

W I E E I O N I

D O E E A R

E I B R A R Y

VOLUME X

CURRENT & STANDARD HITS

NO REPEATS

FOR PROFESSIONAL USE



INDEX

A

Abraham, Martin and John.....150
 Accept It.....313
 Accident'ly On Purpose.....257
 Across The Sea.....7
 Adelaide.....215
 After My Laughter Came Tears.....355
 Again.....263
 Ain't That A Shame.....281
 Alabama Jubilee.....216
 All I Really See Is You.....87
 All My Loving.....297
 All Or Nothing At All.....154
 Alone At A Table For Two.....354
 Alone Together.....18
 Amen.....110
 American Boys.....62
 And Roses And Roses.....206
 And When I Die.....138
 Angel Of The Morning.....234
 Annie Laurie.....367
 Anonymous Phone Call.....314
 Another Night.....246
 Another Op'nin' Another Show.....152
 Any Old Time Of The Day.....315
 Anyone Can Play.....56
 Anyone Who Had A Heart.....314
 Anywhere I Wander.....215
 Are You There.....322
 As Long As There's An Apple Tree.....316
 As Long As We're Together.....356
 At Your Beck And Call.....383
 Autumn Of My Life.....60
 "A" - You're Adorable.....384

B

Baby It's Cold Outside.....357
 Barefoot In The Park.....222
 Beat Goes On, The.....32
 Beg Your Pardon.....259
 Be Mine.....308
 Bess You Be My Woman.....207
 Best Is Yet To Come, The.....92
 Best Thing You've Ever Done, The.....330
 Between The Devil And The Deep Blue
 Sea.....21
 Big Bad John.....117
 Big Spender.....248
 Bittersweet Samba.....342
 Blistered.....140
 Blueberry Hill.....280
 Blue Bird Of Happiness.....362
 Blue Gardenia.....266
 Blue Guitar.....317

B-Cont.

Blue Lace.....64
 Blue Rain.....255
 Blue Turning Grey Over You.....217
 Bo Weevil.....304
 Boxer, The.....106
 Boy Next Door, The.....212
 Bramble Bush, The.....236
 Buttons And Bows.....376
 By Myself.....118

C

Can't Get Indiana Off My Mind.....358
 Can't Get Out Of This Mood.....359
 Careless Hands.....219
 Casino Royale.....190
 C'est Magnifique.....233
 Chance To Live In Camelot, A.....58
 Chelsea Bridge.....23
 Cherry Hill Park.....252
 Cheryl.....135
 Chitty Chitty Bang Bang.....156
 Choo Choo Ch-Boogie.....216
 Christopher Columbus.....220
 Ciribiribin.....372
 Coat Of Many Colors.....324
 Coming On Strong.....272
 Country Music Holiday.....309
 Cruising Down The River.....219
 Cry.....214

D

Dancing With Tears In My Eyes.....182
 Dark Song, The.....174
 Day Is Done.....227
 Day Tripper.....148
 Dear Hearts And Gentle People.....348
 Dedication.....122
 Deep In A Dream.....96
 Detroit City.....267
 Devoted To You.....363
 Did I Ever Really Live?.....66
 Doctor, Lawyer, Indian Chief.....347
 Do I Worry?.....350
 Don't Give Up.....162
 Don't Rain On My Parade.....158
 Don't Sleep In The Subway.....169
 Dreamers Holiday, A.....224

E

Eight Days A Week.....294
 Emily.....163

E-Cont.

England Swings.....	180
"Eternally" (The Terry Theme).....	34
Everyday People.....	210
Everything A Man Could Ever Need.....	274
Ev'ry Streets A Boulevard (In Old New York).....	270

F

Face On The Bar Room Floor, The.....	380
Far Away Places.....	351
Flying Home.....	144
Flyin' High.....	28
For Every Man There's A Woman.....	217
For Heaven's Sake.....	186
For Your Love.....	49
Fox, The.....	132
Frank Mills.....	76
From Russia With Love.....	205
From The Land Of Sky Blue Water.....	218
From This Moment On.....	200
Funny Girl.....	20
Funny Old Hills, The.....	220

G

Galway Bay.....	9
Garry Owen.....	10
Ghost Town.....	88
Glendora.....	265
Gloomy Sunday.....	198
Gone With The Wind.....	74
Good Golly Miss Molly.....	298
Goodnight Irene.....	371
Good, The Bad, And The Ugly, The.....	128
Great Balls Of Fire.....	305
Green Hornet Theme.....	172
Green Leaves Of Summer, The.....	240
Green Tambourine.....	237
Groovin'.....	121
Guess Who I Saw Today?.....	91

H

Half As Much.....	374
Happiness Is A Thing Called Joe.....	120
Have You Heard.....	329
Hawaiian War Chant.....	4
Hard Hearted Hannah.....	17
Here Comes Heaven.....	189
Here I Go Just Dreamin' Away.....	373
Here In My Heart.....	352
Here's To My Lady.....	352
Hey! BA-BA-RE-Bop.....	353
Hey, Look Me Over.....	218
High Society.....	181
Home From The Hill.....	320
Honeymoon Is Over, The.....	36

H-Cont.

Hurry Sundown.....	26
--------------------	----

I

I Can't Get You Out Of My Heart.....	166
Idaho.....	245
I Don't Care If The Sun Don't Shine.....	158
If I Had Three Wishes.....	185
I Let A Song Go Out Of My Heart.....	231
I'll Be Around.....	101
I'll Remember You.....	187
I Love Only You.....	75
I'm A Believer.....	344
I'm A Better Man.....	125
Imagination.....	86
Imagine.....	369
I'm Glad There Is You.....	186
I'm Gonna Live Till I Die.....	46
I'm Gonna Make You Love Me.....	341
I'm Tired Of Everything But You.....	370
In My Garden Of Joy.....	45
Invitation.....	48
I Started A Joke.....	338
It All Depends On You.....	182
It Doesn't Take A Minute.....	119
It Doesn't Mean A Thing.....	73
It Must Be Him.....	211
Itsy Bitsy Teenie Weenie Yellow Polka Dot Binkini.....	282
I've Got A Feelin' Your Foolin'.....	376
I Wanna Be Free.....	260
I Will Follow Him.....	336
I Will Wait For Love.....	126
I Wished On The Moon.....	109

J

Jackson.....	208
Jambalaya.....	380
Jet.....	177
Joey, Joey, Joey.....	178
Jonny One Time.....	68
Johnson Rag.....	368
Jubilee Joe.....	175
Jumpin' Jack Flash.....	290
Just Friends.....	186

K

Kiss To Build A Dream On, A.....	36
Kiss Tomorrow Goodbye.....	247

L

La Cucaracha.....	11
La Cumparsita.....	375
Lady Madonna.....	396
Lady Willpower.....	340
L.A. International Airport.....	334

Shrimp Boats.....	364
Silk Stockings.....	183
Since I Met You Baby.....	276
Sing Me A Song Of The Islands.....	8
Slow Poke.....	363
Somewhere Along The Way.....	365
Song From Limelight, The.....	34
Sounds.....	307
Spring Can Really Hang You Up The Most..	84
Spring Is Here.....	167
Stand By Your Man.....	52
Stay With Me.....	268
Steppin' Out With My Baby.....	199
Story Of A Starry Night, The.....	72
Strawberry Fields Forever.....	292
Sunshine.....	261
Sweetest Sounds, The.....	47

T

Teen Angel.....	279
Tenderly.....	349
That's Entertainment.....	30
That's My Weakness Now.....	321
Them There Eyes.....	253
Theme From Funeral In Berlin.....	170
Theme From The Unforgiven.....	113
There Goes My Baby.....	300
There Is A Tavern In The Town.....	366
There I've Said It Again.....	277
There's No You.....	83
There Will Never Be Another You.....	349
This Guy's In Love With You.....	164
Thoroughly Modern Millie.....	202
Tie Me Kangaroo Down Sport.....	184
Time, Time.....	39
Time To Love, A (A Time To Cry).....	24
Tonight I'll Say A Prayer.....	124
To Sir With Love.....	188
To Wait For Love.....	54
True Grit.....	116
Tum Balalalalika.....	16
Twist And Shout.....	286

U

Unforgiven, The.....	113
Up On The Roof.....	89

V

Vieni Vieni.....	15
------------------	----

W

Wake The Town And Tell The People.....	1
--	---

Walkin' My Baby Back Home.....	366
Waltzing Cat, The.....	319
Wanderer, The.....	299
Wand'ring Star.....	134
We Three.....	193
Wearing Of The Green, The.....	10
Wedding Bell Blues.....	258
Wedding Cake, The.....	90
What Did I Have That I Don't Have?.....	114
What Is A Youth.....	254
What Did I Have That I Don't Have?.....	114
Wheel Of Fortune.....	348
When I Look In Your Eyes.....	165
When The Organ Played At Twilight.....	230
Where Love Has Gone.....	228
Where's The Love.....	42
White Christmas.....	266
Who Gets The Girl? (Guy).....	321
Who Is Gonna Love Me.....	160
Whole Lotta Shkin' Goin' On.....	284
Why Don't We Do This More Often?.....	221
Wichita Lineman.....	146
Wilkommen.....	35
Windmills Of Your Mind, The.....	102
Windy.....	147
Without Her.....	242
Wonderful Day Like Today, A.....	194
Wonder Of You, The.....	141
Wooly Bully.....	285
Work Song, The.....	249
Workin' On A Groovy Thing.....	377

Y

Yesterday I Heard The Rain.....	232
You Call Everybody Darling.....	349
You Make Me Feel So Young.....	2
You Only Live Twice.....	123
You're A Grand Old Flag.....	197
You're So Fine.....	283
You Tell Me Your Dream.....	347
You've Lost That Lovin' Feelin'.....	238
You Were Only Foolin'.....	320
You, You, You Are The One.....	374

Z

Zorba.....	78
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Wake The Town And Tell The People

Lyric by
SAMMY GALLOP

Tune Use
G C E A

Music by
JERRY LIVINGSTON

Moderato

WAKE THE TOWN AND TELL THE PEO-PLE _____ Sing it to the moon a - bove,

WAKE THE TOWN AND TELL THE PEO-PLE _____ tell 'em that we're so in love

Let's be-gin the cel-e - bra - ti-ou, _____ let's de-clare a hol-l - day

Send a wed-ding in - vi - ta - tion _____ to the neigh-bors right a - way.

When you are close to me _____ and my heart is danc - ing with de - ligh.

I want the world to see _____ heav - en in my arms to - night.

Shout it from the high - est stee - ple _____ ring the bells the whole night through

WAKE THE TOWN AND TELL THE PEO - PLE _____ Tell them I'm in love with

you _____ WAKE THE TOWN AND TELL THE you.

Chord diagrams are provided for each line of music, including G7, C, G9, C7, F, Am, Am7, D7, Dm7, and 12.0.

YOU MAKE ME FEEL SO YOUNG

Lyric by MACK GORDON
 Music by JOSEF AYROW

CHORUS
(with a lilt)

B^b **Fdim** **Cm7** **F7** **B^b** **Fdim**

YOU MAKE ME FEEL SO YOUNG, - You make me feel so

Fm7 **F7** **B^b** **B^b7** **B^b7+6** **E^bmaj.7** **Cm7** **Dm7**

spring has sprung, And ev-'ry time I see you grin.. I'm such -

Gm7 **C7** **F7** **Gm7** **F7** **B^b** **Fdim** **Cm7**

- a hap - py - in - di - vid - u - al. The mo - ment that you speak, -

F7 **B^b** **Fdim** **Fm7** **F7**

I wan - na go play hide and seek, -

B^b **B^b7** **B^b7+5** **E^bmaj.7** **Cm7** **Dm7** **Gm7** **C7** **F7**

I wan - na go , and bounce the moon, just like - a toy - ba - loon, -

B^b7 **B^bdim** **B^b7** **E^bdim** **B^b7** **B^bdim** **Fm7**

- You and I are just like a cou - ple of tots, -

B^b7 **E^bdim** **Gm7** **B^bdim** **E^b** **Cm**

- Run - ning a - cross a mead - ow, - pick -

G7 Cm G7 F7 Cm7 F7 G7 Bb Fdim Cm7

ing up lots of for - get - me - nots... YOU MAKE ME FEEL SO YOUNG,.

F7 Bb Fdim Fm7 F7

You make me feel there are songs to be sung.

Bb7+5 Ebmaj.7 Ebm6 Bb Dm6 Fdim

bells to be rung, And a won - der - ful fling to be flung.

Cm7 F7 Bb Dm6 Fdim Cm7 F7

And e - ven when I'm old and gray, I'm gon - na feel the way I

D7+5 D7 G7-9 Cm G7 Cm

do to day, 'Cause YOU MAKE ME

C7 F7 1. Bb Gm7 Cm7 F7 F7+5

FEEL SO YOUNG.

2. Bb Gm7 Cm7 F7 F7+5 Bb Gm7 Cm7

YOUNG.

F7 F7+5 Bb Bbb

YOUNG.

4. HAWAIIAN WAR CHANT

(TA-HU-WA-HU-WAD)

G
Moderately (with rhythm)

Ta - hu-wa - i la a ta - hu-wa - i wa - i la e - hu he - no ta a
 Tah - hoo-wah-ee tah ah tah-hoo-wah-ee wah-ee lah ay - hoo hay-ney tah ah
 There's a sun-ny lit-tle fun-ny lit-tle mel-o-dy That was start-ed by a

G **G**

pi - li ko - o lu - a la pu - tu-tu - i lu a i - te to - e la
 pee - lee he - e lee - ah lah pee - too-tee - ee lee - a ee - tay tew-ey lah
 na-tive down in Wal - ki - ki He would gath-er a crowd - down be-side the sea

D7 **G** **D7+** **G**

ha - nu li - po i - ta pa - a - lai ta - hu-wa i la a
 hah-nee lee-ge ee - tah pah - ah - lahee tah - hoo-wah ee tah ah
 And they'd play his gay Ha - wai - ian chant Soon the oth - er lit - tle

ta - hu-wa - i wa - i la e - hu he - no la - a pi - li ko - o lu - a la
 tah-hoo-wah-ee wah-ee lah ay - hoo hay-ney tah - ah pee - lee he - e lee - ah lah
 na-tives start-ed sing-in' it And the hu - la hu - la maid-ens start-ed swing-in' it

C **G** **D7**

pu - tu-tu - i lu - a i - te to - e la ha - nu li - po i - ta pa - a
 pee - too-tee - ee lee - ah ee - tay tew-ey lah hah-nee lee-ge ee - tah pah - ah
 Like a trop-i-cal storm - that's the way it hit Fun-ny lit - tle gay Ha - wai - ian

G **G7** **C** **G** **D7**

lai. ta
 lahee. tah
 Chant An
 Ow
 Ow
 we
 way way
 ta
 tah
 tah

G G7 C G D7 G D+

hu-a la
Acc-ah lah
Tu-a-lan

Au
Ow
Me

we
way
big

ta
tah
bad

hu-a la
Acc-ah lah
fight-in' man

G

ta - hu - wa - i la a
tah - Acc - wah - ee lah ah

Tho it start - ed on an is - land down Ha - wai - i way

e - hu he - ne la - a pi - li ko - o lu - a la
ay - Acc - ay - ay lah - ah fee - lee he - e lee - ah lah

It's as pop - u - lar in Ten - nes - see or I - o - way

G G

pu - tu - tu - lu - a
fee - tee - tee - ee lee - ah

ee - tay tow - ay lah

If you wan - der in - to an - y cab - a - ret

D7 G G7 C

ha - nu li - po i - ta pa - a - lai.
Ah - nee lee - fo ee - tah fah - ah lahee.

You will hear this gay Ha - wai - ian Chant

Au
Ow
Ow

G D7 G G7

we way
ta tah

hu - a la
Acc - ah lah
Tu - a - lan

C G D7 G D7

Au
Ow
Me

we
way
big

ta
tah
bad

hu - a la
Acc - ah lah
fight - in' man

G D7 G D7 G D7 G

MY LITTLE GRASS SHACK

IN KEALAKEKUA HAWAII

CHORUS

I want to go back to my lit-tle grass shack in Ko - a - la - ke - kua, Ha -
Ko - ah - la - ke - kua,

wai - i. I want to be with all the ka-nes and wa-
kah-nes se -

hi-nes that I knew long a - go. I can hear old gui-tars a -
kah-nes

play-ing, on the beach at Ho - o - nau - nau I can hear the Ha-wai-ians
Ho - ah - now - now

say-ing, "Ko-mo-mai no ka-u-a i-ka ha-le we-la-ka-hao" It won't be
"Ko-me-mye no kah-oo-ah e-cah kah-lee way-la-ka-hao"

long 'til my ship will be sail-ing back to Ko - na A

grand old place that's al-ways fair to see. I'm

just a lit-tle Ha-wai-ian and a home-sick Is-land boy, I want to go back to my

fish and poi, — I want to go back to my lit-tle grass shack in Ke-a-la-ke-kua, Ha-
poi. *Ke-ah-la-ke-ke-ah.*

wai - i. — Where the Hu-mu-hu-mu, Nu-ku-nu-ku a pu-a-a goes swim-ming
Hoo-moo-hoo-moo, Nuo-keo-keo-keo *ah poo-ah-ah*

by. — Where the Hu-mu-hu-mu, Nu-ku-nu-ku a pu-a-a goes swim-ming
Hoo-moo-hoo-moo, Nuo-keo-keo-keo *ah poo-ah-ah*

by. — I want to go by. —

ACROSS THE SEA

Chorus, *Very Slow (with feeling)*

A - cross The Sea those sun - ny isles are call - ing,

Call-ing to the wan-d'rer to re - turn, — Bid-ding me come

back to dear Ha - wai - i, — To those love-ly isles A -

cross The Sea. — A - Sea. —

8 SING ME A SONG OF THE ISLANDS

CHORUS Moderately Slow with expression

Sing Me A Song Of The Islands; My ser-
 E me-le mai no Ka ai - na Hi - ma-ni

nade that the trade winds know. Sing Me A Song Of the Is - lands
 no Ka ma - ka - ni la E me-le mai no Ka ai - na

where hearts are high when the moon is low. Where rip-pling
 Ha - o - li na pu - u - wai e - a A na Ke

waters seem to say: "A - lo - ha Wao i A - o -
 Kai ho - ne ho - ne: (Ah - low - ha vow ee - ah - oh -

Bring me the fra - grance of gin - ger,
 E la - we mai A - na - pu - hi

strum your gui - tars while I dream a - way;
 Hi - me-ni no O Ha - wai - i nei

Sing Me A Song Of The Is - lands; "A - lo - ha -
 E me-le mai no Ka ai - na "Ah - low - ha -

1. Wao-i - a - o - o"
 vow ee - ah - oh - ay.)

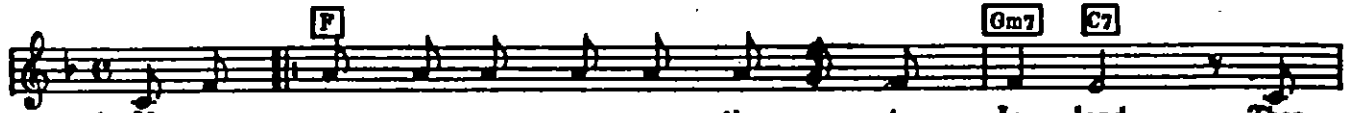
2. Wao-i - a - o - e"
 vow ee - ah - oh - ay.)

GALWAY BAY

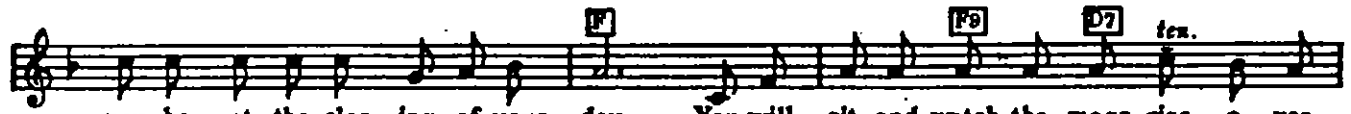
9

Key of F (C-C)

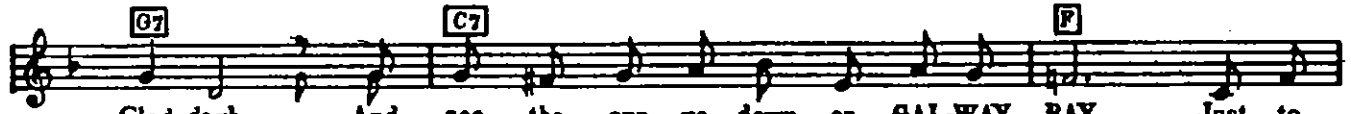
By
Dr. ARTHUR COLAHAN



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



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 wo - men in the up - lands dig - gin'



Clad - dagh, And see the sun go down on GAL - WAY BAY. Just to
pra - ties, Speak a lan - guage that the strang - ers do not know. For the



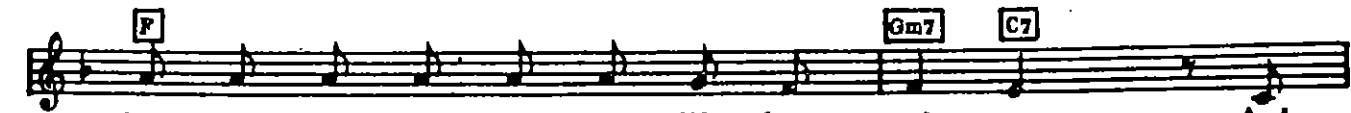
hear a - gain the rip - ple of the trout stream, The wo - men in the mea - dows mak - ing
strang - ers came and tried to teach us their way, They scorn'd us just for be - ing what we



hay, And to sit be - side a turf - fire in the cab - in, And
are. But they might as well go chas - ing af - ter moon - beams, Or



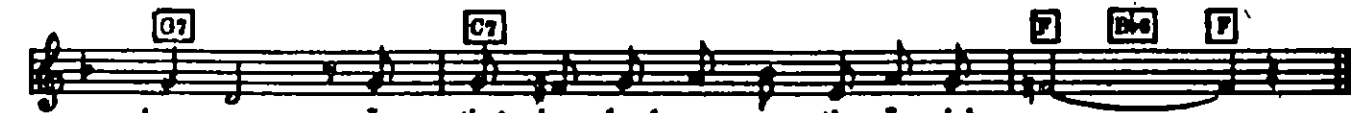
watch the bare - foot gos - soons at their play. 2. For the star. And if
light a pen - ny can - dle from a



there is going to be a life here - af - ter, And



Some - how I am sure there's going to be, I will ask my God to let me make my



heav - en, In that dear land a - cross the I - rish sea.

THE WEARING OF THE GREEN

Brightly

1. O Pad - dy dear, and did you hear the
 Pat - rick's day no more we'll keep. His
 news that's go - ing round, The Sham - rock is for -
 col - or can't be seen, For there's a blood - y
 bid by law, to grow on I - rish ground; And Saint
 wear - ing of the green, I
 met with Nan - nar Tan - dy and he took me by the hand, And he
 said, "How's poor ould Ire - land, and how does she stand?" She's the
 most dis - tress - ful coun - try, that ev - er you have seen, They're
 hang - ing men and wom - en there for wear - in' of the green.

Chords: A, E, Bb7, Ab, E, A, F7, E, Ab, G, F, E, Eb

GARRY OWEN

Allegro

Sw. U (A#)

Chords: G, Bm, G, A7, D7, G, Bm, G, Em7, A7, D7, G, Bm, C, Am7, D7, G, Bm, Em, Bm, G, Em7, A7, D7, G

La Cucaracha

(La-Cu-Ca-Ra-Cha)

Transcription by
D. Savino

English Lyric by
WILLIAM GLASS

Allegretto

Sol-diers march-ing down the high-way Here they come in-to the vil-lage See the peo-ple run to

meet them They don't come to harm and pil-lage Flirt-ing with the pret-ty wo-men

Shawls and cig-a-rettes they bring Guns and war are now for-got-ten Hear the hap-py sol-diers sing—

Chorus

La Cu-ca-ra-cha La Cu-ca-ra-cha All is fair in love and

war La Cu-ca-ra-cha La Cu-ca-ra-cha Sen-or-it-as they a-

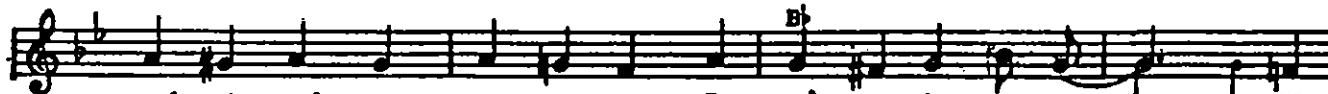
dore La Cu-ca-ra-cha La Cu-ca-ra-cha When the moon is high a-

bove La Cu-ca-ra-cha La Cu-ca-ra-cha Then it's time to think of love *DS*

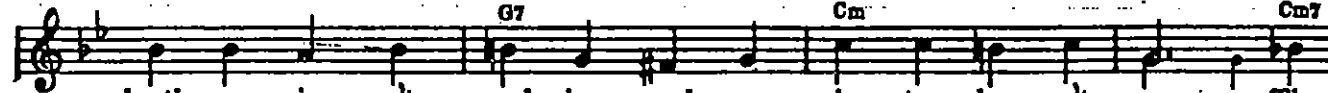
MAÑANA



1. The fan - cet she is drip - ping and the fence she's fall - ing down. My
 2. (My) moth - er's al - ways work - ing; she's work - ing ver - y hard. But
 3. (Oh) once I had some mon - ey but I gave it to my friend. He
 4. (My) broth - er took his suit - case and he went a - way to school. My
 5. (The) win - dow she is brok - en and the rain is com - ing in. If



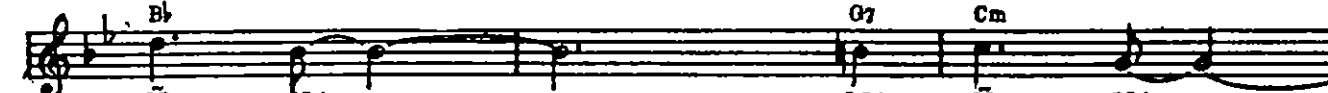
pock - et needs some mon - ey so I can't go in - to town. — My
 ev - 'ry time she looks for me I'm sleep - ing in the yard. — My
 said he'd pay me dou - ble, it was on - ly for a lend. — But he
 fa - ther said he on - ly learn'd to be a sil - ly fool. — My
 some - one does - n't fix it I'll be soak - ing to my skin. — But



broth - er is - n't work - ing and my sis - ter does - n't care. — The
 moth - er thinks I'm la - zy and may - be she is right. — I'll
 said a lit - tle lat - er that the horse she was so slow. Why he
 fa - ther said that I should learn to make a chi - li pot. — But
 if we wait a day or two the rain may go a - way. — And



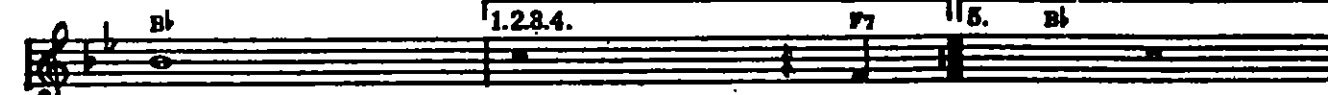
car she needs a mo - tor so I can't go an - y - where. —
 go to work MA - ÑA - NA, but I got - ta sleep to - night. —
 gave the horse my mon - ey is some - thing I don't know. — MA
 then I burn'd the house down the chi - li was too hot. —
 we don't need a win - dow on such a sun - ny day. —



ÑA - NA, — MA - ÑA - NA,



— MA - ÑA - NA — is soon e - nough for



me. 2. My
 3. Oh,
 4. My
 5. The

MEXICAN HAT DANCE

When the Mex-i - can HatDance is play-ing. All I want is to hear my love
 saying, "Come a - long, let us join in the sway-ing. This is
 mu-sic I can-not re - sist." To my feet it is heav-en-ly pleasure. To be
 match-ing it mea-sure for mea-sure. With my sweetheart, my love and my
 trea - sure. While I wait for the chance to be kissed Though my
 love may not have much di - ne - ro. He's a hand-some and young ca - ba -
 lle - ro. And I'll dance all a - round his som - bre - ro. It's my
 dar - ling's big Mex - i - can hat! But its brim was not made just for
 danc - ing. It is al - so quite good for ro - manc-ing. For my
 sweetheart is al-ways en - tranc-ing. In his won-der-ful Mexican hat.

Chords: G, D7, G, D7, G, D7, G, A7, D, A7, D, D, A7, D, G, A7, D, G, D7, G

Sholom Alaichem

(Peace To All)

ISRAELI SONG

Version by
BEN JAFFE and JACK KAMMEN

Eng. Lyric by: PEARL BERNYCE

Moderate Tempo

He - ve - nu SHO - LOM A -
Let's all sing SHO - LOM A -
LAI - CHEM. He - ve - nu SHO -
LAI - CHEM. Then we'll bring SHO -
LOM A - LAI - CHEM. He - ve - nu
LOM A - LAI - CHEM. And we'll have
SHO - LOM A - LAI - CHEM. He - ve - nu
Peace In Ev - 'ry Na - tion.
He - ve - nu SHO - LOM
So Let's all sing. sing.
SHO - LOM. SHO - LOM A - LAI - CHEM. He - ve - nu
sing. sing. SHO - LOM A - LAI - CHEM. Let's all sing
SHO - LOM A - LAI - CHEM. He - ve - nu
SHO - LOM A - LAI - CHEM. Then we'll bring
SHO - LOM A - LAI - CHEM. He - ve - nu
SHO - LOM A - LAI - CHEM. And we'll have
SHO - LOM A - LAI - CHEM. He - ve - nu
Peace In Ev - 'ry Na - tion. So let's all
SHO - LOM. SHO - LOM. SHO - LOM A - LAI - CHEM.
sing. sing. sing. sing. SHO - LOM A - LAI - CHEM.

VIENI, VIENI

15

Lyric by
GEO. KOGER & H. VARNA
English version by
RUDY VALLEE

Music by
VINCENT SCOTTO

Moderato

REFRAIN

f
Obbligato Ah

Vie - ni, vie - ni, vie - ni, vie - ni, vie - ni, tu sei bel - la, bel - la,
Vie - ni, rie - ni, rie - ni, rie - ni, rie - ni, tu sei bel - la, bel - la.

*f*dim. Ah

bel - la, bel - la, bel - la, bel - la wait - ing for you.
bel - la, bel - la, bel - la, bel - la ac - canto a - me.

Gm Ah

Vie - ni, vie - ni, vie - ni, vie - ni, vie - ni, tu sei bel - la, bel - la,
Vie - ni, vie - ni, vie - ni, rie - ni, rie - ni, tu sei bel - la, bel - la;

Gm C7 F F7 Bb

bel - la, bel - la, bel - la, bel - la, lone - some and blue; Palm - trees -
bel - la, bel - la, bel - la, bel - la. ac - canto a - me Pao - la

F C7

are gent - ly sway - ing my heart is say - ing
mia ron - di - nel - la sei la più bel - la

F F7aug. Bb

how much I love you Ah, moon - light
sei nel mio co - re Ah, Pao - la

F C7

is soft - ly gleam - ing my heart is dream - ing
vo - glio can - ta - re a - na can - zo - ne

1. *f* 2. *f*

of you. you.
d'a - mor. mor.

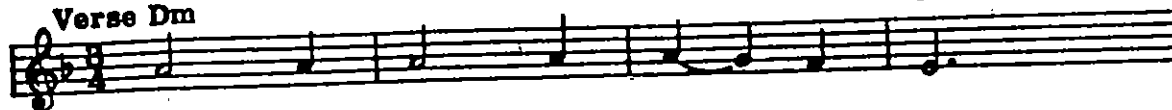
Tum Balalalaika

(Israeli Song)

Version By
BEN JAFFE and JACK KAMMEN

Moderate Tempo
Verse Dm

A7



Shtait a bu - cher un - er tracht.

A7

Dm



Tracht un tracht a gan - tze nacht.

Dm

Dm7

Bb

F



Ve - men tzu ne - men un nit far - she - men

Gm

A7

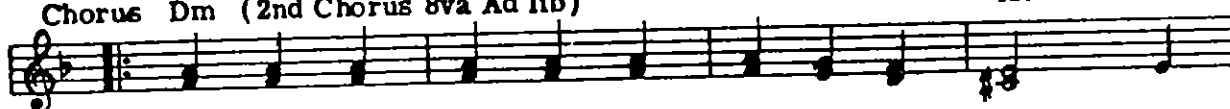
Dm



Ve - men tzu ne - men un nit far - she - men

Chorus Dm (2nd Chorus 8va Ad lib)

A7



TUM - BA - LA. TUM - BA - LA. TUM - BA - LA - LAI - KA

A7

Dm



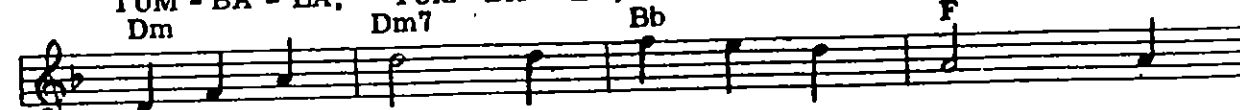
TUM - BA - LA, TUM - BA - LA, TUM - BA - LA - LAI - KA.

Dm

Dm7

Bb

F



TUM - BA - LA - LAI - KA shpiel Ba - la - lai - ka.

Gm

A7

Dm



TUM - BA - LA - LAI - KA shpiel Ba - la - lai - ka.

2

A7

Dm



shpiel Ba - la - lai - ka.

rall.....

HARD HEARTED HANNAH

(The Vamp Of Savannah)

JACK YELLEN
MILTON AGER
BOB BIGELOW
CHAS. BATES

REFRAIN

They call her **HARD HEART-ED HAN-NAH**, the vamp of Sa-van-nah,
They call her **HARD HEART-ED HAN-NAH**, the vamp of Sa-van-nah,

The mean-est gal in town;— Leath-er is tough but Han-nah's heart is tough-er;
The mean-est gal in town;— Talk of your cold, re-frig - er - at - ing Mam-mas,

She's a gal—who loves to see men suf-fer! To tease 'em and thrill 'em, To
Broth-er, she's the Po-lar bear's pa - jam-as! To tease 'em and thrill 'em, To

tor - ture and kill 'em, Is her de-light, they say, ——— I
tor - ture and kill 'em, Is her de-light, they say, ——— An

saw her at the sea-shore with a great big pan;— There was Han-nah pour-ing wa-ter on a
ev-'ningspent with Han-nah sit-ting on your knees,— Is like trav-ling thru A-las-ka in your

drown-ing man,—She's **HARD HEART-ED HAN-NAH**, The Vamp of Sa-van-nah G. A.
B. V. D's;—She's **HARD HEART-ED HAN-NAH**, The Vamp of Sa-van-nah G.

They call her
A. _____

ALONE TOGETHER

Lyric and Music by HOWARD DIETZ,
ARTHUR SCHWARTZ

slowly, with feeling

The musical score consists of eight staves of music in G major, 4/4 time. Each staff includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Chord diagrams are provided above the notes for each measure. The lyrics are written below the notes, with some words spanning across measures.

Staff 1: **Dm** **Edim** **Dm**
A - LONE TO - GETH - ER. Be - yond the

Staff 2: **Em7** **A7** **Dm6** **Cm** **D7**
crowd, A - bove the world,

Staff 3: **Gm** **Ddim**
We're not too proud to cling to

Staff 4: **Bb6** **Bbm6** **F** **F+5** **Dm6** **A**
geth - er, We're strong as long as we're to

Staff 5: **F#m** **Bm7** **Dm6**
geth - er. A - LONE TO -

Staff 6: **Edim** **Lm** **Em7** **A7**
GETH - ER, the blind - ing rain,

Staff 7: **Dm6** **Cm** **D7** **Gm**
the star - less night, Were not in

Edim Bb Bm6

vain, For we're to - geth - er, And

F F+5 Dm6 A F1m

what is there to fear to - geth - er?

Bm7 Cm D7 (Uke tacet)

Our love is as deep as the

Gm Bbm6 C7 (Uke tacet)

sea, Our love is as great as a

F Em Dm6

love can be, And we can

Edim Dm Em7 A7 Dm6

weath - er The great un - known, If we're A.

Bb7 A7 1. Dm Gm6 E7-5 Dm A7

LONE TO - GETH - ER. A.

2. Dm Gm Dm Gm D6

GETH - ER, TO - GETH - ER.

Funny Girl

Words by
BOB MERRILL

Music by
JULE STYNE

A fel-low loves to be with a fun - ny girl. —

The eve-ning flies when he's — with a fun - ny girl. —

Fe - male gig - glers do bet - ter than wig - glers.

Fan - cy dan - cers are fast on their feet but slow — with the an - swers.

The boys don't want the trag - ic and tear - y kind. —

They've got a thou - sand prob - lems to cloud their mind. —

1. Some la - dies find — when they've lost their guys. — They should have made fac - es and
2. But if true love should de - cide to come. — Please keep the laughs to a

crossed their eyes. — De - bu tantes would give up the so - cial whirl —

To be a fun - ny,

fun - ny girl. —

D. S. al Coda %

◆ Coda

min - i - mum... And when his lips feel soft - er than bun - nies,
 Show him that yours do more - than make fun - nies. Tell him it's real; if he -
 - ev - er leaves you'll die. No
 jokes, fun - ny girl, - E - ven fun - ny girls can
 cry.

BETWEEN THE DEVIL AND THE DEEP BLUE SEA

Words by
 TED KOEHLER

Music by
 HAROLD ARLEN

I don't want you, but I'd hate to lose you. You've got me in be-tween the
 de - vil and the deep blue sea, - I for - give you, 'cause I can't for - get you,
 You've got me in be-tween the de - vil and the deep blue sea, - I ought to cross you
 off my list, - but when you come knock - ing at my door, - Fate seems to give my
 heart a twist, - and I come run - ning back for more, I should hate you, but I guess I
 love you, You've got me in be - tween the de - vil and the deep blue sea.

Lush Life

ad lib. Db Cb7 Eb M7 Cb7
 I used to vis - it all the ver - y gay pla - ces — Those come what

Db Maj 7 Cb7 Db M7 Eb m7 E Maj 7 Gbm7 Abm7 D9
 may pla - ces Where one re - lax - es on the ax - is of the wheel of life — to get the

Db6 D9 Db6 D7 Db B7
 feel of life from jazz and cock - tails The girls I knew had sad and sul - len

DbMaj7 B7 DbMaj7 B7 DbM7 Ebm7 EMaj7 Gbm7
 gray fa - ces With dis - tin - que tra - ces — That used to be there you could see where they'd been

Abm7 D9 Db6 D9 Db6 C7 Fm Fm6
 washed a - way — by too man - y through the day twelve o' clock tales Then you came a - long with

Fm7 Fm6 Fm Gm7 C7-9 Fm Fm6
 your si - ren song to tempt me to mad - ness — I thought for a while that

Fm7 Fm6 Db Edim7 Ebm7 Ab9 B9
 your poiq - nant smile was tinged with the sad - ness of a great love for me —

Bb9 Eb7-9 Ebm7 A7-5 Ebm7 Ab7 Ab7+
 Ah! yes I was wrong a - gain I was wrong —

Chorus Db D9 Db D9 Db6 C9+11 B13 E Eb D
 Life is lone - ly a - gain and on - ly last year ev - ry thing seemed so sure Now

Db D7 Db D7 Db Db9 C13 F E Eb
 life is aw - ful a gain a troug - ful of hearts could only be a bore A

week in Pa-ris will ease the bite of it All I care is to smile in spite of it
 I'll for-get you I will while yet you are still burn-ing in-side my brain Ro-
 mance is mush sti-pling those who strive— I'll live a LUSH LIFE in some small dive— And
 there I'll be, while I rot with the rest of those whose lives are lone-ly too.

CHELSEA BRIDGE

By
BILLY STRAYHORN

Slowly

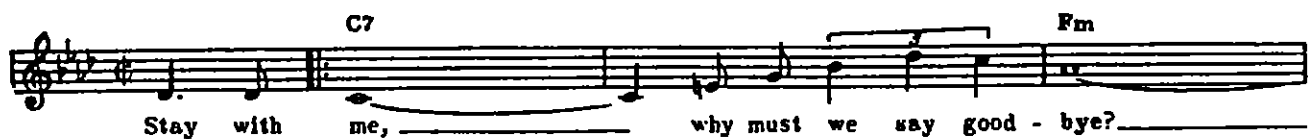
Am Gm Am Gm A7
 Dm7 G7 C Am
 Gm Am Gm A7 Dm7 G7
 C Bb Bb9 2 Fm7 Bb7 Eb 3 Cm7 Fm7 Bb7
 Eb7 Ab F#dim Gb F#m C#-5 Tacet 3
 Am Gm 3 Am Gm A7 Dm7 G7 C

A TIME TO LOVE (A Time To Cry)

Words by
BILL GIANT
BERNIE BAUM
 and **FLORENCE KAYE**

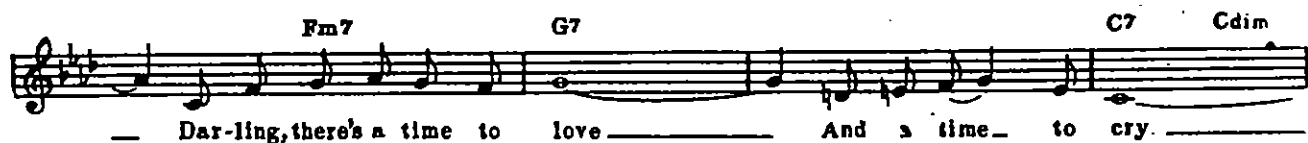
Music by
SIDNEY BECHET

C7 Fm



Stay with me, _____ why must we say good - bye? _____

Fm7 G7 C7 Cdim



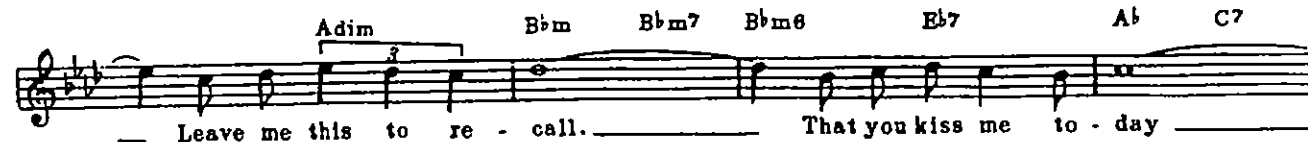
— Dar-ling, there's a time to love _____ And a time to cry _____

C7 (Tacet) C7 Eb7 Ab



— Though I know _____ all too soon tears may fall, _____

Adim Bbm Bbm7 Bbm6 Eb7 Ab C7



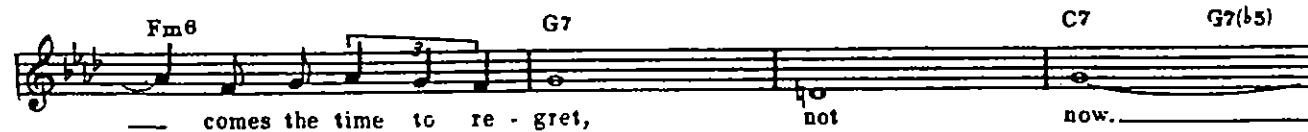
— Leave me this to re - call. _____ That you kiss me to - day _____

Fm Db Bbm6 C7 Fm Fm7




— So let's love while we may, _____ For to-mor-row some - how _____

Fm6 G7 C7 G7(b5)



— comes the time to re - gret, _____ not _____ now. _____

C7 (Tacet) C7 Fm



— Stay with me, _____ don't let love pass us by, _____

Fm7 Bbm6 C7 Fm Bbm

Dar-ling, there's a time to love, a time to cry

Fm (Tacet) F7 Bbm

This shin-ing hour is too sweet to e-vade,

Eb7

But like a flow'r, love can blos-som, I

Ab Db C7 (Tacet) C7

know, then fade. Who can say just when love, dear, may

Fm Fm7 Bbm6 C7

die, Dar-ling, there's a time to love, a time to

1. Fm Db7 C7 (Tacet) 2. Fm Bbm Fm

cry. Stay with cry.

Theme of the Otto Preminger film, "Hurry Sundown"

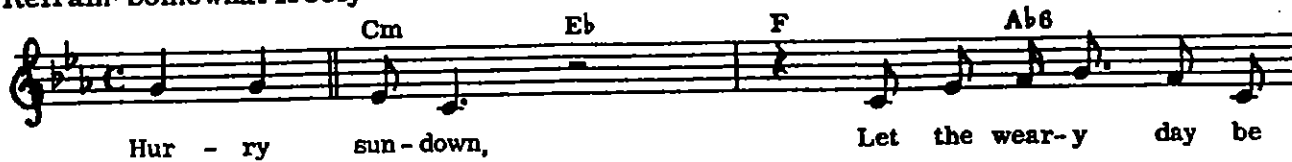
Hurry Sundown

Words by
BUDDY KAYE

Music by
HUGO MONTENEGRO

Refrain-Somewhat freely

Cm Eb F Ab6



Hur - ry sun - down, Let the wear - y day be

Cm Eb F Ab6 Cm



o - ver. I'm so tir - ed of the hurt I've been tak - in', my

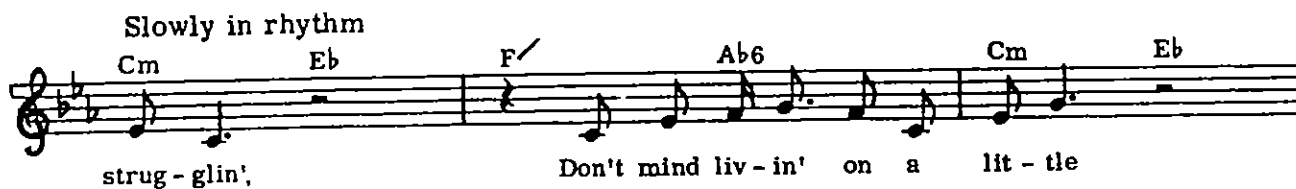
Eb G F G



heart has been ach - in' so. Don't mind


Slowly in rhythm

Cm Eb F/ Ab6 Cm Eb



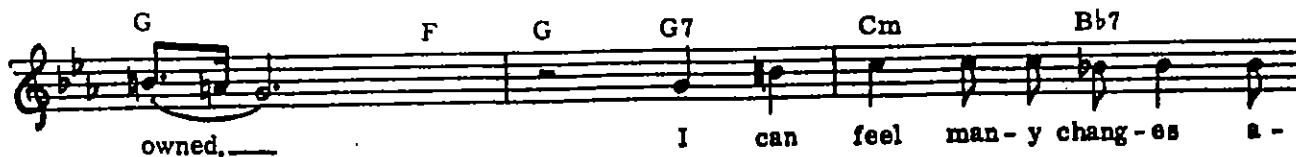
strug - glin', Don't mind liv - in' on a lit - tle

F Ab6 Cm Eb



If some - day my kids are laugh - in' to - geth - er, and have things I nev - er

G F G G7 Cm Bb7



owned, I can feel man - y chang - es a -

Eb Fm G7 Cm Cm7



oom - in', Free - dom drums in the dis - tance are drum - min',

Ab Eb G F

Tell-in' the world a new fu-ture has be - gun.

G (Tacet) Cm Eb F Ab6

So you got-ta hur-ry sun-down, I can't wait to see the

Cm Eb F Ab6 Cm

morn-in', There's a lot of work I must lend a hand to, So

Eb G F G G7

bring on that brand new day. A great to -

Cm Cm7 D7 Ab7(b5)

mor-row is on its way, So hur-ry

C Am Dm7 C

down hur-ry down, sweet sun!

D Fmaj7 Dm7 G7 C6

Hur-ry down, sweet sun!

Flyin' High

Chorus:
 Ching-ching a - ching, ching - a - ching, ching - a - ching - a - ching, a - rang - a -
 lang, lang - a - lang, lang - a - lang, lang - a - lang - a - lang.

Verse 1:
 1. Fly-in' high, bounc-in' red, rub-ber balls, off the moon,
 2. Fly-in' high, float-in' wing, less in mar, ma-lade skies.

Verse 2:
 Fly-in' high, tum-blin' down, through the clouds, to the sea,
 Fly-in' high, chas-in' rain, col-ored dreams, to the sea.

Bridge:
 Wait for me, can't you see, you're much fast - er than me. Fly-in' high,
 Wait for me, can't you see, you're much high - er than me.

Chorus:
 oo - ah - oo - ah, Close your eyes, Can you
 find me? Fly-in' high, oo - ah - oo - ah.

Verse 3:
 Life is just a big rub-ber dream, And I know, you
 know, I know, you know, Ba ba, Ching-ching-a - ching, ching - a -

Final Chorus:
 ching, ching - a - ching - a - ching. ching - a - ching. Close your eyes, you're much
 high - er than me.

The Band Wagon

That's Entertainment

Refrain

1. The clown with his pants fall - ing down, Or the
 2. The doubt while the ju - ry is out, Or the

dance that's a dream of ro - mance, Or the
 thrill when they're read - ing the will, Or the

scene where the vil - lain is mean; That's
 chase for the man with the face; That's

en - ter - tain - ment! The lights on the
 en - ter - tain - ment! The The dame who is

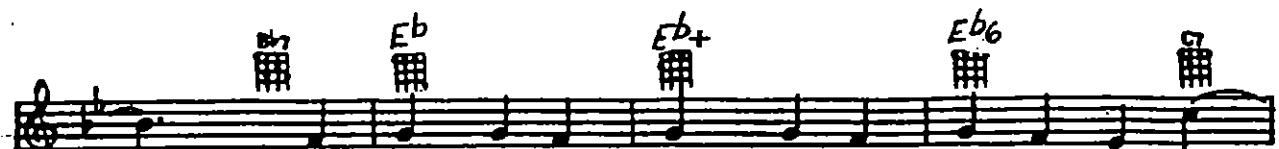
la - dy in tights, or of the bride with a
 known as the flame of the king of an

guy on the side, Or the ball where she
 un - der - world ring, He's an ape who won't

gives him her all, That's en - ter - tain - ment!
 let her es - cape, That's en - ter - tain - ment!

The plot can be hot, sim - ply teem - ing with sex.
 It might be a fight like you see on the screen.

Chords: Bb, Bb+, Ebm, Bb+, Cm7, F7, Bb, Fdim, Cm7, D7, D7+, Cdism, Gm, F, C, Cm, D7+, D7, Cm7, Ddim, Cm7, F7, Bb, Bb+, Ebm, Bb+, Cm7, F7, Fdim, Bb, Ebm, Bb+, Cm7, D7, D7+, Cdism, Gm, D, Cm7, D7+, Ddim, F7, Bb9, Cm6, Bb9, Eb, F+, Eb6, Fm7



 A gay di - vor - ces who is af - ter her "ex" —
 A swain get - ting slain for the love of a queen —



 It can be oe - di - pus rex —
 Some great Shake - spear - e - an scene —



 Where a chap kills his fa - ther, and caus - es a lot of
 Where a ghost and a prince meet and ev 'ry one ends in




 both - er. The clerk who is thrown out of work —
 mince meat. The gag may be wav - ing the flag —



 by the boss who is thrown for a loss — by the
 that be - gan with a Mis - ter Co - han hip hur -



 skirt who is do - ing him dirt; — The world is a
 ray the A - mer - i - can way; — The world is a



 stage, the stage is a world of en - ter - tain —
 stage, the stage is a world of en - ter - tain —



 ment! The ment!

The Beat Goes On

By Sonny Bono

Moderately slow



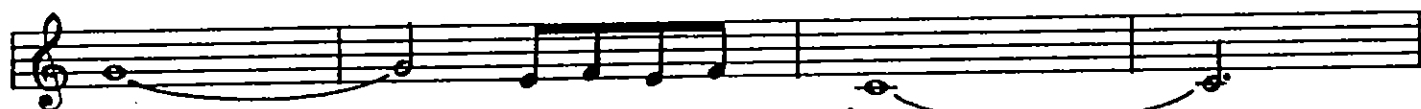
The Beat Goes On, —



The Beat Goes On. —



Drums keep pound-ing rhyth-m to the brain, — La da da da

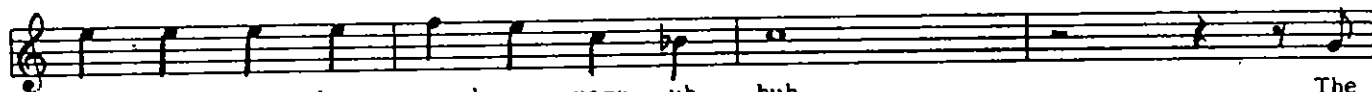


di. — La da da da da. —

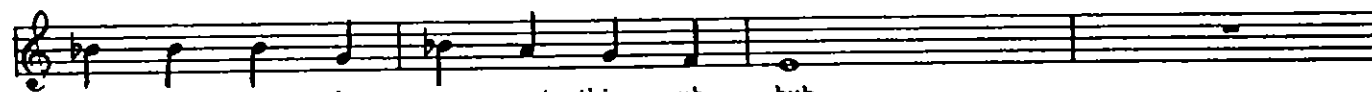
Verse



1. Charles - ton was once the rage, uh - huh,
2. The groc - 'ry store does su - per mart, uh - huh,
3. Grand-mas sit in chairs and rem - i - nisce,



His - to - ry has turned a page, uh - huh. The
 Lit - tle girls still break their hearts, uh - huh. And
 Boys keep chas - ing girls to get a kiss. The



min - i - skirt's the cur - rent thing, uh - huh,
 men still keep on march - ing off to war,
 cars keep go - ing fast - er all the time,



Last time D. S. and fade

Teen - y bop-per is our new born king, uh huh, }
 'Lec - tric - 'ly they keep their base-ball score, }
 Bums still cry, "Hey bud - dy have you got a dime, }

and The Beat Goes On —

ONCE I LOVED

(O Amor Em Paz)

Music by ANTONIO CARLOS JOBIM

Lyric by RAY GILBERT

Portuguese Lyric by VINICIUS de MORAES

Moderate Bossa Nova

Gm7 C9+ Fmaj7 F#°

Once _____ I Loved, _____ And I
 Then _____ one day, _____ From my
 Eu _____ a - mei _____ E - a
 Foi _____ em - tão _____ Que de

Gm7 G#dim Am7

gave so much love to this love, It was the world to me.
 in - fi - nite sad - ness you came And brought me love a - gain.
 mei, ai de mim mud - to mais Do que de - via a - mar
 minha inf - ini - ta A - con - te - cen so - cê

Fm7 Bb9+ Ebmaj7

_____ I cried, _____ At the
 Now _____ I know, _____ That no
 E _____ cho - rei _____ Ao sen -
 Eu _____ con - trel _____ Em vo -

Em7b5 A7 [1. Dmaj7 D7b9

thought I was fool - ish and proud, And let you say good - bye.
 mat - ter what ev - er be - falls, I'll nev - er
 tir que i - ria so - frer E - me de - ses pe - rar.
 ce a ra - zão de vi - ver E de a

[2. Dmaj7 G7 Cmaj7 F9

let you go. _____ I will hold you close. _____ night _____ and day;
 mar em paz. _____ E não so - frer mais _____ nun - ca mais -

Bbmaj7 B° Bbm6 D7

Be - cause love is the sad - dest thing _____ When it goes a - way. _____
 Por - que o a - mor é a coisa mais triste _____ Quan - do se des - faz _____

Ab7b5 G9 Gm7 A7 Dm

Be - cause love is the sad - dest thing _____ When it goes a - way. _____
 Porque o amor é a coisa mais triste _____ Quan - do se des - faz _____

THE SONG FROM LIMELIGHT

The Terry Theme

"ETERNALLY"

Refrain

Chords: Bb , $\text{E}^{\flat}6$, $\text{F}7$

I'll be lov - ing you E - TER - NAL - LY,

Chords: $\text{F}9$, Bb

With a love that's true, E - TER - NAL - LY.

Chords: $\text{F}7$, *ten*

From the start, with - in my heart, it seems I've al - ways known, The sun would

Chords: $\text{Cm}7$, $\text{F}+$, Bb , $\text{B}^{\flat}\text{dim}$, $\text{Cm}7$, $\text{F}7-9$

shine, when you were mine and mine a - lone.

Chords: Bb , $\text{E}^{\flat}6$, $\text{F}7$

I'll be lov - ing you E - TER - NAL - LY,

Chords: $\text{F}9$, Bb

There'll be no one new, my dear, for me.

Chords: $\text{F}7$, *ten*

Tho' the sky should fall, re - mem - ber I shall al - ways be For - ev - er

Chords: $\text{Cm}7$, $\text{F}7$, $\text{Cm}7$, $\text{F}7-9$

true and lov - ing you E - TER - NAL -

Chords: Bb , $\text{B}^{\flat}\text{dim}$, Dm^{\flat} , $\text{F}7$, Bb , $\text{Cm}7$, $\text{F}7-9$, Bb

1. LY. 2. LY.

WILKOMMEN

(WELCOME)

From The New Musical "CABARET"

Lyrics by
FRED EBB

Music by
JOHN KANDER

Chorus

G6/9

1. WIL-KOM - MEN! Bien - ve - nue! Wel - come! Frem - der,
(Spoken) 2. Meine damen und herren, Messieurs et mes dames, Ladies and gentlemen, Guten abend,
(ad lib.)

Am7 D11 Am7 D11 Am D7(b9)

E tran - ger, Stran - ger, Gluck - lich zu se - hen. Je
Bon soir, Good evening; Wie gehts? Commen sa va?

Gmaj7 G6/9 A13 Am7

suis en - chan - tee. Hap - py to see you, Blei - be, Res - te,
Do you feel good? Ich bin sein wirt, Je suis votre compere, I am your host!

D7 (Sung) G6/9 G9 E7

Stay, WIL - KOM - MEN! Bien - ve - nue! Wel - come! Im Cab - a -
Und sa - ge.

1. Am7 D7 G

ret, au Cab - a - ret, to Cab - a - ret!

2. Am Am9 D13

ret, au Cab - a - ret, to Cab - a -

G

ret!

The Honeymoon Is Over

Words by
TOM JONES

Music by
HARVEY SCHMIDT

Refrain-Moderately bright

Bb6 C(Bass Bb)



When your hus-band does - n't touch your best des - sert, _

Bb6 C(Bass Bb)



When you find the pur - ple lip - stick on his shirt, _

Ebm Bb Bb+ Bb6



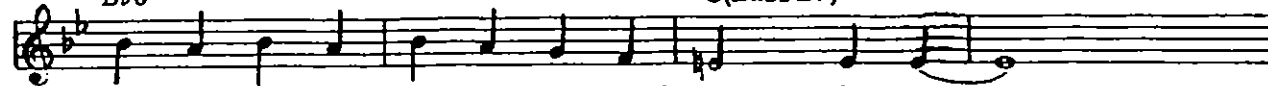
Then, my dear, it's clear the hon - ey - moon is o - ver, _

Ebm Bb6



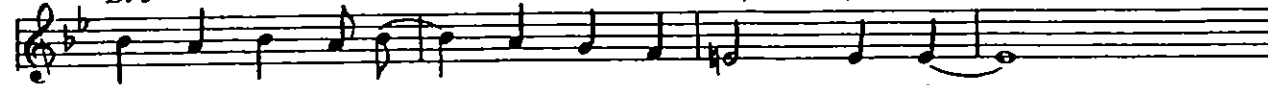
And you'd bet - ter be on the a - lert!

Bb6 C(Bass Bb)



When your wife de - cides that she should wear the pants, _

Bb6 C(Bass Bb)



When she puts you down, each time she gets the chance, _

Ebm Bb6 Bb+ Bb6



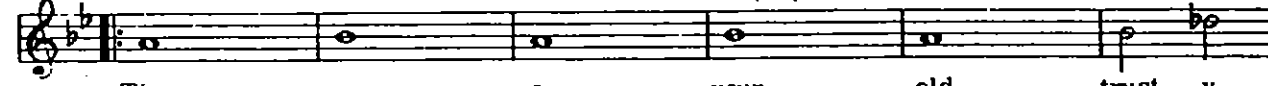
Then, my dear, it's clear the hon - ey - moon is o - ver, _

Ebm Bb6



And you'd bet - ter search for some ro - mance!

Eb-5 Eb Dm Dm(Bb) Eb-5 Ebm7



Time you saw your old trust - y

Dm7 Dm(Bb) Db+(Bb) Ab9 Db+(Bb) Bbm



law - yer. Ask him wheth - er

Ebm7 F7 add Ab F7+(Ab) F7(b5)(Ab)



You should find an - oth - er nest to feath - er!

Bb6 C(Bass Bb)

1. When your hus-band sud-den - ly be - comes the swell, —
 2. When your hus-band starts to play cher - che la femme, —

Bb6 C(Bass Bb)

When your wife is bored by ev - 'ry joke you tell, —
 When your wife is al - ways read - y to con - demn, —

Ebm Bb6 Bb+ Bb6

Then, my dear, it's clear the hon - ey - moon is o - ver, —

F7sus Cm+ (Bass F) F7 Bb9 Gm D Bb7

And you may as well: —

Eb7 Ebmaj7 Ebm7 Ebm Add D Dm G9

1. Pack up, — move out, — Tell (her,) — dar - ling, —
 2. Play the — scene out, — Make your — ex - it; —

1. Cm7 Ebmaj7(Bass F) F13(b5)

Fare — thee —

Bb6(9) F9sus F9(13)

well! —

2. Eb7 Ebmaj7 Ebm7 Ebm Add D Dm G9

Reach the — cli - max, — pull the — cur - tain; —

Eb7 Ebmaj7 Ebm7 Ebm Add D Dm

Pack up, — move out; — tell him, —
 (her,) —

G7 Cm7

dar - ling, — Fare —

F13(b5) F13(b9) Bb

thee — well! —

Bb(maj9)

LONELY AGAIN

Words and Music by
JEAN CHAPEL

Slowly with feeling

F G7

1. You told me that oth - ers be - fore you were
told me you want - ed me on - ly, that

C7 Gm7 C7 F

fool - ish to cause me to cry. And just when I learned to a -
this time and this love would last. You told me I'd nev - er be

G7 C7 F Tacet

dore you lone - ly, You kissed one more dream good - bye. And left me
Now you be - long to the past. And I'm so

F Dm Gm7 C7 F Dm

Lone - ly A - gain, just like you found me... Lone - ly A - gain,

Gm7 C7 F Bb

. no arms a - round me... Just when I'm sure that my heart is se - cure, and my

C7 C#° Dm Gm

tear - drops are dried with the warm glow in - side, and this love is mine to the

Am Gm7 C7 Tacet

end of the line, that's al - ways the time that I'm Lone - ly A -

1. F Dm Gm7 C7 2. F E F

gain. 2. You gain.

English Lyric by
EARL SHUMAN
French Lyric by
MICHEL JOURDAN

TIME, TIME

(Tu As Beau Sourire. . .)

Music by
ARMAND CANFORA
JOSS BASELLI

Moderately slow, with expression

Verse: Eb Cm Ab Cm

1. The sum - mer was gold - en, their love young and new, His
2. (The) snow's come and gone now, and still they're a - part, How

bold arms her ren - dez - vous, But now leaves have fall - en, and
emp - ty her yearn - ing heart, But spring brings its prom - ise, and

tears fill her eyes, His warm lips a mem'ry as she sighs.
old mem - ries burn, While she dreams with sum - mer he'll re - turn.

Chorus: Eb Db

Time, Time rolls the hills a - long, makes the

stars go 'round to the sky's bright song. Time,

Time stirs the end - less sea, May - be time will

bring you back to me. 1. Eb Fm7 Eb Ab Bb7 2. Eb Ab Fm7 Eb
2. The me:

MAS QUE NADA

(Pow, Pow, Pow)

Samba

Am (sing cues 2nd time) D7

Ooo, when your eyes meet mine.
 Ooo, I could lose my mind.
 ô a - ri - á - vai - ô

Am 1. Am 2. Am

Pow! Pow! Pow! Ow!
 ô - bá, ô - bá, ô - bá. bá.

Em7 Am G7 Em7

It's a feel - ing that be - gins to grow an' grow an' grow in - side.
 Mas que na - da sai da mi - nha fren - te que eu que - ro pa -

Am G7 Em7 Am

me 'til I feel like I'm gon - na ex - plode. Oh, this is
 sar, Pois o sam - ba es - tá a - ni - ma do, O que

E7 Am

what you do to me! Are your lips say - ing things.
 eu que - ro e - sam - bar. Es - se sam - ba. Que é mix -

G7 Em7 Am

that you feel in your heart? If your heart is beat - ing
 to de ma - ra - ca - tú E sam - ba de pre - to

Dm G7 Em7 Am G7

mad - ly. Then let the mu - sic start. Hold me, hold -
 vel - lho, Sam - ba de pre - to tú. Mas que na -

Am G7 Am

me! It's heav - en ooo it's heav - en when you hold me, I
 da, Um sam - ba co - mo es - se tá - o le - gal, Vo -

G7 Am E7

want you night and day. Ooo I want you here to stay -
 cê não vai que - rer que eu che - gue no fi - nal.

Am

Coda
 Am
 Ow!
 bá.

D.S. $\frac{3}{4}$
 al Coda

MY LOVE, FORGIVE ME

41

(AMORE. SCUSAMI)

English Lyric by SYDNEY LEE
Italian Lyric by VITO PALLAVICINI

Music by
GINO MESCOLI

Chorus

G7 Dm7 G7 Cmaj9 C6 Am7 F

MY LOVE, FOR - GIVE ME. I did-n't mean to have it end like this,
A - mo - re scu - sa - mi se sto pian-gen-do a - mo - re scu - sa - mi,

A7 Dm7 G7 G7+ Em7 Eb9

I did-n't mean to have you fall in love, in love with me.
ma ho ca - pi - to che la - scian - do - ti to sof - fri - ro.

Dm7 G7 Dm7 G7 Cmaj9 C6 Am7 F

My love, please kiss me, Ar - ri - ve - der - ci a - mo - re, Kiss me,
A - mo - re ba - cia - mi, ar - ri - ve - der - ci a - mo - re ba - cia - mi,

A7 Dm7 G7 C F

1. Re - mem - ber when we part, you'll have my heart, I love you so.
2. Though we're a - part, you'll still be in my heart, I love you
e se mi pen - se - rai ri - cor - da - ti che a - mo te.

C (Tacet) Dm7 G7 C

It was just a slight flir - tu - tion. That was all it was to be,
Ti ri - cor - di quel - la se - ra che per gio - co ti ba - cia?

Ebdim7 Dm7 G7+

How could I know this fas - ci - na - tion would turn to love for you and
Sem - bra - va so - la u - n'gu - ven - tu - ra, u - n'gu - ven - tu - ra inri - vagi

C (Tacet) Dm7

me. How to tell you of my heart - ache?
mar. Ti ba - cia - vo nel si - len - zio

G7 C Ebdim7

How to tell you I'm not free? How can I bear to see your
non vo - le vo con - fes - sar, che sta - ro for - sega po - cca

Dm7 Dm5 Dm7 C F C G7 Dm7 G7

heart - break. To see your heart break o - ver me. MY LOVE, FOR -
do - co in - na - mo - ran - do - mi di te. A - mo - re

Coda C Dm7 G7 C

so. I love you so.
te. A - mo te.

Dm7 C

love you so.

Waterfront Song From "THE UMBRELLAS OF CHERBOURG" (Les Parapluies de Cherbourg)

WHERE'S THE LOVE

English Lyric by
BOBBY WEINSTEIN

Music by
MICHIEL LEGRAND

Moderate tempo

F6 Fmaj7 F6 Em7 A7

Where's the love that I knew, _____ the love that changed my life a -
Where's the love that I knew, _____ what did I do to make you

Em7b5 A7b9 Dm A7 Dm7 G9

round? I'm on a cloud and I wish I knew what to do, _____ to get my
go? Know - ing it hurts me I can't help won - der - ing who, _____ en - joys the

Cm7 F7 Cm7 F7 Bbmaj7 E7 Amaj7 Eb9

feet back on the ground. Just when I think I'm o - ver you, you
kiss I used to know. Just when I think I'm o - ver you, I

1. Abmaj7 D7 Gmaj7 Gbmaj7 2. Ab Abmaj7 D9 D9 D7b9

haunt me once a - gain. _____ dream a - bout you.

G Gmaj7 G6 F#m7 B7

Where's the love that I knew, _____ that spe - cial dream I shared with

F#m7b5 B7b9 Em B7 Em

you? Fall - ing in love is the on - ly thing I re - gret, _____ Be - cause I

Dm7 G7 Dm7 G7 Cmaj7 F#7 Bmaj7 F7

know I can't for - get. _____ Just when I think I'm o - ver you, you

Bbmaj7 Amaj7 Abmaj7 G6 Bm7b5 E7b5 E7

haunt me once a - gain. _____ Where's the love that I knew?

Am7 Em7 D7b5 D7 D7+ Gmaj7 G6 Gmaj7 G6

Where's the love that I knew with you? _____

OUR SONG

(LA MUSICA E FINITA)

43

English Lyrics by ANTHONY CLARKE

Music by S. UMBERTO BINDI

Slowly - $\frac{12}{8}$ feel

G

Our song we used to call it our song it helped us say "hel-
Our song be - came a lit - tle sad - der but it did - n't seem to

Gmaj7 Em Em7 3 C D7 3

-lo" once, it made us fall in love once, with-out know-ing. Oh' and
mat-ter, ev-en when I kissed you, could-n't please yo' And then

G Em Am D7

how we tried so not to show it ev - en though we did - n't know it!
all at once our love was gone all you left me was our song.

Gm Ebmaj7 3 D7 Gm

Ev-ry time I hear that song I could cry now we don't be-long

Am 3 D7 Cm7 3 Eb7 3 D7

we've said our good-byes I'm still wond'-ring why with tears in my eyes

G Gmaj7

Our love star-ted like a song but the mel-o-dy went wrong there's noth-ing left to

Em Em7 3 C D7 G Em

do now but for - get you so I'll look round for some-one new

Bm E7 Am Am7 D7 G Gmaj7 Em Em7 3

some-one who is ve-ry lone-ly too! and I'll wait for love to come a-long

C Cmaj7 D13 3 D7 To Coda G G

like I did the first time I heard our song

Gmaj7 Em Em7

C D7 C CODA

D.S. al Coda
So

song

MY INAMORATA

From The Warner Bros. Picture "Not With My Wife, You Don't"

Broadly

By Johnny Mercer & Johnny Williams

Be my star on high, say I'll live or
 die, In a word be MY IN - AM - O - RA - TA,
 Be the one for me that I pray you'll
 be, My af - fin - i - ty from the start;
 Say it's all the way, say it ev - 'ry
 day, Though you may be on - ly play - ing a
 part. For I swear and I vow as of
 here and now, You are all I love sweet in -
 am - o - ra - ta of my heart. Be my
 heart.

Chord symbols: Cm7, F7, Bb, Bbmaj.7, Cm7, F7, Bb, Bbmaj.7, Cm7, F7, Bbm7, Eb7, Ab(sus.), Ab, Ab, Fm, G7, Cm7, F7, Cm7, F7-5, Bbmaj.7, Gm7, Dm7, Eb, Ab7, Dbmaj.7, Cm7, F7, Cm7, F7, Bb, Bbmaj.7, Cm7, F7, Bb, Bbmaj.7, Cm7, F7, Bbm7, Eb7, Bb7, Eb7, Ab, Ab+, Ab6, C7-9, Fm7, D7, D7+5, Gm(sus.), Gm, C9, C7, C7-5, Bb, Bbmaj.7, G7-5, G7, G7+5, G7, Cm7, Ebmaj.7, F7(sus.4), Ebm6, 1 Bb, Cm7, F7, 2 Bb, Ebmaj.7, Eb6, Bb

In My Garden Of Joy

F Fdim F Fdim

Ros - es mean love me for - ev - er, Love that will

F Bb D7 Gm D7 Gm C7

al - ways be true; Vio - lets mean mod - es - ty,

F A7 Ab7 D7 G7 C7 Gm7 C7 C9(+5)

li - lacs, hu - mil - i - ty, Daffs can be cheer - ing when you're feel - ing blue.

F Fdim F

Lil - ies for brides, young and win - some,

Fdim F Bb D7 Gm D7

Rose - buds for brides - maids, so coy.

Gm Bdim F D7

I love each flow - er so, watch - ing them as they grow

Gm C7 Gm7 C7 1. F Fdim C7 E7 2. F

IN MY GAR - DEN OF JOY. JOY.

I'm Gonna Live Till I Die

By
AL HOFFMAN
WALTER KENT
MANN CURTIS

Em B7 A Dm6 B7 Em

I'M GON-NA LIVE _____ TILL I DIE, _____ I'm gon-na laugh _____

B7 A Dm6 B7 Em B+ Em7

_____ stead of cry. _____ I'm gon-na take the town _____ and turn it

F#m7 Am6 B7 B7sus B7 Em

up - side down. I'm gon-na live, live, live _____ till I die. _____

F#m7 B7 Em B7 A Dm6 B7

_____ They're gon-na say _____ "What a guy!" _____ I'm gon-na

Em B7 A Dm6 B7 Em B+

play _____ for the sky. _____ Ain't gon-na miss a thing

Em7 F#m7 Am6 B7 B7sus B7

_____ I'm gon-na have my fling. I'm gon-na live, live, live _____ till I

Em C#dim Am7 D7 G

die. _____ The blues 'll lay low. _____ I'll make 'em stay low. _____

Am7 D7 G

_____ They'll nev-er trail ov-er my head. _____ I'll be a

C#m7-5 F#7 F#7-9 G Bm F#7 B7

dev - il _____ till I'm an an - gel, _____ But un-till then, _____

Ha - le - lu - jah! Gon - na dance, _____ Gon - na

fly. _____ I'll take a chance _____ rid - in' high.

Be - fore my num - ber's up _____ I'm gon - na fill my cup _____ I'm gon - na

live, . live, live, live, live _____ un - til I die.

_____ I'm gon - na die.

' NO STRINGS

THE SWEETEST SOUNDS

Allegretto

Dm Gm E7 A7 Dm

Dm Gm Gm7 C7 FMAj7

Gm6 A7 Dm Gm E7 A7 Cm7

F7 Bb G7 F6 Gm7 C7 FMAj7 F7

Bb6 Gm7 C7 ¹ F FMAj7 G A7 ² F Gb6 F6

INVITATION

Cm7
You and your smile ——— hold a strange IN - VI - TA - TION, ———

Some - how it seems we've shared our dreams, but

Bb7-9 where? ——— *Ebm7* Time af - ter time ———

in a room full of stran - gers, ——— Out of the blue sud - dan - ly

Ab7 you are there. ——— *Db7-9* *C#m7* Wher - ev - er I go ———

F#7-9 +5 ——— *Bm* ———
——— can't the slow of tempo - ta tion, ———

Bm7 Glanc - ing my way ——— *E7-9 +5* in he gray of the dawn. ——— *Am* And

A#m7 al - ways your eyes ——— *D7-9 +5* smile that strange IN - VI - TA - TION, ——— *Gm* Then you are *Gm7*

Eb7 -5 gone, ——— *D7 9* where, oh, where have you gone? ——— *G+7* *G7* How

Cm7 long must I stay ——— in a world of il - lu - sion, ———

49

F7

Be where you are, so near yet so far a -

Bb7-9

Ebm7

part, Hop-ing you'll say

Cb9 -8

with a warm IN - VI - TA - TION, "Where have you

F7-5

Bb7

1. Ebm

been? Dar-ling come in, come in - to my heart."

Ab

Ab7

G7-9 -5

Cm7

2. Ebm

heart."

For Your Love

ED TOWNSEND

G7

C

Am

Dm7

G7

C

Am7

Dm7

G7

For your love I would do an - y - thing I would do

C

Am7

Dm7

G7

C

Am

Dm7

G7

an - y - thing for your love, For your

C

Am

Dm7

G7

C

Am7

Dm7

G7

kiss I would go an - y - where. I would go

C

Am7

Dm7

G7

C

F

C

an - y - where for your kiss. More

F6

G7

C

Am

Dm7

G7

C

Am7

Dm7

G7

fool - ish I grow with each heart - beat, but we all get

C

Am7

Dm7

G7

C

Am

Dm7

G7

fool - ish That's why I re - peat. For your love I would do

C

Am7

Dm7

G7

1. C

Am7

Dm7

G7

C

Am

an - y - thing I would do an - y - thing for your kiss.

Dm7

G7

2. C

Am

Dm7

G7

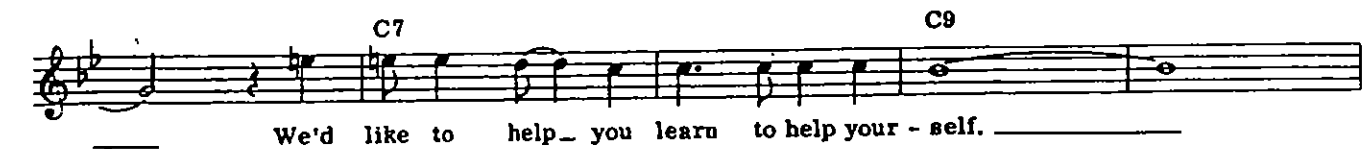
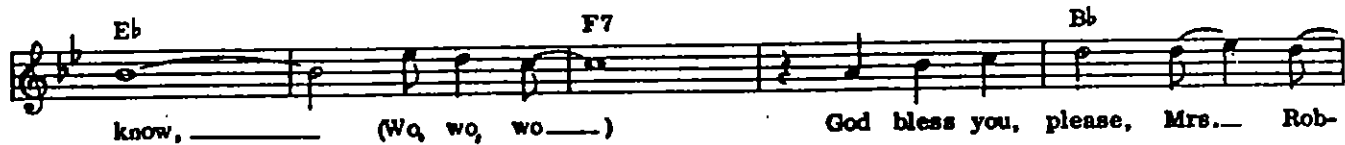
C

F

C

love

MRS. ROBINSON



Coda Verse:
G7

2. Hide it in a hid - ing place where no one ev - er goes,
 3. Sit - ting on a so - fa on a Sun - day af - ter - noon,

C7

Put it in your pant - ry with your cup -
 Go - ing to the can - di - dates' de - bate,

F7 Bb

cakes, _____
 It's a lit - tie se - cret, just the Rob -
 Laugh a - bout it, about a - bout it,

Eb Cm G

_____ in - son's af - fair, _____ Most _____ of all, _____
 When you've got _____ to choose, _____ Ev - 'ry way you look _____

F7

_____ you've got to hide _____ it from the kids. _____ Coo, cob, ca - choo, _____
 _____ at it, _____ you lose. _____ Where have you gone, _____

Chorus. Gm Eb

_____ Mrs. Rob - in - son, _____ A Je - sus loves you more -
 _____ Joe Di - mag - gi - o? _____ na - tion turns _____ its

Gm Eb F7

_____ than you will know, _____ (Wo, wo, wo _____)
 lone - ly eyes to you, _____ (Woo, woo, woo _____)

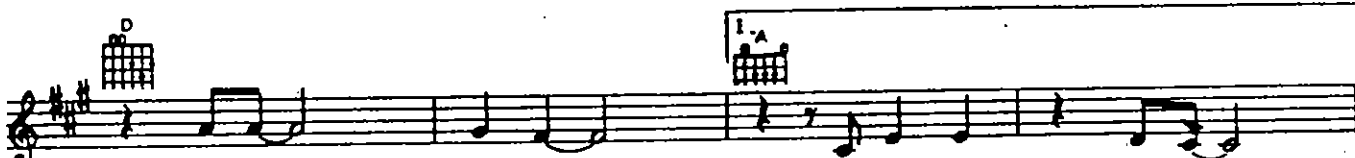
STAND BY YOUR MAN




Some - times _____ it's hard _____ to be a wo - man, _____
But if _____ you love him _____ you'll for - give him, _____



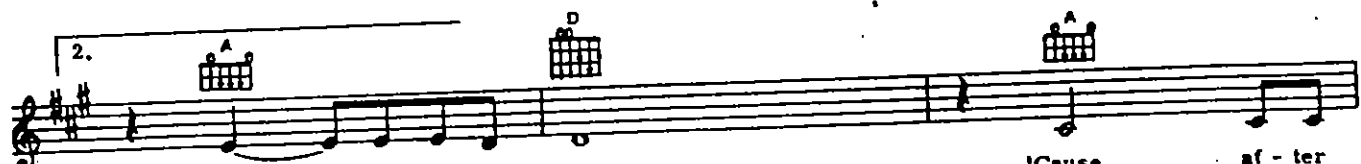
giv - ing' all your love to just one man. _____
ev - en though he's hard to un - der - stand. _____




You'll have _____ bad times _____ And he'll have good times, _____
And if you love him _____



Do - in' things that you don't _____ un - der stand. _____



2. _____ oh _____ be proud of him. 'Cause af - ter



all _____ he's just a man. _____

STAND BY YOUR MAN, Give him two arms to cling to,
 STAND BY YOUR MAN, And tell the world you love him.
 STAND BY YOUR MAN, And show the world you love him.

And some-thing warm to come to when nights are cold and lone-ly.

Keep giv-ing all the love you can.

STAND BY YOUR MAN. D.S. al Coda

Keep giv-ing all the love you

can; STAND BY YOUR

MAN.

Recorded by HERB ALPERT on A&M Records

TO WAIT FOR LOVE

Music by
BURT BACHARACH

G Gmaj7 G+(add F#) G6 F#m7

Ev - 'ry day with - out love is a day of

B7 Em7 A7 A9

mor - row. Don't wait till to - mor - row. To

C6 D6 C6 D6 G Gmaj7

wait for love is just to waste your life a - way.

G+ G+(add F#)G6 G Gmaj7 G+(add F#) G6 F#m7

Dreams come true, and if you get too far be-

B7 Em7 A7 A9

hind them. some-one else will find them. To

C6 D6 C6 D6 G Gmaj7

wait for love is just to waste your life a - way.

G+ G+(add F#)G6 Bm Em7 Bm Em7

So press your lips a - gainst my lips and

C D D6 D7 Bm Em7

thrill me with the warmth of your ca-ress. The time for love is late, so

Bm Em7 C D C D7

please don't wait. To- geth- er we can find hap- pi - ness. I know that

G Gmaj7 G+(add F#) G6 F#m7

ev - 'ry day with - out love is a day of

B7 Em7 A7 A9

sad - ness. Let me bring you glad - ness. To

C6 D6 C6 D6 G Gmaj7

wait for love is just to waste your life a - way. Hear what I

G+ G+(add F#) G6 C6 D6 C6 D6

say. To - mor - row true love may fly a - way.

Tacct G Gmaj7 G+ G+(add F#) G6 Cmaj7 D6

Fall in love to - day. Don't waste an-oth-er

Keep repeating and fade out

G Gmaj7 G+ G+(add F#) G6 Cmaj7 D

day. Don't waste an-oth - er

From the Paramount Picture "ANYONE CAN PLAY"

Anyone Can Play



Ev - 'ry - bod - y knows the game that a la - dy ought nev - er to
stray if an - y - bod - y looks in her eyes and in - vites her to



play. _____
play. _____

nev - er by the light of
e - ven by the light of



day. _____
day. _____

On - ly when
If there is

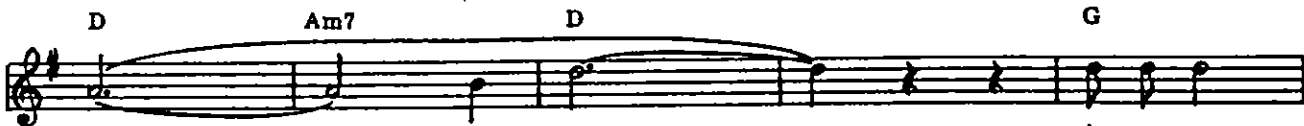


no - bod - y can see the way she's be - hav - ing. Then you bet your
no - bod - y to see the way she's be - hav - ing she'll nev - er say



life _____
no. _____

an - y - time of day or
Nev - er when the lights ar



night. _____
low. _____

An - y - one,
An - y - one,

Em7 Am7 D7 G Em7

an - y - one, an - y - one, an - y - one, An - y - one, an - y - one,
an - y - one, an - y - one can play. An - y - one, an - y - one,

Am7 D7 Em Cm6 G

an - y old day. An - y - one, friend, I mean an - y - one.
an - y old day. An - y - one, friend, I mean an - y - one.

C1° Am7 D7 Bm7 E7

E - ven that an - gel there by your side.
E - ven the one you hap - pen to love.

Am7 D7 Am7 D G C

Look at her, take a good look at her, look in her
Look at her, take a good look at her, then run a -

Bm7 E7 Am7 Tacet

eyes. An - y - one can see the look in her
way. An - y - one can play at break - ing your

1. G Am7 G F7-5 Tacet

eye. She'll go a -

2. G Am7 G F Gm7 F G

heart.

A CHANCE TO LIVE IN CAMELOT

Words and Music by
ROBERT ARTHUR

Ab Bb $\text{\textcircled{X}}$ Abmaj7

Will we nev-er have a chance, ev-er have A
(For we) had a lit-tle taste, just a tempt-ing

Abm7 Bbm7 Cbmaj7 Db Eb Eb7

CHANCE TO LIVE IN CAM-E-LOT?
taste and feel of Cam-e-lot.

Abmaj7 Ab Bb Abmaj7 Abm7 Bbm7 Cbmaj7 I

Ev-ry time we think it's come, some-one with a gun takes it a.
And for some of us that taste can-not be e-rased, it's in our

Eb Eb7 Abmaj7

way. hearts. There are oth-er men with
And the hope was there th-

Dbmaj7 Abmaj7 Dbmaj7 F7sus

good in-ten-tions, may-be, may-be oth-er men whc'l work and care but where, oh when
Cam-e-lot would come a-gain but when, oh when-

F9sus Eb Bb Eb

will we find King Ar-thur's smile and who will sup-ply Sir Lance-lot's style?
will we see such La-dies Fair and Knights of the Ta-ble meet-ing there?

Bb Ebm7 Ab Ebm7 Ab Ebm7

twice kill the dream is twice as vile and twice as hard to
 Knights who were not a - fraid to dare, ex - traor - di - nar - y

F7sus Bbmaj7 Ab Bb Abmaj7 Bb Amaj7

bear.

Ebmaj7 F Ebmaj7 Dm7 Eb Dm7 Ebmaj7 D.S. al Coda Ab Bb

For we

Coda F7sus F9sus Eb Bb

men. And who will be cham-pion of the poor and work with the young to

Eb Bb Ebm7 Ab Ebm7 Ab Ebm7

end the war and hon - or the po - et as be-fore? Yes, who and where, and

F7sus Eb Ebmaj7 Eb Ebmaj7 Bbmaj7

when? Will Cam-e - lot ev-er come a - gain?

Eb Ebmaj7 Eb Ebmaj7 Bbmaj7

Will Cam-e - lot ev-er come a - gain? Will

Eb Ebmaj7 *rall.* Eb Ebmaj7 Bbmaj7

Cam - e - lot ev - er come a - gain?

AUTUMN OF MY LIFE

Words and Music by
BOBBY GOLDSBORO

Moderately slow

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. And the years they went by in the spring of my
 what do you say to a child of
 life. And in sum-mer she blessed me with a child; Love con-
 ten? How do you tell him his dad-dy's going a-way? Do I
 tin-ued to grow in the sum-mer of my life. And in ev-'ry morning
 tell him that I reached the Au-tumn Of My Life. And that he'll un-der-
 sun I saw her smile. But in the au-tumn of my
 stand some win-ter's

Cm Ab Eb Cm Cm

years I noticed the tears. And I knew that our life was in the

Fm7(Bb bass) Bb7 Eb Gm(D bass) Ab(C bass)

past. Though I tried to pre-tend, I knew it was the

Fb (Bb bass) G (Bb bass) Cm Bb11 Bb7 Eb Gm C7 D.S. al Coda

end, For the Au-tumn Of My Life had come at last. Now

ODA F Fm7 Bb11 Eb Cm

day. Now a rose can't be found on a

Ab Eb Cm Cm(Bb bass)

snow - covered ground. And the sun can-not shine through cloud-y

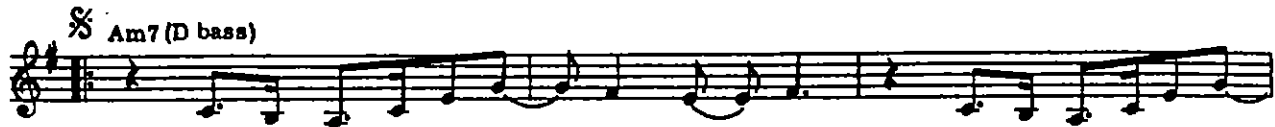
Fm7(Bb bass) Bb7 Bb11 Eb Gm(D bass) Ab(C bass)

skies. But I'm rich-er you see. for the years she gave to

Eb (Bb bass) G(Bb bass) Cm Cm(Bb bass) Bb11 Eb Ab Eb

me. And I'm con-tent in the Au-tumn Of My Life.

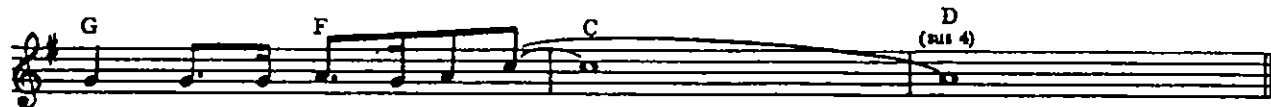
AMERICAN BOYS



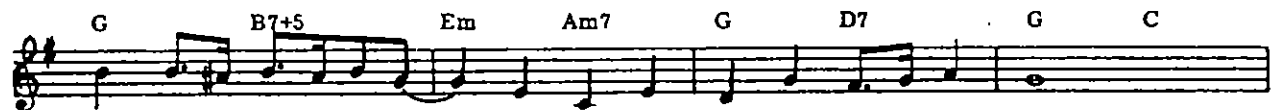
From Ken-tuck - y to New York Cit - y, Cal - i - for - ni - a to I -
Some are charm - ing and some are wit - ty, some can look like a mov -



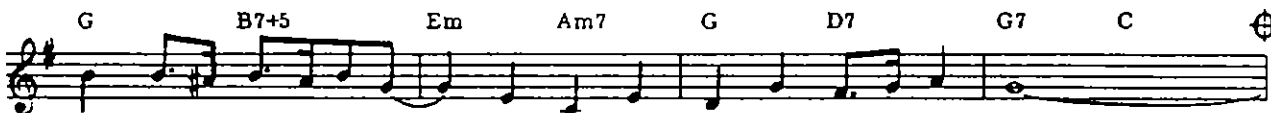
- da - ho. Let me tell you girls plain or pret - ty, there's
- ie star. Let me tell you girls plain or pret - ty, re -



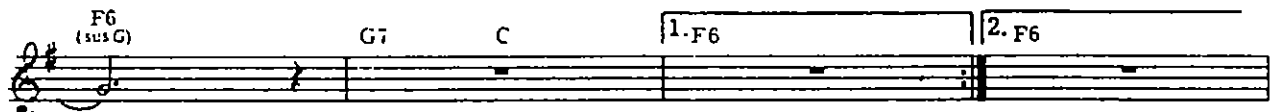
some - thing that you ought to know.
mem - ber where - ev - er you are.



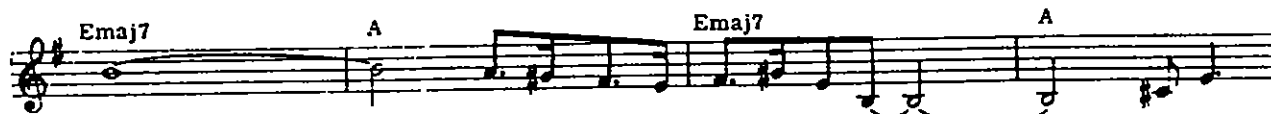
Once those A - mer - i - can Boys get near you, take good care of your heart.



Once those A - mer - i - can Boys get near you, take good care of your heart.



Oh you can have the time of your life, But I



know ev - 'ry day's an - oth - er day near - er his lov - ing arms.



G7 C F6 (sus G) G7 C F6

Am7 (D bass)

If you want to be free__ and eas - y. Just re-mem-ber right from__

Am7 (D bass)

__ the start. You can fall in love, it's__ so eas - y. So,

G F C D (sus G) D.S. al Coda

girls you've got - ta be smart. _____

Coda

F6 G7 C F6 (sus G)

G B7+5 Em Am7 G D7

Once those A-mer - i-can Boys__ get near you, take good care of your

F6 Em7 A7 (Repeat and fade)

heart. _____ Yeah. _____

BLUE LACE

From the Warner Bros. - Seven Arts Film

"ON MY WAY TO THE CRUSADES I MET A GIRL WHO

Moderately slow

Fmaj7 Bb Fmaj7 C9 F

BLUE LACE, — Her gown was

Fmaj7 Bb Fmaj7 C9 F Gm F D7-9 D7-9+5 D9 Gm7

BLUE LACE, — She wore the prom - ise of spring - time and laugh - ter. —

C7 C7-9 Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7

— Day - break, — We talked till day - break, — With - out a

Gm7 C7 F Dm Gm7 C11 C7 Fmaj7 Bb

warn - ing of what might come af - ter. — Her touch was vel - vet, —

Fmaj7 C9 F Fmaj7 Bb Fmaj7 C9 F Bb6 F

— I still can feel it. — That one brief mo - ment sus -

Fmaj7 F9 F7 Bbmaj7 Gm D7 Gm Bb E7 E7-9 E9

pen - ded in space. — Some - times — in mid De -

Am7 D7 D7⁹ D9 Gm7 C7 Fmaj7 Gm7

cem - ber I hear the mu-sic, the ech-o of spring - time

Am7 F7 Bb E7 E7⁹ E9 Am7 D7 D7⁹ D9

laugh - ter. Old days, I see the old days, When I see

Gm7 C11 C9 C7-9 1. F D7-9 D9 G7/6 G7+5 C9+5 C7⁹₊₅

young girls in blue, BLUE LACE.

2. Fmaj7 Bb Fmaj7 C9 F Fmaj7 Bb Fmaj7 C9 F

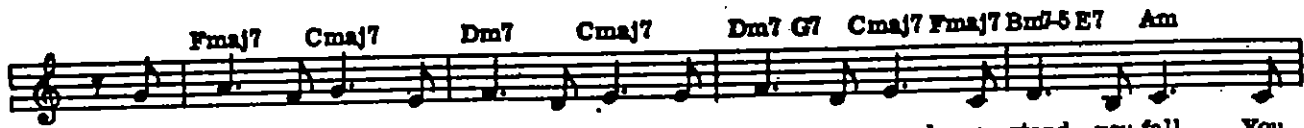
LACE. Her gown was BLUE LACE, Such love - ly

Fmaj7 Bb Fmaj7 C9 F Fmaj7 D7-9 D9 Gm7 Gb7+9 E6

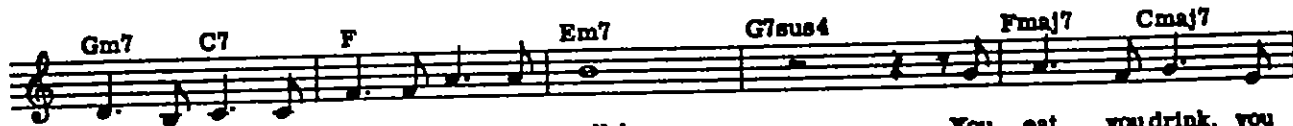
BLUE LACE, Her gown was blue.

Did I Ever Really Live?

Music by
ALBERT HAGUE



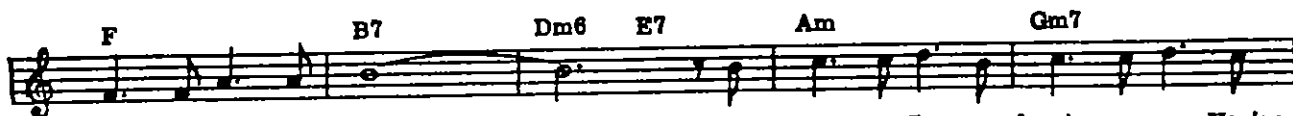
You're born, you weep, you smile, you sleep, You cling, you crawl, you stand, you fall, You



stand a-gain and try-- and then you walk! You eat, you drink, you



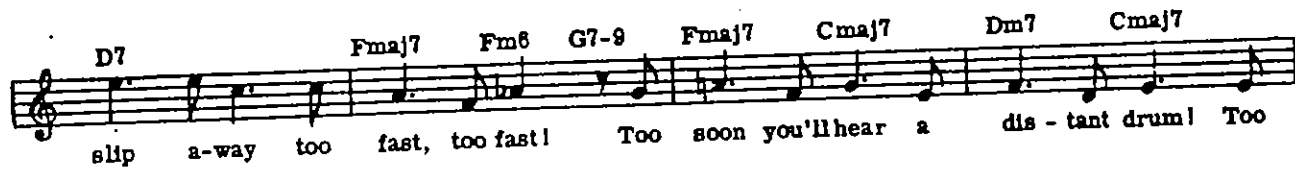
feel, you think, You play, you grow, you learn, you know, And then one day -- you



find a way to talk! You're young, you fly, you laugh, you cry, You're



grown, you're on your own, at last; You lose, you win, your days be-gin to



slip a-way too fast, too fast! Too soon you'll hear a dis-tant drum! Too



soon the time to go will come, And time won't wait! Is it too late to



ask: Did I ev-er love? Did I ev-er give?



Did I ev - er real-ly live?

LET GO

(Canto de Osonha)

Dm7 E7 E^bmaj7
 You keep what you're feel - ing in - side, all bur - ied and boxed up in - side.

Dm7 E7 E^bmaj7
 The love that you're feel - ing in - side, the pit - y you're feel - ing in - side.

Dm7 E7 E^bmaj7
 So - ci - e - ty tells you stay cool. The shout you would let out hold back.

Dm7 E7 E^bmaj7
 You're right now, but right now, hold back. Be prac - ti - cal, Jack, and hold back.

Dm7 E7 E^bmaj7
 You feel like you're bust - ing in - side, your heart's in a des - p'rate di - vide.

Dm7 E7 E^bmaj7
 — Hold — back, hold back, Let Go, hold — back, hold back, — Let Go, —
 — Why, — why, why, why, hold back, why, why, why, why, — hold back. —

Dm7 E7 E^bmaj7
 — hold — back, hold back, — Let Go, — hold — back, hold back, Let
 — why, — why, why, why, hold back, why, why, why, why, — Let

D Dmaj7 D6 Am7 D7
 Go! — Let the world know you're a - live, — Let the world know you — be - lieve,
 Go! — Tell it in the cit - y Go! — Tell it on the moun - tain. Go! —

Gmaj7 |. G6 Em7 A7 | E^bEm7 2nd time to CODA
 — Let the world know you have love — to give. loud un - til they hear.
 — Tell it

Dm Dm7 E7 E^bmaj7
 — So - ci - e - ty tells you hold back the shout you would let out. Hold back.

Dm7 E7 E^bmaj7
 You're right now, but right now, hold back. Be prac - ti - cal, Jack, and hold back

Dm7 E7 E^bmaj7 D.S. to CODA
 — You feel like you're bust - ing in - side, — Your heart's in a des - p'rate di - vide.

Johnny One Time

1. So he told you — that you're the dream — that he's been search-ing for. —
 (2. So he) told you — — that he'd nev-er — — lead your heart a - stray —

And he told you — — that he nev-er met an - y -
 And he told you — — that he'd love you — — for -

one like you and be - fore. And I can hear him tell - ing
 ev - er and a day. And I can hear him tell - ing

you — your lips taste just like sher - ry wine, } But did he
 you — that he's the shy and bash - ful kind, }

tell you — that he's known — as John-ny One Time. Did he

tell you that your heart will soon be - come an - oth - er trin - ket on his brace - let of bro - ken

hearts. Did he tell you that the morn - ing sun will find you patch - ing up your shat - tered

pride and search - ing for the miss - ing parts. Did he tell you that the spe - cial love you're

sav - ing will dis - ap - pear in flamed — of shame — like mine. Did he

tell you that he's known — as John - ny One Time.

2. So he

A Minute Of Your Time

69

C D7 Dm7 G7 C

For you to think of me, it would on-ly take a min-ute of your time;

D7 Dm7 G7 C Bm7 E7

To spare one thought for me, Would you miss just one min-ute of your time?

Am Dm G7 C Bm7 E7

When you are far a - way, I'd like to be

Am Dm D7 G7

Part of your time each day, so think of me.

C Am

A min-ute of your time is all it takes to bring us close, when we are

Dm7 G7

far a - part. And if I'm on your mind, I know that

C

there's a chance you'll find I'm right there in your heart. One

C7

min - ute ev - 'ry day may help to keep the wolf a - way, Un - til that

F Fm G7 C Am

mo - ment you are back to stay; But bet-ter still, I'd like to think you think of

Dm7 G7 Dm7 G7 1. C Am Dm7 G7

me ev-'ry min-ute of your time. One

2. C Am Dm7 G7 Dm7 G7 C

time.

THE MOON IS BLUE

Refrain (Lightly, with a Lift)

Mon-ey grows on trees,— the de-sert starts to freeze, cats con-verse in per-fect Pa-kin-
 see And some-times— a dream like you comes true, Now and then when THE
 MOON IS BLUE— So per-haps could be— that or-di-nar-y me
 stands a chance with ex-tra spe-cial you. They tell me— that mir-a-cles come thru;
 just ter-rif- if THE MOON IS BLUE I'm in your spell— and folks are talk-ing,— they might as
 well,— can't be de-nied,— How can I hide the fact that I go walk-ing— with both my
 feet ten feet a-bove the side-walk Now I think I see— a tax-i up a tree,— a
 lamp post and a span-iel drink-ing tea. So tell me— that you can see it, too,— A
 month of Sun-days com-ing up in June be-cause THE MOON IS BLUE. BLUE.

Chord Diagrams:
 Bb, Bdim, Cm, Cdim, Eb, Gm, Bb+, Bb, C9, Ebm, Bb, Bdim, C9, Ebm, Bb, Bdim, Cm, Cdim, Cm7, F9, F7-9, Bb, Bdim, Cm, Cdim, Bb, Gm, Bb+, Bb, C9, Ebm, Bb, Gm, Bb+, Bb, C9, Ebm, Bb, Ddim, Cm7, F7-9, Bb, Fm7, Bb7, Eb, Fm7, Bb7(+5), Eb, Fm6, G7, Cm, F7, Abm, Cm7, C7, C+7, F+7, Bb, Bdim, Cm, Cdim, Bb, Gm, Bb+, Bb, C7, Ebm, Bb, Gm, Bb+, Bb, C9, Gb7, Ebm, Bb, Bdim, Cm7, C7, Eb, F7-9, 1. Bb, Cm7, F7, 2. Bb, F7, Bb

Rock

MORE AND MORE AND MORE

71
Words & Music by
B. GORDON ROWE

Gmi

Do I love you? More and more and more. Do I want you?

07 F D7

More and more and more. Do I need you? More and more and more.

Gmi 07 F

That is the way I feel a-bout you. Will I leave you?

Gmi 07

Ne-ver, ne-ver, no. Will I grieve you? Ne-ver, ne-ver, no. Won't de-

F D7 Gmi 07 F

ceive you. Ne-ver, ne-ver, no. That is the way I feel.

B7 Ami B7 Ami

Tell me, dar-ling do you love me? Tell me do you feel the same?

Gmi Dmi G7 C7

Know-ing that I real-ly love you. Tell me it's not a game. Will I

F Gmi

hold you? More and more and more. Will I hug you?

07 F D7

More and more and more. Will I kiss you? More and more and more.

Gmi 07 1. F 2. F Gmi 07

Tell me you love me too. Do I too. (TAG)

THE STORY OF A STARRY NIGHT

By AL HOFFMAN
MANN CURTIS
JERRY LIVINGSTON

Refrain

This is THE STO - RY OF A STAR - RY NIGHT, —

The fad - ed glo - ry of a new de - light, —

One breath - less meet - ing, Two lips re -

peat - ing Three pre - cious words that were sweet but

fleet - ing. When stars are bright my heart keeps

wond - 'ring why — Our first good -

night he - came our last good - bye. —

B^b-9 **E^b** **E^b7^{tr}6** **E^bdim**
B^b **C9** **B^b**
F9(b5) **F9** **F9 (add D)** **F7** **B^b(b5)** **B^b** **G^b7** **B^b** **G^b** **B^b**

I pray that some day Love will in
 some way Bring back THE STO - RY OF A
 STAR - RY NIGHT. NIGHT.

IT DON'T MEAN A THING (If It Ain't Got That Swing)

Words by
IRVING MILLS

Music by
DUKE ELLINGTON

D7 **Gm** **E^b7** **D7** **Gm** **C7**
C7b5 **E^b7** **C7** **C7** **C7b5** **E^b7**
E^b **E^bdim** **E^b7** **E^b** **E^bdim** **C7** **C7dim**
Gm **C7** **C7b5** **E^b7** **E^b**

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.)

Gone With The Wind

Chorus

Fm7 **Bb7** **Eb** **Fm7** **Bb** **Eb** **Abm7** **D7**
 GONE WITH THE WIND, Just like a leaf that has blown a-way GONE WITH THE

G **Gdim** **Abm7** **D7** **Bbm** **G** **Gm** **Cdim**
 WIND, My ro-mance has flown a-way. Yes-ter-day's kiss-es are

Fm7 **Bb7** **Eb** **Baug** **Bbm** **C7** **Fm7**
 still on my lips, I had a life-time of Heaven at my fin-ger

Faug **Bb7** **Fm7** **Bb7** **Eb** **Fm7** **Bb** **Eb**
 tips, But now all is gone. Gone is the rap-ture that thrilled my heart,

Abm7 **D7** **G** **Gdim** **Abm7** **D7** **Bbm** **G** **Fm**
 GONE WITH THE WIND. The glad-ness that filled my heart, Just like a

Cm **Fm** **Bb7** **C7** **Fm**
 flame, Love burned brightly, then be-came an emp-ty smoke dream that has

D9 **Eb9** **Eb** **C9** **Bb9** **Bb9** **Eb**
 gone, GONE WITH THE WIND. WIND.

I LOVE ONLY YOU

Words & Music by
B. GORDON ROWE

Moderato

The musical score is written in treble clef with a common time signature (C). It consists of eight staves of music. Each staff contains a line of lyrics and guitar chords written above the notes. The chords are: CMa7, E7mi6, Dmi7, G+, CMa7, E7mi6, Dmi7, A7mi6, CMa7, D7, Dmi, Fd, C6, CMa7, E7mi6, Dmi7, A7mi6, CMa7, D7, Dmi7, Fd, C6, C7, F6, Fd7, C6, F6, Fd7, C6, G7, F6, E7, Ami, D7, Dmi, G7, CMa7, E7mi6, Dmi7, A7mi6, CMa7, D7, Dmi7, Fd, C6.

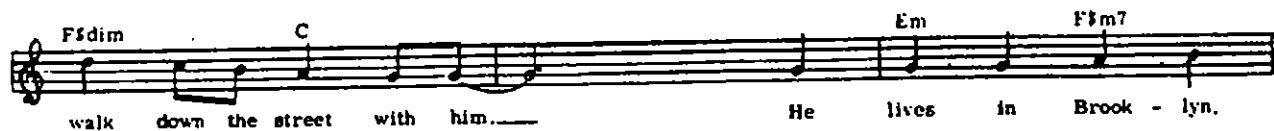
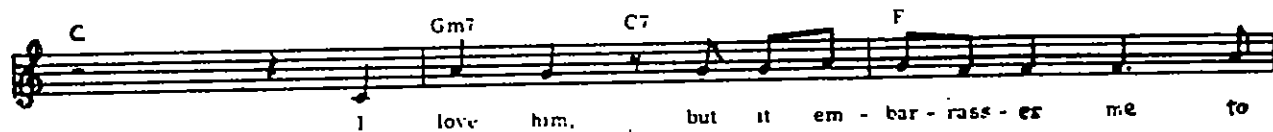
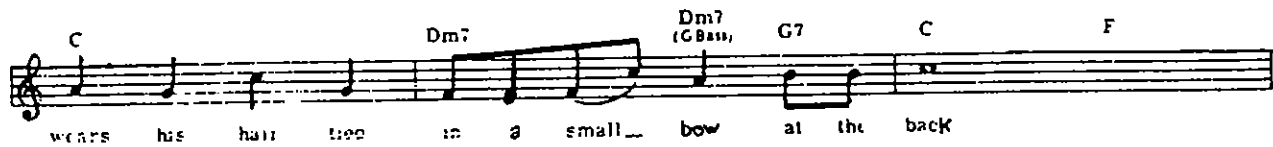
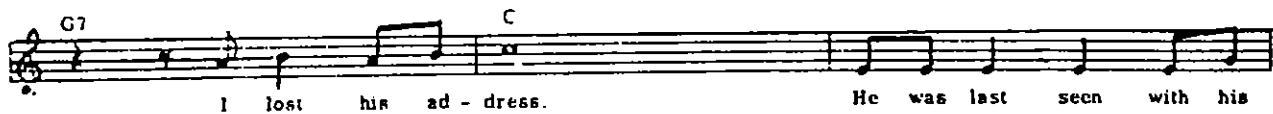
You have all my
love, and you al-ways will be, my one and on-ly de-sire— I
love, I love on-ly you. You brough me a love that I could not re-
sist and in my heart it re-mains there, to love, to love on-ly you.
How could I find a love like this? How could it come my way?
I on-ly know I hope and pray, you will al-ways love me as you say.
When we are a—part and when you are a—lone, re—
mem—ber how much I love you. I will, I'll al-ways love you.

From the Musical Production "HAIR"

FRANK MILLS

Words by
JAMES RADO
GER' ME RAGNIMusic by
GALT MacDERMOT

With a gentle rock beat



B7 Em A7 D7 G G7

some - where, and wears this white crash hel - met. He has

C C7 F

gold chains on his leath - er jack - et, and on the back are

F#dim C Em Am

writ - ten the names, "Mar - y" and "Mom," and "Hell's

F C G

An - geis" I would grate - ful - ly ap - pre - ci - ate it;

Am F C

If you see him, tell him I'm in the park with my girl friend, And

G7 (sus 4) G7 C G

please tell him An - ge - la and I don't want the

F G7 C

two dol - lars back, just him.

ZORBA

(From the Musical Production 'ZORBA')

Music by
JOHN KANDER

Lyric by
FRED EBB

Moderato

Piano introduction for the song 'ZORBA'. The music is in a 3/4 time signature and a key signature of two flats (B-flat major/D minor). It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Guitar: **Ab** **Ebm7**

First system of accompaniment. The guitar part (top staff) features a melodic line with triplets. The piano part (bottom two staves) provides a rhythmic accompaniment with chords and bass notes.

(Play Bass notes 2nd time)

1. **Ab**

First ending of the piano accompaniment. The music continues with the same rhythmic pattern, leading to a final chord of Ab major.

2. **F** **F**

gua

F(E bass) **F(E♭ bass)** **D9** **G**

Second ending of the piano accompaniment, marked with a 'gua' (grace note) above the first staff. Below this, a guitar part is written with a melodic line and chords. The piano part continues with a steady accompaniment. Chords are indicated as F(E bass), F(E♭ bass), D9, and G.

Maestoso

E♭7 **A♭** **A♭**

gua *slightly faster*

gliss.

E♭m7(A♭ bass) **A♭ G♭** **E♭m7(A♭ bass)** **A♭ G♭**

E♭m7(A♭ bass) **A♭**

a tempo *gua*

A♭ **E♭m7(A♭ bass)** **A♭ G♭**

slightly faster *poco poco a poco accel.*

ff

E♭m7(A♭ bass) **A♭ G♭** **E♭m7(A♭ bass)** **A♭ G♭** **A♭ G♭** **A♭ G♭** **A♭ G♭**

ONLY LOVE

(From the Musical Production 'ZORBA')

Lyric by
FRED EBB

Music by
JOHN KANDER

Slowly

Love give me love on-ly love... What else is there?

Two eyes, not see-ing and two arms, not shar-ing and

two lips not feel-ing. What good are they?

Does-n't the night seem end-less? Does-n't the day go slow?

Does-n't the dark look friend-less and oh, What good is that?

So give me love on-ly love... That's ev-'ry-thing.

Two eyes start see-ing and two arms start shar-ing and

two lips start know-ing how good it is. To feel,

to touch, to care for af-ter all

af-ter love what else is there?

Moderato (In 4)

Ab

p

Rubato
Eb m7 (Ab base)

p

Moderato
Ab

p

cresc. e accel. poco a poco

p

gra-

p

Presto

Molly-O

Mol - ly, with her green eyes and her

fair hair, I love her so. — Mol - ly - o. —

Tell me will she be there, Will she

still care, when I am low? Mol - ly - o. —

Hold me through the bad times 'cause the

glad times they come — and they go. No blues will

I mind long as I find She is my kind and

my Mol - ly - o. —

There's No You

CHORUS *(with much expression)*

I feel the aut-umn breeze, It steals 'cross my pill-ow as soft as a will-o-the
 wisp. And in it's song there is sad-ness be-cause **THERE'S NO YOU.** The lone - ly aut-umn
 trees. How soft-ly they're sigh-ing for sum - mer is dy- ing. They know that in my
 heart there's no glad-ness be - cause **THERE'S NO YOU.** The
 park that we walked in, The gar - den we talked in, How
 lone - some they seem in the fall, The
 storm - y clouds hov - er, And fall - ing leaves cov - er our
 fav - or - ite nook in the wall, In spring we'll meet a -
 gain, We'll kiss and re - cap - ture the sum - mer - time rap - ture we
 knew, and from that day nev - er more will I say **THERE'S NO YOU.**

(Musical notation with chords: C7, F, Bbm, F, Db9, F, Cdim F, Ddim, Bb, Db9 C9, F, Bbm, F, Db9, F Cdim F, Ddim, Bb, Gb7, F, Cm, Dm, Cm, F, Bb, F+, Bb, Dm7, G, Dm7, G, C7, C9, Bb Bbm C7, F, Bbm, F, Db9, F, Cdim F, Ddim, Bb)

84 Spring Can Really Hang You Up The Most

Lyric by Fran Landesman

Music by Tommy Wolf

VERSE

C Bb9 Cmaj9 C Bb7 Cmaj9 C6

Once I was a sen - ti - men - tal thing, Threw my heart a - way each spring.

Bbm7 Abmaj7 F#m7 Emaj7 Dm7 Cmaj7 Am7

Now a spring ro - mance has - n't got a chance, Pro - mised my first dance to win - ter;

Dm9 G7 Em7 (#5) A7(b5) Dm7 A7(b9) D9(#5) G9

All I've got to show's a splin - ter for my lit - tle fling!

REFRAIN Cmaj9 Bb maj7 C maj9 Bb maj9 Cmaj9 Am7 Dm7 G7

Spring this year has got me feel - ing like a horse that nev - er left the
Spring is here there's no mis - tak - ing ro - bins build - ing nests from coast

Em7 A+(b9) F#m7 Fm7 Fm6 Em Am7 D9

post; I lie in my room, star - ing up at the ceil - ing, }
coast; my heart trips to sing, so they won't hear it break - ing. }

Dm7 G9(sus4) G9 C Bb Cmaj7 Bbmaj7

spring can real - ly hang you up the most! { Morn - ing's kiss wakes
Col - ege boys are

Cmaj9 Bbmaj9 Cmaj9 Am7 Dm7 G7 Em7 A+(b9)

trees and flow - ers, And to them I'd like to drink a toast; I
writ - ing son - nets, in the "Ten - der Pas - sion" They're en - grossed; But

F#m7 Fm7 Fm6 Gm Am7 D7 Dm7 G9(sus) G7

walk in the park just to kill lone - ly hours, — } Spring can real - ly hang you up the
I'm on the shelf with last years Eas - ter Bon - nets }

Cmaj7 C6 Gm7 Cmaj7 Gm7 Cmaj7 Gm7 Cmaj7

most! { All aft - er noon those birds twit - ter twit I know the tune, "This is,
Love came my way, I hoped it would last; We had our day, Now that's

Gm7 Cmaj7 Cm7 Fmaj7 Cm7 Fmaj7

LOVE — This is It" Heard it be - fore and I know the score,
All — in the past! Spring came a - long a sea son of song,

F#m7 B7 Emaj7 Am7 D7 Gmaj7 Fmaj7

And I've de - cid - ed that spring is a bore! Love seemed sure . a
Full of sweet prom - ise but some - thing went wrong! Doc - tors once pre -

Cmaj7 Bbmaj7 Cmaj7 Am7 Dm7 G7 Em7 A7(b9)

round the NEW YEAR, Now it's A - pril love is just a Ghost; Spring ar -
scribed a ton - ic: 'Sul - phur and Mo - las - ses" was the dose; Did - n't

F#m7 Fm7 Fm6 Em7 Am7 D7 Dm7 G7

rived on time, on - ly what be - came of you, Dear? Spring can real - ly hang you up the
help a bit, my - con -

Em7 A7(b9) Dm7 G9(sus4) G7 C Bb

most! Spring can real - ly hang you up the most!

2. Ebm9 Ab7 Dm7 G9 Em7 A+(b9) Dm7 Cmaj7

di - tion must be chron - ic, Spring can real - ly hang you up the most! All a - lone, the

Dm7 Cmaj7 Bb7 E7(b9) Am7 D9(sus4) D7 Dm7 Bb9

par - ty's o - ver old man win - ter was a gra - cious host; But when you keep pray - ing for

Em7 A9 Dm7 Db Cmaj9

snow to hide the clo - ver, Spring can real - ly hang you up the most!

The Lamp Is Low

Am7 Am6 Em7 Cmaj7 D7 Am7 D7 G6

Dream _____ be - side me in the mid - night glow, _____
 Dream _____ and watch the shad - ows come and go, _____

C9 G6 G9 Dm7 G9 Dm7 G7

The Lamp Is Low, _____ While _____ you lin - ger in my

C dim G7 Cmaj7 G6 Am Cm Cm7 Cm6 Am7 Am6 Em7 Cmaj7

arms, My lips will sigh, _____ "I love you so," _____ Dream _____ the sweet - est

D7 Am7 D7 E7 D dim Cm6 Am6 Bm D7 G

dream we'll ev - er know, _____ To - night the moon is high, The Lamp Is Low.

Imagination

Van Heusen

Eb G dim Fm7 Bb7 Eb Bbm

IM - AG - I - NA - TION is fun - ny, It makes a cloud - y day
 NA - TION is sil - ly, You go a - round wil - ly

C7 Bb C7 Fm C+ Fm7 Bb9 Bb+ Cm7 Eb G dim

sun - ny, Makes a bee think of hon - ey, Just as I _____ think of you -
 nil - ly, Starts you ask - ing a dai - sy, What to do, _____ What to do? -

Fm7 Bb7 Ab Fm7 C D7 Cm7

1. 2. 1st time only

IM - AG - I - Have you ev - er felt a gen - tle touch and then a kiss and

C7 G dim Bb Cm7 F7 Bb Bb9 Bm

then and then find it's on - ly your IM - AG - I - NA - TION a - gain? Oh well, IM - AG - I -

CODA Fm Bb C+ Fm Fm Cm G+ G7 Bbm C7 F dim C7

For ex - am - ple, I go a - round want - ing you, _____ And yet I

Fm Abm Fm7 F dim Eb Db Eb

can't im - ag - ine that you want me too. _____

ALL I REALLY SEE IS YOU

87
Words & Music by
B. GORDON ROWE

Allegretto (with a lift)

Dm1 G7 G Dm1 G7 Fd5m

G6 Dm1 G7 Cm7 G6

When I take you for a boat ride or to the zoo, to the

Dm1 G7 G6 Dm1 G7

moun-tains ve-ry high in Pe - - ru, you will find that I dont no-tice a

Cm7 G6 Dm1 G7 Fd G6

thing at all, since-- all I real-ly see is you. When we

Dm1 G7 Cm7 G6 Dm1 G7

board an oc-ean li-ner to see the world, and we vi-sit pl-aces that are so

G6 Dm1 G7 G6

rare, you will find me gaz-ing at you and with a stare, since--

Dm1 G7 Fd G6 G7

all I real-ly see is you. Now we can vi-sit the pla-ces that

F6 Fm7

are so great and all the won-ders of the world, but let me

D7 G7

stay by your side where I'm hap-py there and I will have the world to be-

Dm1 G7 Cm7 G6

hold. When we're ski-ing on a moun-tain with slopes so steep or we're

Dm1 G7 G6 Dm1 G7

fly-ing on a jet in the sky, or we're dri-ving a-cross the plains that

Cm7 G6 Dm1 G7 Fd F6

are so flat, Yet the on-ly thing I see is you.

2- G6 A7 D7 G7 G6

you. Yes, the on-ly thing I see is you.

GHOST TOWN

Moderately

Cm7 F7 Cm7 F+7 Bb6 D+7

When I walk up Main Street it is-n't the same street To me it's a

Eb Cm7 F7 F+ Bb Bb7 Eb Ebm F7-9

haunt-ed av-e-nue. The crowd-ed ball-room seems emp-ty and

Bb Dbdim Cm7 F7 Cm7 F+7 Bb Bdim

blue This town's a Ghost Town with-out you. What mem-ories I

Cm7 F7 Cm7 F+7 Bb6 D+7 Eb Cm7

find in the ca-fe we dined in The sound of our laugh-ter lin-

F7 F+ Bb Bb7 Eb Ebm F7-9 Bb

gers on. This was a gay town from dusk un-til dawn,

Dbdim Cm7 F7 Cm7 F7 Bb Cm7 Bb F7 Bb7 Eb

Now it's a Ghost Town since you're gone. Sweet-heart your face is

Edim Bb G9 G7-9 C7 Gm7 C9 F7 Cm7

in all these plac-es And my heart em-brac-es each vi-sion of you.

F7 Bdim Cm7 F7 Cm7 F+7 Bb6 D+7

If on-ly we'd make up, these shad-ows would break up, And I'd see that

Eb Cm7 F7 F+ Bb Bb7 Eb Ebm F7-9 Bb

sun come shin-ing through. So, dar-ling, come back, I need you, I do.

Dbdim Cm7 F7 Cm7 F7

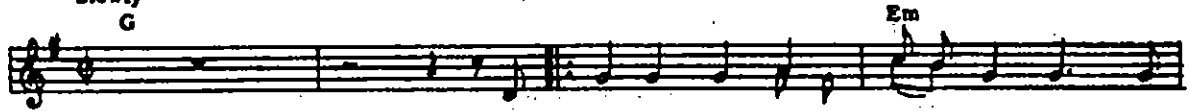
1. Bb Cm7 Bb Bdim 2. Bb Cm7 Bb

'Cause it's a Ghost Town with-out you. When I walk up

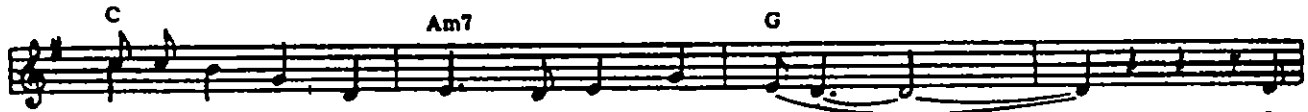
Up On The Roof

89

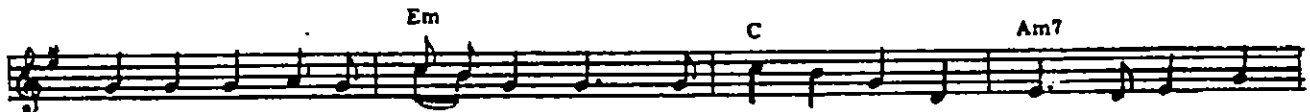
Slowly
G



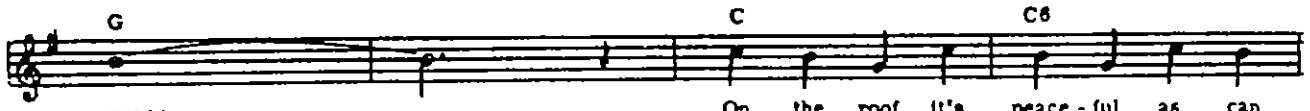
When this old world starts get-ting me down And
I come home feel-ing tired and beat, I



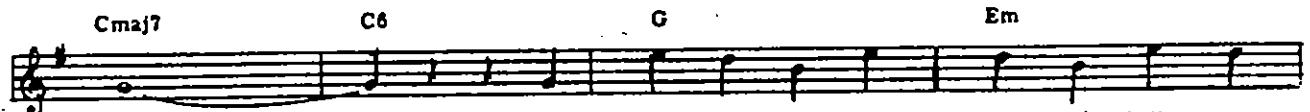
peo-ple are just too much for me to face, I
go up where the air is fresh and sweet. I



climb 'way up to the top of the stars And all my cares just drift right in - to
get a - way from the hust - ling crowds And all that rat - race noise down in the



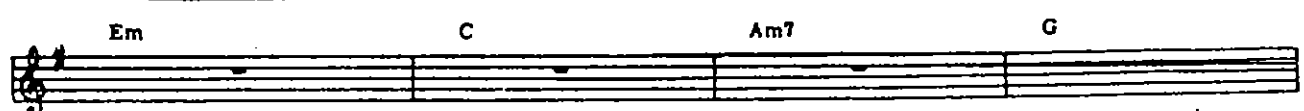
space. On the roof it's peace - ful as can
street. On the roof's the on - ly place I



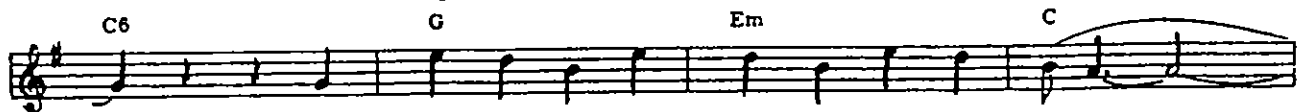
be And there the world be - low can't both - er
know Where you just have to wish to make it



me. Let me tell you now, when UP ON THE ROOF.
so.



At night the stars put on a show for free



And, dar - ling, you can share it all with me.



I keep a - tell - in' you right smack dab in the mid - die of town I found a par - a -



dise that's trou - ble - proof And if this world starts



get-ting you down, There's room e - nough for two UP ON THE ROOF.

THE WEDDING CAKE

Verse:

1. Don't be trou-bled 'bout me 'cause I'm tired— from work-ing 'round the house when
 day is done. Don't think you've failed me 'cause you
 can't af-ford that dish - wash - er to make my life— more— fun—
 You know the mea-sure— of a man— is much more than— just the
 mon-ey he can make. And ev - ry
 wom-an knows a lot of joy and tears come with The Wed-ding Cake.

1. 2. 3.

2. (The Wed - ding)
 3. (It's fac - ing)

Repeat and fade

Yes. for those who will par - take, it all comes with The Wed - ding
 Cake.

2. The wedding cake is not all icing
 And loving tender whispers in the dark.
 One slice is concern for all your dreams,
 'Fraid they won't come true and break your heart.
 Another slice is feeding kids
 And wiping noses cryin' when the door bell rings.
 And there are roses.
 Every woman knows a lot of give and take
 Comes with the wedding cake.

3. It's facing shadows of the future.
 Praying they will fall away
 As we walk towards them searching for the sun.
 And it's long and anxious hours
 With the wolf at the door,
 Hugs and kisses when at last we see the dawn.
 So when the hands of time trace tiny lines
 Upon our face and lace our hair with strands of gray,
 We'll laugh and say: "For all who will partake
 It all comes with the wedding cake."

Guess Who I Saw Today?

Grand - Boyd

VERSE

F#-7 B7 E F#-7 B7 E F#-7 B7
 You're so late get-ting home from the of-vice, Did you miss your train? Were you caught in the
 E F#-7 B7 Emaj7 Bb-7 Eb7 Ab
 rain? No, don't both-er to ex-plain. Can't I fix you a cup of cof-fee? As a
 Bb-7 Eb7 Ab maj7 Bb-7 Eb7 Ab,maj7 C7
 mat-ter of fact I'll have one with you for to tell you the truth I've had quite a day too!

REFRAIN

G-7 C7 F G-7 C7
 Guess who I saw to-day my Dear! I went in town to shop a-round for some-thing
 I looked a-round for some-place near and it oc-curred to me where I had parked the
 F G-7 C7 A7 D7 G-7 C7
 new__ and tho't I'd stop and have a bite when I was through. Guess who I saw to - day my
 car. I'd seen a most at-tract-tive French Ca-fe and bar.
 F Bb-7 Eb7 Ab maj7 Bb-7 Eb7
 Dear! The wai-ter showed me to a dark se-clud-ed cor-ner and when my eyes be-came ac-cus-tomed to the
 Ab maj7 A-7 D7 Gmaj7
 room I saw two peo-ple at the bar who were so much in love that ev - en
 A-7 D7 G7 G-7 C7
 I could spot it clear a - cross the room. Guess who I saw to - day my
 F G-7 C7 A-7 D7
 Dear! I've nev-er been so shocked be-fore; I head-ed blind-ly for the door,
 G-7 C7 A7 D-7 G7(b5) F G-7 C7 F
 They did- n't see me pass-ing through, Guess who I saw to-day! I saw YOU!

The Best Is Yet To Come

Leigh & Coleman

Ab

Out of the tree of life I just picked me a pl-um,

F7

You came a - long and ev - ry thing's star-tin to hum

Bb-7 Eb7 Ab

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

D-7 G7 C

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

A7

You think you've seen the sun, But you ain't seen it shine.

D-7 G7 D-7 G7 C D-7

Wait til the warmup's under way, Wait til our lips are met,

C D-7 G7 D-7 G7 C

Wait til you see that sun-shine day, You ain't seen noth - in yet,

Eb7 Ab

The best is yet to come, And babe won't it be

F7 Bb7

Fi - ne. The best is yet to come,

1. optional repeat

Come the day you're MINE.

2. Ab C7 F- Db7 F-6 Db7

MINE. Co - me the day you're MINE. I'm gon-na teach you to

F- Db7 F⁰ Eb7 Ab E7 Db7 E7

fly - we - ve only tast-ed the wine, - We - re gon - na drain the cup

Ab E7 G-7(b5) C7 F- Db7

dry. Wait til your charms are ripe for these arms to sur-

F-6 Db7 F- Db7

round, You think you've flown be- fore - but you ain't left the

Bb7 Eb-7 F-7 Gb6 Ab7

ground, Wait til you're locked in my em - brace,

Db6 Eb-7 E⁰ Db6 Eb-7 F-7 Gb6 Ab7

Wait til I draw you near, - Wait til you see that sun - shine place,

Db6 E7 D6 E7 A

Ain'tnuth - in' like it here, - The best is yet to come, -

F#7 E7

- And babe won't it be fine. - The best is yet to come..

E7 A

- Come the day you're MINE. -

Polkadots And Moonbeams

F Dm Gm7 C7 C9

A coun-try dance was be-ing held in a gar-den.

F Dm Gm7 Aaug A7 Dm Bbm

I felt a bump and heard an "Oh, beg your par-don." Sud-den-ly I saw

F Abm Gm7 C7 F C9

POL-KA DOTS AND MOON-BEAMS All a-round a pug-nosed dream, _

F Dm Gm7 C7 C9

The mus-ic start-ed and was I the per-plexed one,

F Dm Gm7 Aaug A7

I held my breath and said "May I have the next one?"

Dm Bbm F Abm Gm7 C9 G dim

In my fright-ened arms POL-KA DOTS AND MOON-BEAMS spark-led on a pug-nosed dream _

F E7 A Gdim Bbm7 Db E7 A Cm Ebm 5

There were ques-tions in the eyes of oth-er danc-ers, As we float-ed o-ver the

Bm7 E7 A Gdim Bm7 Dm E7 F#m7 Cdim

floor. There were ques-tions but my heart knew all the an-sw-ers, And per-haps a

Gm7 C9 E F Dm Gm7 C7 C9

few things more, _ Now in a cot-tage built of li-lacs and laugh-ter

F Dm Gm7 Aaug A7 Dm Bbm

I know the mean-ing of the words "ev-er af-ter" And I'll al-ways see

F Abm Gm7 C9 Gdim F

POL-KA DOTS AND MOON-BEAMS, When I kiss the pug-nosed dream. _

Little Girl Blue

not fast ^D F Bb C7 F F+ F7 Bb Gm

Sit there and count your fin - gers, what can you do? Old girl you're through.

F F+ F D7 G7 C7 (sus4) C7 F Bb F C7

Sit there and count your lit - tle fin - gers. Un - luck - y lit - tle girl blue. —

Dm F Bb C7 F F+ F F7 Bb Gm7 F F+ F

Sit there and count the rain - drops fall - ing on you. It's time you know, all you can

D7 G7 C7 (sus4) C7 F Bb F B dim C7

count on is the rain - drops That fall on lit - tle girl blue. — No use, old girl, you

F Dm Am F A7 (sus4) A7 Dm D7

may as well sur - ren - der, Your hope is get - ting slen - der, Why won't some - bod - y send a

G7 Bbr F F+ Bb C7 F *FINE* F

ten - der Blue boy to cheer lit - tle girl blue? — When I was ver - y

Gm7 C7 F C7

young — the world was young - er than I, As mer - ry as — a car - ou

F Gm7 C7 F C7

sel. — The Cir - cus tent was strung — with ev - 'ry star in the sky, A - bove the ring, —

F Dm7 Gm7

— I loved so well; — Now the young world has grown : old, —

F C7 *D. S. al Fine*

— Gone are the tin - sel and gold. —

Deep In A Dream

C C+ C6 C7

I dim all the lights — and I sink in my chair. — The
 smoke makes a stair - way for you to de - scend. — You

Bb F F+ F6 F7 Bb Bb+ Bb6 A7

smoke from my cig - a - rette climbs through the air, — The walls of my room — fade a -
 come to my arms — may this bliss nev - er end, — For we love a - new — just as

Dm D dim Eb7 Am D7 G7 F#6 G7 Am D7 Db7

way in the blue — and I'm deep in a dream of you. The deep in a dream of you —
 we used to do. — When I'm

C Ab E7 Bbm7 Eb6 Ab7 Ab dim

— Then from the ceil - ing — sweet mu - sic comes steal - ing we glide through a lov - er's re -

Bbm7 Eb7 Ab E7 Bbm7 Eb7 A7 Fm7

frain; You're so ap - peal - ing — that I'm soon re - veal - ing my love for you o - ver a -

Dm7 G7 C C+ C6 C7 F F+

gain. My cig - a - rette burns — me, I wake with a start, — my hand is - n't hurt — but there's

F6 F7 Bb Bb+ Bb6 A7 D D dim Bb7 Am D7 Db7 C

pain in my heart. — A wake or a - sleep — ev - 'ry mem - 'ry I'll keep deep in a dream of you. —

QUENTIN'S THEME

From the Dan Curtis-ABC TV Series "DARK SHADOWS"

Moderato, Not Too Fast, Rubato.

By ROBERT COBERT

Chords: Bb, E° Cm7, F7

Chord: Bb

Chords: G7, Cm, F7

Chords: Bb, F7

Expressively

B \flat E $^{\circ}$ Cm7 F7

B \flat G7

Cm Cm7 F7 B \flat

E \flat F7 F9 B \flat F7 B $^{\circ}$

F7 A B \flat E \flat F7 F9

Bb Bm7-5 B° Cm Cm7 G F7 Bb F7

99

Bb E° Cm7 F7

Bb G7

Cm Cm7 F7 Bb

Slower
Tacet F7 Bb

rall.

100 **A Nightingale Sang In Berkley Square**

Eb Cm Gm Eb7

That cer - tain night, The night we met, There was
(How) strange it was, How sweet and strange, There was

Ab G7 Cm Abm6 Eb Bb7 Eb9 Abm6 Eb Cm

ma-gic a-broad in the air, There were an-gels din-ing at the Ritz, And a NIGHT-IN-GALE SANG IN
ne-ver a dream to com-pare, With that ha-sy, cra-sy night we met, When a *Pronounced*

Fm7 Bb7 Eb Cm Fm7 Bb7 Eb Cm Gm Eb7 Ab G7

BER - K'LEY SQUARE. I may be right, I may be wrong, But I'm per-fect-ly will-ing to
(Ber - kley) This heart of mine beat loud and fast, Like a mer-ry-go-round in a

Cm Abm6 Eb Bb7 Eb7 Abm6 Eb Cm Fm7 Bb7 Eb Cm

swear, That when you turn'd and smiled at me A NIGHT - IN-GALE SANG IN BER - K'LEY SQUARE.
fair, For we were dan-cing cheek to cheek, And A (Ber - kley)

Cm6 D7 G Am7 D7 Bm7 E dim Am7 D7

The moon that lin-gered o-ver Lon-don town, Poor puz-zled moon, he wore a frown,
When dawn came steal-ing up all Gold and blue, To in-ter-rupt our ren-de-vous,

G Am7 D7 Bm7 E dim Fm7 Bb7

How could he know we two were so in love, The whole darn world seemed up-side down, The
I still re-mem-ber how you smiled and said "Was that a dream or was it true?" Our

Eb Cm Gm Eb7 Ab G7 Abm6

streets of town were paved with stars, It was such a ro-man-tic af-fair. And
Our home-ward step was just as light As the

Eb Bb7 Eb7 Abm6 Eb Cm Fm7 Bb7 Eb Cm Fm7 Bb7



as we kiss'd and said "good-night " A NIGHT-IN- GALE SANG IN BER - K'LEY SQUARE. How

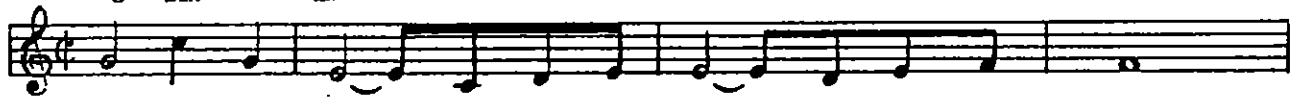


SQUARE. I know 'cause I was there, That night in Ber- k'ley Square.

I'll Be Around

Moderately

C Dm7 Em G7 D dim F G



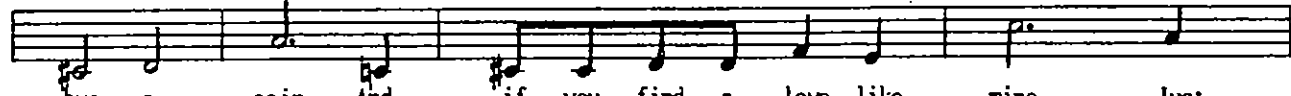
I'LL BE A - ROUND No mat - ter how you trust me now
Your lat - est love Can nev - er last and when it's past,

C Am Dm7 G7 C Eb9 Ab G7 C Dm7 C



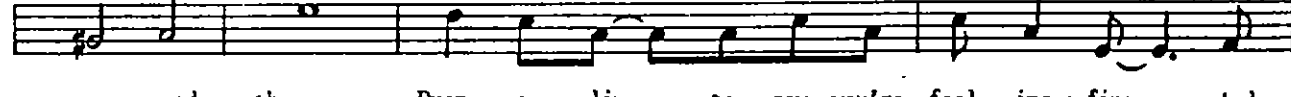
I'LL BE A - ROUND from now on. gone. Good
when he's

C#7 Gm7 C9 C#7 Gm7 C7 Fm7 F6



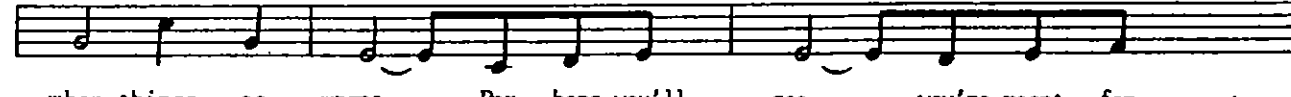
bye a - gain, And if you find a love like mine, just

Ab7 Dm7 G7-9 C Am Dm7 G7



now and then, Drop a line - to say you're feel - ing fine, - And

C Dm7 Em F G7 B dim



when things go wrong, - Per - haps you'll see you're meant for

Dm G7 C Am Dm7 G7 C



me, So I'LL BE A - ROUND when he's gone.

THE WINDMILLS OF YOUR MIND

(Theme From "The Thomas Crown Affair")

Lyric by
MARILYN and ALAN BERGMAN

Music by
MICHEL LEGRAND

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 - nei 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
vol - ving 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 G7

quick - ly? Was it some - thing that you said? Lov - ers walk a - long a shore and leave their foot - prints in the

Cmaj7 F#7 Bm

sand. Is the sound of dis - tant drum - ming just the fin - gers of your hand? Pic - tures hang - ing in a

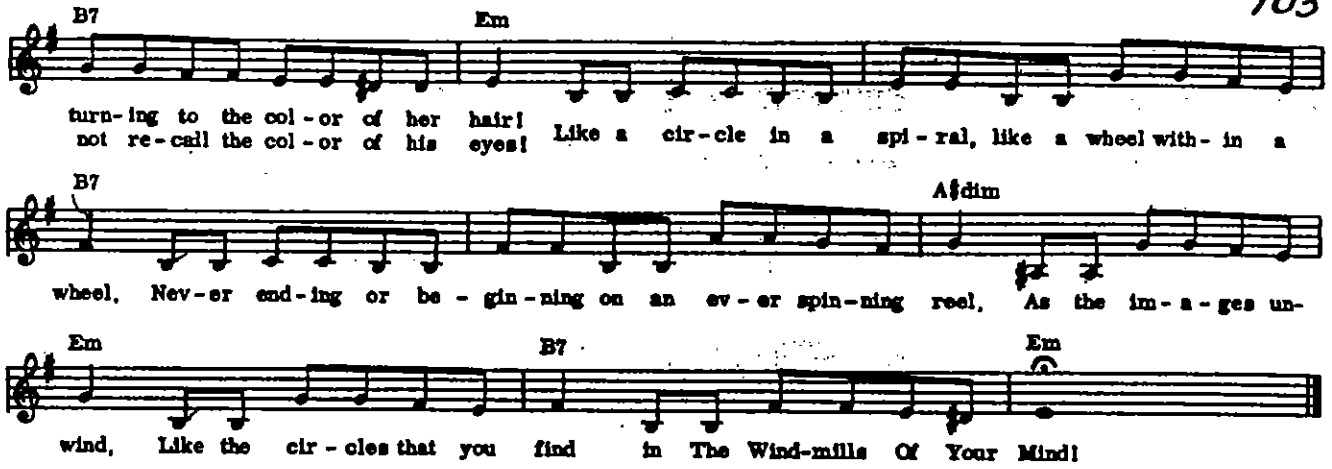
E7 Am D7

hall - way and the frag - ment of a song. Half re - mem - bered names and fac - es, but to whom do they be -

Gmaj7 Cmaj7 F#m7-5

long? When you knew that it was o - ver you were sud - den - ly a - ware That the au - tumn leaves were
(Girl) When you knew that it was o - ver in the au - tumn of good - byes, For a mo - ment you could

B7 Em



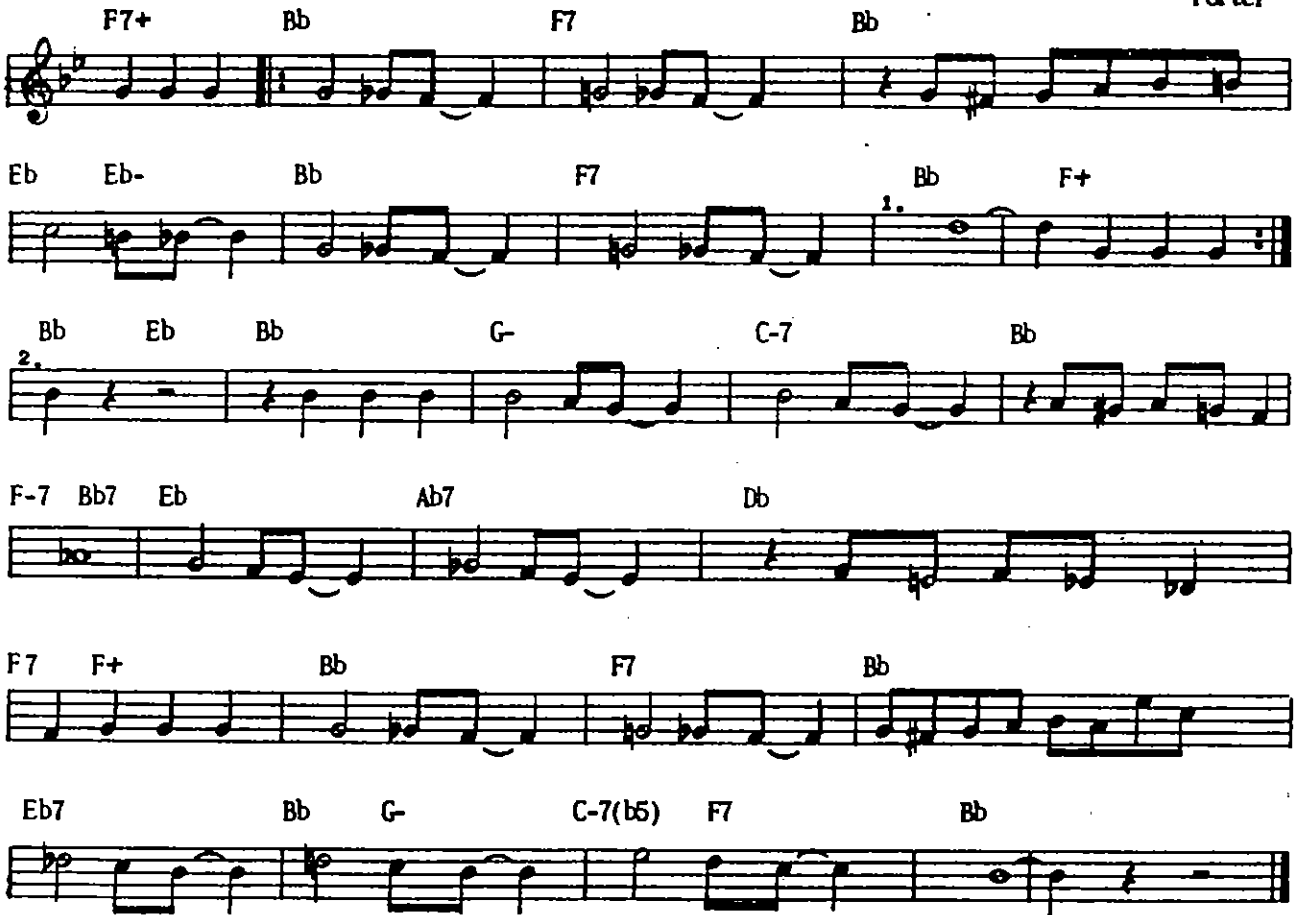
turn-ing to the col-or of her hair!
not re-call the col-or of his eyes! Like a cir-cle in a spi-ral, like a wheel with-in a
wheel. Nev-er end-ing or be-gin-ning on an ev-er spin-ning reel. As the im-a-ges un-
wind, Like the cir-cles that you find in The Wind-mills Of Your Mind!

B7 A^{dim}

Em B7 Em

Let's Do It

Porter



F7+ Bb F7 Bb

Eb Eb- Bb F7 Bb F+

Bb Eb Bb G- C-7 Bb

F-7 Bb7 Eb Ab7 Db

F7 F+ Bb F7 Bb

Eb7 Bb G- C-7(b5) F7 Bb

Light My Fire

Words & Music by The Doors

With a beat

Chords: A^b, p, Am7

1. You know that it would be un - true;—
 2. (The) time to hes - i - tate is through,—

Chords: F#m7, Am7, F#m7

You know that I would be a liar;—
 No time to wal - low in the mire,—

Chords: Am7, F#m7

If I was to say — to you;— And our
 Try now we can on - ly lose,—

Chords: Am7, F#m7, G, A

Girl, we could - n't get much higher;— 1. 2. Come on, ba - by, light my fire,—
 love be - come a fune - ral pyre.—

Chords: D, G, A, D, B, G, D

Come on, ba - by, light my fire,— Try to set the night on

Chords: E

fire. 2. The 2. The

Chords: Am7, F#m7, Am7

time to hes - i - tate is through,— No time to wal - low in the mire,—

Chords: F#m7, Am7, F#m7

Try now we can on - ly lose,— And our

Chords: Am7, F#m7, G, A

love be - come a fune - ral pyre.— Come on, ba - by, light my fire,—

Chords: D, G, A, D

Come on, ba - by, light my fire,—

F C D (repeat 3 times) F C

Try to set the night on fire, Try to set the night on

D G D

fire.

F Bb Eb Ab A#

NO STRINGS

WITH A LILT

Bb Cm⁷ F⁷ Bb Bb⁺

Eb Eb^o Dm⁷ Bb^o F⁹ Dm A F⁷

Bb Eb G⁷+ C⁷

Cm Ebm⁶ Bb Bb⁺ Eb Ebm⁶

Bb Gb⁷ Cm⁷ F⁹ || Bb F⁷ Bb^o Bb

[TAG] Bb⁺ Eb Bb Cm⁷ F⁷ Bb

THE BOXER

Words and Music by
PAUL SIMON

Moderate tempo

I am just a poor boy. Though my
 sto - ry's sel - dom told, I have squan - dered my re - sis - tance For a
 pock - et - ful of mum - bles, such are prom - is - es
 All lies and jest still a man hears what he wants to hear. And
 dis - re - gards the rest.
 When I
 left my home and my fam - i - ly, I was no more than a boy in the
 com - pa - ny of stran - gers in the qui - et of a rail - way sta - tion
 run - ning scared, Lay - ing low, seek - ing out the poor - er
 quar - ters Where the rag - ged peo - ple go, Look - ing for the plac - es on - ly they would
 know. Lie - la - lie, Lie - la - lie la lie - la -
 lie lie - la - lie Lie - la - lie la la la la Lie -
 la la la la lie. Ask - ing
 on - ly work - man's wag - es I come look - ing for a job, but I get no of -

G Dm7 C
 fers, Just a come-on from the whor-es on Sev-enth Av-
 e - me I do de-clare, there were times — when I was
 F C G
 so lone - some I took some com - fort there. Ooo - la - la — la - la — la la.
 C
 Then I'm lay - ing out my
 G7 C Am G
 win - ter clothes — and wish - ing I was gone, — go - ing home
 Dm7 G7 G C
 Where the New York Cit - y win - ters are - n't bleed - ing me, —
 Am
 Lead - ing me, — go - ing
 G C C
 home. — In the clear - ing stands a
 Am G
 box - er, and a fight - er by his trade And he car - ries the re -
 G7 C > > Dm7 G7
 mind - ers of ev - 'ry glove that laid him down — Or cut him till he cried —
 C Am
 out in his an - ger and his shame, — "I am
 G F C
 leav - ing, I am leav - ing." But the fight - er still re - mains. —
 G C G F C
 Lie - la
 Am G Am
 lie, Lie - la - lie la lie - la - lie Lie - la - lie
 G F C
 Lie - la lie la la la lie - la la la la lie. Lie - la

SEATTLE

Words and Music by
HUGO MONTENEGRO, JACK KELLER
and ERNIE SHELDON

Moderately Bright

CHORUS

The blu-est sky you ev-er seen in Se - at - tle And the
hills the green-est green in Se - at - tle Like a
beau - ti-ful child grow - ing up free and wild, Full of
hopes and full of fears, full of laugh - ter full of tears full of dreams -
to last the years in Se - at - tle, in Se -

VERSE

at - tle. *last time To Coda*

1. When it's time to leave your home and your
2. When you find your own true love you will
3. If you ev - er fall in love with a

loved ones, It's the hard - est thing a {girl} can ev - er do,
know it, By {his} smile, by the look in {his} eye,
log - ger, There is some - thing you will have to un - der - stand,

And you pray that you will find some - one
Scent of pine trees in the air nev - er
For as much as he may care you will

C D7 C D7

(strong and good) and kind, — But you're not sure what's wait-ing there for
 warm and sweet) — It makes you feel so good that you could
 knew a day so fair, — His love — with his green — moun-tain
 al-ways have to share, —

G D7 G D7

you. — The blu-est sky- cry- land. — The blu-est sky-

G D Em G C G

In Se - at - tie, — In Se - at - tie, —

I Wished On The Moon

F7 Ebm F7 Bb F7 Ebm F7

I wished on the moon, — For some-thing I nev-er knew, — wished on the moon, —

F+ Bb Ab7 G7 C+ C7 F9 A dim Bb Bb-5 Gm Ebm

— For more than I ev-er knew — A sweet-er rose, A soft-er sky an A-pril day, — That

F7 Dm Dbm Cm F7 F+ Bb B dim F7 Ebm F7 Bb

would not dance — A - way — I begged of a star, — To throw me a beam or two, —

F7 Ebm F7 F Bb Ab7 G7 C+ C7 F9 A dim Bb7 Bb7-5

— Wished on a star — and asked for a dream or two, — I looked for ev'-ry love-li-ness it

Eb Ebm F7 Ebm F7 F+ Bb

all came true, — I wished on the moon for you. —

AMEN

Bb A ——— MEN, Bb A ——— MEN,

Bb Eb Bb Eb Bb F7 Bb

A ——— MEN, A ——— MEN, A ——— MEN, Sing it o - ver -

2 Bb Bb Bb

(Solo) See the lit - tle ba - by,
(Group) MEN!

(1) Wrapped in a man - ger, C
(2) Talk - in' with the el - ders, To -

Bb Eb Bb F7

Christ - mas morn - ing.
- mor - row there's wis - dom.

1 Bb 2 Bb B Bb

Sing it in the tem - ple.

A ——— MEN,

B B E B E B F#7

A ——— MEN ———

A ——— MEN, A ——— MEN, A ———

B B

(Solo) Down at the Jor - dan.
(Group) MEN!

(1) John — was bap - tiz - in', And
(2) Talk - in' with the fisher - men, And

B B E B E B F#7 B

sav - in' all — sin - ners.
made 'em all dis - ci - ples.

See him at the sea - side

2 B C C

A ——— MEN,

A ———

MEN, A — MEN, A — MEN, A — MEN, Keep push - in' now,
 — Hal - le - lu - jah now, A — MEN, A — MEN, A — MEN.

"Gies" The Night They Invented Champagne

The night they in - vent - ed cham - pagne, It's
 plain as it can be They thought of you and me! The
 night they in - vent - ed cham - pagne. They
 ab - so - lute - ly knew that all we'd want to do is
 fly to the sky on cham - pagne. And shout to
 ev - 'ry - one in sight That
 since the world be - gan No wo - man or a man has
 ev - er been as hap - py as we, are
 to night!
 The night!

The Rules Of The Road

Refrain

So these are the ropes, The tricks of the trade, **THE RULES OF THE ROAD.** _____ You're

one of the dopes for whom they were made, **THE RULES OF THE ROAD.** _____ You

fol - low that kiss_ and reck-less-ly miss_ a bend of the road, _____ Then

sud-den-ly this: _____ The end of the road. _____ So

love is a hoax_ A glit-ter-ing string_ of lit-tle white lies, _____

But these are the jokes_ and what if they bring_ the tears to your eyes? _____

Well, love of-ten shows a fun-ny re-turn,- The bright-er it glows, the

long-er you burn, _____ And Lord on-ly knows love has lit-tle con-cern for the

Gm7b5 Gm7 C7 Fm Bb7 113

fools of the road! _____ But that's how it goes,-- You live and you learn,-- THE

1. F#b G Bb11 Bb7 12. Ebb Bb11 Bb9 Ebb

RULES OF THE ROAD! _____ So RULES OF THE ROAD! _____

THEME FROM THE UNFORGIVEN

G7 Gdim.7 Dm9 G7 C6

allegro

Cmaj9 Cdim.7 G9 A+ A7

Dm9 Gdim. G7 G7 Gdim.7

Dm9 G7 C6 Em7 Am6 Em Am6

Em Am6 Em F#7 (+b-9) Em A7-9 A7 A+

A7 Dm Fm6 G7

Cm Ab9 Fmaj7 G7 G7 Gdim.7

Dm9 G7 C6 A9 Dm9 Gdim.7

G7 Dm7 1. C6 2. C6 Ab7 3. C

What Did I Have That I Don't Have?

Words by
ALAN JAY LERNER

Music by
BURTON LANE

Refrain (slowly with expression)

C C+ C# C+

What did I have that I don't have?
What did I have that I don't have?

C C# Cdim G7 Gdim G7 C7

What did he like that I lost track of?
What do I need a big sup - ply of? What did I do that
What was the trick I

F E9 Am Am7 D7 D7(b5) G7(sus.4) G7(b9)

I don't do the way I did be - fore?
did par - tic - u - lar - ly well be - fore?

C C+ C# C+

What is - n't there that once was there?
What did he see that's gone in me?

C C6 F#m7 B7 Em

What have I got a great big lack of?
What did I use that now I'm shy of?

Am D7 Gmaj.7 C

Some - thing in me then, He could see then,
Why is the se - quel nev - er e - qual?

F D7 G7 F#7 G7 Ab7 F F+

Beck - ons to him no more. I'm
Why is there no en - core? Where

F8 G7 C8 Cmaj7 Cdim

just a vic-tim of time Ob-so-lete in my
can I go to re-pair all the wear and the

G9 B7 E7 A7

prime! Out of date and out - classed
tear; Till I'm once a-gain the

Fm G7 C C+

by my past. What did he love that
pre-vious me? What did he like that

C C+ C C8 C#dim

there's none of? What did I lose the
I'm not like? What was the charm that

G7 Gdim G7 C7 F E9 Am

sweet warm knock of? Would - n't I be the late great me if I knew
I've run dry of? What would I give if my old know-how still knew

D7 A7 C Em7

how? Oh! What did I have I
how! Oh! What did I have I

F G7 1. C

don't have now?
don't have

Bb G7 2. C

now?

TRUE GRIT

Words by
DON BLACKMusic by
ELMER BERNSTEIN

Moderato. Smoothly

One day, lit - tle girl, the sad - ness will leave your face -
 as soon as you've won your fight to get jus - tice done,
 Some days, lit - tle girl, you'll won - der what life's a - bout,
 but oth - ers have known few bat - tles are won a - lone.
 So, you'll look a - round to find some - one who's kind, some -
 one who is fear - less like you. The pain of it
 will ease a bit when you find a man with true grit.

Tacet

One day you will rise and you won't be - lieve your eyes -
 You'll wake up and see a world that is fine and free -
 Through sum - mer seems far a - way, you will find the
 sun one day.

The musical score is written on a single treble clef staff in 2/4 time. It includes lyrics and guitar chords. The chords are: Gm7, C7, Fmaj7, F6, Dm7, Gm7, C7, Fmaj7, F6, Gm7, C7, Fmaj7, F6, F7, F9sus, F7, Bb, Ebmaj7, Bb6, Bb, Ebmaj7, Bb6, Bb, Eb, Ebmaj7, Eb6, Eb, Ebmaj7, Eb6, Eb, Ebmaj7, Gm7, C7, Gm7, C7, Fmaj7, F6, Dm7, Gm7, C7, Fmaj7, F6, F, Cm7, Cm9, Cm7, Cm9, F, Fmaj7, F6, F, Cm7, Cm9, Cm7, Cm9, F.

BIG BAD JOHN

117

Words and Music by
JIMMY DEAN

Moderato

Verse: Vamp (background for recitation)

Musical notation for the Verse Vamp, featuring piano accompaniment with chords B^b, C, B^b, C, B^b, C and a melody line.

Refrain (after each recitation)

Musical notation for the Refrain, including lyrics and piano accompaniment with chords C, Am, F, G, C, B^b, C.

BIG JOHN, _____ BIG JOHN _____ BIG BAD
JOHN, _____ BIG JOHN. _____

D. S. to Verse

Verse 1. Every morning at the mine you could see him arrive,
He stood six-foot-six and weighed two-forty-five.
Kind of broad at the shoulder and narrow at the hip,
And everybody knew you didn't give no lip to BIG JOHN!
(Refrain)

Verse 2. Nobody seemed to know where John called home,
He just drifted into town and stayed all alone.
He didn't say much, a-kinda quiet and shy,
And if you spoke at all, you just said, "Hi" to BIG JOHN!
Somebody said he came from New Orleans,
Where he got in a fight over a Cajun queen.
And a crashing blow from a huge right hand
Sent a Louisiana fellow to the promised land. BIG JOHN!
(Refrain)

Verse 3. Then came the day at the bottom of the mine
When a timber cracked and the men started crying.
Miners were praying and hearts beat fast,
And everybody thought that they'd breathed their last 'cept John.
Through the dust and the smoke of this man-made hell
Walked a giant of a man that the miners knew well.
Grabbed a sagging timber and gave out with a groan,
And, like a giant oak tree, just stood there alone. BIG JOHN!
(Refrain)

BY MYSELF

Refrain (not fast)

I'll go my way by my-self This is the
end of ro-mance. I'll go
my way by my-self Love is on-ly a
dance. I'll try to ap-ply my-self
And teach my heart how to sing.
I'll go my way by my-self Like a bird
on the wing. I'll face the un-
known. I'll build a world of my own.
No one knows bet-ter than

Chords: Gm6, A7, Gm, A7, G, Cm, A7, Fdim, Gm6, A7, Dm6, Adim, A7, F7, Gdim, F7, Dm7, Ebdim, Bb6, Gm, Gm7, Bbm, C7, F, Gm6, A7, Gm, A7, G, Cm, A7, Fdim, Gm6, A7, Dm6, Adim, A7, F7, Gdim, F7, Dm7, Ebdim, Bb6, Gm, Gm7, Bbm, C7, P, Dm6, E7, D, Gm6, E7, Cm6, Cm7, Cm6, D7, C, Fm, D7, Gm7, Bbm6, D+, Bbm6

I my - self, I'm by my - self a - lone. lone.

Words by DOROTHY FIELDS **It Doesn't Take A Minute** Music by ALBERT HAGUE

It does - n't take a min - ute To know some - one for years. Old words like "pleas'd to meet you" sound love - ly to your ears. Yes, he's a per - fect stran - ger But then you learn that night. It does - n't take a min - ute To feel you al - ways knew That per - fect stran - ger is per - fect for you.

Happiness Is A Thing Called Joe

From the M-G-M Picture "CABIN IN THE SKY"

Lyric by

E. Y. HARBURG

Music by

HAROLD ARLEN

Chorus, Slowly (with expression)

The musical score consists of ten staves of music. Each staff begins with a guitar chord diagram above the staff. The lyrics are written below the notes. The chords are: G+, G6, G7, C., Dm7, C., Cm, G6, G7, C., G+, G6, G7, C., Dm7, C., Cm, G6, G7, C., G7, G7-5, Dm7, G9, G7+, C., Gdim, Dm7, G9, G+, G6.., G7, C., Dm7, C., Cm, G6, G7, C., G6.., C., Dm7, Cdim, C9, C7+, F(Gsus), F, Fmaj7, Fm7, Bb6, A7, F, Dm7, G7+, C6, C-9, F, Dm7, G7, C., G+, G6, G7, 12. C, F6, Dm7, C6.

It seem like Hap-pi-ness Is Jes' A Thing Called Joe, He's got a
 smile that makes the li-lac wan-na grow, He's got a way that makes the
 an-gels heave a sigh, When they know Lit-tle Joe's pass-ing by.
 — Some-time the cab-in's gloom-y an' the ta-ble bare, Then he'll
 kiss me an' it's 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-pli-ness Is Jes' A Thing Called Joe. It seem like
 Joe. Lit-tle Joe, Mm Mm Mm
 Lit-tle Joe.

GROOVIN'

121

Words and Music by
FELIX CAVALIERE
EDDIE BRIGATI

Moderately slow

B \flat Cm7 (F Bass) B \flat Cm7 (F Bass)

Groov - in' _____ on a Sun - day af - ter - noon,
Groov - in' _____ down a crowd - ed a - ve - nue
Groov - in' _____ on a Sun - day af - ter - noon,

B \flat Cm7 (F Bass) 1. 2. B \flat Cm7 (F Bass)

Real - ly _____ could-n't get a - way too soon.
Do - in' _____ an - y - thing we'd like to do.
Real - ly _____ could-n't get a - way too

B \flat ma \flat 7 Cm7 B \flat ma \flat 7

I can't im - ag - ine an - y - thing that's bet - ter, The world is ours when - ev - er
There's al - ways lots of things that we could see, We could be an - y - one we'd

Cm7 B \flat ma \flat 7 Cm7 Ebma \flat 7 F9

we're to - geth - er. There ain't a place I'd like to be in - stead of
like to be. And all those hap - py peo - ple we could meet just

3. B \flat Cm7 (F Bass) B \flat ma \flat 7 Cm7 Cm7 (F Bass)

soon, no, no, no, no. We'll keep on spend - in' sun - ny days this way.

B \flat ma \flat 7 Cm7 Cm7 (F Bass) B \flat ma \flat 7 Cm7 Cm7 (F Bass)

We're gon - na talk and laugh our time a - way. I feel it com - in' clos - er day by day.

F \flat Dm Cm7 Cm7 (F Bass) B \flat Cm7 Cm7 (F Bass)

life would be en - sta - s - you and me end - less - ly Groov - in' on a Sun - day af - ter -

B \flat Cm7 Cm7 (F Bass) B \flat Cm7 Cm7 (F Bass)

noon. Real - ly could-n't get a - way too

B \flat Cm7 Cm7 (F Bass) Repeat and fade B \flat Cm7 Cm7 (F Bass)

soon, no, no, no, no. Groov - in' ah ha ah ha.

DEDICATION

Words & Music by
B. GORDON ROWE

Moderato

F G mi

De-di-ca-tion to you, my love, that's my life.

F

De-di-ca-tion to you, my own, through toil and strife.

G mi

In my eyes I see on-ly you, it is true.

F

In my heart there is on-ly one and it is you. I've tried so

D7 Gmi G7

hard to please you all the time, I've tried so hard to make

C7 F

your life de - vine. In the years that will come a-long

G mi F

you will see De-di-ca-tion to all your dreams, the goal for

F7 Bb A7 D mi G mi

me, and if you will love me as I love you, you will

F F dim G mi C9+13 Cb9+13 F

al-ways be my one true love for all E - ter - ni - ty.

YOU ONLY LIVE TWICE

123

(From the United Artists Motion Picture "You Only Live Twice")

Lyric by
LESLIE BRICUSSEMusic by
JOHN BARRY

Moderately

The musical score is written in a single system with ten staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Moderately'. The score includes lyrics and musical notation with various chords and triplets.

Chords: F, Cm, Bbm, Bbm7, C7, C, C7-9, C9, F, Cm, Bbm, F, Bbm7, C7, Bbm, F, Bbm7, C, Ebm, C, Bbm7, C, Bbm7, C7, F, Cm, Bbm, F, Bbm7, C7, Bbm, C11, F, C11, F, Cm, F.

Lyrics:
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.
Twice.

TONIGHT I'LL SAY A PRAYER

(IL POSTO MIO)

Lyric by
R. I. ALLEN

Music by
T. RENIS

Slowly

B \flat A7+ A7

Girl: To - night I'll set the ta - ble, I'll take my chair,
Boy: To - night I'll make my din - ner, and eat a - lone,

Dm7-5 G7+ G7 Cm7 Ebm

I'll act like noth - ing's hap - pened, though you're not there, I'll smile when John - ny asks me
I'll pay the ba - by sit - ter, and send her home, I'll smile when John - ny asks me

B \flat G9 C7 C9 Cm9(Fbass) F9

why you are so late, I'll tell him dad - dy's bus - y, but I'll won - der and wor - ry and wait.
why you are so late, I'll say you're at your moth - er's, but I'll won - der and wor - ry and wait.

B \flat A7+ A7

To - night I'll write some let - ters, they're o - ver - due,

Dm7-5 G7+ G7 Cm7 Ebm

I'll look at tel - e - vi - sion, but I'll see you, I'll think a - bout this morn - ing

B \flat G9 C7 F11 B \flat

of our sil - ly, fool - ish fight. The way you said, "I won't be home to - night." To -
(Boy: The way you said, "I won't be here to - night.")

B \flat A7+ A7 Dm7-5

girl: I'll kiss your pil - low when I'm in bed, I'll blame my - self com - plete - ly

G7+ G7 Cm7 Ebm B \flat G9

for what I said, My eyes will fill with tear - drops when I reach for you,

C7 C9 Cm9(Fbass) B9 Dm7(Gbass)

I'll feel so lost and lone - ly 'cause I love you, I love you, I love you. To -

C B7+ B7

night I'll Say A Pray'r for you wher - ev - er you may be. And

Em7-5 A7+ A7 Dm7 Fm

hope that when I wake to-mor-row, you'll be here with me, — How can I live with-out you,

C A9 D9 G11 C Ab7 C

you're all I'm think-ing of, — To - night I'll Say A Pray'r for you, my love.

I'M A BETTER MAN

(For Having Loved You)

Words by
HAL DAVID

Music by
BURT BACHARACH

Moderately Slow
3rd line fade out within 8 measures

1. 3. If I could catch a star be-fore it touched the ground — I'd
2. now at last I face the fu-ture un - a - fraid with

place it in a box, tie rib-bons all a - round, and then I'd of - fer it to you,
you here by my-side. How fast the shad-ows fade and there is hope in - side the heart,

a to-ken of my love and deep-de-vo-tion. — The world's a bet-ter place
'cause I have some-thing won-der-ful to live for. —

with you to turn to. I'm a bet-ter man — for hav-ing loved you. 2. And

for hav-ing loved you. And as I am to-day that's

how I'll al-ways stay. bet-ter man for hav-ing loved you,

a bet-ter man for hav-ing loved you. 3. If

D. S. and fade

I WILL WAIT FOR LOVE

From the Joseph E. Levine Presentation of the Avco-Embassy Film,
"A NICE GIRL LIKE ME"

Lyrics by
HAL SHAPER

Music by
PAT WILLIAMS

Moderately

Gmaj7 Dm7 Gmaj7



I Will Wait For Love like a bee waits for sum - mer.

Am7 Gmaj7 Dm7



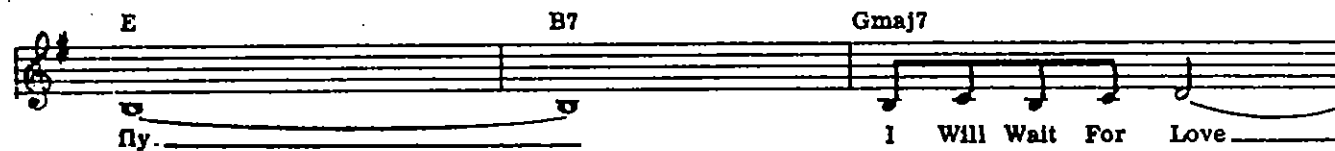
Wait - ing for my love like a tree

D7 Gmaj7 G7 G13(b9) Cmaj9



waits for sum - mer, to spread its wings and

E B7 Gmaj7



fly. I Will Wait For Love

Dm7 Gmaj7 Am7



through the change of the sea - sons.

Gmaj7 Dm7 D9



Nev - er ask - ing "why?" ask - ing not for the

Gmaj7 G7 G13(b9) Cmaj9 B13 B+7 E9 E7(b9) Amaj7 Am7 D7(b9)



rea - sons; just let - ting time go by: For love will

Gmaj7 Bm7 E7(b9) Am7 Am9 D+7(b9) Gmaj9 Bm7 E7(b9) Am7 D+7

come as sure as the first of May. And I will

Dm7 G13 G+7 C6(9) Cm7 F7

run to meet it like the sun pursues each new-born

Bm7 E7(b9) Am7 Bm7 C D Gmaj7

day. Love will find me here wait - ing

Dm7 Gmaj7 Dm7 G13 Cmaj9 C6 Cmaj9 C6

for it to get me. It will rush to set me

F#m9 B+7 Em9 E9

free. The way that love should

Em7 A7 Am7 D7 G#0 Am7 D9 D+7

be. Yes, I Will Wait For Love.

Bm7 E7 E7(b9) Am7 D+7(b9)

I Will Wait For Love. If on - ly love will wait for

G6(9) F6(9) G6(9)

me.

The Good, The Bad And The Ugly

(Il Buono, Il Brutto, Il Cattivo)

By
ENNIO MORRICONE

Fast tempo (in 2)

The first system of the score consists of two staves. The upper staff is in treble clef and contains a series of chords, starting with a piano (*p*) dynamic. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

The second system continues the piece. The upper staff features a melodic line with a *mf* dynamic, marked with a *Dm* chord above the first measure and a *G* chord above the fourth measure. The lower staff continues the eighth-note accompaniment.

The third system shows the continuation of the melody and accompaniment. The upper staff has *Dm* chords above the first and fourth measures, and a *C* chord above the second measure. The lower staff maintains the eighth-note pattern.

The fourth system continues the musical development. The upper staff has an *Am* chord above the first measure, a *Dm* chord above the third measure, and a *G* chord above the fourth measure. The lower staff continues the accompaniment.

The first ending consists of two staves. The upper staff contains a series of chords, with a *Dm* chord indicated above the first measure. The lower staff continues the eighth-note accompaniment.

The second ending also consists of two staves. The upper staff contains a series of chords, with a *Dm* chord indicated above the first measure. The lower staff continues the eighth-note accompaniment.

129

Chords: Dm, Am, Bb

Chords: F, Dm, Am

Chords: C, Dm, Am

Chords: G, Dm, Am

Chords: Bb, Am, G, F, Em, F, C, Bb

To Coda

Chords: Ab, A7

Musical staff 1: Treble clef, Dm chord above the first measure. The right hand plays a series of chords, and the left hand plays a steady eighth-note bass line.

Musical staff 2: Treble clef, G chord above the first measure, Dm chord above the third measure. The right hand features a melodic line with a slur, and the left hand continues the eighth-note bass line.

Musical staff 3: Treble clef, C chord above the first measure, Dm chord above the third measure. The right hand has a melodic line with a slur, and the left hand continues the eighth-note bass line.

Musical staff 4: Treble clef, C chord above the first measure, Dm chord above the second measure, G chord above the third measure. The right hand has a melodic line with a slur, and the left hand continues the eighth-note bass line.

Musical staff 5: Treble clef, Dm chord above the first measure, G chord above the second measure. The right hand has a melodic line with a slur, and the left hand continues the eighth-note bass line.

Musical staff 6: Treble clef, Bb chord above the first measure, F chord above the second measure. The right hand has a melodic line with a slur. The left hand continues the eighth-note bass line. The instruction *cresc. poco a poco* is written below the staff.

Musical score system 1, measures 1-4. The system consists of two staves. The upper staff contains a melodic line with a half note C4, followed by quarter notes G4, A4, B4, and C5. The lower staff contains a bass line with a half note C3, followed by quarter notes G2, A2, B2, and C3. A fermata is placed over the C5 in the upper staff and the C3 in the lower staff. The measure containing C5 and C3 is marked with a *C* chord symbol above the staff.

Musical score system 2, measures 5-8. The system consists of two staves. The upper staff contains a melodic line with a half note C5, followed by quarter notes B4, A4, G4, and F4. The lower staff contains a bass line with a half note C3, followed by quarter notes G2, A2, B2, and C3. A fermata is placed over the C5 in the upper staff and the C3 in the lower staff. The measure containing C5 and C3 is marked with a *Dm* chord symbol above the staff. The system concludes with the instruction *D. S. al Coda*.

Musical score system 3, measures 9-12. The system consists of two staves. The upper staff contains a melodic line with a half note Ab4, followed by quarter notes G4, F4, and E4. The lower staff contains a bass line with a half note C3, followed by quarter notes G2, A2, B2, and C3. A fermata is placed over the Ab4 in the upper staff and the C3 in the lower staff. The measure containing Ab4 and C3 is marked with a *Ab* chord symbol above the staff. The system concludes with the instruction *Coda* and a Coda symbol.

Musical score system 4, measures 13-16. The system consists of two staves. The upper staff contains a melodic line with a half note G4, followed by quarter notes F4, E4, and D4. The lower staff contains a bass line with a half note C3, followed by quarter notes G2, A2, B2, and C3. A fermata is placed over the G4 in the upper staff and the C3 in the lower staff. The measure containing G4 and C3 is marked with a *G* chord symbol above the staff.

Musical score system 5, measures 17-20. The system consists of two staves. The upper staff contains a melodic line with a half note D4, followed by quarter notes C4, B3, and A3. The lower staff contains a bass line with a half note C3, followed by quarter notes G2, A2, B2, and C3. A fermata is placed over the D4 in the upper staff and the C3 in the lower staff. The measure containing D4 and C3 is marked with a *Dm* chord symbol above the staff. The system concludes with the instruction *p decresc. poco a poco*.

Musical score system 6, measures 21-24. The system consists of two staves. The upper staff contains a melodic line with a half note C4, followed by quarter notes B3, A3, and G3. The lower staff contains a bass line with a half note C3, followed by quarter notes G2, A2, B2, and C3. A fermata is placed over the C4 in the upper staff and the C3 in the lower staff. The measure containing C4 and C3 is marked with a *pp* dynamic marking below the staff.

Theme from
"THE FOX"

by LALO SCHIFRIN

Moderately slow

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time and begins with a piano (*pp*) dynamic marking. The melody in the upper staff features a series of eighth and quarter notes, with some chords. The bass line provides a steady accompaniment with quarter and eighth notes.

The second system of musical notation continues the piece. It features two staves with a piano (*pp*) dynamic marking. Above the first measure, the chord *Am* is indicated. Above the second measure, *Dm7* is indicated. Above the third measure, *G7* is indicated. Above the fourth measure, *Cmaj7* is indicated. The melody and bass line continue with similar rhythmic patterns.

The third system of musical notation continues the piece. It features two staves. Above the first measure, the chord *Fmaj7* is indicated. Above the second measure, *Dm7* is indicated. Above the third measure, *Dm6* is indicated. Above the fourth measure, *E7-5* is indicated. Above the fifth measure, *Am* is indicated. The melody and bass line continue with similar rhythmic patterns.

The fourth system of musical notation continues the piece. It features two staves. Above the first measure, the chord *Am* is indicated. Above the second measure, *Dm7* is indicated. Above the third measure, *G7* is indicated. Above the fourth measure, *Cmaj7* is indicated. The melody and bass line continue with similar rhythmic patterns.

Fmaj7 Dm7 Dm6 E7-5 Am7 Am6 Am7 133

Gm6 A7 Gm6 A7 Am6

B7 Dm6 E7 Am Dm7 G7

Cmaj7 Fmaj7 Dm7 Dm6 E7-5

1. Am 2. Am Dm Am

Wand'rin' Star

Lyrics by
ALAN JAY LERNER

Music by
FREDERICK LOEWE

Moderato

I was born — un-der a wand' - rin'

star. I was born — un-der a

wand' - rin' star. Wheels are made for rollin',—

Mules are made to pack. I nev - er seen a sight that did n't look bet-ter look-in' back.

I was born — un-der a wand' - rin'

star. Mud can make you pris-ner and the plains can make you dry.

Snow can burn your eyes but on - ly peo-ple make you cry. Home is made for com-in' from, for

dreams of go - in' to Which, with an - y luck will never come true.

I was born — un-der a wand' - rin'

star. I was born — un-der a

wand' rin' star. 1. Do I know where hell is?_
2. When I get to heaven_
 Hell is in hel-lo. Heav- en is "Goodbye forev-er. It's time for me to go."
 tie me to a tree, Or I'll be-gin to roam, And soon you know where I will be.
 I was born un-der a wand'-rin'
 star, A wand' - rin', wand' - rin'
 star. Fine

Chords: Cm, Ab, Bb7, Ab, Eb, Gm, Edim, Cm7, F7, Fm7, Bb7, Eb, Bb7, Eb, Fdim, Cm, Abm, Eb, Ab, Bb7, Eb, Db7, Eb6, Fm7, Eb6, Fine.

Cheryl

C D-7 C Charlie Parker
C7 F7 C D-7
E-7 A7 F-7 Bb7 D-7 G7 C

Mission: Impossible

Words by
FRED MILANO
and ANGELO D'ALEO

Music by
LALO SCHIFRIN

Moderato

The musical score is written in G minor, 3/4 time, with a tempo marking of Moderato. It consists of a single melodic line for the voice and a guitar accompaniment. The lyrics are: "Fly a-way, dis-ap-pear, I'll be there, wait-ing. Run high, run low, don't stop, go. No mat-ter where you are bound, I'm a-round wait-ing, hyp-no-tized on a string, fol-low-ing, want-ing, Lead me there, an-y-where, I don't care, Can-not stop and I won't stop till you're mine. I keep on dream-in' o' you. No doubt a-bout it. Took my head and made it spin some-where it's nev-er been. I'm in a des-ert, the mid-dle of no-where. With no shoes I calm-ly bear burn-ing coals of fire, but when I get through, that's when I'll first be-gin to un-der-take a mis-sion that's im-pos-si-ble. It's said no one can tame you. Don't give it a try. You'll fall if

Chords and guitar notation include: Gm, Gm-5, Gm add C, Gm, Bbm, Cm, Gm, Fm, F#m, Gm, Gm add F#, Gm7, Gm6, Gm, G, Cm, Cm-5, Cm add F, Cm, Ebm, Fm, Gm, Gm add F#, Gm7, Gm6, D7-9, D7 sus, Eb7 sus, F7 sus, D7 sus, Eb7 sus, F7 sus, D7 sus, Tacet, Gm, G, Cm, D+, Gm, Bbm6, Dm, D+, Gm.

G Cm

you get up that high and deep in-side of all your beau-ty there is no

D+ Gm Bbm6

feel-ing. They say you can't be made to laugh or cry. No,

Dm D7 sus Gm G

I will have your love. That's why I'm right. I'll find you.

Cm Cm add B Cm7 Cm6

Run or try to hide. I'll stay be-side. I'm gon-na

Cm G Cm

get you. Get on a plane, go far a-

Cm add B Cm7 Cm6 Cm C

way, but an-y day I'm gon-na get you. Don't be a-

Fm Fm add E Fm7 Fm6

fraid if you may find I'm on your mind. Don't try to

Fm Cm Cm add B

fight it. Love's a wait-ing fuse you can't re-

Cm7 Cm6 Cm G sus Bb sus C sus G sus Tacet

fuse. We're gon-na light it.

D. S. al Coda %

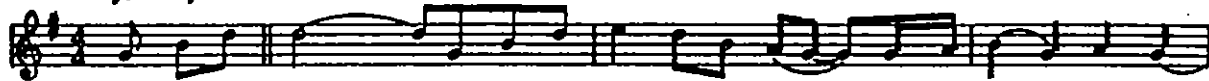
Coda D7-9 D7 sus Eb7 sus F7 sus D7 sus Tacet Ab13 Db13

Mis-sion im - pos-si - ble.

AND WHEN I DIE

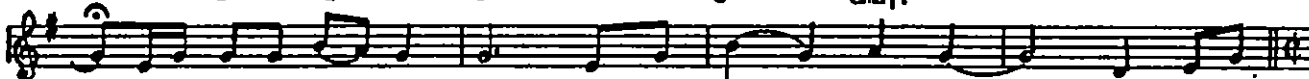
Words and Music by
LAURA NYRO

Slowly, freely in 4 G Am Bm C G C G C G



And when I die _____ and when I'm dead, dead and gone, there'll be one child born,

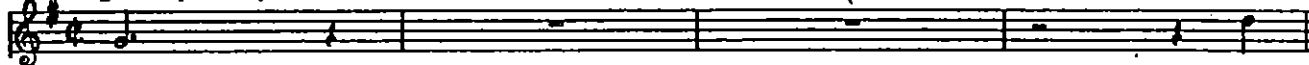
C G C G Cmaj7



_____ and a world to car - ry on. There'll be one child born _____ to car - ry

VERSE G Am G C G Am G C

Bright Gospel tempo



on.

1. I'm



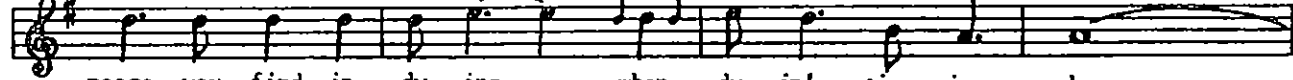
not scared of dy-in', _____ and I don't real - ly care. If it's
2. trou - bles are man-y, _____ there're as deep as a well. I can
3. Give me my free-dom _____ for as long as I be.

Am Bm C Em F C G



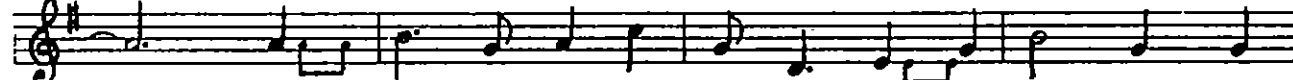
peace you find in dy - ing well then let the time be near. If it's
swear there ain't no heav - en, but I pray there ain't no hell. I can
All I ask of liv-in' _____ is to have no chains on me,

Bm Em C Am



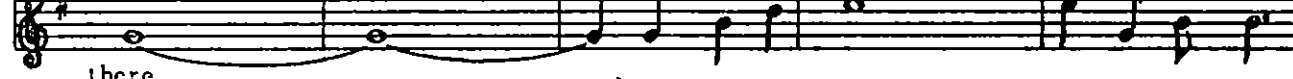
peace you find in dy - ing _____ when dy - in' time is here, _____
swear there ain't no heav - en _____ and pray there ain't no hell, _____
All I ask of liv-in' _____ is to have no chains on me, _____

G Am G C G Am



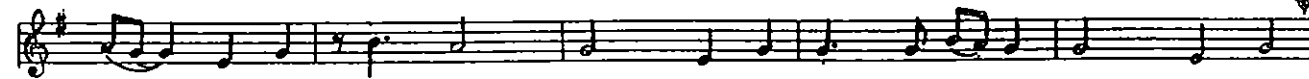
_____ just bun - dle up my cof - fin 'cause it's cold way down
_____ but I'll nev - er know by liv - in' on - ly my dy - in' will
_____ and all I ask of dy - in' is to die nat' - ral -

G Am G C G Bm Em



there. _____
tell. _____ } And when I die, _____ and when I'm
ly. _____

C G Am G C G Am G C Last time to Coda



gone, there'll be one child born and a world to car - ry on. There'll be

G Am G C G
 one child born to car - ry on. 2. My

CODA
 G Am G C C G Am Bb
 one child born there'll be one child born to

(Repeat with vocal improvisations)

C G
 car - ry on. _____

Liebestraum

Liszt

F A7 D7 *To Coda*

G7 G- C7 F 1. 2.

Bb- F D- A

C7 D7 G7 G- C7 F CODA

Blistered

Words and Music by
BILLY EDD WHEELER

Bright tempo

Verse

C D

1. I got great big blis-ters on my blood-shot eyes from look-in' at that
great big blis-ters on my fin-ger-tips from reach-in' in my

C D

long leg-ged fe-male up a-head. What she
pock-et-book and pick-in' out the bills. And I got

does sim-ply walk-in' down the side-walks of the cit-y makes me
ti-ny white blis-ters in my throat from try-in' to ease my ner-vous

C D

think a-bout some stray cat get-tin' fed. She's got a
ten-sions, tak-in' all them pat-ent pills. And ev-er

G

whole lot of mo-tion in her soul, I know! But her
since we start-ed run-nin' 'round from bar to bar, I just can't eat a

A

soul's not the place she lets it show!
bite and keep my stom-ach set-tled down.

Chorus

A

She's got a bod-y, Oh yeah! She's got a

mo-tion, Oh yeah! She's gon-na get me,

Oh yeah! She's gon-na burn me, Oh yeah!

D D7 G G7

1. She's gon-na tear my soul a-part. } Put big blis-ters on my heart, but what a
2. She done tore my soul a-part. }

A7 D 1. C 2.

might-y cra-zy cook-in' way to go! 2. Now I got

THE WONDER OF YOU

141

Key of F (C-D)

Words and Music by
BAKER KNIGHT

Slowly (with much expression)

Refrain **F** **Dm**

1. When no - one else can un - der - stand me,
2. And when you smile, the world is bright - er.
3. You'll nev - er know how much I love you.

Gm7 **C7** **F**

when ev - 'ry - thing I do is wrong, you give me love and con - so -
You touch my hand and I'm a king. Your kiss to me is worth a
My love is yours and yours a - lone, and it's so won - der - ful to

Dm **Gm7** **C7**

la - tion. You give me hope to car - ry on, and you
for - tune. Your love to me is ev - 'ry - thing, and you're
have you, to have you for my ver - y own. Guess I'll

F **F7** **Bb** **C7**

try to show your love for me in ev - 'ry - thing you
al - ways there to lend a hand in all I try to
nev - er know the reas - on why you love me as you

F **Eb7** **D7** **Gm7** **C7**

do. That's the won - der, THE WON - DER OF
do. That's the won - der, THE WON - DER OF
do. That's the won - der, THE WON - DER OF

12. **F** **Gm7** **C7** 8. **F** **Gm7** **Gb7** **F#**

YOU.
YOU.

YOU.

The Petite Waltz

Key of C and F (B to G)

Tune Uke
G C F A

Lyric by
E. A. ELLINGTON
and PHYLLIS CLAIRE

Music by
JOE HEYNE

Brightly

I heard a mel-o - dy, the night that we first met, A haunt-ing mel-o - dy,
 that seems to lin-ger yet. When-ev-er I'm a - lone, the mu - sic
 comes to me, And like our kiss of love, it was - n't meant to be.
 Once a - gain we glide to ev - 'ry mag - ic strain, And I hold
 heav - en close with - in my arms a - gain. Tho' it's just a dream,
 a bit of bit - ter sweet, It's our mel - o - dy, a waltz pe -
 1. C Segue to next strain (tacet) 2. C Fine
 Gay, gay is the mu sic, Tho' we are worlds a - part,
 Why, why should this mu - sic bring tear-drops to my heart?

I'll dance with a mem'ry While I rem - i - nisce, To
 night I'll drink a toast, A toast to the ghost of your last kiss. —

1. Why is the mel-o - dy for - ev - er haun - ting me? When you're not
 2. I hear it ev - 'ry - where, This mu - sic of de - spair, And yet a

want - ing me to be your own. — know. — I heard a

D7 Gm
 Bbm6 Fdim C7
 A7 Dm A7
 Dm Gm Fdim Fdim
 C7 1. F 2. F D.S. al Fine (tacet)

MASHED POTATO TIME - (TWIST)

VERSE

1. - THE MASHED PO-TA-TES STARTED LONG TIME A-GO WITH A GUY NAMED
 2. - WELL THEY GOT WITH IT MORE N' - MORE YOU OUGHT-A SEE THEM

SLOP-PY JOE - YOU'LL FIND THIS DANCE IS A COOL TO DO - C'MON BA-BY GON-NA TEACH IT TO YOU -
 CLOS CROWD THE FLOOR - THE MASHED PO-TA-TES TOSKA LONG LIST - THEY EV-EN DO IT TO DEAR LADY TWIST -

MASHED PO-TA-TES MASHED PO-TA-TES

HEAR THE GOOD-VY BEAT NOW C' - MON N' TWIST Y'R FEET NOW
 WIM - MA WET-TA WIM - MA WET-TA YEA - YEA - YEA - YEA

IT'S THE LAT-EST IT'S THE GREAT-EST MASHED PO-TA-TES

BA-BY C'MON HON-EY C'MON BA-BY YEA - YEA - YEA - YEA

C Am G7 F G7 G7

3rd VERSE: 'N THEN THIS DANCE JUST GREW N' GREW - THEY LOOKED FOR RECORDS THEY COULD DO IT TO - THEY FOUND THIS DANCE IS A OUT OF SIGHT - TO WHEN THE LION SLEEPS - TO - NIGHT!

4th VERSE: NOW EV-RY BOY IS A DO-IN' FINE - THEY DANCE A LONG YEAH A BIG BOSS LADY - THEY ARE GOV-ER - IT'S THE MOST - THE DAY THEY DID IT TO PLEASE, MISTER POTATE

FLYING HOME

Lyric by SID ROBIN

Music by BENNY GOODMAN and LIONEL HAMPTON

Chorus

FLY-ING HOME— to a place that's al-ways sun-ny, FLY-ING HOME—

With my pock-ets full of mo-ney FLY-ING HOME— to my lit-tle home town hon-ey

Wait - in' for me— there. — C'mon let's go,—

Don't you mind this sud-den flur-ry, don't you know— that I'm in an aw-ful hur-ry, Ain't it so—

that my ba-by's gon-na wor-ry if I don't get— there. — My—

— heart is burn-in' ever since I've been learn-in' how I missed ^{her,} _{him,} since I kissed ^{her.—} _{him.—} Now

— I can stand it, Won't you please un-der-stand— that I've been lone-some,— I've been

145

E♭dim E♭7 Ab Ab7 Fm E9 E9

liv-ing by my own-some. FLY-ING HOME, — From now on there's no more griev-in',

Ab Ab7 Fm E9 E♭9 Ab Ab7

I won't roam, — Once I'm there I'm nev-er leav-in', FLY-ING HOME, —

Fm E9 E♭9 Ab E♭m6 E♭7 Ab

To that love I'll be re-ceive-in', We'll be so hap-py that's why I'm FLY-ING HOME

1. Guitar Tacet E9 E♭9 || 2. E9 Ab6 E♭7 Ab

PICK YOURSELF UP

Handwritten musical score for "Pick Yourself Up" in G major, 4/4 time. The score includes guitar chords and rhythmic markings.

Chords: Gm7, C7, F#m7, Bb(c), Gm6 A7b9, Dm7, G9, Gm7, C7, Gm7, C7, F, Am7, D7, Gm7, G7, Am6, B7b9, Gm6 A9, Am7, D7, G, Ab, Ab, C, C7, Gm7, C7, Gm7, C7, F, C7, F, Am, Am7, E7, Am, C6, Am6, Gm7, C7.

Rhythmic markings: ♩, ♪, ♫, ♮, FINE, FINE.

WICHITA LINEMAN

Words and Music by
JIM WEBB

B \flat M \flat A \flat J \flat 7 F \flat 6(9) Gm \flat 7

I am a line-man for the coun-ty, — And I drive the main road.

Dm Am G D

Search-in' in the sun for an - oth-er o - ver load. Search-in' in the sun for an - oth-er nev-er be the same.

C G

I hear you sing - in' in the wi - res I can hear you thru the whine, And I need you more than want you, And I want you for all time.

Gm D C B \flat

And the Wi - chi - ta Line - man is still on the line. And the Wi - chi - ta Line - man is still on the line.

A \flat m \flat 7 B \flat Gm \flat 7 B \flat M \flat A \flat J \flat 7

To Coda

I know I need a small va - ca - tion,

F \flat 6(9) Gm \flat 7 D Am

D.S. al Coda

But it don't look like rain, And if it snows, that stretch down south will

Gm \flat 7 B \flat C B \flat C

Recorded by THE ASSOCIATION on Warner Brothers Records

WINDY

By RUTHANN FRIEDMAN

Who's peek-in' out from un-der a stair-way. Call-ing a name that's light-
 Who's trip-pin' down the streets of the ci-ty, Smil-in' at ev-ry-bod-
 or than air? Who's bend-in down to give me a rain-bow?
 y she sees? Who's reach-ing out to cap-ture a mo-ment?
Tacet
 Ev-ry-one knows it's Wind-y.
 Ev-ry-one knows it's Wind-y.
Tacet
 And Wind-y has storm-y eyes that flash at the sound of lies.
Tacet
 - And Wind-y has wings to fly up a-bove clouds, up a-bove clouds, up a-bove clouds,
 up a-bove clouds, up a-bove clouds, up a-bove clouds, up a-bove clouds.
 Who's trip-pin' down the streets of the ci-ty, Smil-in' at ev-ry-bod-y she sees?
 Who's reach-ing out to cap-ture a mo-ment? Ev-ry-one knows it's Wind-y.

Repeat & Fade

Recorded By THE BEATLES On Capitol Records

DAY TRIPPER

Words and Music by
JOHN LENNON and
PAUL MCCARTNEY

C
F

1. Got a good rea - son
2. She's a big tea - ser
3. Tried — to please — her

for tak - ing the ea - sy way out. —
she took me half — the way there. —
She on - ly played — one night stands. —

C
F

Got a good rea - son
She's a big tea - ser,
Tried — to please — her,

for tak - ing the ea - sy way out. — now.
She took me half — the way there, — now.
She on - ly played — one night stands, now.

She was a
She was a
She was a

D7
F

Day _____
Day _____
Day _____

Trip - per,
Trip - per,
Trip - per,

One way tic - ket, Yeh. —
One way tic - ket, Yeh. —
Sun - day driv - er, Yeh. —

It took me

F
E7
A
G

so _____ long _____

to find out, —

and I found out.

C

3rd Time
To Coda

Fmaj7
G7
G
Fmaj7
G

D. C. al Coda

C

Coda

C

Repeat and fade

Day Trip - per,

Day Trip - per, Yeh. —

Recorded by THE ROLLING STONES on LONDON RECORDS

PAINT IT, BLACK

Fm **C7** **Fm**

1. and 5. I see a red door and I want it paint-ed black, No col-ors
 2. I see a line of cars and they're all paint-ed black, With flow-ers
 3. I look in-side my-self and see my heart is black, I see my

C7 **Fm** **Eb** **Ab**

sh-y more I want them to turn black.. I see the girls walk by dressed
 and my love, both nev-er to come back.. I see peo-ple turn their heads. and
 red door and I want it paint-ed black.. May-be then I'll fade a-way and

Fm **Fm** **Eb** **Ab** **Eb** **Bb** **C7**

in their sum-mer clothes.. I have to turn my head, un-til my dark-ness goes. (5th to coda)
 quick-ly look a-way. Like a new-born ba-by it just hap-pens ev-'ry day.
 not have to face the facts. It's not eas-y fac-ing up when your whole world is black.

Fm **C7** **Fm**

4. No more will my green sea go turn a deep-ar blue. I could not

C7 **Fm** **Moderate rock** **Ab** **Eb**

for-see this thing hap-pen-ing to you. If I look hard e-nough in-

Fm **Fm** **Eb** **Ab** **Eb** **Bb** **C7**

to the set-ting sun. My love will laugh with me be-fore the morn-ing comes..

C7 **Fm** **C7**

I wan-na see your face paint-ed black, black as night. Don't

Fm **C7** **Fm**

wan-na see the sun fly-in' high in the sky. I wan-na see it paint-ed, paint-ed,

C7 **Fm** **Fm** **C7**

paint-ed, paint-ed black, yeah!

D. S. $\frac{3}{4}$ al Coda

ABRAHAM, MARTIN AND JOHN

Words and Music by
DICK HOLLER

Rubato

Medium rock beat

Has An - y - bod - y

here seen my old friend { 1. A - bra - ham, }
2. John, }
3. Mar - tin, } Can you

tell me where he's gone? He freed a lot - ta

peo - ple, but it seems the good die young — But I just looked a -

round and he's gone. 1. 2. Bb F

Has gone. 3. F(sus)

Did-n't you love — the things they —

Am7 Bb Am7 Gm7 Bb
 stood for? Did-n't they try _____ to find some

Gm7 Bb F
 good for you and me? And

Cm7 Eb Bb Am
 we'll be free. Some - day

Gm7 C7sus C7 F Am
 soon it's gon-na be one day has an - y - bod - y here seen my

Gm7 Bb F Gm7
 old friend Bob - by, Can you tell me where he's

C7sus C7 Dm Am
 gone? I thought I saw him walk - in' up

Gm7 Am Gm7 C7sus C7
 o - ver the hill with A - bra - ham Mar - tin and

Dm F
 John.

Another Op'nin', Another Show

Words and Music by
COLE PORTER

Allegro (very lively)

E^b **B^b**

An - oth - er op' - nin', an - oth - er show — In.

E^b6 **B^b7** **E^b**

Phil - ly, Bos - ton or Balt - i - moe, — A chance for stage-

B^bdim **B^b7** **E^b** **C7** **A^bm**

- folks to say "hel - lo" — An - oth - er op' - nin' of

B^b7 **E^b** **B^b7** **E^b**

an - oth - er show. An - oth - er job — that you hope, at last, —

B^b **E^b6** **B^b7**

Will make your fu - ture for - get your past, — An -

E^b **B^bdim** **B^b7** **E^b** **C7**

oth - er pain — where the ul - cers grow, — An - oth - er op' -

A^bm **B^b7** **E^b** **D7** **Gm**

- nin' of an - oth - er show! Four weeks, — you re -

D7 C Fm D7 Gm Eb7 Gm Bb7 D7



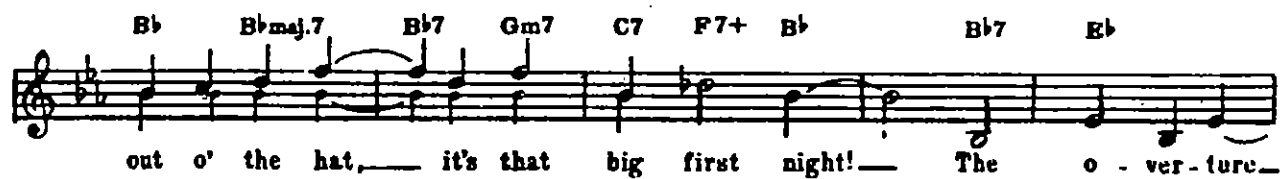
hearse and re - hearse, — Three weeks and it could - n't be worse..

Gm Cb Bb Cm8 F F7



One week, — will it ev - er be right? — Then

Bb Bbmaj.7 Bb7 Gm7 C7 F7+ Bb Bb7 Eb



out o' the hat, — it's that big first night! — The o - ver - ture —

Bb Eb6



— is a - bout to start, — You cross your fin - gers and

Bb7 Eb Bbdim Bb7



hold your heart, — It's cur - tain time — and a - way we go, —

1. Eb C7 Abm Bb7 Eb Bb7



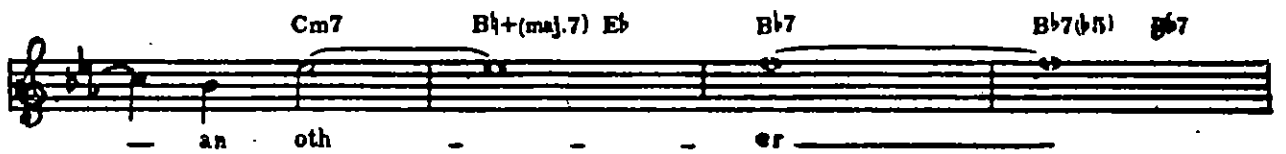
— An - oth - er op' - nin' of an - oth - er show. An -

2. Eb C7 F7 Fm7 Bb7



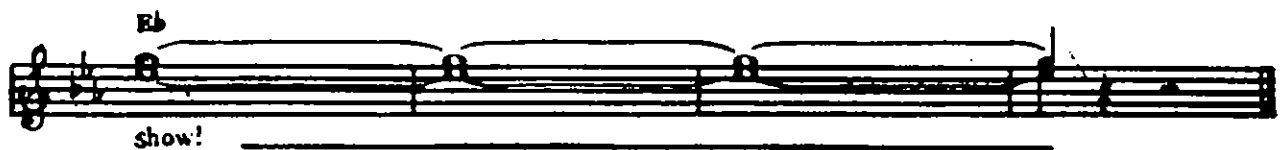
oth - er op' - nin', just an - oth - er op' - nin' of —

Cm7 Bb+(maj.7) Eb Bb7 Bb7(b9) Bb7



— an oth - er — — — — —

Eb

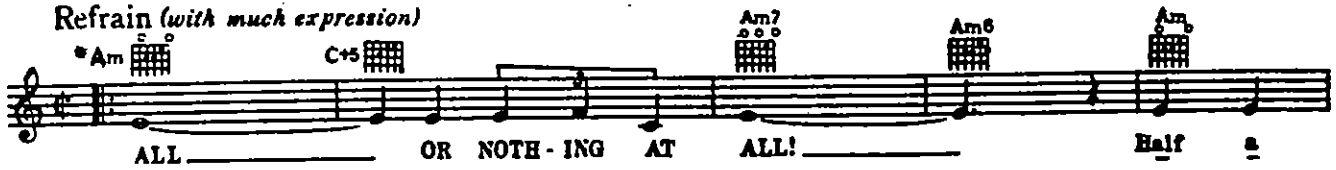


show! — — — — —

ALL OR NOTHING AT ALL

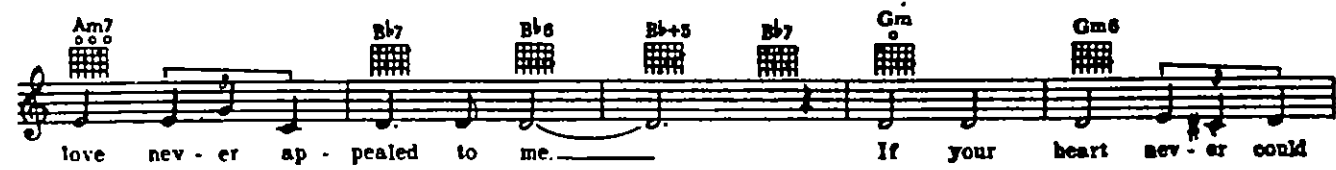
Refrain (with much expression)

*Am C+5 Am7 Am6 Am



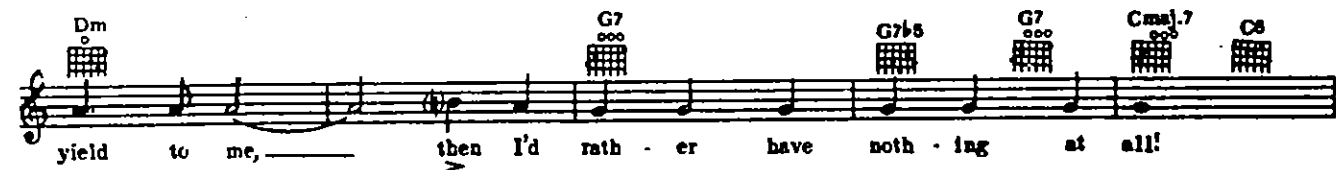
ALL OR NOTH-ING AT ALL! Half a

Am7 Bb7 Bb6 Bb+5 Bb7 Gm Gm6



love nev-er ap-pealed to me. If your heart nev-er could

Dm G7 G7b5 G7 Cmaj.7 C6



yield to me, then I'd rath-er have noth-ing at all!

Bm7 E7 Am C+5 Am7 Am6



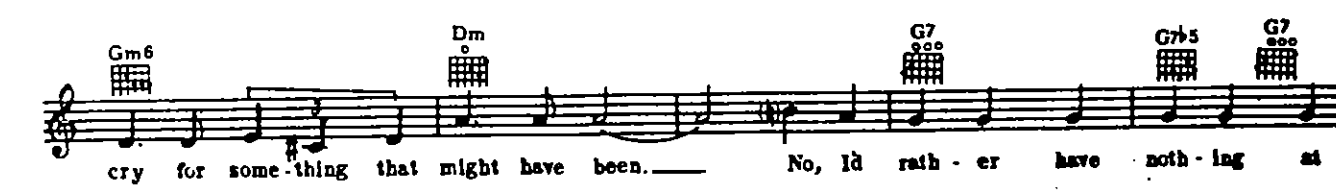
ALL OR NOTH-ING AT ALL!

Am Am7 Bb7 Bb6 Bb+5 Bb7 Gm



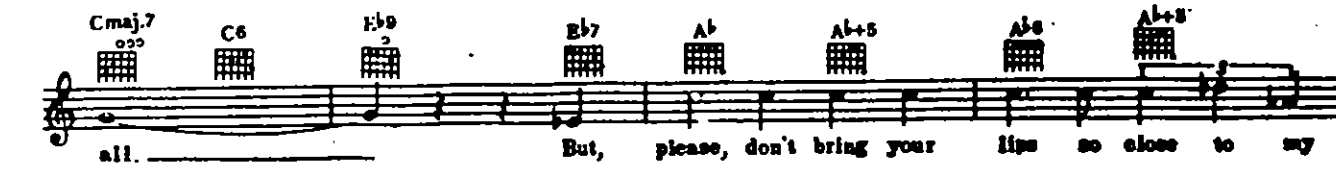
If it's love there is no in be-tween. Why be-gin, to

Gm6 Dm G7 G7b5 G7



cry for some-thing that might have been. No, I'd rath-er have noth-ing at

Cmaj.7 C6 F#9 Eb7 Ab Ab+5 Ab6 Ab+5



all. But, please, don't bring your lips so close to my

check. _____ Don't smile or I'll be lost be - yond re -

call. _____ The kiss in your eyes, the touch of your hand makes me

weak, _____ and my heart may grow diz - zy and fall.

And if I fell un - der the spell of your call, _____

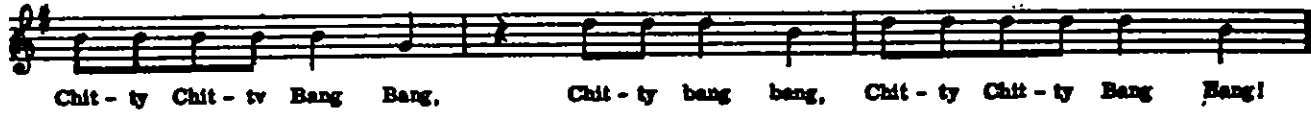
I would be caught in the un - der - tow. _____

So, you see, I've got to say No! No! ALL _____

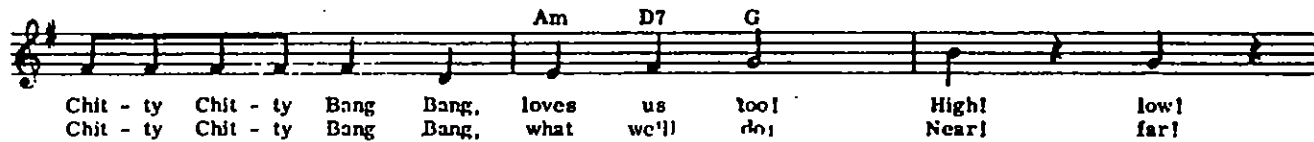
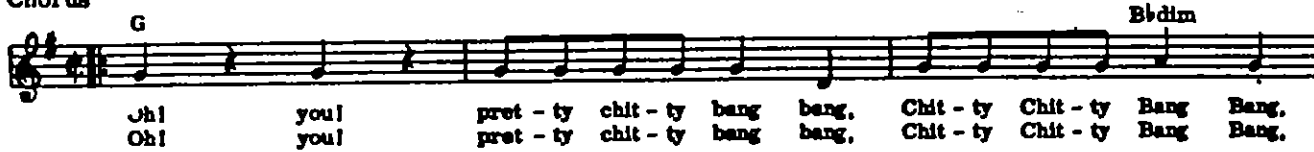
OR NOTH - ING AT ALL! ALL! _____

"Chitty Chitty Bang Bang"

Verse



Chorus



D7 D+6 G Bbdim

fan - tas - ma - gor - i - cal ma - chine! You're
 turn ev - 'ry - bod - y's head to - day! We'll

D7 G B7 Em

more than spec - tac - u - lar. To use the ver - nac - u - lar, you're
 glide on our mo - tor trip, with pride in our own - er - ship, the

A7 D C Fm6 D7

wiz - ard! You're smash - ing! You're keen!
 en - vy of all we sur - vey!

G Bm7 Bbdim

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

Am7 D7

we love you! And chit - ty, our chit - ty, pret - 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,
 Chit - ty Chit - ty Bang Bang, what we'll do! Near chit - ty, far chit - ty,

G7 C C6 Cdim

an - y - where we go, on chit - ty chit - ty we de - pend. Bang bang, Chit - ty Chit - ty
 in our mo - tor car, oh, what a hap - py time we'll spend. Bang bang, Chit - ty Chit - ty

G Em7 Am7 D7 1. G 2. G G7

Bang Bang, our fine four - fen - dered friend!
 Bang Bang, our fine four - fen - dered friend!

C Cdim G E7 Am7 D6 D+6

Bang bang, Chit - ty Chit - ty Bang Bang, our fine four - fen - dered

G / D7 G

friend!
 (Chit - ty Chit - ty Bang Bang, Chit - ty Chit - ty Bang Bang, fine four - fen - dered chit - ty chit - ty friend.)

I Don't Care If The Sun Don't Shine

MACK DAVID

Moderato

E_b
 I don't care — if the sun don't shine, — I get my lov-in' in the
Adim B_b7 F_m
 eve-nin' time, when I'm with my ba-by. — It's so fun — with the
B_b7
 sun a-roun', but I get go-in' when the sun goes down, and I meet my
E_b E_b7
 ba-by. — That's when we kiss — and kiss — and kiss and then — we kiss some more..
A_b F7 B_b7
 — Don't ask how man-y times — we kiss. At a time like this —
E_b
 who keeps score? — So, I don't care — if the sun don't shine — I'll
E_b7 A_b F7 B_b7 E_b
 get my lov-in' in the eve-nin' time when I'm with my ba-by. —

DON'T RAIN ON MY PARADE

Words by BOB MERRILL
Music by JULE STYNE

Moderately Fast

C C⁺ C6 C C⁺ C6 C C⁺ C6 C7 C6 C⁺ C Dm Em

Don't tell me not to fly, I've sim-ply got to. If some-one takes a spill, it's me and not you. Don't bring a - round a.
 Don't tell me not to live, just sit and put-ter. Life's can-dy and the sun's a ball of but-ter. Who told you you're at

Dm7 G7 C- C6 C7 C6 C- 2 C C- C6 C7 C7-5 F6 Gm7 C9 C9-5 F Fm

cloud To rain on my pa - rade. I'll march my band out. I'll beat my drum. And if I'm
 -lowed to rain on my pa rade? I'll march my band out. I'll beat my drum. And if I'm

C6 Gm7 A7 Fm6 G7 Dm7 G7-9 C C⁺ C6

famed out. Your turn at bat, sir. At least I did -n't fake it. Hat, sir. I guess I did -n't make it. But wheth - er I'm the.

Recorded by *DIONNE WARWICK* on Scepter Records

WHO IS GONNA LOVE ME

Words by
HAL DAVIDMusic by
BURT BACHARACH

Bm7 E9 Am7 Bm7 E7 E7sus Cmaj7 C

Who is gon-na love me? Not you. You will be gone, and here I will

Bm7 Em7 Cmaj7 C D D9sus 3

stay, all a-lone, and I'll just waste a - way _____ won-der-ing

Bm7 E9 Am7 D6 D9sus D6 D9sus

who is gon-na hold me and keep__ me warm when I'm cold. _____

Broadly

Em7 A9 Dmaj7 Em7 A9sus

Who will I wake up for through all those _____ lone - ly

Dmaj7 B9sus B7 B9sus G#m7

years? No one to wake up for, _____ but

C#m7 Tacet F#7 Tacet F#m7 Tacet B9 Tacet

sleep won't come to end these tears, and

As the beginning

Bm7 E9 Am7 Bm7 E7 E7sus

who is gon-na kiss me if you walk out the door?

Cmaj7 C Bm7 Em7 Cmaj7 C D

There'll be no one new. Not for me 'cause my whole life is you.

D9sus Bm7 E9 Am7 D6 D9sus

Dar-ling, if you don't wan-na love me there's just no use

D6 D9sus D6 D9sus D6

hang-in' on for with-out your love ev-'ry-thing is

1. D9sus 2. D9sus G

gone. gone for me.

DON'T GIVE UP

VERSE

G B^b E^b F

When love seems to get you down, when you can't turn a-round and
 When some-one is on your mind and you can't find the words to say

G G B^b

run, You've got to stop, face the fact that the
 Don't put off un-til to-mor-row, my friend, what you

E^b F G

heart-aches have just be-cause you
 know you got-ta do to-day. Be-cause you
 Be-cause you

C G Am7 G Em7 Am7

need love, you need love, keep on 'til you know that you've won,
 need love, you need love, and in time you'll dis-cov-er the way.

D7sus4 D7 Cm7 F7

Yeah!

CHORUS

Cm7 F7 B^b Cm7 F7

Don't Give Up, don't let it get you down, Don't Give Up, don't

B^b Cm7 F7 B^b

think of leav-ing town, Don't Give Up, don't run a-way from it,

Cm7 Cm7 Am7^{b5}

love will be yours in the end,

D7 D7sus4 D7

my friend.

1st time D.C.
 D7 2nd time repeat Chorus and fade
 2nd time (Now)
 repeat (So)

Lyric by
JOHNNY MERCER

EMILY

Music by
JOHNNY MANDEL

Moderately slow

Cmaj7 Am7 Dm7 G7 G7-9

Em-i - ly. Em-i - ly. Em-i - ly has the

C Am7 Gm7 C7-9 F (sus 4) F Fmaj7 Fm6

mur - mur - ing sound of May, All

A F#m7 Bm7 E7-9

sil - ver bells, cor - al shells car ou - sels and the

Am7 D9 Dm7 G7+5

lough - ter of chil - dren at play say.

Cmaj7 Am7 Dm7 G7 G7+5

Em-i - ly. Em-i - ly. Em-i - ly and we

Cmaj9 Db9-5 C7 C7+5 Fmaj7 F+ F6 Bm7 E7-9

fade to a mar - vel - ous view, Two

Am D6 Am7 B7+9 B7-9 Em7 A9 C#dim

lov - ers a - lone and out of sight see - ing

Dm7 G7 G7+5 Em7

im - a - ges in the fire - light.

A9 A7+5 Dm9 G7 Dm7 Db Fm6 Fm7 Em7

As my eyes vis - ual - ize a fam - i - ly.

A9 A7+5 Dm7 G9 G7+5

they see dream - i - ly, Em - i - ly

1. C6 Am9 Dm7 G7-9 2. C C6

too. too.

This Guy's in Love With You

E^b Abmaj⁷ Dbmaj⁷
 You see_ this guy._ this guy's in love with you._

E^b Abmaj⁷ C7sus G⁹ G⁷ Cm⁷
 Yes, I'm_ in love._ Who looks at you the way I do?_

E^bm⁷ E^b9sus E^b7 Abmaj⁷ Abm⁶
 When you smile,_ I can tell we know each oth-er ver - y well. How

Gm⁷ Cm⁷ Fm⁹ E^b9sus
 can I show you I'm glad I got to know you, 'cause

2nd time fade out within ten measures
E^b Abmaj⁷
 I've heard_ some talk._ They say you think I'm fine._

Dbmaj⁷ E^b Abmaj⁷ G7sus G⁹ G⁷
 This guy's_ in love,_ and what I'd do to

Cm⁷ B^bm⁷ E^b9sus E^b7 Abmaj⁷
 make you mine._ Tell me now,_ is it so? Don't let me be the

Abm⁶ Gm⁷ Cm⁷ Fm⁹
 last to know. My hands are shak - ing. Don't let my

B^b9sus *Majestically* **E^b Abmaj⁷**
 heart keep break - ing, 'cause I need_ your love._

E^b Abmaj⁷ E^b Broadly Dm⁷ Cm⁷ Cm⁶
 I want_ your love._ Say you're in love, in

Cm⁷ F⁷ E^b E^bmaj⁷ E^b7 Tacet ad lib. D.S. for fade out
 love with this guy._ If not, I'll just die._

20th Century-Fox Presents An Arthur P. Jacobs Production "DOCTOR DOLITTLE" WHEN I LOOK IN YOUR EYES

Words and Music by
LESLIE BRICUSSE

Moderately slow, with expression

Em Em(maj7) Em7 A7 (E Bass) Am6 (E Bass)

When I Look In Your Eyes I see the wis-dom of the world in your eyes,

B7 (E Bass) Em G F B7-5

I see the sad-ness of a thou-sand good-byes When I Look In Your

Em A Am Em Em(maj7) Em7

Eyes. And it is no sur-prise to see the soft-ness of the

A7 (E Bass) Am6 (E Bass) B7 (E Bass) Em G

moon in your eyes, The gen-tle spar-kle of the stars in the skies

F B7-5 Em A7 (E Bass) C (E Bass) Em F#m7 B7

When I Look In Your Eyes. In your eyes

F#m7 D7 G G+ Em

I see the deep-ness of the sea, I see the deep-ness of the

F#m7-5 B7 C7 F#7 C7-5 Am6 B7 sus B7

love. The love I feel you feel for me.

Em Em(maj7) Em7 A7 (E Bass) Am6 (E Bass)

Au-tumn comes, sum-mer dies, I see the pass-ing of the years in your eyes,

B7 (E Bass) Em G F

And when we part there'll be no tears, no good-byes, I'll just look in-to your

Em A C Em A7 (E Bass) Am6 (E Bass)

eyes. Those eyes so wise, so warm, so real,

Em (B Bass) F (B Bass) Em

How I love the world your eyes re-veal.

I Can't Get You Out Of My Heart

(Ti Amo - Ti Voglio Amor)

Words and Music by
DANNY DI MINNO and JIMMY CRANE

Moderately

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The lyrics are written below the notes, with some words in italics. Chords are indicated above the staff lines. The score includes a first ending and a second ending.

Staff 1: F7 Bb D7 Eb Cm7
I CAN'T GET YOU OUT OF MY HEART, _____ For

Staff 2: F7 F11 Bb Bb
you, love, are part of my heart; _____ It's fun-ny the

Staff 3: Dm Eb Cm7 F7 F9
first time we met, _____ I knew you'd be hard to for-

Staff 4: Bb Cm7 F6 F7 Bb D7 Eb
get. _____ I can't get you out of my dreams, _____
Ti a - mo ti vo - glio a - mor'. _____

Staff 5: Eb F7 F11 Bb D7
When - ev - er you're near my heart beams; _____ With -
'E - dim - mi tu sei mi a - mor'; _____ Ah



Staff 6: Eb Ebm Bbmaj7 Bb6 Dm7 G7+ G7 C9
out you I'm lone - ly, my heart wants you on - ly, I CAN'T GET YOU
non mi la - scia - re, Ti vo - glio spo - sa - re, Ti A - mo, Ti


Staff 7: F7 F11 F7b9 1. Bb Bbmaj7 Gm7 C7(9/5) F9 F7 2. Bb Eb9 Bb9
OUT OF MY HEART. I HEART. _____
Vo - glio, A - mor'. mor'. _____

Out Of Sight, Out Of Mind









Tune Uke
G C E A

Words and Music by
IVORY JOE HUNTER
and CLYDE OTIS










Solid Rock **Refrain**  












OUT OF SIGHT, OUT OF MIND.






- So the sto - ry goes. — You for - got I ex - ist, — My bro - ken heart

   (Tacet)      










knows. OUT OF SIGHT, OUT OF MIND, — You found some - one new, —






But I can't change my love, — The way that you do. — I






sit a - round a - won - der - ing A - bout your new af - fair, — I should for - get — to re -

     (Tacet)    







mem - ber And re - mem - ber not to care! I'd for - get if I could, — But my heart is

blind, — You are gone out of sight, — But not out of my

   (Tacet)  

mind. OUT OF SIGHT, OUT OF mind; — Out of

sight, — But not out of my mind. —

DON'T SLEEP IN THE SUBWAY

169

Words and Music by
TONY HATCH and JACKIE TRENT

Medium beat

C (Bbass) Am Em

You wan-der a-round on your own lit-tle cloud When you
You try to be smart then you take it to heart 'Cause it

F C Dm7 (Gbass) G7

don't see the why or the where fore
hurts when your e go's de - fla - ted

C (Dbass) Am Em

You walk out on me when we both dis-a-gree 'Cause to
You don't re-a-lise that it's all com-pro-mise And the

F C Dm7 (Gbass) G7

rea-son is not what you care for
prob-lems are so ov-er-ra-ted

E (Bbass) C#7 (Bbass) F#m7 (Bbass) B7 Cm

I've heard it all a mil-lion times be-fore
Good-bye means noth-ing when it's all for show

G (Dbass) E7 (Dbass) Am7 (Dbass) D7 Gsus4 G

Take off your coat my love and close the door.
So why pre-tend you've some-where else to go.

Abmaj7 Eb6 (Gbass) Fm7 Eb

Don't sleep in the sub-way dar-ling. Don't stand in the pour-ing rain,

Abmaj7 Eb6 (Gbass) Fm7 (Gbass)

Don't sleep in the sub-way dar-ling the night is long For-get your fool-ish pride

Ab Am7-5 Fm7 (Bb bass) Eb

noth-ing's wrong now you're be-side me a-gain.

1. To Coda

2. C Eb Fm (Eb bass) Eb7 D.S. al Coda

gagn.

Coda Eb

gagn.

Theme from
THE PARAMOUNT PICTURE
Funeral In Berlin

by KONRAD ELFERS

Moderate March Tempo

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time and begins with a piano (*mf*) dynamic marking. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

The second system of musical notation continues the piece. Above the treble clef staff, four chord diagrams are provided: Am, Bb, G, and C. The Am chord diagram shows the first fret on the second, third, and fourth strings. The Bb chord diagram shows the first fret on the second, third, and fourth strings, with a flat sign over the second string. The G chord diagram shows the second fret on the third, fourth, and fifth strings. The C chord diagram shows the first fret on the second, third, and fourth strings. The musical notation below shows the continuation of the melody and accompaniment.

The third system of musical notation continues the piece. Above the treble clef staff, five chord diagrams are provided: Am, Dm, Am, E7, and Am. The Am chord diagram shows the first fret on the second, third, and fourth strings. The Dm chord diagram shows the second fret on the first, second, and third strings. The E7 chord diagram shows the second fret on the first, second, and third strings, with a flat sign over the second string. The musical notation below shows the continuation of the melody and accompaniment.

The fourth system of musical notation continues the piece. Above the treble clef staff, three chord diagrams are provided: Bb, G, and C. The Bb chord diagram shows the first fret on the second, third, and fourth strings, with a flat sign over the second string. The G chord diagram shows the second fret on the third, fourth, and fifth strings. The C chord diagram shows the first fret on the second, third, and fourth strings. The musical notation below shows the continuation of the melody and accompaniment.

Am Dm Am E7 Am

E7-9 E+ Am Dm Am E Df E7 A+ Dm E+

Am F7 Am E7 Am E7-9 E+ Am

Dm Am E Df E7 A+ Dm E+ Am F7 Am E7

Am Am A+ Dm E+ Am F7 Am E7 Am

Cm Gm
 Hor-net, That Green Hor-net is

out wall-in' to-night. A doo be do be do ba. Scream

A7-9

hor-net a wild scene hor-net, The

Bb7-9 Bb7 A7 Dm
 Green Hor-net out-a sight to-night.

Gm
 The night.

|| 2 D

THE DARK SONG

(Music from the 20th Century Fox Film "THE DETECTIVE")

Lyric by
ESTELLE LEAVITT

Music by
JERRY GOLDSMITH

Slowly

Chorus

Be-yond my dreams, and thru the night, Her eyes look out of ev-'ry
(His)

light, I hear THE DARK SONG on the wind, So lone-ly like

me. In light of day I can re-call, When first we heard the shad-ows

fall; Now eve-ning finds me all a-lone, I want her a-
(him)

gain. The days were songs, we danced them thru; Our

rain-bow left us on the edge of blue. Once she could
(he)

hold me in her eyes And turn my world with tears and lies; But now the
(his)

night time sings a sad song, Lone-ly DARK SONG, love is gone. Be-yond my gone.

Chords: Em, Em(add9), Em(+7), Em7, A9(+5), Am7(D), F13(+11), Gmaj7, B9(b5), B+, Em, Em(add9), Em(+7), Em7, A9(+5), Am7(D), F13(+11), Bm7, G7(b9), Cm(+7), Cm7, Cm6, Cm(b6), Cm6, F11, Bbm7, Eb13, Dm7, B7(+5), Em, Em(add9), Em(+7), Em7, A9(+5), Am7(D), F13(+11), Ab(D), [1. Gmaj9], [2. Gmaj9], (opt.), (opt.)

JUBILEE JOE

(From the Musical Production "RED, WHITE AND MADDOX")

E_b
 Ju - bi - lee Joe, Ju - bi - lee Joe, Ju - bi - lee Joe _____

C7 **F7**
 Sure - ly you've heard, sure - ly you know Ju - bi - lee

E_b
 Joe. _____ When he plays on the ban - jo

E_b **F7**
 sweet mel - o - dies Folks swear they must be hear - ing

B_b7 **E_b**
 birds in the trees, _____ But it's just Ju - bi - lee Joe, Ju - bi -

G7 **F7**
 lee Joe, Ju - bi - lee Joe. _____ Mak - in' you sing, mak - in'

A_b
 you dance, mak - in' you go. _____ He's got _____

E_b **G7** **C7**
 _____ ev - 'ry - bo - dy sway - ing to and fro, That's

F7 **B_b7** **E_b**
 Ju - bi - lee Joe, Ju - bi - lee Joe, Ju - bi - lee Joe. _____

2. **E_b** **C7** **F7**
 Joe. _____ Ju - bi - lee Joe, Ju - bi -

B_b7
 lee Joe, Ju - bi - lee Joe.

The Most Happy Fella By FRANK LOESSER

The musical score is written for guitar and voice. It features a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are: "I'm The Most Happy Fella In the whole Na-pa Val-ley, The most hap-py man. That's me! Look-a my Ro-sa-bel-la! She's-a send me her pho-to-graph And she was ask-in'-a me for mine. I'm The Most Happy Fella In the whole Na-pa Val-ley, The most hap-py man. That's me! In the win-ter time from 'Fris-co She was-a write to me one post-card. Then I was-a write, then she was-a write, then I was-a write, then she was-a write, then me, then she, then me, then she, and now She's-a bring-the spring-time fast! She's-a make the green come"

The score includes various guitar chords such as G, G9, G(alt), G(ADD), Ab, Ab7, Ab7(alt), G7, G7(alt), G(ADD), G(alt), C, C9, C9(alt), F, F(alt), Bb(+5), C#7, and C#7-7. The lyrics are written below the musical notation, with some words like "I'm The" appearing at the end of lines.

ONCE UPON A SUMMERTIME

(La Valse Des Lilas)

Key of F minor $\left\{ \begin{array}{l} (C-D) \\ F$ major

English Lyric by JOHNNY MERCER
Original Lyric by EDDIE MARNAY
Music by EDDIE BARCLAY and MICHEL LEGRAND

Fm Fm $Bbm6$ $C7^{\circ}$

ONCE UP-ON A SUM-MER-TIME, If you re - call, we stopped be-side a lit-tle flow - er

$Fm7$ $Fm6$ $G7$ $C7b9$ $C7^{\circ}$ $Cm7$

still. A bunch of bright for-get-me-nots was all I'd let you buy me. ONCE UP-ON A

$F7$ $F7b9$ Bb $Eb9$

SUM-MER-TIME, Just like to day, we laughed the hap-py af-ter-noon a -

$Fmaj.7$ $Dm7$ $G7$ $C7^{\circ}$ $C7b9$

way. and stole a kiss in ev-'ry street ca - fe.

$Fmaj.7$ $Dm7$ $Gm7$

You were sweet er than the blos - soms on the tree. I was as

$C9$ $F1$ $Dm7$ $Gm7$ $C7^{\circ}$

proud as an - y girl man could be, As if the Mayor had of-fered me the key to Par-is!

$Cm7$ $F9$ $F7b9$ Bb $Eb9$

Now, an oth - er win-ter-time has come and gone. The pig - ons feed-ing in the square have

$Fmaj.7$ $Dm7$ $G7$ $Gm7$ $C9$ $C7b9$

flown, but I re - mem - ber when the ves - pers chime. You loved me ONCE UP - ON A SUM - MER

1. F $Dm7$ $Gm7$ $C7b9$ | 2. F $Dm7$ $Gm7$ $C7b9$ F *fine*

TIME. TIME.

England Swings

Recorded By Roger Miller on Smash Records

WORDS and MUSIC By
ROGER MILLER

CHORUS

En-ge-land Swings like a pen-du-lum do, Bob-bies on bi - cy-cles two by two.

West-min-ster Ab - bey, the tower of Big Ben, the ro-sy red cheeks of the lit-tle child - ren.

VERSE

1. Now if you buff and puff and you fin-'ly save e-nough mon-ey
2. Ma-ma's old pa - ja - mas and your pa - pa's mus - tache,

up to take your fam - i - ly on a trip a - cross the sea, Take a tip be - fore you
Fall - in' out the win - dow sill, fro - lic in the grass, Tryin' to mock the way they talk

take your trip, let me tell you where to go, Go to En - ge-land. Oh, Gap-in' at the dap-per men with
but with all in vain,

CHORUS

der-by hats and canes. En-ge-land Swings like a pen-du-lum do, Bob-bies on bi - cy-cles

two by two. West - min-ster Ab - bey, the tower of Big Ben, the ro - sy red cheeks of the

lit-tle child - ren. Whistle

(We're Gonna Be In)
HIGH SOCIETY

DAN SWAN
 ALLAN COPELAND
 MORT GREENE

Hey! there, hon - ey! We have - n't got much mon - ey, Our cup - board's al -
 - most bare, Our clothes are old and fun - ny; Say! there, hon - ey, We don't need
 an - y mon - ey. To - night we have - n't got a care!

We're gon - na be in
HIGH SO - CI - E - TY, 1. We'll
2. We'll
 strut on down To the
 laugh and play And
 fin - est part of town. I
 at the break of day, We'll
 don't have the rings And
 climb the stairs, Two
 all those fan - cy things, But as long as
 fir - ed mil - lion - aires, Just as long as
 you love me, I'm in
 you love me, We're in **HIGH SO -**

1. *Segue to Interlude* Fine

CI - E - TY! **TY!**

While you go get your hat, I'll put pow - der on my nose, While
 I let in the cat, There's some win - dows you can close; The
 bed can stay that way, Put the dish - es in the sink, Leave the
 ash - es in the trav. I'll be read - v in a wink. We're

D.S. al Fine
 G7+9

82 Dancing With Tears In My Eyes

REFRAIN

Musical score for the Refrain of "Dancing With Tears In My Eyes". The score is written in G minor (three flats) and 4/4 time. It consists of eight staves of music with lyrics underneath. Chord symbols are written above the notes. The lyrics are: "For I'm danc-ing with tears in my eyes, 'Cause the (girl) (boy) in my arms is -n't you, Danc-ing with some-bod - y new, When it's you that my heart's call-ing to. Try - ing to smile once in a while, But I find it so hard to do, For I'm danc-ing with tears in my eyes, 'Cause the (girl) (boy) in my arms is -n't you. For I'm you." The score includes various chord symbols such as Ab, Bb7, Eb, B7, Cm, Eb+5, F0, Ab+5, Cm, Bb7, Bb+5, Eb, Eb+5, Cm, Eb7, Gm, Cm, Gm, A7, D7, Gm, Cm, E, Eb0, G, D7, Bb7, Fm, Bb7, Eb, F7, Eb, Gm7, C7, A0, Fm, Bb+5, Eb, B7, Ab, Bb7, Eb, Bb7, Eb.

IT ALL DEPENDS ON YOU

Moderate

Musical score for "IT ALL DEPENDS ON YOU". The score is written in C major and 4/4 time. It consists of seven staves of music with lyrics underneath. Chord symbols are written above the notes. The lyrics are: "I can be hap-py, I can be sad, I can be good or I can be bad, It all de-pends on you I can be lone-ly out in a crowd, I can be hum-ble, I can be proud, It all de-pends on you. I can save my-self, or spend it, Go right on liv-ing, or end it, You're to blame hon-ey,, For what I do. I know that I can be beg-gar, I can be king, I can be al-most an-y old thing. It all de-pends on you." The score includes various chord symbols such as C, Cm, G7, Dm, F+, Dm7, G7, Dm, F-, Dm7, G7, G+, C, G7, C7, F, Fm, D7, D7, G7, C, Gm, A7, D7, Dm7, G7, C.

Silk Stockings

COLE PORTER
Fm6

183

Cm *G7+9* *G7* *Fm* *Fm6*

Silk stock-ings, I touch them and find The
 joy that re-mind me of you. *Fm6*

Silk stock-ings, that give me a-gain Your
 shy laugh - ter when they were new. *Fm*

Silk stock-ings, what bliss they re - call, When
 love prom-ised all for - ev - er - more. *Fm6* A pair of

Silk stock-ings, So soft and so sheer, The *C(F)*
 dear silk stock - ings you

wore.

ROMEO AND JULIET (Love Theme)

Andante cantabile Peter Ilich Tchaikowsky

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*

TIE ME KANGAROO DOWN, SPORT

By
ROLF HARRIS

Moderato

Recitation:
There's an old Australian stockman lying dying. And he gets himself up on to

one elbow. And he turns to his mates, who are gathered 'round him. And he says:

VERSE

1. Watch me wal - la - by's feed, mate. Watch me wal - la - by's feed. They're a dan - gerous
2. Keep me cock - a - too cool, curl. Keep me cock - a - too cool. Don't go act - ing the
3. Take me ko - a - la back, Jack. Take me ko - a - la back. He lives some - where out - on the

CHORUS

breed, mate. So watch me wal - la - by's feed. Al - to - geth - er now!
fool. Curl. Just keep me cock - a - too cool. Al - to - geth - er now!
track Mac, So take me ko - a - la back. Al - to - geth - er now!

Tie me kan - ga - roo down, sport,

Tie me kan - ga - roo down. Tie me kan - ga - roo down, sport. Tie me kan - ga - roo down. Al - to - geth - er now! down.

4
Let me abos go loose, Lew,
Let me abos go loose.
They're of no farther use, Lew,
So let me abos go loose.
Altogether now!

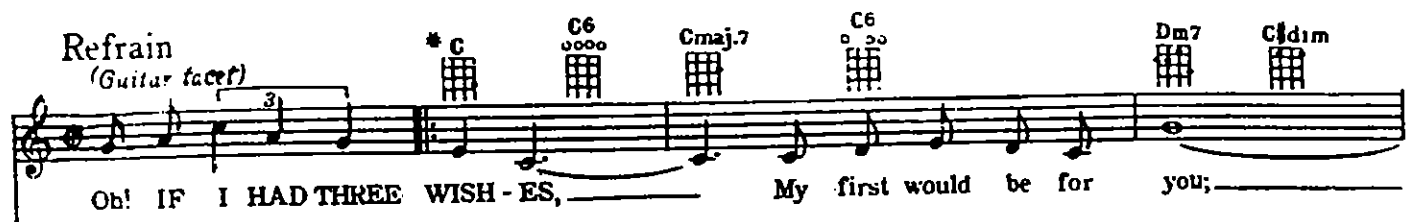
6
Play your didgeridoo, Blue,
Play your didgeridoo.
Keep playing 'til I shoot thro' Blue,
Play your didgeridoo.
Altogether now!

5
Mind me platypus duck, Bill,
Mind me platypus duck.
Don't let him go running amok, Bill,
Mind me platypus duck.
Altogether now!

7
Tan me hide when I'm dead, Fred,
Tan me hide when I'm dead.
So we tanned his hide when he died Clyde,
(Spoken) And that's it hanging on the shed.
Altogether now!

If I Had Three Wishes

Refrain
(Guitar tacet)

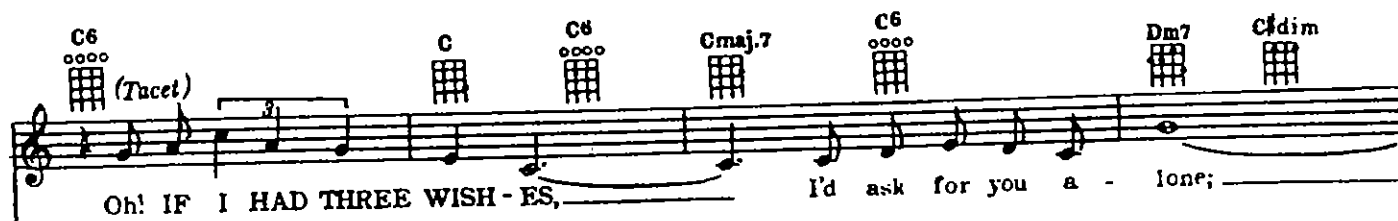


Oh! IF I HAD THREE WISH-ES, My first would be for you;

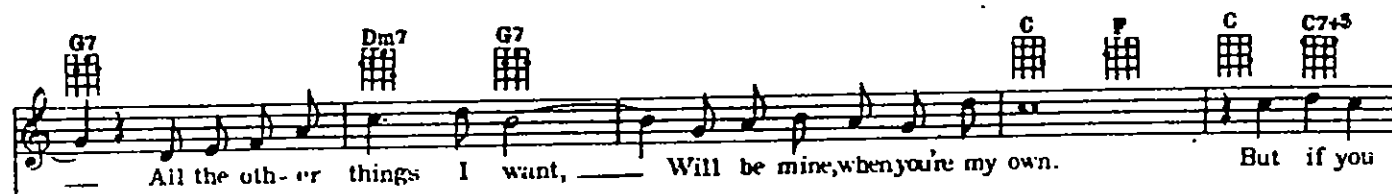


And if you be-came my love, I'd re-turn the oth-er two.

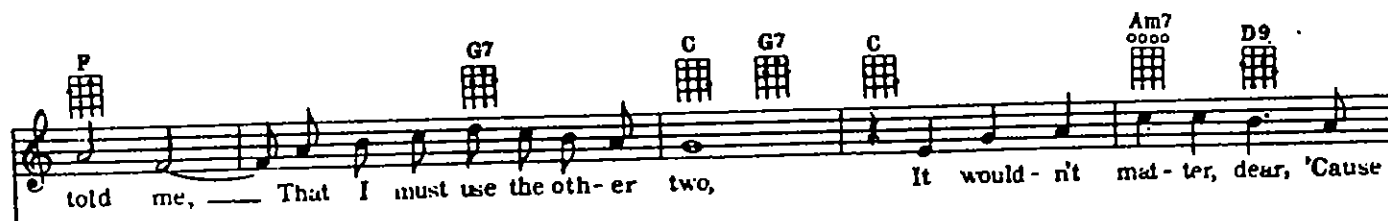
(Tacet)




Oh! IF I HAD THREE WISH-ES, I'd ask for you a-lone;



All the oth-er things I want, Will be mine,when you're my own. But if you



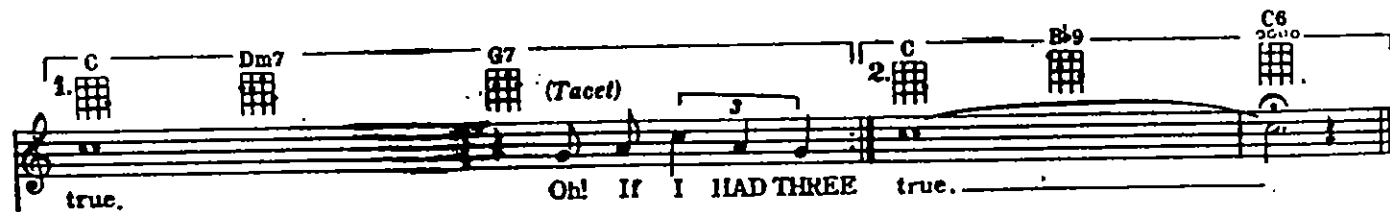
told me, That I must use the oth-er two, It would-nt mat-ter, dear, 'Cause



here's what I would do. If I had those three wish-es, My first would be for



you And the sec-ond and the third would be, That my first wish comes



true. Oh! IF I HAD THREE true.

FOR HEAVEN'S SAKE

MEYER, BRETTON & EDWARDS

For Heaven's Sake—Let's fall in Love—It's no mistake— to call it
 Love—an angel's holding hands with me How heavenly— Heaven can
 be— Here is Ro-mance.....for us to try....Here is a chance We can't de-
 ny; while heaven's giving us the break—let's fall in love—For Heaven's
 Sake Don't say a word my darling Don't break a spell like this....
 Just hold me tight we're alone in the night and heaven is here in
 my eyes can see a star So Para-dise...Can't be so
 far..Since Heaven's what we're dearing of... for Heaven's sake let's fall in Love

Just Friends

Just Friends lovers no more Just Friends but not like be
 fore To think of what we've been and not to kiss a-gain seems like pre-tend-ing
 It is not the end-ing Two friends drifting a-part Two friends
 but one broken heart We loved, we laughed, we cried and sud-den-ly loved died The sto-ry ends And we're Just Friends

I'M GLAD THERE IS YOU

PAUL MADEIRA & JIMMY DORSEY

In this world of or-di-na-ry peo-ple, Ex-tro-di-na-ry
 peo-ple, I'M GLAD THERE IS YOU. In this world of o-ver-rat-ed pleasures.
 Of un-der-rat-ed treas-ures, I'M GLAD THERE IS YOU. I'll live to love, I'll love to
 live with you be-side me, This role so new, I'll mad-dle thra' with you to guide me.
 In this world wher many, man-y play at love, And hard-ly an-y stay in love,
 I'M GLAD THERE IS YOU, More than ev-er, I'M GLAD THERE IS YOU.

I'll Remember You

I'll re-mem - ber you, long af - ter this end - less
 I'll re - mem - ber you, Your voice as a as a

sum - mer warm is gone. I'll be lone - ly, oh, so lone - ly,
 warm sum - mer breeze, your sweet laugh - ter, morn - ings af - ter,

liv - ing on - ly to re - mem - ber you,
 ev - er af - ter I'll re - mem - ber

you. To your arms some day
 I'll re - turn to stay. Till then, I will re - mem - ber, too,

Ev - 'ry bright star we made wish - es up - on love me al - ways,
 prom - ise al - ways, Ooh, you'll re - mem - ber, too.

Chords: F, Am, Bb, C7, F, D, Gm, Bbm, F, Am, F7, Bb, G7, C7, Gm7, C7, F, Am, Bb, C7, F, Gm, F, Bb, C7, F, C7, F, F.

Tempo: *a tempo*

TO SIR, WITH LOVE

Lyrics by
DON BLACK

Music by
MARC LONDON

Moderately

1. These school girl days of telling tales and bit-ting nails are gone, —

But in my mind I know they will still live on and on, —

But how do you thank some-one who has tak-en you from cray-ons to per - fume.

It is - at eas-y but I'll try, — If you want - ed the sky I'd

write a - cross the sky in let - ters... that would soar a thous-and feet - high — To Sir, — With

Love. — 2. The time has come, for clos-ing books and long last looks must end —
3. Those awk-ward years, have hur-ried by why did they fly a - way —

And as I leave Why is it Sir I know that I am leav-ing my — best friend,
child-ren grew up to be pee-ple one day, —

A friend who taught me right from wrong, and weak from strong, that's a lot to
Whattakes the place of climb-ing trees... and dir - ty knees in the world out

learn. side. What! what can I give you in re - turn, _____ If you want-ed the moon - I would
 What is there for you I can buy, _____ If you want-ed the world - I'd sur -

give my heart To Sir, _____ With Love. _____
 'all _____ To Sir, _____ With Love. _____

HERE COMES HEAVEN

Words and Music by
 JOY BYERS
 BOB TUBERT

Slowly

Here comes heav-en, all sat - in and lace, Love in her heart and a
 Here comes heav-en, with soft gold-en hair, Laugh-ing blue eyes, _____

smile _____ on her face. She's the world to me, Heav-en is all my heart can
 that tell me she cares. She's my night, my day, Heav-en is just a kiss a -

see. way.

I was so lone-ly, _____ till she took my hand, She lift-ed my eyes _____ and she

made me un-der-stand. Here comes heav-en, like spring, soft and warm,

I'd give my life to keep her from harm. She makes my heart sing,

Here comes heav-en a - gain, _____ Here comes heav-en a - gain. _____

CASINO ROYALE

Lyric by
HAL DAVID

Music by
BURT BACHARACH

Moderately

Be-ware, be-ware,
a spy. Solo

mp sotto voce

There's dan-ger in the air! Have no fear Bond is
There's c-vil in his eye! Have no fear Bond is

Solo

here, here. They'll nev-er get the jewels. Bond is here have no fear. There goes...
The for-mu-la is

safe with old dou-ble o sev-en. He's got a red-head in his arms.

Chord diagrams: Eb, F7, Cm7, Fm7, Bb, Eb, Ab, Db, Ab, Db, Ab, Db, Ab, Db.

Though he's a lov-er, when you are in trou-ble have no fear. Look who's

here: James Bond. They've got us on the

run with guns and knives. We're

fight-ing for our lives. Have no fear Bond is here.

He's gon-na save the world, Bond is here have no fear!


Fade

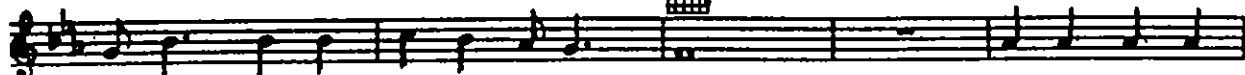
OKIE FROM MUSKOGEE

VERSE 

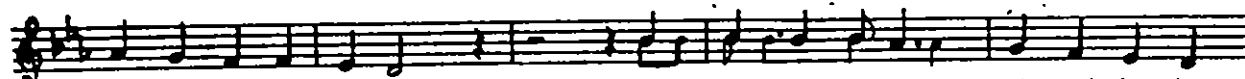


1. We don't smoke ma-ri-jua-na in Mus-ko-gee, _____ **And**
 2. We don't make a par-ty out of lov-ing, _____ **But**
 boots are still in style if a man needs foot-wear, _____





we don't take our trips on L. S. D. **And** we don't burn our
 we like hold-ing hands and pitch-ing woo. **We don't, let our**
 Beads and Ro-man San-dals won't be seen. **Foot-balls still the**



draft cards down on Main Street, **But** we like liv-ing right and be-ing
 hair grow long and shag-gy Like the hip-pies out in San Fran-cis-co
 rough-est thing on cam-pus, **And** the kids here still re-spect the Col-lege

CHORUS  



free. _____ } **And I'm proud to be an O-kie from Mus-ko-gee;**
 do. _____ }
 Dean. _____ }





A place where ev-en squares can have a ball. _____



We still wave Ol' Glor-y down at the Court House, **White**





light-ning's still the big-gest thrill of all. _____ **3. Leath-er**

WE THREE (My Echo, My Shadow And Me)

Lyric and Music by
Dick Robertson,
Nelson Coppee
and Sammy Mysels

With feeling

We Three, — we're all a lone, liv - ing in a mem - o -
 ry, my ech - o, — my shad - ow — and me. —
 We Three, — We're not a crowd, We're not ev - en com - pa -
 ny, My ech - o, — my shad - ow — and me. —
 What good is the moonlight, the sil - ver - y moon - light that shines a - bove? —
 I walk with my shadow, I talk with my ech - o, But where is the one I
 love? We Three — we'll wait for you, Ev - en till e - ter - ni -
 ty, my ech - o, — My shad - ow — and me. —

From the David Merrick-Bernard Delfont Production "THE ROAR OF THE GREASEPAINT - The Smell Of The Crowd"

A Wonderful Day Like Today

Words and Music by
LESLIE BRICUSSE and
ANTHONY NEWLEY

Verse

Fm7 Gm7 Cm7 Fm7 Bb7 Gm7 Cm7

The sec - ond I saw it I knew, — I said to my - self, A - ha! — I could

Abmaj.7 D#9 Gm7 Cm9 Cm7 F7 Fm7 Bb7

tell at a glance That it was - n't by chance That we hap - pen to be where we are. — From the

Fm7 Gm7 Cm7 Fm7 Bb7 Gm7 Cm7

mo - ment I woke with the lark, — We were both of us sing - ing a - way — And the

Abmaj.7 D#9 Gm7 Cm9 Cm7 F7 F7-5

sky was so blue, I in - stinc - tive - ly knew We were in for a won - der - ful day. — As I

Eb Cm7 Abmaj.7 Ab6 C9 Fm7 Bb13

came through the door, As I told you be - fore, I was ter - ri - bly tempt - ed to say.

Chorus - Brightly

Eb Eb6 Ebmaj.7 Eb6

On a won - der - ful day — like to - day — I de -
won - der - ful morn - ing like this — When the

Eb Eb6 Fm7 Eb7 Fm7 Bb7

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 -

Gm7 C9 C7+5 Abmaj.7 F#m7 F7

- 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 -

Fm7 Bb7 | 2. Bb7-9 Eb Fm7 F#dim G7

day. — On a day - 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 take this oc - ca - sion to say — That the
 whole hu - man race — should go down on its knees, — Show that we're grate -
 - ful for morn - ings like these, — For the world's in a won - der - ful
 way, — On a won - der - ful day — like to - day. —

POWDER YOUR FACE WITH SUNSHINE

Moderately

POW-DER YOUR FACE — WITH SUN-SHINE, put on a great —
 big smile. — Make up your eyes — with laugh-
 ter, Folks will be laugh-ing with you in a lit-tle while.
 White-tie a time — of glad-ness Gloom nev-er was —
 in style. — The fu-ture's bright-er,
 When hearts are — light-er, SMILE, SMILE, SMILE. —

77 SUNSET STRIP

REFRAIN

SEV-EN-TY-SEV-EN SUN-SET STRIP, SEV-EN-TY-SEV-EN SUN-SET STRIP,

SEV-EN-TY-SEV-EN SUN-SET STRIP,

A street that wears a fan-cy la-bel, That's glo-ri-fied in song and fa-ble,

The most ex-cit-ing peo-ple pass you by... In-clud-ing a pri-vate eye...

SEV-EN-TY-SEV-EN SUN-SET STRIP, SEV-EN-TY-SEV-EN SUN-SET STRIP,

SEV-EN-TY-SEV-EN SUN-SET STRIP,

You'll meet the high-brow and the hip-ster, The star-let and the pho-ney tip-ster,

You'll find most ev-'ry kind of gal and guy... In-clud-ing a pri-vate eye...

SEV-EN-TYSEV-EN SUN-SET STRIP.. SEV-EN-TYSEV-EN SUN-SET STRIP

SEV-EN-TYSEV-EN SUN-SET STRIP..

Detailed description: This block contains two staves of musical notation. The first staff has a treble clef and a key signature of one flat. It features a sequence of notes with guitar chords C7, Gm7, C7, and Gm7 C7. There are also 'snap' markings above the notes. The second staff continues the melody with chords F7, Cm7, F7, C, Dm7, and C. The lyrics 'SEV-EN-TYSEV-EN SUN-SET STRIP..' are written below the notes.

YOU'RE A GRAND OLD FLAG

REFRAIN ^{D7}

You're a grand old flag, you're a high fly - ing flag; And for - ev - er, in
 peace, may you wave; You're the em - blem of the land I
 love, The home of the free and the brave. Ev - 'ry heart beats
 true, un - der Red, White and Blue; Where there's nev - er a boast or
 brag; But, should auld ac - quaint-ance be for - got, Keep your
 eye on the grand old flag. You're a flag.

Detailed description: This block contains the main refrain of the song. It consists of seven staves of musical notation. Each staff includes a treble clef, a key signature of one flat, and various guitar chords such as D7, G, C, G, Dm, G, D7, G, D7, G, D7, G, B7, G, Ddim, D7, Am7, D7, Am7, D7, G, B7, Emi, Emi7, A7, D7, Am, F7, D7, G, C, G, D7, G, Am, G, Bmi, G7, F7, Am, Am, D7, G, D7, G, D7, Ddim, D7, A7, Am, G, Cmi, D7, G, D7, G. The lyrics are written below the notes, with some words underlined. The word 'REFRAIN' is written above the first staff.

Gloomy Sunday

Words by
LÁSZLÓ JÁVOR
English Lyrics by
SAM M. LEWIS

Music by
REZSŐ SERESS

Adagio

Cm *very slowly, with sad expression* *Ab*
Ab
 Sunday is gloom-y, My hours are slum-ber-less,
Cm *Fm7* *F#0* *G* *Fm7* *G7*
 Dear-est, the shad-ows I live with are num-ber-less; Lit-tle white flowers will nev-er a-wak-en you,
Ab *Cm* *Bb* *G7* *Cm* *Ab*
dim. e poco rit *al tempo*
 Not where the black coach of sor-row has tak-en you, An-gels have no thought of ev-er re-turn-ing you.
Cm *Fm7* *F#0* *G7* *G7* *Db7* *Cm*
 Would they be an-gry if I thought of join-ing you, Gloom-y Sun-day!
Cm *Cm7* *Ab7* *G7* *G7*
Cm *al tempo* *Ab* *Cm* *Fm7* *F#0* *G7*
 Gloom-y is Sun-day, with shad-ows I spend it all, My heart and I have de-cid-ed to end it all,
Fm7 *G7* *Cm* *dim. e poco rit* *G7*
 Soon there'll be can-dles and pray'rs that are sad, I know, Let them not weep, let them know that I'm glad to go.
Cm *al tempo* *Ab* *Cm* *Fm7* *F#0* *G7*
 Death is no dream, for in death I'm ca-ress-ing you. With the last breath of my soul I'll be bless-ing you.
G7 *Db7* *Cm* *C* *G7* *C6*
 With much expression
 Gloom-y Sun-day! Dream-ing, I was on-ly dream-ing

C Dm6 G+7 C F6

I wake and I find you a - sleep in the deep of my heart,

G+7 E piu espressivo G7 E6

dear. Dream - ing. it was lone - ly dream - ing. I

G dim Em G Am7 D7 G G7 Cm6 G+7

felt my heart melt when I dreamt that we two were a - part, far a - part, far a - part, far a - part.

Cm Tempo I Ab Cm Fm7 F#0 G7

Darling, I hope that my dream nev - er haunt - ed you, My heart is tell - ing you how much I want - ed you,

G7 Db7 Cm

Gloom - y Sun - day.

Steppin' Out With My Baby

Words and Music by IRVING BERLIN

Medium Jump Tempo

Dm Gm A7 Dm Gm A7

STEP-PIN' OUT. WITH MY BA - BY Can't go wrong 'cause I'm in right

Dm Gm Dm Gm G7 dim A7 Dm

It's for sure not for may - be That I'm all dressed up to - night Step-pin' out -

Gm A7 Dm Gm A7 Dm

with my hon - ey, can't be bad - to feel so good... Nev - er felt -

Gm Dm Gm G7 dim A7 Dm D D Dmaj7

quite so sun - ny, And I keep on knock - in' wood There'll be smooth sail - in' 'cause

D Dmaj7 D D D Dmaj7 D Dmaj7 D

I'm trim - min' my sails (Girls Perfection) In my top hat and my white tie and my
With a bright shine on my shoes and on my

Em7 A7 Em7 A7 Dm Gm A7 Dm Gm A7

STEP-PIN' OUT WITH MY BA - BY, can't go wrong 'cause I'm in right.

Dm Dm Gm D Dim Em7 A7 D Em7 A7 D

will the day be, The big day may be to - night. be to - night.

ASK me when

From This Moment On

Words and Music by
COLE PORTER

Refrain (lively, but not rushed)

From this mo - ment on. —————

you for me, dear, —————

on - ly two for tea, dear. —————

from this mo - ment on. —————

From this hap - py day, —————

no more blue songs, —————

on - ly whoop - dec - doe songs, —————

from this mo - ment on. ————— For you've

Got the love ————— need so much, —————
 Got the skin ————— I love to touch, —————
 Got the arms ————— to hold me tight, —————
 Got the sweet lips — to kiss me good-night, —————
 From this mo - ment on, —————
 you and I, babe, —————
 we'll be — rid - in' high, babe, ————— Ev - 'ry
 care is gone ————— from this mo - ment
 on. ————— on. —————

Chord diagrams shown: Dbm, Eb, Ebm7, F7, Bb7, Eb, Ebm7, F7, Gm7, C7, Dbm6, D7, Ab, Ab7, Bb7, D7, Abdim, Ab, C7, Ab.

(From Ross Hunter's "THOROUGHLY MODERN MILLIE" - A Universal Picture)
THOROUGHLY MODERN MILLIE

Words by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

Moderately

Verse:

G Am6 Em7 Cm6
 There are those, I sup - pose, think we're mad, Heav - en knows the

G6 A9 Cdim G A7 D7 G (*ad lib.*)
 world has gone to rack and to ruin! What we

Em Em(maj7) Em7 Em6
 think is chic, u - nique and quite a - do - ra - ble, They

Em A9 *poco rall.* (Quite jazzy)
 Am7 D9 D7
 think is odd and Sod - om and Go - ror - rible! But the fact is;

Chorus: (Quite jazzy)

G A9
 1. Ev - 'ry - thing to - day is thor - ough - ly mod - ern,
 2. Ev - 'ry - thing to - day is thor - ough - ly mod - ern.

A7 D7 Am7 Fdim D9
 (Check your per - son - al - i - ty) Ev - 'ry - thing to - day makes yes - ter - day
 (Bands are get - ting jaz - zi - er) Ev - 'ry - thing to - day is start - ing to

G G7 G7+5 C Cm6
 slow, (Bet - ter face re - al - i - ty) It's not in - san - i - ty
 go. (Cars are get - ting snaz - zi - er) Men say, it's crim - i - nal,

G Ebdim Em A7 Cm A7
 says van - i - ty fair; In fact, it's sty - lish to
 what wom - en'll do; What they're for - get - ting is

D7 Am7 Fdim D7 Am7 (b5) D7 D7 Am7 Fdim D7 Am7 (b5) D7
 raise your skirts and bob your hair!
 this is nine - teen twen - ty - two!

G A9
 In a rum - ble seat, the world is so cos - y,
 Have you seen the way they kiss in the mov - ies.

A7 D7 Am7 Fdim D9 B7

(If the boy is kiss - a - ble) and that Tan - go dance they would - n't al - low.
 (Is - n't it de - lec - ta - ble) paint - ing lips and pen - cil lin - ing your brow?

E7 C Cm6 G

(Now is quite per - mis - sa - ble) Good - bye, Good - good - y girl, I'm chang - ing and
 (Now is quite re - spect - a - ble) Good - bye,

Bbdim Am7 D7 Am7 D7 Am7 D7 Am7

how, So beat the drums! Cause here comes Thor - ough - ly Mod - ern

D9 1. G Bbdim Am7 Abma7 2. G Eb7 D7 G

Mil - lie! Now! Now!

A Little Street Where Old Friends Meet

By GUS KAHN and HARRY WOODS

SPECIAL CHORUS

E^b G7 Cm F7 B^b7

JUST A LIT - TLE STREET WHERE OLD FRIENDS MEET, I'd love to wan - der

E^b E^b D⁷

back some day, To you it may be old and sort 'o

Fm B⁷ E^b

tum - ble down, But it means a lot to folks in my home town. Al -

E^b G7 Cm F7 B^b7

tho I'm rich or poor I still feel sure, I'm wel - come as the

Ab⁷ G7 Fm D⁷

flow'rs in May; IT'S JUST A LIT - TLE STREET WHERE

E^b G7 E7 Fm B⁷ E^b

OLD FRIENDS MEET And treat you in the same old way.


QUIET NIGHTS OF QUIET STARS

(Corcovado)


Key of C (B-C)

Original Words and Music by
ANTONIO CARLOS JOBIM
English Words by GENE LEES






Moderately slow

Refrain ^{* D9}  ^{Abdim} 



QUI - ET NIGHTS OF QUI - ET STARS, qui - et chords from my -

^{Abdim}  ^{Gm7}  ^{Gb7} 



gui - tar float - ing on the si - lence that sur - rounds

^{Fmaj.7}  ^{F6}  ^{Fmaj.7}  ^{Gm7}  ^{Am7}  ^{Fmaj.7}  ^{Fm7} 

us. Qui - et thoughts and qui -

^{Fm7}  ^{Em7}  ^{A7+5} 



et dreams, qui - et walks by qui - et streams,

^{D9}  ^{Dm7}  ^{Ab dim} 







and a win - dow look - ing on the moun - tains and the sea.

^{Abdim}  ^{D9} 

How love - ly! This is where I want to be.

^{Abdim}  ^{Gm7} 



Here, with you so close to me, un - til the fin - al

^{Gm7}  ^{Gb7}  ^{Fmaj.7}  ^{F6}  ^{Fmaj.7}  ^{Gm7}  ^{Am7}  ^{Gm7} 

flick - er of life's em - ber.

^{Fm7}  ^{Fm}  ^{Fm6}  ^{Em7} 

I, who was lost and lone - ly, be - liev - ing life was

^{Am7}  ^{Dm7}  ^{G7(b9)} 

on - ly a bit - ter, tra - gic joke, have found with you

205

the mean-ing of ex-ist-ence. Oh, my love.

FROM RUSSIA WITH LOVE

From the motion picture "FROM RUSSIA WITH LOVE"

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

AND ROSES AND ROSES

Words and Music by
**RAY GILBERT and
 DORIVAL CAYMMI**

Bright Bossa Nova

Ev - 'ry day I sent _____ an-oth - er pre - sent _____ Just to let -
 _____ ner know _____ how ver - y much _____ I care. _____ Wrote _____
 _____ a lit - tle love _____ note with _____ each pre - sent, _____ But it did -
 _____ a't seem to get me an - y - where. _____ My -
 _____ poor wor-ried heart. _____ was al - most cer - tain _____ That -
 _____ this love af - fair _____ would nev - er be, _____ Then -
 _____ I sent _____ a doz - en yel - low ro - ses, _____ And _____ from -
 _____ that mo - ment she _____ be-longed to me. _____

Slow, with feeling

1. 3. Ro - ses, ro - ses, ro - ses, I thank all the ro - ses that
 2. Ro - ses, ro - ses, ro - ses, I thank you for say - ing what

bloom in the spring. Love is a won-der-ful
 could - n't say. Oh, what a won-der-ful

thing; The rest of my life I will bring her ro - ses and
 way To tell her "I love you," each day with ro - ses and

1. ro - ses and ro - ses of love. 2. ro - ses and ro - ses of

3. Coda Repeat and fade
 love. ro - ses and ro - ses of love and ro - ses and

BESS YOU IS MY WOMAN

Andantino cantabile
 PORGY *Guitar facet*

Bess, you is my wo - man now, You is, You is! An'

you mus' laugh an' sing an' dance for two in - stead of one.

Want no wrin - kle on yo' brow no .

how, be - cause de sor - row of the past is all done,

done. Oh, Bess, my Bess! De real -

Recorded By NANCY SINATRA and LEE HAZLEWOOD On Reprise Records

JACKSON

By
BILLY EDD WHEELER
and GABBY ROGERS

Moderately

F

1. We got mar - ried in a fev - er, Hot - ter than a pep - per sprout.
3. I breeze in - to that cit - y, Peo - ple gon - na stoop and bow.

F7

We've been talk - in' 'bout Jack - son Ev - er since the fire went out, I'm goin' to
All them wo - men gon - na beg me Teach 'em what they don't know how, I'm goin' to

Bb **Bb7** **F** **F7**

Jack - son, I'm gon - na mess a - round, Yeah, I'm goin' to
Jack - son, You turn a - loose my coat, Cause I'm goin' to

Eb **C7** **C7+** **C7** **F**

Jack - son, Look out, Jack - son town, 2. Well.
Jack - son, "Good - bye", that's all she wrote. 4. They'll

F

go on down to Jack - son, Go a - head and wreck your health.
laugh at you in Jack - son, And I'll be danc - in' on a po - ny keg. They'll

F7

Go play your hand, ya big talk - in' man, Make a big fool of your - self. Yeah, yeah, go to
lead you 'round town like a scold - ed bound With your tail a - tucked be - tween your legs. Yeah, yeah, go to

Bb **Bb7** **F** **F7** **Bb**

Jack - son, but go comb your hair
Jack - son, you big talk - in' man. Go and snow - ball Jack - son.
I'll be wait - in' in Jack - son

C7 **C7+** **F** **F**

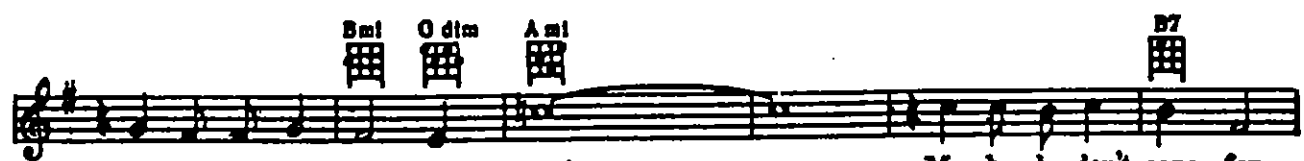
1. go a - head and see if I care. 2. D. S. *allegro*
be - hind my Ja - pan 3. When fan. (Use lyric 1.)

My Baby Just Cares For Me

CHORUS



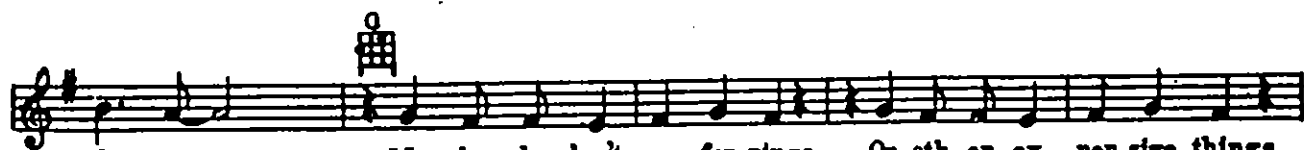
My ba-by don't care for shows, My ba-by don't care for clothes,
My ba-by's no Gil-bert fan, Ron Col-man is not her man,



My ba-by just cares for me! _____ My ba-by don't care for
My ba-by just cares for me! _____ My ba-by don't care for



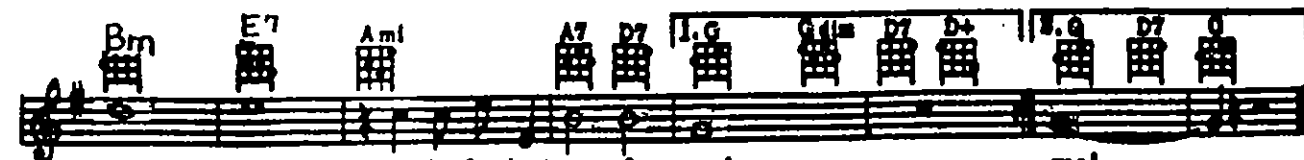
furs and la-ces, My ba-by don't care for high-toned
Law-rence Tib-bets, She'd rath-er have me a-round to



plac-es. My ba-by don't care for rings, Or oth-er ex-pen-sive things,
kib-bitz. Bud Rog-ers is not her style, And ev-en Che-val-iers smile,



She's sen-si-ble as can be, _____ My ba-by don't care who
Is some-thing that she can't see, _____ I won-der what's wrong with



knows it, My ba-by just cares for me! _____ me! _____
ba-by? My ba-by just cares for me! _____ me! _____

EVERYDAY PEOPLE

Some-times I'm right _____ and I can be wrong, _____ my own be-liefs are
 am no bet-ter, and nei-ther are you. _____ We are the same _____ what

in my song _____ The butch-er, the bank-er, the drum-mer and then, _____
 ev-er we do. _____ You love me, you hate me, you know me and then, _____

makes no dif-frence what group I'm in. _____ } I _____ am EV-'RY'DAY
 you can't fig-ure out the bag I'm in. _____ }

PEO-PLE, yeah, yeah. _____

1. There is a blue one who
2. There is a long-hair who
3. There is a yellow one that

can'tac-cept the green one for liv-ing with a fat one trying to be a skin-ny one; And
 does-n't like the short hair for be-ings such a rich one that will not help the poor one; And
 won'tac-cept the black one that won't accept the red one that won'tac-cept the white one; And

dif-f'rent strokes _____ for dif-f'rent folks. _____ And so on, and so on, and scoo-by doo-by doo - bee..

Doo _____ sha _____ sha. _____ We got to live _____ to geth - er! _____

2nd Time
D.S. al Coda

CODA

I _____ am EV-'RY-DAY PEOPLE!

Recorded By VIKKI CARR On Liberty Records

IT MUST BE HIM

(Seul Sur Son Etoile)

English Lyric by MACK DAVID
Original French Lyric by
MAURICE VIDALIN

211
Music by
GILBERT BECAUD

Moderately

E^b Eb Eb6 Ebmaj7 Eb6

1. I tell my-self, what's done is done.

2. Af-ter a while I'm my-self a-gain.

E^b Eb Eb6 Ebmaj7 Eb6 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7

I tell my-self don't be a fool, Play the field, have a lot of fun, It's eas-y when you play it

I pick the piec-es off the floor, Put my heart on the shelf a-gain, He'll nev-er hurt me an-y -

Eb Eb6 Eb Eb6 Eb Eb Eb Eb Eb Eb Eb Eb

cool. I tell my-self, don't be a chump, Who cares let (him) stay a-way.

more. I'm not a pup-pet on a string, I'll find some-bod-y new some day,

Fm7 Bb7 Fm7 Bb7 Ebmaj7 Eb6 Eb

That's when the phone rings, and I jump, And as I grab the phone I pray Let it

That's when the phone be-gins to ring, And once a-gain I start to pray

Eb Eb6 Ebmaj7 Eb Eb Eb Eb Eb Eb Eb Eb

please be (him) oh! dear God, It must be (him) it must be (him) Or I shall die,

Or I shall die. Oh! hel-lo, hel-lo, my dear God,

Ebmaj7 Eb Ebmaj7 Eb6 Fm7 Bb7 Fm7 Bb7 Eb Eb Eb Eb

must be (him) but it's not (him) And then I die, That's when I die.

gain I die, A-gain I die.

Fm7 Bb7 Eb6 Ebmaj7 Fm7 Bb7 Eb6 Eb Eb Eb

Sung by Judy Garland in the M-G-M Picture "MEET ME IN ST. LOUIS"

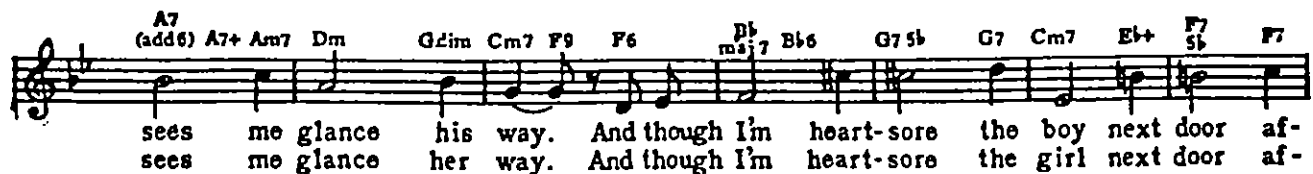
THE BOY NEXT DOOR

Words and Music by
HUGH MARTIN
and RALPH BLANE

*) Fmaj.7-
Waltz tempo, slowly

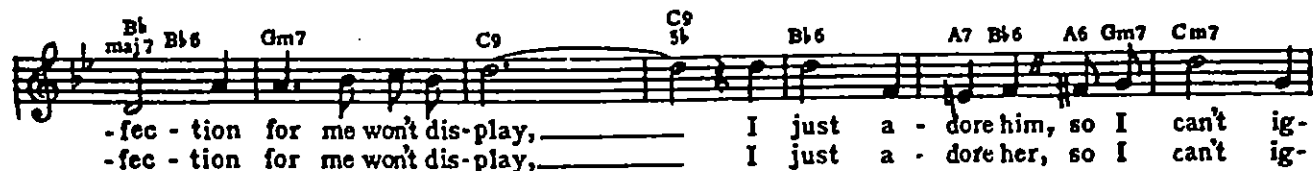
The mo-ment I saw him smile, I know he was
The mo-ment I saw her smile, I know she was
just my style, My on-ly re-gret is we've nev-er
just my style, My on-ly re-gret is we've nev-er
met, For I dream of him all the while But
met, For I dream of her all the while But
he does-n't know I ex-ist, No mat-ter how I may per-sist,
she does-n't know I ex-ist, mat-ter how I may per-sist,
So it's clear to see there's no hope for me, Though I live at fif-ty one,thir-ty
So it's clear to see there's no hope for me, Though I live at fif-ty one,thir-ty
five Ken-sing-ton Av-e-nue And he lives at fif-ty one,thir-ty three.
five Ken-sing-ton Av-e-nue And she lives at fif-ty one,thir-ty three.
CHORUS Slowly
How can I ig-nore the boy next door? I love him more than I can
How can I ig-nore the girl next door? I love her more than I can
say. Does-n't try to please me, does-n't e-ven tease me, And he nev-er
say. Does-n't try to please me, does-n't e-ven tease me, And she nev-er

A7 (add6) A7+ Am7 Dm Gdim Cm7 F9 F6 Bb maj7 Bb6 G7 5b G7 Cm7 Eb+ F7 5b F7



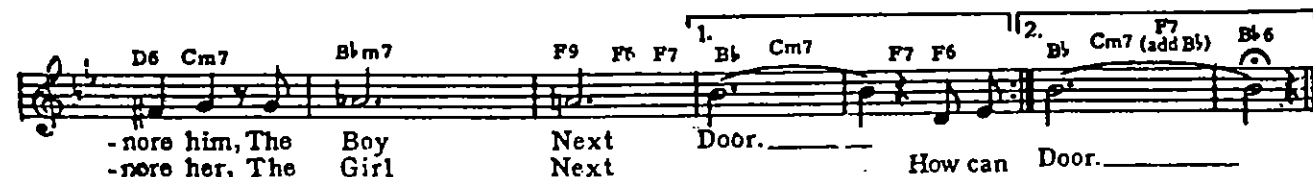
sees me glance his way. And though I'm heart-sore the boy next door af-
sees me glance her way. And though I'm heart-sore the girl next door af-

Bb maj7 Bb6 Gm7 C9 C9 5b Bb6 A7 Bb6 A6 Gm7 Cm7



-fec - tion for me won't dis-play, I just a - dore him, so I can't ig-
-fec - tion for me won't dis-play, I just a - dore her, so I can't ig-

D6 Cm7 Bbm7 F9 F# F7 1. Bb Cm7 F7 F6 2. Bb Cm7 (add Bb) Bb6



-nore him, The Boy Next Door. How can Door.
-nore her, The Girl Next Next Door.

Lyrics by SYLVIA DEE

MILLIONS OF ROSES

Music by ARTHUR KENT

Moderately

C7 F C7 F Gm7 C7 F Fmaj7

If I brought a flow-er for each hap-py hour... That you and your

F7 Bb Bb+ Bb6 C7 Am Dm Gm7 C7

love have made life sweet, MIL-LIONS OF ROS - ES would lie at your

F Am Gm7 C7 F C7 F Gm7 C7

feet. For each time you hold me, each love word you've told me, If

F Fmaj7 F7 Bb Bb+ Bb6 C7 Am Dm Gm7 C7

I were to bring a rose in bloom, MIL-LIONS OF ROS - ES would fill ev-'ry

F Bb6 F G7 C Am Dm7 G7 Dm7 G7 C

room. What a way to show you all you mean to me!

A7 Dm G7 C7 F C7

More than this I owe you for each mem-o-ry. If I had a treas-ure, then

F Gm7 C. F Fmaj7 F7 Bb Bb+ Bb6 C7

my great-est pleas-ure Would be send-ing you a big bou-quet of MIL-LIONS OF

1. Am Dm Gm7 C7 F Dm7 Gm7 C7 F Bb

ROS - ES ev-'ry sin-gle day. If ROS - ES, MIL-LIONS OF

F Bb C# 2. Am Dm7 Gm7 C7 F Bb6 Fmaj7

ROS - ES, MIL-LIONS OF ROS - ES, ev-'ry sin-gle day.



"CRY"

214

Refrain

F7 *F7* *E^bm* *B^b* *E^bm* *B^b* *Gdim* *B^b* *D7* *C* *Fm* *D7*

If your sweet-heart sends a let-ter of good - bye, _____ It's no

Gm *F^bdim* *Gm* *G9* *B* *G9* *G7* *Cm(sus4)* *Cm* *G* *Cm*

se - cret you'll feel bet-ter if you CRY _____ When wak-ing from a

Cm7 *F7* *B^b* *B^b7* *Fm6* *G7* *G7-9* *G7* *C7*

bad dream don't you some-times think it's real? But it's on-ly false e - motions that you

Cm7 *F7* *E^bm6* *B^b6* *E^bm6* *B^b6* *Gdim* *B^b* *D7* *C* *Fm*

feell _____ If your heart-aches seem to hang a - round too long, _____

D7 *Gm* *F^bdim* *Gm* *G9* *B* *G9*

And your blues keep get-ting blu - er with each song _____ Re-

Cm(sus4) *Cm* *G* *Cm* *E^b6* *E^bm6* *B^b* *G9* *G7* *F^b7* *G7* *C9*

mem-ber, sun-shine can be found be - hind a cloud-y sky, So let your hair down and go

Cm9 *F7-9* *1. B^b* *E^bdim* *Cm7* *F7* *2. B^b* *A^b9* *B^b6*

on and CRY. _____ If your CRY. _____

ADELAIDE

(From "Guys And Dolls")

215

By FRANK LOESSER

Moderately

Bb6 A7 Abmaj7 G7-9 G7-5 Cm9 Cm Cm7 Bm7

Ad - e - laide, Ad - e - laide, Ev - er lov - in' Ad - e - laide is tak - in' a chance on me.

Dm7 Gm Eb7 F F+ Bb Edim F7+5 Bb6 A7

Tak - in' a chance, I'll be re - spect - a - ble and nice, Give up the cards an' dice And go for shoes and coat So, gam - ble men, deal me out,

A7 G7-9 G7-5 Cm9 Cm Cm7 D Gm Bb7 Cm7 Edim

Do not try to feel me out, I got no more eye - rings free. Since Ad - e - laide, Ad - e - laide, Ev - er lov - in' Ad - e - laide is

Bb G7 G7-5 G7 C9 F7

tak - in' a chance. TALK a - bout your long shot! TAK - IN' A CHANCE on me - me -

1 Bb Cm7 F7 2 Bb Bb6

ANYWHERE I WANDER

(From "Hans Christian Andersen")

By FRANK LOESSER

Rubato

Am G F E Am G F E Am G

{Her} arms were warm as they wel - comed me {His} eyes were fire - bright And then I know that my
{His} voice was oh such a soft car - ress Of love it gent - ly told And in {her} smile was the
{his}

Moderately

F E Am G C C7 D7-9 Cdim C C7

path must be Thru the ev - er haunt - ed night, for An - y - where I Wan - der,
ten - der - ness I may nev - er more be - hold, but

F G7 C C7 F G7 C Am F Dm C

An - y - where I roam Till I'm in the arms of my dar - ling e - gain My heart will find no

Gsus G D7-9 Cdim C C7 F C G7 C

home. An - y - where I Wan - der, An - y - where I roam {Her} room.
{His}

2 C

ALABAMA JUBILEE

Words by JACK YELLEN
Music by GEORGE L COBB

Moderately

A7 **D7**

You ought to see Mis-ter Jones... when he rat-tles the bones... Old Colo-nel Brown... fool - in' round like a clown...

G7 **G7-5** **G7** **C**

Miss Vir-gin-la who is past eight-y three... Shout-in' 'im full o' pep! Watch yo' step, watch...

A7 **Dm** **A7** **Dm** **A7**

yo' step! One leg-ged Joe... danced a-roun' on his toe... Threw a-way his crutch and hol-lered, "Let 'er go!"

Dm **D7** **D7-5** **C** **E7** **F** **C** **Cdim** **C** **D7** **G7** **C** **G7** **C**

Oh, hon-ey, Halt Halt the gang's all here for an Al-a-ba-ma Jub-i-lee.

CHOO CHOO CH'BOOGIE

Words & Music by
VAUGHN HORTON, DENVER DARLING
& MILTON GABLER

Medium Boogie

F **F7**

I'm head-in' for the sta-tion with my pack on my back... I'm tired of trans-port-a-tion in the back of a hack... I
gon-na set-tle down be-side the rail-road track... And live the life o' Ri-ley in a beat-en down shack... So

Bb7 **F**

love to hear the rhy-thm of the click-e-ty clack... And hear the lone-some whis-tle, See the smoke from the stack... And
when I hear a whis-tle I can peep thru the crack... And watch the train a-roll-in when it's ball-in-the-jack... For

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

pal a-round with dem-o-crat-ic fel-lows named "Mac"... So, take me right back to the track, Jack!
I just love the rhy-thm of the click-e-ty clack... So take me right back to the track, Jack!

Bb7 **F** **Bb7**

Choo-Choo... Choo-Choo Ch-Boo-gie. Woo-Woo... Boo-gie Woo-gie, Choo-Choo...

C7 **Cdim** **C7** **C7** **F**

Choo-Choo - Ch Boo-gie; Take me right back to the track, Jack! I'm Take me right back to the track, Jack!

BLUE, TURNING GREY OVER YOU

217

Words by ANDY RAZAF
Music by THOMAS WALLER

Moderately

C Fm7-5 B7 Em7-5 A9 A7 D9 Fm7B7-5 G C6 D7 G7 G7+5
 My, how I miss... your ten-der kiss... and the won-der-ful things... you would do;...
C Fm7-5 B7 Em7-5 A9 A7 D9 Fm7B7-5 G C B7 Bm7
 I ran my hands... Thru' silv-ry strands. 'Cause fm Blue, Turn-ing Gray... O-ver You...
C7 F Dm7 C F C7 D7sus D7 G7 D7 G7
 You used to be... so good to me... That's when I was... a nov-el-ty... Now you have
C Fm7-5 B7 Em7-5 A9 A7 D9 Fm7B7-5 G C Fm6 C
 new birds in view... found some-one new... Left me Blue, Turn-ing Gray... O-ver You...

FOR EVERY MAN THERE'S A WOMAN

(From the Motion Picture "Casbah")

Lyric by LEO ROBIN
Music by HAROLD ARLEN

Slowly

Fm C7 Ab Gm C7 Fm
 For Ev-ry Man There's A Wo-man, For ev-ry life there's a plan... And wise men know it was
 ev-ry price there's a prin-cess. For ev-ry Joe there's a Joan... And if you wait you will
Bb7 Abm C7 Edim Fm G+ C9 Fm C7 Fm
 meet the mate Born for you a-lone, Map-py to be your own...
Bb7 C7 Ab Eb7 Ab Bb7 D#9 C9
 ev-er so; Since the world be-gan Wo-man was made for man... Where is she, where is she
 meet the mate Born for you a-lone, Map-py to be your own...
C7 C7 Fm Ab Bb D#9 C9
 wo-man for me? For wo-man for me? Find the one, find the one, Then to-gether you will find the sun... For
Fm C7 Fm Ab Bb D#9 C9 Fm Abdim Ab G+ C9
 ev-ry heart there's a mo-ment... For ev-ry hand a glove... And for ev-ry wo-man, a man to
Fm C7 Fm G7+5 C9 Fm C9 Fm
 love. Where is she? Where is she? Where is the one for me?

HEY, LOOK ME OVER

(From the Broadway Musical "Wildcat")

Lyric by CAROLYN LEIGH
Music by CY COLEMAN

March tempo

G B7 F#m7 Ddim B7 E7 Am D7 Am7

Hey, Look Me O - ver. lend me an ear; Fresh out of clo - ver, mort - gaged up to here. — But don't pass the
up like a rose - bud, high on the vine; Don't thumb your nose, bud, take a tip from

D7 G B7 E7 A7 D7

plate, folks, don't pass the cup; — I fig - ure when - ev - er you're down and out, the on - ly way is up. And I'll be mine. I'm a

Cmaj7 F9 G E7 Am7 D7 G F#m7

lit - tle bit short of the el - bow room, but let me get me some. { And look out } world, here I come. come. _____
(Hear me shout,)

G INTERLUDE F

No - bod - y in the world was ev - er with - out a pray'r; How can you win the world, if no - bod - y knows you're there.

E D7sus D7 D.C. al Fine

Kid, when you need the crowd, the tick - ets are hard to sell; Still you can lead the crowd, if you can get up and yell.

FROM THE LAND OF THE SKY-BLUE WATER

Lyric by NELLE RICHMOND EBENHART
Music by CHARLES WAKEFIELD CADMAN

Moderate Waltz Eb7 Ab Bb7 C

From the Land of the Sky blue Wa - ter, — They brought a cap - tive

Ab Eb7 Ab C

maid — And her eyes they are lit — with light - rings — Her — heart is

Fm Eb7 Ab Eb7 Ab Bb7 Ab7+5 Db Ddim

not — a - fraid — But I steal to her lodge — at dawn - ing — I

Eb7 Ab Abdim Ab

woo her with my flute; — She is sick for the Sky - blue Wa - ter. —

Ebm7 Ab Eb7 Ab

The — cap - tive maid — is mute. —

CRUISING DOWN THE RIVER

219

Words & Music by
EILY BEADELL & NELL TOLLERTON

Valse moderato

F Fdim F Fdim F Cm D7 D+ B7 G7 Dm7 G7 Dm7 G7 Fm G7 G7+5 C7 Cdim

Cruis - ing Down The Riv - er, on a Sun - day aft - er - noon with one you

C7 Bb C7 Cdim C7 Gm C7 F Fdim C Fm Cdim C7 F Fdim F Fdim Dm C+ Cm

love, the sun a - bove wait - ing for the moon. The old ac - cord - ion play - ing
Two or us to - geth - er

D7 G7 Dm7 G7 Dm7 G7 Gdim F Dm Gm7 C7 F Cm D7 G9 G7

a sen - ti - men - tal tune, Cruis - ing Down The Riv - er on a Sun - day
We'll plan a hon - ey - moon.

Bb C7 F Fine F7 Cdim F9 Cdim F7 Cdim F9 Cdim F7 Cdim F9 Gm

aft - er - noon. The birds a - bove all sing of love, a gen - tle sweet re - train.

G7 Ddim G9 Ddim G7 Ddim G9 Ddim G7 Ddim G9 C7 Bb7 Gm Bb7 C7

The winds a - round all make a sound like soft - ly fall - ing rain. Just

D.S. al Fine

CARELESS HANDS

Words & Music by
BOB HILLIARD & CARL SIGMAN

Moderately

F Bb F Bb7 F Am Gm F C+ F C7 Cdim C7 E F Bb Bbm

I let my heart fall in - to Care - less Hands. Care - less Hands that broke my heart in two. You held my
dreams like worth - less grains of sand. Care - less Hands don't

2 C7 F Bb Bbm F F7 Bb Bbm F D+ D7 G7

care when dreams slip through. I brought you joy and, dear, I loved you so, But all that sun - shine did - n't make the ros - es

C7 Bb Bbm F F7 Bb Bdim F C7 F

grow. If you don't change some day you'll know the sor - row of Care - less Hands that can't hold on - to love.

CHRISTOPHER COLUMBUS

Words by ANDY RAZAF
Music by LEON BERRY

Moderately

F Bb F Gm7 C7 F F7 Bb Bbm
 Mis - ter Chris - to - pher Co - lum - bus Sailed the sea with - out a com -
 Mis - ter Chris - to - pher Co - lum - bus He used rhy - thm as a com -
 - pass. When tes men be - gan a rum - pus -
 - pass. Mu - sic and - ed all the rum - pus -
 F Gm7 C7 F F7 Bb Bbm F Bbm Gm7 C7
 Up spoke, Chris - to - pher Co - lum - bus: There is land some - where un - til we -
 Wise old Chris - to - pher Co - lum - bus Since the world is round we'll be safe,
 Gm7 C7 F Abdim Gm7 C7 F Abdim C7 F
 get there... We will not go is wrong If we sing 'sing a song'
 and sound. Till our goal is found. We'll just keep rhy - thm bound.
 A7 Ab7 A7 A7+5 D9 G7 Gm7-5 G7
 Soon the crew was mak - in' mer - ry. Then came a yell -
 C7 Dm9 Ab Gm7 C7 F Abdim Gm7 C7
 Let's drink to Is - a - belle. Hurra, bring the rum. Ho, Hurra. No more mu - ti - ny.
 F Abdim Gm7 C7 F Abdim Gm7 C7 F Abdim C7 F D.C. al Fine
 what a time... at sea... With di - plo - ma - cy... Chris - ty made his - to - ry...

FUNNY OLD HILLS, THE

Moderato

Eb Ab Eb
 I'm hap - py on the prai - rie all the way sing - ing
 I'm hap - py and it's there I long to stay sing - ing
 Fm7 Ab Fm7 Ab Fm7 Ab Fm7 Ab Fm7 Ab Fm7 Ab
 lay - lee - o - lay And the fun - ny old hills sing
 While the fun - ny old hills sing
 Ab Eb
 back and say - { lay - lee - o - lay - ee - o lay - lee - o - lay - ee - o } From far a
 way - Got no gal Got no pal to keep me com - pa -
 ny On - ly got the fun - ny old hills sing - ing a - long with
 me. way.

WHY DON'T WE DO THIS MORE OFTEN

221

CHORUS: Moderately

B^b **Gm⁷** **C7**

Why Don't We Do This More Of - ten?

Cm⁷ **F9** **B^b** **B^o** **Cm⁷** **F7** **B^b** **B^b**

Just what we're do - ing to - night. Gee! but it's great to get to -

Cm⁷ **F7** **Gm⁷** **C7** **Cm⁷** **F7**

geth - er a - gain! Why does it on - ly hap - pen now and then? -

B^b **Gm⁷** **C7** **Cm⁷** **D7**

We ought to do this more of - ten Don't you a - gree that I'm right -

Gm **B^b7** **E^b** **B^b** **F7** **B^b**

_____ We make each oth - er laugh, we make each oth - er sing and

Gm⁷ **C7** **Cm⁷** **F7**

you can nev - er, ev - er o - ver - do a good thing. - So

B^b **Gm⁷** **C7**

Why Don't We Do This More Of - ten?

Cm⁷ **F7** **B^b** **G^b7** **Cm⁷** **F7** **B^b**

Just what we're do - ing to - night. _____ night. _____

FROM THE PARAMOUNT PICTURE
A HAL WALLIS PRODUCTION

Barefoot In The Park

Words by
JOHNNY MERCER

Music by
NEAL HEFTI

Go - ing bare - foot in the park where it
 says, "Keep off the grass," is - n't rec - om -
 mend - ed for the ver - y old.
 — But when you're young and you're in love the world
 is beau - ti - ful and I'm not a bit a -
 fraid of you catch - ing cold.
 Run - ning bare - foot through the park, stroll - ing

Chord Diagrams:
 Gm7, Cs, Gm7, Cs, F, Bbs, D7sus, D7, Gm7, Cs, Gm7, C7-9, Fmaj7, Fs, B7, Bbs, A7-9, Dm7, G7-9, C, Cmaj7, Cs, Am7, Dm7, Bb, C, Dm7, Cmaj7, C7, E7sus, E7, Am7, D9, GaddF, Cs

Gm7 C9 F#addG Dm7 Gm7 Bbmaj7

bare-head - ed in the rain just to look for a dai - sy

F Gm7 C7-9 Fmaj7 B7 Bbmaj7 Bbm6

seems kind o' cra - zy to do But come a -

F F+ Bb G7 F A

long, my bare - foot love, to the fields that shine with

Dm Am Bbmaj7 Bbm6 Am7 Dm7 Gm7

spring Let me laugh and play all the way knee deep in

F Bbm7 Am7+ 1. D7

dai - sies with you Go - ing

2 D7 Gm7 C9 Gm7 C9

Repeat and fade out

Come a - long, my bare - foot love. Let's go

Gm7 C9 F#addG F#

bare - foot in the park. Come a -

A DREAMER'S HOLIDAY

Words by
KIM GANNON

Music by
MABEL WAYNE

Moderately (With a lift)

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes and quarter notes, starting on a middle C. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderately (With a lift)' and the dynamics are marked 'mp'.

CHORUS

Chorus line 1: *Climb a-board a but-ter-fly and take off on the breeze Let your wor-ries flut-ter by and*

Guitar chords: Bb, A7, Cm7, F7

do the things you please In the land where dol-lar bills are fall-ing off the trees

Guitar chords: G7, Eb, Ebm6, Bb, G7

On A DREAM-ER'S HOL-I-DAY Ev-'ry day for break-fast there's a

Guitar chords: C7, C7b9, F7, Cm7-5, F7, Bb

dish of scram-bled stars And for lunch-eon you'll be manch-in' rain-bow can-dy bars

Guitar chords: A7, Cm7, F7, G7

You'll be liv-in' a-la-mode on Ju-pi-ter or Mars On A DREAM-ER'S HOL-I-DAY

Guitar chords: Eb, Ebm6, Bb, G7, C7, Cm7, F7

B^b B^b7 F^m7 B^b7 E^b

Make it a long vá - ca - tion

F^m7 B^b7 E^b G^m7 C7 F F^{dim}

Time there is plen - ty of You need no re - ser - va - tion Just

G^m7 C7 F7 G^m7 G^{dim} F7 B^b

bring a - long the one you love _____ Help your-self to hap - pi - ness and

A7 C^m7 F7 G7

sprin - kle it with mirth Close your eyes and con - cen - trate and dream for all you're worth

E^b E^bm6 B^b G7

You will feel ter - ri - fic when you get back down to earth

C7 C^m7 F7 1. B^b B^bdim C^m7 F7 2. E^b F7 E^b

From A DREAM-ER'S HOL-I-DAY. _____

Manhã De Carnaval

Chorus

Ma - nhã tão bo - ni - ta ma -
 nhã. De um di - a fe -
 liz que che - gou. O sol no
 céu sur - giu É em ca - da oôr bril - hou
 Vol tou o son - hoem - tão Ao co - ra -
 çao. De - pois des - te
 di - a fe - liz Não
 sei seou - tro di - a ha - ve - a.
 É nos sã ma nhã
 tão be - lá fi - nal Ma - nhã
 De car - na - val. Can - tão

Chords: Am, Dm6, E7, G7, C, Gm6, A7, Dm, F, Dm7, G7, C, Cmaj7, F, Dm6, E7, Am, Dm6, E7, A7, Dm, Dm6, E7, Am, Dm6, E7, Am, Dm, Am.

Dm Am Dm Am Dm Em

meu co-ra-qao Aa-le-gri-a vol-tou tão fe-liz a ma-nhã doe-sã-

1. Am 2. Am

mor. Ma - mor.

Dm Am

As recorded by Peter, Paul and Mary on Warner Bros.-Seven Arts Records

DAY IS DONE

A Bm E A

Tell me why you're cry-ing my son, I know you're fright-ened like ev-'ry - one...

F#m Bm C# D

Is it the thun-der in the dis-tance you fear? Will it help if I stay ver-y

Bm E A Chorus D

near? I am here. And if you take my hand, my son,

A E A D

all will be well when the day is done, and if you take my hand, my son,

A E A Tag E

all will be well when the day is done. Day is done, day is

A E A

done, day is done, day is done.

Where Love Has Gone

There must be a place, — a place where love has gone,

A bright shin - y world — some-where where

love has gone, Where dreams and de-sires, — as cold as

yes - ter - day's fires. — start to blaze a - new. — There

must be a star gleam - ing in space — that

does - n't grow dim with each AST em - brace.

— They say love's gone when it goes, — and I'm na -

ive, I sup - pose. — There may not be such a place, —

— there may not be such a star, — But still my

fool of a heart — just LEADS me on — It

Chords: Bb, Bm7-5, Bdim, Cm, Cjdim, F7, Cjdim, Fjdim, Bb, Bbmaj7 Bb7, Eb, Cm, Cm7, D7sus, D7 Am7 Fm6 D7, Gm, Gm6 C9, C7-9, Fmaj9 F Gm7 C7 Fmaj7 F9 D7-9 D7, Gm, Gm7 C6 C9, F7 F7sus, F7, F7-5, F7, F+7, Bb, D+7, D7, G7-9, Cm, Cm7, Ab7, Ebm6, Bb, Gm, D7, Gm7, C7, Cm7-5

Bb Edim Cm Ebm6 F7-9 229
F#7-9

wants to be there, there with you. Where love has
gone. There gone, to that bright and
shin-y world where love has gone. To that gone for-
ev-er world where love has gone.

Very Slowly

Moderately

LOVE, YOU FUNNY THING!

G C7 G E7

mf Love, you Fun-ny Thing! Look at what you did to me.
First, you come and bring - Hap - pi - ness in - to my heart,

1. Am7 E7-9 Am7 Am7 D7 D7+ G Am7 D7

Love, You Fun-ny Thing! You have-n't an - y sym - pa - thy.
Then, you fun - ny thing, - You

2. Am7 D7 G Dm Em6 F#7

go and tear it right a - part. My life was just a
Bm Em6 F#7 Bm

heav - en be - low, - Some - one made it seem that way,

Em6 F#7 Bm D A9 Am7 D7

Then, for no rea - son she let me go, Do you call that fair play?

G C7 G E7

I'm just won - der - ing - what the end is gon - na be.

Am7 E7-9 Am7 Am7 D7 G C9 G

Love, You Fun - ny Thing! - Won't you bring her back to me?

When The Organ Played At Twilight

Lyric by
RAYMOND WALLACE

Tune Ukulele

A D F# B

* Letters over diagrams are names of the chords in original key and are adaptable to Banjo or Guitar

Music by
JIMMY CAMPBELL
& REG. CONNELLY

Slowly with expression

Piano *mf*

A piano introduction in G major, 4/4 time, marked *mf*. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment with chords and single notes.

Ukulele Arr. by
MAY SINGHI BREEN
"The Ukulele Lady"

VOICE



Last night when the or gan was play-ing, _____ I
That old fash-ioned song in the twi light, _____ Will

Vamp
p

A piano vamp in G major, 4/4 time, marked *p*. It consists of a series of chords and single notes in the right hand, with a simple accompaniment in the left hand.

pass'd by the church on the hill; _____ In vis-ion it seem'd you were
al-ways bring mem'-ries of you, _____ I think of your eyes and the

say-ing, _____ "I love you and I al-ways will" _____
shy light, _____ I saw when you said, "I'll be true" _____

CHORUS

When the or-gan play'd at twi-light _____ The

song that reached my heart, _____ It seem'd to

me I heard you sigh, Say "Au re - voir," but

not "Good - bye," A - gain you said. "I'll love you,"

"Al - though we're far a - part!" _____ When the

or - gan play'd at twi - light _____ The song that

reach'd my heart. _____ When the heart. _____

I LET A SONG GO OUT OF MY HEART

Moderato

I let a song go out of my heart, It was the sweet-est mel-o-dy,
 Since you and I have drift-ed a-part, Life does-n't mean a thing to me,
 I know I lost heav-en 'Cause you were the song.
 Please come back, sweet mus-ic, I know I was wrong.
 An I too late to make a- mends? You know that
 we were meant to be more than just friends, just friends.
 I let a song go out of my heart, Be-lieve me, dar-ling, when I say
 I won't know sweet mus-ic, un-til you re-turn some day.

YESTERDAY I HEARD THE RAIN

(Esta Tarde Vi Llover)

English Lyric by
GENE LEES

Music by
A. MANZANERO

C

Yes - ter - day I Heard The Rain whis - per - ing your name,

Dm7 **G7** **Dm7** **G7** **Dm7** **G7**

ask - ing where you'd gone. It fell soft - ly from the clouds

Dm7 **G7-9** **C** **C7**

on the si - lent crowds as I wan - dered on, Out of

F **Em7** **A7-9**

door - ways, black um - brel - las came to pur - sue me, Face - less

F#m7-5 **B7** **Em7** **A7-9**

peo - ple as they passed were look - ing through me, no one

Dm7 **G7-9** **C**

knew me. Yes - ter - day I shut my eyes, face up to the skies,

Dm7 **G7** **Dm7** **G7** **Dm7** **G7**

drink - ing in the rain, But your im - age still was there,

Dm7 **G7** **Em7** **A7-9**

float - ing in the air, bright - er than a flame, Yes - ter -

Fsus4 **F** **Bm7-5** **E7** **Am** **Am6** **Am7**

day I saw a cit - y full of shad - ows with - out

F **Ab7** **C(Gbass)** **C+(Gbass)** **F(Gbass)** **Fm(Gbass)**

pit - y, And I heard the stead - y rain whis - per - ing your name,

1. **C** **Dm7-5** **G7** 2. **C**

whis - per - ing your name. Yes - ter - whis - per - ing your name.

C'est Magnifique

233

Words and Music by
COLE PORTER

Refrain (Slow and easy)

When love comes in and takes you for a spin, oo la la-la, — *C'est mag - ni - fi - que.

When ev - 'ry night your loved one holds you tight, oo la la-la, — C'est mag - ni - fi - que.

But when, one day, your loved one drifts a - way, oo la la-la, — It is so tra - si - que.

But when, once more, {he/she} whis-pers "Je t'a - dors" C'est mag - ni - fi - que.

When que.

When que.

Chord Diagrams: G, Am, Am6, Am, E7, Am, Am7, D9, D+, G6, Gmaj.7, G, G9, G7, Cmaj.7, C6, Am, C6, Em, Cm6, G, C, G, A7, D7(6), G, D7, G.

ANGEL OF THE MORNING

Words and Music by
CHIP TAYLOR

Verse:



1. There'll be no strings to bind your hands, not if my love can't bind your
2. May - be the sun's light will be dim, and it won't mat-ter an - y-

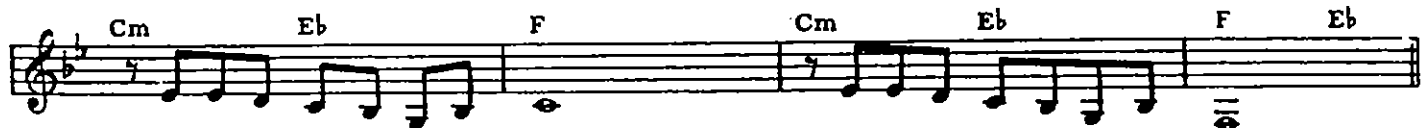


heart;
how;

And there's no need to take a
If morn-ing's ech - o says we've



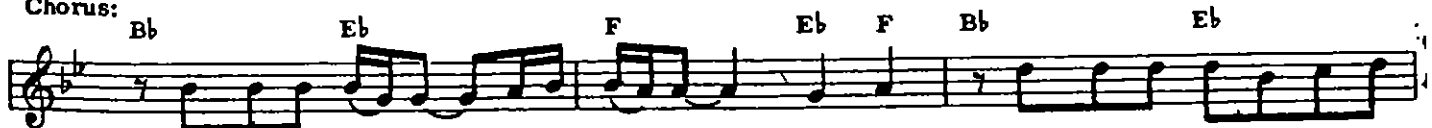
stand for it was I who chose to start.
sinned, well, it was what I want-ed now.



I see no need to take me home,
And if we're vic-tims of the night,

I'm old e-nough to face the dawn.
I won't be blind-ed by the light.

Chorus:



Just call me An - gel Of The Morn-ing, (an - gel) Just touch my cheek be-fore you

F Eb F Bb Eb F Eb F

leave me, ba - by, Just call me An - gel Of The Morn-ing, (an - gel)

1. Eb Bb Eb F Eb 2. Eb

Then slow-ly turn a-way from me. Then slow-ly turn a-way,

Bb Eb

I won't beg you to stay with me, Through the tears

Bb Eb

of the day, of the years.

F 3 F7 *Fade out* Bb Eb

Ba - by, ba - by, ba - by Just call me An - gel Of The

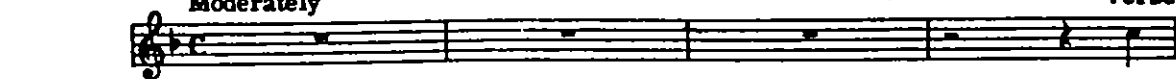
F Eb F Bb Eb F Eb F

Morn-ing, (an - gel) Just touch my cheek be-fore you leave me, ba - by.

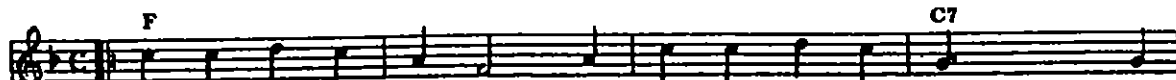
THE BRAMBLE BUSH

Moderately

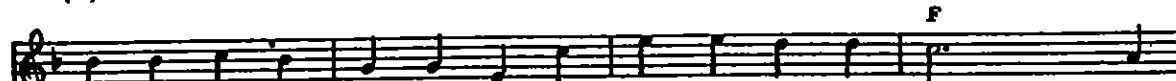
Verse



1. The



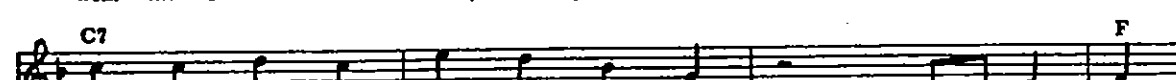
(1.) Bram-ble Bush is love-ly, it thrills you with de-light, The
 (2.) girl I fell in love with was such a love-ly sight, So
 (3.) sum-mer soon was o-ver and au-tumn chilled the sky, The



flow-ers on The Bram-ble Bush are all so pink and white; But
 beau-ti-ful to gaze up-on, so soft and pink and white; And
 flow-ers on The Bram-ble Bush be-gan to fade and die; And



If you reach to pluck one, as sure as you are born, The
 as I reached to kiss her be-neath the sum-mer skies, I
 with the fad-ed flow-ers, my true love trav-elled on, And

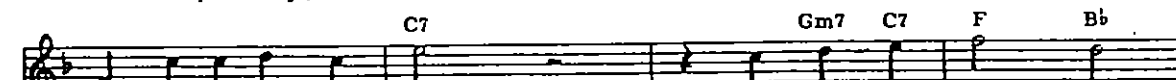


Bram-ble Bush will stick you with its prick-i-ly thorn.
 was so much in love I did-n't re-al-ize:
 I can feel the thorns now that my lov-er has gone.

Chorus



And a pret-ty }
 That a pret-ty } girl is like a bram-ble
 'Cause a pret-ty }



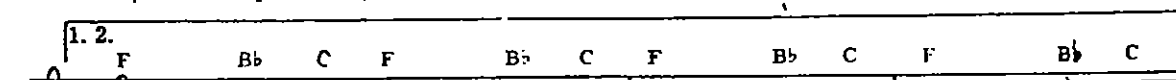
bush, Yes, a pret-ty girl will thrill you ver-y



much; Oh a pret-ty girl is like a bram-ble

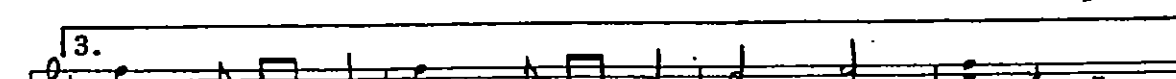


bush, But you'll get stuck if you should



1. 2. touch.

2. The
 3. The



3. touch. (Don't you touch Don't you touch)

GREEN TAMBOURINE

Words and Music by
SHELLEY PINZ and
PAUL LEKA

moderately

Drop your sil-ver in my tam-bou-rine;
Watch the jin-gle jan-gle start to shine,
Drop a dime be-fore I walk a-way.

Help a poor man build a pret-ty
Re-flec-tions of the mus-ic that is
An-y song you want I'll glad-ly

dream.
mine.
play.

Give me pen-nies, I'll take an-y-thing.
When you toss a coin you'll hear it sing.
Mon-ey feeds my mu-sic ma-chine.

Now

lis-ten while I play _____ my green tam - bou -

rine. _____

rine. _____

rine. _____

Now lis-ten and I'll play _____

YOU'VE LOST THAT LOVIN' FEELIN'

By
PHIL SPECTOR,
BARRY MANN
 and **CYNTIHA WEIL**

Slowly

A musical staff in 4/4 time with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of notes and rests. Above the staff, there are two guitar chord diagrams: a 'P' chord (likely F#m) and a 'C' chord (likely C major).

You nev-er close your eyes _____ an - y more .
 wel - come look _____ in your eyes _

A musical staff in 4/4 time with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of notes and rests. Above the staff, there is a guitar chord diagram for a 'P' chord (likely F#m).

_____ When I kiss your lips _____ And there's no
 _____ When I reach for you _____ And, girl, you're

A musical staff in 4/4 time with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of notes and rests. Above the staff, there are two guitar chord diagrams: a 'C' chord (likely C major) and a 'P' chord (likely F#m).

ten - der - ness _ like be - fore _____ in your fin - ger - tips. _____ You're try-in'
 start - in' to _ crit - i - cize _____ lit - tle things I do. _____ It makes m.

A musical staff in 4/4 time with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of notes and rests. Above the staff, there are four guitar chord diagrams: Em7, F#m, G, and A7.

hard not to show it, _____ but, ba-by, _____ ba-by, I know it.
 just feel like cry - in', _____ 'cause, ba-by, _____ some-thing beau-ti - ful's dy - in'

A musical staff in 4/4 time with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of notes and rests. Above the staff, there are four guitar chord diagrams: P, Em, A7, and P.

You've Lost That Lov - in' Feel - in'. Woh oh, that lov - in' feel - in'.

Em G

You've Lost That Lov - in' Feel - in'. Now it's gone, gone, gone. Woh oh oh oh. —

P G A G A

Now there's no

P G A G A P G A G A

Ba-by, ba-by, I'd get down on my knees _____ for you

P G A G A P G A G A

If that would make you love _____ me like you used to do.

P G A G A P G A G A

We had a love, a love you don't find ev - er - y day. 50

P G A G A P

don't, don't, don't, don't let it slip a - way. _____

THE GREEN LEAVES OF SUMMER

Em B7 Em D7

A time ___ to be reap-in', ___ a time ___ to be sow-in', ___ THE
 (A) time ___ to be reap-in', ___ a time ___ to be sow-in', ___ THE

G Am F#7 B7

GREEN LEAVES OF SUM-MER are call - in' me home. ___ It was
 GREEN LEAVES OF SUM-MER are call - in' me home. ___ It was

E7 Am D7 G

good ___ to be young then in the sea - son of plen-ty, ___ When the
 good ___ to be young then with the sweet ___ smell of ap-ples, ___ And the

Em Am6 C7 B7

cat - fish were jump-in' ___ as high as ___ the sky. ___ A
 owl ___ in the pine tree ___ a - wink-in' ___ his eye. ___ A

Em B7 Em D7

time ___ just for plant-in', ___ a time ___ just for plough-in', ___ A
 time ___ just for plant-in', ___ a time ___ just for plough-in', ___ A

G Am F#7 B7

time ___ to be court-in', ___ a girl ___ of your own. ___ 'Twas so
 time ___ just for liv-in', ___ a place ___ for to die. ___ 'Twas so

E7 Am D7 G Em

good ___ to be young then, ___ to be close ___ to the earth, ___ And to stand ___ by your
 good ___ to be young then, ___ to be close ___ to the earth, ___ Now THE GREEN LEAVES OF

Am6 Em Am6 B7 Em Am6 B7

wife at ___ the mo - ment of birth.
 SUM-MER ___ are call - ing me

Em Am6 B7 | 2 Em E7 Am

A home. 'Twas so good to be young then, to be

D7 G G+ Em Am6 Em Am6 B7

close to the earth, Now THE GREEN LEAVES OF SUMMER are call - in' me

Em Am6 B7 Em Am6 B7 Em

home.

LA PALOMA

Words by ALFRED WILLIAMS
Music by SEBASTIAN YRADIER

Moderato

C G7

The morn - ing was fair, the o - cean was blue and free. Ob, pray for your child so
dreams I'll re - turn while bound - ing a - cross the sea And Ni - ma will weep at

C 1 2 G7

lov - ing and far - a - way; In But should I ne'er re - turn to my home a - gain

C

A white wing'd dove at eve shall to thee ap - pear. O - pen the lat - tice

G7 C

from o'er the dis - tant main, My lov - ing spir - it comes to thee fond and dear.

G7

Oh, the sail - or boy sings O'er the waves as he floats; How the light zeph - yr

C

brings to our hearts the ech - o that wild - ly floats. Ob, the sail - or boy sings

G7

O'er the waves as he floats, How the light zeph - yr brings to our hearts the

C G7 C

ech - o that wild - ly floats.

G7 C G7 C

C G7 C

Without Her

Words and Music by
HARRY NILSSON

Moderately

Em7 A7 Dm7

I spend the night in a chair... think-in' she'll be there... but she
It's just no good an-y-more... when you walk through the door... of an

G7 Em7 A7

nev-er comes... And then I wake up... and wipe the sleep from my eyes... And I
emp-ty room... And then you go in - side... and set a ta-ble for coo... It's no

Dm7 G7 Em7

rise to face au-oth-er day with-out her.) Mm...
fun to spend an-oth-er day with-out her.)

A7 Dm7 G7

Mm Mm

Dmaj7 D Dm7

We burst the pret-ty bal-loon... it took' us to the moon... such a

G7 Em Em7 A7

beau-ti-ful thing... But it's end-ed now and it sounds like a lie... if I

Dm7 G7 C

say I'd rath-er die... than live with-out her. Do, do,

A7 Dm7 G7 Em7

do do, do, do, do, do, do. Love is a

A7 Dm7 G7

beau-ti-ful thing... when it knows how to swing... and it grooves like a clock... But the

Em7 A7 Dm7

hands on the clock... tell the lov-ers to part... And it's break-in' my heart... to have to

G7 Em7 A7

spend an-oth-er day with-out her. Do, do, do, do, do, do.

Dm7 G7 Em7 A7

do. Can't go on with- out her, Mm,

Dm7 G7 Em7 A7

It's all wrong with- out her, Mm,

Repeat and fade

Dm7 G7 Em7 A7

It's all wrong with- out her, Mm,

LOST APRIL

Slowly

Eb Cdim Bb7 Bb+ Eb Cdim

Lost A - pril, where did you go, Like win - ter
that taught me this, A sin - gle

Bb7 Eb D7 Fm C7

snow I saw you van - ish, Lost A - pril so
kiss could lead to heav - en, But A - pril had

1 Fm G7 Cm F7 Bb7

soft and warm. A mem - o - ry not e - ven time can ban - ish

2 Fm Abm Eb Cdim Bb7 Bbm

num - bered days, So when they passed, Love could - n't

C7 Fm Bb7 Eb

last, I lost love and you and A - pril too.

LONELINESS REMEMBERS

(What Happiness Forgets)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderato, rhythmically

tacet

C E7sus E7 C CMaj7

Lone - li - ness re - mem - bers what hap - pi - ness for - gets. I had to

Bbmaj7 Bb6 Bbmaj7 Fmaj7 Fmaj7 F6 Fmaj7 Fm6

lose you to re - call that life's not real - ly all sun - shine and

CMaj7 C6 CMaj7 C6 C E7sus E7

laugh - ter. Lone - li - ness re - mem - bers what

Am7 Fmaj7 G

hap - pi - ness for - gets. And when you fall in love too fast

Fm7 G7 C Dm

the sun - shine does - n't last for - ev - er - af - ter with nev - er a drop

C

To Coda ⊕

of rain. First came the pleas - ure and then

the pain. We were the talk of the town

CMaj7 C Gbmaj7 C

Ask An - y - bod - y a - round. They'll let you know

ANOTHER NIGHT

Words by
HAL DAVID

Music by
BURT F. BACHARACH

Bossa nova tempo

Find me a
 rose that nev-er fades and dies and I'll show you a
 cloud that nev-er brings you rain and I'll show you a
 man who nev-er ev-er cheats and lies. Find me a
 man who nev-er ev-er brings you pain. Find me a
 star and if you can prove the star you found just
 bird and if you can prove the bird you found has
 nev-er dis-ap-pears I'll show you a man who
 wings and still can't fly I'll show you a man who
 nev-er, nev-er, ev-er, ev-er brings you tears.
 nev-er, nev-er, ev-er, leaves you high and drv.

An-oth-er night when I'm all a-lone An-oth-er night with-out
 him. An-oth-er night when I stay at home and wor-ry so a-bout
 him. Oh I love him and my love makes me cry I
 need him. If he does-n't come back I know I'll sure-ly die.
 Find me a
 Repeat and fade out
 1. Gm7 2. Gm7 Dm7 Bb Cm7 F7b9 F
 If he does-n't come back I'll die.
 An-oth-er night when I'm
 An-oth-er night when I

F7

all a - lone _____ An - oth - er night with - out _____ him.____
 stay at home _____ and wor - ry so a - bout _____ him.____

KISS TOMORROW GOODBYE

(Capri C'est Fin)

Lyrics by DEE MARAK

Music by HERVÉ VILARD

Moderately slow

Eb Ab Bb7 Eb

Good-bye my love, I know we're through, To-night will be my last with you.

Cm Fm Bb7 Eb

Don't say a word, Don't e-ven try, It's best that we Kiss To-mor-row Good-bye. Good

Eb Bb7

bye, good-bye, Just Kiss To-mor-row Good-bye, Don't cry, don't cry, I

Eb Bb7

beg you it's best not to cry. Good-bye, good-bye, Don't try to ask me why, Don't

Eb Eb Ab

try, don't try, Just Kiss To-mor-row Good-bye. There go our dreams, There go our plans, What's there to say, What's there to do,

Bb7 Eb Cm Fm

There goes the world we held in our hands, There goes the love we said would't die, Just walk a-way, It's best that you do, Don't say a word, Don't e-ventry,

Bb7

And so we must Kiss To-mor-row Good-bye. Good- To-mor-row Good-bye.

1. Eb 2. Eb

From The New Broadway Show "SWEET CHARITY"

BIG SPENDER

Lyric by
DOROTHY FIELDS

Music by
CY COLEMAN

The min-ute you walked in the joint, I could see you were a man of dis-tinc-tion, a
 real Big Spen-der. 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.
 Hey! Big Spen-der, 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
 Hey, Big Spen-der! Hey, Big Spen-der!
 Spend a lit-tle time with me, Spend a lit-tle time with
 me. Spend a lit-tle time with me.

Chords: Dm, Bb, A7, Dm, Bb7, A7, Dm, Dm, Bb, A7, Dm, Dm, D, F#m, Bm, D, Em, B+, Bb9, A9, Bb9, A13, A13, Coda, Bm, Bb, A9, Dm, Dm6.

THE WORK SONG

By
NAT ADDERLEY
and OSCAR BROWN, JR.

Double time feeling

(A) 



The musical score consists of ten staves of music. The first four staves are in treble clef, and the fifth staff is in bass clef. The key signature has two flats (Bb and Eb). The score includes various guitar chord diagrams: F#m, C7, F#m, Bb7, D7, C7, F#m, F#m, C7, D.S. al Coda, C7, F#m, G#m, D7, G#m, C#m, Eb7, D7, G#m, and C#m. Performance markings include 'Double time feeling', 'To Coda', 'D.S. al Coda', and 'Repeat from (E) and fade'. There are also circled letters A, B, C, D, and E marking specific sections of the music.

To Coda

D.S. al Coda

Coda

Repeat from (E) and fade

Sand In My Shoes

Words by
FRANK LOESSERMusic by
VICTOR SCHERTZINGER

Refrain, Tempo di Beguine

Sand in my shoes, _____ Sand from Ha - va - na, -

Call - ing me to that ev - er so heav - en - ly

shore, _____ Call - ing me back to you once

more; _____ Dreams in the night, _____

Dreams of Ha - va - na. _____ Dreams of a love I have - n't the strength to re -

fuse, _____ Dar - ling the sand is in my shoes. _____

Deep in my veins the sen - su - ous strains of the

soft gui - tars; _____ Deep in my soul the

thun - der - ing roll of a trop - ic sea _____ un - der the

The musical score is written on ten staves of music. Each staff contains a line of music with guitar chord diagrams above it. The chords are: Bb, G+, G7, Cs, F+, Bb, G+, G7, Cs, F+, Bb, Edim, Cm7, F+, Gm, Cm7, Ebm, F7, Bb, Gm7, Cm7, F7, F+, Bb, G+, G7, Cs, F+, Bb, G+, G7, Cs, F+, Bb, Edim, Cm7, F+, Gm7, Cm7, Ebm, F7, Bb, D7sus, D7, G, Bb, G, Bb, G, F7.

B \flat Gm7 Cm7 F \flat F+ B \flat G+ G7 C \flat F+

stars. _____ That was Ha - va - na, _____

B \flat Edim Cm7

You are the moon - lit mem - ry I can't seem to lose, _____

F \flat Cm Gm7 E \flat F7 D7

That's why my life's an aim - less cruise: _____

G7 Cm Cm7

All that is real is the feel of the sand in my

1. B \flat Gm7 Cm7 F7 F+ || 2. B \flat E \flat A \flat B \flat

shoes! _____ shoes! _____

The One I Love

(Belongs To Somebody Else)

Words by
GUS KAHN

Music by
ISHAM JONES

Chorus Am7 B \flat dim Em7 Am7 D7

ONE I LOVE be - longs to some - bod - y else _____ She means her ten - der

Am7 D7 G B \flat dim

song for some - bod - y else _____ And ev - en when I have my arms a -

Am7 D7 Em7 A7 Em7 A7

round her I know her thills are strong for some - bod - y else _____

Am7 D7 G Am7 A7 B \flat dim Em7

The hands I hold be - long to some - bod - y else _____

Am7 D7 Am7 D7 Bm7 E7-9

I'll bet they're not so cold to some - bod - y else _____ It's

Am7 F7 Bm7 E7 Am7

tough to be a - lone on the shelf, it's worse to fall in love by your - self. THE ONE I LOVE be -

D7 G B \flat dim Am7 D7 E \flat G Cm7 Am7 G

longs to some - bod - y else _____ THE

CHERRY HILL PARK

Words and Music by
ROBERT NIX and
BILLY GILMORE

Moderately

The score consists of ten staves of music. Each staff begins with a guitar chord diagram. The lyrics are written below the notes, with lines indicating where they fit into the melody. The chords are: Em, Em6, A, G, A, G, Em, E, and A.

1. Ma - ry Hill used to hang out in Cher - ry Hill Park.
 2. Ma - ry Hill loved to ride on the mer - ry - go - round.
 3. Then one day Ma - ry Hill, she mar - ried a - way.

The games she played last - ed all day, all
 All the guys got sag - er eyes watch - in'
 A man with mon - ey said, "Come on, hon - ey, and

'way af - ter dark. All the girls, they
 Ma - ry go 'round. In the day - time Ma - ry
 she said, "O - kay." She went a - way to play a

crit - i - cized her, But all the guys just i - dol - ized her
 Hill was a teas - er; Come the night she was such a pleas - er.
 one man game And since that day It ain't been the same,

'Cause Ma - ry Hill was such a thrill af - ter dark
 Oh Ma - ry Hill was such a thrill af - ter dark
 'Cause Ma - ry Hill was such a thrill af - ter dark

In Cher - ry Hill Park.

Ma - ry Hill sure was fun down in Cher - ry Hill Park,
 Play - in' games with ev - 'ry - one til'

way af - ter dark. In Cher - ry Hill Park,_____

In Cher - ry Hill Park,_____ D.S.

In Cher - ry Hill Park,_____ In Cher - ry Hill Park,_____

Them There Eyes

By MACEO PINKARD
WILLIAM TRACY
& DORIS TAUBER

Moderato

Chorus

I fell in love with you first time I looked in-to THEM THERE EYES

You've got a cer-tain lil' cute way of flir-tin' with THEM THERE EYES They make me

feel hap-py they make me blue No stall - in' I'm fall - in'

go-ing in a big way for sweet lit-tle you My heart is jumpin' you sure started somethin' with THEM THERE

EYES You'd bet - ter watch them if you're wise

They spark-le they bub-ble they're gon-na get you in a whole lot of troub-le You're o-ver-work-in' em

there's dan-ger lurk-in' in THEM THERE EYES. THEM THERE EYES.

WHAT IS A YOUTH

Words by
EUGENE WALTER

Music by
NINO ROTA

Rubato, Tenderly

What is a youth? Im - pet - u - ous fire. What is a maid? Ice and de -
sire. The world wags on. A rose will bloom. It then will fade. So
does a youth So does the fair - est maid.

A Little Faster

Comes a time when one sweet smile, has its sea - son for a while.
Then love's in love with me. Some, they think on - ly to mar - ry;
oth - ers will tease and tar - ry. Mine is the ver - y best par - ry.
Cu - pid he rules us all. Ca - per the cape, but sing me the song.
Death will come soon to hush us a - long. sweet - er than hon - ey and bit - ter as gall.
Love is a task and it nev - er will pall. sweet - er than hon - ey and bit - ter as gall.

Slowly **Bb** **Dm** **Gm** 1st Tempo **Dm** **Ebmaj7**

Cu - pid, he rules us all. A rose will bloom. It then will fade. So

does a youth; So does the fair-est maid.

Blue Rain

Slowly

Ab Bbm Cm F dim Bbm7 Eb7 Ebm6 -F7

BLUE RAIN, Fall - ing down on my win - dow pane,
blue star, look - ing down, ask - ing where you are,

Bbm Bbm7 Eb9 Cm Eb7 Ab A dim Bbm7 Eb7

But when you re - turn there'll be a { rain-bow af - ter the } BLUE, BLUE RAIN. And there's a
{ sun-beam hid-ing the }

Ab6 Dbm Ab6 G7 Cm Fm6 G7

2. blue, blue star. Skies will be much bright - er than they

Cm Cm7 F7 Abm6 Eb Cm Fm7 Bb7 Ebm7 Eb7 Bbm7

were be - fore, When you and love come stroll-ing thru the - door. Then

Dbm6 Eb7 Ab Bbm Cm F dim Bbm7 Eb7 Ebm6 F7

there'll be no more BLUE RAIN; Just the sound of my heart's re - frain,

Bbm Bbm7 Dbm6 Eb9 Ab6 Dbm Ab

sing - ing like a mil - lion lit - tle blue-birds af - ter the BLUE, BLUE RAIN.

The Last Dance

Words by
SAMMY CAHN

Tab Uke
A D F# B

Music by
JAMES VAN HEUSEN

Refrain (Slowly and smoothly, with a steady dance beat)

It's THE LAST DANCE, — We've come to THE

LAST DANCE, — They're dim - ming the lights down, —

— They're hop - ing we'll go. It's ob - vi - ous, They're a - ware — of us,

The pair_ of us a - lone_ on the floor, Still I want to hold you like

this for - ev - er and more. — It's the

last song, — They're play - ing the last song, —

The or - ches - tra's yawn - ing, — They're sleep - y, I

The musical score consists of eight staves of music in a 12/8 time signature. Each staff contains a line of music with lyrics underneath. Above the notes are guitar chord diagrams for various chords including Bbm, Dbm, Abmaj.7, A17, Ab6, Ab+, Ab, F9, F7-9, F7, Bb9, Ab7-9, Bb7, Dbm6, Eb7, Ab, C7+5, Fm, Fm7, Bb9, Abm, Eb, Cm7, Em7, Bb7, Bbm7, Dbm6, Eb7, Bbm, Dbm, Abmaj.7, A7, Ab6, Ab+, Ab, F9, F7-9, F7, Bb9, Bb7-9, and Bb7. The lyrics are: 'It's THE LAST DANCE, — We've come to THE LAST DANCE, — They're dim - ming the lights down, — They're hop - ing we'll go. It's ob - vi - ous, They're a - ware — of us, The pair_ of us a - lone_ on the floor, Still I want to hold you like this for - ev - er and more. — It's the last song, — They're play - ing the last song, — The or - ches - tra's yawn - ing, — They're sleep - y, I'.

know. They're won - der - ing just when will we leave,
 But 'til we leave, keep hold - ing me tight, Thru THE
 LAST DANCE, Each beat of THE LAST DANCE.
 And save me the first dance in your dreams to
 night. It's THE night.

ACCIDENT'LY ON PURPOSE

Brightly

AC-CI-DENTLY ON PUR-POSE you passed while pass-ing by AC-CI-DENTLY ON
 PUR-POSE you tried to catch my eye. You made that chance re-mark that the day was
 mild, and let me ask you in-ei-dent-ly was it ac-ci-dent-ly that you
 smiled AC-CI-DENTLY ON PUR-POSE you let me hold your hand. You did it on
 pur-pose, you had the whole thing plan-ed. You thought that you were smart but sweet-heart
 I wasn't fooled at all AC-CI-DENTLY ON PUR-POSE I made you fall.

WEDDING BELL BLUES

By LAURA NYRO

Moderately

Bill — I love you so I al-ways will I look at you —

and I see the pas-sion eyes of May. Oh but am I ev-

er gon - na see my wed-ding day.

Oh I was on your side Bill when you were los - in'.
I was the one came run- nin' when you were lone ly.

I'd nev-er scheme or lie Bill there's been no fool in'. } but kiss-es and
I have-n't lived a day not lov - in' you on ly. }

love won't car-ry me — 'til you mar-ry me Bill. I love you

so — I al-ways will {and in your voice I hear a choir of ca - rou -
{and though de vo - tion rules my heart take no

sels. Ah but am I ev - er gon - na hear my wed-ding - bell -
bows. Ah but Bill I know I wan - na take my wed-ding vows -

1. 2. Come on

G F G F#m7 G

Bill F#m7 so come on Bill come on and mar-ry me

Dm Dm (G bass) C Am Dm Dm (G bass)

Bill C Bill, I love you so I al-ways will. I got the Wed-ding Bell

Repeat for Fade

Blues you you the Wed - ding Bell Blues you you

Moderato

Beg Your Pardon

Eb Bb7

If I lose my head, Beg your Par - don, For
I'll try for a kiss in the gar - den. And

things that I've said | Beg your Par - don
If I should miss

1 Ab Eb C7

Why should I wr - ry the way that I do, When

1 E7 Bb7

you're in no hur - ry to let me love you. But

2 Ab C dim Eb C7

if some sun - ny day you'll let me have my way I

2 E7 Bb7 Eb

won't have to say, Beg your Par - - - don.

I WANNA BE FREE

By
TOMMY BOYCE
and BOBBY HART

Relaxed
E7

1. I wan-na be free free like the blue-bird fly-ing by me like the
don't say you love me say you like me when

waves out on the blue sea if your love has to tie me don't
I need you be-side me stay close e-nough to guide me con-

try me say good-bye. 2. I wan-na be
hide in me oh

I wan-na hold your hand walk a-long the sand laugh-ing in the sun al-ways

hav-ing fun doing all those things with-out an-y strings to tie me down.

I wan-na be free like the warm sep-tem-ber wind babe say you'll be my
friend babe we can make it to the end babe a-gain babe I got-ta

say: I want to be free I want to be free.

I want to be free.

Chords: E7, A, D, Bm, Cm, F7, G7, A7

SUNSHINE WINE

Sun - shine Wine and dan - de - lion gold,
 (Sun - shine) Wine and dia - monds of dew,
 (Sun - shine) Wine and dan - de - lion gold,

your love is mine and there's peace in my
 sweet dreams to find and the faith they'll come
 true love is mine and there's peace in my

soul. I own a cas - tie in the air and ev - 'ry - thing's
 true. Birds gold - en songs, the all - ver dawns are yours and they're
 soul. I own a cas - tie in the air and ev - 'ry - thing's

fine, fine, fine, } Life's beau - ti - ful, my cup is full of Sun - shine
 mine, oh yeah, }
 fine, fine, fine. }

Wine. Sun - shine In the eyes of the world

what I own may seem small, But in the eyes of my

girl I need noth - ing at all, noth - ing at

all. I've got Sun - shine

Wine. Life's beau - ti -

ful, my cup is full of Sun - shine WINE Life's beau - ti

Macnamara's Band

Voice

1 Oh! me name is Mc - Nam-
 2 Right now we are re -
 3 Oh! my name is Un - cle
 4 Oh! I wear a bunch of


ar - a, I'm the lead - er of the band, Al - though we're few in
 hear - sin' for a ver - y swell af - fair, The ann - ual cel - e -
 Yul - ius and from Swed - en I have come, To play with Mc - Nam-
 sham - rocks and a un - i - form of green, And I'm the funni - est





num - bers we're the fin - est in the land. We play at wakes and
 bra - tion, all the gen - try will be there. When Gene - ral Grant to
 ar - a's band and beat the big bass drum, and when I march a -
 look - ing Swede that you have ev - er seen. There's O'Briens and Ryans and

wed - dings and at ev - 'ry fan - cy ball, And
 lre - and came he took me by the hand, Says
 long the street the la - dies think I'm grand, They
 Sheehans and Meehans they come from I - re - land, But by

when we play to fun - er - als we play the march from Saul,
 he, "I nev - er saw the likes of Mc - Nam - ar - a's band,
 shout "There's Un - cle Yul - ius play - ing with an I - rish band,
 Yimmin - y I'm the on - ly Swede in Mc - Nam - ar - a's band.

Chorus 




   

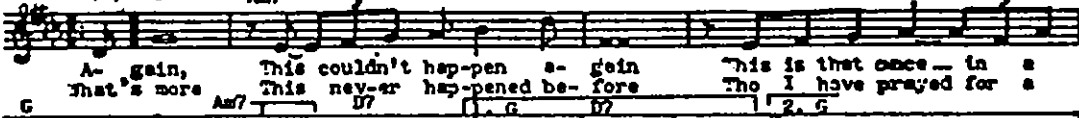
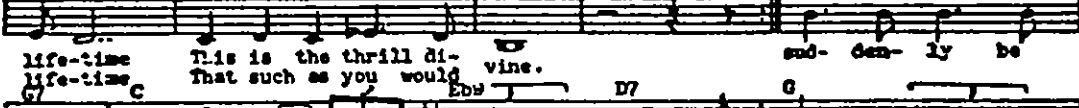
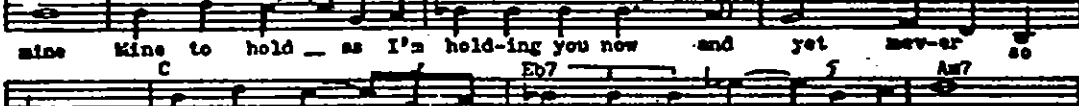
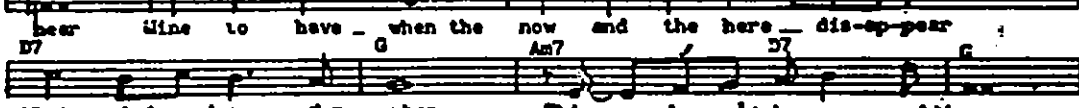
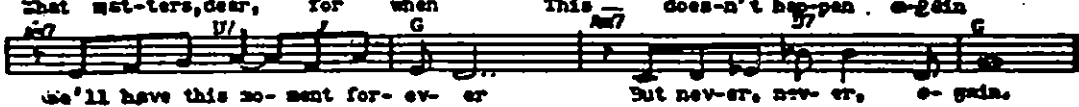









AGAIN       *Slowly*

PIGALLE

Refrain    

What makes Par - ee, like Par - ee ought to be? All the
 Un p'tit jet d'eau Un' sta - tion de mé - tro En - tou.
 Girls et mann' quins Gi - tan's aux yeux ma - lins Qui li.

na - tives a - grec, PI - GAL - LE. Won - der - ful
 rée de bis - trets Pi - gal - le Grands ma - ga -
 sent dans les mains Pi - gal - le Cloch - ards cam -

street, where the sim - ple folks meet, With the so - cial e - lite, PI -
 sins A - te - liers de ra - pins Rest - au - rants pour ru - pins Pi -
 lots Te - nan - ciers de bis trets Tra - fi - quants de co - co Pi -

GAL - LE. Side - walk ca - lés, wait - ers bal - anc ing
 gal - le. La c'est l'chan - teur des carr - fours qui fre -
 gal - le. Pe - tit's femm's qui vous sou - rient En vous

trays. Morn - ing, night and noon.
 donn' les suc - cès du jour.
 dis - ant: "Tu viens ché - ri"

Tax - i - cabs toot, while a. guy on a flute, fin - gers "Clair
 l - ci l'a - thlète en mail - lot Qui sou - lève les poids d'cent
 Et Pros - per qui dans un coin Dis - crèt - ment sur - veill' son

de lune." Ma - de - moi - selles wink their
 ki - los Hô - tels meu - blés Dis - crèt
 pain Un p'tit jet d'eau Un sta -

eyes at the swells, Where the cor - ner sign spells, PI - GAL - LE.
 t'ment é clai - rés Où l'on n'fait que pas - ser Pi - gal - le.
 tion de mé - tro En tou - rée de bis - trets Pi - gal - le.

Take it from me, when you vis - it Par - ee, Yes you
 Et vers mi nuit Un re - frain qui s'en - fuit D'u - ne
 Ca vit ça zueul' Les gens di - ront c'ou'ils veul'nt Mais au

bet - ter had see PI - GAL - LE. GAL - LE.
 boî - te de nuit Pi - gal - le. gal - le.
 monde y'a qu'un seul Pi - gal - le.

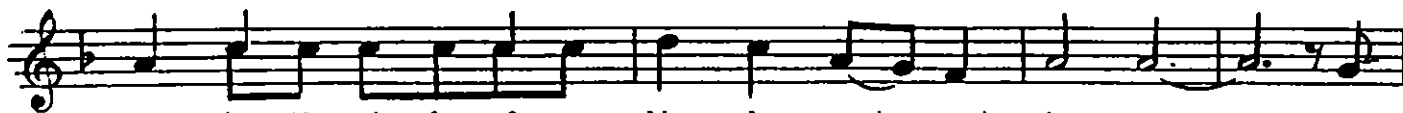
GLENDORA

Moderato

Dm



1. I'm in love with a dol - ly named Glen - do - ra. _____ She
2. She's so shy that I don't know how I found her _____ With
3. I would do an - y - thing for her af - fec - tion, _____ But
4. Late last night at the store they did some chang - in' _____ And



works in the win - dow of a big de - part - ment store - a. _____
 three big bod - y - guards al - ways work - in' a - round her. _____
 she keeps look - in' out in an - oth - er di - rec - tion. _____
 I stood watch - in' when they start - ed re - ar - rang - in'. _____ She

Bb7



Eyes of blue, hair like gold, Nev - er been young, but she'll
 One just nods and two just grins, And three got a mouth full of
 I stand left and I stand right, Out of my head 'cause I'm
 lost her wig, she lost her arms And when they got through she lost

Dm

Bb7

A7

Dm



nev - er get old. Oh, Glen - do - ra, I wan - na see more of you. _____
 safe - ty pins. Oh, Glen - do - ra, I wan - na see more of you. _____
 out of sight. Oh, Glen - do - ra, I wan - na see more of you. _____
 all of her charms. Oh, Glen - do - ra, what did they do to you? _____

1-2-3.

Dm

Am

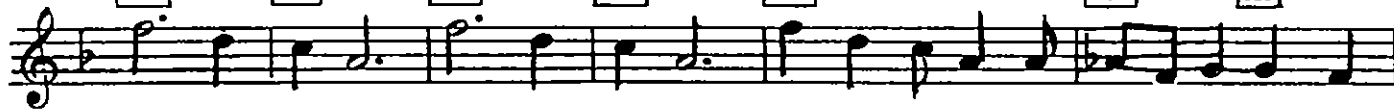
Dm

Am

Dm

Bb7

A7



Oh, Glen - do - ra, Oh, Glen - do - ra, Oh, Glen - do - ra, I wan - na see more of

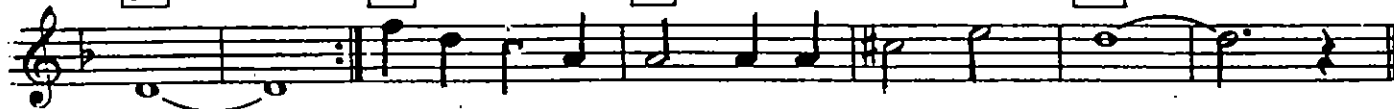
4.

Dm

Dm

A7

Dm



you. _____ Oh, Glen - do - ra. what did they do to you. _____

White Christmas

Slowly with expression

Words and Music by
IRVING BERLIN

CHORUS
atempo

In dream-ing of a WHITE CHRIST-MAS Just like the ones I used to
know _____ Where the tree-tops glis-ten And chil-dren lis-ten to hear
sleigh bells in the snow. _____ In dream-ing of a WHITE CHRIST-MAS
With ev-ry Christ-mas card I write _____ "May your days be mer-ry and bright _____
_____ And may all your Christ-mas-es be white!" _____ white!"

BLUE GARDENIA

From the motion Picture "BLUE GARDENIA"
Produced by Alex Gottlieb
Presented by Warner Bros.

Words and Music by
BOB RUSSELL
and LESTER LEE
A. S. C. A. P.

REFRAIN
Slowly with feeling

BLUE GAR-DEN-IA Now I'm a-lone with you and I am al-so blue.
She has tossed us a - side, and like you, GAR-DEN-IA, once I was near her heart
Af-ter the tear-drops start where are tear-drops to hide? I lived for an hour -
What more can I tell, Love bloomed like a flow-er Then the pet-als
fell. BLUE GAR-DEN-IA Thrown to a pass-ing breeze, But
pressed in my book of mem - o - ries. _____ ries. _____

Recorded By TOM JONES On Parrot Records

DETROIT CITY

By
DANNY DILL and
MEL TILLIS

C G7 C

Last night I went to sleep in De-troit Cit-y and I
Home folks think I'm big in De-troit Cit-y. from th-

G7 C G7 F

dreamed a - bout the cot - ton fields and home; _____ I dreamed a - bout my
let - ters that I write they think I'm fine. _____ But by day I make the

C D7

moth - er, dear old pa - pa, sis - ter and broth - er and I dreamed a - bout the
cars, _____ by _____ night I make the bars; _____ if on - ly they could

To Coda

G7 C C7

girl who's been wait - ing for so long. I wan-na go home, _____ I wan-na go

F B^b F C G7 C F C

home; _____ Oh, how I wan - na go home. _____

D. S. al • Coda

G7 C C7

read be-tween the lines. _____ I wan-na go home, _____ I wan-na go

F B^b F C G7 C F C

home; _____ Oh, how I wan - na go home. _____

Recorded by PEGGY LEE on Capitol Records
 From the Columbia Pictures Release "WALK, DON'T RUN"
STAY WITH ME
 (JUST STAY WITH ME)

Lyric by PEGGY LEE
 Music by QUINCY JONES

Slowly

Stay with me, stay with me; I

love your eyes and all they say to

me. Stay with me, stay with me; I

love your lips, please save your lips for

me. Fun-ny face, crook-ed smile. And

all the rest, they all be-long, they

Ab Cm7 F13 F+

do. This was just meant to be; It's

Dm7 Gm7 Cm7 F7

all so clear that I be - long to

Bb11 Bb7 Eb C°

you. Stay with me, stay with me; I'm

Fm7 Ab0 Gm7 Cm7

lost in love, I'm lost and I don't

F13 F+ F7+ Fm7

care, For in your arms I'll be safe

Gm7-5 C7+ C7-9 F13 F+ F7 B-11 Bb7-9

and warm I'll be if on - ly you will al - ways stay with

ED Ab6 Eb

me. me.

From the Paramount Film
"Living It Up"

Ev'ry Street's A Boulevard

(In Old New York)

Words by
BOB HILLIARD

Music by
JULE STYNE

Moderato

Freely

All the streets in our fair cit - y are one and the same. So I leave it to you;

What's in - a name? Are the folks who live on a street like e - lev - enth, A - ny

fin - er than the fam - i - ly On a hun - dred and sev - enth? I

set - tle each is - sue by tell - ing the squaw - ker: "If you

live in New York, Be glad you're a New York - er!"

Refrain (Slow Ballad)

I tell you ev - 'ry street's a bou - le - vard - in

old New York. Ev - 'ry street's a high - way of your dream's

Chord Diagrams:
 Eb (Fret 1, 2, 3, 4, 5, 5)
 Bb7 (Fret 1, 2, 3, 4, 5, 5)
 Bbm6 (Fret 1, 2, 3, 4, 5, 5)
 C7 (Fret 2, 3, 3, 4, 4, 5)
 Fm7 (Fret 1, 2, 3, 4, 5, 5)
 Bb7 (Fret 1, 2, 3, 4, 5, 5)
 Abdim (Fret 1, 2, 3, 4, 5, 5)
 Ebb (Fret 1, 2, 3, 4, 5, 5)
 Fm7 (Fret 1, 2, 3, 4, 5, 5)
 Dbm (Fret 1, 2, 3, 4, 5, 5)
 Bb7 (Fret 1, 2, 3, 4, 5, 5)
 D7 (Fret 2, 3, 3, 4, 4, 5)
 Eb (Fret 1, 2, 3, 4, 5, 5)
 Fm7 (Fret 1, 2, 3, 4, 5, 5)
 Bb7 (Fret 1, 2, 3, 4, 5, 5)
 D7 (Fret 2, 3, 3, 4, 4, 5)
 Eb (Fret 1, 2, 3, 4, 5, 5)
 Fm7 (Fret 1, 2, 3, 4, 5, 5)
 Bb7 (Fret 1, 2, 3, 4, 5, 5)
 D7 (Fret 2, 3, 3, 4, 4, 5)
 Eb (Fret 1, 2, 3, 4, 5, 5)
 Gm (Fret 3, 4, 5, 5, 5, 5)
 Dm (Fret 2, 3, 3, 4, 4, 5)
 Eb (Fret 1, 2, 3, 4, 5, 5)
 Fdim (Fret 1, 2, 3, 4, 5, 5)
 F (Fret 1, 2, 3, 4, 5, 5)
 Cm6 (Fret 1, 2, 3, 4, 5, 5)
 D7 (Fret 2, 3, 3, 4, 4, 5)
 Gm7 (Fret 3, 4, 5, 5, 5, 5)
 C7 (Fret 2, 3, 3, 4, 4, 5)
 F7 (Fret 1, 2, 3, 4, 5, 5)
 F7 (Fret 1, 2, 3, 4, 5, 5)
 Cm7 (Fret 1, 2, 3, 4, 5, 5)
 F7 (Fret 1, 2, 3, 4, 5, 5)
 Bb7 (Fret 1, 2, 3, 4, 5, 5)
 D7 (Fret 2, 3, 3, 4, 4, 5)
 Gm (Fret 3, 4, 5, 5, 5, 5)
 Adim (Fret 1, 2, 3, 4, 5, 5)
 Bb7 (Fret 1, 2, 3, 4, 5, 5)
 Eb (Fret 1, 2, 3, 4, 5, 5)
 Bbdim (Fret 1, 2, 3, 4, 5, 5)

B^b Bdim F⁹ Fdim F⁹ Fdim F⁹ Fdim F⁹

Why! it's a thrill to shop on thir - ty fourth street,

Gm Cdim B^b6 Cdim G7 C7

Or down in Un - ion Square. I like the peo - ple you meet - on

F7 B^b

Mul - ber - ry street. Have you ev - er been there? Ev - 'ry street's a

D7 Gm Adim B^b7 B^b F¹¹ B^b

bou - le - vard - in old New York, So keep smil - ing and you'll

Cm6 A7(b5) D Gm6 Ddim D7 B^b7

nev - er wear a frown. Just re - mem - ber there's the

B^b Edim B^b B^b D7 Gm

east side and the west side and up - town and down, -

D7 Gm G7 C7 B7 C7 C7 Cm7 F7 Cm7 F7(b9)

That's why I'm proud to be the may - or of your

1. B^b Gm Cm7 F7 Cm7 F7 2. B^b Gm Cm7 F7(b5) B^b6

town. I tell you town.

Recorded By BRENDA LEE On Decca Records
COMING ON STRONG

Words and Music by
 DAVID WILKINS

Moderately, with a beat

VERSE

Com-ing On Strong, I can feel the
 gone I can feel the
 much too long,

heart - aches Com-ing On Strong.
 heart - aches Com-ing On Strong.
 I can feel the
 On - ly thing she

tear - drops The pain and sor - row,
 left me Was mis-e - ry for com - pa-ny E - ver since she's
 And mem - ory of a

been gone They've been Com-ing On Strong.
 love gone wrong, That keeps Com-ing On

CHORUS

Pain Pain come on in And bel-lo

D G D G D Bm

sor - row I see you're back a - gain. Tear -

A D A D A D A D

drops I'm glad that you dropped by 'Cause you can

A D A D A D A F#m

help me, To drown my pride. And a since you're

B E B E B E B E

here, The time seems just fine. To let you

B E B E D7

know that you're gon - na be with me. 'Till I lose my mind, 2. She's been a

D. S. al Coda

Coda G C G C G C G C

Strong. Com-ing On Strong, Com-ing On Strong.

From The Paramount Pictures Production "NORWOOD"
EVERYTHING A MAN COULD EVER NEED

Words and Music by
MAC DAVIS

Fast Country Beat



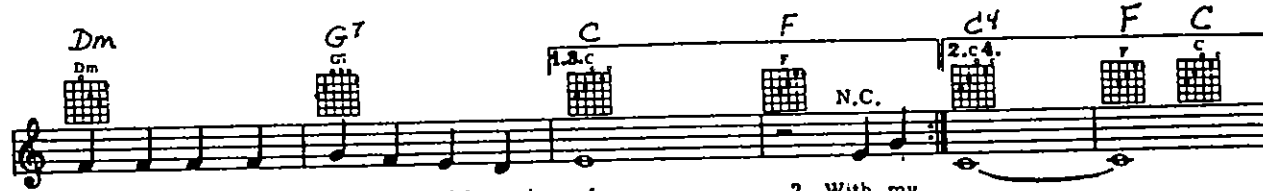
1. Look-in' back on the days when I was scuf-flin' for a buck, Nor
 2. (With my) nose to the grind-stone and my shoul-der to the wheel, I
 3. (Now my) work-in' day seems short-er than it ev-er did be-fore, The
 4. (And) not a day goes by that I don't look up to the skies, And



o-ver-ly con-cerned with life and love.
 fought for my dal-ly dol-lar like a man.
 eve-ning breeze gets cool-er day by day.
 hum-bly thank the Good Lord up a-bove.



I was al-ways feel-in' sor-ry for my-self and my bad luck; I
 Then you came in-to my life and noth-ing else seemed real; I
 And the morn-ing sun is al-ways shin-in' down on my back door, And your
 For bring-ing you to me in time to make me re-a-lize, That



nev-er stopped to think what life's made of.
 found the ans-wer right here in my way.
 laugh-ter wash-es all my cares a-way.
 all a poor man real-ly needs is
 2. With my hands.
 4. And love.

CHORUS

Dm7 *G7* *C*

And I've got ev - 'ry - thing a man could ev - er need. I've got

Dm7 *G7* *C*

dreams to dream and songs to sing in the morn - in'. I've got

Dm7 *G7* *C* *F*

hands to hold my ba - by child and eyes to watch my wom - an smile.

Dm7 *G7* *To Coda*

I got ev - 'ry - thing a man could ev - er

C *C6* *C* *F* *D.S. (with repeat) al Coda*

need. 3. Now my

Coda *C* *Dm* *G7*

need. I've got ev - 'ry - thing a man

C *F* *C*

could ev - er need.

Recorded by IVORY JOE HUNTER on MGM Records
SINCE I MET YOU BABY

C *F* *C* *Dm* *C*

1. SINCE I MET YOU BA - BY My whole life has changed.
 3. SINCE I MET YOU BA - BY I'm a hap - py man.

C7 *F* *C*

SINCE I MET YOU BA - BY My whole life has changed.
 SINCE I MET YOU BA - BY I'm a hap - py man.

G7

And ev - 'ry - bod - y tells me that I am not the
 I'm gon - na try to please you in ev - 'ry way I

To 2nd Refrain *Fine*

C *G7* *C* *G7* *C*

same. can.

Refrain

C *F* *C* *Dm* *C* *G7*

2. I don't need no - bod - y to tell my trou - bles to,

F *C*

I don't need no - bod - y to tell my trou - bles to. — 'Cause

G7 *C* *G7* *D. S. al Fine* *5/8*

SINCE I MET YOU BA - BY all I need is you.

THERE, I'VE SAID IT AGAIN

277

Words and Music by Redd Evans and Dave Mann

I love you, there's noth - ing to hide it's bet - ter than
burn - ing in - side I love you, no use to pre - tend, THERE! I'VE SAID IT A -
GAIN. I've said it, what more can I say Be - lieve me, there's
no oth - er way, I love you, I will to the end, THERE I'VE SAID IT A -
GAIN. I've tried to drum up a phrase that would sum up
all that I feel for you. But what good are phras - es? the
thought that a - maz - es is you love me, and it's heav - en - ly. For - give me for
want - ing you so, but one thing I want you to know, I've loved you since
heav - en knows when, THERE! I'VE SAID IT A - GAIN. I - GAIN.

Chord Diagrams:
F7-9, Bb, Fm7, Bb9, Bb+, Eb, Bb, Eo, Cm7, F7, Fm, G+, G7, G9, Cm7, F9, F7-9, Bb, Fm7, Bb9, Bb+, Eb, Bb, Eo, Cm7, F7, Fm, G+, G7, C9, Eb9, A0, Bb, Ebm, Eo, Bb, Fm7, Bb9, Fm7, D0, Cm7, Eo, Cm7, F9, F9-, F7-9, Bb, Cm7, Eb, Bb, Eo, Cm7, F7, Fm7, Bb9, Bb+, Eb, Bb, Eo, Cm7, F7, Cm7, Adim, Bb, Cm7, F7-9, Bb, Eb, Bb, Fm, C9, Cm7, Adim, Bb, Cm7, F7-9, Bb, Eb, Bb.

LOUIE LOUIE

Words and Music by
Richard Berry

Chorus

LOU - IE LOU - IE,

Me got - ta go _____ LOU-IE LOU-IE,

Me got - ta go _____

Verse

1. A fine lit - tle girl, she wait for me _____ Me
2. Three nights and _____ days we sailed the sea _____ Me
3. Me see Ja - mai - ca moon a - bove _____ E

catch the ship _____ a - cross the sea _____ I sailed the ship _____ I
think of girl _____ con - stant-ly _____ On the ship _____ I
won't be long _____ me see me love _____ Me take her in _____ my

all a - lone _____ I nev - er think _____ I'll make it home. _____
dream she there _____ I smell the rose _____ in her hair. _____
arms and then _____ I tell her I _____ nev-er leave a - gain. _____

CODA

LOU-IE LOU-IE, Me got-ta go _____

TEEN ANGEL

Words and Music by
Jean Surrey and Red Surrey

VERSE

(ad lib) **G** **G**

1. That fate - ful night the car was stalled up -
 2. (What) was it you were and look - ing for that
 3. (Just) sweet six - teen and now you're gone, they've

on the rail - road track I pulled you out and
 took your life that night they said they found my
 tak - en you a way I'll nev - er kiss your

G **D7** **G**

(tempo)

we were safe but you went run - ning back
 high school ring clutched in your fin - gers tight
 lips a - gain, they bar - ied you to day

CHORUS

G **D7** **G**

TEEN AN - GEL, can you hear me TEEN AN - GEL, can you see me

Are you some - where up a - bove and am I still your

1. 2. **G** **D7** **G** *(ad lib)* **G** **G**

own true love 2. What 3. Just own true love

(ad lib) **Em** **C** **D7** **G**

TEEN AN - GEL, TEEN AN - GEL, an - swer me, please

BLUEBERRY HILL

Words and Music by Al Lewis, Larry Stock and Vincent Rose

Ab Eb

E^b7 I found my thrill _____ On Blue-ber-ry Hill, _____

Bb7 Bb7

_____ On Blue-ber-ry Hill _____ When I found

E^b E^b maj7 E^b6 E^b7 A^b

you. _____ The moon stood still _____ On Blue-ber-ry

E^b Bb7

Hill, _____ And lingered un - til _____ my dreams came

E^b D^b7 E^b A^b6 E^b E^b6

true. _____ The wind in the wil - low played _____

E^b maj7 A^b6 E^b E^b6 E^b7 D7

Love's sweet mel - o - dy; _____ But all of those

Gm D7 Gm D7 G

vows we made _____ Were nev - er to be. _____

E^b7 E^b7 A^b E^b

_____ Tho'we're a - part, _____ You're part of me still _____

Bb7

_____ For you were my thrill _____ On Blue-ber-ry

E^b D^b7 E^b E^b7 | 2 E^b A^b6 E^b maj7

Hill. _____ I found my Hill. _____

Recorded by FATS DOMINO on IMPERIAL Records
AIN'T THAT A SHAME!

G G6 G G6

1. You made me cry when you said — Good -
2. (You) broke my heart when you said — we'll

G C7 C9 C7 G

bye part) AIN'T THAT A SHAME! — My tears fell like rain —

G C7 C9 C7 C9 D9 D13 G

AIN'T THAT A SHAME! — You're the one to blame. —

D7 G G6 G G6

— Oh well good - bye al - though I'll

G C7 C9 C7

cry, AIN'T THAT A SHAME! — My tears fell like

G C7 C9 C7¹³ C9 C7¹³

rain, — AIN'T THAT A SHAME! — You're the one to

1 2
G Am7 D7 G G6

blame. — You blame. —

ITSY BITSY TEENIE WEENIE YELLOW POLKADOT BIKINI

Words and Music by Paul J. Vance and Lee Pockriss

1. She was a - fraid to come out of the look - er, She was as ner - vous as she could
 { 2. She was a) - fraid to come out in the o - pen, And so a blan - ket a-round her she
 (3. Now she's a) - fraid to come out of the wa - ter, — And I won - der what she's gon - na

be; She was a - fraid to come out of the look - er, She was a -
 wore; She was a - fraid to come out in the o - pen, And so she
 do; Now she's a - fraid to come out of the wa - ter, — And the

(Tacet)
 fraid that some bod - y _____ would see. }
 set bus - dled up _____ on the shore. } (Two, three, four, Tell the peo - ple what she wore.)
 poor lit - tle girls _____ turn - ing blue. }

REFRAIN

It was an IT - SY BIT - SY TEE - NIE WEE - NIE YEL - LOW POL - KA - DOT BI - KI - NI,

That she wore for the first time to - day. An IT - SY BIT - SY TEE - NIE WEE - NIE

YEL - LOW POL - KA - DOT BI - KI - NI. So in the { 1. look - er } she want - ed to stay. (Two,
 { 2. blan - ket }
 { 3. wa - ter }

three, four, Stick a - round, we'll tell you more. { 2. She was a - want - ed to stay.
 { 3. Now she's a -

From the look - er to the blan - ket, From the blan - ket to the shore;

From the shore to the wa - ter, Guess there is - n't an - y more.

YOU'RE SO FINE

283

Words and Music by W. Schofield, L. Finney & R. West

D You're So Fine. You're
So Fine. You're mine,
you're mine. I'll
walk and I'll talk a-bout you.
I love you. I
love you, I need you,
I need you. I'll
walk and I'll talk a-bout you.
There's nothing in the world as sweet as your kiss,
So fine, So fine. Ev-ry time we meet my
heart skips a beat, 'cause you're my first cup of cof-fee, my last drop of tea. you.
You're So Fine.

Chord Diagrams:
A:
D7:
G:
A7:
G6:
C7:
A7:
E:

WHOLE LOTTA SHAKIN' GOIN' ON

Words and Music by
Sunny David and David Williams

C7 G
Come on o - ver, ba - by, Whole Lot - ta Shak - in' Goin' On, —

C7 G
Come on o - ver, ba - by, an' ba - by you can't go wrong, —

D7 G
Ain't no - bod - y fak - in', Whole Lot - ta Shak - in' Goin' On. —

C7 G
Come on o - ver ba - by, Whole lot - ta kick - in' in the barn,

C7 G
Come on o - ver ba - by, We got the ball by the

D7
barn, Ev - 'ry - thing is tak - in', Whole Lot - ta Shak - in' Goin' On. —

1. G 2. G D7 Em7 D7 G6

WOOLY BULLY

Words and Music by Domingo Samudio

The musical score is written on six staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody is written on a single staff. Chord symbols are placed above the notes: Eb7 above the first measure, and Ab7 above the second measure. The lyrics are: "Mat-ty told Hat-ty _____ A -bout a thing she saw. _____".

The second staff continues the melody. Chord symbols Eb7 and Ab7 are present. The lyrics are: "Had two big horns _____ And a _____".

The third staff continues the melody. Chord symbols Ab7 and Eb7 are present. The lyrics are: "wool - y jaw Wool-y Bul-ly _____ Wool-y Bul-ly _____".

The fourth staff continues the melody. Chord symbols Bb7 and Ab7 are present. The lyrics are: "Wool-y Bul-ly _____ Wool-y Bul-ly _____ Wool-y _____".

The fifth staff continues the melody. Chord symbols Eb7 and Bb7 are present. The lyrics are: "Bul-ly _____". Below the staff, there are two boxes: "For Repeats" and "Last time".

The sixth staff continues the melody. Chord symbol Eb7 is present. The lyrics are: "Bul-ly _____".

Hatty told Matty
 Let's don't take no chance,
 Let's not be L 7
 Come and learn to dance
 Wooly bully - wooly bully -
 Wooly bully - wooly bully - wooly bully.

Matty told Hatty
 That's the thing to do,
 Get yo' someone really
 To pull the wool with you -
 Wooly bully - wooly bully
 Wooly bully - wooly bully - wooly bully.

TWIST AND SHOUT

Words and Music by Bert Russell and Phil Medley.

Shake it up, ba - by, Twist And Shout!

Come on, ba - by, work it on out,

Work it on out. Hon - ey,

well, you look so good, You got me go - ing

like I knew you would. Well, shake it up ba - by,

Twist And Shout! Come - a, come - a, come - a,

ba - by, work it on out, Work it on

out. Well, lis - ten, lit - tle girl,

Chord Diagrams:
 F:
 Bb:
 C7:

Now you twist so fine, Twist a lit-tle

close - er, Show me that you're mine.

Shake it up. ba - by, Twist And Shout!

Come - a, come - a, come - a, ba - by, work it on

out, Work it on out. Well,

dar - ling, what you do to me!

well, I'm all shook up like a mon-key in a

tree. Well shake it up. ba - by, Twist And

Shout! Come - a, come - a, come - a, ba - by.

work it on

CHANTILLY LACE

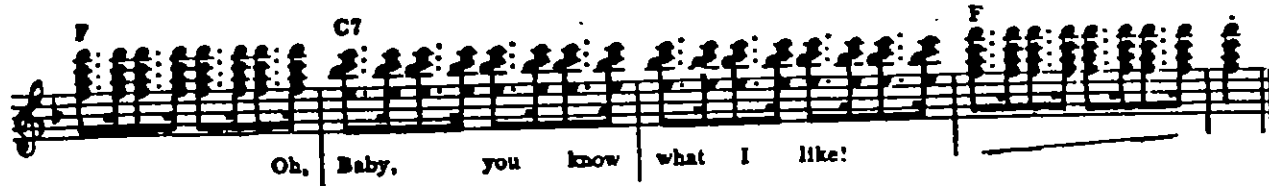
Words and Music by
J. P. RICHARDSON

F7 **Bb** **F**



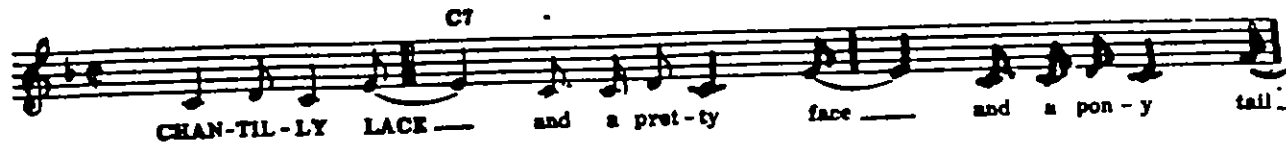
Do I what? Will I what?

F **C7** **F**



Oh, Baby, you know what I like!

C7



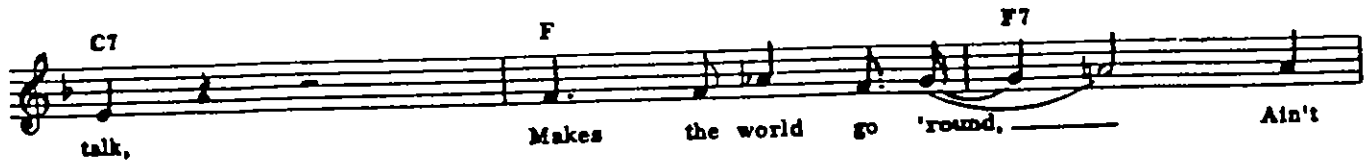
CHAN-TIL-LY LACE — and a pret-ty face — and a pon-y tail.

F **C7**



— hang-in' down, — Wig-gle in her walk and a gig-gle in her

C7 **F** **F7**



talk, Makes the world go 'round, — Ain't

Bb **F**



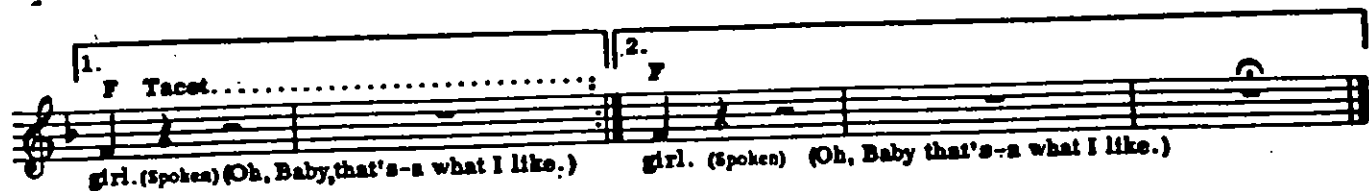
noth-in' in this world like a big eyed girl — to make me act so fun-ny, make me

F **C7**



spend my mon-ey, make me feel real loose like a long-necked goose, like a

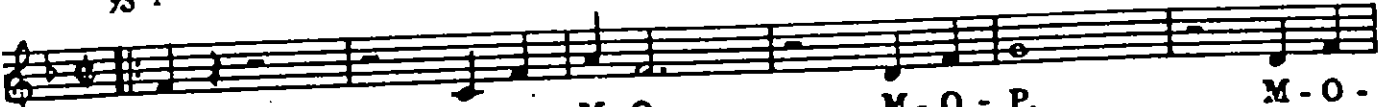
1. **F** *Tacet*..... 2. **F**




1. **F** *Tacet*..... 2. **F**
girl. (Spoken) (Oh, Baby, that's-a what I like.) girl. (Spoken) (Oh, Baby that's-a what I like.)

Recorded by DOC SAUSAGE on REGAL Records

RAG MOP

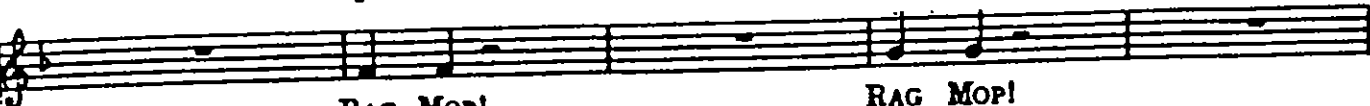
% F Bb Gm7(C bass)

 1. M, I say M-O, M-O-P, M-O-
 2. R, I say R-A, R-A-G, R-A-
 3. A, I say A-B, A-B-C, A-B-
 4. M, I say M-O, M-O-P, M-O-
 5. R, I say R-A, R-A-G, R-A-

F C7 F Bb (C bass)

 P-P, _____ MOP!
 G-G, _____ RAG!
 O-D, _____ A-B-C-D-E.
 P-P, _____ MOP!
 G-G, _____ RAG!
 M-O-P-P, MOP! MOP! MOP! MOP!
 R-A-G-G, M-O-P-P.
 A-B-C-D-E-F-G-H.
 M-O-P-P, MOP! MOP! MOP! MOP!
 R-A-G-G, M-O-P-P.

CHORUS - After 2nd and 5th Verses

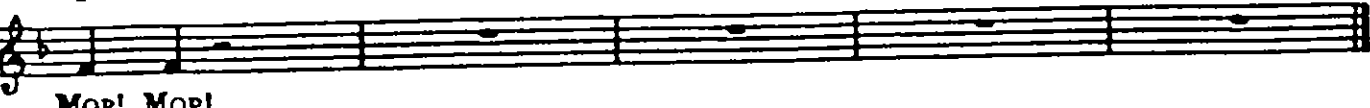
F Bb7

 RAG MOP! RAG MOP! RAG MOP!

F C7

 RAG MOP! RAG MOP!

F Bb (C bass) F C7 1 etc. D.S. and repeat

 R-A-G-G, M-O-P-P, RAG MOP!

LAST F F7 Bb Bbm F Bb (C bass) F

 MOP! MOP!

JUMPIN' JACK FLASH

Words and Music by
MICK JAGGER

Bb Bb6 Bb7 Bb6 Bb

1. I was born _____ in a cross - fire hur - ri - cade _____
2. (I was raised) _____ by a tooth - less, beard-ed hag. _____

Bb Bb6 Bb7 Bb6

And I howled _____ at my ma _____ in the driv - ing rain,
I was schooled _____ with a strap _____ right a - cross my back.

Bb Db

But it's all _____

Ab7 Eb Bb

right _____ now, in fact, it's a gas! _____ But it's all _____

Db Ab7 Eb

right. _____ I'm Jump-in' Jack Flash, it's a _____

Bb Bbdim B/ Bb

gas! Gas! Gas! _____ I was raised _____

Bb Bb Bb6

I was drowned _____ I was washed _____

Bb Bb6 Bb

_____ up and left _____ for DEAD _____ I fell down.

Bb Bb6 Bb7 Bb6 Bb

to my feet and I saw they bled.

Bb Bb6 Bb7 Bb6

I frowned at the crumbs of a crust of bread.

Bb Bb Bb6

I was crowned with a spike

Bb7 Bb6 Bb

right thru my head. But it's all

Db Ab7 Eb

right now, in fact, it's a gas!

Bb Db Ab7

But it's all right, I'm

Eb Bb Bbdim Bb Bb Bbdim Bb

Jump-in' Jack Flash, it's a gas! Gas! Gas!

Strawberry Fields Forever

Words and Music by
JOHN LENNON and
PAUL McCARTNEY

Let me take you down... 'cause I'm go-in' to... straw-ber-ry fields. Noth-ing is

real. and noth-ing to get hung a-bout Straw-ber-ry fields for - ev-er....

Liv-ing is eas-y with eyes closed. Mis - un - der - stand - ing all you see. No one I think is in my tree I mean it must be high or low. Al - ways know, some - times think it's me, But you know I know and it's a dream.

It's get-ting hard to be some - one but it all works out It does -n't mat-ter much to me. That is, you know you can't tune in but it's all right that is, I think it's not too bad. I think I know of thee, ah, yes but it's all wrong that is, I think I dis - a - gree.

Let me take you down... 'cause I'm go-ing to... straw-ber-ry fields. No-thing is

real, and no-thing to get hung a-bout. . . Straw-ber-ry fields - for -

ev - er....

Chords: A, Em7, F#7, D, E, F#, Dmaj7, E, A, F, G#m, E7, C#7, F#m, F#7, D, E7, A, F#m, D, E, D, A, E7, A, Em7, G#7, D, E, Dmaj7, E, A, F#m.

THE PURPLE PEOPLE EATER

Words and Music by Sheb Wooley

G

1. Well, I saw the thing a-com-in' out of the sky, It had
2. (Well, he) came down to earth and he lit in a tree, I said,

D7 G G7

one long horn and one big eye. I commenced to shak-in' and I
'Mis-ter Pur-ple Peo-ple Eat-er, don't eat me.' I heard him say in a

C Am7 D7 No chord

said, "Ooh - wee, it looks like a pur-ple peo-ple eat-er to me."
voice so gruff, "I would-n't eat you 'cause you're so tough."

G C9 G D7

1. It was a one-eyed, one-horned, fly-in' pur-ple peo-ple eat-er. One-eyed, one-horned,
2. Well, bless my soul, Rock 'n Roll, fly-in' pur-ple peo-ple eat-er. Fid-geon-toed, un-der-growed,

G C9 G

fly-in' pur-ple peo-ple eat-er, One-eyed, one-horned, fly-in' pur-ple peo-ple eat-er,
fly-in' pur-ple peo-ple eat-er, He wears short shorts, friend-ly lit-tle peo-ple eat-er.

Am7 D7 G D7 G

Sure looked strange to me. Well, He
What a sight to see.

EIGHT DAYS A WEEK

Words and Music by
JOHN LENNON and
PAUL McCARTNEY

1. Ooh I need your love babe, guess you know it's true. _____
 2. Love you ev - 'ry day girl, al - ways on my mind. _____
 3. Ooh I need your love babe, guess you know it's true. _____
 4. Love you ev - 'ry day girl, al - ways on my mind. _____

Hope you need my love babe, just like I need you. _____
 One thing I can say girl, love you all the time. _____
 Hope you need my love babe, just like I need you. _____
 One thing I can say girl, love you all the time. _____

Hold me, _____ love me, _____ hold me, _____ love me. _____

Ain't got nothin' but love babe, _____ Eight days a week. _____
 (girl,) _____

Eight days a week I love you. _____

Eight days a week is not e - nough to show I care. _____

Eight days a week, _____ Eight days a week. _____

Lady Madonna

Words and Music by
JOHN LENNON and
PAUL McCARTNEY

1. 3. La - dy Ma - don - na, chil - dren at your feet, Won - der how you
2. La - dy Ma - don - na, ba - by at your breast, Won - ders how you

man - age to make _____ ends meet. _____ Who finds the mon - ey
man - age to feed _____ the rest. _____ La - dy Ma - don - na

3rd time To Coda

when you pay the rent, Did you think that mon - ey was _____ heav - en sent? _____
ly - ing on the bed, Lis - ten to the mus - ic play - ing _____ in your head.

Fri - day night ar - rives with - out a suit - case, _____
Tues - day af - ter - noon is nev - er end - ing, _____

Sun - day morn - ing creep - ing like a nun, _____ Mon - day's child has
Wednes - day morn - ing pa - pers did - n't come, _____ Thurs - day night your

learned to tie his shoe - lace. _____ See how they
stock - ing need - ed mend - ing. _____

run. _____

D7sus D7sus Repeat 3 times

_____ ends meet. _____

Code ED G opt.

ALL MY LOVING

By
JOHN LENNON and
PAUL MCCARTNEY

Brightly

Close your eyes and I'll kiss you, To-mor-row I'll miss you, re-
 mem-ber I'll al-ways be true. And then
 while I'm a-way I'll write home ev-'ry day and I'll
 send all my lov-ing to you. I'll pre-
 tend that I'm kiss-ing the lips I am miss-ing, and
 hope that my dreams will come true. And then
 while I'm a-way I'll write home ev-'ry day and I'll
 send all my lov-ing to you. All My
 Lov-ing I will send to you. All My
 Lov-ing, Dar-ling I'll be true.

Recorded by LITTLE RICHARD on SPECIALTY Records
GOOD GOLLY MISS MOLLY

Words and Music by
 ROBERT A. BLACKWELL and
 JOHN S. MARASCALCO

C7 **F**
 Good Gol - ly Miss Mol - ly, Yeah you sure like a ball, —

Bb7 **F3**
 Well, Good Gol - ly Miss Mol - ly, Yeah you sure like a ball. —

C7 **Bb7** **F**
C7 **Bb7** **F**
 When you're shak - in' and a shout - in' Can't you hear — your Mom - ma call?

F **Bb7** **F** **Bb7**
 Well, from the ear - ly, ear - ly morn - in' to the ear - ly ear - ly night, — When I

F
 caught Miss Mol - ly rock - in' at the House of Blue Lights, — Ooh Good Gol - ly Miss

Bb7 **F3**
 Mol - ly, Yeah you sure like a ball. — When you're rock - in' and - a -

C7 **Bb7** **F** **C7+5**
 roll - in' Can't you hear — your Mom - ma call? Well, now

F **Bb7** **F** **Bb7**
 Mom - ma, Pop - pa told me "Son, you'd bet - ter watch your step!" What I

F
 knew a - bout Miss Mol - ly, Got - ta watch my dad - dy my - self. Good Gol - ly Miss

Bb7 **F**
 Mol - ly Yeah you sure like a ball, — When you're shak - in' and a

C7 **Bb7** **F** **Eb** **F**
 shout - in' Can't you hear — your Mom - ma call?

Recorded by DION on LAURIE Records
THE WANDERER

299

Words and Music by
 ERNIE MARESCA

Moderately C

1. Oh well, I'm the type of guy ___ that would
 (2.) Flo on my left arm ___ there's ___
 (3.) I'm the type of guy ___ that ___

nev - er, set - tle down, ___ Where pret - ty girls are, ___ well, you know that I'm a - round; ___ I
 Mar - y on my right, ___ And Jan - ie is the girl ___ that I'm dat - ing to - night; ___ And
 likes to roam a - round, ___ I'm nev - er in one place, ___ I ___ go from town to town, ___ And

kiss them and hug them 'cause to me they're all the same, ___ I hug them and squeeze them, they don't
 when she asks me which one that I love the best, ___ I'll tear o - pen my shirt, and show her
 when I find my - self ___ fall - ing for a girl, ___ I hop in - to that car of mine, and

ev - en know my name, ___ They call me The
 Ro - sie on my chest, ___ 'Cause I'm The Wan - der - er, ___ Oh yea, The Wan - der - er, ___ I roam a -
 ro - a - round the world, ___ 'Cause I'm The

round, ___ 2. Well now, there's round, ___ Oh well, I

round, ___ roam from town to town, ___ I go thru

life with - out a care; ___ And I'm as hap - py as a clown ___ With my

two fists of i - ron and my bot - tle of beer, ___ 3. Oh well,

Recorded by THE DRIFTERS on ATLANTIC Record:
THERE GOES MY BABY

Words and Music by
 LOVER PATTERSON
 GEORGE TREADWELL
 BENJAMIN NELSON

C *Am*
 THERE GOES MY BA - BY_ mov - in' on_ down the line_

Dm7 *G7* *Dm7* *G7*
 Won - der - in' where_ won - der - in' where_ won - der - in' where she is bound_

C *A*
 I broke her heart_ And made her cry_

Dm7 *G7* *Dm7* *G7*
 Now I'm a - lone_ So all a - lone_ What can I do? What can I do?_

C *Am*
 (THERE GOES MY BA - BY)_ (THERE GOES MY HA - BY)_

Dm7 *G7* *Dm7* *G7*
 (THERE GOES MY BA - BY)_ (There she goes) Yes_ I wan - na know. Did she

C *Am* *Dm7*
 love me?_ Did she real - ly love me?_ Was she just play - ing_
 left me_ Why did she_ leave me_ So all a - lone_

me for a fool? I won-der why she lone.
 So all a -

was gon-na tell her that I love her. And that I need her

be-side my side to be my guide I wan-na

know where is my where is my ba-by

oh oh

SH-BOOM (Life Could Be A Dream)

Words and Music by
JAMES KEYES, CLAUDE FEASTER,
CARL FEASTER, FLOYD F. McRAE
& JAMES EDWARDS

Moderately bright

Hey non - ny ding dang a -

lang a - lang a - lang. Boom - ba - dah, - ba - doo - ba - doo.

Chorus

Life could be a dream, sh - boom; if I could take you up in Par-a-dise up a -bove, sh -

boom. If you would tell me I'm the on - ly one that you love, life could be a dream, sweet -

heart. Hel - lo, hel - lo a - gain, sh - boom, and hop - in' we'll meet a - gain. Oh, life could be a dream, sh -

boom, if on - ly all my pre - cious plans would come true, sh - boom. If you would let me spend my

whole life lov - in' you, life could be a dream, sweet - heart.

Ev - ry time I look at you - some - thing is on my mind -

F7 Fm7 Bb7

If you'd do what I want you to, — ba-by, we'd be so fine. — Oh,

Cm Fm7 Bb7 Eb Cm

life could be a dream, sh - boom, if I could take you up in Par-a-dise up a-bove, sh-

Fm7 Bb7 Eb Cm Fm7 Bb7

... If you would tell me I'm the on-ly one that you love, life could be a dream, sweet-

1. Cm Fm7 Return to Chorus Bb7 To Interlude (optional) Eb Cm Fm7 Bb7 Fine Cm Fm7 Bb7 Eb

heart. heart. Sh- heart.

Interlude Eb Cm Fm7 Bb7

boom sh - boom, ya --da da da da da da da da da. Sh-

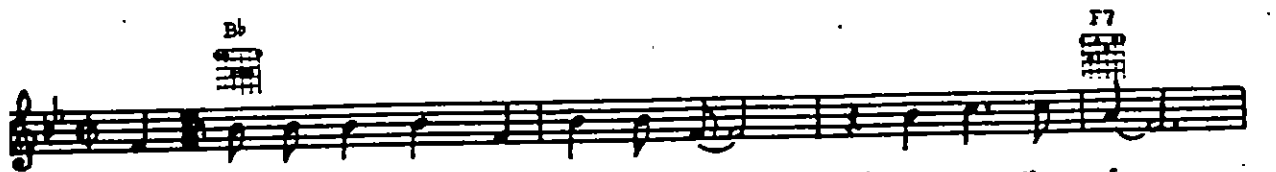
Eb Cm Fm7 Bb7 Eb Cm

boom sh - boom, ya da da da da da da da da da. Sh - boom sh - boom,

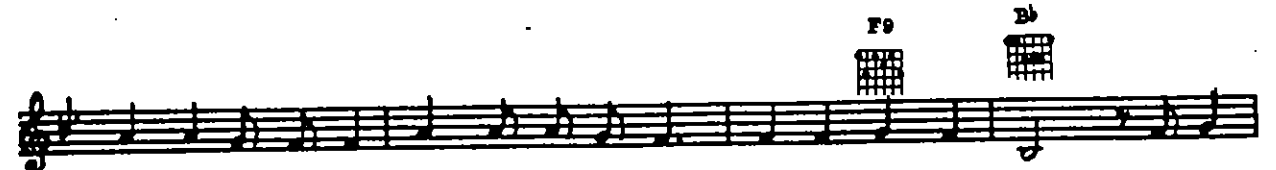
Fm7 Bb7 1. To Interlude 2. Return to (A)

ya da da da da da da da da, Sh - boom. Sh - boom.


BO WEEVIL



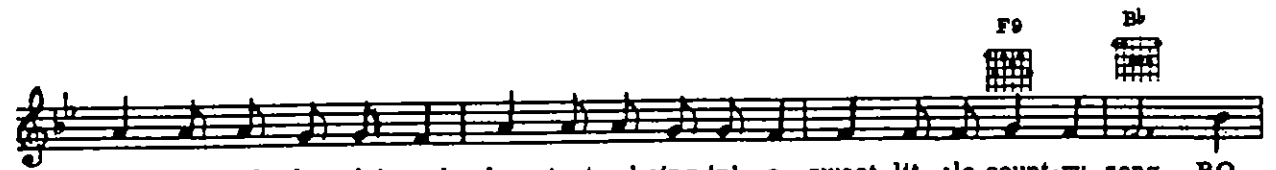
 On sat-ur-day night, where I was born, — down on the farm, —




 Guit-ar plink-ing and we start-ed sing-ing 'til the break of dawn. A-bout



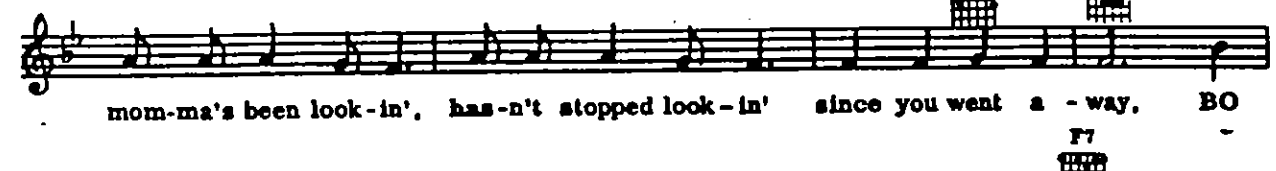
 twelve o' - clock ev - 'ry - thing gets hot, up steps old Jones. —



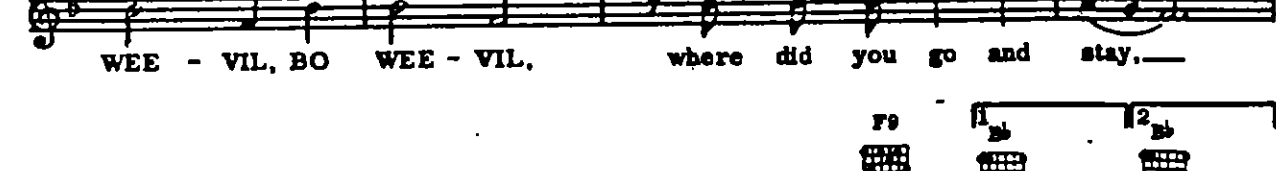
 We start-ed clap-pin' and he start-ed sing-in' a sweet lit-tle count-ry song, BO




 WEE - VIL, BO WEE - VIL, where've you been all day, — Your



 mom-ma's been look-in', has-n't stopped look-in' since you went a - way, BO



 WEE - VIL, BO WEE - VIL, where did you go and stay, —



 You'll get a lick-in' as sure as I'm sit-tin' on this bale of hay. On hay.

Recorded by JERRY LEE LEWIS on SUN Records
GREAT BALLS OF FIRE

Words and Music by
 JACK HAMMER and OTIS BLACKWELL

G **C7**

You shake my nerves and you rat-tle my brain: Too much love drives a

D7 **C7** **G**

man in-sane. You broke my will, but what a thrill. Good-ness gra-cious, great

G

-balls of fi-re! I laughed 'at love 'cause I thought it was fun-ny.

C7 **D7**

You came a-long and moved-me, hon-ey. I changed my mind;

C7

this love is fine. Good-ness gra-cious, great-balls of fi-re!

C7 **G**

Kiss me, ba-by, Oh, yo! It feels good.

C7 **D7**

Hold me, ba-by. I want to love you like a lov-er should.

D7 (Falsetto) **D7**

You're fine,— so kind,— I'm gbn-na tell the world that you're mine, mine, mine, mine.

G **C7**

I chew my nails and I twid-dle my thumbs. I'm real nerv-ous but it

D7 **C7**

sure is fun!— Oh, ba-by, you're driv-in' me cra-zy.

G (Falsetto) **(falsetto)** **G** **HMM**

Good-ness gra-cious, great-balls of fi-re! — balls of fi-re!

MR. TAMBOURINE MAN

By BOB DYLAN

Refrain

Hey! MIS-TER TAM-BOU-RINE MAN play a song for me, I'm not
sleep-y and there is no place I'm go-in' to.

Hey! MIS-TER TAM-BOU-RINE MAN play a song for me in the
jin-gle jan-gle morn-in'. I'll come fol-low-in' you.

1. Though I know that eve-nin's em-pire has re-turned in-to sand,
Van-ish-ed from my hand, Left me blind-ly here to stand but still not
sleep-in'. My wea-ri-ness a-max-es me I'm
brand-ed on my feet. I have no one to meet And the
an-cient emp-ty street's too dead for dream-in'.

Repeat 3 times

Refrain:

Verse 2. Take me on a trip upon your magic swirlin' ship
My senses have been stripped, my hands can't feel to grip
My toes too numb to step, wait only for my boot heels
To be wanderin'
I'm ready to go anywhere, I'm ready for to fade
Into my own parade, cast your dancin' spell my way
I promise to go under it.

Refrain:

Verse 3. Though you might hear laughin' spinnin' swingin' madly across the sun
It's not aimed at anyone, it's just escapin' on the run
And but for the sky there are no fences facin'
And if you hear vague traces of skippin' reels of rhyme
To your tambourine in time, it's just a ragged clown behind
I wouldn't pay it any mind, it's just a shadow you're
Seein' that he's chasin'.

From the New Musical "SENSATIONS". Produced by John Bowab and Charles Celian.

SOUNDS

B \flat Eb F7(sus4) F7

1. Sounds of mo - tors pound - ing roads — out Con - crete soon re -
 2. Pol - i - ti - cians hack on plat - forms Ex - hale more pol -
 3. Sounds of ri - fles cut - ting men — down Sounds of hun - gry

B \flat Eb

plac - ing trees. — Land - lords shout for high - er rent - als
 lut - ed air. — Ho - ly men stand in their pul - pits
 ha - bies' cries. — Sounds of long neg - lect - ed old folks

F7(sus4) F7 Eb Gm A Dm

while the burned out peo - ple freeze. — Sounds of rats and splat of gar - bage
 preach - ing how the Lord is fair. — Sounds of voi - ces joined to - geth - er
 par - ting out their last good - byes. — Jet streams, fog - horns go - ing no - where

Dm (Cbass) G7 (Bbass) C(sus4) C F F (Ebass)

Slums all sing in har - mo - ny. — Sounds of push - ers
 Chant - ing "We shall c - ver - come." — Sounds of si - rens
 Whis - tles hold us in a trance. — Lem - mings leap - ing

B \flat (Dbass) B \flat 1. 2. Eb Ab F7 (sus4) F7

woo - ing chil - dren "Here's the way you can be free." —
 ter - ro - riz - ing Rev - o - lu - tion in the sun. —
 o - ver cliff - sides

3. Eb F7(sus4) F7 F11 B \flat Eb B \flat

Lead us in our mer - ry dance. _____

Be Mine!

Words by
DESMOND O'CONNOR

Musical adaptation by
HAROLD FIELDS

Moderato

The piano introduction consists of two staves. The right hand features a melodic line with a triplet of eighth notes and a half note. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *mf*, *cresc.*, and *rit*.

Refrain C G+ C Gdim Dm

Be mine! While the moon shines out of a star-lit sky,

Gdim G7 Dm G7 Dm7 G7

Be mine! As the night falls in-to a lull-a-

Cmaj.9 Am Dm7 G7 C G+

by. My arms will em-brace you

C Gdim Dm Gdim G7 Dm

thrill-ing with love di-vine, And now,

G7 Dm7 G7 C Fm C

- is the time to whis-per that you'll be mine!

C Dm C Cdim G7 Gdim G7

Won-der-ful nights like this don't last for-ev-er,

F G7 C

Let's take an hour of hap-pi-ness to-geth-er,

Dm C Cdim G7 Gdim G7

Look at the way your star-ry eyes are shin-ing.

Tell me they'll al-ways shine that way for me. Come in-to my
heart, and stay for - ev - er, Say that you love me,
tell me that you'll Be Mine! Be - Mine!

Country Music Holiday

Lyric by HAL DAVID Music by BURT BACHARACH
Moderato with tense excitement

Lis-ten to the beat, to the beat, to the beat It's a coun-try mu-sic
Mis-ter Mil-ler said, for to-night, for to-night all the ice-cream so-das
hol - i - day. Flags are gon-na fly in the street. in the street. it's a
will be free. Form a lit-tle line to the right, to the right: there's a
coun-try mu-sic hol - i - day. School is let-tin' out at one o' - clock. One o'-'
gal be-neath the kiss-in' tree. Ev -'ry-bod-y's stay-in' 'til the dawn. Till the
clock. things are gon - na jump. Ev-'ry-one in town is gon-na rock, gon-na
uawn, ten gui-tars 'll play.
rock 'round the fire - pump. Lis-ten to the beat, to the beat, to the
beat. It's a coun-try mu-sic hol - i - lay.

PACIFIC COAST HIGHWAY

By
BURT BACHARACH

Moderato (not too fast)

The musical score is written for guitar and piano. It consists of five systems of music, each with a guitar staff and a piano staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderato (not too fast)'. The score includes various guitar chords and piano dynamics.

System 1: Guitar chords: C (G Bass), P (G Bass). Piano dynamics: mp.

System 2: Guitar chords: C (G Bass), P (G Bass). Piano dynamics: mp.

System 3: Guitar chords: D7 (G Bass), P (G Bass), G. Piano dynamics: mp.

System 4: Guitar chords: D7 (G Bass), P (G Bass). The piano part includes a *tacet* instruction.

System 5: Guitar chords: C, Cm7, Am7. The piano part includes a *tacet* instruction and a dynamic marking of *mf*.

This musical score is written for guitar and piano. It consists of six systems of music. The guitar part is written on a single staff, and the piano part is written on a grand staff (treble and bass clefs). The score includes various guitar chord diagrams and chord names such as Cmaj7, Bm7, E7, Dm, D, C, and A. The piece concludes with a section labeled "To Coda".

System 1: Chord diagrams for Cmaj7, Bm7, and E7 are shown above the guitar staff. The piano accompaniment features a rhythmic pattern of eighth notes.

System 2: Chord diagrams for Dm, C, and A are shown. The piano part continues with a similar rhythmic pattern.




System 3: Chord diagrams for D and C are shown. The piano part features a melodic line in the right hand.

System 4: Chord diagrams for D and C are shown. The piano part continues with a melodic line.


System 5: Chord diagrams for Bm7, C, and Cmaj7 are shown. The piano part features a melodic line.

System 6: Chord diagrams for C and A are shown. The piano part concludes with a melodic line.



Section: To Coda






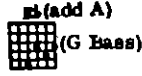


D. S. al \blacklozenge Coda




\blacklozenge Coda







tacet
rall.

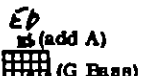








Fade out
2nd time

a tempo



tacet
rall.



Accept It

313

Lyric by HAL DAVID Music by BURT BACHARACH

Moderato



I don't care how man - y tears you _____ cry,
Tear up all her pic - tures and burn _____ them.

Tears will nev - er bring her back to you _____
There's no use - er in liv - ing in the past, _____

If she gave her love to some new _____ guy,
Pack up all her gifts and re - turn _____ them.

There's noth - ing on earth you can do, _____
How long _____ can a sad sto - ry last? _____ Ac -

cept it, _____ ac - cept it, _____ Your love was _____ re - ject - ed by _____ the girl, _____

Ac - cept it, _____ ac - cept it, _____ And don't be _____ de -

ject - ed, _____ my friend. It's not _____ the end, _____

Some day you'll dis - cov - er your true _____ love

To _____ love _____ and a - dore _____ And

you will nev - er, nev - er be a - lone _____ an - y - more, _____

Anonymous Phone Call

Lyric by HAL DAVID Music by BURT BACHARACH

Moderato (not too slowly)

I got an an - on - y - mous phone call from some - one last night and a
 I hung up the phone and I went to my room and I cried, cried I
 voice soft and low said, "Lis - ten here friend, your girl's go - in' out with some oth - er
 all thru the night, I said to my - self, if I lost your love, my life would just
 And I think you should know, know your girl is an - true. Know,
 So I'm beg - gin' you please, please say it's a lie from
 know there's some - bod - y new and the love of your life, she's mak - ing a fool
 some on - vi - cious guy and the
 of you? I on - ly thing true is you love me like I love
 you. The I got an an - on - y - mous phone call from some - one last night.

Anyone Who Had A Heart

Lyric by HAL DAVID Music by BURT BACHARACH

Very Slowly

An - y - one who ev - er loved could look at me and know that I
 Ev - 'ry time you go a - way, I al - ways say this time it's good -
 love you, An - y - one who ev - er dreamed could look at me and know I dream
 bye, dear, Lov - ing you the way I do, I'd take you back; With - out you, I'd
 of you, Know - ing I love you so, An - y - one who had a heart would
 die, dear, take me in his arms and love me too. You could - n't real - ly have a heart and hurt me like you
 hurt me and be so un - true. What am I to do? true.

Any Old Time Of The Day

315

Moderato

Lyric by HAL DAVID Music by BURT BACHARACH

Fmaj7 C7sus Fmaj7 C7sus Fmaj7 C7sus
 Call me, I'll be there just wait - ing. So

F F6 Fmaj7 F6
 don't think be - cause you've been run - nin' a - round, I won't
 don't be a - fraid you'll be wak - in' me up. I'll just

Bb Bb6 Bbmaj7 Bb6 Fmaj7
 an - swer the phone when your world tum - bles down. You can call me
 put on the cof - fee and pour you a cup. You can call me

Fm7 Fm6 Fm7 Fmaj7
 an - y old time of the day, and I'll be there. I'm not
 an - y old time of the day, and I'll be there. If you

Bb⁷ C Tacet
 look - in' to try to get e - ven. E - ven tho' you've been un - fair, I love you
 ev - er need some - one to cry to, I've got a shoul - der to spare. Re - mem - ber,

1 C9+ C7+ -9 2 C7 Am
 much too much. I still care. And dar - lin', It does - n't mat - ter that you broke my heart. My

Bb
 heart still wants you so. It does - n't mat - ter that you left my arms. My

C C9sus
 arms still need you so. And e - ven tho' you walked out of my life, you are my life.

C7 C7-9
 You are my love for al

Fade out on repeat
 F Bb
 ways. An - y old time of the day, you know that you can

Fmaj7 C7sus Fmaj7 C7sus Fmaj7 C7sus Fmaj7 F
 call me. I'll be there just wait - ing for you. An - y old time of the

As Long As There's An Apple Tree

Lyric by HAL DAVID Music by BURT BACHARACH

Moderato

G6 F6 G6 F6

1. As long— as there's an ap-ple tree— there'll be ap-ple pie,
 2.3. As long— as there's an ap-ple tree— there'll be ap-ple pie,
 4. As long— as there's an ap-ple tree— there'll be ap-ple pie,

G6 F6 To Coda Am Em7

And what— is meant to be will be, Who teach-es birds how to fly?
 And what— is meant to be will be, Who teach-es birds how to fly?
 As long— as there's a you and me, Who teach-es birds how to fly?

Gm7 C7 Am7 F#m7 D

Here in this world where so few things— en-dure, look a-round you.
 How man-y times have you looked at— a rose? Think it o-ver.
 Don't let them tell you that our love— can end. Don't be-lieve them.

Gm7 C7 Am7 D Gm7

There still are things that are con-stant— and sure, Love that's faith-ful and
 Can you ex-plain how it blooms and— it grows? You just know— that it's
 I'm not the kind who could ev-er— pre-tend, For as long— as I

C Gm7 Am Em7

true there live, will go on— for-ev-er. Who teach-es birds how to fly?
 I know— I love you. I will al-ways love you.

Gm7 D.C. al Coda F#m7 D

Who teach-es ba-bies to cry?—

Coda G6 F6

Love can nev-er die.

LIFE IS JUST A BOWL OF CHERRIES

Moderato

Eb Ebm7 Eb Eb6 G

Life Is Just A Bowl Of Cher-ries. Don't make it se-ri-ous. Life's too mys-
 te-ri-ous. You work, you save, you wor-ry so, But you
 can't take your dough when you go, go, go, keep re-peat-ing it's the
 Ber-ries The strong-est oak must fall The sweet things in life— to
 you were just loaned So how can you lose— what you've nev-er owned.—
 Life Is Just A Bowl Of Cher-ries So live and laugh at it all.

Blue Guitar

317

Lyric by HAL DAVID Music by BURT BACHARACH

Slow beguine (*Dreamily*)

mp *(mp)* Please hear the song my blue gui-tar is
play - ing. "Why did you go a-way?" The song is say - ing.
List-en to my blue gui-tar call to you while my heart is ach - ing and
break-ing in two. Ev-ry note re-peats I want you. Night and
day my song will haunt you till things are like they were be - fore. And you are
in my arms once more. Play, play, my blue gui-tar. Tell her that I
love her so. Play, play, my blue gui-tar. True love will find a -
way, I know. CODA in my arms once more.

D. 2/4 at Coda

Chords: Fmaj7, F6, Fmaj7, F, Bb, Fmaj7, F6, Fmaj7, F, Bb, Cm7, Cm, Bbmaj7, Bb6, Bb, Bbmaj7, Bb6, Bb, Fmaj7, F6, Bbmaj7, Bb6, Bb, Fmaj7, F6, Bbmaj7, Bb6, Cm7, C7, F, C, Cm, C, Am, Cm, C, C7, Bbmaj7, Bb6, Cm7, C7, F.

318

Music From Across The Way

English Lyrics by
CARL SIGMAN
Original Lyrics by
HANS BRADTKE

Music by
JAMES LAST

Slow Cm

I shared the gold - en sun with her, in
It was a joy to be with her, to

Bbm6 F Fm G7 Cm

days that are no more. I used to love to run with her a-
watch the way she smiled. I guess I just felt free with her, so

Ab Dm7 G7 Cm G

long the sand-y shore. She had a spe - cial prayer for me to
free and young and wild. I real-ly came to love that girl, how

Bbm6 F Fm G7 Cm

help my world go right. Her hand was al - ways there for me, the
much she'll nev - er know. I need the near - ness of that girl, I

Ab Dm7 G7 C (Refrain)

cold - est win - ter night. I hear the mu - sic from a -
real - ly miss her so.

Dm7 G7 Dm7 G7

cross the way, A - cross the brid - ges of my

C Dm7 G7 C (Refrain)

mind; I lift the mist - y shades of

Dm7 G7 Dm7 G7 Dm7 G7

yes - ter-day To catch the dreams I left be -

1. c Cm 2. c

hind. hind.

THE WALTZING CAT

319

Ab Db6 Cm Ab6 Ab Bbm

I love to waltz (me - ow) On a night like

Gb Eb7 Ebdim Eb7 Ab Ab Db6 Cm Fm

this with stars in the skies, Come, let us waltz (me - ow)

Abm Eb Edim Fm7 Bb7 Eb

While I look in - to your love - ly green eyes, I

Db Bbm Ab

nev - er knew what a lit - tle waltz can do, Till the night I

Edim Em Bb7

danc'd with you, Light - ly as a feath - er, let's pus - sy - foot to - geth - er,

Ab Bbm7 Cm Ebm6 F7 F+ F7 Bbm Cdim Bbm7

I'd love to spend (me - ow) all my nine lives just

Dbm Ab6 Eb7 1 Ab Eb7 2 Ab

waltz - ing with you. you.

MOCKIN' BIRD HILL

Waltz tempo

G C

When the sun in the morn - in' peeps e - ver the hill and
Then my heart fills with glad - ness when I hear the trill of the

D7 G

kiss - ses the ros - es 'round my win - dow sill; Bird Hill.
birds in the tree - tops on Mock - in'

CHORUS G D7 C

Tra - la - la, Trit - tle dee dee dee, it gives me a thrill to

D7 G

WAKE up in the morn - in' to the Mock - in' bird's trill; Tra - la
la Trit - tle dee dee dee, there's peace AND good will; You're

D7 G

wel - come as the flow - ers on Mock - in' bird Hill.

HOME FROM THE HILL

Moderately

Home is the hunt-er,— HOME FROM THE HILL; Home is the dream-er,— HOME FROM THE HILL.— Home with my loved one,— nev-er to part; Close to my loved one,— home in her heart. The hill is the dis-tant ho-ri-zon, Where the end of the rain-bow lies; I searched for a dream and dis-cov-ered, It was wait-ing for me in my lov-er's eyes. Home is the hunt-er,— HOME FROM THE HILL; Home is the dream-er,— Safe in the arms of my love,— nev-er more to roam, I'm home, I'm home.

YOU WERE ONLY FOOLING (while I Was Falling In Love) Slowly

You were en-ly fool-ing But I was fall-ing in love It's a sto-ry AS old AS A-dan and Eve I was mak-ing love, but you were mak-ing be-lieve you lied to me with kis-ses I've tried to stop dream-ing of But you were on-ly fool-ing me while I was fall-ing in love.

WHO GETS THE ^(Guy)_(Girl)

321

Lyric by HAL DAVID
Music by BURT BACHARAC

Slowly Bb F Bb

1. Who gets the guy at the end of the show? I'd like to know.
2. Who gets the guy in that last sweet ca-ress? Don't make me guess.
3. Who gets the guy at the end of the show? I'd like to know.

Eb Bb F Bb Cm

Peo-ple say you have found an-oth-er. Is it true what they say?
Lov-ing you has be-come my whole life. I can't live with-out you.
Can't you see just how much I need you? It just has to be me.

F F#sus F F#maj7 Am7 To Coda 1. 2. NC

When the pic-ture's o-ver, will it be all o-ver? 2. Tell me, - And that's why
When it's time to walk out, are you gon-na walk out?
Tell me that the end-ing is a hap-py end-ing

C C11 C #bm/C C7 F Gm7

I just keep lis-ten-ing to the mu-sic To see if it's hap-py or sad, Be-cause if it's hap-py, that's

Am7 Gm7 Am Bb C D.C. al Coda

how I'll be. And if it's sad, well, that's too bad for me. 3. Tell me

⊕ Coda Dm Bb C11 Bb F

for me. And that I get the guy.

THAT'S MY WEAKNESS NOW

Moderate Eb

She's got {eyes of blue,} I nev-er cared for
{dim-pled cheeks,}

Gdim Eb7 F7 Eb7

{eyes of blue,} But she's got {eyes of blue,} And that's my weak-ness
{dim-pled cheeks,} {dim-pled cheeks,}

1. Eb 2. Eb Eb7 Ab Ab7 Eb

now. now. Oh! my Oh! me Oh! I

should be good I would be good, but see,

Eb Gdim

She likes to bill and ooe, I nev-er liked to bill and ooe, but

Eb7 F7 Eb7 Eb

she likes too bill and ooe. AND THAT'S MY WEAK-NESS now.

Words by
HAL DAVID

ARE YOU THERE

(WITH ANOTHER GIRL)

Music by
BURT F. RACHARACH

Moderato, not too fast

Piano introduction musical notation in B-flat major, 4/4 time, marked Moderato, not too fast. The piece begins with a piano (p) dynamic. The right hand plays a series of chords, while the left hand plays a simple bass line.

Bbmaj9

I hear the mu-sic com-in' out of your ra - di - o. Are you there with an-
I see two sil - hou-ettes in back of your win - dow shade. Are you there with an-

Am7 **Bbmaj9**

oth-er girl in-stead of me? I hear your laugh-ter and there's
oth-er girl when I am gone? I can't be - lieve you'd break the

Am7

some-thing I've got to know. Are you there with an-oth-er girl in-stead of me?
prom-is-es that you made. If you're there with an-oth-er girl I can't go on.

F **Dm9** **Dm7** **Gm7**

Oh, I'm stand-ing on your door-step and I don't know what to do.
Oh, I on - ly know I love you and I could-n't say good-bye.

Dm9 **Dm7** **Gm7**

Should I ring your door-bell or just walk a way? My friends all say that you were nev-er
So if there's an - oth - er I don't want to know if you should go. Oh, I would sure-ly

C **F** **Gm** **1. Am Bb C F6** **2. C7addA** **C9** **C7addA** **C9**

true. Hid - ing in the shad - ows Love re-quires faith. I've got a lot of faith, but
die.

Bbmaj9 **F**

I hear the mu-sic com-in' out of your ra - di - o. (Oom pah pah pit-y the girl. -)

(Oom pah pah pit - y the girl...)

Oh, I on - ly know I love you and I

Dm9 Dm7

could-n't say good-bye._____

So, if there's an - oth - er I don't want to know - if

Gm7 Dm9 Dm7 Gm7

you should go. - Oh, I would sure-ly die. You would never leave me, hurt - me or de-ceive me.

C F Gm C7addA C9 C7addA C9

I'm a fool to doubt you, wor - ry so a - bout you. Love re-quires faith. I've got - a lot of faith, but

C7addA C9 C7addA C9 C7addA C9 C7addA C9

I hear the mu - sic com-in' out of your ra - di - o. (Oom pah pah pit - y the girl...)

Bbmaj9 F

(Oom pah pah pit - y the girl...) (Oom pah pah pit - y the girl...)

dim. poco a poco rall.

COAT OF MANY COLORS

Words and Music by
DOLLY PARTON

Moderate

Piano introduction musical notation in G major, 4/4 time, marked 'Moderate'. It consists of two staves of music.

Bb

1. Back through the years I go wan - d'ring once a - gain _____

EB

back to the sea - sons of my youth. _____ I re -

Bb

call a box of rags that some - one gave us _____ and

EB

how my ma - ma put the rags _____ to use. _____ There were

Bb

2. rags of _____ man - y col - ors but ev - 'ry piece was
3. sewed she _____ told a sto - ry from the Bi - ble she had
4. patch - es _____ on my britch - es and holes in both my
5. could - n't _____ un - der - stand it for I felt I was

F

small and I did - n't have a coat _____ and it was
read, a - bout a coat of man - y col - ors Jo - seph
shoes in my coat of man - y col - ors I
rich and I told 'em of the love _____ my ma - ma

F

'way down in the fall. _____ Ma - ma sewed the rags to -
wore and then she said _____ just to find the coat will
hur - ried off to school _____ and I told them all the
sewed in _____ ev - 'ry stitch _____

Bb

geth - er sew - ing ev - 'ry piece with love; She made my
 bring you good luck and hap - pi - ness and I just
 laugh - ing and a mak - ing fun of me in my
 sto - ry ma - ma told me while she sewed and how my

coat of man - y col - ors that I was so proud of.
 could - n't wait to wear it and ma - ma blessed it with a kiss.
 coat of man - y col - ors my ma ma made for me.
 coat of man - y col - ors was worth more than all their clothes.

3. As she My coat of man - y col - ors that my
 5. And oh, I But they did n't un - der stand it and I

ma ma made for me see that made on - ly from RAGS but I
 tried to make them poor on - ly

wore it so proud - ly Al - though we had no
 if they choose to be Now I know we had no

mon - ey but I was rich as I could be in my coat of man - y
 mon - ey but I was rich as I could be in my coat of man - y

col - ors my ma - ma made for me. So with
 col - ors my my

Coda

ma - ma made for me she made for me.

A Message To Michael

(Also known as "A Message To Martha")

Words by
HAL DAVID

Music by
BURT F. BACHARACH

Moderately Slow

The piano introduction consists of two staves of music. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment with quarter notes. Dynamics markings include *mf* and *mp*.

F Bb Bb6 Bbm6

Spread your wings for New Or - leans Ken-tuck-y Blue - bird,

Fmaj7 F Gm F7 Bbmaj9

Fly a - way and take A Mes-sage To {Mi - chael, Mes-sage to {Mi - chael.
{Mar - tha, {Mar - tha.

F F7 Bbmaj7 Bb Bb6 Bbm F Bb

{He sings each night in some ca - fe. In {his search to find wealth and fame.
{She {her

C C9 C7 F Bb6

I hear {Mi - chael has gone and changed {his name.
{Mar - tha {her

F Bb Bb6 Bbm6

It's a year since {he was here Ken-tuck-y Blue - bird,
{she

Fmaj7 F Gm F7 Bbmaj9

Fly a - way and take A Mes-sage To {Mi - chael, Mes-sage to {Mi - chael.
{Mar - tha, {Mar - tha.

F F7 Bbmaj7 Bb Bb6 Bbm F Bb

Tell {him I miss {him more each day. As {his train pulled out down the track,
{her {her

C C9 C7 F Tacet

{Mi-chael / Mar-tha} pro-mised {he'd / she'd} soon be com-ing back. Oh, tell {him / her} how my heart just

C Am F Tacet

breaks in two, since {he / she} jour-neyed far. And e-ven though {his / her} dream of

C Am Bb Bbmaj7 C F

fame fell through, To me {he / she} will al-ways be a star. Spread your wings for

Bb Bb6 Bbm6 Fmaj7 F Gm

New Or - leans. Ken-tuck-y Blue - bird. Fly a-way and take a

F7 Bbmaj9 F F7 Bbmaj7 Bb Bb6 Bbm

Mes-sage To {Mi - chael, / Mar - tha,} Mes-sage to {Mi - chael, / Mar - tha,} Ask {him / her} to start for home to - day. When you

F Bb C C9 C7 F

'find {him, / her,} please let {him / her} know. Rich or poor, I will al-ways love {him / her} so.

Bb Bb6 F Bb Bb6

Fly a-way, Ken-tuck-y Blue - bird,

Keep repeating and fade out

F Bb F

Fly a-way, Ken-tuck-y Blue - bird. Fly a-way, fly a-way.

Recorded by KEITH on Mercury Records

98.6

Words by TONY POWERS
Music by GEORGE FISCHOFF

Moderately

The musical score consists of ten staves of music in a 4/4 time signature. Each staff includes a treble clef, a key signature of one sharp (F#), and a series of guitar chords indicated by letter names and diagrams. The lyrics are written below the notes. The chords are: G, C, G, A7, C, D7, G, Cm, Am7, D7, G, C, G, A7, C, D, G, C, Cm, Am7, D7, G, F, G, F, G, F, G, F, C, Cm6, G, C#0, Am7, D7, BbMAJ7, EbMAJ7, AbMAJ7, Am7, D7.

1. Good morn-in' sun - I say it's good - to see you shin - in',
2. Hey ev-'ry - bo - dy on the street - I see you smil - in',

I know my ba - by brought you to - me.
Must be be - cause - I found my ba - by.

She kissed me yes - ter - day - hel - lo - your sil - ver lin - in',
You know she's got - me on - an - oth - er kind of high - way

got spring and sum - mer run - in' through - me.
I want 'to go - to where it takes - me.

Hey nine - ty eight - point six - it's good - to have - you back -

- a - gain. Oh hey nine - ty eight - point six - her lov - in' is - the med -

- i - cine - that saved me - Oh I love my ba - by -

1st time D. C.
2nd time D.S. Lyric 2 and fade

Have You Heard

By LEW DOUGLAS A.S.C.A.P.
FRANK LAVERE A.S.C.A.P.
and ROY RODDE

Moderately slow

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderately slow' and the dynamics are 'mp' (mezzo-piano) and 'rit.' (ritardando).

Voice

C B7+ Em F C Dm7 G7
 HAVE YOU HEARD? Who's kiss-ing {him her} now Do you think {he's blue she's}

Gm A7 Fm G7 C B7+ Em
 Did {he she} say we're thru Has {he she} found some-one new Have you seen

F C Dm7 G7 Gm A7 Dm7 G7
 The way {he she} looks now Does {he she} act the same when {he she} hears my name Does {he she} say who's to

C E G#7 A Edim
 blame My arms are emp-ty, my nights are long and lone-ly, I

A E G B7 C
 miss {him her} so Each new to-mor-row, can on-ly bring me

C7 B7+ B7 G9 G7 C B7+ Em
 sor-row, I love {him her} so HAVE YOU HEARD?

F C Dm7 G7 Gm A7
 Of their wed-ding day Ru-mors come and go still I'd like to know

Fm G7 C Gm A7 Dm7 G7b9 1. C Cdim Dm7 G7b9 2. C
 if it's true, won't you tell me HAVE YOU HEARD? HEARD?

THE BEST THING YOU'VE EVER DONE

DMAJ⁷

Aren't you glad it's fin - 'ly o - ver? Don't you feel a whole lot

G⁶

bet - ter? Is - n't it a joy to lie a - lone at

F#⁷ sus *F#⁷ B_m*

night? Are - n't peo - ple more ex -

F#⁷ (A# Bass)

cit - ing? Does - n't mus - ic have more mean - ing?

D *Am⁷* *D⁷* *G*

Don't you close your eyes the mo - ment you close the light?

F#⁷ *B_m* *F#_m*

To be rid of all the feel - ing,

B_m *F#_m* *G*

How it clut - tered up the morn - ing, To be free of all the

D *F#⁷ sus* *F#⁷*

mem - 'ries, ev - 'ry one.

D *DMAJ⁷* *G*

Take a bow, then take an - oth - er. Is - n't lone - li - ness a

D *G* *Em⁷* *A¹¹*

win - ner? Was - n't leav - ing me The Best Thing You've Ev - er

D *DMAJ⁷ (A# Bass)* *Em⁷* *A⁷ sus* | 2. *D* *A⁷ (B Bass) sus* *DMAJ⁷*

Done? Done?

ME AND MY ARROW

331

Words and Music by
NILSSON

Moderately

Me And My Ar - row, Straight up and nar - row,

Wher-ev-er we_ go, Ev-'ry-one knows_ it's Me And My Ar - row.

Me And My Ar - row, Tak-ing the high_ road,
Me And My Ar - row, Me And My Ar - row,

Wher-ev-er we_ go, Ev-'ry-one knows_ it's Me And My Ar - row.
Me And My Ar - row, Me And My Ar - row, Me And My Ar - row.

And in the morn-ing when I wake up, — he may be gone, —

I don't know. And if we make_ up just to break_

up, I'll car-ry on, — Oh, yes I will. —

To next strain

Fine

Chord diagrams: Bbmaj7, F7, Bbmaj7, F7, Bbmaj7, Em7, A7, D, B, Em7, A7, D, B.

LET'S THINK ABOUT LIVING

Words and Music by
BOUDLEAUX BRYANT

VERSE

D **A7** **D**

mp
In ev-'ry oth-er song that I've heard late-ly some fel-low gets shot And a
cou-ple of his best friends both go with him as like-ly as not. In
hali of the oth-er songs some cat's cry - ing or read-y to die. We've
lost most all of our hap-py peo-ple and I'm won-der-ing why.

G **D**

CHORUS

A7 **D**

Let's think a- bout liv- ing, let's think a- bout lov- ing,
Let's think a- bout the groov-in' and the swing-in' and the cook-in' and the lov- ie, lov- ie
dov- in'. Let's for- get a- bout the whin- in' and the cry- in' and the
shoot-in' and the dy- in' And the fel- low with the switch blade knife. Let's think a- bout
liv- ing, — let's think a- bout life.

A7 **D** 1. 2.

We've lost some mighty fine singers around the country a little while back
And many a friend and loved one left behind is now wearing black.
It's sad to think those people are not with us anymore,
So let's keep our singers hale and hardy the way they were before.

LOLLIPOP

LOL - LI-POP, LOL - LI-POP, Oh,— lol - li, lol-li, lol-li, LOL - LI-POP, LOL-LI-POP, Oh,— lol - li, lol-li, lol-li,

LOL - LI-POP, LOL - LI-POP, Oh,— lol - li, lol-li, lol-li, LOL - LI-POP.

1. Call my ba-by LOL - LI-POP, Tell you why, Her kiss is sweet-er than an ap - ple pie.—
2. Cra-zy way she thrills-a me, Tell you why, just like-a light - ning from the sky;—

And when she does her sha-ky rock-in' dance,— Man, I have-n't got a chance.
She loves to kiss me till I can't see straight,. Gee, my LOL-LI-POP is great. I call her

LOL - LI-POP LOL - LI-POP, Oh,— lol - li, lol-li, lol-li, LOL - LI-POP, LOL - LI-POP, Oh

— lol - li, lol-li, lol-li, LOL - LI-POP, LOL - LI-POP, Oh,— lol - li, lol-li, lol

LOL - LI-POP.

INTERLUDE

Sweet - er than can - dy on a stick,— Huck - le - ber - ry, cher - ry, or lime:—

If you had a choice, she'd be your pick,— But LOL - LI-POP is mine. — #H

L.A. INTERNATIONAL AIRPORT

Words and Music by
LEANNE SCOTT

Moderato

mp

C

mf

1. Stand-ing in that si - lent hall and wait - ing for that fin - al call That
 2. stew-ard-ess in a min - i - skirt, a nip - pie in a leath - er shirt, A
 3. sil - ver wings a - cross the sk; and va - por trails that wave good - bye To

G7

says she does - n't love me an - y - more, With
 star - let on her way to Na - ples, Rome, _____
 those be - low who've got to stay at home, _____ I



shak - in' hands I pack a bag, with trem - blin voice I call a cab And
 While I'm won - d'ring where it's at I see a Par - is di - plo - mat And some
 wish that I had flown at night so I could take that cham - pagne flight And

C



slow - ly I start walk - in' thru the door. The
 col - lege kids are try'n to get back home. My
 rid mv - self of ev - 'ry tear I own. _____

C6 **C6** **C6**


cab ar - rives, he blows his horn, I stum - ble out in the ear - ly morn And
 bag - gage car goes quick - ly by, I see my case and I start to cry, I
 Soar - ing high a - bove the heav - ens in a sev - en - for - ty - sev - en,

tell him of the place I've got to go. We
 stum - ble to the lounge to be a - lone. And
 Fight - ing back the tears that curse my eyes. When the





hit a hun - dred thea - tre belts in a traf - fic fight, A -
 while I'm try'n to bite my lips and try my best. To
 cap - tain's voice so loud and clear am - pli - fies in - to my ear. As -





get - tin' to these doors has been so slow. home.
 fight the pain that's mak - in' me leave home. skies.
 sur - ing me I'm fly - ing friend - ly



NC




L. A. In - ter - na - tion - al Air - port

where the big jet en - gines roar,





L. A. In - ter - na - tion - al Air - port,



I won't see her an - y - more.

1. 2. 3.



2. A
 3. With

I Will Follow Him

(Chariot)

Key of Eb (Bb-F)

*Note: If desired, the word You or Her may be substituted for the word Him throughout song.

English Lyric by
 NORMAN GIMBEL and ARTHUR ALTMAN
 French Lyric by
 JACQUES PLANTE
 Music by
 J.W. STOLE and DEL ROMA

Eb

I WILL FOL - LOW HIM * fol - low him wher - ev - er

Cm

he may go. There is - nt an o - cean too

Gm **Ab** **Bb7**

deep, a moun - tain so high it can keep me a -

Eb **Cm** **Eb** (Tacet)

way. I must fol - low him ev - er since he touched my

Cm **Cm** **Gm**

hand I knew that near him I al - ways must be, and

Ab **Bb7** **Eb** **Bb7**

noth - ing can keep him from me, he is my des - tin - y. I

E^b Cm

love him, I love him, I love him and where he goes I'll fol-low, I'll fol-low, I'll

Cm Fm7 Bb7 E^b

fol-low. He'll al-ways be my true love, my true love, my true love, from now un-til for-

Cm Cm (Tacet) E^b

ev-er, for-ev-er, for-ev-er. I WILL FOL-LOW HIM _____

E^b Gm Cm

— fol-low him wher-ev-er he may go. — There is-nt an o-cean too

Gm Ab Fm7 Bb7 E^b

deep, a moun-tain so high it can keep, Keep me a-way, _____

1. E^b Bb7 E^b Bb7 2. Fm7 Bb7 E^b

— a-way from my love. — I — a-way from my love. —

E^b Cm Cm E^b

— Ah _____

OVER YOU

Words and Music by
JERRY FULLER

Moderately

Why am I los-ing sleep— ov - er you? Re - liv - ing
With-in the pris-on walls of my mind There's still a
prec-ious mo - ments we knew. So man - y days— have gone by,
part of you— left be - hind. And though it hurts— I'll— get by
Still I'm so lone-ly, and I guess there's just no get-ting— ov - er you— And there's
With-out your love, and yet I guess there's just no get-ting— ov - er you— And there's
noth-ing— I can do— But spend all of my time— Out of my mind— ov - er
noth-ing— I can do— But spend all of my time— Out of my mind— ov - er
you. Then, then I
guess there's just no get-ting— ov - er you, And there's noth-ing— I can do— But spend
all of my time— Out of my mind— ov - er you.—

Repeat ad lib till fade out

LADY WILLPOWER

Words and Music by
JERRY FULLER

Moderately

The musical score is written in G major with a key signature of one flat (F major). It consists of ten staves of music. Each staff includes a vocal line and guitar chord diagrams. The chords are: Bb, Cm, Bb, F, Gb, Gm, Ab, Gm, F, Eb, F, Bb, Cm, Dm7, Eb, Ebm, Bb, F7, Gb, Cm, Bb, F, Gb, Gm, Ab, Gm, F, Eb, Eb, F, Eb, F.

Vocal lyrics:

La - dy Will - pow - er, it's now or nev - er. Give your love to me and I'll show - er
 your heart with ten - der - ness end - less - ly.
 1. I know you want to see me but you're a - fraid of what I
 2. Did no one ev - er tell you the facts of life? well there's so
 might have on my mind. One thing you can be sure of,
 much you have to learn. And I would glad - ly teach you
 I'll take good care of your love if you will let me give you mine.
 if I could on - ly reach you and get your lov - in' in re - turn.
 La - dy Will - pow - er, it's now or nev - er. Give your love to me and I'll show - er
 your heart with ten - der - ness end - less - ly La - dy

Recorded By MADELINE BELL On Philips Records
I'M GONNA MAKE YOU LOVE ME

341

Words and Music by
JERRY ROSS, KEN GAMBLE
 and **JERRY WILLIAMS**

Moderately Slow

I'm gon-na do all the things for you a man want's a girl to do,
 My love is strong-er see, I know you'll nev - er get tired of me.

Oh, ba-by, _____ I'll sac - ri - fice for you I'll
 Oh, ba-by, _____ I'm gon-na' use ev-'ry trick in the book, to

e - ven do - wrong for you, Oh, ba-by, _____ Ev-'ry
 try my-self to get you hooked. Oh, ba-by, _____ Ev-'ry

min-ute ev-'ry hour I'm gon - na shower, - you with love and af - fec - tion look out it's
 night - ev-'ry day I'm gon - na say, - I'm gon - na get you, I'm gon - na get you.

com-ing in your di - rec - tion, I'm Gon-na Make - You Love Me, - Yes I
 look out boy - 'cause I'm gon-na get you,

will, Yes I will, I'm Gon - na Make - You

Love Me, - Yes I will, - Yes I will. -

BITTERSWEET SAMBA

By SOL LAKE

This musical score is for the guitar, featuring a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The piece is titled "BITTERSWEET SAMBA" and is by Sol Lake. The score consists of ten staves of music. Above the notes, various chords are indicated with letters and accidentals, and some are accompanied by guitar tablature diagrams. The chords include Fm, Ab6, Db, Fm, Ab6, Db, Fm, Fm, Eb, Db, C, Fm, Fm, Eb, Db, C, Fm, F7, E7, Eb7, D7, Db7, C7, FM, Eb, Db, C, Fm, Ab6, Db, Fm, Db, Fm, Db, Fm, Db, C, Fm, and Fm. The tablature diagrams show fret numbers on strings, such as 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

THE LONELY BULL

(El Solo Toro)

By
SOL LAKE

Moderately

(With a steady beat)

1. 2.

Slower

Brightly with a beat

The musical score consists of ten staves of music in treble clef, with a key signature of one sharp (F#). The first staff begins with a tempo marking of 'Moderately'. The second staff includes the instruction '(With a steady beat)'. The score features various guitar chord diagrams, including G, F, G, F, G, G, A7, D7, G, F, G, G, F, Eb, P, G, G, F, Eb, P, G, G, Eb, Gm, D, Gm, Eb, Gm, Gm7, C, Gm7, C, Eb, C, Gm, and D. The score includes first and second endings, a 'Slower' section, and concludes with the instruction 'Brightly with a beat'.

I'M A BELIEVER

By
NEIL DIAMOND

Moderate Tempo

G D F G

I thought love was on - ly true in fair - y tales,
 I thought love was more or less a giv - en thing,

D F G

and for some-one else but not for me.
 seems the more I gave the less I got.

C G C

Love was out to get me. That's the way it seemed —
 What's the use in try - in'? All you get is pain.

C D

Dis - ap - point - ment haunt - ed all my dreams.
 When I need - ed sun - shine I got rain.

G C G C G C G C

Then I saw her face, now I'm a be - liev - er! Not a

G C G C G C G C

trace of doubt in my mind. I'm in love,

C G F

1. 2. D.S. and start to fade at

I'm A be - lie - ver! I could - n't leave her if I tried.

Recorded By BOBBY VINTON On Epic Records
PLEASE LOVE ME FOREVER

Lyric by
OLLIE BLANCHARD

Music by
JOHNNY MALONE

Very Slow

The musical score is written on a grand staff with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Very Slow'. The lyrics are written below the notes, with guitar chords indicated above the staff. The chords are represented by diagrams showing the fret and string positions for each chord.

Lyrics:
 Please love me for - ev-er, Don't for-get me ev-er.
 Lis - ten to my plea, Please don't stop lov - ing me. You're in my dreams
 might-ly, Don't take my love light-ly. Beg - GING ON MY KNEES
 Please don't stop lov - ing me. Oh, when I lay me down to sleep, I pray the Lord your
 love I'll keep. If I should die be-fore I wake, I'll come back for you,
 that's no mis-take. Oh, I'll love you for - ev-er, Can't for-get you ev-er.
 Our love was meant to be. Please don't stop Lov - ING me me

Guitar Chords:
 Eb, Gm, Ab, Eb, Gm7, Eb7, Fm7, C9+, F7, Ab6, Bb7, Eb, Gm7, Eb7, Fm7, C9+, F7, Bb7-9, Eb, Dm7, G7, Dm7, G7, C7, Cm7, F9, Cm7, F9, Bb7, Bb0, Bb7, Eb, Gm, Ab, Eb, Gm7, Eb7, Fm7, C9+, F7, Bb7-9, Eb, F9, Bb7, Eb

MY WORLD KEEPS GETTING SMALLER EVERY DAY

Words and Music by
NEIL SEDAKA and
HOWARD GREENFIELD

Slowly

'Round and 'round I go in cir-cles try-ing to be free; Since you went a-way the world is
In the lone-ly of the morn-ing when I'm wak-ing up I find you stand-ing at the bot-tom
clos-ing in on me. Ev-'ry day I face to-mor-row, know-ing you'll be there; I
of my col-fee cup; I see you on the free-way when I'm driv-ing in the car;
see your smile in all those lit-tle things we used to share. The mem-o-ry of you is ev-'ry-
Downtown when I'm shop-ping I just turn and there you are. I run from you and nev-er get too
where And my world keeps get-ting smal-ler ev-'ry day. I run but I can't run a-
far And my world keeps get-ting smal-ler ev-'ry day. I run but I can't run a-
way You're with me ev-'ry-where I go. And I find
you're in my heart and in my mind; There's no place left on earth to stay;
My world gets small-er ev-'ry day. day.

Chords: Em, E7sus, B7, Em, E7sus, E7, Am, Am7, D7sus, D7, GMAJ7, G6, CMAJ7, F#7, B, B7, B+, B7, GMAJ7, G6, GMAJ7, G, Em, Em6, Em, Am, Am7, Am6, Am, D7sus, D7, D7sus, D7, D11, D7, GMAJ7, G6, GMAJ7, G, Em9, Em, Em, Am, Am7, D9, D7-9, F#7, G6, C#6, E.

Doctor, Lawyer, Indian Chief

Lyric by PAUL FRANCIS WEBSTER
Music by HOAGY CARMICHAEL

There's a doc - tor liv - in' in your town, There's a law - yer and an In - dian too; Neith - er
 doc - tor, law - yer or In - dian chief Could love you an - y more than I do. There's a barr'l of fish in the
 o - cean And a lot of lit - tle birds in the blue; Neith - er fish nor fowl, says the wise old owl, Could
 love you an - y - more than I do. No, no, no, it could-n't be true That
 an - y - one else could love you like I do. I'm gon - na warn all the dead-eye dicks That you're the
 chick with the slick - est tricks And ev - 'ry tick of my tick - er ticks For you, fol - low through. Tell the
 "doc" to stick to his prac - tice, Tell the law - yer to set - tle his case, Send the In - jun chief and his
 tom - my - hawk Back to lit - tle Rain - in - the - face. 'Cause you know, know, know it could - n't be
 true That an - y - one else could love you like I do

You Tell Me Your Dream

Words and Music by GUS KAHN and CHAS. N. DANIELS

Slowly
 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.

Dear Hearts And Gentle People

Lyric by BOB HILLIARD, Music by SAMMY FAIN

348

F F7 Bb F Bb C7 F Abdim

I love those dear hearts and gen - tle peo - ple Who live in my home

C9 Am E7 C7 Bb C7 F F7 Bb Bbm6 F C#dim Dm Ddim

town Be - cause those dear hearts and gen - tle peo - ple will nev - er ev - er

C7 F Gm7 F F7 Bb F

let you down. They read the good book from "Fri." 'til Mon - day,

Bb C7 F Abdim C9 Am E7 C7 Bb C7 F F7 Bb

That's how the week - end goes. I've got a dream house I'll build there

Bbm6 F C#dim Dm Ddim C7 F Gm7 F Eb F7 Bb

one day with pick - et fence and ram - bling rose. I feel so wel - come each

F Dm A+ Dm7 G7 C7 G7 C7 Bb C7 F

time that I re - turn That my hap - py heart keeps laugh - ing like a clown. I love the dear

F7 Bb Bbm F C#dim Dm Ddim C7 F Bb9 F

hearts and gen - tle peo - ple who live and love in my home town.

Wheel of Fortune

By BENNIE BENJAMIN and GEORGE WEISS

Slowly and expressively

G7 F C F#dim G7 Dm7 G7 to Coda

The Wheel Of For - tune goes spin - ning a - round; will the ar - row point my way? -
 For - tune I'm hop - ing some - how, if you ev - er smile on me -

Dm7 G9 C C#dim G7 F C F#dim G7

Will this be the day? Oh! Wheel Of For - tune; please don't pass me by; Let me know the

Dm7 G7 Dm7 G7 C Fm6 C F#dim Dm7 G7

ma - gic of a kiss and a sigh. While the wheel is spin - ning, spin - ning spin - ning,

C Dm7 G7 G+9 C F#dim Dm7 G7

I'll not dream of win - ning for - tune or fame; While the wheel is turn - ing, turn - ing, turn - ing,

C A9 A7 D7 G7 D% at Coda

I'll be ev - ery - year - ning for love's pre - cious flame! Oh! Wheel Of

⊕ CODA

please let it be now.

Tenderly

349

Lyric by JACK LAWRENCE, Music by WALTER GROSS

The eve-ning breeze ca-ressed the trees ten-der-ly; The trem-bling trees em-braced the breeze ten-der-ly. Then you and I came wand-er-ing by And lost in a sigh were we. The shore was kissed by sea and mist ten-der-ly. I can't for-get how two hearts met breath-less-ly. Your arms op-ened wide and closed me in-side; You took my lips, you took my love so ten-der-ly.

There Will Never Be Another You

There will be man-y oth-er nights like this, And I'll be stand-ing here with some-one new, There will be oth-er songs to sing, An-oth-er fall, an-oth-er spring, But there will nev-er be an-oth-er you. There will be oth-er lips that I may kiss, But they won't thrill me like yours used to do, Yes, I may dream a mil-lion dreams, But how can they come true, If there will nev-er ev-er be an-oth-er you?

You Call Everybody Darling

You call ev-'ry-bo-dy dar-ling, And ev-'ry-bo-dy calls you dar-ling, too. You don't mean what you're say-in', it's just a game you're play-in', But you'll find some-one else can play the game as well as you. If you call ev-'ry-bo-dy dar-ling, Then love won't come a-knock-in' at your door. And as the years go by You'll sit and won-der why No-bo-dy calls you dar-ling an-y-more.

Do I Worry?

Slowly

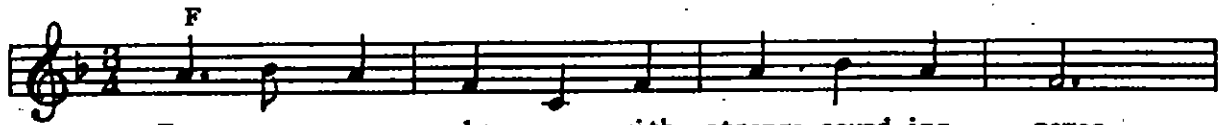
The musical score is written in a single system with ten staves. Each staff contains a line of music in a treble clef with a key signature of one flat (B-flat major or D minor). The tempo is marked 'Slowly'. Chord symbols are placed above the staves: Gm7, C7, F, D7, Gm7, C7, F, Bb, C7, Gm7, C7, F, Db, Gm7, C7, F, Cm, D7, Cm, G7, and F. The lyrics are written below the notes.

Do I wor - ry 'cause you're step - pin' out? Do I
 wor - ry 'cause you got me in doubt? Tho your
 kis - ses aren't right, Do I give a bag o' beans? Do I
 stay home ev - 'ry night and read my mag - a - zines? Am I
 frant - ic 'cause we lost the spark? Is there pan - ic when it
 starts turn - ing dark, _____ And when
 ev' - ning shad - ows creep, Do I
 lose an - y sleep o - ver you? Do I
 wor - ry? You can bet your life, I do!

Far Away Places

351

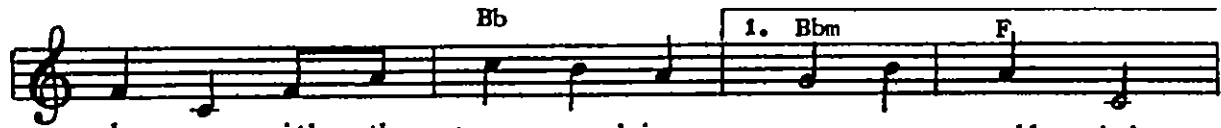
Moderately slow



Far a-way plac-es with strange sound-ing names,
Go-in' to chi-na or may-be Si-am,



Far a-way o-ver the sea _____ those far a-way
I wan-na see for my-self _____ those far a-way



plac-es with the strange sound-ing names are call-in',
plac-es I've been read-in' a-



call-in', me. _____
bout in a book that I



took from a shelf. _____ I start get-tin' rest-less, When-



ev-er I hear the whis-tle of a train, _____ I



pray for the day I can get und-er way, And



look for those cas-tles in Spain, _____ they call me a



dream-er, well, may-be I am, But I know that I'm

Here In My Heart

By PAT GENARO
LOU LEVINSON
BILL BORRELLI

52. Chorus (With deep expression)
Slowly

HERE IN MY HEART I'm a - lone and so lone - ly.
HERE IN MY HEART I just yearn for you on - ly.
Here in my arms I long to hold you.
Hold you so near, ev - er close to my heart. So dar - ling,
say that you care, take this heart I give glad - ly.
Sure - ly you know I need your love so bad - ly.
Here is my heart, my life and my all, dear. Please be mine,
and stay HERE IN MY HEART. HEART.

Here's To My Lady

Lyric by JOHNNY MERCER
Music by RUBE BLOOM

Here's to my la - dy, here's a toast to my la - dy And all that my la - dy means to
me Like a hearth in the Win - ter, a breeze in the Sum - mer,
Spring to re - mem - ber is she. Though the years may grow cold - er as
peo - ple grow old - er It's should - er to should - er we'll be. But be it sun - shine or
sha - dy here's my love to my la - dy I pray, May she al - ways love me.

Hey! Ba-Ba-Re-Bop

Words and Music by

LIONEL HAMPTON and CURLEY HAMMER

353

Groovy Boogie Woogie

G6 C9 G6 G9 C9
Hey! — Ba - Ba - Re - Bop, Hey! — Ba - Ba - Re - Bop, Hey! — Ba - Ba - Re - Bop, Hey! —

G6 Am7 G6 Gdim Am7 D7 D7+5 Gm6 Am7 G6 Am7 Ab7
— Ba - Ba - Re - Bop, Hey! — Ba - Ba - Re - Bop, Yes, — your ba - by knows. — Ma -

G6 F9 D7 G6 G7
til - da Brown — told Old King Tut, — If you can't say Re - Bop, keep your big mouth shut, — sing - 'in

C9 G6 Am7 G6 Gdim Am7 D7
Hey! Ba - Ba - Re - Bop, Hey! — Ba - Ba - Re - Bop, Hey! — Ba - Ba - Re - Bop,

D7+5 Gm6 Am7 G6 Am7 Ab7 G6 F9
Yes, — your ba - by knows — Ma - ma's on the chair, pa - pa's on the cot,

G6 Db9 3 C9 C9
Ba - by's in the crib blow-in' his nat -'ral top, — sing - in' Hey! — Ba - Ba - Re - Bop, Hey! —

G6 Am7 G6 Gdim Am7 D7 D7+5 Gm6 Am7 G6
— Ba - Ba - Re - Bop, Hey! — Ba - Ba - Re - Bop, Yes, — your ba - by knows. —

G6 F9 G6
Up on the moun-tain, look - in' at the sea, Look - in' for that cat that stole my

G7 C9 G6
ba - by from me, — sing - in' Hey! Ba - Ba - Re - Bop, Hey! — Ba - Ba - Re - Bop,

Gdim Am7 Cm6 Gdim Cm6 Gm6 C Cm6 G6
Hey! — Ba - Ba - Re - Bop, Yes, — your ba - by knows. —

Alone At A Table For Two

Slow



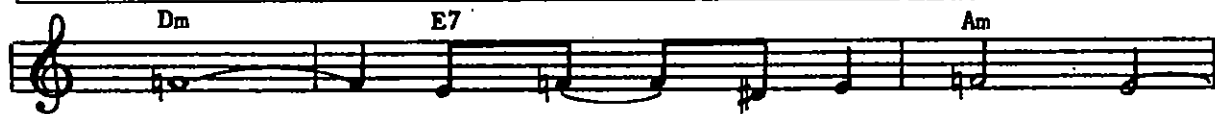
A- lone _____ at a ta- ble for two _____ } A
Pre-



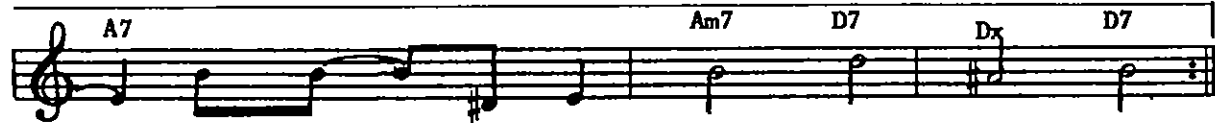
lone _____ in our old ren- dez- vous _____
ten- ding _____ I am wait- ing for you _____



_____ The mus- _____ ic is play- ing _____ your fav- _____ 'rite re-
Ard ev- _____ en the



quest _____ But I _____ hear a blue note _____



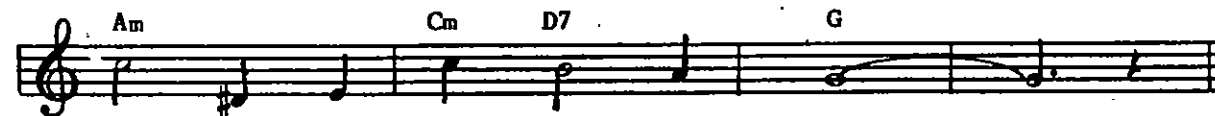
the band _____ must have guessed why I'm A-



flowers at your plate have with- ered



They know _____ that we're thru I'm a-



lone at a ta- ble for two. _____

After My Laughter Came Tears

D7 G G7

I laughed the day I saw you leave, I
I told my friends I did- n't care, I

C Cm G

laughed and said I'd nev- er grieve, But af- ter my
laughed a- bout our whole af- fair, " " " "

D7 1. D7 G A7 D7 2. G G7

laugh- ter came tears. came tears. My
" "

C Cm G

pride kept me from show- ing them that I was blue. But

A7 Cm D7

by my- self you'll nev- er know what I've been thru, My

G G7 C

lips con- cealed a heart in pain I made be- lieve, but

Cm G A7 D7 G

all in vain for af- ter my laugh- ter came tears.

As Long As We're Together

Moderato

Gdim Gm
 As long as we're to- geth- er I don't care
 mind

A7 Dm
 If all the skies are gloo- my
 If trou- bles all sur- round us

A7
 I on- ly have to know that you'll be there
 They dis- ap- pear the mo- ment that I find

Dm
 that's all that mat- ters to me;
 your lov- ing arms a- round me.

tacet Gm C7 F
 I'm glad you made me learn that the se- cret of liv- ing

D7 Gm E7-5
 was find- ing love and giv- ing de- vo- tion in re-

A Ddim Gm
 turn As long as we're in love we'll nev- er part

A7 Dm
 from now un- til for ev- er,

Gm
 Be- cause we'll always be in love, sweet-Heart

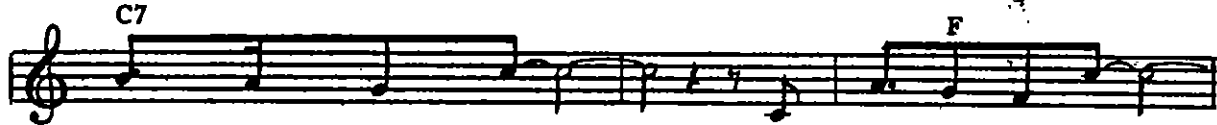
A7 Dm
 as long as we're to- geth- er.

Baby, It's Cold Outside

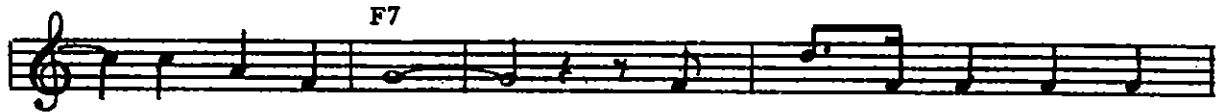
Moderato



I real - ly can't stay, _____ I've
neigh - bors might think, _____ Say



got to go 'way _____ This eve - ning has been _____
what's in this drink? _____ I wish I knew how _____



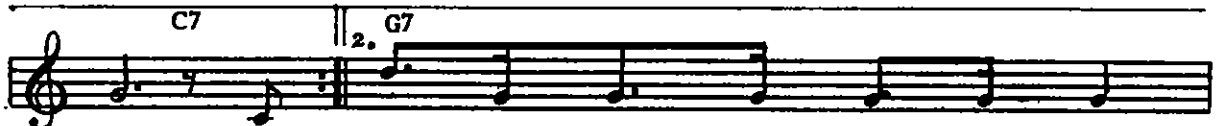
so ver - ry nice, _____ My moth - er will start to
to break the spell, _____ I ought - to say "No, no



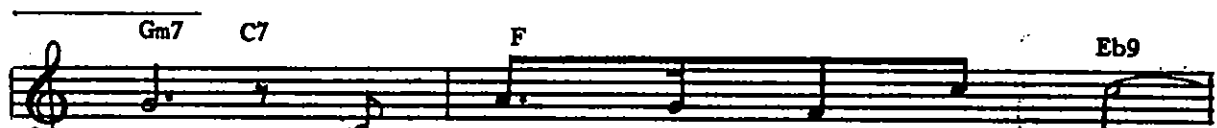
wor - ry, _____ And fath - er will be pac - ing the floor. So
no Sir " _____ At



real - ly I'd bet - ter scur - ry. Well, may - be just a half a drink



more, The least I'm gon - na say that I



tried, I real - - - ly can - - - 't stay, _____



_____ Ah, but it's cold out - - side

Can't Get Indiana Off My Mind



Can't Get In - di - an - a Off My Mind, That's the place I
Back in In - di - an - a, I will find all the folks so



long to see me. How I'd love to see that la - zy
dear to



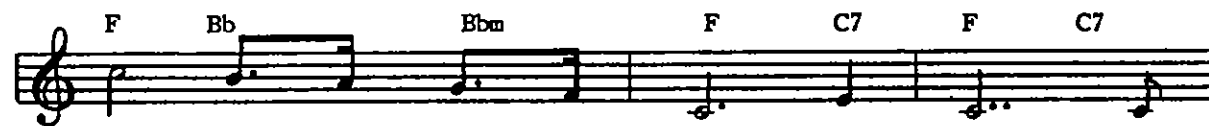
riv - er stop and give "her" my love,



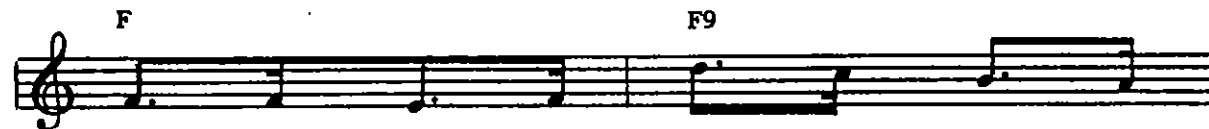
In my dreams I see a la - dy knit - tin' for the



one she's think - ing of. Can't Get In - di - an - a Off My



Mind, An - y - where I chance to roam; The



moon - light on the Wab - ash that I



left be - hind _____ calls me back home.

Can't Get Out Of This Mood

359

Slowly, with expression

Em sus. C Ebm Ab7x Ab7

Can't get out of this mood, _____
 Can't get out of this dream, _____

Dm G7

Can't get over to this feeling, _____
 what a fool to dream of you, _____

Em sus C Ebm Gb

Can't get out of this mood, _____ Last
 Twas - n't part of my scheme, _____ To

F6 1. G7 Gx

night your lips were too ap - peal - ing, The
 sigh and tell you that I

C6 C9 3 Gm6

thrill should have been all gone by to - day

A7 A7x A7 D7 C D7 G7x G7

In the u - su - al way, But it's on - ly your

C Dm Cdim C7 2. F6 Fdim E7 Em7 D7

arms I'm out of Love you, But I'm say - ing it,

Am7 D7 3 Gm A7 Ebm

I'm play - ing it dumb, Can't get out of this mood

Dm7 Ab7 G7 C C7 Ebm Em C

Heart - break, here I come!

My Foolish Heart

Words by NED WASHINGTON
Music by VICTOR YOUNG

Slowly Bb Gm Cm7 Adim Bbmaj7

The night is like a love-ly tune, Be - ware My Fool-ish Heart! How white the ev-er

Gm Cm F7 Bb

con-stant moon; Take care My Fool-ish Heart! There's a line be-tween love and fas - ci -

Bb7 Bb7+ Eb Am7-5 D7-9 Gm D+

na - tion that's hard to see on an eve-ning such as this, For they both give the ver - y same sen -

Gm7 C9 Fmaj7 F6 F7 F7-5 F7 F9+ Bb

sa - tion when you're lost in the mag - ic of a kiss. {His} lips are much too

Gm Cm7 Adim Bbmaj7

close to mine, Be - ware My Fool-ish Heart But should our ea - ger

Gm Cm7 D7+ D7 D7-5 D7 Gm Gm7

lips com-bine Then let the fire start For this time it is - n't fas - ci -

Gb9 Gb7 Bb Dm7-5 G7 Cm7

na - tion, or a dream that will fade and fall a - part, It's love this time, it's

F9 Cm7 F7-9 | 1. Bb Gm7 Cm7 F7 | 2. Bb Gm7 Cm7 Cb7 Bb6

love, My Fool - ish Heart. The heart.

MAIRZY DOATS

F Cdim Gm7 C7

Mair - zy Doats And Do - sy Doats and lid - dle lam - sy div - ey, a kid - dle - y div - ey too, would - n't

F C7aug F Cdim Gm7 C7

you? Yes! Mair - zy Doats And Do - sy Doats and lid - dle lam - sy div - ey, a kid - dle - y div - ey too, would - n't

F Cm7 F7 Cm7 F7 Bb

you? If the words sound queer, and fun - ny to your ear, a lit - tle bit jum - bled and

Dm7 G7 Dm7 G7 C Gm7 C7 C7aug

jiv - ey, Sing "Mares eat oats and does eat oats and lit - tle lambs eat i - vy" Oh!

F Cdim Gm7 C7

Mair - zy Doats And Do - sy Doats and lid - dle lam - sy div - ey, a kid - dle - y div - ey too, would - n't

F Cdim Gm7 C7

you - oo? A kid - dle - y div - ey too, would - n't you? you? —

1. F Cdim C7 | 2. F

Mad About Him, Sad Without Him How Can I Be Glad Without Him Blues

361

by LARRY MARKES and DICK CHARLES

The musical score is written in a single system with a treble clef and a key signature of one flat (B-flat). The tempo is marked '3' (triple). The score consists of 14 staves of music. The lyrics are written below the notes, with some words in curly braces to indicate phrasing. Chord symbols are placed above the staff lines. The score ends with a double bar line and two endings. The first ending is marked '1.' and the second is marked '2.'. The lyrics for the first ending are 'I went to' and for the second ending are 'I went to'.

Staff 1: I went to bed last eve-nin' feel - in' blue as I could be I could-n't

Staff 2: sleep last eve - nin' with what was wor - ry - in' me Oh the

Staff 3: tears I've wast - ed would sure - ly fill the deep blue sea I've got those

Staff 4: cry a - bout {him her}, die with - out {him her} Lor - dy where am I with - out {him her} blues He keeps me

Staff 5: walk - in' on the floor } And like a fool I ask for more Al - tho' I

Staff 6: know {he she} is - n't good I would - n't leave {him her} if I could, ah no I'm not the

Staff 7: first on {his her} list - I'd nev - er be missed - I wish I had a dime for ev - 'ry

Staff 8: {gal he's kissed I swear I'd be a mil - lion - aire And yet I

Staff 9: would - n't care as long as I could get my share. I've got those

Staff 10: mad a - bout {him her} sad with - out {him her} how can I be glad with - out {him her} blues

Staff 11: {He She} makes my dreams go up in smoke And then {he she} treats it like a

Staff 12: joke {He's just an orn - 'ry sort o' guy, And yet I'll love him till I die } Poor me..

Staff 13: {Al - tho' I know she is - n't true, There's not a thing that I can do }

Staff 14: I went to

Chord Symbols: C, F7, G7, F, C7, Adim, Fm6, C

Endings:
 1. C F G7 C G7
 2. C C7 Adim Fm6 C G7 C

362.

Blue Bird of Happiness

Words by EDWARD HEYMAN
Music by SANDOR HARMATI

The musical score is written in a single system with six staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is on the top staff, and the lyrics are written below the notes. Chords are indicated by letters above the staff. The lyrics are as follows:

So be like I, Hold your head up high Till you find a
 Life is sweet, Ten - der and com - plete Since we found the
 blue bird of hap - pi - ness. You will find Great - er peace of
 blue bird of hap - pi - ness. When it's night, Ev - 'ry - thing seems
 mind Know - ing there's a blue bird of hap - pi - ness. And when he
 bright Since we found the blue bird of hap - pi - ness. Two hearts that
 sings to you Though you're deep in blue, You will see a ray of
 beat as one 'Neath a new found sun, We are in a world that's
 light creep through. And so re - mem - ber this, Life is no a - byss,
 just be - gun! And when our youth is gone, Love will lin - ger on
 Some - where there's a blue bird of hap - pi - ness.
 Since we found the blue bird of hap - pi - ness.

Chords: F#dim7, Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb, Cm, Eb7, Gm, D7, Gm, D7, Gm, Cm7, F7, Bb, Bb aug5, Bb7, Eb, G7, Ab, C7, Fm, Bb7, Eb, Adim7, Bb7, Eb, Bb7, Eb, Bb7, Eb, Eb, Bb7, Eb, 1. Fm7, 2. Eb.

DEVOTED TO YOU

363

Slowly

Words and Music by BOUDLEAUX BRYANT

F C7 F C7 F

Dar-ling, you can count on me till the sun dries up—the sea
I'll be yours thru end-less time, I'll a-dore your charms.sub-lime.
Thru the years my love..will grow, like a riv-er it—will flow

To Coda

Bb Am Gm F Bb C7

Un-till then I'll al-ways be de-vot-ed to you.
Guess by now you know that I'm de-vot-ed to you. I'll nev-er hurt you,
It can't die be-cause I'm so de-

Am Dm Gm C7 F Gm Am Dm

I'll nev-er lie, I'll nev-er be un-true I'll nev-er give you rea-son to cry,

G7 C7 D.C. al Coda Coda

I'd be un-hap-py if you were blue— vot-ed— to you—

SLOW POKE

Words and Music by PEE WEE KING, REDD STEWART, and CHILTON PRICE

Brightly

G 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;

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 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 E7 Am D7 G

guess I'll have to learn to be a slow poke too!—

SHRIMP BOATS

Words and Music by
PAUL MASON HOWARD
and PAUL WESTON

Shrimp Boats is a - com - in', Their sails are in sight. Shrimp Boats is a - com - in', There's danc - in' to - night. Why don't-cha hur - ry, hur - ry, hur - ry home, Why don't-cha hur - ry, hur - ry, hur - ry home? (look, here the) Shrimp Boats is a - com - in', There's danc - in' to - night.

They go to the sea with the eve - ning tide and their wom - en - folk wave their good - Hap - py the days while they're mend - ing the nets 'til once more they ride high out to bye. _____ Il _____ sant vas, There _____ they go. While the Loos - lan - a sea. _____ Il _____ sant vas. There _____ they go. Then how lone - ly the moon floats on high, _____ And they wait for the day they can cry. _____ long nights will be, _____ 'Til that won - der - ful day when they see. _____

Shrimp Boats is a - com - in', Their sails are in sight. Shrimp Boats is a - com - in', There's danc - in' to - night. Why don't-cha hur - ry, hur - ry, hur - ry home, Why don't-cha hur - ry, hur - ry, hur - ry home? (look, here the) Shrimp Boats is a - com - in', There's danc - in' to - night.

Out Of Nowhere

By EDDIE HEYMAN
and JOHNNY GREEN

Moderately

You came to me _____ from out of no - where, _____ You took my heart _____ and found it free. _____ Won - der - ful dreams, won - der - ful schemes from no - where, Made ev - 'ry hour sweet as a flow - er for me. _____ If you should go _____ back to your no - where, _____ Leav - ing me with _____ a mem - o - ry, _____ I'll al - ways wait for your re - turn out of no - where; Hop - ing you'll bring your love to me. _____

Somewhere Along The Way

365

SAMMY GALLOP and KURT ADAMS

I used to walk with you — a - long the a - ven - ue, — Our hearts were care-free and
 The friends we used to know — would al-ways smile, Hel-lo — No love like our love they'd
 gay. How could I know I'd lose you, Some-where a - long the
 say. Then love slipped thru our fin - gers,
 way. Some-where a - long the way, — I should for - get, — but with the
 lone - li - ness of night, — I start re - mem - ber - ing ev - ry - thing. — You're gone, and
 yet, — there's still a feel - ing deep in - side — that you will al - ways be,
 part of me. So now I look for you, — a - long the a - ven - ue, —
 and as I wan - der, I pray, That someday soon I'll find you, Some-where a-long the way.

My Happiness

BETTY PETERSON & BORNEY BERGANTINE

Moderato

Eve - ning shad - ows make me blue When each wea - ry day is through,
 Ev - ry day I rem - i - nisce, Dream - ing of your ten - der kiss,
 How I long to be with you My hap - pi - ness. My hap - pi - ness. A
 Al - ways think - ing how I miss
 mil - lion years it seems Have gone by since we shared our dreams, But I'll hold you a -
 -gain, There'll be no blue mem - o - ries then. Wheth - er skies are gray or blue,
 An - y place on earth will do, Just as long as I'm with you. My hap - pi - ness.

Walkin' My Baby Back Home

Lyric by ROY TURK
Music by FRED E. AHLERT

E_b **F₉**

Gee! It's great af - ter be - in' out late, Walk - in' My Ba - by Back Home.

B_b7 **E_b**

Arm in arm, o - ver mead - ow and farm, Walk - in' My Ba - by Back Home.

F₉

We go 'long har - mo - niz - in' a song, Or I'm re - cit - ing a poem.

B_b7 **E_b**

Owls go by, and they give me the eye, Walk - in' My Ba - by Back Home. We

G_m **G_m7** **C₇** **C_m** **A_m7-5** **D₇**

stop for a - while, She gives me a smile, And snug - gles her head to my chest. We

G_m **G_m7** **C₇** **F₇** **B_b7**

start in to pet, And that's when I get Her pow - der all o - ver my vest.

E_b **F₉**

Af - ter I kind - a straighten my tie, She has to bor - row my comb.

B_b7 **[E_b]** **[2 E_b]**

One kiss, then I con - tin - ue a - gain, Walk - in' My Ba - by Back Home.

There Is A Tavern In The Town

TRADITIONAL

Brightly **C**

There Is A Tav - ern In The Town, in the town, And
dieu, a - dieu kind friends a - dieu, adieu a - dieu, I

G₇ **C**

there my dear love sits him down, sits him down, And drinks his
can no long - er stay with you, stay with you, I'll hang my

C+ **F** **G₇** **C** **G₇** **C** **Fine**

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.

G_{dim} **G₇** **C**

Fare - thee - well, for I must leave thee, Do not let the part - ing grieve thee, And re -

G₇ **C** **F** **C** **D. S. al Fine** **G₇**

mem - ber that the best of friends must part, must part. A -

Riders In The Sky

367

Lyric and Music by STAN JONES

1. An old cow poke went rid - ing out one dárk and wind - y day, steel,
 2. (Their) brands were still on fire and their hooves wuz made of sweat,
 3. (Their) fac - es gaunt their eyes were blurred and shirts all soaked with sweat,
 4. (The) rid - ers loped on by him he heard one call his name,

lip - on a ridge he rest - ed as he went a long his way, When
 Their horns wuz black and shin - y and their hot breath he could feel, A
 They're rid - in' hard to catch that herd but they ain't caught them yet, 'Cause they've
 "If you want to save your soul from bell a - rid - in' on our range, Then

all at once a might - y herd of red - eyed cows he saw A plough - in' thru the
 bolt of fear went through him as they thun - dered thru the sky For he saw the 'ri - ders
 got to ride for - ev - er on that range up in the sky ride On hors - es anort - in' the
 cow - boy change your ways to - day or with us you will ride A - try'n to catch the

rag - ged skies And up the cloud - y draw.
 com - in' hard As he heard their mourn - ful cry.
 fire As they ride on, hear their cry.
 dev - il's herd, A - cross these end - less skies.

Yi - pi - yi ay. Yi - pi - yi - o. The

ghost herd in the sky. 2. Their
 ghost rid - ers in the sky. 3. Their
 ghost rid - ers in the sky. 4. As the

ghost herd in the sky.
 Ghost rid - ers in the sky.

ANNIE LAURIE

Moderately

Max - wel - ton's braes are bon - nie, Where ear - ly falls the
 dew. And 'twas there that An - nie Lau - rie Gave me her prom - ise
 true. Gave me her prom - ise true, and ne'er for - get will
 I, But for Bon - nie An - nie Lau - rie, I'd lay me doon and dee.

JOHNSON RAG

Words by JACK LAWRENCE
Music by GUY HALL and HENRY KLEINKAUF

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

E^b7 D7 G D^+ E^b7 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 D^b C Fm D^6 B^b Am D^+ *D.S. al Fine*

makes you move— I dont wan-na coax— But dont— be a "Mokes"— Zig

A Kiss To Build A Dream On

Words and Music by BERT KALMAR, HARRY RUBY and OSCAR HAMMERSTEIN II

Slowly C E^bdim G7 $\text{C}^{\#}\text{dim}$

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 $\text{C}^{\#}\text{dim}$ G7 $\text{C}^{\#}\text{dim}$ G7 Dm7 G7 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 C7 Dm7 C Ddim C6 C F C *Fine*

Dream On— When I'm a - Dream On.

Fm7 B^b7 $\text{E}^b\text{maj7}$ E^b6 Fm7 B^b7 $\text{E}^b\text{maj7}$ E^b6

lone— with my fan - cies I'll— be with you
 Fm6 G7 Cm Am7 D7 Dm7 G7 *D.C. al Fine*

Weav - ing ro - manc - es mak - ing be-lieve they're true.

IMAGINE

369.

Words and Music by JOHN LENNON

Im-ag - ine there's no heav - en
no hell - be - low - us
A - bove us on - ly sky -
Im - ag - ine all the peo -
ple
{ Im - ag - ine there's no coun - tries
{ Im - ag - ine no pos - sess - ions
it is - n't hard - to do -
I won - der if you can.
noth - ing to kill or die - for
no need for greed or hun - ger
and no re - li - gion too
a broth - er - hood of man
ple
ple
liv - ing life in peace - you
shar - ing all the world - you
you may say I'm a dream - er
but I'm not the on - ly one.
I hope some day you'll join us
and the world will be as one -
live as one -

Chords: C, CMAJ7, F, C, CMAJ7, F, CMAJ7, F, Am/E, CMAJ7, F, Am/E, Dm7, F/C, G, C/G, G7, CMAJ7, F, CMAJ7, F, CMAJ7, F, Am/E, Dm7, F/C, G, C/G, G7, F, G, CMAJ7, E, E7, F, G, C, CMAJ7, E, E7, F, G, C, CMAJ7, E, E7

I'm Tired Of Everything But You

Moderato

D7 D7 D7 G



I'm tired of ev-'ry-thing but you, —

D7 G



I'm tired of ev-'ry-thing I do, —

E7 A7



The ev-'ning brings the twi- light, The

D7 Em



night- in- gale the star- light, But

D D7 Em A7 D7



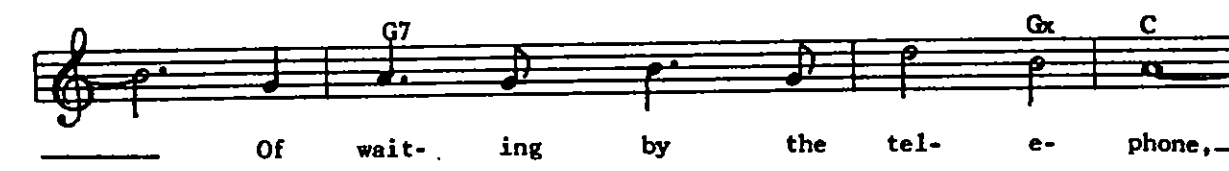
all it brings to me is just a mem- o- ry.—

D7 D7 G



I'm tired of be- ing all a- lone, —

G7 G7 Gx C



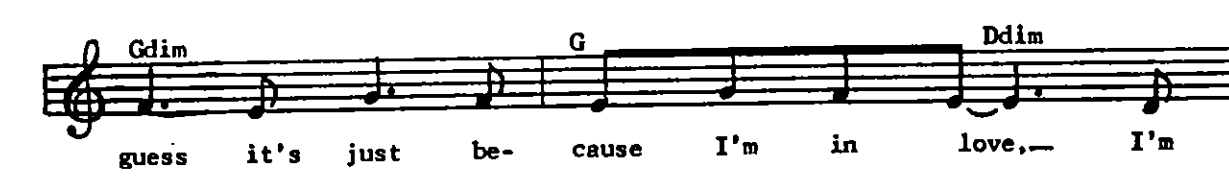
Of wait- ing by the tel- e- phone,—

A7



I'm e- ven tired of the moon a- bove,— I

Gdim G Ddim



guess it's just be- cause I'm in love,— I'm

D7 A7 D7 G



tired of ev-'ry-thing but you.

GOODNIGHT IRENE

371

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 on - na take an - oth - er stroll down - town.
 jump in - to the riv - er and drown.

D.C. al Fine

Lavender Blue

Words by LARRY MOREY
 Music by ELIOT DANIEL

Lav - en - der Blue dil - ly, dil - ly, lav - en - der green; If I were
 Who told me so, dil - ly, dil - ly, who told me so? I told my -
 Lav - en - der Blue dil - ly, dil - ly, lav - en - der green; Then I'll be
 king, dil - ly, dil - ly I'd need a queen. I told me so. If your
 self, dil - ly, dil - ly, king, dil - ly, dil - ly,
 dil - ly, dil - ly heart feels a dil - ly, dil - ly way 'n if you'll an - swer, "yes" In a
 pret - ty lit - tle church on a dil - ly, dil - ly day You'll be wed in a dil - ly, dil - ly dress of
 and you'll be my queen.

CIRIBIRIBIN

English Lyric by HOWARD JOHNSON
Music by A. PESTALOZZA

372

Brightly

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.

Chord markings: F, C7, F, Bb, Fdim, F, C7, F

MY DEVOTION

My De - vo - tion is end - less and deep as the o - cean and like a star shin - ing
from a - far re - mains for - ev - er the same. My De - vo - tion is not just a sud - den e -
mo - tion; It will be con - stant - ly burn - ing and your love will kin - dle the flame.
What a sweet be - gin - ning to the dream I planned. all I own is yours a - lone;
Your wish is my com - mand and This sen - sa - tion was nev - er a mere fas - ci - na - tion.
Here in my heart one sweet day it start - ed, Then with time it grew: My De - vo - tion to you

Chord markings: C, Dm, C, Em, G7, A7, Dm, B7, Am, D7, G7, C, Dm, G7, A7, Dm, B7, Am, D7, G7, C, Dm, B7, Am, Dm, E7, A7, Dm, G7, C

Here I Go Just Dreamin' Away ³⁷³

Medium Jump Tempo

Am7 D9
May- be she loves me, May- be she cares,
May- be to- mor- row, May- be to- night,

G E9
May- be she'll take me, And ans- wer my pray'rs
She'll say she loves me, And I'll hold her tight

A7 Am7 1. Gx D7
HERE I GO— JUST DREAM- IN' A- WAY.

2. Cdim G Dm7 G7
A- WAY. I see her face be- fore—

Dm7 G9 C6 G7 C
me, In dream- in' like I do,

Em7 A7 Em7 A9
I hear her say "a- dore— me," Would

Am7 Dx5-9
I be blue— if we were thru?

Am7 D9
May- be her kis- ses are just a fling,

G E9
May- be she'll wind— up by wear- ing my ring,

A7 Am7 Cdim G
HERE I GO— JUST DREAM- IN' A- WAY.

Half As Much

Moderato

D

If you (loved) me half as much as I (love) (missed) (miss)

you, (You would- n't wor- ry me) half as much as you (You would- n't stay a- way)

A7 **1. D**

do. (You're nice to me when there's no one else a- I know that

G **E7**

round. You on- ly build me up to let me

A7 **2. G**

down. I would nev- er be this blue. if you

A7 **D**

on- ly loved me half as much as I love you.

You, You, You Are The One

MILTON LEED,
FRED WISE & TETOS DEMEY

C **G7** **C**

You, you, you are my true love, You, you, you are the one.
Love, love, love me for - ev - er, You, you, you are the one.

G7 **C**

There'll be no one but you, love, No - bo - dy un - der the sun.
We'll spend our life to - geth - er, Shar - ing the rain and the sun.

F **C** **G7** **C** **G7** **C7**

I wan - dered a - lone, I'd nev - er known one lov - ing glance, Un - til the
Just one look at you, And then I knew we'd nev - er part, There'll nev - er

F **C** **Cdim** **C** **G7** **C**

day you came my way, Bring - ing the thrill of a love - ly ro - mance.
be two loves for me, You are the one love that lives in my heart.

LA CUMPARSITA

375
TRADITIONAL

Moderately **D7** **Gm**

D7 **Gm**

Cm **Cdim** **Gm**

D7 **Gm** **D7** **Gm** **Fine**

Gm **D7** **Gm**

G7 **Cm**

Cm6 **Gm** **D7** **Gm**

Gm **D7** **Gm** **Cm** **Gm**

D7 **Gm**

D7 **Gm** **D.C. al Fine**

Red River Valley

Slowly

G **B7** **Em** **G7** **C** **G**

Then come sit here a while 'ere you leave us, — Do not

Dm **E7** **A7** **D7** **G** **B7** **Em** **G7**

hast - en to bid us a - dieu. — Just re - mem - ber the Red Riv - er

C **Eb7** **G** **Em** **A7** **D7** **G**

Val - ley, — And the Cow - boy who loved you so true.

376 Moderately

I've Got A Feelin' You're Foolin'

Lyrics by ARTHUR FREED
Music by HERB BROWN

G *G6* *G*

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

G6 *D7* *A7 D7*

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

G *D7* *G* *F#* *B* *F#* *D* *D6*

me. me. Life is worth liv - ing while you are giv - ing
B *Bdim* *F#* *D* *D6*

mo - ments of par - a - dise You're such a stand - out
A7 *D* *Em7* *Ddim* *D7* *D7* *D.C. al Fine*

But how you hand-out that ho - kus, po - kus from your eyes

Button and Bows

JAY LIVINGSTON and RAY EVANS

F *Dm* *F* *Dm* *F* *Dm* *F* *Dm* *Eb*

East is east and west is west and the wrong one I have chose; Let's go where you'll
bur - y me in this prai - rie, take me where the ce - ment grows; Let's move down to

F *Bb* *C9* *F* *Dm* *F* *Dm* *F* *Bb* *C7* *F*

keep on wear - in' those frills and flow - ers and but - tons and bows, Rings and things and but - tons and bows.
some big town where they love a gal by the cut of her clothes, And you'll stand out in but - tons and bows.

F7 *Bb*

Don't I'll love you in buck - skin, or skirts that you've home -

F *G9* *Dm7* *G7* *C7*

spin; But I'll love 'ya long - er, strong - er, Where yer friends don't tote a gun. My

F *Dm* *F* *Dm* *F* *Dm* *F* *Dm* *Eb*

bones de - nounce the buck - board bounce and the cac - tus hurts my toes; Let's va - moose where

F *Bb* *C9* *F* *Dm* *F* *Dm* *F* *Bb* *C7* *F*

gals keep us - in' those silks and sat - ins and lia - es that shows, And you're all mine in but - tons and bows.

Gm7 *C7* *Fmaj7* *F6* *Gm7* *C7* *Fmaj7* *F6*

Gim - me east - ern trim - min' where wo - men are wo - men in high silk hose And peek - a - boo clothes, and

Gm7 *C7* *Fmaj7* *F6* *Gm7* *C7* *F*

French per - fume, that rocks the room and you're all mine in but - tons and bows.

WORKIN' ON A GROOVY THING

Recorded By PATTY DREW On Capitol Records

Words and Music by
NEIL SEDAKA and
ROGER ATKINS

Moderately

G6 Am7

1. When I saw you I knew that I was gon-na love you, _____ And
 2. fore I met you I know my lips were on-ly wast-ed, _____ 'Cause

Bm7 Cmaj7 Am7 G6

ev-ry day I thought of how I'm gon-na love you, _____
 you have got the sweet - est kiss I ev-er tast-ed, _____

Em7 A7 Em7 A7

1. 3. Now you're here next to me _____ And ec-sta-sy is a re-al-i-ty, _____
 2. Mu-sic moves us a - long _____ Your arms a - round me are snug and warm, _____

Am7 Bm7 Em C Am7 D7

I feel good when you are near I'm a - live 'cause you are here _____
 Hap-pi - ness is in my soul I'm a - bout to lose all con-trol _____

G Am7 G Am7 D7

Work-in' on a groov - y thing ba - by, Work-in' on a groov - y thing, _____

G Am7 Cmaj7 Bm7 Em Am7

Work-in' on a groov - y thing ba - by, Let's not rush it, _____ We'll take it slow _____

Em To Coda D.S. al Coda Coda (voice ad lib) Am7 D7

2. Be-

Work-in' on a groov-y thing. _____

Recorded by THE BEATLES on Capitol Records

SGT. PEPPER'S LONELY HEARTS CLUB BAND

Words & Music by JOHN LENNON and PAUL McCARTNEY

VERSE

It was twenty years a-go to-day _____ that Ser-geant Pep-per taught the band to play...
 real-ly want to stop the show _____ but I thought you might like to know...

— They've been go-ing in and out of style,— but they're guar-an-tee'd to raise a smile...
 — that the sing-er's going to sing a song— and he wants you all to sing a - long...

— So may I in-tro-duce to you— the act you've known for all these years:—
 — So may I in-tro-duce to you— the one and on - ly Bil-ly Shears...

Ser-geant Pep-per's Lone-ly Hearts Club Band. _____

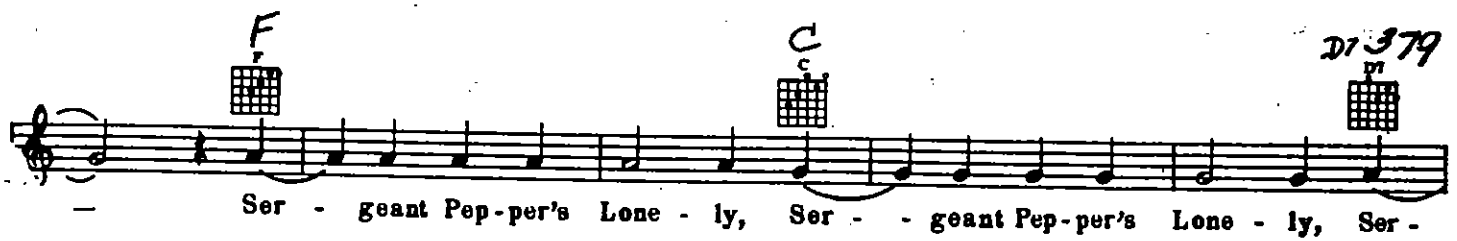
CHORUS

We're Ser-geant Pep-per's Lone - ly Hearts Club Band,— We hope you will en-

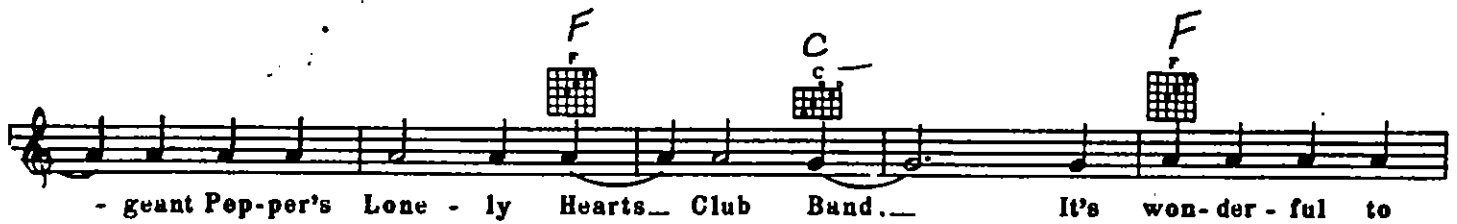
joy the show. _____ We're Ser-geant Pep-per's Lone - ly Hearts-

Club Band. _____ Sit back and let the eve - ning go, _____

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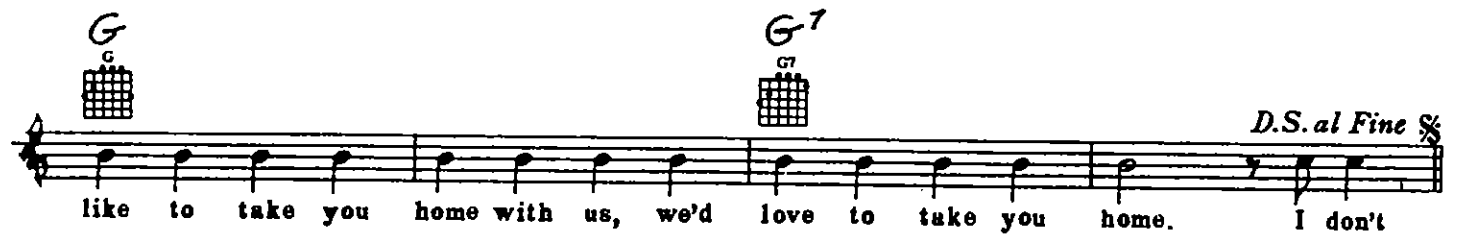
Ser - geant Pep-per's Lone - ly, Ser - - geant Pep-per's Lone - ly, Ser -



- geant Pep-per's Lone - ly Hearts Club Band. It's won-der - ful to



be here, it's cer-tain-ly a thrill, you're such a love-ly au - di - ence, we'd



like to take you home with us, we'd love to take you home. I don't

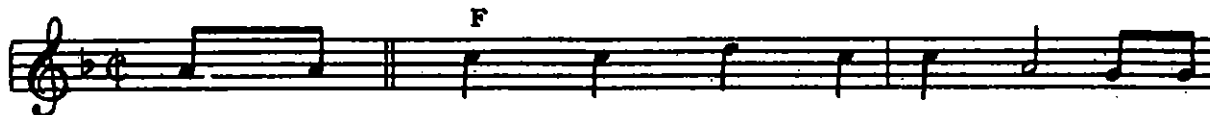
D.S. al Fine %

LAST CHORUS

We're Sgt. Pepper's lonely hearts club band
 We hope you have enjoyed the show
 We're Sgt. Pepper's lonely hearts club band
 We're sorry but it's time to go
 Sgt. Pepper's lonely, Sgt. Pepper's lonely,
 Sgt. Pepper's lonely hearts club band
 We'd like to thank you once again
 Sgt. Pepper's one and only
 Lonely hearts club band
 It's getting very near the end.
 Sgt. Pepper's lonely hearts club band.

The Face On The Barroom Floor

Moderato



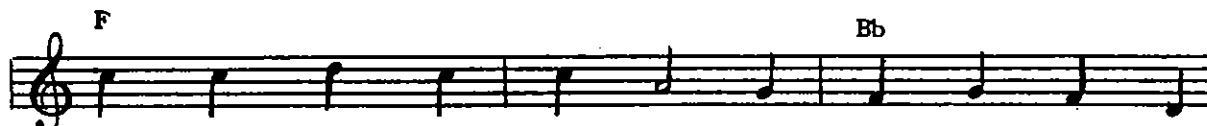
1. 'Twas a bal- my sum- mer eve- ning and a
2. Give- me a drink, that's what I want I'm



good- ly crowd was there, Which well nigh filled Joe's
out of funds, you know, When I had cash to



bar room, On the cor- ner of the square. As
treat the gang, This hand was nev- er slow, There,



songs and wit- ty sto- ries, Came thru the o- pen
thanks, that braced me nice- ly God bless you one and



door, A va- ga- bond crept slow- ly in and
all, Next time I pass this good sa- loon I'll

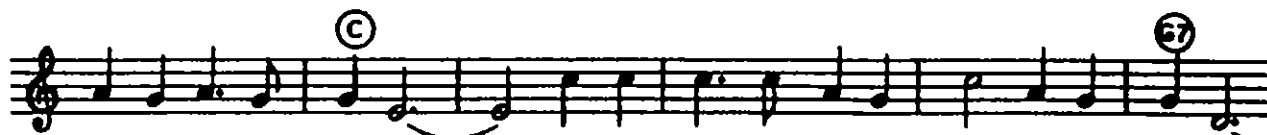


posed make up- on the floor.
make an- oth- er call. (8 stanzas)

JAMBALAYA



Good-bye, Joe, we got to go, me oh my oh — We got - ta go pole the



pi - rogue down the bay - ou — My Y - vonne, the sweet-est one, me oh my oh —

Son of a gun, we'll have big fun on the bay. — ou. — — — — — Jam - ba -

la - ya and a craw - fish pie and fil - let gum - bo — — — — — Cause to - night I'm gon - na

see my ma cher a - mi - o — — — — — Pick gui - tar, fill fruit jar and be

LAZYBONES

La-zy-bones, Sleepin' in the sun, How you 'spec' to get your day's work done? Never get your day's work

done. Sleepin' in the noonday sun. La-zy-bones, Sleepin' in the shade, How you 'spec' to get your

corn meal made? Never get your corn meal made, Sleep-in' in the evenin' shade. When 'taters need sprayin' I

bet you keep prayin' the bugs fall off of the vine And when you go fishin' I bet you keep wishin' The

fish won't grab at your line. La-zy-bones, loaf-in' through the day, how you 'spec' to make a dime that way?

nev - er make a dime that way, (well look-y here.) He nev - er heard a word I say.

Ridin' High

By COLE PORTER

Life's great, — Some - one, — life's grand, — I love, — Fu - ture — Mad for —

all planned. — my love, — No more — So long — clouds in — the sky, } Jo - uah, — good - bye, } How'm I —

rid - in'? — I'm rid - in' high. — rid - in' high. —

Float - ing — on a star - lit ceil - ing, Dot - ing — on the cards I'm deal - ing, Gloat - ing, — be - cause I'm feel - ing so hap - hap -

- hap - py, I'm slap hap - py. So ring bells, — sing songs, —

Blow horns, — beat gongs, — Our love —

nev - er — will die, How'm I — rid - in'? — I'm rid - in' high. —

My Time Is Your Time

Lyric by ERIC LITTLE
Music by LEO DANCE

Allegretto moderato

My time — is your time, — Your time — is my time; — We One - steps — and two - steps, — Old steps — and new steps — There's

just seem — to syn - chron - ize — and sym - pa - thize, — We're har - mon - is - ing no time — like

our time — And no - one — like you. —

AT YOUR BECK AND CALL

383

Eb Eb+ *Slowly with expression*

My love for - ev - er is yours, if you say :
I'll nev - er ques - tion you if you de - mand :

Ab Abm

My fate is ev - er to give and o - bey
My ver - y life will be yours to com - mand;

Eb Bbm C7

I'm just your slave and that I want to be,
That's just the way that I want to be.

1. F7 Bb7 2. F9 Bb7 Eb

AT YOUR BECK AND CALL. AT YOUR BECK AND CALL.

Gm Am7 B7

It does - n't mat - ter if you're far a - way.

Gm C9 Cdim

Dis - tance means noth - ing to me.

Gm Am7 D7

You could be gone for a year and a day.

Gm Fm7 Bb7

But if you call at your side I will be.

Eb Eb+

I of - fer you ev - 'ry - thing that I own

Ab Abm

If I were king, I would give you my throne.

Eb Bbm C7

My heart, my soul, and my ev - 'ry - thing,

F9 Bb7 Eb

AT YOUR BECK AND CALL.

"A" - You're Adorable

Moderato

C A7

(A) YOU'RE A-DOR-ABLE, (B) you're so beauti-ful,
(G) you look good to me (H) you're so heav-en-ly,

D7 Dm7

(C) you're a cut-tie full o' charms (D) you're a dar-ling and
(I) you're the one I i-dol-ise, (J) we're like Jack and Jill,

Em A7 Dm7 G7 C

(E) you're ex-cit-ing and (F) you're a feath-er in my arms
(K) you're so kiss-a-ble, (L) is the

2. G7 C F G9 C Am Dm7 G7

love-light in your eyes. (M),(N), (O),(P), I could go on— all

C G9 C Cm G D7 G7

day. (Q),(R), (S),(T), al-pha-bet-ic-ly speak-ing you're o-kay—

C A7

(U) made my life com-plete (V) means you're very sweet

Dm7 Cdim

D7 C A7 Dm7 G7 C

dou-ble (W), (X), (Y) (Z) — It's fun to won-der thru the

C A7 Dm7 G7 C

al-pha-bet with you to tell you what you mean to me.

MONA LISA

JAY LIVINGSTON and RAY EVANS
Fm7 Eb7

Eb Ab Eb

Mo-na Li-sa, Mo-na Li-sa men have named you; You're so like the la-dy with the mya-tic smile. Is it

Fm Eb7

on-ly 'cause you're lone-ly— they have blamed you For that Mo-na Li-sa strange-ness in your smile? Do you

3 Eb

smile to tempt a lov-er, — Mo-na Li-sa, — Or is this your way to hide a bro-ken heart? Man-y

3 Eb Eb7

dreams have been brought to your door-step. They just lie there, and they die there. Are you

Abm Eb Eb7

warm, are you real, Mo-na Li-sa, Or just a cold and lone-ly, 'love-ly work of art?