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WHEN I FALL IN LOVE

Words by
EDWARD HEYMAN

Music by
VICTOR YOUNG

Rubato

G/D Cdim7 Em E Dm7(b5)/C Am Am7(b5)

G F#m7(b5) B7(#5) Em Ebm Dm G7

Moderately slow ♩ = 72

C(2) Fm/C C(2) Dm7 G7

When I fall in love, it will be for ev - er,

C(2) A7(#5) Dm7 Fm

or I'll nev - er fall _____ in love. _____ In a

C G#dim/C C Bm7(b5)/Bb

rest - less world_ like this is, love is end - ed be - fore it's be -

A7 Dm A7

gun. And too man - y moon-light kiss - es seem to

Dm7 F/C G/B G C(2)

cool in the warmth of the sun. When I give my
(Instrumental solo...)

Fm/C C Dm7 G7

heart, it will be com - plete - ly,

C(2) A7(#5) Dm Fm6

or I'll nev - er give _____ my heart. _____ And the
 ...end solo)

C G/F F A7 Dm Fm

mo - ment I can feel that you feel _____ that way too,

C/G 1. Dm7 G7 C D.S. 2. Dm7 Dm7/G

is when I fall in love with you. _____ love _____ with
 rit.

Slower A \flat B \flat C(2)

you. _____ rit. e dim. p

STAR DUST

Words by
MITCHELL PARISH

Music by
HOAGY CARMICHAEL

Moderately

F6 A9 Dm7/G G7

mf *rit.*

(with pedal)

Verse:

C F9 E7

mp

And now the pur - ple dusk of twi - light time steals a - cross the mead - ows of my

A7 Dm C/E 3 Am

heart. High up in the sky the lit - tle stars climb,

B7 Em Ebdim Dm7 G7 C

al - ways re - mind - ing me that we're a - part. You wan - dered down the lane and

F9 E7 A7

far a - way, leav - ing me a song that will not die.

Dm C 3 Cdim G7

Love is now the star dust of yes - ter - day, the mu - sic of the years gone

Chorus:
C6 C+ C C7(#5) F6 Fm6

by. Some-times I won - der why I spend the lone - ly night

mp - mf

C/G Em A7

dream-ing of a song. The mel - o - dy haunts my rev - er - ie,

Dm7 A7 F6 Fm6 G7 Gdim7 G7

and I am once a - gain with you, _____ when our love was new,

The first system of the score features a vocal line and a piano accompaniment. The vocal line starts with a 7/8 time signature and contains the lyrics "and I am once a - gain with you, _____ when our love was new,". The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a bass line. The key signature has one flat (Bb). The system includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

G7 G7(#5) C C6 D9

and each kiss an in - spi - ra - tion. _____ But that was long a - go: now

The second system continues the vocal line and piano accompaniment. The vocal line contains the lyrics "and each kiss an in - spi - ra - tion. _____ But that was long a - go: now". The piano accompaniment features a right-hand staff with chords and a left-hand staff with a bass line. The system includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

G7 Dm7/G G7 C7(#5)

my con - so - la - tion is in the star dust of a song. Be -

The third system continues the vocal line and piano accompaniment. The vocal line contains the lyrics "my con - so - la - tion is in the star dust of a song. Be -". The piano accompaniment features a right-hand staff with chords and a left-hand staff with a bass line. The system includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

F6 Fm6

side a gar - den wall, when stars are bright, you are in my arms. The

The fourth system continues the vocal line and piano accompaniment. The vocal line contains the lyrics "side a gar - den wall, when stars are bright, you are in my arms. The". The piano accompaniment features a right-hand staff with chords and a left-hand staff with a bass line. The system includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

C/G Em A7 Dm7 A7/E

night - in - gale tells his fair - y tale of par - a - dise, where ros - es

F6 Fm6 Dm7(b5) C G/B Am C/G

grew. Tho' I dream in vain, in my heart it will re -

B7/F# E7 F6 A7/E Ebdim7 G7/D G7

main: my star dust mel - o - dy, the mem - o - ry of love's re -

1. C Ab7 Dm7(b5)/G G7 C7(#5) 2. C Cm6 C6/9

frain. Some-times I frain.

l.h. r.h.

AS TIME GOES BY

Words and Music by
HERMAN HUPFELD

Moderately, with expression (♩ = ♪³)

C#dim7 D7/C Bdim7 Bbdim7 A7 Dm7 3 Ab7 G7

mf *poco rit.* You

(with pedal)

Verse:

Dm G7 Gm6 G7 C G+ C6

must re-mem-ber this, a kiss is still a kiss, a sigh is just a sigh;

D7 G7sus G7 Dm7 G7 C

the fun-da-ment-al things ap-ply, as time goes by...

Dm7 G7 Gm6 G7

And when two lov - ers woo, they still say, "I love you." On

C G+ C6 D7

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

G7sus G7 Dm7 G7 C F Fm C C7

brings, as time goes by.

F A7/E Dm

Moon-light and love_ songs nev - er out of date, hearts full of pas - sion,
mf-f poco a poco a cresc.

F#dim7 Am/E F7 D7

jeal - ous - y and hate. Wom-an needs man and man must have his mate, that

G7 C#dim7 G7 Dm7 G7 Gm6 G7

no one can de - ny. *poco rit.* It's *p - mf* still the same old sto - ry, a fight for love and glo - ry, a

C G+ C6 D7

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

C C#dim7 Dm7 G7 G7(#5) 1. C Am D7 G7 2. C Bb7 3 C

lov - ers, as time goes by. You by.

BYE BYE BLACKBIRD

Words by
MORT DIXON

Music by
RAY HENDERSON

Moderately

F F+ F6 F Dm Gm A7

mf

(with pedal)

The piano introduction consists of two staves. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. The tempo is marked 'Moderately' and the dynamic is 'mf'. The key signature has one flat (B-flat). The introduction is marked '(with pedal)'. The chords are F, F+, F6, F, Dm, Gm, and A7.

Verse:

Dm Gm Dm

p

Black - bird, black - bird sing - ing the blues all day,
Blue - bird, blue - bird call - ing me far a - way,

The first system of the verse has three measures. The right hand melody is in the treble clef, and the left hand accompaniment is in the bass clef. The dynamic is 'p'. The chords are Dm, Gm, and Dm. The lyrics are: 'Black - bird, blue - bird, sing - ing the blues all day, call - ing me far a - way,'.

Gm6 A7(#5) A7 C#dim7 Dm Gm6 Dm A7

right out - side of my door.
I've been long - ing for you.

r.h.

The second system of the verse has four measures. The right hand melody is in the treble clef, and the left hand accompaniment is in the bass clef. The dynamic is 'p'. The chords are Gm6, A7(#5), A7, C#dim7, Dm, Gm6, Dm, and A7. The lyrics are: 'right out - side of my door. I've been long - ing for you.'.

Dm Gm Dm

Black - bird, black - bird, got - ta be on my way,
Blue - bird, blue - bird, this is my luck - y day,

The third system of the verse has three measures. The right hand melody is in the treble clef, and the left hand accompaniment is in the bass clef. The dynamic is 'p'. The chords are Dm, Gm, and Dm. The lyrics are: 'Black - bird, blue - bird, got - ta be on my way, Blue - bird, blue - bird, this is my luck - y day,'.

G7sus G7 Gm7 Gm7(b5)/C C7

where there's sun - shine ga - lore.
now my dreams will come true.

Chorus:

F F+ F6 F Gm7 C9 F6

Pack up all my care and woe, here I go sing - ing low,
p - mf

F/A Abdim7 Gm7 C7

bye bye black - bird.

Gm Gm(#5) Gm6 Gm C9 Gm7 C9

Where some - bod - y waits for me, sug - ar's sweet, so is she,

Gm7 C7 Fmaj7 F6 F7

bye bye black - bird. No one here can

Am7(b5) D7 Gm Gm7(b5)

love and un - der - stand me, oh what hard luck

F G7 Bbm6 C7 F F+

sto - ries they all hand me. Make my bed and

F6 F Gm7 C9 Am7(b5) D7 Gm

light the light, I'll ar - rive late to - night, black - bird

1. C7 F Dm Gm7 C7 2. F Bb Bbm6 F6

bye bye. bye.

A WINK AND A SMILE

Written by

MARC SHAIMAN and RAMSEY McLEAN

Moderate swing ♩ = 112 (♩ = $\overset{3}{\text{J}}$)

(with light pedal)

C6 Ab7 C6

can't have a dream... and cut it to fit, but when I saw you, I knew

Em7 A7 D9 G13 G7(b13)

we'd go to - geth - er ... end solo We'd go to - geth - er like a wink and a smile. like a wink and a smile.

C6 Ab7 C6 C9 F C C7(b9 #5)

Leave your old ja - lop - y Now my heart hears mu - sic;

F7 C7 Am Am(#7)

by the rail - road track. We'll get a hip dou - ble dip such a sim - ple song. Sing it a - gain; the notes

To Coda \oplus
G7

Am7 D9 Ab9(#11) G7

tip top - py two - seat Cad - il - lac.
nev - er end. This is where I be - long.

D7(b9) Ab7 G7 G7(#5) C6 Ab7

So you can rev - her up; and don't go slow, it's

C6 Em7 A7 D9

on - ly green lights and "all rights." Let's go to - geth - er

G7 G7(b13) C6 N.C. D.S. al Coda

with a wink and a smile.

\oplus Coda G7 Ab7 Ab7(#5) Db6 A7

cresc. Just the sound of your voice, the light in your eyes, we're

D \flat 6 *Fm7* *B \flat 7* *E \flat 9*

so far a - way — from yes - ter - day, to - geth - er,

G \flat maj7/A \flat *A \flat 9* *D \flat 7* *C7* *C \flat 7* *B \flat 7* *E7*

with a wink — and a smile.

dim.

Freely *E \flat 9* *A \flat 13* *A \flat 13(#5)*

We go to - geth - er like a wink and a

mf

a tempo *D \flat 6* *A7*

mp
smile.

N.C. *D \flat 7* *D \flat dim7* *E \flat m7(\flat 5)/D \flat* *D \flat* *D* *D \flat maj13* *8va*

dim. *p* *pp*

MAKE SOMEONE HAPPY

Words by
BETTY COMDEN and ADOLPH GREEN

Music by
JULE STYNE

Moderately

mf *mp*

(with pedal)

The piano introduction consists of two staves. The right hand starts with a melodic line in E-flat major, 4/4 time, marked *mf*. The left hand provides a harmonic accompaniment, marked *mp*. The piece concludes with a fermata over the final chord.

E \flat E \flat + E \flat 6 E \flat E \flat + E \flat 6

Make _____ some-one hap - py, make just one _____ some-one hap - py.

The first system of the song features a vocal line and piano accompaniment. The vocal line is in E-flat major, 4/4 time. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: "Make _____ some-one hap - py, make just one _____ some-one hap - py." The piano accompaniment includes a fermata over the first measure and a (b) marking in the second measure of the piano part.

B \flat m7/E \flat B \flat m7 E \flat 7

Make just one _____ heart the heart you sing to,

The second system continues the vocal and piano accompaniment. The vocal line is in E-flat major, 4/4 time. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: "Make just one _____ heart the heart you sing to,". The piano accompaniment includes a fermata over the first measure and a (b) marking in the second measure of the piano part.

Ab Ab+ Ab6 Abm6 Bb7(b9)

one _____ smile that cheers you, one face that lights when it nears you,

mf

Eb Gm7 Fm7 Bb7(b9)

one {man
girl} you're ev - 'ry - thing to.

Eb Eb+ Eb6 Eb Eb+ Eb6

Fame, _____ if you win it, comes and goes _____ in a min - ute

Bbm7/Eb Bbm7 Eb7

where's the real _____ stuff in life to cling to?

Ab Ab+ Ab6 Abm6 Bb7(b9)

Love _____ is the an - swer, some - one to love is the an - swer.

Eb Eb6 Ebmaj7 Cm7 Gm7 C9

Once you've found {him,
her,} build your world a - round {him,
her.}

Fm7 Bb7 Eb Gm7 C7(b9)

Make _____ some-one hap - py, make just one _____ some-one hap - py,

Fm7 Bbm7(b5) Fm7/Bb Bb7 Eb6/9

and you _____ will be hap - py too. _____

mf *rall. e dim.* *p*

MAKIN' WHOOPEE!

Words by
GUS KAHN

Music by
WALTER DONALDSON

Moderately

G C7 G6

mf

The piano introduction consists of three measures. The first measure is in G major with a G chord. The second measure is in C7. The third measure is in G6. The melody is in the treble clef, and the bass line is in the bass clef. The tempo is marked 'Moderately' and the dynamic is 'mf'.

D7sus D7 G D7

An - oth - er bride, _____ an - oth - er June, _____ an - oth - er
year _____ or may - be less. _____ What's this I

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The chords are D7sus, D7, G, and D7. The lyrics are: "An - oth - er bride, _____ an - oth - er June, _____ an - oth - er year _____ or may - be less. _____ What's this I".

G7 C Cm G

sun - ny hon - ey - moon, _____ an - oth - er sea - son, _____ an - oth - er
hear? _____ Well, can't you guess? _____ She feels neg - lect - ed _____ and he's sus -

The second line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The chords are G7, C, Cm, and G. The lyrics are: "sun - ny hon - ey - moon, _____ an - oth - er sea - son, _____ an - oth - er hear? _____ Well, can't you guess? _____ She feels neg - lect - ed _____ and he's sus -".

E \flat 7 D7 G Am7(b5) D7 G

rea - son___ for mak-in' whoop-ee!
 pect - ed___ of mak-in' whoop-ee!

A lot of shoes,___ a lot of
 She sits a - lone___ most ev-'ry

D7 G7 C Cm

rice._____ The groom is ner - vous,___ he an - swers twice._____ It's real - ly
 night._____ He does - n't phone her,___ he does - n't write._____ He says's he's

G E \flat 7 D7 G C G

kill - ing___ that he's so will - ing___ to make whoop-ee._____
 "bus - y",___ but she says "Is he?"___ He's mak-in' whoop-ee._____

G#dim7 Am Cm6 G

Pic - ture a lit - tle love nest down where the ros - es cling.
 He does - n't make much mon - ey, on - ly five thou - sand per.

G#dim7 Am Cm6 G

Pic - ture the same sweet love nest, think what a year can bring. He's wash - ing
 Some judge who thinks he's fun - ny says, "You'll pay six to her." He says, "Now

D7 G7

dish - es and ba - by clothes. He's so am - bi - tious he ev - en
 judge, sup - pose I fail?" The judge says, "Budge right in - to

C Cm G Eb7 D7

sews. But don't for - get folks, that's what you get folks for mak - in'
 jail. You'd bet - ter keep her. I think it's cheap - er than mak - in'

1. G Am7(b5) D7 2. G C7 G

whoop-ee! An - oth - er whoop-ee!"

A KISS TO BUILD A DREAM ON

Words and Music by
BERT KALMAR, HARRY RUBY
and OSCAR HAMMERSTEIN II

Slowly (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

C Ebdim7

Give me a kiss to build a dream on and my im - ag - i -
Give me a kiss be - fore you leave me and my im - ag - i -
Give me your lips for just a mo - ment and my im - ag - i -

mf

(with pedal)

G7 C#dim7 G7 C#dim7 G7 C#dim7

na - tion will thrive up - on that kiss. Sweet-heart, I ask no more than
na - tion will feed my hun - gry heart. Leave me one thing be - fore we
na - tion will make that mo - ment live. Give me what you a - lone can

G7 Dm7 G7 1. C D7 G7

this, a kiss to build a dream on.
part, a kiss to build a
give, a kiss to build a

2. *To next strain* 3. *Fine*

C7 Dm7/G C Ddim C6 C F C

dream on. When I'm a - dream on. *rit.*

Fm7 Bb7 Ebmaj7 Eb6 Fm7 Bb7 Ebmaj7 Eb6

lone with my fan - cies, I'll be with you,

D.C. al Fine

Dm7(b5) G7 Cm Am7 D7 Dm7 G7

weav - ing ro - man - ces, mak - ing be - lieve they're true.

AN AFFAIR TO REMEMBER

(Our Love Affair)

Words by
HAROLD ADAMSON and LEO McCAREY

Music by
HARRY WARREN

Moderately (with movement)

Our love affair is a wondrous thing, that

we'll rejoice in remembering. Our

love was born with our first embrace, and a page was

torn out of time and space. Our love af -

poco rall. *a tempo*

(with pedal)

Chords: F, Fdim7, C/E, Cm/Eb, Gm, C7/Bb, F/A, F, Dm7, G, Em7, Am7, Dm7, G9, Gm7/C, C9, C+, F

Fdim7 C/E C/Eb Gm

fair, may it al - ways be a flame to

C7/Bb Am7(b5) D7(b9) D7 Gm Bbdim7

burn through e - ter - ni - ty. So, take my hand with a

Am7 E/G# Abm6 Gm7 Am7

fer - vent pray'r, that we may live and we may

D7(b9) Gm7 C7(b9) 1. F

share a love af - fair to re - mem - ber. Our

rall. *a tempo*

2. F Fdim7 Gm7/F F

ber. *a tempo* *poco rit.*

BACK IN THE SADDLE AGAIN

Words and Music by
GENE AUTRY and
RAY WHITLEY

Moderately

D7 G7 C F C

mf *mp*

C G7 C Dm7 D#dim7 C7/E

back in the sad - dle a - gain,

F C G7/D C C7

out where a friend is a friend, where the

F C A7

long - horn cat - tle feed on the low - ly jim - son weed. I'm

Detailed description: This is a sheet music page for the song 'Back in the Saddle Again'. It features a piano accompaniment and a vocal melody. The piano part is written in a grand staff (treble and bass clefs) and includes dynamic markings like *mf* and *mp*. The vocal part is written in a single treble clef staff with lyrics underneath. The music is in 4/4 time and starts with a tempo marking of 'Moderately'. The key signature has one sharp (F#). The score is divided into four systems, each with a vocal line and a piano accompaniment line. Chord symbols are placed above the piano part. The lyrics are: 'back in the sad - dle a - gain, out where a friend is a friend, where the long - horn cat - tle feed on the low - ly jim - son weed. I'm'.

D G7 Gdim7 G7

back in the sad - dle a - gain.

C G7 C F/C C7 Gm7/D C7

Rid - in' the range once more,

F C7 F C C/E G7/D C C7

tot - in' my old for - ty - four, where you

F C A7

sleep out ev - 'ry night, where the on - ly law is right. I'm

D9 G7 C F C C7 F

back in the sad - dle a - gain. Whoo - pi - ti - yi -

C

yo, rock - in' to and fro, back in the sad - dle a -

G7 Dm7 G7 C7 F G7 F C/E

gain. Whoo - pi - ti - yi - yay, I go my way, -

D9 G7 C F C

back in the sad - dle a - gain.

STAND BY YOUR MAN

Words and Music by
TAMMY WYNETTE and
BILLY SHERRILL

Moderately

The musical score is written in G major (one sharp) and 4/4 time. It consists of five systems of music. The first system is an instrumental introduction with a piano accompaniment marked *mp* and a bass line with a pedal effect. The second system begins the vocal melody with the lyrics: "Some - times_ it's hard_____ to be a wom-an,____ / But if___ you love him_____ you'll for - give him,____". The third system continues the vocal melody: "giv - ing all your love hard to just one man._ / ev - en though he's hard to un - der - stand.". The fourth system includes a first ending bracket: "You'll have_ bad times and he'll have good times,_" with the lyrics "And if___ you love him," and "and he'll have good times,_" respectively. The fifth system concludes with the lyrics: "do - in' things that you don't_____ un - der - stand.____".

Key signatures: G major (one sharp).
Time signature: 4/4.
Tempo: Moderately.
Dynamics: *mp* (mezzo-piano).

Chord symbols: A, D, E, E7, Bm, E7, A, D, A, B, E.

Lyrics:
Some - times_ it's hard_____ to be a wom-an,____
But if___ you love him_____ you'll for - give him,____
giv - ing all your love hard to just one man._
ev - en though he's hard to un - der - stand.
You'll have_ bad times and he'll have good times,_
And if___ you love him, and he'll have good times,_
do - in' things that you don't_____ un - der - stand.____

*Melody sung one octave lower

2.
A D A E7

oh, _____ be proud of him, 'cause af - ter all _____ he's just a

A D A E A ** C#

man. _____ Stand by your man, Stand by your man,

cresc. *mf*

To Coda ⊕
D C#m Bm A F#7

give him two arms to cling to, And _____ some-thing warm to come to and show the world you love him.

mf

B E7 A C# D

when nights are cold and lone - ly. Stand by your man, and tell the

**Melody sung at written pitch

C#m Bm A E7 C#7

world you love him. Keep giv-ing all the love you can;

F# D E A D A E7 *D.S. al Coda*

stand by your man.

Coda A E E7 C#7 F#

Keep giv-ing all the love you can:

cresc. *f*

D E A D A E A

stand by your man.

IN THE WEE SMALL HOURS OF THE MORNING

Lyric by
BOB HILLARD

Music by
DAVID MANN

Slowly, with restraint

Cmaj7 C7(#5) C6 C7(b5) Cmaj7 C7(#5) C6 Dm7/G

When the

mp

poco rit.

(with pedal)

Verse or Interlude:

Cmaj7 Dm7 G7 Cmaj7 Dm7/G G7 Cmaj7 Dm7/G

sun is high in the af - ter - noon sky, you can al - ways find some-thing to

Cmaj7 C7 C6 Em6 B7(b9) Em7 F#m7/B B7(b9) Em7 A7(b9) 3

do. But from dusk till dawn, as the clock ticks on, some-thing hap-pens to

Chorus:

D7 Ab7 G7 Cmaj7 C7 C6 C+

you. In the wee small hours_ of the morn - ing,___ while the

C C+ Dm7/C G9/B Gm6/Bb A7

whole wide world is fast a - sleep, you lie a - wake and think a - bout the girl, and
(boy,)

Am6 B7 Em G7 Cmaj7 C7

nev - er ev - er think of count - ing sheep. When your lone - ly heart has learned its

C6 C+ Cmaj7 Gm6 A7(#5) A7 Dm7 D#dim7

les - son, — you'd be her's if on - ly she would call. In the wee small hours_ of the
 (his) (he)

1. C Gm6/Bb A7 Dm7 G7(b9) C6 Dm7/G

morn - ing, — that's the time you miss her most of all. In the
 (him)

2. Dm7 Am7 D7/A Db7(#9) C F Cmaj7 Fine

time you miss her most of all. —
 (him)

molto rit.