

# ROD STEWART

selections from

## THE GREAT AMERICAN SONGBOOK

Piano / Vocal / Guitar



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# As Time Goes By

Words & Music by Herman Hupfeld

Freely



Sheet music for piano and voice. The vocal part starts with a rest followed by a melodic line. The piano accompaniment consists of chords and bass notes. The lyrics begin with "This day and age we're liv - ing in gives".



cause for up - pre - hen - sion, with speed and new in - ven - tion and



things like third di - men - sion; yet we get a tri - fle wea - ry with Mis - ter Ein - stein's the - 'ry, so we

C/G

G<sup>#</sup>dimAm<sup>7</sup>A<sup>b</sup>m<sup>7</sup>Gm<sup>7</sup>C<sup>13</sup>

must get down to earth at times, relax, relieve the tension. And no

Gm<sup>7</sup>C<sup>13</sup>

F

Am<sup>7/E</sup>

Dm

Dm/F

Gm<sup>7</sup>Gm<sup>9</sup>

matter what the progress, or what may yet be proved, the simple facts of life are such they

D<sup>b9#11</sup>C<sup>7sus4</sup>F<sup>#dim7</sup>Gm<sup>7</sup>C<sup>7</sup>Gm<sup>7</sup>C<sup>7</sup> C<sup>7/E</sup>

can - not be re - moved.

You must re - mem - ber this:

a kiss is still a kiss,

a

Fmaj<sup>7</sup>C<sup>7aug</sup>Fmaj<sup>7</sup>Gm<sup>7</sup>Am<sup>7</sup>A<sup>b</sup>dimG<sup>7</sup>A<sup>b</sup>dim

sigh is just a sigh;

the fun - da - ment - al things ap - ply -

Gm<sup>11</sup>B<sup>♭</sup>/CC<sup>7</sup>/EFmaj<sup>7</sup>D<sup>7</sup>Gm<sup>7</sup>C<sup>7</sup>

as time goes by—

And—

Gm<sup>7</sup>C<sup>7</sup>Gm<sup>7</sup>C<sup>7</sup>C<sup>7</sup>/E

when two lov - ers woo,—

they still say "I love you,"—

on

2<sup>o</sup> Instrumental til \*Fmaj<sup>7</sup>C<sup>7</sup>augAm<sup>7</sup>Gm<sup>7</sup>Fmaj<sup>7</sup>A<sup>♭</sup>dimG<sup>7</sup>A<sup>♭</sup>dim

that you can re - ly,—

no mat - ter— what the fu - ture— brings—

Gm<sup>11</sup>B<sup>♭</sup>/CC<sup>7</sup>/E

F

B<sup>♭</sup>m<sup>7</sup>

F

F<sup>11</sup>F<sup>7</sup>/A

as time goes by.

A musical score for "The Moonlight Song" by Cole Porter. The score consists of four staves. The top staff is for the voice, starting in B-flat major (B-flat chord) and moving through D7/A, Gm, A-flat dim, F/C, B-flat, G13, and G7/D. The second staff is for the bass. The third staff is for the guitar, showing chords like B-flat, D7/A, Gm, A-flat dim, F/C, B-flat, G13, G7/D, Gm7, F#dim7, Gm7, C7, Gm7, C7, and C7/E. The fourth staff is for the bass. The lyrics are as follows:
   
 Moon - light and love\_ songs nev - er out of date; hearts full of pas - sion,
   
 \*  
 jea - lou - sy and hate; wo - man needs man and man must have his mate, that
   
 no one can de - ny. Well, it's
   
 still the same old sto - ry, a fight for love and glo - ry, a

Fmaj7

C7aug

Fmaj7

Gm7

Am7

G7

G<sup>#</sup>dim

case of do or die.

The world will al - ways wel - come

Am7b5

Am7b5/D D7/F#

1.  
Gm11

C13

F5

lov - ers

as time

goes

by.

2.  
Gm11

C13

Am7b5

D7aug D7/F#

rit.  
Gm11

C13

time

goes

by,

as time

goes

D<sup>b</sup>maj9E<sup>b</sup>m11Fm/G<sup>b</sup>G<sup>b</sup>/A<sup>b</sup>F<sup>b</sup>6

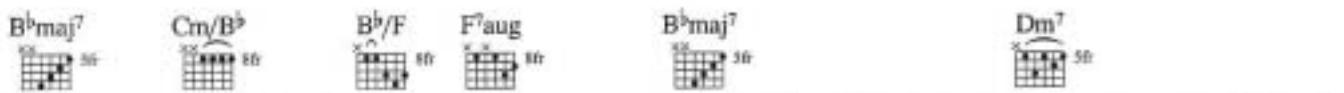
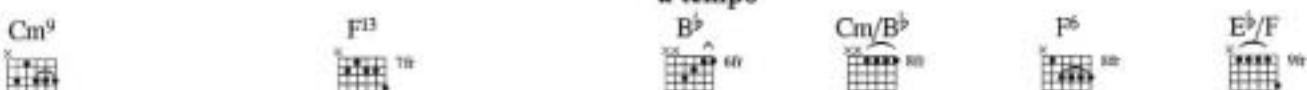
by,

time goes by.

# Crazy She Calls Me

Words & Music by Carl Sigman & Bob Russell

♩ = 73 Freely





way. Cra - zy she calls me; sure, I'm cra - zy...

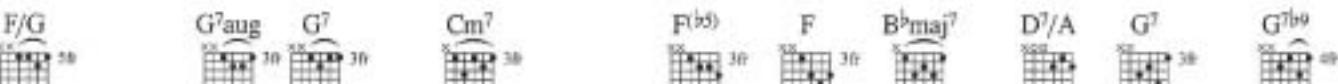


cra - zy in love, I'd say. I



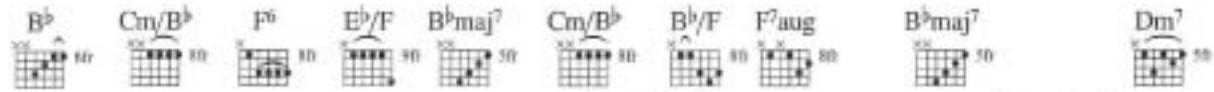
say I'll go through fi - re, and I'll go through fi - re; as she wants it, so it will

*2<sup>nd</sup> Instrumental till \**



be. Cra - zy she calls me; sure, I'm cra - zy...

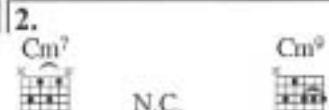
Cm<sup>7</sup>      C<sup>9</sup>      F<sup>7</sup>      B<sup>b</sup>      B<sup>b6</sup>      A<sup>b9</sup>  
 cra - zy in love,\_\_\_\_ you'll see.      Like the wind...  
  
 D<sup>b9</sup>  
 that shakes the bough,\_\_\_\_ she moves me with a smile.      The  
  
 G<sup>m</sup>  
 dif - fi - cult\_\_\_\_ I'll do right now;      the im -  
  
 G<sup>m7</sup>  
 - pos - si - ble\_\_\_\_ will take a lit - tle while.      I



say I'll care for-ev - er; and I'll mean for ev - er, if I have to hold up the



sky. Cra - zy she calls me; sure, I'm cra - zy....

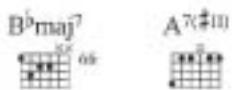


cra - zy in love am L

cra - zy in love...



N.C.



am L

Cra - zy in love.

# Don't Get Around Much Anymore

Words by Bob Russell

Music by Duke Ellington

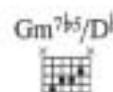
$\text{♩} = 108$



N.C.

1. Missed the Sa - tur - day

E♭maj⁹



dance,  
(2.) club,  
heard  
got  
as  
far  
as  
the  
the

*3 & 4<sup>o</sup> Instrumental*



floor;  
door,

could - n't bear it with - out\_\_\_\_ you.  
they'd have asked me a - bout\_\_\_\_ you.

B<sup>b</sup>13

1, 3.

E<sup>b</sup>6/9

Fm<sup>11</sup>

B<sup>b</sup>13

5fr

8fr

Don't get a - round much a - ny - more.  
Don't get a - round much a - ny - more.

2. Thought I'd vi - sit the

2, 4.

E<sup>b</sup>6/9

B<sup>b</sup>m<sup>7</sup>

E<sup>b</sup>7

A<sup>b</sup>6

A<sup>b</sup>6/B<sup>b</sup>

5fr

6fr

6fr

5fr

5fr

— Now, darl - ing, I guess my

E<sup>b</sup>6/9

A<sup>b</sup>6

Am<sup>7b5</sup>

D7

5fr

5fr

7fr

7fr

mind's more at ease.

But, nev - er - the - less,

Gm<sup>7</sup>

G<sup>b</sup>m<sup>7</sup>

Fm<sup>7</sup> B<sup>b</sup>13

E<sup>b</sup>maj<sup>9</sup>

Gm<sup>7b5/D<sup>b</sup></sup>

3fr

2fr

5fr

5fr

7fr

why stir up old me - mo - ries? Been in - vi - ted on dates; I might have gone, but what

C<sup>7</sup><sub>b</sub>  
  
 C<sup>7</sup>  
  
 Fm<sup>9</sup>  
  
*To Coda Θ*

for?  

 It's awf - 'lly diff - 'rent with - out you\_

A<sup>b</sup>maj<sup>7</sup>/B<sup>b</sup>  
  
 Fm<sup>9</sup>  
  
 B<sup>b</sup>13  
  
 E<sup>b</sup>  
  
 A<sup>b</sup>maj<sup>9</sup>  
  
 B<sup>b</sup>13  
  
*D.S. (with repeat) al Coda*

Don't get a - round much a - ny - more\_

Θ Coda  
 A<sup>b</sup>/B<sup>b</sup>  
  
 Fm<sup>9</sup>  
  
 B<sup>b</sup>13  
  
 D<sup>b9sus4</sup>  
  
 Gm<sup>7b5</sup>  
  
 C<sup>7</sup>  
  
 Don't get a - round much a - ny - more\_ Awf - 'lly diff - 'rent with -

Fm<sup>11</sup>  
  
 B<sup>b</sup>7sus<sup>4</sup>  
  
 B<sup>b</sup>13  
  
 N.C.  
  
 A<sup>b</sup>maj<sup>7</sup> G<sup>7</sup>aug  
  
 E<sup>b</sup>9<sub>b5</sub>  
  
 -out you\_ Don't get a - round much a - ny - more\_

# For All We Know

Words by Samuel Lewis

Music by Fred Coots

**Freely**



know

we may nev - er meet a - gain.

Be -



-fore

you go,

make this mo - ment sweet a - gain.

D<sup>b</sup>m/E<sup>b</sup>  
  
 E<sup>b</sup>13(b5) 46  
  
 A<sup>b</sup>maj<sup>9</sup>  
  
 E<sup>7</sup>#9

We won't say good - night un -

Fm/E<sup>b</sup>  
  
 D<sup>b</sup>5/E<sup>b</sup>  
  
 Gm<sup>7</sup>  
  
 C<sup>7</sup>b5 46 56  
  
 Fm add11 56  
  
 A<sup>b</sup>maj<sup>7</sup>

- til the last min - ute; I'll hold out my

B<sup>b</sup>m<sup>7</sup>  
  
 B<sup>b</sup>13  
  
 D<sup>b</sup>maj<sup>9</sup>/E<sup>b</sup>  
  
 B<sup>b</sup>m<sup>7</sup>  
  
 Cadd9/E<sup>b</sup>

hand, and my heart will be in it. For

a tempo ♩ = 94

8 A<sup>b</sup>  
  
 B<sup>b</sup>13b9 46  
  
 E<sup>9</sup>

all we know, this may on - ly be a dream.

B<sup>b</sup>m  
63

Fm/E<sup>b</sup> Em(<sup>b</sup>)/E<sup>b</sup>  
63 55

A<sup>b</sup>  
55 46

Cm<sup>7b5</sup>  
55

F<sup>7b9</sup> F<sup>7</sup>  
55 64

We come and go like a

B<sup>b</sup>m<sup>7b5</sup>  
55

E<sup>b</sup>  
63

E<sup>b</sup>13<sup>b9</sup>  
50

A<sup>b</sup>6  
50

rip - ple on a stream.

So love me to -

G<sup>7</sup>/D  
35

G<sup>7</sup>aug  
35

C<sup>9</sup>

F<sup>9sus4</sup>  
35

F<sup>7b9</sup>  
55

- night,

to -

mor - row was made for

some;

to -

B<sup>b</sup>m<sup>7</sup>  
55

E<sup>9</sup>  
63

To Coda Θ

E<sup>b</sup>9  
55

E<sup>b</sup>7/G  
45

A<sup>badd9</sup>  
46

-mor - row may\_ nev - er come,

for all we know,

Fm<sup>9</sup> B<sup>b7</sup> B<sup>b7</sup>m E<sup>b7</sup> G/A

For

A badd9 B<sup>b7</sup> E<sup>b9</sup> E<sup>b7</sup>

all we know, we may nev - er meet a - gain. Be -

A<sup>b</sup>maj<sup>9</sup> A<sup>b6</sup> Cm<sup>7</sup> F<sup>b9</sup> B<sup>b7</sup>m<sup>7</sup>

- fore you go, make this mo - ment sweet a - gain.

E<sup>b7(9)</sup> A<sup>badd9</sup> Bdim

We won't say good - night un -

B<sup>b</sup>m<sup>7</sup> Gm<sup>7b5</sup> C<sup>7b9</sup> C/E Fm<sup>9</sup>  
 - til the last min - ute; I'll hold out my hand,  
3
  
 b<sup>b</sup> G<sup>b</sup> B<sup>b</sup> E<sup>9</sup> E<sup>b9</sup> E<sup>b13</sup>  
 D.S. al Coda  
 Fm<sup>9/B<sup>b</sup></sup> B<sup>b9</sup> B<sup>b</sup>m<sup>7</sup> B<sup>b</sup>m<sup>9</sup> air E<sup>9</sup> E<sup>b9</sup> E<sup>b13</sup>  
 — and my heart will be in it. For all  
3
  
 rit.  
 ♦ Coda E<sup>b7</sup> 46 A**add9** G<sup>b9b11</sup> F<sup>9</sup>  
 — for all we know. To -  
rit.
  
 B<sup>b</sup>m<sup>7</sup> E<sup>9</sup> E<sup>b7</sup> C<sup>b9/G<sup>b</sup></sup> A<sup>b</sup>maj<sup>9</sup>  
 - mor - row may nev - er come, for all we know.  
rit.
  
 B<sup>b</sup> G<sup>b</sup> B<sup>b</sup> G<sup>b</sup>

# I'm In The Mood For Love

Words & Music by Jimmy McHugh & Dorothy Fields

$\text{♩} = 86 \quad \text{♪} = \frac{\text{♩}}{2}$

Fmaj<sup>13</sup>

D<sup>7b9</sup>  
40

G<sup>11</sup>

C<sup>13</sup>  
26

Am<sup>7</sup>  
36

A<sup>b</sup>dim  
66

Musical score for the first section of the song. It consists of three staves. The top staff is a treble clef staff with a key signature of one flat. The middle staff is a bass clef staff with a key signature of one flat. The bottom staff is a bass clef staff with a key signature of one flat. The score includes six chords: Fmaj<sup>13</sup>, D<sup>7b9</sup> (with a tempo of 40), G<sup>11</sup>, C<sup>13</sup> (with a tempo of 26), Am<sup>7</sup>, and A<sup>b</sup>dim (with a tempo of 66). The lyrics "I'm in the mood for love," are written below the middle staff.

Gm<sup>11</sup>

C<sup>13</sup>  
28

F

C/D  
38

Gm  
38

D<sup>11</sup>  
58

Musical score for the second section of the song. It consists of three staves. The top staff is a treble clef staff with a key signature of one flat. The middle staff is a bass clef staff with a key signature of one flat. The bottom staff is a bass clef staff with a key signature of one flat. The score includes six chords: Gm<sup>11</sup>, C<sup>13</sup> (with a tempo of 28), F, C/D (with a tempo of 38), Gm, and D<sup>11</sup> (with a tempo of 58). The lyrics "sim - ply be - cause you're near me. Fun - ny, but when you're" are written below the middle staff.

Gm<sup>7</sup>  
18

C<sup>7</sup>  
36

E/F  
36

F  
36

Am<sup>7</sup>  
18

A<sup>b</sup>dim  
68

Musical score for the third section of the song. It consists of three staves. The top staff is a treble clef staff with a key signature of one flat. The middle staff is a bass clef staff with a key signature of one flat. The bottom staff is a bass clef staff with a key signature of one flat. The score includes six chords: Gm<sup>7</sup> (with a tempo of 18), C<sup>7</sup> (with a tempo of 36), E/F (with a tempo of 36), F (with a tempo of 36), Am<sup>7</sup> (with a tempo of 18), and A<sup>b</sup>dim (with a tempo of 68).

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Gm<sup>7</sup>

Gm<sup>II</sup>

C<sup>D</sup>

Am<sup>7</sup> A<sup>b</sup>m<sup>7</sup> Gm<sup>7</sup>

C<sup>D9</sup>

near me

I'm in the mood

for love.

Fmaj<sup>9</sup>

Dm<sup>7</sup>

Gm

D<sup>II</sup>

Gm<sup>7</sup>

C<sup>D</sup>

Hea - ven is in your eyes,

bright as the stars we're

2° Instrumental till \*

E/F  
xx xx 3b xx

Am<sup>7</sup>  
xx xx 7b

A<sup>b</sup>dim  
xx xx 6b

Gm<sup>7</sup>  
xx xx 3b

D<sup>7</sup>  
xx xx

un - der.

Ooh, is it a - ny won - der that

Gm<sup>7</sup>  
xx xx 3b

C<sup>D</sup>  
xx xx 2b C<sup>D</sup>  
xx xx 3b

F  
xx xx

Gm  
xx xx 2b

C<sup>D9</sup>  
xx xx

I'm in the mood

for love?

Why stop to think of

Fmaj<sup>7</sup> D<sup>7</sup> Gm C<sup>7</sup> C<sup>7</sup> Fmaj<sup>9</sup>  
 whe - ther\_ this lit - tle dream\_ might fade?  
 Bm<sup>7b5</sup> E<sup>7</sup> Am Am(maj<sup>7</sup>) Am<sup>7</sup> Am<sup>6</sup> D<sup>11</sup> G<sup>D</sup>  
 We've put\_ our hearts to - geth - er,\_ now we are one\_<br/>
 Gm<sup>7</sup> C<sup>7</sup> F D<sup>11</sup> Dm<sup>7</sup> B<sup>b6</sup> Am<sup>7</sup> C/D  
 I'm not a - fraid. And if there's a cloud\_ a - bove,  
 Gm<sup>7</sup> C<sup>aug</sup> E/F F Am<sup>7</sup> A<sup>b7</sup>  
 if it should rain, well let it! But for to - night,\_ for -<br/>
 Gm<sup>7</sup> C<sup>7</sup> F D<sup>11</sup> Dm<sup>7</sup> B<sup>b6</sup> Am<sup>7</sup> C/D

**I.**

Gm<sup>7</sup> 3b D<sup>7</sup> Gm 3b C<sup>13</sup> 2b F

-get it; I'm in the mood for love.

**2.**

Gm<sup>7</sup> 3b D<sup>7</sup> Gm<sup>7</sup> 3b C<sup>13</sup>

- get it; 'cause I'm in the mood for

Am<sup>7</sup> D<sup>7sus</sup> D<sup>7</sup> Gm<sup>7</sup> 3b rit. C<sup>13</sup> 2b N.C. Fmaj<sup>9</sup>

love, I'm in the mood for love,

Am<sup>7/C</sup> 3b Fmaj<sup>9</sup>

for love, for love.

# It Had To Be You

Words by Gus Kahn  
Music by Isham Jones

**Freely**



Why do I do just as you say?

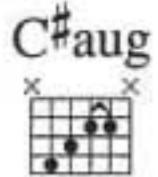
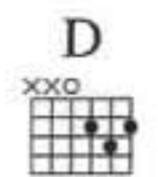
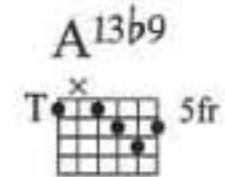
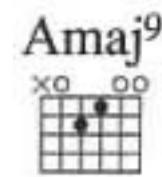
8 8

Dmaj9 C#F9 F#m C0 B7sus4 E D/E

Why must I just give you your way? Why do I sigh?

Bm/E E7 Amaj9 F#m Bm7 E10(b5)

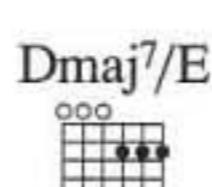
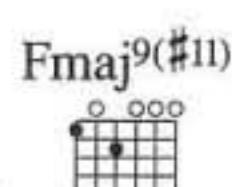
Why don't I try to forget? It



must have been some - thing      lov - ers call fate      kept me say - ing

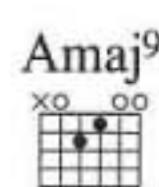
**F#m<sup>9</sup>**      **C<sup>9</sup>#II**      **B<sup>7sus4</sup>**      **B<sup>7/D#</sup>**      **E<sup>13</sup>**

I had to wait.      I saw them all,      just could - n't fall till we



**a tempo ♩ = 110**

met.      It had to be you,



it had to be you;      I wan - dered a - round

**2° Instrumental till \***

B<sup>9</sup> F#m<sup>7</sup> B<sup>9</sup> F#m<sup>9</sup> B<sup>9</sup> F#m<sup>9</sup>  
 and fin - al - ly found the some - bo - dy who

B<sup>9</sup> Esus<sup>4</sup> E G#m<sup>7</sup><sub>5</sub> C#<sup>7</sup><sub>4</sub><sup>aug</sup>  
 could make me be true, could make me be

F#m<sup>(add9)</sup> F#m F#m(maj<sup>7</sup>) F#m B<sup>9</sup> A/C<sup>#</sup>  
 blue, and ev - en be glad just to be sad\_

Dm(maj<sup>7</sup>) B<sup>9</sup>/D<sup>#</sup> G<sup>add9/F</sup> N.C.  
 — think - ing of you. Some oth - ers I've

Amaj<sup>9</sup>G<sup>13</sup>F#<sup>7</sup>

seen

might nev - er be mean,

might nev - er be cross

B<sup>9</sup>F#m<sup>7</sup>B<sup>9</sup>F#m<sup>9</sup>B<sup>9</sup>F#m<sup>7</sup>Fm<sup>9</sup>

or try to be boss,

but they would - n't do.

Em<sup>9</sup>Em<sup>9/A</sup>D<sup>9</sup>/GDm<sup>6</sup>

For no - bo - dy else gave me a thrill; with all your

C#m<sup>7</sup>G#m<sup>7</sup>b5

C#7b9

F#m<sup>7</sup>D#m<sup>7</sup>b5

1.

Eadd9

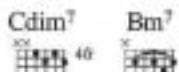
B<sup>7</sup>/D<sup>7</sup>

faults, I love you still.

It had to be you,

won - der - ful you,

Eadd9



it had to be you.

2.

E6

E

E6

E

F#6

F#

it had to be you.

F#6

F#

Bm7

E9

Cm6

Bm7

N.C.

it had to be you.

woah won - der - ful you...

D

Dm6

Dm

A/C#

C7#11

B7sus4

N.C.

A69

It had to be you.

# The Nearness Of You

Words by Ned Washington  
Music by Hoagy Carmichael

Freely  
N.C.

A/G      F<sup>#</sup>b9      Bm<sup>7</sup>

Dm<sup>6</sup>/E

rit.

It's not the

A tempo ( $\text{♩} = 100$   $\text{♪} = \frac{3}{2} \text{♩}$ )

A add9      A<sup>6</sup>

E<sup>m7/A</sup>      A<sup>7</sup>

Dmaj<sup>9</sup>

Ddim

pale moon

that ex - cites me,

that thrills

and

de - lights me;

oh

C<sup>#</sup>m<sup>7</sup>

F<sup>#</sup>b9

Bm<sup>7</sup>

E<sup>5</sup>

C<sup>#</sup>m<sup>7</sup>

C<sup>13</sup>

Fmaj<sup>7</sup>

E<sup>7sus4</sup>

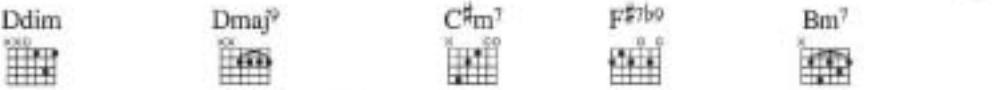
no,

it's just the near - ness of you.

It is - n't

§ Aadd9      A      A6      Em7/A      A7      Dmaj9  


your sweet con - ver - sa - tion that brings this sen -  
*2nd Instrumental*

Ddim      Dmaj9      C#m7      F#7b9      Bm7      E7b9  


-sa - tion; oh no, it's just the near - ness of

A      Bm/A      *To Coda* Θ A      Aadd9      Amaj9      Bm7/A  


you. When you're in my arms,

Dm7/A      Aadd9      Em7/A      A7aug  


and I feel you so close to me, all my

Dmaj<sup>7</sup>  
x x x  
x x x

D<sup>7</sup>  
x x x  
x x x

C#m<sup>7b5</sup>  
x x x  
x x x

F#7  
x x x  
x x x

Bm<sup>6</sup>  
x x x  
x x x

G/B  
x x x  
x x x

Bm<sup>7/E</sup>  
x x x  
x x x

wild - est dreams\_\_\_\_\_ come true.\_\_\_\_\_

I need no

3

A  
x x x  
x x x

Amaj<sup>9</sup>  
x x x  
x x x

A  
x x x  
x x x

Em<sup>7/A</sup>  
x x x  
x x x

A<sup>13</sup>  
x x x  
x x x

Dmaj<sup>9</sup>  
x x x  
x x x

soft

lights to en - chant me,

but if you'll on - ly grant

3

Ddim  
x x x  
x x x

Dm  
x x x  
x x x

C#m<sup>7</sup>  
x x x  
x x x

F#7b9  
x x x  
x x x

Bm<sup>7</sup>  
x x x  
x x x

E<sup>7b9</sup>  
x x x  
x x x

Ddim  
x x x  
x x x

3

— me

the right

to hold you ev - er so

C#m<sup>7</sup>  
x x x  
x x x

C#m<sup>7b5/G</sup>  
x x x  
x x x

F#7sus<sup>4</sup>  
x x x  
x x x

F#7b9  
x x x  
x x x

F#7b9  
x x x  
x x x

Bm<sup>7</sup>  
x x x  
x x x

3

tight,

and to feel in the night

## D.S. al Coda

E<sup>7</sup><sub>9</sub>

A

F#<sup>7</sup><sub>b9</sub>aug

B<sup>13</sup>

E<sup>11</sup>

D.S. al Coda

ooh, the near - ness of you.

Coda A E/G# F#m<sup>7</sup>

E<sup>11</sup> 26 E E<sup>11</sup> 26 E<sup>7</sup><sub>b9</sub>

When you're in my arms, and I feel you so

Amaj<sup>7</sup> Em<sup>7</sup>/A A<sup>7</sup> A<sup>7</sup><sub>b9</sub>/E<sup>b</sup> Dmaj<sup>7</sup>

close to me, all my wild - est dreams..

C#m<sup>7</sup> F<sup>7</sup> E/B B<sup>7</sup>aug Bm<sup>7</sup>/E

come... true. I need no

Aadd9

A<sup>5</sup>

Em7/A

A7

Dmaj7

soft lights to en - chant me, but if you'll on - ly grant -

Dm

Ddim

C#m7

F#7b9aug

Bm9

E7

— me

the right

to hold you ev - er so

C#m7b5

F#7b9

freely

Bm9

tight,

and to feel in the night

the

E7b9

A

Dm/A

Amaj7

near - ness -

of you -

# Moonglow

Words & Music by Will Hudson, Eddie de Lange & Irving Mills

♩ = 90 ♩. ♩ = 2

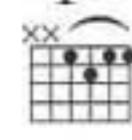
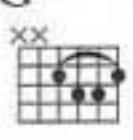


1. It must have been moon - glow  
2<sup>o</sup> Instrumental till \*

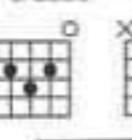
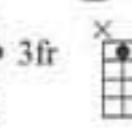
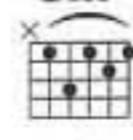
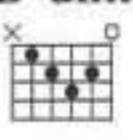
way up in the blue: it must have been

way up in the blue: it must have been

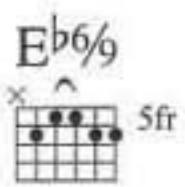
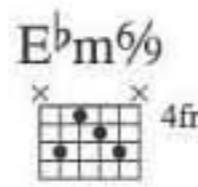
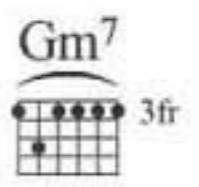
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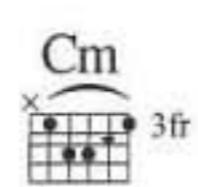
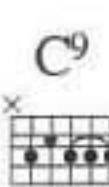
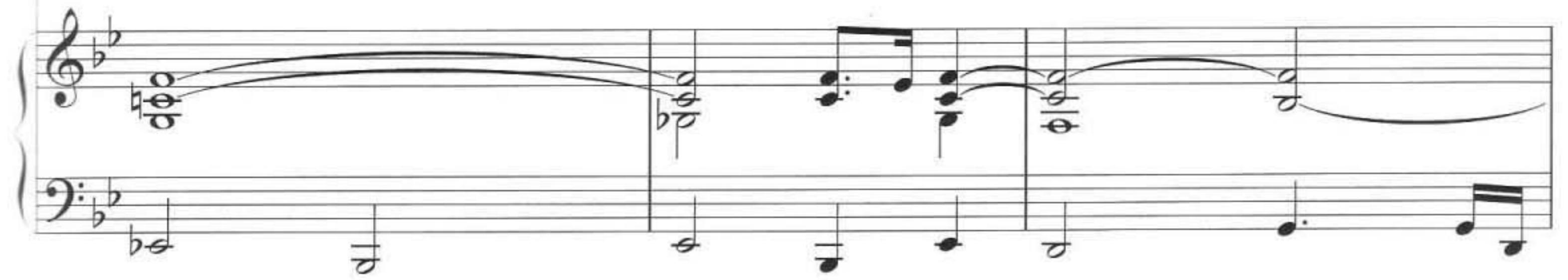
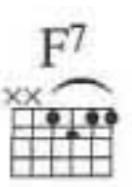
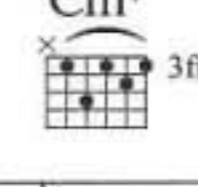
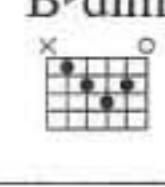
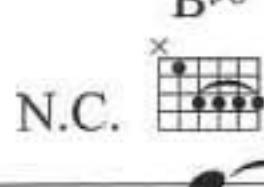
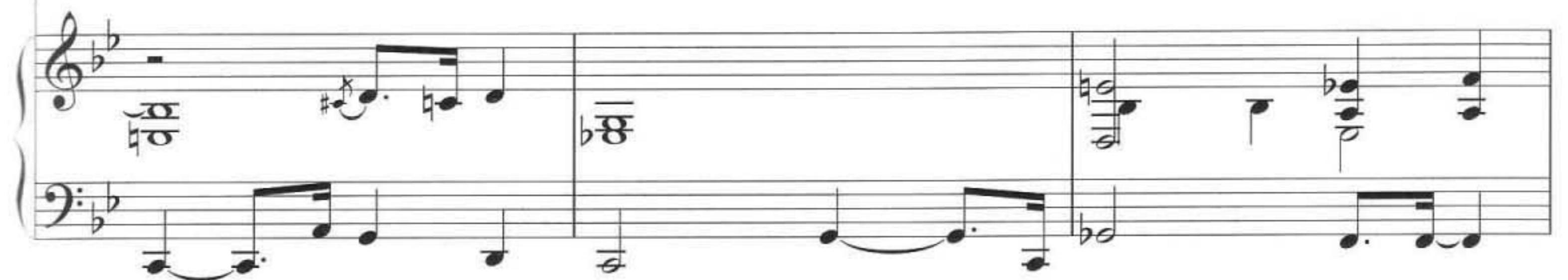
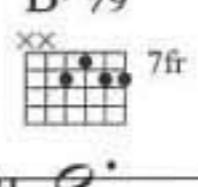
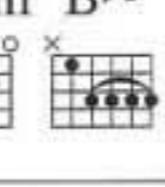
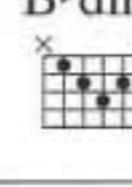
N.C.



moon - glow -

that led me straight to you...  
 5fr 4fr 3fr 3fr

I still hear you say - ing

"Dear one, hold me fast."  
 3fr 3frAnd I start to pray - ing  
 3fr 7fr

"Woh, Lord,

please let this last!"  


We

A<sup>9</sup>  
 A<sup>b9</sup>  
 G<sup>9</sup>

seem to float right through the air.

C<sup>D</sup>  
 G<sup>m9</sup>  
 C<sup>D</sup>  
 C<sup>m7/F</sup>  
 G<sup>b7(B5)</sup>

Hea - ven - ly songs seem to come from ev - 'ry - where.

F<sup>7</sup>  
 B<sup>b13</sup>  
 E<sup>9</sup>  
 E<sup>b6b</sup>  
 E<sup>bm9</sup>

And now, — when there's moon - glow

D<sup>m7</sup>  
 G<sup>m7</sup>  
 C<sup>9</sup>  
 C<sup>m</sup>

way up in the blue, I'll al - ways re -

G<sup>b7</sup>(<sup>#</sup>5)F<sup>7</sup>B<sup>b6</sup>B<sup>b</sup>dimCm<sup>7</sup>B<sup>b</sup>dimB<sup>b6</sup>

- mem - ber -

that moon - glow gave me you -

1.

B<sup>b</sup>dimCm<sup>7</sup>B<sup>b</sup>dimB<sup>b6</sup>E<sup>6</sup>

that moon - glow gave me you -

2.

B<sup>b</sup>dimCm<sup>7</sup>B<sup>b</sup>dimB<sup>b6</sup>E<sup>b6</sup>B<sup>b6/D</sup>Gm<sup>7</sup>that moon - glow gave me you - 8<sup>me</sup> that moon - glow

rit.

C<sup>7</sup>E<sup>b/F</sup>

N.C.

B<sup>b6</sup>

gave

me

you - oo - ou -

## Smile

Words by John Turner & Geoffrey Parsons  
Music by Charles Chaplin

Bm

E<sup>#</sup>7

Bm

sky, you'll get by if you smile through your

Dm

G<sup>9</sup>

fear and sor - row. Smile, and may - be to - mor - row

A C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>m B<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>b9

you'll see the sun come shin - ing through for you.

*I<sup>o</sup> only*  
A add9

*II<sup>o</sup> only*  
A add9

Light up your face with glad - ness, Light up your

A<sup>6</sup> Amaj<sup>9</sup> A<sup>6</sup>  
 face with glad - ness, hide ev - 'ry trace of sad - ness.  
 3

A/C# Cdim Bm  
 Al - though a tear may be ev - er so near,  
 3

F#<sup>7</sup> Bm(add9) Bm Bm(maj7) Bm<sup>7</sup>  
 — that's the time you must keep on try - ing;  
 8

Dm<sup>7</sup> Dm<sup>6</sup> G<sup>9</sup> A C#m<sup>7</sup>  
 smile, what's the use in cry - ing? You'll find that

F#m

B<sup>7</sup>

Bm7/E

1.

E799

2. rit.

E799

life is still worth - while.

if you just you just

*a tempo*

Aadd9

A<sup>6</sup>Amaj<sup>9</sup>

smile.

Keep on smil - ing,

oh yeah...

Smile.

Amaj<sup>9</sup>A<sup>6</sup>

Aadd9

Nev - er, nev - er, nev - er stop smil - ing.

Smile.

# These Foolish Things

Words by Eric Maschwitz

Music by Jack Strachey

♩ = 82

N.C.

G<sup>b</sup>add9



E<sup>b</sup>m<sup>7</sup>



A<sup>b</sup>m<sup>7</sup>



D<sup>b7</sup>sus<sup>4</sup>



N.C.

The sheet music consists of four staves. The top staff is for the voice, starting with a G<sup>b</sup>add9 chord. The second staff is for the guitar, showing chords A<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>m<sup>7</sup>, D<sup>b7</sup>sus<sup>4</sup>, A<sup>b7</sup>, D<sup>b7</sup>sus<sup>4</sup>, and G<sup>b</sup>add9. The third staff is for the bass. The fourth staff is for the drums. The lyrics are written below the notes:

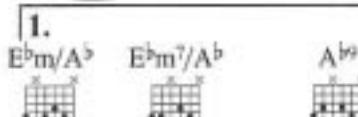
1. A cig - ar - ette\_\_\_\_ that bears\_\_\_\_ a  
2. A tink-ling pia - no in\_\_\_\_ the  
3. The winds of March\_\_\_\_ that make\_\_\_\_ my

lip - stick's\_\_\_\_ trac - es; an air - line tick - et\_\_\_\_ to ro -  
next a - part - ment; those stumb - ling words that\_\_\_\_ told you  
heart a danc - er; a te - le - phone that\_\_\_\_ rings, but



- man - tic plac - es; \_\_\_\_\_  
what my heart\_ meant; \_\_\_\_\_  
who's to ans - wer? \_\_\_\_\_

and still my heart has wings;  
a fair - ground's paint - ed swings;  
Oh, how the ghost of you clings;

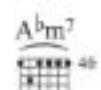


4

— these fool - ish things. \_\_\_\_\_ re - mind me of you.

— these fool - ish

— these fool - ish



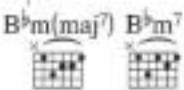
N.C.



To Coda I



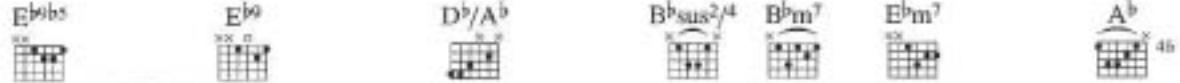
— things\_ re - mind\_ me of you.  
things\_ re - mind\_ me of you..



You came,

you saw,

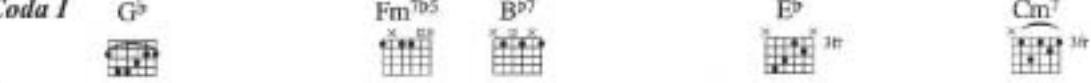
and you con - quered me..

E<sup>b</sup>7sus      E<sup>b</sup>9      D<sup>b</sup>/A<sup>b</sup>      B<sup>b</sup>sus<sup>2/4</sup>      B<sup>b</sup>m<sup>7</sup>      E<sup>b</sup>m<sup>7</sup>      A<sup>b</sup>  


When... you... did... that to... me,... I  


D<sup>b</sup>7      D<sup>b</sup>dim      C<sup>b</sup>/D<sup>b</sup>      D<sup>b</sup>13  

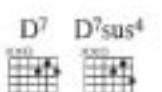
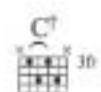
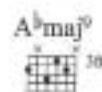
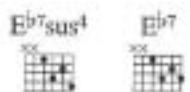

knew some - how this had to be...  


Θ Coda I      G<sup>b</sup>      Fm<sup>7b5</sup>      B<sup>b</sup>7      E<sup>b</sup>      Cm<sup>7</sup>  




Fm<sup>9</sup>      B<sup>b</sup>13      E<sup>b</sup>      Cm<sup>7</sup>      F<sup>7</sup>sus<sup>4</sup>      F<sup>7</sup>      B<sup>b</sup>7sus<sup>4</sup>      B<sup>b</sup>7  



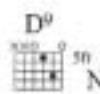
4. The scent of smould - 'ring leaves, the wail of steam - ers;  
5. The sigh of mid - night trains in emp - ty sta - tions;



two lov - ers on the street who walk like dream - ers;  
silk stock - ings thrown n - side, dance in vi - ta - tions;

Dm<sup>7</sup> G<sup>7sus4</sup> G<sup>7</sup> Cmaj<sup>7</sup> E<sup>7</sup> *To Coda II ♪ ♪*  
 oh, how the ghost of you clings: \_\_\_\_\_ these fool - ish  
 oh, how the ghost of you clings: \_\_\_\_\_ these fool - ish  
 A<sup>9sus4</sup> A<sup>9</sup> C/D D<sup>9</sup> G Em<sup>7</sup> C<sup>#</sup>m<sup>7bs</sup> F<sup>#7</sup> Bm G<sup>#</sup>m<sup>7bs</sup>  
 things re - mind me of you. How strange,...  
 C<sup>#</sup>m<sup>7bs</sup> F<sup>#7</sup> Bm Bm(maj<sup>7</sup>) Bm<sup>7</sup>  
 how sweet to find you still...  
 E<sup>9bs</sup> E<sup>9</sup> D/A Bm Em<sup>7</sup> A<sup>9sus4</sup> A<sup>7</sup>  
 — These things are dear to me; they  
 —

The sheet music consists of six staves of musical notation for voice and guitar. The top staff shows a vocal line with lyrics and a guitar line with chords Dm7, G7sus4, G7, Cmaj7, and E7. The second staff continues the vocal line with lyrics 'oh, how the ghost of you clings: \_\_\_\_\_ these fool - ish' and 'oh, how the ghost of you clings: \_\_\_\_\_ these fool - ish'. The third staff shows a guitar line with chords A9sus4, A9, C/D, D9, G, Em7, C#m7bs, F#7, Bm, and G#m7bs. The fourth staff has lyrics 'things re - mind me of you. How strange,...'. The fifth staff shows a guitar line with chords C#m7bs, F#7, Bm, Bm(maj7), and Bm7. The sixth staff has lyrics 'how sweet to find you still...'. The seventh staff shows a guitar line with chords E9bs, E9, D/A, Bm, Em7, A9sus4, and A7. The eighth staff has lyrics '— These things are dear to me; they —'. The ninth staff continues the guitar line.



N.C. D.S.S. al Coda II

seem\_\_\_\_\_ to bring you so near to me.

Φ Φ Coda II

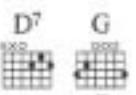


things

re - mind\_\_\_\_ me\_\_\_\_ of you,



re - mind\_\_\_\_ me\_\_\_\_ of you,



re - mind\_\_\_\_ me\_\_\_\_ of you,

# Till There Was You

Words & Music by Meredith Willson

$\text{J} = 92$   $\text{J. J.} = \frac{9}{8}$   
 Emaj<sup>9</sup>  

  
 Fdim<sup>7</sup>  


$\frac{3}{4}$

$\frac{3}{4}$

F#m<sup>7</sup>  

  
 F#m<sup>7b5</sup>  

  
 Emaj<sup>9</sup>  

  
 G#m<sup>7</sup>  

  
 Gm<sup>7</sup>  


$\frac{3}{4}$

$\frac{3}{4}$

F#m<sup>7</sup>  

  
 B<sup>9</sup>  

  
 Emaj<sup>9</sup>  

  
 Fdim<sup>7</sup>  

  
 F#m<sup>7</sup>  

  
 B<sup>7b9</sup>  

  
 B<sup>79</sup>  


$\frac{3}{4}$

$\frac{3}{4}$

1. There were

bells  
 (2.) birds      on a hill, \_\_\_\_\_  
 in the sky, \_\_\_\_\_      but I      nev - er      heard      them  
 them  
 ring - ing;      no, I      nev - er      heard      them at all      'till there was  
 wing - ing;      no, I      nev - er      saw      them at all      'till there was

1.      E      Fdim<sup>7</sup>      F#m      Gm/A      F#m/B      B<sup>7</sup>      E      Baug  
 you.      2. There were you.

Then there was mu - sic      and      won - der - ful

E/B 20  
 D7 20  
 C<sup>#</sup>7 28  
 F<sup>#</sup>m 3

ros - es,—— they—— tell me,—— in sweet fra - grant

F<sup>#</sup>D 3  
 F<sup>#</sup>m/B 3  
 B7<sup>9</sup> 3  
 B7<sup>9</sup> 3  
 B<sup>7</sup> 3

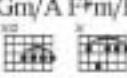
mea - dows—— of dawn—— and—— dew.—— There was

E 3  
 Fdim<sup>7</sup> 3  
 F<sup>#</sup>m<sup>7</sup> 3

love—— all a - round,—— but I nev - er—— heard it

F<sup>#</sup>m<sup>7b5</sup> 3  
 E 3  
 G<sup>#</sup>m 4b Gm 3b  
 F<sup>#</sup>m 3  
 B 3 To Coda ♀

sing - ing—— no, I nev - er—— heard it at all—— 'till there was

E  Fdim<sup>7</sup>  F<sup>#</sup>m  Gm/A F<sup>#</sup>m/B  B<sup>7</sup>  Emaj<sup>9</sup> 

you.

Fdim<sup>7</sup>  F<sup>#</sup>m<sup>7</sup> 

F<sup>#</sup>m7b5  Emaj<sup>9</sup>  G<sup>#</sup>m<sup>7</sup>  Gm<sup>7</sup>  F<sup>#</sup>m<sup>7</sup>  B<sup>9</sup> 

*D.S. al Coda*

E  Baug  E  F<sup>#</sup>m<sup>7</sup>  Eaug/G<sup>#</sup> 

Then there was

*O Coda*

E  Emaj<sup>9</sup> 

you.

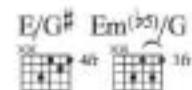


# Time After Time

Words by Sammy Cahn

Music by Jule Styne

Freely  $\text{♩} = c.72$



What good are words? I say to you... They can't con -



-vey to you... what's in my heart. If you could hear in - stead...

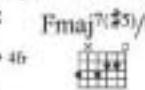


rit.



Am6

a tempo  $\text{♩} = 114$



— the things I left un - said!

E C<sup>#</sup>m7 F<sup>#</sup>m B<sup>7sus4</sup> B<sup>7</sup> Emaj7 C<sup>#</sup>m/G<sup>#</sup>  
 Time af - ter time, I tell my - self that I'm  
 2° Instrumental til \*

F<sup>#</sup>m7 B<sup>7</sup> E C<sup>#</sup>m(add9) C<sup>#</sup>m/G<sup>#</sup>  
 — so luck - y to be lov - ing you;

F<sup>#</sup>b5 F<sup>#</sup> G<sup>#</sup>sus4 F<sup>#</sup>/A<sup>#</sup> G<sup>#</sup>/B<sup>#</sup> C<sup>#</sup>m C<sup>#</sup>m(add9)/B  
 — so luck - y to be

A<sup>#</sup>m7b5 D<sup>#</sup> G<sup>#</sup>m G<sup>#</sup>m7b5 C<sup>#</sup>b9  
 — the one you run to see in the

F#m<sup>7</sup>

D<sup>13</sup>

F#m/B

eve - ning when the day is through.

B<sup>13</sup>

A/B

B<sup>7</sup>

Emaj<sup>9</sup>

C#m<sup>7</sup>

F#m<sup>9</sup>

B<sup>9</sup>

1 on ly know what I know the pass -

Emaj<sup>9</sup>

C#m<sup>7</sup>/G<sup>5</sup>

F#m<sup>9</sup>

B<sup>9</sup>

Emaj<sup>9</sup>

C#m<sup>7</sup>

- ing years will show: you've kept my love so

Bm<sup>7</sup>

E<sup>7</sup><sup>9</sup>

Amaj<sup>9</sup>

A

Am<sup>6</sup>

young, so new. And,

3

E/B F#<sup>9</sup>/A<sup>#</sup> Am<sup>6</sup> Eadd<sup>9</sup> C#<sup>7sus4</sup>  
 time af - ter time, \_\_\_\_\_ you'll hear me say that I'm  
F#<sup>9sus4</sup> F#<sup>9</sup> Eadd<sup>9/B</sup> C#m<sup>7</sup> F#m<sup>7</sup> B<sup>9</sup>  
 so luck - y \_\_\_\_\_ to be lov - ing  
3  
3  
 1. E C#m F#m<sup>7</sup> B<sup>13</sup> B<sup>7</sup> F#<sup>9/A<sup>#</sup> Am<sup>6</sup>  
 you. you.  
3  
 E/G# C#m<sup>7</sup> F#m<sup>11</sup> B<sup>13</sup> E6  
 Luck - y to be lov - ing you.  
3 3</sup>

# That Old Feeling

Words & Music by Lew Brown & Sammy Fain

$\text{♩} = 108 \quad \text{□} = \text{♩}$



I saw you last night—

and got that old

feel - ing—



N.C.



When you came in sight,

I got that old

feel - ing—

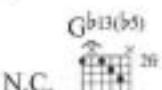
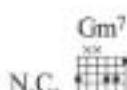


The mo - ment that you danced by,—

I felt a thrill;—



and, when you caught my eye,— my heart stood



still.

Once a - gain I seemed to feel that



old

yearn - ing,—

and I knew the



spark of love—

was still

burn - ing—

D<sup>7</sup>

Gm<sup>(add9)</sup>

Gm

To Coda ♪

There'll be no new romance... for me; it's foolish to

B<sup>b</sup>m<sup>6</sup>

Dm

G<sup>b</sup><sup>13</sup>

start when that old, old feel - ing

Gm<sup>9</sup>

Gm<sup>9/C</sup>

N.C.

Fadd9

Fadd9

G<sup>b</sup>maj<sup>7(b5)</sup>

is still in my heart.

Fadd9

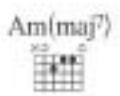
Fadd9

Am<sup>7(b5)</sup>

D

Gadd9

G



N.C.



N.C.

D.S. al Coda



*Coda*B<sup>b</sup>m<sup>6</sup>

10

F/C

padd9

start

for that old, old



G<sup>b</sup><sup>13</sup> 10      Gm<sup>7</sup> 15      Gm<sup>7/C</sup> 16      N.C.      padd9      padd9      G<sup>b</sup>maj<sup>7(b5)</sup> N.C.

feel - ing is still in my heart,



padd9      padd9      G<sup>b</sup>maj<sup>7(b5)</sup>

N.C.      N.C.      G<sup>b</sup>maj<sup>7(b5)</sup>

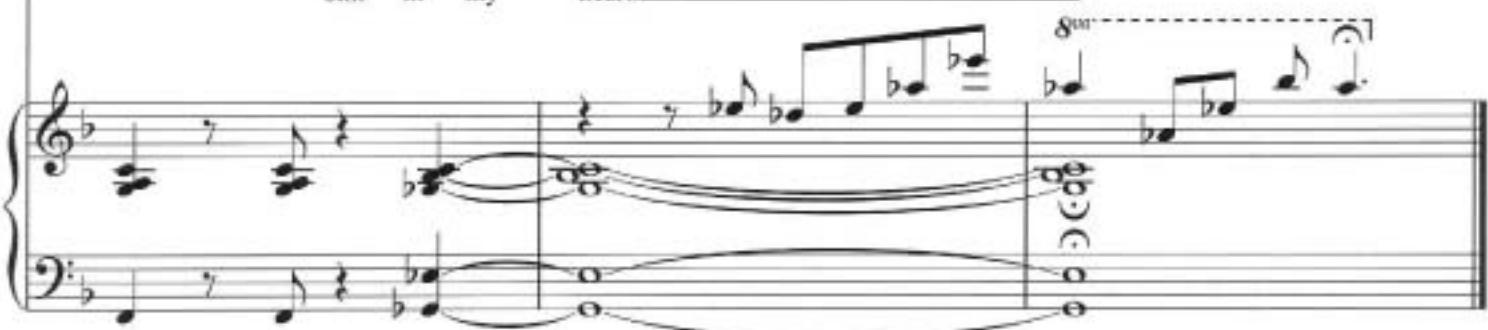
still in my heart,



padd9      padd9      G<sup>b</sup>e(b5)

N.C.      N.C.      G<sup>b</sup>e(b5)

still in my heart.



# The Way You Look Tonight

Words by Dorothy Fields

Music by Jerome Kern

♩ = 72 ♩. ♩ = ♪

Gmaj<sup>7</sup>  
19

B<sup>7</sup>sus<sup>4</sup>  
20

C<sup>6</sup>maj<sup>7</sup>  
22

Em<sup>9</sup>  
22

Am<sup>9</sup>  
2020 3h

F<sup>6</sup>  
220

Am  
D<sup>9</sup>sus<sup>4</sup>  
D<sup>13</sup>/F<sup>#</sup>  
Gmaj<sup>7</sup>  
Em<sup>7</sup>  
Am<sup>7</sup>  
D<sup>9</sup>  
D<sup>7</sup>b<sup>9</sup>

1. Some - day, — when I'm awf - 'ly low,  
(2.) love - ly, — with your smile so warm  
*3<sup>o</sup> Instrumental*

Bm<sup>7</sup>  
Bm<sup>7b5</sup>  
E<sup>7</sup>  
Am<sup>7</sup>  
D<sup>9</sup>  
D<sup>9</sup>/F<sup>#</sup>  
Fadd<sup>9/G</sup>  
G<sup>13</sup>

when the world is cold, I will feel a glow just think - ing of you  
and your cheek so soft; there is no thing for me but to love you

Cmaj<sup>7</sup> Bm<sup>7</sup> Am<sup>7</sup> D<sup>9</sup>

I.  
Gadd<sup>9</sup>

E<sup>9</sup>

Am<sup>9</sup>

C/D

and the way you look to - night  
and the way you look to - night

2. You're so

2.  
Gadd<sup>9</sup>

Gmaj<sup>9</sup>

Cm<sup>7add11</sup>

F<sup>9</sup>

F<sup>7b9</sup>

3.  
Gadd<sup>9</sup>

E<sup>b</sup>/F

B<sup>b</sup>maj<sup>9</sup>

Bdim

Cm<sup>7</sup>

F<sup>9</sup>

Dm<sup>7</sup>

Gm<sup>9</sup>

With each word, your ten - der - ness grows, tear - ing my fears a - part;

Cm<sup>9</sup>

F<sup>7b9</sup>

B<sup>b</sup>maj<sup>9</sup>

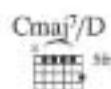
D<sup>b7/A<sup>b</sup></sup>

Cm<sup>7</sup>

F<sup>7b9</sup>

To Coda θ

and that laugh that wrinkle your nose

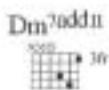


touch - es my fool - ish heart. Yes, you're love - ly;



nev - er ev - er change,

keep that breath - less charm.



Won't you please ar - range it, 'cause I love you



D.S. 3<sup>o</sup> al Coda

just the way you look

to - night

*Coda*B<sup>b</sup>maj<sup>9</sup>B<sup>b</sup>6G<sup>b</sup>sus<sup>4</sup>G<sup>b9#5</sup>Cm<sup>7</sup>F<sup>b</sup>13D<sup>b</sup>/F<sup>#</sup>

and that laugh\_\_\_\_ that wrinkle your nose\_\_\_\_

3

Gm<sup>7</sup>C<sup>b</sup>13Am<sup>7</sup>D<sup>b</sup>11Gmaj<sup>7</sup>E<sup>b</sup>sus<sup>6</sup>E<sup>b</sup>/G<sup>#</sup>

touch - es my fool - ish heart\_\_\_\_ Yes, you're love - ly;

Am<sup>7</sup>A<sup>f</sup>dimBm<sup>b9</sup>E<sup>b9</sup>

nev - er ev - er change,

keep that breath - less charm.

Am<sup>7</sup>D<sup>b</sup>sus<sup>4</sup>D<sup>b9</sup>Fadd<sup>b</sup>/GD<sup>b</sup>13D<sup>b9</sup>

Won't you please ar - range\_\_\_\_ it, 'cause I love you

Cmaj<sup>9</sup>Bm<sup>7</sup>Am<sup>7</sup>D<sup>7</sup>

G

D<sup>b13</sup>

just the way you look to - night,

Cmaj<sup>7</sup>Bm<sup>7</sup>Am<sup>7</sup>D<sup>7</sup><sub>9</sub>Gmaj<sup>7</sup>Em<sup>7</sup>

just the way you look to - night,

darl - ing;

rit.

Fmaj<sup>9</sup>D<sup>9</sup><sub>46</sub>Gmaj<sup>7</sup><sub>16</sub>B<sup>7</sup>sus<sup>4</sup><sub>28</sub>

just the way you look to - night.

C<sup>6</sup>maj<sup>7</sup>Em<sup>9</sup>Am<sup>9</sup><sub>36</sub>F<sup>6</sup><sub>9</sub>Gadd<sup>9</sup>

# The Very Thought Of You

Words & Music by Ray Noble

Freely  $\text{♩} = c.69$



The ve - ry

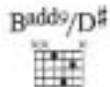
a tempo  $\text{♩} = 94$



thought of you,  
2° Instrumental till \*

and I for - get to do

the lit - tle



or - di - na - ry things

that ev - 'ry - one ought to do.

C<sup>#</sup>  
  
 I'm liv - ing in a kind of day - dream, I'm

G<sup>#</sup>m(add9)  
  
 hap - py as a king; and, fool - ish though it may

C<sup>#</sup>ii  
  
 seem, to me that's ev - 'ry - thing. The mere i -

Bmaj<sup>9</sup>  
  
 -dea of you,

F<sup>#</sup>II  
  
 the long - ing here for you:

Gdim  
  
 D<sup>#</sup>m Daug D<sup>7</sup>  
  
 Daug

C<sup>#</sup>m<sup>7</sup>  
  
 F<sup>29sus4</sup>  
  
 B<sup>6</sup>

Badd9   
 you'll nev - er know how slow the mo - ment's go\_\_\_\_ till I'm

38   
 near to you...   To Coda 

C#m/D#  Gdim  G#m7  I see your face in ev - 'ry flow-

- er,\_\_\_\_ your eyes in stars a - bove; it's just the

C#m  F#m  Badd9 

thought of you, the ve - ry thought of you, my\_\_\_\_ love.





D.S. al Coda



Coda

*(Measures 1-2)*

Guitar chords: D major (D), E major (E), A major (A), B major (B), G major (G), C major (C), F# major (F#).

*(Measures 3-4)*

Guitar chords: F# major (F#), G major (G), A major (A), B major (B).



flow - er,

your eyes.

in stars a - bove:

it's just the

*(Measures 5-6)*

Guitar chords: C# major (C#), D# minor (D#m), G# major (G#m), C# major (C#).



thought of you,

the ve - ry

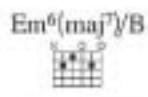
thought of you,

my

love.

*(Measures 7-8)*

Guitar chords: C#m7(b5), D# minor (D#m), G# major (G#m), C# major (C#).



Repeat to fade

*(Measures 9-10)*

Guitar chords: Em6(maj7)/B, D# minor (D#m), G# major (G#m), C# major (C#).

The ve - ry thought of you,

my

*(Measures 11-12)*

Guitar chords: D# minor (D#m), G# major (G#m), C# major (C#).

# We'll Be Together Again

Words by Frankie Laine

Music by Carl Fischer

♩ = 71 ♩. ♩ = 3



1. No tears, no fears;  
(2.) kiss, your smile,

*3<sup>o</sup> Instrumental till \**

re -  
are



-mem - ber there's al - ways to - mor - row.  
mem - ries I'll trea - sure for - ev - er.

So what if we have to part?  
So try think - ing with your heart..

D<sup>b</sup>maj<sup>9</sup>

D<sup>b</sup>6

D<sup>b</sup>maj<sup>9</sup>

Gm<sup>7b5</sup>

G<sup>7</sup>aug

C<sup>11</sup>

C<sup>13</sup>

We'll be to - geth - er a - gain.

2. Your

2, 3.

Gm<sup>7b5</sup>

C<sup>7</sup>

F<sup>6</sup>

D<sup>b</sup>9

C<sup>7b9</sup>aug

We'll be to - geth - er a - gain. Times when I know you'll be

Fm(maj<sup>7</sup>)

Fm

D<sup>b</sup>9

C<sup>7b9</sup>aug

Fm(maj<sup>7</sup>)

Fm

lone - some,

times when I know you'll be sad,

D<sup>b</sup>9

Cm<sup>7b5</sup>

B<sup>13</sup>

B<sup>b13</sup>

3 Gm<sup>7b5</sup>

D<sup>b</sup>9

don't let temp - ta - tion sur - round you;

don't let the blues make you

C<sup>ii</sup>                      C<sup>13</sup>                      F<sup>6</sup>                      D<sup>b9</sup>                      Gm<sup>7</sup>                      C<sup>7</sup>      C<sup>dim</sup>  
 bad.                      Some day,                      some way,                      we'll  
 Dm<sup>7</sup>                      Dm(maj<sup>7</sup>)      Dm<sup>7</sup>                      G<sup>13</sup>                      Eb<sup>m9</sup>                      Ab<sup>13</sup>  
 both have a life - time be - fore us.                      For part - ing is nev - er good -  
 D<sup>b</sup>maj<sup>9</sup>                      B<sup>b</sup>m<sup>7</sup>      A<sup>b6</sup>                      Gm<sup>7b5</sup>                      C<sup>b9</sup>                      F<sup>5</sup>                      D<sup>b7</sup>      C<sup>7</sup>  
 -bye;                      we'll be to - geth - er a - gain.  
 ♫ Coda                      Dm<sup>7</sup>                      B<sup>b</sup><sup>7b9</sup>                      B<sup>b13</sup>                      A<sup>7aug</sup>  
 - gain.  
 Repeat to fade

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arranged for piano, voice and guitar.

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Crazy She Calls Me  
Don't Get Around Much Anymore  
For All We Know  
I'm In The Mood For Love  
It Had To Be You  
Moonglow  
The Nearness Of You  
Smile  
That Old Feeling  
These Foolish Things  
Till There Was You  
Time After Time  
The Very Thought Of You  
The Way You Look Tonight  
We'll Be Together Again



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