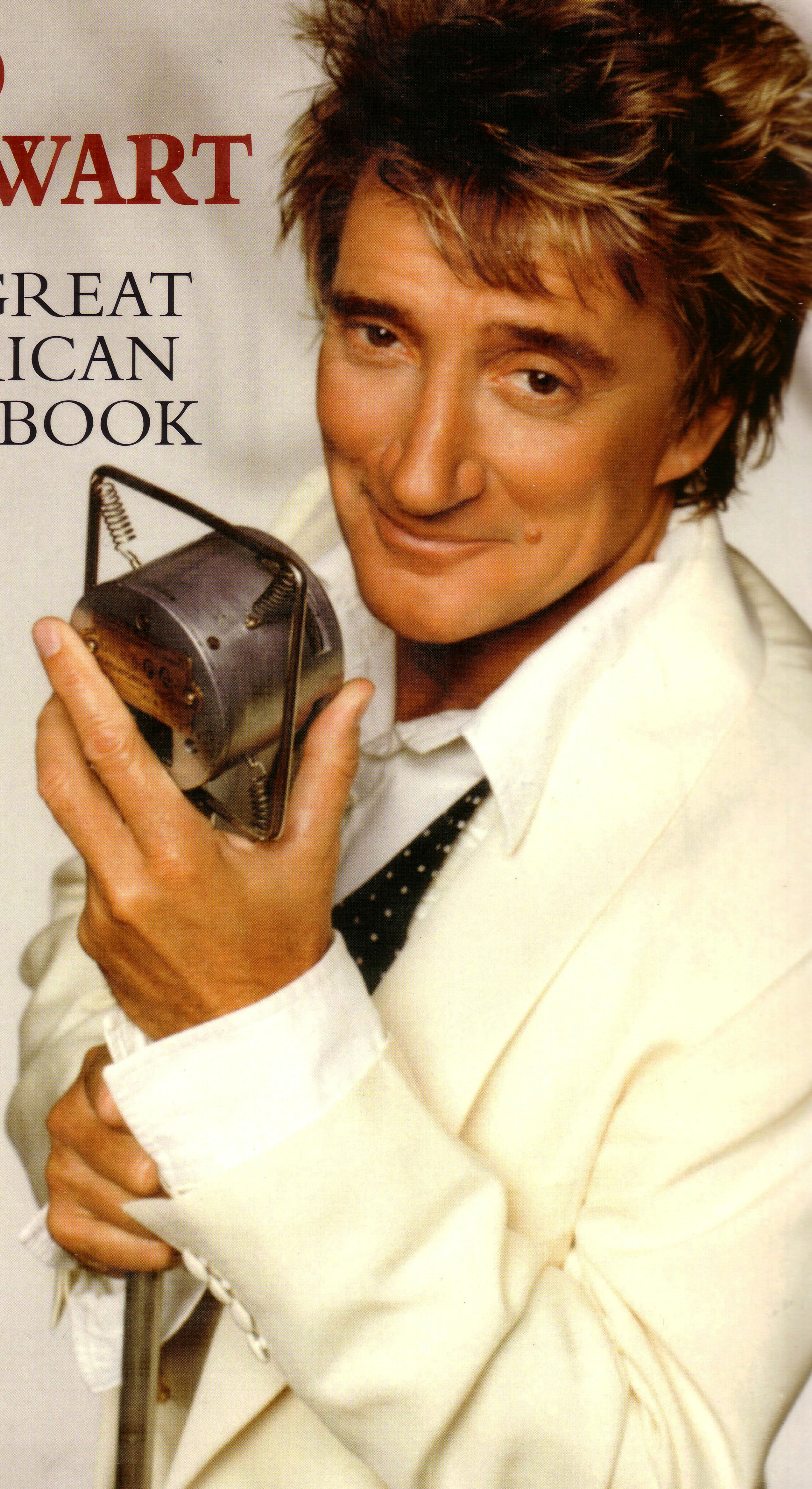


ROD STEWART

selections from

THE GREAT AMERICAN SONGBOOK

Piano/Vocal/Guitar



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As Time Goes By

Words & Music by Herman Hupfeld

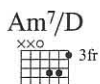
Freely



This day and age we're liv - ing in gives



cause for ap - pre - hen - sion, with speed and new in - ven - tion and



things like third di - men - sion; yet we get a tri - fle wea - ry with Mis - ter Ein - stein's the - 'ry, so we

C/G G#dim Am7 A^bm7 Gm7 C¹³

must get down to earth at times, re - lax, re - lieve the ten - sion. And no

Gm7 C¹³ F Am7/E Dm Dm/F Gm7 Gm⁹

mat - ter what the pro - gress, or what may yet be proved, the sim - ple facts of life are such they

a tempo ♩ = 82 ♪ = $\frac{3}{4}$

Db9#11 C7sus4 F#dim7 Gm7 C7 Gm7 C7 C7/E

can - not be re - moved. You must re - mem - ber this: a kiss is still a kiss, a

Fmaj7 C7aug Fmaj7 Gm7 Am7 A^bdim G7 A^bdim

sigh is just a sigh; the fun - da - ment - al things ap - ply

Gm¹¹

B^b/C

C⁷/E

Fmaj⁷

D⁷

Gm⁷

C⁷



as time goes by. — And —

Gm⁷ 3fr

C⁷ 3fr

Gm⁷ 3fr

C⁷ 3fr

C⁷/E 3fr

when two lov - ers woo, — they still say "I love you," — on

*2° Instrumental til **

Fmaj⁷

C⁷aug

Am⁷ 5fr

Gm⁷ 3fr

Fmaj⁷

A^bdim 3fr

G⁷

A^bdim 3fr

that you can re - ly, — no mat - ter — what the fu - ture — brings, —

Gm¹¹

B^b/C

C⁷/E

F

B^bm⁷

F

F¹³

F⁷/A

as time goes by.

B^b **D7/A** **Gm** 3fr

Moon - light and love_ songs nev - er out of date;— hearts full of pas - sion,

A^bdim 3fr **F/C** **B^b** **G13** 3fr **G7/D** xxx000

jea - lou - sy and hate;— wo - man needs man_____ and man must_ have his mate,___ that

Gm11 **F#dim7** **Gm11** **C7aug** 3fr

no one can de - ny._____ Well,___ it's

Gm7 3fr **C7** 3fr **Gm7** 3fr **C7** 3fr **C7/E** 3fr

still the same old sto - ry, a fight for love and glo - ry, a

Fmaj7

C7aug

Fmaj7

Gm7

Am7

G7

G#dim

case of do or die. The world will al - ways wel - come

1.

Am7b5

Am7b5/D

D7/F#

Gm11

C13

F6

lov - ers as time goes by.

2.

Gm11

C13

Am7b5

D7aug

D7/F#

rit.

Gm11

C13

time goes by, as time goes

Dbmaj9

Ebm11

Fm/Gb

Gb/Ab

F%

by, time goes by.

Crazy She Calls Me

Words & Music by Carl Sigman & Bob Russell

♩ = 73 Freely

B^bmaj⁷ Cm B^b A^mb⁵ G^m F E^b D^m Cm Cm⁷

This system contains guitar chord diagrams for B^bmaj⁷, Cm (3fr), B^b, A^mb⁵ (4fr), G^m (3fr), F, E^b, D^m, Cm (3fr), and Cm⁷ (3fr). Below the diagrams is a piano accompaniment in 4/4 time, featuring a treble and bass clef with various chords and melodic lines.

a tempo

Cm⁹ F¹³ B^b Cm/B^b F⁶ E^b/F

This system contains guitar chord diagrams for Cm⁹, F¹³ (7fr), B^b (6fr), Cm/B^b (8fr), F⁶ (8fr), and E^b/F (9fr). The vocal line includes the lyrics "I say I'll move the moun - tains," with a triplet of eighth notes. The piano accompaniment continues with chords and a melodic line in the treble clef.

B^bmaj⁷ Cm/B^b B^b/F F⁷aug B^bmaj⁷ D^m7

This system contains guitar chord diagrams for B^bmaj⁷ (5fr), Cm/B^b (8fr), B^b/F (8fr), F⁷aug (8fr), B^bmaj⁷ (5fr), and D^m7 (5fr). The vocal line includes the lyrics "and I'll move the moun - tains if she wants them out ___ of the" with a triplet of eighth notes. The piano accompaniment continues with chords and a melodic line in the treble clef.

F/G
xx0233 5fr

G7aug G7
xx0233 3fr xx0233 3fr

Cm7
xx3203 3fr

F(b5)
xx0233 3fr

F
xx0233 3fr

Bbmaj7
xx0233

D7/A
xx0023

G7
xx0233 3fr

G7b9
xx0233 4fr

way.

Cra - zy she calls me;

sure, I'm cra - zy...

Cm7
xx3203

C
x0234

Eb7/F
xx0233

Gb(b5)
xx0233 4fr

F7
xx0233 3fr

cra - zy in love,

I'd say.

I

Bb
xx0233 6fr

Cm/Bb
xx0233 8fr

F6
xx0233 8fr

Eb/F
xx0233 9fr

Bbmaj7
xx0233 5fr

Cm/Bb
xx0233 8fr

Bb/F
xx0233 8fr

F7aug
xx0233 8fr

Bbmaj7
xx0233 5fr

Dm7
xx0233 5fr

say I'll go through fi - re,
2° Instrumental till *

and I'll go through fi - re;

as she wants it, so it will

F/G
xx0233 5fr

G7aug G7
xx0233 3fr xx0233 3fr

Cm7
xx3203 3fr

F(b5)
xx0233 3fr

F
xx0233 3fr

Bbmaj7
xx0233

D7/A
xx0023

G7
xx0233 3fr

G7b9
xx0233 4fr

be.

Cra - zy she calls me;—

sure, I'm cra - zy...

cra - zy in love, — you'll see. * Like the wind —

that shakes — the bough, — she moves me with a smile. The

dif - fi - cult — I'll do right — now; the im -

-pos - si - ble — will take a lit - tle while. — I

B \flat Cm/B \flat F 6 E \flat /F B \flat maj 7 Cm/B \flat B \flat /F F 7 aug B \flat maj 7 Dm 7

say I'll care for - ev - er; and I'll mean for ev - er, if I have to hold up the

F/G G 7 aug G 7 Cm 7 F(b 5) F B \flat maj 7 D 7 /A G 7 G 7 b 9

sky. Cra - zy she calls me; sure, I'm cra - zy....

1. Cm 7 F 13 B \flat B \flat 6 2. Cm 7 Cm 9

cra - zy in love am I. cra - zy in love...

B 7 # 9 N.C. B \flat maj 7 A 7 (# 11) B \flat maj 9

am I. Cra - zy in love.

Don't Get Around Much Anymore

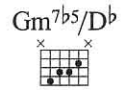
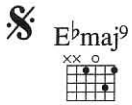
Words by Bob Russell
 Music by Duke Ellington

♩ = 108 ♩ = ♩³



N.C.

1. Missed the Sa - tur - day



dance,
 (2.) club,
 3 & 4° Instrumental

heard they crowd - ed the
 got as far as the



floor;
 door,

could - n't bear it with - out you...
 they'd have asked me a - bout you...

1, 3.

B^b13

E^b6/9

Fm¹¹

B^b13

Don't get a - round_ much a - ny - more.____
Don't get a - round_ much a - ny - more.____

2. Thought I'd vi - sit the

2, 4.

E^b6/9

B^bm7

E^b7

A^b6

A^b6/B^b

Now, darl - ing, I guess____ my

E^b6/9

A^b6

Am^{7b5}

D7

mind's more at ease.____ But, nev - er - the - less,____

Gm7

G^bm7

Fm7

B^b13

E^bmaj⁹

Gm^{7b5}/D^b

why stir up old me - mo - ries? Been in - vi - ted on dates; I might have gone, but what

C7b9

C7

Fm9

To Coda ⊕

for?

It's awf - 'lly diff - 'rent with - out you.

D.S. (with repeat) al Coda

A^bmaj7/B^b

Fm6

B^b13

E^b

A^bmaj9 6fr

B^b13 6fr

Don't get a - round much a - ny - more.

⊕ Coda

A^b/B^b

Fm9

B^b13

D^b9#11 3fr

Gm7b5

C7 3fr

Don't get a - round much a - ny - more.

Awf - 'lly diff - 'rent with -

Fm11 8fr

B^b7sus4 6fr

B^b13 6fr

N.C.

A^bmaj7 3fr

G7aug 3fr

E^b6/9 5fr

-out you.

Don't get a - round much a - ny - more.

For All We Know

Words by Samuel Lewis

Music by Fred Coots

Freely

A^b6/9



A^bdim



B^bm7



E^b11



E^b13b9



A^badd9



For all we

B^b13#11



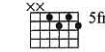
E^b9



B^bm7



E^b7b9/G



know we may nev - er meet a - gain. Be -

A^bmaj7



A^b6/9



A^bmaj9



B⁵/F



F⁷/A



B^bm7



- fore you go, make this mo - ment sweet a - gain.

D^bm/E^b



E^b13(b5)



A^bmaj⁹



E7#9



We won't

say good - night

un -

Fm/E^b



D^b5/E^b



Gm⁷



C⁷b⁵



C⁷



Fmadd11



A^bmaj⁷



-til the last min - ute;

I'll hold

out my

hand,

and my heart

will be in it.

For

a tempo ♩ = 94



B^b13b⁹



E^b9



all we know,

this may on - ly

be a dream.

B^bm
6fr

Fm/E^b Em(b⁵)/E^b
6fr 5fr

A^b
4fr

Cm^{7b5}
3fr

F^{7b9} F⁷
7fr 6fr

We come and go like a

B^bm^{7b5}
5fr

E^b
6fr

E^b13b⁹
5fr

A^b6
5fr

rip - ple on a stream. So love me to -

G⁷/D
3fr

G⁷aug
3fr

C⁹
3fr

F⁹sus⁴
3fr

F^{7b9}
3fr

- night, to - mor - row was made for some; to -

B^bm⁷
3fr

E⁹
6fr

To Coda ⊕

E^b9
5fr

E^b7/G
4fr

A^badd⁹
4fr

- mor - row may nev - er come, for all we know.

Fm⁹

B^b13

B^bm

E^b7

G/A



For

A^badd9

B^b13

E^b9

E^b13



all we know, we may nev - er meet a - gain. Be -

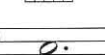
A^bmaj⁹

A^b6

Cm⁷

F⁷b⁹

B^bm⁷



- fore you go, make this mo - ment sweet a - gain.

E^b7(b⁹)

A^badd9

Bdim



We won't say good - night un -

B^bm⁷

Gm⁷b⁵

C⁷b⁹

C⁷/E

Fm⁹

- til the last min - ute; I'll hold out my hand,

Piano accompaniment for the first system, including treble and bass clefs with chords and triplets.

D.S. al Coda

Fm⁹/B^b

B^b9

B^bm 6fr

B^bm⁹ 6fr

E⁹ 6fr

E^b9 5fr

E^b13 5fr

and my heart will be in it. For all

Piano accompaniment for the second system, including treble and bass clefs with chords and triplets.

⊕ *Coda*

E^b7 4fr

A^badd⁹ 4fr

G^b9#11 8fr

rit. F⁹ 7fr

for all we know. To -

Piano accompaniment for the third system, including treble and bass clefs with chords.

B^bm⁷ 6fr

E⁹ 6fr

E^b7 6fr

C^b6/G^b

A^bmaj⁹ 2fr

- mor - row may nev - er come, for all we know.

Piano accompaniment for the fourth system, including treble and bass clefs with chords and dynamics like *8va*.

I'm In The Mood For Love

Words & Music by Jimmy McHugh & Dorothy Fields

♩ = 86 ♪. ♪ = ♩³

Fmaj¹³



D7^{b9}



G¹¹



C¹³



Am⁷



A^bdim



First system of musical notation. It features a guitar chord chart at the top with six chords: Fmaj¹³, D7^{b9}, G¹¹, C¹³, Am⁷, and A^bdim. Below the guitar part is a piano accompaniment in 4/4 time, consisting of a treble and bass clef. The treble clef has a triplet of eighth notes in the first measure. The bass clef has a steady eighth-note accompaniment.

Gm¹¹



C¹³



F



C/D



Gm



D¹¹



Second system of musical notation. It features a guitar chord chart with six chords: Gm¹¹, C¹³, F, C/D, Gm, and D¹¹. Below the guitar part is a piano accompaniment in 4/4 time. The lyrics "I'm in the mood for love," are written under the vocal line. The piano accompaniment includes a triplet of eighth notes in the bass clef.

Gm⁷



C⁷



E/F



F



Am⁷



A^bdim



Third system of musical notation. It features a guitar chord chart with five chords: Gm⁷, C⁷, E/F, F, Am⁷, and A^bdim. Below the guitar part is a piano accompaniment in 4/4 time. The lyrics "sim - ply be - cause you're near me. Fun - ny, but when you're" are written under the vocal line. The piano accompaniment includes a triplet of eighth notes in the bass clef.

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Gm7 3fr Gm11 C13 2fr Am7 5fr A^bm7 4fr Gm7 3fr C7^b9

near me I'm in the mood for love.

Fmaj⁹ Dm7 Gm 3fr D11 5fr Gm7 3fr C7 3fr

Hea - ven is in your eyes, bright as the stars we're

2° Instrumental till *

E/F 3fr F Am7 7fr A^bdim 6fr Gm7 3fr D7

un - der. Ooh, is it a - ny won - der that

Gm7 3fr C13 2fr C7 3fr F Gm 3fr C7^b9

I'm in the mood for love? Why stop to think of

*

Fmaj7 D7 Gm C13 C7 Fmaj9

whe - ther_ this lit - tle dream_ might fade?

Bm7b5 E7 Am Am(maj7) Am7 Am6 D11 G13

We've put_ our hearts to - geth - er;_ now we are one,_

Gm7 C7 F D11 Dm7 Bb6 Am7 C/D

I'm not a - fraid. And if there's a cloud_ a - bove,_

Gm7 C7aug E/F F Am7 Abm7

if it should rain, well let it! But for to - night,_ for -

1.

Gm7 3fr D7 Gm 3fr C13 2fr F

-get it; I'm in the mood for love.

2.

Gm7 3fr D7 Gm7 3fr C13 2fr

-get it; 'cause I'm in the mood for

Am7 D7b5 D7 Gm7 3fr *rit.* C13 2fr Fmaj9

N.C.

love, I'm in the mood for love,





Am7/C 3fr Fmaj9

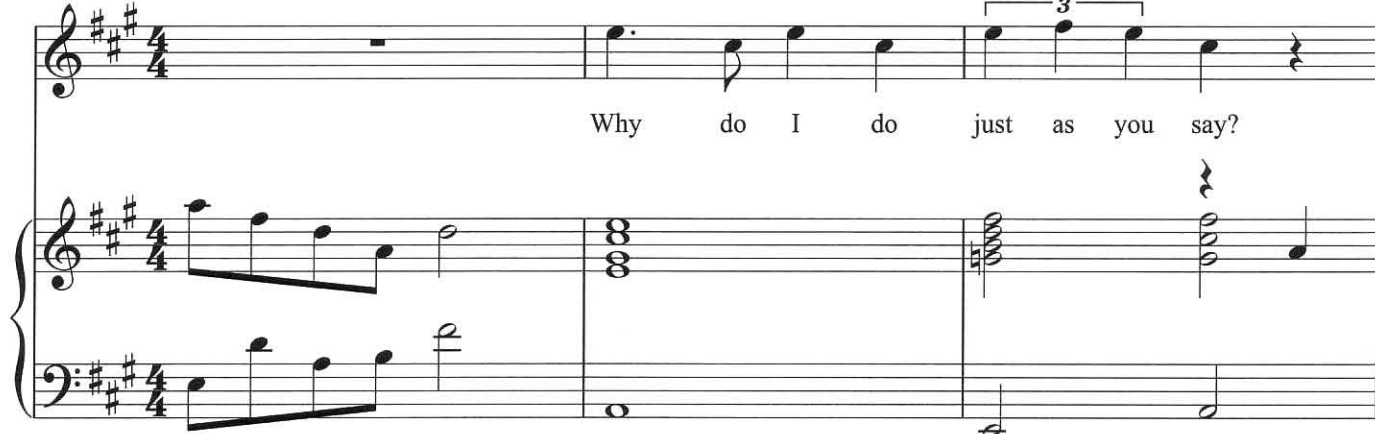
for love, for love.

It Had To Be You




Words by Gus Kahn
Music by Isham Jones

Freely

D/E  Amaj7  Em9  A13  2fr









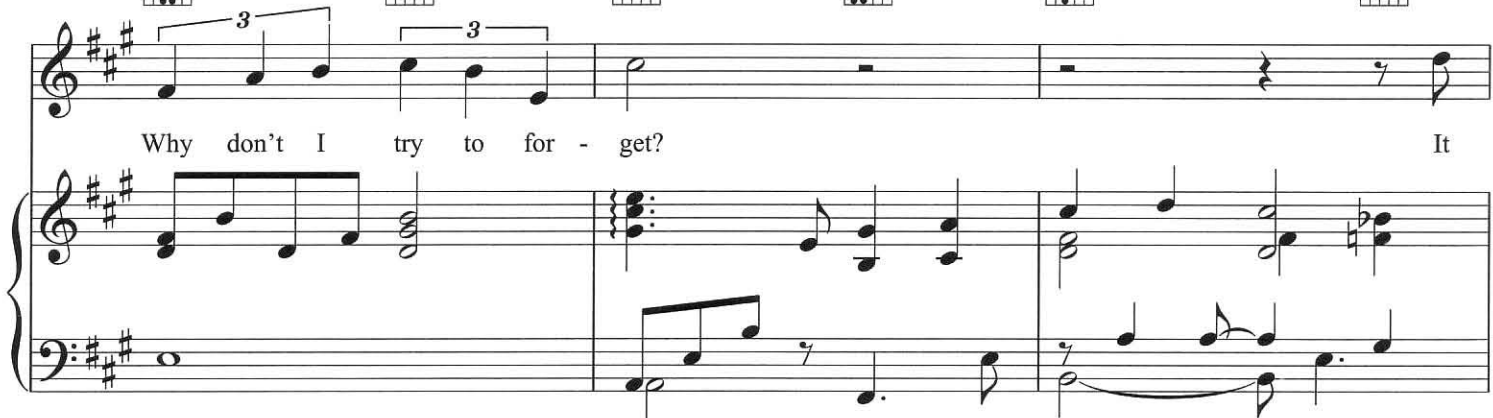
Why do I do just as you say?

Dmaj9  C#7#9  3fr F#m  C11  B7sus4  E  D/E 



Why must I just give you your way? Why do I sigh?

Bm/E  E7  Amaj9  F#m  Bm7  E13(b5) 



Why don't I try to for - get? It

Amaj⁹ A¹³/E A¹³b⁹ D C[#]aug

3 3

must have been some - thing lov - ers call fate kept me say - ing

F[#]m⁹ C⁹#¹¹ B⁷sus⁴ B⁷/D[#] E¹³

3 3

I had to wait. I saw them all, just could - n't fall till we

Fmaj⁹(#¹¹) Dmaj⁷/E a tempo ♩ = 110

met. It had to be you,

Amaj⁹ F[#]7

3

it had to be you; I wan - dered a - round

2° Instrumental till *

B⁹ F^{#m}7 B⁹ F^{#m}9 B⁹ F^{#m}9

and fin - al - ly found the some - bo - dy who

B⁹ Esus⁴ E G^{#m}7b⁵ C^{#7}aug

could make me be true, could make me be

F^{#m}(add9) F^{#m} F^{#m}(maj7) F^{#m} B⁹ A/C[#]

blue, and ev - en be glad just to be sad

Dm(maj7) B⁹/D[#] Gadd9/F N.C.

think - ing of you. Some oth - ers I've

Amaj⁹



G¹³



F#7



seen might nev - er be mean, might nev - er be cross—

B⁹



F#m⁷



B⁹



F#m⁹



B⁹



F#m⁷



Fm⁹



— or try to be boss, — but they would - n't do. —

Em⁹



Em⁹/A



D⁶₉



Dm⁶



For no - bo - dy else — gave me a thrill; — with all your

C#m⁷



G#m⁷b⁵



C#7b⁹



F#m⁷



D#m⁷b⁵



1.

Eadd⁹



B⁷/D#



faults, I — love you still. — It had to be you, — won - der - ful you,

Eadd9



E7



C#m7



Cdim7



Bm7



E7



it had to be you.---

2.



it had to be you,---

F#6



F#



Bm7



E9



Cm6



Bm7



N.C.

it had to be you,---

woah--- won - der - ful you._

D



Dm6



Dm



A/C#



C7#11



B7sus4



N.C.

A6





It had to be you.---

The Nearness Of You


Words by Ned Washington
Music by Hoagy Carmichael

Freely
N.C.







A/G  F#7b9  Bm7  Dm6/E 

rit.

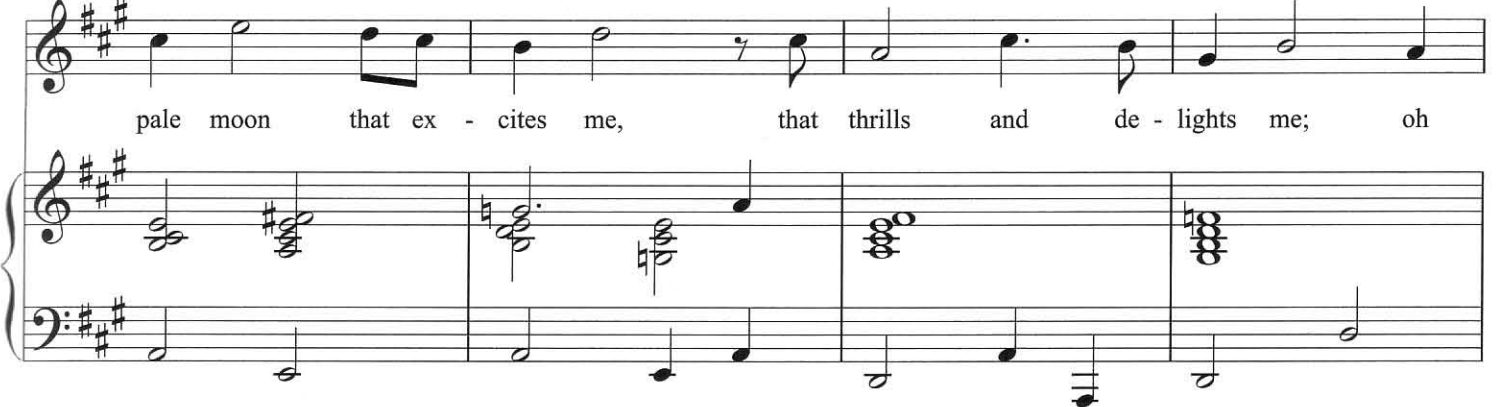
It's not the









A tempo (♩ = 100 ♩. ♩ = $\overset{\text{3}}{\text{♩}}$)


A add9  A6  Em7/A  A7  Dmaj9  Ddim 

pale moon that ex - cites me, that thrills and de - lights me; oh




C#m7  F#7b9  Bm7  E5  C#m7  C13  Fmaj7  E7sus4 

no, it's just the near - ness of you. It is - n't



A add9



A



A 6



Em 7/A



A 7

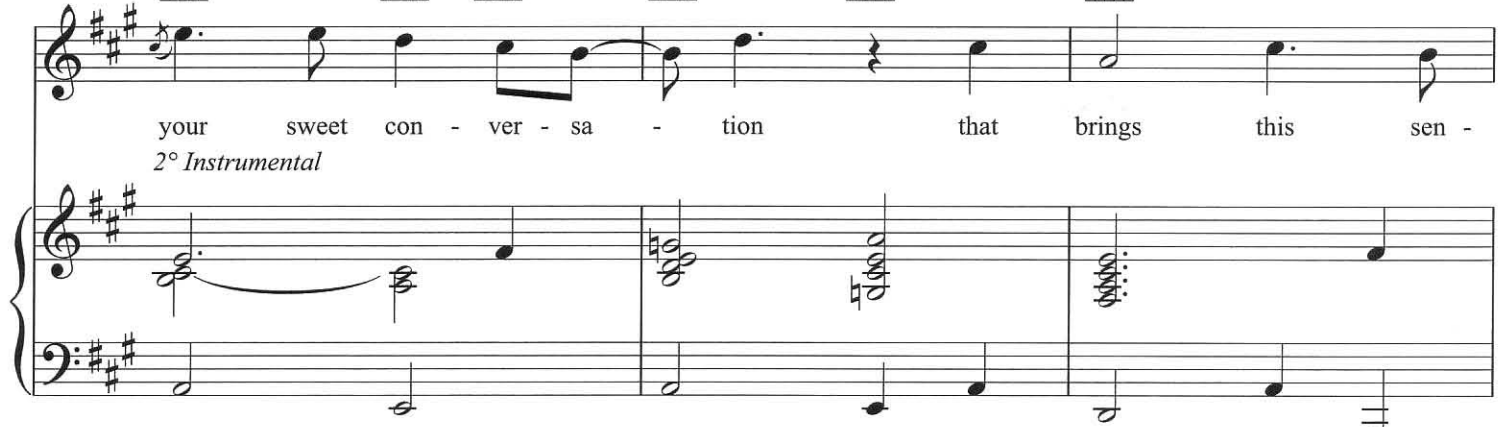


D maj 9



your sweet con - ver - sa - tion that brings this sen -

2° Instrumental



D dim



D maj 9



C #m 7



F #7 b9



B m 7



E 7 b9



- sa - tion; oh no, it's just the near - ness of



A



B m/A



To Coda Φ

A



A add9



A maj 9



B m 7/A



you. When you're in my arms,



D m 6/A



A add9



Em 7/A



A 7 aug



and I feel you so close to me, all my



Dmaj7

D7

C#m7b5

F#7

Bm6

G/B

Bm7/E



wild - est_ dreams_ come true._ I need no

A

Amaj9

A

Em7/A

A13

Dmaj9



soft lights to en - chant_ me, but if you'll_ on - ly_ grant_

Ddim

Dm

C#m7

F#7b9

Bm7

E7b9

Ddim



_ me the right to hold you ev - er so

C#m7

C#m7b5/G

F#7sus4

F#7#9

F#7b9

Bm7



tight, and to feel in the night

E7b9 A F#7b9aug B13 E11 2fr

ooh, the near - ness of you.

⊕ Coda A E/G# F#m7 E11 2fr E E11 2fr E7b9

When you're in my arms, and I feel you so

Amaj7 Em7/A A7 A7b5/Eb Dmaj7

close to me, all my wild - est dreams

C#m7 F#7 E/B B7aug Bm7/E

come true. I need no

A add9



A6



Em7/A



A7



Dmaj7



soft lights_ to en-chant_ me, but if you'll_ on - ly_ grant_

Dm



Ddim



C#m7



F#7b9 aug



Bm9



E7



— me the right to hold you ev - er so

C#m7b5



F#7b9



freely

Bm9



tight, and to feel in the night the

E7b9



A



Dm/A



Amaj7



near- ness_ of you.____

Moonglow

Words & Music by Will Hudson, Eddie de Lange & Irving Mills

$\text{♩} = 90$ $\text{♩} = \text{♩} = \text{♩}$ (triplets)

$A^{\flat}(b9)$



$A^{\flat}9$



$G^{\flat}9$



$F7$



$Fm9$



$E9\#11$



$E^{\flat}6/9$



$E^{\flat}6/9$



$E^{\flat}m6/9$

1. It must have been moon - glow
2° Instrumental till *



$Dm7$



$Gm7$



$C9$



Cm

way up in the blue: it must have been

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G^b7(#5)

F⁷

B^b6

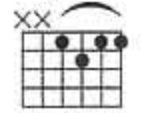
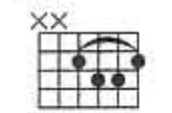
B^bdim

Cm⁷

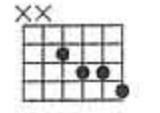
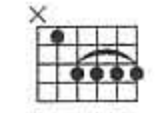
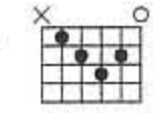
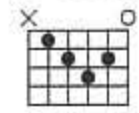
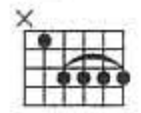
B^bdim

B^b6

E⁷b⁵



N.C.



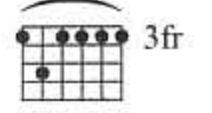
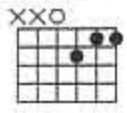
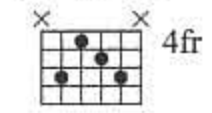
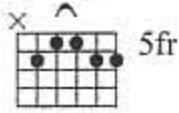
moon - glow_ that_ led me straight to you_

E^b6/9

E^bm⁶/9

Dm⁷

Gm⁷



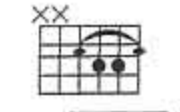
I still hear you say - ing "Dear one, hold me_ fast."_

C⁹

Cm

G^b7(#5)

F⁷



And I_ start to pray - ing_

B^b6

B^bdim

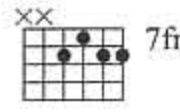
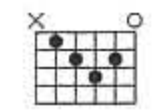
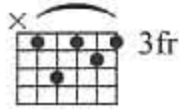
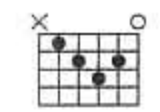
Cm⁷

B^bdim

B^b6

B^b6/9

N.C.



"Woh,_ Lord, please let_ this last!"_ We

A $\frac{6}{9}$ A $\flat\frac{6}{9}$ G $\frac{6}{9}$

3

seem to float right through the air.

C $\frac{13}{9}$ Gm $\frac{9}{9}$ C $\frac{13}{9}$ Cm $\frac{7}{F}$ G $\flat 7(\#5)$

3

Hea - ven - ly songs seem to come from ev - 'ry - where.

F $\frac{7}{9}$ B $\flat 13$ E $\frac{9}{9}$ E $\flat\frac{6}{9}$ E $\flat m\frac{6}{9}$

And now, - when there's moon - glow

Dm $\frac{7}{9}$ Gm $\frac{7}{9}$ Cm

3

way up in the blue, I'll al - ways re -

G^b7(#5) F7 N.C. B^b6 B^bdim Cm7 3fr B^bdim B^b6

- mem - ber_ that_ moon - glow gave me you,_

1. B^bdim Cm7 3fr B^bdim B^b6 E6

that_ moon - glow gave me you._

2. B^bdim Cm7 B^bdim B^b6 E^b6 B^b6/D Gm7 3fr

that_ moon - glow gave_ me you,_ 8^{va} that_ moon - glow

rit. E^b/F 3fr B^b6/9 N.C.

gave me you - oo - ou.

Smile

Words by John Turner & Geoffrey Parsons
Music by Charles Chaplin

♩ = 100

Aadd9



A6



Amaj9



A6



Aadd9



A6



Amaj9



1. Smile _____ though your heart is ach - ing; smile, _____ ev - en
2. smile. *Instrumental till **

A6



A/C#



Cdim



though it's break - ing. When there are clouds _____ in the

Bm F#7 Bm

sky, you'll get by if you smile through your

Dm G⁹

fear and sor - row. Smile, and may - be to - mor - row

A C#m⁷ 4fr F#m B7 Bm⁷ E7b⁹

you'll see the sun come shin - ing through for you. *

1° only 2° only

A add⁹ A add⁹

Light up your face with glad - ness, Light up your

A⁶ Amaj⁹ A⁶

face with glad - ness, hide ev - 'ry trace of sad - ness.

A/C[#] Cdim Bm

Al - though a tear may be ev - er so near,

F^{#7} Bm(add9) Bm Bm(maj⁷) Bm⁷

that's the time you must keep on try - ing;

Dm⁷ Dm⁶ G⁹ A C^{#m}⁷

smile, what's the use in cry - ing? You'll find that

F#m **B7** **Bm7/E** | **1. E7b9** | **2. rit. E7b9**

life is still worth - while. if you just you just

a tempo
A add9 **A6** **Amaj9**

smile. Keep on smil - ing, oh yeah...

A6 **A add9** **A6**

Smile...

Amaj9 **A6** **A add9**

Nev - er, nev - er, nev - er stop smil - ing. Smile...

These Foolish Things

Words by Eric Maschwitz

Music by Jack Strachey

♩ = 82

N.C.

G^badd⁹



E^bm⁷



A^bm⁷



4fr

D^b7sus⁴



4fr

N.C.

G^badd⁹



E^bm⁷



A^b7sus⁴



4fr

A^b7



4fr

D^b7sus⁴



4fr

N.C.

G^badd⁹



E^bm⁷



1. A cig - ar - ette___ that bears_ a
2. A tink - ling pia - no in___ the
3. The winds of March_ that make_ my

A^bm⁷



D^b7sus⁴



4fr

D^b7



4fr

G^badd⁹



E^bm⁷



lip - stick's_ trac - es;
 next a - part - ment;
 heart a danc - er;

an air - line tick - et___ to ro -
 those stumb - ling words that___ told you
 a te - le - phone that___ rings, but

A^b7sus⁴

A^b7

D^b7sus⁴

D^b7

D^bm⁷

G^b7sus⁴

G^b7



- man - tic plac - es; —
what my heart — meant; —
who's to ans - wer? —

and still my heart has wings: —
a fair - ground's paint - ed swings: —
Oh, how the ghost of you clings; —

C^bmaj⁷

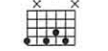
E^b7

1.

E^bm/A^b

E^bm⁷/A^b

A^b9



— these fool - ish things — re - mind — me of you. —
— these fool - ish
— these fool - ish

4

2, 3.

To Coda I ⊕

A^bm⁷

C^b/D^b

N.C.

A^b9sus⁴

A^b9

D^b11

G^b

Cm⁷b⁵

F7^b9



— things — re - mind — me of you. —
— things — re - mind — me of you. —

4

B^bm

Gm⁷b⁵

Cm⁷b⁵

F7^b9

B^bm

B^bm(maj⁷)

B^bm⁷



You came, — you saw, — and you con - quered me. —

Eb9b5 Eb9 D^b/A^b B^bsus²/4 B^bm7 E^bm7 A^b 4fr

When you did that to me, I

D^b7 4fr D^bdim 3fr C^b/D^b 4fr D^b13 4fr N.C. *D.S. 3° al Coda I*

knew some - how this had to be.

⊕ *Coda I* G^b Fm7^b5 B^b7 E^b 3fr Cm7 3fr

Fm⁹ B^b13 E^b 3fr Cm7 3fr F7sus⁴ F7 B^b7sus⁴ B^b7

B^bm⁷



E^b7sus⁴



E^b7



A^bmaj⁹



C⁷



F⁷sus⁴



F⁷



F⁷sus⁴



F⁷



A^m7



D⁷



D⁷sus⁴



D⁷



Gadd⁹



E^m7



A^m7



D⁷sus⁴









D⁷

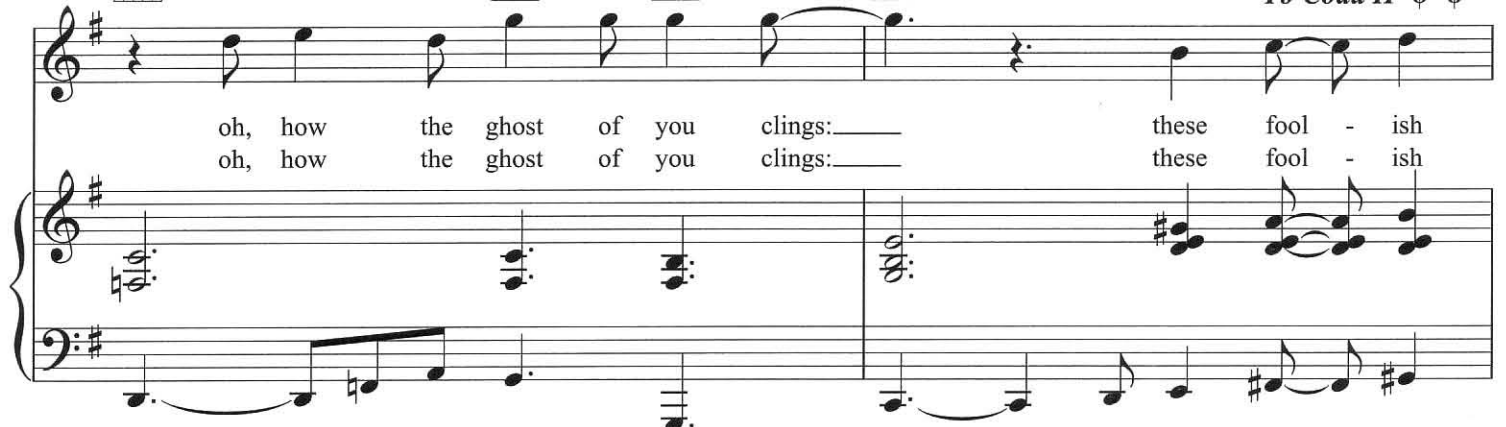













4. The scent of smould - ring leaves, the wail of steam - ers; _____
5. The sigh of mid - night trains in emp - ty sta - tions; _____

two lov - ers on _____ the street _____ who walk like dream - ers;
silk stock - ings thrown a - side, _____ dance in - vi - ta - tions;

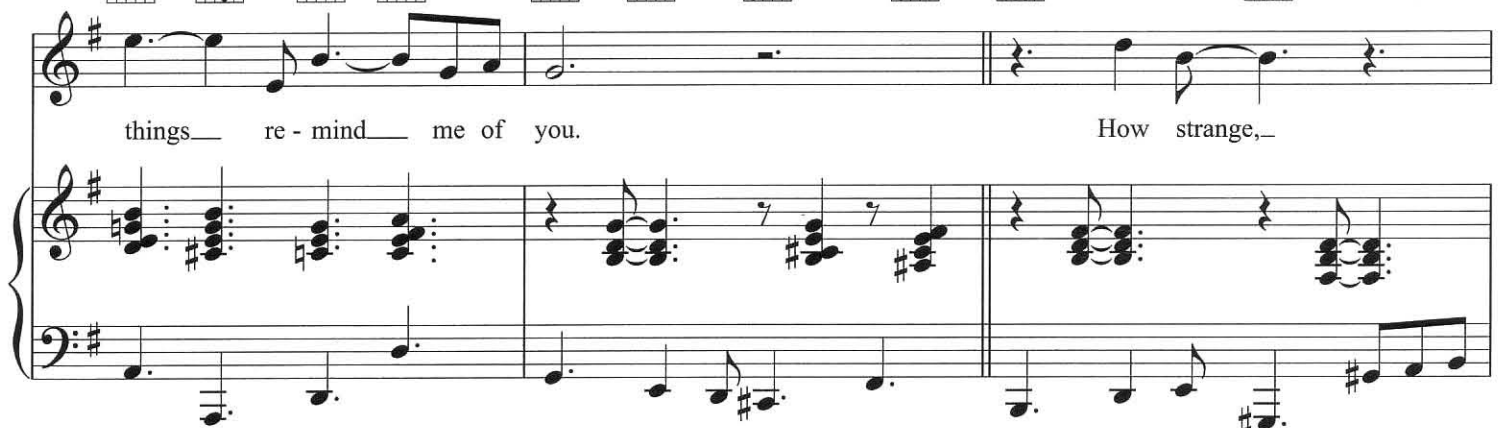
Dm7  G7sus4  G7  Cmaj7  E7  *To Coda II* 







oh, how the ghost of you clings: _____ these fool - ish
 oh, how the ghost of you clings: _____ these fool - ish




A⁹sus4  A⁹  C/D  D⁹  5fr  G  Em7  C#m7b5  F#7  Bm  G#m7b5 









things re - mind me of you. How strange,



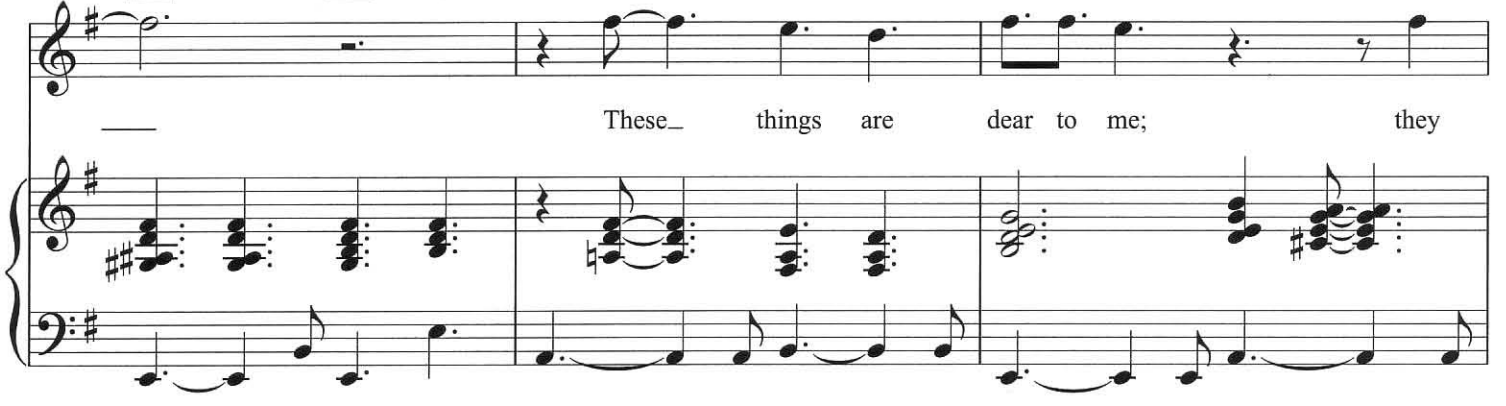
C#m7b5  4fr  F#7  Bm  Bm(maj7)  Bm7 

how sweet to find you still.



E⁹b5  E⁹  D/A  Bm  Em7  A⁹sus4  3fr  A⁷ 

These things are dear to me; they



D¹³



Ddim



C/D



D⁹



5fr N.C.

D.S.S. al Coda II

seem _____ to bring you _____ so near to me.

Coda II

Asus²/₄



A⁹



D¹¹



3fr

C/D



D⁹



5fr

G



Em⁷



things re - mind _____ me _____ of you, _____

Am⁷



D⁷



G



Em⁷



re - mind me of you, _____

Am⁷



D⁷



G



D⁷



G



re - mind _____ me of you. _____

Till There Was You

Words & Music by Meredith Willson

$\text{♩} = 92$ $\text{♪} = \text{♪} = \text{♪} = \text{♪}$

Emaj⁹



Fdim⁷



F#m⁷



F#m⁷b⁵



Emaj⁹



G#m⁷



Gm⁷



F#m⁷



B⁹



Emaj⁹



Fdim⁷



F#m⁷



B⁷#⁹



B⁷b⁹



1. There were

E Fdim⁷ F#m⁷

bells on a hill, but I nev - er heard them
 (2.) birds in the sky, but I nev - er saw them

F#m^{7b5} E G#m Gm F#m B





ring - ing; no, I nev - er heard them at all 'till there was
 wing - ing; no, I nev - er saw them at all 'till there was

1. E Fdim⁷ F#m Gm/A F#m/B B⁷ E Baug


you. 2. There were you.






E F#m⁷ Eaug/G# Amaj⁷ A#dim

Then there was mu - sic and won - der - ful


E/B  D7  C#7  2fr F#m 




ros - es, — they — tell me, — in sweet fra - grant




F#9  F#m/B  B7#9  B7b9  B7 





mea - dows — of dawn — and dew, — There was




E  Fdim7  3fr F#m7 

love — all a - round, — but I nev - er — heard it



F#m7b5  E  G#m  4fr Gm  3fr F#m  B  To Coda 

sing - ing; — no, I nev - er — heard it at all — 'till there was



E Fdim⁷ F#m Gm/A F#m/B B⁷ Emaj⁹

you.

Fdim⁷ F#m⁷

F#m7b⁵ Emaj⁹ G#m⁷ Gm⁷ F#m⁷ B⁹

D.S. al Coda

E Baug E F#m⁷ Eaug/G#

Then there was

⊕ Coda E Emaj⁹

you.

Time After Time

Words by Sammy Cahn

Music by Jule Styne

Freely ♩ = c.72

A^{add9} B⁹ E/G[#] C^{#m7} E/G[#] Em^{(b5)/G}

What good are words? I say to you... They can't con -

F^{#m7} B⁹ B^{13b9} E^{add9} C^{#m7} B^{add11} F^{#/A#} Am⁶

-vey to you... what's in my heart. If you could hear in - stead...

rit. a tempo ♩ = 114

E/G[#] B⁹ E⁵ B/D[#] C^{#m7} F^{#/A#} Am⁶ E/G[#] F^{maj7(#5)/G} F^{#m7} Amaj^{7(b5)/B}

the things I left un - said!

E C#m7 4fr F#m B7sus4 B7 Emaj7 C#m/G# 4fr

Time af - ter time, I tell my - self that I'm

2° Instrumental til *

F#m7 B7 E C#m(add9) C#m/G# 4fr

so luck - y to be lov - ing you;

F#7b5 4fr F#7 4fr G#7sus4 4fr F#/A# 4fr G#/B# 8fr C#m 4fr C#m(add9)/B

so luck - y to be

A#m7b5 D#7 G#m 4fr G#m7b5 3fr C#7b9

the one you run to see in the

E/B



F#9/A#



Am6



Eadd9



C#7sus4



time af - ter time, you'll hear me say that I'm

F#9sus4



F#9



Eadd9/B



C#m7



F#m7



B9



so luck - y to be lov - ing

1.

E



C#m



F#m7



B13



B7



2.

F#9/A#



Am6



you.

you.

E/G#



C#m7



F#m11



B13



E%



Luck - y to be lov - ing you.

That Old Feeling

Words & Music by Lew Brown & Sammy Fain

$\text{♩} = 108$ $\text{♪} = \text{♪} = \text{♪}$

F $\text{xx} \begin{array}{|c|c|c|c|c|c|} \hline \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ \hline \end{array}$ Fmaj7 $\text{xx} \begin{array}{|c|c|c|c|c|c|} \hline \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ \hline \end{array}$ A7b5 $\text{xox} \begin{array}{|c|c|c|c|c|c|} \hline \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ \hline \end{array}$ D $\text{xxo} \begin{array}{|c|c|c|c|c|c|} \hline \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ \hline \end{array}$ D7/F# $\text{oo} \begin{array}{|c|c|c|c|c|c|} \hline \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ \hline \end{array}$

I saw you last night — and got that old feel - ing. —

Gm $\text{xxx} \begin{array}{|c|c|c|c|c|c|} \hline \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ \hline \end{array}$ 3fr Gm(maj7) $\text{xxx} \begin{array}{|c|c|c|c|c|c|} \hline \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ \hline \end{array}$ 3fr Gm7 $\text{xxx} \begin{array}{|c|c|c|c|c|c|} \hline \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ \hline \end{array}$ 3fr Gm6 $\text{x} \begin{array}{|c|c|c|c|c|c|} \hline \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ \hline \end{array}$ Bbm6 $\text{x} \begin{array}{|c|c|c|c|c|c|} \hline \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ \hline \end{array}$ Csus4 $\text{x} \begin{array}{|c|c|c|c|c|c|} \hline \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ \hline \end{array}$ A7 $\text{oo} \begin{array}{|c|c|c|c|c|c|} \hline \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ \hline \end{array}$ N.C.

When you came in sight, I got that old feel - ing. —

Dm $\text{xxo} \begin{array}{|c|c|c|c|c|c|} \hline \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ \hline \end{array}$ A/E $\text{xx} \begin{array}{|c|c|c|c|c|c|} \hline \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ \hline \end{array}$ A $\text{xo} \begin{array}{|c|c|c|c|c|c|} \hline \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ \hline \end{array}$ Am(b5) $\text{xox} \begin{array}{|c|c|c|c|c|c|} \hline \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ \hline \end{array}$ D7 $\text{xxo} \begin{array}{|c|c|c|c|c|c|} \hline \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ \hline \end{array}$ D7/F# $\text{oo} \begin{array}{|c|c|c|c|c|c|} \hline \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ \hline \end{array}$

The mo - ment that you danced by, — I felt a thrill; —

G¹³  3fr

B^bm⁶ 


and, when you caught my eye, — my heart stood



Gm⁷  N.C.


G^b13(b5)  2fr N.C.


Fadd9 


F 


still. Once a - gain I seemed_ to feel_ that




A^{7b5} 

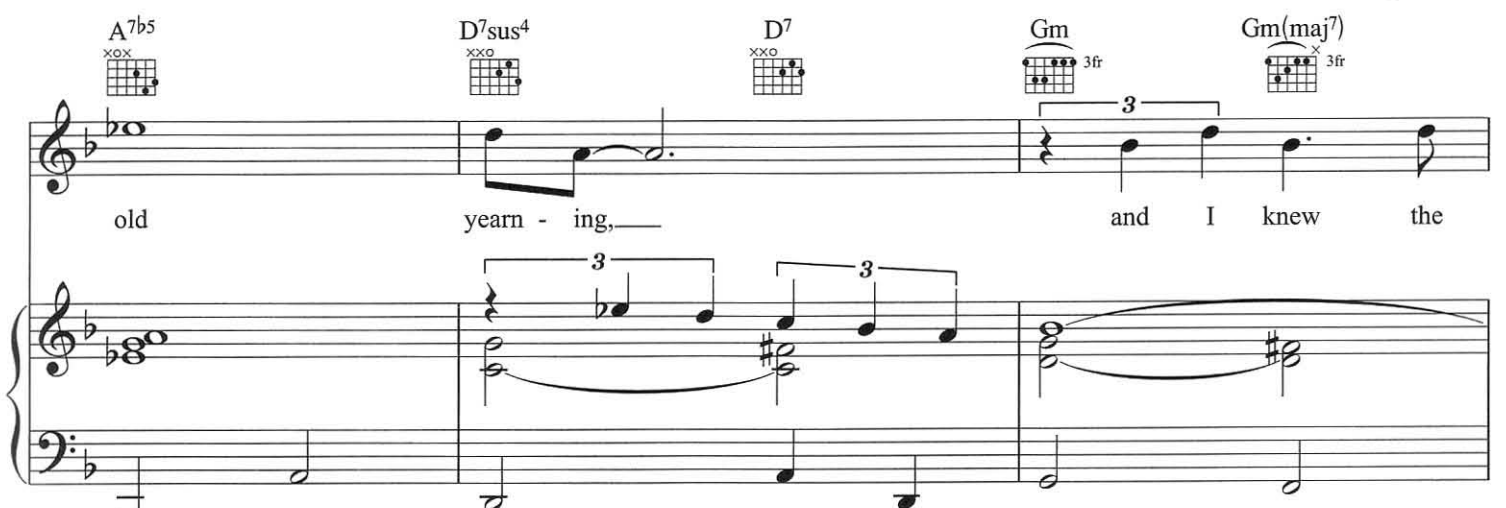
D⁷sus⁴ 


D⁷ 


Gm  3fr


Gm(maj⁷)  3fr

old year - ing, — and I knew the

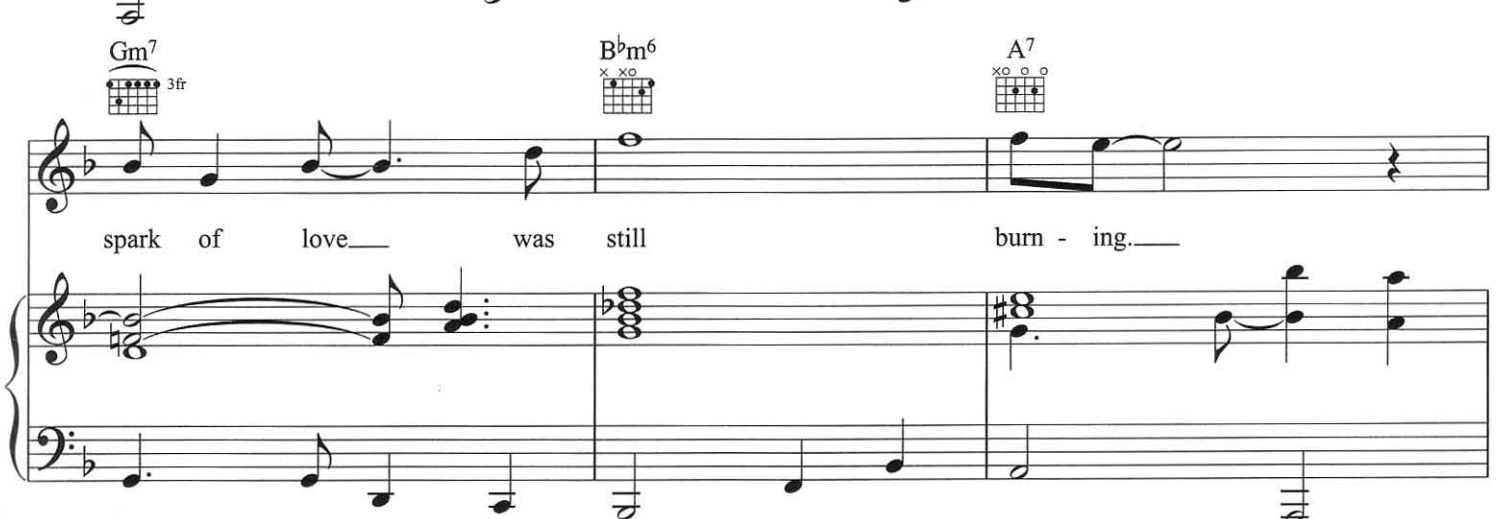



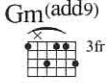


Gm⁷  3fr

B^bm⁶ 

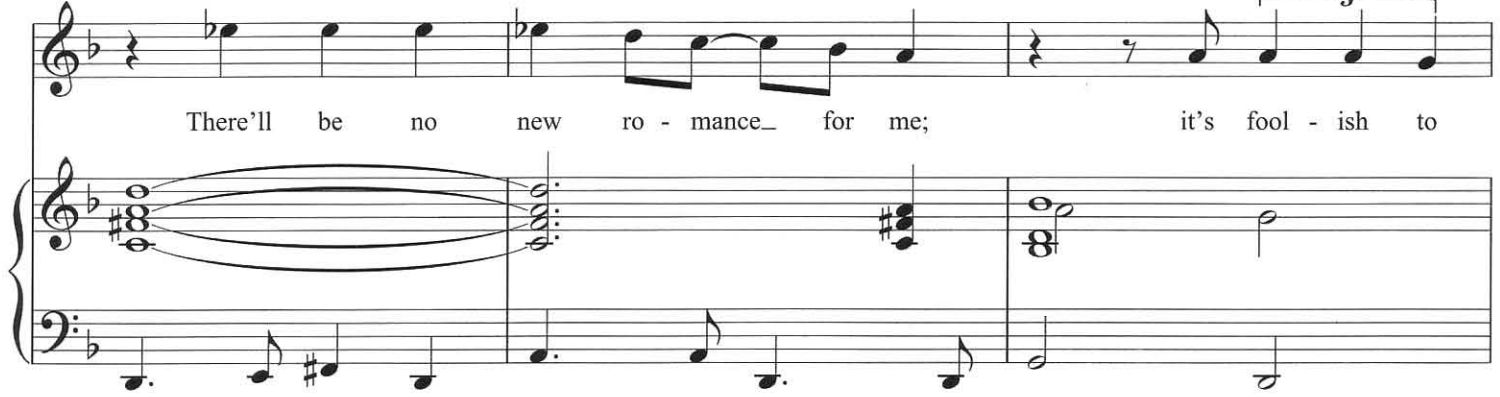
A⁷ 




spark of love_ was still burn - ing, —




D7  Gm(add9)  3fr Gm  3fr To Coda 






There'll be no new ro - mance_ for me; it's fool - ish to



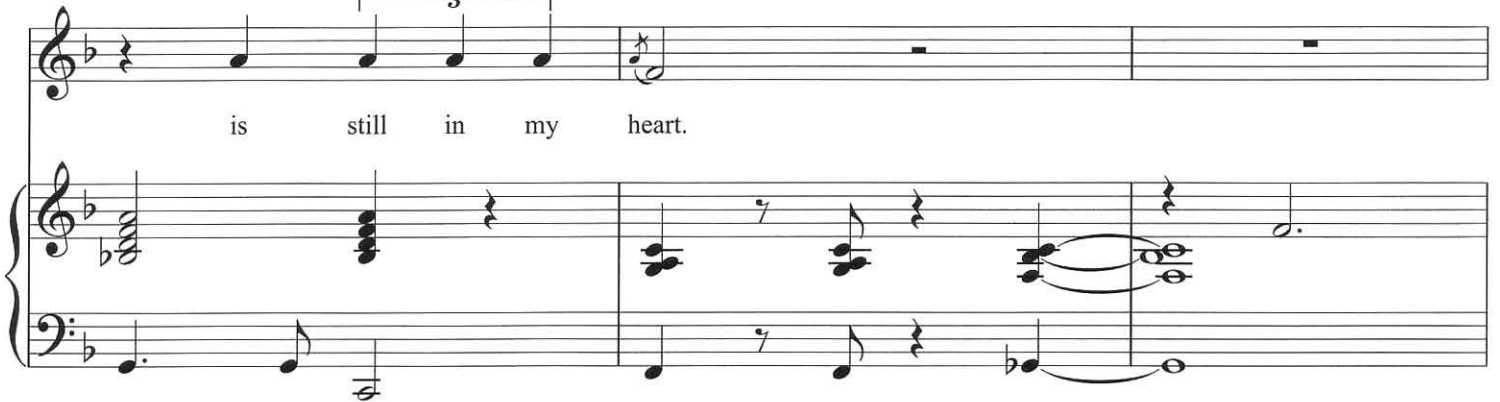
B^bm6  Dm  G13  3fr







start when that old, old_ feel - ing_




Gm⁹  3fr Gm⁹/C  3fr N.C.  Fadd9  N.C. G^bmaj7(b5) 

is still in my heart.



Fadd9  N.C.  N.C.  Am^{7b5} D  Gadd9  G 



G⁶ G Bm^{7b5} E⁷ Am Am(maj⁷)

This system contains the first four measures of the piece. The guitar part features chords G⁶, G, Bm^{7b5}, E⁷, Am, and Am(maj⁷). The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature is one sharp (F#).

Am⁷ Am⁶ Cm⁶ D⁷ N.C. B⁷ Em

This system contains measures 5 through 8. The guitar part features chords Am⁷, Am⁶, Cm⁶, D⁷, N.C., B⁷, and Em. The piano accompaniment continues with a treble clef staff and a bass clef staff. Measure 8 features a triplet in the treble clef.

B Bm^{7b5} E A¹³

This system contains measures 9 through 12. The guitar part features chords B, Bm^{7b5}, E, and A¹³. The piano accompaniment continues with a treble clef staff and a bass clef staff. Measure 10 features a triplet in the treble clef.

D.S. al Coda
Gm⁷ Gm⁷ Gb¹³

This system contains measures 13 through 16. The guitar part features chords Gm⁷, Gm⁷, and Gb¹³. The piano accompaniment continues with a treble clef staff and a bass clef staff. Measure 16 ends with a double bar line and a Coda symbol. The key signature changes to two flats (Bb and Eb).

♩ Coda

B^bm⁶



F/C



Fadd9



start

3

for that old, old

G¹³



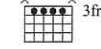
3fr

Gm⁷



3fr

Gm⁷/C



3fr

N.C.

Fadd9



Fadd9



N.C.

G^bmaj⁷(b⁵)



N.C.

feel - ing

3

is still in my heart,

Fadd9



N.C.



N.C.

G^bmaj⁷(b⁵)



Fadd9



N.C.



N.C.

G^b6(b⁵)



still in my heart.

8^{va}

The Way You Look Tonight

Words by Dorothy Fields

Music by Jerome Kern

$\text{♩} = 72$ $\text{♩} = \text{♩} = \text{♩}$




1. Some - day, — when I'm awf - 'ly low,
 (2.) love - ly, — with your smile so warm
 3° Instrumental



when the world is cold, I will feel a glow just think - ing of you
 and your cheek so soft; there is no thing for me but to love you

Cmaj7

Bm7

Am7

D9

1.
Gadd9

Em9

Am9

C/D



and the way_ you look to - night. 2. You're so_

and the way_ you look to - night.

2.

Gadd9

Gmaj9

Cm7add11

F11

F7b9

3.

Gadd9

E^b/F



B^bmaj9

Bdim

Cm7

F9

Dm7

Gm9



With each word, your ten - der - ness grows, tear - ing my fears a - part;

Cm9

F7b9

B^bmaj9

D^b7/A^b

Cm7

F13b9



To Coda

and that laugh that wrink - les your nose

B^bmaj⁹ Gm⁹ 3fr Am⁷ 5fr Cmaj⁷/D 5fr Gmaj⁷ E⁷

touch - es my fool - ish heart. Yes, you're love - ly;

Am⁷ D7^{b9} 2fr Bm⁷ E⁷

nev - er ev - er change, keep that breath - less charm.

Am⁷ D⁷sus⁴ D⁹/A Dm⁷add11 3fr G¹³/D 3fr D^{b9}

Won't you please ar - range it, 'cause I love you

Cmaj⁹ 3fr Bm⁷ Am⁷ D⁹ 4fr G⁶ 3fr C/D 3fr *D.S. 3° al Coda*

just the way you look to - night.

♯ Coda



and that laugh — that wrinkle - les your nose —



touch - es my fool - ish heart. — Yes, you're — love - ly;



nev - er ev - er change, keep that breath - less charm.



Won't you please ar - range — it, 'cause I love you

Cmaj⁹
x 0 0 0 3fr

Bm⁷
x 0 2 3 x

Am⁷
x 0 2 0 0

D⁷
x x 0 2 3

G
0 0 0 3

D^{b13}
x 0 2 3 x

just the way you look to - night,



Cmaj⁷
x 0 0 0 x

Bm⁷
x 0 2 3 x

Am⁷
x 0 2 0 x

D^{7b9}
x x 0 2 3 2fr

Gmaj⁷
x 0 0 0 3

Em⁷
0 0 0 0 3

just the way you look to - night, darl - ing;



rit.

Fmaj⁹
0 0 0 0 3

D⁹
x 0 2 3 4fr

Gmaj⁷
x 0 0 0 3fr

B^{7sus4}
x 0 2 3 2fr

just the way you look to - night.



C⁶maj⁷
x 0 0 0 x

Em⁹
0 x 0 0 x

Am⁹
x 0 0 0 3fr

F⁶
0 0 0 3

Gadd⁹
x 0 0 x



The Very Thought Of You

Words & Music by Ray Noble

Freely ♩ = c.69

Badd9



Bmaj9



Em9/B



The ve - ry

a tempo ♩ = 94



Bmaj7



B



Badd9



B6

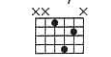


thought of you, -
2° Instrumental till * and I for - get to do the lit - tle

Badd9



Badd9/D#



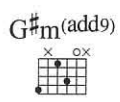
C#11



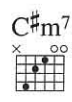
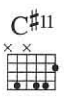
or - di - na - ry things that ev - 'ry - one ought to do.



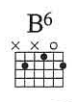
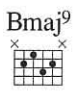
I'm liv - ing in a kind of day - dream, I'm



hap - py as a king; and, fool - ish though it may



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



-dea of you, the long - ing here for you:

Badd9 Badd9/D#

you'll nev - er know how slow the mo - ment's go — till I'm

C#11 C#9 F#11

To Coda Φ

near to you. — I see your face in ev - 'ry flow -

C#m/D# Gdim G#m7 4fr C#9

- er, — your eyes in — stars a - bove: it's just the

C#m9 F#11 Badd9

thought of you, the ve - ry thought of you, — my — love. —

F#11



D.S. al Coda

⊕ Coda

F#11



Musical notation for the first system, including vocal line and piano accompaniment.

face in ev - 'ry

C#7/D#



D#7b9



G#m



4fr

C#13



flow - er, your eyes in stars a - bove: it's just the

C#m7(b5)



4fr

F#7sus4



Badd9



thought of you, the ve - ry thought of you, my love.

Em⁶(maj⁷)/B



Repeat to fade

The ve - ry thought of you, my

We'll Be Together Again

Words by Frankie Laine

Music by Carl Fischer

♩ = 71 ♩. ♩. = ♩. ♩. (triplets)



Piano accompaniment for the first system, featuring a 4/4 time signature and a key signature of one flat. The music includes a treble and bass clef with various chords and triplet markings.



Vocal line for the first system, showing the melody and lyrics.

1. No tears, no fears; re -
 (2.) kiss, your smile, are
 3° Instrumental till *

Piano accompaniment for the second system, continuing the musical accompaniment with chords and triplet markings.



Vocal line for the second system, showing the melody and lyrics.

-mem - ber there's al - ways to - mor - row. So what if we have to part?_
 mem - 'ries I'll trea - sure for - ev - er. So try think - ing with your heart._

Piano accompaniment for the third system, concluding the piece with chords and triplet markings.

1.

D^bmaj⁹
x x x x 4fr

D^b6
x x x x

D^bmaj⁹
x x x x 4fr

Gm⁷b⁵
x x x x

G⁷aug
x x x x 3fr

C¹¹
x x x x

C¹³
x x x x 3fr

We'll be to - geth - er a - gain.

2. Your

Gm⁷b⁵
x x x x

C⁷
x x x x

F⁶
x x x x

D^b9
x x x x

C⁷#⁹aug
x x x x

We'll be to - geth - er a - gain.

* Times__ when I know you'll be

Fm(maj⁷)
x x x x

Fm
x x x x

D^b9
x x x x

C⁷#⁹aug
x x x x

Fm(maj⁷)
x x x x

Fm
x x x x

lone - some,

times__ when I know you'll be sad,

D^b9
x x x x

Cm⁷b⁵
x x x x

B¹³
x x x x

B^b13
x x x x

Gm⁷b⁵
x x x x

D^b9
x x x x

don't let temp - ta - tion sur - round you;

don't let the blues make you

C¹¹ C¹³ F⁶ D^{b9} Gm⁷ C⁷ C^{#dim}

bad. Some day, some way, we'll

Dm⁷ Dm(maj⁷) Dm⁷ G¹³ E^bm⁹ A^b13

both have a life - time be - fore us. For part - ing is nev - er good -

D^bmaj⁹ B^bm⁷ A^b6 Gm^{7b5} C^{7b9} F^{6/9} D^b7 C⁷

-bye; we'll be to - geth - er a - gain.

To Coda

D.S. al Coda

Coda

Dm⁷ Dm⁷ B⁷#⁹ B^b13 A⁷aug

Repeat to fade

- gain.

Selections from both best-selling albums,
arranged for piano, voice and guitar.

As Time Goes By
Crazy She Calls Me
Don't Get Around Much Anymore
For All We Know
I'm In The Mood For Love
It Had To Be You
Moonglow
The Nearness Of You
Smile
That Old Feeling
These Foolish Things
Till There Was You
Time After Time
The Very Thought Of You
The Way You Look Tonight
We'll Be Together Again



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