

Richard Wolfe's

Legit

PROFESSIONAL

FAKE BOOK

MORE THAN

1010 SONGS

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 397...O HOLY NIGHT Christmas
 397...O LITTLE TOWN OF BETHLEHEM Christmas
 257...O SOLE MIO Italian
 252...O WALY, WALY Folk
 256...OH BURY ME NOT ON THE LONE PRAIRIE Folk
 272...OH DEAR! WHAT CAN THE MATTER BE? Children
 251...OH HAPPY DAY Inspirational
 268...OH HOW LOVELY IS THE EVENING American Favorite
 254...OH MARIE Italian
 252...OH, MY LITTLE DARLING Folk
 272...OH! SUSANNA American Favorite
 273...OH! THEM GOLDEN SLIPPERS American Favorite
 262...OH WHERE HAS MY LITTLE DOG GONE? Children
 260...OLD BLACK JOE American Favorite
 259...OLD BLUE Folk
 267...OLD CAPE COD 1950's
 255...OLD DAN TUCKER Folk
 256...OLD DOG TRAY Folk
 257...OLD FOLKS AT HOME American Favorite
 269...THE OLD GRAY MARE American Favorite
 261...OLD MacDONALD HAD A FARM Children
 256...THE OLD OAKEN BUCKET Children
 259...OLD TIME RELIGION Inspirational
 261...ON GREEN DOLPHIN STREET 1940's
 270...ON HER MAJESTY'S SECRET SERVICE Movie
 260...ON THE ATCHISON, TOPEKA AND THE SANTA FE Movie/1940's
 257...ON THE BANKS OF THE WABASH American Favorite
 252...ON THE BEACH AT WAIKIKI Hawaiian
 334...ON THE GOOD SHIP LOLLIPOP Movie/1930's
 265...ON THE ISLE OF MAY Classical Theme
 224...ON THE SUNNY SIDE OF THE STREET 1930's
 263...ON THE TRAIL 1930's
 269...ON TOP OF OLD SMOKY Folk
 440...ON WINGS OF SONG (Mendelssohn) Classical
 267...ONCE IN A LIFETIME Broadway
 268...ONCE IN A WHILE 1930's
 269...ONCE UPON A TIME Broadway
 271...ONE LITTLE GIRL AT A TIME 1960's
 265...ONE O'CLOCK JUMP 1930's/Big Band
 264...ONE MORE RIVER Folk
 263...ONWARD, CHRISTIAN SOLDIERS Inspirational
 217...OOH POO PAH DOO Rock & Roll
 252...OPEN NOW THY GATES OF BEAUTY Inspirational
 271...OVER THE RAINBOW Movie/1930's
 261...OVER THE RIVER AND THROUGH THE WOODS Christmas/Children
 441...OVER THE WAVES (Rosas) Classical
 272...OVER THERE Patriotic
 465...OYE NEGRA Latin
 270...007 Movie

P

282...PA-PAYA MAMA 1950's
 279...PAGAN LOVE SONG Hawaiian
 278...PAL OF MY CRADLE DAYS 1920's
 274...PAPER OF PINS Folk
 275...PAPER ROSES Country
 277...PARADISE 1930's
 278...PARIS BLUES Movie
 276...PAT-A-CAKE Children
 19...THE PATTY DUKE THEME (Cousins) T.V. Theme
 276...PAW-PAW PATCH Children
 470...PEACHERINE RAG Ragtime
 280...PEG O' MY HEART Irish/1900's
 273...PEGGY O'NEIL Irish/1920's
 276...PENNSYLVANIA 6-5000 Big Band/1940's
 465...PERFUME DE AMOR Latin
 440...PETER AND THE WOLF (Prokofiev) Classical
 442...THEME FROM "PIANO CONCERTO IN A MINOR" (Grieg) Classical
 445...Theme From "PIANO CONCERTO No. 2" (Rachmaninoff) Classical
 443...Second theme From "PIANO CONCERTO No. 2" (Rachmaninoff) Classical
 442...Theme From "PIANO CONCERTO Op. 54" (Schumann) Classical
 444...Theme From "PIANO CONCERTO IN B FLAT MINOR" (Tschaikovsky) Classical
 444...Theme From "PIANO CONCERTO IN B FLAT MINOR" (2nd Movement) (Tschaikovsky) Classical
 279...PICK A BALE OF COTTON Folk
 274...PLEASE 1930's
 17...PLEASE DON'T LEAVE ME Country
 281...POLLY WOLLY DOODLE Children
 445...POLONAISE, Op. 53 (Chopin) Classical
 441...POMP AND CIRCUMSTANCE (Elgar) Classical/Sentimental Occasion
 277...PRAISE GOD FROM WHOM ALL BLESSINGS FLOW Inspirational
 475...PRAISE THE LORD AND PASS THE AMMUNITION Patriotic
 443...PRELUDE From "CARMEN" (Bizet) Classical
 444...PRELUDE, Op. 28, No. 9 (Chopin) Classical
 336...PRELUDE TO A KISS 1930's
 277...PUT A LITTLE LOVE IN YOUR HEART 1960's

Q

280...THE QUILTING PARTY 1890's

R

285...RACING WITH THE MOON 1940's
 286...RAGTIME COWBOY JOE 1900's
 283...RAIN 1920's
 138...THE RAINMAKER 1950's
 292...RAMONA 1920's
 284...READY FOR THE TIMES TO GET BETTER Country
 285...READY OR NOT 1970's
 284...RED RIVER VALLEY Folk
 287...REUBEN AND RACHEL American Favorite
 389...REVERIE (Debussy) Classical
 282...RICOCHET 1950's
 287...RIO RITA Broadway
 290...ROCK-A-BYE, BABY Children
 289...ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY 1920's
 291...ROCK OF AGES Inspirational
 288...ROCKED IN THE CRADLE OF THE DEEP Inspirational
 262...ROLL ALONG PRAIRIE MOON Country
 291...ROLL JORDAN, ROLL Inspirational
 446...ROMANY LIFE (Herbert) Classical
 287...ROME WILL NEVER LEAVE YOU T.V. Theme
 448...Love Theme From "ROMEO AND JULIET" (Tschaikovsky) Classical
 281...THE ROSE OF TRALEE Irish
 288...ROSES ARE RED (My Love) 1960's
 284...'ROUND HER NECK SHE WEARS A YELLOW RIBBON Folk
 293...ROW, ROW, ROW YOUR BOAT Folk
 292...RUBY Movie
 290...RUNNIN' WILD 1920's
 387...RUDOLPH, THE RED-NOSED REINDEER Christmas
 448...RUSSIAN SAILOR'S DANCE Classical
 291...THE RUSSIANS ARE COMING Movie

S

295...SAD SACK 1950's
 324...Theme From "THE SAINT" T.V. Theme
 450...SALUT D'AMOUR (Elgar) Classical
 322...SAN FRANCISCO 1930's
 399...SANTA CLAUS IS COMIN' TO TOWN Christmas
 295...SANTA LUCIA Italian

294...SCARBOROUGH FAIR Folk
475...SCARLET RIBBONS 1950's
43...SCHOOL DAYS Children
447...SCOTCH POEM (MacDowell) Classical
294...SEA HUNT T.V. Theme
325...SEALED WITH A KISS Rock & Roll
296...A SECOND CHANCE Movie/1960's
311...THE SECOND TIME AROUND Movie/1960's
297...THE SECRET OF CHRISTMAS Christmas
218...SEE THE FUNNY LITTLE CLOWN 1960's
447...SEMPER FIDELES March
325...SEVEN LITTLE GIRLS (Sitting In The Back Seat) 1950's
299...THE SEVENTH DAWN Movie
316...THE SHADOW OF YOUR SMILE Sentimental Occasion/Movie
326...SHADY GROVE Folk
303...SHANGRI-LA 1940's
300...SHE IS MORE TO BE PITIED THAN CENSURED 1890's
314...SHE WAS POOR BUT SHE WAS HONEST Folk
323...SHE'LL BE COMIN' 'ROUND THE MOUNTAIN American Favorite
300...SHENANDOAH Folk
302...SHOO FLY, DON'T BOTHER ME Folk
301...SHORTNIN' BREAD Children
302...SHOULD I Movie
303...SI CANTEMO Italian
302...SIBONEY Latin
327...THE SIDEWALKS OF NEW YORK American Favorite
399...SILVER BELLS Christmas
398...SILENT NIGHT Christmas
303...SING, SING, SING 1930's/Big Band
315...SINGIN' IN THE RAIN Movie
297...SINGLE GIRL Folk
304...SINNER MAN Folk
451...THE SKATER'S WALTZ (Waldteufel) Classical/Waltz
294...SLEEP 1920's
453...SLEEPING BEAUTY (Tschaikovsky) Classical
305...SLEEPY TIME GAL 1920's
298...SLEIGH RIDE Christmas
188...SLOW POKE Country
326...SO RARE 1930's/Big Band
307...SOFTLY, AS I LEAVE YOU 1960's
466...SOL TROPICAL Latin
453...SOLDIER'S MARCH (Schumann) Classical
299...SOME LIKE IT HOT Movie
322...SOMEBODY 1950's
309...SOMEBODY STOLE MY GAL 1900's
306...SOMEWHERE, MY LOVE Movie/Sentimental Occasion
449...SONG OF INDIA (Rimsky-Korsakov) Classical
310...A SONG OF OLD HAWAII Hawaiian
452...SONG WITHOUT WORDS (Tschaikovsky) Classical
452...SONGS MY MOTHER TAUGHT ME (Dvorak) Classical
80...SOPHISTICATED LADY Broadway
395...SPECTACULAR Jazz
314...SPLISH SPLASH Rock & Roll
308...SPRING IS HERE Broadway/1930's
300...SPRINGFIELD MOUNTAIN Folk
315...STAGGER LEE Rock & Roll
316...STAIRWAY TO THE STARS 1930's
310...STAND UP, STAND UP FOR JESUS Inspirational
58...STAR DUST 1920's
317...THE STAR-SPANGLED BANNER Patriotic
450...THE STARS AND STRIPES FOREVER March
29...STARS FELL ON ALABAMA 1930's
318...STOMPIN' AT THE SAVOY Big Band/1930's
169...STRANGER IN PARADISE Broadway
384...STREET SWINGERS Jazz
312...THE STREETS OF LAREDO Folk
321...STUMBLING 1920's
321...SUMMER IS A-COMIN' IN Folk
296...SUNNY 1960's
301...SUR LE PONT D'AVIGNON Children
449...Theme From "THE SURPRISE SYMPHONY" (Haydn) Classical
451...THE SWAN (Saint-Saens) Classical
454...Theme From "SWAN LAKE" (Tschaikovsky) Classical
306...SWEET ADELINE 1900's
323...SWEET AND LOVELY 1930's
313...SWEET AND LOW Folk
327...SWEET BETSY FROM PIKE Folk
324...SWEET CHARITY Broadway
362...SWEET DESIRE Country
323...SWEET ROSIE O'GRADY Irish
307...THE SWEETEST STORY EVER TOLD American Favorite
310...SWING LOW, SWEET CHARIOT Inspirational
304...SWINGIN' DOWN THE LANE 1920's
471...SWIPSEY Ragtime
458...Theme From "SYMPHONY No. 6" (Tschaikovsky) Classical

T

338...TA-RA-RA BOOM DER-E American Favorite
330...TAKE A CHANCE ON ME 1970's
331...TAKING A CHANCE ON LOVE 1940's
455...TALES FROM THE VIENNA WOODS (Strauss) Waltz
235...TALK TO THE ANIMALS Movie/Children
352...TALK WITH US, O LORD Inspirational
454...TARANTELLA Italian
332...A TASTE OF HONEY 1960's
346...TEARS ON MY PILLOW Country
342...TELL OLD BILL Folk
362...TEMPO DE BLUES Jazz
333...TEMPTATION 1930's
341...THANKSGIVING HYMN Inspirational
345...THAT KIND OF WOMAN Movie
351...THAT LUCKY OLD SUN 1940's
333...THAT OLD FEELING 1930's
335...THAT'S ALL 1960's
337...THERE GOES MY HEART 1930's
338...THERE IS A TAVERN IN THE TOWN 1890's
400...THERE IS NO CHRISTMAS LIKE A HOME CHRISTMAS Christmas
339...THERE'S A BROKEN HEART FOR EVERY LIGHT
ON BROADWAY American Favorite
341...THERE'S A HOLE IN THE BOTTOM OF THE SEA Folk
341...THERE'S MUSIC IN THE AIR Children
347...THERE'S SOMETHING IN THE NAME OF IRELAND Irish
337...THINGS ABOUT COMIN' MY WAY Folk
242...THINK SUMMER Country
400...THIRTY-TWO FEET AND EIGHT LITTLE TAILS Christmas
340...THIS IS MY LIFE 1960's
343...THIS TRAIN Folk
112...A THOUSAND CLOWNS Movie
341...THREE BLIND MICE Children
334...THREE COINS IN THE FOUNTAIN Movie
327...THREE O'CLOCK IN THE MORNING 1920's/Waltz
456...THUNDER AND BLAZES March
354...THUNDERBALL Movie
342...THE TIAJUANA JAIL 1950's
64...TIE A YELLOW RIBBON 1970's
343...TIGER RAG (Hold That Tiger!) 1900's
353...TIME ON MY HANDS 1930's
458...TO A WILD ROSE (MacDowell) Classical
460...TO THE WALTZ Classical/Waltz
318...TO YOU 1930's
338...TODAY Movie/1960's
348...TOM DOOLEY Folk
349...TOMORROW Broadway/Movie
344...TOMORROW MAY NEVER COME 1960's
350...TOOT, TOOT, TOOTSIE! (Good-bye) 1920's
328...THE TOP OF THE MORNIN' Irish
335...TOPKAPI Movie
457...TOREADOR MARCH From "CARMEN" (Bizet) Classical
353...TOREADOR SONG Classical
351...TOWN WITHOUT PITY Movie/1960's
329...TOYLAND Movie/Children
340...TOYS IN THE ATTIC Movie
339...TRAMP! TRAMP! TRAMP! Patriotic
459...TRAUMEREI (Schumann) Classical
459...TREPAK From "THE NUTCRACKER SUITE" (Tschaikovsky) Classical
457...TRIUMPHAL MARCH From "AIDA" (Verdi) Classical/March
344...TRY A LITTLE TENDERNESS 1930's
331...TURKEY IN THE STRAW American Favorite
328...TURN TO ME 1960's
348...TWILIGHT ON THE TRAIL Country
339...TWINKLE, TWINKLE LITTLE STAR Children
456...TWO GUITARS Classical
347...TWO SLEEPY PEOPLE 1930's

U

352...UNDER THE BAMBOO TREE American Favorite
460...UNDER THE DOUBLE EAGLE March
455...Theme From "THE UNFINISHED SYMPHONY" (Schubert) Classical
398...UP ON THE HOUSE-TOP Christmas

V

461...VIENNA LIFE (Strauss) Classical/Waltz
356...VILIA American Favorite
104...VINCENT (Starry, Starry Night) 1970's
357...VOICE OF NIGHT Italian
356...VOLARE Italian
461...VOLGA BOAT SONG Classical

W

- 358...THE WABASH CANNONBALL Country
- 378...WADE IN THE WATER Folk
- 468...WAILING VESSEL Jazz
- 359...WAIT TILL THE SUN SHINES, NELLIE 1900's
- 467...WALTER WINCHELL RHUMBA Latin
- 379...WALTZ FOR HAPPY OCCASIONS Sentimental Occassion/Waltz
- 462...WALTZ From "COPPELIA" (Delibes) Classical/Waltz
- 464...WALTZ OF THE FLOWERS (Tschaikovsky) Classical Waltz
- 463...WALTZ Op. 64, No. 2 (Chopin) Classical/Waltz
- 369...WANDERING Folk
- 353...THE WANG WANG BLUES 1920's
- 462...THE WASHINGTON POST MARCH March
- 198...WAY DOWN YONDER IN NEW ORLEANS Dixieland
- 401...WE THREE KINGS OF ORIENT ARE Christmas
- 371...WE WILL ALWAYS BE SWEETHEARTS Movie/1930's
- 401...WE WISH YOU A MERRY CHRISTMAS Christmas
- 264...WE'D LIKE TO THANK YOU HERBERT HOOVER Broadway
- 361...WEEKEND IN NEW ENGLAND 1970's
- 363...WE'RE OFF TO SEE THE WIZARD Movie
- 359...WERE YOU THERE? Inspirational
- 123...WE'VE ONLY JUST BEGUN 1970's
- 374...WHAT ARE LITTLE BOYS MADE OF Children
- 365...WHAT ARE YOU DOING THE REST OF YOUR LIFE Movie
- 148...(I Love You) WHAT CAN I SAY? Country
- 366...WHAT CAN I SAY AFTER I SAY I'M SORRY? 1920's
- 370...WHAT DID DELAWARE? 1920's
- 375...WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR? 1900's
- 226...WHAT'S NEW? 1940's/1980's
- 385...WHAT'S NEW PUSSYCAT? Movie
- 401...WHEN CHRISTMAS MORN IS DAWNING Christmas
- 359...WHEN I DREAM OF OLD ERIN Irish
- 364...WHEN I GROW TOO OLD TO DREAM 1930's
- 361...WHEN IT'S SPRINGTIME IN THE ROCKIES 1920's
- 360...WHEN MY SUGAR WALKS DOWN THE STREET 1920's
- 363...WHEN THE ROLL IS CALLED UP YONDER Inspirational
- 367...WHEN THE SAINTS GO MARCHING IN Favorite
- 240...WHEN YOU WALK IN THE ROOM Rock & Roll
- 374...WHEN YOU WERE SWEET SIXTEEN American Favorite
- 367...WHEN YOU WORE A TULIP 1900's
- 354...WHEN YOU'RE SMILING (The Whole World Smiles With You) 1920's
- 368...WHERE AM I GOING? Broadway
- 369...WHERE DO I GO? Broadway

- 253...WHERE DO YOU GO TO (My Lovely) 1970's
- 377...WHERE IS LOVE? Broadway
- 367...THE WHIFFENPOOF SONG (Baa! Baa! Baa!) 1930's
- 401...WHILE SHEPHERDS WATCHED THEIR FLOCKS BY NIGHT Christmas
- 366...WHILE STROLLING THRU THE PARK ONE DAY 1890's
- 376...WHISKY JOHNNIE Folk
- 370...WHISPERING 1920's
- 372...WHISPERING HOPE American Favorite
- 371...WHO CAN I TURN TO Broadway
- 379...WHO THRU THE OVERALLS IN MISTRESS
MURPHY'S CHOWDER Irish
- 289...WHO'S SORRY NOW 1920's
- 372...THE WILD SIDE OF LIFE 1960's
- 373...THE WINDMILLS OF YOUR MIND Movie/1960's
- 374...WITH PEN IN HAND 1960's
- 375...WITHOUT A SONG Broadway/1920's
- 376...A WONDERFUL DAY LIKE TODAY Broadway
- 370...WONDERFUL ONE 1920's
- 196...THE WORLD MUST BE BIGGER THAN AN AVENUE Broadway

Y

- 383...THE YANKEE DOODLE BOY Patriotic
- 384...THE YELLOW ROSE OF TEXAS Country
- 224...YOU 1930's
- 377...YOU AND I 1970's
- 384...YOU ARE MY LUCKY STAR 1930's
- 317...YOU ARE THE SUNSHINE OF MY LIFE 1970's
- 207...YOU DON'T HAVE TO SAY YOU LOVE ME 1960's
- 380...YOU GOTTA BE A FOOTBALL HERO 1930's
- 380...YOU ONLY LIVE TWICE Movie
- 381...YOU STEPPED OUT OF A DREAM 1940's
- 383...YOU TELL ME YOUR DREAM 1920's
- 29...YOU TURNED THE TABLES ON ME Country
- 382...YOU WERE MEANT FOR ME 1920's
- 274...YOU WON'T BE AN ORPHAN FOR LONG Broadway
- 381...YOU'RE A GRAND OLD FLAG Patriotic
- 193...YOU'RE NEVER FULLY DRESSED WITHOUT A SMILE Broadway/Movie

Z

- 383...ZUM GALI GALI Jewish

PETER AND THE WOLF — Prokofiev
 Second Theme From "PIANO CONCERTO NO. 2" — Rachmaninoff
 POMP AND CIRCUMSTANCE THEME — Elgar

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GER. U-31

B-11
T-120

THE ABA DABA HONEYMOON

Words and Music by ARTHUR FIELDS and WALTER DONOVAN

Moderately *C*

"Ab - a, dab - a, da - ba, da - ba, dab - a, dab - a, dab," Said the Chim - pie to the
 Monk, "Bab - a, dab - a, dab - a, dab - a, dab - a, dab - a, dab," Said the
 Mon - key to the Chimp. All night long they'd chat - ter a - way, —
 All day long they're hap - py and gay, — Swing - ing and sing - ing in their
 hun - key, ton - key way. "Ab - a, dab - a, dab - a, dab - a,
 dab - a, dab - a, dab," means — "Monk, I love but you," "Bab - a, dab - a, dab," in
 mon - key talk means "Chimp, I love you too," Then the big ba - boon, one
 night in June, He mar - ried them, and ver - y soon They
 went up - on — their ab - a, dab - a hon - ey - moon. —

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B-43

ANCHORS AWEIGH

Words and Music by Capt. ALFRED H. MILES (Ret.), CHAS. A ZIMMERMAN and GEORGE D. LOTTMAN

Brightly *C*

Stand Na - vy out to sea, Fight our bat - tle cry; —
 We'll nev - er change our course, so vi - cious foe steer shy - y - y - y
 Roll out the T. N. T. An - chors A - weigh — Sail
 on to vic - to - ry And sink their bones to Da - vy Jones hoo - ray! —

ACROSS THE WESTERN OCEAN

TRADITIONAL

Moderately

D A

Oh the times are— hard and the wa - ges— low, A - me - lia,

D G D

where you bound— to? ——— The Rock - y Moun - tains—

A D

is my— home, A - cross the West - ern O - cean. ———

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ALABAMA BOUND

TRADITIONAL

Moderately

C

F'm Al - a - bam - a bound— (F'm Al - a - bam - a bound—) F'm Al - a -

F C

bam - a bound— (F'm Al - a - bam - a bound—) And if the train don't stop and

turn a - round, F'm Al - a - bam - a bound— (F'm Al - a - bam - a bound—)

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AMERICA
(My Country 'Tis Of Thee)

Text by Rev. SAMUEL F. SMITH
TRADITIONAL MELODY

Moderately

F Gm C Dm7 C F Dm Gm F C Dm

My coun - try, 'tis of thee, Sweet land of lib - er - ty,

Gm F C F F C7

Of thee I sing; Land where my fa - thers died, Land of the

F C F Bb F Bb F C7 F

Pil - grims pride, From ev - 'ry— moun - tain side, Let — free - dom ring.

3595

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AN AFFAIR TO REMEMBER

(Our Love Affair)

From the 20th Century-Fox Motion Picture "AN AFFAIR TO REMEMBER"

Words by HAROLD ADAMSON and LEO McCAREY

Music by HARRY WARREN

Moderately $\frac{3}{4}$

Our love af - fair is a won - drous thing, That we'll re -
 love af - fair, may it al - ways be a flame to

joyce in re - mem - ber - ing. Our love was born with our first em - brace, And a
 burn thru e -

page was torn out of time and space. Our ter - ni - ty. So,

take my hand with a fer - vent pray'r, That we may live and we may

share a love af - fair to re - mem - ber.

Chords: F, Fdim, C, Cm, Gm, C7, To Coda, F, Dm7, G, Em7, C, Am7, Dm7, G9, G7, Gm7, C9, D.S. al Coda, C+, Coda, Cm6, D7-9, D7, Gm, Bbdim, Am7, E, Abm6, Gm7, Eb, Am7, D9, D7-9, Gm7, Gm6, C7-9, F

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B-12
F-120

ALMOST LIKE BEING IN LOVE

From the Broadway Musical Production "BRIGADOON"

Words by ALAN JAY LERNER

Music by FREDERICK LOEWE

Moderately $\frac{3}{4}$

What a day this has been! What a rare mood I'm in! Why, it's
 smile on my face for the whole hu - man race. Why, it's
 way that I feel when that bell starts to

al - most like be - ing in love. There's a mu - sic of
 al - most like be - ing in love. All the mu - sic of

life seems to be, like a bell that is ring - ing for me.

And from the peal I would swear I was fall - ing, I could

swear I was fall - ing, It's al - most like be - ing in love.

Chords: Eb maj7, Eb 6, F7, Bb, To Coda, F+, Bb, Cm7, Eb, A, Bb, tacet, GACE, Am7, D7, G#dim, GACE, Am7, F#ACE, D9, F#ACE, D7+, Gma7, G7, GBD, G6, GBD, Eb 9, GACE, Am-5, D7, Bb, D.S. al Coda, Bb, D7, Bdim, Coda, Bb, GBBCEb, Cm7, C#dim, Bb, GBBDE, Gm6, GBBE, Gb7, Bb, Abbb, DFB, GBBCEb, Ebm, F7, Bb

3595

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AGAIN

From the 20th Century-Fox Motion Picture "ROAD HOUSE"

Words by DORCAS COCHRAN

Music by LIONEL NEWMAN

Slowly

A - gain, this could-n't hap - pen A - gain
 more This nev - er hap - pened be - fore
 when This does not hap - pen A - gain

This is that once in a life - time This is the thrill di -
 Though I have prayed for a life - time That such as you would
 We'll have this mo - ment for - ev - er

vine. What's sud - denly be mine. Mine to hold as I'm

hold - ing you now and yet nev - er so near, Mine to have when the

now and the here dis - ap - pear What mat - ters, dear, for

Coda
 But nev - er, nev - er, A - gain.

Chords: G, Em7, Am7, D7-9, G, D9, G, Am7, D7-9, G, G+, G6, G7, C, C6, Eb9, D7-9, G6, Gmaj7, G9, C, C6, Eb9, Am7, D7, Am7, D7-9, D.S. al Coda, Am7, D9+, D7, G

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T 100
ALICE BLUE GOWN

From the Broadway Musical Production "IRENE"

Words by JOSEPH McCARTHY

Music by HARRY TIERNEY

Moderately

In my sweet lit - tle A - lice Blue Gown, When I
 first wan - dered down in to town, I was both proud and shy, As I
 felt ev - 'ry eye But in ev - 'ry shop win - dow I'd primp, pass - ing by; Then in
 man - ner of fash - ion I'd frown, And the world seemed to
 smile all a - round, Till it wilt - ed I wore it, I'll al - ways a -
 dore it, My sweet lit - tle A - lice Blue Gown.

Chords: C, Cmaj7, A, D7, G7, G+, G7, C, A, Dm, F6, G7, F6, G7, C, G7, E7, Dm, Ddim, C, Em7-5, A7, Dm, A7, F6, G7, Fm6, G7, C

GER U-21
T-130 B-33

THE ALOHA WALTZ

H. ALOMA, E. WHITE and M. WOLFSON

C B7 C B C C#dim G7 Dm7 G7
 We fell in love to the a - lo - ha waltz. Stars danced a -
 G7 C#dim G7 C B7 C Gm7
 bove to the a - lo - ha waltz. Years have gone by, still my heart
 C7 F A7 Dm F6 F#dim C A7 D7 G7 C
 som - er - saults, when you and I dance the a - lo - ha waltz.

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ANGELA

JAY LIVINGSTON and RAY EVANS

Bb Bb6 Bb Bb6 Bb C Adim Bb
 An - ge - la, An - ge - la, beau - ti - ful name, the glow of your smile puts the
 Cm7 F7 Bb Bb6 Bb Bb6 Bb C Adim
 sun - set to shame! An - ge - la, An - ge - la, beau - ti - ful sound. I dreamed of a
 Bb Cm7 F7 Bb C F9
 true love and that's what I found! I in - tend to spend my life with you,
 Bb Gm7-5 Edim F7 Cm7 F7 Bb Bb6 Bb C Adim
 vow - ing to love you, my an - gel, my An - ge - la, An - ge - la, I bless this day;
 Bb Dm Cm7 F7 Bb Gm Dm Cm7 F7-9 Bb
 An - ge - la loves me, what more can I say?

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A-TISKET A-TASKET

Words and Music by ELLA FITZGERALD and VAN ALEXANDER

Moderately ^F
 (Fbass throughout) Bb F
 A - Tis - ket, A - Tas - ket, Green and Yel - low bas - ket, I wrote a let - ter to my love and
 F Fdim F Bb F C7 F Fdim F Bb F
 on the way I dropped it, I dropped it, I dropped it, And on the way I dropped it.

B-33
GER U-21

ANNIVERSARY SONG

T-120

Words and Music by AL JOLSON and SAUL CHAPLIN
Based on a theme by Ivanovici

D#AB
Moderately

Oh! how we danced on the night we were wed; We
night seemed to fade in to blos - som - ing dawn; The
vowed our true love though a word was - n't said. The
sun shone a - new but the dance lin - gered on. Could
world was in bloom, there were stars in the skies, Ex -
we but re - live that sweet mo - ment sub - lime, We'd
cept for the few that were there in your eyes. time.
find that our love is un - al - tered by
Dear, as I held you so close in my arms, An - gels were sing - ing a hymn to your charms, Two
hearts gent - ly beat - ing were mur - mur - ing low, " My dar - ling, I love you so." The

Chords: B7, Em, Am, Em, B7, Em, B7, B+, B7, Em, B7, Em, B7, Em, B7, B+, B7, Em, D7, G, D9, G, D7, B7, Cdim, Em, B7, Em, Am, Am6, Edim, B7, Em, D.C. al Fine

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ABIDE WITH ME

Words by HENRY F. LYTE
Music by WILLIAM H. MONK

Moderately

A - bide with me, fast falls the e - ven - tide, The dark - ness
deep - ens, Lord, with me a - bide. When oth - er help - ers
fail and com - forts flee, Help of the help - less, O a - bide with me.

Chords: C, G, Am, Em, F, C, G7, C, G7, C, F, C, D7, G, C, G, Am, C7, F, A+, A7, Bb, G7, C, E7, Am, Dm, C, G7, C

ALOUETTE
(The Lark)

FRENCH FOLK SONG

B-113
T-70

Brightly **F** **C7** **F**

A - lou - et - te, gen-tille A - lou - et - te, A - lou - et - te,

C7 **F** **C7** **F**

je te plu-me-rai. Je te plu-me-rai la tete, Je te plu-me-rai la tete,

C7 **F**

Et la tete, et la tete, Et la tete, et la tete, O! A - lou - et - te,

C7 **F** **C7** **F**

gen-tille A - lou - et - te, A - lou - et - te, je te plu-me-rai.

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AMAZING GRACE

TRADITIONAL

XPOSE + 5/-7

Moderately **G** **D7** **Em** **C** **G**

A - maz - ing — grace! How sweet the sound That saved a —

D7 **G** **C**

wretch like me! — I once — was — lost but now — am —

G **Em** **G** **D7** **1 G** **2 G**

found; Was blind, but — now I see. — A - see. —

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AULD LANG SYNE

TRADITIONAL

Moderately **F** **C7** **F** **F7**

Should auld ac-quaint-ance be for-got, and nev-er brought to

Bb **F** **C7** **Dm** **Gm7** **C7** **F**

mind? Should auld ac-quaint-ance be for-got and days of Auld Lang Syne? For

F **C7** **F** **Bb**

Auld — Lang — Syne, my dear, for Auld — Lang — Syne, We'll

F **C7** **Dm** **Gm7** **C7** **F**

tak' a cup o kind-ness yet, for — Auld — Lang — Syne.

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PLEASE DON'T LEAVE ME

By ANTOINE DOMINO

Moderately

Oh _____ Oh _____ Oh _____

Oh _____ Oh _____ Oh _____

Oh _____ Oh _____ Oh _____

Oh _____ Oh _____ Oh _____

Oh _____ Oh _____ Oh _____

Please_Don't Leave_Me, Ba - by, _ please_don't go Please_Don't Leave_Me

Ba - by, please don't go Well, if you go 'way and leave me, dear you're gon-na hurt me

so Yes_ I love you ba-by, gon - na tell_ all the world_ I do Well if you

go a-way and leave_ me, don't know what I'm gon - na do Oh _____

L. *To next-strain* *Fine.*

D.S. al Fine

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ALOHA OE

(Farewell To Thee)

Words and Music by QUEEN LILIUOKALANI

Moderately

Proud - ly swept the rain cloud by the cliff _____ As

on it glid - ed through the trees _____ Still fol - low - ing with grief the

li ko The a hi - hi le hua of the vale _____

Fare - well to thee fare - well to thee Thou charm - ing one who dwells a - mong the

bow - ers One fond em - brace be - fore I now de - part Un - til we meet_ a - gain.

3595

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THE AMERICAN PATROL

F.W. MEACHAM

Moderately 3

Handwritten: *George D-18*
3-43

Musical score for 'The American Patrol' in 3/4 time, marked 'Moderately 3'. The score consists of nine staves of music. Chord symbols are placed above the notes: F, C7, F, G7, C, F, F, Bb, Dm, Gm, C7, F, C7, F, Bb, F, Cdim, F, Dm, Bb, F, C7, F.

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ANNABEL LEE

TRADITIONAL

Slowly

Musical score for 'Annabel Lee' in 3/4 time, marked 'Slowly'. The score consists of five staves of music. Chord symbols are placed above the notes: C, F, C, Am, Dm, F, G7, C, F, Am, Dm, G7, C, Fm, C, Fm, Eb, G7, C, F, C, Am, Dm, G7, C.

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From the "PATTY DUKE" TV Show

THE PATTY DUKE THEME (Cousins)

Words by BOB WELLES

Moderately slow (with a beat)

Music by SID RAMIN

G7-9 C Dm7 Em7 F Em7 Dm7 C C9 C7-9

Meet Cath-y who's lived most ev - 'ry-where, From Zan-zi-bar to Berk - 'ly Square, But Cath-y a - dores a min - u - et, the Bal - let Russe and Crepe Su-zette, Our

F Em7 Dm Ebdim D7

Pat - ty's on - ly seen the sights a girl can see from Brook-lyn Heights, What a cra - zy pair! Pat - ty loves her rock 'n roll, a hot dog makes her lose con - trol, What a wild du - et!

G7 C7+5 F C G11

But they're cous - ins, i - den - ti - cal cous - ins, all the way, Still they're cous - ins, i - den - ti - cal cous - ins, and you'll find,

1. C C#dim G7 Dm7 G7 C#dim G7 Dm7 G7 C G7-9

One pair of match - ing book - ends, dif - f'rent as night and day. Where

2. C C#dim Gm G7 Gdim A9 Ab9 G7

They laugh a - like, they walk a - like, at times they e - ven talk a - like,

C Eb11+ Dm7 B7 C

You can lose your mind! When cous - ins are two of a kind.

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AIN'T THAT A SHAME

Words and Music by ANTOINE DOMINO and DAVE BARTHOLOMEW

Moderately G G6 G G6 G C7 3

You made me cry when you said, Good - bye } Ain't That A Shame! My tears fell like
(You) broke my heart when you said we'll part }

G C7 3 C9 C7 C9 D9 D13 Gb D7 G G6

rain Ain't That A Shame! You're the one to blame. Oh well good - bye al -

G G6 G C7 3 C9 C7 G

though I'll cry, Ain't That A Shame! My tears fell like rain, Ain't That A

C7 3 C9 C7 C9 C7 1. G Am7 D7 2. G G6

Shame! You're the one to blame. You blame.

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APPLAUSE From the Broadway Musical Production "APPLAUSE"

Words by LEE ADAMS
Music by CHARLES STROUSE

Brightly F F(no5th) F

What is it that we're liv-ing for? Ap-plause Ap-plause! Noth-ing I know.

C7 Dm Dm(Cbass)Bb

brings on the glow,- like sweet Ap-plause.- { You're think-ing you're through, that no-bod-y
You're catch-ing the flu, your bank.a.ccount's

Bbm6(Gbass)Dm G7 Gm7(Cbass)C7 Gm7 C7 F

cares, then sud-den-ly, you hear it start-ing! And some-how
bare, You're lone-ly and blue, then you hear it! And all at

Fno5th F6 Fmaj7

you're in charge-a-gain, and it's a ball,- Trum-pets all sing,- Life seems to swing,-
once you know-a-gain, what life is for,- Cares dis-ap-pear,- Soon as you hear,-

Dm Dm7 Bb C7 Dm Dm7(Cbass) Gm(Bbbass) F(Cbass)

and you're the king_of it all, 'cause,) you've had-a taste of the sound_that says
that hap-py au-di-ence roar,'cause,)

Bbm6(Dbbass)Fmaj9 F6 Gm7(Cbass) C7 ¹F Dm7 Gm7 C9 ²F

love! Ap-plause, Ap-plause, Ap-plause! plause!

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BEHOLD THE SAVIOR OF MANKIND

TRADITIONAL

Moderately

Eb Bb Eb D Gm Bb F Bb

Be-hold the Sav-ior of man-kind Nailed to the shame-ful tree!

Gm Eb D Gm Dm Eb D Bb Cm G

How vast the love that has in-clined To bleed and die for thee! A-men.

APRIL LOVE From the 20th Century-Fox Motion Picture "APRIL LOVE"

Words by PAUL FRANCIS WEBSTER
Music by SAMMY FAIN

A15
F=9

Slowly

F A C D

C Dm7 G7 C Dm7 G7

A - PRIL LOVE is for the ver - y young,-

C D7 G7 C Ebdim G7

Ev - 'ry star's a wish - ing star that shines for you.

C Dm7 G7 C Em

A - PRIL LOVE is all the sev - en won - ders,

Am Cm G *F is A C E* Dm7 G7 Dm7 G7

One lit - tle kiss can't tell you this is true.

C *F G B* Gm7 *G B* C9 C Gm7 C9 Am Gm7 C F

Some - times an A - pril day will sud - den - ly bring show - ers,

Am7 D9 G Bbdim D7 G7

Rain to grow the flow - ers for her first bou - quet. But

C Dm7 G7 C Fm C A7

A - PRIL LOVE can slip right thru your fin - gers, So if she's the one, don't

Dm7 G7 1. C *G A C E* Am7 Dm7 *F A B D* G9 2. C

let her run a - way. way.

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AMEN

TRADITIONAL

Slowly

F C F C F C F C

A - men, A - men, A - men, A - men!

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ALL THINGS BRIGHT AND BEAUTIFUL

TRADITIONAL

Brightly

Ab Db Am7 Eb7 Bbm7 Eb7 Ab

3595 All things bright and beau - ti - ful, All crea - tures great and small,
All things wise and won - der - ful, The Lord God made them all.

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AQUARIUS

From the American Tribal Love-Rock Musical "HAIR"

Words by JAMES RADO and GEROME RAGNI

Music by GALT MACDERMOT

Moderately $\frac{F A C D}{\%}$ Dm7 G7 Am Dm

When the moon is in the sev - enth house, and Ju - pi - ter

a - ligs with Mars. Then peace will guide the plan - ets,

And love will steer the stars; This is the dawn - ing of the

age of A - quar - i - us, The age of A - quar - i - us. *Fine*

quar - i - us, A - quar - i - us.

Har - mo - ny and un - der - stand - ing, Sym - pa - thy and trust a - bound - ing.

No more false-hoods or de - ri - sions, Gold - en liv - ing dreams of vi - sions, Mys - tic

crys - tal rev - e - la - tion, And the mind's true lib - er - a - tion. A - quar - i - us. *D.S. al Fine*

A - quar - i - us. When the

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AUTUMN OF MY LIFE

Words and Music by BOBBY GOLDSBORO

Moderately F Dm Bb F

In the spring of my life she came to me, She brought sun - shine where

win - ter winds had blown; Then I took her for my wife in the spring of my

life, And she brought me a joy I'd nev - er known.

ARE YOU LONESOME TONIGHT?

Words and Music by ROY TURK and LOU HANDMAN

Moderately C

Are You Lone - some To - night, Do you miss me to - night, Are you

Bb A7 Dm G A7 C# F Dm G7

sor - ry we drift - ed a - part? Does your mem - o - ry

stray To a bright sum - mer day, When I kissed you and called you sweet -

C F Fm C C7 F

heart? Do the chairs in your par - lor seem emp - ty and

F Cm D7 G7 F#7 G7

bare? Do you gaze at your door - step and pic - ture me there? Is your

C C7 Bb D D7 G7

heart filled with pain, Shall I come back a - gain? Tell me, dear, Are You

G7 | 1 C D7-9 G7 | 2 C F Fm C

Lone - some To - night? Are You night?

A-31
T-75

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AMERICA THE BEAUTIFUL

Words by KATHERINE LEE BATES
Music by SAMUEL A. WARD

Moderately C G7 E C#0 G7 Em G7 C G7 G#

O beau - ti - ful for spa - cious skies, For am - ber waves of grain, For

C C E B G Cm6 G G G E G D7 G7 Fm G7

pur - ple moun - tain maj - es - ties A - bove the fruit - ed plain! A -

C G7 C G7 F G7 C Dm7 C7

mer - i - ca! A - mer - i - ca! God shed His grace on thee, And

F C F F# G G7 C

crown thy good with broth - er - hood From sea to shin - ing sea!

3595

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D7 = F#C D

GERMANY U-36

APRIL SHOWERS

T=120

Words by B.G. DeSYLVA
Music by LOUIS SILVERS

Moderato
N. C.

Though A - pril Show - ers may come your way, They bring the flow - ers that bloom in May.
So if it's rain - ing, have no re - grets, Because it is - n't rain - ing rain you know, (It's rain - ing vi - o -
lets,) And where you see clouds up - on the hills, You soon will see crowds of daf - fo - dils,
So keep on look - ing for a blue - bird And list - ning for his song, Whenev - er A - pril Show - ers come a - long.

Handwritten annotations: G#DE E7, Am, GBC#E Em6, D7, G, Am, GACEB Am7-5, G, Em, A7, Am, Am7, D7, G.

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A13
T=75

AND I LOVE YOU SO

Words and Music by DON McLEAN

Slowly C

And I Love You So, The peo - ple ask me how, How I've lived till
stand, How lone - ly life has been, But life be - gan a -
now, I tell them I don't know. I guess they un - der -
gain, The day you took my hand. And.
yes, I know how lone - ly life can be, The sha - dows fol - low
I don't let the eve - ning get me down, Now that you're a -
me and the night has set me free. But round me.

Handwritten annotations: Dm, Dm7, C, Cmaj7, Am, Dm7, F, G7, C, C, Dm7, C, G7-9, C, F, C, F Cmaj7, G7, G7-9, C.

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ALL I EVER NEED IS YOU

Words and Music by JIMMY HOLIDAY and EDDIE REEVES

Moderately

Some-times when I'm down and all a - lone, just like a child with-out a
 Some men fol - low rain-bows, I am told, Some men search for sil-ver some for
 home. The love you give me keeps me hang - in' on, Oh hon-ey, All I Ev-er Need Is
 gold. I have found my treas-ure in your soul, Hon-ey, All I Ev-er Need Is
 You. You're my first love you're my last, You're my fu - ture you're my
 You. Without love I'd never find the way, Through ups and downs of every single
 past. And lov-ing you is all I ask, Hon-ey, All I Ev-er Need Is You.
 day. I won't sleep at night un-til you say my, Hon-ey, All I Ev-er Need Is You.
 Win - ters come and they go, and we watch the melt - ing
 snow. Sure as sum-mer fol-lows spring, all the things you do
 give me a rea - son to build my world a - round you.

B-74
1120

THE BIRTH OF THE BLUES

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Words by B.G. DeSYLVA and LEW BROWN
Music by RAY HENDERSON

Tempo di Blues

They heard the breeze in the trees Sing-ing weird mel - o - dies
 jail came the wail Of a down heart-ed frail,
 nursed it, re - hearsed it, And gave out the news
 And they made that The start of the blues. And from a
 And they played that As part of the blues.
 That the South - land give birth to the blues!

1.3. *Fine* A7 A^b7 G7

From a whip-poor-will Out on a hill, They took a new note,
 Pushed it through a horn 'Til it was worn In - to a blue note! And then they

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AFTER THE BALL

Words and Music by CHARLES K. HARRIS

Moderately

Af - ter The Ball is o - ver, Af - ter the break of morn, —
 — Af - ter the danc - ers' leav - ing, Af - ter the stars are gone; —
 — Man - y a heart is ach - ing, If you could read them all; —
 Man - y the hopes that have van - ished, Af - ter The Ball. —

Handwritten notes: *G B C F A* F*

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ALL THROUGH THE NIGHT

TRADITIONAL

Moderately

Guard - ian an - gels God will send thee, All through the night.
 I my lov - ing vig - il keep - ing, All through the night.

D.C. al Fine

Soft the drow - sy hours are creep - ing, Hill and vale in slum - ber sleep - ing,

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BUGLE CALL RAG

By JACK PETTIS, BILLY MEYERS
 and ELMER SCHOEEL

Hold me ba - by, Let's syn - co - pate to that blue mel - o - dy, Just hes - i - tate
 while a break they take shh! While we're danc - ing Please hold - me tight,
 Step live - ly don't lag, Swing a - long to that Bu - gle Call Rag. —

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AT LAST

From the 20th Century Fox Motion Picture "ORCHESTRA WIVES"

Words by MACK GORDON
Music by HARRY WARREN

Handwritten: A-125-75

Handwritten: FA C D

Handwritten: F A B D

Handwritten: F A C D

Handwritten: F G B D

Handwritten: A B C D F

Handwritten: G7 To Coda

Handwritten: Coda

At Last my love has come a - long,
Last the skies a - bove are blue,
smiled and then the spell was cast
My lone - ly days are o - ver and life is like a
My heart was wrapped in clo - ver the night I looked at
And here we are in
song. At you. I found a dream that I can
speak to, A dream that I can call my own, I found a
thrill to press my cheek to, A thrill I've nev - er known. You
heav - en For you are mine At Last.

B-12
T-130

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ALL I DO IS DREAM OF YOU

From the Metro-Goldwyn-Mayer Motion Picture "SADIE MCKEE"

Words by ARTHUR FREED
Music by NACIO HERB BROWN

Handwritten: Moderately

All I Do Is Dream Of You the whole night thru,
were there more than twen - ty - four hours a day,
With the dawn, I still go on and dream of you. You're
They'd be spent in sweet con - tent dream - ing a - way. When
ev - 'ry thought, you're ev - 'ry - thing, you're ev - 'ry song I
skies are grey, when skies are blue Morn - ing, noon and
ev - er sing, Sum - mer, win - ter, au - tumn and spring. And
night - time too,
All I Do the whole day thru, is dream of you.

3595

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A 72

T=90

AT SUNDOWN

Words and Music by WALTER DONALDSON

Moderately **D7**

Gm F+ C7 F F6

Ev - 'ry lit - tle breeze is sigh - ing of love un - dy - ing At Sun - down,
cot - tage coz - y the world seems ros - y At Sun - down.

D7 Gm F+ C7 F F6

— Ev - 'ry lit - tle bird is rest - ing and feath - er nest - ing At Sun - down,
— Where a lov - ing smile will greet me and al - ways meet me At Sun - down,

A7 A7-5 D7 D9 G7

— Each lit - tle rose - bud is sleep - ing While
— I seem to sigh, I'm in heav - en, When

1 C9 C7 C+ F D7
shad - ows are creep - ing. In a lit - tle

2 Gm F+ C7 F
night is fall - ing and love is call - ing me home.

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ALLEY CAT

By FRANK BJORN

Brightly

C G7

1 C 3 2 C

F C D

G7 3 C

G7 3 C To Coda C D.S. al Coda

Coda C F6 F#dim C A9 D7 Ab7 G7 C

3595

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MOONGLOW

A72
T 105

By WILL HUDSON,
EDDIE DE LANGE and IRVING MILLS

It must have been Moon-Glow, Way up in the blue, It must have been Moon-Glow
 that led me straight to you; I still hear you say-ing. "Dear one, hold me fast."
 And I start in pray-ing Oh Lord, please let this last. We seemed to float right thru the
 air, Hea-ven-ly songs seemed to come from ev - 'ry - where: And now when there's
 Moon-Glow Way up in the blue, I al-ways re-mem-ber that Moon-Glow gave me you.

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GER U-35
89

STARS FELL ON ALABAMA

Words by MITCHELL PARISH
Music by FRANK PERKINS

We lived our lit-tle dram-a, we kissed in a field of white, and stars fell on Al-a-
 ba-ma last night, I can't for-get the glam-our, your eyes held a ten-der
 light, and stars fell on Al-a-ba-ma last night, I nev-er planned in my im-a-gi-
 na-tion a sit-u-a-tion so hea-ven-ly, A fair-y land where no one else could en-ter, and in the
 cen-ter just you and me, dear, My heart beat like a ham-mer, my arms wound a-round you
 tight, and stars fell on Al-a-ba-ma last night.

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From the Broadway Musical Production "APPLAUSE"

GOOD FRIENDS

Words by LEE ADAMS

Music by CHARLES STROUSE

Moderately $\frac{3}{4}$ G E7

When you've got Good Friends, you've got a good life, Think a-bout that.
 life is cruel and they call you fool, You're not a - lone,
 is a ring, a cir-cu-lar thing, It nev-er ends,

To Coda A9 C7 G C D

When you've got Good Friends, You've got it all For when
 If you've got Good Friends, _____
 So kick off your shoes, _____

$\frac{2}{4}$ Am7/D D7 G C A7

on whom you can call! Good Friends, who could-n't care less If you're a fail-ure
 or a suc-cess. They're there, what-ev-er you do, They like you for
 Good Friends, Peo-ple you love, peo-ple you trust like you and me.
 Life is Good Friends, Good Friends, You're poor with-out, Good Friends,
 Peo-ple you love, peo-ple you trust, you've got the key! (Buzz:) As you
 go thru life, There's two things you need, Mon-ey is one, you! (not your mon-ey or your
 gor-geous-ness!) Friend-ship You're with Good Friends! You're with Good Friends...

D.S. al Coda $\frac{3}{4}$ Coda C7 B7 E7 A9 D7 G

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BAA! BAA! BLACK SHEEP

TRADITIONAL

Brightly D G D A7 D A7 D

Baa! Baa! Black Sheep Have you an-y wool! Yes, Sir, Yes, Sir, Three bags full.

G D A7 D A7 D

One for my mas-ter and one for my dame, But none for the lit-tle boy that cries in the lane.

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From the United Artists Motion Picture "AFTER THE FOX"

AFTER THE FOX

Words by HAL DAVID
Music by BURT BACHARACH

Moderately

Who is the fox? I am the fox, Who are you? I am me, Who is me?
Where is the gold? It's on the truck, Where's the truck? I won't tell, You must tell,
Why do you steal? So I'll be rich, Why not work? Work is hard, You'll be caught,
Me is a thief. You'll bring your poor, poor moth-er grief. So }
Then I will lie. You'll make your poor, poor sis-ter cry. So } Af - ter The Fox, Af - ter The Fox,
I nev-er fail. All lit - tle crooks wind up in jail. So }
Off to the hunt with chains and locks. So Af - ter The Fox, Af - ter The Fox, Oh Some-one is al-ways
chas - in' Af - ter The Fox.
chas - ing Af - ter The Fox.

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THE BIG BEAT

From the Universal-International Motion Picture "THE BIG BEAT"

By DAVE BARTHOLOMEW and ANTOINE DOMINO

Brightly

The Big Beat keeps you rock - in' in your seat. The
Old Grand - pa just made eight-y years old. The
Peg Leg Joe threw his crutch a - way. The
Big Beat keeps you rock - in' in your sleep. The
Man, he's cra - zy a - bout that rock and roll. The
Big Beat makes you act this way. The
Clap your hands and stomp your feet; you've got to move when you hear that beat. The
Big Beat gets in your soul, makes you jump, it makes you roll.
Come on gang, let's swing and sway; the Big Beat makes you act this way.
Big Beat keeps you rock - in' in your seat.
Old Grand - pa just made eight-y years old.
Peg Leg Joe threw his crutch a - way.

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AMERICAN PIE

Words and Music by DON McLEAN

Moderately

So bye - bye, Miss A - mer-i-can Pie_ Drove my Chev-y to the lev-ee but the
lev-ee was dry. — Them good ole boys were drink-in' whis-key and rye — Sing - in'
this-'ll be the day_ that I_ die, This-'ll be the day_ that I_ die. —
Did you write the book of love_ and do you_ have faith in God a-bove? —
If the Bi-ble tells_ you so_ Now do you_ be-lieve in rock and roll. Can
mu-sic save your mor - tal soul_ and can you teach me how to dance_ —
real slow? — Well, I know that you're_ in love with him_ cause I_ —
— saw you danc - in' in the gym, — You both kicked off_ your shoes. — Man I
dig those rhy - thm and blues. — I was a lone - ly teen - age_ bronc-in' buck_ with a
pink car-na - tion and a pick-up truck — But I knew I_ was out_ of luck the day_ the mu-
sic died. — I start-ed sing-in' — This-'ll be the day that I_ die. —

B-31
T-140

THE BAND PLAYED ON

Words by JOHN F. PALMER
Music by CHARLES B. WARD

Moderately

The musical score for 'The Band Played On' is written in G major and 4/4 time. It consists of ten staves of music. The lyrics are: 'Ca - sey would waltz with a straw - ber - ry blonde, And The Band Played On, He'd glide cross the floor with the girl he a - dor'd, and The Band Played On, But his brain was so load - ed it near - ly ex - plod - ed, The poor girl would shake with a - larm. He'd ne'er leave the girl with the straw - ber - ry curls, And The Band Played On.' Chord markings include G, D7, G7, C, Em, Am, E7, and A7. A 'Guitar Tacet' section is indicated between the 8th and 9th staves.

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BONNIE BLUE EYES

TRADITIONAL FOLK SONG

Moderately

The musical score for 'Bonnie Blue Eyes' is written in G major and 4/4 time. It consists of five staves of music. The lyrics are: 'Good - bye lit - tle bon - nie blue eyes, Good - bye lit - tle bon - nie blue eyes, I'll see you a - gain, but God knows when, Good - bye lit - tle bon - nie blue eyes.' Chord markings include A, E7, and D.

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Theme from "GILLIGAN'S ISLAND" TV Series

THE BALLAD OF GILLIGAN'S ISLE

By SHERWOOD SCHWARTZ and GEORGE WYLE

Lively

Just sit right back and you'll hear a tale, A tale of a fate - ful
trip That start - ed from this trop - ic port_ a - board this ti - ny ship. The
mate was a might - y sail - in' man, The skip - per brave and sure, Five pas - sen - gers_ set
sail that day_ for a three ho - ur tour, A three hour_ tour. The
weath - er start - ed get - tin' rough, The ti - ny ship was tossed, If
not for the cour - age of the fear - less crew, the Min - now would be lost. The
Min - now would be lost. The ship's a - ground on the shore of this un -
chart - ed des - ert isle, With Gil - li - gan, The skip - per too,
The mil - lion - aire and his wife, The mov - ie star
And the rest are here on Gil - li - gan's Isle!

B-35
T-90

BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS

TRADITIONAL

Slowly

Be - lieve Me, If All Those En - dear - ing Young Charms, Which I
change by to - mor - row and flee from my arms, Like
round the dear ru - in, each wish of my heart, Would en -
gaze on so fond - ly to - day — Were to fair - y gifts fad - ing a - way — Thou would' st
twine it - self ver - dant - ly still..

still be a - dored, as this mo - ment thou art: Let thy love - li - ness fade as it will — And a -

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HEY LANDLORD

By QUINCY JONES

Jazz waltz

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BLEST BE THE TIE THAT BINDS

Words by JOHN FAWCETT
Music by HANS GEORG NAGELI

Moderately

Blest be the tie that binds Our hearts in Chris - tian love. The
fel - low - ship of kin - dred minds Is like to that a - bove.

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GER U-35

BE HONEST WITH ME

T-110

Words and Music by GENE AUTRY and FRED ROSE

Moderately

Be hon - est with me, dear, what - ev - er you
 do: Re - mem - ber you're mine, dear,
 so al - ways be true. Wher - ev - er you
 wan - der On land or on sea;
 If you real - ly love me, Be hon - est with
 me. Be hon - est with me.

Chords: F, F7, Bb, C7, Cdim, F, F7, Bb, F, C7, Cdim, C7, F, Bb, F, F, Bb, F.

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BLUE AUTUMN

Words and Music by BOBBY GOLDSBORO

Slowly

Blue Au - tumn, fall - ing leaves of red and gold, pret - ty col - ors I am told, But
 Au - tumn, there's a rain - bow in the sky, But no mat - ter how I try I
 I see on - ly shades of blue, Be - cause I'm los - ing you. Blue
 still see on - ly shades of blue, Be -
 cause I'm los - ing you. Such pret - ty col - ors I am told,
 there for all to see, But fall - ing leaves of red and gold have
 all turned blue to me. Blue Au - tumn, a love like yours I'll nev - er
 know, Oth - er girls may come and go, But I'll see on - ly shades of
 you, And all my au - tumns will be blue.

Chords: Cmaj7, Gm, A7, Dm, Fm, Cmaj7, Am, Em, 1Am7, D7, Dm7, G7, 2Dm7, G7, Gm7, C7, Fmaj7, Em, F6, Dm11, Em, C7, Fmaj7, Em7, Fmaj7, Em7, Dm, F+, Dm7, G7, Cmaj7, Gm, A7, Dm, Em6, Cmaj7, Am, Em, A7, Dm, Dm7, G7, C.

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BLOW THE MAN DOWN

TRADITIONAL FOLK SONG

Brightly

C

Oh — blow the man down, bul - lies, blow the man down, To me

C

G7

way hay, blow the man down, Oh blow the man down, bul - lies,

G7 F C G7 C

blow him a - way, Oh give me some time to blow the man down.

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BEAUTIFUL BROWN EYES

TRADITIONAL

F F7 Bb Bbm F F#°

Moderately

Beau - ti-ful, Beau-ti - ful Brown eyes, — Beau - ti-ful, Beau-ti - ful

C7 C7 F F7 Bb Bbm

Brown eyes, — Beau - ti - ful, Beau-ti - ful Brown eyes, — I'll

C7

1 F Gm E7 F Gm7 C7 2 F Bb6 Bbm6 F

nev - er love blue eyes a - gain. — gain. —

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BURY ME BENEATH THE WILLOW

TRADITIONAL FOLK SONG

Moderately

E A E B7

My heart is sad and I am lone - ly, For the one I real-ly love.

E A E B7 E

Still I hope some day I'll meet him, When we reach that land a - bove.

E A E B7

So bur - y me be - neath the wil - low, 'Neath that weep-ing wil-low tree And

E A E B7 E

when he comes he'll find me sleep - ing, Then per-haps he'll think of me.

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BE MY LOVE From the Metro-Goldwyn-Mayer Musical Production "THE TOAST OF NEW ORLEANS"

Words by SAMMY CAHN
Music by NICHOLAS BRODSZKY

Moderately

Be My Love, for no one else can end this yearning; This need that
Love, and with your kisses set me burning; One kiss is
you and you alone create. Just fill my arms the way you've
all I need to seal my fate. And
filled my dreams, The dreams that you inspire with every sweet desire
Be My hand in hand, we'll find love's promised land. There'll be no one but
you, for me eternally, If you will Be My Love.

Chords: G, Am6, B+, B7, Em, Em6, F#7-5, B7, E7-9, Fdim, Am, Bbdim, G, D7, Em, B7, Em, A7, Am7, D9, Fdim, Am, Bbdim, G, B7, Em, B7, Em, Am7, D7, Dm6, Bm7, E7, Am7, D7-9, G

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THE BIG ROCK CANDY MOUNTAIN

TRADITIONAL

Moderately

On a summer day in the month of May, A burly bum came
shady lane, thru the sugarcane He was looking for his
bum can stay for many a day and he won't need any
hiking Down a liking As he roamed along he sang a song of the
land of milk and honey, Where a mon-ey. Oh! the
buzz-in' of the bees in the cigarette trees, Near the Soda Water fountain, At the
lem-on-ade springs Where the blue-bird sings, In the Big Rock Candy Mountain.

Chords: C, G7, C, G7, C, G7 To Coda, C, G7, C, C, G7, C, D.S. al Coda, C, G7, C, C, C7, F, C, G7, C, C

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BIG SPENDER

From the Broadway Musical Production "SWEET CHARITY"

Words by DOROTHY FIELDS
Music by CY COLEMAN

Moderately Dm Bb

The min-ute you walked in the joint, I could see you were a man of dis-tinc-tion, A
 real Big Spend-er, good look-ing, so re-fined, Say,
 would-n't you like to know what's go-ing on in my mind? So let me get right to the point,
 I don't pop my cork for ev-'ry guy I see.

To Coda Dm Bb7 A7

Hey! Big Spend-er, spend a lit-tle time with
 me. Would-n't you like to have
 fun, fun, fun? How's a-bout a few laughs, laughs? I can show you a
 good time, Let me show you a good time, The min-ute you
 Spend a lit-tle time with me.

D.S. al Coda D F\#m Bm D Em B+ Em7
 Bb9 A9 Bb9 A13

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BUCKEYE JIM

Brightly

TRADITIONAL FOLK SONG

A

A Way up yon-der a-bove the sky, A blue-bird lived in a jay-bird's eye.
 Buck-eye Jim, You can't go, Go weave and
 spin, You can't go, Buck-eye Jim.

3595

H-35
T=75

BLUE MOON

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately $Bb7$ $\%$ Eb Cm $Fm7$ $Bb7$

Blue Moon you saw me standing a-lone
 Moon you knew just what I was there for
 Moon now I'm no long-er a-lone

$Fm7$ $Bb7$ Eb Cm $Fm7$ $Bb7$ $3Eb$ Ab

With-out a dream in my heart, With-out a love of my own.
 You heard me say-ing a pray'r for Some-one I could real-ly care.
 With-out a dream in my heart, With-out a love of my own.

Eb *Fine* $Bb7$ | 2 Eb $Ab6$ Eb $Fm7$ $Bb7$ $Ab6$ $Bb7$

Blue for. And then there sud-den-ly ap-peared be-

Eb $Fm7$ $Bb7$ Eb

fore me The on-ly one my arms will ev-er hold, I heard some-

Abm $Fm7$ $Bb7$ Eb $F7$ $Bb7$ $\%$ *D.S. al Fine*

bod-y whis-per, "Please a-dore me," And when I looked, the moon had turned to gold! Blue

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BATTLE HYMN OF THE REPUBLIC

Words by JULIA WARD HOWE
FOLK MELODY

Moderately Bb $F7$ Bb

Mine eyes have seen the glo-ry of the com-ing of the Lord; He is

Eb Bb

tramp-ling out the vin-tage where the grapes of wrath are stored; He hath

Bb Cm Bb $F7$ Bb

loosed the fate-ful light-ning of His ter-ri-ble swift sword, His truth is march-ing on.

Bb Eb Bb

Glo-ry! glo-ry! Hal-le-lu-jah! Glo-ry! glo-ry! Hal-le-lu-jah!

Bb Cm Bb $F7$ Bb

Glo-ry! glo-ry! Hal-le-lu-jah! His truth is march-ing on.

A BIT O' THE BROGUE

Words by ANNA NICHOLS
Music by GEORGE H. GARTLAN

Brightly **D** **A7**

D I don't know your name, Shure, but **A7** I like your way, You're
D so fas - ci - na - ting in all that you say, What -
- ev - er you do you're Ir - ish, you rogue, And I **E7 E7-5**
love you be - cause you've a bit o' the brogue, And I
D **A7** 1. **D** **A** 2. **D**
love a bit o' the brogue. I brogue.

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BO WEEVIL

Words and Music by ANTOINE DOMINO and DAVE BARTHOLOMEW

Moderately **Bb** **F7**

On Sat - ur - day night, where I was born, down on the farm,
F9 **Bb**
Gui - tar plink - ing and we start - ed sing - ing 'til the break of dawn. A - bout
Bb **F7**
twelve o' - clock ev - 'ry - thing gets hot, up steps old Jones.
F9 **Bb**
We start - ed clap - pin' and he start - ed sing - in' a sweet lit - tle coun - try song. Bo
Bb **F7**
Wee - vil, Bo Wee - vil, where've you - been all day, Your
where did you go and stay,
F9 **Bb** 2. **Bb**
mom - ma's been look - in', has - n't stopped look - in' since you went a - way. Bo
You'll get a lick - in' as sure as I'm sit - tin' on this bale of hay.

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BILLY THE KID

TRADITIONAL FOLK SONG

Moderately A E7 A

I'll sing you a true song of Bil - ly the Kid Sing of the

E7 A

des - per - ate deeds that he did Way out in New Mex - i - co

D E7 A

long, long a - go Where a man's on - ly friend was his old for - ty - four.

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BARBARY ALLEN

TRADITIONAL FOLK SONG

Moderately F Dm

All in the mer - ry month of — May when the green buds

F Gm

they were — swell - in', Young — Wil - liam Green on his

Dm Gm Dm Gm C

death - bed — lay For the love of Bar - b'ry — Al - len.

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THE BOLL WEEVIL

TRADITIONAL FOLK SONG

Brightly G C

G Have you heard the lat - est. the lat - est of the songs,

'Bout this lit - tle boll wee - vil, Done been here and gone, Just a - look - in' for a

D7 G

home, — A - look - in' for a home.

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BRIGHTEN THE CORNER WHERE YOU ARE

Words by INA DULEY OGDON
Music by CHARLES H. GABRIEL

Brightly *C* *G7* *C*

Bright-en the cor-ner where you are! Bright-en the cor-ner where you are!

F *F#dim* *C* *G* *D9* *G7* *C*

Some-one far from har-bor you may guide a-cross the bar; Bright-en the cor-ner where you are.

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A BICYCLE BUILT FOR TWO
(Daisy Bell)

GER U-25
T-150

TRADITIONAL

Moderately *C* *C* *G*

Dai - sy, Dai - sy, Give me your an - swer, do,

D7 *G* *Em* *A7* *D7*

I'm half cra - zy, All for the love of you, It

D7 *G* *C* *G*

won't be a sty - lish mar - riage, I can't af - ford a car - riage,

D7 *G* *D7* *G* *D7* *G* *D7* *G*

But you'll look sweet, on the seat, Of A Bi - cy - cle Built For Two.

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SCHOOL DAYS

GER U-21
T = 145 / 150

TRADITIONAL

Brightly *Bb* *F7* *Gm* *Edim* *F7*

School days, School days, dear old gold - en rule days,

F7 *Bb*

Read-in' and writ-in' and 'rith - me - tic, Taught to the tune of a

Bb *G7* *C7*

hick - 'ry stick, You were my queen in cal - i - co,

F7 *Bb* *Eb* *Edim*

I was your bash - ful bare - foot beau, And you wrote on my slate, "I

Bb *D* *Gm* *C7* *F7* *F+* *Bb*

love you, Joe," When we were a coup - le of kids.

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THE BOWERY

Words by CHARLES H. HOYT

Music by PERCY GAUNT

Moderately Eb Bb7 Eb Eb dim Bb7

The Bow - 'ry The Bow - 'ry They say such things and they do strange
things. On The Bow - 'ry The Bow - 'ry I'll nev-er go there an-y more.

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A BIRD IN A GILDED CAGE

Words by ARTHUR J. LAMB

Music by HARRY VON TILZER

Moderately Bb Cm F7

She's on - ly a bird in a gild-ed cage, A beau - ti-ful sight to
sad when you think of her wast-ed life, For youth can-not mate with
see, ——— You may think she's hap - py and free from care, She's not, though she
age, ——— And her beau - ty was sold, For an
seems to be, ——— 'Tis old man's gold, She's a bird in a gild-ed cage. ———

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BACK IN THE SADDLE AGAIN

Words and Music by GENE AUTRY and RAY WHITLEY

Moderately C G7 C Dm7 Cdim C7 F C7

I'm back in the sad-dle a - gain, ——— Out where a
Rid - in' the range ——— once more, ——— Tot - in' my
friend is a friend; ——— Where the long-horn cat-tle feed on the low-ly jim-son
old for-ty - four; ——— Where you sleep out ev - 'ry night, where the on - ly law is
weed, I'm back in the sad-dle a - gain. ———
right, I'm back in the sad-dle a - gain. ——— Whoo-pi-
ti - yi - yo, Rock-in'to and fro, Back in the sad-dle a - gain; ——— Whoo-pi-
ti - yi - yay, I go my way, ——— Back in the sad-dle a - gain. ———

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THE BOY NEXT DOOR

From the Metro-Goldwyn-Mayer Musical Production "MEET ME IN ST. LOUIS"

Words and Music by HUGH MARTIN and RALPH BLANE

Slowly

B \flat maj7 B \flat 6 G7-5 G7 Cm7 F7 E \flat + F7-5 F7 B \flat maj7 B \flat 6

How can I ig - nore the boy next door? I love him
I'm heart - sore the boy next door af - fec - tion

Gm7 *To Coda* C7 Cm7 F9 B \flat

more than I can say. Does-n't try to please me, does-n't e - ven
for me won't dis -

Gm7 Gm6 A7(6)A7+ Am7 Dm Gdim Cm7 F9 *D.S. al Coda* F6

tease me. And he nev - er sees me glance his way. And though

C9 C9-5 B \flat 6 A7 B \flat 6 A6 Gm7

play, I just a - dore him, so I

Cm7 D6 Cm7 B \flat m7 F7 B \flat

can't ig - nore him, The Boy Next Door.

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MISTY

Words by JOHNNY BURKE
Music by ERROLL GARNER

Slowly, with expression

B \flat 9 E \flat maj7 B \flat m7 E \flat 7-9

Look at me, I'm as help - less as a kit - ten up a
way and a thou - sand vi - o - lins be - gin a
own, would I wan - der through this won - der - land a

A \flat maj7 A \flat m D \flat 9 E \flat maj7 Cm

tree, And I feel like I'm cling - ing to a cloud; I can't un - der - stand, I get
play, or it might be the sound of your hel - lo, that mu - sic I hear, I get
lone, nev - er know - ing my right foot from my left, my hat from my glove, I'm too

Fm7 B \flat 7-9 1.G7-5 C7 F7-5 B \flat 7 B \flat 9 2.3. E \flat Cm7 Fm7 B \flat 7-9

Mist - y just hold - ing your hand. Walk my near.
mist - y the mo - ment you're love.
mist - y and too much in

E \flat 6 Ddim E \flat 6 B \flat m7 E \flat 7-9 A \flat maj7 A \flat 6

Fine You can say that you're lead - ing me on, But it's just what I want you to do.

B \flat dim A \flat 6 Am7 D7 F7 B \flat 7 Edim Fm7 B \flat 7-9 B \flat 9 *D.S. al Fine*

Don't you no - tice how hope - less - ly I'm lost, that's why I'm fol - low - ing you. On my

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BRIGADOON

From the Broadway Musical Production "BRIGADOON"

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Slowly C F C C#dim Dm C F G7

Brig-a - doon, Brig - a - doon — bloom - ing un - der sa - ble

C E7 Am6 Am7 C A7-5 G6 D7

skies. Brig-a - doon, Brig - a - doon — there, my heart for - ev - er

G Dm Dm7 G6 Dm7 A7 D7 G7 C

lies. Let the world grow cold a - round us let the heav-ens cry a - bove. Brig - a -

F C F Fm6 C C6 Fmaj7 G7 F C

doon, Brig - a - doon — In thy val - ley — there'll be — love. —

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BYE BYE, LOVE

To
T:131

Words and Music by FELICE BRYANT and BOUDLEAUX BRYANT

Brightly C7 F 1

There goes my ba - by — with some - one new, — She sure looks

hap - py, — I sure am blue; —

2 Cm7 F7 Bb B C

— She was my ba - by — till he stepped in, —

Gm7 C6 C7 Gm7 C7 F Bb F

— Good - bye to ro - mance — that might have been. —

3/4 Bb F Bb F

Bye bye, love, Bye bye, hap - pi - ness, —
Bye bye, love, Bye bye, sweet ca - ress, —

Bb F C7 To Coda F D.S. al Coda

Hel - lo lone - li - ness, — I think I'm gon - na cry; —
Hel - lo emp - ti - ness, — I feel like I could die; —

Coda F Gm7 C7 F

— Bye bye, my love, bye bye. —

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BRINGING IN THE SHEAVES

Words by KNOWLES SHAW
Music by GEORGE A. MINOR

Moderately

Bring-ing in the sheaves, bring-ing in the sheaves, We shall come re-joic-ing,
bring-ing in the sheaves. bring-ing in the sheaves.

Chords: C, F, C, Am, D9, G, D9, G13, C

BABY, I LOVE YOUR WAY

Words and Music by PETER FRAMPTON

Moderately

Sha-dows grow— so long— be-fore my eyes and they're
Sud-den-ly the day— turns in-to night far a -
mov-ing— a -cross the page— Don't—
way— from the cit-y. hes-i - tate— 'cause your love— won't wait.—
Ooh, Ba-by I Love Your Way.
Wan-na tell you I love your way.
Wan-na be with you night and day.
I can see— the sun-set in your eyes— brown and gray
and blue be-₃sides, Clouds are stalk-ing is-lands in the sun,
I wish I could buy one out of sea-son. Don't—
hes-i - tate— 'cause your love— won't wait.—

Chords: G, Bm, Em, C, F7, Bm, E7, Am, D7, G, D, Am, Bm, Em, C, F7, Bm, Em, C, F7, Bm, D7

Annotations: Play 3x, (3rd time) To Coda, Coda, D.S. and Fade

BROADWAY MELODY

From the Metro-Goldwyn-Mayer Musical Production "THE BROADWAY MELODY"

Words by ARTHUR FREED
Music by NACIO HERB BROWN

Moderately

Don't bring a frown to old Broad - way You've
got to clown on Broad - way, Your troub - les
there are out of style, For Broad - way al - ways
wears a smile, A mil - lion lights they
flick - er there, A mil - lion hearts beat
quick - er there — No skies of grey on the
great White Way That's the Broad - way Mel - o -
dy. Don't dy.

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BILL BAILEY, WON'T YOU PLEASE COME HOME?

Words and Music by HUGHIE CANNON

Brightly

Won't you come home, Bill Bai - ley, Won't You Come Home? She moans the whole day
long; I'll do de cook-ing, dar-ling I'll pay de rent, I knows I've
done you wrong. 'Mem-ber dat rain - y eve dat I drove you out, Wid
noth-in' but a fine tooth comb? I knows I'se to blame, well, aint dat a
shame? Bill Bai - ley, Won't You Please Come Home? Home?

From the Broadway Musical Production "IRENE"

THE FAMILY TREE

Words by JOSEPH McCARTHY
Music by HARRY TIERNEY

Moderately

Un - der - neath the branch - es of our spread - ing Fam - 'ly Tree,
Men of breed - ing love to sit and chat - ter with a girl, -
Trace your ped - i - gree which meets our gram - ma's,
Dis - tant - ly re - gree
gram - pa's love - ly re - la - tions. Think how much a fine es - cutch - eon
helps a girl ac - quire The sort of man with
whom she can ob - tain her heart's de - sire.
lat - ed to a bar - on - et or earl. Use your head. Don't
lose your head, and some - day you will be Un - der - neath the
branch - es of your ver - y own Fam - i - ly Tree.

Chords: Eb, Edim, Fm7, Bb7, Fm7, Bb7, Gm7, C7, Fm7, Bb7, Eb, Ebmaj7, Am7, D7, Gm, Gm7, Ebm6, Bb, Cm, F7, Bb, Bbdim, Fm7, Bb7, Coda, Bb7, Bbm, C7sus, C7, Fm7, F#dim, Eb, Bbm, C7, Fm, F#dim, Eb, C7, Fm7, Bb7, Eb

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BEAUTIFUL DREAMER

Words and Music by STEPHEN C. FOSTER

Beau - ti - ful dream - er, wake un - to me, Star - light and dew drops are wait - ing for
Sounds of the rude world heard in the day, Lull'd by the moon - light, have all passed a -
Gone are the cares of life's bus - y throng, Beau - ti - ful dream - er, a - wake un - to
thee, —
way. — Beau - ti - ful dream - er, queen of my song, List while I woo thee with
me, —
soft mel - o - dy,
Beau - ti - ful dream - er, a - wake un - to me. —

Chords: Eb, Fm, Bb7, Eb, Bb7, F7, Eb, Bb7, Eb, Fm, Cdim, Bb7, Eb

BANKS OF THE OHIO

TRADITIONAL FOLK SONG

Moderately

I asked my love to take a walk, just to
walk a lit-tle way, As we walk, oh may we
talk, all a - bout our wed - ding day. On - ly
say that you'll be mine, in my
home we'll hap - py be, Down be - side where the wa - ters
flow, on the banks of the O - hi - o.

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BLOOD ON THE SADDLE

TRADITIONAL FOLK SONG

Slowly

There was blood on the sad - dle, And blood on the ground;
And a great big pud - dle of blood all a - round.

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THE BUTCHER'S BOY

TRADITIONAL FOLK SONG

Moderately

She went up - stairs to make her bed, And not one word
to her moth - er said. Her moth - er she went up - stairs
too, Say - ing, "Daugh - ter, oh daugh - ter, what trou - bles you?"

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BECAUSE

Words by EDWARD TESCHEMACHER
French Words and Music by GUY d'HARDELOT

Slowly $\frac{3}{4}$ Bb

Be - cause_ you come to me_ with naught save love, And hold my hand and lift mine
cause_ God made thee mine_ I'll cher - ish thee_ Thru light and dark-ness thru all

eyes a - bove, A wi - der world of hope and joy I see, Be - cause_ you come to
time to be, And pray His love may make our love di - vine, Be - cause_ God made thee

To Coda Coda

me. — Be - cause you speak to me in ac - cents
mine. —

sweet, I find the ros - es wak - ing 'round my feet, And I am led through tears and joy to

thee, — Be - cause_ you speak to me — Be -

D. S. al Coda
Cm7 F7

Coda

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ANGEL'S TEARS

MACK DAVID

It's rain - ing An - gels' tears. — It's rain - ing An - gels' tears. —

Since you said good - bye there is rain in the sky and I know they're

An - gels' tears. — I gave my heart to you; — The

heart you broke in two. — When a love dream goes wrong, An - gels weep all day

long, and it's rain - ing An - gels' tears. — When you see the rain - drops fall

they're not rain - drops, dear, at all, they're real - ly An - gels' tears. —

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THE BRIDGE AT REMAGEN
(Main Theme)

From the United Artists Motion Picture "THE BRIDGE AT REMAGEN"

By **ELMER BERNSTEIN**

Moderately $\frac{3}{4}$

Fm Ab Bb6 Fm Bb Ab Bb Eb

Gm

Ab Abmaj7 Fm7 sus4 C Fm Ab Bb6 Fm Eb

Bb Eb Ab Fm7 sus4 C Fm *Fine* Bbm7 Cm7 Bbm7 Cm7 Bbm7 Eb Ab

Bbm7 Cm7 Ab Gb Db Cm7 Bbm7 Eb Ab Fm Bbm C

Fm Fm Ab Bb6 Fm Bb Ab Bb Eb

C

Ab Fm7 sus4 C Fm Bbm7 Fm Bbm7

Bbm (add 9) Bbm7 C7 sus4 Fm *D.S. al Fine* $\frac{3}{4}$

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I'M GONNA BE A WHEEL SOMEDAY

By **DAVE BARTHOLOMEW, ROY HAYES and ANTOINE DOMINO**

Bright Rock

F C7 F C7 F

I'm Gon - na Be A Wheel Some - day, I'm gon - na be some - bo - dy,

C7 F Gm7 Am C7 F *Fine*

I'm gon - na be a real gone cat, Then I won't want you.

C7 F C7 F

Ev - 'ry - thing's gon - na go my' way, And I won't need no - bo - dy,

C7 F Gm7 Am C7 F F9

I'm gon - na be a real gone cat, Then I won't want you, You will

Bb F C7 F C7 F

cry, You will sigh, You been

Dm7 G7 C Cm7 C7 *D.S. al Fine*

won - d'ring why I don't look at you when I go roll - ing by,

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CARA MIA

Words and Music by TULLIO TRAPANI and LEE LANGE

Moderately F Am Bb F

Ca - ra Mi - a why must we say good - bye?

Bb Bb9 Bbdim Fmaj7 F6 G7 Gdim G7 Gm7 C7-9

Each time we part, my heart wants to die. My

$\frac{3}{4}$ F Am Bb F

dar - ling, hear my pray'r, Ca - ra Mi - a fair
Ca - ra Mi - a mine say those words di - vine,

Bbm6 F Gm7 C7 F *Fine*

Here are my arms, you a - lone will share.
I'll be your love till the end of time.

Db Bbm6 F C7-9 Fmaj7 F6

All I want is you for ev - er - more, *To D.S. al Fine*

Bbm6 F Db7 C7 C7-9

have, to hold, to love, a - dore.

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COQUETTE

Words by GUS KAHN
Music by CARMEN LOMBARDO and JOHN W. GREEN

Moderately C

Tell me why you keep fool-ing, lit - tle Co - quette?
Break-ing hearts you are rul - ing, lit - tle Co - quette,
And when you're all a - lone with on - ly re - gret,

Dm7 G7 Dm7 3 G7 | 1 C D7 G7 | 2 C6 F (To next strain)

Mak - ing fun of the ones who love you.
True hearts ten - der - ly dream-ing of you.
You'll know, lit - tle Co - quette, I

$\frac{3}{4}$ C6 *Fine* C7 C9 3 C7 Fmaj7 3 C+

loved you. Some day you'll fall in love as I fell in love with

F6 E7 Eb D7 D9 3 D7 G7 G7+ *D.C. al Fine*

you, May - be some-one you love will just be fool - ing.

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COME FOLLOW

TRADITIONAL

Brightly Bb Dm Eb Bb Eb Bb Eb F7 Bb

Come, fol-low, fol-low, fol - low, fol - low, fol - low, fol - low me!

Bb Dm Eb Bb Eb Bb Eb F7 Bb

With-er shall I fol-low, fol - low, fol-low, Whith-er shall I fol-low, fol - low thee?

Bb Dm Eb Bb Eb Bb Eb F7 Bb

To the green-wood, to the green-wood, To the green-wood, green-wood tree.

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From the Broadway Musical Production "DAMES AT SEA"

DAMES AT SEA

Words by GEORGE HAIMSOHN and ROBIN MILLER
Music by JIM WISE

Brightly Dm Dm7 G7

We've got a flock of cut - ies in ev - 'ry port, an o - ver -
Scotch lass winked, stum-bled and fell, my sweet - ie -
nice guy, Dick, he's real - ly a pal, and Luck - y's

C Cmaj7 C6 Dm Dm7

flow of beau - ties, we're nev - er short of wom - en, young and old, we
in Pa - ree's a swell of a belle, but when the o - cean's rag - ing
my best friend, but he ain't no gal! We need some frill - y skirts to

Dm7 G9 G7 C Dm7 Em7 A7-9

know ev - 'ry sort but Dames At Sea. That time a
we miss like hell those Dames
boost our mo - rale, Some Dames

23 Dm7 C11 C7 C/C7 F6 E7

At Sea. In the At - lan - tic we get so fran - tic for
At Sea. With great e - la - tion we serve our na - tion. This

Am To Coda D7 G

girls we left on the shore. In the A - dri - at - ic when
na - vy life, would be

Am/D D7 G6 C#dim Dm7 G7 D.S. al Coda

things get stat - ic we'd love to have a mate-y with a name like Sal or Sa-die. He's a

Coda D7 Am Fdim D7 C G#dim Am Am7 Dm7 G/G G7 C6

grand with some beau-ti-ful, lus - cious, love - ly Dames At Sea.

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THE CAISSONS GO ROLLING ALONG
(U.S. Field Artillery Song)

EDMUND L. GRUBER

Moderately

O-ver hill, o-ver dale, As we hit the dus-ty trail, } And the Cais-sons go
out, hear them shout coun-ter march and right a - bout, }

roll-ing a- long. In and -long. Then it's hi! hi!
heel in the field ar-til-ler- y, Shout out your num-bers loud and strong, For where
e'er you go, You will al-ways know That the Cais-sons go roll-ing a- long.

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CARELESS LOVE

TRADITIONAL FOLK SONG

Slowly

Love, oh love oh care-less love,
Love, oh love, oh care-less love, uh - huh,
Love, oh love, um - hm, They call it care-less love, Don't you
see what care-less love has done. (What-'d it do for you?)

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COMMON BILL

TRADITIONAL FOLK SONG

Moderately

I will tell you of a fel-low, Of a fel-low I have seen, He is
nei-ther white nor yel-low, But is al-to-geth-er green.

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CHARMAINE From the 20th Century-Fox Motion Picture "WHAT PRICE GLORY"

Words and Music by ERNO RAPEE and LEW POLLACK

Slowly Bb 7+ Eb Eb maj7 Eb 6 Eb

I won - der why you keep me wait - ing, Char - maine

cries in vain, I won - der when blue-birds are mat -

ing, Will you come back a - gain. I won - der if

I keep on pray - ing, Will our dreams be the

same. I won - der if you ev - er think of me,

too, Char - maine's wait - ing, just wait - ing for you.

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A CERTAIN SMILE From the 20th Century-Fox Motion Picture "A CERTAIN SMILE"

Words by PAUL FRANCIS WEBSTER

Music by SAMMY FAIN

Moderately A72 T 90 FG Bb Gm7 C7 F

A Cer - tain Smile, a cer - tain face, Can lead an

while, and when love goes, You try to

un - sus - pect - ing heart on a mer - ry chase; A fleet - ing glance

hide the tears in side with a cheer - ful pose; You try to

can say so man - y love - ly things, Sud - den - ly you know why my heart

sings. You love a - But in the hush of night ex - act - ly like a

bit - ter - sweet re - frain, Comes that certain smile to haunt your heart a - gain.

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CHATTANOOGA CHOO CHOO

From the 20th Century-Fox Motion Picture "SUN VALLEY SERENADE"

Words by MACK GORDON
Music by HARRY WARREN

Moderately

Par - don me boy _____ is that the Chat - ta - noo - ga Choo Choo, _____
 I can af - ford _____ to board a Chat - ta - noo - ga Choo Choo, _____
 There's gon na be _____ a cer - tain par - ty at the sta - tion _____

Track twen - ty - nine, _____ Boy you can gim - me a shine. _____
 I've got my fare _____ and just a tri - fle to _____
 Sat - in and lace, _____ I used to call fun - ny _____

spare. _____ You leave the Penn - syl - va - nia sta - tion 'bout a quar - ter to four, _____
 When you hear the whis - tle blow - in' eight to the bar _____

Read a mag - a - zine and then you're in Bal - ti - more. _____ Din - ner in the din - er, _____
 Then you know that Ten - nes - see is not ver - y far, _____ Show - el all the coal in, _____

noth - ing could be fin - er than to have your ham 'n eggs in Car - o - li - na. _____
 got - ta keep it rol - lin' _____

Woo, woo, Chat - ta - noo - ga there you are. _____ face. _____ She's gon - na cry _____

un - til I tell her that I'll nev - er roam, _____ So _____

Chat - ta - noo - ga Choo Choo won't you choo choo me home. _____

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I THINK I'M GONNA LIKE IT HERE

Words by MARTIN CHARNIN
Music by CHARLES STROUSE

Brightly

Ce - cile will lay out all your your clothes;
 An - nette comes in to make your bed,

Your bath is drawn by
 I think I'm gon - na

Mis - sus Greer. here!
 like it

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CIAO, CIAO, BAMBINA

English Lyric by MITCHELL PARISH
Original Italian Text by MODUGNO — VERDE
Music by DOMENICO MODUGNO

Moderately Eb dim $\frac{3}{4}$ Dm F+ Dm7 Dm6 Dm F+ Dm7

Ciao, Ciao, Bam - bi - na, the rain is fal - ling, trem - bling up - on your face, dear,

G7 G+ C(Add9) C Cmaj7 C6 C(Add9)C C(Add9)Cmaj7 C6 (tacet)

Once more I kiss you and then good - bye. Our love was Or are they tear - drops for the love we knew? Ciao, Ciao, Bam -

C Cmaj7 C6 C Em G+ *To Coda* Em7 Em C

just like a fair - y sto - ry, But all its bi - na, my heart is cal - ling

B7 Em Eb dim G7 Eb dim *D.S. al Coda*

glo - ry must pass us by. Are rain - drops

Coda Em7 Em Eb dim Dm7 G7 Dm7 G7 C

While rain is fal - ling I cry with you.

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STAR DUST

Words by MITCHELL PARISH
Music by HOAGY CARMICHAEL

Moderately C7+5 $\frac{3}{4}$ F6 Fm6

Some-times I won-der why I spend the lone-ly night Dream-ing of a song? The side a gar-den wall, when stars are bright you are in my arms, The

C Em A7 Dm7 A7 Dm7 Fm *To Coda*

mel - o - dy haunts my rev - er - ie, And I am once a - gain with you, When our night - in - gale tells his fair - y tale of par - a - dise, where ros - es

G7 Gdim G7 Dm7 G7 G7+5 C C6 D7 C D7

love was new, and each kiss an in - spir - a - tion, But that was long a - go: now

G7 Dm7 Gdim *D.S. al Coda* G7 G7 C7+5 *Coda* Dm7 Fm6 Dm7-5

my con - so - la - tion is in the star - dust of a song. Be - grew. Tho' I dream in vain. -

Fm C G Am C B7 E7 E7+5 F6 A7 Adim C

In my heart it will re - main: My star dust mel - o - dy, The mem - o - ry of love's re - refrain.

CLEMENTINE

TRADITIONAL FOLK SONG

Slowly

D

In a cav - ern, in a can - yon, Ex - ca - vat - ing for a

A7 D A7 D

mine, Lived a min - er, for - ty nin - er, And his daugh - ter Clem - en - tine.

D

Oh my dar - ling, oh my dar - ling, Oh my dar - ling Clem - en -

A7 D A7 D

tine! You are lost and gone for - ev - er, Dread - ful sor - ry, Clem - en - tine!

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CHISHOLM TRAIL

TRADITIONAL FOLK SONG

Brightly

Em D Em D

Come a - long boys and lis - ten to my tale, I'll

Em D Em D Em D

tell you of my trou - bles on the old Chis - holm Trail. Com - a ti - yi you - py, you - py,

Em D Em D Em

yea, you - py yea, Com - a ti - yi you - py, you - py yea.

Chorus

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CINDY

TRADITIONAL FOLK SONG

Brightly

G C G

You ought - a see my Cin - dy - girl, Liv - in' way down south She's so sweet the

C

hon - ey - bees Swarm a - round her mouth. Get a - long home, Cin - dy, Cin - dy, Get a - long

G C G D7 G

home, Get a - long home, Cin - dy, Cin - dy, I'll mar - ry you some day.

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From the Broadway Musical Production "I LOVE MY WIFE"

HEY THERE, GOOD TIMES

Words by MICHAEL STEWART

Music by CY COLEMAN

Brightly Bb

Hey There Good Times, here I am.. Wel-come back your ba-by lamb..
 Hey There Good Times, let me in.. Ask me how the hell I've been..

C7 F7

O-pen wide them gold-en doors and set my chair down next to yours.. I've been
 Turn my pic-ture from the wall and hug me till I start to bawl.. I've been

Bb F7

freez-in', sneez-in' out there where the bad times blow. Please don't stop to scold me,
 booz-in', los-in' out there where the bad times grow. Lead me to your vil-la,

Bb Gm7 Cm7 F7 E6

let your lov-in' arms en-fold me. Hey There Good Times take my hand.. Give me mu-sic
 turn my bed down, puff my pil-la. Hey There Good Times take me back.. Grab my suit-case,

C7 Bdim C7 F7

to the band.. Dust off that old wel-come mat and show me where to hang my hat..
 pay the hack.. Kiss my cheek and shout my name and make me feel I'm glad I came..

Bb C7 F7

I've been lost for all these years- cry-in' buck-ets full of tears.. Please don't be so
 I been down in Sa-tan's den- ain't felt good since don't know when.. Though I'm used and

¹ Bb Bbdim Cm F7 | ² D7 G7 Dm7 F7

cold and chil-ly, wel-come back your Weep-in' Wil-ly. clap my back and call me bud-dy.
 bruised and mud-dy.

Bb C9 F7 Bb6

Bye bye bad times,- so long sad times,- Hey There Good Times,- here I am.

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Words and Music by STEPHEN C. FOSTER

CAMPTOWN RACES

Brightly Eb Bb7

De Camp-town la-dies sing dis song, Doo-dah! doo-dah! De
 came down dar wid my hat cav'd in, Doo-dah! doo-dah! I

Eb ¹ Bb7 Eb

Camp-town race-track nine miles long, Oh, doo-dah day! I
 go back home wid a pock-et-ful of tin,

² Fm Bb7 Eb Ab Eb

Oh, doo-dah day! Gwine to run all night. Gwine to run all day, I'll-

Ab Eb Fm7 Bb7 Eb

bet my mon-ey on a bob-tail nag, Some-bod-y bet on de bay.

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BABY FACE

T 170

Words and Music by BENNY DAVIS and HARRY AKST

Moderato

Ba - by Face, — You've got the cut - est lit - tle Ba - by Face, —
 There's not an - oth - er one could take your place. — Ba - by Face, —
 My poor heart — is jump - in', You sure have start - ed some - thin', Ba - by Face; —
 I'm up in heav - en when I'm in your fond em - brace, — I did - n't
 need a shove — 'Cause I just fell in love — With your pret - ty Ba - by Face. —

Chords: C, G7, A7, D7, E7, Am, C7, F, F#dim, C, A7, D7, D7+5, G7, C, Ab7, C

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BUBBLES IN THE WINE

FRANK LOESSER, BOB CALAME & LAWRENCE WELK

My heart gets a lit - tle gay, Like bub - bles in the wine Ev - 'ry time I dance with you. Your
 arms take me far a - way Like bub - bles in the wine Just as if I'd had a few. Oh, may - be it's that
 moon, or may - be it's that tune, Play - ing as we gen - tly sway Or may - be it's the fact that I love you.
 Can't real - ly say, how I get this way. My heart whis - pers a re - frain, Like bub - bles in the wine Ev - 'ry time you're
 close to me. I need - n't drink Cham - pagne, A feel - ing quite in - sane Lights me up and
 sets me free. Some day I may lose you, but no mat - ter how fate may go A - part or to - geth - er, when I
 think of to - night I know I'll hear in this heart of mine, Mu - sic like the pret - ty bub - bles in the wine.

Chords: C, Ebdim, Dm7, G7, C, Ebdim, Dm7, G7, C7, F, D7, Dm7, G7, C, Ebdim, Dm7, G7, C7, F, rFm3, C, Am7, D9, Dm7, G7, C, Gm, A7, D7, Dm7, G7, C

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T-85

COME BACK TO SORRENTO

(Torna A Sorrento)

Words and Music by ERNESTO Di CURTIS

Slowly Cm

Musical score for 'Come Back to Sorrento' in 3/4 time, key of B-flat major. The score consists of six staves of music. Chord markings above the staves include Cm, Fm, G7, C, Am, Dm, G7, G+, C, Dm7, E7, Fm6, G7, C, Dm7, G7, C, Fm, Cm, G7, and Cm.

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COME TO ME — BEND TO ME

From the Broadway Musical Production "BRIGADOON"

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderately Bb 7

Musical score for 'Come to Me — Bend to Me' in 3/4 time, key of B-flat major. The score includes lyrics and chord markings. Chord markings include Bb 7, Eb, Gm, D7, Gm, Bb 7, Eb, Bb 7, Ab, Cm, Gm, Eb, Gm, Bb 7, Ab, F9, Eb, Bb 7, Ab, Adim, Eb, Bb 7, Eb, and Eb.

Be - cause they've told me I can't be - hold ye til wed - din'
near me so ye can hear me I've got to

mu - sic starts play - in'; To ease my long - in', there's noth - in'
whis - per this' soft - ly For though I'm burn - in' to shout my

wrong in me stand - in' out here an' say - in': (Oh) Come to me, bend to me,
yearn - in' the words come tip - toe - in' off me.

kiss me good day! Dar - lin', my dar - lin', 'tis all I can say, just

Come to me, bend to me, kiss me good day! Give me your lips an' don't

take them a - way. Come, dear - ie, way.

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From the Broadway Musical Production "SWEET CHARITY"

I'M A BRASS BAND

Words by DOROTHY FIELDS
Music by CY COLEMAN

Brightly

Musical notation for the song "I'm a Brass Band". It consists of five staves of music in a key signature of two flats (B-flat and E-flat). The melody is written in a soprano clef. Chord symbols are placed above the notes. The lyrics are: "I'm A Brass Band, I'm a harp - si - chord; I'm a clar - i - net. I'm the Phil - a - del - phia Or - ches - tra, I'm the Mod - ern Jazz Quar - tet. I'm Ja - scha Hei - fetz, al - so, Ho - ro - witz. A wild Count Basie blast. I'm the bells of Saint Peter's in Rome. I'm tis - sue pa - per on a comb. And all kinds of mu - sic is pour - ing out of me 'cause some - bod - y loves me at last!"

B-43
T-100

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COLUMBIA, THE GEM OF THE OCEAN

Words by DAVID T. SHAW
Music by THOMAS BECKET

Musical notation for the song "Columbia, the Gem of the Ocean". It consists of six staves of music in a key signature of one sharp (F#) and a common time signature (C). The melody is written in a soprano clef. Chord symbols are placed above the notes. The lyrics are: "O Co - lum - bia, the gem of the o - cean, The home of the brave and the free, The shrine of each pa - triots de - votion, world of - fers hom - age to thee. Thy man - dates make he - reas as - sem - ble, When Lib - er - ty's form stands in view; Thy ban - ners make tyr - an - ny trem - ble When borne by the red, white and blue. When borne by the red, white and blue, When blue; Thy"

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A13
9120

TIE A YELLOW RIBBON ROUND THE OLE OAK TREE

Words and Music by
IRWIN LEVINE and L. RUSSELL BROWN

Moderately bright

Verse:

1. I'm com - in' home I've done my time, — now I've
2. Bus driv - er, please — look for me, — 'cause I

got to know what is — and is - n't mine. — If
could - n't bear — to see — what I might see. — I'm

you re - ceived my let - ter tell - in' you — I'd soon be free, —
real - ly still in pris - on and my love — she holds the key, — A

Then you'll know just what to do — if you still want me,
sim - ple yel - low rib - bon's what I need to set me free, I

if you still want me. } Tie A Yel - low Rib - bon 'Round The
wrote and told her please. }

Ole Oak Tree, — It's been three long years, do ya still want me? — If

I don't see a rib - bon 'round the ole oak tree — I'll stay on the bus, for -
get a - bout us, put the blame on me, If I don't see a yel - low rib - bon

'round the ole oak tree. —

1. F Dm Gm C7

2. F *Rubato* Gm Bbm
tree. — Now the whole damn bus is cheer - ing and I
can't be - lieve I see A hun - dred yel - low rib - bons 'round the
ole oak tree. —

THE HEATHER ON THE HILL

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderately From the Broadway Musical Production "BRIGADOON"

Eb Cm Ab Bb 7 Eb Eb7 3

The mist of May is in the gloam-in', and all the clouds are hold-in' still—
The morn-in' dew is blink-in' yon-der, there's laz-y mu-sic in the rill—
That when the mist is in the gloam-in', and all the clouds are hold-in' still—

Ab C7 Fm7 C7 Fm7 To Coda Bb7sus Bb7 Eb6

So take my hand and let's go roam-in', through the heath-er on the hill.
And all I want to do is wan-der through the heath-er on the
If you're not there I won't go roam-in', through the heath-er on the

2 Eb Em E B7

hill. There may be oth-er days— as rich and rare — There may be

G#m7 C#7 Gbmaj7 Cm7 F7

oth-er springs. as full and fair — But they won't be the same — they'll come and

Bbmaj7 D F9 F7 Bb11 Bb7 *Coda Cm Eb7 Abm6 Eb Bb7sus Bb7 Eb*

go For this I know: hill, the heath-er — on the hill.

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CIRIBIRIBIN
(Chiribiribee)

English Lyric by HOWARD JOHNSON
Music by A. PESTALOZZA

Brightly F

Ci-ri-bi-ri-bin, a mel-o-dy your heart can toss up
to the sky, — Ci-ri-bi-ri-bin, a song to sing when-ev-er
things have gone aw-ry. — Ci-ri-bi-ri-bin, when you feel sad just
hum it for a lit-tle while, — Ci-ri-bi-ri-bin, — soon as you be-
gin, — Ci-ri-bi-ri-bin, the world will smile. —

CHERYL'S GOING HOME

By BOB LIND

Moderately

1. The thun-der cracks a-against the night, _____ The dark ex- plodes with yel- low
 2. Come hear me shout-in' thru the rain, _____ Is there a way to stop the
 3. San-ta Ros- a Spe- cial down the line, _____ I'm run-ning des-p'rate-ly be -

light, _____ The rail- road sign is flash- ing bright, The peo- ple stare but I don't
 train? _____ I've got some rea- sons to ex- plain A- bout the way I was to -
 hind. _____ There's on- ly one thing on my mind, The rain and tears are in my

care, _____ My flesh is cold a- gainst my bone, _____
 day, _____ The whist- le moans and I'm a lone, _____
 eyes, _____ The things I have to say will not be known, _____

And Cher-yl's go- in' home. _____ And Cher-yl's go- in' home. _____

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CABIN IN THE SKY

Words by JOHN LATOUCHE
 Music by VERNON DUKE

Moderately

There's a lit- tle Cab- in In The Sky ba- by for me and for you I
 Can't you see that Cab- in In The Sky ba- by an a- cre or two of
 That is why my heart is fly- ing high ba- by 'cause I know we'll have a

feel that it's true some- how _____ we will be oh so gay, eat fried
 heav- en- ly blue to plow _____ chick- en ev- 'ry day as the an- gels go sail- ing by

Cab- in In The Sky. _____

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CARRY ME BACK TO OLD VIRGINNY

Words and Music by JAMES A. BLAND

Moderately

Car- ry Me Back To Old Vir- gin- ny, There's where the cot- ton and the
 There's where the birds warble sweet in the springtime,
 No place on earth do I love more sin- cere- ly

corn and 'ta- toes grow, There's where the old dark- ey's heart am longed to go.

There's where I la- bored so hard for old Mas- sa, Day af- ter day in the
 fields of yel- low corn, Than old Vir- gin- ny The state where I was born.

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BEAUTIFUL OHIO

Words by BALLARD MACDONALD
Music by MARY EARL

Moderately

Drift - ing with the cur - rent down a moon - lit stream, While a - bove the
heav - ens in their glo - ry gleam; And the stars on high twin - kle
in the sky. Seem - ing in a par - a - dise of love di -
vine, Dream - ing of a pair of eyes that looked in mine; Beau-ti-ful O -
hi - o, in dreams a - gain I see Vi - sions of what used to be.

Chords: Eb, Bb7, Eb, Fm, Bb7, Eb, C7, Fm, Fm7, Bb7, Fm7, Bb7, Eb

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CALIFORNIA HERE I COME

A-81/B2
J=170

Words and Music by AL JOLSON,
BUD DeSYLVA and JOSEPH MEYER

Moderato

Cal - i - for - nia, Here I Come, right back where I
start - ed from. Where bow - ers of flow - ers bloom in the sun,
Each morn - ing at dawn - ing, bird - ies sing an' ev - 'ry - thing. A sun - kist
miss said, "Don't be late," that's why I can hard - ly wait.
O - pen up that Gold - en Gate, Cal - i -
for - nia, Here I Come.

Chords: C, F6, G7, Bb7, G7/B, C, Ebdim, G7, C, Ebdim, G7, Gdim, G7, G+, C, F6, F, Dm, G7, Bbdim, G7/B, Em7, A7, A7, Dm, A7/B, Dm7, E7, Am, D7, G7, C

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B-35
T-70

COME TO THE SEA (Vieni Sul Mar)

TRADITIONAL ITALIAN FOLK SONG

Slowly

Come, Come To The Sea, _____ Come, come love to me, _____

Let us go drift-ing on sil-ver-y dreams For - ev - er and aye. _____

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DIANE

From the 20th Century-Fox Motion Picture "SEVENTH HEAVEN"

Words and Music by ERNO RAPEE and LEW POLLACK

Moderately

I'm in heav-en when I see you smile _____ Smile for me _____
light-ed the road lead-ing home _____ Pray for me _____

_____ my Di - ane, _____ And tho' ev - 'ry - thing's dark all the
_____ when you can, _____ But no mat - ter where - ev - er I

while _____ I can see _____ you, Di - ane. _____ You have

roam _____ Smile for me _____ my Di - ane. _____

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DING-DONG! THE WITCH IS DEAD

From the Metro-Goldwyn-Mayer Musical Production "THE WIZARD OF OZ"

Words by E. Y. HARBURG
Music by HAROLD ARLEN

Moderately

Ding - Dong, The Witch Is Dead! Which old witch? The wick-ed witch. Ding - dong, the
Wake up, you sleep-y head, rub your eyes, get out of bed. Wake up, the
Ding - Dong! the mer - ry - o sing it high, _____ sing it low,

wick - ed witch is dead. _____ wick-ed witch is dead! _____

_____ She's gone where the gob-lins go be - low, be - low, be - low, yo -

ho let's o - pen up and sing, and ring the bells out:

Coda

3595

Let them know the wick-ed witch is dead. _____

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BY LOVE POSSESSED From the United Artists Motion Picture "BY LOVE POSSESSED"

 Words by SAMMY CAHN
 Music by ELMER BERNSTEIN

Slowly

Gm6 A7 Dm7 G7-9 C

From the mo - ment that we ca - ressed, By Love Pos - sessed was I;

E7 Am Em Dm7

From the mo - ment we kissed, all my plans to re - sist were re-placed by a sigh.

G7 C Bm7 E7

Your lips were warm on mine, And ten - der was your touch; I tried so

Am Em Gm6 A7

not to care, but sud - den - ly I cared too much. All my fears seemed to

Dm7 G7-9 C E7

come to rest, By Love Pos - sessed was I; When your arms held me

Am Em Dm7 G7

tight, could I ques - tion the night, could I ask my - self why? I on - ly

C7 G7 C7 G7 C7 Bb

know I need - ed you so, And wheth - er the end be

C9 C7 F9 F6 C6 Dm7 E7 Bm7 E7

high or low in the val - ley, or some-where a - top the

Am Am7 Am6 Fm6 C C7+

crest; By Love Pos - sessed, By Love Pos - sessed, By

Am Dm7 G7-9 1. C Dm7 G7 Gm6 A7 2. C

Love Pos - sessed am I. From the mo - ment that I.

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From the United Artists Motion Picture "WHAT'S NEW PUSSYCAT?"

DANCE MAMMA, DANCE PAPPA, DANCE

(Marriage - French Style)

Words by HAL DAVID
Music by BURT BACHARACH

Brightly Eb Cm

Dance, mam-ma, dance, with pap - pa, dance A - round and 'round till you're
I found the boy I'll al - ways love. To - day our love has been

spin - ning in a trance. Your lit - tle daugh - ter be - came a bride to -
blessed from up a - bove. And I'm so hap - py, come share my hap - pi -

1. G7 G+ G7 Bb7 2. G7

day, A hap - py bride to - day. You know that ev - 'ry - bod - y

ness. Let

Cm Ab G7 Cm

kiss the bride. Mam - ma, pap - pa, come and kiss the bride.

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THE DEVIL'S BRIGADE MARCH
(I Want A Woman)

From the United Artists Motion Picture "THE DEVIL'S BRIGADE"

Words by AL STILLMAN
Music by ALEX NORTH

Brightly C F

I want a wom - an, an - y kind of a wom - an, Got - ta find me a
I want a wom - an, an - y kind of a wom - an, Got - ta find me a

wom - an right a - way, an - y - where. So broth - er, you take the glo - ry at the
wom - an right a - way, an - y - where. I mean she don't have to be a liv - in'

end of the sto - ry, what I want is a wom - an with a rose in her
doll like So - phi - a, long as she is a wom - an with a rose in her

hair. Tall, small or weight - y, long as she's un - der eight - y, I will give her a
hair. Bru - nette or yel - low, be she firm or like Jel - lo, I will give her a

kiss that she nev - er will for - get. 'Cause all I want is a wom - an, an - y
kiss with a prom - ise and a dare. I got - ta find me a wom - an, an - y

kind of a wom - an, And when I find a wom - an, we'll be glad that we met.
kind of a wom - an, With a smile like an

2. C G7 F G7 C Dm7/G C6/9

an - gel and a rose in her hair.

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DARK EYES

RUSSIAN FOLK SONG

Moderately G7 G Cm G7

Eyes of mys - te - ry, Ev - er taunt - ing me, Ev - er haunt - ing me, Like a
 (When you) an - swer me, You can bring to me Joy and ec - sta - sy for e -
 Cm Fm Cm
 mel - o - dy, Do you se - cret - ly hold ro - mance for me? Or a
 ter - ni - ty, Tell me ten - der - ly you'll no long - er be Eyes of
 G7 1 Cm 2 Cm
 tra - ged - y, Dark Eyes, speak to me! — When you speak to me! —
 mys - te - ry,

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DO MY JOHNNY BOOKER

TRADITIONAL FOLK SONG

Moderately

Oh, do my John - ny Book - er, Come rock and roll me o - ver, Oh
 do my John - ny Book - er do. Oh, — do my John - ny Book - er and I
 al - ways was a rov - er, Oh do my John - ny Book - er do.

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THE DRUNKEN SAILOR

TRADITIONAL FOLK SONG

Brightly Dm C

Oh, what shall we do with the drunk - en sail - or? What shall we do with the
 Dm 2 3 4 5 G7 1 Dm
 drunk - en sail - or? What shall we do with the drunk - en sail - or, Ear - lye in the morn - ing?
 Dm C
 Way, hey, and up she ris - es, Way, hey, and up she ris - es,
 Dm C Dm
 Way, hey, and up she ris - es, Ear - lye in the morn - ing.

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THE DARKTOWN STRUTTERS' BALL

Words and Music by SHELTON BROOKS

Moderately

I'll be down to get you in a tax - i, Hon-ey, You bet-ter be read - y a - bout
 half past eight, — Now dear - ie, don't be late, — I want to be there when the
 band starts play-ing. Re-mem - ber when we get there, Hon-ey, The two - steps, I'm goin' to
 have 'em all, — Goin' to dance out both my shoes, — When they play the "Jel - ly Roll
 Blues", To - mor - row night at the Dark - town Strut - ters' Ball.

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THE DAUGHTER OF PEGGY O'NEIL

Words by HARRY PEASE and HARRY TOBIAS
 Music by CHARLEY KISCO

Brightly

Ten fin - gers, ten toes - ies, as sweet as the pos - ies, The Daugh - ter Of
 Peg - gy O' - Neil; — A pug nose and blue eyes, as blue as the
 blue skies. The Daugh - ter Of Peg - gy O' - Neil; — When she tries to
 walk what a cute lit - tle rogue; I know when she talks she'll have
 her mo - ther's brogue; At nine - teen or twen - ty, sweet - hearts she'll have plen - ty; The
 Daughter Of Peg - gy O' - Neil. The Neil.

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DAYTIME FRIENDS

Words and Music by BEN PETERS

Moderately

And he'll tell her— he's work-ing late a-gain— But she knows too well there's
hurts her— do-in' this a-gain,— He's the best friend that her

some-thing go-in' on.— She's been ne-glect-ed— and she needs a

friend— So her trem-bling fin-gers dial the tel-e- phone.— And Lord, it

When she's lone-ly,— he's more than just a friend.— He's the one she longs to

give her bod-y to. Day-time Friends and night-time lov-ers Hop-ing
Friends and night-time lov-ers They don't

no-one else— dis-cov-ers where they go,— what they do— in their
wan-na hurt—the oth-ers. So they love— in the

se-cret hide-a-way. Day-time night-time and shake hands in the light of day.

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DEAR OLD GIRL

Words by RICHARD HENRY BUCK
Music by THEODORE MORSE

Dear Old Girl, the rob-in sings a-bove you, Dear Old

Girl, it speaks of how I love you, The blind-ing tears are fall-ing, As I

think of my lost pearl, And my brok-en heart is call-ing, Call-ing for you, Dear Old Girl.

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DEEP PURPLE

Words by MITCHELL PARISH
Music by PETER DE ROSE

Slowly

When the Deep Pur - ple falls o - ver sleep - y gar - den
still of the night once a - gain I'll hold you

walls, and the stars be - gin to flick - er in the sky,
tight, Tho' you're gone, your love lives on when moon - light beams,

Thru the mist of a mem - o - ry you wan - der
And as long as my heart will beat, Lov - er, we'll

back to me, breath - ing my name with a sigh, In the

al - ways meet here in my Deep Pur - ple dreams.

Chords: F, Cdim, Gm, C7, F, Cm, D7, Am7, Fm, Bbm, F, Abdim, Gm7, Cdim, C7, C9, C7+, F, D7, C7, Abdim, Gm7, Bbm, C7, Gm, Abm, C7, F, Bb9, F6

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DON'T GET AROUND MUCH ANYMORE

Words by BOB RUSSELL
Music by DUKE ELLINGTON

Slowly

Missed the Sat - ur - day dance Heard they crowd - ed the
club Got as far as the
dates Might have gone but what

floor Could - n't bear it with - out you Don't Get A - round Much An - y -
door They'd have asked me a - bout you Don't Get A - round Much An - y -
for Aw - f' lly diff - 'rent with - out you Don't Get A - round Much An - y -

more. Thought I'd vis - it the more. *Fine*

Dar - ling I guess my mind's more at ease But

nev - er - the - less Why stir up mem - o - ries Been in - vit - ed on

Chords: C, A9, Am7, D7, G7, C, Tacet, F, Fm, Em7, C, C7, C7+, F, Am6, B7, Em, B, G7, D.S. al Fine

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DON'T IT MAKE MY BROWN EYES BLUE

Words and Music by RICHARD LEIGH

Don't know when I'll be fine I did - n't mean
 I've been so blue, when you're gone, to treat you bad,
 don't know what's come I'll just cry did - n't know just
 o - ver you, all night long, what I had,
 you've found some - one new and
 say it is - n't true and
 but hon - ey now I do and
 Don't It Make My Brown Eyes Blue. Don't It Make My Brown Eyes Blue. *Fine*
 Tell me no se - crets, tell me some lies, give me no rea - sons, give me al - i - bies. *D.C. al Fine*
 Tell me you love me and don't let me cry, say an - y - thing but don't say good - bye. *Fine*

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DELTA DAWN

Words and Music by ALEX HARVEY and LARRY COLLINS

Slowly
 Del - ta Dawn, what's that flow - er you have on? Could it be a fad - ed rose from days gone
 by? And did I hear you say he was a - meet - in' you here to - day to
 take you to his man - sion in the sky. She's sky.
 for - ty - one and her dad - dy still calls her ba - by,
 young - er days they called her Del - ta Dawn,
 All the folks a - round Browns - ville say she's cra - zy, 'Cause she
 Pret - ti - est wom - an you ev - er laid eyes on, Then a
 walks down - town with a suit - case in her hand,
 man of low de - gree stood by her side, And
 Look - in' for a mys - ter - ious dark - haired man. In her
 prom - ised her he'd take her for his bride.

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DID I REMEMBER? From the Metro-Goldwyn-Mayer Musical Production "SUZY"

Words and Music by HAROLD ADAMSON and WALTER DONALDSON

Moderately

Chords: Eb, D7, Fm7, Bb7, Fm7, To Coda

Did I Re - mem - ber to tell you I a - dore you, And I am liv - ing
 Did I Re - mem - ber to say, "I'm lost with - out you," And just how mad a -
 Did I Re - mem - ber to tell you I a - dore you, And pray for - ev - er -

1. Bb7 Eb Edim Fm7 Bb7 | 2. Bb7 Eb9

for you a - lone? _____ bout you I've grown? _____

C7 Fm G7 Cm Cm7 Cm6

— You were in my arms and that was all I knew — We were a -
 D.C. al Coda

D7 D+ D7 G D Bb7 Bb13 Bb7

lone, we two, — What did I say to you?

Coda Bb7 Eb Ebmaj7 Eb

more you are mine?

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DOWN AMONG THE SHELTERING PALMS

Words by JAMES BROCKMAN
 Music by ABE OLMAN

Moderately

Chords: Ab, Ab7, Bb7, Edim Bb7, Cdim

Down _____ A-mong The Shel-ter-ing Palms, — O hon-ey, wait for me, — O hon-ey,

Bb9 Edim Bb7 Eb7 Bbm7 Eb7

wait for me; — Meet me — down by the old Gold-en Gate, —

Ab Ebm F9 Bb9 Eb7 Bbm7 Eb7 Ab7

Out where — the sun goes down a-bout eight. — How my love — is

Db F7 Bbm Gb7

burn-ing, burn-ing, burn-ing, How my heart — is yearn-ing, yearn-ing,

Eb7 Ddim Ab Ab7 F7

yearn-ing to be Down _____ A-mong The Shel-ter-ing Palms, — O hon-ey,

Bb9 Bbm7 Eb9 | 1. Ab F9 Bbm7 Eb7 Eb+ | 2. Ab

wait for me. _____ me. _____

DON'T BLAME ME

Words by DOROTHY FIELDS
Music by JIMMY McHUGH

Moderately

Don't Blame Me for fall - ing in love with you I'm
 Can't you see when you do the things you do! If
 Blame your kiss, as sweet as a kiss can be And
 un - der your spell But how can I help it! Don't Blame Me!
 I can't con - ceal, the thrill that I'm feel - ing
 blame all your charms that melt in my arms but
 Don't Blame Me. I can't help it if that dog - gone
 moon a - bove___ Makes me need,___ some - one like
 you to love! Don't Blame Me.

Chords: C, Bb, A, A7, Fm6, G7, C, Fm6, G7, Gm6, A7, To Coda, Dm7, G+, C, G7, Dm7, G7+, C, C7, F, E7, Am, D7, Dm7, Fm6, G7, D.C. al Coda, Coda, Dm7, G7, C.

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B-11
5-120

DOODLE DOO DOO

Word and Music by ART KASSEL and MEL STITZEL

Moderately

Please play for me___ that sweet mel - o - dy___ called Doo - dle Doo - Doo, -
 Doo - dle Doo - Doo___ I like the rest___ but what I like best___ is Doo - dle Doo - Doo, -
 Doo - dle Doo - Doo. ___ Sim - pl - est thing___ there's noth - ing much to___ it,
 Don't have to sing,___ just Doo - dle Doo Doo___ it, I love it so___ where -
 ev - er I go___ I doo - dle doo - doo - dle doo - doo.

Chords: G, C/G, C/G, C/G, Em7, A7, Em7, A7, G6, G, G6, G, G7, E7, E7, A7, Em7, A7, Am7, D7, G.

3595

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AS3
90

MOOD INDIGO

By DUKE ELLINGTON,
IRVING MILLS and ALBANY BIGARD

D^bE^b6
E^b7

Ab Bb7 Eb7 Eb+7 Ab Ab Bb7

You ain't been blue, — No, No, No, You ain't been blue, —

E7 Bm7 E7 Eb7 Bbm Eb7 Ab7 Abdim Gdim Ab7 B7 Ab7 Db6 D^bF^bA^bB^b

Till you've has — that Mood In - di - go, That feel - in' goes steal - in' down to my

Gb7 Eb+7 Ab Bb7 Ebm Eb+7 Ab Ab+ Ab Ab Abdim Ab

shoes, While I sit and sigh: — "Go 'long, blues." Al - ways get that

Bb7 Eb7 Db Eb7 Ab dim Bbm7 Eb7 Ab Abdim Ab Bb7

Mood In - di - go, — Since my ba - by said good - bye, In the eve - nin' when lights are low, —

Bb7 Bb7 Eb7 Ab7 Db Db7

I'm so lone - some I could cry, 'Cause there's no - bod - y who cares a - bout me, — I'm just a soul who's

E7 Eb7 Ab Abdim Ab Bb7 Eb7 Db Eb7 Ab Abdim Bbm7 Eb7

blu - er than blue - can be, When I get that Mood In - di - go, — I could lay me down and die. D.C. al Fine

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DOWN THE ROAD

Words and Music by LESTER FLATT and EARL SCRUGGS

Brightly Bb Gm Eb Cm7 F7 Bb

1. Down The Road a mile or two Lives a lit - tle girl named Pear - ly Blue A -
 2. An - y time you want to know Where I'm go - ing Down The Road Just
 3. Ev - 'ry day and Sun - day too I go see that Pear - ly Blue Be -
 4. Old man Flatt he owned a farm From the hog lot to the barn And
 5. Ev - 'ry time I get the blues I walk the soles right off my shoes I

Gm C7 Bb Gm 1-2-3-4 Bb
 F7 to Interlude

bout so high her hair is brown The pret - ti - est thing, boys, in this town.
 get my girl — on the line You'll find me there most an - y time.
 fore you hear that roos - ter crow You'll see me head - in' Down The Road.
 from the barn — to the rail He made his liv - in' by car - ry - in' the mail.
 don't know why I love her so That gal of mine lives

5 (last time only) Fine Interlude:
 F7 Bb Bb Eb Bb Eb F7 Bb D7

Down The Road.

Gm C9 A Bb Eb F7 Bb A Bb Eb F7 Bb D.C.

DO NOTHIN' TILL YOU HEAR FROM ME

Words by BOB RUSSELL
Music by DUKE ELLINGTON

Slowly D7 Gmaj7 Dm7 G7

Do Noth-in' Till You Hear From Me Me Pay no at-ten-tion to what's
Me At least con-sid-er our ro -
ry And oth-er arms may hold a

Cmaj7 Cm6 G Ddim Am7

said Why peo-ple tear the seam of an - y - one's dream
mance If you should take the word of oth - ers you've heard
thrill But please do noth-in' till you hear it from me

D7 G 1 G6 D7

is o - ver my head. Do Noth - in' Till You Hear From
I have -nt a chance.
and you nev - er will.

G6 (To next strain) 3 G6 Fine Eb

True I've been seen with some-one new But does that

Eb7 G

mean that I'm un - true when we're a - part the

E9 Gm D A7add6 D7 D.S. al Fine 3/4

words in my heart re-veal how I feel a-bout you. Some kiss may cloud my mem - o -

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DON'T BE THAT WAY

Words by MITCHELL PARISH
Music by BENNY GOODMAN and EDGAR SAMPSON

Moderately Bb+ Eb Cm Fm7 Bb7+ Eb Cm Fm7 Bb7+ Eb Cm

Don't cry, Oh hon-ey, please Don't Be That Way, Clouds in the sky
rain, will bring the vi - o - lets of May, Tears are in vain,
heart, To-mor-row is an-oth-er day, Don't break my heart,

Fm7 Bb7+ 1 Eb Fm7 Bb7+ 2 Eb Fm7 F#dim Eb 3 Eb Fine

should nev-er make you feel that way, The Way, As Way.

D7 Ddim D7 G7 C7 Cdim C7 F7 Bb7+ D.S. al Fine 3/4

long as we see it thru, You'll have me, I'll have you, Sweet-

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SOPHISTICATED LADY

Words and Music by DUKE ELLINGTON,
IRVING MILLS and MITCHELL PARISH

They say in-to your ear-ly life ro-mance came, and in this heart of yours burned a flame, A flame that flick-ered one day and died a-way. Then, with dis-il-lu-sion deep in your eyes, you learned that fools in love soon grow wise. The years have changed you, some-how; I see you now smok-ing, drink-ing, nev-er think-ing of to-mor-row, non-chal-ant, Dia-monds shin-ing, danc-ing, din-ing with some man in a res-tau-rant, Is that all you real-ly want? No, Soph-is-ti-ca-ted la-dy, I know, you miss the love you lost long a-go, and when no-bod-y is nigh you cry.

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AFTER ONE KISS

EDWARD HEYMAN and HENRY MANCINI

Af-ter one kiss I wan-na get to love you, I wan-na get right out of your arms and in-to your heart. Feel-ing like this I wan-na get to know you, I wan-na get you out of my mind and in-to my heart! I nev-er knew that a kiss had such pow-er, that a love could hap-pen in an hour! Af-ter one kiss let me be free to love you, let me to-night get out of your arms and in-to your heart!

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DO YOU EVER THINK OF ME

Words by HARRY D. KERR and JOHN COOPER
Music by EARL BURNETT

Moderately

When you have an - oth - er's arms a - bout you, Do you
heart un - feel - ing When some heart you're steal - ing, Do you
ev - er think of me When you
whis - per "I can't live with - out you," Do you ev - er think of
me And when your eyes dis - guise the same old lov - ing
lies, You tell so ten - der - ly Deep in your
ev - er think of me.

To Coda

Coda

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B-41

DIXIE LAND

T-90

T-77

TRADITIONAL

Brightly

I wish I was in the land of cot - ton, Old times there are
Dix - ie Land where I was born in, Ear - ly on one
not for - got - ten, fros - ty morn - in' Look a - way! Look a - way! Look a - way! Dix - ie Land In Land.
Then I wish I was in Dix - ie Hoo - ray! Hoo - ray! In Dix - ie Land, I'll
take my stand To live and die in Dix - ie; A - way, A - way, A -
way down South in Dix - ie, A - way, A - way, A - way down South in Dix - ie.

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DON'T GO OUT INTO THE RAIN

Words and Music by KENNY YOUNG

Moderately C D C

Don't Go Out In - to The Rain, You're gon - na melt, su - gar Oh no.

Come and sit here by the fire for a spell, su - gar Oh

C G7 C

woe. Please take your shoes off and make your - self com - fort - a - ble
The house is ours now that ev - ry - bod - y's gone

F G7

The weath - er's mis - 'ra - ble and you're so kiss - a - ble. (She) It's get - ting
And while the tel - ly's on we should be hav - in' fun.

C F C F C

(He) late Why don't you stay (She) It's af - ter one (He) We've just be - gun (She) I've got - ta' go (He) Oh, no, no, no,

F 1. G 2. G C G

don't be in - sane. Don't Go go
please don't

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DO YOU WANT TO KNOW A SECRET

Words and Music by JOHN LENNON and PAUL McCARTNEY

Slowly Fm Ebm Fm Ab Gb C7

You'll nev - er know how much I real - ly love you, You'll nev - er know how much I real - ly care.

Moderately F Gm C7 F Gm C7

Lis - ten, do you want to know a se - cret? Do you prom - ise not to

F Gm Gb F Gm C7

tell? Wo, Clos - er, Let me whis - per in your

F Gm C7 Bb 3 C7

ear, Say the words you long to hear: I'm in love with

Dm 1. Gm C7 2. Gm C7 Bb

you. Ooh I've known the se - cret 'bout a

Dm Bb Dm Cm Gm C7

week or two: No - bod - y knows, Just we two. *Repeat and fade*

3. Gm C7 Dm Gm C7 Dm

Ooh Ooh

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From the American Tribal Love-Rock Musical "HAIR"

AIR

Words by JAMES RADO and GEROME RAGNI

Music by GALT MacDERMOT

Moderately

Wel-come, sul-phur di-ox-ide, Hel-lo, car-bon mon-ox-ide,
al-co-hol blood stream, Save me nic-o-tine lung steam,

The air, the air is ev-ry-where. Breathe deep
In-cense, in-cense is in the air. Breathe deep

while you sleep, breathe deep. Bless you deep. Cat-a-clysmic ec-to-plas-
m, Fall-out a-tom-ic or-gas-m, Va-por and fume, at the stone of my tomb, Breath-ing

like a sul-len per-fume, Eat-ing at the stone of my tomb. Wel-come,
while you sleep, breathe deep, (cough) deep, (cough) deep de deep, (cough).

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DOWN IN THE VALLEY

TRADITIONAL FOLK SONG

Slowly

Down in the val-ley, Val-lev so low,
Hang your head o-ver, Hear the wind
blow. Hear the wind blow, love,
Hear the wind blow, Hang your head
o-ver, And hear the wind blow.

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B-35
T-85

DRINK TO ME ONLY WITH THINE EYES

TRADITIONAL

Slowly

Drink To Me On - ly With Thine Eyes, and I will pledge with mine,
Or leave a kiss with - in the cup, and I'll not ask for
But might I of Jove's nec - tar sip, I would not change for thine.

wine; The thirst that from the soul doth rise, doth ask a drink di - vine,

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DON'T SIT UNDER THE APPLE TREE

B-12
T-130

(With Anyone Else But Me)

Words and Music by LEW BROWN, CHARLIE TOBIAS and SAM H. STEPT

Brightly

Don't Sit Un - der The Ap - ple Tree with an - y - one else but me,
Don't go walk - ing down lov - ers' lane with an - y - one else but me,
An - y - one else but me, An - y - one else but me, No! No! No!
Just re - mem - ber that I've been true to no - bod - y else but you, So
Don't start show - ing off all your charms in some - bod - y else - s arms, You
Don't Sit Un - der The Ap - ple Tree with an - y - one else but me, You're
just be true to me.
must be true to me. I'm
my L - O - V - E.

so a - fraid that the plans we made un - der - neath those moon - lit skies Will
fade a - way and you're bound to stray if the stars get in your eyes, So,

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DEEP RIVER

SPIRITUAL

Slowly

Deep Riv - er, my home is o - ver Jor - dan,
Deep Riv - er, Lord, I want to cross o - ver in - to camp - ground.

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DO I LOVE YOU?

RALPH RAINGER and LEO ROBIN

Do I love you? Does the grass grow? Does the wind blow? Does a stream flow? Well, if they do and you know they do, — Then I love you. Is my love true? Is a star bright? Is a day light? Is the snow white? Well, if they are and you know they are — My love is true. But e - ven if the grass did - n't grow, — And e - ven if a star did - n't shine, — I would - n't mind the rain or the snow If you were mine. Do I need you? Does a flame burn? Does the world turn? Does my heart yearn? Well, if they do and you know they do, — Then I need you.

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EASY STREET

From the Broadway Musical Production "ANNIE"

Words by MARTIN CHARNIN
Music by CHARLES STROUSE

Moderately

Eas - y Street! Eas - y Street! Where you sleep 'till noon, — (Yeah, yeah, yeah!) She'd re - peat Eas - y Street bet - ter get there soon.

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A-82
T-130

CARAVAN

Lyric by IRVING MILLS
Music by DUKE ELLINGTON
and JUAN TIZOL

Bb C# F

Night and stars above that shine so bright. The mystery of their fading light that shines up on our Caravan; Sleep up on my shoulder as we creep across the sands so I may keep this memory of our Caravan. This is so exciting, you are so inviting, resting in my arms. As I thrill to the magic charms of you beside me, here beneath the blue my dream of love is coming true within our desert Caravan.

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MA (He's Making Eyes At Me)

B-11
T=130

Words by SIDNEY CLARE
Music by CON CONRAD

XP-3

"Ma, he's making eyes at me! Ma, he's awful nice to me! Ma, he's almost breaking my heart, I'm beside him, Mercy! Let his conscience guide him! Ma, he wants to marry me, Be my honey bee. Ev'ry minute he gets bolder, Now he's leaning on my shoulder, Ma, he's kissing me!"

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FRAULEIN

By LAWTON WILLIAMS

Waltz tempo (not too slow)

Verse F F7 Bb C7

1. Far a - cross the blue wa - ters, lives an old Ger - man's daugh - ter, By the banks of the
2. (When my) mem - o - ries wan - der, a - way o - ver yon - der, To the sweet - heart that

old riv - er Rhine, _____ Where I loved her and left her, But I can't for - get her, 'Cause
I left be - hind, _____ In a mo - ment of glo - ry, A face comes be - fore me, The

Chorus F F7 Bb

I miss my pret - ty Frau - lein. _____ Frau - lein, Frau - lein, _____ Look up toward the
face of my pret - ty Frau - lein. _____ Frau - lein, Frau - lein, _____ Walk down by the

heav - ens each night when the stars seem to shine, _____ By the same stars a - bove you, I
riv - er, Pre - tend that your hand's hold - ing mine, _____ By the same stars a - bove you, I

1. F Fdim C7 2. F

swear that I love you, You are my pret - ty Frau - lein. 2. When my
swear that I love you, And I al - ways will, my Frau - lein. _____

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EBB TIDE

Words by CARL SIGMAN
Music by ROBERT MAXWELL

Slowly G7 C E G B Cmaj7 G F A C D Dm7 G7

First the tide rush - es in, _____ plants a kiss _____ on the shore, Then
rush _____ to your side _____ like the on - com - ing tide with

1. A7 Fm6 G7 2. A7

rolls _____ out to sea _____ and the sea _____ is ve - ry still once more. So I
one _____ burn - ing thought, Will your _____ arms _____ o - pen

A7-5 Dm 3 E7 3 Am Am7 3 Fm6

wide? At last we're face to face, And as we kiss through an em - brace I can

C C+ Am Dm7 G7 C Am

tell, I can feel, you are love, you are real, Real - ly mine _____ in the rain, _____ in the

Fm6 Dm7 G7 Cmaj7 Am7

dark, in the sun, Like the tide _____ at its ebb _____ I'm at

Dm7 G7 C

peace _____ in the web _____ of your arms. _____

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GER U-31
B-12
T-120

ELMER'S TUNE

Words and Music by ELMER ALBRECHT, SAMMY GALLOP and DICK JURGENS

Moderately

Why are the stars al - ways wink-in' and blink-in' a - bove? What makes a la - dy of eight-y go out on the loose? Why does a gur-dies, the bird-ies, the cop on the beat; The can-dy fel - low start think-in' of fall-in' in love? It's not the sea - son, the rea - son is gan - der me - an - der in search of a goose? What puts the kick in a chick - en, the mak - er, the bak - er, the man on the street; The cit - y charm - er, the farm - er, the plain as the moon; — It's just El - mer's Tune. What makes a mag - ic in June? — man in the moon, —

It's just El - mer's Tune. Lis - ten, — lis - ten, — there's a lot you're li' - ble to be miss - in'; — Sing it, — swing it, — an - y old way and an - y old time. — The hurd - y all sing El - mer's Tune. —

To Coda *D.S. al Coda*

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DAWN

MACK DAVID and JERRY LIVINGSTON

Dawn — is break - ing high in the blue, Dawn — is wak - ing mem - 'ries of you. In — my dreams I held you all night; But with the light I find that you are gone, — and you're no long - er my own. Dawn — re - minds me I'm all a - lone, And — this heart of mine is break - ing with the dawn. —

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ENDING WITH A KISS

HARLAN THOMPSON and LEWIS E. GENSLER

Musical score for "Ending with a Kiss" in 4/4 time. The score consists of six staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Your lips are near, Why must I sup-press_ This chance, my dear, For such hap-pi-ness?_ To hold you, en-fold you In lin-ger-ing ca-ress,_ End-ing with a kiss. Your lips are sweet, Sweet and close to mine,_ Why not com-plete Na-ture's own de-sign?_ A ten-der sur-ren-der To ec-sta-sy di-vine,_ End-ing with a kiss. Words can - not tell you The long-ing I'm feel-ing for you, Won-der-ful you._ Words can - not tell you, But my heart will tell you it's true._ Your lips in-vite, How can mine be still?_ Let sweet de-light Come to us un-til_ We cap-ture the rap-ture Of love's own per-fect thrill_ End-ing with a kiss!_"

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EMPTY ARMS

Words and Music by IVORY JOE HUNTER

Musical score for "Empty Arms" in 4/4 time, marked "Moderately". The score consists of four staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Emp-ty_ Arms_ that long for you, And they wait_ dear, just for (Emp-ty_) Arms, but not for long, 'Cause my babe_ is com-in' you. And these arms_ will stay this way, till you re- turn_ home, And when she_ walks thru that door, These Emp-ty Arms_ to them some day. Each lone-ly_ night_ I go to bed, I'll have no_ more. I'll hug the pil-low_ where you used to_ rest your head. Emp-ty_"

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I'VE GOT THE WORLD ON A STRING

*ECR U-31
B-12*

Words by TED KOEHLER
Music by HAROLD ARLEN

T=105

Musical score for "I've Got the World on a String" in G major, 4/4 time. The score consists of six staves of music with lyrics underneath. Chord symbols are written above the notes. The lyrics are: "I've got the world on a string, sit-tin' on a rain-bow, Got the string a-round my fin ger, What a world, what a life, I'm in love! I've got a song that I sing, I can make the rain go, an - y time I move my fin - ger, Luck - y me, can't you see, I'm in love, Life is a beau-ti-ful thing, as long as I hold the string, I'd be a sil-ly so and go, If I should ev-er let go, I've got the world on a string, sit - tin' on a rain - bow, Got the string a-round my fin - ger, What a world, what a life, I'm in love!"

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DINAH

*A-82
T=130*

Words by SAM M. LEWIS and JOE YOUNG
Music by HARRY AKST

Musical score for "Dinah" in G major, 4/4 time. The score consists of six staves of music with lyrics underneath. Chord symbols are written above the notes. The lyrics are: "Din - ah, is there an-y-one fin-er in the state of Car- o - lin - a, If there is and you know 'er, Show 'er to me? Din - ah, with her Dix-ie eyes blaz- in', How I love to sit and gaze in to the eyes of Din-ah Lee. Ev-'ry night why do I shake with fright, Be-cause my Din-ah might change her mind a-bout me. Din - ah, if she wan-dered to Chin-a, I would hop an o-cean lin-er, Just to be with Din-ah Lee!"

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EV'RY DAY OF MY LIFE

Words and Music by JIMMIE CRANE and AL JACOBS

Moderately

Ev - 'ry Day Of My Life _____ I'll be in love with you, —
 Life _____ I'll need you close to me, —

— Ev - 'ry Day Of My Life _____ I prom - ise I'll be true. —
 — And if I have my way _____

— I'll nev - er make you cry, _____ And as the years go by _____

— I'll al - ways try to do _____ what pleas - es you. _____

— Ev - 'ry Day Of My _____ that's where you'll al - ways be _____

— I'll prove how much I love you o - ver and o - ver a -
 gain, Ev - 'ry mo - ment I live, _____ Ev - 'ry Day Of My Life. _____

Chords: C, G7+, F, G7, Dm7, G7, To Coda, D# G7+, Cmaj7, C6, Gm7, C7, F, Dm, G7, G9, Cmaj7, Am7, D7, Dm7, G7, D.S. al Coda, Coda, B F7-5, E7, Gm6, A7, Dm, Dm7, Fm6, Em7, A7, Dm, G, G7, G7-9, C

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EH, CUMPARII

Transcribed by JULIUS LA ROSA and ARCHIE BLEYER

Brightly

Eh, Cum - pa - ri! ci vo' su - na - ri. Chi si so - na?

'U fris - ca - le - ttu. E co - mu si so - na 'u fris - ca - le - ttu?

(Whistle) 'u fris - ca - le - tt'e Ti - pi - ti ti - pi - ti - ta.

Chords: C, G7, C, G7, C, G7, C

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EVENING STAR

RICHARD WAGNER

Slowly

Bb Cm Db F7 Gb Go

Oh Eve-ning Star, Oh star ___ of night, Ease thou my

Bb F7 Bb Cm Db F7 Gb

soul ___ with thy ___ fair light. My love and I, we shared ___ thy glow.

Bb0 Bb F7 Gm Eb G7 Cm G7

Shine as you shone on that long ___ a - go. ___ Oh Eve-ning Star, my tears ___ re -

Ab Eb Cm D7 Cm Bb F7 Gm Eb Cm D

B mind you of tend - er nights when our love out - shined you! Oh star - of eve - ning

Em Am Go G C7 Bb0 Bb F7 Bb

high - a - bove -, Oh send this heart once a - gain ___ the light ___ of love. ___

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ERIE CANAL

TRADITIONAL FOLK SONG

Moderately

E

1. We were for - ty miles ___ from Al - ba - ny. ___ For -

B7 E B7

get it I nev - er shall, What a ter - ri - ble storm we

E A E B7 E

had one night on the Er - i - e Ca - nal. B7

Oh, the Er - i - e was a - ris - ing, And the gin was a - get - ting

E A

low. And I scarce - ly think we're gon - na get a lit - tle drink, 'Til we

E B7 E B7 E

get to Buf - fa - lo, ___ 'Til we get to Buf - fa - lo.

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CHITTY CHITTY BANG BANG From the United Artists Musical Production "CHITTY CHITTY BANG BANG"

Words and Music by RICHARD M. SHERMAN and ROBERT B. SHERMAN

G
Brightly

Chit-ty bang bang, Chit-ty Chit-ty Bang Bang, Chit-ty bang bang, Chit-ty Chit-ty Bang Bang,

Chit-ty bang bang, Chit-ty Chit-ty Bang Bang! Oh! you! pret-ty chit - ty bang bang,
Oh! you! pret-ty chit - ty bang bang,

Bbdim Am7 D7
Chit - ty Chit - ty Bang Bang, we love you! And our pret - ty chit - ty bang bang,
Chit - ty Chit - ty Bang Bang, we love you! And in Chit - ty Chit - ty Bang Bang,

Am D7 G
Chit - ty Chit - ty Bang Bang, loves us too! High! low! an - y - where we go, on
Chit - ty Chit - ty Bang Bang, what we'll do! Near! **C#dim** far! in our mo - tor car, oh,

G7
chit - ty chit - ty we de - pend. Bang bang, Chit - ty Chit - ty Bang Bang, our
what a hap - py time we'll spend. Bang bang, Chit - ty Chit - ty Bang Bang, our

Am7 D7 G Bbdim D7
fine four - fen - dered friend. You're un - cat - e - gor - i - cal; a fuel burn - ing
fine four - fen - dered friend. You're sleek as a thor - ough - bred. Your seats are a

C G D7 D+5 G Bbdim D7
or - a - cle, a fan - tas - ma - gor - i - cal ma - chine! You're more than spec -
feath - er bed, You'll turn ev - 'ry - bod - y's head to - day! We'll glide on our

G
tac - u - lar, To use the ver - nac - u - lar, you're wiz - ard! You're smash - ing! You're
mo - tor trip, with pride in our own - er - ship, the en - vy of all we sur -

D C Fm6 D7 G
keen! Oh! chit - ty, you! chit - ty, pret - ty chit - ty bang bang,
vey! Oh! chit - ty, you! chit - ty, pret - ty chit - ty bang bang,

Bm7 Bbdim Am7 D7
Chit-ty Chit - ty Bang Bang, we love you! And chit-ty, our chit - ty, pret-ty chit-ty bang bang,
Chit-ty Chit - ty Bang Bang, we love you! And chit-ty, in chit - ty, pret-ty chit-ty bang bang,

Am7 D7 G
Chit - ty Chit - ty Bang Bang, loves us too! High chit - ty, low chit - ty, an - y - where we go, on
Chit - ty Chit - ty Bang Bang, what we'll do! Near chit - ty, far chit - ty, in our mo - tor car, oh,

G7 C C6 C#dim G Em7
chit - ty chit - ty we de - pend. Bang bang, Chit - ty Chit - ty Bang Bang, our
what a hap - py time we'll spend. Bang bang, Chit - ty Chit - ty Bang Bang, our

Am7 D7 1. G 2. G G7 C C#dim E7
fine four-fen-dered friend! friend! Bang bang, Chit - ty Chit - ty Bang Bang, our
fine four-fen-dered friend! friend! Bang bang, Chit - ty Chit - ty Bang Bang, our

Am7 D7 G
fine four - fen - dered friend!

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(Chitty Chitty Bang Bang, Chitty Chitty Bang Bang, Fine 4-fen-dered chitty chitty friend.)

EVERYTHING I HAVE IS YOURS From the Metro-Goldwyn-Mayer Musical Production "DANCING LADY"

Words by HAROLD ADAMSON
Music by BURTON LANE

Slowly C Ab9 Dm7 *To Coda* G7 1 Dm7 G7+

Ev-ry-thing I Have Is Yours, You're part of me.
Ev-ry-thing I Have Is Yours, my des-ti-ny.
Ev-ry-thing that I poss-ess I of-fer you,

²Bm7-5 E7 Am Fm C
I would glad-ly give the sun to you— If the sun were on-ly

D9 Em A9 Am7 D7 *D.C. al Coda* Dm7 G7
mine, I would glad-ly give the earth to you— and the stars that shine.

Coda Dm7 G7+ C Gm7 C7 C+ Fmaj7 F6 E7
Let my dream of hap-pi-ness come true.

Am Fm C
I'd be hap-py just to spend my life— Wait-ing at your beck and

D7 C Ab9 Dm7 G7+ C
call, Ev-'ry-thing I Have Is Yours my life my all

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A FULL MOON AND AN EMPTY HEART

MORT GREENE and HARRY REVEL

G Fm Ab7 Am7 D7sus D7
A full moon— and an emp-ty heart— For like the moon— we're worlds a -

G Am7 D7 G Fm Ab7 Am7
part;— A full moon— and an emp-ty dream,— I search for love—

D7 G Eb7 3 Db7 Eb7 Bdim Ab
in each pale moon-beam;— All through the night— I watch the trop-ic skies—

Am 3 B7-5 Bm7 D7sus D7 C#dim G Gm Am7 D7 G
Plan-ning my trip— to par-a-dise— I pray soon—

Fm Ab7 Am7 D7sus D7 G Am7 G
they will both de-part,— The full moon— and my emp-ty heart.—

THE FARMER'S CURST WIFE

TRADITIONAL FOLK SONG

Brightly

G D7 G D7

1. There was an old farm - er and he had a lit - tle farm,

(Whistle.) And he had no horse to

G D7 G D7 G

car - ry it on, Sing fol - de - rol, dol - de - rol, di - do.

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FREE THE PEOPLE

Words and Music by BARBARA KEITH

D G D F F6 F

Free The Peo - ple from the fire.

C F C A D G D

pull the boat out of the rag - ing sea. Tell the dev - il

F Bm G A D

he's a li - ar, Come and save the likes of me.

D E7 G

1. Saw your light from the street as I passed by the
 2. Saw a man walk on wa - ter, with ev - 'ry - bod - y
 3. If you see me in the al - lev look - ing like I

D E7

oth - er day, I was scared, my knees were weak,
 look - ing on, I did - n't know, I was his daugh - ter
 don't be - long, You can put me in your green - est val - ley,

G 12 C A D 3 C A D

for - got what I had come to say
 'til both of us had come and gone
 I'll still be sing - ing the same old song.

D G D F F6 F C F C

Free The Peo - ple from the fire, pull the boat out of the

A D G D F# Bm

rag - ing sea. Tell the dev - il he's a li - ar,

G A D

Come and save the likes of me.

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FAREWELL MY LILY DEAR

TRADITIONAL

Slowly
C G7 F G7 C

Fare-well for-ev-er to old Ten-nes - see; Fare-well my Lil-ly dear, Don't weep for me.

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THE FARMER IN THE DELL

TRADITIONAL

Brightly
F C7 F Gm7 F C7 F

The Farm - er In The Dell, The Farm - er In The Dell
Heigh ho the der - ry oh, The Farm - er In The Dell.

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FASCINATION

By F. D. MARCHETTI

Brightly
C Em C Em C Em C

B B7 Dm A Dm 1 Dm7
G7 Tacet
2 Dm7 Dm G7 C

I HEAR A DREAM (Come Home Again)

LEO ROBIN and RALPH RAINGER

Eb Edim Fm7 Bb7 Fm Db7 Bb7 Eb

I hear a dream all day A dream that calls to me.
"Come home a - gain you sail - or - man, sail - or - man, Home a - gain to the
sea." Where my goal is who can tell Fare thee well my dar-ling. A - dieu. While my
soul is on the blue my heart's with you. I where you should be."

To Coda Edim Bb7 Ab Bb7
D.S. al Coda Fm Bb7
Coda Bb7 Ab Bb7 Eb

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FEELINGS
(L.Dime?)

English Words and Music by MORRIS ALBERT

Moderately

Em (D♯bass) Em (Dbass) A (C♯bass)

Feel - ings, — noth - ing more than feel - ings, — try - ing to for -
Tear - drops — roll - ing down on my face, — try - ing to for -

Am D7 3 1 G F♯m7 B7 2 G E7

get my feel - ings of love.
get my feel - ings of love.

C Am7 D7 Bm E7

Feel - ings, — for all my life I'll feel it. I wish I've nev - er

Am D7 Bm E7

met — you girl; you'll nev - er come a - gain.

C Am D7 Bm E7

Feel - ings, wo, wo, wo, feel - ings, wo, wo, wo,

Am D7 3 Bm7 E7

feel you a - gain in my arms.

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English Lyric by HAROLD ADAMSON
Italian Lyric by M. PANZERI
Music by E. DI LAZZARO

FERRY-BOAT SERENADE
(La "Piccinina")

Brightly

C G7 F C

I love to ride the fer - ry — where mu - sic is so mer - ry —
While boys and girls are danc - ing — While sweet - hearts are ro - manc - ing —

1 Edim G7

— There's a man who plays the con - cer - ti - na — On the moon - lit up - per

G+ C 2 Fm

deck a - re - na — — Life is like a mar - di gras Fu - ni - cu -

Cm G7 Cm

li Fu - ni - cu - la Hap - py as we cling to - geth - er hap - py, As we

G7 Fm6 G7 Cm G7 Cm

sing to - geth - er hap - py with a Fer - ry Boat Ser - e - nade.

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DOWN BY THE RIVER

LORENZ HART and RICHARD RODGERS

F Am F Bb C7 F A7 Dm F7

Once we walked a - lone Down by the riv - er All the world our own

Bb Gm7 C7 F A7 Dm F Bb C9 F

Down by the riv - er, May - be the riv - er made our love song start

Gm A7 Dm E7 Am7 D9 Gm C7 F Am F Bb

Full was the riv - er, yet more' full my heart. So I love you two, You and the

C7 F A7 Dm F7 Bb Gm7 C7 F A7

riv - er I'll be there for you I and the riv - er You will re -

Dm F Bb D E7 Am D7 Gm Bb C7 F

mem - ber when you hear my song Down where the riv - er rolls a - long.

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FIDDLE-I-FEE

TRADITIONAL FOLK SONG

Brightly C

G7 I had a cat and the cat pleased me, And I fed my cat un - der

yon - ders tree. Cat goes fid - dle - i - fee. I

had a hen and the hen pleased me, And I fed my hen un - der

yon - ders tree. Hen goes chim-my chuck, chim-my chuck, Cat goes fid - dle - i -

fee. I had me a duck and the duck pleased me, And I

fed my duck un - der yon - ders tree. Duck goes quack, quack,

Hen goes chim-my chuck, chim-my chuck, Cat goes fid - dle - i - fee.

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FIVE FOOT TWO, EYES OF BLUE

(Has Anybody Seen My Gal?)

Words by SAM LEWIS and JOE YOUNG

Music by RAY HENDERSON

Brightly C G⁷ E⁷ A⁷

Five Foot Two, Eyes Of Blue But, oh! What those five foot could do, Has
 Turned up nose, turned down hose, Nev - er had no oth - er beaus, Has
 Could she love, could she woo? Could she, could she, could she coo? Has

To Coda 1 G⁷ C G⁷ 2 G⁷ C

an - y - bod - y seen my girl? _____ seen my girl? _____ Now if you
 an - y - bod - y
 an - y - bod - y

G⁷ E⁷ A⁷

run in - to a five foot two, cov - ered with fur, _____

D⁷ G⁷ D.C. al Coda

Dia - mond rings and all those things, Bet - cha' life it is - n't her, But

Coda G⁷ C

seen my girl? _____

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FRANKIE AND JOHNNY

Moderately

TRADITIONAL

C G⁷ C G⁷ C G⁷ C C⁷

Frank-ie and John - nie were lov - ers! Oh, Lord - y, how they could love! They

F F⁷ F D⁷ C

swore to be true to each oth - er, Just as true as the stars a - bove, He was her

G⁷ C

man, But he done her wrong.

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FRERE JACQUES

(Brother John)

FRENCH FOLK SONG

Moderately D

Frè - re Jac - ques, Frè - re Jac - ques, Dor - mez - vous? Dor - mez - vous?

F^{♯m} B^m E⁷ A D⁷ G

Son - nez les ma - tin - es, Son - nez les ma - tin - es,

D

Din, Din, Don Din, Din, Don. Din, Don, Din, Don, Don.

A-84

FOR ALL WE KNOW

T = 60

Words by SAM M. LEWIS
Music by J. FRED COOTS

Moderately

For All We Know we may nev - er meet a - gain, ———

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

We won't say "Good - night" un - til the last min - ute, I'll

hold out my hand and my heart will be in it. For All We

Know this may on - ly be a dream, ——— We come and

go like a rip - ple on a stream, ——— So love me to - night, to -

mor - row was made for some, To - mor - row may nev - er come, For All We

Know. For Know. ———

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FATHER, I STRETCH MY HANDS TO THEE

TRADITIONAL

Slowly

Fa - ther, I stretch my — hands to thee; No oth - er help I know;

If thou with - draw thy - self from me, Ah! whith - er shall I go?

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GER U-21
B-35

102 © 94
FOUR WALLS

Words and Music by MARVIN MOORE and GEORGE CAMPBELL

Slowly Eb Fm Bb7

Out where the bright lights are glow-ing — You're drawn like a moth to a
Some-times I ask why I'm wait-ing — But my walls have noth - ing to
One night with you is like heav - en — And so while I'm walk - ing the

flame — You laugh while the wine's o-ver-flow-ing — While I sit and whis - per your
say — I'm made for love, not for hat-ing — But here where you left me I'll
floor — I'll lis - ten for steps in the hall-way — And wait for your knock on my

Chorus: Eb Fm Bb7 Eb

name. — } Four Walls to hear me — Four Walls to — see —
stay. — }
door. — }

Four Walls too near me — Clos - ing in on — me! — me! —

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FOREVER IS A LONG, LONG TIME

Words and Music by BILLY EDD WHEELER

Moderately Bb Gm Cm Bb Gm

For - ev - er once seemed a long, long time, When I was on - ly five and you weren't ev - en
born, I'd go fish - ing ev - 'ry day and get so tired of hear - ing the old - er boys in
love who swore it's for - ev - er, — When for - ev - er was a long long time. Gm

Then when I was sev - en - teen, and you were still a kid, on grad - u - a - tion
Now that we've got so much to lose, we wake up ev - 'ry day, ask - ing what do lov - ers
And some day when sum - mer's on the wing, and win - ter's com - ing on, when the world thinks we're too
day, I stood with tear - ful eyes writ - ing vi - o - lets are blue, for - ev - er I'll love
do to make the most of time, should we buy the kids a toy or should we steal a -
old to re - mem - ber how we loved in the spring - time of our life how much sweet - er love will

you, to the girl who wore my shirt, still for - ev - er seemed a long, long time. } Then I met you, still
way, may - be take a trip and wish for - ev - er was a long, long time. }
be in each au - tumn kiss we'll wish for - ev - er was a long, long time. }

love did - n't call me, A young man in Par - a - dise; We were still young, but
now for the first time I said, "Fun - ny how time flies."

FRIENDLY PERSUASION

(Thee I Love)

From the Allied Artists Motion Picture "FRIENDLY PERSUASION"

Words by PAUL FRANCIS WEBSTER

Music by DIMITRI TIOMKIN

Moderately

Thee I love mine, More than the mead-ows so green and still,
 though I don't know man-y words of praise;
 More than the mul-ber-ries on the hill, More than the buds on the may-ap-ple tree,
 These pleas-ures me in a hun-dred ways, So put on your bon-net, your
 I love thee. Arms have I, strong as the oak for
 this oc-ca-sion; Lips have I to kiss thee too, in
 Friend-ly Per-sua-sion. Thee is cape and your glove
 and come with me, For thee I love. And come with me, for
 thee I love. Oh, come with me, for thee I love.

Chords: C, Dm7, G9, F, C, F6, G7, C, Gm7, C9, C7, Gm7, F, Gm7, C9, F, Fdim, F, F#m7, B7, E6, Gm6, A7, Dm7, Gdim, F6, G7, D.S. al Coda, Coda, Dm, Dm7, G7, C, F, C, G7, C, F, C, Dm7, Ab, F, C.

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THE FIRST TIME EVER I SAW YOUR FACE

Words and Music by EWAN MacCOLL

Slowly

The first time ev-er I saw your face, I thought the
 sun rose in your eyes, And the moon and stars were the
 gifts you gave to the dark and the emp-ty skies, my love,
 to the dark and the emp-ty skies.

Chords: Am7, D7, G, Em, Bm, C, D7, G, F, G, Dm, G, Am, G.

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FROG WENT A-COURTIN'

TRADITIONAL FOLK SONG

Brightly
D

1. Frog went a-cour-tin' and he did ride, Sword and a pis - tol by his side,
D A7 D
Frog went a-cour-tin' and he did ride, Hi did-dle, did-dle, dol-ly dey.

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VINCENT

(Starry, Starry Night)

Words and Music by DON McLEAN

Moderately
A-15
T=84

1. Star-ry, star-ry night, hills, paint your pal - ette blue and grey, sketch the trees and the daf - fo - dils,
G Am
Look out on a sum-mer's day, with eyes that know the dark-ness in my
C D7
Catch the breeze and the win-ter chills, In col - ors on the snow - y lin - en
1 G 2 G C G Am D7
soul. Shad - ows on the land. Now I un - der - stand what you tried to
G Em Am7 D7
say to me, How you suf - fered for your san - i - ty, How you tried to set them
Em A7 Am7 D7
free. They would not lis - ten, they did not know how, - Per - haps they'll lis - ten
G Am7 D7 G
now. For they could not love you, But still your love was true,
Em Am7 Cm6
And when no hope was left in sight - on that star - ry, star - ry night, You
G F7 E7 Am7
took your life, as lov - ers of - ten do; But I could have told you, Vin - cent, This
C D7 G
world was nev - er meant for one as beau - ti - ful as you.

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FROM RUSSIA WITH LOVE

From the United Artists Motion Picture "FROM RUSSIA WITH LOVE"

Words and Music by LIONEL BART

Moderately $\frac{3}{8}$

From Rus - sia With Love I fly to you, Much wis - er since
 Rus - sia I flew but there and then, I sud - den - ly
 my good - bye to you, I've tra - velled the world to learn, I must re -
 knew you'd care a - gain. My run - ning a - round is through, I fly to
 turn From Rus - sia With Love. I've seen pla - ces, fac - es and
 smiled for a mo - ment, But oh, you haunt - ed me so. Still my
 tongue tied young pride would not let my love for you show, In case you'd say
 no. To you From Rus - sia With Love.

Chords: Em, F#7, B7, Em, Em7, Em6, Am6, B7, E7, Am, To Coda, Em, B7, Am, D7, G, Am7, D7, G, Gmaj7, G6, Am7, D7, G, B7, Em, Am6, B7, F#7, B7, D.S. al Coda, Coda, Em, B7, B7-9, B7, Em.

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FAIR ELLENDER

TRADITIONAL FOLK SONG

Moderately $\frac{3}{4}$

1. "Fa - ther, come fa - ther, come rid - dle to me,
 Come rid - dle it all as one;
 And tell me wheth - er to mar - ry Fair
 El - len, Or bring the Brown girl home."

Chords: C, F, C, G7, C, F, C, F, C.

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A-15
T-84

HOLD ME, THRILL ME, KISS ME

Words and Music by
HARRY NOBLE

Hold me, hold me, Ne - ver let me go un-til you've Told me, told me What I want to know and then just
 Hold me, hold me, Make me tell you I'm in love with you, (Hold me tight, nev-er let me go,) Thrill me, thrill me,
 Walk me down the lane where shad-ows Will be, will be, Hid-ing lov-ers just the same as We'll be, we'll be,
 when you make me tell you I love you. (Will you take me in your arms.) They told me, "Be sen - si - ble with your
 new love, — Don't be fooled think- ing this is the last you'll find." — But they nev - er stood in the dark with
 you, love, — When you take me in your arms and drive me slow-ly out of my mind. Kiss me, kiss me, and
 when you do, I know that you will Miss me, miss me If we ev - er say a-dieu, so Kiss me, kiss me,
 Make me tell you I'm in love with you. (Hold me tight, nev - er let me go.)

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FLOW GENTLY, SWEET AFTON

ROBERT BURNS

Flow Gent-ly, Sweet Af-ton, A - mong thy green braes, Flow Gent-ly, I'll sing thee a song in thy praise; My
 Ma-ry's a - sleep by thy mur-mur-ing stream, Flow Gent-ly, Sweet Af-ton. dis - turb not her dream. Thou
 stock dove, whose ech - o re - sounds from the hill, Ye_ wild whis-tling blackbirds in yon thorn - y - dell, Thou
 green crest-ed_ lap wing, thy scream-ing for - bear; I charge you, dis - turb not my slum-ber-ing fair.

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FIT AS A FIDDLE

From the Metro-Goldwyn-Mayer Musical Production "SINGIN' IN THE RAIN"

Words by ARTHUR FREED
Music by AL HOFFMAN and AL GOODHART

Moderately

Fit as a fid-dle and read-y for love, — I could jump o - ver the
Have-n't a wor-ry, I have-n't a care, — Feel like a feath-er that's
Hi did-dle did-dle, My ba - by's O - kay, — Ask me a rid - dle, oh

moon up a - bove, — Fit as a fid - dle and read-y for love. —
float - ing on air, — Fit as a fid - dle and read-y for
what did she say? — Fit as a fid - dle and read-y for

love. — Soon the church bells will be ring - ing And I'll
march with Ma and Pa, — How those church bells will be ring - ing With a
Hey, nonn - y, nonn - y and a hot - cha cha!

To Coda 1 Eb Bb7 Bb^+

Coda Eb Ab Eb

D.C. al Coda Fm Bb Gm Bb^+

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FOR HE'S A JOLLY GOOD FELLOW

TRADITIONAL

Brightly

For he's a jol - ly good fel - low, For he's a jol - ly good fel - low, For —
he's a jol - ly good fel - low, Which no - bod - y can de - ny, —
Which no - bod - y can de - ny, — Which no - bod - y can de - ny. — For

Fine

D.S. al Fine

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GREENSLEEVES

TRADITIONAL

Slowly

A - las, my love, — you do me wrong, — To cast me off — dis - cour - teous - ly, And
I have loved — you oh, so, long, — De -
light - ing in — your com - pa - ny. Green - sleeves was all my joy, —
Green - sleeves was my heart of gold, — And
Green - sleeves — was my de - light. who but my la - dy Green - sleeves.

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From the American Tribal Love-Rock Musical "HAIR"

Words by JAMES RADO and GEROME RAGNI

THE BED

Ad lib

Music by GALT MacDERMOT

Oh, The Bed, Mmm, The Bed, I love The Bed.

You can lie in bed, you can lay in bed, you can die in bed. You can pray in bed,
 You can eat in bed, you can beat in bed, be in heat in bed, have a treat in bed.

you can live in bed, You can laugh in bed, you can give your heart. or break your heart in half in bed.
 You can rock in bed, you can roll in bed, find your cock in bed. Lose your soul in bed.

You can tease in bed, you can please in bed, you can squeeze in bed, you can freeze in bed.
 You can lose in bed, you can

sleep in bed, but nev - er, nev - er, nev - er, nev - er

nev - er, nev - er sin in bed. But, nev - er, nev - er, nev - er, nev - er,

nev - er. nev - er. nev - er, nev - er, nev - er, can you sin in bed.

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THE GANG THAT SANG "HEART OF MY HEART"

Words and Music by BEN RYAN

Moderately

"Heart Of My Heart," I love that mel-o - dy, "Heart Of My Heart" brings back a mem-o -

ry, When we were kids on the cor-ner of the street, We were rough and read-y guys, But

Oh! How we could har-mon-ize, "Heart Of My Heart," meant friends were dear-er then,

Too bad we had to part. I know a tear would glis-ten if once more I could

lis-ten To that gang that sang "Heart Of My Heart." Heart!"

From the Motion Picture "THE GENTLE RAIN"

THE GENTLE RAIN

Words by MATT DUBEY
Music by LUIZ BONFA

Moderately

Dm7 3 Dm6 3 Em7 3 A7-9 3 Dm7

We both are lost and a lone in the world, Walk with me
I feel your tears as they fall on my cheek, They are warm

F9 Bbmaj9 Bb6 Bm7-5 3 E7-9 3 Am7-5 3

in the gen-tle rain. Don't be a- fraid, I've a hand for your

D7-9 3 Gm7-5 3 Em7-5 A7-9 3 1. Dm7 Em7 A7-9 +5 2. Dm7

hand, And I will be your love for a while.
world, And our love will be sweet, will be sad, Ver- y

F9 Bbmaj9 F13 Bbmaj9 Am7

sweet like the gen- tle rain, Like the gen- tle rain, Like the gen- tle

Dm7 3 Dm6 3 Dm7 3 Dm6 3

rain, gen- tle rain, gen- tle rain, gen- tle rain.

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GRADUATION DAY

Words by NOEL SHERMAN
Music by JOE SHERMAN

Moderately

C Dm7 C F C Dm7 C Ebdim

It's a time for joy, a time for tears, a time we'll treas- ure thru the years,

Dm7 G7 C A7-9 Dm7 G9 C G7 C Dm7 C F

We'll re- mem- ber al- ways Grad- u- a- tion Day. At the Sen- ior Prom we danced till three, and

C Dm7 C Ebdim Dm7 G7 C A7-9 Dm7 G9 C

then you gave your heart to me. We'll re- mem- ber al- ways Grad- u- a- tion Day.

Gm7 C7 Fmaj7 F F#dim Gm7 C7 Fmaj7 F6 Am7 D7 Gmaj7 G G#dim

Tho' we leave in sor- row all the joys we've known, We can face to- mor- row

Am7 D7 G7 C Dm7 C F C Dm7

know- ing we'll nev- er walk a- lone. When the I- vy Walls are far be- hind, no mat- ter where our

C Ebdim Dm7 G7 C A7-9 Dm7 G9 1. C Ab7 G7 2. C F9 Cmaj7

path may wind, we'll re- mem- ber al- ways Grad- u- a- tion Day! It's a Day!

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GEORGE COLLINS

TRADITIONAL FOLK SONG

Moderately

1. George Col - lins drove home one cold win - ter night; George
 Col - lins drove home — so fine. George Col - lins drove home one
 cold win - ter night, Was tak - en sick — and died.

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GAMBLER'S BLUES

TRADITIONAL FOLK SONG

Slowly

1. It was down by old _____ Joe's _____ bar - room, On the
 cor - ner of the square; _____ They were _____ serv - ing drinks _____ as
 us - ual, And the us - ual crowd _____ was there.

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GREEN TAMBOURINE

Words and Music by SHELLEY PINZ and PAUL LEKA

Moderately

Drop your sil - ver in my tam - bou - rine; Help a poor man build a pret - ty
 Watch the jin - gle jan - gle start to shine, Re - flec - tions of the mu - sic that is
 Drop a dime be - fore I walk a - way. An - y song you want I'll glad - ly
 dream. Give me pen - nies, I'll take an - y - thing. } Now lis - ten while I play _____
 mine. When you foss a coin you'll hear it sing. }
 play. Mon - ey feeds my mu - sic ma - chine. }

_____ my green tam - bou - rine. _____ rine. _____

Now lis - ten and I'll play. _____

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From the Broadway Musical Production "GOLDEN BOY"

EVERYTHING'S GREAT!

Words by LEE ADAMS
Music by CHARLES STROUSE

Moderately

C Gm7 G Gm7 Fmaj7 Cm7 Ebmaj7Fmaj7

(Boy:) Ev -'ry - thing's Great!_ Could-n't be bet-ter, Up to my ears in- debt,
(Boy:) Just what I need, she's gon-na kill me, Milk-in' me dry, my- wife!

To Coda ⊕
C Gm7 D7 Gm7-5 C G7 C

Rent's o - ver due!_ Noth - in' but wor-ries, How great can things_ get!
Ev -'ry-thing's Great!_ Could - n't be bet- ter.

3 3 Bb

(Boy:) Here I am Thom-as J. Mood - y, Three year old suit
(Girl:) (Here I) am Still get-tin' no - where, Mak - in' be - lieve

3 3 Eb 3

from Rob-ert J. Hall. "Je-sus H. Christ!" Where am I head-ing?
it's all so di - vine. Had to get hung on "Mis - ter Mar - ried."

3 3 A7 Bb7 3 1 1 G+ Ab Gm Dbm A7

These luck - y feet find the one street that's guar-an - teed to_ lead_ to a brick
Do - ing things right, that's not my line, Screw-ing things

G Dmaj7 Am7 Dmaj7 Gmaj7

wall!_ Ev - 'ry old horse_ has to win some-time, When is it

Dm7 Fmaj7 Gmaj7 Dmaj7 Am7 E7 Am7-5 D A7 Bb

my big-purse? Things have to change_ Got-ta get bet-ter! They could-not get_ worse.

C A7 Bb7 3 G7 D.C. at Coda Coda ⊕ C

(Girl:) Here I up that's where I shine!_ (Boy:) Birds are_
(Boy:) Flow - ers_

G7 Dm7 C G7 C

sing - in' (Girl:) Vul - tures, - ba - by, -
bloom - in' (Girl:) Poi - son i - vy, - (Both:) What a per - fect life!

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GO TELL AUNT RHODY

TRADITIONAL FOLK SONG

Moderately

C G7 C

Go tell Aunt Rho - dy, Go tell Aunt Rho - dy,

G7 C

Go tell Aunt Rho - dy the old gray/ goose is dead.

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A THOUSAND CLOWNS

Moderately

Words and Music by GERRY MULLIGAN and JUDY HOLIDAY

A thou - sand clowns I'll bring you, If I can make you laugh, A
 thou - sand stars I'll string you to weave in - to a crown And
 blue ba - boon and a red rac - coon and a la - ven - der gi - raffe. A
 pale per - fume from a ros - e's loom and a
 pea - cock feath - ered gown. A thou - sand songs I'll sing you to help you with your dreams of
 rain - bows ends and lov - ing friends and spark - ling sil - ver streams. A thou - sand years I'll
 love you, our love will nev - er die and if a thou - sand years from now they're
 look - ing at the sky. They'll see two stars to - geth - er as
 close as they can be, And one will be my own true love, the oth - er will be
 me. And one will be my own true love, the oth - er will be me.

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THE GREEN LEAVES OF SUMMER

Words by PAUL FRANCIS WEBSTER

Music by DIMITRI TIOMKIN

Moderately

A time to be reap - in', a time to be sow - in', The
 time just for plant - in', a time just for plow - in', A
 Green Leaves Of Sum - mer are call - in' me home. It was good to be
 time to be court - in', a girl of your own. 'Twas so good to be
 young then in the sea - son of plen - ty, When the cat - fish were
 young then, to be close to the earth, And to stand by your
 jump - in' 'as high as the sky. A
 wife at the mo - ment of birth.

GET HAPPY

Words and Music by HAROLD ARLEN and TED KOEHLER

Lively

For-get your trou- bles and just Get Hap- py, — You bet- ter chase all your cares a- way. —

Sing Hal- le lu- jah, come on, Get Hap- py, — Get read - y for the judge - ment

day. — The sun is shin- in', come on, Get Hap- py, — The Lord is wait - ing to take your hand. —

— Shout Hal- le - lu - jah! come on, Get Hap- py, — We're go - ing to the prom - ised

land. We're head - in' 'cross the Riv - er, wash your sins 'way — in the

tide. It's all so peace - ful on the oth - er side. — For - get your

Fine

D.C. al Fine

The musical score for 'Get Happy' is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of six staves of music. The first staff begins with a 'Lively' tempo marking. The melody is primarily eighth and quarter notes. Chord symbols are placed above the staff: Eb6, Bb7, Eb6, Bb7 Eb, Eb6, Bb7. The second staff continues the melody with chords Eb6, Bb7, Eb6, Bb7 Ebdim Eb, Bb7. The third staff has chords Eb6, Ab6, Eb7, Ab6, Eb7 Ab, Ab6, Eb7. The fourth staff has chords Ab6, Eb7, Ab6, Eb7, Ab, Eb7. The fifth staff has chords Ab6, Ab9, Db7, C7+5, F7/6. The sixth staff has chords Bb7, Ab9, Db7, C7+5, F7/6, Bb7, Eb, and ends with 'D.C. al Fine'. There are also some performance markings like 'Fine' and 'D.C. al Fine'.

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LET THE FOUR WINDS BLOW

By DAVE BARTHOLOMEW and ANTOINE DOMINO

Bouncy

I like the way you walk. — I like the way you talk. — Let me hold your hand —

Try to un - der - stand. — I want a girl like you. —

— To tell my trou- bles to — Don't you be a - fraid — You heard what I said —

— Let The Four Winds Blow — Let 'em blow let 'em blow. — From the east to the

west — I'll love you the best. — Let The Four Winds Blow — Let 'em blow let 'em blow. —

— From the east to the west — I'll love you the best — I like the way you walk — best. —

The musical score for 'Let the Four Winds Blow' is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of six staves of music. The tempo is marked 'Bouncy'. The melody is primarily eighth and quarter notes. Chord symbols are placed above the staff: Bb, Bb7, F, Bb7, C7, Bb7, F, Bb7, C7, Bb7, F, Bb7, F, C7, Gm7, F, Bb7, F, C7, Gm7, F, F, Bb, F. There are also some performance markings like '1. F' and '2. F Bb F'.

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GOODBYE, COLUMBUS *From The Paramount Picture "GOODBYE, COLUMBUS"*

JAMES YESTER

Got to say "Hel-lo." It's a luck-y day. Kiss the moon good-bye—
 — and be on our way. It's a luck-y day 'cause I found you. Gon- na build a new—
 — world a- round you. Touch the sun— and run. It's a luck-y day.
 Hel- lo life. Good- bye, Co- lum- bus. I got a feel- in' that you're gon- na hear from us. You're gon- na know that we've tak-
 en the world— by sur- prise. Got that look in our eyes. It's a luck- y day—
 — just for chang- in', leav- in' the old world be- hind. Luck- y day for walk- in' the new road just to clear your mind.—
 — It's a day for start- in' a new way, tell- in' the old one good -bye.—
 Luck- y day for get- tin' a- bove— it. Spread your wings and fly.—

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GOOD MORNING, MR. ZIP-ZIP-ZIP!

Words and Music by ROBERT LLOYD

Moderately 2/4 G To Coda 1 A7 D7
 "Good morn - ing, Mis- ter Zip- Zip- Zip, With your hair cut just as short as
 morn - ing, Mis- ter Zip- Zip- Zip, You 're
 mine, Good sure- ly look- in' fine, Ash- es to ash- es, and dust to dust, — If the
 Cam- els don't get you, The Fa - ti- mas must, Good hair cut just as short as, your
 hair cut just as short as, your hair cut just as short as mine."

GIMME A LITTLE KISS
(Will Ya, Huh?)

A 24
T = 100

Words and Music by ROY TURK, JACK SMITH and MACEO PINKARD

Moderately

Boy: Gim-me a lit - tle kiss, Will ya, huh?_
 *Boy: Gim-me a lit - tle kiss, Will ya, huh?_

What are you gon - na miss, Will ya, huh?_
 Must I go on like this, Will ya, huh?_ Gosh, oh gee! a
 Once a - gain, a

Why do you re - fuse? I can't see what you've got to lose, Aw,
 plea I'm gon - na make, Tell me when do I get a break, Aw,

gim-me a lit - tle squeeze, Will ya, huh?_
 say that you're giv - in' in, Will ya, huh?_ Why do you wan - na make me
 An - y - thing that you ask I'll

blue? I would-n't say a word if I were ask - ing for the world, But
 do. I'll take you for a lit - tle ride where we can be a - lone, And

what's a lit - tle kiss be - tween a fel - ler and his girl? Aw, gim-me a lit - tle kiss,
 once you kiss me you will nev - er think of walk - ing home. Aw, gim-me a lit - tle kiss,

Will ya, huh?_ And I'll give it right back_ to you.
 Will ya, huh?_ Or I'll steal a - bout ten_ from you.

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From the United Artists Motion Picture "THE GREATEST STORY EVER TOLD"

THE GREATEST STORY EVER TOLD

By ALFRED NEWMAN

Moderately

Dm7 E7 Am G7 Cm G7 Cm A Cm7

D7 Gm Cm F7 Bbm F7 Bbm G 1 Cm Cm7 Gm Eb

F7 Gm Cm7 Gm Eb Gm7 Gm Cm7 D7 Cm7 Dm Eb Bb Bbm

Bb Bbm Ebm Eb Fm Db Bbm6 Cm Bbm Fm Bbm Db Fm Bbm7 C Dm7 A

2 Cm Eb Abm7 F Eb F Ebm F Gb F Ebm C G7 C

GIVE MY REGARDS TO BROADWAY

Words and Music by GEORGE M. COHAN

Brightly B \flat Dm7 B \flat B \flat dim Cm7 E \flat m6 F7

Give my re - gards to Broad - way, Re-

Cm7 F7 F+ B \flat 6 Bdim F7

mem - ber me to Her - ald Square;

B \flat Fm7 B \flat B \flat m6 F C7 F C \sharp dim Dm

Tell all the gang, at For - ty Sec - ond Street that

Gm Gm7 B \flat m6 C6 C7 F7 E \flat m6 F7

I will soon be there.

B \flat Dm7 B \flat B \flat dim Cm7 E \flat m6 F7 Cm7

Whis - per of how I'm yearn - ing to min - gle with the

F7 F+ B \flat B \flat maj7 B \flat 7 G7

old time throng; Give my re -

G7 Cm G7 Cm7 B \flat Gm

gards to old Broad - way and say that I'll be

C7 F7 | 1 B \flat B \flat dim Cm7 F7+ | B \flat

there, ere long. long.

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GIVE TO THE WINDS THY FEARS

TRADITIONAL

Gm E \flat Gm D Gm B \flat Gm B \flat F B \flat

Give to the winds thy fears; Hope and be un - dis - mayed;

F Gm Dm E \flat B \flat Cm D E \flat Cm Gm D Gm

God hears thy sighs and counts thy tears, God shall lift up thy head.

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GOLDFINGER

From the United Artists Motion Picture "GOLDFINGER"

Words by **LESLIE BRICUSSE** and **ANTHONY NEWLEY**
Music by **JOHN BARRY**

Slowly F Db F Bb

Gold - fin - ger, He's the man, the man with the Mi - das
cold fin - ger Beck - ons you to en - ter his web of

E 1. C C7 2. E Am F Am6 F

touch, A spi - der's touch. Such a But don't go in. Gold-en
sin

Em 3 B7 Em 3 B7(+9)

words he will pour in your ear But his lies can't dis - guise what you fear For a

E Cm 3 Gm6 Db dim

gold - en girl_ knows when he's kissed her It's the kiss of death from Mis - ter

F Db F Bb E

Gold - fin - ger Pret - ty girl be - ware of this heart of gold,

1. Am F Am6 F 2. Am F Am6 F Am F Am6 F

This heart is cold. Gold - en cold. He loves on - ly gold, on - ly

Am F Am6 F Am F 1. Am6 F 2. Am6 F Am6

gold. He loves gold, he loves on - ly he loves gold.

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THE GOOD, THE BAD AND THE UGLY From the United Artists Motion Picture "THE GOOD, THE BAD AND THE UGLY" By **ENNIO MORRICONE**

Brightly Dm G Dm C To Coda

Dm Am Dm G Dm

Dm Am Bb

F Dm Am B/C Am

Dm G Dm G Dm G Dm G

Bb Am G F Em F C Bb Ab

A7 D.C. al Coda Coda Dm

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GONNA FLY NOW
(Theme From "ROCKY")

From the United Artists Motion Picture "ROCKY"

Words by CAROL CONNORS and AYN ROBBINS
Music by BILL CONTI

Briskly $\frac{2}{4}$ Dm7 (GBass) Cmaj7 (GBass) Fmaj7

Gon-na fly now, fly-ing high now. Gon-na

Dm7 Bm7-5 Esus Fine

fly, fly, fly Rock-y's (Now I'm)

Dm7 Cmaj7 Dm7

read - y to make a move, yeah. Rock-y's (Now I'm) read - y he (I) just can't

Cmaj7 Dm7 Em7 Fmaj7

lose, yeah... Ev - 'ry nerve a wire... sweat - in' blood, like

Esus Dm7

fire. Bod-y's ach - in' from the hurt it's

Cmaj7 Dm7 Cmaj7

tak - in', mus-cles scream-in' like a burn - in' de - mon...

Dm7 Em7 Fmaj7 Esus

Ev - 'ry nerve a wire... sweat - in' blood, like fire

Dm7 Em7

Try - in' hard now, Feel - in' strong now,

Fmaj7 B maj7 Asus

It's so hard now, Won't be long now, Try - in' hard now, Get - tin' strong now,

Dm7 Cmaj7

Rock-y pow - er by the ho - ur, (Fists like thun - der gon-na put you un - der,) Pump-in'

Dm7 Cmaj7 Dm7 Em7

i - ron God yaknow he's (I'm) try - in' Ev - 'ry nerve a wire

Fmaj7 Esus 2nd x D.S. at Fine $\frac{2}{4}$

sweat - in' blood, like fire. Gon - na

GOOBER PEAS

TRADITIONAL FOLK SONG

Moderately

Sit - ting by the road - side on a sum - mer day,
 Chat - ting with my mess - mates, pass - ing time a - way,
 Ly - ing in the shad - ow un - der - neath the trees,
 Good - ness, how de - li - cious, eat - ing goo - ber peas!
 Peas! peas! peas! peas! eat - ing goo - ber peas!
 Good - ness how de - li - cious, eat - ing goo - ber peas!

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GOOD-NIGHT LADIES

TRADITIONAL

Brightly

Good - night, la - dies, - Good - night, la - dies! -
 Good - night la - dies, - We're going to leave you now.
 Mer - ri - ly we roll a - long, Roll a - long, roll a - long,
 Mer - ri - ly we roll a - long, O'er the deep blue sea.

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From the American Tribal Love-Rock Musical "HAIR"

GOOD MORNING STARSHINE

Words by JAMES RADO and GEROME RAGNI
Music by GALT MacDERMOT

Moderately

Good Morn-ing Star - shine, The earth says "Hel - lo". You twin-ke a -
bove us, We twin-ke be - low. Good Morn-ing Star - shine, You lead us a -
long, My love and me as we sing our ear - ly morn - ing sing -
ing song. Glid-dy glup gloo-py Nib - by nab-by noo - py La la la lo lo.
Sab-ba sib - by sab-ba Noo - by ab-ba nab - ba Le le lo lo.
Too-by oo - by wal - la Noo-by ab - ba nab - ba, Ear - ly morn-ing sing - ing song.

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GOODNIGHT IRENE

Words and Music by HUDDIE LEDBETTER and JOHN A. LOMAX

Moderately

I - rene good - ni - ght I - rene good - night GOOD -
NIGHT I - RENE GOOD - NIGHT I - RENE I'll see you in my dreams
Last Sat - ur - day night I got mar - ried Me and my
Some - times I live in the coun - try Some - times I
wife set - tled down Now me and my wife are part - ed
live in the town Some - times I have a great no - tion
I'm gon - na take an - oth - er stroll down - town.
To jump in - to the riv - er and drown.

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GOOD NIGHT SWEETHEART

Words and Music by RAY NOBLE, JIMMY CAMPBELL and REG CONNELLY
American Version by RUDY VALLEE

Moderately C Cdim C Cdim C Cdim C F C

Good Night Sweet - heart, Till we meet to - mor - row
Good Night Sweet - heart, Tho' I'm not be - side you

G7 F#7 G7 F#7 G7 F#7 G7 Dm7 G7 Am

Good Night Sweet - heart, Sleep will ba - nish sor - row Tears and
Good Night Sweet - heart, Still my love will guide you Dreams en -

Dm7 G7 Cmaj7 Am

part - ing may make us for - lorn — But with the dawn, — a

Dm7 A7 Dm G7 | 2 D7 D#dim

new day is born — (so I'll say) in each one I'll hold you

C C#dim G7 C C

Good Night Sweet - heart, good - night.

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GOOD-BYE BROADWAY, HELLO FRANCE!

Words by C. FRANCIS RIESNER and BENNY DAVIS
Music by BILLY BASKETTE

Moderately G Bm Gm A7 D7 G G7

Good - bye Broad-way, Hel-lo France, — We're ten mil - lion strong, —

C C#dim G G7 C G A7 Am7 D7 Am7 D7

Good - bye sweet-hearts wives and moth-ers, It won't take us long, —

G Bm Gm A7 A+ D7 D C7-5 B7

Don't you wor - ry while we're there, — It's for you we're fight - ing too, — So

E7 G#dim Am C Cm6 G E7 A7 D7 G

Good - bye Broad-way, Hel-lo France, — We're going to square our debt to you. —

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GO DOWN MOSES

TRADITIONAL

Moderately Unison N.C. E7 1 Am 2 Am

When Is - rael was in E - gypt's land. Let my peo - ple go! Op - go!
press'd so hard they could not stand, Let my peo - ple go!

Am D Em Am D 3

Go down, Mo - ses, Way down in E - gypt's land;

Am F7 E Bb7-5 Am

3595 Tell — old Pha - roah, Let my peo - ple go!

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GOODBYE, LITTLE BONNIE, GOODBYE

TRADITIONAL FOLK SONG

Brightly

Good - bye, lit - tle Bon - nie, good - bye, Good - bye, lit - tle
 Bon - nie, good - bye, I'll see you a - gain, but the
 Lord knows when, Good - bye, lit - tle Bon - nie, good - bye.

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THE GREEN GRASS GROWING ALL AROUND

TRADITIONAL FOLK SONG

Brightly

Oh, once there was a tree, 'Twas the pret - tiest lit - tle tree, Did you
 ev - er see a tree? And the tree in the ground, And the
 green grass grow - ing all a - round, all a - round, The
 green grass grow - ing all a - round. Now
 on this tree there was a limb, The pret - tiest lit - tle limb, Did you
 ev - er see a limb? The limb on the tree, And the
 tree in the ground, And the green grass grow - ing all a -
 round, all a - round, The green grass grow - ing all a - round.

*Cumulative song

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WE'VE ONLY JUST BEGUN

Dm9
FACE

Word by PAUL WILLIAMS
Music by ROGER NICHOLS

Slowly

FACE
Bb maj7

FACE
Am7

FACE
Dm7

Dm9 3

FACE

We've On - ly Just Be - gun to live, White lace and
Be - fore the ris - ing sun we fly, So man - y
And when the eve - ning comes we smile. So much of

GBbDFA

GBbDF

Musical staff with notes and chords: Gm9, Gm7, Dm9, Dm7, Gm9, To Coda, C7sus, C7

prom - i - ses A kiss for luck and we're on our way.
roads to choose We start out walk - ing and learn to run.
life a - head We'll find a place where there's room to grow.

FACE - A Bb D F

GBDF#

Musical staff with notes and chords: 2 C7sus, Fmaj7, Bb maj7, Fmaj7, Bb maj7, D, Gmaj7

And yes, We've Just Be - gun. Shar - ing ho - ri - zons that are

Musical staff with notes and chords: D, Gmaj7, D, Gmaj7, D, Gmaj7

new to us, Watch - ing the signs a - long the way,

Musical staff with notes and chords: Gb, Cbmaj7, G, Cbmaj7, Gb, Cbmaj7

Talk - ing it o - ver just the two of us, Work - ing to - geth - er day to

Musical staff with notes and chords: C7sus, D.S. al Coda, Coda, Fmaj7, Bb maj7

day to - geth - er. — We've On - ly Just Be - gun.

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GYPSY LOVE SONG

Words by HARRY B. SMITH
Music by VICTOR HERBERT

Moderately

To Coda

Musical staff with notes and chords: C, Cm7, C7, F, C, Em7b5 A7, D7, G7

Slum - ber on, my lit - tle gyp - sy sweet - heart, Dream of the field and the
Can you hear me, hear me in that dream - land,
Can you hear the song that tells you,

Musical staff with notes and chords: C, F, Em, Dm7, G+, 2 D7, G7, C, Am, Am7, Bm7b5, B7b5, E7, Bm7b5, E7

grove. — Where your fan - cies rove? — Slum - ber on, my

Musical staff with notes and chords: A7, Em7, A7, D7, Am7b5, D7, Dm, D.C. al Coda, G7

lit - tle gyp - sy sweet - heart, Wild lit - tle wood - land dove. —

Musical staff with notes and chords: Coda, Ab7, C, G7, C

All my heart's true love? —

GRAY GOOSE

TRADITIONAL FOLK SONG

Moderately
D

A7

One Sun - day morn - in', Lord, Lord, Lord,
Preach - er went a hunt - in', Lord, Lord, Lord.

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GERALD -
I'M GETTING SENTIMENTAL OVER YOU

Lyrics by NED WASHINGTON
Music by GEORGE BASSMAN

Nev - er thought I'd fall, - But now I hear love call, - I'm get - tin' sen - ti - ment - al ov - er you,
Things you say and do, - Just thrill me through and through, - I'm get - tin' sen - ti - ment - al ov - er you,
I thought I was hap - py, I could live with - out love, - Now I must ad - mit love is
all I'm think - ing of, Won't you please be kind, - And just make up your mind, - That
you'll be sweet and gen - tle, be gen - tle with me, - Be - cause I'm sen - ti - ment - al ov - er you. -

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THE MAN ON THE FLYING TRAPEZE

TOT SEYMOUR and VEE LAWNHURST

Oh! He flies through the air - with the great - est of ease - That two - time - in' man
- on the fly - ing tra - peze - In the mean - time I'm get - tin' so
weak in the knees - For I know it means cur - tains for me. -

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MOTHER-IN-LAW

Moderate rock 'n roll

By ALLEN TOUSSAINT

C Am G9 C

The worst per - son I know, Moth - er - In - Law, Moth - er - In -
 Sin should be her name, Moth - er - In - Law, Moth - er - In -

Am C Am G9 C Am

Law. She wor - ries me so, Moth - er - In - Law, Moth - er - In - Law. If she
 Law. To me they're a - bout the same, Moth - er - In - Law, Moth - er - In - Law; Ev - 'ry -

C Am Dm7

leaves us a - lone We would have a hap - py home,
 time I o - pen my mouth, She steps in, tries to put me out.

D7 Dm7 G7 C

Sent from down be - low, Moth - er - In - Law, Moth - er - In -
 How could she stoop so low? Moth - er - In - Law, Moth - er - In -

Am G9 1. C Am G7 2. C

Law, Moth - er - In - Law, Moth - er - In - Law.
 Law, Moth - er - In - Law.

CERU-31
A-72

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GUILTY

Words and Music by GUS KAHN, HARRY ASKST and RICHARD A. WHITING

Moderately

C A7 Dm G+ Em C7

Is it a sin, Is it a crime Lov - ing you, dear, Like I
 May - be I'm wrong, dream - ing of you Dream - ing the lone - ly night
 May - be I'm right, may - be I'm wrong Lov - ing you, dear, like I

F Fm C Cdim Dm7 To Coda G7 G+ C G7

do? } If it's a crime then I'm Guil - ty, Guil - ty of lov - ing you.
 thru, }
 do, }

2 G7 C Em Am6 B7

Guil - ty of dream - ing of you. What can I do, What can I say,

Em B7 G D7 Ddim

Af - ter I've tak - en the blame? You say you're thru, You'll go your way - But

D7 G7 D.C. at Coda Coda Dm7 G7 C

I'll al - ways feel just the same. Guil - ty of lov - ing you.

HAPPINESS IS A THING CALLED JOE

From the Metro-Goldwyn-Mayer Musical Production "CABIN IN THE SKY"

Words by E.Y. HARBURG
Music by HAROLD ARLEN

Moderately

It seem like Hap-pi-ness Is Jes' A Thing Called Joe, He's got a
cab-in's gloom-y an' the ta - ble bare, Then he'll
smile that makes the li-lac wan-na grow, He's got a way that makes the
kiss me an' it's
an - gels heave a sigh, When they know Lit - tle Joe's pass-ing by.
Some - time the Christ-mas ev - 'ry where, Troub-les fly a - way an'
life is eas - y go, Does he love me good, that's all I need to know,
Seem like Hap - pi - ness Is Jes' A Thing Called Joe.

D.S. al Coda

Coda

GER U-21
B-31
T-125

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I WONDER WHO'S KISSING HER NOW

TRADITIONAL

Moderately

I Won-der Who's Kiss-ing Her Now. Won - der who's teach-ing her
how. Won - der who's look-ing in - to those eyes,
Breath - ing sighs, Tell - ing lies. I won - der who's buy - ing the
wine. For lips that I used to call mine; Won - der if
she ev - er tells him of me? I Won - der Who's Kiss - ing Her Now.

GACE

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HAIR From the American Tribal Love-Rock Musical "HAIR" Words by JAMES RADO and GEROME RAGNI Music by GALT MacDERMOT

Moderately

Cm Abmaj7 Cm Eb Cm Ab

She asks me why, I'm just a hair-y guy. I'm hair-y noon and night,

Cm Eb Gm Eb Gm Bb

Hair that's a fright. I'm hair-y high and low, Don't ask me why, don't know.

Gm Eb Gm Bb Cm Ab

It's not for lack of bread, Like the Grate-ful Dead. Dar-lin', give me a head of hair,—

Cm Eb Cm Ab Cm Eb

Long beau-ti-ful hair,— Shin-ing, gleam-ing, steam-ing, flax-en, wax-en,

Gm Eb Gm Bb Gm Eb

Give me down to there hair, Shoul-der length or long-er, Here, ba-by, there, mom-ma,

Gm Bb7 Cm Ab Cm Eb

ev-'ry-where, dad-dy, dad-dy, Hair, hair, hair, hair, hair, hair, hair,—hair. Flow it,

Bb7 Eb7 Ab Bb7 Eb Bb11

show it, long_____ as God can grow it, my_____ hair. Let it

Cm Ab Cm Eb

fly in the breeze_ and get caught in the trees, Give a

Cm Ab Cm Eb Gm Eb

home to the fleas_ in my hair, A home for fleas, (yeah) a

Gm Bb Gm Eb

hive for_ bees, (yeah) a nest for birds, There ain't no words for the

Gm Bb7 Cm Ab

beau-ty, the splen-dor, the won-der of my Hair, hair, hair, hair, hair,

Cm Eb Bb7 Eb7 Ab Bb7

hair, hair,—hair. Flow it, Show it, long_____ as God can grow it, my_____

Eb Bb7 Eb7 Ab Bb7 Eb

Hair. Flow it, Show it, long_____ as God can grow it, my_____ Hair.

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From the Broadway Musical Production "IRENE"

THE GREAT LOVER TANGO

Moderately

Words by CHARLES GAYNOR
Music by OTIS CLEMENTS

Let the beast in-side you Wake up and start to guide you, Don't be po-lite.
Start to do the tan-go, Then like a boom-er-ang go in-to re-verse.

Throw your heart in-to it. I know that you can do it. Why not to-night?
Don't feel ill at ease. With

You're a sheik of the des - ert. I'm a lit-tle white dove.

You've got me in your pow - er. Here at your feet I cow - er. Once I've kissed you,

How could I re-sist you? all your ca-pa-bil-i-ties, You need to re-hearse.

You could be a great lov - er If you would learn what to do.

Val - en-ti-no does it and Mis-ter, you can do it too!

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THE HAPPY WANDERER

(Val-De Ri — Val-De Ra)

Words by ANTONIA RIDGE
Music by FREDERICK W. MOLLER

I love to go a - wan - der - ing A - long the moun - tain track,

— And as I go, I love to sing, My knap-sack on my back. — Val-de-

ri, — Val-de - ra, — Val-de - ra, — Val-de ha, ha, ha, ha, ha, Val-de-

ri, — Val - de - ra, — My knap - sack on my back. —

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HATIKVAH

TRADITIONAL

Slowly Dm Gm Dm Gm Dm

Kol od ba - le - vav p'nee - mah ne - fesh y' - hu - dee

E7 A7 Dm Bb F F#dim Gm Dm

ho - mee - yah U - fa - a - tey - miz - rach ka - dee - mah

Gm Dm E7 A7 Dm Bb Gm C

a - yin l' - tzi - yon tso - fee - yah. Od lo av - dah tik - va - te -

F Bb Gm C F A7 Dm

nu Ha - tik - vah shnot al - pa - yim li - yot am chuf - shee

C F Gm Dm E7 A7 1 Dm 2 Dm

bar - tse - nu Er - ets tzi - yon v' - yru - sha - la - yim. yim.

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ARTZA ALINU

TRADITIONAL

Brightly Em Am G6 Am B B7 1 Em 2 Em G

Ar-tza a-li - nu, ar-tza a - li - nu, ar-tza a - li - nu. nu. K' - var ha - rash - nu

C G C Am Em

v' - gam za - ra - nu, k' - var ha - rash - nu, v' - gam za - ra - nu, A - val od lo ka - tzar - nu,

A7 Em N.C. Am9 Em6

A - val od lo ka - tzar - nu, A - val od lo ka - tzar - nu, A - val od lo ka - tzar nu.

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HAVAH NAGILAH

TRADITIONAL

Brightly *E*

Ha - vah na - gi-lah, Ha - vah na - gi-lah, Ha - vah

na - gi - lah, vay - nis - m' ^{2nd}chayh, Ha - vah n' ra-ne-nah,

Ha-vah n' - ra-ne - nah, Ha - vah n' - ra-ne - nah, vay - nis - m - chay.

U - ru, U - ru, a - chim, U - ru a - chim b' lev sa - me - ach,

U - ru a - chim, b' lev sa - me - ach, U - ru a - chim, b' lev sa - me - ach, U - ru a - chim. b'

lev sa - me - ach, U - ru a - chim! b'lev sa me - ach.

Am *E* *Dm* *3* *E* *Fine* *E* *Dm* *3* *E*

Am *Dm6* *Am* *Dm6* *Am* *Am7* *F* *Am*

Am *Am7* *F* *Am* *Dm6* *E7* *Dm6* *E7*

Dm6 *E* *E7* *Am* *D.C. al Fine*

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NO REGRETS

Words by HARRY TOBIAS
Music by ROY INGRAHAM

Moderately

No Re - grets al - tho' our love af - fair has gone a -
grets be - cause some - bod - y new looka good to

stray No Re - grets I know I'll al - ways care tho' you're a -
you, No Re - grets Sweet - heart no mat - ter what you say or

way; Some - how out hap - py ro - mance end - ed sud - den - ly,
do I know our love will

still in my heart you'll be for - ev - er mine

D.S. al Coda No Re -
Coda lin - ger When the oth - er love for - gets So

I say "good - bye" with No Re - grets.

D7 *G* *B7* *Em* *E7* *D6* *E7* *D7* *Am* *Cdim* *Em* *Em7* *A7* *Am7* *Cm6* *D7* *G* *Dm6* *E7* *Am7* *A7* *D7* *G*

HAWAIIAN WAR CHANT
(Ta-Hu-Wa-Hu-Wai)

A46
T-87

English Lyric by RALPH FREED
Music by JOHNNY NOBLE and LELEIOHAKU

Moderately *C*

Ta - hu - wa - i la - a ta - hu - wa - i wa - i la
 e - hu he - ne la a pi - li ko - o lu - a la pu - tu - tu - i lu - a -
 i - te to - e la ha - nu li - po i - ta pa - a lai
 Au we ta hu - a la

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HIS EYE IS ON THE SPARROW

Words by Mrs. C.D. MARTIN
Music by CHAS. H. GABRIEL

Slowly *C*

Why should I feel dis - cour - aged? Why should the shad - ows come?
 Why should my heart be lone - ly And long for heav'n and home, When
 Je - sus is my por - tion? My con - stant friend is He. His
 eye is on the spar-row, And I know He watch - es me. His
 eye is on the spar-row And I know He watch - es me. I
 sing be - cause I'm hap - py, I sing be - cause I'm free, For His
 eye is on the spar-row, And I know He watch - es me.

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A-36
T-72

Words by RICHARD MULLAN
Music by JACK RICHARDS

HE

Slowly Bb

He can turn the tides and calm the an - gry sea.
He can grant a wish or make a dream come true.

He a - lone de - cides who writes a sym - pho - ny.
He can paint the clouds and turn the gray to blue.

He lights ev - 'ry star that makes our dark - ness bright.
He a - lone knows where to find the rain - bow's end.

He keeps watch all through each long and lone - ly night. He still finds the
He a - lone can see what lies be - yond the bend. He can touch a

time to hear a child's first prayer. Saint or sin - ner call and al - ways
tree and turn the leaves to gold. He knows ev - 'ry lie that you and

find Him there. Though it makes Him sad to see the way we
I have told.

live. He'll al - ways say, "I for - give."
give, I for - give."

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THE HOUSE OF THE RISING SUN

TRADITIONAL FOLK SONG

Moderately D

There is a house in New Or - leans, they call the Ris - ing Sun. It's

been the ru - in of man - y a poor soul and me, oh God, I'm one.

HE'S GOT THE WHOLE WORLD IN HIS HANDS

TRADITIONAL

Brightly

He's got the whole world — in His hand, — He's got the whole world — in His hand, — He's got the whole world — in His hand, — He's got the whole world in His hand.

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CORNER OF THE SKY

By STEPHEN SCHWARTZ

Ev-'ry-thing has its sea - son, — Ev-'ry-thing has its time, — Show me a rea - son and I'll soon —
 Ev-'ry man has his day - dreams, — Ev-'ry man has his goal, — Peo - ple like the way dreams have of stick -
 may-be some mist - y day, — you'll — Wak-en to find me gone. — And far a - way you'll hear me sing -

— show you a rhyme. — Cats fit on the win - dow sill, — Chil - dren fit in the snow. —
 - ing to the soul. — Rain comes af - ter thun - der, — Win - ter comes af - ter fall. —
 - ing to the dawn. — And you'll won - der if I'm hap - py there. — A lit - tle more than I've been. — And the

Why do I feel I don't fit in an - y - where — I go? —
 Some - times I think I'm not af - ter an - y - thing at all. —
 an - swer will come back to you like laugh - ter on the wind. —

Riv - ers be - long where they can ram - ble, — Ea - gles be - long where they can fly; —

I've got to be — where my spir - it can run free, — Got to find my cor - ner —

1. of the sky. — 2. of the sky. —

3. of the sky. —

And

FOR THE LOVE OF HIM

Words and Music by BOBBI MARTIN and HENRY JEROME

Moderately

Dm7 G7 Dm7 G7

When he o-pens the door- says, "I'm home." Be a-ware of the look in his eyes, They

Dm7 G7 Cmaj7 Fmaj7 Cmaj7

tell you the mood he's- in What kind of day- it's been. For The

$\frac{3}{4}$ F Dm7 3 G7 3 Cmaj7 Em7 3 Am 3

Love Of Him, make him your rea-son for liv-ing, Give all the love you can

Dm F 3 Bb9 G7 D.S. and Fade

give him All the love you can. For the

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HAWAII

From the United Artists Motion Picture "HAWAII"

Words by MACK DAVID
 Music by ELMER BERNSTEIN

Moderately

Gm7 C11 F6

I am Ha-wai-i, I am for-ev-er, I will

Dm G A Gm7

al-ways be kind to you. May gen-tle rain wash your cares far out to

Eb Bbmaj7 Eb Dm Em7 E A C7 C11

sea, Come, you dream-ers, and dream with me. I am Ha-

Gm7 C11 F6 Dm Bb F6 Bbmaj7

wai-i, I am the flow-ers, Whis-p'ring wa-ters, en-chant-ed

Am C7 C11 C7 C Bb C Am Dm7

hours Come, you lov-ers, come to for-ev-er, I am Ha-

Gm7 C11 1. F6 2. F6

wai-i, I'll bring you love. I am Ha-love.

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A HORSE NAMED BILL

TRADITIONAL FOLK SONG

Brightly

A D

Oh I had a horse and his name was Bill When he ran he

A E7 A

could-n't stand still. He ran a-way one day and al-also I ran with him.

LOVESICK BLUES

Words by IRVING MILLS
Music by CLIFF FRIEND

Musical score for 'Lovesick Blues' in F major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: 'I got a feel-in' called the blues, — O Oh Lawd since my ba-by said good-bye. — Lawd I don't know what I'll do — All I do is sit and sigh, — That last long day she said good-bye Well Lawd I tho't I would cry — She'd do me, she'd do you, she's got that kind of lov-in' Lawd I love to hear her when she calls me sweet dad - dy. — Such a beau-ti-ful dream — I hate to think it all o-ver — I've lost my heart it seems — I've grown so used to you some-how. Lawd I'm no-bod-y's sug-ar dad-dy now—and I'm lone-some — I got the Love Sick Blues. —'

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HOLD ME

Words and Music by LITTLE JACK LITTLE, DAVE OPPENHIEM and IRA SCHUSTER

Musical score for 'Hold Me' in Bb major, 4/4 time, marked 'Slowly'. The score consists of three staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: 'Hold Me — Hon-ey won't you Hold Me — Hold Me — Nev-er let me Thrill Me — Let your kisses thrill me — Just Like — you a-lone can go — Take me — Hon-ey won't you take me — Nev-er to for-do — sake me — 'Cause I love you so — Hold Me — Ten-der-ly en-fold me — Nev-er try to Hold Me — from you. —'

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THE HARD WAY

JOHNNY BURKE and JIMMY VAN HEUSEN

F+7 Bb F7 Bb Bb7 Bb+7 Eb Bb7 Eb Ebm

Some girls can make an - y man dream — By flash - ing an in - no - cent gleam —

Bb Edim Cm7 F7 Bb Fm G+7

Me I do a nip - up, Curl my up - per lip up, Light a ro - man can - dle and scream.

C7 F9 Bb Ebm Bb F7 F+7 Bb F7

I have to do it the hard way! Some girls can wear an - y old rags

Bb Bb7 Bb+7 Eb Bb7 Eb Ebm Bb Edim

And cap - ture the wolves and the stags. Me, I dress in sa - bles,

Cm7 F7 Bb Fm G+7 C7 F9

Walk a - cross the ta - bles, Wav - ing three A - mer - i - can flags. I have to do it the hard

Bb Ebm Bb Fm7 Bb+7 Eb Ebm Bb F9

way. Let's say there's a dance, They're play - ing a

Bb Gm7 C7 Gm9 C9 F7 F+7

waltz And I want ro - mance That's when I be - gin turn - ing som - er - saults. Some

Bb F7 Bb Bb7 Bb+7 Eb Bb7 Eb Ebm

girls can keep men on their toes By smil - ing and throw - ing a rose

Bb Edim Cm7 F7 Bb Fm G+7

Me, I wrack my noo - dle, Whis - tle "Yan - kee Doo - dle" Bal - anc - ing a broom on my nose.

C7 F9 D+7 G9 C9 F9 Bb Ebm Bb Cb Bb

Oh, I'm a tell - ing you, Pard, I have to do it the hard way.

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HUSH, LITTLE BABY

TRADITIONAL

Moderately

G Am D7 D Bm

Hush, lit - tle ba - by, don't say a word, Pa - pa's gon - na buy you a

G Am D7 D Bm G

mock - ing bird, And if that mock - ing bird won't sing, Pa - pa's gonna buy you a dia - mond ring.

HI-LILI, HI-LO

B-31
7-135

From the Metro-Goldwyn-Mayer Musical Production "LILI"

Words by HELEN DEUTSCH
Music by BRONISLAU KAPER

Moderately

A song of love is a sad song, HI - LI - LI, HI - LI - LI, HI - LO. A song of love is a song of woe, don't ask me how I know. A song of love is a sad song, for I have loved and it's so. I sit at the win-dow and watch the rain, HI - LI - LI, HI - LI - LI, HI - LO. To - mor - row I'll prob - a - bly love a - gain, HI - LI - LI, HI - LI - LI, HI - LO. LI - LI, HI - LI - LI, HI - LO.

Chords: F, Fdim, F, Bb, C7, C7, F, Cm, D7, Gm, F, C7, F, F7, Bb, Gm, F, C7, F, F, C, C7, C7, F

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A HOT TIME IN THE OLD TOWN TONIGHT

Words by JOE HAYDEN
Music by THEODORE A. METZ

Brightly

When you hear them-a bells go ding ling ling,
All join 'round And - sweet-ly you must sing, And when the
verse is through, In the cho - rus all join in, There'll be a hot time in the
old town to - night. night.

Chords: G, G, Am7, D7, G

From the Broadway Musical Production "GOLDEN BOY"

GIMME SOME

Brightly

Words by LEE ADAMS
Music by CHARLES STROUSE

Beer and whis-key, Whis-key and beer, Makes your head start ach-in',
Strong to - bac-co, cig - a-rette smoke, Such a dirt - y hab-it,
Pret - ty wom - en, blue eyed or brown, How they drive you cra - zy,
Makes your eyes un-clear; Makes you waste your mon - ey, Turns you blind and dumb,
makes you damn near choke; Fills your lungs with poi - son, Makes your brain go numb,
how they drag you down; Soon they're fat and hap - py, You're a worn - out bum,
Gim - me Some... Will I ev - er get smart? I doubt it. Tell me
some - thing's bad and I can't live with - out it. Gim-me Some, Gim-me Some.

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THE RAINMAKER

By HAL DAVID and ALEX NORTH

The earth was so dry, not a rain-cloud in the sky, the rain-mak-er rode through town. As
The town-folk were cruel they just laughed and called him fool, not one drop of rain ap-peared. As
he came in sight a voice called in the night. "Oh, please bring us rain, rain-mak-er!"
he rode from town the rain came fall-ing down, the rain that his
pray'rs con-ceived be-cause some-one with faith be-lieved.

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HANG 'EM HIGH

From the United Artists Motion Picture "HANG 'EM HIGH"

By DOMENIC FRONTIERE

Moderately

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CLASSICAL GAS

By MASON WILLIAMS

The musical score for "Classical Gas" is presented in a single system with 12 staves. The notation includes a melodic line in the upper register and guitar chords indicated by letters above the notes. The piece begins with a key signature of one flat (B-flat major) and a 4/4 time signature. The first staff contains the initial melodic phrase with chords Am, G, Em, and a first ending marked "1. Am". The second staff continues the melody with chords Am, G, Em, Am, G, Em, and a second ending marked "2. Am G Am G". The third staff features a more complex melodic line with chords Am, G, C, Am, Em, F, G, and a "To Coda" section marked with a diamond symbol. The fourth staff continues with chords C, F, D7, G, E7, Am, D, and Am. The fifth staff has chords Am, D, G, C, F, Bb, A7sus, and Dm. The sixth staff includes Db, Gb, Db, Gb, Db, E, A, and E. The seventh staff has A, G, C, F, Bb, A7sus, and Dm. The eighth staff starts with Am. The ninth staff has G, C, G, Am. The tenth staff includes G7, C, G, Am, G, and Em. The eleventh staff has Am, G, Am, G, C, F, D, G, E, Am, D, Am, and D. The twelfth staff has Am, D, G, C, F, Bb, A7sus, and Dm, with a "D. S. al Coda" instruction. The final staff is the Coda, starting with a diamond symbol and containing Am, G, Am, G, C, F, D, G, E7, Am, D, G, C, F, Bb, Dm, and A.

HOUSE OF BLUE LIGHTS

Words and Music by DON RAYE and FREDDIE SLACK

Moderately

Lace up your boots_ and we'll broom on down_ To a knocked out shack on the
 We'll have a time_ and we'll cut some rug_ While we dig those tunes like they
 edge of town_ There's an eight beat com-bo that just won't quit_ Keep walk-
 should be dug_ It's a real home com-in' for all the "Cats"_ Just tril -
 - in' 'til you see a blue light lit_ Fall in there_ and we'll
 - ly down a path of wel-come mats_ Fall in there_ and we'll
 see some sights_ At The House Of Blue Lights_
 see some sights_ At The House Of Blue Lights_
 There's fry - ers_ and broil - ers_ and De - troit bar - be-cue ribs_ But the treat of the treats -
 is when they serve you all those fine_ eight beats_ You'll want to
 spend the rest of your brights_ Down at the house, The House Of Blue Lights_

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HOME ON THE RANGE

TRADITIONAL FOLK SONG

Home, Home On The Range; Where the
 deer and the an - te - lope play; Where
 sel - dom is heard A dis - cour - ag - ing word, And the
 skies are not cloud - y all day.

HOW ABOUT YOU?

From the Metro-Goldwyn-Mayer Musical Production "BABES ON BROADWAY"

Words by RALPH FREED
Music by BURTON LANE

Moderately

G Gmaj7 G Bbdim Am7 D7

I like New York in June, How A-bout You?—

G Gmaj7 G F# Bm7-5 E7+

I like a Gersh-win tune, How A-bout You?—

A7 Cm6 D6 G6

I love a fire-side when a storm is due,—

B B6 F#7sus F#7 B Am7 D7

I like po-ta-to chips, moon-light and mo-tor trips How A-bout You?—

G Gmaj7 G Bbdim Am7 D7

I'm mad a-bout good books, can't get my fill,—

G9 Dm7 G9 Dm7 Cmaj7 C6

And Frank-lin Roose-velt's looks, give me a thrill.—

Am Cm G Eb7

Hold-ing hands in a mov-ie show, when all the lights are low

Am B7+ B7 Em Em7 C D7

may not be new, But I like it, How A-bout

1. G Am7 D9 2. G Am7 G

You? You?—

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HOBO'S LULLABY

TRADITIONAL FOLK SONG

Brightly

D G D

Go to sleep you wea-ry ho-bo,— Let the town drift slow-ly by,

G A7 D

Lis-ten to the steel rails hum-ming,— Well, that's the ho-bo's lul-la-by.

92
T=85

HOW CAN I LEAVE THEE?

Words by JOHN HOWARDS PAYNE
Music by HENRY BISHOP

Moderately

How can I leave thee? From thee how can I part? Thou, on - ly,
hast my heart, My love, my own! Thou hast this soul of mine, So close - ly
bound to thine, No oth - er can I love, Save thee a - lone!

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B-12

HONEY

Words and Music by SEYMOUR SIMONS, HAVEN GILLESPIE and RICHARD A. WHITING

Moderately

I'm in love with you, Hon - ey, Say you love me too, Hon - ey,
No one else will do, Hon - ey, Seems sun - ny, but it's true;
Loved you from the start, Hon - ey, Bless your lit - tle heart, Hon - ey,
Ev - 'ry day would be so sun - ny, Hon - ey, with you.

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HOW ARE THY SERVANTS BLEST, O LORD

TRADITIONAL

Moderately

How are thy ser - vants blest, O Lord! How sure is their de - fense!
E - ter - nal wis - dom is their guide, Their help om - nip - o - tence. A - men.

HOW TO MURDER YOUR WIFE

Words by NEAL HEFTI and LIL MATTIS
Music by NEAL HEFTI

Moderately

From the United Artists Motion Picture "HOW TO MURDER YOUR WIFE"

G

Stran - gle your dar - ling with dia - monds, Drown her in
Em7 Am7 D7 Am D9 Am7
spark - ling cham - pagne. Dress - es from all the sub - lime ones Will
D9 Bm7 E7+ A9 D7+ G
drive the la - dy in - sane. A Med - i - ter - ra - ne - an vil - la,
Dm7 G9 Cmaj7 C6 C#m7
Wears down re - sis - tance to life. So smoth - er your
Cm6 Cdim Bm7 Em Am7 D9
bride } in chin - chil - la You're just a - bout free now She's too weak to
dowed } G Dm7 G7 C Cm Bm7
see now. To fin - ish her off say you love her
Em7 Am7 D7 1. G6 Ab6 2. G6 Ab6 G6
That's how to mur - der your wife. wife.

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HANDY MAN

Words and Music by OTIS BLACKWELL and JIMMY JONES

Moderately

Eb Cm Fm7

Hey girls, gath - er 'round, Be - cause of what I'm put - tin' down, Oh, ba - by,
Bb7 Eb Bb7 Eb
I'm your Hand - y Man. I'm not the kind that us - es pen - cil or rule,
Cm Fm7 Bb7 Eb
I'm hand - y with the love, and I'm no fool, I fix brok - en hearts, I know I real - ly can.
Eb7 Ab Eb Eb7 Ab
If your brok - en heart needs re - pair, I'm the man to see. I whis - per sweet things, You
F7 Bb7 Eb Cm
tell all your friends, and they'll come run - ning to me. Here is the main thing I want to say, I'm bu - sy twenty - four
Fm7 Bb7 Eb
hours - a day, I fix brok - en hearts, I know I real - ly can.

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HUMPTY DUMPTY

TRADITIONAL

Moderately

Hump - ty Dump - ty sat on a wall, Hump - ty Dump - ty had a great fall;
 All the King's hors - es and all the King's men, Could - n't put Hump - ty to - geth - er a - gain.

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HOME SWEET HOME

TRADITIONAL

Moderately

'Mid pleas - ures and pal - a - ces, tho' we may roam; Be it
 ev - er so hum - ble, there's no place like
 home; A charm from the skies seems to hal - low us there, Which seek thru' the
 no place like
 world, is ne'er met with else - where. Home! Home! Sweet, Sweet Home! There's
 Home! Oh! there is no placeli' Home!

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HELLO! MA BABY

B-43
T.105

Words by IDA EMERSON
 Music by JOSEPH E. HOWARD

Brightly

Hel - lo, My ba - by, Hel - lo, my hon - ey, Hel - lo, my rag - time
 gal! Send me a kiss by wire; Ba - by, my hearts on fire!
 If you re - fuse me, Hon - ey, you'll lose me, Then you'll be left a -
 lone; Oh, ba - by, tel - e - phone, and tell me I'm your
 own. Hel - lo! Hel - lo! Hel - lo there! own.

3595

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HURT

Words and Music by JIMMIE CRANE and AL JACOBS

Moderately Bb Bb+ Bb 6 Bb 3 Dm Eb Eb+

HURT _____ to think that you lied to me, _____ HURT _____
 HURT _____ much more than you'll ev - er know, _____ HURT _____

Eb 6 Eb 3 Dm7 G7-9 Cm Cm7 3 F7

_____ way down deep in - side of me. _____ You said your love was true and we'd
 _____ be - cause I still love you so. _____

Eb Bb Dm7 Gm Cm7 3 C7 Cm7 F7

nev - er part. _____ Now you want some-one new and it breaks my heart. _____

F7-9 2 G7-9 Cm Cm7 Gm7 Eb m6 Dm7 Bb Fm6

I'm _____ But e - ven tho' you've HURT me like no one else could

G7 G7-9 Cm F7 Cm7 F7-9 Bb

do, I would nev - er, nev - er HURT you. _____

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From the Broadway Musical Production "ILLYA DARLING"

AFTER LOVE

Words by JOE DARION
Music by MANOS HADJIDAKIS

Tenderly Bb Bbmaj 7 Bb Bbmaj 7 Bb6

My heart is qui - et now, the storm is o - ver now, But I have learned a thing that's
 hair and oh, I sit and stare as though I'd nev - er seen a comb be -

F7 Cm7 F7 Cm7 F7

new, To wait for love is good and hav - ing love is good, But Af - ter Love can be so love - ly
 fore, And here is mys - ter - y that deep - ly pleas - es me, That Af - ter Love I love you e - ven

1. Bb F7 2. Gm D7

too. You comb your more. I love your eyes that look so soft and grey and qui - et now, But glow so

Eb Gm Cm D7 Eb

deep and dark when pas - sions grow; I love your lips with touch now cool and ten - der, that were so

Cm F7 Bb F7 Bb

sav - age not too long a - go. So now let's think of love then deep - ly

Bbmaj 7 Bb Bbmaj 7 Bb6 F7

drink of love, And Af - ter Love my love, what then? Then comes a

Cm7 F7 Cm7 Bb Ebm Bb

qui - et time and in that love - ly time we'll wait for it to hap - pen all a - gain.

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From the Broadway Musical Production 'HAIR'

EASY TO BE HARD

Words by JAMES RADO and GEROME RAGNI

Music by GALT MacDERMOT

Moderate 4

Fmaj7 D7 Fmaj7

How _____ can peo - ple be so heart - less? How _____ can peo - ple
 How _____ can peo - ple have no feel - ings? How _____ can they ig -

D7 G Am D7 1. G Am D7

be so cruel? Eas-y To Be Hard, Eas-y to be cold.
 nore their friends? Eas-y to be proud, Eas-y to say

2. G G7 C Gm C Gm

"No". Es-pe - c'ly peo-ple who care a - bout stran - gers, who

C Gm C Gm Am D7

care a - bout e - vil and so - cial in - jus - tice. Do you on - ly

Am D7 Am D7 G To Coda

care a - bout the bleed - ing crowd? How _____ a - bout a need - ing friend?

Fmaj7 D7 Fmaj7

How _____ can peo - ple be so heart - less? How _____ can peo - ple
D. S. al Coda

D7 G Am D7 G G7

be so cruel? Eas-y to give in, Eas - y to help out.

Coda

Fmaj7 D7 Fmaj7

How _____ can peo - ple have no feel - ings? You _____ know I'm hung

D7 G Am D7 G Am D7

up on you. Hard_ to sur - ren - der, Hard_ to be eas - y.

Fmaj7 D7 Fmaj7 D7

How _____ can peo - ple be so heart - less? How _____ can peo - ple be so cruel? Eas-y To Be

Repeat and fade

G Am D7 G Am D7

Hard, Eas - y to be cold. Eas - y to be
 proud, Eas - y to say "No". Eas - y to be

I'M JUST A LUCKY SO AND SO

MACK DAVID and DUKE ELLINGTON

G C G G9

As I walk down the street... Seems ev-'ry-one I meet... Gives me a friend-ly, Hel-lo.____

C7 Gm A7 Am7 D9 G F Eb D7 G

I guess I'm just a luck-y so - and - so._____ The birds in ev - 'ry tree____

C 3 G G9 C7 Gm7 A7

Are all so neigh-bor-ly____ They sing wher-ev - er I go.____ I guess I'm

Am7 D9 G F EbF#dimG C9 G

just a luck-y so - and-so._____ If you should ask me the a-amount In my back ac-count, I'd

C9 G Am6 B7 Em Bm

have to con - fess____ that I'm slip - pin'____ But that don't wor - ry me, con - fi - den - tial - ly, I've got a

D A7-9 Am7 D9 G 3 C 3

dream that's a pip - pin'._____ And when the day is through____ Each night I hur - ry to____

G G9 C7 Gm A7 Am7 D9 G C G

a home where love waits, I know.____ I guess I'm just a luck-y so - and - so._____

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IT'S A BEAUFUL DAY FOR A BALL GAME

R. ROBERTS, W. KATZ, G. PILLER and H. SIMEONE

C7 F Gm7 C7 F Cm6 D7 D+ D7 G7 G9 G7 Dm

It's a beau-ti-ful day____ for a ball game,____ for a ball game____ to - day.

Bb7 G7 G+ C7 F#dim C7 F#dim C7 F#dim C7 F Dm7

The fans are out____ to get a tick-et or two____ from Wal-la Wal-la, Wash-ing-ton to

G9 C7 F Gm7 C7 F Cm6 D7 G7 G9

Kal - a - ma - zoo.____ It's a beau-ti-ful day____ for a home run____ but e - ven a tri-

G7 Dm G7 Bb Bbdim F D7

ple's o - kay._____ We're gon - na cheer____ and boo____ and raise a hul-la-ba - loo at the

G7 C9 F7 Eb7 D7 D+ D7 G7 C7 F

ball game____ to day;_____ At the ball game____ to day._____

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Recorded by JERRY REED on RCA Records

(I Love You)

WHAT CAN I SAY?

Words and Music by JOHNNY WILSON and BOB MORRISON

Slowly

F C/E Dm Dm/C G/B Bb Am7 C7/G F C/E Dm Gm Dm/F C/E

F C/E Dm Dm/C G/B G9 Bb Am7 C7/G F C/E Dm G/B Bb F Bb

F C/E Dm C Bb C Bb F C/E

You bring a tear to the po-et's eye, You are the rhyme I could not write,-

Dm Dm/C G7/B Bb F Bb/F F

And you are love when the words slip a-way, And I love you what can I say?—

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I DON'T WANT TO PLAY IN YOUR YARD

Words by PHILIP WINGATE
Music by H.W. PETRIE

Slowly

F C7

I Don't Want To Play In Your Yard, I don't like you an - y more.
You'll be sor-ry when you see me
You can't hol-ler down our rain barrel,

²G7 C7

Slid - ing down the cel - lar door. You can't climb our ap - ple tree. —

D7 Eb C7 F

I Don't Want To Play In Your Yard, If you won't be good to me.

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I'M SITTING ON TOP OF THE WORLD

Words by TED KOEHLER
Music by JIMMY McHUGH

Moderately

C+ F F7 Bb F

I'm Sit - ting On Top Of The World, — Just roll - ing a -
quit - ting the blues of the world, — Just sing - ing a
Sit - ting On Top Of The World, — Just roll - ing a -

G7 C7

long, — just roll - ing a - long. — I'm
song, — just sing - ing a — song. —
long, — just roll - ing a - long. —

Bb E7 F

— "Glo - ry Hal - le - lu - jah," I just phoned the Par - son, "Hey, Par get read - y to

Dm A+ Dm7 G9 C7 C+

call." Just like Hump - ty Dump - ty, I'm go - ing to fall. I'm

D.S. al Fine

I CRIED FOR YOU

Words and Music by ARTHUR FREED, GUS ARNHEIM and ABE LYMAN

Moderately F Fmaj7 Am7 D7 G7 Fmaj7 G7 Gm7 C7

I Cried _____ For You _____ Now it's your turn to

To Coda Gm7 C9 F6 C7+ F6 C+ F Am7 Cdim C7(Fsus)

cry o - ver me. _____ Ev - 'ry road has a turn -

C7 Gdim C7 Ddim C7 F Fmaj7

ing That's one thing you're learn - ing I Cried _____

Am7 D7 G7 Fmaj7 G7 Gm7 C7 Gm6 A7 G

For You _____ What a fool I used to be. _____

Gm6 C#m A7 D7 C Fm6 D7 Fm6 C D7 G9 F

Now I found two eyes just a lit - tle bit blu - er, I found a

Bbm Dm6 Bbm F G9 D.C. al Coda Coda F Bb9 F

heart just a lit - tle bit tru - er. _____ me. _____

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I'LL NEVER STOP LOVING YOU

From the Metro-Goldwyn-Mayer Musical Production "LOVE ME OR LEAVE ME"

Words by SAMMY CAHN
Music by NICHOLAS BRODSZKY

Moderately C C6 Cmaj7 Dm7 G7 Cmaj7 Am Cmaj7 Bm7 E7

I'll Nev-er Stop Lov-ing You, What-ev-er else I may do, My
I'll nev-er stop want-ing you And when for - ev - er is through, my

1 Am F Am E C7 Gm7 C7 Fmaj7 F6 Dm7 G7 2 A F#m

love for you will live 'til time it-self is through. heart will beat the

Bm E7 A Gm7 F#dim 3 3

way it does each time we meet. The night doesn - n't ques-tion the stars that ap -

Gm7 Gb7 Fmaj7 F6 Gm6 3 A7 3 D7

pear in the skies, So why should I ques-tion the stars that ap - pear in my

Dm7 G7 C C6 Cmaj7 Dm7 G7 Cmaj7 C7 Gm6 A7+ A7

eyes. Of this I'm more than just sure, My love will last and en - dure, I'll

Dm7 Dbmaj7 C

nev - er, no, I'll Nev-er Stop Lov - ing You. _____

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I DON'T KNOW YOU
(Anymore)

Words and Music by RICCI MARENO and CHARLIE BLACK

Moderately F C Eb Bb

Slow - ly but sure - ly I can feel you slip-pin' a-way from
Slow - ly but sure - ly I can feel it lead-in' up to good-

1 F 2 C F Bb

me, girl. bye. Though you say it's not true,

F Bb F C Bb

There's a change, girl, in you. No, I Don't Know You some-thing's wrong I can

F C Bb *D.S. and Fade*

feel it when I hold you ba-by. No, I Don't Know You An - y - more.

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I GAVE MY LOVE A CHERRY

TRADITIONAL

Moderately Bm7 Em Am G Em Bm7

I gave my love a cher-ry that had no stone. I

Bm7 Em Am G Em Bm7 Bm7 Em Am

gave my love a chick-en that had no bones, I gave my love a ring that

G Em Bm7 Bm7 Em Am G Em Bm7

had no end, I gave my love a ba-by with-out cry-in'.

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I'LL SEE YOU IN MY DREAMS

A-81
T-130

Words by GUS KAHN
Music by ISHAM JONES

Moderately C Bb Bbm6 F

I'll See You In My Dreams, Hold you
Lips that once were mine, Ten - der

Fdim E F6 D7 Am7 D7

in my dreams, Some - one took you out of my arms,
eyes that shine,

G9 G7 G9 Gm7 C9 Gm7 C9 2 Cm6 D7

Still I feel the thrill of your charms. They will

Cm6 D7 A7 Dm C Bb Bbm6 C7 F

light my way to - night, I'll See You In My Dreams.

IN A SENTIMENTAL MOOD

By DUKE ELLINGTON,
IRVING MILLS and MANNY KURTZ

In A Sen-ti-men-tal Mood I can see the stars come thru my room While your lov-ing at-ti-
tude is like a flame that lights the gloom, On the wings of ev-'ry kiss Drifts a mel-o-dy so
strange and sweet In this sen-ti-men-tal bliss you make my Par - a - dise com - plete.
Rose pet-als seem to fall It's all like a dream to call you mine, My heart's a light-er thing since
you made this night a thing di - vine, In A Sen-ti-men-tal Mood I'm with-in a world so
hea - ven-ly For I ne-ver dreamt that you'd be lov-ing sen - ti - men - tal me.

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A 11

T = 75

IF I GIVE MY HEART TO YOU

Words and Music by JIMMIE CRANE, AL JACOBS and JIMMY BREWSTER

Slowly
If I Give My Heart To You, will you han-dle it with care?
If I Give My Heart To You, will you give me all your love?
Think it o-ver and be sure, Please don't an-swer til you do,
Will you al-ways treat me ten - der-ly and in ev-'ry way be fair?
Will you swear that you'll be true to me
When you prom-ise all these things to me
by the light that shines a-bove? And will you sigh with me when I'm sad
Smile with me when I'm glad, And al-ways be as you are with me to- night.
Then I'll give my heart to you.

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From the American Tribal Love-Rock Musical "HAIR"

BE IN
(Hare Krishna)

Words by JAMES RADO and GEROME RAGNI
Music by GALT MacDERMOT

Moderately

Chords: Cm, F7, Bbmaj7, Eb, Am7-5, D7, Gm, Fm6, Cm7, F7, Bbmaj7, Ebmaj7, Am7-5, D7, Gm, 1. Fm6, 2. Fm6, G7, Fm, D7, Bb, Eb, Am7, D7, Gm, Fm6, Cm, F7

Lyrics:
Ha - re Krish-na, Ha - re Krish - na, Krish-na, Krish-na,
Ha - re, Ha - re, Ha - re Ra - ma, Ra-ma, Ra - ma, Ra - ma,
Ra - ma, Ha-re, Ha - re, Ha-re Love, Love,
Love, Love, Love, Love, Love, Love,
Free-dom, Hap-p'ness, Beads, Flow-ers, Free-dom, Hap-p'ness,
Drop-out, Drop-out Drop-out, Drop-out, Be In, Be In,
Beads, Flow-ers, Free-dom, Hap-p'ness, Beads, Flow-ers,
Be In, Be In. Hap-pi-ness. Ha - re Krish-na, Ha - re
Free-dom, Ending for 2nd rendition: Ma - re - wan-na, Ma - re -
Krish-na, Krish-na, Krish-na, Ha - re, Ha - re, Ha - re Ra - ma,
wan-na, Ma - re - wan - na, Ma - re - wan - na, Ma - re - wan - na.

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I'M WALKIN'

Words and Music by ANTOINE DOMINO and DAVE BARTHOLOMEW

Moderately

Chords: Bb7, F, Bb7, F, C7+, Gm7, 1. F, C7, Bb7, 2. F, F7, 3. F, Fine, Bb7, F7, Bb7, F, Bb7, F, G7, C7, Bb7

Lyrics:
I'm Walk-in', yes in-deed, and I'm talk-in' 'bout
(I'm) lone-ly as I can be, I'm wait-in' for your
(I'm) Walk-in', yes in-deed, I'm talk-in' 'bout
you and me, I'm hop-in' that you'll come back to me. (Yes) I'm
com-pa-ny, me. What ya gon-na do when the
you and me, well runs dry? You're gon-na run a-way and hide. I'm gon-na run right
by your side, for you, pret-ty ba-by, I'll e-ven die. I'm

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I LOVE MY LOVE IN THE MORNING

TRADITIONAL

I love my love in the morn - ing, For she, like morn, is
 fair; Her blush - ing cheek, its crim - son streak, Its clouds, her gold - en
 hair; Her glance, its beam, so soft and kind, Her tears, its dew - y
 show'rs; And her voice, the ten - der whis - p'ring wind That stirs the ear - ly bow'rs.

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IT'S A GREAT DAY FOR THE IRISH

From the Metro-Goldwyn-Mayer Motion Picture "LITTLE NELLIE KELLY"

Words and Music by ROGER EDENS

It's A Great Day For The I - rish, It's a
 great day for fair! The side-walks of New
 York are thick with Blar - ney, For shure you'd think New
 York was Old Kil - lar - ney! It's a great day
 for the Sham - rock, For the flags in
 full ar - ray We're feel - ing so in -
 -spir - ish, shure be - cause for all the I - rish, It's a great,
 great day! It's A day!

3595

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I LOVE TO TELL THE STORY

Words by KATHERINE HANKEY
Music by WILLIAM G. FISCHER

Moderately

I love to tell the sto - ry, Of un - seen things a -
bove, Of Je - sus and His glo - ry, Of Je - sus and His
love. I love to tell the sto - ry, Be - cause I know 'tis
true; It sat - is - fies my long - ings As noth - ing else can do. I
love to tell the sto - ry! 'Twill be my theme in glo - ry, To
tell the old, - old sto - ry Of Je - sus and His love.

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From the Broadway Musical Production "ALL AMERICAN"

I'VE JUST SEEN HER
(As Nobody Else Has Seen Her)

Words by LEE ADAMS
Music by CHARLES STROUSE

Moderately

I've Just Seen Her, - As no - bod - y else has seen her, - As no - bod - y else could
Now I know her, - A way that I've nev - er known her, - I sud - den - ly saw just
see her, but me! - All scrubbed and shin - y, - What a sight with - out her
make - up, - But a sight I'd like to wake up and see! - And
how it could be! - I've Just Seen Her, As no - bod - y else has
seen her, As no one will ev - er see her but me!

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I LOVE YOU TRULY

Words and Music by CARRIE JACOBS-BOND

Slowly F C7 C9 C-9 F C7

I love you tru - ly, tru - ly, dear! Life with its sor - row,

C9 C-9 F A7 Dm

life with its tear, Fades in - to dreams when I feel you are

Bdim F F6 F Gm C7 F

near. For I love you tru - ly, tru - ly, dear.

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GALWAY BAY

By DR. ARTHUR COLAHAN

F Gm7 C7

1. If you ev - er go a - cross the sea to Ire - land, then
2. (For the) breez - es blow - ing o'er the seas from Ire - land are

C7 F F/Cm6 D7

may - be at the clos - ing of your day, you will sit and watch the moon rise o - ver
per - fum'd by the heath - er as they blow, and the wom - en in the up - lands dig - gin'

G7 C7 F

Clad - dagh, and see the sun go down on Gal - way Bay. Just to
pra - ties speak a lan - guage that the stran - gers do not know. For the

F Gm7 C7 C7

hear a - gain the rip - ple of the trout stream, the wom - en in the mead - ows mak - ing
stran - gers came and tried to teach us their way. They scorn'd us just for be - ing what we

F Cm6 D7 G7 C7

hay, and to sit be - side a turf - fire in the cab - in, and watch the bare - foot gos - soons at their
are, but they might as well go chas - ing af - ter moon - beams, or light a pen - ny can - dle from a

1. F 2. F Gm7 C7

play. 2. For the star. And if there is going to be a life here - af - ter, and

C7 F Cm6 D7

some - how I am sure there's going to be, I will ask my God to let me make my

G7 C7 F Bb6 F

heav - en in that dear land a - cross the I - rish sea.

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I NEVER KNEW

(I Could Love Anybody Like I'm Loving You)

Words and Music by TOM PITTS, RAY EGAN and ROY K. MARSH

Revised by PAUL WHITEMAN

Moderately

G G+ G Dm E7 A7
I Nev - er Knew I could love an - y - bod - y, Hon - ey, like I'm

D7sus D7 G *Fine* D7 G7 C A7-5 G B7-5
lov - ing you; I could - n't re - al - ize what a pair of

E7 A7 D7 Am7 D7 G7
eyes And a ba - by smile could do; I can't sleep,

C *D.C. al Fine* A7-5
I can't eat, I Nev - er Knew a sin - gle soul could be so sweet,

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I DON'T KNOW WHY

(I Just Do)

A-82
T=110

Words by ROY TURK

Music by FRED E. AHLERT

Slowly Bb Bb6 3 Dm7 Dbdim Cm F7
I Don't Know Why I love you like I do, I Don't Know Why, I just do.

Cm7 3 F7 F7-9 Bb6
I Don't Know Why, you thrill me like I do, I Don't Why, you just do. You

Bb Bb7 G7 C9 F9 Bb C7 Cm7 F7 Cm7 F7-9
nev - er seem to want my ro - manc - ing, The on - ly time you hold me is when we're danc - ing,

Bb G7 G+7 3 G7 Cm7 F7-9 Bb
I Don't Know Why I love you like I do, I Don't Know Why, I just do.

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Words by META ORRED

Music by ANNE F. HARRISON

IN THE GLOAMING

Slowly F Bb F C7 Bb Dm Gm *To Coda* F C7
In The Gloam - ing, oh, my dar - ling, When the lights are dim and
And the qui - et shad - ows fall - ing, soft - ly
Will you think of me and love me, as you

F 2C7 F F7 Bb F7 Bb
low, come and soft - ly go, Where the winds are sob - bing faint - ly,

G F Bb F *D.C. al Coda* C7 *Coda* C7 F
With a gen - tle un - known woe, did once long a - go?

I REMEMBER YOU From The Paramount Picture "THE FLEET'S IN"

JOHNNY MERCER and VICTOR SCHERTZINGER

Ab G7 Ab Ebm7 Ab7 Db Dbm Gdim 3

I re - mem - ber you, You're the one who made my dreams come true A few kiss - es a -

Ab Bbm7 Eb7 Ab G7 Ab Ebm7 Ab7 D7

go. I re - mem - ber you, you're the one who said: "I love you too." I

Dbm Gdim 3 Ab Ebm7 Ab7 Db Gm7 C7 F Gm7 C7

do, did - n't you know? I re - mem - ber too, a dis - tant bell, And stars that

F Fm7 Bb7 3 Eb G7 Ab G7 Ab Ebm6 F7

fell like rain, out of the blue. When my life is thru And the an - gels ask me to re -

Bbm Dbm 3 Ab Bb7 Ab Bbm7 Eb7 Ab

call The thrill of them all, Then I shall tell them I re - mem - ber you.

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IT MIGHT AS WELL BE ME

By HAL DAVID and SHERMAN EDWARDS

Bb Gm Eb Cm7

1. When sweet - hearts say "Good - bye" some - one has got to cry If some - one has to cry,
2. Once you said you'd be mine un - til the end of time. Is this the end of time?

F7 Bb D7 3 Gm Bb7 Eb Cm7 F7

then it might as well be me, Who else but me? 'Cause you've got a new love just a - bout to start.
Well, at least it is for me, on - ly for me. 'Cause you've got a new life to look for - ward to.

Dm7 Gm Eb Cm7 F7 1. Bb 2. Bb

I am your old love with a bro - ken heart. If some - one has to cry then it might as well be me. — me. —
You were my whole life, now my life is through. If some - one has to cry then it might as well be

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I NEED THEE EVERY HOUR

Words by ANNIE SHERWOOD HAWKS
Music by ROBERT LOWRY

Moderately G D D7 G

I need Thee, O I need Thee, Ev - 'ry hour I need Thee; O

C G C G D7 G

bless me now, my Sav - iour, I come to Thee.

I'D LIKE TO TEACH THE WORLD TO SING

(In Perfect Harmony)

Words and Music by B. BACKER, B. DAVIS, R. COOK and R. GREENAWAY

Moderately $\frac{3}{4}$ F G7

I'd like to build the world a home and furnish it with love.
 Like To Teach The World To Sing in per - fect har - mo - ny,
 like to see the world for once all stand - ing hand in hand,

C 1Bb C7

— Grow ap - ple trees and hon - ey bees and snow - white tur - tle doves. I'd
 — I'd like to hold it in my arms and
 — and hear them ech - o thru the hills for

2 Bb F 3 Bb F Fine

keep it com - pa - ny. I'd peace through - out the land.

F G7

That's the song I hear, let the world sing to - day. A

C Bb F D.S. al Fine $\frac{3}{4}$

song of peace that ech - oes on and nev - er goes a - way. I'd

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I UNDERSTAND

Words by KIM GANNON
 Music by MABEL WAYNE

Moderately $\frac{3}{4}$ Em B7 Fdim A9 D7 Am7 D7 Gmaj7

I Un - der - stand And dar - ling, you are not to blame,
 fault be - cause your heart has changed its mind,
 find our love was real - ly meant to be,

To Coda $\frac{3}{4}$ G Gmaj7 G#dim D9 D6 F# G G#dim D7 Em B7 Fdim

If when we kiss it's not the same, I Un - der - stand. It's not your
 You did - n't mean to be un - kind, I Un - der -

2 Dm7 G9 C B7 E7-9 3 E7

stand. For - get - ting you will be far from eas - y, I've grown so used to your charms -

Am Am7 Cm D7 C F7 E7+ A9 Am7 3

I'll miss that old thrill and no one can fill The place here in my

D.S. al Coda D9 Em B7 Fdim Coda Dm6 E7 Am7 D7-9 G F F# G

arms But if you me And I'll Un - der - stand.

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IDA, SWEET AS APPLE CIDER

Moderately

Words by EDDIE LEONARD
Music by EDDIE MUNSON

C C#dim G7
 I - da, sweet as ap - ple ci - der,
 Dm7 G7 C
 Sweet - er than all I know.
 A7 D7
 Come out in the sil - v'ry moon - light, Of love we'll
 G7
 whis - per so soft and low.
 C C#dim G7
 Seems I can't live with - out you.
 Dm7 G7 C
 Lis - ten, oh hon - ey, do!
 A7 D7
 I - da, I i - do - lize you, I
 C D7 D7-5 G7 C
 love you, I - da, 'deed I do.

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Theme From "IRMA LA DOUCE" From the United Artists Motion Picture "IRMA LA DOUCE"
(Look Again)

Words by DORY LANGDON
Music by ANDRE PREVIN

Slowly C Am7 D7 G
 Look a - gain, you're get - ting cold - er, you're cold - er, you're cold - er,
 Look a - gain, you're get - ting warm - er, you're warm - er, you're warm - er,
 C Am7 D7 G F Dm7
 Look a - gain, you're getting cold - er, so try it once more;
 Look a - gain, you're getting warm - er than ev - er be - fore. Think of where you're apt to find them, to
 G7 C D9 B7-9 Em
 find them, to find them, Don't be - gin by look - ing low - er, look
 Em7 A7 Am7 D7 C Am7 D7
 high for a start; Look a - gain, you're get - ting clos - er, you're clos - er, you're
 G C Am7 D7 G
 clos - er, Here you are, you've fin - ally found them, my love and my heart.

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GOOD GROOVE

By RICHARD HOLMES

Musical score for 'GOOD GROOVE' in G minor, 3/4 time. The score consists of ten staves of music. Chord progressions are indicated above the notes: F7, Bb7, Eb, F7, Bb7, Eb, Eb7, Ab, Adim, Gm, C7, F7, Bb7, F7(-9), Bb7(+5), Eb(+9), F7, Bb7, Eb, Eb7, Ab, Adim, Gm, C7, F7, Bb7, Eb.

B-35 GERU-27

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IN THE GARDEN

By C. AUSTIN MILES

Musical score for 'IN THE GARDEN' in G major, 6/8 time, marked 'Slowly'. The score includes lyrics and chord progressions: G, C, G, D7, G, A7, D7, G, D7, G, B7, Em, G7, C, G, D7, G.

I come to the gar-den a - lone. — While the dew is still on the ros - es; And the
 voice I hear, Fall - ing on my ear; The Son of God dis - clo - ses.
 And He walks with me, and He talks with me, And He tells me I am His
 own; — And the joy we share as we tar - ry there. None oth - er has ev - er known. —

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IF I HAD YOU

Words and Music by TED SHAPIRO, JIMMY CAMPBELL and REG CONNELLY

Moderately **Bb**

I could show the world how to smile, I could be glad all of the while
 I could leave the old days be-hind, Leave all my pals, I'd never mind
 I could be a king, dear, un-crown'd, Hum-ble or poor, rich or re-nowned,

Bb **Bb dim** **F9sus** **F7+ To Coda** 1 **Bb 6** **Bb dim** **Cm** **F7**

I could change the grey skies to blue If I Had You.
 I could start my life all a-new If I Had
 There is noth-ing I could-n't do If I Had

2 **Bb** **Dm** **Em7-5** **A7-9** **Dm**

You. I could climb the snow-capp'd moun-tains, Sail the might-y o-cean

Em7 **A** **Dm** **Em7-5** **A7-9** **Dm**

wide, I could cross the burn-ing des-ert If I Had You by my

Cm7 **F7** *D.C. at Coda*

side.

Coda **Bb**

You.

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BLUE MONDAY

By DAVE BARTHOLOMEW and ANTOINE DOMINO

Slow blues

C **C7** **F7** **C6** **Cm C6**

Blue Mon-day how I hate Blue Mon-day, Have to work like a slave all day. Here comes Tues-day, oh hard

Cm C6 **G7** **Cm C6**

Tues-day, I'm so tired I've got no time to play. Here comes Wednes-day, I'm beat to my

C7 **F** **C6** **Cm** **C** **Cm** **Dm7 G7** **Dm7** **3** **G7**

socks, My gal calls, got to tell her that I'm out, 'Cause Thurs-day is a hard work-ing day, And Fri-day I get my

C **3** **F6** **3** **F#dim** **C** **3**

pay. Sat-ur-day morn-ing, oh Sat-ur-day morn-ing, all my tired-ness has gone a-

C7 **F6** **F#dim** **G7** **3**

way. Got my mon-ey, and my hon-ey And I'm out on the stem to

C6 **C7** **F7**

play. Sun-day morn-ing my head is bad, But it's worth it for the time I have

C **Cm** **C** **Cm** **Dm7 G7** **Dm7** **G7+5** **C6** **F6** **F#dim** **C6**

had, But I got to get my rest, 'Cause Mon-day is next.

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T-125

IF MY FRIENDS COULD SEE ME NOW!

From the Broadway Musical Production "SWEET CHARITY"

Words by DOROTHY FIELDS
Music by CY COLEMAN

Brightly

C

To - night at eight you should - a seen

a chauff - feur pull up in a rent - ed lim - ou - sine!

My neigh - bors burned! They like to die! When I

tell them who is get - tin' in and go in' out is I! If they could

see me now, that lit - tle gang of mine, I'm
see me now, my lit - tle dust - y group,

eat - ing fan - cy chow and drink - ing fan - cy wine, I'd like those
Traip - sin' 'round this mil - lion dol - lar chick - en coop, I'd hear those

stum - ble bums to see for a fact The kind of
thrift shop cats say: "Broth - er, get her! Draped on a

top - drawer, first - rate chums I at - tract, All I can
bed - spread made from three kinds of fur." All I can

say is, "Wow - ee! Look - a where I am, To - night I
say is, "Wow! Wait till the riff and raff See just ex -

land - ed, pow! right in a pot of jam." What a
act - ly how he signed this au - to - graph." What a

set up! Ho - ly cow! They'd nev - er be - lieve it, If My
build - up! Ho - ly cow!

Friends Could See Me Now! If they could

Friends Could See Me Now! If they could

Friends Could See Me Now! If they could

IT COULD HAPPEN TO YOU

JOHNNY BURKE and JIMMY VAN HEUSEN

Hide your heart from sight, Lock your dreams at night, It could hap - pen to
 you Don't count stars or you might stum - ble
 Some - one drops a sigh and down you tum - ble. Keep an eye on Spring,
 Run when church bells ring, It could hap - pen to you. All I
 did was won - der how your arms would be, And it hap - pened to me.

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I WANNA BE LOVED

BILLY ROSE, EDWARD HEYMAN and JOHNNY GREEN

I wan - na be loved, with in - spi - ra - tion, I wan - na be loved start - ing to -
 night. In - stead of mere - ly hold - ing con - ver - sa - tion, Hold me tight! I wan - na be
 loved I crave af - fec - tion, Those kiss - es of yours I'd glad - ly share. I
 want your eyes to shine in my di - rec - tion, Make me care. I want the
 kind of ro - mance that should be strong and e - qual - ly as ten - der. I on - ly
 ask for the chance to know the mean - ing of the word "sur - ren - der." I wan - na be
 thrilled by on - ly you dear, I wan - na be thrilled by your ca - ress. I
 wan - na find each dream of mine come true, dear, I wan - na be loved.

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(Get Some)

CASH FOR YOUR TRASH

Moderately

From the Broadway Musical Production "AIN'T MISBEHAVIN' "

Words by ED KIRKEBY
Music by THOMAS "FATS" WALLER

Cmaj7 Em7 Ebdim Dm7 G9

Saye up all your {pots and pans,— Save up ev-'ry lit-tle thing you can,—
{old news-pa-per, Save and pile it like a high sky-scrap-er,
{iron and tin,— But when you go to turn it in,—

Dm7 G9 C F9 To Coda 1 C G7 2 C Db9+5 C7

Don't give it a-way,— Get some Cash For Your Trash.— In-be-tween we'll

Db9-5 Db9+5 C7 C9 F6 Fmaj7 F6 Eb9-5 Eb9+5 D7 Eb9-5 Eb9+5 D7 D9

do some lov-in', Wide, hand-some, tur-tle dov-in', Will you lis-ten to me, hon-ey,

G7 D.C. al Coda Coda C G+ C F9

Got plen-ty of the fold-in' mon-ey. Get Some Cash For Your Trash.

C G+ C D9 G11 C

Get some cash— Get some cash— Get Some Cash For Your Trash.—

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THE GIRL I LEFT BEHIND

EDGAR LESLIE, BILLY ROSE and GEORGE W. MEYER

Dm G9 C Em

The girl I left be-hind me is con-stant-ly be-fore me, Per-
ab-sence makes the pres-ent a lit-tle bit un-pleas-ant, But

Dm7 G7 Dm7 G7 1 C C#dim Dm7 G7 2 Gm6 A7

haps she'll be be-side me some day. Her

Dm7 3 Fm C Em7 A7 (Dm 3)

love will make the fu-ture o kay.

Fm G+ C C#dim Dm7 C#dim Dm G9

So man-y mem-ries as-sure me Noth-ing will stand in the way, No-bod-y's kiss-es can

C Em Dm7 G7 Dm7 G7 C

lure me in-to a net and make me for-get The girl I left be-hind me, is

C Em Dm7 G7 Dm7 G7 C

con-stant-ly be fore me, Per-haps she'll be be-side me some day.

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I KNOW WHERE I'M GOING

Moderately

TRADITIONAL FOLK SONG

D A7 D A7

I know where I'm go-ing, And I know who's going with me, And

D Bm Em A7

I know who my love is, But the dear knows who I'll mar-ry.

I FEEL LIKE A FEATHER IN THE BREEZE

MACK GORDON and HARRY REVEL

Eb Fm7 F#dim Eb G7 Ab Adim Bb C7
 I feel like a feath-er in the breeze Rid-ing on high, high in the sky, hon-ey, and
 Fm7 Db9 Eb Fm7 Bb7 Eb Bb+7
 I'm walk-in' on air. Since the mo-ment that you told me that you care.
 Eb Fm7 F#dim Eb G7 Ab Adim Bb C7
 Feel like a feath-er in the breeze Float-ing thru space in your em-brace, Danc-ing on
 Fm7 Db9 Eb Fm7 Bb7 Eb Fm7
 clouds 'way up a-bove Since the sec-ond that you beck-oned to my love. I'm hap-py,
 Bb7 Eb Ebm Db
 so hap-py when you're near My troub-les just dis-ap-pear As soon as you're
 B7 Bb7 Bb+7 Eb Fm7 F#dim Eb G7
 by my side I'm sat-is-fied I feel like a feath-er in the breeze hav-ing my
 Ab Adim Bb C7 Fm Db9
 fun, kiss-ing the sun And it's be-cause you are the one So I'm
 Eb Fm7 Bb7 Cm Am7-5 Eb Fm7 F#dim Eb
 sing-in' like the bird-ies in the trees, And! feel-in' like a feath-er in the breeze.

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I'LL BE ON MY WAY

Words and Music by JOHN LENNON and PAUL McCARTNEY

Moderately G D G C
 The sun is fad- ing a- way, That's the end of the day.
 Just one kiss then I'll go. Don't hide the tears that don't show.
 They were right, I was wrong. True love did - n't last long.

G D7 G C 1.G D7 2.G To next strain
 As the June light turns to moon - light, I'll Be On My Way. Way. To

3.G Fine A7 A9 A7 D A7 D E7 A7 D7 % *D.S. al Fine*
 Way. where the winds don't blow And gold-en riv-ers flow, This way will I go.

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I'LL GET BY
(As Long As I Have You)

Words by ROY TURK
Music by FRED E. AHLERT

Moderately

C6 Ddim C6 G7-9 C6 Bm7 E7 E7+ Dm

I'll Get By as long as I have you.
Pov - er - ty may come to me, that's true,

Edim ¹Dm7 Am7 D9 Bm G7sus G7 Eb dim

— Tho' there be rain and dark-ness too, I'll
— But

G7 G9 G7 G7+ C Em6 C#dim Dm7 G9 ²Dm7 E7+ E7 E7-9

not com-plain, I'll see it through. what care I, say,

Am Em7 A9 A7+ Dm7 G7-9 C

I'll Get By as long as I have you.

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I FEEL A SONG COMIN' ON

Words and Music by JIMMY McHUGH, DOROTHY FIELDS and GEORGE OPPENHEIMER

Brightly

From the Walter Wanger Production "EVERY NIGHT AT EIGHT"

Eb Fm7 Bb7 Ab Bb7 Eb Bb7

I Feel A Song Com - in' On
I Feel A Song Com - in' On

Ab Bb7 Db C7 Abm6 Bb7

— And I'm warn - ing ya, It's a vic-to - ri-ous, hap-py and glo - ri-ous
— It's a mel - o - dy! Full of the laugh-ter of chil-dren out af - ter the

¹ Eb Eb7 Ab6 Abm6 Bb7 ² C Dm7 G7 C

new strain! rain! You'll hear a

Dm7 G7 Cmaj7 C6 Dm7 G7

tune - ful sto - ry Ring - in' thru ya! Love and glo - ry!

C7 F9 Bb7 Eb Fm7 Bb7 Ab Bb7

Hal - le - lu jah! And now that my trou - bles are

Eb Bb7 Ab Bb7 Eb C7

gone Let those heav - en - ly drums go on drum - min', cause

Fm7 Bb7 Fm7 Eb

I Feel A Song Com - in' On!

I'M A DING DONG DADDY FROM DUMAS

Words and Music by PHIL BAXTER

Moderately B \flat E \flat B \flat G7 C7 F7 B \flat

(I'm a) Ding Dong Dad-dy from Du-mas, You ought to see me do my stuff. I'm a
 Ding Dong Dad-dy from Du-mas, You ought to see me do my stuff. I'm a
 Ding Dong Dad-dy from Du-mas, You ought to see me do my stuff. I'm a

B \flat E \flat B \flat G7 C7 F7

clean cut fel-low from Hor-ner's Cor-ner, You ought to see me strut. I'm a
 Ping Pong Pa-pa from Pitch-Fork Prai-rie, You ought to see me strut. I'm a
 pop-corn pop-per and a big ap-ple knock-er, You ought to see me strut. I'm a

B \flat B \flat

ca - per cut - tin' cu - tie, Got a gal called Ka - tie, She's a
 Ding - Dong - Dad - dy, Got a whiz bang mam - ma, She's a
 mam - ma mak - in' man - And I just made Ma - ry, She's a

Gm G $^{\circ}$ C7 F7 B \flat E \flat

lit-tle heav-y la-den but I call her "Ba - by," I'm a Ding Dong Dad-dy from
 Bear - Creek ba-by and a wam-pus kit - ty, I'm a Ding Dong Dad-dy from
 big blonde ba - by from Pea-nut Prai-rie, I'm a Ding Dong Dad-dy from

B \flat G7 C7 F7 B \flat F7 B \flat

Du-mas, You ought to see me do my stuff. I'm a stuff.
 Du-mas, You ought to see me do my stuff. I'm a stuff.
 Du-mas, You ought to see me do my stuff. I'm a stuff.

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I AM A MAN OF CONSTANT SORROW

TRADITIONAL FOLK SONG

Moderately E A D

I am a man of con - stant sor - row

E A

I've seen trou - ble all my days

E A D

I bid fare - well to old Ken - tuck - y

E A

The place where I was born and raised.

GER U-34
T=121
A-74

I'M ALWAYS CHASING RAINBOWS

From the Broadway Musical Production "IRENE"

Words by JOSEPH McCARTHY
Music by HARRY CARROLL

Moderately

G Cm G F#dim G Cm6 G

I'm Al - ways Chas-ing Rain - bows, Watch - ing clouds drift-ing

G D7sus D7 E7 Dm6 E7 Bm7 E7 Am E7 Am A7

by, My schemes are just like all my dreams, End - ing in the

D7 Ddim D7 G7 C

sky. Some fel-lows look and find the sun- shine, I al-ways look and find the

E7 A7 A7-5

rain, Some fel -lows make a win - ing some- time, I nev - er e - ven make a -

D7 Am7 D7-9 G Cm G E7 Am

gain. Be - lieve me, I'm Al-ways Chas-ing Rain - bows, Wait-ing to find a lit-tle

Am7 D7 1 G Gdim Am7 D7 2 G Eb7 G

blue - bird in vain. vain.

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I'M THRU WITH LOVE

Words by GUS KAHN
Music by MATT MALNECK and FUD LIVINGSTON

Moderately %

F Abdim Gm C7 F F+

I'm Thru With Love, I'll nev - er fall a - gain, Said "A - dieu" to love, "Don't

locked my heart, I'll keep my feel-ings there, I have stocked my heart with

bye to spring, and all it meant to me, It can nev - er bring the

Bb Bbm F D7-9 Gm C7

ev - er call a - gain" For I must have you or no one, And so I'm Thru With

i - cy frig - id - aire, And I mean to care for no one, Be - cause I'm Thru With

thing that used to be, For I must have you or no one, And so I'm Thru With

1 Fmaj7 F6 2 (Next Strain) F 3 F Fine Am F Am6 F

Love. I've Love. Love. Why did you lead me to think you could care,

Am F D7 C C+

You did - nt need me, for you had your share, Of slaves a - round you to

Am G7 G Gm7 C7 D.S. al Fine %

hound you and swear, with deep e - mo - tion, de - vo - tion to you. Good-

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A 18
T=110

I'M IN THE MOOD FOR LOVE

Words and Music by JIMMY McHUGH and DOROTHY FIELDS

Moderately

From the Walter Wanger Musical Production "EVERY NIGHT AT EIGHT"

I'm In The Mood For Love
Heav-en is in your eyes
If there's a cloud a - bove

Sim - ply be-cause you're near me
Bright as the stars we're un - der
If it should rain we'll let it

Fun-ny, but when you're near me
Oh! Is it an - y won-der?
But for to-night, for - get it!

I'm In The Mood For Love. Love.

Why stop to think of wheth-er
This lit - tle dream might fade?

We'll put our hearts to - geth-er
Now we are one, I'm not a - fraid!

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STRANGER IN PARADISE

From the Broadway Musical Production "KISMET"

Words and Music by ROBERT WRIGHT and GEORGE FORREST

Moderately

Take my hand, I'm a strang-er in par-a-dise,
star-ry-eyed, that's a dang-er in par-a-dise
fer-vent prayer of a strang-er in par-a-dise?

All lost in a won-der-land,
For mor-tals who stand be-side
Don't send me in dark des-pair

a strang-er in par-a-dise. If I stand
an an - gel like you. I saw your face
from all that I Bbm7 Gb and I as - cend - ed out of the com - mon - place In-to the rare!

Some-where in space I hang sus - pend - ed,
Un - til I know

There's a chance that you care; Won't you ans - wer the hun-ger for,

But o - pen your an - gel's arms to the strang-er in par - a - dise And tell him that

he need be a strang - er no more.

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I'M JUST A COUNTRY BOY

Words and Music by FRED BROOKS and MARSHALL BARER

Moderately

Chords: Eb Cm Fm Fm7 Bb7 Eb Ebmaj7 Eb7
 I'M JUST A COUN - TRY BOY— Mon - ey have I
 none, But I've got sil - ver in the stars And
 gold in the morn - ing sun, And gold in the morn - ing
 sun. sun.

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I LOVE TO CRY AT WEDDINGS

From the Broadway Musical Production "SWEET CHARITY"

Words by DOROTHY FIELDS
 Music by CY COLEMAN

Brightly

Chords: Gbdim Bb7 Eb Gbdim Bb7
 I Love To Cry At Wed-dings, how I Love To Cry At Wed-dings, I walk in-to a
 chap-el and get hap - pi - ly hys - ter - i - cal, The ush - ers and at - tend - ants, the
 fam - i - ly de - pen - dents, I see them and I start to sniff, have you an ex - tra
 hand - ker - chief? And all through the serv - ice while the bride and groom look nerv - ous
 Tears of joy are stream - ing down my face. I Love To Cry At
 drink cham - pagne and sing "Sweet Ad - e - line." I Love To Cry At
 Wed-dings, an - y - bod - y's wed-ding an - y time! An - y - where, an - y
 Wed-dings, an - y - bod - y's wed-ding just as
 place. I long as it's not mine!

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I'M NOBODY'S BABY

Words and Music by BENNY DAVIS, MILTON AGER and LESTER SANTLY

Moderately

Chords: D7, Am7, Cdim, G, Gmaj7, A7, Am7, D7, D7+, G, Gmaj7, C, E7, Bdim, E7, Dm6, Am, Em7, A7, Em7, Am7, D7, G, Gmaj7, A7, Am7, D7, F#7-5, B7, Edim, B7, E, Ddim, E+, E7, Am, E7, Am, E7, Am, Ddim, Am, E7, Am, A7, D7, 1 G, Em7, Am7, D7, Am7, F#dim, 2 G

You see I'm No - bod - y's Ba - by, I won - der why, —
 — Each night and day I pray the Lord up a - bove, — Please send me down — some -
 bod - y to love; — But no - bod - y want's me, I'm blue some - how, —
 — Won't some - one hear my plea and take a chance with me, Be - cause I'm
 No - bod - y's Ba - by now. — You see I'm now. —

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I DON'T STAND A GHOST OF A CHANCE
 (With You)

Words by BING CROSBY
 and NED WASHINGTON
 Music by VICTOR YOUNG

Chords: G+, C, G+, Gm+, A7, Fm, C, Am, D7, G+7, C, Gdim, G7, C, G+, Gm+, A7, Fm6, C, Am, D7, G+7, C, G7, G+7, Eb, Am, C, Am, C, Am6, B7, E7, G7, G+, C, G+, Gm+, A7, Fm6, C, Am, D, G+7, C, F7, C

I need your love so bad - ly, I love you, oh, so mad - ly, But I Don't Stand A
 Ghost Of A Chance With You! — I thought at last I'd found you, But oth - er loves sur -
 round you, And "I Don't Stand A Ghost Of A Chance With You!" — If you'd sur - rend - er
 Just for a ten - der kiss or two, — You might dis - cov - er, that I'm the lov - er
 meant for you, And I'd be true, But what's the good of schem - ing, I know I must be
 dream - ing, For "I Don't Stand A Ghost Of A Chance With You!" —

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I'M SORRY I MADE YOU CRY

Words and Music by N.J. CLESI

Slowly B \flat G7 C7

I'm sor - ry, dear, so sor - ry, dear,

F7 B \flat

I'm Sor - ry I Made You Cry! Won't you for -

Gm D7 Gm C7

get, won't you for - give? Don't let us say good -

Cm7 F7 B \flat G7 C7

bye! One lit - tle word, one lit - tle

F7 Cm7 Cm6 D7

smile, One lit - tle kiss, won't you try?

E \flat E \flat dim D7 G7 Cm G7 Cm C7

It breaks my heart to hear you sigh, I'm Sor - ry

F7 1. B \flat F7 E \flat F7 2. B \flat

I Made You Cry! Cry!

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I BELIEVE IN LOVE

From the American Tribal Love-Rock Musical "HAIR"

Words by JAMES RADO and GEROME RAGNI

Music by GALT MacDERMOT

Brightly C F C

The morn-ing comes and in your eyes I see a lit - tle

F C F C

hurt - in' but I don't know if it's me or you or what you're ach - in'

G C F C

for. So I must go and I don't know when I'll be back but

F C G

down the track I know we'll both know a lit - tle more.

3595

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F G C

So ba - by, be - lieve — me, though once you did de - ceive me, Some day I'll be

G F C

back from where I'm bound. Oh, I Be - lieve In Love, and

G C F G C

love for the most part ain't nev - er let me down.

IT TAKES A GREAT BIG IRISH HEART TO SING AN IRISH SONG

Words by AL HERMAN
Music by JACK GLOGAU

Moderately C C7 C7-5 A+ A7

Sure, it takes a great big I - rish heart To

Dm A7 Dm A7 Lm Bb G7 F

sing an I - rish song, An I - rish tune with

G7 C G Am A7 A7-5 G Em A7 D7

all those en - dear - ing charms, And a voice that's sweet and

G Cm Gdim G7 C F

strong; Jip, Jip, my lit - tle horse, sure, that's a

C F Sung, by an I - rish - man, sure, that's worth

Am F C Am7 D7 G7

tune, sir, Sung by an I - rish - man, more pow'r to him, sir!

C G7 F C G7 C G Am F Er - in!

Ev - 'ry - bo - dy sings of Ir - e - land, But it takes a

F C Bb7-5 A7 D7 Fm G7

great big I - rish heart to sing an I - rish

1.C C#dim G7 2.C

song. Sure, it song.

B-35

GRV J-27

T-92

IN A LITTLE SPANISH TOWN

('Twas On A Night Like This)

Words by SAM M. LEWIS and JOE YOUNG
Music by MABEL WAYNE

Moderately G

In a lit - tle Span-ish Town, 'twas on a night like this, ———

Stars were peek - a - boo - ing down, 'twas on a night like this. ———

I whis-pered "Be true to me," ——— And she signed, "Si, si." ———

Man - y skies have turned to grey, be - cause we're far a - part, ———

Man - y moons have passed a - way, and still she's in my heart, ———

We made a prom - ise and sealed it with a kiss, ———

In A Lit - tle Span - ish Town, 'twas on a night like this. ———

Handwritten annotations: G, D7, G, Am7, D7, G, Am7, D7, G, Am7, D7, B7-9, F#D, Dm7, E7, E7, A9, C#dim, G, D7, G.

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I LOVE YOU

From the Broadway Musical Production "LITTLE JESSE JAMES"

Words by HARLAN THOMPSON
Music by HARRY ARCHER

Moderately Eb Eb6 Ebmaj7 Eb

I Love You, I Love You, is all that

I can say. ——— I Love You, I Love You, The

same old words I'm say-ing in the same old way. I Love You, I

Love You, Three words that are di - vine. ——— And now, my

dear, I'm wait-ing to hear ——— The words that make you mine. ———

Handwritten annotations: Eb, Eb6, Ebmaj7, Eb, Fm, (Add E), Fm, Ebmaj7, Eb, Bb9, Fm7, Bb9, Fm, Fm6, Fm7, Bb7, Eb, Eb6, Ebmaj7, Eb, Eb7, Ab6, Ab, Ab6, B7, Eb, Gm7, C9, C7, Fm, Bb7, Eb.

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GER U-33
A-82
T=115

HAVE YOU EVER BEEN LONELY?

Words by GEORGE BROWN (Billy Hill)
Music by PETER DE ROSE

Moderately

Have You Ev - er Been Lone - ly? Have you ev - er been blue? Have you ev - er loved
some - one Just as I love you? Can't you see I'm sor - ry,
— For each mis - take I've made? Can't you see I've changed, dear, Can't you see I've
paid? Be a lit - tle for - giv - ing Take me back in your heart,
— How can I go on liv - ing, Now that we're a - part. If you
knew what I've been thru, You would know why I ask you, Have You Ev - er Been
Lone - ly? Have you ev - er been blue? Have You Ev - er Been blue?

Chords: F/C C G7 C Dm7 D#dim C/E C G7/D C7/E F C G7/D C/E Eb7 G/D G#dim D7/A D7 G7 Gdim G7 N.C. F/C C G7 F7-5 E7 E7-5/Bb A7 Dm7 Dm7-5 C/G F Fm6 C N.C. 1. C Cdim G7 N.C. 2. C F Fm C

GER U-56
A-35

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IN THE SWEET BY AND BY

Words by S.F. BENNETT
Music by J.P. WEBSTER

Moderately

There's a land that is fair - er than day, And by
Fa - ther waits o - ver the way, To pre -
faith we can see it a - far, For the pare us a dwell - ing place there.
In the sweet by and by We shall meet on that beau - ti - ful
shore; In the sweet by and by We shall meet on that beau - ti - ful shore.

Chords: F Bb F C7 F Bb C7 F Bb C7 F

IN THE GOOD OLD SUMMERTIME

Words by REN SHIELDS
Music by GEORGE EVANS

Moderately Bb

In the good old sum - mer - time, In the
good old sum - mer - time,
Stroll - ing thro' the shad - y lanes
with your ba - by mine; You
hold her hand and she holds yours, And
that's a ver - y good sign That
she's your toot - sey woot - sey in the good old
sum - mer - time. In the time.

Chords: Eb, Bb, F7, D7, Gm, C7, Bb7, Eb (F bass), F7, Bb, Bb

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I GOT IT BAD AND THAT AIN'T GOOD

Words by PAUL FRANCIS WEBSTER
Music by DUKE ELLINGTON

Slowly Fdim F Bb F A7 Dm G7 Dm7 G9 Gm7

nev - er treats me sweet and gen - tle the way he should; I Got It
My poor heart is sen - ti - men - tal not made of wood, I Got It
Bad And That Ain't Good! Good! But
when the week - end's o - ver and Mon - day rolls a - roun' I end up like I
start out just cry - in' my heart out. He don't love me like I love him
no - bod - y could, I Got It Bad And That Ain't Good.

Chords: A7+5, D9, G7, C7-9, F, Dm7, Gm7, C7-5, F, Bbm6, Fdim, F7, Bb, Bbm6, F, F6, Am7, D7, F#dim, Gm, Db7+5, C7, Fdim, F, Bb, F, A7, Dm, G7, Dm7, G9, Gm7, A7+5, D9, G7, C7-9, F, Bbm, F6

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INSPECTOR CLOUSEAU THEME

From the United Artists Motion Picture "INSPECTOR CLOUSEAU"

By KEN THORNE

Moderately

Musical score for "Inspector Clouseau Theme" in 3/4 time, key of D minor. The score consists of six staves of music with various chords and articulations. Chords include Dm, Dm7#, Dm7, G7, Gm6, E7, A7-9, A7, Bb, D7, Gm, D+, Gm7, C9, C7, F, D7, Gm, D+, Gm7, C7, Cm6, Gm, A7, E7, A7, Dm, Dm7#, Dm7, G7, Gm6, Dm, E7, A7, and Dm. There are first and second endings marked with "1." and "2." and a triplet of eighth notes in the second ending.

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I'M IN LOVE AGAIN

Moderately

Words and Music by ANTOINE DOMINO and DAVE BARTHOLOMEW

Musical score for "I'm In Love Again" in 3/4 time, key of G major. The score includes vocal lines with lyrics and piano accompaniment. Chords include G, Gm, C7, C, C6, D, G, Gm, C7, C, D, G, Gm, C7, C, Gm, G, C7, C, and G. The lyrics are: "Yes it means... I'm In Love A-gain. Had no lov-in' since you know when, You know I love you, Yes I do, And I'm sav-in' all my lov-in' just for you. Need your lov-in' and I need it bad, Just like a dog when he's go-in' mad. Just think-in' of you makes me feel so glad. Hoo-ee ba-by hoo-ee, Ba-by won't you give your love to me. Ee-ny mee-ny mi-ney mo, Told me you didn't want me 'round no more. You know it's you that I love so. Hoo-ee ba-by hoo-ee, Ba-by don't you let your dog bite me. Ba-by won't you give your love to me." There are first and second endings marked with "1." and "2.".

IRELAND MUST BE HEAVEN
(For My Mother Came From There)

Words and Music by JOSEPH McCARTHY, HOWARD JOHNSON and FRED FISHER

Moderately

Ire - land must be Heav - en, for an an - gel came from there, I
nev - er knew a liv - ing soul one half as sweet — or — fair, For her
eyes are like the star - light, And the white clouds match her hair, Sure —
Ire - land must be Heav - en, for my moth - er came from there.

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IF WE CAN'T BE THE SAME OLD SWEETHEARTS
(We'll Just Be The Same Old Friends)

Words by JOSEPH McCARTHY
Music by JAMES V. MONACO

Moderately

If we can't be the same old sweet-hearts, Then we'll
known you too long to for-get you, And my
just be the same old friends, — For I want some-one like you, Just to
old dream of love nev - er ends, — Tho' I know you can't be mine, We will
tell my troub - les to, My hap - pi - ness on you it all de - pends; — For I've
meet from time to time, And we'll just be the same old friends. —

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IN MY MERRY OLDSMOBILE

Words by VINCENT BRYAN
Music by GUS EDWARDS

Moderately

Come a - way with me Lu - cile — In my mer - ry Olds - mo - bile, —
church we'll swift - ly steal, — Then our wed - din' bells will peal, —
— Down the road of life we'll fly Au - to - mo - bubb - ling you and I.
— You can go as
To the far as you like with me, In my mer - ry Olds - mo - bile. —

IRENE

From the Broadway Musical Production "IRENE"

Words by JOSEPH McCARTHY
Music by HARRY TIERNEY

Moderately C7

I - rene, a lit - tle bit of salt and sweet - ness, I - rene, a dain - ty
 slip of rare com - plete - ness, Man - ner - i - sm, mag - net - i - sm, eyes of youth in - vit - ing,
 Danc - ing by with glanc - ing eye, The flush of her ex - cit - ing. Si - ren, the sort who
 cap - tures hearts to charm them, Care - ful, be - ware!
 Now she's here, now she's there, Fol - lowed by her set, Up she goes, down she goes,
 Ev - 'ry - bod - y's pet. Near or far, there you are, Cap - tured in the net of
 Tip - pi - ty witch I - rene O' - Dare. Dare.

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I FORGOT MORE THAN YOU'LL EVER KNOW

Words and Music by CECIL A. NULL

Moderately F

You think that you know the smile on her lips, The thrill at the touch of her fin - ger -
 (You) think you will find a heav - en of bliss, In each ca - ress, each ten - der
 tips, I For - got More Than You'll Ev - er Know a - bout her. You
 kiss. I For - got More Than You'll Ev - er Know a - bout her.
 You stole her love from me one day, You did - n't care how you hurt me,
 But you can nev - er steal a - way, mem - 'ries of what used to be. You think she's
 yours to have and to hold, Some day you'll learn, when her love grows cold. I For - got
 More Than You'll Ev - er Know a - bout her.

THE GRASS KEEPS RIGHT ON GROWIN'

Words and Music by GLORIA SHAYNE

Moderately $\frac{3}{4}$ Bb Dm

1.3. The grass keeps right on grow - in', the sun goes right on
 2. grass keeps right on grow - in', the sun goes right on

Bb F Fm6

shin - in', There are ap - ples on the ap - ple tree.
 shin - in', Skies are blue the way they used to be.

G7 Cm Ebm Bb

Ain't life a fun - ny thing. Flow - ers bloom and
 Ain't life a fun - ny thing. Kids play tag and

C7 F E Eb Bb

birds still sing and ev - 'ry - thing's the same ex - cept for me.
 church bells ring and ev - 'ry - thing's the same ex - cept for me.

Dm F E Eb

Ev - 'ry - thing's the same ex - cept for
 Ev - 'ry - thing's the same ex - cept for

Bb Eb Bb F Eb F Bb Eb Bb *Fine*

me. Be - cause you're me.
 me. 'Cause you're not

Bb F

gone. I tell my - self you're real - ly gone. How can it be, but there it
 there. I look for you but you're not there. I hear your voice, it's just a

Eb F Eb F Bb

is: I'm a - lone once a - gain. And life goes on with -
 trick that my mind wants to play. How can this world keep

F D Gm

out your smile I knew so well, The se - crets that we used to tell, Yes - ter -
 turn - in' like it used to do? There's no more world, there's no more you, No more

C 1 F Tacet 2 F Tacet $\frac{3}{4}$

day way back when. 2. And the say. 3. And the
 words left to

I'LL KEEP YOU SATISFIED

By JOHN LENNON and PAUL McCARTNEY

Moderate tempo

The musical score is written in G minor (three flats) and 4/4 time. It consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "You don't need an - y - bod - y to hold you, Here I stand with my arms o - pen wide. — Give me love and re - mem - ber what I told you, — I'll Keep You — Sat - is - fied. You don't need an - y - bod - y to kiss you, Ev - 'ry day I'll be here by your side, — Don't go 'way I'm a - fraid that I might miss you, — I'll Keep You — Sat - is - fied. You can al - ways get a sim - ple thing like love an - y time; That it's dif - f'rent with a boy like me — and a love like mine. So be - lieve ev - 'ry - thing that I told you; And a - gree that with me by your side, — You don't need an - y - bod - y to hold you, I'll Keep You — Sat - is - fied. You don't fied."

IT'S A MOST UNUSUAL DAY

From the Metro-Goldwyn-Mayer Motion Picture "A DATE WITH JUDY"

Words by HAROLD ADAMSON
Music by JIMMY McHUGH

Moderately $\frac{3}{4}$ G Gdim G ^{GAC} Am7 D7 G

It's A Most Un - u - su - al Day _____ Feel like throw - ing my
 most un - u - su - al sky _____ Not a sign of a
 un - u - su - al time _____ I keep feel - ing my

Gdim G ^{GAC} Am7 D7 G C C#dim

wor - ries a - way _____ As an old na - tive born Cal - i - for - nian would
 cloud pass - ing by _____ And if I want to sing, throw my heart in the
 tem - p'ra - ture climb _____ If my heart won't be - have in the u - su - al

G D G Bm *To Coda* ^{IDE} Em7 A7 D7 ² D7 D9 G

say, It's A Most Un - u - su - al Day. _____ There's a
 ring, It's A Most Un - u - su - al Day. _____
 way, Well there's on ^{F2 Dly} Dm7 ^{G7} G7 Cmaj7 C6 ^{F#D} Dm7

There are peo - ple _____ meet - ing peo - ple _____ There is sun - shine -
^{G7} G7 Cmaj7 C6 ^{DEG} Em7 A7

ev - 'ry - where _____ ^{GAC} Am7 There are peo - ple ^{GAC} Am7 greet - ing
^{Dmaj7} Dmaj7 D6 ^{DEG} Am7 D7 ^{D.S. al Coda} D7 D.S. al Coda

peo - ple _____ And a feel - ing of spring in the air. _____ It's a
^{Coda} ^{DEG} Em7 A7 D7 G Am7 D7

one thing to say _____ It's a most un - u - su - al,
^G G Am7 D7 G Am7 D7 G

most un - u - su - al, most un - u - su - al day. _____

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IN THE SHADE OF THE OLD APPLE TREE ^{XPOSE + 5}

Words by HARRY H. WILLIAMS
Music by EGBERT VAN ALSTYNE

Brightly G Gdim G C G Gdim G

In The Shade Of The Old Ap - ple Tree, _____ Where the love in your
 hear the dull buzz of the bee, _____ In the blos - soms as

D7 G D7 Am7Ddim ¹ D7 G D7 Gdim

eyes I could see, _____ When the voice that I heard, Like the song of the
 you said to me, _____ With a heart that is

G A7 E7 A7 D G D7 ² D7

bird, Seem'd to whis - per sweet mu - sic to me; _____ I could true, I'll be

G7 C Cm G E7 A7 D7 G G7 Cm6 G

wait - ing for you, In The Shade Of The Old Ap - ple Tree. _____

I'M LOOKING OVER A FOUR LEAF CLOVER

Words by MORT DIXON
Music by HARRY WOODS

92
T=120
+P -3

Moderately

4/4 Bb 2 1 2 1 F7 Bb F7 Bb Bb/B Bbm/C7 C7

I'm Look-ing O-ver A Four Leaf Clo-ver, That I o-ver-looked be-fore;
No need ex-plain-ing the one re-main-ing is some-bod-y I a-dore.

To Coda C7 F7 Cm7 F7 F7 Bb ~~C7~~ G7+5 G7 C7

One leaf is sun-shine, the sec-ond is rain, Third is the

C F7 ~~C7~~ G#dim F7 Edim Fdim F7 D.C. al Coda Coda Eb/G Ebm/C

ros-es that grow in the lane, I'm Look-ing O-ver A

Bbmaj7/~~C7~~ G9 G7 G7 C7 F7 Bb

Four Leaf Clo-ver, That I o-ver-looked be-fore.

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MR. SMITH GOES TO TOWN

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By JIM HALL

(Bass Solo)

Dm Gm Dm A7b9

mf Dm E7 E7-5 A7 Dm

Gm Dm Gm A7 Dm

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IT HAPPENED IN MONTEREY

Words by BILLY ROSE
Music by MABEL WAYNE

Slowly 3/4 F7 Gm Bb F9 To Coda F7

It Hap-pened In Mon-te-rey, A long time a-go, I
Hap-pened In Mon-te-rey, With-out think-ing

F9 F7 Gm Bb Bb+ Bb

met her in Mon-te-rey, In old Mex-i-co

F7 Cdim F7

Stars and steel gui-tars, And lus-cious lips, as red as wine,

Bb F9 D.S. al Coda F7

Broke some-bo-dys heart, And Im a fraid that it was mine. It

Coda F7 F9 F7 A7-5 D7 G7

twice, I left her and threw a-way the key to Par-a dise, My in-dis-

C7 F9 F7 Bb

creet heart, longs for the sweet-heart That I left in old Mon-te-rey.

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IT'S A-ME, O LORD
(Standin' In The Need Of Prayer)

Transcription by HUGO FREY

Moderately

It's a me — It's A Me O Lord, — stand-in' in the need of prayer. It's A
me — It's A Me O Lord, — stand-in' in the need of
prayer. — Not my broth-er, — It's A Me O Lord. — Not my sis-ter — It's A
Me O Lord, — stand-in' in the need of prayer, — stand-in' in the need of prayer.

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Words by LORENZ HART

I MARRIED AN ANGEL

From the Musical Production "I MARRIED AN ANGEL"

Music by RICHARD RODGERS

Moderately

Have you heard I Mar-ried An An-gel I'm sure that the
Have you heard An an-gel I mar-ried, To heav-en she's
Now you've heard I Mar-ried An An-gel, This beau-ti-ful
change-'ll be aw - f'ly good for me. She is sweet and gen-tle,
car - ried this fel - low with a kiss.
change-'ll be aw - f'ly good for me. me.
So it is - n't strange, When I'm sen - ti - men - tal, She loves me like an an - gel.

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I'VE GOT A FEELIN' YOU'RE FOOLIN'

From the Metro-Goldwyn-Mayer Musical Production "BROADWAY MELODY OF 1936"

Lyrics by ARTHUR FREED

Music by HERB BROWN

Moderately

I've Got A Feel-in' You're Fool - in' — I've got a feel-in' you're
I've Got A Feel-in' You're Fool - in' — I've got a no-tion it's
hav - in' fun — I'll get a go - by when you are done — fool - in' with
make be - lieve — I think you're laugh - ing right up your sleeve — Fool - in' with
me. me. — Life is worth liv - ing while you are giv - ing
mo - ments of par - a - dise — You're such a stand - out
But how you hand-out that ho - kus, po - kus from your eyes —

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I CAN'T HELP IT

(If I'm Still In Love With You)

Words and Music by
HANK WILLIAMS

With an easy flow

CHORUS

To - day I passed you on the street And my heart fell at your feet. I Can't Help It if I'm still in love with you. _____

Some - bod - y else stood by your side. And he looked so sat - is - fied I Can't Help It if I'm still in love with you. _____

{ A pic - ture to from the past came slow - ly steal - ing. _____ As I brushed your arm and the
It's hard to know an - oth - er's lips will kiss you. _____ And - hold you just the

walked so close to you. _____ Then sud - den - ly I got that old time feel - ing. _____
way I used to do. _____ Oh, heav - en on - ly knows how much I miss you. _____

I Can't Help It If I'm Still In Love With You. _____ To - day I You. _____

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HEY, GOOD LOOKIN'

Words and Music by
HANK WILLIAMS

Moderately

Hey, Hey, Good Look - in' What - cha got cook - in' How's a - bout cook - in' some - thin' up _____ with me _____
(I'm) free and read - y so we _____ can go stead - y How's a - bout sav - in' all your time for me _____

Hey, sweet ba - by, Don't _____ you think may - be We could find us a brand new rec - i - pe _____
No more look - in', I know _____ I've been took - en How's a - bout keep - in' stead - y com - pa - ny _____

I got a hot rod Ford and a two dol - lar bill and I know a spot right o - ver the hill _____ There's so - da pop and the
I'm gon - na throw my date book. o - ver the fence and find me _____ one for five or ten cents. I'll keep it 'til it's _____

danc - in's _____ free, so if you wan - na have fun come a - long with me _____ Hey, Good Look - in' What - cha got
cov - ered with age _____ 'Cause I'm writ - in' your name down on ev - 'ry page _____ Hey, Good Look - in' What - cha got

cook - in' How's a - bout cook - in' some - thin' up _____ with me. _____ I'm _____
cook - in' How's a - bout cook - in' some - thin' up _____ with _____ me. _____

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YPOSE +1

FOR ME AND MY GAL

Words by EDGAR LESLIE and E. RAY GOET
Music by GEO. W. MEYE

Moderately

The bells are ring - ing — For Me And My Gal, — The birds are sing - ing —
 — For Me And My Gal, — Ev-'ry-bod-y's been know - ing — To a wed-ding they're
 go - ing — And for weeks they've been sew - ing, — Ev-'ry Su - sie and
 Sal. — They're con - gre - gat - ing — For Me And My Gal, —
 — The Par - son's wait - ing — For Me And My Gal. — And some - time

Handwritten annotations: GAC, DEG, CDF, Tacet

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GER U-31
B-11
T-120

A HOLLY JOLLY CHRISTMAS

Words and Music by JOHNNY MARKS

Brightly

Have a hol-ly jol-ly Christ-mas, it's the best time of the 'year. —
 hol-ly jol-ly Christ-mas, and when you walk down the street —
 hol-ly jol-ly Christ-mas, and in case you did-n't hear —
 I don't know if there'll be snow but have a cup of cheer. — Have a
 Say hel-lo to friends you know and
 ev - 'ry - one you meet. Oh, ho, the mis - tle - toe hung where you can
 see. Some - bod - y waits for you, kiss her once for me. Have a
 Oh, by gol-ly, have a hol-ly jol-ly Christ - mas — this year. —

Handwritten annotations: G7, C, C#dim, G7 To Coda, G7, C, F, Em, F, C, Dm, Am, D7, Am7, D7, G7, D.S. al Coda, Coda, G7, C, D7, G7, C

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HEY! BABY!

By MARGARET COBB and BRUCE CHANNEL

Moderately

F D7 G7 C7 F D7 G7 C7 F D7

HEY! BA - BY! I want to know

G7 C7 F D7 G7 C7 F Bb F To next strain

if you'll be my girl. girl.

³F B⁷ F *Fine* Bb Bb9 F

girl. When I saw you walk-in' down the street. I said that's the kind of girl I

F9 Bb G7 C7

like to meet, She's so pret - ty, Lawd, she's fine, I'm gon-na' make her mine, oh mine.

F D7 G7 C7 F D7 G7 C7 F D7

HEY! BA - BY! I want to know

G7 C7 F Bb Eb INTERLUDE D7 G7

if you'll be my girl. When you turn and walk a - way That's when

C7 F D.C. al Fine

I want to say, Come on, ba - by give me a whirl, I want to know if you'll be my girl.

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I SAID NO

FRANK LOESSER and JULE STYNE

C

I said, "No" He said, "Please" I said, "No" He said, "Please" I said, "No" He said,

E7 A7 Dm

"Please pret - ty Ba - by" I said, "No" He said, "Why?" I said, "No" He said, "Why?" I said

Dm7 G7 C A#dim G7 C

"No" He said, "Try" I said, "May - be." He said, "Now" I said, "Well" He said, "Ah, This is

C7 C+7 F A7 Dm B7

swell," "And you'll nev - er know how much it will mean!" So at last I con - fess I said,

C Em7-5 A7 Dm7 G7sus 3 G7 C

"Yes, yes - yes - yes - yes." That's how I sub - scribed to Lib - er - ty Mag - a - zine.

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I WANT MY MAMA
(Mama Yo Quiero)

Words by AL STILLMAN
Original Lyrics by GEORGE NEGRETTE
Music by JARACA and VICENTE PAIVA

Brightly G7+5 C G7+5 C G7+5

I Want My Ma - ma He wants his ma - ma al -
Ma - ma I Want My Ma - ma And

C C#dim G7 C#dim G7

though he'd pass for her pa - pa. She's quite a nif - ty
he can count on his ma - ma. To lul - la - by him

C#dim G9 C#dim G7

He's o - ver fif - ty But he won't own up that he's
And pa - ci - fy him And give him kiss - es when he

¹C G7+5 | ²C G7 C

grown up so he sighs ma - ma, ma - ma. I Want My
cries ma - ma, ma - ma.

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Recorded by PEE WEE KING on RCA Records

SLOW POKE

Brightly

Words and Music by PEE WEE KING, REDD STEWART, and CHILTON PRICE

G7 2 T=108 G#dim Am7 - D7 Am7 D7

You keep me wait - in' till it's get - tin' ag - gra - vat - in', you're a slow poke;
Why should I lin - ger ev - 'ry time you snap your fin - ger, lit - tle slow poke;

D7 - Am7 D7 Am D7 G To Coda

I wait 'n' wor - ry but you nev - er seem to hur - ry, you're a slow poke.
Why can't you has - ten when you see the time's a wast - in', you're a slow poke,

G7 Dm7 G7 3 Dm7 G7 Cmaj7 C A9

Time means noth - in' to you, I wait and then, late a -

Em7 A7 D7 Am7 D7 D.C. al Coda Am7 D7 Coda

gain, Eight o' - clock, nine o' - clock, quar - ter to ten dear,

C Cm Cm7 Bm7 E9 E7

Why should I keep try - in' to change you, It's not the thing to do, I

Am 2 E7 Am D7 G

guess I'll have to learn to be a slow poke too!

I WISH I HAD A GIRL

Words by GUS KAHN
Music by GRACE LE BOY

Slowly Eb

Gm6 Fm C7 Fm

Gee, — I wish that I had a girl like the oth - er fel - lows had

F7 Bb7 Eb B7 Fm7 Bb7

Some - one — to make a fuss o - ver me, — To cheer me up — when I feel sad, — On

Eb7 G7-5 C7 Bbm C7 Fm Fm7 D7

Wednes - day night — I'm all a - lone, — When I ought to be up — at some sweet - heart's home, — And "I'm

Eb D7 Eb Bbm C7 F7 Bb7 Eb

lone - some, aw - ful lone - some, "Gee, I Wish I Had — A Girl. —

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GER U-33
T-140

JOY TO THE WORLD

Words and Music by HOYT AXTON

Brightly

N.C. C Db D N.C.

Je - re - mi - ah was a bull - frog, Was a good friend of

C Db D D7 G Bb

mine. Nev - er un - der - stood a sin - gle word he said, — But I

D Em7 (D bass) D G7 Em7 (A bass)

helped him a - drink - in' his wine. — Yes he al - ways had some might - y fine

D A D A D

wine. Sing - ing Joy To The World. All — the boys and girls — now.

D D7 G Bb D A7 D

Joy to the fish - es in the deep blue sea, — Joy to — you and me. —

From the Broadway Musical Production "ANNIE"

LITTLE GIRLS

Words by MARTIN CHARNIN
Music by CHARLES STROUSE

Brightly *Em9* *To Coda* *Em6*

Lit-tle girls, lit-tle girls, ev - ry - where I turn I can see them.
 Lit-tle girls, lit-tle girls, night and day I eat sleep and
 Lit-tle cheeks, lit-tle teeth, ev - 'ry - thing a - round me is

2 Dmaj7 *Dm7* *G#m* *G#m7* *A*
 breathe 'em. I'm an or-di - nar-y wom-an with feel-ings. I'd like a man to nib-ble on my *D.C. at Coda*
D#7 *G#m* *Em* *Bm* *Gm* *B* *C#7* *F#7* *B7*

Coda *Em6* *Am7* *Am6* *Am7* *Am6* *Bb7*
 ear, but I ad-mit no man has bit, so how come I'm the moth - er of the year?
 lit - tle, If I wring lit - tle necks Sure-ly I will get an ac-quit - tal.

B7sus *3* *B7* *E* *G#7+5* *3*
 Some wom-en are drip-ping with dia - monds, Some wom-en are drip - ping with

C#7 *F#7* *Am* *B7* *Em7* *A* *B7* *E*
 pearls Luck - y me, luck - y me, look at what I'm drip-ping with lit - tle girls.

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JENNY JENKINS

TRADITIONAL FOLK SONG

Brightly *D* *A7*

Oh will you wear blue, oh my dear, oh my dear? Oh

D *A7*
 will you wear blue, Jen - ny Jen - kins? No I

D *G* *Chorus* *D*
 won't wear blue the col - or ain't true. I'll buy me a fol - de - rol - dy

A7 *D*
 til - dy - tol - dy, Seek a dou - ble, use a cause - a, roll to

find me, Roll, Jen - ny Jen - kins roll.

Words and Music by BOB CARLETON
Revised Lyric and Arrangement by NAN WYNN and KEN LANE

JA-DA

Brightly F F7 D7 G9 C7 F Cdim C7 C7+ F F7

Ja - Da, — Ja - Da, — Ja - Da, Ja - Da, Jing, Jing, Jing, Ja - Da, —

D7 G9 G7-9 C7 Gm7 C7-9 F Fdim

Ja - Da, — Ja - Da, Ja - Da, Jing, Jing, Jing, That's a fun - ny lit - tle bit of

C7 F Fdim C7

mel - o - dy — It's so sooth - ing and ap - peal - ing to me, — It goes

F F7 D7 G9 C7 F

Ja - Da, — Ja - Da, — Ja - Da, Ja - Da, Jing, Jing, Jing.

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G612U-33
A74 T-144-A711
JUNE NIGHT
(Just Give Me A June Night, The Moonlight And You)

Words by CLIFF FRIEND
Music by ABEL BAER

Moderately F7 Bb F7+ Bb Fm G+ G7

Just give me — a June Night, — The moon - light — and

hold you, — en - fold you, — Then dreams will — come

C7 Gm7 C7 |¹ F7 Bb Gm7

you. — In my arms, — with all your charms, — 'Neath

C7 F7 |² Cm G7sus G7 Cm G7

stars a - bove, — and we'll make love, — I'll true. — So give me

Cm7 Bb Dm7 G7 Bbm6 C7 C9 F7 Bb6

— a June Night, — The moon - light — and you. —

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JEANNINE
(I Dream Of Lilac Time)

Words by L. WOLFE GILBERT
Music by NATHANIEL SHILKRET

Brightly G Bb dim D7

Jean - nine, I dream of li-lac time, — Your eyes, they beam in

nine, my queen of li-lac time, — When I re - turn, I'll

G |¹ D7 D#dim

li-lac time, — Your win - ning smile, and cheeks blush - ing like the rose, Yet

make you mine, —

Em7 A7 D7 |² G G7 C E7 Am D7

all the while, you sigh when no - bod - y knows, Jean - — For you and I, our

G Dm E7 A7 D9sus D9 D7 G

love dream can nev - er die, Jean - nine, I dream of li - lac time. —

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JEANIE WITH THE LIGHT BROWN HAIR

Words and Music by STEPHEN C. FOSTER

Moderately Bb7 Eb Ab Eb To Coda Cm Ab 6

I dream of Jean-ie with the light brown-hair, Borne like a zeph-yr
see her tripping where the bright streams-play,
dream of Jean-ie with the light brown-hair,

Eb F7 Bb7 2 F7 Bb Cm Bb F7 Bb

on the sum-mer air, I Hap-py as the dais-ies that dance on her way.

Bb7 Eb Ab Eb G

Man-y were the wild notes her mer-ry voice would pour, Man-y were the blithe birds that

Cm F7 Bb7 D.S. al Coda Cm Fm7 Eb Ab Eb Bb7 Eb

war-bled them o'er, Oh! I Float-ing like a va-por on the soft sum-mer air.

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Recorded by THE KENDALLS on OVATION Records

HEAVEN'S JUST A SIN AWAY

Moderately

Words and Music by JERRY GILLESPIE

G G7 C G

Heav-en's just a sin a-way oh wo, just a sin a-way; I can't wait an-
got me now, oh wo, gone and got me now. I can't fight him

A7 D7 G G7

oth-er day, I think I'm giv-ing in. How I'd love to hold you tight, oh
an-y-how, I think he's gon-na win. Heav-en's just a sin a-way oh,

To Coda G D7

wo, be with you to-night, But that still won't make it right, cause I be-long to him.
wo, just a sin a-way.

G C G

Oh, way down deep in-side, I know that it's all wrong, But your

C D7 G D.S. al Coda

eyes keep tempt-ing me and I nev-er was that strong. Dev-il's

Coda G D7 G

Heav-en help me when I say I think I'm giv-ing in.

From the Broadway Musical Production "ANNIE"

YOU'RE NEVER FULLY DRESSED WITHOUT A SMILE

Tempo di Ted Lewis (Slowly)

Words by MARTIN CHARNIN
Music by CHARLES STROUSE

G Gmaj7 G6 To Coda G G6 Bdim

Hey, ho - bo man, Hey Dap - per Dan, You both got your style, But broth - er, You're
Your clothes may be "Beau Brum - el - ly," They stand - out a mile, But broth - er, You're
So, Sen - a - tor, So, jan - i - tor, So long - for a -

D7/A Fm/G# D7/A D+ 1G Bdim D7/A D7 2 G7 D G7 C

nev - er ful - ly dressed with - out a smile! — smile! — Who cares what they're
nev - er ful - ly dressed with - out a smile! —

Cm6 3 B9 Em Em/C# Gm/Bb D7/A F#7 Em/B

wear - ing on Main Street or Sa - ville Row? It's what you wear from ear to ear, and

Bm7 E7 A13 D.C. at Coda Am7/DD7+5 Coda Bm7/E E7 Am7

not from head to toe that mat - ters; while, Re - mem - ber you're nev - er ful - ly —

D7 Bm7 Bm7-5 E7 Am7 Am7/D D7 G

dressed, Though you may wear the best, You're nev - er ful - ly dressed with - out a smile.

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JOHNSON RAG

Words by JACK LAWRENCE

Music by GUY HALL and HENRY KLEINKAUF

A-75 T=120 A# G Bb Eb A#

Brightly D+ G Ebm G D+ G

Hep Hep There goes the John - son Rag — Hoy Hoy there goes the
Jump don't let your left foot drag — Jeep Jeep It's like a
Zig Then add a Zig Zig Zag — Zoop Zoop Just let your

Ebm G Ddim D7 Ddim D7

lat - est shag — Ho Ho it real - ly is - n't a gag — Hep Hep There goes the
game of tag — Juke Juke It's ev - en good for a stag — Jump Jump And do the
shoul - ders wag — Zoom Zoom And now it's right in the bag — Get hep And do the

1 Eb7 D7 G A# D+ 2 Eb7 D7 (To Next Strain) 3 Eb7 D7 G Fine Dm7 G7

John - son Rag — Jump John - son Rag — John - son Rag — If you're feel - in'

Dm7 G7+ C Dm7 Cdim C Em7 A7

in the groove — It sends you out of the world — Fun - ny how it

Em7 A7 D Db C Fm D6 Bb D.S. al Fine Am D+

makes you move — I don't wan - na coax — But don't be a "Mokes" — Zig

JOSHUA FOUGHT THE BATTLE OF JERICO

SPIRITUAL

Em B7

Josh-ua fought the bat-tle of Jer - i - cho, Jer - i - cho, —

Em B7

Jer - i - cho, — Josh-ua fought the bat-tle of Jer - i - cho, — And the

B7 Em

walls came a - tum - bl - ing down, That morn - ing Josh-ua fought the bat-tle of

B7 Em

Jer - i - cho, — Jer - i - cho, — Jer - i - cho, — Josh-ua fought the bat-tle of

B7

Jer - i - cho, — And the walls came a - tum - bl - ing down, down.

To Verse Em Fine Em

Verse

Em

1. You can talk a - bout your kings of Gid - e - on, You may

B7 Em

talk a - bout your men of Saul, But there's none like good old

B7 Em

Josh - u - a, — At the bat-tle of Jer - i - cho. That morn - ing

D.C. al Fine

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JUST A CLOSER WALK WITH THEE

SPIRITUAL

Moderately G D7

Well, it's just a clos-er walk with Thee, Yes,

G

grant it — Je - sus, — if you please, — We're

G7 C7

dai - ly walk - ing close to Thee, Let it

G D7 G

be, — Dear Lord, let it be.

3595

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IT'S A MAD, MAD, MAD, MAD WORLD

Words by MACK DAVID
Music by ERNEST GOLD

Brightly Cm7 F7 Bb Cm7 F7

In France the girls wear scan - ties but on lamb chops they put
(My) dear old un - cle Her - man says that French toast should be

Dm7 G7 C9 C#dim Bb Gm7 C7 F7

pant - ies, I'm tell - ing you It's A Mad, Mad, Mad, Mad
Ger - man, That's right, you're right, It's A Mad, Mad, Mad, Mad

Bb Bdim Cm7 F7 Bb Cm7 F7

World. A Jap - an - ese named Lou - is says the Chi - nese hate chop
World. I know it may sound jerk - y but in Tur - key, who eats

Dm7 G7 C9 C#dim Bb Gm7 C7 F7

su - ey. With - out a doubt It's A Mad, Mad, Mad, Mad
tur - key? Yes, yes, con - fess, It's A Mad, Mad, Mad, Mad

Bb Gb Bb Gb

World. The on - ly thing you are sure of Is that
World. Our traf - fic is so con - gest - ed, Mass con -

Bb Dm Dm7 G7 F

noth - ing is sure. Have a ball, live it up, on - ly fools give it up, Tou -
fu - sion on wheels. But De - troit is a - droit, What they'll do in De - troit is

Gm7 C7 Cm7 F7 Bdim Cm7 F7 Bb

jours the a - mour but tou - jours. So be a hap - py gaff - er,
make big - ger au - to - mo - biles. So be a hap - py fel - low,

Cm7 F7 Dm7 G7 Eb

Be a scream - er, be a laugh - er, Have fun, be gay and say,
Be a clown, boy, Pun - chi - nel - lo, Get off the shelf and en -

C7 Bb Gm Cm7 F7 1. Bb

"What the hey!" It's A Mad, Mad, Mad, Mad World!
joy your - self, It's A Mad, Mad, Mad, Mad

Cm7 F7 2. Bb Eb9 Bb Eb9 Bb

My World!

From the Broadway Musical Production "IRENE"

THE WORLD MUST BE BIGGER THAN AN AVENUE

Words by JACK LLOYD
Music by WALLY HARPER

Brightly G D11 G D11 G D11

Oh, the world must be big - ger than an av - e - nue, Ninth
place in the land of op - por - tu - ni - ty. And it's

G G Coda E7 Am E7
Av - e - nue, I know. Sure, the life is grand with
call-in' me to

Am E7 Am A7
fam - i - ly and friends, But let's face it, girl, this is - n't where it

Am7-5 D7 D11 Coda E7+5 E7
ends. There's a go. So, no

Am E7 Am E7 Am E7 Am Cm6
mat - ter what may hap - pen I'm giv - in' it a try. I don't

G Cm6 G Cm6 G F7 E7
want to sit here nap - pin' un - til the day I die. Oh, the

Am Cm Am7-5 G F6 E7 Ema17
world must be big - ger than an av - e - nue, Ninth

Am7 D9 D7 G
Av - e - nue, good - bye.

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JUBILEE

TRADITIONAL FOLK SONG

Moderately F

It's all out on the old rail - road, It's all out on the
sea It's all out on the old rail - road As far as I can see.

Dm F Bb C7 F Dm
Swing and turn, Ju - bi - lee, Live and learn, Ju - bi - lee. Swing

F Bb C7 F
and turn, Ju - bi - lee, Live and learn, Ju - bi - lee.

JUST YOU, JUST ME

From the Metro-Goldwyn-Mayer Motion Picture "MARIANNE"

Words by RAYMOND KLAGES

Music by JESSE GREER

Moderately

Chords: C, Gm6, A7, Dm, Fm6, G7, C, Cmaj.7, C7, F, Fm6, C, G7, C, Cdim, F, Fm, Fm6, C, G#dim, Am, D9, G9, G7-9, C, Gm6, A7, Dm, Fm6

Just You, Just Me, Let's find a cozy spot, to cuddle and coo. I've missed an aw-ful lot, my trouble is you. I'll tie a lov-er's knot 'round won-der-ful you! you. Oh, Gee! What are your charms for? What are my arms for? Use your im - ag - i - na - tion! Just You, Just

1. C Fine 2. C

D.S. al Fine

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THE JAMES BOND THEME

From the United Artists Motion Picture "DR. NO"

By MONTY NORMAN

Moderately

Chords: Em, Em, Em, B7, Em, B7, Em, B7, Em, B7, Em, Em

To Coda

D.S. al Coda

Coda

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JACK OF DIAMONDS

TRADITIONAL FOLK SONG

Slowly

Chords: D, A7, D

Jack of dia - monds, Jack of dia - monds, I know you of old, You've robbed my poor pock - ets of sil - ver and gold.

KENTUCKY BOOTLEGGER

TRADITIONAL FOLK SONG

Moderately

Come all you booze buy - ers if you want to hear A -
 bout the kind_ of booze they sell a - round here Made way back in the
 swamps and hills Where there's plen - ty of moon - shine stills.

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GER U-85 B-41
 T-70 T-70

'WAY DOWN YONDER IN NEW ORLEANS

Words and Music by
 HENRY CREAMER and J. TURNER LAYTON

Moderate bounce

Way Down Yon - der In New Or - leans, — In the land_ of dream - y scenes —
 There's a gar - den of E - den, That's what I mean, —
 Cre - ole ba - bies with flash - ing eyes. — Soft - ly whis - per with ten - der sighs, —
 "Stop! Oh! won't you give your la - dy fair — a lit - tle smile.
 Stop! You bet your life you'll lin - ger there. — a lit - tle while."
 There is Heav - en right here on earth — With those beau - ti - ful queens,
 They've got an - gels right here on earth, — Wear - ing lit - tle blue jeans,
 "Way Down Yon - der In New Or - leans. leans. —"

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From the Broadway Musical Production "GOLDEN BOY"

DON'T FORGET 127th STREET

Moderately

Words by LEE ADAMS
Music by CHARLES STROUSE

Don't For-get One Hun - dred And Twen - ty Sev - enth Street!_

Don't for-get your hap - py Har - lem home!_

Don't For-get One Hun - dred And Twen - ty Sev - enth Street!_

No sir-ee, there's no slum like your own! I re-mem - ber

win - ter eve - nings at the win - dow, Watch - ing those e -

vic-tions in the snow;_ Oh! No! Joe! Don't For-get One Hun -

dred And Twen - ty - Sev - enth Street, For a hun - dred and twen - ty

sev - enth street. will nev - er for - get you!_

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A-72
T-115

xp-3

K-K-K-KATY

Words and Music by GEOFFREY O'HARA

"K - K - K - Ka - ty, beau - ti - ful Ka - ty, You're the

on - ly g - g - g - girl that I a - dore;_ When the m - m - m - moon shines, O - ver the

cow - shed, I'll be wait - ing at the k - k - k - kitch - en door!"_

3595

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A KISS TO BUILD A DREAM ON

Words and Music by BERT KALMAR, HARRY RUBY and OSCAR HAMMERSTEIN II

From the Metro-Goldwyn-Mayer Motion Picture "THE STRIP"

Slowly C Eb dim G7 C# dim

Give me A Kiss To Build A Dream On and my im-ag-i - nation will thrive up-on that
 Give me a kiss be-fore you leave me and my im-ag-i - nation will feed my hun-gry
 Give me your lips for just a mo - ment and my im-ag-i - nation will make that mo-ment

G7 C# dim G7 C# dim G7 F# C# Dm7 G7 1 C

kiss Sweet-heart I ask no more than this A Kiss To Build A Dream On.
 heart Leave me one thing be-fore we part A Kiss To Build A
 live Give me what you a - lone can give A Kiss To Build A

D7 G7 2 C7 C Ddim C6 3 C F C Fine

Dream On. When I'm a Dream On.
 lone with my fan - cies I'll be with you

F# C# E# Bb Fm7 Bb7 Eb G Bb D6 / Eb Eb6 G Bb C F# C# E# Bb Fm7 A# Bb D Eb G Bb D Eb6 Eb6

lone with my fan - cies I'll be with you

F# C# D D.C. al Fine

Weav - ing ro - manc - es mak - ing be - lieve they're true.

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KUM BA YA

TRADITIONAL

Slowly C F C F C

Kum ba ya, my Lord, Kum ba ya. Kum ba ya, my Lord, Kum ba

G C F C F C G C

ya. Kum ba ya, my Lord, Kum ba ya. Oh Lord, Kum ba ya.

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KASHMIRI SONG

(Pale Hands I Loved)

Words by LAURENCE HOPE
 Music by AMY W. FINDEN

Moderately C Cdim G Gdim G7 C

Pale hands I loved be - side the Sha - li - mar Where are you now? Who lies be -

D7 G7 C Cdim B F#7 B D7 G6

neath your spell? Whom do you lead on rap - ture's road way, far Be - fore you ag - o -

D7 C D7 G7 Dm7 G7 F G7 Dm7 G7 F6 Fm6 G7

nize them in fare-well? Be - fore you ag - o - nize them in fare-well?

C Cdim G7 Gdim Dm Fm C Fm6 G7 C

Pale hands I loved be - side the Sha - li - mar Where are you now? Where are you now?

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THE LITTLE DRUMMER BOY

T=100

Words and Music by KATHERINE DAVIS,
HENRY ONORATI and HARRY SIMEONE

Come they told me pa - rum pum pum pum, _____ A new born
 Lit - tle Ba - by pa - rum pum pum pum, _____ I am a
 (Ba - by Ge - su)

King to see, pa - rum pum pum pum, _____ Our fin - est gifts we bring pa -
 poor boy too, pa - rum pum pum pum, _____ I have no gift to bring pa -

rum pum pum pum, _____ To lay be - fore the King pa - rum pum pum pum
 rum pum pum pum, _____ That's fit to give out King pa - rum pum pum pum

rum pum pum pum rum pum pum pum, _____ So to hon - or Him pa -
 rum pum pum pum rum pum pum pum, _____ Shall I play for you? pa -

rum pum pum pum, _____ when we come. _____
 rum pum pum pum, _____ on my drum. _____

Mar - y nod - ded pa - rum pum pum pum, _____ The Ox and

Lamb kept time pa - rum pum pum pum. _____ I played my drum for Him pa -

rum pum pum pum, _____ I played my best for Him pa - rum pum pum pum

rum pum pum pum rum pum pum pum. _____ Then He smiled at me pa -

rum pum pum pum _____ me and my drum. _____

5 E A U-27
202 B-35
F 92

GIRL OF MY DREAMS

Words and Music by SUNNY CLAPP

3 C G7/D C7/E F Dm7-5 C/G G+

Girl Of My Dreams, I love you, hon - est I do, You are so
 C G+ 3 C G7/D C7/E C+ F Ab7/Gb
 sweet. If I could just hold your charms a - gain in my arms,
 C/G D7 G7 C E7 Am
 Then life would be com - plete. Since you've been gone, dear, life don't seem the
 D7 G7 Fm6/Ab G7 3 C G7/D
 same, Please come back a - gain. And af - ter all's said and
 C7/E F Ab7/Gb C/G D7 G7 C F6 Fm6 C6
 done, there's on - ly one, Girl Of My Dreams, it's you.

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KISS AN ANGEL GOOD MORNIN'

Words and Music by BEN PETERS

Moderately G G7 C

When - ev - er I chance to meet some old friends on the street,
 al - ways got a smil - in' face, an - y - time and an - y - place,
 D7 1
 They won - der how does a man get to be this way -
 And ev'ry - time they ask me why,
 G 2
 I've I just smile and say.
 (Chorus) G D7
 You've got to Kiss An An - gel Good Morn - in' and
 C G
 let her know you think a - bout her when you're gone.
 D7 C
 Kiss An An - gel Good - Morn - in' and love her like the dev - il when you
 1 2 G
 get back home. Well get back home

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LEARN TO CROON

SAM COSLOW and ARTHUR JOHNSTON

B \flat G7 Cm7 Cm7-5 B \flat Gm

Learn to croon If you want to win your heart's de - sire, Sweet mel - o - dies of love in -

C7 Cm F9 G \sharp dim F9 B \flat A7 A \flat G7

spire ro - mance. Just mur - mur Boo boo boo boo boo And when you do

Em7-5 F \sharp m C7 Cm7 F7 Am7-5 F+ B \flat G7

She'll an - swer Boo boo boo boo boo And nes - tle clos - er to you. Learn to croon, You'll e -

Cm7 Cm7-5 B \flat A Edim Cm F+7 B \flat

lim - i - nate each ri - val soon, If you're head - ing for a sun - ny hon - ey - moon Learn to croon.

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A-73
T=100

LAZY RIVER

Words and Music by HOAGY CARMICHAEL and SIDNEY ARODIN

Slowly D7

Up a La - zy Riv - er by the old mill - run, That

G7

la - zy, la - zy riv - er in the noon day sun,

C7

Lin - ger in the shade of a kind old tree: Tacet

F

Throw a - way your trou - bles, dream a dream with me.

D7

Up a La - zy Riv - er where the rob - in's song A -

G7

wakes a bright new morn - ing, we can loaf a - long. Blue skies up a - bove.

F G \sharp D \sharp E \flat D7 G9 C7 F E7 D7

ev - 'ry-one's in love, Up a La - zy Riv - er, how hap - py you can be,

G9 C7

1 F Tacet 2 F

Up a La - zy Riv - er with me. me.

3595

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LA DONNA E MOBILE

(Woman Is Fickle)

GIUSEPPE VERDI

Brightly

La don-na è mo-bi-le qual piu-ma al ven-to mu-ta d'ac-cen-to
ma-bi-le leg-gia-dro vi-so, in pian to in ri-so
e di pen-sie-ro. Sem-pre una-è men-zo-gne-ro.
La don-na è mo-bil qual-piu-ma al
ven-to, mu-ta d'ac-cen-to e di pen-sier.

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LIVE AND LET DIE

Words and Music by PAUL McCARTNEY and LINDA McCARTNEY

Slowly

When you were young and your heart was an o-pen book, You used to say live and let
live. (You know you did, you know you did, you know you did.) But if this ev-er - chang-ing
world in which we live in makes you give it a try, Say live and let die!
Live and let die, Live and let die, Live and let die.
(Instrumental)
What does it mat-ter to ya, when you got a job to do you got-ta
do it well, You got-ta give the oth-er fel-low hell!

THE LAST ROSE OF SUMMER

TRADITIONAL

Slowly

'Tis the last rose of sum - mer, Left bloom - ing a -
 love - ly com - pan - ions Are fad - ed and
 flect back her blush - es, Or give sigh for
 lone; All her gone; No flow'r of her kin - dred, No
 rose bud is nigh To re - sigh?

To Coda

D.S. al Coda

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LOVE'S OLD SWEET SONG

Words and Music by J.L. MOLLOY

Moderately

Just a song at twi-light, When the lights are low; And the flick-'ring
 Tho' the heart be wear-y, sad the day and long,
 shad - ows, Soft-ly come and go. Still to us at twi - light
 comes love's old song, Comes love's old sweet song.

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LONDON BRIDGE

TRADITIONAL

Moderately

Lon - don Bridge is fall - ing down, fall - ing down, fall - ing down,
 Lon - don Bridge is fall - ing down, My fair la - dy.

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I HEARD THE BELLS ON CHRISTMAS DAY

Words by HENRY WADSWORTH LONGFELLOW (Adapted by John Marks)
 Music by JOHN MARKS

Moderately

I heard the bells on Christ-mas Day, Their old fam - il - iar car - ols play, and
 wild and sweet the words re - peat, Of peace on earth, good will to men.

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V-51
24
T-72

A 12
T-80

LAURA

From the 20th Century-Fox Motion Picture "LAURA"

Words by JOHNNY MERCER

Music by DAVID RAKSIN

Slowly Am7 D7-9 G Gm7

Lau - ra is the face in the mist - y light, Foot - steps
 Lau - ra on the train that is pass - ing thru, Those eyes

C7-9 Fmaj7 F6 1 Fm7 3

that you hear down the hall. The laugh that floats on a
 how fa - mil - iar they seem.

Ebmaj7 Eb Am7-5 D7-9 D9-5 D7 Bm G

sum - mer night, That you can nev - er quite re - call.

E9 E7-9 2 Fm7 Fdim 3 C D7

And you see She gave your ver - y first kiss to you That was

D7-9 D7-9+5 G9 3 C6

Lau - ra but she's on - ly a dream.

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DOES ANYBODY REALLY KNOW WHAT TIME IT IS

By ROBERT LAMM

Moderately Verse

G Bbmaj7 Ebmaj7

As I was walk - ing down - the street one day, A man
 And I was walk - ing down - the street one day, A pret -
 Then I was walk - ing down - the street one day, Be -

Bbmaj7 Ebmaj7 Bbmaj7

came up to me and asked me what the time was that
 - ty La - dy looked at me and said her dia - mond watch
 - ing pushed and shoved by peo - ple try'n' to beat the clock,

Ebmaj7 D Em7 F6 Em7

was on my watch; I said,
 had stopped cold dead;
 Oh, so I don't know;

Gmaj7 Chorus: C

"Does an-y-bod-y real-ly" know what time it is; Does an-y- bod-y real-ly

C Gmaj7 C Gmaj7

care? If so, I can't im - a - gine why, We've all got time

1.C 2.C D Em7 F6 Em7 Gmaj7

e - nough to cry." e - nough to die."

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LAZY MARY, WILL YOU GET UP?

TRADITIONAL

Moderately

La - zy Ma - ry, will you get up? Will you get up? Will you get up?
 La - zy Ma - ry, will you get up? Will you get up to - day?_____

LOVE IS A MANY-SPLENORED THING

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Words by PAUL FRANCIS WEBSTER
 Music by SAMMY FAIN

Moderately

From the 20th Century-Fox Motion Picture "LOVE IS A MANY-SPLENORED THING"

Love_____ Is A Man - y Splen - dored Thing,_____ It's the A - pril rose that
 Once_____ on a high and wind - y hill,_____ In the morn - ing mist two
 on - ly grows in the ear - ly Spring;_____ Love is na - ture's way of giv - ing a
 lov - ers kissed and the
 rea - son to be liv - ing, The gold - en crown that makes a man a king._____
 world stood still,_____ Then your fin - gers touched my si - lent heart and
 taught it how to sing, Yes, true Love's_____ A Man - y Splen - dored Thing._____

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THE LARK AND THE MAGPIE

TRADITIONAL

Moderately

In a snug lit - tle field of a neigh - bor - ing park On a beau - ti - ful morn - ing in
 pert lit - tle mag - pie once asked of a lark if he tho't he could teach him to
 spring._____ A sing._____ "Oh no," said the lark with a com - i - cal look, As he
 be too much trouble and sor - row,_____ and I
 war - bled and wag - gled his tail._____ "It would
 know I most sure - ly would fail,_____ For he who won't
 birds who _____
 lis - ten,_____ the art of a teach - er de - fies. And
 chat - ter,_____ can nev - er ex - pect to be wise."

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LET THE SUNSHINE IN

From the American Tribal Love-Rock Musical "HAIR"

Words by JAMES RADO and GEROME RAGNI
Music by GALT MACDERMOT

Moderately Cm

We starve, look at one another short of breath, walking proudly in our winter coats, wearing smells from laboratories facing a dying nation of moving paper fan-tasy; listening for the new told lies with supreme visions of lonely tunes. Some-where, inside some-thing, there is a rush of great-ness. Who knows what stands in front of our lives; I fashion my future on films in space.

(Sing four times)

Let the sun-shine, Let The Sun-shine In, the sun shine in.

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A-73
T=125
LINGER AWHILE

Words by HARRY OWENS
Music by VINCENT ROSE

Moderately

The stars shine above you, Yet linger a while; They whisper "I love you," So linger a-while, And when you have gone away, Each hour will seem a day. I've some-thing to tell you, So linger a-while

1 F G7 C7 | 2 F Bb Bbm F

L'I'L LIZA JANE

TRADITIONAL FOLK SONG

Brightly
Eb Bb7 Eb Bb7

1. Ise got a gal an' you got none Li'l Liz - a Jane,
2. Come my - love and live with me Li'l Liz - a Jane,

Eb Bb7 Eb Ab6 Eb Bb+

Ise got a gal an' you got none Li'l Liz - a Jane. _____
I will - take good care of thee Li'l Liz - a Jane. _____

Eb Ab Eb Eb Bb+ Eb Ab Eb Bb7 |1 Eb |2 Eb

Ohe - Liz - a, Li'l Liz - a Jane, Ohe - Liz - a, Li'l Liz - a Jane. Jane.

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LOVE MAKES THE WORLD GO 'ROUND
(Theme From "CARNIVAL")

From the Broadway Musical Production "CARNIVAL"

Words and Music by BOB MERRILL

Moderately Eb Ab Eb

Love Makes The World Go 'Round,
High in some si - lent sky,

Ab Eb Ebmaj7 Bb7

Love Makes The World Go 'Round, _____ Some - bod - y soon -
Love sings a sil - ver song, _____ Mak - ing the earth -

Fm7 Bb7 |1 Ab Bb7 Fm7 Bb9

_____ will love you, _____ If no one loves you
_____ whirl soft - ly, _____

Eb |2 Fm7 Bb9 Bb7 Eb Ab Eb

now. _____ Love Makes The World Go 'Round. _____

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Theme From "LILIES OF THE FIELD"
Moderately

From the United Artists Motion Picture "LILIES OF THE FIELD"

By JERRY GOLDSMITH

Ab

Db Ab Bbm Ab Eb7 Ab Ab

Db Ab Bbm Ab Eb7 Ab

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LOVE WILL FIND A WAY
Moderately

Words and Music by JACKIE DE SHANNON, JIMMY HOLIDAY and RANDY MYERS

F Bb C7 F Bb C7 F

There can be a new to-mor-row, There can be a bright-er day, _____ There can be a

Bb C7 Bb 3 Bb6 (add 9) Gm7 Bb F C

new to - mor - row, Love Will Find A Way, Love Will Find A Way.

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LITTLE BOY LOST

(Pieces Of Dreams) From the United Artists Motion Picture "PIECES OF DREAMS"

Words by ALAN and MARILYN BERGMAN

Music by MICHEL LEGRAND

Moderately Eb Fm7 Eb(Gbass)Cm7 Fm7 Fm7(Ebbass)

Lit-tle Boy Lost in search of Lit-tle Boy Found,
 Lit-tle Boy False in search of Lit-tle Boy True,
 Lit-tle Boy Lost don't let your lit-tle sheep roam.

Bb7(Dbass)Bb7 Ebmaj7 Fm7 Gm7 Cm7(Gbass) Bbm7

You go a-won-der-ing, wan-der-ing, stum-bl-ing, tum-bl-ing, round!
 Will you be ev-er done trav-el-ing, al-ways un-rav-el-ing, you,
 It's time, come blow your horn, meet the morn, Look and see, can you be

To Coda Bb7 Bdim Cm Cm(Bbbass)Cm D7 Gm Gm7 Gm6

round! When will you find what's on the tip of your mind?
 you? from

Abmaj7 Ab6 Gm7 C7

Why are you blind to all you ev-er were, nev-er were,
 real-ly are, near-ly are? Run-ning a-way could lead you fur-ther a-stray

Fm7 Bb7 Cm Ab(Cbass) Abm6(Cbbass) Eb(Bbbass)

Am7-5 Eb(Bbbass) Eb+(Bb) Fm7(Bb)Bbm7 Ebmaj7(Bb) Eb7(Bb)Fm7(Bb)Fm7-5(Bb)

And as for fish-ing in streams for piec-es of dreams, Those
 piec-es will nev-er fit. What is the sense of it? home?

© Coda Eb

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THE LIBERTY SONG

TRADITIONAL

Brightly G D7 Em C G

Come join hand in hand, brave A-mer-i-cans all, And

C D7 G Em Am D G D7

rouse your bold hearts at fair Lib-er-ty's call, No tyr-an-nous acts shall sup-

G D G A7 D Bm D A7 D

press your just claim, Or stain with dis-hon-or A-mer-i-ca's name In

D B7 Em Em B7 Em

free-dom we're born and in Free-dom we'll live. Our pur-ses are read-y.

G C G D G A7 G D7 G

Stead-y, friends, steady, Not as slaves, but as Free-men our mon-ey we'll give.

LOVE IS JUST AROUND THE CORNER

LEO ROBIN and LEWIS E. GENSLER

Love is just a - round the cor - ner, An - y coz - y lit - tle cor - ner,
I'm a sen - ti - men - tal mourn - er, And I could - n't be for - lom - er,
Let's go cud - dle in a cor - ner, An - y coz - y lit - tle cor - ner,

Love is just a - round the cor - ner When I'm a - round you.
When you keep me on a cor - ner Just wait - ing for
Love is just a - round the cor - ner And I'm a - round

you. you. Ve - nus de Mi - lo was not - ed for her charms. But
strict - ly be - tween us, you're cut - er than Ve - nus and what's more you've got arms. So

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LOVE LETTERS

EDWARD HEYMAN and VICTOR YOUNG

Love let - ters straight from your heart Keep us so
near while a - part I'm not a - lone in the night

When I can have all the love you write I mem - o - rize ev - 'ry line
I kiss the name that you sign And dar - ling, then I read a
gain right from the start Love let - ters straight from your heart.

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LOCH LOMOND

TRADITIONAL

Oh! ye'll take the high road, and I'll take the low road, And
I'll be in Scot - land a - fore ye, But me and my true love, Will
nev - er meet a - gain, on the Bon - nie, Bon - nie banks of Loch Lo - mond.

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GEN U-56
A-37
7-12

LITTLE THINGS MEAN A LOT

Words and Music by EDITH LINDEMAN and CARL STUTZ

Handwritten: BbCEb, FABEb

Slowly Eb 3 Cm7 Fm7 Bb7 3 To Coda Eb Fm7 Eb

Blow me a kiss from a - cross the room, Say I look nice when I'm not;
Give me your arm as we cross the street, Call me at six on the dot; A
Send me the warmth of a se-cret smile to show me you have-n't for -

Ebmaj7 Fm7 Gm7 Cm7 Fm7 Abm6 1 F7 F9 Fm7 Bb7

Touch my hair as you pass my chair, Lit-tle Things Mean A Lot.
line a day when you're far a - way

2 F9 Fm7 Bb7 Eb Fm7 Eb Abm7 Eb7 Bbm7 3 Eb7

Lit-tle Things Mean A Lot. Don't have to buy me dia-monds and pearls,
cham-pagne, sa-bles and such, I nev-er cared much for dia-monds and pearls, But

Fm6 3 Bbdim 3 Fm C7 Fm Bb7 Eb 3 Cm Fm7

hon-est - ly, hon-ey, they just cost mon-ey. Give me your hand when I've lost the way,

Bb7 3 3 Ebdim Eb Bbm C7+ 3 Fm

Give me your shoul-der to cry on; Wheth-er the day is bright or gray

Cm7 3 F9 Fm7 Bb7 D.C. al Coda Eb9 Cm G Eb7

give me your heart to re-ly on got, For

Ab 3 Bb7 Eb 3 C7 F7 Fm7 Bb7 Eb

now and for-ev-er, that al - ways and ev-er, Lit-tle Things Mean A Lot.

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LEAD, KINDLY LIGHT

Words by JOHN HENRY NEWMAN
Music by JOHN B. DYKES

Slowly

Lead, kind-ly light a - mid the en-cir-ling gloom, - Lead Thou me
on. The night is dark and I am far from home. - Lead Thou me on. -
Keep Thou my feet. I do not ask to see.
The dis - tant scene, one step e - nough for me. -

Handwritten: N.C., A7

I CAN'T GIVE YOU ANYTHING BUT LOVE

Words by DOROTHY FIELDS
Music by JIMMY McHUGH

Musical score for "I Can't Give You Anything But Love" in G major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I can't give you an - y - thing but love, Ba - by, That's the on - ly thing I've plen - ty of, Ba - by, Dream a - while, scheme a - while, We're sure to find, — Hap - pi - ness and I guess All those things you've al - ways pined for, Gee I'd like to see you look - ing swell, Ba - by, Dia - mond brace - lets Wool - worth does - n't sell, Ba - by, Till that luck - y day, you know darned well, Ba - by, I can't give you an - y - thing but love. —"

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ALL IN LOVE IS FAIR

By STEVIE WONDER

Musical score for "All in Love is Fair" in Bb major, 4/4 time, marked "Slow Ballad". The score consists of seven staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "All is fair in love, Love's a cra - zy game. Two peo - ple vow to chance. It's eith - er good or bad. I tossed my coin to stay in love as one they say. But all is changed with time. The fu - ture none can say in love with me you'd stay. But all in war is so cold. You eith - er win or see. The road you leave be - hind, a - head lies my - ster - y. lose. When all is put a - way, the los - ing side I'll play. But all is fair in love. I had to go a - way. — A writ - er takes his But all is fair in love. I should have nev - er left your side. pen to write the words a - gain that All In Love Is Fair. All of fate's a A writ - er takes his pen to write the words a - gain that All In Love Is Fair. —"

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LOVE IS ALL WE NEED

Words and Music by BEN RALEIGH and DON WOLF

Slowly C Am Dm7 G7 C Em Dm7 G7

Love Is All We Need, so won't you take me in your arms and love me, love me!
 Love Is All We Need, so dar-ling, press me to your heart and love me, love me!

Gm7 C7 F Gm7 C7 F

Tell me we'll al-ways have each oth-er, 'Cause that's all I ev-er want to know.

Am7 D7 G Am7 D7 Dm7 G7

Tell me you'll al-ways be my lov-er, 'Cause I will al-ways want you so!

C Am Dm7 G7 C Em Dm7 G7

Love Is All We Need, so dar-ling, hold me close to you and love me, love me!
 Love Is All We Need to make our ev-ry dream come true, So love me, love me!

C Am Dm7 G7 C F C

All we ev-er, ev-er need is love!

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I WANT TO WALK YOU HOME

By ANTOINE DOMINO

Slow Rock C

I Want To Walk You Home, Please let me walk you home, I Want To
 hold your hand, Please let me hold your hand, I want to

F C G7 F

Walk You Home, Please let me walk you home. You look so good to me, Oh Ooh-Ee— I
 hold your hand, Please let me hold your hand, You look so good to me, Oh Ooh-Ee— I

wish I was the luck-y guy who could walk you right on down the aisle, I love the way you walk, I love to
 saw you walk-in' all a-lone, That's why I Want To Walk You Home, So let me walk you home, Please let me

hear you talk, I love the way you walk, I love to hear you talk. I'm not try-in' to be smart, I'm
 walk you home, I Want To Walk You Home, Please let me walk you home. You

not try-in' to break your heart, But if I ask you for a date, Will you tell me that I'm not too late? I want to

2. G7 F C Repeat and fade

look so good to me, Oh Ooh-Ee— I saw you walk-in' all a-lone. That's why I wan-na walk you home. That's

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LOVELY IS SHE From "THE AMOROUS ADVENTURES OF MOLL FLANDERS" A Paramount Production NORMAN NEWELL and JOHN ADDISON
(Moll's Theme)

When she walks, when she talks, you be - lieve you're dream - ing for
 For her sake spring will break long be - fore the sea - son. The
 no one could ev - er be love - ly as she.
 rea - son is plain to see. Love - ly is she.
 Be a lord, a beg - gar or a knave, all you long to be is be her slave. If per - chance she
 fa - vours you a glance, all the world is danc - ing. Could she be born for me,
 I will need no oth - er. No oth - er could ev - er be love - ly as she.

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B 45
 T-110

LITTLE BROWN JUG TRADITIONAL

Brightly C F G7 C
 Ha! Ha! Ha! 'tis you and me, Lit - tle Brown Jug Don't I love thee.
 C F G7 C
 Ha! Ha! Ha! 'tis you and me, Lit - tle Brown Jug, Don't I love thee.

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LISTEN TO THE MOCKINGBIRD Words and Music by ALICE HAWTHORNE

Moderately D7 G D7 G
 I'm dream - ing now of Hal - ly, sweet Hal - ly, sweet
 sleep - ing in the val - ley, the val - ley, the
 Hal - ly, I'm dream - ing now of Hal - ly, For the
 val - ley, She's sleep - ing in the val - ley, And the
 C D7 1 G 2 G
 thought of her is one that nev - er dies. She's lies. Lis - ten To The
 mock - ing bird is sing - ing where she
 D7 G 1 D7
 Mock - ing Bird, Lis - ten To The Mock - ing Bird, The mock - ing bird still sing - ing o'er her
 Mock - ing Bird, Lis - ten To The Mock - ing Bird, Still
 G 2 C D7 G
 grave: Lis - ten To The sing - ing where the weep - ing wil - lows wave.

OOH POO PAH DOO

By JESSIE HILL

Moderately

Yo _____ yo _____ yo _____ yo _____ Oh yeah —

oh yeah _____ I want tell you 'bout Ooh Poo Pah

Doo. Ba-by they call _ me the most Ooh Poo Pah

Doo. Ba-by they call _ me the most, and I

won't stop try - in' 'til I cre - ate dis - turb - ance in your mind. Oh, _ cre -

ate dis - turb - ance in your mind _ cre - ate dis - turb - ance in your mind _ cre -

ate dis - turb - ance in your mind, _ cre - ate dis - turb - ance

in your mind and I _ won't stop try - ing 'til I cre - ate dis - turb - ance in your

mind. I'm going to ring a few bells in your ear, -

ring a few bells in your ear, - ring a few bells in your ear, -

ring a few bells in your ear, - and I Won't stop try - ing 'til I cre -

ate dis - turb - ance in your mind. Oh _ cre - Oh _

Repeat and fade.

SEE THE FUNNY LITTLE CLOWN

Moderately

Words and Music by BOBBY GOLDSBORO

See The Fun - ny Lit - tle Clown, see him laugh-in' as you walk by, _____

Ev - ry - bod - y thinks he's hap - py cause you nev - er see a tear in his eye; _____ No one knows he's

cry-in', _____ No one knows he's dy - in' on the in-side _____ Cause he's laugh-in' on the

out - side, _____ no one knows, _____ no one knows. _____ See The Fun-ny Lit - tle

Clown, he's hid - in' be - hind a smile, _____ They all think he's laugh-in' but I

know he's real-ly cry-in' all the while; _____ How his heart is ach-in', _____ How his heart is

break - in' on the in - side, _____ But he keeps laugh - in' on the out - side, _____

no one knows, _____ no one knows. _____ This fun-ny lit-tle clown, you nev - er used to

see him a - round, _____ With-out his girl be - side him _____ to love and guide him _____

Un - til one day _____ his girl just walked a-way _____ And to this ver - y day

he says he nev - er loved her an - y - way _____ and no one knows _____ ex -

cept for me, _____ Be - cause you see _____ I'm that fun - ny lit - tle clown. _____

GER W-82
A42
T129

LADY OF SPAIN *Samba*

Words by ERELL REAVES
Music by TOLCHARD EVANS

Moderately

C G7 3 G+

La - dy of Spain, I a - dore_ you_ Right from the night I first
La - dy of Spain, I'm ap - peal - ing_ Why should my lips be con -

C 3 A7 Dm 3

saw_ you_ My heart has been yearn - ing for_ you_
ceal - ing_ All that my eyes are re - veal - ing_

D7 1 Fm G7 2 G7 C

What else could an - y heart do?_ Spain, I love you._
La - dy of

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Theme From the 20th Century-Fox Motion Picture "THE RAZOR'S EDGE"

MAM'SELLE

Words by MACK GORDON
Music by EDMUND GOULDING

Slowly

D7 A9 D7-9 Gmaj7 G Am7 D7-9 Gmaj7 G

A small ca - fé, Mam' - selle_ our ren - dez - vous, Mam' - selle_ The vi - o -
know too well_ Some day you'll say good - bye_ Then vi - o -

Am7 D7 *To Coda* Am7 D7 Gmaj7 G F#7 G D7 A9 D7-9

lins were warm and sweet and so were you, Mam' - selle._ And as the
lins will cry And

Gmaj7 G7 Dm7 G7+ C Cm

night danced by_ A kiss be - came a sigh_ Your love - ly

G Em Am7 Cm G Em

eyes seemed to spar - kle just like wine does No heart ev - er yearned the way that

D.S. al Coda 5/8 D7 A9 D7-9 *Coda* Am7 D9 D7-9 G

mine does for you_ And yet I so will I, Mam' - selle._

3595

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MAKE ME RAINBOWS

Words by MARILYN and ALAN BERGMAN
Music by JOHNNY WILLIAMS

Moderately

Em6 F#7+ Bm7 E7 Em6 F#7+ Bm7 3 E7 Em6 F#7+
 Make Me Rain - bows, make me spring in the snow, Make me
 sun - sets, paint our names in the sky, Let your
 Bm7 E9 Bm7 3 1. E7 E9 Bm7 C#m7
 beau - ti - ful mu - sic wher - ev - er I go. Make me un - wind, leave be -
 arms be my wings and to - geth - er we'll fly.
 Am7 D7 G#7-9 C#6 C#m7 D#m7
 hind rhyme and rea - son, Make me a room where I'll
 Bm7 E7 Em7 A7 Em6 F#7+ 2. E7 E9 Em7 F#m7
 bloom out of sea - son. Make me Don't let me fall 'til I'm
 Dm7 G7 C6 F#9 F#7 G6 F#7
 all I can be, Make me some rain - bows, star span - gled
 Dm6 E7 Am7 Am7 (D bass) G6 (G bass) G6
 rain - bows, Please make those rain - bows for me.

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From the M-G-M Musical Production "MEET ME IN ST. LOUIS"

MEET ME IN ST. LOUIS, LOUIS

Words by ANDREW B. STERLING
Additional Words by TIMOTHY GRAY
Music by KERRY MILLS

Moderately

C F
 "Meet me in St Lou - is, Lou - is, Meet me at the
 C G7 C D7
 fair, Don't tell me the lights are shin - ing a - ny
 G7 G B7-5 E7 A7
 place but there, We will dance the Hooch - ee Kooch - ee, I will
 D7 G7 C
 be your toots - ie woots - ie, Meet me in St. Lou - is,
 D7 G7 1 C 2 C
 Lou - is, Meet me at the fair." fair.

MY LOVE LOVES ME

JAY LIVINGSTON and RAY EVANS

Eb Fm7 Eb Ab Eb 3 Bb Fm7 Bb7 Adim Bb
 My love loves me, Oh, look what won - ders I see, A rain - bow
 Eb 3 Ab 3 Eb Fm9 Bb7 Eb Bb7 Eb Fm7 Eb Ab Eb 3
 smiles in my win - dow, my love loves me. Your eyes kissed mine I saw your love in their
 Bb Fm7 Bb7 Adim Bb Eb 3 Ab 3 Eb Fm9 Bb7 Eb Ab
 shine, You showed me heav - en right then when your eyes kissed mine. My
 Eb 3 Ab Eb 3 Ab Bb7 Eb Fm7 Bb9 Eb F7 Bb
 world is a - glow and you make it so with your ten - der touch. This love will
 Cm 3 Bb F7 3 Fm7 Bb7 Eb Fm7 Eb
 grow, my dar - ling, I know, for we have so much! My love loves me, How
 Ab Eb 3 Bb Fm7 Bb7 Adim Bb Eb 3 Ab 3 Eb Fm9 Bb7 Eb
 else could such beau - ty be? For day - time, night - time, for all time my love loves me.

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MASQUERADE

Words by PAUL FRANCIS WEBSTER
 Music by JOHN JACOB LOEB

Moderately G Gdim D7 C D7 G D7 C D7
 Twi - light soon will fade, I'll meet you at the Mas - quer - ade.
 Lov - er dressed in jade, Hold me tight at the Mas - quer - ade.
 Mid - night shad - ows fade, No one's left at the Mas - quer - ade.
 G Am E7 Am D7 G D7 G ^{1. 3. 7} Fine
 While our hearts are swing - ing to vi - o - lins sing - ing till dawn.
 If the mu - sic halts, dear, Then my heart will waltz, dear, right on.
 Ev - 'ry thing is through, dear, But my love for you, dear, lives on.
² G Bm F#7 Bm D+ Bm D+ Bm Gdim
 Twelve o - clock is chim - ing on the clock up a - bove;
 D Bm F#m D F#m D E9 A7 D7 D+ *D.C. al Fine*
 Now if you'll un - mask your heart I'll love you, love you.

MALA FEMMENA

Female Words by TOTO and RAY ALLEN
Words and Music by TOTO

Moderately **Bb**

Fem - me - na, tu si na ma - la fem - me - na Chist 'uo cchie'è fat-to
Fem - me - na, Si ddo - ce com - meb zuc - che - ro pe - ro' sta fac - cia

Bb6 **G7** **Cm** **F9**

chia - gne-re La - creme e'n-fa - mi tà. Fem - me - na
d'an - ge - lo

F7

Si tu peg - gioè na vi - pa - ra, m'e 'ntus-se-ca - ta l'a - ne - ma,

F+ **Bb** **Bdim** **Cm** **F7** **2** **G7**

nun poz - zo - cchiù cam - pà. te ser - ve pe 'ngan -

Cm **Ebm6** **Bb**

na. Fem - me - na, tu si a' cchiu bel - la fem - me - na,

C7 **F7** **Bb**

te vo - glio be - nee t'o dio, nun te poz - zo scur - da'.

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GER U-56
F-70

MY FAITH LOOKS UP TO THEE

Words by RAY PALMER
Music by LOWELL MASON

Moderately **C**

My faith looks up to Thee, Thou lamb of Cal - va - ry,
Sav - ior di - vine. Now hear me while I pray, Take all my
guilt a - way, O let me from this day be whol - ly Thine.

C **D7** **G** **C** **C**

E7 **F** **C** **Am** **F6** **G** **C**

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MARY HAD A LITTLE LAMB

TRADITIONAL

Brightly **F**

Ma - ry Had A Lit - tle Lamb, Lit - tle lamb, Lit - tle lamb,
Ma - ry Had A Lit - tle Lamb. Its fleece was white as snow.

C7 **F**

C7 **F**

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GERU-31
A-72
T-100

ON THE SUNNY SIDE OF THE STREET

Lyric by DOROTHY FIELDS
Music by JIMMY McHUGH

Moderately

G7 C G7 C E7 Am6 C7 E F Dm7 Dm7-5 G7

Grab your coat, and get your hat, Leave your wor - ry on the door - step,
hear a pit - ter - pat? And that hap - py tune is your step,
nev - er have a cent, I'll be rich as Rock - e - fel - ler,

Am E7 C6 Cm/Eb D7 Dm7 G7 1. C G7

Just di - rect your feet, To the sun - ny side of the street. Can't you
life can be so sweet } On The Sun - ny Side Of The
Gold dust at my feet. }

2.3. C *Fine* Fm6/C Cdim C7 Gm7 C7 Cdim/A C7/G F6 C9

Street. I used to walk in the shade, With those blues on par - ade;

F6 Gm7 G#dim F/A D7 Am7 D7 G7 C#dim G7 *D.S. al Fine*

But I'm not a - fraid, This Rov - er crossed o - ver, If I

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YOU

Words by HAROLD ADAMSON
Music by WALTER DONALDSON

Brightly

C Ebm6 Ab7 Dm7 G7 Bbdim

You _____ Gee! but you're won - der - ful You _____ love - ly
You _____ So much de - pends up - on you _____ tell me
You _____ Mus - ic and words a - bout You _____ love - ly

Dm7 G7 Dm Fm6 Cmaj7 B7+5 E9 A7+5 D7

You! _____ You com - plete - ly sat - is - fy I'm con - fess - in' that is why there's
true _____ Will it be my fate at all? Will I ev - er rate at all with
You _____ Let me think up phras - es for, let me sing out prais - es for

1. C Am7 D7 G7 2.3. C *Fine*

no - bod - y like You.
some - bod - y like You.
no - bod - y but You.

Bb7 Eb Bb7

Just to think that You love me Makes my fu -

Eb D7 Am7 D7 G

ture look strong I swear by stars a - bove me *D.C. al Fine*

Am7 D7 Dm7 G7

I'm darned if I don't feel like writ - in' a song a song a - bout

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MI CASA, SU CASA

Words and Music by AL HOFFMAN and DICK MANNING

Slowly C Cmaj7 C7 F G7

Mi Ca - sa, Su Ca - sa, My house is your house. Wel - come to my ha - ci -
 Mi Ca - sa, Su Ca - sa, My house is your house. Let's plan the fu - ture to -
 en - da. _____ Mi Ca - sa, Su Ca - sa, My home is your home,
 geth - er. _____ Tell me, oh, tell me that your heart is my heart,

G7 1. C (To next strain) C7 2. C Fine F

I'll give you love, warm and ten - der. _____ My ev - er. _____ house is noth - ing
 And I will love you for - _____

more than win - dows and a door, And a roof that will keep out the rain. _____ The
 day you say you're mine, my hum - ble house will shine, Just like a cas - tle in Spain. _____

F C D7 G7 D.C. al Fine

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Theme From "MIDNIGHT COWBOY"

From the United Artists Motion Picture "MIDNIGHT COWBOY"

By JOHN BARRY

Moderately C Bb C Bb C Bb

C Bb C Bb Ab C Bb G7 C Bb Ab Dbmaj7 G7 C Bb Ab Dbmaj7 G7 C Bb C Bb Ab Dbmaj7 G7 C Bb C Bb

To Coda

D.S. al Coda Repeat and fade

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MR. BLUE

Words and Music by DeWAYNE BLACKWELL

Moderately F Am7 Bb C7 Dm7 Am7 Bb C7

I'm Mis - ter Blue, When you say you love me, Then prove it by
 I'm Mis - ter Blue, When you say you're sor - ry, Then turn a - round,

Am7 Dm7 Gm7 3 Am7 Gm7 F (Gm7 C7)

go - in' out on the sly, Prov - in' your love is - n't true, Call me Mis - ter Blue.
 head - in' for the lights of town, Hurt - in' me thru and thru, Call me Mis - ter Blue.

35 95

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WHAT'S NEW?

Words by JOHNNY BURKE
Music by BOB HAGGART

Slowly

What's New? — How is the world treat - ing, you? —
How did that ro - mance come through? —

— You have - n't changed a bit; Love - ly as ev - er, I must ad - mit, —
— We have - n't met since then, Gee! But it's nice to see you a - gain. —

1. F6 C7+5 2. C7+5 F6 Ab9 Ab7-9 Db Dbmaj7 Db7

What's New? — What's New? — Prob - ab - ly I'm bor - ing you, —

— But see - ing you is grand, and you were sweet to of - fer your hand; — I un - der - stand, a -
dieu! Par - don my ask - ing what's new. — Of course you could - n't
know, I have - n't changed, I still love you so. —

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MARY-ANNE

TRADITIONAL

Moderately

Oh fare you well my own true — love,
Fare you well, my dear, For the ship is — wait - ing and the
wind blows — free, And I'm bound — a - gain — for the sea Mar - y -
Anne. And I'm bound — a - gain — for the sea Mar - y - Anne.

JOHNNY ANGEL

Words by LYN DUDDY
Music by LEE POCKRISS

Moderately

F Dm Gm7

John - ny An - gel — How I love him, — He's got some - thing that I can't re -
An - gel — How I want him, — How I tin - gle when he pass - es
An - gel — 'Cause I love him, — And I pray that some - day he'll love

sist. But he does - n't ev - en know that I ex - ist.
by. Ev - 'ry - time he says, "Hel - lo" my heart be - gins to
me. And to - geth - er we will see how love - ly heav'n can

C7 F F#dim

John - ny fly. I'm in be.

Cm7 F7 Cm7 F7 Bb F+ Bb

heav - en. — I get car - ried a - way. I dream of him and me And how it's gon - na be. Oth - er

Bm7 G7 Dm7 G7 C6 Bb6 Dm6 G7 C7 D.S. al Fine

fel - las — call me up for a date But I just sit and wait, I'drath - er con - cen - trate for John - ny

GER U-36
A-82

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MOONLIGHT SERENADE

T=90

Words by MITCHELL PARISH
Music by GLENN MILLER

Moderately

F6 3 Abdim 3 Gm7 3

I stand — at your gate — and the song — that I sing — is of
stars — are a - glow — and to - night — how their light sets me
don't — let me wait, — come to me — ten - der - ly — in the

Cdim C7 C7+ F 3 Fmaj7 3 F7 3

moon - light, I stand — and I wait — for the touch — of your hand — in the
dream - ing, My love, — do you know — that your eyes — are like stars brightly
June night, I stand — at your gate — and I sing — you a song — in the

D7 Gm F Edim F Gm Gdim Gm C7 C7+ 1 F C7+ 2 F Fine

June night, The ros - es are sigh - ing a Moon - light Ser - e nade. The
beam - ing? I bring you and sing you a Moon - light Ser - e nade.
moon - light, A love song, my dar - ling, a Moon - light Ser - e nade.

ABb DF Bbmaj7 Bbm6 Ab7b Eb DEG Em7 A7 3 C#b GA Cm6 D7+

Let us stray till break of day in love's val - ley of dreams, Just

Dm6 E7 DFAB Dm6 E7 Cm6 3 D7 Gm7 3 D.S. al Fine C7-9

you and I, a sum - mer sky, a heav - en - ly breeze kiss - ing the trees. So

MOCKINGBIRD

Words and Music by INEZ FOXX and CHARLIE FOXX
Additional Lyrics by JAMES TAYLOR

Moderately

Ev - er - y - bod - y have you heard? He's gon - na buy me a mock - ing - bird, -

And if that mock - ing - bird won't sing, he's gon - na buy -

me a dia - mond ring, And if that dia - mond ring won't shine, -

he's gon - na sure - ly break this heart of mine, - And that's why I keep on

tell - in' ev - 'ry - bod - y, say - in' wo, wo, wo, wo, wo. Hear me now and un - der - stand

he's gon - na find me some peace of mind. And if that peace of mind won't stay, -

I'm gon - na find my - self a bet - ter way. And if that

bet - ter way ain't so, I, I, I'll ride with the tide and go

with the flow. And that's why I keep on shout - in' in your ear say - in' wo, wo, wo, -

wo, wo. -

MOLLY MALONE
(Cockles And Mussels)

TRADITIONAL

Slowly

In Dub - lin Cit - y, where the girls they are so pret - ty, 'Twas
there I first met with sweet Mol - ly Ma - lone; She drove a wheel - bar - row thro'
streets broad and nar - row, Cry - ing "Cock - les and mus - sels, a - live, all a - live!"
(Chorus)
A - live, a - live - o! — A - live, a - live - o! — Cry - ing,
"Cock - les and mus - sels, a - live, all a - live!"

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MASSA'S IN THE COLD, COLD GROUND

Words and Music by STEPHEN C. FOSTER

Slowly

Round de mead - ows am a - ring - ing, De dark - eys' mourn - ful
Dere old Mas - sa is a - sleep - ing, a -
All de dark - eys am a - weep - ing,
song,
Sleep - ing in de cold, cold ground.
Mas - sa's in de cold, cold ground.
Down in de corn - field Hear dat mourn - ful sound:

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THE MAN ON THE FLYING TRAPEZE

Words and Music by WALTER O'KEEFE

Brightly

He flies thro' the air with the great - est of ease, The dar - ing young
man on the fly - ing tra - peze. His move - ments are grace - ful, all girls he does
please, And my love he's pur - loin - ed a - way.

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MY OLD FLAME

ARTHUR JOHNSTON and SAM COSLOW

G Bm Bm7b5 E7 Am7 A7b5 D7b5
 My old flame, I can't ev - en think of his name But it's
 G6 C7 F7 Bb Eb7 3 D7 Eb7 Am7 D7b9 D7+
 fun - ny now and then, how my thoughts go flash - ing back a - gain, To my old flame,
 G Bm Bm7b5 E7 Am7 A7b5 D7b5
 My old flame, My new lov - ers all seem so tame, For I
 G6 C7 F7 Bb Eb7 3 D7 Eb7 F7
 hav - en't met a gent so mag - i - cent or el - e - gant as my old flame.
 Bb6 Cm6 3 Ab7 3 G7 C9
 I've met so man - y who had fas - ci - na - tin' ways, A fas - ci - na - tin' gaze in their eyes;
 F9 3 D7 A7 D9 D7b9 #5
 Some who took me up to the skies. But their at - tempts at love, were on - ly im - i - ta - tions of
 G Bm Bm7b5 E7 Am7 A7b5 D7b9
 My old flame, I can't ev - en think of his name But I'll
 G6 C7 F7 Bb Eb7 3 D7sus D7b9 #5 G6
 nev - er be the same, un - til I dis - cov - er what be - came of My old flame.

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MY WILD IRISH ROSE

Words and Music by CHAUNCEY OLCOTT

Moderately

 Bb Ebm Bb Eb
 My wild I - rish Rose, The sweet - est flow'r that
 wild I - rish Rose, The dear - est flow'r that
 Bb Fdim F7 Bb Fdim F7 Bb 1 C7
 grows, You may search ev - ry - where but none can com - pare With My wild
 grows, And some day for my sake, she may let me take The
 F7 Cm7 F7 2 Eb Bb C7 F7 Bb
 I - rish Rose. My bloom from my wild I - rish Rose.

From the Broadway Musical Production "ANNIE"

MAYBE

Words by MARTIN CHARNIN
Music by CHARLES STROUSE

Slowly

B \flat Ebmaj7 Eb6 B \flat B \flat maj7 E \flat B \flat D7/A Gm7
 May-be far a - way, Or may-be real near - by, He may - be pour - ing her
 May-be in a house all hid-den by a hill, She's sit - ting play - ing pi -
 May-be now it's time, and may-be when I wake They'll be there call - ing me
 Gm7/C C7 1 Cm7 F7 B \flat F7 2 Ab To next strain Db6/9 3 Cm7 F7 B \flat Fine
 cof - fee, She may be straight-hing his tie! He's sit-ting pay-ing a bill.
 a - nah, "Ba - by," May - be.
 A Asus A E7sus E7 F#m F#sus F#m
 Bet - cha they're young - Bet - cha they're smart, - Bet they col - lect - things like
 C#7sus C#7 A C#7sus C#7
 ash - trays and art... Bet - cha they're good - why should - n't they be, -
 F#m F#m7 F7 D.C. al Fine
 Their one mis - take was giv - ing up me. — So,

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MY OLD KENTUCKY HOME

Words and Music by STEPHEN C. FOSTER

Slowly 3/8 Eb Ab Eb Bb7 To Coda
 The sun shines bright on the old Ken-tuck-y home, 'Tis
 corn - top's ripe and the mead-ow's in the bloom, While the
 sing one song for the old Ken-tuck-y home, For the
 1 Eb Bb F7 Bb7 2 Eb Bb7 Eb
 sum-mer, the dark-ies are gay; The birds make mu - sic all the day;
 Eb Ab Bb7 Eb Ab Eb D.S. al Coda 3/8
 Weep no more, my la - dy, Oh! weep no more to - day! We will
 Coda Eb Bb7 Eb
 old Ken - tuck - y home, far a - way.

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MORE THAN YOU KNOW From the Broadway Musical Production "GREAT DAY"

Words by WILLIAM ROSE and EDWARD ELISCU
Music by VINCENT YOUAMANS

A-32
J-95

Slowly G7+ C6 G7+ 3 F C G7+ 3 C9sus C9 C7 3 F A7-9 F6 Fm6 3 *To Coda*

More Than You Know, More Than You Know, Girl of my heart, I love you so. Late-ly I
right, whether you're wrong, Girl of my heart, I'll string a-long. You need me
cry, Oh, how I'd cry, If you got tired and said 'good-bye', More than I'd

C D F A

1 G7 D7 3 G9sus G7 3 C G7-5 G7 G7+ 3 2 C A7 3

find you're on my mind, More Than You Know. Wheth-er you're so More than you'll
D9 G7 C F6 C Am6 B7 Em Am Bm7

ev - er know. Lov - ing you the way that I do There's noth-ing I can do a -
Em Cm6 D7 G Em7 A7 Am7 D7

bout it, Lov - ing may be all you can give but hon - ey, I can't live with -
G7 Gdim G7 *D.S. al Coda* Coda C A7 3 D9 G9 C

out it. Oh, how I'd show More than you'd ev - er know.

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MEAN TO ME

Words and Music by ROY TURK and FRED E. AHLERT

Moderately F Dm Gm7 C9 C7 Am Dm Bb *To Coda* Bb6 Db9

You're mean to me. Why must you be mean to me. Gee, hon - ey, it
I stay home. each night when you say you'll phone. You don't and I'm
It must be great fun to be mean to me. You should-n't for
Fmaj7 Cm6 D+ D Gm7 C9 Fmaj7 F6 Dm Dm7 G7 Gm7 C7

seems to me. You love to see me cry - in' I don't know why. -
left a - lone. Sing - in' the blues and
2 Fmaj7 F6 Cm7 F7-9 Bb sus Bb F7-9 Bb

sigh - in'. You treat me cold - ly each day in the year,
Eb9 D9+ D7-9 Gm Gm6 Eb9 D9+ D9 G7 Cbass) C9+ *D.C. al Coda*

— You al - ways scold me when - ev - er some - bod - y is near, dear.

Coda Fmaj7 F Dm7 Gm7 C9 F

can't you see what you mean to me.

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MAÑANA

FRANK LOESSER and BURTON LANE

Ma - ña - na The Mex - i - can word that you say with a smile, It's
 ña - na You prom - ise me Chi - li, you prom - ise me beans, I'll
 your way of say - ing "For - get it a - while" Ma - ña - na
 get them Ma - ña - na, Ma - ña - na which means To - mor - row!
 Ma - ña - na The Mex - i - can word with the
 To - mor - row You'll play me a rum - ba, You'll
 Mex - i - can twist, I wan - na kiss now, but I'm gon - na get kissed Ma - ña - na.
 dance and you'll sing, You'll e - ven get mar - ried, or
 all day. Oh why do you al - i - bi this way? Ma -
 an - y old thing, I wan - na, Ma - ña - na! D.S. al Coda

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MIGHTY LAK' A ROSE

Words by FRANK L. STANTON
 Music by ETHELBERG NEVIN

Sweet - est lit - tle fel - low, Ev - 'ry - bod - y knows, Don't know what to call him but he's
 Look - ing at his mom - my With eyes so shin - y blue, Makes you think heavh is
 might - y lak' a rose! com - in' close to you! When he's there a - sleep - in'
 in his ti - ny place, Think I see the an - gels look - in' thro' the lace. When the dark is fall - in',
 When the shad - ows creep, Then they come on tip - toe to kiss him in his sleep.

M-O-T-H-E-R

Words by HOWARD JOHNSON
Music by THEODORE MORSE

Moderately Eb Bb7 Cdim Eb Gbdim Fm7 Bb7 Bbdim Bb7

"M" is for the mil-lion things she gave me, "O" means on - ly

Eb Eb7 Ab6 B7

that she's grow-ing old, "T" is for the tears were shed to

Eb G7-5 C7 F7 Eb Adim Bb7 Abm6

save me, "H" is for her heart of pur-est gold,

Bb7 Eb Bb7 Cdim Eb Gbdim Fm7 Bb7

"E" is for her eyes, with love-light shin - ing,

Bbdim Bb7 Gm Fm6 G7 G7-5 C7 Cdim

"R" means right, and right she'll al-ways be, Put them all to-

B7 Eb Bbm C7 Fm C7 Fm C7 Fm7 Bb7

geth-er, they spell "MOTH - ER," A word that means the world to

1. Eb Fm7 Bb7 2. Eb Ebdim Abm6 Eb

me. me. The world to me.

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LOIS ANN

By BUDDY MONTGOMERY

C Gm C7

F Fm Bb7 Eb 1 G7

2 G7 C Fine ad lib Cm F7

Eb A7-5 AbMaj7 Gm+(Eb) Fm

Eb Dm-5 CMaj7 BbMaj7 D7 G7-9 D. S. al Fine

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TALK TO THE ANIMALS

Words and Music by LESLIE BRICUSSE

Moderately

If we could Talk To The An - i - mals, just im - a - gine it,
 Talk To The An - i - mals, learn their lan - gua - ges,
 ferred with our fur - ry friends, man to an - i - mal,

Chat - ting to a chimp in chim - pan - zee, Im - a - gine
 May - be take an an - i - mal de - gree, We'd stud - y
 Think of all the things we could dis - cuss. If we could

talk - ing to a tig - er, chat - ting to a chee - tah,
 el - e - phant and ea - gle, buf - fa - lo and bea - gle,

What a neat a - chieve - ment it would be. If we could
 Al - li - ga - tor, guin - ea pig and flea.

We would con - verse in pe - lar bear and py - thon,
 And we would curse in flu - ent kan - ga - roo. If peo - ple
 asked us, "Can you speak rhi - noc - er - os?" We'd say, "Of
 cours - er - os! Can't you?" If we con -

Coda
 walk with the an - i - mals, talk with the an - i - mals, Grunt and squeak and
 squawk with the an - i - mals, And they could squeak and
 squawk and speak and talk to us.

MY BLUE HEAVEN

GER U-32 (T-60)
B-12
T=110

Words by GEORGE WHITING
Music by WALTER DONALDSON

Moderately

When Whip-poor-wills call _____ and ev-'ning is nigh _____ I hur-ry to
right _____ a lit-tle white light _____ Will lead you to
me _____ And ba-by makes three, _____ We're hap-py in

F7 F7-5 Bb7 1 Eb *Fine* 2 Eb

My Blue Heav-en. A turn to the Heav-en.

F#dim Eb Eb+ Ab C7 Fm

— You'll see a smil-ing face, a fire-place, a co-zy room,

Gbdim Bb7 Eb Edim Bb7 N.C. *D.S. al Fine*

— a lit-tle nest that's nes-tled where the ro-ses bloom, Just Mol-lie and

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MANHATTAN SERENADE

Words and Music by LOUIS ALTER

Slowly

That night in Man-hat-tan was the start of it,
Our kiss was a sky-ride to the high-est stars,

Fmaj9 F6 G7add6 G7 C9 C7-9 C7 G9 C7

We lived it and we loved ev-'ry part of it;
We made it with-out touch-ing the han-dle bars;

Fmaj9 F6 G7add6 G7 C9 C7-9 C7 G9 C7

1 F7 F9 F7-9 Bbmaj7 Bb Bbm F

The glow of moon-light in the park, The lights that spelled your name,

Dm F+ Dm7 Dm6 G7 Bb7 A C7

The au-tumn breeze that fanned the spark that set our hearts a-flame.

2 F G9 F D7 G9 C9

And I gave you my love to the mel-o-dy of The

F C+ Cm6 D7 Bbm6 Gm7 F

Mu-sic, the mad-ness that made our Man-hat-tan Ser-e-nade.

Recorded by KENNY ROGERS and DOTTIE WEST on UNITED ARTISTS Records

EVERYTINE TWO FOOLS COLLIDE

Words and Music by JEFF TWEEL and JAN DYER

Slowly

D Bm F#m G D

You want things your way and I want them mine,

A/C# Bm E7 G/A A7

and now we don't know just where to draw the line.

D D+ D6 D7 G Bm/F# Em

But how can love survive if we keep choos-ing sides? And

D G/A D Em A D D7

who picks up the piec-es ev'-ry-time two fools col-lide?

G D G A Bm Cm A/C# A

We can save our love, we still have the time.

D D+ D6 D7 G Bm/F# Em

I know there must be a way that we still have-n't tried to

D G/A D Em A Bm

keep our hearts from break-ing ev'-ry-time two fools col-lide. To

G D Em A D

keep our hearts from break-ing ev'-ry-time two fools col-lide.

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GERU-18
B-42 V-A31
100

MARINE'S HYMN

(Song Of The U.S. Marine Corps)

TRADITIONAL

Brightly

C G7 C

From the halls of Mon-te-zu-ma To the shores of
fight our coun-try's bat-tles, On the land as
proud to claim the ti-tle of U-ni-ted

G7 C 1 2 (To Next Strain) 3 Fine F

Trip-o-li; We First to fight for
on the sea rine.

C Cdim C F C D.S. al Fine 5/4

right and free-dom, And to keep our hon-or clean; We are

"MURDER," HE SAYS

FRANK LOESSER and JIMMY McHUGH

He says, "Mur - der," he says Ev - 'ry time we kiss, He says, "Mur - der," he says,
 He says, "Sol - id," he says Takes me in his arms, And says, "Sol - id," he says,
 At a time like this, He says, "Mur - der," he says Is that the lan - guage of love? He says, "Sol -
 mean - ing all my charms, He says, "Sol - id," he says
 Is that the lan - guage of love? He says, "Chick - Chick, you tor - ture me,
 Zoot! are we liv - in'?" I'm think - ing of leav - ing him flat, He says, "Dig,
 dig, the jumps the old tick - er is giv - in'," Now he can talk plain - er than that.
 He says "Mur - der," he says, Ev - 'ry time we kiss, He says, "Mur - der," he says,
 Keep it up like this, And that "Mur - der" he says, In that im - pos - si - ble tone,
 Will bring on no bod - y's mur - der but his own.

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MY BONNIE

TRADITIONAL SCOTCH SONG

My Bon - nie lies o - ver the o - cean, My Bon - nie lies o - ver the
 sea. My Bon - nie lies o - ver the o - cean, Oh bring back my
 Bon - nie to me. Bring back, bring back, Bring back my Bon - nie to
 me, to me, Bring back, bring back, Oh bring back my Bon - nie to me.

MY GAL SAL

Words and Music by PAUL DRESSER

Moderately B \flat E \flat C $^\circ$ B \flat E \flat C $^\circ$

They called her fri - vo - lous Sal, — A pe - cu - liar sort of a

B \flat D7 Gm

gal, — With a heart that was mel - low, An all 'round good fel - low, Was

C7 F7 B \flat E \flat C $^\circ$ B \flat

my old pal. — Your trou - bles, sor - rows and care, — She was

D7 Gm B \flat 7 E \flat B \flat

al - ways will - ing to share. — A wild sort of dev - il, But

G7 Cm C7 C+ F7 B \flat

dead on the lev - el, Was My Gal Sal. —

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MY LITTLE RED BOOK

From the United Artists Motion Picture "WHAT'S NEW PUSSYCAT?"

Words by HAL DAVID
Music by BURT BACHARACH

Moderately Gm7 (C bass)

I just got out my lit - tle red book the min - ute that you said good - bye. —

Abm7 Gm7 (D \flat bass)(C bass)

I thumbed right thru my lit - tle red book, I was - n't gon - na sit and cry —

Am7 Em7 Dm

— And I went from A to Z. I took out ev - 'ry pret - ty

Cm Cm7 Am7 Em7 E \flat dim Ddim

girl in town, — They danced with me. And while I held them

Cmaj9 F6 Fmaj9 F6 Cmaj9 F6

All I did was to talk a - bout you, Hear your name and I'd start — to cry.

Cmaj9 F6 Fmaj9 F6 Emaj9 Cmaj7 F11+ Cmaj7

There is just no get - ting o - ver you. —

WHEN YOU WALK IN THE ROOM

By JACKIE DE SHANNON

Moderately Bright
F

I can feel a new ex - pres-sion on my face, I can feel a glow - ing sen-
eyes for a sec-ond and pre-tend it's me you want, Mean-while I try to

sa - tion tak - ing place, I can hear the gui - tars play - in' love - ly
act so non - cha - lant, I feel a sum - mer's night with a mag - ic

tunes, Ev - 'ry time that you walk in the room, I close my
moon, Ev - 'ry time that you walk in the

room. Ba - by it's a dream come true, Stand - in' right a - long - side of you.

Wish I could show you how much I care, But I on - ly have the nerve to

stare. I can feel a some-thing pound - ing in my brain, Just

an - y time that some-one speaks your name. Trum - pets sound I hear thun - der

boom, Ev - 'ry time that you walk in the room.

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From the Broadway Musical Production "DAMES AT SEA"

BROADWAY BABY

Brightly

Words by GEORGE HAIMSOHN

Music by JIM WISE

G G+ G6 Eb9 D7 G G+ G6 E7-9

I found me a Broad-way Ba-by, She's a hit with me.
With my ne-on Broad-way beau-ty who could be a - fraid?

Am F/A Am6 Cm6/Eb D7 1 Bm7 Bbdim Am7 D7

What a smash, my Broad-way Ba-by, Stand-ing room on - ly is on the mar-quee.-
Me and my Ri-al-to cut-ie,

2 Bm7 G/B E7 Bm7 Gm6 E7 A7

We'll lead the East - er Pa - rade. To - geth - er we'll

Am7 D7 G E7-9 E7

climb that stair - way we'll soar up to the heights, with

A7 D7 F# G F# G Bm7

lunch at Sar - di's, night-long par - ties, Life's a ga - la ball,

E7 A7 D7 G

With my razz - ling, dazz-ling, Broad-way Ba - by doll.

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MY LOVE, MY LOVE

Words and Music by BOB HAYMES and NICK ACQUAVIVA

Slowly

F Gm Am Bb Am Dm7 Gm7 C7 F

Who makes the rob - in sing? My Love, My Love. Who
makes my poor heart cry? My Love, My Love. Whose
I to give My Love, My Love? As

Gm Am Bb Gm7 C7 Gm7 To Coda C7-9 1. F Gm7 C7

brings the joy to spring? Who else but you, my love. Who
eyes are stars on high? None else but yours, my
long as I shall live You'll al - ways

2. F F7 Bb Bbm6 Bb6 C7 Fmaj7 F6 Bb Am

love As sweet as morn - ing mist Are the lips that Heav - en kissed;

Dm7 Gm7 C7 Gm7 C7 Dm7 G7

As end - less as the sea Is the love that you gave to

Gm7 C7 D.S. al Coda Coda Gm7 C9 Eb9 D9 D7+ Gm7 C7-9 F6 Bb7 Db7 F

me. And be My Love; you'll al - ways be my love.

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Recorded by ROY CLARK on ABC/DOT Records

THINK SUMMER

Words and Music by PAUL EVANS and PAUL PARNES

Brightly $\frac{3}{4}$ G B7 C

You say you're feel-in' blue, don't know what to do, Life leaves you cold,
Swim-min' at the beach, nib-blin' on a peach, Big roll - er coast-ers,
think a sum-mer scene, warm and ap - ple green, Lov - ers ev-"ry-where,

A7 G A7 D7

You're bored and things just could - n't be glum - mer, Well,
and par - ades with a feath - er - capped drum - mer, It's
You're there, in love, yes you're one of their num - ber, And

G B7 C 13A7

take your-self a walk, give your-self a talk, Blues be gone! Come on now!
nice to know they saved the nick - el lem-on-ade, Have a cup! Come Uh -
that's the nit - ty grit, when you think of it, Sum - mer's love! You've got it now.

G D7 G D7 Fine 2 A7 3 G D7

huh, uh - huh, Think Sum-mer. up to it, now! Uh - huh, uh - huh, Think

G D7 G

Sum - mer. Sum-mer is a hol-i-day when life slows way down, You've

D7 G Eb7

got the time to catch you a dream, Sum-mer is a frame of mind,

Ab A7 D7 C D.S. al Fine Am7 D7

keep it a - round, You won't get old If you hold on and

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MAYBE

Words and Music by ALLAN FLYNN and FRANK MADDEN

Moderately F D7 G7 C7 Gm7 C+ F F#dim

May - be you'll think of me, When you are all a - lone,
May - be you'll sit and sigh, Wish - ing that I were near,

1 Gm7 C7-9 F Fdim Cdim C7 F#dim C9 Cdim C7 Gm7

May - be the one who is wait - ing for you will prove un - true.

C9 Gm7 C E F 2 F+ Bb D7

Then what will you do. then, May - be you'll ask me to

Gm D7 Gm G9 Db7 F Cm6 D7 G7 C9 C7-9 F Bb7 F6

come back a - gain, And May - be I'll say May - be.

MY LITTLE GRASS SHACK IN KEALAKEKUA, HAWAII Words and Music by BILL COGSWELL, TOMMY HARRISON and JOHNNY NOBLE

Moderately **F+** 3 **Bb** 3 **G7**

I want to go back to my lit-tle grass shack in Ke-a-la-ke-kua, Ha-

C7 **F7**

wai - i. I want to be with all the ka-nes and wa-

Bb **D7** **Gm** **Bb** **D7**

hi-nes that I knew long a-go. I can hear old gui-tars a-

D+ **D7** **G7** **C7**

play-ing, on the beach at Ho-o-nau-nau I can hear the Ha-wai-ians

F7 3 **F+**

say-ing, "Ko-mo-mai no ka-u-a i-ka ha-le we-la-ka-hao" It won't be

Bb **Gm** **G7** **C7**

long 'til my ship will be sail-ing back to Ko-na A

F7 **D**

grand old place that's al-ways fair to see. I'm

G7 3 **C7**

just a lit-tle Ha-wai-ian and a home-sick Is-land boy, I want to go back to my

Edim **F+** 3 **Bb** 3 **G7**

fish and poi, I want to go back to my lit-tle grass shack in Ke-a-la-ke-kua, Ha-

C **F7** **Cm7** **Dm** **Gdim** **F7** **Fdim** **F7**

wai-i. Where the Hu-mu-hu-mu, Nu-ku-nu-ku a pu-a-a goes swim-ming

Bb **F7** **Cm7** **Dm** **Gdim**

by. Where the Hu-mu-hu-mu, Nu-ku-nu-ku

F7 **Fdim** **F7** **Bb**

a pu-a-a goes swim-ming by.

MY MOTHER'S EYES

Words by WOLFE GILBERT
Music by ABEL BAER

Moderately

One bright and guid - ing light, That taught me wrong from right,
Those ba - by tales she told, That road all paved with gold,
I found in My Moth - er's Eyes.
I found in My Moth - er's Eyes. _____
Just like a wand - 'ring spar - row one lone - ly soul, I walked the
straight and nar - row to reach my goal. God's gift sent from a - bove,
A real un - self-ish love I found in My Moth - er's Eyes. _____

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MICHAEL, ROW THE BOAT ASHORE

TRADITIONAL SPIRITUAL

Slowly

Mi - chael, row the boat a - shore, Hal - le - lu - jah! Mi - chael,
row the boat a - shore, Hal - le - lu - jah!

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From the Columbia Motion Picture "FUNNY GIRL"

Words by ALBERT WILLEMETZ and JACQUES CHARLES
English Words by CHANNING POLLOCK
Music by MAURICE YVAIN

MY MAN

Moderately

Oh, my man I love him so, he'll nev - er know, All my life is just de - spair, but I don't
care, When he takes me in his arms the world is bright all right;
— What's the dif - f' - rence if I say I'll go a - way, When I know I'll come back on my knees some
day? For what - ev - er my man is I am his for - ev - er - more! _____

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Moderately From the Broadway Musical Production "ANNIE"

F F6 Fmaj7 Fadd9 F

An - nie, - An - nie, - An - nie, - Ev - ry - thing's hum - ming now.
An - nie, - An - nie, - An - nie, -

2 Bm7-5 E7 Am Am7 D9 D7-9 D+ D7 Gm

Good times are com - ing now, Since she came our way It's Christ - mas, Christ - mas

Gm7 C9 F F6

ev - ry day. We dis - miss bad times, - sad times, -

Fmaj7 G9 Db7 F Dm Gm C7 F

Now they're all yes - ter - day's news, since An - nie kicked out the blues!

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A MIGHTY FORTRESS IS OUR GOD

Words by FREDERICK H. HEDGE
Music by MARTIN LUTHER

Slowly C Em F C Em F

A Might - y Fort - ress Is Our God, A bul - wark
Our help - er he a - mid the flood of mor - tal

C Am Dm G7 C G D7 G

nev - er fail - ing; For still our an - cient foe Doth
ills pre - vail - ing: seek to work us woe; His craft and power are great, And,

G Dm E7 Am F C F

armed with cru - el hate, On earth is not his e - qual.

C F C Em F C Am Dm G7 C

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MISTER BANJO

TRADITIONAL

Brightly F C7 F7 Gm7 F C7

Is - n't that dan - dy neat, Mis - ter Ban - jo, Strut - tin' a - long the

F Fine F C7 F C7 F C7

street! Hat down on one eye, Mis - ter Ban - jo, Swing - ing his walk - ing

F C7 F C7 F C7 D.C. al Fine

stick, Mis - ter Ban - jo, Shoes that go "click - click," Mis - ter Ban - jo,

(Put Another Nickel In)
MUSIC, MUSIC, MUSIC

Words and Music by STEPHAN WEISS and BERNIE BAUM

G 4 D - 11
B - 115
T 2105

Moderately *F*

Put an - oth - er nick - el in, in the nick - el - o - de - on

All I want is hav - ing you and Mu - sic! Mu - sic! Mu - sic!

Clos - er, my dear, come clos - er The nic - est

part of an - y mel - o - dy is when you're danc - ing close to me, So,

C7+ Fine

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DOWN BY THE OLD MILL STREAM

Words by EARL SMITH
Music by TELL TAYLOR

Slowly

Down By The Old Mill Stream, where I first met

you, With your eyes of blue, dressed in ging -

ham too, It was there I knew, that you

loved me true, You were six - teen, my vil - lage queen,

by the old mill stream, Down By The stream.

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MARY'S A GRAND OLD NAME

Words and Music by GEORGE M. COHAN

Moderately

For it is Ma - ry, Ma - ry, plain as an - y name can

Ma - ry, Ma - ry, long be - fore the fash - ions

be; But with pro - pri - e - ty, so - ci - e - ty will say Ma - rie. But it was

came; And there is some - thing there that sounds so fair, it's a grand old name!

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BEER BARREL POLKA
(Roll Out The Barrel)

Words and Music by LEW BROWN, WLADMIR A. TIMM,
VASEK ZEMAN and JAROMIR VEJVODA
Based on the European success "SKODA LASKY"

Polka Tempo
CHORUS F Fdim F Bb F Fdim C7

Roll Out The Bar-rel, We'll have a bar-rel of fun, Roll
Out The Bar-rel, We've got the blues on the run. Zing!
Boom! Ta-rar-rel Ring out a song of good cheer,
Now's the time to roll the bar-rel, For the gang's all here.

Gm Gm7 E7 F Fdim F G7 C7 F Gm7 C7 F

6000-56
→ A-35

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NEARER MY GOD TO THEE

Words by SARAH F. ADAMS
Music by LOWELL MASON

Moderately

Near - er, my God, to Thee, Near - er to Thee, E'en tho' it
be a cross That rais-eth me, Still all my song shall be
Near - er, my God, to Thee, Near - er, my God, to Thee, Near - er to Thee.

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NOBODY KNOWS THE TROUBLE I'VE HAD

TRADITIONAL SPIRITUAL

Slowly

No-bod - y Knows The Trou-ble I've Had No-bod - y knows but Je - sus.
No-bod - y Knows The Trou-ble I've Had

Glo - ry Hal - le - lu - jah! Some - times I'm up, some - times I'm al - most
times I'm down, Oh, yes, Lord. Some - Oh, yes, Lord.
to the ground

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NELLY BLY

TRADITIONAL

Brightly C F C G7 C F

Heigh! Nel-ly, Ho! Nel-ly, lis-ten, lub, to me, I'll sing for you, play for you, a

G7 C F C G7

dul - cem mel - o - dy. Heigh! Nel-ly, Ho! Nel-ly, lis-ten, lub, to me, I'll

C F G7 C

sing for you, play for you, a dul - cem mel - o - dy.

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NO! NO! A THOUSAND TIMES NO!

By AL SHERMAN, AL LEWIS and ABNER SILVER

Brightly F F#dim Gm7 G7 1C7

No! No! A Thou-sand Times No! You can - not buy my ca -

F 2 C7 F

ress. I'd Rath-er die than say Yes.

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NELLIE WAS A LADY

Words and Music by STEPHEN C. FOSTER

Moderately G C G D7 G C D7

Down on the Mis-sis-sip-i float - ing, Long have I trav-el'd on my

All night the cot-ton-wood a tot - in' Sing for my true love all the

G C G G C A7 D7

way.) Nel - lie was a la - dy, Last night she died,

day.)

G Cdim G D7 G

Toll the bell for lit - tle Nell, my dear Vir - gin - ny bride.

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NOW THE DAY IS OVER

TRADITIONAL

Slowly A E7 A F#m

Now the day is o - ver, Night is draw - ing — nigh, —

Bm C#m A Bm7 E7 A

Shad - ows of the eve - ning Steal a - cross the sky.

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B-17
T=3/4

NEVER ON SUNDAY

From the United Artists Motion Picture "NEVER ON SUNDAY"

Words by BILLY TOWNE
Music by MANOS HADJIDAKIS

Moderately

Oh, you can kiss me on a Mon-day, a Mon-day, a Mon-day is ver-y, ver-y good.
cool day, a hot day, a wet day, which-ev-er one you choose.

Or you can kiss me on a Tues-day, a Tues-day, a Tues-day, in fact I wish you would.
Or try to kiss me on a gray day, a May day, a pay day, and see if I re-fuse.

Or you can kiss me on a Wednes-day, a Thurs-day, a Fri-day and Sat-ur-day is best.
And if you make it on a bleak day, a freak day, a week-day, why you can be my guest.

But nev-er, nev-er on a Sun-day, a Sun-day, a Sun-day, 'Cause that's my day of
But nev-er, nev-er on a Sun-day, a Sun-day, the one day I need a lit-tle

1 *rest.* *(To Next Strain)* *rest.* 2 *rest.* *Fine*

day and you'll be my guest, An-y day you say,

but my day of rest. Just name the day that you like the

best, On-ly stay a-way on my day of rest. Oh, you can kiss me on a

(Tacet) *D. S. al Fine*

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NORTH TO ALASKA

From the 20th Century-Fox Motion Picture "NORTH TO ALASKA"

Words and Music by
JOHNNY HORTON and TILLMAN B. FRANKS

Moderately

Where the riv-er is wind-in', big-nug gets they're

find-in', NORTH TO A-LAS-KA, Go

north, the rush is on.

1. on. 2. on.

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NOBODY DOES IT BETTER From the United Artists Motion Picture "THE SPY WHO LOVED ME"

Words by CAROLE BAYER SAGER
Music by MARVIN HAMLISCH

Slowly 3/4 C Cm G7 C Cm 3 G G7

No-bod-y does it bet-ter makes me feel sad for the rest

C Cm B7-9 +5 B7-9 Em7 Am7 Am7 (DBass) D7

No-bod-y does it half as good as you. Ba-by you're the

G Fine Cm G G7 (BBass) C Cm

best. I was - n't look - in' but some - how you found me.

G G7 (BBass) A9 Ab9 G G7 (BBass)

I tried to hide from your love light, But like heav-en a - bove me

C Cm B7 E7-9 Am7 D7 G D.S. al Fine 3/4

the spy who loved me is keep-in' all my se-crets safe to - night. And

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NOLA

By FELIX ARNDT

Brightly 2/4 D 3 5 4 3 2 1 E7 3

3 5 3 4 3 2 3 A7 3 3 3 3 3 3 3

1 2 5 D 3 4 3 2 1 3 2 3 1 2 D 3 3 2 3 1 3 1 3 2

1 A7 5 D G D7 D+ G D7 3 7 3

1 G D Ddim 3 3 A7 3 3 D7 3 3 3

2 G7 3 C 3 Cm 3 G Gdim G Gdim G D7 3 3 G

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NINE HUNDRED MILES

TRADITIONAL FOLK SONG

Moderately Am

I am walk - ing down this track, I've got tears in my eyes, I'm
 try'n to read a let - ter from my home; And if this
 train runs me right I'll be home Sat - ur - day night, 'Cause I'm
 nine hun - dred miles from my home.
 And I hate to hear that lone - some whis - tle blow.
 That long lone - some train whis - tl - ing down.

G 3 Am
 G 3 Am
 G 3 Am

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NEW RIVER TRAIN

TRADITIONAL FOLK SONG

Brightly C G7

I'm rid-in' on that new riv-er train, I'm rid-in' on that new riv-er train,
 Same old train that brought me here Gon-na car-ry me back a - gain.

C C7 F C G7 C

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OH HAPPY DAY

Words and Music by EDWIN R. HAWKINS

Moderately G C G E7 A7 D7

Oh Hap-py Day, Oh Hap-py Day, When Je - sus washed, Oh when He
 washed, When Je - sus washed, He washed the sins a - way.
 hap-py day. Oh Hap - py He taught me how to watch
 fight and pray, fight and pray. And live re-
 'ry day, ev - 'ry day. Oh Hap-py

A7 D7 A7 D7 G C
 1. C 2. D7 G C
 1. D7 2. C D.S. and fade

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OH, MY LITTLE DARLING

TRADITIONAL FOLK SONG

Brightly
C F

Oh, my lit - tle dar - ling, don't — you weep and cry,
Some sweet day a - com - ing, mar - ry you and I.

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OPEN NOW THY GATES OF BEAUTY

TRADITIONAL

Slowly
Bb F Gm Bb F Bb

O - pen now thy gates of beau - ty, Zi - on, — let me en - ter there,
Where my soul in joy - ful du - ty Waits for — him who an - swers prayer
O how bless - ed is this place, Filled with so - lace, light and grace! —

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ON THE BEACH AT WAIKIKI

Words by G.H. STOVER
Music by HENRY KAILMAI

Brightly
Bb G7 C7

“Ho - ni ka - u - a, wi - ki - wi - ki,” She re - peat - ed play - ful -
“Ho - ni ka - u - a, wi - ki - wi - ki,” She was sure - ly teas - ing
ly; — Oh those lips were so in - vit - ing On The
me, — So I caught that maid and kissed her On The
Beach At Wai - ki - ki.
Beach At Wai - ki - ki. —

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O, WALY, WALY

TRADITIONAL FOLK SONG

Moderately
G (C) (G)

The wa - ter is wide, I can - not get o'er, And nei - ther
(Em) D7 G
have I wings to — fly, O, go and — get me some lit - tle —
(Em) D7 G
boat, To car - ry o'er my true love and — I.

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WHERE DO YOU GO TO (My Lovely)

By PETER SARSTEDT

Moderato
Verses 1-3-5-7

1. You talk like Mar - len - e Die - trich, And you dance like
Zi Zi Jean Maire. Your clothes are all made by Bal - main, And there's
dia - monds and pearls in your hair, yes there are.

2. You live in a fan - cy a - part - ment Off the Bou - le - vard of St. Mi - chelle,
look in my face, Ma - rie Claire, And re - mem - ber just who you are,
Where you keep your Roll - ing Stone rec - ords And a friend of
Then go and for - get me for - ev - er, But I know you

CHORUS C
Sach - a Di - stell, yes you do. But Where Do You Go To, my
still bear the scar, deep in - side. (Spoken: Yes you do) last time I know where you go to, my
love - ly, When you're a - lone in your bed?
love - ly, When you're a - lone in your bed,
Tell me the thoughts that sur - round you, I want to look in - side your
I know the thoughts that sur - round you, 'Cause I can look

To Coda ⊕
head, yes I do. I've So in - side your head.

D.S. al Coda
1-2-3-4 5
Dm G7 Dm7 Dm G7 Dm7

Coda ⊕ G7 Dm7 G7 C

3. I've seen all your qualifications,
You got from Sorbonne,
And the painting you stole from
Picasso,
Your loveliness goes on and on,
Yes it does.

4. When you go on your summer
vacation,
You go to Juan le Pain
With your carefully designed
topless swimsuit,
You get an even suntan,
On your back and on your legs.

5. And when the snow falls,
you're found in St. Moritz,
With the others of the Jet-Set,
And you sip your Napoleon
brandy,
But you never get your lips wet,
No you don't.

6. Your name it is heard in high places,
You know the Aga Khan,
He sent you a race horse for
Christmas,
And you keep it just for fun,
For a laugh, ha ha ha.

7. They say that when you get married,
It'll be to a millionaire,
But they don't realize where you
came from,
And I wonder if they really care,
Or give a damn.

8. I remember the back streets of
Naples,
Two children begging in rags,
Both touched with a burning ambition,
To shake off their lowly born tags,
they try.

9. (see music)

From the United Artists Motion Picture "THE GREAT ESCAPE"
THE GREAT ESCAPE MARCH

Words by AL STILLMAN
 Music by ELMER BERNSTEIN

March tempo
 Refrain B \flat Eb F7

Ma - bel, I love you, Ma - bel. Love you as much as I am
 Car - rie, I need you, Car - rie. But I don't think that we will

a - ble. But, oh, I'm cra - zy for lit - tle Dai - sy.
 mar - ry. 'Cause that would hin - der my love for Lin - da.

She is the one girl for me. } Fick - le, I may be fick - le,
 She is the one girl for me. } B \flat

But it's a dol - lar to a nick - el, That when I'm kiss - in'

the one I'm kiss - in', She is the one girl for me! *Fine*

1st time: Whistle
 2nd time: I love Ma - til - da, — She is ver - y nice, Ooh, but that Hil - da —

Whistle
 takes me to par - a - dise. I love Ma - til - da, but Hil - da is . . .

Whistle
 ver - y nice, she is the one girl for me!

Chords: Eb F7 B \flat 1. F7 Fdim F7 2. F7 D.S. al Fine Fdim F7 %

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OH MARIE
 (Maria, Maril)

English Lyric by HOWARD JOHNSON
 Music by E. DI CAPUA

Moderately

Oh Ma - rie, — Oh Ma - rie, — take my heart for it's yours can't you see —

I'm mad a - bout — you, — Tho' I long to be - lieve you I doubt — you — Oh Ma -

rie, — Oh Ma - rie, — I can't seem to go on dear with - out — you —

You're meant for me — Oh Ma - rie — Oh Ma - rie.

Chords: C G7 C 3 C 3 A7 Dm 3 Fm C Cdim C G7 C

OLD DAN TUCKER

TRADITIONAL FOLK SONG

Brightly G

Hey! I went to town the oth - er night, To hear some noise and
 see a fight; All the peo - ple was jump - ing a - round, Say - ing,
 "Old Dan Tuck - er's com - ing to town." Hey, get
 out of the way for Old Dan Tuck - er, Too late to
 get his sup - per; Sup - per's o - ver and break - fast cook - ing, And
 Old Dan Tuck - er just stand there look - in'.

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OH CALCUTTA

From the Broadway Musical Production "OH CALCUTTA"

Words and Music by STANLEY WALDEN

Moderately

Oh, Cal - cut - ta Oh, Oh, Cal - cut - ta
 cut - ta Soft - ly whis - pered no oth - er word rings the
 bell as well as Cal - cut - ta It de - fines what
 no dic - tion - ar - y's ev - er tried. Un - de - fin - a - ble feel - ings in - side
 I've tried to des - cribe the place where you're at There's on - ly one
 way to say it and that's Oh, Oh, Cal - cut - ta. Cal - cut - ta!

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OLD DOG TRAY

TRADITIONAL

Moderately

The morn of life is past, And eve - ning comes at last; It
brings me a dream of a once hap - py day, Of mer - ry forms I've seen Up -
on the vil - lage green, Sport - ing with my old dog Tray.
Old dog Tray's ev - er faith - ful, Grief can - not drive him a - way. He's
gen - tle, he is kind; I'll nev - er, nev - er find A bet - ter dog than old dog Tray.

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THE OLD OAKEN BUCKET

TRADITIONAL

Slowly

How dear to the heart are the scenes of my child - hood, When fond re - col -
The Old Oak - en Buck - et, the i - ron - bound buck - et, The moss cov - rd
lec - tion pre - sents them to view! The wide spread - ing pond, and the
buck - et that hung in the well.
mill that stood by it, The bridge and the rock where the ca - ta - ract fell.

Fine *D.C. al Fine*

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OH BURY ME NOT ON THE LONE PRAIRIE

TRADITIONAL FOLK SONG

Moderately

"Oh, bur - y me not on the lone prai - rie!" These words came low
from the pal - lid lips of a youth who lay
and mourn - ful - ly on his dy - ing bed at the close of day.

G# DEF

OLD FOLKS AT HOME

Words and Music by STEPHEN C. FOSTER

Moderately D ^{C# GA} A7 D G |¹ D E7

'Way down up - on the Swa - nee Riv - er, Far, far a -
 There's where my heart is turn - ing ev - er,

A7 |² D A7 D

way. There's where the old folks stay.

A7 D G D A7

All the world is sad and drear - ry Ev - 'ry - where I roam,

D F#7 Bm Ddim D E7 A7 D

Oh! How my lone - ly heart grows wear - y, Far from the Old Folks At Home.

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ON THE BANKS OF THE WABASH

Words and Music by PAUL DRESSER

Slowly G B7 Em E7 Am

Oh, the moon - light's fair to - night a - long the Wa - bash, From the

Em7 A7 D7 Fdim D7

fields there comes the breath of new - mown hay. Through the

G B7 Em E7 Am C#dim G A7 D7 G

syc - a - mores, the can - dle lights are gleam - ing, On The Banks Of The Wa - bash, far a - way.

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O SOLE MIO

(My Sun)

Words and Music by E. DI CAPUA

Moderately F C7

Ma n'a tu so - le cchiù bel - lo, oh - ne', 'O so - le mi - o

F Bbm

sta - nfron - te a te! 'O so - le' o so - le

F C7 F

mi - o sta - nfron - te a te, sta - nfron - te a te!

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CITY OF NEW ORLEANS

Words and Music by STEVE GOODMAN

Moderately

Rid - in' on_ the Cit - y of_ New Or - leans,
 Fif - teen cars_ and fif - teen rest - less rid - ers, three con -

Il - li - nois_ Cen - tral Mon - day morn - in' rail_ duc - tors and

twen - ty - five sacks of mail;_ All a - long the south - bound
 Pass - in' towns_ that

Od - ys - sey_ the train pulls out of Kan - ka - kee_ and rolls a - long_ the
 have no name_ and freight - yards full of old_ black men_ and the

hous - es, farms_ and fields_ grave - yards_ of the rust - ed au - to - mo - biles_

Good morn - ing A - mer - i - ca_ how are_ you? Say don't you know_ me,

I'm your na - tive son. I'm the train they call the Cit - y of_ New

Or - leans. I'll be gone_ five hun - dred miles_ when the day_ is done.

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O WORSHIP THE KING

TRADITIONAL

Moderately

O wor - ship the King all glo - rious a - bove, O grate - ful - ly

sing His pow'r_ and His love. Our Shield and De - fen - der, the An - cient of

days, Pa - vil - ioned in splen - dor and gird - ed with praise.

OLD TIME RELIGION

Moderately E B7 TRADITIONAL

Give me that old time re - li - gion, Give me that old time re -

E E7 A E B7 E

li - gion, Give me that old time re - li - gion, It's good e - nough for me.

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OLD BLUE

TRADITIONAL FOLK SONG

Moderately D A7

I raised a dog _____ and his name was Blue, _____

D A7

And I bet-cha five dol-lars he's a good one too. Come on Blue _____ you good dog

D A7 D

you, _____ Come on Blue _____ you good dog you, _____

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NEVER ENDING SONG OF LOVE

Words and Music by DELANEY BRAMLETT

Moderately C G7

I've got a nev - er end - ing love for you, From now
Nev - er end - ing love for you, From now

C

on that's all I want to do. _____ From the first _____ time we
on that's all I want to do. _____ From the first _____ time we

G7

met I knew I'd have a nev - er end - ing love _____ for _____
met I knew, I'd sing my Nev - er End - ing Song Of Love to

1 C To next strain 2 C Fine F

you. you. Af - ter all _____ this time of be - ing a - lone, _____

C

_____ We can love _____ one an - oth - er, feel _____ for each

F

oth - er from now on, _____

G

Feels _____ so good _____ I _____ can hard - ly stand it.

D.S. al Fine $\frac{3}{4}$

ON THE ATCHISON, TOPEKA AND THE SANTA FE

Words by **JOHNNY MERCER**
Music by **HARRY WARREN**

Moderately

From the Metro-Goldwyn-Mayer Musical Production "THE HARVEY GIRLS"

Do you hear that whistle down the line?— I figure that it's engine number
ol' smoke ris-in' round the bend.— I reckon that she knows she's gon-na
all want liftsto Brown's Hotel, 'Cause lots o' them been trav - e - lin' for
for - ty nine, — She's the on - ly one that' - ll sound that way, — On The
meet a friend, — Folks a - round these parts get the time o' day, — From the
quite a spell, — All the way from Phil - a - del - phi - ay, — On The
Atch - i - son, To - pe - ka And The San - ta Fe. — See the
San - ta Fe. — Here she comes! Ooh, — Ooh, — Ooh, —
Hey, Jim! yuh bet - ter git the rig! — Ooh, — Ooh, — Ooh, —
She's got a list o' pas - sen - gers that's pret - ty big. — And they'll

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OLD BLACK JOE

Words and Music by **STEPHEN C. FOSTER**

Moderately

Gone are the days when my heart was young and gay,
Gone are my friends from the cot-ton fields a-way, Gone from the earth to a
bet-ter land I know, I hear their gen-tle voic-es call-ing "Old Black Joe."
I'm com-ing, I'm com-ing, for my head is bend-ing low: I
hear those gen - tle voic - es call - ing "Old Black Joe."

ON GREEN DOLPHIN STREET

From the Metro-Goldwyn-Mayer Motion Picture "GREEN DOLPHIN STREET"

Words by NED WASHINGTON
Music by BRONISLAU KAPER

Moderately C Cm7 D7 D^b 3

Lov - er, one love-ly day. Love came, plan - ning to
through these mo - ments a - part mem - 'ries live in my

C Dm7 *To Coda* G7 G7-9 +5 C Fm7

stay. Green Dol-phin Street sup-plied the set - ting The set-ting for
heart. When I re -

Bb7 Bb7-9 +5 Eb *D.C. al Coda* G7 Coda G7 E7

nights be - yond for - get - ting. And call the love I

Ami D7 D7-9 C Gdim Dm7 G7 G7+ C

found on, I could kiss the ground On Green Dol - phin Street.

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OLD MacDONALD HAD A FARM

TRADITIONAL

Brightly G C G D7 1 G

Old Mac - Don - ald Had A Farm, E I E I O! And
on his farm he had some chicks, (Cows) E I E I

2 G *(To Next Strain)* 3 G *Fine* G

O! With a O! Chick chick here and a chick chick there,
(moo) (moo) (moo) (moo)

D.C. al Fine

Here a chick, There a chick, Ev - 'ry - where a chick chick.
(moo) (moo) (moo) (moo)

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OVER THE RIVER AND THROUGH THE WOODS

TRADITIONAL

Brightly C F F C

O - ver the riv - er and thro' the woods, To grand - fa - ther's house we go; The
O - ver the riv - er and thro' the woods, Oh how the wind does blow! It

1 G7 C D7 G

horse knows the way to car - ry the sleigh, Thro' the white and drift - ed snow.

2 F Cdim C F Fm C F G7 C

stings the toes And bites the nose, As o - ver the ground we go.

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MIRA

(Can You Imagine That?)

Words and Music by BOB MERRILL

Moderately F 3 Gm F Gm7 C7 F

I came from the town of Mi-ra — be - yond the brid-ges of Saint Claire, I

Fmaj7 Bb Gm7 C7 Fmaj7

guess you've nev-er heard of Mi-ra, — It's ver-y small but still it's there. They

Bb C9 F Dm Bb Dm Gm Bb C7 F

have the ver-y green-est trees and skies as bright as flame. But what I liked the best in Mi-ra, — is

Gm7 C7 F Bb Am Gm Fmaj7 Gm7 C9 F

ev-ry-bod-y knew my name. Can you im-ag-ine that? Can you im-ag-ine that? Ev-'ry-bod-y knew my name.

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Recorded by JIMMIE RODGERS

ROLL ALONG PRAIRIE MOON

Slowly C Dm Dm7

Roll A - long Prai-rie Moon Roll a - long while I croon Shine a -
there in the blue may - be you're lone - ly too Swing - ing
way shed your beams on the girl of my dreams Tell her

G7 Dm7 *To Coda* G7 Dm7 C 1 2 G7 C

bove lamp of love Prai - rie Moon. — Way up sky Prai - rie Moon. —
by in the love Prai - rie Moon. —
too, I've been

G7 C7 F Fm C A7

— I need your ten - der light To make things right You

D7 G7 *D.S. al Coda* Coda G7 C

know I'm so a - lone to - night — Far a - true Prai-rie Moon.

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OH WHERE HAS MY LITTLE DOG GONE?

TRADITIONAL

Moderately F C7

Oh where, oh so where has my lit - tle dog gone? Oh)
hair so short and his tail — so long, Oh)

1 F 2 F

where, oh where can he be? With his be? —

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ON THE TRAIL

By FERDE GROFÉ

Moderately

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ONWARD CHRISTIAN SOLDIERS

Words by SABINE BARING-GOULD
Music by SIR ARTHUR SULLIVAN

Moderately

On - ward, Chris-tian sol - diers, March - ing as to war.
With the cross of Je - sus Go - ing on be - fore:
Christ the roy - al mas - ter Leads a - gainst the foe;
For - ward in - to bat - tle, — See His ban - ners go.
Chorus:
On - ward, Chris-tian sol - diers, — March - ing as to — war,
With the cross of Je - sus, Go - ing on be - fore.

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ONE MORE RIVER

TRADITIONAL FOLK SONG

Brightly

A7 D

Old No - ah, once he built the ark, There's one more riv-er to cross, And

A7 D

patched it up with hick - o - ry bark, There's one more riv- er to cross.

D G D A7 D

One more riv - er, And that's the riv - er of Jor - dan,

G D A7 D

One more riv - er, There's one more riv - er to cross.

From the Broadway Musical Production "ANNIE"

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Words by MARTIN CHARNIN
Music by CHARLES STROUSE

WE'D LIKE TO THANK YOU HERBERT HOOVER

Moderately

To Coda
F+ Bb6

Bb Bbmaj7 Bb

We'd like to thank you Her- bert Hoo - ver! For real-ly show- ing us the way,
Pros- per - i - ty was round the cor - ner, a co - zy cot - tage built for

G7sus G7 Csus Cm C7 D.C. al Coda F7

we'd like to thank you Her- bert Hoo - ver, you made us what we are to - day!

Coda

Fm6/Ab G7 Cm7 Ebm/C Bb G7+5 Cm F7sus F7 Bb

two in this blue heav- en_ that you_ gave us_ yes! We're turn - ing blue.

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T=105
HOW COME YOU DO ME LIKE YOU DO

Words and Music by
GENE AUSTIN and ROY BERGERE

C F C E7 A7 D7 G7 C

How come you do me like you do, do, do, — How come you do me like you do,

C F C E7 A7 D7 G7

Why do you try to make me feel so blue, — I ain't done nuth-in' to you,

C7 F Ab7 G7 C

Do me right_ or else just let me be_ 'Cause I can beat you do-in' what you're doin' to me.

C F C E7 A7 D7 G7 C F6 C

How come you do me like you do, do, do, — How come you do me like you do.

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ONE O'CLOCK JUMP

By COUNT BASIE

Moderately *Db* *Ab11* *Db* *Gb* *Db* *Ab7* *Db* *Ab7* *Db*

Gb7 *Db* *Ab7* *Db*

Ab7 *Db* *Ab7* *Db*

Db

Gb7 *Db*

Ab7 *Db* *Ddim Ebm7* *Ab7* *Db* (Opt.) *D.C.*

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ON THE ISLE OF MAY

MACK DAVID and ANDRE KOSTELANETZ

Eb *Fm7*

We strolled a - long through the heath - er, And it was June, }
 our love will bring us to - geth - er When it was June, } June on the

Ddim *Eb* *Fine* *Eb* *Cm*

Isle of May. Your lips were sweet as the heath - er,

G+7 *G7* *Cm* *Fm7* *Bb7*

Love was in bloom, There on the Isle of May. Close in your

Eb *Ab* *Bb7* *Eb* *C9* *Edim* *Fm7* *Bb7*

arms heav - en o - pened its doors, Then like a fool I sailed a - way. But

D.C. al Fine

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A73 GUN 11-31

T=127

MY MELANCHOLY BABY

Words by GEO. A. NORTON
Music by ERNIE BURNETT

Moderato

Chords: Eb, Eb/G, C7+5/E, C7, Fm, Fm6, Fm, Bb7, F7, Bb7, Eb, Edim, Bb7, Eb, Eb/G, C7+5/E, C7, Fm, Fm6, Fm, Ab, Adim, Eb, Eb7+5, C7, Fm, Bb7, Bb7, 1. Eb, Eb/G, Gbdim, Bb7/F, 2. Eb

Come to me, My Mel-an-chol-y Ba-by, Cud-dle up and don't be
blue; All your fears are fool-ish fan-cy, may-be,
You know, dear, that I'm in love with you. Ev-'ry cloud must have a sil-ver
lin-ing, Wait un-til the sun shines through,
Smile my hon-ey dear, while I kiss a-way each tear, Or
else I shall be mel-an-chol-y too. Now won't you too.

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MY PRAYER

A12 GUN 11-56

T=94

Lyric and Music Adaptation by
JIMMY KENNEDY
Music by GEORGES BOULANGER

Moderately

Chords: F, Fdim, G7/F, Bbm6/F, Bbm/F, F, F#dim, C7, C7+5, C7, C7+5, F, Bbm, Fm, Fm7, Bbm, G7, C7, C7+5, F6, Fdim, G7/F, Bbm6/F, F, Am, Gm7, C7, F

My Prayer is to lin-ger with you, At the end of the
is a rap-ture in blue, With the world far a-
day, In a dream that's di-vine. My And your lips close to
mine. To-night while our hearts are a-glow Oh!
tell me the words that I'm long-ing to know. My Prayer
and the an-swer you give, May they still be the same, For as long as we
live; That you'll al-ways be there, At the end of My Prayer.

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From the Broadway Musical Production "STOP THE WORLD—I WANT TO GET OFF"

ONCE IN A LIFETIME

Words and Music by LESLIE BRICUSSE and ANTHONY NEWLEY

Slowly Eb Bbm7

Just Once In A Life-time A man knows a mo-ment One
 Once in my life-time I feel like a gi-ant I

won-der-ful mo-ment When fate takes his hand. And
 soar like an ea-gle As tho' I had wings, For

Abmaj7 Gm7 Fm7 Ebmaj7 Eb7 Abmaj7 Bbm6 C7-9

this is my mo-ment My Once In A Life-time When
 this is my mo-ment My des-ti-ny calls me, And

Fm7 Gm7 Eb 1 Fm7 Gm Cm7 F7 Fm7 Bb7 E7-5

I can ex-plore a new and ex-cit-ing land. For
 tho' it may be just

2 Fm7 Dm7 G7 Cm7 F7-5 Fm7 Bb7 Eb

once in my life-time I'm going to do great things.

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OLD CAPE COD

Words and Music by CLAIRE ROTHROCK, MILT YAKUS and ALLAN JEFFREY

Moderately Eb Bbm7 Eb9 Ab

If you're fond of sand-dunes and sal-ty air, Quaint lit-tle vil-lag-es
 If you like the taste of a lob-ster stew, Served by a win-dow with
 If you spend an eve-ning, you'll want to stay, Watch-ing the moon-light on

Db9 Eb C7 To Coda 1 F7 Bb7 Fm7 Bb7

here and there; } You're sure to fall in love with Old Cape Cod.
 o-cean view; }
 Cape Cod Bay; }

2 F7 Bb7 Eb Ab Bb7 Eb Edim

Old Cape Cod. Wind-ing roads that seem to beck-on you,

Fm7 Bb7 Ebmaj7 Eb7 Ab Adim Eb Bbm C7

Miles of green be-neath the skies of blue; Church bells ring-ing on a Sun-day morn'Re-

Fm7 F7 Bb7 D.C. al Coda Bb7+

mind you of the town where you were born.

Coda F7 Bb7 Eb

Old Cape Cod.

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7-110

ONCE IN A WHILE

Words by **BUD GREEN**
Music by **MICHAEL EDWARDS**

Slowly Eb 3 Gm7 3 C7+ C7 Gm7 C7

Once In A While will you try to give one lit-tle thought to me,
Once In A While will you dream of the mo-ments I shared with you
I know that I'll be con-tent-ed with yes-ter-day's mem-o-ry,

Fm 3 Fm7 Bb7 3 Eb 6 Bbdim Fm7 Bb7-9

Though some - one else may be near - er your heart.
Mo - ments be - fore we two drift - ed a -
Know - ing you think of me Once In A

2 Eb Ab6 Eb (To next strain) D7 3 Eb Fm7 Eb6 Fine

part. In While.

G Em 3 Am7 D9 G Em 3 Am7 D7

love's smol - der - ing em - ber, One spark may re - main, If

G Em 3 Am7 D7-9 G Edim Fm7 D.C. at Fine Bb7

love still can re - mem - ber, The spark may burn a - gain.

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OH HOW LOVELY IS THE EVENING

TRADITIONAL

Brightly G C G C G

Oh, how love - ly is the eve - ning, is the eve - ning,

G C G C G

When the bells are sweet - ly ring - ing. sweet - ly ring - ing,

G C G

Ding dong, ding dong, ding dong.

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O LET US BE GLAD TODAY

TRADITIONAL

Moderately C G C Dm7 G7 C G7 C F C G7 C

O let us all be glad to - day, And with the shep - herds hom - age pay. Come,

Am D7 G Am7 D7 G Am Em F C Am Dm7 G7 C

see what God to us hath giv'n, His on - ly Son, sent down from heav'n.

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ONCE UPON A TIME

From the Broadway Musical Production "ALL AMERICAN"

Words by CHARLES STROUSE
Music by LEE ADAMS

Moderately **Bb** **Bb maj7** **Bb6** **Bb maj7** **Gm**

ONCE UP - ON A TIME a girl with moon-light in her eyes
Once up - on a hill we sat be - neath a wil-low tree,
ONCE UP - ON A TIME The world was sweet-er than we knew,
Put her hand in mine and said she loved me so. But that was
Count-ing all the stars and wait-ing for the dawn; But that was
Ev - 'ry thing was ours, How hap-py we were then; But some - how
Gm *Eb* *F7* *Bb* *Fine* *1Cm7 F7* *2Bb6 Bbmaj7 Cm7 F7 Bbmaj7 Bb6*

ONCE UP - ON A TIME, ver-y long a - go. How the breeze
ONCE UP - ON A TIME, now the tree is gone.
ONCE UP - ON A TIME, nev-er comes a - gain.

Cm7 *F7* *Bbmaj7* *Bb6* *Am* *D7* *Gm* *C7* *F7*

ruf-fled through her hair, How we al-ways laughed as tho' to - mor-row was-n't there;
Bb *F7* *Bb* *Gm7* *C7* *F7* *D.C. al Fine*

We were young and did-n't have a care. Where did it go?

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THE OLD GRAY MARE

TRADITIONAL

Brightly **G** **D7**

Oh, The Old Gray Mare, She ain't what she used to be, Ain't what she used to be,
Old Gray Mare, She ain't what she used to be,
Ain't what she used to be. The Man - y long years a - go. *Fine*

D7 *G* *D7* *G* *D.S. al Fine* **G**

Man - y long years a - go Man - y long years a - go. Oh, The

C.R.

U - 21
B - 31
7 135

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ON TOP OF OLD SMOKY

TRADITIONAL

Moderately **C** **C7** **F** **C**

On Top Of Old Smok - y all cov-er'd with snow, I
Edim **G7** **C**

lost my true lov - er, For court-in' too slow.

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Moderately

C Dm7 G7 C Dm7 G7

C G7 C G7 C G7 Dm7 C Dm7 G7 C

C Dm7 G7 C Dm7 G7 C Dm7 G7 C Dm7 G7 C

C Dm7 G7 C Dm7 G7 C Dm7 G7 C Dm7 G7 C

C Dm7 G7 C Dm7 G7 C Dm7 G7 C Dm7 G7 C

D.S. al Coda Coda

To Coda Dm7 G7

Dm7 G7 C B

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ON HER MAJESTY'S SECRET SERVICE

From the United Artists Motion Picture "OH HER MAJESTY'S SECRET SERVICE" By JOHN BARRY

Moderately

Em (B bass) Em (D bass) C (B bass) A C#m C+ E6 (B bass) Em Em C (D bass) Em (B bass)

A C#m C+ E6 (B bass) Am (G bass) F#m7-5 Fmaj7 Em Em (G bass) F#m7-5 Fmaj7

Dm (C bass) Bm7-5 Bb Am Am F#m7 Fmaj7 Em Em (D bass)

C Em (B bass) Em Em (D bass) Cmaj7 B7

Em (D bass) Cmaj7 D.C. al Coda Coda Em

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OVER THE RAINBOW

From the Metro-Goldwyn-Mayer Musical Production "THE WIZARD OF OZ"

Words by E.Y. HARBURG
Music by HAROLD ARLEN

Moderately Eb Cm Gm Eb7 Ab Abmaj7 Ab7 Gm7 Eb Gm7 Edim Ab6 Abm6

Some - where O - ver The Rain - bow way up high, There's a
Some - where O - ver The Rain - bow skies are blue, And the
Some - where O - ver The Rain - bow blue - birds fly, Birds fly

land that I heard of once in a lull - a - by, _____
dreams that you dare to dream real - ly do come true. _____ Some -
O - ver the Rain - bow why then o why cant I? _____

day I'll wish up - on a star and wake up where the clouds are far be - hind me, _____ Where
D.C. al Fine

trou - bles melt like lem - on drops, a - way, a - bove the chim - ney tops that's where you'll find me.

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ONE LITTLE GIRL AT A TIME

HAL DAVID and NEAL HEFTI

Edim Bb7 Fm7 Bb7 Fm

One lit - tle dress at a time is all that you can wear. _____ One ten - der kiss at a

Bb7 Bb9+ Ebmaj7 Eb6 Eb7

time is all that you can share. _____ But when it comes to the boys you al - ways have a pair.

Ab Ab6 Fm9 Bb7 Fm7 Tacet Bb7 Eb

True is - n't the word for you. _____ I

Gm7 C7-9 Fm7 Bb9 Am7-5 D7-9 Ebmaj9

tell _____ my heart _____ it's time _____ to part _____

Bbm7 Eb7 Abm7 Db7 Dbm7 Gbmaj7

_____ but my heart won't be - lieve what I say and that is why I fall _____ more in love ev - 'ry

Cbmaj7 Cb Fm7 Bb7 F7-9 Bb7-9 Eb

day with one lit - tle girl at a time and ev - 'ry time it's you. _____

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OVER THERE

Words and Music by GEORGE M. COHAN

Moderately

0 - ver there, o - ver there, Send the word, send the word o - ver
pare, say a pray'r, Send the word, send the word to be-

1 F7 Bb Eb Ebm F7 Bb Cdim Gm Bbm6 F Cdim

there, That the Yanks are com-ing, the Yanks are com-ing, The drums rum-

C7 F7 Cm Ab7 F7 2 F7 Bb

tum-ming ev-'ry - where So pre- We'll be o - ver, we're com - ing

F7 Bb Bb7 Eb Gb7 F7 Bb

- ver, And we won't come back till it's o-ver o-ver there.

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GER U-17

OH! SUSANNA

Words and Music by STEPHEN C. FOSTER

Brightly

F G7 C7

I came from Al - a - ba - ma, wid my ban - jo on my knee, I'm -
rained all night the day I left, The weath - er it was dry, The

F Bb F C7 1 F 2a Fine

g'wan to Lou - si - an - a My true love for to see, It -
sun so hot I froze to death, Su - san - na, don't you cry.
come from Al - a - bam - a, wid my ban - jo on my knee.

Bb F C7 D.S. al Fine

Oh! Su - san - na, Oh don't you cry for me, I've -

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GER U-22 V-11-71

B-31-750

OH, DEAR! WHAT CAN THE MATTER BE?

TRADITIONAL

Brightly

F 1 C7

Oh, dear! What can the mat-ter be? Dear, dear, what can the mat-ter be?
Oh, dear! What can the mat-ter be?

2 Gm C7 F F

John-ny's so long at the fair. He prom-ised to buy me a trin-ket to please me, And
prom-ised to buy me a bunch of blue rib-bons to

1 C7 2 Gm C7 F

then for a smile, Oh he vowed he would tease me, He tie up my bon-nie blue hair.

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O FOR A FAITH THAT WILL NOT SHRINK

TRADITIONAL



O for a faith that will not shrink, Though pressed by ev-'ry foe,



That will not trem-ble on the brink Of an-y earth-ly woe! A - men.

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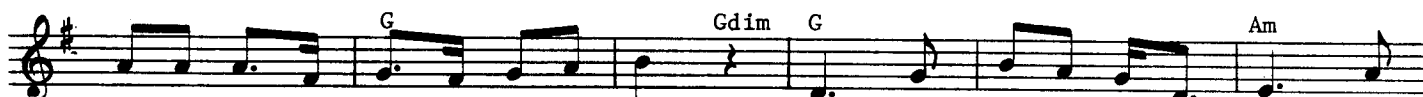
B-43
GER U.-18

OH! THEM GOLDEN SLIPPERS

Words and Music by JAMES A. BLAND



Oh, Them Gold-en Slip-pers! Oh! Them Gold-en Slip-pers! Gold-en slip-pers I'm



goin' to wear, be-cause they look so neat. Oh, Them Gold-en Slip-pers! Oh, Them



Gold-en Slip-pers! Gold-en slip-pers I'm goin' to wear to walk the gold-en street.

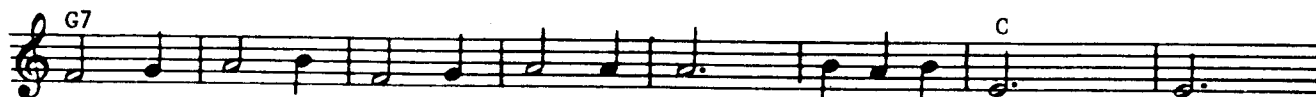
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PEGGY O'NEIL

Words and Music by HARRY PEASE, ED. G. NELSON and GILBERT DODGE



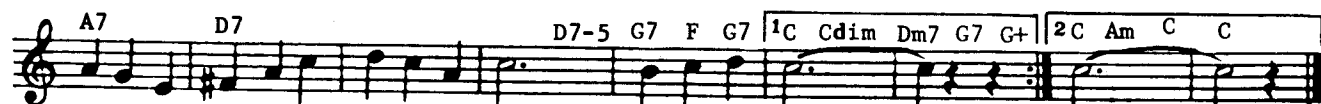
If her eyes are blue as skies, That's Peg-gy O' - Neil, _____



If she's smil-ing all the while, That's Peg-gy O' - Neil, _____



If she walks like a sly lit-tle rogue If she talks with a cute lit-tle brogue, Sweet per-son-



-al-i-ty full of ras-cal-i-ty, That's Peg-gy O' - Neil. _____ Neil. _____

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From the Broadway Musical Production "ANNIE"

YOU WON'T BE AN ORPHAN FOR LONG

Words by MARTIN CHARNIN
Music by CHARLES STROUSE

Moderately

G7 F/G F#/G G7 C G+ C G7-9+5

If he should need the F. B. I., then he will have the F. B.
fav-ors that he's done, J. Ed-gar Hoo-ver owes him

I. With all the one, and then the mid-night oil gets burned, till not a
stone is left un-turned! He will search ev-'ry-where, and he'll find them I
swear, oh you won't be an or-phan, no you won't be an or-phan for long!

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PLEASE

LEO ROBIN and RALPH RAINGER

C B7 E7 A7 Dm Bb9 G7 CMaj7 A7b9

Please lend your lit-tle ear to my pleas, Lend a ray of cheer to my pleas, Tell me that you love me too.

Dm7 G7 C B7 E7 A7 Dm

Please let me hold you tight in my arms, I could find de-light in your charms,

Bb9 G7 CMaj7 F9 C6 C#dim Dm7 G7 C C#dim Dm7 G7 C C#dim

Ev-'ry night my whole life through. Your eyes re-veal that you have the soul of } an an-gel, white as snow; But how
the ni-cest man I've met;

Dm7 G7 C Cm G D7 G7 G7+ C B7

long must I play the role of { a gloom-y Ro-me-o? Oh! Please say you're not in-tend-ing to
a tear-ful Ju-li-et?

E7 A7 Dm Bb9 G9 Ab6 C6

tease, Speed the hap-py end-ing and please Tell me that you love me too.

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PAPER OF PINS

TRADITIONAL FOLK SONG

Moderately

E F#m B7

I'll give to you a pa-per of pins, That's the way our love be-gins.

A F#m B7 E

If you'll mar-ry me, me, me, If you'll mar-ry me.

GLA 11-84

A-25 V-31

T=125

PAPER ROSES

Words by JANICE TORRE
Music by FRED SPIELMAN

Slowly

I re-al-ize the way your eyes de-ceived me With ten-der looks that
I mis-took for love; So take a-way the flow-ers that you
gave me And send the kind that you re-mind me of.
Pa-per Ro-ses, Pa-per Ro-ses, Oh how real those ro-ses
on-ly im-i-ta-tion Like your im-i-ta-tion
seem to be! But they're love

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From the Broadway Musical Production "ALL AMERICAN"

FIGHT SONG

Words by LEE ADAMS
Music by CHARLES STROUSE

Brightly

Are we gon-na fight till we win the bat-tle? Yes! We're gon-
Are we gon-na run till we know we got 'em? Yes! We're gon-
Have we got the team with the fight-ing spir-it? Yes! We've got
na fight till we win the bat-tle! And our foe will know they've been
na run till we know we got 'em! And we're gon-na win you can
the team with the fight-ing spir-it! So let's cheer the team,
in a bat-tle, Give a might-y reb-el yell! Ee-ow!
bet your bot-tom, Let old Tex-as go to hell!
Win we must! Our cause is just!
Coda
Yeah! Come on, let's hear it, Give a might-y yell! Fight!

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PENNSYLVANIA 6-5000

Words by CARL SIGMAN
Music by JERRY GRAY

Moderately *G* *C9* *G* *Ddim*

Num - bers I've got by the doz - en — ev - 'ry one's un - cle and cous - in —
I've got a sweet - y I know there — Some - one who sets me a - glow there —
May - be it sounds a bit fun - ny — When I'm a - way from my hon - ey —

Am7 *D7* *¹³G Tacet (Spoken:)* *Fine*

But I can't live with out buzz - in' — Penn - syl - van - ia Six, Five Thou - sand
Gives me the sweet - est "hel - lo there"
Here's what I do with my mon - ey —

²G Tacet *Am* *B7+* *B7* *Em* *Am*

Penn - syl - van - ia Six, Five Thou - sand We don't say — "how are — you" and ver - y

B7+ *B7* *Em* *E7-5* *A7*

sel - dom ask — "what's new?" — In - stead we start — and

D *C7* *B7* *E9* *A7* *D7* *Eb9* *D9* *D.C. al Fine*

end each call — with "ba - by con - fi - den - tial ly I — love you" —

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PAT-A-CAKE

TRADITIONAL

Brightly *Eb* *Bb7*

Pat - A - Cake, Pat - A - Cake, bak - er's man! So I will, mas - ter, as

Ab *Eb* *Bb7* *Eb* *Bb7*

fast as I can, Pat it and prick it and mark it with T, And

F7 *Bb* *F7* *Bb* *Eb* *Bb* *Cm*

put in the ov - en for ba - by and me, For ba - by and me, for

Eb *Bb7* *Eb* *Bb7* *Eb*

ba - by and me, And put in the ov - en for ba - by and me.

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PAW-PAW PATCH

TRADITIONAL

Brightly *F* *C7*

Where, oh where is dear lit - tle Su - zie? Where, oh where is dear lit - tle Su - zie?

F *C7* *F* *Bb* *F*

Where, oh where is dear lit - tle Su - sie? Way down yon - der in the Paw - paw Patch.

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PARADISE

From the RKO Motion Picture "A WOMAN COMMANDS"

Words by NACIO HERB BROWN and GORDON CLIFFORD
Music by NACIO HERB BROWN

Moderately

And then she holds my hand, Mm And then I
dims the lights, Mm And then she
un - der - stand. Mm Her eyes a - fire with
holds me tight. Mm Her
one de - sire, Then a heav-en - ly kiss, Could I re - sist? And then she
kiss, each fond ca - ress, they lead the way to hap - pi - ness, She takes
me to Par - a - dise.

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H22
T=120 GERU-43

PUT A LITTLE LOVE IN YOUR HEART

Words and Music by JIMMY HOLIDAY, RANDY MYERS and JACKIE DE SHANNON

Moderately D

Think of your fel - low man, lend him a help - ing hand,
You see it's get - ting late, oh, please don't hes - i - tate,
Put A Lit - tle Love In Your Heart. Heart.
And the world will be a bet - ter place, And the world will be a
bet - ter place for you and me. You just wait and see.

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PRAISE GOD FROM WHOM ALL BLESSINGS FLOW

TRADITIONAL

Moderately

Praise God, from whom all bless - ings flow; Praise Him all crea - tures
here be - low; Praise Him a - bove, Ye heav'n - ly host; Praise Fa - ther, Son, and Ho - ly Ghost.

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PAL OF MY CRADLE DAYS

Words by MARSHALL MONTGOMERY

Music by AL PIANTADOSI

Slowly Eb Eb+ Fm Db Bb7 Ab+ Fm Fm7 Abm

Pal of my cra - dle days, I've need-ed

Bb6 Bb7 Eb Bb7 Eb Ab Bb+ Gm Cdim

you al - ways, Since I was a ba - by up -

Fm Db7 Bb7 Fm7 Bb7 Fm Bb7 Bb+ Eb Eb+

on your knee, You sac - ri - ficed ev - 'ry - thing for

Eb6 Gm Eb6 Eb Gm7 Eb+ Fm Db Bb7 Ab+ Fm

me. I stole the gold from your hair.

Fm7 Cm Ab G7 Cm Cdim Cm Fm7

I put the sil - ver threads there, I don't know an - y

D7 Eb Bbm C7 Gm C7 Fm C7 Fm

way I could ev - er re - pay, Pal of my

Abm Bb7 Eb | 1 Eb Gm Ebdim Bb7 Bbdim Bb7 | 2 Eb Edim Bb7 Eb

cra - dle days. days.

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PARIS BLUES From the United Artists Motion Picture "PARIS BLUES"

Words by BILLY STRAYHORN and HAROLD FLENDER

Music by DUKE ELLINGTON

Moderately Dmaj7 G7b5 Dmaj7 D7

Left bank ca - fé's, Stroll - ing the quays, Watch - ing the

Sip - ping cham - pagne a - long the main bou - le - vards,

G Gm6 D E9(b5) D6 D7b9 E7b9 A7

boats on the Seine, Come back a - gain. Where is that girl I met?

She was so fine, just like that wine. Now ev - 'ry day is black.

D6 D7b9 E7b9 A7 D6 D7b9 1. E7b9 A6(#9) To next strain

The girl that made me get those Par - is blues, and won - der

Please, some - one send her back so I can

2. E7b9 A6(#9) D G7b5 Fine D7 Gm7

lose those Par - is blues. Why did I have to roam? I was so

D A7 Am7b5 G6 D.C. al Fine

much at home. Ev - 'ry love - ly eve - ning in a co - zy ca - fe.

PICK A BALE OF COTTON

TRADITIONAL FOLK SONG

Brightly G

Jump down, turn a - round to pick a bale of cot - ton, I
 jump down, turn a - round to pick a bale a day. I pick a bale a day.
 Oh, Lord - y, pick a bale of cot - ton, Oh Lord - y, pick a bale a day.

1. D7 G 2. D7 G
 G D7 G

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PAGAN LOVE SONG

From the Metro-Goldwyn-Mayer Motion Picture "THE PAGAN"

Words by ARTHUR FREED
 Music by NACIO HERB BROWN

Moderately C

Come with me where moon-beams Light Ta -
 hi - tian skies And the star - lit
 wa - ters Lin - ger in your eyes
 Na - tive hills are call - ing
 To them we be - long
 And we'll cheer each oth - er with the
 Pag - an Love Song Love Song

1 C G7 Dm7 G7 2 C

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GER U-88, U-58

T-114

HAIL! HAIL! THE GANG'S ALL HERE

Words and Music by THEODORE MORSE and ARTHUR SULLIVAN

Brightly G

Hail! Hail! — The Gang's All Here, —

D7

What the deuce* do we care? What the deuce* do we care?

G D7

Hail! Hail! — The Gang's All Here! What the * do

1 G (Tacet) 2 G

we care now? — now? —

* Optional: "deuce", "heck", &c

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PEG O' MY HEART

Words by ALFRED BRYAN
Music by FRED FISHER

Slowly Bb C9

Peg O' My Heart, — I love you, Don't let us part, — I love you,
Peg O' My Heart, — Your glanc-es make my heart say — "How's chanc-es!"

Bb Cm7 Cm7 F9 Bb Bb maj7 Db dim

I al-ways knew, — it would be you, — Since I heard your lilt-ing laugh-ter,
Come, be my own, —

F7 2 Cm7 F9 Bb

it's your I-rish heart I'm af-ter. Come, make your home — in my heart. —

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THE QUILTING PARTY

(I Was Seeing Nellie Home)

Words by JOSEPH FLETCHER
Music by FRANCIS KYLE

Slowly C F C F

In the sky the bright stars glit-tered, — On the bank the pale moon

C C+ F G7 C7 C Fine

shone; And 'twas from Aunt Di-nah's quilt-ing par-ty I was see-ing Nel-lie home.

C F C F C D.S. al Fine

I was see-ing Nel-lie home, — I was see-ing Nel-lie home; And 'twas

POLLY WOLLY DOODLE

TRADITIONAL

GERU-17
T-105 B-43

Brightly G

Oh, I went down South for to see my Sal, Sing Pol-ly Wol-ly Doo-dle all the
Oh, my Sal, she am a — maid - en fair, Sing Pol-ly Wol-ly Doo-dle all the

D7

day: My- Sal - ly am a — spunk - y girl, Sing Pol-ly Wol-ly Doo-dle all the
day: With cur - ly eyes and laugh - ing hair, Sing Pol-ly Wol-ly Doo-dle all the

G D7

day Fare thee well, fare thee well, fare thee well, my fair - y fay, For I'm

G

going to Lou-si-an-a, For to see my Su-sy-an-na, Sing Pol-ly Wol-ly Doo-dle all the day.

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Words by C. MORDAUNT SPENCER
Music by CHARLES W. GLOVER

THE ROSE OF TRALEE

Moderately Ab Bb m Ab Bb Ab Ab

The pale moon was

Ab Ab+ Db Ab Eb7 Ab

ris - ing a - bove the green moun - tain, The sun was de - clin - ing be -

Bb7 Eb7 Ab Ab+ Db

neath the blue sea, When I strayed with my love to the pure crys - tal

Db Ab Eb7 Ab Db Ab Bbm7 Ab Fm C7

foun - tain That stands in the beau - ti - ful vale of Tra - lee: She was love - ly and

Fm Db Db7 C7 Fm Eb7 Ab C

fair as the rose of — the — sum - mer, Yet 'twas not her beau - ty a -

Fm Bbm C Fm Eb7 Ab Ab+ Db

lone that won me, Oh, no! 'twas the truth in her eye ev - er

Db Ab Eb7 Ab Db Ab Eb7 Ab

dawn - ing, That made me love Ma - ry, the Rose of Tra - lee.

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PA-PAYA MAMA

Words and Music by **GEORGE SANDLER, LARRY COLEMAN** and **NORMAN GIMBEL**

Moderately G D7

Pa - pa - ya Ma - ma, Pearl of the deep blue sea, Tell your Pa - pa -

pa - ya, You're com - in' home with me. 1. My sweet Pa - 2. I 3. We'll

Verses: G

pa - ya Ma - ma wears a bam - boo skirt. She
came to Cu - ba for a hol - i - day, Pa -
set - tle down and live in New Or - leans, And

danc - es bare - foot and her feet don't hurt. We drink pa - pa - ya by a
pa - ya Ma - ma took my heart a - way. Va - ca - tion's o - ver and it's
plant pa - pa - ya trees and cof - fee beans. Pa - pa - ya Ma - ma how I

moon - lit shore, When we kiss she hol - lers "More! More! More!"
time to go, When we kiss she hol - lers "No! No! No!" Pa -
love you so, Pack a sack and we will go, go, go.

To Chorus: G

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RICOCHE

Words and Music by **LARRY COLEMAN, NORMAN GIMBEL** and **JOE DARION**

Brightly F Fm6 F F7 Bb F

They warned me when you kissed me Your love would ric - o - chet,
thought that I could hold you With all my man - y charms,

1. Your lips would find an - oth - er And your heart would go a - stray. I
But then one day you ric - o - cheted to

2. some - one else - 's arms, And Ba - by, I don't want a ric - o - chet ro - mance!

I don't want a ric - o - chet love! If you're care - less with your kiss - es,
find an - oth - er tur - tle dove! I can't live on ric - o - chet ro - mance! No! No! Not
me! If you're gon - na ric - o - chet, Ba - by, I'm gon - na set you free!

Bb Bdim F Dm7 Gm7 C7 F

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RAIN

Words and Music by EUGENE FORD

Slowly Eb F7

Rain, Let us cud-dle while the Rain pit-ter-pat-ters on the
pane and we're a-lone, A chance to while a-way a
dream-y af-ter-noon A love-ly peace-ful af-ter-noon No one can see
us; Rain It's so co-zy in the Rain
There's no rea-son to com-plain if she's with you To hold her
hand and then it's ten to one, you'll kiss her in the Rain.
Rain, Rain, Rain.

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I HEARD THE VOICE OF JESUS

By EDWIN R. HAWKINS

Moderately

*I Heard The Voice Of Je-sus say: Come un-to Me and rest.
I came to Je-sus as I was, Wea-ry and worn and sad. *Fine*
Lay down, thy wea-ried one, lay down, thy head up-on My breast.
I found in Him a rest-ing place, and He has made me glad.
Take My yoke up-on you, and learn of Me, For My yoke is
ea-sy and my bur-dens are light and my bur-dens are light. *D.S.* *Stanza I

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READY FOR THE TIMES TO GET BETTER

Words and Music by ALLEN REYNOLDS

Moderately Dm

I've got to tell you I've been rack-ing my brain,
I've had en-ough of this con-tin-u-al rain,
Hop-ing to find a way out.
Chang-es are com-ing no doubt. It's been a
too long time with no peace of mind, and I'm
read-y for the times to get bet-ter.

Chords: Dm, C, Dm, C, Gm, Bb, Gm, Bb, Dm

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'ROUND HER NECK SHE WEARS A YELLOW RIBBON *Used by permission*

TRADITIONAL

Moderately Eb *To Coda*

'Round her neck, she wears a yel-low rib-bon, She wears it in the win-ter and the
If you ask her, "Why the dec-o-ra-tion?" She'll say, "It's fur my lov-er who is
'Round her neck she wears a yel-low rib-bon, She
sum-mer, so they say. fur fur a-way." Fur a-way, Fur a-
way, If she is milk-ing cows or mow-ing hay,
wears it fur her lov-er who is fur fur a-way.

Chords: F7, Bb7, Eb, Ddim, Eb, Ab, Cdim, Eb, Ab, F7, Ab m6, Bb7, Ab, Eb, Ab m6, Eb

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RED RIVER VALLEY

TRADITIONAL FOLK SONG

Slowly

Then come sit here a while 'ere you leave us, Do not
hast-en to bid us a-dieu. Just re-mem-ber the Red Riv-er
Val-ley, And the Cow-boy who loved you so true.

Chords: G, B7, Em, G7, C, G, Dm, E7, A7, D7, G, B7, Em, G7, C, Eb7, G, Em, A7, D7, G

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READY OR NOT

Words and Music by JACK KELLER and AMBER DILENA

Moderately Fm7 Gm7 Fm7

So you're a - fraid of fall - in', — for time and time a -
 Al-though your dreams were shat-tered, — your bro - ken heart still

Fm7 (Bb Bass) Ebmaj7 Am7 Bm7

gain love's been un-kind. — That's why when love comes call-in' —
 wants to find out why. — But now is all that mat-ters, —

Am7 (DBass) Gmaj7 F G7-9 Cmaj7

you build your-self a wall so you can hide. — But dar-ling, I see
 for - get the past just think of you and I. — I need a chance to

Bm7 E7-9 Am7 3 B7-9 3 Em7 A9 Cmaj7

through you, just one look in your eyes and I knew; — That it was time — you let
 show you you can make all your love dreams come true; — But you won't know — 'til you

Am7 3 (DBass) D7 Gm7 F Dm7 Gm7

some - bod-y touch you in - side. — So } Read - y Or — Not — gim - me your love, —
 let your love feel-ings come through. So }

Abmaj7 F Gm7 Ebmaj7 F Dm7 Gm7

O - pen your heart and let — me in. Read - y Or — Not — give me your love 'cause
 Cm7 D.S. and Fade (FBass)

Abmaj7 Cm7

Read - y Or — Not — I'm com - in' in.

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RACING WITH THE MOON

Words by VAUGHN MONROE and PAULINE POPE
Music by JOHNNY WATSON

Moderately G7+ C G+ C Ab 7

Rac - ing With The Moon — sail - ing thru the mid - night blue —
 stars — shin - ing in the sum - mer night —
 Moon — that is what I'll al - ways do —

Fm6 G7 3 G7+ 1 Cmaj7 C6 Cmaj7 Dm7 G7 G7+

— And then all too soon — it's lost from view, — Gaz - ing at the
 — But just like the moon — they fade from
 — Till I o - ver - take — the moon and

2 (To next strain) C Ab7 C 3 Fine Am 3 B7 Gm6 3

sight. — In the you. — blue heav - ens I see your face smil - ing at

A7+ A7 Dm7 3 Ddim Am Ab7 G7 G7+ D.S. al Fine

me My heart will nev - er be free un - til we're back to - geth - er. Rac - ing With The

LOOKS LIKE WE MADE IT

Words by WILL JENNINGS
Music by RICHARD KERR

Slowly

C F/C Cadd9 C

There you are,— look-in' just the same as you did last time I touched you.

Cadd9 C F/C Cadd9 C G/B

And here I am,— close to get-tin' tangled up-in-side the thought of you. Do you

Am D7sus D7 G Am D7sus4 D7

love him as much as I— love her? And will that love be strong when old feel-ings start to

G11 G C Cmaj9 Fmaj7 G/F G Em7 A7

stir.— Looks Like We Made It. Left each oth-er on— the way to an-oth-er love,—

Dm7 G11 C Cmaj9 Fmaj7 G G/F 3

Looks Like We Made It, Or I thought so till to-day— un-til you were

Em7 3 Am7 Dm7 C/E F G11 Am7 Em7

there ev-'ry-where, And all I could taste was: love the way we made it. Oh, we

Am7 G11 C Repeat and fade Cmaj9 F/C

made it Looks Like We Made It Looks Like We

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RAGTIME COWBOY JOE

Words by GRANT CLARKE
Music by LEWIS F. MUIR and MAURICE ABRAHAMS

Moderately

G7 C Am7 D7

He al - ways sings rag - gy mu - sic to the cat - tle, as he swings back and

G7

for - ward in the sad - dle, on a horse that is syn - co - pat - ed, gait - ed, and there's

C C+ Am D7 G7 C

such a fun - ny me - ter to the roar of his re - peat - er. How they run — when they

Am7 D7 Dm7 E7

hear that fel - low's gun be - cause the West - ern folks all know, He's a

Am Dm Cdim Dm Am Dm Am D7-5 C A7 D7 G7 C

high - fa - lut - ing, scoot - ing, shoot - ing son - of - a gun from Ar - i - zo - na, Rag - time Cow - boy Joe.—

ROME WILL NEVER LEAVE YOU

From the Television Series "DR. KILDARE"

Words by HAL DAVID
Music by BURT BACHARACH

Moderately
Gmaj7 Am7 Gmaj7 Am7 Gmaj7 Am7

Peo-ple say that once you come to Rome, Rome will be your home—
close your eyes, and see the sev-en hills, In your heart you'll hear—
bells will say, "A hap-py voy-age home. Hur-ry back to Rome,—

D7-9 Gmaj7 F#7sus F#7 Am7 D7

— for - ev - er aft - er e - ven though you're a - way. You may leave but Rome Will Never
— the songs and laugh - ter ev - ry dream leads to Rome. You may leave but Rome Will Never
— It's al - ways wait - ing." Don't for - get when we part, You may leave but Rome Will Never

Gmaj7 G6 Am7 D7 G6¹⁻³ fine Am7 G6 3

Leave You. Rome will al - ways be in - side your heart. You'll
Leave You. Rome will al - ways be in - side your heart. heart. When they
Leave You. Rome will al - ways be in - side your heart.

Cm7 F7 Bbmaj7 Bb6 Dm7 G7

call the last all a - shore — and it's time to say fare - well. From a

C G7 Cmaj7 C6 Em7 A9 Am7 D.C. al Fine D7

church that stands for - ev - er - more you will hear ca - the - dral bells. And the

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RIO RITA

From the Broadway Musical Production "RIO RITA"

Words by JOSEPH McCARTHY
Music by HARRY TIERNEY

Moderately F F6 F F6 F C7

Ri - o Ri - ta, Life is sweet - er, Ri - ta, When
Ri - o Ri - ta, Life's com - plet - er,
Ri - o Ri - ta, Sen - or - i - ta,

F6 C+ C9-5 CH C7 F (To Next Strain) F7 C7 F Fine

you are near, Ri - ta, to have you here. Here is my heart.

Bb C7 F Gm D7 Gm D7 D.C. al Fine G7 C7+

All I ask from a - bove — Is one day your lips will say, "I love you."

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REUBEN AND RACHEL

TRADITIONAL

Brightly D Bm D Bm D

Reu - ben, Reu - ben, I've been think - ing, What a queer world this would be,

Bm F#m G D G A7 D

If the men were all trans - port - ed, Far be - yond the North - ern Seas!

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ROSES ARE RED
(My Love)

Words and Music by AL BYRON and PAUL EVANS

Moderately $\frac{3}{4}$ G7 C F

A long, long time a - go on grad - u - a - tion day — You hand - ed me your book, —
 through high school — and when the big day came, — I wrote in - to your book —
 lit - tle girl? — She looks a lot like you. — Some day some boy will write —
 I signed this way: }
 next to my name: } Ros - es Are Red, my love, Vi - 'lets are blue, — Sug - ar is
 in her book too: }

F G7 C7 F C Am

sweet, my love, But not as sweet as you. — We da - ted you. — you. —

1. C 2. To next strain 3. C F C G7 C Fine

F G G7 C C7 F G7

Then I went far a - way and you found some - one new. I read your let - ter, dear, and

C F7 G7 C7 F C

I wrote back to you: Ros - es Are Red, my love, Vi - 'lets are blue, —

Am F G7 C *D.S. al Fine*
Tacet

Sug - ar is sweet, my love, Good luck, may God bless you. — Is that your

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ROCKED IN THE CRADLE OF THE DEEP

Words by EMMA WILLARD
 Music by JOSEPH P. KNIGHT

Slowly Bb Bb° Bb F Bb F F7 Bb

Rocked in the cra - dle of the deep, — I lay me down — in peace to sleep; Se -

Bb° Bb F Bb Gm6 Dm Am7 A7 Dm

cure I rest up - on the wave, — For Thou, O Lord, — hast pow'r to save. I

G7 C7 F7 Bb

know Thou wilt not slight my call, For Thou dost mark the spar - row's fall; And

Bb° Bb Cm Bb F7 Bb

calm and peace - ful is my sleep. — Rocked in the cra - dle of the deep; And

Bb° Bb F Bb F7 Bb

calm and peace - ful is my sleep, — Rocked in the cra - dle of the deep.

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484155
T-55
GER U-32
T-60

ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY

Words by SAM M. LEWIS
and JOE YOUNG
Music by JEAN SCHWARTZ

C G7 Cdim C G6 Cdim F#C Dm7 G7 G9 G9 Gdim G9

Rock - A - Bye Your Ba - by With A Dix - ie Mel - o - dy;

Dm7 G7 Dm7 G7 F C Am D9 G7 Dm A+

When you croon, croon a tune from the heart of Dix - ie. Just hang my cra-dle,

Dm7 G9 C G#D# Em7 A9 G Am G Am7 D

Mam-my mine, Right on that Ma-son - Dix-on Line And swing it from Vir-gin - ia

G7 Dm7 G7 G9 D9 G7 C G7 Cdim C G6 Cdim D#G#B Dm7 G7 G9

to Ten-nes-see with all the love that's in ya. "Weep No More, My La-dy:" sing that song a-gain for

G9 Gdim G9 Dm7 Dm7 G7 Dm7 G7 F7 E7 D Gm E7

me, And "Old Black Joe," just as though you had me on your knee.

A7 C#dim A7 A+ A7 D7 Cdim

A mil - lion ba - by kiss - es I'll de - liv - er the min - ute that you sing the "Swan-ee Riv - er;"

C G7 Cdim C E7 Am D9 D7 Fm G7 C

Rock - a - bye your rock - a - bye ba - by with a Dix - ie mel - o - dy.

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A-35
T-90

WHO'S SORRY NOW

Words by BERT KALMAR
and HARRY RUBY
Music by TED SNYDER

Bb D7 G+ G7 D7 G7

Who's Sor - ry Now? Who's Sor - ry Now? Whose heart is ach - ing for

C7 F7 Bb Bdim F

break - ing each vow? Who's sad and blue? Who's cry - ing too? Just like I

C7 F7 Cm7 Cm7b5 F7 Cm7 F7 Bb D7

cried ov - er you. Right to the end, Just like a friend,

G+ G7 dim G7 G+ G7 Cm G7 Cm Cm7b5

I tried to warn you some - how. You had your way,

Bb G7 C7 Cm7b5 F7 Bb Eb Ebm Bb

Now you must pay; I'm glad that you're sor - ry now.

RUNNIN' WILD

Words by JOE GREY and LEO WOOD
Music by A. HARRINGTON GIBBS

Moderately $\frac{3}{4}$ Bb F7 Bb F7 Bb7 Eb Bb7 *To Coda*

Run-nin' wild lost con-trol, Run-nin' wild,
don't know where, Al-ways showin',

might - y bold, Feel-in' gay, reck-less too,

Gm Gm7-5 F C7 F7 Cm7 F7 Cm7 F7 *D.S. al Coda*

Care-free mind all the time, never blue; Al-ways goin'

Coda Eb D Gm Ddim D G7 C7 F7

I don't care; Don't love no - bod - y, it's not worth -

Bb F7 Bb F7 Eb m6 F7 Bb

while; All a - lone, run - nin' wild.

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Words by MOREY AMSTERDAM
Additional Lyrics by AL STILLMAN
Music by JERI SULLAVAN and PAUL BARON

RUM AND COCA-COLA

Moderately C F C Gdim

If you ev - er go to Trin - i - dad They make you feel so

G7 G9 Dm7 G7 Dm7 G7 G6 G7 C

ver - y glad Ca - lyp-so sing and make up rhyme, Guar - an - tee you one good real fine time,

C Dm7 G7

Drink-in' Rum And Co - ca Co - la, Go down "Point Koo - mah - nah"

Dm7 G7 D9 G7 C

Both mother and daugh-ter Sing-in' for the Yan-kee dol-lar.

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ROCK-A-BYE, BABY

TRADITIONAL

Moderately Bb F7 1

Rock - a - bye, ba - by, on the tree top, When the wind blows the
When the bough breaks the cra-dle will fall, And

Bb A7 Bb 2 Bb Eb m Bb C7 F7 Bb

cra - die will rock; down will come ba - by, cra - die and all.

From the United Artists Motion Picture "THE RUSSIANS ARE COMING... THE RUSSIANS ARE COMING"

THE RUSSIANS ARE COMING

By JOHNNY MANDEL

Brightly F Bb Db Gb

C7 F Bb C7

F Bb Db7

F C7 1. F 2. To next strain F 3. Fine F

C7 F D7 Gm D7 Gm E7

Am G7 Dm7 G7 C D.S. al Fine %

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ROLL, JORDAN, ROLL

TRADITIONAL

Moderately D F#m D A7 D

Roll, Jor-dan, Roll, Roll, Jor-dan, Roll, I want to go to

A7 D^{Fine} A° A7

heav-en when I die, - To hear Jor-dan roll. O broth-er, You ought t'have been there,

D A7 Bm F# A° Em D G D A7 D^{D.C. al Fine}

Yes, my - Lord! A - sit-ting in the king-dom, To hear Jor-dan roll.

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ROCK OF AGES

Words by AUGUSTUS M. TOPLADY
Music by THOMAS HASTINGS

Moderately G G7 C G G

Rock of A - ges, cleft for me! Let me hide my - self in Thee; Let the

sin the dou - ble cure. Save from wrath and make me

wa - ter and the blood, From Thy wound - ed side which flowed. Be of pure.

1 G 2 G

G

RUBY From the 20th Century-Fox Motion Picture "RUBY GENTRY"

Words by MITCHELL PARISH
Music by HEINZ ROEMHELD

Slowly G7+ 3/4 C Cmaj7 3 C#dim Gm7 3 G7 Em Em7

They say, Ru-by, you're like a dream, not al-ways what you seem, ———
 say, Ru-by, you're like a song, you dont know right from wrong, ———
 say, Ru-by, you're like a flame, in-to my life you came, ———

Am Fmaj7 F 3 Fm C+ *To Coda* C

— and tho' my heart may break when I a-wake, let it be so, — I on-ly
 — and in your eyes I see heart-aches for me, — but from the start, — who stole my
 — and tho' I should be-ware still I dont care, you thrill me so, — I on-ly

1 Fm6 G7+ 3 C Dm7 G7-9 G7 2 Fm G7+ 3 C Dm7 C Fm

know, Ru-by, it's you. — They heart? Ru-by it's you. — I hear your voice—

D.S. al Coda 3/4 Fm6 3 Dm7 G7 G7+

— and I must come to you, — I have no choice, — what else can I do? — They

Coda Fm G7+ 3 C

know, Ru-by, it's you. —

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RAMONA

Words by L. WOLFE GILBERT
Music by MABEL WAYNE

Moderately Eb Bb7

Ra - mon - a, I hear the mis-sion bells a - bove, ——— Ra - mon - a, they're

ring - ing out our song of love, ——— I press you, ca - ress you, and

Bb7 3

bless the day you taught me to care, To al - ways re - mem - ber the

Eb 3

ram - bling rose you wear in your hair, Ra - mon - a, when day is done you'll hear my

Bb7 C7

call, ——— Ra - mon - a, we'll meet be-side the wat - er fall, ———

Fm Abm6 Gm Ebdim Db C7

— I dread the dawn when I a-wake to find you gone, Ra -

Fm Gm Bb7 Eb

mon - a I need you my own. ———

ROW, ROW, ROW YOUR BOAT

Brightly **D**

Row, row, row your boat, Gent - ly down the stream;
 Mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly; Life is but a dream.

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THE BOW OF LOVE

By BILLY EDD WHEELER

Moderately

1. Some-one said a man and wom - an are the bow and string of love and a
 2. Tho' we're liv - ing in the shad - ow of de - struc-tion, at the same time the
 might - y arch - er bends them in His hand. And he said that lit - tle chil - dren are the
 dream of love has nev - er loomed so bright. And we both know that it's eas - i - er to
 ar - rows that come thru them, though the tar - get is not theirs to un - der - stand.
 stand and curse the dark - ness, than it is to light a sin - gle light.
 In this day of dark de - spair when eas - y mor - als sly - ly change us, let us
 So if we are man and wom - an and if we're love's hu - man bow, a - bend - ing
 not give in to false or jeal - ous hate. Come and
 as we give and get sup - port, Let us
 bend with me, to - geth - er we can be a hu - man bow, And pray our love - ly ar - rows will go
 nev - er be con - tent - ed with our aim - ing and lov - ing, Paint - ing cir - cles 'round our ar - rows that fall
 straight.) } Let's keep the bull's eyes of love up there a - mong the stars a -
 short.) }
 D.C. al Fine
 bove, Let's bend, let's aim for love.

3595

SCARBOROUGH FAIR

TRADITIONAL FOLK SONG

Musical notation for the first line of "Scarborough Fair". Chords: Dm, Am, Dm, Gm, Am, Dm.

Are you go - ing to Scar - bor - ough Fair? Pars - ley, sage, rose - ma - ry and thyme; Re -

Musical notation for the second line of "Scarborough Fair". Chords: Gm, Am, Dm, Gm, Am, Dm.

mem - ber me to one who lives there, For once he was a true love of mine.

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SEA HUNT

From the Television Production "SEA HUNT"

By PATRICIA LA SALLE and RAY LLEWELLYN

Musical notation for "Sea Hunt". Tempo: Moderately. Chords: Cm7, Cm6, D7, Bbmaj7, D, Dmaj7, D, Cm, D7-9, A dim, A dim (add Bb), Gm6 3, C7+, Fm9 3, Fm6, F#dim (add D), F#dim, Ebmaj7 3, A7-5, D7, Cm, Cm6, D7, Bb, D, Dmaj7, D7, Cm9, Cm7, Cm, Cm9, Eb, F, A dim D7+, Gm6. Includes bass line with notes and rests.

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SLEEP

By EARL LEBIEG

Musical notation for "Sleep". Tempo: Slowly. Chords: G, G#dim, Am7, D7, F#+, G, Gm, D, A7, Am7, D7, G, G#dim, Am7, D7, F#+, G, Dm, E7, A7, D7, G.

B-35
T-90

SANTA LUCIA
(Here In The Twilight)

English Lyric by HOWARD JOHNSON
Transcription by D. Savino

Moderately

In dreams I sail a-way, Where love in-vites me. In dreams we
How sweet the mem-o-ry, Oh love, I miss you! I dream of

gent-ly sway, Mu-sic de-lights me. I hold my love once more, There on a
It-a-ly, In dreams I kiss you.

dis-tant shore, San-ta-Lu-ci-a! San-ta Lu-ci-a!

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SAD SACK

Lyric by HAL DAVID
Music by BURT BACHARACH

I take her danc-ing and step on her shoes, I fix the toast-er and I blow a fuse,
I take her driv-ing and I get a flat, I take the milk out and bring in the cat

then I get sea-sick when we take a cruise. } I'm the gen-u-ine, o-rig-i-nal, first e-di-tion cop-y of
and then I sit down on top of her hat.

Sad Sack. Tacet How can I make her love me when I drop my ash-es all o-ver her clothes

and I mis-place her keys. Then for for-give-ness I send her a rose, and

ros-es al-ways make her sneeze. (a-choo) The lamp is so bright, I pull out the plug,

her arms then o-pen to give me a hug. I run to kiss her and trip on the rug. I'm the

gen-u-ine, o-rig-i-nal, first e-di-tion cop-y of Sad Sack. Sad Sack.

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A SECOND CHANCE

From the United Artists Motion Picture "TWO FOR THE SEESAW"

Words by DORY LANGDON
Music by ANDRE PREVIN

Slowly *Tacet* Gm6 Am7+ A7+ 3 Dm

Can't I have A Sec - ond Chance? I won't ask for an - y more.

Tacet Gm6 A7 3 Dmaj9

Can't you give A Sec - ond Chance When you've had three or four? Per - haps you could - n't

Am7 3 D9 Abm7 3 Db9 Gb Fm7 Bb9

tell it was love, Well, it was love with me, But now it's turn - a - bout, I'm

Fm7 Bb7 Ebmaj7 A7 Dm Gm6 Am7+ A7+

out, Does it have to be? Can't I have A Sec - ond Chance? It's so lit - tle to de -

Dm *Tacet* Gm6 A7 3 3 Am7 D9 D7 D9

mand, Won't you take a sec - ond glance, then you might un - der - stand, You're more than just an

G 3 Gm7 3 D Dm

end of the road, Friend of the road with me, You're my first, my one ro -

Gm6 3 A7 D6

mance, Can't I have A Sec - ond Chance?

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A-13

SUNNY-T-125

Words and Music by BOBBY HEBB

Moderately Am C7 F7 E7

Sun - ny, — yes - ter - day my life was filled with rain. —
Sun - ny, — thank you for the sun - shine — bou - quet. —

Am C7 F7 E7

Sun - ny, — you smiled at me and real - ly eased the pain. — Oh, the
Sun - ny, — thank you for the love you've brought my way. — You

Am Am7 Am6 Fmaj7 Fm

dark days are done, — and the bright days are here, — my sun - ny one — shines so sin - cere, — Oh
gave — to me — your — all — and all — Now I feel — ten feet tall. —

B7-5 E7 Am E7

Sun - ny one so true, — I love you. —

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THE SECRET OF CHRISTMAS

Words by SAMMY CAHN
Music by JAMES VAN HEUSEN

Moderately

F C Dm

It's not the glow you feel _____ when snow ap - pears, _____
lit - tle gift you send _____ on Christ - mas day, _____

Bbm6 F Dm6 Gm

It's not the Christ - mas card _____ you've sent for years, _____
Will not bring back the friend _____ you've turned a - way; _____

A7 Dm | 1 F7 Bb Bbmaj7 Bbdim

Not the joy - ful sound _____ when sleigh - bells ring, _____ Or the
So may I sug - gest _____

F Ab7 Gm7 Bbm6 C7 | 2 F7

mer - ry songs _____ chil - dren sing. _____ The _____ the se - cret of

Bb Bbmaj7 Bdim F Am7 Am D7

Christ - mas _____ is not the things you do _____ at Christ - mas time,

Gm G7 Gb7 F6

_____ But the Christ - mas things you do all year through! _____

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SINGLE GIRL

TRADITIONAL

Moderately

D A

Sin - gle girl, _____ oh, sin - gle girl, _____ She's gone an - y - where she

D A D

please, _____ Oh, _____ gone an - y - where she please; _____ Mar - ried

A D

girl, _____ oh, mar - ried girl, _____ Got a ba - by on her knees, _____

A D

Oh, _____ got a ba - by on her knees.

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SLEIGH RIDE

Lyric by MITCHELL PARISH
Music by LEROY ANDERSON

D7 G s GACE F#LD

Just hear those sleigh bells jin-gle-ing, ring-ting-tin-gle-ing, too, Come on, it's love-ly weath-er for a Sleigh Ride to-geth-er with you, Out-side the snow is fall-ing and friends are call-ing "Yoo hoo," Come on, it's love-ly weath-er for a Sleigh Ride to-geth-er with you. *B C#m7 E F#m7 B C#m7* Gid-dy-yap, gid-dy-yap, gid-dy-yap, let's go, Let's look at the show, We're rid-ing in a won-der-land of snow. *E F#m7 B Bm F#m7 Bm7 G#DE E7 A* Gid-dy - yap, gid-dy-yap, gid-dy - yap, it's grand, Just hold-ing your hand, We're glid-ing a - long with a song of a win-ter-y fair - y - land, Our cheeks are nice and ros-y, and com-fy co-zy are we, We're snug-gled up to-geth-er like two birds of a feath-er would be. Let's take that road be-fore us and sing a chor-us or two, Come on, it's love-ly weath-er for a Sleigh Ride to-geth-er with you.

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GERU 65
A-35
T-70

HOW GREAT THOU ART

SPIRITUAL

Slowly

Then sings my soul, my Sav-ior God to Thee, How great Thou art, how great Thou art! Then sings my soul, my Sav-ior God to Thee, How great Thou art, how great Thou art.

THE SEVENTH DAWN

From the United Artists Motion Picture "THE SEVENTH DAWN"

Words by PAUL FRANCIS WEBSTER

Music by RIZ ORTOLANI

Moderately

Cmaj7 Am7 Dm7 G11 Cmaj7 Am7 Dm7 G11 C

I'll re - mem - ber when I feel lone - ly, The way you kissed me
 Ebdim Dm7 G7-9 Dm Em7 A7 Dm
 in the rain. And, dar - ling, I'll re - mem - ber your gold - en laugh - ter,
 Em7 A7 Dm G11 G9+5 Em7 Eb7 Dm7 G7 Cmaj7 Am7 Dm7 G11
 When - ev - er spring breaks through a - gain; I'll be near you when nights are
 Cmaj7 Am7 Dm7 G11 Gm7 C7 F A7 Dm
 mist - y, Or when the dawn star comes shin - ing through; And I'll
 F F#dim C D7
 find you, I'll be just a dream be - hind you, For my love will lead me
 G11 G9 G7-9 |1.C Am Dm7 G7 |2.C F9 C6
 to the sev - enth dawn and you! I'll re - you!

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SOME LIKE IT HOT From the United Artists Motion Picture "SOME LIKE IT HOT"

Words by I.A.L. DIAMOND

Music by MATTY MALNECK

Moderately

C Cm

I got a fe - ver, an in - flam - ma - tion, that's what I got;
 Look what you start - ed, a con - fla - gra - tion, Ba - by, that's what;
 C Am7 D9 Dm7/G |1.C Am7 Dm7 G7 |2.C
 You turned the heat on me, Some like it hot.
 Don't let the flame go out; Some like it hot.
 C13 F A7 Eb9 G9 G7+5 C6 Em7 A13 D9 Eb9
 Oh, Ba - by, I used to feel cool, I played it real cool, But when you
 D7 D9+5 D9 G7 G7+5 C
 kissed me I lit up, Like a four a - larm fire. Call out the en - gines,
 Cm C Am7 D9 Dm7/G
 ring up the sta - tion, I'm on a spot; Love burns you up the most, like it or not;
 C Gm6 A7 Dm D7 - G9 Dm7/G C
 But, Ba - by, I like it a lot, Some like it hot.

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SHENANDOAH

TRADITIONAL FOLK SONG

Moderately D G

O, Shen-an - doah. I long to hear you, A - way, you roll - ing

D Bm D

riv - er. Oh Shen - an - doah I long to hear you, A -

Bm A7 D

way, we're bound a - way, 'Cross the wide Mis - sou - ri.

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SHE IS MORE TO BE PITIED THAN CENSURED

TRADITIONAL

Moderately G C G G7 C

She is more to be pit - ied than cen - sured, She is more to be

Cm G C G

helped than de - spised, She is on - ly a las - sie who ven - tured, On

A7 D7 G C G

life's storm - y path ill ad - vised, Do not scorn her with words fierce and bit - ter,

G7 C B7 Dm

Do not laugh at her shame and down - fall, For a mo - ment just

E7 A7 D7 G

stop and con - sid - er, That a man was the cause of it all.

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SPRINGFIELD MOUNTAIN

TRADITIONAL FOLK SONG

Brightly G D7

On Spring - field Moun - tain there did dwell, A love - ly

G G

youth, I knowed him well. Oh rood - y nay too rood - y

D7 G

nay, Too rood - y nay, too rood - y nay.

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SHORTNIN' BREAD

TRADITIONAL

Brightly C F C Am6

Put on the skil-let, Put on the lead, Mam-my's gon-na make a lit-tle

G7 C F C Am7 F C

short - nin' bread. That's not all— she's gon - na do, —

F C Am6 G7 C

She is gon - na make a lit - tle cof - fee too. —

C G+ C G+ C G+ G7 C

Mam - my's lit-tle ba-by loves short-nin'short-nin', Mam-my's lit-tle ba-by loves short-nin' bread. —

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SUR LE PONT D'AVIGNON

TRADITIONAL

Moderately F C7 F 1 C7 2 C7 F *Fine*

Sur le Pont d'A-vig-non, L'on y dan-se l'on y dan-se tout en rond.

Bb Bb 6 Bb F C7 *D.C. al Fine*

Les beaux mes - sieurs font comm' - ça, Et puis en - core comm' - ça.

Les bell's — dames font comm' - ça, Et puis en - core comm' - ça.

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DOING GOOD

Words by LEE ADAMS
Music by CHARLES STROUSE

Moderately From the Broadway Musical Production "IT'S A BIRD...IT'S A PLANE...IT'S SUPERMAN!"

F F6 C7/F Bb C9/Bb Am7 Gm7

Ev - ry man has a job to do, and my job is Do - ing Good;

F C7 D A7sus

Ev - 'ry night when the job is through, I fold my tights, proud to know

D C7 F Dm C9-5 3 C9 C7

I've done all I could. It's a sat - is - fy - ing feel - ing when you hang up your cape, To

F Dm Gm7 C7 F F6

know that you've a - vert - ed mur - der, lar - ce - ny and rape. Ev - 'ry man has his

Eb6 F7 D7+5 D7 Gm Bbm6 Db7 F Dm Gm7 C7 F

job to do, And my job is Do - ing Good, I'll nev - er stop Do - ing Good! —

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A 72
T=140

SHOULD I

From the Metro-Goldwyn-Mayer Musical Production "LORD BYRON OF BROADWAY"

Words by ARTHUR FREED
Music by NACIO HERB BROWN

Moderately $\frac{3}{4}$ G D7

Should I re-veal ex-act-ly how I feel, Should I con-fess I
I re-cite be-neath the pale moon-light, And swear by stars a -
I re-veal ex-act-ly how I feel, Should I con-fess I
love you. Should love you. Could I re-peat the
sweet-est sto-ry told. Could I en-treat would it be too bold. Should

G7 C A7 Em7 A7 Adim A7 Am7 D7 D9 D7 *D.S. al Fine*

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SIBONEY

American Lyric by DOLLY MORSE
Spanish Lyric and Music by ERNESTO LECUONA

Moderately C 2nd Gdim

Si-bo-ney, that's the tune that they croon at you down Ha -
tune brings you dreams so it seems un-der-neath the
van-a way, Si-bo-ney, that's the
sil-ver moon, As they play Si-bo-
dance that they dance at the Ca-fe. And that
ney, ev-'ry care will fade a -
way. Fas-ci-nat-ing, cap-ti-vat-ing, Si-bo-ney.

Dm7 G7 C F G7

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SHOO FLY, DON'T BOTHER ME

TRADITIONAL

Brightly F C7 F

Shoo, fly, don't both-er me! Shoo, fly, don't both-er me!
Shoo, fly, don't both-er me, I be-long to Comp-hy G.
I feel, I feel, I feel, I feel like a morn-ing star, I
feel, I feel, I feel, I feel like a morn-ing star.

F C7 F C7 *F.D.C. al Fine*

SING, SING, SING

Words and Music by LOUIS PRIMA

Brightly

Em B7 Em B7 Em B7 Em B7+ B7

Sing, Sing, Sing, Sing, Ev - 'ry - bod - y start to sing
 Swing, Swing, Swing, Swing, Ev - 'ry - bod - y start to swing

Em B7 Em B7 Em F#m7-5 B7 Em Fine

La - dle - la Whoa - ho - ho (Now you're sing - ing with a swing -
 Now you're swing - ing while you sing. -

G D9 D7 Am7 Am7-5 D7 G

When the mu - sic goes a - round ev - 'ry - bod - y goes to town

D9 D7 Em Ddim D D+ G B+ B7+ D.C. al Fine

but here's some - thing you should know ho - ho ba - by ho - ho - ho.

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SHANGRI-LA

Words by CARL SIGMAN

Music by MATT MALNECK and ROBERT MAXWELL

Slowly

A-12
 J=85
 V=B11

FACD Dm7 Gm Gb7 F Gm7 C7-9 F Dm7

Your kisses take me to Shan-gri-la, Each kiss is mag-ic that
 And when you hold me, how warm you are, Be mine, my dar-ling, and

Gm7 Gb7 C7-9 Fmaj7 F6 N.C. Ab7 Dbmaj7

makes my lit-tle world a Shan-gri-la. A land of blue-birds and four-tains and
 spend your life with me in Shan-gri-

Gb7 ACEbF Fmaj7 F6 Bbmaj7 Eb7 Gm7 C7-9

noth-ing to do, But cling to an an-gel that looks like you.

2 Am7-5 D7-9 D7 Gm7 Gb7 C7-9 Fmaj7

la, For an - y - where you are is Shan - gri - la.

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SI CANTEMO

TRADITIONAL

Brightly

C F G C

Si can - te - mo, La la la! Co - si l'o - re ne pas - se - ra!

C F G C

La la la, La la la la, La la la la la, pas - se - ra!

C F G C

La la la, La la la, L'o - re ne pas - se - ra!

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GER U-31

5
11/15

SWINGIN' DOWN THE LANE

Words by GUS KAHN
Music by ISHAM JONES

Moderately

Ev-ry-bod-y hand in
hand, Swing-in' Down The Lane, Ev-ry-bod-y feel - in'
grand, Swing-in' Down The Lane, That's the time I miss the bliss that we might have
known, Nights like this when I'm all a - lone;
When the moon is on the rise, Hon-ey, I'm so blue, Watch-in' lov-ers
mak - in' eyes like we used to do, When the moon is on the
wane still I'm wait-in' all in vain, Should be Swing-in' Down The Lane with
you. Ev - ry - bod - y you.

Chords: F, F+, G7, G9, C7, C7-5, Gm7, F, C+, F, D, C, D+7, D7, G9, F, F+, F, G7, G9, C7, C7-5, Gm7, C7, F, C+, F, Cm6, D7, Cm6, D+, A, A7, Dm, Gm, Bbm6, C7, F, F.

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SINNER MAN

TRADITIONAL FOLK SONG

Brightly
Em

Oh, sin - ner man, where you gon - na run to? Oh, sin - ner
man, where you gon - na run to? Oh, sin - ner man,
where you gon - na run to? All on that day.

Chords: Em, D, Em, D, Em.

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A-84
T: 60

GER U-31 9-120

SLEEPY TIME GAL

G D^b E^b
Eb7

Words by JOSEPH R. ALDEN and RAYMOND B. EGAN
Music by ANGE LORENZO and RICHARD A. WHITING

Moderately Moderately

Sleep - y time gal, - You're turn - ing night in - to day, -

F7

G[#] D^e E7 Sleep-y time gal, - You've danced the ev-'ning a - way, - Be - fore each
A7
sil - ver-y star - Fades out of sight, - Please give me one lit-tle kiss, -

D+

Then let us whis - per good - night, - it's get-tin' late and dear, your pil-low's wait-in',
G Eb7 D7

Sleep-y time gal, - When all your danc - in' is thru, - E7

E Sleep-y time gal, - I'll find a cot - tage for you, - G[#] D^e E7 You'll learn to
Cm G Dm

cook and to sew, - What's more you'll love it, I know, - When you're a
Am Cm D7 G

Stay-at - home, Play-at - home, Eight - o - clock, Sleep - y time gal.

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From the Broadway Musical Production "ILLYA DARLING"

ILLYA DARLING

Words by JOE DARION
Music by MANOS HADJIDAKIS

Gaily
Bb

Bdim F7

Il - lya Dar - ling, dar - ling Il - lya, Like a song we sing your name,

Bb

You are mu - sic, you are laugh - ter, you make life a love - ly game.

Bdim F7

Laugh with us and sing with us and dance with us, we need you so,

Cm7 F7 Bb

Il - lya Dar - ling, dar - ling Il - lya be the joy we used to know. -

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CANON

By JAMES PANKOW

Moderately Slow

Am Am/GG F Am Am/GG F#sus F F6 F6
 B Em Ab B Bm F Em C/D C#sus B/F# D
 C/G G Bb/F F Cmaj7 F/C Cmaj7 F/C Cmaj7 F/C Cmaj7 F/C Cmaj7 F/C

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SOMEWHERE, MY LOVE

(Lara's Theme From "DOCTOR ZHIVAGO") From the Metro-Goldwyn-Mayer Motion Picture "DOCTOR ZHIVAGO" Words by PAUL FRANCIS WEBSTER Music by MAURICE JARRE

Moderately G Gdim D7 Am7
 Some - where, My Love there will be songs to sing, Al - though the
 Some - where a hill blos - soms in green and gold, And there are
 You'll come to me out of the long a - go, Warm as the
 To Coda Till then my sweet think of me now and then, God - speed my
 D7 Am7 D7 G C C
 snow cov - ers the hope of spring, hold. Some - day we'll meet a -
 dreams all that your heart can
 wind soft as the kiss of snow,
 love
 gain my love, Some - day when - ev - er the spring breaks through.
 Coda Am7 D7 G Am7 D7 D7-9 G
 'til you are mine a - gain. 'Til you are mine a - gain.

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SWEET ADELINE

Words by RICARD H. GERARD Music by HARRY ARMSTRONG

Slowly Bb F7 Bb D7 Eb G7 C7
 Sweet A - del - ine, My A - del - ine, At night, dear
 F7 Bb F7 Bb D7
 heart, For you I pine; In all my dreams Your fair face
 Eb G7 C7 Bbdim Bb G7 C7 F7 Bb
 beams, You're the flow - er of my heart, Sweet A - del - ine.

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SOFTLY, AS I LEAVE YOU

English Lyric by HAL SHAPER
Music by A. DE VITA

(Piano)

Moderately

Soft - ly I will leave you soft - ly For my heart would
break if you should wake and see me go. So I leave you
soft - ly long be-fore you miss me, Long be-fore your
arms can beg me stay For one more hour or one more
day. Aft - er all the years I can't bear the
tears to fall so Soft - ly, As I Leave You
there. As I Leave You there,
as I leave you there, as I leave you there.

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THE SWEETEST STORY EVER TOLD

Words and Music by ROBERT M. STULTS

Tell me, do you love me? Tell me soft - ly, sweet - ly as of old!
Tell me that you love me, For that's The Sweetest Sto - ry Ev - er Told.
Tell me, do you love me? whis - per soft - ly, sweet - ly as of old.
Tell me that you love me For that's The Sweetest Sto - ry Ev - er Told. Told.

SAY IT (OVER AND OVER AGAIN)

FRANK LOESSER and JIMMY McHUGH

Musical score for 'Say It (Over and Over Again)' in E-flat major, 4/4 time. The score consists of six staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: 'Say it o-ver and o-ver a-gain, O-ver, and o-ver a-gain, Nev-er stop say-ing you're mine. Say it ev-er and ev-er so sweet, Ev-er and ev-er so sweet, Just like an old val-en-tine. When you say "I love you" the same old "I love you" They whis-per in sto-ries and plays, You can change "I love you" the same old "I love you" To oh! such a heav-en-ly phrase. So say it soft-ly and gent-ly and then O-ver and o-ver a-gain Nev-er stop say-ing you're mine.'

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SPRING IS HERE *From the Broadway Musical Production "I MARRIED AN ANGEL"*

Words by LORENZ HART
 Music by RICHARD RODGERS

Musical score for 'Spring Is Here' in G major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The tempo is marked 'Moderately'. The lyrics are: 'Spring Is Here! Why does-n't my heart go danc-ing? Spring Is Here! Why does-n't the breeze de-light me? Stars ap-pear, Why is-n't the waltz en-tranc-ing? No de-sire, no am-bi-tion Why does-n't the night in-vite me? May-be it's be-cause no-bod-y leads me, May-be it's be-cause no-bod-y needs me. loves me, Spring Is Here I hear.'

SOMEBODY STOLE MY GAL

GER 41-33 B-111
A-81 T-170
T=1.70

Brightly Eb E6 Eb dim Fm7 Bb7

Some - bod - y stole my {gal} {pal}

Bb7 Fm7 F# Bb7+ Eb

Some - bod - y {stole} {left} my his {gal} {pal}

C7 F7 E F7

Some - bod - y came and took {her} {him} a - way

F7 Bb7 Fm7 Bb7+

{She} did - nt e - ven say {she} was leav - in';
{He} {he}

Eb Eb dim Fm7 Bb7

The kiss - es I loved so

Bb7 Fm7 Ab D7-5 G Edim G Bb7

{He's} get - ting now I know And
{She's}

Eb Eb7

Geel I know that {she} {he} would come to

Ab Abm

me If {she} {he} could see {Her} {His}

Eb Cdim Bdim Eb F7 Bb7

bro - ken heart - ed lone - some {gal} {pal} Some - bod - y

1 Eb Guitar Tacet 2 Eb

stole my {gal} {pal} {gal} {pal}

A SONG OF OLD HAWAII

Words and Music by GORDON BEECHER and JOHNNY NOBLE

Moderately $\frac{3}{4}$ F Fdim F Fdim F C7

There's the per - fume of a mil-lion flow - ers
 rain - bow fol-low-ing the show - ers
 trade - wind sigh-ing in the heav - ens

Cling - ing to the heart of old Ha - wai - i
 Bring - ing me a part of old Ha -
 Sing - ing me A Song Of Old Ha -

1 F C7 2 F Bb

There's a wai - i

F *To Next Strain:* 3 *Fine* Bb F Fdim Bb

There's a wai - i. sil - ver moon, A sym-pho-ny of

F G7 C7 *D.S. al Fine* $\frac{3}{4}$

stars, There's a hu - la tune, And the hum of soft gui - tars, There's the

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Handwritten: GURU-64 V-1145
A-36
T-72

STAND UP, STAND UP FOR JESUS

Words by G. DUFFIELD
Music by G.J. WEBB

Moderately $\frac{4}{4}$ C F 1 C G# G C G 2 3 C G7

Stand up, stand up for Je - sus, Ye sol-diers of the cross: Lift
 high His roy-al ban - ner, It must not suf-fer
 ev - 'ry foe is van-quished, And Christ is Lord in -

C *Fine* G Am7 G C F C Dm D C *D.S. al Fine* $\frac{3}{4}$

loss; From vic-t'ry un-to vic - t'ry, His ar-my shall He lead, Till
 deed.

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SWING LOW, SWEET CHARIOT

TRADITIONAL

Slowly G D7

Swing Low, Sweet Char - i - ot, Com-in' for to car - ry me home!

G Em A7 D7 G

Swing Low, Sweet Char - i - ot, Com-in' for to car - ry me home! I

G G6 A7 D7 G D7

looked o - ver Jor-dan and what did I see, Com-in' for to car - ry me home! A

G7 C D7+ G A7 D7 G

band of an - gels com-in' af-ter me, Com-in' for to car - ry me home!

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Recorded by JOHNNY RAY on COLUMBIA Records

JUST WALKIN' IN THE RAIN

Words and Music by ROBERT S. RILEY and JOHNNY BRAGG

Moderately

Musical score for 'Just Walkin' in the Rain' in G major, 4/4 time. The score includes a key signature of one sharp (F#) and a common time signature. The tempo is 'Moderately'. The music is written on a single treble clef staff. The lyrics are: 'Just walk-ing in the rain, get-ting soak-ing wet; Tor-tur-ing my rain, so a-lone and blue; All be-cause my rain, think-ing how we met; Know-ing things have heart by try-ing to for-get. Just walk-ing in the still re-mem-bers changed, you. Peo-ple come to win-dows and they al-ways stare at me; Shake their heads in sor-row, say-ing, "Who can that fool be?" Just walk-ing in the Some-how I can't for-get.' The score includes various chord symbols such as D7+5, G, G#dim, D6, D7, G, C, G, Am, F7-5, D9, G, G#dim, D7, D7+5, D7, G, C, G, G7, C, D9, G, Am7, D9, D6, G, A7, Em7, A7, D9, G#dim, D7, D7+5, D.S. al Coda, Coda, D7, and G.

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THE SECOND TIME AROUND

From the 20th Century-Fox Motion Picture "THE SECOND TIME AROUND"

Words by SAMMY CAHN Music by JAMES VAN HEUSEN

Slowly

Musical score for 'The Second Time Around' in G major, 4/4 time. The score includes a key signature of one sharp (F#) and a common time signature. The tempo is 'Slowly'. The music is written on a single treble clef staff. The lyrics are: 'Love is love-li-er The Sec-ond Time A-round, Just as comf'-ta-ble the sec-ond time you fall, Like a won-der-ful with both feet on the ground. It's that sec-ond time you friend-ly home the sec-ond time you call. Who can hear your love song sung, Makes you think per-haps, that love like youth is wast-ed on the young. Love's more say what led us to this mir-a-cle we found? There are those who'll bet love comes but once, and yet, I'm oh, so, glad we met The Sec-ond Time A-round.' The score includes various chord symbols such as G7-9, Fm6, C, Ebdim, Dm, G9, G7-9, G7, Cmaj7, C6, C, Dm6, E9, E7, Am, C7, Gm7, C7, C+7, F, Db7, F, Am7, D7, Am7, D7, D+7, G7, F#7, G7, F#7, G7, G7-9, Fm6, Am, C7, Gm7, C7, C+7, F, A7-5, D7, Ebdim, Dm7, G7, Bdim, Dm6, E7sus, E7, E7-5, A7, Am7, D7, D7-5, Dm7, Fm, and C.

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From the American Tribal Love-Rock Musical "HAIR"

I GOT LIFE

Words by JAMES RADO and GEROME RAGNI

Music by GALT MacDERMOT

Brightly

Musical score for "I Got Life" in G minor, 3/4 time. The score consists of eight staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: "I Got Life moth-er, I got laughs, sis-ter, I got free-dom, broth-er, I got good times, man. I got cra-zy ways, daugh-ter, I got mil-lion dol-lar charm, cous-in, I got head-aches, and tooth-aches, and bad times too— like you. I got my hair, I got my head, I got my tongue, I got my chin, I got my brains, I got my ears, I got my eyes, I got my nose, I got my mouth, I got my neck, I got my tits, I got my heart, I got my soul, I got my back, I got my teeth, I got my ass. I got my arms, I got my hands I got my fin-gers, got my legs, I got my feet, I got my toes, I got my liv-er, got my blood. Got my guts, got my mus-cles, I got life, life, life, life, life, life, life."

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THE STREETS OF LAREDO

TRADITIONAL FOLK SONG

Moderately

Musical score for "The Streets of Laredo" in D major, 3/4 time. The score consists of four staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: "As I walked out in the streets of La-re-do, As I walked out in La-re-do one day, I spied a young cow-boy all wrapped in white lin-en, Wrapped in white lin-en as cold as the clay."

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From the John Sturges Production "HALLELUJAH TRAIL"

HALLELUJAH TRAIL

Lyric by ERNIE SHELDON
Music by ELMER BERNSTEIN

With spirit
Verse:

1. Don't know where we're go - in' or where we've been, Hal - le - lu - jah
Trail. It's writ - ten in the dust and blown by the wind,
Refrain:
Hal - le - lu - jah Trail. Hal - le - lu - jah, — Hal - le - lu - jah, —
Hal - le - lu - jah, — Hal - le - lu - jah, — Hal - le - lu - jah Trail.

- | | |
|---|--|
| <p>2. You can't tell a horse from a stubborn mule, Hallelujah Trail. And you can't tell a hero from a doggone fool, Hallelujah Trail. (Refrain)</p> <p>3. Love a woman and she'll love you, Hallelujah Trail. Just do unto her like she wants you to, Hallelujah Trail. (Refrain)</p> | <p>4. There ain't no such thing as a perfect man, Hallelujah Trail. You girls gotta do the best you can, Hallelujah Trail. (Refrain)</p> <p>5. The girls are sweet as sugar candy, Hallelujah Trail. But look out boys their lips are sandy, Hallelujah Trail. (Refrain)</p> <p>6. Early in the mornin' almost day, Hallelujah Trail. Rise and shine we're on our way, Hallelujah Trail. (Refrain)</p> |
|---|--|

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SWEET AND LOW

Poem by ALFRED TENNYSON
Music by JOSEPH BARNBY

Slowly
Sweet And Low, Sweet And Low, Wind of the west - ern sea; — Low, low,
breathe and blow, Wind of the west - ern sea; — O - ver the roll - ing
wa - ters go, Come from the dy - ing moon — and blow, Blow him a - gain to me, —
While my lit - tle one, while my pret - ty one sleeps.

GAKU-52
B-22
F-150

SPLISH SPLASH

Words and Music by **BOBBY DARIN** and **JEAN MURRAY**

Moderately Bb

Splish splash, I was tak-in' a bath 'Long a-bout-a Sat-ur-day night. (Vocal)
 Bing bang, - I saw the whole gang Danc-in' on my liv-in' room rug.

A rub dub, just re-lax-in' in the tub, Think-in' ev-'ry-thing was all right. Well, I
 Flip flop, they were do-in' the - bop, All the teens had the danc - in' bug. There was

stepped out the tub, put my feet on the floor, I wrapped the towel a-round me and I o-pened the door And then a-
 - Lol-li - pop - with Peg-gy Sue, — Good gol - ly, Miss — Mol - ly was-a e - vent here too. A well-a

Splish splash, I jumped back in the bath, Well, how was I to know there was a par-ty go-ing on?
 Splish splash, I for - got a - bout the bath, I went and put my danc-ing shoes

1.
 on. I was a-splish-in' and a-splash-in', I was a - roll-in' and a-stroll-in', I was a -
 Eb7 Bb Repeat and fade

2.
 mov - in' and a - groov-in', I was a - reel - in' with the feel - in' I was a -

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SHE WAS POOR BUT SHE WAS HONEST

TRADITIONAL FOLK SONG

Moderately

She was poor but she was hon - est, Pure un -

stain - ed was her name, 'Til the lo - cal squire came

court - ing, And the poor girl lost her name.

It's the same the whole world o - ver, It's a

shame, a wretch-ed shame, It's the rich who gets the

pleas-ures, And the poor who gets the blame.

GEN 11-52
E-72
T-120

STAGGER LEE

Words and Music by HAROLD LOGAN and LLOYD PRICE

Brightly

I was stand-ing on the cor-ner when I heard my bull-dog
Stag-ger Lee and Bil-ly, Two men who gam-ble
bark, He was bark-ing at the two men who were gam-bling in the
late, Stag-ger Lee threw sev-en, Bil-ly swore that he threw
dark. It was eight. Look out now! Go
go Stag-ger Lee. Go, go, Stag-ger Lee. Go, go Stag-ger Lee. Go, go Stag-ger Lee. Go,
go Stag-ger Lee. Go, go, Stag-ger Lee. Go, go Stag-ger Lee. Go, go!

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SINGIN' IN THE RAIN

From the Metro-Goldwyn-Mayer Musical Production "SINGIN' IN THE RAIN"

Words by ARTHUR FREED
Music by NACIO HERB BROWN

Moderately

Sing - in' In The Rain, Just Sing - in' In The Rain. What a glo - ri - ous
one from the place, Come on with the
feel - ing I'm hap - py a - gain, I'm laugh - ing at clouds So
rain, I've a smile on my face. I'll walk down the lane with a
dark up a - bove, The sun's in my heart and I'm read - y for
hap - py re - frain, And
love. Let the storm - y clouds chase Ev - 'ry
sing - in' just Sing-in' In The Rain.

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STAIRWAY TO THE STARS *Melody Based On A Theme From "PARK AVENUE FANTASY"*

Words by MITCHELL PARISH
Music by MATT MALNECK and FRANK SIGNORELLI

Slowly C Ddim Dm6 Gm7 C9 Fmaj7 Fm6 Ab+

Let's build a Stair-way To The Stars, And climb that Stair-way To The Stars,
We'll hear the sound of vi - o - lins, Out yon - der where the blue be - gins,
Let's build a Stair-way To The Stars, A love - ly Stair-way To The Stars,

C Am6 Dm7 G7 *To Coda* C A7-9 Ab 9 G7

With love be-side us to fill the night with a song,
The moon will guide us as we go drift - ing a -
It would be heav - en to climb to heav - en with

² C Am Am6 B7 Em Em7 A7 Am

long. _____ Can't we sail a - way on a la - zy dai - sy pet - al,

Em 3 G+ Em 3 A9 Dm Dm7 G9 Gm

o - ver the rim of the hill? Can't we sail a - way on a lit - tle dream and set - tle

Dm 3 D7 3 Dm7 *D.C. al Coda* G7 Coda C

high on the crest of a thrill! you. _____

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THE SHADOW OF YOUR SMILE

(Love Theme From "THE SANDPIPER") *From the 20th Century-Fox Motion Picture "THE SANDPIPER"*

Words by PAUL FRANCIS WEBSTER
Music by JOHNNY MANDEL

Moderately F#m7 B7 F Em A9

The Shad-ow Of Your Smile when you are gone Will col-or all my
star was far too high. _____ A tear drop kiss'd your

Am7 D7 Ab7-5¹ G Cmaj7(9) F#m7-5 F#m7 B7 B7-9

dreams and light the dawn. _____ Look in - to my eyes my love and
lips and so did

Em Em7 C#m7-5 F#7 C7 C9 F#m7 B9 *Tacet*

see _____ All the love-ly things you are to me. _____ Our wist-ful lit-tle

² Bm7-5 E7-9 E7-9 Am7 Cm7 F13 Bm7 F9-5

I. _____ Now when I re - mem - ber spring _____ All the joy that love can bring, -
Bm7 E7-9 A13 Eb9-5 Am7 Cm D7-9 G6

3595 I will be re - mem - ber - ing _____ The Shad - ow Of Your Smile. _____

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S 2nd WALTZ 95
T=SS-65
L0

THE STAR-SPANGLED BANNER

Words by FRANCIS SCOTT KEY
Music by JOHN STAFFORD SMITH

Moderately

Oh! say can you see by the dawn's ear - ly light, What so
proud-ly we hailed at the twi - light's last gleam - ing! Whose broad
stripes and bright stars thro' the per - i - lous fight, o'er the ram - parts we
watched were so gal - lant - ly stream - ing; And the rock - ets red glare, Bombs
burst - ing in air, Gave proof thro' the night that our flag was still
there. Oh! say does that star span - gled ban - ner yet
wave O'er the land of the free, and the home of the brave.

Chords: C, E7, Am, D7, G, G7, F, A7, Dm, F, C, G7, C.

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YOU ARE THE SUNSHINE OF MY LIFE

By STEVIE WONDER

Moderately, with feeling

Chorus

1. You Are The Sun - shine Of My Life, that's why I'll al -
2. You Are The ap - ple of my eye. For -ev - er you'll -

- ways be a - round. I feel like this -
- stay in my heart. You must have known -

is the be - gin - ning, 'though I've loved you for a mil - lion years.
that I was lone - ly, be - cause you came to my res - cue.

And if I thought our love was end - ing I'd find
And I know that this must be hea - ven how could so -

my - self drown - ing in my own tears. Whoa.
much love be in - side of you? Whoa.

Chords: F6, Em7, Gb(Bb Bass), Dm7, G7, C, 1.Dm7 G7, 2.Dm7 Dbm7/G, C, F6, F/G, Cmaj7, F9, F (G Bass), Cmaj7, F, F(G Bass), E7(B Bass), Em, E+, E, A, D, E, Am, D7, G7, D.C.

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STOMPIN' AT THE SAVOY

Words by **ANDY RAZAF**
 Music by **BENNY GOODMAN, CHICK WEBB and EDGAR SAMPSON**

Brightly

Sa - voy, the home of sweet ro - mance; Sa - voy
 just like a cling-in' vine, Your lips
 a per - fect hol - i - day! Sa - voy,

it wins you at a glance; Sa - voy, gives hap - py feet a chance
 so warm and sweet like wine, Your cheek so soft and close to mine
 where we can glide and sway;

to dance. Your form
 di - vine. How my heart is

sing - in' While the band is swing-in'! Nev - er tired of

romp - in' And stomp-in' with you at the Sa-voy. What joy!

Sa - voy, there let me stomp a - way with you.

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TO YOU

B. DAVIS, T. DORSEY and T. SHAPIRO

To you I give all of my heart and my love to you, To you I'll bring
 sun-beam from heav-en a - bove to you. To me you're an an - gel and you mean the world to
 me. I'll be for - ev - er yours. Your smile made the clouds and the shad-ows on
 high take wings, Your kiss was a real in - spi - ra - tion to great - er things. My dreams I'm so
 thank - ful and grate - ful to say came true. I owe it all to you.

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From the American Tribal Love-Rock Musical "HAIR"

DONNAWords by JAMES RADO and GEROME RAGNI
Music by GALT MacDERMOT

Brightly
G7

Once up-on a look-in' for Don - na time, there was a six - teen year old vir -
Just got back from look-in' for Don - na, San - Fran-cis-co, nev - er eny my search-

G7 C F C *To Coda*
gin. O Don-na, O O Don-na, O O O Look-in' for my Don-na. *Fine*

G7 D7

Just got back from look-in' for Don - na, San - Fran-cis-co psy - che - del - ic ur - chin.

G7 C F C

O Don-na, O O Don-na, O O O Look-in' for my Don - na.

C Bb C Bb C7 Bb C C7 F F9

Have you seen my six - teen year old tat - toed wom - an? Heard a sto - ry

D7 G 3 G7

she got bust-ed for her beau-ty O O

C A7 D B7

I've been to In - di - a and saw the yo - ga light. In South A - mer - i - ca, the

Em G G7 C

In - di - an smoke glows bright. I'm re - in - car - nat - ed and so are we all.

F#7 C F

And in this life - time we'll rise be-fore we fall.

D7 *D. C. al*
◆ Coda

◆ Coda C A7 D

And I'm go-ing to show her life on earth can be sweet.

B7 Em G

Gon-na lay my mu - tat - ed head at her feet and I'm gon - na love her, make love

C F#7 C

to her till the sky turns brown. I'm e - volv-ing, I'm e - volv-ing thru the drugs

F D7 *D. C. al Fine*

that you put down.

MORNING GLOW

By STEPHEN SCHWARTZ

Morn - ing glow, — morn - ing glow, Starts to glim - mer when you know
Morn - ing glow, — fill the earth, Come and shine for all you're worth.

Winds of change are — set to blow — And sweep this whole land through — Morn - ing glow is long —
We'll be pres - ent — at the birth — Of old faith look - ing new. — Morn - ing glow is long —

_____ past due. _____
_____ past due. _____

O morn - ing glow, I'd like to help you grow. We should have start -

- ed long —, a - go. — So — morn - ing glow — all day long,

While we sing to - mor - row's song. — Nev - er knew we — could be — so strong, — But

now it's ver - y clear. — Morn - ing glow is al most here. —

— Morn - ing glow, by your light We can make the new —

— day bright; — And the phan - toms of the night — Will fade in - to the past. —

Morn - ing glow is here — at last. —

SUMMER IS A-COMIN' IN

TRADITIONAL

Moderately

Sum - mer is a - com - ing in, — Loud - ly sing cuc - koo; Grow - eth seed and
 blow - eth mead, and spring - eth wood a - new. Sing, cuc - koo!
 Ewe — bleat - eth af - ter lamb, low'th af - ter calf the cow; Bull - ock start - eth
 buck to fern go'th, Mer - ry sing cuc - koo! Cuc - koo, cuc - koo! Well
 sing - est thou cuc - koo, — Nor cease thou ev - er know.

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STUMBLING

Words and Music by ZEZ CONFREY

Moderately

Stum - bling all a - round, Stum - bling all a - round, Stum - bling all a - round so
 That's the lat - est step, that's the lat - est step, that's the lat - est step, My
 fun - ny, Stum - bling here and there, Stum - bling ev - 'ry - where And I must de - clare, —
 hon - ey, No - tice all the pep, no - tice all the pep, no - tice all the pep; —
 I stepped right on her toes, — And when she bumped my nose, —
 I fell and when I rose, — I felt a - shamed — And told her
 — She said, "Stop mum - bling, — tho' you are stum - bling, — I like it
 just a lit - tle bit, just a lit - tle bit, quite a lit - tle bit."

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From the M-G-M Motion Picture "SAN FRANCISCO"

SAN FRANCISCOWords by GUS KAHN
Music by BRONISLAU KAPER and WALTER JURMANN

Moderately

San Fran - cis - co o - pen your gold - en gate You let no stran - ger wait
 San Fran - cis - co hear is your wan - dering one
 San Fran - cis - co wel - come me home a - gain

out - side your door say - ing "I'll wan - der no more" Oth - er plac - es

on - ly make me love you best Tell me you're the heart of all the gold - en west

I'm com - ing home to go roam - ing no more.

To Coda

D. C. al Coda

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SOMEBODY

JACK BROOKS and HARRY WARREN

Ev - 'ry - bod - y needs to care for some - bod - y. All your dreams were meant to
 share with some - bod - y. Some - one to have a mid - night cup of tea with To
 have and hold, and some - times dis - a - gree with. Oh, it's won - der - ful to live for some -
 bod - y, and the most you have to give is your love. In a cab - in or a
 cas - tle, e - ven though you rise or fall, with - out some - bod - y you're no - bod - y at all.

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From the Metro-Goldwyn-Mayer Musical Production "TWO GIRLS AND A SAILOR"

SWEET AND LOVELY

Words and Music by GUS ARNHEIM, HARRY TOBIAS and JULES LEMARE

Slowly C7 Gm7 C7 Gm7 C9

Sweet And Love - ly sweet-er than the ros - es in May, —
 Skies a - bove me nev - er were as blue as her eyes, —
 Sweet And Love - ly sweet-er than the ros - es in May, —

F7 Bb Bbm C G7 C Fine 2 C

Sweet And Love - ly heav - en must have sent her my way. —
 And she loves me, who would want a sweet - er sur - prise. —
 And she loves me, there is noth - ing more I can say. —

Bb9 C Bb9

When she nes - tles in my arms so ten - der - ly, — there's a thrill that words can - not ex -
 C Db9 Eb Ab7 G7 D.C. al Fine

press In my heart a song of love is taunt - ing me, — mel - o - dy haunt - ing me.

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SHE'LL BE COMIN' 'ROUND THE MOUNTAIN

TRADITIONAL FOLK SONG

Brightly G C G

She'll Be Com - in' 'Round The Moun - tain, When She Comes; — She'll Be Com - in' 'Round The
 A7 D7 G G7

Moun - tain When She Comes; — I can hear the en - gine pant - in', And the
 C C#dim G D7 G

pas - sen - gers a - chant - in' She'll Be Com - in' 'Round The Moun - tain, When She Comes. —

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SWEET ROSIE O'GRADY

Words and Music by MAUD NUGENT

Moderately Bb F7 Bb F7 Bb To Coda F7 Bb

Sweet Ro - sie O' Gra - dy, My dear lit - tle Rose, —
 And when we are mar - ried, How

Gm D7 Gm C7 C Bb C7

She's my stead - y la - dy, Most ev - 'ry - one
 F7 D.C. al Coda Eb6 D7 Eb

knows. — hap - py we'll be; — I love sweet
 C7 Gdim Bb C7 B7 C7 Cm F7 Bb

3595 Ro - sie O' Gra - dy, And Ro - sie O' Gra - dy loves me. —

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SWEET CHARITY From the Broadway Musical Production "SWEET CHARITY"

Words by DOROTHY FIELDS
Music by CY COLEMAN

Slowly Bb Eb F7 Bb Eb F7 Bb F Gm7 C7 F

Here was a man_ with no dream and no plan, - And one lone-ly night I found-
Sud - den-ly I'm_ the guy I nev-er dared_ to be, Watch me touch the sky_

Eb (Fbass) F#dim Gm | Abmaj7 D7 Gm Abmaj7 D7 Gm

— Sweet Char - i - ty. You make life fun_ for me, oh, what it's done_ for me,
— quite eas - i - ly.

Ab G Csus C Cmaj7 C7 Fmaj7 Bm7-5 Em7

Hav - ing you a - round, - Sweet Char - i - ty. Warm words I've nev - er said_ late - ly

Fmaj7 F7 Gm7 C7 3 F Fmaj7 F7 2 Fm G7 Cm7

Pop off the top of my head, - it's in - cred - i - ble. - So if you are free

F9 Bb Eb F Bb Eb F Bb Eb F

— Sweet Char - i - ty, Please be - long - to me, Sweet Char - i - ty, Please be - long - to me,

Bb Eb F Bb Eb6 F Bb Eb6 F7 Bb

Sweet Char - i - ty. Sweet Char - i - ty, be - long to me. - - - - -

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Theme From "THE SAINT"

By EDWARD ASTLEY

Moderately 3/4 Gm 3 Bb Cm Gm Bb Cm Gm 3 Bb Cm Gm Bb Cm

Gm 3 Bb Cm F 3 Gm 3 B Cm 13 *Fine* Gm Bb Cm 2 Gm 3 3

D 3 Gm 3 3 3

D 3 3 D.S. al Fine %

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SEVEN LITTLE GIRLS
(Sitting In The Back Seat)

Words and Music by BOB HILLIARD and LEE POCKRISS

Moderately Eb Ab Eb

Sev - en lit - tle girls Sit - ting In The Back Seat hug - gin' and a kiss - in' with
Drove thru the town, drove thru the coun - try, showed them how a mo - tor could
Sev - en lit - tle - girls smooch - in' in the back seat, ev - 'ry one in love with

Bb7 Ab Eb

Fred. I said: "Why don't one of you come up and sit be - side me" and
go. I said: "How do you like my tri - ple car - bu - re - tor" and
Fred. I said: "You don't need me, I'll get off at my house" and

Bb7 Eb (Spoken)

this is what the sev - en girls said: 'All to - geth - er now, one! two! three!
one of 'em whis - pered low:
this is what the sev - en girls said:

Chorus: Eb Cm Fm7 Bb7

Keep your mind on your driv - ing, Keep your hands on the wheel.

Eb Cm7 Fm7 Bb7 Ab Eb

Keep your snoop - y eyes on the road a - head. We're hav - in' fun

Ab Eb Fm7 Eb Bb7

Sit - tin' In The Back Seat kiss - in' and a hug - gin' with Fred!" Fred!"

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SEALED WITH A KISS

Words by PETER UDELL
Music by GARY GELD

Moderately G Gm Dm Gm C

'Tho we got - ta say good - bye for the sum - mer, Dar - ling I prom - ise you
cold lone - ly sum - mer, But I'll fill the emp - ti -

F D+ Gm7 C7 A7 Dm Gm6 A7

this: "I'll send you all my love ev - 'ry day in a let - ter. Sealed With A Kiss. Guess it's gon - na be a
ness. I'll send you all my dreams ev - 'ry day in a let - ter. Sealed With A

2. Dm Gm Dm G Dm G Dm

Kiss. I'll see you in the sun - light. I'll hear your voice ev - 'ry - where. I'll

G Dm E7 A7 Tacet

run to ten - der - ly hold you, But dar - ling you won't be there. I don't wan - na say good -

G Gm Dm Gm C F D+

bye for the sum - mer, Know - ing the love we'll miss. Oh, Let us make a

Gm C Dm Gm6 C Dm Gm A7 Dm

pledge to meet in Sep - tem - ber, And seal it with a kiss.

SO RARE

Words by JACK SHARPE
Music by JERRY HERST

Moderately

G7+ C6 Ebdim G9 G7-9 C6

So Rare, _____ you're like the fra-grance of blos-soms fair _____
 _____ you're like the spar - kle of old cham-pagne _____

Eb9 Ab6 1. G9 Em7 A7-9

Sweet as a breath of air _____ Fresh with the morn-ing dew. _____
 Or-chids in cel - lo - phane _____

Dm7 G7-9 G7+ 2. G9 C6 F9 C6

— Oh, you're So Rare, — Could - n't com- pare to you, — to you. — You are per-

Dm7 G7 Cmaj7 C6 Dm7 G7

fec - tion, you're my i - de - a of an - gels sing - ing the A - ve Ma - ri-

Cmaj7 C6 Bm7 E7 Amaj7 A6 Am7 D9

a, For you're an an - gel, I breathe and live you, With ev - 'ry beat of the heart that I give

Dm7 G7+ C6 Ebdim G9 G7-9 C6

— you. — So Rare, _____ this is a heav-en on earth we share, _____

Eb9 Ab6 G9 G9+ C6

Car - ing the way we care, _____ Ours is a love So Rare, _____

G9 G9+ C6 G9 G9+ C6 G7 C

Ours is a love So Rare, _____ Ours is a love So Rare. _____

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SHADY GROVE

TRADITIONAL

Brightly

Dm C Dm

Shad - y Grove, my lit - tle love Shad - y Grove I know,

Am C Dm C Dm

Shad - y Grove, my lit - tle love, Bound for the Shad - y Grove.

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THE SIDEWALKS OF NEW YORK

(East Side, West Side)

Words by CHARLES B. LAWLOR
Music by JAMES W. BLAKE

Moderately

East Side, West Side, All a - round the
town, The tots sang "Ring - a - Ros - ie", "Lon - don Bridge is
Fall - ing Down!" Boys and girls to - geth - er,
Me and Ma-mie O'-Rorke, Tripped the light - fan - tas - tic
on The Side-walks Of New York. York.

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TRADITIONAL FOLK SONG

SWEET BETSY FROM PIKE

Moderately

Oh, don't you re - mem - ber sweet Bet - sy from Pike, Who
crossed the wide moun - tains with her lov - er Ike, With
one yoke of ox - en and a big yel - low dog,
tall Shang - hai roost - er and a one spot - ted hog.

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THREE O'CLOCK IN THE MORNING

Moderately

Words by DOROTHY TERRISS
Music by JULIAN ROBLEDO

It's Three O' clock In The Morn - ing, We've danced the
whole night thru, And day - light soon will be dawn - ing, Just one more waltz with
you, That mel - o - dy so en - tranc - ing. Seems to be made for us
two I could just keep right on danc - ing for - ev - er dear, with you

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TURN TO ME

MAYNOR STEWARD and PRINCE WOOTEN

G Em Am D7 Am
 If his love is grow - ing cold - er _____ and things are wrong, _____ lay your head up -
 D7 G Dm G7
 on my shoul - der _____ and I'll be strong. _____ No mat - ter what can be your prob - lem _____
 C Cmaj9 A7 G Em Am D7
 _____ to - geth - er we can al - ways solve _____ them. Turn, _____ oh, turn, _____ ba - by, turn to
 G Em C D7sus D7 G Em Cmaj9
 me. _____ If you ev - er need _____ me, _____ just call me. I'm wait - ing. _____
 D7sus D7 G Em Cmaj9 D7 G
 _____ You know that I love _____ you. _____ So, stop hes - i - tat - ing. _____ Ba - by, turn to me. _____

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 MINNIE THE MOOCHER
 (The Ho-De-Ho Song)
By CAB CALLOWAY
and IRVING MILLS

Em Am Em B7 Em B7 Em
 Now there's a sto - ry 'bout Min - nie, the Moch - er, She was a low - down hooch - y cooch - er, She was the rough - est,
 Am Em Em Am B7 Em B7 Em Em
 tough - est frail, _____ But Min - nie had a heart as big as a whale. Ho De Ho De Ho _____
 Em B7 Em Em B7 Em Am B7 Em B7 Em
 Rah dah dah _____ Tee dee dee _____ But Min - nie had a heart as big as a whale. _____

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From the Broadway Musical Production "SWEET CHARITY"

IT'S A NICE FACEWords by DOROTHY FIELDS
Music by CY COLEMAN

Slowly

It's a Nice Face as fac-es go, it's a ver-y nice face With a
place for ev-'ry fea-ture, ev-'ry fea-ture in it's place, not a com-mon place face.
Her eyes? Clear. Her chin? Love-ly but strong. Her ears? They're
or-di-nar-y ears. Her nose? A tri-ple long. Still it's a gen-tle face,
a lit-tle square, a lit-tle corn-y, it's a sen-ti-ment-al face.
Here's a girl I've on-ly met, here's a girl I could for-get, yet!
I won't make this a fed-er-al case, it's just an-oth-er
pret-ty face. But it's a ver-y, ver-y, ver-y nice face.

Chords: Ebmaj7 Eb Bb Cm7 F9 Fm Db/F Fm7 Bb7 Gm7 Eb Gm7 Eb F7-5 Bb7-9 Gm7 Cm7 F7-5 Bb7 3 Eb Cm7 Cm6 Cm7 F9sus F9 Fm7 Bb9 Bb7-9 Bb7 Ebmaj7 Eb Bb Gm7 Cm7 Ebmaj7 Eb Am7-5 Cm D7-9 Am7-5 D7 Fm7 Bb7 Gm7 Cm7 Fm7 Bbm7 Bb7 G7 C7 F7 Db9 Ebmaj7 Eb Cm7 Db9 Gm7/Bb Cm7 Fm7 Bb7 Eb

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TOYLANDWords by GLEN MAC DONOUGH
Music by VICTOR HERBERT

Slowly

Toy - land! Toy - land! Lit - tle girl and boy - land,
Child - hood's joy - land, Mys - tic mer - ry Toy - land!
While you dwell with - in it You are ev - er hap - py then.
Once you pass its
bor - ders you can ne - 'er re - turn a - gain.

Chords: F Gm7 C7 F Bb Bbm 1F G7 C7 2F D7 Gm C7 F

MOVE TO Bb / B-5 3 / 120
TAKE A CHANCE ON ME / A-16
1257

Words and Music by BENNY ANDERSSON and BJORN ULVAEUS

F C B D A Moderately 2/3

If you change your mind — I'm the first in line. — Hon-ey I'm still free.
— When the pret-ty birds have flown, Hon-ey I'm still free.

Bb F To Coda

— take a chance on me. — If you need me let me know, gon-na be a - round.
— take a chance on me, — gon-na do my ver - y best and it ain't no lie. —

F 1 Bb

— If you got no place — to go when you're feel - ing down, — If you're all a - lone —
— If you put me to — the test, if you

2 Bb CM F CM F

let me try, — take a chance on me, — take a chance on me. —

CM CM Bb

CM Bb

We can go — danc-ing, we can go — walk - ing — as long as we're to-ge-th - er.

Bb GM Eb

Lis-ten to — some mu - sic may - be just — talk - ing — you'd get to know — me bet - ter

GM Eb CM SM Eb

'cause you know I got so much that I wan-na do. — When I dream I'm a-lone with you, — it's

CM F CM F 2/3 1 D.S. al Coda

mag - ic. — You want me to leave it there, — a-fraid of a love af-fair, — but I

F Coda

think you know — that I can't let go. — If you change your mind —

F Bb

— y best, ba - by, can't you see, — got - ta put me to

F Bb

— the test take a chance on me. —

TAKING A CHANCE ON LOVE

From the Broadway Musical Production "CABIN IN THE SKY"

Words by JOHN LA TOUCHE and TED FETTER
Music by VERNON DUKE

Moderately

Here I go a - gain, — I hear the trumpets blow a - gain, —
 Here I slide a - gain, — A - bout to take that ride a - gain, —
 Things are mend - ing now, — I see a rain - bow blending now, —

All a - glow a - gain, — Tak - in' A Chance — On Love.
 Star - ry eyed a - gain, —

² Tak - in' A Chance — On Love. I thought the cards were a frame - up, I
 nev - er — would try. — But now you're tak - in' the game up, and the
 ace of hearts is high. — We'll have a hap - py end - ing now, —

Tak - in' A Chance — On Love, Love, Love, Love, Tak - in' A Chance — On Love.

Chords: C, Cmaj7, Dm7, G7, Am, Am7, D7, Dm7, G7, G9, Em7, Cm, Dm7, G7, Dm7, G7, C, Gm7, C7, F, Fdim, Gm7, C7, F, Fm7, Bb7, Eb, Eb7, Edim, Fm7, Ab7, G7, D.C. al Coda, Am, D7, Dm7, G7, C, Dm7, Cmaj7, F, Dm9, Db7-5, Eb7, Gm9, Cmaj9

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TURKEY IN THE STRAW

TRADITIONAL

Brightly

Oh as I was a - go - ing down a dust - y road, With a team of hors - es and a
 great big load, It was oh! such a warm and la - zy af - ter - noon, So I cracked my whip and start - ed
 sing - ing a tune. Danc - ing — to - night, (whistle —)
 Danc - ing — to - night, (whistle —) Hap - pi - est peo - ple you
 ev - er saw will be danc - ing to - geth - er to the Tur - key In The Straw!

Chords: F, C7, F, F, F, F, Bb, F, C, F, C7, F

A TASTE OF HONEY

Words and Music by BOBBY SCOTT and RIC MARLOWE

Moderately

Winds may blow over the icy sea. I'll
 leave be - hind my heart to wear And
 ne'er came back to his love so fair And

take with me the warmth of thee, A Taste Of Hon-ey,
 may it e'er re - mind you of A Taste Of Hon-ey,
 so she died dream-ing of his kiss. His Kiss Was Hon-ey.

A taste much sweet - er than wine.
 A taste much sweet - er than wine.
 A taste more bit - ter than wine.

I will re - turn. I'll re - turn. I'll come
 back for the hon - ey and you. 2. I'll you
 3. He

I'll come back for the hon-ey and you.
 I'll come back for the hon-ey, hon - ey and you.

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NO NAME SAMBA

By WILTON FELDE

D7 G7

D7

E_b D7 G7 C7 F7

B_b E_b A_b B_b7 E_b

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TEMPTATION From the Metro-Goldwyn-Mayer Musical Production "GOING HOLLYWOOD"

Words by ARTHUR FREED
Music by NACIO HERB BROWN

Moderately C Db 3 C Db 3 C To Coda Db 3

You came, I was a lone, I should have known You were Temp-
 You smiled, Lur-ing me on My heart was gone, You were Temp-
 you were Born to be kissed I can't re-sist

1 C 2 C 3 Bbm 3

ta - tion. ta - tion. It would be thrill - ing If you were

D7 3 Db7 C7 B7 Bb7 A7 G7+ D.C. al Coda G7

will - ing If it can nev - er be, Pit - y me For

♯ Coda Db 3 Bbm 3 C7 F Bbm 3 F

You are Temp - ta - tion and I am yours Here is my heart

Bb 3 F Gb 3 F Db 3 C

take it and say We'll nev - er part I'm just a slave

Db 3 C Db C Fm6 Cm6

On - ly a slave to you Temp - ta - tion.

55/92
T-100

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THAT OLD FEELING From the Walter Wanger Production "VOGUES OF 1938"

Words and Music by LEW BROWN and SAMMY FAIN

Slowly C Em C6 C Gm6 A7 Dm A+ To Coda ♯

I saw you last night and got That Old Feel - ing, When you came in sight -
 Once a - gain I seemed to feel that old yearn - ing, And I knew the spark.

Dm7 Fm6 G7 G#dim Am E7 Gm6

I got That Old Feel - ing, The mo - ment that you danced by I felt a

A7 D9 D7 Fm D.C. al Coda Dm7 G7 ♯ Coda Dm7

thrill, And when you caught my eye my heart stood still. of love was

Fm6 E7 A7-9 Gm6 A7 Dm7 3

still burn - ing, There'll be no new ro - mance for me, it's fool - ish to

Fm6 Am D9 D7 Dm7 G7-9 C

start, for That Old Feel - ing, is still in my heart.

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ON THE GOOD SHIP LOLLIPOP

Words and Music by SIDNEY CLARE and RICHARD A. WHITING

Moderately $\frac{3}{4}$ C

On The Good Ship Lol-li-pop— It's a sweet trip—to a can-dy shop— Where
ade stands— ev-'rywhere,— crack-er jack bands— fill the air— And
Good Ship— Lol-li-pop— it's a night trip—in-to bed you hop— and

To Coda ♩

bon-bons play— on the sun-n-y beach of pep-er-mint bay.— Lem-on-
there you are— hap-py land-ing on a
dream a-way—

choc-o-late bar,— See the sug-ar bowl do a toot-sie roll— with the big bad dev-il's food

cake.— If you eat too much— ooh! ooh!— You'll a-wake with a "tum-my"ache— On The

Coda ♩

On The Good Ship Lol-li-Pop!

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THREE COINS IN THE FOUNTAIN

From the 20th Century-Fox Motion Picture "THREE COINS IN THE FOUNTAIN" Words by SAMMY CAHN
Music by JULE STYNE

Moderately $\frac{3}{4}$ Eb

Three Coins In The Foun-tain, Each one seek-ing hap-pi-ness,
Three hearts in the foun-tain, Each heart long-ing for its home,
Three Coins In The Foun-tain, Through the rip-ples how they shine

Thrown by three hope-ful lov-ers, Which one will the foun-tain bless?
There they lie in the foun-tain Some-where in the heart of
Just one wish will be grant-ed One heart will wear-a val-en-

Rome. Which one will the foun-tain bless? Which one will the foun-tain bless?

Coda ♩

tine. Make it mine! Make it mine! Make it mine!

THAT'S ALL

Words and Music by ALAN BRANDT and BOB HAYMES

Slowly

I can on - ly give you love that lasts for - ev - er, and the prom - ise to be near each time you
 on - ly give you coun - try walks in Spring - time, and a hand to hold when leaves be - gin to
 call; And the on - ly heart I own, for you and you a - lone, That's all, that's all. I can
 fall; And a love whose burn - ing light will warm the win - ter night, That's
 all, that's all. There are those, I am sure, who have told you they would give you the world for a
 toy. All I have are these arms to en - fold you and a love time can nev - er de - stroy. If you're
 won - d'ring what I'm ask - ing in re - turn, dear, you'll be glad to know that my de - mands are
 small: Say it's me that you'll a - dore, for now and ev - er more, That's all, that's all.

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From the UNITED ARTISTS Motion Picture "TOPKAPI"
TOPKAPI

Words by NOEL SHERMAN
 Music by MANOS HADJIDAKIS

Brightly

Jew - el of the O - ri - ent, Top - ka - pi, Are - you hell - or -
 Why - are you the dream of my de - sire? Why - do I suc -
 heav - en sent, Top - ka - pi? You dance be - fore my eyes and pas - sions with -
 cumb to your green fire? Flow - er of Is - tan - bul: your pow - er, your
 in me rise: They warn me that trou - ble is brew - ing. 1. 2.
 mag - ic pull Are driv - ing me to my un - do - ing. Bb7 Eb Bb7
 Why must you tor - ture me, Top - ka - pi? Why can't you let me be, Top -
 ka - pi? Why must your beau - ty so en - slave me? Why was it
 you that Kis - met gave me? Jew - el of the O - ri - ent, Top - ka - pi,
 Are - you hell - or - heav - en sent Top - ka - pi? 1. 2. ka - pi?

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MARGIE

B-12

T-120

Words by BENNY DAVIS
 Music by CON CONRAD and
 J. RUSSEL ROBINSON

C Dm7 C7 F Fdim F F7 F+ Bb
 "My lit-tle Mar - gie, I'm al-ways think-ing of you Mar - gie,
 Bbdim Bb Gm7 Db7 F Fdim F D7 G7
 I'll tell the world I love you, Don't for - get your prom-ise to me, I have
 Gdim G7 C7 Am dim C7 F Fdim F F7 F+
 bought a home and ring and ev-ry-thing, For Mar - gie, You've been my in-spir-a-tion,
 Bb A Dm Adim A7 F C7 F Bb F Bb F C7
 days are nev - er blue. Af-ter all is said and done, There is
 F Bb F Bb D7 Gm Gm7 C7 F Bb7 F
 real-ly on - ly one, Oh! Mar - gie, Mar - gie, it's you."

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PRELUDE TO A KISS

By DUKE ELLINGTON,
 IRVING GORDON and IRVING MILLS

D9 G7+5 Gmi Ami 3 B9mi E9 Edim Dmi
 If you hear a song in blue like a flow-er cry-ing for the dew—
 F G7+5 C Dmi G+5 Ami Cdim Bmi A7+5 D9 G9+5
 That was my heart ser-e - nad-ing you My Pre-lude To A Kiss— If you hear a
 Gmi Ami 3 B9mi E9 Edim Dmi F G+5 C
 song that grows from my ten-der sen-ti - men-tal woes— That was my heart try-ing to com-pose—
 Dmi G7+5 C E C#mi F#m7 B7 B9 E C#mi
 A Pre-lude To A Kiss— Though it's just a sim-ple me-lo-dy with noth-ing fan - cy,
 F#mi B7 E C#mi F#m7 B7 B9 E A7 D9
 noth-ing much You could turn it to a sym-pho-ny a Schu - bert tune— with a
 F F# G E9 A7+5 D9 G9+5 Gmi Ami 3 B9mi E9
 Ger-sh-wi-n touch. Oh! How my love song gen - tly cries for the ten - der - ness with -
 F G+5 C Dmi G7+5 C
 in your eyes My love is a pre-lude that nev-er dies— A Pre-lude To A Kiss—

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THERE GOES MY HEART

Words and Music by BENNY DAVIS and ABNER SILVER

Moderately
Bb

Bbmaj7 Bb G+ Cm

There goes my heart, there goes the one I love;
Cm7 F7 Bb

There goes the ^{girl} I was-n't wor- thy of;
Fm7 G7 Cm G7

There goes my hap- pi- ness. it could- n't bel.
Cm Gm7 C7 Cm7

There goes some- bo- dy else in place of me.
F7 Bb Bbmaj7 Bb G+ Cm

Good- bye ro- mance, it could- n't last some- how,
Cm7 F7 Bb

I had my chance but it's all o- ver now, I nev- er
Fm G7 Dm7 G7 Cm Ebm6 Bb

thought that ^{she} could pass me by! There goes my heart and
Cm7 F7 Ebm6

here am I. There goes my I.
1 Bb Edim F7 Bb 2 Bb Eb6 Bb

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THINGS ABOUT COMIN' MY WAY

TRADITIONAL FOLK SONG

Slowly G

G7 C7

Ain't got no mon-ey, can't buy no grub, Back-bone and na-vel
do- in' the bel- ly rub. And aft- er all my hard
trav- 'lin', Things a- bout com- in' my way.
G E7 A7 D7 G

B-45

THERE IS A TAVERN IN THE TOWN

TRADITIONAL

Brightly $\frac{3}{8}$ C

There is a Tavern in the Town, in the town, And dieu, a - dieu kind friends a - dieu, adieu a - dieu, I

there can my dear love sits him down, sits him down, — And — drinks his wine 'mid laugh - ter — free. And nev - er, nev - er thinks of me. harp on a weep - ing wil - low tree, And may the world go well with thee.

Fare - thee - well, for I must leave thee, Do not let the part - ing grieve thee, And re -

mem - ber that the best of friends must part, must part. A -

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From the M-G-M Motion Picture "ADVANCE TO THE REAR"

TODAY

Words and Music by RANDY SPARKS

Slowly F Dm Gm7 C7 F

To - day while the blos - soms still cling to the vine, I'll taste your straw -

ber - ries, I'll drink your sweet wine. A mil - lion to - mor - rows shall all pass a -

way, Ere I for - get all the joy that is mine, — to - day. —

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TA-RA-RA BOOM-DEE-EE

TRADITIONAL

Brightly C

Ta - ra - ra Boom - der - é, Ta - ra - ra Boom - der - é, Ta - ra - ra

Boom - der - é, Ta - ra - ra Boom - der - é, Ta - ra - ra Boom - der - é, Ta - ra - ra

Boom - der - é, Ta - ra - ra Boom - der - é, Ta - ra - ra Boom - der - é.

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THERE'S A BROKEN HEART FOR EVERY LIGHT ON BROADWAY

Words by HOWARD JOHNSON
Music by FRED FISHER

Slowly C Ebdim G7 Dm7 G7 C

There's a bro - ken heart for ev - 'ry light on Broad - way, A
sor - row lurk - ing in each gloom - y shad - ow, And

Dm7 G7 G+ 1 C6 Cdim B7

mil - lion tears for ev - 'ry gleam, they say, — Those lights, a - bove you, — think no - thing
sor - row comes to ev - 'ry - one some

Em B7 Em Am D7 Ddim D7 G7 C Ebdim

of you, — It's those who love you — that have to pay. — There's a

2 C6 E7-5 A7 Adim A7 D7 Ddim D7

day, — 'Twill come to our broth - ers, But think of the moth - ers with

Dm7 G11 G7 C

bro - ken hearts for each light on Broad - way.

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TRAMP! TRAMP! TRAMP!

TRADITIONAL

Moderately D7 G

In the pris - on cell I sit, Think - ing,
tears they fill my eyes, Spite of

C G 1 A7

Moth - er dear, of you, And our bright and hap - py home so far a -
all that I can do, Though I

D7 2 G D7 G

way; And the try to cheer my com - rades and be gay.

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TWINKLE TWINKLE, LITTLE STAR

TRADITIONAL

Moderately G C G Am G D7 G Fine

Twin - kle, twin - kle, lit - tle star; How I won - der, what you are,

G D7 G D G D7 G D.C. al Fine
D7

Up a - bove the world so high, Like a dia - mond in the sky!

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THIS IS MY LIFE

Original Italian Text by A. AMURRI
English Words by NORMAN NEWELL
Music by B. CANFORA

Moderately

This Is My Life. To-day, to-mor-row love will come and find me, For
that's the way that I was born to be. This is me, this is
me. This Is My Life and I don't give a damn for lost e-
mo-tions, I've such a lot of love I've got to give. Let me live, let me
live. This is live. This Is My Life.
This Is My Life. This Is My Life.

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From the United Artists Motion Picture "TOYS IN THE ATTIC"

TOYS IN THE ATTIC

Words and Music by GEORGE DUNING, JOE SHERMAN and GEORGE D. WEISS

Moderately

A time for mem-ries re-turn-ing, A time for long-ing and yearning, Shades of
blue crowd-ing through as I sit here re-mem-ber-ing you. A time for won-d'ring what hap-pened
For won-d'ring why did it hap-pen No good-bye not a sigh, How could
love slip a-way and just die? I thought that you, the night, the sum-mer-time were out of sight and out of
mind. Yet here you are, the night, the sum-mer-time still in my heart, I was blind! A time for
mem-ries re-turn-ing With too much heart-ache and yearning, So I'd bet-ter store those dreams a-
way Like bro-ken toys in the at-tic the mem-ries of my yes-ter-day.

THERE'S MUSIC IN THE AIR

TRADITIONAL

Moderately

There's Mu - sic In The Air When the in - fant morn is
faint its blush is seen On the bright and laugh - ing
nigh, And sky. Man - y a harp's ec - stat - ic sound,
While we list en - chant - ed there, to the
With its thrill of joy pro - found,
mu - sic in the air.

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THERE'S A HOLE IN THE BOTTOM OF THE SEA

TRADITIONAL

Brightly

There's A Hole In The Bot - tom Of The Sea. There's A
Hole In The Bot - tom Of The Sea. There's a hole, There's a
hole, There's A Hole In The Bot - tom Of The Sea.

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THANKSGIVING HYMN

TRADITIONAL

Moderately

We gath - er to - geth - er to ask the Lord's bles - sing; He
chas - tens and has - tens His will to make known; The wick - ed op - pres - sing cease
them - from dis - stres - sing, Sing prais - es to His name, He for - gets not His own.

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THREE BLIND MICE

TRADITIONAL

Slowly

Three blind mice, Three blind mice, See how they run! See how they
run! They all ran af - ter the farm - ers wife, She cried to the farm - er, "Oh
save my life!" The farm - er said: "Oh have no fear, they are nice, the three blind mice."

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THE TIAJUANA JAIL

Words and Music by DENNY THOMPSON

Moderately

I went one day, a-bout a month a-go, To have a lit-tle
 dice, rak-in' in the dough. And then I
 dol-lars and they'll set me free. I could-n't raise a
 fun in Mex-i-co. I end-ed up in a gam-blin'
 heard a whis-tle blow. I start-ed to run, when a man in
 pen-ny, if they threat-ened me. I know five hun-dred don't sound like
 spot, Where the li- quor flowed and the dice were hot.
 blue Said "Se - nor, come weeth me, 'cause I want you."
 Chorus much, But just try to find some - one to touch.
 So here I am in The Ti - a - jua - na Jail. Ain't got no friends to go my
 bail. So here I'll stay, 'cause I can't pay. Just send my
 mail to The Ti - a - jua - na Jail. 2. I was shoot-in' jail. 3. Just five hun-dred

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TELL OLD BILL

TRADITIONAL FOLK SONG

Moderately

Tell old Bill, when he comes home this morn - ing,
 Tell old Bill, when he comes home this ev' - ning,
 Tell old Bill, when he comes home, he bet - ter leave them down - town
 gals a - lone, This morn - ing, this ev' - ning, so soon.

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TIGER RAG
(Hold That Tiger!)

Words by HARRY DeCOSTA
Music by ORIGINAL DIXIELAND JAZZ BAND

Where's that Ti - ger! Where's that Ti - ger!

Where's that Ti - ger! Where's that Ti - ger! Hold that

Ti - ger! Hold that Ti - ger! Hold that Ti - ger!

Choke him, poke him, kick him and soak him! Where's that Ti - ger? Where's that

Ti - ger? Where, oh where can he be?

Low or High - brow, They all cry now. "Please play that

Ti - ger Rag for me." me."

Chords: G, D7, G7, C, C#dim, G, E7, A7, D7, D+7, G

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THIS TRAIN

TRADITIONAL FOLK SONG

This train is bound for glo - ry, this train,

This train is bound for glo - ry, this train,

This train is bound for glo - ry, Don't ride noth - ing but the right - eous and the ho - ly, -

This train is bound for glo - ry, this train.

Tempo: Moderately

Chords: E, B7, E, B7, A7, E, B7, E

TOMORROW MAY NEVER COME

MAYNOR STEWARD and PRINCE WOOTEN

Eb Ab Ebmaj7 Ab
 Don't put off for to - mor - row what we can do to - day
 So, my love, think it o - ver Re - mem - ber when you do, the
 Ebmaj7₃ Eb Ab Gm Ab
 Let's make hay while the sun shines. Please be mine. Now is the right time
 best laid plans of man of - ten go a - stray. Love me right a - way }
 Bb7 Ebmaj7 Ab Ebmaj7 Ab
 be - cause to - mor - row may nev - er come, to - mor - row may nev - er come, to - mor - row may nev - er
 Ebmaj7 |¹Ab |²Ab Eb7 Ab7 Eb7
 come. No, don't de - lay. Please love me. Come right a - way. Please love
 Ab7 Ebmaj7 Ab Ebmaj7 Ab
 me. Come to my arms, my love, and say I love you. Don't put off for to -
 Ebmaj7 Ab Ebmaj7 Ab Eb
 mor - row what we can do to - day, to - mor - row may nev - er come.

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TRY A LITTLE TENDERNESS

Words and Music by HARRY WOODS, JIMMY CAMPBELL and REG CONNELLY

Slowly C G7 C
 She may be wea - ry, Wom - en do get wea - ry wear - ing the same shab - by
 You know she's wait - ing, Just an - tic - i - pa - ting things she may nev - er pos -
 You won't re - gret it, Wom - en don't for - get it, Love is their whole hap - pi -
 A7 D7 G7 To Coda C
 dress. And when she's wea - ry, Try A Lit - tle Ten - der - ness.
 sess. While she's with - out them, Try A Lit - tle Ten - der -
 ness. It's all so eas - y Try A Lit - tle Ten - der -
 Dm7 G7 |²C F7 C C7 F E7
 ness. It's not just sen - ti - men - tal, She
 Am A7 Dm A7+ A7
 has her grief and care. And a word that's soft and gen - tle, makes it
 Dm7 D.C. al Coda G7 Coda C
 eas - i - er to bear. ness.

THAT KIND OF WOMAN *Inspired By The Paramount Picture "THAT KIND OF WOMAN"*

by HAL DAVID and BURT F. BACHARACH

That Kind Of Wo-man is -n't the right kind of wo-man for me, for
 That Kind Of Wo-man love is a game that a wo-man must play. must
 me, but That Kind Of Wo-man hap-pens to be all a wo-man should-
 play. Some-day she'll hurt me, some-day she'll sim-ply de-sert me. they-
 be, warm as a fire, soft as the sum-mer-y rain and so thrill-ing to
 say. May-be I'm fool-ish, fool-ish to think I can hold some-one born to a
 1. kiss. If my de-sire drives me a lit-tle in-sane, am I real-ly to
 blame for this? To need to be free, but
 That Kind Of Wo-man hap-pens to be the one wo-man for me.

Chords: Gm7, Am7, Dm6, Cm7, F7-9, Bbmaj9, Bbm7, Eb7-9, Abmaj9, Ab6, D7sus, D7, Bbmaj9, Am7-5, D7-9, D+, Gm7, Dmaj7

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IT DON'T MEAN A THING
 (If It Ain't Got That Swing)

Words by IRVING MILLS
 Music by DUKE ELLINGTON

It don't mean a thing, if it ain't got that swing, (doo wah, doo wah,
 doo wah, doo wah, doo wah, doo wah, doo wah, doo wah,) It don't mean a thing, all you
 got to do is sing, (doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo
 wah,) It makes no diff-'rence if it's sweet or hot, Just give that rhy-thm
 ev-'ry-thing you got, Oh, it don't mean a thing, if it ain't got that swing.
 (doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah.)

Chords: D7, Gm, Eb7, D7, Gm, C7, C7b5, Ebm6, Eb7, C7, C7, C7b5, Ebm6, Bb, Ebdim, Bb7, Eb, Ebdim, C7, Cdim, C7, F7, G7, D+7, Gm, Eb7, D7, Gm, C7, C7b5, Ebm6, Bb

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From "OH! CALCUTTA!—An Entertainment With Music

JACK AND JILL

By ROBERT DENN

Moderately

Jack and Jill are play - ing games and they are young and bright and im - pos - si - bly beau - ti - ful. Their whole world is warm and lov - ing so Jack and Jill will play their games for - ev - er. Ah

Repeat ad lib

4324

B-34
T-120

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TEARS ON MY PILLOW

Words and Music by GENE AUTRY and FRED ROSE

Moderately

We were so hap - py when love ling - ered on Back in the
Now I'm so lone - ly be - cause you are gone Leav - ing a
sweet used to be sad me - mo - ry.
Tears On My Pil - low each morn - ing I cry when I so
try - ing so hard to for - get you But that's not so
dream a - bout you When I should be sleep - ing I
just lay there weep - ing Wond - 'ring if you're weep - ing too I'm
eas - y to do With Tears On My Pil - low each
morn - ing Tears that I've shed o - ver you.

To Coda

D.S. al Coda

Coda

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A21
T=72

TWO SLEEPY PEOPLE

From The Paramount Picture "THANKS FOR THE MEMORY"

FRANK LOESSER and HOAGY CARMICHAEL

Here we are, out of cig - a - rettes, — Hold - ing hands and yawn - ing,
 Here we are, in the co - zy chair, — Pick - ing on a wish - bone

Look how late it gets. — Two sleep - y peo - ple, by dawn's ear - ly light, And
 From the Frig - id - aire, — Two sleep - y peo - ple with noth - ing to say And

too much in love to say "Good - night." too much in love to break a - way. Do you re -

mem - ber the nights we used to lin - ger in the hall? — Fath - er did - n't like you at all. Do you re -

mem - ber the rea - son why we mar - ried in the fall? — To rent this lit - tle nest, — and get a bit of rest. Well,

here we are just a - bout the same, — Fog - gy lit - tle fel - la, Drow - sy lit - tle dame, —

Two sleep - y peo - ple, by dawn's ear - ly light, And too much in love to say "Good - night."

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THERE'S SOMETHING IN THE NAME OF IRELAND

(That The Whole World Seems To Love)

Words by HOWARD JOHNSON
Musc by MILTON AGER

Moderately

For there's some - thing in the name of Ire - land, That is diff' - rent from the

rest, — An - y time you ev - er men - tion Ire - land, Faith, you're speak - ing of the

best. — There the fair - ies and the Blar - ney Form a pic - ture with Kil - lar - ney, That

looks like Heav - en a - bove; — Sure, there's some - thing in the name of

Ire - land, That the whole world seems to love. —

TOM DOOLEY

TRADITIONAL FOLK SONG

Brightly ^G

Hang your head Tom Doo - ley, hang your head and cry,

Killed poor Lau - ra Fos - ter, you know you're bound to die.

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From the Broadway Musical Production "GIRL IN MY SOUP"

GIRL IN MY SOUP

By NORMAN PERCIVAL

Brightly

To Coda

D. C. at Coda

Coda

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4324

TWILIGHT ON THE TRAIL

S. MITCHELL & L. ALTER

When it's twi - light on the trail And I jog a - long The
And I rest once more My
And my voice is still Please

world is like a dream, And the rip - ple of the stream Is my song. _____
ceil - ing is the sky, And the grass on which I lie Is my floor. _____
plant this heart of mine Un - der - neath the lone - ly pine on the hill. _____

3 times

Nev - er ev - er have a nick - el in my jeans. _____ Guess I was born that way. _____ When it's
Nev - er ev - er have a debt to pay. _____
Still I un - der - stand what real con - tent - ment means. _____

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TOMORROW

From the Broadway Musical Production "ANNIE"

Words by MARTIN CHARNIN
Music by CHARLES STROUSE

Slowly

The sun-'ll come out to-mor-row, bet your bot-tom dol-lar that to-mor-row there'll be sun! Jus' think-ing a-bout to-mor-row clears a-way the cob-webs and the sor-row till there's none. When I'm stuck with a day that's gray and lone-ly, I just stick-out my chin and grin and say: Oh! The sun-'ll come out to-mor-row, { So you } got to hang on till to-mor-row come what may! To-mor-row, to-mor-row, I love ya to-mor-row, you're { al-ways } a day a-way! The mor-row, to-mor-row, I love ya to-mor-row, you're { on-ly } a day a-way! To-mor-row, to-mor-row, I love ya to-mor-row, you're { al-ways } a day a-way!

TOOT, TOOT, TOOTSIE!
(Good-bye)

Words and Music by GUS KAHN, ERNIE ERDMAN and TED FIORITO

B 214
1180

Brightly C 5 3 D7 GAC Am7 D7 G7 To Coda

Toot, Toot, Toot-sie, Good - bye! Toot, Toot, Toot-sie, don't
Kiss me, Toot-sie, and then, Do it o - ver a -
cry, The choo choo train that takes me, A - way from
you no words can tell how sad it makes me, gain.

Watch for the mail, I'll nev - er fail, If you don't get a
let - ter then you'll know I'm in jail, Tut, tut, Toot-sie, don't
cry, Toot, Toot, Toot - sie, Good - bye.

C *C6* *Cmaj7* *Cdim* *Dm7* *G7* *1 2 1*
Dm7 *G7+* *C* *Ebdim* *Dm7* *G7+* *D.C. al Coda* *C9*
F7 *C* *G7* *C* *Ebdim* *G7* *C* *D7* *G7* *C*

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Recorded by RONNIE McDOWELL on SCORPION Records

HERE COMES THE REASON I LIVE

Words and Music by BEN PETERS

Moderately

When feel-in' down_ comes steal-in' down_ on me, And the
load's too much for just one man to bear. Spoken: I reach out
for the one thing_ that nev-er lets me down, And I thank the Lord
for let-ting her_ be there. Then here comes my walk-in', talk-in'_
dream, And here comes the one_ I al - ways_ seem to de-pend up-on. And
I know she'll give me all_ the love she can give; Yes, here comes the rea-son that I live.

C C7 F G Dm7 G7 C F G C F G C Dm7 G7 Dm7 G7 C Cmaj7 C7 F Fdim C G7 C

TOWN WITHOUT PITY

From the United Artists Motion Picture "TOWN WITHOUT PITY"

Words by NED WASHINGTON
Music by DIMITRI TIOMKIN

Slowly

Am Am7 Am6 Dm

When you're young and so in love as we, And be-wil-dered by the world we
(If we) stop to gaze up-on a star, Peo-ple talk a-bout how bad we
see, Why do peo-ple hurt us so, On-ly those in love would know, (what a
are, Ours is not an eas-y age, We're like ti-gers in a cage,)

C G7 B7-5 | 1. E7 E7+ | 2. C C7 F

Town With-out Pit-y can do! If we do! The young have prob-lems, man-y prob-lems, We need an
Eb7 D7 G

un-der-stand-ing heart, Why don't they help us, try to help us, be-fore this
Dm Dm7 F#dim G7 E7 E7+ Am

clay and gran-ite plan-et falls a-part! Take these ea-ger lips and hold me
Am7 Am6 Dm Dm7 Dm6 Gm A7

fast, I'm a-fraid this kind of joy can't last, How can we keep love a-live, How can
Dm C B G7 G7+ E7 F G7 G7+

an-y-thing sur-vive, when these lit-tle minds tear you in two, What a Town With-out Pit-y can
E Am E7 Am Ab7 G7 Gb7 F7 E7 E7+ Dm Am

do! No, it is-n't ver-y pret-ty what a Town With-out Pit-y can do.

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THAT LUCKY OLD SUN
(Just Rolls Around Heaven All Day)

Words by HAVEN GILLESPIE
Music by BEASLEY SMITH

Moderately

C Cmaj7 Am Fm C F6

Up in the morn-in', out on the job, Work like the dev-il for my
Fuss with my wom-an, toil for my kids, Sweat 'til I'm wrin-kled and
Show me that riv-er, Take me a-cross and wash all my trou-bles a-

C G7 C F6 C Am Fm6 C G7

pay; But that Luck-y Old Sun has noth-in' to do but roll a-round heav-en all
gray; While that Luck-y Old Sun has noth-in' to do but roll a-round heav-en all
way, Like that Luck-y Old Sun give me noth-in' to do but roll a-round heav-en all

1. C | 2. To next strain C Dm7 C | Fine C F6 C | Am Em F6 C Am G7

day. day. Good day. Lawd a-bove, can't you know I'm pin-in', Tears all in my
D. C. al Fine

C Am Em F6 C Cmaj7 Am Am7 D7 Dm7 G7

eyes; Send down that cloud with a sil-ver lin-in', Lift me to Par-a-dise.

TALK WITH US, O LORD

TRADITIONAL

Slowly F Edim B \flat Edim F C F C F

Talk with us, Lord, thy - self re - veal, While here o'er earth we rove;

F B \flat F Edim C Am Dm F C F

Speak to our hearts, and let us feel The kin - dling of Thy love.

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DOES YOUR HEART BEAT FOR ME?

Words by MITCHELL PARISH

Music by RUSS MORGAN and ARNOLD JOHNSON

Ddim D7 D D \flat C Ddim D7 D D \flat C Bm Am G

Tho' we said "good-bye," when the moon is high, Does your heart beat

C G Am F D Bm Am F D7

for me? I won - der if I still ling - er In

G F# G C C# D D \flat C Ddim D7 D D \flat C

your mem - o - ry. When you hear my name, is the thrill the same

Bm Am G Am B7 B \flat 7 B7 E

as it once used to be? When you're lone - some,

A7 D7 G C7 G

my sweet-heart, Does your heart beat for me?

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UNDER THE BAMBOO TREE *From the Metro-Goldwyn-Mayer Musical Production "MEET ME IN ST. LOUIS"*

Words by BOB COLE

Music by ROSAMOND JOHNSON

Brightly G C Cm G C Cm G C Cm

If you lak - a - me, lak I lak - a - you, And we lak - a both the

G D7

same, I lak - a say, this ver - y day, I lak - a change your

G D7 G C Cm G C Cm G C Cm G

name; 'Cause I love - a - you and love - a you true, And if you - a - love a me,

D7 G

One live as two, two live as one, Un - der the bam - boo tree.

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A11
TIME ON MY HANDS
 (You In My Arms) T-85

Words by HAROLD ADAMSON and MACK GORDON
 Music by VINCENT YOUMANS

Slowly F 3 Fmaj7 E7 3 Gm7 3

Time On My Hands, _____ You in my arms, _____ Noth-ing but love—
 Then if you fall, _____ Once and for all, _____ I'll see my dreams.

Bbm6 1 Gm7 C7-9 2 A7 A7+ A7 3 F#A7 D7+ 3

in view; _____ true. _____ Mo-ments to spare _____

D7 G9 Gm7 C9 F 3 F#D Dm7 G7

for _____ one you care _____ for, One love af-fair _____ for

Gm7 C9 C7+ C7-9 F 3 Fmaj7 F 3 A#FG D7+ 3

two _____ ooh _____ With Time On My Hands _____ And you in my arms _____

D7 G9 3 Gm7 C7-9 F

And love in my heart all for you. _____

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TREADOR SONG

TRADITIONAL

Moderately F Gm7 C F Dm7 G C

To-re-a-dor on your guard! To-re-a-dor! To-re-a-dor!

Gm Dm Am E7sus E7 A

Our in-spir-a-tion ev-'ry-one can see Love-ly dark eyed la-dy

Gm 3 Gm7 F 3 C7 F

And love a-waits thee To-re-a-dor! Love-waits for thee, for thee!

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THE WANG WANG BLUES

Words by LEO WOODS
 Music by GUS MUELLER, "BUSTER" JOHNSON and HENRY BUSSE

Moderately F C7 F C7

Wang, Wang Blues, She's gone and left me with the Wang, Wang
 Wang, Wang Blues, I've got the ev-er last-ing Wang, Wang

F Ddim C7 F Gm7 Ddim F Bb F Ddim Gm7

Blues; and let me tell you mis-ter I nev-er knew I'd be so blue un-til she
 Blues, I'm on-ly ask-ing that my Sweet Sweet-ie will come back and chase a-way those

1 G7 Db7 C7 2 G7 Db7 C7 F C7 F

went a-way Wang, Wang Blues Wang Wang!

THUNDERBALL

From the United Artists Motion Picture "THUNDERBALL"

Words by DON BLACK
Music by JOHN BARRY

Moderately

He al - ways runs while oth - ers walk, He acts while
He knows the mean - ing of suc - cess, His needs are

oth - er men just talk, He looks at this world and wants it all, So he
more, so he gives less, They call him the win - ner who takes all, And he

strikes like Thun - der - ball. Thun - der - ball.

An - y wom - an he wants he'll get. He will break an - y

heart with - out re - gret. His days of ask - ing are all gone,

His fight goes on and on and on, But he thinks the

fight is worth it all, So he strikes like Thun - der - ball.

1. A7-5 A7 D7 D7-9 D+ D7 2. D7 Gm Gm7 Gm6 Gm

Gm Cm7 Gm Gm7 Gm6 Gm Ab

D7 Gm Gm7 Gm6 Gm Cm D7 Bm G Bm6 G

Cm Fm7 G Abmaj7 Fm7

D7 D7-9 G Cm7 D7 Gm Cm7 Gm Gm7

Gm6 Gm Ab D7 Gm Gm7 Gm6 Gm Cm

D7 Bm G Bm6 G Cm D7 Gm

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WHEN YOU'RE SMILING
(The Whole World Smiles With You)By MARK FISHER, JOE GOODWIN
and LARRY SHAY

When you're smil - ing, When you're smil - ing, the whole world smiles with

you, When you're laugh - ing, When you're laugh - ing, The sun comes

shin - ing thru, But when you're cry - ing you bring on the rain

So stop your sigh - ing be hap - py a - gain, Keep on smil - ing

'cause when you're smil - ing, The whole world smiles with you.

Bb G7

Cm Cm F7

F+ Bb Bbdim Bb7 Eb6 Bb7 Eb Bbdim Eb

Ebdim Eb F7 C7 F7 Fdim F7 F7 Bb

G7 Cm Cm7b5 F7 Bb Bb7 Eb6 Bb

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From the American Tribal Love-Rock Musical "HAIR"

FRANK MILLS

Words by JAMES RADO and GEROME RAGNI
Music by GALT MacDERMOT

With a gentle rock beat

The musical score consists of ten staves of music. Each staff begins with a treble clef and a common time signature (C). The melody is written in a simple, rhythmic style. Chords are indicated by letters above the staff, often with a '7' for dominant seventh or 'dim' for diminished. The lyrics are printed below the notes, with some words hyphenated across lines. The score ends with a double bar line and a fermata over the final note.

C G Am
I met a boy called Frank Mills on Sep - tem - ber twelfth, right

F C Dm7 G7
here in front of the Wa-ver-ly, but un - for-tun-ate - ly, I lost his ad -

C G Am
dress. He was last seen with his friend, a drum-mer; He re - sem - bles George Har - ris-son

F C Dm7 (Gbass) G7 C F
of the Bea-tles, But he wears his hair tied in a small - bow at the back.

C Gm7 C7 F F#dim C
I love him, but it em - bar-ress-es me to walk down the street with him..

Em F#m7 B7 E7 A7 D7
— He lives in Brook - lyn, some-where, and wears this white crash

G G7 C C7 F
hel - met. He has gold chains on his leath - er jack - et, and on the back are

F#dim C Em Am F C
writ - ten the names, "Mar - y" and "Mom", and "Hell's An - gels".

G Am F
I would grate - ful - ly ap - pre - ci - ate it; If you see him, tell him

C G7(sus4) G7
I'm in the park with my girl friend, And please _____ tell him

C G Am F G7 C
An - ge - la and I don't want the two dol - lars back, just him. _____

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VOLARE
(Nel Blu, Dipinto Di Blu)

T=80

English Lyric by MITCHELL PARISH
Original Italian Text by D. Modugno and F. Migliacci
Music by DOMENICO MODUGNO

Moderately

Vo - la - re, oh, oh! Can - ta - re,
la - re, oh, oh! Can - ta - re,
oh, oh, oh, oh! Let's fly way up to the clouds, A -
oh, oh, oh, oh! No wonder my hap-py heart
way from the mad-d'n - ing crowds; We can sing in the glow of a
star that I know of, where lov-ers en-joy peace of mind, Let us leave the con-fu-sion and
all dis-il - lu-sion be - hind, Just like birds of a feath - er a
rain-bow to-gether we'll find. Vo - sings, Your
love has giv - en me wings, Your love has giv - en me wings.

Chords: G7-9, Cm7, G7-9, Cm7, F7-9, Bb6, Bbmaj7, Bb6, F7, Gm, Cm7, F9, To Coda, Bb, Cm7, F9, Bb, Gm, Cm7, Gm7, Gm6, Dm, A7+, Dm7, D7, Cm, D7, Gm, Eb, Gm, Ebm, Bb+, Cm7, F9, Bb, Cm7, F9, Bb.

Handwritten notes: DE G G6, Gb G6 C, D.S. al Coda, FG Bb D.

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VILIA

TRADITIONAL

Slowly F

Vil - ia, oh Vil - ia, oh where can you be? I'd come to you o - ver
Vil - ia, oh Vil - ia, my heart calls to you, Come back, my love, to my
land, o - ver sea. Vil - ia, oh Vil - ia, oh where have you gone,
love, ev - er true. Vil - ia, oh Vil - ia, I want you to know
Leav - ing a love that lives on. I love you, I love you
so, I love you so, love you so!

Chords: F, C7, F, Dm, Am, Cdim, C, G7, C, C7, Am, C7, Gm, C7, F, Bb6, F, Bb6, F.

MY PERSONAL PROPERTY *From the Broadway Musical Production "SWEET CHARITY"*

Words by DOROTHY FIELDS

Brightly

Music by CY COLEMAN

To-day I feel New York is real-ly My Per-son-al Prop-er-ty,
 The Zoo in Cen-tral Park is mere-ly my pri-vate me-nag-er-ie,
 right down Broad-way to Cit-y Hall. Ev-ry su-per-mar-ket, ev-ry
 I've carved my name on ev-ry tree. From Yon-kers Race-way to
 Five And Ten, all of Lin-coln Cen-ter and the great U. N., they're all My Per-son-al
 Bowl-ing Green, I own ev-ry-thing a-round and in be-tween. It's all My Per-son-al
 Prop-er-ty. Prop-er-ty. The Plan-e-tar-i-um is
 mine a-lone, the old A-quar-i-um I al-so own. And since I
 feel to-day New York is real-ly My Per-son-al Prop-er-ty, I'll tell you
 what I'm gon-na do. Since I like you ver-y much, so
 ver-y, ver-y much, I'm gon-na split it with you.

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VOICE OF NIGHT

(Voce 'E Notte)

Words by C.O. LARDINI

Music by E. DE CURTIS

The Voice Of Night this mel-o-dy of dream-time That sings of
 love, my love, when we are part-ed It is the voice, that whis-pers, dear, I
 love you! While in my arms you press your lips to mine.

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THE WABASH CANNON BALL

Words and Music by WM. KINDT

Moderately

G G7 C

Lis - ten to the jin - gle, the rum - ble and the roar, As you

D7 G

glide a - long the wood - lands, O'er the hills and by the shore. Hear the

G7 C

might - y rush of the en - gines Hear the lone - some ho - boes squall, As you

D7 G

trav - el a - cross the coun - try on the Wa - bash Can - non - ball.

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JOANALAH

By CARSON SMITH

Fm Dm7 G7 Cm

Fm Fm7Bb7 Ebm7 Fm Am7 D7 Bm7 E7 Am7 D7

Gm7 C7 Fm Dm7 G7 Cm7 Am7(b5) D7(+9)

Gm7 C7 Fm Dm7 G7 Cm7 Fm Fm7 Bb7 Ebm7

Fm Am7 D7 Bm7 E7 Am7 D7 Gm7 C7 Fm Fm7

Dm7 Db7 Cm Ebm7 Dm7 Db7 Cm Ebm7 Dm7 G+7

Cm Dm7(b9) G7+9

pp

WAIT TILL THE SUN SHINES, NELLIE

Word by ANDREW B. STERLING
Music by HARRY VON TILZER

Moderately $B\flat$ $E\flat$ $B\flat$ $F7$ $Fdim$ $F7$ Dm $B\flat$ $B\flat dim$ $B\flat F7$ $B\flat 7$

Wait till the sun-shines, Nel-lie, And the gray skies turn to blue.
We'll face the years to - geth-er, Sweet-hearts

$E\flat 6$ $B\flat dim$ $B\flat$ $Cdim$ $G7$ $C7$ $F7$ *D.C. at Coda*

You know I love you Nel - lie, 'Deed I do.

Coda $F7$ $A7-5$ D (Tacet) $G+$ $G7$

you and I. So won't you wait till the

$C7$ $Cdim$ $C7$ $B\flat$ $B\flat 6$ $B\flat 7$ $F7$ $B\flat$

sun shines Nel - lie, Bye and bye.

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WHEN I DREAM OF OLD ERIN (I'm Dreaming Of You)

Words by MARVIN LEE
Music by LEO FRIEDMAN

Moderately G $D7$ $G7$ C $Cdim$ C

When I dream of old E - rin I'm dream-ing of you, With your

G $D7$ $G7$ C $Cdim$ C Am E $E7$

sweet, rogu-ish smile and your true eyes of blue, For my love, like the Sham - rock, each

F C $E\flat dim$ $G7$ C E Am $D7$ $G7$ C

day strong-er grew; When I dream of Old E - rin, I'm dream-ing of you.

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WERE YOU THERE?

TRADITIONAL

Slowly F F C Dm Am C F

Were you there when they cru - ci - fied my Lord?
there when they cru - ci - fied my Lord?

Fine Am $C7$ F C Dm C F C F

Were you there when they cru - ci - fied my Lord? .Oh!

$B\flat$ F A Dm Gm $B\flat$ F $B\flat$ C $B\flat$ *D.S. at Fine* $\frac{3}{4}$

Some-times it caus - es me to trem - ble, trem - ble, trem - ble. Were you

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I LET A SONG GO OUT OF MY HEART

Words by IRVING MILLS, HENRY NEMO
and JOHN REDMOND
Music by DUKE ELLINGTON

Eb Ab Eb Cm7 C7 Fm7 Cm Fm7 F#dim
 I Let A Song — Go Out Of My Heart, It was the sweet-est mel - o - dy, — I know I lost heav-
 Eb Ab Eb Cm7 Fm7 Bb7 Eb Ab Eb Cm7 C7
 - en — 'Cause you were the song. Since you and I — have drift - ed a-part Life does-n't mean a
 Fm7 Cm Fm7 F#dim Eb Ab Eb Abm Eb Eb F#dim
 thing to me, — Please come back, sweet mus - ic, — I know I was wrong. — Am I too
 Fm7 Fm7b5 Bb5 Eb Ab G7 Cm Cm7 Gb7
 late — to make a - mends? — You know that we were meant to be more than just
 B7 Bb9 Bb9+5 Eb Ab Eb Cm7 C7
 friends, just friends. — I Let A Song — Go Out Of My Heart, Be - lieve me, dar - ling,
 Fm7 Cm Fm7 F#dim Eb Ab Eb Bbm9 Eb Abm6 Eb
 when I say — I won't know sweet mus - ic — Un - til you re - turn some day.

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B-112

T-110

WHEN MY SUGAR WALKS DOWN THE STREET

By GENE AUSTIN, JIMMY McHUGH
and IRVING MILLS

G Dm6 E7 A7 D7 G C6 G
 When My Su - gar Walks Down The Street, All the lit - tle bird - ies go tweet, tweet, tweet,
 G Gdim D7 D+7 G
 And in the ev - 'nting when the sun goes down, — It's nev - er dark when she's a - round, —
 G Dm6 E7 A7 D7 G C6 G G7
 She's so af - fec - tion - ate and I'll say this, That when she kiss - es me I sure stay kissed,
 E7 Am E7 Am G E7 A9 D7 G
 When My Su - gar Walks Down The Street The lit - tle bird - ies go tweet, tweet, tweet. —

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WEEKEND IN NEW ENGLAND

Words and Music by RANDY EDELMAN

Moderately

Last night I said good-bye, Now it seems years. I'm clear But
 back in the cit - y noth-ing is thoughts of me hold - ing you, bring - ing us near. And tell me, When will our
 eyes meet? When can I touch you? When will this strong year - ing end?
 And when will I hold you a - gain? I feel the change
 com - in', I feel the wind blow. I feel brave and dar - ing, I
 feel my blood - flow. With you I could bring out all the love that I
 have. With you there's a hea - ven, So earth ain't so bad. And tell me,

Chords: C, Em7, F, G, G11, C, Dm7, F, G, C, F, E7, Am7, D7sus, D7, Dm7, G11, C Fine, F, C, Bb, C, Dm7, C7, F, C, Dm7, C Dm7 C7, F, C, D9, C, D7, G11, D.S. al Fine

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B-34
T-120
WHEN IT'S SPRINGTIME IN THE ROCKIES

XPOSE + 5

Words by MARY HALE WOOLSEY
 Music by ROBERT SAUER

Moderately

When it's Spring-time in the Rock-ies, I am com - ing back to
 gain I'll say "I love you", While the birds sing all the
 you, Lit-tle sweet - heart of the moun - tains, With your bon - ny
 day, When it's Spring - time in the Rock - ies, In the
 eyes of blue; Once a - Rock - ies, far a - way.

Chords: Bb, F7, Bb, Bb dim, F7, C7, F, Bb, C7, F7, Bb

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From the American Tribal Love-Rock Musical "HAIR"

DEAD END

Words by JAMES RADO and GEROME RAGNI
Music by GALT MACDERMOT

Moderate 4

Dead End curve, Don't walk, Keep out, Red light, Red light. Steep cliff,
Steep hill, Dan-ger, One way, One way.

Be-ware, Maddog, Blind man, Blind man. Warn - ing: Land mine,
E-mer-gen - cy ex-it on - ly, on - ly. Warn - ing mark-ers hid - den,
High volt - age li - ne. Don't make a pass,
Loi-ter-ing for - bid - den. All tres - pass - ers will be shot.

Keep off the grass. De-tour, Wet paint,
Claude loves Shei - la, He bet-ter love her not. Wet paint, Hands off,

— Hands off, Dead End, Dead End. Sharp Dead End, my friend.
— Keep out, Dead End, Dead End.

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SWEET DESIRE

Words and Music by JEANNIE KENDALL

Moderately

Sweet De - sire car - ried me a - way,
Warmd my heart so I just had to
Temp - ting feel - ings just led me a -
Sweet De - sire car - ried me a -

stay. stray, And way.

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TEMPO DE BLUES

By TEDDY EDWARDS

A D7 A A7
D7 A F#7
Bm7 D7 E7 A

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WE'RE OFF TO SEE THE WIZARD From the M-G-M Musical Production "THE WIZARD OF OZ"
(The Wonderful Wizard Of Oz)

Words by E.Y. HARBURG
Music by HAROLD ARLEN

Brightly C G7 C Dm7

Fol - low the yel - low brick road, Fol - low, fol - low,

F G7 Am7 D7 Dm7 G7

fol - low, fol - low, fol - low the yel - low brick road.

Dm7 G7 C Dm7 G7 C

Fol - low the rain - bow o - ver the stream, Fol - low the fel - low who fol - lows a dream,

Dm7 F G7 Am7 D7 Dm7 G7

Fol - low, fol - low, fol - low, fol - low, Fol - low the yel - low brick road. We're

C G7 C Dm7 G7 C

Off To See The Wiz - ard, The won - der - ful Wiz - ard of Oz. We

F Em Dm Am7 D7 G7

hear he is a Whiz of a Wiz if ev - er a Wiz there was. If

Dm7 Cdim C Am7 Dm7 G7 C

ev - er, oh ev - er a Wiz there was, The Wiz - ard of Oz is one be - coz, be -

F Em F Em7 D7

coz, be - coz, be - coz, be - coz, be - coz, Be -

G7 D7-5 Am7 D7 G7 (tacet)

coz of the won - der - ful things he does. (whistle) We're

C G7 C Dm7 G7 C

Off To See The Wiz - ard, The won - der - ful Wiz - ard of Oz.

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WHEN THE ROLL IS CALLED UP YONDER

TRADITIONAL

Moderately G

When the roll is called up yon - der When the

D7 G

roll is called up yon - der, When the roll is called up

C G D7 G

yon - der, When the roll is called up yon - der I'll be there.

From the Broadway Musical Production "DAMES AT SEA"

GOOD TIMES ARE HERE TO STAY

Brightly

Words by GEORGE HAIMSOHN

Music by JIM WISE

G7 C C6

Go look for the gold mine that comes with the sun - shine with
cape from the dol - drums by beat - ing those bold - drums, we're
fuss a-bout mon - ey when out - side it's sun - ny and

Cmaj7 C Dm7-5 D#dim C7/E F#dim

dia - monds strung up on each ray. Dis - cov - er a treas - ure each
here in this fra - cas, to stay. Plunge in - to the bat - tle I'll
kid - dies are sing - in' at play. Just toss up some coins as you

C D7 C 1D7 G11 G7 2Dm G7 C

day of the year, Good Times Are Here To Stay. Es-
hand you a spear, Good Times Are Here To Stay.
shout "San-ta's here," Good Times Are

To next strain 3D7 G7 C Fine Gm7 C7 F

No Here To Stay. need to be fear - ful our lead-ers are cheer - ful a -

Gm7 C7 F Am7 D7

bout the bright fu - ture we've got. Each meal will be class - y for

G Am7 D7 Dm7 G7 D.S. al Fine

each lad and lass - ie with a chick - en in ev - 'ry pot. Why

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WHEN I GROW TOO OLD TO DREAM

Slowly

Words by OSCAR HAMMERSTEIN II

Music by SIGMUND ROMBERG

F Bb F Gm6 C7 Gm7 C7 F F7

When I grow too old to dream, I'll have you to re - mem - ber.

Bb C7 F Dm Bbm6 F C7 Gm7 C7 F

When I grow too old to dream, your love will live in my heart. So

Am Gm Am F A7 A7-5 Dm F7 F7-5

kiss me, my sweet. And so let us part. And

Bb C7 F Dm Db7 F C7 Gm7 C7 F

when I grow too old to dream, that kiss will live in my heart.

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WHAT ARE YOU DOING THE REST OF YOUR LIFE?

Words by ALAN and MARILYN BERGMAN
Music by MICHEL LEGRAND

Moderately

Am (G bass) Am (G bass) Am (F bass)

What Are You Do - ing The Rest Of Your Life? North and south and east and
times of your days, All the nick - els and the
deep in your eyes, In the world of love you

Fmaj7 Dm7 *To Coda*

west of your life? I have on - ly one re - quest of your life:
dimes of your days. Let the rea - sons and the rhymes of your life:
keep in your eyes, I'll a - wake - en what's a - sleep in your eyes,

1 Bm7-5 (E bass) E7
that you spend it all with me! All the sea - sons and the

2 Bm7-5 E7 Amaj7 A Bm7-5 E9
all be - gin and end with me. I want to see your face in ev - 'ry kind of

Amaj7 Bm7-5 E9 Amaj7
light. In fields of dawn and for - ests of the night. And when you

Abm7 Db7-9 Gbmaj7 Gm7
stand be - fore the can - dles on a cake, Oh, let me be the one to hear the si - lent wish you

Fmaj9 *D.S. al Coda* Coda Bm7-5 (E bass) E7
make! Those to - mor - rows wait - ing It may take a kiss or two! Thru

F6 Bm7-5 E9 Fmaj7 F7-5
all of my life, Sum - mer, win - ter, spring and fall of my life All I ev - er will re -

Am (Ebass) Bm7 E7+ E7 Am
call of my life is all of my life with you!

IT'S SUPERMAN®

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Words by LEE ADAMS
Music by CHARLES STROUSE

Brightly

C G C G Am 1 Em Dm G 2 G

Who is the man you can't ig - nore? It's Su - per - man!
From Bu - da - pest to Bal - ti - more, It's Su - per - man!

F G Gb F C F G C Eb Bb Eb F Bb *D.C. al Coda*

His fig - ure whirl - ing 'round my brain! A crea - ture sci - ence can't ex - plain!

C G C G Am Eb G C

It's not a bird, it's not a plane, It's Su - per - man!

3595

WHAT CAN I SAY AFTER I SAY I'M SORRY?

Words and Music by WALTER DONALDSON and ABE LYMAN

Moderately

G Gmaj7 G7 Cmaj7 C6 Am7

What can I say, dear, af-ter I say I'm sor - ry? _____
 I was all wrong but right or wrong I don't blame you, _____

Cm6 D7 Gmaj7 G6

What can I do to prove it to you, I'm sor - ry? _____
 Why should I take some-bod - y like you and shame you. _____

Gmaj7 G6 Bbdim Am B Bb Am

I did-n't mean to ev - er be mean to you, _____ If

D7 Am7 D7 Am7 D7 G Gdim D7 G Edim D7

I did - n't care I would - n't feel like I do. _____

² G E7 Am

I know that I made you cry, and I'm so sor - ry dear, -

Am7 D7 Gmaj7 G6

So what can I say, dear, af-ter I say I'm sor - ry? _____

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B-12
T-110

WHILE STROLLING THRU THE PARK ONE DAY

(In The Merry Month Of May)

TRADITIONAL

Moderately

Bb Eb G7 C7 F7

While Stoll-ling Thru The Park One Day, In the mer - ry Month of May; I was
 me - di - ate - ly rais'd my hat, And fin - al - ly she re - mark'd: I _____

Bb C7

tak - en by sur - prise, by a pair of ro - guish eyes, In a
 nev - er shall for - get that love - ly af - ter - noon, I _____

F7 Bb Fine D7

mo - ment, my poor heart was stole a - way. _____ A smile was all she
 met her at the foun-tain in the park. _____

Gm D7 Gm D7 Gm D7 C7

gave to me. _____ Of course, we were as hap - py

F C7 F C7 F F7 D.S. al Fine

as can be, _____ Ah! I im -

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WHEN THE SAINTS GO MARCHING IN

XPOSE +2

TRADITIONAL

Moderately C C7 F C7 F C7 F

Oh When The Saints Go March-ing In, When the Saints Go
 March - ing In, Oh I want to be in that num - ber,
 When the Saints Go March - ing In.

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WHEN YOU WORE A TULIP (And I Wore A Big Red Rose)

X-P-5

Words by JACK MAHONEY
Music by PERCY WENRICH

Slowly Bb Bb9 Eb Eb dim Eb

When you wore a tu-lip, a sweet yel-low tu-lip, and I wore a big red
 rose, When you ca-ressed me, 'twas then Heav-en blessed me, what a
 bless-ing, no-one knows. You made life cheer-y when you called me
 dear-ie, 'twas down where the blue grass grows, Your lips were sweet-er than
 ju-lep when you wore that tu-lip and I wore a big red rose.

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Words by MEADE MINNIGERODE and GEORGE S. POMEROY

THE WHIFFENPOOF SONG (Baa! Baa! Baa!)

Revision by RUDY VALLEE
Special Lyrics by MOSS HART
Music by TOD B. GALLOWAY

Moderately Eb Edim Bb7 Fm7 Bb7

We're poor lit-tle lambs who have lost our way: Baa! Baa!
 lit - tle black sheep who have gone a stray:
 Baa! We're Baa! Baa! Baa! Gen - tle-men
 song - sters off on a spree, Doom'd from here to e - ter - ni - ty;
 Lord have mer - cy on such as we; Baa! Baa! Baa!

3595

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From the Broadway Musical Production "SWEET CHARITY"

WHERE AM I GOING?Words by DOROTHY FIELDS
Music by CY COLEMAN

Moderately

The musical score is written in treble clef with a common time signature (C). It consists of ten staves of music. The lyrics are written below the notes. Chord symbols are placed above the staff lines. Some notes are marked with a '3' indicating a triplet. The key signature changes from one flat (Bb) to two flats (Bb and Eb) in the final section.

Where Am I Go- ing and what will I find?_ What's in this grab_ bag that
I call my mind?_ What am I do- ing a- lone on the shelf?_ Ain't it a shame,_ but
no one's to blame_ but my- self._____ Which way is clear_____ when you've
lost your way_____ year af- ter year?_____ Do I keep
fall- ing in love_ for just the kick_ of it? Hat- ing each old_ and tir- ed trick_ of it.
Stag- ger- ing through_ the thin and thick_ of it, Know what I am, _ I'm good and sick_ of it!
Where Am I Go- ing?_ Why do I care?_ Run to the Bronx, _ or
Wash- ing- ton Square, _ No mat- ter where_ I run I meet my- self there,
look- ing in- side me. _____ What do I see? _____
An- ger and hope_ and doubt, What am I all_ a- bout? And Where Am I Go- ing?_
You tell me!

3595

WHERE DO I GO?

From the American Tribal Love-Rock Musical "HAIR"

Words by JAMES RADO and GEROME RAGNI
Music by GALT MacDERMOT

Moderately

Where Do I Go?— Fol-low the riv - er. Where Do I Go?— Fol-low the
gulls. Where is the some-thing, Where is the some-one that tells me why I live and
die?— Fol-low the wind song. Fol-low the thun - der.
Fol-low the ne - on in young lov - ers' eyes. Down to the gut - ter, —
Up to the glit - ter In - to the cit - y where the truth lies. —
Where Do I Go?— Fol-low my heart-beat. Where Do I Go?— Fol-low my
hand. Where will they lead me And will I ev - er dis-cov-er why I live and
die?— I live and die, — I live and die.

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WANDERING

TRADITIONAL FOLK SONG

Slowly

I've been a wan - der - ing ear - ly and late,
New York — Cit - y to the Gold - en Gate, — And it
looks like — ain't nev - er gon - na cease — my wan - der - ing. —

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B-12
T-130

WHISPERING

Words and Music by JOHN SCHONBERGER, RICHARD COBURN and VINCENT ROSE

Moderately C

Whis - per - ing while you cud-dle near me Whis - per - ing
 Whis - pe: ou'll nev - er leave me Whis - per - ing

so no one can hear me Each lit - tle whis - per seems to
 why you'll nev - er grieve me Whis - per and say that you be -

cheer me I know it's true There's no one dear, but
 lieve me

you, You're Whis - per - ing that I love you.

Chords: Cdim, C, A7+, F6 C#, A7, D9, G7, Cdim, Dm7, G7, Dm7, G7+, Dm, A7, Dm, A7, Dm, Fm6, C, Dm7, G7+, Dm, A7, Dm, A7, Dm, Fm6, C.

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Words by DOROTHY TERRISS

Music by PAUL WHITEMAN and FERDE GROFE

Adapted From A Theme by MARSHALL NEILAN

WONDERFUL ONE

Moderately

My Won - der - ful One, When - ev - er I'm dream - ing, Love's love - light a -
 Won - der - ful One, How my arms ache to
 you, on - ly you, In the shad - ow - y

gleam - ing, I see, My hold dear, To cud - dle and fold near to me,

Just twi - light, In sil - ver - y moon - light there's none Like you, I a - dore you, my

life I live for you, my won - der - ful, Won - der - ful One, Won - der - ful One.

Chords: Bbm6, C7, F, Abdim, C7, F6, Dm7, G7, C7, Abdim, C7, D7, Bbm6, C7, F, A7, Dm, A7, Dm, G7, C7, F, Bb, F.

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WHAT DID DELAWARE?

TRADITIONAL

Moderately

Oh, What Did Del - a - ware, boys? Oh, What Did Del - a -

ware? Oh, What Did Del - a - ware? I ask you a - gain as a

per - son - al friend, Oh, What Did Del - a - ware?

Chords: F, Bb, F, G7, C7, F, C7, F.

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WE WILL ALWAYS BE SWEETHEARTS From The Paramount Picture "ONE HOUR WITH YOU" By LEO ROBIN and OSCAR STRAUS

C Cmaj7 C6 G7 G9
 Day af-ter day, we will al-ways be sweet-hearts, The same as the day we be-gan,
 C Cmaj7 C6 G7 G9
 Do what he may, We will al-ways be sweet-hearts for he is my boy and my man.
 C7 F Dm E7 A7 D7 G7 A#dim G7
 He kiss-es me and my lips are so will-ing, But we both a-gree that each time it's more thrill-ing and
 C Cmaj7 C6 G7 Dm7 G7 C Dm7 C
 so I can say we will al-ways be sweet-hearts the same as the day we be-gan.

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WHO CAN I TURN TO

(When Nobody Needs Me)

Words and Music by LESLIE BRICUSSE and ANTHONY NEWLEY
 From the Broadway Musical Production "THE ROAR OF THE GREASEPAINT—THE SMELL OF THE CROWD"

Slowly Cmaj7 C6 Dm7 G7 Dm7 G7
 Who can I turn to when no-bod-y needs me? My
 may-be to-mor-row I'll find what I'm af-ter I'll
 C C6 Cmaj7 C Gm Gm7 C9 To Coda
 heart wants to know and so I must go where des-ti-ny leads me. With
 throw off my sor-row, beg steal or bor-row my share of laugh-ter. With
 F F6 Fmaj7 F Em7 Cmaj7 Am Am7
 no star to guide me, and no-one be-side me, I'll
 Fmaj7 Dm6 Em7 A7 Dm Dm7 G7 D.C. al Coda
 go on my way, and af-ter the day, The dark-ness will hide me; And
 Coda F F+ Dm6 E7 Am Am#7 Am7
 you I could learn to, with you on a new day, But
 F C6 Dm7 Db7 C6
 who can I turn to if you turn a-way?

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THE WILD SIDE OF LIFE

Words and Music by W. WARREN and A.A. CARTER

Slowly

You would-n't read my let - ter if I wrote you _____ You asked me not to
 hurt me to know that you don't love me _____ Tho' I know our
 call you on the phone, _____ For there's some - thing I'm want - ing to
 love's for - ev - er gone, _____ And it killed my soul and pride, dear, in -
 tell you _____ So I wrote it in the words _____ of this song. _____ I did - n't
 side me, _____ When I saw you in that stran - ger's arms so long. _____ I'll just
 know God made Hon - ky Tonk an - gels. _____ I might have known you'd
 live my life a - lone with mem - 'ries of you, _____ And dream of kiss - es you
 nev - er make a wife. _____ You gave up the on - ly one that ev - er loved you, _____ and
 trad - ed for my tears. _____ And no one will ev - er know how much I love you. _____ And I
 went back to The Wild Side Of Life. _____ 2. Yes it
 pray that you'll be hap - py thru the years. _____

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WHISPERING HOPE

Words and Music by ALICE HAWTHORNE

Slowly

Soft as the voice of an an - gel, Breath - ing a les - son un - heard, _____
 Hope with a gen - tle per - sua - sion Whis - pers her com - fort - ing. word.
 Wait, till the dark - ness is o - ver, Wait, till the tem - pest is done, _____
 Hope for the sun - shine to - mor - row Af - ter the show - er is gone. _____

Moderately

Em
 Round like a cir - cle in a spi - ral, like a wheel with - in a
 Mind! Like a tun - nel that you fol - low to a tun - nel of its
 B7 Em
 wheel, Nev - er end - ing or be - gin - ning on an ev - er spin - ning reel, Like a snow - ball down a
 own, Down a hol - low to a cav - ern where the sun has nev - er shone, Like a door that keeps re -
 E7 Am7 D7
 moun - tain, or a car - ni - val bal - loon, Like a car - ou - sel that's turn - ing run - ning rings a - round the
 volv - ing in a half for - got - ten dream, Or the rip - ples from a peb - ble some - one toss - es in a
 Gmaj7 Cmaj7 F#m7-5
 moon. } Like a clock whose hands are sweep - ing past the min - utes of its face, And the world is like an
 stream. }
 B7 A#dim B7
 ap - ple whirl - ing si - lent - ly in space, Like the cir - cles that you find in The Wind - mills Of Your
 Em Am7
 Mind! Keys that jin - gle in your pock - et, words that jan - gle in your head, Why did sum - mer go so
 D7 Gmaj7
 quick - ly? Was it some - thing that you said? Lov - ers walk a - long a
 G7 Cmaj7 F#7
 shore and leave their foot - prints in the sand. Is the sound of dis - tant drum - ming just the fin - gers of your
 Bm E7 Am
 hand? Pic - tures hang - ing in a hall - way and the frag - ment of a song, Half re - mem - bered names and
 D7 Gmaj7 Cmaj7
 fac - es, but to whom do they be - long? When you knew that it was o - ver you were sud - denly a -
 (Girl) When you knew that it was o - ver in the au - tumn of good -
 F#m7-5 B7 Em
 ware That the au - tumn leaves were turn - ing to the col - or of her hair! Like a cir - cle in a
 byes, For a mo - ment you could not re - call the col - or of his eyes!
 B7
 spi - ral, like a wheel with - in a wheel, Nev - er end - ing or be - gin - ning on an ev - er spin - ning
 A#dim Em B7 Em
 reel, As the im - a - ges un - wind, Like the cir - cles that you find in The Wind - mills Of Your Mind!

WITH PEN IN HAND

Words and Music by **BOBBY GOLDSBORO**

Moderately C

With Pen In Hand you sign your name. To -
 day at five I'll be on that train, And you'll be
 free and I will be a - lone, so a - lone.
 If you think we can find the love we once knew, If you
 think I can't make ev - 'ry - thing up to you, Then I'll be gone and
 you'll be on your own, you'll be on your own.

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WHEN YOU WERE SWEET SIXTEEN

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Words and Music by **JAMES THORNTON**

Moderately C

I love you as I nev - er loved be - fore, Since
 first I met you on the vil - lage green. Come to me or my
 dream of love is o'er. I love you as I loved you WHEN YOU WERE
 SWEET, WHEN YOU WERE SWEET SIX - TEEN.

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WHAT ARE LITTLE BOYS MADE OF

Brightly

CHILDREN'S SONG

What are lit - tle boys made of? What are lit - tle boys made of?
 What are lit - tle girls made of? What are lit - tle girls made of?
 Frogs and snails and pup - py - dogs' tails, - And that are lit - tle boys made of.
 Sug - ar and spice and all that's nice, - And that are lit - tle girls made of.

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WITHOUT A SONG From the Broadway Musical Production "GREAT DAY"

Words by WILLIAM ROSE and EDWARD ELISCU
Music by VINCENT YOUMANS

Slowly

With - out a song — the day would nev - er end; With - out a
corn — would nev - er see a plow; That field of
know — what makes the rain to fall; I'll nev - er

song — the road would nev - er bend; When things go wrong — a man ain't
corn — would be de - sert - ed now; A dark - y's born, — but he's no
know — what makes the grass so tall; I on - ly know — there ain't no

got a friend, — With - out a song. — That field of
good no - how, — With - out a song. — I got my
love at all, — With - out a song. —

trou - bles and woe, But sure as I know the Jor - dan will roll. —

I'll get a - long as long as a song is strong in my soul. — I'll nev - er

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WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR?

Words and Music by JOSEPH McCARTHY, HOWARD JOHNSON and JIMMY V. MONACO

Moderately

So What Do You Want To Make Those Eyes At Me For, When they
don't mean what they say? — They make me glad, — They make me sad, — They
make me want a lot of things I've nev - er had. — So what do you want to fool a - round with
me for? You lead me on, and then you run a - way, — But, nev - er mind, I'll
get you a - lone some night and then you'll sure - ly find, You're flirt - ing with dy - na - mite, So What Do You
Want To Make Those Eyes At Me For, When they don't mean what they say?

72
T-100

A WONDERFUL DAY LIKE TODAY

From the Broadway Musical Production "THE ROAR OF THE GREASEPAINT—THE SMELL OF THE CROWD"

Words and Music by LESLIE BRICUSSE and ANTHONY NEWLEY

Brightly

On a won-der-ful day like to-day I de-
 won-der-ful morn-ing like this When the
 take this oc-ca-sion to say That the
 fy an-y cloud to ap-pear in the sky. Dare an-y rain-
 sun is as big as a yel-low bal-loon. E-ven the spar-
 whole hu-man race should go down on its knees, Show that we're grate-
 drop to plop in my eye On a won-der-ful day like to-
 rows are sing-ing in tune On a won-der-ful morn-
 ful for morn-ings like these, for the
 day. On a - ing like this. On a
 morn ing like this I could kiss ev-'ry-bod-y I'm so full of love
 and good-will. Let me say fur-ther-more I'd a-
 dore ev-'ry-bod-y to come and dine. The plea-sure's mine, And I will pay the
 bill. May I world's in a won-der-ful way,
 On a won-der-ful day like to-day.

To Coda

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WHISKY JOHNNIE

TRADITIONAL

Brightly Eb

Whis-ky is the life of man, Whis-ky John-nie. Oh!
 whis-ky is the life of man, Whis-ky for my John-nie.

YOU AND I

By STEVIE WONDER

Slowly, with feeling

Here we are on earth to-ge-ther it's You And I God has made us
I am glad at least in my life I found some-one that may not be here for
fall in love, it's true. I've real-ly found some-one like you. Will it stay,
ev-er to see me through. But I found strength in you. I on-ly pray
the love you feel for me? Will it say that you will be by my side to see me through.
that I have shown you a bright-er day. Be-cause that's all that I am liv-ing for, you see.
Un-til my life is through. Well in my mind
Don't wor-ry what hap-pens to me. 'Cause in my mind
we can con-quer the world. In love, You And I, You And I, You And
you will stay here al-ways. In love, You And I, You And I, You And

1. F Bb(F Bass) Bbm(F Bass) F Bb(F Bass) Bbm(F Bass) 2. Fmaj7

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WHERE IS LOVE? From the Broadway Musical Production "OLIVER"

Words and Music by LIONEL BART

Slowly

Where is Love? Does it fall from skies a-bove?
Where is she who I close my eyes to see?
Is it un-der-neath the wil-low tree that I've been dream-ing of?
Will I ev-er know the sweet "hel-lo" that's meant for on-ly me?
Who can say where she may hide? Must I trav-el far and wide
Till I am be-side the some-one who I can mean some-thing to?
Where, Where Is Love?

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WADE IN THE WATER

TRADITIONAL FOLK SONG

Brightly
Em

Wade in the wa - ter, Wade in the wa - ter, chil - dren, -

Wade in the wa - ter, God's gon - na trou - ble these wa - ters. B7 Em *Fine*

Em B7 Em

See that band all dressed in white, God's gon - na trou - ble these wa - ters,

B7 Em *D.C. al Fine*

Look like a band of the Is - ra - el - ites, God's gon - na trou - ble these wa - ters.

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From the UNITED ARTISTS Motion Picture "CHITTY CHITTY BANG BANG"

ME OL' BAM-BOO

By RICHARD M. SHERMAN and ROBERT B. SHERMAN

Bright Music Hall tempo

1. (A) gen - tle - man's got a walk - ing stick, A sea - man's got a
2. (When) pun - tin' on the beau - ti - ful Thames, you use a stur - dy
3. (A) fly - er in an air - e - o - plane, he steers it with a

A7 Em A7

gaff. And the mer - ry men of Rob - in Hood, they used a quar - ter
pole. To pro - tect their fair com - plex - ions, la - dies use a par - a -
stick. A col - lier in the pits of Wales, he leans up - on his

D

staff. On the Span - ish plains, in - side their canes, they hide their rud - dy
sol. It's use - ful in the un - der - brush, to have a heft - y
pick. Now, ev - 'ry wheel of an au - to - mo - bile re - volves a - round a

A7 G A7 Em7 A7

swords. But we make do with an old bam - boo, and ev - 'ry - one ap -
spear. But what we do with our old bam - boo makes ev - 'ry - bod - y
shaft. But what we do with an old bam - boo makes ev - 'ry - one go

D A7

plauds! One Two Three Four Five Six Seven Eight
cheer! Five Six Seven Eight Nine Ten 'Leven Twelve
daft! Thirteen Fourteen Fifteen Sixteen Seventeen Eighteen Nineteen 'Twen'

Chorus

D G D E7 A7

Me Ol' Bam - boo, Me Ol' Bam - boo, Ya bet - ter nev - er both - er with Me Ol' Bam - boo! Ya can

D G D E7

have me hat or me "bum - ber - shoo", but ya bet - ter nev - er both - er with Me

1.2. A7 D | 3.A7 D E7 A7 D

Ol' Bam - boo!

2. When Ol' Bam - boo!

3. A

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T-135

WALTZ FOR HAPPY OCCASIONS

TRADITIONAL

Brightly C7 Fm

Bbm Fm C7 Fm

Eb7 Ab Eb7 Ab

C7 Fm Bbm6 C7 Fm

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WHO THREW THE OVERALLS IN MISTRESS MURPHY'S CHOWDER

Words and Music by GEORGE L. GIEFER

Moderately C

"Who threw the o-ver-alls in Mis-tress Mur-phy's chow-der?" No-bod - y

spoke so he shout-ed all the loud-er: "It's an I-rish trick that's true, I can

lick the Mick that threw The o'-ver-alls in Mis-tress Mur-phy's chow - der."

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From the Broadway Musical Production "AIN'T MISBEHAVIN' "

AIN'T MISBEHAVIN'

Words by ANDY RAZAF
Music by THOMAS "FATS" WALLER and HARRY BROOKS

Moderately C C/E Dm7 G9 C C7/G

No one to talk with, all by my-self, No one to walk with, but
I know for cer-tain, the one I love, I'm thru with flirt-in', it's
I don't stay out late, don't care to go, I'm home a-bout eight, just

I'm hap-py on - the shelf,
just you I'm think-in' of, } Ain't Mis-be-hav-in', I'm sav-in' my love for you._____

me and my ra - di - o,

you._____ you. Like Jack Hor-ner in the cor-ner,

don't go no-where, What do I care, Your kiss-es are worth wait-in' for, be - lieve me.

YOU GOTTA BE A FOOTBALL HERO

(To Get Along With Beautiful Girls)

Words and Music by AL SHERMAN, BUDDY FIELDS and AL LEWIS

Brightly

Musical score for "YOU GOTTA BE A FOOTBALL HERO" in G major, 4/4 time. The score consists of six staves of music with lyrics underneath. The lyrics are: "YOU GOT - TA BE A FOOT - BALL HE - RO To get a - long With the beau - ti - ful girls. You got - ta be a touch - down get - ter, you bet. If you wan - na get a ba - by to pet. The fact that you are rich or hand - some Won't get you an - y - thing in curls; YOU GOT - TA BE A FOOT - BALL HE - RO To get a - long with the beau - ti - full girls." Chord symbols are placed above the notes.

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From the United Artists Motion Picture "YOU ONLY LIVE TWICE"

YOU ONLY LIVE TWICE

Words by LESLIE BRICUSSE

Music by JOHN BARRY

Moderately

Musical score for "YOU ONLY LIVE TWICE" in B-flat major, 4/4 time. The score consists of six staves of music with lyrics underneath. The lyrics are: "You on - ly live twice or so it seems. One life for your - self and one for your dreams. You drift through the years and life seems tame, Till one dream ap - pears and love is its name. And love is a stran - ger who'll beck - on you on. Don't think of the dan - ger or the stran - ger is gone. This dream is for you, So pay the price. Make one dream come true, You on - ly live twice." Chord symbols are placed above the notes.

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YOU STEPPED OUT OF A DREAM From the Metro-Goldwyn-Mayer Musical Production "ZIEGFELD GIRL"

Words by GUS KAHN
Music by NACIO HERB BROWN

Moderately

Cmaj7 C6 Cmaj7 C6 3 Dbmaj7 Db6 Dbmaj7 Db6 3 Bbm6 Cm

You _____ Stepped Out Of A Dream, _____ You are too won - der-ful _____
You _____ stepped out of a cloud, _____ I want to take you a - way, _____

G Eb7 3 *To Coda* Ab Abmaj7 Ab6 Ab 3 Gm7 C7 Gm7 C7 3

_____ to be what you seem! _____ Could there be eyes like yours _____ Could there be
_____ a way from the

F 3 D7 Am7 D7 Ab7 *D.C. al Coda* G7

lips like yours, _____ Could there be smiles like yours, _____ hon-est and tru - ly?

Coda Gb9 F7(sus4) F7-9 Fm6 Cmaj7 3

crowd. _____ And have you all to my - self, a - lone and a - part _____

C 3 Dm7 G7 G7+ 3 Cmaj7 C6 C

_____ out of a dream, _____ safe in my heart. _____

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YOU'RE A GRAND OLD FLAG

Words and Music by GEORGE M. COHAN

Brightly

D7 G C G D7 G Bm G D7

You're a grand old flag, you're a high fly - ing flag; And for -

G D7 G Ddim D7 *GACE* Am7 D7 Am7 D7

ev - er in peace may you wave; _____ You're the em - blem of the

G B7 Em Em7 A7 D7 Am F7 D7

land I love, The home of the free and the brave. _____ Ev - ry

G C G D7 G Bm G Bm G7 E7

heart beats true un - der Red, White and Blue, Where there's nev - er a boast or

Am D7 G D7 G D7 Ddim D7

brag; _____ But, should auld ac - quain - tance be for - got, Keep your

A7 C Cm D7 1 G D7 2 G

eye on the grand old flag. You're a flag. _____

A-18
T-100

MY CHERIE AMOUR

Moderately

By STEVIE WONDER, HENRY COSBY and SLYVIA MOY

La la la la — la la, La la la la — la la. My Che -
 - rie A-mour, — love - ly as a sum - mer day. — My Che -
 ca - fé — or some - times on a crowd - ed street, — I've been —
 some - day — you'll see my face a - mong the crowd, — May - be —
 - rie A-mour — dis - tant as the Milk - y Way. — My Che - rie A-mour, —
 near you — but you nev - er no - ticed me. — My Che - rie A-mour, —
 some - day — I'll share your lit - tle dis - tant cloud. — Oh, Che - rie A-mour, —
 pret - ty lit - tle one that I — a - dore, — You're the on - ly girl my heart —
 won't you tell me how could you — ig - nore, — That be - hind that lit - tle smile —
 pret - ty lit - tle one that I — a - dore, — You're the on - ly girl my heart —
 — beats for, — How I wish that you were mine. — In a
 — I wore, — How I wish that you were mine. —
 — beats for, — How I wish that you were mine. —
 La la la la — la la, La la la la — la la, May - be
 La la la la — la la, La la la la — la la La la

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A-82
T-170

YOU WERE MEANT FOR ME

Moderately

Words by ARTHUR FREED
Music by NACIO HERB BROWN

You Were Meant For Me — I was meant for you —
 Na - ture pat - terned you and when she was done — You were all the
 sweet things rolled up in one — You're like a plain - tive mel o -
 dy — That nev - er lets me free — For
 I'm con - tent The an - gels must have sent you and they meant you
 just for me. — me. —

THE YANKEE DOODLE BOY

Words and Music by GEORGE M. COHAN

Brightly **Bb**

I'm a Yan-kee Doo-dle Dan - dy, a Yan-kee Doo-dle do or die;
 a real live neph-ew of my Un - cle Sam's, Born on the Fourth of Ju - ly.
 I've got a Yan - kee Doo - dle sweet - heart, She's my
 Yan - kee Doo - dle joy. Yan - kee Doo - dle came to Lon - don
 just to ride the pon - nies, I am a Yan - kee Doo - dle boy.

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YOU TELL ME YOUR DREAM
(I'll Tell You Mine)

Words and Music by GUS KAHN and CHAS. N. DANIELS

Slowly **G** **C#dim** **G** **Am** **E7** **Am**

You had a dream, Well, I had one, too.
 I know mine's best, 'Cause it was of you.
 Come, sweet-heart, tell me, Now is the time.
 You tell me your dream, I'll tell you mine.

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ZUM GALI GALI

TRADITIONAL

Brightly **Em**

Zum ga-li, ga-li, ga-li, Zum ga-li, ga-li, Zum ga-li, ga-li, ga-li, Zum ga-li, ga-li. From the
 dawn till set - ting sun, Ev - 'ry one finds work to be done. From the
 dawn till night does come There's a task for ev - 'ry one.

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STREET SWINGERS

By BOB BROOKMEYER

Musical notation for 'Street Swingers' in G major, 4/4 time. The score consists of four staves of music. Chords are indicated above the notes: G, Gm, C7, G, D7, Bm7, E7, Bdim, Am7, D7, Em7, Am, D7, G. A triplet of eighth notes is marked with a '3' in a circle.

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YOU ARE MY LUCKY STAR

From the Metro-Goldwyn-Mayer Musical Production "BROADWAY MELODY OF 1936"

Words by ARTHUR FREED
Music by NACIO HERB BROWN

Musical notation for 'You Are My Lucky Star' in F major, 4/4 time. The score includes lyrics and musical notation. Chords are indicated above the notes: F, C7, F, F, G7, C7, F, Bb, B7, D.C. al Coda, C7, Coda, F7, F9, F7-9, Bb6, Bbm6, F, C7, F. The lyrics are: "You Are My Luck - y Star, I saw you from a - You're all my luck - y charms, I'm luck - y in your far. Two love - ly eyes at me - they were gleam - ing, Beam - ing, arms. I was star - struck. You've o - pened heav - en's por - tal here on earth for this poor mor - tal. You Are My Luck - y Star. —"

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THE YELLOW ROSE OF TEXAS

TRADITIONAL FOLK SONG

Musical notation for 'The Yellow Rose of Texas' in C major, 4/4 time. The score includes lyrics and musical notation. Chords are indicated above the notes: G7, C, F, C, G7, C, G7, C, C, C, F, G7, Dm7, G7, C, G7, F, C, F, C, G7, C. The lyrics are: "There's a yel - low rose in Tex - as I'm go - in' there to see. No cried so when I left her. It like to broke her oth - er fel - low knows her, No - bod - y, on - ly me. She heart, And if we ev - er meet a - gain, we nev - er more shall part."

WHAT'S NEW PUSSYCAT?

From the United Artists Motion Picture "WHAT'S NEW PUSSYCAT?"

Words by HAL DAVID

Music by BURT BACHARACH

Moderately

What's New Pus - sy - cat whoa _____ What's New Pus - sy - cat

whoa _____ oh. _____ Oh _____

1. Pus - sy - cat, Pus - sy - cat, I've got
 2. Pus - sy - cat, Pus - sy - cat, you're so
 3. Pus - sy - cat, Pus - sy - cat, you're de -

flow - ers and lots of hours to spend with you. So go and pow - der your
 thrill - ing and I'm so will - ing to care for you. So go and make up your
 li - cious and if my wish - es can all come true, I'll soon be kiss - ing your

cute lit - tle pus - sy - cat nose. Pus - sy - cat, Pus - sy - cat, I love you,
 big lit - tle pus - sy - cat eyes. Pus - sy - cat, Pus - sy - cat, I love you,
 sweet lit - tle pus - sy - cat lips. Pus - sy - cat, Pus - sy - cat, I love you,

yes I do. You and your pus - sy - cat nose.
 yes I do. You and your pus - sy - cat eyes.
 yes I do. You and your pus - sy - cat eyes.

You and your pus - sy - cat lips. _____
 You and your pus - sy - cat eyes. _____
 You and your pus - sy - cat nose. _____

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NEEDLES AND PINS

By SONNY BONO and JACK NITZSCHE

Moderately, with a beat

I saw him to - day, I saw his face, It was the face I love, and I knew.

I had to run a - way, And get down on my knees and pray That they'd go a -

way, But still they be - gin. Nee - dles and pins. I saw him to -

day, I saw his face, It was the face I love, I can't let go, Al - tho' I know he'll make me

cry, oh un - til the day I die, But peo - ple, I got - ta' live,

And Lord knows I should for - give When they be - gin, oh,

I feel those nee - dles and pins Some - bod - y stops 'em now Stop those nee - dles and pins!

386 T-72 ^{25 V-51}

ANGELS FROM THE REALMS OF GLORY

Words by JAMES MONTGOMERY
Music by HENRY SMART

Moderately

An - gels from the realms of glo - ry, Wing your flight o'er
Ye who sang cre - a - tion's sto - ry,
all the earth, Now pro-claim Mes - si - ah's birth. Come and wor - ship!
Come and wor - ship! Wor - ship Christ the new - born King!

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AWAY IN A MANGER ⁹⁵
_{T-92}

Words by MARTIN LUTHER
Music by JONATHAN E. SPILLMAN

Moderately

A - way in a man - ger, no crib for His bed, The
lit - tle Lord Je - sus lay down His sweet head: The stars in the
heav - ens look'd down where He lay, The lit - tle Lord Je - sus, a - sleep in the
hay. The cat - tle are low - ing, the poor ba - by wakes, But
lit - tle Lord Je - sus no cry - ing He makes; I love Thee, Lord
Je - sus look down from the sky, And stay by my cra - dle to watch lul - la - by.

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ANGELS FROM HEAVEN

TRADITIONAL

Moderately

An - gels from Heav - en spoke to the shep - herds, "Ti - dings we bring to thee,
Ti - dings from Beth - le - hem, from a man - ger, On this morn, Christ was born."

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T-72

V-51

ANGELS WE HAVE HEARD ON HIGH

TRADITIONAL

Moderately

G D7 G D G D7 G

An - gels we have heard on high, Sweet - ly sing - ing o'er the plains;
And the moun - tains in re - ply Ech - o - ing their joy - ous strains.

G E Am D G C D

Glo - - - - - ri - a

1 G D G C G D 2 G D G C G D7 G

in ex - cel - sis De - o, in ex - cel - sis De - o.

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B11

T=120

RUDOLPH THE RED-NOSED REINDEER

Words and Music by JOHNNY MARKS

Ad lib

Dm7 Em G9 C Dm7 Em

You know Dash - er and Danc - er and Pranc - er and Vix - en, Com - et and Cu - pid and

G9 C Am E7 Am Am7 D9

Don - ner and Blitz - en, But do you re - call the most fa - mous rein - deer of

G7 a tempo C Ebdim

all? Ru - dolph, The Red - Nosed Rein - deer had a ver - y shin - y
All of the oth - er rein - deer used to laugh and call him

G7 1. G7+5 C

nose, And if you ev - er saw it, you would e - ven say it glows.
names, They nev - er let poor Ru - dolph

2. C C7 F C C7

join in an - y rein - deer games. Then one fog - gy Christ - mas Eve,

Dm G7 C C#dim G Gmaj7 G#dim Am7 D7

San - ta came to say, "Ru - dolph, with your nose so bright, won't you guide my

G7 C Ebdim

sleigh to - night?" Then how the rein - deer loved him, as they shout - ed out with

G7 C#dim G7 C

glee: "Ru - dolph, The Red - Nosed Rein - deer, you'll go down in his - to - ry!"

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THE CHERRY TREE CAROL

TRADITIONAL

Moderately

As Jo - seph was a - walk - ing, He heard an an - gel sing, "This
 night shall be the birth - time Of — Christ, the — heav'n - ly King."

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THE COVENTRY CAROL

TRADITIONAL

Slowly

Lul - lay, Thou lit - tle ti - ny Child, By, by, lul - ly, lul - lay.
 — Lul - lay, Thou lit - tle ti - ny Child. By, by, lul - ly, lul - lay.

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DECK THE HALL T-125

TRADITIONAL

Brightly

Deck The Hall with boughs of hol - ly, Fa, la, la, la, la, la, la, la, la.
 Tis' the sea - son to be jol - ly, Fa, la, la, la, la, la, la, la, la.
 Don we now our gay ap - par - el, Fa, la, la, la, la, la, la, la, la,
 Troll the an - cient Yule - tide car - ol, Fa, la, la, la, la, la, la, la, la.

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IT CAME UPON THE MIDNIGHT CLEAR

Words by EDMUND H. SEARS
Music by RICHARD S. WILLIS

Moderately

It Came Up - on — A Mid - night Clear that glo - ri - ous song — of
 an - gels bend - ing near the earth to
 world in sol - emn still - ness lay to
 old, — From touch their harps — of gold. — Peace on the
 earth — good - will to men from heav - en's all gra - cious King, — The
 hear the an - gels sing.

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REVERIE

CLAUDE DEBUSSY

Slowly

Chords: Gm, C7, Fmaj7, F6, Gm7, F, Dm7, Am, Gm7, Dm, Gm7, C7, F9, Bb, Bb6, F7, Bb, Gm7, C7, F+, Dm, F+, Dm, G7, C, D.C. al Coda, Eb, F7, Eb, Cm6, D, Gm, A, Gm, A, Gm, A, Gm, A, Gm, A, Dm, Gm, A, Gm, A7, Gm6, A7, Gm, C7, F.

SER 41-27
B-35
T-70

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THE FIRST NOEL

TRADITIONAL

Moderately

Lyrics: The First Noel the angels did say, Was to cer-tain poor shep-herds in fields as they lay; In fields where they lay keep-ing their sheep On a cold win-ter's night that was so deep. No-el, No-el, No-el, No-el, Born is the King of Is-ra-el.

GOOD KING WENCESLAS

TRADITIONAL

Brightly

Good King Wen - ces - las looked out, On the feast of Ste - phen,
 When the snow lay 'round a - bout, Deep and crisp and e - ven. Bright-ly shone the
 moon that night, Though the frost was cru - el, When a poor man came in sight,
 Gath - 'ring win - ter fu - el.

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GOD REST YOU MERRY, GENTLEMEN

TRADITIONAL

All
J-100

Brightly

God rest you mer - ry, gen - tle - men, Let noth - ing you dis - may, Re -
 mem - ber Christ our Sav - iour was born on Christ - mas Day; To save us all from
 Sa - tan's pow'r when we were gone a - stray. O ti - dings of com - fort and
 joy, Com - fort and joy; O ti - dings of com - fort and joy.

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GO TELL IT ON THE MOUNTAIN

TRADITIONAL

Moderately

Go Tell It On The Moun - tain, O - ver the hills and ev - 'ry-where—
 Go Tell It On The Moun - tain that Je - sus Christ— is born.

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GLAD CHRISTMAS BELLS

TRADITIONAL

Brightly

Glad Christ-mas bells your mu-sic tells The sweet and pleas-ant sto - ry,
 How came to earth in low - ly birth, The Lord of life and glo - ry.

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HARK! THE HERALD ANGELS SING

TRADITIONAL

Brightly

A12
G T-100

Hark! The Her - ald An - gels Sing, "Glo - ry to the new - born King!
 Peace on earth and mer - cy mild, God and sin - ners re - con - ciled."
 Joy - ful all ye na - tions rise Join the tri - umph of the skies;
 With an - gel - ic host pro - claim "Christ is born in Beth - le - hem."
 Hark! The Her - ald An - gels Sing, "Glo - ry to the new - born King!"

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HERE COMES SANTA CLAUS
(Right Down Santa Claus Lane)

Words and Music by GENE AUTRY and OAKLEY HALDEMAN

Brightly

A82
T130

Here comes San-ta Claus! Here comes San - ta Claus! Right down San-ta Claus Lane!
 Vix - en and Blitz-en and all his rein - deer are pull - ing on the rein.
 Bells are ring - ing, chil - dren sing - ing, all is mer - ry and bright.
 Hang your stock - ings and say your pray'rs, 'Cause San - ta Claus comes to - night.

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A 1

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

Words and Music by HUGH MARTIN and RALPH BLANE

Slowly C GACE GACE FACD FACD G7 C Am7 G7

Have your-self a mer-ry lit-tle Christ-mas, let your heart be light,
 Have your-self a mer-ry lit-tle Christ-mas, make the Yule-tide gay,
 Through the years we all will be to- geth - er, if the Fates al - low,

C Am To Coda Dm E7 A7 D7 G7 2 Dm E

From now on, our troubles will be out of sight. troubles will be miles a -
 From now on, our Hang a shin-ing

Am C7 F Fm C Cdim FACD Dm7 G+

way. Here we are as in old-en days, hap-py gold-en days of

Em F#ACE Am6 B7 Em G+ G D7 D.C. al Coda G

yore, Faith-ful friends who are dear to us gath-er near to us once more.

Coda Dm E7 Am C7

star up - on the high-est bough, And

F Am Dm7 G7-9 C

have your - self a mer - ry lit - tle Christ - mas now.

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THE HOLY CHILD

TRADITIONAL

Slowly Am Dm

"Moth - er, see who's at the door - way, It's a
 clothes are oh so shab - by, And His

E7 1 Am 2 Am

ba - by Boy is so charm - ing! But His
 weep - ing is a a harm - ing!"

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HOLY, HOLY, HOLY

Words by REGINALD HEBER
 Music by JOHN B. DYKES

Moderately T-70 C G C F G9 C G C G7

Ho - ly, ho - ly, ho - ly! Lord God al - might - y! Ear - ly in the

Am D7 Em Cm G D7 G C G C

morn - ing our song shall rise to Thee; Ho - ly, ho - ly, ho - ly!

F G9 C Em Am C F C F6 G C

Mer - ci - ful and might - y! God in three per - sons, blessed Trin - i - ty!

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CHRISTMAS

By JACKIE DE SHANNON, JIMMY HOLIDAY,
and RANDY MYERS

Moderately
Chorus:

F G Bb F

This is the sea-son for giv-ing, ___ Can't you feel it in the air?

G Bb F *Fine*

There is a rea-son for liv-ing ___ And a rea-son to care.

Verse:

Bb Dm Bb7

1. I love to watch the lit-tle chil-dren bless their hearts, be-cause it's such a spe-cial
2. I see the fire-light shin-ing, how much it means to be to-geth-er at this

Eb Dm A

day for them. Dolls and trains are all a-part, Rein-deer and fall-ing snow,
time of year. Ev-'ry-thing's in place it seems, Pres-ents un-der the tree,

Amaj7 Ebm7 Ab Db Eb

The hang-ing mis-tle-toe songs of Beth-le-hem. } Ah
There's one from you to me Lis-ten can't you hear. }

Ab Eb7 1. Ab 2. Ab *D. C. al Fine*

Christ-mas Ah Christ-mas. Christ-mas.

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HERE WE COME A-CAROLING

TRADITIONAL

Brightly D

Here we come a-car-ol-ing A-mong the leaves so green;

G D A7 Em Em7 A7

Here we come a-wan-d'ring so fair to be seen: Love and

D G D A7 D G D B7

joy come to you, and to you Glad Christ-mas, too, and God bless you and

Em A7 D A7 D B7 Em A7 D

send you a Hap-py New Year, And God send you a Hap-py New Year.

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I SAW THREE SHIPS

TRADITIONAL

Moderately

I saw three ships come sail - ing in, On Christ - mas Day, On
 saw three ships come sail - ing in, On

Christ - mas Day; I Christ - mas Day in the morn - ing.

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JINGLE BELLS

Words and Music by J. PIERPONT

Brightly

Dash - ing thru the snow, In a one horse o - pen sleigh, O'er the fields we
 Bells on bob - tail ring, Mak - ing spir - its bright, what fun it is to
 go, Laugh - ing all the way. ride and sing a sleigh - ing song to - night.
 Jin - gle Bells, Jin - gle Bells, Jin - gle all the way! Oh, what fun it
 is to ride in a one horse o - pen sleigh! Oh, one horse o - pen sleigh.

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JOLLY OLD SAINT NICHOLAS

TRADITIONAL

Brightly

Jol - ly old Saint Ni - cho - las, Lean your ear this way! Don't you tell a
 sin - gle soul What I'm going to say; Christ - mas Eve is com - ing soon;
 Now you dear old man, Whis - per what you'll bring to me; Tell me if you can.

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Fmaj7 Ddim Gm7 C7 Fmaj7 Dm7 Gm7 C7 F7

C7 F9 NC

Fmaj7 F6 Gm7 C7 Fmaj7 Dm7 Gm7 C7 F7

C7 F9 NC

Eb Fm Bb7 Eb Bb7 Ab7

Db Ebm Ab7 Db7 Gm7 C7

Fmaj7 Dm7 Gm7 C7 Fmaj7 Dm7 Gm7 C7

F7 C7 F9

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Words by ISAAC WATTS
Music by GEORGE F. HANDEL

JOY TO THE WORLD

Brightly C

G7 C F

Joy to the world, The Lord is come; Let earth re -

G G7 C F C F C

ceive her King; Let ev - 'ry heart pre - pare him

C G7

room, And heav'n and na - ture sing, And heav'n and na - ture

C F C F C G7 C

sing, And hea - ven and hea - ven and na - ture sing.

$\frac{3}{4} + \frac{1}{4} = 1$
 $\text{♩} + \text{♩} = 1$

MARY HAD A BABY

TRADITIONAL

Moderately

Mar-y had a ba-by, O Lord, Mar-y had a ba-by, O my Lord,
 Mar-y had a ba-by O Lord, The peo-ple keep a com-in' and the train done gone.

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'T WAS THE NIGHT BEFORE CHRISTMAS

RICHARD WOLFE

Moderately

'Twas The Night Be-fore Christ-mas and all thru the house not a
 crea-ture was stir-ring, not e-ven a mouse. The stock-ings were hung by the
 chim-ney with care, In hopes that Saint Nich-o-las soon would be there.

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NOEL! NOEL!

TRADITIONAL

Moderately

No-el! No-el! Good news I tell, And eke a won-der sto-ry: A
 Vir-gin mild hath borne a Child, Je-sus the King of glo-ry.

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O CHRISTMAS TREE

TRADITIONAL

Brightly

O Christ-mas Tree, O Christ-mas Tree, You stand in ver-dant beau-ty! O
 beau-ty! Your boughs are green in sum-mer's glow, And do not fade in win-ter's snow. O

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A-36

T=68

O HOLY NIGHT

ADOLPHE ADAM

Moderately

O Ho - ly Night! The stars are bright - ly shin - ing, It is the night of the dear Sav - iour's birth. Long lay the world in sin and er - ror pin - ing Till he ap - peared and the soul felt it's worth. A thrill of hope the wea - ry world re - joic - es, For yon - der breaks a new and glo - rious morn, Fall on your knees! O hear the an - gel voic - es! O night di - vine! O night when Christ was born, O night di - vine! O night, O night di - vine!

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O LITTLE TOWN OF BETHLEHEM

Words by PHILLIPS BROOKS
Music by LEWIS H. REDNER

Slowly

O Lit - tle Town Of Beth - le - hem, How still we see thee lie; A - bove thy deep and dream - less sleep The si - lent stars go by. Yet in thy dark streets shin - eth the ev - er - last - ing light; The hopes and fears of all the years are met in thee to - night.

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~~4-37~~
~~80~~

O COME, ALL YE FAITHFUL (Adeste Fideles)

TRADITIONAL

Moderately

O Come All Ye Faith - ful, Joy - ful and tri - um - phant, O
 come ye, O come ye to Beth - le - hem; Come and be -
 hold Him, Born the King of an - gels; O come let us a - dore Him, O
 come let us a - dore Him, O come let us a - dore Him, — Christ — the Lord.

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SILENT NIGHT

~~AAAT 05~~ 75
T-80 V-51

Words by JOSEPH MOHR
Music by FRANZ GRUBER

Slowly C

Si - lent Night! Ho - ly night! All is calm, all is bright.
 'Round you Vir - gin Moth - er and child, Ho - ly In - fant, so ten - der and
 mild, Sleep in heav - en - ly peace, — Sleep in heav - en - ly peace. —

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UP ON THE HOUSE-TOP

A-24
T-125

FRANZ LEHAR

Brightly F

Up On The House - top rein - deer pause, Out jumps good old San - ta Claus;
 Down through the chim - ney lots of toys, All for lit - tle girls and boys.
 Ho, ho, ho! Who would - n't go! Ho, ho, ho! Who would - n't go!
 Up On The House-top, click, click, click, Down thru the chim - ney with good Saint Nick.

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A = 4/26
T = 130

SANTA CLAUS IS COMIN' TO TOWN

Words by HAVEN GILLESPIE
Music by J. FRED COOTS

Brightly $\frac{2}{4}$ C C7 F Fm C C7

You bet - ter watch out, you bet - ter not cry, Bet - ter not pout, I'm
mak - ing a list and check - ing it twice, Gon - na find out who's
bet - ter watch out, you bet - ter not cry, Bet - ter not pout, I'm

F Fm C Am *To Coda* Dm G7 C $\frac{1}{2}$ G7

tell - ing you why: San - ta Claus is com - in' to town. He's
naught - y and nice, San - ta Claus is com - in' to town.
tell - ing you why: San - ta Claus is

$\frac{1}{2}$ C7 F C7 F

He sees you when your sleep - in', He knows when you're a - wake, He

D7 G D7 G G+ *D.S. al Coda*

knows if you've been bad or good, so be good for good - ness sake. Oh! You

Coda Dm G7 C

com - in' to town.

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8-3
T-90

SILVER BELLS

JAY LIVINGSTON and RAY EVANS

Eb Eb Dm Eb7 Eb F7 Eb

Cit - y side-walks, bus - y side-walks dressed in hol - i - day style. In the air there's a feel - ing of Christ - mas.
Strings of street lights, ev - en stop lights blink a bright red and green, As the shop - pers rush home with their trea - sures.

Eb Eb Dm Eb7 Eb F7 Eb

Child - ren laugh - ing, peo - ple pass - ing, meet - ing smile aft - er smile, And on ev - 'ry street cor - ner you hear:
Hear the snow crunch, see the kids bunch, this is San - ta's big scene, And a - bove all this bus - tle you hear:

Bb Eb F7 Bb F7

Sil - ver bells, sil - ver bells, It's Christ - mas time in the cit - y.

Bb Eb F7 Bb

Ring - a - ling, hear them ring, Soon it will be Christ - mas day.

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THERE IS NO CHRISTMAS LIKE A HOME CHRISTMAS

Words by CARL SIGMAN
Music by MICKEY J. ADDY

Slowly $\frac{3}{4}$ C Gm7 C7 F *To Coda*

There is no hearts no Christ-mas hum - ming at your home - Christ-mas like a home com - ing, with your and the

C G7 Fmaj7 | Em7 Dm7 Cmaj7 D7 Dm Fm6 G7 (Tacet) | Em7 Dm7 Cmaj7 G9

Dad and Moth - er, Sis and Broth - er there, With their spir - it in the mer - ry yule - tide

C F C7 F F+ F6 F F+ F6 F G6 G7

air. Christ - mas bells, Christ - mas bells, ring - ing loud and

C Am E+ Am7 D9 Dm7 C#dim Dm C#dim Dm7 *D.S. al Coda* G7

strong, Fol - low them, fol - low them, you've been a - way too long. There is

Coda F Ab7 C G7 Fmaj7 Em7 Dm7 G9 C

Christ - mas, for that's the time of year all roads lead home.

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THIRTY-TWO FEET AND EIGHT LITTLE TAILS

Words and Music by JOHN REDMOND, JAMES CAVANAUGH and FRANK WELDON

(Dasher, Dancer, Prancer, Vixen, Comet, Cupid, Donner, Blitzen)

C G7

Dash - er, Danc - er, Pranc - er, Vix - en, Com - et, Cu - pid, Don - ner, Blitz - en,

C F C

O - ver the moon so bright Thir - ty - two feet and eight lit - tle tails of white,

F#dim G7 *To Coda* | 1 C G7

Hur - ry, hur - ry, hur - ry through the night.

2 C Dm7 Cdim C F C G7

Fas - ter through the sky. Ohhh! Look at 'em go,

D7 G7

San - ta laugh - in', Ho, ho, ho, ho, ho, ho, ho, ho, ho.

Coda A7 G6 Cm A7 G7 C

hear ol' San - ta call, "Mer - ry, mer - ry Christ - mas to you all!"

WE WISH YOU A MERRY CHRISTMAS *T-120*

TRADITIONAL

Brightly G C A7 D7

We wish you a Mer-ry Christ-mas, we wish you a Mer-ry Christ-mas, we wish you a Mer-ry Christ-mas and a Hap-py New Year!

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WHILE SHEPHERDS WATCHED THEIR FLOCKS BY NIGHT

Words by NAHUM TATE
Music by GEORGE F. HANDEL

Moderately D A G D Em D A7 D G D G D G D A7 D

While shep-herds watched their flocks by night, All seated on the ground, The an-gel of the Lord came down, And glo-ry shone a-round, And glo-ry shone a-round.

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WHEN CHRISTMAS MORN IS DAWNING

TRADITIONAL

Slowly F C7 F C7 F Bb F C7 F C7 F F7 Bb F C7 F C7 F

When Christ-mas morn is dawn-ing, This day will have no flaw. If we this day re-mem-ber Him, The Babe up-on the straw. If we this day re-mem-ber Him, The Babe up-on the straw.

WE THREE KINGS OF ORIENT ARE

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TRADITIONAL

Brightly Em B7 Em B7 Em B7 Em B7 Em Em D G Am Em B7 Em D7 G C G C G Em D C D G C G

We three Kings of O-ri-ent are; Bear-ing gifts we trav-erse a-far, Field and foun-tain, moor and moun-tain, Fol-low-ing yon-der star. O star of won-der, star of night, Star with roy-al beau-ty bright, West-ward lead-ing, still pro-ceed-ing, Guide us to thy per-fect light.

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ALBUMBLAT

EDVARD GRIEG

Brightly

Em Cdim Em B7 Em

Em Cdim Em B7 1. Em 2.3 Em Fine

G D7 G

F#7-5 B7 D7 G D7

E7 Em Am B7 D.C. al Codex

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ALLEGRETTO FROM "SYMPHONY No. 3"

JOHANNES BRAHMS

Brightly

Cm Fm Cm Fm

Bdim Cm Em D7-5 G Cm C7

Fm Bb Ab C#m D7 G7

Cm Fm Cm Fm Bdim

Cm Fm D7-5 G Cm C7 Fm

Bb Eb Fm D7-5 Cm G7 C Bdim

C Bdim C F Dm6

C Am7 Dm E

Cdim E

Cdim Cm Fm Bdim Cm Fm D7-5

G Cm C7 Fm Bb Eb Fm6 D7-5 Cm G7 Cm

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B-44
T-90

ALLA TURCA (Turkish March)

403
WOLFGANG AMADEUS MOZART

Brightly

Am

Em

B7

1. Em

2. Em

C G C G

Am E Am E

Am

Am Dm6 Am Dm6 Am E7

1. Am

2. Am Fine

A D B7 E A

D E

1. A

2. A D.S. al Fine

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ANITRA'S DANCE FROM "PEER GYNT"

EDVARD GRIEG

Brightly

Am E7 Am E7 Am E7

Am F C Cdim F C B

tacet

Em

B7 Em Am E7 Am Dm6

Am E7 Am F C Cdim F C

B Bb F Ddim Bb F E7

tacet

Am E7 Am

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ANVIL CHORUS

GIUSEPPE VERDI

Brightly *♩*

Em B Em B Em 3 D 3 C 3
 Bm 3 Am 3 G 3 D 3 C 3 Bm 3 Am 3 G
 Em G D7 G D7 G D7 G D7 G D7 G
 D G D7 G C D7 G D Dm6
 E Dm6 E Dm6 E C G7 C
 G7 C E Am D G C Am6 B
 E Am C G7 C

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ANDANTE CANTABILE FROM "SYMPHONY No. 5"

PETER TSCHAIKOVSKY

Slowly

Bb Eb
 Ab Bb7 Eb Bb7 Eb
 Cm6 D7 Gm Bbm6 C7 Fm
 Bb7 Eb Cm6 Eb Cm6 Bb7 Eb Bbm6
 C7 Fm Bb7 Eb Cm6 Eb Cm6 Bb7 Eb

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ASE'S DEATH FROM "PEER GYNT"

EDVARD GRIEG

Slowly

Am E Am E Am Dm Am Dm6 Am E Am B7-5

Am B7-5 Dm6 Am E Dm *To Coda* E Am Em B Em B Em Am Em

Am6 Em B Em F#7-5 Em F#7-5 Am6 Em B Am B Em *D.C. al Coda*

F7-5 Abm6 C F7-5 Abm6 C F7-5 Abm6 C B7-5 E Bb7-5 Dbm6 F Bb7-5 Dbm6 F

Coda

Bb7-5 Dbm6 F E7 A E7 Am E7 Am

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ALLEGRETTO FROM "SYMPHONY No. 7"

LUDWIG VAN BEETHOVEN

Brightly

Am E Am

C G7 C B E7

Am E Am E7 Am C

B E7 Am Am E Am E7

Am E7 Am

C G7 C

B E7 Am Am E7 Am

E7 Am C B E7

Am E Am E7 Am

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ARTIST'S LIFE WALTZ

JOHANN STRAUSS

Moderately

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AMARYLLIS

HENRI GHYS

Moderately

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B-35
T-70

AVE MARIA

Text by Rev. BURTON AMES
Music by FRANZ SCHUBERT

Slowly *Ab* *Fm6* *Ab* *Eb7* *Fm* *Fine* *Bbm*
 A - ve Ma - ri - a! Oh lis - ten
Eb7 *Ab* *Ab+* *Fm* *Fm6* *G7*
 to a mor - tal's pray'r. We pray, Oh Ma - ri - a, maid - en mild, For
Edim *Fm* *Fm6* *Eb*
 Thou can hear us from yon - der wild. And Thou can
F7 *Eb* *Bb7* *Eb* *Eb7*
 save us from de - spair. Save us from de - spair! May we sleep
Ab *Eb7*
 safe - ly in Thy care, Thy care, Though we be out - cast and re -
Fm *Eb* *C* *Bbm*
 viled, Maid - en hear a heart in fer - vent prayer!
Fdim *Eb* *Eb7* *D.C. al Fine*
 Oh Moth - er pray hear a sup - pli - ant child!

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BRAHMS' LULLABY

JOHANNES BRAHMS

Slowly *Eb* *Bb7*
Eb *Ab* *Eb* *Bb7* *Eb* *Bb7*
Eb *Ab* *Eb* *Bb7* *Eb* *Bb7* *Eb*

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Slowly Bb

F7 Bb

Eb Bb C7 F Bb F7

Bb Dm Gm *To Coda* Gm F7 Bb Cm

F7 Bb F Cm G D7

G D7 G D7

G Em A7 D G Gm Bb

F7 Bb Gm F Dm A7

D.C., al Coda D

Coda Cm F7 Bb

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BOUREE JOHANN SEBASTIAN BACH

Brightly

G D7 G

A7 D A D A7 D

D7 G B7 C Am Em B

Em B Em B7 Em B7 Em B7 Em

A7 D A7 D G C D

D7 G D7 G

D7 G D7 G

1. G 2. G

BARCAROLLE

JAQUES OFFENBACH

T-130

Moderately

Musical score for Barcarolle by Jacques Offenbach. The score is written in 6/8 time and consists of a melody line and a guitar accompaniment line. The melody line starts with a treble clef and a key signature of one flat. The guitar accompaniment line starts with a bass clef and a key signature of one flat. The score includes various chords such as C, G7, C7, F, D7, G, Gdim, Gm, Dm, and C. The tempo is marked 'Moderately'. The score includes a 'To Coda' section and a 'D.C. al Coda' section. The score ends with a double bar line.

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CARO NOME

GIUSEPPE VERDI

Moderately

Musical score for Caro Nome by Giuseppe Verdi. The score is written in 6/8 time and consists of a melody line and a guitar accompaniment line. The melody line starts with a treble clef and a key signature of one flat. The guitar accompaniment line starts with a bass clef and a key signature of one flat. The score includes various chords such as C, G7, D, G, Gm, D7, F, and C. The tempo is marked 'Moderately'. The score ends with a double bar line.

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BLUE DANUBE WALTZ

JOHANN STRAUSS

Moderately

The musical score for 'Blue Danube Waltz' is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Moderately'. The score consists of seven staves. The first staff begins with a D major chord. The second staff has a D major chord. The third staff has a G6 chord. The fourth staff has A7, D, G, A7, and D chords. The fifth staff has an E7 chord. The sixth staff has an E7 chord. The seventh staff has Ddim, F#m, Bm, E7, and A chords, ending with 'D.C. al Fine' and a 'Fine' marking.

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CLAIRE DE LUNE

CLAUDE DEBUSSY

Slowly

The musical score for 'Claire de Lune' is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Slowly'. The score consists of eight staves. The first staff has G and Cdim chords. The second staff has Am7, D9, Am7, and D7 chords. The third staff has Am7, Bm, G, and C6 chords. The fourth staff has G, C6, and G7 chords. The fifth staff has Em and Am7 chords. The sixth staff has D7. The seventh staff has G7, Cdim, G, G7, and C6 chords. The eighth staff has G7, Em, Am, D7, and G chords.

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CASTANET SONG FROM "CARMEN"

Moderately Bb

GEORGES BIZET

Chords: F7, Bb, F7, Bb, F, Bb6, F, Bb6, F, Dm, Bb, C7, F, Bb, F, Bb6, F, Bb6, F, Bb6, F, Bb6, F7, Bb

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CELESTE AIDA

GIUSEPPE VERDI

Moderately G

Chords: G, D7, G, D7, C, B, F#7, B, G, G7, E7, D7, B7, A7, G, D7, 1. G, Gm, D7, Gm, D7, Gm, E, Bb, Gm, D, Bm, Em7, A7, D, 2. G

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CELEBRATED WALTZES

JOHANN STRAUSS

Moderately

Chords: C, Dm, G7, C, Am, Em, B7, Em, G7, C7, F, Am, C7, F, Dm, C, G7, C, Bb, Eb, Bb, G7, Bb, Gm, Bb, Dm, A7, 1. Dm, 2. Dm, F7, Bb, Bb7, Eb, C7, F7, Bb, Eb, Bb, Gm, Bb, Gm, Bb, F7, 1. Bb, 2. Bb

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CONSOLATION

FELIX MENDELSSOHN

Slowly

Chords: Eb, Ab, F7, Eb, Bb, Bbm, G7, Fm, Bb7, Eb, Cm, C7, Fm, Bbm, C7, Fm, Bb7, Eb, G7, Cm, F7, Bb, F7, Bb, F7, Bb, Eb, Ab, F7, Eb, Bb, Bbm, C7, Fm, Bb7, Eb, Ebm, Bb, Ebm, Bb, Bbm, C7, Fm, Bb7, Eb

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CARNIVAL OF VENICE

JULIUS BENEDICT

Moderately

C G7 C G7 C G7 C G7 C

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DANCE OF THE SUGAR-PLUM FAIRY
(From "THE NUTCRACKER SUITE")

PETER TSCHAIKOVSKY

Slowly

Em Am6 Edim Ddim Edim Cdim Em Gm Em C7 Adim Em F#7 Bm6 F#7 B F#7-5 B Em Am6 Edim Ddim Edim Adim Em Am Em F#7 B7 E7 A7 D7 G B7 Em

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DRIGO'S SERENADE

RICCARDO DRIGO

Moderately

F C+ C7 D7 G7 F C7 A7 F

1. F C7 2. F

DANCE OF THE SLAVE MAIDENS

ALEXANDER BORODIN

Moderately

Chord markings: Gm, Dm, C7, F, Gm, Bbm, Am, Gm, C7, F, Dm, Gm, C7, F, G7, C, Am, D7, Gm, C7, F.

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ELEGIE

JULES MASSENET

Slowly

Chord markings: Em, Am6, B7, Em, Am6, B7, Em, A7, G, D7, G, B7, Em, Am6, B7, E7, Am, B7, Em.

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EMPEROR WALTZ

T=130

JOHANN STRAUSS

Brightly

Chords: C, G7, C, G7, C, G7, C, G7, Gdim, Dm, F, Dm7, G7, C, Dm, G7, C, Dm, E7, Am, G7, C, C, F6, F, G7, Dm, G7, C, C, F6, F, E, A7, Dm, Adim, C, C, G7, C

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EXPECTATION WALTZ

TRADITIONAL

Moderately

Chords: Am, Dm, Am, E7, Am, E7, Am, Dm, Am, A7, Dm, E7, Am

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EL CAPITAN

JOHN PHILIP SOUSA

Brightly

Chords: C, G7, Am, E, E7, Cm, G, D7, F, C, Dm, Cdim

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FINLANDIA

JEAN SIBELIUS

Moderately

Chords: C7, F, Bb, Dm, Gm6, A, Am, D7, Gm, C7

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ELFIN DANCE

EDVARD GRIEG

Brightly

Em C Em Am

Em Bm G Bm F#

B Em C Em Am

Em Bm G Bm Bm F# B

Tacet Gdim **Tacet**

Gdim

G7 G6 C7-5 B7sus

B7 Em C Em Am

Em Bm G Bm F# B

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FUNERAL MARCH

FRÉDÉRIC CHOPIN

Slowly

Cm Ab Cm Ab C Ab Cm Ab Cm Ab Cm Ab

Cm Ab Cm Ab Cm Ab Cm Ab Cm Ab Cm Ab

Cm Ab Cm Ab Cm Ab Cm Ab Cm Ab Cm Ab

Cm Ab Cm Ab Cm Ab Cm Ab Cm Ab Cm Ab

Cm Ab Cm Ab C Ab Cm Bb7

Eb Bb7 Bdim Cm Cdim G

Bb7 Eb G7 Ab Cm Ab Cm Ab Cm Ab Cm Fine

Eb Bb7 Eb

C7 Fm Cdim Bb7 **D.C. al Fine**
Eb

ELKS' PARADE

TRADITIONAL

Brightly C

Chords: C, G7, G7, C, G, D7, D7, 1.G, 2.G, G7, C, A7, Dm, G7, C, F, C7, C7, B, F, F7, Bb, E7, F, C7, G7, C7, F

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FÜR ELISE

LUDWIG VAN BEETHOVEN

Brightly (tacet) Am E Am

Chords: (tacet), Am, E, Am, 1.Am, 2.Am, C, G, Am, E, (tacet), Am, E, Am, E, Am

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ESTUDIANTINA

T-130

Brightly C EMILE WALDTEUFEL

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Theme From "FANTASIE IMPROMPTU"

FRÉDÉRIC CHOPIN

Moderately G D7 G D7 G

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GLADIATOR MARCH

JOHN PHILIP SOUSA

Brightly

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GAVOTTE

JOHANN SEBASTIAN BACH

Moderately

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GLOW WORM

TRADITIONAL

Moderately E_b Bb^+ E_b

E_b Fm C $Fm6$ $Bb7$

E_b Bb^+ E_b

$F\#dim$ Gm $C7$

Bb $F7$ Bb

E_b $Bb7$ E_b

$Bb7$ $Fm7$ $Bb7$ E_b

E_b $Bb7$ E_b

Fm $Ab6$ E_b $Bb7$ E_b

GOLD AND SILVER WALTZ

135

FRANZ LEHAR

Moderately

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GAVOTTE

JOHANN SEBASTIAN BACH

Moderately

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GYPSY RONDO

JOSEPH HAYDN

Brightly

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GYPSY BARON WALTZ

JOHANN STRAUSS

Moderately

GER 11-21
T-115

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THE HAPPY FARMER

ROBERT SCHUMANN

Brightly

HABANERA FROM "CARMEN"

GEORGES BIZET

Moderately

Chord symbols: Cm, Fm, G7, C, Dm

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HUNGARIAN DANCE No. 4 B *4/4*

JOHANNES BRAHMS

Slowly *70*

Chord symbols: Em, Am6, B7, Am, D7, G

Brightly *90*

Handwritten notes: *G¹ 1 2 1 2 1 2 1 3 1 2 1*

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B-43
T-70

HAIL TO THE CHIEF

JAMES SANDERSON

Slowly C

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B-44

HUNGARIAN DANCE No. 5

JOHANNES BRAHMS

STUDY
T-80 / 65
AT

Brightly Gm

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HUMORESQUE

ANTONIN DVOŘÁK

Moderately

Chords: G, C, G, D7, G, C, G, Em, D7, G, Em, C, E7, Am, D7, Em, C, E7, Am, D7, B7, Gm, A7, D7, Gm6, A7, D7, G

To Coda

D.C. al Coda

Coda

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D47 HUNGARIAN RHAPSODY No. 2

FRANZ LISZT

Slowly

Chords: Cm, Ab, Cm, Eb, Bb7, Eb, G7, Cm, Fm, Cm, Eb7, Gm, D7, Gm, Eb, Bb7, G7, Cm, G, G7, Cm, G7, Cm

Brightly

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HYMN TO THE SUN

NIKOS RIMSKY-KORSAKOV

Slowly

F Dm Bb F F#dim Gm Gb F Edim C7 F

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HIGH SCHOOL CADETS

JOHN PHILIP SOUSA

Brightly

F C7 F Dm Gm Dm Dm7-5 G7 C7 F C7 F Dm Db7 F C7 F

1. C 2. C C7 F

1. F 2. F

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INVITATION TO THE DANCE

CARL MARIA VON WEBER

Moderately C

G7 C

C G7

C C

G7 C

C G7

C G7

C G7

C G7

C G7

C F

E+ F Cdim To Coda G

D.S. al Coda

Coda C G7 C

JUNE

PETER TSCHAIKOVSKY

Slowly

Gm D Gm Cm
Gm D7 Gm D7 Gm F7 Bb Eb
Cm6 D7 Gm Cm6 Gm C#dim D7 Gm *Fine*
F7 Bb F7
Bb F7 D7
Gm D7 Gm D7 *D.C. al Fine*

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LA CUMPARSITA

TRADITIONAL

Moderately *93 TANZO*
T = 110

D7 Gm
D7 Gm
Cm Cdim Gm
D7 Gm D7 Gm *Fine*
Gm D7
Gm
G7 Cm
Cm6 Gm D7 Gm
Gm Cm Gm
D7 Gm
D7 Gm *D.C. al Fine*

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LIEBESTRAUM

FRANZ LISZT

Moderately

Chords: G, B7, B7-5, E7, A7, Am, D7, G, Gdim

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LARGO FROM "THE NEW WORLD SYMPHONY"

ANTONIN DVOŘÁK

Slowly

Chords: C, G7, C, C+, Dm, G7, C, F, C, F, C, F, C, F, C, F, C, F, G7, C, G, Am, C, F, G9, C

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MEADOWLANDS

TRADITIONAL

Moderately

Chords: Am, Em, Am, Em, Fmaj7, E, Fmaj7, E, Am, Em, Am, Em, Fmaj7, E, Fmaj7, Am, Em, Am, Em, Fmaj7, E, Am, E, D.C. al Fine

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MERRY WIDOW WALTZ

FRANZ LEHAR

Brightly

Chords: F, C7, F, C7, F, C7, F, Bb, C7, F, Dm, Gm7, Gm6, A, Gm7, C7, F, Dm, Gm7, C7, F

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GER V-26
T-150

ITALY U-61 (GER U-58)
GER U-58

LIGHT CAVALRY OVERTURE

FRANZ VON SUPPÉ

Brightly

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LA GOLONDRINA

TRADITIONAL

Slowly

3595

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LA MARSEILLAISE

FRENCH NATIONAL ANTHEM

Brightly

Musical score for 'LA MARSEILLAISE' in G major, 2/4 time. The score consists of six staves of music. Chords are indicated above the notes: G, D7, G, Am7, D7, G, D7, G, D, D7, G, G7, C, A7, D, Gm, D7, Gm, A7, D, G, D7, G, G7, C, G, C, D7, G, D7, G.

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MARCH SLAV

PETER TSCHAIKOVSKY

Slowly

Musical score for 'MARCH SLAV' in A minor, 2/4 time. The score consists of seven staves of music. Chords are indicated above the notes: Am, Cdim E7, Am, Cdim E7, Am, E7-9, Am, Cdim, E, Dm, G7, C, G7, C, Dm, G7, C, Dm, G7, C, Dm, B7-5, E, Am, Cdim E7, Am, Cdim E7, Am, E7-9, Am, 1. Cdim, E, 2. Am, Cdim, Am, Cdim, Am, E, Am.

WOLFGANG AMADEUS MOZART

Moderately F C7

F G7 C

Dm C G7 C C7 F

C7 F Bb

F Gm F C7 F

C7 F

Bb F Gm F C7 F

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MELODY IN F

ANTON G. RUBINSTEIN

Slowly F C7 F F#dim Gm

C7 F E C7 F C7

F D7 Gm C7 F Fine

C Cdim G G7 C

Cdim G G7 C

Fm C Fm C

Fm C Fm C Fm C D.C. al Fine

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MARCH FROM "THE NUTCRACKER SUITE"

PETER TSCHAIKOVSKY

Brightly

Handwritten notes: *skiper* (written above a triplet in the fourth staff), *To Coda* (written above the final measure of the fourth staff).

D.C. al Coda

Coda

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GER J-58
ITNLY U-61

MEXICAN HAT DANCE

FELICE PARTICHALA

Brightly

Handwritten notes: *1. F* and *2. F* (written above the first and second endings in the third staff), *1. C* and *2. C* (written above the first and second endings in the fourth staff).

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MARCHE MILITAIRE

FRANZ SCHUBERT

Brightly

D A7 D A7 D
 B7 Em B7 Em A7 D
 A7 D A7 D E7
 A NC
 C E7
 Am E7 Am D7 G7
 D7 G B Em E7 A E7
 A A7 D A7
 B7 B7 Em B7 Em A7
 D A7 D A7 D A7
 D A7 D

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MENDELSSOHN'S WEDDING MARCH

FELIX MENDELSSOHN

Brightly

Am6 B7 Em Dm C G7 C Am6 B7
 Em Dm G7 C G7 C
 G7 C Dm D7 G7 Am6 B7 Em Dm
 C G7 C Am6 B7 Em Gdim Dm G7 C

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MOMENT MUSICAL

FRANZ SCHUBERT

Moderately

Chords: Dm, A, Dm, A, Dm, Bb, D7, Gm, Dm, A7, Dm, F, C7, Bb, C7, F, A7, Dm, A7, Dm, F, F#dim, Gm, F, G7, F. *D.C. al Fine*

26

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MATTINATA $\text{♩} = 80$

RUGGIERO LEONCAVALLO

Slowly

Chords: C, Dm7, G7, C, A7, Dm, Em, B7, Em, G7, C, Dm, G7, C, Gdim, G, D7, G, C, Am, C, Am, B7, Em, D7, G, E7, Am, D7, C, Ab, C, G7, 1. C, 2. C

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MY HEART AT THY SWEET VOICE
(From "SAMSON AND DELILAH")

CAMILLE SAINT-SAENS

Slowly C

GER U-58

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MARCH OF THE TOYS

VICTOR HERBERT

Brightly

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NOCTURNE

FELIX MENDELSSOHN

Slowly

D.C. al Fine

NOCTURNE

FRÉDÉRIC CHOPIN
Op. 55, No. 1

Slowly

Chords: Fm, Eb7, Ab, C7, Fm, Eb7, Ab, C7, Fm, Eb7, Ab, Gb, Fm, C7, 1.Fm C7, 2.Fm E7 Bbm7 Eb7, Ab, Fm6, G7, C7, Fm, Cm, Fm, Ab, G7-5, C, G7-5, C, C7, Fm, Eb7, Ab, C7, Fm, Eb7, Ab, Eb7, Ab, C7, Fm, Eb7, Ab, C7, Fm, C7, Fm, Fm, Eb7, Fm, G, Fm, C7, Fm

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NOCTURNE

FRÉDÉRIC CHOPIN
Op. 9, No. 2

B-35 V=A11
T80
Slowly

Chords: C, Ddim, C, A7, A7, Gdim, Dm, G7, E7, Am, F#dim, G7, C, G, D7, F, Fm, C, C#dim, A7, D7, Em, Am, D7, G, G#7, C#, A7, D7, G7, C, G7, C, A7, Gdim, Dm, G7, E7, Am, F#dim, G7, C

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NOCTURNE

ALEXANDER BORODIN

Moderately C

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NORWEGIAN DANCE

EDVARD GRIEG

Brightly F

3595

ON WINGS OF SONG

FELIX MENDELSSOHN

Slowly

Chords: F, C7, Dm7, G7, Cm, Gm, A7, Dm, F, Cdim, Gm, C7, F, C7, Bb, C7, A7, Dm, Gm7, C7, F, F7, G7, Bbm, C7, Gm7, C7, F

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PETER AND THE WOLF

SERGE PROKOFIEV

Brightly Eb

Chords: Cb, Gb, Eb, Bb, C7, F7, Gdim, Bb, Eb, Bb, Eb, C7, Bb, Eb, F7, Bb, Eb, Bb7, Eb

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SER U-26

OVER THE WAVES

441

T = 135

JUVENTINO ROSAS

Moderately *G*

G *D7* *G* *Am* *D7* *G* *Fine* *G* *D7* *G* *E7* *Am* *G* *D7* *G* *D.C. al Fine*

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POMP AND CIRCUMSTANCE

B-43

SIR EDWARD ELGAR

T = 75

Slowly *Bb*

F7 *Bb* *Eb* *Bb* *Cm* *F* *Bb* *C7* *F* *Dm* *Gm7* *C7* *F* *F7* *Bb* *F7* *Bb* *F7* *Bb* *Eb* *Bb* *C7* *F* *Bb* *C7* *F* *Eb* *Bb7* *Eb* *F7* *Bb* *Gm* *Cm* *F7* *Bb*

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Am - USE 2ND INV
EACE

Theme From "PIANO CONCERTO IN A MINOR"

EDVARD GRIEG

Moderately

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Theme From "PIANO CONCERTO"

ROBERT SCHUMANN
Op. 54

Moderately

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PRELUDE FROM "CARMEN"

GEORGES BIZET

Brightly

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Second Theme From "PIANO CONCERTO No. 2"

SERGEI RACHMANINOFF

Slowly

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Theme From "PIANO CONCERTO IN B FLAT MINOR"

PETER TSCHAIKOVSKY

Slowly G7 C

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Theme From "PIANO CONCERTO IN B FLAT MINOR"
(Second Movement)

PETER TSCHAIKOVSKY

Slowly C. G7 C. G7 C G7 C Dm

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PRELUDE

FRÉDÉRIC CHOPIN
Op. 28, No. 9

Slowly G7 C

Theme From "PIANO CONCERTO No. 2"

SERGEI RACHMANINOFF

Slowly

Chords: C, Bbm, C, C7, Ddim, C, E7, Am, G7, C, E+, Dm7, D7, C, Ab7, Fm, G7, A7, Dm, E7, Dm, D7, C, Fm6, C, C7, Fm, C, Gm, A7, Dm7, G7, C

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POLONAISE

FRÉDÉRIC CHOPIN
Op. 53

Brightly

Chords: G, Dm, E, Am, D7, G, D, A7, C, Am, B7, Em, D7, G, Edim, G, E7, Am, Dm, Am, Dm, Am, Dm, Am, D7, G, Em, 1. C, Am, D7, 2. D7, G

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ROMANY LIFE

VICTOR HERBERT

Brightly Dm A7 Dm A7 Bb

F Gm C7 F Dm A7 Dm C7

F Bb7 Dm A7 Dm *Fine*

Bb F Gm7 F Eb G7

Cm F7

1. Bb F7 Bb F7 Bb | 2. Bb D7 Gm D7 Gm *D.C. al Fine*

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MY REVERIE

By LARRY CLINTON
Melody Based on Debussy's "REVERIE"

Slowly Dm7 G7 C 3 C6 Dm7 G7

Our love is a dream, but in My Rev-er-ie I can see that this
love me As I love you in My Rev-er-ie Make my dream a re-

To Coda C Cm Dm7 G7 C 3 Am Em Dm

love was meant for me On-ly a poor fool nev-er schooled in the
al - i - ty

Am Em Dm Dm7 G7 C C9

whirl-pool Of ro-mance could be so cruel As you are to me My dreams

3 C7 3 Fmaj7 F6 Fmaj7 F6 Bb9 Bb7 3

are as worth-less as tin to me With-out you life will nev-er be -

D.C. al Coda Bb9-5 A7-5 *Coda* Am Am6

gin to be So Let's dis-pense with for-mal-i - ty

B7 Adim Dm7 C6 Gdim G7 G+ C

Come to me in My Rev - er - ie.

SCOTCH POEM

EDWARD MacDOWELL

Brightly

Chords: F, Bb, F, Bb, Dm6, C7, F, Bb, F, Gm6, A, C7, F, Bb m, Fm, Bb m, Fm, C7, Fm, Bb m6, Fm, Db, Fm, Bb m, Fm, Db7, Fm, Db7, Fm.

SEMPER FIDELES

GER U-58
U-88 (ITLY)

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JOHN PHILIP SOUSA

Brightly

Chords: G7, C, G7, C, G7, C, Gdim, G, D7, 1 G, 2 G, C, F, G7, C, G7, C, F, E7, Am, Ab7, C, C, G7, 1 C, 2 C, F, C7, F, C7, F.

Love Theme From "ROMEO AND JULIET"

PETER TSCHAIKOVSKY

Slowly F C7 F E7 A7

D7 Bbm6 C7 F Gm D7

Cm7, F#dim Gm D7 Gm A7 Gm Am E7 C+ F Am

E7 Am F7 A C7 F6 Cm7 C#dim Dm

C C7 Ddim F C7 F

E7 A7 D7 Bbm6 C7 F

This musical score is for the 'Love Theme From Romeo and Juliet' by Peter Tchaikovsky. It is written in 4/4 time and begins with a 'Slowly' tempo marking. The key signature has one flat (B-flat). The score consists of six staves of music. Above the staves, various chords are indicated, including F, C7, F, E7, A7, D7, Bbm6, C7, F, Gm, D7, Cm7, F#dim, Gm, D7, Gm, A7, Gm, Am, E7, C+, F, Am, E7, Am, F7, A, C7, F6, Cm7, C#dim, Dm, C, C7, Ddim, F, C7, F, E7, A7, D7, Bbm6, C7, and F.

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RUSSIAN SAILOR'S DANCE

TRADITIONAL

Brightly F C Dm Am

D Dm Am E7 Am D Dm

Am E7 Am A7

Dm Am D Dm Am B7 E7

Am D Dm Am B7 E7 Am

Am A7 Dm Am Dm6

F7 E7 Am Dm6 F7

E7 Am A7 Dm A7

Dm Am E7 Am

Dm Am E7 Am E7 Am

This musical score is for 'Russian Sailor's Dance', a traditional piece. It is written in 2/4 time and begins with a 'Brightly' tempo marking. The key signature has one flat (B-flat). The score consists of ten staves of music. Above the staves, various chords are indicated, including F, C, Dm, Am, D, Dm, Am, E7, Am, D, Dm, Am, B7, E7, Am, Dm, Am, A7, Dm, Am, Dm6, F7, E7, Am, Dm6, F7, E7, Am, A7, Dm, A7, Dm, Am, E7, Am, Dm, Am, E7, Am, E7, Am, and Am.

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SONG OF INDIA

NIKOLOS RIMSKY-KORSAKOV

Slowly

Chords: G, Em, G7, Cm, G, Gm, Gm6, D9, D7-9, Em, G+, C, D7, Gm, D7, C, Em, G7, Cm, G

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Theme From "THE SURPRISE SYMPHONY"

JOSEPH HAYDN

Slowly

Chords: C, G7, Am, D7, G, G7, C, G7, C, Dm, G7, C

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THE STARS AND STRIPES FOREVER

JOHN PHILIP SOUSA

Brightly

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SALUT D'AMOUR

SIR EDWARD ELGAR

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THE SWAN

Slowly G Am7

To Coda ⊕ G F#7

Bm F#7 Bm.

G Gdim Am7 D7 F

Ddim Gm7 C7 F Am

D7 Am Dm A Dm D7

Coda ⊕ G Dm E7 Am D7 G

Am7 G NC G D7 G

D.C. al Coda

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THE SKATER'S WALTZ

EMILE WALDTEUFEL

Moderately ~~Andante~~ ~~Allegretto~~ GER U-23 T 170

C G7

C Am F#C Dm7

G7 1 C 2 C

G7

C Em B7 Em

G7 C G7

C Am

Dm7 G7 C

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SONGS MY MOTHER TAUGHT ME

ANTONIN DVORAK

Slowly C G7

D7 1.G7 E7 Am F

C 2.G7 E7 A7

D7 G7 C

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SONG WITHOUT WORDS

PETER TSCHAIKOVSKY

Brightly F Bb F Bb

F D7 Gm C7 F C7

F C7 To Coda F Dm G7 1.C7

2.C7 Cm Gm D7 Gm D7

Gm D7 Gm F7 Bb F6

Bb F7 Bb Gm7

C7 D.C. al Coda

Coda F Gm C7 F A7

Dm A7 Dm A

Gm F7 Bb A7 Dm D7 Gm

C7 F Bb F Bbm C7 F Db

F Db F Bbm C7 F

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SLEEPING BEAUTY

T 140

Moderately

PETER TSCHAIKOVSKY

Musical score for Sleeping Beauty, Peter Tchaikovsky. The score is in 3/4 time and B-flat major. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat. The tempo is marked 'Moderately'. The score includes various chords such as F, C7, G7, Eb7, Gm, D7, and Bdim. The piece concludes with a double bar line.

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SOLDIER'S MARCH

ROBERT SCHUMANN

Brightly

Musical score for Soldier's March, Robert Schumann. The score is in 8/8 time and B-flat major. It consists of ten staves of music. The tempo is marked 'Brightly'. The score includes various chords such as Gm, D, Bb, F, F7, Bb, C7, A7, Dm, and D7. The piece features first and second endings, marked '1.' and '2.'. The score concludes with a double bar line and the instruction 'D.C. al Fine'.

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Theme From "SWAN LAKE"

PETER TSCHAIKOVSKY

Moderately

Am Dm Am Am Cdim Dm Am E7 Am Cdim Dm
 Am G7 Em Dm
 B E G7 Em
 Dm Bb B7 E7
 Am Dm Am E7 Am
 Am Dm Am E7 Am

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TARANTELLA

ITALY U-61
T-75
GER U-58

ITALIAN DANCE

Brightly

Gm Cm Gm
 D7 Gm D7 1 Gm 2 Gm
 Bb F7 F7 Bb G7
 Cm F7 1 Bb 2 Bb Gm
 Gm Cm Gm Cm Gm D7 Gm
 Cm Gm Cm 1 3 Gm D7
 1 Gm 2 Gm F7 Bb Bb
 F7 Bb Bb 3 Bb

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GERMAN
W24 T-140

TALES FROM THE VIENNA WOODS

JOHANN STRAUSS

Moderately

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Theme From "THE UNFINISHED SYMPHONY"

FRANZ SCHUBERT

Slowly

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3-431344-1

T = 90

THUNDER AND BLAZES

TRADITIONAL

Brightly *C.* $\dot{4}$ 3 2 3 2 1 $\dot{3}$ 1 2 1 $\dot{3}$ 2 1 $\dot{3}$ 1 2

C 2 1 3 1 G7 5 4 2 1 5 1

G7 *C* *C*

1 B 2 4 1 Em 7-5 4 3 2 1

B G7 2 D7 2 1 Eb7 2

G 4 3 2 D7 G *C* 1 2 3 4 5

G7 4 5 2 *C*

Adim

C G7 *C* 1 2

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TWO GUITARS T=65 STUDY

RUSSIAN FOLK SONG

Moderately *Gm* *Dm*

A7 2 1 4 2 3 *Dm* 5 4 3 1 3 2 1 *Gm*

Dm A7 2 1 3 4 *Dm* *Fine*

A7 *Dm*

A7 *Dm*

Gm *Dm*

Gm A7 *Dm* *D.C. al Fine*

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TOREADOR MARCH FROM "CARMEN"

GEORGES BIZET

Brightly ^F

C7 F Dm G7 C

Gm Dm Am E7 A

Gm F C7 F

3

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B 43,44

GER U-18

TRIUMPHAL MARCH FROM "AIDA"

GIUSEPPE VERDI

Brightly

G D7 3 G D7 G

D7 G D7 G D Bm Fm A 3 D7 G D7 3

G D7 G D7 G D7 G D Bm D7 3

G 3 D Gm 3 D Gm 3 D A7

D D7 G D7 3 G 3

D7 G D7 G D7 G D Bm D 3 G

F7 Bb F7 3 Bb F7 Bb F7 Bb F

Bb F Dm Gm C 3 F7 Bb F7 3 Bb 3

F7 Bb F7 Bb F Bb F Dm F7 Bb 3

D Gm 3 D Gm 3 D A7 D D7 G D7 3

G 3 D7 G D G D G D Bm D7 3 G

Theme From "SYMPHONY No. 6"

PETER TSCHAIKOVSKY

Slowly

Bb Bdim Eb Cdim Bb Gm6
 Bb F7 Bb Bdim Eb Cdim
 Bb Gm6 Bb F7 Bb Fine
 Bb7 Eb6 Bb C7 Cm
 Bb Eb6 Bb C7 Cdim
 Bb Gb Bb Gb Bb D.S. al Fine

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TO A WILD ROSE

EDWARD MacDOWELL

Moderately

G D7 G A7 D9
 Bm D9 G G D7 Em
 A7 G Bm D9 G D7
 C Cdim G Gmaj7 Gdim Gmaj7
 Bdim D7 Am6
 G D7 G A7 D9 Bm
 D9 G D7 C Cdim G
 Gdim C Cdim G Cdim
 G Em6 D7 G

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TRÄUMEREI

ROBERT SCHUMANN

Slowly

F Bb

F C7 F C C7 F To Coda

A7 Dm Fm C Cdim G7 C

F Cm7 D7 Gm

F7 Bb A7

Dm Gdim Ddim C7 D.S. al Coda

Coda G7 F C7 Gm D Gm C7 F

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TREPAK FROM "THE NUTCRACKER SUITE"

PETER TSCHAIKOVSKY

Brightly

3

1. 3 2. Fine

D.C. al Fine 3

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B-31

GER

TO THE WALTZ U-21/22

TRADITIONAL

T 140

Brightly

Chord progression: C, Cdim, C, A7, Dm, G7, C, C, Cdim, C, C7, B7, Em, C, Cdim, C, A7, Dm, G7, C, Cdim, C, A7, Dm, G7, C

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UNDER THE DOUBLE EAGLE

JOHN PHILIP SOUSA

Brightly

Chord progression: Bb7, Eb, Bb7, Eb, Bb7, F7, Bb, Eb, Bb7, Eb, Bb7, Ab, Eb7, Ab, Eb7, Bb7, Ab, Eb7, Ab, Eb7, Ab

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VOLGA BOAT SONG

RUSSIAN FOLK SONG

Slowly

Am Dm Am Dm Am

F Dm C Dm Am Dm Am

C Gm F C F Am C7

Dm C7 F Dm Am Dm Am

G C Dm Am Dm Am Am Dm Am

Dm Am Am Dm Am Dm Am

Am Dm Am Dm Am Dm Am Dm Am

B-33

GER
D-21/32
7-140

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VIENNA LIFE

JOHANN STRAUSS

Moderately

C

G7

G7 C

G7 G7

G7 C

D7 G

D7 G

D7 G

A7 D7 G

Fine

D.S. al Fine

WALTZ FROM "COPPELIA"

LEO DELIBES

Moderately

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GER U-58

T-90

THE WASHINGTON POST MARCH

JOHN PHILIP SOUSA

Brightly

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WALTZ

FRÉDÉRIC CHOPIN
Op. 64, No. 2

Brightly

Chords and markings in the score include: Cm, D7, G7, Cm, Ab, Ddim, Eb7, Ab, G7, 1 Cm, Bb7, Eb, Eb, Cm6, Gm, D7, G7, 2 C7, F7, Bb7, Eb7, Edim, Fm6, Cm, G7, Cm, G7, Cm, G7, Ab, Fm, Cm, 4 G7, Cm, G7, Ab, Cm, Db, 8 va G7, Cm.

WALTZ OF THE FLOWERS

PETER TSCHAIKOVSKY

Brightly Eb Ddim Eb

Ddim 3 1 4 Eb Eb 2 1 2 3 Bb Cb Db F Db7 2 3 1 2

Fm 4 1 4 3 Fm 1 2 3 4 1 3 2 1 4

Bb7 4 1 3 2 4 3 2 1 Eb Ddim Eb

Ddim Eb Eb7 2 3 1 Gm 4 2 4 3

D7 2 1 2 1 Gm 4 2 3 2 D7 2 1 2 3 Gm 1 3 4 2 4 Gm7

Gm Eb7 Gm D7 Gm

Eb Eb Fm Bb7 2 Fm

Bb7 Eb / Bb 3 Fm

Bb7 3 1 Abm Ab+ Db Bb7

2 Eb C7b5 Bb7 2 1 2 3 4 Eb

OYE NEGRA

By JOHNNIE CAMACHO and NORO MORALES

Guaracha Tempo $\frac{2}{4}$

Musical score for 'OYE NEGRA' in G minor, 2/4 time. The score consists of five staves of music. Chords include Gm, Cm6, D7, Gm, G7, Cm, Gm, A7, D7, Gm, Eb7, D7, and F7. It features a first ending labeled 'To next strain' and a second ending labeled 'Fine'. The piece concludes with 'D.S. al Fine'.

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BIM BAM BOOM

By HAROLD ADAMSON and NORO MORALES

Guaracha Tempo

Musical score for 'BIM BAM BOOM' in Bb major, 2/4 time. The score consists of five staves of music. Chords include Bb, F7, Bb, Bb7, Eb, Bb7, Eb, C7, F, C7, F7, D.C. al Coda, Coda, Bb, F7, and Bb. The score includes triplets and a 'To Coda' section.

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PERFUME DE AMOR

By JUAN H. RIBERA and NORO MORALES

Moderately $\frac{2}{4}$

Musical score for 'PERFUME DE AMOR' in G major, 2/4 time. The score consists of five staves of music. Chords include D7, G, Dm6, E7, Am, E7, Am, Am7, D7, G, Ddim, D7, G, Bm, Gm6, D, Cdim, Em, Em7, A7, D9, Db9, D7, D.S. al Coda, Coda, E7, Am, Cm, G, Dm6, E7, Am, D7, and G. The score includes triplets and a 'To Coda' section.

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From the M-G-M Motion Picture "NANCY GOES TO RIO"

By JOHN LATOUCHE and ROBERTO MARTINS

CAE CAE

Brightly
 D7 G D7
 1 G 2 *No Next Strain* 3 G *Fine* G
 D.S. al Fine

The musical score for 'CAE CAE' is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of three staves of music. The first staff begins with a 'Brightly' dynamic marking and includes a first ending bracket. The second staff contains a second ending marked 'No Next Strain' and a third ending marked 'Fine'. The third staff concludes with a 'D.S. al Fine' instruction.

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SOL TROPICAL

By PEDRO BERRIOS and ANSELMO SACASAS

Rumba Exótica
 Dm Gm6 A7 Gm3 Dm Gm6 A7 Gm Dm3 Gm63 A7 Dm3 Bb73
 1 A7 2 Dm Gm Dm Gm E7
 3 *To Next Strain* 4 Dm *Fine* D 3 A7 D 3
 G7 Ddim A7 D7 3 G Gm3 Bb7 A7 *D.C. al Fine* CdimA7

The musical score for 'SOL TROPICAL' is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It features a 'Rumba Exótica' style. The score is divided into four measures, with the fourth measure marked 'Fine'. It includes various triplets and a 'D.C. al Fine' instruction.

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LET A SMILE BE YOUR UMBRELLA

(On A Rainy Day) A71

Words by IRVING KAHAL and FRANCIS WHEELER
 Music by SAMMY FAIN

T = 170
 F Fdim Bb F Bb F Fdim F C7 Cdim
 Just let a smile be your um - brel - la on a rain - y, rain - y
 C7 C7 Cdim C7 F
 day, And if your sweet - ie cries just tell her that a smile will
 Fdim F C7 D7
 al - ways pay. When - ev - er skies are gray don't wor - ry or fret
 G7 C7 C7 F Fdim
 A smile will bring the sun - shine and you'll nev - er get wet, So let a smile be
 Bb F C7 F7 D+7 D7 G7 C7 F Bb F
 your um - brel - la on a rain - y, rain - y day!

The musical score for 'LET A SMILE BE YOUR UMBRELLA' is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It includes a tempo marking 'T = 170'. The score is written for voice and piano, with lyrics under the notes. It features various chords and a final cadence.

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WALTER WINCHELL RHUMBA

By CARL SIGMAN and NORO MORALES

Moderate Rumba

Musical notation for 'Walter Winchell Rumba' in B-flat major, 4/4 time. The score consists of five staves of music. Chords are indicated above the notes: Bb, F7, Bb, G7, Cm, Ebm6, Bb, G7, Cm, F7, Bb, Cm7 C7-5, Bb, Ab Bb, F7, Bb, F7, Bb, F7, Bb, C7 F, Bb, Ab Bb.

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LET ME LOVE YOU TO-NIGHT

Words by MITCHELL PARISH
Music by RENE TOUZET

Musical notation for 'Let Me Love You To-Night' in C major, 3/4 time. The score includes vocal lines with lyrics and piano accompaniment. Chords are indicated above the notes: C7+, F, Am, F6, C+, F, Gm7, Am7, F#dim, C7, Gm6, C7, C9, Gm7, C7, F, F7, Bb6, E7, F6, Cdim, Gm7, Bbm6, C7, F.

Let Me Love You To-night, let me tell you how much I a-dore all your charms, — Tho' you
kiss you to-night, while the stars in the sky give a heav-en - ly light, — So when

leave me to-mor-row, for this night we'll bor-row a love song; — Let Me
love is an em-ber my

Love You To-night, let me thrill to the touch of your shel-ter-ing arms, — Till the

scent of the ro-ses ca - res - ses and clos - es your eyes. — Let me

heart will re-mem-ber your sighs; — Live a life-time of love in a

mo-ment, hold-ing me tight, — Then for-get me, dar-ling, on-ly Let Me Love You To - night. —

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LINDA MUJER

By RAFAEL DUCHESNE

Moderately

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WAILING VESSEL

By BOB COOPER

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LIVE FOR LIFE From the United Artists Motion Picture "LIVE FOR LIFE"
(Vivre Pour Vivre)

Words by **NORMAN GIMBEL**
 Music by **FRANCIS LAI**

Moderately (Suggested Routine: Verse 1-2 Interlude; 3-4 Coda)

Gmaj7 G6 F#7sus4

1. Come with me my love and seize the day and live it, live it ful - ly, live it
 2. In Pa - ree to - day, in Am - ster - dam to - mor - row, six - ty min - utes through the
 3. Yes - ter - day's a mem - 'ry, (gone for good, for - ev - er,) while to - mor - row is a
 4. Come with me to where the hills are green and still and filled with flow - ers to a -

F#7 Gmaj7 G6 F#7sus4

fast. Nev - er think - ing once a - bout to - mor - row, till to - mor - row's been and gone and
 skies. Fly with me to see the set - ting sum - mer sun and stay with me to see it
 guess. What is real is what is here and now, the "here and now" is all that we pos -
 dore. Come with me to where the laugh - ter rings and drowns the pound - ing sounds of guns of

F#7 F#maj7 Fmaj7 F6

past. We'll pour the wine and fill the cup of joy and drink it,
 rise. And say to those who say to live this way is mad, that
 sess. So take my hand and we will take the mo - ment, if for
 war. Yes, come with me my love and live for life and life will

E7sus4 E7 Bm7 E7 Amaj7 *Last time to Coda* ⊕

drink as if it were the last. Live, just live for life. _____
 mad we'd rath - er be than wise. Live, just live for life. _____
 just the mo - ment's hap - pi - ness. Live, just live for life. _____
 live for you for - ev - er - more. Live, just live for life. _____

Interlude

Dm7 G7 Cmaj7 Ebdim

If you let me I will lead you through the mys - ter - y and won - der

Dm7 Gm7 (G bass) G7 Cmaj7/6 F#m7

of a world you've nev - er known be - fore. _____ Share the splen - dors to be

B7 Emaj7 Fmaj7

shared, Mag - ic plac - es to ex - plore, Dare the dan - gers to be

Em7 A7 (D bass) D7-9 *D.C. al Coda*

dared. Life is all of this and more, this and more. _____

Coda ⊕ Bm7 E7 Amaj7 A6 Bm7 E7 Amaj7

Live, just live for life, _____ Live, just live for life. _____

MAPLE LEAF RAG

By SCOTT JOPLIN

Musical score for Maple Leaf Rag, featuring seven staves of music with various chords and a repeat section. The chords include Eb, Edim, Bb7, Cb, Bb7, Ebm, Ebdim, Bb, and Bb7. The piece concludes with a first ending marked '1. Fine' and a second ending marked '2. Bb Bb7'.

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B-44/H3
T-105

PEACHERINE RAG

V-22

By SCOTT JOPLIN

Not Too Fast

Musical score for Peacherine Rag, featuring seven staves of music with various chords and a repeat section. The chords include Eb, Bb7, Bb7, F#dim, Eb, G7, Cm, Ab6, Adim, Eb, C7, F7, Bb7, Eb, Eb, F7, F7, Bb, Eb, C7, F7, Bb, and Bb. The piece concludes with a first ending marked '1. Eb' and a second ending marked '2. Eb Fine' and 'D. S. al Fine Bb Bb7'.

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43/44
T 105

THE CHRYSANTHEMUM

Slow March Tempo

By SCOTT JOPLIN

Musical score for 'The Chrysanthemum' in 4/4 time, featuring a slow march tempo. The score is written in treble clef with a key signature of two flats (Bb). It consists of seven staves of music. The first staff begins with a 2-measure rest followed by a treble clef and a key signature change to Bb. Chord symbols are placed above the notes: F7, Bb, F7, Bb, Bdim. The second staff includes a 2-3-4 triplet and a 1-2-3-4 triplet. The third staff features a 1-measure rest and a 2-measure rest. The fourth staff has a first ending marked '1. Bb Bdim' and a second ending marked '2. Bb Fine'. The fifth staff includes chords Am, C7, F, Bb, Dm, Am, and E7. The sixth staff includes Am, C7, F, Bb, D7, and Gm. The seventh staff includes a first ending marked '1. Bb Bdim F D7 G7 C7 F NC' and a second ending marked '2. D.S. al Fine F'. The piece concludes with a double bar line and a repeat sign.

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B=43/44
T 105

SWIPESY

By SCOTT JOPLIN and ARTHUR MARSHALL

Musical score for 'Swipesy' in 4/4 time, featuring a slow tempo. The score is written in treble clef with a key signature of two flats (Bb). It consists of seven staves of music. The first staff begins with a 2-measure rest followed by a treble clef and a key signature change to Bb. Chord symbols are placed above the notes: Bb, Gm, D, Gm. The second staff includes Eb, Bb, Gm, C7, F7, and Bb. The third staff includes a handwritten 'Bb' above the first measure, followed by Gm, D, Gm, Eb, Bb, and G7. The fourth staff includes a first ending marked '1. Bb F7 Bb' and a second ending marked '2. To next strain Bb F7 Bb', followed by a third ending marked '3. Fine Bb F7 Bb F7'. The fifth staff includes F7, Bb, Gm, D7, and Gm. The sixth staff includes a handwritten 'GM' above the first measure, followed by F7, Bb, and Gm. The seventh staff includes a first ending marked '1. Bb Bdim' and a second ending marked '2. D.S. al Fine Bb Bdim F'. The piece concludes with a double bar line and a repeat sign.

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From the M-G-M Musical Production "ANCHORS AWEIGH"

I FALL IN LOVE TOO EASILY

Words by SAMMY CAHN
Music by JULE STYNE

Slowly

I Fall In Love Too Eas-i - ly, I fall in love too fast,
I fall in love too ter-ri-bly hard, — For love to ev - er last.
My heart should be well schooled — 'Cause I've been fooled in the past, — And still I
Fall — In Love Too Eas-i - ly, — I fall in love too fast. fast. —

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From the M-G-M Motion Picture "BECAUSE YOU'RE MINE"

BECAUSE YOU'RE MINE

Words by SAMMY CAHN
Music by NICHOLAS BRODSZKY

Moderately

Be - cause You're Mine — the bright-est star I see looks down, my love, And
en-vys me Be - cause You're Mine — Be - cause — You're Mine — Be-cause You're
Mine — The breeze that hur-ries by be-comes a mel-o - dy, And why, Be - cause You're
Mine, — Be - cause — You're Mine. — I on-ly know for as long as I may
live, — I'll on-ly live for the kiss that you a - lone may give me. And when we
kiss — that is -n't thun - der dear, It's on - ly my poor heart you hear, and it's ap-
plause, Be - cause You're Mine! — Be-cause You're Mine! —

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From the Broadway Musical Production "GREAT DAY"

GREAT DAY

Words by WILLIAM ROSE and EDWARD ELISCU
Music by VINCENT YOUMANS

Moderately Eb

When you're down and out Lift up your head and shout
It's not far a way Hold up your hands and say,

"There's gon - na be a Great Day,"

An - gels in the sky Prom - ise that bye and bye

There's gon - na be a Great Day.

Ga - bri - el will warn you Some ear - ly

morn you will hear his horn root - y toot - in'

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GOOFUS

Words by GUS KAHN
Music by WAYNE KING and WILLIAM HAROLD

Moderately

I was born on a farm out in I - o-way, A flam - ing youth who was
Can't read notes, but I play an - y-thing by ear, I made up tunes on the
Got a job but I just could-n't keep it long, The lead - er said that I
Got to - geth - er a new kind of or - ches-tree, And we all played just the

bound that he'd fly a-way, I packed my grip and I grabbed my sax - o - phone.
sounds that I used to hear; When I stepped out with an out - fit of my own.
played all the mus - ic wrong, So same "goo - fus" har - mon - y, And

I'd start to play folks used to say, "Sounds a lit - tle Goo - fus to me."
I must ad - mit we made a hit, "Goo - fus" has been luck - y for me.

Corn - fed chords ap - peal to me, I like rus - tic har - mon - y,
Not ac - cord - ing to the rules That you learn at mus - ic school,

Hold the note and change the key, That's called "Goo - fus."
But the folks just dance like fools, They go "Goo - fus."

HE'S GOOD FOR ME

Slowly

(fem.) { He's } good for me — but am I good for { him, } good e -
 (male) { She's } good for me — but am I good for { her, } good e -
 nough for { him, } — How can I im - press { his } friends,
 { her, } friends, — Stand there like a dope and yes { his } friends. — I'd be out of
 place I'm wrong, { He } would see I don't be -
 { She } would try to build me up
 like a poor un - want - ed pup. I know { he's } good for me — But am I
 { she's } good for me — good e - nough for { him, } I can't see the
 { her, } likes of { him } set - tling for the likes of me.
 { her } — Now from where I'm sit - ting my love life looks hope - less - ly
 Now some-how I feel it I'm a - fraid I'm not what she'd pre -
 grim. — So why do I keep kid - ding my - self I'm not
 fer. — smart e - nough, I'm not fine e - nough, I'm not swell e - nough. — Sure, so { he's }
 { she's } good for me — but I'm not good e - nough for { him, }
 { her, }

3595

PRASE THE LORD AND PASS THE AMMUNITION

FRANK LOESSER

Praise the Lord and pass the am - mu - ni - tion! Praise the Lord and pass the am - mu - ni - tion. Praise the Lord and
 Praise the Lord and swing in - to - pos - si - tion. Can't af - ford to sit a - round a - wish - in'. Praise the Lord we're
 pass the am - mu - ni - tion and we'll all stay free.
 all be - tween per - di - tion and the deep blue sea. Yes, the sky pi - lot said it you've
 got to give him cred - it for a son - of - a - gun of a gun - ner was he. Shout - ing: "Praise the Lord, we're on a might - y mis - sion!"
 All a - board! We're not a - go - in' fish - in' Praise the Lord and pass the am - mu - ni - tion and we'll all stay free."

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SCARLET RIBBONS (For Her Hair)

Words by JACK SEGAL
 Music by EVELYN DANZIG

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Moderately

I peeked in to say good - night And then I heard my child in pray'r,
 All the stores where closed and shut - tered, All the streets were dark and bare,
 "And for me some Scar - let Rib - bons, Scar - let Rib - bons for my hair."
 In our town no Scar - let Rib - bons, Not one rib - bon for her hair.
 Thru the night my heart was ach - ing, Just be - fore the dawn was break - ing,
 If I live to be two hun - dred, I will nev - er know from where,
 I peeked in and on her bed In gay pro - fu - sion ly - ing there,
 Came those love - ly Scar - let Rib - bons, Scar - let Rib - bons
 Love - ly rib - bons, Scar - let Rib - bons, Scar - let Rib - bons
 for her hair.

BAD TO ME

By JOHN LENNON and PAUL McCARTNEY

Recit

If you ev - er leave me I'll be sad and blue, Don't you ev - er leave me, I'm
 so in love with you. The birds in the sky would be sad and lone-ly, if they knew that I'd lost my
 leaves on the trees would be soft - ly sigh-in' if they heard from the breeze that you
 one and on-ly, They'd be sad don't be Bad To Me. The But I know you
 left me cry-in' They'd be sad don't be Bad To Me. The But I know you
 won't leave me 'cos you told me so and I've no in - ten - tion of let - ting you go
 Just as long as you let me know you won't be Bad To Me. So the birds in the sky won't be
 sad and lone - ly, 'cos they know that I got my one and on - ly. They'll be glad you're not
 Bad To Me. They'll be glad you're not Bad To Me.

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DID YOU SEE HER EYES

By JEFF BARRY

Moderate beat

Well, here she comes, Walk-ing down the street, Well,
 here she comes, Walk-ing down that street. Did You See Her Eyes?
 Did You See Her Eyes? Did You See Her Eyes?
 She could make you feel so good, She could make you feel so good,
 She could make you feel so good, If you give her time, She could turn your mind. Well,
 here she comes, Walk-ing down the street, Well, here she comes, Ah, she
 here she comes, She looks so fine, Well, here she comes, Gon - na
 looks so sweet. Well
 make her mine.

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CLASSIFIED SECTION
HIGHLIGHTS REFERENCE GUIDE

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