

# forever ella

## 19 Ella Fitzgerald Classics

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# someone to watch over me

Music and Lyrics by George Gershwin and Ira Gershwin

## Scherzando

*mf*  
*un poco rit.*

## Moderato

*p a tempo*

There's a say - ing old Says that love is blind, Still we're of - ten told, "Seek and

Eb Ebmaj7 Eb9 Eb7 Abmaj7 Cm  
 ye shall find." So I'm going to seek A cer - tain lad I've had in mind.

F7 Fm7 Gm Bb7 Eb Fm7 E° Fm7-5 Bb7

ye shall find." So I'm going to seek A cer - tain lad I've had in mind.

Eb Ebmaj7 Eb9 Eb7 Abmaj7 Cm  
 Look - ing ev - 'ry-where, Have - n't found him yet; He's the big af - fair I can -

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in a treble clef with a key signature of two flats (Bb, Eb). The lyrics are "Look - ing ev - 'ry-where, Have - n't found him yet; He's the big af - fair I can -". The piano accompaniment is shown in grand staff notation (treble and bass clefs). The first line of piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The second line continues the accompaniment with some chords in the right hand.

F7 Fm7 Gm Bb7 Eb Ab  
 not for - get. On - ly man I ev - er Think of with re - gret.

Detailed description: This system contains the second two lines of the musical score. The top line is the vocal melody with lyrics "not for - get. On - ly man I ev - er Think of with re - gret.". The piano accompaniment continues in grand staff notation. The right hand has a melodic line with some slurs, and the left hand has a bass line with some chords.

Eb D7(b9) *mp* Gm C Gm  
 I'd like to add his i - ni - tial to my mon - o - gram.

Detailed description: This system contains the third two lines of the musical score. The top line is the vocal melody with lyrics "I'd like to add his i - ni - tial to my mon - o - gram.". The piano accompaniment continues in grand staff notation. The right hand has a melodic line with slurs and a *mp* dynamic marking. The left hand has a bass line with some chords.

C7 *mf* Bb Bb6 Cm7 F7 Bb Ab Gm Bb7 *un poco rall.*  
 Tell me, where is the shep - herd for this lost lamb?

Detailed description: This system contains the final two lines of the musical score. The top line is the vocal melody with lyrics "Tell me, where is the shep - herd for this lost lamb?". The piano accompaniment continues in grand staff notation. The right hand has a melodic line with slurs and a *mf* dynamic marking. The left hand has a bass line with a *un poco rall.* marking and a large slur over the final notes.

*E<sub>b</sub>*  
*a tempo*  
*p*

*E<sub>b</sub>7* *A<sub>b</sub>6* *A<sub>b</sub>°* *E<sub>b</sub>* *E<sub>b</sub>°* *B<sub>b</sub>7* *B<sub>b</sub>°*

There's a some - bod - y I'm long-ing to see. I hope that he Turns out to be

*p a tempo*

*F<sub>m</sub>* *C7* *F<sub>m</sub>* *A<sub>m</sub>7-5* *F<sub>m</sub>7* *B<sub>b</sub>7* *E<sub>b</sub>* *G7+5* *A<sub>b</sub>* *B<sub>b</sub>7* *E<sub>b</sub>* *p* *E<sub>b</sub>7*

Some-one who'll watch o-ver me. I'm a lit - tle lamb who's

*A<sub>b</sub>6* *A<sub>b</sub>°* *E<sub>b</sub>* *E<sub>b</sub>°* *B<sub>b</sub>7* *B<sub>b</sub>°* *F<sub>m</sub>* *C7* *F<sub>m</sub>*

lost in the wood. I know I could Al-ways be good To one who'll

*A<sub>m</sub>7-5* *F<sub>m</sub>7* *B<sub>b</sub>7* *E<sub>b</sub>* *E<sub>b</sub>7* *A<sub>b</sub>* *B<sub>b</sub>7* *E<sub>b</sub>* *A<sub>b</sub>*

watch o - ver me. Al-though he may not be the

*mf*

man some Girls think of as hand-some. To my heart he car-ries the

*Eb* *D7 D7+5* *D7* *G7*

key. \_\_\_\_\_ Won't you tell him please to put on some speed,

*C* *C7* *F7* *Bb7* *Eb* *P* *Eb7* *Ab6* *Ab°*

Fol-low my lead, Oh, how I need Some-one to watch o-ver

*Eb* *Eb°* *Bb7* *Bb°* *Fm* *C7* *Fm* *Am7-5* *Fm7 Bb7*

me. \_\_\_\_\_ me. \_\_\_\_\_

1. *Eb* *Eb7* *Ab* *G7+5* *Fm7* *Bb7+5* 2. *Eb* *Eb7* *Ab* *Abm* *Eb*

# I love paris

Words and Music by Cole Porter

Moderately



N.C.

Ev - ery



time I look down on this time - less town, whe - ther



blue or grey be her skies, whe - ther

Gm6/Bb



A7



D7



loud be her cheers, or whe - ther soft be her tears, more and

*mf*

Fm6/Ab



G6



G7



*poco rit.*



G7b9



more do I re - al - ize.

*poco rit.*

slow foxtrot tempo

Cm



I love Pa - ris in the spring - time,

slow foxtrot tempo

*p*

G7



I love Pa - ris in the fall.

I love Pa - ris in the win - ter, when it driz - zles,

G11b9



G7



Cm



I love Pa - ris in the sum - mer, when it siz - zles.

C



I love Pa - ris ev - ery mo - ment,

C/E



Ebdim7



G7



ev - ery mo - ment of the year.



F C/E

I love Pa - ris, why, oh why, do I love Pa - ris?

1. G7 rit. C a tempo Cdim7/G G7

Be - cause my love is near.

rit. a tempo

*p* *mf*

2. G7 A7sus4/E A7 Dm7

Be - cause my love, be - cause my

*p*

G11 C

love is near.

*f* *ff*

# summertime

Music and Lyrics by George Gershwin,  
Dubose and Dorothy Heyward and Ira Gershwin

**Moderately**

Adim  Am  Am/E 

*mf espr.* *p*

E  Eaug 

*mp* R.H. *p*

8va

Sum - mer -

- time \_\_\_\_\_ an' the liv - in' is ea - sy,

*pp*

Am6  E7/B  Am6  E7/B  Am6  E7/B 

Am6 E7/B Am6 Dm F poco rit. Dm7/A Ddim7/A

fish are jump - in', an' the cot - ton is

poco rit.

Detailed description: This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Above the vocal staff, guitar chords are indicated: Am6, E7/B, Am6, Dm, F, poco rit. Dm7/A, and Ddim7/A. The piano accompaniment features a bass line with triplets and a treble line with chords and melodic fragments. The tempo marking 'poco rit.' appears above the piano staff.

a tempo E/G# B7 E Em6/B E7b5/Bb Am6 E7/B

high, oh, yo' dad - dy's rich,

a tempo

*mf*

Detailed description: This system contains the second two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Above the vocal staff, guitar chords are indicated: a tempo E/G#, B7, E, Em6/B, E7b5/Bb, Am6, and E7/B. The piano accompaniment continues with a bass line and a treble line. The tempo marking 'a tempo' appears above the vocal staff, and the dynamic marking '*mf*' is placed above the piano staff.

Am6 E7/B Am6 E7 Am D7

and yo' ma is good look - in', so

Detailed description: This system contains the third two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Above the vocal staff, guitar chords are indicated: Am6, E7/B, Am6, E7, Am, and D7. The piano accompaniment features a bass line and a treble line with a triplet in the final measure. The lyrics 'and yo' ma is good look - in', so' are spread across the vocal staff.

C/G Am D G11 Am

hush lit - tle ba - by, don' yo' cry.

Detailed description: This system contains the final two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Above the vocal staff, guitar chords are indicated: C/G, Am, D, G11, and Am. The piano accompaniment continues with a bass line and a treble line. The lyrics 'hush lit - tle ba - by, don' yo' cry.' are spread across the vocal staff.

**poco rit.**  
D9(#11)

E7#5      Am6      Am(maj7)      D9      3fr

One of these  
poco rit.

**a tempo**

Am6      E7/B      Am6      E7/B      Am6      E7/B

morn - in's      you goin' to rise up      sing - in',

**a tempo**

Am6      E7/B      Am6      Dm      F      Dm7/A      D#dim7/A

then you'll spread yo' wings, an' you'll take the

E/G#      B7      E      Em6/B      E7b5/Bb      Am6      E7/B

sky, but till that morn - in',

Am6 E7/B Am6 E7/B Am D7

there's a - no - thin' can harm you, with

Detailed description: This system contains the first two measures of the piece. It features a vocal line with lyrics, a piano right-hand part with flowing sixteenth-note patterns, and a piano left-hand part with block chords. Chord diagrams for Am6, E7/B, and D7 are provided above the staff.

C/G Am D G11 Am

dad - dy an' mam - my stand - in' by.

Detailed description: This system contains the next two measures. The piano right hand continues with similar sixteenth-note patterns. The piano left hand provides harmonic support with chords. Chord diagrams for C/G, Am, D, and G11 are shown above the staff.

D G11 C6 F9 Bbmaj7 E13

*mp* *dim.*

Detailed description: This system contains the next two measures. The piano right hand has a more static accompaniment with sustained chords. The piano left hand has a melodic line. Chord diagrams for D, G11, C6, F9, Bbmaj7, and E13 are provided above the staff. Dynamics markings *mp* and *dim.* are present.

Am Am6

*dim* *pp* *8va*

Detailed description: This system contains the final two measures. The piano right hand features a descending melodic line. The piano left hand has a rhythmic accompaniment. Chord diagrams for Am and Am6 are shown above the staff. Dynamics markings *dim*, *pp*, and *8va* are included.

# misty

Words by Johnny Burke  
Music by Errol Garner

Slowly, with expression

Capo 1

E<sup>b</sup> E<sup>9</sup> E<sup>b</sup><sub>9</sub><sup>6</sup> Gm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup><sup>7</sup> B<sup>b</sup><sup>9</sup>

Look at

E<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7<sup>b</sup><sup>9</sup> A<sup>b</sup>maj<sup>7</sup>

me, I'm as help-less as a kit-ten up a tree, and I feel like I'm

mp - mf

A<sup>b</sup>m D<sup>b</sup><sup>9</sup> E<sup>b</sup>maj<sup>9</sup> Cm Fm<sup>7</sup> B<sup>b</sup>7<sup>b</sup><sup>9</sup>

cling-ing to a cloud, I can't un-der-stand, I get mis-ty just hold-ing your

G7#4      C7      F7#4      Bb7      Bb9      Ebmaj7      Bbm7      Eb7b9

hand. \_\_\_\_\_ Walk my way, and a thou-sand vi - o - lins be - gin to

play, or it might be the sound of your hel - lo, that mu - sic I hear, I get

mis - ty the mo - ment you're near. You can say that you're

lead - ing me on, \_\_\_\_\_ but it's just what I want you to do. \_\_\_\_\_ Don't you no - tice how

cresc. \_\_\_\_\_

Chord diagrams shown: G7#4, C7, F7#4, Bb7, Bb9, Ebmaj7, Bbm7, Eb7b9, Abmaj7, Abm, D#9, Ebmaj9, Cm, Fm7, Bb7b9, Eb, Cm7, Fm7, Bb7b9, Eb6, Ddim7, Eb6/G, Bbm7, Eb7b9, Abmaj9, Ab6, Bbdim, Ab6.

Am7sus4      D7      F7      Bb7      Edim7

hope - less - ly I'm lost?      That's why I'm fol - low - ing you.

Fm7      Bb7b9      Bb9      Ebmaj7      Bbm7      Eb7b9      Abmaj7

On my own, would I wan-der through this won-der-land a - lone, ne-ver know-ing my

Abm      D#9      Ebmaj9      Cm      Fm7      Bb7b9

right foot from my left, my hat from my glove? I'm too mis - ty and too much in

1. Eb      E9      Fm7      Bb7#5      Bb9      2. Eb      Abmaj7      Gm7      E7b10      Ebmaj13

love.      Look at love.

*mf*



# gone with the wind

Words and Music by Herbert Magdison and Allie Wrubel

**Fm7** **Bb7** **Gm7** **C7** **Fm7** **Bb7**  
 Gone With The Wind. Just like a leaf that has

**Ebmaj7** **Eb6** **Am7** **D7** **Bm7** **E7**  
 blown a - way Gone With The Wind,

**Am7** **D7** **Gmaj7** **G6** **Gm7**  
 My ro - mance has flown a - way. Yes - ter - day's

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The first system covers the first six measures, with chords Fm7, Bb7, Gm7, C7, Fm7, and Bb7. The second system covers the next six measures, with chords Ebmaj7, Eb6, Am7, D7, Bm7, and E7. The third system covers the final six measures, with chords Am7, D7, Gmaj7, G6, and Gm7. The piano accompaniment includes triplets and a bass line with a (b) marking in the third measure of the first system and the first measure of the third system.

**F#dim** **Fm7** **Bb7** **Fm7** **E7**

kiss - es are still on my lips,

**Eb** **Bb+/D** **Bbm/Db** **C7** **Fm7**

I had a life - time of Hea - ven at my fin - ger

**B9(#11)** **Bb9** **Fm7** **Bb7** **Gm** **C7**

tips, But now all is gone.

**Fm7** **Bb7** **Ebmaj7** **Eb6** **Am7** **D7**

Gone is the rap - ture that thrilled my heart, Gone With The

**Bm7** **E7** **Am7** **D7** **Gmaj7** **G6**

Wind. The glad - ness that filled my heart,

**Fm** **Fm/Eb** **Fm/D** **Cm** **Cm(+7)** **Cm7** **Fm7** **Bb7**

Just like a flame. Love burned bright - ly, then be -

**Gm7** **C7** **Fm** **Fm(+7)** **Fm9** **E9**

came an emp - ty smoke dream that has gone Gone With The

**1** **Eb6** **C9** **B9** **Bb9** **2** **Ebmaj7**

Wind. Wind.

# I can't give you anything but love

Words by Dorothy Fields  
Music by Jimmy McHugh

Moderately

G Cm/G Am/G Cm/G G A7 D Ddim7 rit. D7 Ddim7

D11 D9 D7#5 G Cm/G Am/G Cm/G G

mf

mp

Ge, but it's tough to be broke, kid, it's not a  
Rome was - n't built in a day, kid, you have to

D7 G C9 G Cm/G Am/G Cm/G G

joke, kid, it's a curse, think that you ought to be know - ing, my luck is  
pay, kid, for what you get, but I am will - ing to wait, dear, your lit - tie

D7 G G7 Bm F#

go - ing \_\_\_\_\_ from bad to worse. Who knows, some-day I will  
 mate, dear, \_\_\_\_\_ will not for - get. You have a life - time be -

Bm E9 E7 E/B Bbdim7 Am7 D7 G Cm/G Am/G Cm/G

win too, I'll be - gin to reach my prime? Now, though I see what our  
 - fore you, I'll a - dore you, come what may. Please don't be blue for the

G A7 poco rall. D11 D7

end is, \_\_\_\_\_ all I can spend is just my time.  
 pre - sent, \_\_\_\_\_ when it's so plea - sant to hear you say:

poco rall.

G Bbdim7 Am7 D7

I can't give you a - ny - thing but love, ba - by,

*mp-f*

G A7 D11 D7

that's the on - ly thing I've plen - ty of, ba - by.

G7 C B Bb

Dream a-while, scheme a-while, we're sure to find \_\_\_\_\_

A7 rit. D7 Bb7 Ab7 C7 D7

hap - pi-ness, and I guess all those things you've al - ways pined for.

*rit.*

**G** **a tempo** **Bbdim7** **Am7** **D7**

Gee, I'd like to see you look - ing swell, ba - by,

**a tempo**

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

dia-mond brace-lets Wool-worth does - n't sell, ba - by. Till that luc - ky

**A7/E** **Eb7** **G/D** **E7** **Am7** **A9/D** **rit.** **D13**

day you know darned well, ba - by, I can't give you a - ny - thing but

**rit.**

1. **a tempo** **G** **Bbdim7** **Am7** **D7** 2. **allarg.** **G** **Am7b5** **G** **D.C.**

love. love.

**a tempo** **allarg.** **fz**

# tenderly

Words by Jack Lawrence  
Music by Walter Gross

Valse moderato

The piano introduction consists of two staves. The right hand begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It features a series of chords and melodic lines, starting with a *mf* dynamic. The left hand provides a steady accompaniment with a bass clef.

*E $\flat$*  *E $\flat$ +* *E $\flat$ m7* *A $\flat$ 9*

The eve-ning breeze ca-ressed the trees TENDER - LY; ——— The trem-b-ling

The first system of the song features a vocal line with lyrics and a piano accompaniment. The key signature remains two flats. The vocal line starts with a treble clef and includes a *mf* dynamic marking. The piano accompaniment is shown in two staves with a bass clef.

*Fm7* *A $\flat$ m* *E $\flat$  Gm7 Fm7 E $\flat$*  *A $\flat$ m*

trees em-braced the breeze TEN- DER - LY. ——— Then you and

The second system continues the vocal line and piano accompaniment. The lyrics are "trees em-braced the breeze TEN- DER - LY. ——— Then you and". The piano accompaniment includes a *mf* dynamic marking.

*B $\flat$ 7* *A $\flat$ m* *B $\flat$ 7* *B dim* *Cm7* *F7*

I came wand - er - ing by And lost in a sigh were

The third system concludes the vocal line and piano accompaniment. The lyrics are "I came wand - er - ing by And lost in a sigh were". The piano accompaniment includes a *mf* dynamic marking.



Bb7 Eb Bb+ Ebm7

we. The shore was kissed by sea and mist TEN-DER - LY.

Ab9 Fm7 Abm Eb Gm7 Fm7 Eb

I can't for - get how two hearts met breath-less - ly. Your

Abm Bb7 B dim Cm7 *rall.* Ebm F9 F#dim Eb *rit.* C+

arms op-ened wide and closed me in - side; You took my lips, you took my

Fm7 Abm E7 1 Eb *a tempo* Ab Bbdim Bb7 2 Eb

love so TEN-DER - LY. The eve-ning LY.

*f* *mf* *molto rit.*

# I only have eyes for you

Words by Al Dubin  
Music by Harry Warren

Moderately

Guitar chord diagrams: G11, G7, Dm7b5, G11, Gm, G7, Dm7, G11, G7, Cmaj7, Cmaj7/E, Ab9/Eb, G7, Dm7b5, G11, Gm.

Are the stars out to - night? I don't know if it's clou - dy or  
bright, 'cause I on - ly have eyes for  
you, dear. The moon may be high, but I

The musical score is presented in three systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams and fretboard positions, and a piano accompaniment with treble and bass staves. The tempo is marked 'Moderately'. The key signature has one flat (F major/D minor) and the time signature is 4/4. The piano part includes dynamics like 'mf' and 'f'. The guitar part includes various chords such as G11, G7, Dm7b5, Gm, Cmaj7, and Ab9/Eb. The lyrics are: 'Are the stars out to - night? I don't know if it's clou - dy or bright, 'cause I on - ly have eyes for you, dear. The moon may be high, but I'.

G7 Dm7 G11 G7 Cmaj7

can't see a thing in the sky, 'cause I on - ly have eyes for

A7 Dm7 G7

you. I don't know if we're in a

C/E Em C9 F6 Fm6 Dm7b5 G7

gar - den, or on a crowd - ed a - ve -

C/E A6/9/Eb G7 Dm7b5 G11 Gm

- nue. You are here, so am I, may - be

G7 Dm7 G11 G7 Cmaj7

mil - lions of peo - ple go by, but they all dis - ap - pear from

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. Above it are five guitar chord diagrams: G7, Dm7, G11, G7, and Cmaj7. Brackets with the number '3' indicate triplets over the first four measures. The bottom two lines are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

E7 E7b5/Bb A7 Dm7 Dm7b5 G7

view, and I on - ly have eyes for

Detailed description: This system contains the next two lines of music. The top line is a vocal melody with lyrics. Above it are six guitar chord diagrams: E7, E7b5/Bb, A7, Dm7, Dm7b5, and G7. Brackets with the number '3' indicate triplets over the last three measures. The bottom two lines are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

1. C G11 2. C

you. Are you you.

Detailed description: This system contains the final two lines of music. The top line is a vocal melody with lyrics. Above it are three guitar chord diagrams: C, G11, and C. Brackets with the number '3' indicate triplets over the first two measures. The bottom two lines are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. A 'VIO.' marking is present in the bottom left of the piano part.

# love me or leave me

Words by Gus Kahn  
Music by Walter Donaldson

Slowly (*with feeling*)

The piano introduction consists of two staves. The right hand features a series of chords with a melodic line, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Slowly (with feeling)' and the dynamics are 'mp'.

Verse (*ad lib.*)

This system contains the first line of the vocal melody and piano accompaniment. The lyrics are: "This sus - pense — is kill - ing me, — I can't stand —". The piano accompaniment includes the dynamic marking 'mp' and the following chord symbols: Fm, G7, G7b5, C7, and a natural sign.

This system contains the second line of the vocal melody and piano accompaniment. The lyrics are: "— un - cer - tain - ty. — Tell me now, — I've got to". The piano accompaniment includes the following chord symbols: Fm, C7, and Fm.

This system contains the third line of the vocal melody and piano accompaniment. The lyrics are: "know, — Wheth - er you want me — to stay, or go. —". The piano accompaniment includes the following chord symbols: Cm, F7, Bb7, Bbdim, Bb7, Eb7, and Eb7+5.

Chorus-Slowly (*with feeling*)

LOVE ME OR LEAVE ME, and let me be lone - ly;

*mp-mf*

Fm 8 G7 C7

You won't be-lieve me, and I love you on - ly; I'd rath - er be lone - ly, than

Fm 8 G7 C7 Ab 8

hap - py with some - bod - y else. You might find the night-time, the

Bb7 Eb7 Ab Db9 C9 Db7 C7 Fm 8

right time for kiss - ing; But night-time is my time for just rem - i - nis - cing, Re -

G7 C7 Fm 8 G7 C7

gret - ting, in - stead of for - get - ting with some - bod - y else.

Ab 8 Bb7 Eb7 Ab Ab7 Abdim Dbm6 Ab G7 Gb7

There'll be no - one un - less that some-one is you;

F7 Cm7 F7 Bbm F7 Bbm

I in - tend to be in - de - pen - dent - ly blue.

Eb7 8 Bbm Eb7 Ab Bdim Bbm C7

I want your love, but I don't want to bor - row, To have it to - day, and to

Fm 8 G7 C7 Fm 8

give back to - mor - row; For my love is your love, there's no love for no - bod - y else.

G7 C7 Ab 8 Bb7 Eb7

1. 2.

Ab Bb7 Eb7 C+C7 Ab Ab7 Abdim Dbm6 Ab A7 Ab6

# these foolish things

Words and Music by Harry Link,  
Jack Strachey and Holt Marvell

Rather slowly

D6 C9 D6

Oh! will you ne-ver let me be? Oh! will you ne-ver set me

Bm E9 A9-5 A7 D9 G9-5 G7

free? The ties that bound us are still a-round us,



C9 F7 E13 Gm/A A7

There's no es - cape that I can see.

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melody with eighth and quarter notes. The lyrics "There's no es - cape that I can see." are written below the notes. Above the staff are the chord symbols C9, F7, E13, Gm/A, and A7. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), providing harmonic support with chords and moving lines.

Am7/D D7 Gmaj9

And still those lit - tle things re - main

This system contains the second two staves of music. The top staff continues the vocal melody with the lyrics "And still those lit - tle things re - main". Above the staff are the chord symbols Am7/D, D7, and Gmaj9. The piano accompaniment continues in the grand staff below, with some chords marked with a colon (:).

Bm7 E7sus E9 A13 A9+ A9 A7+

That bring me hap - pi - ness or pain.

This system contains the final two staves of music. The top staff concludes the vocal melody with the lyrics "That bring me hap - pi - ness or pain.". Above the staff are the chord symbols Bm7, E7sus, E9, A13, A9+, A9, and A7+. The piano accompaniment continues in the grand staff, featuring a triplet of eighth notes in the bass line marked with a "3" above the notes.

D Em(9) Em(+5) A6 A9

1. A ci - gar - ette that bears a lip - stick's tra - ces.....  
 2. Gar - den - ia per - fume ling - 'ring on a pil - low.....  
 3. First daf - fo - dils and long ex - ci - ted ca - bles.....

D Bm Em9 E9/A A7+

An air - line tick - et to ro - man - tic pla - ces.....  
 Wild straw - b'ries on - ly se - ven francs a ki - lo.....  
 And can - dle - light on lit - tle cor - ner ta - bles.....

D9 Am7/D D9+ G6 G A6/B A7/B B7-9

And still my heart has wings..... These fool - ish  
 And still my heart has wings..... These fool - ish  
 And still my heart has wings..... These fool - ish

Em9 E9 Em7 A7 E7+ A9

things Re - mind me of you.  
 things Re - mind me of you.  
 things Re - mind me of you.

D6 Bm D6 Em/G C/G A9

A tink - ling pi - a - no in the next a - part - ment,....  
 The Park at ev - 'ning when the bell has sound - ed.....  
 The smile of Gar - bo and the scent of ro - ses,.....

D6 Bm D6 E9 A13 A7+

Those stumb - ling words that told you what my heart meant,  
 The "Ile de France" with all the gulls a - round it.....  
 The wait - ers whist - ling as the last bar clo - ses

D9 Am7/D D9+ G6 G Am6/B Am7/B B7-9

A fair - ground's paint - ed swings..... These fool - ish  
 The beau - ty that is spring's,.... These fool - ish  
 The song that Cros - by sings..... These fool - ish

E9 A7 D D6 D+ D

things Re - mind me of you.  
 things Re - mind me of you.  
 things Re - mind me of you.

G6 Gm C9

You came, you saw, you con-quer'd me.  
I know that this was bound to be.  
How strange, how sweet, to find you still.

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 has two sharps (F# and C#), and the time signature is 4/4. The vocal line consists of three measures. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

D6/A F7 Bb13 Eb9 A6 A7

When you did that to me, I some-how knew that this had to be.  
These things have haunt-ed me, For you've en-tire-ly en-chant-ed me.  
These things are dear to me That seem to bring you so near to me.

The second system continues the musical score. The vocal line has six measures. The piano accompaniment includes a triplet of eighth notes in the vocal line and corresponding chords in the piano part. The key signature and time signature remain consistent with the first system.

D Em(9) Em(+5) A6 A9

The winds of March that make my heart a dan-cer,.....  
The sigh of mid-night trains in emp-ty sta-tions,....  
The scent of smould'ring leaves, the wail of steam-ers,.....

The third system concludes the musical score on this page. The vocal line has four measures. The piano accompaniment features sustained chords and moving bass lines. The key signature and time signature are maintained throughout.

D Bm Em9 E9 E9/A A13

A te - le - phone that rings... but who's to ans - wer?.....  
 Silk stock - ings thrown a - side, dance in - vi - ta - tions.....  
 Two lo - vers on the street who walk like dream - ers.....

D9 D6 D+(maj7) D7 Gmaj7 E9

Oh, how the ghost of you clings! These fool - ish  
 Oh, how the ghost of you clings! These fool - ish  
 Oh, how the ghost of you clings! These fool - ish

*poco cresc.*

D6/A	A7+	1.	D6(9)	D6	C13	A7+	2.	D6(9)	D6
------	-----	----	-------	----	-----	-----	----	-------	----

things..... Re-mind me of you. you.  
 things..... Re-mind me of you. you.  
 things..... Re-mind me of you. you.

# the very thought of you

Words and Music by Ray Noble

**Moderato**

*mf* *poco rit.* *L.H.*

Ab Fm Bb13 Bbm7 Eb7 Abmaj7

I don't need your pho-to-graph, To keep by my bed;  
I hold you re-spon-si-ble, I'll take it to law,

*mp a tempo*

Ab Ddim Bbm7 Eb7 Ab Eb7

Your pic-ture is al-ways in my head.  
I nev-er have felt like this be-fore.

Ab Fm Bb13 Eb7 Edim Fm

I don't need your por-trait, dear, To call you to mind,  
I'm su-ing for dam-ag-es, Ex-cus-es won't do,

Fm7      Abm6      Abmaj7/Bb      Bb7      Bbm7      Eb7

For sleep - ing or wak - ing, dear, I find;  
I'll on - ly be sat - is - fied with you;

*poco rit.*

REFRAIN      Ab      Ab6

The ver - y thought of you,      And I for - get to do,

*p-mf*

Ab

The lit - tle or - di - na - ry things      that ev - ry - one

Bb7      Db      Eb7

ought to do.      I'm liv - ing in a kind of

Fm Fm7 G7+ G7 Cm Abm

day - dream, I'm hap - py as a king, And fool - ish tho' it

Bb7 Bbm7 Eb7

may seem, To me that's ev' - ry - thing. The mere i -




Ab Ab6

dea of you, The long - ing here for you,


Ab



You'll nev - er know how slow the mo - ments go 'till I'm



B $\flat$ 7  D $\flat$   E $\flat$ 7 

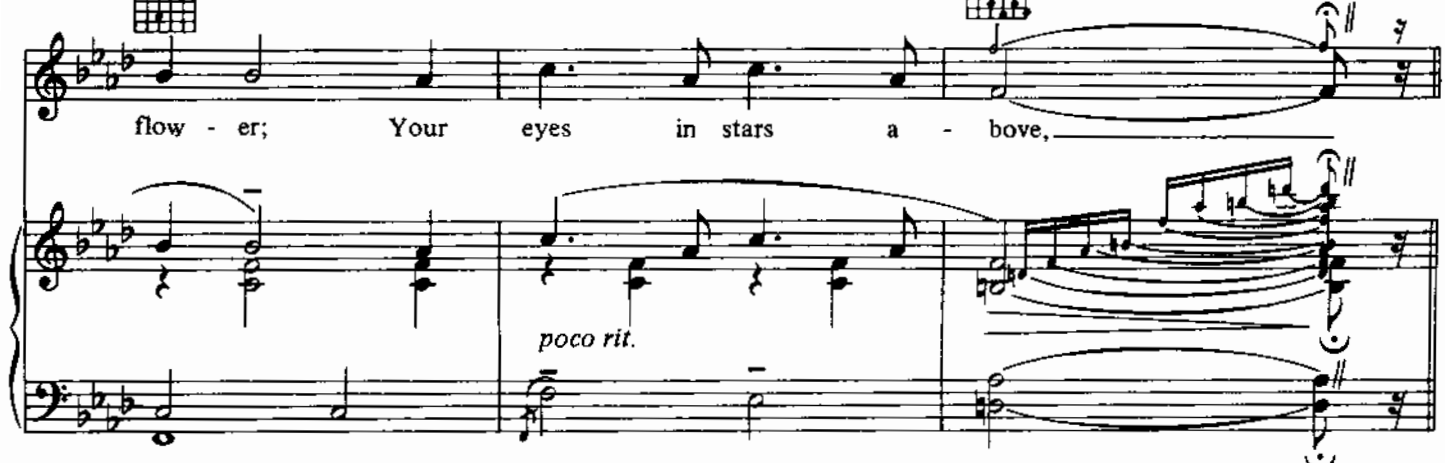
near to you, I see your face in ev' - ry









F $\flat$ m  Ddim 

flow - er; Your eyes in stars a - bove,

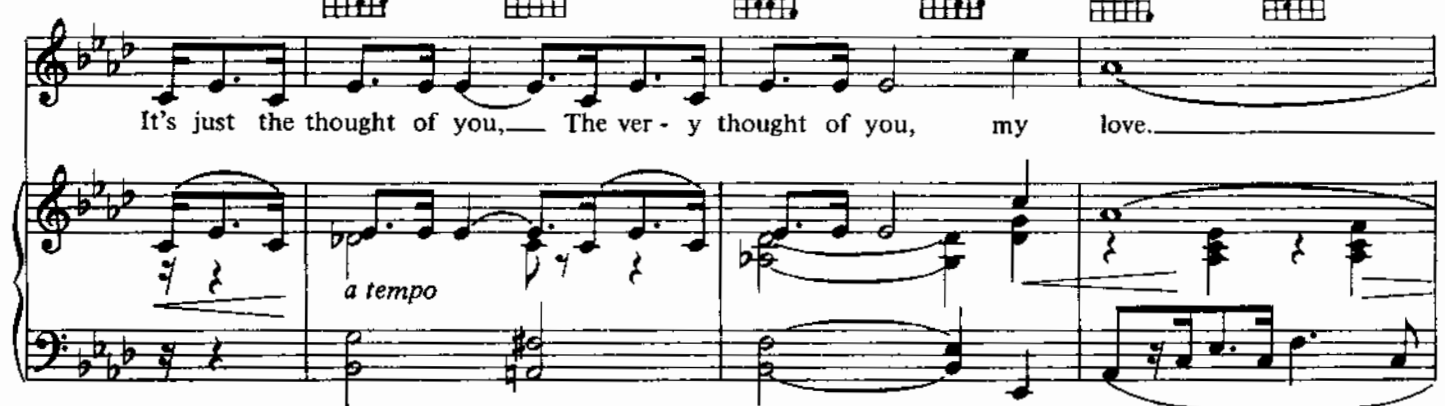
*poco rit.*






E $\flat$ 7  A $\dim$   B $\flat$ m7  E $\flat$ 7  1. A $\flat$   F $\flat$ m 

It's just the thought of you, — The ver - y thought of you, my love.

*a tempo*

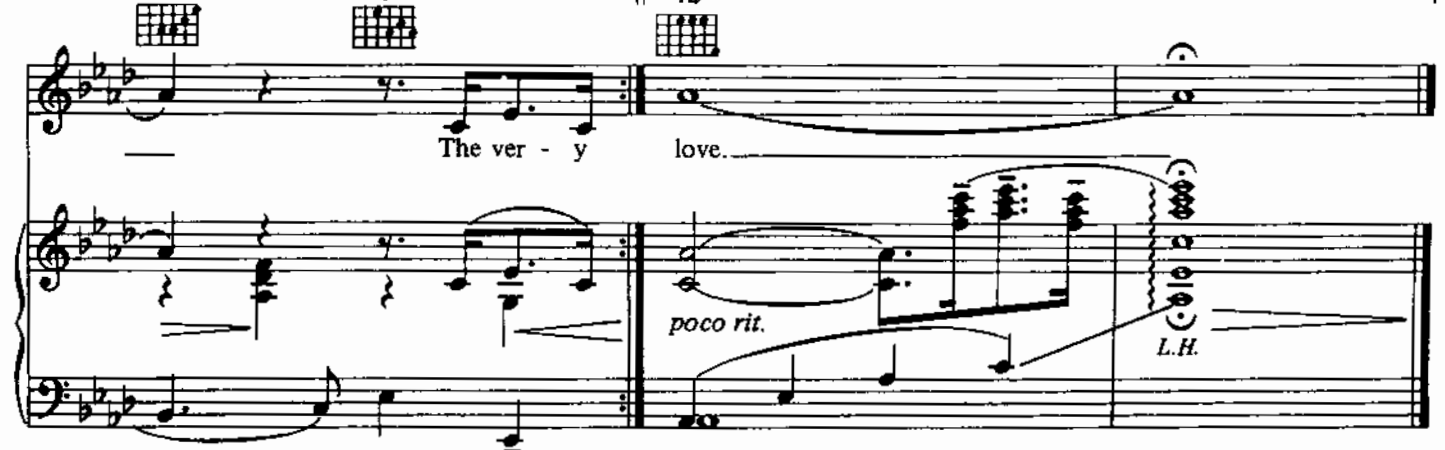


B $\flat$ m  E $\flat$ 7  2. A $\flat$  

— The ver - y love.

*poco rit.*

L.H.



# you do something to me

Words and Music by Cole Porter

**Moderately**      **rit.**      **a tempo**

Capo 1      **E $\flat$**       **A $\flat$ 6**      **Fm**      **B $\flat$ 7**      **E $\flat$**       **B $\flat$ 7/F**      **E $\flat$ 7/G**

I was migh - ty blue,  
Since you came my way,

**rit.**      **a tempo**

*mf*      *p*

thought my life was through,  
I am bound to say,  
till the hea - vens o - pened  
things I once thought gloo - my,

**A $\flat$**       **E $\flat$ /G**      **Fm7**      **F7/A**      **B $\flat$ 7**      **B $\flat$ dim7**      **B $\flat$ 7**

and I gazed at you.  
now both bright and gay.

**E $\flat$ 6**      **Cm7**      **Ddim7**      **E $\flat$**       **Fdim7**      **Fdim7**      **E $\flat$ m**      **B $\flat$ 7/F**

**espress.**      **espress.**

Won't you tell me,  
I'm so hap - py

E<sup>b</sup>m/GE<sup>b</sup>7/GA<sup>b</sup>mE<sup>b</sup>m/G<sup>b</sup>

F7



Gm



Gm7/F



dear,  
now,

why, when you ap - pear,  
and I'm sure some - how,

some-thing hap - pens  
of this trans - for -

*mf**p*C<sup>9</sup>/EE<sup>b</sup>dim7Dm7<sup>b</sup>5

C7



Fm

*poco rit.*

B7

B<sup>b</sup>7

to - ma - tion

and the stran - gest  
there can be but

feel - ing goes through me?  
one ex - pla - na - tion.

*poco rit.**a tempo*

You do some-thing to me,

*a tempo**p-mf*E<sup>b</sup>dim7B<sup>b</sup>7

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

Fm      Bbdim7      Fm      Fm7b5      C7

Tell me, why should it be,

Detailed description: This system contains the first four measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. Above the vocal line are five guitar chord diagrams: Fm, Bbdim7, Fm, Fm7b5, and C7. The lyrics are 'Tell me, why should it be,'.

F9      Bb7      Fdim7

you have the power to hyp - no - tize me?

Detailed description: This system contains the next four measures. It features a vocal line and piano accompaniment. Above the vocal line are three guitar chord diagrams: F9, Bb7, and Fdim7. The lyrics are 'you have the power to hyp - no - tize me?'.

Eb/G      Fdim7      Bb7      C7

Let me live 'neath your spell,

Detailed description: This system contains the next four measures. It features a vocal line and piano accompaniment. Above the vocal line are four guitar chord diagrams: Eb/G, Fdim7, Bb7, and C7. The lyrics are 'Let me live 'neath your spell,'.

B/D#      Bb/D      Ddim7      Ab/C      Abm/Cb

do do — that voo - doo — that you do — so

*mf*

Detailed description: This system contains the final four measures of the piece. It features a vocal line and piano accompaniment. Above the vocal line are five guitar chord diagrams: B/D#, Bb/D, Ddim7, Ab/C, and Abm/Cb. The lyrics are 'do do — that voo - doo — that you do — so'. A dynamic marking of *mf* is present at the start of the piano accompaniment.





well, for you do


















some-thing to me that no - bo - dy else could

R.H. L.H. *mf*



1. 


 2. 


 D.C.

do! do!



# I won't dance

Words by Oscar Hammerstein II, Dorothy Fields,  
Otto Harbach and Jimmy McHugh

Music by Jerome Kern

**Allegro moderato**

The musical score is written in 2/4 time and consists of four systems. Each system includes a vocal line and a piano accompaniment. The piano part features various chords and dynamics. The lyrics are written below the vocal line.

**System 1:** The piano part begins with a 4-fingered chord (Ab) and a G chord. The vocal line starts with a half note G. Dynamics include *f marc.* and *pp*. A first ending bracket is shown above the piano part.

**System 2:** The piano part includes chords C, G, C, Cmaj7, Dm, and G7. The vocal line begins with the lyrics: "She: Think of what you're los-ing by con-stant-ly re-fus-ing to dance with me, you'd be the i-dol of". Dynamics include *p*.

**System 3:** The piano part includes chords C, Cmaj7, Dm, G7, and C. The vocal line continues with: "France with me, and yet, you stand there and shake your fool-ish head dra-ma-tic-ally,". Dynamics include *v*.

**System 4:** The piano part includes chords Dm7 and G7. The vocal line concludes with: "while I wait here so ec-sta-tic-ally, you just look and say em-pha-tic-ally:". Dynamics include *sf* and *p*.

C Cmaj7 Dm G7 C Cmaj7 Dm G7

He: Not this sea - son! There's a rea - son!

*mf*

C Cmaj7 Dm G7 C Cmaj7 Dm G7

I won't dance! Don't ask me! I won't dance! Don't ask me!

*p*

C Cmaj7 Dm G7 C Cmaj7 C7 C11

I won't dance Ma - dame, with you. My heart won't

F Fm G7 C Dm G7

let my feet do things they should do!

*f*

C Cmaj7 Dm7 G7 C Cmaj7 Dm7 G7

You know what? You're love - ly. She: And so what? I'm love - ly!

Cmaj7 Dm7 G7 C Cmaj7 C7 C11

He: But oh, what you do to me! I'm like an

F Fm G7 C C7

o - cean wave that's bumped on the shore. I feel so

F Fm G7 C Dm7 G7

ab - so - lute - ly stumped on the floor!





She: When you dance, you're charm - ing and you're gen - tle, \_\_\_\_\_



'special - ly when you do 'The Con - ti - nen - tal'.



He: But this feel - ing is - n't pure - ly men - tal, \_\_\_\_\_ for hea - ven



rest us, \_\_\_\_\_ I'm not as - bes - tos, \_\_\_\_\_ and that's why

C Cmaj7 Dm7 G C Cmaj7 Dm7 G

I won't dance! Why should I? I won't dance! How could I?

*p*

C Cmaj7 Dm7 G C C7 C11

I won't dance! Mer - ci beau - coup! I know that

F Fm G7 C C7 C11

mu - sic leads the way to ro - mance, so if I

*cresc.*

Fmaj7 Bb6 A Ab7 G11 G7 C

1. 2. C

hold you in my arms, I won't dance!

*mf* *p* *sf* *8va*

# mountain greenery

Words by Lorenz Hart  
Music by Richard Rodgers

Moderately

Dm7/A  Cmaj7/G  G9/F 

*mf*

Em  Gaug  *rall.* a tempo C  Gaug  F6/C 

On the first of May  
 Sim - ple cook - ing means

*rall.* *p*

Bb/C  G7/C  C9  Em 

it more is mov - ing day,  
 than French cui - sines,

spring is here, so  
 I've a ban - quet

Am  D7  G  Gaug  C  F#m7b5  F#dim7 

blow your job, throw your job a - way.  
 planned which is sand - wich - es and beans.

G      Gaug      C6/G      F/G      D7/G      G7

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

*poco a poco cresc.*

E7      Am      G/D      **poco rit.**  
G11      G7

in the ci - ty'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!

**poco rit.**

**a tempo**  
C      Am      Dm7      G7      C      Am      Dm7      G7

In a moun - tain green - er - y, where God paints the sce - ne - ry,

**a tempo**  
*p-f*

C      F      D7      G      Am7      A1dim7      G/B

just two cra - zy peo - ple to - ge - ther.

C Am Dm7 G7 C Am Dm7 G7

While you love your lov - er, let blue skies be your cov - er - let,  
How we love se - quest - er - ing where no pests are pes - ter - ing,

*mp*

C F D7 G Am7 Aklm7

when it rains, we'll laugh at the wea - ther,  
no dear ma - ma holds us in te - ther!

*cresc.*

G C7#5 F6 C7

— and if you're good, I'll search for wood,  
— Mos - qui - tos here won't bite you, dear,

F6 Fm6 Em7

so you can cook  
I'll let them sting

D7 G11 G7 C Am

while I stand look ing. Beans could  
me on the fin ger. We could

*mp*

Dm7 G7 C Am Dm7 G7 C Am

get no keen - er re - cep - tion in a bea - ne - ry, bless our  
find no clean - er re - treat from life's ma - chi - ne - ry, than our

1. C G11 G7

moun - tain green - er - y home!  
moun - tain green - er - y

2. C Fine 3. Trio-Patter C

home! home!



*mf* *p* *fp*

G7/B  C 

He: When \_\_\_\_\_ the world was young, \_\_\_\_\_ old Fa - ther A - dam with sin would grap - ple, \_\_\_\_\_ so we're en -


*p*





G7  C 

- ti - tled to just one ap - ple, \_\_\_\_\_ I mean to make ap - ple sauce. \_\_\_\_\_


*mf* (over L.H.)





G7/B  C 

She: Un - der-neath the bough, \_\_\_\_\_ we'll learn a les - son from Mis - ter O - mar, \_\_\_\_\_ be-neath the


*p* *stacc.*



G7  C 

eyes of no Pa and no Ma, \_\_\_\_\_ old la - dy na - ture is boss. \_\_\_\_\_

*mf* (over L.H.)



Em A7 Am Em B7

He: Wash - ing dish - es, catch - ing fish - es in the run - ning stream, we'll

*mp giocoso*

Em A7 D11 D7 G7

curse the smell a' ci - tro - nel - la, e - ven when we dream.

*mf*

C G7/B C

She: Head up - on the ground, your dow - ny pil - low is just a boul - der. He: I'll have new

*mp* *stacc.*

G7/B C C9#5

dim - ples be - fore I'm old - er, but life is peach - es and cream, and if you're good,

*f*



F C7 F Fm6

I'll search for wood, so you can cook

Em D7 G11 G7

while I stand look ing.

C Am Dm7 G7 C Am Dm7 G7

Beans could get no keen - er re - cep - tion in a bea - ne - ry,

C Am Dm7 G7 C

bles our moun - tain green - er - y home!

# I've got my love to keep me warm

Words and Music by Irving Berlin

Bright jump tempo

REFRAIN

The snow is snowing, the wind is

*mp* *mp - mf*

E $\flat$  G $\flat$ dim G $\flat$ m G $\flat$ dim Fm

blowing, but I can weather the storm, what do I care how much it may storm?

Ab aug. Fm7 B $\flat$ m Cm D7 D7 $\flat$ 9 F $\sharp$ dim Fm7 B $\flat$ 7

I've got my love to keep me warm. I can't re-

Fm7 B $\flat$ 9 E $\flat$  B $\flat$ 7 Fm7 B $\flat$ 9 E $\flat$  G $\flat$ dim Fm7 B $\flat$ 7 E $\flat$

-mem-ber a worse De - cember, just watch those i - ci-cles form, What do I

G $\flat$ dim G $\flat$ m G $\flat$ dim Fm Ab aug. Fm7 B $\flat$ 9 Cm D7 D7 $\flat$ 9 F $\sharp$ dim

care if i - ci-cles form? I've got my love to keep me warm.

Fm7 Bb7 Fm7 Bb9 Eb Bb7 Fm7 Bb9 Eb

Off with my o-ver-coat Off with my glove\_ I need no o-ver-coat

D7b9 Gm D aug. Gm7 C7 Fm G7 C7

I'm burning with love. My heart's on fire the flame grows higher, so I will

Fm Abm Bb7 Fm7 Bb7 Eb Gbdim Gbm Gbdim Fm Abaug Fm7 Bb9 Cm

weather the storm? What do I care how much it may storm?

D7 D7b9 F#dim Fm7 Bb7 Fm7 Bb9

I've got my love to keep me warm. The

Eb Bb7 Fm7 Bb9 Eb Gdim Fm7 Bb7 Eb Db Eb

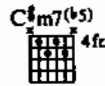
# lullaby of birdland

Words by George David Weiss

Music by George Shearing

Moderately

Piano introduction in G major, 4/4 time. The piece starts with a piano (*p*) dynamic and moves to a mezzo-forte (*mf*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#).



Lul - la - by of Bird - land that's what I al - ways hear

Vocal line with lyrics: "Lul - la - by of Bird - land that's what I al - ways hear". The piano accompaniment is in the right hand, and the bass line is in the left hand. Dynamics include piano (*p*) and mezzo-forte (*mf*).



when you sigh. — Nev - er in my word land could there be ways — to re - veal —

Vocal line with lyrics: "when you sigh. — Nev - er in my word land could there be ways — to re - veal —". The piano accompaniment is in the right hand, and the bass line is in the left hand. Dynamics include mezzo-forte (*mf*) and mezzo-piano (*mp*).

C9      F#m7(b5)      B7      Em      C#m7(b5) 4ft.

in a phrase — how I feel! —      Have you ev - er heard two

*mp*

F#7(b9) 3ft.      B7(b9)      Em7      Cmaj7      Am7      D9 4ft.

tur - tle doves —      bill and coo —      when they love? —

Bm7      Em7      Am7      D7(b9) 4ft.      G

That's the kind of mag - ic      mu - sic we make —      with our lips —

*mf*      *mp*

D7      G      E9 6ft.      E7(b9)      Am

when we kiss! —      And there's a weep - y old wil -

Am7 D9 D7(9) G

low; He real - ly knows how to cry!

E9 E7(9) Am Am7

That's how I'd cry in my pil - - - low

D9 D7(9) G B7

if you should tell me fare - well and good - bye!

Em Cm7(b5) F#7(9) B7(9)

Lul - la - by of Bird - land, whis - per low,

Em7 Cmaj7 Am7 D9 4ft Bm7 Em7

Kiss me sweet — and we'll go — fly - in' high in Bird-land,

*mf*

Am7 D7(9) 4ft G 1. C9 F#m7(b5)

High in the sky — up a - bove — all be - cause —

*mp*

B7 2. Am7

— we're in love! — all be - cause —

D13 4ft D13(9) 4ft G C9 Am7 A#6 G6

we're in love.

*f*

# on the sunny side of the street

Words by Dorothy Fields  
Music by Jimmy McHugh

Moderately

**C7/G** **B7/F#** **Bb7** **A7/E** **A7/Eb** **G7**

**C** **B** **F#m7b5** **Em7b5** **Dm7b5**

Walked with no - one, and talked with no - one, and I had no - thing but  
No use schem - ing, and no use dream - ing, and no use chas - ing the

**D7** **G11** **C** **Em** **Am6**

sha - dows. Then one morn - ing you passed, and I bright - ened at  
rain - bow. There's no need to look glum, take things just as they



B G11 G7 C/G G7

last. come. Now I greet the day, and complete the day  
Life's a ho - li - day, just a jol - ly day

Bb/F Bb9 C/G

with the sun in my heart, all my wor - ry blew a -  
made for laugh - ter and play, if you'd have your share of

D7 C/G D7 G7 G11 G7

rall.

- way, when you taught me how to say: Grab your  
fun, there's but one thing to be done:

rall.

a tempo C E F Dm Dm7b5 G7

coat and get your hat, leave your wor - ry on the door - step,

a tempo  
mp - mf

Am E7/B Am/C Cm/E $\flat$  D7 Dm7 G7

just dir - ect your feet to the sun - ny side of the

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the vocal staff, seven guitar chord diagrams are provided: Am, E7/B, Am/C, Cm/E $\flat$  (marked '4fr'), D7, Dm7, and G7. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with various articulations like slurs and accents.

C G7 C E F Dm Dm7 $\flat$ 5

street. Can't you hear a pit - ter pat, and that hap - py tune is

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the vocal staff, six guitar chord diagrams are provided: C, G7, C, E, F, and Dm Dm7 $\flat$ 5. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

G7 Am E7/B Am/C Cm/E $\flat$  D7 Dm7 G7

your step? Life can be so sweet on the sun - ny side of the

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the vocal staff, seven guitar chord diagrams are provided: G7, Am, E7/B, Am/C, Cm/E $\flat$  (marked '4fr'), D7, Dm7, and G7. The piano accompaniment continues with a melodic line in the right hand and a harmonic line in the left hand.

C Fm6/C Cdim7 C7 Gm7 C7 C7

street. I used to walk in the shade, with those

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the vocal staff, seven guitar chord diagrams are provided: C, Fm6/C, Cdim7, C7, Gm7 (marked '3fr'), C7, and C7. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with many notes marked with a 'v' (accent).

F6 D7 Am7 D7

blues on pa - rade, — but I'm not a - fraid, — this

G C#dim7 G7 C E

ro - ver crossed o - ver. If I ne - ver have a cent, I'll be

F Dm Dm7b5 G7 Am E7/B Am/C Cm/Eb D7

rich as Rock - e - fel - ler, gold dust at my feet on the

Dm7 G7

1. C G7 2. C

sun - ny side — of the street. Grab your street. —

*D.C.*

# I get a kick out of you

Words and Music by Cole Porter

Moderately

*mf*

Dm G7 C Am Em

Dm G7 C Am7 Em Dm

G7 C Am Em/G Dm

G7 C Am Dm

I get no kick from cham - pagne, mere al - co - hol

does - n't thrill me at all, so tell me why

should it be true that I get a kick

G7 C Am Em Dm G7

— out of you? — Some get a kick — from co -

This system contains the first two lines of music. The top line is a vocal melody with lyrics. The bottom two lines are piano accompaniment. Above the first line, guitar chords are indicated: G7, C, Am, Em, Dm, and G7.

C Am7 Em Dm G7

-caine, I'm sure that if — I took

This system contains the second two lines of music. The top line is a vocal melody with lyrics. The bottom two lines are piano accompaniment. Above the first line, guitar chords are indicated: C, Am7, Em, Dm, and G7.

C Am Em7 Dm7 Dm6 G7 C

just one more sniff, — that would bore me ter-ri-fi-cally too, —

This system contains the third two lines of music. The top line is a vocal melody with lyrics. The bottom two lines are piano accompaniment. Above the first line, guitar chords are indicated: C, Am, Em7, Dm7, Dm6, G7, and C.

Am Dm G7 C Cmaj7 C7

— yet I get a kick — out of you. — I get a

This system contains the fourth two lines of music. The top line is a vocal melody with lyrics. The bottom two lines are piano accompaniment. Above the first line, guitar chords are indicated: Am, Dm, G7, C, Cmaj7, and C7.

F                      Bb                      Bbmaj7   Bb                      Bbmaj7   Am                      Am7                      Am                      Am7                      A7

kick ev - ery time I see you stand - ing there be - fore

Dm

me, I get a kick — though it's pa - tent - ly clear — that you

D7                      Dm7                      G7                      Dm

ob - vi - ous - ly — don't a - dore me. I get no kick

G7                      C                      Am7                      Dm                      G7

— in a plane, — fly - ing too high with some

C Am Dm7 G7 C

bird in the sky is my i - dea of no-thing to do, \_\_\_\_\_

Detailed description: This system contains the first five measures of the piece. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, five guitar chord diagrams are provided: C, Am, Dm7, G7, and C. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

1. Am Dm G7 C G7

— yet I get a kick, — out of you. — I get a

Detailed description: This system contains the first ending, measures 6-10. It includes a first ending bracket over the final measure. The guitar chords are Am, Dm, G7, C, and G7. The piano accompaniment continues with the same style as the first system.

2. Am Dm G7 Dm7 G7

— yet I get a kick, — such a kick, — yet

Detailed description: This system contains the second ending, measures 11-15. It includes a second ending bracket over the final measure. The guitar chords are Am, Dm, G7, Dm7, and G7. The piano accompaniment continues with the same style as the first system.

Dm G7 C Am

I get a kick — out of you. — *repeat to fade*

Detailed description: This system contains the final measures of the piece, measures 16-20. It includes a final ending bracket over the last measure. The guitar chords are Dm, G7, C, and Am. The piano accompaniment concludes the piece. The instruction 'repeat to fade' is written at the end of the system.

# one for my baby (and one more for the road)

Words by Johnny Mercer  
Music by Harold Arlen

Lazily

Right hand (r.h.) *p* very sustained throughout

The piano introduction consists of two staves. The right hand plays a melodic line with a 'p' dynamic and the instruction 'very sustained throughout'. The left hand provides a harmonic accompaniment with sustained chords.

It's quarter to three, There's no one in the place ex-cept you and me, So,

*p-mf* *pp*

E♭6 E♭7♯9 E♭6 Fm7 E♭6 E♭7♯9 E♭9

The first line of the song features a vocal melody and piano accompaniment. The piano part includes a triplet in the right hand. Dynamics range from *p-mf* to *pp*. Chords are indicated below the piano staff.

set 'em up, Joe, I've got a lit-tle sto-ry you oughta know We're

*pp*

E♭6 E♭7♯9 E♭6 Fm7 E♭6 E♭m7 E♭9

The second line continues the vocal melody and piano accompaniment. The piano part includes a triplet in the right hand. Dynamics range from *pp*. Chords are indicated below the piano staff.

drinking my friend, To the end of a brief ep-i-isode, Make it

A♭6 A♭7♯9 A♭6 A♭9 E♭6

The third line continues the vocal melody and piano accompaniment. The piano part includes a triplet in the right hand. Chords are indicated below the piano staff.

one for my ba-by and one more for the road. I

G7+6 E♭m6 Fm7 E♭7♯9 A♭7♯9 Fm7 E♭6 D7

The fourth line concludes the vocal melody and piano accompaniment. The piano part includes a triplet in the right hand. Chords are indicated below the piano staff.



got the rou-tine, so drop ano-th-er nick-el in the machine; ..... I'm

*mp* *pp*

G Bm G D7 G G7<sup>b</sup>9 G7

feel-in' so bad I wish you'd make the music dreamy and sad, ..... Could

G Bm G D7 G Dm7 G7

tell you a lot, But you've got to be true to your code, ..... Make it one for my ba-by and

C Em7 C C<sup>9</sup> G B7+<sup>9</sup> Gm<sup>6</sup>

one more for the road. You'd nev-er know it But, Buddy, I'm a kind of poet and I've

Am7 G7<sup>b</sup>9 C7<sup>b</sup>9 D7+G G F#7 G<sup>9</sup> Gm7 C7 Gm7 Cdim C<sup>9</sup>

got-ta lot-ta things to say, ..... And when I'm gloomy You simply got-ta listen to me, Un - til it's talked a-

B7+<sup>9</sup> E<sup>9</sup> A<sup>9</sup> D7+G G Am7 B<sup>b</sup>6 Am7 Gm7 C7 Gm7 Cdim C<sup>9</sup> Gm7 E<sup>b</sup>9

way, ..... Well, that's how it goes And Joe, I know you're getting anxious to close, ..... So

D7+5 G Bm G D7 G G7 $\sharp$  G7

thanks for the cheer; I hope you did-nt mind my bend-ing your ear, ..... This

G Bm G D7 G Dm7 G7

torch that I've found Must be drowned or it soon might ex-plode, ..... Make it

C Em7 C C $\sharp$  G

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

B7+5 Gm6 Am7 G7 $\sharp$  C7 $\sharp$  D7+G B7+5 B7 E $\flat$  A7 Am7 D $\flat$  G

It's road. ....

F $\flat$  Ab7 $\sharp$  Bb7+5 G Am7 G G $\flat$