

# Tony Bennett

## *Duets*

*An American Classic*

*Featuring*

Bono

Michael Bublé

Elvis Costello

Celine Dion

Dixie Chicks

Billy Joel

Elton John

Juanes

Diana Krall

k.d. lang

John Legend

Paul McCartney

Tim McGraw

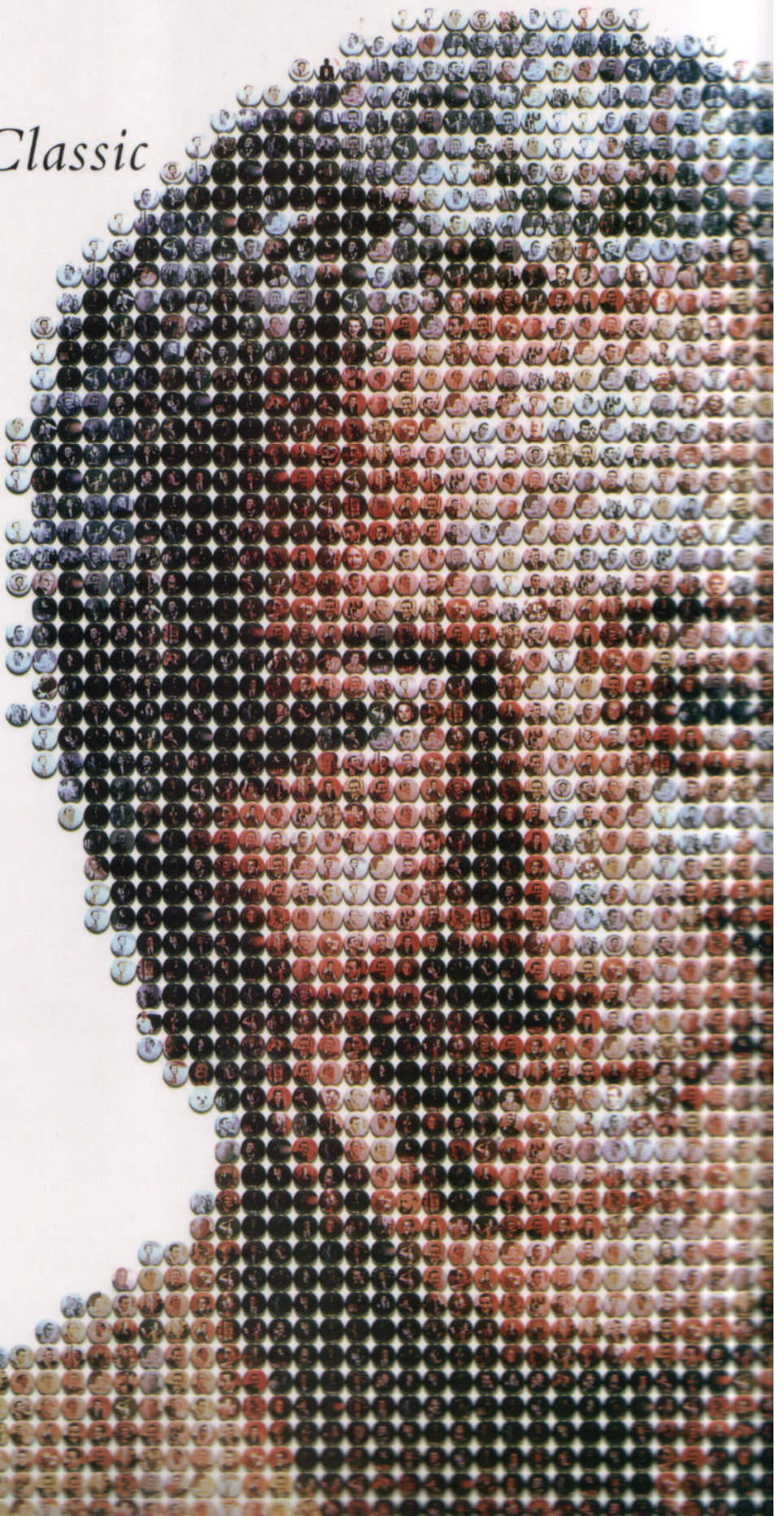
George Michael

Sting

Barbra Streisand

James Taylor

Stevie Wonder



**LULLABY OF BROADWAY**

with the Dixie Chicks

**SMILE**

with Barbra Streisand

**PUT ON A HAPPY FACE**

with James Taylor

**THE VERY THOUGHT OF YOU**

with Paul McCartney

**THE SHADOW OF YOUR SMILE**

with Juanes

**RAGS TO RICHES**

with Elton John

**THE GOOD LIFE**

with Billy Joel

**COLD, COLD HEART**

with Tim McGraw

**IF I RULED THE WORLD**

with Celine Dion

**THE BEST IS YET TO COME**

with Diana Krall

**FOR ONCE IN MY LIFE**

with Stevie Wonder

**ARE YOU HAVIN' ANY FUN?**

with Elvis Costello

**BECAUSE OF YOU**

with k.d. lang

**JUST IN TIME**

with Michael Bublé

**THE BOULEVARD OF BROKEN DREAMS**

with Sting

**I WANNA BE AROUND**

with Bono

**SING, YOU SINNERS**

with John Legend

**I LEFT MY HEART IN SAN FRANCISCO**

**HOW DO YOU KEEP THE MUSIC PLAYING?**

with George Michael



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# PUT ON A HAPPY FACE

(duet with James Taylor)

Music by CHARLES STROUSE  
Lyric by LEE ADAMS

Medium swing ♩ = 126-132

B♭6 Fm7/B♭ B♭13(♭9) B♭6 Fm7/B♭ B♭13(♭9)

Da da da da da da da da. (whistle)

*mf*

Detailed description: This system contains the first system of music. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). Above the vocal line, there are six guitar chord diagrams: B♭6, Fm7/B♭, B♭13(♭9), B♭6, Fm7/B♭, and B♭13(♭9). The vocal line starts with a rest, followed by a series of eighth notes: D4, E4, F4, G4, A4, B♭4, A4, G4, F4, E4, D4. The piano accompaniment begins with a mezzo-forte (*mf*) dynamic. The key signature has two flats (B♭ and E♭), and the time signature is 4/4.

E♭6 Gm7 C9 Fm7 B♭7

Tony: 1. Gray skies are gon-na clear up,  
James: 2. Gray skies are gon-na clear up,

put on a hap - py face..  
put on a hap - py face..

Detailed description: This system contains the second system of music. It features two vocal lines and a piano accompaniment. Above the first vocal line, there are five guitar chord diagrams: E♭6, Gm7, C9, Fm7, and B♭7. The first vocal line (Tony) has lyrics: "1. Gray skies are gon-na clear up,". The second vocal line (James) has lyrics: "2. Gray skies are gon-na clear up,". The piano accompaniment continues with chords corresponding to the guitar diagrams. The key signature and time signature remain the same as in the first system.

Fm7 B♭13 E♭ Ab(9) Gm7 C9

James: Brush off those clouds and cheer\_\_\_ up, put  
Tony: Brush off those clouds and cheer\_\_\_ up, put

Detailed description: This system contains the third system of music. It features two vocal lines and a piano accompaniment. Above the first vocal line, there are six guitar chord diagrams: Fm7, B♭13, E♭, Ab(9), Gm7, and C9. The first vocal line (James) has lyrics: "Brush off those clouds and cheer\_\_\_ up, put". The second vocal line (Tony) has lyrics: "Brush off those clouds and cheer\_\_\_ up, put". The piano accompaniment includes a triplet of eighth notes in the right hand. The key signature and time signature remain the same.



on a hap - py face. —  
 on a hap - py face, —

*Tony:* Take off that gloom - y  
 And if you're feel - ing



mask of trag - e - dy, it's not your style. —  
 cross and bick - er - ish, don't sit and whine. —



*James:* You look so good that you'll be glad you de - cid - ed to smile. —  
*James:* Just think a - bout ba - na - na splits and lic - o - rice. — you'll feel



— fine. — darn — it. *Tony:* Pick out a pleas - ant out - look,  
 We knew a girl so gloom - y,

Fm7



Bb13



Eb



Abmaj7



stick out that no - ble chin.  
She'd nev - er laugh or sing.

Tony: Wipe off that "full of doubt"  
James: She'd nev - er lis - ten to

Gm7



C9



Fm7



Bbm7



Eb13



— look, slap on a hap - py grin.  
me, now she's a mean old thing.

Abmaj7



Tony:

Gm7



Fm9



Bb7



James: And spread sun - shine all o - ver the place.  
So spread sun - shine all o - ver the place.

To Coda

Db13



C7(#5)



F9



Fm7



Bb13



Eb6



Gb6



— just Both: put on a hap - py face!

Bmaj7



Bb13



Eb6



Abmaj7



Gm9



C7(#5)



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

Fm7



Bb13(b9)



Eb6



Abmaj7



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

Tony: Put on a hap - py face.---

G7(b5)



C9



Fm7



Bbm9



Eb13



Abmaj7



D7



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

James: Just put on a hap - py face.---

(scat)

Gm7



C7(#5)



Fm7



D7(#5)



Db13(#11)



C13



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

D.S.  $\text{‰}$  al Coda

F7



Fm7



Bb9



Eb6



Gb6



Fm7



Bb13



$\text{C}$  Coda

F7



Fm7



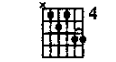
Ab13



Gm7



Db13(#11)



Both: put on a hap - py face,

C7(#5)



F7



Fm7



Bb9



Tony: put on a hap - py

Repeat ad lib. and fade

Bb6



Fm7/Bb



Bb13(b9)



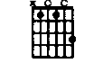
Bb6



Fm7/Bb



Bb13(b9)



face! Tony: Da da da da da da da da.

# LULLABY OF BROADWAY

(duet with Dixie Chicks)

Words by AL DUBIN  
Music by HARRY WARREN

Bright latin jazz ♩ = 176

Chord diagrams: Ebm7, Dbm7, Ebm7, Dbm7

Chord diagrams: Ebm7, Dbm7, Ebm7, Dbm7

Chord diagrams: Ebm7, Cdim7, Bb9(#5), B13, Ab/Bb, Eb6, Bb7(#9)

Chord diagrams: Eb6, Fm7, Bb7, Bb7(b9)

Tony: Come on a - long and lis - ten to \_\_\_\_\_ the lul - la - by of



E♭6



E dim7



Fm7



Broad - way.

The hip hoo - ray and bal - ly hoo, —

B♭9sus



B♭9



E♭6



A7(b5)



A♭6



the lul - la - by of Broad - way. —

*Natalie Maine:* The rum - ble of those

B♭m7



E♭13



A♭7



sub - way trains, —

the rat - tle of the tax - ies. —

Fm7



B♭m7



E♭13



The daf - fy - dils who en - ter - tain —

at An - ge - lo's and

A $\flat$ 6

B $\flat$ 7(#5)

E $\flat$ 6



Max - ie's. Tony: When a Broad - way ba - by

Fm7

B $\flat$ 7sus

B $\flat$ 7

E $\flat$ 6



says "Good - night," - it's ear - ly in the morn - ing.

Gm7

C9

Fm7



Man - hat - tan ba - bies don't sleep tight

B $\flat$ 7sus

B $\flat$ 7

B $\flat$ m7

E $\flat$ 9



Natalie: Tony: un - til the dawn.

Swing



Tony: Good - night, ba - by.

Dixie Chicks: Good - night, ba - by.




Good - night, the milk-man's on his way.


Good - night.





Sleep tight, ba - by.


Sleep tight, ba - by.























Sleep tight, let's call it a day. — Hey!


Let's call it a day. — Hey!

**Latin jazz**









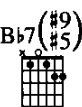



Tony: Come on a - long and lis - ten to — the lul - la - by of











Broad-way. Dixie Chicks: Ba de - a ba - da de ba - da de ba - da de - ba!

G7(#9)

C7(b9)

Fm9

Bb9

A7(b5)

Ab7

Eb6

B9

Ab

Bbm7

Eb7

Ab6

Gb6

F7

Bbm7

Eb7

Ab

Bb13

E $\flat$ 6 Fm7 B $\flat$ 7sus B $\flat$ 7 E $\flat$ maj7 E $\flat$ 6

Broad-way ba - bies said "Good - night,"\_ it's ear-ly in the morn - ing.\_

Gm7 C7 Fm7 B $\flat$ 7 B $\flat$ m7 E $\flat$ 7

Tony: Man-hat-tan ba - bies don't sleep tight\_ un - til the dawn.\_

Swing

A $\flat$  B $\flat$ m7 E $\flat$ 7 A $\flat$  B $\flat$ m7 E $\flat$ 7

Tony: Good - night,\_ ba - by.\_

Dixie Chicks: Good - night,\_ ba - by.\_



Musical staff with treble clef, key signature of three flats, and a whole rest.

Good - night. —

Musical staff with treble clef, key signature of three flats, and a whole rest.

Good - night, — the milk-man's on his way. —

Piano accompaniment for the first system, including treble and bass staves with chords and triplets.



Musical staff with treble clef, key signature of three flats, and a whole rest.

Sleep tight, ba - by. —

Musical staff with treble clef, key signature of three flats, and a whole rest.

Sleep tight, — ba - by. —

Piano accompaniment for the second system, including treble and bass staves with chords and triplets.



Musical staff with treble clef, key signature of three flats, and a whole rest.

Sleep tight, let's call it a day! — But

Musical staff with treble clef, key signature of three flats, and a whole rest.

Piano accompaniment for the third system, including treble and bass staves with chords and triplets.

Bbm7

Eb7

C7

F7

Bm11



Musical staff with lyrics: lis - ten to the lul - la - by, old

lis - ten to the lul - la - by, old

Musical staff with lyrics: Of old

Of old

Piano accompaniment for the first system

Bbm11

Eb13

To Coda

Ab13

Gb13



Musical staff with lyrics: Broad way

Broad way

Musical staff with lyrics: Broad way

Broad way

Piano accompaniment for the second system

Ab13

Gb13

Ab13

Gb13



Musical staff

Musical staff

Piano accompaniment for the third system





Good - night, ba - bies.

*D.S. al Coda*

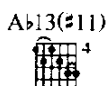


Good - night, the milk-man's on his way.

*Coda*



N.C.



way. Ba - ba do ba do bop, yeah!

# SMILE

(duet with Barbra Streisand)

Words by JOHN TURNER  
and GEOFFREY PARSONS  
Music by CHARLES CHAPLIN

**Slowly** ♩ = 60

F# D#m7 Bm6 E7 F# D#m7 G#13(#11)

(solo violin)

*mp*

(with pedal)

Bmaj7/C# Bb13(b9) Eb7(#9) Am11 D13 G#m11 C#13(#11)

(string section)






(solo violin)

**Rubato** ♩ = 60

F#6 Dm/F# B/C# Bmaj13

Tony: Smile, though your heart is ach - ing, smile, e - ven though it's break - ing.

*p*

F#6/A#  6  
 F#m6/C#   
 G#m7  4  
 Eb13  5  
 Eb7(#5) 



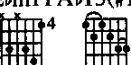



When there are clouds in the sky, you'll get by. If you



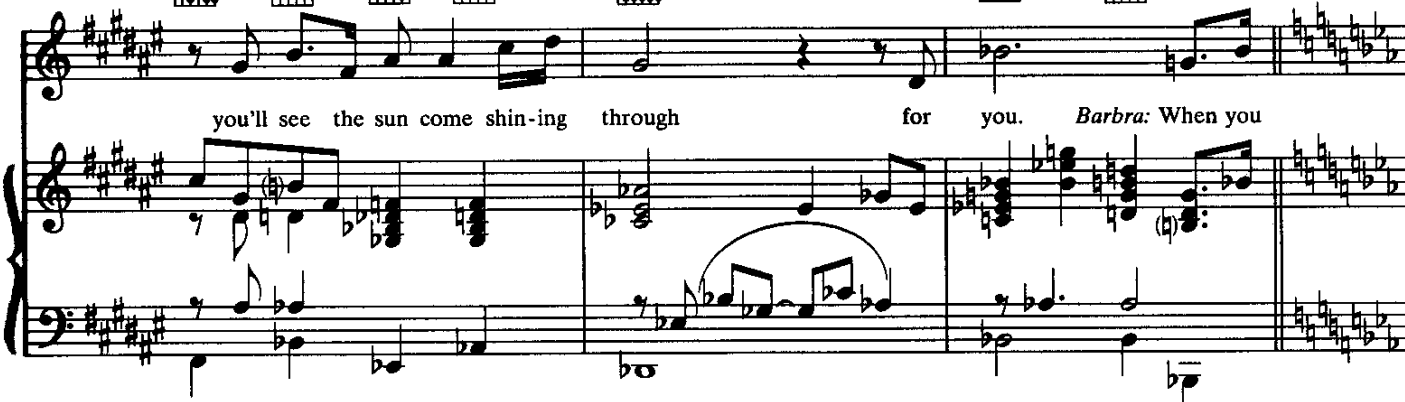
G#m11  2  
 Bm11  5  
 E13(#11) 

smile through your fear and sor-row, smile and may-be to-mor-row



F#6   
 Bb7(b9)   
 Ebm11 Ab13(#11)   
 Abm7/Db   
 Bb13sus   
 Bb13(b9) 

you'll see the sun come shin-ing through for you. *Barbra: When you*



Eb   
 Fm/Eb   
 Bdim/Eb 

light up your face with glad-ness, hide ev-'ry

*a tempo*



Bb13sus



Bb13



Eb(9)/G



Gbdim7



trace of sad-ness, al-though a tear may be

Fm7



C13



Fm7



ev - er so near. That's the time you must

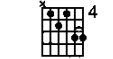
Gm7



Abm7



Db13(#11)



Db/B



keep on try - ing, smile, what's the use of cry - ing?

Gm/Bb



G7(#5)



Cm9



F7(#11)



F7



Fm7/Bb



You'll find that life, life is still worth while, if

A7/B $\flat$

B $\flat$ 13

Am7( $\flat$ 5)

Abm7

D $\flat$ 7



you just smile... (solo violin)

E $\flat$ /B $\flat$

G7( $\sharp$ 9)

Cm11

F7( $\sharp$ 11)

F7



A $\flat$ /B $\flat$

D13sus

D13( $\flat$ 9)



Gmaj7

Am7/G



Tony: Light up your face with glad - ness Barbra: and

A6/G



Am7



D13



Bm7



hide ————— ev - 'ry lit - tle trace of sad - ness, ————— al - though a

Bbdim7



Am7



E9



E7(b9)



tear ————— may - be ev - er ————— so near.

Am7



Bm7



Cm



*Tony:* That's the time you must keep on try - ing. Smile, ————— what's the

F13(#11)



F9



G/B



B13



B7(#5)



Em11



A13(b9)



use of cry - ing? *Barbra:* You'll ————— find ————— that life is still worth

Am7/D

D#dim7

D13(b9)

G

while, *Both:* if you just smile.

rall.

a tempo

A/G

G(9)

Gsus

*Tony:* Bar - bra, I love you smile. *Barbra:* And To - ny, I

F13(#11)

C

Bm7

Am7

Eb9(#11)

Cmaj7/D

D13(b9)

love your smile. *Both:* So, just

rall.

Freely

C9

Cm6

Gmaj13

smile. (solo violin)

rall.

# THE VERY THOUGHT OF YOU

(duet with Paul McCartney)

Words and Music by  
RAY NOBLE

Slowly and freely  
N.C.

Chords: Bbm9, Gm7(b5), Edim7, Fm9, Bb13(#11)

mp l.h. cresc. mf

Moderately slow  $\text{♩} = 72$  ( $\text{♩} = \text{♩}^3$ )

Chords: Bbm11, Eb7(b9), N.C., Abmaj7, Db/Eb, Abmaj9, D/Eb

dim. mf

Tony: The ver-y thought of you... and I for-

(with pedal)

Chords: Abmaj13, Db9, Cm7, Bm7(b5), Bbm7, Eb7sus, Abmaj9, Bbm7, Bdim7, Cm11, F7

get to do the lit-tle or-di-nar-y things that ev-'ry-one

Chords: Bb13(#11), Fm9, Bb13, F7(b9), Bbm9, Bbm7/Ab, Gm7(b5), C13(b9), C+

ought to do. Paul: I'm living in a kind of day-dream.

(2nd time Inst. solo ad lib....)



Fm7

Fm7/Eb

Dm11

G13(b9)

Cm9

B9(#5)

Abmaj7/Bb

Bb13(#11)

33



I'm hap-py as a king. And fool-ish though it may seem, to



F7(#5)

E9(#5)

Dbmaj7/Eb

Eb9(#5)

Abmaj7

F7(#5)

Bbm11

Eb7(#11)

me that's ev-'ry-thing. Tony: The mere i-dea of you, the

...2nd time-end solo)

Abmaj13

4

Db9

Abmaj9

4

Db/Eb

Abmaj7

4

G13(b9)

3

long-ing here\_ for you;\_ you'll nev-er know\_ how slow the mo-ments go\_

Gb13

F7(#9)

Bb13(#11)

Fm11

Bb13

A dim7

Bbm11

Eb13

till I'm near to you. Paul: I see your face in ev-'ry

Gm7(b5)

C7(b9) *To Coda* ♠

Fm7

Fm7/Eb

Dm7(b5)

flow - er, your eyes in the stars a - bove. *Tony:* It's just the

Bbm11

F7(b9)

Bbm11

Abmaj7

*D.S. al Coda*

G13(b9) Cm7(#5) F7(#9)

thought of you, — *Paul:* the ver - y thought of you, — *Both:* my love.

♠ *Coda*

*Freely*

Fm7

Fm7/Eb

Dm7(b5)

Bbm11

F7(b9)

Eb9(b5)

eyes in stars a - bove. *Tony:* It's just the thought of you, — *Paul:* the ver - y thought of you, — *Both:* my

N.C.

Abmaj7

Db13(#11)

Abmaj13(#11)

love. *Qua* — — — — —

*a tempo* *mp* *rit.*

# THE GOOD LIFE

(duet with Billy Joel)

Slowly with expression ♩ = 72

Words by JACK REARDON  
Music by SACHA DISTEL

Cm9 F9 Bbmaj13 Cm11

*mp* *cresc.* *mf* *dim.*

Easy swing ♩ = 80 (♩ = ♩♩)

F7(b9) Bbmaj7

*rit.* *a tempo* *mf*

*Qua* Tony: Oh, the good life, full of fun, seems to be the i -

Aml1 D7(b9) D9 D7(#9) D9 Gm9 Gm9(maj7) Gm7 Gm7/F

deal, umm, the good life, lets you hide all the sad-ness you

Em7(b5) A7(b9) A7(b9) Cm9 Ebm6

feel, Billy: you won't real-ly fall in love for you

(2x - Inst. solo ad lib....)

Bbmaj7

Am7(b5)

D7(b5)

Gm

Gm(maj7)

can't take the chance, ...2x - end solo) Tony: So be hon-est with your -  
 self, don't try to fake ro-mance. Billy: It's the good life. to be

Bb/C

C9

Cm11

G7(b9)

Cm9

F7(b9)

Bbmaj7

self, don't try to fake ro-mance. Tony: Yes, the good life. }  
 self, don't try to fake ro-mance. Billy: It's the good life. } to be

Am11

Cmaj7/D

D7(b9)

Gm

Gm(maj7)

free and ex-plore the un-known, like the heart-aches when you

Gm7

Gm/F

Em7(b5)

A7(b5)

A7

Dm9

G13

Ebmaj7

learn you must face them a-lone, { Billy: please re-mem-ber I still  
 { Tony: So please re-mem-ber I still

A $\flat$ 9(#11)

B $\flat$ maj7

Dm7( $\flat$ 5)

G7( $\flat$ 9/ $\flat$ 5)

want you and in case you won-der why, Tony: well, just  
 want you and in case you won-der why:

Cm9

Cm9/F

F7( $\flat$ 9)

B $\flat$ 6

A $\flat$ maj7/B $\flat$  Fm7/B $\flat$

D.S.  $\text{rit}$  at Coda

B $\flat$ 13( $\flat$ 9)

wake up, Both: kiss the good life good-bye.

$\text{Coda}$

Dm7( $\flat$ 5)

Cm9

E $\flat$ /F

F7( $\flat$ 9)

N.C.

well, just wake up, Both: kiss the good life good - bye.

*rit.* *a tempo*

G $\flat$ maj7

C $\flat$ maj7

B $\flat$ maj9 Freely

# THE SHADOW OF YOUR SMILE

(duet with Juanes)

Music by JOHNNY MANDEL  
Lyric by PAUL FRANCIS WEBSTER

Slowly ♩ = 66

Am7

Bm7(b5) E7(b9)

Em9

A13(#11)

C/D

Fmaj7

A/B

B7(b9)

Em11

Gentle bossa ♩ = 76

F#m7

B9

B7(b9)

Em9

A7(#11)



Am7



D9



D7(b9)



will col - or all my dreams  
pa - re - ce des - per - tar

and light the  
so - la an - cie -

Gmaj9



Cmaj7



F#m7(b5)



F#7(b5)



dawn.  
dad.

Look in - to my eyes, my  
Sien - to que al par - tir te

B9sus



B9(#11)



Em9



Em7/D



love,  
vas

and  
de

see  
mi.

all the  
No po -

C#m7(b5)



F#13



F#7(b9)



B9sus

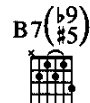


love - ly things  
dré ol - vi - dar

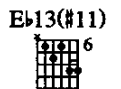
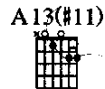
you  
ni

are  
ser

to me.  
fe - liz.



*Juanes:* Our wist - ful lit - tle star was far too  
 La es - tre - lla que nos vió ya se a - pa -



high, a tear - drop kissed your lips and  
 go; tal vez por - que tu a - diós me ha -



so did I. Tony: Now when I re -  
 rá sen - tir Tony: que te hi - ce



mem - ber spring, all the joy that love can bring,  
 dar - me a - mor, *Juanes:* no te su - pe com - pren - der.





Musical staff with treble clef and key signature of one sharp (F#).

I will be re - mem - ber - ing the shad - ow of your  
Tony: Só - lo guar - da -

Piano accompaniment for the first system, including bass and treble clefs.

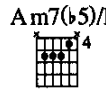
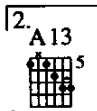


Musical staff with treble clef and key signature of one sharp (F#).

smile.

Juanes: 2. La som - bra de tu a -

Piano accompaniment for the second system, including bass and treble clefs.



N.C.

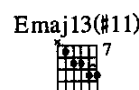
Musical staff with treble clef and key signature of one sharp (F#).

ré de tí Both: la som - bra de tu a - mor.

Piano accompaniment for the third system, including bass and treble clefs.

rit.

a tempo



Musical staff with treble clef and key signature of one sharp (F#).

Piano accompaniment for the fourth system, including bass and treble clefs.

rit.

# RAGS TO RICHES

(duet with Elton John)

Words and Music by  
RICHARD ADLER and JERRY ROSS

Brightly  $\text{♩} = 80$  ( $\text{♩} = \text{♩}^3$ )

G13 A♭13 A13 B♭13 B13

C6

G11

C6

(♩ = ♩)

Easy swing  $\text{♩} = 80$

G11

C6

N.C.

Dm9

Tony: I know I'd go from rags to rich-es

G9

Cmaj9

B♭13

A7

if you would on - ly say you care. And though my pock - ets may be

Dm7

A7(#9)

Dm7

G13

Cmaj9

F9

F#9

G9

emp - ty. I'd be a mil - lion - aire.

Cmaj9

Em7

Ebm9

G13

F

G13

Dm7/F

Elton: My clothes may still be torn and tat - tered, — but in my heart I'd still be

Em7

Bb13(#11)

A7(#5)

Eb9(#11)

Dm7

Ab9(#11)

king. Your love is all that ev - er mat - tered, —

G11

Em7

Eb9(#11)

G7/D

F7(b5)

Cmaj7/D

G13

it's ev - 'ry - thing. — Tony: So

Bridge: (♩=♩)

C(9)

A7(#5)

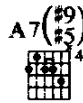
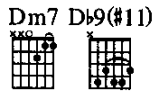
G7/D

G9

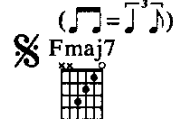
G7/D

G7

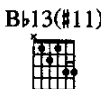
o - pen your arms — and you'll o - pen the door — to ev - 'ry trea - sure that



I'm hop-in' for. Elton: Hold me and kiss me and tell me you're mine ev - er



more. Tony: Must I for - ev - er be a beg - gar



To Coda

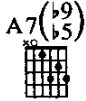
Elton: whose gold - en dreams will not come true? Tony: Or will I go from rags to



rich - es? Both: My fate is up to you.

Instrumental:

C6



Dm9

G13

Dm9

G9(#5)

C6

G7(#5)

First system of instrumental music with guitar chord diagrams and piano accompaniment.

C6

Am7

Dm9

G13

(♩ = ♩)

C6

Second system of instrumental music with guitar chord diagrams and piano accompaniment.

G11

(♩ = ♩)

C6

F#9(b5)

D.S. al Coda

⊕ Coda

Dm7

Fmaj7

Dm9

Vocal section with lyrics: Tony: Must I for - ev - er be a rich - es? and piano accompaniment.

Fmaj7/G

G13(b9)

(♩ = ♩)

C6

F/G

C6

Vocal section with lyrics: Both: My fate is up to you. and piano accompaniment.

# COLD, COLD HEART

(duet with Tim McGraw)

Words and Music by  
HANK WILLIAMS

Freely

N.C.

Verse 1:

Fm7(b5) Ebmaj7 Ab6

Tony: 1. I tried so hard, my dear, to show\_ that

Eb F7(b9) Bb9 Bb Bbsus Bbdim Bb7 Bb/Ab Bb9(#5) Ebmaj7 Fm7(b5)

she's my ev - 'ry dream... Yet she's a - fraid each thing I do is just some e - vil scheme. A

Ebmaj7 Fm7(b5) Am7 Abdim7 Eb9 Eb7sus Eb7 Abmaj7 Bb7 Ab/C Bbm7(b5)/Db Bb7/D

mem-'ry from her lone-some past\_ keeps us so far a - part. Why can't I free her doubt-ful mind and  
(2nd time instrumental solo ad lib....)

Easy swing = 69 (♩ = ♩♩) Verses 2 & 3:

Bb9    Abmaj7/Bb    Bb7(b9)    Eb6    Bb7(b5)    Eb6    Bb7(b9)    Ebmaj7    Bb7(b9)

melt her cold, cold heart.      *Tim:* 2. An-oth-er love— be-fore my time— made  
*2nd time end solo)* 3. See additional lyrics

Eb(9)    Gm    D/F#    Bb7    Ab/Bb    Bb7

her heart sad and blue.      And so my heart is— pay-ing now— for

Bb9    Ebmaj7    Bb7(b5)    Ebmaj7    Bb7(b9)    Ebmaj7    Bb7(b9)    *To Coda* ♠

things I— did-n't do.      In an-ger, un-kind words are said— that

Ebmaj7    D#F    Eb7/G    Ab    Ab6    Bb    Fm7

make the tear-drops start.      *Tim:*      *Tony:* Why can't I free her

B $\flat$ 7(b9)      B $\flat$ 9      Cm7/B $\flat$  B $\flat$ 7(b9)      E $\flat$       B $\flat$ 7(#5) *D.S. al Coda*

doubt - ful mind, — and melt her cold, cold heart.

*Coda*      E $\flat$ maj7      D $\flat$ /F E $\flat$ 7/G      A $\flat$       A $\flat$ +      A $\flat$ 6      **Freely**      B $\flat$       Fm7      B $\flat$ 7(b9)      B $\flat$ 9

more we drift a - part.      *Tim:*      *Tony:* Why can't I free her doubt-ful mind — and

Cm7/B $\flat$  B $\flat$ 7(b9)      E $\flat$ 6      E $\flat$ 7/G      A $\flat$ 6      A dim7      Cm7/B $\flat$  B $\flat$ 7(#5)      E $\flat$ 6

melt her cold, cold heart. —

*a tempo*      *rit.*

*Verse 3:*

*Tony:*

There was a time when I believed that she belonged to me.  
But now I know her heart is shackled to a memory.

*Tim:*

The more I learn to care for her, the more we drift apart.

*Both:*

Why can't I free her doubtful mind and melt her cold, cold heart.



# FOR ONCE IN MY LIFE

(duet with Stevie Wonder)

Music by ORLANDO MURDEN  
Lyrics by RONALD MILLER

Freely, with expression (♩ = 60)

C Cmaj7 C7 C7(b9) Fmaj13 B♭13 C/G C/E A♭13

(with pedal)

Dm7 G13(b9) C C+ C6 C#dim7

Tony: For once in my life— I have some-one who needs me,

Dm7 B♭/D Dm7 G9 Dm7 A7(b9)

some-one— I've need-ed so long. For once un-a-a-fraid

Dm7



G7



G7(#5)



C6



G7(#5)



I can go where life leads me, and some-how I know I'll be

Cmaj9



E7(#9)



Am



Am(maj7)



Am7



D9



strong. Stevie: For once I can touch what my heart used to dream of

Dm9



A7(#5)



Dm7/G



Em7



E7(#9)



long be-fore I knew some-one warm like

Am9



Am9/D



A13(#11)



G13



G7(b9)



you could make my dreams come true. Tony: For


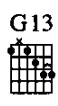

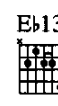






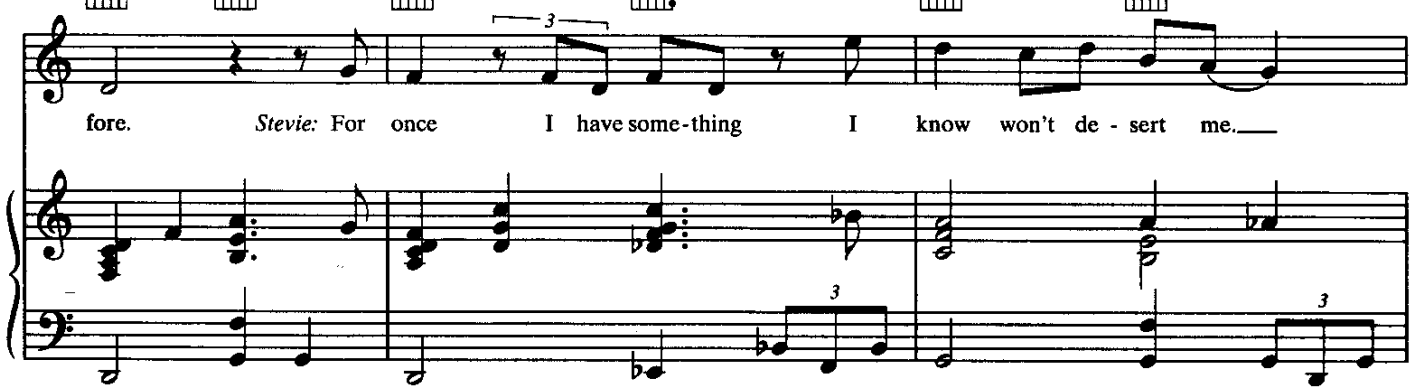



once in my life I won't let sor-row hurt me, not like it's hurt me be -



fore. Stevie: For once I have some-thing I know won't de - sert me. —

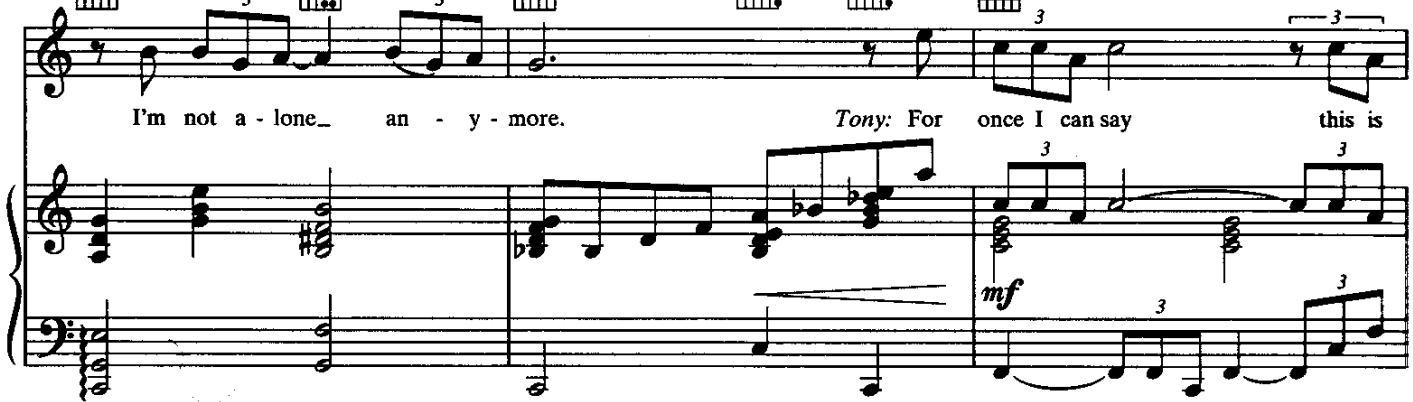




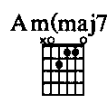
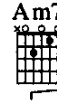
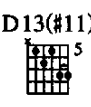





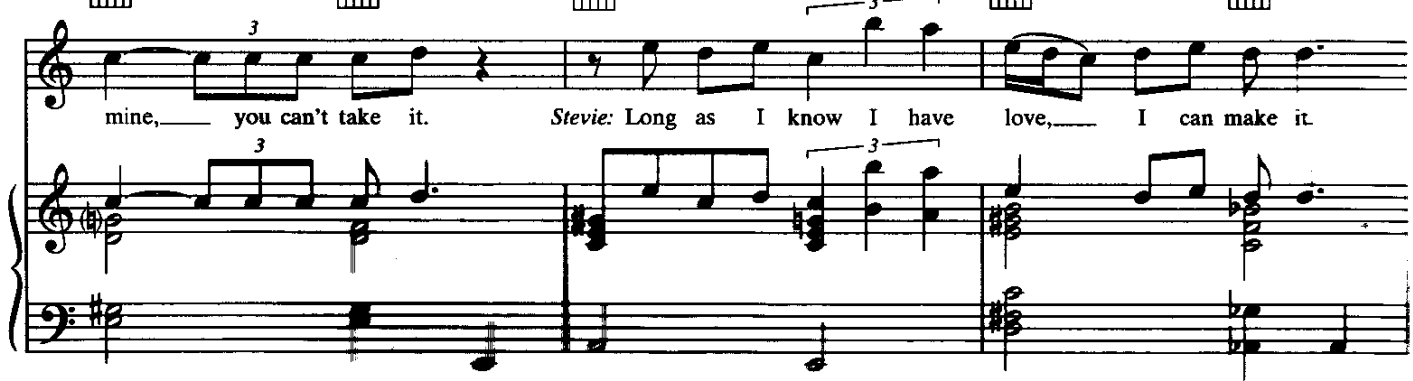



I'm not a - lone\_ an - y - more. Tony: For once I can say this is



mine, — you can't take it. Stevie: Long as I know I have love, — I can make it



C/G



F#13



Fmaj7



G11



C



C+



Tony: For once in my life I have some-one who needs me. (Harmonica solo ad lib....)



Bb13



A7(#5)



Dm



Bb/D



G13



A7(b9)



Dm7



Ab13



G11



G13



C6



G13



Gm7



C9



Gb9(b5)



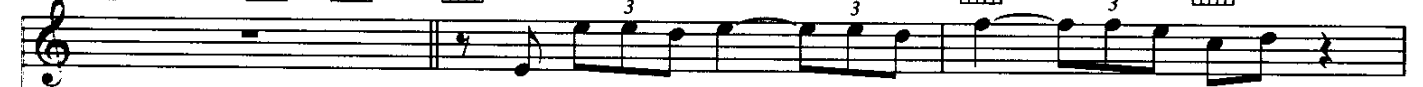
Fmaj7



E7(#9)



E7(b9)



...end solo) Tony: For once I can say this is mine, you can't take it.





Am(maj7)



Musical staff with treble clef, notes, and triplets. Lyrics: Stevie: long as I know I have love I can make it. Tony: For

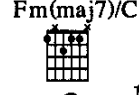
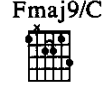
Piano accompaniment staff with treble and bass clefs, chords, and triplets.



Musical staff with treble clef, notes, and triplets. Lyrics: once in my life I have some - one who needs

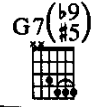
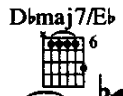
Piano accompaniment staff with treble and bass clefs, chords, and a ritardando (rit.) marking.

Freely



Musical staff with treble clef, notes, and triplets. Lyrics: me. Stevie: For once in my life, for once in my life I have some - one, some - one.

Piano accompaniment staff with treble and bass clefs, chords, and a dynamic marking of mp.



Musical staff with treble clef, notes, and a sextuplet (6). Lyrics: in my life, some - one who needs me.

Piano accompaniment staff with treble and bass clefs, chords, and a dynamic marking of mp.

# THE BEST IS YET TO COME

(duet with Diana Krall)

Music by CY COLEMAN  
Lyric by CAROLYN LEIGH

Medium swing ♩ = 132

G13sus



A13sus



A13(b9)



Dm11



Dm7/G



Ebm11



Dm11



Cm11



Am11



Gm11



Em11



Ebm11



Dm11



Cm11



N.C.

C



Tony: Out of the tree of life — I just picked me a plum, —

A7



you came a long and ev - ry-thing start-ed to hum, —

Dm7



G13



C



C7



Am7



B7(b9)



still it's a real good bet... the best is yet to come...

E6



*Diana:* The best is yet to come... and, babe, won't it be fine...

D13



C#9sus



you think you've seen the sun... but you ain't seen it shine...

G#m7



C#9



F#m7



B7



Wait... till the warm-up's under way...

E6



F#m7



Gdim7



E/G#



F#m7



Tony: wait till our lips have met, Diana: wait till you see that

Amaj7



B9sus



E6



Dm9



G13(#11)



G13(b9)



sun - shine day, Tony: you ain't seen noth - in' yet!

Cmaj7



C7



C6



C+



Bb7(b5)



A9



A7(b9)



A7



Eb13



The best is yet to come and, babe, won't that be fine, Diana: The best is yet to come, the

D9



Ab7(b9)



G7



G7(b9)



C6

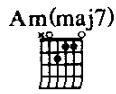


E7(#9)



best is yet to come, come the day you're mine.

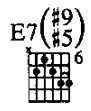




Tony: Come the day you're mine. I'm gon - na teach you to fly.



We've on - ly tast - ed the wine,



we're gon-na drain the cup dry.



Diana: Wait till your charms are ripe for these arms to sur - round, sha do ba de - a do doot do ya,

Am F13 E13 D9 Am11 D13 D7(#9)

Tony: you think you've flown be - fore but you ain't left the ground.

Gm11 Am7 Bbmaj7 Bb/C Bm7(b5) Bb13 A7(#9) D7(#9)

Diana: Wait un - til you're locked in my em - brace, Tony: wait till I draw you near; Diana: wait -

Gm11 Am7 Bbmaj7 Bb/C Gm7 N.C. F6 Ebm9 Ab13(#11)

— till you see that sun - shine place, Tony: ain't noth-in' like it here!

Dbmaj7 Db7 Db6 Cb7(b5) Bb9 Fm7(b5) Bb13 E7

Diana: The best is yet to come and, To-ny, won't it be fine?..

Eb9      Bb7(b9)      A-9      N.C.      Dbmaj7      D7      D6      C7(#9) F7(b9)

Tony: The best is yet to come, come the day you're mine.

Bbm6      Gb13      Bbm6      Eb7(#11)      A7      Ab7

D6      Bb7(#9)      Ebm11      A13      A7      D6      C7alt      F7(#9)

Bbm6      C13      F7(#9)      Bbm6      Gb13      F7(#9)

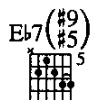
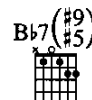
(Tony:) Wait till your charms are ripe for these arms to surround.



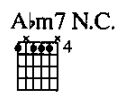
you think you've flown be - fore\_\_\_\_\_ but you ain't\_\_\_\_\_ left the ground\_\_\_\_\_



*Diana:* Wait un - til you're locked in my em - brace,\_\_\_



*Tony:* wait till I draw you near;\_\_\_\_\_ *Diana:* wait\_\_\_\_\_ till you see that



sun - shine place, *Tony:* ain't noth - in' like it here!\_\_\_\_\_

C = B:

Dmaj7    D7    D6    C7(♭5)    B9    F#m7(♭5)    B13    F9(♯5)

Diana: The best is yet to come and, babe, won't it be fine?

E9    B♭7(♭9)    A9    N.C.    Dmaj7    B13(♭9)    Em9    A7(♭9)

Tony: The best is yet to come, come the day you're mine,    Diana: come the day you're mine,    Tony: come the day you're mine,

Dmaj7    B13(♭9)    C(9)/E    A7(♭9)    D6    B♭13    A13    N.C.

Diana: come the day you're mine.    Diana: come the day you're

A♭maj13    Gmaj13    Em11    E♭maj7(♯11)    Dmaj13(♯11)

mine.

# IF I RULED THE WORLD

(duet with Celine Dion)

Music by CYRIL ORNADEL  
Words by LESLIE BRICUSSE

Moderately slow  $\text{♩} = 72$

B $\flat$  B $\flat$ + B $\flat$ 6 C13 B $\flat$ 13 A $m$ 7 E $\flat$ 13( $\flat$ 5)

*mf*  
(with pedal)

D11 D7( $\flat$ 9) G13 G7( $\sharp$ 5) C11

*p*  
Tony: 1. If

Light swing ( $\text{♩} = \text{♩}'$ )

Chorus 1:

F F6 F $m$ aj7 F7 E $m$ 7 A7

I ruled the world, ev - 'ry-day would be the first day of spring,

Bb7 A7sus A7(#5) Dm(9) Dm(maj7) Dm7 G13(b5) G13

ev - 'ry heart \_\_\_\_\_ would have a new song to sing, and we'd sing

Am7 D7(b9) G13 C11 C13(b9)

of the joy \_\_\_\_\_ ev - 'ry morn - ing would bring. *Celine: 2. If*

Chorus 2 & 3:

Fmaj7 Fmaj7(#5) Fmaj7 Bbmaj7 Em7 Bb13(b5)

I ruled the world, ev - 'ry man \_\_\_\_\_ would be as free \_\_\_\_\_ as a bird,  
 (3.) I ruled the world, ev - 'ry man \_\_\_\_\_ would say the world \_\_\_\_\_ was his friend.

A7sus A7(b9) A7(b9) Dm Dm(maj7) Dm7 G13(b5) *To Coda*

ev - 'ry voice would be a voice \_\_\_\_\_ to be heard. Take my word; we would  
 Tony: There'd be hap - pi - ness that no \_\_\_\_\_ man could end. No, my friend,

Am7



D7(b9)



Gm7(4)



Bb/F



Em7(4)



A7(#9)



treas - ure each day that oc - curred.

Bridge:

Dmaj9



Bm9



Em7



A9



Gdim7



Tony: My world\_ would be a beau - ti - ful place\_ where we would

F#m7



Bm7



Bm7/A



Gm7(4)



C11



C7/Bb



Am7



Dm7



weave such won - der - ful dreams. Celine: My world would wear a

Gm7(4)



Bb/F



Em7(b5)



A7



Dm7



Dm7/C



Bm9



E7



Gm7(4)



C13



smile on his face, like the man in the moon has when\_ the moon\_ beams\_ 3. If

D.S. al Coda



♩ Coda

C13



E13b9



D7sus



D7



not if I ruled the world. *Celine: Ev - 'ry*

Gm7



Gm9



Gm7



Eb9



Eb7(#9)



Eb9(b5)



Eb9



Am7



Eb6



head would be held up high. *Tony: There'd be sun-shine in ev-'ry-one's*

D7sus



D7(b9)



D7



Gm7



C11



C7(b9)



*Celine:* sky *Tony:* if the day ev - er dawned\_ when I ruled the

*rit. cresc. colla voce*

F



Eb6



Bb/F



Dbmaj7



C11



F



world.

*f a tempo rit.*

# ARE YOU HAVIN' ANY FUN?

(duet with Elvis Costello)

Music by SAMMY FAIN  
Words by JACK YELLEN

Big band swing ♩ = 132 (♩ = ♩♩)

C6 Am7 F6 F#dim7 C/G A9 D9 G7

C6 Am7 F6 F#dim7 C/G A9 D9 G7

Verse:

C6 A7 D9 G13 C6 A7(<sup>b9</sup>/<sub>#5</sub>) Dm9 G13

Tony: Hey, fel-la, with a mil-lion smack-ers, and ner-vous in-di - ges-tion,

C6 Am9 Dm7 D#dim7 C/E Am9 D13 G13

Elvis: rich fel-la eat-ing milk and crack - ers, I'll ask you one ques - tion. Both: You

Em7(b5) A7(#5) Dm7 A7 Am11 D13 G13

sil - ly so and so, \_\_\_\_\_ with all your dough: *Tony*: Are you hav - in' an - y

**Refrain:**

C6 Bb6 B6 C6 A/C# Dm7 F7 F#7 G7

fun? What-cha get - tin' out - ta liv - in'?

*(2nd time Big band shout chorus...)*

A7(#5) Dm7 Em7 G13

What \_\_\_ good is what you've got \_\_\_ if you're not hav - in' an - y

C6 B9 B9 C9 N.C. C6 Bb7 B7 C6

fun? *Elvis*: Are you hav - in' an - y laughs?\_

C#dim7 Dm7 F F# G7 Eb9(#11) Dm7 Em7

Are you get-tin' an - y lov - in'? If oth - er peo - ple do, so can

G13 C Bb7 B7 C7

you. Have a lit - tle fun. *...2nd time-end soli)* *Tony: 1. Af - ter the 2. See additional lyrics*

**Bridge:**

A#9 G7(#5) Cm7

hon - ey's in the comb, lit - tle bees go out and play. *Elvis: E - ven the old*

F#dim7 G7 G13 N.C.

— gray mare down home has got - ta have hay. *Both: Hey! Tony: Bet - ter have some*



Dm7
G7
C6/E
A7(9)
Dm7
G13

*Tony:* have your lit - tle fun, son. *Tony:* Have your lit - tle  
*Elvis:*  
*fun.*  
*sfz gliss.*

**Bridge 2:**

*Elvis:*  
 Why do you work and slave and save?  
 Life is full of ifs and buts.  
*Tony:*  
 You know the squirrels save and save.  
 What have they got? Nuts!

**Refrain:**

*Tony:*  
 Better have some fun.  
 You ain't gonna live for-ev-er.  
*Both:*  
 Before you're old and gray, still okay,  
*Tony:*  
 have your little fun, son.  
*Both:*  
 Have your little fun.

# BECAUSE OF YOU

(duet with k.d. lang)

Words and Music by  
ARTHUR HAMMERSTEIN  
and DUDLEY WILKINSON

Slow ballad ♩ = 76

A13 A7(#5) D7(#9) D7(#9) G13 C7(#9) C7(b9) A7(#9) D7(#9) D7(b9)

*mp*

(with pedal)

G13 G9(#5) Bb/C C7(b9) F6 Fmaj9 D7(b9)

(Sung 8va lower)

*poco rit.*

*k.d.:* Be - cause of

♩ = ♩

Gm9 C9 Gm9 C7(b9) Fmaj7 A7(#9) Am7/D D13(b9)

you, there's a song in my heart. Be - cause of

(2nd time Inst. solo ad lib....)

*a tempo*

Gm11 Am7 D7(#9) Bbmaj7/C C13(b9) Fmaj7 F6 Fmaj9 E7(#9)

you, my ro-mance had its start. Tony: Be-cause of

Am7(b5) Eb13(#11)

D11

D7(b9)

Gm9

D7(#5)

Gm(9)

you, the sun will shine. The moon and stars will say you're mine. For -

Dm7

G7(b9)

Gm7

C13

D7(#9)

ev - er and nev - er to part. Tony: I on - ly

...2nd time end solo

Gm11

Fdim7

Gm9

C7(b9)

F6

Fmaj9

Am7(b5) Eb13(#11)

live for your love and your kiss. k.d.: It's par-a - dise to be

To Coda

Am7/D

D7(b9)

Gm9

Am7

Gm(maj7)

Gm(9)

Bm7

E7(b9)

Am7

Eb13(b9)

near you like this. Be - cause of you, my life is now worth -



D.S. % at Coda



*k.d.:* *divisi*

while Tony: and I can smile be - cause of you.

⊕ Coda

A dim7/G



Gm



Tony:



*k.d.:* Be - cause of you, Tony: my life is now worth -

Freely (3̣ = 3)



N.C.



while *k.d.:* and I can smile Tony: be - cause of you.

*rit.* *a tempo*



*tra-*

*rit.* *p*

# JUST IN TIME

(duet with Michael Bublé)

Lyrics by BETTY COMDEN  
and ADOLPH GREEN

Music by JULE STYNE

Medium swing ♩ = 132

C(9) Em7 A7(<sup>b9</sup><sub>#5</sub>) Dm7 A<sup>b</sup>13 G13 C(9) Em7 A7(<sup>b9</sup><sub>#5</sub>)

The piano introduction consists of two systems of music. The first system has a treble clef staff with a melody starting on a quarter rest, followed by eighth and quarter notes, and a bass clef staff with a steady eighth-note accompaniment. The second system continues the melody and accompaniment. The tempo is marked 'Medium swing' at 132 beats per minute. The dynamic marking is *mf*.

Dm7 A<sup>b</sup>13 G13 C6

Tony: 1. Just in time, I \_\_\_\_\_ found you  
2. Instrumental

The first system of the vocal entry shows the melody in the treble clef and piano accompaniment in the bass clef. The lyrics 'Tony: 1. Just in time, I \_\_\_\_\_ found you' are written below the treble staff. The second system continues the melody and accompaniment. The dynamic marking is *mp*.

Bm11 E7 A7sus

just in time, be - fore you came, my time

The second system of the vocal entry continues the melody and piano accompaniment. The lyrics 'just in time, be - fore you came, my time' are written below the treble staff.

A7 D9sus D9 A<sup>b</sup>13

was run - ning low. \_\_\_\_\_ Yes,

The third system of the vocal entry continues the melody and piano accompaniment. The lyrics 'was run - ning low. \_\_\_\_\_ Yes,' are written below the treble staff. The piano accompaniment features a prominent bass line with a double bar line and a fermata over the final chord.

\*Original recording up one 1/2 step in D.

Just in Time - 4 - 1  
26535

G13sus



G13



D♭9



Cmaj9



I was lost, the los - ing dice were tossed,  
 Michael: We were lost, the los - ing dice were tossed,

C13



F



F+



F6



Fmaj7



my brid - es all were crossed, no - where to go.  
 our brid - es all were crossed, no - where to go.

Bm7(b5) B7(#9) F9 E9

Bm7(b5) E7(#5) Am

Michael: Now you're here  
 Tony: Now we're here

*mf*

Am(maj7)



Am7



D7



B7(b9)



and now I know just where I'm go - ing, no more  
 and now we know just where we're go - ing, no more

C6

B7(b9)

Bb9

A9



doubt or fear, I've found my way.  
doubt or fear, we've found our way.



D9

Ab7(b9)

Fmaj7/G

F9(#11)



Tony: For love came just in time,  
Both: For love came just in time,  
Michael: you found us  
we found you



Em11

I.

A7

Eb13

D7



just in time  
just in time  
Tony:  
Michael:  
Both: and changed our lone - ly life, that



G7sus

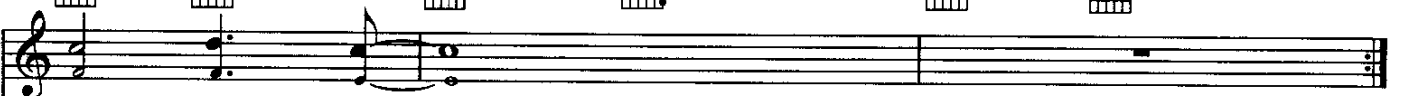
G7

C6

Eb13

Abmaj7

F/G



love - ly day.



2. A7 Eb13 D9 G13sus Fmaj7

Tony: and changed our lone - ly lives that love - ly day,

E13 Bb9(#11) Em7 Em7(b5) A7(#9) F6

Both: changed our lone - ly lives

Dm7/G C/G C#/G D/G Eb/G G13(b9) C6

that love - ly day.

Eb6 D7 Dbmaj7 Cmaj13(#11)

# THE BOULEVARD OF BROKEN DREAMS

(duet with Sting)

Words by AL DUBIN  
Music by HARRY WARREN

Moderately slow ♩ = 80

N.C.

A19(b5)

*mf*  
(with pedal)

A19(b5)

Dm7(b5)

G7(b9)

Bluesy (♩ = ♩<sup>3</sup>)

Tony: I walk a - long the street of

Cm

Bb(9)/D

Ebb<sup>6</sup>

Abmaj7

sor - row, the bou - le - vard of bro - ken

Dm7(b5)

Ab13(b5)

G7(b9)

dreams, where gig - o - lo and gig - o -

Dm7(b5)



G7



Dm7(b5)



G7(#5)



lette

can take a kiss with-out re-gret

so they for-get their bro-ker

Cm7



Eb13sus



Eb9



Abmaj7



G7(b9)



dreams.

*Sting:* You laugh to-night and cry to-

Cm



Dm7(b5)



Eb6



Abmaj7



mor-row

when you be-hold your shat-tered

Dm7(b5)



Ab13(b5)



G7



schemes.

And gig-o-lo and gig-o-lette

Dm7(b5)



G7



Dm7(b5)



G7(b5)



wake up to find their eyes are wet with tears that tell of bro - ken



Fm11 D♭maj7(#11)



dreams. Tony: Here is where you'll al - ways

Gm7(b5)



C7sus(b9)



C7(b9)



Tony:

find me, al - ways walk - ing up and  
(2nd time gr. solo ad lib....) Sing:



down. Tony: But, I left my soul be -



Fm7



G7



C7(♯5)



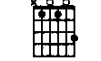
Fm9



B♭9sus



B♭13(♭9)



hind me \_\_\_\_\_ in an old ca - the - dral

E♭maj7



A♭maj9



G7sus



town. *Sting:* The joy that you find here, you

Cm9



B7(♭9)



E7(♯5)



A7(♯9)



A♭maj7



bor - row. \_\_\_\_\_ You can - not keep it long, it

D13



A♭9(♭5)



G7sus(♭9)



seems. *Tony:* But, gig - o - lo and gig - o - lette

Dm7(b5)



G7



Dm7(b5)



G7(#5)



Sting:

still sing a song — and dance a - long Tony: the bou - le - vard of — bro - ken

D.S.  $\text{al Coda}$



dreams.

$\text{Coda}$



...end gr. solo) Tony: The joy that you find — here, you



bor - row. You can - not keep it long, — it

Dm7(b5)

A<sup>b</sup>9(b5)

G7

Dm7(b5)

Sting:

seems.

Tony: But gig - o - lo and gig - o - lette

G7

Dm7(b5)

G7 N.C.

G7(b9 #5) N.C.

// rubato

Sting:

still sing a song and dance a - long the bou - le - vard of bro - ken

colla voce

Slower ♩ = 72 (♩ = ♩)

Cm



dreams.

a tempo

D<sup>b</sup>maj7

G7(b9 #5)

Cm13

rit.

rit.

rit.

# SING, YOU SINNERS

(duet with John Legend)

Words and Music by  
SAM COSLOW and  
W. FRANKE HARLING

Freely, with a moderate swing feel (♩ = ♪♩)

N.C.      Emaj9      N.C.      F13(b5)      E7      E7(#9)      Am9

Tony: Broth-ers!      John: Sis-ters!      Both: Lis-ten to what we say.

Gm9      C13      Eb9(b5)      D6      Em      Bm7

Tony: Moan-in' and groan-in' won't drive those blues a-way.      John: Lift up your voic - es in

Moderate half-time swing ♩ = 84 (♩ = ♪♩)

Em      Am      N.C.

song.      Tony: You know you've all done wrong. You sin - ners, drop—

Gmaj7

G6

Gmaj7

G6

Gm7

C9

Gm7

C9

— ev - 'ry-thing.

Let the har-mo-ny ring

up to

heav-en.

Both: Sing, you sin-ners.

John: Just wave your

arms

all a - bout. —

Let the Lord

hear you shout. —

Pour the

mu- sic right out

and sing, you sin-ners.

Bm7

Em7

Am9

D13

G6

Am7

D13(b9)

Gmaj7

G6

Gmaj7

G6

Gm7

C9

Gm7

Bm7

Em7

Am9

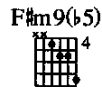
D13

G6

C#m7(b5)

F#7(b9)

B7(#5)



Tony: When-ev-er there's mu-sic, the dev-il kicks.



He don't al-low mu-sic by the riv-er Styx. John: You're wick-ed



and you're de-praved, and you've all mis-be-haved. If you



wan-na be saved, sing, you sin-ners.



Gmaj7



Am7



Bm7



Am7



Gmaj7



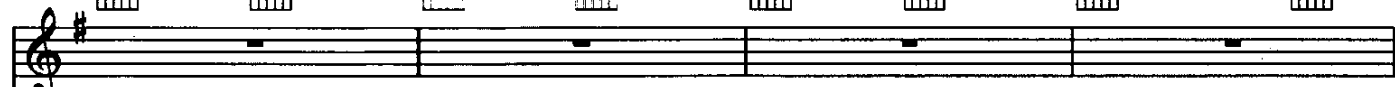
Am7



Bm7



Bb7



Tony: Well, up until now, we've been askin' everybody to sing, but if you won't sing, c'mon, dance!



Am7



Bb9



Am7



C/D



G7(#9)



G6



Go, band, swing!

Go!



C9



G/B



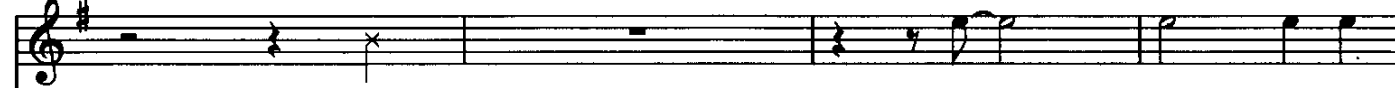
Eb7/Bb



Am7



C/D



Yeah!

Swing, swing, bop bop



G6



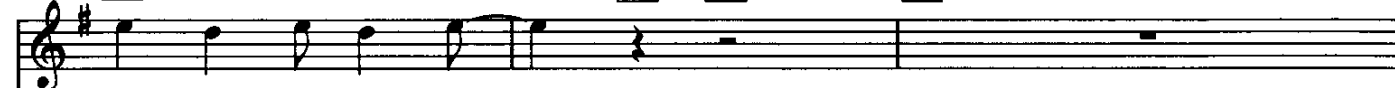
Dm7(b5)



C/D



G6



bop boot da doot day\_



D9(b5)

C7

G/B

Eb7/Bb

John: Ooh, — swing, swing, —

Am7

C/D

G13

F#7(#5)

C9

B7(#5)

swing, — swing, you sin - ners. —

Em

Am

F#m9(b5)

F9

Em6

Tony: When - ev - er there's mu - sic, the dev - il kicks. John: Oh, —

Em

Bb13

E7(#9)

A13

D13

— he don't al - low mu - sic by the riv - er Styx. Tony: You're wick - ed and —



Gmaj7 G6 Gmaj7 G6 Gm7 C9 Gm7 C9

— you're de-praved, and you've all mis - be - haved. — *John:* Whoa, — if you

G Bm7(4) Bm7(4) Eb7sus Bm7(4) Eb11

wan-na be saved, — *Tony:* if you wan-na be saved, — *Both:* well,

N.C. Am7 N.C. D9 G6 Ddim7 C7 A7(b9)

sing, *Tony:* *John:* you sin - ners. —

D7sus G G13(b5)

(Vocal ad lib. cadenza)

# I LEFT MY HEART IN SAN FRANCISCO

Words by DOUGLASS CROSS  
Music by GEORGE CORY

**Rubato**

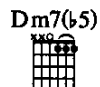
*Verse:*



The love - li - ness of Par - is seems some - how sad - ly

*mf*



(with pedal)



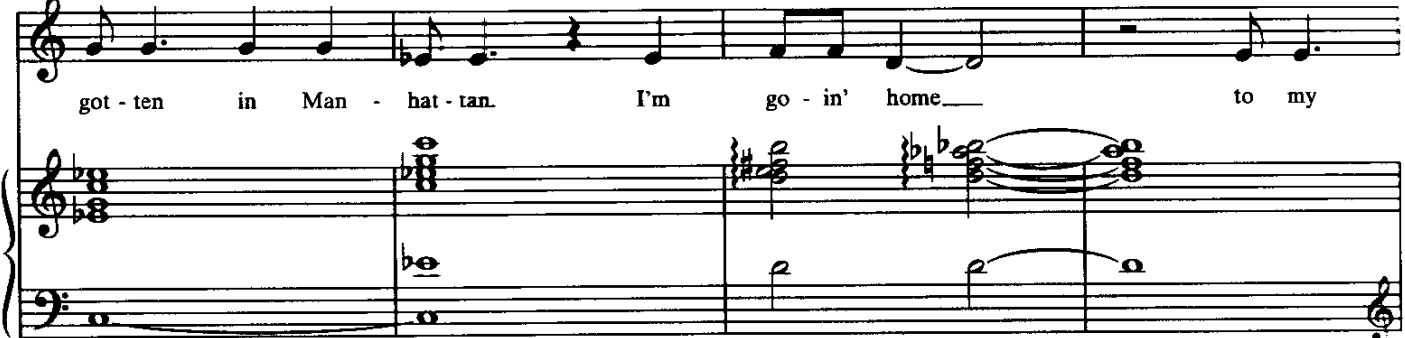
gay. The glo - ry that was Rome is of an - oth - er day.







Well, I was ter - ri - bly a - lone and for -

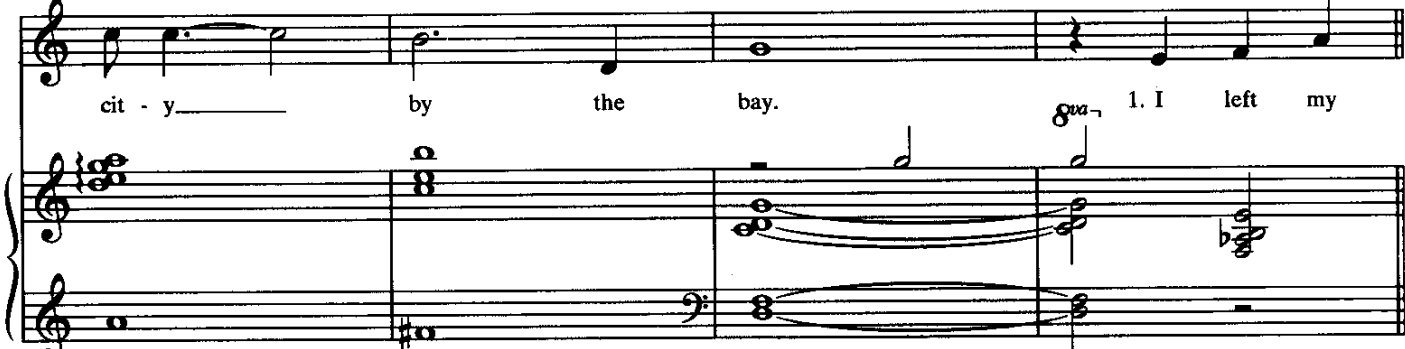
Cm   

got - ten in Man - hat - tan. I'm go - in' home to my



Am7(4)    

cit - y by the bay. 1. I left my








\* Chorus:

Cmaj9  


heart. in San Fran -

2. (Piano solo ad lib...)



Dm(9)     

cis - co. High on a hill, it calls to



\* Recording modulates to D<sup>6</sup> for piano solo through 2nd Chorus.

Cmaj9

Fmaj7/G

Cmaj9

Bbmaj9

Bmaj9

Cmaj9

Cm6

B7(#9)

me. To be where lit - tle ca - ble cars climb

Em(9)

Em(maj7)

Em7

Am9

D9

half - way to the stars. The morn - ing fog may chill the

G11

Eb13

G11

G13(b9)

G/B

F/A

Cmaj7

Cdim7

air. I don't care. My love waits there in San Fran -

Dm(9)

Dm(maj7)

Dm7

G13

cis - co a - bove the blue and wind - y

B11



E7(9)



A7(#9)



A9



A7(b9)



A7sus



A7



sea.

...end solo)

(1. 2.) When I come home to you, San Fran -

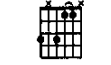
D7sus



D9



G7sus(b9)



G13(b9)



cis - co,

your gold - en sun will shine for

1.

C2



me.

2.

C



G/B



Am



Am/G



me.

F#m7(b5)

B7(#9)

Em

Bb6

Abmaj7

C/Bb

F/Gb

Cmaj7(#11)

# HOW DO YOU KEEP THE MUSIC PLAYING?

(duet with George Michael)

Lyrics by  
ALAN and MARILYN BERGMAN  
Music by MICHEL LEGRAND

Slowly, with expression ♩ = 72

Musical notation for the first system, including guitar chords F+, Bbm7/F, C7(b9), and Fm7. The notation is in 4/4 time, starting with a treble clef and a key signature of two flats. The tempo is marked 'Slowly, with expression' with a quarter note equal to 72 beats per minute. The dynamic is marked 'mf'. The bass line includes a triplet of eighth notes. The instruction '(with pedal)' is written below the bass line.

Musical notation for the second system, including guitar chords Abm9, Db11, Db/B, Eb/Bb, and F/Eb. The notation continues in 4/4 time with the same key signature. The bass line features a triplet of eighth notes.

Musical notation for the third system, including guitar chords Abmaj9 and Bb7sus(b9). The notation continues in 4/4 time with the same key signature. The bass line includes a triplet of eighth notes and a 'L.h.' (left hand) marking. A 'Sua' (sustained) marking is present above the treble clef.

Musical notation for the fourth system, including guitar chords Fm7, Bb7sus, Bb7(b9), and Ebmaj7. The notation continues in 4/4 time with the same key signature. The bass line includes a triplet of eighth notes.

Tony: How do you keep the mu-sic play-ing?

How do you make it

Musical notation for the fifth system, including the vocal line and piano accompaniment. The notation continues in 4/4 time with the same key signature. The bass line includes a triplet of eighth notes.

Cm9



A♭maj9



Fm7



B♭7(b9)



last?

How do you keep the song from fading too

3

E♭maj9



Dm7(b5)



G7(b9)



Cm7



fast?

George: How do you lose

F11



F7(b9)



B♭maj9



D7(#5)



yourself to someone

and never lose

Gm



Am7(b5)



D7sus(b9)

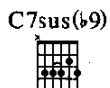
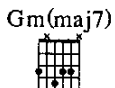


D7(b9)



your way?

How do you not run out of new things to



— say? — Tony: And since we know\_ we're



al-ways chang - ing, — why\_ should it be the same?



And tell me how, — year — af - ter year, — you're sure your heart will\_ fall a-part



each time you hear\_ her name?\_



Cm7

F7sus(b9)

F7(b9)

George: 1. I know \_\_\_\_\_ the way you feel for her \_\_\_\_\_ it's  
2. See additional lyrics

George (2nd time): (How do you keep the music play - in?)

Bbmaj9

E7

Ebmaj9

now or nev - er. How \_\_\_\_\_ do you make it last? Tony: The more I love, \_\_\_\_\_ the more \_\_\_\_\_ that I'm a -

Am7(b5)

D7sus(b9)

D7(b9)

fraid that in her eyes, \_\_\_\_\_ I may not see \_\_\_\_\_ for -

*molto rit.*

Gm9

C7sus(b9)

C7(b9)

C7(b9)

Fm7

ev - er. \_\_\_\_\_ George: for - ev - er. If you can be \_\_\_\_\_

*freely*

*a tempo*

Bb11

Bb13(b9)

Ebmaj9

G7(#5)

Cm9

Cm/Bb

the best of lov-ers, yet be the best of friends,

Abmaj9

Gm9

C11

C7(b9)

Fm7

Tony: if we can try with ev-'ry day to make it bet-ter as it grows,

1. Abm9

Fm7

Bb11

with an - y luck, then I sup-pose the mu - sic nev-er

Ebmaj7

Dm7(b5)

G7(#5)

2. Abm6

ends.

with an - y luck, then I sup -

rit.

Fm9 Fm11

pose the mu - sic nev

freely colla voce

Bb7(b9) Bb13(b9)

er, nev - er, Both: nev - er

Ebm Ebm11

ends. *qua-*

freely (Cadenza ad lib.) *p*

Verse 2:

(Tony:) I know (George:) (How do you keep the music playin'?)  
 (Tony:) the way I feel for her, it's now or never.  
 (George:) (How do you make it last?)  
 (Tony:) The more I love, the more that I'm afraid that in her eyes,  
 I may not see forever, (Both:) forever.  
 (Tony:) If you can be the best of lovers, yet be the best of friends,  
 (George:) If we can try with ev'ry day to make it better as it grows,  
 (Tony:) With any luck, then I suppose the music  
 Never, never, (Both:) never ends.

# I WANNA BE AROUND

(duet with Bono)

Words and Music by  
JOHNNY MERCER and SADIE VIMMERSTEDT

Easy swing ♩ = 84 (♩ = ̇̇̇̇)

C9



A7(#5)



D9



G13



C9



Musical notation for the first system, including guitar and piano parts. The piano part starts with a *mf* dynamic and features triplet markings.

B13(b9) E7(#9) A13(#9)



A♭13



G13



Cmaj7



C6



Tony: I wan-na be a-round to

Musical notation for the second system, including guitar and piano parts. The piano part continues with triplet markings.

Em7



D#dim7



Dm7



A7(#5)



Dm7



G9



pick up the piec - es \_\_\_\_\_ when some - bod - y breaks your heart, \_\_\_\_\_ some

Musical notation for the third system, including guitar and piano parts. The piano part continues with triplet markings.

Dm7 
 Dm7/A 
 Dm7 
 G7 
 Cmaj7 
 E5 

some-bod-y twice as smart as I,



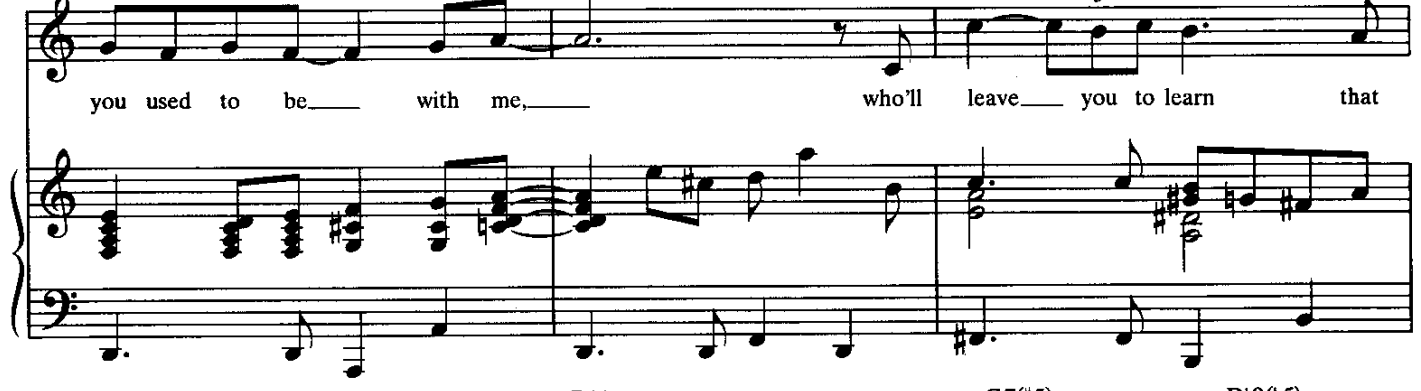
Dm7 
 G13 
 Em7(b5) 
 A7 
 Em7(b5) 
 A7 






Bono: a some-bod-y who will swear to be true, like



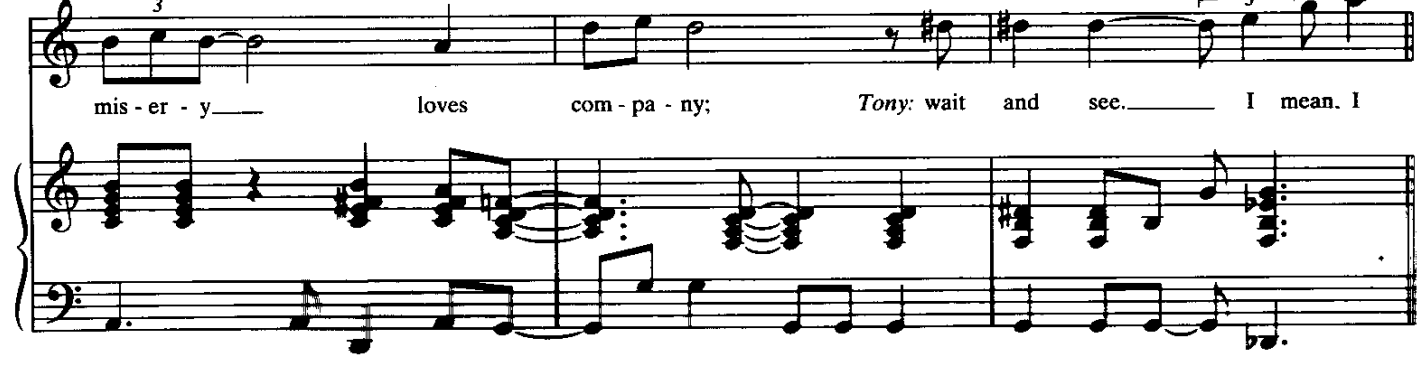
Dm9 
 A7(#5) 
 Dm7 
 F#m7(b5) 
 B13 

you used to be with me, who'll leave you to learn that



Am9 
 D13 
 G11 
 G7(#5) 
 Db9(b5) 

mis-er-y loves com-pa-ny; Tony wait and see. I mean, I



Cmaj7

C6

Em7

D#dim7

Dm7

A7(#5)

wan-na be a - round to see how he does it when he breaks your heart to bits.

Dm7

G13

Dm7

A7(#9)

Dm9

G9

F9(b5)

*Bono:* Let's see if the puz - zle fits so

E9

B11

E13

F9(b5)

E7

Bb9(b5)

Em7(b5)

A7

fine. *Tony:* And that's when I'll dis - cov - er that re -

Em7(b5)

A7








Am7

D7

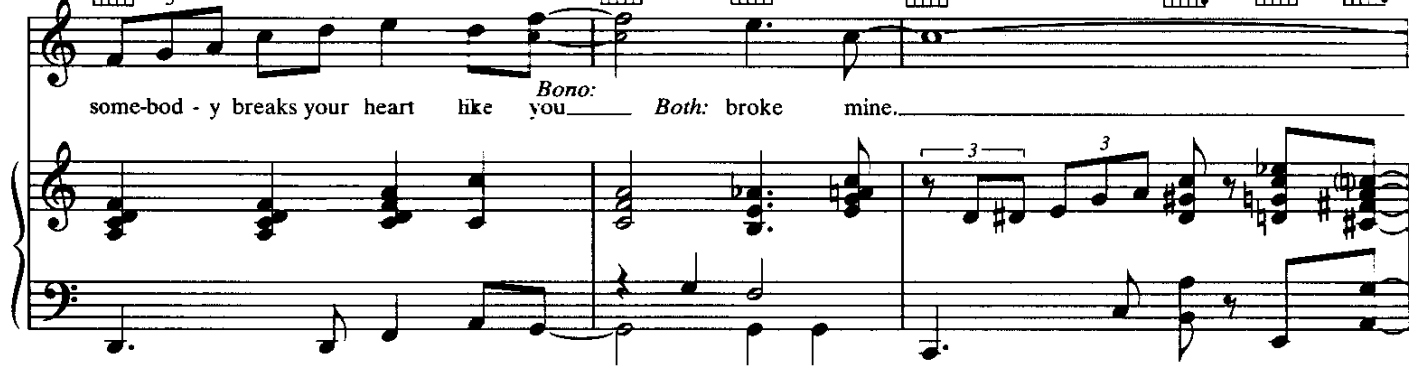
Am7







D9


venge is sweet *Bono:* as I sit there ap-plaud-ing from a front row seat, *Both:* when









Dm7  3  
 G11  5 Tony:  
 G13(b9)  3  
 C   
 B13(b9)   
 E7(#9)  6  
 A13#9  5


some-bod - y breaks your heart like you *Bono:* Both: broke mine.









Ab13  4  
 G7   
 Cmaj7   
 Bb9(b5)   
 Am9  5  
 D13  4




Dm7   
 A7(b9)   
 Dm9  3  
 G9(b5)   
 G9   
 Dm7   
 G13  3  
 F13(b5) 



E13   
 D(9)/F#   
 Gdim7   
 E/G#   
 Em7(b5)   
 A7 

*Tony:*

*Bono:* Both: And that's when we'll dis - cov - er that re -



Em7(b5)

A7

Am7

D7

Am7

D9

Unison:

Unison:

venge is sweet

as we sit there ap-plaud-ing from a front row seat,

Tony: when

Dm7

A $\flat$ 9(b5)

G11

F(9)

Em7

B $\flat$ 9(b5) A7(#9)

some-bod - y breaks your heart

like you broke mine,

Bono: when

Dm9

G11

G13

C

C/E

some-bod - y breaks your heart

Bono: like you broke

Unison: mine.

F

F#dim7

G11

B13(b9) E7(#9)

A13(#9) D7(#9)

A $\flat$ 13

G13

D $\flat$ 9(b5) C13(#11)

Aah!

molto rit.