

PIANO • VOCAL • GUITAR

# THE *Platters* ANTHOLOGY



PIANO • VOCAL • GUITAR

THE

# Platters

## ANTHOLOGY

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# ENCHANTED

Words and Music by  
BUCK RAM

Moderately ( played as )

E $\flat$ 6/9

A $\flat$ 6

E $\flat$ 6/9

*mf*

B $\flat$

E $\flat$

Liv - ing is a dream

A $\flat$

E $\flat$

when you make it seem en - chant - ed.

B $\flat$ 7

Lov - ers take for grant - ed

E♭



Fm



B♭7



all the world's a - glow. — They ought — to know.

E♭



A♭



When you — touch a star — then you — real - ly are — en -  
Love is — ec - sta - sy, — it's di - vine to be — en -

E♭



chant - ed. —  
chant - ed, —

Find the seed and  
when your dreams are

B♭7



plant it. —  
slant - ed —

Love will — make it  
through a — lov - er's

E $\flat$



A $\flat$



E $\flat$



E $\flat$ 7



A $\flat$



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

grow eyes. }

It's real - ly grand when you stand hand in

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

E $\flat$



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

hand with your lov - er and thrill to the won - ders of

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

F7



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

night. And days too will a - maze you and soon you dis - cov - er your

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

B $\flat$ 7



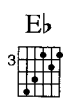
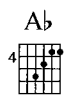
E $\flat$



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

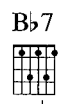
dreams run to dreams in con - tin - u - ous flight. Love is ec - sta - sy,

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



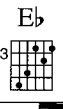
it's di - vine to be en - chant - ed.

Musical accompaniment for the first system, including piano and bass staves.



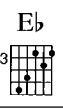
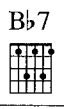
When your dreams are slant - ed

Musical accompaniment for the second system, including piano and bass staves.



through a lov - er's eyes.

Musical accompaniment for the third system, including piano and bass staves.



Empty vocal line for the final system.

Musical accompaniment for the final system, including piano and bass staves.

# THE GREAT PRETENDER

By BUCK RAM

Moderately slow

E<sub>b</sub> F<sub>m</sub> B<sub>b</sub>7 E<sub>b</sub> E<sub>b</sub>7

Oh, yes I'm the great pre - tend - er, — Pre -

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

tend - in' I'm do - in' well; My need is such, I pre -

E<sub>b</sub> A<sub>b</sub> F<sub>m</sub>7 E<sub>b</sub>/B<sub>b</sub> F<sub>m</sub>/B<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub> A<sub>b</sub> E<sub>b</sub> B<sub>b</sub>7

tend too much, I'm lone - ly but no - one can tell. Oh,

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

yes, I'm the great pre - tend - er, A - drift in a world of my

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

own; I play the game but, to my real shame, You've

E $\flat$ /B $\flat$  Fm/B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ 7 A $\flat$

left me to dream all a - lone, Too real is this feel - ing of

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

make - be - lieve, Too real when I feel what my



E $\flat$ /B $\flat$

B $\flat$ 7

E $\flat$

Fm B $\flat$ 7

E $\flat$

E $\flat$ 7

heart can't con-ceal; Oh, yes, I'm the great pre-tend - er, Just

laugh - in' and gay like a clown; I seem to be what I'm

not, you see, I'm wear - in' my heart like a crown; Pre -

tend - in' that you're still a - roun'. Oh, roun'.

E $\flat$	Fm	B $\flat$ 7	1 E $\flat$	F7	Fm/B $\flat$	B $\flat$ 7	2 E $\flat$
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# HE'S MINE

Words and Music by JEAN MILES,  
PAUL ROBI and ZOLA TAYLOR

Moderately (  played as  )



He's mine. (Yes, she's



real - ly mine.) He's mine. (Yes, she's real - ly mine.) He's



mine. \_ He's mine. \_



He's mine. — Real - ly

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has a melodic phrase starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

mine. — I said { my ba - by — }  
 { my ba - by — }

The second system continues the vocal line with a melodic phrase starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a grand staff with chords and moving lines.

loves me so. — Ah, he real - ly lets — me know — he's

The third system features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The vocal line has a melodic phrase starting with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

mine. — Real - ly mine. —

The fourth system features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The vocal line has a melodic phrase starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

C G7 2 C C7

He's When he pets

F C

me he's sweet and gen - tle.

F

He just pets me.

G C

Hon - est and tru - ly I'm sen - ti - men - tal. He's mine

He's mine. He's

mine. Real - ly mine.

G7

I said my ba - by loves me so. Ah,

C C7

he real - ly let's me know he's mine.

F Fm C Am

Dm

G

C



Real - ly mine.

He's

*3*

8

mine.

Yes,

she's

real - ly

mine. —

He's

mine.

Mm,

she

sure

is

fine. —

He's

mine.

Drives

me

out - ta

my

mind. —

He's

Repeat and Fade

mine. *(Spoken:)* Oh man, this chick is something else. He's mine.

He's

# HELPLESS

Words and Music by  
BUCK RAM

Moderately (♩ played as  $\overset{3}{\text{♩}}$ )

C F G

I'm so

mf

C E7 Am

help - less with - out you. I'm help - less a -

C A7

lone. I need you, dar - ling. Please - don't make me

D7



G7



Musical staff with treble clef, showing a melodic line with a slur over the first two notes and a rest followed by four eighth notes.

cry. \_\_\_\_\_

I I I I just

Musical staff with bass clef, showing a bass line with triplets of eighth notes and a final rest.



Musical staff with treble clef, showing a melodic line with triplets and slurs.

can't do \_\_\_\_\_ with - out you.

So \_\_\_\_\_ help - less I've

Musical staff with bass clef, showing a bass line with triplets and slurs.



Musical staff with treble clef, showing a melodic line with triplets and slurs.

grown. I can't ad- mit we've said our last \_\_\_\_\_ good-bye. \_\_\_\_\_

Musical staff with bass clef, showing a bass line with triplets and slurs.



Musical staff with treble clef, showing a melodic line with triplets and slurs.

Why can't \_\_\_\_\_

Musical staff with bass clef, showing a bass line with triplets and slurs.



F C

you help me and come back to my

G C

arms?\_ Won't you tell me my

D7 G7

fears are false a - larm. Is is is it

C E7 Am

hope - less to love you? Don't tell me it's

C 1 F F/G

so. For noth - ing else would help less than to

C F C C7

know. Why

F 2 F no chord G

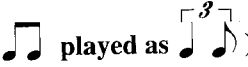
can't you help less than to

C F C F C


know.

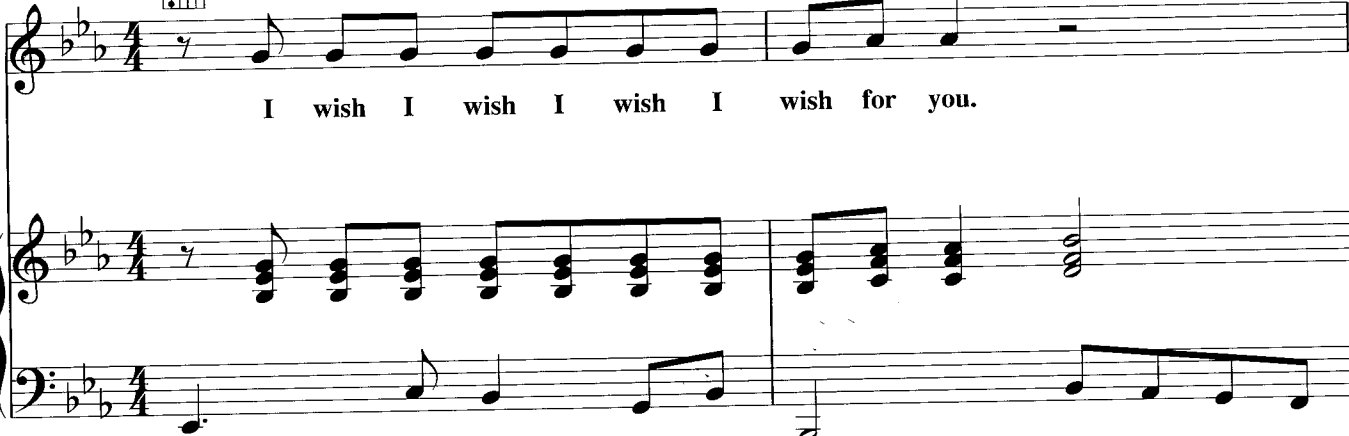
# I WISH

Words and Music by BUCK RAM  
and TITO MADI

Moderately (  played as  )

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





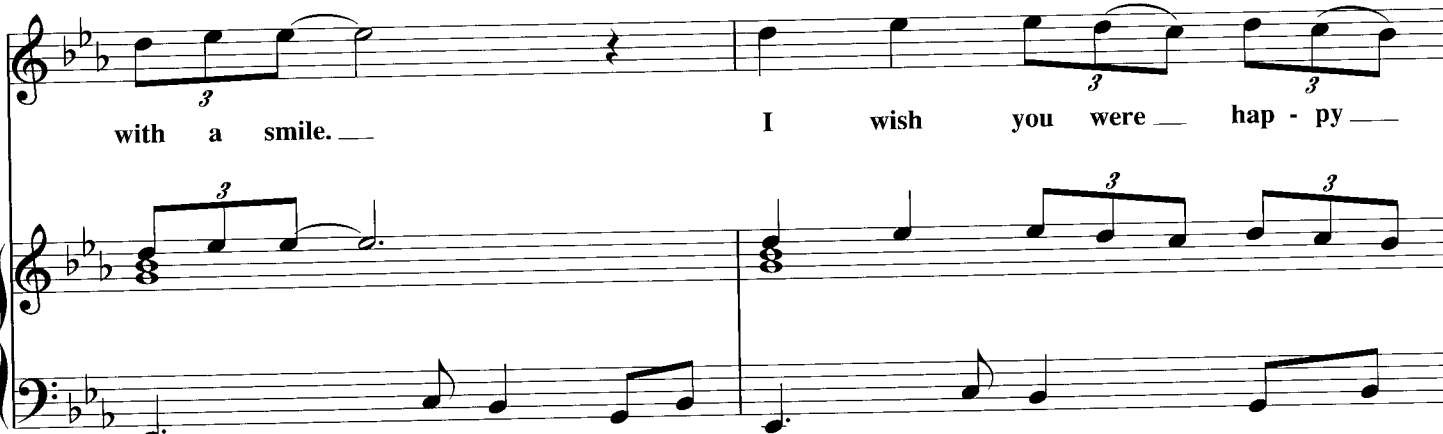
I wish I wish I wish I wish for you.

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





I wish I wish I wish I wish for you. I wish you were al-ways



with a smile. — I wish you were — hap - py —

all the while. — I wish you were nev - er —

in de - spair — and life could be — a

Bbm7

sweet af - fair. — I wish that my love could bring —

C7

Fm

— to you. — Hap - pi - ness and joy — to cling to you. —

Bb

Eb

Cm

F7



Fm7



All the things that give a lov - er's wings\_ are all the things\_ I

Bb



Eb



wish for. I wish some-how we could al-ways be

find - ing sun-shine, hid - ing mis - er - y. I wish some-day we { could would }

Bbm7



nev - er part and love would start from

C7



Fm7



heart to heart. —

{ All these } hap - py things — I

wish for you —

are the won-drous things in dreams we knew. —

Liv - ing, lov - ing things — that lov - ers do, —

they do come true by

wish - ing.

wish - ing —

Abm6



Eb



Gb7



Fm7



Bb



Cb



Bb7



1

Eb



Bb



2

Eb



# IT'S RAINING OUTSIDE

Words and Music by BUCK RAM  
and TITO MADI

Moderately (  played as  )

Fm7b5



Bb7#5



Bb7



Eb



Bb7b9



*mf*

Eb



Bb7b9



Eb



Oh, — dar - ling, let me

Gm



Abm



in. It's — rain - ing out - side. —

Fm7b5



Bb7



Eb



Please — let for - give - ness

Gm

Gm7b5

C7



win.

It's rain - ing out

side.

Fm7

Bb7

Eb



Oh, let my arms re - turn

to hold you near

Cm7

F7



me.

Your doubt - ing heart must learn

I love you

Fm7

Bb7

Eb



dear

ly.

Oh, dar - ling, please be



Gm



Abm



kind. Don't leave me out - side.

Fm7b5



Bb7



Eb



{ Out - side your heart and  
Instrumental

Gm



Gm7b5



C7



mind. Oh take me in - side. }  
End Instrumental

Fm7



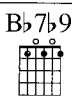
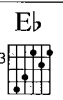
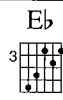
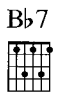
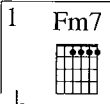
Bb7



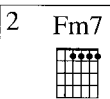
The rain is in my eyes and my heart



cries — our love dies, — our love dies. —



1 It's — in - side rain - ing out - side.



2 It's in - side rain - ing out - side. —



# MY DREAM

Moderately slow

Words and Music by  
BUCK RAM



Edim7



*mf*

Am7



D7



My

G






dream is a won - drous


C



dream. It's the an - swer,

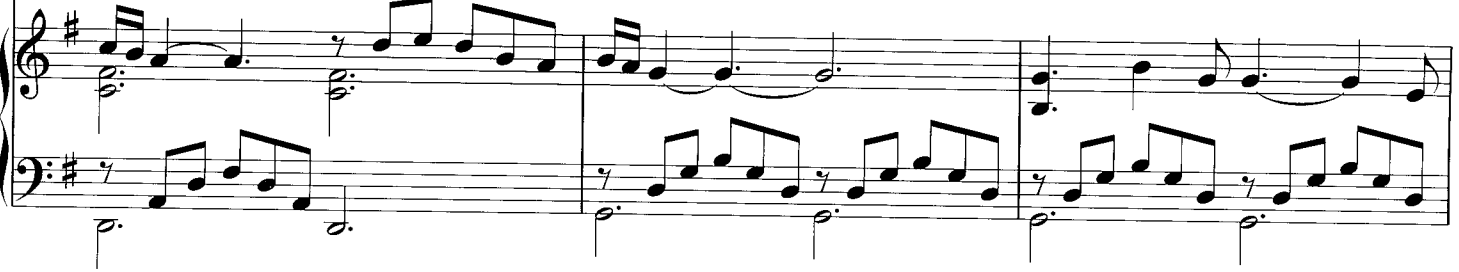
Am  D7  G 

too. Want - ing on - ly - you.



D7  G 






My dream is a true de -



C  Am 

light, My es-cape at night



D7  G  C  G  G7 

from a world that's blue. The world we





know \_\_\_\_\_ seems so far \_\_\_\_\_ a - way. \_\_\_\_\_



And where \_\_\_\_\_ we go \_\_\_\_\_ is for us \_\_\_\_\_ to



say. My \_\_\_\_\_ dream \_\_\_\_\_



is a wealth of joy. \_\_\_\_\_ No one can des -

Am

D7

G



troy

when I dream\_ my dream.

It's

no

com - mon

dream.

It's

a

won - drous

dream.

Dream.

Cm

Edim7



D7b9



G



Red.

rit.

Red.

\* Red.

\*

# MY PRAYER

Music by GEORGES BOULANGER  
Lyric and Musical Adaptation by JIMMY KENNEDY

Smoothly

*mf*

When the twi-light is  
*ad lib. rubato*

**Bbm6**

**C7**

**Fm6**

gone And no song bird is sing - ing When the twi-light is  
*a tempo*

**Bbm6**

**C7**

**Fm6**

gone You come in - to my heart And  
*a tempo*

Bbm7    Abm6    C7    Db7    C7    F

here in my heart you will stay While I pray. My

F    Fdim    G7

Prayer is to linger with you At the end of the

Bbm6    F    C7sus    C7

day In a dream that's di-vine. My

F    Fdim    G7

Prayer is a rap-ture in blue with the world far a-



**Bbm6** **C7** **F**

way And your lips close to mine

**F7** **Bbm**



To - night while our hearts are a -

**Fm** **Fm7** **Bbm**

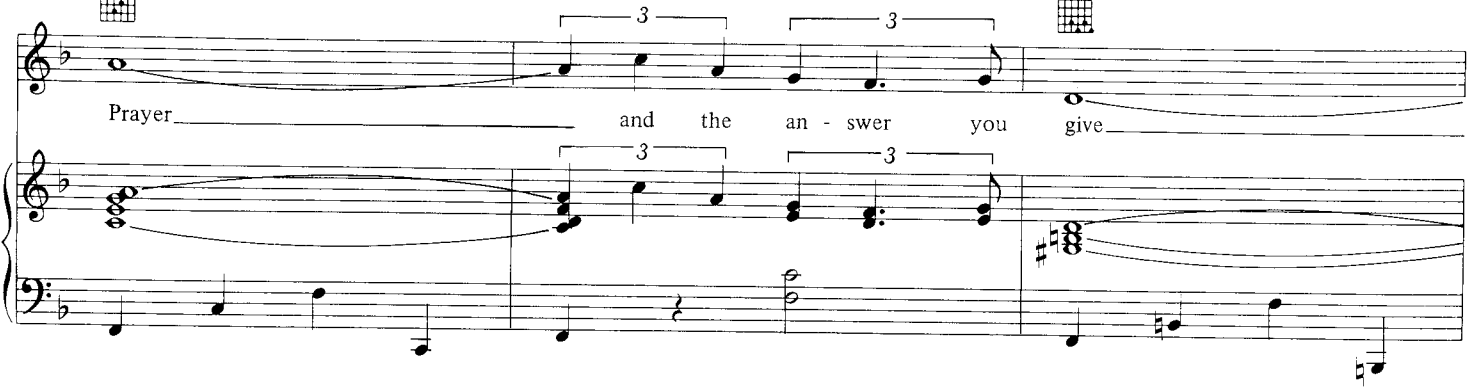
glow Oh! tell me the words



**G7** **C7**

that I'm long - ing to know My

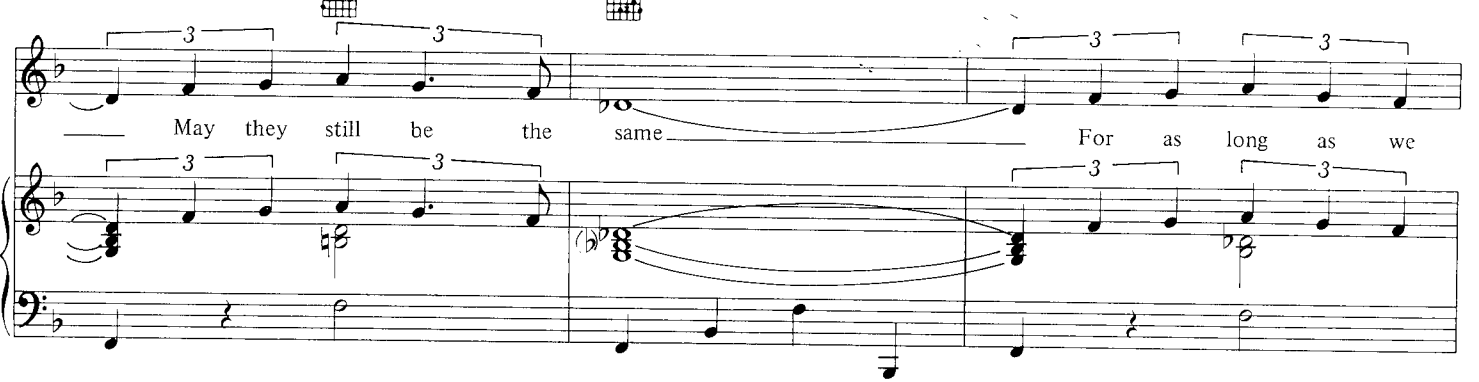
**F**  **Fdim** 




Prayer and the an - swer you give




**G7**  **Bbm6** 

May they still be the same For as long as we



**F**  **Am**  **Gm7**  **C7** 

live That you'll al - ways be there At the end of My



**1** **F**  **C7**  **2** **F** 

Prayer. My Prayer.



# ONE IN A MILLION

Words and Music by JEAN MILES  
and PAUL ROBI

Moderately slow (  played as  )



There is

*mf*

one in a mil - lion like you, a dream in a mil - lion come

true. I con - fess that I real - ly don't know why - but I



know — that I glow — like I do. — Oh, be once — in a life - time is



par — to find — some-one rare — as you are. — But now



you're a - round, I have real - ly found — that there's one — in a mil - lion like



you. Fate was sure - ly kind — to have my heart find some -



- one like you — to be my love. I give thanks each day — that you

came my way, way — out of heav - en to



try — love. Oh, yes once — in a life - time you

know — a love — hav - ing start - ed be -



know — a love — hav - ing start - ed be -

know — a love — hav - ing start - ed be -



know — a love — hav - ing start - ed be -

know — a love — hav - ing start - ed be -



low. Though it may be rare you and I do share this



love that has hap-pened to few, for there's one in a mil-lion like



you. Fate was few, for there's one in a mil-lion

*rit.*



like you.

# ON MY WORD OF HONOR

Words and Music by KATHERINE HARRISON  
and JEAN MILES

Moderately slow (♩ played as  $\overset{3}{\text{♩}}$ )



On my word of

*mf*



hon-or all my love be-ongs to you. Please put your faith in



me. You'll see how true I'll be. On my word of

G7



Ab



Fm



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains a vocal line with lyrics and a piano accompaniment. The lyrics are: "hon-or you can trust me with your heart. And I pledge mine to". There are triplets in the piano accompaniment.

hon-or

you can trust me with your heart.

And I pledge mine to

Musical staff with treble and bass clefs. It contains piano accompaniment for the first system. The bass line features a triplet of eighth notes.

Bb



Eb



Ab



Eb



Eb7



Musical staff with treble clef. It contains a vocal line with lyrics and a piano accompaniment. The lyrics are: "you. It's yours my whole life through. Babe, these". There are triplets in the piano accompaniment.

you.

It's yours my whole life through.

Babe, these

Musical staff with treble and bass clefs. It contains piano accompaniment for the second system. The bass line features a triplet of eighth notes.

Ab



Eb



Musical staff with treble clef. It contains a vocal line with lyrics and a piano accompaniment. The lyrics are: "lips nev - er kiss you a - gain if they're tell - ing you a". There are triplets in the piano accompaniment.

lips

nev - er kiss you

a - gain if they're tell - ing you a

Musical staff with treble and bass clefs. It contains piano accompaniment for the third system. The bass line features a triplet of eighth notes.

F7



Musical staff with treble clef. It contains a vocal line with lyrics and a piano accompaniment. The lyrics are: "lie. It's for - ev - er ev - er ev - er ev - er and ev - er. Cross my". There are triplets in the piano accompaniment.

lie.

It's for - ev - er ev - er ev - er ev - er and ev - er. Cross my

Musical staff with treble and bass clefs. It contains piano accompaniment for the fourth system. The bass line features a triplet of eighth notes.



Bb7



Eb



G7



heart and hope to die. On my word of hon-or

Ab



Fm



you mean ev-'ry - thing to me. I swear by stars a -

1

Bb



Eb



Ab



Eb



Eb7



bove I'll keep my word, my love. Babe, these

2

Bb



no chord

Ab



Eb



bove I'll keep my word my love. Oo.

# ONLY BECAUSE

Words and Music by RALPH YATES,  
JOHN SMALL and LYNN PAUL

Moderately slow (♩ played as  $\overset{3}{\text{♩}}$ )

Fm7 Bb7

On - ly be - cause you're gen - tle, \_ on - ly be - cause you're

*mf*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a triplet of eighth notes (G4, A4, Bb4) followed by a quarter note (C5) and a quarter rest. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Chord diagrams for Fm7 and Bb7 are provided above the staff.

Ebmaj7 Gm7b5 C7 F7

sweet, I grow so sen - ti - men - tal \_

Detailed description: This system contains measures 3-4. The vocal line has a quarter rest followed by a triplet of eighth notes (D5, E5, F5) and a quarter note (G5). The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Ebmaj7, Gm7b5, C7, and F7 are shown above the staff.

Fm7 Bb7 Eb Cm7 Fm7 Bb7 Eb Fm7

an - y time that we meet. \_ On - ly be - cause you're smil - ing \_

Detailed description: This system contains measures 5-8. The vocal line has a quarter note (G4), a quarter rest, a quarter note (A4), a quarter note (Bb4), a quarter rest, and a quarter note (C5). The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Chord diagrams for Fm7, Bb7, Eb, Cm7, Fm7, Bb7, Eb, and Fm7 are shown above the staff.

B $\flat$ 7 Ebmaj7 Gm7 $\flat$ 5 C7

when oth - ers seem to frown, strange how my heart keeps

F9 Fm7 B $\flat$ 7 Eb

smil - ing — on - ly when you're a - round. — The

B $\flat$ m7 Eb7 B $\flat$ m7 Eb7 A $\flat$  G+

oth - ers may bring — me ex - cite-ment. It's just for — a day. —

A $\flat$ 6 G7 G $\flat$ maj7 F7 Cm7 F7

I know now for sure — what that night meant. —

Cm7

F7

Fm7

Bb7

Eb

Fm7



Our love is here to stay.

On - ly be - cause you guide me -

I give my heart to you.

Heav - en is here be -

side me -

on - ly be - cause of you. -

Bbm7

Eb7

Fm7

Bb13

no chord

Bb7

Ebmaj7

Oth - ers may bring - no ex - on - ly be - cause of you. -

# ONLY YOU

(AND YOU ALONE)

Slowly, with feeling

Words & Music by BUCK RAM  
and ANDE RAND

Piano introduction in G major, 4/4 time. The right hand plays chords and the left hand plays a melodic line.

On - ly You can make this world seem right,  
You can make this change in me.

Chords: G6, B7

Vocal line and piano accompaniment for the first verse. The piano part features a melodic line in the right hand and a bass line in the left hand.

On - ly You can you make the  
for it's true, you are my

Chord: Em7

Vocal line and piano accompaniment for the second verse. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

dark ness bright. On - ly You hold and you hand, a -  
des ti - ny. When you You and my hand, I

Chords: Dm7, G7, Dm7, G7, C6

To Coda

Vocal line and piano accompaniment for the third verse. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

**D7** **B13** **B9** **Em**

lone can thrill me like you do, and

**A9** **D7sus** **D9** **D.S. al Coda**

fill my heart with love for On - ly You. On - ly

**CODA** **Cm6** **G** **E7**

un - der - stand the mag - ic that you do. You're my

**A9** **Eb7** **D7** **D9** **D7-9** **G** **F9** **Gmaj7**

dream come true, my one and On - ly You.

# SMOKE GETS IN YOUR EYES

Words by OTTO HARBACH  
Music by JEROME KERN

Slowly

Piano introduction in E-flat major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked 'Slowly' and the dynamics are 'mf'.

Chord diagrams for the first system:

- Eb:
- Bb7sus:
- Bb7:
- Eb:
- Eb+:
- Ab:
- Ebdim:

They asked me how I knew My true love was true? I of course re-

Piano accompaniment for the first system, continuing from the introduction. Dynamics are 'mp' and 'mf'.

-plied, "Some-thing here in-side, Can-not be de-nied."

Piano accompaniment for the second system.

Chord diagrams for the second system:

- Eb:
- Bb7sus:
- Bb7:
- Eb:
- Eb+:
- Ab:
- Ebdim:

They said some-day you'll find, All who love are blind. When your heart's on

Piano accompaniment for the third system.

Eb Fm7 Bb7 Eb

fire, You must re-al-ize Smoke Gets In Your Eyes.

B F#7 F#dim F#7

So I chaffed them and I gay-ly laughed, to think they could doubt my love.

B Abm7 Bb7 Eb Bb7

Yet to-day, My love has flown a-way. I am with-out my love.

Eb Bb7sus Bb7 Eb Eb+ Ab Ebdim

Now laugh-ing friends de-ride, Tears I can-not hide, So I smile and

Eb Fm7 Bb7 Eb

say, "When a love-ly flame dies. Smoke Gets In Your Eyes.

rit.



# TWILIGHT TIME

Lyric by BUCK RAM  
 Music by MORTY NEVINS & AL NEVINS

Moderately (♩ = ♩)

**G** **B7** **Em7**

Heav-en-ly shades of night are fall-ing, it's Twi-light Time. Out of the mist your voice is call-ing  
 Deep-en-ing sha-dows gath-er splen-dor as day is done. Fin-gers of night will soon sur-ren-der

**G7** **C** **Cm** **G** **E9**

it's Twi-light Time. When pur-ple col-ored cur-tains mark the end of day, I  
 the set-ting sun. I count the mo-ments dar-ling, till you're here with me, to-

**A9** **D11** **D9** **A9** **D7** **G**

hear you, my dear, at Twi-light Time. geth-er, at last at Twi-light Time.

**B7** **Em7** **D#dim** **Em**

Here, in the af - ter glow of day, — we keep our ren - dez - vous be - neath

**D#dim** **Em** **A9**

the blue. — Here in the sweet and same old way, — I

**D9** **C6** **D7** **Eb7** **D7** **G**

fall in love a - gain as I — did then. — Deep in the dark your kiss will thill me

**B7** **Em7** **G7**

like days of old. light - ing the spark of love that fills me with dreams un - told.

**C** **Cm** **G** **E9** **A9** **D7** **G**

Each day I pray for eve - ning just to be with you to - geth - er, at last at Twi - light Time.

# WITH THIS RING

Words and Music By LUTHER DIXON,  
RICHARD WYLIE and ANTHONY HESTER

Moderately bright (♩ played as  $\overset{3}{\text{♩}}$ )

Bbm7/Ab Ab6

Bbm7/Ab Ab

Oo, ————— yeah. —————

Cm7 Fm7 Bbm7 Eb7sus

With this ring — I prom-ise I'll al - ways love you, al - ways love you.

Ab Cm7 Fm7 Bbm7 Eb7sus

With this ring — I prom-ise I'll al - ways love you, al - ways love you.

D $\flat$ m7



Musical staff with treble clef, key signature of three flats, and a 3/4 time signature. It features a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.

{ They used to call me the wan-der-er  
Ba-by, I nev-er thought so much love

Musical staff with treble clef, key signature of three flats, and a 3/4 time signature. It features a piano accompaniment with a triplet of eighth notes and a bass line.

A $\flat$



Fm7



D $\flat$ m7



Musical staff with treble clef, key signature of three flats, and a 3/4 time signature. It features a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.

who nev-er want-ed to set-tle down. Yeah. But - I'll tell you,  
could fit in a lit-tle band of gold. But - I'm tell-ing you,

Musical staff with treble clef, key signature of three flats, and a 3/4 time signature. It features a piano accompaniment with a triplet of eighth notes and a bass line.

A $\flat$



Fm7



B $\flat$ m7



E $\flat$ 7sus



Musical staff with treble clef, key signature of three flats, and a 3/4 time signature. It features a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.

To Coda ⊕

ba-by, I wan-der no more, got to stay a-round 'cause  
dar-ing, I feel it in my heart, got it in my soul.

Musical staff with treble clef, key signature of three flats, and a 3/4 time signature. It features a piano accompaniment with a triplet of eighth notes and a bass line.

A $\flat$



Cm7



Fm7



B $\flat$ m7



E $\flat$ 7sus



A $\flat$



Musical staff with treble clef, key signature of three flats, and a 3/4 time signature. It features a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.

With this ring I prom-ise I'll al-ways love you, al-ways love you.

Musical staff with treble clef, key signature of three flats, and a 3/4 time signature. It features a piano accompaniment with a triplet of eighth notes and a bass line.

Cm7

Fm7

Bbm7

Eb7sus



With this ring — I prom-ise I'll al - ways love you, al - ways love you.

Dbm7

Ab



Got — noth-ing but this old heart of mine. — Ba - by, please —

Fm7

Dbm7



— be - lieve — in me. Girl, — you know, — sweet heart, — I'll



al - ways try — to keep you sat - is - fied. 'Cause with this ring —

Cm7

Fm7

Bbm7

Eb7sus

Ab



I prom-ise I'll al - ways love you, al - ways love you. With this ring —

Cm7

Fm7

Bbm7

Eb7sus

D.C. al Coda



I prom-ise I'll al - ways love you, al - ways love you. —

Ab

Cm7

Fm7

Bbm7

Eb7sus

Ab

CODA



With this ring — I prom-ise I'll al - ways love you, al - ways love you.

Cm7

Fm7

Bbm7

Eb7sus

Repeat and Fade



With this ring — I prom-ise I'll al - ways love you, al - ways love you.

# WHERE



Based on TCHAIKOVSKY  
Words and Music by LYNN PAUL


Slowly

D  



Where is the  
Where is the

Ddim7  D 



heav - en that we hoped  
prom - ise of the joy  
would be? \_\_\_\_\_  
we knew? \_\_\_\_\_

A7 



Where is the glad - ness my heart came \_\_\_\_\_ to  
Where are you prin - cess? Are you cry - ing

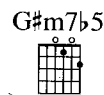


Musical staff with treble clef, key signature of two sharps (F# and C#), and a common time signature. It contains the first line of the vocal melody.

see?  
too?

Where is the rap - ture  
Why has it end - ed?

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



Musical staff with treble clef, key signature of two sharps, and a common time signature. It contains the second line of the vocal melody.

we  
Was

can't love re - cap - ture?  
pre - tend - ed?

Where is the  
Where is the

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



Musical staff with treble clef, key signature of two sharps, and a common time signature. It contains the third line of the vocal melody.

fu - ture your love prom - ised me?  
splen - did world I shared with

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



Musical staff with treble clef, key signature of two sharps, and a common time signature. It contains the fourth line of the vocal melody.

you?

Where are you?

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



C#dim7



D



D#dim7



Where are you? Why oh



why did our love die.

G#m7b5



D/A



Where are you, dar - ling? Are you cry - ing,

*rall.*



no chord

too?

*a tempo*

# YOU'RE MAKING A MISTAKE

Words and Music by  
JIM WILLIAMS

Moderately slow (♩ played as  $\overset{3}{\text{♩}}$ )

Cm7



F7



B♭



G♭



F



First system of musical notation. It features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb) and the time signature is 4/4. The tempo is 'Moderately slow'. The piano part starts with a *mf* dynamic. The vocal line begins with the lyrics 'You're \_\_\_\_\_' and includes a triplet of eighth notes. Chord diagrams for Cm7, F7, Bb, Gb, and F are provided above the staff.

Second system of musical notation. The vocal line continues with the lyrics 'mak - ing a mis - take. So a help me, so a help me I do love'. It features triplets and rests. The piano accompaniment continues with chords and melodic lines. Chord diagrams for Bb, Cm7, and F7 are provided above the staff.

Third system of musical notation. The vocal line continues with the lyrics 'you. You're mak - ing a mis - take. So a help me, oh, be -'. It features triplets and rests. The piano accompaniment continues with chords and melodic lines. Chord diagrams for Cm7 and F7 are provided above the staff.

Cm7

F7

Bb

Fm/Bb



lieve me I nev - er \_ been un - true. The things \_ you have heard \_ aren't \_

Bb7

Bb7#5

Eb

Ebm

Ab7



true, dear. E - ven though they \_ made you cry. Dar - ling, you're

Bb

G7

To Coda

Cm7

F7



mak - ing \_ a mis - take. \_ So a help, me help me prove that they \_ told a

Bb

F7

Bb



lie. *Whistle* \_\_\_\_\_

Cm7 F7 Cm7 F7

This system contains the first two measures of the piece. It features a vocal line with triplets and a piano accompaniment. Above the staff, guitar chord diagrams for Cm7 and F7 are provided. The piano part includes triplets in both the right and left hands.

Cm7 F7 Cm7 F7 Cm7 F7

This system contains the next two measures. It continues the vocal and piano parts with triplets. Guitar chord diagrams for Cm7 and F7 are shown above the staff. The piano accompaniment maintains the triplet pattern.

Bb Gb F

D.S. al Coda

You're

This system contains the third measure. The vocal line begins with the lyrics "You're". The piano accompaniment features triplets. Above the staff, guitar chord diagrams for Bb, Gb, and F are provided. The instruction "D.S. al Coda" is written above the staff.

CODA

prove that they

This system contains the CODA section. The vocal line continues with the lyrics "prove that they". The piano accompaniment is simpler. A guitar chord diagram for Cm7 is shown above the staff.

F7 Cm7 Bbmaj9

no chord

told a lie.

This system contains the final measure. The vocal line ends with the lyrics "told a lie.". The piano accompaniment includes a "no chord" instruction. Above the staff, guitar chord diagrams for F7, Cm7, and Bbmaj9 are provided. The piano part concludes with a final chord.

# YOU'LL NEVER NEVER KNOW

Words and Music by PAUL ROBI,  
JEAN MILES and TONY WILLIAMS

Moderately (♩ played as  $\overset{3}{\text{♩}}$ )



You'll nev - er nev - er know I care. \_\_\_\_\_

*mf*



You'll \_\_\_\_\_ nev - er know the torch I bear.



You'll \_\_\_\_\_ nev - er know it for I won't show it.

E7

A

D

Oh, no, you'll nev - er <sup>3</sup>nev - er know.

You'll nev-er nev-er see me

F#7

Bm

F#7

cry, —

not — e - ven when you're glanc-ing by.

G

Gm

D

E7

A

For — I won't weak-en

when we're speak-ing.

Oh, oh, you'll nev - er <sup>3</sup>nev - er

D

D7

know. —

You'll know

the

used

to be

that

G E7

I was be - fore. You'll see the

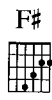
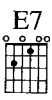
used to be that one you did a - dore.

D F#7 Bm

No, no, oh, no I won't re - veal oh no you'll nev - er tru - ly

F#7 G Gm D

feel. But if you guess it I'll con - fess it.



Musical staff with treble clef, key signature of two sharps (F# and C#), and a 7/8 time signature. It features a triplet of eighth notes in the melody and a corresponding bass line.

Oh, dar - ling, now's the time to glow

Piano accompaniment for the first system, showing the right and left hands with chords and bass notes.

1



Musical staff for the second system, continuing the melody with triplets and a fermata over the word 'You'.

or else you'll nev - er nev - er know. You

Piano accompaniment for the second system, including the right and left hands.

2



Musical staff for the third system, featuring a sequence of chords and a fermata over the final phrase.

or else you'll nev - er, no no you'll nev - er, oh no you'll

Piano accompaniment for the third system, including the right and left hands.

no chord



Musical staff for the fourth system, showing sustained notes and a final chord.

ev - er know. Oo.

Piano accompaniment for the fourth system, including the right and left hands.



(YOU'VE GOT)  
**THE MAGIC TOUCH**

Words and Music by  
 BUCK RAM

Moderately  
 Cm

Bdim7

Eb6

C7

F7

Piano introduction in C minor, 4/4 time. The melody starts with a quarter rest followed by a quarter note G4, then eighth notes A4-B4, quarter notes C5-B4, and eighth notes A4-G4. The bass line consists of a steady eighth-note accompaniment: G3, F3, E3, D3, C3, B2, A2, G2.

Ebsus

Eb

Gbdim7

Vocal line: You've got the mag - ic touch, it makes me  
 Piano accompaniment: The piano part features a steady eighth-note accompaniment in the bass and a melody in the treble that mirrors the vocal line. A double bar line is placed after the first measure of the vocal line.

Bb7

Vocal line: glow so much; it casts a spell, it rings a  
 Piano accompaniment: Continues the eighth-note accompaniment and melody. A double bar line is placed after the first measure of the vocal line.

Eb

Bb7

Vocal line: bell, the mag - ic touch; Oh, when I  
 Piano accompaniment: Continues the eighth-note accompaniment and melody. A double bar line is placed after the first measure of the vocal line.

Ebsus



Eb



Gbdim7



Bb7



feel your charm, it's like a four - a - larm;

— you make me thrill so much, you've got the mag - ic

Eb



Ab



Eb



Ab



touch. Here I go reel - ing, oh,

oh, I'm feel - ing the glow, but where can I

Eb



C7



go from you? I did - n't

F7 Bb9 Bb7

know too much and then I felt your touch,

Ebsus Eb Gbdim7 Bb7

and now I learn I can re - turn the mag - ic

touch. You've got the touch.

1 Eb Ebmaj7 Ab Fm7 Bb9 Bb7 2 Eb Ab Eb Fm7 Ebmaj7

poco rit.

**Enchanted**  
**The Great Pretender**  
**He's Mine**  
**Helpless**  
**I Wish**  
**It's Raining Outside**  
**My Dream**  
**My Prayer**  
**On My Word Of Honor**  
**One In A Million**  
**Only Because**  
**Only You (And You Alone)**  
**Smoke Gets In Your Eyes**  
**Twilight Time**  
**Where**  
**With This Ring**  
**You'll Never Never Know**  
**You're Making A Mistake**  
**(You've Got)**  
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