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SHIRLEY BASSEY

... BIG SPENDER

including
her smash hits

BIG SPENDER
DIAMONDS ARE FOREVER
and
SOMETHING



CHAPPELL

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SHIRLEY BASSEY

... BIG SPENDER

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Photographs by Courtesy of United Artists Records.

Published by
CHAPPELL/LONDON

Shirley Bassey

Shirley began her singing career in Vaudeville at the age of 16. She went on to record great numbers like "As I Love You", "Please Mister Brown" and "Kiss Me Honey, Kiss Me". Later, working with Norman Newell as her producer she had a stream of hits including "As Long As He Needs Me" from 'Oliver', "Reach For The Stars", "I Who Have Nothing" and "Climb Ev'ry Mountain". One of her most memorable songs is the title from the James Bond film "Goldfinger" and she has made the theme from the 007 film "Diamonds Are Forever" her own.

In 1967 Shirley signed with United Artists Records and immediately hit the charts with the scorching "Big Spender" from 'Sweet Charity'. In 1968 she married Italian hotelier Sergio Novak in Las Vegas and quit the London-rat-race to live in Lugano, Switzerland. Sergio became Shirley's manager and under his guidance she worked extensively in the USA., Australia and Europe. At the beginning of 1970 Shirley appeared at the main gala of the Midem Festival; the German Television Gala; The Washington Shoreham Hotel; and the Hilton Hotel in San Juan, Puerto Rico. In April of that year, Shirley returned to England for the first time since she married and immediately broke all previous records at the Talk of the Town. She received the first ever gold disc for a female performer in Australia for her L.P. "And We Were Lovers". In July she returned to London to record her own B.B.C. TV spectacular, went on to New York and Las Vegas for cabaret work, and then back to England for a Tom Jones show. Her record successes in 1970 indicated Shirley Bassey's enormous popularity; her single "Something" went to Number 4 in the charts and earned a silver disc, her L.P. "Live At the Talk of the Town" went into the album charts and was followed by the "Something" L.P. which made Number 5. Shirley's last record in 1970 was "Fool On The Hill", another Beatle song, another hit.

Shirley opened 1971 with yet another massive single, her version of the haunting Love Story Theme "Where Do I Begin?". This was followed by the "Something Else" album, an American and British chart success and then, in July, Shirley released the beautiful Carpenter's song, "For All We Know". It 'slept' for a while and then became Shirley's second huge single in 1971 and also won her a silver disc. "Diamonds Are Forever", "The Shirley Bassey Collection" and "I, Capricorn" L.P.'s were the records with which Shirley closed 1971.

As far as work was concerned, 1971 was an enormously successful year for Shirley Bassey, culminating in the Royal Variety Performance. A year had passed in which Shirley starred at the Rio de Janeiro Song Festival, a Eurovision TV special from Berlin, cabaret at the Waldorf Astoria, New York and at the Batley Variety Club as Britain's highest paid female artist.

1972 another great year for this versatile and sensitive artist. A triumphant concert tour of the United States was followed by a sixteen city tour of Britain ranging from Bournemouth to Dundee and from Cardiff to Glasgow and included a date at the Royal Albert Hall. Sharing the birthday of the world's greatest male singer, King Elvis, Shirley Bassey, who has been a star for nearly as long as the incredible E.P. might well be right to think that He and She are the only real stars left in the world today. However true that may be, there can be no denying that, however many stars there may or may not be, Shirley Bassey is one of the greatest and brightest of them.

And so to 1973. We are sure that Shirley, Britain's Greatest Female Cabaret and Recording Artist will go from strength to strength.



Lyric by
DOROTHY FIELDS

BIG SPENDER

from "Sweet Charity"

Music by
CY COLEMAN

The min-ute you walked in the joint, I could see you were a man of dis-tinc-tion, a
real Big Spend-er. Good look-ing, so re-fined, Say,
would-n't you like to know what's go-ing on in my mind? So let me get right to the point.

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I don't pop my cork for ev' - ry guy I see.

B^b E7-5

Hey! Big Spen - der, _____ Spend a lit - tle time _____ with

To Coda

Dm B^b7 A7

me. Would-n't you like to have

Dm

fun, fun, fun? How's a - bout a few laughs, laughs? I can show you a

D F#m Bm D Em B+ Em7



D. S. al *Coda*

good time, Let me show you a good time. The min-ute you

Coda

(*tacet*)



(*tacet*)



Hey, Big Spen-der! Hey, Big Spen-der!



Spend a lit-tle time with me, Spend a lit-tle time with



me, Spend a lit-tle time with me.

DIAMONDS ARE FOREVER

Words by
DON BLACK

from "Diamonds are Forever"

Music by
JOHN BARRY

Medium Beat

The piano introduction consists of two staves. The right hand plays a rhythmic eighth-note pattern in G major. The left hand plays a sustained chord progression, starting with a G major chord and moving to a B minor chord, both held for the duration of the introduction.

Dia-monds are for ev-er, _____ They are all I need to please me, _____ They can

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

Bm

Em7

stim - u - late and tease me, _____ They won't leave in the night, I've no

The second system continues the vocal and piano accompaniment. The vocal line has a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment maintains the same rhythmic pattern.

A7

Em7

fear that they might de - sert me _____ Dia-monds are for ev-er, _____

The third system features a vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The piano accompaniment includes a triplet of eighth notes in the left hand and chords in the right hand.

Cmaj7

A

Bm

Hold one up and then ca - ress it, ———— Touch it,
 Spark-ling round my lit - tle fin - ger, ———— Un - like

Em7

stroke it and un - dress it, ———— I can see ev - 'ry part, No - thing
 men, the dia - monds lin - ger; ———— Men are mere mor - tals who are not

A7 Em7

hides in the heart to hurt me. ———— I don't need love, ————
 worth go - ing to your grave for. ————

Cmaj7 A F#m7

— for what good will love do me. ———— Dia - monds nev - er lie to me, ————

Bm Em7 C

For when love's gone, They'll lus - tre on

Cmaj7 F#7 A#o

1 2
Dia-monds are for ev-er, For ev-er, For ev-er.

p Bm

Dia-monds are for ev-er, For ev-er, For ev-er, For ev - er and

Em7 Cmaj7

ev - er.

Bm sfz



SOMETHING

Words and Music by
GEORGE HARRISON

Slow 4 Beat



1. Some-thing in the way she moves —
2. Some-where in her smile she knows —



At-tracts me like no oth-er lov-er,
that I don't need no oth-er lov-er,
Some-thing in the way she woos —
Some-thing in her style that shows —



me. I don't want to leave her now, You
me.



know I be-lieve and how. —

A Amaj7 F#m

You're ask - ing me — will my — love grow. I don't know, —

D G A

I — don't know.

A Amaj7 F#m A

You stick a - round — now, it may show, I don't know, —

D G C

I — don't know.

C Cmaj7 C7

Some-thing in the way she knows And all I have to do is

F D D7 G

think of her, Some-thing in the things she shows me. I

Am Am(#7) Am7 D9

don't want to leave her now, You know I be-lieve and how.

F Eb G A F Eb G C

KISS ME HONEY HONEY

by AL TIMOTHY &
MICHAEL JULIEN

Moderato (Cha-Cha)

mf

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line. The tempo is marked 'Moderato' and the mood is '(Cha-Cha)'. The dynamic is 'mf'.

Key F CHORUS

|| d : d | s . s : s . s | t . : t , | - : - | r : r | l . l : l . l | d : d | - : - |

Kiss Me Hon-ey Hon-ey kiss me Thrill me hon-ey hon-ey thrill me

mf

F C7 F

The first part of the chorus is written for voice and piano. The vocal line is on a treble clef staff with lyrics underneath. The piano accompaniment is on a grand staff. The key signature has one flat (F major). The tempo is 'Moderato'. The dynamic is 'mf'. The piano part includes chords F, C7, and F.

|| d : d | s . s : s . se | l : f | r . r : l . l | s . s : - | - . : t , | d : - | : - |

Don't care ev - en if I blow my top, But hon-ey hon-ey — don't stop.

F7 Bb Gm7 C7

The second part of the chorus continues the vocal and piano lines. The piano part includes chords F7, Bb, Gm7, and C7.

Key C VERSES

|| t : m : s . m | s . m : s . m | s : f | t , : - | . f : l . f | l . f : l . f | l : s | d : - |

I'd like to play a lit-tle game with you A lit-tle game es-pecially made for two
We've nev-er played this lit-tle game be - fore If you re-lax then you'll en-joy it more
You kiss so well my lips be - gin to burn And I cantell I've got a lot to learn

C G7 C

The verses are written for voice and piano. The key signature has no sharps or flats (C major). The piano part includes chords C, G7, and C.

|| .m :s .m |s .m :s .m | s :f it. :- | t. :r ll :t. | d :- | - :- ||

If you come close then I will show you how. Clos - er, clos - er now
 Just set - tle down and let me teach you how. Clos - er, clos - er now
 So hold me close and dar - ling show me how. Clos - er, clos - er now

C 37 C C7

Key F CHORUS

|| d :d |s .s :s .s | t. :t. | - :- | r :r ll .l :l .l | d :d | - :- ||

Kiss Me Hon - ey Hon - ey kiss me Thrill me hon - ey hon - ey thrill me

mf F C7 F

|| d :d |s .s :s .se | l :f |r .r :l .l | s s :- | - . :t. | 1-2 d :- | - : ||

Dont care ev - en if I blow my top, But hon - ey hon - ey — dont stop.

F7 Bb Gm7 C7 F

|| 3 d :- | - :- | - :- | - :- | : | : | : | : ||

stop. FINE

F



THE PARTY'S OVER

Words by
BETTY COMDEN
& ADOLPH GREEN

from "Bells are Ringing"

Music by
JULE STYNE

Moderato

Piano

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand provides a steady accompaniment. Dynamics include *mf* and *poco rit*.

Ad lib

This system contains the first line of the vocal melody and its piano accompaniment. The lyrics are: "I'm in love with a man. But the girl that he loves is- n't me." Chords shown above the staff include Eb6, Fm7, Bb7, Eb7, Ab, Fm7, and Bb7.

This system contains the second line of the vocal melody and its piano accompaniment. The lyrics are: "I'll nev- er see him a- gain, And that's how it has to be." Chords shown above the staff include Abm, Bb7+, Ebm, Gb7, F7+, and Bb7.

Refrain (*with feeling*)

This system contains the refrain of the song and its piano accompaniment. The lyrics are: "The par- ty's o- ver, — It's time to call it a day. — They've burst your". Chords shown above the staff include Ab, Bb7, Eb, Ab, Bb7, Eb, Ab, and Bb7. The piano accompaniment features a *mf* dynamic.

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pret - ty bal - loon and ta - ken the moon a - way. It's time to

wind up the mas - quer - ade. Just make your mind up

— The pi - per must be paid. The par - ty's o - ver,

The can - dles flick - er and dim — You danced and dreamed through the night, It

seemed to be right, Just be- ing with him. — Now you must wake - up, —

cresc.

Chords: Ab, Eb, Ab, Db, F#m, Eb7, Eb7+, Ab6, C#m

— All dreams must end. — Take off your make - up, —

Chords: Bb7, Bbm6, C7, Fm, Db7

— The par - ty's o - ver, — It's all o - ver, — my

Chords: Bb7, Ab, Bb7, Ebmaj.7, Cm, Fm7, Bb7

friend. — The par - ty's friend. —

rall *f*

Chords: 1. Eb, Ebdim, Fm7, Bb7; 2. Eb, Fm7, Ebmaj.7, Eb6



PEOPLE

Words by
BOB MERRILL

from "Funny Girl"

Music by
JULE STYNE

Moderato

Piano

The piano introduction consists of two staves. The right hand features a triplet of eighth notes in the first measure, followed by a series of chords and melodic lines. The left hand provides a steady accompaniment with a mix of chords and moving lines. The tempo is marked 'Moderato' and the dynamic is 'mf'.

Refrain (*Steadily with feeling*)

The first system of the refrain includes a vocal line and a piano accompaniment. The vocal line has lyrics: "Peo-ple, peo-ple who need peo-ple Are the". The piano accompaniment is marked 'mp'. Chord symbols above the vocal line are Bb, F7, Bb, Cm7, and F7.

The second system of the refrain includes a vocal line and a piano accompaniment. The vocal line has lyrics: "luck-i-est peo-ple in the world. We're chil-dren". The piano accompaniment is marked 'espressivo'. Chord symbols above the vocal line are Eb, Bb maj.7, D7sus., D7, and Gm.

The third system of the refrain includes a vocal line and a piano accompaniment. The vocal line has lyrics: "need-ing oth-er chil-dren And yet, let-ting our grown up". The piano accompaniment is marked 'mf'. Chord symbols above the vocal line are Bbm and C7.

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Fmaj.7 F6 G Bbm6 Gdim F Fdim Gm7 C7

pride Hide all the need in - side, Act - ing more like chil - dren, than

E F7 Cm7 F9 Bb F7

chil - dren. Lov - ers are ver - y spec - ial

rall. *mp a tempo*

Bb Cm7 F7 Eb Bbmaj.7 Fm7

peo - ple, They're the luck - i - est peo - ple in the world.

Bb9 Bb7+ Eb Ebm Bb Fm7

With one per - son, One ver - y spe - cial per - son, A feel - ing

E^b F7 B^b Gm6

deep in your soul — Says: you were half, now you're whole. — No more

B^b6 Gm7 Cm7 F7 B^b

hun - ger and thirst, But first, be a per - son who needs peo - ple. —

mf molto espressivo

B^b7(b) E^b E^bm E^b B^b Cm7

— Peo - ple who need peo - ple — Are the luck - i - est peo - ple in the

f

1. B^b Gm7 Cm7 F7 2. B^b Gm7 B^b6

world. — world. —

rall. *p*

AS LONG AS HE NEEDS ME

from "Oliver"

Words and Music by
LIONEL BART

Moderately

Verse

Cmaj.7 C#dim

He does - nt act as

tho' he cares, But deep in - side I know he cares,

And that is why, I'm tied right by his side.

Chorus, Slowly

G7 Cmaj.7 C6 Cmaj.7 C6 Cmaj.7 C#dim

As Long As He Needs Me I know where I must

be. I'll cling on stead - fast - ly, As Long As

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Fm6 G7 Cmaj.7 C6 G7 Cmaj.7 C6 Cmaj.7 C6

He Needs Me. As long as life is long, I'll love him,

Cmaj.7 C#dim Dm7 G7 Dm7 Dm Bb G7

right or wrong; And some-how I'll be strong As Long As

Fm6 G7 Cmaj.7 C6 Fsus. F Dm7 G7 Cmaj.7 C

He Needs Me. If you are lone-ly then you will know When some-one

Am/ D7 Dm7 G7 Cmaj.7 C6 Cmaj.7 C6

needs you you love them so. I won't be-tray his trust, Tho' peo-ple

Cmaj.7 C#dim Dm7 G7 Dm Dm7 D9

say I must. I've got to stay true, just As Long As

1. Dm7 G9 C G7 2. Dm7 G7-9 C6

He Needs Me. As Long As He Needs Me.



TONIGHT

Lyric by
STEPHEN SONDHEIM

from "West Side Story"

Music by
LEONARD BERNSTEIN

Moderate Beguine Tempo

Voice

Piano

mp

Warmly

G

A9

G

To - night, To - night, won't be just an - y

mp

A9

G

Em7

night. To - night there will be no morn - ing

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F#m F9 Bb C9

star. _____ To - night, To - night, I'll

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole note chord F#m, followed by a half note F9, a quarter note Bb, and a quarter note C9. The lyrics are "star. _____ To - night, To - night, I'll". The piano accompaniment consists of a treble and bass clef. The treble clef has a series of chords and notes, including a 7# chord, a 7 chord, and a 7 chord. The bass clef has a series of notes, including a 7 chord, a 7 chord, and a 7 chord.

Bb Cm *cresc.* Cm7

see my love to - night. And for us stars will

The second system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole note chord Bb, followed by a half note Cm, a quarter note *cresc.*, and a quarter note Cm7. The lyrics are "see my love to - night. And for us stars will". The piano accompaniment consists of a treble and bass clef. The treble clef has a series of chords and notes, including a 7 chord, a 7 chord, and a 7 chord. The bass clef has a series of notes, including a 7 chord, a 7 chord, and a 7 chord.

Cm6 *mf* D7 *f* Eb

stop where they are! _____ To - day the

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole note chord Cm6, followed by a half note *mf* D7, and a quarter note *f* Eb. The lyrics are "stop where they are! _____ To - day the". The piano accompaniment consists of a treble and bass clef. The treble clef has a series of chords and notes, including a 7 chord, a 7 chord, and a 7 chord. The bass clef has a series of notes, including a 7 chord, a 7 chord, and a 7 chord.

Cm6 Cm *dim.*

min - utes seem like hours, _____ The hours _____ go so

The fourth system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole note chord Cm6, followed by a half note Cm, and a quarter note *dim.*. The lyrics are "min - utes seem like hours, _____ The hours _____ go so". The piano accompaniment consists of a treble and bass clef. The treble clef has a series of chords and notes, including a 7 chord, a 7 chord, and a 7 chord. The bass clef has a series of notes, including a 7 chord, a 7 chord, and a 7 chord.

Bbm A A7 A7-5 *mp* D7

slow - ly And still the sky is light. O

G A9 G *cresc.* Em7

moon, grow bright, And make this end-less day end-less

mf Bm Am7 *f* G (maj 7) Em7 Am7 D7

night to - night! to -

ff G (maj 7) Em7 C (maj 7) *rall.* G (maj 7)

night!



ON A CLEAR DAY (You Can See Forever)

Words by
ALAN JAY LERNER

from "On A Clear Day"

Music by
BURTON LANE

Moderato

Piano

mf

poco rit.

The piano introduction is in G major, 4/4 time, marked Moderato. It consists of two staves. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece starts with a mezzo-forte (*mf*) dynamic and concludes with a *poco rit.* (slightly slower) marking.

Refrain (with feeling)

G maj.7

C9

On a clear day — Rise and look a - round you —

p a tempo

The first system of the refrain features a vocal line and piano accompaniment. The vocal line is in G major and includes the lyrics "On a clear day — Rise and look a - round you —". The piano accompaniment is marked *p a tempo* and includes a double bar line. Chord symbols G maj.7 and C9 are indicated above the staff.

G maj.7

E7

— And you'll see whc — you are. —

The second system continues the vocal refrain with the lyrics "— And you'll see whc — you are. —". The piano accompaniment continues with chords G maj.7 and E7 indicated above the staff.

Am7

Am7

F7(b5)

On a clear day — How it will as - tound you —

The third system concludes the vocal refrain with the lyrics "On a clear day — How it will as - tound you —". The piano accompaniment includes chords Am7 and F7(b5) indicated above the staff.

D7 C#7 D7 G Bbdim Am7 G#dim

That the glow of your be - ing out - shines ev - 'ry

Am7 D7 Dm7 G7 Dm7

star. You feel part of ev - 'ry moun-tain, sea and shore.

mf più espr.

G7 Cmaj.7 Dm6 A7 D7

You can hear, from far and near, a world you've nev - er heard be - fore.

Edim Gmaj.7 G Bm7 E9

And on a clear day, On that clear day

cresc.

Bm E9 Am7 G6 Am7 G6 1. Am7

You can see for - ev - er and ev -

D7 G Em Am7 D7

er - more! On a

mp

2. Am7 G6 Am7 G6 Am7 D7 G

ev - er and ev - er and ev - er - more!

p poco rit. *accel mf*

A FOGGY DAY

from "Damsel in Distress"

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato

PIANO

The piano introduction consists of two staves. The right hand starts with a series of chords: F major 7, G minor 7, F major 7, and F7. The left hand provides a bass line with chords: F major 7, G minor 7, F major 7, and F7. Dynamics include piano (p) and mezzo-forte (mf).

mp (rather freely)

I was a strang-er in the cit-y. — Out of town were the peo-ple I knew. I had that feel-ing of self-

The first system shows the vocal melody and piano accompaniment. The piano part features chords: Fmaj7, Gm7, Fmaj7 F7, Gm7, C7, and Fmaj7. Dynamics are mezzo-piano (mp).

- pi-ty, — What to do? What to do? What to do? The out-look was de-cid-ed-ly blue. — But as I

The second system continues the vocal melody and piano accompaniment. The piano part features chords: E7, Am, D9, Gm7, C7(b9), and Fmaj9. Dynamics are mezzo-piano (mp).

walked through the fog-gy streets a-lone, It turned out to be the luck-iest day I've known. —

The third system concludes the vocal melody and piano accompaniment. The piano part features chords: Am, Am6, Am7, D9 D7-9, Am, Adim, Gm7, C7, F, C11, and F. Dynamics are mezzo-piano (mp).

REFRAIN (*brighter but warmly*)

{ s, || s, : s, | - : ta, | - : - : - : ta, | l, : l, | - : m | - : - : - : - : | d : - | d : ma | - : - : - : ma }

p mf

A fog-gy day in Lon-don town Had me low and

C7 F Cm7(b5) Gm7 C7 (b9) F Fm7 Fm6

{ r : - | r : l | - : - : - : - : | : t | t : t | s : s | - : - : m : - | m : d | - : - : - : d | m : m | m : s | - : s | - : s }

mp

had me down. I viewed the morn-ing with a - larm, The Brit-ish Muse - um had

G13 G7+ C9 F F9 Bbmaj7 Bbm6 Fmaj7 D9

{ m : - | m : l, | - : - : - : s, | s, : - | s, : ta, | - : ta, | - : ta, | l, : - | l, : m | - : - : m : m | d : - | d : ma | - : f | ma : - }

p

lost its charm. How long, I won - dered, could this thing last? But the age of mir - a-cles

G9 C7 F Cm7(b5) Gm7 C13 (b9) F Fm6

{ r : - | r : l | - : - : - : l | d : - | d : l | - : - : - : l | s : - | s : m | - : - : m : f | s : d | r : f | m : d | r : f }

mf

had - n't passed, For, sud-den-ly, I saw you there And through fog-gy Lon-don town the sun was

G7 G7+ C9 Cm7 F13 (-9) Bbmaj9 Bbm6 Bb Bbm F Bb6 Fmaj7 Bb6

{ m : - | d : - | d : - | m r : - | d : - | - : - : - : | : | s, || d : - | - : - : - : - : - : - : - : - : - : - : - : - : }

mf

shin - ing ev - 'ry - where. A where.

Dm7 G9 Gm7 C7 F Fmaj7 F7 Bb7 Gm7 C7 F Fm7 C7 F7 Bb7 Bbm7 G9 Bbm6 Fmaj7

GOIN' OUT OF MY HEAD

Words and Music by
TEDDY RANDAZZO &
BOBBY WEINSTEIN

Slowly with a beat

Well I think I'm go-ing out of my head — Yes I
(And I) think I'm go-ing out of my head — 'Cause I

think I'm go - ing out of my head — o - ver you — o - ver
can't ex-plain the tears that I shed — o - ver you — o - ver

you — I want you to want me I
you — I see you each morn - ing; But

need you so bad-ly, I can't think of an - y - thing but you — And I
you just walk past me you don't e - ven know that I ex -

ist — Go-in' Out Of My Head — o - ver you — out of my

Chords: Cm7, Cmaj7, F6, Fm7, Bb7, Eb, Gm, Eb, Gm, Ab, Bb7, Fm7, Cmaj7, 2. Cmaj7, Dm7, G7, Cmaj7, Dm7

Dynamic markings: *p*, *mp*

Performance instructions: *3* (triplets)

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IF YOU GO AWAY

English Lyric by
ROD MCKUEN

Music and French Lyric by
JACQUES BREL

Slowly, with much feeling

gva - - - - -

Chorus



1. If you go a - way on this sum-mer day Then you might as well take the sun a -
 (2.) If you go a - way, as I know you will, You must tell the world to stop turn - ing
 (3.) If you go a - way, as I know you must, There'll be noth - ing left in the world to



way; All the birds that flew in the sum-mer sky, When our love was new and our hearts were
 till You re - turn a - gain, if you ev - er do, For what good is love with - out lov - ing
 trust; Just an emp - ty room, full of emp - ty space, Like the emp - ty look I see on your



high; When the day was young_ and the night_ was long, And the moon stood still_ for the night-bird's
 you; Can I tell you now, - as you turn_ to go, I'll be dy - ing slow - ly till the next hel -
 face, I'd have been the shad - ow of your shad - ow if I thought it might have kept me by your

Am7 F6 E7 Am Dm6 Am

Fine

song. lo. side. } If you go a - way, if you go a - way, if you go a - way, if you go a way. But if you
 (last time) please don't go a - way. *Fine* But if you

Am7 Am6 E7(b9) Am

stay, I'll make you a day, Like no day has been, or will be a - gain; We'll sail the
 stay, I'll make you a night, Like no night has been, or will be a - gain; I'll sail on your

Am7 Am6 G7 C E7

sun, We'll ride on the rain, We'll talk to the trees and wor-ship the wind. Then if you
 smile, I'll ride on your touch, I'll talk to your eyes, that I love so much. But if you

Am Bb Dm6 E7 Am C

go, I'll un-der-stand, Leave me just e-nough love to fill up my hand. } If you go a - way, if you go a -
 go, go, I won't cry, Though the good is gone from the word, "good-bye."

Dm Dm6 E7 Dm6 E7 Dm6 E7 Dm6 E7

way, if you go a - way, if you go a - way. 2. If you go a -
 3. If you go a -

dim. *8va* *mp*

JOHNNY ONE NOTE

Words by
LORENZ HART

Music by
RICHARD RODGERS

Moderato

VOICE

Piano

mf *p*

C

John - ny could on - ly

sing one note . And the note he sang was this:

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

Ah _____

mp

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Poor John - ny One - Note Sang out with gus - to And

p

F C7 F Am Gm7 C7

just o - ver - lord - ed the place.

F Eb C7 F C7

Poor John - ny One - Note Yelled wil - ly - nil - ly, Un -

p

F C7 D7 Gm7

til he - was blue in the face, For

F Gm7 C7 F *mf*

hold - ing_ one note was_ his ace. _____ Could - n't hear the

A \flat C7 F Am

brass, _____ Could - n't hear the drum, _____ He was in a

A \flat C7 F C7

class _____ By him - self, by gum! _____

F E \flat C7 F C7

Poor John - ny One - Note_ Got in_ A - i - da, In -

F C7 F Am Gm7 C7

deed a great chance to be brave.

F Eb C7 F C7

He took his one note, Howled like the North Wind, Brought

F C7 D7 Gm7

forth wind that made critics rave, While

F Gm7 C7 F *mf*

Ver-di turned round in his grave! Could-n't hear the

Ab C7 F Am

flute _____ or the big tróm - bone. _____ Ev - ry-one was

Ab C7 F

mute, _____ John - ny stood a - lone. _____ *gva.....*

Trio *mp* Fm C7 Bbm C7 Fm Gm7 C7 Bb

Cats and dogs stopped yap - ping, Li - ons in the zoo all - were

C7 Bb C7 Bb6 C7 Bb Fm C7

jeal - ous of John - nys big trill.

mp *Fm* *C7* *Bbm C7* *Fm* *Gm7* *C7 Bb*

Thun-der-claps stopped clap - ping, Traf - fic ceased its roar, and they

C7 *Bb C7* *Bb6* *C7* *Fm*

tell us — Ni - ag - 'ra — stood still. He stopped the

C *poco* *F a poco* *C* *crescendo* *F*

train - whist - les, Boat - whist - les, Steam - whist - les, Cop - whist - les;

poco *a poco* *crescendo*

C7 *G#dim* *C* *Bb* *Am* *C7*

All whist - les bowed to — his skill.

Refrain

p *F* *E_b* *C7* *F*

Sing John - ny One - Note, - Sing out - with

C7 *F* *C7*

gus - to - And just o - ver - whelm all - the

F *Am* *Gm7* *C7* *F* *E_b* *C7*

crowd. Ah!

F *C7* *F* *C7*

D7 Gm7 F Gm7 C7

So sing, John - ny One - Note, - out

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat major). The piano accompaniment is written in grand staff (treble and bass clefs). The chords indicated above the vocal line are D7, Gm7, F, Gm7, and C7. The lyrics are "So sing, John - ny One - Note, - out".

F Gm7 C7 F Gm7 C7

loud! Sing, John - ny One - Note!

The second system continues the musical score. The vocal line has the lyrics "loud! Sing, John - ny One - Note!". The piano accompaniment features a more active melodic line in the right hand. The chords indicated above the vocal line are F, Gm7, C7, F, Gm7, and C7.

F Gm7 C7 F *crescendo*

Sing, John - ny

crescendo

The third system of the musical score features the vocal line with the lyrics "Sing, John - ny". The piano accompaniment includes the instruction "crescendo" in the right hand. The chords indicated above the vocal line are F, Gm7, C7, and F.

Gm *c* C7 *rit* F

One - Note, - out loud!

e rit *f marcato*

The fourth system concludes the musical score. The vocal line has the lyrics "One - Note, - out loud!". The piano accompaniment includes the performance instructions "e rit" and "f marcato". The chords indicated above the vocal line are Gm, C7, and F.

WARM ALL OVER

From "The Most Happy Fella"

By FRANK LOESSER

Tenderly

Piano *mp*

The piano introduction consists of four measures. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Tenderly' and the dynamics are 'mp'.

Freely

ROSABELLA:

Where's that smile? Where's that glow? Where's that hap - py face

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Where's that smile? Where's that glow? Where's that hap - py face". The piano part includes a melodic line in the right hand and a bass line in the left hand. Dynamics are marked 'mp'.

that I de - pend on so ——— Or did - n't you know? ——— It makes me feel

ten.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "that I de - pend on so ——— Or did - n't you know? ——— It makes me feel". The piano part includes a melodic line in the right hand and a bass line in the left hand. Dynamics are marked 'ten.'.

In stricter tempo

Warm All O - ver, Warm All O - ver.

The chorus of the song is marked 'In stricter tempo'. It features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Warm All O - ver, Warm All O - ver.". The piano part includes a melodic line in the right hand and a bass line in the left hand. Dynamics are marked 'mf'.

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Ev - 'ry - time you smile you get me Warm All O - ver.

Some-times I feel kind of out in the cold, But then I

touch your hand _____ and I'm home _____ home a - gain And

Warm All O - ver, Warm All O - ver,

Gone are all the clouds that used to swarm all o - ver.



The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "Gone are all the clouds that used to swarm all o - ver." The piano accompaniment consists of chords and moving lines in both hands, with a fermata over the final chord.

Please al - ways let me keep feel - ing the way I do, So



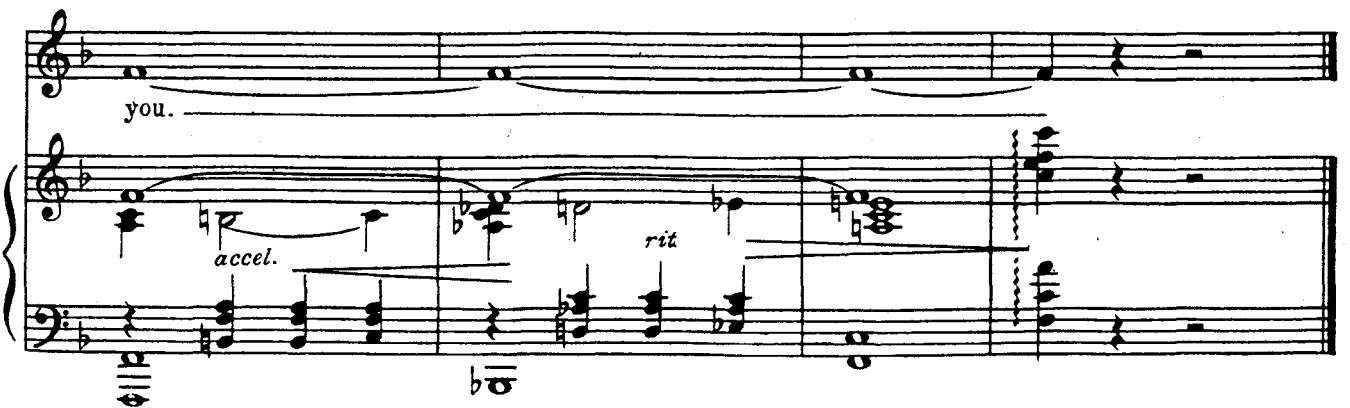
The second system continues the vocal line with the lyrics "Please al - ways let me keep feel - ing the way I do, So". The piano accompaniment includes triplet markings over the vocal line and a "cresc." (crescendo) marking in the piano part.

Warm All o - ver with a ten - der love for



The third system features the lyrics "Warm All o - ver with a ten - der love for". The piano accompaniment includes a fermata over the final chord of the system.

you.



The fourth system concludes with the lyrics "you.". The piano accompaniment includes markings for "accel." (accelerando) and "rit" (ritardando).

THE LADY IS A TRAMP

from "Pal Joey"

Words by
LORENZ HART

Music by
RICHARD RODGERS

Moderato

Piano *mf*

The piano introduction consists of two staves. The right hand features a series of chords and melodic fragments, while the left hand provides a steady bass line. The tempo is marked 'Moderato' and the dynamic is 'mf'.

C Am F G7 C G+ Gm A7

I've wined and dined on mul-li-gan stew and nev-er wished for tur-key, As I

mp

This section includes the first line of the song. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. Chord symbols are placed above the vocal staff. The dynamic is 'mp'.

D Bm G A7 D A+ Am B7

hitched and hiked and grift-ed too from Maine to Al-bu-quer-que. — A-

This section includes the second line of the song. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. Chord symbols are placed above the vocal staff.

E9 E7 A7 D9 D7 G7 G+

las I missed the Beaux-Arts Ball and what is twice as sad, I was

C Am F G7 C G+ Gm Edim

nev - er at a par - ty where they hon - ored No - el Ca - 'ad. But

D7 Dm7 Em F Em Dm D7

so - cial cir - cles spin too fast for me, My

G7 Eb Dm7 Em B G7

Ho - bo - hem - ia is the place to be.

C
Refrain
p-mf

Cm7 Dm7 G7

I get too hun - gry For din - ner at eight, —

C Cm7 Dm7 G7

I like the thea - tre but nev - er come late. —

C Cmaj7 C9 F Fm6

I nev - er both - er with peo - ple I hate, —

C C+ F G7 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

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

Fmaj7 G7 Em7 Am Dm7

free fresh wind in my hair, — Life with-out care. —

G7 C A7 D7 G7 C Cm7

I'm broke, — it's oke, — Hate Cal - i - for - nia, It's

Dm E7 Am C+ Am7 1. D7 G7 C Am Dm7 G7

cold and it's damp, — That's why the la-dy is a tramp. —

2. D7 D7b5 G7 C Em Cm7 Dm Fm G7 C

la-dy is a tramp. —



