

FOR ONCE IN MY LIFE

Lyrics by
RONALD MILLER

Music by
ORLANDO MURDEN

Duet with Gladys Knight and Stevie Wonder

Moderately, with rubato

mp
(with pedal)

G G+ G6 Gdim7 Am Am(maj7)

Am7 E7(#5) Am Am(maj7) Am7 D7(#5) G Am7 D7

G F#m7(b5)B7 Em B7/D# G/D

A7Alt. G/D Em7 Am9 Am7/D

The image shows a piano score for the song 'For Once in My Life'. It consists of four systems of music, each with a treble and bass clef staff. The first system starts with a piano (mp) dynamic and includes the instruction '(with pedal)'. The second system continues the piece with various chords. The third system features a key signature change to one flat (B-flat major) and includes a double bar line. The fourth system concludes the piece with a final cadence. The score is annotated with numerous chord symbols above the notes.

Tempo ♩ = 92

Cm9 Cm7/F N.C. A6 Bb6 D6 Eb6 Edim7 Bb/F Ab9 G9

mf

Detailed description: This block shows the piano introduction for the first system. It consists of two staves: a treble clef staff with chords and a bass clef staff with a melodic line. The chords are Cm9, Cm7/F, N.C., A6, Bb6, D6, Eb6, Edim7, Bb/F, Ab9, and G9. The tempo is marked as ♩ = 92. The dynamic is *mf*.

Gb7 Db7(#9) C7(#9) F7(#5) Bb6 G7(#5) Cm9 F7(#5) Bb Bb+

F.S.: For once in my- life,- I've got

Detailed description: This block contains the first line of the song. The top staff is the vocal line with lyrics: "F.S.: For once in my- life,- I've got". The piano accompaniment is on the bottom two staves. Chords above the vocal staff are Gb7, Db7(#9), C7(#9), F7(#5), Bb6, G7(#5), Cm9, F7(#5), Bb, and Bb+. There are triplet markings over the notes "life,-" and "I've got".

Bb6 Bdim7 Cm7 Cm(#5) F9

some- one who needs me, some- one I've need- ed for so long. G.K.: For

Detailed description: This block contains the second line of the song. The top staff is the vocal line with lyrics: "some- one who needs me, some- one I've need- ed for so long. G.K.: For". The piano accompaniment is on the bottom two staves. Chords above the vocal staff are Bb6, Bdim7, Cm7, Cm(#5), and F9. There are triplet markings over the notes "needs me," and "need- ed".

Cm Cm(#5) F7 Bb F+

once, un- a- afraid, I can go where life leads me and some- how I know I'll be

Detailed description: This block contains the third line of the song. The top staff is the vocal line with lyrics: "once, un- a- afraid, I can go where life leads me and some- how I know I'll be". The piano accompaniment is on the bottom two staves. Chords above the vocal staff are Cm, Cm(#5), F7, Bb, and F+. There are triplet markings over the notes "un- a- afraid," and "I'll be".

B \flat D7(#9) Gm Gm(maj7) Gm/F Em7(b5)

strong. ————— *F.S.:* For once, I can touch what my heart used to dream of

Ebmaj7 G7(#5) Cm7 F9 Bbmaj7 D7(#9) Gm7

long be- fore I knew ————— *G.K.:* some- one warm like — you

Gm7/C C9 Gb7(b5) F7 B \flat B \flat +

could make my dreams come true. ————— For once in my life,

B \flat 6 Bdim7 Cm7 Cm(#5) F9

I won't let sor- row hurt me, not like it's hurt me be - fore. ————— *F.S.:* For

Cm7 Cm(#5) F7 F7(#5) Bb F7(#5)

once, I've got some-one I know won't de - sert me, and I'm - not a - lone - an - y -

Bb Am7(4) Ab13 Gm7 Gb13

more. — G.K.: For once, I can say, "This is mine, you're not gon - na take it!"

Bb/F Gm7 C7(b5) Gb7(b5)

F.S.: Long as I've got love, babe, you can bet I'm - gon - na make it.

Bb/F Gm7 Cm7 F7(b9) Bb6

Both: For once in my - life, I've got some - one who needs — me.

cresc.

Chords: G \flat 9, C7(\sharp 5), F7(\flat 9), B \flat , B \flat maj7(\sharp 5), B \flat 6, G7(\sharp 5)

Chords: Cm7, Dm7, E \flat 6, Bm7/E, Cm7/F, Dm7(\flat 5), G7(\sharp 5), Cm, G7(\sharp 5)

Chords: Cm7, F7(\sharp 5), B \flat maj7, G7(\sharp 5), Cm7, F7Alt., B \flat maj7, A \flat 7(\sharp 11)₃

G.K.: For _____

Chords: Gm7, G \flat 13, B \flat /F

once, I can say,— "This is mine,— you can't take it!" F.S.: Long as I've got love, babe, you can

C7(b5) Gb7(b5) Bb/F D7(#5)

bet I'm gon - na make it. *G.K.:* For once *F.S.:* For once in my life, I've
 in my

Eb6 Ebmaj 7/F Bbmaj 7 Gm7

found some - one. Yes, for once in my life, I've got
 life, some - one. Once in my life, I've got

C7(b5) Gb7(b5) Bb/F Gm7 Cm7 Eb/F

some - one. Once in my life, I've got some-one who
 some - one. For once in my life, some-one who

Bbmaj 7 G7Alt. C7(#9) Cm7/F A7(b9) Bb6

needs me. needs me.

dim. *mp*

COME FLY WITH ME

Words by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

Duet with Luis Miguel r^3r
Swing $\text{♩} = 144$ ($\text{♩} = \text{♩}$)
N.C.

F7($\flat 9$) F13

F.S.: Come

The musical score is arranged in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The time signature is 4/4. The piano part includes dynamic markings: *p*, *mp*, *cresc.*, and *mf*. The vocal line includes lyrics and performance directions such as *L.M.:* and *F.S.:*. Chord symbols are placed above the vocal line.

System 1: Chords: F7($\flat 9$) F13. Lyrics: fly with me.— Let's fly,— let's fly a - way.— *L.M.:* If

System 2: Chords: B \flat maj9, B \flat dim7, Cm7, F9, G \flat 9, F9. Lyrics: you can use— some ex - ot - ic booze,— there's a bar in far— Bom - bay.— *F.S.:* Come on,

System 3: Chords: B \flat maj7, B \flat 6, B \flat 7, E \flat maj9, A \flat 13.

Bb6 Eb9 D7 G7 C9 F13

fly with me,— we'll float down— in the blue.—

Bbmaj9 Gb7 Cm7 F9

L.M.: Fly with me,— float— down— to Pe - ru.— *F.S.:* In

Bbmaj7 Fm9 Bb7(b9) Ebmaj9 Eb6 Ebm7 Ab9

lla - ma land,— there's a one— man band— and he'll toot his— flute for you.—

Bb Gm7 Eb9 Cm7/F Bb N.C.

Both: Fly with me,— we'll take off in the blue.— *F.S.:* Once I get you—

G♭maj7
G♭+
C♭maj7
Abm7

— up there— where the air is rar - e - fied,—

D♭9
G♭+
N.C.

L.M.: we'll just glide— star - ry - eyed. Once I get you up-

G♭
G♭+
G♭6
Fmaj9
D7(♭9)

— there,— I'll be hold - ing you — so — ver - y near.—

Gm7
C7
Gm7
C7
N.C.

F.S.: You might e - ven hear— *Both:* a gang of an - gels cheer just be -

B \flat B \flat dim7

cause we're to - geth - er. *L.M.*: Weath - er - wise, — it's — such a cool, — cool day. —

Cm7 F9 B \flat maj7 B \flat 6

F.S.: You just say those words, — we'll

Fm9 B \flat 7(b9) E \flat maj9 To Coda \oplus A \flat 13

ship those birds — down to Ac - a - pul - co Bay. — It is

B \flat B \flat 7/D E \flat 7 F7 B \flat F7/A Dm7(b5) G7

per - fect for a fly - ing hon - ey - moon, — they do say. — Come on,
L.M.: Per - fect — hon - ey - moon, — they do say. —

C9 Cm7 Cm7/F Bbmaj9 Eb/F

fly with me, — let's fly, — let's fly a - way. —

Bbmaj9 Gb7(b5) Cm7 Cm7/F

Bbmaj9 Bb6 Fm9 Bb7(b9) Ebmaj9 Ab13

L.M.: Doo — doo

Bb Eb9 Eb/F Bb6 Cm7/F Bb N.C.

D.S. al Coda

doo doo doo — doo doo — doo doo — doo doo. — F.S.: Once I get you —

Coda



A \flat 13

B \flat

B \flat 7/D

E \flat 7

E \flat /F

B \flat

A7(\sharp 5)

— F.S.: It's per-fect for— a fly - ing — hon-ey - moon,— they do

Dm7(\flat 5)

G7(\sharp 5)

C9

say.

Both: Come on, fly — with me,— F.S.: let's fly,— let's fly.—

Cm7/F N.C.

B \flat

E \flat 9

Pack up your bags and let's get out of here.—
L.M.: Come on,— let's fly—

B \flat /D

Cm7

B7Alt.

B \flat maj9

a

way.—

BEWITCHED

Words by LORENZ HART
 Music by RICHARD RODGERS

Duet with Patti La Belle

Moderately, with rubato

Chords: Cm7, Dm7, Ebmaj7, Dm7, Cm7

p
 (with pedal)

Detailed description: This system shows the piano introduction for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The music begins with a piano (*p*) dynamic. The first measure has a Cm7 chord. The second measure has a Dm7 chord. The third measure has an Ebmaj7 chord. The fourth and fifth measures have a Dm7 chord. The sixth measure has a Cm7 chord. The bass line features a simple eighth-note pattern. The instruction '(with pedal)' is written below the bass staff.

Chords: Abmaj7, Db, C, Cm7, Dm7

F.S.: She's a fool and don't I know it.

l.h. mp

Detailed description: This system contains the first vocal line and its piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The key signature has two flats. The first measure has an Abmaj7 chord, the second a Db chord, and the third a C chord. The vocal line begins with a fermata. The piano accompaniment has a simple harmonic accompaniment. The instruction '*l.h. mp*' is written below the piano accompaniment. The lyrics are: '*F.S.:* She's a fool and don't I know it.'

Chords: Cm7, F13, Bbmaj9, G7(b9), Cm7, Dm7, Gm7

P.L.: But a fool can have her charms. *F.S.:* I'm in love and don't I show it,

l.h.

Detailed description: This system contains the second vocal line and its piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The key signature has two flats. The first measure has a Cm7 chord, the second an F13 chord, the third a Bbmaj9 chord, the fourth a G7(b9) chord, the fifth a Cm7 chord, the sixth a Dm7 chord, and the seventh a Gm7 chord. The vocal line begins with a fermata. The piano accompaniment has a simple harmonic accompaniment. The instruction '*l.h.*' is written below the piano accompaniment. The lyrics are: '*P.L.:* But a fool can have her charms. *F.S.:* I'm in love and don't I show it,'

Cm7 Eb/F Bbmaj9 Cm7 F13 Bbmaj9 Gm7

like a babe in arms. *P.L.:* Love's the same old sad sen - sa - tion,

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by quarter notes G4, A4, Bb4, and C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb).

Cm7 F13 Bbmaj9 G7(b9) Cm7 F13

late - ly I've not slept one wink since this sil - ly

The second system continues the vocal and piano accompaniment. The vocal line has quarter notes G4, A4, Bb4, C5, D5, E5, F5, and G5. The piano accompaniment includes a prominent G7(b9) chord in the right hand.

Dm7 Gm7 Cm7 N.C.

sit - u - a - tion put me on the blink.

The third system concludes the vocal phrase with a whole note G5. The piano accompaniment features a sustained Dm7 chord in the left hand and a melodic line in the right hand.

Tempo ♩ = 72

F C/E F/Eb Bb/D Bbm/Db Abm7/Cb Gb/Bb D7/A Abm7 Gbmaj9 Emaj9 Ebm11

cresc. poco a poco *poco rit.*

The fourth system is an instrumental piano piece. It begins with a tempo marking of 72 beats per minute. The key signature has two flats. The piece features a series of chords in the right hand and a bass line in the left hand, with dynamic markings of *cresc. poco a poco* and *poco rit.*

D7alt. G13(b9) C7alt. F7alt. Bbmaj7 Cm7

F.S.: I am wild a-gain, be-guiled a-gain, a

molto rit. *mf* *a tempo*

Bb/D 3 D7 3 Ebmaj7 Cdim7 Bb/D C13 3

sim-per-ing, - whim-per-ing - child a-gain. Be-witched, both-ered - and be-

Cm7 F9 G7(b9) Cm7 Gb7(b9) F9sus F7(b9)

wil-dered am I. *P.L.:* Oh, I

Bbmaj7 3 Cm7 3 Bb/D 3 D7 3

could-n't sleep, - would-n't sleep, - Love came - and told me - I -

F.S.: Could-n't sleep, - would-n't sleep.

E♭maj7 B♭/D D♭dim7 Cm7 Fm7 B♭7(♭9)

— should- n't sleep. — Be- witched, both- ered— and be- wil- dered— am

E♭maj7 E♭+ Dm7(♭9) G7(♭9) Cm7 Cm6 Cm7 Cm6

I. ————— F.S.: I lost my heart, but what of it? P.L.: Oh, — don't you

B♭maj7 B♭6 B♭maj7 B♭6 Bm7 Cm7

know the man is cold, — I a - gree. F.S.: She might laugh, but I

E♭/F F/E♭ B♭/D D♭dim7 Cm7 F9 F#13

love it Both: al-though the laugh's on me. — F.S.: I will — P.L.: Oh, I, — I'm gon-na

poco rit.

B C#m7

sing to her, bring spring to her and
sing, yes, I'm gon-na bring spring to

a tempo

B/D# D#7(#5) Emaj9 Em7 Em6 B/F# Bdim7/F#

long — for the day — when I'll cling to her. Be - witched, both - ered — and be -
him — and long for the day when I'll cling to — him. Be - witched, both - ered — and be -

cresc. *f rit.* *a tempo*

C#m7/F# F#13 B C#B B D E/D D B

wil-dered am I.
wil-dered am I.

poco rit.

THE BEST IS YET TO COME

Music by
CY COLEMAN

Words by
CAROLYN LEIGH

Duet with Jon Secada

Swing ♩ = 96 (♩ = 3̣)

N.C. Eb7(#5)

p *mp*

Detailed description: This block contains the piano introduction. It features a grand staff with treble and bass clefs. The key signature has three flats (B-flat major/C minor). The time signature is 4/4. The music starts with a whole rest in the treble clef, labeled 'N.C.' (No Chords). The bass clef begins with a piano (*p*) dynamic, playing a rhythmic pattern of eighth notes. The melody in the treble clef enters in the second measure with a piano (*p*) dynamic. The dynamic changes to mezzo-piano (*mp*) in the third measure. The introduction concludes with a chord of Eb7(#5) in the final measure.

Ab6

F.S.: Out of the tree of life— I just picked me a plum.—

Detailed description: This block contains the first line of the song. It features a grand staff with treble and bass clefs. The key signature has three flats. The time signature is 4/4. The vocal line is written in the treble clef, starting with the lyrics 'F.S.: Out of the tree of life— I just picked me a plum.—'. The piano accompaniment is written in the grand staff. The first measure is marked with the chord Ab6. The piano part provides a steady accompaniment for the vocal line.

F7

You came a-long and ev - 'ry-thing's start-in' to hum.—

Detailed description: This block contains the second line of the song. It features a grand staff with treble and bass clefs. The key signature has three flats. The time signature is 4/4. The vocal line is written in the treble clef, starting with the lyrics 'You came a-long and ev - 'ry-thing's start-in' to hum.—'. The piano accompaniment is written in the grand staff. The first measure is marked with the chord F7. The piano part provides a steady accompaniment for the vocal line.

The Best Is Yet To Come - 6 - 1
PF9509

Bbm7

Eb7

Ab6

B+

Still it's a real good bet— the best is yet to come..

C6

J.S.: The best is yet to come— and babe, won't it be fine?—

You think you've seen the sun,— but you ain't seen it shine..

A7

Dm7

Bb6

F.S.: Wait till the warm-up

cresc. *mf*

Dm7/G G7(^{#5}/₉) C⁶ F9 Em7(**b**5) A7(^{#5}/₉)

is un - der - way, — wait till our lips have met.

Dm7 Gm7 G7 G7(**b**9) C6 Dm7 Ebdim7

J.S.: Wait till you see that sun - shin - y day, — Both: you ain't seen — noth - in' yet!

C6/E Eb13 D13 Eb13 Ab6 F7

F.S.: The best is yet to come — and babe, won't it be fine? —

Bb7 Bbm7/Eb

Both: The best is yet to come, — come the day — that you're mine. —

Ab6 Dm7(b5) G7(#9) C7(#5) Fm Fm/Eb

J.S.: Come the day that you're mine. —

cresc. *f*

Dm7(b5) Db7 C7 Fm Bb7 Bbm7/Eb Ab6/Eb Abdim7/Eb

I'm - gon - na teach you - how to fly. *Both:* We've on - ly tast - ed that wine, -

Bbm7/Eb Abdim7/Eb Ab6/Eb Dm7(b5) G7(#9) C7(#5)

we're gon - na drain - that cup - - dry. *J.S.:* All dry. —

Fm Fm/Eb Db7 Fm

F.S.: Wait till your charms are ripe — for these arms to sur - round — you. *J.S.:* For these arms — to sur -

Chords: Db9, Fm, Db7

round you. *J.S.:* You think you've flown be - fore — but you ain't left the ground. —

Chords: Fm7/Bb, Bb9, Ebm7, Abm(4)

Both: Wait till you're locked in

Chords: Ab7, Gm7(b5), Gbmaj7, Db(2)/F Bb7(#9)

my em-brace, wait till I hold — you near. — *J.S.:* And

Chords: Ebm7, Abm(4), Ab7, Db(2), Ebm7, Edim7, Db6/F

wait till you see — that sun-shin - y place, — *F.S.:* There ain't noth-in' like it here. noth-in' like it here.

N.C. E13

A6

J.S.: The best is yet to come— and babe, won't it be fine?—

dim. mf

F#7

B7

Bm7/E

Both: The best is yet to come,

cresc. f

N.C.

A6

come the day that you're mine.—

F.S.: Come that day when you're—

mf dim.

mine.

J.S.: This wom-an sure— looks fine.—

mp dim. p

MOONLIGHT IN VERMONT

Words by
JOHN BLACKBURN

Music by
KARL SUESSDORF

Duet with Linda Ronstadt

Slowly ♩ = 58

D♭maj 7/A♭

E♭m7 (♭5)/A♭

D♭maj 7/A♭

E♭m7 (♭5)/A♭

pp
(with pedal)

The piano introduction consists of four measures. The right hand plays a descending eighth-note scale: G♭4, F♭4, E♭4, D♭4, C♭4, B♭3, A♭3, G♭3. The left hand plays a steady eighth-note accompaniment: G♭3, F♭3, E♭3, D♭3, C♭3, B♭2, A♭2, G♭2.

D♭⁶

E♭m7 (♭5)/D♭

D♭⁶

E♭m7 (♭5)/D♭

p

L.R.: Pen-nies in a stream, F.S.: fall-ing leaves, a syc-a-more,-

The piano accompaniment for the first line features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. The right hand melody consists of quarter notes: G♭4, F♭4, E♭4, D♭4, C♭4, B♭3, A♭3, G♭3.

E♭m9

E♭m7/A♭

D♭⁶

D⁶

D♭⁶

E♭m9 A♭13(♭9)

L.R.: moon-light in Ver - mont. F.S.: Ic-y fin-ger waves,

The piano accompaniment for the second line continues with the same eighth-note accompaniment in the left hand. The right hand melody consists of quarter notes: G♭4, F♭4, E♭4, D♭4, C♭4, B♭3, A♭3, G♭3.

Moonlight in Vermont - 5 - 1
PF9505

D^b9 B^bm7 G^bm(maj7) G^bm7 G^bm6 N.C. E^bm9 E^bm7/A^b D^b9

ski trails down the moun-tain-side, L.R.: snow-light in Ver-mont.

Gm9 C13(^b9) Fmaj9 D7(^b9) Gm9 C7([#]9)

Tel-e-graph ca-bles, they sing down the high-way and trav-el each bend in the

mp

Fmaj7 A^bm9 D^b7(^b9) G^bmaj9 E^b7(^b9)

road. F.S.: Peo-ple who meet in this ro-man-tic set-ting are

A^bm9 D^b7([#]9) G^bmaj9 A^b13(^b9) D^b9

(F.S.) so hyp-no-tized by the love-ly eve-ning

L.R.: Eve-ning sum-mer

Ebm9
Ab13(b9)
Db9
Bbm7
Gbm(maj7)
Cb9

— sum-mer breeze, the sweet warb-ling of a mea-dow-lark,
 breeze, warb - ling of a mea-dow-lark,

Ebm7
Ab13sus
Db9
C7(#5)
F13(b9)
Bb9

moon-light in Ver-mont.
 moon-light in Ver-mont. - y fin-ger

Cm9
F13(b9)
Bbmaj9
Gm7
Cm9(b5)
Dbm9Cm9
Cm7/F

(L.R.) waves, ski trails on a moun-tain-side, snow-light in Ver-

*Bb*⁶ C13sus C13(^{b5}) Fmaj9 D7(^{b9})

mont. F.S.: Tel-e-graph ca - bles, ——— how they ——— sing down the high-way, —

Gm9 C7(^{#5}) Fmaj7 Abm9 Db7(^{b9})

as they make ev-'ry bend in the road. ——— Peo-ple who meet

L.R.: Ooh, ———

cresc.

Gbmaj9 A13 Abm7 Db7(^{#5}) Gbmaj7 E9

in this ro-man-tic set - ting ——— are so hyp-no-tized by the love - ly —

are so hyp-no-tized by the love - ly —

molto rit. mf

Ebmaj9 Fm9 Bb13(b9) Ebmaj7 Bb/C Cm7

— eve — ning — sum-mer breeze, the sweet warb-ling — of the

— eve — ³ning — sum-mer breeze,

dim. *mp*

Db13(#11) Db9 Db7sus Db9 Fm11 Fm7/Bb Eb6 Cm7 Fm11 Fm7/Bb

mea-dow-lark, moon-light — in Ver-mont. Snow-light — in Ver-

moon-light — in Ver-mont. Snow-light — in Ver-

dim. *p*

Eb6 Gb13 Fm9 Ab/Bb Emaj9 Ebmaj9

mont. Moon - light in Ver - mont.

mont. You and me and moon-light in Ver - mont.

dim. e rit. *pp*

FLY ME TO THE MOON

Words and Music by
BART HOWARD

Duet with Antonio Carlos Jobim

Bossa nova ♩ = 144

Dm7 G13 Dm7 G13 Dm7 G13 Dm7 G13 *

A.C.J.: (scat singing)

* Sing 8^{vb}

** Sing at pitch

Fly Me to the Moon - 6 - 1
PF9509

Dm7 G13 Dm7 G13 Dm7 G13 Dm7 G13

The first system of music consists of a melody line and a piano accompaniment. The melody line starts with a Dm7 chord and a G13 chord, followed by a triplet of eighth notes. The piano accompaniment features a steady bass line and chords corresponding to the melody. The system ends with a Dm7 chord and a G13 chord.

Dm7 G13 Dm7 G13 Dm7

The second system continues the melody and piano accompaniment. It includes a mezzo-forte (*mf*) dynamic marking. The piano accompaniment features a steady bass line and chords. The system ends with a Dm7 chord.

G7 Cmaj7 Fmaj7 Bm7(b5)

The third system shows a piano accompaniment with various chords: G7, Cmaj7, Fmaj7, and Bm7(b5). The bass line is simple and follows the harmonic structure.

E7 Am A7(b9) Dm7 G7

The fourth system continues the piano accompaniment with chords: E7, Am, A7(b9), Dm7, and G7. The bass line is simple and follows the harmonic structure.

E7(#5) A7 D9 Dm7/G G7(b9)

The fifth system continues the piano accompaniment with chords: E7(#5), A7, D9, Dm7/G, and G7(b9). The bass line is simple and follows the harmonic structure.

Swing (♩ = 3³)

Chords: C₉, B7(#5), E7(#5), Am, E7

The first system of the piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand. The right hand uses a triplet of eighth notes in the first measure. Chords are indicated above the staff: C₉, B7(#5), E7(#5), Am, and E7.

Chords: Am, F13, Bm7, F13(#9), E7(#9), Am

A.C.J.: Fran- cis, let's fly!

The second system continues the piano accompaniment. The right hand has rests in the first two measures, with notes starting in the third measure. The left hand continues with eighth notes. Chords are: Am, F13, Bm7, F13(#9), E7(#9), Am. The lyrics "A.C.J.: Fran- cis, let's fly!" are written below the staff.

Chords: B7(#5), E9, Am, Dm7

Fly me to the moon— and let me

The third system features a triplet of eighth notes in the right hand. The left hand continues with eighth notes. Chords are: B7(#5), E9, Am, Dm7. The lyrics "Fly me to the moon— and let me" are written below the staff.

Chords: G7, Cmaj7, Fmaj7, Bm7(b5)

play a - mong the stars.— Let me see what spring— is like— on—

The fourth system features a triplet of eighth notes in the right hand. The left hand continues with eighth notes. Chords are: G7, Cmaj7, Fmaj7, Bm7(b5). The lyrics "play a - mong the stars.— Let me see what spring— is like— on—" are written below the staff.

E7 Am Dm7₃ Dm7/G G7

— Ju pi - ter and Mars. — F.S.: In oth - er words, — hold — my

Detailed description: This system contains the first two lines of music. The vocal line starts with a whole note rest, followed by eighth notes for 'Ju pi - ter and Mars.' and a quarter note for 'F.S.: In oth - er words, -'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Cmaj7 F9 Em7 Am7 Dm7₃

hand. — A.C.J.: What's that? F.S.: In oth - er words, —

Detailed description: This system contains the third and fourth lines of music. The vocal line has a whole note rest for 'hand. —', followed by a quarter note for 'A.C.J.: What's that?' and a quarter note for 'F.S.: In oth - er words, -'. The piano accompaniment continues with similar harmonic support.

Dm7/G Dm7(b5)/C Cmaj7 Bm7(b5) E7(#5) Am7₃

ba - by, kiss me. — A.C.J.: Fill my heart with song -

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a quarter note for 'ba - by, kiss me. —' and a quarter note for 'A.C.J.: Fill my heart with song -'. The piano accompaniment features a more active right hand with triplets and sixteenth notes.

Dm7 G7 Cmaj7 F#7(b5)

— and let me sing — for - ev - er - more. —

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a whole note rest for '— and let me sing —' and a quarter note for 'for - ev - er - more. —'. The piano accompaniment concludes with sustained chords in the right hand.

Fmaj9 3 Bm7(b5) E7

You are all I long— for, all I wor - ship and a - dore.—

To Coda ⊕

Am A7(b9) Dm7 3 Dm7/G G7

Both: In oth-er words,— please— be true.—

Cmaj7 B7(#5) Bb13 Em7/A A7(#5) D9/A3 Ab7

F.S.: In oth-er words,—

G13sus G13(b9) C6 Bm7(b5) E7(#5) D.S. al Coda

Both: I'm in love with you.—

Coda



Dm7/G

G7

Em7(b5)

F.S.: please— be true.

cresc.

A7(#5)

Dm7

In oth-er words,-

f

Fm7

Bb13

Fm9

Bb13

Gm7

in oth-er words,-

F.S.: I, I
A.C.J.: I

mf

G#m7/G

C6

N.C.

love, I love you.
love you.

p *mf*

LUCK BE A LADY

Words and Music by
FRANK LOESSER

Duet with Chrissy Hynde

Slowly and freely

Ab7Alt.

Gdim7

Piano introduction for 'Luck Be a Lady'. The music is in 4/4 time and begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a mezzo-piano (*mp*) dynamic. The left hand features a bass line with a pedal point. The right hand plays a melodic line with chords. The first measure is marked with *Ab7Alt.* and the second measure with *Gdim7*.

Vocal entry and piano accompaniment for the first line of the song. The vocal line begins with the lyrics "F.S.: Yeah, they call you Lady Luck but". The piano accompaniment features a bass line and a right hand with chords. The first measure is marked with *Db/Ab*, the second with *Ab7(#9)*, the third with *Ab13*, and the fourth with *Db9*. Dynamics include *f* and *mp*.

Vocal entry and piano accompaniment for the second line of the song. The vocal line begins with the lyrics "there is room for doubt. At times, you have a". The piano accompaniment features a bass line and a right hand with chords. The first measure is marked with *Ab7(#9)*, the second with *Ab13*, the third with *Db9*, the fourth with *Gb6*, and the fifth with *Gdim7*. Dynamics include *f*, *mp*, and *cresc.*

Db/A^b 3 Gm7(b 5) 3 G^b9sus G^b9 NC.

ver - y un - la - dy - like way of run - ning out. C.H.: You're

mf *mp*

Ab7(#9) Ab13 Db⁶ Ab7(#9) Ab13

on this date with me and the pick - ings have been

Db9 D7(b 9) G^b6 Gdim7 Db/A^b 3 Gm7(b 5) 3

lush. And yet, be - fore the eve - ning is o - ver you

cresc.

G^b9sus G^b9 Gm7 C7(b 9) Fmaj9

might give me the brush. F.S.: You might for - get your

mf

D \flat 9(#11)

Fmaj9

D \flat 9(#11)

man-ners, you might re - fuse to stay. And

Fast swing ♩ = 160 (♩ = ♩ = ♩)

D \flat

A \flat 7

D \flat 9

so, the best that I can do is pray.—

poco rit.

D \flat 9

D \flat 9

D \flat 9

D \flat 9

D \flat 9

D \flat 9

Ab7(#9) D^b9 D9(#11)

F.S.: Luck — be a la - dy — to - night.

D^b9 D9(#11) D^b9

C.H.: Luck — be a la -

D9(#11) D^b9 D9(#11)

dy to - night.

D^b9 D9(#11) D^b9

F.S.: Luck, — if you've ev - er been a la - dy to be - gin —

E9 Ebm7 D9(#11)

— with, please— be a la - dy to - night.

D♭9 D9 D♭9

A13 D9 Eb9

C.H.: Luck— let a gen - tle - man see—

D9 Eb9 D9

— just how nice a dame—

$E\flat_9$ D_9 $E\flat_9$

I can be.

D_9 $F13$ E_m7

I know the way you've treat-ed all those gals be-fore-

C_9 $B_7(\sharp 5)$ E_m7 $E\flat_{maj}9$

me. *F.S.:* Please be a la-dy with

$D_{maj}9$ E_m7 A_9sus

me.

D9 **Bb13** **Eb9** **Bb7(b9)**

C.H.: A la - dy does - n't leave her es -
 la - dy nev - er flirts with stran-

Eb9 **Bbm7**

cort. It is - n't fair
 gers. She'd have a heart, —

Eb9 **Cm7(b5)/F** **F7** **F7(b9)**

and it is - n't nice. } *F.S.: A*
 she'd be nice. }

Bbm **Bbm(maj7)**

la - dy does - n't wan - der all o - ver the room —

C7(b9)

Fm

C7(#5)

and then blow on some oth - er guy's

Ebm7

To Coda

Ab13sus

Ab13

Db9

dice. C.H.: Why don't we keep

D9

Db9

D9

this par - ty po - lite?

Db9

D9

Db9

Nev - er get out of my sight.

D9 Db9 D9

Stick with me ba - by, I'm the gal -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest in the first measure, followed by a half note 'S' and a quarter note 't' in the second measure. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. Chord symbols D9, Db9, and D9 are placed above the staff.

Db9 D9 Db9

— that you came in with. Luck be a la -

Detailed description: This system contains the next two measures. The vocal line continues with a half note 't' and a quarter note 'h' in the first measure, followed by a half note 'y' and a quarter note 'c' in the second measure. The piano accompaniment continues with similar rhythmic patterns. Chord symbols Db9, D9, and Db9 are placed above the staff.

Dmaj9 Db9 D9

— dy to - night. —

Detailed description: This system contains the next two measures. The vocal line has a half note 'd' and a quarter note 'y' in the first measure, followed by a half note 't' and a quarter note 'o' in the second measure. The piano accompaniment features more complex chord voicings in the treble. Chord symbols Dmaj9, Db9, and D9 are placed above the staff.

Db9 D9(#11) Db9

Detailed description: This system contains the final two measures of the piece. The piano accompaniment continues with complex chord voicings and a steady bass line. Chord symbols Db9, D9(#11), and Db9 are placed above the staff.

D9(#11) D^b9 D9(#11)

D^b9 D9(#11) D^b9

D^b7 sus D^b7 G^b B7

D^b9 Edim7 Ebm7 Edim7/A^b D^b9 C13(b9) B13 B^b13 A13

NC. Dmaj9 Em7(b5)/D

F.S.: Luck let a gen - tle - man see—

Dmaj9

Em7(♭5)/D

Dmaj9

— just how nice a

Em7(♭5)/D

Dmaj9

Em7(♭5)/D

Dmaj9

dame you can be. C.H.: I know the way—

D7sus

G

C13

— you've treat-ed all— those gals be-fore— me.

D⁹

E♭maj9

Dmaj9

F.S.: Luck— be a la - dy with me.

Em7 A9sus D9 Bb13

C.H.: A

Coda

Ab13sus Ab13 Db9

F.S.: So, why don't we keep this

D9(#11) Db9 D9(#11)

par - ty — po - lite? — C.H.: Uh - huh.

Db9 D9(#11) Db9

F.S.: Nev - er get out of — my sight. C.H.: No way!

D9(#11)

D⁹

Bb7(#5)

F.S.: Stick with me ba - by, I'm the guy -
C.H.: Stick with me ba - by, I'm the gal -

Ebm7

Bb7(#5)

Ebm11

— that you came in — with.
— that you came in — with.

F.S.: Luck - be a la -

dy.

Em11

C.H.: Luck be a la - dy.

Ebm9 NC.

Dm7 Ebm7

Luck — be a la — dy —

Dm7 Ebm7

Ab13sus NC.

D^b9

F.S.: this ver - y night. —

D9(#11)

D^b9

D9

C.H.: This night, — F.S.: be a la -

D^b9

D9(#11)

D^b9

D

D^b

dy!

A FOGGY DAY

Music and Words by
**GEORGE GERSHWIN and
 IRA GERSHWIN**

Duet with Willie Nelson

Swing ♩ = 138

B/F# C#m7/F# B/F# C#m7/F# A/B B7 A/B B7

mf

First system of piano introduction with treble and bass staves. Chords B/F# and C#m7/F# are indicated above the first two measures.

Second system of piano introduction. Chords D/E, E7(b9), A13sus, and A13(b9) are indicated above the staff.

W.N.: A fog - gy day — F.S.: in Lon - don town,

Third system featuring vocal lines for Willie Nelson (W.N.) and Frank Sinatra (F.S.) with piano accompaniment. Chords D9, B7(b9), Em9, A13, and A13(b9) are indicated.

it had me low — W.N.: and it had — me down.

Fourth system featuring vocal lines with piano accompaniment. Chords D9, Bm7(b5), E7, Bb9(#11), A9sus, and A13 are indicated.

A Foggy Day - 6 - 1
 PF9509

D⁶ E^b9 D13sus D13(b9) Gmaj9
 I — viewed the morn - ing with much a - larm, —

C13(#11) C9 D⁶ C9(#11) B9sus B7(b9)
F.S.: the Brit - ish Mu - se - um

E9sus E9 A9sus A13(b9) D⁶
 had lost — its charm. — How long, I

F#m7(b5) B7(b9) E9sus E9 A13sus A13(b9)
 won - dered, could this — thing last? —

D9 *Bm7(b5)* *E7* *Bb9(#11)* *A9sus* *A13*

W.N.: But the age of mir - a - cles had - nev - er passed, — for

D9sus *D13* *D9sus* *D13(b9)* *Gmaj9* *C13*

sud - den - ly, — I — saw you stand - ing right there. *Both:* And in

F#m7 *G6* *D/A* *A#dim7* *Bm7* *E9* *A13sus* *A13(b9)*

fog - gy Lon - don town the sun was shin - ing, shin - ing, shin - ing ev - 'ry - where..

D6 *Fm7* *Bb13(b9)* *Eb9* *Gm7(b5)* *C7(#9)*

F.S.: A fog - gy day —

Fm9 F9 Bb9sus Bb13(b9) Eb6 A9(b5)

back in — Lon - don town, it had — me low —

Ab13 Cm7(b5) F7 B7(b5) Bb13sus Bb9(#5)

— and it al - so had me down. —

Ebmaj9 Bbm7 Eb13(b9) Abmaj9

W.N.: I viewed — the morn - ing with much a - larm, —

Abm7 Db9 Eb9 C9sus C7(b9)

the Brit - ish Mu - se - um —

F9 Bb9sus Bb13(b9) Eb6 Gm7(b5) C7(#5)

had lost its charm.— F.S.: How long, I won - dered,

Fm9 F9 Bb13sus Bb13(b9) Eb6 A9(b5)

could this— thing last? ——— W.N.: But the age of mir - a -

Ab9 F13 B9(b5) Bb13sus Bb7(#5)

cles, it had - n't passed,— and —

Eb6 Bbm9 Eb7(b9) Abmaj9

— sud - den - ly, ——— I saw you stand - ing right there.

Both: And in fog - gy Lon - don town the sun was shin - ing, shin - ing,

D \flat 13(#11) **Gm7** **A \flat maj9** **E \flat maj7/B \flat**

shin - ing ev - 'ry - where.—

G7(#5) **Cm7** **F9** **B7** **B \flat 13sus**

cresc. *f*

Here and there,—

A \flat maj9 **Gm7** **G \flat 7** **Fm7** **E(#9)** **N.C.** **G \flat maj13**

mf *dim.*

ev - 'ry - where.—

Cm7(\flat 5) **C \flat maj7** **E7(#9)** **N.C.** **E \flat 9**

mp

(b)

WHERE OR WHEN

Words by
LORENZ HART

Music by
RICHARD RODGERS

Duet with Steve Lawrence and Eydie Gorme

Slowly

F11 E11 E♭11

p

(with pedal)

Detailed description: This block shows the piano introduction for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff has a chordal accompaniment with a low bass line. Above the treble staff, the chords F11, E11, and E♭11 are indicated. The dynamics are marked 'p' (piano) and '(with pedal)' is written below the bass staff.

F11 E♭11 E♭13(♭9)

E.G.: When you're a - wake - the things you think - come from the dreams you dream.

Detailed description: This block contains the first vocal phrase and its piano accompaniment. The vocal line is on a treble clef staff, with lyrics: "E.G.: When you're a - wake - the things you think - come from the dreams you dream." The piano accompaniment is on two staves (treble and bass clef). Above the vocal staff, the chords F11, E♭11, and E♭13(♭9) are indicated. The piano accompaniment features a steady bass line and chords that support the vocal melody.

A♭⁶ Fm11 D♭13(♯11) B♭9sus E♭⁶

S.L.: Thought has wings, — and lots of things — are sel-dom what they seem.

Detailed description: This block contains the second vocal phrase and its piano accompaniment. The vocal line is on a treble clef staff, with lyrics: "S.L.: Thought has wings, — and lots of things — are sel-dom what they seem." The piano accompaniment is on two staves (treble and bass clef). Above the vocal staff, the chords A♭⁶, Fm11, D♭13(♯11), B♭9sus, and E♭⁶ are indicated. The piano accompaniment features a steady bass line and chords that support the vocal melody.

F11 Eb11 Eb13(b9)

E.G.: Some-times you think you've lived be-fore all that you live to - day.

Abmaj9 Fm11 Db13(#11) Ebmaj13 * div.

S.L.: Things you do _____ come back to you, _____ as though- they knew the way. Both: Oh, the

Fm11 Bb9 Swing ♩ = 112 (♩ = ♩) Bb13 Eb6 Fm11 Bb13

tricks your mind can play.

mf *p* *mf*

Refrain 1:

Eb6 Fm7 Bb13 Eb Eb6

E.G.: It seems- we stood and we talked like this

*S.L. sings harmony part indicated in cue notes throughout

Ebmaj7 *3* *3* *Ab* *Abmaj7* *Ab6*

S.L.: Just like this, once be - fore. once be - fore. } We looked at each oth - er in the same way then, -

Abm7 *D♭9* *Fm7* *B♭9* *Ebmaj7*

E.G.: but I can't re - mem - ber where, where or when *S.L.:* I swear I can't re - mem - ber,

Fm11 *B♭13* *E♭* *E♭6* *Ebmaj7*

F.S.: The clothes you're wear - ing are the clothes that you wore -

dar - ling, *Both:* where or when. -

A \flat 9 A \flat 6 A \flat maj7 A \flat 6 A \flat m7 D \flat 9

The smile you're smil-ing, you were smil-ing then;- I can't re-mem-ber-

S.L.&E.G.: That you wore.- The smile you're smil-ing, you were smil-ing then;-

This system contains the first two systems of music. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and chords in the right hand.

Fm7 B \flat 13 E \flat maj7 Dm7(\flat 5) G7(\sharp 5)

where or when.—

I swear I just can't re - mem - ber where — or when.—

This system contains the third and fourth systems of music. The third system has a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and chords in the right hand, with some triplets in the vocal line.

Cm9 Fm7 G7 Fm7

Some - things— that have hap - pened for the first time,

Doo doo 'n' doo doo 'n'

This system contains the fifth and sixth systems of music. The fifth system has a vocal line and a piano accompaniment. The sixth system has a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and chords in the right hand, with some triplets in the vocal line.

G7 Dm7(b5) Ab7 G7 Cm C9 Fm7

they all seem to be hap-pen - ning — once a -
 doo doo 'n' doo doo doo —

C7(b9) F9 B13 Bb13 Eb Eb6

gain. — And, so it seems, we have
 Seems to be it just keeps hap-'nin' a - gain. —

Ebmaj7 Eb7 Fm7 C7(b9)

met once be - fore, and then we laughed once be - fore, we al - so
 We have met once be - fore; — ho ho ho, once, we al - so

div. unis.
cresc. poco a poco

Fm7 C7(b9) Ab6 Fm7 Fm7/Bb Bb13

loved once be - fore. But who knows, who knows where or when. -

loved once be - fore. *div.* Who knows — *unis.* where or when. -

Eb Edim7 Fm11 Fm7/Bb Eb(9) F9 Fm7/Bb

All: Bop bah, — doo bah doo bah doo doo, doo -

Ebmaj7 Abmaj7

ba da doo ba doo doo, — ba da dah. — *E.G.:* Can't re-

mp

Fm9 Fm9/Bb Eb(9) E7(#9) Eb(9) Ab⁶ G13 Ddim7 Db7(b9)

mem-ber, can't re-mem-ber where — or when.

cresc. *f*

Refrain 2:
Cm6 Fm7 G7 Fm7

S.L.: Some - things — that have hap - pened — for the first — time, —

E.G.: Doo doo 'n' doo doo 'n'

mf

G7 Dm7(b5) Ab7 G7 Cm C9 Fm7

F.S.: they all seem to be hap-pen - ning — once a -

doo doo 'n' doo doo doo.

C7(b9) F9 Ab/Bb Eb

gain. ———— And, ———— so it seems, —

S.L.&E.G.: Here we go, it's hap - pen - ning. — And, ———— so it seems, —

slide

dim. *mp*

Am7(b5) D7 Ab7 Gm7 Bbm11 Eb7

we have met once be - fore, and then we

we have met once be - fore;

cresc. poco a poco

Fm7 C7(b9) Fm7

laughed once be - fore, al - so loved once be -

and then we laughed, once be - fore, al - so loved

div.

C7(b9)

Fm7

fore. But who knows, who knows.

once be - fore But who knows, —

f

Bb13

B13

Bb13(#11)

Bb13(b9)

Eb7(#9)

D7(#9) Eb7(#9)

Abm11

— where— or when. —

who knows,— where,—

cresc. *ff*

E.G.: Where— or when—

G7(#9)

Gb13

C7(#9)

Fm11

Ab/Bb

Eb13(#11)

— S.L.: where— or when, —

where— or when. —

EMBRACEABLE YOU

Spanish Version by
JOHNNIE CAMACHO
French Version by
EMELIA RENAUD

Words and Music by
GEORGE GERSWIN and
IRA GERSHWIN

Duet with Lena Horne

Slowly

Dmaj9/A Bb9/A Dmaj9/A Gm/A

(with pedal)

Detailed description: This block contains the piano introduction for the first system. It features a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of quarter notes: D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5. The piano accompaniment is in the right hand, starting with a piano (p) dynamic. It features a series of eighth-note triplets in the right hand and quarter notes in the left hand. The chords indicated above the staff are Dmaj9/A, Bb9/A, Dmaj9/A, and Gm/A. The piece concludes with a fermata over the final note.

Dmaj9 Ddim7 A11

L.H.: Em-brace me, my— sweet em-brace-a-ble you.—

Detailed description: This block contains the first line of the vocal melody and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps and a 4/4 time signature. The lyrics are: "L.H.: Em-brace me, my— sweet em-brace-a-ble you.—". The piano accompaniment is in the right hand, starting with a mezzo-piano (mp) dynamic. It features a series of eighth-note triplets in the right hand and quarter notes in the left hand. The chords indicated above the staff are Dmaj9, Ddim7, and A11. The piece concludes with a fermata over the final note.

Em11 A7(b9) Dmaj7 Gm/D D6 F#7(b9)

F.S.: Em-brace me, you ir-re-place-a-ble you.

Detailed description: This block contains the second line of the vocal melody and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps and a 4/4 time signature. The lyrics are: "F.S.: Em-brace me, you ir-re-place-a-ble you." The piano accompaniment is in the right hand, starting with a mezzo-piano (mp) dynamic. It features a series of eighth-note triplets in the right hand and quarter notes in the left hand. The chords indicated above the staff are Em11, A7(b9), Dmaj7, Gm/D, D6, and F#7(b9). The piece concludes with a fermata over the final note.

Embraceable You - 4 - 1
PF9509

A \flat 13(#11) Gmaj9 C \sharp m7(\flat 5) F \sharp 7(#5)

F.S.: Don't you be a naught-y ba-by;

cresc. *mf*

Bm7 E13 E9 D/A B7

come to pa-pa, come to pa-pa do; — my — sweet em-

dim. *mp*

Em7(\flat 9) A7(\flat 5) D E7(\flat 9) E13 A7(\sharp 9) A7(\sharp 11)

brace a-ble you.

cresc. *f* *dim.*

D(9) Fdim7 Em7

L.H.: I love all the man-y charms — a-bout

mp

A7 Em7 Em7(b5)/A D(9)

you; *F.S.:* a - bove all, I want my arms a - bout

A \flat 13(#11) Gmaj9 C#m7(b5) F#7(#5)

you. *L.H.:* Don't be a naught - y ba - by; —

cresc. *mf*

Bm7 E13 E9 D/A B7(#5) Em7(b9) A7(#5)

come - to ma - ma, come - to ma - ma do; *F.S.:* my sweet em - brace - a - ble

dim. *mp*

Dmaj9/A Bb9/A Dmaj13

you. *L.H.:* My sweet em - brace - a - ble you.

dim. *pp*

(From "THE THREE PENNY OPERA")

MACK THE KNIFE

English Words
 MARC BLITZSTEIN
 Original German Words
 BERT BRECHT

Music by
 KURT WEILL

Duet with Jimmy Buffet

Moderate swing ♩=156 (♩=♩³)

Db9 D11

Db9 Gb6

F.S.: Hey, - that

Verse 1:

G6 Bm11 E7(#9) Am7 E7

shark has — pret-ty teeth, dear, and he

Am7 D9 G6 B7(b9)

shows 'em, pearl - y white. Just a

Em7 Bm Bdim7 Am7

jack-knife has - Mac - heath, dear, - and he

D11 D7 G6 E7sus Am11 D11

keeps it way - out - ta sight. J. B.: When that

Verse 2:

G6 Cmaj7 Bm11 E7 Am7 D11

shark bites - with his teeth, dear, - scar-let

Am7 D11 G6 B7(b9) 3

bil - lows, — they be - gin to spread. Fan - cy

Detailed description: This system contains the first two lines of music. The vocal line (top staff) has lyrics: "bil - lows, — they be - gin to spread. Fan - cy". The piano accompaniment (middle and bottom staves) features chords Am7, D11, G6, and B7(b9) with a triplet of eighth notes. The key signature has one sharp (F#).

Em7 Bm Bbdim7 Am7 Bbdim7

white gloves - has - Mac - heath, dear, - so there's

Detailed description: This system contains the third and fourth lines of music. The vocal line (top staff) has lyrics: "white gloves - has - Mac - heath, dear, - so there's". The piano accompaniment (middle and bottom staves) features chords Em7, Bm, Bbdim7, Am7, and Bbdim7. The key signature has one sharp (F#).

Am7 D11 G6 Eb13

nev - er, nev - er a trace of red. F.S.: On a side -

cresc.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line (top staff) has lyrics: "nev - er, nev - er a trace of red. F.S.: On a side -". The piano accompaniment (middle and bottom staves) features chords Am7, D11, G6, and Eb13. A *cresc.* marking is present. The key signature changes to three flats (Bb, Eb, Ab).

Verse 3:
Ab6 Bbm7

walk one Sun - day morn - ing, J. B.: lies a

mp

Detailed description: This system contains the seventh and eighth lines of music, labeled "Verse 3:". The vocal line (top staff) has lyrics: "walk one Sun - day morn - ing, J. B.: lies a". The piano accompaniment (middle and bottom staves) features chords Ab6 and Bbm7. A *mp* marking is present. The key signature has three flats (Bb, Eb, Ab).

E11

A6

F.S.: a ce-ment bag— is drop-pin' down.—

C#7(b9)

F#m7

Adim7

Bm7

J. B.: You know— that ce - ment— is for the weight, dear,—

E11

A6

F7

F.S.: you can make a large bet that bum's in town.
J. B.: (*spoken*): Yeah, he's in town!

Verse 5:

Bb6

My man, Lou - ie Mil - ler, *J. B.:* he ——— split the scene,—

cresc. *mf*

Cm7 F11 Cm7 F11

babe,— *F.S.:* af - ter draw-in' out all the bread— from his

Bb6 Dm7 Gm1 Gm7

stash. *J. B.:* Now Mac - heath spends— like a

Cm7 F11

sail - or,— do you sup - pose, this guy, he— did some - thing

Bb6 F#7 Verse 6: B6

rash? *F.S.:* Ol' Satch - mo, Lou - ie Arm-

strong, Bob - by Dar - in, they did this song nice;

C#m7 *F#11* (+J.B.) *C#m7*

La - dy — El - la too. They all ——— sang it

F#11 *B6* *G#m7*

with so much feel - ing, — F.S.: that Ol' Blue Eyes, he ain't gon-na add —

C#m7 *F#11*

an - y - thing new. But when this big fat

B6 *G13* *C6*

J. B.: Oh — yes you do.

f

C6/E Am7 3 Dm7 G11 Dm7 3

band jump in be - hind me, swing - in' hard, Jack,
J. B. (spoken): That's Jimmy, Frank!

G11 C6 Em7 Am7

I know I can't lose. When I tell you

Dm7 G11 3

Both: all a - bout Mack the Knife, - babe, - F.S.: it's an of - fer

C6 Ab11

Both: you can nev - er re - fuse. J. B.: We've - got Pat - rick

cresc.

Verse 8:

Db6

Ebm7

Wil-liams, *F.S.:* Bill Mil-ler play-in' that pian-o, and this won-der-ful

ff

Ab11

Ab7

Db6

great big band bring-in' up— the rear. *Both:* All these

Bbm7

Ebm7

bad cats— in this band, now,— *F.S.:* they make the

Ab11

Ab7

Db6

A13

great-est sound— you're ev-er gon-na hear.—

cresc.

Oh, Su-key Taw-dry, Jen-ny Div-er
J. B.: Oh, - Su-key Taw-dry Jen-ny Div-er

D6 *Em11*

ff

er, Pol - ly Peach-um, Miss Lu - lu Brown.-
 I know her well, Miss Lu - lu Brown.-

A11

J. B.: Yeah the line forms- on the right, dear,-

F#7 *Bm7* *Em11*

F.S.: now that Mack-ie, *J. B.:* oh, Mack - ie yeah that bum is back, oh that

Em7 *Em9* *Fdim7*

D6/F# N.C. F13(#11)

bum, he's back. now I'm gon-na tell you what I think that you should do. What should I do? -

Em11 A13(#11)

You bet-ter lock your doors and call the Law, - be-cause Mack-ie, ba-cause Mack-ie,

D D7Alt. G9 Bdim7

he's come back to town.

A11 A7(#5) D13(#11) (#9)

J. B.: Look out, old Mack-ie's back. -

HOW DO YOU KEEP THE MUSIC PLAYING?/ MY FUNNY VALENTINE

"My Funny Valentine"
Words by LORENZ HART
Music by RICHARD RODGERS

"How Do You Keep the Music Playing?"
Words by ALAN and MARILYN BERGMAN
Music by MICHEL LEGRAND

Duet with Lori Morgan

Slowly
Gm

D/F# Gm/F C9/E

p

(with pedal)

Ebmaj7 Dm7 Cm7 F13(b9) Eb/Bb Adim/Bb

mp *dim.* *p*

L.M.: How do you keep the mu - sic play - ing? —

Bbmaj9 Gm7 Cm7 Eb/F F9 F7(b9)

How — do you make it last? How do you keep the song from fad - ing too —

r.h. (*l.h.*)

"How Do You Keep the Music Playing?"
© 1982 WB MUSIC CORP.
All Rights Reserved

"My Funny Valentine"
Copyright © 1937 (Renewed) CHAPPELL & CO.
The interest of RICHARD RODGERS for Extended Term of Copyright assigned to WILLIAMSON MUSIC
Rights on behalf of the ESTATE OF LORENZ HART administered by WB MUSIC CORP.
This arrangement Copyright © 1995 WB MUSIC CORP. and WILLIAMSON MUSIC
All Rights Reserved

Gbmaj 7/Bb Ebm9 Cm7 (b5) B7(b5)

you make me smile — with my heart.

Bbm F/Bb Bbm7

Your looks are laugh-a-ble, un- pho-to-

L.M.: And, — since we know we're al- ways chang- ing, — how — can it be the

Bbm6 Gbmaj 7/Bb Ebm9 Gbm6/A

graph-a-ble, yet — your my fav- orite work of art.

same? You're sure your heart will fall a-

cresc.

Db(9) Cm7 Cm11 F7(b9) Bbm

Don't change one

if we can try with ev-ery day to make it bet-ter as it goes...

poco a poco cresc.

F7/A Db/Ab Gm7(b5) Gbmaj7 Gbmaj13(#11) Gbmaj7

hair for me, not if you care for me. Stay, lit-tle

Stay, lit-tle

f

F7 F7(b9) Bbm Db9

Val-en-tine, please stay.

Val-en-tine, please stay.

dim.

Gbmaj7 Fm7 Ebm7 A7(b5) Ab7(b9) Db9

Each day is Val - en - tine's Val - en - tine's Day.
 With an - y luck, then I sup - pose the mu - sic nev - er ends.

p *dim.* *pp*

Gbmaj7

Win - ter - time, sum - mer - time, eve - ning - time,
 Win - ter - time, sum - mer - time, eve - ning - time...

Gbm6 Db

or an - y - time... I love you.
 I love you.

rit.

MY KIND OF TOWN

Words by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

Duet with Frank Sinatra Jr.

Moderate swing ♩ = 152 (♩ = $\overset{\frown}{3}$)

E♭ B♭7Alt.

E♭6

Gm11(♭5)

C9

First system of piano introduction. Treble clef, bass clef. Chords: E♭, B♭7Alt., E♭6, Gm11(♭5), C9. Dynamics: *f*. Includes triplets and slurs.

F13(♯11)

B♭11

B♭7(♯5)

Gm7

C7(♯5)

Fm7 F9 Fm7/B♭

Second system of piano introduction. Treble clef, bass clef. Chords: F13(♯11), B♭11, B♭7(♯5), Gm7, C7(♯5), Fm7, F9, Fm7/B♭. Dynamics: *dim.*

E♭maj9

D+

D♭9(♯11)

C7

C9(♯5)

C7

F.S.Sr.: My kind— of town,— Chi - ca - go is;—

Vocal and piano accompaniment for the first line of lyrics. Treble clef, bass clef. Chords: E♭maj9, D+, D♭9(♯11), C7, C9(♯5), C7. Dynamics: *mp*.

Fm

B♭13(♯11)

E♭(9)

E♭7(♯5)

my kind— of town, Chi - ca - go is. —

Vocal and piano accompaniment for the second line of lyrics. Treble clef, bass clef. Chords: Fm, B♭13(♯11), E♭(9), E♭7(♯5).

My Kind of Town - 6 - 1
PF9509

Copyright © 1964 (Renewed) SERGEANT MUSIC CO., CAHN MUSIC COMPANY and VAN HEUSEN MUSIC CORP.
This arrangement Copyright © 1995 SERGEANT MUSIC CO., CAHN MUSIC COMPANY and VAN HEUSEN MUSIC CORP.
All rights administered by WB MUSIC CORP.
All Rights Reserved

Ab6

Adim7

Eb/Bb

Bdim7

Cm7

My kind of — peo- ple too; —

F7

Cm7

F7

Fm7/Bb

Bbdim7

Fm7/Bb

D/Bb

peo- ple who, — they all smile at Both: you, and

Eb6

D+

Db9(#11)

C7

C9(#5)

each *F.S.Jr.:* time I roam, — Chi - ca - go is, —

Fm7

Bb7(b9)

Eb(9)

E9(#5)

it's call - ing me home, — Chi - ca - go is. —

Chord progression: $A\flat 6$ $A \dim 7$ $E\flat 6/B\flat$ $C7(\flat 9)$

Both: One town that- 'll nev-er ev-er let you down;—

Chord progression: $F9$ $B\flat 13$ $E\flat 6$ $B\flat m7$ $Bm7/B\flat$ $Cm7/B\flat$

it's my kind of town. —

sub. p

Chord progression: $B\flat m7/E\flat$ $E\flat maj 7$ $E\flat 6$ $B\flat m7$ $E\flat 6$

sub. p *sub. p* *cresc. poco a poco*

Chord progression: $C7(\flat 9)$ $G\flat 7(\sharp 9)$ $Fmaj9$ $E+$ $E\flat 9(\sharp 11)$

Jr.: Ev - 'ry bit of it is my— kind— of town,—

f \triangleright *mf*

D7 Am7/D D7 Gm7 C13(b9)

Chi - ca - go is; — Sr.: my kind - of town, -

F(9) F9(#5) Bb Bdim7

Chi - ca - go is. — Jr.: Yes, my kind - of —

F6/C C#dim7 Dm7 G7 Dm7 G7

razz - ma - tazz; — Sr.: and - it has, — it has

C9 Dm7/G Gm7/C C7 Gbmaj9 F+ E9(#11)

all that jazz — and, each time — I leave, -

cresc. *f*

E \flat 7 B \flat m7/E \flat E \flat 7 A \flat m7 D \flat 13(\sharp 11)_(\flat 9)

— Chi - ca - go is, — it's tug - ging my

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by the lyrics 'Chi - ca - go is, —'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A triplet of eighth notes is marked above the final measure.

G \flat (9) G \flat 9(\sharp 5) C \flat 6 Cdim7

sleeve, Chi - ca - go is. — Jr.: The Wrig - ley —

Detailed description: This system contains measures 3 and 4. The vocal line continues with 'sleeve, Chi - ca - go is. —'. The piano accompaniment continues with similar harmonic support. A mezzo-piano (*mp*) dynamic marking is present in the piano part. A triplet of eighth notes is marked above the final measure.

G \flat 6/D \flat F(9) G \flat 9 G \flat 9(\sharp 5) C \flat 6 Cdim7

Build ing, — Chi - ca - go is. — Sr.: The Chi - ca - go —

Detailed description: This system contains measures 5 and 6. The vocal line continues with 'Build ing, — Chi - ca - go is. —'. The piano accompaniment continues with similar harmonic support.

G \flat 6/D \flat F(9) G \flat (9) G \flat 9(\sharp 5) C \flat 6 Cdim7

Cub - bies, — Chi - ca - go is. — Both: One town, that - 'll

Jr.: (spoken) Hey, don't forget them Sox!

Detailed description: This system contains measures 7 and 8. The vocal line continues with 'Cub - bies, — Chi - ca - go is. —'. The piano accompaniment continues with similar harmonic support. A crescendo (*cresc.*) dynamic marking is present in the piano part. A triplet of eighth notes is marked above the final measure.

G \flat 6/D \flat

E \flat 7(\flat 9) \sharp 5

A \flat 13

nev - er ev - er let you down, — Jr.: it's my, Sr.: it's my, it's -

f

D \flat 11

D \flat 13(\sharp 11) \flat 9

G \flat

D \flat 9

A \flat (9)/D \flat

— my, — it's my, kind of town. — my — kind of town. —

cresc. *ff*

C \flat (9)/D \flat

G \flat

D \flat 9

A(9)/D \flat

C \flat (9)/D \flat

Chi - ca - go, Chi - ca - go, Chi -

G \flat

D \flat 9

A(9)/D \flat

C \flat (9)/D \flat

G6

G \flat 6

ca - go, Chi - ca - go.

THE HOUSE I LIVE IN

Words by
LEWIS ALLAN

Music by
EARL ROBINSON

Duet with Neil Diamond

Slowly & dramatically

N.C. C Dm6 C/E C/G N.C. F Dm7

p *mf*

(with pedal)

F.S.: What is A - mer - i - ca — to me? N.D.: A name, a map, or a

Em7 C(9) Em Am Am/G

cresc. *f*

flag I see? F.S.: A cer - tain word: De - moc - ra - cy?

Freely, with expression

F Dm7 Dm/G C C6

dim. *p*

N.D.: What is A - mer - i - ca — to me? The house I live in;

The House I Live In - 6 - 1
PF9509

Gm7 G7 C(9) C Dm/G G9 Cmaj7

a plot of earth, the street. The gro-cer and the butch-er and all the

cresc.

Bright waltz

Eb(9) Eb C(9) C Dm9 G7

peo - ple that I meet. F.S.: The chil - dren in the

dim. *mp*

C6 C/G G9/D G13 G#dim7

play - ground, the fac - es that I

cresc.

Am rit. Em/G F a tempo F6 F#dim7 C/G Dm/G G7

see, all rac-es and re - li-gions; that's A - mer - i - ca to

rit. *a tempo f* *molto dim.*

C G7sus C(9) Dm7 G7

me. *N.D.:* The place I work in, the work-er by my

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a quarter rest, followed by a quarter note 'me.', a quarter rest, and then the lyrics 'The place I work in, the work-er by my'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *mp* and a crescendo hairpin.

C(9) C Dm7 F/G Cmaj7 Eb(9) Eb

side. The lit-tle town or cit-y — where my peo-ple lived — and

The second system continues the vocal line with lyrics 'side. The lit-tle town or cit-y — where my peo-ple lived — and'. The piano accompaniment continues with chords and a bass line. Dynamics include *mp* and a crescendo hairpin.

C(9) C G7 C G7 G#dim7

died. The "how-dy" and the hand-shake; the air of feel-ing free; -

The third system continues the vocal line with lyrics 'died. The "how-dy" and the hand-shake; the air of feel-ing free; -'. The piano accompaniment continues with chords and a bass line. Dynamics include *cresc.*

Am Am/G F(9) C/G Dm7/G G13 G7

— *F.S.:* and the right to speak your mind out; *Both:* that's A - mer - i - ca — to

The fourth system continues the vocal line with lyrics '— *F.S.:* and the right to speak your mind out; *Both:* that's A - mer - i - ca — to'. The piano accompaniment continues with chords and a bass line. Dynamics include *f* and *dim.*

C B \flat E/G \sharp Am Am9/G B \flat maj9 E7

me. *F.S.:* The things I see a - bout me, *N.D.:* the big things and the

p *cresc.* *mp*

Am9 Gm7/C C13 F/C F6/C Gm7/C C7

small; *F.S.:* that lit - tle cor - ner news - stand, *N.D.:* or the house a mile—

mp

F(9) F Dm Dm6 Am/C E7/B E7

tall. *F.S.:* The wed - ding and the church - yard; *N.D.:* the laugh - ter and the

cresc.

Am G/D Gm/D D7sus D7

tears. ——— *Both:* The dream that's been a - grow - ing for more than two - hun - dred

ff *rit.*

G G/F Em G7/D Cmaj7 C6

years. F.S.: The town I live in; the

molto dim. *p* *piu mosso mp*

Gm7/D G13 C9 C6 Dm Dm/G

street, N.D.: the street, the house, the house, the room. N.D.: The pave - ment of the

Cmaj7 C6 Eb(9) Eb C(9) C6 G7

cit - y, or a gar - den all in bloom. F.S.: The church, the school, the

cresc. *mp*

C/G G7 G#dim7 Am Em/G

club - house; N.D.: the mil - lion lights I see; Both: es -

cresc. *molto rit. e cresc.*

Majestically

N.C.

F F6 C/G

pe - cial - ly, the peo - ple...

ff

3

Am D/F# G C/E C7 F E+ E7

rit.

molto dim. e rit.

Am Slower Dm7 G13 G7 N.C. F/C

that's A - mer - i - ca to me.

p

C Am F G G7 C

ff

rall.

fff