sup>7sus** **E<sup>b</sup>7**

lite or two, Moon of my de -

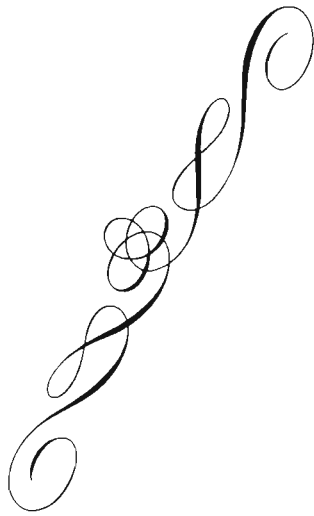
1 **A<sup>b</sup>** **Fm** **B<sup>b</sup>m7** **E<sup>b</sup>7** 2 **A<sup>b</sup>** **B<sup>b</sup>m7** **D<sup>b</sup>9** **A<sup>b</sup>** **D.S. al Fine (with repeat)**

light! light!



# My Heart Stood Still

Music by RICHARD RODGERS  
Words by LORENZ HART



Moderately

*leisurely*

F Eb

*He:* I laughed at sweet - hearts  
*She:* Through all my school - days

*rit.* *p a tempo*

F Eb Db

I met at schools; All in - dis - creet hearts  
I hat - ed boys; Those Ap - ril - Fool days

Gm<sub>7</sub> C<sub>7</sub> F

Seemed ro - man - tic fools. A house in  
Brought me love - less joys. I read my

A Bm<sub>7</sub> E<sub>7</sub> C

Ice - land Was my heart's do - main. I  
Pla - to, Love, I thought a sin; But

G<sub>7</sub> C C<sub>7</sub> Am<sub>7</sub> Fdim C rit. Gm<sub>7</sub> C<sub>7</sub>

saw your eyes; Now cas - tles rise in Spain!  
since your kiss, I'm read - ing Mis - sus Glyn!

*Refrain (slow but liltingly)*

F G#dim Gm<sub>7</sub> C<sub>7</sub> F F+ Gm<sub>7</sub> C<sub>7</sub>

I took one look at you, That's all I meant to do;

F F+ Gm<sub>7</sub> C<sub>7</sub> F G<sub>7</sub> C<sub>7</sub>

And then my heart stood still!

F G4 dim Gm<sub>7</sub> C<sub>7</sub> F F+ Gm<sub>7</sub> C<sub>7</sub>

My feet could step and walk, My lips could move and talk,

F F+ Gm<sub>7</sub> C<sub>7</sub> F Eb<sub>6</sub> F

And yet my heart stood still! ————— Though not a

Fm C+ C

sin - gle word was spok - en, I could tell you knew, —

*mp with warm expression*

Fm6 G7

That un - felt clasp of hands — Told me so

C7+5 C7 Gm7 C+ Gm6 F Am G#dim Gm7 C7

well you knew. — I nev - er lived at all

rall. p a tempo

F F+ Bb Bb maj7 Gm7 F C7

Un - til the thrill of that mo - ment when my heart stood

cresc. dim.

1. F Dm6 Am C7 2. F

still. still.

mf p p smorzando pp

Ped. pp \*

# On A Desert Island With Thee

Music by RICHARD RODGERS  
Lyric by LORENZ HART

Moderately

The score is written for piano and voice. It begins with a decorative flourish on the left. The piano part starts with a *mf* dynamic and includes markings for *rall.* and *più rall.* The vocal line is in a single system with lyrics. The piano accompaniment is in a single system with chord symbols above the treble clef and a *p a tempo* marking. The second system of the piano part includes chord symbols G, Gdim, F, G7, and C. The third system includes chord symbols F#dim, Dm7, G7, C, and Cm, and is marked *p grazioso*.

*mf* *rall.* *più rall.*

C Cdim Dm<sub>7</sub> G<sub>7</sub> A<sub>7</sub> Cm

He: Come, sit thee near; Place thy - self up - on my knee; Make an

*p a tempo*

G Gdim F G<sub>7</sub> C

end of thy fear, For I love but thee in Ca - me - lot.

F#dim Dm<sub>7</sub> G<sub>7</sub> C Cm

She: Oh, no not here Where ob - served of all we'll be. Should thy

*p grazioso*

G Gdim F G<sub>7</sub> C

fa - ther ap - pear, He would sure - ly scold and damn a lot.

F C Fm C

He Care not a jot, Heark-en to my plot:

D<sub>7</sub> C D<sub>7</sub> G<sub>7</sub>

Soon we'll re - treat to a sweet spot!

*un poco rit.*

*Refrain (gracefully)*

§ C Dm<sub>7</sub> G<sub>7</sub> C Fm<sub>6</sub>

Oh for a year on a des - ert is - land with thee,

*p a tempo*

C Dm<sub>7</sub> G<sub>7</sub> C Dm<sub>7</sub> G<sub>7</sub>

Out in the sheer mid-dle of the sea.

C Dm<sub>7</sub> G<sub>7</sub> C Fm<sub>6</sub>

We'll sing tra - la; would-n't we be hap - py and gay,

C Dm<sub>7</sub> G<sub>7</sub> C Dm<sub>7</sub> G<sub>7</sub>

With thy mam - ma man - y miles a - way? In the morn - ing air

Dm<sub>7</sub> G<sub>7</sub> Dm<sub>7</sub> G<sub>7</sub> Dm<sub>7</sub> G<sub>7</sub> Dm<sub>7</sub> G<sub>7</sub>

Mur - mur a bless - ing; First we'll eat, Then we will dress. If it's fair,

Dm<sub>7</sub> G<sub>7</sub> Dm<sub>7</sub> G<sub>7</sub> D<sub>7</sub> G<sub>7</sub> C  
 We'll be ca - ressing, If it rains We'll ca - ress! Who knows next

Musical score for the first system. The vocal line is on a treble clef staff with lyrics. The piano accompaniment consists of two staves (treble and bass clefs). Chord symbols are placed above the vocal staff. Dynamics include *mf* and *p*.

Dm<sub>7</sub> G<sub>7</sub> C Fm<sub>6</sub> C  
 year what the pop - u - la - tion will be; Out in the

Musical score for the second system. The vocal line continues with lyrics. The piano accompaniment continues with two staves. Chord symbols are placed above the vocal staff. Dynamics include *mf* and *p*.

Dm<sub>7</sub> G<sub>7</sub> 1. C Dm<sub>7</sub> G<sub>7</sub> 2. C Dm<sub>7</sub> G<sub>7</sub> C *Fine*  
 mid-dle of the sea? sea? —————

Musical score for the third system, featuring a first and second ending. The vocal line has a long note for the second ending. The piano accompaniment has two staves. Chord symbols are placed above the vocal staff. Dynamics include *mf* and *sf Fine*.

TRIO C  
 She: I'll pack each lit - tle thing for thee. What ten books shall I

Musical score for the TRIO section. The vocal line is on a treble clef staff with lyrics. The piano accompaniment consists of two staves (treble and bass clefs). Chord symbols are placed above the vocal staff. Dynamics include *mf* and *p*.



bring for thee? (We'll need some books to read,) He: Thou

B E B Em G<sub>7</sub>

needst not bring ten books a - long, If thou wilt bring thy books a - long, 'Twill be e -

C B

nough for me. If the heat be-gins to swel-ter,

E G<sub>7</sub> C Fm<sub>6</sub>

We won't have to fear the sun. We will lie be-neath a shel-ter

Fdim C Fm<sub>6</sub>

Fdim C Em Am<sub>6</sub>

On - ly big e-nough for one. She: Let the prud-ish peo-ple quar-rel;

Em Am

We'll for-get them for the nonce. If they think our love im - mor - al,

D<sub>7</sub> G G<sub>7</sub> C

"Hon - i soit qui mal y pense?" He: I'll dress the way that A-dam did. She: And I the way his

*mp*

F C D<sub>7</sub> Dm<sub>7</sub> G<sub>7</sub> §

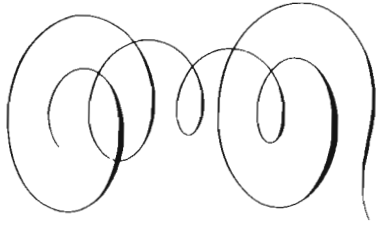
Mad-am did. He: I'll see e - nough of thee! *D. S. al Fine*

*mf*

*D. S. al Fine*

# Thou Swell

Music by RICHARD RODGERS  
Words by LORENZ HART



Calmly

In a jolly tempo

*He:* Babe, we are well met, As in a spell met, I lift my hel-met,  
*She:* Thy words are queer, Sir, Un-to mine ear, Sir, Yet thou'rt a dear, Sir,

San-dy; — You're — just dan-dy. For — just this  
to me; — Thou — couldst woo — me; Now — couldst thou

here lad. You're such a fist-ful, My eyes are mist-ful,  
try, knight. I'd mur-mur "Swell" too, And like it well too;

Fm7 D7 E7 D7 Fm7 D7+9 Eb6 E:dim  
 Are you too wist-ful to care, — Do — say you — care to  
 More thou wilt tell to San - dy. — Thou — art dan - dy; Now —

Bb7 Eb Eb6 Eb Gm Cm  
 — say; “Come near lad” You are so grace - ful,  
 — art thou my knight. Thine arms are mar - tial;

*dim.*

D7 Gm Eb Cm D7 Gm  
 have you wings? You have a face full of nice things;  
 Thou hast grace; My check is par - tial to thy face;

Cm F7 Bb6 Gm Cm7 F7 Fm7 Bb7  
 You have no speak-ing voice, dear, With ev - 'ry word it sings.  
 And if thy lips grow wea - ry, Mine are their rest - ing place.

*rall.* *rit.*

Refrain (slowly, with grace)

F<sub>9</sub> Eb<sub>7</sub> F<sub>9</sub> Eb<sub>7</sub> | F<sub>9</sub> B<sup>b</sup><sub>7</sub> F<sub>9</sub> Eb<sub>7</sub>

Thou swell! Thou wit-ty! Thou sweet! Thou grand! Wouldst

*mp*

E<sup>b</sup><sub>6</sub> B<sup>b</sup><sub>9</sub> E<sup>b</sup><sub>6</sub> E<sup>b</sup><sub>9</sub> E<sup>b</sup><sub>6</sub> E<sup>b</sup><sub>9</sub> E<sup>b</sup> Adim Eb C

kiss me pret-ty? Wouldst hold my hand? Both thine eyes — are cute too;

*mf*

F<sup>m</sup> B<sup>b</sup> E<sup>b</sup> E<sup>b</sup><sub>6</sub> E<sup>b</sup> E<sup>b</sup><sub>6</sub> A<sup>b</sup><sub>6</sub> G<sub>7</sub>

What they do to me. Hear me hol-ler I choose a Sweet

*dim.* *mf* *mp*

C<sup>m</sup><sub>7</sub> F B<sup>b</sup><sub>7</sub> B<sup>b</sup>+ F<sup>m</sup> F<sub>9</sub> B<sup>b</sup><sub>7</sub> F<sub>9</sub>

lol-la - pa-loo-sa in thee. I'd feel so

*mf* *mp*

rich in a hut for two; Two rooms and kitchen I'm

Chords: B<sub>7</sub>, F<sub>9</sub>, D<sub>7</sub>, F<sub>9</sub>, D<sub>7</sub>, E<sub>6</sub>, D<sub>9</sub>, E<sub>6</sub>, B<sub>7</sub>

sure would do; Give me just a plot of, Not a lot of

Chords: E<sub>b</sub>6, E<sub>b</sub>9, E<sub>b</sub>6, E<sub>b</sub>dim, E<sub>b</sub>7, C, Fm, B<sub>b</sub>

*mf*

land, And Thou swell! Thou wit-ty! Thou

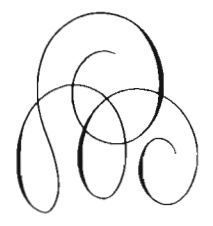
Chords: G<sub>7</sub>, C<sub>7</sub>, C<sub>7</sub>, F<sub>7</sub>, E<sub>b</sub>7

grand! Thou grand!

Chords: 1. E<sub>b</sub>, F<sub>7</sub>dim, D<sub>b</sub>7, F<sub>9</sub>; 2. E<sub>b</sub>, E<sub>b</sub>7, E<sub>b</sub>6, D<sub>b</sub>7, E<sub>b</sub>

*mf*, *f*

Ad.



# To Keep My Love Alive

Music by RICHARD RODGERS  
Lyric by LORENZ HART

Moderately

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It begins with a half note chord of A7 (F#, C#, G, E) followed by a half note chord of D (F#, C#, G, A). The left hand starts with a bass clef and a half note chord of D (F#, C#, G, A). The tempo is marked 'Moderately' and the dynamic is 'mf'.

A<sub>7</sub> D G<sub>7</sub> (sus C) G<sub>7</sub> C A<sub>7</sub>

I've been mar-ried and mar-ried, and of-ten I've sighed, —

The first line of lyrics is set to music. The vocal line is on a treble clef staff. The piano accompaniment is on a grand staff. The piano part features chords in the right hand and a bass line in the left hand. The dynamic is 'p'.

D Gm<sub>7</sub> C<sub>7</sub> Gm<sub>7</sub> F Em<sub>7</sub>

I'm nev-er a brides-maid, I'm al-ways the bride; —

The second line of lyrics is set to music. The vocal line is on a treble clef staff. The piano accompaniment is on a grand staff. The piano part features chords in the right hand and a bass line in the left hand.

A<sub>7</sub> D G<sub>7</sub> (sus C) G<sub>7</sub> C A<sub>7</sub>

I nev-er di-vorced them, I had-n't the heart, —

The third line of lyrics is set to music. The vocal line is on a treble clef staff. The piano accompaniment is on a grand staff. The piano part features chords in the right hand and a bass line in the left hand.

D
Dm
E<sub>7</sub>
D
E<sub>7</sub> (susD)
A<sub>7</sub>

Yet, re-mem-ber these sweet words, "Till death do us part"

*rit.*

*Refrain (with care and elegance)*

D
D<sub>6</sub>
Dmaj<sub>7</sub>

I mar-ried man-y men, a ton of them, be-cause I was un-true to  
 I thought Sir George had pos-si-bil-i-ties, but his flir-ta-tions made me

*p a tempo*

D
Em
A<sub>7</sub>
D
D+

none of them, be-cause I bumped off ev-'ry one of them to  
 ill at ease, and when I'm ill at ease, I kill at ease to

Em
A<sub>7</sub>
D
D

keep my love a-live. Sir Paul was frail, he looked a  
 keep my love a-live. Sir Charles came from a san-a-



*D*<sub>6</sub> *D*ma<sub>7</sub> *D*

wreck to me. At night he was a hor-se's neck to me, so  
to - ri - um, and yelled for drinks in my em - po - ri - um. I

*E*m *A*<sub>7</sub> *D* *D*+ *E*m *A*<sub>7</sub> *D*

I per-formed an ap - pen - dec - to - my, to keep my love a - live! Sir  
mixed one drink, he's in me - mo - ri - am, to keep my love a - live! Sir

*mf*

*G*m<sub>7</sub> *C*<sub>7</sub> *F* *G*m<sub>7</sub> *C*<sub>7</sub> *F*

Tho - mas had in - som - ni - a, he could - n't sleep at night, I  
Fran - cis was a sing - ing bird, a night - in - gale, That's why I

*A*<sub>7</sub> *D* *E*<sub>7</sub> (sus *A*) *E*<sub>7</sub> *A*<sub>7</sub>

bought a lit - tle ar - sen - ic, he's sleep - ing now all right. Sir  
tossed him off my bal - co - ny to see if he could fly Sir

D D<sub>6</sub> Dmaj<sub>7</sub>

Phil- ip played the harp, I cussed the thing, I crowned him with his harp to  
Ath- el- stane in- dulged in frat- ri- cide, he killed his dad and that was

D Em A<sub>7</sub> D D+

bust the thing, and now he plays where harps are just the thing, to  
pat- ri- cide. One night I stabbed him by my mat-ress side, to

Em A<sub>7</sub> D+ 1. G C A<sub>7</sub>(b<sub>5</sub>) D  
ten. ten. ten. ten. a tempo

keep my love a - live, to keep my love a - live.  
keep my love a - live, to

A<sub>7</sub> 2. G C A<sub>7</sub>(b<sub>5</sub>) D  
ten. ten. sf

I keep my love a - live. —



# Can't You Do A Friend A Favor?

By RICHARD RODGERS and LORENZ HART

Moderately

The piano introduction is in 4/4 time, marked *mf*. It features a melodic line in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb).

E<sub>b</sub>



The first line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "You can count your friends on the fin - gers of your hand, If you're luck - y you have". The piano part is marked *mp*.

B<sub>b</sub>7



The second line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "two, I have just two friends, that is all that I de - mand, on - ly two, Just me anc".

A<sub>b</sub>



E<sub>b</sub>



C<sub>m</sub>6



The third line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "you. And a good friend heeds a friend, when a good friend needs a". The piano part ends with a *mf* dynamic marking.

Fm7

Bb7

G7

Cm

F9

Fm7

Bb7

friend.

Can't you do a friend

a fa - vor?

*p-mf*

G7

Cm

F9

Fm7

Bb7

Can't you fall in love

with me?

Fm6

G7

Cm

F9

Cm7

Life a - lone can lose

its fla - vor.

Ebdim

Fm7

Bb7

Ebmaj7

Eb6

You could make it sweet,

you see!

Dm7



G7



Cm



F9



Fm7



Bb7



G7



I'm the dish you ought to sa - vor

Cm



F9



Bb7



D



Bb7



Eb



Some - thing warm and some - thing new; I could do my

C7 + 5(b9)



C7



Fm7



F9



Eb



Fm7



Bb7



friend a fa - vor, I could fall in love with

Eb



Dm7



G7



Eb



you.

you.

mf

mf

# Bye And Bye

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately Fast

*p*

*poco rall.*

**F** **C/E** **Dm7** **Fmaj7** **Gm7** **C7** **F** **C/E**

If you'll on - ly bide the time And for - ti - fy your heart, For - tune will de -  
Why should we be sor - row - ful When just a - head we see Pic - tures of to -

*a tempo*

**Dm7** **Fmaj7** **Bb** **Gm7** **C7** **Cm7** **F9** **Bb**

cide the time When sor - rows will de - part. Let's put heads to - geth - er  
mor - row full, Of things that ought to be? We won't know a trou - ble;

*poco a poco cresc.*

**Cm7** **F7sus F7** **Bb** **Gm7** **C9** **Dm7** **Gm7**

And be fan - cy free. Make your trou - bles dis - ap - pear, Let bliss ap - pear And  
We won't know a care; Ev' - ry storm we weath - er, dear, To - geth - er. dear. Seems

**Bdim**



**F/C**



**Dm**



**Gm7**



**G7**



**C11**



**C7**



see  
fair

all the jol - ly times of days to  
While we dream of all we'll have to

be. \_\_\_\_\_  
share. \_\_\_\_\_



Bye and bye \_\_\_\_\_ Not now but bye and bye \_\_\_\_\_ Some - how we'll try and buy \_\_\_\_\_

*p-f a tempo*

**F6**



**Gm7**



**C7**



**Gm7**



**C**



**Gm**



\_\_\_\_\_ A lit - tle nest. \_\_\_\_\_ Scheme a - while \_\_\_\_\_ when lone - ly,

**C7**



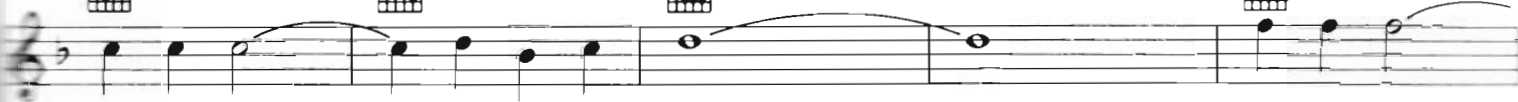
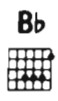
**F**



Dream a - while \_\_\_\_\_ 'Twill on - ly seem a - while And love will do the rest. \_\_\_\_\_



Our hap - py days will come \_\_\_\_\_ Though slight de - lays will come \_\_\_\_\_ The bright sun's

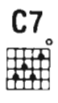
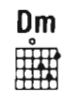


rays will come \_\_\_\_\_ From out the sky. \_\_\_\_\_ Ev' - ry cloud \_\_\_\_\_



*cresc.*

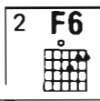
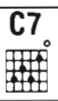
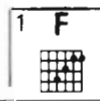
*mf*



just flies on, Love is on the far hor - i - zon, You'll be my sweet - heart Bye and



*poco rit.*



bye. \_\_\_\_\_

bye. \_\_\_\_\_



*p a tempo*

*mf*

Ped. \_\_\_\_\_



# Here In My Arms

Music by RICHARD RODGERS  
Lyric by LORENZ HART

Moderately and leisurely



F Eb F Dm

I know a mer-ry place  
I know a pret-ty place

*mf* *P dolce*

B $\flat$ <sub>6</sub> C<sub>7</sub> F Eb<sub>6</sub> F Eb F Dm Eb<sub>6</sub> C<sub>7</sub>

Far from in - tru - sion. It's just the ver - y place For your se -  
At your com - mand, sir; It's not a cit - y place, Yet near at

F Am Ab B $\flat$ m<sub>7</sub> Eb<sub>7</sub> Ab Fm

clu - sion. There you can while a - way Days as you  
hand, sir; Here, if you loll a - way, Two hearts can

*mp*

*Bm6 C7 F Bb F Dm Gm C7 F D C7*

smile a - way, It's not a mile a - way But it's new to you.  
toll a - way. You'd nev - er stroll a - way, If you on - ly knew! —

*p* *poco rall.*

*Refrain (tenderly)*

*F Bbm F6*

Here in my arms it's a - dor - a - ble! — It's de -

*p a tempo*

*C7 F Bb6 F Eb F*

plor - a - ble — That you were nev - er there. When lit -

*Bbm F6 C7*

lips are so kiss - a - ble — It's per - mis - si - ble —

F E<sub>7</sub> F B<sub>7</sub> G<sub>7</sub>

For me to ask my share Next to my heart it is

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat). The vocal line begins with a melodic phrase: "For me to ask my share". The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *mf* and *cresc.*

B<sub>7</sub> F Fmaj<sub>7</sub> Dm<sub>7</sub> G<sub>7</sub> Gm<sub>7</sub>

ev-er so lone-ly, I'm hold-ing on-ly air,

The second system continues the musical score. The vocal line sings: "ev-er so lone-ly, I'm hold-ing on-ly air,". The piano accompaniment continues with complex chordal textures. Dynamics include *mf* and *cresc.*

C<sub>7+5</sub> F B<sub>7</sub>m F

While here in my arms it's a-dor-a-ble! It's de-

The third system shows the vocal line singing: "While here in my arms it's a-dor-a-ble! It's de-". The piano accompaniment features a prominent arpeggiated figure in the right hand. Dynamics include *p*.

C<sub>7</sub> F B<sub>7</sub> 1.F C<sub>7</sub> 2.F

plor-a-ble That you were nev-er there. there.

The fourth system concludes the piece. The vocal line sings: "plor-a-ble That you were nev-er there. there.". The piano accompaniment features a final cadence with a repeat sign. Dynamics include *mf* and *f*. A decorative flourish is present on the right side of the page.

# College On Broadway

Music by RICHARD C. RODGERS  
Lyric by LORENZ M. HART

March Tempo

The musical score is presented in a standard format with piano accompaniment in the upper staves and vocal lines in the lower staves. The piano part includes chord diagrams for various chords such as C, A7-5, Dm7, G7, Am7, D7, G, GmGdim, Gm, Gm(+5), Gm6A7/G, Cm7, and F7. The vocal lines are written in a single staff with lyrics underneath. The lyrics are: "On high O - lym-pus, might - y Jove all pow - er - ful... Once asked Min - er - va, 'Where's\_ your ho - ly shrine on earth?'... A - pol - lo, Mars, and Mer - cu - ry\_ cried 'Dad, With". The score includes dynamic markings like *sfz* and *p*, and articulation like accents and slurs. The tempo is marked as "March Tempo".

G/B

Gdim

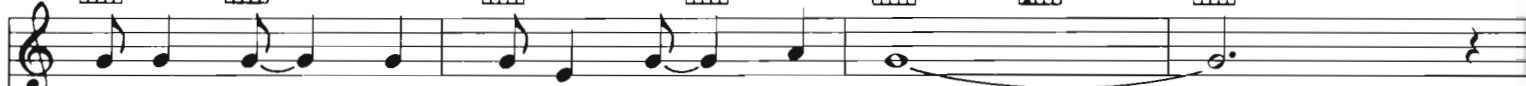
Am7

D7

G

A9

G7



Min - nie, dear, — the same old shrine we've had: "\_\_\_\_\_



C

Dm7

G7

Dm7

G7



Bull - dogs run a - round — New Ha - ven;



C

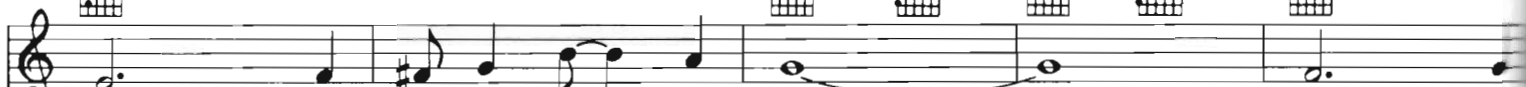
Dm7

G7

Dm7

G7

Dm7



Har - vard paints old Cam - bridge red; \_\_\_\_\_ E - ven



Em7

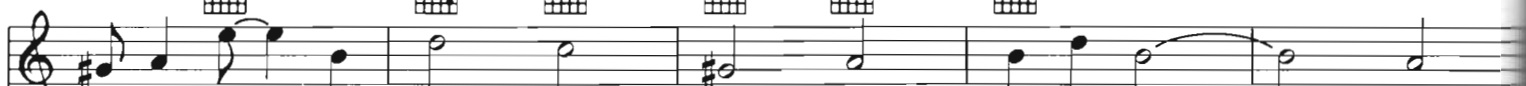
Asus

Am

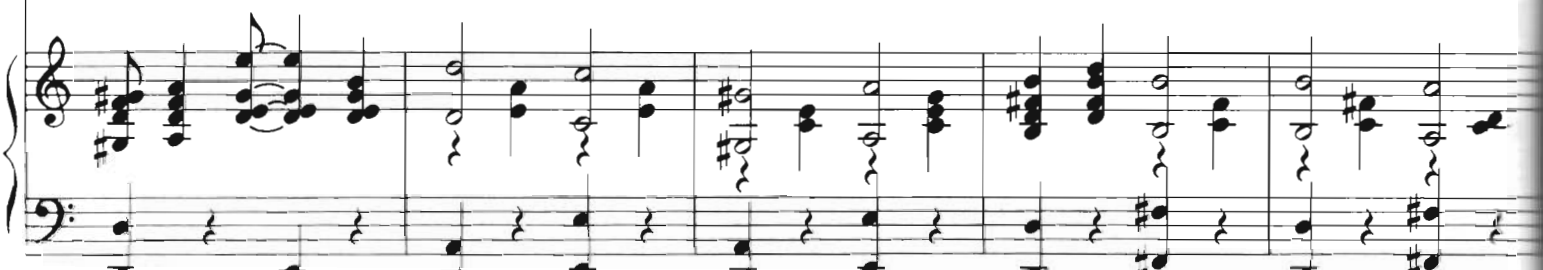
Am(+7)

Am7

D6



poor old Phil - a - del - phia real - ly has a col - lege



Dm7

G+

C

Dm7

G7

it is said; And Wil - liams - town be - longs to Wil -

Dm7

G7

Am

C7

F

liams; Prince - ton's ti - ger stands at bay, But

D7

C/G

A

A7

Dm

old New York won't let the world for - get that there's a

Dm7

G7

1 C

Guitar Tacet

2 C

col - lege on Broad - way. way.

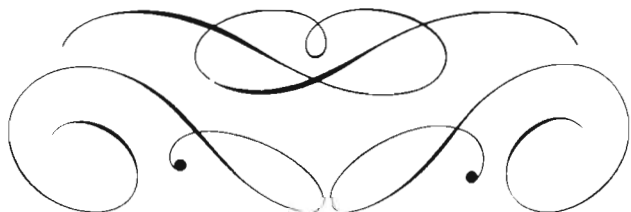
*sfz*

# Dancing On The Ceiling

(He Dances On My Ceiling)

Music by RICHARD RODGERS

Lyric by LORENZ HART



Moderately

The world is lyr - i - cal

*poco rit.* *p a tempo*

Be - cause a mir - a - cle Has brought my lov - er to

*Ddim<sub>7</sub>* *Gm<sub>7</sub>* *C<sub>7</sub>*

me! Though he's some oth - er place, His

*F* *Fm* *F* *C<sub>7-5</sub>* *C<sub>7</sub>*

C<sub>7</sub>+                      C<sub>7</sub>                      F

face                      I                      see.                      At night I creep in bed

Ddim<sub>7</sub>                      Gm<sub>7</sub>                      C<sub>7</sub>                      F

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

Fm                      F                      C<sub>7</sub>-5                      C<sub>7</sub>                      C<sub>7</sub>+                      C<sub>7</sub>                      F

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

Am                      D<sub>9</sub>                      Gm                      C<sub>9</sub>

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

*rallent.*                      *poco rit.*

Ad.                      \*



## Refrain (liltingly)

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

*p-mf*

In my sight, Through the night.

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

There's my love up a-bove!

C<sub>7</sub> F

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

*mp*

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, starting with a C<sub>7</sub> chord and moving to an F chord. The lyrics are "I whis-per 'Go a-way, my lov-er, It's not fair,'". The piano accompaniment is in the right hand, starting with a *mp* dynamic and featuring chords and moving lines. The bass line is in the left hand, providing harmonic support with chords and a steady bass line.

C<sub>7</sub> F Cdim<sub>7</sub> C<sub>7</sub>

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

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with the lyrics "But I'm so grate-ful to dis-cov-er He's still there. —". The piano accompaniment features a Cdim<sub>7</sub> chord and a C<sub>7</sub> chord, with some chromatic movement in the right hand. The bass line continues with harmonic support.

F F+ Gm G<sub>7</sub> C Em Gm<sub>7</sub>

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

*p*

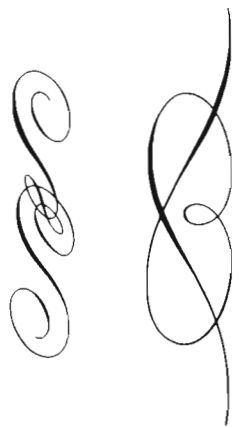
Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has the lyrics "I love my ceil-ing more Since it is a danc-ing floor Just for". The piano accompaniment starts with a *p* dynamic and includes chords F, F+, Gm, G<sub>7</sub>, C, Em, and Gm<sub>7</sub>. The bass line continues with harmonic support.

C<sub>7</sub> 1. F Gm<sub>7</sub> C<sub>7</sub> 2. F

my love. love.

*mf*

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody has the lyrics "my love. love.". The piano accompaniment features a first ending (1.) with chords C<sub>7</sub>, F, Gm<sub>7</sub>, and C<sub>7</sub>, and a second ending (2.) with an F chord. The dynamic is *mf*. The bass line continues with harmonic support.



# Manhattan

(From the Broadway Musical "GARRICK GAITIES")

Lyric by LORENZ HART  
Music by RICHARD RODGERS

Brightly

Piano introduction in B-flat major, 4/4 time. The melody is bright and rhythmic, starting with a half note F4, followed by quarter notes G4, A4, Bb4, and C5. The bass line consists of a steady eighth-note accompaniment: F3, Bb2, F3, Bb2, F3, Bb2, F3, Bb2.

F Bb Bbm F Bb Bbm F

Sum-mer jour-neys to Ni-ag-'ra, And to oth-er plac-es ag-gra-vate all our

Vocal line: Sum-mer jour-neys to Ni-ag-'ra, And to oth-er plac-es ag-gra-vate all our  
Piano accompaniment: Chords F, Bb, Bbm, F, Bb, Bbm, F. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

Fmaj7 Gm7 C7 F6 F Bb Bbm

cares; We'll save our fares; I've a co-zy lit-tle flat in

Vocal line: cares; We'll save our fares; I've a co-zy lit-tle flat in  
Piano accompaniment: Chords Fmaj7, Gm7, C7, F6, F, Bb, Bbm. The piano part continues with a steady eighth-note accompaniment.

F Bb Bbm F F9 D7 Gm Bbm6 C7

what is known as old Man-hat-tan, We'll set-tle down right here in town.

Vocal line: what is known as old Man-hat-tan, We'll set-tle down right here in town.  
Piano accompaniment: Chords F, Bb, Bbm, F, F9, D7, Gm, Bbm6, C7. The piano part concludes with a final chord of C7.

Refrain (gaily, but not fast)

F Fdim Gm7 C7 Fmaj7

We'll have Man-hat - tan, The Bronx and Stat - en Is - land too; —  
 We'll go to Green-wich Where mod - ern men itch To be free; —  
 We'll go to Yonk - ers Where true love con - quers In the wilds; —  
 We'll have Man-hat - tan The Bronx and Stat - en Is - land 'oo; —

*mp*

F6 Fdim Gm7 C7 C+ F Gm7 C7

— It's love - ly go - ing through the Zoo; —  
 — And Bowl - ing Green you'll see with me; —  
 — And starve to - geth - er, dear in Childs' —  
 — We'll try to cross Fifth Av - en - ue; —

F Fdim Gm7 C7 Edim Dm

It's ver - y fan - cy On old De - lan - cey Street, you know; —  
 We'll bathe at Bright - on, The fish you'll fright - en When you're in; —  
 We'll go to Cone - y And eat bo - logn - y on a roll; —  
 As black as on - yx We'll find the Bron - nix Park Ex - press; —

A Fm G7 Dm7 Fm G7 Gm7 C7

The sub-way charms us so, When balm-y breez-es blow  
 Your bath-ing suit so thin Will make the shell-fish grin  
 In Cen-tral Park, we'll stroll Where our first kiss we stole,  
 Our Flat-bush flat I guess Will be a great suc-cess.

*mf*

F Fdim Gm7 C7

To and fro; And tell me what street com-pares with Mott Street  
 Fin to fin; I'd like to take a sail on Ja-mai-ca  
 Soul to soul; Our fu-ture ba-bies we'll take to A-bie's  
 More or less; A short va-ca-tion On In-spir-a-tion

*mp*

Fmaj7 F6 Fdim Gm7 C7 C+

in Ju-ly, Sweet push carts gen-tly glid-ing  
 Bay with you; And fair Can-ar-sie's Lake we'll  
 I-rish Rose, I hope they'll live to see it  
 Point we'll spend And in the sta-tion house we'll

Cm D<sub>7</sub> Gm<sub>7</sub> B<sup>b</sup>m

by; \_\_\_\_\_ The great big cit - y's a won-d'rous toy Just  
 view; \_\_\_\_\_ The cit - y's bus - tle can-not de - stroy The  
 close; \_\_\_\_\_ The cit - y's clam-or can nev - er spoil The  
 end \_\_\_\_\_ But Civ - ic Vir - tue can-not de - stroy The

F G<sub>7</sub> F Fdim G<sub>7</sub> Gm<sub>7</sub> C<sub>7</sub>

made for a girl and boy, We'll turn Man-hat-tan In - to an isle of  
 dreams of a girl and boy, We'll turn Man-hat-tan In - to an isle of  
 dreams of a boy and goil, We'll turn Man-hat-tan In - to an isle of  
 dreams of a girl and boy, We'll turn Man-hat-tan In - to an isle of

1. F C<sub>7</sub> 2. F B<sup>b</sup> F<sub>6</sub>

joy. \_\_\_\_\_  
 joy. \_\_\_\_\_  
 joy. \_\_\_\_\_  
 joy. \_\_\_\_\_

*mf* *mf*



# Sentimental Me

Words by LORENZ HART  
 Music by RICHARD RODGERS



Lightly

*mf cresc. rit.*

C Gdim G7 Cdim C

Look at me a - gain, dear;      Let's hold hands and      then, dear, Sigh in  
 Dar-ling you're so hand-some,      Strong and clev - er      and some-times you

*p a tempo*

D7 G7 C

cho - rus; It won't bore us, to be      sure; \_\_\_\_\_  
 seem, dear, Like a dream, dear, that came      true. \_\_\_\_\_

*mf*

C Gdim G7 Cdim C

There's no mean - ing to it, Yet we o - ver - do it, With a  
That's why I picked you out; Bet - ter men I threw out Of my

D7 G7 C Ab C Ab

rel - ish that is hell - ish to en - dure; \_\_\_\_\_  
liv - ing room while giv - ing room to you; \_\_\_\_\_

F G7 C

I am not the kind that mere - ly flirts; \_\_\_\_\_  
I would rath - er read of love in books; \_\_\_\_\_

D7 Dm G7

I just love and love un - til it hurts. \_\_\_\_\_  
Love is much more pain - ful than it looks. \_\_\_\_\_



Refrain (gracefully)

C<sup>+</sup><sub>7</sub> F G<sub>7</sub> G<sup>+</sup><sub>7</sub> C C<sup>+</sup>

Oh, sen-ti-men-tal me and poor ro-man-tic you;

*mp*

F G<sub>7</sub> G<sup>+</sup><sub>7</sub> C G<sub>7</sub> C Dm<sub>7</sub> Fm<sub>6</sub>

Dream-ing dreams is all that we can do; We hang a-round all day and

*mp*

Dm<sub>7</sub> G<sub>7</sub> G<sup>+</sup><sub>7</sub> C Gm A<sub>7</sub> A<sub>7</sub>(b5) G Ddim

pon-der, While both of us grow fond-er The Lord knows where we're

*mf*

D<sub>7</sub> Dm<sub>7</sub> G<sub>7</sub> C<sub>7</sub><sup>+</sup> F G<sub>7</sub> G<sup>+</sup><sub>7</sub>

wan-der-ing to! I sit and sigh; you sigh and sit up-

*mf* *mp*

C C+ F G7 G+7

on— my knee; We laugh and cry, and nev-er dis - a -

C G7 C Dm7 Fm6 Dm7 G7 G+7

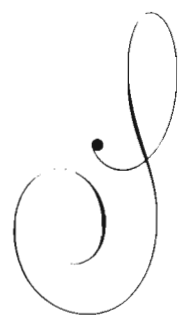
gree; A mil-lion kiss - es we'll make theft of Un -

C G+ C E7 Am Dm7 C G+7

til there's noth-ing left of Poor ro - man-tic you and sen - ti - men - tal

1. C C7 F C+7 2. C Fm7 C

me. Oh, me.



# Mountain Greenery

Music by RICHARD RODGERS

Lyric by LORENZ HART

Moderately

Piano introduction in C major, 4/4 time. The right hand plays chords in a descending sequence: C, C+, F6, Eb, G7, C. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *mf* and *rall.* with a fermata over the final chord.

C C+ F<sub>6</sub> Eb G<sub>7</sub> C

On the first of May It is mov - ing day;  
Sim - ple cook - ing means More than French cui - sines.

Piano accompaniment for the first line of lyrics. Dynamics include *p a tempo* and *grazioso*.

Em Em<sub>7</sub> Am F D<sub>7</sub> G G+ C Am<sub>6</sub> Adim

Spring is here, so blow your job, Throw your job a - way;  
I've a ban - quet planned which is sand - wick - es and beans,

Piano accompaniment for the second line of lyrics.

G G+ C F D<sub>7</sub> G<sub>7</sub>

Now's the time to trust To your wan - der - lust.  
Cof - fee's just as grand With a lit - tle sand.

Piano accompaniment for the third line of lyrics. Dynamics include *poco a poco cresc.*

E<sub>7</sub> Am G G<sub>7</sub>

In the cit - y's dust you wait, Must you wait? Just you wait:  
 Eat and you'll grow fat - ter, boy, S'mat - ter, boy? At - ta boy!

*un poco rit.*

*Refrain (Cheerfully)*

C Am Dm<sub>7</sub> G<sub>7</sub> C Am Dm<sub>7</sub> G<sub>7</sub>

In a moun-tain green-er-y, Where God paints the scen-er-y,  
 In a moun-tain green-er-y, Where God paints the scen-er-y,

*p-f a tempo*

C F D<sub>7</sub> G Am<sub>7</sub> Gdim G

Just two craz-y peo-ple to- geth - er;  
 Just two craz-y peo-ple to- geth - er;

C Am Dm<sub>7</sub> G<sub>7</sub> C Am Dm<sub>7</sub> G<sub>7</sub>

While you love your lov - er, let Blue skies be your cov - er-let,  
 How we love se - ques - ter - ing Where no pests are pest - er - ing,

C F D<sub>7</sub> G C Gdim G C<sub>7</sub>+3

When it rains we'll laugh at the weath - er And if you're good -  
 No dear ma - ma holds us in teth - er! Mos - qui - toes here -

*cresc.*

F<sub>6</sub> C<sub>7</sub> F<sub>6</sub> Fm<sub>6</sub>

I'll search for wood, So you can cook -  
 Won't bite you, dear, I'll let them sting -

Em<sub>7</sub> D<sub>7</sub> Dm<sub>7</sub> G<sub>7</sub>

While I stand look - - ing.  
 Me on the fing - - er.

C Am Dm<sub>7</sub> G<sub>7</sub> C Am Dm<sub>7</sub> G<sub>7</sub>

Beans could get no keen - er re - cep - tion in a bean - er - y,  
 We could find no clean - er re - treat from life's ma - chin - er - y

*mp*

C Am Dm<sub>7</sub> G<sub>7</sub> 1. C Dm<sub>7</sub> G<sub>7</sub>

Bless our moun-tain green - er - y home!  
 Than our moun-tain green - er - y

2. C 3. C Trio-Patter

home! home!

*mf* *f-p*

C G<sub>7</sub> C

He: When the world was young, Old Fa - ther Ad - am with sin would

*p*

*sempre staccato*

C G<sub>7</sub>

grap - ple, So we're en - tit - led to just one ap - ple, I mean to

C C

make ap - ple sauce. — She: Un - - der-neath the

(over L.H.)

*mf* *p*

G<sub>7</sub> C

bough — We'll learn a les - son from Mis - ter O - mar; — Be-neath the

*stacc.*

G<sub>7</sub> C

eyes of no Pa and no Ma — Old La - dy Na - ture is boss. —

Em A<sub>7</sub>

He: Wash - ing dish - es, Catch - ing fish - es

(over L.H.)

*mf* *mp*

Am Em B7 Em A7

In the run-ning stream, We'll curse the smell o' Cit - ron-el - la

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a half note on 'In', followed by eighth notes for 'the run-ning stream,'. The piano accompaniment consists of chords and moving lines in both hands. Chords are labeled as Am, Em, B7, Em, and A7.

Am7 D7 G7 C G7

E - ven when we dream. She: Head — up-on the ground — Your down-y

*mf* *mp* *stacc.*

The second system continues the vocal line and piano accompaniment. The vocal line has a half note on 'E - ven when we dream.' followed by eighth notes for 'She: Head — up-on the ground — Your down-y'. The piano accompaniment includes dynamic markings: *mf*, *mp*, and *stacc.* Chords are labeled as Am7, D7, G7, C, and G7.

C G7

pil - low is just a bould - er. He: I'll have new dim - ples be - fore I'm

The third system continues the vocal line and piano accompaniment. The vocal line has a half note on 'pil - low is just a bould - er.' followed by eighth notes for 'He: I'll have new dim - ples be - fore I'm'. The piano accompaniment consists of chords and moving lines. Chords are labeled as C and G7.

C C+ C C7+5 F

old - er; — But life is peach - es and cream. — And if you're good, —

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note on 'old - er; — But life is peach - es and cream. — And if you're good, —'. The piano accompaniment includes dynamic markings and chord changes. Chords are labeled as C, C+, C, C7+5, and F.



C<sub>7</sub> F Fm<sub>6</sub> Em<sub>7</sub>

I'll search for wood, So you can cook.

D<sub>7</sub> Dm<sub>7</sub> G<sub>7</sub> C Am

While I stand look - - - ing. Beans could

*mp*

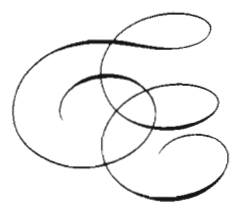
Dm<sub>7</sub> G<sub>7</sub> C Am Dm<sub>7</sub> G<sub>7</sub> C Am

get no keen - er re - cep - tion in a bean - er - y. Bless our

Dm<sub>7</sub> G<sub>7</sub> C

moun-tain green - er - y home.

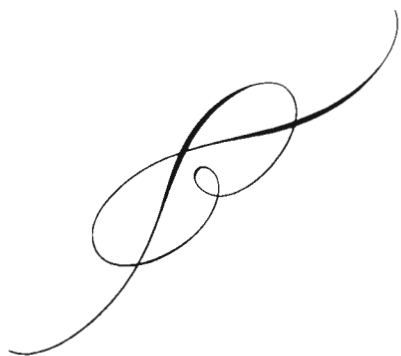
*f*



# The Girl Friend

Music by RICHARD RODGERS

Lyric by LORENZ HART



Joyously

mf rit.

C

He: My girl's the kind of girl for stead - y com - pa - ny. It's stead - y  
She: He's ver - y short on looks but long on de - cen - cy, He's long on

*p a tempo*

com - pa - ny That I pre - fer. When  
de - cen - cy, He's ver - y tame. But

in the Charles - ton dance I want to bump a knee, I want to  
he has made an aw - ful hit with me since he, A hit with

G<sub>7</sub> C E C<sub>7</sub>

bump a knee with her. Home ly  
me since he first came. I have

*espresso*

F#m B<sub>7</sub> E C#<sub>7</sub> F#m B<sub>7</sub> E C#<sub>7</sub>

wrecks ap-peal When their checks ap-peal, But she has  
seen so well, He won't screen so well, But that boy

F#m B<sub>7</sub> E G<sub>7</sub>

sex - ap-peal, Yes, sir!  
means so well, He's game!

*mf*

*Refrain (a little faster and rhythmical)*

C C#dim G<sub>7</sub> Cdim

He: Is - n't she cute! Is - n't she sweet! She's  
She: Is - n't he cute! Is - n't he sweet! He's

*mf*

C E7 F#m7 Dm7

gen - tle and men - tal - ly near - ly com - plete. She's  
 gen - tle and men - tal - ly near - ly com - plete. It's

C C#dim G7

knock - out, she's re - gal, her beau - ty's il - le - gal, She's the  
 strange that this goil can a - dore such an oil - can, I'm the

C Am F6 Ab+ G7 C C#dim

girl friend! Take her to dance,  
 girl friend! He: Take her to dance,

G7 Cdim C E7

take her to tea! It's stun - ning how cun - ning this  
 take her to tea! It's stun - ning how cun - ning this

Fmaj7 Dm7 C C#dim

la - dy can be. A look at this vi - sion will  
 la - dy can be. She ain't got no cul - ture, she's

G7 C Am F# A+ G7 C

cause a col - li - sion, She's the girl friend!  
 keen as a vul - ture, She's the girl friend!

Em B7 Em B7

She is smart, - She's re - fined, - How can she be  
*She:* He is smart, - He's re - fined, - How can he be

*mf*

Em G7 C G7 sus 4 G7

real? She has heart, - She has mind, -  
 real? He has heart, - He has mind, -

C C#dim G7 C C#dim

Hell, the girl's I - deal! Is - n't she cute,  
 Hell, the boy's I - deal! He: Is - n't she cute,

G7 Cdim C E7 Fmaj7 Dm7

Is - n't she sweet? An eye-ful you'd die full of pleas-ure to meet. In  
 Is - n't she sweet? An eye-ful you'd die full of pleas-ure to meet. Both: In

C C#dim G7

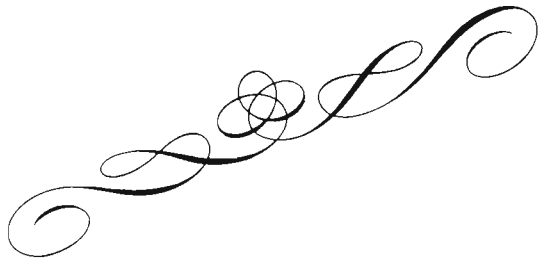
my fun - ny fash - ion I'm cursed with a pas - sion For the  
 my fun - ny fash - ion I'm cursed with a pas - sion For the

1. C Am Fm6 G7 2. C D7(b5) C G7 C

girl friend! girl friend!—  
 {girl} friend! {girl} friend!—  
 {boy} friend! {boy} friend!—

# Blue Room

Music by RICHARD RODGERS  
Lyric by LORENZ HART



Moderately

mf

p

not fast

Fmaj<sub>7</sub>

B $\flat$

Fmaj<sub>7</sub>

B $\flat$

Fmaj<sub>7</sub>

He: All my fu - ture plans, Dear, will suit your plans, Read the lit - tle  
She: From all vis - i - tors And in - quis - i - tors, We'll keep our a -

p

B $\flat$

F

B $\flat$

F

Fmaj<sub>7</sub>

B $\flat$

Fmaj<sub>7</sub>

blue prints;  
part - ment;

Here's your moth - er's room, Here's your  
I won't change your plans, You ar -

*sva*.....

mf

p

B $\flat$

Fmaj<sub>7</sub>

B $\flat$

F

B $\flat$

F

broth - er's room, On the wall are two prints.  
range your plans Just the way your heart meant;

*sva*.....

mf

D<sub>7</sub> Gm D<sub>7</sub> Gm D<sub>7</sub>  
 Here's the kid - dies' room, Here's the bid - dy's room, Here's a pan - try  
 Here, we'll be our - selves And we'll see our - selves Do - ing all the

*mp*

Gm<sub>7</sub> C<sub>7</sub> F<sub>6</sub> C<sub>7</sub> Fmaj<sub>7</sub> E<sup>b</sup> Fmaj<sub>7</sub>  
 lined with shelves, dear, Here I've planned for us, Some - thing  
 things we're schem - ing, Here's a cer - tain place, Cre - tonne

B<sup>b</sup> Fmaj<sub>7</sub> B<sup>b</sup> B<sup>b</sup>maj<sub>7</sub> Gm<sub>7</sub> *rall.* C<sub>7</sub>  
 grand for us, Where we two can be our - selves, dear;  
 cur - tain place, Where no one can see us dream - ing:

*rall.*

*Refrain (slowly, with expression)*

F C<sub>7</sub> F C<sub>7</sub>  
 We'll have a blue room, A new room, For two room, Where

*p dolce*



F F7 Bb Gm7 F G7

ev - 'ry day's a hol - i - day Be - cause you're mar-ried to

*mf*

Gm7 C7 F C7 F

me. Not like a ball-room A small room, A

*p*

C7 F F7 Bb

hall room, Where {I} can smoke {my} pipe a - way, With

{you} {your}

*mf*

F Bb C7 F C7

{your} wee head up-on {my} knee. We will thrive on, keep a - live on

{my} {your}

*R.H.*

F C<sub>7</sub> Gm<sub>7</sub> C<sub>7</sub>

Just noth-ing but kiss - es, With Mis-ter and Mis - sus

*mf*

Dm<sub>7</sub> G<sub>7</sub> Gm<sub>7</sub> C<sub>7</sub> F C<sub>7</sub>

On lit-tle blue chairs. { You sew your trous-seau, And  
I'll wear my

*p*

F C<sub>7</sub> F F<sub>7</sub> B<sub>b</sub> Gm<sub>7</sub>

Rob-in - son Cru - soe is not so far from world-ly cares As our

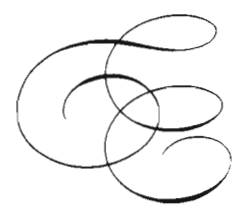
*mf*

F Gm<sub>7</sub> C<sub>7</sub> 1. F Gm<sub>7</sub> C<sub>7</sub> 2. F

blue room far a - way up- stairs! stairs!

*poco rall.* *mf*

*Ad.* ✻



# I Gotta Get Back To New York

By RICHARD RODGERS and LORENZ HART

Moderately, in 2

C F C F C F C F C F C F

Way up north the sun 'll al - ways shine, That love - ly Hud - son

C F C F Dm/C G7 C

Guitar Tacet

Tun - nel is my Ma - son Dix - on Line.

Eb Ab Eb Ab Eb Ab Eb Ab Eb Ab

Where the tem - po rac - es, let me be, Those great wide o - pen

E<sub>b</sub>

A<sup>></sup>

E<sub>b</sub>

A<sub>b</sub>

F<sub>m</sub>/E<sub>b</sub>

B<sup>></sup>7

E<sub>b</sub>6

E<sub>b</sub>

E<sub>b</sub>6

E<sub>b</sub>

spac - es

are plac - es

that smoth - er

me.

B

E

B

E

B

B<sub>b</sub><sup>+</sup>

D

G

D

G

D

A/G

If I'm in Mi - am - i,

Bu - da - pest or Rome,

I'll al - ways shout, "O.

D/F<sup>#</sup>

E7

A7

C/D

D7

E7/G<sup>#</sup>

Moderately slow, in 4

Am7

D7

K. New York, the prod - i - gal goes home."

I'll climb up that Wool - worth and

*Ritard.*

*a tempo*

Gmaj7

Em7

Am7

D7

Gmaj7

Em9

kiss ev' - ry floor,

The sub - way makes mu - sic for me with a roar,

I'm

A9 Am7-5F#/A# Bm7 E7sus E7 Am7 D7 D+ Gmaj9 G6 Gmaj7 E7/G#

dy - ing to feel — that I'm liv - ing once more, — I've got - ta get back — to New York. There's

Am7 D7 Gmaj7 Em7 Am7 D7

on - ly one stat - ue, I know you'll a - gree, — That dame with the torch — look - ing

Gmaj9 Em9 A9 Am7-5F#/A# Bm7 E7sus E7

o - ver the sea, — The smell of the Bronx — is — per - fume to me, — I've

Dm7 D7 G Gmaj7 G7+5 C G

got - ta get back — to New York. Train, keep on go - ing. Train,

C G B7 Em

I'm rid - ing home a - gain. Feet, keep on step - ping. Feet,

F9 E9 Am7 D7 E7/G# Am7 D7 Gmaj7 Em7

I'll nev - er say re - treat. New York is New York, — that's all you can say, — It

*f* *poco rit.* *mf* *a tempo*

Am7 D7 Gmaj9 Em9 A9 Am7-5 F#/A#

gets in your blood — and it's in there to stay. — I'm one of six mil - lion who

Bm7 E7sus E7 Am7 D7 1 G Am E7/G# 2 G G(add 9)

can't keep a - way, — I've got - ta get back — to New York. I'll York.

# You Are Too Beautiful

By RICHARD RODGERS and LORENZ HART

Moderately

The piano introduction consists of two staves in C major, 4/4 time. The tempo is marked 'Moderately' and the dynamics are 'mp'. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

*freely*  
Cmaj<sub>7</sub> F<sub>6</sub> Am<sub>7</sub> Dm<sub>7</sub> C Cmaj<sub>7</sub>

Like all fools, I be - lieved what I want - ed to be - lieve,

*mp*

The first system of the vocal melody and piano accompaniment. The vocal line begins with a half note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Dm<sub>7</sub> G<sub>7</sub> Cmaj<sub>7</sub> F<sub>6</sub> Am<sub>7</sub> Dm<sub>7</sub>

My fool - ish heart con - ceived what fool - ish hearts con -

The second system of the vocal melody and piano accompaniment. The vocal line continues with quarter notes on D5, E5, F5, and G5. The piano accompaniment maintains its harmonic support.

C F C Bm<sub>7</sub> E<sub>7</sub>(b<sub>5</sub>) Am<sub>7</sub>

ceive. I thought I found a mir - a - cle, I

The third system of the vocal melody and piano accompaniment. The vocal line concludes with a half note on G5. The piano accompaniment features a final cadence with a key signature change to E minor for the final chord.

Cmaj<sub>9</sub> C<sub>9</sub> F<sup>+</sup> Dm Cmaj<sub>7</sub> G<sub>9</sub>

thought that you'd a - dore me, But it was not a

The first system of the score features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a half note 'thought' and a quarter note 'that', followed by a dotted quarter note 'you'd' and a quarter note 'a - dore me,'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one flat (Bb).

C<sub>6</sub> Am<sub>7</sub> D<sub>7</sub>(b<sub>9</sub>) Fmaj<sub>7</sub> G<sub>9</sub>

mir - a - cle, It was mere - ly a mi - rage be - fore me.

*rit.*

The second system continues the vocal line with 'mir - a - cle,' and 'It was mere - ly a mi - rage be - fore me.' The piano accompaniment includes a 'rit.' (ritardando) marking. The key signature remains one flat.

*Refrain (with expression and not fast)*

Dm<sub>7</sub> G<sub>7</sub> Em<sub>7</sub> A<sub>7</sub><sup>+</sup> Dm<sub>7</sub> G<sub>7</sub><sup>+</sup>

You are too beau-ti-ful, my dear, to be true, And I am a fool for

*mp*

The third system is the start of the refrain, with lyrics 'You are too beau-ti-ful, my dear, to be true, And I am a fool for'. The piano accompaniment is marked 'mp' (mezzo-piano). The key signature changes to two flats (Bb, Eb).

Cmaj<sub>7</sub> Em<sub>7</sub> Eb<sub>7</sub> Dm<sub>7</sub> Fm<sub>6</sub> G<sub>9</sub> C<sub>6</sub> Cmaj<sub>7</sub> Cdim

beau-ty. Fooled by a feel-ing that be - cause I had found you,

The fourth system continues the refrain with 'beau-ty. Fooled by a feel-ing that be - cause I had found you,'. The piano accompaniment features a triplet of eighth notes in the right hand. The key signature remains two flats.



Dm<sub>7</sub> G<sub>7</sub> Em<sub>7</sub> C A<sub>7</sub>(b9) Dm<sub>7</sub> G<sub>7</sub>  
 I could have bound you, too. You are too beau-ti-ful for

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "I could have bound you, too. You are too beau-ti-ful for". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. There are triplets in the vocal line and piano accompaniment.

Em<sub>7</sub> A<sub>7</sub>+ Dm<sub>7</sub> G<sub>7</sub>+ Cmaj<sub>7</sub> Em<sub>7</sub> Eb<sub>7</sub>  
 one man a-lone, For one luck-y fool to be with,

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "one man a-lone, For one luck-y fool to be with,". The piano accompaniment features a variety of chords and a steady bass line.

Dm<sub>7</sub> Fm<sub>6</sub> G<sub>9</sub> C<sub>6</sub> Ddim Am<sub>7</sub> D<sub>7</sub> D<sub>7</sub>+ Dm<sub>7</sub> G<sub>7</sub>(b9)  
 When there are oth-er men with eyes of their own to see

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "When there are oth-er men with eyes of their own to see". The piano accompaniment includes a triplet in the vocal line and piano accompaniment.

C Dm<sub>7</sub> C F Cdim C Em<sub>6</sub> Gdim Dm<sub>7</sub> G<sub>7</sub>  
 with. Love does not stand shar-ing, Not if one

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "with. Love does not stand shar-ing, Not if one". The piano accompaniment features a variety of chords and a steady bass line. A piano (p) dynamic marking is present.

Cmaj<sub>9</sub> C<sub>6</sub> Dm<sub>6</sub> E<sub>7</sub> Am C+ Am<sub>7</sub> D<sub>7</sub>

cares. Have you been com - par - ing My ev - ry kiss with

Dm<sub>7</sub> G<sub>7</sub> Dm<sub>7</sub> G<sub>7</sub> Em<sub>7</sub> A<sub>7</sub>+

theirs? If on the oth - er hand, I'm faith - ful to you, It's

Dm<sub>7</sub> G<sub>7</sub>+ Cmaj<sub>7</sub> Em<sub>7</sub> Eb<sub>7</sub> Dm<sub>7</sub> Fm<sub>6</sub> G<sub>9</sub>

not through a sense of du - ty; You are too beau - ti - ful and

C<sub>6</sub> Ddim Am<sub>7</sub> D<sub>7</sub> D<sub>7</sub>+ Dm<sub>7</sub> G<sub>7</sub>(b<sub>9</sub>) 1. C Fmaj<sub>7</sub> Cmaj<sub>7</sub> Ab<sub>9</sub> 2. C<sub>6</sub> B<sub>b</sub><sub>6</sub> C(6+9)

I am a fool for beau - ty. ty.

# A Ship Without A Sail

Music by RICHARD RODGERS

Lyric by LORENZ HART

Moderately slow tempo

The piano introduction consists of two staves. The right hand features a melodic line with a series of eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with sustained chords. The tempo is marked 'Moderately slow tempo'. Dynamics include *mf poco a poco cresc.* and *rall.*

He: I don't know what day it is, Or if it's dark or fair; Some-  
She: When love leaves you all a-lone, You're liv-ing in the past;

Accompaniment: *molto legato*, *mp a tempo*

Chords: Eb, Fm, Eb, Db9

how, that's just the way it is, And I don't real-ly  
Then you feel so small a-lone, And oh! the world seems

Accompaniment: *mf*

Chords: Cm, F7, Fm7, Eb7

care. I go to this or that place, I  
vast. You tell your grief to no girls, You

*mp*

seem a - live and well; My head is just a hat place, My  
nev - er make it known; Your smile is like a show-girl's, Your

*mp*

breast an emp - ty shell! And I've a  
laugh a hol - low tone. And then your

*mp*

fad - ed dream to sell.  
lit - tle heart's a stone.

*mf*

Refrain (not fast)

Chords: Eb7, Ab, Eb7, Eb, Eb7, A-, Eb7, Eb

All a - lone, all at sea! Why does no-bod - y care for me,

Chords: Ab, G7, Cm (triple), Abm, Eb, Ebm6, C7

When there's no love to hold my love? Why is my heart so frail,

Chords: Fm, Eb7, Eb, Eb7

Like a ship with - out a sail? Out on the o - cean,

Chords: Eb, Eb7, Fm, Bb7

sail - ors can use a chart, I'm on the o - cean guid - ed by just a

E<sub>b</sub> G<sub>7</sub> E<sub>b</sub> A<sub>b</sub> E<sub>b</sub> E<sub>b</sub>

lone - - ly heart. Still a - lone, still at sea!

E<sub>b</sub> A<sub>b</sub> E<sub>b</sub> E<sub>b</sub> A<sub>b</sub> G<sub>7</sub> C<sub>m</sub>7 A<sub>b</sub>m

Still there's no one to care for me When there's no hand to hold my hand.

E<sub>b</sub> E<sub>b</sub>m<sub>6</sub> C<sub>7</sub> F<sub>m</sub>7 E<sub>b</sub>7

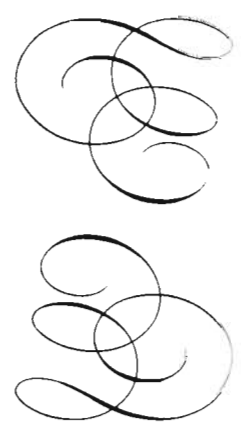
Life is a love - less tale For a ship with - out a

1. E<sub>b</sub> E<sub>b</sub>dim E<sub>b</sub> A<sub>b</sub> 2. E<sub>b</sub>

sail. sail.

*f* *poco rit.*

*ped.* *p*



# Disgustingly Rich

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

Piano introduction in E-flat major, 6/8 time. The melody is in the right hand, and the bass line is in the left hand. The dynamic is marked *mf*.

Chord progression for the first system:

- E<sub>b</sub> (3-fingered)
- B<sub>b</sub>7
- E<sub>b</sub> (3-fingered)
- B<sub>b</sub>7
- E<sub>b</sub> (3-fingered)
- B<sub>b</sub>7
- E<sub>b</sub> (3-fingered)
- B<sub>b</sub>7

Vocal line for Hilda in E-flat major, 6/8 time. The melody is in the right hand.

Hilda: Bren - da Fraz - ier sat on a wall. Bren - da Fraz - ier had a big fall.

Piano accompaniment for Hilda's line in E-flat major, 6/8 time. The melody is in the right hand, and the bass line is in the left hand.

Chord progression for the second system:

- E<sub>b</sub> (3-fingered)
- B<sub>b</sub>/D
- Cm (3-fingered)
- Gm/B<sub>b</sub> (3-fingered)
- Fm/A<sub>b</sub>
- Fm
- E<sub>b</sub>/B<sub>b</sub> (3-fingered)
- E<sub>b</sub>/G
- B<sub>b</sub>7

Vocal line for All in E-flat major, 2/4 time. The melody is in the right hand.

All: Bren - da Fraz - ier's fall - ing down, fall - ing down, fall - ing down. Bren - da Fraz - ier's

Piano accompaniment for All's line in E-flat major, 2/4 time. The melody is in the right hand, and the bass line is in the left hand.

Fairly Bright

Chord progression for the third system:

- E<sub>b</sub>/B<sub>b</sub> (3-fingered)
- A<sub>b</sub>6
- B<sub>b</sub>7
- E<sub>b</sub> (3-fingered)
- A<sub>b</sub>/B<sub>b</sub> (4-fingered)
- E<sub>b</sub>/B<sub>b</sub> (3-fingered)

Vocal line for Lucky in E-flat major, 4/4 time. The melody is in the right hand.

fall - ing down, Lucky: my fair Min - nie!

Piano accompaniment for Lucky's line in E-flat major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand.

Bb7



A7/B7



Bb7



E6



Eb



Sandy: There's mon-ey in the mov - ies, There's

*mf*

Bb9



Ebmaj7



mon - ey in the ads. There's mon - ey in the old Johns,

Fm7



There's mon - ey in the lads.

Gm7



Guitar Tacet

Abmaj7



Guitar Tacet

G7



Min - nie, Min - nie, Min - nie, Min - nie, Mon - ey, Mon - ey, Mon - ey, Mon - ey, Een - y, Meen - y Mon - ey



Cm Eb7/Bb Ab C7/G Fm Guitar Tacet Fm7 Bb7

Mo. Catch a for - tune by the toe!

*ritard.*

Moderately

Fm7 Bb7 Eb Bb7 Eb Fm7

(Sandy) I'll buy ev' - ry - thing I wear at Sacks, -  
 Boy: Break my an - kles on the ten - nis courts, -

*mf*

Eb/G Ab Gm/Bb Ab/C Bb7

I'll cheat plen - ty on my in - come tax, - Swear like a trouper,  
 Get pneu - mo - nia do - ing win - ter sports. - Hilde: I won't be civ - il,

Eb Fm7 Guitar Tacet Fm/Bb F+ / B Bb7

live in a stu - por, Just dis - gust - ing - ly rich!  
 rude as the div - il, Just dis - gust - ing - ly rich!

**E<sub>b</sub>** **B<sub>b</sub>7** **E<sub>b</sub>** **Fm7** **E<sub>b</sub>/G** **A<sub>b</sub>**

I'll make mon - ey and I'll make it quick, Boost On ing my cig - a - rettes that  
 Byng: Ev' - ry week - end I will sail the sea the On my lit - tle yacht, the

**Gm/B<sub>b</sub>** **A<sub>b</sub>/C** **B<sub>b</sub>7** **E<sub>b</sub>**

make me sick. Smoth - ered in sa - bles like Bet - ty Gra - ble's  
 Nor - man - die. Sandy: Catch bar - ra - cu - da down in Ber - mu - da,

**Fm7** **A<sub>b</sub>/B<sub>b</sub>** **E<sub>b</sub>** **Fm7** **E<sub>b</sub>7/G** **A<sub>b</sub>**

Guitar Tacet

Just dis - gust - ing - ly rich! Zack: I'll will buy land  
 Just dis - gust - ing - ly rich! eat sal - mon.

**E<sub>b</sub>7** **A<sub>b</sub>** **E<sub>b</sub>7**

Down on Long Is - land, And as a res - i - dent I will pan the Pres - i - dent.  
 Byng: I'll play back - gam - mon. Girl: Turn break - fast in - to lunch. Whiffen: I'll take Er - rol Flynn to lunch.

**Db/Ab** **Ab** **Dm7-5** **G7** **Cm9** **Cm(+7)** **Cm** **Fm7-5** **Bb7**

Zack: I'll as - pi - re High - er and high - er.  
 I'll as - pi - re High - er and high - er.

*f*

**Eb** **Bb7** **Eb** **Fm7** **Eb/G** **Ab**

Byng: I'll get mar - ried and a - dopt a son Right from To - ny's or from  
 I'll buy au - tos like the au - to - crats. Zack: I'll drink Plu - to like the

*mf*

**Gm/Bb** **Ab/C** **Bb7** **Eb** **C7** **Fm7** **Guitar Tacet**

Twen - ty - One... Swim - ming in high - balls, stewed to the eye - balls, Just dis - gust - ing - ly  
 plu - to - crats... Sandy: Play - ing the hors - es, get - ting di - vorc - es. All: Just dis - gust - ing - ly

*f*

**Fm7** **Bb9** **1 Eb** **Bb** **2 Eb**

rich, Too too dis - gust - ing - ly rich!  
 rich, Too too dis - gust - ing - ly rich!

*sfz*

# It's A Lovely Day For A Murder

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately Bright



Dm



Bb/D



Have you ev - er heard of Saint Bar - thol - o - mew's Day?  
Or the day when we have our tax - es to pay?

Dm



Or the day when they  
Or the day when the

1  
Bb/D



took our li - quor a - way?  
Tro - jans were fooled by U -

2 Dm

Gm/Bb

lys - ses?

Well, to - day is a

day that makes those days look like sis - sies.

What a love - ly day for a mur - der

I could spit!

If there's

Cm6

A7/C#

Dm

Dm7

Dm

Em7-5

A7



Em7-5



A7



A7+5



Em7-5



A7-9



an - y day \_\_\_\_\_ for a \_\_\_\_\_ der, \_\_\_\_\_

Em7-5



A7



Dm



\_\_\_\_\_ this is it! Oh, we'll

D



Dmaj7



D6



Dmaj7



D



nev - er vis - it the par - son, \_\_\_\_\_

Dmaj7



Em7



A7



Em7



A7



\_\_\_\_\_ so I say, \_\_\_\_\_ For se - duc - tion, rob - b'ry and

**Em7**  

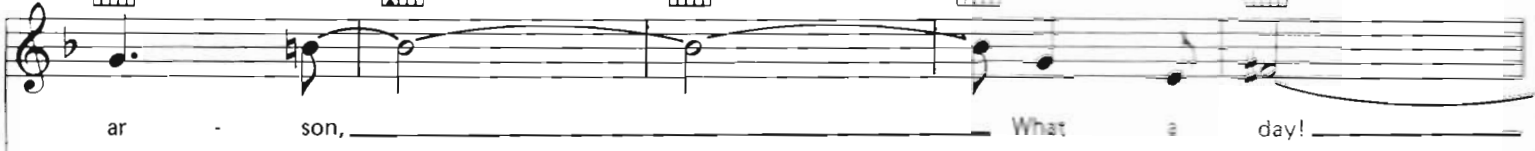

**A9**  


**Em7**  


**A7**  


**Dmaj7**  


ar - son, \_\_\_\_\_ What a day!




**D6**  


**F**  


**F6**  


**Gm7**  


\_\_\_\_\_ | \_\_\_\_\_ could choke my




**C7**  


**F**  


**Fmaj7**  


**C9**  


**Am/C**  


grand - moth - er with \_\_\_\_\_ her shawl, \_\_\_\_\_




**E/C**  


**C7**  

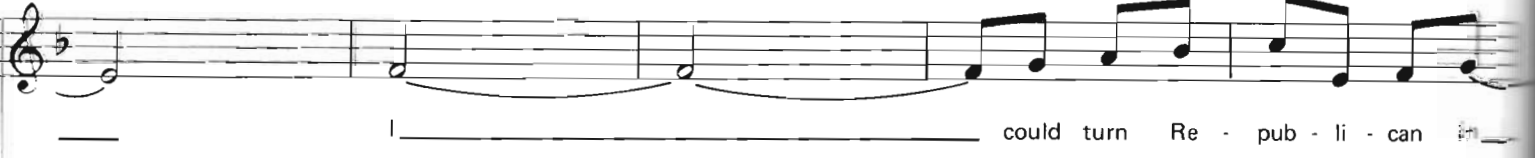

**F**  


**F6**  


**Gm7**  


**C7**  


\_\_\_\_\_ | \_\_\_\_\_ could turn Re - pub - li - can in \_\_\_\_\_




F



Gm/Bb



A7-9



Dm



Musical staff with notes and lyrics: the fatl, Oh, it gets ab - surd

the

fatl,

Oh, it gets

ab - surd

Musical staff with notes and lyrics: and ab - surd - er, So I

and ab - surd - er,

So I

Dm7



Dm



Musical staff with notes and lyrics: say, if you care to join me in mur - der,

say,

if you care

to join me in

mur - der,

Em7-5



A7



Em7-5



A7



A7+5



Em7-5



A7



Musical staff with notes and lyrics: Bus - ter, it's the love - li - est day!

say,

if you care

to join me in

mur - der,

*poco a poco cresc.*

Cmaj7



A7



Dm



Gm



Dm/A



Gm/Bb



Dm



Musical staff with notes and lyrics: Bus - ter, it's the love - li - est day!

Bus - ter, it's

the love - li - est

day!

Musical staff with notes and lyrics: Bus - ter, it's the love - li - est day!

*ff*

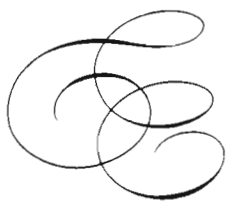
*sfz*



# It Never Entered My Mind

Words by LORENZ HART  
Music by RICHARD RODGERS

With tranquillity



*mf*

*B<sup>b</sup> F B<sup>b</sup><sub>6</sub> F B<sup>b</sup> F*

I don't care if there's powder on my nose, I don't care if my

*p legato tranquillo*

*B<sup>b</sup><sub>6</sub> F B<sup>b</sup> F G<sub>7</sub>*

hair-do is in place. I've lost the very meaning of re- pose, I

*G m<sub>7</sub> C Cm G m*

nev- er put a mud pack on my face. Oh, who'd have thought that I'd

*A<sub>7</sub>* *D<sub>7</sub>* *G<sub>7</sub>*

walk in a daze now, I nev- er go to shows at night, But just to mat-in-ees now.

*Gm<sub>7</sub>* *C* *Cm<sub>6</sub>* *C<sub>9</sub>*

I see the show and home I go.

*poco rit.*

*Refrain (slowly, with warm expression)*

*F* *Am* *F* *Am* *F* *Am*

Once I laughed when I heard you say - ing That I'd be play - ing

*p a tempo*

*F* *Am* *F* *Am* *F* *Am*

sol - i - taire, — Un-eas-y in my eas - y chair. —

Gm7 Eb7 C7 F Am

It nev-er en-tered my mind.— Once you told me

*mf* *p*

F Am F Am F Am

I was mis-tak - en That I'd a-wak - en with the sun—

F Am F Am Gm7

And or-der or - ange juice for one,— It nev-er en-tered my mind.—

C7 F Gm7 C7 Fmaj7 F6 Gm7

You have what— I lack my - self,—

*mf* *mp*

C<sub>7</sub> F C<sub>7</sub> F Bdim C<sub>7</sub> Gm<sub>7</sub> Am

And now I e-ven have to scratch my back my-self, —

*mf* *marcato*

B $\flat$  Am C<sub>7</sub> F Am F Am F Am

Once you warned me That if you scorned me, I'd sing the maid-en's

*mp*

F Am F Am Cm<sub>6</sub> B $\flat$ + D<sub>7</sub> Gm C<sub>7</sub>

pray'r a-gain — And wish that you were there a-gain — To get in-to my

*mf*

F B $\flat$ <sub>6</sub> C<sub>7</sub> 1. F<sub>6</sub> G<sub>7</sub> C<sub>7</sub> 2. F<sub>6</sub>

hair a-gain, — It nev-er en-tered my mind. —

*mf* *p*

# Ev'rybody Loves You

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

*mf*

Chord diagrams: Eb, Eb6, Ab6, Bb7

I won - der what you're dream - ing while you're sleep - ing? I'll nev - er

*p*

know, you'll nev - er know. Now at last the world can - not come

peep - ing In - to the thoughts you call your own.

Ab6 Bb7 Eb Ab6 Bb7

You close your eyes and you're a - lone;

You're in a world that's bright and

Eb Eb6 Bb Db7+5 Fm F+ Bb7

new \_\_\_\_\_ And there is no one in it, but you.

Eb G7 Cm Eb7 Ab Eb

Com - fy \_\_\_\_\_ and co - zy \_\_\_\_\_

All the world is

*p-mf*

Ab6 Bb7 Ab Eb F9 F7

ros - y \_\_\_\_\_ Ev' - ry - bod - y loves you when you're a -

*mp* *mf*

Bb



F7



C#dim



Bb7



Eb



G7



sleep.

Too late

to

*cresc.*

*f*

*p*

Cm



Eb7



Ab



Eb



Ab6



Bb7



start now

Tak - ing

things a

part now,

*mp*

Ab



Eb



F9



F7



Bb



F7



Ev' - ry - bod - y

loves you

when you're a - sleep

*mf*

*cresc.*

C#dim



Bb7



Eb7



Ab



Db7



Gb



You for - get

your

Al - pha - bet

When

*f*

*mp*

B7 E Ab Ab6 Bb7

you've been count - ing sheep, Does my dream - er

know trou - bles will keep. Com - fy and

Eb F7 Bb F7 C#dim Bb7 Eb G7

co - zy All the world is ros - y, Ev' - ry - bod - y

Cm Eb7 Ab Eb Cm F9 Eb Gb

loves you when you sleep! sleep!

Cb Abm Eb Fm Bb7 1 Eb B7 2 Eb

*mf* *cresc.* *p* *cresc.*

*mf* *cresc.* *p* *cresc.*

Cb Abm Eb Fm Bb7 1 Eb B7 2 Eb

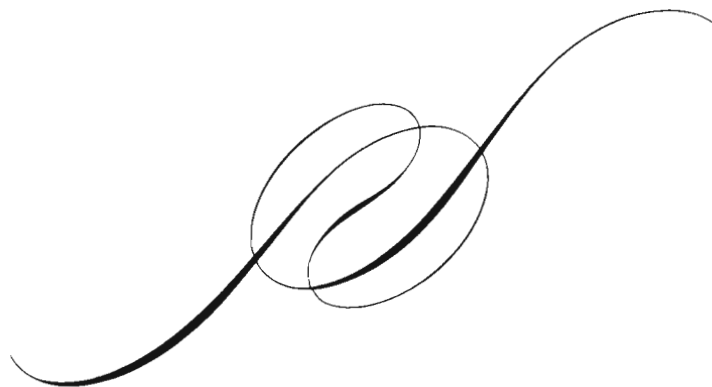
*mf* *cresc.* *p* *cresc.*

*mf* *cresc.* *p* *cresc.*




# Have You Met Miss Jones?

Words by LORENZ HART  
Music by RICHARD RODGERS



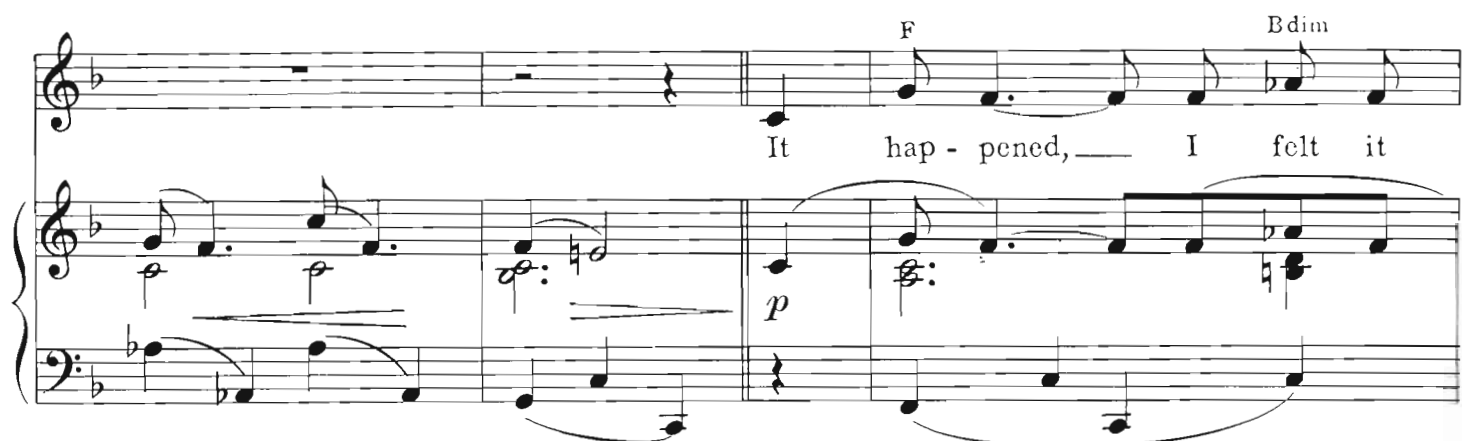
Moderately



*mf*

F Bdim

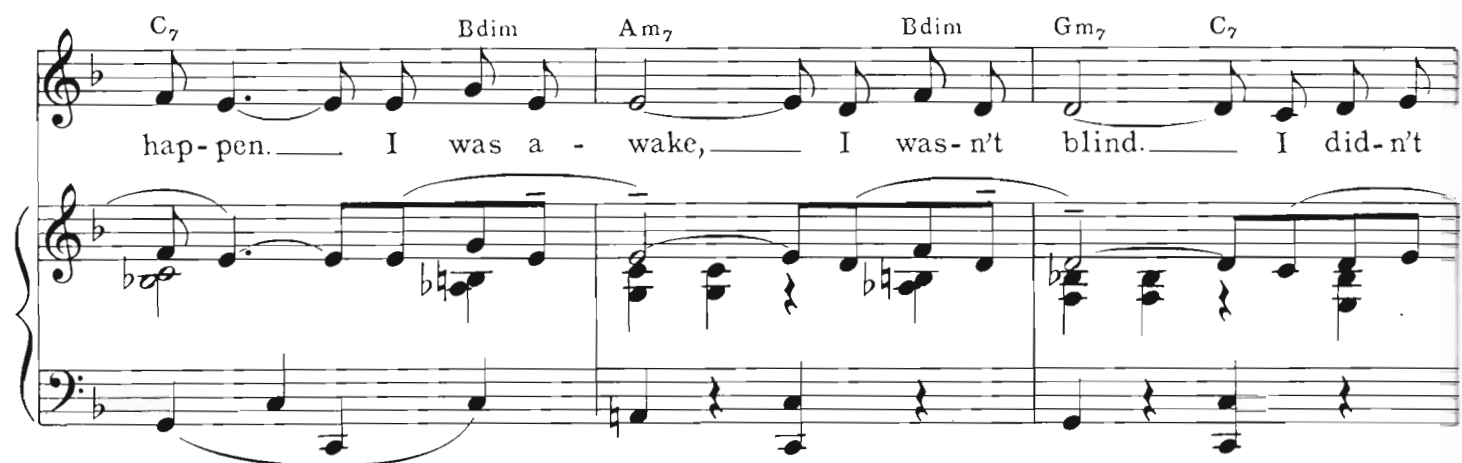
It hap - pened, — I felt it



*p*

C<sub>7</sub> Bdim Am<sub>7</sub> Bdim Gm<sub>7</sub> C<sub>7</sub>

hap - pen. — I was a - wake, — I was - n't blind. — I did - n't



F Bdim C<sub>7</sub> Bdim F Bdim Gm<sub>7</sub> C<sub>7</sub>

think, — I felt it hap - pen. — Now I be - lieve in mat - ter o - ver



F F<sub>7</sub> E<sup>-</sup> E<sup>dim</sup> F F<sub>9</sub>

mind. — And now, you see, — we must-n't wait. — The near-est

*mp*

B<sup>b</sup> G<sub>7</sub> C<sub>7</sub>(F) C<sub>7</sub>

mo - ment that we mar - ry is too late!

*rit.*

*Refrain (gracefully and not fast)*

F F<sup>#dim</sup> G<sub>m</sub> C<sub>7</sub> G<sub>m</sub> C<sub>7</sub>

"Have you met Miss Jones?" Some one said as

*p a tempo*

G<sub>m7</sub> C<sub>7</sub> F D<sub>m</sub> G<sub>7</sub>

we shook hands. She was just Miss Jones to

Gm C<sub>7</sub> Gm<sub>7</sub> C<sub>7</sub> C+ F F<sup>dim</sup>

me. \_\_\_\_\_ Then I said, "Miss Jones,

Gm C<sub>7</sub> Gmi C<sub>7</sub> Gm<sub>7</sub> C<sub>7</sub> F Dm G<sub>7</sub>

You're a girl who un - der - stands I'm a man who must be

Gm<sub>7</sub> C<sub>7</sub> F<sub>7</sub> Bb D<sup>b7</sup>

free." \_\_\_\_\_ And all at once I lost my breath, And all at

Gb A<sub>7</sub> D

once was scared to death, And all at once I owned the

$D\flat_7(G\flat)$   $D_7$   $G\flat$   $C_7$   $F$   
 earth and sky! \_\_\_\_\_ Now I've met Miss

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one flat. The piano accompaniment is on grand staff notation (treble and bass clefs). Chords are indicated above the vocal line. The piano part includes dynamics like *mp*.

$F\sharp dim$   $Gm$   $C_7$   $Gm$   $C_7$   $Gm_7$   $C_7$   $Fmaj_7$   $Bdim$   
 Jones, And we'll keep on meet- ing till we die, \_\_\_\_\_

This system contains the third and fourth staves of music. The vocal line continues with the lyrics. The piano accompaniment features various chord voicings and dynamics such as *mf*.

$Gm_7$   $C_7$  1.  $F$   $B\flat_7$   $F$   $C_7(F)$   $C_7$   
 \_\_\_\_\_ Miss Jones and I.

This system contains the fifth and sixth staves of music. It includes a first ending bracket over the vocal line. The piano accompaniment continues with the same harmonic structure.

2.  $F$   $E\flat_7$   $F$   
 I. \_\_\_\_\_

This system contains the seventh and eighth staves of music. It includes a second ending bracket. The piano accompaniment concludes with a *rall.* (ritardando) and *p* (piano) dynamic. There are some markings at the bottom of the page, including a double asterisk  $\ast\ast$ .



# I'd Rather Be Right

Words by LORENZ HART  
 Music by RICHARD RODGERS

Moderately

The piano introduction consists of two staves. The right hand starts with a series of chords: D, Bb+, D, Bb+, D, G, D. The left hand plays a simple bass line. The piece begins with a mezzo-forte (*mf*) dynamic and concludes with a *rit. e dim.* (ritardando and diminuendo) marking.

**D** **Bb+** **D** **Bb+** **D** **G** **D**

He: When I first got my job they paid me sev - en - teen a

*p*  
*a tempo*

The first system shows the vocal line for 'He' and the piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef. The lyrics are: 'He: When I first got my job they paid me sev - en - teen a'.

**D7** **G** **C6** **A7** **Dmaj7** **Bm/A**

week; In just five years I'm get - ting twen - ty - two.

The second system continues the vocal line and piano accompaniment. The lyrics are: 'week; In just five years I'm get - ting twen - ty - two.'.

**Em7** **A7** **D** **Bb+** **D** **Bb+** **D** **G** **D**

I'll get an - oth - er two buck raise When I've the nerve to

The third system continues the vocal line and piano accompaniment. The lyrics are: 'I'll get an - oth - er two buck raise When I've the nerve to'.

D7



G



C6



A7



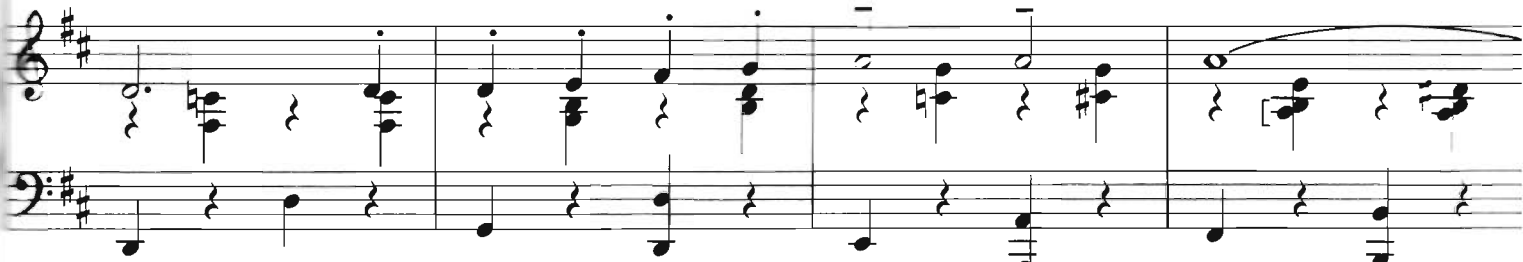
B7sus



B7



speak. She: And if you don't I'll still love you.



You're al - ways right no mat - ter what you do.

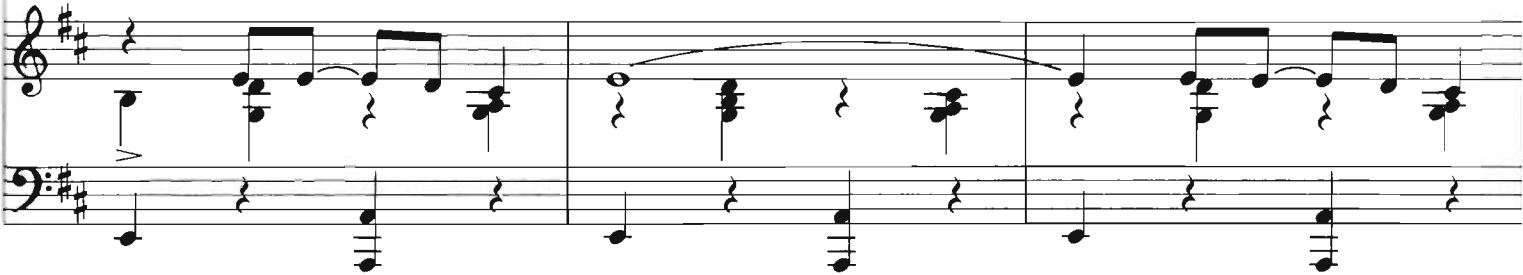


Guitar Tacet

I'd rath - er be right than in - flu - en - tial,



I'd rath - er be right than wealth - y and



Dmaj7



D7



Bm



D



Em7



A7



Em7



A7



wise, \_\_\_\_\_ I don't come through, dear, \_\_\_\_\_ where brains be -

Dm

D

Em7

A7

long. \_\_\_\_\_ But per - tain - ing to you, dear, \_\_\_\_\_

*mf*

Em7

B7+5

E7

A7

Guitar Tacet

\_\_\_\_\_ I can't go wrong. \_\_\_\_\_ I'd rath - er be

*p*

D

Dmaj7

Bm7

D

Em7

A7

right \_\_\_\_\_ than pres - i - den - tial, \_\_\_\_\_

Em7

A7

Em7

A7

D7

A7

D11

Let oth - er folks fight for heights a - bove,

D7

G6

D7

G

Em

What do I fight for? Just to be right for

Em7-5

D

Bm

Em7

A7

I'd rath - er be right, Just right a - bout

1 D

E9

A7

Guitar Tacet

2 D

love! I'd rath - er be love!



# At The Roxy Music Hall

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

Piano introduction in G minor, 4/4 time. The music features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* and *mp*. The key signature has two flats (Bb and Eb).

Gm7



C7



F



Dm7



G7



Vocal line: Come Step with this me way And you won't be - lieve a thing you  
Hear the su - per su - per or - gan

Piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *mp*.

C7



F



Gm7



Am



Gm



Vocal line: see, Where an ush - er puts his heart in what he ush - es, There the  
play, Where they change the lights a mil - lion times a min - ute, Where the

Piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

F



Gm7



Am



Bb7



Vocal line: four - tain chang - es col - or when it be - gush - es, Where the  
stage goes up and down when they be - gin it It's a

Piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

A

Bm

C7

D

seats ca - ress your car - cass with their plush es, At The  
won - der Mis - sus Roose - velt is - n't in it! At The

Am

F#dim

Gm7

C7

Gm7

C7

Rox - y Mu - sic Hall Hold my  
Rox - y Mu - sic Hall Come a

F

Dm7

G7

C7

hand, Don't be fright - ened when you hear that band, They  
long, Hear them sing the Vol - ga Boat - that man Song, Where come  
the

F

Gm7

Am

Gm

F

Gm7

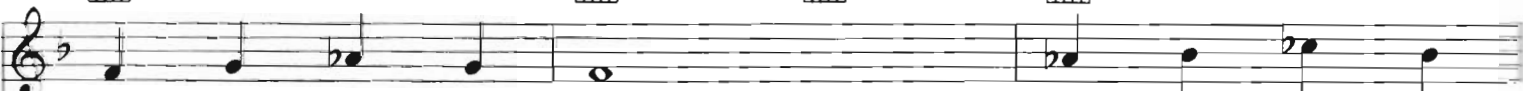
up like A - li Ba - ba from the cel - lar Through the cour - te - sy of Mis - ter Rock - e -  
ac - ro - bats are whirl - ing on their dig - its Where the bal - co - ny's so high you get the



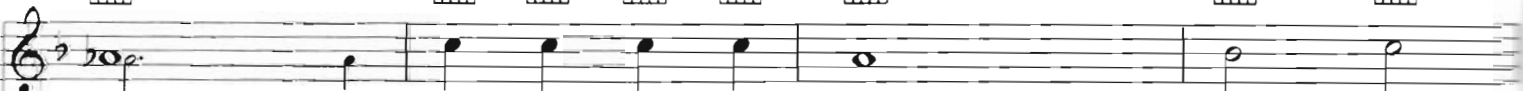
fel - ler Then they play the o - ver - ture from Wil - liam Tel - ler At The  
fidg - ets Where the ac - tors seem to be a lot of mid - gets At The



Rox - y Mu - sic Hall You don't have to read the ad It's  
Rox - y Mu - sic Hall If you're lost while climb - ing up And



al find ways the worth the ing dough, An They are week on you  
the go - ing hard, their



go guard They It's send the a Saint old Ber - show, Don't Come be with  
nard.



F



Dm7



G7



C7



shy, If a na - ked stat - ue meets your eye, Where the  
me Where the drink - ing cups are al - ways free, It's a

F



Gm7



Am



F7



Bb



Cm7



bal - let is so sweet with birds and ros - es, That you break out in a rash be - fore it  
won - der - land where ev' - ry - one is A - lice, Where the la - dies room is big - ger than a

clos - es, At The Rox - y Mu - sic  
pal - ace, At The Rox - y Mu - sic

*mf*

1

F



C7



F6



C7



2

F



C7



F



Hall.  
Hall.

Hall.  
Hall.

*sf*

# Spring Is Here

Words by LORENZ HART  
Music by RICHARD RODGERS

Quietly



*mf* *poco rit.*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'poco rit.' (ritardando).

*p a tempo*

Ab Cm Db Db6 Eb7

Once there was a thing called spring, when the world was writ-ing vers-es like

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment is in a lower register. The tempo is marked 'p a tempo' (piano, at tempo).

Abmaj7 Cm Db Ab Cm Db

yours and mine All the lads and girls would sing, When we

The second system continues the vocal and piano accompaniment. The vocal line and piano accompaniment are in the same register as the first system.

Db6 Eb7 Ab Bbm Ab Abdim

sat at lit - tle ta - bles and drank May wine.

The third system concludes the vocal and piano accompaniment. The vocal line and piano accompaniment are in the same register as the previous systems.

*B<sup>b</sup>m<sub>7</sub>* *E<sup>b</sup><sub>7</sub>* *D<sup>b</sup>m<sup>♯</sup><sub>7</sub>*

Now A - pril, May and June are sad - ly out of tune

*B<sup>b</sup>m<sub>7</sub>* *E<sup>b</sup><sub>7</sub>*

Life has stuck the pin in the bal - loon.

*poco rit.*

*Refrain (slowly, with expression)*

*A<sup>b</sup>dim* *A<sup>b</sup>* *A<sup>b</sup>dim* *3*

Spring is here! Why does - n't my heart go

*p-mf a tempo*

*A<sup>b</sup>6* *A<sup>b</sup><sub>7</sub>(<sup>b</sup><sub>9</sub>)* *E<sup>b</sup><sub>9</sub>* *A<sup>b</sup><sub>7</sub>(<sup>b</sup><sub>9</sub>)* *3*

danc - ing? Spring is here! Why is - n't the waltz en -

E<sup>b</sup><sub>9</sub> A<sup>b</sup> D<sup>b</sup>

tranc-ing? No de - sire, — No am - bi - tion leads

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat major/C minor). The vocal line begins with a quarter note on G4, followed by a dotted quarter note on A4, and then a half note on B4. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Chord changes are indicated above the staff: E<sup>b</sup><sub>9</sub>, A<sup>b</sup>, and D<sup>b</sup>. A triplet of eighth notes is marked in the piano accompaniment.

A<sup>b</sup> F<sup>m</sup>

me, May - be it's be - cause no - bod - y

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note on G4, a dotted quarter note on A4, and a half note on B4. The piano accompaniment continues with chords and a bass line. Chord changes are indicated: A<sup>b</sup> and F<sup>m</sup>. A triplet of eighth notes is marked in the piano accompaniment.

B<sup>b</sup><sub>7</sub> E<sup>b</sup><sub>7</sub> A<sup>b</sup>dim A<sup>b</sup>

needs me. Spring is here!

The third system features a vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note on G4, a dotted quarter note on A4, and a half note on B4. The piano accompaniment continues with chords and a bass line. Chord changes are indicated: B<sup>b</sup><sub>7</sub>, E<sup>b</sup><sub>7</sub>, A<sup>b</sup>dim, and A<sup>b</sup>. A triplet of eighth notes is marked in the piano accompaniment. A dynamic marking of *p* (piano) is present.

A<sup>b</sup>dim A<sup>b</sup><sub>6</sub> A<sup>b</sup><sub>7</sub> (b<sub>9</sub>)

Why does - n't the breeze de - light me? Stars ap -

The fourth system features a vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note on G4, a dotted quarter note on A4, and a half note on B4. The piano accompaniment continues with chords and a bass line. Chord changes are indicated: A<sup>b</sup>dim, A<sup>b</sup><sub>6</sub>, and A<sup>b</sup><sub>7</sub> (b<sub>9</sub>). A triplet of eighth notes is marked in the piano accompaniment.

$E\flat_9$   $A\flat_7(b_9)$   $E\flat_9$   
 pear Why does - n't the night in - vite me?

$A\flat$   $B\flat_7$   
 May - be it's be - cause no - bod - y loves

$E\flat_7(A\flat)$   $E\flat_7$   $Cm$   $Fm$   $B\flat m_7$   $E\flat_7$   $1. A\flat$   
 me, Spring is here I hear!

$E\flat_{7+}(b_9)$   $E\flat_7$   $2. A\flat A\flat_7 D\flat$   $A\flat(D\flat) A\flat$   
 hear!





# I Married An Angel

Words by LORENZ HART  
Music by RICHARD RODGERS



Moderately



*mf*

*calmly*

C<sub>7</sub> F G<sub>7</sub> Gm<sub>7</sub> C<sub>7</sub> Gm

There's been a change in me! I have a love-ly dis-po-



*p semplice*

C<sub>7</sub> F G<sub>7</sub> Gm<sub>7</sub> C<sub>7</sub> Gm C<sub>7</sub> F

sion, That's ver-y strange in me. And life's as sweet as it can be.



Gm<sub>7</sub> C<sub>7</sub> Gmaj<sub>7</sub> F<sub>6</sub> Gm<sub>7</sub> C<sub>7</sub> Fmaj<sub>7</sub> F<sub>6</sub>

I've lots of cour-age and am-bi-tion.— From ev-'ry care my mind is free,



Gm<sub>6</sub> A<sub>7</sub> Dm B<sub>7</sub> F C<sub>7</sub> F G<sub>7</sub> 53

So I re-peat, with your per-mis-sion, — There's been a change in me!

*Refrain (with emphatic feeling)*

F C<sub>7</sub> F Dm Gm<sub>7</sub> C<sub>7</sub> F Dm Gm<sub>7</sub> C<sub>7</sub>

Have you heard I mar-ried an an-gel, I'm sure that the

*p*

F D<sub>7</sub> Gm<sub>7</sub> C<sub>7</sub> F F C<sub>7</sub> F Dm

change 'll be aw-fil'ly good for me. Have you heard

*mf* *p*

Gm<sub>7</sub> C<sub>7</sub> F Dm Gm<sub>7</sub> C<sub>7</sub> F D<sub>7</sub>

An an-gel I mar-ried, To heav-en she's car-ried this

Gm<sub>7</sub> C<sub>7</sub> F Dm<sub>7</sub> G<sub>7</sub> C Dm<sub>7</sub> G<sub>7</sub>

fel-low with a kiss. She is sweet and gen-tle, So it is-n't

*sf* *mf*

C Cm<sub>7</sub> F<sub>7</sub> B<sup>b</sup> F G<sub>9</sub> C<sub>7</sub> C<sub>7</sub>(b<sub>9</sub>)

strange, When I'm sen-ti - men-tal, She loves me like an an - gel.

F C<sub>7</sub> F Dm Gm<sub>7</sub> C<sub>7</sub> F Dm

Now you've heard, I mar-ried an an - gel,

*p*

Gm<sub>7</sub> C<sub>7</sub> F D<sub>7</sub> Gm<sub>7</sub> C<sub>7</sub> 1. F C<sub>7</sub> 2. F

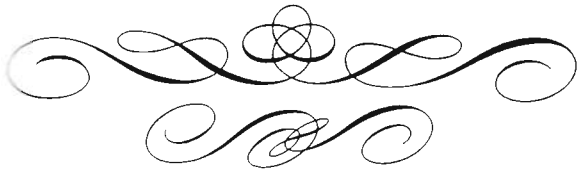
This beau-ti-ful change'll be aw-f'lly good for me. me. —

*mf*

# The Most Beautiful Girl In The World

Music by RICHARD RODGERS

Words by LORENZ HART



Moderate Waltz tempo

Piano introduction in 3/4 time, marked *mf*. The music features a waltz-like melody in the right hand and a supporting bass line in the left hand, with a key signature of one flat.First system of music. The vocal line is on a single staff with lyrics: "We used to spend the spring to - geth-er be - fore we learned to". The piano accompaniment is on two staves, marked *p*. Chords are indicated above the vocal line: Dm7, G7, G+, C, Dm7, G7, G+.Second system of music. The vocal line continues with lyrics: "walk; \_\_\_\_\_ We used to". The piano accompaniment is on two staves, marked *mf* and *p*. Chords are indicated above the vocal line: C, G7, Dm7, G7.

Third system of music. The vocal line concludes with lyrics: "laugh and sing to - geth-er be - fore we learned how to talk. \_\_\_\_\_". The piano accompaniment is on two staves. Chords are indicated above the vocal line: G+, C, Dm7, G7, C.

G<sub>7</sub> C E F G<sub>7</sub> B C

With no rea - son for the sea - son

*mf* *p*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics 'With no rea - son for the sea - son'. Above the staff are chord symbols: G<sub>7</sub>, C, E, F, G<sub>7</sub>, B, and C. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with block chords. Dynamic markings *mf* and *p* are present.

A<sub>m7</sub> D<sub>7</sub> D<sub>m7</sub> G<sub>7</sub>

Spring would end as it would start. \_\_\_\_\_

*mf*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'Spring would end as it would start.' followed by a line of dashes. Above the staff are chord symbols: A<sub>m7</sub>, D<sub>7</sub>, D<sub>m7</sub>, and G<sub>7</sub>. The piano accompaniment continues with similar patterns. A dynamic marking of *mf* is shown.

C E F G<sub>7</sub> B C A<sub>m7</sub> D<sub>7</sub> G

Now the sea - son has a rea - son, And there's spring-time in my heart. \_\_\_\_\_

*p* *cresc.*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with 'Now the sea - son has a rea - son, And there's spring-time in my heart.' followed by a line of dashes. Above the staff are chord symbols: C, E, F, G<sub>7</sub>, B, C, A<sub>m7</sub>, D<sub>7</sub>, and G. The piano accompaniment features a crescendo. Dynamic markings *p* and *cresc.* are present.

Guitar tacet

*f*

Detailed description: This system contains the seventh and eighth lines of music. The top line is labeled 'Guitar tacet' and shows a whole rest. The piano accompaniment continues with a forte *f* dynamic. The system concludes with a double bar line and repeat signs.

Refrain

*C<sub>7</sub>* *F* *Fdim* *F*

The most beau-ti-ful girl in the world \_\_\_\_\_ Picks my ties out,

*p*

*Fdim* *F* *Fdim* *C<sub>7</sub> sus4* *C<sub>7</sub>*

eats my can - dy, Drinks my bran - dy, \_\_\_\_\_ The most beau-ti-ful

*F* *A m* *G m<sub>7</sub>* *C<sub>7</sub>* *F*

girl in the world. \_\_\_\_\_ The most beau-ti-ful star in the

*mf*

*Fdim* *F* *Fdim* *F* *Fdim* *C<sub>7</sub> sus4* *C<sub>7</sub>*

world \_\_\_\_\_ is - n't Gar - bo, Is - n't Diet - rich But the sweet trick -

who can make me be - lieve it's a beau - ti - ful world

*cresc.* *mf*

Chords: Cm, C sus, D7

So - cial not a bit, Nat - 'ral kind of

Chords: Dm, G9, Cm7, C7, Dm, G9

wit, She'd shine an - y - where And she

Chords: Gm7, C7, Am7, D7, G7 sus 4, G7

has - n't got plat - i - num hair The most beau - ti - ful house in the

Chords: Gm7, C, Gm, C7, F

*p*

Fdim F Fdim F Fdim

world \_\_\_\_\_ Has a mort - gage what do I care, it's good-

C<sub>7</sub> sus 4 C<sub>7</sub> Cm

bye care \_\_\_\_\_ When my slip-pers are next to the ones that be - long \_\_\_\_\_

*cresc.*

Cm<sub>6</sub> D<sub>7</sub> Dm<sub>7</sub> G<sub>7</sub> Gm<sub>7</sub> Bb<sub>7</sub>

\_\_\_\_\_ To the one and on - ly beau-ti - ful girl in the

*f*

1. F B<sup>b</sup> F C<sub>7</sub> 2. F B<sup>b</sup> F

world! \_\_\_\_\_ The most world! \_\_\_\_\_

*mf* *f*



# Little Girl Blue

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

**F** **Dm7** **Bbmaj7** **C9** **F** **F7-9** **Bb**

Sit there and count your fin - gers, what can you do? Old girl you're  
 Sit there and count the rain - drops fall - ing on you. It's time you

**Bbm** **F** **Eb7** **D7** **Db7** **Am7** **Ab7** **Gm7** **C9**

through. knew, Sit all there you and can count your lit - tle fin - gers, Un - luck - y Lit - tle Girl  
 can count on is the rain - drops That fall on Lit - tle Girl

**1 F Ab G Gb** **2 F Ab G Gb F** **C7**

Blue. Blue. No use, old girl, you

**F** **Asus** **A7**

may as well sur - ren - der. Your hope is get - ting slen - der, Why won't some - bod - y

Dm7

D7-9

Gm7

C7

F

Bbmaj7

C9

F

A $\flat$

send a ten - der Blue boy to cheer a lit - tle girl blue?

G

G $\flat$

F

Gm7

C7

F

When I was ver - y young the world was young - er than  
strung with ev - 'ry star in the

Am7

A $\flat$ 7

Gm7

C7

F

I, As mer ry as a car ou - sel The cir - cus tent was  
sky A - bove the ring I loved so well.

Dm7

Gm7

F

Now the young world has grown old, Gone are the

C7

D.S. al Coda

tin - sel and gold.

CODA

F

A $\flat$

G

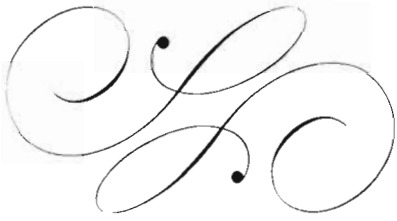
G $\flat$

F

Blue?

# My Romance

Words by LORENZ HART  
Music by RICHARD RODGERS



Moderately

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, accented with 'v' marks. The left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Moderately' and the dynamics are 'mf'. The piece concludes with a 'poco rit.' (slightly ritardando) marking.

Em6 D7 Em6 D7 Em6 D7 Em6 D7

I won't kiss your hand, Ma - dam, Cra - zy for you though I am.

*p a tempo*

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part has a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are: "I won't kiss your hand, Ma - dam, Cra - zy for you though I am." The dynamics are marked 'p a tempo'.

G7 C7 F Fm C G7 C

I'll nev-er woo you on bend-ed knee, No Ma-dam, not me.

The second system continues the song with a vocal line and piano accompaniment. The lyrics are: "I'll nev-er woo you on bend-ed knee, No Ma-dam, not me." The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

Em6 D7 Em6 D7 G Dm7 G7

We don't need that flow-'ry fuss, No sir, Ma-dam, not for us.

The third system concludes the song with a vocal line and piano accompaniment. The lyrics are: "We don't need that flow-'ry fuss, No sir, Ma-dam, not for us." The piano accompaniment ends with a final chord.

Refrain (smoothly with expression)

C C F C

My ro-mance does-n't have to have a moon in the sky, My ro-

*p-mf*

A m Cmaj7 F C Dm7 G7 C F

mance does-n't need a blue la-goön standing by; No month of

*mf*

C C9 F C F#m7 B7 Em Am

May, no twin - kling stars, no hide a-way, no

G D7 G sus4 G7 C

soft gui-tars. My ro-mance does-n't need a cas-tle

*p*

F C Am Cmaj7 F C

ris - - ing in Spain, Nor a dance to a con-stant-ly sur-

The first system of music features a vocal line with lyrics "ris - - ing in Spain, Nor a dance to a con-stant-ly sur-". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chords are indicated above the vocal line: F, C, Am, Cmaj7, F, and C.

Dm7 G7 C C7 F A7 Dm

pris - - ing re - frain. Wide a - wake I can make my most fan-

*cresc.*

The second system continues the vocal line with lyrics "pris - - ing re - frain. Wide a - wake I can make my most fan-". The piano accompaniment includes a *cresc.* marking. Chords are indicated above the vocal line: Dm7, G7, C, C7, F, A7, and Dm.

E7 A7 D7 C Am Dm7 G7

tas - tic dreams come true; My ro - mance does - n't need a thing but

*mf* *f* *dim.*

The third system continues the vocal line with lyrics "tas - tic dreams come true; My ro - mance does - n't need a thing but". The piano accompaniment includes dynamic markings *mf*, *f*, and *dim.* Chords are indicated above the vocal line: E7, A7, D7, C, Am, Dm7, and G7.

1. C D7 G7 2. C

you. My ro - you.

*mf*

*ped.*

The fourth system concludes the vocal line with lyrics "you. My ro - you.". The piano accompaniment includes a *mf* marking and a *ped.* marking. Chords are indicated above the vocal line: 1. C, D7, G7, 2. C.

# Love Me Tonight

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady bass line. The tempo is marked 'Moderately' and the dynamic is 'mf'. There are some fermatas and accents in the right hand.

F

A diagram showing the fingering for the F major chord on a guitar.

The piano accompaniment for the 'Vamp' section. It features a repeating rhythmic pattern in the right hand and a steady bass line in the left hand. The dynamic is 'mp'. The lyrics 'There's a glis - ten - ing' are written above the staff.

Gm7 F Gm F

Four guitar chord diagrams for Gm7, F, Gm, and F.

The piano accompaniment for the first line of the vocal melody. The right hand plays chords and single notes, while the left hand plays a steady bass line. The lyrics 'ring a - round the moon.' are written below the staff.

Gm7 F Gm F D7 G7-5 G7 C7-9 C7 F7+5

A series of guitar chord diagrams for Gm7, F, Gm, F, D7, G7-5, G7, C7-9, C7, and F7+5.

The piano accompaniment for the second line of the vocal melody. The right hand plays chords and single notes, while the left hand plays a steady bass line. The lyrics 'it is not too soon! Must we sleep to-night all a -' are written below the staff.

Bbmaj9

Gm7-5

F

G7

C7sus

C7

F

lone? Let us keep to-night as our ver - y own.

Dm

Am

C7

Your heart and my heart were made to meet,

*p-mf*

F

Bdim

Gm7

C7

F

Don't make them wait; Love me to - night! Why should our

Dm

Am

G#dim

A

E7sus

E7

lips be a - fraid to meet? Love me to -

A A7 B $\flat$ + D7 Cm7 D7 Gm

night! \_\_\_\_\_ Who knows what to - mor - row bring

Cm B $\flat$  Am C7 F C7sus C7

\_\_\_\_\_ With the morn - ing light. \_\_\_\_\_

F Dm Am G $\sharp$ dim D7 Gm Gm7

Dear, I am here with a heart that sings, \_\_\_\_\_ Love me \_\_\_\_\_

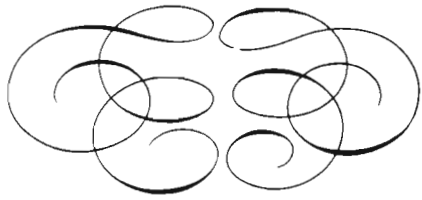
C7 1 F Db7 C7 2 F

to - night. night. \_\_\_\_\_



# Isn't It Romantic?

Words by LORENZ HART  
Music by RICHARD RODGERS



Calmly

I've nev - er met you, Yet nev - er  
My face is glow - ing, I'm en - er -

doubt, dear, I can't for - get you, I've thought you out dear, I know your  
get - ic, The art of sew - ing, I found po - et - ic, My nec - dle

pro - file and I know the way you kiss just the thing I  
punc - tu - ates the rhy - thm of ro - mance! I don't give a

Fm Eb E A A:m

miss on a night like this. If dreams are made of im-ag-i-  
 stitch, if I don't get rich. A cus-tom tai-lor who has no

Eb Adim Fm7 Bb+ Eb maj7

na-tion, I'm not a - fraid of my own cre - a - tion. With all my  
 cus-tom, Is like a sail-or, no one will trust 'em. But there is

Ab Bb7 Eb Adim Bb7 Eb6 F7 Bb7

heart, my heart is here for you to take. Why should I quake? I'm not a - wake.  
 mag-ic in the mu-sic of my shears; I shed no tears. Lend me your ears!

*Refrain (with simplicity)*

Bb7 Eb Bb7 Ab Bb7 Eb Bb7

Is-n't it ro-man-tic? Mu-sic in the night, A dream that can be  
 Is-n't it ro-man-tic? Soon I will have found some girl that I a-

heard. Is - n't it ro - man-tic? Mov - ing shad - ows write the old - est mag - ic  
 dore. Is - n't it ro - man-tic? While I sit a - round, my love can scrub the

word. I hear the breez - es play - ing in the trees a -  
 floor. She'll kiss me ev - 'ry hour, — or she'll get the

bove. While all the world is say - ing you were meant for  
 sack. And when I take a show - er she can scrub my

love. Is - n't it ro - man-tic? Mere - ly to be young on  
 back. Is - n't it ro - man-tic? On a moon - light night she'll

E<sup>7</sup> D<sup>7</sup> E<sup>7</sup> D<sup>7</sup> E<sup>7</sup> D<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

such a night as this? Is - n't it ro - man-tic? Ev - 'ry note that's sung is  
 cook me on - ion soup. Kid-dies are ro - man-tic, And if we don't fight, we

E<sup>b</sup> C<sup>7</sup>+5 C<sup>7</sup> Fm C<sup>7</sup> Fm B<sup>b</sup><sup>7</sup> G<sup>7</sup>

like a lov - er's kiss. Sweet sym-bols in the moon-light,  
 soon will have a troupe! We'll help the pop - u - la - tion,

Cm Cm<sup>7</sup> Cm<sup>6</sup> A<sup>b</sup>m<sup>6</sup> E<sup>b</sup> C<sup>#</sup>dim B<sup>b</sup><sup>7</sup>

Do you mean that I will fall in love per-chance? Is - n't it ro -  
 It's a du - ty that we owe to dear old France. Is - n't it ro -

1. E<sup>b</sup> A dim B<sup>b</sup><sup>7</sup> 2. E<sup>b</sup> A<sup>b</sup>m<sup>6</sup> E<sup>b</sup>

mance? Is - n't it ro - mance?

*Well*  
*Stom.*

# Lover

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderate waltz tempo



C Dm<sub>7</sub> G<sub>7</sub> C

When you held your hand to my heart, Dear, you did

G<sub>7</sub> C

some - - thing grand to my heart, And we played the

A<sub>7</sub> D<sub>7</sub> G<sub>7</sub> A<sub>m</sub>

scene to per - fec - tion, ———— Though we did - n't have

D<sub>7</sub>
E
G<sub>7</sub>
C

time to re - hearse. \_\_\_\_\_ Since you took con -

Dm<sub>7</sub>
G<sub>7</sub>
C

trol of my life You have be - come the

B<sub>7</sub>
Em
Am
D<sub>7</sub>
Gmaj<sub>7</sub>

whole of my life. When you are a - way it's aw - -

Em
Am
D<sub>7</sub>
G
B
G<sub>7</sub>

ful And when you are with me it's worse. \_\_\_\_\_

Refrain *(very vivaciously and spiritedly)*

*C* *B<sub>7</sub>sus e* *B<sub>7</sub>* *E<sup>b</sup><sub>7</sub>sus e<sup>b</sup>*

Lov - er, — when I'm near you — And I hear you —  
 Lov - er, — when I'm near you — And I hear you —

*mf*

*B<sup>b</sup><sub>7</sub>* *A<sub>7</sub>sus d* *A<sub>7</sub>* *A<sup>b</sup><sub>7</sub>sus d<sup>b</sup>* *A<sup>b</sup><sub>7</sub>*

— speak my name — Soft - ly — in my  
 — speak my name — Soft - ly — in my

*G<sub>7</sub>sus c* *G<sub>7</sub>* *C* *F* *G<sub>7</sub>*

car you — breathe a flame. —  
 car you — breathe a flame. —

*C* *B<sub>7</sub>sus e* *B<sub>7</sub>* *E<sup>b</sup><sub>7</sub>sus e<sup>b</sup>* *E<sup>b</sup><sub>7</sub>*

Lov - er, — when we're danc - ing — keep on glanc - ing — in my  
 Lov - er, — it's im - mor - al, — but why quar - rel — with our

*mf*

A<sub>7</sub>susd A<sub>7</sub> A<sub>b7</sub>susd<sup>b</sup> A<sub>b7</sub> G<sub>7</sub>susc G<sub>7</sub>

eyes, \_\_\_\_\_ Till Love's own en-tranc-ing mu-sic  
 bliss, \_\_\_\_\_ When two lips of cor-al want to

C E

dies. \_\_\_\_\_ All of my fu-ture is  
 kiss? \_\_\_\_\_ I say "The Dev-il is

B<sub>7</sub>susc B<sub>7</sub> E B<sub>7</sub>susc B<sub>7</sub>

in you. \_\_\_\_\_ Your ev-ry plan I de-sign  
 in you? \_\_\_\_\_ And to re-sist you I try;

G D<sub>7</sub>susg D<sub>7</sub> Em F#dim

Prom-ise you'll al-ways con-tin-ue to be mine.  
 But if you did-n't con-tin-ue I would die!



Dm<sub>7</sub> G<sub>7</sub> C B<sub>7</sub> sus e D<sub>7</sub>  
 Lov - er, please be ten - der, — When your  
 Lov - er, please be ten - der, — When your

*mf*

B<sub>7</sub> sus e<sub>b</sub> B<sub>7</sub> A<sub>7</sub> sus d A<sub>7</sub> A<sub>7</sub> sus d<sub>b</sub>  
 ten - der fears de - part, — Lov - er,  
 ten - der fears de - part, — Lov - er,

A<sub>7</sub> G<sub>7</sub> sus c G<sub>7</sub> Dm<sub>7</sub> G<sub>7</sub> 1. C Dm<sub>7</sub>  
 I sur - ren - der to my heart.  
 I sur - ren - der to my heart.  
 ten. ten. *a tempo* *cresc.*

G<sub>7</sub> 2. C Dm C  
 heart.  
 heart.

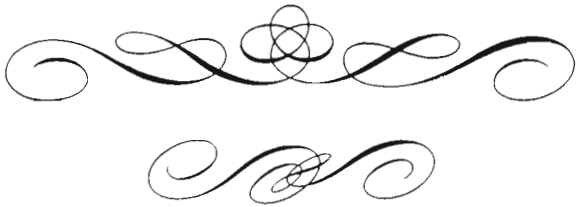
*cresc.* *f*



# Mimi

Words by LORENZ HART  
Music by RICHARD RODGERS

Very gaily, but in moderate tempo



My left shoe's on my right foot, My right shoe's on my left. Oh!

lis - ten to me Mi - mi, Of rea - son I'm be - reft! The

but-tons of my trou-sers Are but-ton'd to my vest; Oh! lis - ten to me

Em<sub>7</sub> A<sub>7</sub> Em<sub>7</sub> A<sub>7</sub> Am<sub>7</sub> D<sub>7</sub>

Mi-mi, Mere pas-sion's in my breast!

*Refrain*  
G(A) G Am<sub>7</sub> D<sub>7</sub> Gmaj<sub>7</sub>

Mi-mi, You fun-ny lit-tle good for noth-ing Mi-mi,

G<sub>6</sub> Am<sub>7</sub> D<sub>7</sub> G(A) G

Am I the guy? Mi-mi, You

Am<sub>7</sub> D<sub>7</sub> Gmaj<sub>7</sub> G<sub>6</sub> Dm<sub>7</sub>

sun-ny lit-tle hon-ey of a Mi-mi, I'm aim-ing high!

*G*<sub>7</sub>      *C* *b*      *C*      *C*dim

Mi - mi,      You've got me sad and dream - y,

*mf*

*G*<sub>6</sub>      *G*dim      *G*(*A*)

You could free — me,      If you'd see — me,      Mi - mi,

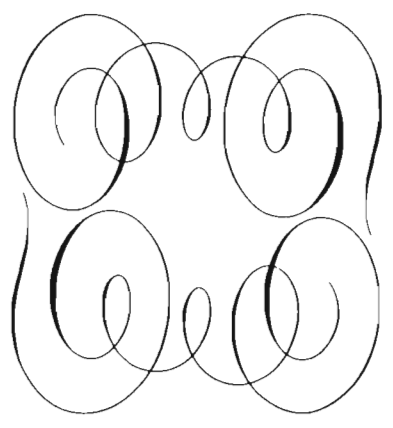
*G*      *A* *m*<sub>7</sub>      *D*<sub>7</sub>      *G*      *C*<sub>6</sub>      *G*      *C*<sub>6</sub>

You know I'd like to have a lit - tle son of a Mi - mi bye and

1. *G*      *A* *m*<sub>7</sub>      *D*<sub>7</sub>      2. *G*      *A* *m*<sub>7</sub>      *G*

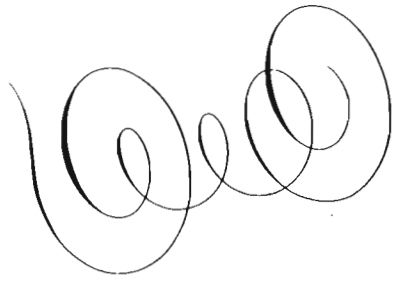
bye.      bye.

*mf*      *f*



# Any Old Place With You

Music by RICHARD C. RODGERS  
Lyric by LORENZ M. HART



Brightly

mf

F C<sub>7</sub> F C<sub>7</sub>

There is a rail - road a - round lov - er's lane  
We'll mad - ly fly o - ver hill and down dale

mp

F C<sub>7</sub> F C<sub>7</sub>

And the con - duc - tor is you.  
In lit - tle Cu - pid's ex - press.

F C<sub>7</sub> F

My heart goes fast - er than an - y old train,  
I'm at the throt - tle and I'll nev - er fail,

Dm<sub>7</sub> G<sub>7</sub> C C<sub>6</sub>  
 Right on sched - - ular too.  
 If you whis - - per "yes!"

Am<sub>7</sub> D<sub>7</sub> Am<sub>7</sub> D<sub>7</sub> G  
 All is read - y and for our hon - ey - moon,  
 Come with me and let me be your guide,

Am<sub>7</sub> D<sub>7</sub> Am<sub>7</sub> D<sub>7</sub> G D+ G  
 I've a route in view.  
 One plus one is one.

Am<sub>7</sub> D<sub>7</sub> Am<sub>7</sub> D<sub>7</sub> G  
 Our ex - press leaves morn - ing night and noon,  
 Then our head - lights nev - er can col - lide,

Am D<sub>7</sub> G Gdim G<sub>7</sub> G+

Trav - el with me please do.  
Till life's long road is done.

*Refrain (in strict 3/4)*

C

We'll melt in Syr - i - a, freeze in Si - be - ri - a,  
From old Vir - gin - i - a, or Ab - ys - sin - i - a,

*mf*

F A<sub>b7</sub> C G<sub>7</sub> Dm

Neg - li - gee in Tim-buk - tu, In dream - y Por - tu - gal  
We'll go straight to Hal - i - fax, I've got a ma - ni - a

G<sub>7</sub> Gdim G<sub>7</sub> Cdim C Cdim G<sub>7</sub>

I'm goin' to court you gal, an - cient Rome we'll paint a - new.  
for Penn - syl - va - ni - a, e - ven ride in Lon - don hacks.

C

Life would be cheer - i - er on Lake Su - pe - ri - or,  
 I'll call each dude a pest, you like in Bu - da - pest,

*mf*

F A<sup>b</sup><sub>7</sub> C A<sub>7</sub> Dm Cdim

How would Pe - kin do? I'm goin' to cor - ner ya  
 Oh for far Pe - ru! I'll go to hell for ya

*f* *mf*

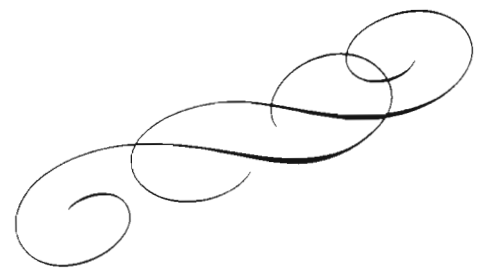
C Am G<sub>7</sub>

in Cal - i - for - ni - a, An - y old place with  
 or Phil - a - del - phi - a, An - y old place with

1. C Cdim G<sub>7</sub> 2. C Fm C

you. you.

*f*





# It's Easy To Remember

Words by LORENZ HART  
 Music by RICHARD RODGERS

Slowly

Piano introduction in B-flat major, 4/4 time. The right hand features a series of chords: B-flat major triad, F minor triad, E-flat major triad, B-flat major triad, F minor triad, E-flat major triad, and B-flat major triad. The left hand plays a simple bass line with quarter notes.

**Fm7** **Bb7** **Eb** **Fm7** **Bb7** **Eb6** **Eb7**

With you \_\_\_\_\_ I owned the earth. With you \_\_\_\_\_ I ruled cre - a - tion. No

Vocal line with lyrics: "With you \_\_\_\_\_ I owned the earth. With you \_\_\_\_\_ I ruled cre - a - tion. No". Piano accompaniment in B-flat major, 4/4 time, starting with a mezzo-piano (*mp*) dynamic.

**Ab** **Fm7-5** **Eb** **Abm** **F7** **F7-5** **Bb7**

you, \_\_\_\_\_ and what's it worth? It's just an im - i - ta - tion. \_\_\_\_\_

Vocal line with lyrics: "you, \_\_\_\_\_ and what's it worth? It's just an im - i - ta - tion. \_\_\_\_\_". Piano accompaniment includes a *rall.* (ritardando) marking and ends with a piano (*p*) dynamic.

Slowly and expressively

**Guitar Tacet** **Fm7** **Bb7** **Eb** **Fm7** **Bb7**

Your sweet ex - pres - sion, \_\_\_\_\_ the smile you gave me, \_\_\_\_\_ the way you looked when we

Vocal line with lyrics: "Your sweet ex - pres - sion, \_\_\_\_\_ the smile you gave me, \_\_\_\_\_ the way you looked when we". Piano accompaniment starts with a mezzo-piano (*mp*) dynamic and includes a repeat sign.

**E<sub>b</sub>** **E<sub>b</sub><sup>+</sup>** **A<sub>b</sub>m** **A<sub>b</sub>** **E<sub>b</sub>** **Fm7** **A<sub>b</sub>dim** **E<sub>b</sub>** **B<sub>b</sub>9**

met. It's eas - y to re - mem - ber but so hard to for - get.

**E<sub>b</sub>** **Fm7** **B<sub>b</sub>7** **E<sub>b</sub>** **Fm7** **B<sub>b</sub>7**

get. I hear you whis - per, "I'll al - ways love you." I know it's o - ver and

**E<sub>b</sub>** **E<sub>b</sub><sup>+</sup>** **A<sub>b</sub>m** **A<sub>b</sub>** **E<sub>b</sub>** **Fm7** **A<sub>b</sub>dim** **E<sub>b</sub>** **B<sub>b</sub>9**

yet, it's eas - y to re - mem - ber but so hard to for -

**E<sub>b</sub>** **E<sub>b</sub>7sus** **E<sub>b</sub>7** **A<sub>b</sub>maj7** **A<sub>b</sub>6** **B<sub>b</sub>m7** **E<sub>b</sub>7**

get. So I must dream to have your hand ca - ress me, fin - gers press me

Abmaj7

Ab6

Abm7

Db7

Gbmaj7

Gb6

Bb

Cm

F7



tight. I'd rath-er dream than have that lone-ly feel-ing steal-ing through the

night. Each lit-tle mo-ment is clear be-fore me, and though it

brings me re-gret, it's eas-y to re-mem-ber and

so hard to for-get. Your sweet ex- so hard to for-get.

Bb

Bb7

Fm7

Bb7

Eb

Fm7

Bb7

Eb

Eb+

Abm

Ab

Eb

Db9

1 Adim Eb Bb9 Eb

2 Adim Eb Bb9 Eb Ab Eb

mp

rall.

# Soon

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

The piano introduction consists of two staves. The right hand starts with a series of chords: F major, C7sus, C7, F major, C7, Dm7, G7, C major, F major, C7sus, and C7. The left hand provides a steady accompaniment with eighth notes. The tempo is marked 'Moderately' and the dynamic is 'mf'.

F C7sus C7 F C7 Dm7 G7 C F C7sus C7

Ev - ry day that I'm with - out you, seems a year. Yet I let each

The vocal line is in the treble clef with lyrics underneath. The piano accompaniment is in the bass clef. The dynamic is 'mp'.

F C7 Dm7 G7 C7sus C7 F G F G

fear a - bout you dis - ap - pear. Days that part us

The vocal line continues with lyrics. The piano accompaniment continues with chords and accompaniment. The dynamic is 'mp'.

F G7 C F C F C F G7

will be few, And I know with - out a doubt you feel it

The vocal line concludes with lyrics. The piano accompaniment concludes with a final chord. The dynamic is 'mp'.



too.                      Soon,                      may-be not to - mor - row                      but                      soon, \_\_\_\_\_ There'll just be

*mp-mf*

C7sus



two of us,                      Soon                      you and I will bor - row                      the                      moon \_\_\_\_\_ for just the

D7sus



two of us.                      Sweet - ly \_\_\_\_\_ and so dis - creet - ly \_\_\_\_\_ We'll be com-plete - ly                      a -

D7

F

C7

F

Bdim

C7

lone;                      No oth - er world,                      On - ly                      our own.

F C7 F C7sus C7 Eb F7

Now we must be con - tent - ed with schemes a - bout the two of us.

Bb F7 Bb D7+5(b9) D7-9 D7-5 D7

Yet we can have our sweet scent - ed dreams, That will come true of us, for

Gm Gm7 Bbm Bbm6 F Bb7 F

pres - ent - ly and pleas - ant - ly our hearts will be in tune. So, soon, may be not to -

C7sus C7 1 F G7-5 Am C7 2 F

mor - row, but soon. soon.

# Glad To Be Unhappy

Words by LORENZ HART  
Music by RICHARD RODGERS

Reflectively

Gm7



Eb



C7



Gm7



Fools rush in, so here I am Ver - y glad to be un -

*p mf*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in G minor, 4/4 time, and begins with the lyrics 'Fools rush in, so here I am'. The piano accompaniment features a steady bass line and chords that support the melody. The tempo is marked 'Reflectively'.

C7



Gm7



Eb



C7



hap - py; I can't win, but here I am, More than glad to be un -

The second system continues the vocal line with the lyrics 'hap - py; I can't win, but here I am, More than glad to be un -'. The piano accompaniment continues with similar harmonic support.

Bb



F



F+



Bb



Bb7



F



Bbm6



Gm7



C7



hap - py. Un - re - qui - ted love's a bore. And I've got it pret - ty

The third system concludes the vocal line with the lyrics 'hap - py. Un - re - qui - ted love's a bore. And I've got it pret - ty'. The piano accompaniment features more complex chordal textures, including a Bbm6 chord.

F **B $\flat$**  **G $\sharp$ dim** F

bad, But for some one you a - dore,

*mf*

**Gm7** **C7** F **Gm7** **E $\flat$**

It's a pleas - ure to be sad. Like a stray - ing ba - by lamb,

*p*

**C7** **Gm7** **C7** F **Dm** **Gm7** **C9**

With no mam - my and no pap - py, I'm so un - hap - py, But oh, so

1 F 2 F

glad! glad!

*mf* *mp*



# Quiet Night

Words by LORENZ HART  
Music by RICHARD RODGERS

Smooth 2

**F** **Dm7** **G7** **Gm7** **C7** **F7sus** **F7**

Qui - et night, and all a - round the

**Bbmaj7** **Dm7** **G7** **Gm7** **C7** **Gm7** **C9** **F**

calm and balm - y weath - er. Qui - et

**Dm7** **G7** **Gm7** **C7** **F7sus** **F7** **Bbmaj7** **Dm7** **G7**

night, no oth - er sound but hearts that beat to -

Gm7 C7 Gm7 C7 F C7 F C7 Fmaj7 Em7

geth - er. You can al - most hear the things I'm think - ing.

*mp*

A7 Dm A7 Dm E7 A C7-9

You can al - most see my heart take flight.

*p*

F Dm7 G7 Gm7 C7 F7sus F7 Bb Gm7

Whis - per low, but don't say no, It's such a

*p*

G7 C7 1 F G7-9 C7 2 F

qui - et night! night!

*mf*

# There's A Small Hotel

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately bright




*She:* I'd like to get a - way, Jun-ior, Some-where a - lone with

*p a tempo*



you. It could be oh, so gay, Jun-ior! You need a laugh or



two. *He:* A cer-tain place I know, Frank-ie,



Am<sub>7</sub> D<sub>7</sub> Gmaj<sub>7</sub> G<sub>6</sub> Am<sub>7</sub> D<sub>7</sub>

Where fun-ny peo-ple can have fun. That's where we two will

B<sub>7</sub> B<sub>7</sub>(b<sub>5</sub>) E<sub>7</sub> A<sub>7</sub> D<sub>7</sub> Fdim Am<sub>7</sub> rit. D<sub>7</sub>

go, Dar-ling, Be-fore you can count up One, Two, - Three. For:

*Refrain (leisurely)*  
Gmaj<sub>7</sub> G<sub>6</sub> Gmaj<sub>7</sub> G<sub>6</sub> G

There's a small ho - tel with a wish - ing well; I

Am<sub>7</sub> D<sub>7</sub> Gmaj<sub>7</sub> G<sub>6</sub> Gmaj<sub>7</sub> G<sub>6</sub>

wish that we were there to - geth - er.

Gmaj<sub>7</sub> G<sub>6</sub> Gmaj<sub>7</sub> G<sub>6</sub> G

There's a brid-al suite; One room bright and neat, com-

The first system of the musical score features a vocal line in G major with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part with a steady eighth-note pattern and a left-hand part with a simple bass line. The lyrics are: "There's a brid-al suite; One room bright and neat, com-".

A m<sub>7</sub> D<sub>7</sub> Gmaj<sub>7</sub> G<sub>6</sub> Gmaj<sub>7</sub> G<sub>6</sub>

plete for us to share to - geth - er.

The second system continues the vocal line and piano accompaniment. The lyrics are: "plete for us to share to - geth - er.". The piano accompaniment includes a *mf* (mezzo-forte) dynamic marking in the right hand.

C Dm<sub>7</sub> G<sub>7</sub> C D#dim Bm<sub>7</sub> E<sub>7</sub>

Look-ing through the win - dow you can see a dis-tant stee-ple;

The third system features a vocal line with a key signature change to D major (two sharps: F#, C#). The piano accompaniment includes a *mp* (mezzo-piano) dynamic marking. The lyrics are: "Look-ing through the win - dow you can see a dis-tant stee-ple;".

A m Bm<sub>7</sub> E<sub>7</sub> F A m Cm<sub>6</sub> D<sub>7</sub>

Not a sign of peo - ple, Who wants peo - ple?

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "Not a sign of peo - ple, Who wants peo - ple?". The piano accompaniment includes a *mp* dynamic marking.

Gmaj7 G6 Gmaj7 G6 G

When the stee-ple bell says "Good - night, sleep well," we'll

*mp*

Am7 • 1. D7 Gmaj7 G6 Am7 D7

thank the small ho - tel to - geth - er.

*mf*

2. Am7 D7 Bb Cm7 F7

tel. We'll creep in - to our lit - tle shell And we will

*poco a poco cresc.*

G Am7 D7 Gmaj7

thank the small ho - tel to - geth - er.

*rit. f LH mf*



# It's Got To Be Love

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

**Bb6**



**Eb**



**C7**



**Gm7**



**C7**



**Fm7**



**Bb7**



It's got to be love, \_\_\_\_\_ It could-n't be ton - sil - i - tis,

*p - mf*

**Fm7**



**Bb7**



**Eb7**



**Ab**



It feels like neur - i - tis, But

**Ab6**



**G7**



**Dm7**



**G7**



**Bdim**



**Cm**



**Eb7**



nev - er - the - less it's love. \_\_\_\_\_ Don't tell me the pick - les and



pie a la mode, They served me Un -

*mp*



nerved me And made my heart a

*mp*



brok - en down pump. It's got to be love, It

*mp*



is - n't the morn - ing af - ter That makes ev' - ry raft - er

*mp*



Ab6



G7



Dm7



G7



Bdim



Go spin - ning a - round a - bove. I'm



Cm



Eb7



Ab



Fm7



G7



Cm7



C7+5



sure that it's fat - al, or why do I get That sink - ing



sub. p

mf

F9



Bb7-9



Eb



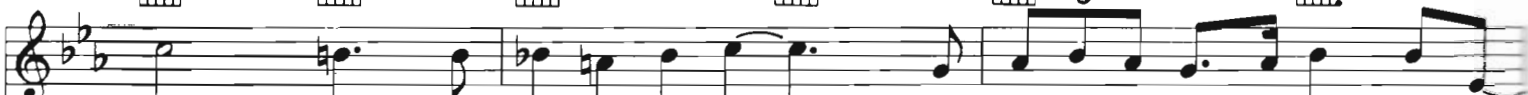
C7



Fm7



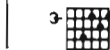
Bb7



feel - ing? I think that I'm dead, But nev - er - the - less it's on - ly love



1 Eb



F7-5



Bb7



2 Eb



Db9



Ebmaj7



It's

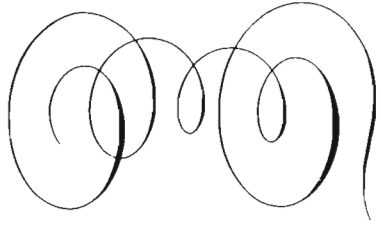


mf

f

# Where's That Rainbow?

Words by LORENZ HART  
Music by RICHARD RODGERS



Moderately

*very calmly*

*C* *G<sub>7</sub>* *C*

*She:* Trou - bles real - ly are bub - bles, they say, And I'm  
*He:* For - tune nev - er smiles, but in my case It just

*p a tempo*

*F* *C* *G<sub>7</sub>* *C* *G<sub>7</sub>*

bub - bling o - ver to - day!  
laughs right in my face. *She:* If I looked for a

*p*

*C* *F* *C* *G<sub>7</sub>*

peo - ple, you see, But it brings hay fe - ver to me!  
horse-shoe, I s'pose It would bop me right in the nose.

C Am D G<sub>7</sub>

If I have ev - er had luck, It's  
My luck will var - y sure - ly, that's

Am D<sub>7</sub> Am D<sub>7</sub> G G<sub>7</sub>

bad luck, that's sure. My Po - ly - an - na  
pure - ly a curse. My luck has changed, it's

C Cm G<sub>6</sub> Am<sub>7</sub> D<sub>7</sub> G G<sub>7</sub>

stuff too, Is tough to en - dure!  
got - ten From rot - ten to worse!

*rit.*

*Refrain (slowly with tender expression)*

C Dm<sub>7</sub> G<sub>7</sub>

Where's that rain - bow you hear a - bout?—

*p*

C Dm<sub>7</sub> | G<sub>7</sub> C

Where's that lin - ing they cheer a - bout?\_ Where's that love-nest, where

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a C chord, followed by Dm7 and G7, and ends with a C chord. The piano accompaniment consists of chords and some melodic lines in both hands.

Dm G<sub>7</sub> C F C F C G<sub>7</sub>+5

love is king, - ev - er af - ter?\_

The second system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a Dm chord, followed by G7, C, F, C, F, C, and G7+5. The piano accompaniment includes a triplet of eighth notes in the right hand and a forte (f) dynamic marking, followed by a piano (p) dynamic marking.

C Dm<sub>7</sub> G<sub>7</sub>

Where's that blue room they sing a - bout?\_

The third system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a C chord, followed by Dm7 and G7. The piano accompaniment consists of chords and some melodic lines in both hands.

C Dm<sub>7</sub> G<sub>7</sub>

Where's that sun - shine they fling a - bout?\_

The fourth system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a C chord, followed by Dm7 and G7. The piano accompaniment consists of chords and some melodic lines in both hands.

C Dm G<sub>7</sub> C F

I know morn-ing will come, but par - don my laugh - - ter!

C F C F Fm Fdim

In each sce - na - ri - o, you can de-pend on the

C G<sub>7</sub> C F

end, where the lov - ers a - gree. Where's that Lo - tha - ri - o,

Fdim C G<sub>7</sub> C Dm<sub>7</sub> G<sub>7</sub>

where does he roam with his dome, vas - e - lined as can be?

C Dm7 G7

It is eas - y to see al - right, —

*mp*

C Dm7 G7 C

Ev - 'ry-thing's gon - na be al - right, — Be just dan - dy for

Dm G7

1. C F6 C F C G7

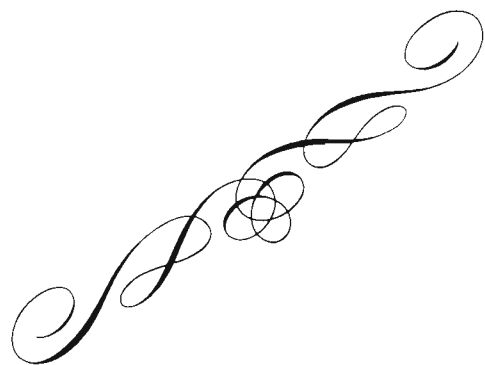
ev - 'ry - bod - y but me!

*fz fz f*

2. C F C F C G7 C

me!

*f poco a poco dim.*



# A Tree In The Park

Words by LORENZ HART  
Music by RICHARD RODGERS

Leisurely

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Leisurely' and the dynamics are 'mf'.

When the nois - y town  
We'll make ev - 'ry bough

The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'rit.' (ritardando) and 'p a tempo' (piano a tempo).

Lets its win-dows down,  
Shake, and won-der how  
Lit - tle slaves are free at night;  
Two could be so near - ly one.

The piano accompaniment continues with a similar melodic and harmonic structure, featuring a 'rit.' marking.

Then we'll soon re - treat  
Ev - 'ry blade of grass  
From the bus - y street,  
Sad - ly sighs, "A - las!"

The piano accompaniment concludes with a final melodic flourish in the right hand and a sustained bass line in the left hand.

D<sup>b</sup> A<sup>7</sup> D<sup>b</sup> Gm<sup>7</sup> C<sup>7</sup>

Till the crowds are out of sight. There's a ren-dez-vous for  
 Grass can nev-er have such fun. In the des-ert town's o-

F E<sup>b</sup> F A<sup>7</sup> Dm E<sup>b</sup>m<sup>6</sup> F C<sup>7</sup>

lov-ers, Where we two can play, Ver-y near your door,  
 a-sis, We'll love 'neath the tree; It can't be a-miss

F G<sup>7</sup> F Dm<sup>7</sup> G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

In the cit-y's core, But it seems a mil-lion miles a-way.  
 If the bird-ies kiss; We're as good—as birds, aren't we?

*Refrain (liltily)*

F E<sup>b</sup> F Gm C<sup>7</sup> Gm C<sup>7</sup>

Meet me un-der-neath our lit-tle tree in the park!

*p-mf a tempo*



F Eb F Dm7 G7 Dm7 G7

No one else a - round, but you and me in the dark! \_\_\_\_\_

Gm7 C7 Gm Fmaj7 F6 Gm7 C7

Just five min-utes from your door-step, I'll wait for your step to come a -

F F7 Bb F C7 F C7 F

long! And the cit - y's roar be-comes a song! \_\_\_\_\_

*mf*

C7 F Eb F Gm C7

While I'm wait-ing, I dis-cov-er more in your charms; \_\_\_\_\_

*p*

Gm<sub>7</sub> C<sub>7</sub> F E<sub>7</sub> E<sub>7</sub>

Sud-den-ly I turn a - round, and you're in my arms.

Gm<sub>7</sub> C<sub>7</sub> Gm Fmaj<sub>7</sub> F<sub>6</sub>

And if there's a moon a - bove you, I'll carve "I

Gm<sub>7</sub> C<sub>7</sub> F F<sub>7</sub> B<sup>b</sup> B<sup>b</sup>m F Gm C<sub>7</sub>

love you?" up-on the bark, Un-der-neath our lit-tle tree, in-side the

1. F Dm Gm<sub>7</sub> C<sub>9</sub> 2. F E<sup>b</sup><sub>6</sub> F

park! park!

*mf* *rit.* *mf*



# Bewitched

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately



mf *poco rit.*

(not fast)

Dm<sub>7</sub> G<sub>7</sub> Cmaj<sub>7</sub> C<sub>6</sub> Dm<sub>7</sub> G<sub>7</sub> Cmaj<sub>7</sub> A<sub>7</sub>(b<sub>9</sub>)

He's a fool and don't I know it, But a fool can have his charms;

*p a tempo*

Dm<sub>7</sub> G<sub>7</sub> Cmaj<sub>7</sub> C<sub>6</sub> Dm<sub>7</sub> G<sub>7</sub> Cmaj<sub>7</sub> C<sub>6</sub>

I'm in love and don't I show it, Like a babe in arms.

Dm<sub>7</sub> G<sub>7</sub> Cmaj<sub>7</sub> C<sub>6</sub> Dm<sub>7</sub> G<sub>7</sub> C A<sub>7</sub>(b<sub>9</sub>)

Love's the same old sad sen - sa - tion, Late - ly I've not slept a wink,

Dm<sub>7</sub> G<sub>7</sub> Cmaj<sub>7</sub> C<sub>6</sub> D<sub>7</sub> G<sub>7</sub>  
 Since this half-pint im-i-ta-tion, Put me on the blink.

*Refrain (slowly, but not dragging)*  
 C G<sub>7</sub> C C+  
 I'm wild a-gain, Be-guiled a-gain, a sim-per-ing, whim-per-ing

*p a tempo*

F G#dim C D<sub>7</sub> G<sub>7</sub> A<sub>7</sub>  
 child a-gain, Be-witched, both-ered and be-wil-dered am

Dm G<sub>7</sub> C G<sub>7</sub>  
 I. - - - - - Could-n't sleep, and would-n't sleep, When

*mf p*

C C+ F G<sup>dim</sup> C D<sub>7</sub>

love came and told me I should-n't sleep, Be - witched, both-ered and be -

This system contains the first two lines of the musical score. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "love came and told me I should-n't sleep, Be - witched, both-ered and be -". Chord symbols C, C+, F, G<sup>dim</sup>, C, and D<sub>7</sub> are placed above the vocal line.

G<sub>7</sub> C<sub>7</sub> F A<sub>7</sub>

wil - dered I am I.

This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics: "wil - dered I am I.". Chord symbols G<sub>7</sub>, C<sub>7</sub>, F, and A<sub>7</sub> are placed above the vocal line.

Dm Dm<sub>7</sub> Am

Lost my heart, but what of it? He is cold, I a -

This system contains the fifth and sixth lines of the musical score. The vocal line continues with the lyrics: "Lost my heart, but what of it? He is cold, I a -". Chord symbols Dm, Dm<sub>7</sub>, and Am are placed above the vocal line. A piano dynamic marking *mp* is present in the piano accompaniment.

Dm<sub>7</sub> G<sub>7</sub> G<sub>7</sub> Dm<sub>7</sub> G<sub>7</sub>

gree, He can laugh, but I love it, — Al - though the

This system contains the seventh and eighth lines of the musical score. The vocal line continues with the lyrics: "gree, He can laugh, but I love it, — Al - though the". Chord symbols Dm<sub>7</sub>, G<sub>7</sub>, G<sub>7</sub>, Dm<sub>7</sub>, and G<sub>7</sub> are placed above the vocal line.

Em<sub>7</sub> F#dim Dm<sub>7</sub> G<sub>7</sub> C G<sub>7</sub>  
 laugh's on me. I'll sing to him, each spring to him, And  
*mf* *p*

C C+ F G#dim C D<sub>7</sub>  
 long for the day when I'll cling to him, Be - witched, both-ered and be -

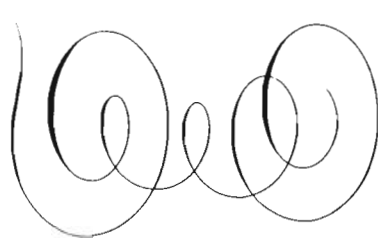
Dm G<sub>7</sub> 1. C Am Dm<sub>7</sub> G<sub>7</sub>  
 wil - dered am I. I'm

2. C F C  
 I. \_\_\_\_\_  
*sf*

*Wm*

# I Could Write A Book

Words by LORENZ HART  
Music by RICHARD RODGERS



Moderately

G Gmaj7 G7 C Cm G A7 D7

A B C D E F G I nev - er learned to spell, at least not

*p a tempo*

G(c) G Dm G G Gmaj7 G7 C

well. One, two, three, four, five, six sev - en, I

Cm G A7 D7 G(c) G Dm G

nev - er learned to count a great a - mount.

Gm<sub>7</sub> C<sub>7</sub> Fmaj<sub>7</sub> Em<sub>7</sub> A-

But my bus - y mind is burn - ing to use what learn - ing I've got,

D<sub>7</sub> Gmaj<sub>9</sub> G G<sub>7</sub> Dm<sub>7</sub> G<sub>7</sub>

I won't waste an - y time, I'll strike while the i - ron is hot.

*Refrain (slowly, with expression)*

C G<sub>7</sub> C Cmaj<sub>7</sub>

If they asked me I could write a book,

C<sub>6</sub> G<sub>7</sub> C G<sub>7</sub> C C#dim

A - bout the way you walk and whis - per and



Dm<sub>7</sub> G<sub>7</sub> Dm<sub>7</sub> G<sub>7</sub> C A<sup>b</sup><sub>7</sub> Dm<sub>7</sub> G<sub>7</sub>  
 look; I could write a pre-ace on

*mf più espress.*

C F<sup>#</sup>dim G C F<sup>#</sup>dim G E<sup>b</sup><sub>7</sub> A m<sub>7</sub> D<sub>7</sub>  
 how we met, so the world would nev-er for-

G Dm<sub>7</sub> G<sub>7</sub> C G<sub>7</sub>  
 get, And the sim - ple se - cret of the

*mf* *p*

C C maj<sub>7</sub> C<sub>6</sub> G<sub>7</sub> C G<sub>7</sub>  
 plot is just to tell them that I

C C<sup>dim</sup> Dm<sub>7</sub> G<sub>7</sub> Dm<sub>7</sub> G<sub>7</sub>

love you — a lot, — Then the

*più espress.*

C Ab<sub>7</sub> Dm<sub>7</sub> G<sub>7</sub> Gm<sub>7</sub> C<sub>7</sub>

world dis - - cov - ers as my book

F Dm C C+ Dm<sub>7</sub> G<sub>7</sub>

ends, How to make two lov - ers of

1. C Dm<sub>7</sub> G<sub>7</sub> 2. C F C

friends. If they friends.

*mf*



# You Mustn't Kick It Around

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

G



Gm7



D7



G



If my heart gets in your hair, — You mus - n't kick it a - round.

*p-mf*

D7



G



Gm7



D7



— If you're bored with this af - fair — You mus - n't kick it a - round.

G



D7



G



D7



— Ev - en though I'm mild and meek, — When we have a

**G** **E7** **A** **A7** **Guitar Tacet**

brawl. If I turn the other cheek, You mus-n't kick it at all.

**D7** **G** **Gm** **D7** **G**

When I try to ring the bell, You nev-er care for the sound.

**Dm7** **G7** **C** **Cm7** **D7**

The next guy may not do as well, You mus - n't kick

**1 G** **D7** **2 G** **Am7** **G**

it a round. round.

# Happy Hunting Horn

Words by LORENZ HART  
Music by RICHARD RODGERS

March Tempo

Piano introduction in B-flat major, 4/4 time. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line. The piece begins with a forte (*f*) dynamic.

Bb7



Don't wor - ry, girls, I'm on - ly on va - ca - tion, not out of cir - cu - la - tion

The first system shows the vocal melody and piano accompaniment. The piano part includes a mezzo-piano (*mp*) dynamic marking.

Fm7



Bb7



Don't wor - ry, girls. Don't wor - ry, girls, while I still have my eye - sight, you're

The second system continues the vocal melody and piano accompaniment.

Fm7



Eb



Fm



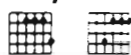
C7



going to be in my sight. Don't wor - ry, girls. You nev - er can e -

The third system concludes the vocal melody and piano accompaniment.

Abmaj7 Fm



Abm6



Bb7



Eb



rase the hun - ter from the chase.

Brightly

Eb



Bb



Eb



Bb7



Eb



Sound the hap - py hunt - ing horn, There's new game on the

Bb7



Eb



Bb7



Eb



Bb7



Eb



trail now, We're hunt - ing for quail now.

Bb



Eb



Bb7



Bbdim



Bb7



Eb



Hap - py lit - tle hunt - ing horn. Play the horn but

Bb Eb Bb7 Eb Bb7 Eb Bb7 Eb

don't play corn, the mu - sic\_\_ must be nice now\_\_ We're hunt - ing for

Bb7 Eb Bb Eb Db B7 Eb7 Ab

mice now\_\_ Hap - py lit - tle hunt - ing horn. Dan - ger's eas - y

Eb Bb Eb Eb6 Eb

to en - dure when you're out to catch a beaut;\_\_

Ab Eb Ab Eb Ab Eb

Lie in am - bush but be sure, When you see the whites of their

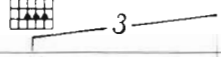
*mf*

Bb

Eb

Bb

Eb



eyes, Don't shoot! Play the horn from night to morn, just

Bb7

Eb

Bb7

Eb

Bb7

Eb

play, no mat - ter what time Play "There'll be a

Bb7

Eb

Bb

Eb

Bb7

Guitar Tacet

hot time" Hap - py lit - tle hunt - (Bang! Bang!) ing

1 Eb

Cm

Fm7

Bb7

2 Eb

Ab

Eb

horn!

horn!

sf  
8va



# You Took Advantage Of Me

Words by LORENZ HART  
Music by RICHARD RODGERS



Gracefully

*He:* In the spring when the feel-ing was chron-ic — And my cau-tion was leav-ing you  
*She:* When a girl has the heart of a moth-er — It — must go to some-one, of

flat — I should have made use of the ton-ic — Be -  
course; — It can't be a sis - ter or broth-er — And

fore you gave me "that!" — A men - tal de - fi - cient you'll  
so I loved my horse. — But hors - es are fre - quent - ly

Eb Dm7 E- E7+5 A- D7 Gm  
 grade me, I've giv - en you plen - ty of da - ta. You  
 sil - ly, Mine ran from the beach of Ka - lu - ta, And

C C7+5 F9(b5) Eb Bm6 Eb7  
 came, you saw and you slayed me, And that-a is that-a!  
 left me a-lone for a fil - ly, So I - a picked you-a.

L.H. rit.

*Refrain (liltingly)*

Eb E7dim Bb7 Eb E7dim  
 I'm a sen - ti - men - tal sap, that's all. What's the use of try - ing

*p a tempo*

Fm7 Bb7 Ebdim Eb Eb7 Ab Abm6  
 not to fall? I have no will, You've made your kill - 'Cause you

$E^b$   $E^b+$   $E^b_7$   $E^b$   $B_7$   $E^b_7$   $E^b$   $E^b \dim$   
 took ad - van - tage of me! I'm just like an ap - ple

$B^b_7$   $E^b$   $E^b \dim$   $Fm_7$   $E^b_7$   $E^b \dim$   
 on a bough - And you're gon - na shake me down some - how, - So

$E^b$   $E^b_7$   $A^b$   $A^b m_6$   $E^b$   $E^b+$   $E^b_7$   $E^b$   $Gm$   
 what's the use, - you've cooked my goose - 'Cause you took ad - van - tage of me!

$Cm$   $D_7$   $G_7$   $C_7$   $F_7$   $B^b_7$   
 I'm so hot and both - ered that I don't know - My el - bow from - my

*mf*

E<sup>7</sup> Cm D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

ear; I suf-fer some-thing aw-ful each time you go And

F<sup>7</sup> Bb<sup>7</sup> Bb Fm<sup>7</sup> Eb<sup>7</sup> Eb E<sup>7</sup>dim

much worse when you're near. Here am I with all my

*mp*

Bb<sup>7</sup> Eb E<sup>7</sup>dim Fm<sup>7</sup> Bb<sup>7</sup> E<sup>7</sup>dim Eb Bb<sup>7</sup>

bridg-es burned, — Just a babe in arms where you're con-cerned, So lock the doors and

Ab Ab m<sub>6</sub> Eb Eb+ Bb<sup>7</sup> 1. Eb Ab<sub>6</sub> Bb<sup>7</sup> 2. Eb

call me yours 'Cause you took ad-van-tage of me! me!

*led.*

# He Was Too Good To Me

By RICHARD RODGERS and LORENZ HART

Moderately

Fm



Bb



There goes my young in -

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a quarter rest, and then the lyrics "There goes my young in -". The piano accompaniment starts with a piano (*p*) dynamic and consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Eb



Fm



Bb



Eb



tend - ed, The thing is end - ed, re - grets are vain.

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics "tend - ed, The thing is end - ed, re - grets are vain." The piano accompaniment features a more complex chordal texture in the right hand, with some chords marked with a triplet.

Fm



Bb



Eb



Db



Bb



C7



B



A



Gb



Ab



I'll nev - er find an - oth - er half so sweet, And we'll nev - er meet a -

The third system concludes the piece. The vocal line has lyrics "I'll nev - er find an - oth - er half so sweet, And we'll nev - er meet a -". The piano accompaniment features a variety of chords, including some with accidentals and a final cadence.

D<sub>9</sub>

Fm

B<sub>9</sub>



C7

Fm

Cm6

Abmaj7



gain.

I was a good sport,

Told him

Good-bye,

Eyes dim,

But why com-

*accel.*

Slowly with feeling

Bb7

Eb

Fm6

Ab

Gm

Fm

Bb7



plain?

He was too good\_\_\_ to me.

How can I get a - long now?

*rit.*

*p - mf*

Eb

Fm6

Ab

Gm

Fm

Bb7

Eb



So close he stood\_\_\_ to me,

Ev' - ry - thing seems all wrong now!

He would have

Abm

Eb

F7

Bb7

Eb

Ebm6

Bb

F7



brought me

the sun.

Mak - ing me smile.

That was his

Bb



Ab



Eb



Bb7



Eb



Fm6



Ab



Gm



fun! \_\_\_\_\_ When I was mean \_\_\_\_\_ to him He'd nev - er say, "Go

Fm



Bb7



Eb



Fm7



Eb



Fm6



Ab



Gm



Fm



Bb7



'way now.'" I was a queen \_\_\_\_\_ to him, Who's goin' to make me gay now?

Eb



Abm



Eb



F7



Abm6



Eb



Cm



Fm7



It's on - ly nat - 'ral I'm blue \_\_\_\_\_ ooo, He was too good.

Bb9



1 Eb



Cm6



Abmaj7



Bb7



2 Eb



Abmaj7



Eb



\_\_\_\_\_ to be true. true. \_\_\_\_\_

rall.

a tempo

cresc.

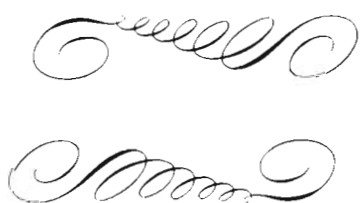
dim.

# Ten Cents A Dance

Music by RICHARD RODGERS

Lyric by LORENZ HART

In moderate tempo



*mf* *p*

*E<sup>b</sup> Cm Fm<sub>7</sub> B<sub>7</sub> E<sup>b</sup> Cm Fm<sub>7</sub> D<sub>7</sub>*

I work at the Pal-ace Ball-room, But, gee, that pal-ace is cheap; When

*leggiero grazioso*

*E<sup>b</sup> Cm Gm Cm Gm Fm<sub>7</sub> B<sub>7</sub> E<sup>b</sup> B<sub>7</sub>*

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

*E<sup>b</sup> Cm Fm<sub>7</sub> B<sub>7</sub> E<sup>b</sup> Cm Gm*

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



C<sub>7</sub> F<sub>7</sub> E<sub>7</sub> F<sub>7</sub> F<sub>7</sub><sup>b9</sup> Fm<sub>7</sub> E<sup>b</sup><sub>7</sub>

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

*poco rit.*

*Refrain (slowly, quasi rubato)*

E<sup>b</sup> F<sup>dim</sup> Fm<sub>7</sub> E<sup>b</sup><sub>7</sub> E<sup>b</sup> F<sub>7</sub>

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

*p-mf*

B<sup>b</sup><sub>7</sub> E<sup>b</sup> F<sup>dim</sup> Fm<sub>7</sub> B<sup>b</sup><sub>7</sub>

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

E<sup>b</sup><sub>7</sub> A<sup>b</sup> Dm<sub>7</sub> G<sub>7</sub> C<sub>7</sub>(<sup>b9</sup>) Fm

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

C<sub>7</sub> F<sub>7</sub> B<sub>7</sub> G<sub>7</sub>

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

*poco cresc.*

C<sub>7</sub>(b9) F<sub>7</sub> B<sub>7</sub> E<sub>b</sub> F<sub>7</sub>dim F<sub>m7</sub> B<sub>7</sub>

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

*mf* *p*

E<sub>b7</sub> A<sub>b</sub> D<sub>m7</sub> G<sub>7</sub> C<sub>7</sub>(b9) A<sub>b</sub>m<sub>6</sub>

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

E<sub>b</sub> E<sub>b</sub>aug A<sub>b</sub>maj<sub>7</sub> E<sub>b7</sub>(b5) 1. B<sub>7</sub> E<sub>b</sub> B<sub>b</sub># 2. B<sub>b7</sub> E<sub>b</sub>

Come on, big boy, ten cents a dance!      ten cents a dance!

*mf* *f*

PATTER

Cm G+ Cmi<sub>7</sub> Cmi<sub>6</sub> Eb Eb<sub>7</sub>

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

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line consists of eighth and quarter notes. The piano accompaniment includes a melody in the right hand and a bass line in the left hand, with a dynamic marking of *p* (piano) at the beginning.

Eb Cm G+ Cmi<sub>7</sub> Cmi<sub>6</sub>

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

The second system continues the musical piece. The vocal line and piano accompaniment follow the same structure as the first system. The piano accompaniment features a prominent bass line with a dynamic marking of *p* and a *sfz* (sforzando) marking in the right hand.

Eb B<sup>b</sup>5# Eb Gm Eb<sub>7</sub> C Eb<sub>7</sub>

sweet-hearts my good luck has sent me. Though I've a cho-rus of

The third system of music includes a dynamic marking of *mp* (mezzo-piano) in the piano accompaniment. The vocal line and piano accompaniment continue with the same musical style and notation.

Gm Eb<sub>7</sub> C<sub>7</sub> Am F<sub>7</sub> D F<sub>7</sub> Am F<sub>7</sub> D<sub>7</sub>

el-der - ly beaux, Stock-ings are por-ous with holes at the toes.

The fourth system concludes the musical piece. The vocal line and piano accompaniment follow the same structure as the previous systems, ending with a final chord in the piano accompaniment.

Gm E-m<sub>7</sub> E<sup>b</sup>

I'm here till clos - ing time, Dance and be mer - ry, it's

F<sub>7</sub> B<sup>b</sup><sub>7</sub> E<sup>b</sup> F<sub>2</sub>dim Fm<sub>7</sub> E<sup>b</sup><sub>7</sub>

on - ly a dime. Some-times I think I've found my he - ro

*mf* *sf* *mf*

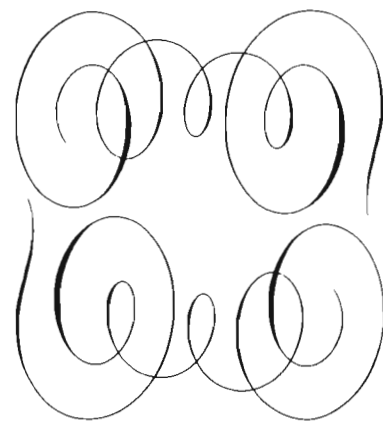
E<sup>b</sup> Fmi<sub>7</sub> E<sup>b</sup> Dm<sub>7</sub> G<sub>7</sub> Edim C<sub>7</sub>

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

A<sup>b</sup>m<sub>6</sub> E<sup>b</sup> E<sup>b</sup>+5 A<sup>b</sup> E<sup>b</sup><sub>7</sub>(-5) Gm B<sup>b</sup><sub>7</sub> E<sup>b</sup>

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

*mf cresc.* *f molto rit.* *sf*



# With A Song In My Heart

Words by LORENZ HART  
Music by RICHARD RODGERS

Lively

The piano introduction is in 4/4 time, marked 'Lively' and 'mp'. It features a rhythmic melody in the right hand and a steady accompaniment in the left hand. The key signature has two flats (B-flat and E-flat).

*He:* Though I know that we meet ev - 'ry night And we  
*She:* Oh, the moon's not a moon for a night; And these

The first system of the song includes the vocal line and piano accompaniment. The piano part is marked 'p'. Chord symbols Eb, Dbm7, and Eb7 are placed above the vocal line.

could - n't have changed since the last time, To my joy and de-light it's a  
stars will not twin - kle and fade out! And the words in my ears will re -

The second system continues the vocal and piano accompaniment. Chord symbols Ab, Eb, and Cm are placed above the vocal line.

new kind of love at first sight. \_\_\_\_\_ Though it's you and it's I all the  
sound for the rest of my years. \_\_\_\_\_ In the morn-ing I'll find with de -

The third system concludes the vocal and piano accompaniment. Chord symbols Fm7, Bb7, Eb, Ab, Eb, Ab, and Eb are placed above the vocal line. The piano part ends with a 'p' dynamic marking.

*Bb m<sub>7</sub>* *Eb<sub>7</sub>* *Ab* *Cb*

time light Ev-'ry meet-ing's a mar-vel-ous pas-time, You're in-  
 Not a note of our mu-sic is played out, It will

*Eb* *Cm* *Fm<sub>7</sub>* *Bb<sub>7</sub>* *Eb* *Ab* *Eb* *E<sub>7</sub>* *Bb<sub>7</sub>* *Bb<sub>7</sub>+<sub>4</sub>*

creas-ing-ly sweet, So when-ev-er we hap-pen to meet \_\_\_\_\_ I greet you  
 be just as sweet, And an air that I'll live to re-peat: \_\_\_\_\_

*rall.*

*Refrain (rather slow but in steady rhythm)*

*Eb* *Bb<sub>7</sub>* *Eb*

With a song in my heart. \_\_\_\_\_ I be-hold your a -

*p* *with great warmth*

*Bb<sub>7</sub>* *Eb* *G<sub>7</sub>*

dor - a - ble face, Just a song at the start, \_\_\_\_\_

*rall.* *R.H.*

Cm G<sub>7</sub> Cm Cm<sub>7</sub> Cm<sub>6</sub>  
 — But it soon is a hymn to your grace. When the mu- sic swells —

Ab Fm<sub>7</sub> Eb<sub>6</sub> D<sub>7</sub>  
 — I'm touch- ing your hand; — It tells that you're

Fm D<sub>7</sub> G<sub>7</sub> C<sub>7</sub> Fm Bb<sub>7</sub> Eb  
 stand - ing near, and At the sound of your

Bb<sub>7</sub> Eb Bb<sub>7</sub>  
 voice — Heav- en op - ens its por - tals to me.

*mp* *cresc.*  
*mf* *dim.* *p*

Chords: Eb, G7, Cm

Can I help but re - joice \_\_\_\_\_ That a song such as

Chords: G7, Cm, Cm7, Cm6, F7, Eb

ours came to be? But I al - ways knew \_\_\_\_\_ I would live life

*mp espressivo* *cresc.*

Chords: F7, Eb, Fm7, Bb7, 1. Eb, Ebdim Eb

through \_\_\_\_\_ With a song in my heart for you. \_\_\_\_\_

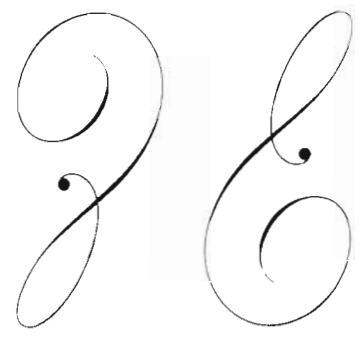
*f più espr. e rall.* *a tempo mf espr.*

Chords: E7, Bb7, Bb7+(b9), 2. Eb

you. \_\_\_\_\_

*mf* *p*

*Ad.* \*





# Blue Moon

Words by LORENZ HART  
Music by RICHARD RODGERS

Calmly

The piano introduction consists of four measures. The right hand plays a melodic line starting with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The left hand provides harmonic support with chords: Cm7, Cm7, F7, and Fdim. Dynamics include *mf* and *mp*, and the tempo marking is *poco rit.*

Cm Cm7 F7 Fdim Cm G7 Cm

Once up-on a time, be-fore I took up smil-ing, I hat-ed the moon-light!  
Once up-on a time My heart was just an or-gan, My life had no mis-sion.

*p*

The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The piano part features chords Cm, Cm7, F7, Fdim, Cm, G7, and Cm. Dynamics include *p*.

Fm6 G7 Cm Cm7 F7 Fdim

Shad-ows of the night that po-ets find be-guil-ing seemed  
Now that I have you, to be as rich as Mor-gan is

*mf* *p*

The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The piano part features chords Fm6, G7, Cm, Cm7, F7, and Fdim. Dynamics include *mf* and *p*.

Cm G7 Cm Fm G7 Cm Fm Dm7 G7

flat as the noon-light. With no one to stay  
my one am-bi-tion. Once I a-woke at

*mf* *mp*

The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The piano part features chords Cm, G7, Cm, Fm, G7, Cm, Fm, Dm7, and G7. Dynamics include *mf* and *mp*.

Cmaj9 C6 Dm7 G7 C(D) C

up for I went to sleep at ten.  
sev - en Hat - ing the morn - ing light.

Fm7 Bb7 Ebmaj7 Eb6 Cm7 F7 Fm7 Bb7

Life was a bit - ter cup for the sad - dest of all men. \_\_\_\_\_  
Now I a - wake in Heav - en and all the world's all right. \_\_\_\_\_

*rit.*

*Refrain (slowly, with feeling)*

Bb7 Eb Cm Fm7 Bb7 Eb Cm

Blue Moon \_\_\_\_\_ you saw me stand - ing a - lone \_\_\_\_\_

*p*

Fm Bb7 Eb Cm Fm7

— With - out a dream in my heart, \_\_\_\_\_ With - out a love of my own; -

$E_b$   $A_b$   $E_b$   $E_b_7$   $E_b$   $C_m$   $F_m_7$   $E_b_7$   
 Blue Moon \_\_\_\_\_ you knew just what I was there\_

$E_b$   $C_m$   $F_m_7$   $E_b_7$   $E_b$   $C_m$   $F_m_7$   
 \_\_\_\_\_ for \_\_\_\_\_ you heard me say-ing a pray'r for \_\_\_\_\_ some-one I real-ly could care\_

$E_b$   $A_b$   $E_b$   $A_b$   $E_b_7$   
 \_\_\_\_\_ for \_\_\_\_\_ And then there sud-den-ly ap-peared be -

$E_b$   $A_b_6$   $E_b_7$   $E_b$   
 fore me \_\_\_\_\_ The on-ly one my arms will ev - er hold \_\_\_\_\_ I heard some-

Asm D<sup>b</sup><sub>7</sub> G<sup>+</sup> E<sup>+</sup> Cm<sub>7</sub> F<sub>7</sub>

bod-y whis-per "Please a - dore me" ——— And when I looked, the moon had turned to

Fm<sub>7</sub> B<sup>b</sup><sub>7</sub> E<sup>b</sup> Cm Fm<sub>7</sub> B<sup>b</sup><sub>7</sub> E<sup>b</sup> Cm

gold! Blue Moon! ——— Now I'm no long-er a - lone ———

*p*

Fm<sub>7</sub> B<sup>b</sup> E<sup>b</sup> Cm Fm<sub>7</sub>

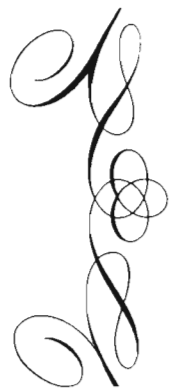
— With-out a dream in my heart, ——— With-out a love of my own ———

1. E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> B<sup>b</sup><sub>7</sub> 2. E<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

Blue

*mf*

Red. ☼



# 'Cause We Got Cake

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately bright, with a lilt

The piano introduction consists of two staves in 4/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line. The dynamic marking is *mf*.

F Eb/F F

Three guitar chord diagrams are shown below the first system of piano accompaniment, corresponding to the chords F, Eb/F, and F.

The spir - it's al - ways will - ing when it's fed. \_\_\_\_\_

The piano accompaniment for the first vocal line continues with the same rhythmic pattern as the introduction, supporting the vocal melody.

Bb C7 F F6

Four guitar chord diagrams are shown below the second system of piano accompaniment, corresponding to the chords Bb, C7, F, and F6.

When it's not fed the spir - it's dead. \_\_\_\_\_

The piano accompaniment for the second vocal line continues, with some dynamics like *p.* (piano) indicated.

F Eb/F F

Three guitar chord diagrams are shown below the third system of piano accompaniment, corresponding to the chords F, Eb/F, and F.

And if the spir - it real - ly wants to dance, \_\_\_\_\_

The piano accompaniment for the third vocal line continues, maintaining the lilt of the piece.

Bb



C7



F



F6



It needs a lit - tle more than bread,

Am



D9



G7



Cmaj9



C6



Cmaj7



To cure the spir - it's ache,

Am



D9



G7



Bb/C



Am/C



Cdim



C7



Give it a lit - tle cake!

F



F6



F7/A



Bb



Gm7



Abdim



Come you all, kick up the cake walk, 'Cause we got cake,

F/A    Dm7    Bbmaj7    Bb/C    C9    F    Dm7    Gm7    C7

La - dy Luck fin - al - ly learned to bake.

F    F6    F7/A    Bb    Gm7    Abdim







Who said bread? Kick up the cake walk, 'Cause we got pie,

F/A    Dm7    Bbmaj7    Bb/C    C9    F    Bb    F    Guitar Tacet

Here and now, not in the by and by. Say good -







Dm    G    Dm    G    Dm    G    Dm    G

bye to trou - ble and fam - ine, It's time to laugh.

**Cm**  **F**  **Cm**  **F**  **Cm**  **Bbm7-5** 








Laugh, boys, you can ex - am - ine the fat - ted calf.



**F**  **F6**  **F7/A**  **Bb**  **Gm7**  **Abdim** 









Come you all, kick up the cake walk, We got a break.



**F/A**  **Dm7**  **Bbmaj7**  **Gm7**  **C7-9**  **F/A**  **D7+5** 

Ev' - ry - one who is a - wake walk, The cake walk,



**G9**  **C7**  **1 F**  **Gm**  **C7**  **2 F**  **Gbmaj7**  **F** 

'Cause we all got cake. cake.

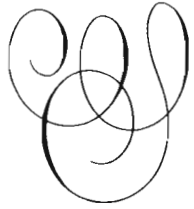




# I Didn't Know What Time It Was

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately



mf *poco rit.*

G<sub>6</sub> D C D G<sub>6</sub> D

Once I was young, yes-ter-day, per-haps, Danced with Jim and Paul And

*p a tempo*

C D G<sub>6</sub> D C D

kissed some oth-er chaps. Once I was young, but nev-er was na-ive, I

G D<sub>7</sub> G E<sub>7</sub>+ B<sub>7</sub> E<sub>7</sub>+

thought I had a trick or two up my im-ag-i-nar-y sleeve.

E<sub>7</sub> A<sub>7</sub>-<sup>9</sup>5 D<sub>7</sub> Dm<sub>7</sub> G Dm<sub>7</sub> G

And now I know I was na - ive!

*Refrain (slowly and tenderly)*

F#m<sub>7</sub> B<sub>7</sub> Em F#m<sub>7</sub> B<sub>7</sub>

I did - n't know what time it was, Then I met

A Am Em Bm

you. Oh, what a love - ly time it was,

C Bm Am Dm<sub>7</sub> D<sub>7</sub> F#m<sub>7</sub> B<sub>7</sub>

How sub - lime it was, too! I did - n't

Em F#m7 B7 A Am

know what day it was. You held my hand, Warm like the

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with the lyrics 'know what day it was. You held my hand, Warm like the'. The piano accompaniment provides harmonic support with chords and melodic lines.

Em Bm C Bm Am7 Dm D7

month of May it was, And I'll say it was grand.

The second system continues the musical score. The vocal line has the lyrics 'month of May it was, And I'll say it was grand.'. The piano accompaniment continues with chords and melodic lines, including a trill in the right hand.

G Am B7 Am B7

Grand to be a - live, to be young, to be mad, to be yours a -

*mf più espressivo*

The third system features the vocal line with lyrics 'Grand to be a - live, to be young, to be mad, to be yours a -'. The piano accompaniment includes the instruction *mf più espressivo*. The system ends with a fermata over the final chord.

Em C D7 Gmaj7

lone! Grand to see your face, feel your touch, hear your

The fourth system continues the musical score. The vocal line has the lyrics 'lone! Grand to see your face, feel your touch, hear your'. The piano accompaniment provides harmonic support with chords and melodic lines.

Em<sub>7</sub> A<sub>7</sub> Am<sub>7</sub> Dm<sub>7</sub> D<sub>7</sub> F#m<sub>7</sub> B<sub>7</sub> Em

voice say I'm all your own! I \_\_\_\_\_ did - n't know what year it was,

F#m<sub>7</sub> B<sub>7</sub> A Am Em Bm

Life \_\_\_\_\_ was no prize. I \_\_\_\_\_ want - ed love and here it was

C Bm Am<sub>7</sub> Cm G B<sub>7</sub> C<sub>6</sub> D<sub>7</sub> C<sub>6</sub>

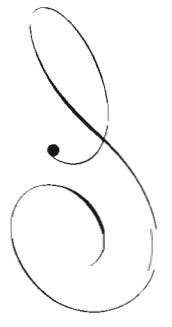
Shin - ing out of your eyes. I'm wise \_\_\_\_\_ and I know what time it is

1. G Em<sub>6</sub> D<sub>7</sub> 2. G G<sub>6</sub>

now! now! \_\_\_\_\_

*mf* *f*

Red. \*



# I Like To Recognize The Tune

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderato

Introduction for piano, marked *mf*. The music is in 4/4 time and features a rhythmic pattern of eighth and sixteenth notes. A *dim.* (diminuendo) marking is present over the final two measures, which end with a *L.H.* (left hand) instruction.

Some fun - ny folks like to shoot off rock - ets, Oth - ers like to

*mp a tempo*

Vocal line and piano accompaniment for the first line of lyrics. The piano part includes a *mp a tempo* marking. Chord diagrams are provided above the vocal line.

pick your pock - ets, Some of them kill when they feel the urge,

Vocal line and piano accompaniment for the second line of lyrics. Chord diagrams are provided above the vocal line.

Oth - ers go in for per - ju - ry.

Vocal line and piano accompaniment for the third line of lyrics. The piano part includes a *mf* marking. Chord diagrams are provided above the vocal line.



Musical staff with notes and lyrics: I too have a pas - sion that I can't un - der - stand; It

I too have a pas - sion that I can't un - der - stand; It

Piano accompaniment for the first system, including treble and bass clefs with notes and dynamics like *p*.



Musical staff with notes and lyrics: comes out when I hear a band,

comes out when I hear a band,

Piano accompaniment for the second system, including treble and bass clefs with notes and dynamics like *p*.



Guitar tacet

Musical staff with notes and lyrics: I like to rec - og - nize the tune, I want to sav - vy what the band is

I like to rec - og - nize the tune, I want to sav - vy what the band is

Piano accompaniment for the third system, including treble and bass clefs with notes and dynamics like *p - mf*.



Musical staff with notes and lyrics: play - ing, I keep say - ing Must you bur - y the

play - ing, I keep say - ing Must you bur - y the

Piano accompaniment for the fourth system, including treble and bass clefs with notes and dynamics like *p*.

**F** **Gm7** **C7** **F6** **F**

tune? \_\_\_\_\_ I've got to know the an - swer soon, \_\_\_\_\_ Is it a

**Gm7** **C7** **Dm** **Adim** **Bb6** **Bbm6**






cat mee-ow - ing in the at - tic? \_\_\_\_\_ Is it \_\_\_\_\_ stat - ic? \_\_\_\_\_

**F** **C7** **F** **D7** **G6**

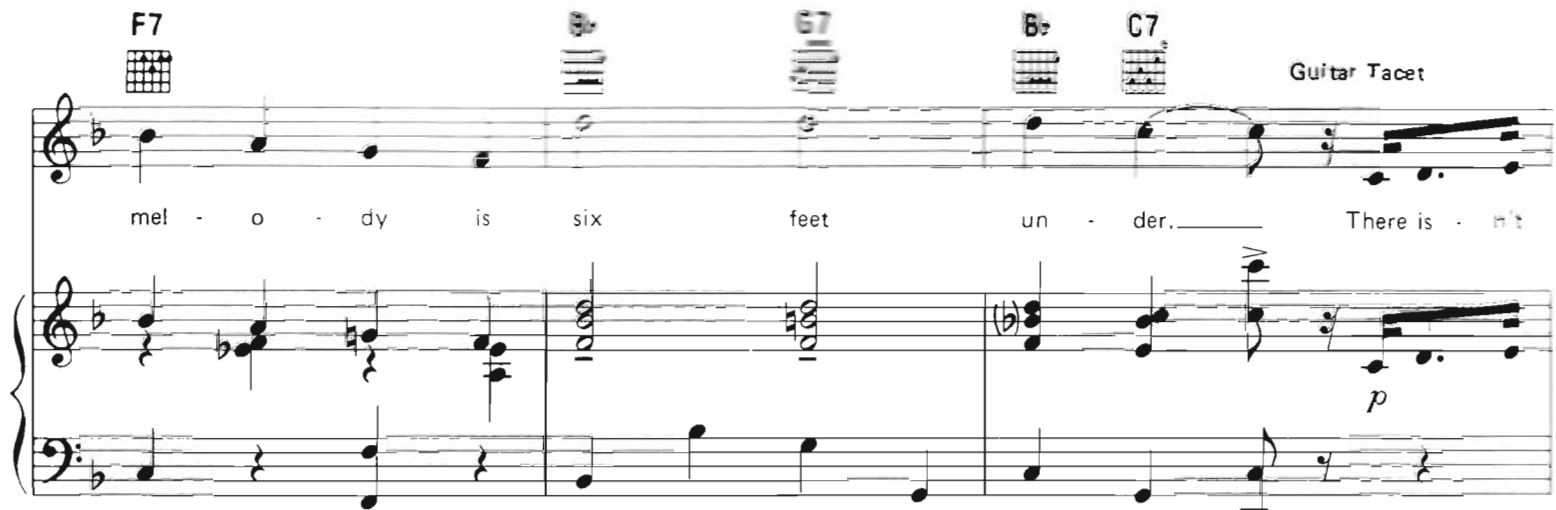
Must you bur - y the tune? A well known \_\_\_\_\_







**D7** **G6** **Am7** **D7** **Bb6**

drum - mer plays the drums like \_\_\_\_\_ thun - der, But the \_\_\_\_\_

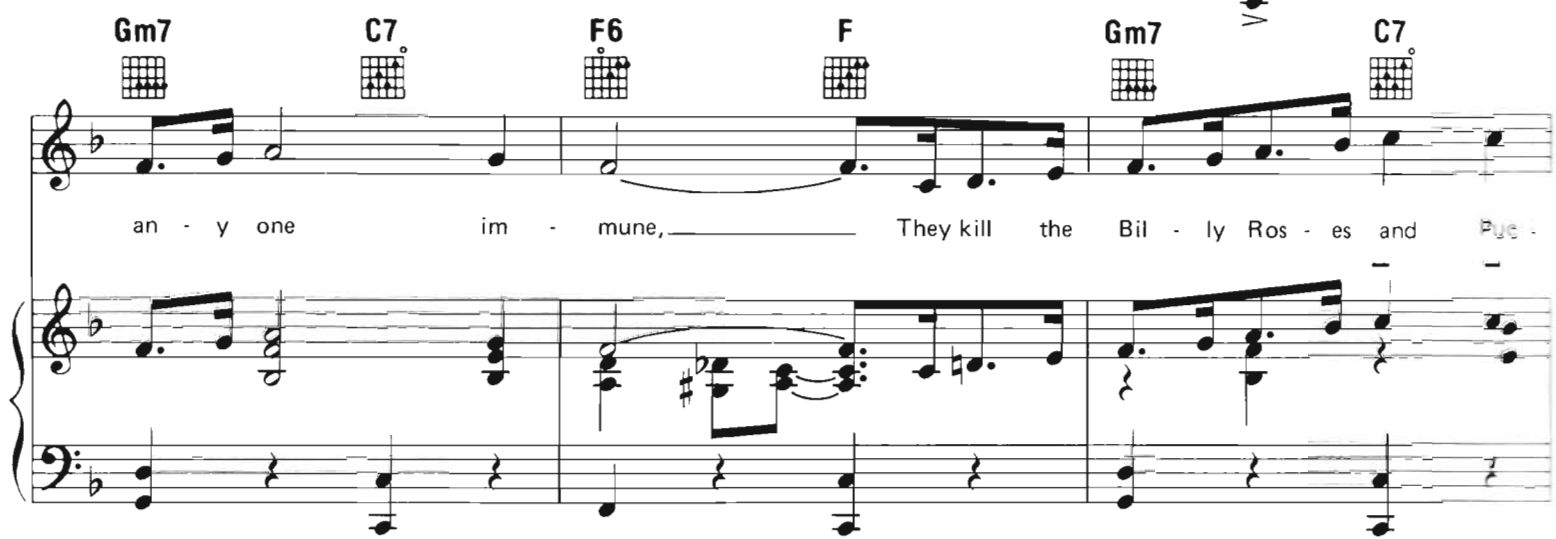
**F7**  **B7**  **C7**  **B7**  **C7**  **Guitar Tacet**





mel - o - dy is six feet un - der. There is - n't



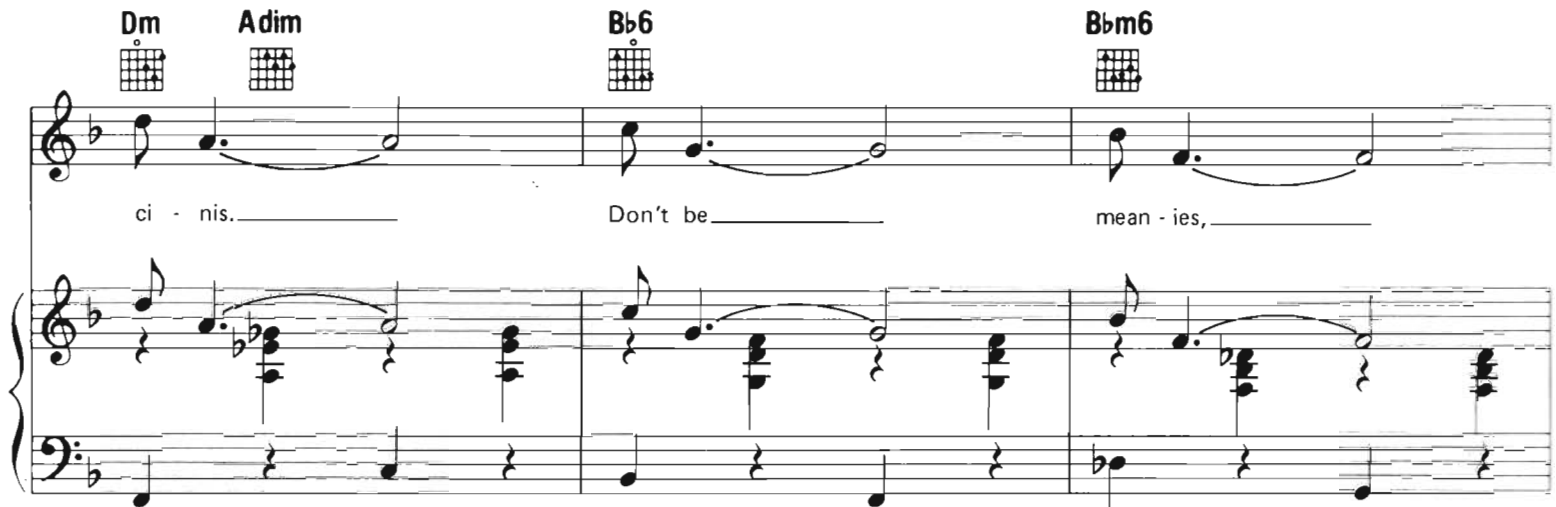
**Gm7**  **C7**  **F6**  **F**  **Gm7**  **C7** 





an - y one im - mune, They kill the Bil - ly Ros - es and



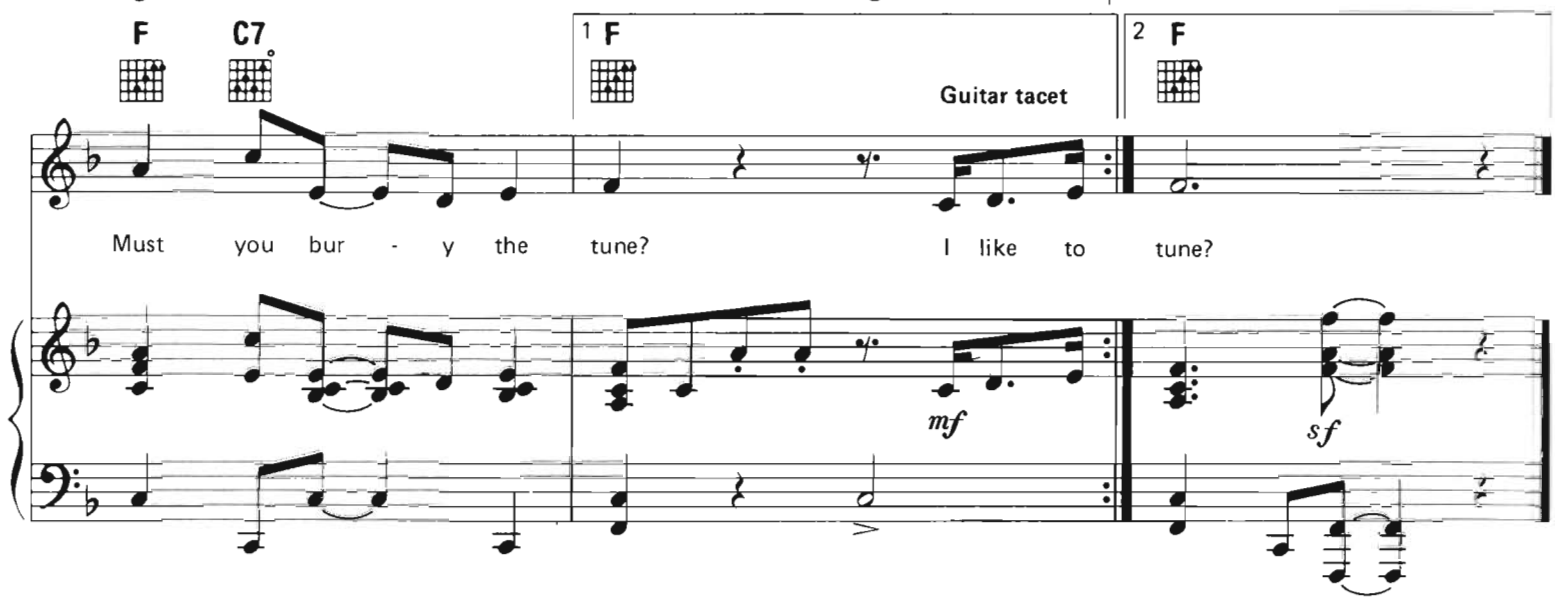
**Dm**  **Adim**  **Bb6**  **Bb6** 

ci - nis. Don't be mean - ies,



**F**  **C7**  **1 F**  **2 F**  **Guitar tacet**

Must you bur - y the tune? I like to tune?





# You're Nearer

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

The piano introduction consists of two staves. The right hand starts with a melody in C major, marked *mf*. The left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a *f* dynamic and a *poco rit.* (slightly ritardando) instruction.

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with the lyrics "Time is a heal - er, but it can - not heal my heart, \_\_\_\_\_ My". The piano accompaniment is marked *p a tempo*. The key signature is C major and the time signature is common time (C).

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics "mind says I've for - got - ten you and then I feel my heart, The". The piano accompaniment includes chord diagrams for **Dm/C** and **G7**. The key signature remains C major.

The third system concludes the vocal and piano accompaniment. The vocal line includes the lyrics "miles lie be - tween us, but your fin - gers touch my own, \_\_\_\_\_ You're". The piano accompaniment is marked *p a tempo* and includes a chord diagram for **C**. The key signature remains C major.

Dm/C



C#dim



Dm7



nev - er far a - way from me, For you're too much my own.

G7-9



C



Cmaj7



C6



Dm7



G7



You're near - er \_\_\_\_\_ than my head is to my pil - low, \_\_\_\_\_

*p mf*

Dm7



G7



C



Cmaj7



C6



\_\_\_\_\_ Near - er \_\_\_\_\_ than the wind is

Dm7



G7



Dm7



G7



C



to the wil - low, \_\_\_\_\_ Dear - er \_\_\_\_\_

*mf*

**D7** **G7** **E7** **Am** **Am7**

than the rain is to the earth be - low,

**D7** **Gmaj7** **C** **F** **Fmaj7**

Prec - ious as the sun to the things that grow.

**Dm7** **G7-9** **C** **Cmaj7** **C6**

You're near - er than the i - vy

**Dm7** **G7** **Dm7** **G7** **C**

to the wall is, Near - er



than the win - ter to the fall is,

*mf*



Leave me, but when you're a - way You'll



know You're near - er for I love you



so. You're so.

*f* *mf* *rall.* *p*

3

# Give It Back To The Indians

Words by LORENZ HART  
Music by RICHARD RODGERS

*Pompously*

The piano introduction is in 4/4 time, marked *Pompously* and *mf*. It features a rhythmic pattern of eighth notes in the right hand and a bass line with a prominent bass note in the left hand. The melody is characterized by a series of eighth-note runs and a triplet of eighth notes in the final measure.

*slowly*

G D<sub>7</sub><sup>b5</sup> G D<sub>7</sub><sup>b5</sup> G D<sub>7</sub><sup>b5</sup> G D<sub>7</sub><sup>b5</sup> G D<sub>7</sub><sup>b5</sup> G D<sub>7</sub><sup>b5</sup> G D<sub>7</sub><sup>b5</sup> G D<sub>7</sub><sup>b5</sup>

Old Pe-ter Min-u-it had noth-ing to loose, When he bought the Isle of Man-

*mf well marked*

The first line of the song is marked *slowly*. The vocal line is in a simple, steady rhythm. The piano accompaniment is marked *mf well marked* and features a consistent eighth-note accompaniment in the right hand and a bass line in the left hand.

G G D<sub>7</sub><sup>b5</sup> G D<sub>7</sub><sup>b5</sup> G D<sub>7</sub><sup>b5</sup> G D<sub>7</sub><sup>b5</sup>

hat-tan ——— For twen-ty six Dol-lars and a bot-tle of booze And they

The second line of the song continues the vocal melody. The piano accompaniment includes a triplet of eighth notes in the left hand during the first measure of this line.

G D<sub>7</sub><sup>b5</sup> G D<sub>7</sub><sup>b5</sup> G B<sub>7</sub> F<sub>7</sub><sup>#</sup> B F<sub>7</sub><sup>#</sup>

threw in the Bronx and Sta-ten. ——— Pete thought that he had the

The third line of the song concludes the phrase. The piano accompaniment features a triplet of eighth notes in the left hand during the final measure.

B F#7 B F#7 B F#7 B F#7 B D7

best of the bar-gain, But the poor red man just grinned. And

G D7b5 G D7b5 G D7b5 G D7b5 G D7b5 G D7b5

he grunt-ed "Ugh!" mean-ing O. K. in his Jar-gon, For he knew poor Pete was

G C Bm Am G C G Am

skinned. We've tried to run the Cit-y, — But the Cit-y ran a-way! And

*mf*

*faster* B6 Bmaj7

now, Pe - ter Min-u - it, —

*D<sub>6</sub>* *D<sub>7</sub>*

We can't con - - tin - ue it!\_\_\_\_\_

*Refrain (brightly)*  
*Gm*

Broad-way's turn-ing in-to Con - ey, Cham-pagne Char-lie's drink-ing gin,-

*D<sub>7</sub>+* *Gm* *D<sub>7</sub>*

Old New York is new and phon - ey, Give it back to the In - di - ans.

*Gm*

Two cents more to smoke a Luck - y, Dodg-ing buss-es keeps you thin.-

Gm D7+ Gm Guitar tacet

New New York is sim- ply duck- y, Give it back to the In - di - ans. Take all the

D7 Gm

reds, ——— On the box - es made for soap. —

*mf*

D7 Gm Gm6 Gm(maj7) Gm

Whites, ——— on Fifth Av - en - ue, ———

C7 Fm

Blues ——— down in Wall Street los - ing hope. —



E<sub>7</sub> E<sub>7</sub>(b<sub>5</sub>) A<sub>7</sub>(b<sub>5</sub>) D<sub>7</sub>

Big bar - gain to - day, Chief, take - it a - way!

*cresc.* *f*

G<sub>m</sub>

Come, you bust-ed Cit - y slick - ers, Bet - ter take it on the chin.

*mp*

D<sub>7</sub><sup>+</sup>

Fa - ther Knick has lost his knick - ers, Give it back to the In - - - di -

1. G<sub>m</sub> G<sub>m</sub>6 A<sub>m</sub>7 D<sub>7</sub>(b<sub>9</sub>) 2. G<sub>m</sub> D<sub>7</sub> G<sub>m</sub>

ans! ans!

*f* *f*

