

THE LADY IS A TRAMP

Words by
LORENZ HART

Music by
RICHARD RODGERS

Duet with Luther Vandross

Medium swing ♩ = 144 (♩ = ♩³)

B^b/F B^b+/F Cm7/F E7(b5) A7 Dm7 G7 G^b7 F13

mf

B^b D^b7 Cm7 F7

L.V.: She gets too hun - gry for din - ner at eight. —

B^b D^b7 Cm7 F7

F.S.: Loves the the - ater but she nev - er runs in there late. —

Detailed description: This block contains the musical score for the piano introduction and the first two lines of the vocal duet. The piano introduction is in 4/4 time, medium swing, with a tempo of 144 beats per minute. It features a key signature of two flats (B-flat major/D-flat minor). The first system shows the piano introduction with a melody in the right hand and accompaniment in the left hand. The second system shows the vocal duet with lyrics: "L.V.: She gets too hun - gry for din - ner at eight. —". The third system shows the vocal duet with lyrics: "F.S.: Loves the the - ater but she nev - er runs in there late. —". The piano accompaniment continues throughout the vocal lines.

The Lady is a Tramp - 8 - 1
PF9509

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Bb7

Eb7

Ab7sus Ab7

L.V.: She nev-er both-ers, hon-ey, with peo-ple she hates.—

Bb

Bdim7

Cm7

F9

Bb

G7(#5)

C9

F9(#5)

F.S.: That's why the la-dy is a champ.—

Bb

Db7

Cm7

F#7

F7(#5)

Does-n't like dice—games

with Bar-ons or Earls.—

Bb

G7(#5)/B

Cm9

F7

L.V.: She won't go to Har-lem— in er-mines and pearls.— F.S.: She

Bb7

Eb13

Ab7

will not dish that dirt

Both: with the rest— of those girls—

Bb

Bdim7

Cm11

F11

Bb Bdim7

Cm7 C#m7

Dm7

G7(#5)

F.S.: that is why this chick is a champ.—

She loves the

Cm9

F9

Dm7

G7sus

G7

free, L.V.: (free —) fine, (fine —) love - ly wind— in her hair, — (hair —

Cm9

F7

F7(#5)

E7(#5)

Eb7(#5)

D7(#5)

G7(#5)

—) life— with - out care.

She's broke

Cm7 3 F13 F7(#5) Bb9

dit yeah,- yeah.—— No mat - ter what they -

Bb7(#9) Eb13 Ab9sus A#9 Bb G7

— lay on— her, she on - ly does what— she wants- to— and that's why— they

Cm7 F7 Bb Bdim7 Cm7 C#m7 Dm7 C#7sus F#9

call the girl— a tramp.—

B D#m7(b5) G#7(#5) C#m7 F#7

F.S.: She gets too hun - gry to wait for din - ner at eight.

B D#m7(b5) G#7(#5) C#m7 F#13 F#7(#5)

L.V.: She loves the the - atre but she nev - er comes late.

B7 E7 A9sus A13

F.S.: She'd nev - er both - er, ba - by, with — some bum — she would hate. —

D#m7 G#7 C#m11 F#7 B G#7(b9) C#7(#5) F#7(#9)

Both: That is why this — chick is a champ. —

B D#m7(b5) G#7(#11) C#m7 F#7(#5)

F.S.: Does - n't like dice — games with sharp - ies or frauds. —

B D#m7(b5) G#7(b9) C#m7 F#9

L.V.: She won't go to Har - lem - in Lin - colns or Fords. — F.S.: She

B7 E7 A7

won't dish that dirt with the rest — of those broads.

D#m7 G#7 C#m7 F#7(b9) B7 Bdim7/F# C#m7(b5)/F# B(9)

That's why this — chick, she's a champ. — She loves that

C#m9 F#9sus F#7(b9) D#m7 G#9sus G#7(b9)

L.V.: (She loves the free, fresh } wind in her hair, —
free, fine, fresh }

C#m9 F#7 F#7(#5) F7(#5) E7(#5) D#7(#5) G#7(#5) C#m9 F#7(#5)

F.S.: life_ with out care *L.V.:* she's broke *F.S.:* What the hell.

B D#m7(b5) G#7(#5) C#m9 C#m9/B A#m11 D#7(#9)

Dis- likes_ Cal- i - for - nia, too crowd- ed and damp._

G#m G#m/F# C#m7 F#11 Bdim7/A# B6 G#m7 C#m11 F#13

That's. why the la - dy, *L.V.:* that's why the la - dy,_____

B G#7(#9) C#m11 F#11 Am9 B B13

F.S.: that's why this chick is a champ._

WHAT NOW MY LOVE

English Lyric by CARL SIGMAN
Original French Lyric by P. DELANOE

Music by
G. BECAUD

Duet with Aretha Franklin

Rubato

D11

C6

Bm

Am7

G#7(^{b5}/_{#9})

Gmaj7

A.F.: Once I could see, _____

A/G

F#m7

Bm7

Em7

once I could feel. Now I'm numb

Em7/A

A13

Dmaj9

Am9

A^b13([#]11)

Gm7

and I've be - come - un - real. I walk the night

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Gm7/C C13(b9) Fmaj9 Bbmaj9 Gm7

with - out a goal, stripped of my heart

E7(b5) Em7/A Fm7/Bb Eb

Moderate swing ♩ = 120 (♩ = ♩) * (Fm7)

and my soul. F.S.: What now my love A.F.: (what

(Eb) (Fm7) (Fm7/Eb) (Eb)

now my love) F.S.: now that you've left me how - can I

Fm7 (B9(b5)) Bb9 Eb

live (How can I live) F.S.: through an - oth - er day.

*String section harmony

Abmaj 7/Bb Eb (Fm7) (Eb) (Fm7)

Watch - ing my dreams turn - ing in - to

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a triplet of eighth notes (G4, A4, Bb4) and a quarter note (Eb5). The piano accompaniment consists of a bass line with quarter notes and a treble line with chords and eighth notes. A triplet of eighth notes is marked over the first three notes of the vocal line.

(Fm7/Eb) Eb Fm7 (B9(b5))

ash - es and all of my hopes A.F.: (All of my

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter note (Eb5), a quarter note (F5), and a quarter note (G5). The piano accompaniment features a bass line with quarter notes and a treble line with chords and eighth notes. A triplet of eighth notes is marked over the last three notes of the vocal line.

Bb9 Eb Eb13(#11)

hopes) F.S.: in - to bits of clay.— A.F.: Once— I could

The third system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter note (Eb5), a quarter note (F5), and a quarter note (G5). The piano accompaniment features a bass line with quarter notes and a treble line with chords and eighth notes. A triplet of eighth notes is marked over the last three notes of the vocal line. A dynamic marking of *sfz* is present in the piano accompaniment.

Ab Ab7(b5) Gm7 Cm7

see, once— I ——— could feel.— Now I am

The fourth system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter note (Eb5), a quarter note (F5), and a quarter note (G5). The piano accompaniment features a bass line with quarter notes and a treble line with chords and eighth notes. A triplet of eighth notes is marked over the last three notes of the vocal line.

Fm7 B \flat 7 E \flat maj9

lost and I've be - come un - real.

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note G \flat , an eighth note A \flat , and a quarter note B \flat . The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

E \flat 6 A \flat m7 D \flat 7

F.S.: I walk - through the night - A.F.: (Splee do be do um do do) F.S.: with - out a goal -

Detailed description: This system contains measures 4-6. The vocal line has a quarter rest, followed by a quarter note G \flat , an eighth note A \flat , and a quarter note B \flat . The piano accompaniment continues with the eighth-note bass line and chords.

G \flat maj7 C \flat maj7 Fm7(b5)

A.F.: stripped of my heart, my -

Detailed description: This system contains measures 7-9. The vocal line has a quarter rest, followed by a quarter note G \flat , an eighth note A \flat , and a quarter note B \flat . The piano accompaniment includes a triplet of eighth notes in the right hand.

B7 B \flat /C B \flat maj7/C

— heart, my soul. — F.S.: What now my

Detailed description: This system contains measures 10-12. The vocal line has a quarter rest, followed by a quarter note G \flat , an eighth note A \flat , and a quarter note B \flat . The piano accompaniment includes a triplet of eighth notes in the right hand.

F Fmaj7 F7 F6³ F+

love now that it's o - ver

A.F.: What now, what now, what now, what now— What now, what now, what

F Dm7 G6⁷ G7(#5) C11

now I feel— the whole world fall - ing all a - round

what now—

F Gm9 C11³ F Fmaj7

me. A.F.: Here come the stars—

F7 Fmaj7 Ebmaj7/F F Dm7³ G6⁷ G7(#5)

fall - ing a - round me— there's— the sky—

C11 F C13(b9) F13 Gm9

Both: Where the earth ought to be. F.S.: What now— my love—

C9 C7/Bb 3 Am7 Dm7 Gm7

Both: now— that you're gone I'd— be a fool— to go on—

C7 Fmaj9 F6 Bbm7

— and on and on.— No one would care,
A.F.: And on and on and on and on and on and on and on.—

Eb9 Abmaj7 Dbmaj7 Gm7(b5)

no-bod-y's— gon-na cry A.F.: if he should live,—

E7(b9) Am7 Cmaj7/D

live or die. *Both:* What now my love—

G6

now there is noth - ing

mp

Am7 D9

on - ly my last, — my last — good - bye, —

G6 Ab9(b5) G6

my last — good - bye. —

dim. *ff*

I'VE GOT A CRUSH ON YOU

Duet with Barbra Streisand

Music and Lyrics by
GEORGE GERSHWIN and
IRA GERSHWIN

Rubato

F(9)/C

D \flat 7(#9)/C

Fmaj9/C

D \flat 7(#9)/C

Gm7

Am7 B \flat maj7

B \flat maj7/C

Bm7(b5)

B \flat 13(b5)

Am7

A \flat 13(b5)

G13 D \flat 9(#5) B \flat maj7/C

Slowly $\text{♩} = 60$ ($\text{♩} = \text{♩}$)

Fmaj9

D \flat 7(#9)/F

Gm7/C

C13(#9)

Fmaj9

D \flat 7(#11)/A \flat

Gm9

C13

Am11

Dm11

G6

F/G

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G6 G9 Bbmaj7 C6 Bb/C Ab/Bb Ebmaj7 B7(#9)/F#³

fall with so much e - mo - tion. *B.S.:* I won - der ————— could you coo,

Fm7 Bb13 Ebmaj7 B7(#9)/F# Fm9 G7(#5/b9)

now could you care — for a coz - y cot - tage that we could share? The

Cm9 B7(b5/#9) B9(#5) Bb6 Eb Fm9 Eb/G Abmaj7

world will par - don my mush 'cause I have got a

Am7(b5) Bb13 Eb Cm11 Abm11 Db13

crush, my ba - by, on you. ————— I've — got a

G \flat *maj*9 *D*7(\sharp 9)/*G* \flat *A* \flat *m*7/*D* \flat *D* \flat 13(\sharp 9)

F.S.: I've— got a crush— on you sweet-ie pie,—

B.S.: crush— on you sweet-ie pie,— all—

G \flat *maj*9 *D*7(\sharp 11)/*A* *A* \flat *m*7 *D* \flat 13

— all the day and night time— hear me sigh.—

— the day and night time hear me sigh.—

B \flat *m*11 *E* \flat *m*11 *A* \flat 6 *G* \flat /*A* \flat *A* \flat 6 *A* \flat 11

— I nev-er had— the least no- tion that I could fall with so much,

— I nev-er had— the least no- tion I'd fall with

D \flat 9sus **D \flat 13** **G \flat maj9** **D7(#9)/A**

so much e - mot - ion. Could you coo, —

so much e - mot - ion. I — could —

A \flat m7 **D \flat 13(#9)** **G \flat maj9** **D7(#9)/A**

could you pos - si - bly care for — a love-ly cot - tage

— coo, — I — could care — oh, — that cot -

A \flat m7 **B \flat 7(#5)** **E \flat m7** **D7(#5)** **D \flat 6**

that we could share. — The world will par-don my mush. Yes,

tage that we could share. — The world will par-don my mush.

G♭maj9 A♭m7 G♭/B♭ C♭maj7 Cm7(♭5) D♭9sus D♭13 E♭maj9₃ Fm9 E♭(9)/G A♭maj7

I have got a crush, my Bar-bra on you. _____
Oh, you make me

A♭m7(♭5) A♭maj7/B♭ B♭13 G♭maj7 A♭m7 G♭/B♭ C♭maj7 Cm7(♭5) D♭13

Yes, I have got a crush, my ba-by, on
blush, Fran-cis. I have got a crush, my ba-by, on

G♭(9) C9(♭5) C♭maj7 E9(♭5) G♭(9)

you.
you.

3 8^{va} 3 loco

3 rit.

SUMMER WIND

Words by
JOHNNY MERCER
Original German Lyrics by
HANS BRADTKE

Music by
HENRY MAYER

Duet with Julio Iglesias

Moderately slow ♩ = 98 (♩ = $\frac{3}{4}$)

G \flat 13(#11)

A \flat 7(#5) G \flat 13(#11)

The first system of the piano introduction features a 4/4 time signature. The right hand plays a melodic line with eighth notes and triplets, starting with a forte (f) dynamic. The left hand provides a steady bass line with quarter notes. Chords G \flat 13(#11) and A \flat 7(#5) G \flat 13(#11) are indicated above the staff.

The second system continues the piano introduction. The right hand features more complex rhythmic patterns, including triplets. The left hand maintains a consistent bass line. Chords D \flat maj13(#11) and D \flat maj9 are indicated above the staff.

Verse 1:
D \flat 6

The first line of the verse begins with the vocal melody: "F.S.: The sum-mer wind came blow-ing in from a -". The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include accents (>) and mezzo-forte (mf).

The second line of the verse continues the vocal melody: "cross the sea. - J. I.: It lin- gered there, so". The piano accompaniment includes a triplet in the right hand. Chords A \flat 7 and E \flat m7 are indicated above the staff.

Summer Wind - 5 - 1
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Ab7 Dbmaj9

warm and fair to walk with me. F.S.: All

The first system of music features a vocal line and piano accompaniment. The vocal line starts with the lyrics 'warm and fair to walk with me.' and ends with 'F.S.: All'. The piano accompaniment includes a treble clef with a key signature of three flats and a bass clef. The melody in the treble clef has a few rests. The piano accompaniment consists of chords and moving lines in both hands.

Abm7 Db9 Gb

sum-mer long J. I.: we sang— a song— F.S.: and then we strolled Both: on the gold - en

The second system continues the piece. The vocal line has lyrics 'sum-mer long J. I.: we sang— a song— F.S.: and then we strolled Both: on the gold - en'. The piano accompaniment features a treble clef with a key signature of three flats and a bass clef. The melody in the treble clef has some triplets. The piano accompaniment includes chords and moving lines in both hands.

Cb9 Db/Ab Bb7(#5) Ebm7 Ab7(b9)

sand. J. I.: Two a - mi - gos Both: and the

The third system continues the piece. The vocal line has lyrics 'sand. J. I.: Two a - mi - gos Both: and the'. The piano accompaniment features a treble clef with a key signature of three flats and a bass clef. The melody in the treble clef has some accidentals. The piano accompaniment includes chords and moving lines in both hands.

Verse 2: Db Fm7/Bb Bb13 Eb6

sum-mer wind... J. I.: Like paint-ed kites, those

The fourth system continues the piece. The vocal line has lyrics 'sum-mer wind... J. I.: Like paint-ed kites, those'. The piano accompaniment features a treble clef with a key signature of three flats and a bass clef. The melody in the treble clef has some accidentals. The piano accompaniment includes chords and moving lines in both hands.

Fm7 Fm7/Bb Bb7

days and nights, they went fly - ing by. F.S.: The

Fm7 Bb9 Eb6

world was new — be - neath a bright — blue — um - brel - la sky. —

Bbm7 Eb9

F.S.: Then soft - er than that pip - er man,
J. I.: Then soft - er than a pip - er man, one

Abmaj7 Db9 Eb/Bb C7(b9 #5)

day Both: it called to you. — And I lost — you, I

Fm7 Bb7 (b9) Eb Gm7 Gm7/C C7/E

lost you to the sum-mer wind.— F.S.: The

Verse 3:

F6 Gm7

aut-umn wind J. I.: and the win-ter winds, F.S.: they have come and they have gone.

Gm9/C C7 Gm7 C9

Both: And still those days, J. I.: those lone-ly days,— Both: they go

F6 Cm11

on and on.— F.S.: And guess who sighs his

F9 Bbmaj7 Eb9

lull - a - byes through all the nights that — nev - er end? — nev - er, nev - er end.
J. I.: his lul - la - bies — that nev - er, nev - er end.

F/C D7(#9) Gm7 C7(b9) F D7(#9)

J. I.: My fick - le friend, *F.S.:* the sum - mer wind, *J. I.:* the

Gm9 Gbmaj7(b5) F6

sum - mer wind, *F.S.:* the sum - mer wind, *J. I.:* vi - en - tos del ve - ra — no. *F.S.:* The

sum - mer wind.

rit. *p*

COME RAIN OR COME SHINE

Words by
JOHNNY MERCER

Music by
HAROLD ARLEN

Duet with Gloria Estefan

Slowly $\text{♩} = 62$
N.C.

$\text{D}\flat 7(\#9)$ $\text{G}13(\#11)$ $\text{G}\flat 13$ $\text{E}13$ $\text{E}\flat 13$ $\text{A}\flat 11(\#5)$ $\text{D}\flat 13(\#11)$ $\text{B}13(\#11)$ $\text{B}\flat 7(\#9)$

(violins)
mp

mp

Rubato

$\text{A}\text{maj}9$ $\text{A}\flat 11$ $\text{D}\flat\text{maj}9$ $\text{G}13$ $\text{Cm}7$ $\text{F}7(\#11)$ $\text{B}\flat\text{m}9(\text{maj}7)$ $\text{B}\flat\text{m}7$

rall.

F.S.: I'm- gon-na love you like no-bod-y's loved you,- come rain or come shine.-

$\text{B}\flat\text{m}9(\text{maj}7)$ $\text{B}\flat\text{m}7$ $\text{E}\flat 13$ $\text{E}\flat 9(\#5)$ $\text{A}\flat 13$ $\text{A}\flat 13(\flat 9)$

G.E.: High— as a moun-tain, deep— as a riv-er,



D \flat 13 *3* *D7(b5)/A* *A \flat m7* *G7(#9)* *F#m7* *F#m6* *3*

come rain or come shine. — *F.S.: I guess when you*

a tempo

E \flat maj7 *E6* *E+* *E6* *E \flat m7(b5)*

met me it was just one of those things. — *G.E.: It was just*

A \flat 7(b5) *D7(b5)* *D \flat m6*

— one of those things. — But don't you ev - er dare to

D9 *E9* *E \flat 9* *D \flat 9* *B9* *3*

bet me be - cause I'm *Both:* gon - na be true — if you will

Don't ev - er bet me

ff

Bb9 A13 Ab13(b9)

Db Db6

let me. *F.S.:* You're gon-na love me like
G.E.: You're gon-na love me

mp

Cm11

F7(#5)

Bbm7

no - bod - y's loved me, *3* come rain or come shine. *3*
like no - bod - y's loved — me, come rain or come

B7

Bbm7

Gm7(b5)

shine. *3* We're gon-na be hap-py to - geth - er,
Hap - py to - geth - er, } *3*

Dm9

G7(#5)

Gb13

F13

Both: un-hap-py to - geth-er { and that's gon-na be just fine. — won't that be

G \flat 13(#11) F13 B9 B \flat 13 B \flat 7(#5) 3

fine, *fine.* *G.E.:* Days ————— may - be cloud - y,

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

they may-be cloud - y or sun - ny, — *F.S.:* We might be in we might be

E \flat 7 3 G \flat 7 B \flat m/F E \flat 9

out of the mon - ey. — *Both:* But I'm with you ba - by,

mp

Gm9 G \flat 9(#11) F11 B \flat 13 E9(#11)

I'm — with you rain — or shine. I'm with you rain or shine. —

Eb9 *Dmaj7* *D6*

f

C#m11 *F#7(#5)* *Bm7*

G#m7(b5) *D#m11* *G#7(#5)* *G13* *F#13*

G13(#11) *F#13* *C9* *B13* *B7(#5)*

F.S.: We will have days that are cloud-y or
G.E.: Days may be cloud - y,

B7 *B7(b9)* *E9* *E7(b9)*

sun - ny
 day's may be sun - ny, yeah.

Both: We might be in, we might be out — of the

E7

G7

Bm

E9

mon - ey. *G.E.:* But I'm with you al - ways ba - by,

rit.

G#m9

G9(#11)

F#11

B7(#9)

F.S.: I will love you, rain - or shine, *G.E.:* I love you rain or shine, —

a tempo

E9

B7(#9)

rain — or — shine. — rain — or shine, —

rit. e dim.

E9

B7(#9)

Both: rain — or shine. —

Em7 A7 Em7 A13 A7(#5) D

T.B.: Your vag-a-bond shoes, they are long-ing to

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a whole note rest, followed by eighth notes for 'Your vag-a-bond shoes,' and a triplet of eighth notes for 'they are long-ing to'. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

Em9 A7 Em9 A7 G/B A7/C# D Dmaj7 D6

stray, F.S.: And step a-round the heart of it, New York, - New York. -

The second system continues the piece. The vocal line has a whole note rest for 'stray,' followed by eighth notes for 'And step a-round the heart of it,' and a quarter note for 'New York, - New York. -'. The piano accompaniment features a treble and bass clef with chords and moving lines.

D9 G Gm6

I wan-na wake up in that cit-y that does-n't

The third system shows the vocal line with a whole note rest for 'I', followed by eighth notes for 'wan-na wake up' and a triplet of eighth notes for 'in that cit-y that does-n't'. The piano accompaniment includes a treble and bass clef with chords and moving lines.

D/A Dmaj7 D6 Em7 Fm7 F#m7 B13 B7(#5)

sleep. T.B.: And find you're king of the hill, - top of the

The fourth system features a vocal line with a whole note rest for 'sleep.', followed by eighth notes for 'T.B.: And find you're king of the hill, -' and a triplet of eighth notes for 'top of the'. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

Em7 A13 D D6

heap. Your small town blues, they're melt- ing a -

Em7 F7 Em7 A7 G/B A7/C# D

way. *F.S.:* I'm gon- na make a brand new start — of it

D6 Am9 D13 Gmaj7

in old New York. — *T.B.:* You al - ways — make it there, -

Gm6 D/A B7(b9) Em7 F#m7

— you make it an - y - where. — *F.S.:* It's up to you, New

Gmaj7 A6 D Em7 A7

York, New York. *T.B.:* Da da da da da da da da do do

Bb7 Ab/C Bb7/D Eb6

day. *F.S.:* Ba da da da da ba ba ba — ba da in New York. *T.B.:* New York..

Eb9 Ab

F.S.: I — wan-na wake up in that

Abm6 Eb6 Fm7 Gm7(b5)

cit - y that — does - n't sleep. And find I'm

Gm7 C9 Cb6 3

king of the hill,— top of the list,— A num - ber one,

rall.

Bb6 Bb11 Ebmaj9

king of the hill. ————— Both: These lit-tle town blues,

ff molto rit. mf

Slowly ♩ = 74

Fm9 Fm7/Bb Ebmaj9 Fm9 Bb7

F.S.: they have all melt-ed a - way. And I'm gon - na make a

Eb Eb6 Ebmaj7 Cm7 Bbm9

brand new start— of it right there— in old New York.

THEY CAN'T TAKE THAT AWAY FROM ME

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Duet with Natalie Cole

Medium swing ♩=110 (♩=♩³)

D7 A^b7(#11) G9 C7(#5) F13 E7(^b5)₃

A11 D7 B^b9

F.S.: The way you wear your hat, the way you sip your tea,-

A11 Em7 B^b9 A11 D9 A7(#5)

the mem - 'ry of all that. —

They Can't Take That away from Me - 7 - 1
PF9509

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D9 D7(b9) G ³ F#m7 B7 E7 A11

No, no — they can't — take that a - way — from me. — *N.C.:* The way your smile just

D7 A11 D7 Bb9 A11

beams, the way you sing off key,

Em7 Bb9 A11 D9 A7(#5) D9sus D13

the way you haunt my dreams. *F.S.:* No, no — they

Gmaj9 ³ Em7 A7 D G#m7(b5) C#7(#9) F#m G#m7 C#7

can't take that a - way from me. — We may nev - er, nev - er

F#m G#m7 C#7 F#m G#7(#5) G#m11 C#7(b9)

meet a - gain - on that bump - y road - to love. N.C.: But I'll

F#m G#m7 C#7 F#m7 B13 E13 Bb9 A11

al - ways, al - ways keep the mem - 'ry of

D7 A11 F#m7 F13

F.S.: the way you hold your knife, N.C.: the way we danced 'til

Em7 Bm7(b5) Em7 A11 D9 A7(#5)

three, Both: the way you've changed my life.

Db6 Dbmaj9 Db6/F Bbm7(#5) Ebm7 Edim7

Ebm7 A9 Ab11 Db9 A7 Abm9 Db7(#9)

Gbmaj9 Ebm7 Ab11 Db6 Gm7(b5) C7(b9) Fm Gm7 C7

Both: We may nev - er, nev - er, nev - er

Fm Gm7 C7 Fm G7(#5) C7sus C7(b9)3

meet a - gain — on that bump - y road — to love. — But I'll

Fm7 Gm7 C7 Fm7 Bb7 Ab11 A11

al - ways, al - ways keep that mem - 'ry of —

D7

Bb9

F.S.: they way you hold your knife, *N.C.:* I love — the way we dance till

A11

Em7

Bb9

A11

D9

A7(#5)

three, *F.S.:* the way you've changed my — life.

D7(b9)

G6

F#7

Bm7

Gm9

Oh, no — they can't take — that a - way from me. — *F.S.:* No, they

F#m7

B7(b9)

Em7

A7

F#m7

B7(b9)

can't take that a - way, — *N.C.:* ba - by, they — can't take that a - way, —

D7(b9) G 3 F#7 Bm7 Gm9

Hey, no — they can't — take that a - way — from me. — No, they

F#7(#5) B7(b9) Em7 A13 Dmaj13

can't take that a - way — from - me. —

C6 Cmaj9 Em7 Am7

Dm7 Ebdim7 Dm7 Ab9 G11 C9 Ab7

Gm9 C7(#9) Fmaj7 Dm7 Em7 Am9 Dm7 Ebm7 Ab11

G#m7(b5) Gm7 F#m7 B7(b9) Em7 A7

F.S.: No, they can't— take that a - way, — *N.C.:* oh yeah ba - by, they

The first system of music features a vocal line and piano accompaniment. The key signature is two sharps (D major). The vocal line starts with a half note G4, followed by a quarter rest, then eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A triplet of eighth notes (G4, A4, B4) is marked over the vocal line.

F#m7 B7(b9) G#m7(b5) Gm7 F#m7 B7

can't— take that— a - way. — No, *Both:* they can't take that a - way—

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, quarter rest, eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with chords and bass line. A triplet of eighth notes (G4, A4, B4) is marked over the vocal line.

Em7 A13 D7 Ab7(#11)

from me.

The third system shows the vocal line and piano accompaniment. The vocal line has a half note G4, quarter rest, eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with chords and bass line. A triplet of eighth notes (G4, A4, B4) is marked over the vocal line.

G9 C7(#5) F13 E7(b9) E11 D7(#9)

The fourth system shows the piano accompaniment for the final system. The right hand has chords and a melodic line with triplets. The left hand has a bass line. The key signature remains two sharps.

YOU MAKE ME FEEL SO YOUNG

Words by
MACK GORDON

Music by
JOSEF MYROW

Duet with Charles Aznavour

Moderate swing $\text{♩} = 120$ ($\text{♩} = \text{♩} = \text{♩}$)

N.C. Am7/D Gdim7/D

r.h.

G6 G#dim7 Am7 Am7/D A#dim7 G6/B G#dim7

F.S.: You make me feel so young;— you make me feel like

Am7(#5) D7 G6 G7(b9) Cmaj9

spring has sprung.. Ev - 'ry time— I— see you grin,— I'm—

You Make Me Feel So Young - 8 - 1
PF9509

Bm11

Em7/G

A7

D7

G

G#dim7

— such a hap - py in - di - vid - u - al. C.A.: The mo - ment that you

Am7

Am7/D Bbdim7

Bm7

G#dim7

Am7(#5)

D7

speaks, I wan - na run and play hide and seek.

G6

G7(b9)

Cmaj9

Bm11

Em7/G A7(b9)

F.S.: Wan - na go and bounce the moon, — just like — a big toy bal - loon, —

D7

G9

— be - cause: Both: You and I, — we are

F#m7(b5)

B7(#9)

just like a coup- le of tots, — C.A.: run- ning a - round — the

Em7

Am7

Bdim7

C6

C#dim7

D7

Am7 D7

mead- ow, F.S.: pick - in' up all those for - get - a - me - nots. C.A.: You know you -

G6

G#dim7

Am7

Am7/D

A#dim7

G6/B

G#dim7

— make me feel so young; — you make me feel there are songs -

Am7(#5)

D7

G6

G9(#5)

Cmaj7

F9

— to be sung, — F.S.: lots of bells — to be rung, Both: and a won- der- ful fling to be flung. -

Bm7

E7(b9)

Am11

F.S.: And e - ven when I'm old — and gray, —

D13

G6

F13(#11)

E9

I'm gon-na feel — the way I do — *Both:* this here day, *F.S.:* be-cause

Am7

Am7/D

G6

Gm6

Gdim7

Both: you make me feel so — young. —

F#dim7/G

Gdim7

Bdim7/G Ab6

Adim7

C.A.: You make me feel so young:—

Bbm7 Eb9 /Db Cm7 Adim7 Bbm7(#5) Eb7 Ab6 Ab7(b9)

— you — make me feel like — spring has sprung. — *F.S.:* Ev-'ry time — I

Dbmaj9 Gb7 Fm1 Fm7 E7(b9) Eb9

see you grin, — *Both:* I'm such a cuck - oo *unis.* in - di - vid - u - al.

Ab6 Adim7 Bbm7 Bbm7/Eb /Db Cm7 Adim7

C.A.: The mo-ment that you speak, I — wan-na run — and play hide —

Bbm7(#5) Eb7 Ab6 D7(b9) Dbmaj9 Gb7

— and seek. — *F.S.:* Like to go and — bounce the moon, like

Cm7 Fm7 E7 Eb7 Ab9

a big fat — bal - loon, — C.A.: be - cause: Both: You and I, —

{ C.A.: we are just like a coup-le of tots, — }
 { F.S.: we are just like a coup-le of tots, — }

Gm7(b5) C7(b9) Fm7 Bbm7 Cdim7 Db6 Ddim7

run-ning a-round the mead-ow, pick - in' up all those for -

Eb7 Bbm7 Eb7 Ab6 Adim7 Bbm11 Bbm7/Eb 3 /Db

get - a - me-nots. F.S.: You make me C.A.: You make me young, you

Cm7 Adim7 Bbm7(#5) Eb7 Ab6 Ab9 D9

young, make me feel— there are songs— to be sung,— lots of bells— to be rung,

3

Dbmaj7 Gbmaj7 Cm7 F7(b9)

and a won-der-ful fling to be flung.—

3

F.S.: And e - ven when I'm old—

Bbm11 Eb13 Ab6 Gb13(#11)

C.A.: e - ven when I'm old and gray, I'm gon-na feel— the way I do— this here and gray,— this here

3

F9 Bbm7 Eb7(b9)

day, day, be - cause } you make me feel so,—

3

Cm7
Gb7 (b9)
Fm7
Bbm7

you make me feel so, —

{ F.S.: you make me

Eb13(b9)
Ab

feel C.A.: I feel, — so ver - y young, so ver - y young, -

Bbm7
Ab
Db7 (#11)

— so ver - y young. — you — make feel

G9
Ab9sus

me so young. —

GUESS I'LL HANG MY TEARS OUT TO DRY/ IN THE WEE SMALL HOURS OF THE MORNING

"Guess I'll Hang My Tears out to Dry"

Words and Music by
SAMMY CAHN and JULE STYNE

Duet with Carly Simon

Slowly & freely

B(9)/F# Bmaj9/F# C#m11/F# F#13 B(9)/F# Bmaj9/F#

F.S.: The torch I car-ry is

C#m11/F# F#7 B(9)/F# Bmaj9/F# F#m11 B13

hand-some; it's worth its heart-ache in ran-som. Now when that

E(9) B(9)/F# G7/D C#m7 F#13 D6 Cmaj7 B **Slowly** B⁶

twi- light steals, - I know how the la - dy in the har - bor feels. -

Guess I'll Hang My Tears out to Dry/
In the Wee Small Hours of the Morning - 6 - 1
PF9509

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D#m11

G#13 (b9)

C#m11

F#13

F.S. & C.S.: When I want rain, I get sun-ny weath- er,

cresc. *mp*

Bmaj13

G#m11

C#m7

F#13 (b9)

F#m9/B

B13 (b9)

I'm just as blue, *F.S.:* blue as the sky. *Both:* Since love has gone,

Emaj9

A13 (#11)

B/F#

G#m7

C#m11

E/F#

can't get my-self to-geth - er; *F.S.:* guess I'll hand my tears out to

C.S.: In the

B⁹ D^{#m7} G^{#13} (b9) C^{#m7} F^{#13}

dry. My friends ask me out, but I tell them I'm bus-y;

wee small hours- of the morn - ing, while the

B^{maj9} G^{#m7} C^{#m9} F^{#13} (b9)

I've got to get, got to get a new al - i - bi.

whole wide world— is fast a - sleep, you

F^{#m9}/B B¹³ (b9) E^{maj9} A¹³ (#11)

I hang a-round at home, and ask my - self, "Where is she?"

lie a - wake and think a-bout the boy.

B/F# G#m7 C#m11 E/F# B(9) A13(#11) G#m11 Gm(maj7)

Guess I'll hang my tears out to dry.

Guess I'll hang my tears out to dry.

molto rit.

F#m7 B7 Bm9(b5) B9 E6 Dmaj7 D#7

Both: Dry, lit - tle tear-drops, my lit - tle tear-drops, F.S.: mov-ing on a string- of

p

E6 Fmaj7(#5) F# Gmaj7(#11) G#9sus G#7 D#m7 G#

dreams. My lit - tle mem-ories, those lit - tle mem-ories

C#m7

G13(#11)

F#6

Em7/F#

re- mind her of our cra - zy schemes.

C.S.: When your

molto cresc. *rall.*

Broadly

B(9)

G#13 (b9)

C#m7

F#7

F.S.: Then some - bod - y said, "Just for - get a - bout her,"

lone - ly heart has learned its les - son, you'd be

f

Bmaj9

G#m7

Bb (#5)

Amaj7 (b5)

G#13

A9/G

and I gave that treat - ment a try.

his if on - ly he would call. — In the

poco a poco dim.

F#m7 B13 (b9) Emaj9 A13 (#11) B6/F#

Strange-ly e-nough, I got a - long- with-out her; then one day she passed me right
wee small hours... then one day he passed me right

mp

Tempo ad lib.

Bb7/F Edim7 D#m7 Dm(maj7) Dm7 C#m7// A13 (#11)

by. Oh well, I guess I'll hang my tears out to
by. Oh well, I guess I'll hang my years out to

f

Tempo I

B(9) D6/B C#m11/B Cmaj7 (#11)/B B(9)

dry ...tears out to dry.
dry. ...that's the time you miss him most of all.

p *dim. e rit.* *pp*

I'VE GOT THE WORLD ON A STRING

Words by
TED KOEHLER

Music by
HAROLD ARLEN

Duet with Liza Minnelli

Slowly

D/A A7alt. Em13(^{b9}) Eb13(#11) Em11

ff *dim.* *mp*

The piano introduction consists of two staves. The right hand features a melodic line with a long note held over several measures, while the left hand provides a harmonic accompaniment. The music is marked with dynamics *ff*, *dim.*, and *mp*. Chord symbols are placed above the staff: D/A, A7alt., Em13(^{b9}), Eb13(#11), and Em11.

A11(^{b9}) A13 D F#m7(b5) B7 Em7(b5) A7 Dmaj7 D6

F.S.: I've got the world— on a string, sit-ting on a rain-bow; L.M.: got the string a-round my

rit. *p*

The first system shows the vocal melody and piano accompaniment. The vocal line includes lyrics and performance directions like *F.S.* and *L.M.*. The piano accompaniment features chords and dynamics like *rit.* and *p*. Chord symbols are placed above the staff: A11(^{b9}), A13, D F#m7(b5), B7, Em7(b5), A7, Dmaj7, and D6.

Moderate swing (♩ = ♩)

F#m7 Fm7 Bb13 Em7 A13 Em7 A13

fin - ger. Both: What a world,— what a life,— I'm in

gliss. *f* *mp*

The second system continues the vocal and piano accompaniment. It includes lyrics and performance directions like *gliss.*, *f*, and *mp*. Chord symbols are placed above the staff: F#m7, Fm7, Bb13, Em7, A13, Em7, and A13.

I've Got the World on a String - 5 - 1
PF9509

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D B7(^{#11}₉) Em11 A7(^{#9}₅) N.C. D B

love. *L.M.:* I've got a song that I sing; I—

The first system of the score features a vocal line and a piano accompaniment. The vocal line begins with the word "love." followed by the lyrics "I've got a song that I sing; I—". The piano accompaniment consists of chords and melodic lines in both hands. Chords are indicated above the staff: D, B7(#11/9), Em11, A7(#9/5), N.C., D, and B. The piano part includes dynamic markings *f* and *mp*, and a triplet of eighth notes in the right hand.

Em7(b5) A7 Dmaj9 F#m7 Fm7 Em7 A7

— can make the rain go an-y-time— I move my fin-ger.— *Both:* Luck-y me;—

The second system continues the musical score. The vocal line has the lyrics "— can make the rain go an-y-time— I move my fin-ger.—" and "Both: Luck-y me;—". The piano accompaniment features chords: Em7(b5), A7, Dmaj9, F#m7, Fm7, Em7, and A7. The piano part includes a dynamic marking *mp*.

Em7 A13 D A7(^{#9}₅) D N.C.

can't you see, I'm in love.— *Life's* a won-der-ful thing.—

The third system of the score shows the vocal line with lyrics "can't you see, I'm in love.—" and "Life's a won-der-ful thing.—". The piano accompaniment includes chords: Em7, A13, D, A7(#9/5), and D N.C. Dynamic markings *f* and *mp* are present in the piano part.

C#m9 C#m9/F# F#9(#5) Amaj7/B₃

— as long as I hang on to the string.—

The fourth system concludes the page with the vocal line lyrics "— as long as I hang on to the string.—". The piano accompaniment features chords: C#m9, C#m9/F#, F#9(#5), and Amaj7/B3. The piano part includes triplet markings in both hands.

B13 E9

F.S.: I'd be a sil-ly so-and - so if I should ev-er let it go.

G/A A7(9/5) N.C. D C6 B7

L.M.: Here we go, don't you know, - you can nev-er let go. —

Got the world on the string,

cresc. *f* *mp*

Em7(b5) A7 Dmaj9 F#m7 Fm7

sit-ting on a rain-bow; *L.M.:* got the string a-round my — fin - ger. —

Em7 Em7/A A13 D Ddim7

Both: What a world, what a life, — I am — in love. —

cresc. *f*

Em7/D Ddim7 A7(#5) D⁶ N.C.

F.S.: Life's a won-der-ful thing,-

mf

C#m9 C#m7/F# F#9(#5) Amaj7/B

L.M.: Life is a won-der-ful thing,— as long as I— hang on to the string.—

B13 E9

I'd be a sil-ly so-and - so if I should ev-er let it go.—
I'd be a sil-ly so - and - so,

A13 D#dim7/E N.C. A13 N.C. D B7

Just don't— let it go. I've got the world on a string, and I'm

mf

Em7(b5) A7 Dmaj9 F#m7 Fm7

sit - tin' on a rain - bow. } Both: Got — that string a - round my fin - ger.

cresc.

Em7 Em9(b5)

F.S.: What a world, — L.M.: What a world, — there ain't no oth - er way in doo - doo-doo - doo

f

Em11 A13 D Ddim7

life. doop in life. — Hey, — now, — } Both: I'm, —

gliss.

Em7/D Ddim7 Em11 D9

I'm — in love. —

ff

WITCHCRAFT

Music by
CY COLEMAN

Words by
CAROLYN LEIGH

Duet with Anita Baker

Slowly and freely

pp

p

Moderate swing (♩ = ♩³)

mp

Chord symbols: F#m, D(b5) D9, Db9 D9, F#m, C#7(#9) B7(#9), Bb7(#9) B7(#9), Em7, C9(#11) C7, B7 Bb13(#11), Em7/A, A13, Bb13, Eb6, BbAlt.

Witchcraft - 6 - 1
PF9509

E♭6 B♭Alt.

E♭6 3 B♭Alt. 3

E♭6 B♭Alt.

Piano accompaniment for the first system, featuring a treble and bass clef. The treble clef contains a melodic line with triplet markings (3) and a final triplet. The bass clef contains a supporting bass line with chords and single notes.

E♭6

G♭dim7

F.S.: Those fin-gers in my hair,- that sly, come hith-er stare,-

Second system of music. The top staff is a vocal line with lyrics. The piano accompaniment is in the bottom two staves. The treble clef has a melodic line with a triplet marking (3). The bass clef has a bass line with chords.

Fm7

Fm7/B♭

E♭6

leaves my con-science bare;- it's witch-craft.

A.B.: Mm,-

Third system of music. The top staff is a vocal line with lyrics. The piano accompaniment is in the bottom two staves. The treble clef has a melodic line with a triplet marking (3). The bass clef has a bass line with chords.

A♭maj7

D♭9

— and I've got no de-fense- for it; the heat- is too in-tense- for it.

Fourth system of music. The top staff is a vocal line with lyrics. The piano accompaniment is in the bottom two staves. The treble clef has a melodic line with a triplet marking (3). The bass clef has a bass line with chords.

G \flat 7 F7 B \flat 7

What good_ would com - mon sense_ for it do? F.S.: Be - cause it's_

E \flat 9 Fm11 B \flat 9

— witch - craft — that wick - ed witch - craft, —

Fm11 B \flat 9 E \flat 9 Am7(\flat 5)

and al - though I — know — it's strict - ly ta - boo,

D7(\flat 9) Gm Gm(\sharp 5) Gm6

A.B.: when you a - rouse the need_ in me, my heart_ says

Gm(#5) Gm Fm Fm(#5) Bb7 Fm7

"Yes in - deed" - in me; pro - ceed with - what you're lead - ing me to.

dim.

Bb7 Eb6 Gbdim7

Sop - boo - day - doo - n - sa - da - do. *F.S.:* And it's such an an - cient pitch, - one that I would

p

Fm7 Fm7/Bb E7 Eb6 Bb7(#9)

nev - er witch; - *Both:* there ain't no nic - er witch - than - you.

cresc.

Eb6 Bb7(#9) Eb6 Gbdim7

f

Gm6 Gm(#5) Gm Fm Fm(#5)

F.S.: my heart- says "Yes in- deed"- in me; pro- ceed- with- what you're lead- ing me

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes are indicated above the staff: Gm6, Gm(#5), Gm, Fm, and Fm(#5). A triplet of eighth notes (G4, A4, Bb4) is marked with a '3' above it.

Bb7 Fm7 Bb7 Eb6

to. Ah, la, it's such- an an- cient pitch, -

dim. *p*

Detailed description: This system contains measures 3 and 4. The vocal line has a half rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. The piano accompaniment continues with the eighth-note bass line and chords. Chord changes are indicated: Bb7, Fm7, Bb7, and Eb6. A triplet of eighth notes (G4, A4, Bb4) is marked with a '3' above it. Dynamics include *dim.* and *p*.

Gbdim7 Fm7 Fm7/Bb E7

but one I would not switch; F.S.: there ain't no nic- er witch- than

Detailed description: This system contains measures 5 and 6. The vocal line has a half rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. The piano accompaniment continues with the eighth-note bass line and chords. Chord changes are indicated: Gbdim7, Fm7, Fm7/Bb, and E7. A triplet of eighth notes (G4, A4, Bb4) is marked with a '3' above it.

Eb6 BbAlt. Eb6 BbAlt. Eb6 BbAlt. Eb Eb9

you; than you, than you. (Spoken:) Hey, ya little witch!

poco a poco dim. *pp*

Detailed description: This system contains measures 7 and 8. The vocal line has a half rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. The piano accompaniment continues with the eighth-note bass line and chords. Chord changes are indicated: Eb6, BbAlt., Eb6, BbAlt., Eb6, BbAlt., Eb, and Eb9. A triplet of eighth notes (G4, A4, Bb4) is marked with a '3' above it. Dynamics include *poco a poco dim.* and *pp*.

C \flat 9 B \flat 9

B \flat dim7 B \flat 9 E \flat 9 Fm11 Fm7/B \flat

A.B.: "Cause it's witch - craft, - that wick - ed witch - craft. -

mf

Fm11 Fm7/B \flat E \flat 9

Dar - ling, and al - though - I know - it's strict - ly ta -

Am7(\flat 5) D7(\flat 9) Gm Gm(\sharp 5)

boo, ooh, oh, when you a - rouse the need - in me,

I'VE GOT YOU UNDER MY SKIN

Words and Music by
COLE PORTER

Duet with Bono

Moderate swing ♩ = 112 (♩ = $\frac{3}{4}$)

p

D♭maj13 *E♭m11/D♭*

D♭maj13 *E♭m11* *E♭m7/A♭*

D♭maj13 *E♭m11*

F.S.: I have got — you un - der my

skin; — I've got — you deep in the

The musical score is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The tempo is 'Moderate swing' with a quarter note equal to 112 beats per minute. The first system shows the piano introduction with a piano (*p*) dynamic. The second system begins with the vocal line: 'F.S.: I have got — you un - der my'. The piano accompaniment continues. The third system continues the vocal line: 'skin; — I've got — you deep in the'. The piano accompaniment includes a triplet of eighth notes in the final measure of the system.

I've Got You under My Skin - 8 - 1
PF9509

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D^b*maj*13 *E*^b*m*9 *A*^b13(#11)

heart of me. — *B.:* So deep in my heart, — you're real-ly a

D^b*maj*7 *B*^b*m*9 *E*^b*m*11 *E*^b*m*7/*A*^b *E*^b*m*(*maj*7)/*A*^b

part of me. — I've got you un - der my

D^b*maj*13 *E*^b*m*7 *E*^b*m*7/*A*^b

skin. *F.S.:* I have tried so — not — to give in. —

mp

D^b*maj*13 *G*^b*m*6

— I have said — to my - self, — "This af - fair —

G \flat m6/A \flat D \flat maj13

— nev - er gon - na go so well." — B.: But why —

— should I try to re - sist, when, ba - by, I know so well —

Both: that I've got — you un - der my

skin. — F.S.: I would sac - ri - fice an - y - thing,

*Ab*9 *D♭maj*9 *Ddim*7

come what might,— for the sake of hold- ing you near,— in spite of a warn-

*G♭maj*9 *G♭m*6 *Fm*7 *E*9

ing voice— that comes in the night— and re - peats — till it shouts— in my ear:—

cresc.

*E♭m*11 *Ab*13 *A*dim7 *B♭m*6 *E♭m*9 *D*9 *D♭maj*9

— *B.*: “Don’t you know, Blue Eyes,— you nev - er can win;

mf

*E*dim7 *E♭m*7 *A*♭7 *E♭m*7 *D*7 *D♭maj*7 *D♭*6

use — your — men - tal - i - ty, wake up — to re - al - i - ty.” —

A \flat m7 D \flat 7(b9) G \flat G \flat m6 C \flat 9 Cdim7

F.S.: But each time I do, — just — the thought of you makes me

cresc. *f*

D \flat 6 A \flat m6/C \flat B \flat 7 E \flat m7 G \flat m/A \flat

stop Both: be-fore I be-gin, 'cause I've got you un-der my —

p

D \flat 6

skin. ————— B.: Ooh, —————

cresc. poco a poco

ooh, ————— ah. —————

Ebm7 D#6

ff

Gbm6 C7/D# D#6

Cm7 F13 A7(b9) Bb6

Ebm7 Ebm7/A# D#6

dim.

Ebm7 A#9

B.: I'd sac - ri - fice an - y - thing, come — what might, — for the sake —

p

D \flat 6 *G* \flat maj7

— of hav - ing you near, *F.S.:* in spite of a warn - ing voice — that

G \flat m6 *F*m7 *E*9 *E* \flat m7 *A* \flat 13

comes in the night — and re - peats and it shouts — in my ear: — *B.:* "Don't you

cresc.

B \flat m6 *E* \flat m9 *D*9 *D* \flat maj9 *D* \flat 6

know, ya' old — fool, — you nev - er can win;

f

*E*dim7 *E* \flat m11 *A* \flat *E* \flat m7 *D*7(\flat 5)

Both: use your men - tal - i - ty, wake up to re -

D♭maj9 *A♭m7* *D♭7(b9)* *G♭*

al - i - ty." *B.:* But each time that I do, just the

G♭m6 *C♭9* *Cdim7* *D♭6* *B♭9*

thought of you — makes me stop *Both:* be - fore I be - gin, — 'cause I've

E♭m11 *G♭m6* *E♭m7/A♭* *D♭6*

got you un - der my skin. And I

E♭m11 *G♭m6* *N.C.* *D♭13(#11, 9)*

love you un - der my skin.

dim. *ppp*

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

One for My Baby (And One More for the Road)

Words and Music by
JOHNNY MERCER
and HAROLD ARLEN

All the Way

Words and Music by
SAMMY CAHN
and JAMES VAN HEUSEN

Duet with Kenny G

Slowly

$B\flat 9$ $D7/A$ $D7(\#5)/A$ $Gm9$

p

$C13$ $F13$ $E\flat/G$ $A\flat dim7$ F/A $Bbmaj9$ $B\flat 6$ $B\flat 11$ $B\flat 7(\#9)$

cresc.

$E\flat maj9$ $F13$ $D7(\#5)$ $Gm9$ Gm $A\flat/G\flat$

mf *dim.*

All the Way/One for My Baby
(And One More for the Road) - 7 - 1
PF9509

One For My Baby (And One for the Road)
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All the Way
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Bb9/F Ab7(b9) G7 Em7(b5) F/Eb

mp

Dm7(b5) G7(b5) G7 Cm7 F13(b9) Bb(9) Ebmaj9

dim. *p*

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

pp *p*

F6 F#dim7 C6/G Ab7 G9 C6 Ab7 G13 G7(b9)

C6 G11 C6 Dm7(b5)

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

C6 Dm7 C6/E Ebdim7 G7/D C6 G11

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

C6 Dm7(b5) C6 Gm7 C13

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

Fmaj7 Gm7 Fmaj7 Bb13 Cmaj9

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

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

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

C⁶ F#m11 B7(#5) Emaj7 B11

road. I know the rou- tine;

Emaj7 B11 B7(b9) Emaj7 B11 Emaj7 B11

put an- oth- er nick- el — in that there ma- chine.

Emaj7 F#m7 G#m7 F#m11 B7(b9) Emaj9 Bm7

I'm feel- ing so bad; won't you make the mu- sic eas - y and sad.

E13 A A(#5) Amaj7 A6 G9 F#7 F7

I could tell you a lot, but you've got to be

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

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

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

and one more — for the road.

Em11 A13 Em11 A13

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

mf

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

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

Freely

A13 Adim7 A9 F#7 C9(#11) B9(#5) B7(b9)

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

dim. *pp* 3

Tempo I

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

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

mp

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

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

Emaj7 Bm7 E9 A A(#5) Amaj7 A6

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

cresc. *mf* 3

A13 3 D13(#11) D9 3 Emaj7 3 F#m7 G#m7 C#7(b9 #5)

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

dim. e rit.

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

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

p

F#13 B11 E6 E13/G#

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

dim. poco a poco

A6 A#dim7 E6/B C13 B13 E6

long, long road.

pp