

MILLION
DOLLAR
LIBRARY

VOLUME VI

CURRENT & STANDARD HITS

NO REPEATS

FOR PROFESSIONAL USE

INDEX

A

After Thoughts.....214
 Ain't No Sunshine.....1
 Alexanders Ragtime Band.....364
 Alone Again Naturally.....80
 Amor.....260
 And I Love Her.....168
 And I Love You So.....228
 Ann.....253
 At The Jazz Band Ball.....380
 Aubrey.....92
 Autumn Leaves.....224

B

Baby Doll Polka.....304
 Bad Bad Leroy Brown.....4
 Barbara Polka.....324
 Basin Street Blues.....355
 Beale Street Blues.....378
 Beer Barrel Polka.....300
 Begin The Beguine.....257
 Behind Closed Doors.....237
 Bei Mir Bistu Shein.....293
 Belz Mein Shtetele Belz.....292
 Besame Mucho.....264
 Big Butter And Egg Man.....371
 Blue Skirt Waltz.....306
 Boogie Woogie Bugle Boy.....30
 Brazil.....266
 Brother Love's Traveling Salvation Show...48
 Bugle Call Rag.....356
 Bye Bye Blues.....356

C

Cherry Cherry.....184
 Chinese Blues.....357
 Cielito Lindo.....285
 Claire.....22
 Clarinet Marmalade.....375
 Clarinet Polka.....334
 Close Your Eyes.....106
 Come And Get It.....164
 Copenhagen.....358
 Cry Me A River.....221
 Cuban Mambo.....273

D

Daniel.....153
 Dansero.....279
 Daughter Of Darkness.....28
 Day By Day.....18

D-Cont.

Day Dreaming.....176
 Delta Dawn.....24
 Dock Of The Bay.....116
 Doctor My Eyes.....194
 Down And Out Blues.....359
 Do You Know What It Means To Miss New Orleans.....350
 Dulcina.....109
 Dus Pintele Yid.....295

E

Easy Loving.....250
 Easy To Be Hard.....198
 El Condor Pasa.....187
 El Paso.....226
 Elusive Butterfly.....111
 Elvira.....209
 Emilia Polka.....312
 Everybody's Talkin'.....190
 Everything Is Beautiful.....44
 Exactly Like You.....377

F

Face It Girl It's Over.....72
 Fire And Rain.....137
 For Me Alone.....204
 Free Again.....68
 Funny Face.....231

G

Garden Party.....20
 Girl Talk.....58
 Give Me Love.....86
 Goodbye To Love.....162
 Good Morning Starshine.....200
 Grey Horse Polka.....316
 Gypsy Woman.....70

H

Happy Together.....122
 Harlem Nocturne.....242
 Hatikvoh.....297
 Havah Nagilah.....294
 Helena Polka.....320
 Here Comes That Rainy Day Feeling Again...66
 Hey Cavalier Polka.....320
 Hey There Lonely Girl.....120
 Hitchin' A Ride.....207
 Hobo's Prayer, The.....357

KEY	TRIADS			SIXTHS		SEVENTHS				NINTHS	
	MAJOR	MINOR	AUGMENTED	MAJOR	MINOR	DOMINANT	MINOR	MAJOR	DIMINISHED	DOMINANT	DIMINISHED
C	C	Cm	C+	C6	Cm6	C7	Cm7	Cma7	Cdim	C9	C-9
C#	C#	C#m	C#+	C#6	C#m6	C#7	C#m7	C#ma7	C#dim	C#9	C#-9
D	D	Dm	D+	D6	Dm6	D7	Dm7	Dma7	Ddim	D9	D-9
D#	D#	D#m	D#+	D#6	D#m6	D#7	D#m7	D#ma7	D#dim	D#9	D#-9
E	E	Em	E+	E6	Em6	E7	Em7	Ema7	Edim	E9	E-9
F	F	Fm	F+	F6	Fm6	F7	Fm7	Fma7	Fdim	F9	F-9
F#	F#	F#m	F#+	F#6	F#m6	F#7	F#m7	F#ma7	F#dim	F#9	F#-9
G	G	Gm	G+	G6	Gm6	G7	Gm7	Gma7	Gdim	G9	G-9
G#	G#	G#m	G#+	G#6	G#m6	G#7	G#m7	G#ma7	G#dim	G#9	G#-9
A	A	Am	A+	A6	Am6	A7	Am7	Ama7	Adim	A9	A-9
A#	A#	A#m	A#+	A#6	A#m6	A#7	A#m7	A#ma7	A#dim	A#9	A#-9
B	B	Bm	B+	B6	Bm6	B7	Bm7	Bma7	Bdim	B9	B-9
B#	B#	B#m	B#+	B#6	B#m6	B#7	B#m7	B#ma7	B#dim	B#9	B#-9
Cb	Cb	Cbm	Cb+	Cb6	Cbm6	Cb7	Cbm7	Cbma7	Cbdim	Cb9	Cb-9

AIN'T NO SUNSHINE

1.

Am7 Em Am7 Em

1. Ain't No Sun-shine when she's gone. It's not warm when she's a-way.

Am7 Em7 Dm7 Am7 Em

Ain't No Sun-shine when she's gone, and she's always gone too long an-y-time she goes a-way.

Am7 Am Em7 Am Em7

2. Won-der this time where she's gone, gone. won-der if she's gone to stay. on-ly dark-ness ev-'ry day.

Am Em Dm7 Am Em7

Ain't No Sun-shine when she's gone, and this house just ain't no home an-y-time she goes a-way. Ain't No Sun-shine when she's gone, and this house just ain't no home an-y-time she goes a-way.

Am

Tacet

And I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know.

I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, hey, I ought to leave the young thing a-

Am7 Em Am7

lone but, Ain't No Sun-shine when she's gone. Ain't No Sun-shine when she's

D.S. al Coda

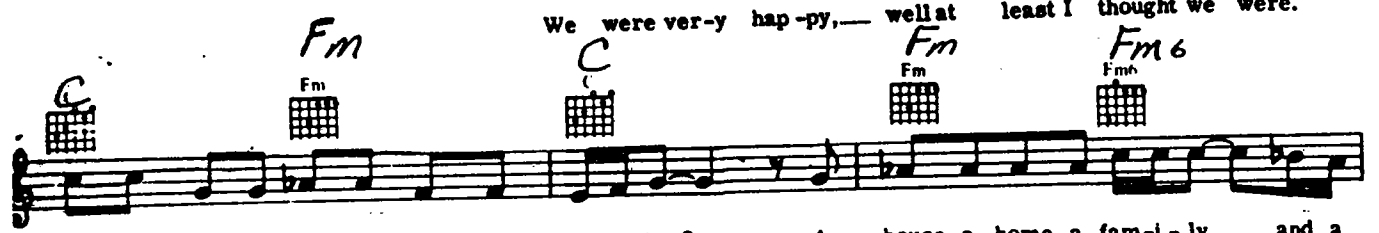
Coda Am Em7 Am(add9th)

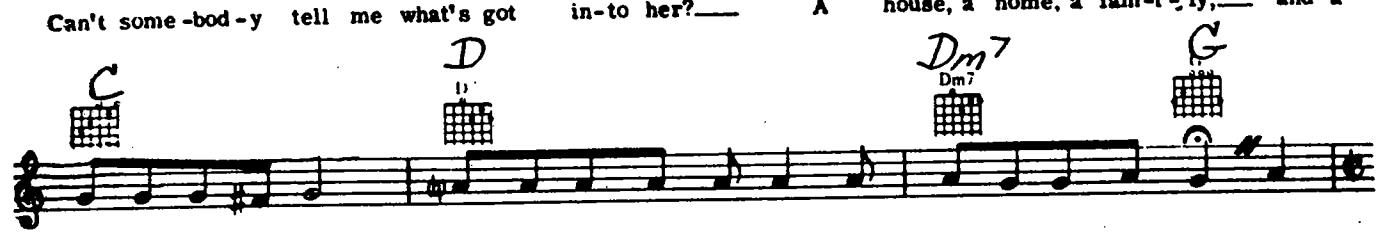
Repeat 3 times

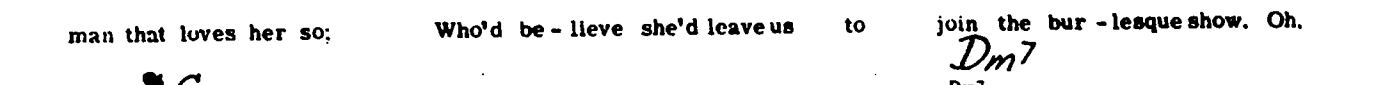
she goes a-way.

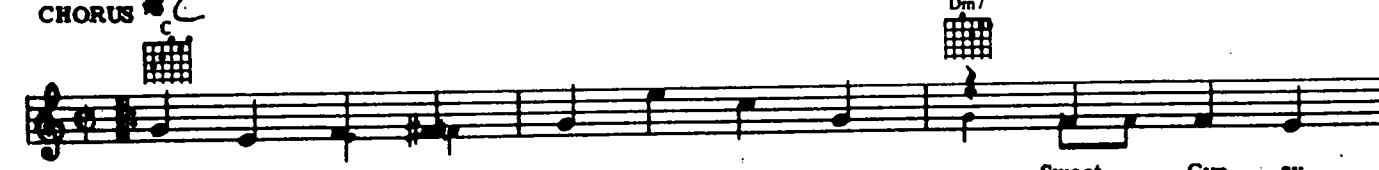
2.
SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE

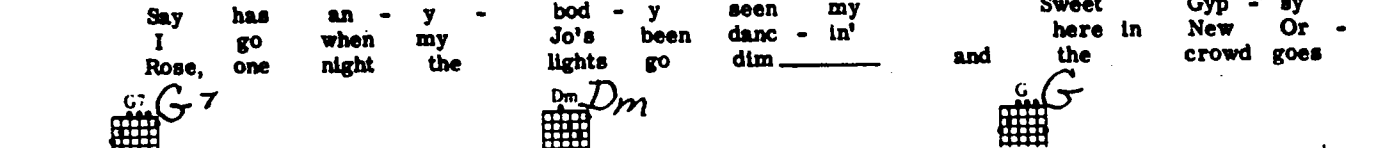
VERSE
ad lib.

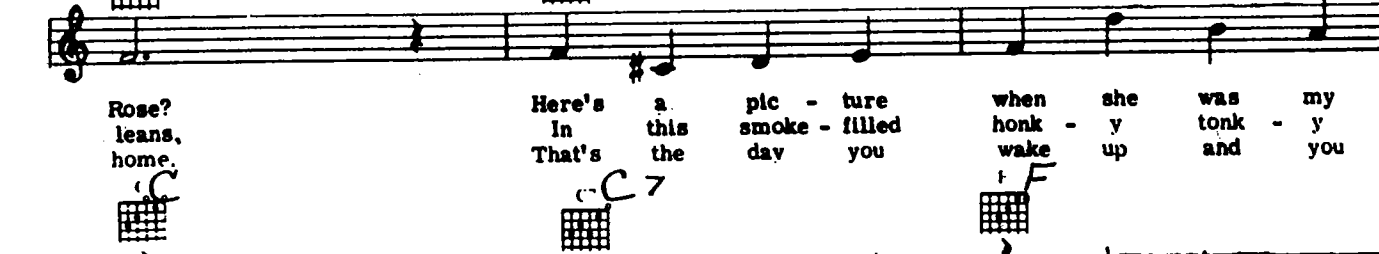

We were ver-y hap-py,— well at least I thought we were.


Can't some-bod-y tell me what's got in-to her?— A house, a home, a fam-i-ly,— and a


man that loves her so; Who'd be-lieve she'd leave us to join the bur-lesque show. Oh.


CHORUS


Say has an-y-bod-y seen my Sweet here in Gyp-sy
 I go when my Jo's been danc-in' New Or-
 Rose, one night the lights go dim and the crowd goes


Rose? Here's a pic-ture when she was my
 leans, In this smoke-filled honk-y tonk-y
 home, That's the day you wake up and you


called Sweet Ma-ry Jo. Now she's got rings on her fin-
 find the land of a-lone. So let's say Oh, she comes a-strut-
 you're all a-lone. So let's say Am Am


gers and bells on her toes. _____
 tin' in her birth-day clothes. _____
 sy. hel-lo Ma-ry Jo. _____

D7 *G7* *F* *C* *F* *To Coda* *3.*

Say has an - y - bod - y seen my Sweet Gyp - sy Rose

1. *E7*

2. Oh Oh. ba - by.

Am *Am*

ba - by, won't you come home? Say.

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

And ev-'ry night we kiss your pic - ture.

G *Em* *F* *D.S. al Coda* *G7* *G7* *Coda* *G7* *C7* *F*

So take those rings off your fin -

C *F* *Oh* *Am*

gers and bells off your toes. Say has an - y -

G *D* *G*

bud - y seen my. now you know it's what I mean by.

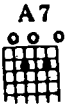
D *G* *C* *G7* *C*

I said you got-ta mean my Gyp - sy Rose.

BAD, BAD LEROY BROWN

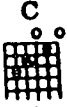
Moderate boogie-rock tempo

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The tempo is marked 'Moderate boogie-rock tempo'.



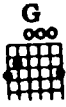
Musical notation for the first vocal line, showing a single staff with a treble clef and a 4/4 time signature. The melody is written on a single staff.

1. Well, the South - side of Chi - ca - go is the bad - dest part of town.
 2. (Now Le -) roy he a gam - bler and he like his fan - cy clothes.
 3. (Well, Fri -) day 'bout a week a-go, Le - roy shoot - in' dice.



Musical notation for the second vocal line, showing a single staff with a treble clef and a 4/4 time signature.

And if you go down there you bet - ter just be - ware of a
 And he like to wave his dia - mond rings in front of
 And at the edge of the bar sat a girl name of Do - ris And



Musical notation for the third vocal line, showing a single staff with a treble clef and a 4/4 time signature.

man name of Le - roy Brown... Now Le - roy more than trou-ble. you see he
 ev - 'ry bod - y's nose. He got a cus - tom Con - ti - nen - tal. he got a
 oh, that girl looked nice. Well, he cast his eyes up - on - her. and the



Musical notation for the fourth vocal line, showing a single staff with a treble clef and a 4/4 time signature.

stands 'bout six-foot - four. All the down - town la - dies call him
 EL - do - re do. He got a thir - ty-two gun in his
 Trou - ble soon be - gan, And Le - roy Brown he learned a

C D7 G

"tree-top lov - er," all the men just call him, "Sir." } And he's bad,
 pock - et for fun, he got a ra - zor in his shoe. }
 les - son 'bout mess - in' with the wife of a jeal - ous man. }

Chorus:

G A7

bad Le - roy Brown, the bad - dest man in the

B7 C

whole damned town; bad - der than old King Kong and

D C G G

To Coda Tacet 3. Tacet

mean - er than a junk-yard dog. 2. Now Le - Well, the two
 3. Well, Fri -

G A7

men took to fight - in', and when they pulled them from the floor.

B7 C D7 G

D.S. al Coda

Le-roy looked like a jig - saw puz - zle with a cou - ple of piec - es gone. And he's bad.

Coda G B7 C D C G

Tacet

Yes, you were bad - der than old King Kong, and mean - er than a junk - yard dog.

6.

JULIE, DO YA LOVE ME?

Bb *Eb* *Bb* *Eb* *Bb* *Gm*

Be-ing a - lone at night... makes me sad; girl, yeah it brings me down... al'-right...
 so much fun... to - geth - er and I was sure that you... were mine...

Cm7 *F9* *Bb* *Bb7* *Eb* *Ab9*

But Toss - in', and turn - in' and freez - in' and burn - in' and
 leav - in' you ba - by is driv - in' me cra - zy it's

Bb *Cm7* *Bb* *F7* *Ebb* *Bb*

cry - in' all through... the night. Yeah... Jul - ie, Jul - ie, JUL - IE, DO YA LOVE...
 got me won - d'ring all the time. Yeah...

Eb *Bb* *Eb*

ME? Jul - ie, Jul - ie, Jul - ie, do you care?

Bb *Eb*

Jul - ie, Jul - ie are you think - ing of... me?

Bb *Eb*

Jul - ie, Jul - ie will you still... be there? We had

Handwritten guitar chords: E^b , B^b , E^b , B^b , E^b

Hon - ey you cried the day I left you ev - en

Handwritten guitar chords: B^b , Gm^7 , Cm^7 , F^9

though we knew I could - n't stay. But

Handwritten guitar chords: B^b , B^b7 , E^b , A^b9

ba - by re - mem - ber I'll be back Sep - tem - ber but

Handwritten guitar chords: B^b , Cm^7 , B^b , $F7$, E^b6

Handwritten annotations: Cm^7 (f bass), $F7$ (f bass), E^b6

till then I'll write you ev - 'ry day. Yeah

Handwritten guitar chords: E^b , B^b

Handwritten annotation: CODA

CODA

8.

TIE A YELLOW RIBBON ROUND THE OLE OAK TREE

Words and Music by
IRWIN LEVINE and
L. RUSSELL BROWN

Moderately bright

F **Am**

Gm **C7**

Verse: **F** **Am**

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

Cm **D7** **Gm**

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

Bbm **Dm**

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

G7 **Bbm6** **C7**

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

Bbm6 **C7**

if wrote you still want me. }
wrote and told her please. }

Chorus:

Tie a yel - low rib - bon round the ole oak tree, — it's been
 three long years, do ya still want me? — If
 I don't see a rib - bon round the ole oak tree — I'll
 stay on the bus, for - get a - bout us, put the blame on me, if
 I don't see a yel - low rib - bon round the ole oak

1.
 tree.
 2.
 tree. — *Rubato* Now the whole damn bus is cheer - ing and I
a tempo
 can't be - lieve I see a hun - dred yel - low rib - bons round the
 ole oak tree. —

10. KILLING ME SOFTLY WITH HIS SONG

Moderately

mp

Dm7 G C

1. I heard he sang a good song. I heard he had em - bar - rased by
 2. I felt all flushed with fe - ver, in all my dark
 3. He sang as if he knew me.

F Dm7 G

— a style. And so I came to see him to
 — the crowd. I felt he found my let - ters and
 — des - pair. And then he looked right through me as

Am Dm7

lis - ten for a - while. _____
 read each one out loud. _____
 if I was-n't there. _____

And there he was.
 I prayed that he
 But he was there

G C E

— this young boy a stran - ger to my eyes.
 — would fin - ish but he just kept right on.
 — this stran - ger sing - ing clear and strong.

Am F

Strum - ming my pain — with his fin - gers, —

G C

Sing - ing my life — with his words. —

Am D (F bass) G

Kill - ing me soft - ly with his — song, Kill - ing me soft - ly — with his —

F C

— song. Tell - ing my whole — life — with his —

F Bb

— words, Kill - ing me soft - ly — with his song.

1. 2. 3.

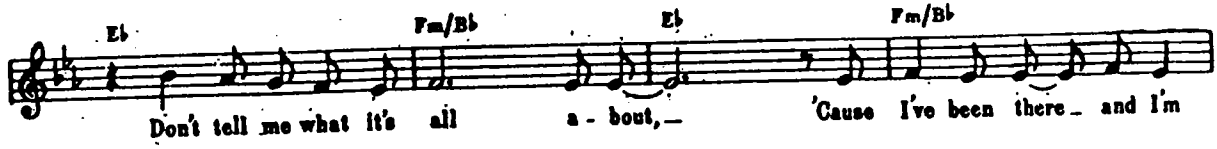
A G A

Abmaj7 Bb Eb Eb maj7 Eb Eb maj7



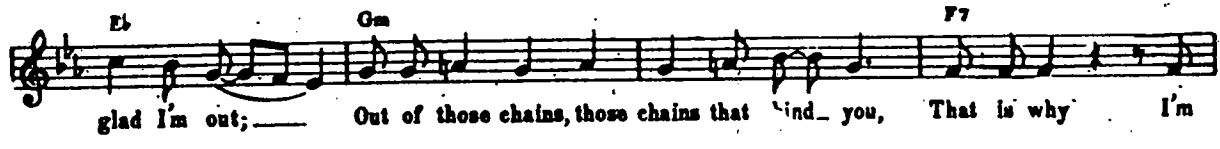
I'LL NEV-ER FALL IN LOVE A - GAIN...

Eb Fm/Bb Eb Fm/Bb



Don't tell me what it's all a - bout, - 'Cause I've been there - and I'm

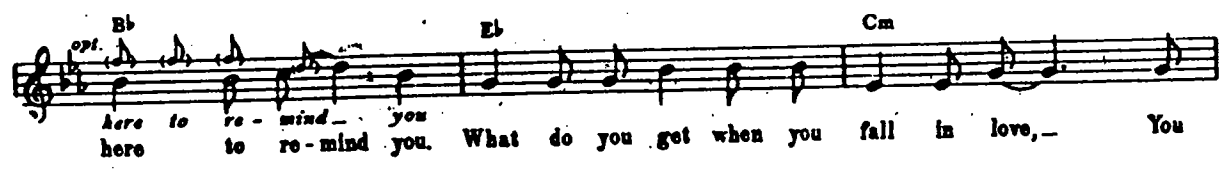
Eb Gm F7



glad I'm out; - Out of those chains, those chains that bind - you, That is why I'm

Bb Eb Cm

opt.



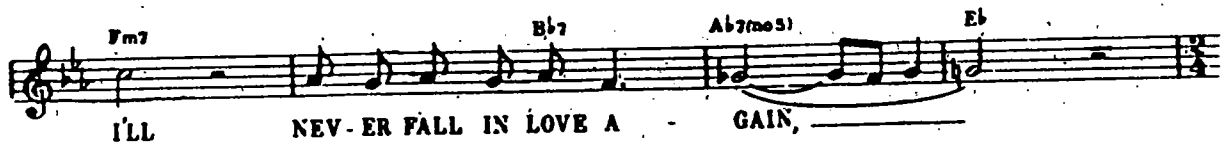
here to re - mind - you here to re - mind you. What do you get when you fall in love, - You

Abmaj7 Gm7 *opt.* Gm7/C C7



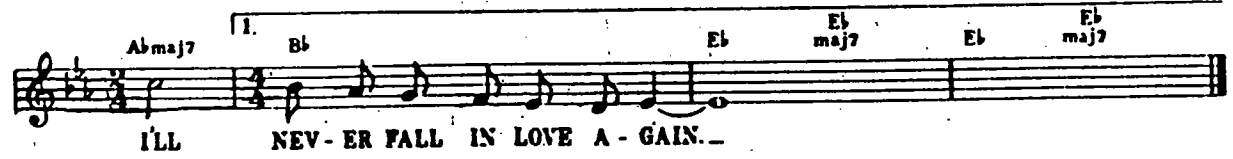
on - ly get lies and pain - and sor - row, So for at least un - til to - mor - row,

Fm7 Bb7 Ab7(maj5) Eb



I'LL NEV-ER FALL IN LOVE A - GAIN, -

Abmaj7 1. Bb Eb Eb maj7 Eb Eb maj7



I'LL NEV-ER FALL IN LOVE A - GAIN...

2. Bb Bb7sus H-7 Eb Eb maj7 Eb Eb maj7 Eb Eb



NEV-ER FALL IN LOVE A - GAIN...

SNOWBIRD

C Em Dm

Be - neath this snow - y man - tle cold and clean _____ the
 I was young my heart was young then too _____ an - y

G7 C

un - horn grass lies wait - ing for its coat to turn to green.
 thing that it would tell me that's the thing that I would do.

Em Dm

The SNOW - BIRD sings the song be al - ways sings
 But now I feel such emp - ti - ness with in _____

G7

for and speaks to me of the flow - ers that will bloom a - gain in
 the thing I want the most in life is the thing that I can't

C C

spring. _____ When win. _____ Spread your ti - ny

Em Dm G7

wings and fly a - way _____ and take the snow back with you where it

C

came from on that day. _____ The one I love for - ev - er is un -

Dm **G7**

true _____ and if I could you know that I would fly a - way with you...

C **Em** **Dm**

_____ The breeze a - long the riv - er seems to say _____

G7 **C**

_____ that he'll on - ly break my heart _____ a - gain should I de - cide to stay. _____

Dm

_____ So lit - tle SNOW - BIRD take me with you when you go _____ to that

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

land of gen - tle breez - es where the peace - ful wat - ers flow. _____

CODA **C** **G7** **F**

flow. _____ Yeah _____ If I could _____ you know _____ that I would fly _____

Dm7 **C**

_____ a - way with you. _____

SONG OF BANGLADESH

16.

Chorus

Bang - la - desh, Bang - la - desh, Bang - la - desh, Bang - la - desh,

When the sun _____ sinks in the west Die a mil - lion

nn - nk _____ of the Bang - la - desh.

Verse:

The sto - ry _____ of Bang - la - desh is an an - cient one _____ a - gain made

fresh By blind men _____ who car - ry out com - mands _____ Which flow out of

sac - ri - fice _____ a peo - ple for a land.

laws up - on which na - tions stand _____ Which say to

Chorus

Bang - la - desh, Bang - la - desh, Bang - la - desh, Bang - la - desh, When the

sun _____ sinks in the west Die a mil - lion peo - ple _____ of the Bang - la -

The musical score is written on a grand staff (treble and bass clefs). It includes guitar chord diagrams for Dm, A, F, C, Bb, and A7. The lyrics are written below the notes, with some words underlined. The piece is in 3/4 time and features a chorus and a verse.

Dm *To next strain* Dm *Fine*

desh. desh.

Verse: Dm A Dm

Once a - gain we stand a - side And watch the fam - i - lies cru - ci -

C A Dm Bb

fied See a teen - age moth - er's va - cant eyes As she

F C Dm

watch - es her fee - ble ba - by try To fight the mon - soon rains and the

A7 Dm

chol - er - a flies. And the stu - dents at the u - ni -

A Dm C

ver - si - ty A - sleep at night quite peace - ful - ly The

A Dm Bb

sol - diers came and shot them in their beds And ter - ror

F C

took the dorm, a - wak - ning shrieks of dread And si - lent

Dm A7 *D.S. al Fine*

fro - zen forms and pil - lows drenched in red. Bang - la -

DAY BY DAY

(From the Musical Production "GODSPELL")

Easy Waltz Feel,

Piano introduction for 'Day by Day'. The score is in 3/4 time with a key signature of one flat (Bb). It consists of a treble clef staff with a single whole note chord (Bb major) and a grand staff (treble and bass clefs) with a waltz accompaniment. The piano part features a steady eighth-note bass line and a treble line with chords and moving lines.

Fmaj7 Gm7/F Fmaj7 Gm7/F

Day by day. Day by day.

Bb maj7 Am7 Gmaj7

Oh, dear Lord. three things I pray

Em A Em A

to see thee more clear - ly, love thee more dear - ly,

Dm G Cmaj7

fol - low thee more near - ly, day by day.

Light Rock Feeling

2. Cmaj7 F#m7 Gm7/F

day by day. Day by day.

F#m7 Gm7/F Bbmaj7 Am7

Day by day. Oh, dear Lord, three

(2nd time, repeat these 4 measures 4 times)

Cmaj7 Em A

things I pray to see thee more clear - ly.

F#m A Dm C

love thee more dear - ly, fol - low thee more near - ly.

1. Cmaj7 2. Cmaj7 F#m7

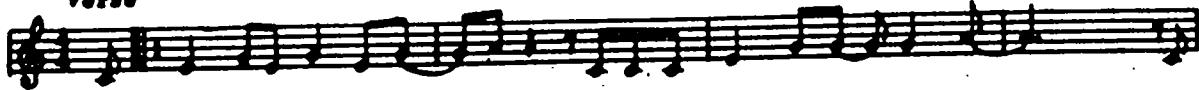
Day by day Day by day

Cmaj7 F#m7 Amaj7

Day by day by day by day by day.

GARDEN PARTY

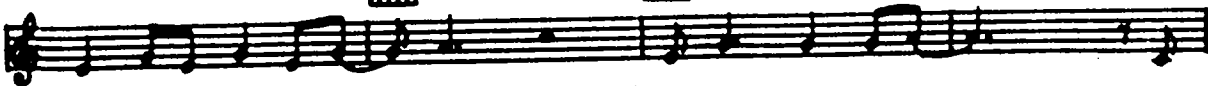
Verse



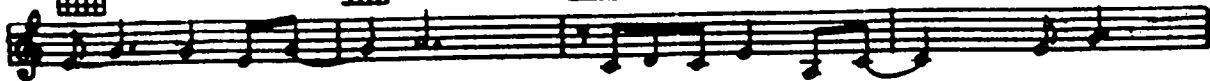
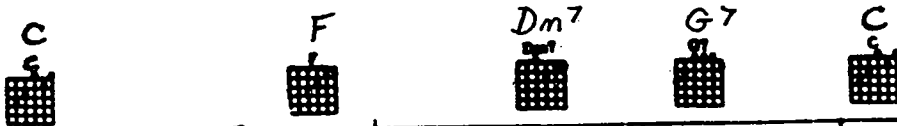
1. I went to a gar-den part - y to rem-i - nisce with my old friends. — A
 2.
 3.
 4.



chance to share old mem - o - ries — and play our songs a - gain. When I

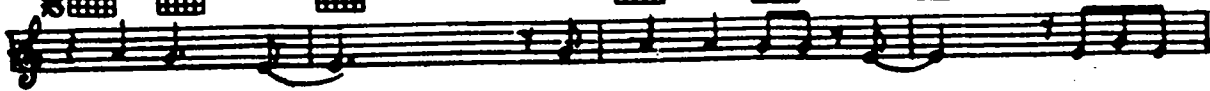


got to the gar - den part - y they all knew my name. — But



no - one re - cog - nized — me. I did - n't look the same — But it's

Chorus



all right now. — I learned my les - son well. — You see, you

21.

can't please ev-'ry- one— so you got to please your- self.

2.3.4.

la la la la la la la la la la

To Verse 3
To Verse 4
D.S. al Coda

CODA

3.
4. Some-one

2. People came for miles around. Everyone was there
Yoko brought her walrus - There was magic in the air.
And over in the corner - much to my surprise
Mr. Hughes hid in Dylan's shoes wearing his disguise. (Chorus)
3. I played them all the old songs - I thought that's why they came
No one heard the music - We didn't look the same.
I said hello to 'Mary-I-ou'" - She belongs to me
When I sang a song about a Honky-Tonk, it was time to leave. (Chorus)
4. Someone opened up a closet door and out stepped Johnny B. Goode.
Playing guitar like a ring an' a bell- And lookin' like he should.
If you gotta play at garden parties, I wish you a lot a' luck;
But if memories were all I sang- I'd rather drive a truck. (Chorus)

CLAIR

Gm7 Cm7 F7

Clair, the mo - ment I met you I swear I

Dm7 Gm Gm7 Cm7

felt as if some - thing some - where had hap - pened to me, which

Cm7 F7 Gm7 Cm7

I could - n't see. And then the mo - ment I met you a -
Clair if ev - er a mo - ment so

F7 Dm7 Gm7

gain I know in my heart that we were friends, It
rare was cap - tured for all to com - pare, That

Cm7 F7 Bb

had to be so, it could - n't be no. But try in
mo - ment is you, in all that you do. But why, in

Abdim Cm7 F7

hard as I might do, I don't know why you get to me in a way I
spite of our age dif - f'rence do I cry. each time I leave you I feel

Bbmaj7 Ebmaj7 C9

can't de - scribe, Words mean so lit - tle when you look up and smile. I don't care
I could die. Noth - ing means more to me than hear - ing you say. 'T'm goin' to

Bb6 C9 Cm7

what peo-ple say, to me you're more than a chld., Oh Clair,
 mar - ry you, will - you mar - ry me, Un-cle Ray?" Oh Clair,

F9 Gm7 Cm7

Clair. _____ Clair, _____ I've told you be - fore, - don't you

F9 Bbmaj7 Gm7 Cm7 F9

dare, get back in-to bed, can't you see that it's late, no you can't

Bbmaj7 Gm7 Cm7 F7 Bb

have a drink, Oh, all right then but wait just a bit while

Abdim Cm7 F7

I in an ef - fort to ba-by sit, capture my breath, what there is

Bbmaj7 Ebmaj7 C9

left of it. You can be mur - der at this hour of the day, but in the

Bb6 C9 Cm7

morn - ing the sun will seem a life-time a - way. Oh, Clair,

F9 Em7b5 Ebmaj7 Bb Cm7 Bbmaj7

Clair. _____ (Spoken) Oh Clair)

DELTA DAWN

Slowly, with a beat

Piano introduction in C major, 4/4 time. The right hand features a melody of quarter notes: C4, E4, G4, A4, G4, E4, C4. The left hand provides a bass line of quarter notes: C3, E3, G3, A3, G3, E3, C3.

Chorus

Chorus guitar chords: F, Bb, F

Del - ta Dawn, what's that flow-er you have on? Could it be a fad-ed rose from days gone

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

Chorus guitar chords: C, F, Bb, F

by? And did I hear you say he was a meet-in' you here to-day to

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

Chorus guitar chords: F, C, Bb, F, Bb, F

take you to his man-sion in the sky. 1. She's sky.

To next strain | *Fine*

Musical notation for the final line of the chorus, including vocal line and piano accompaniment. The piece concludes with a double bar line.

Verse



for - ty - one and her dad-dy still calls her ba - by.
 young - er days they called her Del - ta Dawn,



All the folks a-round Browns-ville say she's cra - zy. 'Cause she
 Pret-ti-est wom - an you ev - er laid eyes on. Then a



walks down - town with a suit - case in her hand, And
 man of low de - gree stood by her side.



D.S. al Fine



Look - in' for a mys - ter - ious dark - haired man. 2. In her
 prom - ised her he'd take her for his bride.

OH HAPPY DAY

Oh Hap-py Day. Oh Hap-py Day.

When Je - sus washed. Oh, when he washed.

When Je - sus washed. He washed the sins a-way.

Aw hap-py day. Oh Hap-py Day. He taught me

how to ing watch, fight and pray.
joy - ev - 'ry day.

fight and pray. And live re -
ev - 'ry day.

Oh Hap - py Day. Oh Hap - py Day.

G E7 A7
 When Je - sus washed,

D7 A7 D7
 Oh when he washed, When Je - sus

A7 D7 G
 washed, He washed my sins a - way.

C G C
 Oh Hap - py Day. He taught me

G C G
 how to watch, fight and pray,
 joy ing ev 'ry day.

C G 1. D7 2. C D.S. and fade
 fight and pray. And live re- Oh Hap-py Day,
 ev-'ry day.

Daughter Of Darkness

Am Em

Wom-an, _____ I can re-mem-ber a wom-an, _____
 Hea-ven, _____ we had our own kind of hea-ven.

Warm were her kiss-es and ten-der was she, _____ ly-ing there in my
 Shar-ing to-geth-er the mag-ic of love _____ in a world of

arms. _____ Why, _____ why did you de-
 own. _____ Then, _____ so sud-den-ly

-ceive me _____ What dev-il in-side made you go _____
 you were ne. _____ love-I. de-pend-ed up-on _____

_____ when I need-ed you most _____ Oh
 dis-ap-peared when you went _____ of all. }
 a-way. }

(Chorus A)

Daugh-ter of dark-ness _____ stay out of my-life,

my life. _____ You took my heart, _____ you broke it a-part, _____ you

Daugh-ter of dark-ness. _____ Daugh-ter of dark-ness,

leave me a-lone-for-ev-er. _____ Daugh-ter of dark-ness, gone is the love—that

we shared to-geth-er. _____

1 (And for repeat to Chorus) 2 D.S.


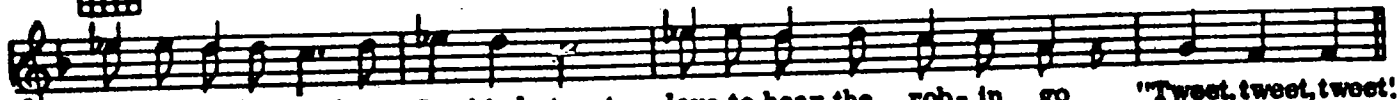
ROCKIN' ROBIN

VERSE **F**




1-3 He rocks in the tree-top, all the day long, Hoppin' and a-bop-pin' and a-sing-in' his song.
 2 Ev'ry lit-tle swal-low, ev'ry chick-a-dee, Ev'ry lit-tle bird in the tall— oak tree. The

F

All the lit-tle birds on Jay-bird street. love to hear the rob-in go "Tweet, tweet, tweet!"
 wise old owl, the big black crow, flap their wings, sing-in' "Go, bird, go."

CHORUS **B^b9**



F




ROCK-IN' RO - BIN, —

ROCK-IN' RO - BIN, —

C7



B^b9




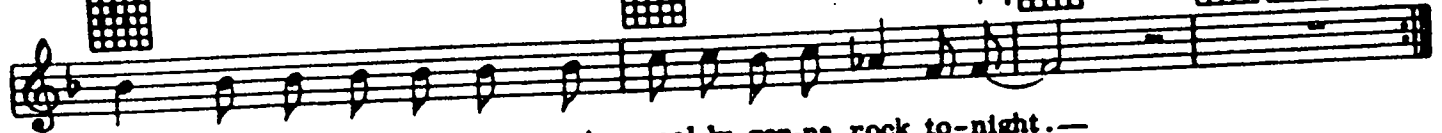
1. **F**



B^b9



F

Blow, ROCK-IN' RO - BIN, 'cause we're real-ly gon-na rock to-night. —

2. **F**



B^b9



F



B^b



(patter)



A pret-ty lit-tle ra-ven at the bird band-stand,

F



B^b

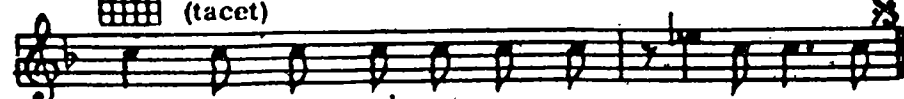



taught him how to do the bop and it was grand. They started go-in' steady, and bless my soul, He

C7



(tacet)



out - bopped the buz-zard and the o - ri - ole. 3 He

CODA **F**



B^b9



F




30. Boogie Woogie Bugle Boy

C

He was a famous trumpet man from out Chi - ca - go way,— He

C7 F

had a "boogie" style that no one else could play. He was the top man of his craft.

C

But then his num-ber came up, And he was gone with the draft. He's in the

G7 F7

ar - my now a - blow - in' re - veil - le, He's the

C

BOO - GIE WOO - GIE BU - GLE BOY of Com - pa - ny B. — They

C

1. made him blow a bu-gle for his Un-cle Sam, It real-ly brought him down be-cause he
2. puts the boys to sleep with "boogie" ev'ry night, And wakes them up the same way in the

C7 F

could-nt jam.— The cap-tain seemed to un-der-stand— Be-cause the
ear-ly bright. They clap their hands and stamp their feet— Be-cause they

C G7

next day the "cap" went out and draft-ed a band, And now the comp-'ny jumps when he plays re-veil-le, He's the
know how he plays when some-one gives him a beat, He real-ly breaks it up

C

BOO-GIE WOO-GIE BU-GLE BOY of Com-pa-ny B— A toot! A toot!

toot did-dle ah-da toot. He blows it eight to the bar— in "boo-gie" rhy-thm. He

F C

can't blow a note un-less a bass and gui-tar— is play-in' with 'im."

G7 F7

He makes the comp-'ny jump when he plays re-veil-le, He's the

C

BOO-GIE WOO-GIE BU-GLE BOY of Com-pa-ny B— He Com-pa-ny B—

I BELIEVE IN MUSIC

A^b



1. Well I could just sit a-round mak - in' mu - sic all day long.
2. Mu - sic is love, love is mu - sic if you know what I mean.
3. Mu - sic is the u - ni-ver - sal lan-guage and love is the key.

E^b7



Long as I'm mak - in' mu - sic I know I can't do no-bod-y wrong.
 Peo - ple who be-lieve in mu - sic are the hap-pi-est peo-ple I ev-er seen.
 To broth-er - hood and peace and un - der - stan-ding to liv - in' in har-mo-ny.

A^b *D^b* *A^b* *B^bm*






_____ And who knows, may - be some-day I'll come up with a song. _____
 _____ So clap your hands stomp your feet shake your tam-hour-ine. _____
 _____ So take your bro - ther by the hand and sing a-long with me. _____

E^b



_____ That makes peo-ple wan-na stop their fus - sin' and fight-in' just long enough to sing a-long. _____
 _____ Lift your voic - es to the sky. God loves you when you sing. _____
 _____ And find out what it real ly means to be young and rich and free. _____









1. *Ev-ry-bod-y sing* I *be-lieve in mus - ic.*











I *be-lieve in love.*

I I *be-lieve in mus - ic.* I *be-lieve in*

love. *Sing it to me chil - dren.* I I *be-lieve in mus - ic.*

Lord knows that I *be-lieve in love.*

D.S. 3rd. ending and fade

Kodachrome*

With a moving beat

Piano introduction for 'Kodachrome'. The music is written for piano on a grand staff. It features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand. There are several dynamic markings (v) throughout the piece.

me 1.

1. When I think back on all the crap I learned in high

Chord diagrams for the first line of the melody: F, Fmaj7, F7, F7+9.

school, It's a won-der

Chord diagrams for the second line of the melody: Bb, Gm.

Piano accompaniment for the second line of the melody. It continues the bass line from the previous section, with some chords in the right hand.

I can think at all. And though my lack

Chord diagrams for the third line of the melody: C7, F, Gm, C7.

of ed u - ca - tion has - n't hurt me none,

Chord diagrams for the fourth line of the melody: F, Fmaj7, F7, F7+9, Bb.

Gm

C7



I can read the writ - ing on the wall...

F

F7

Chorus: Gb

D7

G7



Ko - da - chrome, They give us those nice

Cm

F

Bb



bright col - ors, They give us the greens of sum -

Eb

C

F



mers, Makes you think all the world's a sun - ny

Bb

D

G

Cm



day. Oh yeah, I got a Ni kon

F

Bb

Eb



cam - ra, I love to take a pho to - graph, So mom - ma, don't take

C7

F

Bb



my Ko - da - chrome a way.

36.

Fine

To next strain



Gm



C



No chord

Musical staff with notes and a fermata at the end.

2. If you took all —

Verse 2.

F



Fmaj7



C7



F7+9



Bb



Musical staff with notes and lyrics: the girls I knew when I was sin - gle

Gm



C7



Musical staff with notes and lyrics: And brought them all to - geth - er for — one

F



Gm



C7



F



Fmaj7



Musical staff with notes and lyrics: night, I know they'd nev - er match — my

F7



F7+9



Bb



Musical staff with notes and lyrics: sweet im - ag - i - na - tion, —

Gm



C7



F





F7







D.S. al Fine 3/8


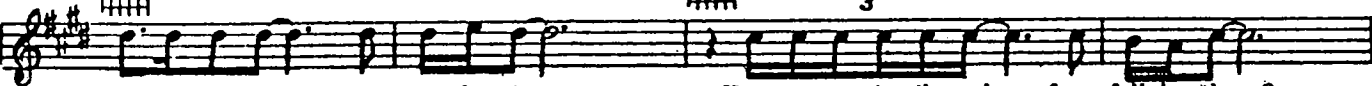
Musical staff with notes and lyrics: And ev - 'ry - thing looks worse in black and white. Ko - da -

HOW CAN YOU MEND A BROKEN HEART


E


 I can think of young-er days when liv - ing for my life was
 I can still feel the breeze that rus - tles through the trees And


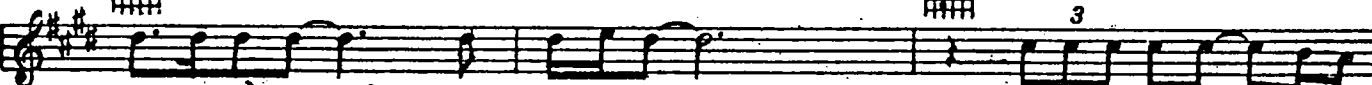
F#m7 F#m9 E G#7 D#m7 G#7


 ev - 'ry-thing a man - could want to do, - I could nev - er see to -
 mist - y mem-o-ries - of days gone by; - We could nev - er see to -

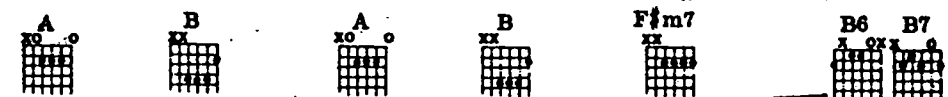

C#m F#7 B F#m7 B7 B


 mor - row, - But I was nev - er told a - bout the sor-row. And
 mor - row, - But no one said a word a - bout the sor-row.

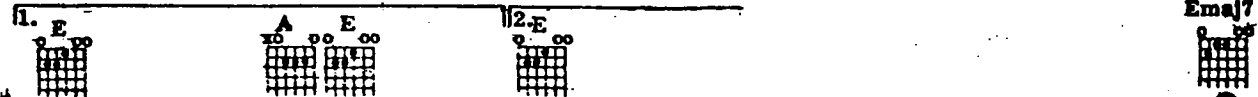
Emaj7 F#m
 Chorus


 How Can You Mend A Bro-ken Heart, - How can you stop the rain - from fall - ing down? -

A B A B F#m7 B6 B7 E


 How can you stop the sun from shin - ing, What makes the world go 'round?

Emaj7 F#m


 How can you mend this bro - ken man? - How can a los - er - ev - er

A B A B F#m7 B6 B7


 win? Please help me mend my bro - ken heart, And let me live a -

1. E A E 2. E Emaj7


 gain. gain.

rainy days and mondays

♩ Eb
Gm (D bass)
Gm7-5 C7(sus4) C7 (Db bass)

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,

Fm11
Gm7
Fm11 (Ab bass)
Gm7
Cm7 (Bb bass)
Abmaj7 (G bass)

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,__

Fm7 (Bb bass)
Eb (G bass)
Ab
Ab(Bb bass)

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 __

Eb (Bb bass)
Bb7 sus4
1. Eb (Bb bass)
Bb7 sus4
2.3. Eb (Bb bass)
G7 (B bass)

___ down. ___
 ___ down. ___
 ___ down. ___

Cm7
Abmaj7
Fm7
Bb7
Ebmaj7

Fun - ny but it seems__ I al - ways wind up here with you,__
 3. (Instrumental)

Gm7
Abmaj7
Bb7sus4 (F bass)
Bb7
G7 (B bass)

nice to know some - bo - dy__ loves__ me.

Cm7 Abmaj7 Fm7 Bb7 Gm7

Fun-ny but it seems that it's the on-ly thing to do.

to Coda D.S.al

Gm7 Abmaj7 Bb7sus4 (Fbass) Bb Bb7sus4 (Fbass) Bb

run and find the one who loves me.

CODA

C7sus4 (Gbass) C7sus4 C7 F Am (Ebass) Am7-5 (Ebass) 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 about.

Dm7 (Cbass) Bbmaj7 (Abass) Gm7 (Cbass) F (Abass)

Hang-in' a-round noth-in' to do but frown.

1. Bb Bb(Cbass) Bb (Cbass) A7 (Cbass)

RAIN-Y DAYS AND MON-DAYS al-ways get me down.

2. Bb Gm7 Am Bb(Cbass)

RAIN-Y DAYS AND MON-DAYS al-ways get me down.

F Gm7(Fbass) F Gm7(Fbass) F Gm7 (Fbass) F6sus4 (Cbass) Fmaj7

down.

SOON IT'S GONNA RAIN

Cmaj9 C6 Cmaj9 C6 Cmaj9 C6

Soon it's gon - na rain; I can see it. Soon it's gon - na rain;

Em7 A7 Dm9 D9 Dm7 F G7(b9)

I can tell. Soon it's gon - na rain, What are we gon - na

C6 Cmaj9 C6

do? _____ Soon it's gon - na rain,

Cmaj9 C6 Cmaj9 C6 Em7 A7

I can feel it. Soon it's gon - na rain, I can tell.

Dm7 D9 Dm7 G7(b9) C6

Soon it's gon - na rain; What -'ll we do with you? _____

Dm7 Em7 F6 G7

We'll find four limbs of a tree. We'll

Cmaj9 C8 Em7 Am7 Dm7 4/4
build four walls and a floor. We'll bind it

Fmaj7 Am7 D9 Dm7 G7
o - ver with leaves, Then duck in - side to stay.

Cmaj9 C8 Cmaj9 C8 Cmaj9 C8
Then we'll let it rain. We'll not feel it. Then we'll let it rain,

Em7 A7 Dm9 D9 Dm7 G7(b9)
Rain pell mell. And we'll not com-plain If it nev - er stops at

Em7 A9 Dm7 Em7
all We'll live and love with -

F8 G7(sus) G7(b9) C9
in our own four walls.

1. G7 2.
[Musical notation for first and second endings]

THE LONG AND WINDING ROAD

Guitar → Am (Capo up 4 frets) Em G7sus4 C C/♭ bass
 Keyboard → C♯m G♯m B9sus4 E E/D bass

The long and wind-ing road — that — leads — to your door —
 wild and wind-y night — that the rain — washed a - way —

F C/E bass Am Dm7 G7
 A E/G♯ bass C♯m F♯m7 B7

will nev-er dis-ap-pear, I've seen that road be-fore —
 has left a pool of tears cry-ing for the day —

C7sus4 F C/E bass Am Am7
 E7sus4 A E/G♯ bass C♯m C♯m7

It al-ways leads — me here,
 Why leave me stand-ing here,

Dm7 G7 1. C 2. C
 F♯m7 B7 E E

lead me to your — door. The way
 let me know the —

C/G bass 0 0
 E/B bass
 F A
 C/E bass 0 0 0
 E/G# bass
 Dm7 G7 C/G bass 0 0 0
 F#m7 B7 E/B bass
 F A

Man-y times... I've been a-lone... and man-y times... I've cried, An-y-way... you'll nev-er know... the

C/E bass 0 0 0
 E/G# bass
 Dm7 F#m7
 Am C#m
 Em G#m
 G9 sus4 B9 sus4

man-y ways I've tried but still they lead me back... to the long...

C 0 0
 E
 C/Bb bass 0 0 0
 E/D bass
 F A
 C/E bass 0 0 0
 E/G# bass
 Am C#m

wind-ing road, You left me stand-ing here,

Dm7 F#m7
 G7 B7
 C7 sus4 E7 sus4
 C7 E7
 F A
 C/E bass 0 0 0
 E/G# bass
 Am C#m
 Am7 C#m7

a long long time a-go, Don't leave me wait-ing here,

Dm7 F#m7
 G7 B7
 C 0 0
 E
 G9 sus4 B9 sus4
 C 0 0
 E

lead me to your door. Da da da da.

EVERYTHING IS BEAUTIFUL

Moderately Bright

Je - sus loves the lit - tle chil - dren, all the lit - tle chil - dren of the

world, Red and yel - low, black and white, they are pre - cious in His sight, Je - sus

Beau - ti - ful _____ in its own way, _____ Like a star - ry

loves the lit - tle chil - dren of the world, _____ CHORUS Eve - ry - thing is

sum - mer night, or a snow - cov - ered win - ter's day, Eve - ry - bod - y's

beau - ti - ful _____ in their own way _____ un - der God's hea - ven the

Csus Capo C F B^b F C⁷ F

world's gon-na find a way. There is none so

VERSE

C B^b F

blind as he who will not see, We must not close our

C B^b F

minds, we must let our thoughts be free, for ev-'ry hour

C B^b F

that pass-es by you know the world gets a lit-tle bit old - er,

C B^b

It's time to re-al-ize that beau-ty lies in the eyes of the be-

F B^b F F B^b F

hold - er. And Eve-ry-thing is hold-er. Eve-ry-thing is

D. S. and fade out on chorus

THIS GIRL IS A WOMAN NOW

VERSE **F** **G** **B^bm** **F**

This girl walked in dreams, Play-ing in a world of her own.

G **B^bm** **F**

This girl was a child, Ex-ist-ing in a play-ground of stone.

B^b **C** **B^b** **C**

Then, one night her world was changed;— Her life and dreams were re - ar-ranged.—

B^b **Am⁷** **Dm⁷** **C⁷sus** **C⁷**

She would nev- er be the same — a - gain.—

F **B^b** **Gm⁶** **A⁷** **Dm** **B^b** **C⁷sus** **F** **B^b**

This Girl — Is A Wo-man Now;— She's learned how to live. This Girl — Is A

Am⁷ **Dm** **B^bmaj⁷** **Am⁷**

Wo-man Now.— She's found out — what it's all a - bout — and she's learn - in', —

Gm⁷ C^{7sus} *F* *B^b* *F* *B^b 47.*

learn-in' to live.

F *G* *B^bm* *F*

This girl tast-ed love, as ten-der as the gen-tle— dawn. She cried—a sin-gle

G *B^bm* *F* *B^b*

tear, A tear-drop that was sweet and— warm. Our hearts— told us

C *B^b* *C* *B^b* *Am⁷* *Dm⁷*

we were right,— And on that sweet— and vel-vet night.— A child had died,— a wo-man had been

C^{7sus} *C⁷* *F* *B^b* *Gm⁶* *A⁷* *Dm*

CHORUS

born.— This Girl Is A Wo-man Now;— She's learned— how to

B^b *C⁷* *F* *B^b* *Am⁷* *Dm*

live.— This Girl— Is A Wo-man Now.— She's found out— what it's

B^bmaj⁷ *Am⁷* *Gm⁷C^{7sus}* *F*

D. S. mid jack
Gl. tacet

all a-bout and she's learn - in',— learn - in' to live.—

48. BROTHER LOVE'S TRAVELLING SALVATION SHOW

1. Hot
2. Room

gets sud-den-ly Au-gust night and the leaves hang-ing down and the grass—
still and when you'd al-most bet you could hear—

on the ground— smell-in' sweet,
your-self sweat, he walks in,

Move Eyes up the road to the out-side of town and the sound—
black as coal and when he lifts his face— ev-'ry ear—

of the good gos-pel beat;
in the place is on him.

ged tent and slow where there ain't no trees,
like a small earth-quake, And that gos-
And when he—

pel group lets go tell-in' you and me, It's Love, Broth-er Love, say Broth-
half the val-ley shakes, Eb F7 Bb

er Love's Trav-'lin' Sal-va-tion Show, Pack up the ba-bies and grab—

The musical score is written on a single treble clef staff. It includes a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are written below the staff, with some words split across lines. Chord diagrams are provided for various chords: F (F major), Bb (Bb major), Bb7 (Bb major 7), Eb (Eb major), F7 (F major 7), and Bb7 (Bb major 7). The score is divided into two parts: '1. Hot' and '2. Room'. The lyrics describe a scene where a man walks in on a hot night, and the narrator describes the scene as being 'black as coal' and 'like a small earthquake'. The song concludes with the title 'Brother Love's Travelling Salvation Show' and the instruction 'Pack up the babies and grab'.

E^b *B^b*

— the old la - dies and ev - 'ry one goes, — 'cause ev-'ry one knows — Broth-er Love's

F *B^b* *F* *G^m* *F* *B^b* *F* *G^m* *B^b* *F* *B^b*

1.

Show, *F⁷*

2. *F⁷*

Spoken:
Brothers,

I said

Show, Hal-le-lu - jah! Hal-le-hal - le - lu - jah!

Brothers, Now you've got yourself two good hands, and when your brother is troubled
Hal-le-lu - jah! Hal-le-hal - le - lu - jah!

you gotta reach out your one hand for him 'cause that's what it's there for. And when your heart is
Hal-le-lu - jah! Hal-le-hal - le - lu - jah!

troubled you gotta reach out your other hand, reach it out to the man up there 'cause that's what He's there for
Hal-le-lu - jah! Hal-le-hal - le - lu - jah!

B^b *B^b7* *E^b*
As a Hymn
Take my hand in yours, — Walk with me — this day.

B^b *B^b7* *E*
Give my heart sweet warmth, I will nev - er stray. —
D. S. and fade

LOVING HER WAS EASIER

than anything I'll ever do again

F Bb

I have seen the morn-ing burn-ing gold-en on the moun-tain in the
Wak-ing in the morn-ing to the feel-ing of her fin-gers on my

F

skies;
skin;

Ach-ing with the feel-ing of the
Wip-ing out the trac-es of the

Bb F

free-dom of an eag-le when she flies;
peo-ple and the plac-es that I've been;

Bb

Turn-ing on the world, the way she smiled up-on my soul as I lay
Teach-ing me that yes-ter-day was some-thing that I nev-er thought of

F

dy
try

ing;
ing;

Heal-ing as the col-ors in the
Talk-ing of to-mor-row and the

Bb 1. F

sun-shine and the shad-ows of her eyes.
mon-ey, love and time we had to

2. F

spend.

Lov-ing her was eas-i-er than

C7 F Bb

an - y - thing I'll ev - er do a - gain. Com - ing close to - geth - er, with a

F

feel - ing that I'd nev - er known be - fore, in my time;

C7 Bb

She ain't a - shamed to be a wom - an or a - fraid to be a

F Bb

friend. I don't know the an - swer to the,

F

eas - y way she o - pened ev - ery door in my mind; But

Bb

dream - ing was as eas - y as be - liev - ing it was nev - er gon - na

F

end; And lov - ing her was eas - i - er than

C7 F

an - y - thing I'll ev - er do a - gain.

MAKE YOUR OWN KIND OF MUSIC

1. No-bod-y can tell ya; The lone-li-est kind—
 2. You're gon-na be no-where, where, The lone-li-est kind—

— worth sing in', They may try and sell ya, 'Cause it
 — of lone-ly, It may be rough go in', Just to

hangs them up to see some-one like you. But you've got-ta
 do your thing's the hard-est thing to do.

make your own kind of mu-sic Sing your own special song,

Make your own kind of mu-sic e-ven if no-bod-y else sings a-

G7sus *G7* *Gm7* (C Bass)

long. _____ So if you can - not take my hand,

C7 *Gm7* (C Bass)

And if you must be go - in,

Gm7 *G7*

I will un-der - stand,

NC *C* *F* *G*

You got - ta - make your own kind of mu - sic

C *F* *G* *C* *F* *G*

Sing your own spec- ial song, Make your own kind of mu - sic

Csus *C* *F* *G7sus* *G7* *C* *C*

e - ven if no - bod - y else sings a - long. _____ You got - ta

Repeat and fade

MOTHER AND CHILD REUNION

C D G

No, I would not give you false hope on this

C D G C D

strange and mournful day, But the Mother And Child Re-

G Em Am G D

u-nion is only a motion a-way,

Em

oh, little darling of mine.

1. I can't for the
2. I just can't be-

D Em

life of me re-mem-ber a sad-der day,
love it's so, and though it seems strange to say,

D

I know they say let it be, But it just don't work
I nev-er been laid so low in such a mys-

Em C

out that way, And the course of a life-time runs
te-ri-ous way, And the course of a life-time runs

D

o - ver and o - ver a - gain. No, I
o - ver and o - ver a - gain. But I

C D G C D

would not give you false hope on this strange and mourn - ful

G C D G Em

day, When the Moth - er And Child Re - u - nion is

Am G D

on - ly a mo - tion a - way, Oh, oh the

C D G C D

Moth - er And Child Re - u - nion is on - ly a mo - tion a - way,

G C D

Oh, the Moth - er And Child Re -

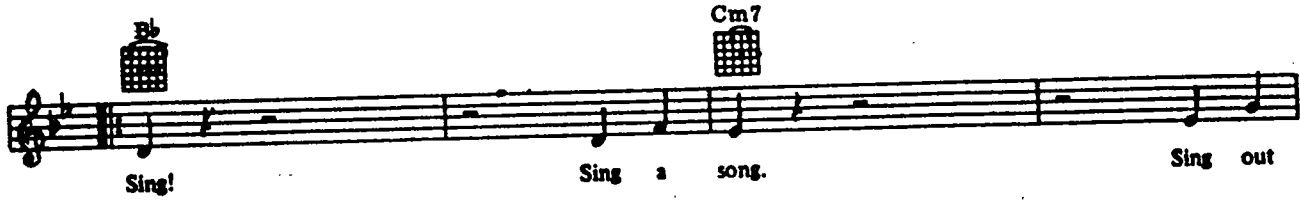
G Em Am G D

u - nion is on - ly a mo - ment a - way.

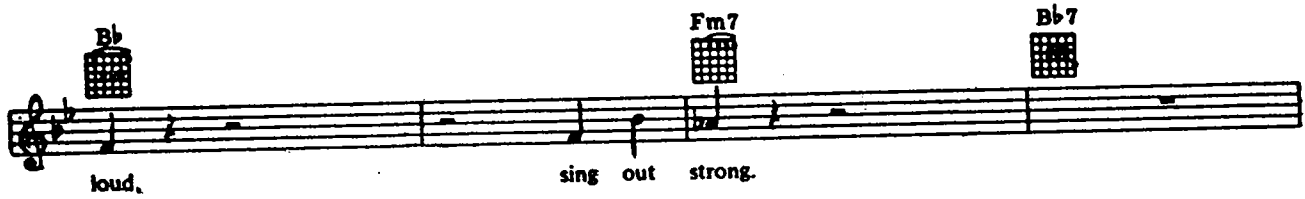
G

56.

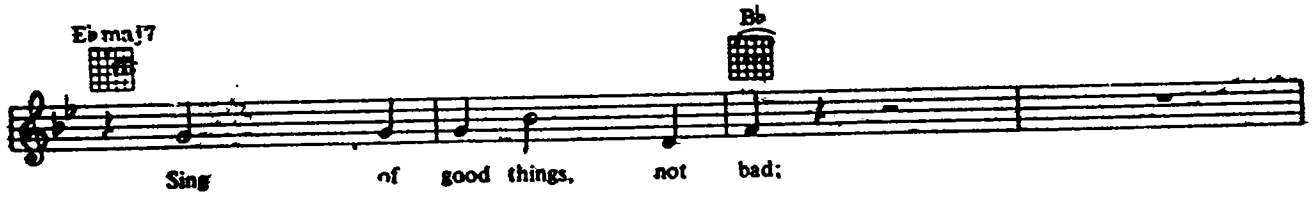
SING



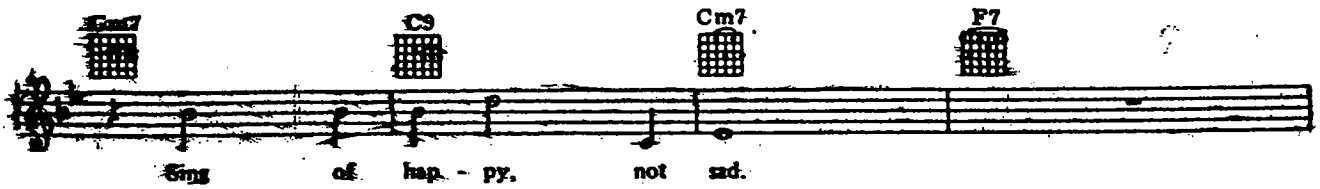
Musical staff 1: Treble clef, key signature of two flats (Bb, Eb). Chords: Bb (first measure), Cm7 (second measure). Lyrics: Sing! Sing a song. Sing out



Musical staff 2: Treble clef, key signature of two flats. Chords: Bb (first measure), Fm7 (second measure), Bb7 (third measure). Lyrics: loud, sing out strong.



Musical staff 3: Treble clef, key signature of two flats. Chords: Eb ma7 (first measure), Bb (second measure). Lyrics: Sing of good things, not bad;



Musical staff 4: Treble clef, key signature of two flats. Chords: Eb ma7 (first measure), C9 (second measure), Cm7 (third measure), F7 (fourth measure). Lyrics: Sing of hap - py, not sad.



Musical staff 5: Treble clef, key signature of two flats. Chords: Bb (first measure), Cm7 (second measure). Lyrics: Sing! Sing a song. Make it

Bb Bb maj7 3fr Bb6 Fm7/Bb Bb7 Fm7/Bb Bb7

sim - ple to last your whole life long. Don't

Eb maj7 D7 Gm7 C9

wor - ry that it's not good e - nough for an - y - one else to hear.

Cm7 F7 Bb F7

Sing! Sing a song!

Bb Bb maj7 3fr Eb maj7

La la do la da. La da la do la da. La da da la do la da.

Bb Bb maj7 3fr Eb maj7

La do la da. La da la la da. Lo da da la do lo da.

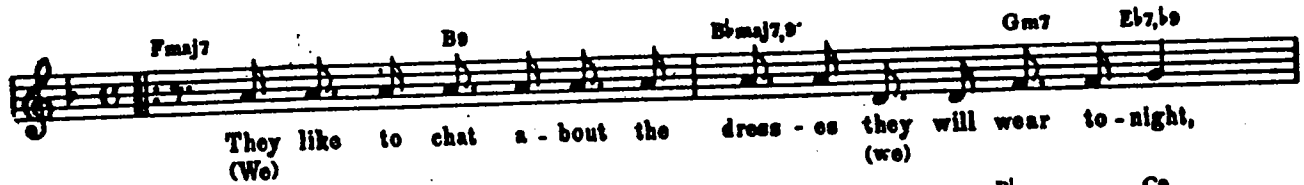
Repeat and fade

Bb Bb maj7 3fr Eb maj7

La la do la da. La da la do la da. La da da la do la da.

GIRL TALK

Fmaj7 B9 Ebmaj7,9 Gm7 Eb7,9



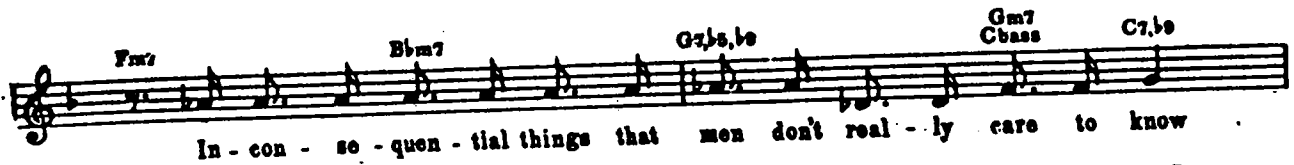
They like to chat a - bout the dress - es they will wear to - night,
(We)

Am7 D7,9 Gm7 Am7 Bb C9



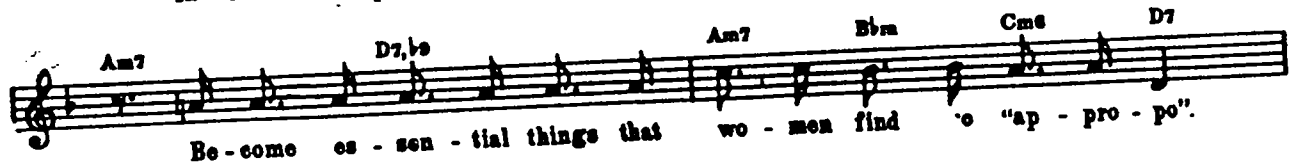
They chew the fat a - bout their tress - es and the neigh - bor's fight;
(We)

Fm7 Ebm7 G7,9,9 Gm7 Cbass C7,9



In - con - so - quen - tial things that men don't real - ly care to know

Am7 D7,9 Am7 Ebm Cms D7



Be - come es - sen - tial things that wo - men find 'o "ap - pro - po".

Dm7 Gbass G9 Gm7 Cbass Ebm7




But that's a dame, they're all the same; it's just a game. They call it
(We)

Am7 Dm7,9 Gm7 C9



GIRL TALK, GIRL TALK.

Fmaj7 B9 Ebmaj7,9 Gm7 Eb7,9



They all me - ow a bout the ups and downs of all their friends
(our)

Am7 D7,9 Gm7 Am7 Bb C9

The "who", the "how", the "why", they dish the dirt, it nev - er ends.
(we)

Fm7 Bbm7 G7,b5,b9 Gm7 Cbass C7,b9

The weak - er sex, the speak - er sex we mor - tal males be - hold,
(you)

Am7 D7,b9 Am7 Bbm Cm9 D7

But tho' we joke we would - n't trade you for a ton of gold.

Dm7 Gbass G9 Gm7 Cbass Bbm7

So ba - by stay and gab a way, but hear me say that af - ter
(It's all been planned, so take my hand, please un - der - stand the sweet - est

Am7 Dm7,9 Gm7 C7,b9

GIRL TALK, talk to
GIRL TALK talks of

1. F D7 Gm7 C9,susp4 C9

me.
you.)

2. F Am7 Bbmaj9 Bm7,b5 C9,susp4 Fmaj7,9

me.
you.)

I'LL ONLY MISS HER (When I Think of Her)

Am Am7 Am6 Fdim Am7 D9 G D7+9 G Eb7 G

I'LL ON - LY MISS HER WHEN I THINK OF HER And I'll

(him) (him)

Am6 B7-9 Bb7 B7 Em G7

think of her all the time. Like - ly I'll

(him)

C E7 Am Gdim G Cm6

spend my days hear - ing her turn of phrase, Things I found

(his)

G A7 D7 Dm6 E7-9

hard to praise right now, would seem sub - lime! The truth is,

Am Am7 Am6 Fdim Am7 D9 G D7+5 G Gdim G

I'll on - ly miss her (him) when some stran - ger laughs, 'Cause it's

Am6 B7-9 Bb7 B7 Em G7 C E7

still her (his) laugh my heart hears. May - be in time, I guess, -

Am Gdim G Cm6 G Cm G D7+5

The long - ing will grow the slight - est bit less. And there will be mo - ments, yes! -

Dm6 E7-9 Am F9 Gmaj7 G6

When it dis - ap - pears! I'll bet I for - get her com - plete - ly, (him)

Bb7 Ebmaj7 Ab7-5 G (Opt.) Gdim

In a - bout a hun - dred years!

2. Ebmaj7 Ab7-5 G Ab G

hun - dred years!

LIKE YOUNG

B \flat E \flat Edim B \flat E \flat

I'm out do - in' the u - su - al plac - es, And I'm liv - in' it
 {She goes where all the an - gry young men go, Re - cites po - et - ry
 {He

B \flat B \flat 7 E \flat

LIKE — YOUNG; Then I dig me this face of all fac - es,
 LIKE — YOUNG; We start blow-in' the pad a-round 'lev - en,

B \flat G7-9 -5 Cm

{She's the cra - zi - est LIKE — YOUNG; {She drinks cof - fee at
 {He's And we're hom-in' it like — now; {He We spin rec - ords on

B \flat dim B \flat Cm7

Ca - fe Es - pres - so, {She reads Ker - ou - ac LIKE — YOUNG.
 cloud number sev - en, {He And {she's reach-in' me

2. Am7 D7 Gmaj7 G6

like — wow! I'm — all un - strung, 'Cause man, {she's {he's

Am7 D7 Gmaj7 G6 B \flat m7 E \flat 7

got me feel-in' LIKE YOUNG; If she were to brush — me and go,
 With-out him I'm no — good at all,

A \flat maj7 A \flat 6 Bm7 E7 Cm7 F7

I'd start in to wear my — hair a - gain like a — square a - gain.
 With-out him I'm less than a dec - i - mal, in - fin - i - tes - i - mal.

B \flat E \flat Edim B \flat E \flat

I keep get - tin' the kook - i - est no - tion, I think may - be it's

B \flat *s* B \flat 7 E \flat
 like — love; I been feel-in' a cra-zy e-mo-tion,

B \flat *s* G7-9 - 5 Cm
 I think, ba-by, it's like — love; Now we're rid-in' a

B \flat dim B \flat *s* *Optional cut to Coda*
 rain-bow to Clouds-ville, And we're mak-in' it LIKE — YOUNG.

B \flat
 I keep get-tin' the kook-i-est no-tion, I think may-be it's

s E \flat 7
 like — love; I been feel-in' a cra-zy e-mo-tion,

B \flat *s* Cm7
 I think, ba-by, it's like — love; Now we're rid-in' a

B \flat *s*
 rain-bow to Clouds-ville, And we're mak-in' it LIKE — YOUNG.

Coda B \flat E \flat E \flat dim B \flat *s*
 LIKE — YOUNG

LOOKIN' THROUGH THE WINDOWS

Fmaj7

Look - in' through the win - dows, the win - dow to your
 Look - in' through the win - dows, it seems I caused your

Em7 **Am**

heart, Oh, ba - by, yeah!
 fears

Fmaj7

I can see it's cloud - y and the rain's a - bout to
 and a lit - tle doubt girl and now it's bring - ing

E7 **C#m7**

start. tears.

D

Just re - mem - ber what - ev - er makes you feel that way.

A/C# E/B E A

Don't you wor - ry 'cause I'm gon - na stay right by your side

Am Fmaj7 F/G

To keep on look - in' through the win - dows,

C

look - in' in your eyes,

Fmaj7

Look - in' through the win - dows, seems like

Em A7

the on - ly way

Fmaj7 E

I can't know your feel - ings if you still love me to - day.

C#m7

1. 2. D.C. and fade quickly

Just re -

Here Comes that

Rainy Day Feeling Again

C Bb

1.-3. Here comes that rain - y day feel-ing a - gain _____
 2. Here comes that rain - y day feel-ing a - gain _____

C

And soon love's tears _____ will be fall-ing like rain_
 And I'll be dream - ing of you ba - by and then_

Bb F

It al - ways seems_
 Your face is al -

F Fm

to be a Mon - day Left o - ver mem - o - ries of Sun - day
 - ways on my mind girl I'm hop - ing soon you're gon - na find girl

C Em F Dm To Coda

al - ways spent with you Be - fore the clouds ap - peared and
 your way back to me 'Cause if you say you'll stay the

G11 G7 G11 G7 C 67.

took a - way my sun-shi - ine - rain-y days will go a - way

Bb

Mis - ty morn-ing eyes I'm try - ing to dis-guise the way

Cm C Bb

I feel But I just can't hide it peo - ple seem to know the lon -

F G sus4 G7 G sus4 D. al Coda

- li - ness must show I'm think - ing of my pride but break - ing up in-side girl

⊕ CODA
G11 G7

C

took a - way the sun-shi - ine Here comes that rain - y day feel-ing a - gain

Bb C Repeat & fade

Here comes that rain - y day feel-ing a - gain

FREE AGAIN

(Non...Cest Rien)

Am C+ Am⁷ D⁹

1. Free A - gain, _____ back to be - ing Free A - gain. _____ Back to be - ing
 2. Luck - y me, _____ take a look at luck - y me. _____ Take a look and

Dm F⁷ Dm E⁷

me a - gain _____ with all my pre - cious free - dom, my pre - cious, pre - cious free - dom. —
 you can see _____ how much I love my free - dom, my pre - cious, pre - cious free - dom. —

Am C+ Am⁷ D⁹






On my own, _____ back to be - ing on my own. _____ Back to live the
 Sim - ple me, _____ com - pli - cat - ed sim - ple me. _____ Back to where I

Dm F⁷ Dm⁶ E⁷ Dm⁶ E⁷






life I'd known _____ } be - fore I ev - er knew {him, } be - fore I ev - er knew {him, }
 used to be _____ } } {her, } {her, }

A (Somewhat Broader) G^{#m7} C^{#7} C^{#7}






Free A - gain, _____ In - de - pend - ent me, Free A - gain. Time to call up
 Free A - gain, _____ Luck - y, luck - y me, Free A - gain. Back in cir - cu






all the crowd — raise the roof and shout out loud — Time to have a par - ty! — A
 la - tion now, — time for cel - e - bra - tion now, — Time to have a par - ty! — A




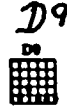

1. par - ty! — 2. par - ty! — Free A - gain, — In - de - pend - ent


me, Free A - gain. Time to call up all the crowd — raise the roof and









shout out loud — Time to have a par - ty! — A par - ty!

Luck - y me. — Take a look at luck - y, luck - y me. — back to where I used to be. —







— back to where I used to be, Free A - gain, Free A - gain, Free.

GYPSY WOMAN

Gm

From no-where, through a car-a-van, a-round a camp-fire light.

Cm7

A love-ly wom-an in mo-tion with hair as dark as night.

Dm7 Gm Cm7

Her eyes were like that of a cat in the dark,

Dm7 Gm Cm7 F7

They hyp-no-tized me with love. She was a

Bb Gm Cm7 Bb Gm Cm7

Gyp-sy Wom-an, she was a Gyp-sy Wom-an.

Gm

She danced 'round and 'round to a gui-tar mel-o-dy.

Cm7

From the fire, her face was all a-glow. How she en-chant-ed me.

Dm7 Gm Cm7

Oh, _____ how I'd like to hold her so near, _____

Dm7 Gm Cm7

and kiss, _____ and for-ev-er whisper in her ear, "I love you

Bb Gm Cm7 Bb Gm Cm7

Gyp - sy Wom - an, _____ I love you Gyp - sy Wom - an." _____

Gm Bb

All through the car - a - van, _____ she was danc-in' with all the men,

Gm Bb

wait-in' for the ris-in' sun, _____ ev-'ry-one was hav-in' fun. _____

Gm Bb Gm

I hate to see the la-dy go, _____ know-in' she'll nev-er know. I

Bb Gm7 Eb F7

love her, _____ I love her, _____ I love you

Bb Gm Cm7 Repeat and fade Bb Gm Cm7

Gyp - sy Wom - an, _____ I love you Gyp - sy Wom - an, _____ I love you

FACE IT, GIRL, IT'S OVER

$E\flat maj^7$
 Fm^7
 $E\flat maj^7$
 Fm^7

1. When you look in to [his] eyes and [she] turns a - way, —
 2. When [he] glances at [his] watch, and it is - n't late. —
 3. Well, the time has come, I know, for our last good - bye. —

$E\flat maj^7$
 Fm^7
 Gm^7
 C^7

When you're at a cor - ner tab - le and there's no - thing much to say,
 And you try hard to a - muse [him] but [she] does - n't con - cen - trate.
 Guess I'll have to go on liv - ing when it's ca - si - er to die.

Fm^7
 $B\flat^7$
 $E\flat maj^7$
 Cm^7


Does [he] have to draw you pic - tures, — Does [he] have to spell it out? —
 Just [she] plain - ly can [he] tell you, — Does [he] have to shout out loud? —
 Give me strength - nough [she] to take it, — Take it like a [wo - man] should. *You'd bet - ter*

Fm^7
 $E\flat maj^7$
 Fm^7


Face it, Girl, — R's ov - er. — It's
 (Boy)

$E\flat maj^7$
 Fm^7
 $E\flat maj^7$
 Am^7
 D^7

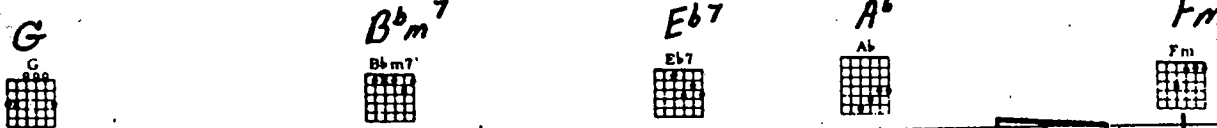
ov - er. — ov - er. —



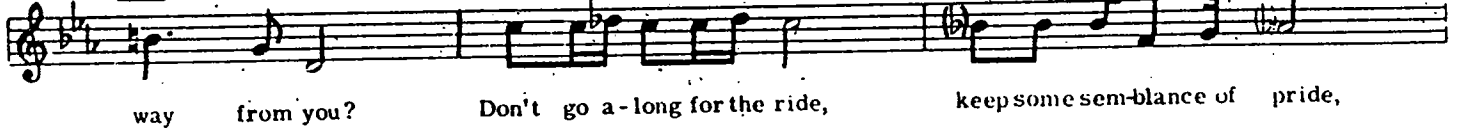
 G Am⁷ Bm⁷ E⁷ Am⁷ D⁷



What's the use in hang-ing on, while [he/she] slow-ly slips a-



 G B^bm⁷ E^b7 A^b Fm



way from you? Don't go a-long for the ride, keep some sem-blance of pride,



 F⁷ B^b7



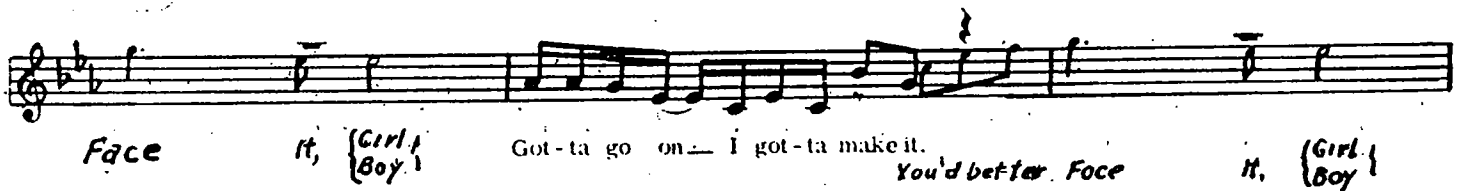
There's real-ly no-thing else you can do.



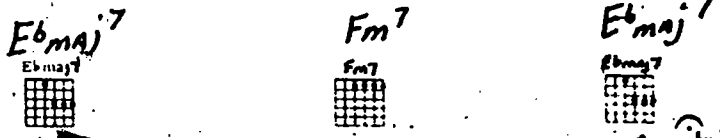
 Fm



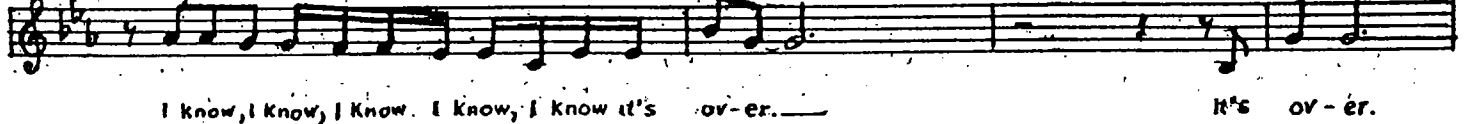
Face it, (Girl/Boy) Give me the strength I need to take it. You'd bet-ter



Face it, (Girl/Boy) Got-ta go on— I got-ta make it. You'd better Face it, (Girl/Boy)



 E^bmaj⁷ Fm⁷ E^bmaj⁷



I know, I know, I know. I know, I know it's ov-er. It's ov-er.

From The United Artists Motion Picture "MIDNIGHT COWBOY"

MIDNIGHT COWBOY

(As Recorded by FERRANTE & TEICHER)

Music by JOHN BARRY

MAGNIFICENT SONG

Moderately

The image shows a piano score for the piece "Magnificent Song" from the movie "Midnight Cowboy". The score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The tempo is marked "Moderately". The key signature is B-flat major (two flats). The score includes various musical notations such as notes, rests, and dynamic markings. The first system starts with a piano (*p*) dynamic. The second system includes a *C* dynamic marking. The third system includes a *C* dynamic marking. The fourth system includes a *C* dynamic marking. The fifth system includes a *C* dynamic marking. The score also includes several chord symbols: *p*, *C*, *Bb*, *Ab*, *Db*, *G7*, and *C*. The piece concludes with a *C* dynamic marking and a *class* marking.

System 1: Treble clef with a glissando line. Chords: Bb7-5, Bb, Ab, Db, G7-9, G7. Bass line with chords.

System 2: Treble clef with *8va loco* marking. Chords: C, Bb, C. Bass line with chords.

System 3: Treble clef with a glissando line. Chords: C, Bb. Bass line with chords.

System 4: Treble clef with a glissando line. Chords: C, Bb7-5, Bb, Ab. Bass line with chords.

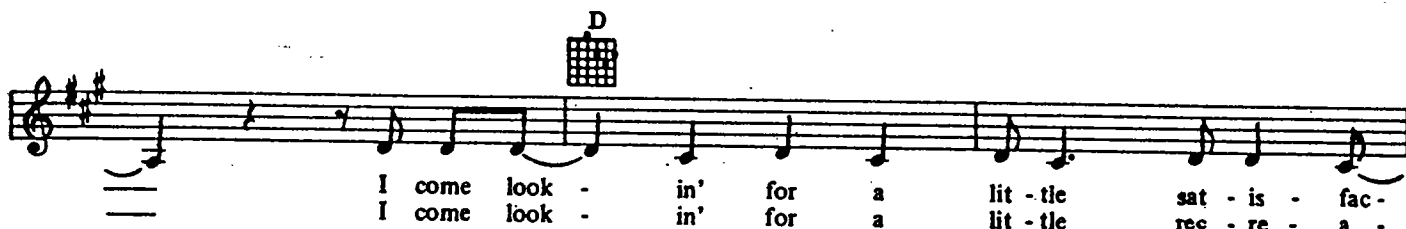
Repeat and fade

System 5: Treble clef. Chords: Db, G7-9, G7, C *cresc. poco a poco*, Bb. Bass line with chords.

ROCK ME BABY



1. You may call me a roll - in' stone__ I'm a free born man__ and I stand a - lone.__
 2. (I was) twelve when I left home__ ev - er since__ I've been on my own.__



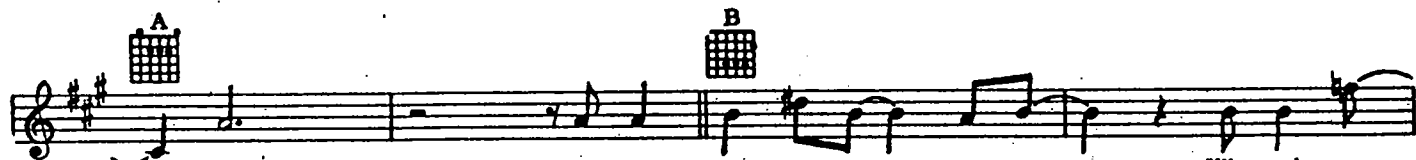
I come look - in' for a lit - tle sat - is - fac -
 I come look - in' for a lit - tle rec - re - a -



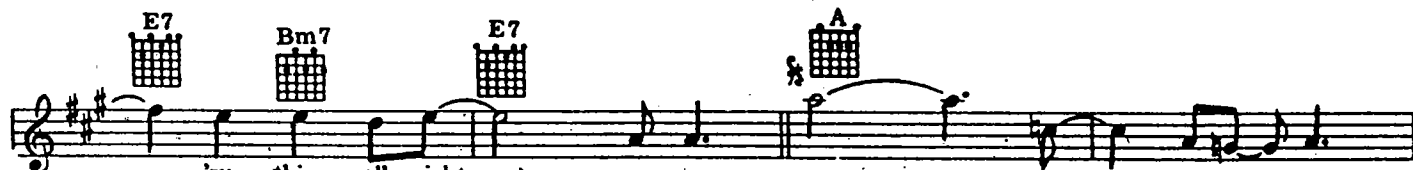
- tion. I don't drive__ no Ca - dil - lac__ and all I've got's -
 - tion. Guess I'll nev - er set - tle down__ it's al - ways been -



— hang - in' on my back,__ But I do be - lieve in a phys - i - cal__ at - trac -
 — just - a one more town,__ Why I've loved from coast to - coast a - cross the na -



tion. I can warm your cold - est night__ I'll make ev -
 tion. I can't prom - ise I'll be true__ But I'll see__




- 'ry - thing all right.__ } If you'll ooo__ rock__ me ba - by.
 what I can do.__ }




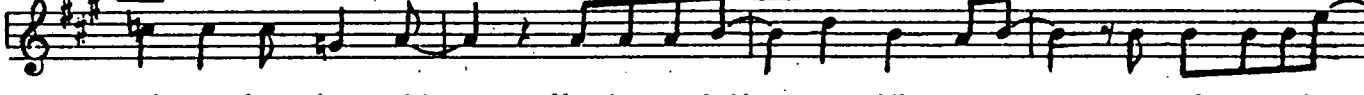


let me feel that beat.__ I said ooo__ rock__ me ba - by.

A7   D  


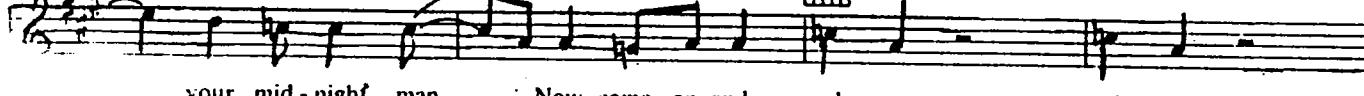

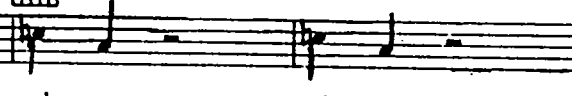
right down to my feet. I said ooo rock me ba - by,

D7   A  

hold me oh so tight. I said ooo rock me ba - by,

A7   E7  




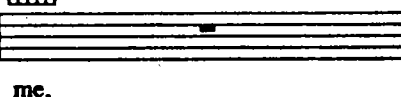
rock me thru the night. You bet - ter hold me while you can or you're gon-na lose

D7   A  


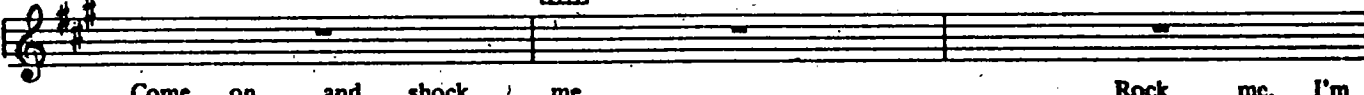
your mid - night man. Now come on and rock me, rock me.


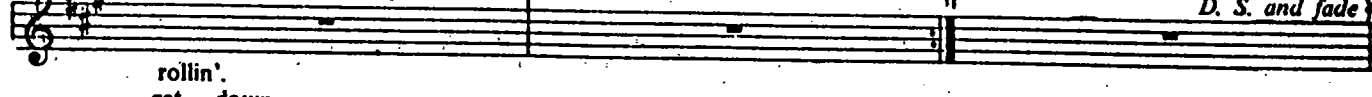
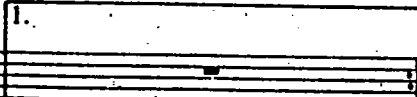
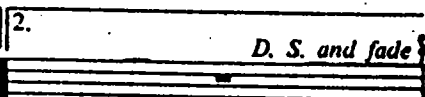
2. I was

A   G  

Come on and rock me,
Come on and squeeze me,

D  

Come on and shock me, Rock me, I'm
You sure can tease me, All right now,

A   1.  2.  *D. S. and fade*

rollin'.
get down.

The September Of My Years

VERSE (*ad lib.*)

C *Ab6*

One day you turn a-round and its au-tumn,

C *Bb7(Cbass)* *C*

Next day you turn a-round and its Fall; And the Springs and the

G *D7* *Dm7* *G7*

Sun-mers of a life-time, What-ev-er hap-pened to them all?

C *G*

As a man who has al-ways had the wan-d'ring ways, Now I'm

Bb6 *F* *Fm6*

reach-ing back for yes-ter-days, 'Til a long for-got-ten love ap-

C *D9* *F*

pears, And I find, That I'm

Cdim *Ab7* *C* *D7*

sigh-ing soft-ly as I near Sep-tem-ber, The

G G7 C Dm7 G7 C
 warm SEP - TEM - BER OF MY YEARS. As a

C C G
 man who has nev'er stopped at wish - ing wells, Now I'm

Bb6 F Fm6
 watch - ing child - ren's car - ou - sels, And their laugh - ter's mu - sic to my

C D9 F
 ears. And I find that I'm

Cdim Ab7 C D9
 mil - ing gent - ly as I near Sep - tem - ber, The

G G7 Gm6
 warm SEP - TEM - BER OF MY YEARS.

A7 Dm Db7
 — The gold - en warm SEP - TEM - BER OF MY

1 c Am Dm7 G7 2 c
 YEARS. As a YEARS.

80.

ALONE AGAIN (Naturally)

Fmaj7 **F6** **Am**

in a lit-tle while from now, — If I'm not feel-ing an - y less sour; I prom-
 — that on - ly yes - ter - day, — I was cheer - ful bright and gay; Look - ing
 look - ing back o - ver the years, — And what - ev - er else that ap - pears; I re -

Am7b5 **D7**

- ise my - self to treat my - self and vis - it a near - by tow - er And climb -
 for - ward to, well who would - n't do the role — I was a - bout to play: But as
 mem - ber I cried, when my fa - ther died, nev - er wish - ing to hide the tears: And at

Gm7 **Gm7b5**

- ing to the top — will throw — my - self off — in an
 if to knock me down, — re - al - i - ty came a - round; and with -
 six - ty - five years old, — my mo - ther God rest her soul, could - n't

F **F+5** **F6** **Dm7b5** **F7**

ef - fort to — make it clear to who - ev - er what it's like when you're shat - tered, left
 out so much, — as a mere touch, — cut me in - to lit - tle piec - es: —
 un - der - stand — why the on - ly man — she had ev - er loved had been ta - ken: —

Am **Am7b5** **D7b9** **D7**

stand - ing in the lurch — at a church — where peo - ple say - ing 'My God,
 leav - ing me to doubt — talk a - bout — God in his mer - cy, who if —
 leav - ing her to start — with a heart — so bad - ly bro - ken, des - pite

Gm Gm7b5 Fmaj7 F6

that's tough, she's stood him up, no point in us re-main-ing we may as well go home! As I
 he real-ly does ex-ist, why did he de-sert me in my hour of need? I tru-
 en-cour-age-ment from me no words were ev-er spo-ken: and when she passed a-way I cried.

Am D7 Gm C7b9 1.F To Coda

did on my own, A-lone a-gain, Nat'ral-ly. 2. To think
 ly am in-deed A-lone a-gain, Nat'ral-ly.
 and orbed all day, A-lone a-gain, Nat'ral-ly.

1.F Ab

It seems to me that there are more hearts

Eb Gm7 C7b9

bro-ken in the world that can't be mend-ed, left un-at-tend-

Ab Dm7b5 C9 C7 D.S. al Coda

ed: what do we do? What do we do? 3. Now

Coda F Am7 D7 Gm C7b9 C7 F

A-lone a-gain Nat'ral-ly.

PLAYGROUND IN MY MIND

Moderately

The piano introduction consists of two staves of music. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *mf* is present.

Verse:

The first line of the vocal melody is in treble clef with a key signature of one flat and a common time signature. It begins with a chord diagram for F major. The lyrics are: "When this old world gets me down— and there's no love Oh, the won-ders that I find— in the play-ground"

The second line of the vocal melody continues with lyrics: "to be found,— I close my eyes and soon I find— I'm in my mind,— In a world that used to be,—". Chord diagrams for Gm7 and C7 are shown above the notes.

The third line of the vocal melody continues with lyrics: "in a play-ground in my mind;— Where the chil- dren close your eyes and fol-low me;— Where the chil- dren". A chord diagram for Gm is shown above the notes.


The fourth line of the vocal melody continues with lyrics: "laugh— and the chil dren play,— And we sing- Lugh— and the chil dren play,— And we sing". Chord diagrams for C7 and Gm are shown above the notes.

The fifth line of the vocal melody continues with lyrics: "a song all day.— a song all day.—". Chord diagrams for Gm and C7 are shown above the notes.



Chorus:

F  C7 

My name is Mi-chael, I got a nick - el, I got a nick - el, shin - y and new;
My girl is Cin - dy, when we get mar - ried, we're gon - na have a ba - by or two;


F 

I'm gon - na buy me all kinds of can - dy, that's what I'm gon - na do.
We're gon - na let them vis - it their grand - ma, that's what we're gon - na do.



F  C7 

My name is Mi - chael, I got a nick - el, I got a nick - el shin - y and new;

See the lit - tle chil - dren, Liv - ing in a world that I left be - hind.

F 

I'm gon - na buy me all kinds of can - dy, that's what I'm gon - na do,
Hap - py lit - tle chil - dren in the play - ground in my mind.

F  C7 

My name is Cin - dy, when we get mar - ried we're gon - na have a ba - by or two.

See the lit - tle chil - dren

F



We're gon - na let them vis - it their grand - ma, that's what we're gon - na do.

See how — they're play - ing so hap - py in the play - ground in my mind. —

Repeat and fade

f



C7



Ba ba ba ba ba, ba ba ba ba ba, ba ba ba ba ba, ba ba ba ba.

La la — la la — la la — la la — la la — la la — la. —

F



Ba ba ba ba ba, ba ba ba ba ba, ba ba ba ba ba.

La la la — la la — la la — la la — la la — la la — la la — la la. —

86.

GIVE ME LOVE

(Give Me Peace On Earth)

Moderately, with a beat

Piano introduction musical notation for the first system, consisting of a treble and bass clef staff with a key signature of two flats and a 4/4 time signature.

Piano introduction musical notation for the second system, continuing the treble and bass clef staff.

B^b
Bb
 F
F
 $Fmaj^7$
Fmaj7
 Gm^7
Gm7

Give me love, — give me love, — give — me peace on

C^7
C7
 B^bm
Bbm
 C^7
C7
 E^b
Eb


earth, give me light, — give me life, — keep — me free from


B^b
Bb
 F
 $Fmaj^7$
Fmaj7
 Gm^7
Gm7

birth. Give me hope, — help me cope — with — this heav — y

C^7
C7
 B^bm
Bbm
 C^7
C7
 E^b
Eb

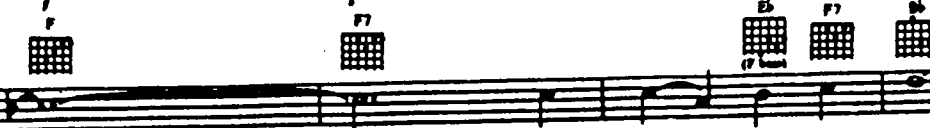
load try - ing to — touch and reach — you — with heart and


B^b *F* *Fmaj⁷*

 soul. Oh _____


F *F7* *B^bm*

 _____ My _____ Lord!

F *Fmaj⁷*

 _____ Please _____

F *F7* *E^b* *F7* *B^b*

 _____ take hold of my hand _____

G7 *F* *G7* *C7*

 _____ that I might _____ un - der - stand you.

B^b

 _____ Won't you Please oh won't you give me love. _____
 D.S. and fade out 

TIME IS MY FRIEND

Slow Ballad
legato

Piano introduction in G major, 4/4 time. The melody is played in the right hand and the accompaniment in the left hand. The piece is marked 'Slow Ballad' and 'legato'.

Chords and guitar diagrams for the first line of the verse:

- B^b** (Guitar diagram)
- F** (A bass) (Guitar diagram)
- G^m** (G^m) (Guitar diagram)
- D^m (F bass)** (D^m (F bass)) (Guitar diagram)

Time is My Friend, for ev - ry time we meet, the

Chords and guitar diagrams for the second line of the verse:

- E^b** (Guitar diagram)
- B^b** (D bass) (Guitar diagram)
- C^{m7}** (C^{m7}) (Guitar diagram)
- C⁷** (C⁷) (Guitar diagram)
- C^{m7}** (C^{m7}) (Guitar diagram)
- F⁷** (F⁷) (Guitar diagram)
- B^b** (Guitar diagram)
- F** (A bass) (Guitar diagram)

time we spend is ten - der and sweet. Sweet songs to sing, and

Chords and guitar diagrams for the third line of the verse:

- G^m** (G^m) (Guitar diagram)
- D^m** (F bass) (D^m (F bass)) (Guitar diagram)
- E^b** (Guitar diagram)
- B^b** (D bass) (Guitar diagram)
- A^b** (Guitar diagram)

pret - ty words to rhyme, and mem - o - ries that cling — thanks to time.

Chords and guitar diagrams for the fourth line of the verse:

- G** (D bass) (Guitar diagram)
- G** (D bass) (add 9) (Guitar diagram)
- D⁷ (sus)** (D⁷ (sus)) (Guitar diagram)
- D⁷** (F⁷) (Guitar diagram)

Quiet paths to walk; and long talks to talk; and

G Gm7 C9 F7 Bb F (A base)

tall hills to climb; and moun - tains of time. And then time to go, for

Gm Dm (F base) Eb Bb (D base)

ev - 'ry - thing must end, I'll see you soon I know, know - ing

Cm7 C7 F7 (sus) Bb G (D base)

Time Is My Friend.

Am D(sus) G7 C7 (G base) C13 F7

It's

Bb F (A base) Gm Dm (F base) Eb Bb (D base)

time now to go, for ev - 'ry-thing must end, I'll see you soon I know, know - ing

Cm7 C7 F(sus)

Time Is My Friend.

90. THE MORNING AFTER

Song From "THE POSEIDON ADVENTURE"

Slow, with double-time feeling

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of four systems of music, each with a vocal line and a guitar accompaniment line. The guitar accompaniment includes chord diagrams for various chords. The lyrics are written below the vocal line.

System 1:

There's got to be a Morn-ing Af-ter
 Oh, can't you see the morn-ing af-ter?

System 2:

if we can hold on through the night.
 It's wait-ing right out-side the storm.

We have a chance to find the
 Why don't we cross the bridge to -

System 3:

sun shine,
 geth-er

let's keep on look-ing for the light.
 and find a place that's safe and

System 4:

WARM.

It's not too late, - we should be giv-ing.

F **Fmaj7** **Gm** **A^b**

F Fmaj7 Gm (F bass) A^b

(On - ly with love - can we climb. It's not too late.

B^bm **Fm** **A^b** **B^b7(sus)**

B^bm (A^b bass) Fm A^b B^b7 (sus)

not while we're liv - ing. Let's put our hands out in time.

E^b **E^b(sus)** **E^b** **B^b7(sus)** **B^b7** **Cm** **Cm (B^b bass)**

E^b E^b(sus) E^b B^b7(sus) B^b7 Cm Cm (B^b bass)

There's got to be - A Morn - ing Af - ter. We're mov - ing clos - er to the

A^bMAJ7 **F7** **B^b** **G7** **Cm**

A^bMAJ7 F7 (A bass) B^b G7 (B bass) Cm

shore. I know we'll be there by to - mor - row -

A^b **D^b** **B^b** **B^b7** **E^b**

A^b D^b B^b B^b7 E^b

and we'll es - cape - the dark - ness, we won't be search - ing - an - y - more.

Fm7 **E^b**

Fm7 E^b

Repeat and fade

There's got to be - a Morn - ing Af - ter,

AUBREY

1. And Au - brey was her name
 2. And Au - brey was her name

A not so ver -
 We tripped the light -

y or di - na - ry girl or name.
 and danced to - geth - er to the moon.

But who's to blame,
 But where was June.

For a love that would - n't bloom.
 No, it nev - er came a - round;

For the hearts that nev - er played in tune,
 If it did, it nev - er made a sound.

like a love - ly mel - o - dy that ev -
 May - be I was ab - sent or was lis -

'ry one can sing.
 ten - ing too fast.

Take a - way the words that rhyme, it
 Catch - ing - all the words but then the

1. does - n't mean a thing.
 2. mean - ing go - ing past.

And God, I miss the girl
 Oh, how I miss the girl

And I'd go -
 And I'd go -

G *C* *Cm* to Coda \diamond

(F Bass) (E Bass) (Eb Bass)

a thou - sand times a - round the world - just to be - clo - ser to her - than to
 a mil - lion times a - round the world - just to say - she had been mine - for a

me. day
Am7 *Am7* *G* *G* *Em* *Gmaj7*

(D Bass) (D Bass) (F# Bass) (D Bass)

And Au - brey was her name - I nev - er knew -

C *C* *Am7* *Am7*

(B Bass) (D Bass)

her but I loved her just the same. I loved her name -

G *G* *Em* *Eb+* *G* *C#m7-5*

(F# Bass) (D Bass)

Wished that I had found a way -

Cmaj7 *G* *Gmaj7* *Am7* *G*

(D Bass) (D Bass) (B Bass)

And the rea - sons that would make her stay. I have learned to lead a life a - part -

C *G* *Am7* *G*

(B Bass) (B Bass)

from all the rest; if I can't have the one I want, I'll

C *C#m7-5* *G*

(B Bass)

day.

D.S. al Coda \diamond

94. OH, BABE, WHAT WOULD YOU SAY?

Moderately Bright

Piano introduction in C major, 4/4 time. The right hand features a rhythmic pattern of eighth notes, while the left hand plays a simple bass line. Chords are indicated as C, Ab, and Dm7.

Have I a hope or half a chance To ev - en ask if
there you are, sweet Lol - li - pop. And here am I with

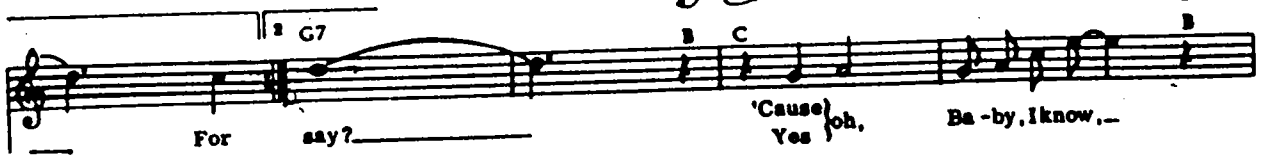
I could dance with you? _____ You hoo!
such a lot to say. _____ Hey hey!

Would you greet me or po - lite - ly turn a - way?
Just to walk with you a - long the milk - y way,

Would there sud - den - ly be sun - shine On a cold and rain - y
To ca - ress you through the night time, Bring you flow - ers ev - 'ry


day? Oh, Babe, _____ what would you say?
day? Oh, Babe, _____ what would you

G7 *B C* *B*



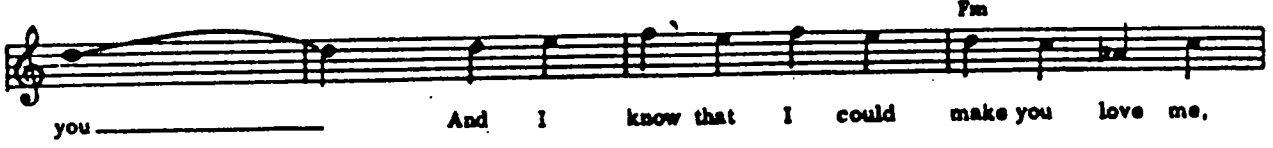
For say? 'Cause Yes oh, Ba-by, I know,...

C *C°* *Dm*



I know I could be so in love with...

Fm



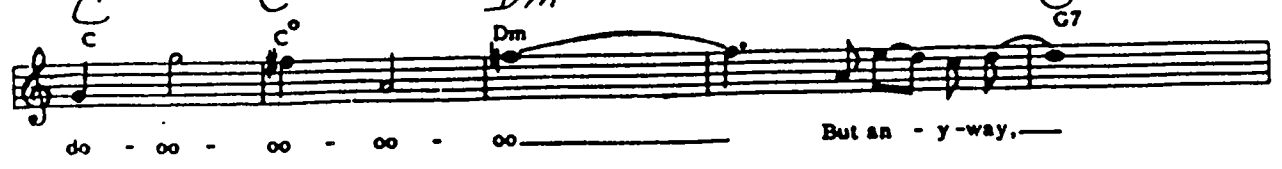
you And I know that I could make you love me,

C *Dm* *Fm*



too And if I could on-ly hear you say you

C *C°* *Dm* *G7*



do - oo - oo - oo - oo But an - y-way,...

G7+ *G7°* *C* *D.S. al* *C* *CODA*

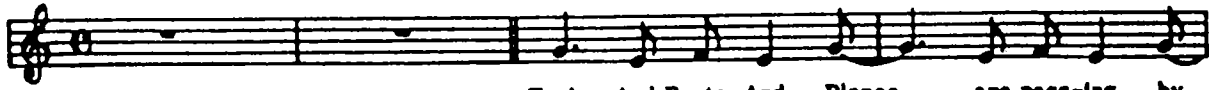


What would you say? Have say?

Trains And Boats And Planes

Moderately slow

Sadly
C



Trains And Boats And Planes _ are pass-ing by_

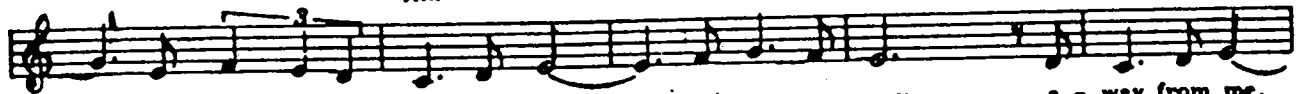
F
F

C
C



_ They mean a trip_ to Par - is or Rome_ to some-one else._ but not for me_

Am
Am



_ The trains and the boats and planes_ took you a - way, a - way from me_

C
C



_ We were so in love,_ and high a - bove_ we had a star_

F
F

C
C



_ to wish up-on. Wish_ and dreams come true,_ but not for me_ The trains and the

Am
Am



boats and planes _ took you a - way, a - way from me_

Am7 Am7 D Am7

You are from another part of the world. You

D Am7 D Am7

had to go back a while and then you said you soon would re-turn a-gain.

D F G

I'm wait-ing here like I prom-ised to. I'm wait-ing here, but where are you?

Tacet C 2nd time fade out C

Trains And Boats And Planes took you a way, but ev-'ry time.

F C

I see them I pray, and if my prayers can cross the sea the trains and the

Am Am Tacet

boats and planes will bring you back, back home to me.

YELLOW DAYS

LA MENTIRA

(SE TE OLVIDA)

English lyric by
ALAN BERNSTEIN

Music and Spanish lyric by
ALVARO CARRILLO

Chorus

Gm C7

(English) I re - mem - ber when the sun - light had a spe - cial kind of
(Spanish) Se te ol - vi - da que me que - res a pe - sar de lo que

F6 D7 G7

bright - ness, And the laugh - ter held a lov - er's kind of light - ness, Yel - low
di - ces, pues lle - va - mos en el al - ma ci - ca - tri - ces ini - po -

C7 F6 Gm



days, Yel - low days. She would hold me and a
si - bles de bo - rrar. Se te gl - vi - da que has - ta


C7 F6 D7

smile would spread a - round us so com - plete - ly, And the soft - ness of a kiss would lin - ger
pue - do ha - cer - te mal si me de - ci - do pues tug - mor lo ten - go muy com - pro - me -

G7 C7 F

sweet - ly. Yel - low days. Yel - low days.
ti - do pe - ro a fuer - za no se - rá.

F  F7 

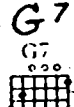
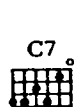



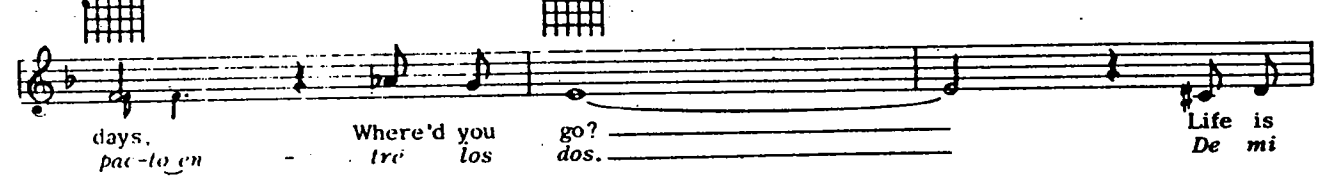
But then came thun-der and I heard her say good-bye through tears of
 Y hoy re - sul - ta que no soy de la es - ta - tu - ra de tu

Bb  Eb7  Ab 


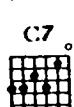
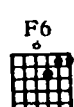


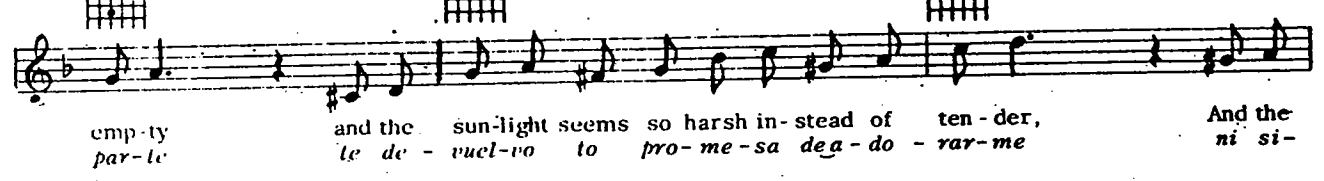
won-der: Now I'm all a-lone and my heart wants to know, Yel - low
 vi - da y al de - jar - me ca - si, ca - si se te ol - vi - da que hay un

G7  G7  C7 

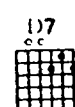




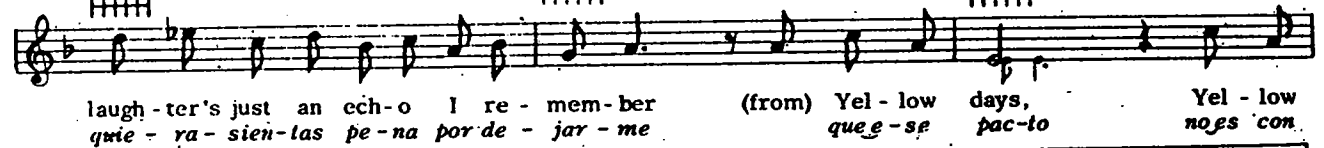
days, Where'd you go? Life is
 pac - to en tre los dos. De mi

Gm  C7  F6 



emp-ty and the sun-light seems so harsh in- stead of ten - der, And the
 par - te te de - vuel - vo to pro - me - sa de a - do - rar - me ni si -

D7  G7  C7 



laugh - ter's just an ech - o I re - mem - ber (from) Yel - low days, Yel - low
 que - ra - sien - las pe - na por de - jar - me que e - se pac - to nos con -

1. F  2. F 



days. I re - days.
 Dios: Se te ol - Dios.

Walk A Mile In My Shoes

Words and Music by
JOE SOUTH

Moderately slow, with a beat

The piano introduction consists of two staves. The right hand features a melody of eighth notes with a descending line, while the left hand provides a steady accompaniment of quarter notes. The tempo is marked 'Moderately slow, with a beat' and the dynamics are 'mp'.

Verse

1. If I could be you and you could be me for just one hour,

Chords: Bb, C

If we could find a way to get in-side each oth-er's

Chords: Eb, F7

mind. If you could see you through my

Chord: Bb

eyes in- stead of your e - go. I be - lieve you'd

Chord: C

be surprised to see that you'd been blind.

Chorus

Walk A Mile In My Shoes.

And before you abuse, criticize and accuse.

Walk A Mile In My Shoes. If I could

ADDITIONAL LYRICS

2. Now your whole world you see around you is just a reflection
And the law of common says you reap just what you sow.
So unless you've lived a life of total perfection
You'd better be careful of every stone that you should throw.
(Chorus)
3. And yet we spend the day throwing stones at one another
'Cause I don't think or wear my hair the same way you do.
Well I may be common people but I'm your brother
And when you strike out and try to hurt me it's a-hurtin' you.
(Chorus)
4. There are people on reservations and out in the ghettos
And, brother, there but for the grace of God go you and I.
If I only had the wings of a little angel
Don't you know I'd fly to the top of the mountain and then I'd cry.
(Chorus)

MAMA CASS ELLIOT

NEW WORLD COMING

B^b
 Cm
 Dm
 Cm
 B^b
 Cm

There's a New World Com-ing and it's just a-round the bend,

Dm
 Cm
 B^b
 Cm
 Dm
 Cm

There's a new world com-ing, this one's com-

Cm^7
 Cm^7
 $F7$
 Cm^6
 $F7$

ing to an end. There's a new voice

Cm^6
 Dm^7
 Gm
 Gm

call-ing, you can hear it if you try, And it's grow-

Cm^7
 Dm^7
 Cm^6
 Cm^7

ing strong - er with each day that pass - es by

be. sur- prised_ to see_ that you'd been blind.

Chorus

Walk A Mile_ In My Shoes, _

And_ be-fore_ you a - buse, _ crit-i-cize and ac - cuse,

Walk A Mile_ In My Shoes. _ If. I could _

ADDITIONAL LYRICS

2. Now your whole world you see around you is just a reflection
 And the law of common says you reap just what you sow.
 So unless you've lived a life of total perfection
 You'd better be careful of every stone that you should throw.
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 (Chorus)
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 And, brother, there but for the grace of God go you and I.
 If I only had the wings of a little angel
 Don't you know I'd fly to the top of the mountain and then I'd cry.
 (Chorus)

MAMA CASS ELLIOT

NEW WORLD COMING

Bb *Cm* *Dm* *Cm* *Bb* *Cm*

There's a New World Com-ing and it's just a-round the bend,

Dm *Cm* *Bb* *Cm* *Dm* *Cm*

There's a new world com-ing, this one's com-

Cm7 *Cm7* *F7* *Cm6* *F7*

ing to an end. There's a new voice

Cm6 *Dm7* *Gm* *Gm*

call-ing, you can hear it if you try, And it's grow-

Cm7 *Dm7* *Cm6* *Cm7*

ing strong - er with each day that pass - es by

E^b₆ *F⁷* *B^b* *C_m* *D_m*

There's a brand new morn-ing ris-ing clear-

B^b *C_m* *D_m* *C_m* *B^b* *C_m* *D_m* *C_m*

and sweet and free There's a new day dawn-ing that be-longs -

C_m⁷ *C_m⁷* *F⁷* *C_m⁶* *F⁷*

to you and me Yes, a new world's

C_m⁶ *D_m⁷* *G_m* *G_m*

com-ing the one we've had vi-sions of Com-ing in peace,-

G_m⁷ *C_m⁷* *B^b* *C_m* *D_m* *C_m*

com-ing in joy, com-ing in love.

B^b *B^b* *C_m* *B^b*

There's a Love, love, love, Com-ing in...
Keep repeating and fade out

PEACEFUL

Moderate

p

VERSE

D
C

In the morn - ing sun when no one will be drink - in' an - y - more
 eve - ning shad - ows are call - ing me and the dew set - tles in my

G
Bm7

wine _____
 mind _____

I'll wake the sun _____ up
 and I think of friends _____ in the

A7

yes - ter - day by giv - ing him a fresh air full of the wind cup. And I
 when my plans were gig - gled in rhyme. _____

D
C

won't be found _____ in the shad - ows hid - ing sor
 I had a son while _____ on the run and his love brought a tear to my

G
Bm7

row, _____
 eye. _____

and I can wait for fate _____ to bring a -
 and may - be some - day he will

A7

round up to me an-y part of my to-mor-row,
and say we had a pret-ty nice time, to - o

D

mor-row. my. 'Cause it's

CHORUS

F6 E7 A Em7 A7

oh so peace-ful here. There's

Bm7 Em7 A

no one bend-ing o-ver my shoul-der, no-bod-y breath-ing in my car.

F7 E6 A7 Em7 A7

Oh, so peace-ful here.

A7

2. In the here.

CLOSE YOUR EYES

E^b
Eb
Cm⁷
Cm7
A^b
Ab
Gm
Gm

I dreamed she came back home last night, I asked her where she'd been, she
 real - ly came back home last night, it seemed as if she'd changed, she

A^b
Ab
Gm
Gm
Fm
Fm
B^b7sus
Bb7sus

said she'd been a - round the world and it al - most did me in. She said I
 said that she'd go back to school and try things once a - gain, but you

E^b
Eb
Cm⁷
Cm7
A^b
Ab
Gm
Gm

hope you did - n't wait too long, I have no sense of time. I
 know it did - n't take too long, un - til she lost her way and

A^b
Ab
Gm
Gm
Fm
Fm
B^b7sus
Bb7sus

see you've writ - ten one last song and I re - al - ize it's mine. I think of
 all the rea - son in the world could see she could - n't stay. As I

E^b
Eb
A^bma^j7
Abmaj7

all the times we talked and sing a nur - s'ry rhyme.
 helped her pack her things it did - n't hurt to say:

A^bc
Abc
E^b
Eb
Gm
Gm (D bass)
Cm
Cm
Cm
Cm (ab bass)

Close your eyes, I'm right be - side you,

run for miles, you know I'll

Ab



Gm



Ab



Gm



Cm



find you 'Cause it's all the same, change your

Gm



Fm



lov - ers, change your name if you need a friend.

Bb7 sus



Eb



Gm



Close your eyes, I'm back a - gain.

Cm7



Bb7



Eb



Gm



Cm7



Bb7



2. She

mp

108.

Eb Gm Cm⁷ B^b7 A^b Gm Cm
 'CAUSE it's All the same, change your

Gm Fm
 lov-ers, change your name if you need A friend.

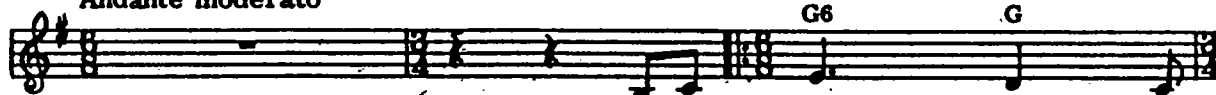
B^b7sus Eb Gm Cm⁷ B^b7
 Close your eyes, I'm back A gain.

Eb Gm Cm⁷ B^b7
 Repeat and fade

DULCINEA

109.

Andante moderato



1. I have dreamed thee too
(2. If I) reach out to



long, Nev-er seen thee or touched thee but known thee with all of my
thee, Do not trem-ble and shrink from the touch of my hand on thy



heart. Half a pray'r, half a
hair. Let my fin- gers but



song, thou hast al- ways been with me, tho we have been al- ways a -
see thou art warm and a - live and no phan- tom to fade in the



- part. Dul- ci - ne - a,
air. Dul- ci - ne - a,



Dul- ci - ne - a, I see
Dul- ci - ne - a, I have

UNTIL IT'S TIME FOR YOU TO GO

By
BUFFY SAINTE-MARIE

Moderately

C Cmaj7 Em7-5

You're not a dream, you're not an an-gel, you're a man;
 dif-frent, worlds a - part, we're not the same
 This love of mine had no be - gin-ning it has no end

A7 Dm Dm7 G7

I'm not a queen, I'm a wo-man take my hand. We'll make a
 We laughed and played at the start like in a game. You could have
 I was an oak now I'm a wil-low now I can bend. And tho I'll

C Cmaj7 Em7-5 A7 Dm7

space in the lives that we planned And here we'll stay un-til it's
 stayed out-side my heart but in you came And here you'll stay un-til it's
 .ever in my life see you a - gain Still I'll stay un-til it's

G7 C D6

To Coda 1. 2. 3.

time for you to go. Yes, we're go.
 time for you to go. go.
 time for you to go. go.

Bb7 C D6 Bb7 C

Don't ask why, don't ask how.
 Don't ask why of me, don't ask how of

F7 Am D7

me. Don't ask for - ev - er love me,
 Don't ask for - ev - er of me

G7 CODA D6 Bb7 C

1st time D.C. to lyric 3.
 2nd time D.C. to lyric 1.
 then to Coda.

love me now!
 love me now!

go.

ELUSIVE BUTTERFLY

III.

Chords: C, Dm

1. You might wake up some morn - in', to the
 Out on the new hor - i - zon, you may
 2. You might have heard my foot - steps e - cho
 You might have seen me run - ning through the

Chords: G7, C

sound of some - thing mov - ing past your win - dow in the wind.
 see the float - ing mo - tion of a dis - tant pair of wings.
 soft - ly in the dis - tance, through the can - yons of your mind.
 long, a - ban - doned, ru - ins of the dreams you left be - hind.

Chords: Dm, G7, Dm

— And if you're quick e - nough to rise, you'll catch the fleet - ing glimpse of
 — And if the sleep has left your ears, you might hear foot - steps run - ning
 — I might have e - ven called your name as I ran search - ing af - ter
 — If you re - mem - ber some - thing there that glid - ed past you tol - lowed

Chords: G7, C

some one's tad - ling shad - ow.
 through an o - pen mead - ow.
 some - thing to be - lieve in.
 close by heav - y breath - ing.

Chords: Dm, G7, C

Don't be con - cerned, it will not harm you it's on - ly

Chords: G7, C, Dm

me pur - su - ing some - thing I'm not sure of. A - cross my dream.

Chords: G7, C

— with nets of won - der. I chase the bright, E - lus - ive But - ter - fly of

◆ To Coda

Chord: C

D. S. al ◆ Coda

love.

◆ Coda

Chord: C

love.

SON-OF-A-PREACHER MAN

1. Jim-my Fay was a preach - er's son when his dad - dy would vis - it he'd come a - long.
 2. Be-in' good is - n't al - ways eas - y no mat - ter how I try.

When they gath - ered 'round the par - lor talk - in' cous-in Jim-my would take me walk - in'
 When he start - ed sweet talk-in' to me he'd come 'n tell me ev-'ry - thing is al - right;


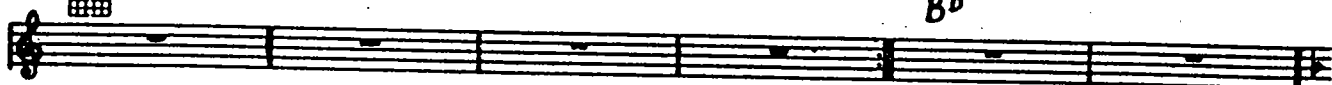
out thru the back yard we'd go walk - in', And then he'd look in - to my eyes.
 kiss and tell me ev-'ry - thing is al - right, And "Can I sneak a - way a - gain to - night."

Lord knows, to my sur - prise, The on - ly one who could ev - er reach me

was the son - of - a preach - er man; The on - ly boy who could ev - er teach me

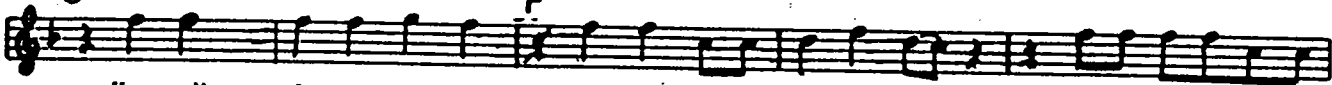
was the son - of - a preach - er man, yes he was, he was. Ooh.

C

Bb


Bb



F



How well I re-mem-ber the look that was in his eyes,— Steal-in' kiss-es from me

G7



on the sly, Tak-in' time to make time, Tell-in' me that he's all mine.—

C7

Learn-in' from each oth - ers knowin' and look-in' to see how much we've grown,— And the

CHORUS

F





Bb

F




on - ly one who could ev - er reach me was the son-of - a preach - er man; The on - ly one who could


Bb



F





C7



Repeat Chorus and fade out!

Bb

ev - er teach me was the son-of - a preach - er man; Yes he was.— Yeah!— The

I FEEL THE EARTH MOVE

Cm7 *F Cm7*

I feel the earth move un-der my feet; I feel the sky tum-bl-ing down;

F *Cm7*

I feel my heart start to trem-b:- in' when-ev - er— you're a-round.

F *Bb Ebmaj7* *Eb6 Abmaj7 Ab6 Fm7*

— Ooh,— ba - by, when I see— your face— mel-low as the month of— May,—

Ab *Ebmaj7* *Eb6 Abmaj7 Fm7*

— Oh,— dar - lin', I can't stand— it when you look at me that— way—

Ab *F* *Cm7* *F Cm7*

I feel the earth move un-der my feet; I feel the sky tum-bl-ing down;

I feel my heart start to trem-bl-in' when-ev - er you're a-round.

 Ooh, dar - lin', when I'm near -

 you - And you ten - der-ly call my name, I know that my e - mo -

 - tions Are some - thing I just can't tame. I just got to have you,

 ba - by. Aah! Aah! Yeah, I feel the

 earth move un - der my feet, I feel the sky tum - bl - in' down, tum - bl - in' down. I feel the

Chord Diagrams:

 F (C bass)

 Cm7

 F

 Bb Ebmaj7

 Eb6

 Abmaj7 Ab6

 Fm7

 Ab (Bb bass)

 Ebmaj7

 Eb6

 Abmaj7

 Fm7

 Ab (Bb bass)

 F (Gb bass)

 Cm7

 F Cm7 F Cm7

 F Cm7 F

 Cm7

 F Cm7

 F Cm7

 F Cm7

(Sittin' On)

THE DOCK OF THE BAY

By
STEVE CROPPER and
OTIS REDDING

Moderato
F

A

Bb

G

1. Sit-tin' in the morn - ing sun, I'll be sit - tin' when the eve - nin' come.
left my home in Georgia, and this head-ed for the Fris - co Bay.
3. Sit-tin' here rest-in' my bones, lone-li- ness won't leave me a lone.

F

A

Bb

G

Watch-in' the ships roll in, then I watch-'em roll a - way a gain. Yeah, I'm I have noth-ing to live for, look like noth-ing gon- na come my way. So, I'm just gon-na Two thou- sand miles I roam just to make this dock my home. Now, I'm just gon-na

F

D

Dm

D

F

sit-tin' on the dock of the bay watch-in' the tide roll a - way. (Oo - ee) Sit-tin' on the dock of the sit on the dock of the bay bay bay

G

F

1. D

2. D To next strain

3. D Fine

bay, wast - in' time.

F

Bb

F

Bb

Look like noth-ing gon - na change, ev - 'ry-thing still re-mains the same.

F

Bb

F

Eb

C7


D. C. al Fine

I can't do what ten peo-ple tell me to do, so I'll guess I'll re-main the same.


WANTING THINGS

117

Moderately, with expression



Tell me how long must I
When will I learn to re -



keep a -
WANT - ING THINGS,
WANT - ING THINGS,
Need - ing
Touch - ing



things, when I have so much.
things that say "do not touch."
There are man - y
Peo - ple that I



men who have much less than me,
meet seem to think I am strong,
Day by day they make their way.
They don't see in - side of me.



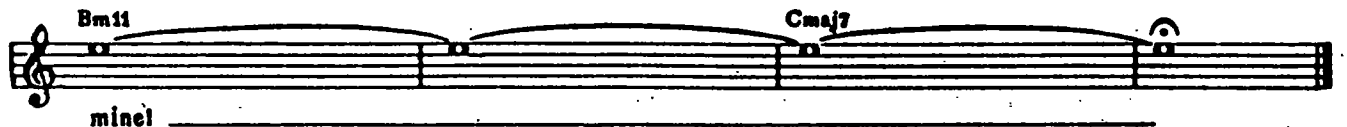
And they find more in life than I can see.
So they don't know I'm weak and of - ten wrong.
Tell me,
Tell me,



Why must I keep WANT - ING THINGS,



Need - ing things that just can't be



minel

WHOEVER YOU ARE, I LOVE YOU

Slowly, with feeling

Some-times your eyes look blue to me,
Some-times I feel you're mine a-lone,

Al-though I know they're real-ly green. I seem to see you dif-frent-
And yet I'm sure it's just not so. I get this feel-ing on my

ly; — Chang-ing as I'm — treat-ed kind-ly, or treat-ed mean-ly. From
own. — Aft-er I learn — if you're stay-ing, or if you're go-ing. From

mo-ment to mo-ment you're two dif-frent peo-ple,
mo-ment to mo-ment you're two dif-frent peo-ple,

Faith-ful and warm, when I'm in your arms, and then, when you leave, — you're
Some-one I know as the man I love, or the man I wish — I

so un-true. But how — ev-er you are, — Deep down what-
nev-er knew.

Ritard
D6 (add7) D9

ev-er you are, — WHO - EV-ER YOU ARE, — I LOVE YOU.

Some-times your eyes look blue to me.

Chords: Gmaj7, Dm7, Gmaj7, Em, Em11, Em7(A), A9, Am9, D9/s, Gmaj9, G+, Em7, B11, Bm7 F#m7, D7, C/D, D6(7+5), Gmaj7, C, Cmaj7, Fdim, Cmaj7, C, Am7, Am7, Gmaj7, G, F#m7, F#m7(B), B9(9+5), E7(sus4), E7, E7 (add6), E7(+5), Am7, Am7, D6(7+5), D9, Am7, D6(7+5), Gmaj7, Dm7, Gmaj7.

KNOWING WHEN TO LEAVE

119.

Gmaj7 A(G) F#m7 F#m7

Go while the go-ing is good, KNOW-ING WHEN TO LEAVE may be the
Fly while you still have your wings, KNOW-ING WHEN TO LEAVE won't ev-er

Am7 G(add9)

smart est thing that an-y-one can learn. Go.
let you reach the point of no re-turn. Fly.

Gmaj7 Cmaj7 Gmaj7 Bbmaj9 1.

I'm a-fraid my heart is-n't ver-y smart.
Fool-ish as it seems, I still have my dreams.

2. Dmaj7 G6(A)

So I keep hop-ing day aft-er day, as I wait for the man. I need
walks in your life, you just bet-ter be sure. he's right,

Dmaj7 G6(A) Dmaj7 G(A) A

night aft-er night, And I wish for a love that can be; Though I'm sure that
'Cause if he's wrong, there are heart-aches and tears - you must pay; Keep both of your

Dmaj7 G6(A) Dmaj7

no one can tell where their wish-es and hopes will lead, Some-how I feel there is
eyes on the door, nev-er let it get out of sight, Just be pre-pared when the

1. G6(A) Bbmaj9

hap-pi-ness just wait-ing there for me. When some-one
time has come for you to run a-

2. Bbmaj9

way.

Gmaj7 A(G) F#m7 Gmaj7 A(G)

Sail when the wind starts to blow, But like a fool I don't

F#m7 Eb(F) C(D)

know when to

Abmaj7 *mf*

leave.

HEY THERE LONELY GIRL

REFRAIN

Cmaj⁷ *Bm⁷*

Hey there, lone-ly girl, lone-ly girl.

Am⁷ *Gmaj⁷* *G* *Cmaj⁷*

let me make your bro-kenheart like new. Hey there, lone-ly girl,

Bm⁷ *Am⁷* *G* *C* *G*

lone-ly girl, don't you know this lone-ly boy loves you?

VERSE

Bm *C*

Ev-er since he broke your heart, you seem so lost. each time you
lips can kiss your lips and make your

D *Bm*

(tacet)

pass my way. Oh how I long to take your hand, and say don't
heart stand still; But once you're in my arms you'll see no one can

C D

cry, _____ I'll kiss your tears a - way. _____
 kiss _____ your lips the way I will. _____

REFRAIN Cmaj7 Bm7 Am7

Hey there, lone-ly girl, lone-ly girl, let me make your bro-ken heart like

Gmaj7 G Cmaj7 Bm7

new. _____ Hey there, lone-ly girl, lone-ly girl.

Am7 G C G (tacet)

don't you know this lone-ly boy loves you? You think that on - ly his two

G Cmaj7 Bm7

you. Hey there lone-ly girl, lone-ly girl.

Am7 G C C

don't you know this lone-ly boy loves you? _____

HAPPY TOGETHER

Em D

Im-ag-ine me and you, I do, I think a-bout you day and night, it's on-ly

C

right to think a-bout the girl you love, and hold her tight, so Hap-py To-

B Em

geth - er. If I should call you up, in-vest a

D

dime, and you say you be - long to me and ease my mind, im - ag - ine how the

C B

world would be so ver - y fine, so Hap - py To - geth - er.

E Bm7

I can see me - lov - in' no - bod - y but

E G E Bm7

you for all my life. When you're with me, ba-by, the skies will be

E G Em

blue for all my life. Me and you and you and

D

me, no mat-ter how they toss the dice, it has to be. The on - ly one for

C B

me is you, and you for me, so Hap-py To - geth - er. Im - ag - ine

2. B Em B E

geth - er, so Hap-py To - geth - er.

SUGAR, SUGAR

C F C F
 Sug-ar, ah,— hon-ey, hon-ey, You are my

C F G C F G
 can - dy girl— And you've got me want-ing you.—

C F C F
 Hon-ey, ah,— Sug-ar, Sug-ar, You are my

C F G C
 can - dy girl— And you've got me want-ing you.—

F C
 I just can't be - lieve the love - li - ness of lov - ing you.
 When I kissed you. girl, I knew how sweet a kiss could be. (I

F C

(I just can't be - lieve it's true.)
know how sweet a kiss can be.)

I just can't be - lieve the one
Like the sum-mer sun - shine, pour

F C G G7

— to love this feel - ing to. (I just can't be - lieve it's true.) Ah,
— your sweet-ness o - ver me. (Pour your sweet-ness o - ver me.)

F G C

Oh, Pour a lit-tle sug-ar on it, hon-

(Pour your sweet-ness o - ver me.) Sug- ar,

F C F

ey.

Pour a lit - tle sug - ar on it, ba - by.

C F G7 C

I'm gon-na make your life so sweet, yeah, yeah, yeah. Pour a lit-tle sug - ar on it,

F G7 C

yeah, yeah, yeah. Pour a lit-tle sug - ar on it, hon - ey. Ah!

THE LAST WALTZ

Gmaj7 F#m7 Fm7

1. I won - dered should I go or should I stay _____
 2. - Thought the love we had was go - in' strong _____

Em7 A7 Dmaj7 D8

The band had on - ly one more song to play _____ And
 Through the good and bad we'd get a - long _____ And

Gmaj7 F#m7 Fm7

Then I saw you out the corn - er of my eye _____
 Then the flame of love died in your eye _____ My

Em7 A7 D A7 Em7 A7

A lit - tle girl a - lone and so shy I had the
 heart was broke in two when you said "good - bye"

D Dmaj7 Gmaj7 G8 A7 Em7 A7

last waltz with you _____ Two lone - ly peo - ple to -

D D7+ G

geth - er I fell in love with you The

Em7(A Bass) A7 to Coda 1 D

last waltz should last for ev - er.

2 D G Gm

ev - er. It's all o - ver now no-thing left to say Just my

D Ddim Em9 A7 Gmaj7

tears and the orch - es - tra play - ing La la la la la la la la


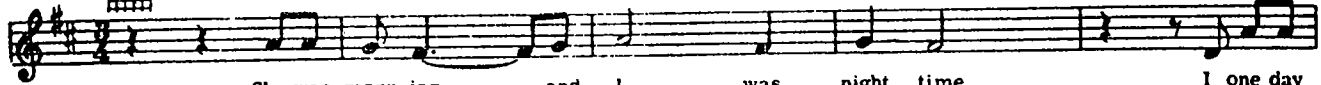
F#m7 Em Em7 A7 D A7 Em7 A7 D.S. al Coda






la La la la la la la la I had the

⊕ CODA D Gmaj7 Dmaj9

ev - er La la la la la la la la

PLAY ME

D








woke up to find her ly - in' be side my bed.
Dsus

D

Dsus

D

Dsus


I soft - ly said. "Come take me." For

D



done some - one wrong some - where, But I don't know where,
G


I don't know where, come late - ly.
D

Dsus

D

Em7 D



G






A

G

A

D

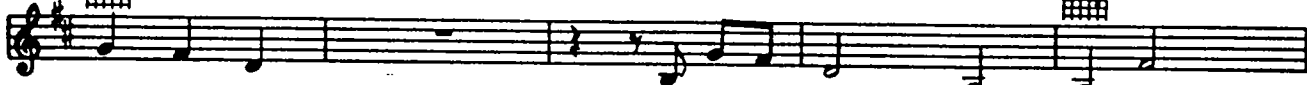


Dsus

D

A7

D



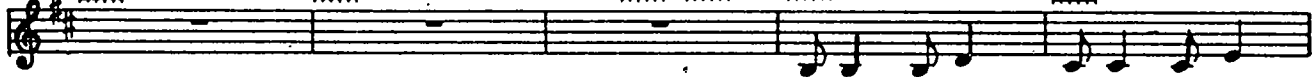
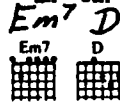
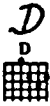
Song she sang to me, song she
 so it was that I came to



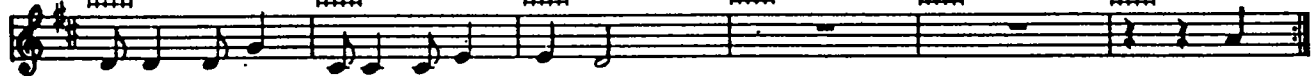
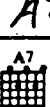
brang to me, — Words — that rang in me, rhyme that sprang from me
 trav - el Up - on — a road that was thorned and nar - row, an -



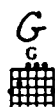
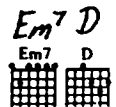
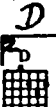
warmed the night, and what was right be - came me.
 oth - er place, an - oth - er grace would save me.)



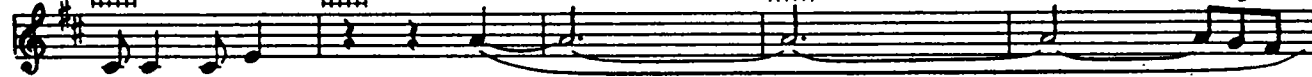
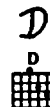
You are the sun, I am the moon,



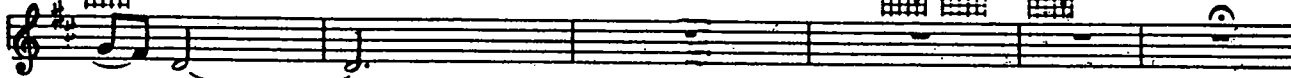
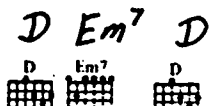
you are the words, I am the tune, play me. And



You are the sun, I am the moon, you are the words.



I am the tune, Play



me.

LOVE IS THE ANSWER

Gadd9 G Gadd9

Where do you start _____ love is the an - swer, _____

Am7 Gadd9 Am7

_____ Go look in your heart _____ love is the

Dm7 G7 Cadd9 C

an - swer. _____ In the dawn I will wan - der with you _____

Dm7 G G#dim Am D7

_____ in the pale morn - ing mist _____ to touch the

Gadd9 G Am7 D9 Dm7 Em7 Fmaj7 Eb9 Am7 D7

lips _____ that the gods have kissed. _____

Gadd9 G Am7 Gadd9 Am7

Win - ter or spring love is the an - swer,

Gadd9 Am7 Dm7 G7

A - pril can make your heart a danc - er. Oh how beau - ti - ful

Cadd9 C Dm7 G Gdim Am

liv - ing can be when love o - pens her arms

D7 C Cdim Dm7

So shall it be for my love and

C Cdim Dm7 C Cdim

me, for my love and me,

Dm7 C C9/6

for my love and me.

LOVE MEANS

(You never have to say you're sorry)

G Gsus G F#m7 F#m7sus

Love means you nev-er have to say you're sor - ry.

F#m7sus B7 Em7sus Em7 Em7 D

Love means with - out a word you un - der -

A C

stand; Hold me

Eb Bm7 Em7 Bm7 Em7 Em7sus

and let the past just dis - ap - pear, Kiss me

A7 D Am7 F#

I on - ly need to know you're here.

G Gsus G F#m7 F#m7sus

Love means you nev - er have to say you're sor - ry.

F#m7sus B7 Em7sus Em7 Em7 D

Touch me, the love of love is ev - 'ry -

A C# C

-where, I know

F7 Bm Em7

I'll nev - er be a - lone a - gain,

Eb Ebsus Am7 1. G F#m

Love means we'll nev - er real - ly say good - bye.

2. G Gmaj7 Am6 D G

-bye.

Put Your Hand In The Hand

Put your hand in the hand of the man who stilled the wa-ter.

Put your hand in the hand of the man who calmed the sea.

Edim Take a look at yourself and a you can look at oth - ers dif-f'rent-ly

By puttin' your hand in the hand of the man from a Gal-i- lee.

Ev'-ry time I look in-to the ho-ly book I wanna
Mama

tremble.

When I read a-bout the part where a
car-pen-ter cleared the tem-ple For the

Dm7 *G7* *C* *Edim*

buy-ers and the sellers were no diff'rent fellas than what I profess to be. _____ And it

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

causes me pain to know I'm not the gal that I should be. _____ Put your

D.S. al Coda

(guy)

G *D7*

taught me how to pray be-fore I reached the age of sev-en. _____

Coda

Am7 *D7*

And when I'm down on my knecs that's a when I'm close _____ to

G *C* *G* *Dm7* *G7*

heaven. _____

Daddy. lived his life with two kids and a wife you

C *Edim* *G* *Em*

do what a you must do _____ But he showed me e-nough of what it

A7 D7 G C G G

takes to get you through. _____ Put your hand in the hand of the

D7 Am7

man who stilled the wa-ter. _____ Put your hand in the hand of the

D7 G C G Dm

man who calmed the sea. _____ Take a look at yourself and a

G7 C Edim

you can look at oth-ers diff'rent-ly. _____ By put-ting your

G Em A7 D7 G C G

hand in the hand of the man from a Gal-i-lee. _____ Put your

G Em A7 D7 G C G

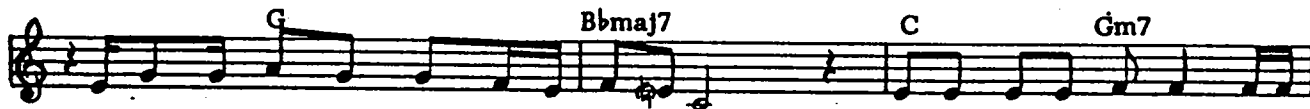
hand in the hand of the man from a Gal-i-lee. _____

FIRE AND RAIN

137.



Just yes - ter - day morn - in' they let me know — you were gone, —



Su - san, the plans they made put an end to you. I walked out this morn-in' and I



wrote down this song, — I just can't re-mem-ber who to send it to.

Chorus:



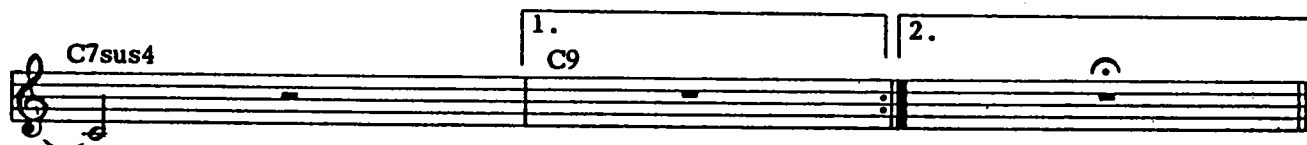
I've seen fire and I've seen rain, I seen sun-ny days that I thought would nev-er



end, I seen lone - ly times — when I could not find a friend, —



But I al - ways thought that I'd see you a - gain. —



Verse 2. Won't you look down upon me, Jesus, you got to help me make a stand
 You just got to see me through another day
 My body's achin' and my time is at hand
 An' I won't make it any other way. (Chorus)

3. Been walkin' my mind to an easy time, my back turned towards the sun
 Lord knows when the cold wind blows it'll turn your head around
 Well, there's hours of time on the telephone line, to talk about things to come
 Sweet dreams and flying machines in pieces on the ground. (Chorus)

IDON'T KNOW HOW TO LOVE HIM

(Mary Magdalene)

D G D G D G G6 G

I don't know how to love him What to do how to

D/A A D/F# A D A

move him I've been changed yes real-ly changed In these

F#m7 Bm F#m7 Bm G D/F# Em D

past few days when I've seen my-self I seem like some - one

A9sus (no G) A D G D G D

else I don't know how to take this

G G6 G D/A A D/F# A

I don't see why he moves me He's a man he's just a

D A F#m7 Bm F#m7 Bm

man And I've had so man-y men be-fore In

G D/F# Em D A9sus (no G) A G D/F# Em7 D

ver - y man - y ways He's just one more

G F#7
Should I bring him down — should I scream and shout —

Bm Bm/A G D/A C
— Should I speak of love — let my feel-ings out? — I nev-er thought I'd

G D G D/F# Em
come to this — what's it all a - bout? —

A9sus (no G) A D G D G D
Don't you think it's rath-er fun - ny
Yet if he said he loved me

G G6 G D/A A D/F# A
I should be in this po - si - tion? I'm the one who's al-ways
I'd be lost I'd be fright - ened I could-n't cope just could-n't

D A F#m7 Bm7 F#m7 Bm7
been So calm so cool, no lov-er's fool
cope I'd turn my head I'd back a - way I

G D/F# Em D A9sus (no G) A G D/F# Em7 D
Run - ning ev - 'ry show He scares me so
would - n't want to know He scares me

2. D G D/F# Em7 D G D/F# Em7 D
so I want him so I love him so

MR. BOJANGLES

Words and Music by
JERRY JEFF WALKER

Moderate Waltz beat



1. I knew a man Bo-jan-
 2. (I) met him in a cell
 3. (He) said his name, Bo-jan-
 4. (He) danced for those at min-
 5. (He) said, "I dance now at

D/C#bass

D/Bbass

D7

G



- gles and he danced for you, in worn out
 - in New Or-leans I was down and
 - gles, Then he danced a lick a cross the
 - strel shows and coun - ty fairs through - out the
 ev - 'ry chance in honk - y tonks for drinks and

A7

D

D/C#bass



shoes. With sil ver hair, a rag - ged shirt and bag -
 out. He looked at me to be the eyes
 cell. He grabbed his pants a bet - ter stance oh he jumped.
 South. He spoke with tears of fif - teen years how his dog
 tips. But most of the time I spend be - hind these coun -

D/Bbass

D7

G

A7



gy pants, the old soft shoe.
 of age as he spoke right out.
 up high, He clicked his heels.
 and he Trav-eled a bout.
 ty bars," He said, "I drinks a bit."

G D F#

He jumped so high, jumped so
 He talked of life, talked of
 He let go a laugh, let go a
 His dog up and died, he up and
 He shook his head and as he shook his

Bm Bm/A bass E9 A11

high, Then he light - ly touched down.
 life, he laughed slapped his leg a step.
 laugh, Shook back his clothes all a round.
 died, Af-ter twen-ty years he still grieved.
 head, I heard some - one ask please,

A7 Bm A

Mis-ter Bo - jan - gles,

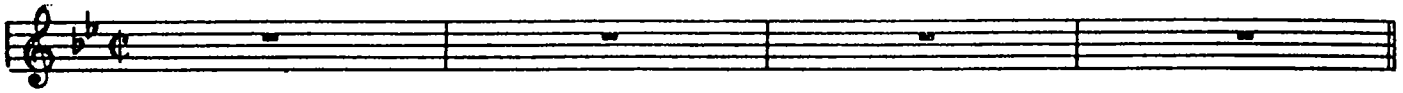
Bm A Bm

Mis-ter Bo - jan - gles, Mis-ter Bo

A D D/C#bass D6/9 D 5.

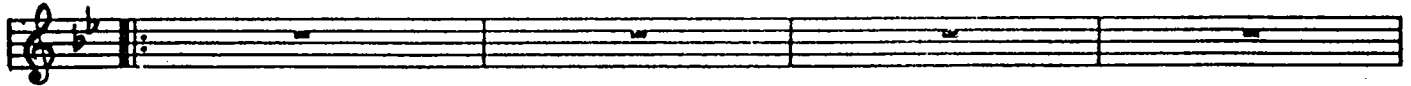
jan - gles, dance. 1, 2, 3, 4. 5.
 2. I
 3. He
 4. He
 5. He

142. WHEN YOU'RE HOT, YOU'RE HOT



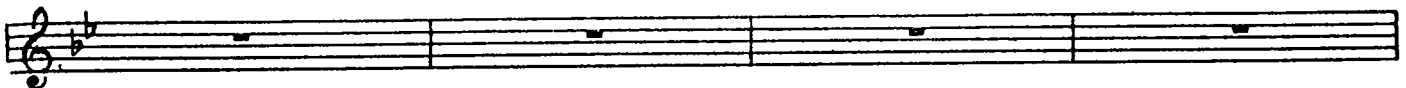
(Spoken) (1) Well now,

Bb Eb Bb G7



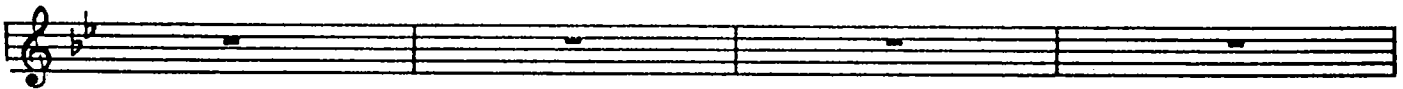
me and Homer Jones and Big John Talley had a big crap game goin' back in the alley; and
 (2) time I rolled 'em dice I'd win, and I would just get ready to roll 'em a-gain, when I
 (3) took us into court I couldn't be-lieve my eyes — The judge was a fishin' buddy that I recognised. I said, "Hey

C7 F7 Bb F7



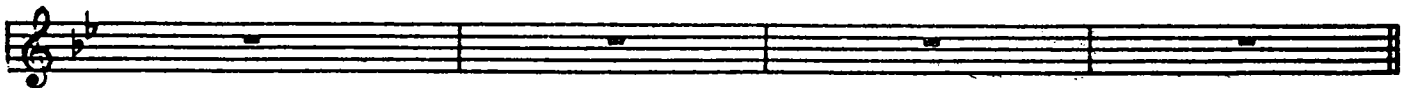
I kept rollin' them sevens and winnin' all them pots. My
 heard something behind me and I turned around and there was a big ole cop. He said.
 Judge, old buddy old pal. I'll pay you that hundred I owe you if you get me out of this spot." So he

Bb Eb Bb G7



luck was so good I could do no wrong. I just kept on rollin' and con-trollin' them bones.
 "Hello Boy" and he gave us a grin, said, "Looks like I'm gonna have to haul you all in and keep
 gave my friend a little fine to pay— he turned around and grinned at me, and said,

C7 F7 Bb



fin-ly they just threw up their hands and said, "When you're hot, you're hot." I said, "Yeah!
 all that money for ev-i-dence." I said, "Well Son, When you're hot You're hot"
 "Nine-ty days. Jerry, When you're hot, you're hot." I said, "Thanks a lot!"

Love Grows

143.

(WHERE MY ROSEMARY GOES)

She ain't got no mon-ey her clothes are kin-da fun-ny her hair is kin-da wild and free.

Oh but love grows where my Rose-ma-ry goes and no-body knows like

me. She talks kin-da la-zy peo-ple say she's cra-zy and her life's a my-ster-y-

Oh but love grows where my Rose-ma-ry goes and no-body knows

like me There's some-thing a-bout her hand hold-ing mine-

It's a feel-ing that's fine and I've just got to say Hey She's

real-ly got a mag-i-cal spell and it's work-ing so well that I can't get a-way I'm-

a luck-y fel-la and I just got-ta tell her that I I love her end-less-ly

Be-cause love grows where my Rose-mar-y goes and no-bo-dy knows

like me There's

me

Chords: G, C, G, Bm, Em, G, C, D, G, C, Am, D7, G, G7, C, D, G, Am, D7, G, C, D, A7, D, G, C, Am, D7, G, G7, G, Bm, Em, G, C, Am, G, Bm, Em, G, C, D7, D9, G

HOLLY HOLY

F *B^b* *F*

Hol - ly Ho - ly eyes, —

B^b *F* *B^b*

on - ly me. Where I am, — What I am, —

F *B^b* *F*

— What I be - lieve — in; — Hol-ly Ho - ly.

F *B^b* *F*

Hol - ly Ho - ly dream, — Want - ing the
Hol - ly Ho - ly love, — Take the

B^b *F* *B^b*

on lone - ly you, child. And she come, — and I run, —
ly child. And the seed, — let it be —

F *B^b* *F*

— just like the wind will; Hol-ly Ho - ly.)
filled with to - mor - row; Hol-ly Ho - ly.)

F *B^b* *F*

Sing — a song; — Sing — a song of songs;

F *B^b* *F*

Sing — it out; — Sing it strong. —

B^b E^b A^b E^b B^b E^b A^b E^b

Call the sun in the dead of the night, And the sun's gon-na rise in the sky.

B^b E^b A^b E^b B^b E^b A^b E^b

Touch a man who can't walk up - right, And that lame man, he gon- na fly And i fly,

B^b C⁷

{ And I fly. / God, I fly. }

F B^b F

Hol - ly Ho - ly dream, Dream 'bout

B^b F B^b

on - ly you. Hol - ly Ho - ly

F B^b F

sun; Hol - ly Ho - ly rain;

F B^b F

Hol - ly Ho - ly love.

Repeat and fade

146.

I'll Be There

JACKSON "5"

F C Dm Am

You and I must make a pact. We must bring sal - va - tion back.

Bb Gm7 C7 F

Where there is love, I'll be there.

F C Dm

1. I'll reach out my hand to you. I'll have faith in
2. I'll be there to pro - tect you. With an un - sel-fish love that re -

Am bb Gm7 C7 F

all you do. Just call my name and I'll be there.
spects you.

Ab Eb Bb

I'll be there to com - fort you. Build my world of dreams a-round you. I'm so

F A^b E^b

glad that I found you; I'll be there when love has flown, I'll be your

B^b F F

strength, I'll keep hold - ing on. Let me fill your heart with
If you should ev - er find

C Dm Am

joy and laugh - ter, To - geth - er - ness is all I'm aft - er,
some - one new, I know he'd bet - ter be good to you,

B^b Gm7 C7⁰ F

When - ev - er you need me, I'll be there.
'Cause, if he does - n't, I'll be there.

Tag F C Dm Am

I'll be there. I'll be there.

B^b Gm7 C7⁰ F

Just call my name. I'll be there. (Don't you know, ba - by.)

STAGGER LEE

C **C7** **F7**

I was stand-ing on the cor-ner when I heard my bul-dog
 Lee told Bil-ly, "I can't let you go with
 Lee went to the bar-room, and he stood a-cross the bar-room
 Lee shot Bil-ly, oh, he shot that poor boy so

C **G7** *To Coda last time* **C**

bark, He was bark-ing at the two men who were gam-bling in the dark.
 that, You have won all my mon-ey and my brand new Stet-son hat.
 door, Said "Now no bod-y move" and he pulled his for-ty four.
 bad, Till the bul-let came through Bil-ly, and it broke the bar-ten-der's

G7 **C** **C7** **F7**

It was Stag-ger Lee and Bil-ly, Two men who gam-ble late, Stag-ger
 Stag-ger Lee went home, and he pulled his for-ty four, Said, "I'm
 Stag-ger Lee cried Bil-ly. "Oh please don't take my life. I got

C **G7** **C** **G7** *D. S. al Coda*

Lee threw sev-en, Bil-ly swore that he threw eight. Stag-ger
 go-ing to the bar-room just to pay that debt I owe. Stag-ger
 three lit-tle child-ren, and a ver-y sick-ly wife." Stag-ger
 Stag-ger

Coda **C** **G7** **C** **C7** **F7**

glass. look out now, Go, go Stag-ger Lee. Go, go Stag-ger Lee. Go, go, Stag-ger Lee. Go,

C **G7** **C**

go Stag-ger Lee. Go, go Stag-ger Lee. Go, go Stag-ger Lee. Go, go Stag-ger Lee. Go, go!
fade

LOVE

149.

F#m C#7 F#m

Love is real, _____

real is Love; _____
touch is Love; _____
free is Love; _____

D7 G A7sus4 A7 A7sus2 A7

Love is feel - ing. _____
Love is reach - ing. _____
Love is liv - ing. _____

feel - ing. Love. _____
reach - ing. Love. _____
liv - ing. Love. _____

D F#m Em7 A7sus4 A7 A7sus2 A7

Love is want - ing _____
Love is ask - ing _____
Love is need - ing _____

to be loved. _____
to be loved. _____
to be loved. _____

H. D |12. D

Love is touch, _____

Love is you, _____

F G D

you and me, _____

Love is know -

Em G D

- ing _____

we can be; _____

D.S. al Coda

Love is free, _____

Coda No chords

THE RIGHT THING TO DO

Words and Music by Carly Simon

Moderately

C (Add 9)



There's noth - in' you can do to turn -
know you've had some bad luck with 'la -

Fmaj7

Dm9

F

Am7



— me a - way, —
dies be - fore, —

Noth - in' an - y - one can say. —
they drove you or you drove them — cra - zy.

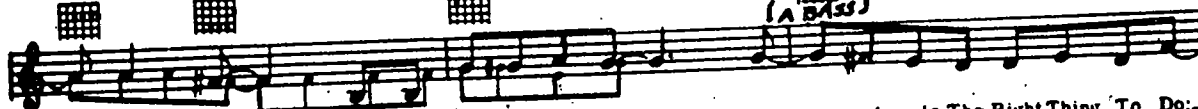
You're —
But more im - port -

F#m7

B

Em7

Em7



with me now — and as long as you stay, —
ant is I — know you're the one and I'm sure —

Lov - in' you's The Right Thing To Do: —
Lov - in' you's The Right Thing To Do: —

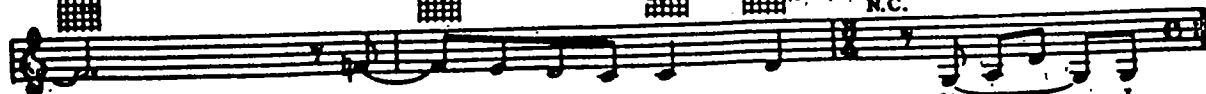
Dmaj7

Dm7

Fmaj7

Dm7 (G bass)

N.C.



Lov - in' you's the right thing. Oh, — I

Dm7

Fmaj7

Dm7 (G bass)

N.C.

Dm7



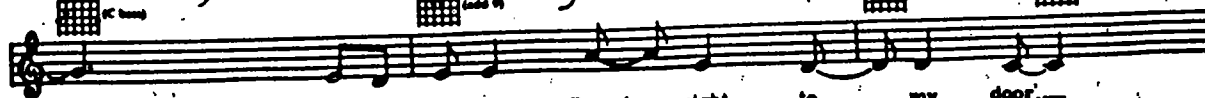
in' you's the right thing. Oh, — and it used to be — for a while —

G (C bass)

Am (Add 9)

Gm7

C



that the riv - er flowed — right to — my door, —

*Dm*⁷ *G* *Am*⁹

mak - ing me — just a lit - tle too free. But now the riv - er does - n't seem to stop.

C *Fmaj*⁹

Lov - in' you's The Right Thing To Do, _____ Is the right - thing to do. _____

C *Fmaj*⁹ *Cmaj*⁷

_____ Noth - ing you can ev - er do would turn me a - way from you. I — love -

*Fmaj*⁷ *Cmaj*⁹ *Fmaj*⁷

— you now — and I love — you. now, — ev - en though you're ten thou - sand miles —

*Cmaj*⁷ *Fmaj*⁷ *Cmaj*⁷

— a - way, — I'll love — you to - mor - row as I love — you to - day. — I'm in

C *Fmaj*⁹

Lov - in' you's The Right Thing To Do, _____ Is the right - thing to do. _____

C *Fmaj*⁹ *Cmaj*⁷

_____ Noth - ing you can ev - er do. would turn me a - way from you. I — love.

Fmaj⁷ *Cmaj⁹* *Fmaj⁷*

— you now — and I love — you now, — ev - en though you're ten thou - sand miles —

Cmaj⁷ *Fmaj⁷* *Cmaj⁷*

— a - way, — I'll love — you to - mor - row as I love — you to - day. — I'm in

Fmaj⁷ *Cmaj⁷* *Fmaj⁷*

love, babe. — I'm in love — with you, babe. —

Cmaj⁷ *Fmaj⁷* *C*

— Oh — oh — (The Right Thing To Do — oh —)

Fmaj⁷ *C* *Fmaj⁷*

woh — woh — woh — Oh. — (The Right Thing To Do. —) (The Right Thing To Do. —)

C *Fmaj⁷*

— , Let's close — now. —

DANIEL

153.

Musical notation for the first system, featuring a treble and bass staff. The key signature is one flat (B-flat major/D minor). The time signature is common time (C). The first measure has a C chord, and the second measure has an F chord.

Musical notation for the second system, featuring a treble and bass staff. The key signature is one flat. The time signature is common time. The first measure has a G chord, and the subsequent measures have C, F, C, and F chords.

Musical notation for the third system, including lyrics and chords C and Dm.

1. 4. Dan-i-el is trav - 'ling to - night__ on a 'plane__
2. They say Spain is pret - ty 'thoughl've nev-er been __
3. Instrumental ad lib. at 1st. D. S. (small notes)

Musical notation for the fourth system, including lyrics and chord G.

I can see the red__ tail - lights__
Well Dan - iel says__ it's the best__ place he's

154.

E7

Am

Em

F

head-ing for Spa in Oh and I can see Dan-
ev er seen Oh and he should know.

G

Am

iel wav-ing good-bye God it looks
he's been there e-nough Lord I

F

G7

G13sus4

like Dan-iel Must be the clouds in my eyes
miss Dan-iel Oh I miss him so much. *To Coda*

C

G

1

C

F

Oh Dan-iel my broth-er you are

C

F

old-er than me do you still feel the pain Of the scars

C Emi Ami Emi7

that won't heal your eyes have died But you see more than I

F Fmi C A7

Dan - iel you're a star In the face of the sky

Dmi7 G7 C CODA

Oh God it

D.S. twice
1st. D.S. instrumental
ad lib. (small notes)
2nd. D.S. 1st. lyric again
al Coda ♦

F G7

looks like Dan - iel Must be the clouds in my eyes

C F

G C F C

B^bm6(9) *F* *B^bm6* *C7* *C7sus*

one home but you; you're all that's left me, too. And when
 the end with you and when the world was through,

Dm *D^b+* *F* *B^bc*

mf my love for life is run - ning - dry, You

Am7-5 *Am* *D7* *Gm7* *C7*

come and pour your - self on me. If a

C7sus *Dm* *D^b+* *F*

Then one by one the stars would all go out,

B^bc *Am7-5* *Am* *D7* *Gm7*

Then you and I would simp - ly

C7sus *C7* *F* *Gm7* *B^bm6* *F*

fly a - way.

MEMORIES

B \flat Eb (sus 4) Bbmaj7

Mem-o-ries,

pressed be-tween the pag-es of my mind,

Chords: Eb (sus 4), Bbmaj7, Ebmaj7

Mem-o-ries, sweet-ened thru the ag-es just like wine.

Chords: Bbmaj7, Eb (sus 4), Bbmaj7, Ab6

Qui-et thoughts come float-ing down and set-tle soft-ly to the ground like

Chords: D \flat , Dbmaj7

gold of au-tumn leaves a-round my feet, I touched them and they burst a-part with

Chords: C \flat (D \flat), Gbmaj7 G \flat 6, Gbmaj7, Ebm7

sweet mem-o-ries, Sweet mem-o-

Chords: Cm7, F7, Bbmaj7, Ebmaj7

Bbmaj7 Ebmaj7 Bb

ries, _____ Of hold-ing hands and red bou-quets and

Bb6 Ebdim

twi-light trimmed in pur-ple haze And laugh-ing eyes and sim-ple ways and

Eb6 Ebdim Bb Eb (sus 4)

qui-et nights and gen-tle days with you. _____

Bbmaj7 Eb (sus 4) Bbmaj7

Mem-o-ries, pressed be-tween the pag-es of my mind, _____

Ebmaj7 Bbmaj7 Eb (sus 4)

Mem-o-ries, sweet-ened thru the ag-es just like

Bbmaj7 Eb (sus 4) Bbmaj7 Eb (sus 4)

wine. _____ Mem-o-ries, _____ Mem-o-

MY GIRL

Slowly



I've got sun-shine on a cloud-y day;



When it's cold out-side, I've got the month of May.



I guess you say. What can make me feel this way? My Girl.



talk-ing 'bout 'My Girl. I've got so much hon-ey, the bees en-vy



me; I've got a sweet-er song than the birds in the



tree. Well, I guess you say. What can make me

Bb C F Bb
 feel this way? My Girl, talk - ing 'bout My Girl.

C7 F Bb F Bb
 I don't need no mon-ey, for-tune or fame. I've got

F Bb F Bb
 all the rich - es, ba - by, one man can claim. Well,

F Gm Bb C F Gm Bb C F
 I guess you say. What can make me feel this way? My Girl,

Bb C7 F
 talk - ing 'bout My Girl. I've got sun - shine on a cloud - y day with

Gm C7 F
 My Girl; I've ev - en got the month of May with My Girl.

Gm C7
 Talk - ing 'bout, talk - ing 'bout, talk - ing 'bout My Girl. Wool -

F Gm C7 F
 My Girl. That's all I can talk a - bout, is My Girl.

GOODBYE TO LOVE

Moderate

1. I'll say good - bye to love, No - one ev - er cared if I should
 2. bye to love, There are no to mor - rows for this
 3. INSTRUMENTAL

live or die, Time and time a-gain the chance for love has passed me by and all I
 heart of mine, Sure-ly time will lose these bit - ter mem-'ries and I'll find that there is

know of love is how to live with - out it. I just can't seem to find it.
 some-one to be-lieve in and to live for, Some-thing I could live for.

So I've made my mind up I must live my life a - lone, And
 All the years of use - less search have fin - 'lly reached an end,
 What lies in the fu - ture is a mys-t'ry to us all,

tho' it's not the ea - sy way I guess I've al - ways known I'd say good -
 Lone-li - ness and emp - ty days will rit.
 No - one can pre - dict the wheel of

2. Cmaj7/G Dm7/G Em7 A7 Dm7-5

be my on - ly friend. From this day love is for-got - ten I'll go on as best I

Gsus4 G | 3. Cmaj7/G Dm7/G Dmaj7/A Em7/A

can. for-tune as it falls, There may come a time when I will

Dmaj7/A Em7/A Dmaj7/A Em7/A A

see that I've been wrong. But for now this is my song. And it's good-

D Asus4 A D

bye to love, I'll say good-bye to love.

Asus4 A D A/D D7/C G/B

Ah

Em7-5/Bb D/A G#m7-5 Asus4 A D A/D

Ah

D7/C G/B Em7-5/Bb D/A G A D

COME AND GET IT

About 28 bars per minute

Musical staff with guitar chord diagram for E^b (E-flat) above the staff.

If you want it here— it is

Musical staff with guitar chord diagrams for A^b_6 (A-flat 6) and B^b (B-flat) above the staff.

Come and get it Mm ——— Make your mind up fast ——— If you

Musical staff with guitar chord diagrams for E^b (E-flat) and A^b_6 (A-flat 6) above the staff.

want it a — ny time I can give it but you bet-ter hur - ry 'cos it may not last

Musical staff with guitar chord diagrams for B^b (B-flat), C^b (C-flat), and E^b_m (E-flat minor) above the staff.

Did I hear you say that there must be a catch ———

Musical staff with guitar chord diagrams for E (E), E^b_m (E-flat minor), and B^b_7 (B-flat 7) above the staff. Includes the instruction "To Code" with a diamond symbol.

Will you walk a - way from a fool and his mo — ney ——— If you

Musical staff with guitar chord diagrams for E^b (E-flat), A^b_6 (A-flat 6), and B^b_7 (B-flat 7) above the staff. Includes the instruction "(tacet)" with a dashed line.

want it, here— it is, Come and get it but you bet-ter hur - ry 'cos it's go-ing fast —

E^b *B^b*

If you

D. of Coda

⊕ CODA *E^b*

Son - ny if you want it here— it is, Come and get it, but you bet-ter

A^b6 *B^b7* *E^b* *A^b7* *B^b7*

hur-ry 'cos it's go - ing fast. ————— You'd bet-ter hur-ry 'cos it's go-ing fast—

E^b *B^b* *E^b*

Fool and his mo — ney Son - ny if you ————— You'd bet-ter

C^b *E^bm⁷* *F^b*

Do —————

A^b7 *B^b7* *C^b* (tacet-----) *E^b*

hur-ry 'cos it's go-ing fast

LAY, LADY, LAY

A C#m G Bm A C#m

Lay, La-dy, Lay, lay a-cross my big brass bed;

G Bm A C#m G Bm

Lay, La-dy, Lay, lay a-cross my big brass bed.

A C#m G Bm E F#m

What-ev-er col-ors you have

A E F#m A

in your mind, I'll show them to you and you'll see them shine.

C#m G Bm A C#m

Lay, La-dy, Lay, lay a-cross my big brass bed;

G Bm A C#m G Bm

Stay, la-dy, stay, stay with your man a while.

A C#m G Bm A C#m

Un-til the break of day,

G Bm A C#m G Bm

let me see you make him smile.

E F#m A E F#m

His clothes are dirt-y but his hands are clean; And you're the best thing that he's

A C#m G Bm

ev-er seen... Stay, la-dy, stay... stay with your man... a while.

A C#m G Bm C#m

Why wait an-y long-er for the

E F#m A C#m Bm A

world to be-gin... You can have your cake and eat it too;

C#m E F#m A C#m

Why wait an-y long-er for the one you love... When he's stand-ing in front of

Bm A C#m G Bm

you... Lay, La-dy, Lay... lay a-cross my big brass bed;

A C#m G Bm A C#m

Stay, la-dy, stay...

G Bm A C#m G Bm

stay while the night is still a - head.

E F#m A E F#m

I long to see you in the morn-ing light... I long to reach for you

A C#m G Bm

in the night... Stay, la-dy, stay... stay while the night is still a -

A C#m G Bm A Bm C#m D A

head.

168.

AND I LOVE HER

Fm *Cm* *Fm*

1. I give her all my love,— That's all I
 2. She gives me ev-'ry thing,— And ten-der-
 3. Bright are the stars that shine,— Dark is the

Cm *Fm* *Cm*

do; _____ And if you saw my love _____
 ly; _____ The kiss my lov-er brings _____
 sky; _____ know this love of mine _____

A^b *B^b7* *E^b* *to Coda*

You'd love her too, _____ I _____ love her. _____
 She brings to me. _____ And I love her. _____
 Will nev-er die. _____ And I love her. _____

E^b *E^b* *Cm*

B^b *Cm* *Gm* A love like ours—

Cm *Gm* *B^b7* Could nev-er die _____

As long as I _____ have you near— me.

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

CODA *E^b* *C*

YELLOW SUBMARINE

169.

In the town where I was born lived a man who sailed to sea. And he

told us of his life in the land of sub-marines. So we

sailed up to the sun till we found the sea of green. And we

lived be-neath the waves in our yel-low sub-ma-rine.

CHORUS

We all live in a yel-low sub-ma-rine, yel-low sub-ma-rine, yel-low sub-ma-rine.

We all live in a yel-low sub-ma-rine, yel-low sub-ma-rine, yel-low sub-ma-rine. And our

As we friends are all on board, man-y more of them live next door. And the

live a life of ease ev-ry one of us has all we need. Sky of

band be-gins to play. blue and sea of

1. green in our yel-low sub-ma-rine.

2. *Repeat Chorus from the D. S., and fade*

THE STRAIGHT LIFE

D *F** *Bm*

Some-times I i-mag-ine my-self as a drif-ter, Seek-er of for-tunes con-nois-
Some-times my thoughts may find me in Mex-i-co, Drink-ing Te-qui-l-a go-la'

E7 *A* *G* *G*dim* *D* *G* *G*dim*

-seur of great wines, Dash-ing thru mea-dows of yel-low and green, Try-ing to catch the im-pos-
out of my mind, Hav-ing a ball on a coup-le of bob, Treat-ing the lad-ies to corn.

D *C* *A7sus* *A*

-sible dream, Leav-ing The Straight Life be-hind,
on the cob, Leav-ing The Straight Life be-hind.

G *F*m* *Em* *A7* *D*

Sud-den-ly all my sil-ly thoughts dis-ap-pear, She comes to me soft-ly with crack-ers and beer,

C *G* *D* *C* *A7sus*

Wink-in' and blink-in' and blow-ing my ear, Run-ning a-way with my mind.

RAIN IN MY HEART

Bm Bm7 Bm6 G

My eyes are dry, _____ my love, _____ Since you've been gone I have - n't
 How could I know, _____ my love, _____ I was a toy, On - ly a

F#(sus) F#7 Bm Bm7

shed a tear, _____ I'll nev - er cry, _____ my love, _____
 gone to you, _____ How could you go, _____ my love, _____

Bm6 G F#(sus) F#7

_____ tho' ev - 'ry day seems like a hun - dred years, _____ For
 _____ with-out a thought of what I'm go - ing through, _____ How

Gmaj7 G6 F#m7 Bm7

I'm _____ just a fool who clings _____ to his pride, _____ But
 can _____ I for-get I still _____ love you so, _____ it

Em7 C#m7b5 F#(sus) F#7b9 F#7b9

when _____ I'm a - lone _____ I can hear the sound of
 ech - oes each time _____ that I hear the sound of

Bm7 E7 Bm7 E7

Rain _____ In My Heart _____ of the tears _____ that I hide, And it
 Rain _____ In My Heart _____ from the tears _____ that I hide, 'Tho' it

Amaj7 F#m7 Amaj7 3 F#m7

tears _____ me a - part, _____ 'Cause I keep them in - side, _____ I
 tears _____ me a - part, _____ I still keep them in - side, _____ But

Bm7 E7 Bm7 E7

can't _____ get a - way _____ from the sound _____ of the Rain _____ In My
 I _____ can't es - cape _____ from the sound _____ of the Rain _____ In My

F#m D 1. Gmaj7 F#(sus)F#7 2. Gmaj7 F#+7b9 F#7b9

Heart. _____
 Heart. _____ I hear that

Bm7 E7 Bm7 E7

Rain _____ In My Heart _____ of the tears _____ that I hide, And it

Amaj7 F#m7 Amaj7 3 F#m7

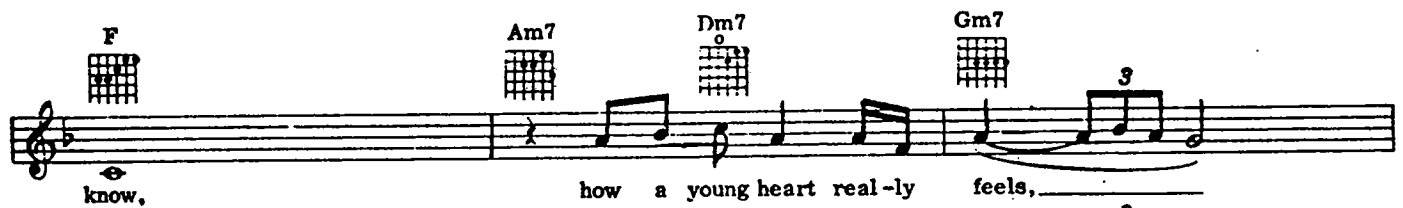
tears _____ me a - part, _____ 'Cause I keep them in - side, _____

174.

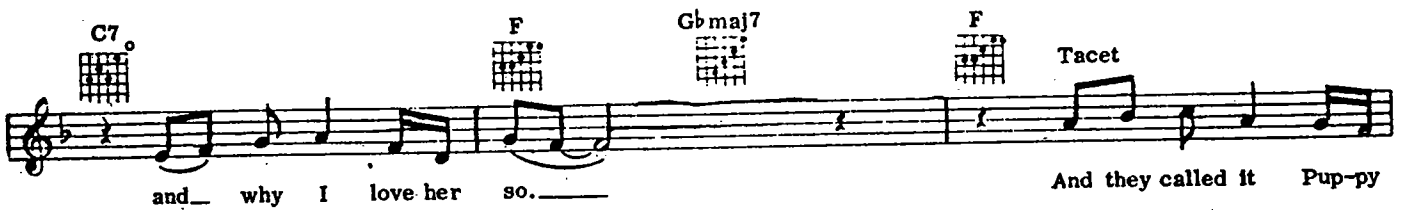
PUPPY LOVE



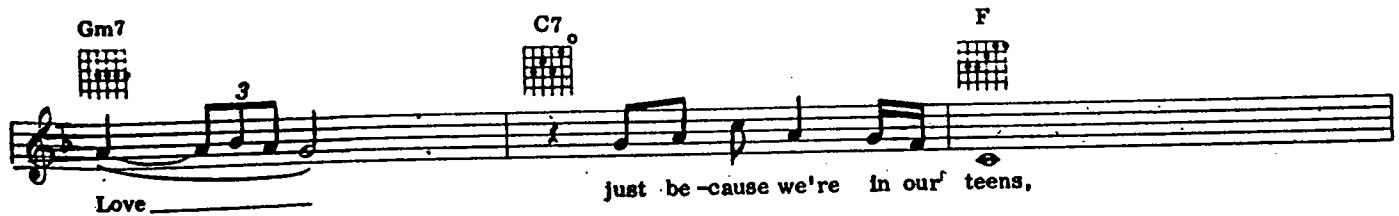
Musical staff 1: Treble clef, key signature of one flat. Chords: Gm7, C7. Lyrics: "And they called it Pup-py Love, Oh, I guess they'll nev-er"



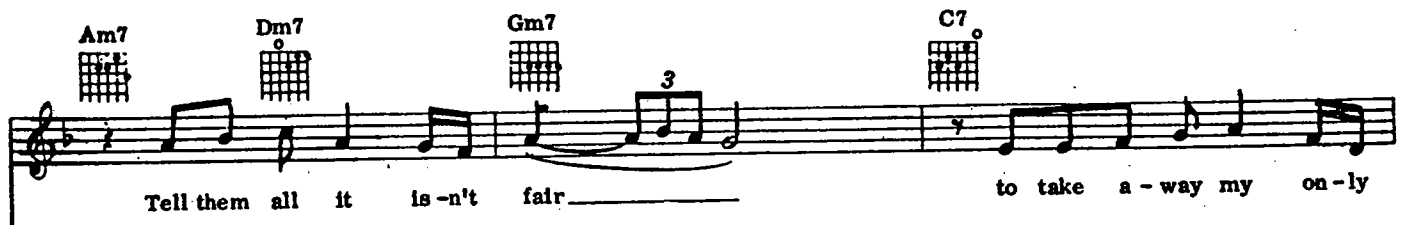
Musical staff 2: Treble clef, key signature of one flat. Chords: F, Am7, Dm7, Gm7. Lyrics: "know, how a young heart real-ly feels,"



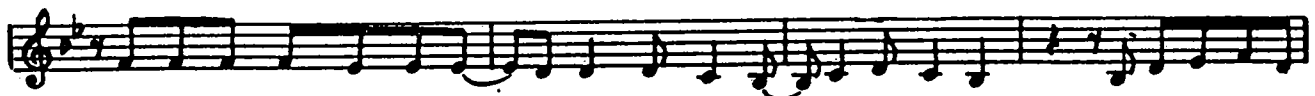
Musical staff 3: Treble clef, key signature of one flat. Chords: C7, F, Gbmaj7, F. Includes a "Tacet" instruction. Lyrics: "and why I love her so. And they called it Pup-py"



Musical staff 4: Treble clef, key signature of one flat. Chords: Gm7, C7, F. Lyrics: "Love just be-cause we're in our' teens,"



Musical staff 5: Treble clef, key signature of one flat. Chords: Am7, Dm7, Gm7, C7. Lyrics: "Tell them all it is-n't fair to take a-way my on-ly"



And when he's lone-some and feel in' love starved I'll be there to feed it. I'm lov-in' him a

Dm⁷

Gm⁷

E^bm

E^bm6

 (C Bass)



lit - tle bit more each day turns me right on when I hear him say.

E^bMAJ⁷

 (F Bass)



Hey, ba - by let's get a-way, let's go some-where far, ba- by can we;

B^bMAJ⁷



Well, I don't care.

so Coda
4th. time 1. 2. D.S. al Coda

E^bMAJ⁷

 (F Bass)

Coda

Day dream-in' and I'm think-in' of you. Day dream-in' and I'm think-in' of you.

A^b

 (G Bass)
E^bmaj⁷

E^bmaj⁷

B^bmaj⁷

A^b

Gm

E^bmaj⁷

G^b

E^bmaj⁷

 (F Bass)




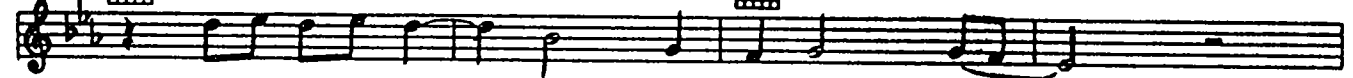
Look at my love. Blow - ing a - way. Day dream-in' think-in' of you.

MAKE IT WITH YOU



E^bmaj⁷




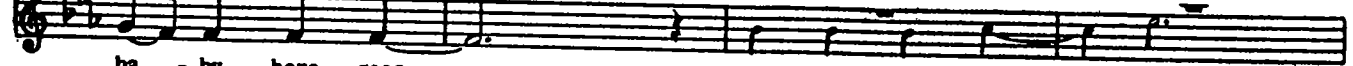
1. Hey _____ have you ev - er tried, _____
 2. No _____ you don't know me well, _____
 3. (Instrumental)

E^bmaj⁷



real-ly reach-ing out _____ for the oth - er side, _____
 n'ev-'ry lit-tle thing _____ on - ly time will tell, _____

A^bmaj⁷



I may be climb - ing on _____ rain - bows. _____ But,
 But you be-lieve _____ the things _____ that I do. _____ And

Fm⁷



ba - by here goes. _____
 we'll see it through. _____

3. Ba - by you know _____ that

E^bmaj⁷



Dreams _____ there for those who sleep, _____
 Life _____ can be short or long, _____
 dreams _____ there for those who sleep, _____

E^bmaj⁷ *Fm⁷*

Life _____ it's _____ for us to _____ keep, _____
 Love _____ can _____ be right or _____ wrong, _____
 Life _____ it's _____ for us to _____ keep, _____

A^bmaj⁷ *Gm⁷*

And if you're won - d'ring what this all is lead - ing to, _____
 And if I choose _____ the one I'd like to help me through, _____
 And if I choose _____ the one I'd like to help me through, _____

C *Fm⁷*

_____ _____ _____ _____ _____ _____ _____ _____
 _____ _____ _____ _____ _____ _____ _____ _____
 _____ _____ _____ _____ _____ _____ _____ _____

I want to make _____ it with you, _____
 I'd like to make _____ it with you, _____
 I'd like to make _____ it with you, _____

E^bmaj⁷ *Fm⁷*

_____ _____ _____ _____ _____ _____ _____ _____
 _____ _____ _____ _____ _____ _____ _____ _____
 _____ _____ _____ _____ _____ _____ _____ _____

I real - ly think _____ that we _____ could
 I real - ly think _____ that we _____ could
 I real - ly think _____ that we _____ could

E^bmaj⁷ *A^b* *Gm⁷* *Fm⁷* *Fm⁷*




make _____ it girl, _____
 make _____ it girl, _____
 make _____ it girl, _____


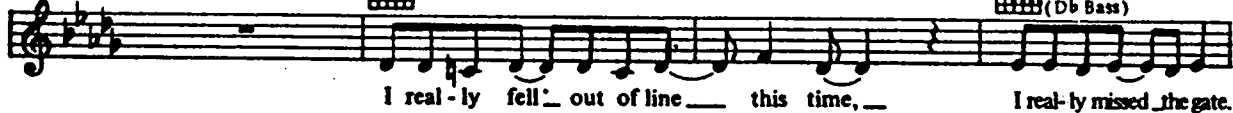

Fm⁷ *E^bmaj⁷*






_____ _____ _____ _____ _____ _____ _____ _____
 _____ _____ _____ _____ _____ _____ _____ _____
 _____ _____ _____ _____ _____ _____ _____ _____







180.

IT'S GOING TO TAKE SOME TIME

D^b


A^bm⁷
 (Db Bass)


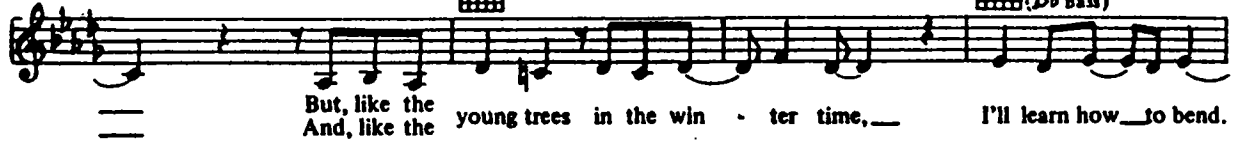
D^b


A^bm⁷
 (Db Bass)

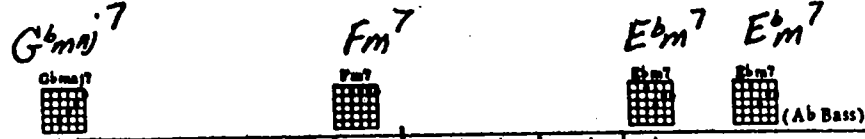

G^bmaj⁷


Fm⁷
 *G^bmaj⁷*
 *Fm⁷*




G^bmaj⁷


Fm⁷
 *B^bm*
 *E^bm*
 *A^b7sus*




D^b

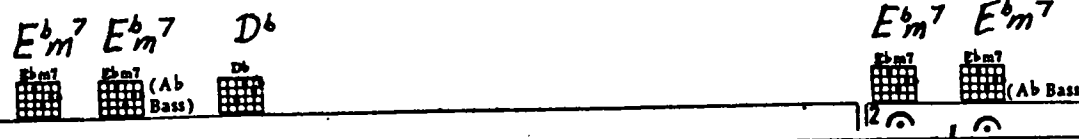
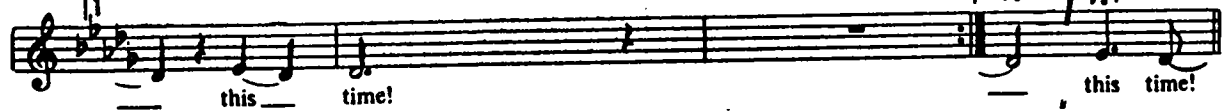

A^bm⁷
 (Db Bass)


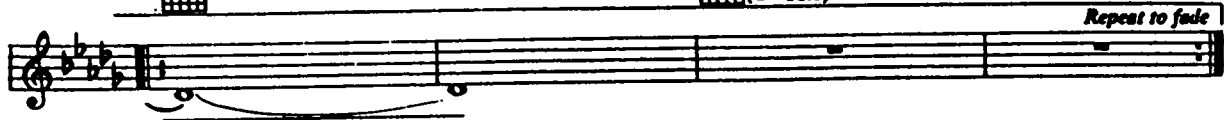
D^b *A^bm⁷*


 But, like the And, like the young trees in the win - ter time, I'll learn how to bend.

G^bmaj⁷ *Fm⁷* *E^bm⁷* *E^bm⁷*


 Af - ter all the tears we've spent, how could we make a-mends?

D^b *D^b* *B^bm* *B^bm* *B^bm* *E^b*


 So, it's one more round for ex - per - i-ence and I'm on

G^b *A^b6* *G^bmaj⁷* *Fm⁷*


 the road a - gain, and it's go - ing to take some time

E^bm⁷ *E^bm⁷* *D^b* *E^bm⁷* *E^bm⁷*


 this time! this time!

D^b *A^bm⁷*


 Repeat to fade

LUCRETIA MAC EVIL

E7(+9) A7 F#13 B7(+9) E7(+9) A7

Lu - cre - tia Mac E - vil, lit - tle girl, what's your game?
 cre - tia Mac E - vil, that's the thing you're do - in' fine.
 Lu - cy Mac E - vil, Hon - ey, where you been all night?

F#13 B7(+9) E7(+9) A7 F#13 B7(+9)

Hard luck and trou - ble bound to be your claim to fame..
 Back seat De - li - lah, got your six-foot jug o' wine..
 Your hair's all messed up, babe, n' the clothes you're wearin' just don't fit you right..

E7(+9) A7 F#13 B7(+9) E7 A7

Tail shak - in', home break - in', Truck - in' through town, -
 I hear your moth - er was the talk of the stix, -
 Big dad - dy Joe's paying your month - ly rent, -

D7 G7

Each and ev - 'ry coun - try moth - er's son hang - in' round, -
 Noth - in' that your dad - dy would - n't do for kicks, -
 Tells his wife he can't i - ma - gine where the mon - ey's went. -

C9 B9 LE7(+9) A7 F#13 B7(+9)

Drive a young man in - sane, E - vil, that's your name.
 Nev - er done a thing worth - while, E - vil wom - an
 Dres - sing you up in style, E - vil wom - an

E7(+9) A7 F#13 B7(+9) 2 E7(+9)

2. Lu - child.

Am9(maj7) Am(D bass) C#m

Dev - il got you Lu - cy un - der lock and key, Ain't a - bout to

Am9(maj7)

set you free, Signed, sealed and wit-nessed on the day you were born,

Gm9(maj7) Fm9(maj7)

No use try - ing to fake him out, No use try - ing to make him out,

Em Bsus4 B D.S. al Coda B

Soon he'll be tak - ing out his due. What you gon - na do, ooh.

Coda D7(+9) G13 - D7(+9) G13 D7(+9) G13 D7(+9) G13 Fade G13

child... Ooh, Lu-cy, you're just so damn bad!

CHERRY, CHERRY

Words and Music by NEIL DIAMOND

E
A
D
A
E
A
D
A

E
A
D
A
E
A
D
A

1. Ba - by loves me, yes, yes, she does, Ah, the
 2. Y'ain't got no right, no, no, you don't, Ah, to


girl's out - a - sight - yeah.
 be so ex - cit - ing.

E
A
D
A
E
A
D
A

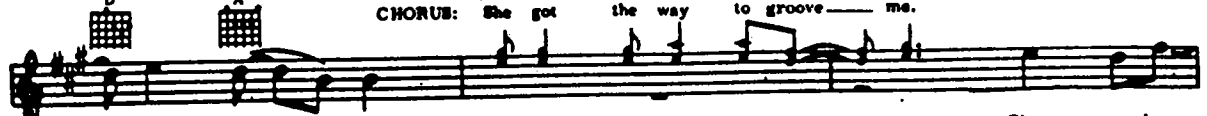
Says she loves me, yes, yes, she does. Gon - na
 Won't need bright lights, no, no, we won't. Gon - na

E
A
D
A
E
A


show me to - night, - yeah. She got the way to move.
 make our own light - ning.



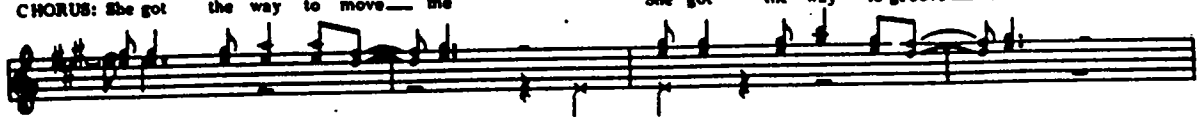
 CHORUS: She got the way to groove me.



me. Cher ry. Cher - ry ba -



 CHORUS: She got the way to move me She got the way to groove me!



by. Spoken: All right!

NC To Coda







Tell your ma - ma, girl, we can't stay long.
 No, we won't tell a soul where we gone to.



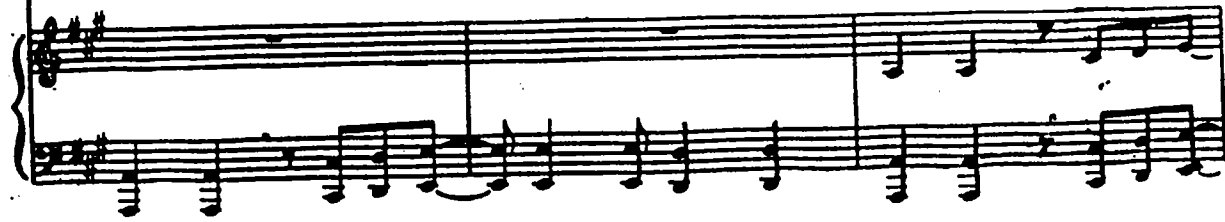


We got things we got to catch
 Girl, we do do what - ev er we





up on. Ah, you know -
 want to. Ah, I love -



E D A D E D

— you know what I'm say - ing?
— the way that you do me.

A D D E D A D

Can't stand still while the mu - sic is play - ing.
Cher - ry, babe, you real - ly get to me.

E D E A D A E A

D A

D.S. al
Coda

Code NC

EL CONDOR PASA (YES I WOULD)

187.

Em G
I'd rath-er be a spar-row than a snail. Yes I would. If I could, I sure-ly

Em G 3
would... Hm I'd rath-er be a ham-mer than a nail. Yes I would: If I on-ly

Em C
could, I sure-ly would... Hm A-way, I'd rath-er sail a - way Like a

G C G
swan that's here and gone. A man gets tied up to the ground, He gives the world its sad-dest

Em
sound, its sad-dest sound. I'd rath-er be a for-est than a

G Em
street. Yes I would. If I could, I sure-ly would. I'd rath-er feel the earth be-neath my

G Em C
feet. Yes I would. If I on-ly could, I sure-ly would.

G C

G Em

188.

YOU ARE THE SUNSHINE OF MY LIFE

C F6 Em7 Gb (Bb BASS)

You Are The Sun - shine Of - My Life, —

Dm7 G7 C Dm7 G7

that's why I'll al - ways be - a - round. —

C F6 Em7 (LAST TIME FADER OUT) Gb (Bb BASS)

You are the ap - ple of - my eye. —

Dm7 Dm7 (G BASS) C Dm7 Dbm7 (G BASS)

For - ev - er you'll — stay in — my heart, —

VERSE C F6 F (G BASS) C MAJ7

{ I feel like this — is the — be gin - ning, —
You must have known — that I — was lone - ly, —

F9 F (G BASS) C MAJ7 F E7 (B BASS)

'though I've loved you — for a mil - lion years. —
be - cause you came — to my — res - cue. —

Em E+ E A D E

And if I thought — our love — was —
And I know that — this must — be —

Am7 D7

— end - ing — I'd — find — my - self — drown -
— hea - ven — how could so — much love — be —

G7

— ing in my — own tears. — Whoa. —
— in - side — of you? — Whoa. —

TRACY

189.

Ab Cm Bbm7 Eb Db Cm Eb7

Tra - cy when I'm with you — Some-thing you do, — Boun-ces me off — the cell - ing.

Ab Cm Bbm7 Eb Db Cm Eb7

Tra - cy day af-ter day — When you're this way — I get a lov - ing feel - ing.

C7 F D7 G E7

Come with me, Don't say no, Hold me

Am Dm7 G7 C Ab

close, Tra - cy nev - er let go. — Tra - cy you're gon-na be —

Cm Bbm7 Eb D7 Cm Eb7

hap - py with me — I'll build a world — a - round you,

Ab Cm Bbm7

Filled with love ev - 'ry - where, — And when you're there — You'll be so glad —

Eb Db Cm Fb7 C7 Fm D7 Gm

I found you, Come with me, Don't say no,

Cm7 Bb Cm7(sus)

Hold me close, Tra - cy, nev - er, nev - er ev - er let me

Bb Dm Cm7 F Eb Dm F7

go. Ba ba bn bn bn ba — ba ba bn ba — ba ba ba ba — ba bn ba,

190.

Everybody's Talkin'

(Echoes)

F *F7*



Ev-'ry-bod-y's Talk - in' at me I don't hear a word they're say - in'

C7 *F* *C* *To Coda* *F* *C* *F*



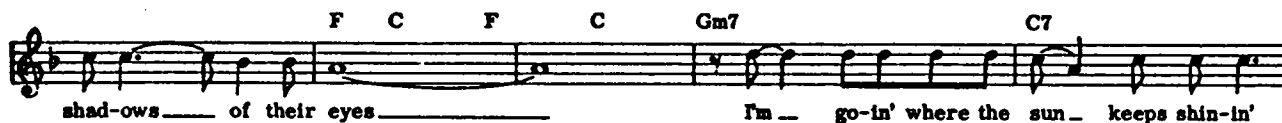
On - ly the ech - oes of my mind. Peo - ple

F7 *C7*



stop - pin' star - in' I can't see the fac - es On - ly the

F *C* *F* *C* *Gm7* *C7*



shad - ows of their eyes. I'm go - in' where the sun keeps shin - in'

F *Cm7* *F7* *Gm7* *C7*



thru the pour - in' rain Go - in' where the weath - er suits my

F *F7* *Gm7* *C7* *F*



clothes Bank - in' off of the north - east wind Sail - in' on a sum - mer

F7 *Bb* *C7* *F* *C* *F* *D. S. al Coda* *C*



breeze Skip - pin' o - ver the o - cean like a stone.

Coda *Repeat and fade* *C7* *F*



And I won't let you leave my love be - hind No, And, I won't let you leave my love be - hind I won't let you leave my love be - hind

LOST HORIZON

191.

Bbm7

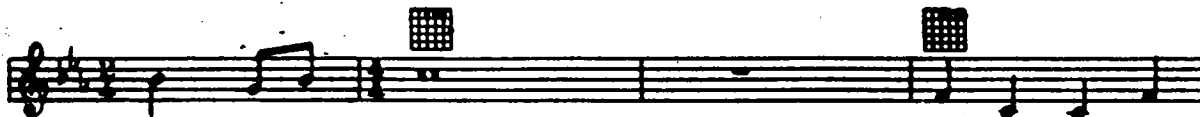
Moderato



Have you ev - er dreamed of a place far a -

Abmaj7

Fm7



way from it all where the win - ter you

Bb

Gm7

Cm7

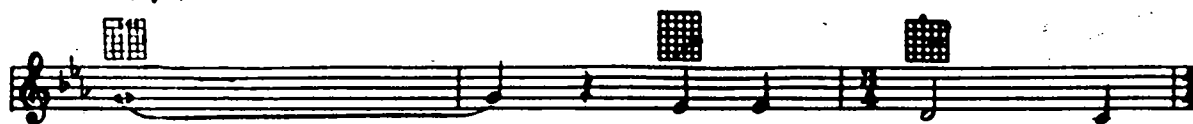


brea - the is soft and clean and child - ren play in fields of

Fm9

Ab

Bb



green. _____ and the sound of

Cm

Cm7

Fm7

Fm9

Db



guns _____ does - n't pound in your ears. _____

Bb

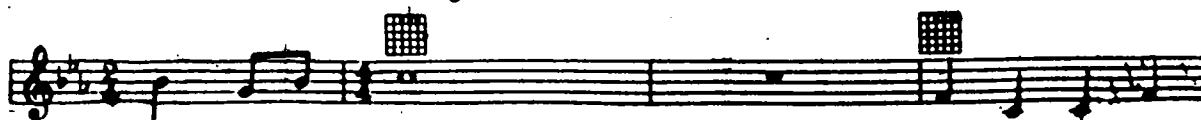
Bbm7



— Have you ev - er dreamed of a place far a -

Abmaj7

Fm7



way from it all where the win - ter

B^b *Gm⁷* *Cm⁷*

winds will nev - er blow and liv - ing things have room to

Fm⁷ *A^b* *B^b*

grow

Cm *Cm⁷* *Fm⁷* *Fm⁷* *D^b*

and the sound of

B^b *Cm* *Gm*

guns does - n't pound in your ears

tacet

A little faster

an - y - more. Man - y miles from

Cm⁷

yes - ter - day be - fore you reach to - mor - row where the

Gm

time is al - ways just to - day

A^bmaj⁷ *E^bmaj⁷*

there's a lost ho - ri - zon

A^bmaj⁷ *A^b* *E^bmaj⁷*

wait - ing to be found.

A^bmaj⁷ *A^b* *E^bmaj⁷*

There's a lost ho - ri - zon

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has a melodic line with lyrics. The piano accompaniment consists of chords and moving lines in both hands. Chord diagrams for *A^bmaj⁷*, *A^b*, and *E^bmaj⁷* are shown above the vocal line.

A^b *B^b* *tacet* *Cm* *1st Tempo* *Cm* *Cm⁷*

where the sound of guns _____ does - n't

The second system continues the vocal and piano parts. The vocal line has a long note on 'guns' followed by a rest. The piano accompaniment includes a *tacet* instruction and a *1st Tempo* marking. Chord diagrams for *A^b*, *B^b*, *Cm*, and *Cm⁷* are provided. Dynamics like *dim.* and *p* are also present.

Fm⁷ *Fm⁹* *(E^bBass)* *D^b* *tacet*

pound in your ears _____ an - y -

The third system shows the vocal line and piano accompaniment. The vocal line has a long note on 'ears' followed by a rest. The piano accompaniment includes a *tacet* instruction. Chord diagrams for *Fm⁷*, *Fm⁹*, *(E^bBass)*, and *D^b* are shown. Dynamics like *f* and *p* are also present.

Cm

more. _____

The fourth system shows the vocal line and piano accompaniment. The vocal line has a long note on 'more.' followed by a rest. The piano accompaniment includes a *rall.* (rallentando) marking. A chord diagram for *Cm* is shown.

DOCTOR, MY EYES

Ed Gm

DOC-TOR, MY EYES have seen the years and the slow pa-rade of
wan-dered thru this - world and as each mo-ment has un-furled

Cm Ab

fears with-out cry-ing. Now I want to un-der-
I've been wait-ing to a-wak-en from these

Eb

stand. I have done all that I could
dreams. Peo-ple go just where they will

GUITAR CHORDS

Eb Gm Cm Ab Eb7

Gm

to see the e-vil and the good with-out hid-
I nev-er no-ticed them un-til I got this

Cm Ab Eb

-ing. You must help me if you can. DOC-TOR, MY EYES
feel-ing that it's lg-ter than it seems. DOC-TOR, MY EYES

Cm Eb

bb c bb g g g bb bb
 Tell me what is wrong was I un-wise
 Tell me what you see I hear their cries

Cm Eb7(sus 4) N.C.

bb c bb g c c c bb g f
 to leave them opened for so
 just say if it's too late for

1 Ab (Eb bass) 2 Ab (Eb bass)

f eb g g bb f eb g eb g bb
 long. 'Cause I have me. DOC - TOR, MY EYES

Cm Eb

bb c bb g bb f# g f eb c
 can - not see the sky. Is this the

Cm Eb7(sus 4) N.C.

bb bb c bb g c c c bb g f
 prize for hav - ing learned how not to

Ab (Eb bass) Eb Cm Repeat & Fade

f eb g eb g bb bb c g eb g bb
 cry. DOC - TOR, MY EYES DOC - TOR, MY EYES

I (Who Have Nothing)

Chorus

Cm Eb Cm

I, I who have noth-ing I, I who have

Bb Eb G7

no one, A - Gore you and want you so I'm just a

Cm Bb Ab G7 Cm G7+9

no one, with noth-ing to give you but, Oh, I love you -

Cm G7 Cm Bb

He, he buys you dia-monds

Cm Bb Eb

Bright, spar - kling dia-monds But be - lieve me, dear. when I

G7 Cm Bb Ab G7

say That he can give you the world but he'll nev - er love you the way I

Cm C7b9 F9 *Narrative* Bb6 Bb

love-you — He can take you an-y place he wants, To

Ab Bb6 Bb

fan-cy clubs and res-tau-rants. But I can on-ly watch you with- My

Ab Dm7 G7

nose pressed up a-gainst the win-dow pane.

Cm Bb Cm

I, I who have noth-ing I, I who have

Bb Eb G7

no one Mus' watch you go danc-ing by Wrapped in the

Cm Bb Ab G7b9 Cm G7b9

arms of some-bod-y else, when dar-ling it is I who love you.

Cm G7 Cm Bb Ab C

love-you.

EASY TO BE HARD

Fmaj7 D7 Fmaj7

How _____ can peo-ple be so heart - less? How _____ can peo - ple
 How _____ can peo-ple have no feel - ings? How _____ can they ig -

D7 G Am D7

be so cruel? Eas - y To Be Hard, Eas - y to be
 more their friends? Eas - y to be proud, Eas - y to say

1. G Am D7 2. G G7

cold. _____ "No". _____

C Gm C Gm C Gm

Es - pe - c'ly peo - ple who care a - bout stran - gers, who care a - bout e - vil and

C Gm Am D7 Am D7

so - cial in - jus - tice. Do you on - ly care a - bout the bleed - ing crowd?

Am D7 G To Coda Fmaj7

How _____ a - bout a need - ing friend? How _____ can peo - ple

D7 Fmaj7 D7

be so heart - less? How can peo - ple be so cruel? Eas - y to give

G Am D7 G D.S. al Coda G7

in, Eas - y to help out.

Coda Fmaj7 D7 Fmaj7

How can peo - ple have no feel - ings? You know I'm hung

D7 G Am D7

up on you. Hard to sur - ren - der, Hard to be

G Am D7 Fmaj7

eas - y. How can' peo - ple

D7 Fmaj7 D7

be so heart - less? How can peo - ple be so cruel? Eas - y To Be

Repeat for fade G Am D7 G Am D7

Hard, proud, Eas - y to be cold, Eas - y to say "No." Eas - y to be Eas - y to be

Good Morning Starshine

C D C D C D

Good Morn - ing Star - shine, The earth says "Hel - lo".

C D C D C D

You twin - kle a - bove us, We twin - kle be -

G D7 G Tacet C D C D

low. Good Morn - ing Star - shine, You lead us a -

C D C B7 Em G7 C Bb7

long, My love and me as we sing — our

A7 D11 G

ear - ly morn - ing sing - ing song. Glid - dy glup gloo - py Nib -

Am7 D7 Am7 D7

by nab - by noo - py La la la lo lo.

Am D7 Am D7 G

Sab - ba sib - by sab - ba Noo - by ab - ba nab - ba Le le lo lo.

G7 C F#m Em7 B7

Too - by oo - by wal - la Noo - by ab - ba nab - ba.

Em Am 1. G Tacet 2. G

Ear - ly morn - ing sing - ing song Good Morn - ing

Am7 D7

Sing - ing a song, Hum - ming a song, Sing - ing a song.

Am7 D7 Am7 D7 Am D7

Lov - ing a song, Laugh - ing a song.

G G7 C F#m Em7 B7

Sing the song, Sing the song, Song the sing.

Repeat for fade
Em' Am D7 G C G

Song, song, song, sing, sing, sing, song.

MAC ARTHUR PARK

Dm

1. Spring was nev - er wait - ing for us, girl, it ran one step a -
 2. I still see the yel - low cot - ton dress foam - ing like a

E^b *Gm*

head, as we fol - lowed in a dance. *Be-*
 wave on the ground and round your knees. *And the*

Dm

tween the part - ed pag - es and were pressed in love's hot fe - vered
 birds like ten - der ba - bies on your hand and the old men play - ing

E^b *Gm* *A^b* *B^b*

i - ron, like a strip - ed pair of pants, *Mac-*
 check - ers by the trees.

C *Cmaj7* *Gm7*

Ar - thur Park is melt - ing in the dark, all the sweet, green ic - ing flow - ing down.

Fmaj7 *G* *C*

Some - one left the cake out in the rain, and I don't think that I can take it, 'Cause it

F *C*

took so long to bake it, and I'll nev - er have the re - ci - pe a -

Fmaj7 *F* *E^b* *Cm*

gain, Oh, no.

F *Am* *B^b*

1. There will be an-oth-er song— for me, for I will sing it.
2. take my life in - to my hands and I will use it.

B^bm *F*

There will be an - oth - er dream — for me, some - one will bring it.
I will win the wor - ship in — their eyes, and I will lose it.

B^bmaj7 *Gm*

I will drink the wine — while it is warm — and nev - er let you catch me
I will have the things — that I de - sire — and my pas - sions flow like

Am *D7* *Gm*

look - ing in the sun. | riv - ers to the sky. | But af - ter all the loves — of my

C7sus *C7* *Fmaj7* *B^b* *E^b* *C7sus*

Af - ter all the loves — of my life, you'll still be the one.

Dm *G13* *C* *E^b* *C* *D^b* *F*

2. I will life, I'll be think - ing of you. And won - der - ful

Coda *C* *E^b* *C* *D^b* *F*

why. Mac - no.

204.

FOR ME ALONE

From the movie "Love Story"

D **F#7-5** **F#7** **G**

1. If all of the world were mine
 2. give to the world dia - monds, ru -
 3. then I would make time for - ev -

Em

to com - mand, You'd have ev - 'ry -
 bles and pearls; To me they are
 er hold still So your love would

A7sus **A7**

thing that I own. Your
 noth - ing mine but stone. Your
 be mine to own. E

A" **A7** **A"** **A7** **D**

love I'd keep for mine a - lone.
 love I'd keep for mine a - lone.
 ter - nal - ly for me a - lone.

D6 **Dmaj7** **D6** **D** **D6** **D**

To Coda

2. I'd With all the

*D*⁷ *D*⁷ *D*⁷ *D*⁷ *G*

love at my com - mand I will lead you

*G*⁷ *G*⁷ *G*⁷ *C*

hand in hand Through the years.

D *A*⁷ *Em*⁷

We will build a dream to last For when the days, my

*A*⁷ *A*⁷ *D*

love, are o - ver - cast. 3. And

*D*_c *D* *A*⁷


E - ter - nal - ly for

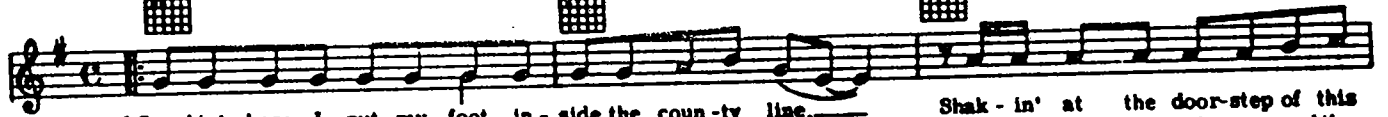
*D*_{sus} *D*


me a - lone.


- FOR ME ALONE -

L. A. BREAK DOWN


Em
VERSE






Em7



Am7


1 Stand-in' here, I put my foot in - side the coun - ty line, ——— Shak - in' at the door - step of this
 2. One more ride an' one more road an' one more jug of wine, ——— Crip - pled by my fail - ures and the
 3. Gen - tle la - dy, with some help, gen - tle I'll be - come; ——— May - be things will loos - en up be -

D7sus




Bm7


Cmaj7


life I left be - hind. ——— I re - call the love you gave me, Is it strong e - nough to save me?
 ache a - long my spine. ——— Back to old for - got - ten plac - es, Half re - mem - bered names and fac - es,
 fore the day is done. ——— Don't be hard and un - for - giv - ing, Tough enough for me, just liv - ing.

Bm




D7sus


CHORUS
G


Pic - tures of your face an' eyes are flash - in' thru my mind. ——— L. A. ——— Break Down ——— and
 Put - tin' all my trust and faith with - in that wel - come sign. ——— }
 Get - tin' tired of be - ing just a los - er on the run. ——— }

C




G


F


D


G


take me in, ——— I'm so lost ——— on my own. ——— L. A. ——— Break Down ——— and

C




E^b


G


G


1. 2. 2.

take me in, ——— It's my last chance, ——— I'm com - in' home. ——— home.

G




C


G


F


D


L. A. ——— Break Down ——— and take me in, ——— I'm so lost ——— on my own.

G




C


E^b


G


L. A. ——— Break Down ——— and take me in, ——— It's my last chance ——— I'm com - in' home. ——— *D. S. and fade-out*

HITCHIN' A RIDE

C

1. A thumb goes up -

Sc

(2) - a car goes by - It's near - ly One - A. M. and here am I - Hitch-in' a ride
 (3) - to ride a train I'm near - ly drown-in' in the pour-in' rain - Hitch-in' a ride
 (4) - I got to - day - She sound-ed lone - ly so I'm on my way - Hitch-in' a ride
 (4) - a car goes by - Oh! won't some - bo - dy stop and help a guy - Hitch-in' a ride

F G C

Hitch-in' a ride - Got - ta get me home
 Hitch-in' a ride - Got - ta get me home
 Hitch-in' a ride - Got - ta get me home
 Hitch-in' a ride - Been a - way too long

F G C

Last time to Coda C

By the morn-ing light. 2. I got no fare -
 To my ba - by's side -
 Keep her sat - is - fied -
 From my ba - by's side -

C F6 G G11 C

1 2 & 3

Ride, ride, ride Hitch-in' a ride.

F6 G G11 C

Ride, ride, ride Hitch-in' a ride -

3. Long dis-tant call
 4. A thumb goes up

C CODA C cC7 F C cC7 F F6 G G11

Ride, ride, ride Hitch-in' a ride -

D.S. twice al Coda C

C C7 F C C7 F C C7 F C7-10

Ride, ride.

JAM UP AND JELLY TIGHT

G C G

Jam Up And Jel-ly Tight, my, — my, my, my, ba-by, now you're out-ta sight. —

C G To Coda

Jam Up And Jel-ly Tight, You look a lit-tle naugh-ty but you're so po-lite. —

C E^b A^b D

Jam Up And Jel-ly Tight, You won't say you will, but there's a chance that you might. —

B^b A^b B^b F A^b E^b

Jam Up And Jel-ly Tight, You won't say you will, but there's a chance that you might. —

B^b F A^b E^b B^b F A^b E^b

I said, the first day I met — you,
You've got a sweet dis-po-si - tion,

B^b F A^b D

Some-day, I'm gon-na pet — you. Now you're here and, ba-by, I love — it,
So come on and give me per-mis - sion For one kiss and may-be an-oth - er,

1. 2. D. S. al Coda

So come on and give me some lov - in'. —
You'll see we were meant for each oth - er. —

Coda G C G

Jam Up And Jel-ly Tight, Jam Up And Jel-ly Tight. —

ELVIRA

209.

Were you just a dream, oh, my dear El - vi - ra? Why did you
seem so near, El - vi - ra? Kissed by the sum - merskies, I saw your
vi - sion rise, And come to me as free as love should
be. For one hour through en - chant - ed scenes, I
lived with you, For one hour all the world was you and
me. Were you just a pray'r for my true El - vi - ra?
Soft, warm and fair as you, El - vi - ra. Still I can taste your lips,
Sun - kissed with wine, Were you just a dream or mine?

Chords: F, C7, F, F7, Bb, Fdim, Bbdim, Fm, Bbdim, Fdim, Gm, Bbm6, C7, F, Bb, C, Gm, C7, Cdim, Dm, F, C7, F, Bb, C, Gm, C7, F, F, C7, Bbdim, F, C7, F

WHERE DO I GO?

Dm G7 Dm C Dm G7

Where Do I Go? — Fol-low the riv - er. Where Do I Go? — Fol-low the
 Where Do I Go? — Fol-low the chil-dren. Where Do I Go? — Fol-low their

C Gm7 C7 Gm C7

gulls. smiles. Where is the some-thing, Where is the some-one
 Is there an an - swer In their sweet fac - es

Gm7 C7 1. F C 2. F C

that tells me why I live and die? — that tells me why I live and die? —

F Eb F Eb F F#m7-5

Fol-low the wind song. Fol-low the thun-der. Fol-low the ne-on in

B7 Em G F G F

young lov - ers' eyes. Down to the gut - ter, — Up to the glit - ter

G F D7 G7 Dm G7

In - to the cit - y where the truth lies. — Where Do I Go? —

Dm C Dm G7 C

Fol-low my heart-beat. Where Do I Go? — Fol-low my hand.

Gm7 C7 Gm C7 Gm7 C F C

Where will they lead me And will I ev - er dis-cov-er why I live and die? —

F C F C F C F6

I live and die, — I live and die.

'ROUND MIDNIGHT

211.

Slowly

It be-gins to tell, 'ROUND

MID-NIGHT-ROUND MID-NIGHT, - I do pret-ty well 'til af - ter sun-down; Sup-per-time I'm feel - in'

sad - - - - But it real-ly gets bad - 'ROUND MID-NIGHT. - Mem-'ries al-ways start, 'ROUND

MID-NIGHT - 'ROUND MID-NIGHT; - - - - Have-n't got the heart to stand those mem-'ries

When my heart is still with you - - - - And old mid-night knows it too, - - - - When some

quar-rel we had - - - - needs mend-ing - - - - Does it mean that our love - - - - is end - ing? - - - -

Dar-ling I need you; late-ly I find - - - - You're out of my arms, and I'm out of my mind!

Let our love take wing, some mid-night, 'ROUND MID-NIGHT - - - - Let the an-gels sing for your re-turn-ing,

Let our love be safe and sound - - - - When old mid-night comes a-round. - - - -

2/2,

RIGHT ON THE TIP OF MY TONGUE

Gm7 C7 Fmaj7 $\frac{C}{E}$ Dm7 Em7sus F6 G7

It was right on the tip of my tongue and I for-got to say I love— you. It was

Gm7 C7 Fmaj7 $\frac{C}{E}$ Dm7 Em7sus F6 G7

right on the tip of my tongue and I for-got to say I love— you.

C Dm7 G $\frac{F}{G}$ C

I played the game of love and lost and now my heart must pay the
While I was wond'-ring where to start she came a - long and won your

Dm7 G E E F G

cost. I had the chance to make you mine but I wast- ed too much time and let your
heart, with all the ten - der words of love that I was think- ing of but nev- er

Csus C G Csus C G Gm7 C7 Fmaj7 $\frac{C}{E}$

love slip a - way. — } It was right on the tip of my tongue and
both-ered to say. — }

Dm7 Em7sus F6 G7 Gm7 C7

I for-got to say I love— you. It was right on the tip of my

Fmaj7 $\frac{C}{E}$ Dm7 Em7sus 1. F6 G7 2. F6

tongue and I for- got to say I love— you. love— you.

I'LL NEVER FALL IN LOVE AGAIN

Ad lib.

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

214.

AFTER THOUGHTS



Chorus

Lin - ger - ing, whis - per - ing AFT - ER - THOUGHTS, — Catch - ing at my
sleeves like the au - tumn leaves blow - ing in the rain; —
Not that I'll ad - mit I'm the least ap - pre - hen - sive, —
Just pen - sive, won - dring in vain. Did I
say e - nough, tell e - nough, well e - nough? — And in spite of
all, now that I re - call, were we ev - er through? — And are these the
thoughts I must al - ways pur - sue? — Or have - n't you
AFT - ER - THOUGHTS too. too.

IF YOU GO AWAY

215.




Chorus

Am  Dm 

1. If you go a - way on this sum-mer day Then you might as well take the sun a -
 (2.) If you go a - way, as I know you will, You must tell the world to stop turn - ing
 (3.) If you go a - way, as I know you must, There'll be noth - ing left in the world to

G7  C 





way; All the birds that flew in the sum-mer sky, When our love was new and our hearts were
 till You re - turn a - gain, if you ev - er do, For what good is love with - out lov - ing
 trust; Just an emp - ty room, full of emp - ty space, Like the emp - ty look I see on your

Dm6  E7  Am 

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

Am7  F6  E7  Am  Dm6  Am  Fine







song.) If you go a - way, if you go a - way, if you go a - way, if you go a - way. But if you
 lo. (last time) please don't go a - way But if you
 side. Am/

Am7  Am6  E7(b9)  Am 

stay, I'll make you a day, Like no day has been, or will be a - gain; We'll sail the
 stay, I'll make you a night, Like no night has been, or will be a - gain; I'll sail on your

Am7  Am6  G7  C  E7 

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

Am  Bb  Dm6  E7  Am  C 

go. I'll un - der - stand, Leave me just e - nough love to fill up my hand.
 go. go, I won't cry, Though the good is gone from the word, "good - bye." } If you go a - way, if you go a -

Dm  Dm6  E7  Dm6  E7  Dm6  E7  Dm6  E7 

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

HURT SO BAD

Words and Music by
TEDDY RANDAZZO, BOBBY HART
and BOBBY WILDING

Slowly

Fm7 *Gm7*

Fm7 *Ebmaj7* *Bbm7* *Cm7* *F7*

I know you _____
 don't know what I'm go - ing through _____ Stand - ing here _____ look - ing at you _____
 You've been mak - in' out O. K. _____ She's in love, _____ don't stand in her way...

Gm7 *Abmaj7* *Gm7*

Well let me tell you that it hurt so bad, _____
 But let me tell you that it hurt so bad, _____

Abmaj7 *Gm7* *Abmaj7* *Gm7*

It makes me feel so bad, _____ It makes me hurt so bad, _____ to see you a - gain...
 It makes me feel so bad, _____ It's gon - na hurt so bad, _____ if you walk a - way...

Cm *Fm7*

like need - les and pins... Peo - ple say - why don't you stay...

Abmaj7 *Gm7* *Abmaj7* *Gm7*

and let me make it up to you, _____ Stay, I'll do an - y - thing you want me to; _____ You

Cm *Gm7* *Abmaj7* *Bb7* *A6* *Gm7* *Fm7* *Bb7*

loved me be - fore, _____ please love me a - gain, _____ I can't let you go back to him. Please don't go, please don't

Abmaj7 *Gm7* *Abmaj7* *Gm7* *Abmaj7*

go. It hurts so bad, _____ Come back, it hurts so bad, _____ Don't make it hurt so bad, _____

Gm7 *Cm* *Fm7* *Bb7* *Eb*

I'm beg - gin' you please. _____ Please don't go, please don't go. _____

Reach Out And Touch (Somebody's Hand)

217.

N. Ashford
V. Simpson

Moderate Waltz (Easy flowing)

Am7 G7 Cmaj.7 Am7

Reach out and touch. some-bod-y's hand Make this world a

Dm7 G7 C Am7 G7 Cmaj.7

bet-ter place if you can. Reach out and touch. some-bod-y's hand

Am7 Dm7 G7 Em7 Am7

Make this world a bet-ter place if you can. (Just try) Take a If you

Cmaj.7 F F+ F6

lit-tle time out of your bus-y day. To give en-cour-age-ment to his
see an old friend on the street, and he's down. Re-mem-ber his

Dm7 (G bass) Em Em7 Am7 Cmaj.7

some-one who's lost the way. (Just Try) Or: A would I be talk-ing
shoes could fit your feet. lit-tle kind-ness and

F F+ F6 Dm7 (G bass) Gm7 A7

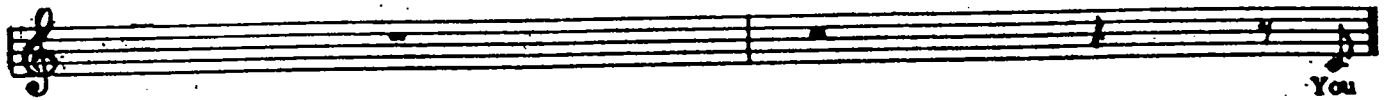
to a stone. If I asked you to share a prob-lem that's not your own.
you'll see It's some-thing that comes ver-y nat-ur-al-ly.

C7 F Am Dm7 G9 Am7

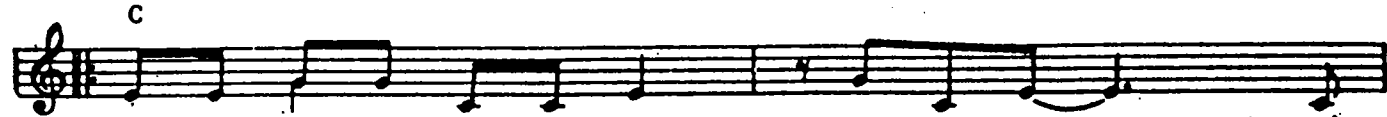
We can change things if we start giv-ing Why don't you Reach Out And
We can change things if we start giv-ing

G9 Am7 Dm7 (G bass) Cmaj.7

I HEAR YOU KNOCKING

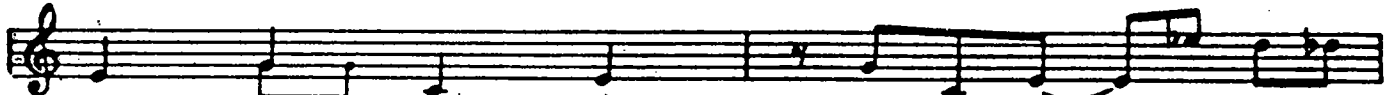


You



1. went a - way and left me long time a - go and
2. bet - ter get back to your use to be 'cause

C7



now you're knock - in' on my door. } I hear you
your kind of love ain't good for me. }

F7

C



knock - ing but you can't come in,

C7

F7

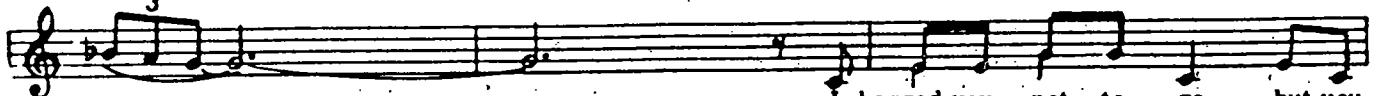


I hear you knock - ing, go back where you've

G7

G11

C



been. I begged you not to go but you
I told you way back in

C7



said good - bye and now you tell me all your lies } I hear you
Fif - ty Two that I would nev - er go with you }

F7

C



knock - ing but you can't come in,

C7

F7

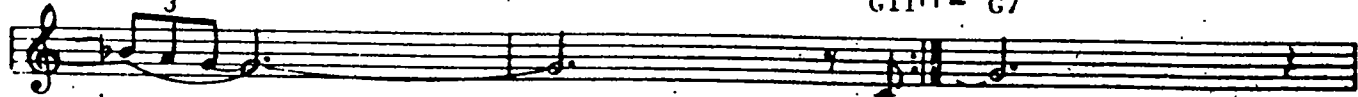


I hear you knock - ing Go back where you've

G7

G11

2 G7



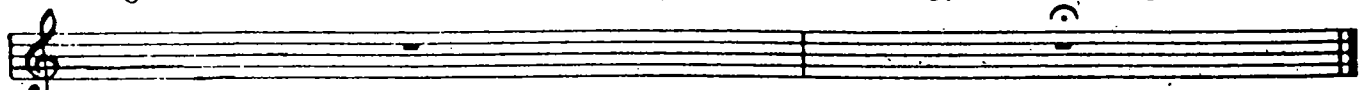
been. You

C

F

G7

C



IF I SHOULD LOSE YOU 219.

D+7 F#dim Gm D+7 F#dim Gm Bb7



If I should lose you the stars would fall from the sky. If I should

Bb+9 Eb Bb7 Bb+9 Eb Cm F9add D C+9



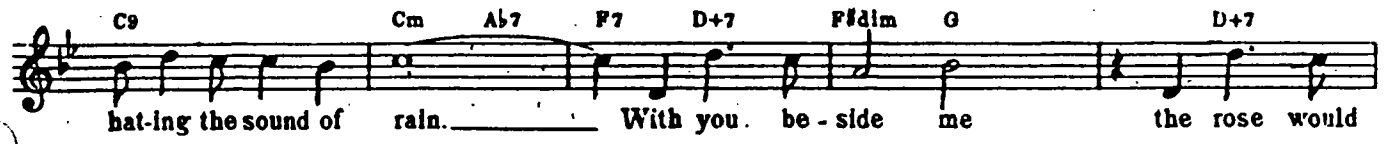
lose you the leaves would with-er and die. The birds in May-time

F6 F7 C#dim Bb Gm D7 F#dim Gm



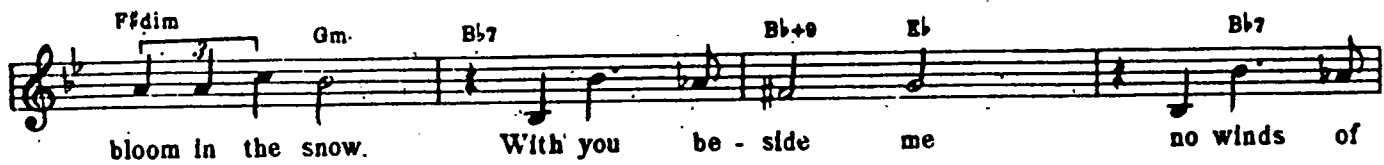
would sing a mourn-ful re-frain and I would wan-der a-round

C9 Cm Ab7 F7 D+7 F#dim G D+7



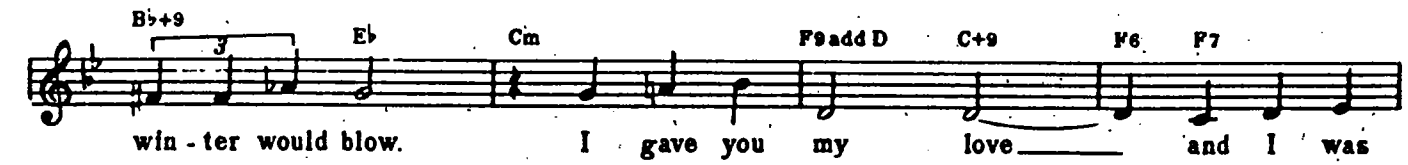
hat-ing the sound of rain. With you be-side me the rose would

F#dim Gm Bb7 Bb+9 Eb Bb7



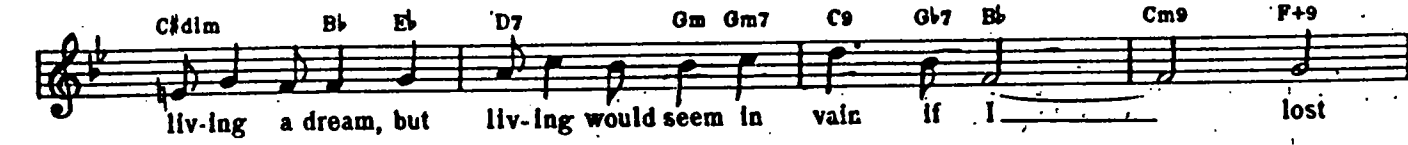
bloom in the snow. With you be-side me no winds of

Bb+9 Eb Cm F9add D C+9 F6 F7



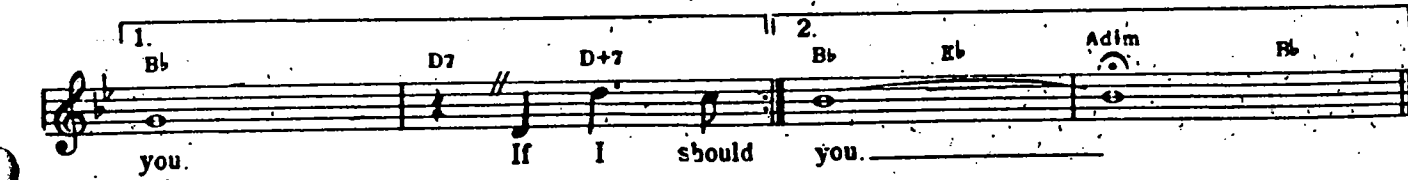
win-ter would blow. I gave you my love and I was

C#dim Bb Eb D7 Gm Gm7 C9 Gb7 Bb Cm9 F+9



liv-ing a dream, but liv-ing would seem in vain if I lost

1. Bb D7 D+7 2. Bb Eb Adim Bb



1. you. If I should you.

THE WINDOWS OF THE WORLD



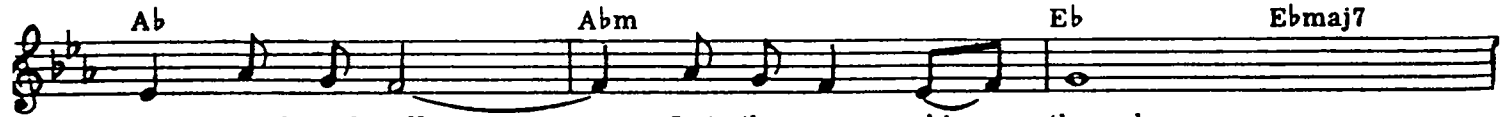
Win - dows Of The World are cov - ered with rain.
 Win - dows Of The World are cov - ered with rain.
 Win - dows Of The World are cov - ered with rain.
 Win - dows Of The World are cov - ered with rain.



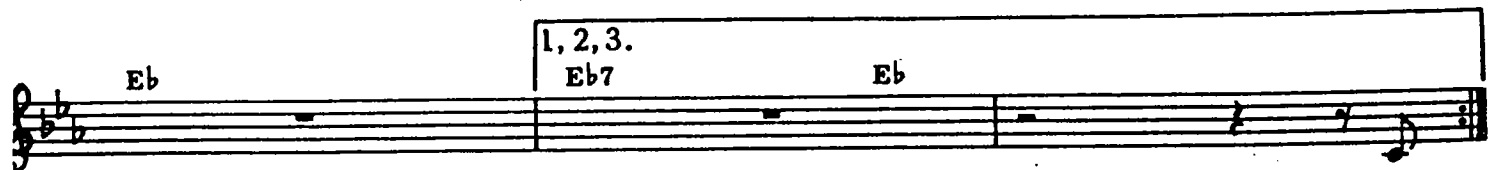
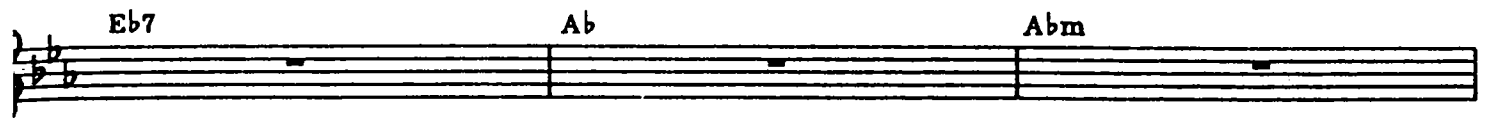
Where is the sun - shine we once knew? _____ Ev - 'ry - bod - y
 When will those black skies turn to blue? _____ Ev - 'ry - bod - y
 What is the whole world com - ing to? _____ Ev - 'ry - bod - y
 There must be some-thing we can do. _____ Ev - 'ry - bod - y



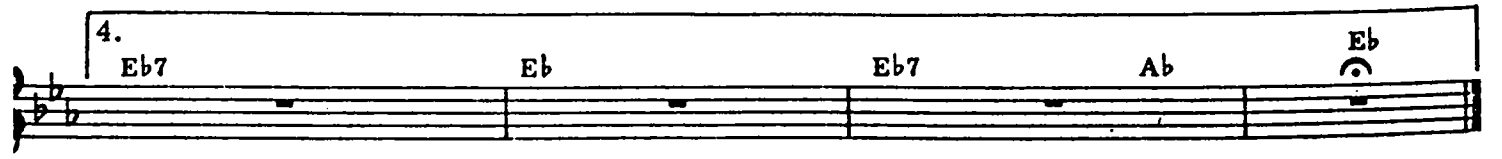
knows when lit - tle chil - dren play they need a sun - ny day to
 knows when boys grow in - to men they start to won - der when their
 knows when men can not be friends their quar - rel of - ten ends where
 knows when - ev - er rain ap - pears it's real - ly an - gel tears. How



grow straight and tall. _____ Let the sun shine_ through.
 coun - try will call. _____ Let the sun shine_ through.
 some have to die. _____ Let the sun shine_ through.
 long must they cry? _____ Let the sun shine_ through.



The
The
The



Cry Me A River

221

Cm Ab Cm6 Cm7 Fm7 Gm Bb7+5 Ebmaj.7Dm7 G7

Now — you say you're lone-ly, — You cry the long night thru, — Well, you can

Gm7 Gdim C7+5 F9 Fm7 Bb7 Fm7

Cry — Me A Riv-er, Cry — Me A Riv-er, — I cried a riv-er o-ver

E♭6 Ebdim A♭m6 Cm Ab Cm6 Cm7 Fm7 Gm Bb7+5

you. — Now — you say you're sor-ry — For be-in' so un-

E♭maj.7Dm7 G7 Gm7 Gdim C7+5 F9 Fm7 Bb7 Fm7

true, — Well, you can Cry — Me A Riv-er, Cry — Me A Riv-er, — I cried a riv-er o-ver

E♭6 Cm6 D7-9 Gm Gm6 Cm6 D7sus. D7

you. You drove me, — near-ly drove me out of my head, — While

Gm Gm6 Cm6 D7 Gm Gm6

you — nev-er shed a tear, — Re-mem-ber? — I re-mem-ber

Cm6 D7sus.D7 G G6 Dm7 G7 Cm Ab

all that you said; Told me love was too ple-be-ian, Told me you were thru with me, an' Now — you say you

Cm6 Cm7 Fm7 Gm Bb7+5 Ebmaj.7Dm7 G7 Gm7 Gdim C7+5

love me, — Well, just to prove you do, — Come on, an' Cry — Me A Riv-er,

F9 Fm7 Bb7 Fm7 Eb6 Abm6 G7 Eb6

Cry — Me A Riv-er, — I cried a riv-er o-ver you. — you. — ten.

222. YOU'VE MADE ME SO VERY HAPPY

Words and Music by
 BERRY GORDY, PATRICE HOLLOWAY
 FRANK WILSON and BRENDA HOLLOWAY

Moderately Slow

f

Am7 Am7 Gmaj7 Gmaj7 Am7 Am7

I lost at love be - fore. Got mad and
 The oth - ers were un - true. But when it

mf

Gmaj7 Gmaj7 Am7 Am7 Gmaj7 Gmaj7

closed the door, But you said try just once more -
 came to you. I'd spend my whole life with you -

Am7 Am7 Bm7 Bm7 Am7 Am7 Bm7 Bm7 Am7 Am7 Bm7 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 Am7

I'm a - bout to lose my mind. You Made Me So Ver - y Hap - py,
 lov - ing you was where it's at.

(D Bass)

Gmaj7

Bm7

(E Bass)

223.

I'm so glad you came in - to my life.

I love you so much, it seems that you're e - ven in my dreams. I hear

you call - ing me. I'm so in love with you. All I ev - er want to do is

thank you, ba - by. thank you, ba - by. You Made Me So Ver - y Hap - py.

Em7 (A Bass) *Tacet* *Am7* (D Bass) *Repeat and fade*

I'm so glad you came in - to my life.

Gmaj7 *Bm7* (E Bass)

- AUTUMN LEAVES -

CHORUS

Am7 D7 G

The fall-ing leaves _____ drift by the win - dow, _____ The AU - TUMN
 C'est une chan - son. _____ Qui nous res - sem - ble. _____ Toi tu m'ai-

a tempo *p-**mf***

Am6 B7 Em

LEAVES _____ of red and gold. _____ I see your
 mais _____ Et je t'ai - mis. _____ Nous vi - vions

Am7 D7 G

lips, _____ the sum - mer kiss - es, _____ The sun - burned
 tous. _____ Les deux en - sem - ble. _____ Toi qui m'ai-

Am6 B7 Em B7

hands _____ I used to hold. Since you went a - way _____ the days grow
 mais _____ Moi qui l'ai mais Mais la vie se' - pare _____ Ceux qui s'ai -

Em D7

long, _____ And soon I'll hear _____ old win - ter's
 ment _____ Tout dou - ce - ment _____ Sans faire de

G B7-9 B7 Em

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

A Am B7 Em

1. AU - TUMN LEAVES start to fall. The fall - ing fall.
 pas des a - mants de' - su - nis C'est wie chan - nis.

2. Em Am Em

EL PASO

C Dm G7

Out in the West Tex - as town of El Pa - so, I fell in
Night - time would find me in Ro - sa's can - ti - na, Mu - sic would

1. C F C 2. C F C

love with a Mex - i - can girl. _____
play and Fe - li - na would whirl. _____

C Dm

1. Black - er than night were the eyes of Fe - li - na,
2. Just for a mo - ment I stood there in si - lence,
3. Back in El Pa - so my life would be worth - less,
4. Off to my right I see five mount - ed cow - boys.

Bb C7 Gm7 C7

West - Tex - as wind. _____
hors - es were tied. _____
lone in the dark. _____
pain in my side. _____

C7

Dash - ing and dar - ing, a drink he was shar - ing with wick - ed Fe -
I caught a good one, it looked like it could run, Up on its
May - be to - mor - row a bul - let will find me, To - night noth - ing's
Though I am try - ing to stay in the sad - dle, I'm get - ting

F G G7

li - na, the girl that I loved, _____ So in an ger I
back and a - way I did ride, _____ Just as fast as I
worse than this pain in my heart, _____ And at last here I
wear - y un - a - ble to ride, _____ But my love for Fe -

C Dm G7

chal - lenged his right for the love of this maid - en, Down went his hand for the
could from the West Tex - as town of El Pa - so, Out to the bad - lands of
am on the hill o - ver - look - ing El Pa - so, I can see Ro - sa's can -
li - na is strong and I rise where I've fal - len, Though I am wear - y I

G7 C F C

Wick - ed and e - vil while cast - ing a spell. _____
 Shocked by the foul e - vil deed I had done. _____
 Ev - 'ry - thing's gone, in life noth - ing is left. _____
 Off to my left ride a doz - en or more. _____

C Dm

My love was deep for this Mex - i - can maid - en.
 Man - y thoughts raced through my mind as I stood there.
 It's been so long since I've seen the young maid - en.
 Shout - ing and shoot - ing I can't let them catch me.

G7 C F C

I was in love but in vain I could tell. _____
 I had but one chance and that was to run. _____
 My love is strong - er than my fear of death. _____
 I have to make it to Ro - sa's back door. _____

F Bb F

One night a wild _____ young cow - boy came in. _____ Wild as the
 Out through the back door of Ro - sa's I ran. _____ Out where the
 I sad - died up and a - - way I did go. _____ Rid - ing a
 Some - thing is dread - ful - ly wrong for I feel a deep burn - ing

C F C Dm

gun that he wore. _____ My chal - lenge was an - swered in less than a
 New Mex - i - co. _____ My love is strong and it push - es me
 ti - na be - low. _____ I see the white puff of smoke from the
 can't stop to rest. _____

G7 C F C D.S. %

heart - beat. The hand - some young stran - ger lay dead on the floor. _____
 on - ward, _____ Down off the hill to Fe - li - na I go. _____
 ri - fle, _____ I feel the bul - let go deep in my chest. _____

⊕ Coda (after last verse).

C Dm G7

From out of no - where Fe - li - na has found me. Kiss - ing my cheek as she
 Cra - dled by two lov - ing arms that I'll die for. One lit - tle kiss, then Fe -

1. C F C 2. C F C

kneels by my side. _____
 li - na good - bye. _____

AND I LOVE YOU SO

Words and Music by
DON McLEAN

Moderately slow

C Dm

1.-3. And I love you so,
2. And you love me too,

Dm7 C Cmaj7 Am Dm7

To Coda

The peo - ple ask me how.
Your thoughts are just for me.

How I've lived till now.
You set my spir - it free,

F G7 C Dm

I tell them I don't know.
I'm hap - py that you do.

I guess they un - der - stand,
The book of life is brief,

Dm7



C



Am



Dm7



How lone - ly life has been,
And once a page is read,

But life be - gan a - gain,
All but love is dead,

F



C



C



The day you took my hand.
That is my be - lief.

And, yes. I

Dm7



know how lone - ly life can be,

(love - less)

The shad-ows fol - low

G7



G7-9



C



F



C



F



Cmaj7



Am



me and the night won't set me free.

But I don't

Dm7



let the eve - ning get me down. Now that you're a -

(bring)

G7



G7-9



1. C



C6



C



C6



2. C



C6



C



D. S. al Coda



round me. tic.

Coda

F



G7



C



I tell them. I don't know.

Tacet

rit.

FUNNY FACE

231. - -

Words and Music by
DONNA FARGO

Moderately

A^b



Fun - ny face, ——— I



love you. Fun - ny face, ——— I need you; My

B^b7

E^b

B^b7

whole world's wrapped up in ——— you; When the

232.

E^b *A^b* *E^b*

road I walk seems all up-hill and the
I hurt your feel-ings, as I some-times do; And

B^b7 *E^b*

col-ors in my rain-bow turn blue; You
I say those mean things that we know are not true. You for-

A^b *B^b7* *E^b*

kiss the tears a-way; You smile at me and say,
give my child-ish way; you hold me close and say,

B^b7 *E^b* *E^b7* *B^bm7* *E^b7*
(G Dam)

"Fun-ny face, fun-ny face I love you."

A^b **E^b**

Fun-ny face I love you, Fun-ny face I need you;

B^{b7} **E^b** **D^b** **E^{b7}**
(A^b Bass) (G Bass)

These are the sweet-est words I've ev-er heard;

A^b **E^b** **A^b** **E^b**
(E^b Bass)

Fun-ny face don't leave me; fun-ny face, be-lieve me, my

B^{b7} **E^b** **E^{b7}** **D^b** **E^{b7}**
(F^b Bass) (G Bass) *D.S. and fade*

whole world's wrapped up in you. And when

1. 2. *D.S. and fade*

KISS AN ANGEL GOOD MORNIN'

Words and Music by
BEN PETERS

Moderately

Verse

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

— 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. —

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

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

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

Chorus

You've got to kiss an an - gel good morn - in' and

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

D7



Kiss an an - gel good morn - in' and



To Coda



1. love her like the dev - il when you get back home. —



2. Well, get back home. —

mp

D.S. al Coda



CODA

get back home. —

f *rit.*

BEHIND CLOSED DOORS

237.

Words and Music by
KENNY O'DELL

Moderate

Piano introduction consisting of two staves of music. The right hand plays a melody of eighth and quarter notes, while the left hand provides a simple bass line.

Piano accompaniment for the first line of lyrics. It features a treble and bass staff with chords and a bass line. Handwritten guitar chord diagrams are present below the bass staff.

I. My

ba - by makes me proud, Lord, don't she make — me proud.

Piano accompaniment for the second line of lyrics. It features a treble and bass staff with chords and a bass line. Handwritten guitar chord diagrams are present below the bass staff.

She nev - er makes a scene by hang - in' all o - ver me in a

Piano accompaniment for the third line of lyrics. It features a treble and bass staff with chords and a bass line. Handwritten guitar chord diagrams are present below the bass staff.

238.

G D (A Bass) G G⁷ C

crowd, 'Cause peo - ple like to talk, —

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Chord diagrams for G, D (A Bass), G, G7, and C are shown above the vocal staff. The piano accompaniment features a steady bass line and chords in the right hand.

F Fm⁷ (G Bass) C

Lord, don't they love — to talk. But when they

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Chord diagrams for F, Fm7 (G Bass), and C are shown above the vocal staff. The piano accompaniment continues with a consistent harmonic accompaniment.

Dm F G⁷ C

turn out the — lights. I know she'll be leav - in' — with me:

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Chord diagrams for Dm, F, G7, and C are shown above the vocal staff. The piano accompaniment includes a triplet of eighth notes in the right hand.

F G⁷ C

And when we get be - hind closed — doors, then she lets her

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Chord diagrams for F, G7, and C are shown above the vocal staff. The piano accompaniment concludes the piece with sustained chords.

Handwritten guitar chords: F, G7, C, F, Em, Dm, G, Dm, G7, C, G7, F, G7, C.

hair hang down, and she makes me glad I'm a man; Oh, no one knows what goes on behind closed doors. My be-hind closed doors.

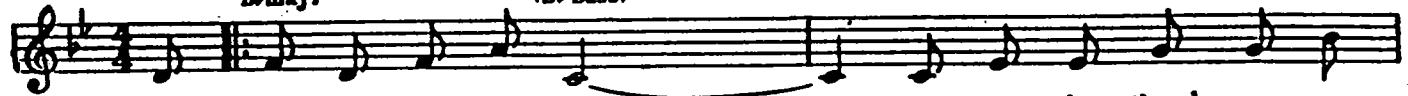
1. 2. 3. 3. rit.

2. My baby makes me smile, Lord, don't she make me smile.
 She's never far away or too tired to say I want you.
 She's always a lady, just like a lady should be
 But when they turn out the lights, she's still a baby to me.

240.


A House Is Not A Home

Ebmaj7 **Eb6 (Bb Bass)**




A chair is still a chair o - ven when there's no one

Ebmaj7 **Bb7** **Bb9** **Ebmaj7** **D+7-9 D7-9**



sit - ting there; But a chair is not a house, and a

Gm7 **Fm7** **Bb7-9** **Ebmaj7**




house is not a home when there's no one there to hold you

Cm7 **Ebmaj7**



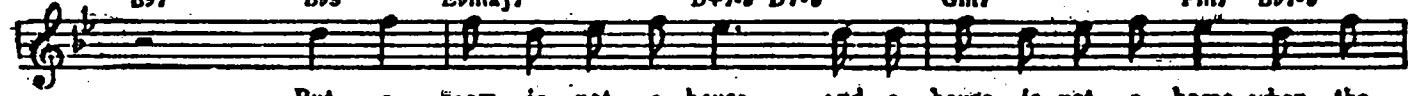
tight, and no one there you can kiss good - night. A

Eb6 (Bb Bass) **Ebmaj7**



room is still a room o - ven when there's noth - ing there but gloom;

Bb7 **Bb9** **Ebmaj7** **D+7-9 D7-9** **Gm7** **Fm7** **Bb7-9**



But a room is not a house, and a house is not a home when the

Ebmaj7 **Cm7**



two of us are far a - part and one of us has a bro - ken

Broadly

Bbmaj7 Eb
 heart. Now and then I call your name and

Bb G7-9 Cmaj9 Dm9 (G Bass)
 sud - den - ly your face ap - pears; — But its just — a cra - zy game —

Cmaj9 Cm9 F7-9 add D Bbmaj7
 — when it ends it ends in tears Dar-ling, have a heart, —

Bbmaj7 Bb7 Bb9
 — don't let one mis - take keep us a - part. I'm not

Ebmaj7 Cm7
 climb the stair — and turn the key, Oh, please be there

Ebmaj7 D+7-9 D7-9 Gm7 Fm7 Bb7-9
 meant to live a - lone. — Turn this house in - to a home. When I

1. Bbmaj7 2. Bbmaj7
 still in love with me. A me.

242.

Harlem Nocturne

Refrain

Deep mu-sic fills the night _____

— Deep in the heart of Har - lem _____ And tho' the stars are bright _____

— The dark-ness is taun-ting me _____ Oh! what a sad re-frain _____

— A noc-terne born in Har - lem _____ That mel-an-cho-ly strain _____

— For-ev-er is haun-ting me _____

— The mel-o-dy clings — A - round my heart strings It won't let me go — when I'm

Bb7 B7 Bb7 Eb7 Bbm7 Eb7 Bbm7

lone-ly — I hear it in dreams — And some-how it seems — It

(Tacet) F7 Bb7 Fm7

(Tacet) makes me weep and I can't sleep An in-di-go tune — It

Bb7 Fm7 Bb7 Fm7 Bb7 B7 Bb7

sings to the moon — The lone-some re-frain — of a lo-ver — The

Eb7 Bbm7 Eb7 Bbm7 (Tacet)

mel-o-dy sighs — It laughs and it cries — A moan in blue that

Gm D7+ Gm

wails the long night thru. — Tho' with the dawn it's gone.

Gm6 Cm6

The mel-o-dy lives e-ver

Gm6 Bb Eb7 D7

For lone-ly hearts to learn — Of love in a Har-lem Noo-terne.

Gm6 Cm6 Gm6 Cm6 Gm C# Gm6

For lone-ly hearts to learn — Of love in a Har-lem Noo-terne.

SCOTCH AND SODA

Abmaj7 Db9 Eb6 Gm7 C9

Scotch and So - da, Mud in your eye, Ba-by, do I feel high, oh me, oh

F7 Fm7 Bb7 Dm Abm G7

my, Do I feel high.

Abmaj7 Db9 Eb6 Gm7 C9

Dry Mar-tin - i, Jig-ger of gin, Oh, what a spell you've got me in. Oh

F7 Fm7 Bb7 Eb9 Bbm7 Eb9 Eb+

my, Do I feel high.

Ab Eb Fm7 Bb7 Ebmaj7 F9

Peo-ple won't be - lieve me, They'll think that I'm just brag - ing, But I could feel the

Bb7 Bbdim Fm7 Bb7 Abmaj7 Db9

way I do, And still be on the wa - gon. All I need is one of your smiles,

Eb6 Gm7 C9 F7 Fm7 Bb7 Gm7

Sun-shine of your eyes, oh me, oh my, Do I feel high - er than a kite can

C7 Fm7 Bb7 Ab7 Eb6 Db9 Eb6

fly! Give me lov-in', ba-by. I feel high.

SHE'S GOT TO BE A SAINT

245-

Words and Music by
JOE PAULINI and
MIKE DINAPOLI

Moderately

B^b



1. I'm out late ev - 'ry night — do - in'
2. dress in the shop — that - 'll
3. stay, should I go? — I —

Dm



Cm⁷



F⁷



Cm⁷



things that ain't right — and she'll cry for me. — When I'm down in the dumps — and she
make her eyes pop — but she'll look a - way. — She'd a - got - ten a lift — if I
real - ly don't know — my mind's in a blur. — Soon it's gon - na be dawn — and if

F⁷



B^b



nurs - es my lumps. — how she cries for me. — And she'll
bought her that gift — for her birth - day. — But her
she finds me gone — would it be best for her? — I see her

Fm7

Bb7

Eb



nev - er com - plain — she keeps hid - ing the pain — But I know all the while —
 birth - day has come — and I feel like a bum — 'cause I spent my last dime —
 cry in her sleep — so I kiss her wet cheek — I kneel by her and pray —

Ebm

Ab7

Bb

Cm7

F7



— She's not feel - ing so well — 'cause I put her thru hell. — Still she
 on a worth - less old friend, — on a drunk - en week - end. — I've done it
 And I'll turn off the light, — step — out in the night, — And I'll

Eb

Bb



forc - es a smile. _____ }
 time af - ter time. _____ } She's got to be a saint; _____ Lord knows that
 go on my way. _____ }

E^b *F7*

I ain't. _____ I fin' - ly re - al - ize

E^b *B^b* *E^b*

1. 2.

right be-fore my eyes, Here is a saint _____ There's a it is a saint. —

B^b *F* *F^b* *B^b* *B^b* *Cm* *F^b* *E^b* *(F Bass)*

3.

Should I Here is a saint —

Gm *Gm7* *E^bm7* *Cm7* *F7* *Cm7* *F7* *B^b*

L.H.

248.

From the United Artists Motion Picture "LAST TANGO IN PARIS"

LAST TANGO IN PARIS

By
GATO BARBIERI

Moderate tempo
Intro.

Musical notation for the Intro section, featuring a piano (p) dynamic marking and a 4/4 time signature.

Chorus

Musical notation for the first system of the Chorus, with guitar chord diagrams for Gm7, Gm6, Cm7, and Cm6. The dynamic marking is *mf*.

Musical notation for the second system of the Chorus, with guitar chord diagrams for Gm7, Gm6, Cm7, and Cm6.

Musical notation for the third system of the Chorus, with guitar chord diagrams for Fm7, Fm6, Bbm7, and Bbm6.

Musical notation for the fourth system of the Chorus, with guitar chord diagrams for Fm7, Fm6, Cm7, Cm6, Bbm7, Eb7, Bm7, and E7.

Am7 D7 Gm7 Gm6 Gm7 Gm6 Cm7 Cm6

The first system of music consists of two staves. Above the staff, eight guitar chord diagrams are provided for the chords: Am7, D7, Gm7, Gm6, Gm7, Gm6, Cm7, and Cm6. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef.

Cm7 Cm6 Gm7 Gm6 Gm7 Gm6 Cm7 Cm6

The second system of music consists of two staves. Above the staff, eight guitar chord diagrams are provided for the chords: Cm7, Cm6, Gm7, Gm6, Gm7, Gm6, Cm7, and Cm6. The notation continues with the same clefs and time signature as the first system.

Cm7 Cm6 Bbm7 Eb9sus

The third system of music consists of two staves. Above the staff, four guitar chord diagrams are provided for the chords: Cm7, Cm6, Bbm7, and Eb9sus. The notation continues with the same clefs and time signature.

Fm7 Cm7 Fm7

The fourth system of music consists of two staves. Above the staff, three guitar chord diagrams are provided for the chords: Fm7, Cm7, and Fm7. The notation continues with the same clefs and time signature.

Gm7 Cm7+

The fifth system of music consists of two staves. Above the staff, two guitar chord diagrams are provided for the chords: Gm7 and Cm7+. The notation continues with the same clefs and time signature, ending with a double bar line.

250.

EASY LOVING

Words and Music by
FREDDIE HART

Moderately

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. The key signature has one flat (Bb).

The first vocal line is on a single staff. It begins with a long note on 'Eas' followed by a melodic line for 'y lov - ing, so sex - y'.

Eas - y lov - ing, so sex - y

The piano accompaniment continues with two staves. The right hand features chords and moving lines, while the left hand maintains the eighth-note bass line.

The second vocal line continues the melody: 'look - ing, I know from the feel - ing that it comes from the'.

look - ing, I know from the feel - ing that it comes from the

The piano accompaniment continues with two staves, featuring chords and moving lines in both hands.

The third vocal line concludes the phrase: 'heart. Easy loving,'.

heart. Easy loving,

The piano accompaniment concludes with two staves, featuring chords and moving lines in both hands.

B^b *F* *B^b*

ev - 'ry- day's thanks - giv - ing to count all my

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics: "ev - 'ry- day's thanks - giv - ing to count all my". The piano accompaniment is in the right hand, with a triplet of eighth notes at the end of the first phrase. The bottom staff is the piano accompaniment in the left hand. Chord diagrams for Bb, F, and Bb are shown above the vocal line.

F *C⁷* *F*

bles - ings I would-n't know where to start. Ev - 'ry

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics: "bles - ings I would-n't know where to start. Ev - 'ry". The piano accompaniment continues in the right hand. Chord diagrams for F, C7, and F are shown above the vocal line.

B^b *F*

time I look you o - ver, so real to life it

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics: "time I look you o - ver, so real to life it". The piano accompaniment continues in the right hand. Chord diagrams for Bb and F are shown above the vocal line.

B^b

seems, up - on your pret - ty shoul - ders there's a

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics: "seems, up - on your pret - ty shoul - ders there's a". The piano accompaniment continues in the right hand. A chord diagram for Bb is shown above the vocal line.

252.

pair of an - gel wings. _____ Eas - y

lov - ing, _____ see - ing's be - liev - ing. _____ Life ___ with you's like

liv - ing in a beau - ti - ful dream. _____ Ev - 'ry

dream. _____

Handwritten guitar chord diagrams are provided above the vocal line: F, C7, F, Bb, F, Bb, F, C7, F, Bb, C, F.

Handwritten guitar chord diagrams are provided above the piano accompaniment: F, C7, F, Bb, C, F.

Handwritten guitar chord diagrams are provided above the final vocal line: Bb, C, F.

The score includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and a guitar line with chord diagrams. The lyrics are: "pair of an - gel wings. _____ Eas - y", "lov - ing, _____ see - ing's be - liev - ing. _____ Life ___ with you's like", "liv - ing in a beau - ti - ful dream. _____ Ev - 'ry", and "dream. _____".

ANN (Don't Go Runnin')

Words and Music by
BUZZ CASON

Moderate *B^b*

Cm

Ann, _____ don't go run - nin' to him;
Ann, _____ don't go run - nin' to him; He's

F7

Cm

He's not worth the tears you're cry - in'; Girl, can't you see he's ly - in'?
just a fool - ish dream you're chas - in'; Think of all the love you're wast - in';

B^b

Cm

F7

Ann, _____ he'll on - ly hurt you a - gain; I can't stand to
Ann, _____ there's no to - mor - row with him; Don't be - lieve him

254.

D7

Gm

see you cry: I love you, Ann; I know he
when he says he loves you: Ann, please try to

E^b

B^b

says the things a wom - an likes to hear; But when you
un - der - stand I want the best for you; I know my

E^b

B^b

C^m

real - ly need his love, it won't be there; My love is
love can heal the hurt he's put you through; You've seen the

E^b

real, not a game of pre - tend: I'll stay in' love with
rain, now come walk in the sun; Let go of the

F7

B^b 255.

you and that's one place he's nev - er been: Ann, _____
 past: what's done is done:

please un - der - stand me, Ann. _____

Ann _____

Ann _____ don't go run - in' to him.

Repeat and fade

256.

YOU BELONG TO MY HEART

(Solamente Una Vez)

English Lyric by
RAY GILBERT

Music and Spanish Lyric by
AGUSTIN LARA

Refrain Bb7 Eb Bb6 Eb6 Edim Bb7

YOU BE-LONG TO MY HEART now and for ev - er
So - la - men - tey - na vez a - megn la vi - da;

Fm Caug Fm7 Bbaug Eb

And our I had its start not long a - go
so - la - men - tey - na vez y na - da más

Gm Eb6 Eb C Edim Bb7

We were gath - er - ing stars while a mil - lion gui - tars played our love song;
U - na vez na - da más en mi huer - to, bri - lló laes - po - ran - za,

Eb Ebmaj7

When I said "I love you," ev - 'ry beat of my heart said it too.
laes - pe - ran - za quea - lum - brael ca - mi - no de mi so - le - dad.

Cm Bb7 Eb Bb6 Eb6 Edim Bb7

'Twas a moment like this, do you re - mem - ber? And your eyes threw a
U - na vez na - da más seen - tre - gael al - ma, con la dul - cey to -

Fm Caug Fm7 Bbaug Eb Gm Eb6

kiss when they met mine; Now we own all the stars and a
tal re - nun - cia - ción. Y cuan - dog - se mi - la - gro rea -

Eb C Edim Bb7

mil - lion gui - tars are still play - ing; Dar - ling, you aro the song and you'll
li - zael pro - di - gio dea - mar - se; hay cam - pa - nas de fies - ta que

Bb6 Bb7 (2nd time) Fm7 Bb7 1. Eb Adim. Fm6 Bb7 112. Eb Gm Eb6 Gbm6 Eb6

al - ways be - long to my heart. YOU BE - LONG TO MY heart.
can - tan en el co - ra - zón So - la - men - tey - na zón.

Begin The Beguine

257.

French Version by
EMELIA RENAUD
Spanish Version by
MARIA GREVER

Words and Music by
COLE PORTER

sempre espr

When they be-gin _____ the Be-guine _____ It brings back the sound _____
 Fr Quand tu me prends _____ dans tes bras, _____ Pour me mur-mu-er _____
 Rit. mon-he-lan _____ te de-a-mor _____ Que ser-te de sen _____

_____ of mu-sic so ten-der _____ It brings back a night _____ of trop-i-cal _____
 tout bas je t'ai-me, _____ Mon coeur est tout plein _____ d'un bon-heur su-
 da a la me-lo-di-a _____ Que me ha-chool-vi-dar _____ mi me-lan-co- _____

splen-dour, _____ It brings back a mem-o-ry ev-er green. _____
 pre-me. _____ Je ne puis de-sor-mais ri-re sans toi _____
 li-a _____ Ira-yon-do a mi man-te un nue-vo i-de-al _____

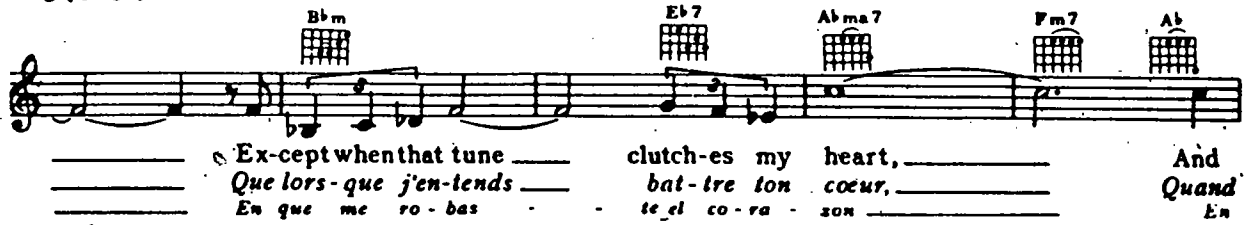
_____ I'm with you once more _____ un-der the stars _____ And _____
 Le ciel e-toi-le _____ luit pour tou-jours, _____ La _____
 Hoy so-los al fin, _____ cer-ca del mar _____ Cual _____

down by the shore _____ an or-ches-tra's play-ing, _____ And e-ven the palms _____
 vague en-chan-tée _____ pro-té-ge notr'a-mour _____ La bri-se ber-ce _____
 sua-ve vai-ven _____ lle-ga a mis o-i-dos _____ El ru-mor de be _____

_____ seem to be sway-ing _____ When they be-gin _____ the Be-
 dou-ce-ment les fleurs, _____ Quand tu me prends _____ dans tes _____
 sos es-con-di-dos _____ En la can-cion _____ Tro-pi- _____

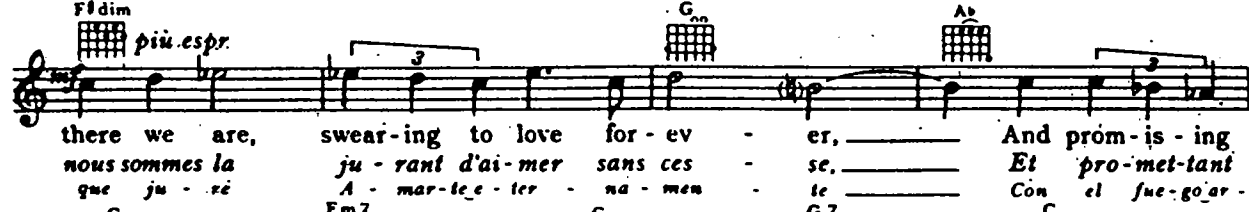
guine. _____ To live it a-gain _____ is past all en-deav-our, _____
 bras. _____ Je ne puis vi-vre _____ ces mo-ments en-chan-teurs, _____
 cal _____ Vol-ver a vi-vir _____ a-que-los ins-tan-tes _____

Bbm Eb7 Abma7 Fm7 Ab



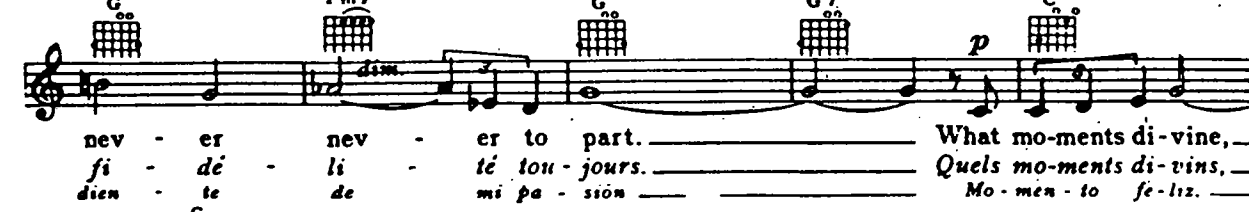
Except when that tune clutches my heart, And
 Que lors-que j'en-tends bat-tre ton coeur, Quand
 En que me ro-bas te el co-ra-son En

Fdim piu.espr. G Ab



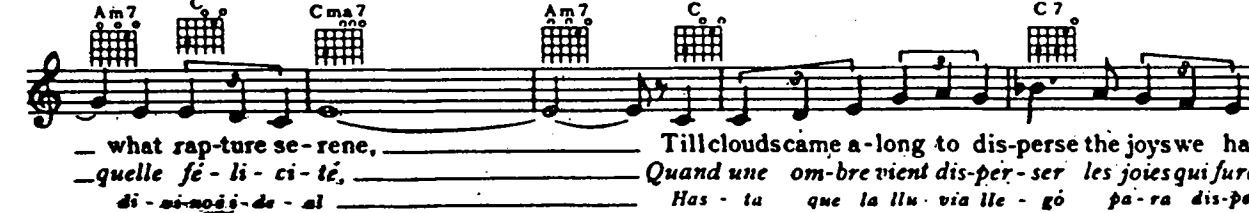
there we are, swear-ing to love for-ev-er, And prom-is-ing
 nous sommes la ju-rant d'ai-mer sans ces-se, Et pro-met-tant
 que ju-re A-mar-te-e-ter-na-men-te Con-el sue-go-ar

G Fm7 G G7 C



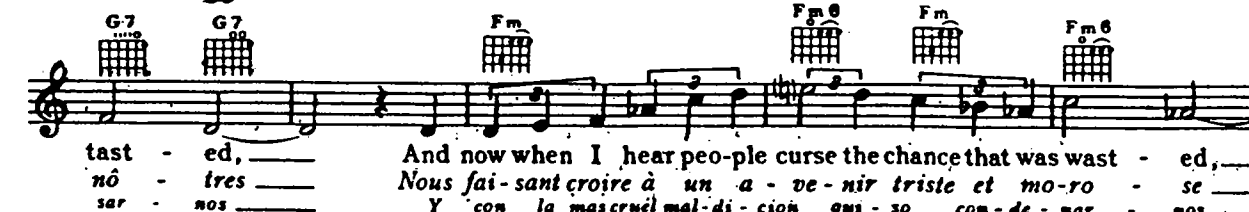
nev-er nev-er to part. What moments di-vine,
 fi-de-li-te-tou-jours. Quels mo-ments di-vins,
 di-en-te de mi pa-ssion Mo-men-to fe-liz.

Am7 C Cma7 Am7 C C7



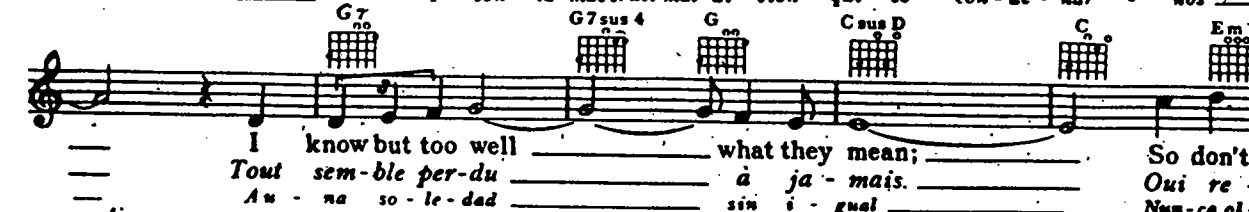
what rap-ture se-rene, Tillcloudscame a-long to dis-purse the joys we had
 quelle fe-li-ci-te, Quand une om-bre vient dis-per-ser les joies qui furent
 di-ni-noj-da-al Has-ta que la llu-via lle-go pa-ra dis-per

G7 G7 Fm Fm6 Fm Fm6



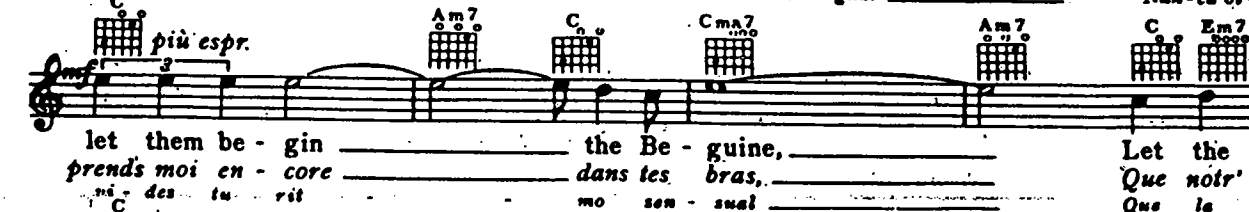
tast-ed, And now when I hear peo-ple curse the chance that was wast-ed,
 no-tres Nous fai-sant croire a un a-ve-nir triste et mo-ro-se
 sar-nos Y con la mas cruel mal-di-cion qui-so con-de-nar-nos

G7 G7sus4 G CsusD C Em7



I know but too well what they mean; So don't
 Tout sem-ble per-du a ja-mais. Qui re-
 Au-na so-le-dad sin i-gual Nun-ca oi

C piu.espr. Am7 C Cma7 Am7 C Em7



let them be-gin the Be-guine, Let the
 prends moi en-core dans tes bras, Que notr'
 ni-des-tu-rit mo sen-sual Que la

Am7 C G7



love that was once a-fire re-main an em-ber; Let it
 a-mour ar-dent laisse au moins u-ne flam-me, Qu'il reste
 lla-ma de-a-mor sin-ce-ro no-se-a-pa-ga Ni el do

F *Dm7* *Em* *Am* *Dm7*

sleep like the dead, de-sire I on-ly re-mem-ber
 de noir a-mour tou-jour's un peu de cen-dres
 se-o' de a-mar por siem-pre nun-ca se-a-ca-ba

When they be-gin
 Quand tu me prends
 Con la can-cion

G7 *C6* *C* *C6* *C*

the Be-guine.
 dans tes bras.
 tro-pi-cal

Oh yes, let them be-gin the Be-guine, make them
 Lais-se moi me blot-tir à nou-veau dans tes
 Can-ia siem-pre tu rit-mo, sen-sual, sen-co-

molto espr.

Cmaj7 *C6* *C*

play
 bras,
 sar

Till the stars that were there be-fore re-tur-n a-
 Pour que les é-toi-les re-vien-nent sur nos
 Has-ta que las es-tre-llas vuel-van a a-lum-

G7 *F* *Dm7* *Em*

bove you,
 lê-tes,
 brar nos

Till you whis-per to me once more, "Dar-ling, I love you!"
 Que je t'en-ten-de mur-mu-rer "Dar-ling" je t'ai-me,
 Y que un be-so' se-bril de a-mor vuel-ra a jun-tar nos

mf *dim.*

A9 *p* *Dm7-5*

And we sud-den-ly know
 Et nous re-trou-ve-rois
 En el dul-ce ru-mor

what heav-en we're in,
 no-tre pa-ra-dis,
 del rit-mo sen-sual

G7 *C* *Cmaj7*

When they be-gin the Be-guine,
 Quand tu me prends dans tes bras.
 De la can-cion tro-pi-cal

Dm7 *Fm6* *G7*

Dm7 *Fm6* *G7*

When they be-gin the Be-
 Quand tu me prends dans tes
 De la can-cion tro-pi-

rit. ten.

C *C6* *Cmaj7*

guine.
 bras.
 cal

a tempo *dim.* *p* *pp*

260.

English Lyric by
SUNNY SKYLAR

AMOR

Spanish Lyric by
RICARDO LOPEZ MENDEZ

Music by
GABRIEL RUIZ

Tempo di Beguine

C

A - MOR, A - MOR, A - MOR, A - MOR, This word so
A - MOR, A - MOR, A - MOR, A - MOR, Na - cio de

G7

sweet ti, that I re - peat Na - cio de mi, Means I a - dore you.
de la es - pe - ran - sa

Dmi

A - MOR, A - MOR, my love
A - MOR, A - MOR,

G7

Would you de - ny this heart that I Have placed be -
Na - cio de Dios, pa - ra los dos, Na - cio del

B dim. C6 B dim. C6 E mi

fore al you. I can't find an - oth - er word with
al ma Sen - tir que tus be - son a - ni -

B7 E mi

mean - ing so clear, My lips try to whis - per sweet - er, things in your ear. But
da - ron en mi, I - gual que pa - lo - mas men - sa - je - ras de lus. Sa -

G7 B dim. E7 A mi D7

some - how or oth - er noth - ing sounds quite so dear, As this soft ca - ressing word I
ber que mis be - sos se que - da - ron en ti, ha - cien - do en tus la - bios la se -

G7 Dmi7 G7 C

know. *Naí de la cruz.* A - MOR, A - MOR, my
A - MOR, *A - MOR,* *A.*

love _____ When you're a - way there is no day And nights are
 MOR. _____ *na - oí de tí,* *na - oí de mí,* *de la se - pa -*

G7 Dmi7

lone - ly. _____ A - MOR, A - MOR, my
 ran - sa _____ *A - MOR,* *A - MOR,* *A.*

G7

love _____ Make life di - vine. Say you'll be
 MOR. _____ *Na - oí de Dios,* *pa - ra los*

1. Fmi6 G Dmi7 G7 2. G7

mine, And love me on - ly. _____ A - mine, And love me
dos, *Na - oí del al - ma.* _____ *A - dos* *Na - oí del*

C6 Ab7 C6 Ab7

on - ly, _____ A - MOR, _____ A -
 al - ma, _____ *A - MOR,* _____ *A.*

C

MOR. _____
 MOR. _____

262.

PERFIDIA

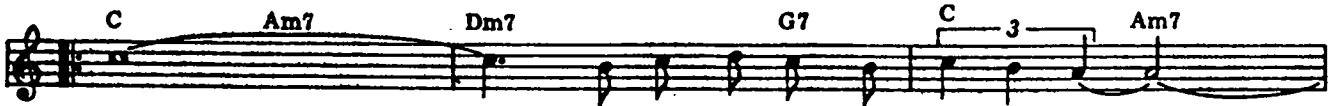
English Lyric by
MILTON LEEDS

Spanish Words and Music by
ALBERTO DOMINGUEZ

Moderately, with expression



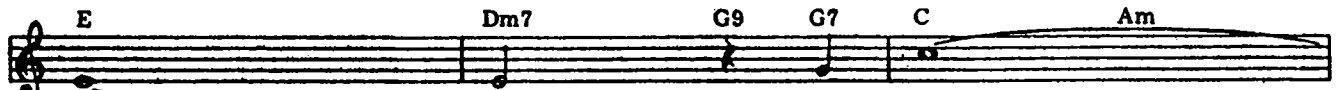
To
Mu-



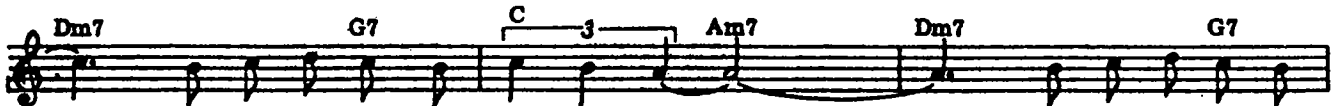
you, _____ my heart cries out, "PER - FI - DI - A," _____
jer, _____ si pue - des tí con Dios ha - blar, _____



For I found you, the love of my life, in some - bod - y else - 's
pre - gún - ta - le si yo al - gu - na vez te he de - ja - do de a - do -



arms; _____ Your eyes _____
rar. _____ Yel mar, _____



are ech - o - ing "PER - FI - DI - A," _____ For - get - ful of our
es - pe - jo de mi co - ra - zón, _____ las ve - ces que me ha



prom - ise of love, you're shar - ing an - oth - er's charms, _____
vis - to llo - rar la per - fi - dia de tua - mor. _____

Dm7 E Dm Dm6 Dm7 Dm6

With a sad la-ment, my dreams have fad-ed like a bro-ken mel-o-
Te he bus - ca - do don - de quie - ra que yo voy y no te pue-do ha-

E F7 E F7 E7 F7 E7 Dm Dm6

dy; _____
llar. _____

While the gods of love look down and laugh at
¿Pa - ra qué quie-roo - tros be - sos si tus

Dm6 G7 E B7b5 E Dm7 Fm6 G7

what ro-man-tic fools we mor-tals be; _____ And
la - bios no me quie - ren ya be - sar? _____ Y

C Am7 Dm7 G7 C 3 Am7

now _____ I know my love was not for you, _____
tú. _____ *¿Quién sa - be por don - de gn da - rás,* _____

Dm7 G7 C 3 Am7 Dm7 3 G9

And so I'll take it back with a sigh, per - fid - i - ous one, good-
quién sa - be qué a - ven - tu - ra ten - drás, *qué le - jos - es - tás de*

1. C (maj7) Am Am7 Dm7 G7 2. C Ab9 C6

bye. _____ To _____
mí! _____ *Mu - mí.* _____

264.

BESAME MUCHO

English Lyric by
SUNNY SKYLAR

Music and Spanish Lyric by
CONSUELO VELAZQUEZ

Moderately

Dm Gm6 Dm Gm(sus^A) Gm

BÉ - SA - ME MU - CHO;
Bé - sa - me mu - cho,

Gm F^{dim} Gm A7 Dm A7 Dm

Each time I cling to your kiss I hear mu-sic di-vine;
co - mo si fue-raes-ta no-che la úl-ti-ma vez;

D7 Am7(susD) D7 F^{dim} Bbaug Gm(sus^A) Gm

BÉ SA - ME MU - CHO,
bé sa - me mu - cho,

Dm E7(b9) A7 Dm Gm6 Dm

Hold me, my dar-ling, and say that you'll al-ways be mine.
que ten-go mie-do per-der-te, per-der-te-o-tra vez.

Gm Dm A7 Gm6

This joy is some-thing new, My arms en-fold-ing you, Nev-er knew this thrill be-
Quie-ro te-ner-te muy cer-ca, mi-rar-me en tus o-jos, ver-te jun-to

Dm Gm Dm

fore; Who ev - er thought I'd be hold - ing you close to me.
mf, *pien - sa que tal vez ma - ña - na yo ya es - ta - ré.*

E7 Bb7 A7 Dm Gm6 Dm

Whisp - 'ring "It's you I a - dore;" Dear - est one, if you should
le - jos, muy le - jos de ti. Bé - sa - me, bé - sa - me

Gm (sus^A_C) Gm F^{dim} Gm A7

leave me, Each lit - tle dream would take wing and my life would be
mu - cho, co - mo si fue - ras - la no - che la úl - ti - ma

Dm A7 Dm D7 Am7(susD) D7 F^{dim} Bb^{aug}

through; BÉ SA - ME
vez; bé sa - me

Gm(sus^A_C) Gm Dm E(b9) A7 A7^{aug}

MU - CHO; Love me for - ev - er and make all my dreams come
mu - cho, que ten - go mie - do per - der - te, per - der - te des -

1. Dm Bb9 A7(susD) A7 2. Dm Gm6 Dm

true. true.
pús. pús.

BRAZIL

(AQUARELA DO BRASIL)

Text in English
by S. K. RUSSELL

Brazilian Samba
by ARY BARROSO

VERSE

Largo

Eng. Bra-zil the Brazil that I knew where I wander'd with you lives in my im-a-gi-na-tion.
 Port. Bra-sil meu Brasil Bra-si-leiro — meu mu-la-to in-to-neiro — you can-tar-ê nos meus ver-sos.
 Span. Bra-sil tie-rra bur-nay bri-mosa. — de mo-re-na gra-ciosa, — de mi-rar ta-in-dú-cre-to.

Moderately Bright

Where the songs are pas-sion-ate, And a smile has flash in it, And a kiss
 O Bra-sil, sam-ba que da, bam-bo-leio, Que faz gin-ga, O Bra-sil,
 Ob Bra-sil ver-de que-da pa-râel mun-do ad-mi-rar, El Bra-sil,

has art in it, For you put your heart in it, And
 do meu a-mor, Ter-ra de mi-so Sen-bor, Bra-
 de mi a-mor Tie-rra de Nue-stro Sr-ior, Bra-

so I dream of old BRA-
 -sil! Bra-sil! -sil! Bra-sil! -sil! -sil!
 -sil! Bra-sil! -sil! Bra-sil! -sil!

CHORUS

- ZIL Where hearts were en-ter-tain-ing June,
 O A-bre-a cor-ti-na do pas-sado,
 Ob e-las pal-me-ras mur-mu-rantes,

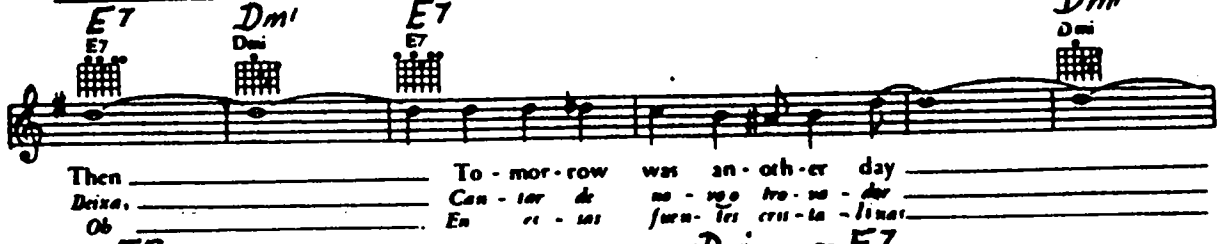
- We stood be-neath an am-ber moon And soft-ly mur-mured "Someday soon"
 - Ti-ra a mãe pre-to do sr-rado Bo-ta p'ri gon-go no con-gado
 don-de yo cu-el-go mi ba-ma-a, En no-chas lle-nas de splen-dor

G GAug G⁶ B Ami Fmaj⁷ Ami⁶ F[#]dim G G⁷ G^{b7} F⁷



We kissed and clung to ge - ther,
Bra - zil! Bra - zil! Bra - zil!

E⁷ Dmi E⁷ Dmi



Then To - mor - row was an - oth - er day
Deixa. Can - tar de no - vo tro - va - dor
Ob En - ta - los sur - tes cru - ta - linas

E⁷ F⁷ Dmi Dmi E⁷ E⁷



The morn - ing found me miles a - way With still a mil - lion things to say.
A me - ren - ca - rea luz da lua To - da a can - çao do meu a - mor
Don - de la lu - na se a mi - rava Don - de se mi - ti - go mi sed

Ami F Ami⁶ F Ami F



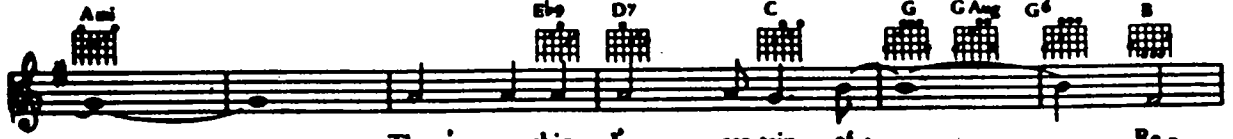
Now
Querro
Ob

Ami Cmi F[#]dim G D⁷ G C[#]dim



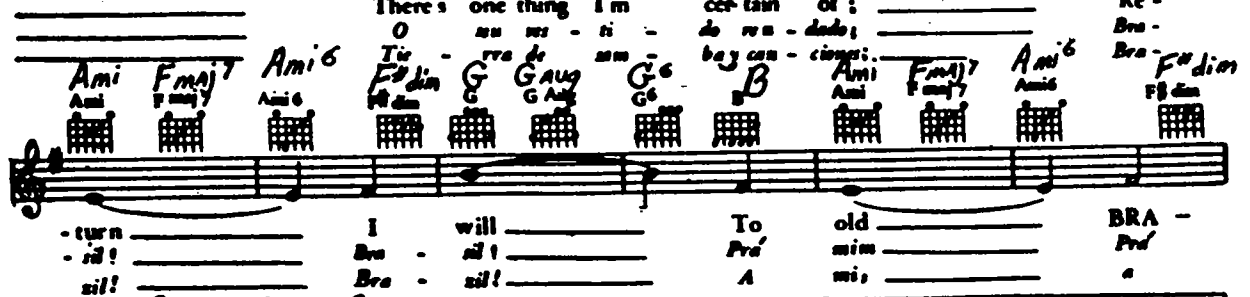
When twi - light dims the sky a - bove, Re - call - ing thrills of our love,
or a "sa do - na" ca - mi - abando, Pt - los sa - lões ar - ras - tando,
Am E - se Bra - zil lin - do y mo - rano Es el Bra - zil Bra - si - lero.

E⁹ D⁷ C G GAug G⁶ B



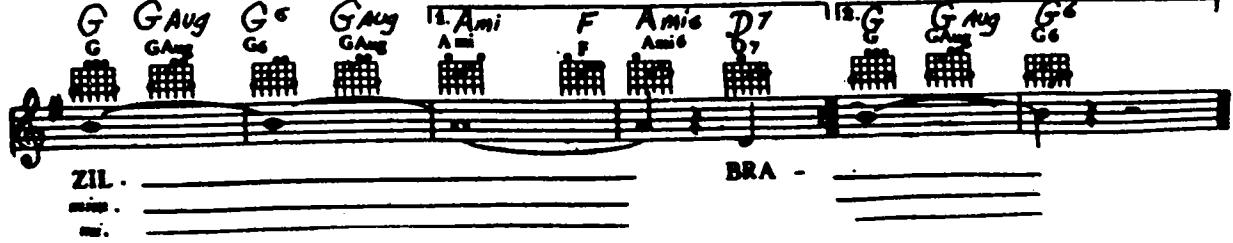
There's one thing I'm cer - tain of; Re -
Bra - Bra -

Ami Fmaj⁷ Ami⁶ F[#]dim G GAug G⁶ B Ami Fmaj⁷ Ami⁶ F[#]dim



- turn I will To old BRA -
- zil! Bra - zil! Bra - zil! A mi, mi, a

G GAug G⁶ GAug F[#]dim G GAug G⁶ D⁷ G GAug G⁶



ZIL. BRA -

MIAMI BEACH RUMBA

Am E7 %

mf I start - ed out to go to Cu - ba | Soon I was at Mi - am - i

Am % E7

Beach. | There, not so ver - y far from Cu - ba.

E7 Am %

Oh what a rum - ba they teach! | Down where the or - ang - es are

E7 % Am

round - er, | Down where the win - ter days are warm.

Am E7 % Am

I caught a hun - dred twenty pound - er, | We danced in true Lat - in form.

G7 C G7 G+ C

So I nev - er got to Cu - ba, | But I got all its at - mo - sphere Why

E7 Am Ebo E7 269.

ev - en Yu - ba and his tu - ba, They *ff* played a night right here!

Am E7

I'll save Ha - va - na for "Ma - nva - na" Mean - while I've heaven in my

Am E7

reach. I found the charm of old Ha - va - na In a

E7 Am E7 Am

rum - ba at Mi - am - i Beach. *p* Ay, ay, ay, ay, had I wings, I would fly ev' - ry

E7 Am E7

day. Through the sky to Mi - am - i by the sea. Ay, ay, ay, ay, I would

Am Em E7 Am E7 Am

save all my dates for some - - bod - y who waits there for me. *f*

ONE NOTE SAMBA

(Samba De Uma Nota So)

Refrain

This is just a lit - - tle sam - - ba built up - on a sin - - gle note. . . . O - ther

notes are bound to fol - - low but the root is still that note. Now this new one is the con -

se - - quence of the one we've just been through. As I'm bound to be - - the un - - a - void - - a - ble

con - - se - - quence of you. There's so man - - y peo - - ple who can talk and talk and talk and just say

ro - - thing, or near - - ly no - - thing. I have used up all the scale I know and at the end I've come to

no - - thing, or near - - ly no - - thing. So I come back to - - my first - - note, as I

must come back - - to you. . . . I will pour in - - to - - that one - - note all the love I feel - - for you.

A - - ny - - one who wants - - the whole - - show Re, Mi, Fa, Sol, La, - - Ti, Do, - - He will

find him - - self - - with no - - show. Bet - - ter play - - the note - - you know. . . . This is - -

Chord Diagrams:

- Dm7:
- D♭7:
- Cm7:
- B7(b5):
- Fm7:
- E7(b5):
- E♭maj.7:
- A♭7:
- Dm7:
- D♭7:
- Cm7:
- B7(b5):
- B♭:
- E♭m7:
- A♭7:
- D♭:
- E♭m7:
- D♭maj.7:
- D♭:
- D♭m7:
- G♭7:
- Bmaj.7:
- B6:
- E♭m6:
- B7(b5):
- Dm7:
- D♭7:
- Cm7:
- B7(b5):
- Dm7:
- D♭7:
- G♭maj.7:
- F7(b5):
- Fm7:
- E7(b5):
- E♭maj.7:
- A♭7:
- D♭:
- C7:
- Bmaj.7:
- 1. B♭6:
- F7+5:
- 2. B♭6:

PERHAPS, PERHAPS, PERHAPS

English Words by
JOE DAVIS

(Quizas, Quizas, Quizas)
(Bolero)

Spanish Words and Music by
OSVALDO FARES

+ Em =p-f *Am6* *B7* *Em*

You won't ad-mit you love me, — and so How am I ev - er — to
 Siem-pre que te pre-gun - to — que cuan - do co-moy don - de, — to

Am6 *B7* *Em* *B7* *Em* *B7* *Em* *Am6*

know? You al-ways tell me, — PER - HAPS, PER - HAPS, PER - HAPS;
 stem - pre me res - pon - des — QUI - ZAS, QUI - ZAS, QUI - ZAS;

Em (Guitar tacet) *Em* *Am6* *B7* *Em*

A mil-lion times I've asked you, — and then I ask you o - ver — a -
 Ya - si pa-san los di - as — y yo de - ses - pre - ra — do — y

Am6 *B7* *Em* *B7* *Em* *B7* *Em* *Am6*

gain, You on - ly as - sweet, — PER - HAPS, PER - HAPS, PER - HAPS;
 tú, tú con - tes - fun - do — QUI - ZAS, QUI - ZAS, QUI - ZAS;

Em *f-f* *A6* *B7* *A6* *B7* *E*

If you can't make your mind up, — we'll nev - er — get start - ed;
 Es - táis per - dien - des! siem - pre — pen - san - do, — pen - san - do;

A6 *B7* *A6* *B7* *E*

And I don't want to, wind up, — be - ing part - ed, — bro - ken heart - ed;
 Por lo que mas tú que - ras — has - ta cuan - do, — has - ta cuan - do;

f-f (Guitar tacet) *Em* *Am6* *B7* *Em*

So, if you real-ly love me, — say "yes," But if you don't, dear, — con -
 Ya - si pa-san los di - as — y yo de - ses - pre - ra — do — y

Am6 *B7* *Em* *B7* *Em* *B7*

ess, And please don't tell me, — PER - HAPS, PER - HAPS, PER -
 tú, tú con - tes - tan - do — QUI - ZAS, QUI - ZAS, QUI -

1. Em *Am6* *B7* *f-f* (Guitar tacet) *2. Em* *Am6* *Em*

HAPS. You won't ad-mit you HAPS. —
 ZAS. Siem-pre que te pre- ZAS. —

272.

Letra de
JOHNNIE CAMACHO

OYE NEGRA

GUARACHA

Música de
NORO MORALES

Gmi. G7

O - ye ne - gra el chis - me - ci - to Que te ten - go que con -

D7

tar Tu ma - ri - do no te quie - re Te lo pue - do a - se - gu -

Gmi.

rar Pues re - sul - ta que ha - ce dí - as Yo lo he vis - to con Pi -

Gmi. Gmi. A7 D7 Gmi.

lar Y al que e - sa le echa el "guan - te" no lo suel - ta más

G7₉ Cmi. F7 Bb

Por tu bien te a - con - se - jo Si él se va con Pi - lar

Cmi. Gmi. E^b7 D7

Que tu me quie - ras mu - cho Pa - ra a - mar - te más. O - ye

Gm: D7

ne - gra el chis - me - ci - to Que te ten - go que con - tar Tu ma -

Gmi

ri - do no te quie - re Te lo pue - do a - se - gu - rar Pues re -

G7 Gmi.

sul - ta que ha - ce dí - as Yo lo he vis - to con Pi - lar Y al que

Gmi A7 D7 Gmi

e - sa le echa el "guan - te" No lo suel - ta más.

Lyrics by
JACK WISEMAN

Cuban Mambo

Music by
XAVIER CUGAT
RAFAEL ANGULO

Moderato

CU - BAN MAM - BO_ o - lay o - lay_ CU - BAN

MAM - BO_ take it a - way_ CU - BAN MAM - BO_

ai ai ai ai_ CU - BAN MAM - BO_ this is good-bye_

1. One, two, three, four, like a Jump - ing Jack
2. Tumb - ling, fumb - ling, stumb - ling on my feet

One, two, three, four, oh my, ach - ing back
Trip - ping, slip ping, I cant_ get the beat

Bump - ing, jump - ing, just like a ma - ni - ac
Bump - ing, jump - ing, just like a ma - ni - ac

Cu - ba won't you take your CU - BAN MAM - BO back
Cu - ba won't you take your CU - BAN MAM - BO back

CU - BAN MAM - BO_ o - lay o - lay_ CU - BAN

MAM - BO_ take it a - way_ CU - BAN MAM - BO_

ai ai ai ai_ CU - BAN MAM - BO_ this is good-bye_

SIBONEY

American Lyric by
DOLLY MORSE

Spanish Lyric and Music by
ERNESTO LECUONA

Moderato

If you've been _____ in Ha-van-a— You have
Si - bo - ney _____ yo te quie - ro yo me

heard a dream-y tune, _____ When you think _____ of Ha-
mue - ro por tua - mor _____ Si - bo - ney _____ en tu

-van a— You re-call this dream-y tune. _____ If you've danced _____
bo - ca la miel pu - so su dul - zor _____ ven a qui _____

_____ in Ha - van - a — You've caught its fun - ny rhyth - m — that —
_____ que te quie - ro y _____ que to - do te - so - ro e -

— made your sen-ses stray, _____ Night and day _____ here's that
- res 'tu pa - ra mi _____ Si - bo - ney _____ al a -

tan - ta - liz - ing mel - o dy they play. _____
- rru - ll, de tu pal - ma pien - soen ti _____

C
Chorus, Moderato

Si-bo - ney, _____ that's the tune that they croon at you down Ha-van-a way, _____
 Si-bo - ney _____ de mi sue - ño si nea-yea la que-ja de mi van _____

Si-bo - ney, _____ that's the
 Si-bo - ney _____ si no

dance that they dance at the Ca - fé,
 vie - nes me mo - ri - ré dea - mor

And that tune _____ brings you dreams so it seems un - der-neath the
 Si - bu - ney _____ de mi sue - ño tes - pe - ru con an - sien

sil-ver moon, _____ As they play _____
 mi ca - ney _____ Si - bu - ney _____

Si-bo - ney, ev - 'ry care will fade a - way. _____ Fas - ci - nat - ing, cap - ti -
 si no vie - nes me mo - ri - ré dea - mor _____ o - yeel e - co de mi

vat - ing, Si - bo - ney. _____ Si - bo - ney. _____ When they
 can - tú de cris - tal _____ Si - bu - tal _____ no se

want an en - core they ask for more Si - bu - ney. _____
 pier - da por en - tre el ru - do ma - ni - gual. _____

276.








English Lyric by
BUDDY BERNIER
Spanish Lyric by
NANSEL LLISO

POINCIANA


(Song of the Tree.)
(LA CANCION DEL ARBOL)

Music by
NAT SIMON







Moderato

VOICE       

Blow _____ trop-ic wind, _____ Sing a song _____
Ar - - bul tro - pi - cal, _____ Can - ta - me _____

— thru the tree. _____ Tree, _____ sigh to _____
— tu can - ciin, _____ Can - ta de mi a -




     

me, _____ Soon my love _____ I will see. _____
mor, _____ Que bro - in con pa - sion _____

REFRAIN   

(with a swaying lilt)

Poin-ci - an - a, _____ your branch-es speak to me of love, _____
Poin-ci - a - na, _____ tus ra - mas há - blan-me de a - mor, _____

Pale moon _____ is cast-ing shad-ows from a - bove, _____ Poin-ci -
Lu - na, _____ me trae re - cuer-dos con ar - dor, _____ Poin-ci -

an - a, _____ some how I feel the jun-gle heat, _____ With-
a - na, _____ mi al - ma sú - fre so - le - dad, _____ Yo

in me _____ there grows a rhyth-mic sav-age beat. _____
sien - to _____ tu co - ra-zón en su bel - dad. _____

E \flat E \flat 6 E \flat 7 D

Love is ev-ry-where, It's mag-ic per-fume fills the-air,
 Par du-quier, a-mor. lu-bri-su-ille-va tu can-dor,

E \flat E \flat 6 E \flat 7 D D7

To and fro you sway, My heart's in time, I've learned to care,
 Y las ho-jas so-plan tu per-fu-mo ren-di-dir, Poin-ci-Poin-ci-

C G7 Cm

an-a, from now un-til the dawning day, I'll learn
 a-na, el fir-ma-men-to te di-ra Can-tu

G A7 E7 A7 D7 G

to love for-ev-er come what may. Poin-ci-may.
 mi-a-mor pur e-llu su-fri-ra Poin-ci-ra

D7 Am7 A7 D7 Am7 A7

Blow Ar but trop-ic wind, Sing a
 Can-ta

D7 Am7 D7 G

song me thru the tree-
 tu can-oten.


Bmi Am Am7 Bmi Ad lib. Am Am7 Bmi

Tree, sigh to me, Soon my love
 Can-ta de mi-a-mor, Que bre-tu

D+ G+ poco rit. e dim.


I will see.
 can pa-sion.

SPANISH EYES

G

 Blue _____
 Blue _____
 Span-ish eyes _____
 Span-ish eyes _____
 Tear-drops are fall - ing _____
 pret - ti - est eyes in _____

D7

 from your Span - ish eyes _____
 all of Mex - i - co _____
 Please, _____
 True _____
 please don't cry _____
 Span - ish eyes _____

G

 This is just a - dios and not good - bye. _____
 Please smile for me once more be - fore I go _____

Soon _____ I'll re - turn _____
 Bring-ing you all the _____

G7 **C** **Cm** **Cm6** **G**

 love your heart can hold _____
 Please _____ say Si Si _____

D7 **G** **A6**

 Say you and your Span-ish eyes will wait for me. _____
 Span-ish eyes _____

G **A6** **G**

 Wait for me. say Si Si! _____

DANSERO

Gm7 C7 Fmaj7 F6 Gm7 C7 Fmaj7 F6

Hold me close_ and hold me tight_ Hold me now-while my head seems light_

Gm7 C7 Cm D7 G7 C7+(-9) F

Thrills like this_ ling-er so_ When I hear them play DAN - SE - RO_

Gm7 C7 Fmaj7 F6 Gm7 C7 Fmaj7 F6 Gm7 C7

If I dream of new de-lights It's a part of this night of nights and while I_

Cm D7 G7 C7+(-9) F A7 A6B

feel this glow let them play and play DAN- SE- RO_ In my heart I know that if I've

A7+ A7 D9 D9-5 G7 C#9

heard one tune I've heard a thou-sand themes_ But still and all I find there's

G7+ G7 C9 C9-5 Gm7 C7 Gm7 C7

ou - ly. one that thrills me to ex - tremes And so it seems here be-fore my

Fmaj7 F6 Gm7 C7 Fmaj7 F6 Gm7 C7

ver - y eyes_ I could swear this is par - a - dise_ This is all

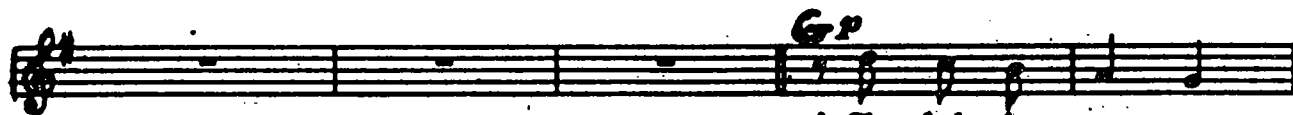
Cm D7 G7 C7+(-9) F F

mine, I know_ When I hear them play DAN - SE - RO_ SE - RO_

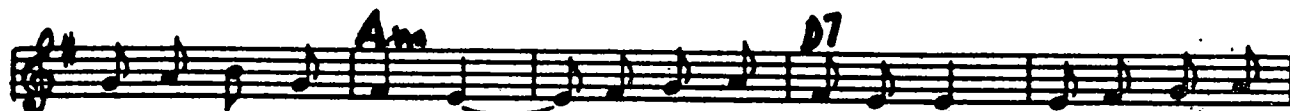
'O SOLE MIO! (You Are My Sunlight)

Italian Lyric by
G. CAPURRO
English Lyric by
OLGA PAUL

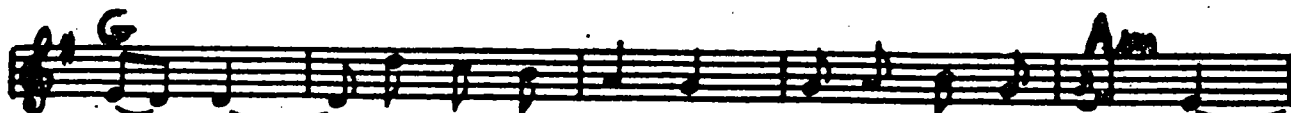
Music by
E. di CAPUA



1. Che bel - la co - sa
2. Lu - ce - ne' lla - tre
3. Quan - no fa not - te b
1. Oh day of beau - ty
2. I see your win - dow
3. When sun - light fades and



'na - iur - na - ta' so - le, N'a - ria se - re - na dop - po 'na tem -
'a fe - nes - ta to - ia, N'a la - van - na - ra can - ta e se ne
so - le se ne scen - ne Mne ve - ne qua - se 'na ma - lin - co -
when the sun is shin - ing The air is calm a - gain, the storm is
sparkling in the sun - light, A wo - man wash - ing clothes, and loud - ly
night be - gins her brood - ing. My lone - ly heart is sad, and full of



pos - tal Pe' lla - ria fres - ca pa - re gih 'na fe - ta
van - ta, E pe' tra - men - te tor - ce span - ne o can - ta
ni - a, Sott' 'a fe - nes - ta to - ia ros - tar - ri - a,
and - ed; The scent of flow - ers with the breeze is blind - ed,
sing - ing, And while she's bus - y with the clothes she's sort - ing,
an - guish, I stand be - neath your win - dow while I lan - guish,

cresc. **G** **D7** **G**

— Che bel - la co - sa 'na iur - na - ta' so - le!
 — lu - ce - no' lla - tre d'a fe - nes - ta to - ia!
 — Quan - no fa' not - te o' so - le so - ne scen - no.
 — OA day of beau - ty when the sun is shin - ing.
 — I see your win - dow spar - kling in the sun - light.
 — When sun - light fades and night be - gins her brood - ing.

mf **A**

— Ma n'a - tu so - le _____ cchiu bel - lo, ohi - no', _____
 — But there is sun - light _____ that's bright - er far, _____

D7 **G** *f*

— 'O so - le mi - o _____ sta 'nfron - te a te! _____ 'O
 — Then un - y sun - beam _____ or an - y star, _____ And

Cm **G** *p*

so - - - - - le, 'o so - le mi - o, _____ sta 'nfron - te a
 you, _____ you are my sun - light, _____ that's bright - er

D7 **G** 1-2. 2.

te, _____ sta 'nfron - te a te! _____
 far, _____ Than sun or star! _____

ROMAN GUITAR

(Chitarra Romana)

English Words by
MARJORIE HARPER
Italian Words by
C. BRUNO & E. DI LAZZARO

Music by
E. DI LAZZARO
Arr. by
Alfred d'Auberger

Cm Cm7

Pur ple sha - dows are creep - ing And the foun - tain is
Sot - to un man - to di stel - le Ro - ma del - la mi uf -

Gm9 G7 Fm6 G7 Ebm6

weep - ing; Hear the trees gent - ly sigh, while the winds mur - mur
pa - re so - li - tario il mio cuor di - sil - lu - so ds -

G7 G+ Cm

by, as they ride from a - far. All my mem - ries a -
mor vuol nel - Dum - bra can - tar. U - nu mu - ta for -

Fm Fm6 Cm

wak - en 'Neath each bright watch - ing star;
ta - na e un bal - oo - ne las su.

A7 G7 Fm G7 C Cm7 Cm6

— Play for one who's for - sa - ken; Oh, my RO - MAN GUI - TAR!
— O chi - tar - ra ro - ma - na. ac - com - pa - gna - mi tu!

Refrain C Cdim7 Dm7 G7

Now I'm sing - ing in the sha - dows; My gui - tar is all that's
Suo - na, suo - na mia chi - tur - ra la - soia pian - go - re il mio

C Cdim7 G7 Fm6

left for me; Let it com - fort me with mel - o - dy,
cwo - re con - sa casa e senza a mo - re

G7 CM6 Cdim7

Oh, con- sole me, my gui - tar! Now my heart is in the
 mi ri - ma - ni so - lo tu! Se' la co-ce eun pu' or -

Dm7 G7 C

shad - ows, For there's no one on her bal - co - ny,
 lu - ta ac - cum - pa - gna mi in sor - di - na

Cdim7 G7 Fm6 G7 Dm Fm G7

And I'm sing - ing to a mem - o - ry, Whis - per soft - ly, my gui -
 la mia bel - la For - na - ri - na al bal - co - ne non e'

1. C CM7 CM6 C Cdim7 2. C Cdim7 G7 C

tar! Now I'm sing - ing in the tar.
 piu! Suo - na, suo - na mia chi - piu.

We Edw. Cole and A. Sholly

VESTI LA GIUBBA

By Ruggiero Leoncavallo

Adagio

Put on your clean suit, smear your face with the grease-paint The pub - lic's
 wait - ing to see your oil - ly show. So if Bar - lo - quin has
 etc - lem Col - um - bi - na, laugh, Fan - chi - nel - lo, the crowd will love it.
 Go, turn your car - ear and your tears in - to laugh - ter, Keep smiling
 gay - ly as you play out your part. Laugh, Fan - chi - nel - lo,
 for the hopes that are broken; laugh at the pain tear - ing your poor broken heart.

MARIE, MARI MARIE
(Maria Mari)

E. DI CAPUA

* Cmi G7
Come to the win - dow
A - - - - ra - pe - te, fo

Cmi Fmi Cmi
Ma - rie Please don't be so con - tra - ry
ne - sta, Fan - - - - - muf - fuo - cia Ma - ri - a,

G7 Cmi Fmi G7
Here in the street I tar - ry long - ing to see your
Ca - - - - - ston - go mmie - a's vi - a, Spe - - - - - ra - to p'a ve -

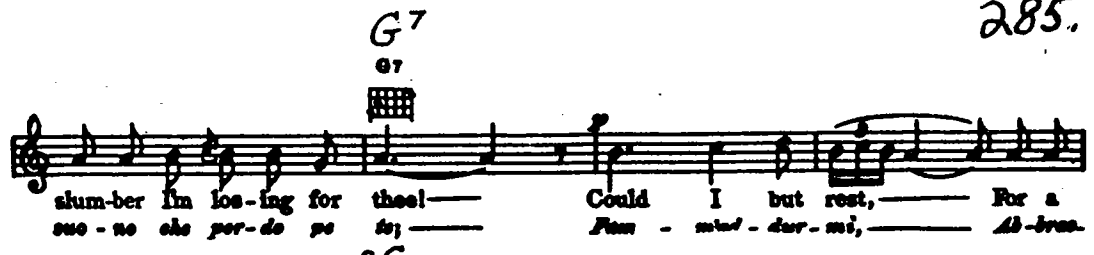
Cmi G7
face. I nev - er sleep a
di. Nun - - - - - tro - vo no - ra's

Cmi Fmi Cmi
mo - ment, Night af - ternight I've wait - ed,
pa - ce; A - - - - - not - t'a fac - cio juor - no,

G7 Cmi Fmi G7
Till hours so be - lat - ed Wait - ing to see your
Sem - - - - - pe pe stac - ca - tuor - no, Spe - - - - - ran - no - ce per -

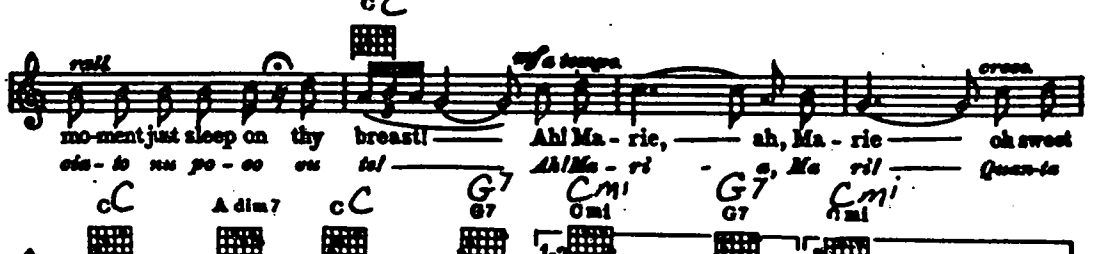
C *mf Più mosso* *cresc.*
face Ah! Ma - riel ah, Ma - riel Oh what
di. Ah! Ma - ri - a, Ma - ri! Quan - to

G7



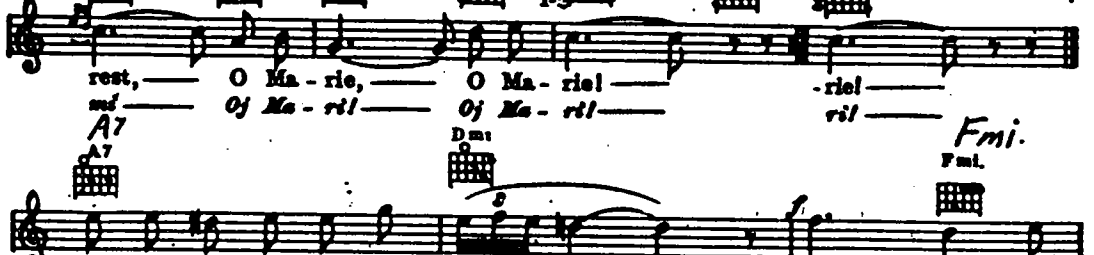
slum-ber I'm los-ing for thee! — Could I but rest, — For a
 sus - no cis per - do pe tel — Pam - mid - dur - mi, — Ab - bra -

rall *sf a tempo* *cresc*

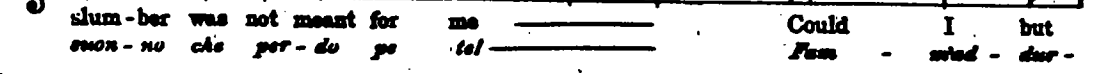


mo-ment just sleep on thy breast! — Ah! Ma - rie, — ah, Ma - rie — oh sweet
 cis - to sus po - so sus tel — Ah! Ma - ri - a, Ma - ri - a, Ma - ri - a — Quan - ta

c *A dim 7* *c* *G7* *Cmi* *G7* *Cmi*



rest, — O Ma - rie, — O Ma - ri-el — -riel —
 A7 *Dmi* *Fmi.*
 sus — Of Ma - ri - a — Of Ma - ri - a — ri - a



slum-ber was not meant for me — Could I but
 sus - no cis per - do pe tel — Pam - mid - dur -

One of Helen Parrish's Favorite Songs

English Lyric by EDWARD MANLEY

CIELITO LINDO

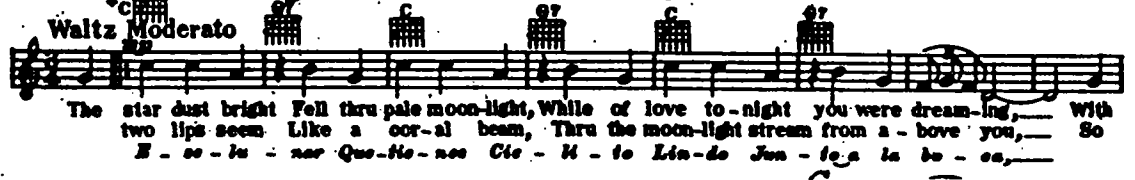
BEAUTIFUL HEAVEN.

By C. FERNANDEZ
Arranged by W.H. Livernack

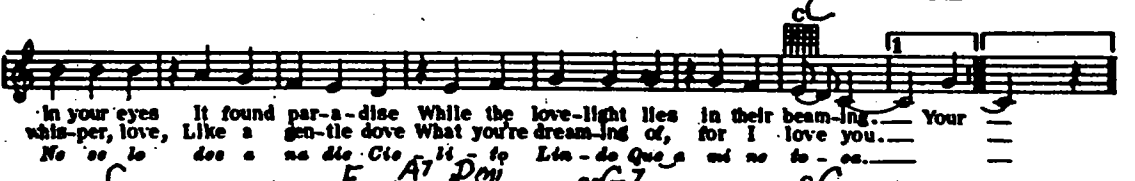
c Symbols for Guitar, Banjo & Ukulele
cc Symbols for Accordion

c *G7* *c* *G7* *c* *G7*

Waltz Moderato



The star dust bright Fell thru pale moon-light, While of love to-night you were dream-ing, — With
 two lips seem Like a cor-al beam, Thru the moon-light stream from a - bove you, — So
 H - so - la - nar Quo - tie - nos Cie - li - to Lin - do Jun - ta a la lu - ce,



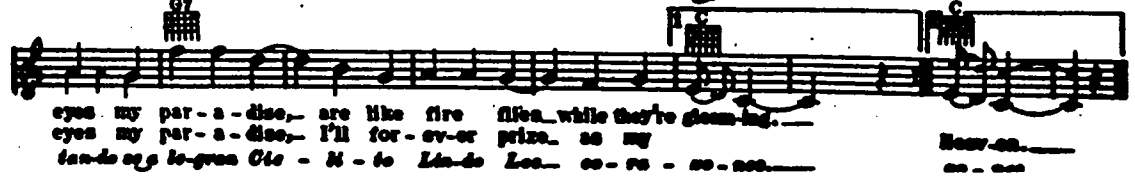
in your eyes It found par-a-dise While the love-light lies in their beam-ing. — Your
 whis-per, love, Like a gen-tle dove What you're dream-ing of, for I love you. —
 No - so - lo des a na die Cie - li - to Lin - do Quo - tie - nos

CHORUS

c *F* *A7* *Dmi* *G7* *c*



Night of ro-mance — Made just for dream-ing, — Your two dark
 Night of ro-mance — Tru - ly like Heav - en, — Your two dark
 Ay, *G7* Ay, Ay, Ay! — Can - ce - no Ho - ros, — Per - que con -



eyes my par-a-dise, are like fire flies while they're dream-ing.
 eyes my par-a-dise, I'll for-ev-er prize, as my
 tan-do es a lo-gran Cie - li - to Lin - do Lee - so - so - so - so.

Mala Femmena

Female Words by
TOTO and
RAY ALLEN

Words and Music by
TOTO

Refrain

Fem - me - na, tu si na ma - la fem - me - na Chist 'no - 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 ch - fa - mi - tà,
chia - gne - re La - creme ch - 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 stom - me, o co - re tu - i

là - ne - ma, nun poz - zo cchiù cam - pà.
nun sen - te, su - le pe va - ni - tà.

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 - na. Fem - me - na,
d'an - ge - le te ser - ve pe 'ngan - na. Fem - me - na,

tu si 'cchiu bel - la fem - me - na, te vo - glio be - neg 'o - dio,
tu si na ma - la fem - me - na, te por - te tan - te o - dio,

nun te poz - zo scur - dà.
nun te poi ima - gi - na. dà.
na.

MAMA

287.

(Mamma)

Made by
C. A. BIRRO

VERSE *Rubato* Ebm7 Ebm6 Abm6 Eb7+ Eb7

When the eve-ning shades fall and the love-ly day is

Ebm Abm6 Abm7 Ebm Ebm6/Ebm F7 Cm7/Bb7 Fm7 Eb7

through. Then with long-ing I re-call the years I spent with you.

CHORUS *a tempo (slowly)* Ebm Eb7

Mam - ma, So-lo per te la mia can-zo-ne ve-la,
MA - MA, I miss the days when you were near to guide me.

Eb7 Fm7 Eb7 Eb6 Fm7 Eb

Mam-ma, Sa-rai con me, tu non sa-rai più so-lai
MA - MA, those hap-py days when you were here be-side me;

Eb Ebm6 C7 Fm

Quan-to ti so-giò be-ne, Queste pa-ro-le d'a-mo-re,
Safe in the glow of your love, Sent from the heav-ens a-bove;

Abm Abm6 Ebm Ebm6 Abm6 Eb7 Fm7

che ti sos-pi-rò il mio cuo-re for - se non s'u-sa-no più; Ah,
Noth-ing can ev-er re-place The warmth of your ten-der em-brace; Oh,

Ab Abmaj7 Ab6 Eb Eb7 Fm7 Eb7

Mam - ma, Ma la can-zo-ne mia più bel-la sei tu!
MA - MA, un-til the day that we're to-gether once more, I'll

Ab Eb Eb7 Fm7 Eb7

Sì, in le vi-ta e per la vi-ta non ti las-cio mai
live in these mem-o-ries, Un-til the day that we're to-gether once

Eb Eb7/Bb Eb7 Eb Abm Eb6

più!
more.

più!
more.

RETURN TO ME

(RITORNAJA ME)

Return To Me

CARMEN LOMBARDO & DANNY DI MINNO

Re- turn to me, Oh, my dear, I'm so lone - ly. Hur - ry back, hur - ry back, Oh my
 love, hur - ry back, I am yours. Re - turn to me, For my heart wants you on - ly. Hur - ry
 home, hur - ry home, Won't you please hur - ry home to my heart? My dar - ling, if I hurt you, I'm
 sor - ry. For - give me and please say you are mine! Re - turn to me,
 Please come back, bel - la mi - a. Hur - ry back, hur - ry home To my arms, to my lips and my heart.

Chords: C7, F, Gm7, C7, Gm7, C7, F, C7, F, Gm7, C7, Gm7, C7, F, Bb, F, F7, Bb, Gm7, C7, F, E7, Am, E, C7, F, Gm7, C7, Gm7, C7, F.

(1) INNAMORATA (Sweetheart)
 From The Paramount Film "Artists and Models"

289.

Lyric by JACE BROOKS
 Music by HARRY WARREN

Moderately slow and tenderly

CHORUS

The musical score consists of eight staves of music. Each staff begins with a guitar chord diagram and a handwritten label. The lyrics are written below the notes. The chords are: Bb, Dm7, Eb, Cm7, F7, Cm7, F7, Bb, Edim, Cm7, F7, F+, Bb, Cm7, Bb, Dm7, Eb, Cm7, F7, Cm7, F7, Bb, Fm6, G7, Cm, Cm7, C7-5, Bb, Gm, Cm9, F9, Bb, Cm7, Bb, Eb, Bb.

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.

SORRENTO

Cm *Fm6* *Cm*

Play - ing gen - tly o'er the wa - ter, Soft winds mur - mur low, "Re - mem - ber,"
Guar - da il ma - re co - m'è bel - lo, spi - ra tan - to sen - ti - men - to,

Ab holding back *Cm* *G7 rit.* *ten.* *C(ma)*

And, en - chant - ed, I lie dream - ing, Sigh - ing, long - ing, dear for you.
co - me il tuo soa - ve ac - cen - to che - me, des - to, fa so - guar.

C with fervor *Dm7* *G7* *C*

Scent of fra - grant or - ange blos - soms, Waft - ed up from shel - tered gar - dens;
Sen - ti co - me lie - ve sa - le dei giar - di - ni o - dor d'a - ran - ci;

C poco più mosso *Dm7* *G7 rall.* *C a tempo*

Their sweet per - fume, so nos - tal - gic, Sad - dens and dis - turbs my heart.
un pro - fu - mo non s'hae - gua - le per chi pal - pi - ta d'a - mor!

Dm7 *G7* *Ab*

For you said good - bye, we part - ed, Left me lone and bro - ken - heart - ed,
E tu di - ci "lo par - to ad - di - ol" Tàl - lon - ta - ni dal min co - re;

Ab7 holding back *Cm* *G7 dim.* *ten.* *C*

Torn and shat - tered is love's im - age, How much more can I en - dure!
ques - ta ter - ra dell' a - mo - re hai la for - za di la - sciar?

Dm7 *G7* *C*

Hark - en to my plea, Come back to me, my dar - ling,
Ma non mi fug - gir, non dar - mi più tor - men - to,

Fm *Cm* *G7* *Cm*

Back to Sor - ren - to, And love re - new!
Tor - na a Sur - rien - to, non far - mi mo - rir!

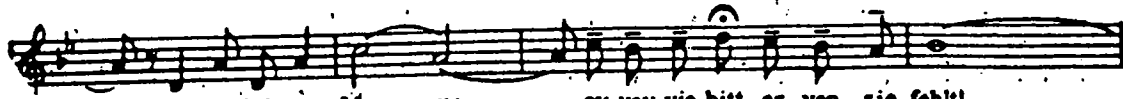
A Yiddishe Momme

291.

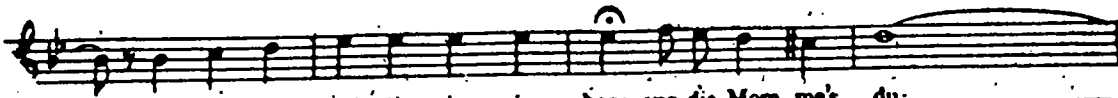
CHORUS



A Yid-dish-e Mom-me, es gibt nit bess-er in der velt,



A Yid-dish-e Mom-me, oy, vay, vie bitt-er ven zie fehlt!



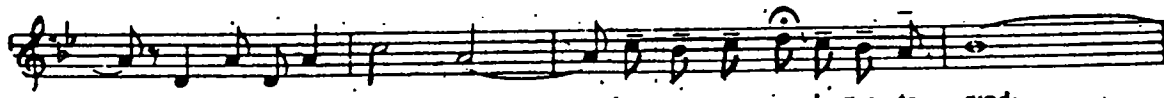
Vie shain und lich-tig iz in hoze ven die Mom-me's du;



Vie troir-ig fin-ster vert ven Gott nemt ihr uff oy-lem ha-boo!



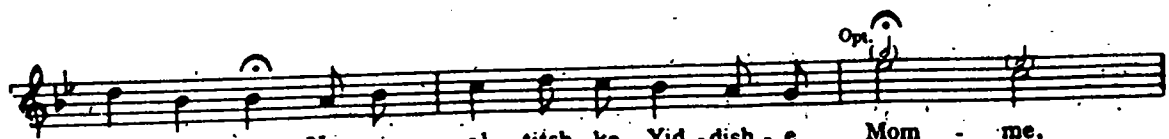
In vass-er und fi-er volt zie ge-lof-en far ihr kind,



Nit halt-en ihr ti-er, dus is ge-viss diegres-te zind;



Oy, vie glick-lich und reich is der mensh, vus hut, A-ya shain-e ma-toon-eh ge-



shenkt' fin Gott, Nur ein al-titsh-ke, Yid-dish-e Mom-me,



Mom-me mein! A Yid-dish-e Mom-me mein!

Belz Mein Shtetele Belz

Arranged by
J. Estella & F. Carbone

(My Home Town Belz)

Words by J. JACOBS
Music by ALEX. OLSHANETSKY

Moderato

Em Am Em Am

Belz mein shtet-e - le Belz Mein heim-e - le

Em Am Em Am Em

wu ich hob mein-e kind-erch-e voht-en far - bracht:

Em Am Em Am

Belz mein shtet-e - le Belz In or - im - en

Em Am Em Am Em D7

shtet - he - le mit al - le kin - der - lach dort ge - lacht OI,

G D7 G C G D7 G

vn - den sha - bos fleg ich loi - fen dort Mit der t'chi - no gleich. Tzu

G D7 G C G Am B7

rall

sitz - en un - ter dem green - em holm - e - le Lei - nen bei dem teich, Am

Em Am

allegro

Belz mein shtet - e - le Belz Mein heim - e - le

Em Am B7 Em

Wu ch'ob ge - hot die shoin - e cha - loi - men a sach.

Bei Mir Bistu Shein

293.

Arranged by
J. Estrella & F. Carbone

Words by J. JACOBS
Music by SHOLOM SECUNDA

Moderato Cm

Bei mir bis-tu shein Bei mir hos-tu chein Bi-t
el - ne bei mir oif der velt Bei
Cm
mir bis - tu git Bei mir hos - tu "it" Bei
G7 Cm
mir bis - tu tele - rer fin gelt Fiel shei - ne
Fm Cm
Meld - lach ho - ben shein ge - volt nem - en mich, Un - fin zei
Fm G
al - le ois ge - klit - en Hob ich ror dich Bei
Cm
mir bis - tu shein Bei mir hos - tu chein Bist
Cm
el - ne bei mir oif der velt.

294.

Havah Nagilah

(Come, Let's Rejoice)

Arranged by
J. Estrella & F. Carbone

(Israeli Hora)

Popular version by
JACK KAMMEN

Hora Tempo (not too fast)

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of ten staves of music. The lyrics are written below the notes, and guitar chords are indicated above the staff lines. The chords used are E, Am, Dm, and E. The lyrics are: Ha - vah, na - gi - lah, Ha - vah, na - gi - lah, Ha - vah, na - gi - lah, ve - nis - m' chah, Ha - vah ne - ra - ne - nah, Ha - vah ne - ra - ne - nah, Ha - vah ne - ra - ne - nah, ve - nis - m' chah, Ha - vah ne - ra - ne - nah, ve - nis - m' chah, U - ru, U - ru a - chim.

294.

Havah Nagilah

(Come, Let's Rejoice)

Arranged by
J. Estella & F. Carbone

(Israeli Hora)

Popular version by
JACK KAMMEN

Hora Tempo (not too fast)

The musical score is written on a single treble clef staff. It consists of ten lines of music. The lyrics are written below the notes, and guitar chords are indicated above the staff. The piece is in 2/4 time and features a melodic line with various ornaments like triplets and accents. The lyrics are: "Ha - vah, na - gi - lah, Ha - vah, na - gi - lah, Ha - vah, na - gi - lah, ve - nis - m' chah, Ha - vah, na - gi - lah, Ha - vah, na - gi - lah, Ha - vah, na - gi - lah, ve - nis - m' chah, Ha - vah ne - ra - ne - nah, Ha - vah ne - ra - ne - nah, Ha - vah ne - ra - ne - nah, Ha - vah ne - ra - ne - nah, ve - nis - m' chah, Ha - vah ne - ra - ne - nah, Ha - vah ne - ra - ne - nah, ve - nis - m' chah, U - ru, U - ru a - chim."

Chords: E, Am, E, Dm, E, Am, E, Dm, E, Dm, E, Dm, E, Am, Dm, Am, Dm.

Am

U - ru a - chim b' - lev sa - me - ach, U - ru a - chim b' - lev sa - me - ach,

E

U - ru a - chim b' - lev sa - me - ach, U - ru a - chim b' - lev sa - me - ach,

Am E Am

U - ru a - chim, U - ru a - chim b' - lev sa - me - ach.

E Am

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

E Dm E

na - gi - lah vo - nis - m' chah, Ha - vah na - gi - lah,

Am E Dm E

Ha - vah na - gi - lah, Ha - vah na - gi - lah, vo - nis - m' chah.

Dus Pintele Yid

Arranged by
J. Estelle & F. Carbone
Moderato
Em

Words by LOUIS GILROD
Music by PERLMÜTTER AND WOHL

Em G B7 Em

Yid - e - le dahn Kroin is Dus Pin - te - le Yid Fiel ge - lht - en shoim far Dem

Em G B7 Em

Pin - te - le Yid, Ge - ma - tert dei - ne gllod - er - lach Ge - peim - lgt dei - ne Brie - der - lach Ge -

296.

G D7 G D7 G

bud-en zich hot ye-der in dein b'it. Bll- bll-lus ohn a tzul oif Dem

G D7

Pin - te - le Yid, Doch muh-tig al - le muhl bliest Dus Pin - te - le Yid, Der

G D7 Em B7 Em

klied-itch-ker Yis-rul - i - kul Lacht fur dir a mul - i - kul, Unbleibt trel dem Pin - te - le Yid.

Ich Vill Zich Shpielen

Arranged by
J. Estella & F. Carbone

Words and Music by
ADOLF KING

Moderate tempo, not too fast

Dm

Ich vill zich shpiel-en 'sis a sol git Ich vill zich

Dm A7

shpiel - en ver vill dus nit? Ich vill zich

Gm Dm

shpiel - en 'sis fest ge shtelt Ol, ol, oif

Dm A7 Dm

shpiel - en shtecht die gan - tze velt.

Hatikvoh

(Our Hope)

Arranged by
Estell & F. Carbone

NATIONAL ANTHEM OF THE STATE OF ISRAEL

Words and Music by
" L. N. IMBER

Slowly
Em

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of eight staves of music. The lyrics are written below the notes, with English translations in italics. Chords are indicated above the staff lines. Fingerings are shown with numbers 1-5. The tempo is marked 'Slowly'.

Staff 1: Kol od ba-le-voy p' ni moh
Chords: Em, Am, Em

Staff 2: Ne fesh ye-hu-di ho-mi-yoh, U' fa-a se-miz-roch ko
Chords: Am, Em, B7, Em

Staff 3: di moh, A-in le-zi-yon zo-fi-yoh.
Chords: Am, Em, Am, Em, B7, Em

Staff 4: Od lo ov-doh tik-voh se-nu Ha-tik voh
Lost is not our hope of you
Chords: Em, D7, G, Em

Staff 5: ha-no-cho-noh Lo-shuv le-e-rez a vo-se-nu
thousand years and more
Chords: D7, G, B7, Em, D7, G

Staff 6: Lu-ir bo Do-vid cho-noh Lo-shuv le-e-rez a
Zi on Jerusa-lem
Chords: D7, G, B7, Em, B7, Em

Staff 7: vo-se-nu ho-ir bo Do-vid cho-noh.
in our own land
Chords: D7, G, B7, Em, B7, Em

8. WHITE TABLE POLKA
(Przy Białym Stoliczku)

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef. The music is in common time. The first measure has a treble clef sign above it. Chords are indicated below the bass staff: C, F, G7, C, and G7.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Chords are indicated below the bass staff: G7, C, G7, and C.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Chords are indicated below the bass staff: G, C, D7, and G.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Chords are indicated below the bass staff: D7, G, and D7.

The fifth system of music consists of two staves. The upper staff is in treble clef with a key signature change to two sharps (F# and C#) and a 3/4 time signature. The lower staff is in bass clef. Chords are indicated below the bass staff: D7, G, C, G7, and C.

The sixth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Chords are indicated below the bass staff: G7, G7, G7, and C.

Krakowiak

299.

The musical score for "Krakowiak" (Op. 299) is presented in six systems. Each system consists of a treble clef staff and a bass clef staff. The key signature is B-flat major (two flats). The time signature is 2/4. The score includes various musical notations such as chords (F3, Bb1, Eb1), triplets (3), and dynamic markings (p, f). The piece concludes with a double bar line and a fermata over the final note.

300.

Beer Barrel Polka (Roll Out The Barrel)

Based on the European
success "SKODA LASKY"

By LEW BROWN
WLADIMIR A. TIMM
and JAROMIR VEJVODA

Fast Fox Trot (like a polka)

C G7

There's a gar-den, what a gar-den, On-ly hap-py fa-ces bloom there And there's never an-y

G7+ C C

room there For a wor-ry or a gloom there Oh! there's music and there's dan-cing And a

Cm G G Dm7 G7 Bb7 Dm G7 C

lot of sweet ro-man-cing When they play a pol-ka They all get in the swing:

G7 E G7 Cdim Cdim

Ev-ry time they hear that oom-pa - pa - - - - - Ev - 'ry
(Then they) hear a rum - ble on the floor - - - - - Its' the

C Cdim C Cdim G7

bo - dy feels so tra - la - la - - - - - They want to throw their
big sur - prise they're wait - ing for - - - - - And all the cou - ples

(Yodel 1st time)

cares a - way - - - - - They all go lah - de ah - de -
form a ring - - - - - For miles a - round you'll

C G7 C

ay - - - - - They they hear them sing: - - - - -

F₆ **F** **Fdim**
 (Guitar CHORUS) **Fdim**
 Roll out the

F **B^b** **F** **C7**
 bar - rel We'll have a bar - rel of fun

C7
 Roll out the bar - rel

F
 We've got the blues on the run

F **Fdim** **F**
 Zing! Boom! Ta - rar - rel Ring out a

F7 **B^b** **Gm** **Gm7**
 song of good cheer Now's the time to

E7 **F** **Fdim** **F** **G7** **C7**
 roll the bar - rel For the gang's all

Cdim **F** **Gm7** **C7**
 here. here.

302.

2. HEY CAVALIER POLKA
(Hej, Hej Kawalerowie)

F. WOJNAROWSKI - M. LUBH

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (Bb and Eb), and the time signature is 2/4. The melody in the treble clef features a triplet of eighth notes in the second measure and another triplet in the fourth measure. The bass clef provides a harmonic accompaniment with chords. Chord symbols Eb, Bb, and F7 are placed above the bass line.

The second system continues the piece. It features a triplet of eighth notes in the first measure and another triplet in the fifth measure. The bass line includes chords F7, Bb, Eb, and Bb. The melody in the treble clef has a rhythmic pattern of eighth and sixteenth notes.

The third system shows the melody with a triplet of eighth notes in the second measure. The bass line has chords Bb, F7, Bb, F7, and Bb. The treble clef contains a series of eighth and sixteenth notes.

The fourth system continues with the melody and accompaniment. The bass line features chords F7, Bb, F7, Eb, Bb, and F7. The treble clef has a rhythmic pattern of eighth and sixteenth notes.

The fifth system shows the melody with a triplet of eighth notes in the second measure. The bass line has chords F7, Bb, and F7. The treble clef contains eighth and sixteenth notes.

The sixth and final system on this page shows the melody with a triplet of eighth notes in the third measure. The bass line has chords Bb, F7, Bb, F, Bb, and F7. The treble clef contains eighth and sixteenth notes.

First system of musical notation. Treble and bass clefs. Chords: F7, Bb, F7, Bb, C7.

Second system of musical notation. Treble and bass clefs. Chords: F, C7, Bb, C7, C7.

Third system of musical notation. Treble and bass clefs. Chords: F, C7, F, C7. Includes a triplet of eighth notes in the treble clef.

Fourth system of musical notation. Treble and bass clefs. Chords: F, Bb, F. Includes accents and a triplet of eighth notes in the treble clef.

Fifth system of musical notation. Treble and bass clefs. Chords: C7, F. Includes a triplet of eighth notes in the treble clef.

Sixth system of musical notation. Treble and bass clefs. Chords: C7, F, C7, F. Includes a first ending bracket over the first two measures and a second ending bracket over the last two measures.

304.

BABY DOLL

POLKA

Arr. by Slavco A. V. Hlad

Words and Music by
ED KOROSA

Musical notation for the first system, featuring a treble and bass clef with a 2/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated as F M, C7, and M. A 'Solo' instruction is placed below the bass line.

Musical notation for the second system, continuing the melody and bass line. Chords are indicated as F M and C7.

Musical notation for the third system, continuing the melody and bass line. Chords are indicated as Bb M, C7, and F M.

Musical notation for the fourth system, continuing the melody and bass line. Chords are indicated as C, C7, F M, C7, and F M.

Musical notation for the fifth system, including the lyrics. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated as Bb M, F M, Bb M, F, and M.

You Don't are my Ba - by Doll, You
Don't leave me F M Ba - by Doll, Don't
Bb M Bb M F M

are my Ba - by Doll, You are my
leave me Ba - by Doll, Don't you leave me

Ba - by Doll, You're my dar - ling now.
Ba - by Doll, You're my sweet-heart now.

YODEL

D. S. al Fine

306.

The Blue Skirt Waltz

Piano Accordion

By
MITCHELL PARISH &
VACLAV BLAHA
Arranged by Joe Troll

Waltz time

Musical notation for the first system, featuring a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated by letters G, C, Gdim, G, A7, and D7.

VERSE

Musical notation for the first line of the verse, featuring a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated by letters G, G, D7, and G.

Musical notation for the second line of the verse, featuring a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated by letters G, G, D7, and G.

Musical notation for the third line of the verse, featuring a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated by letters G, D7, G, C, and G.

Musical notation for the fourth line of the verse, featuring a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated by letters G, C, Am, Cm, and D7.

Originally published as "Suhynka"

CHORUS

307.

Melody *mp-mf* C
F Cdim C G7 G7 Gdim G7

C F Fdim F Fdim F

C G7 C G7 G7 C G7

1. 2. To next strain Last time

f C *Fine* G D7 D7

G C

D7 G D7 D7G D7 G D7 D. S. al. Fine

NO BEER IN HEAVEN

ACCORDION
Arranged by Steve Drwal

Words and Music by
WALTER E. JAGIELLO
(LIL WALLY)

Intro.

The musical score is written for an accordion in G major and 4/4 time. It consists of five systems of music. The first system is the 'Intro.' section. The second system continues the instrumental introduction. The third system is the start of the first verse. The fourth system contains the first line of lyrics: 'heav - en there is no beer That's' and 'la la la la la la la'. The fifth system contains the second line of lyrics: 'why we drink it here And when we're' and 'la la la la la la la'. Chord markings (G, C, D7) are placed above the bass staff to indicate the accompaniment.

Verse: In heav - en there is no beer That's
Chorus: la la la la la la la la la la la

why we drink it here And when we're
 la la la la la la la la la la la

gone from here Our friends will be
la la la La la la

D7 G C G

This system contains the first line of music. The treble clef staff has a key signature of one sharp (F#) and a common time signature. The lyrics are written below the notes. The bass clef staff shows a bass line with chords D7, G, C, and G indicated below it.

drink - ing all the beer La
la la la la la

D7 G G G

This system contains the second line of music. It features a first ending bracket over the final two measures, with a '1' above the first measure and a '2' above the second measure. The lyrics are written below the notes. The bass clef staff shows chords D7, G, G, and G indicated below it.

D7 G D7

This system contains the third line of music, which is purely instrumental. The bass clef staff shows chords D7, G, and D7 indicated below it.

D7 G D7

This system contains the fourth line of music, which is purely instrumental. The bass clef staff shows chords D7, G, and D7 indicated below it.

G D7 G G

This system contains the fifth line of music, which is purely instrumental. The bass clef staff shows chords G, D7, G, and G indicated below it.

JOHNNIE'S KNOCKIN'

ACCORDION

(PUKA JASIU)

Words and Music by
WALTER E. JAGIELLO
(LI'L WALLY)

1. Pu - ka Ja - siu w o - kie - necz - ko, Pu - ka
2. Ot - wórz Mi - ła nie bądź ta - ka, Mam cos

Ja - siu w dzwi, Pu - ka Ja - siu
dla cie - bie, Ot - wórz Mi - ła

w o - kie - necz - ko, Pu - ka Ja - siu w dzwi;
nie bądź ta - ka, Mam cos dla cie - bie;

Mo - ja mi - ła naj - mi - lej - sza,
Pie - kny slich - ny Piesz - czo - ne - czek,

pro - sze ot - wórz mi, Mo - ja mi - ła naj mi
O - ze - ni - my sie, Pie - kny slich - ny Piesz -

lej - sza, pro - sze ot - wórz mi.
 ne - czek, O - ze ni - my sie.

A7 D

3. John-nie's knock-in' on the win-dow, Knock-in' on the door,
 4. O - pen, hon - ey, don't be like that, Got some-thing for you,

G D7 G

John-nie's knock-in' on the win-dow; Knock-in' on the
 O - pen, hon - ey, don't be like that; Got some-thing for

G D7

door; you; Say please o - pen up my hon - ey,
 Spar - kling ring with big white dia - mond,

G D7

Please o - pen once more; Say please o - pen up my
 And my love for you; Spar - kling ring with big white

D7 G

hon - ey, dia - mond, Please o - pen once more.
 And my love for you.

D7 G D7 G

312.

Emilia - Polka

PIANO ACCORDION

The musical score for "Emilia - Polka" is written for piano accordion in 2/4 time with a key signature of one flat (Bb). The score is organized into six systems, each containing a treble and bass staff. The notation includes various musical elements:

- System 1:** Treble staff starts with a forte (*f*) dynamic and a breath mark (>). Bass staff includes a "B.S." (Breath Stop) instruction.
- System 2:** Treble staff features a fermata over a measure. Bass staff includes chord symbols F7, Bbdim., B.S., and Bb.
- System 3:** Treble staff includes a first ending bracket labeled "1". Bass staff includes chord symbols F, C7, and F B.S.
- System 4:** Treble staff includes a second ending bracket labeled "2". Bass staff includes chord symbols F, Eb, Bb, and F7.
- System 5:** Treble staff includes a fermata over a measure. Bass staff includes chord symbols Bb, Eb, and Bb.
- System 6:** Treble staff includes first and second ending brackets labeled "1" and "2". Bass staff includes chord symbols F7, Bb, F7, Bb, and B.S.

TRIO

Musical staff 1: Treble and bass clefs. Treble clef has a key signature of two flats and a common time signature. Bass clef has a key signature of two flats. Chords: Eb, B.S., Eb. Dynamics: p. Accents: >.

Musical staff 2: Treble and bass clefs. Treble clef has a key signature of two flats and a common time signature. Bass clef has a key signature of two flats. Chords: Bb7, B.S., Bb7, B.S. Dynamics: p. Accents: >.

Musical staff 3: Treble and bass clefs. Treble clef has a key signature of two flats and a common time signature. Bass clef has a key signature of two flats. Chords: Bb7, Eb, B.S., Bb7. Dynamics: p, mf. Accents: >. First and second endings are indicated by numbers 1 and 2.

Musical staff 4: Treble and bass clefs. Treble clef has a key signature of two flats and a common time signature. Bass clef has a key signature of two flats. Chords: Eb, Bb7, Eb, Bb. Dynamics: p, f. Accents: >.

Musical staff 5: Treble and bass clefs. Treble clef has a key signature of two flats and a common time signature. Bass clef has a key signature of two flats. Chords: F7, Bb. Dynamics: p. Accents: >.

Musical staff 6: Treble and bass clefs. Treble clef has a key signature of two flats and a common time signature. Bass clef has a key signature of two flats. Chords: Eb, Bb, F7, Bb, B.S. Dynamics: p, f. Accents: >. Ends with a repeat sign.

Tic-Tock Polka

314.

Brightly
Tacet

The musical score is written for piano and voice. It begins with a piano introduction marked 'Brightly Tacet' and 'mf'. The piano part includes fingerings (5, 1, 4, 1, 4, 1, 3, 2, 5, 1) and a 'C' chord. The vocal line starts with the lyrics: 'TIC TIC TIC - TOCK Goes the clock on the wall, as we're danc - ing the eve - ning a - way. TIC TIC TIC - TOCK goes my heart with the clock, beat - ing time while the mu - sic is gay. TIC TIC TIC - TOCK is the rhy - thm it plays and I know it will make you feel'. The score includes various musical notations such as 'C' chords, 'M' (Mezzo-forte) dynamics, and 'p' (piano) dynamics. Fingerings are indicated throughout the piano part.

G7
2 1

blue. 7

TIC TIC TIC- TOCK goes my heart with the

3 1 4 2 3 2 1 2 C

clock. Don't they know I am danc - ing with you. M

CHORUS

C

f Why is it dear that ev'-ry time you are near, There is
We start to dance and in my heart there's a song. Ev' - ry

3 1 G7 4 2

so lit - tle time to hold you tight? All through the
step that we take is sheer de- light; I start to

2 1 3 1 4 2 3 1

week a mo - ment seems like a year, I can hard - ly wait un-
tell you what I've dreamed of so long And then right a - way it's

1 C 2 C G7 C

tl you come in sight. night. *sfz* *sfz*
time to say good- M night. M M

316.

Grey Horse Polka

(Siwy Kon)

The musical score for "Grey Horse Polka" is written in 2/4 time and consists of six systems of piano accompaniment. Each system contains a grand staff with a treble and bass clef. The music is characterized by a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Chord symbols are placed above the bass staff to indicate harmonic structure. The score includes dynamic markings such as *f*, *mf*, and *p*, and articulation marks like *B.S.* (breathes) and *V* (accents). The key signature changes from one flat to two flats in the final system.

f B.S. C G7

C C C C C C C

G7 G7 C C C C C C C

G7 C C C C C C C

C G7 C C C C C C C

p Cmi G7 Cmi G7 Cmi G7

Musical staff 1: Treble and bass clefs. Chords: G7, Cmi, G7, G7, Cmi, Cmi, G7.

Musical staff 2: Treble and bass clefs. Chords: Cmi G7 Cmi, G7, G7, Cmi.

Musical staff 3: Treble and bass clefs. Chords: G7, Cmi, Bb, B. S.

Musical staff 4: Treble and bass clefs. Chords: mf Eb, Bb7, Eb.

Musical staff 5: Treble and bass clefs. Chords: Eb, Bb7.

Musical staff 6: Treble and bass clefs. Chords: f Ab, Eb, Bb7, Eb, Ab, Eb, Bb7, Eb.

Rain Rain Polka

f A D A **BASS SOLO** *p* D

A7 D

f Em D A7 D

f A E7 A

D. S. al Bm A E7 A A7

Detailed description: The image shows a musical score for 'Rain Rain Polka' in G major and 2/4 time. It consists of five systems of piano and bass staves. The first system includes a 'BASS SOLO' section. Dynamics range from forte (f) to piano (p). Chords are indicated by letters: A, D, A7, Em, E7, Bm, and A7. The score concludes with a 'D. S. al' (Da Capo) instruction and a repeat sign.

TRIO

First system of music. Treble clef, key signature of one sharp (F#), 2/4 time. The bass line features a steady eighth-note accompaniment. Chords in the treble include B.S. (Bass Solo) and D7. Dynamics include *f* and *p*.

Second system of music. Treble clef, key signature of one sharp (F#), 2/4 time. Chords in the treble include D7 and G. The bass line continues with eighth-note accompaniment.

Third system of music. Treble clef, key signature of one sharp (F#), 2/4 time. Chords in the treble include D7 and G. The bass line continues with eighth-note accompaniment.

Fourth system of music. Treble clef, key signature of one sharp (F#), 2/4 time. Chords in the treble include G B.S. (Bass Solo). First and second endings are indicated by '1.' and '2.' above the staff.

Fifth system of music. Treble clef, key signature of one sharp (F#), 2/4 time. Chords in the treble include G, D7, G, B.S., and G. Dynamics include *pp*. The bass line continues with eighth-note accompaniment.

Sixth system of music. Treble clef, key signature of one sharp (F#), 2/4 time. Chords in the treble include D7, B.S., D7, G, and G. First and second endings are indicated by '1.' and '2.' above the staff.

HELENA POLKA

p

tr

tr

C G7 C G7

tr

tr

C B.S. C G7 C

tr

G7 C *f* G

D7 B.S. G D7 G

C G7 C G7

TRIO

Musical staff 1: Treble and bass clefs. Treble clef contains chords and melodic lines. Bass clef contains a rhythmic accompaniment. Dynamics include *f* and *p*. Chords are labeled B.S. and D7. A G chord is also present.

Musical staff 2: Treble and bass clefs. Treble clef contains chords and melodic lines. Bass clef contains a rhythmic accompaniment. Chords are labeled D7 and G.

Musical staff 3: Treble and bass clefs. Treble clef contains chords and melodic lines. Bass clef contains a rhythmic accompaniment. Chords are labeled D7 and G.

Musical staff 4: Treble and bass clefs. Treble clef contains chords and melodic lines. Bass clef contains a rhythmic accompaniment. Chords are labeled G B.S. and G B.S. First and second endings are indicated with 1 and 2.

Musical staff 5: Treble and bass clefs. Treble clef contains chords and melodic lines. Bass clef contains a rhythmic accompaniment. Dynamics include *pp*. Chords are labeled G, D7, G, B.S., and G.

Musical staff 6: Treble and bass clefs. Treble clef contains chords and melodic lines. Bass clef contains a rhythmic accompaniment. Chords are labeled D7, B.S., D7, G, and G. First and second endings are indicated with 1 and 2.

HELENA POLKA

The first system of music consists of two staves. The upper staff is in treble clef with a 2/4 time signature, featuring a melody with several trills (tr) and repeat signs. The lower staff is in bass clef, providing a harmonic accompaniment with notes and rests. Chord symbols 'C' and 'G7' are placed above the bass staff. A dynamic marking 'p' (piano) is located in the first measure of the upper staff.

The second system continues the piece with two staves. The upper staff has trills and repeat signs. The lower staff includes chord symbols 'C', 'B.S.', 'C', 'G7', and 'C'. The 'B.S.' marking likely stands for 'Basso Continuo' or a similar figured bass notation.

The third system features two staves. The upper staff has trills and repeat signs. The lower staff includes chord symbols 'G7', 'C', and 'G'. A dynamic marking 'f' (forte) is present in the second measure of the lower staff. A key signature change to one sharp (F#) is indicated by a sharp sign on the F line of the bass staff.

The fourth system consists of two staves. The upper staff has a melody with repeat signs. The lower staff includes chord symbols 'D7', 'B.S.', 'G', 'D7', and 'G'. The key signature remains one sharp (F#).

The fifth system consists of two staves. The upper staff has trills and repeat signs. The lower staff includes chord symbols 'C', 'G7', 'C', and 'G7'.

321.

tr C B.S. C G7 C

tr G7 C

Trio

p F C7

F dim C7

1 2 F B.S. F C

G7 B.S. C G7 B.S.

No. 3226

Laughing Polka

322.

The musical score for 'Laughing Polka' is presented in six systems, each consisting of a grand staff with a treble and bass clef. The key signature is one flat (Bb) and the time signature is 2/4. The score includes various musical notations such as accents (>), trills (tr), and dynamic markings (f, mf, p). Chord symbols are placed above the bass line, including F, Bb, F7, and C7. The piece concludes with a 'B.S.' (Basso Solo) marking.

System 1: Treble clef has accents and trills. Bass clef has chords F, Bb, F, F7, Bb, F7. Dynamics: *f*, *mf*.

System 2: Treble clef has trills. Bass clef has chords Bb, F7, Bb, F, C7. Dynamics: *f*.

System 3: Treble clef has trills. Bass clef has chords F7, Bb, F7, Bb, F7, Bb. Dynamics: *f*.

System 4: Treble clef has trills. Bass clef has chords F, C7, F, F7, Bb, F7, Bb. Dynamics: *f*.

System 5: Treble clef has trills. Bass clef has chords F7, Bb, F7, Bb, F7, Bb. Dynamics: *p*.

System 6: Treble clef has trills. Bass clef has chords F7, Bb, F7, Bb, F7, Bb, B.S.

No. 8282

324

Barbara - Polka

PIANO ACCORDION

Arr. by Joseph P. Elsner

BARUŠKA

F. KOVAŘÍK

The musical score is written for piano accordion in G major (one sharp) and 2/4 time. It consists of five systems of music, each with a treble and bass staff. The piece begins with a forte (*f*) dynamic. Chord symbols are indicated above the bass staff: A, D, A7, E7, and D. The second system includes first and second endings. The piece concludes with a piano (*p*) dynamic. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

TRIO

Musical staff 1: Treble and bass clefs. Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a bass line with eighth notes. Chords: *f* D, G, D7, *p* G. Dynamics: *f*, *p*.

Musical staff 2: Treble and bass clefs. Treble clef contains a melodic line with eighth notes. Bass clef contains a bass line with eighth notes. Chords: D7, G. Dynamics: *p*.

Musical staff 3: Treble and bass clefs. Treble clef contains a melodic line with eighth notes. Bass clef contains a bass line with eighth notes. Chords: *mf* Ami, G, D7, G. Dynamics: *mf*.

Musical staff 4: Treble and bass clefs. Treble clef contains a melodic line with eighth notes. Bass clef contains a bass line with eighth notes. Chords: Ami, G, D7, B. S., *f* G, *p* C, G. Dynamics: *f*, *p*.

Musical staff 5: Treble and bass clefs. Treble clef contains a melodic line with eighth notes. Bass clef contains a bass line with eighth notes. Chords: D7, G, *f* G, *p* C. Dynamics: *f*, *p*.

Musical staff 6: Treble and bass clefs. Treble clef contains a melodic line with eighth notes. Bass clef contains a bass line with eighth notes. Chords: G, D7, G, D7, G, G. First ending bracket labeled '1' covers the last two measures. Dynamics: *f*, *p*.

326.

No. 3256

MARTHA

POLKA

PIANO ACCORDION

Arr. by Joseph P. Elmie

P *F* *C7* **BASS SOLO** *F*

C7 *B.S.* *mf* *F* *C7* *F* *B.S.* *F*

C7 *F* *p*

C7 *B.S.* *F* *C7* *B.S.*

TRIO *mf* *B \flat* *p* *F7* *mf*

Musical staff 1: Treble clef with eighth-note patterns. Bass clef with notes and chords. Dynamics: *p*, *mf*. Chords: $B\flat$, B.S., $B\flat$.

Musical staff 2: Treble clef with eighth-note patterns. Bass clef with notes and chords. Dynamics: *mf*. Chords: F7, $B\flat$, F7, B.S.

Musical staff 3: Treble clef with eighth-note patterns. Bass clef with notes and chords. Dynamics: *f*. Chords: C7, F, C7, B.S., C7, F, C7, B.S.

Musical staff 4: Treble clef with eighth-note patterns. Bass clef with notes and chords. Dynamics: *mf*, *p*, *mf*. Chords: $B\flat$, F7.

Musical staff 5: Treble clef with eighth-note patterns. Bass clef with notes and chords. Dynamics: *p*, *mf*. Chords: $B\flat$, B.S., $B\flat$.

Musical staff 6: Treble clef with eighth-note patterns. Bass clef with notes and chords. Dynamics: *mf*. Chords: F7, $B\flat$, F7, B.S.

328.

No. 3249

Jenny Lind

Piano Accordion

Polka

Arr. by JOSEPH P. ELSNIG

The musical score is arranged in six systems, each containing a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The music features a rhythmic melody in the treble and a bass line in the bass. Chords are indicated by letters C, G7, and F. The score includes dynamic markings such as 'f' and repeat signs.

System 1: Treble staff starts with a treble clef and a key signature of one sharp. Bass staff starts with a bass clef. Chords: C, G7, C, G7, C.

System 2: Treble staff continues the melody. Bass staff continues the bass line. Chords: G7, C, G7, C.

System 3: Treble staff continues the melody. Bass staff continues the bass line. Chords: F, C, G7, C.

System 4: Treble staff continues the melody. Bass staff continues the bass line. Chords: F, C, G7, C.

System 5: Treble staff continues the melody. Bass staff continues the bass line. Chords: C, G7, C, G7, C.

System 6: Treble staff continues the melody. Bass staff continues the bass line. Chords: G7, C, G7, C.

TRIO

Musical staff 1: Treble and bass clefs. Treble clef contains a melodic line with a flat sign above the second measure. Bass clef contains a bass line. Chords: F, C7, F. Dynamics: *p*.

Musical staff 2: Treble and bass clefs. Treble clef contains a melodic line with a flat sign above the second measure. Bass clef contains a bass line. Chords: C7, F. Dynamics: *p*.

Musical staff 3: Treble and bass clefs. Treble clef contains a melodic line. Bass clef contains a bass line. Chords: C, Dm, G7, C. Dynamics: *f*.

Musical staff 4: Treble and bass clefs. Treble clef contains a melodic line. Bass clef contains a bass line. Chords: Dm, G7, C. Dynamics: *f*.

Musical staff 5: Treble and bass clefs. Treble clef contains a melodic line with a flat sign above the second measure. Bass clef contains a bass line. Chords: F, C7. A section labeled "BASS SOLO" begins in the third measure. Dynamics: *f*.

Musical staff 6: Treble and bass clefs. Treble clef contains a melodic line with a flat sign above the second measure. Bass clef contains a bass line. Chords: F, C7, F. Dynamics: *f*.

No. 8211

330.

Monopol Polka

Piano Accordion

Arr. by
JOSEPH P. ELSNIC

The musical score for "Monopol Polka" is presented in six systems, each with a treble and bass staff. The key signature is one flat (Bb) and the time signature is 2/4. The score includes various chords and fingerings:

- System 1:** Treble staff has fingerings 2 1 2 3 4 1 2 1 2 3 5 3 2 4 1 1 3 1. Chords: F, Bb, F7, F7, Bb, F7.
- System 2:** Treble staff has fingerings 2 4 1 1 3 1 2. Chords: Bb, F7, Bb, F7, Bb.
- System 3:** Treble staff has a dynamic marking *f*. Chords: F, C7, F.
- System 4:** Treble staff has first and second endings marked 1 and 2. Chords: F, C7, F, F, F7.
- System 5:** Chords: F7, Bb, F7, Bb.
- System 6:** Chords: F7, Bb, F7, Bb.

TRIO

First system of music. Treble clef, key signature of two flats (Bb, Eb), 2/4 time signature. The bass line features a steady eighth-note accompaniment. The treble line contains a melodic line with slurs and repeat signs. Chord symbols Eb and Bb7 are present in the bass line.

Second system of music. Treble clef, key signature of two flats. The bass line continues with eighth notes. The treble line has a melodic line with slurs. Chord symbols Bb7 and B. S. are present.

Third system of music. Treble clef, key signature of two flats. The bass line continues with eighth notes. The treble line has a melodic line with slurs and repeat signs. Chord symbols Eb and Bb7 are present.

Fourth system of music. Treble clef, key signature of two flats. The bass line continues with eighth notes. The treble line has a melodic line with slurs and repeat signs. Chord symbols Bb7, Eb, Bb7, and Eb are present.

Fifth system of music. Treble clef, key signature of two flats. The treble line features a complex melodic line with fingerings (8, 4, 8, 2, 8, 2, 8, 1, 2, 4, 1, 8, 2, 4, 1, 8) and slurs. The bass line continues with eighth notes. Chord symbols F7, Bb, and F7 are present. The system ends with a repeat sign and a double bar line.

Sixth system of music. Treble clef, key signature of two flats. The treble line features a complex melodic line with fingerings (8, 1, 8, 8, 9, 1, 2, 8, 2, 8, 5, 8) and slurs. The bass line continues with eighth notes. Chord symbols F7, Bb, and F7 are present. The system ends with a repeat sign and a double bar line.

Unita Polka

PIANO ACCORDION

Arr. by
JOSEPH P. ELSNIO

The musical score is written for piano accordion in 2/4 time, with a key signature of one sharp (F#). It consists of five systems of music, each with a treble and bass staff. The score includes various musical notations such as slurs, accents, and dynamic markings. The bass line is heavily chordal, with many notes beamed together. The treble line features a mix of eighth and sixteenth notes, often with slurs and accents. The piece concludes with a double bar line and repeat dots.

Chord markings in the bass staff include: *p*, D, A7, D, A7, D, E7, A, E7, A, E7, A, A7, D, A7, D.

TRIO

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The piece begins with a piano (*p*) dynamic. The bass line features a steady eighth-note accompaniment. Chords G and D7 are indicated. A slur covers the first four measures of the treble line.

Musical staff 2: Continuation of the piano accompaniment. The bass line continues with eighth notes. A slur covers the first four measures of the treble line.

Musical staff 3: Continuation of the piano accompaniment. The bass line continues with eighth notes. Chords D7 and G are indicated. The treble line features a melodic line with a first ending (1) and a second ending (2).

Musical staff 4: Continuation of the piano accompaniment. The bass line continues with eighth notes. Chords C and D7 are indicated. The treble line features a melodic line with a first ending (1) and a second ending (2).

Musical staff 5: Continuation of the piano accompaniment. The bass line continues with eighth notes. Chords G and C are indicated. The treble line features a melodic line with a first ending (1) and a second ending (2).

Musical staff 6: Continuation of the piano accompaniment. The bass line continues with eighth notes. Chords D7 and G are indicated. The treble line features a melodic line with a first ending (1) and a second ending (2).

Clarinet Polka

PIANO ACCORDION

Arr. by JOSEPH P. ELSNIG

The musical score is arranged in six systems, each consisting of a treble and bass staff. The key signature is one flat (Bb) and the time signature is 2/4. The score includes various musical notations such as dynamics (D, p, f), articulation (accents, slurs), and ornaments (marked with a star). Chord symbols are placed above the bass staff: Bb, F7, Bb, F7, Bb, C7, F, C7, F, C7, F. The piece features several triplet figures and first/second ending brackets. The first ending appears in the fourth and sixth systems, leading to a final cadence.

First system of musical notation. Treble clef, key signature of two flats (Bb, Eb). Chords: Bb, F7. Dynamics: *p*. Includes a triplet of eighth notes in the treble staff.

Second system of musical notation. Treble clef, key signature of two flats. Chord: Bb. Dynamics: *p*. Includes a triplet of eighth notes in the treble staff.

Third system of musical notation. Treble clef, key signature of two flats. Chords: F7, Bb. Dynamics: *p*. Includes a triplet of eighth notes in the treble staff.

TRIO

Fourth system of musical notation, beginning of the Trio section. Treble clef, key signature of two flats. Chords: Eb, Bb7. Dynamics: *f*.

Fifth system of musical notation. Treble clef, key signature of two flats. Chord: Eb. Dynamics: *p*, *f*. Includes the text "BASS SOLO" in the bass staff.

Sixth system of musical notation. Treble clef, key signature of two flats. Chords: Bb7, Eb. Dynamics: *f*, *p*. Includes first and second endings in the treble staff.

336

Springtime-Polka

PIANO ACCORDION

NA-JARE

Arr. by JOSEPH P. ELSNIO

The musical score is written for piano accordion in 2/4 time. It consists of six systems of music, each with a treble and bass staff. The key signature has one flat (B-flat).

- System 1:** Treble staff starts with a *p* dynamic. Bass staff has a *B.S.* marking. Chords *C7* and *F* are indicated.
- System 2:** Treble staff has a *f* dynamic. Bass staff has a *B.S.* marking. Chords *C7* and *F* are indicated.
- System 3:** Treble staff starts with a *p* dynamic. Bass staff has a *C7* chord. Chords *F* and *C7* are indicated.
- System 4:** Treble staff has a first ending (1) and a second ending (2). Bass staff has a *f* dynamic. Chords *F*, *C7*, *F*, *C*, and *G7* are indicated.
- System 5:** Treble staff has a first ending (1) and a second ending (2). Bass staff has a *C* chord. Chords *G7*, *C*, and *C* are indicated. Ends with *D.S. al*.
- System 6:** Labeled **TRIO**. Treble staff has a *mf* dynamic. Bass staff has a *Bb* chord. Chords *F7* and *Bb* are indicated.

First system of musical notation. Treble clef, bass clef. Chords: G7, Cm, F7.

Second system of musical notation. Treble clef, bass clef. Chords: Bb, B.S.

Third system of musical notation. Treble clef, bass clef. Chords: Bb, G7, Cm.

Fourth system of musical notation. Treble clef, bass clef. Chord: F7.

Fifth system of musical notation. Treble clef, bass clef. Chords: Bb, F7, Bb, B.S.

Sixth system of musical notation. Treble clef, bass clef. Chords: F7, Bb, F7, F7 *sf*.

TINKER POLKA

338

The musical score for "Tinker Polka" is presented in a grand staff format, consisting of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The score includes various dynamic markings and performance instructions:

- System 1:** Starts with a piano (*p*) dynamic. The bass line features a G chord in the first measure and a D7 chord in the third measure.
- System 2:** Labeled "BASS SOLO" in the treble staff. The bass line continues with a G chord in the third measure.
- System 3:** Features a mezzo-forte (*mf*) dynamic. The bass line includes a D7 chord in the first measure and a G chord in the fourth measure.
- System 4:** Features a fortissimo (*ff*) dynamic. The bass line includes a "B.S." (Bass Solo) instruction in the first measure, a mezzo-forte (*mf*) dynamic in the second measure, and a D7 chord in the fourth measure.
- System 5:** Features a fortissimo (*ff*) dynamic. The bass line includes a G chord in the first measure, a "B.S." instruction in the second measure, and a G chord in the fourth measure.
- System 6:** Features a fortissimo (*ff*) dynamic. The bass line includes a D7 chord in the second measure, a G chord in the third measure, a D7 chord in the fourth measure, and a G chord in the fifth measure.

The first system of the Trio section consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef. The music begins with a forte (*ff*) dynamic and a common time signature (*C*). The word "BASS" is written above the bass staff. A first ending bracket is present at the end of the system, marked with a double bar line and a repeat sign.

The second system continues the Trio section. It features a piano (*p*) dynamic marking. The bass staff includes a common time signature (*C*) and a G7 chord marking. The upper staff contains a melodic line with a slur over a group of notes.

The third system continues the Trio section. The bass staff includes common time signatures (*C*) and G7 chord markings. The upper staff continues the melodic line with various chordal accompaniment in the right hand.

The fourth system continues the Trio section. The bass staff includes G7 and C chord markings. The upper staff continues the melodic line with various chordal accompaniment in the right hand.

The fifth system continues the Trio section. It features a forte (*f*) dynamic marking. The bass staff includes common time signatures (*C*), G7, D7, and G chord markings. The upper staff continues the melodic line with various chordal accompaniment in the right hand.

The sixth system concludes the Trio section. It features first and second ending brackets. The bass staff includes G and D7 chord markings. The upper staff continues the melodic line with various chordal accompaniment in the right hand. The system ends with a double bar line and a repeat sign.

South Rampart Street Parade

Words by
STEVE ALLEN

Music by
RAY BAUDUC and
BOB HAGGART

Moderately slow (with a bounce)

Do you hear the beat, a way down the street? Do
 you hear the neat little rhythm of the happy dancin' feet? Well now,
 look there! The people are runnin' and right now, they're gon-na have a lot of fun.
 Make way, 'cause ev'ry-bod-y's comin' and you'll see a big pa-rade.
 Hey boy, you're real-ly gon-na cel-e-brate, Hear that! Lis-ten to the clar-i-net,
 Your feet are real-ly gon-na pal-pi-tate when you are march-in' a-round.
 March-in' a-round, won-der-ful sound, I hear the
 rat-tle-de-tat I love to hear the way the drum-mer does that. Oh, what a
 glo-ri-ous day. Out o' my way!

G7 C Gm A7 D7 G7 C Fdim C7

Make room and gim-me some air— I got some rhythm to spare!— We all swing

F C7 F F7

high, swing low, Ev-ry-bod-y rock-in'

Bb Bbm1 F C7

to and fro It ain't fast

F Dm17 G7

or slow But oh, that

C7 F C7 F

glo-ry hal-le-lu-yah. Swing that thing—

F7 Bb Gm16 A7

Make the riv-er bot-tom ring and sing

Bb Bbm1 F

Hush ma mouth, that's the SOUTH

D9 G9 C9 F

RAM - PART STREET PA - RADE!

G7 Dm1 Gm1

Girl They're do - in' it, soft shoe - in' it, they're try - in' it,

Boy Ev -'ry boys got a girl, The town's gon - na

un-ty - in' it, they're jiv - in' it, re - viv - in' it, I
 whirl, To night's a jam - bor - ee,
 tell you. They're strut-t rug-cut - tin' it, they're shak - in' it,
 mis - ter, And if you come a - long you'll join in the
 and break-in' it, Dad! Not bad! I'm glad! You dig! Hey, boy that
 song, Hey Dad! Not bad! I'm glad! You dig! Hey, boy that
 band _____ is grand, _____ Ev-ry-bod-y in the
 lands _____ on hand _____ They de - mand _____
 that brand _____ of dan - dy _____
 han - dy dix - ie - land. The way _____ they play -
 _____ makes a bod-y want to stay _____ all day -



C G7 F C

Hush ma mouth, it's the SOUTH

A9 D9 G7 C G7

RAM - PART STREET PA - RADEI I hear the

F Bb7

trom - bone, la - de-ah - de - ah, That shin - y

F

trom - bone, la - de-ah - de - ah. Ev - 'ry - bod - y

Gm7 C7 F

play - in' might - y fine as they march a - long, And I

G7 G7

nev - er get e - nough of that Cre - ole song!

F Bb7

Hear now, la - de-ah - de - ah It's loud and clear

A7 Bb7 Bdim

now, la - de-ah - de - ah I real - ly get a thrill, I

F Gm7 Gm7

know I al - ways will, When - ev - er I can hear the rhy - thm of a

F F9 Bb Bb

band. Way down yon - der in the

344.

cane - break, - You can hear the mu - sic

they make, - Ring - in' out un - til the

day - break, - Lou - i - si - a - na band, Got - ta get a hand

The SOUTH RAM - PART STREET PA -

RADE.

THE JAZZ ME BLUES

Words and Music by
TOM DELANEY

Down in Lou - is - an - a in that
Ev - 'ry - bod - y now a - days

sun - ny cline, They play a class of mu - sic that is su - per fine, And it
does that dance You'd bet - ter learn to do it while you've got the chance, Its

makes no dif - fer - ence if it's rain or shine; You can't beat that jazz band music playing
pless - ing syn - col - pa - tion has come to stay, Now all you've got to do is just to

F7 Bb13 Eb Bb7 Eb

all the time— It sounds so pe-cu-liar cause the mu-sic's queer.
swing a-way— So when you hear that band a-play-ing at the ball.

Eb F7 Bb7 Eb

How its sweet vi-bra-tion seems to fill the air. Then to you the whole world seems to
Grab your gal and do your stuff a-round the hall. With noth-ing on your mind but mu-sic's

Eb Eb F7 Bb13 Eb

be in rhyme— You want noth-ing else but jazz-band mu-sic all the time—
tune-ful sound On-ly wait-ing for the time so you can show her 'round—

Bb7 Gc Bb7 Bbm7 F7 Bb G7

Ev-'ry one—that's nigh-nev'-er seems to sigh, Hear them loud-ly cry; Oh!
Take your time— and, sway Throw your-self a-way, Let me hear you say: Oh!

Chorus C7 F7

Jazz men— Don't stop that mu-sic it's Jazz men (Jazz-man) You

(2nd Chorus) Bb7 like my dan-cin' (2nd Chorus) Eb I don't hear a hot note

know I want to hear it both— day and night, And if you don't blow it hot then I

F7 Bb7 C7

Don't feel right Now if it's rag - time please sir will you play it in

F7 Eb G

jazz - time (Jazz - time) Don't want it fast Don't want it slow

F7 C7 (2nd Chorus) old time

Take your time don't rush, it play it sweet and low I've got those dog-gone real-gone

Bb7 Eb Eb7 Eb0 Abbm1 1 Eb Gb0 Bb7 G7 2 Eb Eb0 Eb

jazz-band 'jazz - me' blues. Oh!

Milenberg Joys

Words by
WALTER MELROSE

Music by
LEON ROPPOLO, PAUL MARES
JELLY ROLL MORTON

VAMP

B \flat B \flat

Now, there's a tune a brand new tune

B \flat D \flat o F7 F7

'rig-i-nat-ed down in Dix-ie -land E - li - za Green the shim-mie queen

F7 B \flat B \flat B \flat

says that it is just grand And ev'-ry night with all her might

B \flat 7 E \flat E \flat D \flat o

she does a dance that's hard to beat The way she syn-co-pates dont

B \flat E \flat F7

leave noth-ing out you should hear this ba - by shout

CHORUS

B \flat

Rock my soul with the Mil - en - berg Joys

Bb Bb° F7 Bb Bb

(spoken) stomp it! Rock my soul with the Mil - en - berg

F7 Gb7 F7 F7 F7

Joys Play em dad-dy dont re-fuse

Dbo F7 Bb° F7

Sep-a-rate me from the wea - ry blues Hey! Hey! Hey!

Bb

Sweet boy syn-co-pate your ma-ma all night long with that Dix-ie-landó

B° F7 Bb7

strain (spoken) turn it on Play it down then do it a -

Eb Eb7 Gb7

gain (spoken) wont be long now Ev - ry time I hear that tune

Bb Bb7 G7 G° F7

good luck says ill be with you soon That's just why Ive got the Mil-en-berg

Bb Bb

Joys Joys

THAT'S A PLENTY

Lyric by
RAY GILBERT

Music by
LEW POLLACK

CHORUS

Dm Dixieland

THAT'S A PLEN-TY'S got - ta beat - in it, the rhy-thyms got a lot of heat - in it,

A7 Gm6A7 *A7 Gm6A7* *Dm* *A7*

Bet-cha five - ten to five, - it's gon-na get-cha do-in' what it's do-in' to me, - The

Dm

Dix-ie-land comes ooz - in' out of it, The Dix - ie - land - ers sure are proud of it, They

A7 Gm6A7 *Gm6A7* *Bb7* *A7 Dm*

call it jazz, - what it has, - THAT'S A PLEN-TY for me. - R

C7 *F*

takes you down to New Or-leans, down Bas-in' Street with all the queens, -

C7 *F* *Cm* *D7*

You dont have to have the me-ns, - A lit-tle bit of rhy-thm and you're

G7 *C7*

go - in' right with - em. Shut my big brown roll-ing eyes, - if

F *F dim*

you don't rock - et to the skies, - Hey boy! -

F *D7* *G7* *G7(b9)* *C7* *F* *F7*

Say boy! - THAT'S A PLEN-TY for me. - You're

B^b F7 Gdim B^b Fm6 Gdim G7
 gon - na get mel - low when that fel - low blows his horn. ———

C7 F7
 — Down where the blues were born — you'll be gone. — The

B^b Gdim Cm7 F7 Cm7 F7 B^b F7 Gdim B^b
 trum-pets are trum-pin' go do me sump - in' Beat it out broth - er

Fm6 Gdim G7 C7
 there's no oth - er rem-e - dy. — And THAT'S A PLEN - TY, —

F7 B^b A7
 plen-ty plen - ty for me. —

Dm
 Once you start you're gon - na stay — in it, Ev - 'ry night you're

A7 Gm6 A7 A7 Gm6 A7
 out ca - fe - in' it, Swing your queen — what I mean —

Dm A7 Dm
 broth-er, you're as gone as an - y hu - man can be. — And when you're in the mood there

ain't no stop - pin' it, Live it, breathe it, blow your top — in it,

A7 Gm6 A7 A7 Gm6 A7 A7 Dm
 That is jazz, — what it has, — THAT'S A PLEN-TY for me.

DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

Lyric by
EDDIE DE LANGE

From the United Artists Picture "New Orleans"

Music by
LOUIS ALTER

Verse (*ad lib.*)

C7

I nev - er had this kind - it feel - in';

F7 G7 G+ G7 Cm Fm Fm

With drag - gin' heart and brain a - reel - in'. What's the mat - ter.

Cm D9 Cm Ab9 Ab7 Fm6 Fm6 G7

here's the mat - ter, Here's the thing that's real - ly wrong with me:

Chorus (*Slowly*)

C G+ C Am

Do you know what it means to miss NEW OR - LEANS And

Em Am D9 F Fdim Fdim

miss it each night and day? I know I'm not wrong, the

C A+ A7 Dm A7

feel - ins' get - tin' strong - er. The long - er I stay a - way.

G7 C G+ C Am

Miss the moss - cov - ered vines, the tall sug - ar pines Where

Em Am D9

mock - in' - birds used to sing

F F#dim C A+ A7 Dm G7 G+

Id like to see the la - zy Mis - sis - sip - pi A hur - ry - in' in - to spring.

C Dm Cdim C Bbm7 Eb9 Eb7 E-7 Ab Adim

The moon - light on the bay - ou A cre - ole

Bbm7 Eb9 Eb7 Ab Am7 D9 D7

tune that fills the air; I dream a - bout mag -

G F#7 Em G9 Fm6 G7

nol - las in June And soon I'm wish - in' that I was there. Do you

C G+ C Am Em Am

know what it means to miss NEW OR - LEANS When that's where you left your

D9 F F#dim C rit. A+ A7

heart? And there's some-thing more: I miss the one I care for

D9 rubato G7-9 1. C Ab G7 2. C

More than I miss New Or - leans

NEW ORLEANS

Words and Music by
HOAGY CARMICHAEL



I've a home in the Sun-ny South-land, Not so far from the Sip-pli shore. It's a-



way down there by the Del-ta Where you'll find Old Dix-ie's door.— If your



heart's made to love the South-land And mag-no-li-a trees, ga-lore, Hang you-



hat up man, in New Or leans And you'll nev-er wish for more.



CHORUS

If you've nev-er seen a quaint old southern cit-y— Just think of New Or -



leans. If you've nev-er seen that town, boy, it's a



pit-y— There's nothing like New Or leans.— It will re-

D7 Eb D7

- mind you of old fash - ioned lace, _____ A glass of

Gmi A7 D7

wine will greet your smil - ing face, _____ And if you

Gmi A7 D7 G7

ev - er see a black-eyed {gal man} like mine, {boy, say,} _____ you're right in

C7 F7 Bb D7 Bb

New Or - leans. If you've - leans.

WAY DOWN YONDER IN NEW ORLEANS (Layton)

D7 G Bm7 Fm F#m Bm

'Way down yon - der in New Or leans In the land of dreamy scenes.
Cre - ole ba - bias with flash - ing eyes Soft - ly whis - per with ten - der sigh

D7 Ddim D7 F#7 G D7

There's a garden of E - den That's what I mean, _____ Stop! Oh! won't you

G7 C G# C A7 A7 D

give your la - dy fair _____ a lit - tle smile., Stop! - You bet your life you'll linger there.

Ddim D C Bm D7 G Em G

_____ a lit - tle while There is heav - en right here on earth With those beau - ti - ful

Eb7 G D7 G Em7 F#7 D7 G

queens, 'Way down yon - der in New Or - leans.

354.

ALEXANDER'S RAGTIME BAND

Moderato

By IRVING BERLIN

CHORUS

Come on and hear, ——— Come on and hear ——— AL - EX -
 AN - DER'S RAG - TIME BAND, ——— Come on and hear, ——— Come on and
 hear, ——— It's the best band in the land, They can play a bu - gle call like you
 nev - er heard be - fore, So nat - ur - al that you want to go to war; That's just the
 best - est band what 'am, hon - ey lamb, Come on a - long, ——— Come on a -
 long, ——— Let me take you by the hand, ——— Up to the
 man, ——— Up to the man ——— who's the lead - er of the
 band, ——— And if you care to hear the Swa - nee Riv - er played in
 rag - time, ——— Come on and hear, ——— Come on and hear ——— AL - EX -
 AN - DER'S RAG - TIME BAND. ——— Come on and BAND. ———

Basin Street Blues

355.

Moderato

By SPENCER WILLIAMS

Voice

Wont'-cha come a-long with me, To the Mis-sis-sip-pi?

We'll take the boat_ to the lan' of dreams, Steam down the riv.er down to New Or-leans; The band's there to meet us, Old friends to greet us,

Where all the light and the dark folks meet, This is Ba-sin Street.

Chorus

Ba-sin Street, is the street, Where the e-lite, Always meet, in New Or-leans Lan' of dreams, You'll nev-er know how nice it seems or just how much it real-ly means, Glad to be, Yes, sir-ee, where wel-comes free, Dear to me, Where I can lose, My BA-SIN STREET BLUES

WHEN THE SAINTS GO MARCHING IN

Moderato

Oh, When the Saints go march-ing in, Oh, When the Saints go march-ing in,

1. Lord, I want to be in that num-ber, 2. I will meet them all up in heav-en, 3. We will be in line for that judg-ment,

When the Saints go march-ing in, Oh, When the in.

Bugle Call Rag

Musical score for Bugle Call Rag, featuring five staves of music with various chords and a 'FINE' ending.

Chords: Bb, Eb, Eb7, Bb, Bb, C7, F7, Bb, Eb, Bb, Eb7, Eb, Eb7, Bb, G7, C7, F7, F, Bb, F7, Bb.

ENDING: FINE

Bye Bye Blues

Musical score for Bye Bye Blues, featuring five staves of music with lyrics and chords.

Lyrics: BYE BYE BLUES BYE BYE BLUES Bells ring, birds sing Sun is shin- ing, No more pin- ing, Just we two Smil - ing thru Don't sigh, Don't cry, BYE BYE BLUES.

Chords: C, Ab7, C, Gm, A7, D7, G7, C, Cdim, G7, G+, C, Ab7, C, Gm, A7, D7, G7, C, Ab7, C.

Basin Street Blues

355.

Moderato

By SPENCER WILLIAMS

Voice

Won't-cha come a-long with me, To the Mis-sis-sip-pi?

We'll take the boat to the lan' of dreams, Steam down the riv-er down to New Or-leans; The
bands there to meet us, Old friends to greet us,

Where all the light and the dark folks meet, This is Ba-sin Street:—

Chorus

Ba-sin Street, is the street, Where the e-lite, Always meet, in New Or-leans Lan' of dreams, You'll nev-er know how nice it seems or
just how much it real-ly means, Glad to be, Yes, sir-ee, where
wel-comes free, Dear to me, Where I can lose, My BA-SIN STREET BLUES

WHEN THE SAINTS GO MARCHING IN

Moderato

Oh, When the Saints go march-ing in, Oh, When the Saints go
march-ing in, { 1. Lord, I want to be in that num-ber, 2. I will meet them all up in heav-en, 3. We will be in line for that judg-ment.

When the Saints go march-ing in, Oh, When the in.

Bugle Call Rag

Musical score for Bugle Call Rag, featuring five staves of music with various chords and a 'FINE' ending.

Chords: Bb, Bb7, Eb, Eb7, Bb, Bb, C#o, C7, F7, Bb, Eb, Bb, Eb7, Eb, Eb7, Bb, G7, C7, F7, F, Bb, F7, Bb.

Ending: FINE

Bye Bye Blues

Musical score for Bye Bye Blues, featuring five staves of music with lyrics and chords.

Lyrics: BYE BYE BLUES BYE BYE BLUES Bells ring, birds sing Sun is shin- ing, No more pin- ing, Just we two Smil - ing thru Don't sigh, Don't cry, BYE BYE BLUES.

Chords: C, Ab7, C, Gm, A7, D7, G7, C, Cdim, G7, G+, C, Ab7, C, Gm, A7, D7, G7, C, Ab7, C.

Chinese Blues

357.

Slow and dreamily

By Oscar Gardner & Fred D. Moor

G Em Bm G Em Bm *pp both times* G°

Sung Fong Lou, Sung Fong Lou, Lis-ten to those Chi-na blues,

G G° C7 C7 B7

Hon-ey gal I'm cry-ing to you, Won't you op-en that door and let me Chi-na in —

B7 B7 Em B7 Em B7 B7

man, — Cries ba-by won't you let me in, — Chi-na man, — Feels his hab-it com-ing

Bm Bm E7 E7 A7

on a-gain, She cries to him, — What's the mat-ter with you, —

A7 G B7 Em G7 A7 D7 G

— I got those Ip-shing Hong Kong Ock-a-way Chin-ese Blues. —

The Hobo's Prayer

By Boyd Senter & Walter Hirsch

Eb7 Eb7 Eb7 Eb7

I'm just a wan-der-er wan-der-er I'm just a wan-der-er wan-der-er

Eb7 Eb9 Eb7 Ab

Ain't got no place to lay my wear - y head, that's what I said; Home

B7 Eb Bb7 Cm Bb7

an - y- where, here an' there, Roam most ev'-ry -where, on the square, Broke but

F7 Bb7 Bb7 Eb

I don't care, not a care, Ain't got no fare, rail-road fare, Rags is

Ab7 Eb Eb° C° Bb7 Eb Bb7 Eb Eb+5 Eb

all I wear, I de-clare, That's the Ho - bo's Pray'r. Pray'r. —

Step-pin dad-dy mam-mas' feelin good

Doo da da doo dum

Syn-co-pate me like a dad-dy should should

Down And Out Blues

By Arthur Sizemore & W. Earthman Farrell

I've got the Down and out Blues — Dog-gone-dest Blues — Sure have got the best of

me, late-ly, there ain't no doc-tor can find a rem-e-dy.

I said the Down and Out Blues, — What can I use?

Cert-'nly got me up a tree, great-ly, there ain't no drug-gist can end my mis-e-

-ry. — Now I ain't got no- thin much, — Shoes- ies or such —

hos- ie- ry, hats or clothes; — and there ain't no- bo- dy cares, — no- bo- dy shares —

none of my wor - ries or woes — I dream of steam heat- ed flats —

Wel- come door mats, — and a sweet- ie I can't lose, nev- er, but when I wake up,

I've got the Down and Out Blues — I've got the

Saint Louis Blues

Staff 1: G7 C G G7
 I hate to see— de ev'nin' sun go down,

Staff 2: C C G
 Hate to see— de eve-nin' sun go down.

Staff 3: D7 D7+5 G
 Cause my ba-by, he done lef dis town

Staff 4: G7 C G G7
 Feel-in' to-mor-row lak— Ah feel to-day

Staff 5: C C G
 Feel to-mor-row lak— Ah feel to-day

Staff 6: D7 D7+5 G
 I'll pack my trunk— Make ma get a-way St. Lou-is

Staff 7: GM CM C#dim D7
 wo-man— Wid her dia-mon' rings Pulls dat

Staff 8: D7 GM
 man roua'— by her a-pron strings 'Twant for

Staff 9: GM CM7 C#dim D7 D7
 powder— an' for store bought hair De

Staff 10: D7 GM A7 D7
 man I love— would not gone no-where.

Chorus G Em G C G Em G C G C G C
 Got de St. Lou-is Blues jes blue as— Ah— can be

Staff 11: G Am C Am C
 Dat man got a heart lak a rook cast in the

sea ————— Or — else he would have gone — so far — from

me. Dog-gone-it! me.

Jimtown Blues

By Fred Rose & Charlie Davis

I've got the blues for that home town Some-how or oth-er I can't change my mind

of mine, of mine, of mine, of mine

Scenes from my home-town is all I need, To suc-ceed yes in- deed

Can't help but wor-ry since I went a-way I bought a tick-et for Jim-town to - day

Look for my pic-ture in the vil-lage news 'Cause I've got some wor-ries to lose.

I've got those mean Jim- town blues ————— I've saved up my ones and

twos ————— No more sing-ing this wear-y song When I go back where I be-long

I've got those mean Jim- town blues.

Livery Stable Blues

By Marvin Lee, Ray Lopez & Alcide Nunez

Oh hon-ey, lis- ten here, Oh hon-ey lis- ten here, I've got those mean old Liv-
 -ry Stable Blues — Oh how I miss your kiss, I was- n't born for this —
 Hon- ey you know why — I have got those blues Em- by mine
 I've got those liv- 'ry sta- ble blues
 Oh law- dy me — I've lost my pep com- plete — I'se g'wine back to my
 Al- a- bam-a ba- by, She prom-ised that she'd mar-ry me some day She'll drive a- way —
 Those liv-'ry sta-ble blues, — They're the blu-est kind of blues blues some blues

Willie The Weeper

By Grant V. Rynal, Walter Melrose & Marty Bloom

Oh Ba - by tell me — what would you do — If you could
 have all — your dress come true — There's some-thing tells me —
 — you'd lock your door — Like Wil - lie the Weep - - or —
 and cry for more — Oh Ba - by,

Sugar Babe

363

By Boyd Senter & Walter Melrose

Musical notation for the song 'Sugar Babe'. It consists of five staves of music in a 12-measure format. The key signature has one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff. The lyrics are written below the staff.

Sug - gar Babe — can't you see — Your dad - dy's lone - some and
 blue Sug - gar Babe — hear my plea — I nev - er had a sweet
 Man - na like you — You treat me mean you treat me cool You dog me 'round
 I'm just your fool But — just the same — Sug - gar Babe — Your dad - dy's wild a - bout
 you naugh - ty Ba - by — Your dad - dy's wild a - bout you. you.

Sobbin' Blues

By Art Kassel & Victor Burton

Musical notation for the song 'Sobbin' Blues'. It consists of six staves of music in a 12-measure format. The key signature has one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff. The lyrics are written below the staff.

Sob - bin' Blues — Sob - bin'
 Blues — I'd stay all night if they'd play those
 Sob - bin' Blues — Oh, that
 rhythm — Keeps you with 'em — I'd
 chance an - y - thing to dance to Sob - bin' Blues —

Stavin' Change

By Al Bernard

D7 D7 G G

Stav-in' Change The good Lord knows he was bad _____

D7 D7 G E7

Stav-in' Change He made the sweet mam-mas glad _____ and sad

C C Cm G E7

He had a knife long e-nough to row a boat. A big for-ty four, un-der-

Em A7 A7 D7

-neath his coat, Look-ing for a tus-sle, at a fish fry ev'-ry night _____

D7 D7 D7 G

Mis-tard Browns They loved the ti-ger in his eye _____

G D7 D7 E7

Sat-in Blaks They used to feed him Rock and Rye _____

E7 E7 E7 A7

He said there's chang-es in the O-cean, chang-es in the sea, Nev-er gon-na be an-y

A7 D7 D7

change in me 'Cause I'm Stav-in' Change, The mean-est man in New Or-

1 G C E° D7 2 G C E7 D7 G

- leans. _____ - leans. _____

Spread Yo' Stuff

By Al Bernard, Jules Levy & Paul Crane

Bb Bb Bb Eb7

First knock your knees Hon with me, Then float a-round like a ship that's lost at sea.

E7 E7 Bb Bb

Keep on a do-in' it, keep on a-blu-in' it, All o-ver the floor, Eagle Rock that's a shock,

F7 F7 Bb Bb

To Walk the Dog Hon we ain't got time, We'll do a dance that is right in line

F7 Bb Bb7

Let's do it nice, And think of Par-a-dise; (So sweet and pret-ty)

Bb Bb Bb Bb

Face right and do a mean twist Then turn a-round and grab me by the wrist,

Eb Eb Bb Bb

Just like a spar-row Hop, Spin like a spin-nin' top, All o-ver the floor; Tick-le Toe that's too slow,

F7 F7 Bb Bb C7

Get bus-y Hon don't you make a bluff, Be-cause you know I can't get e-nough,

C7 F7 Bb Bb Bb

Oh Hon-ey come on Spread Yo' Stuff

Muskrat Ramble

RAY GILBERT & EDWARD "KID" ORY

Bb F7 Bb Dm

A7 Dm F7 Eb F7 Bb

G7 Cm7 Gdim B9 C9 Cm7 F7 Bb C7 E F7

Bb Gdim Cm7 F7 Bb C7 E

F7 Bb Bb7 A7 Ab7 G7 Cm7 C7 Cm7 F7 Bb

Jackass Blues

By Art Kessel & Mel Stitzel

F F F7

Mis-ter, Mis-ter, hear a bro-ther that's been a 'cool I've got the Jack-ass Blues

Bb7 Bb7 Bb F

I've just learned to care a-bout that dog-goned male And him I'm gon- na' lose So won't you

C7 C7 F F C7 F

give him back 'Cause I got the Jack-ass Blues Noth-in' ev- er made me feel so

F F F7 Bb7

blue and for- lorn I've got the blues and how All my life I'll keep a wish - in'

Bb7 F C7

I've ne'er born If you take him now So won't you give him back 'Cause I

C7 F F Bb C7 F

got the Jack- ass Blues Blues

Wolverine Blues

By John Spikes, Benjamin Spikes & 'Jelly Roll' Morton

Bb Bb° F7 F7

Wol - - - ver - - - ine, I've been year-ning,

Bb Bb° F7 F7

Wol - - - ver - - - ine, I'm re - turn-ing:

Bb7 Bb7 Bb+5 Eb Eb Eb7

I'll soon be back with you

C7 C7 F7

and once more I'll be danc- ing back in Lens- ing,

Bb Bb° F7 F7

Mich - - - i - - - gan, how I miss you

B7 Bb Bb+5 Eb Eb Cm G7

Both night and day. I've seen 'bout

Cm Bb Fm G7 C7

all that there is to see, I know they're wait-ing back home for me, That's why I've

F7 Bb B Bb

got those Wol-ver-ine Blues. Blues.

Tin Roof Blues

By New Orleans Rhythm Kings & Walter Melrose

E E7 E

There You'll find the old Tin Roof Ca - fe, Where they play the blues 'till

Eb7 Ab7 Ab7 Eb

break of day, Fas - cin - at - in' ba - bies hang - ing 'round, Danc - in' to the mean - est

C7 F7 Bb7 Eb

band in town, Lawd, how they can play the blues

Eb Eb Eb7 Eb

And when that lead - er man starts play - in' low, Folks get up and start to

Eb7 Ab7 Ab7 Eb

walk it slow Do a lot of move - ments hard to beat, 'Till that old floor - man says

C7 F7 Bb7 Eb Eb

move your feet, Lawd, I've got those Tin Roof Blues.

The Jazz Me Blues

Slowly

By T. Delaney

C7 F7

Jazz me — Come on pro- fess- or and Jazz me — (Jazz me) — You

B7 Eb

know I like my dan- cin' both — day and night, — And if I don't get my jazz-in' I

F7 Bb7 C7

Don't feel right — Now if it's rag- time — please sir will you play it in

F7 Eb 6

jazz time — (Jazz- time) — Don't want it fast. Don't want it slow

F7 C7

Take your time pro- fess- or play it sweet and low — I've got those

F Bb7 Eb

dog - gone, low down, Jazz me (Jazz me) Blues. —

S - H - I - N - E

By Dabney

Eb F-7 G-7 F#° F-7 Bb7 D-7

Shine — a - way your blue - sies shine each
Shine — start with your shoe - sies

67 C- C-7 C- F7

place up make it look — like new shine your face up

F-7 Bb7 F-7 G-7 F#° F-7 Bb7

wear a smile — or two shine your these and those - ies

D-7 67 C- A° F7 F- Bb7

You'll find that ev - ry thin' will turn out fine Folks will shine up to — ya

Eb C7 F-7 C7 F-7 Bb7 Bb+7 Eb

Ev - 'ry one will how - dy' do — ya You'll make the whole world shine.

Mississippi Mud

369.

By Cavanaugh & Burris

C Ab7 C C7 B7 Bb7

When the sun goes down, the tide goes out. The people gather 'round and they

A7 D7 Gdim G7 G7+ C Cdim C Cdim

all be - gin to shout Hey! Hey! Unc - cle Dad, — it's a treat to beat your feet on the

C Cdim C Cdim C Cdim C Cdim C Cdim G7 C

Mis - sis - sip - pi Mud It's a treat to beat your feet on the Mis - sis - sip - pi Mud, What a chance

Ab7 C C7 B7 Bb7 A7 Dm A7

do they do! — Lord - y how I'm tell - ing you — They don't need no

Dm Dm A7 Dm

hand — They keep time by clap - in' their hands — Just as

F F#dim C A7 D7 G7 C

hap - py as a cow Chew - in' on a cud When the people beat feet on the Mis - sis - sip - pi Mud.

Wabash Blues

Moderato

By Ringle & Meinkin

Bb7 Eb Gdim

Oh, — those Wa - bash Blues, — I

Can - die light that gleams —

Bb7 Eb Eb7

know — I got my dues

Haunts — me in my dreams — I'll

Ab Eb 1

lone — some soul as I — I

peck — my walk - ing shoes, —

Cb Bb

feel — that I could die, —

2 Gdim Bb7 Eb

to lose — those Wa - bash Blues. —

370.

Sugarfoot Stomp

(DIPPERMOUTH BLUES)

By Joseph (King) Oliver

INTRO. C7 F7 Bb G° Eb- Bb F7 Bb

VAMP Bb C7 F7 Bb Eb7

Bb Bb7 Eb7 Eb7 Bb D-7

87 C7 F7 Bb G° Bb7 Bb C7 F7 Bb7

CHORUS Eb Ab7

Eb Bb7 Eb

Little Rock Getaway

By Sullivan

Bb D7 G- Bb7 Eb 87

C- Gb7 Bb B° Bb G-7 C- F7

Bb C-7 Bb Bb7 Eb Bb7 Eb Eb-6 Bb C-

Bb Bb7 FINE Eb Bb7 Bb-6 C7

D.C. al Fine

Big Butter And Egg Man 371.

Musical score for 'Big Butter And Egg Man' in G major, 2/4 time. The score consists of five staves of music with various chords and dynamics. Chords include F, A-, D-, G7, C7, F, Ab°, G-7, C7, G7, C7, F, C7, F7, Bb, F7, E7, Eb7, D7, G7, C7, F A- D-, G7, C7, F, Db7, C7.

Sweet Georgia Brown

Moderato

By Bernie & Pinkard

Musical score for 'Sweet Georgia Brown' in G major, 2/4 time. The score includes lyrics and musical notation with chords. Chords include E7, A7, D7, D7+5, G, Fm7, B7, B7, Em, B7, G, E7, A7, D7, G, D7, G.

No gal made has got a shade, On Sweet Georgia Brown,
 It's been said She knocks em dead, When She lands in town,
 Two left feet but oh so neat has Sweet Georgia Brown.
 Since she came why it's a shame how she cools 'em down.
 They all sigh and wan-na die for Sweet Georgia Brown I'll tell you just
 why you know I don't lie (Spoken ad lib) NOT MUCH!
 Fel-lers she can't get are fel-lers
 she ain't met Georgia claimed her Georgia named her Sweet Georgia Brown.

TIGER RAG

(HOLD THAT TIGER!)

Lyric by
HARRY DeCOSTA

Music by
ORIGINAL DIXIELAND JAZZ BAND

Moderately bright

Verse
Upper Bb

Long a - go 'way down in the jun - gle, Some-one got an in - spi -

ra - tion for a tune, And that jin - gle brought from the jun - gle

be - came fa - mous might - y soon. Thrills and chills it

sends thru you! Hot! So hot, it

burns you too! Tho' it's just the growl of the ti - ger,

It was writ - ten in a syn - co - pa - ted way, More and more they

howl for the "Ti - ger", Ev - 'ry - where you go to - day. They're shout - in' :

Chorus

Where's that Ti - ger! Where's that Ti - ger! Where's that

Ti - ger! Where's that Ti - ger! Hold that Ti - ger!

Hold that Ti - ger! Hold that Ti - ger!

Choke him, poke him, kick him and soak him! Where's that Ti - ger?

SENSATION

By
DIXIELAND JAZZ BAND

Moderately

Upper

C

A7

G7

C

A7

1. D G7

2. C Cdim Dm7 G7 C (no chords)

F Eb7 D7

Dm7 Dm7-5 G7

G9

1. C7 F D#7 G7 C7

2. F A (no chords)

Bb F7 Bb

C7 F7 Bb

F7 Bb

F7 Bb (no chords) Bb

F Gbmaj7 F F7 Bb

dream. I cry each night my

Bbm F C7 F F7

tears for you, my tears are all in vain. I'll

Bb Am7 D7

hope and I'll pray that may be some-day you'll be

G7 C7 Gm7 C7 Tacet

back in my arms once a-gain. Some-one help me, help me

Gm7 C7 F

please, is the answer up a-bove?

Am7 Dm7 Gm7 C7

How can I, how can I tell them. This is not a Pup-py

1. F Gbmaj7 F Tacet 2. F Db7 Gbmaj7 Fmaj7

Love. And they called it Pup-py Love.

DAY DREAMING

Cm⁷

Day dream-in' and I'm think - in' of you Day dream-in' and I'm think-in' of you.
 Day dream-in' and I'm think - in' of you. Day dream-in' and I'm think-in' of you.

A^b Gm E^b B^b A^b Gm E^b G^b

Look at my love blow - ing a - way. He's the kind of

Cm⁷

guy that would say "Hey, ba - by let's get a - way, let's go some place, huh." Well, I don't
 guy that you give your ev - ry-thing, you trust your heart, share all of your love, till death do you

B^b maj⁷

care. He's the kind of
 part.

E^b maj⁹

 (F Bass)

I want- a be what he wants - when he wants it and when - ev-er he needs it;

AT THE JAZZ BAND BALL

Lyric by
JOHNNY MERCER

Music by
D. LA ROCCA
LARRY SHIELDS

Verse Moderate Dixieland tempo

Verse

Gm Gdim Gm

Back when a nick - ol would buy one drink of re - spect - a - ble rye,
One tune was known to a few some steady ha - bit - u - ees too,

1. F7 Bb G7 C7 F7

Pi - an - o play - ers in the honk - y tonks would have to work on the sly.

2. C7 Gb7 F7

So the word of mouth spread a - round the South ver - y en - tre - nous. Y' bet - ter

Chorus G7 C7

Dig that jazz band ball 'cause it's the fin - est of them all.

F7

Four or five mu - si - cians in a small sa - loon

Bb Eb7 Bb Eb7 Bb (no chords) G7

in - vent - in' a rag - time tune. They kind - a make up their own brand

C7

with - out a note up on the stand. And they

Eb Edim Bb G7 C7 F7 Bb C7

call it D - I - X - I - E - hy - phen L - A - N - D Land. And they

Eb Edim Bb G7 C7 F7 Bb

call it D - I - X - I - E - hy - phen L - A - N - D Land.

Eb Eb Bb7 Bb7 Eb Eb Eb7 Eb
 I'd rath-er be here, than an-y place I know I'd rath-er
 Ab9 Ab Ab7 Eb Eb C7 C# dim Bb Fm
 be here than an-y place I know. It's goin' to take the Sergeant
 Ebm Bb7 Eb Eb Bb7
 For to make me go, Goin' to the riv-er, May be, bye and
 Eb Eb7 Ab9 Ab Ab Ab7 Eb
 bye. Goin' to the riv-er, and there's a rea-son why
 Eb C7 C# dim Bb Fm Ebm Bb7 Eb
 Be-cause the riv-ers wet. And HEAVE STREETS done gone dry.

Royal Garden Blues

By Clarence & Spencer Williams

CHORUS
 Eb Bb7 Bb7
 Hon, don't you hear that trom-bone moan? Just lis-ten to that sax-o- phone
 Eb Ebm Bb7 G7
 Gee, hear that cla-ri-net and flute Cor-net a-jazz-in' with a mute
 C7 F7 Bb Ebm Bb Ebm Bb
 Makes me just throw my-self a-vay When I hear 'em play
 Bb Bb Bb7
 That weep-in' mel-an-cho-ly strain Say, but it's sooth-ing to the brain
 Eb Ebm Bb G7
 Just wan-na get right up and dance. Don't care I'll take most an-y chance
 C7 F7 Bb Bb Bb Eb Bb
 No oth-er blues I'd care to choose But Roy-al Garden Blues

376.

The Lonesome Road

Words by
GENE AUSTIN

Music by
NATHANIEL SHILKRET

Moderato (with mournful stress)

Look
down, look down that lone-some road, — Be-fore you trav - el on. — Look
up, look up and seek yo' mak - er 'Fore Gabri - el blows his horn.
Wear - y to - ten' such a load, Tredg - ing down that
lone-some road. Look down, look down that lone-some road, — Be-
fore you trav - el on. — True
love, true love, what have I done, — That you should treat me
so? — You caus - ed me to walk and talk, — like I
nev - er did be - fore. Wear - y to - ten'
such a load, Tredg - ing down that lone-some road. Look
down, look down that lone-some road, — Be-fore you trav - el on. —

rit.
a tempo *rit.* *dim.*

CLARINET MARMALADE

375.

LARRY SHIELDS
and H. W. RAGAS

Moderately bright
Upper

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'Moderately bright' and the instruction 'Upper'. The key signature has one flat (Bb). The first staff contains notes with chords F, C+, F, and F7. The second and third staves feature a triplet of eighth notes, with chords Bb7 and Bbm. The fourth staff has first and second endings, with chords G7, Gm7, Gm7-5, C7, Ddim, and C7. The fifth staff continues with chords C7, Gm7, C7, Gm7, and C7. The sixth staff includes a section marked with a double bar line and a repeat sign, with chords F, A7, and D7. The seventh staff has first and second endings, with chords G7, C7, F, Fdim, and C7. The eighth staff begins with a section marked 'Fine' and contains chords F, Dm, and Dm. The ninth staff has chords Bb, A7, D7, and Gm. The tenth staff concludes with chords C7, Cdim, C7, and 'D.S. al Fine'.

Chords: F, C+, F, F7, Bb7, Bbm, G7, Gm7, Gm7-5, C7, Ddim, C7, C7, Gm7, C7, Gm7, C7, F, A7, D7, G7, C7, F, Fdim, C7, F, Dm, Dm, Bb, A7, D7, Gm, C7, Cdim, C7, D.S. al Fine