


PIANO • VOCAL • GUITAR

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# SLEEPLESS IN SEATTLE



 HAL • LEONARD®



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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 Ab Bb C(2)

you. \_\_\_\_\_ rit. e dim. p

# STAR DUST

Words by  
MITCHELL PARISH

Music by  
HOAGY CARMICHAEL

Moderately

Piano introduction in 4/4 time, marked *mf*. The music features a series of chords: F6, A9, Dm7/G, and G7. The tempo is moderately. The piece concludes with a *rit.* (ritardando) marking.

(with pedal)

Verse:

First system of the verse in 7/8 time, marked *mp*. The music is in C major. The lyrics are: "And now the purple dusk of twilight time steals across the meadows of my". Chords shown are C, F9, and E7.

Second system of the verse in 7/8 time. The lyrics are: "heart. High up in the sky the little stars climb,". Chords shown are A7, Dm, C/E, and Am. There are triplets in the piano accompaniment.

Third system of the verse in 7/8 time. The lyrics are: "always reminding me that we're apart. You wandered down the lane and". Chords shown are B7, Em, Ebdim, Dm7, G7, and C.

F9 E7 A7

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

Dm C 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,

G7 G7(#5) C C6 D9

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

G7 Dm7/G G7 C7(#5)

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

F6 Fm6

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



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 (♩ = ♩<sup>3</sup>)

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. It's still the same old sto-ry, a fight for love and glo-ry, a

*poco rit.* *p-mf*

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)

Detailed description: This block contains the piano introduction for the song. It is written for piano in a key signature of one flat (B-flat major/D minor) and a 4/4 time signature. The tempo is marked 'Moderately'. The music is in a simple harmonic style, primarily using block chords. The right hand plays a sequence of chords: F, F+, F6, F, Dm, Gm, and A7. The left hand provides a simple bass line with some octaves. The dynamic is marked 'mf' (mezzo-forte). A note '(with pedal)' is written below the first few measures.

Verse:

Dm Gm Dm

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

*p*

Detailed description: This block contains the first verse of the song. It is written for piano in a key signature of one flat and 4/4 time. The tempo is 'Moderately'. The music is in a simple harmonic style, primarily using block chords. The right hand plays a sequence of chords: Dm, Gm, and Dm. The left hand provides a simple bass line with some octaves. The dynamic is marked 'p' (piano). The lyrics are: 'Black - bird, blue - bird, 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.

*p*

*r.h.*

Detailed description: This block contains the second verse of the song. It is written for piano in a key signature of one flat and 4/4 time. The tempo is 'Moderately'. The music is in a simple harmonic style, primarily using block chords. The right hand plays a sequence of chords: Gm6, A7(#5), A7, C#dim7, Dm, Gm6, Dm, and A7. The left hand provides a simple bass line with some octaves. The dynamic is marked 'p' (piano). 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,

Detailed description: This block contains the third verse of the song. It is written for piano in a key signature of one flat and 4/4 time. The tempo is 'Moderately'. The music is in a simple harmonic style, primarily using block chords. The right hand plays a sequence of chords: Dm, Gm, and Dm. The left hand provides a simple bass line with some octaves. The dynamic is marked 'p' (piano). The lyrics are: 'Black - bird, blue - bird, black - bird, blue - bird, got - ta be on my way, 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  $\text{♩} = 112$  ( $\text{♩} = \text{♩}^3$ )

(with light pedal)

C6 Ab7 C6

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

Detailed description: This system contains the first three measures of the piece. The first measure has a C6 chord and the lyrics 'can't have a dream...'. The second measure has an Ab7 chord and the lyrics 'and cut it to fit,'. The third measure has a C6 chord and the lyrics 'but when I saw you, I knew'. The piano accompaniment features a steady bass line with chords and a treble line with eighth and quarter notes.

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.

Detailed description: This system contains the next three measures. The first measure has an Em7 chord and the lyrics 'we'd go to - geth - er'. The second measure has an A7 chord and the lyrics '... end solo) We'd go to - geth - er'. The third measure has a D9 chord and the lyrics 'like a wink and a smile.'. The fourth measure has a G13 chord and the lyrics 'like a wink and a smile.'. The fifth measure has a G7(b13) chord and the lyrics 'like a wink and a smile.'. The piano accompaniment continues with chords and melodic lines.

C6 Ab7 C6 C9 F C C7(b9)

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

Detailed description: This system contains the next three measures. The first measure has a C6 chord and a double bar line. The second measure has an Ab7 chord and a double bar line. The third measure has a C6 chord and a double bar line. The fourth measure has a C9 chord and the lyrics 'Leave your old ja - lop - y'. The fifth measure has an F chord and the lyrics 'Now my heart hears mu - sic;'. The sixth measure has a C chord and a double bar line. The seventh measure has a C7(b9) chord and a double bar line. The piano accompaniment includes triplets in the treble line.

F7 C7 Am Am(#7)

by the rail - road track.  
such a sim - ple song.

We'll get a hip dou - ble dip  
Sing it a - gain; the notes

Detailed description: This system contains the final three measures. The first measure has an F7 chord and the lyrics 'by the rail - road track.'. The second measure has a C7 chord and the lyrics 'such a sim - ple song.'. The third measure has an Am chord and the lyrics 'We'll get a hip dou - ble dip'. The fourth measure has an Am(#7) chord and the lyrics 'Sing it a - gain; the notes'. The piano accompaniment continues with chords and melodic lines.

To Coda  $\oplus$   
G7

Am7 D9 Ab9(#11)

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

3

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.  $\text{rit}$  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



Db6 Fm7 Bb7 Eb9

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

Gbmaj7/Ab Ab9 Db7 C7 Cb7 Bb7 3 3 E7

with a wink — and a smile.

*dim.*

*Freely* Eb9 Ab13 Ab13(#5)

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

*mf*

*a tempo* Db6 A7

*mp* smile.

N.C. Db7 3 Dbdim7 3 Ebm7(b5)/Db 3 Db D Dbmaj13 8va

*dim.* *p* *pp*

# MAKE SOMEONE HAPPY

Words by  
BETTY COMDEN and ADOLPH GREEN

Music by  
JULE STYNE

Moderately

The piano introduction is in 4/4 time, E-flat major. The right hand starts with a melody of eighth notes, and the left hand provides a bass line. Dynamics range from *mf* to *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

The first line of the song features a vocal melody with lyrics and a piano accompaniment. The piano part includes chords and bass notes, with some notes marked with a flat (b). The lyrics are: "Make \_\_\_\_\_ some-one hap - py,      make just one \_\_\_\_\_ some-one hap - py."

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

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Make just one \_\_\_\_\_ heart the heart you      sing                      to,"

$A\flat$        $A\flat+$        $A\flat6$        $A\flat m6$        $B\flat7(\flat9)$

one \_\_\_\_\_ smile that cheers you,      one face that lights when it nears you,

*mf*

$E\flat$        $Gm7$        $Fm7$        $B\flat7(\flat9)$

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

$E\flat$        $E\flat+$        $E\flat6$        $E\flat$        $E\flat+$        $E\flat6$

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

$B\flat m7/E\flat$        $B\flat m7$        $E\flat7$

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 first system of 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 right hand, and the bass line is in the left hand. The dynamics are marked *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 second system features a vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics. The piano accompaniment provides harmonic support with chords D7sus, D7, G, and D7. The piano part includes a repeat sign and a fermata over the final notes.

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 third system continues the vocal and piano accompaniment. The vocal line includes the lyrics. The piano accompaniment features chords G7, C, Cm, and G. The piano part includes a repeat sign and a fermata over the final notes.



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 '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 $\sharp$ 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 (♩ =  $\overset{\frown}{\underset{\frown}{\text{♩}}}$ )

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 affair

*mp*

(with pedal)

*poco rall.*

*a tempo*

The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line and a piano accompaniment line. The piano accompaniment includes chord symbols above the staff and a bass line with a pedal marking. The lyrics are written below the vocal line. The tempo and dynamics markings are as follows: Moderately (with movement), mp, (with pedal), poco rall., and a tempo.



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) F

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

*rall.* *a tempo*

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

The musical score is presented in a standard format with a grand staff (treble and bass clefs) for the piano accompaniment and a single treble clef for the vocal line. The tempo is marked 'Moderately'. The key signature is one sharp (F#), and the time signature is 4/4. The piano part includes dynamic markings such as *mf* and *mp*. The vocal line includes lyrics and rests. Chord symbols are placed above the piano part.

**Chord Symbols:** D7, G7, C, F, C, C, G7, C, Dm7, D#dim7, C7/E, F, C, G7/D, C, C7, F, C, A7.

**Lyrics:**  
 I'm  
 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.

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line starts with a quarter note 'back', followed by a quarter note 'in', a quarter note 'the', a quarter note 'sad - dle', a quarter note 'a - gain.', and a final quarter rest. The piano accompaniment consists of chords and moving lines in both hands, with some notes marked with a 'b' in a circle.

C G7 C F/C C7 Gm7/D C7

Rid - in' the range once more,

The second system continues the piece. The vocal line has a quarter note 'Rid - in'', a quarter note 'the', a quarter note 'range', a quarter note 'once', and a quarter note 'more,' followed by a quarter rest. The piano accompaniment features a steady bass line and chords in the right hand, including some with a 'b' in a circle.

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

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

The third system shows the vocal line with a quarter note 'tot - in'', a quarter note 'my', a quarter note 'old', a quarter note 'for - ty - four,', a quarter note 'where', and a quarter note 'you' followed by a quarter rest. The piano accompaniment includes chords and moving lines, with some notes marked with a 'b' in a circle.

F C A7

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

The fourth system concludes the piece. The vocal line has a quarter note 'sleep', a quarter note 'out', a quarter note 'ev - 'ry', a quarter note 'night,', a quarter note 'where', a quarter note 'the', a quarter note 'on - ly', a quarter note 'law', a quarter note 'is', a quarter note 'right.', and a quarter note 'I'm' followed by a quarter rest. The piano accompaniment features chords and moving lines, with some notes marked with a 'b' in a circle.

D9 G7 C F C C7 F

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

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'back' on G4, followed by 'in' on A4, 'the' on B4, 'sad - dle' on C5, and 'a - gain.' on B4. A long horizontal line indicates a sustained note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chords are D9, G7, C, F, C, C7, and F. The piano part includes a 'mf' dynamic marking.

C

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

The second system continues the vocal line and piano accompaniment. The vocal line has 'yo,' on G4, 'rock - in' on A4, 'to and fro,' on B4, 'back in the sad - dle' on C5, and 'a -' on B4. The piano accompaniment is primarily chords in the right hand and a steady bass line in the left hand, with a C chord indicated above the system.

G7 Dm7 G7 C7 F G7 F C/E

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

The third system features a vocal line and piano accompaniment. The vocal line has 'gain.' on B4, 'Whoo - pi - ti - yi - yay,' on C5, and 'I go my way, -' on B4. The piano accompaniment includes chords G7, Dm7, G7, C7, F, G7, F, and C/E. A long horizontal line indicates a sustained note.

D9 G7 C F C

\_\_\_\_\_ back in the sad - dle a - gain. \_\_\_\_\_

The fourth system continues the vocal line and piano accompaniment. The vocal line has 'back in the sad - dle' on C5 and 'a - gain.' on B4. A long horizontal line indicates a sustained note. The piano accompaniment includes chords D9, G7, C, F, and C.

# 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 '(with pedal)' instruction. 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 with lyrics: 'giv - ing all your love hard to just one man.\_ / ev - en though he's hard to un - der - stand.'. The fourth system continues with lyrics: 'You'll have\_ bad times and he'll have good times,\_\_\_\_ / And if\_\_\_\_ you love him,\_\_\_\_\_'. The fifth system concludes with lyrics: 'do - in' things that you don't\_\_\_\_\_ un - der - stand.\_\_\_\_\_'. Chord symbols (A, D, E, E7, Bm, B) are placed above the piano part. A first ending bracket is shown above the final measure of the fourth system. The piano part includes various musical notations such as triplets and slurs.

\*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 Stand by your man, 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.

3

B E7 B 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 A $\flat$ 7 G7 Cmaj7 C7 C6 C+

you. In the wee small hours\_ of the morn - ing, while the

C C+ Dm7/C G9/B Gm6/B $\flat$  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.*