

"Love Is Here to Stay"*

9 Light 2-beat swing (♩ = ca. 69)

clear, our love is here to stay. — Not for a *mf*

Light 2-beat swing (♩ = ca. 69)

*G*⁹ *Gm*⁷/*C* *C*⁷(*b*₉) *F*(*add*₂)

13 *mf*
year, but ev - er and a day. — The ra - di -

*G*¹³ *G*⁹(*#*₅) *Bb*/*C* *C*⁷ *E**b*⁷(*b*₅) *D*⁷ *F**#**m*⁷(*b*₅) *G*¹³

17 and the tel - e - phone and the mov - ies that we know — may just be

*C*⁷ *D*⁷ *Gm*⁷ *C*⁷ *F**m*^{aj}₇ *Bb**m*^{aj}₉ *Em*⁷(*b*₅) *A*/*C**#*

21

pass-ing fan-cies, and in time may go. But, oh my

Vocal line for measures 21-24. The melody starts on a half rest, then moves to G4, A4, Bb4, C5, Bb4, A4, G4. There are fermatas over the final notes. The lyrics are: "pass-ing fan-cies, and in time may go. But, oh my".

Dm G13 B/G G13 Gm7 C7

Piano accompaniment for measures 21-24. The right hand plays chords and moving lines, while the left hand plays a steady bass line. Chords are: Dm, G13, B/G, G13, Gm7, C7.

25

dear, our love is here to stay... To- geth - er

Vocal line for measures 25-28. The melody starts on a half rest, then moves to G4, A4, Bb4, C5, Bb4, A4, G4. There are fermatas over the final notes. The lyrics are: "dear, our love is here to stay... To- geth - er".

G9 Gm/C C7(b9) F(add2)

Piano accompaniment for measures 25-28. The right hand plays chords and moving lines, while the left hand plays a steady bass line. Chords are: G9, Gm/C, C7(b9), F(add2).

29

we're go-ing a long, long way. In time the

Vocal line for measures 29-32. The melody starts on a half rest, then moves to G4, A4, Bb4, C5, Bb4, A4, G4. There are fermatas over the final notes. The lyrics are: "we're go-ing a long, long way. In time the".

G13 G9(#5) Bb/C C7 Cm6/Eb D7 G13

Piano accompaniment for measures 29-32. The right hand plays chords and moving lines, while the left hand plays a steady bass line. Chords are: G13, G9(#5), Bb/C, C7, Cm6/Eb, D7, G13.

33

Rock-ies may crum-ble, Gi-bral-tar may tum-ble. They're on-ly made of clay,

C⁷ D⁷ Gm⁷ C⁷ Eb⁷(b⁹) D⁹ Bb⁶

36

— but — our love is here to

Bdim⁷ F/C Dm⁷ Gm⁷ C⁹(sus⁴) C⁹

39

stay.

F⁶ Dm⁷ Gm⁷ Gm⁷/C G⁶ Em⁷ Am⁷ Bm⁷ C^{maj}⁷ D⁹

43 "Let's Call the Whole Thing Off"*

mf

You say ee-ther and I say eye - ther. You say nee-ther and

mf

G⁶ Em⁹ Am⁷ D¹³ G⁶ Em⁹

46

I say ny - ther. Ee-ther, eye-ther, nee-ther, ny-ther.

Am⁷ D¹³ G⁶ Bm^{7(b5)} C⁶ Am^{7(b5)}

49

51

Let's call the whole thing off! You like po-tay-to and

G/D Em⁹ Em⁷ Am⁷ Bm⁷ C^{maj7} D⁹ G⁶ Em⁹

52

I like po-tah-to. You like to-may-to and I like to-mah-to. Po-

Am⁷ D¹³ G⁶ Em⁹ Am⁷ D¹³

55

tay-to, po-tah-to, to-may-to, to-mah-to. Let's call the whole thing off!

G⁶ Bm⁷(b5) C⁶ Am⁷(b5) G/D Em⁷ Am⁷ D⁷ G

58

59

But, oh! If we call the whole thing

C[#]m⁷(b5) F[#]7 Bm⁷

61

off, then we must part. And, oh!

E7 Am7 D9 C#m7(b5)

64

If we ev - er part, then that might break my heart! So, if

F#m7 Bm7 E7 Am7 C/D Cm/D D7

67

you like pa - ja - mas* and I like pa - jah - mas, I'll wear pa - ja - mas* and

G6 Em9 Am7 D13 G6 Em9

70

give up pa-jah-mas. For we know we need each oth-er, so we

Am⁷ D¹³ G⁶ G⁷/F C/E Cm⁶/E^b

73

bet-ter call the call-ing off off. Let's call the

G/D C/D Am/C B⁷(#5) B⁷ E⁷(b9) E⁷ Am⁷ G/B C

76

whole thing off. Don't call it

Call it off, call it off.

Cmaj⁷/D D⁹ G⁶ Em⁷ Am⁷ C/D

79 *rit.* Straight eighths

off. Don't call it off.

Call it off, call it off.

G⁶ Em⁷ Am⁷ C/D G *Straight eighths*
rit. e decresc.

82 "Someone to Watch Over Me"* 83 *Slowly* (♩ = ca. 69-76)
mp

There's a some-bod-y I'm long-ing to see.

mp

Slowly (♩ = ca. 69-76)
mp

Dm⁷ F/G G⁷ D⁷/F# Fdim⁷

85

I hope that he turns out to be some-one who'll

C/E E♭dim G⁷/D C#dim⁷ Dm⁷ Em F⁶

88

watch o - ver me.

F#m7(b5) F/G G7 C Eaug Fmaj7 Fmaj7/G G7(b9)

91

I'm a lit - tle lamb who's lost in the wood. I know I could

C D7/F# Fdim7 C/E Ebdim7

94

al - ways be good to one who'll watch o - ver

G7/D C#dim7 Dm7 Em F6 F#m7(b5) F/G G/F

97 FEMALE SOLO

99 Slower
mp

Some-one to watch o - ver

ten. ten.

rit.

me.

ten. ten.

ten. ten.

Em7(b5) A7 8va | Dm7 Em F6 F#m7(b5) F/G G7

rit. mp

Slower

ten. ten.

101 Freely

(end solo)

me.

p

p

Freely N.C.

p

"S Wonderful"*

104 Light 2-beat swing (♩ = ca. 84-88)

Light 2-beat swing (♩ = ca. 84-88)

mf

E_b^6 Fm^9 Bb^7 E_b^6 Fm^7 E^7

108

mf

'S won - der - ful! _____ 'S mar - vel ous! _____

mf

'S won - der - ful! _____ 'S mar - vel - ous! _____

E_b^6 E_b^6 Fm^9

112

You should care _____ for me!

_____ You should care for me!

Fm^9 $A_b^{\text{maj}7}/B_b$ $Bb^7(\#5)$ E_b^6 Fm^7 E^7

116

'S aw - ful nice! _____ 'S par - a-dise! _____

'S aw - ful nice! _____

'S par - a-dise! _____

E^b6 Edim7

120

_____ 'S what I love to see! _____ You've

'S what I love _____ to see! _____

Fm⁹ A^bma⁷/B^b B^b7(#5) E^b6 Am⁷(b5)

124

made my life _____ so ver - y glam - or - ous.

G/D D/C G⁶/B G/B D/A

128

You can't blame me for feel - ing am - o - rous. Oh! _____

F⁶/G C¹³ E^bma⁷/F F⁷ B^b1³ B^b7(^b9₅)

132

'S won - der - ful! _____ 'S mar - vel - ous! _____

E^b9⁶ E^b6 F

136

That you should care for me.

F^m7 A^b/C A^bm/C^b B^b7(sus4) B^b7/D E^b6 C/D D/C

140

"Nice Work If You Can Get It"*

Hold - ing hands at mid - night — 'neath a star - ry sky, —

B7(#5) E9 A7(#5) D13 G13 C13 A13

143

— nice work — if you can get it, and you can

G/D D/E Em7

146

get it if — you try. —

Am7 C/D G

148 SOLO (any voice)

mf

Just im - ag - ine some - one — wait - in' at the cot - tage door,

Oo — Wait - in', wait -

Em C⁹ Em A¹³

151

— where two hearts be - come one. — Who could

— in at the door, oo be - come one. — Who could

B^b7(#5) A¹³ Dm⁷ A7(#5) A7

154

(end solo)

156

ask for an - y - thing more?___

ask for an - y - thing more?___ Lov - ing one who

C/D D9(#5) B7(#5) E9

157

loves you,___ and then tak - ing that vow,

A7(#5) D9 G13 C9 A13

160

nice work— if you can get it, and if you get it,—

G/D D/E Em⁷ F⁹ E⁷

163

rit. won't you tell me how?

Slowly, straight eighths (♩ = ca. 84)
mp

Am⁷ C/D G

rit. *mp*

Slowly, straight eighths (♩ = ca. 84)

166

C/G D/G G Am⁷ Bm⁷ Cmaj⁷ D7(b⁹)

169 "Embraceable You"*

mp

Em-brace me, my sweet em-brace - a - ble you! —

mp

G(add2) Gdim7 Am7

172

Em-brace me, you ir - re -

D7 Am7 F7/A D13(b9) D7(b9)

175 *cresc. poco a poco* place - a - ble you! —

cresc. poco a poco Just one look at

mf

G(add2) Am7 Bbdim7 G/B Em Baug

cresc. poco a poco *mf*

178

you and my heart grew tip - sy in me. _____

tip - sy in me, tip - sy in me.

Em7 Em6 Bm F#aug Bm7 F9

Piano accompaniment for measures 178-180, featuring chords and a triplet in the bass line.

181

You and you a - lone bring out the evp - sy in me! _____

D/A Am7(b5) Em7 F#m7 G6 A7 C/D D6

Piano accompaniment for measures 181-184, featuring chords and a melodic line in the right hand.

184

rit. *a tempo*

185

mp

I love all _____ the man - y

mp

Bb/D D7 G(add2) Bbdim7

Piano accompaniment for measures 184-185, including performance directions like *rit. e decresc.* and *a tempo*.

187

charms a - bout you. _____ A - bove all, _____

Am⁷ Am/D C/D D Am⁷

190

cresc. poco a poco

arms a - bout you _____ *holding back*

cresc. poco a poco I want my arms a - bout you, my arms a - bout you.

F⁹ D13(b9) D7(b9) F#m7(b5) G13 Gm7(#5) G7

cresc. poco a poco *holding back*

193 **Somewhat freely**

Don't be a naugh - ty ba - by, come to pa - pa, come

f *mf* *rit.*

Somewhat freely

C^{maj7} C⁶ F#m7(b5) B/D# Em Baug Em⁷

f *mf* *rit.*

196

Freely *mp*

to pa - pa, do! My sweet em - brace - a - ble

Freely

A⁹ G/D Am/D D⁶ Am⁷(b5) D⁷

199

Bright 2-beat swing (♩ = ca. 96)

mf

you.

Bright 2-beat swing (♩ = ca. 96)

G(add2) Em⁷ Am⁷ D⁷ A^b(add2) Fm⁷ Bbm⁷ Db/Eb

203

"I Got Rhythm"*

mf

I got rhy - thm, I got mu - sic,

Ab Fm⁷ Bbm⁷ Eb⁷ Ab/C C^bdim⁷ Bbm⁷ Eb⁷

207

I got my man. Who could ask for an-y-thing more?

Ab Ab/Gb Db/F Dbm6/Fb Ab/Eb Bbm/Eb Ab Dbmaj7/Eb Eb9

211

I got dai-sies in green pas-tures.

Ab Fm7 Bbm7 Eb7 Ab/C Cbdim7 Bbm7 Eb7

215

I got my man. Who could ask for an-y-thing more?

Ab Ab/Gb Db/F Dbm6/Fb Ab/Eb Fm7 Bbm Eb7 Ab

219

Old Man Trou - ble, — I don't mind him. — You won't

C7 Bb/D Ebm6 Em7(b5) F7 Gb7(b5) F7 Bb Ab/C

224

find him — 'round and 'round and 'round my door.

Dbm6 Dm7(b5) Eb7 Eb(b5) Eb7 Eb6/F F7

227

I got star - light, — I got sweet dreams.

Bb Bb/D

231

I got my man... Who could ask for an - y-thing more?

Bb Bb/Ab Eb/G Ebm6/Gb Bb/F Fm6/Ab Fm7/Ab G7

235

I got rhy - thm... I got rhy - thm...

Cm7 C#dim7 Bb7/D Em7(b5)

239

I got rhy - thm...

Bb/F Eb/F Cm/F Bb/F Eb/F Cm/F

243

cresc. Who could ask for an - y - thing more, an - y - thing

cresc. *ff*

Bb/F Eb/F F7 Bb Eb9

cresc. *ff*

247

more, an - y - thing more.

Bb Eb9 Eb/F Bb Ab/Bb

250

Bb Ab/Bb Bb