

WEEK FOUR LISTENING: Analysis/Composition: Exercise 3 (20 points total. Refer to your class notes or to [benleedscarson.com](http://benleedscarson.com) for details.)

Page#

2 Prisoner of Love (Russ Columbo/Clarence Gaskill/Leo Robin 1931)  
<<http://www.youtube.com/watch?v=7OYKHyZlqTE>>

5 Stormy Weather (Harold Arlen/Ted Keohler 1933) +2 extra credit  
<<http://www.youtube.com/watch?v=QCG3kJtQBKo>>

10 Solitude (Duke Ellington/ Eddie DeLange & Irving Mills 1934)  
<<http://www.youtube.com/watch?v=Fuyn3GBEoCk>>

14 I Get A Kick Out Of You (Cole Porter 1934)  
<<http://www.youtube.com/watch?v=FtwO2tKZmwQ>>

18 Anything Goes (Cole Porter 1934)  
<<http://www.youtube.com/watch?v=4zJ3vqkXqRU>>

21 Cheek to Cheek (Irving Berlin 1935) +1 extra credit  
<<http://www.youtube.com/watch?v=GeisCvjwBMo>>

25 The Nearness of You (Hoagy Carmichael/Ned Washington 1938)  
<<http://www.youtube.com/watch?v=NqdaS0EOBHk>>

30 At Last (Mack Gordon/Harry Warren 1941)  
<<http://www.youtube.com/watch?v=bwzDxp2TC7I>>

35 Moonlight in Vermont (John Blackburn & Karl Suessdorf 1944)  
<<http://www.youtube.com/watch?v=CwyZyDD6Yqw>>

*-- And, this is not in the genre ... and he's a bit too post-modern arty or a pop-music class, but I couldn't resist adding some Sondhiem --*

38 Losing My Mind (Stephen Sondheim 1971)  
<[http://www.youtube.com/watch?v=\\_T2APyZuYQI](http://www.youtube.com/watch?v=_T2APyZuYQI)>

# PRISONER OF LOVE

Words and Music by LEO ROBIN,  
CLARENCE GASKILL and RUSS COLUMBO

Moderately

*mf*

Fm7 Gm/Bb Fm7b5 Gm/Bb Bb7

Fm7 Gm/Bb A7 Bb7 Eb

A-lone from night to night, you'll find me, too weak to break the chains that

C9 Fm Gm/Bb Bdim

bind me; I need no shack - les to re - mind me,

Cm F7 Fm7 Bb7 Fm7

I'm just a pris - 'ner of love. For one com - mand I stand and

The musical score is written in G minor (three flats) and 4/4 time. It consists of four systems. Each system includes a piano accompaniment (piano and bass staves) and a vocal line (treble clef). Chord diagrams are provided above the piano part for each measure. The first system is an instrumental introduction. The second system contains the first line of lyrics. The third system contains the second line of lyrics. The fourth system contains the third line of lyrics. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and arpeggios.

Gm/Bb A7 Bb7 Eb C9

wait now, from one who's mas - ter of my fate now;

Fm Gm/Bb Eb D9

I can't es-cape, for it's too late now, I'm just a pris-'ner of

Eb Am7b5 D7 Gm D7 Gm D7

love. What's the good of my car - ing, if some-one is shar - ing those

Gm D7 Gm D7 Gm D7 G D7

arms with me? Al - though { he } has an - oth - er, I

G D7 G D7/F# Bb7

can't have an - oth - er; for I'm not free. \_\_\_\_\_

Fm7 Gm/Bb A7 Bb7 Eb

{ He's } in my dreams, a-wake or sleep - ing, up - on my knees to { him } I'm  
{ She's }

C9 Fm Gm/Bb

creep - ing; my ver - y life is in { his } keep - ing,  
{ her }

Eb D#9 Eb Cm7 Fm7b5 Bb7 Eb Eb6

I'm just a pris - 'ner of love. love. \_\_\_\_\_

# STORMY WEATHER

(Keeps Rainin' All the Time)  
from COTTON CLUB PARADE OF 1933

Music by HAROLD ARLEN  
Lyrics by TED KOEHLER

Slow lament

G  $\begin{matrix} \text{ooo} \\ \text{xx00} \end{matrix}$  G $\sharp$ dim7  $\begin{matrix} \text{xx0} \\ \text{0} \end{matrix}$  Am7  $\begin{matrix} \text{xx0} \\ \text{00} \end{matrix}$  D9  $\begin{matrix} \text{x} \\ \text{xx0} \\ \text{4 fr} \end{matrix}$  G  $\begin{matrix} \text{ooo} \\ \text{xx0} \end{matrix}$  G $\sharp$ dim7  $\begin{matrix} \text{xx0} \\ \text{0} \end{matrix}$

*mf*

Am7  $\begin{matrix} \text{x0} \\ \text{000} \end{matrix}$  D7  $\begin{matrix} \text{xx0} \\ \text{0} \end{matrix}$  G  $\begin{matrix} \text{ooo} \\ \text{xx00} \end{matrix}$  G $\sharp$ dim7  $\begin{matrix} \text{xx0} \\ \text{0} \end{matrix}$  Am7  $\begin{matrix} \text{xx0} \\ \text{00} \end{matrix}$  D9  $\begin{matrix} \text{x} \\ \text{xx0} \\ \text{4 fr} \end{matrix}$  G  $\begin{matrix} \text{ooo} \\ \text{xx0} \end{matrix}$

Don't know why \_\_\_\_\_ there's no sun up in the sky, storm-y weath-er, \_\_\_\_\_

Am7  $\begin{matrix} \text{x0} \\ \text{000} \end{matrix}$  Am7/D  $\begin{matrix} \text{xx00} \\ \text{0} \end{matrix}$  G  $\begin{matrix} \text{ooo} \\ \text{xx00} \end{matrix}$  Am7  $\begin{matrix} \text{x0} \\ \text{000} \end{matrix}$  D7 $\sharp$ 5(b9)  $\begin{matrix} \text{x} \\ \text{xx0} \\ \text{4 fr} \end{matrix}$  G  $\begin{matrix} \text{ooo} \\ \text{xx0} \end{matrix}$

Since my <sup>(man)</sup>gal and I ain't to - geth-er, \_\_\_\_\_ keeps rain-in' all \_\_\_\_\_ the time. \_\_\_\_\_

Am7 D9 G G#dim7 Am7 D9 G

Life is bare, \_\_\_\_\_ gloom and mis-ry ev-ry - where, storm-y weath-er, \_\_\_\_\_

Am7 Am7/D G Am7 D7#5(b9) G

Just can't get my poor self to - geth-er, \_\_\_\_\_ I'm wea-ry all \_ the time, \_\_\_\_\_ the

C G G#dim7 Am7 D7#5(b9) G Am7 G/B C

time, \_\_\_\_\_ So wea-ry all \_ the time. \_\_\_\_\_ When {he/she} went a way \_ the blues walked

G C G

in and met me. If  $\left\{ \begin{matrix} \text{he} \\ \text{she} \end{matrix} \right\}$  stays a - way - old rock - in' chair will get me.

C G C G B $\flat$ 7 $\flat$ 5

All I do is pray - the Lord a - bove will let me walk in the sun once

A7 D7 $\flat$ 9 D7  $\text{\textcircled{S}}$ G G $\sharp$ dim7 Am7 D9

more. Can't go on, \_\_\_\_\_ ev-'ry - thing I had is gone, storm - y

G Am7 Am7/D G

weath-er, \_\_\_\_\_ Since my {man } and I ain't to - geth - er, \_\_\_\_\_  
gal }

Am7 D7#5(b9) G Am7 D7#5(b9)

keeps rain - in' all \_\_\_\_\_ the time, \_\_\_\_\_ keeps rain - in' all \_\_\_\_\_ the





1. G to Interlude 2. G Am7 Gmaj7 C G Fine

time. \_\_\_\_\_ time. \_\_\_\_\_

L.H. rall.



Interlude:

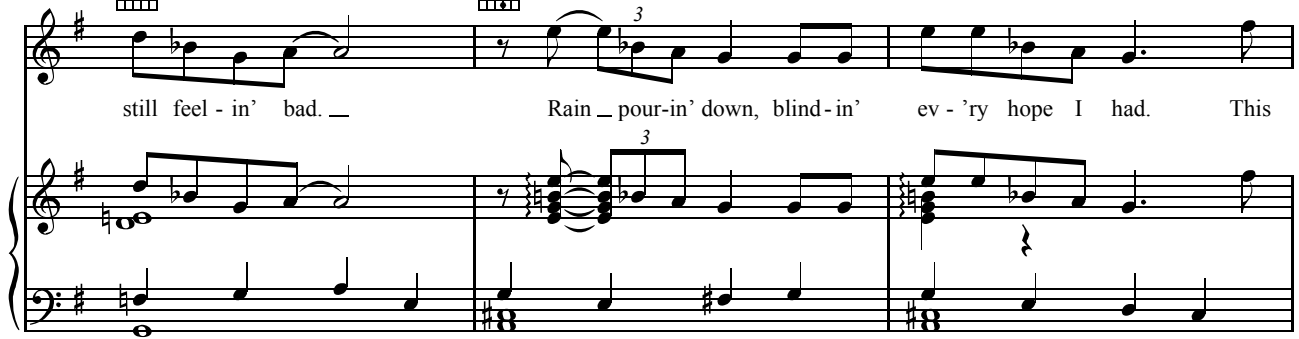
Cm6 
 Am7b5 
 Cm9 
 G9 

I walk a - round, heav - y heart - ed and sad. \_ Night comes a - round and I'm



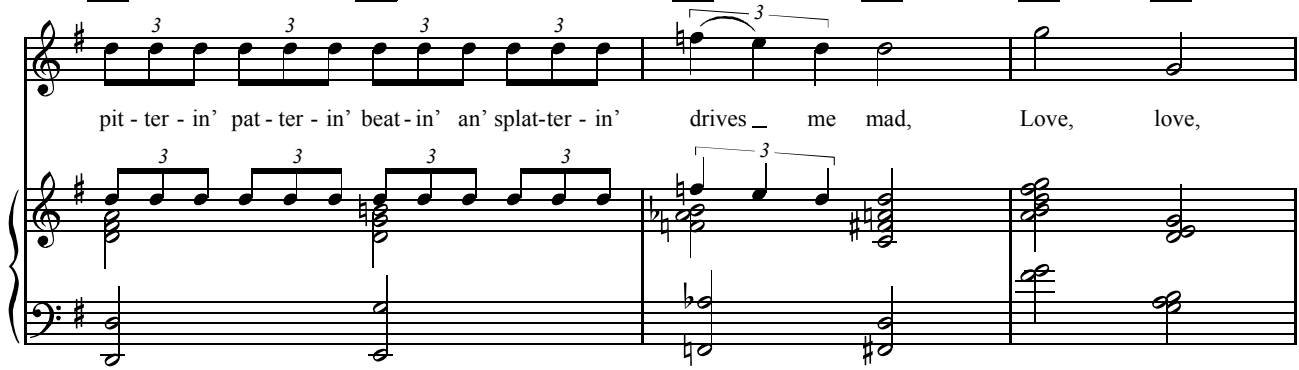
G13 
 A9 

still feel - in' bad. \_ Rain \_ pour - in' down, blind - in' ev - 'ry hope I had. This



D 
 Em7 
 Fdim7 
 D7/F# 
 Gmaj9/F# 
 G6(add2) 

pit - ter - in' pat - ter - in' beat - in' an' splat - ter - in' drives \_ me mad, Love, love,



A13/F# 
 A9 
 Am7/D 
 D13sus 

love, love, \_ this mis - er - y is just too much for me. \_ Can't go

*D.S. al Coda*



# SOLITUDE

By DUKE ELLINGTON, EDDIE DE LANGE  
and IRVING MILLS

Freely

Chords: Adim7 Eb/Bb G/B Cm(2) F9(#11) F9 Bb9 Absus/Eb Eb

Tempo: *mp*

(with pedal)

Slowly ♩ = 60

Chords: Bb13 Bb9(-13) Ebmaj9 Ab13(#11) Gm7 C7(#9/b13) F13(#11) Gb13(#11)

Lyrics: In my sol - i - tude, you haunt

Performance markings: *8va*, *3*

Chords: F13(#11) F13 F#dim7 Gm11 C7(#9/b13) C7(b9) Fm11 Ab/Bb Bb13(b9)

Lyrics: me with rev - er - ies of days gone

Performance markings: *(8va)*, *3*

Solitude - 4 - 1  
P0933SMX

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E♭maj7 Dm7(♭5) G7(♭9) Cm9 F13(♯11) A♭maj7/B♭ B♭7(♭13) Emaj9 Fm7 F♯dim7

by. In my sol - i - tude, *8va*

Gm7 C7(♭9/♭13) C7(♯9/♭13) F13(♯11) F9 F13(♯11) F9 A♭maj7/B♭ C7(♭5/♭9) Edim7

(*8va*) you taunt me with mem - o - ries

Fm9 A♭/B♭ G7(♭9/♭13)/B Cmaj9 Fmaj7/G Cmaj9 F7(♭9) B♭m7 E♭13

that nev-er die. I

A♭maj9 A♭6 Adim7 E♭/B♭ Cm7 G(2)/B

sit in my chair, I'm filled with des-pair. There's no one could be so sad.

B $\flat$ m7 A7( $\sharp$ 9/ $\flat$ 13) A $\flat$ maj9 A $_9$  Adim7

With gloom ev-ery-where, I sit and I stare... I

E $\flat$ /B $\flat$  Am7( $\flat$ 5) D7( $\flat$ 9) A $\flat$ /B $\flat$  B $\flat$ 13 B $\flat$ 7( $\sharp$ 5) E $\flat$ maj9 A $\flat$ 13( $\sharp$ 11)

know that I'll soon go\_ mad. In my sol - i - tude, *gva* -----

Gm7 C7( $\sharp$ 9/ $\flat$ 13) F9( $\sharp$ 11) F9 G $\flat$ 13( $\sharp$ 11) F13( $\sharp$ 11) F9 F $\sharp$ dim7

(*8va*)\_ \_ I'm pray - ing, dear

Gm7 C7( $\sharp$ 9/ $\flat$ 13) Edim7 Fm11 A $\flat$ /B $\flat$  Ddim7 E $\flat$ maj7 Fm7 F $\sharp$ dim7

Lord\_ a - bove, send back my love. \_\_\_\_\_

*cresc.*

Gm7 C13 C9(b13) Fmaj7 Gm7 G#dim7 Am7 D9(#5) D7

In my sol - i - tude, I'm

G13(#11) G7 G13(#11) Ab13(#11) Gm9 Am7 D7(b9) Gm7(11) C13 Bb13(#11)

pray - ing, dear Lord a - bove, dear

Am7 Am11 Cmaj7/D Ebmaj13 D13(#11) F#dim7 Gm7 Am7 Bbmaj7 Bm7(b5) C9sus C7 Bdim7

Lord a - bove, dear Lord a - bove, send back my love.

*rit. e dim.* *mp*

Freely Bbmaj7

F/C A/C# Dm G9(#11) G7 Gm7 Am7 Gm7(b5)/C Eb/F Bb/F F

# I GET A KICK OUT OF YOU

Words and Music by  
COLE PORTER

**VOICE** *Moderato* **VERSE**  $E\flat$   
*p*  
My sto - ry is

**PIANO** *mp* *p*

$Fm7$   $B\flat7$   $E\flat6$   $B\flat7$   $E\flat$   $B\flat7$   
much too sad to be told, But prac-tic-'ly ev-'ry-thing\_ leaves me to-tal-ly

$E\flat$   $Fm7$   $B\flat7$   $E\flat$   $Fm7$   $B\flat7$   $G$   
cold. The on - ly ex - cep-tion I know is the case

$D7$   $G$   $D7$   $B\flat7$   
— When I'm out on a qui - et spree — Fight-ing vain-ly the old en - nui, —

The musical score is presented in a standard format with a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (B-flat major/D minor) and a 4/4 time signature. The tempo is marked 'Moderato'. The piano accompaniment is in grand staff (treble and bass clefs). The score is divided into systems, each corresponding to a line of lyrics. Chord markings are placed above the piano part. The first system includes the tempo and 'VERSE' markings. The second system includes chord markings  $Fm7$ ,  $B\flat7$ ,  $E\flat6$ ,  $B\flat7$ , and  $E\flat$ . The third system includes  $E\flat$ ,  $Fm7$ ,  $B\flat7$ ,  $E\flat$ ,  $Fm7$ ,  $B\flat7$ , and  $G$ . The fourth system includes  $D7$ ,  $G$ ,  $D7$ , and  $B\flat7$ . Dynamics like *mp* and *p* are indicated. The piano part features various rhythmic patterns, including triplets and arpeggiated chords.

C7 Fm Bb7 Eb Gm

And I sud-den-ly turn and see \_ your fab-u-lous face.

**REFRAIN**

Fm7 Fm6 Fm7 Bb7 Eb Gm Fm7 Fm6 Fm7

*p-mf*

I get no kick from cham - pagne, \_\_\_\_\_ Mere al - co -

Bb7 Eb Gm Fm7 Bb7 Eb

hol does - n't thrill me at all, So tell me why should it be true. \_\_\_\_\_

Gm7 Fm Bb7 Eb Gm

\_\_\_\_\_ That I get a kick \_ out of you? \_\_\_\_\_

Fm7 Fm6 Fm7 Bb7 Eb Gm Fm7 Fm6 Fm7

Some like a bop type re - frain \_\_\_\_\_ I'm sure that

Bb7 Eb Cm6 Gm Fm7 F7 Bb A Ab

if I heard ev - en one riff That would bore me ter - rif - ic - 'ly

Eb Gm Fm Bb7 Eb

too. \_\_\_\_\_ Yet I get a kick out of you.

Gm Eb7 mf Ab Eb7 Db Ab Db Ab

I get a kick ev - 'ry time I see you're

Cm Eb7 Cm Eb7 Edim. C7

stand - ing there be - fore me.



Fm *p* *s* Bbm6 Fm Bbm6 Fm F7

I get a kick tho' it's clear to me You ob - vious -

Fm7 Bb7 Fm7 Fm6 Fm7 Bb7

ly don't a - dore me. I get no kick in a

Eb Gm Fm7 Fm6 Fm7 Bb7 Eb

plane, \_\_\_\_\_ Fly - ing too high with some {gal  
guy} in the

Gm Fm7 Bb7 C7

sky Is my i - dea of noth - ing to do. \_\_\_\_\_ Yet

Fm7 Bb7 1. Eb Gm 2. Eb

I get a kick out of you. you.

# ANYTHING GOES

Words and Music by  
COLE PORTER

**Moderato**

*mp* *rit.*

The piano introduction is in 4/4 time, starting with a mezzo-piano (*mp*) dynamic. It features a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked **Moderato**. The piece concludes with a *rit.* (ritardando) marking.

## VERSE

*Cmi.* *Ab* *Cmi.*

Times have changed — And we've of - ten re -

*p a tempo*

The first system of the verse features a vocal line and piano accompaniment. The vocal line is in 4/4 time with lyrics: "Times have changed — And we've of - ten re -". The piano accompaniment is marked *p a tempo*. Chord markings above the vocal line are *Cmi.*, *Ab*, and *Cmi.*.

*G7* *Cmi.* *Db* *Ab7* *Db*

wound the clock — Since the Pu - ri - tans got a shock —

The second system of the verse continues the vocal line and piano accompaniment. The vocal line has lyrics: "wound the clock — Since the Pu - ri - tans got a shock —". The piano accompaniment includes a triplet in the left hand. Chord markings above the vocal line are *G7*, *Cmi.*, *Db*, *Ab7*, and *Db*.

*G7* *Dm7* *G7* *C7*

When they land - ed on Ply - mouth Rock; — If to -

*mf*

The third system of the verse concludes the vocal line and piano accompaniment. The vocal line has lyrics: "When they land - ed on Ply - mouth Rock; — If to -". The piano accompaniment is marked *mf*. Chord markings above the vocal line are *G7*, *Dm7*, *G7*, and *C7*.

C7 Fmi. C7 Fmi.

day An - y shock they should try to stem, —

G7 Cmi. G7 Cmi. G D7 G7 G8

'Stead of land-ing on Ply-mouth Rock, Ply-mouth Rock would land on them. —

REFRAIN

G7 C Ami.

In old - en days a glimpse of stock-ing Was looked on as some-thing shock-

C7 Dmi.7 C Dmi.7 Fm6 C F6

ing, Now heav - en knows, — An - y - thing goes. —

C G+ C Ami.

Good auth - ors too who once knew bet - ter words Now on - ly use four - let -

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a whole note chord of C, followed by a half note G+ and another whole note C. The lyrics "Good auth - ors too who once knew bet - ter words Now on - ly use four - let -" are written below the notes. The piano accompaniment starts with a half note chord of C, followed by a half note G+ and another whole note C. The dynamic marking *mf* is placed below the piano part.

C7 Dmi.7 C Dmi.7 Fm6 C Dm

ter words, writ - ing prose, An - y - thing goes.

The second system continues the musical score. The vocal line has a half note C7, a half note Dmi.7, a whole note C, a half note Dmi.7, a half note Fm6, a whole note C, and a half note Dm. The lyrics "ter words, writ - ing prose, An - y - thing goes." are written below. The piano accompaniment features a half note C7, a half note Dmi.7, a whole note C, a half note Dmi.7, a half note Fm6, a whole note C, and a half note Dm.

C B7 E B9 B7

The world\_ has gone mad to - day\_ And god's bad to - day,\_ And black's

The third system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a half note C, a half note B7, a whole note E, a half note B9, and a half note B7. The lyrics "The world\_ has gone mad to - day\_ And god's bad to - day,\_ And black's" are written below. The piano accompaniment starts with a half note C, a half note B7, a whole note E, a half note B9, and a half note B7. The dynamic marking *mf* is placed below the piano part.

E7 B7 Fmi.

white to day,\_ And day's night to day,\_ When most guys to - day\_ That wo - men

The fourth system continues the musical score. The vocal line has a half note E7, a half note B7, and a whole note Fmi. The lyrics "white to day,\_ And day's night to day,\_ When most guys to - day\_ That wo - men" are written below. The piano accompaniment features a half note E7, a half note B7, and a whole note Fmi.

# CHEEK TO CHEEK

from the RKO Radio Motion Picture *TOP HAT*

Words and Music by  
IRVING BERLIN

Medium Swing

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system begins with a dynamic marking of *mf*. The music is in 4/4 time and features a mix of eighth and sixteenth notes, with some triplet markings. The second system contains a double bar line. The third and fourth systems continue the melodic and harmonic development of the piece.

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First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff shows a more complex melodic structure with some rests, and the bass staff features block chords and a steady bass line.

Third system of musical notation, showing a rhythmic pattern in the treble staff with repeated eighth-note figures, and a simpler bass line.

Fourth system of musical notation, characterized by a dense texture with many beamed notes in both staves, creating a sense of rapid movement.

Fifth system of musical notation, concluding the page with a final melodic phrase in the treble and a supporting bass line.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It includes a repeat sign at the beginning of the treble staff. The bass staff continues with a steady accompaniment.

Third system of musical notation, showing further development of the melody and accompaniment. The treble staff features some chromatic movement and slurs.

Fourth system of musical notation, containing a first and second ending bracketed above the treble staff. The first ending leads back to an earlier section, while the second ending concludes the phrase. The bass staff includes a triplet of chords.

Fifth system of musical notation, the final system on the page. It concludes the piece with a final melodic flourish in the treble staff and a sustained chord in the bass staff.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a bass line in the bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The first measure contains a complex chord with a B-flat and a sharp sign. The piece concludes with a double bar line.

Second system of musical notation, continuing the piece. It features a melodic line in the treble clef and a bass line in the bass clef. The key signature remains one flat. The piece concludes with a double bar line.

Third system of musical notation, continuing the piece. It features a melodic line in the treble clef and a bass line in the bass clef. The key signature remains one flat. The piece concludes with a double bar line.

Fourth system of musical notation, continuing the piece. It features a melodic line in the treble clef and a bass line in the bass clef. The key signature remains one flat. The piece concludes with a double bar line.

Fifth system of musical notation, continuing the piece. It features a melodic line in the treble clef and a bass line in the bass clef. The key signature remains one flat. The piece concludes with a double bar line and a *pp* (pianissimo) dynamic marking.



# THE NEARNESS OF YOU

from the Paramount Picture ROMANCE IN THE DARK

Words by NED WASHINGTON  
Music by HOAGY CARMICHAEL

Slowly

F



F#dim



Gm



E7/G#



F/A



Abdim



Gm7



C7



F



Bb



Why do I just with - er and for -

F



Fmaj7



F7



Bb



Bbm



C7



get all re - sis - tance when you and your mag - ic pass

F



C7



F



Bb



by? My heart's in a dith - er, dear, when

F Am7 Gm7 Bb/C C7

you're at a dis - tance, but when you are near, oh

F Fmaj7 Cm7 Cm7/F F7#5

my! ————— It's not the pale moon that ex - cites me, that

Bbmaj7 Bbdim7 Bbm Am7 Ab7

thrills and de - lights me. Oh, no —————

Gm7 C7 Am7 Ab7

— it's just the near - ness of you. —————

Gm7 C7 Fmaj7 Cm7 Cm7/F F7#5

It is - n't your sweet con - ver - sa - tion that

Bbmaj7 Bbdim7 Bbm Am7 Ab7

brings this sen - sa - tion. Oh, no

Gm7 C7 F6

it's just the near - ness of you.

Gm7b5

When you're in my arms

C7b9                      Fmaj7                      F7

— and I feel you so close to me, \_\_\_\_\_ all my

Bbmaj7                      Am7b5                      D7                      Gm7                      Eb7





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

C7                      Fmaj7

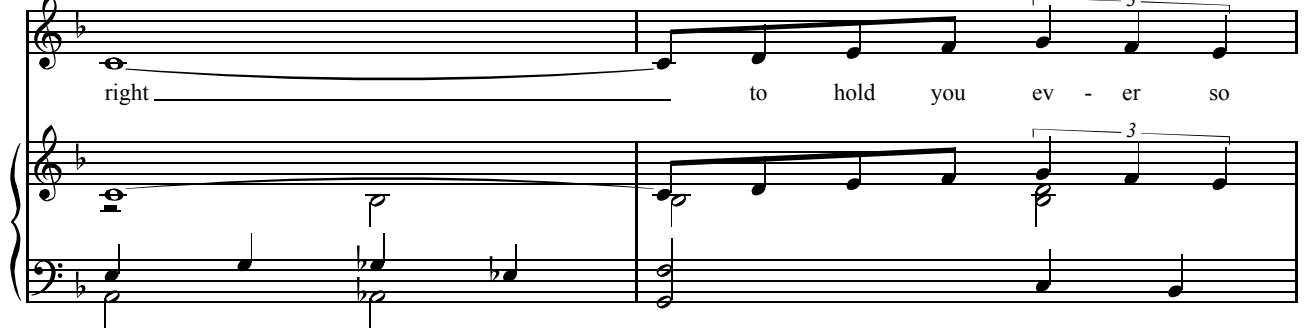
\_\_\_\_\_ I need no soft lights to en -



Cm7                      Cm7/F                      F7#5                      Bbmaj7                      Bbdim7

chant me if you'll on - ly grant me the

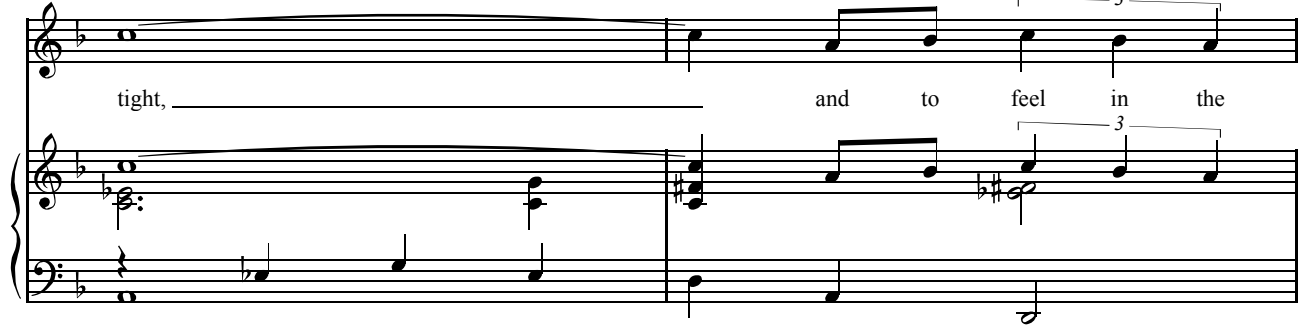
Am  Ab7  Gm7  C7 







right to hold you ev - er so




Am7b5  D7b9 







tight, and to feel in the




Gm7  C7  C7sus  C7  1. F  Dm7 

night the near - ness of you.



Gm7  C7  2. F  Bb  Bbm  F6 

It's not the you.



# AT LAST

Music by HARRY WARREN  
Lyrics by MACK GORDON

Slowly and freely

F F7/A B $\flat$  Bdim7 F/C F7/E $\flat$  D7 $\flat$ 9

*mp*  
With pedal

Slowly, in four


D $\flat$ 7 C9 F Dm7 Gm7 C7 $\sharp$ 5( $\sharp$ 9)

At last, my love \_\_\_\_\_ has come a -


F Dm7 Gm7 Cm7 C7 F Dm7

long. — My \_ lone-ly days — are o - ver,

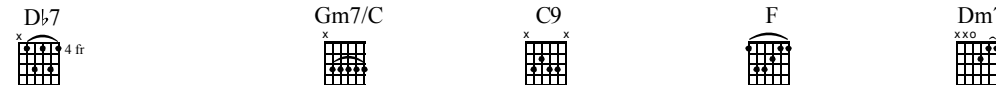
Gm7 C7 F F7/E $\flat$  D7 $\flat$ 9




and life is like \_\_\_ a song. \_



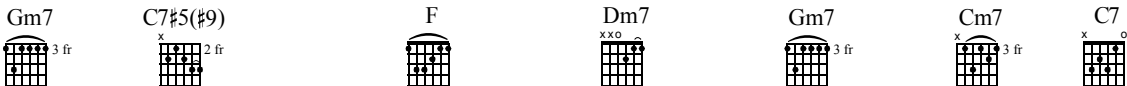
D $\flat$ 7 Gm7/C C9 F Dm7




Oh, \_\_\_ yeah, \_\_\_ yeah. \_\_\_ At \_\_\_ last,



Gm7 C7 $\sharp$ 5( $\sharp$ 9) F Dm7 Gm7 Cm7 C7



the skies \_ a - bove \_ are blue. \_ My \_ heart \_ was wrapped up



F                      Dm7                      Gm7                      C7                      Fmaj9                      Bb13#11

in clo - ver                      the night I \_\_\_\_\_ looked at    you.

Fmaj9                      Gm7(add4)                      C7                      Fmaj9                      F6

I found a dream                      that I could speak to, \_\_\_\_\_                      a dream that

E7                      F7                      E7                      Am                      Dm7(add4)                      G7

I \_\_\_\_\_ can call my own.                      I \_\_\_\_\_ found a thrill \_\_\_\_\_ to press my



Cmaj7



C#dim7



Dm7(add4)



G7



check to, \_\_\_\_\_ a thrill that I \_\_\_\_\_ have nev - er

C7



F



Dm7



known. \_ Oh, \_\_\_ yeah, \_ yeah. \_\_\_\_\_ You smiled, \_ you smiled,

Gm7



C7#5(#9)



F



Dm7



oh, \_\_\_ and then \_\_\_\_\_ the spell was cast, \_

Gm7 Cm7 C7 F Dm7

and here we are in heav - en,

*rit.*

**Freely**

Gm7 C9

N.C. N.C.

for you are mine at last.

F F7 Bb Bdim7 F/C F7/Eb D7b9

*a tempo*

3

D7b9 C9

**Freely** 3

Bb(add2)/F F(add9)

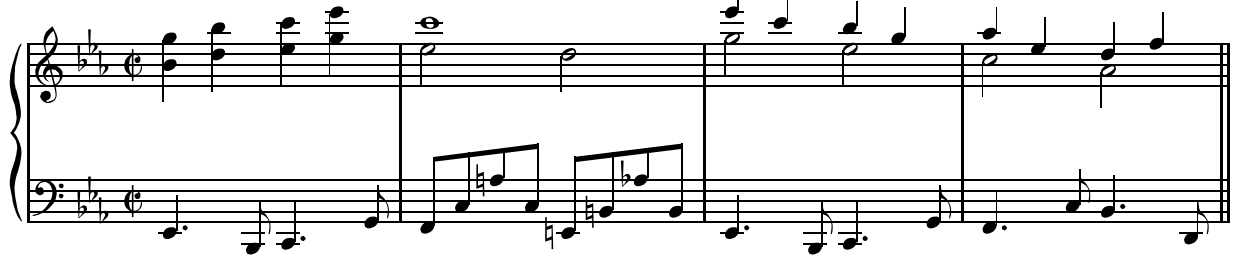
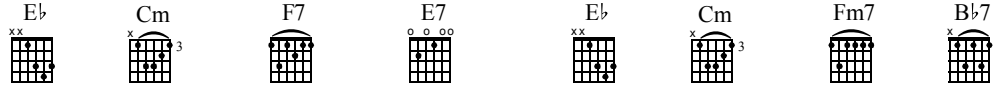
3

# Moonlight In Vermont

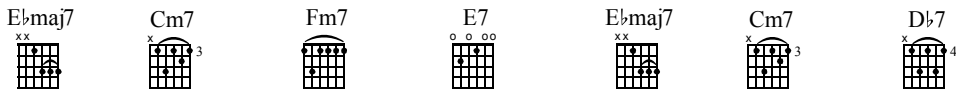
Words & Music by John Blackburn & Karl Suessdorf

Moderately


E♭ Cm F7 E7 E♭ Cm Fm7 B♭7



E♭maj7 Cm7 Fm7 E7 E♭maj7 Cm7 D♭7



Pen - nies in a stream, fall - ing leaves, a sy - ca - more,



Fm A♭/B♭ E♭ E♭maj7 Cm7 Fm7 E7



moon - light in Ver - mont. Ic - y fin - ger - waves,



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E♭maj7 Cm7 D♭7 Fm A♭/B♭ E♭

ski trails on a moun-tain-side, snow - light in Ver - mont.

Am7 D+ Gmaj7 G6 Am7 A♭9(b5)

Tel - e - graph ca - bles, they sing down the high-way and trav - el each bend\_ in the

Gmaj7 G6 B♭m7 E♭7 A♭maj7 A♭6

road, peo - ple who meet\_ in this ro - man - tic set - ting are

B $\flat$ 7sus4 E $\flat$  A $\flat$ maj7 Bm/B $\flat$  E $\flat$ maj7 Cm7 Fm7 E7

so hyp-no - tized . by the love - ly ev - 'ning sum - mer breeze,

E $\flat$ maj7 Cm7 D $\flat$ 7 Fm A $\flat$ /B $\flat$  E $\flat$

warb-ling of a mead-ow-lark, moon - light in Ver - mont,

F7 E7 E $\flat$ maj7 E $\flat$  B $\flat$ 7 E $\flat$

you and I and moon-light in Ver - mont. mont.

*Red.*

*Red.*

# LOSING MY MIND

from *FOLLIES*

Music and Lyrics by  
STEPHEN SONDHEIM

Slowly

Chord diagrams: Eb, Bbmaj7/Eb, Bb7/Eb

*p*

The piano introduction consists of three measures. The first measure has a treble clef with a whole note chord Eb and a bass clef with a whole note chord Eb. The second measure has a treble clef with a whole note chord Bbmaj7/Eb and a bass clef with a whole note chord Eb. The third measure has a treble clef with a whole note chord Bb7/Eb and a bass clef with a whole note chord Eb. The treble clef part features a melodic line with eighth and sixteenth notes, while the bass clef part provides a steady accompaniment.

Chord diagrams: Eb, Eb+

The sun \_\_\_ comes up, I think \_\_\_ a - bout

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment consists of a steady eighth-note bass line in the bass clef and a treble clef accompaniment with chords and moving lines.

Chord diagrams: Eb6, Eb11, Ab

you. The cof - fee cup, I think \_\_\_ a - bout you. I want \_\_\_ you so, \_\_\_

The second line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment continues with the same eighth-note bass line and treble clef accompaniment.

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Gm6                      D7                      Gm                      Gm7                      C7

ev-'ry lit - tle chore,                      the thought of you stays bright.

Fm                      Fm(#5)                      Fm6                      C7

Some - times I stand in the mid - dle of the floor,




Fm7(b5)                      Bb9sus                      Bb7                      Eb

not go - ing left,                      not go - ing right.                      I dim\_\_ the lights


Eb+                      Eb6                      Eb11





and think \_ a - bout you.                      Spend sleep - less nights                      to think \_ a - bout



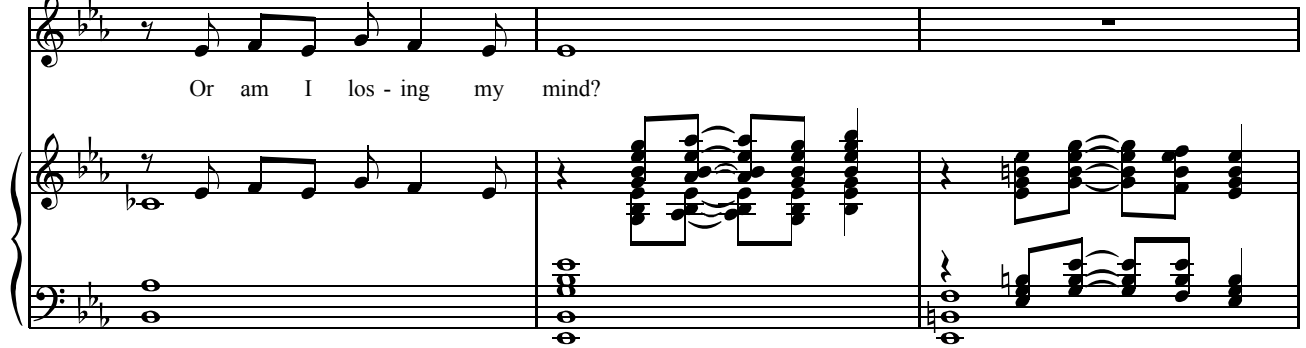







you. You said — you loved me, or were you just be - ing kind? —





*To Coda* 





Or am I los - ing my mind?



I want — you so, —




— it's like I'm los - ing my mind. —



E $\flat$                       E $\flat$ +                      E $\flat$ 6

This system contains three measures of music. The first measure features a guitar chord diagram for E $\flat$  (x23211) and piano accompaniment. The second measure features a guitar chord diagram for E $\flat$ + (xx00) and piano accompaniment. The third measure features a guitar chord diagram for E $\flat$ 6 (xx442) and piano accompaniment.

E $\flat$ 11                      A $\flat$                       Gm/B $\flat$

Does no — one know? — It's like I'm los - ing my mind. —

This system contains three measures of music. The first measure features a guitar chord diagram for E $\flat$ 11 (x23211) and piano accompaniment. The second measure features a guitar chord diagram for A $\flat$  (x02020) and piano accompaniment. The third measure features a guitar chord diagram for Gm/B $\flat$  (x20232) and piano accompaniment. The vocal line is present in the upper staff.

A $\flat$                       Am7(b5)                      D7                      D:§ al Coda                      Coda                      E $\flat$

mind? —

This system contains three measures of music. The first measure features a guitar chord diagram for A $\flat$  (x02020) and piano accompaniment. The second measure features a guitar chord diagram for Am7(b5) (x02020) and piano accompaniment. The third measure features a guitar chord diagram for D7 (xx0232) and piano accompaniment. A Coda symbol is present above the third measure. The vocal line is present in the upper staff.

B $\flat$ maj7/E $\flat$                       B $\flat$ 7/E $\flat$                       E $\flat$

This system contains three measures of music. The first measure features a guitar chord diagram for B $\flat$ maj7/E $\flat$  (x23211) and piano accompaniment. The second measure features a guitar chord diagram for B $\flat$ 7/E $\flat$  (x23211) and piano accompaniment. The third measure features a guitar chord diagram for E $\flat$  (x23211) and piano accompaniment.