

ENGLISH · FRENCH

THE **BIG BOOK** OF

PIANO · VOCAL · GUITAR

# FRENCH SONGS

Popular Songs, Movie Hits, Musical Theatre Songs, Folksongs

70 Selections, including

AUTUMN LEAVES • BEYOND THE SEA • CAN CAN • I DREAMED A DREAM  
LA MARSEILLAISE • WHERE IS YOUR HEART



HARVARD UNIVERSITY PRESS

ENGLISH · FRENCH

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PIANO · VOCAL · GUITAR

# FRENCH SONGS



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# APRIL IN PARIS

Words by E. Y. HARBURG  
Music by VERNON DUKE

Moderately

N.C. *mf* Em/G Eb/G Dm/G Db/G

Em/G F/G Ab13 G13 C G/C

C F C Dm7 Dm7/G

Fm Cm Fm6 Bb7b9 Eb6 Dm7 G13 G7#5

A - pril's in the air, but  
here in Par - is A - pril wears a dif - frent gown.  
You can see her waltz - ing down the street. The tang of

The musical score is presented in a standard format with a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal line includes lyrics and is accompanied by guitar chords. The tempo is marked 'Moderately' and the dynamic is 'mf'. The key signature has one flat (B-flat major or D minor). The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features various chord voicings and melodic lines. The vocal line includes lyrics and is accompanied by guitar chords. The score is divided into four systems, each with a vocal line and a piano accompaniment.

C G/C C F Em7 Bm7b5

wine is in the air, I'm drunk with all the hap - pi - ness that Spring can give.

E7/B A13 D9 Dm7/G

Ne - ver dreamt it could be so ex - cit - ing to live.

G7 Fm6/G B6/G C6/G C6 Dm7b5 D#m/G G13

A - pril in Par - is, chest - nuts in blos - som,

Cmaj9 B C Gm7

hol - i - day ta - bles un - der the trees.

C9 F6 Fdim7 Fmaj7 Em7 G#dim7 Am7

A - pril in Par - is, this is a feel - ing

Detailed description: This system contains the first three measures of the piece. The guitar part features chords C9, F6, Fdim7, Fmaj7, Em7, G#dim7, and Am7. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

F#m7b5 B7#5 B7 E7#5 E7

no one can ev - er re - prise.

Detailed description: This system contains the next three measures. The guitar part features chords F#m7b5, B7#5, B7, E7#5, and E7. The piano accompaniment continues with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Em7b5 A7 Fmaj7 Fdim7 C/E Ebdim7

I nev - er knew the charm of Spring.

Detailed description: This system contains the next three measures. The guitar part features chords Em7b5, A7, Fmaj7, Fdim7, C/E, and Ebdim7. The piano accompaniment continues with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Ddim7 Fm6 C/E E+ Bm7b5 E7

nev - er met it face to face. I nev - er knew my

Detailed description: This system contains the final three measures. The guitar part features chords Ddim7, Fm6, C/E, E+, Bm7b5, and E7. The piano accompaniment continues with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Am F#m7b5 B7 B7#5 Emaj7 Dm7 G7

heart could sing, nev - er missed a warm em - brace, till

Fm6/G B6/G C6/G C6 Em7b5 E+ A7#5

A - pril in Par - is, whom can I run to,

D13 Ddim7 D9 G7

what have you done to my

1 C6 G13 2 Abmaj7 Dbmaj7 C6

heart? heart?



# AU BAL DE LA CHANCE

Lyric by JACQUES LaRUE  
Music by NORBERT GLANZBERG

Waltz tempo

*mp*

F C7 F

C7 F Dm7

F/C F/A F

Le long de l'herbe l'eau  
pa ra - sols - be sur la  
vent - tour en - nant dans les  
pense en - core à ce

C7 F

coule et fait des ronds, Le  
berge en les fait des lents, Sa  
feuil jour de l'an des bos quets, A  
jour de l'an der nier, Sur

C7

ciel su - perbe é - blou - it les en - vi -  
luent d'u - ne ré - vé - ren - ce les cha -  
vec le - chant des pin - sons fait est des bou -  
son é - pau - le mon rêve est pri - son

F B $\flat$  F

rons, Le grand so - leil joue aux bou -  
lands, Tan - dis qu'u - ne fil - le dan -  
quets, Mais el - le n'é - cou - te guè -  
nier, Ce - la n'a ni queue ni têt

C7 F

les A - vec les pom - miers fleu - ris, Le  
se Dans les bras d'un ma - ri - nier, Le  
re Que les mots de ce gar - çon, Des  
te, Pour - tant j'ai le cœur bien gros, J'ai

B♭ F

bal de - vant l'eau qui cou - le Ra -  
ciel fait des im - pru - den - ces, Mais  
mots d'a - mour si vul - gai - res, Qu'ils  
mais aus - si la fil - let - te, Mais

C7 F To Coda ⊕

bâ - che des airs de Pa - ris, Dan - se, danse, au  
l'a - mour n'est pas le der - nier, Dan - se, danse, au  
font rire au ciel des pin - sons, Dan - se, danse, au  
je ne suis pas ma - te - lot...

C7 F C7

bal de la chan - ce, Dan - se, dan - se ma rê - ve -  
bal de la chan - ce, Dan - se, danse au ciel prin - ta -  
bal de la chan - ce, Dan - se, danse a - vec ma chan -

F

1, 2 3

D. S. al Coda

rie...  
nier...  
son...

Les  
Le

Je

CODA

F

C7

F

Dan - se, danse, au bal de la chan - ce,

C7

F

Dan - se, dan - se, mon cœur dans l'eau.

# AUPRÈS DE MA BLONDE

(Nearby to My Dear One)

French Folksong

Lively



*mf*

1. Dans les jar - dins d' mon pè - re, Les  
 1. Now in my fa - ther's gar - den, The  
 2. - 6. (See additional lyrics)



li - las sont fleu - ris, Dans les jar - dins d' mon  
 li - lacs flow - er there, Now in my fa - ther's



pè - re, Les li - las sont fleu - ris, Tous  
 gar - den, The li - lacs flow - er there, The

E7 Am

les oi - seaux du mon de Vienn't  
birds from all the earth are en

D7 G

y fai - re leurs nids,  
chant - ing in the air.

## Refrain

D7 G D7

Au près de ma blon de. Ou'il fait bon, fait  
Near by to my dear one. How I love to

G D7 G

bon, fait bon. Au près de ma blon de.  
be, to be. Near by to my dear one,

D7

1-5 G

6 G

Ou'il fait bon dor - mir. 2. Qui mir.  
How I love to be. 2. The be.

### Additional Lyrics

- |  |   |
|--|---|
| <p>2. La caill', la tourterelle,<br/>Et la jolie perdrix<br/>La caill', la tourterelle,<br/>Et la jolie perdrix,<br/>Et ma jolie colombe<br/>Qui chante jour et nuit.<br/><i>Refrain</i></p>             | <p>2. <i>The quail, the grey woodpigeon,<br/>And speckled partridge come,<br/>The quail, the grey woodpigeon,<br/>And speckled partridge come.<br/>My little dove, my dearest,<br/>That night and day doth croon.<br/>Refrain</i></p> |
| <p>3. Qui chante pour les filles<br/>Qui n'ont pas de mari,<br/>Qui chante pour les filles<br/>Qui n'ont pas de mari.<br/>Pour moir, ne chante guère,<br/>Car j'en ai un joli,<br/><i>Refrain</i></p>    | <p>3. <i>It's comforting the maidens<br/>Unmarried and alone,<br/>It's comforting the maidens,<br/>Unmarried and alone.<br/>Sweet dove, don't sing for me then,<br/>A man, I have my own.<br/>Refrain</i></p>                         |
| <p>4. Dites-nous donc, la belle,<br/>Où donc est vot' mari?<br/>Dites-nous donc, la belle,<br/>Où donc est vot' mari?<br/>Il est dans la Hollande,<br/>Les Hollandais l'ont pris,<br/><i>Refrain</i></p> | <p>4. <i>O tell us, tell us, lady,<br/>Where is your husband gone?<br/>O tell us, tell us, lady,<br/>Where is your husband gone?<br/>In Holland he's a prisoner,<br/>The Dutch have taken him.<br/>Refrain</i></p>                    |
| <p>5. Que donneriez-vous, belle,<br/>Pour avoir votre ami?<br/>Que donneriez-vous, belle,<br/>Pour avoir votre ami?<br/>Je donnerais Versailles,<br/>Paris et Saint-Denis,<br/><i>Refrain</i></p>        | <p>5. <i>What would you give, my beauty,<br/>To have your husband home?<br/>What would you give, my beauty,<br/>To have your husband home?<br/>Versailles I'd gladly give them<br/>And Paris and Notre Dame.<br/>Refrain</i></p>      |
| <p>6. Je donnerais Versailles,<br/>Paris et Saint-Denis,<br/>Je donnerais Versailles,<br/>Paris et Saint-Denis,<br/>Les tours de Notre-Dame,<br/>Et l'clocher d'mon pays;<br/><i>Refrain</i></p>         | <p>6. <i>Versailles I'd gladly give them,<br/>And Paris and Notre Dame,<br/>Versailles I'd gladly give them,<br/>And Paris and Notre Dame,<br/>Saint Denis's Cathedral,<br/>And our church-spire at home.<br/>Refrain</i></p>         |

# CASTLE ON A CLOUD

(Une poupée dans la vitrine)

from LES MISÉRABLES

Music by CLAUDE-MICHEL SCHÖNBERG  
Lyrics by ALAIN BOUBLIL, JEAN MARC NATEL  
and HERBERT KRETZMER

Lento

Am F E Am

*mp*

Am E F Dm E Am

C'est une pou - pée dans la vi - trine  
Dans une mai - son pleine de jou - ets  
There is a cas - tle on a cloud.  
There is a room that's full of toys.

G C

Qui me re - gar - de et qui s'en - nuie  
Où les pe - tites filles de mon âge  
I like to go there in my sleep.  
There are a hun - dred boys and girls.



Dm C/E E E+ F  
 Je crois qu'elle se cher - che un ma - man  
 cousent les toi - lettes de leur pou - pée  
 Aren't an - y floors for me to sweep,  
 No - bod - y shouts or talks too loud.

Dm E 1 Am  
 et moi je veux qu'elle soit ma fille  
 et ne font ja - mais le mè -  
 not in my cas - tle on a cloud.  
 not in my cas - tle on a

2 Am F C  
 nage cloud. je la vé - ti - rai de den - tel - les  
 cloud. There is a la - dy all in white.

F C Bb F  
 elle au - ra des ju - pons de soie je veux que ma fille soit la plus belle et  
 holds me and sings a lull - a - by. She's nice to see and she's soft to touch. She

E Am E F Dm E

qu'elle soit fière, qu'elle soit très fière de moi c'est une pou-pée dans la vi-  
says, "Co-sette, I love you ver-y much." I know a place where no one's

rall. a tempo

Am G

trine je la re-garde et elle m'ap-  
lost, I know a place where no one

C Dm C/E E E+

pelle si seule-ment je sa-vais é-  
cries, Cry-ing at all is not at-

F Dm E Am

crire j'la de-man derai au père Nö-el  
lowed, not in my cas-tle on a cloud,

rall.

# AUTUMN LEAVES

(Les feuille mortes)

French lyric by JACQUES PREVERT  
 English lyric by JOHNNY MERCER  
 Music by JOSEPH KOSMA

Slowly, with much feeling

Em Am F#m7b5

*mf*

B7 Em Em/D C7 B7

Oh! je vou - drais tant que tu te sou - viennes,  
 Les feuil - les mortes se ra massent à la pelle,

Am B7 Em E7b9

des jours heu - reux où nous é - tions a - mis. En ce temps - là la vie  
 les sou - ve - nirs et les re - grets aus - si. Mais mon a - mour si - len -

E7 Am Am/C B7 Am/C B7

é - tait plus belle et le so - leil plus brû - lant qu'au - jourd - 'hui.  
 cieux et fi - dèle sou - rit tou - jours et re - mer - cie la vie.

Em Em/D C7 B7 Am B7

Les feuil - les mortes se ra - massent à la pelle, Tu vois, je n'ai pas ou - bli -  
 Je l'ai - mais tant, tu é - tais si jo - lie, Com - ment veux - tu que je t'ou -

Em E7 Am

é. Les feuil - les mortes se ra - massent à la pelle  
 blie. En ce temps - là la vie é - tait plus belle

Am/C B7 Am/C B7 Em Em/D

les sou - ve - nirs et les re - grets aus - si, Et le vent du Nord les em -  
 et le so - leil plus brû - lant qu'au - jourd - 'hui, Tu é - tais ma plus douce a -

por mi te. Mais Dans la nuit froide de l'ou - bli, Tu  
 e. Mais je n'ai que faire des re - grets. Et

vois, je n'ai pas ou - bli - é la chan - son que tu me chan -  
 la chan - son que tu chan - tais tou - jours, tou - jours, je l'en - ten -

tais. The fall - ing leaves drift by the win - dow, the au - tumn  
 drai! C'est une chan - son, Qui nous res - sem - ble, Toi tu m'ai -

leaves of red and gold. I see your lips, the sum - mer  
 mais Et je t'ai - mais. Nous vi - vions tous, Les deux en -

Gmaj7 G6 F#m7b5 B7 Em

kiss - es, the sun-burned hands I used to hold. Since you  
 sem - ble, Toi qui m'ai - mais Moi qui t'ai - mais. Mais la

B7 Em D7

went a - way the days grow long, and soon I'll hear old win - ter's  
 vie sè - pare. Ceux qui s'ai - ment Tout dou - ce - ment Sans faire de

G B7b9/F# B7 Em

song, But I miss you most of all, my dar - ling, when  
 bruit. Et la mer ef - fa - ce sur le sa - ble Les

A/C# Am/C B7 1 Em 2 Em Am Em

au - tumn leaves start to fall. The fall - ing fall.  
 pas des a - mants dé - su - nis. C'est une chan - nis.

# BEYOND THE SEA

(La mer)

Words and Music by CHARLES TRENET,  
ALBERT LASRY and JACK LAWRENCE

Moderately

Chord progression for the first system:

F Gm Dm Gm Gm7

Chord progression for the second system:

C7 F Dm Bb C7 F Dm

Some - where \_\_\_\_\_ be - yond the sea, some -  
 La - mer \_\_\_\_\_ qu'on voit dan - ser, Le

Chord progression for the third system:

Bb C7 F A7/E Dm C7 C7/Bb

where \_\_\_\_\_ my lov - er  
 long \_\_\_\_\_ des golf - es clairs \_\_\_\_\_ A des re -

F/A Dm Bb D7/A Gm C7 C<sup>7</sup>dim

stands on gold - en sands and watch - es the  
*flets d'ar - gent la mer, Des re - flets change -*

Dm Bb G7 C C7/Bb F Dm

ships that go sail ing. Some - where  
*ants sous la plu ie. La mer*

Bb C7 F Dm Bb C7

— be - yond the sea, he's (she's) there watch - ing for  
*— au ciel d'é - té Con - fond ses blancs mou -*

F A7/E Dm C7 C7/Bb F/A Dm Bb D7/A

me. If I could fly like birds on high,  
*tons A - vec les anges si purs, la mer*



Gm C7 C#dim Dm Bb Gm7 C7 F E7

then straight to his (her) arms I'd go sail - ing. It's  
 Ber - gér - e d'a - zur in - fi - ni e Voy -

A F#m7 D6 E7 A F#m7

far \_\_\_\_\_ be - yond a star; it's  
 ez \_\_\_\_\_ près des é - tangs Ces

D6 E7 A A/G# A/F# A/E G7 C Am

near \_\_\_\_\_ be - yond the moon. I know \_\_\_\_\_  
 grands ro - seaux moui - llés. Voy - ez \_\_\_\_\_

F G7 C Am F6 G7

\_\_\_\_\_ be - yond a doubt, my heart will lead me there  
 ces oi - seaux blancs Et ces mai - sons roui -

C C/B $\flat$  Am C7 F Dm B $\flat$  C7

soon. \_\_\_\_\_ We'll meet \_\_\_\_\_ be - yond the  
*llées.* \_\_\_\_\_ *La mer* \_\_\_\_\_ *les a ber -*

F Dm B $\flat$  C7 F A7/E Dm C7 C7/B $\flat$

shore: \_\_\_\_\_ we'll kiss just as be - fore. \_\_\_\_\_ Hap - py we'll  
*cés* \_\_\_\_\_ *Le long* \_\_\_\_\_ *des golf - es* \_\_\_\_\_ *clairs* \_\_\_\_\_ *Et d'une chan -*

F/A Dm B $\flat$  D7/A Gm C7 C $\sharp$ dim Dm B $\flat$

be be - yond the sea, \_\_\_\_\_ and nev - er a - gain I'll go  
*son d'a mour, la mer* \_\_\_\_\_ *A ber - cé mon coeur* \_\_\_\_\_ *pour la*

1 G7 C7 F Gm7 C7 2 G7 C7 F

sail - ing. \_\_\_\_\_ Some - sail - ing.  
*vi e. La vi e.*

# BRING HIM HOME

(Comme un homme)  
from LES MISÉRABLES

Music by CLAUDE-MICHEL SCHÖNBERG  
Lyrics by ALAIN BOUBLIL  
and HERBERT KRETZMER

Andante

Chord progression for the first system:

F      Bb(add9)      Fmaj7      Bb(add9)      F      Bb(add9)

L.H. *P*

Chord progression for the second system:

Fmaj7      Bb(add9)      F      Bb      Fmaj7      Bb

Dieu du ciel      No - tre  
vive      et      qu'il  
God on high,      hear      my  
peace.      bring      him

Chord progression for the third system:

F      Bb      Fmaj7      Bb      Am      Gm

père      je      t'im - plore      d'é - cou-  
chante      il      est jeune      c'est en-  
prayer.      In my need      You have  
joy.      He is young,      he is

C C7 F Gm7/F

ter ma pri - ère — Il est jeune —  
 core un en - fant — Toi qui donnes, —  
 al - ways been there. — He is young, —  
 on - ly a boy. — You can take, —

Fmaj7 Bb/F F Gm7/F Fmaj7 Bb/F

— il a peur — laisse é -  
 — toi qui prends — laisse le  
 — he's a - froid. — Let him  
 — You can give. — Let him

A A7 Dm

clore — u - ne fleur —  
 rire — et ai - mer —  
 rest, heav - en blessed. —  
 be, let him live. —

Dm/C Bb Bb/A To Coda

— laisse le vivre — comme un —  
 — que je meure — et qu'il —  
 — Bring him home. — bring him —  
 — lf t die. — let me —

*poco più mosso*

Gm C7 F

homme. \_\_\_\_\_ comme un homme.  
*home.* \_\_\_\_\_ *bring him home.*

*rall.* *mf più mosso*

Am Gm Dm

Il est le fils que j'au - rais eu si eu m'a - vais don - né un  
*He's like the son I might have known if God had grant - ed me a*

C Bb F/A Bb

fils les é - tés meurent un par un, je sens mon cœur qui s'é -  
*son, The sum - mers die one by one, How soon they fly on and*

F/A Gm A C D.S. al Coda

teint j'ai fait mon temps et je t'at - tends. Mais qu'il  
*on. And I am old and will be gone. Bring him*

*rit. e dim.* *rall.* *p*

CODA

Gm C7 F Gm/F Fmaj7 Bb/F

vivre \_\_\_\_\_ laisse le vivre \_\_\_\_\_ comme un  
 die. \_\_\_\_\_ let him live. \_\_\_\_\_ Bring him

rall. p a tempo

F Gm/F Fmaj7 Bb/F F/A Bb Fmaj7 Bb(add9)

homme \_\_\_\_\_ come un homme \_\_\_\_\_ comme un  
 home. \_\_\_\_\_ bring him home. \_\_\_\_\_ bring him

dim. rall. moto

F Bb(add9) Fmaj7 Bb(add9) F

homme. \_\_\_\_\_  
 home. \_\_\_\_\_

L.H. pp a tempo rall.

# CA, C'EST L'AMOUR

from LES GIRLS

Words and Music by  
COLE PORTER

Moderately

*mf*

**A<sup>b</sup>m** **G<sup>b</sup>sus/B<sup>b</sup>** **G<sup>b</sup>/B<sup>b</sup>** **Fm7<sup>b</sup>5**

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

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

When sud - den - ly you sight some -

one for whom you yearn, ça,

Bb7#5 Eb7 Ebm Bb7

c'est l'a - mour. And

Ebm Bb7

when to your de - light she loves you in re -

Abm Gm Bb7

turn, ça, c'est l'a -

Eb Eb7 Abm

mour. Then dawns a drear - y



**E<sup>b</sup>m**



day, your dar - ling goes a - way and



**F7**



**A<sup>b</sup>m6**




all is o - ver, you are sure.




**B<sup>b</sup>7**




**E<sup>b</sup>**




But oh, when she re - turns and




**B<sup>b</sup>7**



**Fm7**



loves you as be - fore, you take her in your



Bb7 Eb Fm Eb7

lone - ly arms and want her e - ven more.

Ab Bb7 Gm7

ça, c'est l'a - mour.

C7 Abm D Bb7

Ca, c'est l'a -

1 Eb 2 Eb

mour. When mour.

*8va-7*

# CAN CAN

from ORPHEUS IN THE UNDERWORLD

By JACQUES OFFENBACH

Allegro

The first system of the score is in 2/4 time. The treble clef staff begins with a piano (*p*) dynamic and contains a melodic line of eighth notes. The bass clef staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece and includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The melodic line in the treble clef staff features eighth notes, while the bass clef staff continues with its accompaniment.

The third system features dynamic markings of *ff* (fortissimo) and *mf* (mezzo-forte). The treble clef staff has a melodic line with accents (*v*) over the notes. The bass clef staff continues with its accompaniment.

The fourth system includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The treble clef staff has a melodic line with accents (*v*) over the notes. The bass clef staff continues with its accompaniment.

The first system of music consists of two staves. The treble staff contains a melodic line of eighth notes, starting on G4 and moving up stepwise to D5. The bass staff provides a harmonic accompaniment with chords and single notes. A *cresc.* (crescendo) marking is placed above the treble staff in the fourth measure.

The second system of music consists of two staves. The treble staff begins with a repeat sign, followed by a melodic line. The bass staff provides a harmonic accompaniment. A *f* (forte) marking is placed above the treble staff in the second measure.

The third system of music consists of two staves. The treble staff contains a melodic line with some chromatic movement. The bass staff provides a harmonic accompaniment with chords.

The fourth system of music consists of two staves. The treble staff contains a melodic line. The bass staff provides a harmonic accompaniment with chords.

The fifth system of music consists of two staves. The treble staff has two endings: the first ending leads back to the beginning of the system, and the second ending leads to a new melodic phrase. The bass staff provides a harmonic accompaniment. A *mf* (mezzo-forte) marking is placed above the treble staff in the third measure.

First system of musical notation. The treble clef staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef staff contains a harmonic accompaniment of chords. A first ending bracket labeled '1' spans the final two measures of this system.

Second system of musical notation. The treble clef staff continues the melodic line with eighth notes. The bass clef staff continues the harmonic accompaniment. A second ending bracket labeled '2' spans the first four measures of this system.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. A horizontal line is drawn above the bass clef staff in the final two measures of this system.

Fourth system of musical notation. The treble clef staff begins with a dynamic marking *f* (forte) and contains a melodic line. The bass clef staff contains a harmonic accompaniment of chords.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment.



First system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains a harmonic accompaniment of chords. A first ending bracket labeled '1' spans the final two measures of the system.



Second system of musical notation. The treble clef staff contains a melodic line with quarter and eighth notes. The bass clef staff contains a harmonic accompaniment. A first ending bracket labeled '2' spans the first two measures. The dynamic marking *ff* (fortissimo) is present in the first measure.



Third system of musical notation. The treble clef staff contains a melodic line with quarter and eighth notes. The bass clef staff contains a harmonic accompaniment.



Fourth system of musical notation. The treble clef staff contains a melodic line with quarter and eighth notes. The bass clef staff contains a harmonic accompaniment.



Fifth system of musical notation. The treble clef staff contains a melodic line with quarter notes and rests. The bass clef staff contains a harmonic accompaniment of chords. The system concludes with a double bar line.

# C'EST MAGNIFIQUE

from CAN-CAN

Words and Music by  
COLE PORTER

Moderately



*mf*

Freely



*poco rit.*

Love is such a fan - tas - tic af - fair



when it comes to call. Af - ter tak - ing you



up in the air, down it lets you fall.

Gm F

But be pa - tient and soon you will find, if you fol - low your

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note Bb4. The piano accompaniment features a bass line with a half note G2 and a treble line with a half note G4. Chord diagrams for Gm and F are shown above the staff.

Bb F7

heart, not your mind, love is wait - ing there a - gain,

*poco rit.*

Detailed description: This system contains the next two measures. The vocal line has a triplet of quarter notes G4, A4, Bb4, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment continues with a bass line of G2 and a treble line of G4. Chord diagrams for Bb and F7 are shown. The tempo marking 'poco rit.' is present.

Gm A7 D7 G

to take you up in the air a - gain.

**Slow and easy**

Detailed description: This system contains the next two measures. The vocal line has a half rest followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment features a bass line of G2 and a treble line of G4. Chord diagrams for Gm, A7, D7, and G are shown. The tempo marking 'Slow and easy' is present.

G

When love comes in and takes you for a

Detailed description: This system contains the final two measures. The vocal line has a half rest followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment features a bass line of G2 and a treble line of G4. A chord diagram for G is shown.



spin, oo la la - la, \_\_\_\_\_

c'est mag - ni - fi - que.

E7 Am Am6

When ev - 'ry night your loved one holds you

Am E7 Am Am7

tight, oo la la - la, \_\_\_\_\_

c'est mag - ni - fi - que.

Am D9 D+ G6 Gmaj7

But when, one day, your loved one drifts a -

G6 G

G9 G7 Cmaj7 C6

way, oo la la - la, — it is so tra - gi - que.

Am C6 Cm6 G C

But when, once more, { he she } whis - pers "je t'a -

*rit. poco a poco*

G A7 D13 G

dore" c'est mag - ni - fi que.

*a tempo*

D7 G D7 G

When que.

*rit.*

# CHANTE

(Somewhere, Somehow, Someday)

French Lyric by LOUIS AMADE  
English Lyric by STEVE KRANTZ  
Music by WAL-BERG

Moderately slow, with expression

Am7 D7 E7b9(b13) Am7 Am7b5

G/D Em7 A9 D7 N.C.

Am7 D7 G Em7

Chan - te, Chan - te dans l'om - bre, De ta voix  
Some - where, I'll find the some - one who'll be my

Am7 D7 Gmaj7 Dm6 E7#5

som - bre, Dé - cou - re - rai, Mais  
loved one, just as I planned, and.

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Am7 D7 Gmaj7

chan - te, Chan - te sans trè - ve  
some - how, I'll find her some - where,

G6 Bm7 E+ Am7 D7

Nos jo - lis rè - ves Dé - jà pas -  
and make that some - where, our won - der -

Dm7 G7b9 C

sés. Chan - te!  
land. Some - day,

Am B7 Em

Ma joie de vivre est de t'ai - mer,  
my pré - cious dream will come to be,

B7 Em A7 Am7 D7

Et de t'a - do - rer, Pour l'é - ter - ni - té.  
*now it's fan - ta - sy, just you wait and see.*

Am7 D7 G

Chan - te, Chan - te dans l'om - bre,  
*Some - where, I know that some - day*

Em7 E7 Am7 D7 D7b9

Les joies sans nom - bre que tu m'as don -  
*I'll find my some - one wait - ing just for*

1 G Bm6 G#dim 2 G Cm G

nées, nées,  
*me, me,*

# DANS TON CŒUR

## (Heart and All)

French Lyric by PAUL MAX  
 English Lyric by MANN CURTIS  
 Music by V.O. URSMAR

Tempo di Tango

Introduction for piano. The music is in 4/4 time and begins with a *mf* dynamic. The right hand features a rhythmic pattern of eighth notes, while the left hand provides a steady accompaniment. Chord symbols above the staff are: C, G, Am, and G7.

First system of the song. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Chord symbols above the vocal line are: C, G+, C, C6, Cdim, Dm, A+, Dm7, and G9. The lyrics are: "J'ai rê - vé que j'ha - bi - tais Dans ton cœur! / I sur - ren - der, I give in, heart and all."

Second system of the song. Chord symbols above the vocal line are: G7, Dm7, G6, G+, and C. The lyrics are: "Tout mon bon - heur s'ab - ri - tait Dans ton cœur! / I can't run a - way, you win, heart and all."

Third system of the song. Chord symbols above the vocal line are: G7, C, and C#dim. The lyrics are: "Et com - me cet - te de - meu - re n'é - tait pas bien / Thrill me to the skies, or chill me with good - byes, no"

G7 Dm C#dim

gran - de. J'a - vais le bon - heur d'en  
mat - ter. nev - er will my heart be

G9 Dm7 Dm G+ C C#dim G7

ê - tre le seul ha - bi - tant.  
fool e - nough to part from you.

C G+ C C6 Cdim Dm A+

Je m'é - tais bien in - stal - lé Dans ton cœur!  
Do what you de - sire with me, heart and all,

Dm7 G9 G7 Dm7 G6 G+

J'é - tais com - m'en un pa - lais Dans ton  
dar - ling, I will al - ways be at your

C Gm6 Gm7

cœur! Et gri - sé par la dou -  
*call.* *And* an - y - where you are, though

A7 Dm

ceur d'u - ne tel - le fo - li - e!  
*it be near or far, I'll fol - low,*

C Cdim G7 G9 G7

J'ai rê - vé que j'y pour - rrais res - ter tou - te la vi - e.  
*Though I lose, or win, I'm yours from here on in, heart and all.*

*rit.* *a tempo*

G7 C

vi - e.

*a tempo*



# CLOPIN-CLOPANT

(Comme ci, comme ça)

French Lyric by PIERRE DUDAN  
 English Lyric by JOAN WHITNEY and ALEX KRAMER  
 Music by BRUNO COQUATRIX

Slowly, with a lilt

N.C. A7 D7 G7 C6 G/B C7

*mf*

B9 Em Am7 Em Am

Je suis né a - vec des yeux d'an - ge  
 Je m'suis re - gar - dé dans un' gla - ce  
 It seems my friends have been com - plain - ing,

δva-γ

Em Am7 B7 Em B7

Et des fos - sett's au creux des joues  
 Et j'ai vu que j'a - vais rê - vé  
 they say that I've been act - ing rude;

Em Am7 Em Am

J'ai per - du mes joues et mes lan - ges  
Je m'suis dit; fau - dra bieu qu'j'm'y fas - se  
*but I have nev - er liked ex - plain - ing,*

G Eb9 D9 N.C.

Et j'ai cas - se tous mes jou - joux.  
Tout fi - ni - ra par ar - ri - ver. Et je m'en -  
*which may ex - plain my at - ti - tude. I al - ways*

A7 D7 G A7 D7

dis clo - pin clo - pant Dans le so - leil et dans le  
*say comme ci, comme ça, and go my way, comme ci, comme*

G Am7 D7 G6 G#dim

vent ça. De temps en temps le cœur chan - cel - le Ya des souv -  
 Since you are gone, noth - ing ex - cites me; since you are

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line starts with a G chord and contains a triplet of eighth notes. The piano accompaniment includes a bass line and a right-hand line with triplets. Chords shown above the staff are G, Am7, D7, G6, and G#dim.

D7 F# C G A7 D7

'nirs qui s'a - mon - cel - lent. Et je m'en vais clo - pin clo -  
 gone, no one de - lights me. And I go on, comme ci, comme

The second system continues the musical score. The vocal line has a triplet of eighth notes. The piano accompaniment features a bass line and a right-hand line with triplets. Chords shown above the staff are D7, F#, C, G, A7, and D7.

G A7 D7 G

part En pro - me - nant mon cœur d'en - fant Com - me s'en -  
 ça. mid-night 'til dawn, comme ci, comme ça. But should we

The third system concludes the musical score. The vocal line has a triplet of eighth notes. The piano accompaniment includes a bass line and a right-hand line with triplets. Chords shown above the staff are G, A7, D7, and G.

Am7 D7 G6 G<sup>♯</sup>dim D7 F<sup>♯</sup>

vole  
meet.

une hi - ron - del - le.  
that would ex - cite me;

La vie s'en - fuit  
and should you smile.

à ti - re  
that would de -

C G G7 Cm G

d'ai - le  
light me.

Ca fait si mal  
I'd live a - gain

au cœur d'en - fant.  
to love a - gain;

Qui s'en va  
but un - til

A7 D7

1 G6 A9 D7 2 G6 D7 G

seul,  
then,

clo - pin  
comme ci,

clo - pant.  
comme ça.

Et je m'en - pant.  
I al - ways ça.

# COMME MOI

Words by CLAUDE DELECLUSE  
and MICHELLE SENLIS  
Music by MARGUERITE MONNOT

Moderately

N.C.

B $\flat$  B $\flat$  maj7

Peut - ê - tre bien qu'ail - leurs U - ne femme a le  
si Qu'à l'in - stant el - le

*mf*

B $\flat$ 6 Bdim F7

cœur É - per - du de bon - heur Com - me moi. Et que d'un geste heu -  
vit Le meil - leur de sa vie Com - me moi. Et qu'en fer - mant les

E $\flat$  Cm7 F7

veux. El - le sou - lève un peu Le ri - deau de soie bleue Com - me  
yeux Elle a - ban - donne un peu Sa main dans ses che - veux Com - me

The musical score is written in 4/4 time with a key signature of two flats (B-flat major). It consists of three systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system concludes the piece with the final vocal line and piano accompaniment. Chord diagrams for guitar are provided above the vocal line for various chords: N.C., B-flat, B-flat major 7, B-flat 6, B diminished, F 7, E-flat, C minor 7, and F 7.

B $\flat$  Eb6/B $\flat$

moi. Pour re - gar - der en bas Son a - mour qui vien -  
 moi. Peut - ê - tre qu'à son cœur Elle é - pin - gle u - ne

B $\flat$ maj7 Eb6/B $\flat$  F7

dra La pren - dre dans ses bras. Com - me moi. Elle at - tend son a -  
 fleur Et puis re - gar - de l'heure Com - me moi. Et pen - s'à son a -

E $\flat$ /B $\flat$

mour, Les yeux de son a - mour, Les bras de son a -  
 mour, Aux yeux de son a - mour, Aux bras de son a -

Cm F7 B $\flat$

mour, Com - me moi. Peut - ê - tre bien aus -  
 mour, Com - me

2

B $\flat$

B $\flat$ maj7

moi. Peut - ê - tre bien en - core Qu'el - l'en - ten - dra plus

B $\flat$ 6

Bdim

F7/C

fort Son cœur bat - tr'et a - lors. Com - me moi. El - le vou - dra cri -

E $\flat$

Cm7

er en é - cou - tant mon - ter Un pas dans l'es - ca - lier. Com - me

F7

N.C.

E $\flat$ 6/B $\flat$

moi Com - me moi dans l'ins - tant Où mon cœur en sus -

Bbmaj7

Eb6/Bb

F7

pens Se re - tient un mo - ment Con - tre toi, Et puis meurt, mon a -

Eb/Bb

mour, Dans tes yeux, mon a - mour, Dans tes bras, mon a -

Cm

F7

Bb

mour, Mon a - mour!...

Dm

Bbmaj7

Bb6

Bb



# DANSE AVEC MOI

(Dance with Me)

French Lyric by ANDRE HORNEZ  
 English Lyric by HAROLD ROME  
 Music by FRANCIS LOPEZ

Moderately slow

B♭m Ebm6 B♭m/F Edim7/F F7#5(b9) F7

*mf* *poco rit.*

Freely

B♭m Ebm6

La nuit s'em-plit de con - fi - den - ces. N'é - cou - tons plus que nos deux  
 Why can't this mo - ment last for - ev - er, this mag - ic mo - ment of ro -

*colla voce*

B♭m Ebm7

cieurs. Lais - sons la mu - sique et la dan - se  
 mance. Why can't we both go on and nev - er

*colla voce*

Edim



F7



Nous en - traî - ner vers le bon - heur. Danse a - vec  
 come to the end of this one dance? Danse a - vec

*Danse a - vec*

## Moderately slow Beguine

Cm7



F7



Bbmaj7



moi. Gri - sons nous tous les deux  
 moi. Oh, che - rie, dance with me.

Bb6



Cm7



F7



F+



De l'in - stant mer - veil - leux Fer - mons les  
 Close to - geth - er we'll be the whole night

Bb



Bbmaj7



Bb6



Cm7



yeux. Danse a - vec moi.  
 through. Danse a - vec moi.

F7 Bbmaj7 Bb6

Pro - fi - tons de l'ac - cord Qui fait vi - brer nos  
Oh, che - rie, close your eyes while we float to the

Detailed description: This system contains the first three measures of the piece. The vocal line features a melodic line with triplets and a long note. The piano accompaniment consists of chords and moving lines in both hands. Chord diagrams for F7, Bbmaj7, and Bb6 are provided above the staff.

Cm7 Cm6 D7

corps, Dan - sons en - core.  
skies and touch the blue.

Detailed description: This system contains the next three measures. The vocal line continues with a melodic line and a long note. The piano accompaniment features chords and moving lines. Chord diagrams for Cm7, Cm6, and D7 are provided above the staff.

G7b9

Que le des - tin Dans nos cœurs fas - se  
Time will stand still as the earth fades be -

Detailed description: This system contains the next three measures. The vocal line features a melodic line with triplets and a long note. The piano accompaniment consists of chords and moving lines. A chord diagram for G7b9 is provided above the staff.

Cm Eb6

naï - tre Ce que de - main  
love us. Shad - ows will thrill

Detailed description: This system contains the final three measures. The vocal line features a melodic line with triplets and a long note. The piano accompaniment consists of chords and moving lines. Chord diagrams for Cm and Eb6 are provided above the staff.

Cm7 F7

Nous cher-chons peut - ê - tre en vain. Danse a - vec  
 to a song on - ly lov - ers know. Danse a - vec

Cm7 F7 Bbmaj7

moi. Que s'ef - fa - ce la nuit  
 moi. What more joy can there be?

Bb6 Cm7 F7b9

Rien ne compte au - jour - d'hui Que toi et  
 Hold me tight - ly, che - rie, and dance with

1 Bb6 Fdim F7 2 Bb6

moi. Danse a - vec moi.  
 me. Danse a - vec me.

# EN CE TEMPS LA

(In Times Gone By)

French Lyrics and Music by CHARLES TRENET  
English Lyric by MANN CURTIS

Slowly

F Db Bdim7/C C7

En ce temps  
In times gone

*mf*

Fmaj7 F6 Em7 A7

(1. 2.) là, nous vi - vions en - sem - ble En ce temps  
(D.S.) là, ce fu - rent des pro - blèmes Vite ré - so -  
by, the stars had a rea - son to light the  
by, we lived for each oth - er, each kiss, each

Dm Cm7 F7

là \_\_\_\_\_ l'a - mour nous ai - mait. \_\_\_\_\_ Heu - reux des -  
lus. \_\_\_\_\_ sans trop de sou - cis. \_\_\_\_\_ Nul ne peut  
sky \_\_\_\_\_ for they brought me you. \_\_\_\_\_ Now we're a -  
sigh \_\_\_\_\_ meant more than the last. \_\_\_\_\_ Now we're a -

B $\flat$  B $\flat$ m6/D $\flat$  F/C Dm7

tin rien part part quand la vie ras - sem - ble Ceux qui se res -  
 con - tre ceux qui s'ai - ment Et qui trou - vent  
 and some - how they know it. they're sad and they  
 and life has no col - or. each eve - ning seems

G7 Dm7 G7 Gm7/C C7

sem - blent Et qui se cher chaient. En ce temps  
 quand même Les mé - chants gen - tils, En ce temps  
 show it with a light so blue. In times gone  
 dull - er than the one just past. In times gone

Fmaj7 F6 Em7 A7

là c'é - taient des vo - ya - ges. En ce temps  
 là, mais quand donc é - tait ce? Oh pas très  
 by, we kissed by the riv - er, the rip - ples  
 by, each morn - ing was mu - sic. Now, when I

Dm Cm7 F7

là nous chan - gions tou - jours. Nos ho - ri -  
loin. Qu'im - porte à vrai dire. Car dé - sor -  
sang. now I hear them cry. Just like my  
wake. a tear fills my eye.

Bb Bbm6 F/C Dm7

zons, cam - pagnes et vil - la - ges. Grandes vil - les ou  
mais ces beaux jours sin - cè - res. Vi - vront leur jeu -  
heart that keeps won - d'ring when, dear, you'll love me a -

G7 C7 F Fdim C7

pla - ges, Sans chan - ger d'a - mour. En ce temps  
nes - se Dans mon sou - ve - by. In times gone  
vain. dear, as in times gone by.

2, 3  
F Bb C7 Bb

**Fine**

mour, | À pré - sent tout seul je vo - yage aus -  
 nir, | While the sun - mer crowds walk as if on  
 by.

Am Bb C7 Bb

si, Je re - vois cam - pagnes et vil - lages,  
 clouds, here am I with just shat - tered schemes.

Gm7 Bb C7 Bb

Et par - fois de - vant mon pia - no as -  
 Is there no re - prise for the mem - o -

Am Bb Am Gm7 C7 D.S. al Fine

sis Je fre - donne cet air du bel - age. En ce temps  
 ries, locked with - in love's hope - chest of dreams? In times gone



# EN ÉCOUTANT MON CŒUR CHANTER

((All of a Sudden) My Heart Sings)

English Words by HAROLD ROME

French Words by JAMBLAN

Music by LAURENT HERPIN

Moderately

Quand je suis loin de vous, Sou - dain je pense à vous,  
*It comes from out the blue, the sud - den thought of you,*

Et le bon - heur m'en - va - hit d'un seul coup,  
*fill - ing my heart up, and thrill - ing me through,*

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C G9

En é - cou - tant mon cœur chan - ter,  
 En é - cou - tant chan - ter mon cœur,  
*All of a sud - den my heart sings,  
 All of a sud - den my heart sings,*

Je vous re - trouve à mes cô -  
 Je trouve en - core a - vec fer -  
*when I re - mem - ber lit - tle  
 when I re - mem - ber lit - tle*

C9 C7

tés,  
 veur.  
*things:  
 things:*

Me ser - rant très fort pour dan - ser,  
 Vo - tre voix grave au bout du fil,  
*the way you dance and hold me tight,  
 your voice up - on the tel - e - phone,*

F Fm C

Guet - tant la nuit pour m'em - bras - ser,  
 Vo - tre sou - ri - re de pro - fil,  
*the way you kiss and say good - night,  
 the lit - tle laugh that's all your own,*

Mur - mu - rant des fo - lies tout  
 Le blue de vos yeux at - ten -  
*the cra - zy things we say and  
 the way a smile lights up your*

66

Gm/Bb A7 D9

bas, Me for - çant a rire aux é - clats,  
 dris, Leur é - clair quand ils sont sur - pris,  
 do, the fun it is to be with you,  
 eyes, the way you look up in sur - prise,

G9 Em G7 C

Ou me fai - sant fer - mer les yeux, A - vec un fris - son mer - veil -  
 Vo - tre bouche d'un rouge é - cla - tant, O che - rie je vous ai - me  
 the mag - ic thrill that's in your touch. Oh, dar - ling, I love you so  
 the mag - ic thrill that's in your touch. Oh, dar - ling, I love you so

Am

leux, Me pres - sant dou - ce - ment les doigts,  
 tant, Et vo - tre pe - tit air co - quin,  
 much, The se - cret way you press my hand  
 much, The fun - ny way you hold your head,

Em

Com - pre - nant mes se - crets é - mois,  
 Quand vous al - lez bla - quer quel - qu'un,  
*to let me know you un - der - stand,*  
*the crazy things you've of - ten said.*

Fmaj7 F7

Pre - nant l'air d'un en - fant gâ - té  
 Vo - tre nez drô - le - ment pli - ssé,  
*the wind and rain up - on your face,*  
*the way your hair won't stay in place,*

C C7

Quand vous vou - lez tout em - por - ter,  
 Vo - tre main douce à ca - res - ser,  
*the breath - less world of your em - brace,*  
*the wind and rain up - on your face,*

F

Fm C

Et sou - dain les yeux é - per - dus,  
 Vos che - veux blonds com - me les blés,  
*your lit - tle laugh and half sur - prise,  
 the way you hold my hand at shows,*

Me ren - dant mon bon - heur per -  
 Tou - jours en train de s'en - vo -  
*the star - light gleam - ing in your  
 the way you wrin - kle up your*

A7 D7 G7

du:  
 ler:  
 eyes:  
 nose:

Tout re - de - vient ré - a - li - té,  
 Tout re - de - vient ré - a - li - té,  
*re - mem - b'ring all those lit - tle things,  
 re - mem - b'ring all those lit - tle things,*

1 2

G7

En é - cou - tant mon cœur chan - ter.  
 En é - cou - tant mon cœur chan -  
*all of a sud - den my heart sings,*

ter.  
 sings.

# ET MAINTENANT

## (What Now, My Love)

Original French Lyric by PIERRE LEROYER

Music by GILBERT BECAUD

English Adaptation by CARL SIGMAN

Moderate Bolero tempo

**F**

*mf*  
R.H.  
L.H.

**Gm7** **F**

Et main - te - nant que vais - je  
 What now my love love que vais - je  
 Now that you love Now that it's

**Bb6** **F6** **Gm7**

fai - re De tout ce temps  
 fa - re Vers quel ne - ant  
 left me live  
 a ver I feel the world

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C7 Fmaj7 F6 Gm7

que se - ra ma vie De tous ces  
 glis - se - ra ma vie Tu m'as laiss -  
 through an - oth - er day Watch - ing my  
 clos - ing in on me Here come the

F Bb6 F6

gens qui m'in - dif - fe - rent  
 sé - la terre en - tiè - re  
 dreams Turn - ing to ash  
 stars Tum - bling a - round me

Gm7 C7

Main - te - nant que tu es par  
 Mais la terre sans toi c'est pe  
 And my hopes in - to bits of  
 There's the sky where the sea should

F Fmaj7 F7 Gm7

tie tit clay be

Tou - tes ces nuits  
 Vous mes a - mis  
 Once I could see  
 What now my love

C7 Am7 Dm7

pour - quoi, pour qui  
 soy - ez gen - tils  
 Once I could feel  
 Now that you're gone

Et ce ma -  
 Vous sa - vez  
 Now I am  
 I'd be a





Gm7 C7 Gm7 C7 F

tin bien numb fool

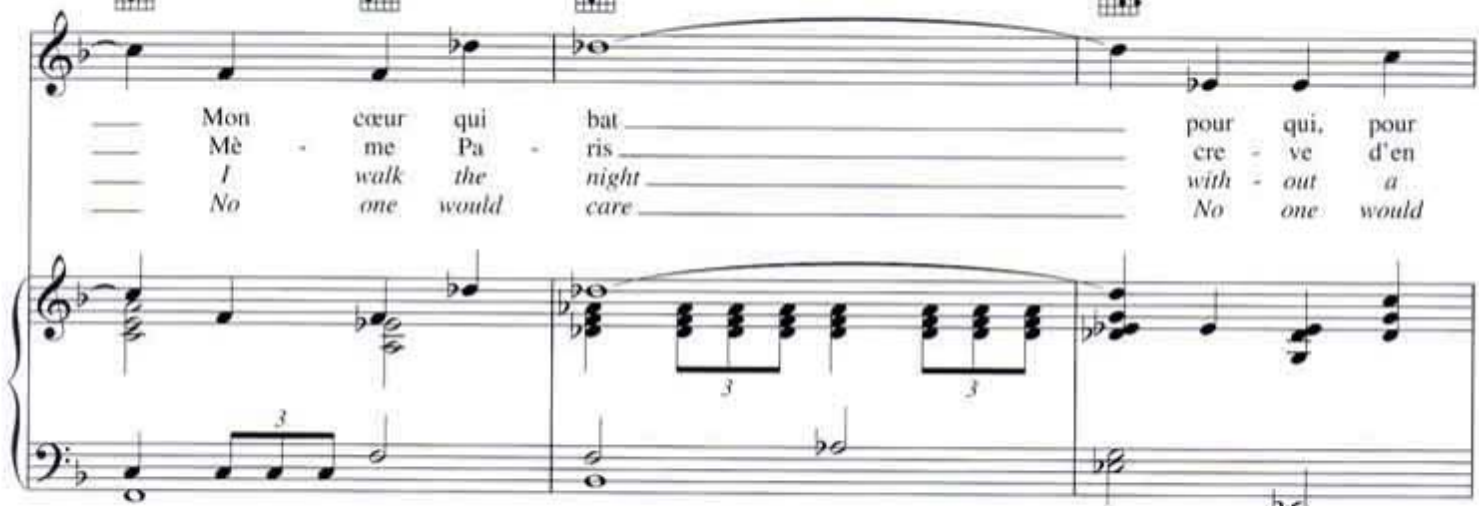
qui re - vient  
 que l'on n'y  
 l've be - come  
 to go on

pour peut rien  
 un - real  
 and on



Mon cœur qui bat pour qui, pour  
 Mè - me Pa - ris cre - ve d'en  
 / walk the night with - out a  
 No one would care No one would












quoi  
 nui  
 goal  
 cry

Qui bat trop fort,  
 Tou - tes ces rues  
 Stripped of my heart,  
 If I should live

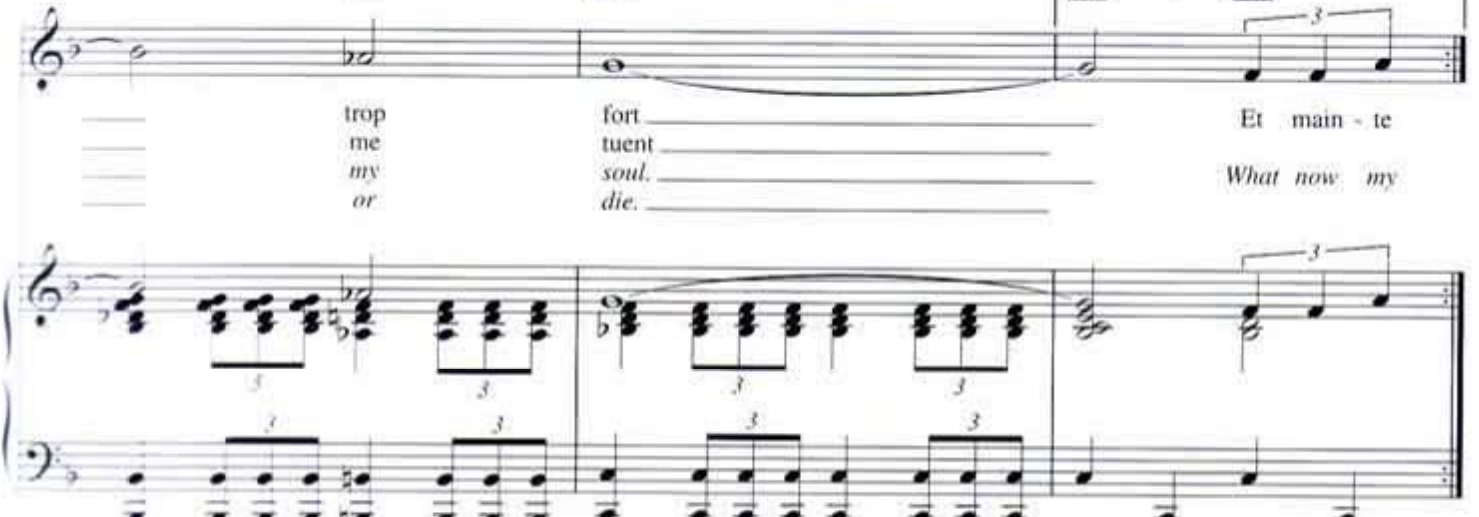


trop  
 me  
 my  
 or

fort  
 tuent  
 soul.  
 die.

Et main - te  
 What now my



1 2

C7 Gm7 F

Je n'ai vrai - ment plus rien a  
 What now my love Now there is

Bb6 F6 Gm7

fai - re Je n'ai vrai - ment  
 noth - ing On - ly my last

C9 Fmaj7 F6

plus good - rien.  
 good - bye.

Fmaj7 F6

# I DREAMED A DREAM

(J'avais rêvé)

from LES MISÉRABLES

Music by CLAUDE-MICHEL SCHÖNBERG

Lyrics by ALAIN BOUBLIL,

JEAN-MARC NATEL and HERBERT KRETZMER

Andante

Eb Eb/D Cm Eb/G  
 J'a - vais rê - vé d'une au - tre  
*I dreamed a dream in days gone*

Ab Ab/Bb Eb Eb/D  
 vie by, quand ma vie pas - sait comme un  
*when hope was high and life worth*

Cm Eb/Bb Ab Ab/G  
 rê - ve J'é - tais prête à toutes le fo -  
*I dreamed that love would nev - er*

Fm7 Bb Eb Eb/D

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Cm7 Eb/Bb Ab Ab/G

lies die. A toutes les pas - sions qui se for -  
I dreamed that God would be for -

Fm7 Bb Eb Eb/D

lè - vent Quand on est jeune, où est le  
giv - ing. Then I was young and un - a -

Cm Eb/Bb Ab Ab/G

mal? Je vou - lais rire, ai - mer et  
fraid, and dreams were made and used and

Fm7 Bb6 Eb Eb/D

vi - vre Dan - ser jus - qu'a la fin du  
wast - ed. There was no ran - som to be

Cm7 Eb/Bb Ab Ab/G Fm7 Bb

bal  
paid.

iv - re du bon - heur d'ê - tre li - bre  
no song un - sung, no wine un - tast - ed.

C C/E Fm C C7

Mais les loups rôdent dans la nuit  
But the ti - gers come at night

et l'un deux flai - ra ma  
with their voic - es soft as

*poco più mosso*

F F/A Bb Bb/D Ebm

tra - ce  
thun - der.

moi j'ai com - blé l'ap - pé - tit  
as they tear your hope a - part.

Bb Eb Fm/Eb Eb Ab/Eb

du pre mier vo - leur qui pas  
as they turn your dream to shame.

*Bb* *Eb* *Eb/D*

se Il a ac - cou - tu - mé ma  
 {He} slept a sum - mer by my  
 {She}

*rall.* *a tempo*

*Cm* *Eb/Bb* *Ab* *Ab/G* *Fm7* *Bb6*

vie à la cha - leur de sa pré - sen - ce  
 side. {He} filled my days with end - less won - der.  
 {She}

*Eb* *Eb/D* *Cm7* *Eb/Bb* *Ab* *Bb6*

et puis un jour il est par - ti en m'ay - ant vo - lé mon en -  
 {He} took my child-hood in {his} stride. but {he} was gone when au - tumn  
 {She}

*Eb* *Bb/D* *Bbm6/Db* *C*

fance came.

*poco accel. e cresc.*

F F/E Dm7 F/C

Par - fois je rêve de lui en - core  
 And still I dreamed { he'd } come to me,  
 { she'd }

*mf più mosso*

Bb Bb/A Gm7 C F F/E

il me sup - plie et il re - gret - te  
 that we would live the years to - geth - er.

mais le rêve s'é - teint au ma -  
 But there are dreams that can - not

Dm7 F/C Bb Bb/A Gm7 C

tin  
 be,

comme les lam - pions d'un soir de pé - te.  
 and there are storms we can - not weath - er.

*cresc.*

F F/E Dm7 F/C

J'a - vais rê - vé d'une au - tre  
 I had a dream my life would

*f appassionato*

B $\flat$  B $\flat$ /A Gm7 B $\flat$ /C C

vie. A peine com - men - cée elle s'a -  
be. so dif - f'rent from this hell I'm

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands. Chord diagrams for B $\flat$ , B $\flat$ /A, Gm7, B $\flat$ /C, and C are provided above the staff.

F F/E Dm7 F/C

chè - ve — j'a - vais rê - vé d'une au - tre vie  
liv - ing, — so dif - f'rent now from what it seemed.

*cresc.* *ff dim. poco rall.*

The second system continues the musical score. The vocal line has a melodic line with a fermata. The piano accompaniment includes dynamic markings: *cresc.* and *ff dim. poco rall.* Chord diagrams for F, F/E, Dm7, and F/C are shown above the staff.

B $\flat$  C F F/E

mais la vie a tu - é mes rêves  
Now life has killed the dream I dreamed.

*mp* *p a tempo*

The third system features a vocal line and piano accompaniment. The vocal line has a melodic line with a fermata. The piano accompaniment includes dynamic markings: *mp* and *p a tempo*. Chord diagrams for B $\flat$ , C, F, and F/E are shown above the staff.

Dm7 F/A B $\flat$  C9 F

*rall.*

The fourth system shows the piano accompaniment for the final part of the piece. It features a melodic line in the right hand and a bass line in the left hand. The tempo marking *rall.* is present. Chord diagrams for Dm7, F/A, B $\flat$ , C9, and F are shown above the staff.



# I LOVE PARIS

from CAN-CAN  
from HIGH SOCIETY

Words and Music by  
COLE PORTER

Moderately

*mf*

C Am

F6 G7 C

Ev - 'ry time I look down on this

F6/C G7/C

time - less town, wheth - er blue or gray be her

C C6 Cmaj7 C Gm6

skies, wheth - er loud be her

A7 D7 Fm6

cheers, or wheth - er soft be her tears, more and more

G7 C C6 Cdim7 G7b9

do I re - al - ize:

### Slow Fox Trot

Cm

I love Par - is in the spring - time,

G7

I love Par - is in the fall,

I love Par - is in the win - ter when it driz - zles,

I love Par - is in the sum - mer when it siz - zles.

I love Par - is ev - 'ry mo - ment,

ev - 'ry mo - ment of the year.

1 love Par - is; why, oh, why do I love Par - is?

Be - cause my love is near.

2 Be - cause my love, be - cause my love

is near.

# I WILL WAIT FOR YOU

from THE UMBRELLAS OF CHERBOURG

Music by MICHEL LEGRAND  
Original French Text by JACQUES DEMY  
English Words by NORMAN GIMBEL

Moderately, with a lilt

Em Bm7 Em N.C. Em

If it takes where for you

E7/G# Am

ev - er I will wait for you; for a  
wan - der, an - y - where you go, ev - ry

Am D7 Am7 D7 G

thou sand re - sum - mers I will wait love for  
day re - mem - ber how I love you

F#m7b5      C7      B7      Em      E7/G#  
 you,      'Til      you're      back      be -      side      me,      'til      I'm  
 so,      In      your      heart      be -      lieve      what      in      my

Am      F#m7b5      Em/G  
 hold      ing      you,      'til      I      hear      you      sigh  
 heart      I      know,      that      for      ev -      er      more

F#m7b5      B7      Em      Bm7      Em      N.C.  
 here      in      my      arms.      An - y -  
 I'll      wait      for

2  
 Em      Bm7      Em6/9      C  
 you,      The      clock      will      tick      a - way      the      hours

**Moderate Swing tempo**

Am7 Em7 C

one by one — and then the time will come when all the wait - ing's done, — the

F#m7b5 B7 C#m7b5

time when you re - turn and find me here and run — straight

F#m7b5 C9 F#m7b5/B B7

to my wait - ing arms, If it

**Tempo I**  
N.C.

Em E7/G# Am

takes for - ev - er I will wait for

you; for a thou - sand sum - mers I will

Am7 D7 Am7 D7

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, with lyrics 'you; for a thou - sand sum - mers I will'. The piano accompaniment is in the right hand, with a bass line in the left hand. Chord diagrams for Am7 and D7 are provided above the vocal line.

wait for you. 'Til you're here be -

G F#m7b5 C7 B7 Em

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'wait for you. 'Til you're here be -'. The piano accompaniment continues. Chord diagrams for G, F#m7b5, C7, B7, and Em are provided above the vocal line.

side me. 'til I'm touch - ing you and for -

E7/G# Am F#m7b5

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with 'side me. 'til I'm touch - ing you and for -'. The piano accompaniment continues. Chord diagrams for E7/G#, Am, and F#m7b5 are provided above the vocal line.

ev - er - more shar - ing your love.

Em/G F#m7b5 B7 Em Bm7 Em Em6/9

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with 'ev - er - more shar - ing your love.'. The piano accompaniment concludes with a final chord. Chord diagrams for Em/G, F#m7b5, B7, Em, Bm7, Em, and Em6/9 are provided above the vocal line.



# IF YOU GO AWAY

French Words and Music by JACQUES BREL  
English Words by ROD MCKUEN

Slowly, with much feeling

C

sky, When our love was new and our hearts were high; When the day was  
do, For what good is love with - out lov - ing you; Can I tell you  
space, Like the emp - ty look I see on your face, I'd have been the

Dm6/F E7 Am

young and the night was long, And the moon stood still for the night-bird's  
now, as you turn to go, I'll be dy - ing slow - ly till the next hel -  
shad - ow of your shad-ow if I thought it might have kept me by your

Am/G F6 E7 To Coda

song. } If you go a - way, if you go a - way, if you go a -  
lo. side. }

Am Dm6 Am Am7

way, if you go a - way. | But if you stay, I'll make you a  
But if you stay, I'll make you a

Am6 E7b9/G# Am Am7

day. Like no day has been, or will be a - gain; We'll sail the sun. We'll ride on the  
 night. Like no night has been, or will be a - gain; I'll sail on your smile. I'll ride on your

Am6 G7 C E7

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

Am Bb Bm7b5 E7

go, I'll un - der - stand, Leave me just e - nough love to fill up my  
 go, I won't cry, Though the good is gone from the word, "good -

Am C Dm Bm7b5

hand, I  
 bye." If you go a - way, if you go a - way, if you go a -

E7 Bm7b5 E7 Bm7b5 E7 Bm7b5 E7

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

E7

D.S. al Coda

If you go a -

CODA

Am Dm6 Am

way, please don't go a - way.

*rit.*

*Additional Lyrics*

1. Ne me quitte pas,  
Il faut oublier  
Tout peut s'oublier  
Qui s'enfuit déjà,  
Oublier le temps  
Des malentendus  
Et le temps perdu  
A savoir comment  
Oublier ces heures  
Qui tuaient parfois  
A coups de pourquoi  
Le coeur du bonheur...  
Ne me quitte pas,  
Ne me quitte pas,  
Ne me quitte pas,  
Ne me quitte pas.

4. On a vu souvent  
Rejaillir le feu  
De l'ancien volcan  
Qu'on croyait trop vieux;  
Il est, parait-il,  
Des terres brûlées  
Donnant plus de blé  
Qu'un meilleur avril,  
Et quand vient le soir  
Pour qu'un ciel flamboie  
Le rouge et le noir  
Ne s'épous'nt ils pas  
Ne me quitte pas,  
Ne me quitte pas,  
Ne me quitte pas,  
Ne me quitte pas.

2. Moi je t'offrirai  
Des perles de pluie  
Venues de pays  
Ou il ne pleut pas;  
Je creuserai la terre  
Jusqu'après me mort  
Pour couvrir ton corps  
D'or et de lumière;  
Je f'rai un domaine  
Ou l'amour s'ra roi  
Ou l'amour s'ra roi  
Ou tu seras reine  
Ne me quitte pas,  
Ne me quitte pas,  
Ne me quitte pas,  
Ne me quitte pas.

5. Ne me quitte pas,  
Je n'vais plus pleurer  
Je n'vais plus parler,  
Je me cach'rai là  
A te regarder  
Causer et sourire  
Et a t'écouter  
Chanter et puis rire:  
Lais's moi de venir  
L'ombre de ton ombre,  
L'ombre de ta main,  
L'ombre de ton chien;  
Ne me quitte pas,  
Ne me quitte pas,  
Ne me quitte pas,  
Ne me quitte pas.

3. Ne me quitte pas,  
Je t'inventerai  
Des mots insenses  
Que tu comprendras,  
Je te parlerai  
De ces amants là  
Qui ont vû deux fois  
Leurs coeurs s'embraser,  
Je te racon'trai  
L'histoire de ce roi  
Mort de n'avoir pas  
Pu te rencontrer  
Ne me quitte pas,  
Ne me quitte pas,  
Ne me quitte pas,  
Ne me quitte pas.

# IL FAIT BON T'AIMER

Words by JACQUES PLANTE  
Music by NORBERT GLANZBERG

## Moderate Waltz

*mp*

**Ab** **Abdim** **Eb/Bb**

**F7** **Fm7/Bb** **Bb7** **G7#5**

**G7#5** **G7** **Cm** **C7** **Fm**

Un jour que j'a - vais du cha - grin  
près de toi je n'ai plus peur

**Bb7** **Eb** **Cm**

Tu l'as fait vo - ler en é - clats Pre - nant mes lar -  
Je me sens trop bien à l'a - bri, T'as fer - mé la



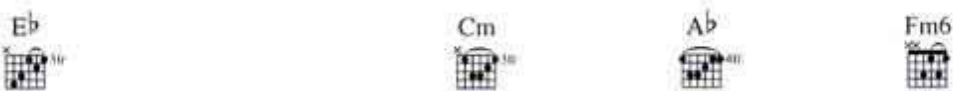
mes dans tes mains. T'as dit: "T'es trop belle pour ces bi - joux - là."  
 porte au mal - heur. Il n'en - tre - ra plus: t'es plus fort(e) que lui.






Pour toi j'ai ap - pris à sou - rire Et dès ce jour -  
 Et quand par la rue je m'en vais Je por - te ma





là, j'ai com - pris Qu'on puisse a - voir peur de mou - rir  
 joie dans les yeux Comm' si tes bai - sers me sui - vaient





Quand on con - naît dé -jà le pa - ra - dis... Il  
 Et que les gens se re - tour - naient sur eux.

*poco rit.*



fait si bon t'ai - mer \_\_\_\_\_ T'as l'air d'être fait(e) pour

*a tempo*

ça, \_\_\_\_\_ Pour être blot - ti(e) les yeux fer - més La

tête au creux de mes bras, \_\_\_\_\_ Ta lèvre ap -

pell' si fort mes bai - sers Je n'ai pas be - soïn d'me for -

Fm Fm7 Fm6 Ebdim Eb/Bb C7  
 cer. J'n'ai qu'à m'lais ser ber cer Et tout de

F7 Bb7 Gm7b5 C7 F7 Bb7  
 vient lé ger. Il fait si bon t'ai

Eb G7#5 G7 Bb7 Ab  
 mer. Au t'ai mer.

Abm Eb Eb6  
 (Vocal line continues with a fermata over a note)



# IF WE ONLY HAVE LOVE

(Quand on n'a que l'amour)

from JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS

French Words and Music by JACQUES BREL  
English Words by MORT SHUMAN and ERIC BLAU

Moderately

**Chorus:**

Quand on n'a que l'a - mour  
 Quand on n'a que l'a - mour  
 If we on - ly have love,  
 If we on - ly have love.

A s'of - frie en par - tage  
 Pour ha - bil - ler ma - tin  
 then to - mor - row will dawn;  
 we can reach those in pain;

**Verse:**

Au jour du grand voy - age  
 Pau - re et ma - lin - drins  
 and the days of our years  
 we can heal all our wounds,

Qu'est no - tre grand a - mour  
 De man - teux de ve - lours  
 will rise on that morn.  
 we can use our own names.

The piano accompaniment features a 4/4 time signature with a moderate tempo. The melody is characterized by triplet patterns in both the treble and bass staves. Chord diagrams for C, Am, Dm, and G7 are provided above the vocal lines.

C Am C Am

Quand on n'a que l'a-mour  
 Quand on n'a que l'a-mour  
*If we on - ly have love,  
 If we on - ly have love.*

Mon a - mour toi et moi  
 A of - frir en pri - ère  
*to em - brace with - out fears;  
 we can melt all the guns:*

Dm G7 Dm C

Pour qu'É - cla - tent de joie  
 Pour les maux de la terre  
*we will kiss with our eyes  
 and then give the new world*

Chaque heu - re et chaque jour  
 En sim - ple trou - ba - dour  
*we will sleep with - out tears,  
 to our daugh - ters and sons.*

E7 Am E7 Am

Quand on n'a que l'a-mour  
 Quand on n'a que l'a-mour  
*If we on - ly have love,  
 If we on - ly have love.*

Pour viv - re nos pro-messes  
 A of - frir à ceux - là  
*with our arms o - pened wide;  
 then Je - ru - sa - lem stands;*

F G7 C

Sans nul - le au - tre rich - esse  
Dont l'u - ni - que com - bat  
*then the young and the old  
and then death has no shad - ow,*

Que d'y croi - re tou - jours  
Est de cher - cher le jour  
*will stand at our side,  
there are no for - eign lands.*

E7 Am E7 Am

Quand on n'a que l'a-mour  
Quand on n'a que l'a-mour  
*If we on - ly have love,  
If we on - ly have love,*

Pour meu - bler de mer - veilles  
Pour tra - cer un che - min  
*love that's fall - ing like rain,  
we will nev - er bow down;*

F G7 Bm7b5 E7

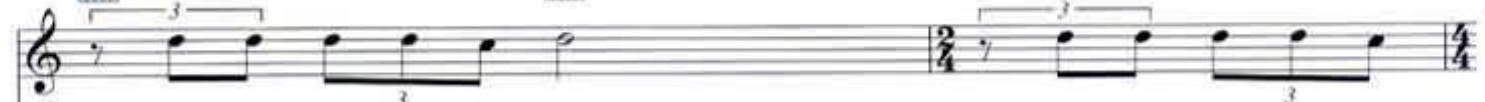
Et cou - vrir de so - leil  
Et for - cer le de - stin  
*Then the parched des - ert earth  
We'll be tall as the pines,*

La lai - deur des fau bourgs  
A cha - que car - re - four  
*will grow green a - gain,  
nei - ther he - roes nor clowns.*



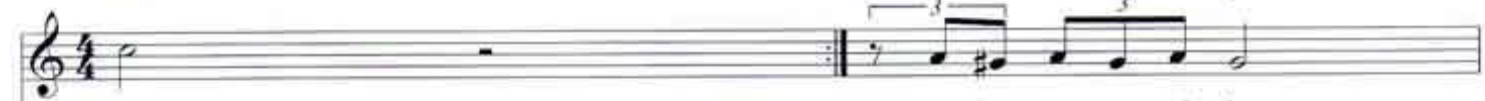
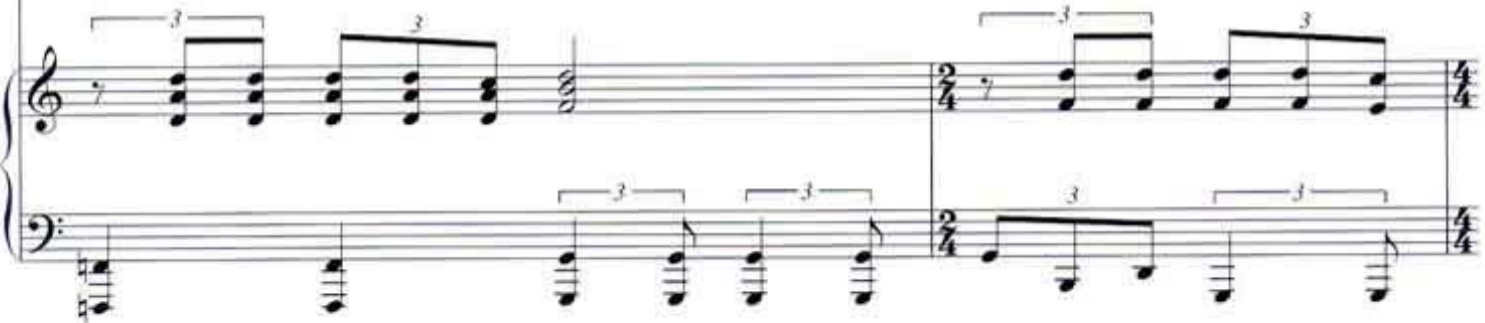
Quand on n'a que l'a-mour  
 Quand on n'a que l'a-mour  
*If we on - ly have love,  
 If we on - ly have love,*

Pour u - ni - que rai - son  
 Pour par - ler aux ca - nons  
*for the hymn that we shout,  
 then we'll on - ly be men,*



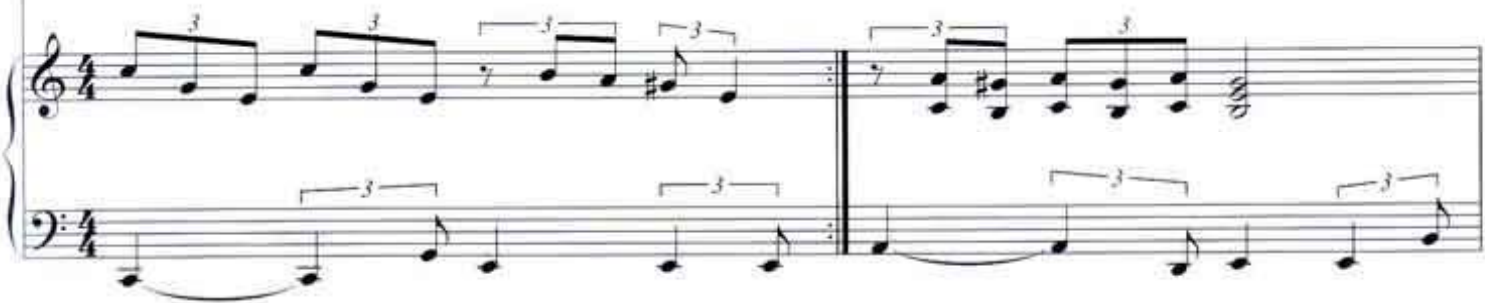
Pour u - ni - que chan - son  
 Et rien qu'u - ne chan - son  
*for the song that we sing,  
 and we'll drink from the Grail*

Et u - ni - que se -  
 Pour con - vain - cre un tam -  
*then we'll have a way  
 to be born once a -*



cours  
 bour  
 out.  
 gain.

A - lors sans a - voir rien  
*Then with noth - ing at all,*



Am E7 F G7

Que la for - ce d'ai - mer  
but the lit - tle we are.

Nous au - rons dans nos mains,  
We'll have con - quered all time, A - all

C Am

mis space. le monde en tier  
the sun, and the stars.

C Am Fm G7 C

# IT MUST BE HIM

(Seul sur son étoile)

Words and Music by GILBERT BECAUD  
and MAURICE VIDALIN  
English Adaptation by MACK DAVID

Moderately

Chord progression for the first system: Eb, Eb6, Ebmaj7, Eb6, Eb, Eb6.

*mf*

Chord progression for the second system: Ebmaj7, Eb6, Eb, Eb6, Ebmaj7, Eb6.

I tell my - self, what's done is done.  
Af - ter a while I'm my - self a - gain.


*p*

Chord progression for the third system: Eb, Eb6, Ebmaj7, Eb6, Fm7, Bb7.


I tell my - self, don't be a fool, Play the field, Have a  
I pick the piec - es off the floor, put my heart on the

Chord progression for the fourth system: Fm7, Bb7, Fm7, Bb7, Ebmaj7, Eb6.

lot of fun, It's eas - y when you play it cool,  
shelf a - gain. { He'll } nev - er hurt me an - y - more.  
{ She'll }




I tell my - self, don't be a chump, Who cares? — Let <sup>{him}</sup>  
 I'm not a pup - pet on a string, I'll find some - bod - y <sub>{her}</sub>






stay a - way, That's when the phone rings, and I jump,  
 new some - day, That's when the phone be - gins to ring,





and as I grab the phone I pray; } Let it please be <sup>{him,}</sup>  
 and once a - gain I start to pray; } <sub>{her,}</sub> oh,





dear God. It must be <sup>{him,}</sup> it must be <sup>{him,}</sup> or I shall die, \_\_\_\_\_  
<sub>{her,}</sub> <sub>{her,}</sub>



Fm7 Bb7 Eb6 Ebmaj7 Eb6 Eb Eb6

or I shall die. Oh, hel - lo, hel - lo, my

Ebmaj7 Eb Ebmaj7 Eb Ebmaj7 Eb6

dear God. It must be {him,} but it's not {him,} and  
 {her,} {her,}

Fm7 Bb7 Fm7 Bb7 Eb6 Ebmaj7 Fm7 Bb7

then I die. {That's when I die.

Eb6 Ebmaj7 Fm7 Bb7 Eb6 Ebmaj7 Eb(add2) Eb

gain, I die. A - gain, I die.



# IT WAS ME

## (C'était moi)

French Words by MAURICE VIDALIN

English Words by NORMAN GIMBEL

Music by GILBERT BECAUD

Slowly

Dm9

G7#5(b9)

Em7

A7#5(b9) Dm7(add4)

Bb9#11 A7#5

Ab7#11

G13

Who's the  
Ce - lui

C

Dm9

Em7

Dm9

C

Dm9

Em7

Dm9

one you would find on the beach ev - 'ry day, ly - ing there on the shore while his friends swim a - way, ly - ing  
qu'on ap - pe - lait le vo - you de la plage, qui vi - vait tout l'è - tè jam - bes nues, che - veux fous, qui ne

F

G7

Dm7(add4)

G7

there in the sand on - ly inch - es from you, watch - ing you ev - 'ry day till the sum - mer was through? It was  
pa - vait ju - mais les gau - fres ni les glaces, qui te je - tait de l'eau, des al - gues et caill - loux c'é - tait

C

A7b9

D9

G7b9

C

Dm9

Em7

Dm9

me.  
moi.

Who would help gath - er shells for the brace - let you made? Who would  
Mais qui sa - vait le nom des quatre mil - le è - toiles et te

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English Words Renewed 1990 by NORMAN GIMBEL and Assigned to GIMBEL MUSIC GROUP, INC. (P.O. Box 15221, Beverly Hills, CA 90209 USA) for the world

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C Dm9 Em7 Dm9 F G7

find you the cups for the pink lem - on - ade? Who was al - ways be - side you when - ev - er you'd swim, when you  
*pren - dit la main pour mieux te les comp - ter, qui fai - sait d'un o - rage u - ne car - te pos - tale en des -*

Dm7(add4) G7 C6 C7

sat by the sea as the day - light grew dim? It was me. It was me. Now that  
*si - nant ton cœur sur le sa - ble mouil - le, c' - é - tait moi, c' - é - tait moi! Ce - lui*

F Em A13

sum - mer is gone and the warm skies are cold, and the soft winds are crisp with their win - ter - y chill, do you  
*qui se di - sait pro - fes - seur de ten - dresse, qui se mo - quait de toi quand tu ne vou - lais pas, ce - lui*

Dm G13 C/E Cm/Eb Dm7(add4) G7

ev - er think back on the night when we kissed? Can you ev - er for - get? I know I nev - er will. Who's the  
*qui se var - tait d'a - voir eu des prin - cesses et de se fi - an - cer, mais de n'è - pou - ser pas, mais qui*

C Dm9 Em7 Dm9 C Dm9 Em7 Dm9

one next to you in the group pho - to - graph? Who's the one with the face too un - hap - py to laugh? Stand - ing  
*ri - ait trop fort en ou - vrant ton cor - sage ou qui ne ri - ait plus en tou - chant tes ge - noux: qui s'en -*

F G7 Dm7(add4) G7

there look - ing down, so un - cer - tain and shy, like a boy who's in love, so in love he could cry? It was  
*dor - mait tout deux sur ton è - pau - le sage, qui t'ap - pe - lait "pas belle" et qui tai - mait beau - coup, c'é - tait*

C6 Cmaj7 Dm7 G13

me. It was me. Me, find - ing out it was  
*moi, c'é - tait moi, Moi, dé - cou - vrant que c'é - tait*

1 C6 A7b9 D9 G7#5(b9) 2 C6 Bb13 C6/9

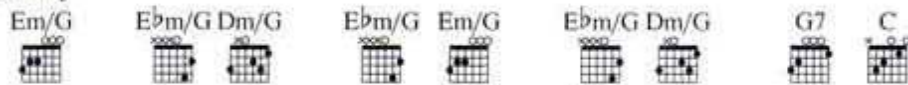
you. Who's the you.  
*vous, Ce - lui vous,*

# JE NE SAIS PAS

## (To You, My Love)

French Lyric and Music by LOUIS GASTE  
English Lyric by JACK LAWRENCE

Slowly



N.C. G7

Je ne sais pas ce qui m'at - ti - re, Est - ce ses yeux ou son sou -  
I ded - i - cate my song to you, my love, the words, the tune be - long to

B7 C G7

ri - re Ou bien le char - me de la voix Lors - { qu'il } mur -  
you, my love, so when you hear this mel - a - dy be - { qu'ell' } gin, you'll

C G7

mure: tout près de moi. Quand { il m'em-bras-se } sur les lè - vres,  
know: what's in my heart. I ded - i - cate my pray'rs to you, my love, { je l'em-bras-se }

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B7 C

Je sens mon - ter com - m' u - ne fie - vre, ( Dès qu'il me serre en - tre ses )  
*the vows a lov - er swears to you, my love, ( Quand je la serre en - tre mes )*  
*and just as long as time it -*

G7 C6 F G7#5

bras Plus rien n'ex - iste au - tour de moi.  
*self en - dures, what's mine is yours, sweet - heart.*

C6 F F#dim7

Je ne sais pas pour-quoi je t'ai - me Je ne sais pas, Je ne sais  
*I'll wait from now un - til for - ev - er, to hold you close, to make you*

C D7

pas; C'est mon cœur qui ré - pond lui - mè - me,  
*mine; but please don't make me wait for - ev - er,*

Ne cher-che pas, ne cher-che pas. Je ne sais pas pour-quoi je  
 for - ev - er's such a long, long time! So take my song and take the

G7 Ab9 G7

trem - ble, L'i - dée de ne plus être en - sem - ble;  
 pray'rs I give. my hand, my heart, the ver - y life I live;

B7 C

Mais re-vien nent tou-tes mes joies Quand { il } est là, tout con - tre moi.  
 and let the flame of love come burn - ing through, from me to you, my love.

G7 C6 Ab7

Je ne sais pas ce qui m'at - moi.  
 I ded - i - cate my song to love.

G7 C6

rall.

# J'AI TA MAIN

## (Holding Hands)

French Lyrics by CHARLES TRENET and RAOUL BRETON  
 English Lyrics by HAROLD ROME  
 Music by CHARLES TRENET

Moderately

G Am Am7b5 D7

*mf*

Nous  
Je  
No

Gm Cm Gm Cm Gm Cm

som - mes al - lon - gés Sur l'her - be de l'é - té Il est  
 ne te con - nais pas Tu ne sais rien de moi, Nous ne  
 mat - ter what we do, it's al - ways fun with you by my

Gm Cm Gm Cm Gm Cm

tard on en - tend chan - ter Des a - mou - reux et des oi -  
 sommes que deux va - ga bonds Fil - le des bois mau - vais gar -  
 side, a ride in the park, stroll in the dark, al - ways a

The musical score is presented in three systems. Each system includes a vocal line with lyrics in French and English, and a piano accompaniment with treble and bass staves. Chord diagrams for guitar are provided above the vocal line for each system. The tempo is marked 'Moderately' and the piano part begins with a dynamic marking of 'mf'. The key signature is one flat (F major/D minor) and the time signature is common time (C).

G D7 Gm Cm

seaux, çon, lark! On en - tend chu - cho - ter le  
Ta robe est dé - chi - rée, je  
We sit in a ca - fé, a

Gm Cm Gm Cm D7 D+

vent dans la cam - pagne On en - tend chan - ter la mon - tagne. J'ai ta  
n'ai plus de mai - son, Je n'ai plus que la belle sai - son. Et ta  
mov - ie or a play, it's the same, our own lit - tle game. Here we

*rit.* *a tempo*

Slowly, with expression

G D9 Am7 D7

main dans ma main Je joue a - vec tes doigts  
main dans ma main Qui joue a - vec mes doigts  
go, hold - ing hands, just like kids, you and I.



G7 F G7 C

j'ai mes yeux dans tes yeux Et par - tout l'on ne voit  
*in a glow, hold - ing hands, as the hours go by.*

Am7 D6 Cdim Em

Que la nuit, bel - le nuit, que le ciel mer - veil - lueux  
*In our own se - cret way, with a fin - ger's ca - ress,*

B Em A9 Am7 D7

Tout fleu - rit, pal - pi - tant, tendre et mys - té - ri - eux.  
*we've got so much to say that no neigh - bor can guess.*

D+ G D9 Am7 D7

Viens plus près mon a - mour, ton cœur con - tre mon cœur  
*So cor - rect, who'd sus - pect it meant ev - er so much.*

G7 F G7

Et dis moi qu'il n'est pas de plus  
 Not a word can be heard, but as

C Am7 D6 Cdim

char-mant bon - heur. Que ces yeux dans le ciel. Que ce  
 our fin - gers touch. On ou - blie l'a - ven - ture, et la  
 off we go on a cloud, all a

Em6 Em7 A7 G A7 Am7 D7

ciel dans tes yeux. Que ta main qui joue a - vec ma  
 route et de - main. Mais qu'im - por - te puis - que j'ai ma  
 lone in the crowd, speak - ing love to - geth - er hold - ing

1 2

G Gdim D D+ G Cm G

main, J'ai ta main.  
 main, Et ta main.  
 hands! Here we hands!

# JE SAIS COMMENT

Lyric by JULIEN BOUQUET  
Music by JULIEN BOUQUET and ROBERT CHAUVIGNY

Moderately, in 2

**Dm** **Bbmaj7**

E - cou - te moi mon a - mi  
Tu ne dis rien mon a - mi

Ai - mes - tu la li - ber -  
Et tu as au fond des

**Gm6** **A7b9** **Dm**

té  
yeux

Vou - drais - tu t'en - fuir d'i - ci  
Plus de rê - ves que d'en - vie

**G7** **A7b9** **Dm**

Ai - me - rais - tu t'é - va - der  
Pour voir ce coin de ciel bleu

Veux - tu re - vivr' à la  
Tu crois que je t'ai men -

**D7** **Gm7**

vie  
ti

Mar - cher sans chaîn' à tes pieds  
Que je n'ai pas de se - cret



Ddim                      A7

tom-ber en pous-sièr' Ce mur é-norm'd'é-nor-mes pierr's Je sais com-ment Com-ment sor-  
ser de nos mains nues Tout's nos en-trav's sans ê-tre vus Je sais com-ment Com-ment sor-

Em9                      A7b9                      D                      A9                      D                      A9                      D                      C#dim

tir de ce ca-choy Fer-mé comm' ne l'est qu'un tom-beau Je sais com-ment Re-voir des fleurs sous un ciel  
tir de ce ca-choy Sans ris-que d'y lais-ser la peau Je sais com-ment Re-voir des fleurs sous un ciel

D                      A9                      D                      A9                      D                      A9                      1 D

bleu Je sais com-ment A-voir le cœur libr' et heu-reux.  
bleu Je sais com-ment A-voir le cœur libr' et heu-

2 Bb7                      D6

reux.

# L'ACCORDÉONISTE

Words and Music by  
MICHEL EMER

With spirit

Musical notation for the first system, featuring a piano introduction with a G7 chord diagram above the staff.

Musical notation for the second system, including a vocal line with lyrics "La La La" and a piano accompaniment with a "rall." marking.

Musical notation for the third system, including a vocal line with lyrics and a piano accompaniment with an "a tempo" marking.

Chord diagrams for the third system: Cm, G, Cm7, F, G7b9, Cm, G, Cm7.

Lyrics:  
 fill' de joie est bel - le Au coin d'la rue, là - bas. Elle a un' cli - en - tè - le Qui  
 fill' de joie est tris - te Au coin d'la rue, là - bas. Son ac - cor - dé - o - nis - te. Il  
 fill' de joie est seu - le Au coin d'la rue, là - bas. Les fill's qui font la gueu - le. Les

F G7b9 Cm Fm Edim7 Fm7 Ddim7 C7 Fm

lui rem-plit son bas. Quand son bou-lot s'a-chè-ve, Ell' s'en va à son tour Cher-  
est par-ti. sol-dat. Quand il r'vien-dra d'la guer-re, Ils pren-dront un' mai-son; Ell'  
hom-mes n'en veu'nt pas! Et tant pis si ell' crè-ve, Son homm' ne r'vien-dra plus; Fi-

C7 Fm Ab9 G7 Cm Bdim7/C Cm7

cher un peu de rê-ve Dans un bal du fau bourg. Son homme est un ar-tis-te, C'est  
se-ra la cuis-siè-re, Et lui fe-ra l'pa-tron. Que la vie se-ra bel-le, Ils  
nis, tous ses beaux rê-ves, Sa vie, elle est fou-tu'. Pour-tant ses jam-bes tris-tes, L'en-

F7 G7 Cm Bdim7/C Cm7 Fm6 Edim Fm Ab9

un drôl' de p'tit gars. Un ac-cor-dé-o-nis-te Qui sait jouer la ja-  
s'ront de vrais pa-chas, Et tous les soirs pour el-le, Il joue-ra la ja-  
train-ent au bouis bouis Où y'a un autr' ar-tis-te Qui joue tou-te la

Dm7
G7
Dm7
G7

va... Elle é -  
 va... Elle en -  
 nuit... Elle é -

C
Cmaj7
C6
C
C6

cout' la ja - va Mais ell' ne la dans' pas, Ell' ne re - gar - de  
 tend la ja - va Qu'elle fre - don - ne tout bas, Ell' re - voit son ac -  
 cout' la ja - va Elle en - tend la ja -

*3rd time 8va* -----

Gdim
G7
Dm
Db+

mêm' pas la pis - te, Mais ses yeux a - mou - reux Sui - vent  
 cor - dé - o - nis - te, Et ses yeux a - mou - reux Sui - vent  
 va Elle a fer - mé les yeux

*3rd time 8va* -----





le jeu ner - veux Et les doigts secs et longs de l'ar - tis - te.  
 le jeu ner - veux Et les doigts secs et longs de l'ar - tis - te.  
 Les doigts secs et ner - veux





— Ça lui rentr' dans la peau. Par le bas, par le haut, Elle a  
 — Ça lui rentr' dans la peau. Par le bas, par le haut, Elle a  
 — Ça lui rentr' dans la peau. Par le bas, par le haut, Elle a





en - vie d'chan - ter, C'est phy - si - que... Tout son être est ten -  
 en - vie d'pleu - rer, C'est phy - si - que... Tout son être est ten -  
 en - vie d'cri - er, C'est phy - si - que... A - lors pour ou - bli -



1, 2



du, Son souffle est sus - pen - du, C'est u - ne vrai' tor - du' d'la mu - si - que.  
 du, Son souffle est sus - pen - du, C'est u - ne vrai' tor - du' d'la mu - si - que.  
 er Ell' s'est mise à dan - ser, A tour - ner au son de la mu -

3



si - que.



NC.



Ar - rê - tez... Ar - rê - tez la mu - si - que!

# L'AME DES POETES

## (Poet's Dream)

French Lyrics and Music by CHARLES TRENET  
English Lyrics by MAL PETERS

Moderate Waltz

*mf*

Cm Fmaj9 Cm Fmaj9

Cm F7 Bbmaj7 Bb

Long - temps, long - temps, long -  
Long af - ter po - ets

temps a - près que les po - ètes ont dis - pa - ru  
dis - ap - pear, the songs they wrote will still be there,

Cm Dm Eb Cm

Cm(maj7) Cm7 F7 Cm F7 Cm7

Leurs chan - sons courent en - core  
on your lips, in the streets,

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F7 Bbmaj7 Bb

— dans les rues. — La foule les  
— ev - 'ry - where. — The pass - ing

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature is B-flat major (two flats). The vocal line begins with a melodic phrase in the first two measures, followed by a longer note in the third measure, and then a series of eighth notes in the fourth and fifth measures. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for F7, Bbmaj7, and Bb are provided above the vocal staff.

Dm Eb

chante un peu dis - traite en i - gno - rant le nom d'au -  
crowds that hur - ry by don't care a bit whose mel - o -

The second system continues the musical score. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. Chord diagrams for Dm and Eb are provided above the vocal staff.

Cm Cm(maj7) Cm7 F7 Cm F7

teur — Sans sa - voir pour qui bat -  
dy, — or whose words, or how they

The third system of the musical score. The vocal line features a melodic phrase in the first two measures, followed by a longer note in the third measure, and then a series of eighth notes in the fourth and fifth measures. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Cm, Cm(maj7), Cm7, F7, Cm, and F7 are provided above the vocal staff.

Cm7 F7 Bbmaj7

tait — leur cœur. —  
came — to be. —

The fourth system of the musical score. The vocal line has a similar rhythmic pattern to the previous systems. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. Chord diagrams for Cm7, F7, and Bbmaj7 are provided above the vocal staff.

**Bb7** **Eb**

Par - fois on change un mot, u - ne phrase, Et quand on est à  
*Some-times it's strange, the things that they change, some-times they don't re -*

**C7**

court d'i - dées On fait \_\_\_\_\_ la la la la la  
*call a line at all: \_\_\_\_\_ and they hum, "la, la,*

**F7** **Cm** **F7**

la \_\_\_\_\_ La la la la la la \_\_\_\_\_ Long -  
*la, \_\_\_\_\_ la, la, la, la, la, la, \_\_\_\_\_ Long*

**Bb**

temps. long - temps, long - temps a - près que les po -  
*af - ter po - ets dis - ap - pear, the songs they*

Dm
Eb
Cm
Cm(maj7)
Cm7

êtes *wrote*    ont *will*    dis *still*    pa *be*    ru *there,*

F7
Cm
F7
Cm7
F7

Leurs *on*    chan *your*    sons *lips,*    courent *in*    en *the*    core *streets,*    dans *ev-*    les *'ry*

Bbmaj7
Bb

rues, *where.*    Un *Some*    jour *day*    peut *per-*

être, *haps,*    bien *when*    a *I*    près *am*    moi *gone,*    Un *my*    jour *song*    on *will*    chan *car*    te *- ry*

F7 Cm

ra - on; Cet air sung pour ber - cer un cha -  
 on; be sung per - haps, where lights are

F7 Cm7 F7 F+ Bb6

grin. Ou quel - qu'heu - reux - des - tin Fe -  
 gay. in some bright cab - a - ret. Be

Bb

ra - t'il vivre un vieux men - dant Ou dor - mir  
 played, per - haps, on soft gui - tars, or - hummed be -

Bb7 Eb G7 Cm F7 F#dim

un en - fant Tour - ne - ra - t'il au  
 neath the stars; make hours fly, as

Gm C7 F7

bord de l'eau Au prin - temps sur un pho - no.  
 lov - ers sigh, or be a child's lull - a - by.

Bb

Long - temps, long - temps, long - temps a - près que  
 Long af - ter po - ets dis - ap - pear, the

Dm Eb Cm Cm(maj7)

les po - ètes ont dis - pa - ru  
 songs they wrote will still be there,

Cm7 F7 Cm F7 Cm7

Leurs chan - sons courent en - core  
 on your lips, in the streets,



F7 Bbmaj7

— dans les rues. — Leur  
— ev - 'ry - where. — The

F7 Cm F7 Cm7 F7

âme lé - gère et leurs chan - sons qui ren - dent  
dreams they weave of life and love, gay sou - ve -

Cm F7 Cm7 F7 Bb Bb7

gais, qui ren - dent tristes Filles et gar - çons, Bour -  
nirs that whis - per of laugh - ter and tears, will

Eb Cm7 F7 Bb

geois, ar - tistes — Ou va - ga - bonds.  
warm your hearts, — down through the years.

*rit.*

# LA MARSEILLAISE

Words and Music by  
CLAUDE ROUGET DE LISLE

Heroically

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems, each with a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams above the staff.

**System 1:** The piano part begins with a forte (*f*) dynamic. Chords G/D, D, and G/D are indicated. The vocal line starts with a quarter note G4, followed by a quarter rest, and then a quarter note A4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

**System 2:** The vocal line contains the lyrics: "1. Al-lons, en - fants de la Pa - tri - e, Le jour de gloire est ar - ri -". Below the first line, it says "2.,3. (See additional lyrics)". Chords D, G, D, G, C, Am, and D7 are indicated above the staff.

**System 3:** The vocal line continues with: "vé: Con - tre nous de la ty - ra - ni - e, L'é - ten -". Chords G, G/D, and D are indicated above the staff.

**System 4:** The vocal line concludes with: "dard san - glant est la - vé, L'é - ten - dard — san - glant est le -". Chords D7 and G are indicated above the staff. The final measure is marked "N.C." (No Chord).

vé. En - ten - dez - vous, dans les cam - pa - gnes. Mu -

D7 G G7/B

gir ces fé - ro - ces sol - dats? Ils vien - nent jus - que dans nos

C A7/E D Gm

bras. É - gor - ger nos fils, nos com - pa - gnes. Aux

D/F# A7/E Eb7 Dsus D

ar - mes, ci - toy - ens! For - mez vos ba - tail -

G D G

D G D7 G G/F C/E G/B C

lons! Mar - chons, mar - chons! Qu'un sang im -

D7 G/D D7 1, 2 G 3 G

pur a - breu - ve nos sil - lons! A-mour Sa - lons!

#### Additional Lyrics

2. Amour Sacré de la Patrie,  
 Conduis, soutiens, nos bras vengeurs.  
 Liberté, liberté chérie  
 Combats avec tes défenseurs!  
 Combats avec tes défenseurs!  
 Sous nos drapeaux, que la victoire  
 Accours à tes mâles accents!  
 Que tes ennemis expirants  
 Voient ton triomphe et notre gloire.  
 Aux armes, etc.

3. Nous enterons dans la carrière  
 Quand nos aînés n'y seront plus.  
 Nous y trouverons leur poussière  
 Et la trace de leurs vertus,  
 Et la trace de leurs vertus,  
 Bien moins jaloux de leur survivre  
 Que de partager leur cercueil  
 Nous aurons le sublime orgueil  
 De les venger ou de les suivre.  
 Aux armes, etc.

#### English Translation

1. Arise you children of our Motherland.  
 Oh now is here our glorious day!  
 Over us the bloodstained banner  
 Of tyranny holds sway!  
 Of tyranny holds sway!  
 Oh, do you hear there in our fields  
 The roar of those fierce fighting men  
 Who came right here into our midst  
 To slaughter sons, wives and kin?  
 To arms, oh citizens!  
 Form up in serried ranks!  
 March on, march on!  
 And drench our fields  
 With their tainted blood!

2. Supreme devotion to our Motherland,  
 Guides and sustains avenging hands.  
 Liberty, oh dearest Liberty,  
 Come fight with your shielding hands!  
 Come fight with your shielding hands!  
 Beneath our banner come, oh Victory,  
 Run at your soul-stirring cry.  
 Oh come, come see your foes now die,  
 Witness your pride and our glory,  
 To arms, etc.

3. Into the fight we too shall enter,  
 When our fathers are dead and gone,  
 We shall find their bones laid down to rest  
 With the fame of their glories won,  
 With the fame of their glories won!  
 Oh, to survive them care we not,  
 Glad are we to share their grave,  
 Great honor is to be our lot  
 To follow or to venge our brave,  
 To arms, etc.

# LA PETIT VALSE

(The Petite Waltz)

English Lyric by E.A. ELLINGTON  
and PHYLLIS CLAIRE  
Music by JOE HEYNE

**Brightly**

*mf*

F

C/E

G7

C


Je ne sais  
I heard a

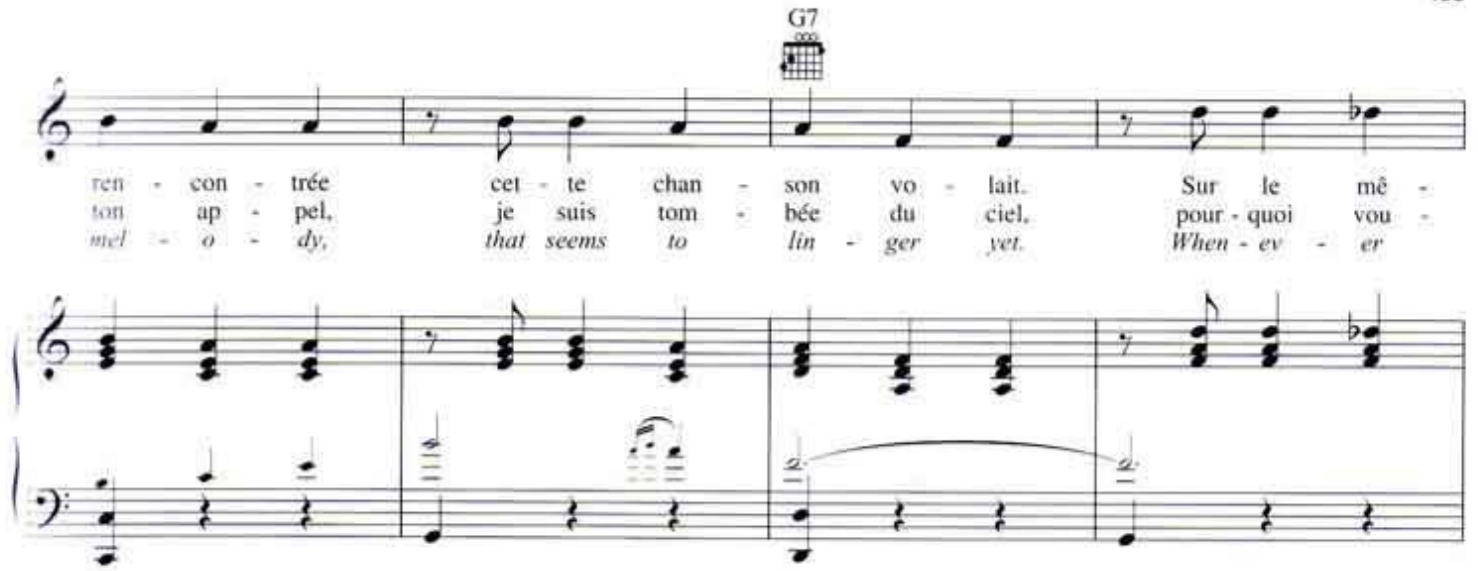
*optional*

d'ou tu viens, je ne sais d'ou ell' vient, quand je t'ai  
d'ou tu viens, je ne sais d'ou je viens, en - ten - dant  
mel - o - dy, the night that we first met, a haunt - ing

*(counter-melody)*

The musical score is written in 3/4 time. The piano part begins with a treble clef and a dynamic marking of *mf*. The bass line features a waltz-like pattern. Chord diagrams for F, C/E, G7, and C are provided above the staff. The vocal line includes French and English lyrics. An optional piano accompaniment is shown below the main piano part. A counter-melody is indicated in the final system.

G7 



ren - con - trée cet - te chan - son vo - lait. Sur le mê -  
 ton ap - pel, je suis tom - bée du ciel, pour - quoi vou -  
 mel - o - dy, that seems to lin - ger yet. When - ev - er



me che - min, vous vous don - niez la main, vous é - tiez  
 loir gar - der mon re - frain pri - son - nier? Les chan - sons  
 l'm a - lone, the mu - sic comes to me, and like our

C 



tou - tes deux un tré - sor mer - veil - leux. J'ai ou - vert  
 des jar - dins doi - vent cou - rir sans fin. Lais - se moi  
 kiss of love, it was - n't meant to be. Once a -

ma mai - son a ta jo - lie chan - son, et j'ai ou -  
 m'en - vo - ler vers d'au - tres fi - an - cés, of - frir aux  
 gain we glide to ev - 'ry mag - ie strain, and I hold

A7 Dm

vert mon coeur a ton jo - li bon - heur, De - puis, sous  
 a - mou - reux des re - frains blancs et bleus, Pa - reil - le  
 heav - en close with - in my arms a - gain. Though it's

Fm C/E D#dim7

no - tre toit, nous vi - vons tous les trois, la val - se,  
 à une fête, je ne fais que pas - ser, al - lant de  
 just a dream, a bit of bit - ter - sweet, it's our

G7/D G7 C

NC. To next strain

toi et moi, i - vres de  
 coeur en coeur por - ter bon -  
 mel - o - dy, a waltz pe - tite. joie.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat). It begins with a G7/D chord, followed by a G7 chord, and then a C major chord. The lyrics are: "toi et moi, i - vres de / coeur en coeur por - ter bon - / mel - o - dy, a waltz pe - tite. joie." The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand plays chords and single notes, while the left hand plays a simple bass line. A dashed line labeled "(8va)" indicates an octave transposition for the right hand in the piano part. The system ends with a "To next strain" instruction and a double bar line.

2 C F

Fine

heur. O! pe  
 tite. Gay, gay ti - te

(counter melody)

(8va)

(melody)

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a C major chord and ends with a "Fine" instruction. The lyrics are: "heur. O! pe / tite. Gay, gay ti - te". The piano accompaniment continues with chords and a bass line. A dashed line labeled "(8va)" indicates an octave transposition for the right hand. A section of the piano part is labeled "(counter melody)" and "(melody)". The system ends with a double bar line.

val - se, Si mon (a - mie) par -  
 mu - sic, though we (a - mi) a -

(a - mie) (a - mi)

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat. The lyrics are: "val - se, Si mon (a - mie) par - / mu - sic, though we (a - mi) a -". The piano accompaniment continues with chords and a bass line. A dashed line labeled "(8va)" indicates an octave transposition for the right hand. The system ends with a double bar line.



C7

tait. *part.* O! Why, pe - ti - te why - should - this

val - se. Je crois que j'en mour -  
mu - sic bring tear - drops to my

F

rais. *heart?* Mais tu nous pro -  
l'll dance with a

D7

tè - ges par ton sor - ti -  
mem - ry while I rem - i -

Gm  Bbm6 



le ge, El le ne pour  
 nisce, to Car (opt.) il ne pour  
 night l'll drink a




F/A  Abdim7  C7/G  C7 

rait ja - mais s'en al - ler si tu res -  
 toast, a - mais toast to the ghost of your last



F  A7 

tais. \_\_\_\_\_  
 kiss. \_\_\_\_\_



Dm  A7 



Dm Gm G#dim7

1. Un, deux, trois, la chan - son, la chan - son  
 2. Un, deux, trois, dou - ce - ment, dou - ce - ment  
 1. Why is that mel - o - dy for - ev - er  
 2. I hear it ev - 'ry - where, this mu - sic

F/A G#dim7 C7/G C7

me ré - pond. Un, deux, trois, ell' pour - suit Sa mé - lo -  
 ell sou - rit, un, deux, trois, mais pour - tant El - le me  
 haunt - ing me when you're not want - ing me to be your  
 of de - spair. And yet a joy is there, I've nev - er

1 F 2 F NC. D.S. al Fine

die. \_\_\_\_\_ dit. \_\_\_\_\_ Je ne sais  
 own? \_\_\_\_\_ known. \_\_\_\_\_ I heard a

# LE GRISBI

## (The Touch)

French Lyric by MARC LANJEAN  
English Lyric by NORMAN GIMBEL  
Music by JEAN WIENER

Very slowly, with expression

*mf*

Cm Cm7 Cdim7 A<sup>b</sup>dim7/C Cm Cm7 Cdim7 A<sup>b</sup>dim7/C

Cm6 F7

N'y tou - chez pas gar - dez vos rêves  
He's got the smile, you've got the touch;

Cm6 F7 Fm6

N'y tou - chez pas gare au bon - heur Toi qu'a  
he's got the style, you've got the touch; no use

Cm7 F7 B<sup>b</sup>maj7 G7b9

la frin - gale, Prends l'or des é - toiles, Touche.  
los - in' sleep won - d'rin' who I'll choose, I'm

Cm Cm6 Dm7 Db7 G7

pas.  
yours.

Detailed description: This system shows the beginning of a musical piece. It features a vocal line with a long note and a piano accompaniment. Above the vocal line, guitar chords are indicated: Cm, Cm6, Dm7, Db7, and G7. The piano part consists of a treble and bass clef with various chords and melodic lines.

Cm6 F7

C'est trop jo - li pour être hon - nête,  
He's got the cash, you've got the touch;

Detailed description: This system continues the musical piece. It includes guitar chords Cm6 and F7. The lyrics are: "C'est trop jo - li pour être hon - nête, He's got the cash, you've got the touch;". The piano accompaniment features a triplet of eighth notes in the treble clef.

Cm6 Am6 B7

C'est du so - leil pour les a - louettes,  
he's got the flash, you've got the touch;

Detailed description: This system continues the musical piece. It includes guitar chords Cm6, Am6, and B7. The lyrics are: "C'est du so - leil pour les a - louettes, he's got the flash, you've got the touch;". The piano accompaniment features a triplet of eighth notes in the treble clef.

E Em6 C#m7 B Bmaj7 B7

C'est clair comm' le sou - ri - re d'un mô'm' qui dort,  
he'll be sur - prised to find I could - n't be bought.

Detailed description: This system concludes the musical piece. It includes guitar chords E, Em6, C#m7, B, Bmaj7, and B7. The lyrics are: "C'est clair comm' le sou - ri - re d'un mô'm' qui dort, he'll be sur - prised to find I could - n't be bought." The piano accompaniment features a triplet of eighth notes in the treble clef.

Fm7 Bm6 Bm7 A E6 Ab7 G7

Faut r'lu - quer sans rien di - re Des fois, ça mord.  
*guess that my heart is not as cold as I thought.*

Cm6 F7 Fm6 Fm7

N'y tou - chez pas gare à la chance Tou - chez  
*I'm yours to keep, I won't ask much, long as*

Cm Dm7 G7 C7 C7b5 F7 Bb7

pas, tou - chez pas au gris - bi, Tou - chez  
*we're close e - nough to touch, long as*

Eb F7 Dm7 G7	1 Cm G7b5(b9)	2 Cm Fm6 Cm6
--------------	---------------	--------------

pas, tou - chez pas au gris - bi, bi,  
*we're close e - nough to touch, touch.*

# LA VILLE INCONNUE

Words by MICHEL VAUCAIRE  
Music by CHARLES DUMONT

Slowly

N.C. *mf* B $\flat$  F7

The piano introduction is in 12/8 time, marked 'Slowly' and 'mf'. It begins with a whole rest in the bass clef and a quarter rest in the treble clef. The treble clef part starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef part starts with a whole note G3, followed by quarter notes A3, B3, and C4. The piece concludes with a B-flat chord in the treble clef and an F7 chord in the bass clef, both held for a full measure.

B $\flat$  B $\flat$ 6

Dans la ville in - con - nue Je n'ai - me  
nue Quand vient la

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G4, quarter notes A4, B4, and C5, and a half note G4. The piano accompaniment in the treble clef has a whole note G4, followed by quarter notes A4, B4, and C5. The bass clef part has a whole note G3, followed by quarter notes A3, B3, and C4. The system concludes with a B-flat chord in the treble clef and a B-flat6 chord in the bass clef, both held for a full measure.

B $\flat$  B $\flat$ 6

rien... Je prends tou - jours des rues Qui vont trop  
nuit, J'ai peur des murs tout nus, Des murs tout

The second system continues the vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G4, quarter notes A4, B4, and C5, and a half note G4. The piano accompaniment in the treble clef has a whole note G4, followed by quarter notes A4, B4, and C5. The bass clef part has a whole note G3, followed by quarter notes A3, B3, and C4. The system concludes with a B-flat chord in the treble clef and a B-flat6 chord in the bass clef, both held for a full measure.

B $\flat$  F7

loin... D'in - ter - mi - na - bles OÙ je me  
gris... J'ai peur de cet hô - tel. Du lit trop

B $\flat$  Gm Cm

perds, Des quais, des a - ve - nues Et des boul' vards dé -  
froid Et du ma - tin cru - el Qui me ré - veil - le -

F7 B $\flat$  F9 B $\flat$

serts! Puis, en - tre deux mai - sons, J'en - tends le tin - ta -  
ra! Car je vou - drais dor - mir, Dor - mir mé - me le



F9 Bb6

marr' D'un long train sur un pont Qui ne va nul - le  
jour. A - vec mes sou - ve - nirs. Mes sou - ve - nirs d'a -

F7 Bb6

part! Dans la ville in - con - nue, Soir et ma -  
mour! Dans la ville in - con - nue Je pense à

To Coda ⊕ F7

Bb

tin, Com - me ce chien per - du je vais et je re -  
toi, Mais toi, te sou - viens -

Bb Eb/Bb Bb Bb6 Bb

viens! Il y a des pas - sants Qui ont l'air de vous

B $\flat$ 6 F7 Cm7 F7

fuir ————— Et qui n'ont pas le temps De vous faire un sou -

B $\flat$  D.S. al Coda

rir'... Dans la ville in - con -

CODA F7 F9

tu En - core un peu de

B $\flat$ 6 E $\flat$ /B $\flat$  B $\flat$ 6 F7

moi? Mais toi, te sou - viens - tu En - core un peu de

B $\flat$  E $\flat$ /B $\flat$  B $\flat$  E $\flat$ /B $\flat$  B $\flat$ 6

moi? —————

*a tempo*

# LE DANSEUR DE CHARLESTON

Words and Music by JEAN-PIERRE MOULIN  
English Lyrics by FRED EBB

Brightly

Cm G7 Cm G

The piano introduction consists of four measures. The first measure has a Cm chord and a dynamic marking of *mf*. The second measure has a G7 chord. The third measure has a Cm chord. The fourth measure has a G chord. The melody is in the right hand, and the bass line is in the left hand.

Cm G7

(Man:) Un gen - tle - man un peu noir \_\_\_\_\_ à u - ne  
(Woman:) J'é - tais un soir dans un bar \_\_\_\_\_ un gen - tle -  
Ooh, ba - by! Ah, ba - by! Oh! \_\_\_\_\_ You got me

The vocal line starts with a Cm chord. The piano accompaniment follows the same chord progression as the introduction. The lyrics are written below the vocal line.

Cm C7

poul' dans un bar \_\_\_\_\_ Of - fait cham - pagne et ca -  
man un peu noir \_\_\_\_\_ M'of - frit cham - pagne et ca -  
ting - a - lin' so! \_\_\_\_\_ One lit - tle kiss and I


The vocal line continues with Cm and C7 chords. The piano accompaniment continues with the same chord progression. The lyrics are written below the vocal line.

Fm  G7  Cm 


viar \_\_\_\_\_  
 viar \_\_\_\_\_  
 go. \_\_\_\_\_



Et en - trou - vrait sa mé - moire \_\_\_\_\_  
 Et en - trou - vrit sa mé - moire \_\_\_\_\_  
 Ooh, ba - by! Ah, ba - by! Oh! \_\_\_\_\_




G7 

\_\_\_\_\_ Ce gen - tle - man dans son frac \_\_\_\_\_  
 \_\_\_\_\_ Ce gen - tle - man dans son frac \_\_\_\_\_  
 Zzz! Ba - by! Wham! Ba - by! Gee! \_\_\_\_\_



Cm  C7 

Di - sait: pou - pé' si je claque \_\_\_\_\_  
 M'a dit: pou - pé' si je claque \_\_\_\_\_ Je veux qu'ce  
 Look what you're do - in' to me! \_\_\_\_\_ You got e -



Fm  G7 

soit dans un lac \_\_\_\_\_  
 lec - tric - i - ty, \_\_\_\_\_ Zzz! Ba - by! Wham! Ba - by!

un lac d'co - \_\_\_\_\_  
 Ba - by! Wham! Ba - by!



C N.C. C Cdim

gnac É - cou - te - moi bien J'a - vais trente  
Gee! Ooh! Ba - by! A - gain! Kiss me a -

G7 Dm G7 C

ans É - cou - te - moi bien J'é - tais ten - tant  
gain! Oh, ba - by and then kiss me a - gain!

G7 Gm6 A7 Dm A7 Dm A7 Cm6

je n'a - vais pas en - cor' de dents en or  
You know I've nev - er felt this way be - fore.

D7 Am7 Dm7 D7 G7 C

Les femm's se bat - taient Pour m'ap - pro - cher Re - gar - de - moi bien  
and I like it, do it some more! Ooh, ba - by, those eyes!




Qu'est c'que t'en penses      Re - gar - de - moi      bien  
*What they can do!*      *Most lov - a - ble prize*






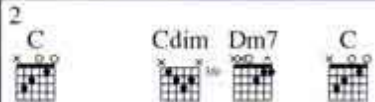
Tu m'trouv's l'air rance      Mais fal - lait fal - lait      m'voir      dan -  
*should go to you!*      *The se - cret's out, you know, I*





ser le char - les - ton      Quand j'a - vais trente      ans,      à Cann's au Carl -  
*want you so! I'm tell - in' you, Ooh!*      *Ooh! Ba - by!*



ton.      ton.  
*Oh!*      *Oh!*



# LE GAMIN DE PARIS

French Lyric by MICK MICHEYL  
 English Lyric by ALLAN ROBERTS  
 Music by ADRIEN MARES

## Moderate Waltz

NC

D9

G7

C

Un ga - min d'Pa -  
 Le ga - min d'Pa -

ris, C'est tout un po - è - me Dans au - cun pa - ys Il n'y a le  
 ris, a cute rag - a - muf - fin with trou - sers so big the moon you could

Cmaj7

C

mê - me Car c'est un ti - ti Pe - tit gars dé - gour - di Que  
 stuff in; if you wish him to, toss him a cen - time and he'll

C#dim

G7

C

The musical score is written in 3/4 time and consists of three systems. Each system includes a vocal line and a piano accompaniment. The piano part features a steady waltz rhythm with chords in the right hand and a simple bass line in the left hand. Guitar chord diagrams are provided above the vocal line for the first two systems. The lyrics are in French and English, with the English lyrics being a translation of the French. The piece is marked 'Moderate Waltz' and 'mf' (mezzo-forte).

Cdim G9 G7 C

l'on ai - me (Un ga - min d'Pa - ris C'est le doux mé -  
sing for - you. Il est hé - ri - tier Lors de sa nais -  
Le ga - min d'Pa - ris is tres con - ti -

Cmaj7 C C#dim G7

lan - ge D'un ciel af - fran - chi Du diable et d'un an - ge Et son oeil har -  
san - ce De tout un pas - sé Lourd de con - sé - quen ce Et ça il le  
nen - tal, his song of a - mour beau - coup sen - ti - men - tal, like plums from a

Dm D9 G7 C

di S'at - ten - drit de - vant une o - ran - ge  
sait Bien qu'il i - gnor' l'his - toir' de Fran - an - ge  
cart, this mis - chie - vous an - gel will steal your ce - heart.

C7 F C7

Pas plus haut que trois pom - mes Il lance  
Sa chant que sur les pla - ces Pour un  
Wise as old Ar - is - tot - le, he is



F D7 G

un dé - fi A l'ai - ma - ble bon - hom - me  
 i - dé - al Des p'tits gars pleins d'au - da - ce  
 bound to climb; he'll put France in a bot - tle.

G<sup>7</sup>dim Am7 D7 G7

Qui l'ap - pe - lait: Mon pe - tit Un  
 A leur fa - çon fir'nt un bal Un  
 helped by his friend, Fa - ther Time. I

*rit.*

C Cmaj7

ga - min d'Pa - ris C'est u - ne co - car - de Bou - ton qui fleu -  
 ga - min d'Pa - ris Rem - pli d'in - sou - cian - ce Gouail - leur et ra -  
 throw him a sou that he scam - pers af - ter; as I walk a -

*a tempo*

C C<sup>7</sup>dim G7

*rit.* Dans un pot d'mou - tar - de Il est tout l'es - prit L'es -  
 vi De la vie qui dan - se S'il faut, peut aus - si L'es -  
 way, I en - vy his laugh - ter, and wish I could be Comm' the

Dm D9 G7 C

Fine

prit de Pa - ris qui mu - sa - ar - de,  
 ga - vroch' en - trer dans la dan - an - se,  
 hap - pi - est ga - min in all Pa - ree.

C

Pan - ta - lons trop longs pour lui. Tou - jours les  
 Right now his pants are too long. noth - ing but

Cdim G7

mains dans les po - ches On le voit qui dé - guer - pit  
 dreams in his pock - ets; some - day he'll be big and strong,

D9 G7 Dm7 C#dim G7

D.S. al Fine

Aus si - tôt, qu'il voit un ké - pi Un  
 suave, gal - lant, a gay bon vi - vant! Le

rit. a tempo

# LE VIEUX PIANO

(The Old Piano)

Words by HENRI CONTET  
Music by CLAUDE LEVEILLE

Slowly, with nostalgia

The musical score is written in 3/4 time and consists of four systems. Each system includes a vocal line and a piano accompaniment. The piano part features a steady accompaniment of chords and moving bass lines. The lyrics are in French and are placed below the vocal line.

**System 1:** The piano part begins with a chord of Am (A minor) and a dynamic marking of *p* (piano). The vocal line is silent.

**System 2:** The vocal line begins with the lyrics "(Spoken:) Un piano est". The piano accompaniment continues with the same chordal structure.

**System 3:** The vocal line continues with the lyrics "mort et cell' - la l'ai - mait". The piano accompaniment continues with the same chordal structure.

**System 4:** The vocal line continues with the lyrics "Quand elle était jeune et quand ell' venait Se saouler". The piano accompaniment continues with the same chordal structure.

Chord diagrams are provided for Am, E7, and A7. The key signature has one sharp (F#).

Am

*l'dedans de pathétique* Sung: En se frot - tant au

E7 Am

pia - no nos - tal - gique. Fine

## Moderately

E

Qu'il é - tait beau le pia - no, bon pia - no, Vieux pia -

A

no des co - pains A l'é - poqu' des co - pains Chez Bian -

D C/D D C/D G

co l'Ar - gen-tin Vers trois heur's du ma-tin Quand ell' bu-vait son de - mi d'ou - bli -

C E

Et seul' main - te-nant ell' pense au vi-vant  
Ell' va ra - con-ter L'his - toire en - fer-mée

A

De ce vieux pia - no mort  
Dans le vieux pia - no mort

Dm G C F

Ell' voit ell' en-tend Les mes - ses de Saint - Vingt Ans Tom - ber d'un ac -  
Et c'est l'a - ven-ture Que bat la me-sure De plus en plus

C E7

cord fort, Au bar quand ell' boit C'est vrai qu'ell' re-voit  
 Au clair de la vie Les mains des a-mis

A Dm

Des mains sur l'i voir' blanc Les mains de Bian-co  
 Les yeux des len-de-mains La vie de-vant nous

G C F C

Des mains que lui font ca-deau D'un peu du vieux temps.  
 L'a-mour et puis tout Et tout et plus rien.

E

Mais dans son gin Un fan-tôme en blue-jeans Un deu-  
 Ils sont tous morts Au mi-lieu d'un ac-cord Ils sont

Subl Subl

A

xième et puis vingt Qui dis - cut'nt en co - pains D'un bis -  
morts dans Ra - vel Dans un' drôl' d'arc - en - ciel Un sol -

D C/D

1 D C/D

trot dé - mo - dé D'un pia - no dé - mo - dé elle  
dat est en - tré Un sol -

G

2 D C/D

a cri - é moi je sais, je sais dat est en - tré...

D A

D.C. al Fine

# LES AMANTS DE PARIS

Words and Music by LEO FERRE  
and EDDY MARNAY

## Moderate Waltz

*mf*

G Gmaj7/D G6 G/D G

Gmaj7 G6 G/D G

G6 Gmaj7 G6 Am7

D9 Am6

Les a -  
Les a -  
J'ai la

mants de Pa - ris cou - chent sur ma chan - son.  
mants de Pa - ris se font à Ro - bin - son.  
chaî - ne d'a - mour au bout de mes deux mains.

A Pa  
Quand on  
Y'a des



Am7 D7 G

ris les a - mants sont vrai - ment sans fa - çon.  
 mar - que les points à coups d'ac - cor - dé - on.  
 mil - lions d'a - mants et je n'ai qu'un re - frain.

Gmaj7/D G6 G/D G G6

Les re - frains que j'leur  
 Les a - mants de Pa -  
 On y voit tout au -

Gmaj7 G6 Am7 Am6 Am7

dis sont plus beaux qu'les beaux jours.  
 ris vont chan - ger de sai - son.  
 tour les gars du monde en - tier

Am6 Am7 Am6 Am7

Ça fait des tas d'prin - temps et l'prin -  
 En - trai - nent par la main mon p'tit  
 Qui donn' - raient bien l'prin - temps pour ve -

D7 G Gmaj7/D G6 G/D

temps fait l'a - mour.  
brin de chan - son.  
nir s'a - li - gner.

B B6 Bmaj7 B6

Mon cou - plet s'est per - du sur les bancs d'un jar -  
Y'a plein d'or plein d'li - las et des yeux pour les  
Pour eux c'est pas beau - coup car des beaux mois de

B Bmaj7/F# B6 B/F# D

din. On m'l'a  
voir. D'ha - bi -  
mai. J'en ai

D6 Dmaj7 D6 D

ja - mais ren - du et pour - tant je sais bien  
tud' c'est comm' ça que com - menc'nt les his - toir's  
col - lé par - tout dans leur ca - len - dri - er.

D7/C Bm D7/A G G6

Qu'les a mants de Pa -  
 Les a - mants de Pa -  
 Les a - mants de Pa -

Gmaj7 G6 Am7 Am6 Am7/G

ris m'ont vo - lé ma chan - son.  
 ris se font à Ro - bin - son.  
 ris ont u - sē ma chan - son.

Am6 Am7/G Am6 Am7/G D7 To Coda

A Pa - ris les a - mants ont de drôl's de fa -  
 A Pa - ris les a - mants ont de drôl's de fa -  
 A Pa - ris les a - mants s'ai - ment à leur fa -

Eb Ebmaj7/Bb Eb6 1 Eb/Bb 2 Eb/Bb D.S. al Coda

çons.  
 çons.

CODA

G Gmaj7/D G6 G

con.

Freely

Tempo I

E<sup>b</sup> G E<sup>b</sup> G

Don-nez-moi des mu - si - ques — Pour qu'on s'aime à Pa - ris.

Gmaj7/D G6 G/D G Gmaj7/D

G6 G

# LES MOTS D'AMOUR

Words by MICHEL RIVGAUCHE  
Music by CHARLES DUMONT

Java tempo

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of a guitar part with chords and a piano accompaniment with a melody in the right hand and bass in the left hand. The piano part starts with a mezzo-forte (mf) dynamic. The guitar part includes chords G6, G, and Am7. The piano part features a steady eighth-note melody in the right hand and a bass line in the left hand. The lyrics are in French and are placed below the vocal line.

**Guitar Chords:** G6, G, G6, G, G6, G, Am7, D7, Am7, D7, Am7.

**Lyrics:**

C'est fou c'que j'peux t'ai - mer C'que j'peux t'ai-mer des fois. Des fois j'vou-drais cri - er

Car j'n'ai ja - mais ai - mé Ja - mais ai - mé comm' ça. Ça je peux te l'ju - rer,

(1., 2.) Si un jour tu par - tais Par - tais et me quit - tais Me quit - tais pour tou - jours.  
(3.) Si un jour la la la. La la la la la la la la la la la la la.

D7 Am7 D7 Gmaj7

Pour sûr que j'en mour - rais Que j'en mour-rais d'a - mour. Mon a - mour, mon a - mour!  
 Pour sûr que la la la La la la la la la Mon a - mour! Mon a - mour!

G6 G G6

(1.) C'est fou c'qu'il me di - sait Comm' jo - lis mots d'a - mour Et comme il les di - sait.  
 (2.) Et voi - là qu'au jourd' - hui Ces mê - mes mots d'a - mour C'est moi qui les re - dis.  
 (3.) Au fond c'n'é - tait pas toi Comm' ce n'est mêm' pas moi Qui dis ces mots d'a - mour.

G A9 D7 G

Mais il ne s'est pas tué Car, mal - gré son a - mour, C'est lui qui m'a quit - tée.  
 C'est moi qui les re - dis A - vec au - tant d'a - mour À un au - tre que lui,  
 Car cha - que jour ta voix Ma voix ou d'au - tres voix, C'est la voix de l'A - mour

*rit.*

Sans dire un mot Pour - tant des mots Y'en a - vait  
 Je dis des mots Parc' - que des mots Il y'en a  
 Qui dit des mots En - core des mots Tou - jours des

*a tempo*

To Coda  $\oplus$

G7 E7 Am7 D7 N.C.

tant tant Y'an a - vai trop. C'est fou c'que j'peux t'ai -  
 mots Qu'il y'en a trop... trop... trop... mots d'a -

2 D7 N.C. D.S. al Coda

C'est fou c'que j'peux t'ai -

CODA Am7 D G6

mour! C'est fou c'que j'peux t'ai - mer Mon a-mour, mon a -

G G6 G G6

mour! Si ja-mais tu par - tais C'est sûr que j'en mour - rais. C'est fou c'que j'peux t'ai - mer, C'que j'peux t'ai-mer D'a-

G

mour!

# LET IT BE ME

## (Je t'appartiens)

English Words by MANN CURTIS  
 French Words by PIERRE DeLANOE  
 Music by GILBERT BEAUD

Relaxed

*mf*

**F** **C** **A/C#** **Bb/D** **Gm/Bb** **Gm7**

**C7sus** **C7** **F** **C/E** **C** **C#dim7**

**Dm** **Am/C** **Bb**

**F/A** **Gm7** **Bb/C** **C7b9** **F** **Gm7** **C7**

I bless the each day I found glad you,  
 If, for each day bit of glad-ness,

I want to stay a-round you, and so I  
 some-one must taste of sad-ness, I'll bear the

beg you, let it be me.  
 sor-row, let it be me.

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F C/E C C<sup>#</sup>dim7 Dm

Don't take this heav - en from one, if you must  
No mat - ter what the price is, I'll make the

Am/C Bb F/A

cling to some - one, now and for - ev - er,  
sac - ri - fic - es, through each to - mor - row.

Gm7 Bb/C C7b9 F Bb

let it be me. Each time we  
let it be me. To you I'm

Am Bb F

meet, love, I find com - plete love,  
pray - ing, hear what I'm say - ing.

Gm7 F/A Bb

with - out let your sweet love, what would life  
 please let your heart beat for me, just

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (Bb). The vocal line begins with a half note G4, followed by 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 left hand and chords in the right hand. Chord diagrams for Gm7, F/A, and Bb are provided above the vocal line.

A F C/E C C#dim7

be?  
 me. So } nev - er leave me lone - ly,  
 And

The second system continues the musical score. The vocal line starts with a half note G4, followed by 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 chords. Chord diagrams for A, F, C/E, C, and C#dim7 are provided above the vocal line.

Dm Am/C Bb

tell me you'll love me on - ly, and that you'll

The third system continues the musical score. The vocal line starts with a half note G4, followed by 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 chords. Chord diagrams for Dm, Am/C, and Bb are provided above the vocal line.

F/A Gm7 Bb/C C7b9 1 F Gm7/C C7 2 F

al - ways let it be me. me.

The fourth system concludes the musical score. The vocal line starts with a half note G4, followed by 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 chords. Chord diagrams for F/A, Gm7, Bb/C, C7b9, F, Gm7/C, C7, and F are provided above the vocal line. The system ends with a double bar line and repeat signs.

# MAIS QUEST-CE QUE J'AI

(What Can I Do)

French Lyrics by EDITH PIAF  
English Lyrics by HAROLD ROME  
Music by HENRI BETTI

Moderately

Em7 C#dim Cmaj7 D7

*mf* *poco rit.*

Freely

G Bm C D7 G Bm

*mf* *poco rit.*

L'a - mour c'est vrai - ment ex - tra - or - di - nai - re Je n'ai plus du tout les  
I thought I knew all a - bout love af - fairs, noth - ing could ev - er catch

C D7 Bb Dm Eb F7

*mf* *poco rit.*

pieds sur la ter - re } Tous mes co - pains } main - t'nant se moqu'nt de moi  
me un - a - wares, } Tout's mes a - mies } l' veut a - long, un - con - cerned un - til now,

Bb Dm Eb F7 F#7

Car au plus loin que je les a - per - çois  
all of a sud - den, love hits me, and how!

{ Al - lez ça y est me v'la r'par -  
{ Al - lez ça y est me v'la r'par -  
I lose my way, I lose my

G7

ti! Elle a ce - la, elle a ce - ci,  
ti! Il a ce - la, il a ce - ci,  
mind, I leave my brains all far be - hind,

Oui oui qu'i' dis'nt on voit très  
Oui oui qu'ell's dis'nt on voit très  
I pinch and pinch my - self to

**Moderately**

D7#5 N.C.

bien | Ces i - diots n'y com - pren - nent rien!  
bien | see can this strange char - ac - ter be me?

{ Male: Mais qu'est - c'que  
{ Female: Mais qu'est - c'que  
What can I

G6 Gmaj7 G

j'ai à tant l'ai - mer Que ça me donne en - vie d'cri -  
 j'ai à tant l'ai - mer Que ça me donne en - vie d'cri -  
 do? What can I say? I know it's mad to feel this

G7 Dm7 Cmaj7 Cm G Bbdim

er Sur tous les toits, elle est à moi J'au - rais l'air fin si j'ai - sais  
 er Et de chan - ter sur tous les toits Qu'il est à moi rien que pour  
 way. I told my - self, "No! No! Can't be!" Then <sup>he</sup> just smiled that smile at

Am7 G6 Gmaj7

ça { C'est pas nor - mal me di - rez vous D'ai - mer comm'  
 moi { C'est mer - veil - leux un grand a - mour Quand c'est ba -  
 me. { J'ai tant de rêve à ra - con - ter Mais on ne  
 { C'est mer - veil - leux un grand a - mour Quand c'est ba -  
 What can I do? Where can I go, when it's so

G G7 Dm7 Cmaj7

ça faut être fou! Je le sais bien ou mais voi -  
 sé sur du tou - jours Pour un rien je suis mal - heu -  
 veut pas m'é - cou - ter A - lors je me mets à chan -  
 sé sur du tou - jours Pour rien mon coeur est mal - heu -  
*plain I need {him} so? I say a brave good - bye, and*  
*{her}*

Cm G Bbdim D7 G N.C.

là Je n'y peux rien c'est mal - gré moi } Et quand ça  
 reux Pour en - core moins je suis heu - reux }  
 ter Et l'on ne peut plus m'ar - rê - ter }  
 reux Pour en - core moins il est heu - reux }  
*then sud - den - ly our lips meet a - gain. Call me a*

Dm6 E7#5 Dm6 E7

m'prend y a rien à fai - re Je t'ai - me tant c'est mer - veil - leux Je ne vis  
*fool, what do I care? Call me a fool, say that I'm dumb. But when I*

A9 Eb9 D9 N.C.

plus sur cet - te ter - re Lors - que je rêve à ses yeux A ses yeux  
see {him} stand - ing there, and my heart makes like a drum. — What can I

G6 Gmaj7 G G7 E7 N.C.

bleus Com - me l'a - zur A ses che - veux D'un blond si pur Mais qu'est - c'que  
do? Where can I run? Why should I try, the deed is done? Yes, I'm in

Am7 Am7b5 B7#5 B7 E7 D7b9

j'ai a tant l'ai - mer Mais qu'est - c'que j'ai! Mais qu'est - c'que  
love, in love, that's true. So I'm a fool, what can I

1 G6 Eb9 D9 N.C. 2 G6

j'ai! Mais qu'est - c'que j'ai!  
do? What can I do?

*poco rit.* *a tempo* *rit.*

# MY MAN

(Mon homme)  
from ZIEGFELD FOLLIES

Words by ALBERT WILLEMETZ and JACQUES CHARLES

English Words by CHANNING POLLOCK

Music by MAURICE YVAIN

Moderately

N.C.

N.C.

N.C.

Piano introduction in G major, 4/4 time. The music is marked 'Moderately' and 'N.C.' (No Chords). It features a melody in the right hand and a bass line in the left hand. Chord diagrams for B, Em/B, and B are shown above the staff.

Em

B7

It's cost me a lot, but there's one thing that I've got it's my man, —  
Some-times I say if I just could get a - way with my man, —  
*Sur cet - te terr', ma seul' joie, mon seul bon-heur c'est mon hom - me*

Vocal line and piano accompaniment for the first line of lyrics. The piano part is marked 'p' (piano) and 'mf' (mezzo-forte). Chord diagrams for Em and B7 are shown above the staff.

cold and wet, tired you bet, but all that I soon for - get with my man. —  
he'd go straight sure as fate, for it nev - er is too late for my man. —  
*J'ai don - né tout c'que j'ai, mon a - mour et tout mon cœur, a mon hom - me,*

Vocal line and piano accompaniment for the second line of lyrics. The piano part is marked 'mf' and 'f'. Chord diagrams for Em and Am are shown above the staff.

He's not much for looks, and no he - ro out of books is my man. —  
I just like to dream of a cot - tage by a stream with my man. —  
*Et mē - me la nuit quand je rê - ve c'est de lui de mon hom - me.*

Vocal line and piano accompaniment for the third line of lyrics. The piano part is marked 'mf' and 'f'. Chord diagrams for Em, B7, and B7 are shown above the staff.



Em C B7

Two or three girls has he that he likes as well as me, but I love him! I  
 where a few flow - ers grew and per - haps a kid or two, like my man. — And  
*Ce n'est pas qu'il est beau qu'il est ri - che ni cos-taud mais je l'ai - me. c'est i-*

*mf*

Em B7 Em B7 Em

N.C. N.C. N.C.

don't know why I should, he is - n't good, he is - n't true, he beats me  
 then my eyes get wet, I 'most for - get, 'til he gets hot, and tells me  
*diot l'm' fout des coups, l'm'prend mes sous, Je suis à bout mais mal - gré*

F#7 B D7 G

too. What can I do? } Oh, my man I love him so, he'll nev - er  
 not to talk such rot, } *Je l'ai tell' ment dans la peau qu'j'en d'viens mar -*  
*tout que vou - lez - vous.*

*f* *p*

D7

know, all my life is just de - spair, but I don't care when he takes me in his  
*teau d'es qu'il s'ap - proch' c'est fi - ni je suis à lui, quand ses yeux sur moi se*

*f* *p* *f*

arms the world is bright, all right.  
*pos'nt ca m'rend tout cho - se.*

**D+** **G** **G#dim7**

What's the dif-ference if I say I'll go a-way, when I know I'll come back  
*Je l'ai tell' ment dans la peau qu'au moin dre mot, l'm fait fair'n' im - por - te*

**D7** **N.C.** **G** **G7**

on my knees some-day? For what-ev-er my man is I am his for-  
*quoi. l'tue - rais ma foi, j'sens qu'il me rend - rait in - fâme, mais je n'suis qu'un'*

**C** **A7** **G**

ev-er - more! Oh, my man I love him  
*fem - me. Et j'ai tell' ment dans la*

**A9** **D7** **G** **D7** **G**

# A MAN AND A WOMAN

(Un homme et une femme)

from A MAN AND A WOMAN

Original Words by PIERRE BAROUH

English Words by JERRY KELLER

Music by FRANCIS LAI

With movement

Dmaj7

When hearts are pass-ing in the night, in the lone-ly night, then they must  
si-lence of the mist, of the morn-ing mist, when lips are

C#7

Cmaj7

hold each oth-er tight, oh, so ver-y tight and take a chance that in the light, in to-  
wait-ing to be kissed, long-ing to be kissed, where is the rea-son to re-sist and de-

F#m7

B7

mor-row's light they'll stay to- geth-er, so much in  
ny a kiss that holds a prom- ise of hap-pi-

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Emaj7

1 N.C. 2 N.C. Dm7

love-ness? And in the Though yes-ter-day

G7b9 Cmaj9 Dm7

still sur-rounds you with a warm and

G7 C6 F#m7

pre-cious mem-o-ry, may-be

B7 Emaj7 Em7

for to-mor-row we can build a new dream



— for you and me. This glow we feel is some-thing rare, some-thing pass-ing in the night, in the

real - ly rare, — so come and say you want to share, want to real - ly share —  
rush - ing night, — a man, a wom - an in the night, in the lone - ly night. —

— the beau - ty wait - ing for us there, call - ing for us there — that on - ly  
— must take a chance that in the light, in to - mor - row's light, — they'll be to —

lov - ing — can give the heart. When life is  
geth - er, — so much in

2

Emaj7 F#m7 B7

love. To - geth - er, so much in

Emaj7 F#m7 N.C.

love. So tell me you're not a -

Emaj7 Ebmaj7 Dmaj7

fraid to take the chance, real - ly take a chance. Let your heart be - gin to dance.  
mu - sic of a glance, of a fleet - ing glance, to the mu - sic of ro - mance,

1 2

Ebmaj7 Ebmaj7 Emaj7

let it sing and dance to the Take a chance!  
of a new ro - mance.

# MARIA DE BAHIA

(Maria from Bahia)

French Lyric by ANDRÉ HORNEZ  
 English Lyric by ALBERT GAMSE  
 Music by PAUL MISRACHI

Very bright Samba

**E<sub>b</sub>**

**B<sub>b</sub>7<sup>b</sup>9** **E<sub>b</sub>**

C'è -  
Where

**B<sub>b</sub>7** **E<sub>b</sub>**

tait la plus bell' fil - le du Bré - sil. Co - quet - te?  
 did he fall in love, you'd nev - er guess, in Ri - o?

**B<sub>b</sub>7** **E<sub>b</sub>**

Oui... Hon - nê - te? Non! Si frai - che -  
 No! Ba - hi - a? Yes! Ba - hi - a.

B $\flat$ 7 Eb Ebm6

que dans tout' la vil - le de Ba - hia, On l'ap - pe -  
*that's the spot his heart burst in - to flame, and who's - to*

B $\flat$  Bdim Cm7 F7 B $\flat$  B $\flat$ 7

lait la bel - la Ma - ri - a. Cha - cun cou - lait l'a -  
*blame? Ma - ri - a is the name, you ought to meet that*

Eb

voir en - tre ses bras.  
*sweet Bra - zil - ian dame.*

Eb B $\flat$ 7 Eb A $\flat$  Eb B $\flat$ 7 Eb

Ay ay ay Ma - ri - a, Ma - ri - a de Ba - hi - a,  
 Ay ay ay Ma - ri - a, Ma - ri - a de Ba - hi - a,  
 Ay ay ay Ma - ri - a, Ma - ri - a from Ba - hi - a.



B $\flat$ 7 E $\flat$  B $\flat$ m C7 Fm

Elle a - vait le teint Comm' du sa - tin La bell' Ma - ri - a,  
 C'est à caus' de ça qu'un beau jour sa ver - tu va - cil - la,  
 ev - 'ry - bod - y raves a - bout the beau - ty of Ma - ri - a,

Fm7 B $\flat$ 7 E $\flat$  A $\flat$  E $\flat$  B $\flat$ 7 E $\flat$

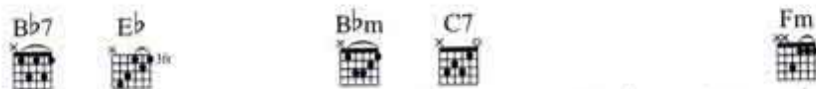
Et tous les cœurs ca - bri - o - laient, Quand ell' mon - trait ses mol -  
 elle ai - ma un Ca - ba - le - ro, Qui dan - sait le bo - lé -  
 guys with a girl in ev - 'ry port, will de - clare she is the

B $\flat$ 7 Fm7 B $\flat$ 7 E $\flat$

lets, Cou - leur de ca - fé au lait.  
 ro, A Ri - o de Ja - nei - ro.  
 sort, they would real - ly want to court.

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

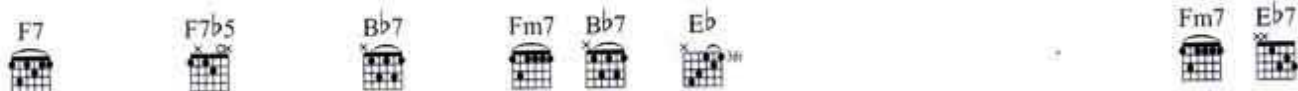
Ay, Ay, Ay, Ma - ri - a, Ma - ri - a de Ba - hi - a,  
 Ay, Ay, Ay, Ma - ri - a, Ma - ri - a de Ba - hi - a,  
 Ay, Ay, Ay, Ma - ri - a, Ma - ri - a from Ba - hi - a.



Qui me - nait le bal Au car - na - val c'é - tait Ma - ri - a.  
 Vous n'en dou - tez pas le ci - né - ma se l'ap - pro - pri - a.  
*makes you go Bra - zil - ian, oh, a mil - lion love Ma - ri - a.*



Et tous les gar - çons de là - bas, Quand ell' dan - sait la Sam -  
 Ell' tour - na le scé - na - ri - o, D'un grand im - pré - sa - ri -  
 1. You may be one of them, my friend, and her charms will seem to  
 2. They melt like but - ter, one and all, at the flut - ter of her



ba Fré - mis - saient du haut en bas. Les tam - bou -  
 o Qui se trou - vait à Ri - o. Puis un beau  
*blend. with the or - chids you will send } But she'll say*  
*shawl, when she danc - es at the ball. }*

Ab Ab+ Ab6 C7 Fm7 Adim Eb Bb7 Eb Bb7

rins ————— l' é - lec - tri - saient ————— L' tam - tam di -  
 jour ————— ell' est r' ve - nue ————— Dans la mé -  
 "No" ————— and it's "No Go." ————— be - cause the

Bbm6 C7 F7 F7b5 Bb7

sait: T'as bien rai - son d' tam - ta - mu - ser, —————  
 lass', la tête - te basse et les pieds nus. —————  
 lit - tle la - dy has a Ro - me - a. ————— So,

Eb Bb7 Eb Ab Eb Bb7 Eb

Ay ay ay Ma - ri - a, Ma - ri - a de Ba - hi - a,  
 Ay ay ay Ma - ri - a, Ma - ri - a de Ba - hi - a,  
 Ay ay ay Ma - ri - a, Ma - ri - a from Ba - hi - a,

Les homm's se bat - taient pour in - vi - ter la bell' Ma - ri - a,  
 A - vec le da - dais qui l'at - ten - dait ell' se Ma - ri - a,  
 if you love her, bet - ter stop and drop the whole i - de - a.

Quand on l'a - vait trop em - bras - sée, Elle al - lait se con - fes -  
 Et de - puis ce jour il n'y a, Pas de femme à Ba - hi -  
 just yes - ter - day, on bend - ed knee, he said, "Won't you mar - ry

ser, Et puis ell' re - com - men - çait,  
 a, Plus fi - dèl' que Ma - ri - a.  
 me?" and Ma - ri - a said, "Si! Si!"

# MICHELLE

Words and Music by JOHN LENNON  
and PAUL McCARTNEY

Moderately

*mp*

Fm C+ Fm7 Fm6 Dbmaj7/F C

Mi - chelle, ma belle, these are words that go to - geth - er

F Bbm7 Eb Ddim

well, my Mi - chelle. — Mi - chelle, ma belle,  
Mi - chelle, ma belle,

C Bdim C F Bbm7

— sont les mots qui vont très bien en - semble très bien en - semble. I  
— sont les mots qui vont très bien en - semble très bien en - semble. I

— sont les mots qui vont très bien en - semble très bien en - semble. I  
— sont les mots qui vont très bien en - semble très bien en - semble. I

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Fm Ab7sus Db

love you, I love you, I love you,  
 need to, I need to, I need to, that's all I want to say,  
 I need to make you see.

C7sus Fm C+ Fm7 Fm6

Un - til I find a way, I will say the on - ly words I know that  
 Oh, what you mean to me. Un - til I do I'm hop - ing you will

Dbmaj7/F 1 C 2 C F

you'll un - der - stand.  
 know what I mean. I love you.

Bbm7 Eb Ddim C Bdim

C Fm Ab7sus

I want you, I want you, I want — you, I think you know by

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The first line of music features a C major chord, followed by an F minor chord with a triplet of eighth notes, and then an A-flat 7 suspended chord with a triplet of eighth notes. The lyrics are: "I want you, I want you, I want — you, I think you know by".

Db C7sus Fm C+

now, I'll get to you some - how, — Un - til I do I'm

Detailed description: This system contains the second two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature remains three flats. The second line of music features a D-flat major chord, followed by a C7 suspended chord, an F minor chord, and a C major chord with a sharp sign. The lyrics are: "now, I'll get to you some - how, — Un - til I do I'm".

Fm7 Fm6 Dbmaj7/F C F

tell - ing you, so you'll un - der - stand, Mi - chelle,

Detailed description: This system contains the third two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature remains three flats. The third line of music features an F minor 7 chord, an F minor 6 chord, a D-flat major 7 chord with an F in the bass, a C major chord, and an F major chord. The lyrics are: "tell - ing you, so you'll un - der - stand, Mi - chelle,".

Bbm7 Eb Ddim C Bdim

ma belle, sont les mots qui vont très bien en - semble très bien en -

Detailed description: This system contains the final two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature remains three flats. The fourth line of music features a B-flat minor 7 chord, an E-flat major chord, a D-diminished chord, a C major chord, and a B-diminished chord with a triplet of eighth notes. The lyrics are: "ma belle, sont les mots qui vont très bien en - semble très bien en -".

C Fm C+ Fm7 Fm6

semble. And I will say the on - ly words — I know that

D $\flat$ maj7/F C F B $\flat$ m7

you'll un - der - stand my Mi - chelle.

E $\flat$  Ddim C Bdim

C F

Repeat and Fade



# MILORD

Lyric by GEORGES MOUSTAKI  
Music by MARGUERITE MONNOT

Moderately, in 2

*mf*

(1.,2.) Al - lez ve - nez Mi - lord Vous as - seoir à ma table  
(3.) nez Mi - lord Vous a - vez l'air d'un môme

Il fait si froid de - hors I - ci c'est con - for -  
Lais - sez - vous fair' Mi - lord Ve - nez dans mon roy -

table Lais - sez - vous fair' Mi - lord Et pre - nez bien vos aises  
aume Je soi - gne le re - mords Je chan - te la ro - mance

D E7

Vos pei - nes sur mon cœur Et vos pieds sur un'  
Je chan - te les Mi - lords Qui n'ont pas eu de

A7 D G

chaise Je vous con - nais Mi - lord Vous n'm'a - vez ja - mais vue  
chance Re - gar - dez - moi Mi - lord Vous n'm'a - vez ja - mais vue

To Coda

D F#m/C# Bm D/A G

(1., 2.) Je n'suis qu'un' fill' du port Une om - bre de la  
(3.) Mais vous pleu -

D Dm

rue. { Pour - tant j'vous ai frô -  
Dir' qu'il suf - fit par -

lé fois. Quand vous pas - siez hi - er Vous n'é - tiez pas peu -  
Qu'il y ait un na - vire Pour que tout se dé -

fier chire Dam' le Ciel vous com - blait Vo - tre fou - lard de  
Quand le na - vir' s'en va Il emm' - nait a - vec

soie lui Flot - tant sur vos é - paules Vous a - vriez le beau  
La douce aux yeux si tendres Qui n'a pas su com -

rôle prendre On au - rait dit le roi Vous mar - chiez en vain -  
Qu'ell' bri - sait vo - tre vie L'a - mour ça fait pleu -

C Bb A  
 queur Au bras d'un' de - moi - selle Mon Dieu! qu'ell' é - tait belle J'en  
 rer Com - me quoi l'e - xis - tance Ça vous donn' tout's les chances Pour

Bb A7b9  
 ai froid dans le cœur. Al - lez ve - Al - lez ve -  
 les re - prendre a - près.

1 2

D.S. al Coda

CODA D F#m/C# Bm D/A G D  
 rez Mi - lord Ça j'l'au - rais ja - mais cru.

G  
 (Sua)

D G A7 D  
 (Sua)

# MON DIEU!

Words by MICHEL VAUCAIRE  
Music by CHARLES DUMONT

Freely

Slowly

NC.

Mon Dieu, Mon Dieu, Mon

*mf*

F#m

D

D#dim

Dieu! Lais-sez - le - moi En - core un peu, Mon a - mou-

E

A

C#7

F#m

reux... Un jour, Deux jours, Huit jours! Laissez-le-

Bm7 E7 A

moi — En - core un peu A moi! — Le

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'moi' followed by a quarter note 'En', a quarter note 'core', a quarter note 'un', and a quarter note 'peu'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The guitar part shows chord diagrams for Bm7, E7, and A.

C# F#m

temps — De s'a - do - rer. — De se le dir'... — Le

Detailed description: This system contains the next two measures. The vocal line continues with 'temps', 'De s'a - do - rer.', 'De se le dir'', and 'Le'. The piano accompaniment maintains the eighth-note bass line and chord accompaniment. The guitar part shows chord diagrams for C# and F#m.

B7 E7

temps — De s'fa - bri - quer — Des sou - ve - nirs... — Mon

Detailed description: This system contains the next two measures. The vocal line continues with 'temps', 'De s'fa - bri - quer', 'Des sou - ve - nirs...', and 'Mon'. The piano accompaniment continues with the same rhythmic pattern. The guitar part shows chord diagrams for B7 and E7.

A C# F#m D#dim E7

Dieu, — Oh! oui, — Mon Dieu! — Lais - sez - le - moi — Rem - plir un peu — Ma

Detailed description: This system contains the final two measures. The vocal line concludes with 'Dieu,', 'Oh! oui,', 'Mon Dieu!', 'Lais - sez - le - moi', 'Rem - plir un peu', and 'Ma'. The piano accompaniment and guitar part follow the same structure as the previous systems, with chord diagrams for A, C#, F#m, D#dim, and E7.

A F7 Bb D7

vie! Mon Dieu. Mon Dieu. Mon

Gm Eb Edim

Dieu! Lais - sez - le - moi En - core un peu, Mon a - mou -

F7 Bb D7 Gm

reux... Six mois, Trois mois, Deux mois! Lais - sez - le -

Eb F7 Bb D7

moi. Oh! seu - le - ment Un mois! Le temps De com - men - cer Ou de fi -

Gm C7

nir... Le temps D'il - lu - mi - ner Ou de souf -

F7 Bb D7 Gm

frit... Mon Dieu, Mon Dieu, Mon Dieu! Mêm' si j'ai

Eb F7 Bb Bb7

tort Lais - sez - le - moi Un peu... Mêm' si j'ai

Cm F7 Bb Bbmaj7 Bb6

tort, Lais - sez - le - moi en - cor'!

*rit. al fine*

CANT



# N'OUBLIE JAMAIS

## (I Can't Forget)

French Lyric by RENE ROUZAUD  
 English Lyric by JACK LAWRENCE  
 Music by LOUIS FERRARI

Moderately, with feeling

Chord progression for the first system: B $\flat$ , Bdim7, Cm7, F7b9, B $\flat$ , Bdim7. The music features a melody with triplets in the right hand and a bass line in the left hand. The dynamic marking is *mf*.

Chord progression for the second system: Cm7, F7b9, B $\flat$ , B $\flat$ 6, B $\flat$ maj7. The vocal line includes the lyrics: "N'ou - blie ja - mais Le jour où l'on s'est con - / I can't for - get the look of you, when we". The piano accompaniment continues with the melody and bass line.

Chord progression for the third system: B $\flat$ , Dm7, C $\sharp$ dim. The vocal line includes the lyrics: "nu Si tu l'ou - bli - ais Mon bon - heur se - rait per - / met. the sound of your voice, the touch of your hands at". The piano accompaniment continues with the melody and bass line.

Cm7 F7

du night. J'a - vais mon bras Qui  
I can't for - get the

Cm7 F7

s'ap - puy - ait sur ton bras, Et le ciel de Mai Se -  
glow of your cig - a - rette, the ech - o - ing glow; that

Cm7 F7 Bb Bdim Cm7 F7

mais des bou - quets De rê - ves. Un  
bright - ened your eyes with love - light. We

Bb Bb6 Bbmaj7

ciel si bleu Je n'en croy - ais pas mes  
looked, we sighed, and two A - pril hearts were

yeux J'a - vais peur que tant de joie Sou - dain s'a -  
 tied, were tied in a lov - ers' knot, fash - ioned by

chère - ve Et pour la pre - miè - re  
 spring - time; now here it is one more

fois, J'ai com - pris com - bien je t'ai - mais N'ou -  
 spring, but you don't re - mem - ber a thing, and

blie, n'ou - blie, ja - mais.  
 yet I can't for get.

Bb Bbmaj7 Bb7 G7  
 Cm G7 Cm7  
 Ebm6 Bb G7  
 Cm Cm7 F7 Bb Bdim

Chord progression: Cm7, F7, Bb, Dbdim, Cm7, F7b9, Bb6. **Fine**

N'ou - mais.  
I get.

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a whole note chord Cm7, followed by a half note F7, and then a series of chords: Bb, Dbdim, Cm7, F7b9, and Bb6. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand. The system concludes with a double bar line and the word 'Fine'.

Chord progression: Bbm, Ab

Tous les ois - eaux chan - taient ce jour - là  
Je l'es - pe - rais de - puis tant de jours  
Gold - en af - ter - noons and sil - ver rain,  
Ça sen - tait bon les pre - miers li -  
Qu'en de - couv - rant un si bel a -  
yel - low can - dle - light and pink cham -

The second system continues the vocal line and piano accompaniment. The vocal line features a melodic line with a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with a double bar line.

Chord progression: Gb

las mour pagne.  
Et ce prin - temps qui dan - sait par - tout  
Je me di - sais le cœur é - per - du  
un - ex - pect - ed gifts in cel - lo - phane,  
C'é - tait pour  
Où l'ai - je  
I see them

The third system continues the vocal line and piano accompaniment. The vocal line features a melodic line with a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with a double bar line.

F Gb6

nous \_\_\_\_\_ C'é - tait pour nous \_\_\_\_\_ Rien que pour  
ou? \_\_\_\_\_ C'é - tait bien toi \_\_\_\_\_ C'é - tait bien  
all. \_\_\_\_\_ I see them all. \_\_\_\_\_ As I re -

F Gb6

nous \_\_\_\_\_ Qu'en ce beau jour Tous les rê - ves d'a -  
toi \_\_\_\_\_ Qui cha - que nuit En mon rêve é - blou -  
call. \_\_\_\_\_ as I re - call it all, with a

F Fmaj7 F7 D.S. al Fine

mour Se don - naient ren - dez - vous \_\_\_\_\_ } N'ou -  
i re - ve - nait cha - que fois \_\_\_\_\_ } I  
feel - ing of bit - ter - sweet pain. \_\_\_\_\_ }

# ON MY OWN

(Mon histoire)  
from LES MISÉRABLES

Music by CLAUDE-MICHEL SCHÖNBERG  
Lyrics by ALAIN BOUBLIL, JOHN CAIRD,  
TREVOR NUNN, JEAN-MARC NATEL  
and HERBERT KRETZMER

Andante



Mon his -  
On my



toire c'est un rêve qui com - men - ce dans les  
lui je ne suis plus la mê - me J'aime la  
own, pre - tend - ing he's be - side me. All a -  
rain, the pave - ment shines like sil - ver. All the



pages d'un conte de mon en - fan - ce Les yeux  
pluie et quand on se pro - mè - ne Je l'em -  
lone I walk with him 'til morn - ing. With - out  
lights are mist - y in the riv - er. In the

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G F#7 Bm

fer mès - mon prince en - fin m'en la - ce, et  
 bras - se pour gar - der sur mes lè - vres le  
 him dark - ness, the trees are full of star - light. And  
 I feel his arms a - round me. And

Em Em/D A

je prie pour que ja-mais son é-treinte ne se dé - fas - se. A vec  
 goût de l'eau du ciel sur la peau de ce - lui que found me. In the  
 when I lose my way I close my eyes and he has all I see is him and me for - ev - er and for -

2 A Bb Ebm/Bb

j'ai - me Je sais bien que j'ai tout in - ven -  
 ev - er. And I know it's on - ly in my

*mf* *più mosso*

Bb Bb/A Gm Gm/F

té je sais bien qu'il n'est ja - mais à mes cô -  
 mind that I'm talk - ing to my - self and not to

**E<sub>b</sub>** **Em**

tés  
him.

Et pour - tant,  
And al - though

je con - ti - nue à  
I know that he is

**B** **B7** **Am7** **C7**

croire  
blind.

qu'a - vec lui,  
Still I say

j'é - cris mon his - toire. Oui,  
there's a way for us. I

**F** **Gm/F** **F** **F/E**

je. l'aime — mais comme les nuits sont cour - tes! — au ma -  
love him, — but when the night is o - ver, — he is

**Dm** **G7** **C** **C/B**

tin,  
gone.

il a re - pris sa rou - te Et  
the riv - er's just a riv - er. With -



B♭ A Dm

le monde re - de ve - nu le mê - me a  
 out him the world a - round me chang - es. The

Gm Gm/F C

per - du ses cou - leurs et l'arc en ciel son di - a - dè - me Oui,  
 trees are bare and ev - 'ry - where the streets are full of stran - gers. I

F Gm/F F F/E

je l'aime — mais je suis seule au mon - de — Toute ma  
 love him — but ev - 'ry day I'm learn - ing — all my

Dm G7 C C/B

vie j'ai at - ten - du une om - bre — Mon his -  
 life I've on - ly been pre - tend - ing. — With -

B $\flat$  A Dm

toi - re est une co - quil - le vi - de, un  
 out me his world will go on turn - ing. The

Gm C

rêve plein de dou - ceur dont je n'ai ja - mais eu ma part Et  
 world is full of hap - pi - ness that I have nev - er known. I

*p*

F(add9) F7/E $\flat$

je l'aime oui je l'aime oui  
 love him, I love him, I

Dm7 B $\flat$ m/D $\flat$  F

je l'aime tout seule dans mon his - toire  
 love him, but on - ly on my own.

*rall.*

# NON, JE NE REGRETTE RIEN

Music by CHARLES DUMONT  
French Lyric by MICHEL VAUCAIRE

Moderately

The musical score is presented in a system of five systems, each containing a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 12/8. The tempo is marked 'Moderately'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line is in a soprano or alto range, with lyrics in French. The score includes guitar chord diagrams for G, D7/F#, C, and C+.

**System 1:** Piano accompaniment starts with a G chord. The vocal line has a whole rest.

**System 2:** Piano accompaniment continues. The vocal line enters with the lyrics: "Non! Rien de rien." The chord changes to D7/F#.

**System 3:** Piano accompaniment continues. The vocal line continues with: "Non! Je ne re-grette ri-en. Ni le". The chord changes to G.

**System 4:** Piano accompaniment continues. The vocal line continues with: "bien, qu'on m'a fait, ni le". The chord changes to C.

**System 5:** Piano accompaniment continues. The vocal line continues with: "bien, qu'on m'a fait, ni le". The chord changes to C+.

Am/C D G

mal tout ça m'est bien é - gal! Non! Rien de

D7/F# To Coda ⊕

rien, Non! Je ne re - grette ri -

G C

en. C'est pa - yé, ba - la -

Am D

yé, ou - bli - é, je me fous du pas -

*rall.*

G N.C. G

sé. A - vec mes sou - ve - nirs, j'ai al - lu - mé le

*a tempo*

D7/A D7

feu, mes chag - rins, mes plai - sirs, je n'ai plus be - soin

G N.C. G

deux! Ba - la - yés les a - mours, et tous leurs très mo -

D7/A D7

los, ba - la - yés pour tou - jours, je re - pars à zé -

*rall.*

D.S. al Coda

CODA

ro.

*a tempo*

Non! Je ne re-grette ri -

en. Car ma vie, car mes

joies, au - jourd - 'hui ça com-mence a - vec

*rall.*

toi.

*a tempo*

*rall.*

# PADAM PADAM

Words by HENRI CONTET  
 English Words by MANN HOLINER and ALBERTA NICHOLS  
 Music by NORBERT GLANZBERG

Waltz tempo

N.C.

Cet

N.C.

Dm7b5

air qui m'ob - séd' jour et nuit Pour -  
 dit: Rap - pell' - toi tes a - mours, Rap -

G7

Cm

tant n'est pas né d'au - jour' - hui; Il  
 pell' - toi puis - que c'est ton tour; Ya

Cm Cm/B Cm/Bb D7/A Ab7b5

vient d'aus - si loin que tu n'pleur's pas Trai - A -

G7 Cm

né par cent mill' mu - si - ciens. Un  
vec tes souv' - nirs sur les bras. Et

C Gm7 C Gm7

jour cet air me ren - dra fol - le. Cent  
moi je re - vois ce qui res - te. Mes

C Gm7 C C7

fois j'ai vou - lu dir' pour - quoi; Mais  
vingt ans font bat - tre tam - bour, Je





dam,  
dam,

Il ar - rive en cou - rant der - rièr'  
Des "Je t'aime" de qua - tor - ze Juil -

G7

moi,  
let

Pa - dam, Pa - dam, Pa -  
Pa - dam, Pa - dam, Pa -

dam,  
dam,

Il me fait le coup du "sou - viens  
Des "tou - jours" qu'on a - chète au ra -

Cm

toi"  
bais,

Pa - dam, Pa - dam, Pa -  
Pa - dam, Pa - dam, Pa -

C7

dam,  
dam, C'est un air qui me mon - tre du  
Des "veux - tu, en voi - là" par pa -

Fm

doigt  
quet, Et je traîne a - près moi comm' un'  
Et tout ça pour tom - ber juste au

Cm Ab9 G7

drôle d'er - reur Cet air qui sait tout par  
coin d'la rue Sur l'air qui m'a re - con -

1 Cm6 2 Cm

cœur, Il nue

E - cou -

tez le cha - hut qu'il me fait,

G7

Comme si

tout mon pas - sé dé - fi - lait, Pa -

Cm

dam, Pa - dam, Pa - dam, Faut gar -

der du cha - grin pour a - près J'en ai tout un sol -

feg' dans cet air qui bat, Qui bat, comme un cœur de

bois.

# PIGALLE

French Lyric by GEO KOGER, GEORGES ULMER and GUY LUYPAERTS  
 English Lyric by CHARLES NEWMAN  
 Music by GEORGES ULMER and GUY LUYPAERTS

## Moderate Waltz

G G7 C C#dim G7 Cm

C'est un'  
 On y  
 With a

Ab Cm Ab Cm Fm6

ru - e C'est un' pla - ce C'est mê - me  
 croi - se Des vi - sa ges Com - muns ou  
 queer name, not too clear name, Pi - gal - le

G7 Fm6 G7

tout un quar - tier. On en par - le on y  
 sen - sa - tion - nels. On y par - le des lan -  
 is quite con - tent. As the name goes, so its

Fm6 G7 Fm6 G7 Cm Cdim

pas - se — On y vient du monde en - tier.  
 ga - ges — Comme à la tour de Ba - bel.  
 fame grows — all o - ver the con - ti - nent.

Bb7 Eb Bbdim Bb7

Per - chée aux flancs de Pa - na - me — De loin el -  
 Et quand vient le cré - pus - cu - le — C'est le grand  
 It's just a part of a cit - y, — part of the

le vous sou - rit — Car el - le re - flè - te  
 mar - ché d'a - mour — C'est le coin où dé - am -  
 heart of Pa - ree, — not to be there is a

Eb Eb+ Fm6 G7

Cm Ab6 Fm6 G7

l'â - me — La dou - ceur et l'es - prit de Pa - ris —  
 bu - lent — Ceux qui prennent la nuit pour le jour —  
 pit - y, — Won't you vis - it Pi - gal - le with me?

C Cmaj7 C6 Cmaj7

Un p'tit jet d'eau Un sta - tion de mé - tro En - tou -  
 Girls et mann' - d'eau Un sta - tion de mé - tro En - tou -  
 What makes Par - ee like Par - ee ought to be? All the

C G7

rée de bis - trets Pi - gal - le.  
 sent dans les mains Pi - gal - le.  
 na - tives a - gree. Pi - gal - le.

Dm7 G7 Dm7 G7

Grands ma - ga - sins A - te - liers de ra - pins Rest - au -  
 Cloch - ards cam' lots Te - nan - ciers de bis - trets Tra - fi -  
 Won - der - ful street, where the sim - ple folks meet, with the

Dm7 G7 C

rants pour ru - pins Pi - gal - le.  
 quants de co - co - lite. Pi - gal - le.  
 so - cial e - lite. Pi - gal - le.



Gm7 C C7

Là c'est l'chan - teur des carr' fours qui fre - donn' les suc -  
 Pe - tit's femm's qui vous sou - rient En vous dis - ant: "Tu  
 Side - walk ca - fés, wait - ers bal - anc - ing trays, morn - ing,

F Fmaj7 F6 Am7

cès du jour. I - ci l'a -  
 viens, du ché ri" Et Pros - per  
 night and noon. Tax - i - cabs

D7 Am7 D7 G9 Dm7

thlète en mail - lot Qui sou - lève les poids d'cent ki  
 qui dans un coin Dis - crèt' - ment sur - veill' son gagn'  
 toot, while a guy on a flute fin - gers "Clair de

G7 C Cmaj7 C6

los. Hô - tels meu - blés Dis - crèt' t'ment é - clai -  
 pain. Un p'tit jet d'eau Un' sta - tion de mé -  
 lune." Ma - de - moi - selles wink their eyes at the

Cmaj7 C G7

rés Où l'on n'fait que pas - ser Pi - gal - le.  
tro En - tou - rée de bis - trets Pi - gal - le.  
*swells, where the cor - ner sign spells Pi - gal - le.*

Dm7 G7 Dm7 G7 Dm7

Et vers mi - nuit Un re - frain qui s'en - fuit D'u - ne boî - te de  
Ça vit ça gueul' Les gens di - ront c'qu'ils veul'nt Mais au monde y'a qu'un  
*Take it from me, when you vis - it Par - ee, yes, you'd bet - ter have*

G7 1 2 F C G7 F C

nuit Pi - gal - le.  
seul Pi - gal - le.  
*seen Pi - gal - le. gal - le. gal - le.*

# PARIS CANAILLE

Words and Music by  
LEO FERRE

March tempo

G

Pa - ris mar -  
Pa - ris ban -  
Pa - ris je  
Pa - ris j'ai

*mf*

lou dit prends bu Aux yeux de fille Aux mains qui glissent Au coeur de pierre À la voix grise Ton air fi - T'as pas d'a - Un compt' cou - Le long des

D7

lou mis rant rues Tes vieill's gue - nilles Dans la po - lice Des bell's ma - nières Tu vo - ca - lises Et tes gueu - Dans ton cor - Un coup d'cha - Y'a pas d'es -

lant's \_\_\_\_\_ Ae - cor - dé - on                    Ça fait pas  
 sa \_\_\_\_\_ gé De né - on                    Tu n'es pas  
 peau \_\_\_\_\_ À l'oc - ca - sion                    Il faut c'qui  
 poir \_\_\_\_\_ Dans tes hail - lons                    Seul - ment l'trot -

d'rent's \_\_\_\_\_ Mais c'est si bon.                    Tes gi - go - los                    Te des - ha -  
 sage \_\_\_\_\_ Mais c'est si bon.                    Hold-up sa - vants                    Pour la chro -  
 faut \_\_\_\_\_ Mais c'est si bon.                    Des So - cié - tés                    Très an - on -  
 toir \_\_\_\_\_ Mais c'est si bon.                    Tes va - ga - bonds                    Te font des

G

billent \_\_\_\_\_ Sous le mé - tro                    De là Bas - tille                    Pour se sou -  
 nique \_\_\_\_\_ Trac tions a - vant                    Pour la tac - tique                    Un p'tit coup  
 ymes \_\_\_\_\_ Un dé - pu - té                    Que l'on es - time                    Un p'tit mann'  
 scènes \_\_\_\_\_ Mais sous tes ponts                    Cou - le la Seine                    Pour la ro -

D7

ler \_\_\_\_\_ À tes ju - pons                    Ça fait gueu -  
 sec \_\_\_\_\_ Dans l'dia - pa - son                    Rang' tes ko -  
 quin \_\_\_\_\_ En con - fec - tion                    C'est pas l'bais'  
 mance \_\_\_\_\_ A il - lu - sion                    Y'a d'l'af - flu -

ler pecks main ence Mais c'est si bon. Si non t'es bon. Mais c'est si bon. Mais c'est si bon. Brins des Li - A la la Pass' la mon - Môm's e - ga -

las une naie rées Fleurs de A la la V'la du Dans Pan - tin la deux du clin - quant les fau - bourgs Ça fait des Fil' moi Un coup Prai - rie des tas trois d'ra - bais pa - vée De p'tits ta - pins J'te ver - rai mieux And gen - tle - man Où pous' l'a - mour Qui font mer - La tout' der - Un car - net Ça pousse en -

veille nièr' d'cheque core En tout' Des Sans À saï - son é - di - tions pro - vis - ion la mai - son Ça fait d'l'o - seille. T'es en ga - lèr' Faut faire av - ec On a eu tort Et c'est si bon. Mais c'est si bon. Mais c'est si bon. Dé - dé la A la la Un p'tit Fau - Re - gards per -

croix der - bourg dus Bé - bert d'An - vers A la la Saint Ho - no - ré Dans le ruis - seau Ça fait des T'es un Trois Où va la des mois gang - ster pe - tits fours rue Qu'y sont au vert À la mie d'pain Et je m'en vais Comme un au vert A - lors ces Faut être a - Sur - pris' - par - Ca tangué un

1-3

G

dam's S'font un' rai - son A s'font bi gam'(s) Et c'est si bon.  
 droit Pour fair' car - ton La pro - chain' fois Tu s'ras p'tet' bon.  
 ty Sur - pris' - re - stons On est sur - pris Mais c'est si bon.  
 peu Dans l'en - tre - pont C'est la - bo -

4

G

rieux Mais c'est si bon. Pa - ris Flon - flon T'as l'âme en fête Et des mil -

D7

lions Pour tes po - è - tes Quel ques cen-times A machan-son Ça fait la

G

rime Et c'est si bon.

# PASSE TON CHEMIN

## (Back Track!)

French Lyric by PIERRE DeLANOE  
 English Lyric by LEE WILSON and LYNN RUSSEL  
 Music by GILBERT BECAUD


**Tenderly**






*mf*

A - vec  
 Since the





ses longs che - veux blancs Il a - vait l'air d'un pro - phète Ve -  
 day you said "good - bye" and my heart learned how to cry. ev - 'ry





nu du fond des temps À tra - vers mil - le pla - nètes Il m'a  
 night is just the same, through my tears I call your name. Hear my



dit; Quand tu ver - ras Cel - le que tu crois pour toi Rap - pelle -  
 si - lent, long - ing plea, hear my pray'r, "Come back to me, back to







toi, rap - pelle - toi, Rap - pelle - toi  
 me, back to me, back to me."

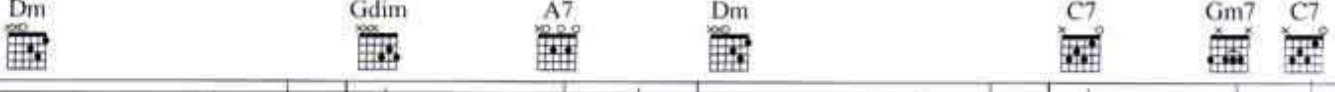
**With fire**






Si dans ses yeux Il n'y  
 elle ne dit Que des  
 Some - where to - night, oth - er  
 Friends in the know, al - ways





a pas le bleu Que l'a - mour doit pren - dre Dans le  
 mots, si elle rit Lors - que toi tu vou - drais Qu'el - le  
 arms said hold you tight, 'cause your lips seek the lips that were  
 you would go, 'cause your kiss was too good to be





F A7 Dm Gdim A7

ciel \_\_\_\_\_  
 pleure \_\_\_\_\_  
*mine;* \_\_\_\_\_  
*true;* \_\_\_\_\_

Si quand il pleut Elle ne  
 Et plu - tôt que De tom -  
*stop where you are, don't let*  
*turn, ba - by, turn, when your*

Dm Gdim A7 Dm C7 Gm7 C7

voit dans la pluie Que l'en - nuei et ja - mais L'arc - en -  
 ber a ja - mais Dans le fond des - sé - ché De son -  
*things get too far, there's re - gret at the end of the*  
*ears start to burn, let them talk, I'll go on want - ing*

F A7 Dm Bb A7

ciel \_\_\_\_\_  
 cœur \_\_\_\_\_  
*line.* \_\_\_\_\_  
*you.* \_\_\_\_\_

Pas - se,  
*Back track!*

Dm
Bb
A7
Dm
Bb
C7

pas - se, pas - se, pas - se ton che -  
*Back track! track, track, ba - by, ba - by,*

1 F
A7
2 F6
A7

min - mine! min - do!

**Sweetly and smoothly**

D6
Gm6

Ou - blie les nuits qu'elle pou -  
*Days seem like years, nights are*

D6
Gm6

vait te don - ner Les ma -  
*lone some and blue, all my*

D6 F6

tins en so - leil - les Ou - blie -  
 pray'rs turn in - to tears. just for

Gm6 A7 Dm6 A7

les, ou - blie - les  
 you, on - ly you.

**With fire**

Dm Gdim A7 Dm Gdim A7

Mais si tu vois Des oi - seaux sur la main D'u - ne  
 If there were jails for all heart - break - in' {frails,} then I  
 {males,}

Dm C7 Gm7 C7 F A7

fille qui leur don - ne Du pain  
 know what {the end - ing} would be!  
 {your ad - dress}

Dm Gdim A7 Dm Gdim A7  
 Mais si tu vois Deux yeux clairs qui ont l'air De cher -  
 l'd raise your bail, put my soul up for sale. right or

Dm C7 Gm7 C7 F A7  
 cher la lu - mière Des tiens ————— So  
 wrong, you be - long close to me.

Dm Bb A7 Dm Bb A7  
 Res - te, Res - te,  
 Back track! Back track!

Dm Bb C7 F A7  
 Reste et ne va pas plus loin. —————  
 Back track, ba - by, back to me! ————— Repeat and Fade

# THE POOR PEOPLE OF PARIS (JEAN'S SONG)

(La goulante du pauvre Jean)

Original French words by RENE ROUZAUD  
English words by JACK LAWRENCE  
Music by MARGUERITE MONNOT

Moderately, with spirit

**E $\flat$**  **D $\flat$**  **C $\flat$**

*f*

**B $\flat$ 7** **N.C.** **B $\flat$ 7**

Es - gour - des rien qu'un in - stant La goua -  
tait chez les ba - rons Il guin -  
des bien jeu - nes gens pro - fi -  
*Just got back from Pa - ris, France; all they*  
wa - ter from the sink make a  
(Instrumental)

**E $\flat$**

lante du pauv - re Jean Que les fem - mes n'ai - maient  
chait dans les sa - lons Et li - chait tous les ta -  
tez de vos vingt ans On ne les a qu'u - ne  
*do is sing and dance. All they've got there is ro -*  
*true Pa - ri - sian shrink. Wine is all he'll ev - er*

pas Mais n'ou - bli - ez pas Dans la  
 fias Mais n'ou - bli - ez Rien ne  
 fois Et n'ou - bli - ez pas Rien ne  
*mance.* What a trag e Ev - 'ry  
*drink* and it wor ries me. For with

vie y a qu'une mo - ra - ale Qu'on soit riche ou sans un  
 vaut u - ne belle fil - le Qui par - tage vo - tre ra -  
 qu'u - ne cor - de - let - te Mieux vaut une femme à son  
*bou - le - vard has lov - ers; ev - 'ry lov - er's in a*  
*wine as cheap as wa - ter, oh, it makes one stop and*

sou Sans a - mour on n'est rien du tout  
 goût Sans a - mour on n'est rien du tout  
 cou Sans a - mour on n'est rien du tout  
*trance,* the poor — peo - ple of Pa - ree.  
*think,* the poor — peo - ple of Pa - ree.

Fm Bb7 Eb N.C. To Coda

Il vi - vait au jour le jour Dans la  
 Pour gag - ner des pi - cail - lons Il fut  
 I feel sor - ry for the French; ev 'ry  
 Sis - ter met a boy named Pierre, had the

soie et le ve - lours Il pion - çait dans de beaux  
 un mé - chant lar - ron On le sa - lu - ait bien  
 guy has got a wench. Ev - 'ry cou - ple's got a  
 cra - zi - est af - fair, and the day they part - ed

draps Mais n'ou - bli - ez pas Dans la  
 bas Mais n'ou - bli - ez pas Un jour  
 bench, there kiss - ing shame - less ly. Night and  
 he cried bit - ter ly. Pierre was

C7 Fm Bb7

vie on est de bal - le Quand no - tre cœur est au  
 on fait la pirou - et - te Et der - ri - ère les ver -  
 day they're mak - ing mu - sic while they're mak - ing love in  
 there to bid her fare - well. but he brought his new girl,

Eb N.C. Eb Fm Bb7

clou Sans a - mour on n'est rien du tout  
 rous Sans a - mour on n'est rien du tout  
 French, the poor — peo - ple of Pa - ree.  
 Claire, the poor — peo - ple of Pa - ree.

Eb N.C. 1 2 D.S. al Coda

Il bec -  
 Milk or Es - gour -  
 (Instrumental)



## CODA

End instrumental Et voi - là mes bra - ves  
So don't go to Pa - ris,

Bb7

gens La goua - lante du pau - vre Jean Qui vous  
France, not un - less you like to dance, like those

dit en vous qui - tant Ai - mez - vous...  
poor in - hab - i - tants of Pa - ree.

Eb

# REVIENS

## (Come Back)

Words and Music by HENRI CHRISTINE  
and HENRI FRAGSON  
English Lyric by SID LIPPMANN  
and SYLVIA DEE

Moderately

*E $\flat$ /G* *C7* *A $\flat$ 7 $\sharp$ 5* *Fm/A $\flat$*  *B $\flat$ 7*

Re -  
Come

*E $\flat$*  *B $\flat$ 7* *E $\flat$*

viens! \_\_\_\_\_ veux - tu? \_\_\_\_\_ Ton ab - sence a  
back, \_\_\_\_\_ come back, \_\_\_\_\_ the whole world is

*a tempo*

*Fm7* *B $\flat$ 7*

bri - sé ma vi - e. Au - cu - ne fem - me, vois -  
emp - ty with - out you, I did - n't know when I

**E $\flat$**  **F7** **A $\flat$**

tu, N'a ja - mais pris ta place, en mon cœur a - mi  
*first let you go, just how deep - ly I cared a - bout*

**B $\flat$ 7** **E $\flat$**  **B $\flat$ 7**

e. Re - viens \_\_\_\_\_ veux - tu? \_\_\_\_\_ Car  
*you. We live, \_\_\_\_\_ and learn, \_\_\_\_\_ so,*

**E $\flat$**  **A $\flat$ m7** **D7** **G7** **C $\flat$ m**

ma souf - france est in - fi - ni - e. Je veux re - trou -  
*if you will on - ly re - turn, then faith - ful for -*

**C7** **F $\flat$ m** **F $\flat$ m7** **B $\flat$ 7** **To Coda**

ver tout mon bon - heur per - du! Re - viens, re - viens, veux -  
*ev - er to you I will be, come back, come back to*

*poco rit.*

1 Eb

2 Eb

tu? Re - tu? J'ai re - trou -  
me! Come me! Here in this

*a tempo*

Gm Eb Cm Eb Fm7

vé la cham - bret - te d'a - mour Té - moin de no - tre fo - li -  
room, where love first had its bloom. thoughts of you fill me with yearn -

Bb7 Eb Cm F7

e. Ou tu ve - nais m'a - por - ter cha - que jour Ton bai - ser ta  
ing. dar - ling, your chair seems to wait o - ver there for the day that

Bb7 B7#5 D.S. al Coda

grâ - ce jo - li - e. Re -  
you'll be re - turn - ing. Come

CODA Eb Eb6

tu?  
me!

# QUE RESTE-T-IL DE NOS AMOURS

## (I Wish You Love)

Words and Music by CHARLES TRENET  
English Lyric by ALBERT BEACH

Moderately

*mf*

A<sup>b</sup>m      Fm7<sup>b</sup>5      B<sup>b</sup>7      E<sup>b</sup>m      Cm7<sup>b</sup>5  
 B7      B<sup>b</sup>7      E<sup>b</sup>m      A<sup>b</sup>m6      C<sup>b</sup>6  
 B<sup>b</sup>7      E<sup>b</sup>m      C<sup>b</sup>7  
 A<sup>b</sup>m6      B<sup>b</sup>7      E<sup>b</sup>m      G<sup>b</sup>6      A<sup>b</sup>      E<sup>b</sup>dim

Ce soir le vent qui frap-p' à ma porte  
 Good - bye, no use lead-ing with our chins,

Me par - le des a - mours mortes. De - vant le feu qui s'é -  
 this is where our sto - ry ends, nev - er lov - ers, ev - er

teint. Ce soir c'est u - ne chan-son d'au-  
 friends. Good - bye, let our hearts call it a

Db Abm7 Eb

tomne,  
day.

Dans la mai - son qui fris - sonne  
but be - fore you walk a - way.

Ebm6 Cb7 Abm6 Bb7 Edim

Et je pense aux jours loin - tains. \_\_\_\_\_ Que res - te -  
I sin - cere - ly want to say: \_\_\_\_\_ I wish you

Fm7 Bb7 Fm7 Bb7 Ebmaj7 Eb6

t-il \_\_\_\_\_ de nos a - mours, Que res - te - t-il \_\_\_\_\_ de ces beaux  
blue - birds \_\_\_\_\_ in the spring, to give your heart a song to

Ebmaj7 Eb6 Fm7 Bb7

jours, U - ne pho - to, vieil - le pho - to de ma jeu -  
sing: and then a kiss, but more than this I wish you

Eb6                      Edim                      Fm7                      Bb7                      Fm7                      Bb7

nesse.                      Que res - te - t-il                      des bil - lets doux                      Des mois d'A -  
 love.                      And in Ju - ly,                      a lem - on - ade,                      to cool you

Ebmaj7                      Eb6                      Ebmaj7                      Eb6                      Fm7

vril,                      des ren - dez - vous,                      Un sou - ve - nir                      qui me pour -  
 in                      some leaf - y                      I wish you                      health                      and more than

Bb7                      Eb7                      Ebdim                      Eb7                      Ab

suit                      sans                      cesse.                      Bon - heur fa - né                      Che - veux au  
 wealth,                      I wish you                      love.                      My break - ing                      heart                      and I a -

Abm                      Eb                      Bbm7                      C7

vent.                      Bai - sers vo - lés,                      Rê - ves mou - vants,                      Que res - te -  
 gree                      that you and I                      could nev - er                      be,                      so with my

Fm F9 Bb7 Ebm6 Bbdim Bb7 Edim

t-il de tout ce - la Di - tes - le moi? Un p'tit vil -  
*best, my ver - y best, I set you free. I wish you*

Fm7 Bb7 Fm7 Bb7 Ebmaj7 Eb6

lage. Un vieux clo - cher, Un pa - y - sage Si bien ca -  
*shel - ter from the storm, a co - zy fire to keep you*

Ebmaj7 Eb6 Fm7 Bb7 Eb

ché Et dans un nuage le cher vi - sage De mon pas - sé.  
*warm; but most of all, when snow-flakes fall. I wish you love.*

Edim Bb7 Eb

Que res - te sage De mon pas - sé.  
*I wish you fall, I wish you love.*



# SANS VOUS

## (No You)

French Lyrics by ANDRE HORNEZ  
English Lyrics by JIMMY KENNEDY  
Music by PAUL MISRAKI

Slowly, with expression

The musical score is written in B-flat major, 4/4 time, and consists of four systems. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part features chords and triplets. The lyrics are in French and English.

**System 1:** Chords: Bdim7, Cm7, Bdim7, Eb/Bb. Tempo: *mf*. Lyrics: Sans vous, Plus rien ne sou - rit, Le ciel fait la

**System 2:** Chords: Adim7, F7#5, Bb, Bbmaj7. Lyrics: No you, no sun in the sky, no tears left to

**System 3:** Chords: Bb6, Bdim, Cm7, F7, Bdim. Lyrics: moue cry, Le monde est mo - ro - se, Sans vous S'éf - feuil - lent les

**System 4:** Chords: Cm7, F7, Cm7, F7b9, Bb, F7#5. Lyrics: ro - ses Et l'oi - seau se meurt d'en - nui Sans  
end - ed, what is there if there's no you? No

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B $\flat$  B $\flat$ ma $\flat$ 7 B $\flat$ 6 Bdim

vous La plus bel - le nuit S'é - teint tout à coup Le char - me s'a -  
 you, no love song to sing, no flow - ers in spring, no need for red

Cm7 F7 Bdim Cm7 F7

chè - ve Sans vous S'éf - fa - cent mes rê - ves Et  
 ros - es, the sto - ry fool - ish - ly clos - es, there's

Cm7 F7 $\flat$ 9 B $\flat$  Fm7

tout mon bon - heur s'en - fuit J'é - cou - te le vent qui  
 noth - ing if there's no you. Last night when we were to -

E $\flat$ ma $\flat$ 7 Fm7 E $\flat$ 6 Am7 D7

pleu - re J'en - tends par - tout vo - tre voix Sans fin je comp - te les  
 geth - er, your kiss was warm as a flame, but that was yes - ter - day's

Gm Gm7 C7 Cm7 F9 F7#5 Bb

heu - res *weath - er.* Quand vous ê - tes loin de moi, *to - night noth - ing seems the same.* Sans vous, *No you,* Tout bas je re - *no lov - er, no*

Bbmaj7 Bb6 Bdim Cm7 F7

dis *friend.* Les mots les plus doux *my world's at an end,* Mais nul ne m'é - *but I'll go on liv -* cou - *te* Sans *ing, just*

Bdim Cm7 F7 Cm7 Cm6

vous *for* J'ai per - du ma rou *the chance of for -* viv - *ing,* Je vous cherche en vain *that's all that a heart* Par - *can*

D7b5 G7b9 Cm7 F7b9 1 Bb Bbdim Cm7 F7#5 2 Bb6

tout *do,* Car je ne suis plus rien *Oh, there's noth - ing if there's* Sans vous, *no you!* Sans vous, *No you!*

# TOI, TU L'ENTENDS PAS

Words by PIERRE DeLANOE  
Music by CHARLES DUMONT

Moderate March tempo

N.C.

A<sup>b</sup>



Toi, tu l'en - tends pas, Toi, tu l'en - tends pas, Cet - te fê - te Dans ma  
pas, Toi, tu n'en - tends pas, Cet - te fou - le Qui me

E<sup>b</sup>9



tê - te, Toi, tu les vois pas, Tous ces mil - lions de chan - del  
soû - le De ses cris de joie, Qui dan - se la car - ma - gno

E<sup>b</sup>7



A<sup>b</sup>



les Qui brû - lent dans ma cer - vel le. Toi, tu l'en - tends  
Et chan - te des cho - ses fol les. Toi, tu l'en - tends

pas. Toi, tu l'en - tends pas, C'est trop bê - te, C'est trop bê - te, Toi, tu l'en - tends  
pas, Toi, tu l'en - tends pas, Ce va - car - me Qui s'a - char - ne, Tout au fond de

pas Cet or - ches - tre gi - gan - tes que, Puis-qu'il ne joue que pour  
moi, Il m'en - va - hit corps et â me, Mais toi, tu ne l'en tends

moi. \_\_\_\_\_ Toi, tu n'en - tends \_\_\_\_\_ Toi, tu n'en - tends  
pas. \_\_\_\_\_

pas, Les che vaux de bois, Les mu - si - ques Et les cir - ques, Et les o - pé -

ras. La gar - de ré - pu - bli - cai - ne. La gran - de fê - te fo -

rai - ne. Toi, tu l'en - tends pas. Toi, tu l'en - tends

pas. Mon cœur bat - tre. Se dé - bat - tre, Se bat - tre pour toi. Il fait du bruit com - me

qua - tre. Mais toi, tu ne l'en-tends pas.

C G7b5 C G7b5  
 — Toi, tu l'en - tends pas, Toi, tu l'en - tends pas, Cet - te fê - te, Dans ma

C G7b5 C G7b5  
 tê - te, Tu les en - tends pas, Tous ces mer - veil - leux po - è

G7 Cdim C  
 mes Dont cha - que rime est "je t'ai - me." Tu les en - ten -

G7b5 C G7b5 C G7b5  
 dras, Tu les en - ten - dras, Quand tu m'ai - mes, Quand tu m'ai - mes, Quand tu m'ai - me -

C G7 G7b5 G7

ras, Tu en - tre - ras dans ma ron - de, Le jour où tu m'ai - me -

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter note 'ras', followed by a half note 'Tu en - tre - ras dans ma ron - de,' and another quarter note 'Le jour où tu m'ai - me -'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Guitar chords are indicated above the staff: C (C major), G7 (G dominant 7th), G7b5 (G dominant 7th flat 5th), and G7 (G dominant 7th).

C G7 G7b5

ras, Tu en - tre - ras dans ma ron -

Detailed description: This system contains the next three measures. The vocal line has a long note 'ras,' followed by a quarter rest, then a half note 'Tu en - tre - ras dans ma ron -'. The piano accompaniment continues with the eighth-note pattern. Guitar chords are C, G7, and G7b5.

G7 C G7b5

de, Le jour où tu m'ai - me - ras.

Detailed description: This system contains the next three measures. The vocal line has a long note 'de,' followed by a quarter rest, then a half note 'Le jour où tu m'ai - me - ras.' and a final quarter note. The piano accompaniment features a more complex eighth-note pattern in the right hand. Guitar chords are G7, C, and G7b5.

C G7b5 C G7b5 C

Detailed description: This system contains the final three measures. The vocal line has a long note followed by a quarter rest. The piano accompaniment continues with the eighth-note pattern. Guitar chords are C, G7b5, C, G7b5, and C.



# SERENADE PORTUGAISE

## (Portuguese Serenade)

Words and Music by CHARLES TRENET  
English Lyrics by ALLAN ROBERTS

Slowly

F6



Musical notation for the first system, including vocal line and piano accompaniment. The piano part is marked *mf*.

Vocal line lyrics:  
 Ah ah ah ah ah  
 Ah ah ah ah ah

Gm7



Gm7



Gm7



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

Vocal line lyrics:  
 ah ah!  
 ah ah!  
 Ah ah ah ah ah  
 Ah ah ah ah ah

F6



F



Am



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

Vocal line lyrics:  
 ah!  
 ah!  
 Je cou - te le vent  
 Je suis un ma - rin  
 I'm close to your lips

Dm7 Am7 Fdim Gm7 C7 Gm7 C7  
 qui par - le de ma bel - le, J'é -  
 je chan - te les ri - va - ges, Je  
 and they're mine for the tak - ing, And

Gm Am Gm7 C7b9 F Gm7 C7 Gm7 C7  
 cou - te le vent qui me par - le d'a - mour. Le  
 chan - te les flots et je chan - te les fleurs. Je  
 yet it may be they will cost me my heart; I

F Am Dm7 Am7 Fdim Gm7 C7  
 jour s'est en - fui car il fait nuit sans el - le,  
 fais des bou - quets a - vec tous les nu - a - ges,  
 long for your arms and they're mine for the tak - ing.

Gm7 C7 Gm Am Gm7 C7b9

Sans el - le é - cho dans le bois res - te  
 Mais la fleur d'a - mour est tou - jours dans mon  
 and yet I can see that to run might be

F Cb7 Db Eb F

sourd. Et gronde et gron - de le ton - ner - re Et  
 cœur. Et chan - te, chan - te, ma jeu - nes - se Et  
 smart. This may just be in - fat - u - a - tion, but

Cb7 Db Eb F Cb7 Db Eb

gron - de, gron - de le ciel lourd, Et gronde et gron - de le ton -  
 chan - te la joie et les pleurs! Et chan - te, chan - te, ma jeu -  
 then a - gain it may be love, the an - swer to this fas - ci -

## Bolero tempo

ner - re Et gron - de, gron - de le ciel lourd.  
 nes - se Et chan - te la joie et les pleurs!  
 na - tion, is known but to the stars a - bove.

Ce soir à mi - nuit c'est la fête au vil -  
 So I'll take your lips and re - joice in the

la - ge. Et nous dan - se - rons  
 tak - ing, and I'll take your arms,

Gm C7 F F6 Fmaj7 F6 C7

sous le pla - ta - nes verts J'au -  
for as long as they cling: and

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G minor with lyrics in French and English. The French lyrics are "sous le pla - ta - nes verts" and the English are "for as long as they cling:". The music features a triplet of eighth notes in the first measure and a long note with a fermata in the second measure. The bottom staff is a piano accompaniment with a bass line and a treble line. The treble line has a triplet of eighth notes in the first measure and a long note with a fermata in the second measure. The bass line consists of quarter notes and eighth notes.

F6 Fmaj7 Fdim D7 Gm7 C9

rai dans mes bras la fil - le la plus sa - ge  
should I a - wake to find my heart is break - ing.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics in French and English. The French lyrics are "rai dans mes bras la fil - le la plus sa - ge" and the English are "should I a - wake to find my heart is break - ing.". The music features a triplet of eighth notes in the first measure and a long note with a fermata in the second measure. The bottom staff is a piano accompaniment with a bass line and a treble line. The treble line has a triplet of eighth notes in the first measure and a long note with a fermata in the second measure. The bass line consists of quarter notes and eighth notes.

Gm7 C7 Gm Am Gm C7b9

Pour qui je fre - donne ma chan - son sur la  
l'll wel - come the tears for the mem - 'ries they

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics in French and English. The French lyrics are "Pour qui je fre - donne ma chan - son sur la" and the English are "l'll wel - come the tears for the mem - 'ries they". The music features a triplet of eighth notes in the first measure and a long note with a fermata in the second measure. The bottom staff is a piano accompaniment with a bass line and a treble line. The treble line has a triplet of eighth notes in the first measure and a long note with a fermata in the second measure. The bass line consists of quarter notes and eighth notes.

F F6 Fmaj7 F6 Bbm C7b9 Bbm C7b9

mer. bring. Ah My ah love, ah ah ah ah ah till the mo-ment we

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a half note on a whole rest, followed by a quarter note on a whole rest, and then a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chord diagrams for F, F6, Fmaj7, Bbm, and C7b9 are provided above the staff.

F F6 Fmaj7 F6 Ab Gb7 E7 D7 E7 Gb7

ah part. Ah my ah love, ah ah ah ah ah hold me close to your

The second system continues the musical score. The vocal line has a similar structure to the first system. The piano accompaniment includes a 'rit.' (ritardando) marking in the right hand. Chord diagrams for F, F6, Fmaj7, Ab, Gb7, E7, D7, and Gb7 are provided above the staff.

F F6 Fmaj7 F6 F F6 F

ah heart.

*a tempo*

The third system concludes the musical score. The vocal line ends with a half note on a whole rest. The piano accompaniment ends with a double bar line. Chord diagrams for F, F6, Fmaj7, and F are provided above the staff. The tempo marking 'a tempo' is present at the beginning of the piano part.

# SI TU PARTAIS

## (If You Go)

French Lyrics and Music by MICHEL EMER  
English Lyrics by GEOFFREY PARSONS

With passion

Cm Ddim Ab7 Ebmaj7 Ab13b9 Ab7 G7

*f* *poco rit.*



Cm Bb

Si un jour tu bris - ais no - tre a - mour,  
If you go, if you love me no more,

*a tempo*

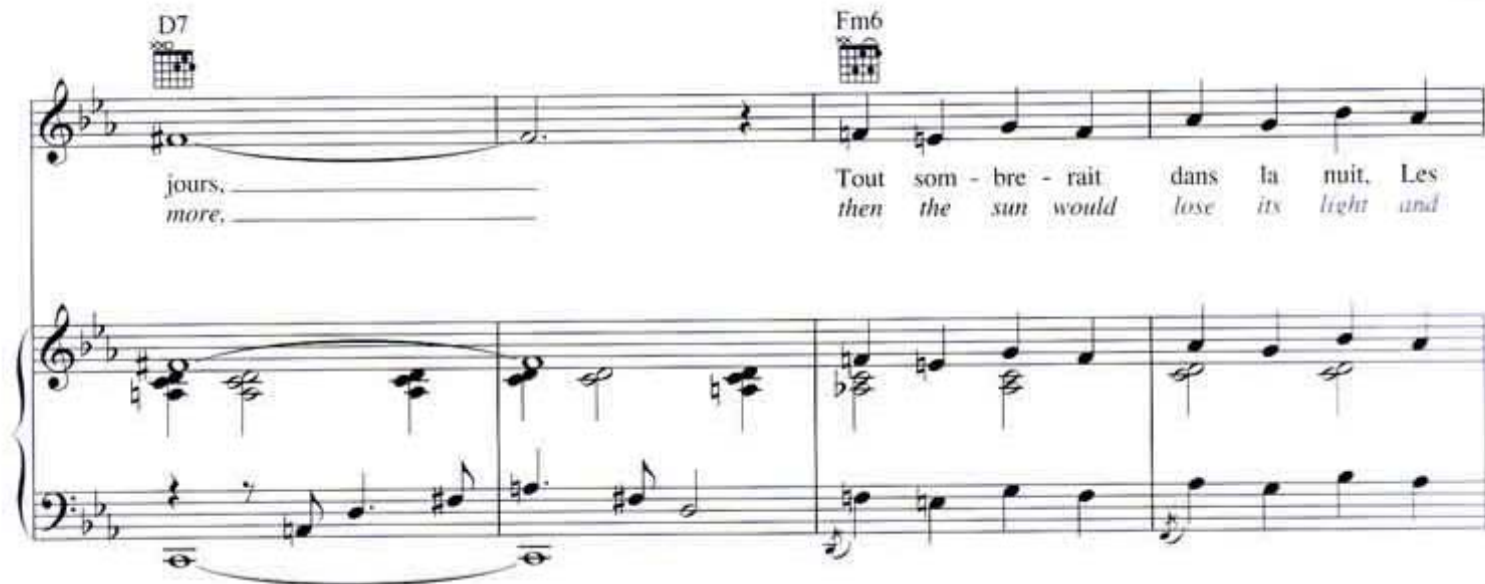
Ab

Si un jour tu par - tais pour tou -  
if I know that you want me no

D7  Fm6 

jours, \_\_\_\_\_  
 more, \_\_\_\_\_





Tout som - bre - rait dans la nuit, Les  
 then the sun would lose its light and



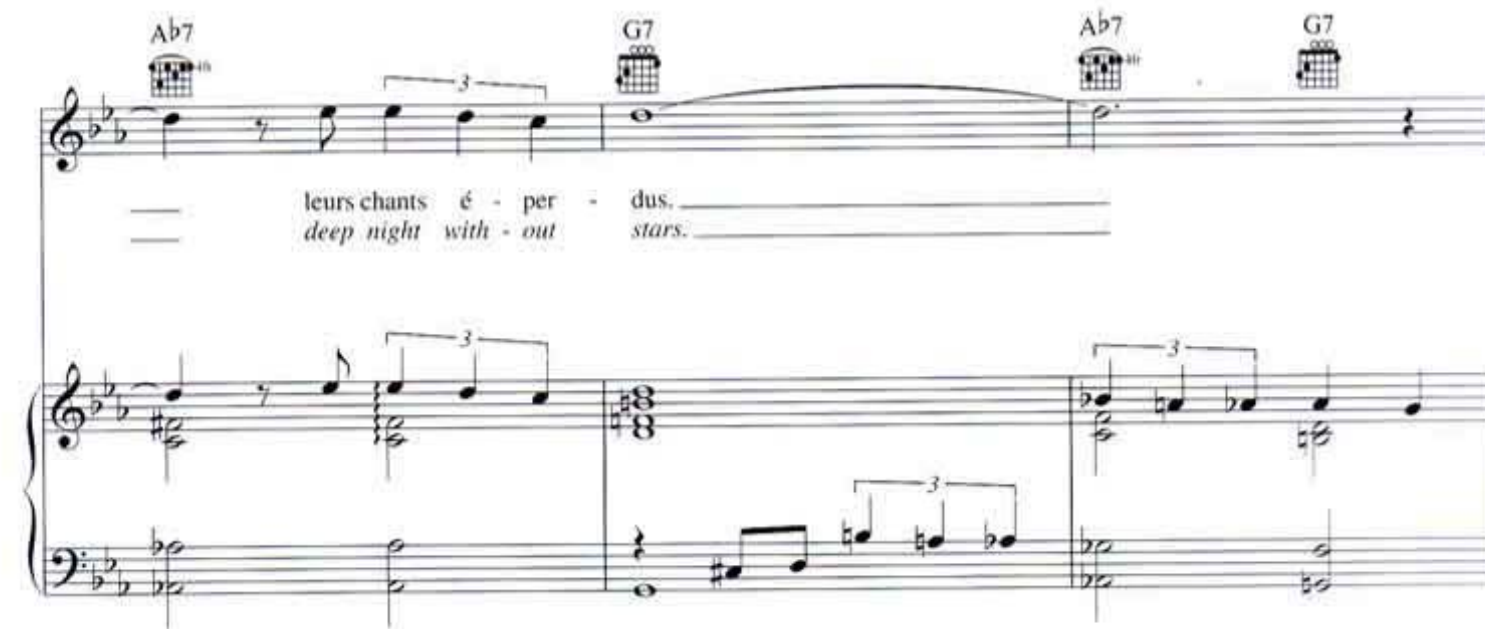
Cm  Ab7  D7 

oi - seaux dans leurs nids ne chan - ter - aient plus, \_\_\_\_\_  
 day turn in - to night, night with - out stars, \_\_\_\_\_





Ab7  G7  Ab7  G7 

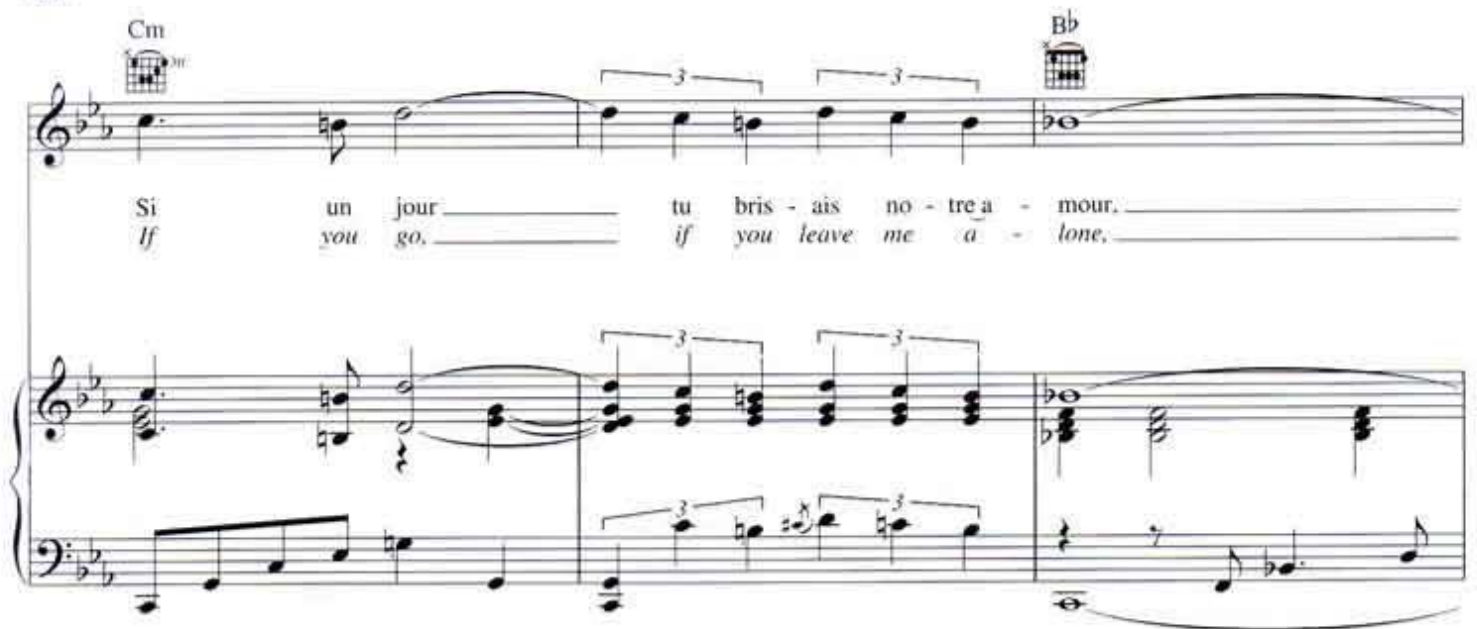
leurs chants é - per - dus, \_\_\_\_\_  
 deep night with - out stars, \_\_\_\_\_





Cm  Bb 

Si un jour tu bris - ais no - tre a - mour.  
*If you go, if you leave me a - lone,*



The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The vocal line begins with a whole note chord Cm, followed by a melodic line with a long note on 'jour' and 'a - mour'. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. Trills are indicated above the notes for 'un', 'tu', 'no - tre', and 'a - mour'.

Ab 

Si un jour tu par - tais sans re -  
*if I know you're no long - er my*



The second system continues the musical score. The vocal line starts with a whole note chord Ab, followed by a melodic line with a long note on 'par - tais' and 're -'. The piano accompaniment continues with chords and a bass line. Trills are indicated above the notes for 'un', 'tu', 'par - tais', and 're -'.

D7  Fm6 

tour.  
*own.* Les fleurs per - draient leur par - fum, et  
*win - ter would re - place the spring, the*



The third system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats. The vocal line begins with a whole note chord D7, followed by a melodic line with a long note on 'tour.' and 'et'. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. Trills are indicated above the notes for 'tour.', 'et', 'Les fleurs', and 'et'.

Cm Ab7 D7 Ab7 G7

ce se - rait la fin de tou - te joie \_\_\_\_\_ Reste a - vec  
birds no more would sing. This can - not be. \_\_\_\_\_ Stay here with

The first system of the musical score features a vocal line and piano accompaniment. The key signature is C minor (three flats). The vocal line begins with a half note 'ce' (birds) and a quarter note 'se - rait' (no more) over a half note 'la' (would). This is followed by a quarter note 'fin' (sing.) and a half note 'de' (This) over a quarter note 'tou - te' (can - not). The phrase 'joie' (be.) is held over a full bar. The system concludes with a half note 'Reste' (Stay) over a quarter note 'a - vec' (here) and a half note 'with'.

Ab Ab7 Db Ab7 G G7b9 G7

moi \_\_\_\_\_ Crois moi, c'est vrai \_\_\_\_\_ J'en mour - rais si tu par -  
me. \_\_\_\_\_ My heart would die, \_\_\_\_\_ I know, if you should

The second system continues the musical score. The vocal line starts with a half note 'moi' (me.) and a quarter note 'Crois' (My) over a quarter note 'moi, c'est' (heart) and a half note 'vrai' (would). This is followed by a quarter note 'J'en' (I) over a quarter note 'mour - rais' (know,) and a half note 'si tu par -' (if you should).

1 Cm Ab7 G7 2 Cm

tais. \_\_\_\_\_ tais. \_\_\_\_\_  
go. \_\_\_\_\_ go. \_\_\_\_\_

The third system contains a first ending and a second ending. The first ending consists of a half note 'tais.' (go.) and a quarter note 'go.'. The second ending consists of a half note 'tais.' (go.) and a quarter note 'go.'. The piano accompaniment includes a 'rit.' (ritardando) marking in the right hand.

# SOUS LE CIEL DE PARIS

## (Under Paris Skies)

French Words by JEAN DREJAC  
English Words by KIM GANNON  
Music by HUBERT GIRAUD

### Moderate Waltz

**Chorus:**

*mf*

**Verse 1:**

Sous le ciel de Pa - ris s'en - vole u - ne chan - son  
Sous le ciel de Pa - ris coule un fleu - ve jo - yeux  
*Stran - ger be - ware, there's love in the air, un - der Par*

**Verse 2:**

hum Elle est née d'au - jour -  
hum Il en - dort dans la  
is skies. Try to be smart and

**Verse 3:**

d'hui Dans le cœur d'un gar - çon  
nuit Les clo - chards et les gueux  
don't let your heart catch on fire.

**Chords:** Fm, Fm7, C7, Bbm7, Bbm6, Bbm7, C7, Fm, Bbm, Fm

C7 Fm

Sous le ciel de Pa - ris Mar - chent les a - mou -  
 Sous le ciel de Pa - ris Les oi - seaux du Bon  
 Love be - comes king, the mo - ment it's spring, un - der

Bbm7 Bbm6 Bbm7 C7

reux hum hum \_\_\_\_\_ Leur bon - heur  
 Dieu hum hum \_\_\_\_\_ Vien - nent du  
 Par is skies. \_\_\_\_\_ Lone - ly hearts

Fm Bbm7

se cons - truit Sur un air fait pour eux \_\_\_\_\_  
 monde en - tier Pour ba - var - der entre eux \_\_\_\_\_  
 meet some - where on the street of de - sire. \_\_\_\_\_

Fm Bbm7

— Sous le pont de Ber - cy  
 — Et le ciel de Pa - ris  
 — Pa - ri - sian love can bloom,

**E $\flat$ 7** **A $\flat$ 6** **A $\flat$ maj7**

Un phi - lo - sophe as - sis Deux mu - si -  
 A son se - cret pour lui De - puis vingt  
 high in a sky light room or in a

**D $\flat$**  **B $\flat$ m7** **B $\flat$ m6** **C**

ciens quel - ques ba - dauds Puis les gens par mil - liers  
 siècles il est é - pris De notre î - le Saint - Louis  
 gay ca - fé, where hun - dreds of peo - ple can see.

**C7** **Fm** **C7** **Fm**

Sous le ciel de Pa -  
 Quand el - le lui sou -  
 I was - n't smart and

**B $\flat$ m7** **B $\flat$ m6**

ris Jus - qu'au soir vont chan - ter hum hum  
 rit Il met son ha - bit bleu hum hum  
 I lost my heart un - der Par is skies.

Bbm7

C7

L'hym - ne d'un peuple é - pris de sa viel - le ci -  
 Quand il pleut sur Pa - ris c'est qu'il est mal - heu -  
 Don't ev - er be a heart - bro - ken stran - ger - like

F

N.C.

té reux me. Pres de No - tre -  
 Oh, I fell in

Fmaj7

N.C.

Cm7

Da - me Par - fois couve un dra - me  
 love, yes, I was a fool,

F7

N.C.

Bb

N.C.

Oui mais à Pa - na me Tout  
 for Par - is can be so

Bbm Bbm6 N.C.

peut s'ar - ran - ger ————— Quel - ques ra -  
 beau - ti - fly cruel. ————— Par - is is

F A7 Dm A7 Dm

yons Du ciel d'é - té L'ac - cor dé - on D'un  
 just a gay co - quette, who wants to love and

C7 F Gm7 F

ma - ri - nier L'es - poir fleu - rit  
 then for - get. Stran - ger, be - ware.

F#dim N.C. C C7 Fm C7

— Au ciel de Pa - ris. —————  
 — there's love in the air. —————

rall. a tempo

Fm

Mais le ciel de Pa - ris N'est pas long - temps cru -  
 Just look and see what hap - pened to me un - der

Bbm7 Bbm6 Bbm7 C7

el hum hum Pour se fair'  
 Par is skies. Watch what you

Fm

par don - ner Il offre un arc en ciel.  
 do, the same thing can hap - pen to you.

*rall.* *a tempo*

Bbm7 C7 Fm



# TOUJOURS AIMER

Words by NITA RAYA  
Music by CHARLES DUMONT

Moderately

*mf*

On n'a pas dans le cœur de quoi tou - jours ai - mer. Et  
moi, j'ai dans le cœur de quoi tou - jours ai - mer. J'au -

l'on ver - se des pleurs en vou - lant trop ai - mer. On  
rai tou - jours as - sez de lar - mes pour pleu - rer. J'au -

croit ê - tre sin - cère, ou croit a - voir trou - vé Le  
rai tou - jours as - sez de rir's pour el fa - cer Les

Chord diagrams: D7, G7, C, C6, Dm7, G7

seul être sur terre qu'on ne peut remplacer. On  
 tristes souvenirs accrochés au passé. Mais

n'a pas dans le cœur de quoi toujours ai-mer. Et  
 moi, j'ai dans le cœur de quoi toujours ai-mer. J'ai-

l'on verse des pleurs en voulant trop ai-mer. Un  
 rai toujours assez de larmes pour pleurer. Je

jour on se réveille, ce n'est plus tout à fait Le  
 veux toujours ai-mer, je veux toujours souffrir Si

To Coda ⊕

Dm7 G7 C

ray - on de so - leil qui nous em - bel - lis - sait, On

Cm Fm Cm Fm

re - gret - te le temps où l'on pou - vait s'ai - mer, On

Fm6 G7 Fm6 G7

re - gret - te le temps où le cœur s'em - bal - lait. Il

Cm Fm Cm Fm

ne nous res - te plus que quel - ques sou - ve - nirs De

Fm6 G7 Fm6 G7 **D.S. al Coda**

pau - vres sou - ve - nirs qu'on cherche à re - te - nir. Mais

**CODA** F6 G7 C

je n'dois plus ai - mer, moi, je pré - fèr' mou - rir. Mais,

C6

moi, j'ai dans le cœur de quoi tou - jours ai - mer,

C C6 C C6

Ai - mer... Ai - mer...

# TOUT EN SIFFLOTANT

## (On the Avenue)

French Lyrics by MAX FRANCOIS

English Lyrics by HAROLD ROME

Music by FRED FREED

Slowly

*mf*

C G C

G13 C Cmaj7 C6 Cmaj7 C

C' é - tait la chan-son d'un ac - cor - dé - on (Sifflé)  
 la chan-son d'un ac - cor - dé - on (Sifflé)  
 On the av - e - nue, when I walk with you, (Whistle)

Dm7 G7 Bbm6 Dm7 G7

Que j'ai en - ten - due Un soir dans la rue  
 Le soir dans la rue Où l'on s'est con - nus  
 I can hear a song, as we stroll a - long.

C Cmaj7

(Sifflé) Ce beau soir d'é - té Je t'ai  
 (Sifflé) Trois pe - ti - tes notes Que le  
 (Whistle) If you smile at me, it's a

C6 Cmaj7 C Dm7 G7

ren - con-trée  
vent em porte  
mel - o - dy.

(Sifflé)  
(Sifflé)  
(Whistle)

De - puis  
Pen - dant  
When you

Bbm6 Dm7 G7

le bon-heur Chan - te dans mon cœur.  
que mon cœur Gar - de son bon-heur.  
say you care, mu - sic fills the air.

(Sifflé)  
(Sifflé)  
(Whistle)

C G7 C

Je ne me sou - viens pas bien — Des pa - ro - les du re - frain — Bien sûr l'a -  
My heart is sing - ing to you — an op - er - et - ta or two, — a ser - e -

Dm7 G7 C G7

mour Du - rait tou - jours C'é - tait plein de mots gen - tils — Des mots que  
nade, as we pa - rade; I'll bet the folks in the street, — and all the

C B7 Em Eb G9

tu m'as re - dits — Ché - ri(e) je t'ai - me Est-ce que tu m'ai - mes? | Ce beau  
 friends that we meet. — can hear it play — as clear as day. ————— Though I  
 Trois pe -

C Cmaj7 C6 Cmaj7 C

soir d'é - té Je t'ai re - con-trée (Sifflé) —  
 ti - tes notes Que le vent em porte (Sifflé) —  
 try to stop. I'm a mu - sic shop. (Whistle) —

Dm7 G7 Bbm6 Dm7 G7

— De - puis le bon-heur Chan - te dans mon cœur. |  
 — Pen - dant que mon cœur Gar - de son bon-heur. |  
 — when I walk with you on the av - e - nue.

1 C Ab9 G9 2 C Cmaj7


(Sifflé) — C'é - tait —  
 (Whistle) — On the —

# UN GRAND AMOUR

(More, More and More)

French Lyric by EDITH PIAF  
English Lyric by SAMMY CAHN  
Music by EDITH PIAF and MARGUERITE MONNOT

Slowly

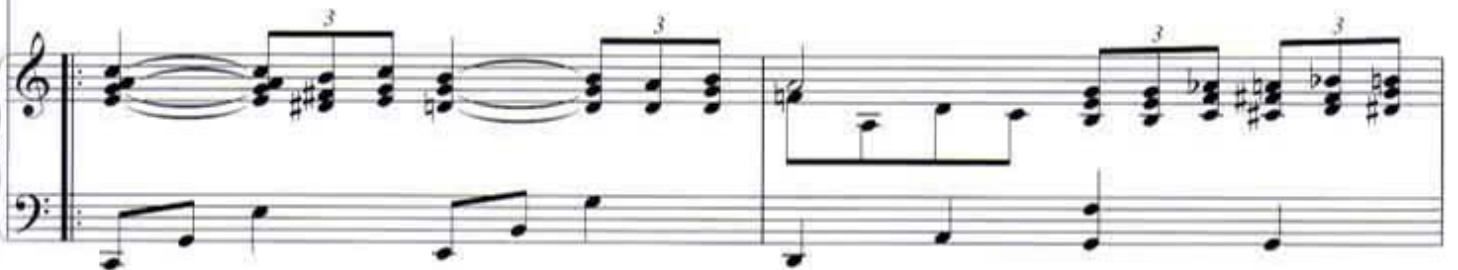
C/G  B7/A  Bb7/Ab  F/G  G7 










C  B  C  Em7  Dm7  G7 



Un \_\_\_\_\_ grand a - mour \_\_\_\_\_ qui s'a - chè - ve  
More. \_\_\_\_\_ more and more \_\_\_\_\_ I a - dore you:



C6  B  C  Em7  Dm7  G7 



Ça \_\_\_\_\_ fait pleur - rer \_\_\_\_\_ tous vos rê - ves  
more. \_\_\_\_\_ more and more \_\_\_\_\_ I live for you.





Dm7 G7

Et quand tu di - sais que tu m'aimais Mon a - mour. — tu le cro -  
 From ti - ny waves of e - mo - tions, o - ceans — be - gin to

C D $\flat$  G7 $\sharp$ 5 C6 B C Em7

yais. Va — si ton cœur — est bo -  
 pour. Il — se pour - rait — que j'en  
 Where — is the king — dom of

Dm7 G7 C6 C7 F

hè - me On — y peut rien — c'est la vie  
 meur - re On — y peut rien — c'est la vie  
 heav - en? I'd — say it's right — at my door.  
 (V.H.) Tu — n'y peux rien —

F#dim C6 A7

On est si fou quand on ai me  
 Je ne veux pas que tu pleu res  
 Kiss me and take me to heav en,

Dm7 G7 C6 Fm6 G7

Mon a mie.  
 (V.H.) Mon a mi.  
 more, more and more, more and more!

2 C G7 C6

mie.  
 mi.  
 more!

# TROIS FOIS MERCI

Words and Music by MICHEL EMER  
and PIERRE DORSEY

Moderately

The musical score is written in G minor, 3/4 time, and consists of four systems. Each system includes a piano accompaniment (treble and bass clefs) and a vocal line (treble clef). Chord diagrams are provided above the piano parts. The tempo is marked 'Moderately'.

**System 1:** Chords: F, F+, Gm7, C7, F, F+. The piano part starts with a *mf* dynamic. The vocal line begins with a rest.

**System 2:** Chords: Gm7, C7, F, F+. The vocal line enters with the lyrics: "Tu m'as don - né un / You've giv - en me a".

**System 3:** Chords: Gm, Gm7, C7. The vocal line continues: "a - mour mer - veil - leux. / love be - yond com - pare, Tu m'as don - né ce / and when I call, I".

**System 4:** Chords: F, Fdim, Gm7, Gb7, F, F+. The vocal line concludes: "qu'il y a - vait de mieux, / know that you'll be there. Mon cœur et moi, nous / For all the joy and".

Gm Gm7 Abdim C7 Bdim C7 Gb7 F6

te di - sons tous deux, Mer - ci Trois fois mer - ci  
hap - pi - ness we share, my heart says "thanks" to you.

G7 C9 C7#5 F F+

De - puis le jour où  
That luck - y day you

Gm Gm7 C7

je t'ai ren - con - tré Ma vie est belle comme  
walked in - to my dreams, the eas - y way you

F Fdim Gm7 Gb7 F F+

un con - te de fées, Tous mes dé - sirs sont  
fit in - to my schemes, to make my life a

Gm Gm7 Abdim C7 Bdim C7 Gb7 F6

a ja - mais com - blés, Mer - ci, Trois fois mer - ci  
*fair - y tale that gleams, my heart says "thanks" - to you.*

Gm7 Fdim F Cm7 F7 Cm7 F7

Tous mes rê - ves d'en - fant, Mes vœux les plus ar - dents, Tu  
*The tin - gle of your touch, your eyes that say so much, the*

Bb F7#5 Bb Bdim Cdim C#dim Dm7 G7

les as ex - au - cés Des bouf - fées de bon - heur Font  
*smile you smile for me; my heart be - gins to race each*

Dm7 G7 C Am7 Dm G9

é - cla - ter mon cœur Quand tu viens m'em - bras -  
*time that we em - brace, you're ev - 'ry - thing to*

C7 Bb Cdim C7 F F+ Gm Gm7

ser!  
me, Je n'a - vais rien et tu m'as tout don - né  
I was a - lone, a - fraid to fall in love,

C7 F Fdim Gm7 Gb7

La joie de vivre, d'ai - mer et d'être ai - mé  
you came a - long and shared the se - cret of

F F+ Gm Gm7 Abdim C7

Pour tout ce - la, quoi qu'il puisse ar - ri - ver, Mer - ci,  
the joy of liv - ing, lov - ing be - ing loved, my heart -

Bdim C7 Gb7 F6 G9 C7#5 F

Trois fois mer - ci.  
says "thanks" to you.

# TU SAIS

## (You Know)



French Lyric by JOSE DE BERYS and JEAN LENOIR  
 English Lyric by ROWLAND LEIGH  
 Music by SERGE WALTER and EDDY ERVANDE


### Slow Tango

Cm  D7/A  Ab7  G7  Cm 





Je t'a-dore et je te re -  
 When our eyes met, they smiled and  
 We two have known how oth - ers

D7/A  G7 



dou - te, Ton char - me m'at - tire et m'en -  
 told me ed, that they pos - sessed the pow'r to  
 start ed, but time has shown how soon they

Cm 



voû - te, Je me don - ne l'âme en dé -  
 hold me, and though I al - ways thought I  
 part ed, and though they hailed their love as

G7

rou te. Tu me pos sè des  
knew love, your eyes have taught me  
real love, they failed to find i

A<sup>b</sup> Cm E<sup>b</sup> B<sup>b</sup>7

tu te. Ta voix qui mur - mure et qui  
true love, love. If you should leave, you know I'd  
deal love. They can't see how we know so

A<sup>b</sup> E<sup>b</sup> C7

chan te. Se fait lan - gou - reuse et tou -  
miss you, you un - der - stand and you know  
sure ly, if I am sad, your smile can

Fm Fm6 G7

chan te. En l'é - cou - tant mon cœur s'en -  
this too, there is no need for me to  
cure me, and how one glance can re - as -



Cm G7 Cm B $\flat$ m6

chan - te. Et je crois à ton a - mour  
 kiss you to prove that my love for you  
 sure me; your love for me is sin - cere.

G7

Tou - jours. Tu sais les mots ca - lins et ten - dres  
 is true. You know the whis - pered words that I love,  
 my dear.

Cm Dm Fm6 Fm

Ceux qui me font rê - ver clue, Les mots que je dé - sire en -  
 each with a ten - der clue, you know the way to cap - ture

F F+ Dm Fm G7 G+ C Em

ten dre Tu sais bien les trou - ver  
 my love, the way to hold it, too;

**C**

Tu sais aus - si qu'il faut se tai - re  
 you know that si - lence is a to - ken

**C7** **F6** **Cm6**

Pour ne pas trou - bler te mys - tè - re,  
 of love that nev - er will be bro - ken,

**Fm6** **D7b5** **C** **Cmaj7** **C#dim** **Dm** **Fm** **G7**

Qui nous fait oub - li - er la ter - re Tu sais si bien m'ai -  
 and though no sin - gle word is spo - ken, you know I love but

**1** **C** **Bbm6** **G7** **2** **C** **F6** **C**

mer. mer.  
 you. you.

# WATCH WHAT HAPPENS

from THE UMBRELLAS OF CHERBOURG

Music by MICHEL LEGRAND  
Original French Text by JACQUES DEMY  
English Lyrics by NORMAN GIMBEL

Moderately

Cmaj7

Cm7

Cb6

Bb7

*mf*  
*With pedal*

The piano introduction consists of four measures. The first measure is in 3/4 time, the second in 4/4, the third in 3/4, and the fourth in 4/4. The melody is in the right hand, and the bass line is in the left hand. The key signature is two flats (B-flat major/C minor).

Ebmaj7

Eb6

Ebmaj7

F9

Cm7

Let some - one start be - liev - ing in you,

The vocal line features a triplet of eighth notes on the word 'liev'. The piano accompaniment provides harmonic support with chords and a steady bass line.

F9

Fm7

Bb7

Fm7

Bb7

Ebmaj7

Emaj7

Let him hold out his hand, Let him touch you and watch what

The vocal line features a triplet of eighth notes on the word 'hand'. The piano accompaniment continues with harmonic support.

Fmaj7

Emaj7

Ebmaj7

Eb6

Ebmaj7

F9

Cm7

hap - pens. One some - one who can look in your eyes

The vocal line features a triplet of eighth notes on the word 'eyes'. The piano accompaniment concludes the phrase with sustained chords.

F9 Fm7 Bb9 Ebmaj7 Emaj7

and see in - to your heart, Let him find you and watch what

Fmaj7 Gbmaj7 Gmaj7 G6 Gmaj7 G6 Gm7 C9

hap - pens. Cold. No, I won't be - lieve your heart is cold, —

Gm7 C9 F F6 Fmaj7 F6 Fm7 Bb7

— May - be just a - fraid — to be bro - ken a - gain. —

Fm7 Bb9 Bb7b9 Ebmaj7 Eb6 Ebmaj7 F9 Cm7

— Let some - one — with a deep love to give,

F9 Fm7 Bb9 Fm7 Bb9

Give that deep love to you and what mag - ic you'll

Eb Eb6 E6 D6 Eb Eb6

see: Let some - one give his heart. Some -

E6 D6 Ebmaj7 Eb6 Ebmaj7 Eb6

one who cares like me.

2 Ebmaj7 Eb6 Ebmaj7 Eb6 Eb

me.

# WHERE IS YOUR HEART

(The Song from Moulin Rouge)  
from MOULIN ROUGE

Words by WILLIAM ENGVICK  
Music by GEORGE AURIC

Moderately

**System 1:** Eb, Gm, Cm7, F7

**System 2:** Bb7, Eb, Gm

**System 3:** Cm7, F7, Fm7/Bb, Bb7, Fm

**System 4:** Bb, Fm7, Bb6, Bb7, Eb, Bb7, Eb

*mp*

When - ev - er we kiss, I  
Mou - lin - des a - mours Tu

wor - ry and won - der. Your lips may be  
tour - nes tes ai - les Au ciel des beaux

near, but where is your heart? It's al - ways like  
jours Mou - lin des a - mours. Mon cœur a dan -

Gm Cm7 F7 Fm7/Bb Bb7

this, I wor - ry and won - der. You're  
 se Sur tes ri - tour - nel - les Sans

Fm Bb Fm7 Bb6 Bb7

close to me here, but where is your  
 mime y pen - ser Mon cœur a dan -

Eb Fm7 Bb7 Ebmaj7 Eb6

heart? It's a sad thing to re - al - ize that  
 se. Ah, mon Dieu, qu'ils è - taient jo - lis Ces

Dm7b5 G7 Cm Am7b5 D7b9

you've a heart that nev - er melts. When we kiss, do you close your  
 yeux qui val - saient dans les miens On s'ai - mait pres - qu' la fo -

Gm Cm7 F7 Bb7

eyes, pre - tend - ing that I'm some - one else? You  
*lie Et cet a - mour te plai - sait bien. Des*

Eb Gm Cm7 F7 Fm7/Bb Bb7

must break the spell, this cloud that I'm un - der. So  
*mots de bon - heur chan - taient sur tes ai - les De*

Fm Fm7/Bb Edim7 Fm7 Bb6 Bb7

please won't you tell, dar - ling, where is your  
*mots de bon - heur Sim - ple com - me nos*

1 Eb Bb7 2 Eb Fm7 Eb6

heart? When - heart?  
*caurs. Mou - caurs.*



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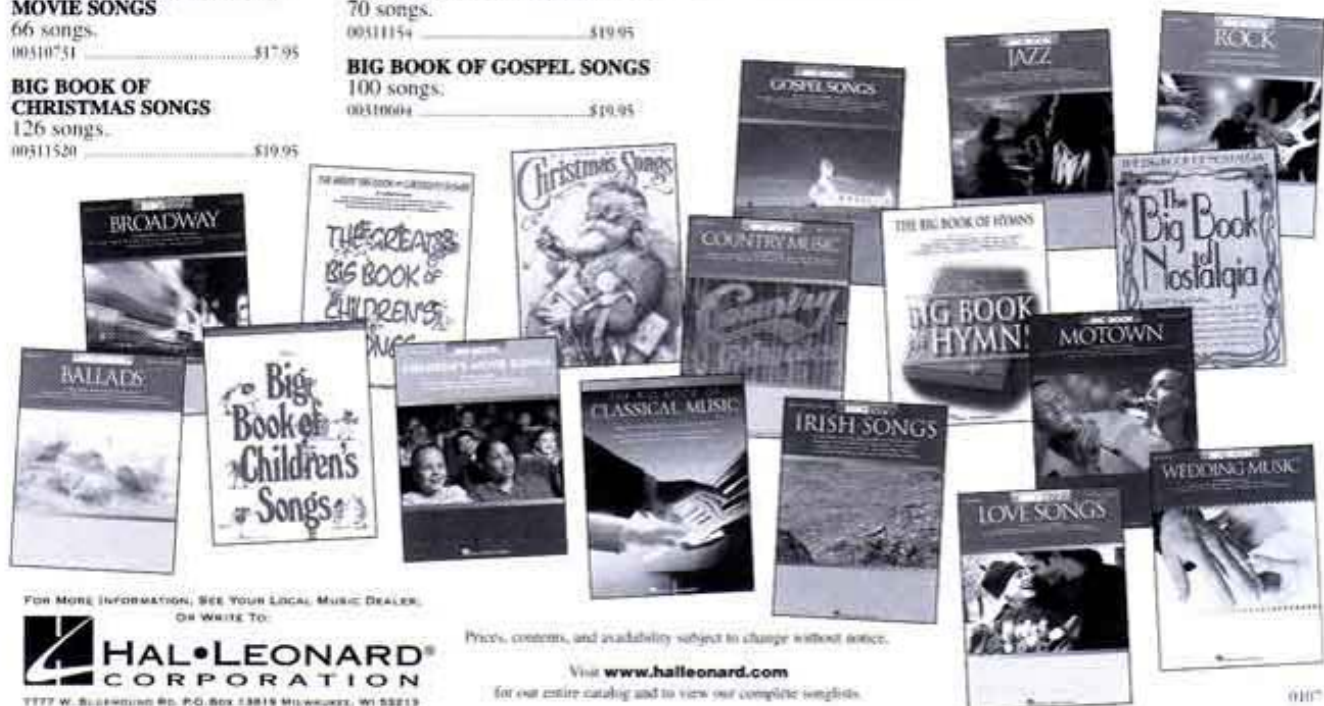
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CAN CAN

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DANSE AVEC MOI (Dance with Me)

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