

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

One for My Baby (And One More for the Road)
Words and Music by
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All the Way
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Duet with Kenny G

Slowly

*Bb*9⁶ D7/A D7(#5)/A Gm9

The first system of music consists of a melody line and a piano accompaniment. The melody is in 4/4 time and features several triplet patterns. The piano accompaniment is marked *p* (piano) and provides harmonic support with chords and bass lines.

C13 F13 Eb/G Abdim7 F/A Bbmaj9 Bb6 Bb11 Bb7(#9)

The second system continues the melody and piano accompaniment. The piano part includes a *cresc.* (crescendo) marking. The melody continues with triplet patterns and various chordal accompaniment.

Ebmaj9 F13 D7(b9) Gm9 Gm Ab/Gb

The third system concludes the piece. The piano accompaniment is marked *mf* (mezzo-forte) and ends with a *dim.* (decrescendo) marking. The melody concludes with a final triplet and a sustained note.

Bb⁶/F A^b7(b9) G7 Em7(b5) F/E^b

Dm7(b5) G7(b5) G7 Cm7 F13(b9) B^b(9) Ebmaj9

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

F6 F#dim7 C6/G A^b7 G9 C6 A^b7 G13 G7(b9)

C6 G11 C6 Dm7(b5)

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

C6 Dm7 C6/E Ebdim7 G7/D C6 G11

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

C6 Dm7(b5) C6 Gm7 C13

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

Fmaj7 Gm7 Fmaj7 Bb13 Cmaj9

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

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

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

C⁶

F#m11

B7(#5)

Emaj7

B11

road.

I know the rou-tine;

Emaj7

B11

B7(b9)

Emaj7

3

B11

Emaj7

B11

put an-oth-er nick-el—

in that there ma-chine.

Emaj7

3

F#m7

G#m7

F#m11

B7(b9)

Emaj9

3

Bm7

I'm feel-ing so bad;

won't you make the mu-sic eas - y and sad.

E13

A

A(#5)

Amaj7 A6

G9

F#7

F7

I could tell you a lot,

but you've got to be

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

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

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

and one more — for the road.

Em11 A13 Em11 A13

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

mf

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

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

Freely

A13 Adim7 A9 F#7 C9(#11) B9(#5) B7(^b9_{#5})

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

dim. *pp* 3

Tempo I

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

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

mp

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

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

Emaj7 Bm7 E9 A A(#5) Amaj7 A6

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

cresc. *mf*

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

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

dim. e rit.

Tempo I

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

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

p

F#13 B11 E6 E13/G#

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

dim. poco a poco

A6 A#dim7 E6/B C13 B13 E6

long, long road.

pp