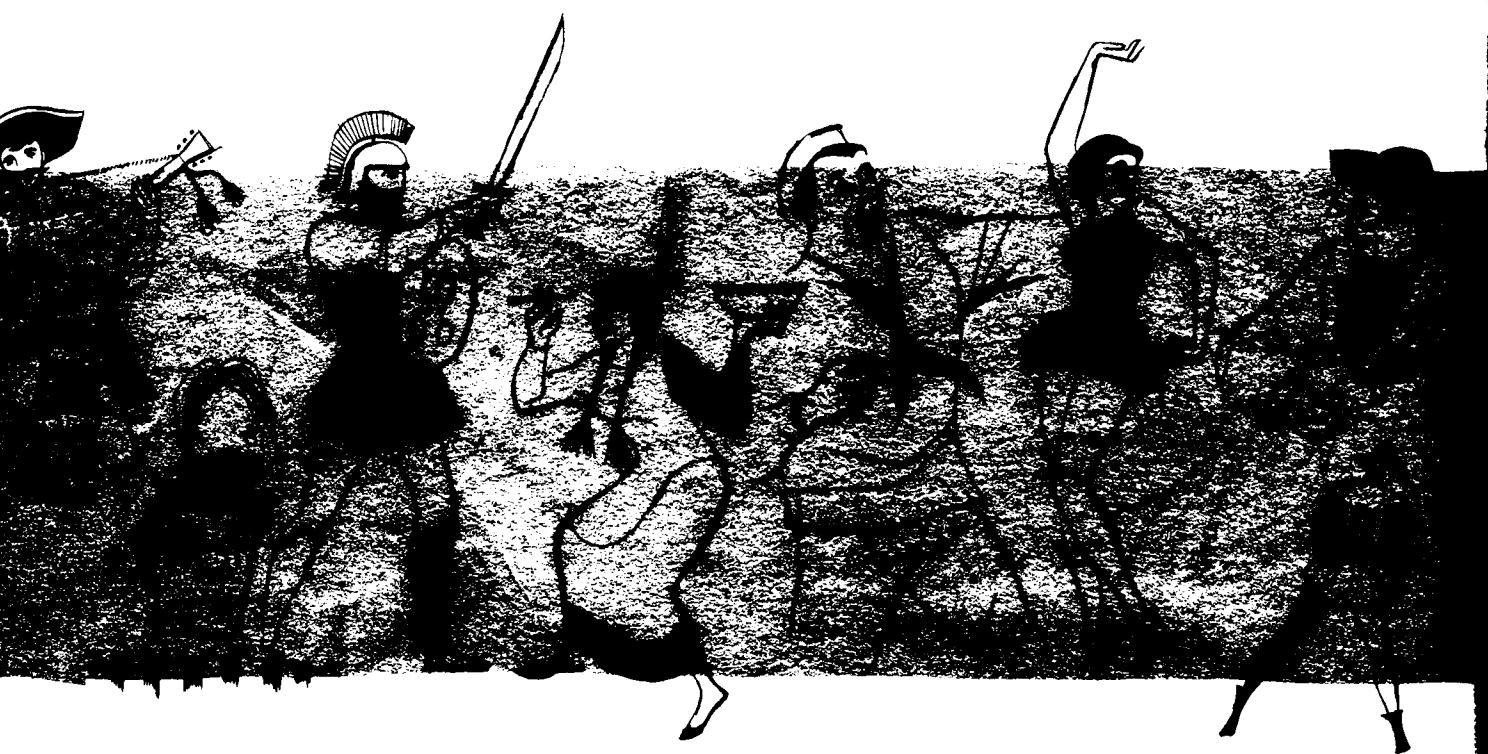


*Foreword by MOSS HART*

*Illustrations by Robert J. Lee*

*Arrangements by Dr. Albert Sirmay*



*The* COLE PORTER  
*Song Book*

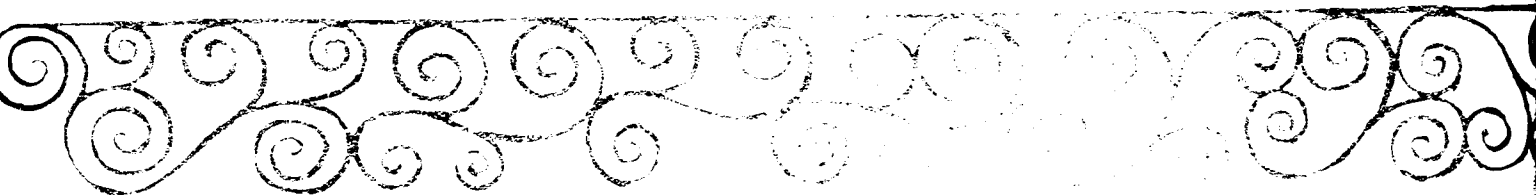
THE COMPLETE WORDS AND MUSIC  
OF FORTY OF COLE PORTER'S  
BEST-LOVED SONGS

SIMON AND SCHUSTER · NEW YORK

1959



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TEXT PRINTED BY POLYGRAPHIC COMPANY OF AMERICA, N. BENNINGTON, VERMONT

BINDING BY TAUBER'S BOOKBINDERY, INC., NEW YORK

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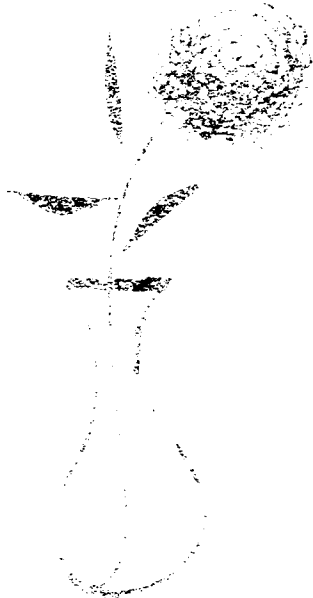
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*Paul Hesse*





# FOREWORD

*by*

*Moss Hart*

**T**IME FLIES. It is just twenty-seven years ago that I watched Cole Porter swing through the doors of the Ritz Bar in Paris and survey the room, his eyes searching the tables for the young man who had a letter of introduction to him. Though I had never seen him before, I knew that the man standing in the doorway was unmistakably Cole Porter; he looks, I thought quickly, exactly like one of his songs. The small, lithe figure beautifully turned out, the intensely alive face, the immense dark eyes wonderfully set off by the brilliant red carnation in the lapel of his suit—it could not possibly be anyone else. I waved toward him, and as he caught the gesture he smiled back and made his way to my table.

That dazzling smile was quite the best thing I had seen of Paris to date. I am aware that it is heresy not to be enamored of this jewel of cities at first glance and to remain forever afterward her willingly indentured slave, but I seemed to be impervious to the beauty and charm of Paris on this, my first trip, and I have remained so ever since. Indeed, Paris—the Paris that had escaped me—now seemed suddenly to blossom and come alive for the first time as Cole Porter talked, though I knew well enough that Cole Porter was as American as Peru, Indiana, where he was born. He had the gift, I was to learn later, of making any city singularly his own. Wherever he happens to be—London, New York, Venice, Hollywood—there the essence of the city seems to be caught, the secret of the city captured. Paris was his monarchy at the moment, and just before we parted he made a gesture so regal and at the same time so Parisian that to my Brooklyn-bred eyes it had the effect of making me feel that I was seeing the Paris of my imagination at last.

Along with the letter of introduction from Irving Berlin, I had brought with me a small package as well, which I had been asked as a favor to deliver to Cole Porter, since I would be in Paris the week before Christmas and the transatlantic mails at that time of year were somewhat uncertain. “George Hale asked me to bring this to you,” I said, handing the package over.

“Doesn’t say a word about not opening it until Christmas, does it?” he said, and tore at the wrapping eagerly.

Inside the paper, a small, red leather box with the jeweler’s name—Cartier—stamped on it lay exposed. He opened the box, glanced at the contents and smilingly turned the box



around for me to have a look. Two long, thin slabs of gold with the initials "C. P." engraved on each lay somewhat nakedly on the white satin inside the box.

I stared at them, puzzled for a moment, and then asked, "What are they?"

"Garters," he replied, and lifted them out. I watched, astonished, as he lifted each of his trouser legs, revealing a gold garter on the sock above each leg, removed the old ones from each and put the new ones on, and in further astonishment I heard him call, "Hey, Jimmy!" to the barman and toss the old gold garters across the bar.

Before this moment I had not known such a thing as gold garters existed. Now I had seen an old pair of gold garters blithely tossed across a bar and new ones installed. My face must have mirrored the amazement and wonder I felt, for Cole Porter, turning back to me, looked at me and burst into laughter. "It's the way Christmas always ought to start, isn't it?" he said. I could only nod dumbly in reply. "Will you dine with us one night while you're here?" he asked. "I know Linda would like to meet you. I'll have my secretary call you at the hotel." He glanced at his watch and sighed. "Late. Late again," he said, quite like the White Rabbit in *Alice in Wonderland*, and then held out his hand to me and smiled, the same dazzling smile that seemed to light up the entire Ritz Bar. I shook his hand and watched him swing through the doors once more and out into a Paris that seemed peculiarly his.

I have set down my first meeting with Cole Porter because it seems to me to contain some of the gaiety, the impishness, the audacity and the wonderful insouciance of some of his songs. It is hard now to remember the original impact of Cole Porter on the musical theater of the middle and late nineteen twenties. He burst upon that moribund world with the velocity of a meteor streaking across the sky. His words and his music had an abandon, a stunning freshness, a dash and a lyrical agility that were completely new to our ears. The verve of "Let's Do It," the brisk ardor of "You Do Something to Me," the sultry boldness of "Love for Sale," the mordant glow of "What Is This Thing Called Love?" seemed to blow the winds of a graceful and polished world across the musty musical theater of those days and make the majority of the songs we had been singing sound downright provincial. The great ballads—"Night and Day," "I Get a Kick Out of You," "Easy to Love"—and all the others that were to run riot down the years were to come later, but in the late twenties we were suddenly aware that a new musical voice of immense vigor and freshness was making itself heard—a forcible talent that was racy and slashing and bold, but a talent that had great elegance and a curious kind of purity. One thing was certain even then: no one could write a Cole Porter song but Cole Porter. Each song had a matchless design and a special felicity of its own that stamped it as immediately and uniquely his.

I dined twice with the Porters during my ten-day stay in Paris and fell in love, as everyone did, with Linda Porter. To fall in love with Linda Porter was as much a part of a young man's first trip to Paris as eating snails at Fouquet's or climbing the Eiffel



LINDA PORTER

Tower. They were a wonderful pair, the Cole Porters. They were rich, they were gifted, and they moved about with infinite ease and lightheartedness in two worlds—the world of fashion and glitter and the pantaloon world of the theater. Their house in Paris was exquisite, one of the most beautiful houses I have ever seen, and Linda Porter, a legendary beauty herself, lent something of her own radiance and splendor to their life together so that everything and everyone in their house seemed to shine and sparkle with a little of her own special grace. She was a woman of immense delicacy, with an enchanting turn of mind, as easily beguiled by a chorus girl as by a duchess and equally at home with both. Together, the Porters bloomed in a scintillating world that seemed uncommonly festive, and I thought to myself on my last evening with them, What fun it would be to do a musical with Cole Porter. I dismissed this conceit from my mind quickly enough. I was a mere neophyte—barely out of Brooklyn and my first play—and Cole Porter was already one of the most sought-after of all composers. Yet less than two years later, that is exactly what happened. We did do a musical together. Moreover, we sailed around the world to write that musical, and I learned to my chagrin that the jaunty and debonair world of Cole Porter disappeared completely when he was at work, and that Linda Porter, who accompanied us, was as stern and jealous a guardian of that work as Cole Porter himself.

The enterprise—an enterprise that was ultimately to emerge as the musical called *Jubilee*



—began innocently enough. This time, I was lunching with Cole Porter some eighteen months or so after my Paris trip, in New York—a New York that was, in spite of the depression and the New Deal, almost convulsively singing “You’re the Top,” “I Get a Kick Out of You” and “Blow, Gabriel, Blow” from *Anything Goes*, which had opened at the Alvin Theatre three nights before. The clientele of the restaurant where we were lunching seemed to be composed almost exclusively of people who had been part of that opening-night audience, and they streamed over to our table making congratulatory sounds and cooing admiration in two or three different languages and a variety of accents. It made any kind of conversation between us difficult if not impossible, but somewhere or other in the middle of lunch I tossed out an idea for a musical I had recently had and then brushed it aside with something else that was very much on my mind that day.

“I think I came to a decision this morning,” I said. “I’m going to drop work completely for a while. There are always ideas—there are always plays to be written—but always at the expense of something else. I don’t want to settle for that quick trip to Europe wedged in between work and rehearsals. I want to see the whole damn world and I want to see it now. I’m going to take a year off and racket around the world.”

Cole Porter looked at me soberly for a full moment before he spoke. “Why not do both?” he said. “I like that idea of yours for a musical. Why don’t we do it and go around the world at the same time?”

Again I looked at him with the same mixture of astonishment and wonder that had made him burst into laughter as I watched him put the new gold garters into place.

“Why not?” he persisted. “I could leave next week. Couldn’t you?” He was already up from the table and making his way toward the door. “Let’s stop by Cook’s and find the first round-the-world sailing,” he said, “and then go back to the hotel and tell Linda.” It was all very matter-of-fact and somehow absurdly *fait accompli*.

The day of our luncheon was a Wednesday, and the first boat that sailed around the world happened to be for the following Tuesday. We were on it. Another thing I was to learn about Cole Porter was that when he wanted something, mountains moved and the earth shook. Very few people ever said “no” to him. Abject surrender was the general rule. That dazzling smile could disappear with frightening rapidity and a glacial mask could take its place.

The first ten days of the trip were given over to a detailed discussion of the general architecture of the show—lazy, pleasant, sunny days marred only by the ship’s orchestra, which promptly broke into “You’re the Top” or “I Get a Kick Out of You” each time our party entered the dining room or the ship’s lounge. The first strains of music were always accompanied by loud, wild moans from Monty Woolley and more civilized ones from Howard Sturges, two old friends of the Porters’ who had come along for the trip and who found the constant playing of Cole Porter songs almost as unbearable as did Cole Porter himself. He quite literally hated to hear his music played or sung under any



other conditions but his own precise and exacting ones. It was his fate and ours, however, to be plagued by hotel orchestras hidden behind potted palms manfully blaring out "You're the Top" in Bombay, in Zanzibar, in Rio, and even—by what miracle of communication no one of us could fathom—in Tahiti and Bali. It was, as Monty Woolley phrased it, "the white man's burden," and there was little to do but sigh and bear it.

Within two weeks I had developed enough of a rough outline for Cole to begin to think of songs, and almost immediately a great change took place. Cole Porter "worker" and Cole Porter "playboy" were two different beings. The change in him was as remarkable as it was revealing. The secret of those marvelously gay and seemingly effortless songs was a prodigious and unending industry. He worked around the clock. I had, and have always had, a fixed schedule of work. A writer of plays or prose is usually good for two or three hours of consecrated work a day and no more. He must choose the hours of the day that suit him best and use those hours to the full. Then it is over. Some writers work best at dawn, some choose even the small hours of the night, but my best hours have always been the late-morning ones. As a consequence, I would emerge from my cabin shortly before lunch ready, eager and waiting for the wonderful world of the Porters to begin, but the wonderful world of the Porters had completely disappeared.

From the time I handed him the outline with the first two or three songs indicated, Cole Porter seemed to withdraw not only from our party but from the human race as well. Indeed, I sometimes suspected that he used work as a weapon to shield himself from a boredom whose threshold was extremely low; he could withdraw and disappear before one's eyes with an almost sinister facility. His withdrawals were not confined to the moment when he entered his cabin to sit at the small upright piano; they spilled over the luncheon table, the dinner table, and even onto some of the sightseeing tours when the boat docked.

The boat stopped first at Kingston, Jamaica, and another side of his nature I had not bargained for was immediately and exhaustingly revealed. He was an indefatigable sightseer, a tourist to end all tourists. Everything held an interest for him. No ruin was too small not to be seen, particularly if it meant a long climb up a steep hill; no ride into the interior was too much or too far, if it was a broiling hot day and there was a piddling waterfall at the end of it. Even the flora and fauna fascinated him, and he would drive miles to gape at a native shrub or an animal that flourished only in a particularly disagreeable part of whatever country we were in. Yet even his insatiable tourism, it turned out, was also grist to the mill of work, which went on whether he was sightseeing, eating or, for all I knew, while he was sleeping at night. I made this discovery a few days later when I went to his cabin to hear the first song written for *Jubilee*. It was called, astonishingly enough, "The Kling-Kling Bird on the Divi-Divi Tree," a bird and a tree I had heard him asking innumerable questions about during our stopover in Jamaica. It did not surprise me too greatly, therefore, when, sometime after we had sailed away from



Samoa, he informed me that one of the chief ballads for the show was to be entitled "Begin the Beguine." The beguine was a native dance we had driven endless hot miles to witness, and my reservations about the length of the song (I am somewhat ashamed to record that I thought the song had ended when he was only halfway through playing it) were overridden by my relief that one of the chief love songs of the show was not to be about a koala bear or a duck-billed platypus, one or the other of which he had found completely entrancing.

As I grew used to his method of working, however—the long, baffling silences, the sudden withdrawals—I became increasingly fascinated and admiring of the profound sense of dedication he brought to his work. I do not know if it is generally known that Cole Porter is a first-rate musician, thoroughly schooled in musical theory and harmony, with a large and cultivated knowledge of classical music at his command. It was, I know, a surprise to me. Those songs which seemed almost to cascade from the piano with infinite ease and grace, those words which were so captivatingly set to music that in combination they sounded almost as if they had written themselves, had been arrived at with immense labor and out of a solid musical background. Without that background, and in spite of his great musical gift, I do not think he could have written "Begin the Beguine," a song that was as far ahead of its time musically in 1935 as "What Is This Thing Called Love?" was ahead of its time in 1929. Likewise, his steeplechase agility with words—words that seem to quicken the music or fill it with languor and very often with passion—spring from a real devotion to the English language. Here again his erudition is surprising, his knowledge encyclopedic and his taste impeccable. The trite, the hackneyed, the commonplace word was never settled for. The search for the right word—the unerring word that would fit the musical note with exactitude and express precisely what he wanted the song to say—was like the quest for the Holy Grail. There was something almost mystical about his constant pursuit for the explicit, tangible word that would highlight the rhyme scheme or illuminate the middle of a song and make it soar to the end. Wit and elegance he had at his fingertips, and he could write clever, smart and even brilliant lyrics by the yard, but he was scrupulous about what each particular song was to say in relationship to the score as a whole, and he polished and worried over so simple a song as "Why Shouldn't I?" until it gleamed like the perfect little song it is.

I learned a lasting lesson from watching Cole Porter at work. It was, simply, that no artist, however gifted, can ever rely solely on his gift without a steady and relentless industry in its application. The ability to use his gift with vigor and constancy is almost as necessary a requisite as talent itself. Cole Porter is a prime example of this depressing truism. Though the most self-indulgent and the most pleasure-loving man I have ever known, indulgence and pleasure both stopped dead the moment songwriting began. Per-versely enough, and to point up the exception to every rule, I suppose, he could fashion a song overnight when necessity demanded it. I was given a startling example of this shortly before rehearsals began.



## MOSS HART

*Marcus Blechman*

Both score and book had been completed by the time we returned to New York. The weekend before rehearsals were scheduled to begin, I accompanied him to Leonard Hanna's farm in Ohio for a last respite before the frenzy that lay just ahead. On Saturday afternoon as we walked through the quiet September countryside, inevitably discussing the only topic that held any interest for either of us, I brought out into the open a nagging thought I had long held—that the score still lacked a major song in the second act. He was surprised, but quickly agreed with me. Thereafter silence fell and the withdrawal began. I might just as well have been strolling through the woods by myself. Early on, I might have mistaken this for annoyance, but I knew by now that he was already at work. Mentally I made a note that, with luck, we might have the song for the third week of rehearsal. It is unwise to count on predictability in people, more particularly in anyone as unpredictable as Cole Porter. The next morning he called me into the living room and closed the doors. He placed a scribbled sheet of note paper on the music rack of the piano and then played and sang the verse and chorus of "Just One of Those Things." No word of either verse or chorus was ever altered. It has been played and sung through the years exactly as I heard it on that Sunday morning in Ohio, a song written overnight, thereby defying all the nice little rules I had conceived about work. The fact remains, however, that with this one exception a Cole Porter song is usually the end product of



hours and days of work such as no self-respecting longshoreman would ever accept without complaining to his union.

*Jubilee* was a pleasant enough success, and it is interesting to note that two of its songs that I have mentioned—"Begin the Beguine" and "Just One of Those Things"—were dismal failures both in the show and with the public as well. The critics were dismissive and the public uninterested in them. Not until three or four years later did either song begin to assume the characteristics of a popular "hit" or begin to achieve the acclaim that has made them two of the standard songs of the American musical theater.

*Jubilee* was also the end of our collaboration. We have never done another musical show together. I do not know quite why. Through the years we have talked of doing another one, but somehow it has never come to pass. Shows either happen or they don't happen. That is as reasonable an explanation as I can give. Meanwhile, that unending and, to me, unrivaled flow of words and music has continued to pour forth. These recollections are being written during a holiday in Jamaica, and quite accidentally two days ago some vivid memories of our collaboration and of Cole Porter were sent spinning across my mind. A river picnic was arranged for one of the final nights of our stay. Food and a little Jamaican orchestra were dispatched on ahead, and the picnickers followed in large canoes. A huge bonfire was lit, and, after the party, we fell into song in the way common to all picnic parties. We sang Berlin, Gershwin, Kern, Rodgers and Hammerstein and Cole Porter.

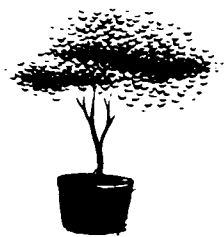
In that lush jungle setting, "Begin the Beguine" seemed particularly appropriate, and I suddenly recalled the time I had first heard it sung by Cole Porter himself, sitting at the upright piano in his cabin as the boat sailed toward the Fiji Islands. I remembered, too, my first glimpse of him in the Ritz Bar, and, long afterward, my vivid memory of him when he was valiantly fighting the effects of a tragic riding accident. I do not think any memoir of Cole Porter can be written without mention of his defiance and his fortitude in triumphing over a catastrophe that would have broken and overwhelmed a lesser man. It is marvelous to think that so many of these songs—including the great score of *Kiss Me, Kate*—these blithe and sunny songs that America has danced and sung for the past two decades, have come from a man whose daily battle against pain and defeat was in itself a lesson in courage and gallantry. It is a testament to the greatness of the human spirit.

In a bleak and sometimes ugly world, to witness an act of personal heroism is to know forever what human beings can be and can do, for it does not always follow that a first-rate artist is an estimable fellow, nor does it matter, I suppose. Too often, however, the artist apart from his talent is a disappointment; he is not very much of a person and it is almost always disillusioning for the hero worshiper to come face to face with his hero. Cole Porter is one of the rare exceptions. He was an early hero of mine and he has remained a late one. He is quite as matchless as his music.

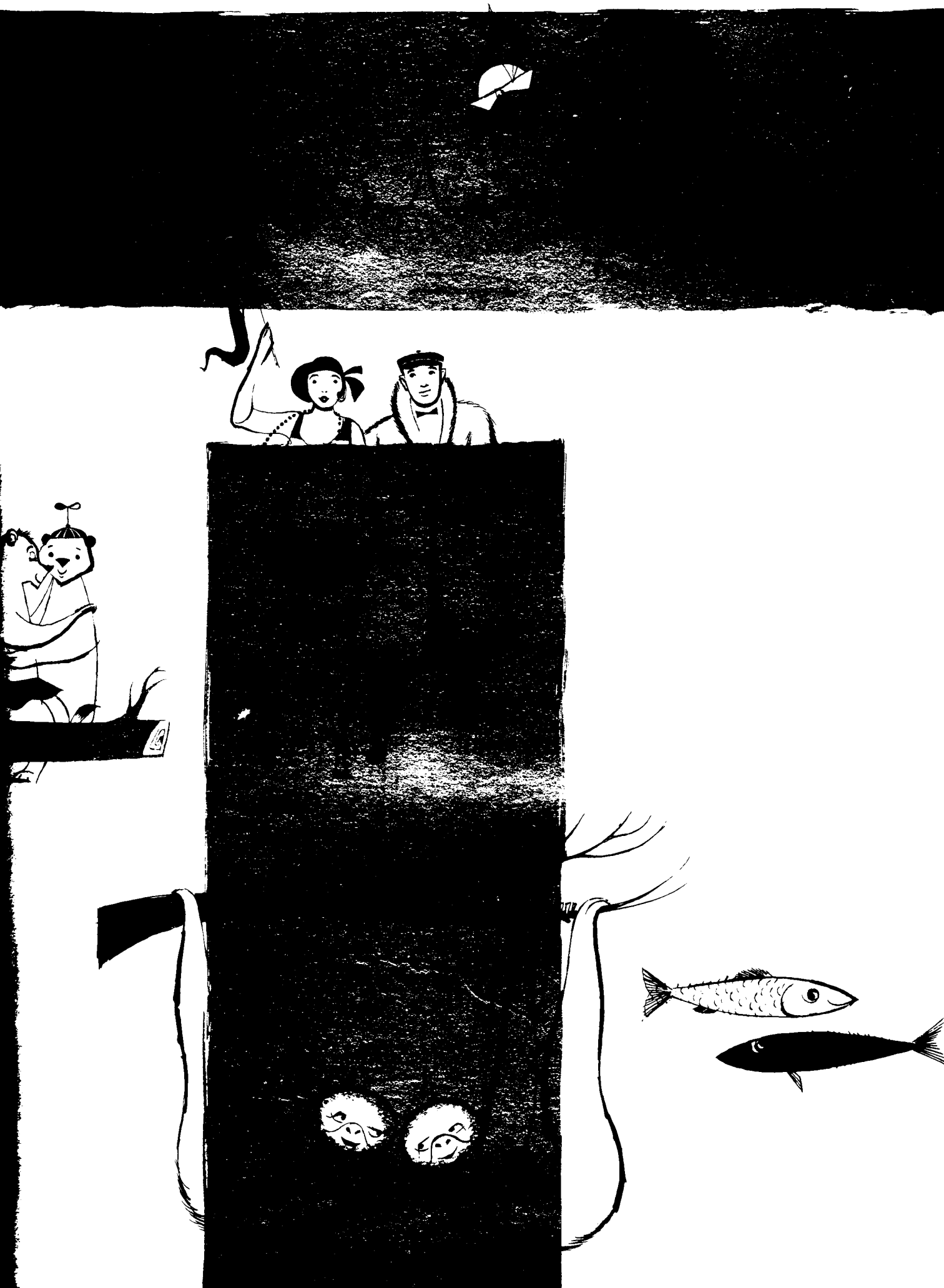
MOSS HART



*The*  
COLE POINT  
*Song Book*







# Let's Do It

FROM PARIS

Moderato

*mp cresc.* *mf*

Semplice (not fast)

Bb6      F7      Bb      F7

When the lit - tle blue-bird, Who has nev - er said a word, Starts to

*poco rit.* *p a tempo*

Bb   Bbaug.   Bb6   Ebm   Bb   Faug.   Bb6   F7

sing: "Spring, Spring!"      When the lit - tle blue - bell In the

*mf* *p*

B $\flat$  F7 B $\flat$  B $\flat$ aug. B $\flat$ 6 E $\flat$ m B $\flat$  B $\flat$ aug.

bot - tom of the dell Starts to ring: "Ding, ding!" When the

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a quarter note on G4, followed by eighth notes on A4, B4, and C5, then a quarter note on B4, and finally a quarter note on A4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *mf* is present.

E $\flat$  E $\flat$ m6 B $\flat$  C7 F9

lit - tle blue clerk In the mid - dle of his work Starts a

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note on G4, followed by eighth notes on A4, B4, and C5, then a quarter note on B4, and finally a quarter note on A4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

B $\flat$  Bdim F7 F $\flat$ aug. B $\flat$ 6 B $\flat$ 7

tune to the moon up a - bove, It is na - ture, that's all, Sim - ply

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note on G4, followed by eighth notes on A4, B4, and C5, then a quarter note on B4, and finally a quarter note on A4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mp* is present.

E $\flat$  E $\flat$ m B $\flat$  F $\flat$ aug.

tell - ing us to fall in love. And that's why

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter note on G4, followed by eighth notes on A4, B4, and C5, then a quarter note on B4, and finally a quarter note on A4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamic markings include *p*, *mf*, *f*, and *mf*. A *sva* (sustained vibrato) marking is present over the final notes.

Refrain (*brightly*)

Bb

F7

Bb

1. Birds do it, — Bees do it, — E - ven ed - u - cat - ed  
 2. Spon - ges, they say, do it, — Oy - sters, down in Oy - ster  
 3. -flies in the reeds do it, — Sen - ti - men - tal cen - ti -  
 4. -zees in the zoos do it, — Some cou - ra - geous kan - ga -

*p*

Eb6

Ebm6

Bb

F7

Bb

Ebm

fleas do it, — Let's do it, — Let's fall in love. \_\_\_\_\_  
 Bay, do it, — Let's do it, — Let's fall in love. \_\_\_\_\_  
 pedes do it, — Let's do it, — Let's fall in love. \_\_\_\_\_  
 roos do it, — Let's do it, — Let's fall in love. \_\_\_\_\_

Bb Faug.

Bb

F7

— In Spain, the best up - per sets do it, —  
 — Cold Cape Cod clams, 'gainst their wish, do it, —  
 — Mos - qui - toes, Heav - en for - bid, do it, —  
 — Im sure gi - raffes on the sly do it, —

*mf*

*p*

Bb

Eb6

Eb6

Bb

Lith - u - an - i - ans and Letts do it, — Let's do it, —  
 E - ven laz - y jel - ly - fish do it, — Let's do it, —  
 So does ev - 'ry ka - ty - did do it, — Let's do it, —  
 Heav - y hip - po - pot - a - mi do it, — Let's do it, —

F7

Bb

Cm7

Bb

Gm

Let's fall in — love. — The Dutch in old Am - ster -  
 Let's fall in — love. — E - lec - tric eels, I might —  
 Let's fall in — love. — The most re - fined la - dy —  
 Let's fall in — love. — Old sloths who hang down from —

Cm7

Bbmaj.7

Fm7

Bb7

Eb

dam do it, — Not to men - tion the Finns. Folks in Si -  
 add, do it, — Though it shocks 'em, I know. Why ask if —  
 bugs do it, — When a gen - tle - man calls. Moths in your —  
 twigs do it, — Though the ef - fort is great. Sweet gui - nea —

Ab7

Db

F7

Faug.

Bb

am do it;— Think of Si - a - mese twins. Some Ar - gen - tines with - out -  
 shad do it?— Wait - er, bring me shad roe. In shal - low shoals, Eng - lish -  
 rugs do it;— What's the use of moth - balls? And that's why Chinks do it, -  
 pigs do it;— Buy a cou - ple and wait! The world ad - mits bears in -

F7

Bb6

Eb7

means do it, — Peo - ple say, in Bos - ton e - ven beans do it, —  
 soles do it, — Gold - fish, in the pri - va - cy of bowls, do it, —  
 Japs do it, — Up in Lap - land all the lit - tle Laps do it, —  
 pits do it, — E - ven pe - kin - es - es in the Ritz do it, —

Bb

Gm

Ebm6

F7

Bb

Ebm

1. 2. 3.

Bb Faug.

4.

Bb

Let's do it, — let's fall in — love.  
 Let's do it, — let's fall in — love.  
 Let's do it, — let's fall in — love.  
 Let's do it, — let's fall in — love.

2. Ro - man - tic  
 3. The dra - gon -  
 4. The chim - pan -



# You Do Something to Me

FROM FIFTY MILLION FRENCHMEN

Moderato

*mf* *rit.*

Not fast

$E_b$   $Bb7$   $E_b$   $E_b7$   $A_b$   $E_b$

I was might - y blue, Thought my life was

*P a tempo* *mf*

$Fm7$   $F7$   $Bb7$   $C\#dim$   $Bb9$

through, Till the heav - ens o - pened

*(b)*

Eb Cm7 Ddim Eb Ebdim Ebm Bb7  
 And I gazed at you. Won't you tell me,

*espr.* *p*

Ebm Eb7 Abm Ebm F7 Gm Gm7  
 dear, Why, when you ap - pear, Some-thing hap-pens

*mf* *p*

Gm6 F#dim Fm6 C7 Fm B7 Bb7  
 to me And the strang-est feel - ing goes through me?

*poco rit.*

Refrain - Slowly, with expression

Eb D Eb6 Ebmaj.7 D Eb6  
 You do some-thing to me,

*mp a tempo*

Eb                  Bbaug.   Eb                  Edim7                  Bb7

Some thing that sim - ply mys - ti - fies me

Detailed description: This system contains the first four measures of the piece. The vocal line is in the upper staff, with lyrics 'Some thing that sim - ply mys - ti - fies me'. The piano accompaniment is in two staves below. The key signature has two flats (Bb and Eb). The first measure has a whole note Eb. The second measure has a dotted quarter note Bb and an eighth note Eb. The third measure has a dotted quarter note Gb and an eighth note Fb. The fourth measure has a whole note Bb. The piano accompaniment features chords and moving lines in both hands.

Fm                  Edim7                  Fm                  Abm6   C7

Tell me, why should it be

Detailed description: This system contains the next four measures. The vocal line has lyrics 'Tell me, why should it be'. The piano accompaniment continues with complex chordal textures. The key signature remains Bb and Eb. The first measure has a whole note Fm. The second measure has a whole note Edim7. The third measure has a dotted quarter note Fm and an eighth note Eb. The fourth measure has a dotted quarter note Ab and an eighth note Gb, followed by a C7 chord in the final part of the measure.

F7                  Bb7

You have the pow'r to hyp - no - tize me?

Detailed description: This system contains the next four measures. The vocal line has lyrics 'You have the pow'r to hyp - no - tize me?'. The piano accompaniment features a more active bass line. The key signature remains Bb and Eb. The first measure has a whole note F7. The second measure has a dotted quarter note Bb and an eighth note Ab. The third measure has a dotted quarter note Gb and an eighth note Fb. The fourth measure has a whole note Bb7.

Eb                  F#dim                  Bb7                  C7

Let me live 'neath your spell,

Detailed description: This system contains the final four measures. The vocal line has lyrics 'Let me live 'neath your spell,'. The piano accompaniment concludes with sustained chords. The key signature remains Bb and Eb. The first measure has a whole note Eb. The second measure has a whole note F#dim. The third measure has a dotted quarter note Bb and an eighth note Ab. The fourth measure has a dotted quarter note Gb and an eighth note Fb, followed by a C7 chord in the final part of the measure. A dynamic marking 'mf' is present in the piano accompaniment.

B Bb Bbdim Ab Abm Bb7(6) Bb7

Do do\_ that voo - doo\_ that you do\_ so well, For

*mf*

Eb D Eb Ebmaj.7 Fdim

you do some - thing to

*p*

C7 F7 Fm7 Eb7(6)

me That no - bod - y else could

*mf*

R.H. L.H.

1. Eb Fm7 Bb7 2. Eb Db7 Eb

do. do.

*mf*

2do. \*

# What Is This Thing Called Love?

FROM WAKE UP AND DREAM

Moderato

*mf*

C C#dim Cdim Fm6 Bdim

1. I was a hum - drum per - son, lead - ing a life a -  
 2. You gave me days of sun - shine, you gave me nights of

*P simply*

C C7 F7 Bb7sus.eb Bb7 Eb Bb7 Eb7

part, cheer, When love flew in through my win - dow wide And  
 You made my life an en - chant - ed dream Till

Fm

F#dim

G

A7

quick-ened my hum-drum heart.  
some-bod - y else came near.

Love flew in through my win-dow,  
Some-bod-y else came near you,

Cm

D7

G

G7

C7

F7

Fm6

I was so hap - py then. But af - ter love had stayed a lit - tle while,  
I felt the win - ter's chill. And now I sit and won - der night and day

Gaug.7

C

Dm7

G7

C

Love flew out a - gain.  
why I love you still.

Refrain - Slow (in the manner of a "Blues")

C7

Fm6

What is this thing — called love? This

*mp*

*marked (but not too fast)*

G7

Gaug.7

C

Cmaj.7

C6

C7

fun - ny thing — called love? Just who can solve —

*(simile)*

C#dim

Fm6

G7

— its mys - ter - y? Why should it make —

Gaug.7

C

Cm

F7

— a fool of me? I saw you there —

*R.H.*

*mf*

one won-der-ful day. You took my heart —

*Bb* *Ab* *Abaug.*

3

— and threw it a - way. That's why I ask the Lord —

*Ab6* *Fm7* *G7* *Cm6* *G7* *C7*

3

*mp*

— in Heav-en a - bove, "What is this thing — called

*C#dim* *Fm6* *G7* *Gaug.7*

love?" What love?"

1. *C* *Fm6* *C* 2. *C* *Fm6* *C*

*mf* *rall.* *f*

*Red.* \*



# Love for Sale

FROM THE NEW YORKERS

Moderato

Semplice (not fast)

When the on-ly sound in the emp-ty street Is the

*p* *legato*

hea- vy tread of the hea- vy feet That be- long to a lone- some cop,

I o - pen shop. When the moon so long has been

*mp*

gaz- ing down On the way- ward ways of this way- ward town That her smile be- comes a

Ab Ab7 F F7 Bb

smirk, I \_\_\_\_\_ go to work.

*And.* \*

Refrain (with swinging rhythm and not fast)

Eb Eb6 Bbm Eb Eb6 Bbm

Love \_\_\_\_\_ for sale. \_\_\_\_\_ Ap-pe-tiz-ing young love for sale. \_\_\_\_\_

*mp*

Eb Ab7 Db Ebm Faug.7

Love that's fresh and still unspoiled, Love that's only slight-ly soiled, Love \_\_\_\_\_ for

*mf*

Bbm Eb Eb6 Bb Eb

sale. \_\_\_\_\_ Who \_\_\_\_\_ will buy? \_\_\_\_\_ Who would like to

*mp*

B $\flat$  Eb A $\flat$ 7 D $\flat$  D $\flat$ aug.

sam-ple my sup - ply? \_\_\_\_\_ Who's pre-pared to pay the price For a trip to

E $\flat$ m B $\flat$ m F $\flat$ aug.7 E $\flat$ m B $\flat$ m7 G $\flat$ 6 A $\flat$ 7

par - a - dise? Love \_\_\_\_\_ for sale. \_\_\_\_\_ Let the po-ets pipe of love

*mp espress.*

D $\flat$  G $\flat$ 6 A $\flat$ 7 D $\flat$  D $\flat$ 6

In their child - ish way. I know ev-'ry type of love Bet-ter far than they.

B $\flat$ 7 Adim B $\flat$ 7 E $\flat$ m G $\flat$  Edim C7

If you want the thrill of love, I've been thru the mill of love; Old love, new love,

*f espress.*

B7      Bdim7 Bb7(b5) Eb      Eb6      Bbm      Eb

Ev-ry love but true love. Love \_\_\_\_\_ for sale. \_\_\_\_\_ Ap-pe-tiz-ing

*rall.*      *piu rit.*      *f a tempo*

Eb6      Bb      Eb      Ab7      Db      Gb

young love for sale. \_\_\_\_\_ If you want to buy my wares, Fol-low me and climb the stairs,

*molto cresc.*

Faug.7      Bbm      Bbm7      Bbm6      Eb9      Gb6

Love \_\_\_\_\_ for sale. \_\_\_\_\_ Love \_\_\_\_\_

*ff broadly*      *dimin.*      *p*

Faug.7      Edim7      Ebm6      1. Bb      2. Bb

for sale. \_\_\_\_\_

*p* *dim. e morendo*      *a tempo*      *pp*

*Red.*      \*





# Night and Day

FROM GAY DIVORCE

Moderato

*mp poco a poco cresc.*

*f*

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of two flats (Bb). It features a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'Moderato' and the dynamics range from mezzo-piano (*mp*) to fortissimo (*f*), with a 'poco a poco cresc.' instruction.

(not fast) Edim Bb7 Eb

Like the beat, beat, beat of the tom-tom When the jun - gle shad - ows

*p*

The first line of the song features a vocal melody and piano accompaniment. The tempo is '(not fast)'. The key signature remains two flats. The piano accompaniment includes a bass line with chords: Edim, Bb7, and Eb. The lyrics are 'Like the beat, beat, beat of the tom-tom When the jun - gle shad - ows'. The piano part starts with a piano (*p*) dynamic.

Ebm Bb7 Edim Bb7 Eb Ebm

fall, Like the tick, tick, tock of the state - ly clock, as it stands a - gainst the

The second line of the song continues the vocal melody and piano accompaniment. The piano accompaniment includes a bass line with chords: Ebm, Bb7, Edim, Bb7, Eb, and Ebm. The lyrics are 'fall, Like the tick, tick, tock of the state - ly clock, as it stands a - gainst the'. The piano part continues with a piano (*p*) dynamic.

Bb B7 E C7

wall, Like the drip, drip, drip of the rain-drops, When the sum - mer show'r is

The third line of the song continues the vocal melody and piano accompaniment. The piano accompaniment includes a bass line with chords: Bb, B7, E, and C7. The lyrics are 'wall, Like the drip, drip, drip of the rain-drops, When the sum - mer show'r is'. The piano part continues with a piano (*p*) dynamic.

F Fm Ddim Eb Ebm Bb Dbm6 Ebm Bb Bbm

through; So a voice with - in me keeps re-peat-ing, "You, - you, - you!"

Refrain

Cm7 <sup>o</sup> Bbmaj.7 <sup>o</sup> Bb7 Ebmaj.7 Eb6

Night and day you are the one. On - ly you -

Bbmaj.7 Bb7 Ebmaj.7 Eb6 Cm6

— be-neath the moon and un - der the sun. Wheth - er near to me or

Abm7 Gm7 <sup>Am</sup> Gbdim Fm7 <sup>Gm</sup>

far, — It's no mat - ter, darl - ing, where you are, — I think of you, —

R.H.

Bb7 Eb Bb maj.7 Bb7

night and day. Day and night, Why is it

Eb maj.7 Eb6 Bb maj.7 Bb7 Eb maj.7

so That this long - ing for you fol - lows wher - ev - er I go?

Eb6 Cm6 Abm7 Gm7 Gbdim

In the roar - ing traf - fic's boom, In the si - lence of my lone - ly room, - I

R.H.

Fm7 Bb7 Eb Gb

think of you, night and day. Night and day

mf espr.



Eb
Gb

un-der the hide of me, There's an oh, such a hun-gry yearn-

Eb
Cm

- ing burn - ing in - side of me. And its tor-ment won't be

Abm7
Gm7
Gbdim
Fm7

through - Till you let me spend my life mak-ing love- to you, day and night, -

Bb7
Bb7sus. eb
1. Eb
F7
Bb7
2. Eb

- night and day... Night and day...

Eb
Gb

un-der the hide of me, ————— There's an oh, such a hun-gry yearn-

Eb
Cm

- ing burn - ing in - side of me. ————— And its tor-ment won't be

Abm7
Gm7
Gbdim
Fm7

through — Till you let me spend my life mak-ing love- to you, day and night, —

Bb7
Bb7sus. eb
1. Eb
F7
Bb7
2. Eb

— night and day. ————— Night and day. —————

# I Get a Kick Out of You

FROM ANYTHING GOES



Moderato

My sto-ry is

much too sad to be told, But prac-tic-'ly ev-'ry-thing- leaves me to-tal-ly

cold. The on-ly ex-cep-tion I know is the case

-When I'm out on a qui-et spree- Fight-ing vain-ly the old en-nui-

C7 Fm Bb7 Eb Gm

And I sud-den-ly turn and see\_ your fab-u-lous face.

Refrain

Fm Bb7 Eb Gm Fm Bb7

I get no kick from cham - pagne. Mere al-co-hol does - n't

*mp*

Eb Gm Fm7 Bb7 Eb Gm

thrill me at all, So tell me why should it be true That

Fm Bb7 Eb Gm Fm Bb7

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

E $\flat$  Gm Fm B $\flat$ 7 E $\flat$  Gm

caine. \_\_\_\_\_ I'm sure that if I had e-ven one sniff it would

Fm7 B $\flat$  A A $\flat$  E $\flat$  Gm Fm B $\flat$ 7

bore me ter - rif - ic - 'ly too. \_\_\_\_\_ Yet I get a kick - out of

E $\flat$  Gm E $\flat$ 7 A $\flat$  D $\flat$  A $\flat$  D $\flat$  A $\flat$

you. \_\_\_\_\_ I get a kick ev - 'ry time I see you're

*mf*

E $\flat$ 7 Edim C7 Fm

stand - ing there be - fore me. I get a kick tho' it's

*p*

Bbm6 Fm Bbm6 Fm F7 Fm7 Bb7

clear to me You ob - vious - ly don't a - dore me.

Fm Bb7 Eb Gm Fm Bb7

I get no kick in a plane. \_\_\_\_\_ Flying too high with some

*mp*

Eb Gm7 Fm7 Bb7 C7

{gal} in the sky Is my i - dea of noth - ing to do. \_\_\_\_\_ Yet

guy

Fm7 Bb7 1. Eb Gm 2. Eb

I get a kick out of you. you. \_\_\_\_\_

*mf* *f*

Red. \*



# All Through the Night

FROM ANYTHING GOES

Moderato

*mf* *dim.*

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff with a key signature of one flat and a 4/4 time signature, and a bass clef staff. The music is marked 'Moderato'. The first measure is marked *mf* and the second measure is marked *dim.*. The piano part features a series of chords and melodic lines in both hands.

F Fm F Fm F Fm

The day\_ is my en-e-my,- The night\_ my friend, For I'm al-ways

*p leggiero*

The second system contains the first line of the song. The vocal line is on a treble clef staff with lyrics: "The day\_ is my en-e-my,- The night\_ my friend, For I'm al-ways". The piano accompaniment is on a grand staff. The key signature remains one flat. The piano part is marked *p leggiero*. Chord symbols F, Fm, F, Fm, F, Fm are placed above the vocal staff.

C7 F Fm F Fm F Fm F

so a-lone\_ Till the day draws\_ to an end, But when the sun goes down

The third system contains the second line of the song. The vocal line continues with lyrics: "so a-lone\_ Till the day draws\_ to an end, But when the sun goes down". The piano accompaniment continues. Chord symbols C7, F, Fm, F, Fm, F, Fm, F are placed above the vocal staff.

Fm Bbm7 Eb7 Abmaj.7 Bbm7 Eb7 Cm7 Ab

And the moon comes through, To the mon-o-tone of the evening's drone I'm

The fourth system contains the third line of the song. The vocal line continues with lyrics: "And the moon comes through, To the mon-o-tone of the evening's drone I'm". The piano accompaniment continues. Chord symbols Fm, Bbm7, Eb7, Abmaj.7, Bbm7, Eb7, Cm7, Ab are placed above the vocal staff.

Fm7 Bbm Fm Bbm C7 F C9 C7

all a - lone with you.

Refrain (not fast)

F A7 Dm F#dim F7 Bb

All through the night I de - light

*mp legato*

Eb7 Ab Gaug.7 G7 C7(b9)

in your love. All through the night

C7 F6 Gm7 C7

you're so close to me.



F A7 Dm F#dim7 F7 Bb Eb7

All through the night from a height far a -

Ab Emaj.7 E7 E6 Eb7(b9) Eb7

bove, You and your love bring me

Abm6 Ab C7 Fm

ec - sta - sy. When dawn comes to

Bbm6 C7 C7(b5) C7 Ab7 Db6

wak - en me, You're nev - er there at all.

Edim

Ab

Bdim

G7

I know\_ you've for - sak - en me Till the shad - ows

C

C7

F

A7

Dm

F#dim7 F7

Bb

fall; But then once a - gain I can dream

L.H.

*p*

Bbmaj.7

Bbm6

F6

E7(b5)

A7

Gm7

- I've the right To be close to you All

*cresc.*

*mf*

*molto espressivo*

C7(b9)

C7

Fsus.bb

1. F E7 C7 F Dm Db9 C9 2. F

through the night.

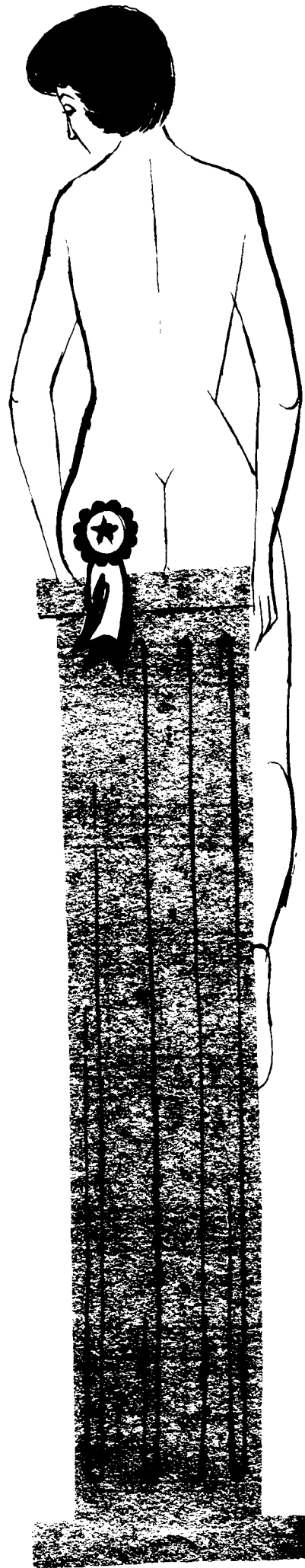
*e cresc.*

*f*

*mf*

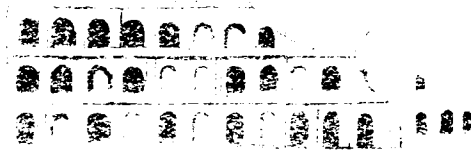
*Red.*

\*



# You're the Top

FROM ANYTHING GOES



Moderato

*E<sub>b</sub>* *E<sub>dim</sub>* *B<sub>b</sub>7sus.*e<sub>b</sub>** *B<sub>b</sub>7*

At words po - et - ic I'm so pa - thet - ic that I

*E<sub>b</sub>* *F#dim* *C7* *Fm*

al - ways have found - it best, — In - stead of get - ting 'em off - my

Ab      Bb7      Eb      Fm7      Bb7  
 chest, — to let 'em rest un - ex - pressed. — I

Eb      Edim      Bb7sus.eb      Bb7  
 hate pa - rad - ing my ser - e - nad - ing As I'll

Eb      Cm7      D7      Gm      Cm6  
 prob - a - bly miss — a bar, But if this dit - ty Is

Gm6      F7      Bb7 *unis*      Bbaug.  
 not so pret - ty, At least it - 'll tell you how great you are. —

Refrain

*Lead*

Chords: Eb Bb7(b9) Eb Edim Bb7

1. You're the top!  
 2. You're the top!  
 3. You're the top!  
 4. You're the top!

You're the  
 You're Ma -  
 You're a  
 You're a

Chords: Eb Cm

Col - os - se - um,  
 hat - ma Gan - dhi,  
 Ritz hot tod - dy,  
 Wal - dorf sal - ad,

You're the top!  
 You're the top!  
 You're the top!  
 You're the top!

Chords: G7 Ab

You're the Louvre Mu - se - um,  
 You're Na - po - leon brand - y,  
 You're a Brew - ster bo - dy,  
 You're a Ber - lin bal - lad,

You're a  
 You're the  
 You're the  
 You're the

Fm7 Bb7 Fm7 Bb Cm

mel - o - dy\_\_\_ From a sym - pho - ny\_\_\_ by Strauss, You're a  
 pur - ple light\_\_\_ Of a sum - mer night\_\_\_ in Spain, You're the  
 boats that glide\_\_\_ On the sleep - y Zui - der Zee, You're a  
 nim - ble tread\_\_\_ Of the feet of Fred\_\_\_ As - taire, You're an

D Gm C9 F7(6) *ail*

Ben - del bon - net, A Shake - speare son - net, You're  
 Na - tion'l Gall' - ry, You're Gar - bo's sal - 'ry, You're  
 Na - than pan - ning, You're Bish - op Man - ning, You're  
 O' - Neill dra - ma, You're Whist - ler's ma - ma, You're

*mf* *f*

Bb9 Edim Bb7 Bbaug. Eb Bb7(b9)

Mick - ey Mouse... You're the  
 cel - lo - phane... You're sub -  
 broc - co - li... You're a  
 Cam - em - bert... You're a

*p*

Eb

Edim

Bb7

Nile,  
lime,  
prize,  
rose,

You're the Tow'r of Pi - sa,  
You're a tur - key din - ner,  
You're a night at Co - ney,  
You're In - fer - no's Dan - te,

Eb

Cm

Eb7

You're the smile  
You're the time  
You're the eyes  
You're the nose

on the  
of the  
of I -  
on the

Ab

Fm7

Gm7

Mo - na Lis - a.  
Der - by win - ner.  
rene Bor - do - ni.  
great Du - ran - te.

I'm a worth - less check, - a  
I'm a toy bal - loon\_ that is  
I'm just in the way\_ as the  
I'm a la - zy lout\_ who is



Ab maj.7

Caug.7

C7

F7(6)

to - tal wreck, a flop,  
 fat - ed soon to pop,  
 French would say, "De trop!"  
 just a - bout to stop,

But if,

Fm7

Gm7

Ab maj.7

Bb7 sus.eb

1. 2. 3.

Eb

Edim

Ba - by, I'm the bot - tom, You're the top!

Bb7

Bbaug.

4.

Eb

Edim

Bb7

F#dim

Eb

top!

# Anything Goes

FROM ANYTHING GOES.

Moderato

*mf* *rit.*

Cm Ab Cm

Times have changed\_ And we've of - ten re -

*p a tempo*

G7 Cm Db Ab7 Db

wound the clock\_ Since the Pu - ri - tans got a shock\_

G7 Dm7 G7 C7

When they land - ed on Plym - outh Rock.\_ If to -

*mf*

C7 Fm C7 Fm

day — An - y shock they should try to stem, -

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G minor, with lyrics 'day — An - y shock they should try to stem, -'. Above the staff are chord markings: C7, Fm, C7, and Fm. The middle line is the piano accompaniment, and the bottom line is the bass line. The key signature has two flats (Bb and Eb).

G7 Cm G7 Cm G D7 G7

'Stead of land-ing on Plym-outh Rock, Plym-outh Rock would land on them. -

Detailed description: This system contains the next two lines of music. The top line is the vocal melody with lyrics ''Stead of land-ing on Plym-outh Rock, Plym-outh Rock would land on them. -'. Above the staff are chord markings: G7, Cm, G7, Cm, G, D7, and G7. The middle line is the piano accompaniment, and the bottom line is the bass line. The key signature remains G minor.

Refrain (*brightly*)

G7 C Am

1. In old - en days a glimpse of stock-ing Was looked on as some-thing shock-  
 (2. When) moth-ers pack and leave poor fa - ther Be - cause they de-cide they'd rath-  
 (3. When you) hear that La - dy Men - dl, stand-ing up, Now does a hand-spring land-

Detailed description: This system contains the Refrain section. The top line is the vocal melody with three variations of lyrics. Above the staff are chord markings: G7, C, and Am. The middle line is the piano accompaniment, and the bottom line is the bass line. The key signature changes to C major. The tempo/mood is marked 'mp' (mezzo-piano).

C7 F6 Fm6 C F6

— ing, But now, God knows, — An - y - thing goes. —  
 — er Be ten - nis pros, — An - y - thing goes. —  
 — ing up On her toes, — An - y - thing goes. —

C Gaug.7 C Am

— Good au - thors, too, who once knew bet - ter words Now on - ly use four - let -  
 — When Mis - sus Ned Mc - Lean, God bless her, Can get Rus - sian Reds to "yes"  
 — When Sam Gold - wyn can with great con - vic - tion in - struct An - na Sten in dic -

*mf* *mp*

C7 F6 Fm6 C Dm7

— ter words, writ - ing prose, — An - y - thing goes.  
 — her, Then I sup - pose — An - y - thing goes.  
 — tion, Then An - na shows — An - y - thing goes.

C B7 E B7

The world- has gone mad to - day\_ And good's bad to - day,\_ And black's  
 If driv - ing fast cars you like,\_ If low bars you like,\_ If old  
 Just think\_ of those shocks you got\_ And those knocks you got\_ And those

E B7 Em

white to - day,\_ And day's night to - day,\_ When most guys to - day\_ That wom-en  
 hymns you like,\_ Or bare limbs you like,\_ If Mae West you like,\_ Or me un-  
 blues you got\_ From that news you got,\_ And those pains you got\_ (If an - y

Em7 C#dim Cdim C#dim G7

prize to - day\_ Are just sil - ly gi - go - los. ——— So  
 dressed you like,\_ Why, no - bo - dy would op - pose. ——— When  
 brains you got)\_ From those lit - tle ra - di - os. ——— So

C Am

though I'm not a great ro-manc-er I know that {you're} bound to an-  
 ev-'ry night the set that's smart-is in-dulg-ing in nud-ist par-  
 Mis-sus R., with all her trim-min's, can broad-cast a bed for Sim-

C7 F6

- swer when {I} pro- pose, \_\_\_\_\_ An- y- thing  
 - ties in stu- di- os, \_\_\_\_\_ An- y- thing  
 - mons 'Cause Frank- lin knows \_\_\_\_\_ An- y- thing

1. 2. 3.

C F6 C F6 C F#dim G7 C F6 C Dm7 C

goes. \_\_\_\_\_ 2. When goes. \_\_\_\_\_  
 goes. \_\_\_\_\_ 3. When you

*mf* *sf*

# Blow, Gabriel, Blow

FROM ANYTHING GOES

Poco agitato

*unis.*

(Spoken)

Do you hear that play-in? Yes, I hear that play-in!

*mf*

(Sung)

Do you know who's play-in? No, who is that play-in? Why, it's

*Ab* *Fm7*

Ga - bri - el, Ga - bri - el play-in', Ga - bri - el, Ga - bri - el say-in',

*f*

*Abm6* *Bb* *Cm7* *Bb*

"Will you be read-y to go when I blow my horn?" Oh,

Refrain (*vigorously*)

Chords: Eb Cm Ab Eb Bb7 Eb Cm

Blow, - Ga - bri - el, blow! - - - - - Go on and blow, - Ga -

Chords: Bb7 Eb Eb7

- bri - el, blow! - - - - - I've been a sin-ner, I've been a scamp, But

Chords: Fm Eb F7 Bb7 Eb Cm Eb7 Ab

now I'm will - in' to trim my lamp, So blow, - Ga - bri - el, blow! - - - - -

Chords: Eb Bb7 Eb Cm Ab Eb Bb7 Eb Cm

- I was low, - Ga - bri - el, low, - - - - - might - y low, - Ga -



Gm Ab Bb *all* Eb Eb7

- bri - el, low. ————— But now since I have seen the light, I'm

Fm Eb F7 Bb7 Eb Cm Eb7 Ab ✓

good by day and I'm good by night, So blow, — Ga - bri - el, blow. —

Eb Gaug.7 G7 Cm Fm7 Cm Gaug.7 G7 Cm

— Once I was — head - ed for hell, — — — — — Once I was — head -

D7 G Cm6 G Bb7 Eb Eb7

- ed for hell; — — — — — But when I got to Sa-tan's door I

Ab Cm Fm Gaug.7 Cm Fm

heard you blowin' on your horn once more, So I said, "Sa - tan, fare - well!"

Cm Fm7 Fm6 Fm7 C Fm7 Fm6

- And now I'm all read - y to fly, Yes, to fly - high -

*piu f*

Fm7 Eb Gb

- - - er and high - er! 'Cause I've gone through brim - stone -

Db F7 F7b5

- and I've been thru the fire, And I've purged my soul and my heart too, So

*mf*

B $\flat$  Edim B $\flat$ 7 Cm7 C $\sharp$ dim B $\flat$  E $\flat$  Cm

climb up the moun-tain top— and start-to blow,— Ga - bri - el,

A $\flat$  E $\flat$  B $\flat$ 7 E $\flat$  Gm B $\flat$ 7

blow! ————— Go on and blow,— Ga - bri - el, blow! —————

E $\flat$  E $\flat$ 7 Fm E $\flat$

— I want to join your hap - py band- And play all day in the

Fm C7 Fm G Cm A $\flat$  E $\flat$  Fm7 B $\flat$ 7sus.eb E $\flat$  B $\flat$ 7 E $\flat$

Prom-ised Land, So blow,— Ga - bri - el, blow! ————— Oh, —————

*ff molto deciso*

*f*

*8va bassa*



# Miss Otis Regrets

1934



Andantino

*mp*

*p*

*E<sub>b</sub>* *B<sub>b</sub>7* *E<sub>b</sub>* *E<sub>b</sub>7* *F<sub>m</sub>*

Miss O-tis re-grets she's un - a - ble to lunch to - day, Ma - dam. — Miss

*E<sub>b</sub>* *B<sub>b</sub>* *B<sub>b</sub>7*

O - tis re-grets she's un - a - ble to lunch to - day. — She is

E $\flat$  B $\flat$ 7 E $\flat$ 7 A $\flat$  E $\flat$ 7 A $\flat$  F $\flat$ m6 E $\flat$  E $\flat$ 7

sor-ry to be de-layed, But last eve-ning down in Lov-er's Lane she strayed,

*p* *mf*

F $\flat$ m E $\flat$  C $\flat$ m6 B $\flat$ 7 E $\flat$

Ma-dam.— Miss O-tis re-grets she's un-a-ble to lunch to-day.

*dim.* *poco rit.*

Refrain E $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ 7

When she woke up and found that her dream of love was gone,  
(When the) mob came and got her and dragged her from the jail,

*p a tempo*

F $\flat$ m E $\flat$

Ma-dam,— She ran to the man who had led her so far a-  
Ma-dam,— They strung her up-on that old wil-low a-cross the

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

stray, \_\_\_\_\_ And from un - der her vel - vet  
 way, \_\_\_\_\_ And the mo - ment be - fore she

E $\flat$ 7 D $\flat$  E $\flat$ 7 A $\flat$  Fm6

gown died She drew a gun and shot her lov - er  
 She lift - ed up her lov - 'ly head and

*mf*

E $\flat$  E $\flat$ 7 Fm E $\flat$

down, cried, Ma - dam. — Miss O - tis re - grets she's un -  
 Ma - dam, — "Miss O - tis re - grets she's un -

*dim.*

Cm6 B $\flat$ 7 E $\flat$  1. 2. E $\flat$

a - ble to lunch to - day. \_\_\_\_\_ When the  
 a - ble to lunch to - day." \_\_\_\_\_

*poco rit.* *mp* *p*

# Why Shouldn't I?

FROM JUBILEE

Moderato

mf espr. *rall.*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, including a trill and a grace note. The left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Moderato' and the dynamics include 'mf espr.' and 'rall.'.

C G7 C G9 C Dm7 C G7

*semplice*

All my life I've been so se - clud - ed, Love has e - lud - ed

*p a tempo*

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a simple, clear style. The piano accompaniment is marked 'p a tempo' and 'semplice'. Chords are indicated above the vocal line: C, G7, C, G9, C, Dm7, C, G7.

C Dm7 G7 C

me. But from know - ing sec - ond hand what I do of it, I feel

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics 'me. But from know - ing sec - ond hand what I do of it, I feel'. The piano accompaniment continues with chords C, Dm7, G7, C.

Dm7 G7 C Am Em Am

cer - tain I could stand a clos - er view of it. Till to - day I

The third system continues the vocal and piano accompaniment. The vocal line includes the lyrics 'cer - tain I could stand a clos - er view of it. Till to - day I'. The piano accompaniment continues with chords Dm7, G7, C, Am, Em, Am.



Em Baug.7 B7 Em D7 G

stud-ied love dis-creet - ly, But now that I'm com-plete - ly free, I must

Cm D7 Am Em G7

find some kind per - so - na gra - ta To give me

Am D7 G7

da - ta per - son - al - ly.

Refrain *(Slowly, with tender expression)*

C Dm7 G7 C F6 G7

Why should-n't I take a chance when ro-mance pass-es by?

*p*

C Am Dm7 G7 C F G7

Why should - n't I know of love?

C Dm7 G7 C Am

Why wait a - round, When each age has a sage who has

B7 E A B7 C#m E F#m B7

found That up - on this earth love is all that is real - ly worth

E A E Dm A7

think - ing of? \_\_\_\_\_ It must be fun, lots of fun, To be

Dm F#dim7 C Cdim C D7

sure when day is done That the hour is com - ing when You'll be

*poco a poco cresc.* *mf*

G7 C#dim7 Dm7 G7 C

kissed and then\_ You'll be kissed a - gain!\_ All deb - u - tantes say it's

*dim.* *p*

Dm7 G7 C7 F A7 D7

good, — And ev-'ry star out in far Hol - ly - wood seems to give it a try, So

*mf più espr.*

G9 1. C 2. C Dm7 G7

why should-n't I? I?

*p* *poco rit.* *p* *pp*

Moderato

mf p.

C C6 Cmaj.7 C6 C

When they be-gin the be-guine It brings back the sound

*p sempre espr.*

G7

of mu-sic so ten-dor, It brings back a night of trop-i-cal

Dm7 G7 G7 sus.c G7 Cmaj.9

splen-dor, It brings back a mem-o-ry ev-er green.

C C6 Cmaj.7 C6

I'm with you once more — under the stars — And

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a C major chord and contains the lyrics 'I'm with you once more — under the stars — And'. The piano accompaniment consists of a right-hand part with eighth-note chords and triplets, and a left-hand part with a steady bass line. Chord changes are indicated above the staff: C, C6, Cmaj.7, and C6.

C G7

down by the shore — an or-ches-tra's play - ing, — And e-ven the palms —

The second system continues the musical score. The vocal line has the lyrics 'down by the shore — an or-ches-tra's play - ing, — And e-ven the palms —'. The piano accompaniment maintains its rhythmic pattern. Chord changes are indicated above the staff: C and G7.

Dm G7 Dm7 G7

— seem to be sway - ing — When they be-gin — the be-

The third system of the musical score features the vocal line with lyrics '— seem to be sway - ing — When they be-gin — the be-'. The piano accompaniment continues. Chord changes are indicated above the staff: Dm, G7, Dm7, and G7.

C Cm F7 Bb

guine. — To live it a - gain — is past all en - deav - or, —

The fourth system concludes the musical score. The vocal line has the lyrics 'guine. — To live it a - gain — is past all en - deav - or, —'. The piano accompaniment continues. Chord changes are indicated above the staff: C, Cm, F7, and Bb.

Bbm Eb7 Abmaj.7 Ab6 Ab

Ex-cept when that tune — clutch-es my heart. — Then

*cresc.*

F#dim G Ab

there we are, swear-ing to love for - ev - er, — And prom-is-ing

*mf più espr.*

G Fm7 G G7 C

nev - er, nev - er to part. — What moments di-vine, —

*dim.* *p*

C6 Cmaj.7 C6 C C7

— what rap-ture se-rene! — Till clouds came along to dis-purse the joys we had

G7 Fm Fm6

tast - ed, — And now when I hear people curse the chance that was wast - ed, —

G7 G7sus.c G7 Cmaj.9 C

I know but too well — what they mean. — So don't

C C6 Cmaj.7 C6

let them be - gin — the be - guine! — Let the

*f molto espr.*

C C6 G7

love that was once a - fire re-main an em - ber. — Let it

F Dm7 Em Am Dm7 G7sus.c

sleep like the dead de-sire I on-ly re-mem - ber ——— When they be-gin ———

*dim.* *p*

G7 C6 C C6

the be - guine. ——— Oh, yes, let them be-gin the be-guine, make them

*f molto espr.*

Cmaj.7 C6 C F C G7 C

play ——— Till the stars that were there be - fore re-turn a -

G7 F Dm7 Em Em7

bove you, ——— Till you whis-per to me once more, "Dar-ling, I love you!" ———

*mf* *dim.*



A7 Dm7 G7sus.c Fm6

And we sud-den-ly know \_\_\_\_\_ what heav-en we're in, \_\_\_\_\_

G7 C Cmaj.7

When they be-gin \_\_\_\_\_ the be-guine. \_\_\_\_\_

Dm7 Fm6 G7 ten.

When they be-gin : \_\_\_\_\_ the be-

C C6 Cmaj.7

guine. \_\_\_\_\_

*mf* *a tempo* *dim.* *p* *pp*





# Just One of Those Things

FROM JUBILEE



Allegretto

F

As Dor - o - thy Par -

*mf* *p*

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one flat (B-flat major/D minor). The tempo is marked 'Allegretto'. The vocal line begins with a whole rest followed by a half note 'As' and a quarter note 'Dor - o - thy Par -'. The piano accompaniment starts with a half note chord in the right hand and a half note chord in the left hand. Dynamics include *mf* and *p*.

Gm7 C7 F C7 F

- ker once said \_\_\_\_\_ to her boy - friend, - "Fare thee well!"

The second system continues the vocal line with the lyrics '- ker once said \_\_\_\_\_ to her boy - friend, - "Fare thee well!"'. The piano accompaniment features chords Gm7, C7, F, C7, and F. The vocal line has a long horizontal line under 'said'.

Gm7 C7 F Dm Fm C G7

— As Co-lum-bus an-nounced when he knew he was bounced, - "It was swell, Is -

The third system continues the vocal line with the lyrics '— As Co-lum-bus an-nounced when he knew he was bounced, - "It was swell, Is -'. The piano accompaniment features chords Gm7, C7, F, Dm, Fm, C, and G7. The vocal line has a long horizontal line under 'an-nounced'.

C Dm7 D#dim C Gm7 C7 Fmaj.7 F6

- a-belle, swell!" \_\_\_\_\_ As Ab - e - lard \_\_\_\_\_ said to Hél - o - ise, \_\_\_\_\_

*mp*

The fourth system continues the vocal line with the lyrics '- a-belle, swell!" \_\_\_\_\_ As Ab - e - lard \_\_\_\_\_ said to Hél - o - ise, \_\_\_\_\_'. The piano accompaniment features chords C, Dm7, D#dim, C, Gm7, C7, Fmaj.7, and F6. The vocal line has long horizontal lines under 'swell!"' and 'said to Hél - o - ise,'. Dynamics include *mp*.

Gm6 C#dim A7 Dm F7 Bb E7

— “Don’t for - get - to drop a line to me, please.” — As Ju - liet cried —

F Cm D7 Gm Dm Gm7 A7

— in her Ro - meo’s ear, — “Ro - meo, why - not face the fact, my dear?”

*poco rit.*

Refrain (brightly)

A7 Dm A F7

It was just one — of those things, — Just one

*mp a tempo*

Dm6 C#dim F Fm Gm7 C7

— of those cra - zy flings, — One of those bells that now and then rings,

F6 F#dim C7 A7 Dm

Just one— of those things.—— It was just one— of those

A F7 Dm6 C#dim F

nights,—— Just one— of those fab-u-lous flights, A trip to the

Fdim F Gm7 C7 F6 F#dim Fm7 Bbsus.eb Bb7

moon on gos-sa-mer wings, Just one— of those things.—— If we'd

Eb Bb7 Eb G7

thought a bit— of the end of it— When we start-ed paint-ing the town,——

C Am6 Abaug. Fm7 Fm6 Em7 Ebdim

— We'd have been a - ware\_ That our love af - fair\_ Was too hot not\_

*cresc.* *mf*

C6 A7 Dm A

— to cool down. — So good-bye, dear, — and a - men! —

*p*

F7 Bb Am D7

Here's hop - ing we meet now and then. — It was great fun, — But it was

F#dim7 Gm C9 F 1. Gm A A7 F 2. F

just one\_ of those things. — It was

*f* *mf* *sf*

Red. \*

# *It's De-lovely*

FROM RED, HOT AND BLUE



*Allegretto*

*mp*

F F7 Bb6 C7

He: I feel a sud - den urge to sing - The kind of dit - ty that in -

*p* *leggiero*

F Abdim C7 Bbm C7

vokes the Spring, - So con - trol your de - sire to curse while I cru - ci - fy the



F F#dim C7 F F7 Bb6

verse. *She:* This verse I've start - ed seems to me the

C7 F Dm7 G7

Tin Pan - ti - thes - is of mel - o - dy, — So to spare you all the

Gm6 A7 Dm F Fdim G7sus.c G7 C

pain I'll skip the darn thing and sing the re-frain.

Bb Ab C7 *spoken*

*He:* Mi mi mi mi, Re re re re, Do sol mi do la si. *She:* Take it a-way!

Refrain (*very rhythmically*)

Caug.7

F

Faug.

F6

1. The night is young,— the skies are clear— And if you want— to go  
 (2. Time) march - es on— and soon it's plain— You've won my heart— and I've  
 (3. The) knot is tied— and so we take— a few hours off— to eat  
 (4. We) set - tle down— as man and wife— To solve the rid - dle called

F

F#dim

walk - ing dear,  
 lost my brain,  
 wed - ding cake,  
 "mar - ried life,"

It's de - light - ful,— it's de - li - cious,— it's de -

C7

D7

Gm

love - ly. ———

I un - der - stand— the  
 Life seems so sweet— that  
 — It feels fine— to  
 We're on the crest,— we

Gm6

Gm

reas - on why\_ you're sen - ti - men - tal, 'cause so am I, \_  
 we de - cide\_ it's in the bag\_ to get u - ni - fied, \_  
 be a bride, - and how's the groom? Why, he's slight-ly fried! } It's de -  
 have no cares, - we're just a cou - ple of hon - ey bears, }

light - ful, \_ it's de - li - cious, \_ it's de - love - ly. \_

G9

C7

F9

You can tell at a glance\_ What a  
 See that crowd in the church, \_ See that  
 To the pop of cham - pagne, \_ Off we  
 All's as right as can be, \_ Till one

*mf*

Bb

F

Faug.

Bb

Bbm6

swell night\_ this is for ro - mance, You can hear dear Moth - er  
 proud par - son plopped on his perch, Get the sweet beat of that  
 hop in\_ our plush lit - tle plane, Till a bright light through the  
 night at\_ my win - dow I see\_ an ab - surd bird with a

C7

Na - ture mur - mur - ing low, "Let your - self go?"\_ So  
 or - gan peel - ing our doom, Here goes\_ the groom!\_ Boom!  
 dark - ness co - zi - ly calls, "Ni - ag - 'ra Falls!"\_ All's  
 bun - dle hung\_ on his nose. "Get ba - by clo'es!"\_ Those

F

Faug.

F6

please be sweet,\_ my chick - a - dee,\_ And when I kiss\_ you, just  
 How they cheer\_ and how they smile,\_ As we go gal - lop - ing  
 well, my love,\_ our day's com - plete,\_ And what a beau - ti - ful  
 eyes of yours\_ are filled with joy\_ when Nurse ap - pears\_ and cries,

F

Fmaj.7

say to me, — "It's de - light - ful, — it's de - li - cious, — it's de -  
 down the aisle, — It's di - vine, dear, — it's di - veen, dear, — it's duh -  
 bri - dal suite! — It's dr - ream - y, — it's dr - rou - sy, — it's de -  
 "It's a boy!" — He's ap - pall - ing, — he's ap - peal - ing, — he's a

Cm6

D7

Dbaug.

C7

lec - ta - ble, — it's de - lir - i - ous, — it's di - lem - ma, it's de - li - mit,  
 vun - der - bar, — it's duh vic - to - ry, — it's duh val - lop, it's duh vin - ner,  
 re - ve - rie, — it's de - rhap - so - dy, — it's de - re - gal, it's de - roy - al,  
 pol - ly - wog, — he's a par - a - gon, — he's — Pop - eye, he's a pan - ic,

*poco a poco crescendo*

Gm7

Bbm

1.2.3.  
F


Bb Caug.7

4. F

it's \*de-luxe, it's de - love - ly."  
 it's duh voiks, it's de - love - ly.  
 it's de-Ritz, it's de - love - ly.  
 he's a pip, he's de - love - ly.

2. Time  
 3. The  
 4. We

\*Pronounced "delukes"



# Ridin' High

FROM RED, HOT AND BLUE

Allegro non troppo

*f* deciso

Cm

G7

Love had rocked me, sim - ply knocked me for — a loop.

*mf*

*melody*

Cm

G7

Cm

Luck had dished me till you fished me from — the soup.

Db

Now to - geth - er We can weath - er an - y - thing.

G F

So please — don't sput - ter If I — should mut - ter.

**Refrain (brightly)**

Cmaj.7 C7 Gm7 G7

Life's great, - life's grand, -

*mf*

Cmaj.7 C7 Gm7 G7

Fu - ture - all planned, -

E7 Am Dm7

No more ——— clouds in — the sky,

B C Em7 A7 C#dim7 Dm7 G7 C Ab7 G7

How'm I — rid - in'? — I'm rid - in' high. —

Cmaj.7 C7 Gm7 G7

Some - one — I love, —

Cmaj.7 C7 Gm7 G7 E7

Mad for — my love, — So long, —



Am Dm7 B C Em7 A7 C#dim7

Jo - nah, good-bye. How'm I — rid - in'? — I'm

Fm6 G7 C Bb7 Eb Bb7

rid - in' high. — Float - ing — on a

Eb Bb7

star-lit ceil-ing, Dot - ing — on the cards I'm deal-ing,

Bbm6 C7 Caug.7 C7 Edim Fm unis. B7

Gloat - ing — be - cause I'm feel-ing so hap - hap -

*mp* *cresc.*

G7 Cmaj.7 C7

- hap - py, I'm slap - hap - py. So ring bells,-

Gm7 G7 Cmaj.7 C7 Gm7 G7

sing songs,- Blow horns,- beat gongs,-


E7 Am Dm7

Our love ————— nev - er — will die.

B C Em7 A7 Ab7 G7 C 1. Fm6 2.

How'm I — rid - in'? — I'm rid - in' high. —————





# Easy to Love

FROM BORN TO DANCE

Andantino



*mf espr.* *p*

*B $\flat$*  *Gm* *B $\flat$*  *Gm*  
(with tender expression and not fast)

I know too well that I'm — just wast-ing pre - cious time in

*P dolce e semplice*



*Cm7* *F7* *B $\flat$*  *Cm7* *F7*

think - ing such a thing could be, That you — could ev - er care for me.



B $\flat$  F7 B $\flat$  Gm E7 $\flat$ 5

I'm sure you hate to hear — That I a - dore you, dear, but

D G A7 D E $\flat$ 7

grant me, just the same, — I'm not en - tire - ly to blame, For

Refrain (slowly, with much expression)

Am Dm Am D7 G Gdim G Am

You'd be so eas - y to love, So eas - y to i - dol - ize all

*p a tempo*

G Gm Am7 D7 G

oth - ers a - bove, So worth the yearn - ing for, —

*mf*

Am7 D7 Bm A#dim Am

So swell to keep ev-'ry home fire burn - ing for. ——— We'd

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "So swell to keep ev-'ry home fire burn - ing for. ——— We'd". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Chords are indicated above the vocal line: Am7, D7, Bm, A#dim, and Am. A piano dynamic marking (*p*) is present in the piano accompaniment.

Dm Am D7 G Gdim G Am G

be so grand at the game, So care-free to - geth - er that it does seem a

The second system continues the musical score. The vocal line lyrics are "be so grand at the game, So care-free to - geth - er that it does seem a". The piano accompaniment continues with chords and a bass line. Chords are indicated above the vocal line: Dm, Am, D7, G, Gdim, G, Am, and G. A piano dynamic marking (*p*) is present in the piano accompaniment.

E7 Am Cm6 G Gdim B7

shame That you can't see Your fu - ture in me 'Cause you'd be

The third system continues the musical score. The vocal line lyrics are "shame That you can't see Your fu - ture in me 'Cause you'd be". The piano accompaniment continues with chords and a bass line. Chords are indicated above the vocal line: E7, Am, Cm6, G, Gdim, and B7. A mezzo-forte dynamic marking (*mf*) is present in the piano accompaniment.

Am7 D7 1. G D7 G Fdim 2. G D7 G

oh, so eas - y to love. ——— love. ———

The fourth system concludes the musical score. The vocal line lyrics are "oh, so eas - y to love. ——— love. ———". The piano accompaniment continues with chords and a bass line. Chords are indicated above the vocal line: Am7, D7, 1. G, D7, G, Fdim, 2. G, D7, G. A piano dynamic marking (*p*) is present in the piano accompaniment.

# I've Got You under My Skin

FROM BORN TO DANCE

Allegretto sostenuto

*mf* *poco rit.*

Refrain (*Beguine tempo*)

*p* *a tempo*

I've got you un-der my skin, I've

got you deep in the heart of me, So

deep in my heart You're real-ly a part of me. I've





Ab6                      Bb7(9b)      Bb7                      Ebmaj.7                      Eb6

got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_ I'd

Fm7                      Bb7                      Eb                      Eb7

sac-ri-fice an-y-thing, come what might, for the sake of hav-ing you near, In spite of a

*poco a poco cresc. ed appassionato*

Ab                      Abm                      Eb                      Bb7

warn-ing voice that comes in the night And re-peats and re-peats in my ear: \_\_\_\_\_ "Don't you

*subito p*                      *molto cresc.*

Cm                      Ab      Bb7                      Eb                      Ebdim

know, lit-tle fool, \_\_\_\_\_ you nev-er can win? \_\_\_\_\_ Use your men-

*f molto espressivo*

Fm7

Bb7

Eb

Bbaug.

Eb

tal - i - ty, Wake up to re - al - i - ty." But each

Ab

Abm

Eb

Bbm

C7

Guitar  
tacet

time I do, just the thought of you makes me stop Before I be - gin, 'Cause I've

*cresc.*

*p rit.*

*p dolce*

Fm

Bb7(9b)

Eb

1.

got you un - der my skin. I've

*a tempo*

*rit.*

*pp a tempo*

*poco rit.*

2.  
Fm

Bb7

Eb

Bb7

Eb

*poco rall.*

*più rall.*

*R.H.*

*morendo*

*ppp*



# In the Still of the Night

FROM ROSALIE



*Andantino (in a steady movement, but not too fast)*

Piano accompaniment for the first system. The right hand features a melodic line with slurs and accents, while the left hand provides a steady bass line with slurs. Dynamics include *mf* and *mp*.

**Mysteriously**

F

Fm6

In the still of the night,

Piano accompaniment for the second system. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs. Dynamics include *dim.* and *p a tempo*.

F

Fm6

As I gaze from my win - dow

Piano accompaniment for the third system. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs.

Gm7 C7 F

At the moon in its flight, My thoughts all stray to

*mf*

Gm7 C7 F

you. In the still of the

*p*

Fm6 F Fm6

night, While the world is in slum -

E7 Am E7

ber, Oh, the times with-out num - ber, Dar-ling, that I

*molto crescendo*

Appassionato

Am C7 F

say to you: "Do

*mf* *cresc.* *f*

Bb Gm7 C7

you love me As I love

*espressivo*

F Faug. Bb

you? Are you my life - to -

*piu f*

C7 Cm6

be, My dream come true?"

D7sus.g D7 D7sus.g D7 Gm Bbm6

Or will this dream of mine fade

*sf mf subito* *subito calmato*

F Abdim

— out of sight — Like the moon — grow-ing

*v* *rit.* *p a tempo*

Edim F Fdim

dim — on the rim — of the hill —

*sempre p*

Gm7 C

— in the chill, — Still — of the

1. F Fm6

night?

*mf*

2. F Fm6 F

night?

*mf* *mp*

Fm6 F6

*p*

*pp* *morendo* *ppp*\*



# Rosalie

FROM ROSALIE

Allegretto con moto

Introduction musical notation for piano, consisting of two staves. The first staff is in treble clef and the second in bass clef. Dynamics include *f*, *mf*, and *mp*.

Dm F A7 Dm A7sus.d A7 Dm

Vocal line musical notation for the first phrase, starting with a treble clef and a key signature of one flat.

When knight-hood was in flow'r — and a man wooed a maid, —

Piano accompaniment for the first phrase, including a right-hand section marked *R.H.* with a dynamic of *p*.

F A7 Dm Gm7 C7 F Ab C7

Vocal line musical notation for the second phrase.

Be - neath her sa - cred bow'r —

Piano accompaniment for the second phrase.

F C7 F Ab C7 F

Vocal line musical notation for the third phrase.

— he sang — a ser - e - nade. —

Piano accompaniment for the third phrase.

B $\flat$ m7 Eb7 Ab G

I date, I sup - pose, it's

*poco a poco cresc.*

Cm Gm Gm6

late, Heav - en knows, it blows

*più cresc.*

Dm Gm A7

and it snows, But an - y - way, here

*f mp dim.*

Slowly

D Em7 Fdim D Cm7 F7 Eb F7

goes:

*p crescendo poco a poco rall.*

Refrain (in slow, strict tempo)

A7 Adim7 A9 D

Ro - sa - lie, — my dar - ling, — Ro - sa - lie, —

*mf a tempo*

Bb7 D A7 Ab7

— my dream! — Since one night, — When

Em7 A7 D Dmaj.7

stars danced a - bove, I'm oh, oh, so much in

D6 F#dim7 gliss. A7 Adim7 A9

love. So, Ro - sa - lie, — have mer - cy! —

C#7

F#7

B7

Ro - sa - lie, don't de - cline. Won't you make my life

D#dim Em Fdim

D

Bb7

Bbm6 B7

Bb7

B7

E7

G6

A7

thrill - ing, And tell me you're will - ing to be mine, Ro - sa - lie,

*f* poco rit. a tempo

1.

D

F7

2. Allegretto con moto

D

F

A7

D

mine!

mine!

*f*

*mf*

F

A7

Bb

C#

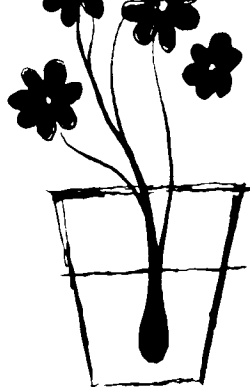
A7

D

*sf*

# At Long Last Love

FROM YOU NEVER KNOW



Con moto

mf

Cm (with expression and not too slow) F9 Bb

I'm — so in love, — And though it gives me — joy in —

Bbm Eb7 Ab Bbm7 Eb7

tense, — I can't de - ci - pher. If I'm a lif - er, — Or if it's

Ab C7sus.f C7 Db7 C7 Fm

just a — first of - fense. I'm — so in

mf

Cm D7 Dm7 G7

love, — I've no sense of val - ues — left at all. — Is this a

Cm Fm G Fm6 G7

play - time - af-fair of May - time, - Or is it a wind - fall? —

**Refrain** (*slowly, with warm expression*)

G7 C6 Dm6 G9 Am

Is it an earth - quake — or sim - ply a shock? —

Em G7 F A7

— Is it the good tur - tle soup or mere - ly the

Dm Dm6 A7

mock? Is it a cock - tail, this feel - ing of

F6 Dm6 F G7sus.c

joy? Or is what I feel the real MC -

*cresc.*

C G7 C6

Coy? Is it for all time,

*mf* *mp*

Dm6 G9 Am Em G7

or sim - ply a lark? Is it Gra -

C9 Gm7 Eb dim7 E7(b5) F6 F

na - da I see or on - ly As - bur - y Park? Is it a

*mf* *molto*

Am6 Fm C

fan - cy not worth think - ing of?

*espressivo*

Gm6 A7 D9 G9

Or is it at long last

*f* *mp* *cresc.*

1. C F6 A7 Fm G7 2. C F6 C

love? Is it an love?

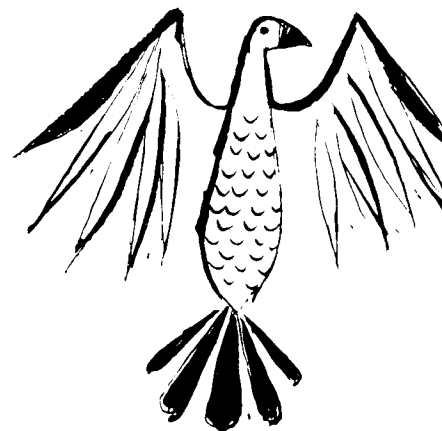
*mf* *mf* *mf*

Red. \*



# Get Out of Town

FROM LEAVE IT TO ME



Moderato

*mp* *p* *pp* *poco rit.*

G *slowly and pensively* Dm6 E7 Cm6 D7 G D7

The farce was end - ed, The cur - tains drawn,

*p a tempo*

G Bbaug. D Em A7 D

And I at least pre - tend - ed That love was dead and gone.

D7 Bdim Am B7sus.e B7

But now from no - where you come to me as be - fore To

*mf* *più espr.* *p*

Em C7 C#dim D Cm6 D7(b9)

take my heart and break my heart once more.

*f* *molto espr. e rall.*

Refrain (in steady slow tempo, with increasing expression)

Gm Gm6

Get out of town - Be - fore - it's too late, my love!

*p* *a tempo*

Gm

Get out of town, - Be good - to me, please.

*mf* *p*

Bbmaj.7      Bb6      Gm6      Adim      Dm7

Why wish me harm?—      Why not re - tire to a farm—

*f*      *mf*

Dbdim7      Cm7      A7

And be con - tent - ed to charm—      The birds— off the

D      D7      G

trees?—      Just dis-ap - pear,—      I care-for you

*p*

Gm6      Gm

much too much,—      And when you are near,—

*mf*      *mp*      *poco*      *a*      *poco*

Fm6 G7

Close to me, dear,— We touch too much.— The

*cresc.* *f* *mf*

Ddim Cm Ebm Bb *Guitar tacet*

thrill when we meet Is so bit-ter sweet That, dar-ling, it's get-ting me down.—

*legato* *pensively*

Fm6 G7 Cm Ebm6 F7

So on your mark,— get set, Get out of

*mf* *f appassionato* *sf* *mp softly*

1. Bb F#dim D7(9b) 2. Bb

town!— town!—

*mf* *f espr.*

# My Heart Belongs to Daddy

FROM LEAVE IT TO ME



Slowly

*f marcato*

C Cdim C F

I used to fall — In love with all —

*mp* *R.H.* *R.H.*

G7 C Cm6 Ab7 G7

Those boys who maul — Re-fined la - dies. —

*mf*

C Cdim C D7

But now I tell — Each young ga - zelle —

*mp* *R.H.*

G7 C Ab7 G7 C Bb9

To go to hell \_\_\_\_\_ I mean Ha-des. \_\_\_\_\_ For

*mf* *p*

Eb Bb7 Eb Bb7 Cm Fm G7

since I've come to care \_\_\_\_\_ For such a sweet mil-lion-aire. \_\_\_\_\_

*dolce* *poco rit.*

**Refrain (slow Rumba tempo)**

Gaug.7 Cm

1. While tear - ing off \_\_\_\_\_ A game of golf \_\_\_\_\_ I may make a play for the  
 (2. Saint) Pat - rick's Day, \_\_\_\_\_ Al - though I may \_\_\_\_\_ be seen wear - ing green with a

Fm6 G7 Ab A Bb Bdim

cad - dy, But when I do \_\_\_\_\_ I don't follow through 'Cause my heart be - longs \_\_\_\_\_ to  
 pad - dy, I'm al - ways sharp \_\_\_\_\_ When play - ing the harp \_\_\_\_\_ 'Cause my heart be - longs \_\_\_\_\_ to

Cm

Gaug7

Cm

Dad - dy.  
Dad - dy.

If I in - vite - A  
Though oth - er dames - at

boy some night - To  
foot - ball games - May

Fm6

G7

dine on my fine fin - nan had - die,  
long for a strong un - der - grad - dy,

I just a - dore - His  
I nev - er dream - Of

Ab

A

Bb

Bdim

Cm

ask - ing for more, - But my heart be - longs - to Dad - dy.  
mak - ing the team - 'Cause my heart be - longs - to Dad - dy.

Yes, my  
Yes, my

Cm

G7

Cm

G7

heart be - longs - to Dad - dy, So I sim - ply could - n't be bad.  
heart be - longs - to Dad - dy, So I sim - ply could - n't be bad.

Yes, my  
Yes, my

*espressivo*

heart be-longs\_ to Dad-dy, Da-da - da, da-da-da, da-daddy - ad! So I  
 heart be-longs\_ to Dad-dy, Da-da - da, da-da-da, da-daddy - ad! So I

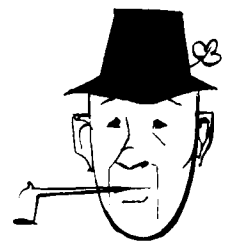
want to warn\_ you, lad - die, Though I know you're per - fect - ly  
 want to warn\_ you, lad - die, Though I sim - ply hate\_ to be

swell, That my heart be - longs\_ to Dad-dy — And my  
 frank, That I can't be mean - to Dad-dy — 'Cause my

dad - dy, he treats it so well. 1. Cm Gaug.7 2. Cm  
 da - da - da - dad - dy might 2. Saint spank. —

*mp rall.* *a tempo* *mf*







# Friendship

FROM DUBARRY WAS A LADY



Moderato

C

1. If you're ev - er in a  
 (2. If you're) ev - er up a  
 (3. If they) ev - er black your

*mf* *f* *mp*

D7 G7 C C7 F

jam, Here I am. If you're ev - er in a  
 tree Phone to me. If you're ev - er down a  
 eyes, Put me wise. If they ev - er cook your

*mf*

G7 C G

mess, S. O. S. If you ev - er feel so  
 well, Ring my bell. If you ev - er lose your  
 goose, Turn me loose. If they ev - er put a

*mf*

D Dm E7 Dm7 C G7

hap - py you land in jail, — I'm your bail. — It's  
 teeth and you're out to dine, — Bor - row mine. — It's  
 bul - let through your br - rain, — I'll com - plain. — It's

C G7

friend - ship, - friend - ship, - Just a per - fect blend - ship. When  
 friend - ship, - friend - ship, - Just a per - fect blend - ship. When  
 friend - ship, - friend - ship, - Just a per - fect blend - ship. When

C G7 C7 F Fm D7b5 C Fm6 C Ab7 G7 C

oth - er friend - ships have been for - got - Ours will still be hot. Lah - dle  
 oth - er friend - ships go up in smoke. - Ours will still be "oke." Lah - dle  
 oth - er friend - ships have been fer - git - Ours will still be it. Lah - dle

D
D $\flat$ 
1. & 2.
C
3.
C

ah-dle - ah-dle, dig, dig, dig. —      2. If you're —      4. If you  
 ah-dle - ah-dle, chuck, chuck, chuck. —      3. If they —      (5. If they)  
 ah-dle - ah-dle, hep, hep, hep. —

C
D7
G7
C

ev - er — lose your mind, I'll be kind. —  
 ev - er — crack your spine, Drop a line. —

C7
F
G7

If you ev - er — lose your shirt, I'll be hurt. —  
 If you ev - er — catch on fire, Send a wire. —

C G

If you're ev - er \_\_\_\_\_ in a  
 If you ev - er \_\_\_\_\_ take a

*mf*

D Dm E7 Dm7 C G7

mill and get sawed in half, — I won't laugh! — It's  
 boat and get lost at sea, — Write to me. — It's

*f*

C

friend - ship, — friend - ship, — Just a per - fect  
 friend - ship, — friend - ship, — Just a per - fect



# I Concentrate on You

FROM BROADWAY MELODY OF 1940

Andantino espressivo

mf f

mf mp

Refrain- Molto cantabile (but in rhythm)

$E_b$   $E_b\text{maj.7}$   $E_b6$   $B\text{aug.}$

When - ev - er skies look gray to me

p mf

$E_b\text{m}$   $B\text{sus. } e_b$   $E_b\text{m}$   $A_b\text{m}6$

And trou - ble be - gins to brew,

p mf

Bb7 Ebm6 Bb7 Abm Ebm Gb7

When - ev - er the win - ter winds be - come too strong,

F7 Bbaug.7 Bb7 Eb Ab6

I con - cen - trate on you.

Eb Ebmaj.7 Eb6 Bbaug.

When for - tune cries "nay, nay!" to me

Ebm Gb9 Cb6

And peo - ple de - clare "You're through!"



Db7

Ebm7 Ebdim Db7

Cb

Gb Gbdim Gb7

When - ev - er the blues be - come my on - ly song,

F7

F7b5 Baug. Bbaug. Bb7

Eb

Ab6

Eb

I con - cen - trate on you. On your

F7

Abdim7

Ebbaug.

Eb

smile so sweet, so ten - der, When at

*espressivo*

*espr.*

Ab6

Bb7

Gm Bbaug.

Eb

Gm

Eb7

first { my your kiss { you I de - cline. On the

Ab Db9 Cb Gb

light in your eyes, When <sup>I</sup> you sur - ren - der, And once a -

*cresc.*

Ebm6 F7 Bb Bb maj:7 Bb7

gain our arms in - ter - twine.

*f* *con sforza*

Eb Gm Cm6

And so when wise men say to me

*f passionately* *più f*

Bb9 Bbdim7 Bb9 Eb G7 G7

That love's young dream nev - er comes true,

*mf*



# Ev'rything I Love



FROM LET'S FACE IT

Moderately and smoothly

mf cresc. *ten.* *mp* *rall.* *ten.*

*Ebm* *Abm6* *Bb7*

If I— were Lord By - ron, I'd write\_ you, sweet

*p* *a tempo*

*Abm6* *Ebm* *Eb7* *Dbm6* *Abm*

si - ren, A po - em in - spir - in',

*Db7* *Gb* *Bb7* *Ebm* *Abm6*

A kil - ler dil - ler - oo. — Too bad\_ I'm no po - et,

*p*



thing. When in my sleep you ap -

*Eb6 Eb aug.7 Ab*

*cresc. mf*

pear, Fair skies of deep blue ap -

*C7 Db7 Ebm7 Edim Db7 Gb*

*espr.*

pear. Each time our lips touch a -

*Bb7 Eb Eb aug. Ab maj.7*

gain, I yearn for you oh so ———— much a -

*Fm Bb9 D7 G*

*cresc.*

gain. You are my fav'-rite star, - My

*mf* *più espressivo*

Chords: Cm, Bbm7, Eb7(b9)

ha - ven in heav - en a - bove. You are

Chords: Ab, C7, F7, Eb, C7

1. ev - 'ry - thing I love.

Chords: Fm, Abm6, Bb7, Eb, Cm, Abmaj.7, F9, Bbaug.7

2. ev - 'ry - thing I love.

Chords: Fm7, Bb7, Eb, Bbaug.9, Eb6

8...



# You'd Be So Nice to Come Home To

FROM SOMETHING TO SHOUT ABOUT

Allegretto commodo

C G7 C G C7 F Fm

It's not that you're fair-er Than a lot of girls just as pleas-in', That I

C G7 C D7 G D7 G D7 G Eb

doff my hat as a wor-ship-per at your shrine. - It's



Bb7 Eb Bb Eb7 Ab

not that you're rar-er Than as-par-a-gus out of sea-son, No, my

Bb Eb Cm6 Ebdim Eb Fdim D7 G

dar-ling, this is the rea-son Why you've got to be mine:

*rit. p mf*

Refrain (rather slow with feeling)

F ten. E7 ten. Am Dm6 E7 Am E7

You'd be so nice — to come home to,

*ten. ten. p a tempo*

Am C6 C7 F Aug.

— You'd be so nice — by the fire.

F

Dm7

B7(5b)

E7

While the breeze on high sang a

Fdim

Am

G7

Am6

F7

B7

lull - a - by You'd be all that I could de -

*mf*

E

B7

E

Dm

E7

Am

Dm6

E7

sire. Un - der stars chilled by the

*mp*

Am

E7

Am

C7(6)

win - ter, Un - der an Au - gust moon

*cresc.*

C9 F Aug. F A

Burn - ing a - bove, You'd be

Cdim C F Fm6

so nice, You'd be par - a - dise to come

*cresc.* *mf espr.*

1. C Ab7 Adim7 G7 C F E7

home to and love. You'd be

*f* *mf*

2. C Ab7 D7 G7 C

home to and love.

*f espr.* *rit.* *p*



# Ev'ry Time We Say Goodbye

FROM SEVEN LIVELY ARTS



Moderato

mf f mf rit.

Allegretto (but not fast)

E<sub>b</sub> B<sub>b</sub>m C7sus.f C7 Fm C Fm

We love each oth - er so deep - ly That I ask you this, sweet -

p legato

Fm7 B<sub>b</sub>7 E<sub>b</sub>

heart, Why should we quar - rel ev - er,

E<sub>b</sub>7 E<sub>b</sub>aug. A<sub>b</sub>

B<sub>b</sub>m

C7sus.f

C7

B<sub>b</sub>m6

Fm

B<sub>b</sub>7

E<sub>b</sub> Cm E<sub>b</sub> Cm (slow down to pensive tempo of refrain)

Why can't we be e - nough clev - er, nev - er to part?

Refrain (*Very slowly and pensively*) (four beats)

Chords: Eb Cm Eb Cm Eb Cm Fm7 Bb7

Ev - 'ry time — we say good - bye I die — a lit - tle.

The first system of the refrain features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo and mood are indicated as 'Very slowly and pensively'. The lyrics are 'Ev - 'ry time — we say good - bye I die — a lit - tle.' The piano accompaniment consists of chords and simple rhythmic patterns.

Chords: Eb Bb7 Gb Bb7 Eb Eb7

Ev - 'ry time — we say good - bye — I won - der

The second system continues the refrain with the lyrics 'Ev - 'ry time — we say good - bye — I won - der'. The piano accompaniment includes a dynamic marking of *p* (piano) at the beginning.

Chords: Abm Eb Ebdim Abm6 Bb7

why — a lit - tle. Why the gods a - bove me, Who

The third system contains the lyrics 'why — a lit - tle. Why the gods a - bove me, Who'. The piano accompaniment features a dynamic marking of *mf* (mezzo-forte).

Chords: Bbm Eb7 Ab Abm

must be — in the know, Think so lit - tle

The fourth system concludes the refrain with the lyrics 'must be — in the know, Think so lit - tle'. The piano accompaniment includes a dynamic marking of *mf*.

Ebaug. Eb Ebdim7 Bb7 Abm Bb7

of me They al - low you to go.

Eb Cm Eb Cm Eb Cm

When you're near \_\_\_\_\_ there's such an air of

Fm7 Bb7 Eb Bb7 Gb Bb7

Spring \_\_\_\_\_ a - bout it, I can hear \_\_\_\_\_ a lark some -

Eb Eb7 Ab Abm Eb Ebdim

where \_\_\_\_\_ be - gin to sing \_\_\_\_\_ a - bout it. There's no love song

Abm6 Bb7

Eb9

Ab

Abm

fin - er, Yet how strange the change from ma - jor to mi - nor

*subito p*

Eb

C7

1. F7

Fm7

Bb7

Eb Ebdim

Bb7

Ev - 'ry time \_\_\_\_\_ we say good - bye. \_\_\_\_\_

*p*

*f*

2. F7 Fm7 Bb7 Cm

Ebdim

Bb7

Bbm

C7

\_\_\_\_\_ we say good - bye. Ev - 'ry sin - gle time we

*espr.*

*mf*

F7

Bb7

Eb

Cm

Eb

Cm

Eb

Cm

Eb

say good - bye. \_\_\_\_\_

*f rit. R.H.*

*mf*

*morendo*

*pp*

8..:



# I Love You

FROM MEXICAN HAYRIDE

Con moto

mf

poco rit.

Fm Db  
(rather lightly and not slowly)

Fm6

C7

Fm

If a love song I could on - ly write, A song with words and

p

Bbm

C7

Bbm6

C7

mu - sic di - vine, I would ser - e - nade you ev - 'ry

Fm

Fm6

G7

C7

night Till you'd re - lent and con - sent to be mine. But a -

mp



*F*  
un pochettino più mosso *Bbm* *F6* *Fmaj.7* *F9*

las, just an am - a - teur am I \_\_\_\_\_ And so I'll

*mp*

*Bb* *Ebm* *Bbaug.* *Gm* *D7*

not be sur - prised, my dear, \_\_\_\_\_ If you

*mf*

*G7* *Fdim* *F* *calmato*

smile and po - lite - ly pass it by \_\_\_\_\_ When this, my

*più mosso* *pp*

*G7* *Gm* *C7* *F* (four beats)

first love song, you hear: \_\_\_\_\_

*rit.* *a tempo*

Refrain (in warm movement)

Bbm6 C7(b9) Fdim F

"I love you," hums the A - pril breeze.

mp

Gm7 C7

"I love you," ech - o the

F D7 Bbm6

hills. "I love you,"

C7 Fdim F

the gold - en dawn a - gree - s As once

A E9 A

more she sees daf - fo - dils.

*poco a poco cresc.*

Gm7 *appassionato* C7

It's spring a - gain And birds on the

*f*

F maj.7 F Cm6

wing a - gain Start to sing a - gain

D7 Cm D7 G7 C7

The old mel - o - die. "I

Bbm6 C7 Fdim F F7 D7

love you, That's the song of songs, And it

G7 C7 1. F Fdim C7(sus. 4) C7

all be-longs to you and me. "I

2. F Bb F Bbm

me. And it all be-longs to you and

*p* *delicato* *poco sostenuto*

F

me.

*a tempo* *mf* *p* *pp*





# Why Can't You Behave



FROM KISS ME, KATE

Molto moderato

mf mp

Refrain (*Slowly*)

E<sup>b</sup> F7(b9) B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7

1. 2. Why can't you be - have? Oh,

E<sup>b</sup> G7(b5) C7(b9) F7 B<sup>b</sup>

why can't you be - have? Af-ter

B<sup>b</sup>m7 E<sup>b</sup>7(b9) A<sup>b</sup> (bbsus.) A<sup>b</sup> G7 G7(b5) C<sup>aug</sup>7 C7 F7 F<sup>m</sup>7 B<sup>b</sup>7

all the things you told me And the prom - is - es that you gave, Oh,

Eb F7(b9) Bb7 Eb  
 why can't you be - have? Why

F7(b9) Bb7 Eb Bb7 Eb G7(b5) C7(b9) F7  
 can't you be good And do just as you

Bb Bbm7 Eb7(b9) Ab(bbsus.) Ab G7 G7(b5) Caug.7 C7  
 should? Won't you turn that new leaf o - ver, So your ba - by can be your

F7 Fm7 Bb7 Eb F7(b9) Bb7 Eb Bb7  
 slave? Oh, why can't you be - have? There's a

*mf*



E $\flat$  B $\flat$ aug.7 E $\flat$  B7 B $\flat$ 7 E $\flat$  B $\flat$ aug.7 E $\flat$

farm I know near my old home town. ————— Where we two can go and

G7(b5) C7(b9) F7 B $\flat$  B $\flat$ m7 E $\flat$ 7(b9) A $\flat$ (bbsus.) A $\flat$

try set - tlin' down. ————— There I'll care for you for - ev - er, Well, at  
(2.) Yes, I'd care for you for - ev - er, 'Cause you're

*mp*

G7 G7(b5) C $\flat$ aug. C7 F7 Fm B $\flat$ 7 E $\flat$  F7(b9) B $\flat$ 7

least till you dig my grave, Oh, why can't you be -  
all in the world I crave, But why can't you be -

*p*

1. E $\flat$  B $\flat$ aug.7 2. E $\flat$

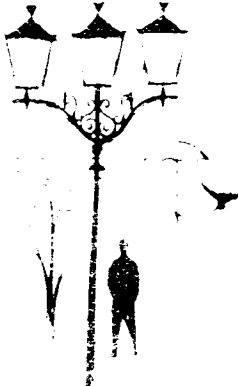
have? ————— have? —————

*mf* *p* *pp*

*8va:\**

# Wunderbar

FROM KISS ME, KATE



Tempo di Valse (lively)

*mf*

D A7 G D

Gaz - ing down on the Jung - frau From our se - cret

*mp*

A7 Em7

cha - let for two, Let us drink, Lieb - chen

*ten.* Dmaj.7 B9 *ten.* Em

*ten.* mein, In the moon - light be - nign, To the joy of our *ten.*

*ten.* *a tempo*

D Ddim7 A7 D Em7 Fdim D7

dream\_ come true.

Refrain G

Wun - der - bar! Wun - der - bar! What a

C G D7

per - fect night for love! Here am I,

D7sus.g G

here you are, Why, it's tru - ly wun - der -

G

bar! Wun - der - bar! Wun - der - bar!

The first system of music features a vocal line in treble clef with lyrics "bar! Wun - der - bar! Wun - der - bar!". The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The key signature is one sharp (F#). The right-hand piano part includes chords and melodic lines with accents (>) and slurs. The left-hand part provides a bass line with slurs and accents.

C G

We're a - lone and hand in glove, Not a

The second system continues the vocal line with lyrics "We're a - lone and hand in glove, Not a". The piano accompaniment continues with similar textures. The right-hand staff has a chord change from C to G. The left-hand staff continues with a steady bass line.

D7

cloud near or far, Why, it's

*mf*

The third system features the vocal line with lyrics "cloud near or far, Why, it's". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the right-hand staff. The right-hand staff has a chord change to D7. The left-hand staff continues with a bass line.

D7sus.g G

more than wun - der - bar! Oh I

The fourth system concludes the vocal line with lyrics "more than wun - der - bar! Oh I". The piano accompaniment includes a chord change from D7sus.g to G. The right-hand staff has a dynamic marking of *mf* and a slur. The left-hand staff continues with a bass line. The system ends with a double bar line and a key signature change to two flats (Bb).

Fm7 Bb7 Eb

care, dear, — for you mad - ly, — And I

*mf*

Fm7 Bb7 Eb

long, dear, — for your kiss. I would

Am7 D7 G C#m7

die, dear, — for you glad - ly! — You're di - vine, dear,

*cresc.* *f rit.*

F#7 D9 G

— And you're mine, dear! — Wun - der - bar! — Wun - der -

*p.* *subito p e rall.* *mp a tempo*

bar! \_\_\_\_\_ There's our fav' - rite star a - bove. \_\_\_\_\_

C G

What a bright shin - ing star! \_\_\_\_\_ Like our

D7

*mf* *rit.*

1. love, it's wun - der - bar! \_\_\_\_\_ Wun - der -

D7sus.g G D7

2. love, it's wun - der - bar! \_\_\_\_\_

D7sus.g G

*f*



# So in Love

FROM KISS ME, KATE

Moderato

mf

ten. ten.  
molto rit.  
mf

Refrain (in steady moderate tempo, not slowly)

Fm C7 Fm

Strange, dear, — but true, dear, — When I'm close — to

*P* (always with great warmth)

Bbm Eb Eb7(b9) Ab Ab7

you, dear, — The stars fill the sky, — So in

Db G7 C C7(b9) Fm  
 love with you am I. E - ven with -

*marcato* *p*

C7 Fm Bbm  
 out you My arms fold a - bout you, You

Eb Db Dbm6 Abmaj.7 Ab6 Eb7 Eb7sus.abEb7  
 know, dar - ling, why, So in love with you am

*mf*

Ab Db Eb7 Ab  
 I. In love with the night mys - te - ri - ous, The

*mf più espressivo*



Db Eb7 Ab Db Eb7

night when you first were there. ——— In love with my joy de -

*cresc. più espr.*

Ab Abmaj.7 Ab6 C7 Fm Fm7 Fm6 G7 C C7(b9)

lir - i - ous ——— When I knew that you could care. ——— So

*poco marc.*

Fm C7 Fm

taunt me ——— and hurt me, ——— De - ceive me, ——— De -

*p*

Bbm Eb Eb7 Ebm6 F7

sert me. ——— I'm yours till I die. ——— So in

*cresc.* *f passionately*

Bbm Dbm6 Ab Abm Abdim

love, ——— So in love, ——— So in love with you, my

*dim.*

Bbm7 Eb7 1. Ab C7

love, ——— am I. ———

2. Ab

I. ———

*poco allarg.*

*ped.* *p* \*

# Were Thine That

# Special Face



FROM KISS ME, KATE

Andantino con moto

*mf* *poco rit.*

C (quasi recitativo and tenderly) Dm7 G7 Am G

I wrote a po - em in clas - sic style.

*p dolce*

F Em Dm C Dm7 G7

I wrote it with my tongue in my cheek And my lips in a smile.

C Dm7 G7 Am D7 G G7

But of late my po - em has a mean - ing so new, For, to

*pp* *mp*

C G7 C G Em Dm Dm6 E7sus.a E7

my sur - prise, it sud - den - ly ap - plies to my dar - ling, to you.

*poco sostenuto* *a tempo* *molto rit.*

Refrain - Slow Fox-trot tempo

Am E7 Am E7sus.a E7

Were thine that spe - cial face, \_\_\_\_\_ The

*p*

Am F F#dim E F E7

face which fills my dream - ing. \_\_\_\_\_ Were

Am E7 Am E7 sus. a E7

thine the rhy - thm'd grace, ————— Were

Am Am6 B7sus.e B7

thine the form so lithe and slen - der, Were

*poco a poco cresc.*

Em Em7 Em6 B7 E

thine the arms so warm, so ten - der, Were thine the

*mf* *f* *dolce*

B7sus.e B7 E Dm6 E7 Am E7

kiss di - vine. ————— Were thine the love for

*p*

Am E7 sus. a E7 Am F

me, The love which fills my

F#dim E F E7 Am Am7

dream - ing. When all these charms are

*cresc.*

Am6 Dm6 ten. A Bm7 E7

thine, Then you'll be mine, all

*f ten. mp a tempo*

1. A Dm6 E7 2. A

mine. Were mine.

*f rit. p*

L.H.







# Where Is the Life

From *How to Succeed in Business Without Really Trying*

M

Allegro con fuoco

First system of piano introduction. Treble and bass clefs, 6/8 time signature. Dynamics include *f*. The music features a rhythmic pattern of eighth notes and quarter notes.

Second system of piano introduction. Treble and bass clefs, 6/8 time signature. Dynamics include *R.H.* and *mf dim.*. The music continues with the rhythmic pattern, ending with a double bar line.

First system of vocal and piano accompaniment. Treble clef with lyrics: "Since I reached the charming age of puberty — And be-". Chords: G, C, G7sus.c, C, Fm. Dynamics include *mf*. The piano accompaniment continues with the rhythmic pattern.

Second system of vocal and piano accompaniment. Treble clef with lyrics: "gan — to finger feminine curls, — Like a". Chords: G, F, G, C, G7. Dynamics include *mf*. The piano accompaniment continues with the rhythmic pattern.

C Fm

show — that's typ - i - cal - ly Shu - bert - y — I have

C G7 C

al - ways had a mul - ti - tude of girls. — But

Molto meno (*much broader*)

C Db6 C

now that a mar - ried man at last am I, — How a -

Ab7 C7

ware of my dear, de - part - ed past am I. —

Refrain (lively)

F C7 F C7

1.2.3. Where is the life that late I — led? — Where is it

*mf*

Chords: F, C7, F, C7

Lyrics: 1.2.3. Where is the life that late I — led? — Where is it

F C7 F

now? — To-tal-ly dead. — Where is the fun I

Chords: F, C7, F

Lyrics: now? — To-tal-ly dead. — Where is the fun I

C7 F A7 Dm A7

used to — find? — Where has it gone? — Gone with the

Chords: C7, F, A7, Dm, A7

Lyrics: used to — find? — Where has it gone? — Gone with the

Dm

D7

Gm

C7

Fmaj.7

wind.\*)

A mar - ried life — may all be  
 2. The mar - riage game — is quite all  
 3. I've oft been told — of nup - tial

D7

Gm

F6

Bb6

Bdim

C

G7

well, — But rais - ing an heir Could nev - er com - pare With rais - ing a bit of  
 right, — Yes, dur - ing the day It's ea - sy to play, But oh what a bore at  
 bliss, — But what do you do, a quar - ter to two, With on - ly a shrew to

*subito p*

C

C7

F

C7

F

hell.  
 night. }  
 kiss?

So I re - peat what first I — said, —

*mf*

\* ) pronounce: wined.

F7

Bb  
3rd time to Final Ending

Gm7

A7sus.d A7

Where is the life that late I... 1. In dear Mi -  
2. Where is Re -

*f marcato*

*mp*

### Patter

(slowly, with overemphasized expression)

Dm

*ten.*

Gm

A7

la - no, — Where are you, Mo - mo, — Still sell - ing those pic - tures of the scrip - tures in the  
bec - ca, — my Bec - ki - wec - kio, — Could still she be cruis - ing that a - mus - ing Pon - te

Dm

Gm

Dm

Duo - mo? — And Ca - ro - le - na, — where are you, Le - na, — Still ped - dling your  
Vec - chio? Where is Fe - do - ra, — the wild vi - ra - go? — It's luck - y I

E7

A7sus.d A7

D

piz - za in the streets o' Ta - or - mi - na? — And in Fi - ren - ze, — where are you  
missed her gang - ster sis - ter from Chi - ca - go. — Where is Ve - ne - tia, — who loved to

*mf*

A7

Em Bm

A - lice, - Still there in your pret - ty it - ty bit - ty Pit - ti Pal - ace? - And sweet Lu -  
chat so, - Could still she be drink - in' in her stink-in' pink pa - laz - zo? - And love - ly

*poco rit.*

G7

C

cre - tia, - so young and gay - ee, - What scan - da - lous  
Li - sa, - where are you, Li - sa? - You gave a new

Dm7

G7

Gm7

C7

*Back to Refrain*

do - ins in the ru - ins of Pom - pe - i - i? } - Where is the  
mean - ing to the Lean - ing Tower of Pi - sa. } -

*rall.*

*rit.*

*sf*

*mf subito  
a tempo*

**Final Ending**  
*Bb Gm7 C*  
*allargando ad lib.*

life that late I

*f rall.* *mf* *f*

**Prestissimo**  
*F*

led?

*f con fuoco*

*ff* *sf*

# Always True to You

# in My Fashion



FROM KISS ME, KATE

Bright and in strict rhythm

*mf* *cresc.* *rit.*

C Dm7 G7 C G7 C

I know a boy, my fav-'rite gent, He gives me

*p* *a tempo*

G7 C G7 C Am G7

joy but not a cent. I could nev-er love a lad more,

C Am7 B7 Em Em7 F#7 F#7(b5)

Yet, to be frank, ——— I'd be happier if he had more cash



Baug. B7 Em Gdim Dm7 G7 C Dm7

in the bank... Each time we try

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "in the bank..." followed by a rest, and then "Each time we try". The piano accompaniment consists of a treble and bass clef. The treble clef has a melodic line with various ornaments and dynamics, including accents (>) and a forte (f) marking. The bass clef provides a steady harmonic accompaniment with chords and moving lines.

C G7 C G7 C

ro-man-tic flights, He begs for my ex-clu-sive

The second system continues the musical score. The vocal line has the lyrics "ro-man-tic flights, He begs for my ex-clu-sive". The piano accompaniment continues with similar textures, featuring chords and melodic lines in both hands.

G7 C Am G7 C

rights. My re-ac-tion is to give in. But the ris-in' cost of

The third system of the score includes the lyrics "rights. My re-ac-tion is to give in. But the ris-in' cost of". The piano accompaniment includes a *cresc.* (crescendo) marking in the treble clef, indicating a gradual increase in volume.

Am6 B7 Em Em7 A7 Dm7 G7

liv-in' fills my heart with fear, So I al-ways say to him, Lis-ten, dear,-

The fourth system concludes the page with the lyrics "liv-in' fills my heart with fear, So I al-ways say to him, Lis-ten, dear,-". The piano accompaniment features a *mf* (mezzo-forte) dynamic marking and ends with a double bar line.

Refrain (*graceful fox trot*)

C F C

1. If a cus - tom - tail - ored vet — Asks me out for some - thing wet, —  
 (2. I've been) asked to have a meal — By a big ty - coon in steel, —  
 (3. There's a) wealth - y Hin - du priest — Who's a wolf, to say the least, —  
 (4. From O) - hi - o, Mis - ter Thorne — Calls me up from night 'til morn, —

Fm C Cdim

— When the vet be - gins to pet — I cry "Hoo - ray!" —  
 — If the meal in - cludes a deal, — ac - cept I may, —  
 — When the priest goes too far east, — I al - so stray, —  
 — Mis - ter Thorne once cor - nered corn — and that ain't hay, —

G7 C Caug.

But I'm al - ways true to you, —

*f* *p* *dolce*

F6 Cdim C Fm6

— dar - lin', in my fash - ion, Yes, I'm

*mf* *p*

C D7 Fm G7 C F C

al - ways true to you, — dar - lin', in my way. —

*f*

Cdim Dm7 C F

I en - joy a ten - der pass — By the  
 I could nev - er curl my lip — To a  
 There's a lush from Port - land, Ore. — Who is  
 From Mil - wau - kee, Mis - ter Fritz — Oft - en

*p*

C Fm C

boss of Bos - ton, Mass. —      Though his pass is mid - dle class —  
 daz - zlin' dia - mond clip —      Though the clip meant "let 'er rip," —  
 rich but sich a bore —      When the bore falls on the floor —  
 moves me to the Ritz, —      Mis - ter Fritz is full of Schlitz —

Cdim G7

— and not Back Bay, —  
 — I'd not say "Nay!" —  
 — I let him lay, —      But I'm  
 — and full of play, —

C Caug. F Cdim C

al - ways true to you, — dar - lin', in my fash - ion,

*dolce* *mf*

Fm C D7 Fm G7

Yes, I'm al - ways true to you, — dar - lin', in my way.

C F C Dm7 C F Fmaj.7

There's a mad - man known as  
 There's an oil - man known as  
 Mis - ter Har - ris, plu - to -  
 Mis - ter Ga - ble, I mean

F6 Fm C Cmaj.7 C6 C7

"Mack" — Who is plan - ning to at - tack, — If his  
 "Tex" — Who is keen to give me checks — And his  
 crat, — Wants to give my cheek a pat, — If the  
 Clark, — Wants me on his boat to park, — If the

F A7 D7 G Gmaj.7 G7

mad at - tack\_ means a Cad - il - lac\_ o - kay!  
 checks, I fear, \_ mean that sex is here\_ to stay!  
 Har - ris pat\_ means a Par - is hat, \_ \*Bé - bé! "Oo-la-la" *(spoken)*  
 Ga - ble boat\_ means a sa - ble coat, \_ †Anchors Aweigh!

*cresc.* *f*

C Caug. F6 Cdim C

But I'm al - ways true to you, \_ dar - lin', in my fash - ion,  
 But I'm al - ways true to you, \_ dar - lin', in my fash - ion,  
 Mais je suis tou - jours fi - dèle, \_ dar - lin', in my fash - ion,  
 But I'm al - ways true to you, \_ dar - lin', in my fash - ion,

*p subito* *mf*

Fm C D7 Fm G7

Yes, I'm al - ways true to you, \_ dar - lin', in my way!  
 Yes, I'm al - ways true to you, \_ dar - lin', in my way!  
 Oui, je suis tou - jours fi - dèle, \_ dar - lin', in my way!  
 Yes, I'm al - ways true to you, \_ dar - lin', in my way!

*p*

1. 2. 3. C F C Cdim Dm7 4. C F C Dm7 C

2. I've been  
 3. There's a  
 4. From O -

*f* *p* *sf*

\*Pronounced Baybay  
 †Shouted



# From This Moment On

FROM OUT OF THIS WORLD

Moderately slow

*mf*

*rit.*

The piano introduction consists of two staves. The right hand plays chords and moving lines, while the left hand plays a simple bass line. The tempo is marked 'Moderately slow' and the dynamics are 'mf' (mezzo-forte) and 'rit.' (ritardando).

F Gm7 Bb F

Now that we are close, no more nights mo-rose,

*mp cantabile*

The first line of the song features a vocal melody and piano accompaniment. The key signature has one flat (B-flat major). The chords are F, Gm7, Bb, and F. The lyrics are 'Now that we are close, no more nights mo-rose,'. The piano part is marked 'mp cantabile'.

C Dm Am G F G C C7

Now that we are one, the be-guine has just be-gun.

The second line of the song continues the vocal melody and piano accompaniment. The chords are C, Dm, Am, G, F, G, C, and C7. The lyrics are 'Now that we are one, the be-guine has just be-gun.'

F C7sus.f C7 F

Now that we're side by side, the fu - ture looks so

*p dolce*

Dm7 G7 C Dm7 G7

gay, Now we are al - i - bled when we

Suddenly lively

C Gm6 Am C7

say:

*mf accel. e cresc.*

Refrain (lively, but not rushed)

Fm C7sus.f C7

From this mo - ment on,

*mf*



Bbm6 Fm Ebm7 Ab7

you for me, dear, —

Db Dbm6

on - ly — two for tea, dear, —

Ab Abdim C7 Caug.7 C7

from this mo - ment on. —

Fm C7 sus. f C7

From this hap - py day, —

*mf*

**B $\flat$ m6** **Fm** **E $\flat$ m7** **A $\flat$ 7**

no more blue songs, —

**D $\flat$**  **D $\flat$ m6**

on - ly — whoop - dee - doo songs, —

**A $\flat$**  **E $\flat$ 9** **A $\flat$ 7**

from this mo - ment on. — For you've

**D $\flat$**  **D $\flat$ m**

got the love — I need so much, —

Ab6

Ebm6

F7

Got the skin — I love to touch, —

Eb

Bb7

Got the arms — to hold me tight, —

*mf* *cresc.*

Eb

C7

Got the sweet lips — to kiss me good - night. —

*p* subito

Fm

C7sus.f

C7

From this mo - ment on, —

*mf*

Bbm6 Fm Ebm7 Ab7

you and I, babe, \_\_\_\_\_

Db Dbm6 Ab

we'll be rid - in' high, babe, — Ev - 'ry

*cresc.* *f*

Abdim Ab Ab7 F7 Bb7 Bbm7 Eb7

care is gone from this mo - ment

1. Ab C7 2. Ab

on. on.

*dim.* *f*

# *It's All Right with Me*

FROM CAN-CAN

Steadily moving fox trot

mf

The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes. The tempo is marked 'Steadily moving fox trot'.

Refrain

Cm

F9

It's the wrong time — and the wrong place — tho' your

mp

Cm

Fm

face is charm - ing, it's the wrong face, — it's not

Bb

Bb7

Bbm6

C9

{her  
his} face — but # such a charm - ing face — that it's

mf

F9 G Fm6 G G7sus.c G7

all right \_\_\_\_\_ with me. \_\_\_\_\_ It's the

*dim.* *R.H.* *mp*

Cm F9

wrong song \_\_\_\_\_ in the wrong style \_\_\_\_\_ tho' your

Cm Fm

smile is love - ly, it's the wrong smile, \_\_\_\_\_ it's not

Bb Bb7 Bbm6 C9

{her  
his} smile \_\_\_\_\_ but such a love - ly smile \_\_\_\_\_ that it's

*mf*

F9

Fm7

Bb7

Eb

all

right

with

me.

You

*dim.*

*mf*

Bbm

Eb9

Cdim

can't

know how

hap - py

I

am that we

met,

I'm

Abm6

Eb

Ebmaj.7

Eb6

strange - ly

at - tract - ed

to

you.

There's

Bbm6

C7(b9)

F7

some - one

I'm

try - ing

so

hard

to

for - get.

Don't

Fm6 G7 Cm6 G G7sus.c G7

you want to for - get some - one too? \_\_\_\_\_ It's the

Cm F9

wrong game \_\_\_\_\_ with the wrong chips, tho' your

Cm Fm

lips are tempt - ing, they're the wrong lips, \_\_\_\_\_ They're not

Bb Bb7 Bbm6 C9

{her} {his} lips, but they're such tempt - ing lips \_\_\_\_\_ that if



F9 F7 Bb9 Bb7sus.eb Bb7

some night \_\_\_\_\_ you're free, \_\_\_\_\_ dear, it's

*dim.*

Ebmaj.7 Eb7 Ebaug.7 Abmaj.7

all right, \_\_\_\_\_ it's all right \_\_\_\_\_

*cresc.*

Ab7 F9 Fm7

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

*f*

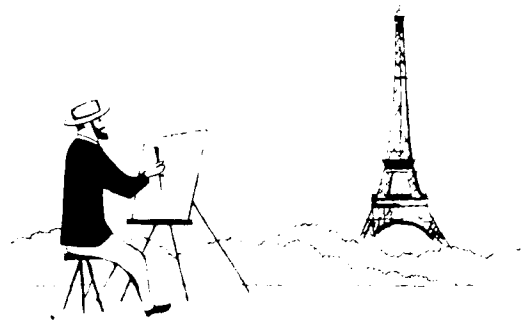
1. Eb G7 2. Eb

It's the \_\_\_\_\_

*mf sf*

8..





# I Love Paris

FROM CAN-CAN

Moderato

Tranquillo c

F6

Ev - 'ry time I look down on this time - less town, wheth - er

G7

C

C6

Cmaj.7

C

blue or gray be her skies, Wheth - er

Gm6

A7

D7

loud be her cheers, or wheth - er soft be her tears, more and

Fm6

G7 F G7

G7(b9)

more do I re - a - lize

*poco rit.*

Refrain (slow fox-trot tempo)

Cm

I love Par - is in the spring - time.

*p legato*

I love Par - is in the

G7

fall.

I love

Par - is in the win - ter, when it driz - zles.

I love Par - is in the sum - mer, when it siz - zles.

Fm G7 Cm

*Sostenuto (jubilantly)*

I love Par - is ev - 'ry mo - ment,

ev - 'ry mo - ment of the

Cdim

G7 Dm7 G7 F

year. I love

C F C

Par - is why, oh why do I love Par - is?

1. G7 C Cdim G7 2. G7 A7sus.d A7

Be-cause my love is near. Be-cause my love

*p rit.* *a tempo* *p*

Dm7 C

— Be-cause my love — is near.

*f* *ff*



# All of You

FROM SILK STOCKINGS

Fox trot tempo

mf

*(with bounce, but not too fast)*

*p.*

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. A dynamic marking of *mf* is present at the beginning, and a *p.* marking appears later in the piece.

*Bb7* *Eb*

Af - ter watch - ing her ap - peal from ev - 'ry an - gle,

*mf*

The first vocal line is accompanied by piano accompaniment. The right hand melody is simple and follows the lyrics. The piano accompaniment features a consistent rhythmic pattern. A dynamic marking of *mf* is shown. Chord symbols *Bb7* and *Eb* are placed above the staff.

*Bb7*

There's a big ro - man - tic deal I've got to

The second vocal line continues the melody. The piano accompaniment remains consistent. A chord symbol *Bb7* is placed above the staff.

*Eb* *Fm*

wan - gle. For I've fal - len for a

The final vocal line concludes the phrase. The piano accompaniment features some chord changes, with *Eb* and *Fm* chord symbols placed above the staff.

Fm7 Bb7 G7+ G7 Gdim C7

cer - tain love - ly lass, And it's

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a dotted quarter note on 'cer', followed by eighth notes for 'tain', 'love', and 'ly', and a quarter note for 'lass,'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

Fm Fm7 Bb7 Bbdim7 Bb7

not a pass - ing fan - cy or a fan - cy pass. —

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note for 'not', followed by eighth notes for 'a', 'pass - ing', and 'fan - cy', and a quarter note for 'or a fan - cy pass. —'. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

Refrain (slowly) Ab Eb

I love the looks of you, the

The third system is the start of a refrain, marked '(slowly)'. The vocal line begins with a dotted quarter note for 'I', followed by eighth notes for 'love', 'the', and 'looks', and a quarter note for 'of you, the'. The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) in the right hand.

Abm Ab Eb

lure of you, The sweet of you, the

The fourth system continues the refrain. The vocal line has a dotted quarter note for 'lure', followed by eighth notes for 'of you,', a quarter note for 'The', eighth notes for 'sweet', a quarter note for 'of you,', and a dotted quarter note for 'the'. The piano accompaniment continues with chords and a bass line.



Abm Eb Ebdim

pure of you, The eyes, the arms, the

*piu espr.*

Bb9 Eb Bbm7 C7

mouth of you, The East, West, North and the

*f*

Fm Bb7 Ab Eb

South of you. I'd love to gain com -

*mp*

Abm Ab Eb

plete con - trol of you, And han - dle

C7

e - ven the heart and soul of you, So

*cresc.*

Ab9

Adim7

G7+

G7

love, at least, a small per - cent of me, do,

*f marcato*

Bbm6

C7

Fm

C7

Fm

Bb7

For I love all of

1. Eb

Bbdim Bb7

2. Eb

you. I love the you.

*f*

*mf*

*f*

# True Love

FROM HIGH SOCIETY

Moderate Valse tempo

mf poco rit.

The piano introduction is in 3/4 time, key of G major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G, followed by quarter notes A, B, and C. The bass line consists of quarter notes G, A, B, and C. The piece concludes with a *poco rit.* marking.

Easy tempo

G D7 G

Sun - tanned, wind - blown, Hon - ey -

mp a tempo

The first system of the vocal and piano accompaniment is in 3/4 time, key of G major. The vocal line has a melody of quarter notes G, A, B, and C. The piano accompaniment features a bass line of quarter notes G, A, B, and C, and a right hand accompaniment of quarter notes G, A, B, and C. The piece concludes with a *mp a tempo* marking.

Ddim D7 G

moon - ers at last a - lone, Feel - ing

The second system of the vocal and piano accompaniment is in 3/4 time, key of G major. The vocal line has a melody of quarter notes G, A, B, and C. The piano accompaniment features a bass line of quarter notes G, A, B, and C, and a right hand accompaniment of quarter notes G, A, B, and C. The piece concludes with a *mp a tempo* marking.

C Cm6 G A7 Am7 D7

far a - bove par. Oh, how luck - y we are \_\_\_\_\_ While

dim. poco rit.

The third system of the vocal and piano accompaniment is in 3/4 time, key of G major. The vocal line has a melody of quarter notes G, A, B, and C. The piano accompaniment features a bass line of quarter notes G, A, B, and C, and a right hand accompaniment of quarter notes G, A, B, and C. The piece concludes with a *dim. poco rit.* marking.

Refrain (*Rather slow*)

G C Gdim G

I give to you and you give to me

*p*  
*a tempo*

D7 C G

True love, true love, So,

C Gdim G

on and on it will al - ways be

D7 G Cm

True love, true love. For you and

*mf*

F7 Bb G7 Cm

I have a guard - ian an - gel on high With

F7 Bb7 D7 G

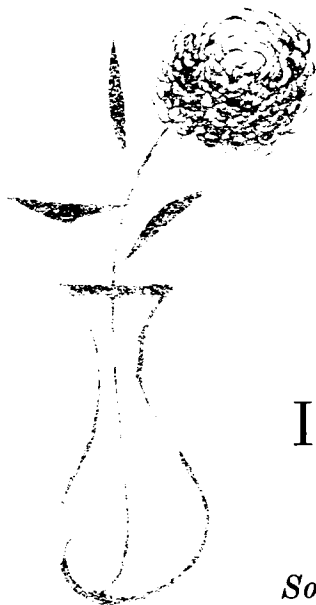
noth - ing to do But to give to

C Gdim G D7

you and to give to me Love for - ev - er

1. G C D7 2. G

true. I true.



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# SUMMARY OF FACTS ABOUT COLE PORTER SHOWS

## SEE AMERICA FIRST

Book by T. LAWRASON RIGGS. Produced by ELIZABETH MARBURY at the Maxine Elliott Theatre, New York, March 28, 1916. 15 performances. Cast included CLIFTON WEBB, FELIX ADLER, and JOHN H. GOLDSWORTHY.

### MUSICAL NUMBERS

*Buy Her a Box at the Opera*  
*Ever and Ever Yours*  
*I've a Shooting Box in Scotland*  
*The Language of Flowers*  
*Lima*

## HITCHY-KOO, 1919

Book by GEORGE V. HOBART. Produced by RAYMOND HITCHCOCK at the Liberty Theatre, New York, October 6, 1919. 56 performances. Cast, headed by MR. HITCHCOCK, included LILLIAN KEMBLE COOPER, FLORENCE O'DENISHAWN, and JOE COOK.

### MUSICAL NUMBERS

*I Introduced . . .* (RAYMOND HITCHCOCK)  
*Hitchy's Garden of Roses* (LILLIAN KEMBLE COOPER)  
*When I Had a Uniform On* (JOE COOK and ELEANOR SINCLAIR)  
*Peter Piper* (RAYMOND HITCHCOCK)  
*My Cozy Little Corner in the Ritz* (RAYMOND HITCHCOCK)  
*Old-Fashioned Garden* (LILLIAN KEMBLE COOPER)  
*Bring Back My Butterfly* (LILLIAN KEMBLE COOPER)  
*That Black and White Baby of Mine*  
*Another Sentimental Song*  
*I've Got Somebody Waiting*

*HITCHY-KOO, 1922*  
(opened and closed in Boston)

### MUSICAL NUMBERS

*When My Caravan Comes Home*  
*Love Letter Words*  
*The Bandit Band*  
*The American Punch*  
*The Harbor Deep Down in My Heart*  
*The Heart o' Me*

## GREENWICH VILLAGE FOLLIES

Lyrics by COLE PORTER, IRVING CAESAR and JOHN MURRAY ANDERSON. Produced by The Bohemians, Inc. (A. L. JONES and MORRIS GREEN) at the Shubert Theatre, New York, September 16, 1924. 127 performances. Cast included the DOLLY SISTERS, VINCENT LOPEZ, MORAN AND MACK, and BOBBE ARNST.

### MUSICAL NUMBERS

*I'm in Love Again* (DOLLY SISTERS)  
*Brittanny* (GEORGIE HALE)  
*My Long-Ago Girl* (GEORGE RASELY)  
*Make Ev'ry Day a Holiday* (JULIA SILVERS)  
*Wait for the Moon*

## PARIS

Book by MARTIN BROWN. Produced by GILBERT MILLER in association with E. RAY GOETZ at the Music Box Theatre, New York, October 8, 1928. 195 performances. Cast, headed by IRENE BORDONI, also included ARTHUR MARGETSON, LOUISE CLOSSER HALE, and IRVING AARONSON'S COMMANDERS.

### MUSICAL NUMBERS

*Don't Look at Me That Way* (IRENE BORDONI)  
*Two Little Babes in the Wood* (IRENE BORDONI)  
*Vivienne* (IRVING AARONSON'S COMMANDERS)  
- *Let's Do It* (IRENE BORDONI AND ARTHUR MARGETSON)  
*Heaven Hop* (IRVING AARONSON'S COMMANDERS)  
*Let's Misbehave* (IRENE BORDONI)  
*Quelque Chose* (IRENE BORDONI)  
*Which* (IRENE BORDONI)

## FIFTY MILLION FRENCHMEN

Book by HERBERT FIELDS. Produced by E. RAY GOETZ at the Lyric Theatre, New York, November 27, 1929. 254 performances. Cast, headed by WILLIAM GAXTON and GENEVIEVE TOBIN, also included BETTY COMPTON, EVELYN HOEY, JACK THOMPSON, and HELEN BRODERICK.

### MUSICAL NUMBERS

- *You Do Something to Me* (WILLIAM GAXTON and GENEVIEVE TOBIN)  
*You've Got That Thing* (JACK THOMPSON and BETTY COMPTON)

*Find Me a Primitive Man* (EVELYN HOEY)  
*The Happy Heaven of Harlem* (BILLY REED and  
 LOU DUTHERS)  
*You Don't Know Paree* (WILLIAM GAXTON)  
*I'm in Love* (GENEVIEVE TOBIN)  
*I'm Unlucky at Gambling* (EVELYN HOEY)  
*Paree, What Did You Do to Me* (JACK THOMPSON  
 and BETTY COMPTON)  
*Let's Step Out*  
*I Worship You* (WILLIAM GAXTON)  
*Please Don't Make Me Be Good* (EVELYN HOEY)  
*The Queen of Terre Haute* (GENEVIEVE TOBIN)

#### WAKE UP AND DREAM

Book by J. H. TURNER. Produced by ARCH SELWYN,  
 in association with C. B. COCHRAN, at the Selwyn  
 Theatre, New York, December 30, 1929. 136 per-  
 formances. Cast, headed by JACK BUCHANAN and  
 JESSIE MATTHEWS, included TILLY LOSCH, DAVE  
 FITZGIBBON, and FRANCES SHELLEY.

#### MUSICAL NUMBERS

*Wake Up and Dream* (JESSIE MATTHEWS)  
*I Loved Him but He Didn't Love Me*  
 (JESSIE MATTHEWS)  
*The Banjo That Man Joe Plays*  
 (WILLIAM STEPHENS)  
 — *What Is This Thing Called Love?*  
 (FRANCES SHELLEY)  
*Looking at You* (JESSIE MATTHEWS and  
 DAVE FITZGIBBON)  
*I'm a Gigolo* (WILLIAM STEPHENS)  
*Agua Sincopada, Tango*  
*I Want to Be Raided by You*  
*I Dream of a Girl in a Shawl*

#### THE NEW YORKERS

Book by HERBERT FIELDS, based on a story by PETER  
 ARNO and E. RAY GOETZ. Produced by MR. GOETZ at  
 the Broadway Theatre, New York, December 8, 1930.  
 168 performances. Cast included HOPE WILLIAMS,  
 CHARLES KING, ANN PENNINGTON, LOU CLAYTON,  
 EDDIE JACKSON, JIMMY DURANTE, FRANCES WIL-  
 LIAMS, MARIE CAHILL, and RICHARD CARLE.

#### MUSICAL NUMBERS

*Where Have You Been?* (CHARLES KING and HOPE  
 WILLIAMS)  
*I'm Getting Myself Ready for You* (FRANCES  
 WILLIAMS, ANN PENNINGTON, BARRIE OLIVER,  
 and MAURICE LAPUE)  
 — *Love for Sale* (KATHRYN CRAWFORD)  
*The Great Indoors* (FRANCES WILLIAMS)  
*Take Me Back to Manhattan* (FRANCES WILLIAMS)

*Let's Fly Away* (CHARLES KING and HOPE  
 WILLIAMS)  
*I Happen to Like New York* (OSCAR "RAGS"  
 RAGLAND)  
*Just One of Those Things* (not the familiar one)

#### GAY DIVORCE

Book by DWIGHT TAYLOR. Produced by DWIGHT  
 DEERE WIMAN and TOM WEATHERLY at the Ethel  
 Barrymore Theatre, New York, November 29, 1932.  
 248 performances. Cast, headed by FRED ASTAIRE  
 and CLAIRE LUCE, also included ERIC BLORE, ERIK  
 RHODES, and LUELLE GEAR.

#### MUSICAL NUMBERS

*After You* (FRED ASTAIRE)  
 — *Night and Day* (FRED ASTAIRE and CLAIRE LUCE)  
*How's Your Romance?* (ERIK RHODES)  
*I've Got You on My Mind* (FRED ASTAIRE and  
 CLAIRE LUCE)  
*Mister and Missus Fitch* (LUELLE GEAR)  
*You're in Love* (FRED ASTAIRE, CLAIRE LUCE,  
 and ERIK RHODES)

#### ANYTHING GOES

Book by GUY BOLTON, P. G. WODEHOUSE, HOWARD  
 LINDSAY and RUSSEL CROUSE. Produced by VINTON  
 FREEDLEY at the Alvin Theatre, New York, Novem-  
 ber 21, 1934. 420 performances. Cast, headed by  
 WILLIAM GAXTON, ETHEL MERMAN, and VICTOR  
 MOORE, also included BETTINA HALL and VIVIAN  
 VANCE. Complete vocal score published.

#### MUSICAL NUMBERS

— *I Get a Kick Out of You* (ETHEL MERMAN and  
 WILLIAM GAXTON)  
*All Through the Night* (BETTINA HALL and  
 WILLIAM GAXTON)  
*You're the Top* (ETHEL MERMAN and WILLIAM  
 GAXTON)  
*Anything Goes* (ETHEL MERMAN)  
*Blow, Gabriel, Blow* (ETHEL MERMAN)  
*Buddie, Beware* (ETHEL MERMAN)  
*Waltz Down the Aisle* (WILLIAM GAXTON)  
*The Gypsy in Me* (BETTINA HALL)

#### JUBILEE

Book by MOSS HART. Produced by SAM H. HARRIS  
 and MAX GORDON at the Imperial Theatre, New York,  
 October 12, 1935. 169 performances. Cast, headed by  
 MARY BOLAND and MELVILLE COOPER, also included  
 JUNE KNIGHT, MONTGOMERY CLIFT, JACKIE KELK,  
 and CHARLES WALTERS.



MUSICAL NUMBERS

- Why Shouldn't I?* (MARGARET ADAMS)  
*The Kling-Kling Bird on the Divi-Divi Tree*  
 (DEREK WILLIAMS)  
*When Love Comes Your Way* (DEREK WILLIAMS  
 and MARGARET ADAMS)  
*Begin the Beguine* (JUNE KNIGHT)  
*A Picture of Me Without You* (JUNE KNIGHT and  
 CHARLES WALTERS)  
*Me and Marie* (MELVILLE COOPER and MARY  
 BOLAND)  
 — *Just One of Those Things* (JUNE KNIGHT and  
 CHARLES WALTERS)

RED, HOT AND BLUE

Book by HOWARD LINDSAY and RUSSEL CROUSE. Produced by VINTON FREEDLEY at the Alvin Theatre, New York, October 29, 1936. 183 performances. Cast, headed by ETHEL MERMAN, JIMMY DURANTE, and BOB HOPE, also included GRACE and PAUL HARTMAN, and VIVIAN VANCE.

MUSICAL NUMBERS

- Ours* (DOROTHY VERNON, THURSTON CRANE, and  
 the HARTMANS)  
*Down in the Depths* (ETHEL MERMAN)  
*You've Got Something* (BOB HOPE and  
 ETHEL MERMAN)  
*It's De-lovely* (ETHEL MERMAN and BOB HOPE)  
*A Little Skipper from Heaven Above*  
 (JIMMY DURANTE and chorus)  
*Ridin' High* (ETHEL MERMAN and Chorus)  
*The Ozarks Are Calling Me Home*  
 (ETHEL MERMAN)  
*Red, Hot and Blue* (ETHEL MERMAN and chorus)  
*Goodbye, Little Dream, Goodbye* (ETHEL MERMAN)  
*You're a Bad Influence*

BORN TO DANCE

Screenplay by SID SILVERS and JACK MCGOWAN. Produced by JACK CUMMINGS for M-G-M in 1936. Cast, headed by ELEANOR POWELL and JAMES STEWART, included FRANCES LANGFORD, VIRGINIA BRUCE, BUDDY EBSSEN, and UNA MERKEL.

MUSICAL NUMBERS

- *Love Me, Love My Pekinese* (VIRGINIA BRUCE)  
 — *Easy to Love* (FRANCES LANGFORD)  
*Hey, Babe, Hey!* (JAMES STEWART, ELEANOR  
 POWELL, UNA MERKEL, and BUDDY EBSSEN)  
*Rap Tap on Wood* (ELEANOR POWELL)  
*I've Got You under My Skin* (VIRGINIA BRUCE)  
*Rolling Home* (Chorus)  
*Swingin' the Jinx Away* (FRANCES LANGFORD)

ROSALIE

Written and produced by WILLIAM ANTHONY MCGUIRE, M-G-M, 1937. Cast, headed by NELSON EDDY and ELEANOR POWELL, also included RAY BOLGER and FRANK MORGAN.

MUSICAL NUMBERS

- *In the Still of the Night* (NELSON EDDY)  
*I've a Strange New Rhythm in My Heart*  
 (ELEANOR POWELL)  
*Close* (NELSON EDDY)  
*Who Knows* (NELSON EDDY)  
*Rosalie* (NELSON EDDY)  
*Why Should I Care?*

YOU NEVER KNOW

Book by ROWLAND LEIGH, adapted from SIEGFRIED GEYER's play *Candle Light*. Produced by LEE and J. J. SHUBERT in association with JOHN SHUBERT at the Winter Garden Theatre, New York, September 21, 1938. 78 performances. Cast, headed by CLIFTON WEBB and LIBBY HOLMAN, also included LUPE VELEZ, REX O'MALLEY, TOBY WING, and ROGER STEARNS.

MUSICAL NUMBERS

- Maria* (CLIFTON WEBB)  
*You Never Know* (LIBBY HOLMAN)  
*What Is That Tune?* (LIBBY HOLMAN)  
*For No Rhyme or Reason* (TOBY WING and  
 CHARLES KEMPER)  
*From Alpha to Omega* (CLIFTON WEBB and  
 LUPE VELEZ)  
*What Shall I Do?* (LUPE VELEZ)  
*At Long Last Love* (CLIFTON WEBB)

LEAVE IT TO ME

Book by BELLA and SAMUEL SPEWACK, based on their comedy *Clear All Wires*. Produced by VINTON FREEDLEY at the Imperial Theatre, New York, November 9, 1938. 307 performances. Cast, headed by WILLIAM GAXTON and VICTOR MOORE, also included SOPHIE TUCKER, TAMARA, MARY MARTIN, and GENE KELLY.

MUSICAL NUMBERS

- *I'm Taking the Steps to Russia* (SOPHIE TUCKER)  
 — *Get Out of Town* (TAMARA)  
*Most Gentlemen Don't Like Love*  
 (SOPHIE TUCKER)  
*From Now On* (WILLIAM GAXTON and TAMARA)  
*I Want to Go Home* (VICTOR MOORE)  
 — *My Heart Belongs to Daddy* (MARY MARTIN)  
*Tomorrow* (SOPHIE TUCKER and chorus)  
*Far, Far Away* (WILLIAM GAXTON and TAMARA)

## DU BARRY WAS A LADY

Book by B. G. DESYLVA and HERBERT FIELDS. Produced by B. G. DESYLVA at the 46th Street Theatre, New York, December 6, 1939. 408 performances. Cast, headed by ETHEL MERMAN and BERT LAHR, also included BETTY GRABLE, RONALD GRAHAM, and CHARLES WALTERS.

### MUSICAL NUMBERS

*Ev'ry Day a Holiday* (CHARLES WALTERS and BETTY GRABLE)

*When Love Beckoned in Fifty-second Street* (ETHEL MERMAN)

*Come On In* (ETHEL MERMAN)

*But in the Morning, No!* (ETHEL MERMAN and BERT LAHR)

*Do I Love You?* (ETHEL MERMAN and RONALD GRAHAM)

*Give Him the Oo-La-La* (ETHEL MERMAN)

*Well, Did You Evah!* (BETTY GRABLE and CHARLES WALTERS)

*It Was Written in the Stars* (RONALD GRAHAM)

*Katie Went to Haiti* (ETHEL MERMAN)

*Friendship* (ETHEL MERMAN and BERT LAHR)

## BROADWAY MELODY OF 1940

Screenplay by LEON GORDON and GEORGE OPPENHEIMER. Produced by JACK CUMMINGS for M-G-M in 1939. Cast, headed by FRED ASTAIRE and ELEANOR POWELL, also included FRANK MORGAN and GEORGE MURPHY.

### MUSICAL NUMBERS

*Between You and Me* (GEORGE MURPHY)

*Please Don't Monkey with Broadway* (FRED ASTAIRE and GEORGE MURPHY)

*I Concentrate on You* (DOUGLAS MCPHAIL)

*I've Got My Eyes on You* (FRED ASTAIRE)

*I Happen to Be in Love*

## PANAMA HATTIE

Book by B. G. DESYLVA and HERBERT FIELDS. Produced by B. G. DESYLVA at the 46th Street Theatre, New York, October 30, 1940. 501 performances. Cast, headed by ETHEL MERMAN and JAMES DUNN, also included BETTY HUTTON and ARTHUR TREACHER.

### MUSICAL NUMBERS

*Visit Panama* (ETHEL MERMAN)

*My Mother Would Love You* (ETHEL MERMAN and JAMES DUNN)

*I've Still Got My Health* (ETHEL MERMAN)

*Fresh As a Daisy* (BETTY HUTTON, PAT HARRINGTON and FRANK HYERS)

*Who Would Have Dreamed?* (LARRY DOUGLAS and JANIS CARTER)

*Let's Be Buddies* (ETHEL MERMAN and JOAN CARROLL)

*Make It Another Old-Fashioned, Please* (ETHEL MERMAN)

*All I've Got to Get Now Is My Man* (BETTY HUTTON)

## YOU'LL NEVER GET RICH

Screenplay by MICHAEL FESSIER and ERNEST PAGANO. Produced by SAMUEL BISCHOFF for Columbia in 1941. Cast, headed by FRED ASTAIRE and RITA HAYWORTH, included ROBERT BENCHLEY and MARTHA TILTON.

### MUSICAL NUMBERS

*Boogie Barcarolle* (dance number—not sung)

*Shootin' the Works for Uncle Sam* (FRED ASTAIRE)

*Since I Kissed My Baby Goodbye* (DELTA RHYTHM BOYS)

*So Near and Yet So Far* (FRED ASTAIRE)

*The Wedding Cake-Walk* (MARTHA TILTON)

*Dream Dancing* (FRED ASTAIRE)

## LET'S FACE IT

Book by HERBERT and DOROTHY FIELDS, adapted from the RUSSELL MEDCRAFT-NORMA MITCHELL play *Cradle Snatchers*. Produced by VINTON FREEDLEY at the Imperial Theatre, New York, October 29, 1941. 547 performances. Cast, headed by DANNY KAYE, also included EVE ARDEN, MARY JANE WALSH, NANETTE FABRAY, EDITH MEISER, VIVIAN VANCE, and BENNY BAKER.

### MUSICAL NUMBERS

*Jerry, My Soldier Boy* (MARY JANE WALSH)

*Farming* (DANNY KAYE, BENNY BAKER, JACK WILLIAMS, SUNNY O'DEA, and NANETTE FABRAY)

*Ev'rything I Love* (DANNY KAYE and MARY JANE WALSH)

*Ace in the Hole* (MARY JANE WALSH, SUNNY O'DEA and NANETTE FABRAY)

*You Irritate Me So* (NANETTE FABRAY and JACK WILLIAMS)

*Rub Your Lamp* (MARY JANE WALSH)

*Let's Not Talk about Love* (DANNY KAYE and EVE ARDEN)

*A Little Rumba Numba* (TOMMY GLEASON and MARGUERITE BENTON)

*I Hate You, Darling* (VIVIAN VANCE, JAMES TODD, MARY JANE WALSH, and DANNY KAYE)

## SOMETHING TO SHOUT ABOUT

Screenplay by LOU BRESLOW and EDWARD ELISCU. Produced by GREGORY RATOFF for Columbia in 1942. Cast included JANET BLAIR, DON AMECHE, WILLIAM GAXTON, HAZEL SCOTT, JACK OAKIE, and GREGORY RATOFF.

### MUSICAL NUMBERS

*I Always Knew* (DON AMECHE and JANET BLAIR)  
*Something to Shout About* (JANET BLAIR)  
— *You'd Be So Nice to Come Home To* (JANET BLAIR and DON AMECHE)  
*Hasta Luego* (JANET BLAIR)  
*It Might Have Been* (JANET BLAIR)  
*Lotus Bloom*

## SOMETHING FOR THE BOYS

Book by HERBERT and DOROTHY FIELDS. Produced by MICHAEL TODD at the Alvin Theatre, New York, January 7, 1943. 422 performances. Cast, headed by ETHEL MERMAN, included BILL JOHNSON, PAULA LAURENCE, BETTY GARRETT, BILL CALLAHAN, BETTY BRUCE, and ALLEN JENKINS.

### MUSICAL NUMBERS

*See That You're Born in Texas* (CHORUS)  
*When My Baby Goes to Town* (BILL JOHNSON)  
*Something for the Boys* (ETHEL MERMAN)  
*Could It Be You?* (BILL JOHNSON)  
*Hey, Good-Lookin'* (ETHEL MERMAN, BILL JOHNSON, BETTY BRUCE, and BILL CALLAHAN)  
*He's a Right Guy* (ETHEL MERMAN)  
*The Leader of a Big-Time Band* (ETHEL MERMAN)  
*I'm in Love with a Soldier Boy* (BETTY GARRETT)  
*By the Mississinewah* (ETHEL MERMAN and PAULA LAURENCE)

## MEXICAN HAYRIDE

Book by HERBERT and DOROTHY FIELDS. Produced by MICHAEL TODD at the Winter Garden Theatre, New York, January 28, 1944. 481 performances. Cast, headed by BOBBY CLARK, JUNE HAVOC, and WILBUR EVANS, included GEORGE GIVOT, EDITH MEISER, and PAUL HAAKON.

### MUSICAL NUMBERS

*Sing to Me, Guitar* (CORINNA MURA)  
*The Good Will Movement* (WILBUR EVANS)  
*I Love You* (WILBUR EVANS)  
*There Must Be Someone for Me* (JUNE HAVOC)  
*Carlotta* (CORINNA MURA)  
*Girls* (WILBUR EVANS)  
*Abracadabra* (JUNE HAVOC)

*Count Your Blessings* (JUNE HAVOC, BOBBY CLARK, and GEORGE GIVOT)  
*It Must Be Fun to Be You*

## SEVEN LIVELY ARTS

Book by MOSS HART, GEORGE S. KAUFMAN, ROBERT PIROSH, JOSEPH SCHRANK, CHARLES SHERMAN, and BEN HECHT. Produced by BILLY ROSE at the Ziegfeld Theatre, New York, December 7, 1944. 183 performances. Cast, headed by BEATRICE LILLIE and BERT LAHR, included BENNY GOODMAN, TEDDY WILSON, RED NORVO, DOLORES GRAY, BILL TABBERT, ALICIA MARKOVA and ANTON DOLIN—the last two in a ballet especially composed for this revue by IGOR STRAVINSKY.

### MUSICAL NUMBERS

*Is It the Girl?* (DOLORES GRAY)  
— *Ev'ry Time We Say Goodbye* (NAN WYNN and JERE McMAHON)  
*Only Another Boy and Girl* (MARY ROCHE, BILL TABBERT, BEATRICE LILLIE, and BERT LAHR)  
*Wow-Ooh-Wolf* (NAN WYNN, DOLORES GRAY, and MARY ROCHE)  
*When I Was a Little Cuckoo* (BEATRICE LILLIE)  
*Frahgee-Pahnee* (BILL TABBERT)  
*Hence, It Doesn't Make Sense* (NAN WYNN, MARY ROCHE, DOLORES GRAY, and BILLIE WORTH)  
*The Band Started Swinging a Song* (BILLIE WORTH)

## AROUND THE WORLD

Book by ORSON WELLES, adapted from JULES VERNES's novel. Produced by Mr. WELLES at the Adelphi Theatre (now 54th Street Theatre), New York, May 31, 1946. 74 performances. Cast included ARTHUR MARGETSON, JULIE WARREN, LARRY LAURENCE, STEFAN SCHNABEL, and ORSON WELLES.

### MUSICAL NUMBERS

*Look What I Found* (JULIE WARREN and LARRY LAURENCE)  
*There He Goes, Phileas Fogg* (ARTHUR MARGETSON and LARRY LAURENCE)  
*Should I Tell You I Love You?* (MARY HEALY)  
*Pipe-dreaming* (LARRY LAURENCE)  
*If You Smile at Me* (VICTORIA CORDOVA)  
*Wherever They Fly the Flag of Old England* (ARTHUR MARGETSON)

## THE PIRATE

Screenplay by ALBERT HACKETT and FRANCES GOODRICH, based on S. N. BEHRMAN's play. Produced by ARTHUR FREED for M-G-M in 1948. Cast, headed by

JUDY GARLAND and GENE KELLY, included WALTER SLEZAK, GLADYS COOPER, and REGINALD OWEN.

MUSICAL NUMBERS

*Nina* (GENE KELLY)  
*Mack the Black* (JUDY GARLAND)  
*You Can Do No Wrong* (JUDY GARLAND)  
*Love of My Life* (JUDY GARLAND)  
*Be a Clown* (JUDY GARLAND and GENE KELLY)

KISS ME, KATE

Book by BELLA and SAMUEL SPEWACK (based somewhat on SHAKESPEARE's *The Taming of the Shrew*). Produced by SAINT SUBBER and LEMUEL AYERS at the Century Theatre, New York, December 30, 1948. 1,077 performances. Cast headed by ALFRED DRAKE, PATRICIA MORISON, LISA KIRK, and HAROLD LANG. Complete vocal score published.

MUSICAL NUMBERS

*Another Op'nin', Another Show* (ANNABELLE HILL and chorus)  
*Why Can't You Behave?* (LISA KIRK and HAROLD LANG)  
*Wunderbar* (ALFRED DRAKE and PATRICIA MORISON)  
*So in Love* (PATRICIA MORISON)  
*We Open in Venice* (ALFRED DRAKE, PATRICIA MORISON, LISA KIRK and HAROLD LANG)  
*Tom, Dick, or Harry* (LISA KIRK, HAROLD LANG, EDWIN CLAY and CHARLES WOOD)  
*I've Come to Wive It Wealthily in Padua* (ALFRED DRAKE and chorus)  
*I Hate Men* (PATRICIA MORISON)  
*Were Thine That Special Face* (ALFRED DRAKE)  
*I Sing of Love* (LISA KIRK and HAROLD LANG)  
*Too Darn Hot* (LORENZO FULLER, EDDIE SLEDGE, and FRED DAVIS)  
*Where Is the Life That Late I Led?* (ALFRED DRAKE)  
*Always True to You in My Fashion* (LISA KIRK)  
*Bianca* (HAROLD LANG)  
*I Am Ashamed That Women Are So Simple* (PATRICIA MORISON)

OUT OF THIS WORLD

Book by DWIGHT TAYLOR and REGINALD LAWRENCE, based on the *Amphitryon* legend. Produced by SAINT SUBBER and LEMUEL AYERS at the Century Theatre, New York, December 21, 1950. 157 performances. Cast, headed by CHARLOTTE GREENWOOD, included WILLIAM REDFIELD, PRISCILLA GILLETTE, WILLIAM EYTHE, GEORGE JONGEYANS (GEORGE GAYNES) and DAVID BURNS.

MUSICAL NUMBERS

*Use Your Imagination* (PRISCILLA GILLETTE and WILLIAM REDFIELD)

*Where, Oh Where?* (BARBARA ASHLEY)  
*I Am Loved* (PRISCILLA GILLETTE)  
*Climb Up the Mountain* (CHARLOTTE GREENWOOD and DAVID BURNS)  
*No Lover* (PRISCILLA GILLETTE)  
*Cherry Pies Ought to Be You* (WILLIAM REDFIELD, BARBARA ASHLEY, CHARLOTTE GREENWOOD, and DAVID BURNS)  
*Hark to the Song of the Night* (GEORGE JONGEYANS)  
*Nobody's Chasing Me* (CHARLOTTE GREENWOOD)  
*From This Moment On* (PRISCILLA GILLETTE and WILLIAM EYTHE)  
*You Don't Remind Me* (GEORGE JONGEYANS)

CAN-CAN

Book by ABE BURROWS. Produced by CY FEUER and ERNEST MARTIN at the Shubert Theatre, New York, May 7, 1953. 892 performances. Cast, headed by LILO and PETER COOKSON, also included HANS CONRIED, GWEN VERDON, and ERIK RHODES.

MUSICAL NUMBERS

*Never Give Anything Away* (LILO)  
*C'est Magnifique* (LILO and PETER COOKSON)  
*Come Along with Me* (ERIK RHODES and HANS CONRIED)  
*Live and Let Live* (LILO)  
*I Am in Love* (PETER COOKSON)  
*If You Loved Me Truly* (HANS CONRIED, GWEN VERDON, PHIL LEEDS, ROBERT PENN, RICHARD PURDY, MARY ANNE COHAN, JEAN KRAEMER, and BEVERLY PURVIN)  
*Montmart'* (Chorus)  
*Allez-vous En* (LILO)  
*It's All Right with Me* (PETER COOKSON)  
*I Love Paris* (PISTACHE)  
*Can-Can* (LILO, GWEN VERDON, and chorus)

SILK STOCKINGS

Book by GEORGE S. KAUFMAN, LEUEEN MACGRATH and ABE BURROWS, based on the film *Ninotchka*. Produced by CY FEUER and ERNEST MARTIN at the Imperial Theatre, New York, February 24, 1955. 477 performances. Cast headed by DON AMECHE and HILDEGARDE NEFF.

MUSICAL NUMBERS

*Paris Loves Lovers* (DON AMECHE and HILDEGARDE NEFF)  
*Stereophonic Sound* (GRETCHEN WYLER)  
*It's a Chemical Reaction* (HILDEGARDE NEFF)

*All of You* (DON AMECHE)  
*Satin and Silk* (GRETCHEN WYLER)  
*Without Love* (HILDEGARDE NEFF)  
*As On Through the Seasons We Sail*  
 (DON AMECHE)  
*Josephine* (GRETCHEN WYLER)  
*Siberia* (LEON BELASCO, HENRY LASCOE, and  
 DAVID OPATOSHU)  
*Silk Stockings* (DON AMECHE)

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Note: M-G-M's film version of *SILK STOCKINGS* included two additional COLE PORTER songs—*Fated to Be Mated* and *Ritz Roll and Rock*, both introduced by FRED ASTAIRE.

### HIGH SOCIETY

Screenplay by JOHN PATRICK, based on PHILIP BARRY's stage play *The Philadelphia Story*. Produced by SOL C. SIEGEL for M-G-M in 1956. Cast, headed by BING CROSBY, GRACE KELLY, and FRANK SINATRA, included CELESTE HOLM, JOHN LUND, LOUIS CALHERN, SIDNEY BLACKMER, and LOUIS ARMSTRONG.

#### MUSICAL NUMBERS

*Little One* (BING CROSBY)  
*Who Wants to Be a Millionaire?* (FRANK SINATRA  
 and CELESTE HOLM)  
*True Love* (BING CROSBY and GRACE KELLY)  
*You're Sensational* (FRANK SINATRA)  
*I Love You, Samantha* (BING CROSBY)  
*Now You Has Jazz* (BING CROSBY and  
 LOUIS ARMSTRONG)  
*Mind If I Make Love to You?* (FRANK SINATRA)

### LES GIRLS

Screenplay by JOHN PATRICK. Produced by SOL C. SIEGEL for M-G-M in 1957. Cast included GENE KELLY, KAY KENDALL, MITZI GAYNOR, and TAINA ELG.

#### MUSICAL NUMBERS

*Les Girls* (GENE KELLY)  
*Ca, c'est l'amour* (TAINA ELG)  
*Why Am I So Gone about That Gal?* (GENE KELLY)  
*You're Just Too, Too!* (GENE KELLY and  
 KAY KENDALL)

### ALADDIN

Book by S. J. PERELMAN. Produced on CBS Television for the DuPont Show of the Month by RICHARD LEWINE, on February 21, 1958. Cast included ANNA

MARIA ALBERGHETTI, SAL MINEO, CYRIL RITCHARD, and DENNIS KING.

#### MUSICAL NUMBERS

*Trust Your Destiny to a Star* (DENNIS KING)  
*Opportunity Knocks but Once* (CYRIL RITCHARD)  
*Aladdin* (ANNA MARIA ALBERGHETTI)  
*I Adore You* (SAL MINEO and  
 ANNA MARIA ALBERGHETTI)

#### COLE PORTER SONGS NOT FROM PRODUCTIONS

1902 *The Bobolink Waltz* (written at the age of  
 8 or 9)  
 1910 *Bridget*  
 1910 *Bingo Eli Yale* (written while an  
 undergraduate at Yale)  
 1911 *Bull-Dog* (written while an undergraduate  
 at Yale)  
 1927 *Hot-House Rose*  
 1927 *The Laziest Gal in Town* (sung by  
 Marlene Dietrich in 1950 in the Warner  
 Brothers film *STAGE FRIGHT*)  
 1927 *Weren't We Fools*  
 1934 *(Thank You So Much) Mrs. Lowsborough-*  
*Goodby*  
 1934 *You're Too Far Away*  
 1934 *Miss Otis Regrets* (Dedicated to ELSA  
 MAXWELL)

#### INTERPOLATED COLE PORTER SONGS

*Esmeralda* in *HANDS UP* at the 44th Street Theatre, July 22, 1915 (52 performances)  
*Two Big Eyes*, sung by ELSIE JANIS in *MISS INFORMATION* at the Cohan Theatre, October 5, 1915 (47 performances)  
*I Never Realized*, sung by WALLACE EDDINGER in *BUDDIES* at the Selwyn Theatre, October 27, 1919 (259 performances)  
*Altogether Too Fond of You*, sung by DONALD BRIAN and MAXINE BROWN in *BUDDIES*  
*Washington Square*, in *BUDDIES*  
*They All Fall in Love*, sung by GERTRUDE LAWRENCE in the Paramount film *THE BATTLE OF PARIS* (1929)  
*Here Comes the Band Wagon*, sung by GERTRUDE LAWRENCE in the Paramount film *THE BATTLE OF PARIS* (1929)  
*Don't Fence Me In*, sung by ROY ROGERS in the Warner Brothers film *HOLLYWOOD CANTTEEN* (1944)  
*Farewell, Amanda*, sung by DAVID WAYNE in the M-G-M film *ADAM'S RIB* (1949)



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