

MILLION
DOLLAR
LIBRARY

VOLUME IV

CURRENT & STANDARD HITS

NO REPEATS

FOR PROFESSIONAL USE

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Theme from
SUMMER OF '42

A Warner Bros. film

2

Musical score for the piano accompaniment of the theme from the film 'Summer of '42'. The score is written for piano and includes various musical notations such as dynamics, articulation, and chord changes.

Tempo and Dynamics: Moderato (mf), f, Slowly (p), Rubato, rall., mp, a tempo, cresc. poco a poco, frall., mf, rall.

Chord Progressions: Fm, C7-9/Ebass, Fm/Eb bass, Dm7-5, Bbm, F7-9/A bass, Ab6/9, Gm7-5, Gm7-5/C bass, C7, Fmaj7 F6, Bbm/F bass, Fmaj7 F6, F9, Bbmaj7 Bb6, Dm6, E7-9, Amaj7, E7-9, Amaj7, Eb7-9.

Performance Instructions: Ped. (pedal), * (accents), 3 (triplets), 7 (sevens).

Bb Eb m6/Bb bass Bb Bb9

Ped. * Ped. * Ped. * Ped. *

Ebmaj9 Gm A7-9 Dmaj7 A7-9 Dmaj7 A7-9

rall. mf

Ped. * Ped. Ped. Ped. Ped.

Dbmaj7 Ab7-9 Dbmaj7 G7-9* G7 Cmaj7 E7 Am7 Cm7-5 /Cbass

rall. pmp

Ped. Ped. * Ped. *

Moderately fast Bb/Fbass F7-9 Bb/Fbass F7-9 First tempo Bbm

rall. p

Cm7-5/Fbass Bbm F7 sus4 F7 Bbm

rall. dim. poco a poco ppp

Ped.

Abmaj7 Eb7-9 Abmaj7 D7-9 D7/G bass G Bbm6 Gm7-5 - 3

a tempo *rall.* *a tempo* *rall.* *mp*

First tempo
Fmaj7/C bass F6/C bass Bbm/C bass Fmaj7/C bass Bbm/C bass C7-9/C bass

Ped. *Ped.* * *Ped.* *Ped.* * *p*

Fm/C bass Gm7-5/C bass Fm F7

f

Broadly
Bbm F7/A bass Bbm/Ab bass Gm7-5

mf *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ebm Bb7/D bass Gb6 Cm7-5 F/Cm7-5 /F bass F7-9

f *mp* *rall.* *p* *f*

Ped. * *Ped.* * *Pea.* *Ped.* *Ped.* *Ped.* * *Ped.* *

Misty

Refrain *Bb9 Ebmaj7 Bbm7 Eb7-9 Abmaj7

Look at me, I'm as help-less as a kit-ten up a tree And I feel like Im

Abm Db9 Ebmaj7 Cm Fm7 Bb7-9 G7-5 C7

cling-ing to a cloud, I can't under-stand, I get MIST-Y just hold-ing your hand.

F7-5 Bb7 Bb9 Ebmaj7 Bbm7 Eb7-9 Abmaj7

Walk my way and a thou-sand vi-o-lins be-gin to play, Or it might be the

Abm Db9 Ebmaj7 Cm Fm7 Bb7-9 Eb Cm7 Fm7 Bb7-9

sound of your hel-lo, That mu-sic I hear, I get MIST-Y the mo-ment you're near.

Eb6 Ddim Eb6 Bbm7 Eb7-9 Abmaj7 A-6

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

Bbdim Ab6 Am7 D7 F7 Bb7 Edim

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

Fm7 Bb7-9 Bb9 Ebmaj7 Bbm7 Eb7-9 Abmaj7

On my own, would I wan-der through this won-der-land a-lone, Nev-er know-ing my

Abm Db9 Ebmaj7 Cm Fm7 Bb7-9

right foot from my left, My hat from my glove, I'm too MIST-Y and too much in

1. Eb E9 Fm7 Bb7-5 Bb9 2. Eb Abmaj7 Gm7 E7 Ebmaj7

love. Look at love.

THE FIRST TIME EVER I SAW YOUR FACE

As sung by Roberta Flack on Atlantic Records

Ewan MacColl

Slowly

C Dm G7 C Dm G7

Pedal throughout

The piano introduction consists of two systems of staves. The first system shows a treble clef staff with a whole rest and a bass clef staff with a whole note chord. The second system shows a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The tempo is marked 'Slowly' and the key signature has one flat (Bb). The chords are C, Dm, G7, C, Dm, G7. A 'Pedal throughout' instruction is given for the bass line.

Dm G7 C

The first time _____ ev-er I saw your face, _____

The vocal line for the first two measures of the first verse. The treble clef staff shows a melodic line with a whole note rest. The bass clef staff shows a harmonic accompaniment. The chords are Dm, G7, C. The lyrics are 'The first time _____ ev-er I saw your face, _____'.

Am Em F

I thought the sun _____ rose _____ in your eyes _____

The vocal line for the next two measures of the first verse. The treble clef staff shows a melodic line with a whole note rest. The bass clef staff shows a harmonic accompaniment. The chords are Am, Em, F. The lyrics are 'I thought the sun _____ rose _____ in your eyes _____'.

F G(sus4) G7

And the moon _____ and the stars _____ were the

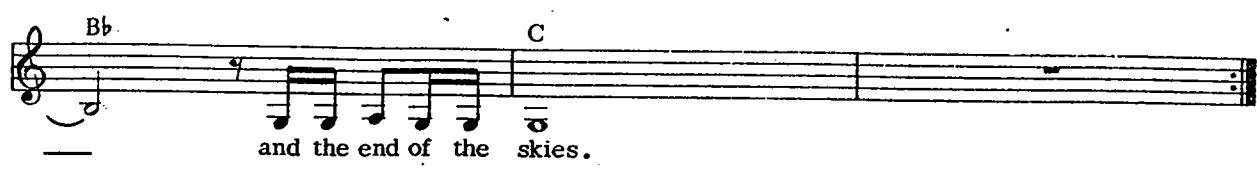
The vocal line for the next two measures of the first verse. The treble clef staff shows a melodic line with a whole note rest. The bass clef staff shows a harmonic accompaniment. The chords are F, G(sus4), G7. The lyrics are 'And the moon _____ and the stars _____ were the'.

C to Coda Bb

gifts you gave _____ To _____ the dark _____

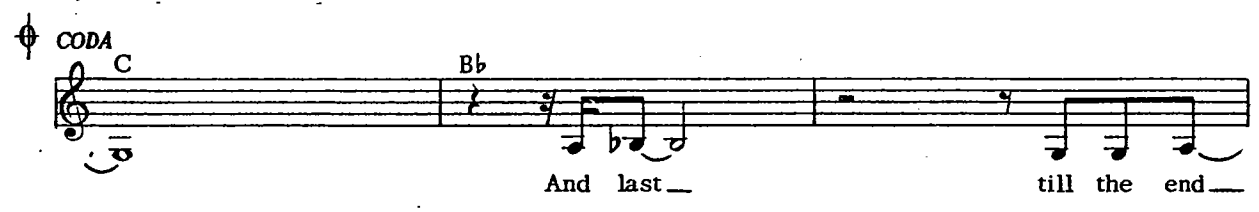
The vocal line for the final two measures of the first verse. The treble clef staff shows a melodic line with a whole note rest. The bass clef staff shows a harmonic accompaniment. The chords are C, to Coda, Bb. The lyrics are 'gifts you gave _____ To _____ the dark _____'.

Bb C



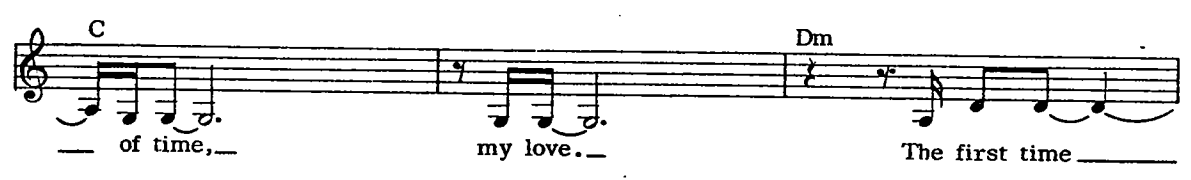
and the end of the skies.

CODA C Bb



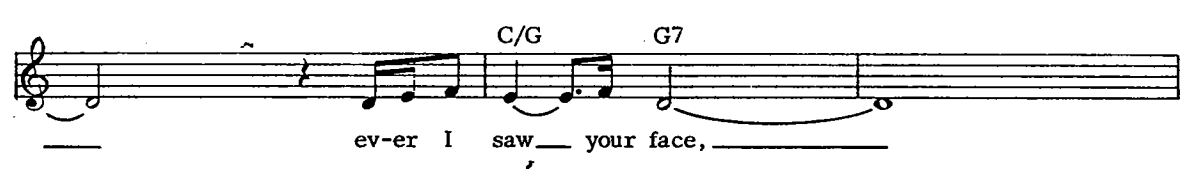
And last till the end

C Dm



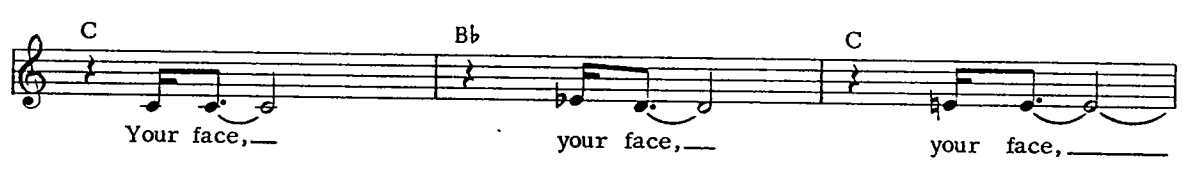
of time, my love. The first time

C/G G7



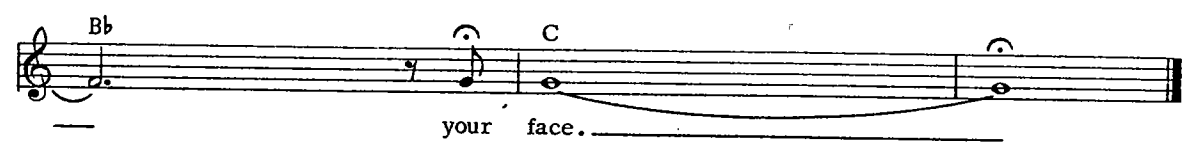
ev-er I saw your face,

C Bb C



Your face, your face, your face,

Bb C



your face.

2. The first time ever I kissed your mouth
 I felt the earth move in my hand,
 Like the trembling heart of a captive bird
 That was there at my command, my love,
 That was there at my command.

3. The first time ever I lay with you
 And felt your heart so close to mine,
 And I knew our joy would fill the earth
 And last till the end of time, my love.
 The first time ever I saw your face,
 Your face, your face, your face.

The Candy Man

From the film "WILLY WONKA AND THE CHOCOLATE FACTORY"
A David L. Wolper Production

Refrain-Moderato, joyfully

Cmaj7 C6 Cmaj9 A7-9 Dm7 G7

Who can take a sun - rise _____ sprin - kle it with dew, _____
Who can take a rain - bow _____ wrap it in a sigh, _____

Gm7 C7 Fmaj7 Bb9 C/G Am7

_____ cov - er it in choc - 'late and a mir - a - cle or two?
_____ soak it in the sun and make a straw - b'ry lem - on pie? The

Am7/D D7 Dm7/G C F/G

can - dy man, _____ (The can - dy man, _____ the can - dy man can. _____ the

C Am7 D7sus D7 Dm7/G

can - dy man can.) _____ The can - dy man can 'cause he mix - es it with love and mak. the

1. Cmaj7 F/G Cmaj7 Dm7/G 2. Cmaj7 F/G C C7sus C7

world taste good, _____ world taste good, _____ The

Fmaj7 F#o C/G GnoD Cmaj7 C6

can - dy man makes ev - 'ry - thing he bakes sat - is fy - ing and de - li - cious.

F#m7-5 B7+ B7+(-9) Em Em7 Em7/A A7-9 Dm7 Tacet Bb7 A7 Ab7-5 G7 Tacet

Talk a - bout your child - hood wish - es! You can e - ven eat the dish - es!

Dm7/G G7 Cmaj7 C6 Cmaj9 A7-9

Who can take to-mor - row, _____

Dm7 G7 Gm7 C7 Fmaj7 Fm6

dip it in a dream, _____ sep - a-rate the sor - row and col -

E7+ Am7 Am7/D D7 Dm7/G C F/G

lect up all the cream? The can - dy man, _____ (The can - dy man, the can - dy man can. _____ the

C Am7 D7sus D7 Dm7/G

can - dy man can.) The can - dy man can 'cause he mix - es it with love and makes the

1. Cmaj7 F/G C C7sus C7 2. Cmaj7 C C6

world_ taste good. _____ The world_ taste good. _____

Very slowly, ad lib.

Am9 Am7 D7sus D7 Dm7/G Dm9/G Dm7/G

And the world tastes good 'cause the can - dy man thinks_ it

Moderato

Bb (Add C) C (Add D)

should. _____

Bb (Add C) C (Add D)

Repeat and fade out

i'd like to teach the world to sing

(in perfect harmony)

Moderately

The musical score is written in a single system with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Moderately'. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody is written in a simple, accessible style. The lyrics are written below the notes. The score includes various musical notations such as fingerings (e.g., 2, 3, 4, 5), slurs, and dynamic markings. The piece concludes with a 'Fine' marking.

2 F G7

I'd like to build the world a home_ and fur - nish it with

3 2 4 2 C 3 1 5 Bb 3 2

love, Grow ap - ple trees and hon - ey bees_ and snow - white tur - tle

C7 2 F G7

doves. I'd like to teach the world to sing_ in per - fect har - mo -

3 2 4 2 C 3 1 5 Bb 3

ny, I'd like to hold it in my arms_ and keep it com - pa -

F 2 G7

ny. I'd like to see the world for once_ all stand - ing hand in

3 2 4 2 C 3 1 5 Bb 3 F Fine

hand, And hear them ech - o through the hills_ for peace through - out the land.

3 F 4 G7

That's the song I hear, _ _ _ let the world sing to - day. _ _ _

4 2 C 3 1 Bb 5 3 11

A song of peace that ech-ous on and nev-er goes a -

F C C7 2 1 3 4

way. Put your hand in my hand, Let's be - gin to -

F C C7 Bb D.S. al Fine C7 2

day. Put your hand in my hand, Help me find the way. I'd

PRECIOUS AND FEW

A Bm7 3fr G

Pre - cious And Few are the mo - ments we two can share;
Ba - by it's you on my mind your love is so rare;

Bm7 3fr E7 A

qui - et and blue like the sky
be - ing with you is a feel -

Bm7 3fr G Bm7 3fr E7 3

I'm hung o - ver you. And if I
ing I just can't com - pare. And if I

Dmaj7 G#m7 4fr C#7 F#m7 B7

can't find my way back home it just would -n't be fair,
can't hold you in my arms it just would -n't be fair,

Emaj7 D A/C# Bm7~^{3fr} E7

'cause Pre - cious And Few are the mo - ments we two can
 'cause Pre - cious And Few are the mo - ments we two can

1. A E7 Bm7^{3fr} E7 2. A

share.

share.

Bb maj7 Am7 Gm Eb maj7

F F7 Ebmaj7 Am7 D7

And if I can't find my way back home

Gm7 C7 Fmaj7 Eb^{3fr} Bb/D

it just would-n't be fair, 'cause Pre - cious And Few are the mo -

Cm7 F7 Bb Bb/A5 F#7

ments we two can share.

B C#m7 A F#

Pre-cious And Few... are the mo - ments we two can share;

B C#m7 A F# F#7

Qui-et and blue... like the sky... I'm hung o-ver you... And if I

Emaj7 Bbm7 Eb7 G#m7 C#7

can't find my way back home... it just would-n't be fair,

F#maj7 E B 4fr C#m7 F#7

'cause Pre-cious And Few... are the mo - ments we two can

E B/D# 4fr C#m7 F#7 B C#m7/B Bdim B

share.

LOVE THEME FROM "THE GODFATHER"

Music by
NINO ROTA

Slowly

Chords: Cm, Fm, C, Cm

Dynamic: mp

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked "Slowly". The first measure has a dynamic marking of "mp". The first staff contains a melodic line with a slur over the first four notes. The second staff contains a bass line with a slur over the first four notes. Chords are indicated above the staff: Cm, Fm, C, and Cm.

Chords: Cm, Eb, Fm

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats, and the time signature is 2/4. The first staff contains a melodic line with a slur over the first four notes. The second staff contains a bass line with a slur over the first four notes. Chords are indicated above the staff: Cm, Eb, and Fm.

Chords: Cm

Dynamic: mf

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats, and the time signature is 2/4. The first staff contains a melodic line with a slur over the first four notes. The second staff contains a bass line with a slur over the first four notes. A dynamic marking of "mf" is present in the first measure. A chord of Cm is indicated above the staff.

Chords: Cm, G, G7sus, G7, Cm

Dynamic: f

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats, and the time signature is 2/4. The first staff contains a melodic line with a slur over the first four notes. The second staff contains a bass line with a slur over the first four notes. A dynamic marking of "f" is present in the third measure. Chords are indicated above the staff: Cm, G, G7sus, G7, and Cm.

Chords: Bb7, D, Bb7, Eb

The fifth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats, and the time signature is 2/4. The first staff contains a melodic line with a slur over the first four notes. The second staff contains a bass line with a slur over the first four notes. Chords are indicated above the staff: Bb7, D, Bb7, and Eb.

Chords: $\frac{Db}{F}$, $\frac{Fm}{Ab}$, G, N.C.

Chords: Cm, $\frac{Fm}{C}$, Cm

Chords: $\frac{Fm}{C}$, Cm, $\frac{Fm}{C}$, Cm, $\frac{Fm}{C}$

Chords: Cm

mf

Chords: $\frac{Cm}{G}$, G7sus, G7, Cm

an old fashioned love song

Gm Bb/F Eb D

Just An Old Fa - shioned Love Song — play - ing on the

Gm Bb/F Eb D

ra - di - o. — And

GM Bb/F Eb D

wrapped a - round — the mus - ic is the sound — of some - one pro - mis - ing — they'll

Gm Bb/F Eb D

nev - er go. —

♩

G G/F Eb D

You'll swear you've heard - it be - fore — as it slow - ly ram - bles on and on. —

GM Bb/F Eb D To Coda

No need in bring - ing 'em back — 'cause they've nev - er real - ly gone.

Bb C

Just An Old — Fa - shioned love — Song. —

Eb F Bb Bb° Eb 6/Bb Bb

com - ing down — in three part har - mo - ny —

Bb C

Just An Old — Fa - shioned Love — Song. —

Chords: Eb F Gm Bb/F



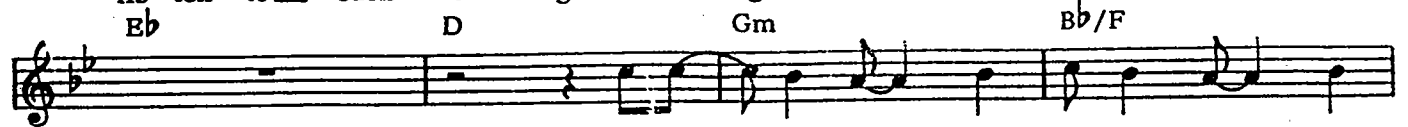
One I'm sure__ they wrote__ for you and me, to weave our dreams up-on__ and

Chords: Eb D Gm Bb/F



lis-ten to__ each eve-'ning when the lights__ are low.__

Chords: Eb D Gm Bb/F



To un - der-score__ our love af - fair__ with

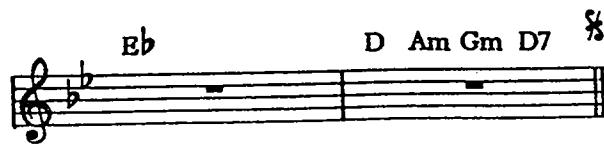
Chords: Eb D Gm Bb/F



ten-der-ness__ and feel-ings that we've come to know.__

Coda

Chords: Eb D Am Gm D7



Chords: Bb



Just An Old__ Fa - shioned.

Chords: C Eb F



Love Song, _____ com-in' down__ in three part har - mi - ny.

Chords: Bb Bb0 Eb6/Bb Bb Bb



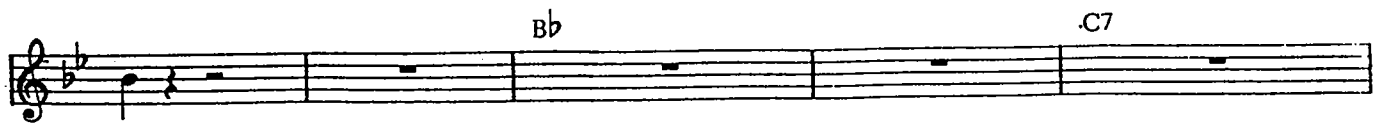
Just An Old__ Fa - shioned

Chords: C Eb F




Love Song, _____ One I'm sure__ they wrote__ for you and

Chords: Bb C7



Chords: Eb F Bb



You Don't Have To Say You Love Me

(IO CHE NON VIVO [SENZA TE])

Original Italian Lyrics by

V. PALLAVICINI

English Lyrics by

VICKI WICKHAM and SIMON NAPIER-BELL

Music by

P. DONAGGIO

Moderately

When I said I

Bbm Bbm7 Eb7
 need ed you You said you would

Ab Db
 al ways stay It was n't me who

Ebm Gm7-5 G7-9 C7
 changed but you and now you've gone a way.

Fm Bbm Bbm7 Eb7
 Don't you see that now you've gone And I'm left here

Ab Db
 on my own That I have to

Bbm Gm7-5
 fol low you and beg you to come

C7 F Dm
 home. You don't have to say you love me

Gm C7 F Dm
 just be close at hand, You don't have to stay for - ev - er

Gm7 C7 F Am

I will un - der - stand, Be - lieve me, be - lieve me I

Dm Gm7

can't help but love you But be - lieve me I'll nev - er tie you

C Tacet

down. Left a - lone with just a

Bbm Bbm7 Eb7 Ab

mem - o - ry Life seems dead and quite un - real,

Db Bbm C7 C7-9 C7+5

All that's left is lone - li - ness there's noth - ing left to

Fm F Dm

feel. You don't have to say you love me

Gm7 C7 F Dm

just be close at hand, You don't have to stay for - ev - er

Gm7 C9 F D

I will un - der - stand, Be - lieve me, be - lieve me.

G Em Am D7

You don't have to say you love me just be close at hand,

G Em7 D7 G Dm6

You don't have to stay for - ev - er I will un - der - stand Be - lieve me, be -

G Dm6 G

lieve me, be - lieve me.

THE WAY OF LOVE

English Words by
AL STILLMAN

Music by
JACK DIEVAL

Quite slowly

Piano

The piano introduction is in 4/4 time, marked 'Quite slowly'. It begins with a treble clef and a bass clef. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, eighth notes A4 and G4, and finally a quarter note F4. The bass line consists of a half note G3, a half note F3, and a half note E3. There are several triplets of eighth notes in the treble line. The piece ends with a final chord of G4, B4, and D5.

Refrain (*slowly with expression*)

G7(b9) C E7(sus.4) E7 A7(b9)

When you meet a boy — that you like a lot, — And you fall in love — but he

D7(sus.4) D7 G7(b9) Am

loves you not, — If a flame should start — as you hold him near, — Bet-t-

B7(sus.4) B7 Dm7 G7 G7(b9) C

keep your heart — out of dan-ger, dear. — For the way of love — is a

E7(sus.4) E7 A7(b9) D7(sus.4) D7

way of woe, — And the day may come — when you'll see him go. — Then what

Dm7 G7(b9) Gm6 A7 Dm7 G7(b9)

will you do — when he sets you free — Just the way that you — said good

The vocal melody is in 4/4 time, marked 'slowly with expression'. It consists of six lines of music. The first line contains the lyrics 'When you meet a boy — that you like a lot, — And you fall in love — but he'. The second line contains 'loves you not, — If a flame should start — as you hold him near, — Bet-t-'. The third line contains 'keep your heart — out of dan-ger, dear. — For the way of love — is a'. The fourth line contains 'way of woe, — And the day may come — when you'll see him go. — Then what'. The fifth line contains 'will you do — when he sets you free — Just the way that you — said good'. The melody features several triplets of eighth notes. Chord symbols are placed above the notes: G7(b9), C, E7(sus.4), E7, A7(b9), D7(sus.4), D7, B7(sus.4), B7, Dm7, G7, G7(b9), C, E7(sus.4), E7, A7(b9), D7(sus.4), D7, Dm7, G7(b9), Gm6, A7, Dm7, G7(b9).

Dm C C7(b9) F A7(sus.4) A7

bye to me. When you meet a boy that you like a lot, And you

D7(b9) G7(sus.4) G7 C7(b9)

fall in love but he loves you not, If a flame should start as you

Dm B7(sus.4) E7 C7 C7(b9)

hold him near, Bet-ter keep your heart out of dan-ger, dear. For the

F A7(sus.4) A7 D7(b9)

way of love is a way of woe, And the day may come when you'll

G7(sus.4) Gm7 C7(b9) Cm6 D7 Gm7 C7(b9)

see him go. Then what will you do when he sets you free Just the way that you said good

Gm F Gm F Gm7 F

bye to me That's the way of love the way of love.

YOU'VE GOT A FRIEND

Words and Music by
CAROLE KING

Slowly

mp

When you're down and trou- bled and you need some love and care And
a- bove you grows dark and full of clouds And

noth-in', that ol' noth- in' is go - in' right, north wind be- gins to blow, Close your eyes and
Keep your head to-

think of me and soon I will be there To bright-en up e - ven your dark-est night
geth - er and call my name out loud; Soon you'll hear me knock- in' at your door

You just call out my name and you know wher-ev-er I am

I'll come run - nin' to see you a-gain.

1.

Win-ter, spring, sum-mer or fall— All you have to do is call _____ and I'll be there. _____

_____ You've got a friend. _____ If the sky _____

_____ there, yes, I will. _____ Now ain't it good to know that you've got a friend when _____

peo-ple can be so cold?— They'll hurt you, yes, and de-sert you and take your soul if you let _____

them. Oh, but don't you let them. You just call— _____ there, yes, I will. _____

_____ You've got a friend. _____ You've got a friend. Ain't it good to know you've got a _____

KISS AN ANGEL GOOD MORNIN'

Words and Music by
BEN PETERS

Moderately

The piano introduction is in 4/4 time, marked 'Moderately' and 'mf'. It features a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#), and the piece concludes with a double bar line.

Verse:

The first line of the verse is written on a single staff in treble clef. It includes a repeat sign at the beginning. Chord symbols G, G7, and C are placed above the staff. The melody consists of quarter and eighth notes.

1. When - ev - er I chance to meet — some old friends — on the — street —
2. (Well,) peo - ple may try to guess — the se - cret of hap - pi - ness, —

The second line of the verse continues the melody on a single staff in treble clef. A chord symbol D7 is placed above the staff. The melody continues with quarter and eighth notes.

— They won - der how does a man — get to be this way. —
— But some of them nev - er learn, — it's a sim - ple thing. —

The third line of the verse continues the melody on a single staff in treble clef. A chord symbol G is placed above the staff. The melody continues with quarter and eighth notes.

— I've al - ways got a smil - in' — face, —
— The se - cret I'm speak - in' — of —

The fourth line of the verse continues the melody on a single staff in treble clef. Chord symbols G7 and C are placed above the staff. The melody continues with quarter and eighth notes.

— an - y - time and an - y — place, — And
— is a wom - an and a man in — love, — And the

The fifth line of the verse continues the melody on a single staff in treble clef. Chord symbols D and G are placed above the staff. The melody concludes with quarter and eighth notes.

ev - 'ry - time they ask me why, — I just smile and say. —
an - swer is in this song — that I al - ways sing. —

Chorus:

Chorus: $\frac{3}{4}$ G D7
You've got to Kiss An An - gel Good Morn - in' and

C G
let her know you think a - bout her when you're gone...

D7
Kiss An An - gel Good Morn - in' and

C To Coda ϕ 1. G
love her like the dev - il when you get back home...

2. G D.S. al Coda $\frac{3}{4}$
2. Well, get back home...

ϕ Coda G
get back home...

Piano Solo

BRIAN'S SONG

Arranged by SID ENGEL

Music by MICHEL LEGRAND



Moderate

A A/G# D/F# E7/G# A A/G#

p

D/F# E7/G# A A/G# D/F# A/E

G/D D Esus F A A/G#

D/F# E/G# A A/G# F#m6

C#m E/B F#m A/E Bsus B7

Detailed description of the musical score: The score is for a piano solo in 4/4 time, key of A major. It consists of five systems of music. Each system has a treble and bass staff. Chord symbols are placed above the treble staff. Dynamics include a piano (*p*) marking. The piece is marked 'Moderate'. The chord progression across the systems is: System 1: A, A/G#, D/F#, E7/G#, A, A/G#; System 2: D/F#, E7/G#, A, A/G#, D/F#, A/E; System 3: G/D, D, Esus, F, A, A/G#; System 4: D/F#, E/G#, A, A/G#, F#m6; System 5: C#m, E/B, F#m, A/E, Bsus, B7.

E7 Em7 Emaj

mf

Em7 Bm G

B G Bm Esus Esus

Esus

A A/G# D/F# E A A/G# D/F# E

ff

A A/G# D/F# A/E G/D D

Esus E A A/G# D/F# E

A A/G# A7sus A7 Dmaj7

A/C# Bm7 Esus E7

A A/G# D/F# E/G# A A/G#

D/F# E/G# A A/G# D/F# A/E

mp

D A/E Bm7 D/E E A

Slowly

LONELY IS THE NAME

a tempo

Musical staff with guitar chords: Cmaj7, C, G7, A7

1. Lone-ly Is The Name _____ that I ans- wer to, and Cry- ing is the game _____ 'cause I'm los- ing you, I'll
 2. sor- ry is the role _____ that you make me play, Tor- ment- ed is the soul _____ that is mine to- day, I'm

Musical staff with guitar chords: Cmaj7, G7, Em7, A7, Dm7, G27, Dm7, G7

nev- er be the same _____ with- out your love, Be- lieve me,
 lost be- yond con- trol _____ with- out your

Musical staff with guitar chords: Gm7, C9, F, Fm

love. _____ Miss- ing is the kiss, ab- sent is the sigh,

Musical staff with guitar chords: C9, Cmaj7, Gm7, C9, F, Fm

Gone, the look of love you wore, Was it all a dream, was it all a lie,

Musical staff with guitar chords: Cmaj6, A7, Dm7, G7

Cry- ing is the game _____ till you're back with me, I'll nev- er be the same _____ with- out your

Musical staff with guitar chords: Em7, Eb9, Dm7, G7, Dm7, G7, Cmaj7, C

Don't you love me an- y - more? Just tell them Lone-ly Is The Name, _____ it will al- ways be, and

Musical staff with guitar chords: G7, C

love. _____ with- out your love. _____

EVIL WAYS

by Sonny Henry

Moderato

Piano introduction in G minor, 4/4 time, marked Moderato. The music consists of a series of chords in the right hand and a rhythmic bass line in the left hand.

First line of the vocal melody with guitar chords (Gm, C) and lyrics: "You've got to change your Ev-il Ways, ba - by, Be-fore I stop

Second line of the vocal melody with guitar chords (Gm, C) and lyrics: "lov-in' you... You've got to change, ba - by, And ev-ry word that I

Third line of the vocal melody with guitar chords (Gm, C) and lyrics: "say is true... You've got me run-nin' and hid-in' all o - ver town, You've got me

Fourth line of the vocal melody with guitar chords (Gm, C, D) and lyrics: "sneak-in' and a-peep-in' and run-nin' you down... This can't go on; _____

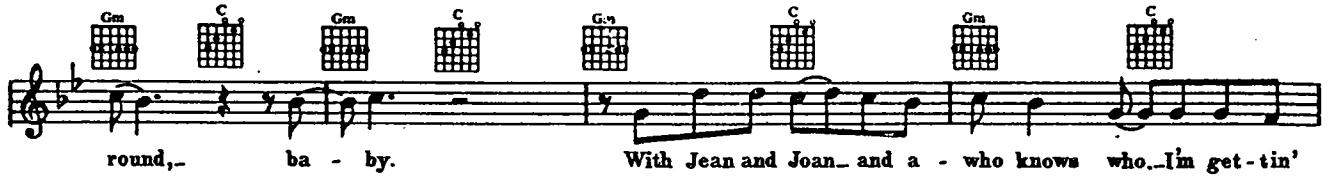
Fifth line of the vocal melody with guitar chords (Gm, C) and lyrics: "_____ Lord_ knows you've got to change, ba - by. When I come home, ba-

Gm C Gm C Gm C Gm C



- by, My house is dark and my pots are cold. You're hang-in'

Gm C Gm C Gm C Gm C



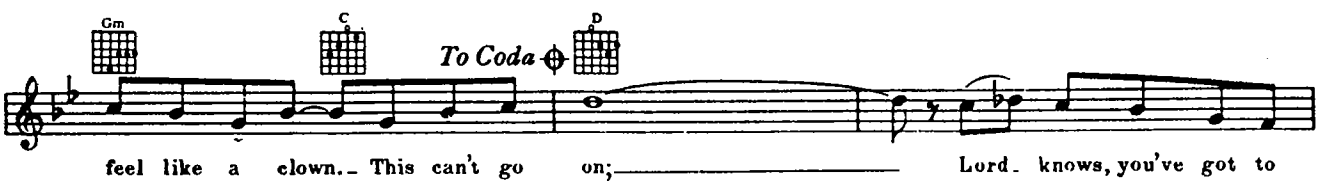
round, ba - by. With Jean and Joan and a - who knows who. I'm get-tin'

Gm C Gm C Gm C Gm C



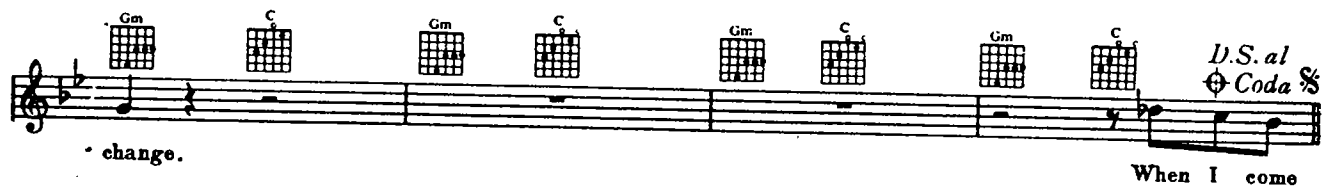
tired of wait-in' and fool-in' a - round. I'll find some bod - y who won't make me

Gm C To Coda D



feel like a clown. This can't go on; Lord. knows, you've got to

Gm C Gm C Gm C Gm C D.S. al Coda



change. When I come

CODA D Gm C Gm C



on; Yea, yea, yea.

MY SWEET LORD

Words and Music by
GEORGE HARRISON

Moderately Bright 4

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo and mood are indicated as 'Moderately Bright 4'. The piano accompaniment begins with a forte (*f*) dynamic. The guitar chords are indicated by diagrams above the vocal line.

System 1: The piano accompaniment starts with a series of chords. The guitar chords are Fm, Bb, Fm, and Bb.

System 2: The piano accompaniment continues with a similar harmonic structure. The guitar chords are Eb, Cm, Eb, and Cm.

System 3: The vocal line enters with the lyrics: "My Sweet Lord, um, my Lord, um, my Lord." The piano accompaniment provides a steady accompaniment. The guitar chords are Fm, Bb, Fm, and Bb.

Fm Eb Cm

I real-ly want to see you;
know you; Real-ly want to
Real-ly want to

Eb Cm Eb Edim

be with you...
go with you... Real-ly want to see you, Lord, but it takes... so long, my Lord...
Real-ly want to show you, Lord, that it won't... take long, my Lord...

Fm Bb Fm Bb (Group sing 2nd time)

Hal - le - lu My Sweet Lord, jah!
Hal - le - lu um my Lord jah!

Fm Bb Fm Bb

Hal - le - lu um my Lord jah!
Hal - le - lu I real-ly want to jah!

Eb Eb7

see you. Real-ly want to see you. Real -ly want to

C7 F F#dim

see you, Lord... Real-ly want to see you, Lord. But it takes... so long, my Lord...

Gm C Gm C

Hal - le - lu My sweet Lord, jah!
Hal - le - lu um my Lord, jah!

Gm C Gm C Repeat ad lib & fade-out

Hal - le - lu my my my Lord... my sweet Lord...

Ha - re Krish - na,
Krish - na, Krish - na
Ha - re Ha - re
Ha - re Ra - ma

ON THE SOUTH SIDE OF CHICAGO

Words and Music by
PHIL ZELLER

Fan - cy girls out work - in', honk - y tonks a - blaze; These were a part of the
 good old days — When I used to swing On The South Side Of Chi -
 ca - go. — Twen - ty First and Went - worth
 was it's beat - ing heart, The place where ac - tion first got its start, —
 Back when jazz was king On The South Side Of Chi - ca - go. —
 I still can hear those sil - ver trum - pets blow - in' —
 In lit - tle plac - es

Chord diagrams shown above the staff: C, E7, A9, Em7, A7, D9, G7, Bb9, A7, Ab9, G9, C, E7, A9, Em7, A7, D9, G7, F9, C, E7, Dm6, E+, E7, A9, D7.

Am7 D9 Dm7 G9

filled with peo - ple glow-in'.

C E7 A9

New Or-leans was groov - y, Mem-phis light and gay, And who could put down New

Em7 A7 D9 G7

York's Broad - way? But there was ev - 'ry thing On The South Side Of Chi -

C Am D7 G7 C F9 C Bb6 C6

ca - go. ca - go.

APRIL LOVE

Moderately

C Dm7 G7 C Dm7 G7 C

A- PRIL LOVE is for the ver- y young, Ev- 'ry star's a

D7 G7 C Cdim G7 C Dm7 G7 C

wish- ing star that shines for you. A- PRIL LOVE is all the sev- en

Em Am Cm G D9 G G7 C Gm7

won- ders, One lit- tle kiss can tell you this is true. Some- times an

C Gm7 C Gm C7 F Am D7 G Gdim

A- pril day will sud- den- ly bring show- ers, Rain to grow the flow- ers for her

D7 G7 C Dm7 G7 C

first bou- quet. But A- PRIL LOVE can slip right thru your

Fm C A7 Dm G7 C

fin- gers, So if she's the one, don't let her run a- way.

I SAY A LITTLE PRAYER

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderato, not too fast, smoothly

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a simple bass line. The tempo is marked 'Moderato, not too fast, smoothly'.

Gm7 *Cm7*

The mo-ment I wake up,
I run for the bus, dear,

p *R.H.*

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with chords and a bass line. A piano dynamic marking (*p*) and 'R.H.' are present.

F *Bb* *A7*

be - fore I put on my make up _____ I Say A Lit-tle Prayer For You,
while rid - ing I think of us, dear. _____ I Say A Lit-tle Prayer For You,

The vocal line continues with the lyrics. The piano accompaniment features chords *F*, *Bb*, and *A7*.

D *Gm7* *Cm7*

While comb-ing my hair now and word'ring what
At work I just take time and all through my

The vocal line continues with the lyrics. The piano accompaniment features chords *D*, *Gm7*, and *Cm7*.

F *Bb* *A7* *D*

dress to wear now _____ I Say A Lit-tle Prayer For You. _____
cof - fee break time _____ I Say A Lit-tle Prayer For You. _____ For-

The vocal line continues with the lyrics. The piano accompaniment features chords *F*, *Bb*, *A7*, and *D*.

Excitedly
Eb *F* *Dm7* *Bb* *Ab* *Bb* *Bb9*

ev - er, for - ev - er you'll stay in my heart_ and I will love you for -

The vocal line concludes with the lyrics. The piano accompaniment features chords *Eb*, *F*, *Dm7*, *Bb*, *Ab*, *Bb*, and *Bb9*. The tempo marking is 'Excitedly'.

E \flat F Dm7 A \flat B \flat B \flat 9 B \flat

ev - er and ev - er. We nev - er will part. Oh, how I'd love you. To -

E \flat F Dm7 B \flat A \flat B \flat B \flat 9

geth - er, to - geth - er, that's how it must be. To live with - out you would

E \flat F 1. Smoothly D Tacet 2. Smoothly D Tacet

on - ly mean heart - break for me. me.

Gm7 Cm7

My dar - ling, be - lieve me, for me there is

E \flat B \flat maj7 F9sus

no one but you. Please love me

B \flat maj7 F9sus B \flat maj7

too. I'm in love with you.

F9sus 3 B \flat maj7 F9sus B \flat maj7


An - swer my prayer. Say you love me too.

F9sus B \flat maj7

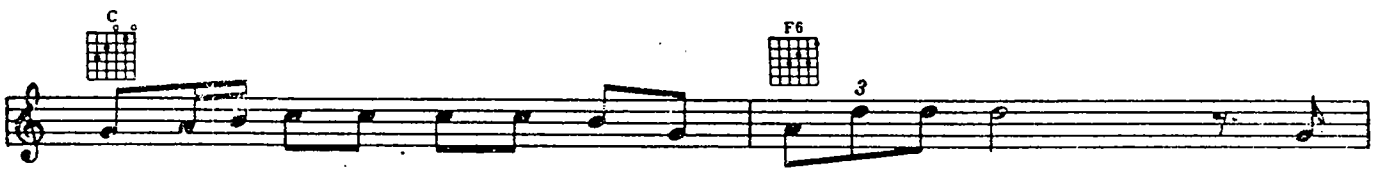
poco rall. 120

THE FOOL ON THE HILL

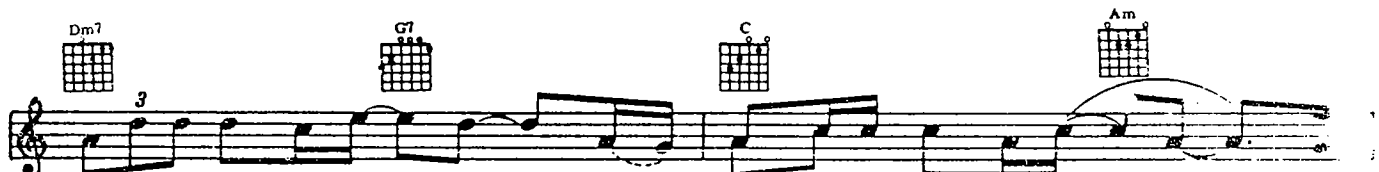
Words and Music by
JOHN LENNON and
PAUL McCARTNEY




Day af - ter day a - lone on a hill the
Well on the way head in a cloud the



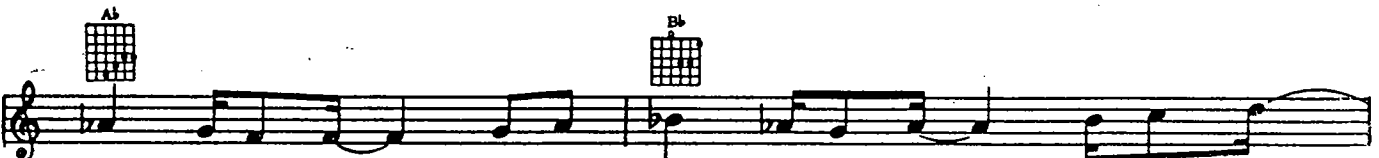
man with the fool - ish grin is keep - ing per - fect - ly still, But
man with a thous - and voic - es talk - ing per - fect - ly loud, But
And



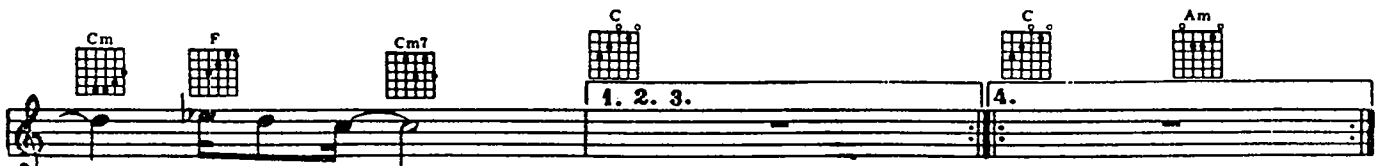
no - bod - y wants to know ___ him ___ they can see that he's just a fool ___ and
no - bod - y ev - er hears ___ him ___ or the sound he ap - pears to make ___ and
no - bod - y seems to like ___ him ___ they can tell what he wants to do ___ and
He nev - er lis - tens to ___ them ___ he ___ knows that ___ they're the fools ___



he nev - er gives an an - ver but
he nev - er seems to no - tice but } The Fool ___ On The Hill ___ sees the
he nev - er shows his feel - ings but
___ they don't like ___ him ___



sun go - ing down ___ and the eyes in his head, ___ see the world ___



spin - ning 'round. ___

Sincerely

Bobby Vinton

39

Words and Music by
HARVEY FUQUA
ALLAN FREED

Slowly (with a good beat)

Refrain

SIN - CERE - LY, Oh! Yes, SIN - CERE-LY, 'Cause I love you so
 dear-ly, Please say you'll be mine. SIN - CERE - LY,
 Oh, you know how I love you, I'll do an - y - thing
 for you, Please say you'll be mine. Oh, Lord, won't you
 tell me why I love that (fel-la) (girl-ie) so, (He) (She) does - nt
 want me, Oh, Ill nev-er, nev-er, nev-er, nev-er let (him) (her) go. SIN - CERE - LY,
 Oh, you know how I love you, I'll do an - y - thing for you,
 Please say you'll be mine. SIN - mine.

Recorded By THE VOGUES On Reprise Records

MY SPECIAL ANGEL

By
JIMMY DUNCAN

Chorus

You are My Spec - ial An - gel Sent from up a - bove

The Lord smiled down on me And sent an an - gel to love

You are My Spec - ial An - gel Right from Par - a - dise

I know that you're an an - gel Hea - ven is in your eyes — The

smile from your lips brings the sum - mer sun - shine The tears from your eyes bring the rain — I

feel your touch, your warm em - brace And I'm in hea - ven a - gain

You are My Spec - ial An - gel, Thru e - ter - ni - ty

I'll have My Spec - ial An - gel Here to watch o - ver me. —

Here to watch o - ver me, Here to watch o - ver me. —

I ALMOST LOST MY MIND

Words and Music by
IVORY JOE HUNTER

F

1. When I lost my ba - by I
 2. pass a mil - lion peo - ple, I
 3. went to see a GYP - sy And
 4. I can tell you peo - ple, The

Bb F C7 F F7 Bb

AL - MOST LOST MY MIND. When I lost my
 can't tell who I meet. I pass a mil - lion
 had my for - tune read. I went to see a
 news was not so good. Well I can tell you

F

ba - by, I AL - MOST LOST MY MIND. My.
 peo - ple, I can't tell who I meet. 'Cause
 GYP - sy, And had my for - tune read. I
 peo - ple, The news was not so good. She

C7+ Bb(sus C) C7

head is in a spin Since she left me be -
 my eyes are full of tears, Where can my ba - by
 hung my head in sor - row When she said what she
 said your ba - by has quit you, This time she's gone for

F

1. hind. _____
 be? _____
 said. _____
 good. _____

2. I
 3. I
 4. Well,

ONE LESS BELL TO ANSWER

Lyric by
HAL DAVID

Music by
BURT BACHARACH

Slowly

One less bell to an-swer.

One less egg to fry. One less man to pick up af-ter.

I should be hap-py, _____ but all I do is cry. *(Group:)* Cry, cry,

no more laugh-ter. I should be hap-py— Oh, why did he go? Oh I on-ly know that

since he left my life's so emp-ty. Though I try to for-get, it just

Ebm Eb Eb9sus Eb7

can't be done. Each time the door-bell rings — I still run. I don't know

Ebmaj7 Gm7 Ab Gm7 Eb/G Ab Gm7 Eb/G G7sus G7

how — in the world to stop thinking of him 'cause I still love him so. — I end each

Gm7 C6 Gm7 C7 C+add D Fmaj7 F6 Fmaj7

day the — way I start out, cry — in' my heart out One less bell to an-swer.

Dm add E Dm7 Bbmaj7 Am7 Dm7 Gm7 C9sus

One less egg to fry. One less man to pick up af-ter. — No more laugh-ter,

Am7-5 D7-9 Gm7 Am7 Bbmaj7 C9sus

no more love — since he went a - way. —

Keep repeating and fade out

Fmaj7 F6 Fmaj7 Dm add E Gm7

(Group:) Ah — Ah — Ah — Ah ah ah ah.

Big D

3 E_b $C7$

You're from Big D I can guess

$C7$ $C7$ A_b7 F_b A_b7 E_b

by the way you draw and the way you dress

E_b $Bb7$ E_b F_b A_b7 $C7$

You're from Big D My, oh yes.

$C7$ $B7$ $Bb7$ $Bb7$

I mean Big D, lit-tle a, dou-ble l-a-s-

E_b F_m F_m E_b7 E_b7 E_b7

And that spells Dal-las, My
 that spells Dal-las, Where
 that spells Dal-las, Just
 that spells Dal-las, I

E_b7 A_b $C7$ D^7 $C7$

dar-lin', dar-lin' Dal-las, Don't it give you plea-sure to con-
 ev-'ry home's a pal-ace 'Cause the set-tlers set-tle for no
 dig a toe in Dal-las And there's oil all o-ver your ad-
 mean it with no mal-ice Rut the rest of Tex-as look a

E_b $Bb7$ E_b $Bb7$

fess _____ That you're from Big D? My, oh
 less _____ Hoo-ray for Big D, My, oh
 dress _____ Back home in Big D, My, oh
 mess _____ When you're from Big D, My, oh

$C7$ $C7$ $B7$ $Bb7$ $Bb7$

yes. _____ I mean big D, lit-tle a, dou-ble l-a,
 yes. _____ I mean big D, lit-tle a, dou-ble l-a,
 yes. _____ I mean big D, lit-tle a, dou-ble l-a,
 yes. _____ I mean big D, lit-tle a, dou-ble l-a,

E_b $Bb6$ $Bb7$

Big D, lit-tle a, dou-ble l-a, Big D, lit-tle
 Big D, lit-tle a, dou-ble l-a, Big D, lit-tle
 Big D, lit-tle a, dou-ble l-a, Big D, lit-tle
 Big D, lit-tle a, dou-ble l-a, Big D, lit-tle

$Bb7$ 2.3 E_b F_m F_m $Bb7$ $D.S.$ $\%$

a, dou-ble l-a-s! 2. And
 a, dou-ble l-a-s! 3. And
 a, dou-ble l-a-s! 4. And

$Bb7$ Last time E_b

a, dou-ble l-a-s!

"The Sound of Music"
Words by
OSCAR HAMMERSTEIN 2nd

My Favorite Things

Music by
RICHARD RODGERS

Em Cmaj.7
Rain - drops on ros - es and whisk - ers on kit - tens, Bright cop - per
ket - tles and warm wool - en mit - tens, Brown pa - per pack - ag - es
G C G Am7 D7
tied up with strings, These are a few of my fa - vor - ite things.
Em
Cream col - ored pon - ies and crisp ap - ple
Cmaj.7
strud - els, Door - bells and sleigh - bells and schnitz - el with noo - dles.
Am7 D7 G C G
Wild geese that fly with the moon on their wings, These are a
C Am6 B7 E
few of my fa - vor - ite things.
A
Girls in white dress - es with blue sat - in sash - es, Snow - flakes that
Am7 D7
stay on my nose and eye - lash - es, Sil - ver white win - ters that
G C G C Am6 B7
melt in - to springs, These are a few of my fa - vor - ite things.
Em Am6 B7
When the dog bites, When the bee stings,
Em C I
When I'm feel - ing sad, I
C A7
sim - ply re - mem - ber my fa - vor - ite things and
G C G C G D7(b9) D7 G
then I don't feel so bad...
C G D7 G

LES BICYCLETTES DE BELSIZE

DM DM Gm A7

Turn - ing and turn - ing the world goes on; We can't
Spin - ning and spin - ning the dreams I know Roll - ing

A7 DM DM

change it, my friend. _____ Let us go rid - ing now
on through my head. _____ Let us en - joy them be -

Gm E7 A7

through the days to - geth - er to the end,
fore they go; Come the dawn they all are dead,

A7 D

till the end. _____ LES BI - CY -
yes, they're dead. _____

G A7 D A = 4/4 Bm

CLETTES DE BEL - SIZE, Car - ry us side _____ by

Bm Bm Gb A7

side, And hand in hand we will ride o - ver Bel -

D Bm F# D7 G

size, Turn your mag - i - cal eyes _____ 'Round and a -

A7 D A Bm Bm

round Look - ing at all _____ we found. Car - ry us

Ab A7 G

through _____ the skies, LES BI - CY - CLETTES DE BEL -

D | 2. G D

SIZE. _____ CLETTES DE BEL - SIZE. _____

Chances Are

47

Lyric by
AL STILLMAN

Music by
ROBERT ALLEN

Refrain

CHANC-ES ARE 'cause I wear a sil - ly grin, The mo - ment you come in - to view,

CHANC - ES ARE you think that I'm in love with you. Just be - cause my com -

po - sure sort of slips, The mo - ment that your lips meet mine, CHANC - ES ARE you think my

heart's your Val - en - tine. In the mag - ic of moon - light, — When I sigh, "Hold me

close, dear," CHANC - ES ARE you be - lieve the stars that fill the skies, are

in my eyes. Guess you feel you'll al - ways be — The one and on - ly one for me And

it you think you could, — Well, CHANC - ES ARE your CHANC - ES ARE aw - fly

good. CHANC - ES ARE aw - fly good; — The CHANC - ES

ARE your CHANC - ES ARE aw - fly good.

Chords: G7+5, C6, G7+5, C, Cm6, G, Bm7, E9, E7, Am7, A7, D7, Am7, D7, G, Eb7, G, G7+5, C6, G7+5, C, Cm6, G, Bm7, E9, E7, Am7, A7, D7, Am7, D7, D7-9, G, Eb7, G°, Gmaj.7, Cm, Cm6, Gm, Gm6, A7, Eb9, D9, G7+5, C6, G7+5, C, Cm6, G, Bm7, E9, E+, Am, Bdim, Am, C#dim, Am7, D7, D7-9, G, D7, G, G9, G7+5, Am7, D7, Dm6, E7, Am, Am7, D7, D7-9, G, Eb, G.

WHAT IS LIFE

Words and Music by
GEORGE HARRISON

Brightly (in 4)

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo/style marking is 'Brightly (in 4)'. The piano part features a steady eighth-note bass line and chords in the right hand.

What I feel, _____ I can't say, _____
I can do, _____

The second system continues the vocal and piano parts. Above the vocal line, guitar chord diagrams are provided for Eb and Bb. The piano accompaniment continues with its characteristic rhythmic pattern.

But my love _____ is there _____ for you an-y-time _____ of day. _____
If I give _____ my love _____ to ev-ry-one _____ like you. _____

The third system continues the vocal and piano parts. Above the vocal line, guitar chord diagrams are provided for C, Fm, Gb, and Ab7. The piano accompaniment continues with its characteristic rhythmic pattern.

But if it's not love _____ that you need, _____

The fourth system concludes the vocal and piano parts. Above the vocal line, guitar chord diagrams are provided for Db, NC, Eb, and Bb. The piano accompaniment continues with its characteristic rhythmic pattern.

C Fm G D# Ab7

Then I'll try my best to make ev'ry - thing suc-ceed.

CHORUS

D# Eb Bb Ab Bb Eb Bb

And tell me what is my life with-out your love?

Ab Bb Eb Bb Ab Bb Eb Bb

And tell me who am I with-out you

1. 2. D. S. and fade

Ab D# Bb D# Bb7 Ab

by my side? What I know, And tell me

(Easy Piano - Easy Organ)

TURN AROUND, LOOK AT ME

Suggested Organ Registration

General Electronic or Pipe Organs
(Also Model K-100)

Upper: Tibia (Flute) 16", 8", 4"
Lower: Flute 8"
String 8"
Pedal: 16", 8" (Medium)
Vibrato or Tremolo On, Full

For Pre-Set Organs

60 8623 001
00 6433 322
Pedal 5-3
Vibrato 3

Spinnet Models M and M-100 Series
REV VOL. LOWER UPPER
PERC. VIB. 0000 0000 0000 0000
Lower: 6433 3222 Pedal 2 Upper: 60 8623 001
Model M: Vibrato On, Normal
L-100 Series
LOW UPPER PERC. VIB. REV VOL.
00 0000 0000 0000 0000
Lower: 6433 322 Upper: 60 8623 001
Pedal 4

By
JERRY CAPEHART

Moderately and Smoothly

Right Hand

Left Hand

Pedal

There is some-one walk-ing be- hind you, Turn a- round, Look at
 some-one to stand be- side you, Turn a- round, Look at

me. There is some-one watch-ing your foot-steps, Turn a- round, Look at
 me. And there's some-one to love and guide you, Turn a- round, Look at

me. There is some-one who real-ly needs you, Here's my heart — my
 me. Oh, I've wait-ed But I'll wait for

hand. Turn a round, Look at me, and un-der-stand

That there is ev-er For you to come to me. Look at

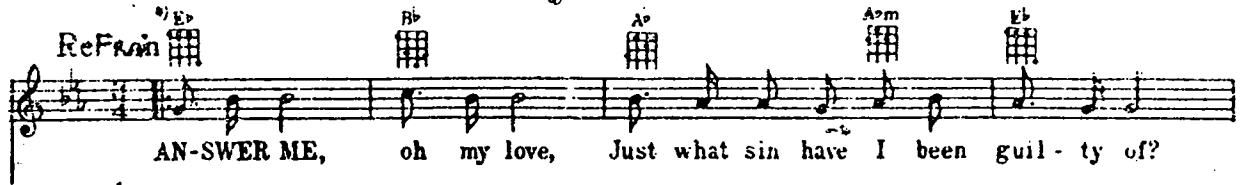
some-one who real-ly loves you, Turn a- round Look at me.

Chords: C, F, C, Dm7, G7, Dm, Bb, G7, C, C7, F, E7, Am, Fm6, C, C+, Am, Dm7, G7, 2-E7, Am, Fm6, C, C+, Am, Dm9, G7, C, F, C

Answer Me, My Love

51

ReFrain




AN-SWER ME, oh my love, Just what sin have I been guil-ty of?



Tell me how I came to lose your love? Please AN-SWER ME, MY LOVE.



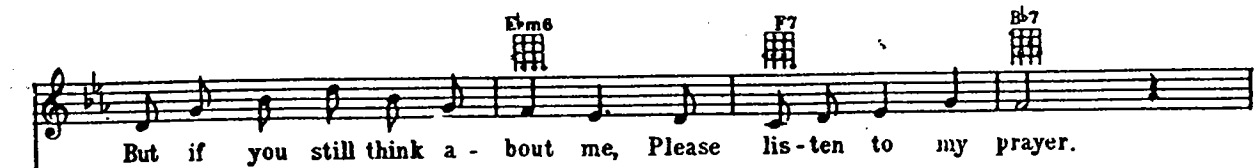
You were mine yes-ter-day, I be-lieved that love was here to stay,



Won't you tell me where I've gone a-stray? Please AN-SWER ME, MY LOVE.



If you're hap-pi-er with-out me, I'll try not to care,



But if you still think a-bout me, Please lis-ten to my prayer.



You must know I've been true, Won't you say that we can start a-new,



In my sor-row now I turn to you, Please AN-SWER ME, MY LOVE. LOVE.

PAPER MACHÉ

Music by BURT BACHARACH

Moderato (not too fast)

p

The piano introduction consists of two staves of music in a 4/4 time signature. The melody is in the right hand, starting with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The bass line in the left hand starts with a quarter note G3, followed by eighth notes F3, E3, and D3. The music is marked with a piano (*p*) dynamic.

1. Twen - ty hous - es in a row, — eight - y peo - ple watch a T. V. show. —
 2. Ice cream cones and can - dy bars, — swings and things like bi - cy - cles and cars. —
 3. Read the pa - pers, keep a - ware — while you're loung - ing in your leath - er chair. —

mp

The first system includes guitar chord diagrams for Bb, Dm (A bass), Fm (Ab bass), G7sus, G7, and Cm7. The piano accompaniment is in the right hand, featuring a steady eighth-note accompaniment. The vocal line is in the left hand, with lyrics written below it. The piano part is marked with a mezzo-piano (*mp*) dynamic.

Pa - per peo - ple, card-board dreams; — How un - real — the whole thing seems. —
 There's a sale on hap - pi - ness. — You buy two — and it cost less. —
 And if things don't look so good — shake your head — and knock on wood. —

The second system continues the piano accompaniment and vocal line. The piano part is marked with a mezzo-piano (*mp*) dynamic.

Refrain
(*tacet*)

Can we be liv - ing in a world made of pa - per ma - ché? — Ev - 'ry-thing is clean and so neat. —

mf

The refrain section begins with a *tacet* instruction. The piano accompaniment is in the right hand, featuring a steady eighth-note accompaniment. The vocal line is in the left hand, with lyrics written below it. The piano part is marked with a mezzo-forte (*mf*) dynamic.

Any - thing that's wrong can be just swept a - way... Spray it with co - logne

Chord diagrams: F#m7, Cm (F bass)

and the whole world smells sweet.

Chord diagrams: Cm7 (F bass), Dmaj7

Mmm

Chord diagrams: G6, Dmaj7, G6, Cm7, (no C) F# F

Ha ha ha ha ha ha ha ha Like pa - per ma -

Very Slowly
Ad lib
(tacet)

colla voce

Chord diagrams: Gmaj7, G6, Dmaj7, Gmaj7, G6, Cm7

ché.

Ist. tempo *Keep repeating and fade-out*

dim. poco a poco

Chord diagrams: D, Dmaj7, D, Dmaj7, D, Dmaj7, D, Dmaj7

CREDENCE CLEARWATER REVIVAL

54

Cotton Fields
(The Cotton Song)

Words and Music by
HUDDIE LEDBETTER

Verse

1. When I was a lit - tle ba - by my moth - er rocked me in the
 2. (It may) sound a lit - tle fun - ny but you did - n't make ver - y much
 3. (I was) home in Ar - kan - sas peo - ple ask me what you come here

cra - die, In them old, old cot - ton fields at home.
 mon - ey, In them old, old cot - ton fields at home.
 for, In them old, old cot - ton fields at home.

— When I was a lit - tle ba - by my moth - er rocked me in the
 — It may sound a lit - tle fun - ny but you did - n't make ver - y much
 — I was home in Ar - kan - sas peo - ple ask me what you come here

cra - die, In them old old cot - ton fields at home.
 mon - ey, In them old old cot - ton fields at home.
 for, In them old old cot - ton fields at home.

Chorus

Oh when them cot - ton bolls got rot - ten you could - n't pick ver - y much

cot - ton, In them old cot - ton fields at home. It was

down in Lou - si - an - a just a mile from Tex - ar - ka - na, And them old, old

1. 2. 3.
 cot - ton fields at home. 2. It may home.
 3. I was

THE TWIST

55

By
HANK BALLARD

Moderate Twist Tempo



Come on, ba - by, _____ Let's do The Twist. Come on,
ba - by, _____ Let's do The Twist. Take me by my lit - tie hand _____
_____ and go like this: Ee, oh, Twist, ba - by, ba - by,
Twist. 'Round and a - round and a-round and a Just, _____ just like this, 'Round and a -
round. Come on, lit - tie miss, And do The Twist. 'Round and a-round. You should
see _____ my lit - tie sis. You should see _____
_____ my lit - tie sis. She knows how to rock _____
And she knows how to twist. Ee, oh, Twist, ba - by, ba - by, Twist. 'Round and a -
round and a-round and a ' Just, _____ just like this, 'Round and a - round. Come on, lit - tie
miss, _____ And do The Twist. 'Round and a - round.

It's A Blue World

From "Music In My Heart"

Words and Music by
BOB WRIGHT
and CHET FORREST

Slowly

Chorus
(Guitar Tacit)

Gm7 Dm7 Am7 Cm7 E7m

IT'S A BLUE WORLD— with - out you, — IT'S A BLUE WORLD—

F7 Gbm Dm7 Bb Bbm C7o

a - lone — My days and nights that once were filled with

Am F7 Bbm7 Db9 C9 Bbm

hea - ven, — With you a - way, How emp - ty they have growi

C7o (Guitar Tacit) Gm7 Dm7 Am7 (Guitar Tacit)

IT'S A BLUE WORLD — from now on — It's a

Cm7 Ebm F7 Gbm Dm7

through world — for me — The

Bb Bbm F Cm D7 G9o

sea, the sky, my heart and I, We're all an in-di-go hue, Without you IT'S A

Bb Gdim 1. F Fdim C7o (Guitar Tacit) 2. F

BLUE, BLUE WORLD. — IT'S A WORLD. —

Detailed description: This is a musical score for the song 'It's A Blue World'. It consists of eight staves of music in a single system. The first staff is the Chorus, marked '(Guitar Tacit)'. The lyrics are: 'IT'S A BLUE WORLD— with - out you, — IT'S A BLUE WORLD—'. The second staff continues the lyrics: 'a - lone — My days and nights that once were filled with'. The third staff: 'hea - ven, — With you a - way, How emp - ty they have growi'. The fourth staff: 'IT'S A BLUE WORLD — from now on — It's a'. The fifth staff: 'through world — for me — The'. The sixth staff: 'sea, the sky, my heart and I, We're all an in-di-go hue, Without you IT'S A'. The seventh staff: 'BLUE, BLUE WORLD. — IT'S A WORLD. —'. The score includes various guitar chords such as Gm7, Dm7, Am7, Cm7, E7m, F7, Gbm, Bb, Bbm, C7o, Am, Bbm7, Db9, C9, Bbm, C7o, Ebm, F, Cm, D7, G9o, Bb, Gdim, F, and Fdim. There are also markings for '(Guitar Tacit)' and a triplet of eighth notes in the sixth staff.

THE FACE I LOVE

(Bossa Nova Version)

57

Lyric by
RAY GILBERT

MARCOS VALLE and
CARLOS PINGARILHO
Portuguese Lyric by
PAULO VALLE

Gmaj7 G6 Gmaj7 G6 Gm7 C9

Just think of things like daf - fo - dils and peace - ful sheep on

Gm7 C9 FMaj7 F6 FMaj7 F6 Fm7 Bb7

clov - ered hills The morn - ing sound of whip - poor-wills. And you'll see THE FACE THAT I

Em7 Am FMaj7 Bb9(b5) Am D7

LOVE. Think of an - y old sky, get - ting rea - dy to cry Down comes the rain, but it's

Am7 D9 Gmaj7 G6 Gmaj7 G6

rain - ing con - fet - ti. Then think of things like far - off isles Two

Gm C9 Gm7 C9 FMaj7 F6

blue - green eyes and sun - lit smiles. And in your hand, a

FMaj7 F6 Em7 Bb7 Em Am

wish - ing star The one you thought too far a - bove. Ev - 'ry

FMaj7 Bb9(b5) Em G7(+5)

love - ly view in - tro - duc - es you to THE FACE I

1 C Am7 D9 2 C Gmaj7

LOVE. Just LOVE.

HONEY

Moderato

F F6 Fmaj7 F6 Gm7 C7 Gm7 C7
 See the tree, how big it's grown, but friend, it has - n't been too long, it was - n't big.
 She was al-ways young at heart, — kind - a dumb and kind - a smart and I loved her so.

Gm7 C7 Gm7 C7 F F6 Fmaj7 F6
 laughed at her and she got mad, the first day that she plant - ed it was just a twig.
 I sur - prised her with a pup - py, kept me up all christ - mas Eve, two years a - go. — And

F F6 Fmaj7 F6 Gm7 C7 Gm7 C7
 Then the first snow came and she ran out to brush the snow a - way so it would - n't die,
 it would sure em - bar - rass her when I came home from work - ing late, 'cause — I would know
 Came that

Gm7 C7 Gm7 C7 1. F F6 Fmaj7 F6
 run - nin' in — all ex - cit - ed slipped and al - most hurt her - self, I laughed 'til I cried.
 she'd been sit - tin' there and cry - in' ov - er some — sad and sil - ly

2. F F6 F Gm C7 Gm
 late, late show. And hon - ey, I miss you, and I'm be - ing

F F6 Fmaj7 F6 Gm C7 Gm F F6

good. — And I'd love to be with you, if on-ly I could.

Fmaj7 F6 F F6 Fmaj7 F6 Gm7 C7

She wrecked the car and she was sad, and so a - fraid that I'd be mad, but what the heck,
 Yes, one day, while I was - n't home, while she was there and all a-lone, the an-gels came.

Gm7 C7 Gm7 C7 Gm7 C7 F F6 Fmaj7 F6

Though I pre-tended hard to be, guess you could say she saw through me and hugged my neck. I
 Now all I have is mem-o-ries of hon-ey and I wake up nights and call her name. —

F F6 Fmaj7 F6 Gm7 C7 Gm7 C7

came home un - ex-pect-ed-ly and found her cry-ing need-less-ly in the mid-dle of the day, And
 Now my life's an emp-ty stage where hon - ey lived and hon - ey played and love — grew — up, A

Gm7 C7 Gm7 C7 F F6 [1. F [2. F

it was in the ear-ly spring when flow-ers bloom and rob-ins sing, she went a - way. And hon - ey, I
 small cloud pass-es o - ver head and cries down in the flow-er bed that hon-ey loved. —

DIZZY

Moderately

CHORUS

DIZ - zy, I'm so diz - zy, My head is spin - nin' like a

whirl - pool, it nev - er ends, And it's you, girl, mak - in' it spin: You're mak - in' me

To Coda

VERSE

diz - zy. (First time that I saw you, girl, I knew that I just had to make you I fin - 'ly got to talk to you, and told you just ex - act - iy how I

mine. felt. But, it's so hard to talk to you with fel - lows hang - in' 'round you all the — Then I held you close to me and kissed you, and my heart be - gan to

time. melt. I want you for my sweet pet, But you keep play - in' hard to get, I'm girl, you got con - trol of me, 'cause I'm so diz - zy, I can't see, I

go - in' a - round in cir - cles all the time. need to call a doc - tor for some help.

1. C 2. G *D.S. al Coda*

Coda

You're mak - in' me diz - zy. You're mak - in' me I'm so
diz - zy.

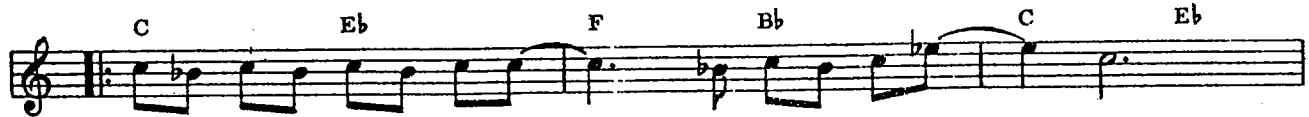
BEND ME, SHAPE ME

61

Lyric by
SCOTT ENGLISH

Music by
LAURENCE WEISS

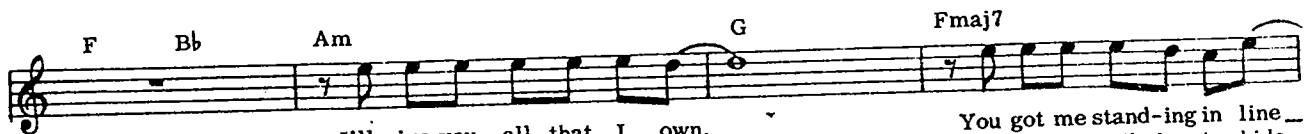
With a beat



1. You are all the wo-man I need, and ba-by, you know it,
2. Ev-'ry-bod-y tells me I'm wrong to want you so bad ly,



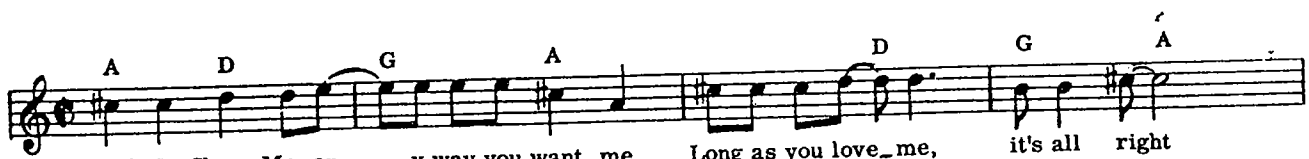
You can make this beg-gar a king, a clown, or a po-et.
But there's a force driv-ing me on I fol-low it glad-ly.



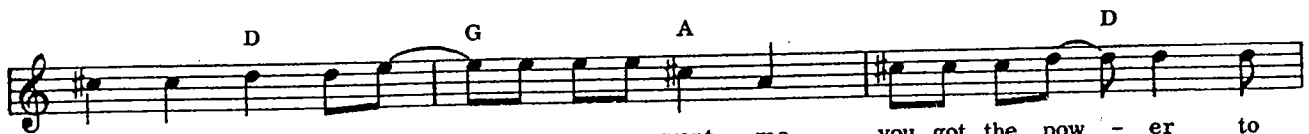
I'll give you all that I own, You got me stand-ing in line
So let them laugh, I don't care, 'cause I got noth-ing to hide,



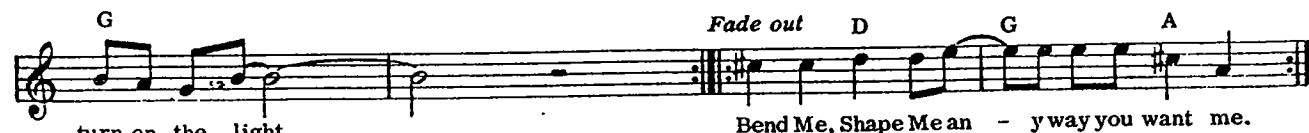
out in the cold, pay me some mind.
All that I want is you by my side.



Bend Me, Shape Me an - y way you want me, Long as you love me, it's all right



Bend Me, Shape Me an - y way you want me, you got the pow - er to



turn on the light. Bend Me, Shape Me an - y way you want me.

GIGI

c

Gi gi, Am I a fool with - out a mind or have I
 mere - ly been too blind to re - a - lize? Oh Gi - gi, Why you've been
 grow - ing up be - fore my eyes! Gi - gi, You're not at
 all that fun - ny, awk - ward lit - tle girl I knew. Oh
 no! O - ver night there's been a breath - less change in
 you. Oh, Gi - gi, While you were tremb - ling on the brink, Was I out
 ven - der some - where blink - ing at a star? Oh, Gi - gi, Have I been
 stand - ing up too close or back too far? When did your
 spark - le turn to fi - re And your warmth be - come de - si - re? Oh, what
 mi - ra - cle has made you the way you are?
 Gi - gi, am I a fool with - out a mind or have I
 mere - ly been too blind to re - a - lize? Oh, Gi - gi, why you've been
 grow - ing up be - fore my eyes!
 Gi - gi, You're not at all that fun - ny, awk - ward lit - tle
 girl I knew, Oh no! I was
 mad not to have seen the change in you! Oh,
 Gi - gi, While you were tremb - ling on the brink, was I out

The musical score is written in treble clef with a common time signature (C). It consists of 18 staves of music. The lyrics are written below the notes, and guitar chords are indicated by letters above the notes. The chords include: C, Am, Dm7, G7, B, Dm7, G7, C6, E, D9, F#m7, Bdim, B7, D7(9), G, G+, C6, Bdim, Am7, D9, Dm7, F, Gm7, G7, B, C, B, F6, A7, Dm, Dm7, Gm6, A7, Dm, Dm7, F, Fm6, C6, Em7, F6, Fm6, Cmaj7, C6, Fm, C, Em7, Edim, Dm7, G7, C, Dm7, C, B, Dm7, G7, F#m7, Bdim, B7, D7, G, G+, C6, Bdim, Am7, D9, Dm7, F, Gm7, G7, E, and Eb.

you are some-where blink - ing at a star? Oh Gi - gi, Have I been
stand - ing up too close, or back too far? When did your
spar - kle turn to fi re And your warmth be - come de - si - re? Oh, what
mir - a - cle has made you the way you are?

CIAO, CIAO, BAMBINA

Refrain, Moderately

CIAO, CIAO, BAM - BI - NA, the rain is fall - ing,
Ciao, ciao, bam - bi - na un ba - cio an - co - ra

Once more I kiss you and then good - bye. Our love was
e poi per sem - pre ti per - de - ró. Co - me u - na

just like a fair - y sto - ry, But all its glo - ry
fia - ba !'a mo - re pas - sa; c'e - ra u - na voi - ta

must pass us by. Are rain - drops trem - bling up - on your
poi non c'é piú. Co - s'è che tre - ma sul tuo vi -

face, dear, Or are they tear - drops for the love we knew?
si - no è piog - gia o pian - to, dim - mi co - s'è.

CIAO, CIAO, BAM - BI - NA, my heart is call - ing While rain is
Vor - rei tro - va - re pa - ro - le nuo - ve, sa - pio - ve.

fall - ing i cry with you.
pio - ve sul nos - tro a - mor.

I'LL BE YOUR BABY TONIGHT

Words and Music by
BOB DYLAN

Moderately

mf

F

Close your eyes, _____ Close the door, _____
(Shut the) light, _____ Shut the shade, _____

G7

You don't have to wor-ry _____ an - y - more, _____
You don't have _____ to be a - fraid, _____

Bb C7

I'LL _____ BE YOUR _____ BA-BY TO -

F C7 F7

NIGHT. _____ Shut the

Bb

Well, that mock - ing bird's gon - na sail a - way, _____

F G

_____ We're gon - na for - get it, _____ That big, fat moon _____ is gon - na

C7 N.C.

shine like a spoon, ___ But, we're gon-na let it, You won't re-gret it. Kick your

F

shoes off, ___ Do not fear, ___ Bring that bot -

C7

- - - - - tle o - ver here, ___

Bb C7

I'LL ___ BE YOUR ___ BA - BY TO -

F Bb F

NIGHT. ___

MUSIC! MUSIC! MUSIC!

Moderately

Put an oth-er nick-el in, ___ in the nick-el o-de-on ___
I'd do an-y-thing for you ___ An-y-thing you'd want me to ___

All I want is {hav-ing} you ___ and MU- SIC, MU- SIC, MU- SIC.
{kiss-ing}

Clos- er, ___ my dear, come clos- er ___ The ni- cest

part of an- y mel- o- dy ___ is when your danc- ing close to me, ___ So,

put an oth-er nick-el in, ___ in the nick-el o-de-on ___

All I want is lov- ing you ___ and MU- SIC, MU- SIC, MU- SIC.

I'LL NEVER FALL IN LOVE AGAIN

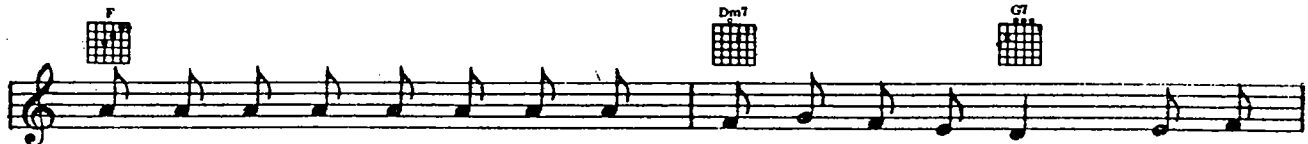
Slow



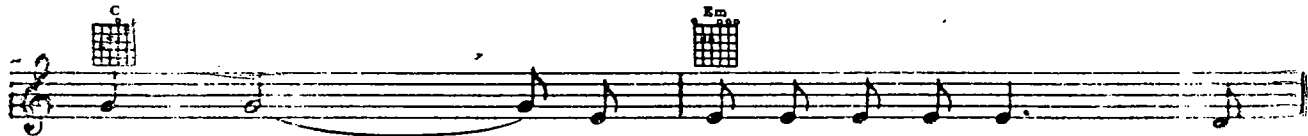
I'm ne-ver gon-na fall in love a - gain. 1. I've



1. been in love so ma - ny times I thought I knew the score, But
 2. things I've heard a - bout you I thought were on - ly lies, But
 3. give my heart so ea - si - ly I cast a - side my pride, But



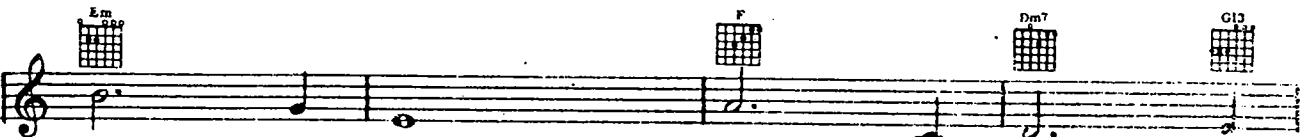
now you've treat-ed me so wrong I can't take a - ny more,
 when I caught you in his arms I just broke down and cried, And it
 when you fell for some one-else I broke up all in - side,



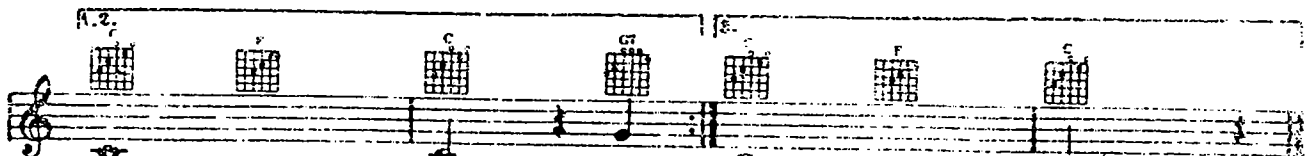
looks like I'm ne - ver gon - na fall in



love a - gain, fall in love,



fall in love, fall in love a -



gain. 2. Those gain.
 3. I gain.

I HAVE BUT ONE HEART ('O MARENAPELLO)

67

Words by MARTY SYMES Music by JOHNNY FARROW

Refrain

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of eight staves of music. The first staff is the refrain, starting with a double bar line and repeat sign. The lyrics are: "I HAVE BUT ONE HEART_ this heart I bring you_ I HAVE BUT Vi - ci - n'o ma - re_ f. cim - m'a - mo - re_ a co - re'a". The second staff continues the lyrics: "ONE HEART_ to share with you_ I have but co - re_ pe - ce - spas - sa_ so ma - re -". The third staff: "one dream_ that I can cling to_ You are the one dream_ na - re_ e - ti - ro'a rez - za_ Ma - p'al - le - rez - za_". The fourth staff: "I pray comes true_ My dar-ling, un - til I saw you ston - g'a mu - ri_". The fifth staff: "I nev - er felt this way And no - bod - y else be - fore you". The sixth staff: "ev - er has heard me say: You are my one love_ my life I". The seventh staff: "live for you_ I HAVE BUT ONE HEART_ to give to". The eighth staff shows two endings: "1. C F#dim Dm7 G7" and "2. C - F#dim Dm7 Db7 C", with the lyrics "you_ I HAVE BUT you_ (Bell)".

I HAVE BUT ONE HEART_ this heart I bring you_ I HAVE BUT
Vi - ci - n'o ma - re_ f. cim - m'a - mo - re_ a co - re'a

ONE HEART_ to share with you_ I have but
co - re_ pe - ce - spas - sa_ so ma - re -

one dream_ that I can cling to_ You are the one dream_
na - re_ e - ti - ro'a rez - za_ Ma - p'al - le - rez - za_

I pray comes true_ My dar-ling, un - til I saw you
ston - g'a mu - ri_

I nev - er felt this way And no - bod - y else be - fore you

ev - er has heard me say: You are my one love_ my life I

live for you_ I HAVE BUT ONE HEART_ to give to

1. C F#dim Dm7 G7 | 2. C - F#dim Dm7 Db7 C

you_ I HAVE BUT you_ (Bell)

EARTH ANGEL

Words and Music by
DOOTSI WILLIAMS,
GAYNELL HODGE
and JESSE BELVIN

Slowly with a beat



Voice

EARTH AN - GEL, EARTH AN - GEL, Will you be mine, —

Guitar chords: E^b, C^m, F^m7, B^b7

My dar - ling, dear, — Love you all the time. — I'm just a fool, —

Guitar chords: E^b, C^m, F^m7, B^b7, E^b, C^m

A fool in love with you. EARTH

Guitar chords: F^m7, B^b7, E^b, C^m, F^m7, B^b7

AN - GEL, EARTH AN - GEL, The one I a - dore, — Love you for - ev - er and

Guitar chords: E^b, C^m, F^m7, B^b7, E^b, C^m

Fm7 Bb7 Eb Cm Fm7 Bb7

ev - er - more. I'm just a fool, A fool in love with

Eb Ab Eb Fm7 Eb7 A# Ab# Eb

you. I fell for you, And I knew the

Fm7 Bb7 Eb Eb7 Ab Cdim

vi - sion of your love's love - li - ness, I hope and I pray

Eb Cm F9 Bb7 Bb7

That some day I'll be the vi - sion of your hap - pi - ness. EARTH

Eb Cm Fm7 Bb7 Eb Cm

AN - GEL, EARTH AN - GEL, Please be mine, My dar - ling, dear,

Fm7 Bb7 Eb Cm Fm7 Bb7

Love you all the time. I'm just a fool, A fool in love with

1. Eb Cdim Fm7 Bb7 2. Eb Fm7 Eb

EARTH you.

ALRIGHT, OKAY, YOU WIN

Eb Bb+ Eb Bb+ Eb
 Well, AL - RIGHT, — O - KAY, — YOU WIN, — I'm in

Eb7 Ab Eb
 love with you. Well, AL-RIGHT, — O - KAY, — YOU WIN, — Ba-by,

Eb Bb7 Ab9
 what can I do? — I'll — do an-y-thing-you say, — It's

Eb Ab7 Eb Bb+ Eb Bb+
 just got-ta be that way. — Well, AL-RIGHT, — O - KAY, — YOU WIN, —

Eb Eb7 Ab
 — I'm in love with you. — Well, AL-RIGHT, — O - KAY, — YOU WIN, —

Eb Bb7 Ab9
 — Ba-by, what can I do? — An - y-thing you say — I'll do, — As

Eb
 long as it's me and you. — All that — I am ask - in',

Eb Ab9
 All I want from you, — Just love — me like I love — you an' it

Eb Tacet. (Bb7) Eb Bb7 Eb Bb+
 won't be hard to do! — Well, AL-RIGHT, — O - KAY, — YOU WIN, —

Eb Eb7 Ab
 — I'm in love with you! Well, AL-RIGHT, — O - KAY, — YOU WIN, —

Ba-by, what can I do? I'll do an-y-thing you say. It's
 Ba-by, one thing more - If you're gonna be my man. -
 just got to be that way. - Well, AL-RIGHT, - Sweet ba-by take me by the hand
 Well, AL-RIGHT, - O-KAY, - YOU WIN. -

IT'S NOT FOR ME TO SAY

Moderately

IT'S NOT FOR ME TO SAY you love me,
 IT'S NOT FOR ME TO SAY you'll al-ways
 care. Oh, but here for the mo-ment
 I can hold you fast And press your
 lips to mine And dream that love will
 last. As far as I can see, This is heav-en
 And speak-ing just for me, it's ours to
 share; Per-haps the glow of love will grow with
 ev-'ry pass-ing day, Or we may nev-er meet a-gain, But
 then IT'S NOT FOR ME TO SAY.

The Twelfth Of Never

Voice - Very Slowly, with feeling

G Em C G D7
 You ask how much I need you, must I ex-plain? I need you, oh, my

Gmaj.7 Am7 D7 Am7 D7 Gmaj.7
 dar-ling, like ros-es need rain. You ask how long I'll love you, I'll

G6 Gmaj.7 Am7 D7 Em C Am7 D7
 tell you true, Un-til The Twelfth Of Nev-er, I'll still be lov-ing

G Am7 D7 Gmaj.7 Am7 D7
 you. Hold me close, nev-er let me

G B7+ B7-9 Em A7
 go; Hold me close, melt my heart like

D7 Am7 D7 G Em C
 A - pril snow. I'll love you till the blue-bells for - get to

G D7 Gmaj.7 Am7
 bloom, I'll love you till the clo-ver has lost it's per-

D7 Am7 D7 Gmaj.7 G6
 fume. I'll love you till the po-ets run out of

Am7 D7 B7 Em C Am7 D7

rhyme, Un - til The Twelfth Of Nev - er, And that's a long, long

G Em C 1. Am7 D7-9 D

time; Un - til The Twelfth Of Nev - er, And that's a long, long

G Am D7 2. Am7 D7-9 D7 Gmaj.7

time. You that's a long, long time.

THE LOVELIEST NIGHT OF THE YEAR

Slody

Bb

When you are in love, it's the love-liest night of the

F7

year, Stars shin- kle a- bove and you al- most can

Bb

touch them from here. Words fall in- to rhyme an- y

Bb7 Eb Edim

time you are hold- ing me near. When you are in

Bb G7 F7 Bb

love, it's the love-liest night of the year.

Bb

Waltz- ing a- long in the blue like a breeze drift- ing o- ver the

Bb7

sand, Thrilled by the won- der of you and the

Bb F7 Bb

won- der- ful touch of your hand, And, my heart starts to beat

Bb Edim

like a child when a birth- day is near So kiss me my

Bb G7 F7 Bb

sweet, it's the love-liest night of the year.

HEY JUDE

Words and Music by
JOHN LENNON and
PAUL MCCARTNEY

Slowly

Hey Jude, _____ don't make it bad, take a sad song _____ and make it bet-ter. _____ Re-

mem-ber to let her in - to your heart, then you can start _____ to make it _____ bet - ter. _____ Hey

Jude _____ don't be a - fraid, You were made to _____ go out and get her. _____ The
 Jude _____ don't let me down, You have found her _____ how go and get her. _____ Re-

min-ute you let her un - deryour skin, then you be - gin _____ to make it _____ bet-ter. _____
 mem-ber to let her in - to your heart, then you can start _____ to make it _____ bet-ter. _____

And an-y - time _____ you feel the pain _____ Hey Jude, _____ re - frain, _____ don't car - ry the world -
 So let it out _____ and let it in _____ Hey Jude, _____ be - gin, _____ you're wait - ing for some-

_____ up - on _____ your shout - ders. _____ For now you know that it's a fool _____ who plays _____ it cool. _____
 one to _____ per - form _____ with. _____ And don't you know that it's just you. _____ Hey Jude, _____ you'll do. _____

_____ By mak - ing his world _____ a lit - tle _____ cold - er. _____ Da da da da _____ da da da da
 _____ The move - ment you need _____ is on _____ your _____ shoul - der. _____ Da da da da _____ da da da da

da. Hey Jude, _____ don't make it

bad. Take a sad song and make it bet-ter. Re-mem-ber to let her un-der your

skin, then you'll be-gin to make it bet-ter, bet-ter, bet-ter, bet-ter, bet-ter, bet-ter, Oh

Yehyehyeh yeh yeh yeh yeh da da da da, Da da da da Hey Jude

Da da da da da da da da da da da da da da Hey Jude.

Repeat till fade with effects.

YOU WERE ONLY FOOLING (While I Was Falling In Love) *Slowly*

You were on-ly fool-ing But I was
 fall-ing in love It's a sto-ry as old as
 A-dam 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.

LET A SMILE BE YOUR UMBRELLA

(On A Rainy Day)

By
IRVING KAHAL
FRANCIS WHEELER
SAMMY FAIN

Medium Swing Tempo

F Fdim Bb F Bb F Fdim F

Just let a smile be your um - brel - la On a

C7 Cdim C7 Gm7 C7

rain - y. rain - y day, _____ And if your

Gm C7 F#dim C7

sweet - ie cries, just tell her that a

F E7 F

smile will al - ways pay. _____ When - ev - er

D7 Cm D7 C Fm D7

skies are gray don't wor - ry or fret _____ A

G7 C7

smile will bring the sun - shine and you'll nev - er get wet. _____

(tacet)

F Fdim Bb F Bb F

So let a smile be your um - brel - la

E59 D9 G7 Gm7 C7 F

On a rain - y, rain - y day. _____

MELODIE D'AMOUR

Mel-o - die d'a-mour, Take this song to my lov-er; Shoo-shoo, lit-tle bird,
 Go and find my love. Mel-o - die d'a-mour, Ser-e-nade at her
 win-dow; Shoo shoo, lit-tle bird, Sing my song of love. Oh,
 Tell her of my love.
 tell her I will wait. If she names the date, Tell her that I care...
 More than I can bear, For when we are a - part, How it hurts my heart. So fly, oh,
 fly a - way. And say I hope and pray, This lov-er's mel-o - dy... Will bring her back ... me... Oh,

Chords: F, Bb, C7, F, Abdim, Gm7, C7, Gm, C7, F, Bb, C7, F, Db7, Gm7, C7, 1. F To next strain, 2. F Fine, Gm, C7, F, F7, Bb, Gm, C7, F, C7, F, F7, Bb, F, C7, F D. C. al Fine

WONDERLAND BY NIGHT

Slowly

Stars hung sus - pend - ed a - bove the float - ing yel - low moon,
 Two hearts were blend - ed while an - gels sang a lov - er's tune. And so we kissed, not
 know - ing if our hearts would pay the price. But heav - en wel - comed us to par - a - dise.
 Bless - ing our love. Then came the sun - rise fad - ing the moon and stars from
 sight. Re - call - ing al - ways Our won - der - land by night.

Chords: C, G, Dm7, G7, C, G, Dm7, G7, C, F, C, F, C, D7, G7, C, G, Dm7, G7, C, F, Fm, C, F, G7, C

PURPLE HAZE

Words and Music by
JIMI HENDRIX

With a beat

Piano introduction in G minor, 4/4 time. The right hand features a melodic line with triplets and slurs, starting with a mezzo-forte (*mf*) dynamic. The left hand provides a steady eighth-note bass line.

F 3 Ab Bb F 3

Pur-ple Haze — was in my brain, Late-ly things — don't

Ab Bb F Ab Bb F *tacet*

seem the same, Act-in' fun-ny but I don't know why, 'Scuse me — while I

C F 3 Ab Bb

kiss the sky. Pur-ple Haze — all a-round,

3

F Ab Bb F Ab Bb

Don't know if I'm com-in' up or down, Am I hap-py or in mi-se-ry, — What-

F tacet C

ev-er it is, — that girl — put a spell on me.

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a treble clef, a key signature of one flat (Bb), and a common time signature. It starts with a 'F' chord and a 'tacet' instruction. The lyrics 'ev-er it is, — that girl — put a spell on me.' are written below the notes. The piano accompaniment (bottom two staves) features a bass clef and a key signature of one flat. It includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

F 3 Ab Bb F

Pur-ple Haze — was in my eyes, Don't know if it's

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'Pur-ple Haze — was in my eyes, Don't know if it's'. Above the vocal line, the chords F, 3, Ab, Bb, and F are indicated. The piano accompaniment continues with a similar rhythmic pattern, featuring a triplet in the right hand.

Ab Bb F Ab Bb

day or night. You've got me blow-in', blowin' my mind, is it

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics 'day or night. You've got me blow-in', blowin' my mind, is it'. Above the vocal line, the chords Ab, Bb, F, Ab, and Bb are indicated. The piano accompaniment continues with a similar rhythmic pattern.

F tacet C7+F7(+9)

to - mor-row or just the end of time.

Detailed description: This system contains the seventh and eighth staves of music. The vocal line concludes with the lyrics 'to - mor-row or just the end of time.'. Above the vocal line, the chords F and C7+F7(+9) are indicated. The piano accompaniment concludes with a triplet in the right hand and a final cadence. The system ends with a double bar line and repeat signs.

CANDIDA

Words and Music by
TONI WINE
and IRWIN LEVINE

Moderately, with a beat

Piano introduction in D major, 4/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line. The piece begins with a forte (f) dynamic.

Verse

D

1. The stars won't come out _____ if they know that you're a - bout, 'cause they
2. (The) fu - ture is bright, the gyp - sy told me so last night, said she

Musical notation for the first two lines of the verse. The vocal line is in D major, 4/4 time. The piano accompaniment is in D major, 4/4 time. The dynamic is mezzo-forte (mf).

A7

Em7

could-n't match the glow _____ of your eyes, _____ And
saw our chil - dren play - ing in the sun - shine. _____ And

Musical notation for the third and fourth lines of the verse. The vocal line is in D major, 4/4 time. The piano accompaniment is in D major, 4/4 time. The dynamic is mezzo-forte (mf).

A7

oh, who am I, _____ just an or - di - nar - y guy; _____ And
there was you and I, _____ in a house, ba - by, no lie; _____

Musical notation for the fifth and sixth lines of the verse. The vocal line is in D major, 4/4 time. The piano accompaniment is in D major, 4/4 time. The dynamic is mezzo-forte (mf).

D

D7

Try - in' hard to win me first prize. _____ Oh, _____
all these things were yours and they were mine. _____ Oh, my _____

Musical notation for the seventh and eighth lines of the verse. The vocal line is in D major, 4/4 time. The piano accompaniment is in D major, 4/4 time. The dynamic is mezzo-forte (mf).

Chorus

Can - di - da, we could make - it to - geth - er, the

f

G D

fur - ther from here, girl, the bet - ter, where the air is fresh and

A7

clean. Can - di - da, just take my hand and I'll

D D7 G

lead ya, I prom - ise life will be sweet - er, and it says so in my

D A7

1. dream. 2. The dream. Oh, Can -

D Em (A Bass) A7 D D7 D.S. and fade

mf

D.S. and fade

ELVIS

I Really Don't Want To Know

Words by
HOWARD BARNES

Tune Uke
G C E A

Music by
DON ROBERTSON

Moderately slow

Chorus

How man-y arms have held you — And hat - ed to let you go? — How

man-y, how man-y, I won - der? — But I real-ly don't want to know. —

How man-y lips have kissed you — And set your soul a - glow? — How

man-y, how man-y, I won - der? — But I real-ly don't want to know. — So

al - ways make me won - der; — Al - ways make me guess. — And

e - ven if I ask you, — Dar - ling, don't con - fess. — Just

let it re-main your se - cret, — But, dar - ling, I love you so. — No wen - der, no

won - der I won - der, — Though I real-ly don't want to know. — know. —

What's New Pussycat?

From the Charles K. Feldman Production "What's New Pussycat?"

Lyric by
HAL DAVID

Music by
BURT BACHARACH

Moderate waltz tempo

Chorus

Chorus

1. Pus - sy - cat, Pus - sy - cat, I've got flow ers and lots of hours_ to
 2. Pus - sy - cat, Pus - sy - cat, you're so thrill - ing and I'm so will - ing to
 3. Pus - sy - cat, Pus - sy - cat, you're de - li - cious and if my wish - es can

spend with you So go and pow - der your cute lit - tle pus - sy - cat nose _
 care for you So go and make up your big lit - tle pus - sy - cat eyes._
 all come true I'll soon be kiss - ing your sweet lit - tle pus - sy - cat lips._

Pus - sy - cat, Pus - sy - cat, I love you
 Pus - sy - cat, Pus - sy - cat, I love you
 Pus - sy - cat, Pus - sy - cat, I love you

yes I do. _____ You and your pus - sy - cat nose._
 yes I do. _____ You and your pus - sy - cat eyes._
 yes I do. _____

What's New Pus - sy - cat whoa _____

What's New Pus - sy - cat whoa _____

oh _____ oh. _____ oh. _____

You and your pus - sy - cat lips. _____ whoa _____ You and your

pus - sy - cat eyes. _____ whoa _____ You and your pus - sy - cat nose. _____

PETULA CLARK I KNOW A PLACE

Verse

Ev - 'ry day when the work is be - hind - you, and the shop and the store put the
 At the door there's a man who will greet - you, then you go down - stairs to some
 lock on the door, - just get a - way where your wor - ries won't find - you. If you
 ta - bles and chairs. Soon I'm sure you'll be tap - ping your feet, - be - cause the
 like, well, I'll tell you more. - Don't let the day get the
 beat is the great - est there. - All a - round there are

bet - ter of you, - when the ev - 'ning comes there's so much to do. You bet - ter
 girls and boys. it's a swing - in' place a cel - lar full - a noise. Its got an
 put on your best and wear a smile, just come a - long with me a - while, - } 'cause I tell you.
 at - mos - phere of its own some - how, you've got - ta come a - long right now, - }

Refrain

I KNOW A PLACE where the mu - sic is fine and the lights are al - ways low. I KNOW A

1. PLACE where we - can go.

2. go.

Coda Repeat and fade

I KNOW A PLACE where we can go.
 I KNOW A PLACE where the lights are low.
 You're gon - na love this place I know.

In The Wee Small Hours Of The Morn'g

Chorus
(*tacet*)

Cmaj7 C7 C6 Caug

IN THE WEE SMALL HOURS_ OF THE MORN - ING, _ While the

C Caug Dm7 G9

whole wide world is fast a sleep, You lie a - wake and

Gm6 A7 Am6 B7

think a - - bout the girl, And nev - er . ev - er think of court - ing
(boy,)

Em G7 Cmaj C7 C6 Caug

sheep. When your lone - ly heart has learned its les - son _ You'd be

Cmaj7 Gm6 A7aug A7 Dm7 D#dim

her's if on - ly she would call. IN THE WEE SMALL HOURS_ OF THE
(his) (he)

C Gm6 A7 1. Dm7 G7b9 C (*tacet*)

MORN - ING, _ That's the time you miss her most of all. IN THE
(him)

2. Dm7 Am7 D7 G7b9 C F Cmaj7

time you miss her most of all.
(him)

ALL KINDS OF PEOPLE

Lyric by
HAL DAVID

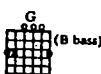
Music by
BURT BACHARACH

Moderato



1. Tall kind of peo-ple should
2. Old kind of peo-ple should

mf *mp* *cresc. poco* *a poco*



get to - geth - er with small kind of peo - ple,
try to lis - ten to young kind of peo - ple,

mf



should get to - geth - er and talk to each oth - er.
should try to lis - ten and com - fort each oth - er.

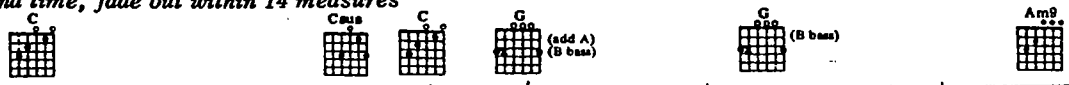
f *mf*



All kinds of peo - ple should reach out — and help one an - oth - er.





2nd time, fade out within 14 measures




3. Light kind — of peo - ple — should feel com - pas - sion — for dark kind of

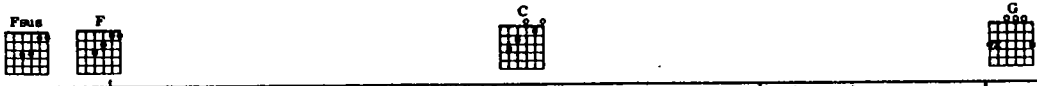
mp cresc. poco a poco






peo - ple, should feel com - pas - sion — and care for — each oth - er. —





All kinds of peo - ple should reach out — and help one an - oth - er.



LIKE TO GET TO KNOW YOU

(For Walter Raim)

Words and Music by
STUART SCHARF

The musical score is written in 4/4 time and consists of ten staves of music. The melody is primarily in the treble clef, with some staves featuring a bass clef for a lower register. Chord symbols are placed above the notes, and lyrics are written below the staff lines. The score includes a key signature change from one flat to two flats (B-flat major to D-flat major) in the sixth staff. The lyrics are: "But I'd Like To Get To Know You (Yes I would) But I'd Like To Get To Know You (If I could) 1. Fi-nal-ly I found search-ing 2. Hard-ly need to say she went all a-round just was not the an-swer on her way said it was all o-ver One I thought was true look'd a Well it's been some time and I bit like you I fig-ur'd I might chance her guess that I'm just meant to be a ro-ver But I'd Like To Get To Know You (Yes I would) But I'd Like To Get To Know You (If I could) Now I can't prom-ise that I'll spend a day with you Can't prom-ise that I'll find a way with you Can't prom-ise no I can't prom-ise that I'll love you But I'd Like To Get To Know You (Yes I would) But I'd Like To Get To Know You (If I could) I'd Like To Get To Know You Know You Know You Know - Oh - o Yes I'd Like To Get To".

ENGLEBERT HUMPERDINCK

THE WAY IT USED TO BE

(Melodia)

Lone - ly ta - ble just for one.

in a bright and crow - ded room. While the mu - sic has be - Friends stop by and say hel -

gun, lo, I drink to mem - o - ries in the gloom. then I laugh and hide the pain.

Though the mu - sic's still the same It's quite eas - y till they go it has a bit - ter sweet re - then the song be - gins a -

fram. gain. So play the song the way it used to be, be -

fore she left and changed it all to sad - ness. and

may - be if she's pass - ing by the win - dow she would hear our

love song and the me - lo - dy. And

e - ven if the words are not so ten - der she will al - ways re -

mem - ber the way it used to be. mem - ber the way it used to

CHANTEZ, CHANTEZ

Moderately Bright

f Bb Bdim. F7 Cm7 F7

Chan - tez, Chan - tez, sing a lit - tle Par - is song, Chan - tez,

Cm7 F7 Cm7 F7 Bb

Chan - tez, Ev - 'ry bod - y sing a - long. Let's all sing when

G7 Fm6 G7 Cm

an - y lit - tle thing goes wrong, Too - dle oo - dle ay,

Bb F7 Bb Cm

Too - dle oo - dle oo, Sing with me, mer - ci beau - coup, Too - dle oo - dle oo,

Bb F7 Cm7 F7 *To Verse* *Fine*

Too - dle oo - dle ay, Ev - 'ry one Chan - tez. tez.

Verse

Bb F7

Were you on the wrong side of the bed when you a - rose?

mf Cm7 F7 Cm7 F7 Bb

Did a leak - y foun - tain pen re - dec - o - rate your clothes?

G7 Cm

Did you have a snack at night which did - n't quite a - gree?

Bb Cm7 F7 Cm7 F7 Bb *D.S. al Fine* Bb

Let's do what they do, the peo - ple of Pa - ree.

FEVER

91

Medium Jump Tempo

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). The tempo is marked 'Medium Jump Tempo'. The lyrics are written below the notes, and guitar chords are indicated above the staff lines. The chords used are Dm, A7, and B7.

Staff 1: Chord: Dm. Lyrics: Nev - er know how much I love you, Nev - er know how much I

Staff 2: Chord: A7. Lyrics: care. When you put your arms a - round me, I get a fe - ver that's so hard to

Staff 3: Chord: Dm, then B7. Lyrics: bear. You give me fe - ver When you kiss me, Fe - ver when you hold me

Staff 4: Chord: Dm, then A7, then Dm. Lyrics: tight. Fe - ver in the morn - ing, Fe - ver all through the night.

Staff 5: Chord: Dm. Lyrics: Sun lights up the day - time, Moon lights up the night.

Staff 6: Chord: A7. Lyrics: I light up when you call my name And you know I'm gon - na treat you

Staff 7: Chord: Dm, then B7. Lyrics: right. You give me fe - ver When you kiss me, Fe - ver when you hold me

Staff 8: Chord: Dm, then A7, then Dm. Lyrics: tight. Fe - ver in the morn - ing, Fe - ver all through the night.

Staff 9: Chord: Dm. Lyrics: Ev - 'rybod - y's got the fe - ver, That is some - thing you all know.

Staff 10: Chord: A7, then Dm. Lyrics: Fe - ver is - n't such a new thing, Fe - ver start - ed long a - go.

HEY! JEALOUS LOVER

Moderato



Hey, jeal - ous lov - er, — You're act - ing so strange. Hey, jeal - ous



lov - er, — What is mak - ing you change? — Hey, jeal - ous lov - er, —



How wrong can you be? I'm yours, ev - er faith - ful, — Just be faith - ful to



me. — I am just as stead - y As that clock on the shelf.
Could have cheat - ed lots of times, But just would - n't do.



May - be you're ac - cus - ing me Of what you're do - in' your - self. Hey, jeal - ous
I was much too bus - y, ba - by, Be - ing faith - ful to you.



lov er, — I'm tell - ing you true, I know that you're



jeal - ous, — But there's no one but you. — Hey, jeal - ous



you, — There's no one for me, jeal - ous lov - er, but you. —

LOVE IS JUST A FOUR-LETTER WORD

Words and Music by
BOB DYLAN

Seems like on - ly yes - ter-day_ I left my mind be - hind down in the Gyp - sy
Ca - fé with a friend of a friend of mine._ She sat with ba - by hea - vy on her
knee, yet spoke of life most free from slav - er - y with
eyes that showed no trace of mis - er - y. A phrase in con - nec - tion first with
she I heard, that Love Is Just A Four - let - ter
Word. (2. Out-side a)

Outside a rambling store-front window,
Passing out to the break of day,
Me, I kept my mouth shut, too,
I had no words to say.
My experience was limited and underfed,
You were talking while I hid,
To the one who was the father of your kid,
You probably didn't think I did but I heard
You say that Love Is Just A Four-letter Word.

Tho' I never knew just what you meant
When you were speaking to your man
I can only think in terms of me
And now I understand
After waking enough times to think I see

I said good-bye unnoticed,
Pushed towards things in my own games.
Drifting in and out of life-times,
Unmentionable by name,
Searching for my double, looking for
Complete evaporation to the core
Tho' I tried and failed at finding any door
I must have thought that there was nothing more
Absurd than that Love Is Just A Four-letter Word.

The Holy Kiss that's supposed to last eternity
Blow up in smoke its destiny
Falls on strangers, travels free
Yes, I know now, traps are only set by me
And I do not really need to be
Assured that Love Is Just A Four-letter Word.

THE WORLD WE KNEW

(Over And Over)

Lyric by
CARL SIGMAN

Music by
BERT KAEMPFFERT and
HERBERT REHBEIN

Slowly

Em Am7 Am6 Em E9 E7-9

O-ver and o-ver I keep go-ing o-ver The World... We Knew, Once— when you walked be-

Am7 Am6 B7 Em E9

side me, That in-con-ceiv-a-ble, That un-be-liev-a-ble World— We Knew

Em6 F#7 B Bmaj7 B7 B7-5 Emaj7 E6

When— we two were in love— And ev-'ry bright ne-on sign turned in - to

A13 Emaj7 E6 A13

stars and the sun and the moon seemed to be ours, Each

G#m Em6 G#m C#m6 G#m C#m7

road that we took turned in - to gold But the dream was too much for you to

F#m7 Am6 B7-9 Em Am Am6

hold, Now o-ver and o-ver I keep go-ing o-ver The World— We Knew,

E Em6 F#7-9 B7-5 Em F#7-9 B7-5 Em

Days— when you used to love me. love me.

ALMOST PARADISE

95

Gm7 Gm6 Gm Bbmaj7 Gm7

Show me now — how two hearts know when they are meant to be as one, —

Gm6 Gm7 C7 Fmaj7 F6 Fmaj7 F6 Fmaj7 F6

— And if you can, please tell me how — I know you are the one; —

Fmaj7 F6 Gm7 Gm6 Gm Bbmaj7 Gm7

Love is strange — and so excit-ing and so un-ex-plain-a-ble, —

Gm6 Gm7 C7 Fmaj7 F6 Fmaj7 F6 Fmaj7 F6 F C7b9 #5 F9

— So ask your heart if this great change — is love un-change-a-ble. —

Bb6 Am Gm7 Fmaj7 F6 F Gm7 C7 3 Fmaj7 F7 Bb6 Am Gm

Our love was planned this way Up — in the skies; So — be it

Fmaj7 F6 Fmaj7 Gm Dm Gm7 Gm6 Gm

day by day. AL - MOST PAR - A - DISE! We'll find love — a - bove the thrills and joys of

Bbmaj7 Gm7 Gm6 Gm7 C7 F F6 Am7 Dm Gm7 Dm7

heav - en in dis - guise, — A love be-yond the cloud - less, star - ry skies, Love that

E0 Bbm6 Gm7 C7b5 #1 F Bb Am7 Am7b5 D9+D7b9 #5 F Bb9 Fmaj7

reach-es AL - MOST PAR - A - DISE! — DISE! —

ALLEGHENY MOON

Refrain (Slow Waltz Tempo)

C+ F

AL - LE - GHE - NY MOON, I need your light To help me find ro-mance to -

Fdim Gm Bdim

night, So shine, shine, shine. AL - LE - GHE - NY

C7

MOON, your sil-ver beams can lead the way to gold-en dreams, So

C+7 F C+ F

shine, shine, shine. High a-mong the stars, so bright a -

F+

bove, the mag-ic of your lamp of love can make him (her)

Bb D7 Gm Bbm6

mine AL - LE - GHE - NY MOON, It's up to you, Please

F E F7 D7 D+7 Gm C9 C7

see what you can do For me and for my one and on - ly

1. F Bdim Gm7 C+ 2. F E7 Eb7 D7 D+7 F6

love! AL - LE - GHE - NY love!

ANASTASIA

Slowly



AN - A - STA - SIA, — tell me who you are, — Are you some - one —



— from an - oth - er star? — AN - A - STA - SIA, — are you what you seem? —



— Do your sad eyes — re - mem - ber a dream? — Why do you trem - ble? —



— And why do you sigh? — Could you be lone - ly, — as lone - ly as I? —



— Do you re - mem - ber — when sum - mer has flown, — An - oth - er world, a



world that is yours a - lone? — AN - A - STA - SIA, — smile a - way the past; —



— AN - A - STA - SIA, — spring is here at last. — Beau - ti - ful stran - ger —



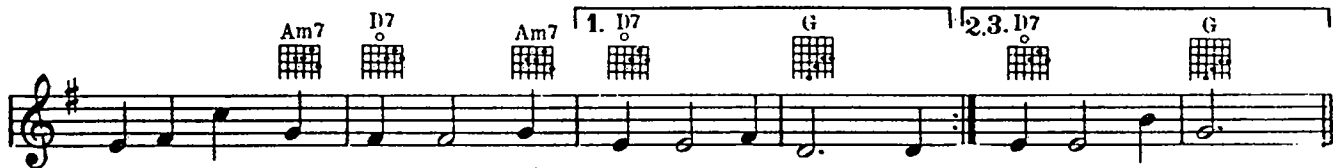
— step down from your star, — I on - ly know I love you so, who - ev - er you are. —

CALCUTTA

Moderato



I've kissed the girls of Na-ples, They're pret - ty as can be, I've
 — Span-ish girls are love - ly, Oh, yes, in - deed they are, But the
 I've kissed the girls of Na-ples, I've kissed them in Pa - ree, But the



al - so kissed some French girls Who came from Pa-ree. The
 la-dies of Cal - cut - ta Are sweet-er by far. *Fine*
 la-dies of Cal - cut - ta Do some-thing to me.



The la - dies of Cal - cut - ta Will steal your heart a - way And



af - ter it is sto - len, You'll say:

(When I'm Walkin' With My)
BUTTERCUP

99

Moderately

mf

Chords: Eb6, Edim, Bb7, Eb6, Edim, Bb7, C7, Cdim, C7, Fm, F9, Bb7, Eb6, Edim, Bb7, Eb9, Ab, Adim, Eb, Eb9, Db9, C9, F7(-9), Bb7, Eb6, Eb7, Fine, Bb7, Eb6, Ab6, Fdim7, Eb7, Ab6, Db7, Ab6, Ab6, Fdim7, Eb7, Ab6, Cm, G7+, G7, Cm, Eb7, Ab6, Fdim7, Eb7, Ab6, Db7, Eb9, Ab6, E7, Ab, F7, Bbm7, Bbm7(-5), Eb7, Ab6, Bb7

To next strain
Eb6 Eb7

Fine
Bb7 Eb6

D. S. al Fine

SHE'S A LADY

100

Words and Music by
PAUL ANKA

Moderately

Piano introduction in G major, 4/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes. Dynamics include piano (*p*) and mezzo-forte (*mf*).

Em D

1. Well, she's all you'd ev - er want, she's the kind men like to flaunt and take to din - ner.
 (2.) nev - er in the way, al - ways some-thing nice to say, what a bless - ing.
 (4.) knows what I'm a - bout, she can take what I dish out and that's not eas - y.

Vocal line with piano accompaniment. The piano part includes a *mf* dynamic marking.

Em D

Well, she al-ways knows her place, she's got style, she's got grace, she's a win - ner.
 I can leave her on her own, know-ing she's O. K. a-lone and there's no mess-ing.
 Well, she knows me thru and thru, she knows what to do and how to please me.

Vocal line with piano accompaniment.

Em Em(A bas) D

Chorus

She's A La - dy, wo - oh - oh, She's A La - dy,

Vocal line with piano accompaniment for the chorus.



talk - in' a - bout that lit - tle' la - dy, and the la - dy is mine.

1. 2. To next strain 4. Repeat Chorus and fade

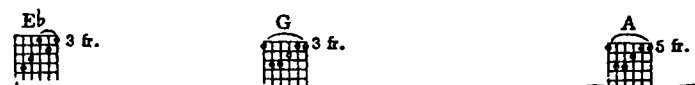
2. Well, she's 3. Well, she She's A (3.) nev - er asks ver - y much



and I don't re - fuse her, al - ways treat her with re - spect, I nev - er would a - buse her.



What she's got is hard to find and I don't want to lose her. Help me build a moun - tain from a



Repeat from % to 4th ending

lit - tle pile of clay - ay - ay - ay! 4. She

WITHOUT YOU

Slowly

Well, I can't for-get this eve-ning— And your
 face when you were leav-ing,— But I guess that's just the way the sto-ry goes. You al-ways
 smile, but in your eyes your sor-row shows, yes, it shows.— Well, I
 can't for-get to-mor-row— When I think a-bout my sor-row— I had you there, then I let you
 go. And now it's on-ly fair that I should let you know what you should know.—
 I can't live if liv-ing is with-out you.— I can't live, I can't
 live an-y - more.— I can't live if liv-ing is with-out you.— I can't
 live, I can't live an - y - more.— But I live an - y - more.— I can't

D. S. and fade

The musical score is written in a single system with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Slowly'. The lyrics are written below the staff, with some words hyphenated across lines. Above the staff, guitar chords are indicated with letters and numbers, and some are accompanied by small diagrams showing the fretting pattern on the guitar strings. The chords include Fmaj9, F6, Dm7, Gm7, A7, Bb, C9, and C7. Some chords are specified with bass notes: (C bass), (A bass), and (G bass). The score includes a double bar line with first and second endings, and concludes with the instruction 'D. S. and fade'.

CRYING TIME

103

F **C7**

Oh, it's cry - ing time a - gain, you're gon - na leave me; I can
say that ab - sence makes the heart grow fond - er, And that

F

see that far a - way look in your eyes. I can tell, by the
tears are on - ly rain, to make love grow. Well, my love for you could

F **Bb** **F**

way you held me. dar - ling, That it won't be long be -
nev er grow no strong - er. If I live to be a

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

fore it's cry - ing time. 2. Oh, they
hun - dred years old. Oh, you say that you found

C7

some - one you loved bet - ter; That's the way it's hap - pened ev - 'ry time be -

F **F7** **Bb**

fore. And as sure as the sun comes up to - mor - row.

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

Cry - in' time will start. when you walk out the door.

WEDDING SONG

(There Is Love)

Moderate, flowing



mp e legato

He is now to be a-mong - you at the

B/F#bass



A (addB)



call-ing of your hearts, -

rest as-sured - this trou - ba-dor is



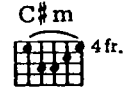
act - in on His part. -

The un - ion of - you.
(The) mar-riage of - you.

B/F#bass



A (addB)



spir-its here has caused Him to re-main, -
spir-its here has caused Him to re-main, -

for when - ev-er two or



B/F#bass

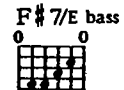


A (addB)



more of you - are gath-ered in His name -

there is love, -



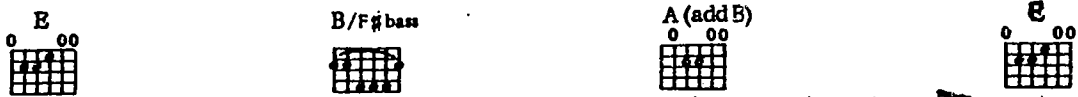
{ there is
oh there's

love.
love.

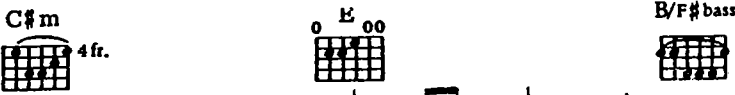
A (add B)



Well, a



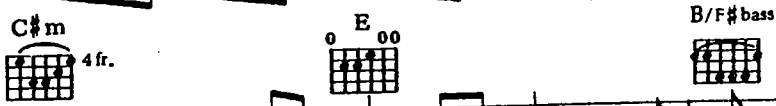
man shall leave his moth-er and a wo-man leave_ her home, _



they shall trav - el on to where - the two shall be as one. - As it





was in the be-gin - ning is now and 'til the end, Do
lov - ing is the an - swer, then who's the giv - ing for? -

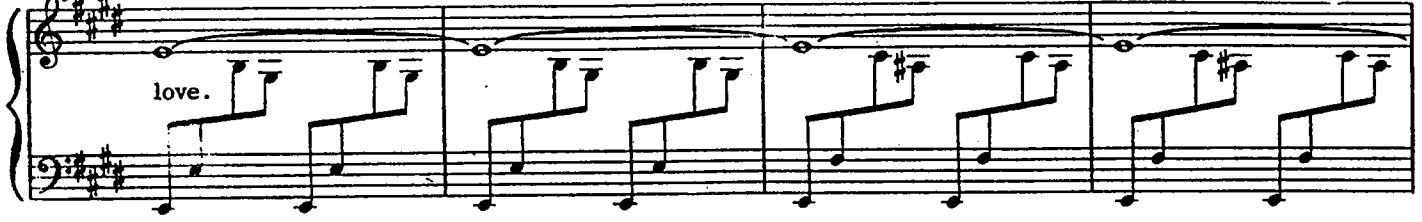


wo-man draws her life - from man - and gives it back a - gain - and there is
you be - lieve_ in some - thing that you've nev - er seen - be - fore? - Oh, there's






love, oh, there is
love, there's

1. E  F#7/E bass 









love.

A/E bass  E 









Well, then

A  A/G#bass  F#m  B  E 





what's to be - the rea - son for be - com - ing man and wife? - Is

A  A/G#bass  F#m  B  E 



love that brings you here, - or love that brings you life? - For if

2. E 



love. Oh, the

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

GRAVY WALTZ

107

Moderately, with a beat

C F C E7 Am
Miss Mi - ran - da's in the kit - chen this glor - i - ous day,

D9 Fm6 Gm6 3 A7 D7 G7 C
Smell the gra - vy sim - mer - in' near - ly half a mile a - way.

C F C E7 Am
La - dy Morn - in' Glo - ry, I say good morn - in' to you,

D9 Fm6 Gm6 3 A7 D7 G7 C
Chir - py lit - tle chick - a - dee told me that my ba - by was true. Miss Mi -

F7 C F7 C7
ran - da - ran to get her fry - in' pan when she saw me com - in', -

F7 C D7 G D7 G7
Gon - na get a taste be - fore it goes to waste, This hon - ey - bee's hum - min!

C F C E7 Am
Mis - ter Weep - in' Wil - low, I'm thru with all of my faults,

D9 Fm6 Gm6 3 A7 D7 G7 C
'Cause Mir - an - da's rea - dy to do the ev - er new Gra - vy Waltz.

EARLY AUTUMN

Slowly
Bb7

mp

When an ear - ly au - tumn walks the land _____ And chills the breeze And
vil - ion in the rain _____ all shut - tered down A

Dbmaj7 C7 Cbmaj7

touch - es with her hand _____ the sum - mer trees, Per - haps you'll un - der - stand _____
wind - ing coun - try lane _____ all rus - set brown, A frost - y win - dow pane _____

Bb7 1. Ebmaj7 Fm7 Bb7

— What mem - o - ries I own. _____ There's a dance pe -
— shows me a town grown

2. Eb Ab Eb Fm7 Bb7

lone - ly. _____ That spring of ours that start - ed

Ebmaj7 F#dim Fm7 Bb7 Ebmaj9

so A - pril - heart - ed Seemed made for just a boy and girl _____ I nev - er

Ebm7 Ab7 Db Gb7 F E7 Eb9 D7

dreamed, did you, an - y fall could come in view so ear - ly,

Db7 C B7(-9) Bb9 Ebmaj7 D7

ear - ly? Dar - ling, if you care _____ please let me know, I'll

Dbmaj7 C7 Cbmaj7

meet you an - y - where _____ I miss you so, Let's nev - er have to share _____

Bb7 Eb Cb7 Eb

— An - oth - er Ear - ly Au - tumn. _____

Graduation Day

C Dm7 C F C Dm7 C Ebdim
 It's a time for joy, a time for tears, a time we'll treasure thru the years

Dm7 G7sus4 G7 C A7b9 Dm7 G9 C Dm7 G7
 We'll re-mem-ber al-ways GRAD-U - A - TION DAY. At the

C Dm7 C F C Dm7 C Ebdim
 Sen-ior Prom we danced till three, and then you gave your heart to me

Dm7 G7sus4 G7 C A7b9 Dm7 G9 C
 We'll re-mem-ber al-ways GRAD-U - A - TION DAY.

Gm7 C7sus Fmaj7 F F#dim Gm7 C7 Fmaj7 F6
 Tho' we leave in sor-row all the joys we've known,

Am7 D7sus Gmaj7 G G#dim Am7 D7sus D7 G7sus4 G7
 We can face to-mor-row know-ing we'll nev-er walk a-lone. When the

C Dm7 C F C Dm7 C Ebdim
 I-vy Walls are far be-hind, no mat-ter where our path may wind,

Dm7 G7sus4 G7 C A7b9 Dm7 G9 1. C Ab7 G7sus G7 2. C F9 Cmaj7
 we'll re-mem-ber al-ways GRAD-U - A - TION DAY! It's a DAY!

DOMANI

(Tomorrow)

110

G Cmaj.7 C6

May - be you'll fall in love with

Em7 Dm7 G7 Dm7

me, DO - MA - NI May - be to - mor - row

G7 C Am7 Dm7 Dm7(G bass)G7 C

night the sun will shine I'll change my

Gmaj.7 C6 Em7 Dm7 G7

name fro: John - ny to Gio - van - ni

Dm7 G7 C G C G

If you will say DO - MA - NI you'll be mine

C C7 F Em

Come to me, si - gno - ri - na from I - ta - ly
You are so su - per dú - per bra vis - si - mo

Am D7 G7

Hear my plea and I'll hi - re the hall
Don't say "no" or my poor heart you'll break

C Cmaj.7 C6 Em7

All your un - cles and the aunts and your Ma and Pa and your pae -
You can make me the en - vy of ev - 'ry swain from here to

Dm7 G7 Dm7 G7

sa - ni They all a - gree that we should
Swa - nee If you will say "si si" to

C G7 1. 2. C

wed DO - MA - NI.
me, DO - MA - NI.

Colour My World

Moderately

As time goes on _____ I re - al -

ize _____ just what you mean _____ to _____

me, _____ and now, _____ now that you're

near _____ prom-ise your love _____ that I've wait - ed to

share. _____ And dreams _____ of our mo - ments to -

geth - er, _____ col - our my world _____ with

hopes _____ of lov - ing you. _____ As you. _____

Chords: Fmaj7, G7, Ab, Bb, C7, D6, D7, Eb, Fm7, Fmaj7, NC

A GUY IS A GUY

Moderately

mf *J* **F** **C7**

walked down the street like a good girl should. He
 walked to my house like a good girl should. He

3

fol - lowed me down the street like I knew he would, Be - cause A
 fol - lowed me to my house like I knew he would, Be - cause A

F **C7**

Guy Is A Guy where ev - er he may be, So
 Guy Is A Guy where ev - er he may be, So

1. F **C7** **F**

lis - ten and I'll tell you what this fel - ler did to me. I
 lis - ten while I tell you what this

2. F **C7** **F** **Bb**

fel - ler did to me. I nev - er saw the boy be - fore so
 Bb **C7** **F** **F7** **Bb** **F** **Dm7**

noth - ing could be sil - li er. At clos - er range his face was strange but his

G7 **C7** **F**

man - ner was fa - mil - i - ar. So I walked up the stairs like a

C7 **3**

good girl should. He fol - lowed me up the stairs like I
 F **Bb** **F** **C7** **F** **C7**

knew he would, Be-cause A Guy Is A Guy where ev - er he may be, So

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

lis - ten and I'll tell you what this fel - ler did to me. —

HAVAHI NAGILAH

♩ E

Ha - vah na - gi - lah, Ha - vah na - gi - lah,
 Ha - vah na - gi - lah, Ha - vah na - gi - lah,

Am E Dm E

Ha - vah na - gi - lah, vay - nis - m' - chayh,
 Ha - vah na - gi - lah, Sing! Let us re - joice!

E

Ha - vah na - gi - lah, Ha - vah na - gi - lah,
 Ha - vah na - gi - lah, Ha - vah na - gi - lah,

Am E Dm E Fine

Ha - vah na - gi - lah, vay - nis - m' - chayh.
 Ha - vah na - gi - lah, Sing! Let us re - joice!

E Dm

Ha - vah n' - ra - ne - nah, Ha - vah n' - ra - ne - nah,
 Ha - vah n' - ra - ne - nah, Ha - vah n' - ra - ne - nah,

E Dm E

Ha - vah n' - ra - ne - nah, vay - nis - m - chayh.
 Wake with a hap - py heart, Sing! Let us re - joice!

E Dm

Ha - vah n' - ra - ne - nah, Ha - vah n' - ra - ne - nah,
 Ha - vah n' - ra - ne - nah, Ha - vah n' - ra - ne - nah,

E Dm E

Ha - vah n' - ra - ne - nah, vay - nis - m' - chayh.
 Wake with a hap - py heart, Sing! Let us re - joice!

HEART OF A CLOWN

REFRAIN (Slowly)

The musical score is written on a single treble clef staff. It consists of eight lines of music. Above the staff, various chords are indicated with their letter names and diagrams. The lyrics are written below the staff, with some words underlined. The piece ends with a double bar line and a repeat sign.

If I had THE HEART OF A CLOWN, _____ I'd
 laugh ev - ry time you make me blue, _____ If I had THE
 HEART OF A CLOWN, _____ You would - n't see me cry the way I
 do. _____ I'd paint a smile up - on my face each time you hurt me
 so, My arms could long for your em - brace, but you would nev - er
 know. I'd sing as my dream-world tum - bles down, _____ If
 I had THE HEART OF A CLOWN. _____ I CLOWN. _____

I Like The Likes Of You

115

Refrain *p-mf*

E_b *Cmi.7 (open)* *Fmi.7* *B_b7* *E_b* *Cmi.* *Fmi.7* *B_b7* *E_b* *Cmi.*

I like the likes of you, I like the things you do. I mean I

F7 *B_b7* *E_b* *Abmi. add F* *B_bmi.* *Ab* *B_b7* *E_b* *Cmi.7 (open)* *Fmi.7* *B_b7*

like the likes of you. I like your eyes of blue, I

E_b *Cmi.* *Fmi.7* *B_b7* *E_b* *Cmi.* *F7* *B_b7*

think they're blue, don't you? I mean I like your eyes of

E_b *E_b7* *Ab*

blue. Oh, dear, — if I could on - ly say what I

E_b *F7*

mean, — I mean if I could mean what I say, — That is I mean to say that I

Fmi.7 *B_b7* *C+* *A* *B_b+* *E_b* *Cmi.7 (open)* *Fmi.7* *B_b7*

mean to say that I like the likes of you, Your

E_b *Cmi.* *Fmi.7* *B_b7* *E_b* *Cmi.* *F7* *B_b7*

looks are pure de - luxe. Looks like I like the likes of

E_b *E* *F* *F#* *G* *F7* *dim.* *E_b* *Fmi. add D* *E_b* *Fmi.* *B_b7* *E_b*

1 you. — 2 you. —

I WANT TO HOLD YOUR HAND

Words and Music by
JOHN LENNON and
PAUL McCARTNEY

Refrain

Oh yeh, I'll tell you some-thing, I think you'll un-der-stand. Then I'll say that some-thing, I WANT TO HOLD YOUR HAND. I WANT TO HOLD YOUR HAND. HAND. Oh please say to me and let me be your man, and please say to me you'll let me hold your hand. Now, let me hold your hand, I WANT TO HOLD YOUR HAND, And when I touch you, I feel hap-py in-side. It's such a feel-ing that my love I can't hide, I can't hide, I can't hide. Yeh, you got that some-thing, I think you'll un-der-stand. When I say feel that some-thing, I WANT TO HOLD YOUR HAND, I WANT TO HOLD YOUR HAND, HAND, I WANT TO HOLD YOUR HAND. Oh yeh, I WANT TO HOLD YOUR HAND, I WANT TO HOLD YOUR HAND.

Love Potion Number Nine

Moderately Bright

Em

I took my trou-bles down to
I told her that I was a

A7

Em

A7

Ma - dam Ruth.—
flop with chicks.

You know, that Gyp- sy with the gold-capped tooth.—
I've been this way since nine-teen - fif - ty - six.— She

G

A7

She's got a pad down at thir-ty-fourth and vine,
looked at my palm and she made a mag-ic sign. She said:— What you need— is

B7 (tacet)

1 Em

3

Love Po-tion Num-ber Nine.
Love Po-tion Num-ber

2 Em

A7

Nine.
A7

F#m

She bent down and turned a - round and

gave me a wink. She said: I'm gon-na mix it up right here in the sink. It

A7

B7 (tacet)

smelled like tur-pen-tine and looked like In-di-a ink.— I held my nose; I closed my eyes;

(tacet)

Em

A7

I took a drink. I did - n't know if it was day or night.

Em

A7

G

I start-ed kiss-in' ev-'ry-thing in sight. But when I kissed the cop down at

G

A7

B7 (tacet)

Thir-ty-fourth and Vine, he broke my lit-tle bot-tle of Love Po-tion Num-ber

1 Em

A7

B7

2 Em

Nine.

Nine

ME AND BOBBY MCGEE

By
KRIS KRISTOFFERSON and
FRED FOSTER

Moderately Fast



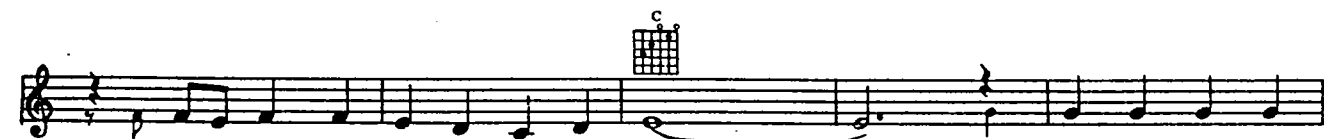
Bust - ed flat in Bat - on Rouge; Head - in' for the
From the coal mines of Ken - tuck - y to the Cal - i - for - nia



trains, sun, Feel - in' near - ly fad - ed as my jeans,
Bob - by shared the se - crets of my soul;



Bob-by thumbed a die - sel down just be - fore it rained;
Stand-in' right be - side me, Lord, through ev - ery - thing I done,



Took us all the way to New Or - leans, I took my har -
And ev - ery night she kept me from the cold; Then some - where near Sa -



poon out of my dir - ty, red ban - dan - na and was blow - in' sad, while Bob - by sang the
lin - as, Lord, I let her slip a - way look - in' for the home I hope she'll

F

blues; _____ With them wind - shield wi - pers slapp - in' time and
find; _____ And I'd trade all of my to - mor - rows for a

C G7 C

Bob - by clapp - in' hands we fin - 'ly sang up ev - 'ry song that driv - er knew;
sin - gle yes - ter - day, hold - in' Bob - by's bod - y next to mine;

CHORUS

F C

Free-dom's just an - oth - er word for noth - in' left to lose,
Free-dom's just an - oth - er word for noth - in' left to lose,

G7 C F

and noth - in' ain't worth noth - in', but it's free; _____
and noth - in' left is all she left for me; _____ Feel - ing good was

C G7

cas - y, Lord, when Bob - by sang the blues; _____
And, bud - dy, that was good e - nough for

1. C 2. C

me; _____ Good e - nough for me and Bob - by Mc Gee. Gee.

LIDA ROSE

Moderate bounce tempo

The musical score is written on a single treble clef staff in 4/4 time. The key signature has one sharp (F#), indicating the key of D major. The tempo is 'Moderate bounce tempo'. The score consists of ten lines of music. Each line contains a melody line with lyrics underneath and guitar chords indicated by letters in circles above the staff. The chords are: F, (F# Dim), C7, E, F, Bb, F, D7, G7, C7, F, (F# Dim), C7, E, F, F7, Bb, F, D7, Gm, C7, F. The lyrics are: 'Li - da Rose, I'm home again, ROSE, To get the sun back in my sky. Li-da Rose, I'm home a-gain, ROSE, A-bout a thou-sand kiss-es shy. Ding, dong, ding! I can hear the chap-el bell chime. Ding, dong, ding! At the least sug - ges - tion, I'll pop the ques - tion. Li - da Rose, I'm home a-gain, ROSE, with - out a sweet - heart to my name. Li - da Rose, now ev - 'ry - one knows that I am hop - ing you're the same. So here is my love song, not fan - cy or fine, Li - da Rose, oh, won't you be mine?'

Li - da Rose, I'm home again, ROSE, To get the sun back in my sky.

Li-da Rose, I'm home a-gain, ROSE, A-bout a thou-sand kiss-es

shy. Ding, dong, ding! I can hear the chap-el bell

chime. Ding, dong, ding! At the least sug - ges - tion,

I'll pop the ques - tion. Li - da Rose, I'm home a-gain, ROSE, with - out a

sweet - heart to my name. Li - da Rose, now

ev - 'ry - one knows that I am hop - ing you're the same.

So here is my love song, not fan - cy or fine,

Li - da Rose, oh, won't you be mine?

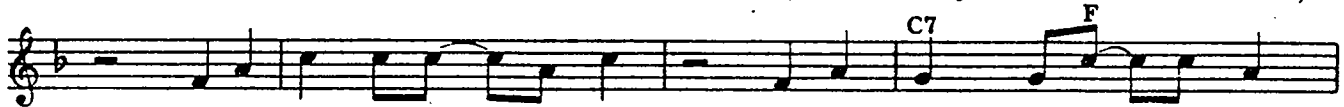
LIMBO ROCK

By
JON SHELDON
WILLIAM E. "BILLY" STRANGE

Bright Rock Tempo



1. Ev - 'ry lim - bo boy — and girl All a - round the lim - bo world;
2. First you spread your lim - bo feet, Then you move to lim - bo beat;



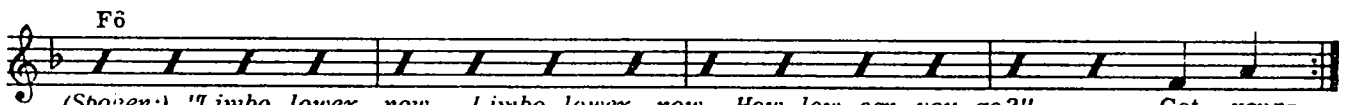
Gon-na do the Lim - bo Rock; All a - round the lim - bo clock.
Lim-bo an - kle, lim - bo knee; Bend back, like the lim - bo tree. }



Jack be lim - bo, Jack — be quick, Jack go un - der lim - bo stick;



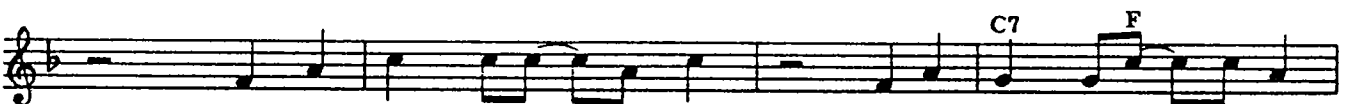
All a - round the lim - bo clock, Hey, let's do the Lim - bo Rock.



(Spoken:) "Limbo lower now, Limbo lower now, How low can you go?" Get your-



self a lim - bo girl, Give that chick a lim - bo whirl;



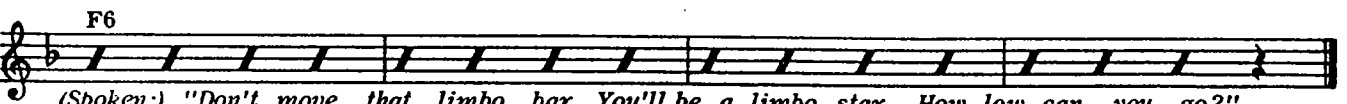
There's a lim - bo moon — a - bove, You will fall in lim - bo love.



Jack be lim - bo, Jack — be quick, Jack go un - der lim - bo stick;



All a - round the lim - bo clock, Hey, let's do the Lim - bo Rock.



(Spoken:) "Don't move that limbo bar. You'll be a limbo star. How low can you go?"

LOLLIPOPS AND ROSES

Gm7 C7 Am7 Dm

1. Tell her you care each time you speak.
 2. One day she'll smile, next day she'll cry,

A dim Gm7 Am7 D7 Gm7

Make it her birth-day each day of the week. Bring her
 min - ute to min - ute you'll nev - er know why. Coax her,

C7(b9) Fmaj7 Bbm6 F add 9 Gm7

nice things, su - gar and spice things, ros - es and lol - li - pops and
 pet her, bet - ter yet, get her ros - es and lol - li - pops and

F add 9 D7 D7 Em7

Lol - li - pops And Ros - es. Ros - es. We try
 Lol - li - pops And

Dmaj7 Ebm7 Ab7

act - ing grown up, but as a

Dbmaj7 Db6 Fm7 Bb7 Ebmaj7

rule we're all lit - tle child - ren

Dm7 G7(b9) Gm7 C7

fresh from school. So

Gm7 C7 Am7 Dm A dim

car - ry her books. That's how it starts. Four - teen. or

Gm7 Am7 D7 Gm7 C7(b9)

for - ty they're kids in their hearts. Keep them han - dy.

Fmaj7 Bbm6 F add 9 Gm7 F add 9

flow - ers and can - dy, ros - es and lol - li - pops and Lol - li - pops

D7 Gm7 C7 F

And Ros - es.

Loads Of Love

Refrain (*liltingly*)

E7 A7 D7 G Em6 F#7
 I nev - er have been hand - ed much, I nev - er have de -
 Bm E9(b5) D6 Bdim Em6 B7
 mand - ed much. - I just want mon - ey, A nice po - si - tion, And
 Em7 A7 D E7 A7 D7 G
 loads of love - ly love. - I nev - er have ex - spect - ed much, I
 Em6 F#7 Bm E9(b5) D6 Bdim
 nev - er have re - ject - ed much. - I want my din - ner, Some
 Em6 B7 Em7 A7 D G
 con - ver - sa - tion And loads of love - ly love. - The dumb ones go for
 A dumb ap - pears and
 D7 G D7 G
 quan - ti - ty, - The wise ones go for qual - i - ty. - I've got the an - swer
 then it's May, - So first things first, I al - ways say. - The horse pre - cedes the
 D Bm7 E7 A7 E7 A7
 now, - It's not how much, it's how! - I do not ask for
 cart, - It is - n't heft, it's heart! -
 D7 G Em6 F#7 Bm E9(b5) D6 Bdim
 bliss, I guess: It all boils down to this, I guess: - I just want mon - ey, And
 Em6 B7 Em7 A7 1. D 2. D
 then some mon - ey, And loads of love - ly love. - I love. -

SECRET LOVE

REFRAIN: Moderately, with much tenderness

Once I had a SE-CRET LOVE That lived with - in the heart of me.

All too soon my SE-CRET LOVE Be - came im - pa - tient to be free,

So I told a friend - ly star, The way that dream - ers oft - en do, Just how

won - der - ful you are, And why I'm so in love with you. Now I

shout it from the high - est hills, E - ven told the gold - en daf - fo - dils; At last my heart's an o - pen

door, And my se - cret love's no se - cret an - y more. more.

JUST BECAUSE

Moderate

Just be - cause you think that you're pret - ty, Just be - cause you

think that you're hot, Just be - cause you think you've got something,

That you think that I have - n't got,

You made me spend all my mon - ey, You thought I was

old San - ta Claus, I'm tell - ing you true, I'm

done with you, Just be - cause, just be - cause.

Recorded by THE BEATLES
I SAW HER STANDING THERE

125

By
 JOHN LENNON and
 PAUL McCARTNEY

Moderato

Well, she was just sev-en-teen, you know what I mean And the
 she looked at me— and I, I could see— That be-
 danced through the night. and we held each oth-er tight And be-
 way she looked— was way be-yond com- pare. So, how could I dance—
 fore too long— I'd fall in love with her. She would-n't dance—
 fore too long— I fell in love with her. Now I'll nev-er dance—
 with an-oth-er, Oh, when I saw her stand- ing
 with an-oth-er, Oh, when I saw her stand- ing
 with an-oth-er, Oh, since I saw her stand- ing
 there? Well, there. Well, my there.
 heart went zoom when I crossed that room And I held her
 hand in mine! Oh, we

IT HAPPENED IN MONTEREY

It hap-pened in Mon-te-rey a long time a-go, I met her in
 Mon-te-rey, in old Mex-i-co Stars and steel gui-tars and lus-cious
 lips as red as wine, Brose some-bod-y's heart, and I'm a-raid that it was
 mine. It hap-pened in Mon-te-rey with-out think-ing twice, I
 left her and three-a-way the key to Par-a-dise, by in-dis-
 creet heart, longs for the sweet-heart that I left in old Mon-te-rey.

(Ah, The Apple Trees)
When The World Was Young
 Le Chevalier de Paris
 (Les Pommiers Doux)

VERSE (ad lib. tempo)

Dm A7 Dm A7 Dm C Bb7 A7

1. It is - n't by chance I hap-pen to be, A bou - le-var-dier, the toast of Pa - ris. For

F C F G7 Dm A7 Bb7 A7

o - ver the noise, the talk and the smoke, I'm good for a laugh, a drink or a joke. I

Cdim. Gm Cdim. Gm Bb9 Eb7 Bb9-5 A7

walk in a room, a par - ty or ball, "Come sit o-ver here" some - bo - dy will call. "A

Bb9 Bb7 Bb9-5 A7 Eb Bb Gm6 A7

drink for M'-sieur! A drink for us all!" But how many times I stop and re - call.

CHORUS A tempo Valse Moderato

D Cdim. Em Em7 A7 D Bdim. Em7

Ah, the ap-ple trees, Blos - soms in the breeze, That we walked a - mong,

A7 D F#7 B7 Em F#7 Bm

Ly - ing in the hay, Games we used to play, While the rounds were sung,

E7 Em7 A7

1 D Bb9 Gm6 A7 TO VERSE 2 D Bb D

On - ly yes - ter - day When The World Was Young.

Mala Femmena

127

Refrain

Fem - me - na, tu si na ma - la fem - me - na Chist 'uo - cchie 'e fat - to
 Fem - me - na, tu si na ma - la fem - me - na chi sto - cchie fa - te

chia - gne - re La - creme e'n - fa - mi - tà.
 chia - gne - re La - creme e'n - fa - mi - tà.

Fem - me - na Si tu peg - gio 'e na vi - pa - ra, m'e 'ntus - se - ca - ta
 Fem - me - na Mi si pi - glia - te a sto'm - me, o co - re tu - i

l'a - ne - ma, nun poz - zo cchiù cam - pà.
 nun sen - te, su - le pe va - nì - ta.

Fem - me - na, Si ddo - ce com me'o zuc - che - ro pe - rò sta fac - cia
 Fem - me - na, Ti cre - ra - ne na san - te, pe - rò sta fac - cia

d'an - ge - lo te ser - ve pe 'ngan - nà. Fem - me - na,
 d'an - ge - le te ser - ve pe 'ngan - nà. Fem - me - na,

tu si a' cchiù bel - la fem - me - na, te vo - glio be - ne e t'o - dio,
 tu si na ma - la fem - me - na, te por - te tan - te o - dio,

1. nun te poz - zo scur - dà.
 nun te poi ima - gi - na.

2. dà.
 na.

GENTLE ON MY MIND

Moderately Bright

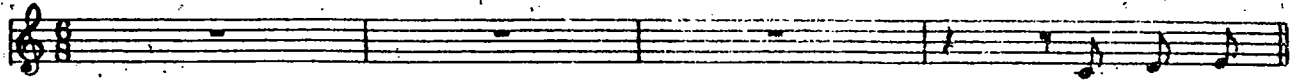
The musical score is written in treble clef with a key signature of one flat (B-flat). The tempo is 'Moderately Bright'. The score consists of seven staves of music. The lyrics are written below the notes. Chord symbols (C, Dm, Dm7, G7) are placed above the staff lines. The lyrics are: 1. It's know-ing that your door is al - ways o - pen and your path is free to walk, That makes me tend to leave my sleep - ing bag rolled up and stashed be - hind your couch, And it's know - ing I'm not shack - led by for - got - ten words and bonds — And the ink stains that have dried up - on some - line, That keeps you in the back - roads by the riv - ers of my mem - 'ry that keeps you ev - er Gen - tle on my mind.

2. It's not clinging to the rocks and ivy planted on their columns now that binds me
Or something that somebody said because they thought we fit together walkin'
It's just knowing that the world will not be cursing or forgiving when I walk along
Some railroad track and find
That you're moving on the backroads by the rivers of my memory and for hours
You're just gentle on my mind.
3. Though the wheat fields and the clothes lines and junkyards and the highways
Come between us
And some other woman crying to her mother 'cause she turned and I was gone.
I still run in silence, tears of joy might stain my face and summer sun might
Burn me 'til I'm blind
But not to where I cannot see you walkin' on the backroads by the rivers flowing
Gentle on my mind.
4. I dip my cup of soup back from the gurglin' cracklin' caldron in some train yard
My beard a rough'ning coal pile and a dirty hat pulled low across my face.
Through cupped hands 'round a tin can I pretend to hold you to my breast and find
That you're waving from the backroads by the rivers of my memory ever smilin'
Ever gentle on my mind.

I'VE GOTTA BE ME

129

(From the Broadway Musical, "GOLDEN RAINBOW")



Cmaj7 C6 F#m7 G7

Wheth - er I'm
Dm7

right _____ or wheth - er I'm wrong _____ Wheth - er I find a place in this
live! _____ not mere - ly sur - vive! _____ And I won't give up this dream of

G7 Cmaj7 C6 (Tacet) F6 Em7

world or nev - er be - long, _____ I've Got - ta Be Me! _____ I've Got - ta Be
life that keeps me a - live! _____ I've Got - ta Be Me! _____ I've Got - ta Be

F6 Em7

Me! _____ What else can I be but what I am? _____ I want to
Me! _____ The dream that I

2. F6 Em7 Dm7 Dm7(sus) Cmaj7 C6 (Tacet) Bm7(sus)

see makes me what I am! _____ That far a - way prize, _____

E7 Am(sus) Am Dm G7 Cmaj7

A world of suc - cess, _____ It's wait - ing for me _____ if I heed the call. _____

C6 (Tacet) Fmaj7 F6 (Tacet) Em7 Am7 (Tacet)

I won't set - tle down, _____ or set - tle for less, _____ As long as there's

Am7(sus) D9 Dm7(sus) G7 (Tacet) Cmaj7

half a chance that I can have it all! _____ I'll go it a - lone. _____

C6 Dm7 G7 Dm7 G7

That's how it must be. _____ I can't be right for some - bod - y else if I'm not right for

Cmaj7 C6 (Tacet) F6 Em7 F6 Em7

me! _____ I've got - ta be free! _____ I've got - ta be free! _____ Dar - ing to

F6 Em7 F6 Dm7(sus) Cmaj7 Dm7 C6

try to do it or die! I've Got - ta Be Me! _____

TO GIVE

(The Reason Live)

Words and Music by
BOB CREWE and
BOB GAUDIO

wly

To Give
feel

is the rea-son I live, to give all I can
jus-ti-fied I ex-ist, to be scribed on the

give in re - turn for the life that I
list of "some - one" with a place in the

earn. sun. Here I was born as a part of the
stand, reach - ing out for the

plan, with the heart of a man
sky till the day that I die,

F7 Gm G7b9 G7 G7b9 G7

with a will to sur - vive. (And) I be -
I must give all I can. When I

Cm Cm#5 F7 Dm7

lieve ev - 'ry-thing on this earth,
go, I'll go out emp - ty hand,

Gm7 Cm Cm#5 F7

Hav - ing mean - ing and worth, made of con - crete and
leav - ing dust to the ' land, just this soul I have

Gm Cm Cm7(sus) F7 F9

air, is to share. And to
found leaves the

2. Cm F7(sus) F7 G Cm(alt)

ground.

G Cm(alt) E

You've Made Me So Very Happy

BLOOD, SWEAT, & TEARS

Words and Music by
 BERRY GORDY, Jr.
 PATRICE HOLLOWAY
 FRANK WILSON
 BRENDA HOLLOWAY

Moderately slow

Am7 Gmaj7 Am7

I lost at love be-fore, Got mad and
 The oth-ers were un-true, But when it

Gmaj7 Am7 Gmaj7

closed the door, came to you, But you said try just once more. I'd spend my whole life with you.

Am7 Bm7 Am7 Bm7 Am7 Bm7

I chose you for the one, Now I'm hav-ing so much fun. You treat-ed me so kind,
 'Cause you came and took con-trol, You touched my ver-y soul. You al-ways showed me that

Am7 (DBass)

I'm a-bout to lose my mind, } You Made Me So Ver-y Hap-py,
 lov-ing you was where it's at. }

Gmaj7 Bm7 (EBass)

I'm so glad you came in - to my life.

F C

I love you so much, it seems that you're e-ven in my dreams. I hear

G F

you call-ing me. I'm so in love with you, All I ev-er want to do is

Em7 (ABass) Tacet Repeat and fade Am7 (DBass)

thank you, ba-by, thank you, ba-by. You Made Me So Ver-y Hap-py,

Gmaj7 Bm7 (EBass)

I'm so glad you came in - to my life.

ANDY WILLIAMS

Can't Get Used To Losing You

133

Words and Music by
DOC POMUS
MORT SHUMAN

Chorus

C F D G D F C F D

1. Guess there's no use in hang-in' 'round. Guess I'll get dressed and do the
2. Called up some girl I used to know. Af - ter I heard her say hel-
3. I'll find some-bod - y, wait and see. Who am I kid - din'? On - ly

G D F Em F A7 Dm A7

town.
lo,
me. I'll find some crowd - ed av - e - nue.
Could - n't think of an - y - thing to say.
'Cause no one else could take your place.

D7 G7 (Tacet) F

Though it will be emp - ty with - out you. _____
Since you're gone it hap-pens ev - 'ry day. _____ Can't get used to los - ing you, no
Guess that I am just a hope - less case. _____

Em Dm G7

mat - ter what I try to do. Gon-na live my whole life through

1. (Tacet) 2. (Tacet) C F D G D F

lov - ing you. lov - ing you.

3. (Tacet) C F D G Gb

lov - ing you.

F Em Dm

Can't get used to los - ing you, no mat - ter what I try to do. Gon-na live my whole life through

G7 (Tacet) C Eb F C

lov - ing you. _____

Everybody Loves A Lover

Lyric by
RICHARD ADLER

Music by
ROBERT ALLEN

Note: The 1st 18 bars of the CHORUS and REFRAIN may be sung and played simultaneously,—as a duet.

Chorus

EV - 'RY BOD - Y LOVES A LOV - ER, I'm a
lov - er, Ev - 'ry - bod - y loves me. An - y - how, that's
how I feel, WOW! I feel just like a
pel - ly - an - na. I should wor ry, Not for noth - in',
Ev 'ry - bod - y - loves me, Yes, they do! And I love
ev - 'ry - bod - y, Since I fell in love with
you! *Segue to Refrain*¹/₂ *Fine*

Refrain

Who's the most pop - u - lar per - son - al - i - ty?
I can't help think - in' it's no one else but me.

G $\frac{4}{4}$ dim D

Gee, I feel just a - bout ten feet tall, _____ Hav - in' a

A7 D D7 *D.S. al Fine*

ball, _____ (for duet) { Guess you might call me } a pol - ly - an - na.
 Well, I feel just like }

Moderately Slow **BABY ELEPHANT WALK**

By
HENRY MANCINI

F

B \flat 7 F

C B \flat F

1. F 2. F B \flat Am Gm F F9 F

B \flat F B \flat F B \flat

F

C B \flat

Coda F Very Slow F7

WAVE

Words and Music by
ANTONIO CARLOS JOBIM
Arr. by Claus Ogerman

Bossa Nova

Dm7 G13 Dmaj7⁽⁹⁾ Bbdim Am7

So close your eyes, for that's a love-ly way to be _____

D⁻⁹₇ Gmaj7 Gm6 F#13 F#⁺⁵₇

— a - ware_ of things_ your heart a - lone — was meant to see, —

B9 B⁻⁹₇ Bm7 E \natural bass E7 Bb9 A7

The fun-da-men-tal lone - li-ness goes_ when-ev - er two candream a dream to - geth-

Dm7 G Dm7 G Dmaj7⁽⁹⁾ Bbdim Am7

- er. _____ You can't de - ny don't, try to fight the ris-ing sea _____

D⁻⁹₇ Gmaj7 Gm6 F#13 F#⁺⁵₇

— don't fight_ the moon_ the stars a - bove_____ and don't fight me. —

B9 B⁻⁹₇ Bm7 E \natural bass E7 Bb9 A7

The fun-da-men-tal lone - li-ness goes when - ev - er two candream a dream to - geth-

Dm7 G Dm7 G Gm7 C9 Bbbass

er. When I saw you first the time was

Am7 Fm7 Bb9 Abbass

half past three when your eyes met mine it was e -

Gm7 A7+5 (9) Dmaj7 Bbdim Am7

ter - ni - ty, by now we know the Wave is on its way to be.

D-9 Gmaj7 Gm6 F#13 F#+5 7

Just catch the Wave don't be a - fraid of lov - ing me

B9 B-9 Bm7 Ebass E7 Bb9 A7

The fun - da - men - tal lone - li - ness goes when - ev - er two can dream a dream to - geth -

Dm7 G Dm7 G Dm7 G13 Dm7 G13 Dm7 G13

er.

Dm7 G13 Dm7 G13 Dm7 G13 Dm7 G13 Dm7 G13 Dmaj7

The April Fools

Words by
HAL DAVID

Music by
BURT BACHARACH

Moderately Slow

The piano introduction is in 4/4 time, starting with a melody in the right hand and a bass line in the left hand. The right hand begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The bass line starts with a half note G3. The piece is marked *mp* and *dim. poco a poco*, ending with a *p* dynamic.

Verse

Bbmaj9 **Bb** **Bbmaj7**

1. In an A - pril dream, once you
2. Lit - tle did we know where the

Ebmaj7 **Ebmaj7 (add C)** **Ebmaj7**

came to me. When you smiled I
road would lead. Here we are a

D7sus **D7** **Bbm**

looked in - to your eyes and I knew I'd be lov - ing
mil - lion miles a - way from the past, trav - el - ing so

C7+(-9) **C7-9** **Bbmaj9**

you and then you touched my hand and I
fast now. There's no turn - ing back if our

F9sus **F7-9** **Bbmaj7** **Broadly** **F9sus**

learned sweet A - pril dreams can come true. Are we
A - pril dream does - n't last.

Refrain

Bbmaj9 Ebmaj7 F7 (add D) Bbmaj9 Ebmaj7 F7 (add D)

just A - pril fools who can't

Bb Bb+ Bb F7 (add D) F9sus

see all the dan - ger a - round us? If we're

Bbmaj9 Ebmaj7 F7 (add D) Bbmaj9 Ebmaj7 F7 (add D) Eb (add D)

just A - pril fools I don't care..

1. Eb (add F) Eb-5 (add F) Tacet 2. Eb (add F)

True love has found us now. We'll find our way some-

Bb Gm Dm7

how. No need to be a - fraid.

Cm7 F9sus (add D) F9sus Tacet Bb

True love has found us now.

I'M A DRIFTER

Words and Music by
BOBBY GOLDSBORO

1. You knew I could not stay for long when you asked me to come
 2. So I will stay with you a - while, and then I'll let my
 3. Let's make the most of time be - fore the break of day, but don't

o - ver in the wee hours of the morn - ing.
 hitch - hike thumb take me to where I want - ta.
 try to make me stay, if I don't want to.

I said I could not let the sun - rise catch me sleep - in', and
 Be - cause I've got to keep on search - in' for the dream that I've been
 Be - cause I've got to keep on search - in' for that dream and you can't

that is why I'm giv - ing you fair warn - ing.
 seek - in' since I left my O - kla - ho - ma.
 bind me with the sim - ple words "I love you."

And tho' you might have loved me like I nev - er
 And who's to say but that I might be back to -
 But if I re - al - ize the dream that I've been

ev - er have been loved be - fore, your front door is
 mor - row, if I find there's on - ly sor - row, you may
 search - in' for is wait - in' here be - hind your door, then

Em Am G7 (sus 4) G7

o - pen and I've got to keep on mov - in'
see me from your win - dow sill next morn - ing.
I'll come back to stay if you still want me to.

G7 (sus 4) G7 C (B Bass) Dm (A Bass)

I'm A Drift - er, and I've seen the rain.

G7 (sus 4) G7 C (B Bass) Dm G7

I'm A Drift - er, and I've felt the pain, the pain that comes with

Am Am (G Bass) F C (E Bass) F

lone - li - ness. So I drift from town to town, search-in' all a -

C (F Bass) F C (E Bass) Dm

round, Look - in' for the an - swer to my sor - row. And if the

G7 C F To Coda

an - swer is you, then I'll be back to - mor - row.

C F

D.S. al Coda C

I'm A

C F G7

Coda C

I'm A

Repeat and fade

C (B Bass) Dm (A Bass) G7 (sus 4) G7

Drift - er, and I've seen the rain. I'm A

"SINATRA" CYCLES

Words and Music by
GAYLE CALDWELL

Fairly Bright

1. So, I'm down, and so, I'm out, out,
2. I've been told, and I be - lieve That life
3. But, I'll keep my head up high, Al - though

so are man - y oth - ers. So, I feel like
is meant for liv - in'. My gal Ev - en when my
I'm kind - a tired. (man) just up and

try'n' to hide my head 'neath these cov - ers.
chips are low there's still I left for giv - in'.
left last week: Fri - day, I got fired.

Life is like the sea - sons, Af - ter
I've been man - y plac - es; May - be
You know, it's al - most fun - ny, But, -





Win - ter comes the Spring. So, I'll keep this
not as far as you. So, I think I'll
things can't get worse than now. So, I'll keep on

smile a - while, And see what to - mor - row brings.
stay a - while, And see if some dreams come true.
try'n' to sing. But





To Coda

1. 2. 

There is - n't much that






I have _ learned _ Thru' all my fool - ish years; Ex-


cept that life keeps run-nin' in cy - cles; First, there's

  *D.S. al Coda*

laugh - ter. Then, there's tears.

Coda     

please, just don't ask me now.



Repeat ad lib till fade-out

Featured in "THE GRADUATE"

SCARBOROUGH FAIR / CANTICLE

Words and Music by PAUL SIMON & ART GARFUNKEL

Em D Em

Are you go-ing _____ to Scar - bor-ough Fair: _____

G Em G A Em

Pars - ley, sage, rose - mar - y and thyme. _____

G G F#m Em

_____ Re - mem - ber me to one who lives

D Em D Em D Em D

there. _____ She once was a true love of

Ahead to next strain Em Fine Em D Em D Em

mine. _____ mine. _____

Em D Em D Em

On the side of a hill in the
On the side of a hill a
War bel - lows blaz - ing in

Tell her to make me a cam - bric shirt: _____
Tell her to find me an a - cre of land: _____
Tell her to reap it with a sick - le of leath - er: _____

D G Em G A

deep for - est green.
sprink - ling of leaves.
scar - let bat - tal - ions.

Pars - ley, sage, rose - mar - y and
Pars - ley, sage, rose - mar - y and
Pars - ley, sage, rose - mar - y and

Em D Em

Trac - ing of spar - row on snow - crest - ed brown.
 Wash - es the grave with sil - ver - y tears.
 Gen - er - als or - der their sol - diers to kill.

thyme; _____
 thyme; _____
 -thyme; _____

With -
 Be -
 And

G G F#m Em D

Blan - kets and bed - clothes the
 A sol - dier cleans and
 fight for a cause they've

And to

out tween the no salt seams nor nee - die work,
 gath - er it all in a bunch of sea strands,
 heath - er,

Em D Em D Em D

child of the moun - tain.
 po - lish - es a gun.
 long a - go for - got - ten.

Then she'll be a true love of
 Then she'll be a true love of
 Then she'll be a true love of

1. 2.

Em

Sleeps un - a - ware of the clar - i - on call.

mine. _____
 mine. _____

3.

Em

mine. _____

D.S. al Fine

PEGGY LEE

From the forthcoming production "INTERNATIONAL WRESTLING MATCH"

IS THAT ALL THERE IS?

Words and Music by
JERRY LEIBER and MIKE STOLLER

Moderately

C7 F7

I remember when I was a very little ^{girl} _{boy} ... our house caught on fire ... I'll

C7 F7

never forget the look on my father's face as he gathered me up in his arms and raced thru the burning building out onto the pavement

Bb F C7 F

... I stood there shivering in my pajamas ... and watched the whole world go up in flames ...

Bb F Eb

And when it was all over ... I said to myself, "Is that all there is to a fire?"

tacet C9

IS THAT ALL THERE IS? _____ IS THAT ALL THERE IS? _____

C9+ Fm7

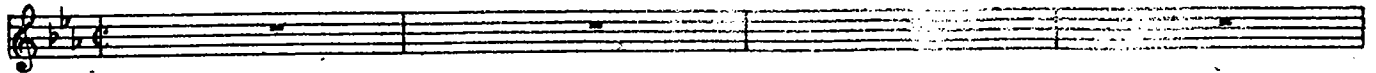
_____ If that's all there is _____ my friends _____ then let's _____ keep dan - cing _____

Fm Bb9 Fm7 Fm Abm6 Ebmaj7 Eb6 To 11

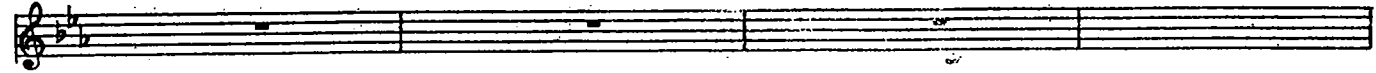
_____ Let's break out the booze _____ and have a ball _____ If that's

D7 D7 (Ab Bass) G tacet To 11

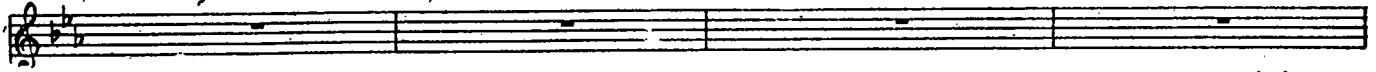
all _____ there is _____



And when I was twelve years old my father took me to the circus ... the greatest show on earth ... there were



clowns and elephants and dancing bears ... and a beautiful lady in pink tights flew high above our heads

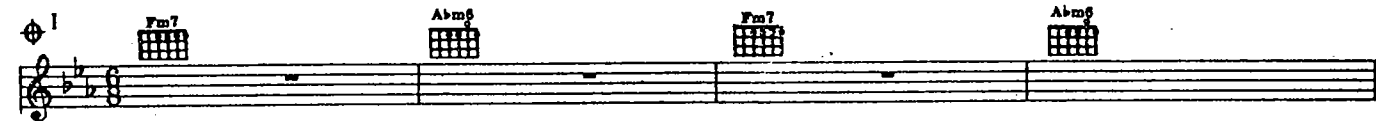


... and as I sat there watching the marvelous spectacle ... I had the feeling that something was missing ...

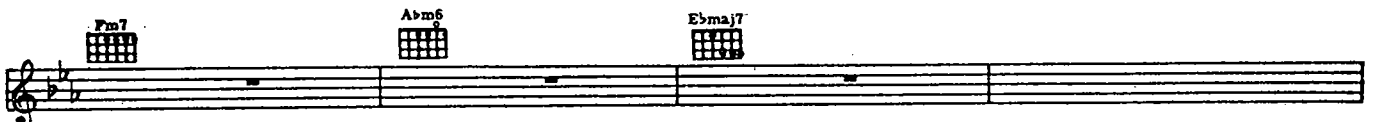
D. S. al Coda Coda 1 Coda



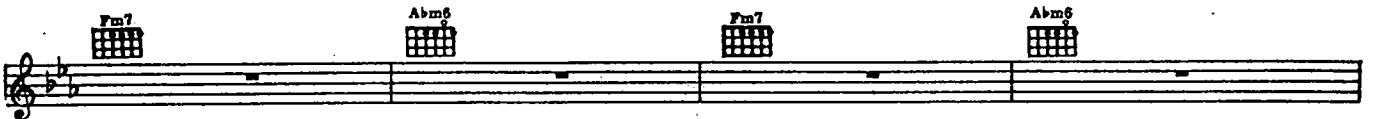
I don't know what, but when it was over ... I said to myself, "Is that all there is to the circus?" IS THAT ALL THERE IS? ...



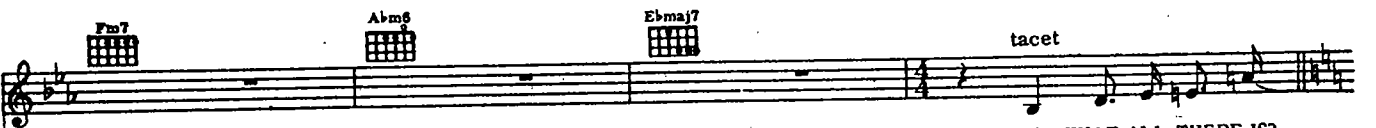
Then I fell in love ... head over heels in love with the most wonderful ^{boy} _{girl} in the world ... we would take long walks by



the river ... or just sit for hours gazing into each other's eyes ... we were so very much in love ...



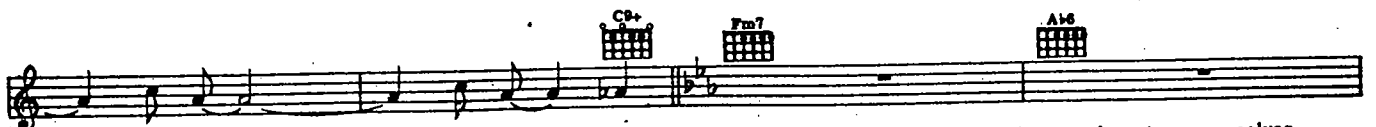
Then one day ... she went away ... and I thought I'd die ... but I didn't ...



and when I didn't ... I said to myself, "Is that all there is to love?" IS THAT ALL THERE IS? ...



IS THAT ALL THERE IS? If that's all there is ...



my friends then let's keep ... I know what you must be saying to yourselves ...

WITH PEN IN HAND

Words and Music by BOBBY GOLDSBORO

Moderately

With

Pen _____ In Hand _____ you sign _____ your name, _____ To - day _____ at
 ♩ (2nd time hum melody and fade)

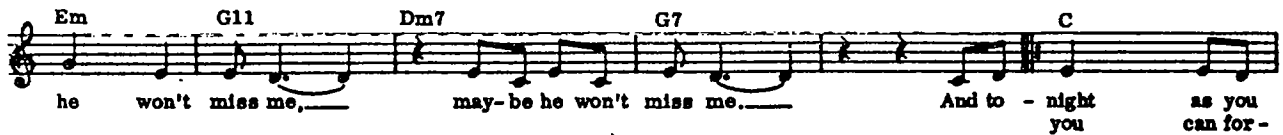
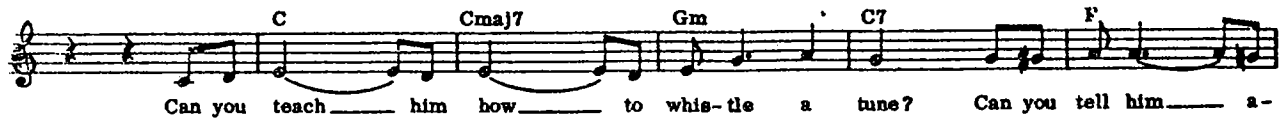
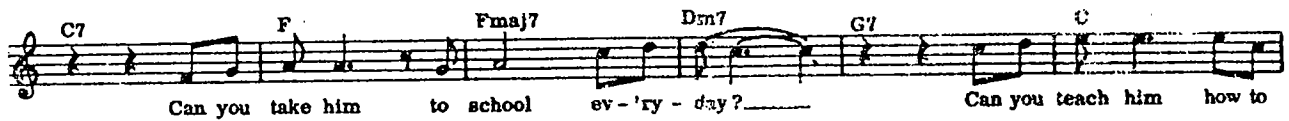
five I'll be on _____ that train, _____ And you'll be free and I will

be a - lone, _____ so a - lone, _____ If you think we can

find _____ the love we once knew, If you think I can't make ev - 'ry - thing up to

you, _____ Then I'll be gone and you'll be on your own, _____

you'll be on your own, _____ Can you take _____ good care _____ of John - ny? _____



Walk Hand In Hand

G D Em Bm C

WALK HAND IN HAND with me through all e - ter - ni - ty. Have faith, be -

G Am C6 D7 G D

lieve in me, Give me your hand. Love is a sym - pho - ny

Em Bm C G Am

of per - fect har - mo - ny, When lov - ers such as we WALK HAND IN

C6 D7 Bb F Eb D

HAND. Be not a - fraid, for I am with you all the while. So

C B Em Am D7 G

lift — your head up high and look — to - ward the skyl WALK HAND IN

D Em Bm C G

HAND with me, God is our des - ti - ny, No great - er love could be,

Am C6 D7 1. G Am7 G C D7 2. G Am G C G D7 G

WALK HAND IN HAND, walk with me. me.

The hills are a - live with the sound of mu - sic.

With songs they have sung for a thou - sand years.

The hills fill my heart with the sound of mu - sic.

My heart wants to sing ev - 'ry song it hears.

My heart wants to beat like the wings of the birds that rise from the lake to the trees.

My heart wants to sigh like a chime that flies from a church on a breeze,

To laugh like a brook when it trips and falls, o - ver stones on its way.

To sing through the night like a lark who is learn - ing to pray.

I go to the hills when my heart is lone - ly.

know I will hear what I've heard be - fore.

My heart will be blessed with the sound of mu - sic

And I'll sing once more.

The more.

Chords: F, E, F8, Bb, C7, F, E, F, Bb, C, C7, F, Bb, Bb dim, F, Bb, Bb dim, F, G7, G7(b5), C, F, Bb, Bb dim, F, Bb, Bb dim, F, Dm, Dm6, Am, Dm, G7, C, C7, F, E, F, Bb, Bbm, F, Am, Bb, Gm7, Am, C7, F, Fdim, Gm7, C7, F.

YOU'RE BREAKING MY HEART

Slowly



You're Break-ing My Heart 'cause you're leav-ing. You've fall-en for some-bod-y



new. It is-nt too eas-y be-liev-ing you'd leave af-ter



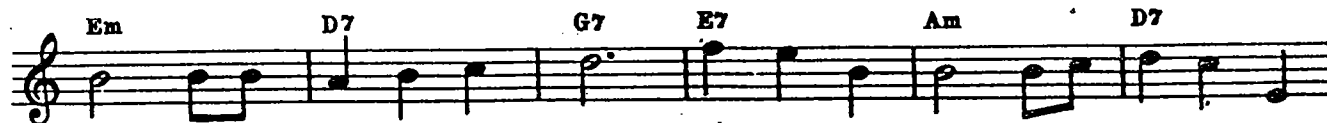
all we've been thru. It's break-ing my heart to re-mem-ber the dreams we de-



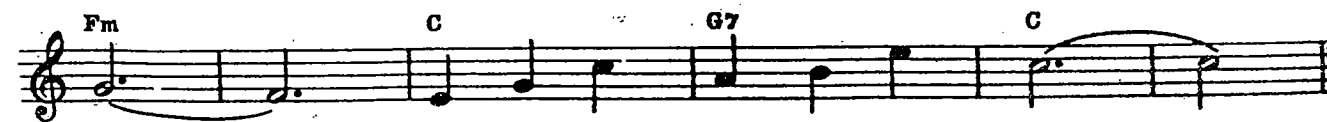
pend-ed up-on You're leav-ing a slow dy-ing em-ber, I'll



miss you, my love, when you're gone. I wish you joy, tho' tear-drops burn. But if some



day you should want to re-turn, please hur-ry back and we'll make a new



start. Til then You're Break-ing My Heart.

IF I HAD MY LIFE TO LIVE OVER

153

Slowly



If I had my life to live o - ver.



I'd do the same things a - gain. I'd still want to



roam near the place we called home Where my hap - pi - ness nev - er would



end. I'd meet you when school days were o - ver



— And walk thru the lanes that we knew. If



I had my life to live o - ver I'd still fall in



love with you. If you.

VAYA CON DIOS

(May God Be With You)

Moderate Waltz Tempo

Now the ha - ci - en - da's dark, the town is sleep - ing, Now the
vil - lage mis - sion bells are soft - ly ring - ing, If you

time has come to part, The time for weep - ing. Va - ya Con
lis - ten with your heart, You'll hear them sing - ing,

Di - os, my dar - ling, May God be with you, my

love. Now the with you, my love. Where - ev - er you may be

I'll be be - side you, Al - though you're man - y mil - lion dreams a -

way. Each night I'll say a pray'r, a pray'r to guide you,

To has - ten ev - 'ry lone - ly hour of ev - 'ry lone - ly day. Now the

dawn is break - ing through a gray to - mor - row, But the mem - o - ries we share

are there to bor - row. Va - ya Con Di - os, my

dar - ling, May God be with you, my love.

Chord symbols: C, F, G7, Dm7, G7, G+, C, C7, F, G, Dm7, G7, C, Gm7, C7, B>, F, Gm, C7, F, B>, Fdim, F, Am, D7, G, Am7, D7, G, Dm, G7, C, F, G7, Dm7, G7, C, F, Fm, C.

JEALOUS HEART

155

CHORUS

JEA-LOUS HEART, oh Jea-lous heart stop beat - ing _____ Cant you

see the dam-age you have done. _____ You have driv - en

her a - way for - ev - er. _____ JEALOUS HEART, Now I'm the lone-ly

one. _____ I was part of ev' - ry-thing she planned for. _____

_____ And I know she loved me at the start. _____ Now she

hates the sight of all I stand for. _____ All be - cause of

you. Oh JEALOUS HEART. _____ You have HEART. _____

CANDY KISSES

Words and Music by
GEORGE MORGAN

Bb7 Eb Eb7 Ab

1. CAN-DY KISS-ES wrapped in pa - per mean more to
2. eas - tle out of dreams, dear I thought that

Eb F7 Eb7 Eb

you than an - y of mine. CAN-DY KISS-ES
you were build - ing one too. Now my eas - tles

Eb7 Ab Eb Bb7

wrapped in pa - per, you'd rath - er have them an - y old
all have fall - en, and I am left a - lone and

Eb Eb7 Ab Eb

time. You don't mean it when you whis - per
blue. Once my heart was filled with glad - ness,

F7 Bb7

those sweet love words in my ear.
now there's sad - ness, on - ly tears. } 1.-2. CAN - DY

Eb Eb7 Ab Eb

KISS - ES wrapped in pa - per mean more to you

Bb7 Eb Ab Eb Bb7 Eb Ab Eb

than mine do dear. 2. I built a dear.

LOVE LOCKED OUT

MUSIC BY RAY NOBLE

Refrain *p-mf slowly, with expression*

Love locked out in all the cold and rain... Love locked out may
nev-er come a-gain... Love locked out and weep-ing bit-ter tears,
No one ev-er hears-love call-ing, Though we need the
pre-cious gift it brings... We don't heed the song of love it sings...
On the door love beats its tin-y wings. Just love locked out. A
world with-out love is a world with-out life, A sad world full of gloom... So
please make a place there for love in your heart. It does-nt need much room
Love is well worth the wait-ing for When it comes
knock-ing at your door... Fling it wide, For love locked out will come no
more. no more. more, no more.

As Sung In The Paramount Picture "LOVE WITH THE PROPER STRANGER"

LOVE WITH THE PROPER STRANGER

By
JOHNNY MERCER
and ELMER BERNSTEIN

Moderately Slow

The musical score is written in treble clef with a 4/4 time signature. It includes guitar chord diagrams above the notes and lyrics below. The tempo is marked 'Moderately Slow'. The lyrics are: 'I could fall in love with the prop-er stran-ger. If I heard the bells and the ban-jos ring, If two cer-tain eyes with a look of dan-ger smiled a vel- come warm as Spring. If the tom-tom in my heart sound-ed out a warn-ing, "Don't let her, don't let her walk through the door, this is the one you've been wait-ing for." Oh, yes, I'd know how-ev-er wild it seemed, You know I'd know. And I'd whis-per, "Come and take my hand, prop-er stran-ger. Don't go through life as a stran-ger, for I'm a poor prop-er stran-ger too."

NANCY

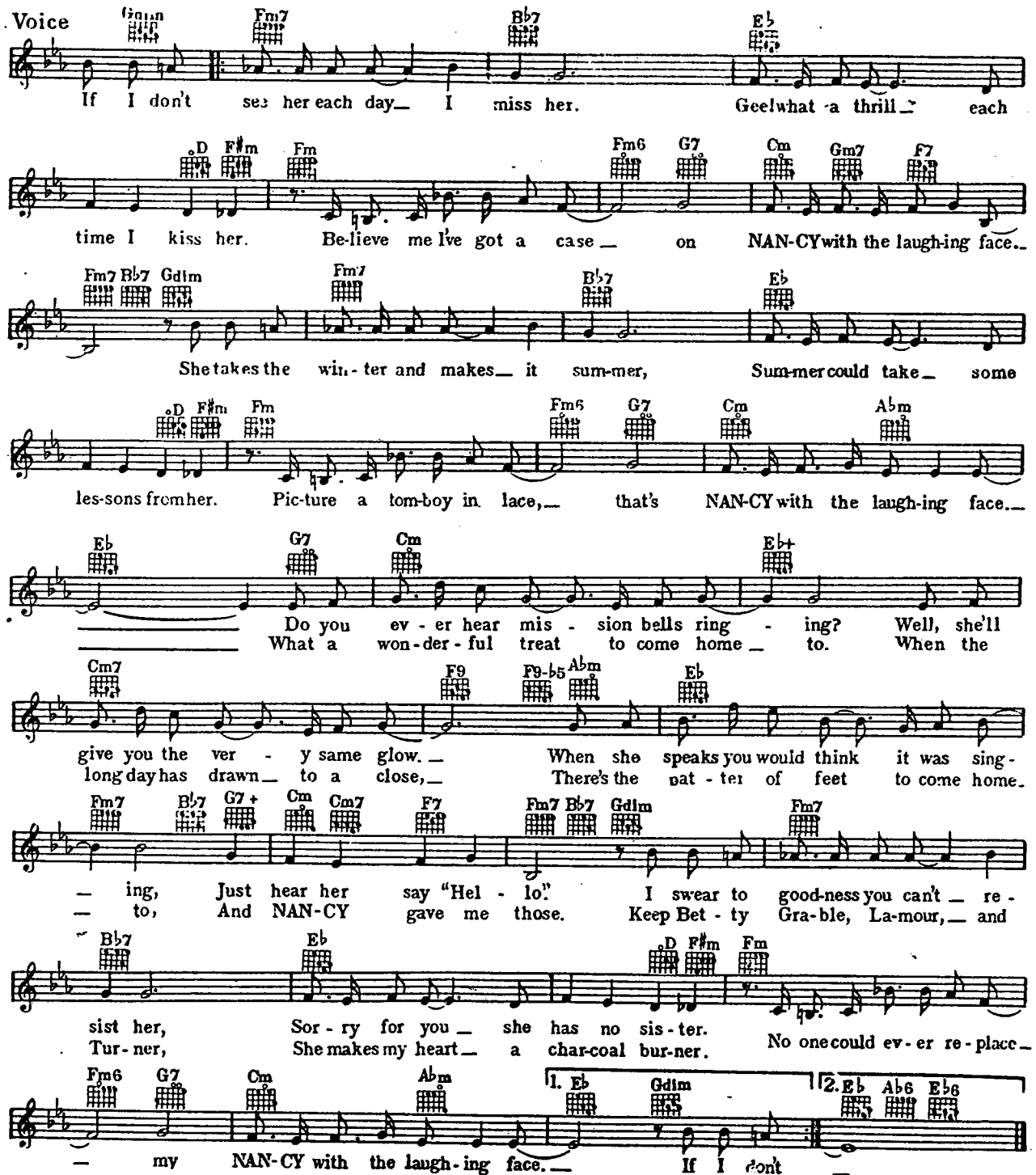
159

Words by
PHIL SILVERS

Music by
JIMMY VAN HEUSEN

Slowly (with expression)

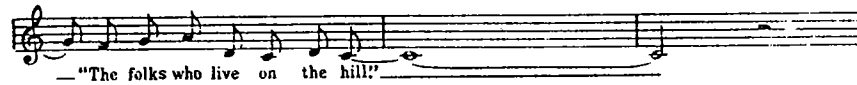
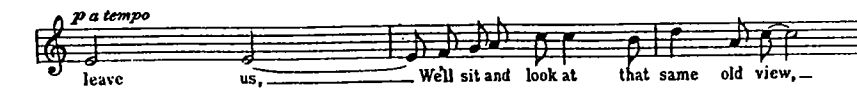
Voice



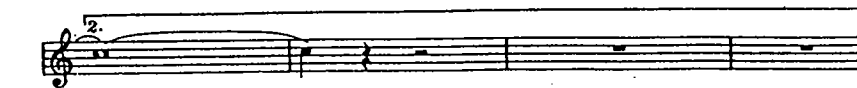
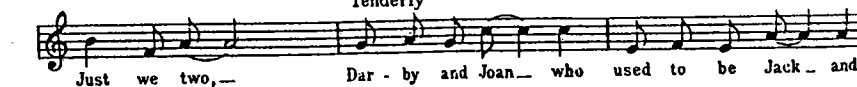
If I don't see her each day - I miss her. Gee! What a thrill - each
time I kiss her. Believe me I've got a case - on NAN-CY with the laughing face.
She takes the win-ter and makes - it sum-mer, Sum-mer could take - some
les-sons from her. Pic-ture a tom-boy in lace, - that's NAN-CY with the laugh-ing face.
Do you ev - er hear mis - sion bells ring - ing? Well, she'll
What a won - der - ful treat to come home - to. When the
give you the ver - y same glow. - When she speaks you would think it was sing -
long day has drawn - to a close, - There's the pat - ter of feet to come home.
- ing, Just hear her say "Hel - lo." I swear to good-ness you can't - re -
- to, And NAN-CY gave me those. Keep Bet - ty Gra-ble, La-mour, - and
sist her, Sor - ry for you - she has no sis - ter. No one could ev - er re - place -
Tur-ner, She makes my heart - a char-coal bur-ner.
- my NAN-CY with the laugh-ing face. - If I don't -

"High, Wide And Handsome"

The Folks Who Live On The Hill

Words by
OSCAR HAMMERSTEIN IIMusic by
JEROME KERNBurthen
Molto sostenuto (very slowly)*Molto Rall.*

Tenderly



BLOWIN' IN THE WIND

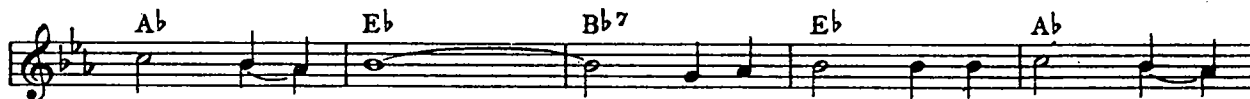
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Words and Music by
BOB DYLAN

REFRAIN



1. How man-y roads must a man walk— down be - fore — you
2. How man-y times must a man look— up be - fore he can
3. How man-y years can a moun - tain ex - ist be - fore — it's



call him a man? _____ Yes, 'n' How man-y seas must a
see the— sky? _____ Yes, 'n' How man-y ears must—
washed to the sea? _____ Yes, 'n' How man-y years can some



white dove— sail be - fore — she sleeps in the sand? _____ Yes, 'n'
one man— have be - fore he can hear peo-ple cry? _____ Yes, 'n'
peo - ple ex-ist be - fore they're al-lowed to be free? _____ Yes, 'n'



How man-y times must the can-non balls— fly be - fore they're
How man-y deaths will it take till he knows that too man-y
How man-y times can a man turn his head pre-tend - ing he



for - ev - er banned? _____ } The an - swer, my friend, is
peo - ple have died? _____ }
just does-n't see? _____ }



blow-in' in the wind, The an - swer is blow-in' in the wind. _____



wind. _____ The an - swer is blow-in' _____ in the wind. _____

AUF WIEDERSEH'N, SWEETHEART

Lyric by
JOHN SEXTON and
JOHN TURNER

Tune Uke
G C E A
Chord names for Guitar
Symbols for Ukulele

Music by
EBERHARD STORCH

Moderately

CHORUS

C#dim.7 Dm G7 C C#dim.7 Dm

Auf Wie-der-seh'n, auf Wie-der-seh'n, we'll meet a-gain,

G7 D#dim.7 C C7+ F G7+

sweet-heart. This love-ly day has

C Am7 D7 G7 Dm7

flown a-way; the time has come to part.

G7 C#dim.7 Dm G7 C C#dim.7

We'll kiss a-gain, like this a-gain; don't

Dm G7 D#dim.7 C C7+ F

let the tear - - drops start. With love that's true,

G7+ C C#dim.7 Dm Fm G7

I'll wait for you, Auf Wie-der-seh'n, Sweet -

1 C Ab7 G7 C#dim.7 2 C Ab7 C

heart. Auf heart.

ANNA

163

Moderately

(El N. Zumbon)
(From the Film "Anna")

mf There's a girl who the boys all a - gree is a
say what it is that she's got, makes you

girl ev - 'ry guy ought to see. Take a look, take a look and you'll
think that it's spring when it's not. Take a look, take a look and you'll

find that you can't get her out of your mind. Who can
say, "What a day! What a day! What a day!" An - na's

got that cer - tain some - thing that tops the list, The kind of lips you'll nev -

er re - sist, They've got to be kissed, They've got to be kissed,

right a - way! When - ev - er An - na's a - round you'll hear a
look and they fall, But she can't

sor - row - ful sound, That sound that hearts are mak - in' when they break in two.
help it at all, It's just as nat - 'ral as the sky is when it's blue.

The fel - las An - na smiles and all the world

is a ros - y mist, And soon your heart - 'll start to in - sist She's got

to be kissed, She's got to be kissed right a - way!

Chord markings: Bb, F7, Bb, F7, Bb, Bb, Bb, F7, Bb, Cm7, F9, Bb, C#dim, Cm7, F7, Cm7, F7, Bb, Bb, Bb, F7, Bb, Edim, F7, Bb, F7, Bb.

SILVER DOLLAR

With a beat

mf You can throw a Sil - ver Dol - lar down up - on the ground and it will

All _____ be - cause it's round, A wo - man nev - er knows what a

good man she's got un - til she turns him down, — So lis - ten my honey,

Lis - ten to me I want you to un - der - stand _____ that

as a Sil - ver Dol - lar goes from hand to hand a wo - man wants to hold her man

— A wo - man wants to hold her man. — A _____

Interlude

man _____ with - out a wo - man _____ is like a ship _____ with - out a sail, A

boat _____ with - out a rud - der _____ or a fish with - out a tail, — A

man _____ with - out a wo - man _____ is like a wreck _____ up - on the

sand, There's on - ly one thing worse in the un - i - verse that's a


wo - man with - out a man. — A wo - man with - out a man. — You can

To Interlude 1. G *Fine* 2. G

D.S. al Fine

There Goes My Everything


Verse



 1. I hear foot - steps slow - ly walk - ing, _____ As they gent - ly walk a -
 2. (As my) mem - 'ry turns back the pag - es, _____ I can see the hap - py



 cross a lone - ly floor. _____ And a voice _____ is soft - ly
 years - we had be - fore. _____ Now the love _____ that kept this old heart



 say - ing: _____ "Dar - ling, this will be good - bye _____ for - ev - er - more." _____
 beat - ing _____ Has been shat - tered by the clos - ing of the door. _____

Chorus




 There goes my rea - son for liv - ing,



 There goes the one of my dreams, _____ There goes my



 on - ly pos - ses - sion, _____ There Goes My Ev - 'ry -



 thing. _____ 2. As my thing. _____

WHEELS

All a board! The hon-ey-moon ex-press is leav-in', All a-board! You're
 star-ry-eyed with love light gleam-in'. All a-board! And while you dream the dreams you're dream-in'
 Lis-ten to the mu-sic of love's WHEELS. 'Round and 'round love's
 WHEELS go 'round and bells start ding-in', Hear the sound, the song of love your heart WHEELS sing When
 heav-en bound and hap-py, hap-py love is swing-in', Lis-ten to the mu-sic of love's
 WHEELS. To- geth- er for- ev- er, love nev- er ev- er
 end- ing, To- geth- er for- ev- er and nev- er to
 part. 'Round the bend a cot-tage small and neigh-bors' grin-nin',

B \flat 7 E \flat

Jour - ney's end, but ev-'ry-thing is just be-gin-nin'. Just pre - tend love's

B \flat 1. E \flat

hap-py lit-tle WHEELS are spin-nin', Lis-ten to the mu-sic of love's WHEELS.

2. E \flat B \flat E \flat

WHEELS.

CATCH A FALLING STAR

By
PAUL VANCE
LEE POCKRISS

Moderately, with a beat

C Dm C F C Dm C

Catch a fall-ing star and put it in your pock - et; Nev-er let it fade a - way.

Dm C F C Dm C C7

Catch a fall-ing star and put it in your pock - et, Save it for a rain - y day. For

F E F Fdim F B \flat F C Cdim Dm6 C C7

love may come and tap you on the should - er, Some star-less night. And when your trou - bles start in mul-ti - ply - ing, And they just might. It's

F E F Fdim F B \flat F C Cdim C G7 C G7

just in case you feel you want to hold her, You'll have a pock - et full of star - light. eas - y to for-get them with-out try - ing, With just a pock - et full of star - light.

C Dm C F C Dm C

Catch a fall - ing star and put it in your pock - et, Nev-er let it fade a - way.

C Dm C F C Dm 1. C C7 2. C

Catch a fall-ing star and put it in your pock - et, Save it for a rain - y day. For day.

From the Batjac Production "THE ALAMO". A United Artists Release.

THE GREEN LEAVES OF SUMMER

Em B7 Em D7

(A) time ___ to be reap-in', ___ a time ___ to be sow-in', ___ THE
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

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 E... Am6 B7

wife at ___ the mo - ment of birth.

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.

Time After Time

From the Metro Goldwyn Mayer Picture
"IT HAPPENED IN BROOKLYN"

Music by
JULE STYNE

Chorus *c*
allegretto

Am Dm7 G7 C Em Dm7 G7 C

TIME AF - TER TIME I tell my-self that I'm So luck - y to be

Am Dm E7 D E7 Am Am7 Am6 B7

lov - ing you, So luck - y to be the

Em Gm6 A+ A7 Dm Dm7 G7 Dm7 G7

one you run to see In the eve-ning when the day is through. I on - ly

C Am Dm7 G7 C Em Dm7 G7 C C9 C7

know what I know, the pass-ing years will show You've kept my love so young, so

F Fm C Am6 Fm6 C Am D7

new. And TIME AF - TER TIME you'll hear me say that I'm So

C Am Dm7 G7 1. C Em Dm G7 2. C Em Dm7 G7 C

luck - y to be lov - ing you. you.

There's Only One Of You

Refrain

B \flat E \flat F7

1. Now there's nine - ty - nine - kinds of can - dy bars, - Heav - en knows there must - be a
 (2. There's a) great a - bun - dance of co - co - nuts - And there's e - ven more - ifs 'n'

B \flat E \flat

bil - lion stars; - Lots of can - dy bars, - 'bout a bil - lion stars, - } But THERE'S
 ands 'n' buts; - Lots of co - co - nuts, - ifs 'n' ands 'n' buts, - }

F7 B \flat

ON - LY ONE OF YOU. { There's an
 There's a

B \flat E \flat F7

am - ple num - ber of ap - ple trees, - Sev - en mil - lion fish - in the
 wide se - lec - tion of mag - a - zines, - And a zil - lion Bra - zil - ian

B \flat E \flat

sev - en seas; - Lots of ap - ple trees, - more than sev - en seas, - } But THERE'S
 cof - fee beans; - Lots of mag - a - zines, - loads of cof - fee beans, - }

With feeling

F7 B \flat

ON - LY ONE OF YOU. So tell me _____ that you'll

F7 B \flat

al - ways care _____ And tell me _____ your love is mine a - lone to

B \flat F7 B \flat F7

share. If you leave me, I'll - be a lone - ly one, Don't - chia know you're my - one and

B \flat F7 1. B \flat

on-ly one, And THERE'S ON-LY ONE OF YOU. 2. There's a

2. B \flat F7

YOU. Lots of ap-ple trees. More than sev - en

B \flat F7

seas, But THERE'S ON - LY ONE, _____

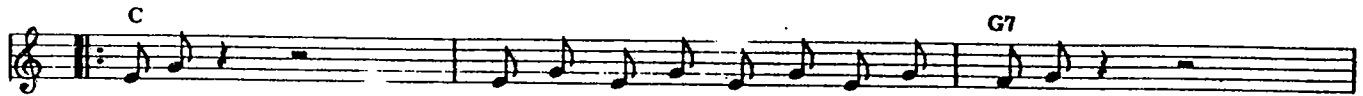
B \flat

THERE'S ON - LY ONE OF YOU!

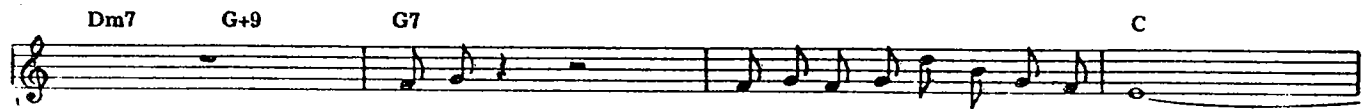
LISBON ANTIGUA (IN OLD LISBON)

Chords: G 7 , C $^{\#}$, G 9 , Dm7, G 7 , C, C $^{\#}$ dim, G 7 , Dm7, G 7 , C, C $^{\#}$ dim, Dm7, G 7 , C, C $^{\#}$ dim, G 7 , Dm7, G 7 , C $^{\#}$ dim, G 9 , G 7 , 1. C (to repeat), G 7 , C $^{\#}$ dim, 2. C (for finish only), C, (Fine) 3. C (continue to verse), B \flat , F m , G 7 , C m , G 7 , Dm7 5 , G 7 , C m , C m , B \flat , A \flat , G 7 , C m , Dm7 5 , G 7 , C m , G 7 , C m , G 7 , C m , G 7 , C m , G 7 , C $^{\#}$, C $^{\#}$

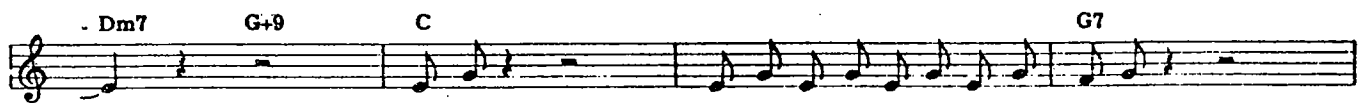
PATRICIA, IT'S PATRICIA



Kiss her, and your lips will al - ways want PA - TRI-CIA!



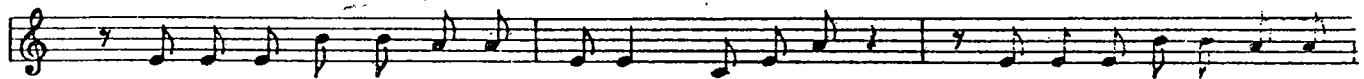
Stroll her, see PA-TRI-CIA move with all her charms!



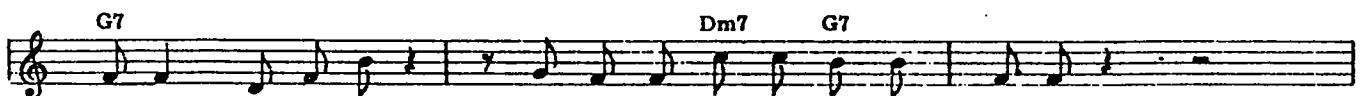
Mam - bo, cha - cha or me - ren - gue, it's PA - TRI-CIA!



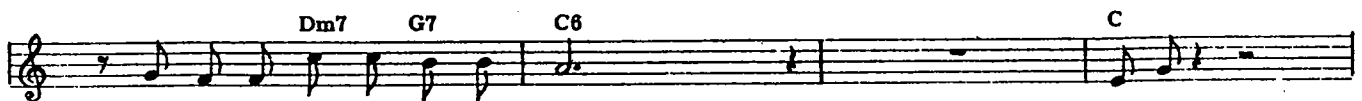
Heav - en, that's where you'll be when she's in your arms!



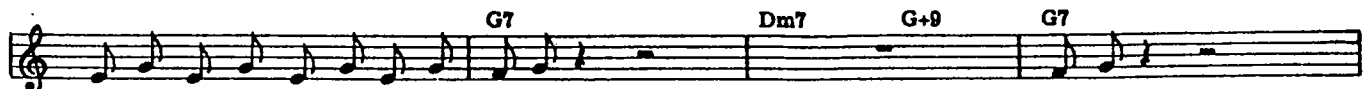
Who took the place of De De Di - nah? PA - TRI - CIA! And Peg - gy Sue is jeal - ous,



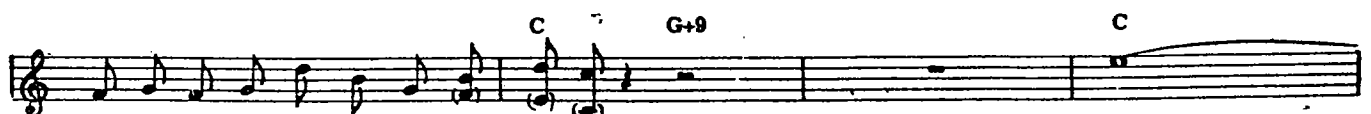
too, of PA - TRI - CIA! And when she's wear - ing her Bi - ki - ni,



Her hips will have you hyp - no - tized! Far off



in Ja - pan, they brag a - bout their Gel - sha, Who cares,



'long as Un - cle Sam has got PA - TRI - CIA! Eyes, _____

— that have a star-ry sort of gleam — for you. She — — — — —

— is like a mil-lion dol-lar dream — come true! Ev-'ry-bod-y wish-es they could

steal her heart a - way, I guess, — — — — —

There's so man - y try - in' but she nev - er, nev - er will say "yes"! — — — — —

— Kiss her and your lips will al-ways want PA- TRI-CIA!

Stroll her see PA-TRI-CIA move with all her charms. — — — — —

— Far off in Ja - pan, they brag a - bout their

Get-sha, Who cares, 'long as Un-cle Sam has got PA-

1. TRI-CIA! 2. TRI-CIA!

THE BANANA BOAT SONG

Voice * F

‡ Hill and gul - ly rid - er, Hill and gul - ly.

(2nd Voice opt.)

Hill and gul - ly rid - er, Hill and gul - ly. Hill and gul - ly rid - er,

Hill and gul - ly. Hill and gul - ly rid - er, Hill and gul - ly.

REFRAIN F6 C Bb F Gm F

‡ Day o, Day o, Day de light and I wan-na go home...

F6 C Bb F Gm F

Day - o, Day - o, Day de light and I wan-na go home.

VERSE F Bb F

1. Well, I'm load - in' de ba -- na - na boats all night long, —
 (2. Well, I) sleep by sun and I work by moon, —
 (3. Well, I) pack up all my things and I'll go to sea, —

Musical staff with notes and guitar chords Gm and F.

Day de light and I wan-na go home. 1. Hey! All of de work - men
 2. When I get some mon - ey, gon-na
 3. Den de ba-nan-as see - the

Musical staff with notes and guitar chords Bb, F, Gm, and F.

sing this song...
 quit so soon... Day de light and I wan-na go home...
 last of me. —

REFRAIN

Musical staff for the first part of the refrain with notes and guitar chords F6, C, Bb, F, Gm, and F.

Day - o, Day - o, Day de light and I 'wan-na go home.

Musical staff for the second part of the refrain with notes and guitar chords F6, C, Bb, F, and a box containing 1. Gm and F with the text "Back to Verse".

Day - o, Day - o, Day de light and I wan-na go home. 2. Well, I
 3. Well, I

Musical staff for the third part of the refrain with notes and guitar chords Gm, F, F, Gm, and F.

wan-na go home... Hill and gul-ly rid - er, Hill and gul-ly.

CALL ME IRRESPONSIBLE

Moderately Slow

F F#dim Gm Abdim
 Call me ir - re - spon - si - ble, call me un - re - li - a - ble,

Am Dm A7 Cm7 D7+ Gm7
 throw in un - de - pend - a - ble too. Do my

C7 Cm6 D7 Dm7 G7
 fool ish al - i - bis bore you? Well, I'm not too clear - er, I

Gm7 C7 F F#dim Gm
 just a - dore you. Call me un - pre - dict - a - ble, tell me

A>dim Am Dm A7 Cm6 D7
 I'm im - prac - ti - cal, rain - bows I'm in - clined to pur - sue.

Gm7 C7 Cm6 D7
 Call me ir - re - spon - si - ble, Yes, I'm un - re - li - a - ble,

Gm7 C7 A7 D7
 But it's un - de - ni - a - bly true, I'm

Gm7 B>7 B>m6 F
 ir - re - spon - si - bly mad for you!

Summer Love

(From Moonlight Serenade)

Lyric by
MILTON BERLE
and BUDDY ARNOLD

Music by
VICTOR YOUNG

Moderate tempo

Ev-'ry time I

hear the breeze — Whis-p'ring in the wil - low trees — I am filled with

mem - o - ries — of my SUM-MER LOVE — When the Au-gust

moon was low, with hearts a-glow, two stran - gers kissed. — Then just like the

Au - gust moon, Too soon you had van-ished in the mist. — Now the wil-low

trees are bare — Au-tumn's chill is in the air. — Still I'm search-ing

ev - 'ry-where — for my SUM-MER LOVE — Though the night is

dark, In dreams it seems I see the Au-gust moon a - bove. — And I pray once

more it will come and bring back my SUM-MER LOVE.

PUFF

(The Magic Dragon)

Words and Music.
By PETER YARROW and
LEONARD LIPTON

VERSE

B \flat Dm E \flat B \flat E \flat

PUFF, the mag-ic drag - on lived by the sea And frolicked in - the

B \flat Gm C 7 F 7 B \flat Dm

au-tumn mist - in a land called Ho-nah - Lee, - Lit-tle Jack-ie Pa-per

E \flat B \flat E \flat B \flat Gm C 7 F 7 B \flat F 7

loved that ras-cal PUFF And brought him strings and sealing wax - and oth-er fan-cy stuff. Oh!

REFRAIN

$\%$ B \flat Dm E \flat B \flat E \flat

PUFF, the mag-ic drag - on lived by the sea And frolicked in - the

B \flat Gm C 7 F 7 B \flat Dm

au-tumn mist - in a land called Ho-nah - Lee, - PUFF, the mag-ic drag - on

E \flat B \flat E \flat B \flat Gm C 7 F 7 B \flat

lived by the sea And frolicked in - the au-tumn mist - in a land called Ho-nah - Lee. - 1. To -
2. A
3. His

VERSE

B \flat Dm E \flat B \flat

geth-er they would trav-el on a boat with bil-lowed sail, -
drag-on lives for - ev - er but not so lit-tle boys -
head was bent in sor-row green scales fell like rain, -

E \flat B \flat Gm 7 C 7 F 7

Jack - ie kept a look-out perched on Puff's gi-gan-tic tail,
Paint-ed wings and gi - ant rings make way for oth - er toys. With -
PUFF no long - er went to play a - long the cher - ry lane.

B \flat Dm E \flat B \flat

No ble kings and prin - ces would - bow when - e'er they came.
One grey night it hap-pened, Jack - ie Pa - per came no more And
out his life-long friend PUFF could not be brave So

E \flat B \flat Gm 7 C 7 F 7 B \flat F 7

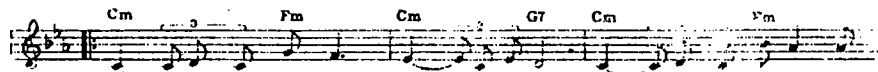
Pi - rats ships would low'r their flag when PUFF roared out his name. Oh!
PUFF that might - y drag-on, he ceased his fear-less roar. Oh!
PUFF that might - y drag-on sad - ly slipped in - to his cave. Oh!

C 7 F 7 B \flat E \flat B \flat F 7 B \flat

land called Ho - nah - Lee.

GREEN FIELDS

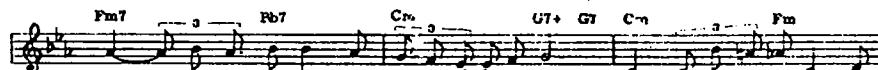
179



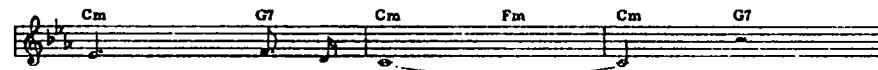
Once there were green fields kissed by the sun; Once there were valleys where



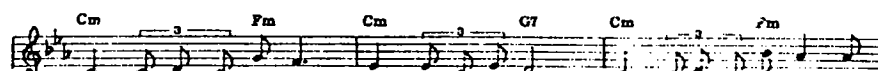
rivers used to run, Once there was blue sky with white clouds high above,



Once they were part of an ever-lasting love. We were the lovers who



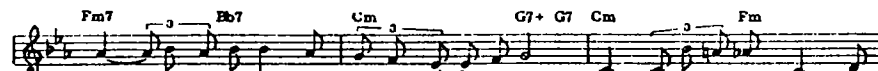
strolled through green fields.



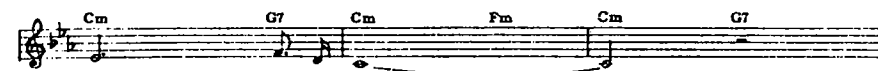
Green fields are gone now, parched by the sun; Gone from the valleys where



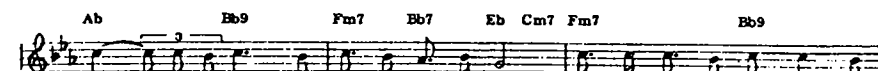
rivers used to run, Gone with the cold wind that swept in to my heart,



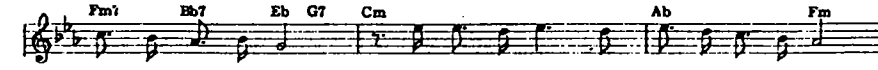
Gone with the lovers who let their dreams depart. Where are the green fields that



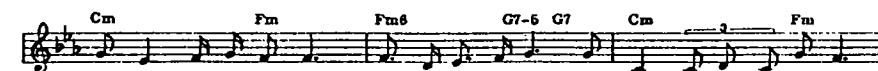
we used to roam?



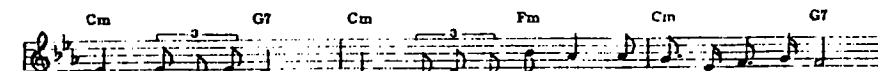
I'll never know what made you run away. How can I keep searching when



dark clouds hide the day? I only know there's nothing here for me,



Nothing in this wide world left for me to see, But I'll keep on wait-in'



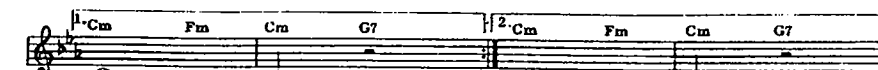
'til you re-turn. I'll keep on wait-ing un-til the day you learn



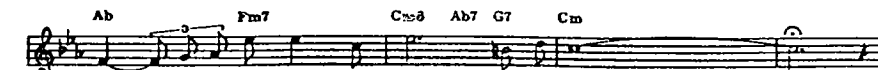
You can't be happy while your heart's on the roam. You can't be happy un-



til you bring it home. Home to the green fields and me once a-



gain. gain.



Home to the green fields and me once a-gain.

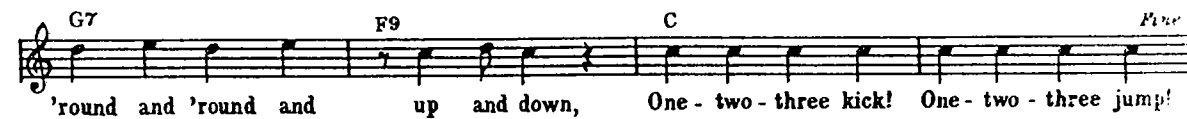
Peppermint Twist

Words and Music by
JOEY DEE and
HENRY GLOVER

Verse 1



Chorus



Verse 2



PETTICOATS OF PORTUGAL

(RAPARIGA DO PORTUGAL)

Words and Music by
MICHAEL DURSO
MEL MITCHELL and
MURL KAHN

VOICE

G6 Bbdim Am C+ Am7
 When breez-es blow PET-TI-COATS OF PORT-U-GAL,
 D7 Am C+ Am7 D7 D7+ G6 D7
 There's quite a show On the streets of Port-u-gal;
 G Dm6 E7 3 Am C+ Am7
 Each pass-er-by winks his eye, whis-tles and smiles,
 D7 Am7 D7 3 G G#dim D7
 The ooh's and ah's, loud hur-rahs, ech-o for miles; Those shape-ly
 G6 Bbdim Am C+ Am7 D7
 gams, 'neath PET-TI-COATS OF PORT-U-GAL, Start traf-
 Am C+ Am7 D7 3 Dm6 E7 3
 jams; But the cop on the square does-n't care! There's not a
 Am Cm6 G A9
 guy a-live who does-n't thrive on watch-ing skirts blow free! Es-pe-cial-
 Am D7 1. G Eb7 D7
 ly, the PET-TI-COATS OF PORT-U-GAL; Where breez-es
 2. G Eb7 Am7 D7 G
 GAL.

Then I'll Be Tired Of You

Words by
E. Y. HARBURG

Music by
ARTHUR SCHWARTZ

Refrain
p-mf (slowly and gracefully)

I'll be tired of you ——— When stars are tired of gleam - ing,
 When I am tired of dream - ing Then I'll be tired of you!
 ——— This I know is true: ——— When winds are tired of
 blow - ing, When grass is tired of grow - ing Then I'll be tired of
 you. ——— Be - yond the years — Till day is
 night, Till wrong is right, Till birds re - fuse to sing, Be - yond the
 years — The ech - o of my on - ly love will still be whis - per - ing,
 whis - per - ing! If my throb - bing heart ——— should ev - er start re -
 peat - ing That it is tired of beat - ing, Then I'll be tired of
 you! ——— you!

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of ten staves of music. The first staff is the refrain, marked 'p-mf (slowly and gracefully)'. The lyrics are written below the notes. Above the notes are guitar chord diagrams for various chords: C, C#dim.7, Dmi., Dmi.7, C, Dmi.7, C7#9, Emi., A#mi.7 (open), D7, G7 C#mi.7 G7, C, A#mi.7 (open), A#b, Bbmi.7, Eb7, A#b, Fmi., A#b, Eb7 Edim.7 sus., A#b, Bbmi.7, Eb7, A#b, A#mi.7 (open), G, Gaug.5, C, C#dim.7, Dmi., Dmi.7, C, B7, D#dim.7, Dmi.7, G7, A#7, G7, C, Bdim.7, C. The score includes dynamic markings like 'mf' and 'piano r.c.', and phrasing slurs. The final line shows two endings for the word 'you!'.

They Can't Take That Away From Me

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Refrain (not fast)

The way you wear your hat, — The way you sip your tea, —

The memory of all that — No, no! They can't take that a-way from me!

The way your smile just beams, — The way you sing off key, —

The way you haunt my dreams, — No, no! They can't take that a-way from me!

We may nev - er, nev - er meet a - gain On the bump - y road to

love, Still I'll al - ways, al - ways keep the mem - ry of

The way you hold your knife, — The way we danced till three,

The way you've changed my life, — No, no! They

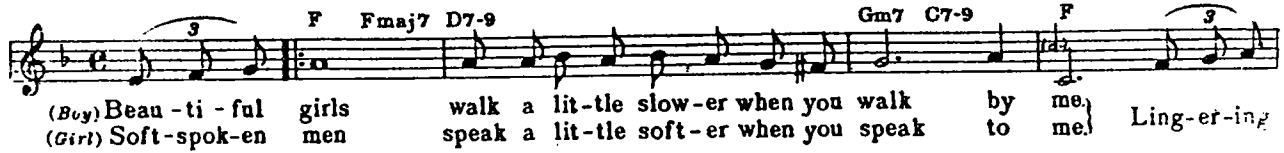
can't take that a - way from me! — No! They can't take that a - way from

me! — The way you wear your hat me!

This Is All I Ask

Words and Music by
GORDON JENKINS

F Fmaj7 D7-9 Gm7 C7-9 F



(Boy) Beau-ti-ful girls walk a lit-tle slow-er when you walk by me,
(Girl) Soft-spok-en men speak a lit-tle soft-er when you speak to me. Ling-er-ing

Fmaj7 Dm Gm7 C7 E7 Fmaj7 F Fm7(sus)E7 Am



sun-sets stay a lit-tle long-er with the lone-ly sea. Chil-dren ev-ry where, when

Am7 D7 G7



shoot bad men, shoot at me Take me to that strange, en-chant-ed land

C7 C7+ C7 F Fmaj7 D7-9



grown-ups sel-dom un-der-stand. Wan-der-ing rain-bows leave a bit of col-or for my

Gm7 C7-9 F Fmaj7 Dm Gm7 C7 E7 Fmaj7 F



heart to own Stars in the sky make my wish come true be-fore the night has

A7-9 Bb E7 Am F D7(+9) D7



flown, And let the mu-sic play as long as there's a song to sing And

Gm7 C#11



I will stay young-er than spring. (Boy) Beau-ti-ful spring.
(Girl) Soft-spok-en

They Didn't Believe Me

185

Words by
HERBERT REYNOLDS

Music by
JEROME KERN

Andante moderato

1. (//) Got the cut - est lit - tle way, Like to watch you all the
2. (Sw) Don't know how it hap - pened quite, May have been the sun - mer

day And it cer - tain - ly seems fine Just to think that you'll be
night May have been, well, who can say Things just hap - pen an - y

mine. When I see your pret - ty smile
way, All I know is I said "yes!"

Makes the liv - ing worth the while So I've got to run a -
Hes - i - tat - ing more or less And you kissed me where I

round Tell - ing peo - ple what I've found.
stood Just like an - y fel - low would.

Refrain

(//) And when I told them How beau - ti - ful you are
(Sw) And when I told them How won - der - ful you are

They did - n't be - lieve me They did - n't be - lieve me!
They did - n't be - lieve me They did - n't be - lieve me!

Your lips, your eyes, your checks, your hair are in a
Your lips, your eyes, your curl - y hair are in a

class be - yond com - pare, You're the love - li - est girl
class be - yond com - pare, You're the love - li - est thing

that one could see! And when I tell them,
that one could see! And when I tell them,

And I cert - nly am goin' to tell them, That I'm the
And I cert - nly am goin' to tell them, That I'm the

Morgen

Refrain

ONE MORE Mor-gen, SUN-RISE, mor-gen, One more day to get through. lu uns wieder das Glück. ONE MORE Ge-stern, SUN-RISE, ge-stern, One more day without you. liegt schon so weit zu-rück. And those lips that I knew could nev-er be War es auch ei-ne schö-ne, schö-ne true. Zeit! ONE MORE Mor-gen, SUN-RISE, mor-gen, Now the heartaches be-gin: sind wir wie-der da-bei. Won-d'ring, Ge-s' - ne, wan-d'ring, ge-stern, through the plac-es we've been, ist uns heut' ei-ner-lei, Hoping that I war es auch ei-ne schö-ne, keep my "sun-ny side grin." schö-ne, schön-e Zeit! Though our love is dead and gone, Sind wir heut' auch arm und stein, In my heart it still lives on and on. sind wir heut' auch oh-ne Son-nen-schein, Feel like some poor dy-in' swan, Tired of sind wir heut' auch noch al-lein, a-ber fly-in', try-in', mor-gen, mor-gen, day by day I'm dy-in'! mor-gen, mor-gen, mor-gen. ONE MORE Mor-gen, SUN-RISE, mor-gen, One more day we're a-Lacht uns wie-der das part. Glück. ONE MORE Mor-gen, SUN-RISE, mor-gen, One more day-break for a break-ing kommt die schö-ne Zeit zu uns zu-heart! rück! for a break-ing heart! Zeit zu uns zu-rück!

THE KEY TO LOVE

187

(Theme from "THE APARTMENT")

Chorus

Musical staff with notes and chords Eb, Eb6, Fm7, Bb7. Lyrics: THE KEY TO LOVE be - longs to you,

Musical staff with notes and chords Eb, Eb dim, Fm7, Ab m6, G7+5, G7. Lyrics: It leads to a door-way, where dreams come true.

Musical staff with notes and chords Eb7, Ab6, Db7, Gb6, Gb7. Lyrics: When you turn the key and look for your lov - er, You

Musical staff with notes and chords Bb, Ebdim, Eb, F7. Lyrics: find the one that your heart meant to share your lone - ly a -

Musical staff with notes and chords Bb7, Eb, Eb6, Fm, Bb7. Lyrics: part-ment. When you find the one you're dream - ing of,

Musical staff with notes and chords Eb, Eb dim, Fm7, 1. Ab m, Bb7-9, Eb, Bb7. Lyrics: You hold till for - ev - er THE KEY TO LOVE.

Musical staff with notes and chords 2. Ab m, Cb6, Db9, E maj.7, Eb. Lyrics: KEY, THE KEY TO LOVE.

SERENATA

CHORUS

The musical score is written in G major, 4/4 time. It consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "night, while all the world is still Here I stand un-der her win-dow sill: Sing: my loved one, SER-E-NA-TA, for me, Sing her your song, love's mel-o-dy. near, yet we're so far a-part, Here I'll stand till I have won her heart; Go to my loved one, SER-E-NA-TA, and say: 'When you're in love, love finds a way.'" To-way." Love al-ways finds a way I'll win her heart some day.

night, while all the world is still Here I
 stand un-der her win-dow sill: Sing: my
 loved one, SER-E-NA-TA, for me, Sing her your
 song, love's mel-o-dy.
 near, yet we're so far a-part, Here I'll
 stand till I have won her heart; Go to my loved one, SER-E-
 NA-TA, and say: "When you're in love, love finds a
 way." To-way." Love al-ways finds
 a way I'll win her heart some
 day.

I LOVE HOW YOU LOVE ME

By 189
BARRY MANN and
LARRY KOLBER

Very slow

love how your

eyes close when - ev - er you kiss me

And when I'm a - way from you I love how you miss me. I love the

way you al - ways treat me ten - der - ly, But, dar - ling,

most of all I Love How You Love Me. I love how your

heart beats when - ev - er I hold you; I love how you

think of me with - out be - ing told to; I love the

way your touch is al - ways heav - en - ly, But, dar - ling, most of all I Love How You

Love Me; I love how you hug me; I love how you

squeeze me, tease me, please me, love; How you love me, - I Love How You Love Me.

To Know You Is To Love You

(To Know Him Is To Love Him)

Words and Music by
PHIL SPECTOR



I'll walk a-longside of (him) — Yes, yes, to know (him) — Is to love, love, love — (him), And I

do — Why can't (he) see —

How blind (he can) be? Some day (he'll) see — That

(he was) meant for me. To know, know, know — (him) — Is to

love, love, love — (him) — Just to see (him) smile — Makes my life worth while. — To

know, know, know — (him) — Is to love, love, love — (him) — And I do.

To do.

Recorded by HUGH MASEKELA on Uni Records
GRAZING IN THE GRASS

Music by
PHILEMON HOU

Moderately

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes, while the left hand plays a steady bass line. A dynamic marking of *mf* is present at the beginning.

Chord diagrams for the first system: G, Em, Am, D7, G, Em, Am, D7.

The first system includes a guitar line with a treble clef and a piano accompaniment with two staves. The guitar line features a melodic line with eighth notes and rests. The piano accompaniment continues the rhythmic pattern from the introduction.

Chord diagrams for the second system: G, Em, Am, D7, G, Em, Am, D7.

The second system includes a guitar line with a treble clef and a piano accompaniment with two staves. The guitar line continues the melodic line. The piano accompaniment features more complex chordal textures in the right hand.

Chord diagrams for the third system: G, Em, Am, D7, G, Em.

The third system includes a guitar line with a treble clef and a piano accompaniment with two staves. The guitar line concludes the melodic phrase. The piano accompaniment provides harmonic support with sustained chords.

Am D7 G Em Am D7

The first system of music features a guitar line with six chords: Am, D7, G, Em, Am, and D7. The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with quarter notes.

G Em Am D7 G Em

The second system continues the piece with guitar chords G, Em, Am, D7, G, and Em. The piano accompaniment maintains the same rhythmic pattern as the first system.

Am D7 G Em Am D7 G Em

The third system features guitar chords Am, D7, G, Em, Am, D7, G, and Em. The piano accompaniment continues with the established melodic and harmonic structure.

Am D7 G Em Am D7 G

The fourth system concludes the piece with guitar chords Am, D7, G, Em, Am, D7, and G. The piano accompaniment ends with a final chord and a fermata over the last note.

Canadian Sunset

Once, _____ I was a - lone
Cold, _____ cold was the wind

So, _____ lone-ly and
Warm, _____ warm were your

then, _____ you came, _____ out of no - where, _____ like the
lips, _____ out there _____ on that ski trail _____ where your

sun _____ up from the hills.
kiss, _____ filled me with _____ thrills. _____

A week - end in Can - a - da _____ a change of scene _____ was the most _____

_____ I bar - gained for _____ And then I dis - cov - ered you _____

and in your eyes I found a love that I could - n't ig - nore.

Down, _____ down came the Sun _____ fast, _____ fast beat my

heart. _____ I knew, _____ as the Sun set _____ from that

day _____ we'd nev - er part.

Mr. Wonderful

(From The New Musical Comedy "Mr. Wonderful")

JERRY BOCK
LARRY HOLOFCENER
GEORGE WEISS

Why this feel - ing? Why this glow? Why the
thrill when you say, "Hel - lol"? It's a strange and ten - der
mag - ic you do. MIS - TER WON - DER - FUL, That's
you! Why this trem - bling when you speak?
Why this joy when you touch my cheek? I must
tell you what my heart knows is true: MIS - TER
WON - DER - FUL, that's you! And why this
long - ing to know your charms; to spend for -
ev - er here in your arms! Oh! there's much more
I could say, But the words keep slip - ping a -
way; And I'm left with on - ly one point of view:
MIS - TER WON - DER - FUL that's you!
One more thing, then I'm through; MIS - TER WON - DER - FUL,
MIS - TER WON - DER - FUL, MIS - TER WON - DER - FUL,
I love you! Why this you!

You You You

196

Refrain

Eb *Ab* *Eb*
YOU YOU YOU, I'm in love with YOU YOU YOU, I could be so

Gm *Bb7* *Eb* *Ab* *Eb*
true true true to some-one like YOU YOU YOU.

Eb *Ab* *Eb*
Do do do what you ought to do do do, take me in your

Gm *Bb7* *Eb* *Ab* *Eb*
arms please do, let me cling to YOU YOU YOU.

Fm7 *Bb7* *Eb* *Fm7* *Bb7* *Eb* *Eb7*
We were meant for each oth - er sure as heav - en's a - bove.

D7 *Gm* *F7* *Bb7*
We were meant for each oth - er to have to hold and to love.

Eb *Ab* *Eb*
YOU YOU YOU, there's no one like YOU YOU YOU, you could make my

Gm *Bb7* *Eb* *Ab* *1 Eb* *Bb7+* *2 Eb*
dreams come true if you say you love me too. too.

TAKE FIVE

Em Bm7 Em Bm7³ Em Bm7
take a lit-tle time out with me, Just Take Five.

Em Bm7 Em Bm7 Em Bm7³
Stop your bus-y day and take the time out to see I'm a -

Em Bm7 Em C F#m7-5
live. Tho' I'm go-in' out of my way just so I can

Bm7 Em Am7 D7 G
pass by each day, Not a sin-gle word do we say, it's a pan - to-mime and not a place. Still I know all

C F#m7-5 Bm7 Em Am7 L7
eyes are for me, I feel tin-gles down to my feet when your smile gets much too dis-creet, sends me on my

F#m7 B7 Em Bm7 Em Bm7³
way. Would-n't it be bet-ter not to be so po - lite, you could

Em Bm7³ Em Bm7 Em7 Bm7
of - fer a light. Start a lit-tle con-ver-sa-tion now. It's all

Em Bm7³ Em Bm7³ Em Bm7
right, Just Take Five, Just Take Five.

1. Em Bm7 Em Bm7 Em Bm7 Em Bm7
Won't you stop and

Too Close For Comfort

(From The New Musical Comedy "Mr. Wonderful")

Be wise, be smart, be - have my heart, don't up -
 set your cart when ^{(she's} so close. Be
 soft, be sweet, but be dis - creet, Don't go
 off your beat. ^{(She's} TOO CLOSE FOR COM - FORT
 Too close, TOO CLOSE FOR COM-FORT, Please not a - gain. > > >
 Too close, Too close to know just when to say, "when." Be
 firm, be fair, be sure, be - ware, on your
 guard, Take care while there's such temp - ta - tion.
 One thing leads_ to an - oth - er, Too late to_ run for cov - er,
^{(She's} much TOO CLOSE FOR COM-FORT now! Be
 now! Too close, Too
 close. ^{(She's} much TOO CLOSE FOR COM-FORT
 now.

Chords: C6, Cm6, Gm6, A7, A+, A7, Fm6, G7, G7sus, G7, C, C6, Gm6, A7, A+, A7, Fm6, G7, G7sus, G7, C, C6, C+, F6, F7, Fm6, Fm7, Fm6, G7-9, C7, C7-9, C7, F6, F7, Fm6, Fm7, Fm6, G7-9, Ab7, G7, C6, Cm6, Gm6, A7, A+, A7, Fm6, G7, G7sus, G7, C, C6, C+, F6, F7, Fm6, Fm7, Fm6, G7-9, Cm6, D7, D7-9, D7, Ab9, G9, G+9, Fm6, G7-9, Cm, Cm7, D7, G7, Cm, Cm7, F7, Ab7, Cm, Ab7, F7, G7-9, Cm.

The Most Happy Fella

I'm The
 Most Hap - py Fel - la In the whole Na - pa
 Val - ley In the whole Na - pa Val ley, The
 most hap - py man That's me!
 Look - a my Ro - sa - bel - la!
 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 Hap - py Fel - la In the whole Na - pa
 Val - ley 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

Chords: G, G9, G, G(addC), G, Ab, Ab7, Ab7(addD), G, G9, G, G, G, G, G, G, G, G, Ab, Ab, Ab, Ab7, Ab7, Ab7, Ab7, Ab7, Ab7, Ab7, Ab7, G7(b9), G7(b9), G7, C9, C9, C7, F, C#7, C#7, C#7.

TAMMY

200

Moderately



1. I hear the cot-ton-woods whis-prin' a - bove: Tam - my!
 2. Whip-poor-will, whip-poor-will, you and I know, Tam - my!



Tam - my! Tam - my's {my} love! The ole hoot - ie owl hoot - ie -
 Tam - my! Can't let him {in} go! The breeze from the bay - ou keeps



hoos to the dove: Tam - my! Tam - my! Tam - my's {my}
 mur - mur - ing low: Tam - my! Tam - my! You love {in} him



love! Does my {darl - ing} feel what I feel when {she} comes near? My
 so! When the {lov - er} night is warm, soft and warm, I long for his charms! I'd



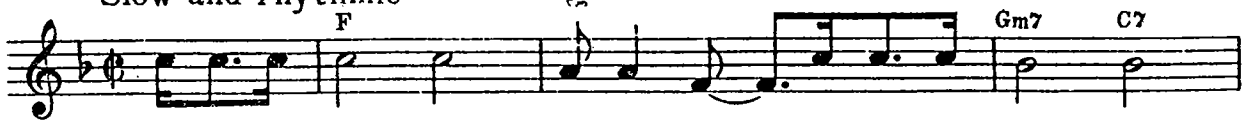
heart beats so joy-ful-ly, you'd think that {she} could hear! Wish I knew if {she} knew what
 sing like a vi - o - lin if I were in his arms! Wish I knew if he knew what



I'm dream - ing of! Tam - my! Tam - my! Tam - my's {my} love!
 I'm dream - ing of! Tam - my! Tam - my! Tam - my's {in} love!

HE'S GOT THE WHOLE WORLD IN HIS HAND

Slow and rhythmic



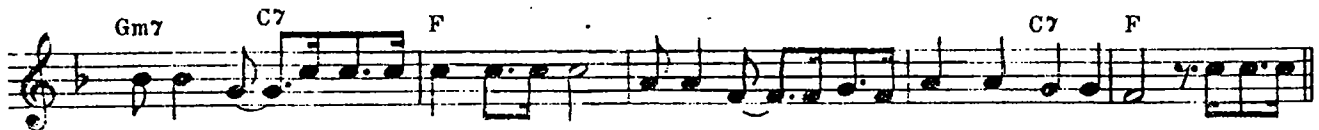
He's got the whole world in His hand,— He's got the whole world



in His hand,— He's got the whole world in His hand,— He's got the whole world in His



hand. He's got the wind and the rain in His hand,— He's got the wind and the rain



in His hand, He's got the wind and the rain in His hand. He's got the whole world in His hand. He's got the



sin-ner— man in His hand,— He's got the sin-ner— man in His hand,— He's got the



sin-ner— man in His hand,— He's got the whole world in His hand. He's got



you and me in His hand, He's got you and me in His hand,— He's got you and me



in His hand,— He's got the whole world in His hand. He's got the whole world in His hand.—

There Will Never Be Another You

Refrain *sweetly*

Bb7 Eb6 Eb(ma7) Eb6 Eb(ma7) Eb Eb(ma7) Dm7 G7 Cm

There will be man - y oth - er nights like this, _____ And I'll be stand - ing

Bbm7 Eb7 Ab Ab(ma7) Ab6 Ab(ma7) Abm Abm6 Abm6 Abm6

here with some - one new, _____ There will be oth - er songs to sing. An -

Eb Eb(ma7) Eb6 Cm Cm7 F7 Cm7 F7 F#m7 Cm7 F7 Fm7

oth - er fall, an - oth - er spring, But THERE WILL NEVER BE AN - OTH - ER YOU.

Bb7 Eb6 Eb(ma7) Eb6 Eb(ma7) Eb Eb(ma7) Dm7 G7 Cm

There will be oth - er lips that I may kiss, _____ But they won't thrill me

Bbm7 Eb7 Ab Ab(ma7) Ab6 Ab(ma7) Abm6 Abm6 Abm6 Eb G7 Cm

like yours used to do, _____ Yes, I may dream a mil - lion dreams, But how can they come

rall. Cm7 F7 Ebdim Eb D7 Bb7 Eb7 Fm7 Ab6 Abm6 Gm Bb7 1 Eb 2 Eb

true, If there will nev - er ev - er be an - oth - er you? There you?

ARRIVEDERCI ROMA

G Cm D7 G G B7 B7 C E7

Ar - ri - ve - der - ci. Ro - ma. Good - bye, good - bye to Rome.

Am tacet D7 Am7 D7 Am7 D7 Am7

Cit - y of a mil - lion moon - lit plac - es, cit - y of a mil - lion warm - embrac - es, Where I found the one of all the

D7 Cm D7 G Bb7 Am7 D7 G Cm D7 G

fac - es far from home. Ar - ri - ve - der - ci, Ro - ma. It's

G B7 B7 C E7 Am tacet D7 Am7 D7

time for us to part. Save the wed - ding bells for my re - turn - ing, keep my lov - er's

Am7 D7 Am7 D7 Am7 D7 G

arms out - stretched and yearning. Please be sure the flame of love keeps burn - ing in her heart.

Never On Sunday

Refrain

Oh, you can kiss me on a Mon-day, a Mon-day, a Mon-day is ver-y, ver-y good.
cool day, a hot day, a wet day, which-ev-er one you choose.

Or you can kiss me on a Tues-day, a Tues-day, a Tues-day, in fact I wish you would.
Or try to kiss me on a gray day, a May day, a pay day, and see if I re-fuse.

Or you can kiss me on a Wednes-day, a Thurs-day, a Fri-day and Sat-ur-day is best.
And if you make it on a bleak day, a freak day, a week-day, why you can be my guest.

But nev-er, nev-er on a Sun-day, a Sun-day, a Sun-day, 'Cause that's my day of
But nev-er, nev-er on a Sun-day, a Sun-day, the one day I need a lit-tle

rest. Come - an - y rest. Fine

day and you'll be my guest, An-y day you say,

but my day of rest. Just name the day that you like the

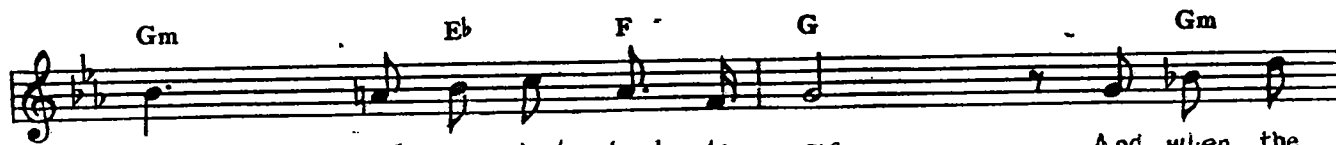
best, On-ly stay a - way on my day of rest. Oh, you can kiss me on a

The Exodus Song

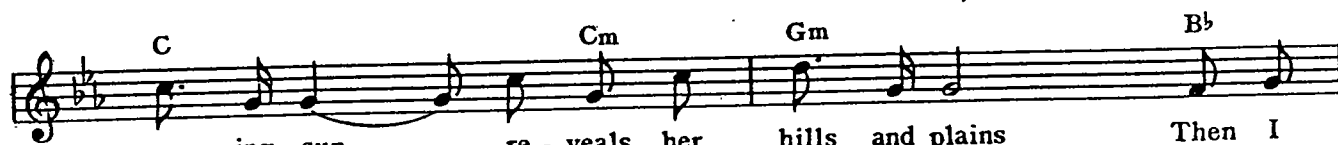
Refrain (Espressivo e doloroso)



This land is mine, God gave this land to me, This



brave and an-cient land to me. And when the



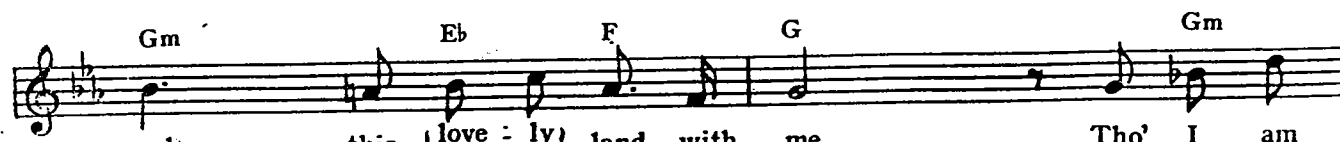
morn - ing sun re - veals her hills and plains Then I



see a land where chil - dren can run free. So



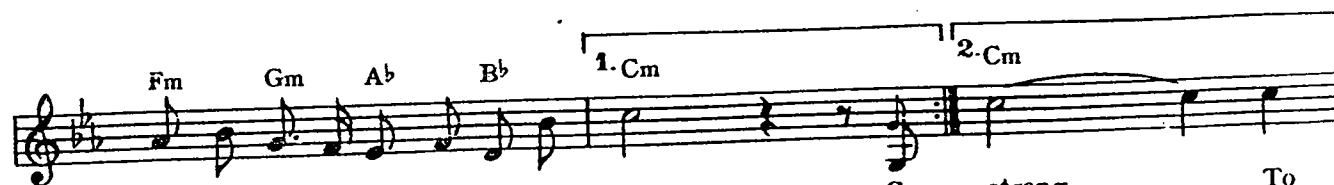
take my hand and walk this land with me And



walk this {love - ly} land with me. Tho' I am



just a man, When you are by my side, With the



help of God I know I can be strong. So strong To

make this land our home, — If I must fight, — I'll fight to
 make this land our own. — Un - til I die — this land is mine!

Around The World

Words by
 HAROLD ADAMSON

A - round the world I've searched for you, I trav - eled
 on, when hope was gone, to keep a ren - dez - vous. I knew some -
 where, some - time, some - how, You'd look at me, and I would see the smile you're
 smil - ing - now. It might have - been in Coun - ty
 Down, or in New York, in Gay Pa - ree, or e - ven Lon - don Town. No
 more will - I go all a - round the world, For I have found my
 world in you. A - you.

THERE'S A KIND OF HUSH

(All Over The World)

Words and Music by
LES REED and
GEOFF STEPHENS

Medium tempo (With a beat)

B \flat D7 Gm

There's A Kind Of Hush All O-ver The World— To-night—

B \flat 7 E \flat F7 B \flat

— all o-ver the world— You can hear the sounds— of lov-ers in love— You

F7 B \flat D7 Gm

know what I mean— Just the two of us and no-bod-y else— in sight—

B \flat 7 E \flat F7

— There's no-bod-y else— and I'm feel-ing good— just hold-ing you tight—

B \flat B \flat 7 E \flat E \flat 6

— So lis-ten ver-y care-ful-ly—

Ebmaj7 Eb6 Bb

Clos - er now_ and you_ will see_ what I mean_ It is-n't a dream_

Bb7 Eb Eb6

The on - ly sound_ that you will hear_ Is

Ebmaj7 Eb6 F7

when I whis-per in_ your ear,_ I love you,_ for-ev-er and ev -

Bb D7

- er. There's A Kind Of Hush All O-ver The World.

Gm Bb7 Eb F7

To - night_ all o-ver the world_ You can hear the sounds_ of lov-ers in love_

1. Bb F7 2. Bb Cm7 (F Bass) Bb6

There's A

A MAN WITHOUT LOVE

(Quando m'innamoro)

English Words by BARRY MASON

Original Words and Music by
D. PACE, M. PANZERI, R. LIVRAGHI

D A7

I can re-mem-ber when we walked to - geth - er, Shar - ing a love I

A7 D D

thought ___ would last for - ev - er. Moon - light to show the way ___ so we can

A7 D

fol - low. Wait - ing in - side her eyes ___ was my to - mor - row.

E^b B⁷

Then some-thing changed her mind, Her kiss-es told me.

B⁷

I had no lov - ing arms _____ to hold me.

E^b B⁷

Ev-'ry day I wake up, then I start to break up. {Lone-ly is A Man With-out Love...
{Know-ing that it's cloud-y a bove...

B⁷ 1. E^b

Ev-'ry day I start out, then I cry my heart out. Lone-ly is A Man With-out Love...

2. E^b E^b D

Lone-ly is A Man With-out Love...

I can-not face this world that's fal-len down on me. So, if you see my

girl _____ please send her home to me. Tell her a-bout my heart_ that's slow-ly

dy - ing. Say I can't stop my - self _____ from cry - ing.

Ev'ry day I wake up, then I start to break up. lone-ly is A Man With-out Love...

Ev'ry day I start out, then I cry my heart out. Lone-ly is a Man With-out Love...

Ev'ry day I wake up, then I start to break up, { know-ing that it's cloud-y a bove—
lone - ly is A Man With-out Love...

Ev'ry day I start out, then I cry my heart out. Lone-ly is A Man With-out Love...

Lone-ly is A Man _____ With- out Love. _____

TOM JONES DELILAH

Words and Music by
LES REED and
BARRY MASON

Brightly

Em B7

1. I saw the light on the night that I passed by her win - dow,
2. At break of day when that mandrove a - way I was wait - ing,

Em B7

I saw the flick - er - ing shad - ows of love on her blind.
I crossed the street to her house and she o - pened the door.

E E7 Am

She _____ was _____ my wom - an,
She _____ stood _____ there laugh - ing,

Em B7

As she de - ceived me I watched and went out of my
I felt the knife in my hand and she laughed no

Em D7 G

mind.
more. _____ } My, my, my _____

D7

De - li - lah, Why, why,

F# G

why, De - li - lah? I So

G7 C Am

could see that girl was no good for me, For -
be - fore they come to break down the door,

G D7 G B7

But I was lost like a slave that no man could free.
give me, De - li - lah, I just could-n't take an - y more.

2 G Em B7

For-give me, De - li - lah, I just could-n't take an - y

Em A Em

more.

Let The Sunshine In

Words by
JAMES RADO
GEROME RAGNI

Music by
GALT MacDERMOT

Moderately

Cm

We starve, look at one another short of breath, walk -

Bb

ing proudly in our winter coats, Wear - ing smells from laboratories,

Cm

Eb

Cm

fac - ing a dy - ing na - tion of mov - ing pa - per

G7

Cm

fan - ta - sy, Lis - t'ning for the new told lies with su -

Ab Eb Cm

preme vi - sions of lone - ly tunes. Some - where,

in - side some - thing, there is a rush of great - ness. Who knows what stands in

Bb Cm

front of our lives; I fash - ion my fu - ture on

Eb Cm G

films in space. Si - lence tells me se - cret - ly

Cm Ab

ev - 'ry - thing, ev - 'ry - thing -

On An Evening In Roma

Down each ^G av - e - nue or vi - a, street or stra - da, You can see 'em dis - ap -
 pear - ing two by ^{D7} two ^G On an ev' - ning - in ^{Am} Ro - ma. ^{D7} Do they
 take them for ex - press - o? ^{Am} Yes, I guess so. ^{D7} On each lov - er's arm ^{Am} a girl I wish I knew ^{D7} ^{Am}
 On an ev' - ning in ^{D7} Ro - ma. ^G ^(tacet) Though there's ^{Dm} grin - ning and man - do -
 lin - ing in sun - ny ^{G7} I - ta - ly, ^C The be - gin - ning has just be -
 gun when the sun goes ^{Em} down. ^{A7} ^{Am} So, please meet me in the pla - za, ^{D7} near your ca - sa, ^(tacet) ^G
 I am on - ly one and ^{D7} that is one too ^G few ^{E7} On an ev' - ning in
 Ro - ma. ^{Am} Don't know what the coun - try's com - ing to, ^(tacet) But in
 Ro - me do as Ro - mans ^G do. ^{E7} Will you ^{Am} on an ev' - ning in ^{D7}

1. G

Ro - ma?

2. G Cm G

Ro - ma? _____ On an ev' - ning in Ro - ma? _____

Thank Heaven For Little Girls

ten. F# G F# G D G6

Thank hea - ven for lit - tle girls! For

Gm D7 C D7

lit - tle girls get big - ger ev - 'ry day Thank

Am E7 Am Dm E7 Ddim Am7

hea - ven for lit - tle girls! They

C D7 D+ G Ddim D7 A#dim

grow up in the most de - light - ful way. Those

G7 G+ Cmaj7 C6

lit - tle eyes so help - less and ap - peal - ing One day will

Em7 A7 Am7 D7

flash and send you crash - ing through the ceil - ing. Thank

F# G F# G D G G7 Em Cm

hea - ven for lit - tle girls Thank

G B Em7 Am7 Bdim Am E#7 G Cm6

hea - ven for them all no mat - ter where, No mat - ter who, With -

G D7 G D7 G C# D7

out them what would lit - tle boys do? Thank hea - ven

F# G A G C# D7 Am7 D7(6/9)

Thank hea - ven Thank hea - ven for lit - tle

1. G Bb7 Am7 D7+

girls. Thank

2. G

girls. _____

WHITE SILVER SANDS

Where the deep blue pear-ly wa-ters wash up - on

— WHITE SIL - VER SANDS, There on the brink of love I kissed her

And o - beyed my heart's com - mand. Where the deep

— blue pear-ly wa-ters wash up - on WHITE SIL - VER SANDS,

We watched the sun - set in the eve - ning, In a far

and dis-tant land. { So here be - neath God's blue heav - en, —
We'll watch the sun - set in the eve - ning, —

— there's a place I must go; See the sun —
— see the moon, yel - low and pale; Watch the Gau - cho —

— set in the eve - ning — with the on ly love I know; —
— ride the pin - to — out a - cross the pam - pas trail; —

Bb7 Eb Ab9 Eb 217

Where the deep blue pearl-y wa-ters wash up-on

Eb Ab Bb7 Eb6

WHITE SIL-VER SANDS, There on the brink of love I kissed her

Bb7

1. Eb A° Bb9 Bb7 2. Eb Ab7 Ab7+ Eb6

And o-beyed my heart's com-mand. Where the mand.

BAND OF GOLD

F C7 F

mp I've nev-er want-ed wealth un-told; my life has one de-sign,
have and hold, for fame is not my line.

C7 F C7 F Bb 1. F C7

A sim-ple lit-tle band of gold to prove that you are mine. Don't want the world to
Just want a lit-tle band of gold to prove that you are mine.

2. F Gm C7 F Gm C7

Some sail a-way to A-ra-by and oth-er lands of mys-ter-

F Gm C7 F Dm Gm

y, But all the won-ders that they see will nev-er tempt me.

C7 F C7 F

Their mem-o-ries will soon grow cold but till the end of time

C7 F C7 F Bb F

I'll have a lit-tle band of gold to prove that you are mine.

VOLARE

(Vo-lab-ray)

NEL BLU, DIPINTO DI BLU

Verse, *ad lib.*



Sometimes the world is a val-ley of heart-aches and tears,
Pen - so che un so - gno co - sì non ri - tor - ni mai più:



And in the hus-tle and bus-tle, no sun-shine ap - pears,
mi di-pin - ge - vo le ma - ni e la fac - cia di blu,



But you and I have our love al-ways there to re - mind us,
poi d'im - prov - vi - so ve - ni - vo dal ven - to ra - pi - to



There is a way we can leave all the shad-ows be - hind us.
e in - ce - min - cia - vo a vo - la - re nel cie - lo in - fi - ni - to.

Refrain, Moderately



VO - LA - RE, oh, oh! Can -
Vo - la - re, oh, oh! Can



ta - re, oh, oh, oh! Let's
ta - re, oh, oh, oh! nel



fly way up to the clouds, A - way from the mad - dn - ing crowds; We can
blu, di - pin - to di blu, fe - li - ce di sta - re las - sù. E vo -

Gm 3 Gm7 3 Gm6 3 Dm 3 A+7 3

sing in the glow of a star that I know of, where lov-ers en-joy peace of
la - vo, vo - la - vo fe - li - ce più in al - to del so - le ed an - co - ra più

Dm7 3 D7 3 Cm 3 D7 3

mind, Let us leave the con - fu - sion and all dis - il - lu - sion be -
su, men - tre il mon - do pian pia - no spa - ri - va lon - ta - no lag

Gm Eb Gm Ebm Bb+ Ebm7 Ab7 3

hind, Just like birds of a feath-er a rain-bow to-geth-er we'll
giù, u - na mu - si - ca dol - ce suo - na - va sol - tan - to per.

Db F7 G7-9 Cm7 G7-9

find. VO - LA - RE, oh,
me. Vo - la - re, oh,

Cm7 F7-9 Bb6 Bbmaj7 Bb6 F7 3

oh! Can - ta - re, oh, oh, oh,
oh! Can - ta - re, oh, oh, oh,

Gm Cm7 F9 3 Bb

oh! No won - der my hap - py heart sings, Your
oh! nel blu, di - pin - to di blu, fe -

Cm7 F9 3 1. Bb G7-9 2. Bb

love has giv - en me wings. VO - wings. Your
li - ce di sta - re las - sù. Vo - sù. Nel

Cm7 F9 3 Bb Cm7 F9 3 Bb

love has giv - en me wings, Your love has giv - en me wings.
blu, di - pin - to di - blu, fe - li - ce di sta - re las - sù.

How Important Can It Be?

HOW IM-POR-TANT CAN IT BE that I tast-ed oth-er lips?

That was long be-fore you came to me with the won-der of your kiss!

So the sto-ry got a-round of an old ro-mance and me;

But it hap-pened oh! so long a-go, HOW IM-POR-TANT CAN IT BE?

Mine was a young and a fool-ish heart, seek-ing love at ev-'ry turn;

But I have grown so much wis-er now; e-ven fool-ish hearts can learn.

Let the past just fade a-way, Why get lost in yes-ter-day?

The im-por-tant thing is here and now, and our love is here to stay.

here and now, and our love is here to stay.

From The First Hello To The Last Goodbye

Voice (with feeling)

Gm7 C7 F A7 D7 C#7 D7 Gm
 FROM THE FIRST HEL - LO TO THE LAST

Abdim C7 B7 C7 Dm7 G7(sus4) G7
 GOOD - BYE It's been awf' - lly nice to

C C#dim F#7 C#dim Dm7 G7(sus4) G7 Gm7 Bbm6
 know you, So ex - cuse the part - ing sigh.

C GmC C7 F A7 D7 C#7 D7
 — And I'll watch you go with my

Gm Abdim C7 B7 C7 Dm Bbm
 chin held high. You've been dear and sweet, a

F Am7 F G7 Gm7 C7 Gm6 Cm6
 pleas-ure to meet, A spec - ial treat, say I,

D7 D7+ D7 Gm G#dim F Cm6 D7
 — FROM THE FIRST HEL - LO TO THE

Gm7 C9 Am C7 | 1. **F Abdim Gm7 C7** | 2. **Gm7 F**
 LAST GOOD - BYE. FROM THE - BYE.

FABULOUS CHARACTER

Slowly

To me he's a fab-u-lous char-ac-ter,— He's near and I glow, A
 fab-u-lous char-ac-ter— And I love him so. He walks by my side And I dance on air. —
 — I find he's a kind of a spe-cial guy,—My heart can't be wrong,I kiss him and I know why—My
 life is a song He's so mar-vel-ous No one can com-pare. — Till now my
 life was — a mer-ry-go-round; I nev-er knew a care-free day And then it
 hap-pened— I sud-den-ly found The some-one who could make me feel this way. To me he's a
 fab-u-lous char-ac-ter,— He's all I can see, A fab-u-lous char-ac-ter— And
 he'll al-ways be. What's more fab-u-lous He be-longs to me! —

YOUNG AT HEART

223

Slowly

Fair-y tales — can come true, — It can hap-pen to you — If you're young at heart, —
For it's hard, — you will find, — To be nar-row of mind — If you're young at heart. —
You can go — to extremes — with im - pos-si-ble schemes, You can
laugh — when your dreams — fall a - part at the seams; And life gets more ex-cit-ing with each
pass - ing day — And love is eith - er in your heart or on the way. — Don't you
know — that it's worth — Ev-'ry trea-sure on earth — To be young at heart, — For as
rich — as you are, — It's much bet-ter by far — To be young at heart. —
And if you — should sur-vive — to a hun-dred and five. Look at
all — you'll de-rive — out of be-ing a - live! And here is the best part, —
You have a head start — If you are a-mong the ver - y young at heart. —

Chords: C, Cdim, Dm7, G7, Gm6, A7, Gm, G7, D7, Dm7, G7, C, Dm7, G7, C, Cdim, Dm7, G7, Gm6, A7, Gm6, A7, D7, Dm7, Fm6, C, G7, C, G7, C, F6, F#dim, C, G7, C.

TILL

Refrain (*expressively*)

Till the moon de-serts the sky

Till all the seas run dry Till then I'll wor-ship

you. Till

the tro-pic sun grows cold Till this young world grows

old My dar-ling I'll a-dore

you. You are my rea-son to

live All I own I would give

Just to have you a-dore me.

D F#m

Till the riv - ers flow up - stream

Em7 A9

Till lov - ers cease to dream Till then, I'm yours, be

1. D Ddim Em7 A7 2. D G7 D6

mine. mine.

SWEDISH RHAPSODY

(Midsummer Vigil)

Moderately bright

A C G7 C

C G7 C C

B C G7 C G7 C

C C C G7 C

C C G7 C

Let There Be Love

Lyric by
IAN GRANT

Music by
LIONEL RAND

CHORUS

Guitar

Let there be you And let there be me

Let there be oy - sters Un-der the sea

Let there be wind, An oc - cas - ion - al

rain Chi - le con car - ne

And spark-ling cham - pagne Let there be birds

To sing in the trees Some-one to bless me

When - ev - er I sneeze Let there be

E^b Gm7 Bbm6 C9

cuck - oos, A lark and a dove

C7 Fm7 Bb7

But first of all, please LET THERE BE

1 E^b Ebdim Fm7 Bb7 2 E^b Abm6 E^b

LOVE Let there be LOVE.

LITTLE DRUMMER BOY, THE

Moderato

F

Come they told me pa - rum pum pum pum, A new born
Lit - tle Ba - by pa - rum pum pum pum I am a

C7

King to see pa - rum pum pum pum, Our fin - est gifts we bring pa -
poor boy too I have no gift to bring pa -

F B^b F7 B^b

rum pum pum pum, To lay be - fore the King pa - rum pum pum pum
That's fit to give our King

F C F

rum pum pum pum rum pum pum pum, So to hon - or Him pa -
Shall I play for you pa -

1. C7 F 2. C7 F

rum pum pum pum when - we come. on my drum

F

Ma - ry nod - - ded pa rum pum pum pum,

C7

The ox and lamb kept time pa - rum pum pum pum I played my

F B^b

drum for Him pa - rum pum pum pum, I played my best for His pa -

F7 B^b F C F

rum pum pum pum rum pum pum pum rum pum pum pum Then He

C7 F

smiled at me pa - rum pum pum pum me and my drum.

STRANGER IN PARADISE

Moderately

Take my hand, I'm a stran-ger in par-a-dise, All lost in a
 won-der-land, A stran-ger in par-a-dise. If I stand star-ry-eyed,
 That's a dan-ger in par-a-dise. For mor-tals who stand be-side
 An an-gel like you. I saw your face, And I as-
 cend-ed Out of the com-monplace In-to the rare!
 Some-where in space, I hang sus-pend-ed Un-til I
 know There's a chance that you care. Won't you an-swer the fer-vant prayer.
 of a stranger in par-a-dise? Don't send me in dark despair, From all that I

Chords: Gm, C7, F, (E Dim), Gm, C7, F, Gm, C7, F, Gm, (E Dim), C7, F, Db7, Gb, Ebm, F7, Ebm, A7, D, Gm, C7, F, (F# Dim), Gm, C7, F, Gm, (E Dim), C7

STRANGER IN PARADISE CONT'D

hun-ger for, — But open your an-gels arms — To the stranger in par - a-dise, —

And tell {him that {he need be — A strang-er no more. —
 {her {she

Detailed description: This block contains two staves of musical notation for the song 'Stranger in Paradise'. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody is written on a single line. Chord symbols are placed above the staff: F, G7, C7, and F. The lyrics 'hun-ger for, — But open your an-gels arms — To the stranger in par - a-dise, —' are written below the staff. The second staff continues the melody with chord symbols (F# Dim), D7, Gm, (E Dim), C7, F, Gb, and F. The lyrics 'And tell {him that {he need be — A strang-er no more. —' are written below, with curly braces indicating that 'him that' and 'her' are part of the same phrase, and 'she' is the subject of the next phrase.

I'M JUST A COUNTRY BOY

Moderately slow

Verse:

mf I ain't gon - na mar - ry in the Fall, I —

ain't gon - na mar - ry in the Spring; For I'm in love with a

pret - ty lit - tle girl who wears a dia - mond ring, And

Chorus:

I'm Just A Coun - try Boy, Mon - ey have I none, But I've got sil - ver

in the stars And gold in the morn - ing sun, And gold in the morn - ing sun.

Detailed description: This block contains the musical notation for the song 'I'm Just a Country Boy'. It starts with the tempo marking 'Moderately slow'. The first staff is labeled 'Verse:' and begins with a treble clef and a key signature of two flats (Bb). The melody is written on a single line. Chord symbols are placed above the staff: Eb, Cm7, Fm7, Bb7, and Ebmaj7. The lyrics 'mf I ain't gon - na mar - ry in the Fall, I —' are written below. The second staff continues the melody with chord symbols Fm7, Bb7, Eb, Edim, Fm, and Bb9. The lyrics 'ain't gon - na mar - ry in the Spring; For I'm in love with a' are written below. The third staff continues with chord symbols Ebmaj7, Cm7, Fm7, Eb, Fm7, and Bb7. The lyrics 'pret - ty lit - tle girl who wears a dia - mond ring, And' are written below. The fourth staff is labeled 'Chorus:' and begins with a treble clef and a key signature of two flats (Bb). The melody is written on a single line. Chord symbols are placed above the staff: Eb, Cm, Fm, Bb7, Eb, Eb7, Ab, Fm7, and Bb7. The lyrics 'I'm Just A Coun - try Boy, Mon - ey have I none, But I've got sil - ver' are written below. The fifth staff continues with chord symbols Eb, Cm, Fm7, Bb7, Eb, Edim, Fm, Bb7, and Eb. The lyrics 'in the stars And gold in the morn - ing sun, And gold in the morn - ing sun.' are written below.

It's All Right With Me

COLE PORTER

It's the wrong time and the wrong place tho' your
 wrong song in the wrong style tho' your
 wrong game with the wrong chips, tho' your

face is charm - ing, it's the wrong face, it's not
 smile is love - ly, it's the wrong smile, it's not
 lips are tempt ing, they're the wrong lips, They're not

{her} face but such a charm - ing face that it's
 {his} smile but such a love - ly smile that it's
 lips, but they're such tempt - ing lips that if

all right with me. It's the
 me. You can't know how hap - py I am that we met. I'm
 strange - ly at - tract - ed to you, There's
 some - one I'm try - ing so hard to for - get. Don't
 y.u want to for - get some - one too? It's the
 some night you're free, dear, it's
 all right. it's all right
 with me.

MARIA: C G7

Doe... a deer, a fe - male deer, Ray... a drop of gold - en

G9 G7 C C

sun, Me... a name I call my self,

G9 G9 C C7

Far... a long, long way to run. Sew... a nee - dle pull - ing

F D7 G

thread, La... a note to fol - low sew.

E7 Am C7 F Dm7

Tea... a drink with jam and bread That will bring us

G7 C G C

back to do - oh - oh - oh! (Guitar) A deer, a fe - male

(spoken) G7 MARIA: G9 G7 CHILDREN:

deer, Do! (Guitar) A drop of gold - en sun, Re!

C MARIA: CHILDREN: G9 MARIA:

(Guitar) A name I call my - self. Mi! (Guitar) A

G9 CHILDREN: (sung) CHILDREN: C7

long, long way to run. Fa! So! A nee - dle pull - ing

F D7 MARIA: CHILDREN: G

thread. Lal A note to fol - low sol

E7 MARIA: CHILDREN: Am C7 MARIA: F Dm7 G7

Til A drink with jam and bread That will bring us back to

C ALL: C G7

Doe... a deer, a fe - male deer. Ray... a drop of gold - en

G9 C C

sun, Me... a name I call my - self,

G9 G9 C C7

Far... a long, long way to run. Sew... a nee - dle pull - ing

F D7 G

thread, La... a note to fol - low sew.

COME CLOSER TO ME

(Acércate Más)

Fmaj7 Gm7 C9

COME CLOSER TO ME, so I can see heav-en in your
A - CÉR - CA - TE MÁS, y más y más pe - ro mu - cho

F Fmaj7 Gm7 C7

eyes, COME CLOSER TO ME, so I can be close to Par - a -
mas Y bé - sa - me a - sí, a - sí a - sí co - mo $\left\{ \begin{array}{l} \text{be - sas} \\ \text{que - ras} \end{array} \right.$

F Bb C9 F(sus Bb)

dise; Thrill me with your kiss - es, Let me learn what bliss is,
tú; Pe - ro be - sa pron - to, Por - que es - toy su - frien - do,

G7

— Kiss me once and then we'll kiss and kiss a - gain and life will be di -
— No lo es - tás tú vien - do que lo es - toy que - rien - do sin que - rer - lo

C11 Gm Gm7 C9 C7 Fmaj7 Gm7

vine; Come clos - er, my dear, so I can
tú; A - CÉR - CA - TE MÁS, y más y

C7 F Fmaj7 Gm7

hear mu - sic in my heart; I've wait - ed so long to hear the
más pe - ro mu - cho más; Y bé - sa - me a - sí, a - sí a -

C7 F F7 Bbmaj7 Bb6 Bbm6

song that your love will start; Dar ling, I'll a - dore you, live my life just
sí co - mo be - sas tú; A - ca - so pre - ten - des A de - ses - pe -

F(sus Bb) F D7 G7

for you; All I ask is this, please give me one more
me me Ven por Díos a dar - me e - se be - so

C7 1. F Db9 C11 C7 2. F Bb7 Bb F6

kiss and whis per you'll be mine. COME CLOSER TO mine.
tu - yo que te pí - do yo. A - CÉR - CA - TE yo.

Pass Me By

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E♭ Ebmaj7 E♭6 Ebmaj7 E♭6

1. (I've got me ten fine toes to wiggle in the sand.

E♭ Ebmaj7 Edim B♭9 B♭7

Lots of i - dle fin - gers snap to my com - mand. A liv - e - ly pair of

B♭9 B♭7 F7 F7-5 B♭9 Tacet

heels that kick to beat the band. Con - tem - plat - in' na - ture can be

E♭ Ebmaj7 E♭6 Ebmaj7 E♭6

fas - ci - nat - in'. Add to these a nose that I can thumb,

E♭ Ebmaj7 E♭7 Abmaj7 Ab6 D7

And a mouth by gum have I, To tell the whole darn

E♭7 D7 Dbmaj7-5 C+ Fm B♭9

world if you don't hap - pen to like it deal me out, Thank you kind - ly Pass Me

E♭ Bbm7 Ab B♭7 E♭ G7 C7 C+

By. Pass Me By - y, Pass Me By - y - y. If you

Fm B♭9 1. **E♭ Edim B♭7** 2. **E♭ Ab E♭**

don't hap - pen to like it Pass Me By. 2. I've got me By.

JAVA

The musical score for "JAVA" consists of ten staves of music in a single system. The key signature has one flat (B-flat), and the time signature is 4/4. The music is written in a treble clef. The notes are primarily eighth and quarter notes, with some sixteenth notes in the first staff. Chord annotations are placed above the staff lines. The first staff begins with an F chord. The second staff has a C7 chord. The third staff has F, Bb7, and F chords. The fourth staff has D7, G7, C7, F, and F chords, with a first ending bracket over the F chord and a second ending bracket over the final F chord. The fifth staff has A7, Dm, A7, and Dm chords. The sixth staff has G7, C, G7, and C chords. The seventh staff has an F chord. The eighth staff has C7 and F chords. The ninth staff has Bb7 and F chords. The tenth staff has D7, G7, C7, F, C7, and F chords.

NON DIMENTICAR

(Don't Forget)

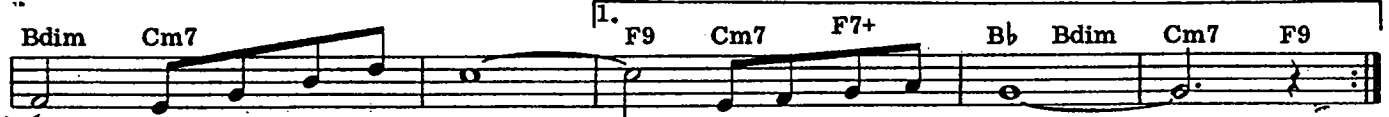
235

Moderately

mf Non Di - men - ti - car means don't for - get you are — my dar - ling —
Non Di - men - ti - car — my love is like a star, — my dar - ling —



Don't for - get to be _____ all you mean to me. _____
Shin - ing bright and clear _____



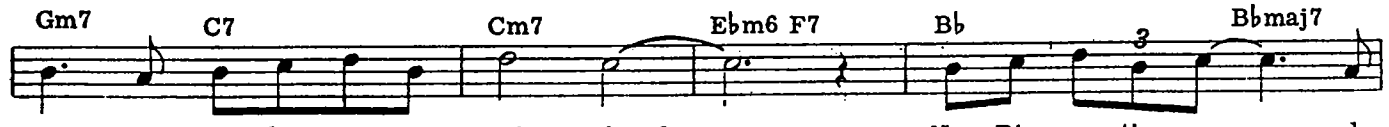
just be - cause you're here. _____ Please do not for - get that our lips have



met and I've held you tight dear — Was it dreams a - go my heart felt this



glow, or on - ly just to - night dear? — Non Di - men - ti - car al -



though you trav - el far, — my dar - ling — It's my heart you



own so I'll wait a - lone Non - Di - men - ti car. _____



Put On A Happy Face

Refrain

**Eb Eb6 Gm7 C7 Fm7 Bb9 Fm7 Bb9*

Gray skies are gon-na clear up, _____ PUT ON A HAP-PY FACE;

Eb Eb6 Gm7 C7 Fm7 Bb9 Bbm7 Eb7

Brush off the clouds and cheer up, _____ PUT ON A HAP-PY FACE.

Abmaj7 D7 G7 C7 F7 Bb7 Ebmaj7 Eb7 Eb6

Take off the gloom-y mask of trag-e-dy, It's not your style;

Abmaj7 D7 G7 C7 F7 Fm7 Bb9

You'll look so good that you'll be glad_ya' de-cid-ed to smile!—

Eb Eb6 Gm7 C7 Fm7 Bb9 Fm7 Bb9

Pick out a pleas-ant out-look, _____ Stick out that no-ble chin;

Eb Eb6 Gm7 C7 Fm7 Bb9 Bbm7 Eb7

Wipe off that "full of doubt" look, _____ Slap on a hap-py grin! And

Abmaj7 Bb9 Eb Fm7 Bb7 G7+5 G7 C9 F9

spread sun-shine all o-ver the place, Just PUT ON A

Fm7 Bb9 (opt.) | 1. *Eb Eb6 Fm7 Bb7* | 2. *Eb Eb6 Fm7 Eb*

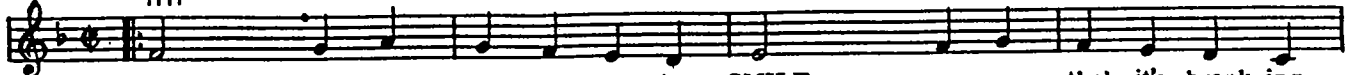
HAP - PY FACE! FACE!

SMILE

Theme from "MODERN TIMES"

237

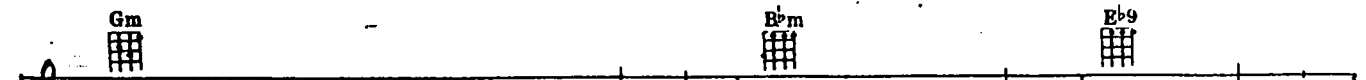
Refrain



SMILE, tho' your heart is ach-ing, SMILE, e - ven tho' it's break-ing,



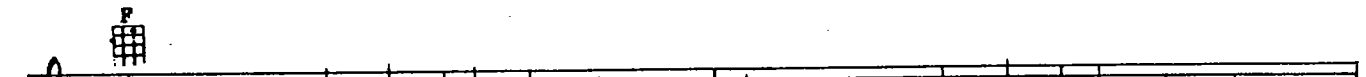
When there are clouds in the sky, you'll get by, If you



SMILE through your fear and sor-row, SMILE and may be to-mor-row,



You'll see the sun come shin-ing thru for you.



Light up your face with glad-ness, Hide ev-'ry trace of sad-ness,



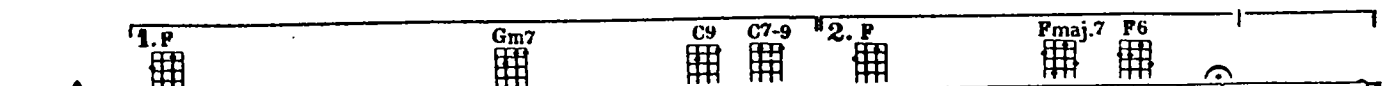
Al tho' a tear may be ev-er so near, That's the



time you must keep on try-ing, SMILE, what's the use of cry-ing,



You'll find that life is still worth while, If you'll just



SMILE.

SMILE.

To Think You've Chosen Me

B \flat **Cm7**

It is - n't just the way you kiss that warms my heart and

F7 **Cm7** **B \flat** **Dm** **Cm7**

sends those shiv-ers to my fin-ger tips. But ev-'ry-time you're close to me a fire starts. TO

F7 **B \flat** **Cm7**

THINK YOU'VE CHO-SEN ME to share your lips! It is-n't just the way you smile that thrills me so, and

F7 **Cm7** **B \flat** **Dm** **Cm7**

haunts me dar-ling, e - ven while you're gone. But ev-'ry-time you look at me I'm all a-glow, TO

F7 **B \flat** **B \flat 7** **E \flat** **F7** **B \flat**

THINK YOU'VE CHO-SEN ME to smile up - on! I still re-mem-ber the night I found you, Oth-er

F7 **B \flat** **B \flat 7** **E \flat** **F7** **B \flat** **Fm** **G7**

arms em-braced you ev-'ry dance. I stood there watch-ing the crowd a - round you. I was

C9 **C7** **Cm7** **F+7-9** **B \flat**

sure I did - n't stand a chance! It is - n't just the way you say - "I

Cm7 **F7** **Cm7** **B \flat** **Dm**

love you so!" The thrill is that it's meant for me a - lone. And as the years go by my love for

Cm7 **F7**

you will grow, TO THINK YOU'VE CHO-SEN ME to be your own! It own!

B \flat **C9** **F9 addD** **B \flat** **E dim** **B \flat**

SUDDENLY

CHORUS



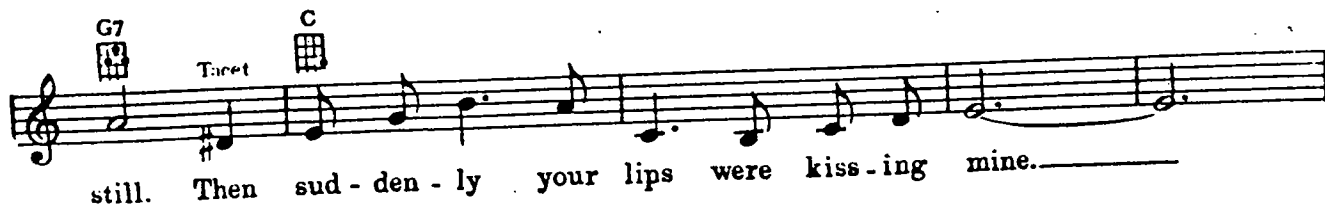
Sud - den - ly the night was ver - y still. Sud - den - ly your



touch be - came a thrill. And sud - den - ly I knew



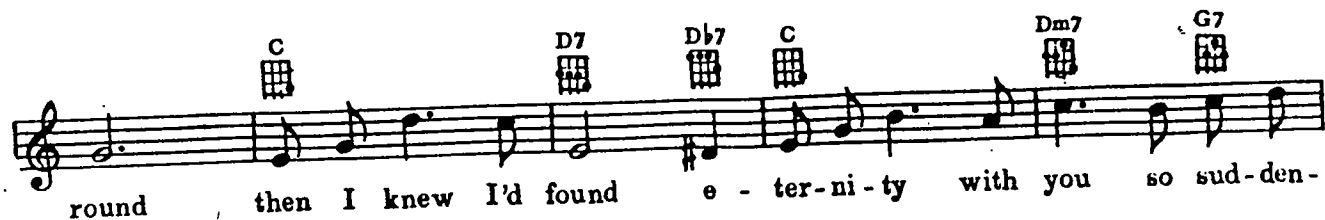
I was part of you, and yet I told my heart: Be still, be



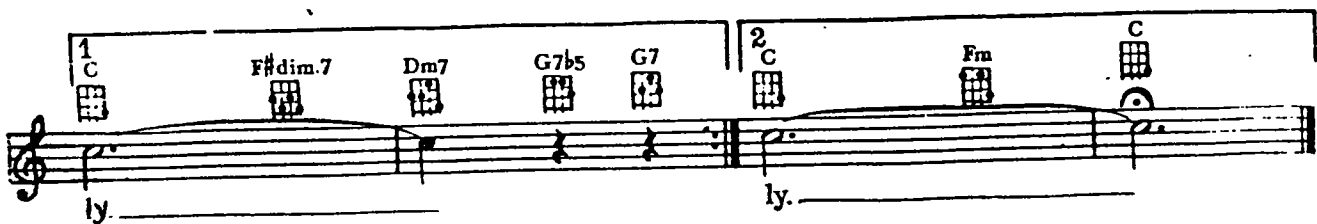
still. Then sud - den - ly your lips were kiss - ing mine.



Sud - den - ly my world be - came di - vine. For when I looked a -



round then I knew I'd found e - ter - ni - ty with you so sud - den -



ly. ly.

Yellow Bird

Moderately (*Sweetly*)

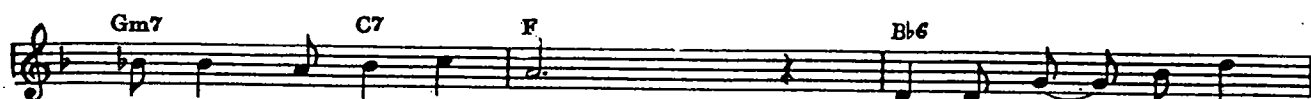
Refrain



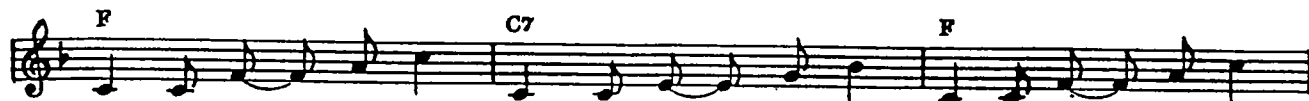
Yel - low Bird, up
Yel - low Bird, up



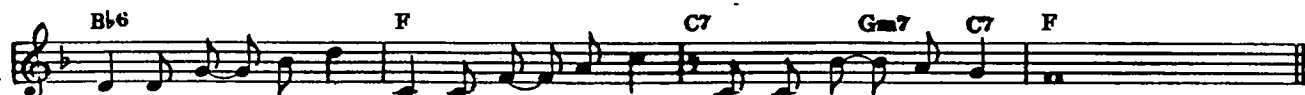
high in ba - na - na tree. Yel - low Bird, you
high in ba - na - na tree Yel - low Bird, you



sit all a - lone like me. Did your la - dy frien'
sit all a - lone like me. Bet - ter fly - a - way



leave de nest - a - gain? Dat is ver - y sad, make me feel - so bad.
in de sky - a - way. Pick - er com - in' soon, pick from night - to noon.

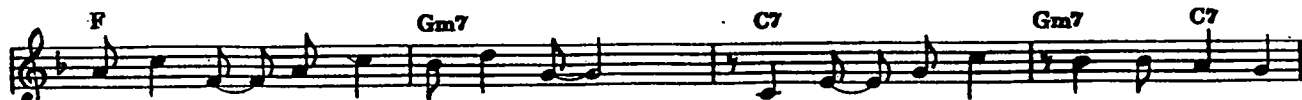


You can fly - a - way, in the sky - a - way. You more luck - y dan me!
Black an' yel - low you, like ba - na - na too. Dey might pick - you some day!

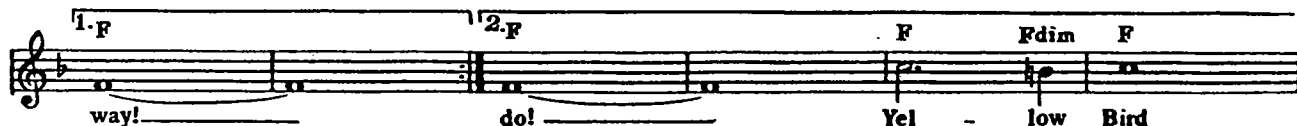
Verse



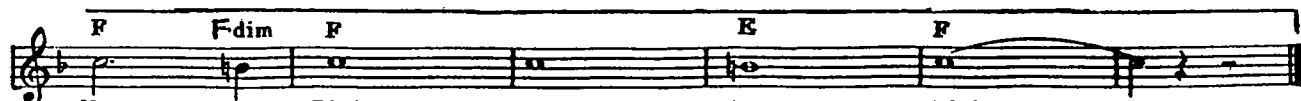
I al - so - have a pret - ty gal, - She not with - me to - day.
Wish dat I - was a yel - low bird, - I fly a - way with you.



Dey all de - same, de pret - ty gal, - make dem - de nest, den dey fly a -
But I am - not a Yel - low Bird, - so here - I sit, noth - in' else to






way! do! Yel - low Bird




Yel - low Bird Yel - low Bird.

(1) INNAMORATA (Sweetheart)

From The Paramount Film "Artists and Models"

CHORUS *    




If our lips should meet, in-nam-o - ra - ta,



kiss me, kiss me, sweet, in-nam-o - ra - ta. Hold me close and



say you're mine, with a love as warm as wine.



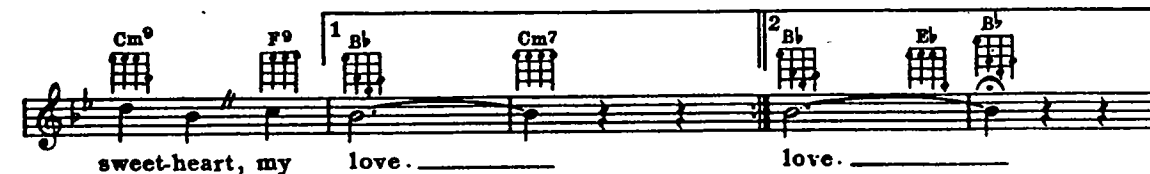
I'm at Heav-en's door, in-nam-o - ra - ta.



Want you more and more, in-nam-o - ra - ta. You're a sym-pho-



ny, a ver-y beau-ti-ful so-na-ta, my in-nam-o - ra - ta, Say that you're my



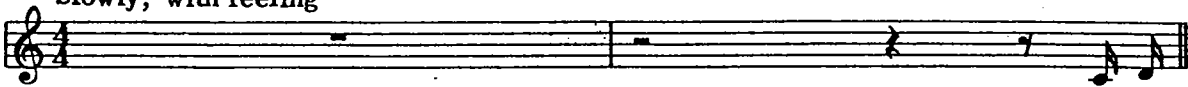
sweet-heart, my love. love.

IN THE GHETTO

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Words and Music by
SCOTT DAVIS

Slowly, with feeling



As the

C Em7

snow flies on a cold and gray Chi-ca - go morn-in', A

F G7 C

poor_ lit - tle ba - by child_ is born_ In The Ghet - to._

C

And his ma-ma cries._ 'Cause if

Em F G7

there's one thing she does - n't need_ It's an - oth - er hun - gry mouth_ to feed In The

C G

Ghet-to._ Peo-ple, don't you un - der - stand, the child needs a

F C F G7

help - ing hand, Or he'll grow to be an an - gry young man some-

C F C C F C G

day. Take a look at you and me, Are we too

F7 C F Em

blind to see, Or do we sim - ply turn our heads and

Dm G7 C F C F C

look the oth - er way? Well, the world turns_ and a

Em F G7

hun-gry lit-tle boy with the run - ny nose Plays in the street as the cold wind blows. In The

C

Ghet-to, And his hun-ger burns.

Em

And he starts to roam the streets at night And he

F G7 C

learns how to steal and he learns how to fight In The Ghet-to. And

G F C

then one night, in des-per-a-tion, a young man breaks a-way, He

F Em Dm G7

buys a gun, steals a car, tries to run, but he don't get far, and his

C F C F C Em

ma-ma cries. As a crowd gath-ers 'round an an-gry young man, face

F G7 C

down in the street with a gun in his hand In The Ghet-to. And as her

C Em

young man dies, On a cold and gray Chi-ca-go morn-in', An-

F G7 C

oth-er lit-tle ba-by child is born In The Ghet-to.

(From the Motion Picture A MAN AND A WOMAN - An Allied Artists Release)

A MAN AND A WOMAN*(Un Homme Et Une Femme)*

Original Words by PIERRE BAROUH

English Words by JERRY KELLER

Music by FRANCIS LAI

Moderato

Dmaj7

When hearts are pass-ing in the night, In the lone-ly night
 si-lence of the mist, Of the morn-ing mist

Dmaj7 **C#7**

Then they must hold each oth-er tight, Oh so ver-y tight
 When lips are wait-ing to be kissed, Long-ing to be kissed.

C#7 **Cmaj7**

And take a chance that in the light In to-mor-row's light
 Where is the rea-son to re-sist And de-ny a kiss

Cmaj7 **F#m7** **B7** **Emaj7** **1. Emaj7 tacet**

They'll stay to- geth- er So much in love. And in the
 That holds a prom- ise Of hap- pi- ness.

2. Emaj7 tacet **Dm7** **G7b9** **Cmaj7** **Dm7**

The yes-ter- day still sur- rounds you With a warm and

G7 **C6** **F#m7** **B7** **Emaj7**

pre- cious mem-o- ry. May- be for to- mor- row

Emaj7 Em7 A: Dmaj7 Dmaj7 tacet

we can build a new dream for you and me. This glow we

Dmaj7

feel is some-thing rare, Some-thing real-ly rare So come and
pass-ing in the night, In the rush-ing night A man, a

C#7

say you want to share want to real-ly share the beau-ty
wo-man in the night, In the lone-ly night Must take a

Cmaj7

wait-ing for us there, Call-ing for us there that on-ly
chance that in the light, In to-mor-row's light they'll be to-

F#m7 B7 1. Emaj7 Emaj7 tacet 2. Emaj7

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

F#7 B7 Emaj7 F#m7

geth-er so much in love So tell me you're not a-

Emaj7 Ebmaj7 Ebmaj7 Dmaj7

afraid to take the chance, Real-ly take a chance Let your heart be-gin to dance,
mu-sic of a glance Of a fleet-ing glance to the mu-sic of ro-mance,

Dmaj7 1. Dmaj7 Ebmaj7 2. Dmaj7 Ebmaj7 Emaj7

Let it sing and dance to the take a chance.
Of a new ro-mance

BLUE ON BLUE

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderato, Not Too Fast

Blue on blue, heart-ache on heart-ache, blue on blue,
now that we are through. Blue on blue, heart-ache on heart-ache
and I find I can't get o-ver los-ing you.
1. I walk a - long the street we used to walk. Two by
lone - ly night we meet in dreams. As I
two lov-ers pass and as they're pass-ing by
run to your side you wait with o - pen arms;
I could die 'cause you're not here with me.
o - pen arms that that now are closed to me.

E \flat B \flat E \flat B \flat

Now the trees are bare, there's sadness in the air and
Through a vale of tears your vision disappears and

Cm7 F7 B \flat E \flat 6 no B \flat B \flat

I'm as blue as I can be. Blue on blue, heart-ache on heart-ache,
I'm as blue as I can be.

E \flat 6 no B \flat B \flat E \flat 6 no B \flat

blue on blue now that we are through. Blue on blue,

B \flat E \flat 6 no B \flat E \flat F F7

heart-ache on heart-ache and I find I can't get o-ver

1. B \flat F7 Cm7 F7 2. B \flat E \flat 6 Ebm6 B \flat

los-ing you. 2. Night aft-er los-ing you.

LOVE LETTERS IN THE SAND

Moderato

G Eb7 Am
On a day like to-day We passed the time a-
How you laughed when I cried each time I saw the

A7 D7 Am 1. Cm G 2. D7
way Writ- ing love let- ters in the sand the
tide take our love let- ters in in the sand the

G B7 Em
sand You made a vow that you would al- ways be true

A7 D7
But some- how that vow meant noth- ing to you

G Eb7 Am
Now my poor heart just aches With ev- 'ry wave it

A7 D7 A7 D7 G
breaks ov- er Love let- ters in the sand.

"Jennie" WAITIN' FOR THE EVENING TRAIN

REFRAIN

E♭ *B♭7* *Fm7* *B♭7* *Fm7*

I'll be WAIT-IN' FOR THE EVE-NING TRAIN, you'll be the rea-son I'll be wait-in'

E♭ *A♭* *E♭* *B♭* *Fm7* *F9* *A♭m6*

for the train, — I'll be swing-in' down a coun-try lane, — Tim-in' my time to the

B♭7 (sus 4) *B♭7* *E♭* *Fm7* *B♭7* *Fm7* *B♭°* *B♭9* *E♭* *E♭maj7*

eve - ning train. — Roll on o - ver the hill, — Roll on

Cm *A♭m6* *E♭* *Cm6* *D7* *Cm6* *D7* *Gm* *D+* *D7*

pass - in' the mill, — Roll on near - in' the end — Here she comes, here she comes

B♭ *F7* *B♭7* *E♭* *B♭7* *Fm7*

round - in' the bend. — You'll be co - sy in a cot - tage small, — the kind they

B♭7 *Fm7* *E♭* *A♭* *E♭* *E♭7* *Fm7* *C7* *Fm7* *A°*

al - ways build — be - side a wa - ter - fall, — With your hon - ey who will give her all —

E♭maj7 *A♭6* *Gm7* *D♭9* *C7* *B♭m6* *C7*

1. *Fm7* *A♭m6* *B♭7 (sus 4)* *B♭7* *E♭* *B♭7* *B♭7+5* *D (sus 4)* *-9*

Wait-in' in the sun or rain, — WAIT-IN' FOR THE EVE-NING TRAIN. —

2. *Fm7* *A♭m6* *B♭7 (sus 4)* *B♭7* *F♯m7* *A♭m6* *B7 (sus 4)* *B7* *Fm7* *A♭m6* *B♭7 (sus 4)* *B♭7* *E♭*

Wait-in' for the eve-ning, Wait-in' for the eve-ning, WAIT-IN' FOR THE EVE-NING TRAIN. —

Too Long At The Fair

CHORUS

1. I want-ed the mu-sic to play on for-ev-er, Have I stayed TOO LONG AT THE
 2. I want-ed to win all the fab-u-lous trea-sures, Have I stayed TOO LONG AT THE
 3. I want-ed to live in a car-ni-val ci-ty, With laugh-ter and love ev-'ry-

FAIR? I want-ed the clown to be con-stant-ly clev-er, Have
 FAIR? I want-ed to dance all the mer-ri-est mea-sures, Have
 where, I want-ed my friends to be thrill-ing and wit-ty, I

I stayed TOO LONG AT THE FAIR? I bought the blue rib-bons, to
 I stayed TOO LONG AT THE FAIR? I bought me the rib-bons, all
 want-ed some-bod-y to care. I found it was eas-y to

tie up my hair, But I could-nt find— an-y-bod-y to care. The
 shin-y and blue, But now I dis-cov-er them no long-er new. The
 cap-ture suc-cess, But now I'd be will-ing to set-tle for less. The

mer-ry-go-round is be-gin-ning to slow now, Have I stayed TOO LONG AT THE
 lights of the mid-way are fad-ing a-bove me, Have I stayed TOO LONG AT THE
 mer-ry-go-round is be-gin-ning to taunt me, Have I stayed TOO LONG AT THE

FAIR? The mu-sic has stopped, and the chil-dren must go now, Have
 FAIR? I'd bet-ter run home to the peo-ple who love me, For
 FAIR? There's noth-ing to win, and there's no-one to want me, Have

I stayed TOO LONG AT THE FAIR? 2. I
 I've stayed TOO LONG AT THE FAIR? 3. I
 I stayed TOO LONG AT THE FAIR? FAIR? _____

GOOD - BYE

Key of F \flat (C-E)

Words and Music by
GORDON JENKINS

ain $\text{A}\flat 9$ $\text{A}\flat 7(+5)$

I'll nev - er for - get you, I'll

$\text{G}7(+5)$ $\text{G}7$ $\text{G}7(\flat 9)$ $\text{G}7$ Cm $\text{Cm}7$

nev - er for - get you, I'll nev - er for - get how we

$\text{Fm}7$ $\text{A}\flat 7$ Cm $\text{A}\flat 7$ $\text{G}7$ Cm

prom - ised one day, To love one an - oth - er for - ev - er that ; We

$\text{Fm}6$ $\text{Fm}7$ $\text{Fm}6$ $\text{G}7(\flat 9)$ C

Said we'd nev - er say, Good - bye.

C $\text{G}7(\flat 9)$ Bdim

But that was long a go, Now you've for - got - ten, I

C $\text{B}\flat 9$ $\text{B}\flat 7(\flat 9)$

know. No use to won - der why,

$\text{B}\flat 7$ $\text{E}\flat \text{maj.}7$ $\text{E}\flat 6$ $\text{Fm}6$ $\text{G}7$

Let's say fare - well, with a sigh, Let love die, But

we'll go on liv - ing ——— Our own way of liv - ing, ———

So you take the high road and I'll take the low, — It's

time that we part - ed, It's much bet - ter so, — But kiss me as you go, ———

Good - bye. ——— Ill, — 8

I Love The Sunshine Of Your Smile

JACK HOFFMAN & JIMMY MacDONALD

I love the sun - shine of your smile, ——— I love the laugh - ter in your

eyes, ——— In ev - 'ry dream I dream of you, ——— You are the

one I i - dol - ize. ——— No - bod - y thrills me like you

do, ——— You turn the grey skies in - to blue ——— for you al ways

make my life worth - while with the sun - shine of your smile. ———

Walking The Floor Over You

Words and Music by
ERNEST TUBB

Swing tempo

E_b *C7* *F7*

1. You left me and you went a - way You
 2. (Now,) Dar - ling, you know I love you well }
 3. (Now,) some - day you may be lone - some too }

B_b7 *E_b*

said that you'd be back in just a day You've
 Love you more than I can ev - er tell I
 Walk - ing the floor is good for you }

C7 *F7*

bro - ken your prom - ise and you left me here a - lone I
 thought that you want - ed me and al - ways would be mine }
 Just keep right on walk - ing and it won't hurt you to cry. Re -

B_b7 *E_b*

don't know why you did, Dear — but I do know that you're gone.
 But you went and left me here with — trou - bles on my mind.
 mem - ber that I love you — and I will the day I die.

CHORUS

E_b *F7*

I'm WALK - ING THE FLOOR O - VER YOU I

B_b7 *E_b* *C7*

can't sleep a wink, that is true I'm hop - ing and I'm

F7 *B_b7*

pray - ing as my heart breaks right in two, WALK - ING THE FLOOR O - VER

1.-2. *E_b* *F7* *B_b7* | 3. *E_b* *A_b* *E_b*

YOU. 2. Now,
3. Now, YOU.

HERE

Words and Music by
DORCAS COCHRAN and
HAROLD GRANT

Tune Uke
G C E A

Moderately slow

The musical score consists of ten staves of music. Each staff begins with a guitar chord diagram above the first few notes. The lyrics are written below the notes. The chords are: Bb, Cm, F7, Bb, Cm, F7, F7+, Bb, Cm, F7+, Gm6, A7b9, Dm, Gm, C7, F7, Bb, Cm, F7, Bb, Cm, 1. F7, Bb, 2. F7, Bb, and Bb.

Here, in this en-chant-ed place; Here, en-closed in your em-
brace. Here with you so near to me:
Here is where I want to be. The world out-side may be thrilled by The
treas-ures that peo-ple buy for gold, But I would rath-er be
thrilled by The treas-ures that I a-lone can hold.
Here, be-side the warmth of you; Here, with-in a dream for
two. Here, for all e-ter-ni-ty;
Here is where I want to be. Here is where I want to be.

The Star Spangled Banner

Arr. by Victor P. Frangipane

Service Version
Key of Ab

FRANCIS SCOTT KEY
JOHN STAFFORD SMITH

With spirit (♩=104)

f Ab Eb Fm C7 Fm Bb7

1. Oh, say can you see by the dawn's ear - ly
 2. On the shore, dim - ly seen thro' the mists of the
 3. Oh, thus be it ev - er when free - men shall

Eb Ab Eb Ab Eb7 Ab

light, What so proud - ly we hail'd at the twi - light's last
 deep, Where the foe's haugh - ty host in dread si - lence re -
 stand Be - tween their loved homes and the war's des - o -

Eb Fm C7 Fm Bb7

gleam - ing, Whose broad stripes and bright stars, thro' the per - il
 pos - es, What is that which the breeze, O'er the tow -
 la - tion! Blest with vic - t'ry and peace, may the heav'n's -

Eb Ab Eb Ab Eb7 Ab

fight, O'er the ram - parts we watch'd were so gal - lant - ly
 steep, As it fit - ful - ly blows, half con - ceals, half dis -
 land Praise the pow'r that hath made and pre - served us a

mf Eb7 Ab Eb Ab Eb7

stream - ing? And the rock - et's red glare, the bombs burst - ing in
 clos - es? Now it catch - es the gleam of the morn - ing's first
 na - tion! Then con - quer we must, When our cause it is

Ab Eb Ab Eb Bbm Fm Bb7

air, Gave proof thro' the night that our flag was still
 beam, In full glo - ry re - flect - ed now shines on the
 just, And this be our mot - to " In God is our

Eb Ab Bbm Ab Db F7 Bbm F7 Bbm D°

there. Oh, say, does that Star - span - gled Ban - ner yet
 stream. 'Tis the Star - span - gled Ban - ner, Oh, long may it
 Trust." And the Star - span - gled Ban - ner in tri - umph shall

Ab Eb Eb7 Ab Eb7 Ab Fm Bb7 Ab Eb7 Ab

wave O'er the land of the free and the home of the brave?
 wave O'er the land of the free and the home of the brave!
 wave O'er the land of the free and the home of the brave!

MALAGUENA

255
ERNESTO LECUONA

A B \flat C A B \flat C B \flat A B \flat C A B \flat C B \flat

mp "Fly a-way!" said my care-free heart, "To the place where the day-dreams start. Fly a-way!" said my heart to me, "To the shore of the moon-lit sea." 'Tis the gyp-sy code to be fan-cy-free. When I see a road, oh, that's the road for me!

Flamenco Tempo (in 4)

A B \flat A B \flat

mp My Ma-la-gue-na, your eyes shamed the purple
Long have I traveled, my love, since the night we
sky; _____ You were as far as I dreamed you would be.
met, _____ Seek-ing in wan-d'ring a-way to for-get.

B \flat E7-5

I loved and left you, for I nev-er could de-ny The gyp-sy
But it's no mat-ter by what path I may de-part, I can't es-

To Coda A B \flat

strain in me.
cape from my

A B \flat A

Light-ly as a song, go-ing where I please, Jour-ney-ing a-long with ev-ry va-grant breeze; Up a

B \flat A

hill, down a stream I fol-low in a dream. *D. S. al* \diamond Coda

A B \flat A

heart.
Broadly *Fast* Dm Gm Dm Gm Dm

Slaughter On Tenth Avenue

RICHARD RODGERS

Grave

Bb7
Allegretto (*Strip tease dance*) *G7* *Bb7*

G7 *C7*

F *G7* *A7* *D*

Junior dances with Vera's dead body.

Andante doloroso

D *E* *F#* *E* *F#* *E* *F#*

Bm *G* *A* *D* *A* *Bb* *B* *C*

D *E* *D* *E* *F#* *E* *F#* *E* *F#*

RHAPSODY IN BLUE

Adapted for the Studio and Home

GEORGE GERSHWIN

Paraphrased and arranged by HENRY LEVINE.

Moderately slow, with expression

Musical staff 1: Treble clef, 4/4 time signature. Chords: F, G7. Dynamics: mp. Fingerings: 5, 3, 4, 5, 2, 1, 2, 3, 1, 4, 3, 2, 4, 3.

Musical staff 2: Treble clef, 4/4 time signature. Chords: C7+, F. Fingerings: 5, 2, 1, 3, 3, 3, 5, 3, 2, 1, 3, 3.

Musical staff 3: Treble clef, 4/4 time signature. Chords: F, F7, Bb. Fingerings: 5, 4, 5, 3, 2, 1, 2, 3, 3, 2, 1, 3, 3.

Musical staff 4: Treble clef, 4/4 time signature. Chords: D7, Gm7, Bbm. Fingerings: 5, 2, 3, 3, 3, 3, 5, 4, 2, 5, 3, 2, 3, 2, 1, 3, 3.

Musical staff 5: Treble clef, 4/4 time signature. Chords: F, Dm7, G7. Fingerings: 3, 2, 1, 3, 3, 3, 1, 2, 3, 4, 5, 3, 2, 1, 4, 3.

OLD MAN TIME

Words and Music by
CLIFF FRIEND
 and **JACK REYNOLDS**

Moderately bright

G+ C Cmaj7 C6 C#dim Dm7 G7

1. Old Man Time, he's so mean, Mean-est
 2.(Old Man) Time, the bug-a - boo, Ev - ry

-Dm7 G7 C Cmaj7 C6

man you ev - er seen. He gives you
 year he chang - es you. He bends your

Ebdim Dm G7

youth then he steals it a - way, He takes your
 back, dims your eyes, you see less, You quake and

Dm7 G+7 C

nice pret - ty hair, turns it grey, makes you
 shake, when he's through you're a mess. there's one

C#dim G7 Dm7 G7

rich, makes you poor, - He's a dog that's for sure. - All your
 thing he can't change, - love that's true stays the same, - It lives

G+ C C+7

dreams and your schemes ain't worth a dime, So have a
 on, on and on, in an - y clime, So you don't

F6 F#dim C

good time ev - 'ry day, 'cause you'll nev - er get a -
 ev - er have - to fret. fall in love and you'll for -

A7 A7-5 D9 G9

way get, From old man, Old Man
 That old man, Old Man

1. C 2. C G+

Time. 2. Old Man Time.

Angel Eyes

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As sung by Matt Dennis in the picture, "JENNIFER",
starring Ida Lupino and Howard Duff.

Lyric by
EARL BRENT

Music by
MATT DENNIS

Slowly, with a beat

CHORUS

Dm Dm7 Ddim Gdim Dm 3 Bb9 Dm Dm6

Try to think — that love's not a — round, — Still it's un-com-fort-'bly near.

Em7 A7 Dm Dm7 Ddim Gdim Dm Bb9 Dm Bb9 A9+

— My old heart — ain't gain-in' no ground — be — cause my An-gel Eyes ain't here.

Dm Dm7 Ddim Gdim Dm 3 Bb9 Dm Dm6

— AN-GEL EYES — that old Dev-il sent — They glow un-bear-ab-ly bright

Em7 A7 Dm Dm7 Ddim Gdim Dm Bb9 Dm Bb9 A9+

— Need I say — that my love's mis-spent, — mis-spent with AN-GEL EYES to-night..

Dm Cm7 F7-9 Bbmaj7 Fdim Cm7 F7-9

— So drink up, — all you peo — ple,.. Or — der an — y — thing you see..

Bbmaj7 Bb Bm7 E7-9 Amaj7 G#7+ G#7

— Have fun, — you hap-py peo-ple, — The drink and the laugh's — on me.

A7+ A7 Dm Dm7 Ddim Gdim Dm 3 Bb9 Dm Dm6

— Par-don me, — but I "got-ta run" — The fact's un-com-mon-ly clear.

Em7 A7v Dm Dm7 Ddim Gdim Dm Bb9 Dm Bb9 A9+

— Got-ta find — who's now "number one" — and why my AN-GEL EYES ain't here.

1 Dm Gm6 A7 2 Dm Bb9 A7 Dm

— 'Scuse me while I dis — ap — pear. —

YOU MAKE ME FEEL SO YOUNG

Lyric by MACK GORDON
Music by JOSEF MYROW

CHORUS
(with a tilt)

Bb **Fdim** **Cm7** **F7** **Bb** **Fdim**

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

Fm7 **F7** **Bb** **Bb7** **Bb7+5** **Ebmaj.7** **Cm7** **Dm7**

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

Gm7 **C7** **F7** **Gm7** **F7** **Bb** **Fdim** **Cm7**

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

F7 **Bb** **Fdim** **Fm7** **F7**

- I wan - na go play hide and seek, -

Bb **Bb7** **Bb7+5** **Ebmaj.7** **Cm7** **Dm7** **Gm7** **C7** **F7**

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

Bb7 **Bbdim** **Bb7** **Fdim** **Bb7** **Bbdim** **Fm7**

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

Bb7 **Ebdim** **Gm7** **Bbdim** **Eb** **Cm**

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

G7 Cm C7 F7 Cm7 F7 Cb 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,

Bb Bb7+5 Ebmaj.7 Ebm6 Bb Dm6 Fdim



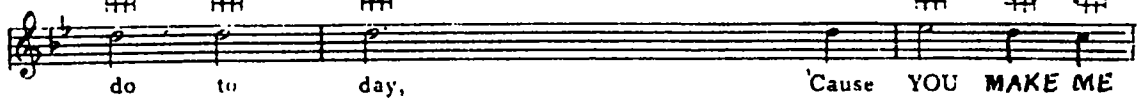
bells to be rung, And a won - der - ful fling to be flung.

Cm7 F7 Bb Dm6 Fdim Cm7 F7



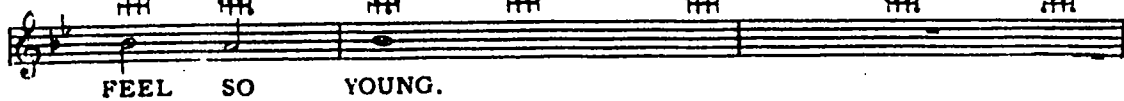
And e - ven when I'm old and gray, I'm gon - na feel the way I

D7+5 D7 G7-9 Cm G7 Cm



do to day, 'Cause **YOU MAKE ME**

C7 F7 Bb Gm7 Cm7 F7 F7+5



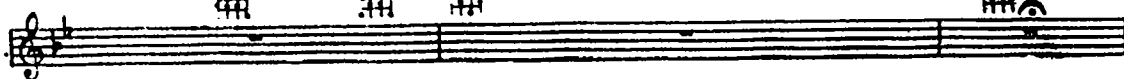
FEEL SO YOUNG.

Bb Gm7 Cm7 F7 F7+5 Bb Gm7 Cm7



YOUNG.

F7 F7+5 Bb Bbs



YOUNG.

YOU STEPPED OUT OF A DREAM

Chorus, *Slow (with expression)*

The musical score consists of ten staves of music. Each staff begins with a guitar chord diagram. The lyrics are written below the notes. The first staff is labeled 'Chorus, Slow (with expression)'. The lyrics are: 'You Stepped Out Of A Dream, You are too won - der-ful - to be what you seem! Could there be eyes like yours, Could there be lips like yours, Could there be smiles like yours - hon-est and tru - ly? You stepped out of a cloud, I want to take you a - way, a - way from the crowd. And have you all to my - self. a - lone and a - part out of a dream. safe in my heart. heart.'

Chord Diagrams:

- Staff 1: Cmaj7, C6, Cmaj7, C6, Dbmaj7, Db6, Dbmaj7, Db6, Bbm6, Cm
- Staff 2: G, Eb7, Ab, Abmaj7, Ab6, Ab, Gm7, C7
- Staff 3: F, D7, Ab7
- Staff 4: G-9, Cmaj7, C6, Cmaj7, C6, Dbmaj7, Db6, Dbmaj7, Db6
- Staff 5: Bbm6, Cm, G, Eb7, Gb7, F9
- Staff 6: Fm6, Cmaj7, C, F6
- Staff 7: G6, G7+, 1. Cmaj7, C6, Dm7, G7, C, F#dim, Dm7, G7
- Staff 8: 2. Cmaj7, C6, G-9, G7, C

TODAY

265

Words and Music by
RANDY SPARKS

Moderately slow

Chorus

To - day while the blos - soms still cling to the vine, I'll taste your straw -
ber - ries, I'll drink your sweet wine. A mil - lion to - mor - rows shall
all pass a - way, Ere I for - get all the
joy that is mine, To - day.

1. 2. (To Verse)
F Dm

3. (Final ending)
Gm C7 F Dm Gm7 F
1 1 7 1 2
2. 1

Verse

(1) I'll be a dan - dy and I'll be a rov - er, You'll
(2) can't be con - tent - ed with yes - ter - day's glo - ry. I
know who I am by the song that I sing. I'll
can't live on prom - is - es win - ter to spring. To -
feast at your ta - ble, I'll sleep in your clo - ver, Who
day is my mo - ment and now is my sto - ry, I'll
cares what the mor - row shall bring.
laugh, and I'll cry, and I'll sing. To -

As sung by JUDY GARLAND in the Motion Picture "A STAR IS BORN"

The Man That Got Away

F6 *Slowly but insistently*

The night is bit - ter, The stars have lost their glit - ter, The
winds grow cold - er And sud - den - ly you're old - er. And all be - cause of the
man that got a - way, No more his eag - er call:
gal her

The writ - ings on the wall, The dreams you dream'd have all
Gone a - stray. The man that won you Has
run off and un - done you. That great be - gin - ning Has
seen the fi - nal in - ning. Don't know what hap - pened, It's all a cra - zy
game! No more that all - time thrill, For
you've been through the mill, And nev - er a new love will Be the

F7 F aug F D7b9

same. Good rid-dance! Good - bye! Ev-ry trick of hers you're his

G9 Fm A4 C7 F Gm F Ddim Abm6

on to; But, fools will be fools. And where's she gone

C9 F6

to? The road gets rough-er, It's lone - li - er and tough-er, With

Gm7 Eb C7 Bb9 Fm7 C7 F Gm F

hope you burn up, To - mor - row she may turn up. There's just no let - up The

Gm Am A7+ Am7 D7 Dm7 D7 Bb6

live - long night and day! Ev-er since this world be - gan -

B dim F D7+b D9

There is noth - ing sad - der than A

Gm7 Bbm 1 F

one man wo - man look - ing for The man gal that got a - way.

C7 2 F Cm7 Optional F

The way The man gal that

C7 F C7 F

got a - way.

(I'm Afraid)

THE MASQUERADE IS OVER

Words by
HERB MAGIDSON

Music by
ALLIE WRUBEL

Refrain

Your eyes don't shine like they used to shine, And the thrill is
 gone when your lips meet mine. I'm a - fraid the Mas-que-
 rade is o - ver And so is love And
 love. Your words don't mean what they
 used to mean. They were once in - spired, now they're just rou-
 tine I'm a - fraid the Mas - que - rade is o - ver
 And so is love And so is love. I
 guess I'll have to play Pag - liac - ci, and get my-self a clown's dis - guise And

Chord Diagrams:
 E^b, G⁷, Cm, E⁻⁹, E^b7, A^b, C⁷, F⁹, F⁷, A^bm, E^b7, E^b, E^bmaj.7, E^b7, A^b6, A^b, A^bm6, E^b, E^bdim, Fm7, E^b7, E^b, G⁷, Cm, E^b9, E^b7, A^b, C⁷, F⁹, F⁷, A^bm, E^b7, E^b, E^bmaj.7, E⁻⁷, A^b6, A^b, A^bm6, E^b, A^b, E^b7(59), E⁻⁷, Fm7, E^b7, E^bmaj.7, E^b6, Fm6, E^b7, E^bmaj.7, E^b6

learn to laugh like Pag - liac - ci, with tears — in my eyes. You
 look the same, — you're a lot the same, but my heart says
 "No, — no you're not the same." I'm a - fraid — the Mas-que-
 rade is o - ver — And so is love And so is
 love. Your love. —

BOY MEETS HORN

Words by
 IRVING MILLS


Music by
 DUKE ELLINGTON and REX STEWART

You'll hear a sym-pho-ny in blue when-ev-er Boy Meets Horn, — you'll hear a mel-o-dy so new when
 Boy Meets Horn, — low and oh, so sweet that it seems — It's like the mel-low mu-sic from an - oth - er
 world of dreams; you'll hear a strange and ten - der tune when-ev-er Roy Meets Horn, — and when the
 mu-sic in the moon-light greets the morn, you'll see him stand - ing way a - bove the
 crowd and rock - in on a cloud — when - ev - er Boy Meets Horn. —

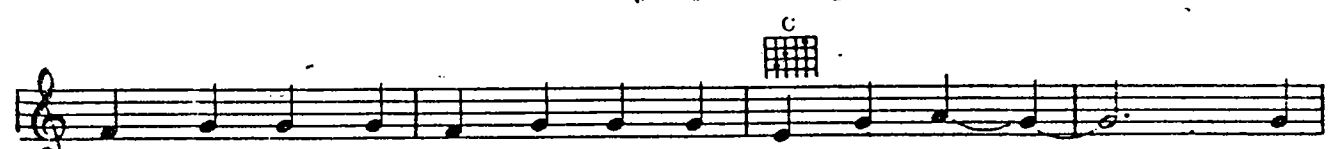
OH, LONESOME ME

By DON GIBSON

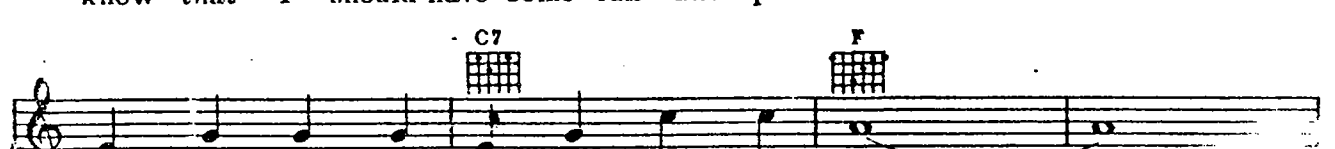
CHORUS



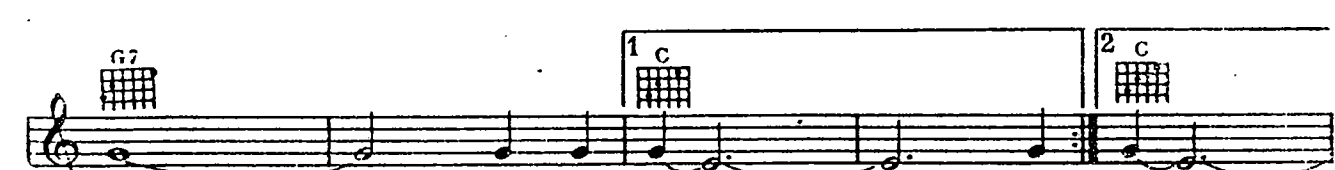
Ev - 'ry - bod - y's go - in' out and hav - in' fun _____ I'm
bad mis - take I'm mak - in' by just hang - in' 'round _____ I




just a fool for stay - in' home and hav - in' none _____ I
know that I should have some fun and paint the town _____ A




can't get o - ver how she set me free _____
love - sick fool that's blind and just can't see _____




OH, _____ LONE-SOME ME. _____ A
OH, _____ LONE-SOME _____ ME. _____



_____ I'll bet she's not like me, she's out and fan - cy free



Flirt - ing with the boys with all her charms _____ But I still love her



so _____ and, broth - er, don't you know I'd wel - come her right back here in my

G G7 C G7

arms _____ Well, there must be some way I can lose these lone-some blues

C

For-get a-bout the past and find some-bod-y new _____ I've

G7 F G7

thought of ev-'ry-thing from A to Z _____ OH, _____

C G7 C

LONE-SOME ME. _____

ARTHUR HAMMERSTEIN & DUDLEY WILKINSON

Because Of You

Cdim C Abdim Gm7 Edim F Cdim C Appdim

Be - cause of you there's a song in my heart. Be - cause of you my ro -

Gm7 Edim F C+ Cm6 D7 Gm D7

mance had its start. Be - cause of you the sun will shine, The moon and stars will say you're

Gm C9 G7-9 Gm Eb C7 Cdim C Abdim Gm7 Edim

mine For - ev - er and nev - er to part. I on - ly live for your love and your

F C+ Cm6 D7 Cm D7 Gm D7 Gm Bb

kiss, It's par - a - dise to be near you like this, Be - cause of

Bdim F Dm A7 Dm7 G7 C7 F Gb F

you my life is now worth - while; And I can smile be - cause of you.

It's So Peaceful In The Country

Chorus

IT'S SO PEACE-FUL _____ IN THE COUNTRY _____ It's so

sim-ple and qui - et, you real-ly ought to try it ^(Girl) You walk a - bout and ^(Boy) In rain or shine you're

talk a bout the pleas-ant things in life. It's so rest - ful _____ in the

feel-ing fine and life is sweet and slow.

coun-try, _____ It's the right kind of di - et, you real-ly ought to try it; ^(Girl) You ^(Boy) You

read a book or try to cook like an-y good man's wife.

lie and dream be - side a stream while dais-ies nod "Hel - lo."

Ci - ty liv-ing is a pret-ty liv-ing, it's so full of un-ex-pect-ed

thrills; But there's too much stone, too much tel-e - phone, There's too much of ev-ry-thing but

(Musical notation with guitar chords and lyrics)

Gm C-9 Gm7

trees and hills.— IT'S SO PEACE-FUL ——— IN THE COUN-TRY. ——— It's so

Fmaj7 Abdim Gm7 Gbdim Bb Bb add E

sim-ple and qui - et, some day you'rebound to try it, The on-ly place to be, the

Cm D7 Gm7 C9 1.Edim F 2.Edim F

place for you and me, where it's peace-ful — in the coun-try. — IT'S SO COUN-TRY. —

Yakety Axe (Also known as Yakety Sax)

RANDY RANDOLPH & JAMES RICH

C G7 C C7 F G7 C G7 C F C7 F 3 3 3 F7 Bb9 3 3 F C7 F D. S. al Fine

To next strain Fine G7 C 3 G7 C

I Wish I Were In Love Again

Refrain *G* *p-mf* *A#dim* *G*

1. The sleep-less nights, The dai - ly fights, The quick to - bog-gan when you
2. (The) - fur - tive sigh, The black-ened eye, The words "I'll love you till the

A#dim *G* *A#dim*

reach the heights; I miss the kiss - es and I miss the bites, I
day I die;" The self - de - cep - tion that be - lieves the lie, I

D7 *C#dim* *D7 D7(sus.4)* *G* *A#dim*

wish I were in love a - gain! — The brok - en dates, The end - less acts, The
wish I were in love a - gain! — When love con - geals It soon re - veals The

G *A#dim* *G*

love - ly lov - ing and the hate - ful hates, The con - ver - sa - tion with the
faint a - rom - a of per - form - ing seals, The dou - ble cross - ing of a

A#dim *D7* *G7*

fly - ing plates, I wish I were in love a - gain!
pair of heels I wish I were in love a - gain!

C *Cm* *G* *E+* *A7* *D7* *G* *G7*

No — more pain, No — more strain,
No — more care, No — de - spair.

C *Cm* *G* *E+* *A7*

Now — I'm sane, but — I would rath - er be
I'm — all there now, — But I'd — rath - er be

D7 *p* *G* *A#dim*

ga - ga! — The pulled out fur of cat and cur, The
punch - drunk! — Be - lieve me sir, I much pre - fer The



fine mis - mat - ing of a him and her, I've learned my les - son, but I
clas - sic bat - tle of a him and her, I don't like qui - et and I

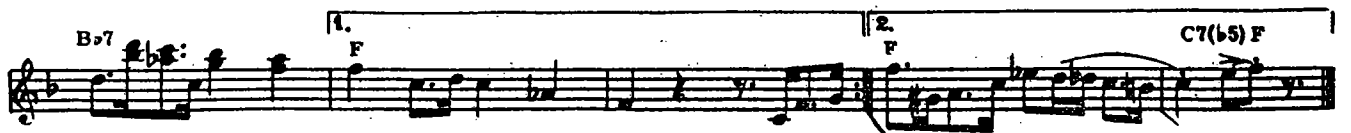
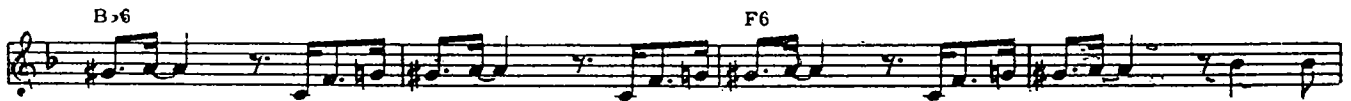


wish I were in love a gain! The
wish I were in love a -gain!

THE ORIGINAL BOOGIE WOOGIE

By
CLARENCE "Pine Top" SMITH

Boogie Tempo



COLONEL BOGEY

By KENNETH J. ALFORD
(F. J. RICKETTS)

March tempo

The musical score for "Colonel Bogey" is presented in two systems. The upper system consists of seven staves of music, primarily in treble clef. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a melody with various chords: C (labeled "Upper"), Cdim., C, Gdim., and G7. The second staff continues the melody with a C chord. The third staff includes a G7 chord. The fourth staff has a first ending bracket labeled "1." and a Cdim. chord. The fifth staff has a second ending bracket labeled "2." with chords G, D7, and G. The sixth staff includes chords C, F#6, G7, and C, ending with the word "Fine". The lower system consists of two grand staffs (treble and bass clefs). The first grand staff begins with a piano dynamic marking "ff" and an Am chord. The second grand staff includes chords F7 and Am. The score is written in a clear, standard musical notation style.

BUNNY HOP, THE

Put your right foot for-ward Put your left foot out

Do THE BUN- NY HOP Hop! Hop! Hop! Dance this new cre- a- tion.

It's the new sen- sa- tion Do the BUN- NY HOP

Hop! Hop! Hop! Let's all join in the fun fa-ther, moth-er, son

Do THE BUN- NY HOP Hop! Hop! Hop!

CLASSICAL GAS

By
MASON WILLIAMS

Rubato

mf

a tempo

Coda

Chord diagrams: Am, G, Em, Am, Am, G, Am, G, Am, Em, Am, G, Em, Am, G, Am, Em, F, G, Am, G, Am, G, C, F, D7, G, E7, Am, D, Am, D, Am, D, Am, G, F, Dm, A7sus, Dm.

a tempo

Guitar chord diagrams: D4, G, D4

Guitar chord diagrams: A, E, A, G, C, F, D, A7sus4

Guitar chord diagrams: Dm, Am

Guitar chord diagram: C

Guitar chord diagrams: C, G, Am, G7, C

Guitar chord diagrams: Am, G, Em, Am, C, Am, C

Guitar chord diagrams: C, F, D, G, E, Am, D, Am

D. S. al Coda
(taking 2nd time bar)

Guitar chord diagrams: D, Am, D, G, C, F, D, C, Dm

OLD CAPE COD

Refrain * Eb Bbm7 Eb9 Ab Db9

If you're fond of sand dunes and salt-y air,- Quaint lit-tle vil-lag-es here and there;-

Eb C7 F7 Bb7 Fm7 B9 Bb7

You're sure to fall in love with OLD CAPE COD.

Eb Bbm7 Eb9 Ab Db9

If you like the taste of a lob-ster stew,- Served by a win-dow with an o-cean view:-

Eb C7 F7 Bb7 Eb Bbm7 Eb7 Bbm7 Eb7-9

You're sure to fall in love with OLD CAPE COD.

Ab Bb7 Eb Edim Fm7 Bb7-9 Ebmaj7 Eb7

Wind-ing roads that seem to beck-on you, Miles of green be-neath the skies of blue;

Ab Adim Eb Bbm C7 Fm7 F7 Bb7 Bb7+5

Church bells chim-ing on a Sun-day morn', Re- mind you of the town where you were born.

Eb Bbm7 Eb9 Ab

If you spend an eve-ning, you'll want to stay,- Watch-ing the moon-light on

Db9 Eb C7 F7 Bb7 (opt) (c)

Cape Cod Bay;- You're sure to fall in love with OLD CAPE

1. Eb Cm7 Fm7 B9 Bb7 2. Eb Fm7 E7 Eb6

COD. COD.

I'M A DREAMER, AREN'T WE ALL

Moderate

I'm a dream-er, Aren't We All? Just a
 dream-er, Aren't We All? In my dreams each
 night, it seems My sweet-heart comes to call,
 He's so charm-ing, Strong and tall, It's a-
 larm-ing, How I fall. He's i- deal! But
 then he is- n't real, And I'm a fool! But Aren't We All?

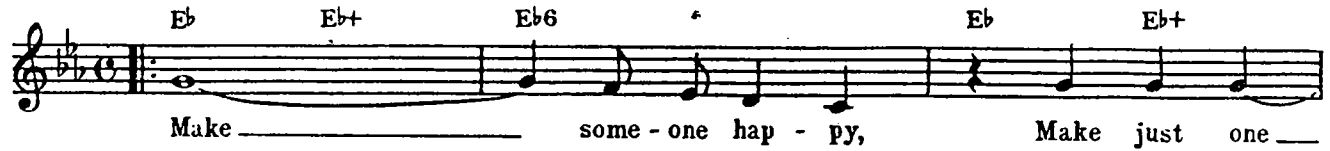
"Silk Stockings"

All Of You

COLE PORTER

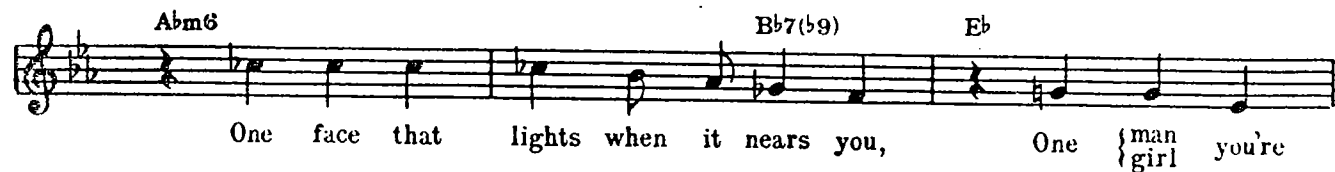
I love the looks of you, the
 lure of you, The sweet of you, the
 pure of you, The eyes, the arm, the
 mouth of you, The East, West, North and the
 South of you. I'd love to gain com-
 plete con- trol of you, And han- dle
 e- ven the heart and soul of you. So
 love, at least, a small per- cent of me, do,
 For I love all of
 You. I love the You.

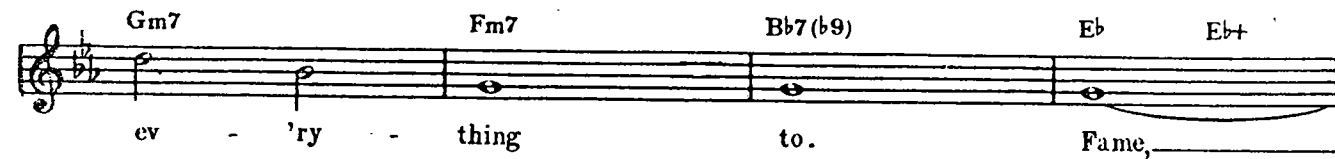
Make Someone Happy


 Eb Eb+ Eb6 Eb Eb+
 Make _____ some - one hap - py, Make just one _____

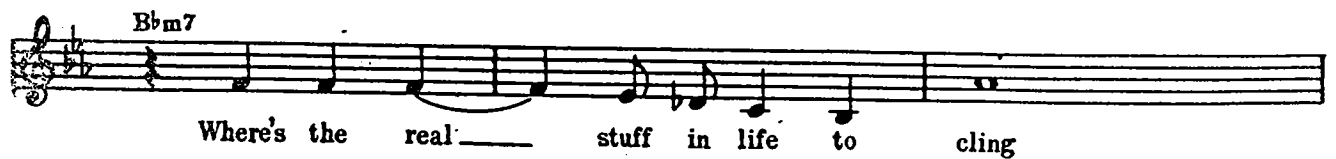

 Eb6 Bbm7
 _____ some - one hap - py, Make just one _____ heart the heart you

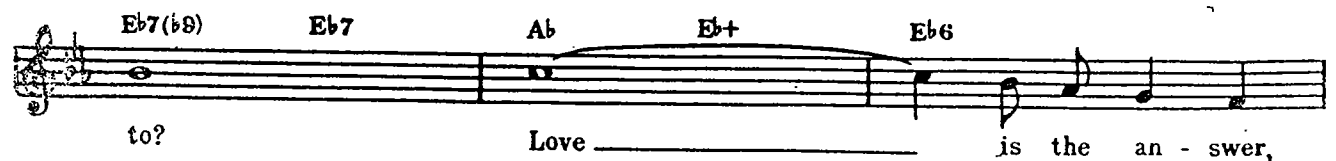

 Bbm7 Eb7 Ab Eb+ Eb6
 sing to. One _____ smile that cheers you


 Abm6 Bb7(b9) Eb
 One face that lights when it nears you, One {man
 {girl you're


 Gm7 Fm7 Bb7(b9) Eb Eb+
 ev - 'ry - thing to. Fame, _____


 Eb6 Eb Eb+ Eb6
 _____ if you win it, Comes and goes _____ in a min - ute.


 Bbm7
 Where's the real _____ stuff in life to cling


 Eb7(b9) Eb7 Ab Eb+ Eb6
 to? Love _____ is the an - swer,

Abm6 Bb7(b9) Eb Eb9

Some - one to love is the an - swer. Once you've

Ebmaj7 Cm7 Gm7 C9

found him, her, Build your world a - round him, her,

Fm7 Bb7 Eb

Make _____ some-one hap - py, Make just one -

Gm7 C7(b9) Fm7 Bb7(b5)(alt.) Fm7 Bb7

— some-one hap - py And you _____ will be hap - py

1. Eb Ebmaj7 Gm7 Fm7 Bb7 2. Eb

too. too. _____

YOU'VE GOT ME CRYING AGAIN

Moderato

C Cdim G7 Dm7

You've got me cry - ing a - gain, You've got me sigh - ing a -

G6 Gdim G7 G+

gain. That is this love all a - bout? I'm in, I'm

C Cdim G7

out. Your kiss - es right from the start

Dm7 Am D7

Came from your lips, not your heart. You ma' e me hap - py and






C Gdim Dm7 G7 G+ C

then Some - bod - y new looks good to you.






D7 C Dm7 G7 C

You've got me cry - ing a - gain, Just cry - ing for - you.






Wait Till You See Her

Rerain     






Wait till you see her, see how she looks, Wait till you







hear her laugh. _____ Paint - ers of paint - ings,






writ - ers of books, Nev - er could tell the half _____







Wait till you feel the warmth of her glance.





Pen - sive and sweet and wise. _____ All of it love - ly,

All of it thrill - ing; I'll nev - er be will - ing to free

her, When you see her, You won't be -

   | 2. Eb 

lieve your eyes. eyes. _____

MARIANNE

285

Moderato



1. Mar - i - anne, oh, Mar - i - anne, Oh, won't you mar-ry me? We can have a
 2. When she walks a - long the shore— Peo- ple pause to greet. White birds fly a -
 3. When we mar-ry we will have A time you nev-er saw. I will be so



bam-boo hut And bran-dy in the tea. Leave your fat old ma - ma home, She
 round her; Lit-tle fish come to her feet In her heart is love, But - i'm the
 hap - py, I will kiss my mother-in - law. *(Phooey!)* Chil-dren by the doz - en In and



nev - er will say yes. If ma-ma don't know now, She can guess My, my yes.
 on - ly mor - tal man Who's al-lowed to kiss my Mar - i - anne. *(Don't rush me.)*
 out the bam-boo hut, One for ev - ry palm tree And co - ky - nut. *(Hurry up now.)*
Spoken



All day, all night, Mar - i - anne, _____ Down by the



sea - side sift - in' sand. _____ Ev - en lit - tle chil - dren love



Mar - i - anne, _____ Down by the sea - side sift - in' sand. _____

Theme Song
From Westinghouse "Studio One" Summer Theatre Production of
SONG FOR A SUMMER NIGHT

Slowly

Theme (A)

C9 F

C9 F

Fine F7 Bb

Bbm C7 *D. C. al Fine*

Theme (B)

C9 F

C9 F *Fine*

F7 Bb

Bbm C7 *D. C. al Fine*

THE HUCKLE BUCK

287

Slow Blues

C G7 C F G7

Here's _____ a dance you should know When _____ the lights are

C G7 C

down low. Grab _____ your ba - by, then go.

C

Do The Huck-le Buck, Do The Huck-le Buck, If you don't know how to do it,

C7 F7

Boy, you're out of luck! Push your part-ner out Then you hunch your back.

C G7 F7

Start a lit-tle move-ment in your sac-ro - il - i - ac. Wig - gle like a snake

F7 C

Wad-dle like a duck That's the way you do it when you do The Huck-le Buck.

BE MY LOVE

Moderato

Cm Cm

Be my love, for no one else can end this yearning,
and with your kisses set me burning,

1. 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.

this need that you and I alone create. Just fill my arms —
one kiss is all I need to seal my fate, and, hand in hand,

1. 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 way you've filled my dreams, — the dreams that you inspire — with ev-'ry
— we'll find love's

1. 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.

sweet de-sire. — prom-ised land, there'll be no one but you, for

17 Dm6 F7 Am7 G7 G

no, e-tern-al-ly, if you will be my love.

From The Paramount Picture "THE STERILE CUCKOO"

COME SATURDAY MORNING

"SANDPIPERS"

Words by
DORY PREVIN

Music by
FRED KARLIN

Moderato but not too slow

Musical notation for the piano introduction, featuring a treble and bass clef with a 2/4 time signature. The melody is marked with a piano (*p.*) dynamic and a mezzo-forte (*mf*) dynamic. The bass line consists of a steady eighth-note accompaniment.

Continuation of the piano introduction musical notation, maintaining the same melodic and accompanimental structure as the first system.

Chord diagrams for guitar accompaniment:

- E^b
- B^baus E^b
- A^b
- A^b6
- E^b

Vocal line and piano accompaniment for the first line of lyrics. The vocal melody is in a treble clef, and the piano accompaniment is in a grand staff. Dynamics include *mp* and *p.*

Come Sat - ur - day morn - ing I'm
Come Sat - ur - day morn - ing I'm

Chord diagrams for guitar accompaniment:

- Baus
- E^b
- D^b6
- D^b-5
- D^b
- A^b

Vocal line and piano accompaniment for the second line of lyrics. The vocal melody is in a treble clef, and the piano accompaniment is in a grand staff. Dynamics include *p.*

go - ing a - way with my friend; We'll
go - ing a - way with my friend; We'll

Ebbus Ab Db C7sus

Sat - ur - day spend till the end of the day.
 Sat - ur - day laugh more than half of the day.

Fm C7sus Fm Bb

Just I and my friend.
 Just I and my friend.

Fm C7sus Fm Bbbus Bb9 Bb7 Bb9 Bb7 Ebmaj7

We'll trav - el for miles in our Sat - ur - day smiles,
 dressed up in our rings and our Sat - ur - day things,

Amaj7 Ab Gm7

and then we'll move on.



But we will re - mem - ber long af - ter



Sat - ur-day's gone. Come Sat - ur - day Morn ing.



1. Come Sat - ur - day Morn - ing.

2.



Repeat and fade

2. Come Sat - ur - day Morn - ing.

I'D RATHER LOVE YOU

"CHARLEY PRIDE"

291

Words and Music by
JOHNNY DUNCAN

Slowly

mf

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line. The tempo is marked 'Slowly' and the dynamic is 'mf'.

C F C

If to - night — should be our last night to - geth - er — I'm not

mp

The first system of the song features a vocal line and a piano accompaniment. Above the vocal line, guitar chord diagrams for C, F, and C are provided. The lyrics are: "If to - night — should be our last night to - geth - er — I'm not". The piano part is marked 'mp'.

F G7

sor - ry that we fell in love — at all. — If to -

The second system continues the song. Above the vocal line, guitar chord diagrams for F and G7 are provided. The lyrics are: "sor - ry that we fell in love — at all. — If to -".

C F C F

mor - row's sun should find — me hurt - in' for — you I know that the

The third system concludes the song. Above the vocal line, guitar chord diagrams for C, F, C, and F are provided. The lyrics are: "mor - row's sun should find — me hurt - in' for — you I know that the".

C F C G7 C F G7

price for lov - in' you — would still — be small. — For I'd

F G7 C

nev-er know the thrill of your sweet — lips — And the

F C G7

chills I get just know-in' — that — you're mine, —

F G7

'Cause I'd spend my life not know - in' what real

C F C

love is. Oh no, though I'd be hurt-in'

F C F

I'm still cer-tain That I'd

C F C G7

rath-er love and lose you than nev-er know your love at

1. C F G7 2. C

all. For I'd all.

RAINY NIGHT IN GEORGIA

BROOK BENTON

G C Gmaj7

Hov-er-ing by my suit-case, try-in' to find a warm place to spend the night.—

G C Gmaj7

Heav-y rain— fall-in'. seems I hear your voice call-in' "It's all right."

Em Bm Em

A Rain-y— Night In Geor-gia, A Rain-y— Night In

Bm Am7 C G

Geor-gia. it seems like it's — rain-in' all — o-ver the world. It

Fmaj7 G

seems like it's rain-in' all — o-ver the world. — Ne - on sign a-flash-in'.

C Gmaj7

Tax - i - cabs and bus - es pass-ing thru the night. — A

G C6 Gmaj7

dis-tant moan-ing of the train seems to play a sad re-frain to the night.

Em Bm Em

A Rain-y — Night In Geor-gia, Such a Rain-y Night In

Geor-gia, Lord, I be-lieve it's rain-in' all o-ver the world.

I feel like it's rain-in' all o-ver the world. How man-y times I've

won-dered. *opt.* it still comes out the same.

No mat-ter how you look at it, think of it, you've just got to do your own

thing. I find me a place in a box car so I take out my gui-tar to

pass some time. Late at night it's hard to rest, I

hold your pic-ture to my chest and I'm all right.

But it's A Rain-y Night In Geor-gia, Ba-by it's A Rain-y Night In

Geor-gia. I feel it's rain-in' all o-ver the world, kind-a

lone-ly night, you're talk-in' 'bout a rain-y, rain-y, rain-y, rain-y, rain-y, rain-y, rain-y, rain-y.

Repeat and fade

Venus

THE SHOCKING BLUE

Words and Music by
R. van LEEUWEN

Moderately, with a beat.

f

Em A Em A

1. A god - dess on a moun - tain top — was
2. (Her) wea - pons were her crys - tal eyes —

mf

Em A Em A Em A

burn - ing like a sil - ver flame. — Sum - mit of beau - ty and love. —
mak - ing ev - 'ry man mad. — Black as the dark — night she was. —

Em A Em A Em

— and Ve - nus was her name.
— Got what no - one else had.

Chorus

Am D Am D Em A

She's got it, yeah, ba - by, she's got it.

Em A C F#m7 (Bbass) B7 Em A

Well, I'm your Ve - nus, I'm your fire_ at your_ de - sire_

Em A C F#m7 (Bbass) B7

Well, I'm your Ve - nus, and I'm your fire_ at your_

1. Em A | 2. Em A Em

de - sire... 2. Her

IF YOU COULD READ MY MIND

Words and Music by
GORDON LIGHTFOOT

Medium rock tempo

*Guitar → G
(Capo up
2 frets)

Keyboard → A

G
A

G(add 9)
xx

Dm6/F bass
Em /G bass

1. 3. If You Could Read My Mind, love, what a tale my thoughts could tell. —
2. If I could read your mind, love, what a tale your thoughts could tell. —

G
A

G(add 9)
xx

Dm6/F bass
Em /G bass

just like an old time mov - ie, 'bout a ghost from a wish - ing well. —
just like a pa - per back nov - el, the kind \ the drug stores sell. —

G
A

G(add 9)
xx

C
D

D
E

Last time
to Coda ⊕

In a cas - tie dark or a for - tress strong, — with chains up - on my
Then you reached the part where the heart - aches come, — the he - ro would be

* Play thumb and finger style.
Medium Latin feeling as in
a beguine. G. L.

Em



F#m

C



D

G



A

C



D

feet. You know that ghost is me. And I will nev - er
me. But he - ros of - ten tali, and you won't read that

(5th on top)
G/B bass



A / C# bass

Am7sus



Bsus

D



E

G



A

G (add 9)



xx

be set free as long as I'm a ghost that you can't see.
book a - gain be - cause the end - ing's just too hard to take!

Dm6/F bass



Em/G bass

G



A

Dm6/F bass



Em/G bass

G



A

G (add 9)



xx

C



D

I'd walk a - way like a mov - ie star who gets

D



E

Em



F#m

C



D

G



A

C



D

burned in a three-way script. En - ter num - ber two: A mov - ie queen to

300 (5th on top)
G/B bass

A/C# bass

Am7sus

Bsus

D

E

Em

F#m

play the scene of bring-ing all the good things out of me. But for

C

D

G

A

C

D

now, love, let's be real: I nev-er thought I could

(5th on top)
G/B bass

A/C# bass

Am7sus

Bsus

D

E

feel this way and I've got to say that I just don't get it.

C

D

(5th on top)
G/B bass

A/C# bass

Am7sus

Bsus

I don't know where we went wrong, but the feel-in's gone and I

D

E

G

A

G(add 9)

G

G(add 9)

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

just can't get it back.

Coda

Em F#m C D G A C (5th on top) G/B bass A 7#4 bass

feet. But sto-ries al-ways end, and if you read be-tween the lines, you'd

Am7sus Bsus D E Em F#m C D G A

know that I'm just tryin' to un-der-stand the feel-in's that you lack. I

C D (5th on top) G/B bass Am7sus Bsus D E

nev-er thought_ I could feel this way_ and I've got to say_ that I just don't get it.

C D (5th on top) G/B bass Am7sus Bsus D E

I don't know where we went wrong,_ but the feel-in's gone_ and I just can't get it back!

G A G(add9) Dm6/F bass Em/G bass G A

ritard.

"JOAN BAEZ" THE NIGHT THEY DROVE OLD DIXIE DOWN

Words and Music by
J. ROBBIE ROBERTSON

Moderately

The musical score is written for piano and voice. It consists of four systems of music. Each system includes a piano accompaniment (left and right hands) and a vocal line. The key signature is one sharp (F#), and the time signature is 6/8. The tempo is marked 'Moderately'. The lyrics are written below the vocal line. Chord diagrams are provided above the piano accompaniment for various chords: Bm, D, G, and D.

Vir-gil Caine is my name, and I drove on the Dan - ville train, -

'til so much cav-al-ry came, and tore up the tracks a - gain. -

In the win-ter of six - ty five, we were hun - gry, just bare-ly a - live. -

I took the train to Rich-mond that fell, - it was a time I re -

Bm E

mem-ber, oh, so well. The Night They Drove Old Dix-ie Down.

D Bm D Bm G D

and all the bells were ring - in', The Night They Drove Old Dix - ie Down -

Bm D Bm

and all the peo-ple were sing - in'. They went, la, la, la, la, la, la,

E G

la, la, la, la, la, la, la, la, la.

1. 2. 3. Bm

ADDITIONAL LYRICS


2. Back with my wife in Tennessee
 And one day she said to me
 "Virgil, quick, come see:
 There goes the Robert E. Lee!"
 Now, I don't mind choppin' wood
 And I don't care if the money's no good,
 Just take what you need and leave the rest
 But they should never have taken
 The very best.
 (Repeat Chorus)

3. Like my father before me
 I'm a workin' man.
 And like my brother before me
 I took a rebel stand.
 Well, he was just eighteen, proud and brave,
 But a Yankee laid him in his grave.
 I swear by the blood below my feet,
 You can't raise a Caine back up
 When it's in defeat.
 (Repeat Chorus to ending)

The Hokey Pokey


Tune Uke
A D F# B

Verses 1.2.3.4.



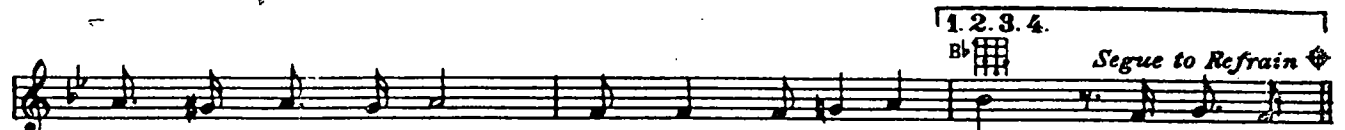
1.2.3.4. You put your

| | | | |
|---------------|---|------------------|------------------|
| 1. right foot | } | foot | |
| 2. left foot | | in, You put your | right foot |
| 3. right arm | | right arm | out, You put you |
| 4. left arm | | left arm | |



| | | |
|------------|---|--|
| right foot | } | in, And you shake it all a - bout; You do THE HOK-EY POK-EY, and you |
| left foot | | |
| right arm | | |
| left arm | | |


1.2.3.4.
Bb



Segue to Refrain

turn your - self a - round, That's what it's all a - bout. 2.3.4. You do THE

Refrain (To be played after each verse)




HOK EY POK-EY, — You do THE HOK - EY POK-EY, — You do THE

Bb
(To Verse each time)



HOK - EY POK-EY, — That's what it's all a - bout. 2.to 10. You put your

Verses 5.6.7.



5. right el - bow } in, You put your { right el - bow }
6. left el - bow } { left el - bow } out, You put your
7. head } { head }

F7

{right el-bow / left el-bow / head} in, And you shake it all a-bout; You do THE HOK-EY POK-EY, and you

Bb

turn your-self a-round, That's what it's all a-bout. You do THE

Segue to Refrain ♠

Verses 8.9.10.

Bb

{8. right hip / 9. left hip / 10. whole self} in, You put your {right hip / left hip / whole self} out, You put your {right hip / left hip / whole self} in, And you

F7

shake it all a-bout; You do THE HOK-EY POK-EY, and you turn your-self a-round,

1. 2. Bb

That's what it's all a-bout. You do THE bout. You do THE

Segue to Refrain ♠

3. Bb

To the Last Refrain

LAST REFRAIN

Bb

HOK - EY POK-EY, — You do THE HOK - EY POK-EY, — (On your knees) You do THE

Bb A6 A6 B6

HOK - EY POK-EY, *Slap the floor* That's what it's all a-bout. — Fine

Neil SOLITARY MAN Diamond

VERSE

Moderato

Mel-in - da was mine till the
I've had - it to here be-in'

time that I found her hold-ing Jim, - lov-ing him.
where love's a small word, Part-time thing, - pa-per ring.

Then Sue came a - long, - loved me strong, - that's what I thought.
I know it's been done, - hav-ing one - girl who'll love me,

Me and Sue. - But that died too. -
Right or wrong: - Weak or strong: -

CHORUS

Don't know that I will, - but un - til I can find me the girl that will stay
and won't - play games be - hind me. I'll be what I am; -

to Coda ⊕

a sol-i - ta-ry man, sol-i - ta-ry man.

2 D. S. al Coda

Sol-i - ta-ry man, mm, - mm, -

The Brotherhood of Man

UNITED WE STAND

F F A

There's no where in the world that I would ra-ther be, Than with
if the world a-round you falls a-part my love, Then I'll

Dm F Bb

you my love, still be here, And there's no-thing in the world that I would
And if the go-ing gets too hard a-

D7 Gm C Bb C

ra-ther see, -long the way, than your smile my love. just you call I'll hear. For U -

F A Dm

-NI-TED WE STAND, Di-vi-ded we fall, And if our backs should ev-er

Bbma7 F Bb C

be a-gainst the wall, we'll be to-geth-er, To-geth-er, you and I.-

F Bb C Bb C

1st and on D. § for Fade *2nd D. § at Fade*

For U - And

Georgy Girl

REFRAIN

Hey there!— Geor - gy girl,— Swing-ing down the street so

fan - cy free, No - bod - y you meet could ev - er see the

lonel i - ness there in - side you. Hey there!— Geor - gy girl,—

1. Why do all the boys just pass you by? Could it be you just don't
 2. Dream-ing of the some - one you could be. Life is a re - al - i -

try, or is it the clothes you wear?— You're al - ways
 ty, you can't al - ways run a - way. — Don't be so

Gm Ab Eb

win-dow shop - ping but nev - er stop - ping to buy.
scared of chang - ing and re - ar - rang - ing your - self.

G C F Bb Bb7

So shed those dow-dy feath - ers and fly a lit - tle bit.
It's time for jump-ing down - from the shelf

Eb Gm Ab Bb Eb Gm Ab Bb

Hey there! - Geor-gygirl, - There's an-oth-er Geor-gy deep in - side.

Eb Gm Ab Bb7 Cm

Bring out all the love you hide and oh, what a change there'd be, _____

Gm7 Ebmaj7 Ab Bb7 1. Eb Gm

The world would see A new - Geor-gy girl. _____

Ab Bb7 2. Eb Gm Ab Bb7

girl. A new - Geor-gy

I'LL TAKE CARE OF YOUR CARES

CHORUS

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of seven staves of music. The first staff is labeled 'CHORUS' and begins with a double bar line. The lyrics are: 'I'll take care of your cares for you'. The second staff continues the lyrics: 'I'll be there with you when you're blue Let me be your'. The third staff continues: 'one ray of sun - shine May - be you'll re - mem - ber'. The fourth staff continues: 'some - where some - time I wont scold you for your mis -'. The fifth staff continues: 'takes Ill just hold you when your heart aches'. The sixth staff continues: 'Keep me in your thoughts Your dreams and your pray'rs And Ill Tak'. The seventh staff shows two endings: '1. Care Of Your Cares' and '2. Cares'. Chords are indicated above the notes: D7, C, Am, Am7, C, D7, G7, Dm7, G7, Em, A7, D7, G7, C, Am, Am7, C, G7, E7, Dm, F, Dm7, F, D, Dm7, Fm, Em7, Am7, D7, 1. C, Fm, G7, 2. C, Fm, C.

I'll take care of your cares for you

I'll be there with you when you're blue Let me be your

one ray of sun - shine May - be you'll re - mem - ber

some - where some - time I wont scold you for your mis -

takes Ill just hold you when your heart aches

Keep me in your thoughts Your dreams and your pray'rs And Ill Tak

1. Care Of Your Cares 2. Cares

The Sound of Silence

Words and Music by Paul Simon

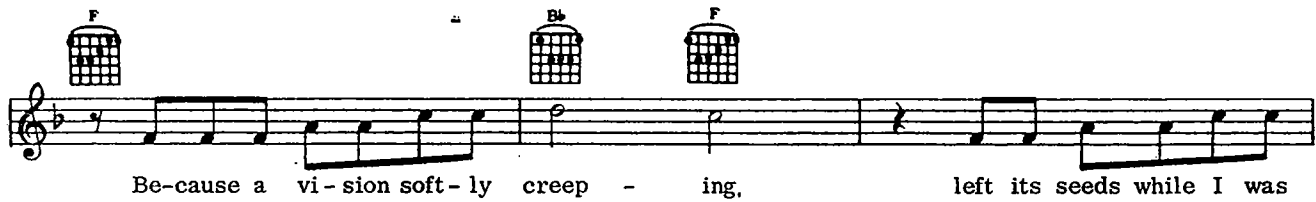
Moderately



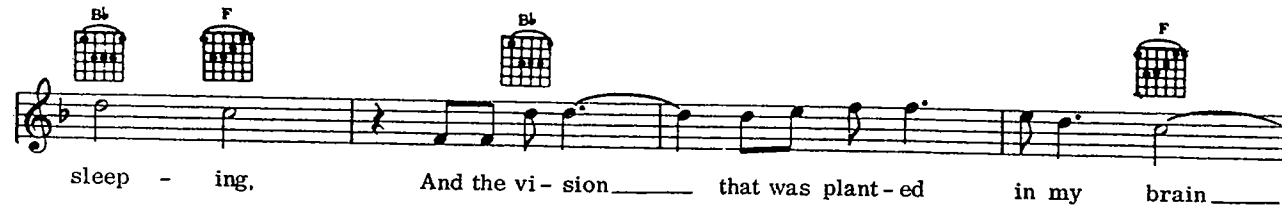
Hel - lo dark-ness my old



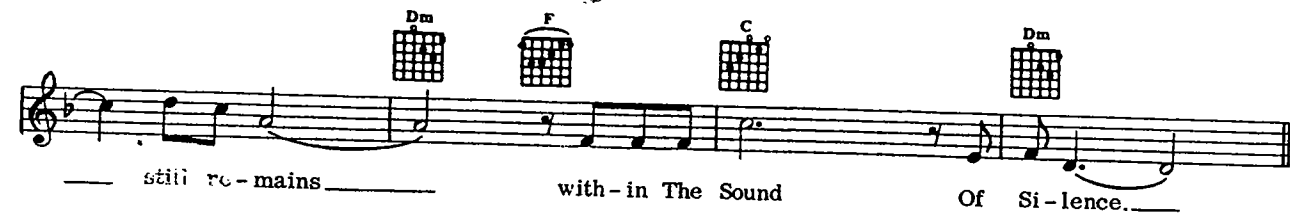
friend, I've come to talk with you a - gain,



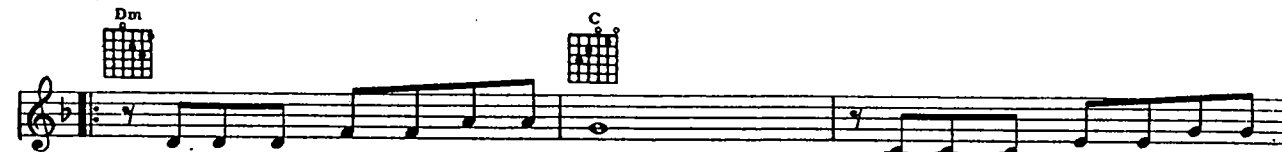
Be-cause a vi-sion soft-ly creep - ing, left its seeds while I was



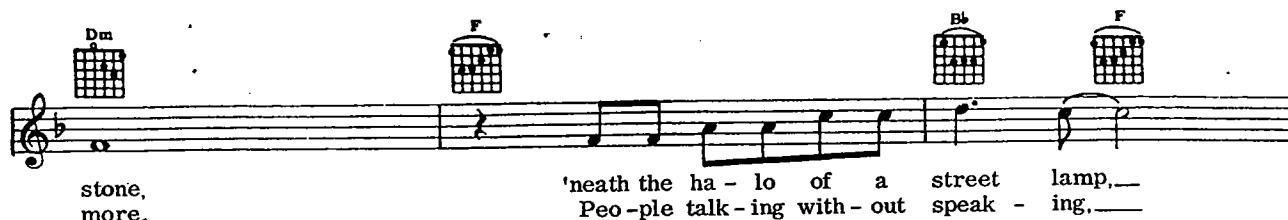
sleep - ing, And the vi-sion that was plant-ed in my brain



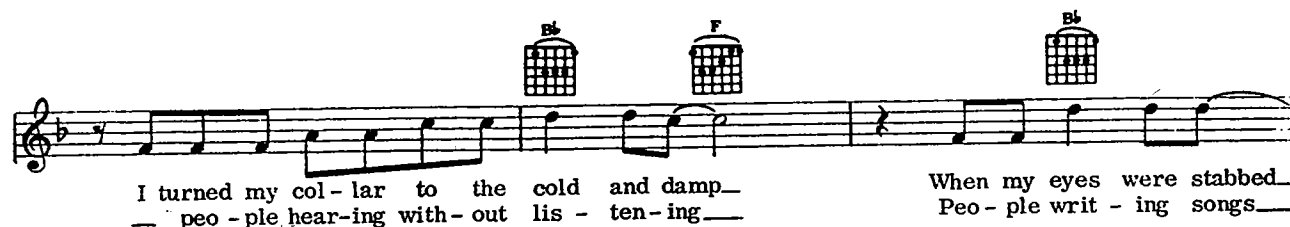
still re-mains with-in The Sound Of Si-lence.



- 2. In rest-less dreams I walked a - lone nar - row streets of cob - ble-
- 3. And in the nak - ed light I saw ten thou-sand peo - ple may - be



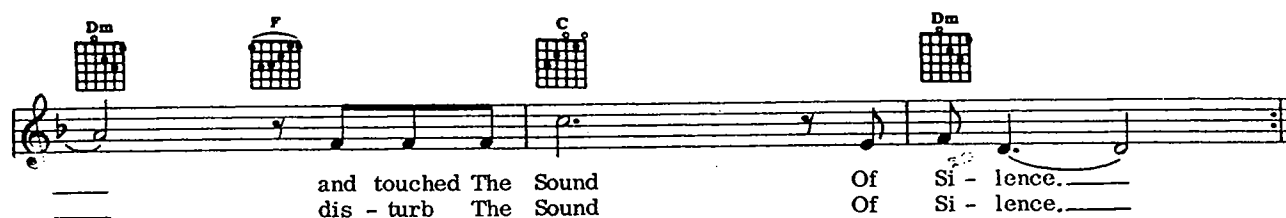
stone, more. 'neath the ha-lo of a street lamp,
Peo-ple talk-ing with-out speak-ing, _



I turned my col-lar to the cold and damp, When my eyes were stabbed,
peo-ple hear-ing with-out lis-ten-ing, Peo-ple writ-ing songs, _



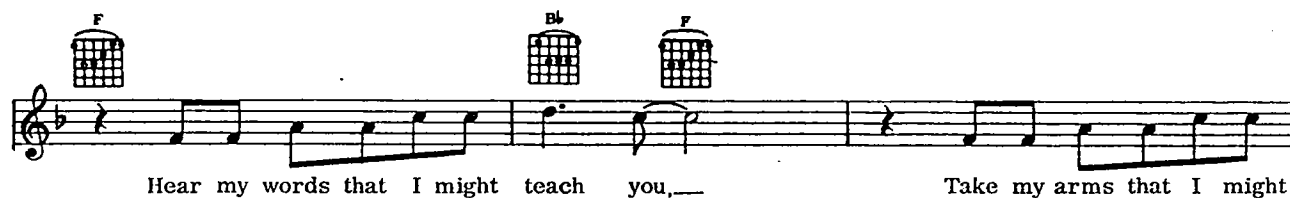
by the flash of a ne-on light that split the night,
that voi-ces nev-er share and no one dare, _



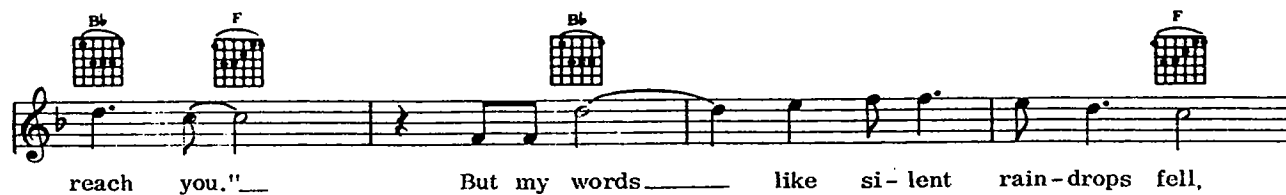
and touched The Sound Of Si-lence,
dis-turb The Sound Of Si-lence, _




(4.) "Fools!" said I "You do not know si-lence like a can-cer grows, _



Hear my words that I might teach you, Take my arms that I might




reach you, But my words like si-lent rain-drops fell, _




 and ech-oed.____ in the wells of si-lence.____



 (5.) And the peo-ple bowed and prayed to the ne-on god they made.




 And the sign flashed out its warn - ing.____ In the words that it was



 form - ing.____ And the signs said "The words of the proph-ets are



 writ-ten on the sub-way walls____ and ten-e-ment halls" And



 whis-per'd____ in The Sounds Of Si - lence.____

(From the United Artists Motion Picture "THE HAPPY ENDING")

What Are You Doing The Rest Of Your Life?

Am Am (G# bass) Am (G bass) Am (F# bass)

What Are You Do - ing The Rest Of Your Life? North and south and east and

Fmaj7 Dm7

west of your life? I have on - ly one re - quest of your life:

Bm7-5 Bm7 (E bass) E7 Am (G# bass)

that you spend it all with me! All the sea - sons and the times of your days.

Am (G bass) Am (F# bass) Fmaj7

All the nick - els and the dimes of your days. Let the rea - sons and the

Dm7 Bm7-5 E7 Amaj7 A

rhymes of your days all be - gin and end with me. I want to

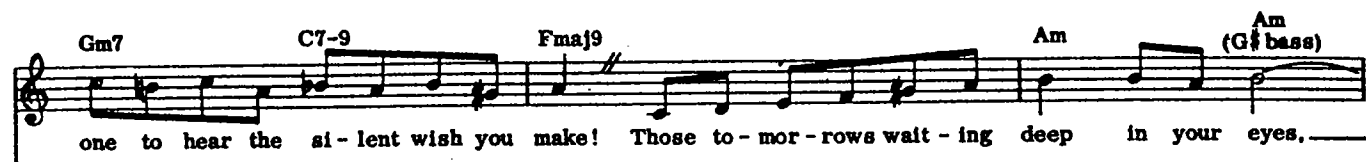
Bm7-5 E9 Amaj7 Bm7-5 E9

see your face in ev - 'ry kind of light. In fields of dawn and for - ests of the

Amaj7 Abm7 Db7-9 Gbmaj7

night. And when you stand be - fore the can - dles on a. cake. Oh, let me be the

Gm7 C7-9 Fmaj9 Am Am (G# bass)



one to hear the si-lent wish you make! Those to-mor-rows wait-ing deep in your eyes, —

Am (Gbass) Am (F# bass) Fmaj7



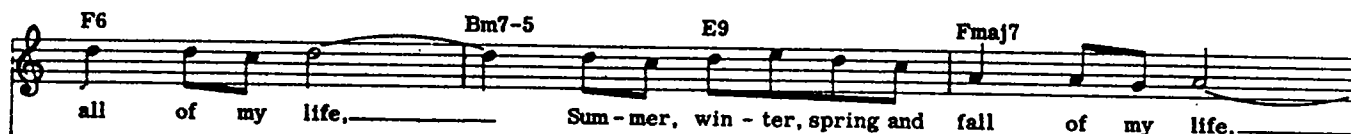
In the world of love you keep in your eyes, — I'll a-wak-en what's a -

Dm7 Bm7-5 Bm7 (E bass) E7



sleep in your eyes. — It may take a kiss or two! — Thru

F6 Bm7-5 E9 Fmaj7



all of my life, — Sum-mer, win-ter, spring and fall of my life, —

F7-5 Am (E bass) Bm7 E7+5 E7



— All I ev-er will re-call of my life is all of my life with

1. Am Bm7-5 E7 2. Am Ddim Am Ddim Am



you! What Are You Do-ing The you! —

THE TEARS OF A CLOWN



Now, if there's a smile — up-on my face, — it's on-ly there — try-in' to fool — the pub-
(Now, if I ap-pear) — to be care-free — it's on-ly to — cam-ou - flage my sad-



- lic. But when it comes — down to fool-ing you — Now, hon-ey, that's — quite a dif-f'rent sub -
- ness in or-der to shield my pride, I try — to cov-er this hurt — as a show of glad-



- ject Don't let my glad ex - pres - sion give you — the — wrong im - pres-
- ness. But don't let my show con - fuse — you that I've — been — hap - py since -



- sion. Real - ly, I'm sad, — Oh, sad - der than sad, — You're gone -
you de-cid - ed to go. — Oh, I — need you so, — I'm hurt -



— and I'm hurt - ing so bad. — Like a clown — I pre-tend — to be glad. — }
— and I want — you to know, — But for oth - ers I put — on a show. — }



Now, there's some sad things known to man, — But ain't too much sad - der than -



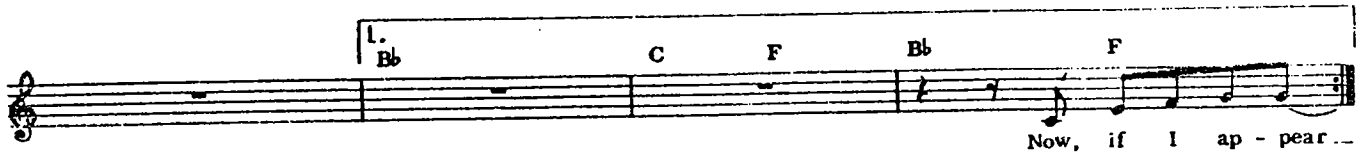
Just like Pa-gli - ao - ci did, — I try to keep my sad - ness hid. — Smil-

Fmaj7 C



the tears of a clown, When there's no one around.

1. Bb C F Bb F



Now, if I appear

C F Bb F C F Bb F



ing in the public eye, But in my lonely room I cry the tears of a

C F Bb F



clown when there's no one around. Oh, yeah, ba

C F Bb F C F Bb F



by. Now, if there's a smile upon my face, don't let

C F Bb F C F Bb F



my glad expression give you the wrong impression. Don't let

Repeat and fade C F Bb F C F Bb F



this smile I wear make you think I don't care. Don't let

CAN'T STOP LOVING YOU

TOM JONES

Words and Music by
WAYNE BICKERTON and
TONY WADDINGTON

Slow
mf

G D Em

1. I watch the leaves _____ fall - ing to the ground. _____
things I see _____ in my mem - o - ry; _____

G A7 C

I'm walk - ing up and down the streets of my
I close my eyes and then I start to

D G P

own live home town. _____ You're here with me _____ like it
a - gain. _____ You're hold - ing me _____ like it

Em G A7 C

used to be. _____ I look a - round and then I'm on my
used to be. _____ I o - pen my eyes and then I'm on my

G C G D6 D7

own a - gain. _____ Can't stop lov - in' you, _____ can't stop
own a - gain. _____

Gsus2 G D6 D7

want - ing to, _____ Can't stop now that you _____ made me

Em D7

part of you, _____ I've heard some peo - ple say _____ I'm dream-ing my

Gsus2 G D6 D7

life a - way, _____ But what else can I do, _____ can't stop

1. Eb7 G 2. Eb7 G

lov - in' you, _____ 2. The lov - in' you, _____ Can't stop

D6 D7 Gsus2 G

lov - in' you, _____ can't stop want - ing to, _____ Can't stop

D6 D7 Eb7 G Repeat and fade

feel - ing blue, _____ can't stop lov - in' you, _____ Can't stop

rainy days and mondays

Lyrics by PAUL WILLIAMS

Music by
ROGER NICHOLS

1. Talk - in' to my-self__ and feel - in' old,
2. What I've got they used__ to call the blues,
3. What I feel has come__ and gone be - fore,

some-times I'd like to quit,__ no - thing ev - er seems to fit,__ Hang - in' a-round,__
 noth-in' is real-ly wrong,__ feel - in' like I don't be-long,__ Walk - in' a-round,__
 no need to talk it out,__ we know what it's all a - bout,__ Hang - in' a-round,__

no-thing to do but frown;__ RAIN - Y DAYS AND MON-DAYS al - ways get me...
 somekind of lone - ly clown;__ RAIN - Y DAYS AND MON-DAYS al - ways get me...
 no-thing to do but frown;__ RAIN - Y DAYS AND MON-DAYS al - ways get me...

down. _____
 down. _____
 down. _____

Fun-ny but it seems__ I al - ways wind up here with you...
 3. (Instrumental)

nice to know some - bo - dy__ loves__ me.

Cm7 Abmaj7 Fm7 Bb7 Am7

Fun-ny but it seems that it's the on-ly thing to do.

Gm7 Abmaj7 Bb7sus4 (F bass) Bb Bb7sus4 (F bass) Bb

to Coda \oplus D.S. al \oplus

run and find the one who loves me.

\oplus CODA C7sus4 (G bass) C7sus4 C7 F Am (E bass) Am7-5 (Eb bass) D7sus4 D7

What I feel has come and gone before.

Gm11 Am7 Gm11 (Bb bass) Am7

No need to talk it out we know what it's all a-bout.

Dm7 (C bass) Bbmaj7 (A bass) Gm7 (C bass) F (A bass)

Hang-in' a-round noth-in' to do but frown.

1. Bb Bb (C bass) Bb (C bass) A7 (C bass)

RAIN-Y DAYS AND MON-DAYS al-ways get me down.

2. Bb Gm7 Am Bb (C bass)

RAIN-Y DAYS AND MON-DAYS al-ways get me

F Gm7 (F bass) F Gm7 (F bass) F Gm7 (F bass) F6sus4 (C bass) Fmaj7

down.

Recorded by JOHNNY MATTHEIS on COLUMBIA Records

PIECES OF DREAMS

From the United Artists Motion Picture "PIECES OF DREAMS"

Eb Fm7 Eb (Gbass) Cm7 Fm7 Fm7 (Eb bass) Bb7 (Dbass) Bb7
 Lit-tle Boy Lost _____ in search of Lit-tle Boy Found. _____ You go a -

Ebmaj7 Fm7 Gm7 Cm7 (Gbass) Bbm7 Bb7 Bdim
 won-der-ing, wan-der-ing, stum-bl-ing, tum-bl-ing, round! round!

Cm Cm (Bb bass) Cm (Abass) D7 Gm Gm7 Gm6
 When will you find _____ what's on the tip of your mind? _____

Abmaj7 Ab6 Gm7 C7 Fm7 Bb7
 Why are you blind _____ to all you ev-er were, nev-er were, real-ly are, near-ly are?

Eb Fm7 Eb (Gbass) Cm7 Fm7 Fm7 (Eb bass) Bb7 (Dbass) Bb7
 Lit-tle Boy False _____ in search of Lit-tle Boy True. _____ Will you be

Ebmaj7 Fm7 Gm7 Cm7 (Gbass) Bbm7 Bdim
 ev-er done trav-el-ling, al-ways un-rav-el-ling you, you?

Cm Ab (Cbass) Abm6 (Cbass) Eb (Bb bass) Am7-5
 Run-ning a - way _____ could lead you fur-ther a - stray _____ And as for

Eb (Bb bass) Eb+ (Bb bass) Fm7 (Bb bass) Bbm7 Ebmaj7 (Bb bass) Eb7, (Bb bass) Fm7 (Bb bass) Fm7-5 (Bb bass)
 fish - ing in streams _____ for piec - es of dreams, _____ Those

Ebmaj7 (Bb bass) Cm7 Fm7 Bb7 Eb Fm7 Eb (Gbass) Cm7
 piec - es will nev - er fit. What is the sense of it? Lit - tle Boy Blue, _____ don't let your

Fm7 Fm7 (Ebass) Bb7 (Dbass) Bb7 Ebmaj7 Fm7
 lit - tle sheep roam. _____ It's time, come blow your horn, meet the morn,

Gm7 Eb6 (Gbass) Bbm7 Bb7 Eb Ab6 Eb
 Look and see, can you be far from home? _____

BED OF ROSES

"THE STAYLER BROTHERS"

Words and Music by
HAROLD REID

Moderato

mf

C F C

She was called a scar-let wom-an by the peo-ple who would
was a hand-some wom-an just thir-ty five who was

mf

G7 Dm G7 C

go to church but left me in the street. With no par-ents of my
spok-en to in town by ver-y few. She man- aged a

C7 F D7

own, I nev-er had a home And an eigh-teen year old boy has got to
late eve-ning busi- ness like most of the town wished they could

G7 Dm G7 C F C

eat. She found me out- side one Sun- day morn-ing,
do. I learned all the things a man should know,

— beg-ging mon-ey from a man I did - n't know. She
 from a wom-an not ap - proved of, I sup- pose. But she

took me in and wiped a - way my child-hood, A wom - an of the
 died know-ing that I real - ly loved her. From life's bram- ble

streets, this la - dy Rose. This bed of ros - es that I
 bush I picked a rose.

lay on Where I was taught to be a man,

— This bed of ros - es that I live in Is the

on - ly kind of life I'll un - der - stand. She stand.

He Ain't Heavy, He's My Brother

Cm7 Bb F

The road is long, go; with ma - ny a his wel - fare is

Eb Cm7 F7 Gm

wind - ing turn, my con - cern. that leads us to who knows No bur - den is he to

Ab Cm7

where, who knows where. But I'm bear, we'll get there. For I

Bbmaj7 F Eb (+2)

strong. know strong e - nough he would not to car - ry him; en - cum - ber me;

Cm7

He Ain't He Ain't Heav-y, Heav-y, He's My He's My

Bb Cm7 Bb (+2)

Bro - ther. Bro - ther. So on we

Ebmaj7 F Ebmaj7 F

la - den at all, I'm la - den with sad - ness that

Dm Fm7 Ebmaj7 D+7(b9)

ev - 'ry - one's heart _____ is - n't filled _____ with the

Gm Gm7 Em7(b5) Gm C9

glad - ness _____ of love _____ for one an -

Cm7 F13 *rit.* Cm7 Cm7(b5) *a tempo* Bb

oth - er. _____ It's a long, long road.

F Eb Cm7 F7

from which _____ there is no re - turn. _____ While we're _____ on our

Gm Ab Cm7

way to there, _____ why not _____ share? _____

Bbmaj7 F

And the load _____ does - n't weigh me

Eb(+2) Cm7

down at all; _____ He Ain't Heav - y. _____

F13 Bb Cm7 Bb

He's My Bro - ther. _____

B. B. KING

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THE THRILL IS GONE (FROM YESTERDAY'S KISS)

Gm D7 Gm

The Thrill Is Gone, the thrill is gone_ a - way.

Cm

The thrill is gone, ba - by, the thrill is

Gm Ebmaj7

gone_ a - way. You know you done me wrong, ba - by.

D7 Gm

and you'll be sor - ry_ some-day.

Gm D7 Gm

The Thrill Is Gone, it's gone a - way_ from me.

Cm Gm

The thrill is gone, ba-by, the thrill is gone a-way from me.

Ebmaj7 D7 Gm

Al-though I'm still liv - in', but so lone - ly_ I'll_ be.

Gm D7 Gm

The Thrill Is Gone, it's gone a - way for good.

Gm

Oh, the thrill is gone, ba-by, it's gone a - way_ for

Gm Ebmaj7

good. Some-day I know I'll be arm - in -

D7 Gm

arm, ba - by, just like I know_ a good man should.

Gm D7 Gm

You know I'm free, free, free_ now, ba - by, I'm free from your spell.

Cm

Oh, I'm free, free, free_ now, I'm free_ from your

Gm Ebmaj7 D7

spell. And now that it's all o-ver_ all I can

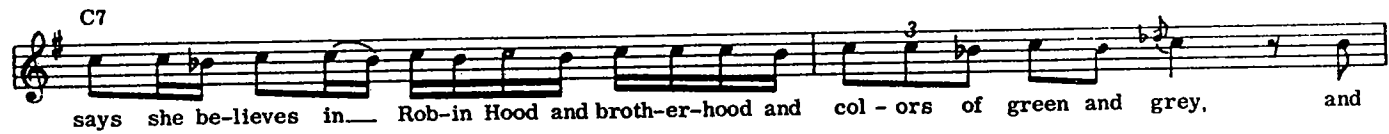
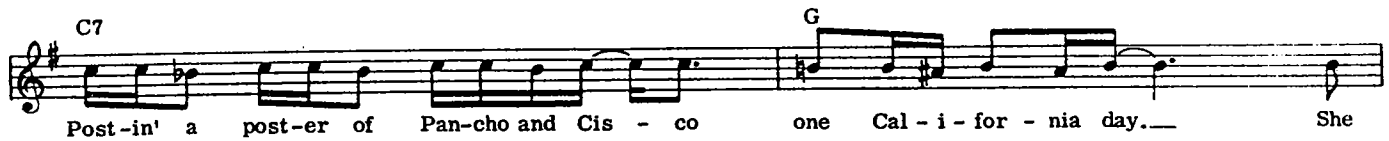
Gm Repeat and fade Gm

do_ is wish you well.

ARIZONA

Words and Music by
KENNY YOUNG

Moderately slow, with a beat



G7 C F

have an -oth-er look at the world, my, my. Ar - i - zo - na,

G7 C F G7 C To Coda

cut off your In-di-an braids, Ar - i - zo - na, hey, won't you go my way.

Gm7 (C Bass) F (C Bass) C

Strip off your pride, you're act-ing like a teen-y bop-per run-a-way child.

Gm7 (C Bass) F (C Bass) Dm7 (G Bass) G7

Scrape off the paint from the face of a lit-tle town saint.

C F G7 C

Ar - i - zo - na, take off your ho - bo shoes,

F G7 Cmaj7 C6

Ar - i - zo - na, hey, won't you go my way.

G
 Fol-low me___ up to San Fran-cis - co, I will be guide your way.---

C7 G
 I'll be the Count of Mon - te Cris - to, you'll be the Count - ess May.---

C7
 You can be-lieve... in Rob - in Hood andbroth-er-hood and roll-ing the ball_ in the hay,___ and

Abmaj7 Dm7 G7 *D. S. al Coda* ✂
 I will be read-ing you an Ae - sop's fa-ble, an - y-thing to make you stay, hey, hey.---

Coda ⊕ C F G7 C F
 Ar - i - zo - na,___ take off your ho - bo shoes, Ar - i - zo - na,___

G7 C F
 have an - oth-er look at the world, my, my.--- Ar - i - zo - na,___


G7 C F G7 Cmaj7 C6 *Repeat and Fade*
 get off your eight-ball blues, Ar - i - zo - na,___ hey, won't you come my way?

MY ELUSIVE DREAMS

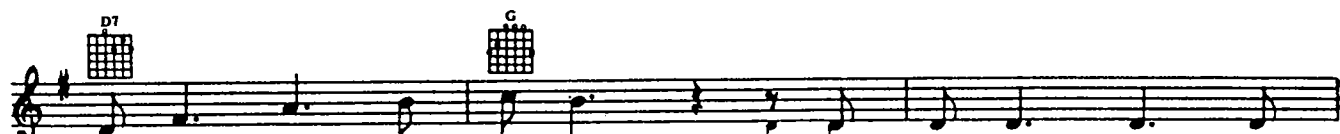
333

TOM JONES


VERSE



1. You fol - lowed me to Tex - as you
 2.(You) had my child in Mem - phis then I
 Now we've left A - las - ka be



fol - lowed me to U - tah We did - n't find it
 heard of work in Nash - ville But we did - n't find it
 cause there was no gold mine But this time on - ly



there so we moved on. Then you went with me to
 there so we moved on. to a small farm in Ne -
 two of us moved on. And now all we have is



A - la - bam', Things looked good in Bir - ming - ham, We
 bras - ka, to a gold mine in A - las - ka, We
 each oth - er and a lit - tle mem - o - ry to



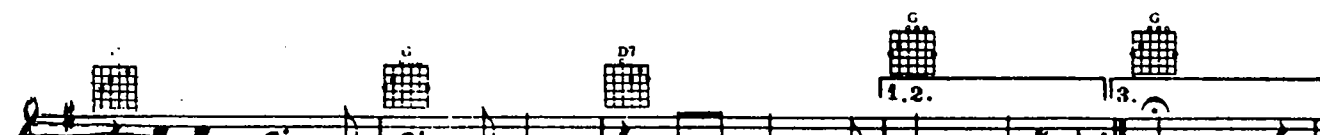
did - n't find it there so we moved on.
 did - n't find it there so we moved on.
 cling to and still you won't let me go on a - lone.

CHORUS

(*tacet*)



I know you're tired of fol - low - ing My E - lu - sive Dreams and schemes.



for they're on - ly fleet - ing things My E - lu - sive Dreams. — 2. You Dreams.
 3. —

BYE BYE, LOVE



There goes my ba - by — with some - one new; — She sure looks
I'm through with ro - mance, — I'm through with love — I'm through with



hap - py: — I sure am blue; — She was my ba - by — till he stepped
count - ing - the stars a bove; — And here's the rea - son — that I'm so



in; — Good - bye to ro - mance — that might have been; —
free: — My lov - in' ba - by — is through with me; —



BYE BYE, LOVE: — Bye bye, hap - pi - ness; — Hel - lo



LONE li ness — I think I'm gon - na cry; — BYE BYE, LOVE;



Bye bye, sweet ca - ress; — Hel - lo emp - ti - ness; — I feel like I could die; —



Bye bye, my love, bye bye.

bye.

Without Love

(There Is Nothing)

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TOM JONES

Words and Music by
DANNY SMALL

Moderately, with feeling

Refrain

G9 C C7 F C G9

1. I a - wak - ened - this morn - ing, I was filled - with de - spair, All my
2. (Once -) I had - a sweet - heart, Who - loved - on - ly me, There was

C D7 Dm7 G7 C C7

dreams turned to ash - es and gall. As I looked at my life, it was
noth - ing that she would not give. I was blind to her good - ness and

F C G9 C G7 Dm7 G7 C

bar - ren and bare, WITH - OUT LOVE, I had noth - ing at all.
I could not see, That a heart WITH - OUT LOVE can - not live.

Cdim G7 C F C

WITH - OUT LOVE, I had noth - ing, WITH - OUT

F D7 G7 C

LOVE I had noth - ing at all. I had con - quered - the

C+ F D7 C Dm7 G7

world, But what then did I have? WITH - OUT LOVE I had noth - ing at

1. C Cdim G7 Dm7 2. C G9 C

all. 2. Once all.

OYE COMO VA

Words and Music by
TITO PUENTE

Moderate Latin rock

The musical score is written in G major and 4/4 time. It consists of six systems of music. The first system is an instrumental introduction for piano, marked *f* (forte), with a tempo of 'Moderate Latin rock'. The second and third systems contain vocal lines with lyrics: 'O - ye Co - mo Va, mi rit - mo, bue - no pa go - zar, mu - la - ta,'. The piano accompaniment for these systems is marked *mf* (mezzo-forte). The fourth system is another instrumental piano section, marked *f* and *mf*. The fifth and sixth systems are instrumental piano passages, marked *f* and *mf*.

Chord progressions are indicated above the staves: Am, D, Am (Ebass), Am, D, Am (Ebass) in the first system; Am7, D, Am7, D in the second and third systems; Am, D, Am (Ebass), Am7, D in the fourth system; Am7, D, Am7, D in the fifth system; and Am7, D, Am7, D in the sixth system. A triplet of eighth notes is marked in the sixth system.

Am7 D Am7 D

Musical notation for the first system, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving bass lines. Chords are labeled as Am7 and D.

Am7 D Am D (Ebass)

f

Musical notation for the second system. The treble staff continues the melodic line. The bass staff features a more active accompaniment. Chords are labeled as Am7, D, Am, and D (Ebass). A forte (*f*) dynamic marking is present.

Am7 3 D Am7 D

mf

Musical notation for the third system. The treble staff includes a triplet of eighth notes. The bass staff continues the accompaniment. Chords are labeled as Am7, D, Am7, and D. A mezzo-forte (*mf*) dynamic marking is present.

Am7 D Am7 D

Musical notation for the fourth system. The treble staff has a melodic line with some grace notes. The bass staff provides a steady accompaniment. Chords are labeled as Am7, D, Am7, and D.

Am7 D Am7 D

Musical notation for the fifth system. The treble staff features a more rhythmic melodic line. The bass staff continues the accompaniment. Chords are labeled as Am7, D, Am7, and D.

Am7 D Am7 D

Musical notation for the sixth system. The treble staff has a melodic line with some slurs. The bass staff provides a consistent accompaniment. Chords are labeled as Am7, D, Am7, and D.

Am D Am (Ebass) Am Am (Ebass) Am

ff

Musical notation for the seventh system. The treble staff features a melodic line with some slurs. The bass staff provides a consistent accompaniment. Chords are labeled as Am, D, Am (Ebass), Am, Am (Ebass), and Am. A fortissimo (*ff*) dynamic marking is present.

DREAM BABY

(How Long Must I Dream)

"GLEN CAMPBELL"

Words and Music by
CINDY WALKER

Moderato

Introduction musical notation for piano, starting with a forte (f) dynamic. The piece is in 4/4 time and the key signature has one sharp (F#).

A7

Dream ba - by, got me dream-in' sweet dreams The whole day

through. Dream ba - by, got me dream-in' sweet dreams

D7

Night time too. I love you and

A7

I'm dream-in' of you, That won't do. Dream ba - by, make

— me stop my dream - in'. You can make my dreams — come true.

Sweet dream ba - by,

Sweet dream ba - by, Sweet

dream ba - by, How

1. long must I dream? 2. dream?

IT'S TOO LATE

Lyric by
TONI STERN

Music by
CAROLE KING

Slowly

mp

Am7

D6

Am7

1. Stayed in bed all morn-in' just to pass the time.— There's some-thin' wrong here, there can
 2. used to be so eas-y liv-ing here with you;— You were light and breez-y and I
 3. There'll— be good times a- gain for me and you;— But we just can't stay to -geth- er

D6

Am7

Gm7

be no de - ny - in'. One of us— is chang-in' or may-be we've just— stopped— try-
 knew just what to do. Now you look so— un - hap - py and I feel— like— a— fool—
 Don't you feel it, too? Still I'm glad— for what we had and how I— once— loved— you—





Fmaj7

Bbmaj7

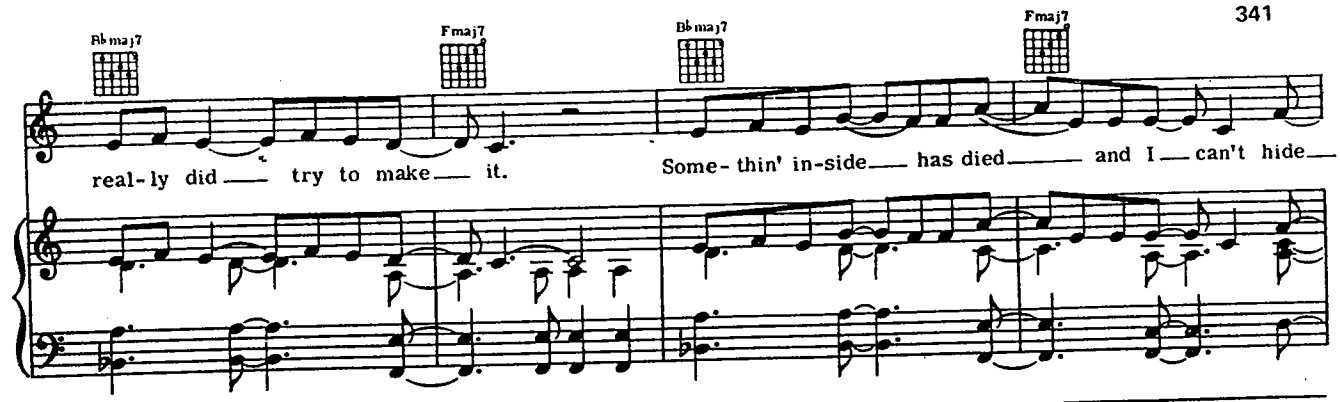
Fmaj7

in'—

And it's too— late, ba - by now,— it's too late,— Though we

real-ly did — try to make — it. Some- thin' in-side — has died — and I — can't hide —



1.2.








— And I just — can't fake — it. —



3.







2. It — And I just — can't fake — it. It's too late, ————— ba-
 3. —








- by, It's too — late ————— now, — dar - lin', It's too — late. —————



" NEIL DIAMOND "

CRACKLIN' ROSIE



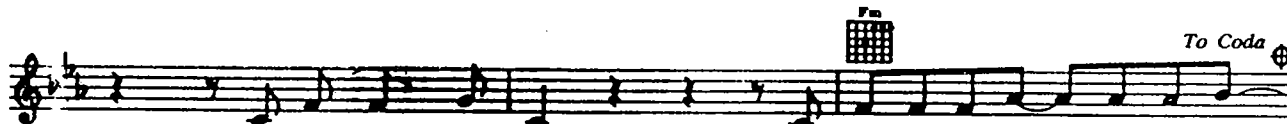
1. Crack-lin' Ros - ie, get on _____ board. _____
 2. Hitch-in' on a twi-light _____ train. _____
 3. Crack-lin' Ros - ie, make me a smile. _____

We're gon-na ride _____ till there ain't. _____
 Ain't noth-in' here _____ that I care. _____
 And, girl, if it lasts _____ for an hour, _____



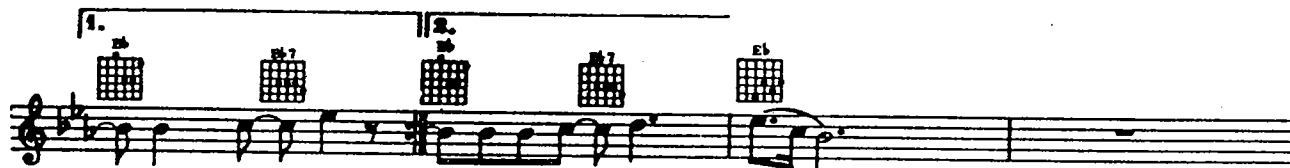
— no more _____ to go, _____
 — to take _____ a long, _____
 — well, that's all right, _____

Tak-in' it slow _____
 May-be a song _____
 'Cause we got all night _____

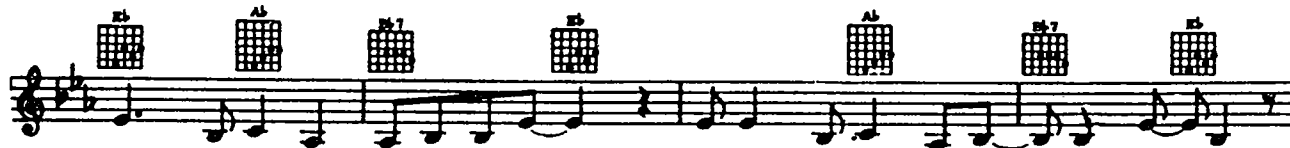


and, Lord don't you know
 to sing when I want.
 to set the world right.

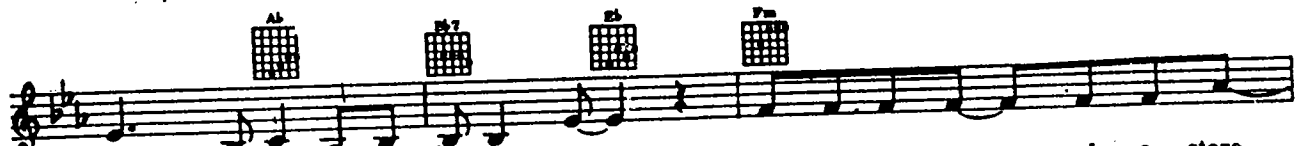
I'll have me a time _____ with a poor _____
 Don't need to say please _____ to no man _____
 Find us a dream _____ that don't ask _____



— man's la - dy! — for a hap - py tune. —



Oh, I love my _____ Ros - ie child, _____ You got the way to make _____ me hap - py.




 You and me, we go in style. Crack - 1 - in' Rose, you're a store



 — bought wom - an, But you make me sing like a gui - tar hum - min', So



 hang on to me, — girl; our song — keeps run - nin' on.

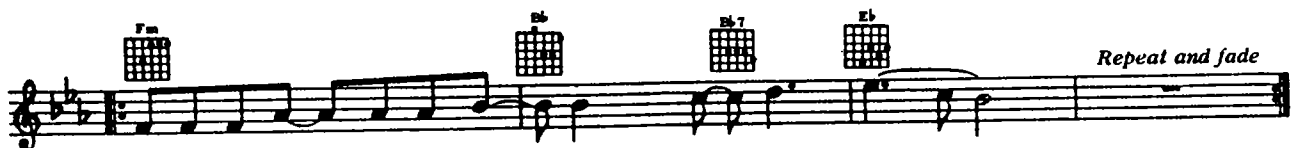


 Play it now, — play it now, — play it now, my ba - by.

D. S. al ♦ *Coda*



 — no ques - tions, yeah!



 Find us a dream — that don't ask — no ques - tions, yeah!

Repeat and fade

THEME FROM SHAFT

344

By
ISAAC HAYES

$\text{♩} = 116$ Fmaj9 Em7

Fmaj9

Em7 Fmaj9

Em7

Fmaj9 Em7

G

First system of piano introduction. Treble clef, key signature of one sharp (F#), 4/4 time. The bass line features a steady eighth-note accompaniment. The treble line has a melodic line with some rests.

Second system of piano introduction. Treble clef, key signature of one sharp (F#), 4/4 time. The bass line continues with eighth notes. The treble line has a melodic line with some rests.

Third system of piano introduction. Treble clef, key signature of one sharp (F#), 4/4 time. The bass line continues with eighth notes. The treble line has a melodic line with some rests. A piano dynamic marking 'p' is present.

First system of the vocal line. Treble clef, key signature of one sharp (F#), 4/4 time. The melody is written on a grand staff. Chords Fmaj9 and Em are indicated above the staff. Lyrics: "Who's the black pri-vate dick... that's a sex ma-chine to all the chicks? Shaft!"

Second system of the vocal line. Treble clef, key signature of one sharp (F#), 4/4 time. The melody is written on a grand staff. Chords Fmaj9, Em, and Emaj9 are indicated above the staff. Lyrics: "Who is the man that would"

Third system of the vocal line. Treble clef, key signature of one sharp (F#), 4/4 time. The melody is written on a grand staff. Chords Em and Fmaj9 are indicated above the staff. Lyrics: "risk his life for his broth-er man?... Shaft! Can you dig it?"

Em Fmaj9

Who's the cat that won't cop out

Em Fmaj9

When there's danger all a - bout? Shaft! Right on! They say this cat Shaft is a

Em Fmaj9

bad moth-er, (Shut your mouth!) But I'm talkin a-bout Shaft. He's a compli-cat-ed man, But

Em G

no one un-der-stands him but his wo-man. John Shaft!

Fmaj7

f

NC

Fmaj7 NC Em7 Fmaj7

GET READY

1. I nev-er met a girl who makes me feel the way that you do (It's al-
 2. (if you) wan-na play hide and seek with love let me re-mind you (It's al-
 3. All my friends should-n't want me to I un-der-stand it (Be al-

right) When- ev - er I'm asked_ who makes my dreams real_ I say that
 right) The lov - ing you're gon - na miss and the time_ it takes to
 right) I hope I'll get_ to you be - fore they do_ the way I

you do (You're out - ta sight)_ So fee fi
 find you (It's out - ta sight)_ So fid - dle - lee - dee
 planned it (Be out - ta sight)_ So twid - dle - dee - dee

fo fum
 fid - dle - lee - dum Look out Ba - by 'cause here I come
 twid - dle - dee - dum

And I'm bring - ing you a love that's true_ so get read - y So get read - y

I'm gon - na try to make love to you so get read - y So get read - y here_ I come

I'm on my way. _____

2. if you
 3. _____

I'm on my way. _____

Fade till finish

Get read - y 'cause here I come, - boy.

SPANISH HARLEM

By
JERRY LEIBER and
PHIL SPECTOR

Moderato

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a steady, moderate tempo. The left hand plays a simple bass line with eighth notes.

C

There is a rose in SPAN-ISH HAR - LEM,

mf

The first system of the vocal melody is on a treble clef staff. The lyrics are "There is a rose in SPAN-ISH HAR - LEM,". The piano accompaniment continues with the same pattern as the introduction. A fermata is placed over the final note of the vocal line.

F

A red rose up in SPAN-ISH HAR - LEM,

1. It is a
2. With eyes as

The second system of the vocal melody is on a treble clef staff. The lyrics are "A red rose up in SPAN-ISH HAR - LEM,". The piano accompaniment continues. A fermata is placed over the final note of the vocal line. The system ends with two alternative lyrics: "1. It is a" and "2. With eyes as".

spec-ial one... It's nev- er seen the sun... It on - ly comes out when the moon is on the
black as coal that look down in my soul, And start a fire there and then I lose con-

The third system of the vocal melody is on a treble clef staff. The lyrics are "spec-ial one... It's nev- er seen the sun... It on - ly comes out when the moon is on the black as coal that look down in my soul, And start a fire there and then I lose con-". The piano accompaniment continues with the same pattern as the introduction.

C G

run and all the stars are gleam- ing, It's grow - ing
 trol, I have to beg your par - don, I'm going to

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, starting with a treble clef and a common time signature. The lyrics are written below the notes. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part features a steady eighth-note bass line and chords in the right hand. Chord symbols 'C' and 'G' are placed above the vocal staff at the beginning of the first and second measures, respectively.

1. C

in the street right up thru the con-crete but soft and sweet_ and dream-ing.
 pick that rose_ and watch

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern. A first ending bracket labeled '1.' spans the first two measures of this system. A chord symbol 'C' is placed above the vocal staff at the end of the second measure.

2.

her as she grows

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues. A second ending bracket labeled '2.' spans the first two measures of this system. The piano part features a steady eighth-note bass line and chords in the right hand.

C

in my gar - den.

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line concludes with the lyrics. The piano accompaniment concludes with a final chord. A chord symbol 'C' is placed above the vocal staff at the beginning of the first measure.

BABY, THE RAIN MUST FALL

(from the Columbia film, "Baby, The Rain Must Fall")

Words and Music by
ELMER BERNSTEIN and
ERNIE SHELDON

Moving and steady

Piano introduction in F major, 4/4 time. The music is marked *f* (forte) and consists of a series of chords and moving lines in both the treble and bass staves.

F C7 F Bb C

1. Some men climb a moun-tain Some men swim the sea
2. Do not love for sil-ver Do not love for gold My
3. Am not rich or fam-ous But who can ev-er tell I

Piano accompaniment for the first verse, marked *mf* (mezzo-forte). It features a steady bass line and chords in the treble staff.

F F7 Bb F Eb C

Some men fly a - bove the sky They are what they must be.
heart is mine to give a - way It nev - er will be sold.
do not know what waits for me May-be heav - en may be hell.

Piano accompaniment for the second verse, continuing the musical theme from the first verse.

F Ebmaj7 F Bb Ab 351

Ba - by, The Rain Must Fall, ba - by, the wind must

Bb F Gm Am Dm Gm C7

blow Wher-ev - er my heart leads me... Ba - by, I must

1. F Dm Gm C7 F 2. G 3. I

go... Ba - by, I must go. Ba - by

C6 C7 F Cm Eb F Cm Eb F

I must go! *rit.*

My Marie

F#m F#m7 D#m7-5

Ma - rie I can't bear to see the child - ren with-out
- rie ah you ne - ver had a new dress you could

E F#m F#m7 D#m7-5

bread Oh! Ma - rie they de - serve a de - cent roof a - bove their
wear Oh! Ma - rie you look so pret - ty with a rib - bon in your

E G#7

heads Trust me now And
hair For too long You've

C#m7 Dmaj7

when I leave for town my dar - ling don't be sad or ask me -
gone with - out the life that I once prom - ised you right or -

Bm7 B7 E11 E

how But to - mor - row we'll have all the things we've ne - ver had
wrong But to - day I'll find a way to make it all come true

But if I'm not back therewith you — By the

time the sun goes down Take the train change your name And get the

child-ren out of town. Yes if I'm not back there with you — By the

time the sun has gone For-get me my Ma - rie and move

on My on For-get

me my Ma - rie and move on

WHAT HAVE THEY DONE TO MY SONG, MA

Words and Music by
MELANIE SAFKA

The musical score is written in G major and 4/4 time. It consists of five staves of music with lyrics underneath. Chord diagrams are provided above the notes. The lyrics are: "1. Look what they done to my song, Ma. Look what they done to my song. Well, it's the on - ly thing - that I could do half right, and it's turn - in' out all wrong, Ma. Look what they done to my song." The score includes a first ending and a second ending, both leading to the word "song."

2. Look what they done to by brain, Ma
Look what they done to my brain
Well, they picked it like a chicken bone
And I think I'm half insane, Ma
Look what they done to my song.

3. I wish I could find a good book to live in
Wish I could find a good book
Well, if I could find a real good book
I'd never have to come out and look
At what they done to my song.

4. But maybe it'll all be alright, Ma
Maybe it'll all be o.k.
Well, if the people are buying tears
I'll be rich some day, Ma
Look what they done to my song.

5. *Ils ont changé ma chanson ma
Ils ont changé ma chanson
C'est la seule chose que je peux faire
Et ce n'est pas bon ma
Ils ont changé ma chanson.*

6. Look what they done to my song, Ma
Look what they done to my song
Well, they tied it up in a plastic bag
And turned it upside down, Ma
Look what they done to my song.

7. Look what they done to my song, Ma
Look what they done to my song
It's the only thing I could do alright
And they turned it upside down
Look what they done to my song.

I JUST DON'T KNOW WHAT TO DO WITH MYSELF

Words by
HAL DAVID

Music by 355
BURT F. BACHARACH

Chorus:
(Tacet) Bb Eb Bb Eb

I just don't know what to do with my-self. Don't know just what to do with my-
know what to do with my-self. I'm so lone-some for you it's a
know what to do with my-self. Don't know just what to do with my-

Bb Cm Cm7 Cm Abmaj7

self. I'm so used to do - in' ev - 'ry-thing with you, Plan - nin'
crime. Go - in' to a mov - ie on - ly makes me sad. Par - ties
self. Ba - by, if your new love ev - er turns you down, Come back;

Gm *To Coda* Cm Ab (Tacet) 1. Ab (Tacet) 2. Ab (Tacet)

ev - 'ry-thing for two, and now that we're through. I just don't I just don't
make'm feel as bad when I'm not with you. I just don't I just don't
I will be a - round just wait - in' for you.

Eb (Tacet) Bb Eb Bb (Tacet)

know what to do. Like a sum-mer rose needs the sun and

Ab Db Ab (Tacet) Db (Tacet) Eb (Tacet)

rain, I need your sweet love to ease all the

Bb Eb Bb (Tacet) *D.S. al Coda*

pain. I just don't

Coda Ab (Tacet) Eb

I don't know what else to do.

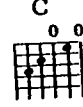
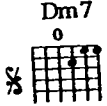

Ab (Tacet) Eb Ab (Tacet) Eb


I don't know what else to do with my - self.

Love's Been Good to Me

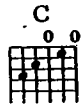
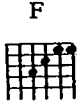
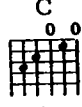
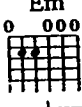
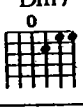
Words and Music by
ROD MCKUEN

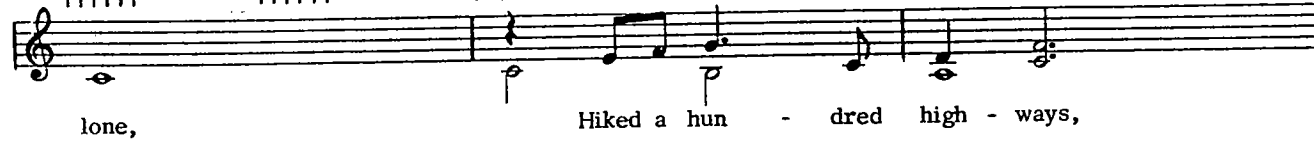
Chorus

C  Dm7  G7 

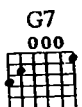
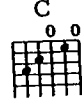
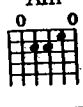



I have been a rover, I have walked a -


C  F  C  Em  Dm7 



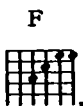
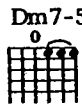
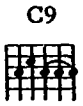
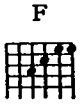
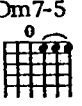
lone, Hiked a hundred high - ways,

G7  C  Am  Em 


more broadly



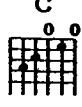
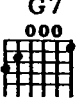
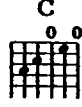
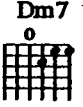
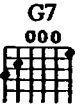
nev-er found a home. Still and all I'm hap - py,

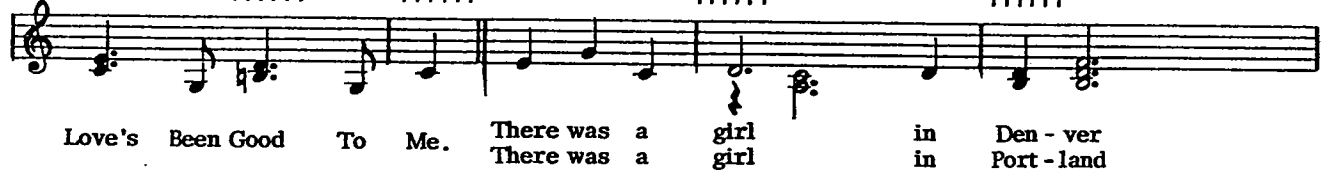
F  Dm7-5  C9  F  Dm7-5 

last time to Coda



The rea-son is you see: Once in a while a- long the way

C  G7  C  Verse  G7 



Love's Been Good To Me. There was a girl in Den - ver
There was a girl in Port - land

Dm7 G7 C Am

Be-fore the sum-mer storm, Oh, her eyes were
Be-fore the win-ter chill, We used to go a -

Em F G7

ten-der, court- ing, Oh, her arms were warm. Hill. And she could
A- long Oc- to- ber And she could

C E7 Am F

smile laugh a- way a- way the the thun- der, dark clouds, Kiss Cry a- way a- way the the

Dm7-5 C9 F Dm7-5

rain. snow. And e- ven tho' she's gone a- way, You
It seems like on- ly yes- ter- day, As

C G C D.S. C G7

won't hear me com-plain. I have been a
down the road I go. Love's Been Good To

C C9 D7 G7-9 C F C

Me.

As Recorded by GLEN CAMPBELL on Capitol Records
IT'S ONLY MAKE BELIEVE

A musical staff in treble clef with a 4/4 time signature. It features three guitar chords: C (open), Am (open), and F (open). The melody consists of eighth notes, with triplets of eighth notes appearing over the Am and F chords.

Peo-ple see us ev-'ry-where,___ they think you real-ly care,___ but my-self I can't de-ceive,

A Tempo-Slow

A musical staff in treble clef. It features guitar chords G7, C, F (G base), and G7. The melody is slower, with a 'ten.' (tension) marking above the C chord. The staff ends with a double bar line.

I know IT'S ON - LY MAKE BE - LIEVE.

A musical staff in treble clef with a 4/4 time signature. It features guitar chords C (open) and Am (open). The melody consists of eighth notes, with triplets of eighth notes appearing over the C and Am chords.

My one and on - ly prayer, is that some - day you'll care,_____

A musical staff in treble clef with a 4/4 time signature. It features guitar chords F (open) and G7 (open). The melody consists of eighth notes, with triplets of eighth notes appearing over the F and G7 chords.

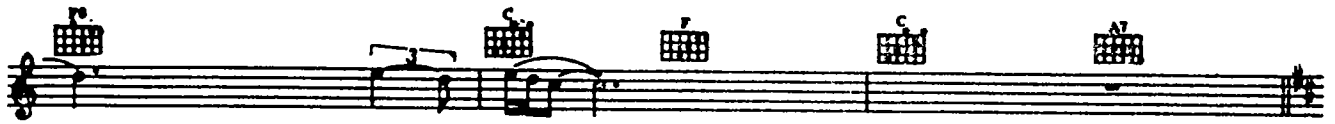
___ my hopes, my dreams come true, my one and on - ly you,

A musical staff in treble clef with a 4/4 time signature. It features guitar chords F (open) and G (open). The melody consists of eighth notes, with triplets of eighth notes appearing over the F and G chords.

no one will ev - er know,___ how much I love you so,

A musical staff in treble clef with a 4/4 time signature. It features guitar chords C (open), F (open), and G (open). The melody consists of eighth notes, with triplets of eighth notes appearing over the C and F chords.

my on - ly prayer will be, some-day you'll care for me, but IT'S ON - LY MAKE_



BE - LIEVE.



My hopes, my dreams come true,
My one and on - ly prayer

my life I'd give for you,
is that some-day you'll care,

my heart a wed-ding ring,
my hopes, my dreams come true,



my all, my ev - 'ry-thing,
my one and on - ly you.

My heart I can't con-trol, —
No one will ev - er know, —

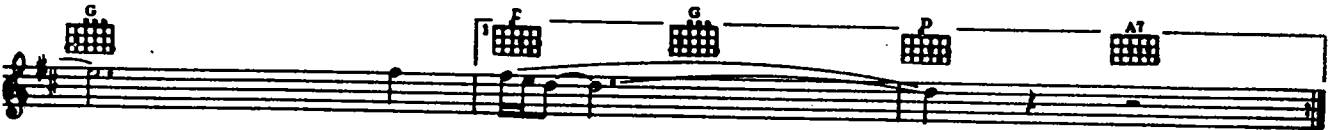
you rule my ver-y soul, —
just how much I love you so, —



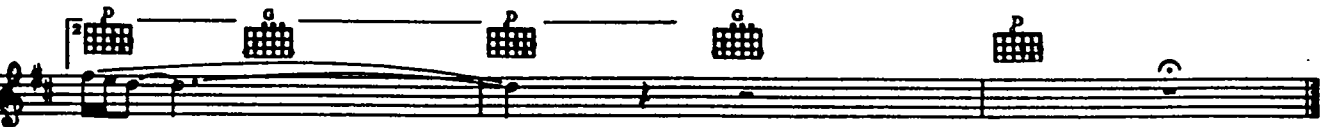
my plans, my hopes, my schemes,
my on - ly prayer will be

you are my ev - 'ry-thing, but IT'S ON —
that some-day you'll care for me but IT'S ON —

LY — MAKE —
LY — MAKE —



BE - LIEVE.



LIEVE.

JOY TO THE WORLD

Words and Music by
HOYT AXTON

Moderate Gospel Rock

P C G B \flat F C D \sharp P N.C.

1. Je - re - mi - ah was a bull -
 (2.) If I were the
 (3.) know I love the la -

C D \sharp P N.C. C D \sharp P

- frog, Was a good friend of mine.
 king of the world, Tell you what I'd do.
 - dies, Love to have my fun. I'm a

D \sharp G B \flat P Em \sharp (bass)

Nev - er un - der - stood a sin - gle word he said, — But I helped him a - drink - in' his wine. —
 Throw a - way the cars and the bars and the wars, And make sweet love to you. —
 high night fly - er and a rain - bow ri - der, A straight shoot - in' son - of - a - gun. —

P G \sharp Em \sharp (A bass) P

Yes he al - ways had some might - y fine wine.
 Yes I'd make sweet love to you. — Sing - ing
 Yes a straight shoot - in' son - of - a - gun. —

R.H. R.H.

D A

JOY TO THE WORLD. All the boys and

D D7 G Bb

girls now. Joy to the fish-es in the deep blue sea,

D A7 To Coda C D D D

Joy to you and me.

D A D

D7 G7 Bb D C D D

D. S. al Coda

You

LET IT BE

Words and Music by
JOHN LENNON & PAUL McCARTNEY

Slow tempo (16 measures per minute)

Musical staff with guitar chords: C, G, Am, F, C, G.

Musical staff with guitar chords: F, G7, C, C, G.

1. When I find my-self in times of trou-ble
2. — the bro - ken heart-ed peo-ple
3. *Instrumental*
4. — the night is cloud-y There is

Musical staff with guitar chords: Am, G, Fmaj7, F6, C, G.

Moth-er Ma - ry comes to me Speak-ing words of wis - dom, let it
Liv-ing in the world a - gree There will be an an - swer, let it
still a light that shines on me Shine un - til to-mor - row, let it

Musical staff with guitar chords: F, C, Dm7, C, G.

be. _____ And in my hour of dark - ness She is
be. _____ For though they may be part - ed there is
be. _____ I wake up to the sound of mu - sic

Musical staff with guitar chords: Am, G, Fmaj7, F6, C, G.

stand-ing right in front of me — Speak-ing words of wis - dom, } let it
still a chance that they will see — There will be an an - swer, }
Moth-er Ma - ry comes to me — Speak-ing words of wis - dom, let it

F C Dm7 C G Am G F C



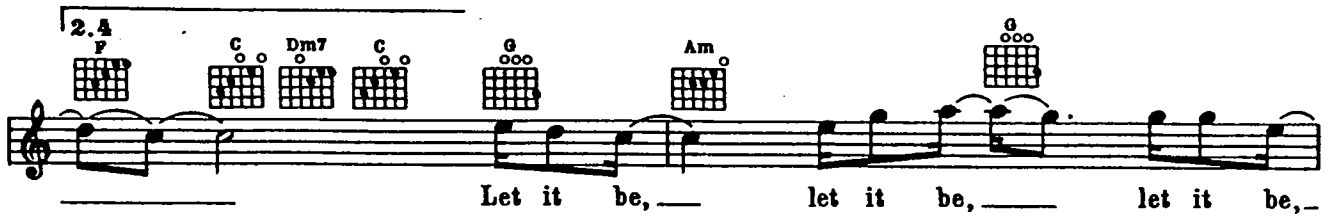
be. } Let it be, let it be, Let it be, let it be, (v.2. Yeah)

G F C Dm7 C



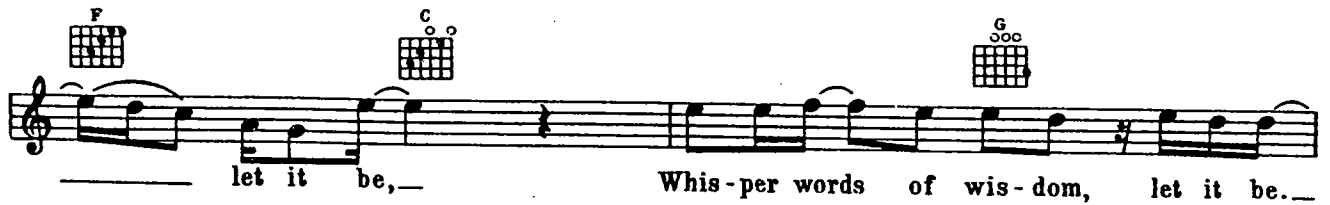
Whis-per words of wis-dom, let it be. 2. And when...
 There will be an an-swer, let it be.
 Whis-per words of wis-dom, let it be. 4. And when...
 There will be an an-swer, let it be.

2.4 F C Dm7 C G Am G



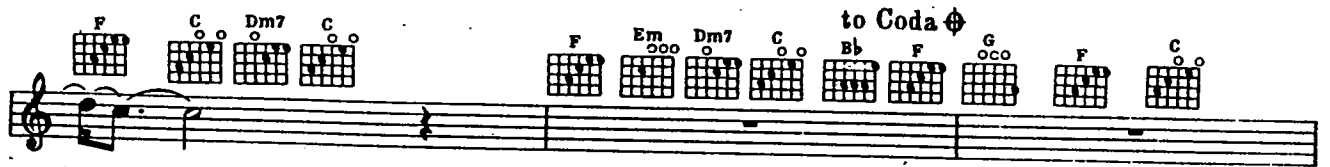
Let it be, let it be, let it be,

F C G



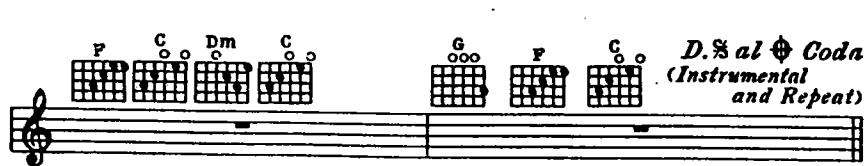
let it be, Whis-per words of wis-dom, let it be.

F C Dm7 C F Em Dm7 C to Coda Bb F G F C



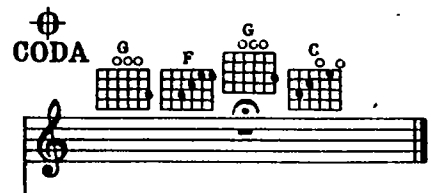
to Coda

F C Dm C G F C D. % al Coda (Instrumental and Repeat)



D. % al Coda
(Instrumental and Repeat)

⊕ CODA G F G C



⊕ CODA

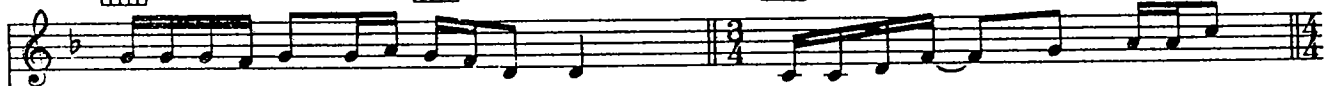
GYPSYS, TRAMPS AND THIEVES

Words and Music by
BOB STONE

Moderately



1. I was (3.) born in the wag-on of a trav - e - lin' show.
(2.) picked up a boy — just — south of Mo - bile.



Ma - ma used to dance for the mon - ey they'd throw
We gave him a ride, filled him with a hot meal.

Pa - pa would do — what - ev - er he
I was six - teen, — he was twen - ty



could,
one.

preach a lit - tle gos - pel
Rode with us to Mem - phis

and
and



Gm7(C bass)



sell a cou-ple bot-tles of Doc - tor Good. }
 Pa would-a shot him if he knew what he'd done. } Gyp - sys,



Tramps And Thieves. We'd hear it from the people of the town. They called us Gyp - sys,



Last time fade

Tramps And Thieves and ev-'ry night all the men would come a-round and lay their mon-ey



1 down. 2. We down. 1

Gm F Gm F Gm F Gm F

nev-er had school-in' but he taught me well with his smooth south-ern style. ————— But

Gm F Gm F Gm F Gm F

three months la-ter I'm a gal in trou-ble and I have-n't seen him for a while. —————

Bb

Mm, mm, I have - n't seen him for a

F Bb Dm

while. 3. She was down. *D. S. and fade*

TRACES

367

Words and Music by
BUDDY BUIE, JAMES COBB
and EMORY GORDY

Guitar and
Chord Name

Bb Instruments
(Melody)

C Chord Organ

C
Instruments
(Melody)

Piano
or
Organ

Pedal and
Bass

F Am Cm D7

Fad-ed pho - to - graph,
Rib-bons from her hair,
Cov-ered now with lines and creas - es
Sou-ve - nirs of days to - geth - er

Gm Eb G A Dm

5 6 6+ 8 6+ 6+ 6 5 4 3 3 4 5 6 9 10

Tick-ets torn in half, wear,
The ring she used to wear,
Mem-o-ries in bits and piec - es.
Pag-es from an old love let - ter.
Trac - es of

Dm7 Dm6 Bb Bbm7 C7

11 10 9 11 11 12 11 10 10 9+ 8+ 8 8 6+ 6

love long a - go that did - n't work out right. Trac-es of

Gm C7 Gm C7 F

5 5 6 6 5 4

love. love with me to - night.

Have You Ever Seen The Rain?

VERSE

Some-one told me long a-go There's a calm be-fore the storm, I know;

And it's been com-in' for some time.

When it's o-ver, so they say, It'll rain a sun-ny day, I know;

CHORUS

I want to know, Have you ev-er seen the rain?

Shin-in' down like wa-ter.

com-in' down on a sun-ny day?

I want to know, Have you ev-er seen the rain

VERSE

Yes-ter-day, and days___ be-fore,___ Sun is cold and rain___ is hard,___ I know;___
 Been that way___ for all___ my time.___ 'Til for-ev-er, on___ it goes___
 Through the cir-cle, fast___ and slow,___ I know;___ And it can't stop,___ I won-der.

D. S. al \blacklozenge Coda

\blacklozenge Coda

Only You

BÜCK RAM & ANDE RAND

On - ly You can make this world seem right. On - ly You can make the
 dark - ness bright. On - ly You and you a - lone can thrill me like you do And
 fill my heart with love for on - ly you. On - ly You can make this
 change in me, for it's true you are my des - ti - ny. When you hold my hand, I
 un - der - stand the mag - ic that you do, You're my dream come true, my one and On - ly You.

ISN'T IT A PITY

Words and Music by
GEORGE HARRISON

Moderato

mf

Is-n't It A Pi-ty; now, is-n't it a

shame, How we break each oth-er's hearts and cause each oth-er

pain. How we take each oth-er's love with-out think-ing an-y

Chord diagrams: G, Em6, Cmaj7, Gdim, C.

G G4/m C

more; For-get-ting to give back;— Is-n't It— A

This system contains the first three measures of the piece. The vocal line starts with a whole note G4, followed by a half note G4, and then a quarter note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for G, G4/m, and C are provided above the staff.

To Coda G Em6

Pi-ty?— Some things take so long,——

This system contains measures 4-6. Measure 4 is marked 'To Coda' with a double bar line and a coda symbol. The vocal line has a half note G4, a quarter note G4, and a quarter note G4. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for G and Em6 are shown above the staff.

Cmaj7 G G4/m

but, how do I ex - plain, when not too man - y peo - ple

This system contains measures 7-9. The vocal line has a half note G4, a quarter note G4, and a quarter note G4. The piano accompaniment continues. Chord diagrams for Cmaj7, G, and G4/m are shown above the staff.

C G A

can see we're all the same, And be-cause of all their tears

This system contains measures 10-12. The vocal line has a half note G4, a quarter note G4, and a quarter note G4. The piano accompaniment continues. Chord diagrams for C, G, and A are shown above the staff.

C G Gdim

their eyes can't hope to see the beau-ty that sur-rounds them.

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in treble clef, with lyrics 'their eyes can't hope to see the beau-ty that sur-rounds them.' The bottom two lines are the piano accompaniment in G major, with a treble and bass clef. Chord diagrams for C, G, and Gdim are shown above the vocal line. The piano part features a steady eighth-note bass line and chords in the right hand.

C G D. S. al Coda

Is-n't It A Pi-ty?

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics 'Is-n't It A Pi-ty?'. The piano accompaniment continues. Chord diagrams for C and G are shown above the vocal line. The section ends with a 'D. S. al Coda' instruction and a Coda symbol.

Coda G

For-get-ting to give

Detailed description: This system contains the Coda section of the musical score. The vocal line has the lyrics 'For-get-ting to give'. The piano accompaniment continues. A chord diagram for G is shown above the vocal line. The section ends with a Coda symbol.

Gdim C S

back; Now, Is - n't It A Pi - ty?

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line starts with 'back;' followed by 'Now, Is - n't It A Pi - ty?'. The piano accompaniment continues. Chord diagrams for Gdim, C, and G are shown above the vocal line. A slur with an 'S' (sforzando) is placed over the vocal line for the second phrase.

G Gdim C G Repeat ad. lib. and fade-out

Detailed description: This system contains the seventh and eighth lines of the musical score. It features the piano accompaniment for the final section. Chord diagrams for G, Gdim, C, and G are shown above the first line. The section concludes with the instruction 'Repeat ad. lib. and fade-out'.

SHE'S ALL I GOT

Words and Music by
JERRY WILLIAMS Jr. and
GARY BONDS

Moderately

BMI

mf

Bb Eb

1. Friend, don't take her, she's all I got.
2. Friend, don't take her, she's all I got.

mp

F7 Bb

please don't take her love a - way from me; I'm beg- gin' you;
please don't take her love a - way from me; I'm beg- gin' you;

1. Cm7 Dm Eb F7 Bb

first thought in my mind__ each time I try to think__ and I say

2. Cm7 Dm Eb F7

kiss the ground__ in the win - ter time__ and make the flow - ers grow. __

ad lib.

Bb Eb

Don't take her, she's all__ I got: please don't take her, she's all__ I got.

a tempo

Bb Eb.

Please don't take her, she's all__ I got. Please don't take her, she's all__ I got.

Repeat and fade

Em7-5 Em7 s/bb A7sus A7 Dm7 Dm6

filled with love like yours. I have long-ing to be -

Gm 3 Gm7 C7 Fsus 3 F Fmaj7

get in this life. I've had all there is to get in this life.

Bb Em7-5 A7

Once I a dream come true, I had my days of lov-ing

1. D Gm/Bb A7 Tacet

you. When I think how soon we

2. D Gm D Dmaj7 D6

you.

rall.

TAPESTRY

379

Words and Music by
CAROLE KING

Slowly

mf

F C7sus F C7sus F

My life has been a tap-es-try of rich and roy-al hue, An ev-er-last-ing
So on with -- in my tap-es-try a - long the rut-ted road, He sat down on a

mp

C7sus F Bb6 (F bass) F Gm7 C

vis-ion of the ev-er-chang-ing view, A won-d'rous wov-en mag-ic in
riv-er rock and -- turned in - to a toad. It seemed that he had fal-len in-to

Gm9 C Bb F (A bass) Gm7

bits. of blue and gold, A tap-es-try to feel and see, im-pos-si-ble to hold.
some - one's wick-ed spell. I wept to see him suf-fer, though I did - n't know him well.

C F C7sus F C7sus

Once a - mid the soft and sil - ver sad - ness in the sky, There
 As I - watched in sor - row there sud - den - ly ap - peared A

F C7sus F Bb6 (F bass) F Gm7






came a man - of for - tune, a - drift - er pass - ing by. He wore a torn and
 fig - ure grey - and ghost - ly be - neath a flow - ing beard. In times of deep - est

C Gm9 C Bb F (A bass)

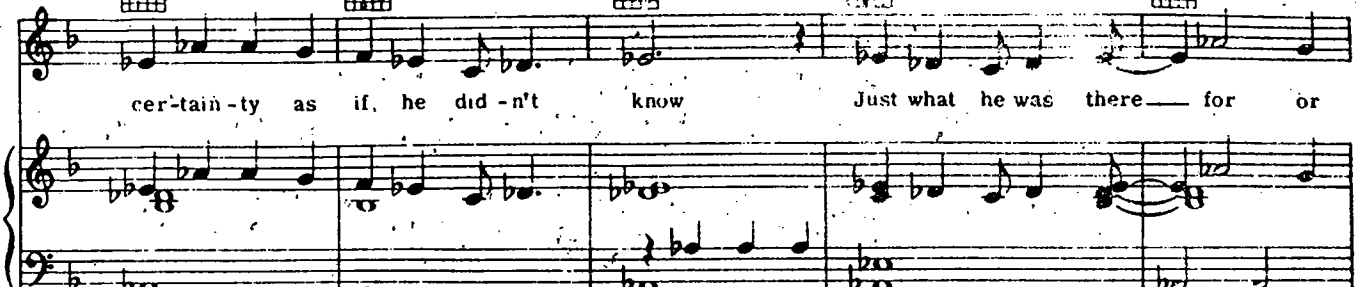
tat - tered cloth a - round his leath - ered hide - And a coat of man - y col - ors, yel - low
 dark - ness I've seen him dressed in black. Now my tap - es - try's sun - ray - el - ling; he's

Gm7 To Coda C Gm7 C Ab

green or eith - er side. He moved with some un -
 come to take me back.

cer-tain-ty as if, he did -n't know Just what he was there— for or









where he ought to go.— Once he reached for some - thing gold - en hang-

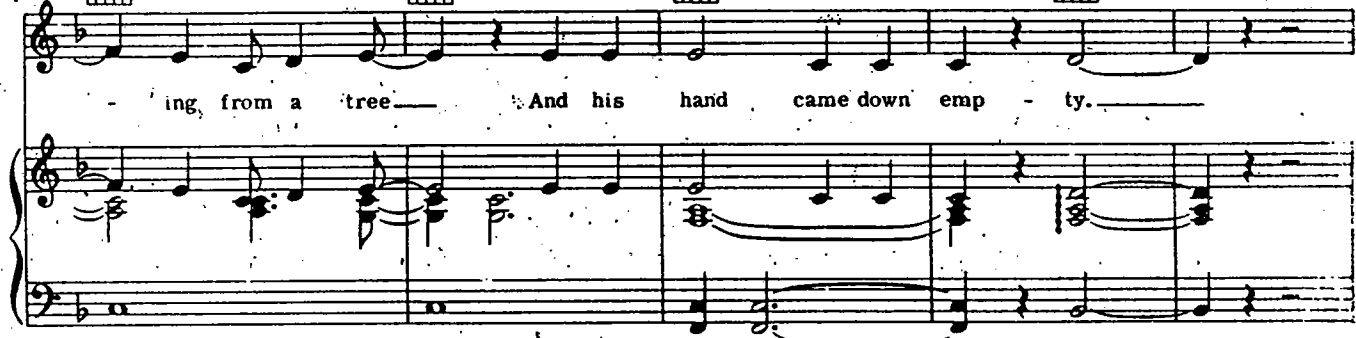











- ing, from a tree— And his hand came down emp - ty.—

N.C.



D. S. al Coda



Coda





He's come — to take me back.—

rall.



Recorded by SONNY & CHER on KAPP Records
ALL I EVER NEED IS YOU

Words and Music by
JIMMY HOLIDAY
EDDIE REEVES

Moderately

G B7

Some - times when I'm down and all - a - lone,

Em G7 C

just like a child - with - out - a home. The love you give - me keeps me hang - in' on -

G Em A7 D7 Am7 (D bass) D7

Oh hon - cy All I - Ev - er Need - Is You.

G B7 Em G7

You're my first love, you're my last, You're my fu - ture, you're my past.

Detailed description: This is a musical score for the song 'All I Ever Need Is You'. It consists of four systems of music. Each system includes a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately'. The score includes various guitar chords (G, B7, Em, G7, C, A7, D7, Am7) and dynamic markings (p, mf). The lyrics are: 'Some - times when I'm down and all - a - lone, just like a child - with - out - a home. The love you give - me keeps me hang - in' on - Oh hon - cy All I - Ev - er Need - Is You. You're my first love, you're my last, You're my fu - ture, you're my past.'

And lov - ing you is all I ask, Hon - ey, All I Ev - er Need Is You.

Win - ters come and they go, and we watch the melt - ing

snow. Sure as sum - mer fol - lows spring, all the things you do

give me a rea - son to build my world a - round you. Some men fol - low rain - bows, I am

rit. *a tempo*

B7 Em G7

told, Some men search for sil - ver some for gold.

C G Em A7

I have found my treas-ure in your soul, Hon - ey, All I Ev - er Need - Is

D7 G B7

You. With - out love I'd nev - er find the way, Through

Em G7 C

ups and downs of ev - 'ry sin - gle day. I won't sleep at night - un - til you

G Em A7 Am7 (Obass:) D7 G C G

say, my Hon - ey, All I Ev - er Need - Is You.

Scarlet Ribbons

(For Her Hair)

385

I peeked in to say Good-night And then I heard my child in pray'r,

And for me some SCAR - LET RIB - BONS, SCAR - LET RIB - BONS for my hair."

All the stores were closed and shut - tered, All the streets were

dark and bare. In our town no SCAR - LET RIB - BONS, Not one rib - bon for her hair.

Thru the night my heart was ach - ing, Just be - fore the

dawn was break - ing, I peeked in and on her bed In gay pro - fu - sion ly - ing there,

Love - ly rib - bons, SCAR - LET RIB - BONS, SCAR - LET RIB - BONS for her hair.

If I live to be two hun - dred, I will nev - er know from where,

Came those love - ly SCAR - LET RIB - BONS, SCAR - LET RIB - BONS for her hair.

Poetry In Motion

Refrain-with a beat

PO-ET-RY IN MO-TION, Walk-in' by my side;— Her love-ly lo-co-
 mo-tion Keeps my eyes o-pen wide.— PO-ET-RY IN MO-TION,
 See her gen-tle sway;— A-wave out on the o-cean Could-nev-er move that
 way. I love ev-'ry move-ment, There's noth-ing I would
 change; She does n't need im-prove-ments, She's much too nice to
 re-ar-range.— PO-ET-RY IN MO-TION, (1. Danc-ing close to me;— A
 (2. All that I a-dore;— No
 flow-er of de-vo-tion, A-sway-ing grace-ful-ly.
 Num-ber Nine love po-tion Could make me love her more.

SUNDAY MORNIN'

387.

Words and Music by
MARGO GURVAN

Sun-day Morn - in', Sun shin-in' from your
eyes. Sleep-y face smil-in' in-to mine. Sun-day Morn-
in' Lots of time with noth-in' to do, Lots of time to spend with you
on Sun-day Morn-in'. It's so qui-et in the
street, we can hear the sound of feet walk-in' by.
I'll put cof-fee on to brew, We can have a cup or two, and
do what oth-er peo-ple do on Sun-day Morn-in', Sun-day
Morn-in', Sun-day Morn-in', Sun-day. Sun-day, I love Sun-day, Sun-day
Morn-in'. Come, hold me in your arms, I love you,
Ev-'ry-thing's al-right. (Sun-day Morn-in') Ev-'ry-thing's al-
right. (Sun-day Morn-in') Ev-'ry-thing's al-right.

Chord symbols: Cm, Eb7, Ab, G7, Cm, C7, Fm, Bb7, Eb, Db, G7, tacet, Cm, C7, Fm, Bb7, Eb, Cm, Adim, D7, Gm, Eb, Gm, D+, D7, C, G7, Cm, Eb7, Ab, G7, Cm, C7, Fm, G7, Cm, C7, Fm, Cm.

GRANADA

Am
Moderato

Gra - na - da, — I'm fall - ing un - der your spell, — And if you could speak what a

Broadly E F E₃

fas - cin - at - ing tale you would tell, — Of an age — the world has long for - got - ten — of an

F E Dm7G7

age — that weaves a si - lent mag - ic in Gra - na - da to - day. —

Beguine
Chorus C C6 Em C Em7 C°

The dawn in the sky greets the day with a sigh for GRA -
And when day is done and the sun starts to set in GRA -

Dm7 G7 Dm G7 G7

NA - DA. — For she can re -
NA - DA. — I en - vy the

G7 D7 G7 C C6

mem - ber the splen - dour that once was GRA - NA - DA. —
blush of the snow - clad Si - er - ra Ne - va - da. —

Dm C C6 Em

It still can be found in the hills all a -

C Em

round as I wan - der a - long, — En -

B7 B7+ B7 C₃ Em C Em

tranc'd by the beau - ty be - fore me, — En - tranced by a

GRANADA CONT'D

B7 B7+ Em D#7 C#° G7

land full of sun-shine and flow-ers and song. And

Dm C C C7 F

For soon it will wel-come the stars while a

Fm C Fm6 C

thou-sand gui-tars play a soft hab-an-er-a; Then

Fm C C°

moon-lit GRA-NA-DA will live a-gain the glo-ry of

G7 G9+ 1. C C° G7

yes-ter-day, ro-man-tic and gay.

C C° G7 2. C Fm C Fm C G9+ C

The gay

FOOL WAS I, A

Ddim C

A fool was I to, fall in love the night I found you,
 You made me cry, but with the tears my love grew strong-er,

Cdim D G7 1. C

I built my day dream all a-round you, oh what a fool was I.
 with-out you ev-'ry night grew long-er

2. Cm C7 F Bb6 C

I. The more your lips did-n't rent me all the more I want-ed
 you, I loved you so much and dar-ling, I still do;

G7 F#6 Ddim C

A fool was I to sit and cry my sup-ty heart out,
 when just your voice could make me start out to be a fool a-gain.

ONE OF THOSE SONGS

Refrain

* F

1. Well, this is ONE OF THOSE SONGS_ that you hear now and then, — you
 2. Be - cause it's ONE OF THOSE SONGS_ that can make you re - call — a
 3 Well, this is ONE OF THOSE SONGS_ that's so eas - y to hear, — you

F Gm7 C7 Gm7

don't know just where, — you don't know just when. — It's ONE OF THOSE SONGS —
 ride in the spring - time, a walk in the fall. — a day in the coun -
 lis - ten just once, — then you play it by ear. — It's hummed on ve - ran -

C7 Gm7 C7 Gm7 C7

— that are o - ver and then, — it's ONE OF THOSE SONGS — that start
 try, a night on the town, — the sun com - ing up, — or the
 das and strummed on gui - tars, — and all you re - mem - ber is

F

play - ing a - gain. — Yes it's just ONE OF THOSE SONGS_ that you hear for a while, —
 rain com - ing down. — Or else the eve - ning you part - ed, the morn - ing you met, —
 "lah - dee - dah - dah." — But lat - er on you'll re - call — it in some oth - er year, —

F D7 Gm

— that come in - to fa - shion and go out of style. — It's
 — the love of your life — you can nev - er for - get. — The
 — you may start to smile — or you may shed a tear. — You'll

Bb Bbm F D7 Gm7

ONE OF THOSE SONGS_ that you think you for - got, — but it's ONE OF THOSE SONGS_ —
 rea - son is sim - ple, the mem - ry be - longs — to one of those won -
 find that one part — of your life - time be - longs — to one of those won -

C7 1. 2. F C7

— you can not!
 der - der - ful songs.

2. Be - cause it's
 3. Well, this is

3. F

3. Well, this is

MISTER LONELY

Words and Music by
BOBBY VINTON
and GENE ALLAN

Refrain

{1. Lone - ly. I'm MIS - TER LONE - LY, I have no
 {2. Let - ters. nev - er a let - ter, I get no

bod - y for my own; I'm so lone - ly. I'm MIS - TER
 let - ters in the mail; I've been for - got - ten, yeah, for -

LONE - LY, Wisn I had some - one to call on the phone. Now I'm a
 got - ten. Oh, how I won - der how is it I've failed.

sol - dier a lone - ly sol - dier, A - way from

home through no wish of my own. That's why I'm

lone - ly. I'm MIS - TER LONE - LY. I wish that I could go back

home I could go back home.

Puppet On A String

Ev - 'ry time you look at me, I'm as help - less as can be;
 All you do is touch my hand And your wish is my com - mand;

I be - come a pup - pet on a string And you can do 'most an - y - thing with

me. me.

If you real - ly love me,

dar - ling, please be kind, I of - fer you the

tru - est love that you will ev - er find. Take my heart and

please be fair, Han - dle it with lov - ing care; For I'm just a

pup - pet on a string And you can do 'most an - y - thing with me.

me. *Fine*

I WILL

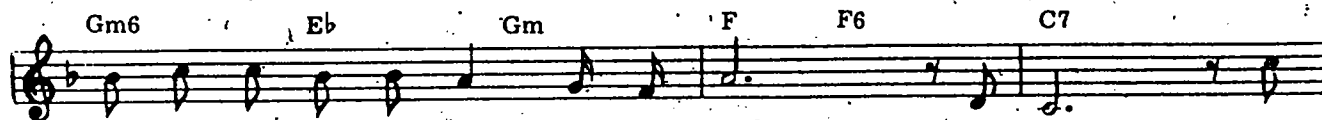
393



I don't wan - na be the one to say I'm gon - na miss you, But I
You will lock at him and see me smil - ing back - at you, I know you



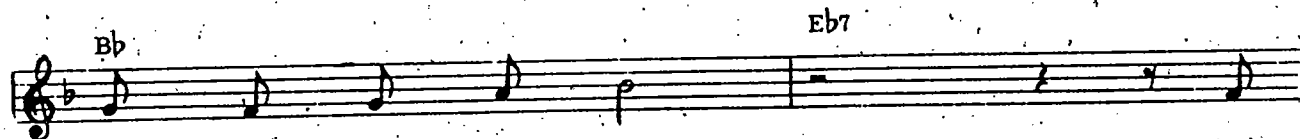
WILL, I WILL. I don't wan - na say I'm gon - na
will, you will. You will find your - self re - peat - ing



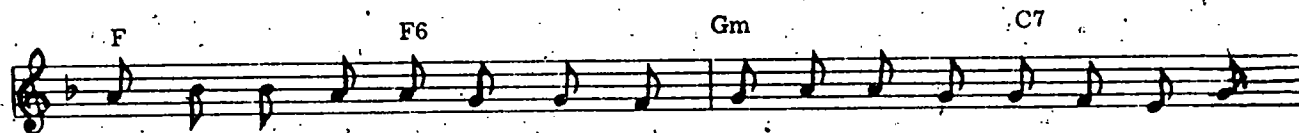
cry my eyes out, ba - by, But I WILL, I WILL. I'm
things we used to do, I know you will, you will. Don't



not a - shamed for you to know how much I real - ly loved you so, 'cause
won - der if you want to come back, Just come run - ning home to me, and



it was such a thrill. And
let me, feel that thrill. 'Cause



just re - mem - ber when you're gone, there'll be that some - one sad who loves you
I'm the one who told you I would love you dear, for - ev - er, and I



still. WILL, I WILL.

Recorded by EDDY ARNOLD on RCA VICTOR RECORDS
THE LAST WORD IN LONESOME IS ME

The last word in lone - some is me, the last

word - in lone - some is me. My heart is as lone - ly as a

heart can be lone - ly, The last word in lone - some is me.

Too bad what's hap - pened to our good love, too bad what's

hap - pened to our good love. Some - times our best is - n't

quite good e - nough, and the last word in lone - some is me.

D. S. al Coda

My heart is as lon - ly as a heart can be

lone - ly, The last word in lone - some is me.

THE NIGHT WE CALLED IT A DAY 395

CHORUS

There was a moon out in space, But a cloud drift-ed ov-er its'

face. You, kissed me and went on your way, THE NIGHT WE CALLED IT A

DAY, I heard the song of the spheres, Like a min-or la-ment in my

ears. I had-nt the heart left to pray, THE NIGHT WE CALLED IT A DAY,

Soft thru the dark, the hoot of an owl in the sky,

Sad tho' his song, No blu-er was he than I, The moon went down, stars were

gone. But the sun did-nt rise with the dawn, There was-nt a thing left to

say. THE NIGHT WE CALLED IT A DAY, There was a DAY

The musical score is written on ten staves. Each staff contains a line of music with guitar chords indicated above the notes. The chords are: Cm, F#m6, Cdim, Gmaj9, G6, D9, Cdim, G, Em7, Bbdim, Bm7, Bb7, Am7, Ab7, Gmaj7, G6, Cm, F#m6, Cdim, Gmaj9, G6, B7+, B7, Em, Em7, Bbdim, Bm7, Bb7, Am7, Ab7, G7, Fm, G7, Cmaj7, Dm, B, Cmaj7, Cm6, B7, Em(maj7), Em6, Am7, B7+, Em, B7+, Em7, Gm, Bbdim, Bb, D7, Cm, F#m6, Cdim, Gmaj7, G6, B7+, Em, Em, Em7, Am, Ab9, Gmaj9, G6, Gmaj9, Fdim, G6.

Wooden Heart

Words and Music by
FRED WISE
BEN WEISMAN
KAY TWOMEY
BERTHOLD KAEMPFERT

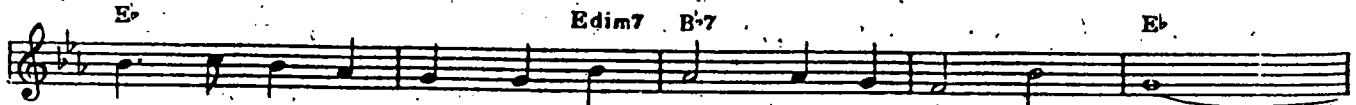
Moderately

Chorus

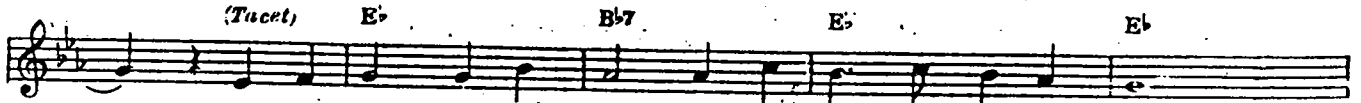
(Tacet)



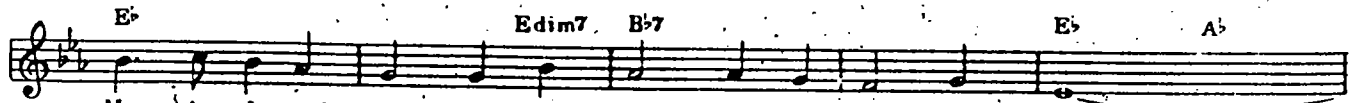
Can't you see I love you? Please don't break my heart in two.



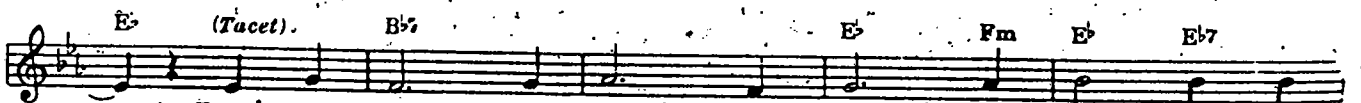
That's not hard to do 'cause I don't have a wood-en heart.



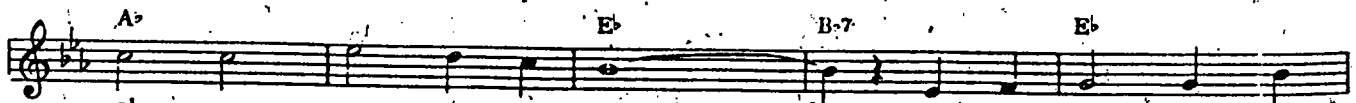
And if you say good-bye, then I know that I would cry.



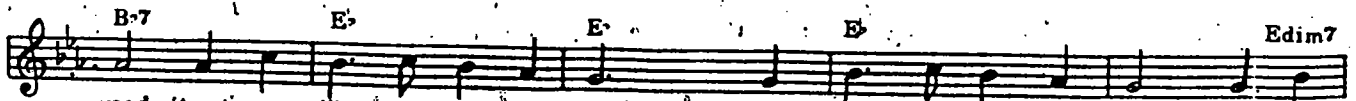
May-be I would die 'cause I don't have a wood-en heart.



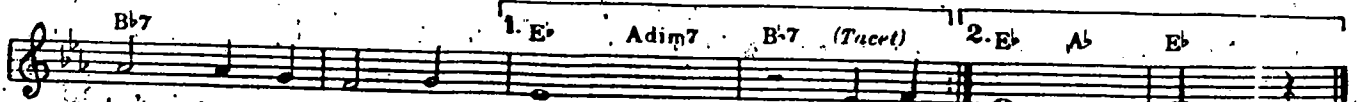
There's no strings up-on this love of mine. It was



al-ways you from the start. Treat me nice, treat me



good, 'treat me like you real-ly should. 'Cause I'm not made of wood, And I



don't have a wood-en heart. Can't you heart.

I COULD HAVE TOLD YOU

Lyric by CARL SIGMAN

Music by JAMES VAN HEUSEN

Chorus: *Rubato* (Broadly, with much expression)

The musical score is written in a single system with ten staves. It features a key signature of two flats (Bb and Eb) and a 4/4 time signature. The melody is primarily in the treble clef. Chord symbols are placed above the staff lines. The lyrics are written below the notes, with some words in curly braces indicating phrasing or breath marks. The score includes a chorus section marked 'Rubato' and a final line with first and second endings.

I COULD HAVE TOLD YOU {shed' he'd} hurt you, {She'd He'd} love you a while then do
 sert you, If on - ly you asked I COULD HAVE TOLD YOU so.
 I could have saved you some cry - ing, Yes, I COULD HAVE TOLD YOU {she's he's}
 ly - ing, But you were in love and did - n't want to know.
 I hear {her him} now as I toss and turn and try to sleep, I hear {her him}
 now mak - ing, pro - mis - es {she'll he'll} nev - er keep — And soon it's o - ver and
 done with, {she'll he'll} find some - one new to have fun with, Thru all of my tears
 I COULD HAVE TOLD YOU so. I COULD HAVE so.

LADY

Musical staff with guitar chords: Ab, Bbm7, Bbm7, Eb-dim, Eb7

La-dy, you're in love to-day but what a - - bout your bro-ken heart to - mor - row? _____
 La-dy, take my love to-day and let me give you hap-pli-ness for - ev - er. _____

Musical staff with guitar chords: Bbm7, Eb7, Abmaj7, Ab6, Abmaj7, Ab6, to Coda

Why waste all your love-li-ness on some-one if he real-ly does-n't care? _____
 Ev - 'ry day you wait, a lit-tle love we could be shar-ing slips a way. _____

Musical staff with guitar chords: Ab, Db, Ab-dim, Eb7, Ab-dim, Eb7

Let me take you in my arms and let me love _____ you ten-der - ly, and you'll see.

Musical staff with guitar chords: Bbm7, Eb7, Ab-dim, Bbm7, Eb7, D.S. al

All the joys of life you nev - er found be - fore _____ you'll find with me. _____

CODA

Musical staff with guitar chords: Ab7, D#6, D#m6

Why find out too late that what you thought was love _____ was just a brief fan-ta - sy?

Musical staff with guitar chords: Ab, Ab-dim, Bbm7, Eb7, Ab

I'm in love with you, so love-ly la-dy, won't you fall in love with me. _____

(Remember Me)

I'm The One Who Loves You

C7 F F7 Bb Bbm

When you're all a-lone and blue, No one to tell your troubles to, Re-mem-ber

F C7 F G7 C7 F

Me, I'M THE ONE WHO LOVES YOU. When this world has turned you

F7 Bb Bbm F C7

down, Not a true friend can be found, Re-mem-ber Me, I'M THE ONE WHO

F F7 Bb F

LOVES YOU. And thru' all kinds of weath-er You'll find I'll nev-er

Dm7 G7 C7

change, Thru the sun-shine and the shad-ows I'll al-ways be the same. We're to-

F F7 Bb Bbm F

geth-er right or wrong, Where you go I'll tag a - long, Re-mem-ber Me, I'M THE

C7 1 F G7 C7 2 F C7 F

ONE WHO LOVES YOU. When you're LOVES YOU.

Lyrics Adapted by
MICHAEL STONER
Andante

THE HOUSE OF THE RISING SUN

FRIGID PINK

Verse:

There is a house in New Orleans, They
Go tell my ba-by sis-ter now, Don't
call the Ris-ing Sun; Has been the
do like I have done, And shun that
ru-in of man-y poor girls and Lord call I know I'm
house in New Orleans they the Ris-ing
one. My moth-er she's a tai-lor, She
Sun. Got one foot on the plat-form; The
sews those new blue jeans, My dad dy-ing is a
oth-er on the train, I'm go-ing down to
gam-blin' man, Plays down in New Orleans,
New Orleans To wear the ball and chain.
My hus-band is New Orleans boy, He goes from
That house in New Orleans They call the
town to town, The on-ly time he's sat is
Ris-ing Sun, Has been the ru-in of man-y a
fied, Is when he drinks his li-quer down,
girl, And God, I know I'm one.

DIDN'T I

(Blow Your Mind This Time)

401

Lyric by
WILLIAM HART

Music by
THOMAS BELL

Moderately slow, with a beat

mp

G B7 Em (Dbass) C (Dbass) G

1. I gave my heart and soul — to you, girl. — Did-n't I do it, ba - by?
2. I thought that heart of yours — was true, girl. — Did-n't I think it, ba - by?

C D7 G B7 Em (Dbass) G

Did-n't I do it, ba - by? Gave you the love you nev - er knew, girl.
Did-n't I think it, ba - by? But this time I'm real - ly leav - ing you, girl.

C (Dbass) C B7 Em C

Did-n't I do it, ba - by? Did-n't I do it, ba - by? I tried so man - y times and
Hope — you know it, ba - by? Hope — you know it, ba - by? Ten times or more yes I — walked

D A Em C D A Bb11 Bb7

that's no lie. It seems to make you laugh — each time I cry.
out the door. Get this thing through your head — there'll be no more.

Eb Gm7 Cm Fm7 Bb7(sus4) Eb Gm7 Cm

Did-n't I blow your mind this time, Did-n't I? — Did-n't I blow your mind this time,

1. Fm7 Bb7(sus4) 2. Fm7 Bb7(sus4) Eb Gm7 Cm Fm7 Bb7(sus4)

Did-n't I? — Did-n't I? — Did-n't I blow your mind this time, Did-n't I? —

Repeat and fade

Wake The Town And Tell The People

Lyric by
SAMMY GALLOP

Tune Uke
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 - tion, let's de - clare a hol - i - 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 - light

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

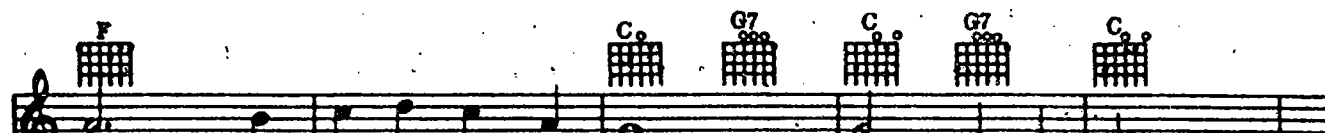
you. WAKE THE TOWN AND TELL THE you.

Chords: C, G7, G9, C#dim, C, Fm6, Cdim, C7, C, G7, C7, F, C, C7, G7, C7, F, Am, Am7, D7, Dm7, G7, C, G9, G9, C, C#dim, Dm7, G7, C.

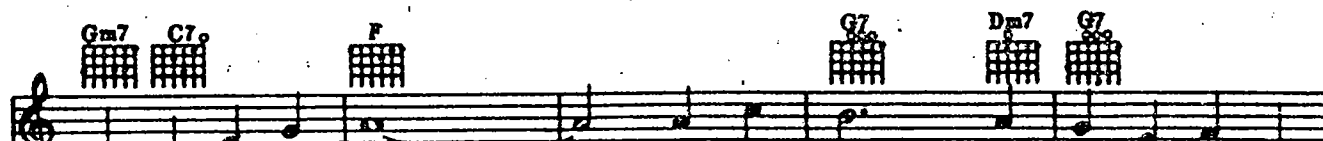
BORN TO LOSE




BORN TO LOSE, I've lived my life in vain; _____ Ev - 'ry
BORN TO LOSE, my ev - 'ry hope is gone; _____ It's so



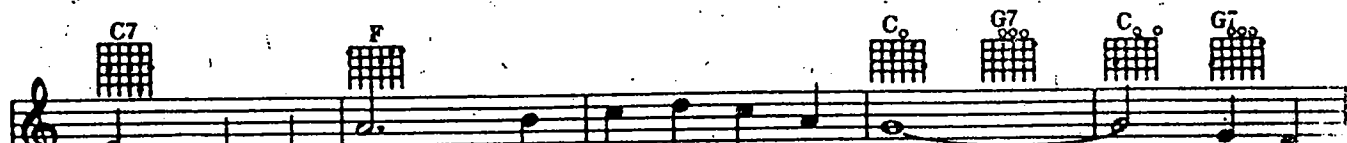
 dream has on - ly brought me pain; _____ All my life I've
 hard to face that emp - ty dawn; _____ You were all the




 al - ways been so blue; _____ **BORN TO LOSE** and now I'm los - in'
 hap - pi - ness I knew; _____ **BORN TO LOSE** and now I'm los - in'



 you. _____ **BORN TO LOSE,** it seems so hard to bear; _____
 you. _____ There's no use to dream of hap - pi - ness; _____



 How I long to al - ways have you near; _____ You've grown
 All I see is on - ly lone - li - ness; _____ All my



 tired and now you say were through; _____ **BORN TO LOSE,** and
 life I've al - ways been so blue; _____



 now I'm los - in' you. _____ **BORN TO** you. _____

(I Know) I'M LOSING YOU

Words and Music by
CORNELIUS GRANT
NORMAN WHITFIELD
EDDIE HOLLAND

The musical score is written on a single treble clef staff. It features a series of chords (C, F, Eb, C) and a melody line. The lyrics are written below the staff, with some words underlined. The score includes a first and second ending for the chorus, and a final line with the instruction 'Repeat for fade with various improvisations'.

Your love is fading — I can feel your love — fading,
 girl — it's fading — a — way from me. 'Cause your touch, your touch — has grown
 When I look in — to your
 cold, — as if some — one else con — trols your ver — y soul. I've
 eyes — a re — flection of a face — I see, I'm
 fooled my — self — long as I can — I can feel — the pre — sence of an —
 hurt-in', down-heart-ed and wor-ried girl, 'Cause that face — does-n't be-long — to
 oth — er man. It's there — when you speak my name, it's just not the same
 me. It's all — o — ver your face — some — one's tak — en my place
 Ooh ba — by I'm los — ing you it's in the air, — it's ev — 'ry-where,
 Ooh ba — by I'm los — ing you you try hard to hide, — your emp-ti-ness in — side,
 Ooh — ba-by I'm los-ing you, (Los-ing you) (Los-ing you) I can
 tell when we kiss — from the ten — der-ness I miss Ooh ba — by I'm los-ing you. Girl I
Repeat for fade with various improvisations
 feel it in my bones an — y day — you'll be gone. Oh ba — by I'm los — ing you.

LET IT BE ME

(Je T'Appartiens)

* F C7 C#dim Dm Am

English { 1. I bless the day I found you, I want to stay a-round you,
 Lyric: { 2. If, for each bit of glad-ness, Some one must taste of sad-ness,
 French { 1. Com-me l'ar-gi-le L'in-sec-te fra-gi-le Les-
 Lyric: { 2. Que puis-je sui-re Pour te sa-tis-fai-re Pa-

Bb F Gm7 C7b9 F Gm7 C7 F

And so I beg you, LET IT BE ME Don't take this
 I'll bear the sor-row, LET IT BE ME No mat-ter
 cla-ve do-ci-le Je t'ap-par-tiens De tout mon
 tron de la Ter-re Sur mon che-min Com-me les

C7 C#dim Dm Am Bb F

heav-en from one, If you must cling to some-one, Now and for-ev-er,
 what the price is, I'll make the sac-ri-fic-es, Through each to-mor-row,
 à ton Tu es le seul mai-tre Je dois me sou-met-tre
 an-ges Chan-ter tes lou-an-ges Mais je n'suis pas un ange

Gm7 C7b9 F Bb Am Bb

LET IT BE ME Each time we meet, love, I find com-
 LET IT BE ME To you I'm pray-ing, Hear what I'm
 Je t'ap-par-tiens Si tu con-dam-nes Je tends
 Tu le sais Gm7 F Bb Rien qu'un

F Gm7 F Bb A

plete love, With-out, your sweet love, what would life be?
 say-ing, Please let your heart beat for me, just me.
 à me Au creux des flam-mes. Je n'y peux rien.
 hom-me Qui t'ai-me com-me Com-me un co-pain.

F C7 C#dim Dm Am Bb

So nev-er leave me lone-ly, Tell me you'll love me on-ly, And that you'll
 And nev-er leave me lone-ly, Tell me you'll love me on-ly, And that you'll
 A-vec les pet-ites L'amour et la hai-ne Com-ment dans mes
 Sou-vent je pen-se Que dans ton im-men-se Pa-lais de sé-

F Gm7 C7b9 1. F Gm7 C7 2. F

al-ways LET IT BE ME ME.
 al-ways LET IT BE ME ME.
 ces-tes Je t'ap-par-tiens. oien.
 ten-ce Tu dois être

STORMY

Moderately

mp

Am7 Gmaj7 Am7 Gmaj7

You were the sun - shine ba - by - When - ev - er you smiled, - - - But
 Yes - ter - day's love was like a warm sum - mer breeze. - - - But

Am7 Gmaj7 Am7 Gmaj7

I call you Stor - my to - day
 like the wea - ther it changed.

Am7 Gmaj7 Am7 Gmaj7

All of a sud - den that old - rain's fall - m' down - - - and
 Now things are dread - y ba - by and it's win - dy and cold - - - and

Am7 Gmaj7

my world is clou - dy and gray: You've gone a -
 I stand a lone in the rain: Call - in' your

CHORUS

Bm B Em7 A Em7

way - - -
 name - - - Oh, Stor my. Oh, Stor

A Bm Em Bm

my. Bring back that sun ny day - - -

Em7 A Em7 A

Stor my. Oh, Stor my.