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SHIRLEY BASSEY

... BIG SPENDER

including
her smash hits

BIG SPENDER
DIAMONDS ARE FOREVER
and
SOMETHING



CHAPPELL

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SHIRLEY BASSEY

... BIG SPENDER

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Lyric by
DOROTHY FIELDS

BIG SPENDER

from "Sweet Charity"

Music by
CY COLEMAN

The min-ute you walked in the joint, I could see you were a man of dis-tinc-tion, a

real Big Spend-er. Good look-ing, so re-fined, Say,

would-n't you like to know what's go-ing on in my mind? So let me get right to the point.

Chord diagrams: Dm, Bb, E7, A7, Bb7, A7+, Dm.

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I don't pop my cork for ev' - ry guy I see.

B⁺ E7-5

Hey! Big Spen - der, _____ Spend a lit - tle time _____ with

To Coda

Dm B⁺7 A7

me. Would-n't you like to have

Dm

fun, fun, fun? How's a - bout a few laughs, laughs? I can show you a

D F#m Bm D Em B+ Em7



D. S. al *Coda*

good time, Let me show you a good time. The min-ute you

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

Coda

(*tacet*)



(*tacet*)



Hey, Big Spen-der! Hey, Big Spen-der!

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



Spend a lit-tle time with me, Spend a lit-tle time with

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



me, Spend a lit-tle time with me.

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

DIAMONDS ARE FOREVER

Words by
DON BLACK

from "Diamonds are Forever"

Music by
JOHN BARRY

Medium Beat

The piano introduction consists of two staves. The right hand plays a rhythmic eighth-note pattern in G major. The left hand plays a sustained chord of G major with a fermata, marked *mp*.

Dia-monds are for ev-er, _____ They are all I need to please me, _____ They can

The first system of the song features a vocal line and piano accompaniment. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics are: "Dia-monds are for ev-er, _____ They are all I need to please me, _____ They can".

Bm

Em7

stim - u - late and tease me, _____ They won't leave in the night, I've no

The second system continues the vocal and piano accompaniment. The lyrics are: "stim - u - late and tease me, _____ They won't leave in the night, I've no".

A7

Em7

fear that they might de - sert me _____ Dia-monds are for ev-er, _____

The third system concludes the vocal and piano accompaniment. The lyrics are: "fear that they might de - sert me _____ Dia-monds are for ev-er, _____". The piano accompaniment features a triplet in the right hand and a bass line in the left hand.

Cmaj7

A

Bm

Hold one up and then ca - res - s it, ———— Touch it,
 Spark - ling round my lit - tle fin - ger, ———— Un - like

Em7

stroke it and un - dress it, ———— I can see ev - 'ry part, No - thing
 men, the dia - monds lin - ger; ———— Men are mere mor - tals who are not

A7 Em7

hides in the heart to hurt me. ———— I don't need love, ————
 worth go - ing to your grave for. ————

Cmaj7 A F#m7

— for what good will love do me. ———— Dia - monds nev - er lie to me, ————

Bm Em7 C

For when love's gone, They'll lus - tre on

Cmaj7 F#7 A#o

1 2
Dia-monds are for ev-er, For ev-er, For ev-er.

p Bm

Dia-monds are for ev-er, For ev-er, For ev-er, For ev - er and

Em7 Cmaj7

ev - er.

Bm sfz



SOMETHING

Words and Music by
GEORGE HARRISON

Slow 4 Beat



1. Some-thing in the way she moves —
2. Some-where in her smile she knows —



At-tracts me like no oth-er lov-er,
that I don't need no oth-er lov-er,
Some-thing in the way she woos —
Some-thing in her style that shows —



me.
me. I don't want to leave her now, You



know I be-lieve and how. —

A Amaj7 F#m

You're ask - ing me — will my — love grow. I don't know, —

D G A

I — don't know.

A Amaj7 F#m A

You stick a - round — now, it may show, I don't know, —

D G C

I — don't know.

C Cmaj7 C7

Some-thing in the way she knows And all I have to do is

F D D7 G

think of her, Some-thing in the things she shows me. I

Am Am(#7) Am7 D9

don't want to leave her now, You know I be-lieve and how.

F Eb G A F Eb G C

KISS ME HONEY HONEY

by AL TIMOTHY &
MICHAEL JULIEN

Moderato (Cha-Cha)

mf

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line. The tempo is marked 'Moderato' and the mood is 'Cha-Cha'.

Key F CHORUS

|| d : d | s . s : s . s | t . : t , | - : - | r : r | l . l : l . l | d : d | - : - |

Kiss Me Hon-ey Hon-ey kiss me Thrill me hon-ey hon-ey thrill me

mf

F C7 F

The first part of the chorus is written for voice and piano. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: 'Kiss Me Hon-ey Hon-ey kiss me Thrill me hon-ey hon-ey thrill me'.

|| d : d | s . s : s . se | l : f | r . r : l . l | s . s : - | - . : t , | d : - | : - |

Don't care ev - en if I blow my top, But hon-ey hon-ey — don't stop.

F7 Bb Gm7 C7

The second part of the chorus continues the melody and piano accompaniment. The lyrics are: 'Don't care ev - en if I blow my top, But hon-ey hon-ey — don't stop.'

Key C VERSES

|| t : m : s . m | s . m : s . m | s : f | t , : - | . f : l . f | l . f : l . f | l : s | d : - |

I'd like to play a lit-tle game with you A lit-tle game es-pecially made for two
We've nev-er played this lit-tle game be - fore If you re-lax then you'll en-joy it more
You kiss so well my lips be - gin to burn And I cantell I've got a lot to learn

C G7 C

The verses are written for voice and piano. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: 'I'd like to play a lit-tle game with you A lit-tle game es-pecially made for two We've nev-er played this lit-tle game be - fore If you re-lax then you'll en-joy it more You kiss so well my lips be - gin to burn And I cantell I've got a lot to learn'.

|| .m :s .m |s .m :s .m | s :f it. :- | t. :r ll :t. | d :- | - :- ||

If you come close then I will show you how. Clos - er, clos - er now
 Just set - tle down and let me teach you how. Clos - er, clos - er now
 So hold me close and dar - ling show me how. Clos - er, clos - er now

C 37 C C7

Key F CHORUS

|| d :d |s .s :s .s | t. :t. | - :- | r :r ll .l .l :l .l | d :d | - :- |

Kiss Me Hon - ey Hon - ey kiss me Thrill me hon - ey hon - ey thrill me

mf F C7 F

|| d :d |s .s :s .se | l :f |r .r :l .l | s s :- | - . :t. | 1-2 d :- | - : ||

Dont care ev - en if I blow my top, But hon - ey hon - ey — dont stop.

F7 Bb Gm7 C7 F

|| 3 d :- | - :- | - :- | - :- | : | : | : | : | : ||

stop. FINE

F



THE PARTY'S OVER

Words by
BETTY COMDEN
& ADOLPH GREEN

from "Bells are Ringing"

Music by
JULE STYNE

Moderato

Piano

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand provides a steady bass line. The tempo is marked 'Moderato'. Dynamics include *mf* and *poco rit*.

Ad lib

This system contains the first line of the vocal melody and the corresponding piano accompaniment. The lyrics are: "I'm in love with a man. But the girl that he loves is- n't me." The piano part features triplets and a *mf* dynamic.

Chords: Eb6 , Fm7 , Bb7 , Eb7 , Ab , Fm7 , Bb7

This system contains the second line of the vocal melody and the corresponding piano accompaniment. The lyrics are: "I'll nev- er see him a- gain, And that's how it has to be." The piano part continues with triplets and a *mf* dynamic.

Chords: Abm , Bb7+ , Ebm , Gb7 , F7+ , Bb7

Refrain (with feeling)

This system contains the refrain of the song, marked "with feeling". The lyrics are: "The par- ty's o- ver, — It's time to call it a day. — They've burst your". The piano part features a *mf* dynamic.

Chords: Ab , Bb7 , Eb , Ab , Bb7 , Eb , Ab , Bb7

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pret - ty bal - loon and ta - ken the moon a - way. It's time to

wind up the mas - quer - ade. Just make your mind up

— The pi - per must be paid. The par - ty's o - ver,

The can - dles flick - er and dim — You danced and dreamed through the night, It

seemed to be right, Just be- ing with him. — Now you must wake - up, —

cresc.

Chords: Ab, Eb, Ab, Db, F#m, Eb7, Eb7+, Ab6, C#m

— All dreams must end. — Take off your make - up, —

Chords: Bb7, Bbm6, C7, Fm, Db7

— The par - ty's o - ver, — It's all o - ver, — my

Chords: Bb7, Ab, Bb7, Ebmaj.7, Cm, Fm7, Bb7

friend. — The par - ty's friend. —

rall *f*

Chords: 1. Eb, Ebdim, Fm7, Bb7; 2. Eb, Fm7, Ebmaj.7, Eb6



PEOPLE

Words by
BOB MERRILL

from "Funny Girl"

Music by
JULE STYNE

Moderato

Piano

mf

The piano introduction consists of two staves. The right hand features a triplet of eighth notes in the first measure, followed by a series of chords and moving lines. The left hand provides a steady accompaniment with quarter and eighth notes.

Refrain (*Steadily with feeling*)

mp

Peo-ple, _____ peo- ple who need peo- ple _____ Are the

The first system of the refrain includes a vocal line and piano accompaniment. The vocal line has lyrics: "Peo-ple, _____ peo- ple who need peo- ple _____ Are the". The piano accompaniment features a triplet of eighth notes in the first measure and sustained chords in the right hand.

luck-i-est peo-ple in the world. _____ We're chil- dren _____

espressivo

The second system of the refrain includes a vocal line and piano accompaniment. The vocal line has lyrics: "luck-i-est peo-ple in the world. _____ We're chil- dren _____". The piano accompaniment continues with chords and moving lines, marked *espressivo*.

_____ need-ing oth-er chil- dren _____ And yet, let- ting our grown up

mf

The third system of the refrain includes a vocal line and piano accompaniment. The vocal line has lyrics: "_____ need-ing oth-er chil- dren _____ And yet, let- ting our grown up". The piano accompaniment continues with chords and moving lines, marked *mf*.

Fmaj.7 F6 G Bbm6 Gdim F Fdim Gm7 C7

pride Hide all the need in - side, Act - ing more like chil - dren, than

E F7 Cm7 F9 Bb F7

chil - dren. Lov - ers are ver - y spec - ial

rall. *mp a tempo*

Bb Cm7 F7 Eb Bbmaj.7 Fm7

peo - ple, They're the luck - i - est peo - ple in the world.

Bb9 Bb7+ Eb Ebm Bb Fm7

With one per - son, One ver - y spe - cial per - son, A feel - ing

E^b F7 B^b Gm6

deep in your soul — Says: you were half, now you're whole. — No more

B^b6 Gm7 Cm7 F7 B^b

hun - ger and thirst, But first, be a per - son who needs peo - ple. —

mf molto espressivo

B^b7(b) E^b E^bm E^b B^b Cm7

— Peo - ple who need peo - ple — Are the luck - i - est peo - ple in the

f

1. B^b Gm7 Cm7 F7 2. B^b Gm7 B^b6

world. — world. —

rall. *p*

AS LONG AS HE NEEDS ME

from "Oliver"

Words and Music by
LIONEL BART

Moderately

Verse
Cmaj.7 C#dim

He does - nt act as

tho' he cares, But deep in - side I know he cares,

And that is why, I'm tied right by his side.

Chorus, Slowly
G7 Cmaj.7 C6 Cmaj.7 C6 Cmaj.7 C#dim

As Long As He Needs Me I know where I must

be. I'll cling on stead - fast - ly, As Long As

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Fm6 G7 Cmaj.7 C6 G7 Cmaj.7 C6 Cmaj.7 C6

He Needs Me. As long as life is long, I'll love him,

Cmaj.7 C#dim Dm7 G7 Dm7 Dm Bb G7

right or wrong; And some-how I'll be strong As Long As

Fm6 G7 Cmaj.7 C6 Fsus. F Dm7 G7 Cmaj.7 C

He Needs Me. If you are lone-ly then you will know When some-one

Am/ D7 Dm7 G7 Cmaj.7 C6 Cmaj.7 C6

needs you you love them so. I won't be-tray his trust, Tho' peo-ple

Cmaj.7 C#dim Dm7 G7 Dm Dm7 D9

say I must. I've got to stay true, just As Long As

1. Dm7 G9 C G7 2. Dm7 G7-9 C6

He Needs Me. As Long As He Needs Me.



TONIGHT

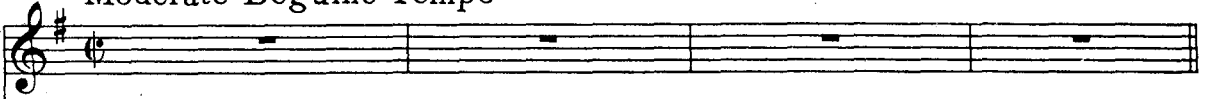
Lyric by
STEPHEN SONDHEIM

from "West Side Story"

Music by
LEONARD BERNSTEIN

Moderate Beguine Tempo

Voice



Piano

mp

Warmly

G

A9

G

To - night,

To - night,

won't

be just an - y

mp

A9

G

Em7

night.

To - night there will be no morn - ing

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F#m F9 Bb C9

star. _____ To - night, To - night, I'll

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a half note 'star.' followed by a long horizontal line. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines. Chord symbols F#m, F9, Bb, and C9 are placed above the staff.

Bb Cm *cresc.* Cm7

see my love to - night. And for us stars will

The second system continues the musical score. The vocal line has a half note 'see my love to - night.' followed by a long horizontal line, then 'And for us stars will'. The piano accompaniment includes a *cresc.* marking. Chord symbols Bb, Cm, and Cm7 are present.

Cm6 *mf* D7 *f* Eb

stop where they are! _____ To - day the

The third system shows the vocal line with a half note 'stop where they are!' followed by a long horizontal line, then 'To - day the'. The piano accompaniment features a *mf* marking and a *f* marking. Chord symbols Cm6, D7, and Eb are indicated.

Cm6 Cm *dim.*

min - utes seem like hours, _____ The hours _____ go so

The fourth system concludes the musical score. The vocal line has a half note 'min - utes seem like hours,' followed by a long horizontal line, then 'The hours _____ go so'. The piano accompaniment includes a *dim.* marking. Chord symbols Cm6 and Cm are shown.

Bbm A A7 A7-5 *mp* D7

slow - ly And still the sky is light. O

G A9 G *cresc.* Em7

moon, grow bright, And make this end-less day end-less

mf Bm Am7 *f* G (maj 7) Em7 Am7 D7

night to - night! to -

ff G (maj 7) Em7 C (maj 7) *rall.* G (maj 7)

night!



ON A CLEAR DAY (You Can See Forever)

Words by
ALAN JAY LERNER

from "On A Clear Day"

Music by
BURTON LANE

Moderato

Piano

mf

poco rit.

The piano introduction is in G major, 4/4 time, marked Moderato. It consists of two staves. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece starts with a mezzo-forte (*mf*) dynamic and concludes with a *poco rit.* (slightly slower) marking.

Refrain (with feeling)

G maj.7

C9

On a clear day — Rise and look a - round you —

p a tempo

The first system of the refrain features a vocal line and piano accompaniment. The vocal line is in G major and includes the lyrics "On a clear day — Rise and look a - round you —". The piano accompaniment is marked *p a tempo* and includes a double bar line. Chord symbols G maj.7 and C9 are indicated above the vocal staff.

G maj.7

E7

— And you'll see whc — you are. —

The second system continues the vocal refrain with the lyrics "— And you'll see whc — you are. —". The piano accompaniment continues with chords and single notes. Chord symbols G maj.7 and E7 are indicated above the vocal staff.

Am7

Am7

F7(b5)

On a clear day — How it will as - tound you —

The third system concludes the vocal refrain with the lyrics "On a clear day — How it will as - tound you —". The piano accompaniment continues with chords and single notes. Chord symbols Am7, Am7, and F7(b5) are indicated above the vocal staff.

D7 C#7 D7 G Bbdim Am7 G#dim

That the glow of your be - ing out - shines ev - 'ry

Am7 D7 Dm7 G7 Dm7

star. You feel part of ev - 'ry moun-tain, sea and shore.

mf più espr.

G7 Cmaj.7 Dm6 A7 D7

You can hear, from far and near, a world you've nev - er heard be - fore.

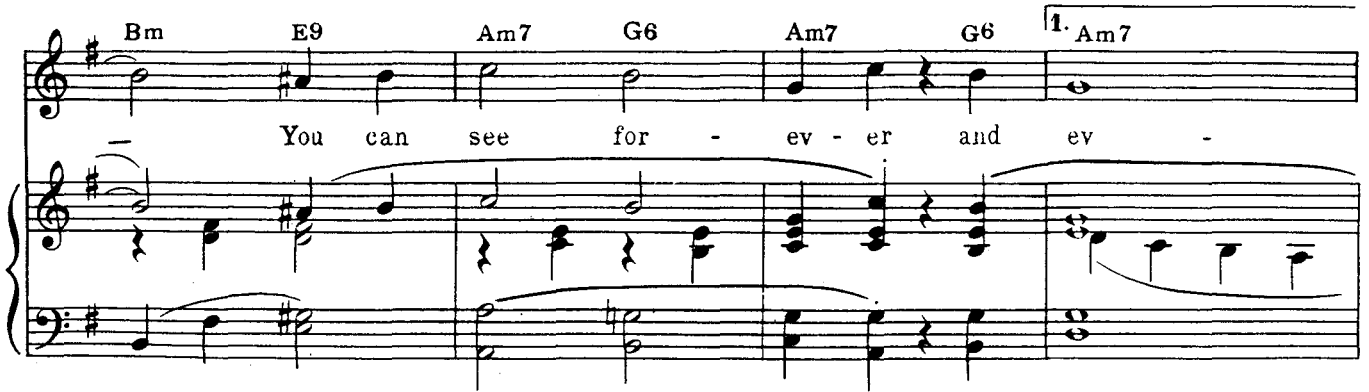
Edim Gmaj.7 G Bm7 E9

And on a clear day, On that clear day

cresc.

Bm E9 Am7 G6 Am7 G6 1. Am7

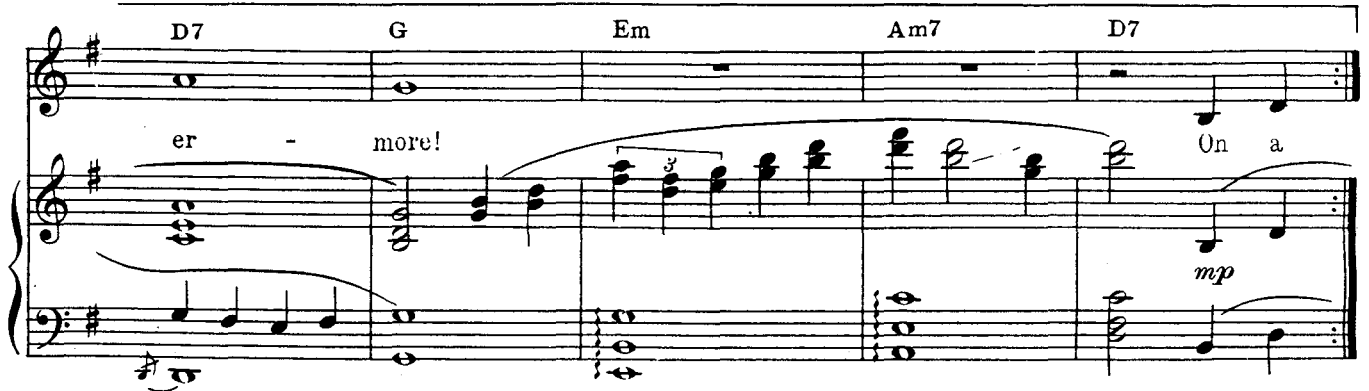
You can see for - ev - er and ev -



D7 G Em Am7 D7

er - more! On a

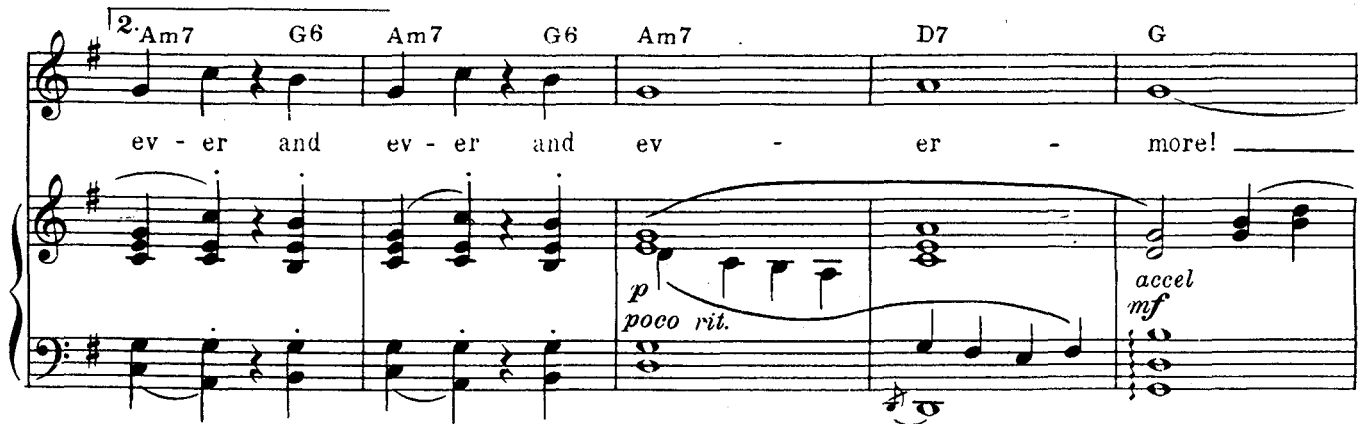
mp



2. Am7 G6 Am7 G6 Am7 D7 G

ev - er and ev - er and ev - er - more!

p poco rit. *accel mf*



A FOGGY DAY

from "Damsel in Distress"

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato

PIANO

The piano introduction consists of two staves. The right hand starts with a series of chords: F major, G minor, F major, and F7. The left hand provides a bass line with notes like C, G, and F. Dynamics include piano (p) and mezzo-forte (mf).

mp (rather freely)

I was a stran-ger in the cit-y. — Out of town were the peo-ple I knew. I had that feel-ing of self-

The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef. Chords below the piano part include Fmaj7, Gm7, Fmaj7 F7, Gm7, C7, and Fmaj7.

A minor

- pi-ty, — What to do? What to do? What to do? The out-look was de-cid-ed-ly blue. — But as I

The vocal line continues with lyrics. The piano accompaniment features a more active bass line. Chords below include E7, Am, D9, Gm7, C7(b9), and Fmaj9.

F major

walked through the fog-gy streets a-lone, It turned out to be the luck-iest day I've known. —

The vocal line concludes with lyrics. The piano accompaniment has a final flourish. Chords below include Am, Am6, Am7, D9 D7-9, Am, Adim, Gm7, C7, F, C11, and F.

REFRAIN (*brighter but warmly*)

{ s, || s, : s, | - : ta, | - : - : - : ta, | 1, : 1, | - : m | - : - : - : - : | d : - | d : ma | - : - : - : ma }

p mf

A fog-gy day in Lon-don town Had me low and

C7 F Cm7(b5) Gm7 C7 (b9) F Fm7 Fm6
|| r : - | r : 1 | - : - : - : - : | - : t | t : t | s : s | - : - : m : - | m : d | - : - : - : d | m : m | m : s | - : s | - : s }

mp

had me down. I viewed the morn-ing with a - larm, The Brit-ish Muse - um had

G13 G7+ C9 F F9 Bbmaj7 Bbm6 Fmaj7 D9
|| m : - | m : 1, | - : - : - : s, | s, : - | s, : ta, | - : ta, | - : ta, | 1, : - | 1, : m | - : - : m : m | d : - | d : ma | - : f | ma : - }

p

lost its charm. How long, I won - dered, could this thing last? But the age of mir - a-cles

G9 C7 F Cm7(b5) Gm7 C13 (b9) F Fm6
|| r : - | r : 1 | - : - : - : 1 | d : - | d : 1 | - : - : - : 1 | s : - | s : m | - : - : m : f | s : d | r : f | m : d | r : f }

mf

had - n't passed, For, sud-den-ly, I saw you there And through fog-gy Lon-don town the sun was

G7 G7+ C9 Cm7 F13 (-9) Bbmaj9 Bbm6 Bb Bbm F Bb6 Fmaj7 Bb6
|| m : - | d : - | d : - | m r : - | d : - | - : - : - : | : | : s, || d : - | - : - : - : | - : - : - : - : | - : - : - : ||

mf

shin - ing ev - 'ry - where. A where.

Dm7 G9 Gm7 C7 F Fmaj7 F7 Bb7 Gm7 C7 F Fm7 C7 F7 Bb7 Bbm7 G9 Bbm6 Fmaj7 1-49282

GOIN' OUT OF MY HEAD

Words and Music by
TEDDY RANDAZZO &
BOBBY WEINSTEIN

Slowly with a beat

Cm7

Cmaj7

Well I think I'm go-ing out of my head — Yes I
(And I) think I'm go-ing out of my head — 'Cause I

Cm7

Cmaj7

F6

think I'm go - ing out of my head — o - ver you — o - ver
can't ex-plain the tears that I shed — o - ver you — o - ver

Fm7

Bb7

Eb

Gm

you — I want you to want me I
you — I see you each morn - ing; But

Eb

Gm

Ab

Bb7

Fm7

1. Cmaj7

need you so bad-ly, I can't think of an - y - thing but you — And I
you just walk past me you don't e - ven know that I ex -

2. Cmaj7

Dm7

G7

Cmaj7

Dm7

ist — Go-in' Out Of My Head — o - ver you — out of my

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Cmaj7 3 Dm7 C F6 C

head o - ver you Out of my head day and night,

The first system of a musical score. The top staff is a vocal line with lyrics: "head o - ver you Out of my head day and night,". The bottom two staves are piano accompaniment. Chords are indicated above the vocal line: Cmaj7, Dm7, C, F6, C. The piano part features a left hand melody with eighth-note triplets and a right hand accompaniment of chords and eighth notes.

F6 C F6 C F6 C 3 3

Night and day and night wrong or right, I must think of a

The second system of musical notation. Chords: F6, C, F6, C, F6, C. The piano accompaniment continues with eighth-note triplets in the left hand and chords in the right hand.

D Fm6 3 C Cdim 3

way in - to your heart, There's no rea - son

The third system of musical notation. Chords: D, Fm6, C, Cdim. The piano accompaniment features a prominent eighth-note triplet in the left hand.

G G7 3 F#dim 3 G

why my be - ing shy should keep us a - part.

The fourth system of musical notation. Chords: G, G7, F#dim, G. The piano accompaniment includes a *dim.* (diminuendo) instruction on the final measure.

Cm7 Cmaj7

And I think I'm go - ing out of my head. Yes I

Repeat and fade out.

The fifth system of musical notation. Chords: Cm7, Cmaj7. The system concludes with a repeat sign and the instruction "Repeat and fade out."

IF YOU GO AWAY

English Lyric by
ROD MCKUEN

Music and French Lyric by
JACQUES BREL

Slowly, with much feeling

gva - - - - -

Chorus



1. If you go a - way on this sum-mer day Then you might as well take the sun a -
 (2.) If you go a - way, as I know you will, You must tell the world to stop turn - ing
 (3.) If you go a - way, as I know you must, There'll be noth - ing left in the world to



way; All the birds that flew in the sum-mer sky, When our love was new and our hearts were
 till You re - turn a - gain, if you ev - er do, For what good is love with - out lov - ing
 trust; Just an emp - ty room, full of emp - ty space, Like the emp - ty look I see on your



high; When the day was young_ and the night_ was long, And the moon stood still_ for the night-bird's
 you; Can I tell you now, - as you turn_ to go, I'll be dy - ing slow - ly till the next hel -
 face, I'd have been the shad - ow of your shad - ow if I thought it might have kept me by your

Am7 F6 E7 Am Dm6 Am

Fine

song. lo. side. } If you go a - way, if you go a - way, if you go a - way, if you go a way. But if you
 (last time) please don't go a - way. } *Fine* But if you

Am7 Am6 E7(b9) Am

stay, I'll make you a day, Like no day has been, or will be a - gain; We'll sail the
 stay, I'll make you a night, Like no night has been, or will be a - gain; I'll sail on your

Am7 Am6 G7 C E7

sun, We'll ride on the rain, We'll talk to the trees and wor-ship the wind. Then if you
 smile, I'll ride on your touch, I'll talk to your eyes, that I love so much. But if you

Am Bb Dm6 E7 Am C

go, I'll un-der-stand, Leave me just e-nough love to fill up my hand. } If you go a - way, if you go a -
 go, go, I won't cry, Though the good is gone from the word, "good-bye." }

Dm Dm6 E7 Dm6 E7 Dm6 E7 Dm6 E7

way, if you go a - way, if you go a - way. 2. If you go a -
 3. If you go a -

dim. *8va* *mp*

JOHNNY ONE NOTE

Words by
LORENZ HART

Music by
RICHARD RODGERS

Moderato

VOICE

Piano

mf *p*

C

John - ny could on - ly

sing one note. And the note he sang was this:

Bb *C* *Bb* *C* *Bb* *C* *C7*

Ah —————

mp

1-49282

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Poor John - ny One - Note Sang out with gus - to And

p

F C7 F Am Gm7 C7

just o - ver - lord - ed the place.

F Eb C7 F C7

Poor John - ny One - Note Yelled wil - ly - nil - ly, Un -

p

F C7 D7 Gm7

til he - was blue in the face, For

F Gm7 C7 F *mf*

hold - ing_ one note was_ his ace. _____ Could - n't hear the

A \flat C7 F Am

brass, _____ Could - n't hear the drum, _____ He was in a

A \flat C7 F C7

class _____ By him - self, by gum! _____

F E \flat C7 F C7

Poor John - ny One - Note_ Got in_ A - i - da, In -

F C7 F Am Gm7 C7

deed a great chance to be brave.

F Eb C7 F C7

He took his one note, Howled like the North Wind, Brought

F C7 D7 Gm7

forth wind that made critics rave, While

F Gm7 C7 F *mf*

Ver-di turned round in his grave! Could-n't hear the

Ab C7 F Am

flute _____ or the big tróm - bone. _____ Ev - ry-one was

Ab C7 F

mute, _____ John - ny stood a - lone. _____ *gva.....*

Trio *mp* Fm C7 Bbm C7 Fm Gm7 C7 Bb

Cats and dogs stopped yap - ping, Li - ons in the zoo all - were

C7 Bb C7 Bb6 C7 Bb Fm C7

jeal - ous of John - nys big trill.

Fm *mp* *C7* *Bbm* *C7* *Fm* *Gm7* *C7* *Bb*

Thun-der-claps stopped clap - ping, Traf-fic ceased its roar, and they

C7 *Bb* *C7* *Bb6* *C7* *Fm*

tell us — Ni - ag - 'ra — stood still. He stopped the

C *poco* *F* *a poco* *C* *crescendo* *F*

train - whist - les, Boat - whist - les, Steam - whist - les, Cop - whist - les;

poco *a poco* *crescendo*

C7 *G#dim* *C* *Bb* *Am* *C7*

All whist - les bowed to — his skill.

Refrain

p *F* *E_b* *C7* *F*

Sing John - ny One - Note, - Sing out - with

C7 *F* *C7*

gus - to - And just o - ver - whelm all - the

F *A_m* *G_m7* *C7* *F* *E_b* *C7*

crowd. Ah!

F *C7* *F* *C7*

D7 Gm7 F Gm7 C7

So sing, John - ny One - Note, - out

F Gm7 C7 F Gm7 C7

loud! Sing, John - ny One - Note!

F Gm7 C7 F *crescendo*

Sing, John - ny

crescendo

Gm *c* C7 *rit* F

One - Note, - out loud!

e rit *f marcato*

WARM ALL OVER

From "The Most Happy Fella"

By FRANK LOESSER

Tenderly

Piano *mp*

The piano introduction consists of four measures. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Tenderly' and the dynamics are 'mp'.

Freely

ROSABELLA:

Where's that smile? Where's that glow? Where's that hap - py face

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are 'Where's that smile? Where's that glow? Where's that hap - py face'. The piano part includes a melodic line in the right hand and a bass line in the left hand. Dynamics are marked 'mp'.

that I de - pend on so ——— Or did - n't you know? ——— It makes me feel

ten.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are 'that I de - pend on so ——— Or did - n't you know? ——— It makes me feel'. The piano part includes a melodic line in the right hand and a bass line in the left hand. Dynamics are marked 'ten.'.

In stricter tempo

Warm All O - ver, Warm All O - ver.

The final line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are 'Warm All O - ver, Warm All O - ver.'. The piano part includes a melodic line in the right hand and a bass line in the left hand. Dynamics are marked 'mf'.

1-49282

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Ev - 'ry - time you smile you get me Warm All O - ver.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line consists of quarter and eighth notes. The piano accompaniment includes chords and moving lines in both hands.

Some-times I feel kind of out in the cold, But then I

The second system continues the piece. The vocal line has triplet markings over the notes "feel", "cold,", and "I". The piano accompaniment also features triplet markings in the right hand. A "cresc." (crescendo) marking is present in the piano part.

touch your hand _____ and I'm home _____ home a - gain And

The third system continues the piece. The vocal line has a long horizontal line under "hand" and "home" indicating a sustained note. The piano accompaniment features a prominent ascending triplet in the right hand.

Warm All O - ver, Warm All O - ver,

The fourth system concludes the piece. The vocal line repeats the phrase "Warm All O - ver,". The piano accompaniment provides harmonic support with chords and moving lines.

Gone are all the clouds that used to swarm all o - ver.



The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains the lyrics "Gone are all the clouds that used to swarm all o - ver." The piano accompaniment consists of chords and moving lines in both the right and left hands.

Please al - ways let me keep feel - ing the way I do, So



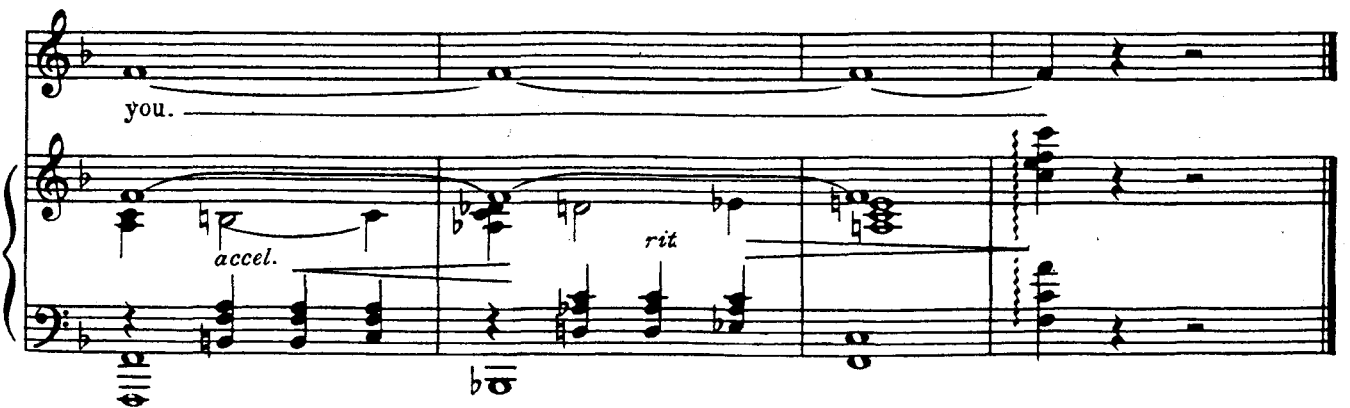
The second system continues the vocal and piano parts. The vocal line has the lyrics "Please al - ways let me keep feel - ing the way I do, So". The piano accompaniment includes triplets in the right hand and a "cresc." (crescendo) marking in the left hand.

Warm All O - ver with a ten - der love for



The third system shows the vocal line with the lyrics "Warm All O - ver with a ten - der love for". The piano accompaniment continues with harmonic support for the vocal melody.

you.



The fourth system concludes the phrase with the vocal line saying "you.". The piano accompaniment features an "accel." (accelerando) marking followed by a "rit" (ritardando) marking.

THE LADY IS A TRAMP

from "Pal Joey"

Words by
LORENZ HART

Music by
RICHARD RODGERS

Moderato

Piano *mf*

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderato' and the dynamic is 'mf'.

C Am F G7 C G+ Gm A7

I've wined and dined on mul-li-gan stew and nev-er wished for tur-key, As I

mp

The first line of the song features a vocal melody with lyrics and a piano accompaniment. The piano part includes a dynamic marking of 'mp'. The key signature has one flat (B-flat major), and the time signature is 4/4.

D Bm G A7 D A+ Am B7

hitched and hiked and grift-ed too from Maine to Al-bu-quer-que. — A-

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a dynamic marking of 'mp'. The key signature has one flat (B-flat major), and the time signature is 4/4.

E9 E7 A7 D9 D7 G7 G+

las I missed the Beaux-Arts Ball and what is twice as sad, I was

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line consists of quarter and eighth notes. The piano accompaniment includes chords and moving lines in both hands.

C Am F G7 C G+ Gm Edim

nev - er at a par - ty where they hon - ored No - el Ca - 'ad. But

The second system continues the musical score. The vocal line has a slight melisma on 'ad.' with a fermata. The piano accompaniment features a variety of chord voicings and textures.

D7 Dm7 Em F Em Dm D7

so - cial cir - cles spin too fast for me, My

The third system shows the vocal line with a melisma on 'me,'. The piano accompaniment includes a section labeled 'L.H.' (Left Hand) with a specific fingering or articulation instruction.

G7 Eb Dm7 Em B G7

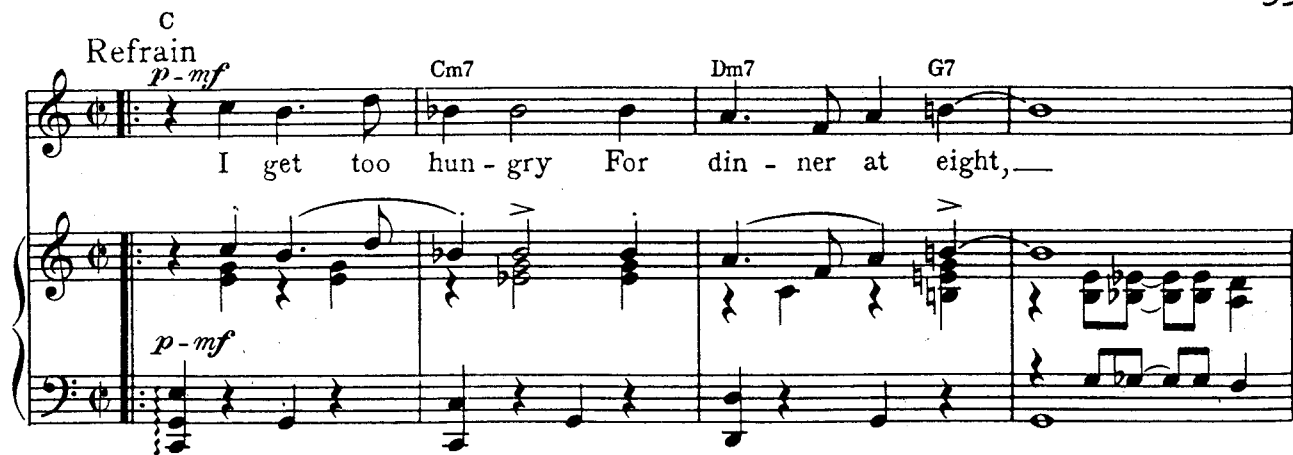
Ho - bo - hem - ia is the place to be.

The fourth system concludes the musical score. The vocal line ends with a period. The piano accompaniment provides harmonic support throughout the system.

C
Refrain
p-mf

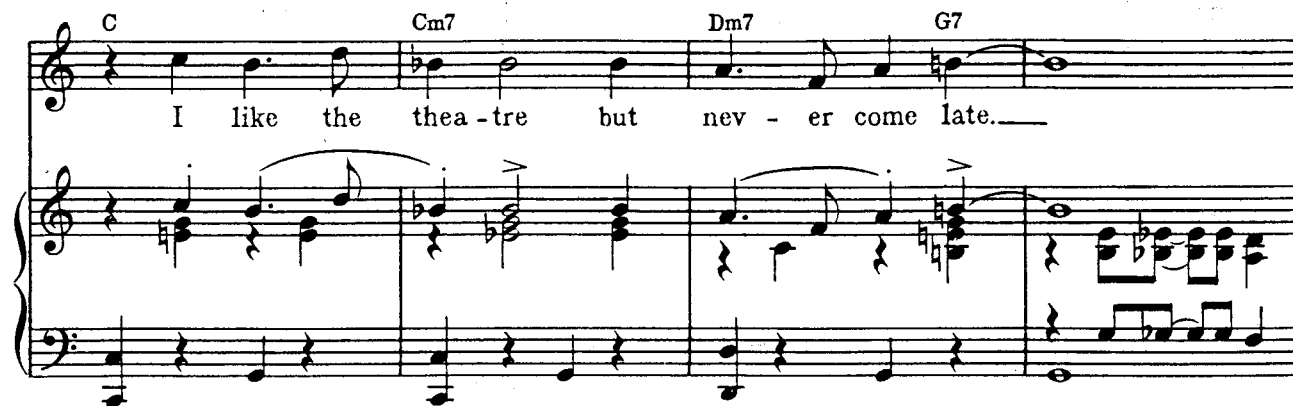
Cm7 Dm7 G7

I get too hun - gry For din - ner at eight, —



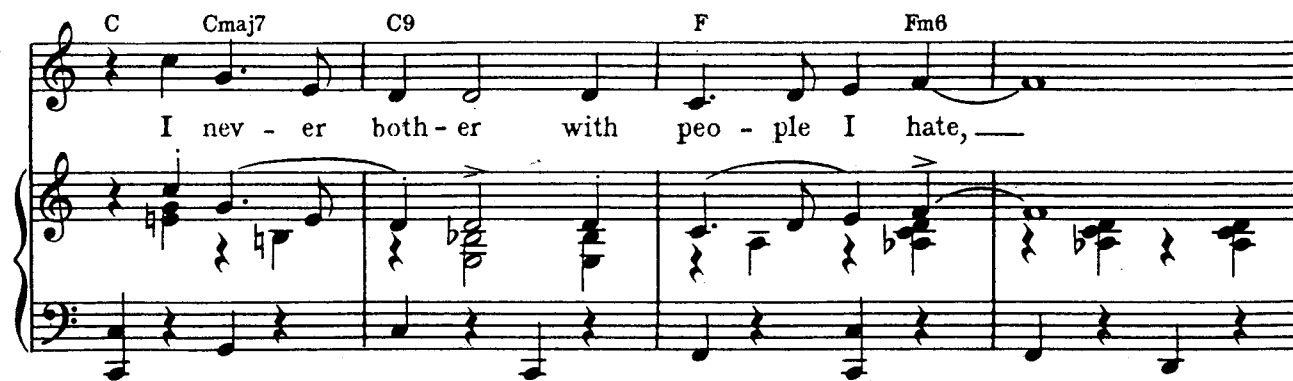
C Cm7 Dm7 G7

I like the thea - tre but nev - er come late. —



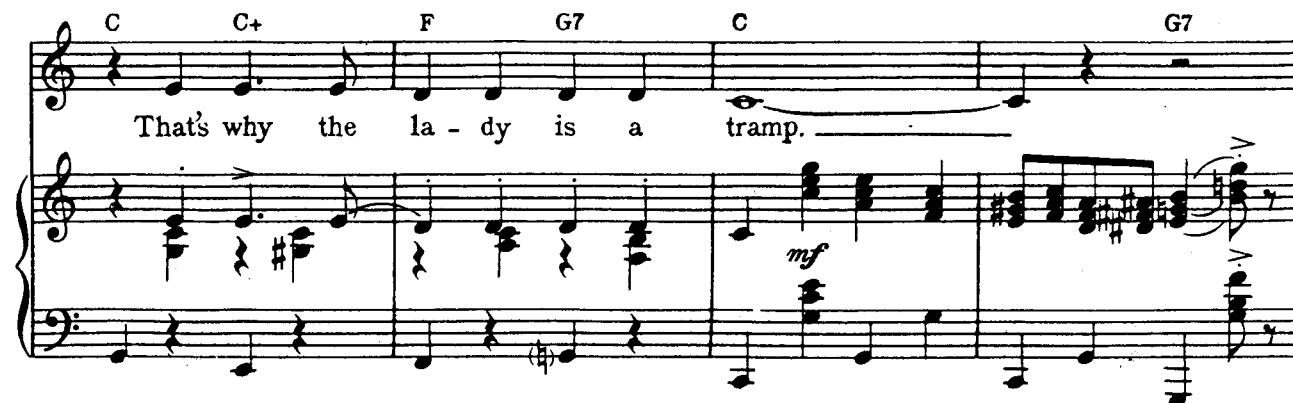
C Cmaj7 C9 F Fm6

I nev - er both - er with peo - ple I hate, —



C C+ F G7 C G7

That's why the la - dy is a tramp. —



C Cm7 Dm7 G7

I don't like crap-games With Bar - ons and Earls, —

C Cm7 Dm7 G7

Won't go to Har - lem In er - mine and pearls —

C Cmaj7 C9 F Fm6

Won't dish the dirt with the rest of the girls, —

C C+ F G7 C

That's why the la - dy is a tramp. — I like the

Fmaj7 G7 Em7 Am Dm7

free fresh wind in my hair, — Life with-out care. —

G7 C A7 D7 G7 C Cm7

I'm broke, — it's oke, — Hate Cal - i - for - nia, It's

Dm E7 Am C+ Am7 1. D7 G7 C Am Dm7 G7

cold and it's damp, — That's why the la-dy is a tramp. —

2. D7 D7b5 G7 C Em Cm7 Dm Fm G7 C

la-dy is a tramp. —