

MILLION
DOLLAR
LIBRARY

VOLUME VIII

CURRENT & STANDARD HITS

NO REPEATS

FOR PROFESSIONAL USE



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Dinner For One, Please James

Words and Music by
MICHAEL CARR

Moderato

Refrain

Din-ner for one, please James, Mad-am will not be din - ing,
 Yes, you may bring the wine in, Love plays such fun - ny games
 Din - ner for one, please James, Close mad - am's room, we've part - ed,
 Please don't look so down - heart - ed, Love plays such fun - ny games.
 Seems my best friend told her of an - oth - er, I had no chance to de - ny,
 You know there has nev - er been an - oth - er, Some day she'll find out the lie.
 May - be she's not to blame, Leave me with si - lent hours... No,
 don't move her fav - rite flow - ers, Din - ner for one, please James. James.

(spoken)

The musical score is written for guitar and voice. It features a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Moderato'. The score is divided into several systems, each with a vocal line and a guitar line. Chord diagrams are provided above the guitar line for various chords, including Ddim, A7, D, Gdim, Emi, Emi.7, B7, Emi.9, and Ddim. The lyrics are written below the vocal line. The piece concludes with a double bar line and a final chord diagram for D.

ADIOS

A - DIOS, _____ In leav-ing you, it grieves me to say A-
 A - DIOS, _____ Me voy lin-da ma-re - na le - jos de

DIOS. _____ I'll be so lone-ly, for you on - ly I
 " _____ El al-ma-be-cá una pe - na por que al par-

sigh and cry my A- DIOS, A-DIOS to you _____
 ur te - mo que tú ol - vi - des nues - tro amor _____

And in this heart, _____
 Her-mo - sa flor _____

is mem'-ry of what used to be dear for you and me set a part _____
 mi al-ma cau - ti - vas - se con la fra-gan - cia de su can - dor _____

Moon _____ watch-ing and wait - ing a bove _____
 Tu e - res to - da mi i - lu - sión _____

Soon _____ it will be bless - ing our 'love. _____
 Tu e - res mi dul - ce can - ción. _____

C7 Gmi7 C7 F Gmi7 C7 C# F6 Bb C7

A - DIOS _____ for hap-py end-ings I'll re-turn, dear to
 A - DIOS _____ me voy lin-da mo-re-na me voy de a-

Gmi7 D#7 Gmi C6 C7 1. F Gmi7 C7

you _____ With a love true, no more to bid you A - DIOS.
 - qui _____ A llo-rar mi tris-se-za le-jos de ti _____

Gmi7 C7 12. F Gmi7 C7 Gmi7 C7 F

A - DIOS A - DIOS _____
 A - " A - DIOS, _____

Daisy Bell

(A Bicycle Built For Two)

Refrain *a little faster*

HARRY DACRE

G C G

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

D7 G Em A7 D

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

D7 G Em C G D7

won't be a styl - ish mar-riage, — I can't af-ford a car-riage, — But

G D7 G D7 G D7 G

you'll look sweet On the seat Of a bi-cy-cle built for two!

Maybe I'm Amazed

Words and Music by
PAUL McCARTNEY

Fairly Slow

B \flat F C G B \flat F

Ba-by, I'm a-mazed at the way you love me all the time And may-be I'm a-fraid of the way I
 May-be I'm a-mazed at the way you're with me all the time And may-be I'm a-fraid of the way I

C B \flat F C G B \flat F

love you. — May-be I'm a-mazed at the way you pulled me out in time, hung me on a line, And
 leave you. — May-be I'm a-mazed at the way you help me sing my song, right me when I'm wrong, And

A \flat B \flat C *Fine* D Dmaj7

may-be I'm a-mazed at the way I real-ly need you. — Ba-by, I'm a man, may-be I'm a
 may-be I'm a-mazed at the way I real-ly need you. —

D7 G D Dmaj7

lone-ly man who's in the mid-dle of some-thing - That he does-n't real-ly un-der-stand. — Ba-by, I'm a man and may-be you're the

D7 G D A7 *D.C. al fine*

on-ly wom-an who could ev-er help me. Ba-by, won't you help me to un-der-stand? Oo. —

THE LESSON

Words and Music by
MACK DAVID

Slowly

mp *poco rit.*

Verse: Freely

B \flat Cm7 B \flat maj7 Cm7 B \flat

This is The Les-son taught to me, A long time a-go at my moth-er's knee. (spoken) She said: Child..

Chorus: Slowly, with expression

B \flat Cm7 F7

(Sung) Some - day some-one who loves you will make you cry, Tho' he loves you he'll

Cm7 F7 B \flat

hurt you till you feel you could die. But if he says, "For-give me," for-give if you

Cm7 F7 Cm7 F7 B \flat *tacet*

can, For you are his wo-man and he is your man. When you're look-ing for

E \flat Fm7 B \flat 7

ros - es, there are thorns you will meet, And re - mem-ber, my

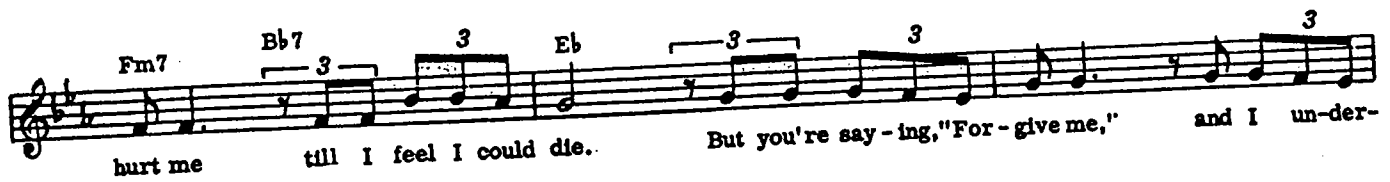
Fm7 B \flat 7 E \flat

child, with-out an - y thorns, the rose can't be sweet. Well, it's fin - al - ly

Fm7 B \flat 7

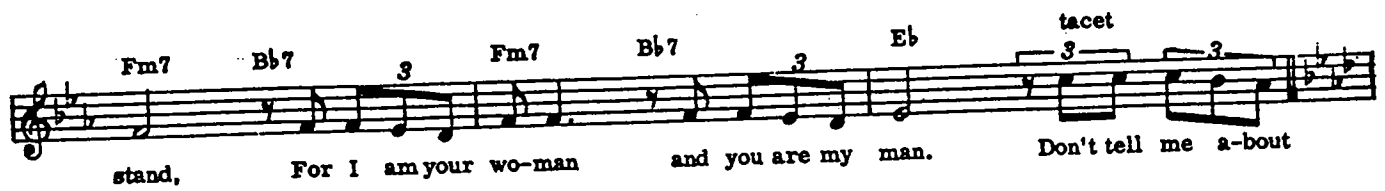
hap-pened, Now it's my turn to cry. Oh my dar-ling, you've

Fm7 Bb7 Eb



hurt me till I feel I could die. But you're say-ing, "For-give me," and I un-der-

Fm7 Bb7 Fm7 Bb7 Eb



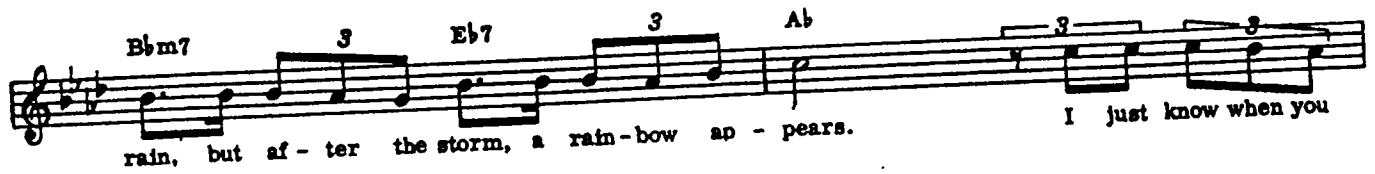
stand, For I am your wo-man and you are my man. Don't tell me a-bout

Ab Bbm7 Eb7



heart-aches, I've cried my share of tears, I've had my share of

Bbm7 Eb7 Ab



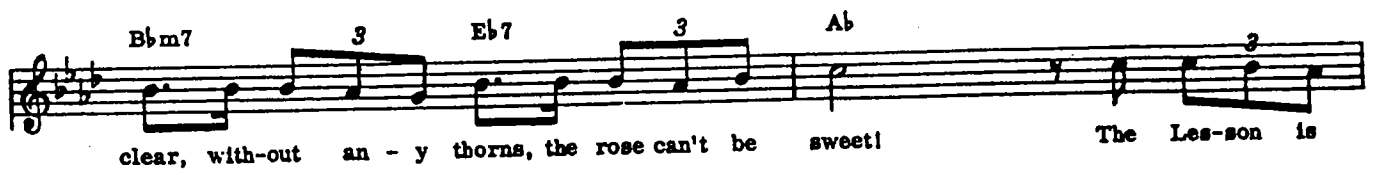
rain, but af-ter the storm, a rain-bow ap-pears. I just know when you

Bbm7 Eb7



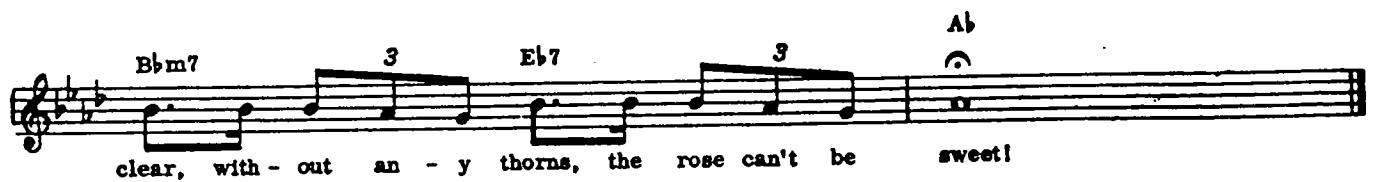
hold me, my whole world is com-plete, And The Les-son is

Bbm7 Eb7 Ab



clear, with-out an-y thorns, the rose can't be sweet! The Les-son is

Bbm7 Eb7 Ab

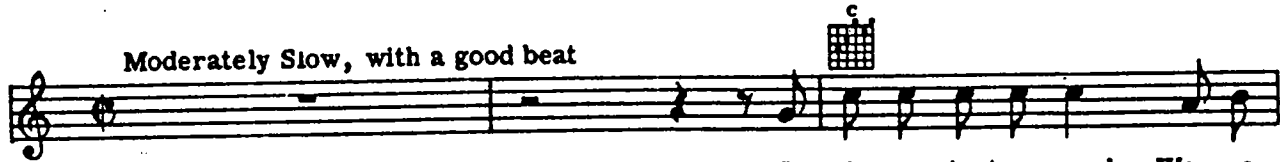


clear, with-out an-y thorns, the rose can't be sweet!

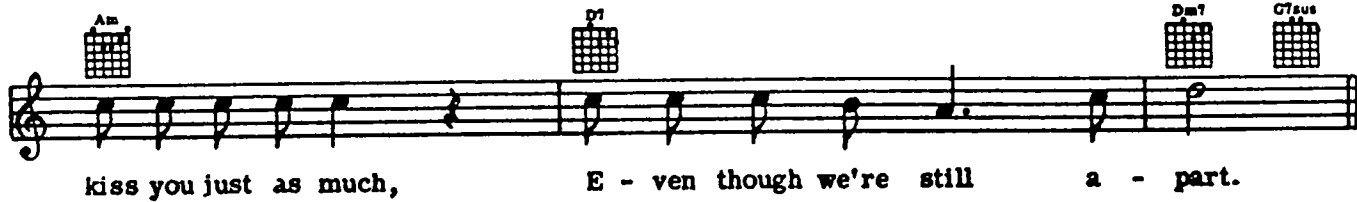
JUST AS MUCH AS EVER

By
CHARLES SINGLETON and
LARRY COLEMAN

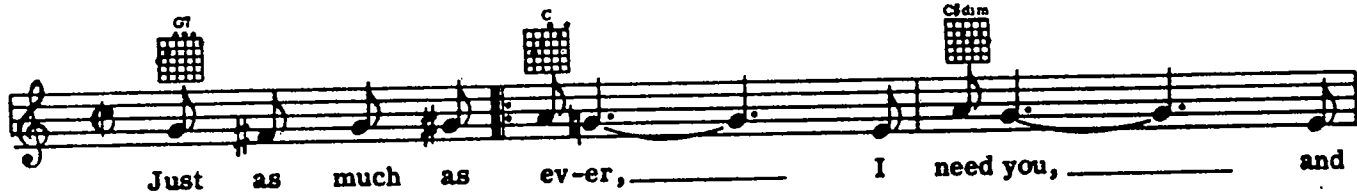
Moderately Slow, with a good beat



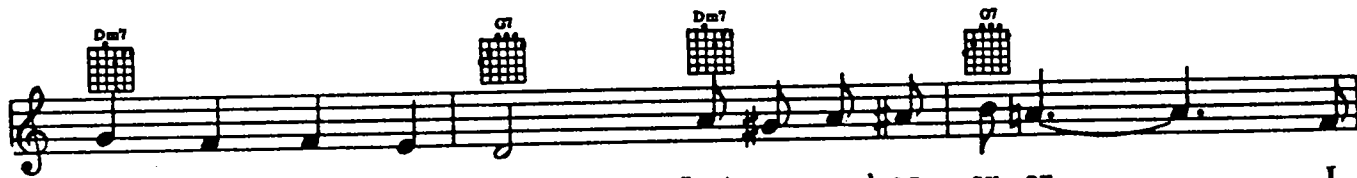
I miss you just as much, Wan-na



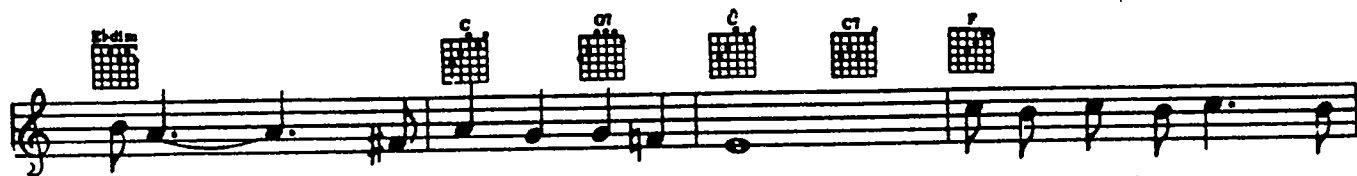
kiss you just as much, E - ven though we're still a - part.



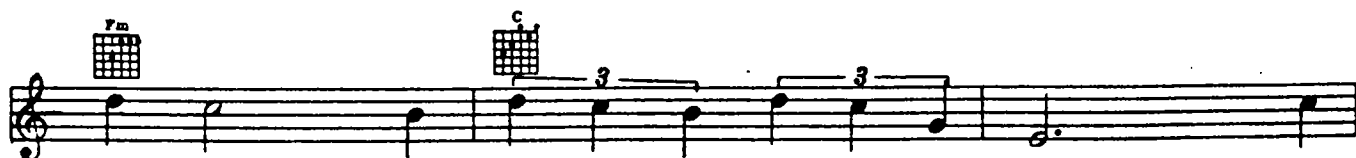
Just as much as ev-er, _____ I need you, _____ and



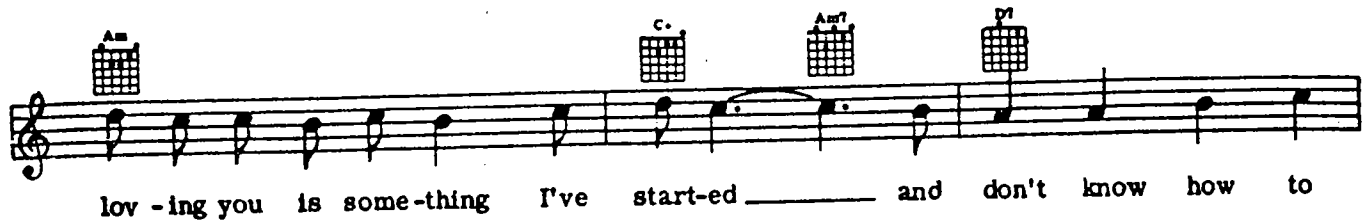
want you to be near, Just as much as ev-er, _____ I



love you, _____ and al - ways will, my dear. E - ven though we two are




part - ed my feel - ings for you nev - er drop, For



Am C Am7 D7
 lov - ing you is some - thing I've start - ed _____ and don't know how to



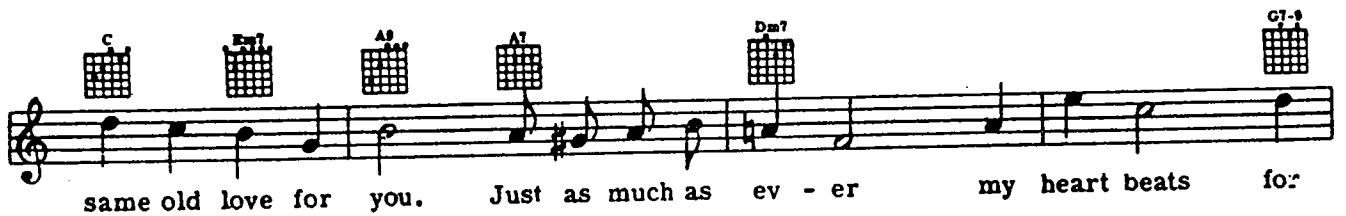
Dm7 G7 C C#dim
 stop! Just as much as ev - er, _____ I'm hop - ing _____ that



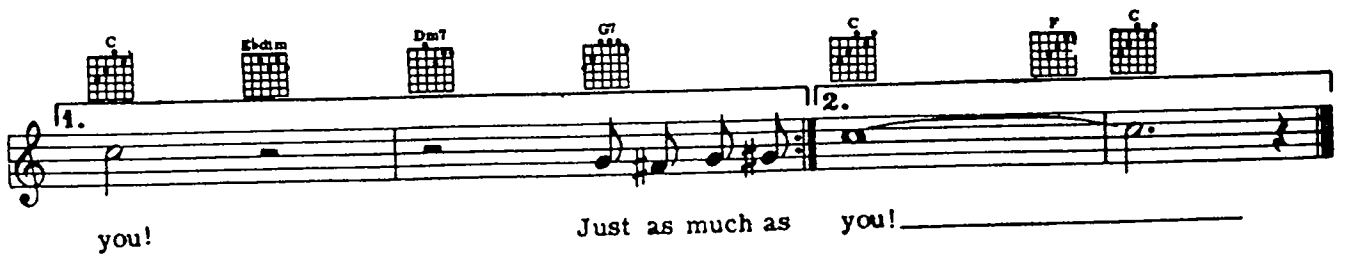
Dm7 G7 Dm7 G7 F7
 you'll be mine a - gain. Dar - ling 'cause I'll nev - er _____ be sat - is - fied till



E7 A1 F G7
 then. _____ For I am still the same old me with the



C Dm7 A7 A1 Dm7 G7-9
 same old love for you. Just as much as ev - er my heart beats for:



C E#dim Dm7 G7 C F C
 1. you! Just as much as you! _____
 2.

I'll Buy You A Star

Words by
DOROTHY FIELDS

Music by
ARTHUR SCHWARTZ

Refrain (slowly with expression)

The musical score consists of seven staves of music in a single system. Each staff contains a line of music with lyrics underneath. Above the notes, guitar chord diagrams are provided for each measure. The chords are: Cdim, Gm7, Cdim, Gm, Bbm, F, Gm7, Bb7, A7, Dm, G7, C7, Cdim, Gm7, Gm, Bbm, A, Cm7, F7, Cm7, F, Bb, Cdim, G9, and Db7. The lyrics are: "I'll buy you a star, not just a star, but the best one in the sky. You'll have a cloud to sleep on. A cloud as light as an angel's sigh. A fine silver chain made from the rain of a summer afternoon. I'll buy you a star, My darling. But".

I'll buy you a star, not just a star, but the
best one in the sky
You'll have a cloud to sleep on. A cloud as
light as an angel's sigh. A
fine silver chain made from the rain of a
summer afternoon. I'll
buy you a star, My darling. But

11

F Bb Gm7

I won't rest un - til I buy the

1 P Gm7 Cdim

moon I'll

2 P

moon

A GAY RANCHERO

(LAS ALTENITAS)

English Lyric by ABE TUVIM
and FRANCIA LUBAN

Music and Spanish Lyric by
J.J. ESPINOSA

(C)

A Gay Ran - cher - o, A cab - al - ler - o Can al - ways find some -

(G7)

one to pet — A sen - or - it - a, a sweet Pe - pi - ta Her oth - er

(C)

loves will soon for - get — If he's in - sis - tent And she's not dis - tant

(A7) (Dm)

The sen - or - it - a will con - fess — Her Gay Ran - cher - o, —

(Fm) (C) (D7) (G7) (C)

— her cab - al - ler - o — Need on - ly ask and she'll say yes. —

YOU DON'T KNOW WHAT LOVE IS

Words and Music by
DON RAYE and
GENE DePAUL

Refrain

The musical score is written in treble clef with a key signature of two flats (Bb and Eb). It consists of five staves of music. Each staff includes guitar chord diagrams above the notes. The lyrics are written below the notes. The first staff is labeled 'Refrain'. The lyrics are: 'YOU DON'T KNOW_ WHAT LOVE IS_ Un - til you've learned the meaning of the blues; Un - til you've loved a love you've had to lose YOU DON'T KNOW_ WHAT LOVE IS_ You don't know_ how lips hurt_ Un - til you've kissed and had to_ pay the cost; Un - til you've flipped your heart and you have lost YOU DON'T KNOW_ WHAT'.

YOU DON'T KNOW_ WHAT LOVE IS_ Un - til you've learned the meaning of the

blues; Un - til you've loved a love you've had to lose YOU

DON'T KNOW_ WHAT LOVE IS_ You don't know_ how

lips hurt_ Un - til you've kissed and had to_ pay the cost; Un -

til you've flipped your heart and you have lost YOU DON'T KNOW_ WHAT

Fm6 Bm7 A7 Abmaj7 Ab6

LOVE IS. Do you know how a lost heart fears the

Bbm7 Eb7 Abmaj7 Ab6 Dm7 G9 Cmaj7

thought of rem-in - is - cing? And how lips that taste of tears

C6 Db9 C9

lose their taste for kiss - ing? You

Fm6 Db9 C7+5 Fm6 Gb9

don't know how hearts burn for love that can-not live, yet nev-er

Db9 Bb9 Gb9 Fm6

dies Un - til you've faced each dawn with sleep-less eyes YOU

Db9 Gb7 1. Fm6 2. Fm6

DON'T KNOW WHAT LOVE IS YOU LOVE IS

As Recorded by SANTANA on Columbia Records
BLACK MAGIC WOMAN

Words and Music by
PETER GREEN

Medium tempo

I got a BLACK MA-GIC

WO-MAN I got a BLACK MA-GIC WO-MAN Yes, I got a

BLACK MA-GIC WO-MAN. She's got me so blind I can't see: But she's a

BLACK MA-GIC WO-MAN and she's tryin' to make a devil out of me. Don't turn your back on me, ba-

by, Don't turn your back on me, ba - by, Yes, don't turn your

back on me, ba - by, Don't mess a-round with your tricks: Don't turn your

back on me, ba - by, 'cause you might just wake up my magic sticks. You got your spell on me ba-

by, You got your spell on me, ba - by,

Yes, you got your spell on me, ba - by, Turn - in my heart in - to

Chords: Cm, Dm

Lyrics: I need you so bad. Magic woman I can't leave you alone.

My Shy Violet

Recorded By THE MILLS BROTHERS On Dot Records

Words by EARL SHUMAN

Music by LEON CARR

Moderately Slow

Chords: C, B7, E7+, E7, A7, D7, D9, G7, G dim, G7, G7+, C, Em7-5, A7, D11, D9, G7, C, B7, E7+, E7, A7, Dm, A7, Dm, E7, F#m7-5, B7, Em7, Em7-5, A7, Dm, Dm7, G11, G7-9, C, D7-9, Ab7, G7, C

Lyrics: My Shy Violet! Her blushes really put me on. She was faithful as girls go. And as girls go, she's gone and left me. My Shy Violet! Guess that's the way the garden grows. I never would have bet, That My Shy Violet could ever be a wild, wild rose.

Recorded by SUGARLOAF on LIBERTY Records

GREEN-EYED LADY

Words and Music by
JERRY CORBETTA
J. C. PHILLIPS
DAVID RIORDAN

Mod: rate rock

mp

1. 2.

Detailed description: This block contains the first two systems of the piano introduction. The first system is marked 'mp' and features a steady eighth-note bass line in the left hand and a melody in the right hand. The second system includes first and second endings, with the first ending leading back to the beginning and the second ending concluding the introduction.

Detailed description: This block contains the third system of the piano introduction, continuing the eighth-note bass line and the melodic line in the right hand.

Detailed description: This block contains the fourth system of the piano introduction, showing the continuation of the piano accompaniment.

Em Em7 A9 C6

Green-Eyed La - dy, love - ly la - dy, Stroll - ing slow - ly

Detailed description: This block contains the first line of the vocal melody with lyrics. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Chords are indicated above the notes.

Em Em7

— towards the sun — Green-Eyed La - dy, o - cean la -

Detailed description: This block contains the second line of the vocal melody with lyrics. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Chords are indicated above the notes.

A9 C6 3 Em

dy, ——— Sooth - ing ev - 'ry — rag - ing wave — that comes —

Detailed description: This block contains the third line of the vocal melody with lyrics. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Chords are indicated above the notes. A triplet of eighth notes is marked with a '3' over it.

Em Em7 A9 C6

Green-Eyed La - dy, pas - sion's la - dy, ——— dressed in love — she lives —

Detailed description: This block contains the fourth line of the vocal melody with lyrics. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Chords are indicated above the notes.

_____ for life_ to be. _____ Green-Eyed La - dy feels_

Em Em7

life I nev-er see set-ting sons _____ and lone-ly lov-ers free. _____

A9 C6 Em

To Coda

Green-Eyed La - dy, wind-swept la - dy. _____ rules the night, _____ the waves, _____ the sand..

Em Em7 A9 C6

_____ Green-Eyed La - dy, o-cean la - dy, _____ child of

Em Em7 A9

na-ture _____ friend of man. _____

C6 Em D.S. al Coda

Coda Em9(maj7)

I'll Set My Love to Music

REFRAIN

E♭ Cm Fm7 B♭7

English: I'll set my love to mu - sic. It will
 Italian: Io vo - gliò be - ne al mon - do Se tu

E♭maj7 Cm Dm7♭5 G7 Cm

make the sweet - est song; And the whole
 stai vi - ci - noa me; Se tu guar -

Cm7 A♭ E♭ Cm Fm7

wide world will un - der - stand I love
 di, tu, se tu sor - ri - di, a mo -

B♭7 E♭ Cm Fm7

you. _____
 re. _____

{1. You fill my heart with mu -
 2. I'll set your kiss to mu -
 lo vo - gliò be ne al mon -

B♭7 E♭maj7 Cm Dm7♭5 G7

sic And my arms with long - ing too; In the
 sic And your sighs and laugh - ter too; In the
 do Per - ché al mon - do ci se. tu: lo res -

Cm Cm7 A♭ E♭ Cm Fm7

whole wide world there is no love like my
 whole wide world there is no song like my
 pi - ro_a - mor vi - vo di te. Con te

B♭7 E: Fm9 B♭7 E: E♭maj7

love for you. you. _____
 song for you. you. _____
 per te. te. _____

You Stepped Out Of A Dream

CHORUS, *Slow (with Expression)*

C maj7 C6 C maj7 C6 Db maj7 Db6 Db maj7 Db6 Bbm6 Cm
 You _____ Stepped Out Of A Dream _____ You are too won - der - ful _____

G Eb7 Ab Abmaj7 Ab6 Ab Gm7 C7
 _____ to be what you seem! _____ Could there be eyes like yours, _____ Could there be

F D7 Ab7
 lips like yours, _____ Could there be smiles like yours _____ hon - est and tru -

G-9 Cmaj7 C6 Cmaj7 C6 Dbmaj7 Db6 Dbmaj7 Db6
 - ly? You _____ stepped out of a cloud, _____ I want to

Bbm6 Cm G Eb7 Gb7 F9
 take you a - way, _____ a - way from the crowd _____ And have you

Fm7 Cmaj7 C F6
 all to my - self a - lone and a - part _____ out of a dream. _____

G6 G7+ 1, Cmaj7 C6 Dm7 G7 C F#dim • Dm7 G7
 _____ safe in my heart. _____

2, Cmaj7 C6 G-9 G7 C
 heart. _____

Theme From "The Eleventh Hour"

An M-G-M TV Series in Association with NBC-TV

The musical score consists of ten staves of music, each with a treble clef and a common time signature (C). The music is written in a single melodic line with various chordal accompaniments. The chords are labeled as follows:

- Staff 1: A7, Dm, G7, Dm, G7, C
- Staff 2: A7, Dm, G7, C
- Staff 3: Dm, C7, C
- Staff 4: Am, B7, Em
- Staff 5: A7, Dm, G7, Dm, G7, C
- Staff 6: A7, Dm, G7, C
- Staff 7: Dm, G7, C
- Staff 8: A7, Dm, G7, Dm, G7, C, C7

The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The overall mood is somber and dramatic, characteristic of a television theme.

A little Faster

Musical score for "A little Faster" consisting of five staves. The first staff has chords Fm, Bb7, Fm, Bb7, Eb. The second staff has C7, Fm, Bb7. The third staff has Eb, Fm, Bb7, Fm, Bb7, with a "Tempo I" marking. The fourth staff has Eb, Bb7, Eb, Ab, Bb7, Eb, Fm, Bb7, Fm, Bb7. The fifth staff continues the chord progression.

PORGY

Words by
DOROTHY FIELDS

Music by
JIMMY McHUGH

Musical score for "Porgy" with lyrics and guitar chords. The lyrics are: "I got a man now, I got Por-gy. I un-der-stan'now, I got Por - gy, I'm thru wid by ways and his ways is my ways, for - ev - er more! Lord! when I feels his arms a-bout me! Know - in' he can't go on wid-out me! I wants to beg fo' a chance to camp by his doer; Say he's not much fo' to look and see, La-ry an' no 'count as he can be, He's got a good kin' of love for me; Chang - in' my style an' way of liv-in', Glad I've stopped tak-in' an' Start-ed giv-in' I got a man, I got Por - gy now." The chords are: G, G+, Em, G7, Am, F7, D7, G, Em, Am, D7, A7, D7, G, G+, Em, G7, Am, F7, D7, G, Em, Am, D7, G, C6, G, E7, A7, D7, G7, C, A7, D7, G, G+, Em, G7, Am, F7, D7, G, Em, A7, D7, G, Cm6, G6.

My Quiet Village

Lyric by
MEL LEVEN

Music by
LESLIE BAXTER

A - lone _____ in MY QUI-ET VIL-LAGE I pray _____ You will be re
 turn - ing one day _____ to me. _____ 'Re-turn to me _____
 A - lone _____ liv - ing with the mem - 'ry of you _____
 Prom - is - ing you'd al - ways be true _____ to me _____
 Be true to me. _____ A - bove me _____
 there's a moon on fire, _____ Tell - ing you to love me. _____
 as I de - sire, _____ And ev - er the
 flame _____ in MY QUI - ET VIL - LAGE will burn, _____

G7 Dm7 G9 G9

Dar - ling till the day you re - turn to

B C B C

me. Re - turn to me, re - turn to

1 C 2 C

me. A me.

Unchain My Heart AGNES JONES & FREDDY JAMES

UN - CHAIN MY HEART, ba-by let me be; UN - CHAIN MY HEART 'cause you don't care a - bout
 HEART, ba-by let me go; UN - CHAIN MY HEART 'cause you don't love me no
 HEART, let me go my way; UN - CHAIN MY HEART you wor - ry me nite and

me. You've got me sewed up like a pil - low case, - but you're let - tin' my love go to waste,
 no' - Ev'ry time I call you on the phone, - Some fel - la tells me that you're not at home, } So UN -
 day. Why lead me thru a life of mis - er - y, - When you don't care a bag of beans for me, }

CHAIN MY HEART, oh, please, please set me free. UN - CHAIN MY I'm un - der your

spell, like a man in a trance, - But I know darn well that I don't stand a

chance. So UN - CHAIN MY free. Mon't you set me free? *repeat and fade*

The Man With The Horn

Lyric By
EDDIE DE LANGE

Music By
JACK JENNY
BONNIE LAKE
EDDIE DE LANGE

Ebmaj9 Fm7 Gm7 Fm7
 You'll al-ways find me near The Man With The Horn, Find me there from
 Eb6 Fm7 Gm7 Cm7 Fm7 Db9 C9 B9 Bb9 E7
 dark un-til dawn, That's the place where mu-sic is born, di-
 Eb Fm Gm Fm Eb Ebmaj9 Fm7
 vine. Just lis-ten while he takes his so-lo a-part,
 Gm7 Fm7 Eb6 Fm7 Gm7 Cm7 Fm7 Db9 C9
 Watch him close his eyes from the start. Hear that mu-sic pour from his heart-
 B9 Bb9 E9 Bbm7 Eb9 Eb7 Ab Abm7 Db9 Db9+
 so fine. So sweet-ly, He plays and
 Gbmaj9 Gb6 Gbmaj7 Gb6 Gbmaj9 Gb6 Bbm7 Cm7 F9 Cm7 F7
 says it so well: Com-plete-ly, I'm
 Bb9 Fm7 B9 Bb9 Ebmaj9 Fm7
 un-der his spell. So if you're in the mood for mu-sic and love,
 Gm7 Eb6 Cm7 F9 Gb9 F9 Adim
 Just for-get the stars up a-bove, And my friend you'll
 Fm7 Ab Gm7 F#m6 Fm7 E7 1. Eb B7
 find you'll be drawn to The Man With The Horn.
 Bb7 2. Db Ab7 B7 E7 Ebmaj7

A Very Special Love

Tacet Bbmaj7 Gm7 Cm7 F7 Bbmaj7 Gm7

An - y time at all you're near me, 'Cause you're near, you cheer me,

Cm7 F7 Bbmaj7 Gm7 Cm7 F9 Bb6 Ebmaj7

That's a ver- y spe- cial rea- son, For a VER - Y SPE - CIAL LOVE.

F7 *Tacet* Bbmaj7 Gm7 Cm7 F7 Bbmaj7 Gm7

We don't need to speak a word, dear, Still each word is heard, dear,

Cm7 F7 Bbmaj7 Gm7 Cm7 F9 Bb6

That's a ver- y spe- cial rea - son, For a VER - Y SPE - CIAL LOVE —

Fm7 Bb7 Eb Edim Bb6 Cm7 F7

A heart is just a heart, Noth- ing more, noth- ing less,

Bbdim Bb Bb6 Bb7 Eb Edim Bb6 Gm7 C7 Cm7

just a heart, Un - til the day that love comes to stay for - ev - er.

F7 *Tacet* Bbmaj7 Gm7 Cm7 F7 Bbmaj7 Gm7

And our love will last a life-time, As a man - and - wife time,

Cm7 F7 Bbmaj7 Gm7 Cm7 F9 1. Bb6 Gm7 C9

That's a ver- y spe- cial rea - son, For a VER - Y SPE - CIAL LOVE.

F9 *Tacet* 2. Bb6 Bbmaj7

An - y time at all you're LOVE. Luck - y girl and luck - y

Ebmaj7 Cm7 Bb6

boy, We've a won-drous world of joy, In A VER - Y SPE - CIAL LOVE. —

The House I Live In

Words by LEWIS ALLAN

Music by EARL ROBINSON

D A7 D G A7 D

What is A-mer-i-ca to me— A name, a map, the flag I see, a

D7 Bm Em7 A7

cer-tain word DE - MOC - RA - CY, What is A-mer-i-ca to me?—

REFRAIN (with simplicity) D A7 D

The house I live in, A plot of earth, a street, The

Gm6 D F D

groc-er and the butch-er and the peo-ple that I meet; The

A7 D A7 Bm

chil-dren in the play-ground, the fac-es that I see; All

G D A7 D G D A7 D

rac-es, all re-lig-ions, that's A-mer-i-ca to me.

A7 D A7 D

The place I work in, the work-er at my side,— The

Gm6 D F D

lit-tle town or cit-y where my peo-ple lived and died.— The

A7 D A7 Bm

'how -dy" and the hand-shake— the air of feel-ling free— the

G D A7 D

right to speak my mind out, that's A - mer-i- ca — to me.

C F#m D C F#m D

The things I see a-bout me — the big things and the small — The

D7 G D7 G

lit-tle cor-ner news-stand and the house a mile tall; The

Em7 Bm F#7 Bm

wed-ing and the church-yard, the laugh-ter and the tears, The

A E7 A

dream that's been a grow - in' for a hun - dred fif - ty years —

A7 D A7 D

The town I live in — the street, the house, the room, — The

Gm6 D F D

pave-ment of the cit - y, or a gar - den all in bloom, — The

A7 D A7 Bm

church, the school, the club house, The mil-lion lights I see, — But es-

G D 1. A7 D G D A7 D

pec-ial - ly the peo-ple, That's A - mer-i - ca — to me.

2. G A7 Em7 D G D A7 D

mer - i - ca — to me.

Simonetta

Words by
IRVING CAESAR

Music by
BELLE FENSTOCK

When I hear a song I close my eyes and I be - long to SIM - O
 NET - TA, ___ When I touch a rose I close my
 eyes and I pro - pose to SIM - O - NET - TA. ___
 When I walk a - lone I'm not a - lone be - cause I walk with SIM - O -
 NET - TA, ___ When I go to sleep I dream and
 ev - 'ry dreams a dream of SIM - O - NET - TA. ___
 SIM - O - NET - TA, ___ She's ev 'ry
 where, ___ Can't for ___ - get her, ___
 Does - n't mat - ter where I wan - der, Ab - sence makes the

Bb7 Eb

heart grow fond - er. When I watch the stars I fly to

Eb Ebdim Bb7 Bb7 Gdim Bb7

Ven - us and to Mars with SIM - O - NET - TA, -

Bbdim Bb7

Might as well con - fess there is no girl for me un -

To Trio Eb Eb Eb7

- less it's SIM - O - NET - TA! -

Pa -

Final ending Eb Db Eb6

less it's SIM - O - NET - TA! -

TRIO Ab Ab+ Ab Ebdim 3

ree, my Pa - ree, SIM - O - NET - TA, where can she

Bb7 Eb7 Edim Bbm Gb

be? Ma - belle, ma' - moi - selle knows very

Eb7 Ab Ab7

well I'm un - der her spell; I'm sure It's A -

F7(b9) Bbm Dbm Ab

mour, Which means love tou - jours and tou - jours, Pa - ree, -

Ab+ Bbm Eb7 Ab Bb7 8

keep for me my che - rie. -

LILAC WINE

REFRAIN (*slowly and dreamily*)


Eb Fdim Eb Fdim Eb Fdim Eb Fdim Eb Fdim
 Li - lac wine is sweet and head - y, like my
 Eb9 Ab Bbdim Ab Bbdim
 love. _____ Li - lac wine, I
 Ab Bbdim Ab Bbdim Ab Bbdim Ab9
 feel un - stead - y, like my love. _____
 Db9 Eb
 Lis - ten to me, I can - not see clear - ly, _____
 C9 Fm7 Gm Fm Bb
 Is - n't that he, com - ing to me, near - ly here.
 Eb Fdim Eb Fdim Eb Fdim Eb Fdim Eb Fdim
 Li - lac wine is sweet and head - y, where's my
 Eb9 Ab Bbdim Ab Bbdim
 love? _____ Li - lac wine, I
 Ab Bbdim Ab Bbdim Ab Bbdim Ab9
 feel un - stead - y, where's my love? _____
 Db9 Eb
 Lis - ten to me, why's ev - 'ry thing so haz - y? _____
 C9 Fm7 Gm Fm Bb7
 Is - n't that he, or am I go - ing cra - zy dear?
 Cm G+ Eb6 F7 Bb7
 Li - lac wine, I think I'm read - y for my
 1. Eb F7 Fm7 Bb7 | 2. Eb Fm7 Eb
 love. _____ love. _____

MISS AMERICA!

Words & Music
by
BERNIE WAYNE

Moderato

Chorus D7



There she is MISS A - MER - I - CA!



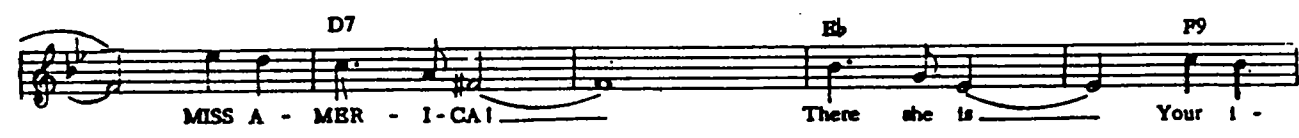
There she is Your i - dea! The dreams of a



mil - lion girls who are more than pret - ty, may come true in At - lan - tic Ci - ty.



For they may turn out to be the queen of fem - in - in - i - ty! There she is



MISS A - MER - I - CA! There she is Your i -



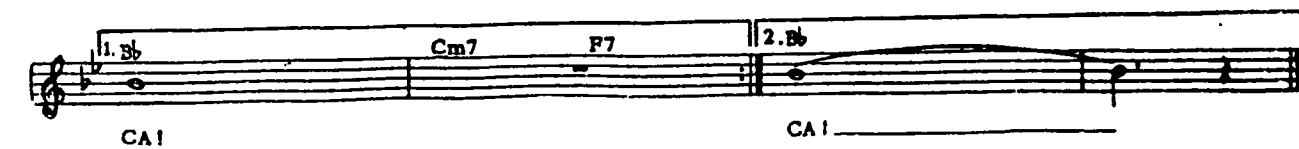
dea! with so man - y beau - ties she'll take the town by storm, with her



all A - mer - i - can face and form! And there she is! walk - ing on



air, she is! fair - est of the fair, she is MISS A - MER - I -



CA! CA!

HEAT WAVE

CHORUS

We're hav-ing a HEAT WAVE A trop-i-cal HEAT WAVE
 The temp'-ra-ture's ris-ing, It is-n't sur-pris-ing, She
 cer-tain-ly can CAN-CAN She start-ed the HEAT WAVE
 By let-ting her seat wave, And
 in such a way that The cus-tom-ers say that She cer-tain-ly can
 CAN-CAN Gee! her a-na-tom-y
 Made the mer-cur-y jump to nine-ty three
 yes sir! We're hav-ing a HEAT WAVE,
 trop-i-cal HEAT WAVE, The way that she moves that Ther-
 mo-me-ter proves that She cer-tain-ly can CAN-CAN. We're CAN-CAN. It's
 CAN-CAN. It's so hot the weath-er man will tell you a re-cords been made.

Chords: G, D7, G7, C, Cm, A7, Bm, G, A, D7, G, Cm, G, Dm, C, F, G7, Fine, PATTEN

Performance markings: *Gaug.*, *To Patter*, *1.*

C G7 Eb Fm7 Eb Ab

It's so hot a coat of tan will cov - er

Eb Bb7 Eb G7 C Dm

your face in the shade. It's so hot our cold-

C F C G7 C G7

est maid - en feels just as warm as a bride

Eb Fm7 Eb Ab Eb Bb7 D7

It's so hot a chick - en laid an egg on the street and it fried, We're

Moderately

Recorded By AL HIRT
SUGAR LIPS

By BILLY SHERRILL and
BUDDY KILLEN

The guitar accompaniment consists of six staves of music. The first staff begins with a 'Moderately' tempo marking and a C chord diagram. The second staff includes a G7 chord diagram. The third staff features a C chord diagram. The fourth staff contains C7, F, F6, and F#m chord diagrams. The fifth staff lists C, A+, A7, D7, G13, F#m, G7, and F#m/C chord diagrams. The sixth staff continues the musical notation.

COMES LOVE

Refrain *mf*

Comes a rain storm Put your rub-bers on your feet, Comes a snow storm You can
 (Comes a) heat wave You can hur-ry to the shore, Comes a sum-mons You can

get a lit-tle heat; Comes love, _____ noth-ing can be done. _____
 hide be-hind the door; Comes love, _____ noth-ing can be done. _____

Comes a fire _____ Then you know just what to do, Blow a
 Comes the mea-sles You can quar-an-tine the room. Comes a

tire _____ You can buy an-oth-er shoe; Comes love, _____ noth-ing can be
 "Mous-ie" You can chase it with a broom; Comes love, _____ noth-ing can be

done. _____ Don't try _____ hid-in' 'Cause there
 done. _____ That's all _____ broth-er, _____ if you've

is-nt a-ny use, _____ You'll start _____
 ev-er been in love, _____ That's all _____

slid-in' _____ When your heart turns on _____ the juice. Comes a
 broth-er! _____ You know what _____ I'm speak-ing of! Comes a

head-ache You can lose it in a day, Comes a tooth-ache See your
 night-mare You can al-ways stay a-wake, Comes de-pression You may

Chords: Gmi., D7, C (dim. 7), D7, E7, Gmi., Gmi. 6, D7, Gmi., D7, C, Gdim 7, D7, E7, D7, Gmi., Gmi. 6, D7, G7, G7, G7, Gmi., G7, Cmi., G7, Cmi., G7, Cmi., E7, F7, D7, Gmi., D7, Gmi., D7.

den - tist right a - way; Comes love, noth - ing can be
 get an - oth - er break; Comes love, noth - ing can be

1. Gmi. Gmi.6 D7 2. Gmi.

done! Comes a done!

Harrigan

RERAIN G E7 A7 D7 G D7

H - A - dou - ble R - I - G - A - N spells Har - ri - gan.

Proud of all the I - rish blood that's in me, 'Di - vil' a man can say a word a -

gin' me. H - A - dou - ble R - I -

G - A - N, you see, [Tacet] Is a name that a shame nev - er

has been con - nect - ed with, Har - ri - gan, that's me! me!

THROUGH THE YEARS

from the Musical Play "Through The Years"

Db

Words by
EDWARD HEYMAN

Music by
VINCENT YOUMANS

Cantabile

Through the years, I'll take my place, be - side you,

Smil - ing through the years.

mp poco a poco crescendo

Through your tears, I'll keep my place be -

mp side you; Smil - ing through your tears.

mp poco animando

I'll be near, no mat - ter when or

where, Re - mem - ber, what is mine, I'll al - ways

share. Through the night, I'll

poco a poco cresc.

be a star to guide you; Shin - ing

Ab7 *Fm7-5* *Bb7*
 bright, Though clouds may come and hide you.

Ebm *molto cresc.* *ff* *Cm7-5* *passionato* *Gb*
 Through the years till love is gone and

Gbm *mf* *accel.* *Bbm6* *A+*
 time first dis - ap - pears,

Bbm6 *mezzo voce rit.* *Db* *Gb* *Db* *Gballarg.* *Db*
 I'll come to you, smil - ing

Ab7 *rit.* *Ab7* *mf* *a tempo cresc.* *Db* *Gb*
 through the years.

Gb *Ebm7* *Db*

When I Take My Sugar To Tea SAMMY FAIN, IRVING KAHAL & PIERRE NORMAN

F *F#dim* *C7* *F* *F#dim* *C7*
 When I tak - my sug - ar to tea, All the boys are jeal - ous of me: 'Cause I }
 vow - dy, that's me, She's a high - hat ba - by, That's she. So I }

D7 *F* *Gm7* *Ebm* *F* *C7* *F* *C7*
 nev - er take her where the gang goes, When I take my sug - ar to tea. I'm a

F *Bb* *Eb7*
 tea. Ev - 'ry Sun - day af - ter - noon, We for - get a - bout our cares,

F *G7* *Db7* *C7*
 Rub - bing el - bows at the flitz With those mil - lion - aires. When I

F *F#dim* *C7* *F* *F#dim* *C7*
 take my sug - ar to tea, I'm as flitz - y as I can be, 'Cause I

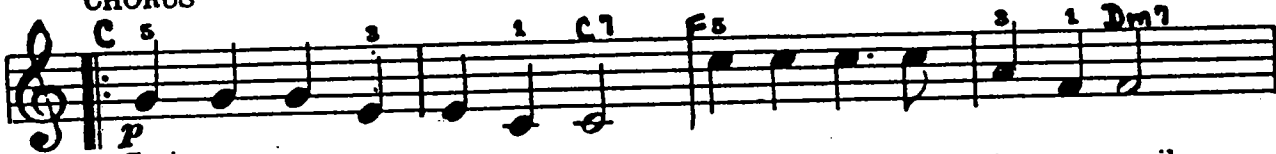
D7 *Gm7* *Ebm* *F* *C7* *F*
 nev - er take her where the gang goes, When I take my sug - ar to tea.

Peter Cottontail

Words and Music by
STEVE NELSON
and JACK ROLLINS

Moderato

CHORUS



Easter Version

1. Here comes PE - TER COT - TON - TAIL, Hop - pin' down the bun - ny trail, -
2. Here comes PE - TER COT - TON - TAIL, Hop - pin' down the bun - ny trail, -

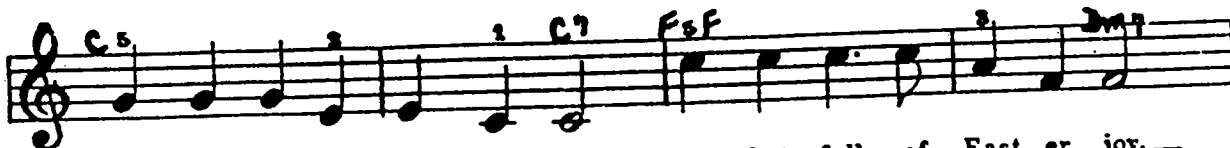
Year 'Round Version

1. Look at PE - TER COT - TON - TAIL, Hop - pin down the bun - ny trail, -
2. Lit - tle PE - TER COT - TON - TAIL, Hop - pin' down the bun - ny trail, -



Hip - pi - ty hop - pin', East - er's on it's way.
Look at him stop, and lis - ten to him say:

Hip - pi - ty hop - pin' on his mer - ry way.
Hap - pened to stop for car - rots on the way.



Bring - in' ev - 'ry girl and boy Bas - kets full of East - er joy, -
"Try to do the things you should": May - be if you're ex - tra good, -

He's the king of Bun - ny land, 'Cause his eyes are shin - y and -
Some - thing told him it was wrong, Farm - er Jones might come a - long -



Things to make your East - er bright and gay.
He'll roll lots of East - er eggs your way.

He can spot the wolf a mile a - way.
And an aw - ful price he'd have to pay.

He's got jel - ly beans for
You'll wake up on East - er

When the oth - ers go for
But he knew his legs were



Tom-my, Col-ored eggs for sis-ter Sue, There's an or-chid for your
 morn-ing And you'll know that he was there. When you find those choc-late
 clo-ver And the big bad wolf ap-pears He's the one that's watch-ing
 fast-er So he nib-bled three or four. And he al-most met dis-



Mom-my And an East-er bon-net, too. Oh! here comes PE-TER
 bun-nies That he's hid-ing ev-'ry-where. Oh! here comes PE-TER
 o-ver Giv-in' sig-nals with his ears. And that's why folks in
 as-ter When he heard that shot gun roar. Oh, that's how PE-TER



COT-TON-TAIL, Hop-pin' down the bun-ny trail, Hip-pi-ty hop-pi-ty,
 COT-TON-TAIL, Hop-pin' down the bun-ny trail, Hip-pi-ty hop-pi-ty,
 Rab-bit town Feel so free when he's a-roun' Pe-ter's help-in'
 COT-TON-TAIL Hop-pin' down the bun-ny trail Lost his tail but



Hap-py East-er day. day.
 Hap-py East-er
 some-one ev-'ry day. way.
 still he got a -

44 When The Sun Comes Out

Music by HAROLD ARLEN

Lyric by TED KOEHLER

G7+ F7 Ebdim Dm7 G7+ F7 F#dim
 When The Sun Comes Out and that rain stops beat-in' on my win-dow
 pane; — When The Sun Comes Out there'll be blue-birds 'round my door sing-in'
 Dm7 G7+ F7 Ebdim Dm7 G7+
 like they did be-fore that ol' storm broke out and my
 F7 F#dim G7 Gm7 C7b9 F Fm C C#dim
 man walked off and left me in the rain— though he's gone I doubt— if he'll
 gal she's gone I doubt— if she'll
 C C#dim Dm7 G7+ Cmaj7
 stay a -way for good, I'd stop liv-in' if he should, Love is fun - ny;
 C Cdim Gm
 it's not al - ways peach - es, cream, and hon - ey.
 A7+ A7 Dm7
 Just when ev - 'ry - thing looked bright and sun - ny,
 F C F Dm7 G7 Dm7 G7+
 sud - den - ly the cy-clone came. — I'll nev-er be the same 'til that
 F7 Ebdim Dm7 G7+ F7 F#dim
 Sun Comes Out and the rain stops beat - in' on my win - dow
 G7 Gm7 C7b9 F Fm C C#dim
 pane; — If my heart holds out — let it rain and let it pour, it may
 Dm7 G+7 C E7b9
 not be long be -fore there's a knock-in' at my door, then you'll

Am7 Fm E7+ E7 A7 D7b5 Dm7 G7b9

know the one I loved walked in, _____ When The Sun Comes

1. C Am7 Dm7 G7+ C Am7 Dm7 G7+ 2. C F9 C

Out. _____ When The Out. _____

This Time The Dream's On Me

D7addB G Em Am7 G#dim

Some-where, some - day _____ we'll be close to- geth - er,

Am7 F#dim D7 addB G G#dim

wait and see, _____ Oh, by the way, _____

Am7 D7 G G#dim D7 add B

THIS TIME THE DREAM'S ON ME. _____ You'll take my

G Em Am7 G#dim Am7

hand _____ and you'll look at me a - dor - ing - ly, _____

F#dim D7 add B B7 E7 Am7 D7-9 G F F#

But as things stand, THIS TIME THE DREAM'S ON ME. _____

G G+A#dim(add D) A#dim A B7 +5 B7

It would be fun _____ to be cer- tain that I'm the

Bm7 E7 G#dim Em6 Cm6

one, _____ to know that I at least sup -

G A7+5 A7 D7 G#dim D7 add B G Em

ply the should - er you cry up - on. _____ To see you through _____

Am7 G#dim Am7 F#dim D7 add B B7 E7

_____ till you're ev - 'ry - thing you want to be, _____ It can't be true, but

A7 5 Am7 D7 1. G F F# G D7 add B 2. G Cm6 G

THIS TIME THE DREAM'S ON ME. _____ Some-where, some- ME. _____

Picture "BLUES IN THE NIGHT"

BE MINE TONIGHT

tacet Eb Ebmaj7
 See the set-ting sun, the ev-'nings just be-gun and love is in the
Eb Gb°
 air; BE MINE TO
Bb7 *tacet* Fm7 Bb7
 NIGHT; At a time like this, would you re-fuse the
Bb7
 kiss I'm beg-ging you to share, BE MINE
Bb7 Eb6 *tacet* Eb
 TO - NIGHT. Pro-mise this my own, be-fore the night has
Ebmaj7 Eb6
 flown, you'll tell me that you care; And hold-
Eb7 Eb7 Ab
 me tight; Whis-per
Abm Ebm
 love words, oh, so ten-der, Give your
Bb7 Ebm
 kiss-es in sweet sur-ren-der, Let your
Bb7 (2nd time) 1. Eb *tacet*
 heart BE MINE TO - NIGHT. See the set-ting
2. Eb

I Don't Want To See Tomorrow

(UNLESS I SEE IT WITH YOU)

Chorus

The musical score is written in G major, 4/4 time. It consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "To - mor - row, so they say, will be a love - ly day. A bright new sun will sud - den - ly - break - through; But I DON'T WANT TO SEE TO - MOR - ROW, Un - less I see it with you! To - mor - row, so I hear, the clouds will dis - ap - pear, The door to hap - pi - ness will o - pen - wide; But I DON'T WANT TO SEE TO - MOR - ROW, Un - less you're there by my side! Don't want to walk a - lone, - Don't want to dream a - lone, - Just want you close to my heart, For if your love is gone, - How can I face the dawn of Sun - day, or Mon - day, I just can't face one day, Un - til you say you're mine, Oh. dar - ling, please be mine And make each bright to - mor - row young and - new. But I DON'T WANT TO SEE TO MOR - ROW. Un - less I see it with you! To - you!

Chords: G, Cm, G6, Gmaj7, B7, E7, Am, Cm6, Bm7, E7, A7, D7, G, Cm, G6, Gmaj7, G, B7, E7, Am, Cm6, Bm7, E7, A7, D7, G, B7, Em, B7-9, Em, B7, E, C#m, F#m, B7, E7, A7, D7, G, Cm, G6, Gmaj7, G, B7, E7, Am, Cm6, Bm7, E7, A7, D7, G, D7, G, D7, G6.

Under The Bridges Of Paris

(SOUS LES PONTS DE PARIS)

Verse

My dar - ling, why I sing his song is eas - y to ex -
Pour ul - ler a Su - res — nes ou tien a Cha - ren -

plain. ——— It tells what hap - pens all a - long the brid - es
ton. ——— Tout le long de la Sei - ne on pas - se

of the Seine. ——— The rug - a - bonds go there at
sous les ponts. ——— Pen - dant le jour, sui - vant son

night to sleep all their trou - bles a - way, ——— But when the
cours. tout Pa - ris en bu - teau de - si - - le, L'œur plein d'en

moon is shin - ing bright, my heart wants to sing it this way. ———
train, ça oa, ça oient, Mais l'œir lors - que tout dort tran - quil - le

Chorus

How would you like to be ——— down by the
Sous les ponts de Pa - ris ——— lors - que des

Seine with me? ——— Oh, what I'd give for a mo - ment or
ceud In nuit. ——— Tous sort's de gueux se sau - fil'nt en ca -

two un - der the bridg - eu of Pa - ris with you.
 chet - te et sont heu - reux d'trou - cer u - ne cou - chet - te.

Dar - ling, I'd hold you tight, _____ far from the eyes of
 Hô - tel du Cou - rant d'Air, _____ où l'on ne paye pas

night. _____ Un - der the bridg - eu of Pa - ris with you,
 cher. _____ L'par - fum et l'eau c'est pour rien mon mur - quis,

I'd make your dreams come true. _____ true. _____
 sous les ponts de Pa - ris. _____ ris. _____

I MUST HAVE THAT MAN

Words by
DOROTHY FIELDS

Music by
JIMMY McHUGH

Don't want my mam-my, I don't need a friend, My heart is brok-en, it won't ev-er mend, I ain't much car-in' just
 where I will end, I must have that man! I'm like an o-ven that's cry-in' for heat, He treats me aw-ful each
 time that we meet, It's just un-law-ful how that boy can cheat, But I must have that man! He's hot as
 Ha-des, a la-dy's not safe in his arms when she's kissed, But I'm a - fraid that he's cooled off And may-be I'm ruled off his
 list, I'll nev-er be missed, I need that per-son much worse n' just bad, I'm half a-live, n' he's
 driv-in' me mad, He's on-ly hu-man, if he's to be had I must have that man!

Island In The Sun

Words and Music by HARRY BELAFONTE and LORD BURGESS

Slow - freely

This is my IS-LAND IN THE SUN Where my people have toiled since time be-gun

Tho I may sail on man-y a sea Her shores will al-ways be home to me

a tempo

Oh IS-LAND IN THE SUN willed to me - by my fa-ther's hand

Oh IS-LAND IN THE SUN willed to me - by my fa-ther's hand

VERSE

When morning breaks the heav-en on high I
I see wo-man on bend - ed knee

lift my heav - y load to the sky - Sun comes down - with a
Cut - ting cane - for her fam - i - ly - I see man - at the

burn-ing glow - Mingles my sweat with the earth be - low -
wa-ters side - Cast - ing nets - at the surg - ing tide -

D G A7 D
 Oh IS-LAND IN THE SUN willed to me_ by my fa-ther's hand

D G A7
 All my days_ I will sing in praise of your for-ests wa - ters your

1. D A7 D 2. D
 shin-ing sand shin-ing sand

D D Eb Ab
 I hope the day will nev-er come that I

Bb7 Eb Fm7
 can't a - wake to the sound of drum Nev-er let me miss car-ni - val With cal-

Eb Bb7 Eb Bb7 Eb Ab
 yp - so songs phil-o - soph-i - cal Oh IS-LAND IN THE SUN
 Hum _____

Bb7 Eb
 willed to me_ by my fa-ther's hand_ All my days_ I will
 Hum _____

Ab Bb7 1. Eb 2. Eb
 sing in praise of your for-ests, wa - ters your shin-ing sand shin-ing sand
 Hum _____

Top Hat, White Tie And Tails

CHORUS

I'm put - tin' on my TOP HAT, Ty - in' up my
 WHITE TIE, Brush - in' off my TAILS.
 I'm dude - in' up my shirt front, Put - tin' in the
 shirt studs, Pol - ish - in' my nails. I'm step - pin'
 out, my dear, To breathe an at - mos - phere that simp - ly reeks with
 class, And I trust that you'll
 ex - cuse my dust when I step on the gas.
 For I'll be there, Put - tin' down my TOP HAT,
 Mus - sin' up my WHITE TIE, Dan - cin' in my
 TAILS. TAILS.

Snowbound

Refrain (with much expression)

A(B \flat bass) B \flat 6 Gm7 D(C bass) Cm7
 Snow - bound to - geth - er, We're snow - bound to -
 F7(b5) F7 E(B \flat bass) B \flat maj.9 B \flat 6 A6 B \flat 6 Gm7 F \sharp m7
 geth - er. Thank - ful the weath - er locked us
 Fm7 B \flat 9 E \flat 6 Dm7 Cm7 F7
 in. _____ Cheek to cheek with the fi - re - place a -
 Dm7 Gm7 Cm E \flat + Cm7 A7(b5) A7
 glow thru the night. So thru the night our love keeps
 D7 G7(b9) Cm7 F7(b9) A(B \flat bass) B \flat 6 Gm7
 glow - ing, grow - ing. Know - ing the bliss - es of
 D(C bass) Cm7 F7(b5) F7 E(B \flat bass) B \flat maj.9 B \flat 6 A6 B \flat 6 Gm7 F \sharp m7
 whis - pers and kiss - es, Co - zy and com - for - table and
 Fm7 B \flat 9 B \flat 9+ E \flat maj.7
 warm. _____ Just a peace - ful pair _____
 E \flat m6 B \flat 6 Gm6
 _____ Hap - py to be strand - ed there, _____ Two to -
 E \flat maj.7 E \flat 6 D7(\flat 9/ \flat 6) G9 Cm7 F7(b9) [1. B \flat
 geth - er, snow - bound, bless - ing the storm. _____
 G \flat 7 F7+ [2. B \flat B \flat 6(9)
 _____ storm. _____

For Mama

(La Mamma)

English Lyric by
DON BLACK

Original French Text by ROBERT GALL

Music by CHARLES AZNAVOUR

Slow and poignantly

She said, "My Son, I beg of you, —
— I have a wish that must come true, — The last thing you can do — For
Ma - ma. — Please prom-ise me that you will stay, —
— And take my place while I'm a - way, — And give the chil-dren love each day." — I had to cry what could I
say? — How hard I tried to find a word, — I prayed she would not see me cry,
— So much to say that should be heard, — But on - ly time to say "Good - bye" to Ma - ma. —
— They say in time you will for - get —
The fam - ly's left I feel so numb. —
— Yet still to - day my eyes are wet — I tell my - self to smile — For
— I should have known this day would come — But still I try to smile — For
Ma - ma. — Now soon there'll be an - oth - er spring —
Ma - ma. — It hurt so much, to see them go —
— And I will start re - mem - ber - ing — The way she loved to hear us sing — Her fav - 'rite song A - ve Ma -
— They have their lives to lead, I know — Now I will watch their chil - dren grow — And hear a - gain A - ve Ma -

Dm Gm C7 F

ri - a, A - ve Ma - ri a.
ri - a, A - ve Ma - ri a.

A7 Dm

The chil - dren have all grown up now, I kept my
Then I will feel the deep - est joy, I'll kiss them

Gm7 C7 C9 Fmaj.9 F6 1. Gm Gm6 Dm(sus.) Dm

prom - ise to Ma - ma, I can - not guide them an - y - more, I've done my
all, all For Ma - ma, And I will

Gm6 A7 Dm

best all For Ma - ma.

2. Gm Gm6 Dm(sus.) Dm Gm6 A7 Dm

feel so proud that I made the wish come true for Ma - ma. Still this

Gm6 Dm Bb A7

seems so small for all she did for

Dm Bbmaj.7 Gm6 D

me.

Love Is Just Around The Corner

LEO ROBIN & LEWIS E. GENSLEN

G7 C7 F G7 C7 F

Love is just a - round the cor - ner, An - y coz - y lit - tle cor - ner,
I'm a sen - ti - men - tal mourn - er, And I could - n't be for - lorn - er,
Let's go cud - die in a cor - ner, An - y coz - y lit - tle cor - ner,

G7 C7 F Cm D7 G7 C7 F

Love is just a - round the cor - ner When I'm a - round you.
When you keep me on a cor - ner Just wait - ing for
Love is just a - round the cor - ner And I'm a - round

1. F To next strain 2. F Fine A7 Dm A7 Dm

you. you. Ve - nus de Mi - lo was not - ed for her charms. But

G7 Cdim G7 Cdim G7 C G D.C. al Fine

strict - ly be - tween us, you're cut - er than Ve - nus and what's more you've got arms.

San Francisco Bay Blues

Moderately bright

I got the blues when my bi - by left me by the San Fran-cis- co
 Bay, _____ She's tak-in' an o - cean lin - er and she's gone so far a -
 way, ___ I did - n't mean to treat her so bad. She's the
 best gal I ev - er have had, She said good - bye _____ gon - na
 make me cry, _____ I'm gon - na lay down and die. _____ I
 have- n't got a nick - el, Ain't got a lous - y dime, _____ If she
 don't come back I think I'm gon - na lose my mind, _____ If she
 ev - er comes back to stay, There's gon - na
 be an - oth - er brand new day _____ Walk - in' with my ba - by down

Chords: Bb, Eb, Ebm6, G7, C7, F7, Bb, Eb, Bb, Eb, D7, Eb, Ebm6, Bb, G7, C7



by the San Fran - cis - co Bay.



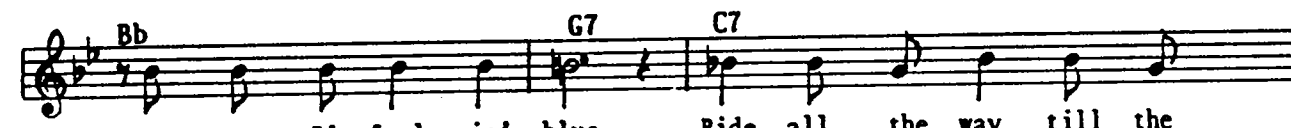
Sit - Tin' down and look - in' through my back door;



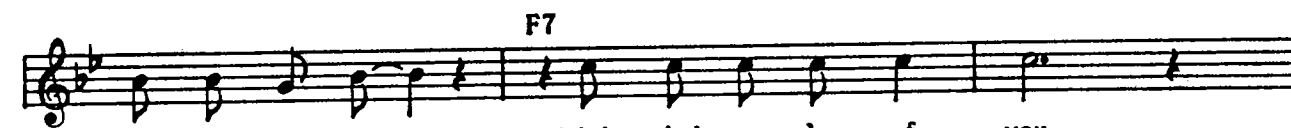
Won - drin' which way to go, — Wo - man I'm so cra - zy 'bout



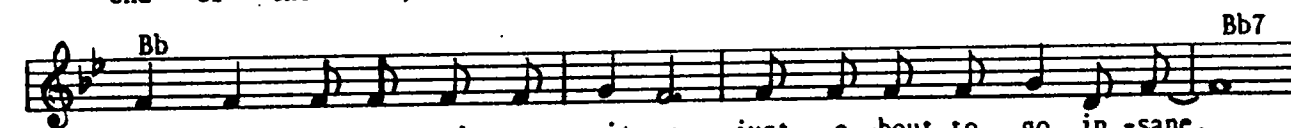
she don't want me no more. Think I'll take me a freight train,



Be - cause I'm feel - in' blue, Ride all the way till the



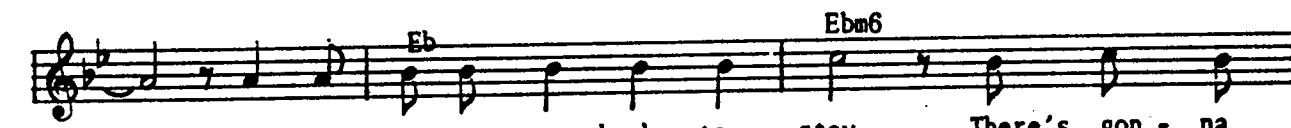
end of the line, — Think - in' on - ly of you.



Mean - while in an - oth - er cit - y just a - bout to go in - sane, —



Seems like I heard my ba - by the way she used to call my name, —



If she ev - er comes back to stay, There's gon - na



be an - oth - er brand new day, — Walk - in' with my ba - by down



by the San Fran - cis - co Bay.

Absent-Minded Me

Words by
BOB MERRILL

Music by
JULE STYNE

Moderato

Piano

Refrain - Moderate waltz tempo

C F G C F

Ab - sent - mind - ed me. Ab - sent - mind -

Em Dm7 G7 C G

ed me. I'm los - ing a key or

Am C7 F C Dm7 G7

miss - ing a glove. Just like me to lose my

C7 Fmaj.7 Dm7 G9 Cmaj.7

love. Got - ta find it, Ab - sent - mind - ed me.

Em F Em G9 C F G

Diz - zy, dop - ey me.

C F Em Dm7 G7 C

Mixed up mop - ey me. I'm way, way a -

G Am C7 F C Dm7 G7

head of the game, then it starts. How'd I lose my king of

C7 Fmaj.7 Dm7 G9 Cmaj.7

hearts? Got - ta find it, — Ab - sent - mind - ed me. —

Em F E7 F Fmaj.7

There's my key, Gee, I

Dm7 G7 C Dm7 C

left it in the door. There's my glove on the shelf. — Now if

Am6 B7 Am6 B7 Em D7

I don't find my love, I'll be los - ing my -

G7 F Em D9 D#dim

self. — Got - ta find it, — Got - ta find it, —

C F G7 1. Cmaj.7 Em

Ab - sent - mind - ed me. —

F Em G7 2. Cmaj.7 Em C F C

me. —

No More Songs For Me

Lyric by
DAVID SHIRE and
RICHARD MALTBY, Jr.

Music by
DAVID SHIRE

Slowly and steadily

Voice

Piano

mp sempre legato

p

Gm9 Cm7

No more

F9 Bbmaj.7 Ebmaj.7 Eb6 A+7(b9) D9(sus.) D7 Gm7 C7 Fmaj.7 Bbmaj.7

soft tears blind - ly shed. — No more soft words

Ebmaj.7 Eb6 A+7 D7(sus.) D7 Gm9 C9 Fmaj.9 Bbmaj.9 Ebmaj.7

blithe - ly said. — No more the soft hope in time we'd

Abmaj.9 Ab6 D9(sus.) D7 D+7(b9) Gm9 Cm7 Bbmaj.7 Abmaj.7

wed. — No more songs for me. —

Gm9 Cm7 F9 Bbmaj.7 Eb6 A+7(b9) D9(sus.) D7 Gm7 C7

Love was life, though my heart bled. — Life was

Fmaj.7 Bbmaj.7 Ebmaj.7 A+7 D7(sus.) D7 Gm9 C9 Fmaj.9 Bbmaj.9

food, and my heart fed. — Love was my wa - ter, my

Ebmaj.7 Abmaj.9 Ab6 D9(sus.) D7 D+7(b9) Gm9 Cm7 Bbmaj.7 Ab(add9)

fire, my bread. — No more songs for me. —

Gm9 Cm7 Bbmaj.7 Abmaj.7 Gm9 Cm7 F9 Bbmaj.7 Ebmaj.7 Eb6 A+7(b9) D9(sus.) D7

No more strong arms warm - ly spread. —

Gm7 C7 Fmaj.7 Bbmaj.7 Ebmaj.7 Eb6 A+7 D9(sus.) D7 Gm9 C9

No more strong wine warm and red. No more the

Fmaj.9 Bbmaj.9 Ebmaj.7 Abmaj.9 Ab6 D9(sus.) D+7(b9) Ebmaj.7

strong one who warmed my bed. No more songs for me.

Abmaj.7 D9(sus.) D7 D+7(b9) Gm9 Cm7 Bbmaj.7 Ab(add9) Gm(add9)

No more songs for me.

PA-PAYA MAMA

As recorded on RCA Victor by PERRY COMO

Words and Music by
GEORGE SANDLER,
LARRY COLEMAN
and NORMAN GIMBEL

CHORUS Balone Rhythm

G D7

PA - PA - YA MA - MA, Pearl of the deep blue sea, Tell your Pa - pa -

1. To Verses Fine

G

pa - ya, — You're com - in' home with me. — 1. My sweet PA - —
2. I
3. We'll

VERSES

G

PA - YA MA - MA wears a bam - boo skirt. She
came to Cu - ba for a hol - i - day, PA -
set - tle down — and live in New — Or - leans And

D7

danc - es bare - foot and her feet — don't hurt. We drink pa - pa - ya by a
PA - YA MA - MA took my heart. a - way. Va - ca - tion's o - ver and it's
plant pa - pa - ya trees and cof - fee beans. PA - PA - YA MA - MA how I

G To Chorus

moon - lit shore, When we kiss — she hol - lers "More!" "More!" "More!"
time — to go, When we kiss — she hol - lers "No!" "No!" "No!" PA:
love — you so, Pack a sack — and we will go, go, go.

Congratulations To Someone

Lyric by
ROY ALFRED

Music by
AL FRISCH

Slowly (with much feeling)

The piano introduction consists of two staves of music. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'mp' (mezzo-piano) and the mood is 'Slowly (with much feeling)'. The piece concludes with a 'rit.' (ritardando) marking.

Slowly (with much feeling)

CON-GRAT-UL-A-TIONS TO SOME-ONE _____ Some-one who's hap-py with

you. I guess ^{he} _{she} did the right things

I was - n't wise e-nough to do. CON-GRAT-UL-A-TIONS TO

SOME-ONE _____ Some-one who's hold-ing you now. You know I'll al-ways

love you - but I'll get a - long some - how. Did - n't I kiss you

of - ten e - nough, did - n't I hold you tight? Why did you leave me

here by my-se'f cry-ing a - lone in the night? I thought you'd love me for-

ev-er _____ Some-how it just could-n't be. CON-GRATULATIONS TO

SOME-ONE but I wish that the some-one was me. me.

I've Had This Feeling Before (But Never Like This)

Words and Music by
SAM H. STEPT

(Diagrams for Guitar Acc.)

Slowly with expression

Piano introduction musical notation on a grand staff, showing the first few measures of the piece.

Voice

I've got stars in my eyes And a catch in my throat, While my heart beats to beat the band. To be
 truth-ful with you, This thrill is - n't new, But some-how it's dif - ferent; it's grand! Oh!
Chorus
 I've had this feel-ing be-fore,— But nev-er like this! Love had me reel-ing be-fore—
 — But nev-er like this! — Who ev-er dreamed this could hap-pen To
 some-one sup-posed to be smart? I real-ly must have been nap-pin' To let you walk off with my heart!
 — My dreams, and I've had quite a few,— Were nev-er like this, —
 This is too good to be true— But so was that kiss! — I
 know by the way— my heart leaps That this time I'm play-ing for keeps. Yes,
 I've had this feel-ing be-fore,— dar-ling! But nev-er like this. this.

Chorus

1. 2.

Vocal line with guitar chord diagrams and lyrics. The lyrics are: "I've got stars in my eyes And a catch in my throat, While my heart beats to beat the band. To be truth-ful with you, This thrill is - n't new, But some-how it's dif - ferent; it's grand! Oh! I've had this feel-ing be-fore,— But nev-er like this! Love had me reel-ing be-fore— But nev-er like this! — Who ev-er dreamed this could hap-pen To some-one sup-posed to be smart? I real-ly must have been nap-pin' To let you walk off with my heart! — My dreams, and I've had quite a few,— Were nev-er like this, — This is too good to be true— But so was that kiss! — I know by the way— my heart leaps That this time I'm play-ing for keeps. Yes, I've had this feel-ing be-fore,— dar-ling! But nev-er like this. this." The guitar chord diagrams are placed above the vocal line.

My Destiny

Words by
MACK DAVID

Music by
JERRY LIVINGSTON

Slowly

Voice and Lib.

Some things are fat-ed to hap - pen, — That is how life is planned.

So it was fat-ed, My heart was cre - at - ed for you to com - mand.

Refrain Slowly With Expression

MY DES - TI - NY — is to be in love with you. — Makes no dif - frence what you

say or do — I must stay in love with you, — That's MY DES - TI - NY. —

— It's a thing you can't con - trol, — I be - long to you both heart and soul —

— with a love be - yond con - trol. — They say noth - ing is sure,

ev - en the sea runs dry. They're wrong, one thing is sure, love like mine can nev - er

die. That's how it is, — and that's how it has to be. — You are ev - ry - thing in

life to me, — You are MY DES - TI - NY. — MY NY. —

Little Did I Know

Lyric by
NICK KENNY and
CHAS. KENNY

Music by
ABNER SILVER

Slowly (with expression)

Piano introduction in B-flat major, 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The piece begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The left hand plays a simple harmonic accompaniment. The piece ends with a *rit.* (ritardando) marking.

Voice *ad lib*

Hold that pose for me, dar-ling Just let me look at you. Is it poss-i-ble you are my i-
deal? Kiss me and let me feel that you are real.

Refrain *Broadly a tempo*

LIT-TLE DID I KNOW when I met you I would learn to wor - ship you so

Thought I'd kiss and then for get you, LIT-TLE DID I KNOW

Lit-tle did I dream your ca - res - es Meant more than a pass - ing hell - o.

Now my fool-ish heart con-fess - es. LIT-TLE DID I KNOW. A-pril in the moon-light, the
thrill of a June night, Those bi-cy-cle rides with you. Christ-mas and Thanks-giv-ing, the

rap-ture of liv-ing, Were things that I nev - er knew. You were like a star far a -
bove me, I was just a dream-er be - low, Lit-tle did I dream you'd

love me, LIT-TLE DID I KNOW. KNOW.

From the R. K. O. Picture "BUNDLE OF JOY"

Someday Soon

Lyric by
MACK GORDONMusic by
JOSEF MYROW

Verse-Recitative

Slow Eb Fm7 Bb7-9

Voice: Al-though the love of my life and I have nev-er met, I

Piano: *rit.*

guess as yet it was-n't meant to be. I'm sure Fa-ther Time, hand in hand with Des-ti-ny, is

Eb Fm7 Bb7+5 Eb Db Bb7-9

bound to get a-round to me. From what I say, you can gath-er I

Ebm Ab7-9 Ab7+5 Dbm7 Gb7 D#m7 D#m6 G#m

face the fu-ture rath-er op-ti-mis-ti-cly,

C#m7 F#7 B G#m G7

Refrain-Slow, with a mellow beat

G7-9 C C7 Fmaj7 E7+5 F7

SOME-DAY SOON, on a strange and mag-ic street we will

Am Am7 D9 Fm C Cdim

meet, my love, yes, you will come a-long. All the joys that were ev-er de-

Dm7 G7 Cmaj7 C7 Gm7 A7-9 D7 G7-9

nied me, All at once will be walk-ing be-side me. Some-how, SOME-DAY

C C7 Fmaj7 E7+5 E7 Am Am7

SOON, My sad heart will change its tune, - from a blue la-ment in-to a beau-ti-ful

D9 Fm C Cdim Dm7 F7-9

song. Un - til then, I'll keep wait-ing, - wait-ing, wait-ing, wait-ing, pa-tient-

Am D7 Fm6 C Cdim

ly. ——— Deep in - side this long - ing grows, so as the

Dm7 Gdim Dm7 G7-9 C G Am Gdim Dm7 (opt. G7-9)

old ex - pres-sion goes, SOME - DAY SOON can't come too soon for

1. C Am Db7 G7 G7-9 | 2. C

me. SOME - DAY me.

Just A Girl That Men Forget

Valse moderato

By AL DUBIN, FRED RATH and JOE GARREN

G D7 Am

You're the kind of a girl that men for - get, just a toy to en -

D7 G Gm D7

joy for a - while ——— For when men set-tle down they al - ways get an

D6 D7 C G Gdim D7 G

old fash-ioned girl, With an old fash-ioned smile, And you'll soon re - a -

D7 Am D7

lize you're not so wise, When the years bring you tears of re -

B7 G E7 Am

gret, ——— When they play HERE COMES THE BRIDE you'll stand out -

Gdim G E7 A7 D7 1. G D7 2. G

side, just a girl that men for - get. You're the get. ———

Theme Melody from the 20th Century-Fox CinemaScope Production "DÉSIRÉE"

THE SONG FROM DÉSIRÉE

(WE MEET AGAIN)

Lyric by
KEN DARBY

Music by
ALFRED NEWMAN

Moderately with expression

The piano introduction consists of two staves. The right hand starts with a melody in G major, marked *mf*, and then transitions to a *rall.* section. The left hand provides harmonic support with chords and bass lines.

+1 G

WE MEET A - GAIN, _____ My heart skips a
Am D7

beat, And then _____ goes down to de -
Bm E7

feat a - gain _____ in will - ing sur -
Am Am7

ren - der. _____ In your
D9 G

eyes _____ I see old mem - 'ries rise, _____
Em A9 A7-9 A7 A Amaj7

_____ And on my lios that knew so much of

A7 Am7 D7 Fm6 Am7 D9 D7-9

you I feel the fier - y touch of you. Then

G Am

thru the haze I see all our yes - ter -

D7 Bm E7

days, You loved me a thou - sand ways,

Am

Each one I re - mem - ber.

Cm Bm7 Em7

Though I know we met but a smile a -

A9 A6 A9 A7-9 G

go I know you by heart as though our

D7 Dm6 E7

love had al - ways been. So love me

Am Am7 D7-9 +5 D7-9 |. G Em7

now for we may nev - er meet a - gain.

Am7 D7 | 2. G C G

WE gain.

Ring, Telephone, Ring

Words and Music by
BUCK RAM and PETER TINTURIN

Moderato

VERSE: *ad lib.*

F G#dim Gm7 C6 F G#dim

My heart points a fin-ger at me and says: "You can't run a-way from the

C9—b9-7 F G#dim Gm A+7 Dm G7—b9 C9 A7

past: My heart points a fin-ger at me and says: "It's your fault it all did-n't last." I try to con-

Dm Em7 A7 Dm Bbm F D#7 C7sus. C+

vince my-self I'm hap-py a-lone, But then, in the hush of the night, I say to my phone:

CHORUS: *Rhythmic, with expression*

F C+ F Cm D7sus. Gm Bbm6 F Dm

I'm lone-some to-night, RING, TEL-E-PHONE, RING, I'm through with pre-tend-ing,

Gm7 C7 A+ D9 G9 C7 F C+ F Cm D7sus.

There's no way to for-get, I miss her to-night, RING, TEL-E-PHONE, RING,

(him)

G Bbm6 F Dm Gm7 C7 F Cm7 F7 Cm7 Fdim F7 Cm9 F9

This night has no end-ing, Dreams of her lin-ger yet, Like a cou-ple of fools we part-ed, I

(him)

Bb F+ Bb Bbm F6 Dm D7b9 Gm7 C+9 C7b9

vowed I'd nev-er call, Now I'd give my all To have her with me, but where can she be?

(him) (he)

F C+ F Cm D7sus. Gm Bbm6 F Dm Gm7 C7

I need her to-night, RING, TEL-E-PHONE, RING, If I could but hear her, Oh, what joy it would

(him) (him)

A+ A7 D7sus. Gm Bbm6 F D#7 Gm C7 b9

bring, I beg of you please, please, RING, TEL-E-PHONE, RING. RING!

1 F6 G9 C7 C+ 2 F6 Fdim F6

Sung by Ida Lupino in the 20th Century-Fox Picture "ROAD HOUSE"

THE RIGHT KIND

Words and Music by
DON GEORGE,
CHARLES HENDERSON
and LIONEL NEWMAN

Slow Blues

mp

Slow Blues

There's on-ly one kind of lov-in', one kind of kiss-in', The Right Kind — The
 Right Kind There's on-ly one kind of lov-in', that I've been miss-in', The
 Right Kind — I'm tired of too man-y guys — with cas-u-al eyes — I
 know their lines from A to Z — I want a man who is no — "al-so ran"—
 Dad-dy-o dad-dy oh where can you be. — There's on-ly one kind of heav-en
 break-fast at sev-en The Right Kind — The Right Kind There's on-ly one kind of liv-in',
 worth all the giv-in' The Right Kind — I got the word from my heart — I
 heard from my heart — and I find that we a - gree — There's on-ly one kind of lov-in', The
 Right Kind of lov-in' your kind of lov-in' for me. — There's on-ly —

Chords: F9, C, G7, G9, G9, G9, C9, Gm17, C7, C7aug, F9, Fmi, C, Dm17, G7, Cm7, C8, E7aug, E7, Ami, Caug, C, D9, Dm7, D7-5, G7, F9, C, Gm17, Eb, C9, Gm17, Eb, C9, F, C7aug, C7, C7aug, F9, Fdim, C, C9, Bb7, A9, Dm17, G9, Gm16, A9, D9, G7, C, 1 D7-9, G7, 2 Ab7, C

MANGOS

Lyric by
SID WAYNE

Recorded by ROSEMARY CLOONEY on Columbia Records

Music by
DEE LIBBEY

(Calypso tempo)

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked as Calypso tempo.

Gm7 C7 F

MAN - GOS, pa - pay a, Chest - nuts from the fire, In

Gm7 C9 Fmaj7 E F Gm7

my house of straw I have so much more. Pie from the

C7 F Gm7 C9

pig - eon I fix in the "Kidg - eon," Each bite is just right for your

F Gb F (tacet) Em7 A7 A9

ap - pe - tite. Now, if you like the way I cook, And if you

Am7 D7 Dm7 G7 G9 (tacet)

like the way I look, Then step in side my shad - y nook, And you'll find

C7 Gm7

MAN - GOS and pa - pay - as, an - y - thing your heart de - sir - es! MAN - GOS, pa -
Come with me.

C7 F Gm7 C9 Fmaj7

pay a, Chest - nuts from the fire, The food is so "gude" you will wan - na stay.
Lov - er, and you will dis - cov - er

E F Gm7 C7 F

(So) Eat up and drink up and may - be you think up the

Gm7 C7b9 1. F 2. F C7 F

day when we say, "Preacher man, O. K." man, O. K! (Spoken) O. K!"

From the 20th Century-Fox Production "FALLEN ANGEL"

SLOWLY

Lyric by
KERMIT GOELL

Music by
DAVID RAKSIN

Moderato

The piano introduction consists of two staves. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords. The tempo is marked 'Moderato'. The key signature has two flats (B-flat and E-flat).

REFRAIN - Slowly

SLOW-LY I o-pened my eyes ha - zy with mist, SLOW-LY my
 lips re - al - ized they had just been kissed. SLOW-LY you
 stirred in my arms thrill - ing me so, Soft - ly you
 sighed and you whis - pered, "Don't ev - er let me go." Then to my
 ears there came the sound of mu - sic play - ing all a -
 round And in your eyes a won - d'rous light told me that this
 night was for - ev - er. SLOW-LY the moon came in view,
 smil - ing a - bove That's when I sud - den - ly knew that
 I was in love. we were love.

Chords: Eb, Fm7, Bb7b9, Eb, Gbdim., Eb, Fm7, Bb7, Bbm7, Eb7b9, Ab, Dm7, G7, Cm7, F7b9, Fm7, Bb7, Eb, Fm7, Bb7b9, Eb, Gbdim., Eb, Fm7, Bb7, Bbm7, Eb7, Ab, Abm, Eb, Ebdim., Fm7, Bb7b9, Eb6, Fm7, Bb9, Eb6, Fm7, Bb7b9, Ebm7, Eb6, Fm7, Bb9, Eb6, Cm7, F7b9, Fm7, Bb7+, Eb, Fm7, Bb7b9, Eb, Gbdim., Eb, Bbm6, C7+ C7, Fm, Abm6, Eb6, C7b9, Ebm7, Fm, Bb9, Eb, F9, Bb7+b9, Eb, Bb9b5, Eb.

CARELESSLY

Words by
CHARLES & NICK KENNY

Music by
NORMAN ELLIS

Moderato

PIANO

Misc. Bells

VOICE

Cm B7 Bb7 Eb Abm Fdim Eb7 Ab

mf

Love is a treas-ure, No one can meas-ure, Love is a
Love is a flow-er, Born in a bow-er, Love is a

Bb7 Eb Gm Eb7 Ab D7

pre-cious thing; I took love light-ly,
fra-grant rose; Love blooms for - ev - er,

Eb Bbm Bb C7 Bb Eb C7 F7 Bb7

Now love is gone And now I can't help re - mem - ber - ing.
Or just a day And I feel its thorns re - mem - ber - ing.

REFRAIN

mf A9 Bb9 Bb7 Edim Fm 3 Ab Bb7 Bb+5

How CARE - LESS - LY, — You gave me your heart — And

Eb Cdim B7 Eb B7 Eb Bbm C7

CARE - LESS - LY, — I broke it sweet - heart, — I

took each ten - der kiss you gave to me, Ev - 'ry

Abm Bb7 Eb Cm Ebm

kiss made you a slave — to me, Then CARE - LESS - LY, —

F9 Abm Bb7 A9 Bb9 Bb7

Edim Fm Ab Bb7 Bb+5 Eb Cdim B7

— I told you good - by, — But now at night, —

Eb B7 Eb Bbm C7 Abm
 I wake up and cry, I wish I
 Bb7 Eb Cdim Ab7 Fm G7 Cm Eb
 knew a way to find the love I threw a - way,
 F7 Ab Bb7 Eb C7 F9 Bb7 A7 Eb
 — So CARE-LESS-LY. How LY.

All Dressed Up With A Broken Heart

C G7 Cdim C E7
 I'm All Dressed Up With A Bro - ken Heart. Pre - tend - ing I'm with
 F A7 Dm G7 Em A7
 you. — Some - one else in my arms, On - ly brings back your charms, It's a
 D7 Dm G7 C G7 Cdim
 game I just can't car - ry thru. — When I'm a - lone, then the tear drops
 C E7 F A7 F F#dim
 start. I re - a - lize it's true, — I'm All Dressed Up With A
 C A7 Dm G7 C
 Bro - ken Heart, And still in love with you.

Say You're Mine Again

Tune Uke
A D F# B

Words and Music by
CHARLES NATHAN
and DAVE HEISLER

Slowly with expression

The musical score is written in 4/4 time and consists of a piano introduction followed by several lines of vocal melody with lyrics and guitar chords. The piano introduction is marked 'mf' and features a simple harmonic accompaniment. The vocal lines are written in a single staff with lyrics underneath. Guitar chords are indicated by letters and symbols above the staff, with some chords accompanied by fingerings (e.g., 3, 2, 1). The lyrics are: 'Say the sun will nev-er shine, a - gain, and say the rose that blooms will nev-er bloom - a - gain, but come what may, I know I must have you - a - gain, my dar-ling, SAY YOU'RE MINE A - GAIN. Say that spring will nev-er come a - gain, and say the chap-el bells will nev-er ring - a - gain, no mat-ter what will be I must be yours - a - gain, so dar-ling, SAY YOU'RE MINE A - GAIN. If I were to lose - all the world and its treas-ures, who cares, Let it be - as it may. As long - as I have - you be-side me, I'll al - ways be hap - py that way. Say I'll nev-er see the rain - a - gain, and say I'll nev-er hear a sweet re-frain - a - gain, and say that I was wrong and I'm to blame - a - gain, but dar-ling, SAY YOU'RE MINE A - GAIN. Say the MINE A - GAIN.'

From the BILLY GRAHAM Picture "OIL TOWN, U.S.A."

Somebody Bigger Than You And I

By JOHNNY LANGE (A. S. C. A. P.)
HY HEATH (A. S. C. A. P.)
and SONNY BURKE (A. S. C. A. P.)*Moderato (with much feeling)*

CHORUS

Eb Ebmaj7 Cm Gm A7 Ab9 Eb Fm7 Bb7
 Who made the mountain, who made the tree, Who made the river flow to the sea, And
 Cm Gm Abmaj7 Eb Cm Cm7 F7 Bb7
 who hung the moon in the starry sky? SOME-BOD-Y BIG-GER THAN YOU AND I.
 Eb Ebmaj7 Cm Gm A7 Ab9 Eb Cb7 Fm7 Bb7
 Who makes the flowers bloom in the spring, Who writes the song for the robin to sing, And
 Cm Gm Abmaj7 Cb7 Eb Cm
 who sends the rain when the earth is dry? SOME-BOD-Y BIG-GER THAN
 F7 Bb7 Eb Fm7 Bb7-9 Eb Fm7 Gm Cm7 Fm7 Bb7-9 Eb Ebm
 YOU AND I— He lights the way when the road is long, Keeps you company. With
 Bb Gm7 Bbmaj7 Bb6 Cm Cm7 F7 Fm7 Bb7
 love to guide you He walks beside you, Just like he walks with me.
 Eb Ebmaj7 Cm Gm A7 Ab9 Eb Cb7 Fm7 Bb7
 When I am weary, Filled with despair, Who gives me courage to go on from there, And
 Cm Gm Ab Cb7 Eb Cm
 who gives me faith that will never die? SOME-BOD-Y BIG-GER THAN
 Fm Fm7 1 Eb Fm7 Bb7-9 2 Eb Cb Eb
 YOU AND I I

Featured by PERRY COMO

Tell Me A Story

Words by
MAURICE SIGLER

Music by
LARRY STOCE

Slowly (with expression)

Introduction for piano, marked *mf*. The music is in G major and 4/4 time, featuring a gentle melody in the right hand and a simple accompaniment in the left hand.

VERSE (*ad lib.*)

When I'm in your arms I'm so con - ten - ted
 Some-thing in my heart says this is real Still I'd like to know you real-ly
 meant it Tell me just ex - act - ly how you feel:

CHORUS (*Slowly with expression*)

TELL ME A STO - RY Tell me no lie
 Tell me you love me Swear and hope to die Some
 day we'll mar - ry And till we do TELL ME A
 STO - RY The same as I told you. you.

Sung by Gene Kelly and Judy Garland in the M-G-M Picture "SUMMER STOCK"

YOU WONDERFUL YOU

Lyric by
JACK BROOKS and
SAUL CHAPLIN

Music by
HARRY WARREN

Moderately

mp

Refrain, Moderately

I'm glad I met you, YOU WON-DER-FUL YOU, I won't for-
 get you. YOU WON-DER-FUL YOU. You're like a breath of spring, A
 whole new thing_ has hap - pened, and with-out much a - do, I
 look at you_ and there stands love, My arms a - round you, that's won-der-ful
 too, I'm glad I found you. YOU WON-DER-FUL YOU,
 Re-member find-er's keep-ers, los-er's weep-ers, And be-cause that's true, you're
 mine now, YOU WON-DER-FUL YOU. I'm glad I YOU.

THE WORLD I USED TO KNOW

81

Words and Music by
ROD MCKU'EN

Moderately



Some - day some old fa - mil - iar rain
Some - day the man I used to be
Some - day THE WORLD I USED TO KNOW



will come a - long and know my
will come a - long and call on
will come a - long and bid me



name. And then my shel - ter will be
me. And then be - cause I'm just a
go. Then I'll be leav - in' you be -



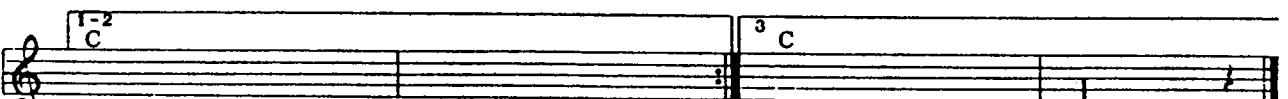
gone, And I'll have to move a -
man, You'll find my feet are made of
hind, For love is just a state of



long. But till I do I'll stay a -
sand. But till that time I'll tell you
mind. But till that day I'll be your



while And track the hid - den coun - try of your
lies And char - ter hid - den boun - daries of your
man And love a - way your trou - bles if I



smile. _____
eyes. _____
can. _____

An Occasional Man

From the Paramount Picture "THE GIRL RUSH"

Edited by
Wm. Ellfeldt

Tune Uke
A D F# B

By HUGH MARTIN
and RALPH BLANE

Rhythmic

Piano

Voice

* Gmaj.9 Am7

I got an is - land in the Pa - cif - ic And ev - ry-

Gmaj.9 Am7 Gmaj.7 Am7 D7 Gm D9

thing a - bout it is ter - rif - ic. I got the sun to tan me,

Bb+ Cm6 A7 A7+ A7 Eb7

Palms to fan me and... An Oc - ca - sion - al Man.

Am7 D9 Gmaj.9

I love my is - land, It's ver - y

Am7 Gmaj.9 Am7 Gmaj.7 Am7 D7

laz - y. If I should ev - er leave it, I'd be craz - y. I got pa -

Gm D9 Bb+ Cm6 A7 A7+ A7

pa - yas, peach - es, sand - y beach - es and...

Bb+ D7 G Am7 G

An Oc - ca - sion - al Man. When If

Cm Gm7 Gm6 Cm Gm7 Gm6 Dm7 Gm

I you're go on swim - min', leave I And your face is dressed in style; kind - a cute,

Dm7 Gm Cm Gm7 Gm6 Cm Gm7 Gm6

'Cause I go swim - min', Wear - in' just a
Per - haps, by your leave, I can be your

A7 D7+ D7 Gmaj.9

great big smile. My lit - tle is - land — was made for
pas - sion fruit.

Am7 Gmaj.9 Am7 Gmaj.7 Am7 D7

pleas - ure, And in the cool of eve - ning it's a treas - ure. And when the

Gm D9 Bb+ Cm6 A7 A7+ A7

hour grows lat - er, What is great - er than

D7+ Gm Am7

An Oc - ca - sion - al Man? _____

Gm Am7 Gmaj.9

My lit - tle is - land — is such a

Am7 Gmaj.9 Am7 Gmaj.7 Am7 D7

beau - ty, You may for - get to heed the call of du - ty. But if you

Gm D9 Bb+ Cm6 Dm6 E+ Fm6 D9 (small notes optional)

give the slip To your ship, Miss your trip, Take a tip and

F7 E7 Eb7 D7 G6

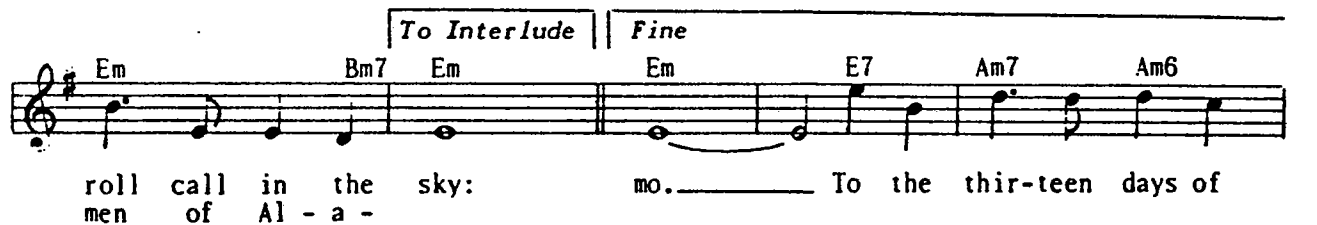
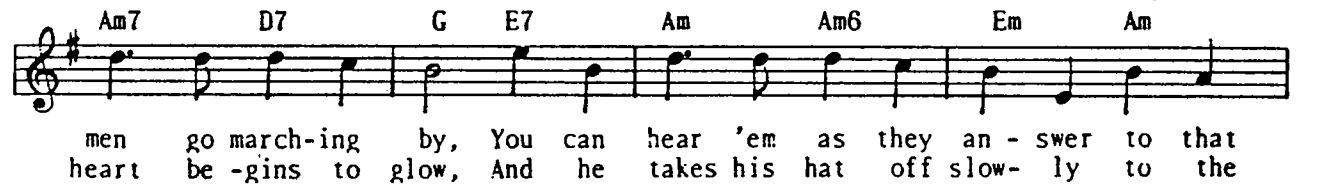
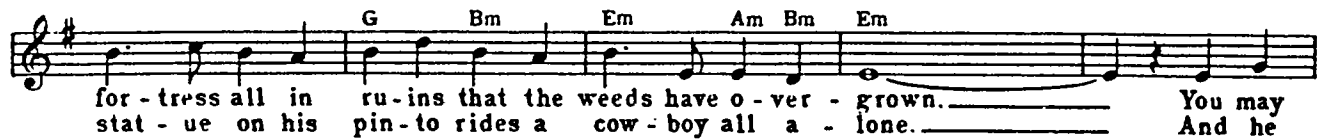
blame... An oc - ca - sion - al dame! _____

F7 Ebmaj.7 G6

BALLAD OF THE ALAMO

Lyric by
PAUL FRANCIS WEBSTER
Brightly

Music by
DIMITRI TIOMKIN



INTERLUDE



B7 Em

count - ed for.

Em C7 B7 Em C7 Em Am6 B+7

1. Back in eight - een thir - ty - six Hous - ton said to
 2. In - jun scouts with squir - rel guns, men with muz - zle -
 3. In the sand he drew a line with his ar - my
 4. Sent an of - fi - cer to tell Trav - is to sur -
 5. hun - dred eight - y - nine brave men hold - ing back five
 6. Twice he charged and blew "re - call" On the fa - tal

Em B7 Em C7 B7 Em D7

Trav - is, "Get some vol - un - teers and go
 load - ers, Stood to - geth - er, heel and toe,
 sa - bre, Out of a hun - dred eight - y - nine
 ren - der, Trav - is an - swered with a shell
 thou - sand, Five days! Six days! Eight days! Ten!
 third time, San - ta A - na breached the wall,

C Em B7 Em G

rior - ti - fy the Al - a - mol" Well, the men came from
 to de - fend the Al - a - mol "You may ne'er see your
 not a sol - dier crossed the line! With his ban - ners a -
 and a rous - ing reb - el yell! San - ta A - na turned
 Trav - is held and held a - gain! Then he sent for re -
 and he killed them one and all Now the bu - gles are

Em G D B+7 Em

Tex - as and from old Ten - nes - see, And they joined up with
 'loved ones," Trav - is told 'em that day, "Those who want to can
 danc - ing in the dawn's gold - en light, San - ta A - na came
 scar - let, "Play de - güe - llo," he roared, "I will give them no
 place - ments for his wound - ed and lame, But the troops that were
 si - lent and there's rust on each sword, And this small band of

1.2.3.4.5. D Am Em Am B7

Trav - is just to fight for the right to be free!
 leave now, Those who'll fight to the death, let 'em stay!"
 pranc - ing on a horse that was black as the night!
 quar - ter, Ev - 'ry - one will be put to the sword!" One
 com - ing nev - er came, nev - er came, nev - er camel

6. D G

sol - diers lie a - sleep in the arms of the Lord.

Em

D. S. al Fine

In the

I Never Felt This Way Before

Lyric by
MACK GORDON

Tune Uke
G C E A

Music by
JOSEF MYROW

Moderately, with Sensuous Feeling

The piano introduction consists of two staves of music. The right hand plays a melodic line with a mix of eighth and sixteenth notes, while the left hand provides a steady accompaniment with eighth notes. The tempo is marked 'Moderately, with Sensuous Feeling'.

Refrain

I NEV-ER FELT THIS WAY BE - FORE, I nev-er
 dreamed that this would hap - pen. A warm ca-
 ress from more or less a stran - ger, - And oh, so
 sud - den - ly, - You mean oh, so much to me. - I nev - er
 felt - I could melt this way be - fore, - Or that a
 kiss could take my heart for grant - ed. - Night aft - er
 night I've wait - ed and I've won - dered, dar - ling, Where you are and
 there you are, - what a breath-less love af-fair you are, - I may not

Chords: *C6, Cdim, C6, Cdim, D6, G9, G7, C, A7, A7+5, Dm, B7, Em, C, Cdim, Bb, G7, G7+5, C6, C#dim, Dm7, G7, G7+5, C6, C9, C7-9+5, F6, Fmaj7, F6, D7, Fm, C, Cm, Bb, G7, G7+5, Cmaj7, C9

F Bb7 Bb7+5 C C6 Am
 know how real, or how un-real this may be. I on-ly
 F C Dm G7(-9) 1. C6 Cdim
 know I NEV - ER FELT THIS WAY BE-FORE. I NEV-ER
 2. C6 Cdim C6 Cmaj7
 FORE.

According To The Moonlight

MODERATO

F Am Abm Gm C7
 Ac-cord - ing To The Moon-light, And the stars a - bove,
 Gm C7 F C7
 We should be mak - ing love - Ac - cord-ing - ly - Should-n't we?
 F Bm E7 A
 Ac - cord - ing to the sea-son, Which you know is spring,
 Bm E7 A7 D7 G7 C7
 This is the pro - per thing - To hold you tight - is quite all right.
 F7 F+ Bb
 Ac - cord-ing to au - thor-i-ties - On et - i-quette for nights like these,
 G7 G+ C7
 A lit-tle kiss, a hug and squeeze - are ap - proved in the best so -
 F Am Abm Gm
 ci - e - ty, So why - not get ro - man-tic? Which you ought to do,
 C7 D7 G7 C7 F
 Ac - cord - ing to how I love you.

AS SUNG BY MARY MARTIN
IN THE PARAMOUNT PICTURE "HAPPY-GO-LUCKY"

Let's Get Lost

Words by
FRANK LOESSER

Music by
JIMMY McHUGH

Moderato

Tune Uke
G C E A

Voice *ad-lib*

^{Bb} ^{Adim}

The par - ty's rath - er dull, is - nt it? Well

^{Bb9} ^{Gm7-5} ^{Fm7}

love to steal - a - way, would - nt we? So let's not ev - en ask

^{Abm} ^{Bb7} ^{Eb} ^{Fm7} ^{Bb+7}

should we, or should - nt we?

REFRAIN, Moderato (*Smoothly*)

^{Eb} ^{Adim} ^{Eb} ^{Adim}

Let's get lost, — Lost in each oth - ers arms,

Fm7 C+ C7 C7-5 C7 Bbm C7-5 C7 C+7 C7

Let's get lost, ——— Let them send out a - larms,

Fm C+ Fm7 Bb7 Fm7 Bb7 Eb Cm7

And though they'll think us rath- er rude, ———

Gm D+ Gm7 D+ D7 Fm7 Dbm Bb9

Let's tell the world we're in that cra - zy mood;

Eb Adim Eb Adim

Let's de - frost ——— In a ro-man-tic mist,

Fm7 C+ C7 C7-5 C7 Bbm C7-5 C7 C+7 C7 Fm C+ Fm7

Let's get crossed ——— Off ev-'ry-bod-y's list. To cel - e -

Bb7 Fm7 Bb7 Ab Bdim Cm Fm7

brate this night we found each oth - er, Mm ——— let's_

Ddim 1. Eb Cm7 Fm7 Bb9 2. Eb Ab Eb

——— get lost. ——— lost. ———

Sung by Deanna Durbin

90. LOVE IS ALL

From the New Universal Picture "IT'S A DATE"

Lyric by
HARRY TOBIAS

Music by
"PINKY" TOMLIN

Waltz (*Moderately*)

Waltz (*Moderately*)

For - tune may come and for - tune may go, The fu - ture is

Chords: Eb, C7, Abm6, Bb7, Eb

sel - dom clear. But love makes the world go

Chords: Gdim, F7, Abm6, Bb7 add6, Eb

'round and a - round and noth - ing else mat - ters, my dear.

Chords: Fm7, F6, G7, Cm, F7, Fm7, Bb7

CHORUS, Waltz (*Moderately*)

Love Is All, Love Is All, It's the call of each heart And a

Chords: Ab, Bb7, Eb, Cm

part of each dream in this world, dear; Love Is

Chords: Fm7, Bb7, F9, F9-5, Bb7

Ab Bb7 Eb Cm

All, to de - sire, to en - thrall and ad - mire, To in -

Fm7 Bb7 Eb

spire ev - 'ry soul, Love Is All. Win - ter

Cm Fm7 Cm

comes with its storms and its cares of the day, Then the

Eb Eb+ F9 Bb7

spring brings the sun just to melt them a - way; Love Is

Ab Bb7 Eb Cm Fm7

All, Love Is All, on this earth to un - furl for each boy and each

small notes optional

Bb7

1. Eb Fm7 Fm7 Bb7+

2. Eb

girl, Love Is All. Love Is All.

"The Girl In Pink Tights"

Lost In Loveliness

Words by
LEO ROBIN

Music by
SIGMUND ROMBERG

Moderato

E♭6(F)

D♭6(E♭)

E♭6(F)

D♭6(E♭)

Nev - er have I be - held

f > *p* *f* > *p* *p*

D♭6(F)

D♭6(E♭)

E♭6(F)

D♭6(D)

E♭maj.7

F9

beau - ty like this be - fore. Nev - er have I so

E♭maj.7

F9

Fm

B♭7

want - ed an - y - one's kiss be - fore.

Refrain (*Slowly, with expression*)

Fm7

B♭7

B♭7+

E♭7

What a thrill you are, what a sight to see, Some-thing the eyes of mor-tals have no

A♭6

A♭m6

Bm6

C7

right to see Am I on the earth or in the sky? Lost in

Fm7

B♭7(b9)

E♭6

Fm7

love - li - ness am I. As I look at you I for -

Bb7 Bb7+ Eb7 Ab6

get my-self, I could go mad a-bout you if I let my-self. Should I

Abm6 Bbm6 C7 Fm7 Bb7(b9)

let my-self, or pass you by? Lost in love-li-ness am

Eb6 Abm7 Db7 Gb Db7 Gb6

I I know I'm reach-ing for a star— What's more, I

Abm6 Bb7(b9) Eb Bb7 Eb6 B7

know how dan-ger-ous you are.— If I were wise— I'd close my

Abm7 Fm7 Bb7

eyes— or walk a-way and wor-ship from a-far.— In the

Fm7 Bb7 Bb7+ Eb7

lone-ly night you would haunt my heart, And I would pray that some-day you might

Ab6 Abm6 Bbm6 C7

want my heart. And I'd have to live— my whole life thru Lost in

1. Fm7 Bb7 Eb B7 Fm7 Bb7

love-li-ness, The love-li-ness of you.— What a

2. Fm7 Bb7 Bb7+ Eb Bb9 Emaj.7 Eb6

love-li-ness, And lost in love for you.—

Recorded by FRANKIE LAINE

94.

Moonlight Gambler

Words by
BOB HILLIARD

Tune Uke
G C E A

Music by
PHILIP SPRINGER

Slow Ambling Rhythm

A piano introduction consisting of two staves of music. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter notes.

G7 C Fdim C

They call me the moon - light gam - bler. I've

E♭ Dm7 G7

gam - bled for love and lost. When I

Gm7 C7 F Fm

gam - ble for love and it is n't in the cards

C Am D7 Dm7 G7 C

oh, what heart-aches it can cost me. Win or lose I'm a

Fdim C Eb

moon-light gam - bler, and a win - ner is what I long to

G7 C7 C7+ F
 be. So I'll gam - ble for love just as long as I

Fm C Am Dm7 G7 C
 live, till the day La - dy Luck smiles at me. You can

F C F C F
 gam - ble for match-sticks you can gam - ble for gold. The stakes may be

C C7 F
 heav - y or small. But if you have - n't

C Am Fm C C#
 gam - bled for love and lost, then you have - n't

Dm7 G7 C C7 F
 gam - bled at all. No, if you have - n't

C E7 Am Fm C Am7
 gam - bled for love in the moon-light, then you have - n't

Dm7 G7 1. C 2. C
 gam - bled at all. They all.

96. On The Street Of Regret

Words by
JOHN KLENNER

Music by
PETE WENDLING

Waltz Ballad

Piano introduction in 3/4 time, featuring a waltz ballad style with a melodic line in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth notes and quarter notes, with a final cadence.

Verse

Hap - pi - ness comes and hap - pi - ness goes The why or the
where - fore no - bo - dy knows. One day we love, then
one day we hate, How of - ten, how of - ten, we un - der - stand too late:

Guitar chord diagrams for the verse: C, Cdim, Dm7, G7, C, C, Cm6, G, D7, Dm7, G+.

CHORUS

When you're a - lone ON THE STREET OF RE - GRET
— And your eyes are dim and your cheeks are wet. When you

Guitar chord diagrams for the chorus: C, G+, C, Cdim, Dm7, G7.

Dm7 G7

know you've been wrong, and it's too late to mend, You just

Dm7 G7 Cdim C Cdim C

stum - ble a - long wond - 'ring where you will end. When you're a -

C G+ C

lone with your dreams of the past And you

C7 C+ F

re - al - ize what love means at last Just re - mem - ber the

Cdim C B7 E7 A7 Dm7

glo - ry of love's old sweet sto - ry When you're a - lone ON THE

G7 G+ 1. C Cdim Dm7 G7 2. C Dm7 Ab7 C

STREET OF RE - GRET. When you're a - GRET.

98.

Only Forever

Lyric by
JOHNNY BURKE

Music by
JAMES V. MONACO

Moderately Slow

The piano introduction consists of two staves. The right hand plays a melodic line with a triplet of eighth notes in the final measure. The left hand provides a steady accompaniment. The tempo is marked 'Moderately Slow' and the dynamics are 'mf'.

Chords: C, Am1, D9, G, Am7, C#dim, G, C#dim, D7, G, C, Gdim.

Voice: I'll an-swer ev-ry ques-tion _____ that you might pre-sup- pose,

Chords: G, Bm1, E9, C#dim, E9, A7, Am7, D7.

Voice: This is no mere sug-gest-tion; _____ This goes. _____

CHORUS

Tacet G Am7 C#dim G Tacet Am Dm6

Voice: Do I want to be with _____ you _____ as the years come and go? _____

Chords: Am, Cm, D7, G.

Voice: _____ ON - LY FOR - EV - ER, _____ If you care to know. _____

Tacet G Am7 C#dim G *Tacet*

Would I grant all your wish - es and be proud of the task?

Am Dm6 Am Cm D7

ON - LY FOR - EV - ER, If some - one should

G G7 C

ask. How long would it take me to be near if you beck -

B7 Bmi A7

oned? Off - hand, I would fig - ure less than a

D9 Fdim D9 G Am7 C#dim G

Guitar Tacet *Guitar Tacet*

sec - ond. Do you think I'll re - mem - ber how you looked when you smiled?

Ami Dmi6 Ami Cmi D7

ON - LY FOR - EV - ER; That's put - ting it

1. G 2. G Emi

Guitar Tacet

mild. Do I want to be with mild.

Practice Makes Perfect

100.

By DON ROBERTS
and ERNEST GOLD

Light Rhythm

Piano introduction in B-flat major, 4/4 time, marked 'Light Rhythm'. The piece consists of two staves (treble and bass clef) with a key signature of two flats and a common time signature. The melody is simple and rhythmic, with a final double bar line.

Voice

* Fm7 Bb7 Eb C7+ F7 Bb7aug Eb

If there's an-y truth— in les-sons we learned in youth,

Bb G9 G7 C7 D-addEb Bb7 Bbdim Bb7

Un-der the moon or sun there's lots of work to be done: —

CHORUS

D Eb Cm Eb7 Ab6 Abm

If PRAC-TICE MAKES PER-FECT, let's try that old em-brace —

Gm7 Cm F9 Dm F9 Fm7 Edim Dbm6

In some ro - man - tic place_ where we can take our time; —

Fm Abm6 Bb7 L Eb Cm Eb7 Ab6

_____ If PRAC - TICE MAKES PER-FECT, just close your

Abm Gm7 Cm F9 Dm F9
 eyes a - gain — We'll try those sighs a - gain, — And

Fm7 Bb+ Gm Eb Db Eb Fm Gm Eb6
 make them more sub - blime. — We're in love's kin - der - gar — ten,

Bbm7 Eb+ Ab6 Eb F Gm F7 F6 Bb6
 learn - ing from A — to Z — And if it's fun just start — in'

Cm7 D-addEb Bb Bbdim. Bb7 D Eb Cm Eb7
 think what it's gon - na be, — If PRAC - TICE MAKES PER - FECT,

Ab6 Abm Eb6 D7 Bbm C9 C7 F9
 Let's have that kiss a - gain — We must - nt miss a - gain, We're not do - in'

Fm7 G-addAb 1. Eb D. 2. Eb
 bad right now. — If now. —

Recorded by NAT "King" COLE

102.

Send For Me

Tune Uke
A D F# B

By OLLIE JONES

Moderate Honky Tonk Blues

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with quarter notes. The tempo is marked 'Moderate Honky Tonk Blues'.

Voice

When you want a true lov - er SEND FOR ME, SEND FOR

ME. You'll nev - er want an - y oth - er, SEND FOR ME, SEND FOR

ME. I prom - ise you I'll be true, SEND FOR ME, SEND FOR

ME. An - y time just tell me your prob - lems and you'll find out, ba - by,

I'll solve - 'em. If you're late one morn - ing don't hur - ry, If you've

got big trou - ble, don't wor - ry, just de - pend on your friend. SEND FOR

ME, SEND FOR ME. Morn - ing, noon and night, in the ear - ly bright,

don't you fret, my pret - ty pet. I'm gon - na treat you right, Don't you dare raise a

hair. I'm gon - na share your ev-'ry care an - y -

where, Oh — yeah. SEND FOR ME. I'll be there. An - y

thing that up - sets you, — SEND FOR ME, SEND FOR ME. I'll be

there — to pro - tect you, — wait and see. Wait and see, don't de -

- lay; — right a - way — SEND FOR ME, SEND FOR ME. It's gon-na

be twid - dle - dee, ves sir - ree you and

me faith - ful - ly, SEND FOR ME.

TERESA

Key of C (A-C)

Lyric by
JACK HOFFMAN

Music by
BASE RUSSIN

Moderately

The piano introduction consists of four measures. The first measure is marked *mf* and features a triplet of eighth notes in the right hand and a quarter note in the left hand. The second measure has a *#B* dynamic marking. The third measure is marked *pp*. The fourth measure is marked *p*. The music is in the key of C major and 4/4 time.

Verse (*Rubato*)

There are six-ty min-utes in ev-'ry hour, _____ and twen-ty-four hours in
 ev-'ry day. _____ And for ev-'ry min-ute in ev-'ry
 hour, _____ something here in-side me seems to say: _____

The verse is written in a *Rubato* style. It consists of three lines of music. The first line has chords C, Dm7, G7, C, G7, C. The second line has chords Dm7, G9, C, Dm7, B7, Em, Am6, B7, B7+5. The third line has chords Em, A9, D9, Dm7, G8.

Male Chorus (*Slowly*)

Why am I al-ways yearn-ing for TE-RE-SA, — { When there is
 When there are
 Peg-gy, Mar-gue-tite and Ma-ry lanç? } Why does my heart keep burn-ing for TE-
 oth-er girls that I can be a-roun'?

RE-SA, — { When I know that löv-ing her is all in vain? Oh!
 When she nev-er builds me up but lets me down? It's

Peg-gy is de-light-ful and Mar-gue-rite is sweet, And a
 real-ly quite a won-der what makes me want her near, When she's

The male chorus is written in a *Slowly* style. It consists of four lines of music. The first line has chords C, Cmaj.7, G7. The second line has chords C, Cmaj.7, F6, A7, Dm7, A7. The third line has chords Dm7, G7, G7+, C, Cmaj.7, C6. The fourth line has chords E7, Am, E7, Am.

lit - tle smile from Ma - ry Jane can make my day com - plete. } Nev - er - the - less, there's on - ly one I
shop - ping for some - bod - y else from all the tales I hear. }

dream of, — TE - RE - SA, TE - RE - SA, my love. love.

Female Chorus (Slowly)

Why is he al - ways yearn - ing for TE - RE - SA, — When I have
Why does he talk a - bout his flame, TE - RE - SA, — When an - y -

charms and I have arms to love him so? Why does his heart keep burn - ing .for TE -
one can see that I a - dore him sof O, how I hate to hear that name TE -

RE - SA, — When I'd give the world to have him for my beau? When -
RE - SA, — What has she that I have not, I'd like to know? I

ev - er I am near hin, my heart be - gins to dance, For he.
have - n't found the an - swer and chanc - es are I might, If I

looks at me so ten - der - ly, I think I stand a chance. } Nev - er - the - less, there's on - ly one he
knew the way to cap - ture hin, my fu - ture would be bright. }

dreams of, — TE - RE - SA, TE - RE - SA. his love. love.

TWO IN LOVE

Words and Music By
MEREDITH WILLSON

Moderately

musical notation for piano introduction, including dynamics *mf* and *rall.*

Moderately

* F Gm7 A7 Dm Bbm F Fmaj7 Fdim

When a girl and a boy have per-suad-ed a jad-ed old world to smile, We

Bbs C9 Bbdim F

know — noth-ing ev-er can stand in their way. ————— For the

Gm7 A7 Dm Bbm F D7 D7b5

boy and the girl will dis-cov-er that love can be worth the while, And

C Gdim G7 Gm7 C7

so ————— they are mon-archs of all they sur-vey. —————

CHORUS *Moderately with expression*

F Fmaj7 F7 Bb Gm7 C7
 TWO IN LOVE can face the world to - geth - er,

F Gm7 Fdim F C9 F6 Db7 F Cm6 Cdim D7 Bbm6 Bb6
 Hearts that cud - dle up will "mud - dle thru." The world may

C7 Dm6 F Dm Gm7 G7
 rock and rum - ble, crowds may groan and grum - ble, Thrones may ev - en tum - ble,

C7 D7 C7 F Fmaj7 F7 Bb Gm7
 too, dar - ling, TWO IN LOVE can face the storm - y

C7 F Gm7 Fdim F C9 F6 Db7 F Cm6 Cdim D7
 weath - er, Laugh a - loud at ev - 'ry cloud a - bove, And

Bbm6 Bb6 C7 Fdim F D9 D7 Gm7
 so, we'll show them all what love can do, For you and I are

Gdim 1. F6 G7 C7 2. F6 Gm7 F6
 TWO IN LOVE. LOVE.

Us On A Bus

Words by
TOT SEYMOUR

Music by
VEE LAWNHURST

Moderato (*Rhythmically*)

Tune Uke
G C E A

Chords: *Gm7, Am, C9, Edim., F, Bdim

Voice: Re - mem - ber last week when we found a road - map

Chords: Gm7, C7, F, Gm7, Am, C9, Edim.

Voice: How we wished we owned a car? You want - ed to see the

Chords: F, Fm, C, G7, C7, C7

Voice: towns on the road-map So I pro-posed and here we are

REFRAIN

Chords: F, Bdim, C7, Bdim

Voice: Us on a bus ——— Rid - ip' on for hours Thru the
Us on a bus ——— Now we've left the ci-ty. Sit - tin'

Chords: C9, C7, F, Cm, D7, D7-5, Gm, Bbm, C7, A7

Voice: flow - ers When the pass - en - gers make room And whis - per "Bride and Groom" That's
pret - ty And we're cov - er - ing the miles With winks and know - ing smiles That's

Chords: Dm, F, G7, Gm7, C7, F, Bdim

Voice: us on a bus. Two in one seat ——— Love on ev' - ry
us on a bus. Two in one seat ——— Look - ing at the

C7 Bdim C9 C7 F Cm D7 D7-5

de - tour You can be-sure That I'll show you how it feels To
scen-'ry Here's a bean-'ry And we'll make it ham on rye With

Gm Bbm C7 A7 Dm F G7 C9 F Bb F#7

hon - ey - moon on wheels With two in one seat.
drinks and ap - ple pie For two in one seat.

Cm7 Dm Bb Cm7 F7 Bb

Slow down Route twen - ty sev - en Is the near - est thing to heav - en I know.
Slow down They'll change a tire While we send the folks a wire back home.

Dm7 Em C Dm5 G7 C7 Gm7 C7

Speed up Start hit - tin' six - ty and my heart - ll jump and thump Ooh! what a bump.
Speed up Step on the gas and as we roll and roll a - long Let's sing a song.

F Bdim. C7 Bdim. C9 C7

Us on a bus — Kiss - es in - ti - mat - ing That we're wait - ing Till it's
Us on a bus — Get - tin' off in jig - time For a big time On the

F Cm D7 D7-5 Gm Bbm C7 A7 Dm F G7 C9 1. F F#dim. Gm7 C7 2. F

time to light the lamps And head for tour - ist camps That's us on a bus. bus_ _
day the dri - ver calls "All out, Ni - ag - 'ra Falls" To us on a bus. bus_ _

THAT SOUTH CAR' LINA JAZZ DANCE

110.

SONG

Ukulele in D
Tune Uke thus B \flat E \flat G C
(E \flat Tuning)

when played with Piano, (Tenor Banjo, Mandola,
Guitar etc. play chords marked over diagrams)

By NOBLE SISSLE and
EUBIE BLAKE

Moderato

VOICE

PIANO

(E \flat) (B \flat 7) (E \flat) (B \flat +5) (E \flat) (B \flat 7) (E \flat) (B \flat 7) (E \flat) (B \flat +5)

If you're feel- ing blue On a drear- y

(E \flat) (B \flat 7) (E \flat) (B \flat +5) (Cm) (C7) (F7) (B \flat 7)

day I'll tell you what to do To chase those blues a - way Turn

(E \flat) (B \flat 7) (E \flat) (B \flat +5) (E \flat) (B \flat 7) (E \flat) (B \flat 7) (E \flat) (B \flat +5)

on your pho - no - graph Put on a jazz time tune Then

(E \flat) (B \flat 7) (Cm7) (B \flat) (F7) (E \flat) (B \flat 7) (E \flat)

if you want to laugh And feel just like a loon

CHORUS

(B \flat +5) (Cm7) (F \flat -7) (B \flat 7)

Just do that South Car' - li - na - jazz dance

(Bb7+5) (Cm7) (F#-7) (Bb7) 111.

For it is sure one fin - er - jazz prance

(Bb+5) (Cm7) (Cm) (D7)

It's called the Charles - ton some fun - Ev-'ry-one's

(Cm) (D7)

learn-ing how To do the cut out it's a wow

(Gm) (D7) (Bb7) (Bb+5) (Cm7)

- They've cut the strut out now chow! To do that South Car'

(F#-7) (Bb7) (D7) (Bb7) (Cm7)

- li - na - jazz dance Just put your-self right -

(F#-7) (Bb7) (Bb+5) (Bb7) (Eb7)

in a jazz trance Then you'll yell "hoo-dle-dey hoot"

(F7)

start your fin-gers snap-ping "hoo-dle-dey hoot" then you start to clap-ping

(Eb) (C#-7) (Bb7) (Eb) (C#-7) (D#7)

Pull that cork Kick up like a don-key Do that walk Like a lit-tle mon-key

(Eb) (F7) (Bb7) (Eb) (Bb+5) (Eb)

Blues have no chance When you prance That South Car-li-na jazz dance Just do that dance

Flirtation Walk

Lyric by
MORT DIXON

Music by
ALLIE WRUBEL

Molto moderato
W.W.

The piano introduction consists of two staves of music. The right hand features a melodic line with eighth and sixteenth notes, including triplets. The left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Molto moderato' and the style is 'W.W.' (waltz). The piece concludes with a 'poco rit.' (poco ritardando) marking.

Tune Uke

Bb Eb G C
 (or Capo on
 1st Fret) ** D

Voice *a tempo*

Here we are at last, our mis - giv - ings of the past are a

Chord diagrams for the first line of lyrics: Eb, Cm, Fm7, Bb7, Eb, Bb7, Eb, Fm7, Bb7, Em7, A7.

laugh - ing mat - ter now, my dear. Love will al - ways out and I

Chord diagrams for the second line of lyrics: Eb, G7, Cm, F7, Bb7 (add Eb), Bb7, D, F7, E7, A7 (add D), A7.

nev - er had a doubt, that I'd find your arm in mine right here: —

Refrain Chord diagrams: Fm7, Bb7, Fm7, Bb7, Em7, A7.

I al - ways knew some day I'd ac - comp - ny you a -

Chord diagrams for the fourth line of lyrics: Eb, Bb aug, Eb, (add D) Eb7, Ab, Bb7, D, A aug, D, (add C#) D7, G, A7.

- long Flir - ta - tion Walk. A dream fore - told, a

Chord diagrams for the fifth line of lyrics: Abm, Bb7, Eb, Cm, A7, D.

sto - ry that you'd un - fold, that lives for - ev - er and nev - er grows old, I

Fm7 Em7 Bb7 A7 Fm7 Em7 Bb7 A7 G

al - ways felt that your lit - tle heart would melt, a - long Flir - ta - tion

G7 F#7 Am7 G#m7 D7 C#7 Am7 G#m7 D7 C#7

Walk. _____ That love would rise and light up your love-ly eyes for

G F#m7 Dm7 G7 Ab Fm7 Em7

me, on - ly for me. _____ The dreams we had are ful -

Bb7 A7 Eb D (add D) Eb7 (add C#) D7 Ab G Fm7 Em7

fill - ing their thrill - ing ap - peal. _____ The kiss you gave me be -

Bb dim A# dim Cm Bm F7 E7 Eb aug D aug Bb7 (add Eb) A7 (add D) Bb7 A7

-gan this, Oh! can this all be real? _____ It's

Fm7 Em7 Bb7 A7 fm7 Em7 Bb7 A7 Eb D *poco rit.*

more than grand, it's more than I ev - er planned, I'm much too hap - py to

F7 E7 a tempo Fm7 Em7 Abm Gm F#m Gm C7 B7

talk, Be - cause, with you, there's noth - ing that wont come true, a -

poco rit. Fm7 Em7 Bb7 A7 Eb D a tempo Eb D

-long Flir - ta - tion Walk. _____ I Walk. _____

114.

We Will Always Be In Love

From the "IOE FOLLIES of 1942"

Words and Music by
BOBBY WORTH and
STANLEY COWAN

Moderate Waltz tempo

Introduction for piano, consisting of two staves of music in 3/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The tempo is marked 'Moderate Waltz tempo'.

With feeling

Man - y years from now We'll look back and say ——— Re -

mem - ber the vow we took one day?

REFRAIN

One and two are three and al - ways will be

Tacet

The same as WE WILL

AL - WAYS BE IN LOVE ———

"B" comes af - ter "A," it's al - ways that way

Tacet

The same as WE WILL

Dm7 G7 C Fm6 C

AL - WAYS STAY IN LOVE

C7 F Fdim.

It's won - der - ful to feel so sure That

C A7 D7

you're for - ev - er mine To know that

Dm7

love will long en - dure like o - ceans blue and

G7 C Dm7 G7 C A7

hea - ven too Stars will al - ways be in

Dm7 D#dim. Em7 A7

skies up a - bove. And

Dm7 G7 Dm7 G9 C

dar - ling WE WILL AL - WAYS BE IN LOVE.

1 Tacet 2

HEAVEN HELP US ALL

Ab Ab7 Db Ab Ab7 Db

Heav-en help the child who nev-er had a home, Heav-en help the girl who walks the streets-a-lone

Ab Ab7 Db Eb7 Db Ab

Heav-en help the ros-es if the bombs be-gin to fall, Heav-en help us all.

Ab7 Db Ab Ab7

Heav-en help the black man if he strug-gles one more day, Heav-en help the white man if he

Db Ab Ab7 Db Eb7 Db

turns his back a-way. Heav-en help the man who kicks the man who has to crawl, Heav-en help us

Ab Bbm7 Ab7 Db Ab Bbm7 Ab7 Db Eb7

all. Heav-en help us all Heav-en help us all, help us all.

Ab Bbm Ab Bbm C7 Fm Fm7 Bb7

Heav-en help us, Lord, hear our call when we call

Eb7 E7 A A7 D A A7

Oh, yeah! Heav-en help the boy who won't reach twen-ty one, Heav-en help the man who

D A A7 D E7 D

gave that boy a gun. Heav-en help the peo-ple with their backs a-gainst the wall, Lord,- Heav-en help us

A D/A bass A D/A bass A Bm7 A7 D

all. Heav-en help us all, _____ Heav-en help us all. _____

E7 A Bm7 A7 D E7 A Bm A Bm

_____ Heav-en help us all, _____ help us all. _____ Heav-en help us, Lord. _____

C#7 F#m F#m7 B7 E7

_____ hear our call _____ when we call, _____ help us _____

A D A D A (Almost spoken) D

all. Now I lay me down be-fore I go to sleep.

A D A

In a trou-bled world, I pray the Lord- to keep,- keep hat-red from the might-y. And the

D E7 D A3 Bm7 A7 D

might-y from the small. Heav-en help us all. _____ Oh, oh, oh, yeah!- Heav-en help us all. _____

118.

From the Broadway Musical, "PURLIE"

PURLIE

Words by
PETER UDELL

Music by
GARY GEI

Verse:

I love to sit and hear him dream... He tells it like a

sto - ry... He talks a - bout a bet - ter time... Hap - py days and

glo - ry. No more scratch - in' for a liv - in';

Like a chick - en peck - in'. He's got the whole world

fig - ured out. And e - ven more, I reck - on! The

Chorus:

moon don't rise to light the sky... The moon comes up to shine on Pur - lie.
spring don't spring to charm the bees... The flow - ers flow - er just for Pur - lie.

Pur - lie! My Pur - lie! The

2.
 E7 E7 F D7
 Pur - lie! I ain't ev - er

C E7 Am C7 F D7 C E7 Am C7 F F#0
 seen a man - Do the things that that man can! He can still the

C F F# Em7 D7 C F# D7 G F F# G C
 ev - 'nin' breez - es! Stare the sun down 'til it freez - es! I just can't wait to

B7 C7 B7 Bb7 A7 G#7 A7 D7
 greet each day; - To blink my eyes and say to Pur - lie: Pur - lie! -

D7 E7 E7 F F#0
 Pur - lie! You just thrill me

C A7 F F#0 C A7
 through and through. - Pur - lie you're too good to be true. -

Dm7 Eb0 C A7 Dm7 G7 G+
 Pur - lie I'm in love with you! - Pur - lie. - Wow! My

C C7 F Fm C Dm Eb0 C
 Pur - lie!

THE NEXT STEP IS LOVE

Words and Music by
PAUL EVANS and
PAUL PARNES

Moderately

Musical notation for the piano introduction, consisting of two staves with chords and a melodic line.

Ab Bb Bb7

Yes - ter - day has slipped a - way and the sun is wel - com - ing the eve - ning

Gm Gm7 Cm Cm7 (Bb Bass) Fm (Ab Bass) Fm7

shad - ows of a per - fect day and The Next Step Is Love.

Bb7 Eb Eb7 (Db Bass) Ab (C Bass) Bb7

The Next Step Is Love. 1. We've walked

Eb Eb7 (Db Bass) Ab (C Bass) Bb7 Eb Eb7 (Db Bass)

bare - foot thru the mist - y mead - ows, laugh - in' at each oth - er in the rain. —
2. Love will be a place to run to, from the world they've willed to you and me. —

Ab (C Bass) Bb7 Eb Eb (Db Bass) Ab (C Bass) Bb7

Made some fac - es at some peo - ple in the park and did - n't both - er to ex -
We'll be clos - er than we've ev - er been though look - ing oack, it's so hard to be -

Eb Eb7 (Db Bass) Ab (C Bass) Bb7 Eb Eb7 (Db Bass)

plain. — Fun! Fun! Look at us run,
lieve. — Hang it all out we're bring - in' on in the

Ab (C Bass) Bb7 Eb Eb7 (Db Bass) Ab (C Bass) Bb7

go - in' no-where spe-cial real-ly fast,
best we've picked up on the way to now. But we've

Eb Eb7 (Db Bass) Ab (C Bass) Bb7 Eb Ab Eb

yet to taste the ic-ing on the cake that we've been bak-ing with the past.
Chang-es are a-com-in' but to -geth-er we can make it thru some-how.

Chorus Fm7 (Eb Bass) Eb

And 'Cause! The Next Step Is Love, so what are we wait-ing for.

Fm7 (Eb Bass) Eb

The Next Step Is Love, and, girl, it's for sure.

Eb7 Ab Bb Bb7

Yes - ter - day has slipped a - way and the sun is wel-com-ing the eve-ning

Gm Gm7 Cm Cm7 Fm (Ab Bass) Fm7 Bb7

shad-ows of a per-fect day and The Next Step Is Love, The Next Step Is

1. Eb Eb7 (Db Bass) Ab (C Bass) Bb7 2. Eb Eb7 (Db Bass) Ab (C Bass) Bb11 Bb7

Love. Love. Yes, it's

Repeat and fade Eb Eb7 (Db Bass) Ab (C Bass) Bb7 Eb Eb7 (Db Bass) Ab (C Bass) Bb11 Bb7

love, The Next Step Is Love, Yes, it's

PUPPET MAN

Words and Music by
HOWARD GREENFIELD and
NEIL SEDAKA

Moderately Bright (with a beat)

Piano introduction for 'Puppet Man' in G major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The piece starts with a piano (p) dynamic and a moderate tempo.

Musical staff with guitar chord diagrams. The first diagram is a G7 chord (3rd fret, 2nd string, 3rd fret, 4th string, 2nd fret, 5th string). The second diagram is a G7 chord (3rd fret, 2nd string, 3rd fret, 4th string, 2nd fret, 5th string).

Ba-by, ba-by you know it's true, I'm a pup-pet just
Ba-by, ba-by I'm all you need, sat-is-fac-tion guar-

Musical staff with guitar chord diagrams. The diagram is a G7 chord (3rd fret, 2nd string, 3rd fret, 4th string, 2nd fret, 5th string).

for you, I'll do an-y-thing you say,
an-teed, An-y-time you feel up tight,

Musical staff with guitar chord diagrams. The diagram is a G7 chord (3rd fret, 2nd string, 3rd fret, 4th string, 2nd fret, 5th string). The text "To Coda" is written above the staff.

I won't have it an-y oth-er way, Take my heart and take
I'm at your ser-vice morn-ing, noon and night

Musical staff with guitar chord diagrams. The diagrams are G7 (3rd fret, 2nd string, 3rd fret, 4th string, 2nd fret, 5th string) and E7-9 (3rd fret, 2nd string, 3rd fret, 4th string, 2nd fret, 5th string).

my soul, giv-in' you com-plete con-trol, If you

Musical staff with guitar chord diagrams. The diagrams are A7 (2nd fret, 1st string, 2nd fret, 2nd string, 2nd fret, 4th string), E7-9 (3rd fret, 2nd string, 3rd fret, 4th string, 2nd fret, 5th string), NC (no chord), and G (3rd fret, 2nd string, 3rd fret, 4th string, 2nd fret, 5th string).

want-a see me do my thing, pull my string,

Musical staff with guitar chord diagrams. The diagrams are B6 (2nd fret, 1st string, 2nd fret, 2nd string, 2nd fret, 4th string), C (3rd fret, 2nd string, 3rd fret, 4th string, 2nd fret, 5th string), and D7 (3rd fret, 2nd string, 3rd fret, 4th string, 2nd fret, 5th string).

pull my string. Pup-pet Man,

Musical staff with guitar chord diagrams. The diagram is a G7 chord (3rd fret, 2nd string, 3rd fret, 4th string, 2nd fret, 5th string).

Pup-pet Man.

Musical staff with guitar chord diagrams. The diagram is a G7 chord (3rd fret, 2nd string, 3rd fret, 4th string, 2nd fret, 5th string).

Ba-by, ba-by I'm your sweet pet, just your per-son-al mar-

Musical staff with guitar chord diagrams. The diagram is a G7 chord (3rd fret, 2nd string, 3rd fret, 4th string, 2nd fret, 5th string).

i-on-ette, Wind me up and let me go,

Don't ya know I'm a one-man show, — Raise your fin- ger and I'll —

per- form, crack-er - jack till the crack of dawn, If you

want- a see me do my thing, — pull my string. —

Pup-pet Man, — Pup-pet Man, —

Pup-pet Man, —

Pup- pet Man. — *D.S. al Coda*

Coda

I do — what you want me to, — I'm a pup- pet

just for you, — If you want- a see me do my thing, — pull my string. —

Pup-pet Man, —

Pup-pet Man, — *Keep repeating and fade*

Pup-pet Man, —



SMILING FACES SOMETIMES

Words and Music by
NORMAN WHITFIELD
BARRETT STRONG

Moderately, with a beat

Em F#m7 Em F#m7 Em F#m7 Em F#m7

Smil - ing Fac - es Some-times pre - tend to be your friend...

Em F#m7 Em F#m7 Em F#m7 Em F#m7

Smil - ing fac - es. show no trac - es of the e - vil that lurks with-in.

Chorus: Em F#m7 Em F#m7 Em F#m7 Em F#m7

Smil - ing fac - es, Smil - ing Fac - es, Some-times, they don't tell the truth...

Em F#m7 Em F#m7 Em F#m7 Em F#m7

Smil - ing fac - es, smil - ing fac - es tell lies, and I got proof... The (Be -

Em F#m7 Em F#m7 Em F#m7 Em F#m7

truth is in the eyes 'cause the eyes don't lie, a - men. Re - mem - ber, a

Em F#m7 Em F#m7 Em F#m7 Em F#m7

smile is just a frown turned up - side - down - my friend. So, hear me when I'm say - ing.

2.
 Em F#m7 Em F#m7 Em F#m7 Em F#m7
 ware.) Be-ware of the hand-shake that hides the snake, I'm tell-in' you,

Em F#m7 Em F#m7 Em F#m7 Em F#m7
 be-ware of the pat on the back it just might hold you back

Em F#m7 Em F#m7 Em F#m7 Em F#m7
 Jeal-ous-y, (Jeal-ous-y,) mis-er-y, (mis-er-y,) en-vy. I tell you you can't see... be-hind

Em F#m7 Em F#m7 Em F#m7 Em F#m7
 smil-ing fac-es, Smil-ing Fac-es, Some-times, they don't tell the truth,...

Em F#m7 Em F#m7 Em F#m7 Em F#m7
 Smil-ing fac-es, smil-ing fac-es tell lies, and I got proof. Your

Em F#m7 Em F#m7 Em F#m7 Em F#m7 Em F#m7
 en-e-my won't do you no harm... 'cause you'll know where he's com-in' from...

Em F#m7 Em F#m7 Em F#m7 Em F#m7 *D.S. and fade*
 don't let the hand-shake and the smile fool ya. Take my ad-vice I'm on-ly try-in' to school ya.

126.

Forty Second Street

Words by
AL DUBIN

Music by
HARRY WARREN

Moderato

The piano introduction consists of two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The tempo is marked 'Moderato'. The first staff begins with a dynamic marking of *mf* and the second staff with *molto rit*. The music features a mix of eighth and sixteenth notes, with some chords and rests.

mp Em G+ Em7 Em6 Em B7+5

In the heart of lit - tle old New York, You'll find a thor - ough -

Em Edim Em G+ Em Em6

fare; _____ It's the part of lit - tle old New York that

Em B7+5 Em C7 Em Dm7 G7 C A7

runs in - to Times Square. _____ A cra - zy quilt that

Dm G7 Cma7 C Em G+

Wall Street "Jack" built, If you've got a lit - tle

Em7 Em6 Em *poco rit* Am7 G7 B7

time to spare, I want to take you there. _____

Refrain Em *P-f u tempo* B7 Em B7

Come and meet _____ those danc - ing feet, _____ On the

Em D G Am Em Am C7-5 Em Cm6 B7+5 Em C6 B7+5

Av - e - nue I'm tak - ing you to, — For - ty Sec - ond Street.

Em B7 Em B7

Hear the heat _____ of danc - ing feet, _____ It's the

Em D G Am Em Am C7-5 Em Cm6 B7+5 Em

song I love the mel - o - dy of, — For - ty Sec - ond Street, —

C7 Bb+ Gm Am Gm

Lit - tle "nif - ties" from the Fif - ties, in - no - cent and sweet; —

A9 A7 F#m A7 Eb9 B7

Sex - y lad - ies from the Eight - ies, who are in - dis - creet. — They're

Em B7 Em B7

side by side, _____ they're glo - ri - fied _____ Where the

Em D G Am Em Am C7-5 1. Em Cm6 B7+5 Em Am B7

un - der - world can meet the e - lite, — For - ty Sec - ond Street.

2. Em rit G+ Em7 A7 Em Cm6 B7+5 Em

Naught - y, bawd - y, gawd - y, sport - y, For - ty Sec - ond Street.

CHATTANOOGA CHOO CHOO

Lyric by
MACK GORDON

Music by
HARRY WARREN

Moderato (with rhythm)

Piano introduction musical notation for the first system, featuring a treble and bass clef with chords and a *dim* marking.

Moderato (with rhythm)

Vocal line musical notation for the first system, including the lyrics: "Par-don me boy _____ is that the Chat-ta-noo-ga Choo-choo. _____ Track twen-ty-nine,_"

Guitar accompaniment musical notation for the second system, including the lyrics: "Boy you can gim-me a shine. _____"

Guitar accompaniment musical notation for the third system, including the lyrics: "I can af-ford _____ to board a Chat-ta-noo-ga Choo.choo, _____"

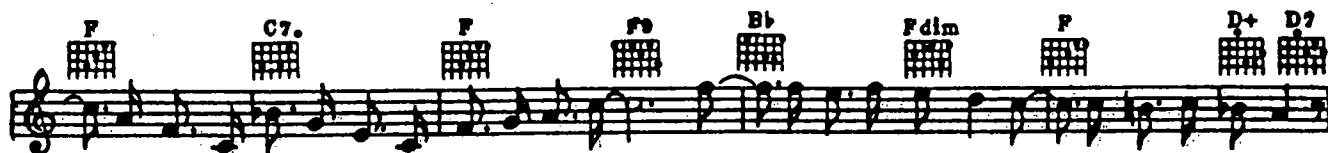
Guitar accompaniment musical notation for the fourth system, including the lyrics: "I've got my fare _____ and just a tri-ble to spare. _____"

Guitar accompaniment musical notation for the fifth system, including the lyrics: "You leave the Penn-syl-va-nia sta-tion bout a quar-ter to four, — read — a mag-a-zine and then you're _____"

Guitar accompaniment musical notation for the sixth system, including the lyrics: "in Bal-ti-more, — Din-ner in the din-er, noth-ing could be fin-er than — to have your ham'n eggs in _____"

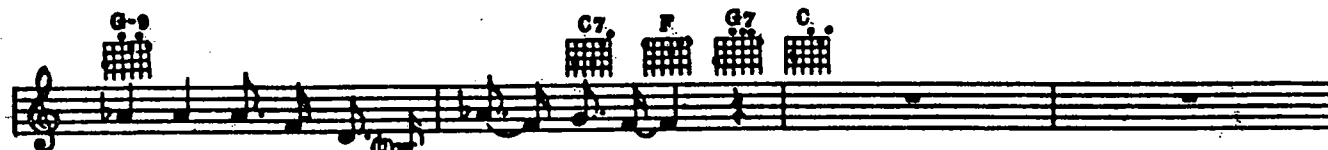
Guitar accompaniment musical notation for the seventh system, including the lyrics: "Car-o-li-na. When — you hear the whis-tle blow-in' eight to the bar — Then _____"

F C7. F F# Bb Fdim F D+ D7



- you know that Ten-nes-see is not ver-y far, - Shov - el all the coal in, got - ta keep it roll-in'

G-9 C7. F G7 C.



Woo, Woo, Chat - ta-noo - ga there_ you are...

C Cdim C#



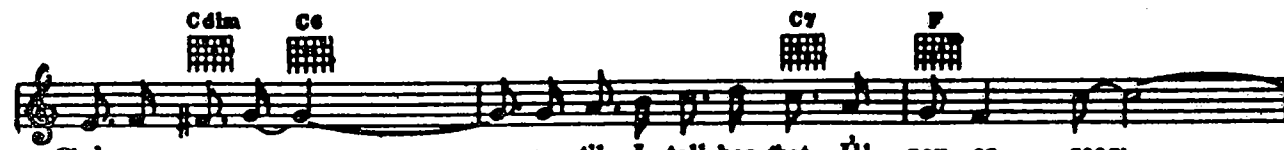
There's gon-na be _____ a cer-tain par-ty at the sta-tion _____ Sat - in and lace, _

Dm7 G7 G# C



I used to call fun - ny face...

Cdim C# C7 F



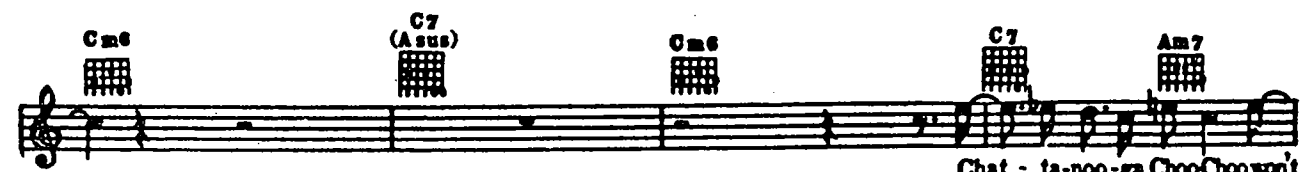
She's gon - na cry _____ un-til I tell her that I'll nev - er roan, _____

A#7 D7-b C Am7 D7 Dm7 G-9 C



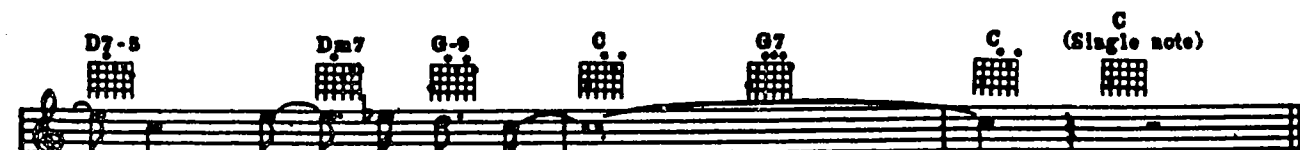
So Chat - ta-noo-ga Choo-Choo won't. you choo-choo me home. _____

C#6 C7 (A#6) C#6 C7 Am7



Chat - ta-noo-ga ChooChoo won't

D7-b Dm7 G-9 C G7 C. (Single note)



- you choo - choo me home. _____

130. PAPA WAS A GOOD MAN

Words and Music by
HAL BYNUM

Moderately slow



Verse: C C#dim Dm7 G7 Dm7 G7

It rained all the way to Cin - cin - nat - i, with our mat - tress on top of the
Ma - ma start - ed talk - in' a - bout Je - sus, and how our lives could be from now

C C#dim Dm7

car; Us kids were eat - in' crack - ers and ba - lo - ney, and
on; While Pa - pa bought a used tire in Co - lum - bus,

G7 1. C

Pa - pa kept on driv - in', nev - er stopped once at a bar. Then
Ma - ma rocked the ba - by till all her tears were

2. C Chorus: F

gone. She said, "Your pa - pa is a good man, and

C F

don't you kids for - get it; The whis - ky's try - in' to ru - in him, but I

D7 Am7 D7 G7 F

know the Lord won't let it." Then we sang "A - maz - ing Grace" and

C Am C F To Coda C G7

"Bring - ing In The Sheaves," "Rock Of Ag - es, Rock Of Ag - es, cleft for.

C F C

me.

PLAY FOR RECITATION

C C#dim Dm7 G7 Dm7 G7

C C#dim Dm7

G7 C D.S. al Coda

She said, "Your

RECITATION

I remember when Papa finally gave up drinkin';
 I think Mama was the only one on earth that really thought he could;
 I remember all the times we'd packed everything we owned,
 Into some old car and started out for some new town,
 And through it all Mama's faith was the one thing that was
 Strong enough to finally do some good. (Chorus)

Coda C G7 C F C

Ag - es, cleft for me.

132.

PATCH IT UP

Words and Music by
EDDIE RABBITT
and RORY BOURKE

Moderately bright rock

Piano introduction for the song, consisting of two staves of music in 4/4 time. The melody is in the right hand and the bass line is in the left hand.

Verse:

Musical notation for the first line of the verse, including a double bar line and repeat sign. Chords Dm and C are indicated above the staff.

1. We've got to Patch It Up, ba - by, be - fore we fall a - part at the seams. _____
2. (We've got to) Patch It Up, ba - by, let's sweep out all the cob - webs in our hearts. _____

Musical notation for the second line of the verse, including a double bar line and repeat sign. Chord Dm is indicated above the staff.

We've got to Patch It Up, ba - by, we can't let time un - rav - el our dreams..
We've got to Patch It Up, ba - by, be - fore in - dif - f'rence pulls us a - part. _____

Musical notation for the third line of the verse, including a double bar line and repeat sign. Chords C and Eb are indicated above the staff.

Let's go back and touch the past, -
Don't let a good love die, -

Musical notation for the fourth line of the verse, including a double bar line and repeat sign. Chords C, G, and F are indicated above the staff.

one more night is all I ask, - get the feel - in', that old
let's give it just one more try, - with that feel - in', that old

Musical notation for the fifth line of the verse, including a double bar line and repeat sign. Chords G and F are indicated above the staff.

feel - in', feel it heal - in'.
feel - in', feel it heal - in'.

Musical notation for the sixth line of the verse, including a double bar line and repeat sign. Chord C is indicated above the staff.

Chorus:

Musical notation for the first line of the chorus, including a double bar line and repeat sign. Chords Dm and C are indicated above the staff.

We can Patch It Up, ba - by, we can Patch It Up, ba - by. we can

Musical notation for the second line of the chorus, including a double bar line and repeat sign. Chords Dm, Bb, and F (Abass) are indicated above the staff.

Patch It Up, ba - by, Patch It Up with a whole lot - ta

Musical notation for the third line of the chorus, including a double bar line and repeat sign. Chord C is indicated above the staff.

love.

1. _____ 2. D.S. and fade

2. We've got to We can

From the Metro Goldwyn Mayer Motion Picture "SHAFT"

133.

THEME FROM SHAFT

By
ISAAC HAYES

The musical score is written for piano and guitar. It consists of six systems of music. The first system is marked with a tempo of quarter note = 116 (♩ = 116), a dynamic of *mp*, and a key signature of one sharp (F#). The piano part features a steady eighth-note accompaniment, while the guitar part plays a melodic line. Chords are indicated as Fmaj9 and Em7. The second system continues the piano accompaniment with an Fmaj9 chord. The third system features a melodic flourish in the piano part, with chords Em7 and Fmaj9. The fourth system continues the piano accompaniment with an Em7 chord. The fifth system features a melodic flourish in the piano part, with chords Fmaj9 and Em7. The sixth system concludes with a melodic flourish in the piano part, marked with a dynamic of *mf*, and a final chord of G.

134.

Fmaj9 Em

Who's the black pri-vate dick... that's a sex ma-chine to all the chicks? Shaft!

Fmaj9 Em Emaj9

Who is the man that would

Em Fmaj9

risk his life for his broth-er man?— Shaft! Can you dig it?

continued next page

Em Fmaj9

Who's the cat that won't cop out

Em Fmaj9

When there's danger all a - bout? Shaft! Right on! They say this cat Shaft is a

Em Fmaj9

bad moth-er, (Shut your mouth!) But I'm talkin a-bout Shaft. He's a com-pil-cat-ed man, But

Em G

no one un-der-stands him but his wo-man. John Shaft!

Fmaj7

f

NC

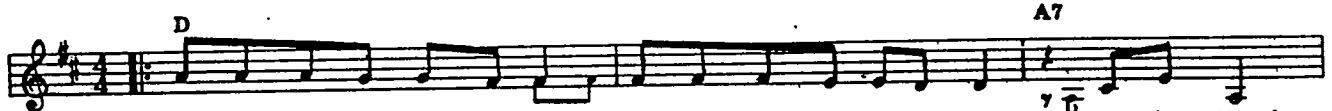
Fmaj7 NC Em7 Fmaj7

LIFE

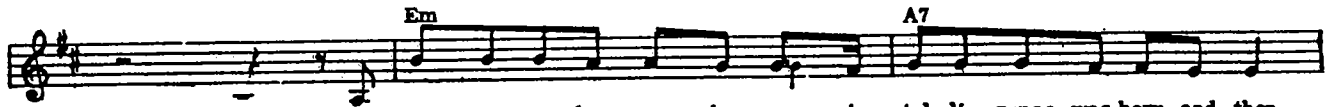
136.

Words and Music by
SHIRL MILETE

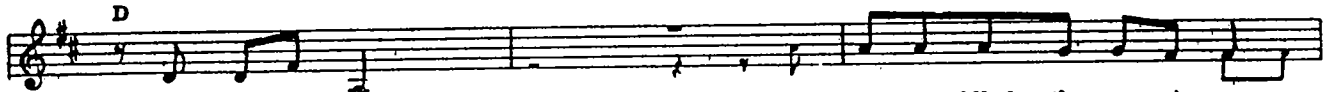
Moderately



1. Some-where out in emp - ty space, long be - fore the hu - man race, some-thing stirred;
 2. Crea - tures came from out of sight, day - light came from 'n the night, and all was good;
 Lov - ing Pow - er 'looked and saw, in - side the heart of man a flaw be - gan to grow:

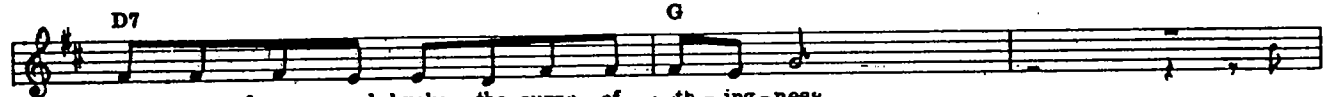


A vast and time-less source be - gan, in - tel - li - gence was born and then
 Life be - came a mas - ter plan, love pro - duced a per - fect man
 'twe fires of hell be - gan to burn, and so He sent His cho - sen Son



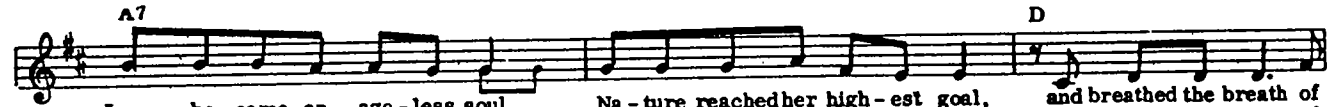
there was the Word.
 that un - der - stood.
 to let us know.

Pow - ers filled the u - ni - verse,
 The im - age of the Mak - er's Word
 That love had sure - ly made us all, and



mat - ter formed and broke the curse of noth - ing - ness.
 wor - shipper him with all he had, but then one day
 hate would sure - ly make us fall so from the Cross

From
 He



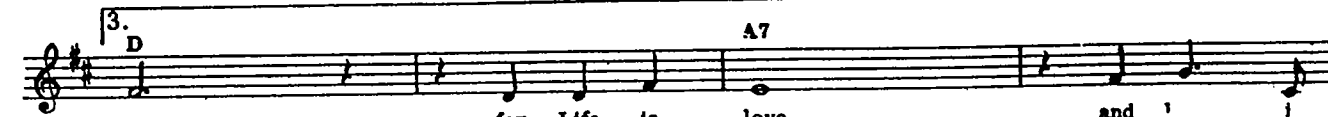
Love be - came an age - less soul, Na - ture reached her high - est goal, and breathed the breath of
 in the depths an e - vil seed grew and man - u - fac - tured greed, and changed the way of
 showed the world that dread - ful day that love could be the on - ly way or all is lost of



Life,
 Life,
 Life,

ev - er - last - ing Life.
 ev - er - last - ing Life
 ev - er - last - ing

3. The



Life;

for Life is love,

and



Life.

And So Goodbye My Love

137.

Lyric by HAL DAVID Music by BURT BACHARACH

Moderately Slow

The musical score is written for piano and includes the following lyrics: "And so good- bye, my love. Oo... Try not to cry my love. It's bet- ter to have loved and lost. If we have lost, at least we've loved." The score is divided into several systems, each with a treble and bass clef. Chord symbols are placed above the notes. The tempo is marked "Moderately Slow".

Chord symbols: D, D7, Bm, Em7, C, Fmaj7, Bm Am Bm Am C Am Gmaj7, F#7sus, F#7-5, Bm7, Em7, Cmaj7, D, F#7sus, F#7-5, Bm7, Em7, Cmaj7, C, D, Bm, Em7, D, D7, Bm, C, Fmaj7, C, Bm Am Bm Am C Am Gmaj7.

Lyrics: And so good-
bye, my love. Oo... Try not to cry my love.
It's bet- ter to have loved and lost. If we have lost, at least we've loved.

Where Are You Going My Love

138.

I hold your hand and gently touch your hair,
voice and it's always haunt-ing me.

Then we'll walk to- geth - er hand in hand the way it used to
Ev - 'ry-where I turn I see your face - but you're nev - er
tacet

be. The way you smile and kiss me
there. You're all I have you're all I'm

ten - der-ly Tears be-gin to fill my mis - ty
liv - ing for I can't bear the pain and mis - er -

eyes now you're gone from me. Where are you
- y. please come back to me.

CHORUS

go - ing to, my love? Will you come back when the sun -
shines? An - y time you wan-na come home, it's all
right. Where are you go - ing to, my love?

hav you wan-na call me, it's al - right. I hear your

Will our love re - turn to - mor - row? an - y
right. Where are you

2 F D7 D11 **D. % and Fade**

RED RIVER ROSE

139.

Key of B \flat (C-D)

Tune Uke
A D F \sharp B

Words and Music by
TOMMIE CONNOR
and JOHNNIE REINE

Martial style

Piano

Refrain

* B \flat

March - ing a - long to my RED RIV - ER ROSE, Wait - ing for
me where the Red Riv - er flows, Soon when a big yel - low moon soft - lv
glows, I'll be em - brac - ing my RED RIV - ER ROSE. 1. As I ROSE. 2. The
3. She
4. I

To Verse 1 To Verses 2, 3, 4

Last time

ROSE.

Fine

Verse

march down the trail with my face to the west, My thoughts fly a -
bu - gles were sound - ing when we kissed good - bye, She smiled but I
gave me a lock - et that I'll al - ways wear, In - side was a
wait for the mo - ment when we'll meet a - gain, And there at her
way to the girl I love best, For there where the moun - tains reach
knew she was read - y to cry, "Take care, dear," she whis - pered, "al -
curl from her bright gold - en hair, And when I was lone - ly for
side I will al - ways re - main, There's three sou - ve - nirs for my
up to the blue, My love prom - ised me she'd be faith - ful and true,
though you must go, Be brave and re - mem - ber that I love you so,
and cheer. I'd o - pen that lock - et and know she was near.

D.S. al Fine

140.

"GEORGIA MOONLIGHT"

Words by
ROY THORNTON
and HAVEN GILLESPIE
Valse moderato

Music by
ERWIN R. SCHMIDT
Composer of "Carolina Sunshine"

mf

When the moon is all a - glow, I'm dreaming of the long a - go, Mem'ries of
Sweet and low I hear the breeze a - sing - ing Dix ie mel - o dies, Croon - ing it

old, seem to un - fold; And in fan - cy I can see, The ones I
seems. songs of my dreams; As the shad - ows soft - ly fall. My gold - en

love, who wait for me, And I long for my Old South - ern Home. ———
mem - o ries re - call, Old - en scenes of the land that I love. ———

CHORUS

In my dreams I see the Geor - gia moon a - shin - ing, Shin - ing thru the night,

o'er the fields of white, There's a yearn - ing in my heart and I am pin -

ing, To be there where all the world seems bright; ——— I can

hear the birds a - sing - ing in the wild - wood, And the rip - pling streams,

call - ing me it seems, Back to hap - py days of child - hood,

Un - der - neath the Geor - gia Moon. In my Moon. ———

Everybody's Doin' It Now

141.

By IRVING BERLIN

Moderato

Chorus

(Guitar tacit)
(Spoken)

Ev-'ry-bo-dy's do-in' it, Do-in' it, do-in' it, Ev-'ry-bo-dy's do-in' it,

(Guitar tacit)
(Spoken)

Do-in' it, do-in' it. See that rag-time cou-ple o-ver there,

Watch them throw their shoul-ders in the air, Snap their fin-gers,

Hon-ey, I de-clare, It's a bear, it's a bear, it's a bear. There!

(Guitar tacit)
(Spoken)

Ev-'ry-bo-dy's do-in' it, Do-in' it, do-in' it, Ev-'ry-bo-dy's do-in' it

(Guitar tacit)
(Spoken)

Do-in' it, do-in' it, Ain't that mu-sic touch-ing your heart?

Hear that trom-bone bust-in' a-part? Come, come, come, come let us start,

EV-'RY-BO-DYS' DO-IN' IT NOW. NOW.

142.

MAGGIE FLYNN

(From the Musical Production 'MAGGIE FLYNN')

Brightly

Bee - oo - ti - ful Mag - gie Flynn! Ay -
 dor - a - ble Mag - gie Flynn! Where'd you get that
 di - vil in yer eye? Mee - rac - u - lis Mag - gie Flynn! Ay -
 ston - ish - in' Mag - gie Flynn! Sham - rocks bloom when
 you go walk - in' by! Pic - ture the map of Ire - land
 on a freck - led face; Think of a lep - re - chaun dressed
 up in Ir - ish lace! Bee - oo - ti - ful Mag - gie Flynn! Ay -

Chords: G, Am7, D7, Am7, Am7, Am6, D7, G, G7, C, A7, D7, D7-9, G (a tempo)

E7 A7 D7 Dm7(B bass)

dor - a - ble Mag - gie Flynn! We love you know

E7 C G B7

who, and by the way, we love the whole world

Em A7 D7

too! The de - fin - ite cause of this is beau - ti - ful Mag - gie,

(into optional chorus)

beau - ti - ful Mag - gie, beau - ti - ful Mag - gie Flynn! —

G

Mag - gie Flynn! Mag - gie Flynn!

Am7 D7 (E7)

La la la la la la la la
(Where'd you get that di - vil in yer eye?)

Am (E7) An (E7)

Mag - gie Flynn! Mag - gie Flynn!

Am7 D7 G

La la la la la la la la
(Sham - rocks bloom when you go walk - in' by!)

Coda G

Flynn! —

144.

MR. CLOWN

A New Musical

MAGGIE

FLINN

Mis - ter Clown, Mis - ter Clown,

You can take a frown and turn it up - side down!

Fun - ny face, fun - ny face,

You make trou-bles go like bub-les in - to space!

C Gm7 C7 Fmaj7

Come on and smile _____ you Pun - chin - el - lo;

F6 Am7 D7 G7 F#o7

Smile _____ and hear the world say

G7 C A7

"Hel - lo! Mis - ter Clown" _____ Mis - ter Clown,

A7 D7 G7 Gm6(Bb bass)

You're the great - est show on earth right here in town!

A7 F Fm C(G bass) E7(G# bass)

A hun - dred mil - lion peo - ple in a hun - dred mil - lion

Am D7 G7

ways love a clown; _____ Don't let us down,

1. C 2. C

Mis - ter Clown! _____ Mis - ter Clown!

146.

CUMANA

(Coo-ma-nah)

BARCLAY ALLEN

Fast

Am

Dm

Am

Dm

Dm

Am

Dm

Am

Dm

E7

E7(b9)

1. To next strain

2. Fine

A7

Dm

B7

Dm6

A

E7

8

AIRPORT LOVE THEME

147.

(From Ross Hunter's Production "AIRPORT" — A Universal Picture)

Piano Solo

ALFRED NEWMAN

Slowly (with expression)

The musical score is written for piano solo in 4/4 time, marked "Slowly (with expression)". It consists of five systems of music, each with a treble and bass clef staff. The chords and melodic lines are as follows:

- System 1:** Treble clef has a sustained chord of Cmaj7. Bass clef has a melodic line starting on G4. Chords: Cmaj7, E7, Em7(b5).
- System 2:** Treble clef has a sustained chord of A7(+5)(b9). Bass clef has a melodic line starting on G4. Chords: A7(+5)(b9), Dm, Dm7/C, E7, Dm7(b5), G7(b9), G7+5.
- System 3:** Treble clef has a sustained chord of C. Bass clef has a melodic line starting on G4. Chords: C, E7(+5)(b9), A7(b9).
- System 4:** Treble clef has a sustained chord of D7+5. Bass clef has a melodic line starting on G4. Chords: D7+5, D9, Dm7(b5)/G, G7(+5)(b9), G7.
- System 5:** Treble clef has a sustained chord of Em7(b5). Bass clef has a melodic line starting on G4. Chords: Em7(b5), A7(b9), Em7(b5), A7(b9). A triplet of eighth notes (G4, A4, B4) is marked above the treble staff.

148.

Dm Dm7 G7(b5) Dm7 G7+5

Cmaj7 E7 A7(b5) A7 Dm Dm7(b5)

C Am7 Dm7 G7(b9) G9+5

Abmaj7 C7 Cm7(b5) F7 F7+5 Bbm

Bbm Bbm7 Bbdim Eb7+5 Cm7 Ab

F7($\flat 9$) Cm7($\flat 5$) F9 B \flat 7+5 B \flat 7($\flat 9$) Eb7+6

Eb7($\flat 9$) Eb7 Cm7($\flat 5$) F9 Cm7($\flat 5$) F9

Bbm Bbm7 Eb7($\flat 5$) Bbm7 Eb7

Abmaj7 C7 F7 Bbm Dbm Ab

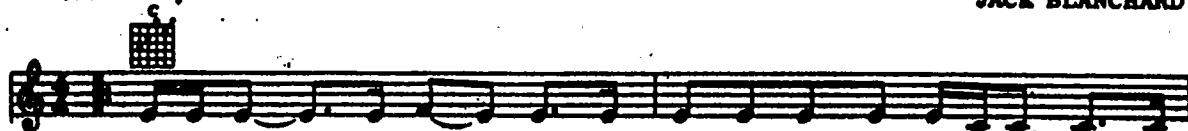
Fm7 Bbm7 Eb7($\flat 9$) Eb9+5 Ab \flat 9

rit.

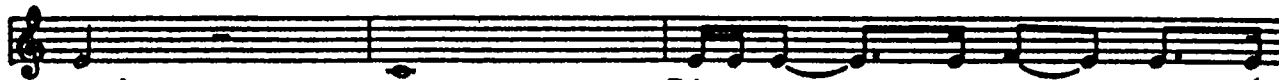
TENNESSEE BIRD WALK

Words and Music by
JACK BLANCHARD

Moderately



Take a - way — the trees — and the birds all have to sit up - on — the
How a - bout — some trees, — so the birds won't have to sit up - on — the



ground, uum, Take a - way — their wings — and the
ground, uum, How a - bout — some wings — so the



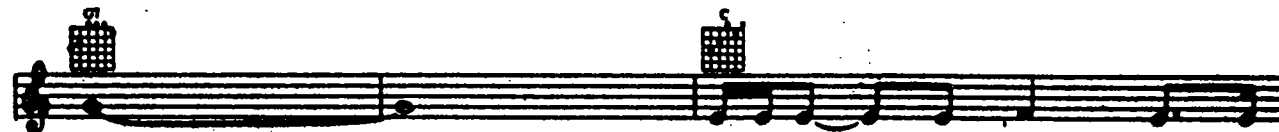
birds will have to walk to get a - round, And
birds won't have to walk to get a - round, And



take a - way — the bird baths, and dirt - y birds — will soon be ev - 'ry - where,
how a - bout — a bird bath or two — so — the birds will all be clean,



Take a - way — their feath - ers, — and the birds will walk a - round in un - der -
How a - bout — some feath - ers, — so their un - der - wear no long - er can be



wear, — Take a - way — their chirp, — and the
seen, — How a - bout — a chirp, — so the



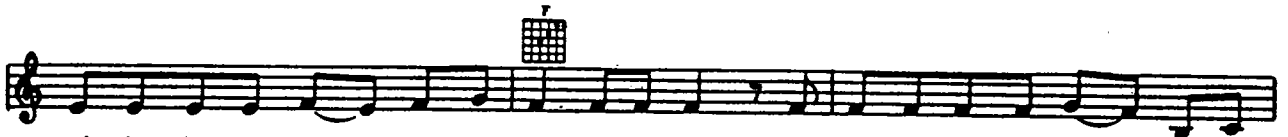
birds will have to whis - per when they sing, And
birds won't have to whis - per when they sing, And



take a - way — their com - mon sense, and they'll be head - ed south - ward in the
how a - bout — some com - mon sense, so they won't be block - ing traf - fic in the



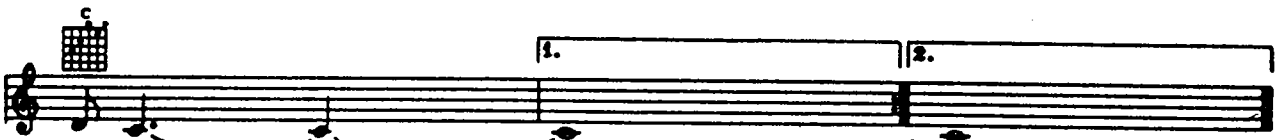
spring. ————— }
spring. ————— } Oh, re - mem - ber me — my dar - ling, when



spring is in the air — and the bald head - ed birds are whisp - ring ev - 'ry where, — you can



see them walk - ing south - ward in their dir - ty un - der - wear, that's Ten - nes - see



Bird walk. —————

ONE O'CLOCK JUMP

Piano Arrangement by
Bob Zurke

by
COUNT BASIE

Moderate Bounce Tempo

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments, including a star-shaped trill and a grace note. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece. The upper staff features a sixteenth-note triplet marked with a '6' above it. The lower staff continues the bass line with sustained chords and rhythmic patterns.

The third system begins with a circled letter 'A' above the first measure of the upper staff, indicating the start of a new section. The upper staff has a more active melodic line with slurs and ties. The lower staff provides a steady accompaniment.

The fourth system shows further development of the melody in the upper staff, with complex rhythmic figures and slurs. The bass line remains consistent with the previous systems.

The fifth system continues the musical progression. The upper staff has a melodic line with a circled '3' above a triplet of notes. The lower staff continues the accompaniment.

A small musical notation at the bottom left, consisting of a single staff with a treble clef and a few notes, preceded by an asterisk (*).

First system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff features a more active melodic line with some grace notes, and the bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff shows a melodic phrase with a fermata over the final note. The bass staff has a more rhythmic accompaniment.

Fourth system of musical notation. The treble staff includes fingerings (2, 4, 2, 4) and a dynamic marking of *dim.* (diminuendo). The bass staff continues with a similar accompaniment.

Fifth system of musical notation, marked with a circled letter **B**. It begins with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking. The treble staff has a melodic line with various accidentals, and the bass staff has a harmonic accompaniment.

Sixth system of musical notation, starting with a mezzo-forte (*mf*) dynamic. The treble staff continues with a melodic line, and the bass staff provides a harmonic accompaniment with various chordal textures.

First system of musical notation. The treble clef staff contains a melodic line with various ornaments and slurs. The bass clef staff contains a bass line with chords and single notes. A *dim.* (diminuendo) marking is present above the first few notes of the bass line.

Second system of musical notation. The treble clef staff continues the melodic line with complex rhythmic patterns. The bass clef staff provides harmonic support with chords and moving lines.

Third system of musical notation. A circled 'C' symbol is located above the first measure of the treble clef staff. The treble clef staff features a series of chords and melodic fragments. The bass clef staff continues with a steady bass line.

Fourth system of musical notation. The treble clef staff shows a melodic line with slurs and ornaments. The bass clef staff contains a bass line with chords and single notes.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and ornaments. The bass clef staff contains a bass line with chords and single notes.

Sixth system of musical notation. The treble clef staff features a melodic line with slurs and ornaments. The bass clef staff contains a bass line with chords and single notes. A *dim.* marking is present in the lower part of the system.

① *gva.*

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and contains a bass line with chords and single notes. A dynamic marking of *p* (piano) is placed at the beginning of the system.

gva.

The second system of music consists of two staves. The upper staff continues the melodic line with more complex ornamentation. The lower staff continues the bass line. A dynamic marking of *mf* (mezzo-forte) is placed at the end of the system.

gva.

loco

The third system of music consists of two staves. The upper staff features a melodic line with a *loco* marking, indicating a change in articulation. The lower staff continues the bass line. A dynamic marking of *p* (piano) is placed at the end of the system.

The fourth system of music consists of two staves. The upper staff continues the melodic line with various ornaments. The lower staff continues the bass line.

The fifth system of music consists of two staves. The upper staff continues the melodic line with various ornaments. The lower staff continues the bass line.

The sixth system of music consists of two staves. The upper staff continues the melodic line with various ornaments. The lower staff continues the bass line. A dynamic marking of *mf* (mezzo-forte) is placed at the end of the system.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, starting with a circled 'E' in the treble staff. It features a more active melodic line in the treble with many slurs and ornaments, and a steady accompaniment in the bass.

Third system of musical notation, showing a melodic line in the treble with several accents (^) and slurs. The bass staff continues with a consistent accompaniment.

Fourth system of musical notation, featuring a treble staff with numerous slurs and ornaments, and a bass staff with a rhythmic accompaniment.

Fifth system of musical notation, with a treble staff containing many slurs and ornaments, and a bass staff with a steady accompaniment. Some fingerings are indicated with numbers.

Sixth system of musical notation, showing a melodic line in the treble with slurs and ornaments, and a bass staff with a consistent accompaniment.

First system of musical notation. The treble clef staff contains a complex melodic line with many beamed notes and slurs. The bass clef staff provides a rhythmic accompaniment. A dynamic marking of *f* (forte) is present in the right hand.

Second system of musical notation. It begins with a circled *E* and *gva* (ritardando) marking. The tempo slows down. The right hand features a melodic line with slurs, while the left hand has a steady accompaniment. A dynamic marking of *f* is also present.

Third system of musical notation. The *gva* marking continues. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The dynamics remain *f*.

Fourth system of musical notation. It starts with *gva* and ends with *loco* (ad libitum) marking. The right hand has a melodic line with slurs and fingerings (4, 2, 5). The left hand has a rhythmic accompaniment with fingerings (3, 1). Dynamic markings include *p* (piano), *cresc.* (crescendo), and *f* (forte).

Fifth system of musical notation. It begins with *mf* (mezzo-forte) and *accel.* (accelerando) markings. The right hand has a complex melodic line with slurs and fingerings (4, 2, 1, 2). The left hand has a rhythmic accompaniment with fingerings (1, 3, 5).

Sixth system of musical notation. It begins with *pp* (pianissimo) marking. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a rhythmic accompaniment. The system concludes with a final chord.

TWO O'CLOCK JUMP

Piano Arrangement by
Jess Stacy

HARRY JAMES
COUNT BASIE
BENNY GOODMAN

Medium tempo

The image displays a piano score for the piece "Two O'Clock Jump". It consists of six systems of music, each with a treble and bass staff. The score begins with a dynamic marking of *mf* and a tempo instruction of "Medium tempo". The first system features a melodic line in the treble staff with slurs and accents, and a bass line with chords and a long note. The second system continues the melodic development with slurs and accents. The third system introduces a triplet in the treble staff. The fourth system features a triplet in the treble staff and a bass line with chords. The fifth system continues the melodic line with slurs and accents. The sixth system concludes the piece with a final melodic phrase in the treble staff and a bass line with chords.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with various notes and rests, including a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include accents (v) and a hairpin crescendo.

Second system of musical notation, continuing the piece. The treble staff features a melodic line with a repeat sign and a fermata. The bass staff continues with a steady accompaniment. Dynamic markings include accents (v) and a hairpin crescendo.

Third system of musical notation. The treble staff includes a triplet of eighth notes and a fermata. The bass staff continues with a steady accompaniment. Dynamic markings include accents (v) and a hairpin crescendo. The system ends with the marking *sva.....*.

Fourth system of musical notation. The treble staff begins with a fermata and the marking *loco*. It contains a melodic line with many notes and rests. The bass staff continues with a steady accompaniment. Dynamic markings include accents (v) and a hairpin crescendo.

Fifth system of musical notation. The treble staff features a melodic line with many notes and rests. The bass staff continues with a steady accompaniment. Dynamic markings include accents (v) and a hairpin crescendo.

Sixth system of musical notation. The treble staff begins with a fermata and the marking *loco*. It contains a melodic line with many notes and rests. The bass staff continues with a steady accompaniment. Dynamic markings include accents (v) and a hairpin crescendo.

First system of musical notation, consisting of a treble and bass staff. The treble staff begins with a complex chordal texture and a melodic line. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff features a more active melodic line with some grace notes. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff has a melodic line with some slurs and accents. The bass staff includes a measure with a '6.' marking, possibly indicating a sixteenth note.

Fourth system of musical notation. The treble staff has a melodic line with many slurs and accents. The bass staff features a long, sustained chord in the final measure, indicated by a large oval.

Fifth system of musical notation. The treble staff has a melodic line with many slurs and accents. The bass staff continues with a steady accompaniment.

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with many slurs and accents. The bass staff continues with a steady accompaniment.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble with eighth and sixteenth notes, and a bass line with chords and single notes.

Second system of musical notation. The treble staff includes a *tr* (trill) marking and a *grva* (grace note) marking. The bass staff continues with harmonic accompaniment.

Third system of musical notation. The treble staff features a *grva* marking and a *loco* marking. A triplet of eighth notes is indicated by a '3' below the notes. The bass staff provides accompaniment.

Fourth system of musical notation, showing a continuation of the melodic and harmonic material in both staves.

Fifth system of musical notation, featuring a *tr* marking in the treble staff and a *pp* (pianissimo) dynamic marking in the bass staff.

Sixth system of musical notation, concluding the piece with a final cadence in both staves.

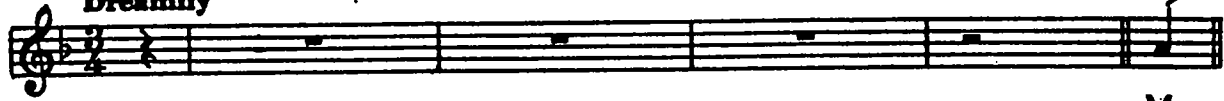
MARCHETA

(A Love Song of Old Mexico)

Words and Music by
VICTOR L. SCHERTZINGER

Dreamily

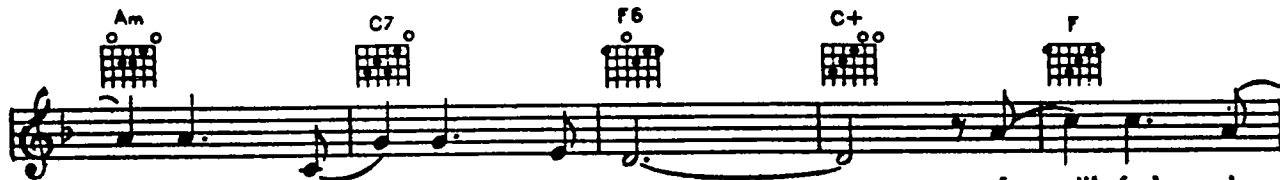
Voice



Mar-
Mar-



che - ta, Mar - che - ta, I still hear you call - ing me
che - ta, Mar - che - ta. In dreams I can see you, your



back to your arms once a - gain, I still feel the
sweet face with love all a - glow Your voice like soft



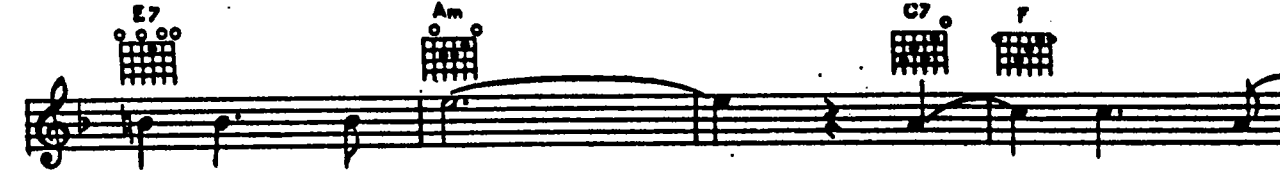
spell of your last kiss up - on me, Since then, life has
mus - ic still ech - oes a - round me As in the old



all been in vain All has been
days long a - go Come back, come



sad - ness with - out you Mar - che - ta, Each day finds me
back, dear, with you here Mar - che - ta, Then life once more



lone - ly and blue, My poor heart is
joy - ful will be The world's dream and

Dm C7 Am
 brok - en, I want you, "Mar - che - ta"; I need you "Mar -
 lone - ly and sun - less, "Mar - che - ta". Your love was life's
 C7 F C7 F Dm F
 che - ta" I do. Mar -
 sun - shine to me.

THE LITTLE BROWN JUG.

C F G7 C
 My wife and I lived all a - lone, In a lit - tle log hut we called our own;
 F G7 C
 She loved gin, and I loved rum, I tell you what, we'd lots of fun.

CHORUS

C F G7 C
 Ha, ha, ha, you and me, LIT - TLE BROWN JUG don't I love thee.
 F G7 C
 Ha, ha, ha, you ad me, LIT - TLE BROWN JUG don't I love thee.

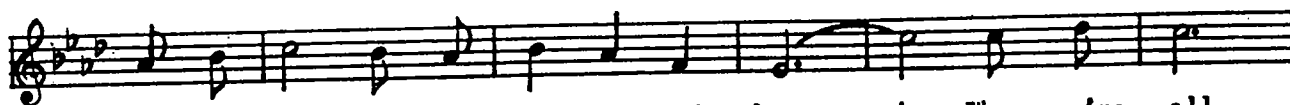
2. 'Tis you who makes my friends my foes,
'Tis you who makes me wear old clothes
Here you are, so near my nose,
So tip her up, and down she goes.
3. When I go toiling to my farm,
I take LITTLE BROWN JUG, under my arm;
I place it under a shady tree,
LITTLE BROWN JUG, 'tis you and me.
4. If all the folks in Adam's race,
Were gathered together in one place;
Then I'd prepare to shed a tear,
Before I'd part from you, my dear.

Honeymoon Time

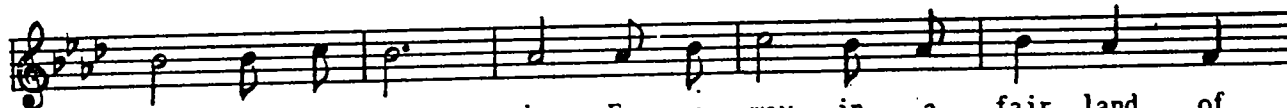
Waltz Ballad

By WILLIAM F. CAESAR
and IRVING WEILL

Moderately with much expression



How I dream of that won - der - ful love - time, When you're all
We'll be just like two babes in the wood, dear, In our joy -



mine, hon - ey moon time; Far - a - way in a fair land of
- nest, lit - tle toy - nest And we'll al - ways be con - stant and



sun - shine, In a cute lit - tle home all our own. _____
good, dear, For our hon - ey - moon nev - er will end. _____

REFRAIN *Tenderly*



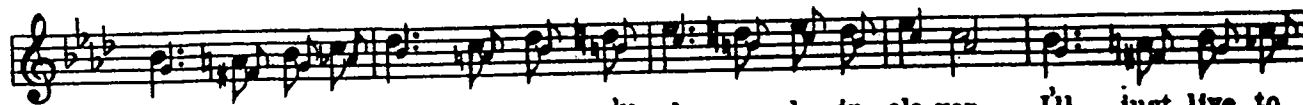
Hon - ey-moon time, when our hearts are sweet-ly blend-ing, We'll re-al-



-ize Love's par-a - dise. There in our gar-den we'll dream of love un-



-end - ing, Spend-ing our hap - pi - est hours a - mong the flow'rs.



In our lit-tle nest, my dear, we'll al - ways be in clo-ver, I'll just live to



love you, nev - er more I'll be a ro-ver; We'll pledge our love till this

life on earth is o - ver, Sweet-heart, in Hon - ey - moon
time. time.

Dreamland Brings Mem'ries Of You

Words and Music by
ERNIE ERDMAN and
CELIA TOMKINS

Moderato

Dreams to - night are tak - ing me, Back to the days of yore, ___
 When the twi light shad - ows fall, I feel as tho' you're near, ___

Days of love that used to be, In dream-land I live them once more. ___
 Dreams I know will soon re - call, Our love days that held so much cheer. ___

CHORUS *With expression*

Dream-land brings mem'ries of you, dear, Mem'ries of long, long a - go; ___

I was so hap - py 'neath blue skies so fair, You said you loved me, my life you would share,

Then came the day when you left me, Heart-bro-ken, lone-some and blue, ___ Still in my

dreams, You're with me it seems, Dream-land brings mem'ries of you. ___ you. ___

Song in the M-G-M Picture "LOVE ME OR LEAVE ME"

I'LL NEVER STOP LOVING YOU

Lyric by
SAMMY CAHNMusic by
NICHOLAS BRODSZKY

I'LL NEV - ER STOP LOV - ING YOU,
 What - ev - er else I may do, My love for
 you will live 'til time it - self is through.
 I'll nev - er stop want - ing you, And when for -
 ev - er is through, my heart will beat the
 way it does each time we meet. The night does - n't
 ques - tion the stars that ap - pear in the skies, So
 why should I ques - tion the stars that ap - pear in my

Chords: C, C6, Cmaj7, Dm7, G7, Cmaj7, Am, Cmaj7, Bm7, E7, Am, F, Am, E, C7, Gm7, C7, Fmaj7, F8, Dm7, G7, C, C6, Cmaj7, Dm7, G7, Cmaj7, Am, Cmaj7, Bm7, E7, A, F#m, Bm, E7, A, Gm7, F#dim, Gm7, Gb7, Fmaj7, F8, Gm6, A7, D7

Musical notation for the first system of 'ILL WIND'. It consists of three staves. The top staff has guitar chords: Dm7, G7, C, C6, Cmaj7, Dm7, G7, Cmaj7, C7. The lyrics are: "eyes. Of this I'm more than just sure, My love will last and en-dure, I'll nev-er, - no, ILL NEV-ER STOP LOV-ING YOU." The bottom staff has guitar chords: Gm6, A+7, A7, Dm7, Dbmaj7.

ILL WIND

Words by TED KOEHLER

Music by HAROLD ARLEN

Musical notation for the second system of 'ILL WIND'. It consists of seven staves. The lyrics are: "Blow ill-wind, blow a-way, Let me rest to-day, You're blow-in' me no good, no good. Go, ill wind, go a-way, Skies are, oh, so gray a-round my neigh-bor-hood, and that's no good. You're on-ly mis-lead-in' the sun-shine I'm need-in', Ain't that a shame? It's so hard to keep up with trou-bles that creep up From out of no-where, when love's to blame. So, ill wind, blow a-way, Let me rest to-day, You're blow-in' me no good, no good, no good." The guitar chords are: Eb, Cm, Ab, G7, Ebm, Eb, Ebm, Eb, F+, Bb, Cm, Ab, G7, Ebm, Eb, Ebm, Bb, F+, Bb, Eb7, F7, D7, C, Fm, D7, G7, Bdim, G7, D7, C, Fm, D7, F, G7, Ebm, F7, Bb, Cm, Ab, G7, Ebm, Eb, Ebm, Eb, Ebm, Ab7, Eb, Ab, Eb.

She Didn't Say "Yes"

Words by
OTTO HARBACH

Music by
JEROME KERN

Moderato

VOICE

She
She

did - n't say "Yes," She did - n't say "No," She did - n't say "stay," She
did - n't say "Yes," She did - n't say "No," She want - ed to stay, But

did - n't say "go," She on - ly knew that he had spied her there
knew she should go, She was - n't so sure that he'd be good

— And then she knew he sat be - side her there. At first there was heard Not
— She was - n't ev - en sure that she'd be good. She want - ed to rest All

one lit - tle word, Then coy - ly she took One sly lit - tle look And
cud - dled and pressed A pal - pa - ble part Of some - bod - y's heart. She

some - thing a - woke and smiled in - side, Her heart be - gan beat - ing
loved to be "en rap - port" with him, But not be - hind a bolt - ed

wild in - side. So what did she do? I leave it to you, She
do' with him. And what did she do? I leave it to you, She

G⁷ C⁶ Am⁷ Dm⁷ G⁷ C

did just what you'd do too.
did just what you'd do too.

Dm⁷ G⁷ C⁶ F⁶ Dm⁷ G⁷ C⁶ *p*

She
She

C⁶ G⁷ C⁶

did - n't say "yes," She did - n't say "no," They ver - y soon stood Be -
did - n't say "yes," She did - n't say "no," For heav - en was near, She

G⁷ C⁶ C⁺ F⁶ F#^o

- side his Cha - teau, They lin - gered like two poor waifs out - side, —
want - ed it so, A - bove her sweet love was beck - on - ing, —

C⁶ D⁷ G⁷ *mp* A⁶

— For well she knew 'twas on - ly safe out - side. In there it was warm, Out
— And yet she knew there'd be a reck - on - ing. She want - ed to climb, But

Bm⁷ E⁷ C⁶ Dm⁷ G⁷ C⁶ C⁺

there it was cold, The sleet and the storm Said "Bet - ter be bold!" She mur - mured: "I'm not a -
dread - ed to fall So bid - ed her time And clung to the wall, She want - ed to act ad

F⁶ F#^o C⁶ Am⁷ D⁷

fraid of ice — I on - ly wish that I was made of ice." So
li - bi - tum, — But feared to lose her e - qui - lib - ri - um. So

C⁶ D⁷ G⁷ C⁶ *v* *D.S.*

what did she do? I leave it to you, She did just what you'd do too. —
what did she do? I leave it to you, She did just what you'd do too. —

A FOOL LIKE ME

Arr. by Marvin Kahn
and John Westmoreland

Words and Music by
SID TEPPER and
ROY C. BENNETT

Moderato

The musical score is written on a single treble clef staff with a key signature of one flat (Bb) and a 7/8 time signature. It includes guitar chords and fingerings for the left hand. The lyrics are as follows:

On-ly a fool would take your heart— and break it in two,
 On-ly a fool could be un-true— to
 some-one like you; I kissed oth-er lips—
 treat-ed you mean and cruel; Take me in your arms,—
 and for-give—this fool. What can I do, what can I say— to
 pay for my sin? I'll nev-er know what made me be— the
 fool that I've been. What kind of clown would let you down
 And act so fool-ish - ly, On-ly a fool, on-ly A FOOL LIKE
 ME. ME.

Chords and Fingerings:

- Line 1: F (5), Dm (3), Gm7 (2, 4, 5), C7 (1), F (2), Am7 (3)
- Line 2: Gm7 (1, 2, 4), C7 (5, 4, 2, 1, 2), F (5), Dm (3), Gm7 (1, 2, 4, 5), C7 (1)
- Line 3: F (2), Am7 (3), Cm7 (1, 3), F7 (5, 4, 2, 1, 2), Bb (5), Bbm6 (4)
- Line 4: F (3), Dm (3), F (3), Dm7 (2, 1), G7 (2, 5, 2, 1, 2)
- Line 5: Gm (1), Db9, C9, F (5), Dm (3), Gm7 (1, 2), C7 (1)
- Line 6: F (2, 3), Am7 (3), Gm7 (1, 2, 4), C7 (5, 4, 2, 1, 2), F (5), Dm (1), Gm7 (1, 2), C7 (1)
- Line 7: F (2), Am7 (3), Cm7 (1, 3), F7 (5, 4, 2, 1, 2), Bb (5), Bbm7 (4)
- Line 8: F (4), Cm7 (3), D7 (4), G7 (5, 3, 4, 3, 1), Gm7 (4), C7, C7-9
- Line 9: 1. F, Dm7 (1, 2, 4), C7 (5, 4, 2, 1, 2), 2. F

Autumn In Rome

From the Film "Indiscretion Of An American Wife"

By SAMMY CAHN and PAUL WESTON
(from an original score by Alessandro Cicognini)

The musical score consists of ten staves of music in a 3/4 time signature. Each staff includes guitar chord diagrams above the notes and lyrics below. The chords are: $\sharp C_m$, $A^{\flat}9$, C_m , $A^{\flat}7$, F_m7 , $B^{\flat}7$, $E^{\flat}maj.7$, D_7 , F_m6 , $G7-9$, C_m , $A^{\flat}9$, C_m , $A^{\flat}7$, F_m7 , $B^{\flat}7$, $E^{\flat}maj.7$, F_m6 , $G^{\flat}7$, C_m , $C7$, $C7-9$, F_m , $B^{\flat}7$, $B^{\flat}7-9$, $E^{\flat}maj.7$, F_m6 , $G7sus.$, $G7$, C_m , $A^{\flat}9$, C_m , $A^{\flat}7$, F_m7 , $B^{\flat}7$, $E^{\flat}maj.7$, F_m6 , $G^{\flat}7$, C_m , F_m , $Gdim$, F_m , $G^{\flat}7$, $G7-9$, C_m , F_m6 , $G7-9$, $\sharp C_m$, C_m , C_m .

AU-TUMN IN ROME my heart re-mem-bers foun-tains where chil-dren played
 Gar-dens where dreams were made. AU-TUMN IN ROME mem-ories like em-bers
 glow when I seem to hear Ar-ri-ve-der-ci, dear. Walks be-neath the pines that
(pronounced: Ah-rah-dah-eh-eh)
 graced a gold-en sky, Stopping now and then to share a lov-ers
 sigh, you and I. Let win-ter come all my De-
 cem-bers I'll spend just dream-ing of the way we fell in love
 one love-ly AU-TUMN IN ROME. ROME.

Nice 'N' Easy

Lyric by
MARILYN KEITH
 and **ALAN BERGMAN**

Tune Dks
G C E A

Music by
LEW SPENCE

Slow

Refrain

Let's take it NICE 'N' EAS - Y It's gon - na be so eas - y
 For us to fall in love. Hey, ba - by,
 what's your hur - ry? Re - lax and don't you wor - ry, We're gon - na fall
 in love. We're on the road to ro - mance,
 that's safe to say; - But let's make all the stops a - long - the way.
 The prob - lem now, of course, is
 To sim - ply hold your hors - es, To rush would be a crime
 'cause NICE 'N' EAS - Y does it ev - 'rv

1. C Em7 Dm7 G9 G7(9) 2. C Am7 Dm7 D7 C6
 time! time!

LEMON TREE

177

By
WILL HOLT

Moderately

1. When I was just a lit-tle boy, my fa-ther said to me, "Come here and learn a -
2. neath that Le-mon Tree one day, my love and I did lie. A girl so sweet that
3. day she left with-out a word, she took a-way the sun. And in the dark she

les-son from the love-ly Le-mon Tree." "My son, it's most im-por-tant!" my fa-ther said to
when she smiled the sun rose in the sky. We passed the sum-mer lost in love be- neath the Le-mon
left be-hind, I knew what she had done. She left me for an - o-ther, It's a com-mon-tale but

me. To put your faith in what you feel and not in what you see." Le-mon
Tree. The mu-sic of her laugh-ter hid my fa-ther's words from me.
true. A sad-der man but wi-ser now, I sing these words to you.

Tree ve-ry pret-ty, And the le-mon flow-er is sweet, But the fruit of the poor le-mon is a

thing one can-not eat. Le-mon Tree ve-ry pret-ty, And the le-mon flow-er is sweet, But the

fruit of the poor le-mon is a thing one can-not eat.

1 & 2 Eb F Eb
2. Be- 8
3. One eat.

Learning

REFRAIN

Eb Bb Eb Bb C7 Fm Db

I'm LEARN - ING, LEARN-ING what a kiss can do; I'm LEARN - ING, -
LEARN - ING, LEARN-ING what my lips are for; I'm LEARN - ING, -

Fm6 Db Fm C7 Fm C7 Ab Eb

LEARN - ING oh, so much with you. In the warmth of your fond ca-ress,
LEARN - ING more and more and more. Keep on hold-ing me just like this,

Fm 1 Cm D7 G

I dis-cov-er such hap-pi-ness Find-ing — thrills I nev-er knew. —
Keep on teach-ing me

Bb7 2 Cm G7 Cm G7 Cm+6 F7 Fm7 Bb7-9 Eb

I'm with each kiss, I'm LEARN-ING I'm in love with you!

SUNDAY IN NEW YORK

Lyric by
CARROLL COATES

Moderately with a beat

The musical score is written in G major, 4/4 time, and consists of ten staves of music. Each staff contains a line of lyrics and a set of guitar chords. The chords are indicated by letters above the notes. Some chords have a '7' indicating a dominant seventh chord, and some have a '6' for a first addition. There are also some chords with a flat, such as Bb6 and Bbmaj7. The lyrics are: "New York on Sun - day, big cit - y tak - ing a nap! Slow down, it's Sun - day! Life's a ball, let it fall right in your lap! If you've got trou - bles just take them out for a walk. They'll burst like bub - bles in the fun of a Sun - day In New York! You can spend time with - out spend - ing a dime watch - ing peo - ple watch peo - ple pass! Lat - er you pause, and in one of the stores there's that face next to yours in the glass! Two hearts stop beat - ing, You're both too breath - less to speak! Love smiles her greet - ing, Then the dream that has seen you thru the week Comes true on Sun - day In New York! The score ends with two endings: 1. G6 Dm7 G7 and 2. G6 G9.

Chords: Dm7, G7, Dm7, G7, Dm7, G7, Dm, G7, Cm7, F7, Cm7, F7, Am7, D7, Gmaj7, G6, Dm7, G7, Dm7, G7, Dm7, G7, Dm, G7, Cm7, F7, Cm7, F7, Am7, D7, Gmaj7, G6, Cm7, F9, Bb6, Bbmaj7, Bb6, Dm7, G7, Cm7, F9, Bbmaj7, Bb7, Am7, D9, Dm7, G7, Dm7, G7, Dm7, G7, Dm, G7, Cm7, F7, Cm7, F7, Am7, D7, Dm6, E7, Am7, D7-9, 1. G6, Dm7, G7, 2. G6, G9

THE GYPSY

Not fast

Words and Music by BILLY REID

In a quaint car - a - van there's a la - dy they call The Gyp - sy,

She can look in the fu - ture, and drive a - way all your fears,

Ev - 'ry - thing will come right if you on - ly be - lieve The Gyp - sy,

She could tell at a glance that my heart was so full of tears. She

looked at my hand and told me, my lov - er was al - ways true, And

yet in my heart I knew dear, some - bod - y else was kiss - ing

you. But I'll go there a - gain 'cause I want to be - lieve The Gyp - sy,

That my lov - er is true and will come back to me some day.

Recorded By CREAM On Atco Records
SUNSHINE OF YOUR LOVE

G

Right Hand

It's get - tin' near down — when lights close a tired — eye. — I'll
with you my love, — the light shin - ing through on you. — Yes!

Left Hand

Pedal

soon be with you — my love, — Give you my dull — sur - prise. — I'll
I'm — with you — my love, — it's the morn - in' and just — we two. — I'll

C

be with you dar - lin' soon, — I'll be with you when — the stars start fall - in'
stay with you dar - lin' now, — I'll stay with you till — my seeds are dried up.

G D F C D

I've been wait - in' so long to be

F D F D7

where I'm go - in' In the sun - shine of your love. —

1. G 2. G

2. I'm

THIRTY DAYS HATH SEPTEMBER

THIR - TY DAYS HATH SEP-TEM-BER, A-pril, June and No - vem-ber; But who

needs to re-mem-ber? My days be-long to you. 1. I don't
2. It's one

have to re - fer to the year's cal - en - dar, When each
long hol - i - day, right from June, dar-ling, till May. For my

day is there just to show you how much I care. THIR - TY
whole life thru, won't you let my prove it to you. THIR - TY

DAYS HATH SEP-TEM - BER, A-pril, June and No - vem-ber; But who

needs to re - mem-ber? My days be-long to you. THIR - TY days be -

long to you.

TEN CENTS A DANCE

Words by
LORENZ HART

Music by
RICHARD RODGERS

Moderato Not fast

I work at the Pal-ace

mf *p* *p leggiero e grazioso*

Fm7 *Bb7* *Fb* *Cm* *Fm7* *Bb7* *Fb* *Cm*

Ball-room, But, gee, that pal-ace is cheap; When I get back to my

Gm *Cm* *Gm* *Fm7* *Bb7* *Fb* *Bb7*

chil - ly hall room I'm much too tir - ed to sleep, I'm

Fb *Cm* *Fm7* *Bb7* *Fb* *Cm* *Gm*

one of those la - dy teach-ers A beau - ti - ful host - ess, you know, One

C7 *C+* *C7* *F7* *Fb* *Fb* *Fb* *Fm7* *Bb7*

that the pal-ace fea - tures At ex - act - ly a dime a throw.

REFRAIN - Slowly, quasi rubato

Fb *Fb* *Fm7* *Bb7* *Fb* *F7*

Ten cents a dance; That's what they pay me. Gosh, how they weigh me

Gm *Fm* *Bb7* *Fb* *Fb* *Fm7* *Bb7*

down! Ten cents a dance, Pan-sies and rough guys,

Fb7 *Ab* *Dm7* *G7* *C-9* *Fm*

Tough guys who tear my gown! Sev-en to mid - night, I hear drums,

C-9 *Fm* *D9* *Gm*
 Loud-ly the sax - o-phone blows, Trum-pets are tear-ing my ear-drums.

C-9 *C-9+5* *C-9* *F7* *Bb7* *Fb* *Fb* *Fm7* *Bb7*
 Cus-tom-ers crush my toes. Some-times I think I've found my he-ro

Fb7 *Ab* *Dm7* *G7* *C-9*
 But it's a queer ro-mance All that you need_ is a

Fm7-5 *Fb* *Fb+* *Abmaj7* *Fb7-5* |1. *Gm* *Bb7* *Fb* *Bb7+5* |2. *Gm* *Bb7* *Fb*
 tick-et; Come on, big boy, ten cents a dancel ten cents a dancel

PATTER
Cm *Cm7* *Cm6* *Fb* *Bb7*
 Fight-ers and sail-ors and bow-leg-ged tail-ors Can pay for their tick-ets and

Fb *Cm* *Cm7* *Cm6*
 rent me! Butch-ers and bar-bers and rats from the har-bors Are

Fb *Bb7+5* *Fb* *Gm* *Fb7* *C* *Fb7*
 sweet-hearts my good luck has sent me. Though I've a cho-rus of

Gm *Fb7* *C7* *Am* *F7* *D* *F7* *Am* *F7* *D7*
 el-der-ly beaux Stock-ings are po-rous with holes at the toes.

Gm *Cm7-5* *Bb* *F7* *Bb7*
 I'm here till clos-ing time, Dance and be mer-ry, it's on-ly a dime.

Fb *Fb* *Fm7* *Bb7* *Fb* *Fm7* *Fb* *Dm7* *G7*
 Some-times I think I've found my he-ro But it's a queer ro-mance,

C-9 *C7* *Fm7-5* *Fb* *Fb+* *Abmaj7* *Fb7-5* *Gm* *Bb7* *Fb*
 All that you need_ is a tick-et! Come on, big boy, ten cents a dancel_

Don't Sit Under The Apple Tree

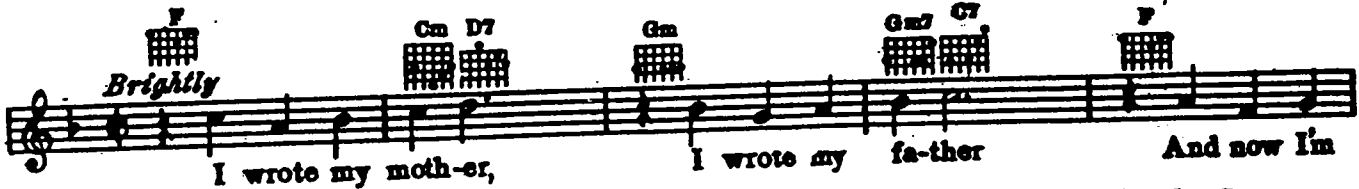
(WITH ANYONE ELSE BUT ME)

by
LEW BROWN
CHARLIE TOBIAS
and **SAM H. STEPT**

Brightly



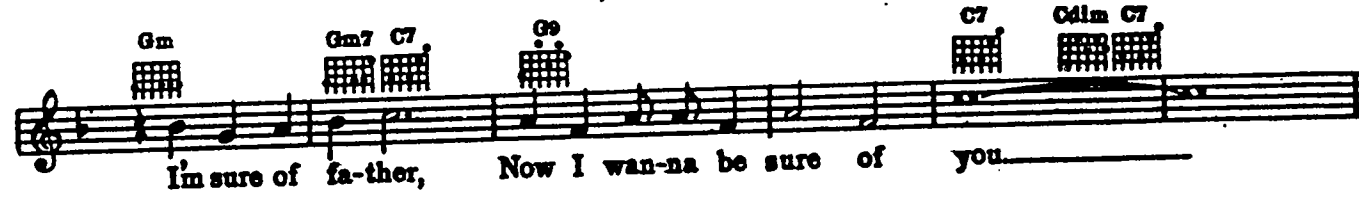
Brightly



I wrote my moth-er, I wrote my fa-ther And now I'm



writ-ing you too; I'm sure of moth-er,

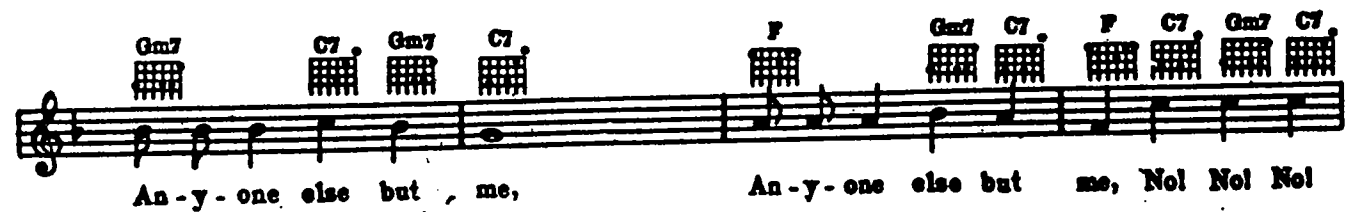


I'm sure of fa-ther, Now I wan-na be sure of you.


Chorus, Brightly



Don't Sit Un-der The Ap-ple Tree with an-y-one else but me,



An-y-one else but me, An-y-one else but me, Nol Nol Nol



Just re-mem-ber that I've been true to no-bod-y else but you, So

G7 Gm7 C7 F Bb F Gm7

just be true to me.

F C7 F G7

Don't go walking down lov-ers' lane with an-y-one else but me,

Gm7 C7 Gm7 C7 F Gm7 C7 F C7 Gm7 C7

An-y-one else but me, An-y-one else but me, No! No! No!

F C7 F Cm6 D7

Don't start showing off all your charms in somebod-y else's arms, You

G7 Gm7 C7 F Gm7 F F7 Bb

must be true to me. I'm so a-fraid that the

Gm7 C9 F C7 F A7 Dm Dm7

plans we made un-der-neth those moon-lit skies Will fade a-way and you're

Dm6 G9 C7 Dm7 Cdim C7 C7ang F C7

bound to stray if the stars get in your eyes, So, Don't Sit Un-der The

F F Cm6 G7 G7

Ap-ple Tree with an-y-one else but me, You're my L -

Gm7 C7 1. F Bb F Cdim Gm7 C7 2. F Bb F

O - V - E. E.

AUTUMN SERENADE

Lyric by
SAMMY GALLOP

Music by
PETER DE ROSE

Moderately

The piano introduction consists of two staves of music. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderately'.

Moderately **F** **Dm** **Gm** **Bbm6** **C7** **F** **Dm**

Sum-mer is through and that's when my dreams all start _____ A

Gm6 **A7** **Dm** **G9-** **C7**

love song we knew is ech-o-ing through my heart _____

Gm7 **C7** **Gm7** **C9-** **C7** **Gm7** **C7** **Gm6** **A7**

Songs that the breeze com-poses, _____ Whis-per fare-well to the ros-es, _____ Now

Dm **Dm7** **G7** **Gm7** **C7** **Gm7** **C7**

au-tumn is here, _____ and we're _____ a - part _____

Chorus **Caug** **Fm** **Caug**

Slow and with expression

Thru the trees _____ comes au-tumn with her ser-e-nade _____ Mel-o-

Fm **Bb7** **C9** **Cdim**

dies _____ the sweet-est mus-ic ev-er played _____ Au-tumn kiss-es we knew are

Gm7 **C7** **F** **Gm7** **Ddim** **F** **Cm6** **D7** **Fm6** **G7**

beau-ti-fu sou-ve-nirs _____ As I pause to re-call the leaves seem to fall like

Gm7 C9 Caug Fm

tears Sil-ver stars were cling-ing to an au-tumn sky

Caug Fm Bb7

Love was ours un-til Oc-to-ber wan-dered by Let the

C9 Cdim Gm7 C7 F D7 G7

years come and go, I'll still feel the glow that time can-not fade When I hear that love-ly

C9aug C9 1. F E F Db7 Caug 2. F

Au-tumn Ser-e - nade. Thru the nade.

HAVE YOU LOOKED INTO YOUR HEART

By
T. RANDAZZO,
B. WEINSTEIN and B. BARBERIS

Moderately Slow
(tacet)

F Am7 Abdim Gm7 C7

Have you looked in-to your heart? Did you find a mem-o-ry or two?
 dreams? Did you ev-er find a trace of me?
 part All I do is pray for your re-tur-

Gm7 C7 Gm7 C7 Gm7 C7

E-ven though the flame has died may-be there's a spark in-side, Have you looked in-to your
 E-ven though you say we're through, that I'm not the one for you, Have you looked in-to your
 take a look and you will see, may-be there's a place for me, Have you looked in-to your

1. F (tacet) 2. F Bb To next strain Fine F Bb F

heart? Have you searched thru all your heart? Hm heart?

A7 Dm A7 Dm

When the eve-ning sha-dows fall up-on my win-dow pane, I

G7 C7 (tacet) D. S. al Fine

find I'm cry-ing o-ver, O-ver and o-ver and o-ver and o-ver a-gain. Ev-er since we've been a-

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THE LAMPLIGHTER'S SERENADE

Lyric by
PAUL FRANCIS WEBSTER.

Music by
HOAGY CARMICHAEL

Slowly

mf

rall.

Slowly

B \flat E \flat F \flat B \flat Gdim F7 Cm7

My, how time goes fly - ing back, _____ It's eight - een nine - ty -

F7 B \flat Cm6 D7

three _____ As from one - horse o - pen

Gm F Dm G7 C7 Cm7 E \flat m6 F7

hack _____ There steps a grand old mem - o - ry.

Chorus *Slowly* B \flat E \flat F7

A mo - ment af - ter dark a - round the park An old - fash - ioned gent comes pa -

B \flat E \flat Cm7

rad - ing _____ Dressed in fun - ny clothes, but sing - ing as he goes. The

F7 B \flat E \flat 9

Lamp - light - er's Ser - e - nade _____ The old boy loves to talk with

E \flat 6 F7 B \flat

coup - les on the walk _____ But when it's half af - ter love time He

reach-es for his sticks and from his bag of tricks He lights ev-'ry star in the
 sky— And if a la-dy or a beau should an-swer "No" He
 sprin-kles their hearts with his mag-ic— Then he steals a-way to
 sing an-oth-er day The Lamp-light-er's Ser-e-nade A-nade.

Chords: Eb9, Bb9, Cm7, F7, Bb, Eb, F7, Bb, Bb, Cm7, F7, 1. Bb Gdim F7, 2. Bb

DENVER

By RANDY SPARE

Moderately Bright

I was driv-in' a rig out-a Tex as full-
 had quite a way with the la-dies "Sweet"
 load-ed and bound for Chey-enne; Till I Tak-in' my
 Dad-dy" was my mid-dle name, got to a
 pleas-ures so free-ly, Just a good lov-in' ram-bi-in'
 place they call Den-ver, And I ain't nev-er been quite the
 man. I same. I went to St. Lou-is, and
 A-bl-lane, I ram-bled through man-y a town, But I got me a
 wom-an in Den-ver, Lord; That's where I'm set-tl-in' down.

Chords: Bb, F, Dm, Bb, F, C7, Bb, F, Dm, C7, Bb, F, C7, F

In An Old Dutch Garden

Lyric by
MACK GORDON
A. S. C. A. P.

(By An Old Dutch Mill)

Music by
WILL GROSZ

Lightly (not fast)

It was not so man-y, man-y moons a - go, in a

quaint lit - tle vil - lage by the sea where the lan - terns swayed and the
pol - kas played, it was there where this hap-pened to me:

REFRAIN

IN AN OLD DUTCH GAR - DEN by an old Dutch - mill, where the
moon was dream-ing on a dis - tant hill. When a smile danced by, it was
then that I saw Heav - en in a pair of wood - en shoes. IN AN

OLD DUTCH GAR - DEN where the tu - lips grow, that's where

I first whis-pered that I love you so for my heart was blue till I

gave it to an an - gel in a pair of wood - en

shoes. Then one sad day when

Sum - mer meets Sept - em - ber, I sailed a -

way from a thrill I will re - mem - ber. IN AN

OLD DUTCH GAR-DEN by an old Dutch mill ev'-ry day I pray that you are

wait - ing still, for my heart will yearn un - til I re - turn to

Heav - en in a pair of wood - en shoes. IN AN shoes.

BREATHLESS

SONANDO

English Lyric by
ARTHUR HERZOG Jr.

Music and Spanish Lyric by
J. CARLOS COBIAN

Tempo di Bolero (Moderato)

Piano introduction musical notation for the first system, featuring treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music is marked with dynamics such as *f*, *mf*, and *p*.

Musical notation with guitar chords (D7, Gmi) and lyrics: The moon-light, The ev-'ning ro-man-tic The stars wink at me, A - no - che, so - ñe' quee-ras mí - (g) Quee-ra va - go so - por

Musical notation with guitar chords (Fdim, Cmi, G7, Cmi) and lyrics: They're driv-ing me fran-tic The sky seems so close I'm near suf-fo- A mi megn-bria - go - ba Tus he-sos que yo tan-to los an -

Musical notation with guitar chords (D-7, D7, Eb, D7, Cdim, Gmi) and lyrics: ca-tion, I'm gay, then mo-rose, With hope, tre-pli-da-tion! For si - o Tu do-ca sen-sual fe-liz me los da - ba Sen -

Musical notation with guitar chords (G7, Fdim, Cmi, A) and lyrics: you, Who are love-ly and sweet to-night; For you ti re-na cor lae-po - ran - na Sen - ti

Musical notation with guitar chords (D-7, D7, Cmi) and lyrics: My poor heart skips a beat to-night; Please de - clare From the moment we Pal-pli-tar mí - lu - sion Y el mun do quee to - da - na

Musical notation with guitar chords (Gmi, Eb7, D7, Cdim, Gmi, Eb) and lyrics: meet to-night You care and you'll swear to a - dore Else I dan - na Si - guto su ro - dar do trat - o - ción de trat

D7 G Am7 D7 G Am7 D7

shall breathe no more.
 etón do trat - etón

CHORUS G E7 A7

I'm BREATH-LESS, - Ev-ry moment do - lights me, Ex-
 Mi vi - da, - se vol-vid eu em ca - can - to Mi

D7 G G7

cites me, - My heart's stand - ing still. I'm
 al - ma - trans - fer - mo - se em flor. You -

C Cm1 C G

BREATH - LESS, - Your sweet - ness in - vites me, I
 ton - ers - nos qui - si - mos tan - to Que

A7 D7

can't get my - fill of this thrill! I'm
 me - do lo tu - ses me a - mor. Mas

G E7 A7 D7

BREATH - LESS - As I wait for your an - swer, - I'm going to im - plore you -
 tar - do - ni vol-ver de a - quel sue - ño - ro - man - ti - soy de - llo -

G G7 C Cm1

To give me my cue. I'm hold - ing - My thumbs and my
 To - do se a - ca - do De - jas - to - do ear do mi

G E7 A7 D7

breath, scared to death! O dar - ling please whis - per - That you're BREATHLESS
 al - ma o - se fior - Que al fin so - me um sue - ño - se des - eu - no -

1. G Am7 D7 G Am7 D7 2. G

too. I'm too.
 etó. Mi etó.

ONE MORNING IN MAY

Arr. by *Marvin Kahn*
and *John Westmoreland*

Words by *MITCHELL PARISH*
Music by *HOAGY CARMICHAEL*

Moderato

ONE MORNING IN MAY, don't forget, dear, That
 one won-der-ful day when we met, dear, The
 world o-ver was blue clo-ver, and
 hearts care-free and gay. ONE
 MORN-ING IN MAY, oh, the rap-ture! To-night,
 dar-ling, I pray to re-cap-ture just one
 hour, just one flow-er from love's

Chords: C, A7, D7, G7, C, A7, D7, G7, C, C7, F, Fm, C, D7, G7, C, A7, D7, G7, C, C7, F, Fm, C.

Fingerings: 3, 2, 1, 3, 1, 4, 1, 2, 1, 2, 3, 1, 2, 3, 1, 2, 3, 4, 3, 1, 3, 1, 4, 3, 1, 2, 1, 2, 3, 1, 4, 3, 1, 2, 1.

D7 2 4 G7 C F C G7 2 4

fad - ed bou - quet. Kiss - es that came with the

C 1 5 4 3 G7 1 4 2 3 1

flame of Spring - time, Burn - ing your name in my

C 2 Eb 4 Bb7 1

heart, Pre - cious to me, like a

Eb 4 3 Cm 4 G 5 3 D7 2 1

ro - sa - ry, Now that we're a -

G 3 G7 C 3 A7 2 D7 1 3

part. ONE MORN-ING IN MAY to re -

G7 1 C 4 A7 3 D7 1 3

mem-ber, Tho' love smoul-ders a - way to an

G7 1 C 4 C7 1 F 1

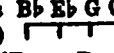
em - ber and dreams per - ish, we'll still

Fm 2 C 1 D7 G7 C F C

cher-ish that ONE MORN-ING IN MAY.



WEARY (OF WAITING FOR YOU) SONG

Lyric by
GUS KAHN






Ukulele in D
Tune Uke thus B \flat E \flat G C
(E \flat Tuning) 
when played with Piano, (Tenor Banjo, Mandola,
Guitar etc. play chords marked over diagrams)

Music by
EMERSON GILL and
RICHARD A. WHITING




Moderato

(Cm7)  (F1-7) 




On - ly a week since I
Days are so emp - ty with -

(B \flat 7)  (C1-7)  (Fm7)  (Gm)  (B \flat 7+5) 

kissed - out you you Kissed you and said "good -
And when the shad - ows

(Cm7)  (F1-7)  (B \flat 7) 

bye" fall Now I'll con - fess how I've missed
I get to dream - ing a - bout.

(E \flat)  (Ebm)  (B \flat)  (E \flat)  (B \flat)  (F7)  (B \flat)  (Ebm)  (C1-7)  (B \flat 7)  (B \flat +5) 

you I know there's no use to try I'm
you It seems that I hear you call I'm

CHORUS

(Cm7) (Eb) (B7) (Fm7) (Eb) (Cm7)

Wear - y _____ of wait - ing _____ and watch - ing _____

(Eb) (B7) (Eb) (Cm7) (Eb) (B7)

_____ for you _____ Wear - y _____ of

(Fm7) (Eb) (Cm7) (Eb) (Bb7) (Cm7)

won - d'ring _____ if you're lone - ly too _____

(G7) (C7) (F7) (C7) (F7)

No use _____ pre - tend - ing _____

(F7) (Bb7) (D7) (Eb+5)

And so _____ this note I'm send - ing

(Cm7) (Eb) (B7) (Fm7) (Cm7) (C#7)

Say - ing _____ "I'm" wear - y _____ of wait - ing _____

(Bb7) (Eb) (Eb) (Bb+5) (Eb)

_____ for you" I'm you"

I'M COMING BACK TO YOU

Arr. by Marvin Kahn
and John Westmoreland

Lyric by ED WARREN
Music by ARTHUR KENT

Moderately

F **4** **Dm**

I was a fool to step a - side,
Can't bear to think you're kiss - ing her;

Gm **4** **C7** **F** **3**

and let you run to some - one new. But I won't
it tor - ture me the whole night through. But I won't

D+7 **5** **Gm** **3** **2** **1** **2** **Bbm** **4** **F** **3** **D7** **5** **4**

be a fool an - y more, I'M COM - ING BACK TO
take that tor - ture an - y more, I'M COM - ING BACK TO

Gm7 **2** | 1. **C7** | 2. **C** **Am** **G#m** **Gm** **3** **C7** **5** **4**

YOU. I'M COM - ING BACK TO
YOU.

F **1** **Cm7** **5** **4** **F7** **3** **1** **Bb** **5** **4** **3** **1**

YOU. She's got no right to hold you tight. Her

D7 **5** **G7** **3** **1** **C7** **6**

days with you are o - ver, — be - gin - ning to - night!

F **4** **Dm** **Gm** **4**

Your lips be - long to me a - lone. No one could

C7 **F** **3** **D+7** **5**

love you like I do! And I can't live with -

Gm **3** **2** **1** **2** **Bbm** **4** **F** **3** **D7** **5** **4** **Gm7** **2**

out you an - y more; I'M COM - ING BACK TO YOU.

C **Am** **G#m** **Gm** **3** **C7** **5** **4** **F** **1** **Bb** **F** **E** **F**

I'M COM - ING BACK TO YOU.

Crying For You

Words and Music by
NED MILLER & CHESTER COHN
Writers of "Why Should I Cry Over You"

Valse moderato

The piano introduction is written in 3/4 time with a key signature of one flat (Bb). It begins with a *mf* dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment with eighth and sixteenth notes.

My heart nev - er ached, 'till you went a - way, And I nev - er
 At night when the shad - ows be - gin to fall, I'm won - der - ing

shed an - y tears, Tho' we have been part - ed
 where you may be, And while you're a - way, my

on - ly a day, It seems like ma - ny years
 heart seems to say, "Have you for sa - ken me?"

CHORUS (*With expression*)

Cry - ing for you, cry - ing for you, Heart bro - ken lone - some and blue,

I can't dis - guise my tears or sighs, My heart just cries: - "I love you,"

I trace your face, 'most ev - 'ry place, My arms em - brace emp - ty spa - ces,

I wonder who you're smiling to, While I am crying for you. you.

IF YOU BELIEVE IN ME

(AS I BELIEVE IN YOU)

SONG

Ukulele in D

Tune Uke thus: G C E A
(C Tuning)

By BENNY DAVIS
and PHIL SPITALNY

when played with Piano. (Tenor Banjo, Mandola,
Guitar, etc play chords marked over diagrams.)

Sweetheart as we go thru life to geth-er ——— Things may go wrong ———
Sweetheart mine how well do I re-mem-ber ——— Not long a - go ———

— Roads may seem long ——— We must pre - pare to face all kinds of storm-y
— We wor-ried so ——— And now we've been to-geth-er , May and cold De-

weath-er ——— Still have no fear ——— Re-mem-ber Dear ———
-cem - ber ——— I al ways knew ——— It's sure-ly true ———

CHORUS

If you be lieve in me ——— as I be lieve in you ——— We'll go thru

(F) (G#-7) (Gm) (D7) (Gm)

life with a smile _____ And when the clouds ap - pear _____

(D7) (Gm) (D7) (Gm) (Am) (C7)

_____ We'll nev-er wor ry Dear _____ They'll pass a way in a

(G#-7) (F) (F7) (Bb) (Bbm) (F)

lit - tle while _____ Fate sure-ly has been sweet _____ It seems we had to meet _____

(Bb) (C7) (G#-7) (F) (Bb) (Bbm)

_____ I was so lone-ly you on-ly made life com-plete _____ How hap-py

(F) (Bb) (Bbm) (F) (C) (D7) (F#-7) (D7) (Gm) (D7) (Gm)

we will be _____ If you be- lieve in me _____ my dar-ling As I be-

(C7) 1. (F) (G#-7) (C7) (Bb) (Bbm) 2. (F) (Bbm) (F)

-lieve in you If you be- you _____

(WHEN THE PUSSYWILLOW WHISPERS TO THE CATNIP)
THE WHISPER SONG

Pst! Pst! Pst!

Ukulele in D

Tune Uke thus G C E A

(C Tuning)

when played with Piano. (Tenor Banjo, Mandola,
 Guitar etc. play chords marked over diagrams.)

By CLIFF FRIEND

Moderato

The piano introduction consists of two staves. The upper staff features a melodic line with a 'Whisper' dynamic marking. The lower staff provides a harmonic accompaniment with chords marked as (C), (Am7), (C), and (Am7). The piece begins with a piano (p) dynamic.

He was a sim-ple coun-try lad She was the on-ly girl he had

(C) (Am7) (C) (Am7)

And he loved her in the big-gest way Half past two in the af-ter-noon He

(G7) (C#-7) (G7) (C) (F#-7) (C) (F#-7) (G7) (C) (Am7)

said "My Dear I must leave you soon But we'll meet a - gain to-night O K

(C) (Am7) (G7) (C#-7) (G7) (C) (Am7) (C-5) (C)

Please don't cry I know you're feeling blue Un-til to-night re-mem-ber Sweetheart do"

(Em) (G+5) (Em7) (A7) (Eb7) (G) (G#-7) (D7) (G7) (C#-7) (G7)

CHORUS

When the pus-sy-wil-low whis-pers to the cat-nip (Pst! Pst! Pst! To the

(C) (Em) (Am7) (G7) (C) (Whisper) (C#-7)

cat-nip (Pst! Pst! Pst! To the cat-nip (Pst! Pst! Pst! I'll whis-per sweet whis-pers to

(G7) (Whisper) (G+5) (C) (Whisper) (G7) (F) (G7) (Dm)

you by the score I'll whis-per what I nev - er whis-pered be-fore
 I'll whis-per un - til I can't whis-per no more

(C) (F#-7) (G7) (C) (B7) (Em) (B7) (Fm) (B7) (C7)

(C) (F#-7) (C) (F) (C) (G7)

Let the bees make their "Bees-cuts" Let the
 Let the bees make their "Bees-wax" Let the

(C) (C+5) (E7) (F) (A7) (Dm) (C) (Dm) (B7) (C) (Em) (Am7)

but-ter-flies make but-ter all day through _____ But when the pus-sy-wil-low
 light-ning bugs make light-ning all night through _____

(G7) (C) (Whisper) (F7-5) (D) (D7) (G7)

whis-pers to the cat-nip (Pst! Pst! -Pst!) I'll whis-per sweet whis-pers to

1. (C) (F#-7) (G7) (C) (G7) (C) (F#-7) to Putter (G7) (C) Last (Fm) (C) (G7) (C)

you When the you you _____

(G7) (C) (C+5) (Dm) (Whisper)

PATTER There's the whis-per that you get from in-flu-en-za (I can't talk) There's the

(G7) (C) (Whisper)

whis-per that you hear on tel-e-phones (I'll be right up) There's the

(F) (Whisper) (F#-7) (C) (G7) (C) (Whisper) (B7)

whis-per that says "yes" There's the whis-per that says "no" There are whis-pers in a

(Em) (G7) (C) (C+5)

thou-sand dif-frent tones (Lots of whis-pers) There's the whis-per that you get from ca-fe

(Dm) (Whisper) (G7)

wait-ers (Scotch or Rye?) There's the whis-per that you get from moth-ers-in-

(E7) (Whisper) (F+5) (A7) (D7)

-law (You so and so) But Sweet-heart I will con-fess When the sun sinks in the

(A7) (G7) (Dm) (B7) (G7) (C)

west There's one whis-per I love the best _____ When the

High On A Windy Hill

By JOAN WHITNEY
& ALEX KRAMER

Abm Abm6 Abm Abm6 Abm maj7 Abm

On the hill, moon - light gleams _____

Abm Abm6 Bb Bb6 Bb maj7 Bb

Here I stand lost in dreams _____ The

Gm Ab

stars are bright with sil - ver light. The

Fm Am6# B7

hill and I are a - lone _____ to - night. _____

CHORUS

E Bb Bb7

HIGH ON A WIND - Y HILL _____

Gm Bb maj7 Ab maj7 Ab7

I feel my heart stand still _____

Gm7 Ebm C7 E7

Oh I can hear you call - ing _____ my

Eb Eb maj7 B9 B-9 B7 B9

name. _____

E Bb Bb7

In - to a mist - y blue _____

Gm Bb maj7 Ab maj7 Ab7

I go in search of you, _____

Gm7 Ebm C7 E7

there in the shadows, call - ing _____ in

Eb Eb maj7 B9 B-9 B7 B9

vain _____

E Bb Bb7

Why are you just be - yond me? _____

F F6 Ab Ab maj7 Ab6

When will I see your face? _____

Eb Gb Gb6

Why do you just e - lude me _____ and

B7 Am F#m Bm B7

leave me _____ this lone - ly space? Oh!

E C#m E Bb Bb7

In - to e - ter - ni - ty, _____

Gm Bb maj7 Ab maj7 Ab6 Gm7 Ebm

Your love will beck - on me. _____ I can't for -

C7 Bb7 E Bb7 Eb Eb6

get your voice that calls my name. _____

Fool That I Am

Lyrics and Music by
FLOYD HUNT

Ab6 Bb7 Eb Ab6 Bb7 Eb

Noth - ing to say but good - bye, No use to wor - ry or cry,

G7 Cm F9 Bb7 Bb9 Bb9+

Ev - 'ry thing's gone wrong so, dar - ling, this is so long, so long;

REFRAIN (*slowly*)

Eb maj7 Eb dim Fm7 Bb7 F7b5 Bb7

FOOL THAT I AM _____ for fall - ing in love with you,

Eb maj7 Eb dim Fm7 Bb7 F7b5 Bb7 Eb

FOOL THAT I AM _____ for think - ing you loved me too, You took my heart, then

B7 Fm7 G7 Cm F7

played the part of lit - tle co - quette, My dreams just dis - ap - peared like the

Fm7 Bb7 Eb maj7 Eb dim Fm7

smoke from a cig - ar - ette. FOOL THAT I AM _____ for hop - ing you'd un - der -

Bb7 F7b5 Bb7 Eb7 Ab maj7 Ab6

stand, And think - ing you would lis - ten to the things I'd planned, But

Ab Abm Eb maj7 Eb6 C9 C7 Fm Db

we could - n't see eye to eye so, dar - ling, this is good - bye, But I still care,

Bb7

FOOL THAT I AM. _____ AM. _____

1 Eb Eb dim Fm7 Bb7 2 Eb Ab Eb

From The New Broadway Show "SWEET CHARITY"
IF MY FRIENDS COULD SEE ME NOW

213

Lyric by
DOROTHY FIELDS

Music by
CY COLEMAN

Strut Tempo



To-night at eight you should - a seen a chauff- four pull up in a



rent-ed lim - ou - sine! My neigh- bors burned! They like to die!



When I tell them that who's get-tin' in and go - in' out is I! If they could



(1) see me now — that lit - tle gang of mine — I'm eat - ing fan - cy
 (2) see me now — my lit - tle dust - y group — Traip - sin' round this
 (3) see me now — a - lone with Mis - ter V — Who's wait - in' on me



chow and drink - ing fan - cy wine — I'd like those stumble bums to see for a fact —
 mil - lion dol - lar chick - en coop — I'd hear those thrift shop cats say: Brother, get her! —
 like he was a mai - tre 'd — I hear my bud - dies say - ing: Crazy what gives? —



— The kind of top drawer, first rate chums I at - tract — All I can say is WOW —
 — Draped on a bed spread made from three kinds of fur, — All I can say is WOW —
 — To - night she's liv - ing like the oth - er half lives, — To think the high - est brow —



— ee! Look - a where I am — To - night I land - ed pow! — right in a
 — Wait till the riff and raff — See just ex - act - ly how — he signed this
 — which I must say is he — Should pick the low - est brow — which there's no



pot of jam — What a set up! Ho - ly cow! —
 sut - o graph — What a build up! Ho - ly cow! — } They'd nev - er be -
 doubt is me — What a step up! Ho - ly cow! —



lieve it, If my Friends Could See Me Now. — 2. If they could —
 3. If they could

LI'L DARLIN'

By NEAL HEFTI

Slow Blues

First system of piano accompaniment. Chords: Gm, Gm7, Bbm (add maj7), C7. Includes a fermata over the final chord.

Second system of piano accompaniment. Chords: G9, Dm7 G+7(b5) Gm7, C9b, Am7, D9b.

Third system of piano accompaniment. Chords: G9, Dm7 G+7(b5) Gm7, C9b, F7(add6), F+7.

Fourth system of piano accompaniment. Chords: Bb6, Bbm6, F7, Bb6, Bbm6, Am7, D9b(>5).

Fifth system of piano accompaniment. Chords: G9(add6), Dm7 G7, Dm7, G9, Gm7, C9, Am7, D7.

G9 Dm7 (b5) G+7 C9b Am7 D9b

G9 Dm7 G+7 (b5) Gm7 C9b F7(add6) F+7

Bb6 Bbm6 F7 Bb6 Bbm6 Am7 D9b(b5)

G9 Dm7 (b5) G+7 Gm7 C7 C9b F6 Am7 D9b

G9 Dm7 (b5) G+7 Gm7 C7 F6 Am7 D9b Fma7 (add b)

G9 Dm7 (b5) G+7 Gm7 C7 F6 Ebm9 Dm7 D+ma7 Gm7 *rit* *loco*

The Green Door

By JIM LOWE



Mid - night, one more night with-out sleep-in'—
Knocked once, tried to tell 'em I'd been there.
Mid - night, one more night with-out sleep-in'—

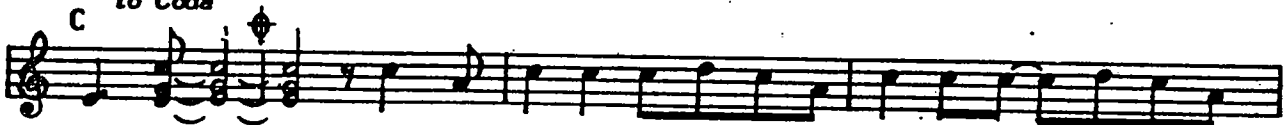
Watch - in'—
Door slammed,
Watch - in'—



till the morn-ing comes creep -in'—
hos-pi-tal-i-ty's thin there—
till the morn-ing comes creep -in'—

Green door,— what's that se-cret you're
Won - der— just what's go-in' on
Green door,— what's that se-cret you're

3rd time
to Coda



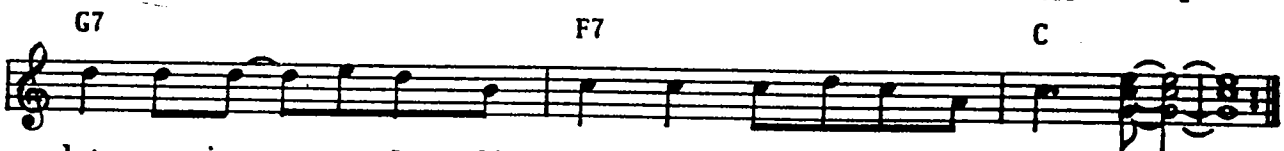
keep - in'? — — There's an old pi - an - o and they play it hot — be - hind the
in there — — Saw an eye - ball peep - in' through
keep - in'? — — [a smok - y cloud — be - hind the



green door. — — — Don't know what they're do - in' but they
green door. — — — When I said "Joe sent me, "some - one



laugh a lot — be - hind the green door. — — — Wish they'd
laughed out loud — be - hind the green door. — — — All I



let me in — so I could find out what's be - hind the green door. — — —
want to do — is join the hap - py crowd be - hind the green door. — — —



Green door, — what's that se - cret you're keep - in'? — Green door!

Words By JOHN LATOUCHE

Music By JEROME MOROSS

Slowly Am7 A9 Am7

It's a la - zy af - ter - noon, And the bee - tle bugs are zoom - ing And the

D7 Am7

tu - lip trees are bloom - in' And there's not an - oth - er hu - man in

D7 Am7 D7

view but us two. It's a

Dm7 D9 Dm9

la - zy af - ter noon And the farm - er leaves his reap - in', In the

G7 Dm7

mea - dow cows are sleep - in' And the speck - led trout stop leap - in' up -

G7 Dm7 G9 Dm7

stream as we dream. A fat pink cloud hangs

G7 Cmaj7 C6 Dm7

o - ver the hill, un - fold - in' like a rose. If you hold my hand and

G7 C6 Dm7 Em7

sit real still You can hear the grass as it grows. It's a

Am7 A9 Am7

ha - zy af - ter noon And I know a place that's qui - et 'cept for

D7 Am7 D7

dais - ies run - ning ri - ot And there's no one pass - ing by it to see. Come

Am7 D7 Amaj6 1 2

spend this la - zy af - ter - noon with me. It's a

BUMMING AROUND

Words and Music by
PETE GRAVES

Moderato with a lift

CHORUS

Got an old slouch hat, Got my roll on my shoul - der, -

I'm as free as the breeze, And I'll do as I please, -

Just a -BUM-MIN' A-ROUND. Got a mil - lion friends, (tacet)

Don't feel an-y old - er, - I've got noth - ing to lose, - Not

ev - en the blues, Just a -BUM-MIN' A-ROUND. When - ev - er wor - ries

start to both - er - in' me, - I grab my coat, my

old slouch hat, - Hit the trail a - gain, you see. - I ain't got a dime, (tacet)

Don't care where I'm go - in', - I'm as free as the breeze, And I'll

do as I please, - Just a -BUM-MIN' A-ROUND. Got an old slouch ROUND.

Words and Music by
TONY HATCH and
JACKIE TRENT

IF YOU EVER LEAVE ME

C D7b9 G7

If You Ev - er Leave Me, don't wor - ry at

C D7b9 G7

all. If You Ev - er Leave Me, just smile when I

Bm7 E7 Am C G7 C Am7

fall. The world will still keep turn - ing, with -

Dm7 G7 Cmaj7 C6 F C G7

out you life goes on. And Spring will be re -

C Am7 Am7(D) D7 Dm7 G7

turn - ing each year though you're gone.

C D7b9 G7 C

If You Ev - er Leave Me, I won't show the tears.

C D7b9 G7 C C7

If You Ev - er Leave Me, I'll hide all my fears.

F F6 E E7 Am D7

And e - ven tho' I try and still pre - tend that I don't

C Dm7 C

need your warmth, don't need your touch, don't want your love so
need your warmth, I need your touch, I want your love so

F6 Fm C D7 G9

ver - y much, I know } If You Ev - er Leave Me, I

D7 D9 G7b9 C Ab Cmaj7

Leave Me I'll die.

Playboy's Theme

REFRAIN

G7 C7

So she's giv-ing him the razz - a - ma - taz - zle

F7 Bb7

And he's ob - vi - ous - ly drink - ing it in; _____

Eb D7

He's at - tract - ed to her du - bi - ous daz - zle,

G7 C7

That's how it's been _____ ev - er since sin. _____

Gm7 C7 F7 Bb7

Ev - 'ry boy's a PLAY - BOY, _____

Eb D7 G7 C

In _____ his heart and soul. _____

Gm7 C7 F7 Bb7

If _____ your boy's a PLAY - BOY, _____

Eb D7 G7 C

Loos _____ en your con - trol. _____

Eb9 Ab13 Db9 Gb13

If his eye me - an - ders, Sweet goose your

Cb9 E13 A7

gan - der's, Just one more or - ne - ry crit - ter who

D7 G7

goes for the glit - ter. So if you've been o - ver -

C7 F7

heat - in' your ov - en, Just re - mem - ber that the

Bb7 Eb

boy is a PLAY - BOY; And the gal that makes a

D7 G7 C7

fire - side lov-in' man of the boy, Gets him to stay.

G Am7 D7 G

Nev - er talks to him but sweet-ly, When he plays it in - dis -

Bm7-5 E7 Am7 D7

creet-ly, Nev - er takes the play com - plete- ly a -

G7 C7 || 2 G7 C D7 G

way. way.

MAYBE TODAY

(LE COEUR TROP TENDRE)

Original French Text by Eddy Marnay
English Lyric by LARRY KUSIK and EDDIE SNYDERMusic by
ANDRE POPP

Moderately



Ev - 'ry day my heart says May-be To-
J'ai le coeur plus ten - dre Que du M-



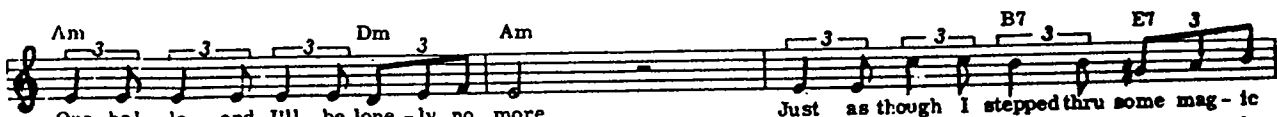
day,
lus Some - one I can love is com-ing my way,
J'ai le coeur trop ten - dre pour ce-lui - là



May - be I'll walk down the street and I'll see
Qui ob - tient tou - jours Ce qu'il veut de moi

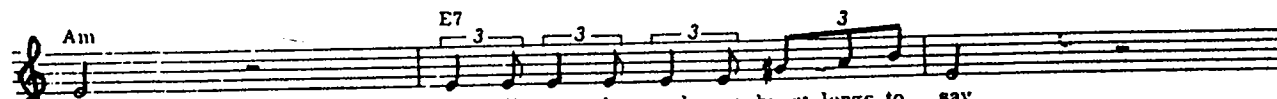


Some - one just as lone - ly, who's look - ing for me.
Jus - qu'à mon a - mour Qu'il ne mé - ri - te pas

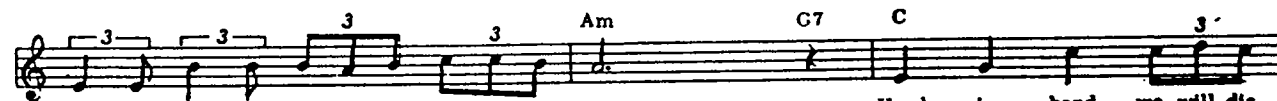


One hel - lo and I'll be lone - ly no more,
J'ai le coeur trop bêl' Ca ne mène à rien

Just as though I stepped thru some mag - ic
Mon coeur et ma té - te Ne font plus



door,
qu'au Soon I'll say the words my heart longs to say,
Quand on ai - me trop Plus qu'on ne vou - drait



I love you and dar-ling I want you to stay.
Je crois bien qu'il faut Ne ja - nuis le mon-tyer

Hand in hand we will dis-
S'il ve - yar - de trop les

G Dm Am

cov - er — Se - crets known on - ly to lov - ers —
 ex - tres — On peut dir' que c'est ma faute —

E7 F B7

Fate made us wait for each oth - er — And we'll stay to - geth - er for -
 Il sait qu'il n'a rien à crain - dre — Moi je n'ai ja - mais su

E7 Am Dm

ev - er. — Yes - ter - day is gone, but May - be To -
 fein - dre — J'ai le coeur plus ten - dre Que du li -

Am B7 E7 Am

day, Some - one I can love is com - ing my way,
 las J'ai le coeur trop ten - dre pour ce - lui - là

E7

These are on - ly dreams but each night I pray,
 Qui ob - tient tou - jours Ce qu'il veut de moi Love may come at last and it may be to -
 Jus - qu'à mon a - mour Qu'il ne mé - ri - te

Am Ebdim Ddim Am

day. These are on - ly dreams but each night I pray,
 pas J'ai le coeur plus ten - dre Que du li - las

Ebdim Ddim Am

Love may come at last and it may be to - day.
 J'ai le coeur trop ten - dre pour ce - lui - là.

FOOL OF FOOLS

Words by
MANN CURTIS

Music by
JOSEPH MEYER

C Csus E7sus E7 Am B° C7 Gm7 C7 C7+

"Fool of fools wake up be-fore_ {she he} breaks your heart." I

F Fsus A7sus A7-5 A7 Dm A Dm A7 Dm F#7

warned my-self from the start.

G7 Dm7 F#° G7 Dm7 F#° Dm7 G9

"Be pre-pared for tears you're gon-na shed."

C C+ Cm7 F9 F7-9 Bb Dm7 G7addE G7+

To my heart I said, "Why reach for love a-bove your head?_ {She'll He'll}

C Csus E7sus E7 Am B° C7 Gm7 C7 C7+

break the rules, {she's he's} not the kind_ who could be true. You

F Fsus A7sus A7-5 A7 Dm A Dm A7 Dm E7 F

come from two dif-f'rent schools." Did I get

F#° C Am A9 A7 D9 D6

burned? Sur-prise! Sur-prise!_ {She He} real-ly learned_ to love this

Dm9 Dm7 G9 G7-9 | 1. C F#° Dm7 G7addE G7+ | 2. C F#° Dm7 D#9-5 C6addD

fool of fools. fools.

WE'LL BUILD A BUNGALOW

225

By
BETTY BRYANT MAYHEMS
NORRIS THE TROUBADOUR

G Em A7

We'll build a bun - ga - low big e - nough for two,
And when we're mar - ried hap - py we'll be,

D7 1. Am7 D7 G G dim D7

big e - nough for two, my hon - ey, big e - nough for two. (Wal - la wal - la)
un - der the

2. Am7 D7 G Am7 G

bam - boo, un - der - neath the bam - boo tree. If you'll be

G Em7 E7 A7 A+

M - I - N - E mine, I'll be T - H - I - N - E thine, and I'll
L - A - R - K lark, up in the P - A - R - K park, I will

D7 Am7 D7 G G dim D7

L - O - V - E love you all the T - I - M - E time, You are the
K - I - S - S kiss you in the D - A - R - K dark, It takes a

G Em7 E7 A7 A+

B - E - S - T best of all the R - E - S - T rest, and I'll
K - I - S - S kiss to make an M - I - S - S miss, and I'll

D7 Am7 D7 G Am7 1. G

L - O - V - E love you all the T - I - M - E time. Just like an
L - O - V - E love you all the T - I - M - E

2. G G7 G Cm D7 G

time. Rack 'em up, stack 'em up some - time.

YOU MUST HAVE BEEN A BEAUTIFUL BABY

REFRAIN

You must have been a beau-ti-ful ba - by, — You must have been a won-der-ful child, —

When you were on - ly start - in' to go to kin - der - gar - ten, I

bet you drove the lit-tle boys wild, — And when it came to win-ning blue rib-

- bons, — You must have shown the oth - er kids how, — I can

see the judg-es eyes as they hand-ed you the prize, I bet you made the out - est bow, —

Oh! You must have been a beau - ti - ful ba - - by. 'Cause

ba - by look at you now. — You

Save The Last Dance For Me

Chorus

E^b

You can dance ev-'ry dance with the guy who gave you the eye; let him
know that the mu-sic is fine, like spark-ling wine;- go and

B⁷ **B⁷**

hold you tight... You can smile ev-'ry
have your fun... Laugh and sing, but while

E^b

smile for the man who held your hand- 'neath the pale moon-light..
we're a-part- don't give your heart- to an-y-one..

B⁷ E^b7 A^b

But don't for-get who's tak-ing you home and in whose arms you're

E^b **B⁷**

gon-na be... So dar-lin', save the last dance for

E^b **E^b** **(Fasest)**

me. Oh, I me. Ba-by, don't you know I

B⁷ **E^b**

love you so? Can't you feel it when we touch?

(Fasest) **B⁷**

I will nev-er nev-er let you go... I love you, oh, so

E^b **E^b**

much. You can dance, go and car-ry on - till the

B⁷

night is gone... and it's time to go... If he

B⁷

asks if you're all a-lone... can he take you home... you must

E^b **B⁷ E^b7 A^b**

tell him no... 'Cause don't for-get who's tak-ing you home and in whose arms you're

E^b **B⁷**

gon-na be... So dar-lin', save the last dance for

1. E^b **2. E^b**

me. You can- nie.

Tobacco Road

Cm Bb Cm Bb Cm Bb

I was born - in a dump - Mam - ma died - and
Gon - na leave - get a job - With the help - and the

Cm Bb Cm Bb Cm Bb

dad - dy got drunk Left me here - to die or grow -
grace from a -bove Save some mon - ey get rich I know -

Cm Bb

In the mid - dle of To - bac - co Road Wo wo wo
Bring it back - to To - bac - co Road Wo wo wo

Cm Bb Cm Bb Cm Bb

Grew up in - a rust - y shack - All I had was
Bring dy - na - mite - and a crane - Blow it up start all

Cm Bb Cm Bb Cm Bb

hang - in' on mv back, On - ly you - know how I loathe -
er a - gain, Build a town - be proud to show -

Cm

This place called To - bac - co Road but it's home
Give the name To - bac - co Road but it's home

F7

The on - ly life I've - ev - er

C7

known On - ly you know how I
I de - snise you 'cos you're

F7 Bb F7 Bb F7 Bb F7 Bb F7

loathe _____
filth - v - But I love - you To - bac - co
'cos you're home

1 Cm Bb Cm Bb Cm Bb Cm Bb

Road.

2 Cm Ab7 Cm Bb Cm Bb Cm Bb

You're My Thrill

Slowly

A7 Gm6 A7

YOU'RE MY THRILL, you do some- thing to me,
how my pulse in - creas - es,

Cm^c D7 G7 Eb9 Dm Bb7

You send chills right through me, when I look at you 'cause you're my thrill,
I just go to piec - es,

D7 Cm

_____ Noth - ing seems to mat - ter, _____

A7 Bb7 Ab7 A7 Gm6

Here's my heart on a sil - ver plat - ter, where's my will?

A7 Cm D7

Why this strange de - sire? — That keeps mount - ing high - er,

G7 Eb9 Dm Bb7 Dm G7 Gm D

when I look at you I can't keep still, YOU'RE MY THRILL.

Song Of The Barefoot Contessa

(Maria)

Words by
JACK LAWRENCE

Music by
MARIO NASCIMBENE

Refrain (Slowly)

E_b *E_b6* *E_b maj.7* *E_b6* *E_b6* *E_b6*

They say _____ you have no heart, _____

E_b maj.7 *E_b6* *Fm7* *B_b7* *Fm7* *B_b7*

So take my heart, Ma -

Fm7 *B_b7* *Fm7* *B_b7* *Fm6* *A_b*

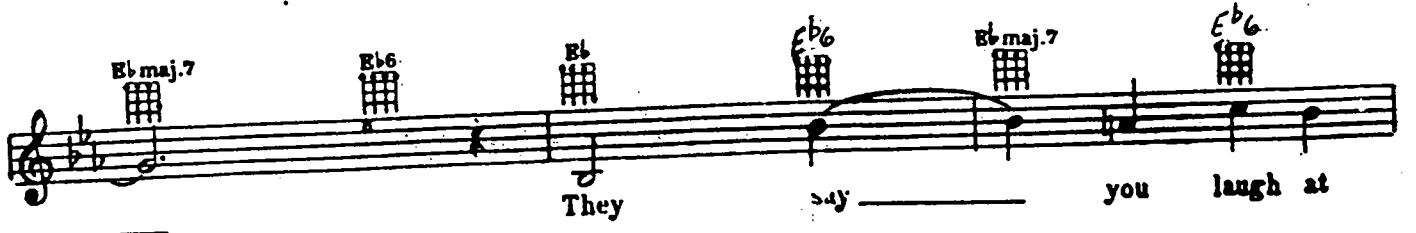
ri a. _____ They say _____

Fm *A_b* *Fm6* *A_b* *Fm* *A_b*

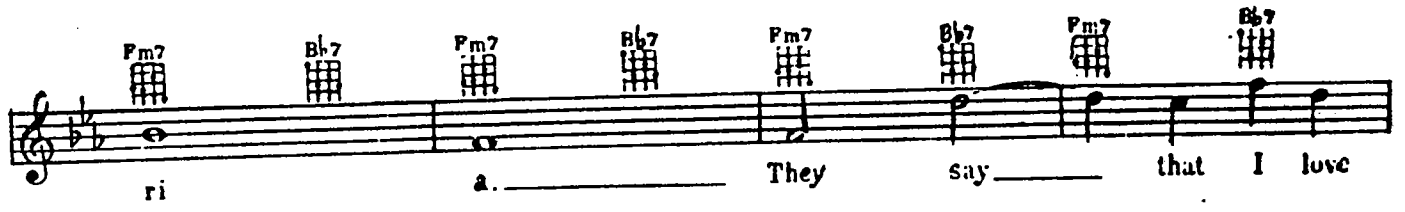
your lips tell lies, _____ Take

Fm7 *B_b7* *B_b7+* *E_b* *E_b6*

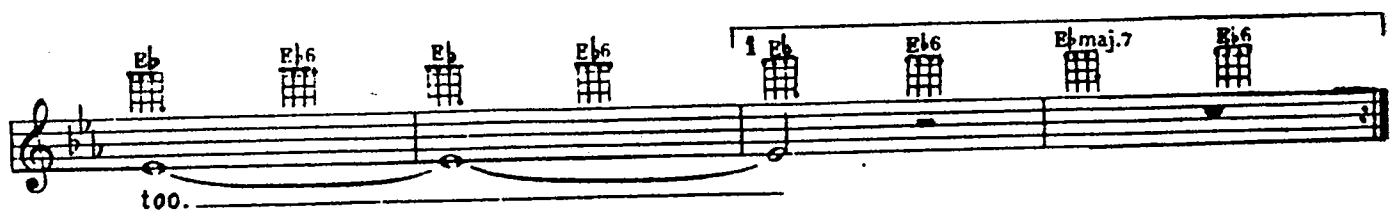
mine, for mine are true. _____

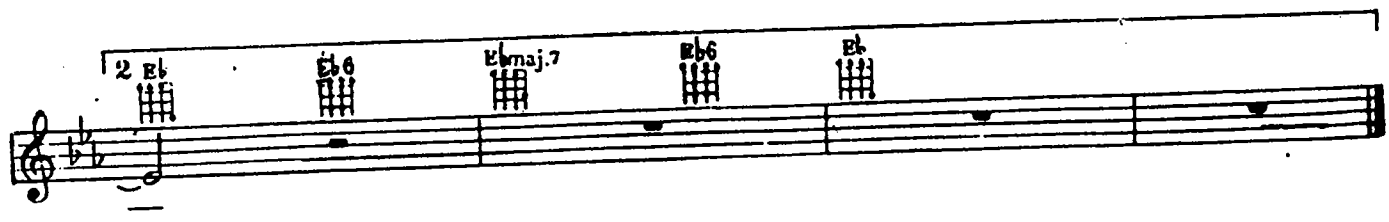

 Eb maj.7 Eb6 Eb Eb6 Eb maj.7 Eb6
 They say you laugh at


 Eb Eb6 Eb maj.7 Eb6 Fm7 Bb7 Fm7 Bb7
 love, Don't laugh at me, Ma -


 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7
 ri a. They say that I love


 Eb Eb6 C7 Fm7 Bb7
 you, Ma - ri - a, love me


 Eb Eb6 Eb Eb6 Eb Eb6 Eb maj.7 Eb6
 too.


 Eb Eb6 Eb maj.7 Eb6 Eb

From the Blake Edwards Production, "DARLING LILI", A Paramount Release

Smile Away Each Rainy Day

Lyric by
JOHNNY MERCER

Music by
HENRY MANCINI

Moderato

Piano introduction in 4/4 time, marked Moderato. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (B-flat major or D minor).

C A7 D7
Smile A - way Each Rain - y Day, and laugh a -

Am7 D7 D7+ D7 G7 Dm7
way your blues. Be like old mis - ter No - ah when

G7 Dm7 G7 C9 Cb9 Bb9 Ab Dm7
it starts to pour, make fun of trou - ble, al - though you're

G7 C A7
see - in' dou - ble. Keep in mind they're sil - ver lined, those

D7 Am7 D7 D7+ D7 Dm
gloom - y clouds of gray. Let love light the

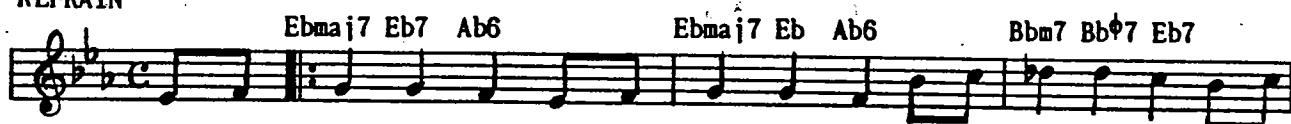
Fm C A7 Dm7
sky up, tell the clouds to dry up, And Smile A - way Each

Dm7 G7 1. C Ebdim Dm7 G7 2. C Ab9 C
Rain - y Day! Day!

God Bless The Child

Words and Music by
ARTHUR HERZOG, Jr.
and BILLIE HOLIDAY

REFRAIN



Them that's got shall get, Them that's not shall lose, So the Bi-ble says, And it
Strong gets more while the weak ones fade, Emp-ty pock-ets don't ev-er



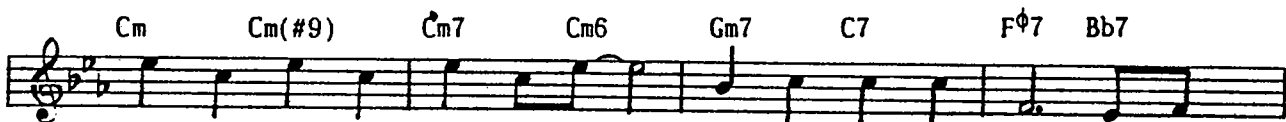
still is news. } Ma -ma may have, Pa -pa may have, But GOD BLESS THE CHILD THAT'S
make the grade . }



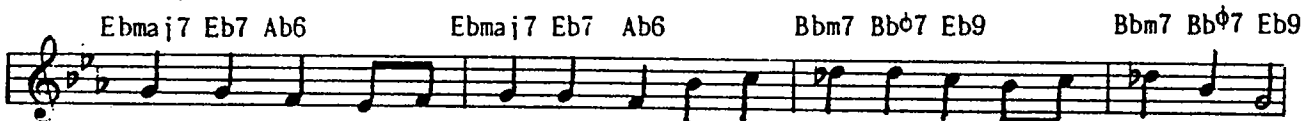
GOT HIS OWN - THAT'S GOT HIS OWN. Yes, the



Mon - ey, you got lots o'friends, - Crowd - in' round the door;



When you're gone and spen-in' ends - They don't come no more. Rich re-



la - tions give, crust of bread and such, You can help your-self,

But don't take too much!



Ma - ma may have, Pa - pa may have, But GOD BLESS THE CHILD THAT'S

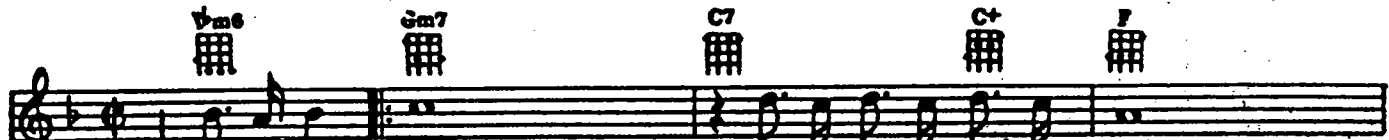


GOT HIS OWN - THAT'S GOT HIS OWN.


HEART

From the Broadway Production "Damn Yankees"


Words and Music by
RICHARD ADLER
and JERRY ROSS



 You've got-ta have Heart, All you real-ly need is Heart,



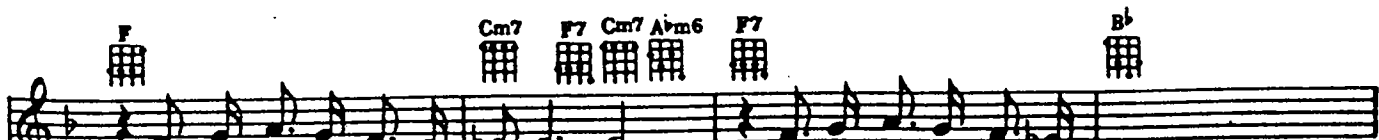
 When the odds are say- in' you'll nev-er win,- That's when the grin should start.



 You've got-ta have hope, Must- n't sit a- round and mope,



 Noth- in's half as bad as it may ap- pear,- Wait- 'll next year and hope.



 When your luck is bat- tin' ze- ro,- Get your chin up off the floor;

Mis-ter, you can be a he-ro, — You can o-pen an-y

door, there's noth-in' to it, but to do it, you've got-ta have Heart,

Miles 'n' miles 'n' miles of Heart, Oh, it's fine to be a

gen-ius of course, but keep that old horse- be-fore the cart,

1. D7 Gm7 C7 F F#dim C7 Ebm6 2. D7 Gm7 C7

First you've got-ta have Heart! You've got-ta have First you've got-ta have

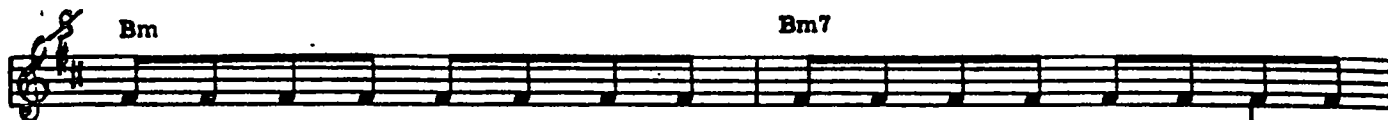
Optional Fine

F Gm7 C+9 F D7 Gm7 C+9 F Gm7 C+9 F

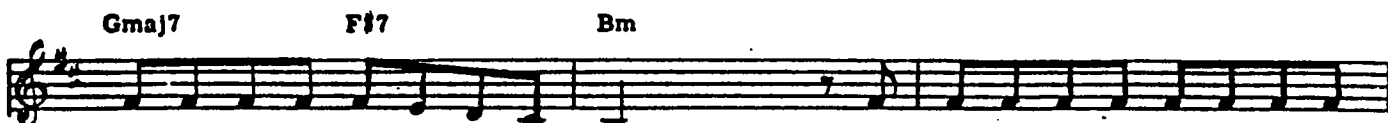
Heart. First you've got-ta have Heart.

THE OTHER MAN'S GRASS IS ALWAYS GREENER

Words and Music by
TONY HATCH and JACKIE TRENT

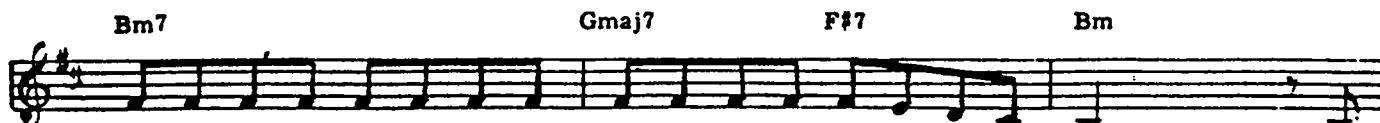


1. Life is nev - er what it seems, we're al - ways search - ing in our dreams to
2. Man - y times it seems to me there's some - one else I'd rath - er be —



find that lit - tle cas - tle in the air.
liv - ing in a world of make be - lieve.

When wor - ry starts to cloud the mind it's
To stay in bed 'till near - ly three with



hard to leave it all be - hind and just pre - tend you have - n't got a care.
noth - ing there to wor - ry me would seem to be the life I might a - chieve.

There's
But



some - one else in your i - ma - gi - na - tion, —
deep in - side I know I'm real - ly luck - y, —

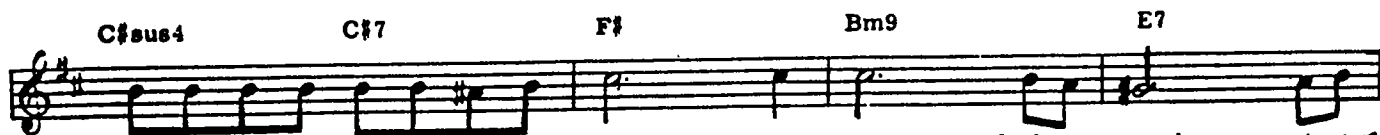
you wish that you were stand - ing in their
Hap - pi - ness I'd nev - er know be -



shoes.
fore,

You change your life with - out much hes - i - ta - tion, —
Just as long as you are there be - side me, —

But
I



would you if you real - ly had to choose.
knew that I could ask for noth - ing more.

So don't look a - round get your
And liv - ing can start with the



feet
love

on the ground
in your heart.

it's much
So with

bet - ter by far
you all the time

to be
all the

Cm7 F9 Dm F7 Eb Eb Cm

just who you are. The oth-er man's grass is al-ways green-er the

F7 Bb

sun shines bright-er on the oth-er side, The oth-er man's grass is

Eb Bb Eb Bb Eb Bb Eb

al-ways green-er, some are luck-y some are not, Just be thank-ful, _

F7 Eb F7 Bb G Bm

_ for what you've got.

⊕ Coda Cm9 3 F7 Bb

trea-sures I've longed for are mine. _____ The oth-er man's grass is

Eb Cm F7 Bb

al-ways green-er the sun shines brigh-ter on the oth-er side, The

Bb Eb Bb Eb Bb Eb

oth-er man's grass is al-ways green-er, some are luck-y some are not,

Bb Eb F7 Bb

I'm so thank-ful _____ for what I've got. _____ The

a 12

HAWAII FIVE-O

By
MORT STEVENS

With a driving beat

f marcato

The first system of music shows the piano introduction. The treble clef contains a melodic line starting with a quarter rest, followed by eighth and quarter notes. The bass clef features a driving eighth-note accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

The second system continues the piano introduction. Chord markings above the treble clef are Cm, Bb, Cm, and Eb. The bass clef accompaniment remains consistent with the first system.

The third system continues the piano introduction. Chord markings above the treble clef are Cm, Bb, Eb, and G7. A melodic phrase in the treble clef is tied across the measures.

The fourth system continues the piano introduction. Chord markings above the treble clef are Cm, F7, Ab, and Bb. The melodic line in the treble clef becomes more active.

The fifth system concludes the piano introduction. Chord markings above the treble clef are 1. Cm, Ab, Bb, and Cm. The system ends with a **Tacet** instruction. The bass clef accompaniment continues until the end of the system.

2. Cm Bb Tacet Cm Bb

The first system of music consists of two staves. The right-hand staff begins with a piano introduction marked '2.' and a chord of Cm. This is followed by a Bb chord, a 'Tacet' instruction, another Cm chord, and finally a Bb chord. The left-hand staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Cm Ab V V Bb Cm

The second system continues the piano introduction. It starts with a Cm chord, followed by an Ab chord. There are two measures with a 'V' (Vibrato) marking above the notes. This is followed by a Bb chord and a final Cm chord. The left-hand staff continues with its accompaniment.

G Bass R.H. R.H.

The third system shows the right-hand part of the piano introduction. It begins with a 'G Bass' marking above the staff. The right-hand part (R.H.) is indicated by arrows pointing to specific notes in the right-hand staff. The left-hand staff continues with its accompaniment.

The fourth system continues the piano introduction with further melodic and harmonic development in both the right and left hands.

Ab Bb Cm ff

The fifth system concludes the piano introduction. It features Ab and Bb chords, followed by a Cm chord marked with a forte (**ff**) dynamic. The left-hand staff continues with its accompaniment.

PLAY IT AGAIN, SAM

Lyric by
HAL HACKADY

Music by
LARRY GROSSMAN

Slow blues tempo

Re - mem - ber - the love song - you

used to play - The song that you'd play - when - I used to say: -

"Play it a - gain, - Sam" - and then you would play - it a - gain, -

- Sam. It's been a few years, - Sam, - but now and then, - I

have a few drinks - and - re - mem - ber when - I'd sit here and ask - you - to

play it a - gain - and a - gain, - Sam. The

first time - I heard it, I heard it with her - Sam, you re - mem - ber, - how

The musical score is written in a single system with a key signature of two flats (Bb) and a common time signature (C). It consists of seven staves of music. The first staff begins with a treble clef and a common time signature. The tempo is marked 'Slow blues tempo'. The lyrics are placed below the notes. Chord symbols are placed above the notes. The lyrics are: 'Re - mem - ber - the love song - you', 'used to play - The song that you'd play - when - I used to say: -', '"Play it a - gain, - Sam" - and then you would play - it a - gain, -', '- Sam. It's been a few years, - Sam, - but now and then, - I', 'have a few drinks - and - re - mem - ber when - I'd sit here and ask - you - to', 'play it a - gain - and a - gain, - Sam. The', and 'first time - I heard it, I heard it with her - Sam, you re - mem - ber, - how'. The chord symbols are: Bbmaj7, Bb, Bbmaj7, Bb6, Dm7, G13, Dm7, G13, C9, F13, Gb9, F13, Bbmaj7, Bb, Bbmaj7, Bb6, Dm7, G13, Dm7, G13, C9, F13, Gb9, F13, Bb13, Fm7(Bbbass), Bb13, Fm7(Bbbass), Ebmaj7, Eb6.

Ab(+11) Bb(Fbass) C13. 245

hap-py we were_ Fun-ny_ what mem-'ries_ that song seems to stir_ So

Cm7 F7 C#m7 F#7 Bbmaj7 Bb6

play it for me_ in her mem-o-ry._ I've no-bod-y else_ but_ my-

Bbmaj7 Bb6 Dm7 G13 Dm7 G13

self to blame_ for kid-ding my-self,_ 'cause_ they're all the same,_

C9 F13 Fm7 Bb13

Should be a law_ for_ what her kind of dame does to men, Sam.

Fm7 Bb13 Bb7(+5) Eb

What's o-ver is o-ver, I al-ways say,_ I'll

Ab(+11) Bb(Fbass)

just have a drink_ and_ be on my way._ On-ly came in_ here_ to

C13 Cm7(Fbass) Bb poco a poco dim.

ask you to play_ it a-gain_ and a-gain_ and a-

Cm7(Fbass) Bb0 Bb

gain_ and a-gain, Sam!

Recorded by TOM JONES on Parrot Records

Love Me Tonight

(ALLA FINE DELLA STRADA)

Verse

Gm

I know that it's late and I real - ly must leave you a -
 wait - ed so long for the girl of my dreams to ap -

D7

pear; _____ but you're good to
 lone; _____ and now I can

D7 **Gm**

hold and I feel such a long way from home; _____
 hard - ly be - lieve that you real - ly are here: _____

Gm **G7** **Cm**

Yes, I know that our love is still new, _____ but I
 Here in my arms you be - long. _____

F7 **Bb** **D7** **Gm**

prom - ise it's gon - na be true. _____ Please let me stay, don't you
 How can this feel - ing be wrong? _____ Dar - ling be kind, for I'm

D7

Love Me To - night _____

Chorus

G **G6** **Gmaj7** **G6**

Tell me ba - by that you need me, say you'll nev - er leave me

D7 **G**

send me a - way, oh, no no. _____ Oh!
 out of my mind o - ver you: _____

Am Am(7) Am7 D9

Hold me now my heart is ach-ing, and un-til the dawn is break-ing.
Ba-by, now the pain is strong-er, I can't wait a mo-ment long-er.

G

Love Me To-night.

G7 Cm

Some-thing is burn-ing in-side.

F7 Eb D7

Some-thing that can't be de-nied.

Gm D7

I can't let you out of my sight, dar-ling. Love Me To-

Gm 1. F

night.

F Eb D I've

I've

2. Gm F Eb

Let me love you, ba-by, let me love you, ba-by, let me love

Eb D Gm 3.

you to-night. Love Me To-night.

F Eb F Gm

I Haven't Got Anything Better To Do

Words and Music by
PAUL VANCE and
LEE POCKRISS

Verse-Ad lib.

(Female) I ad-mit he was ex-cit-ing, hand-some and bright, gen-er-ous, wealth-y and kind.
(Male) I ad-mit she was ap-peal-ing, whole-some and bright, beau-ti-ful, lov-ing and kind.

Strange how {his mem-'ry has fad-ed a-way, Oh, well, out of sight, out of mind.
{her

Refrain-Moderately, not too fast, expressively

I nev-er loved {him _____ {He nev-er reached me. _____
{her _____ {She

{He was just some-one, _____ some-one I knew. _____
{She

I think a-bout {him _____ on al-ter-nate Thurs-days _____ when I
{her _____

have-n't got an-y-thing bet-ter to do. _____

{He's got a prob-lem _____ if {he thinks I need {him. _____
{She's _____ {she _____ {her. _____

E \flat B \flat m7 E \flat 9 B \flat m7 E \flat 9

I could-n't care less now that we're through.

A \flat A \flat m

I on-ly sit home and wait for ^{this}/_{her} phone call when I

E \flat Fm7 E \flat sus E \flat Fm7 B \flat 9

have-n't got an-y-thing bet-ter to do. Was - n't

E \flat G \flat 7 C \flat 6 Fm7-5 B \flat 7 E \flat m E \flat m7 Cm7-5 C \flat 7

I aw - f'ly smart not to fall and break my

B \flat 7sus B \flat 7 E \flat B \flat m7 3 Fm7 B \flat 7

heart? And when ^{he}/_{she} kissed me ^{he}/_{she} nev-er moved me,

E \flat B \flat m7 E \flat 9 B \flat m7 E \flat 9 A \flat

Noth-ing fan-tas-tic, thrill-ing or new. So, if I'm cry-ing-

A \flat m E \flat G \flat 7

I'm on-ly cry - ing 'cause I Have - n't Got An - y - thing

Fm7 B \flat 7-9 1. E \flat Fm9 B \flat 7 2. E \flat

Bet - ter To Do. Do.

(Title song from the Allied Artists production, "MARRY ME! MARRY ME!")

MARRY ME! MARRY ME!

English Lyric by
ROBERT COLBY

Music by
EMIL STERN
French Lyric by
EDDY MARNAY

Moderately

Am Bm7(b5) E7 Am A Dm Em7(b5) A7

Start-ing now, hear the mu-sic ring! Start-ing now, hear to-mor-row

Dm Dm7 Bm7 E7 Am am7

sing! Mar - ry Me! O, Mar - ry Me! And see what

B7 B7(b5) E7 Am Bm7(b5) E7 Am A

love will bring! Ev-'ry day, learn that you can fly;

Dm Em7(b5) A7 Dm Dm7 Bm7 E7

Ev - 'ry night, learn the rea - son why! Mar - ry Me! O

Am Am7 B7 B7(b5) E7 Am Dm Am

Mar - ry Me! And touch the morn - ing sky!

Bm7(b5) E7 Am

Let the day we wed, And the years a - head

Dm7 G7 Cmaj7 C6 F#m7(b5) B7

Fill the lone-ly bed of life! Let the lov-ing grow,

Em Em7 F#7 F#7(b5) B7

Grow un - til we know Tru - ly we are man and

E7 E7+ E7 Am Bm7(b5) E7 Am A

wife! Come a - long, taste to - mor - row's wine!

Dm Em7(b5) A7 Dm Dm7 Bm7 E7

Come a - long, make to - mor - row shine! Mar - ry Me! O,

Am Am7 B7 Bb(b5) E7 1. Am E7 2. Am Dm Am

Mar - ry Me! And ev - er - more be mine! mine!

A Woman In Love

From the Samuel Goldwyn Motion Picture "GUYS AND DOLLS"

Tune Like
A D F# B

By FRANK LOESSER

Romantically

Voice

Your eyes are the eyes of A Wo-man In Love And
 oh, how they give you a - way. Why
 try to de - ny you're A Wo-man In Love, When I
 know ver - y well what I say.
 I say no moon in the sky ev - er lent such a glow,
 Some flame deep with - in made them
 shine. Those eyes are the
 eyes of A Wo-man In Love And may they

The musical score is written for guitar in G major. It consists of ten staves of music. Above each staff are guitar chord diagrams and chord names. The lyrics are written below the notes. The chords used include G, Gmaj,9, Am, F+, Am7, D9, D7, G, Gmaj,7, G6, G, E7, E9b, Am, E7, Am, Am6, F, Am, Em, B7, C, D, Cm6, D7, D9b, G, Gmaj, Am, F+, Am7, D9, D7, G, Gmaj,7, G6, G, E7, E9b, Am, Cm9, and Cm.

gaze ev - er - more in - to mine,

Craz - i - ly gaze ev - er - more in - to

mine. Your mine.

I'll Build A Stairway To Paradise

Words by
B. G. DE SYLVA and
IRA GERSHWIN

Animato

Music by
GEORGE GERSHWIN

Refrain *Con spirito*

I'll build a stair-way to Par - a - dise With a new step ev - 'ry

day! I'm going to get there at a - ny price Stand a -

-side I'm on my way! I've got the blues And up a -

-bove it's so fair Shoes! Go on and car - ry me there!

I'll build a stair - way to Par - a - dise, With a

new step ev - 'ry day. day.

MOON SONG

THAT WASN'T MEANT FOR ME

REFRAIN

p-^{mf}

It came from no-where the night that we met, - 'Twas

like a me-lo - di-ous plea, Sweet Moon Song,

(That was-n't meant for me _____) Why is it al-ways re-

mind-ing me of - A love dream that nev - er could be,

Sweet Moon Song, (That was -n't meant for

me) It came glid-ing in-to my heart Rid-ing on a

moon-beam from a - bove, Sor - row end - ed and the

whole world blend - ed in a rhap - so - dy of love. Then,

I heard him sing - ing to some - bod - y else - What

I thought was my - mel - o - dy, Sweet Moon Song,

(That was - n't meant for me. _____) me.)

BELLE OF THE BALL

Words by MITCHELL PARISH

Music by LEROY ANDERSON

Danc - ing so light - ly and smil - ing so bright - ly, To - night you're the Belle Of The Ball.

Is it a won - der the fel - lows are un - der the spell of the Belle Of The Ball.

You are the girl of their dreams, Ev' - ry - one seems to a - dore you,

And you can tell at a glance There is ro - mance wait - ing some - where for you;

So have a gay time, the mu - sic of May - time will end with the break of the dawn,

You and your laugh - ter will lin - ger long aft - er the sound of the mu - sic is gone.

We will re - mem - ber the night You were the fair - est of all, In our hearts

I In my heart you'll be danc - ing For - ev - er and ev - er the Belle Of The Ball.

I Don't Care ONLY LOVE ME

Dalla Strada Alle Stelle!

Refrain

English: I don't care how much you love me, ONLY LOVE ME,
 Italian: *K* *la sto-ria di n-u-ssu sem-pli-ce tu-gu-zu*

For my love for you is great enough for two -
che sta-con-tra nel via-rai del-lu-est-tu,

I don't care what you think of me, just think of me,
non-tre can-fi-u-nu-cha-so-ne-spen-si-ru-tu

For in time my love may change your point of view.
che-i-mu-nel-lu-del-quar-ter tu-pe-te-ran.

Ev-'ry ten-der lit-tle kiss will be a
 Ev-'ry ten-'der lit-tle smile will be an -
Lu-sua-vo-co-co-si-dol-ce e appa-sto.

lit-tle more of bliss I nev-er tast-ed be-fore,
 oth-er hap-py mile a-long the road to my goal,
na-tu-cha-di-scen-de-nel-pro-son-do del cuor,

I'll do my ver-y best to make it more and
 I'll tear the sky a-part to win your heart and
mollu-gon-te tats'-in-tur-no-fu-fer-

more. _____ } I don't care how much you love me, ON - LY
 soul. _____ } *K* *la sto-ria d'u-na sem-pli-ce tu-*
 mar ad a-scol-tur!

LOVE ME, Rome was not built in a day it's true. And
pas - su che s'in - con - tra nel - la gran cõt - tã;

ro - mance works the same way too, — Some - day I pray you'll
men - tre can - ta, pas - sa e ca, — lo - et - al - ta

love me Half as much as I love you. — I don't
bel - ta' d'am te - a' tro so - gno - ra' — I lo —

A Portrait Of Jennie

Moderato

A por - trait of Jen - nie — more pre - cious to me — than a
 The por - trait of Jen - nie — is etched on my heart — where her

mas - ter - piece how - ev - er fam - ous it be. — have been sketched from the
 fea - tures

start. — Ah, the col - or and beau - ty of line — and the glow of her

spir - it di - vine. — All cast from heav - en's own de -

- sign, With the por - trait of Jen - nie — I nev - er will part, — For there

is - n't an - y por - trait of Jen - nie, ex - cept in my heart.

Glad She's A Woman

Gm C Fmaj7/C

As she sits by the win - dow she's bus - y with work, but her
night when I'm sleep - in' she'll tug at my side, wake me

Gm7/C F/C

mind is - n't on what she's do - in' She
up just to tell me she's hap - py. I put my

Gm7/C Fmaj7

thinks back to morn - ing, the feel - ing she had, and she's
hand on the life she car - ries in - side then she

Gm6/A A7 D Am7/D D7

Glad smiles and says 'Hel - lo dad - dy.' And my

G Gmaj7 Am7/D D7

you can see the glow on her face and in her eyes,
heart could al - most burst from the love she brings to me,

Gmaj7 Dm7 Cmaj7 Cm

you can see she's chang - ing ev - 'ry day from the
I can see

G/D G6 G6-5 to Coda

lit - tle girl I mar - ried (She's chang - ing) from a

Gm7/C C F Eb Bb F

girl in - to a wo - man (From a girl in - to a wo - man). And she's

Eb Bb F Gm7 Fmaj7/C Gm7/C C7-9 D.S. al Coda

Glad She's A Wo - man. Late at

CODA

girl in - to a wo - man (From a
 girl in - to a wo - man). And I'm Glad She's A Wo - man.

GLAD TO BE UNHAPPY

RODGERS & HART

Fools rush in So here I am very glad to be un-happy
 I can't win, but here I am, More than glad to be un
 - hap-py— Un - re - qui - ted love's a bore. And I've got it pret - ty
 bad, But for some one you a -dore, It's a pleas - ure to be
 sad. Like a stray - ing bat by lamb, With no mam-my and no
 pap - py, I'm so un - hap - py, But oh, so glad!

On A Slow Boat to China

I'd love to get you ON A SLOW BOAT TO CHI - NA. All to my -
 self. a - lone. Get you and keep you in my arms ev - er - more,
 Leave all your lov - ers Weep - ing on the far - a - way shore. Out on the
 brin - v with a moon big and shin - y. Melt - ing your heart of stone,
 I'd love to get you ON A SLOW BOAT TO CHI - NA. All to my - self a - lone.

Recorded by TOM JONES on Parrot Records

HELP YOURSELF

Love is like can - dy on a shelf,
 An - se non ti par - lo mai,
 An - se se tu ar - ros - si - vai.

You want a taste then help your - self,
 il mio se - gre - to tu sa - prai,
 il mio se - gre - to lo sa - prai,

The sweet - est things are there for you — Help your - self — take a few —
 un gior - no l'al - tro leg - ge - vai — gli oc - chi miei — gli oc - chi miei —
 se tu lo squar - do al - se - vai — ca - pi - vai — ca - pi - vai —

That's what I — want you to do. —
 gli oc - chi miei — gli oc - chi miei —
 ca - pi - vai — ca - pi - vai —

We're al - ways told re - peat - ed - ly —
 My heart has love, e - nough for two —
 An - che se non do - man - de - vai —
 An - che se chia - der - lo non vuol —

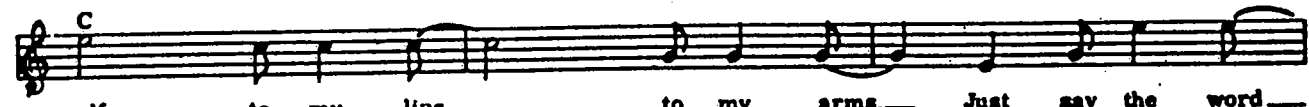
The ve - ry best in life is free, —
 more than e - nough for me and you, —
 il mio se - gre - to ca - pi - vai, —
 il mio se - gre - to sco - pri - vai, —



And if you want to prove it's true — Ba - by, I'm — tall - ing you —
 I'm rich with love, a mil - lion - aire — I've so much — it's un - fair —
 c'è chi men - ti - re non può mai — gli oc-chi miei — gli oc-chi miei —
 c'è chi men - ti - re non può mai — gli oc-chi miei — gli oc-chi miei —



— This is what — you should do. — Just help your -
 — Why don't you — take a share? —
 — gli oc-chi miei — gli oc-chi miei — Dim - mi per -
 — gli oc-chi miei — gli oc-chi miei —



self to my lips, — to my arms. — Just say the word —
 ché, ma per - ché, — ma per - ché — ne - gli oc-chi miei —



— and they are yours. — Just help your - self to the love —
 — non guar - di mai. — Ep - pu - re tu, to lo so, —



— in my heart — your smile has o - pened up the door. —
 — lo lo so — che un po' di be - ne già mi vuoi. —



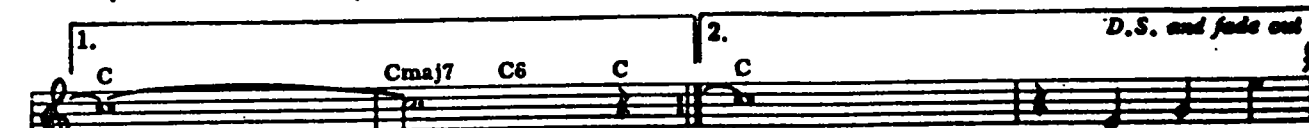
The great - est wealth that ex - ists — in the world —
 Dim - mi per - ché, ma per - ché — ma per - ché —



— could nev - er buy — what I can give. — Just help your -
 — ne - gli oc-chi miei — non guar - di mai. — Ep - pu - re



self to my lips, — to my arms — and then let's real - ly start to live. —
 tu, to lo so, — to lo so — che un po' di be - ne già mi vuoi. —



D.S. and fade out

— Just help your -
 — Di - mi per -

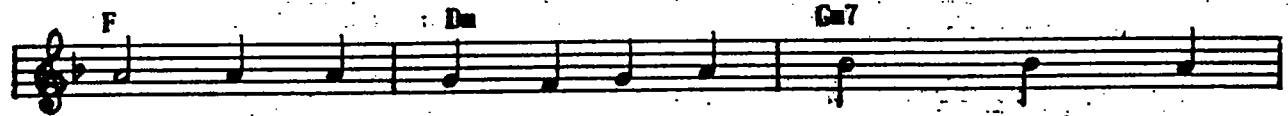
Honey Come Back

Words and Music By JIMMY WEBB

Moderately
Ab dim



(Spoken) Oh honey, I know I've said it too many times
(Spoken) Well I guess that's about all I got to



before. I said I'd never say it again, I guess I shouldn't say
say, So I'm just gonna take my bags and I'm gonna walk.



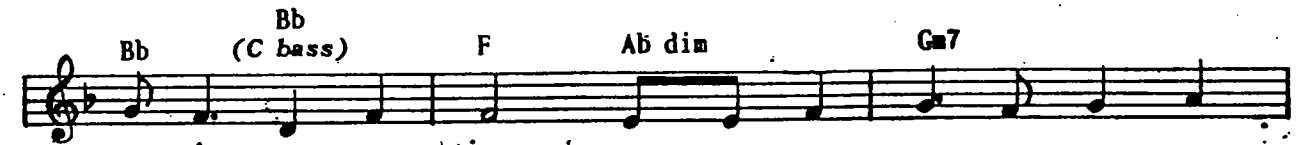
anything at all since you're supposed to belong to him. But I just
I know those bright lights are calling me honey. And big fine cars and fancy



can't let you go without telling you just how much I love
talk But if you ever want somebody to just love you. Someday you just may.



you (sung) So that is why I'm gonna
just give me a call, you know where I am. (sung) And



say it one more time. } Hon - ey Come Back, I just can't
here's what I'll say. }



stand each lone - ly day's a lit - tle bit long - er than the

Gm7 C7 F

last time I held you, seems like a hundred years a -

Cm7 (G bass) F7 (A bass) Bb Bb+ Bb6 F C7

- go. Back to his arms and nev - er know the joy of

F Dm Ab dim Cm7 Am7

love that used to taste like Hon - ey Come Back where you be -

Bb (C bass) 1. F Bb F Ab dim

long to on - ly me.

2. F Bb F Ab dim

me. Hon - ey Come

Repeat and fade.

Gm7 Am7 Bb (C bass)

Back where you be - long to on - ly

F Bb F Ab dim

me. Hon - ey Come

A PLACE IN THE SUN

Lyrics by
RONALD MILLER

Music by
BRYAN WELD

Moderately slow

N. C. Dm7 G7 C

1. Like a long lone - ly stream I keep run-nin' towards a
 2. (Like an) old dust - y road I get wea - ry from the

Am7 Dm7 G7

dream, mov - in' on, mov - in'
 load, mov - in' on, mov - in'

C F C F6 Am7 Dm7

on. Like a branch on a
 on. Like this tired trou - bled

G7 C Am7

tree I keep reach - in' to be free, mov - in'
 earth I've been roll - in' since my birth, mov - in'

Dm7 G7 C F C

on, mov - in' on.
 on, mov - in' on

CHORUS

N. C. Dm7 G7

'Cause there's A Place In The Sun where there's

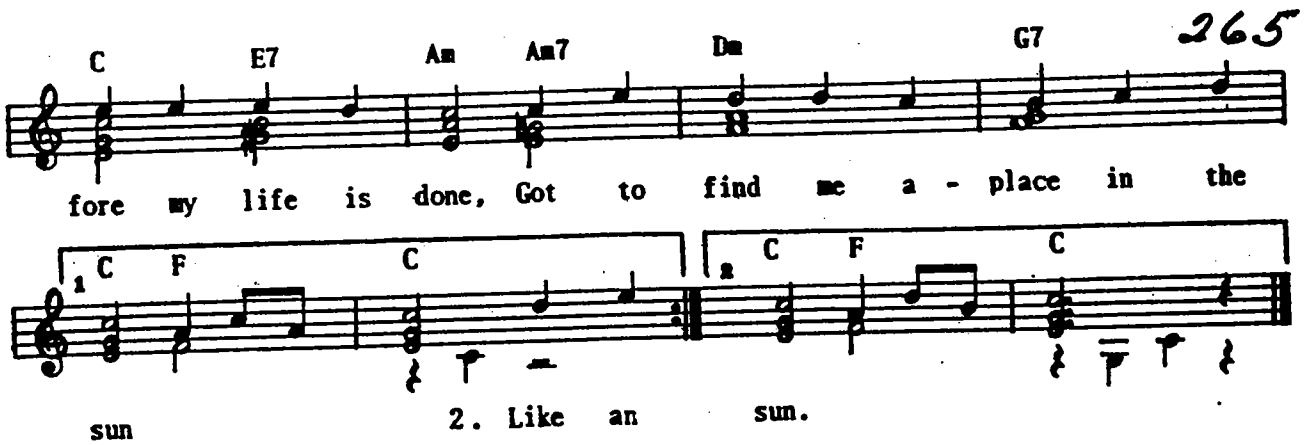
C E7 Am Am7 Dm G7

hope for ev - 'ry one, where my poor rest - less heart's got - ta:

C Dm G7

run. There's A Place In The Sun and be -

265



fore my life is done, Got to find me a - place in the
sun. 2. Like an sun.

You're A Sweet Little Headache



You're a sweet lit-tle head-ache — But you are lots of fun —
Full of quaint lit-tle schemes.

I've a good mind to spank you, Then thank you for all you've
But when I should for-get you, I let you dis-turb my

done. — dreams, — I thought I could hold my

own with you, But you've got me all per-plexed, —

Here am I a - lone with you, And what are you gon- na do next? You're a

sweet lit -tle head-ache — If you keep on that way — What a

sweet lit-tle heart-ache you'll turn out to be some - day.

What To Do

Song from "WOMAN TIMES SEVEN"

Lyric by
AL STILLMAN

Music by
RIZ ORTOLANI

WHAT TO DO? WHAT TO DO? WHAT TO DO, Now that

I seem to be los-ing you? WHAT TO

DO with my life, When we're out of touch, And my heart will

want you too much? Where to go, how to

know what to say, If they ask why our

Cm7 F7 Bb7 Eb

love went a - stray? Should I run a - way and

Ebm Fm7 Bb7 Eb Ebdim

hide? That would-n't be so smart, When I know I can't hide from my

Fm7 Bb7 Eb Gm C7 Fm

heart. How to smile, now that I'll miss you so.

G7 Cm Cm7 F7 Abm

While the love that I feel seems to grow? May - be

Eb Ebdim F9 Eb

I ought to try ask - ing you What to say, where to

Fm7 Bb7 1. Eb Bb7 2. Eb

go. WHAT TO DO? WHAT TO DO?

CMON MARIANNE

Words and Music by
L. RUSSELL BROWN and
RAYMOND BLOOMSBORN

Rubato
Amaj7 A B B7 Bm Bm7 Amaj7 A

Mar - i - anne, Mar - i - anne, Mar - i - anne, Mar - i - anne

Moderate rock tempo
Bm E7

Oh, Oh, Oh, Here I am, on my knees a - gain, I'll do

A6 F#m Bm

an - y - thing Just to make it right; Say you'll un - der - stand.

C#7 F#m E

Oh, I know you can. Come on, Mar - i - anne

F#m E F#m (tacet) Bm

Don't mat - ter what the peo - ple say - It did - n't
(Well now your) bigbrown eyes are all

E7 A6

hap - pen that way She was a pass - ing fling, And not a
full of tears from the bit - ter - ness of my

F#m Bm C#7

per - man - ent thing; Say you'll un - der - stand, Oh, I know you can.
cheat - in' vears, So I hang my head, Wish that I was dead.

Cdim Amaj7 A6 Cdim

Mar - i - anne, Ba - by, Mar - i - anne, Mar - i - anne.

Cdim A C#7 F#m C#7

Mar - i - anne. Ba by Say you can un - der - stand,

(tacet)

My Mar - i - anne, Mar - i - anne, Mar - i - anne, Mar - i - anne.

F#m E F#m E F#m E F#m (tacet)

Well now your

Come Ba - by, Mar - i - anne, Ba - by, Come on,
 Mar - i - anne, Ba - by, Mar - i - anne, Mar - i - anne,
 Mar - i - anne, Mar - i - anne.

The Syncopated Clock

Moderately

There was a man like you and me, as sim-ple as a man could ev-er be; and
 He had a clock that worked all right, It worked all right/not ex-act-ly quite; in
 but

he was hap-py as a king, ex-cept for one pe-cu-liar thing,
 stead of go-ing 'tick, tock, tick' the cra-zy clock went 'tock, tick, tock'

The poor old man just raved and raved, be-cause no-bod-y could say

why his sil-ly clock be-haved that hick-o-ry dick-o-ry way. But

now a fa-mous man is he, he owns a pub-lic cu-ri-os-i-ty; From

far and wide the peo-ple flock to hear the syn-co-pat-ed clock.

As Recorded by SONNY JAMES on Capitol Records

DON'T KEEP ME HANGIN' ON

Words and Music by
CAROLE SMITH
and SONNY JAMES

Moderately - In three

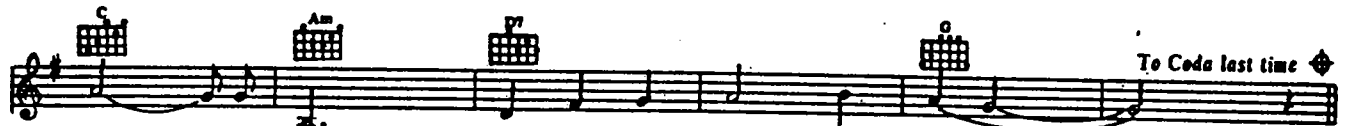
Chorus    



DON'T KEEP ME HANG - IN' ON; let me go. let me



go, let me go. If your love is through, if your



love is gone. DON'T KEEP ME HANG - IN' ON.

Verse   



1. I'm a big fool to love you, when you
2. Times when I say I'm leav - in', you



treat me like I'm your clown. It's
keep beg - gin' me to stay. When



ea - sy to see that you don't love me, you and
I try to go, you put on a show, and



just want me hang - in' a - round.
some - how I can't get a - way.

◆ CODA



DON'T KEEP ME HANG - IN' ON.

ALL FOR THE LOVE OF SUNSHINE

Lyrics by
MIKE CURB

Music by
LALO SCHIFRIN

Moderately

Piano introduction musical notation in G major, 4/4 time, consisting of four measures.

D A7

1. The dark - ness of my world was all cleared a -
 2. (—) Sun - shine can al - ways make my days so
 3. (Through) win - ter, the spring - time, the sum - mer and

D

way. The flow - ers are bloom - ing it's a beau - ti - ful
 bright. Sun - shine can warm up a cold, cold
 fall, The moon - light, the star - light she out - shines them

Bm F#m G

day. There's a girl with a heart as big as the
 night. In I know my sun - shine was sent from a -
 all. In a world filled with fear, with hate and such

D A7 D A9 Bm7 A7

sky, She's sun - shine and I know why.
 bove, An an - gel that's filled with love.
 harm, My sun - shine can be so warm.

Chorus:

D G D

All For The Love Of Sun - shine,

G A7 Bm

All For The Love Of Sun - shine, The Lord smiled

F#m G D A7

down on this life of mine, And sent me the love of

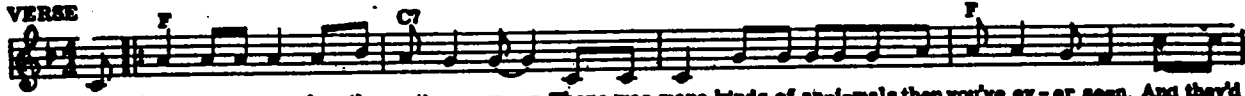
1. 2. 3.
 D A7 D

sun - shine.
 2. sun - shine.
 3. Through sun - shine.

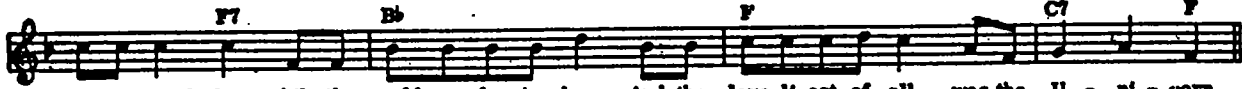
THE UNICORN

Words and Music by
SHEL SILVERSTEIN

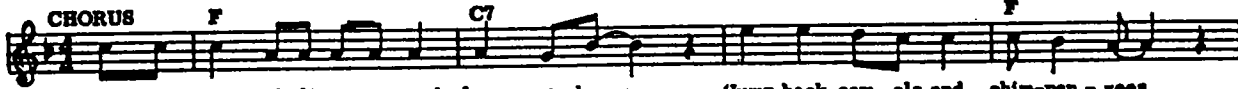
VERSE



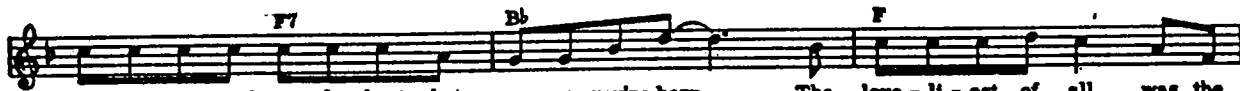
1. A long time a-go when the earth was green, There was more kinds of an-i-mals than you've ev-er seen. And they'd



run a-round free while the world was be-ing born. And the love-li-est of all was the U - ni - corn.



There was green al-li-ga-tors and long necked geese,— Hump back cam-els and chim-pan-zees,—



Cats and rats and e-le-phants but sure as you're born,— The love-li-est of all was the



U - ni-corn.

2. But the U - ni - corn.

2. But the Lord seen some sinnin' and it caused him pain,
He says, "Stand back, I'm gonna make it rain,
So hey, Brother Noah, I'll tell you what to do,
Go and build me a floating zoo."

CHORUS:

"And you take two alligators and a couple of geese,
Two hump back camels and two chimpanzees,
Two cats, two rats, two elephants, but sure as you're born,
Noah, don't you forget my unicorns."

3. Now Noah was there and he answered the callin',
And he finished up the ark as the rain started fallin',
Then he marched in the animals two by two,
And he sung out as they went through:

CHORUS:

"Hey Lord, I got you two alligators and a couple of geese,
Two hump back camels and two chimpanzees,
Two cats, two rats, two elephants, but sure as you're born,
Lord, I just don't see your unicorns."

4. Well, Noah looked out through the drivin' rain,
But the unicorns was hidin'—playin' silly games,
They were kickin' and a-splashin' while the rain was pourin',
Oh them foolish unicorns.

CHORUS: Repeat 2nd Chorus.

5. Then the ducks started duckin' and the snakes started snakin',
And the elephants started elephantin' and the boat started shakin',
The mice started squeakin' and the lions started roarin',
And everyone's aboard but them unicorns.

CHORUS:

I mean the two alligators and a couple of geese,
The hump back camels and the chimpanzees,
Noah cried, "Close the door 'cause the rain is pourin',
And we just can't wait for them unicorns."

6. And then the ark started movin' and it drifted with the tide,
And the unicorns looked up from the rock and cried,
And the water came up and sort of floated them away,
That's why you've never seen a unicorn to this day.

CHORUS:

You'll see a lot of alligators and a whole mess of geese,
You'll see hump back camels and chimpanzees,
You'll see cats and rats and elephants but sure as you're born,
You're never gonna see no unicorn.

NEON RAINBOW

Words and Music by
WAYNE CARSON THOMPSON

C (B Bass) Gm (B Bass) A7

1. Cit - y lights, pret - ty lights, They can warm the cold - est nights,
2. Mov - ing lights, flash - ing signs, Blink - ing fast - er than your mind,

F Bb C F Bb C

All the peo - ple go - ing plac - es Smil - ing with e - lec - tric fac - es,
Lead - ing peo - ple with sug - ges - tions Leav - ing no un - an - swered ques - tions,

F Bb C F Bb C

What they find the glow e - ras - es and what they lose the glow re - plac - es.
You can live with - out di - rec - tion and it don't have to be per - fec - tion.

G7 To Coda G11 C (B Bass) 1. Gm (B Bass) Am7 F G7

Life is love, in a Ne - on Rain - bow, A Ne - on Rain - bow.

2. Gm (B Bass) Am7 D G

Rain - bow. But in the day - time ev - 'ry - thing chang - es,

D G D G

noth - ing re - mains the same. No - one smiles an - y - more. And

D G Gmaj7 G7sus G7

no - one will o - pen his door un - til the night - time comes. And then the

D. S. Lyric 1 at Coda

Coda Repeat for fade C (B Bass) Gm (B Bass)

Rain - bow, A Ne - on Rain - bow,

Am7 Dm7 G7

A Ne - on Rain - bow, A Ne - on

WE CAN FLY

Words and Music by
BOB COWSILL
ARTIE KORNFELD
STEVE DUBOFF
HILL COWSILL

Fmaj7 Gm7 C7

See how the fluff - y clouds move by us,
 Is - n't it groov - y in a day - dream.

Fmaj7 Gm7 Bbm

See how the morn - ing mist can hide us a - way,
 Does - n't the day seem like it could nev - er end,
 And how the day is And so, my friend, we're

1. F Gm7 C7 2. F A7 Dm F7

so much fun. one.

Gm7 C7 Gm7 C7 Gm7

Ba - by, it's fun - ny, Noth - ing to tie us.
 how I can feel so sun - ny, blue - birds come up to guide us,
 When you're be - side - When you're be - side -

C7 F To Coda

me, We Can Fly.
 me, We Can Fly. Oh, we can

Fmaj7 Gm7 C7 Fmaj7

Hey, Mis - ter Wind, just keep - us sail - ing. High in the sky -

Gm7 Bbm F A7

there's no cur - tail - ing our fun; So ev - 'ry - one come on, Hey you on the ground, -

Dm F7 D. S. al Coda Coda Gm7(sus 4)

Take a look up and see what we've found. Fly.

Gm7 F Fmaj7 C F

We Can Fly. Hey ev - 'ry - one on the ground, let's fly.

I'VE GOT A FEELING

I've got a feel - ing, a feel - ing deep in - side, oh yeah, -
 Oh please be-lieve me I'd hate to miss the train, oh yeah, -
 I've got a feel - ing that keeps me on my toes, oh yeah, -

oh yeah, - I've got a feel -
 oh yeah, - And if you leave
 oh yeah, - I've got a feel -

ing, me a feel-ing I can't hide, oh no, (no)
 I won't be late a gain, oh no, ing. I think that ev-'ry-bod-y knows, oh yeah, -

oh no, oh no, oh yeah, oh no, oh no, oh yeah, Yeah, -

Yeah, I've got a feel - ing, yeah! (I've got a feel-ing)

All these years I've been wan-der-ing a-round

won-der-ing how come no-bod-y told me all that I was look-ing for was

some-bod-y who looked like you, -

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

From the Twentieth Century Fox Motion Picture "M.A.S.H."

SUICIDE IS PAINLESS

Moderately (Folk-Gospel Feeling)

Through ear - ly morn - ing fog — I see —

vis - ions of — the things — to be — the pains that are — with - held — for me — I

re - a - lize — and I — can see, — That

Su - i - cide — is Pain - less, it brings on man - y chang -

es. and I can take — or leave — it if — I please.

2. I — And you can do the

same thing if you please.

Chords: D, Em, Em7, A7(sus4), A7, D, Bm7, Gmaj7, D(F#bass), Em, A7, Em7, A7, B7

2. Try to find a way to make
All our little joys relate
Without that ever present nate
But now I know that it's too late.
And, *Chorus*

3. The game of life is hard to play,
I'm going to lose it anyway,
The losing card I'll someday lay
So this is all I have to say,
That: *Chorus*

6. A brave man once requested me
To answer questions that are key,
Is it to be or not to be
And I replied; "Oh, why ask me?"
'Cause: *Chorus*

4. The only way to win, is cheat
And lay it down before I'm beat,
And to another give a seat
For that's the only painless feat.
'Cause; *Chorus*

5. The sword of time will pierce our skins,
It doesn't hurt when it begins,
But as it works it's way on in,
The pain grows stronger, watch it grin.
For: *Chorus*

Every Night

Words and Music by
PAUL McCARTNEY

Moderately
VERSE

F7 *Cm7*

Ev-'ry night I just want to go out, - get out of my head.
 Ev-'ry day I lean on a lamp-post, I'm wast-ing my time.

F7 *Cm7* *Bb* *Gm*

Ev-'ry day I don't want to get up, - get out of my bed.
 Ev-'ry night I lay on a pil-low, I'm rest-ing my mind.
 Ev-'ry night I want to
 Ev-'ry morn-ing brings a

Cm *G7* *C* *N.C.* *F7*

play out new day
 And ev-'ry day I want to do - oo - oo - oo,
 And ev-'ry night that day is through oo - oo - oo,
 But to-night I just want to

Gm7 *C* *N.C.* *F*

stay in and be with you, —
 And be with you.

CHORUS

D.C. and fade on Chorus
G7

F *Bb* *F*

Oo oo oo oo oo oo oo oo oo — oo — oo — oo.

From the United Artists Motion Picture "THE SECRET OF SANTA VITTORIA"

The Song Of Santa Vittoria (Stay)

G *ten.* Gmaj7 Edim

Stay, that we may see the sun set,
Di ih - mo - ve tuq? sin - ce ro,

D7 *ten.* Am7 D7

Stay, that we may see it rise.
E per me tu res - te - vai.

ten. Am7 D7 D+ G

Stay, that I may hold you near me. Know
Di a ques - ti mon - ti gl cie - lo. Che

ten. G7 *ten.*

the soft - ness of your eyes. We are on - ly what love
mai più ci las - ce - vai. E - e - se del - lam -

C Cm

makes us, And so I pray my love will make you see.
mo - re, E qui che vo - glio vi - ve - ree mo - rir.

Am7-5 G (Dbass) *ten.* Bm7 E7

Here, my heart is yours for - ev - er.
Di e dil - lo al mon - do in - te - ro

Am7 D7 *To Interlude* Fine G

Stay, and share a life of love with me. me.
Che mai più tu mi fa - rai sof - frir. frir.

Gm Cm

Night - time is lone - ly and day nev - er seems to end when you are
Qui sei tor - na - ta las - cias - ti la gran cil - tà Qui trai vi -

Gm Cm7 F7

out of my arms. When I can hold you the
gne - ti ei fior Do - ve tro - vas - ti la

Bb Em7-5 A7 Dm

world is a mag - ic place. Sun - shine and laugh - ter and love, shin - ing from your
ve - ra fe - li - ci - tà Dei ri - tor - na - ta da me dal tuo pri - mo - g -

Em7-5 A7 D Em7 Fm6 D (F bass)

face. For me, there's no place for you but my arms.
mor Gra - zie m'hai ri - por - ta - to il mio cuor.

COCO

Dm7 D#dim Em7 C Am (sus 4) (3) Dm7

Co - co, Co - co, Hop - ing too high, Fell down from the

G9 Dm7 Cmaj9 8 Dm7 D#dim

sky, And start - ed to cry: It's the end of Co - co, Co - co.

Em7 C Am (sus 4) (3) Dm7 G7 (sus 4) C maj7 F C

Where is a friend to trust and de - pend up - on? Scan the

Dm7/G G7 Cmaj7/G (add 6) Dm7/G G7

hills; rake the sky; But your search - ing won't end till you

E7 +5 #5 Gm6/A A7 Dm7 D#dim Em7 C

try To learn to, turn to Some - one who's

D7 (sus 4) (3) Dm7 Cdim/G Cmaj7

called Co - co, Co - co, Co - co.

MARTÁ

Rambling Rose Of The Wildwood



English Lyric by
L. WOLFE GILBERT


Chc. Arr. by T. Kahana

By MOISES SIMONS

Arranged by ROSAMOND JOHNSON

Andante Moderato


REFRAIN  




Mar - ta ramb-ling rose of the wild-wood _____ Mar - ta _____
 Mar - ta ca - pu - li - to de ro - sa _____ Mar - ta _____




_____ with your fra-grancedi-vine _____ Rose - bud of the days of my
 _____ del jar - din lin - da flor _____ di - me i que fe - lis ma - ri -




child - hood _____ watched you bloom in the wild - wood _____ and I hoped you'd be mine _____
 po - sa _____ en tu ca - lis se po - sa _____ a li - bar tu dul - sor? _____



_____ Mar - ta now your eyes beam at twi - light _____
 _____ Mar - ta: _____ en tus cla - ras pu - pi - las _____



spark - ling like each dew-drop at dawn _____ Mar - ta
 bri - lla u - na au - ro - ra de a - mor _____ Mar - ta:



when I look for your love - light _____ I a - wake with a sigh _____
 en - tus o - jos a - zu - les _____ dei - ne fa - ble can - dor _____



And I find you are gone. _____
 Ve - ne - ne - lios a - dios. _____

THEME

from

"EAST OF EDEN"

A Warner Bros. Picture

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Music by

LEONARD ROSENMAN

Broadly

Chords: C, F, A7, A+7, A², Dm⁷, G⁷, G, Am, C, F, A7, A+7, A7, Dm⁷, G⁷, Dm⁷, G⁷, F, Em, Dm, C, C, Bb, Bb, C, D⁹, D⁹, D⁷, G⁹, C, F, A7, A+7, A7, Dm⁷, G⁷, Dm⁷, G⁷, C, G⁷, C, G, Am⁷, D⁹, Em, C, Fmaj⁷, F⁶, Em⁷, Dm⁷, G⁷, Dm⁷, G⁷, 1. C⁶, A⁷, Dm⁷, G⁹, G⁷, 2. C, A⁷, G⁹, G⁹ sus, C

ROSE ROOM

Words by
HARRY WILLIAMS

Music by
ART HICKMAN

Medium Slow

Chorus, Slowly

In sun - ny Rose - land, where sum - mer breez - es are play - - -

ing, Where the hon - ey bees are "A - May - - -

ing," There _____ all the ros - es are sway - - - ing,

Danc - ing _____ while the mead - ow brook flows _____ The moon when

shin - ing is more than ev - er de - sign - - - ing, For

'tis ev - er then I am pin - - - ing, Pin - ing _____

— to be sweet - ly re - clin - - - ing, Some - where in Rose - land,

Be - side a beau - ti - ful rose. _____ In sun - ny rose. _____

1 G G7 Edim Cmi G Eb7 | 2 G G7 C Cmi G.

“Hush-a-bye, Ma Baby”

Music from an Original
Melody by

THE MISSOURI WALTZ

John Valentine Eppel
Arr. for piano by

Lyric by
J.R. SHANNON
(ASCAP)

SONG

FREDERIC KNIGHT LOGAN

Dreamily F C7 F

Hush - a-bye, ma ba - by, slum-ber-time is com-in' soon; Rest yo' head up-

C7 F Bb

on my breast while Mom-my hums a tune; The sand-man is call-in' where

F G7 C7

shad-ows are fall-in', While the soft breez-es sigh as in days longgone by.

F F

'Way down in Mis-sou-ri where I heard this mel-o-dy,

C7 F

When I was a lit-tle child— on my Mom-my's knee; The

Bb Dim. F

old folks were hum-min'; Their ban-jos were strum-min' So—

G7 C7 F

sweet and low. _____

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From the 20th Century-Fox Technicolor Picture "WAKE UP AND DREAM"

GIVE ME THE SIMPLE LIFE

Lyric by
HARRY RUBY

Music by
RUBE BLOOM

Moderato

Refrain Rhythmically, but not fast

Fm7 Eb7 Ebmaj7 C7 Fm G7 Cm G7 F#7 Cm

I don't be-lieve in fret - tin' and griev - in' Why mess a - round with strife I nev -
Liv - ing I find is best when your mind is keen as a carv - ing knife I'm cra -

Abm Eb Cm Fm7 C9 F7 F7aug Bb9 Fm7

er was cut out to step and strut out, GIVE ME THE SIM - PLE LIFE! Some
zy a - bout sleep, can't do with - out sleep, GIVE ME THE SIM - PLE LIFE! I

Bb7 Ebmaj7 C7 Fm G7 Cm G7 Fb7 Cm

find it pleas - ant din - ing on pheas - ant Those things roll off my knife, Just serve
love to whit - tle and play a lit - tle tune on a ten cent fife, I don't

Abm Eb Cm Fm7 Bb7 Eb

me to - ma - toes and mashed po - ta - toes, GIVE ME THE SIM - PLE LIFE A
aim to wor - ry, hus - tle or hur - ry, GIVE ME THE SIM - PLE LIFE I

Fm7 Bb9 Eb Fm7 Bb9 Eb

cot - tage small is all I'm af - ter, Not one that's spa - cious and wide, A
greet the dawn when I a - wak - en, The sky is clear up a - bove, I

F# Cm G7-9 Cm Cm7 F9 Fm7 Bb7 Fm7

house that rings with joy and laugh - ter And the ones you love in - side, Some
like my scram - bled eggs and ba - con Served by some - one that I love, Life -

Bb7 Ebmaj7 C7 Fm G7 Cm G7 Eb7 Cm

like the high road, I like the low road, Free from the care and strife, Soundcorn -
could be thrill - ing with one who's will - ing to be a farm - er's wife, Kids call

Abm Eb Cm Fm7 Bb7 Eb Ebdim

y and seed - y, But yes, in deed - y! GIVE ME THE SIM - PLE LIFE!
ing me pap - py would make me hap - py! GIVE ME THE SIM - PLE LIFE!

"SOFT LIGHTS AND SWEET MUSIC" 285

By IRVING BERLIN

CHORUS

Soft lights and sweet music, And
you in my arms,
Soft lights and sweet melody, Will bring you
closer to me; Choppin and
pale moonlight, Reveal all your
charms, So give me velvet lights and
sweet music, And you in my
arms. arms.

Little Woman

D A G D A

Hey, Lit-tle Wom-an, please make up your mind; you've got to come in - to my world and

G A D A G D

leave your world_ be-hind. Come on now! Na na na na na na na na_ na na na,

A G A D

come down from that cloud, girl, and leave your world_ be - hind. *Fine*

D A G A

When you're with me I feel sun shine e - ven when I'm stand - ing
What do you see when you're walk - ing down a bus - y street and

D F#m E A

in the rain. Some-thing hap-pens that I can't ex-plain when I hear your name, But you can't
I'm not there? Is my pic-ture hang-ing in your mind, walk-ing with you there? That's

D F#m G D

help it that you're al - ways chas - ing rain - bows in your mind. There's so
how it is in my world, girl, you're with me all the time. Why don't you

A G A D 1. D 2. D

D. S. al Fine

much I want to say to you and there's so lit - tle time.
come in - to my world and leave your world be - hind?

LOVE SO FINE

287

Lyrics by
TONY ASHER

Music by
ROGER NICHOLS

Bossa Nova tempo

(Bossa Nova tempo)

Bbmaj7 **Bb** **Dm7** **Gm7**

Prom - ise me you will be by my
Make a vow here and now, you will

Cm7 **F7sus4** **Bbmaj7** **Bb** **Dm7**

side through thick and thin. If you say you will
al - ways be my own. Tell me you will be

Gm7 **Cm7** **F7sus4** **Bb** **F (A Bass)**

stay we can let our love be - gin. } In re - turn, take this
true and I won't be left a - lone. }

Fm7 (Ab Bass) **G7sus4** **G7** **Cm7** **G7 (B Bass)**

heart of mine. Just re - mem - ber you'll

Cm7 (Bb Bass) **G7 (B Bass)** **Cm7** **F7sus4**

nev - er find a heart so kind or an - oth - er love so fine.

Moderately slow swinging 4

Gbmaj7 **Fm7**

Nev - er be - fore was I

Ebm7 **Ab7sus4** **Ab7** **Gbmaj7** **Fm7**

free to fall for an - y - one, Nev - er be - fore could I

Ebm7 **Ab7sus4** **Ab7** **Dbmaj7** **Gbmaj7**

see it all with - in view, Now there's

1. **Cm7** **F7sus4** 2. **Cm7** **F7sus4** *D. C. and fade*

you. you.

You Wanted Someone To Play With

(I Wanted Someone To Love)

Chorus

G7 Gdim G7 Gsus G7

I know that YOU WANT-ED SOME - ONE TO PLAY WITH, While

C G+ C Cdim Dm7 Dm7(5)

I want - ed some one to love; _____ Then you made me

G7 G7(+5) C Gm A7 B7

feel that your love was real, The love that I al - ways dreamed

E B G7 Gdim G7 Gsus

of _____ And then you laughed when I cried for your kiss

G E7 Bm7 E7 B7 E7 Am

es, To me they meant Heav - en a - bove; _____ For

F# Am Dm7 F# Fdim C B Bb A7 D7

YOU WANT-ED SOME - ONE TO PLAY WITH, While I want - ed

G D7 G7 C B C F# C Dm7 C Dm7 G11 C

some - one to love. For love. _____

I'M COMING HOME

Lyric and Music by
LES REED and BARRY MASON

Moderato

Eb **Fm7(Eb bass)** **Fm7(Bb bass) Bb7**

I'm 1. com - ing home to your lov - in' heart To the
2. stay and for - get your pride Now my

Eb **Eb+** **Fm7(Eb bass)** **Bb7(sus 4) Bb7** **Eb**

one that I once threw a - way and broke a - part I want you
world is fal - ling round me I got no - where to hide I want you

C **C7** **Db** **Fm**

I need you A chance is all I'm ask - in' now I
I need you I know it's true I made you cry then

Fm7(Bb bass) Bb7 **Eb** **Ab**

must get back to you some - how So, I am com - ing home to you
like a fool I said good - bye Now I am com - ing home to you

F7 **Bb** **Bb7**

'Cos I am no - thing with - out you May -
Yes life is no - thing with - out you May -

Eb **Ab** **F7**

be you found some - bo - dy new But I'm still
be you found some - bo - dy new But I'm still

Bb7 **1** **2** **Eb**

com - ing home to you Please let me
com - ing home to you

Come Dance With Me

Words by
GEORGE BLAKE

Music by
DICK LEIBERT

Voice *Valse moderato*

The light may be low but the
 night is a - flame; COME DANCE WITH ME! The flame starts to
 grow, as you whis - per my name, COME DANCE WITH ME!
 float to the ceil - ing, my sen - ses go reel - ing, Your smile is
 wine; I thrill to a fab - u - lous feel - ing, The world is mine.
 The mu - sic en - rap - tures and cap - tures my heart; COME
 DANCE WITH ME! Your eyes tell the se - cret they would - n't im -
 part be - fore. So let's keep on danc - ing for -
 ev - er, I will nev - er ask for more; Oh, my
 dar - ling, it's heav - en on earth, When you dance with me.
 The dance with me.

Chords: Dm7, G7, Cmaj7, C6, Dm7, G7, F#m7, B7, E, F#m7, B7, E, Am7, D7, Dm7, G7, Cmaj7, C6, C7, Gm7, C7, Gm7, C7, Gm7, C7, Gm7, C7, Gm7, C7, Gm7, C7, D7, F7, Am, F7, D9, D7, Dm7, G7, Dm7, G9, Bbm6, Cmaj7, F9, Cmaj7, G9, Bbm6, Cmaj7, F9, Cmaj7.

Performance Instructions: (Guitar tacet), *mf*, *mf*, *p*, *pp*, *poco cresc.*, *rit.*, *p a tempo*, *poco accel.*, *rit.*

Watching The World Go By

Refrain
(Melody)

WATCH-ING THE WORLD GO BY, _____ Un-der a sun - ny
 sky; _____ Stroll - ing 'round the park on Sun - day
 aft - er - noon. _____ Oh, how the mo - ments
 fly, _____ WATCH-ING THE WORLD GO BY; _____
 When you're with your love, Life is a beau - ti - ful tune. _____
 E - ven if clouds are there, _____
 Way up a - bove. _____ For us the day is
 al - way fair, 'Cause we're in love. _____
 Oth - ers may have some tears, _____ Dar - ling, not you and
 I _____ We'll spend years and years and years,
 WATCH-ING THE WORLD GO BY! WATCH-ING THE BY!

Luna Rossa (Blushing Moon)

Words by
KERMIT GOELL
Italian Lyric by
V. DE CRESCENZO

Two Fts
G O B A

Music by
A. VIAN

Moderately slow (with expression)

Refrain

Oh! LU-NA ROS-SA, you're out to - night, A moon of red, in a sky of
 E's LU-NA ROS-SA' me par - la'te, Io le do - man - do sis-piet - te's

white, Be-cause I'm tell-ing a lie to - night, And blush-ing moon, you
 me, E me ri - spon-ne, "Si'o-ovuò sa - pè, Ccà nun ce sta ni -

know of it. — Oh! LU-NA ROS-SA, you're smart at love, You know I'm play-ing the part of
 sciu - na!" E jo chiam-mo'v nom-me pè' te ce - dè, Ma tutt' 'a gen-te ca par - la'e

love, I try my hand at the art of love, Just for the thrill and
 te. Ri-spon-ne. "E' tarde, che ovò sa - pè? Ccà nun ce sta ni -

glow of it. — LU-NA ROS-SA, For-give me, LU-NA ROS-SA, For the
 sciu - na!" LU-NA ROS-SA, Chi me sar-rà zin - ce - ra? LU-NA

vows I made to - night, that are un - true, What else am I to do? — But blush-ing
 ROS - SA, se n'è ghu - ta l'a - ta se - ra sen - sa me oc - cèl. — E jo di - co, gu

moon, there's a rea - son why The love I longed for, has passed me by, And so I
 co - ra c'as-pet - ta's me, Fore 'ò bal - co - ne sta - noi - te - t're, E pre-gu's

play at the game, but I, — I'm lone-ly, LU-NA ROS-SA. Oh! LU-NA ROS - SA.
 san-te pè me ce - dè, Ccà nun ce sta ni - sciu - na! E's LU-NA sciu - na!

WE COULD

By FELICE BRYANT

INTRO.

CHORUS

If an - y - one could
 find the joy that true love brings a girl and boy, — WE COULD,
 WE COULD you and I — If an - y - one could ev - er say that
 their true love was here to stay, WE COULD, WE COULD, you and I —
 When you're in my arms I know you're hap - py to be there And
 just as long as I'm with you, I'm hap - py an - y - where If an - y - one could
 pray each night to thank the Lord 'cause all is right, — WE COULD,
 WE COULD, you and I. — If I. —

The Theme From
THE WONDERFUL WORLD OF THE BROTHERS GRIMM
A George Pal Production - Presented by Metro-Goldwyn-Mayer and Cinerama

By
BOB MERRILL

Musical staff 1: Treble clef, key signature of one flat. Chords: Dm7, G7, Dm7, G7, C, Dm7, G7.

Musical staff 2: Treble clef, key signature of one flat. Chords: Dm7, G7, C, Dm7, G7, Dm7, G7.

Musical staff 3: Treble clef, key signature of one flat. Chords: C, Dm7, G7, Dm7, G7, C, F6, F#dim.

Musical staff 4: Treble clef, key signature of one flat. Chords: C7, F, C7.

Musical staff 5: Treble clef, key signature of one flat. Chords: C+, F, C7.

Musical staff 6: Treble clef, key signature of one flat. Chords: F, Fdim, F, Gm7, C7, F. Includes marking "D.S. al Coda I" and "Bliss".

Musical staff 7: Treble clef, key signature of one flat. Chords: C, G7, Ab, Adim. Includes marking "Coda I".

Musical staff 8: Treble clef, key signature of one flat. Chords: Bbm7, Eb7, Ab, Eb7.

Musical staff 9: Treble clef, key signature of one flat. Chords: Ab, Ab6, G7, Dm7, G7. Includes marking "D.S. al Coda II".

Musical staff 10: Treble clef, key signature of one flat. Chords: C, G7(b5), C. Includes marking "Coda II".

The Seventh Dawn

Lyric by
PAUL FRANCIS WEBSTER

From the motion picture "The Seventh Dawn"

Music by
RIZ ORTOLANI

I'll re - mem - ber when I feel lone - ly,
 The way you kissed me in the rain. And, dar - ling, I'll re -
 mem - ber your gold - en laugh - ter, When - ev - er spring breaks
 through a - gain; I'll be
 near you when nights are mist - y, Or when the
 dawn star comes shin - ing through; And I'll
 find you, I'll be just a dream be - hind you,
 For my love will lead me to The Sev - enth Dawn and
 you! I'll re - you!

THE GIFT OF LOVE

THE GIFT OF LOVE is more than just re - ceiv - ing,
 Some-thing warm and won - der-ful, won - der-ful and wise. THE
 GIFT OF LOVE is al-most past be - liev - ing,
 We have found it in each oth - er's eyes.
 Comes the time when au - tumn winds are blow - ing
 And the leaves be-gin to fall;
 We won't mind, no, not at all, While our
 hearts can still re - call That
 through the years in all the big and small ways,
 We have shared for al - ways the great-est gift of

1. G G7 C G
 2. G G7 C G

• 11 THE • 11

Red Head

Moderato, with a lilt

The musical score is written in G major, 2/4 time, and consists of nine staves of music. The lyrics are written below the notes, and guitar chords are indicated above the staff lines. The piece begins with a tempo marking of 'Moderato, with a lilt'. The lyrics describe a man's admiration for a woman named 'Red Head', mentioning her 'dainty feet', 'two eyes of blue', and his desire to be 'mat-ing' with her. The score concludes with a double bar line and repeat signs, indicating the end of the piece.

They call her RED HEAD, Ev' - ry bod - y loves RED - HEAD.

RED - HEAD She's my best gal, my

pal. When she's walk-in' down the street, With her two lit - tle

dain - ty feet, Hes - i - tat - ing, syn - co - pat - ing,

That's the gal I'll soon be mat - ing. And when you look in - to her

two eyes of blue, You know that some - day she'll

al - ways be true. I love my RED HEAD, Ev' - ry bod - y loves

RED HEAD, I'll tell the world that she's my best

gal. They call her gal.

IF YOU GO

SI TU PARTAIS

Refrain (with deep feeling)

***Cm** **Bb** **Ab**

IF YOU GO, _____ if you love me no more, _____ If I know _____
Si un jour _____ tu bris-ais notre a mour, _____ Si un jour _____

D7 **Fm6**

— that you want me no more, _____ Then the sun would lose its light, And
— tu par-lais pour ton - jours, _____ Tout som-bre-rait dans la nuit, Les

Cm **A^b7** **D7** **A^b7** **G7** **Ab7** **G7**

day turn in-to night, — Night without stars, _____ Deep night without 'stars. _____
ois-eaux dans leurs nids ne chan-ter-aient plus, _____ leurs chants é - per - dus. _____

Cm **Bb** **Ab**

IF YOU GO, _____ if you leave me a - lone, _____ If I know _____
Si un jours _____ tu bris-ais notre a - mour, _____ Si un jour _____

D7 **Fm6**

— you're no long-er my own, _____ Win-ter would re - place the Spring, The
— tu par-tuis sans re - tour, _____ Les fleurs perdraient leur par-fum, et

Cm **A^b7** **D7** **A^b7** **G7** **Ab** **Ab7**

birds no more would sing, This can-not be, _____ Stay here with me, _____ My heart would
ce se - rait la fin de ton-te joie _____ Reste au - ec moi _____ (Cris-moi, c'est

Bb **A^b7** **G** **G7** **G7** **Cm** **A^b7** **G7** **Cm**

die, — I — know, if you should go. go. _____
rai — J'en mour - rais si tu par - tais tais. _____

"Hillbilly Poppin'"

BOOMPS-A-DAISY

Tempo di Valeta





Written and Composed by
ANNETTE MILLS

Chorus        








Hands ___ knees_ and BOOMPS - A - DAI - SY! I like a bus-tle that










bends. _____ Hands ___ knees_ and BOOMPS - A - DAI - SY!







What is a BOOMP be - tween friends? _____ Hands ___

,knees ___ Oh! don't be la - zy Let's make the par - ty a

Wow _____ Now then hands ___ knees_ and BOOMPS - A - DAI - SY

Turn to your part - ner and bow, Bow - wow. -wow.

SOMEWHERE IN YOUR HEART

Refrain     

SOME-WHERE IN YOUR HEART,— try to find a place for me._____







SOME-WHERE IN YOUR HEART,— I won't care where it might be._____

One lit-tle cor-ner may not mean so much to you, but one lit-tle






cor-ner— would be e-nough to see me through. Some-where in your dreams,—











— let my lips come close to you._____ Tho' they're on-ly dreams,—

— some-day they may all come true._____ Is it so

much to ask for such a ti-ny part? Won't you find a place for me,_____

   **1.**     **2.**   

— SOME-WHERE IN YOUR HEART._____ HEART._____

MAGIC TRUMPET

Moderately bright

BY BERT KAEMPFFERT

The musical score consists of 12 staves of music. The first 10 staves contain a melodic line with various notes and rests. The 11th and 12th staves feature a 'SOLO' section with more complex rhythmic patterns and chord markings. Chord markings include F, C7, F7, Bb, and F. The music is written in a single system with a key signature of one flat and a 2/4 time signature.

U. C. B. 1111

Rosanne

Refrain

***G** **Dm7** **G7** **C** **Cm7**

I re-mem-ber you, ROS - ANNE When we met, my life be - gan.

G **Gdim** **Am** **D7** **G** **E7** **Am** **D7**

You are the si - lent song — That fills my soul — with se-cret long - ing.

G **Dm7** **G7** **C**

re - mem - ber you, ROS - ANNE. When we kissed, the song be -

Cm7 **G** **Gdim** **Am** **Am7** **D7-9**

gan. Burst-ing up - on the world — in match-less mel - o -

G6 **Gm7** **C7-9** **Fmaj.7** **F#6**

dy. But since our song was end - ed, — My world has

Gm7 **C7-9** **F#maj.7** **F#6** **Cm7** **F#7-9** **Bbmaj.7** **Bb6**

nev - er been the same; I see your face be - fore me,

Bbm7 **Bb9** **D9** **D7-9** **G** **Dm7** **G7**

I hear the ech - o of your name. I'll nev - er know an - oth - er love,

C **Cm7** **G** **Gdim**

Nev - er look — to skies a - bove; No one can take your

Am **Am7** **D7-9** **1.G6** **2.G6**

place — Here in my heart ROS - ANNE. ANNE.

GOLD AND SILVER WALTZ

Tempo di Valse

The musical score consists of eight staves of music in 3/4 time. The key signature is one flat (B-flat major or D minor). The chords are indicated above the notes:

- Staff 1: F
- Staff 2: C7
- Staff 3: F, C7
- Staff 4: F, C7, F, C7
- Staff 5: F, C7
- Staff 6: F, C7, F
- Staff 7: D7, Gm
- Staff 8: F, C7, F

The piece concludes with a double bar line and a repeat sign.

SHINY STOCKINGS

The musical score for "Shiny Stockings" consists of ten staves of music. The chords are annotated above the notes as follows:


- Staff 1: Gm7, C7, Gm7
- Staff 2: C9, F, Eb9
- Staff 3: F, Abdim, Abm7, Gm7
- Staff 4: C7, Eb7, Am7, D7
- Staff 5: Bm7, E7, A
- Staff 6: Cm6, D7, Gm7, C7
- Staff 7: Gm7, C9, F
- Staff 8: Eb9, F, Abdim, Abm7
- Staff 9: Gm7, C7, Eb7, Am7
- Staff 10: D7, Gm7, C9, C7b9

The final staff includes a first ending (1.) and a second ending (2.):

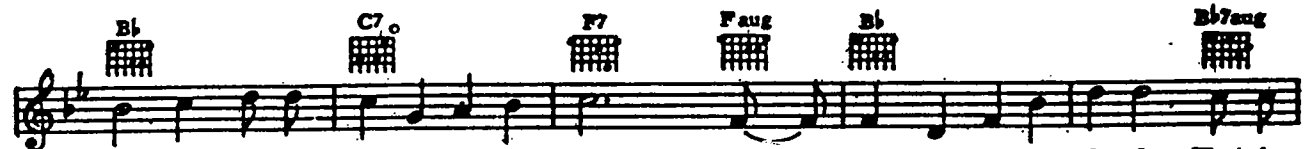
- 1. F Gm7 C7 C9+
- 2. F Eb9 F Gm7 F

THE WABASH CANNON BALL

Moderately Bright



From the Rock-y bound At-lan-tic to the wild Pa-cif-ic shore From the Sun-ny—
Great cit-ies of im-por-tance are reached a-long its way Chi-ca-go and Saint



South bound to the Isle of Lab-ra-dor, There's a name of mag-ic splen-dor That is
Lou-is, and Rock Is-land as they say, And Spring-field and De-ca-tur And Pe-



known quite well by all. 'Tis the West-ern com-bi-na-tion called the Wa-bash Can-non Ball.
o-ria 'bove them all. Its the West-ern ter-mi-na-tion of the Wa-bash Can-non Ball.

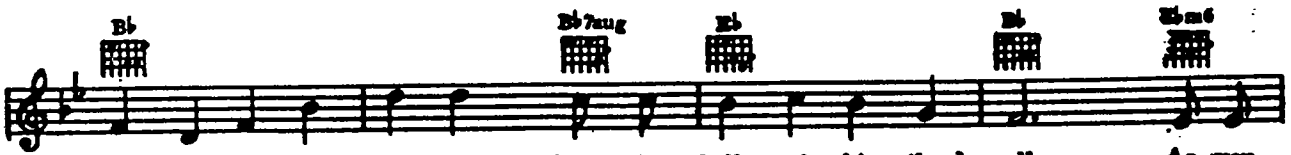
Chorus, Moderately Bright



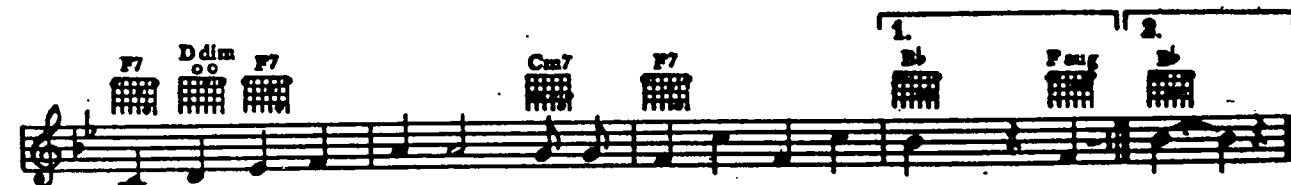
Then lis-ten to the jin-gle, the tum-ble and the roar Of the



might-y rush-ing en-gine as she streams a-long the shore. The



might-y rush-ing en-gine, hear the bell and whis-tle call, As you



roll a-long in safe-ty on the Wa-bash Can-non Ball. Then Ball.—

1. 2.

FEELIN'

Chorus

G Bm C Am

1. Feel-in' good, Feel-in' fine, Feel-in' groov - y all the time, Ain't it
 2. (Feel-in') loose, Feel-in' cool, Ev-en Feel - in' like a fool, Up or

D7 G D7 G' Bm

great just to be Feel-in'. Feel-in' lost, Feel-in' low, Feel-in'
 down, just to be Feel-in'. Feel-in' rain, Feel-in' sun, Feel-in'

C Am D7 G C

helps to let you know, You're a - live, be glad you're Feel - in'.
 love for ev-'ry - one, Feels so good, thank God you're Feel - in'.

D C G C D C G C D

Once you pack it a - way, broth-er, — You can't buy one more day,
 In your hands is your fate, broth-er, — But be - fore it's too late,

D7 G C G C F A7

broth-er, There's no time, so let your feel - ings roll a - cross your
 broth-er, Just love, live, take your share, but make sure that you

D7 G Bm C Am

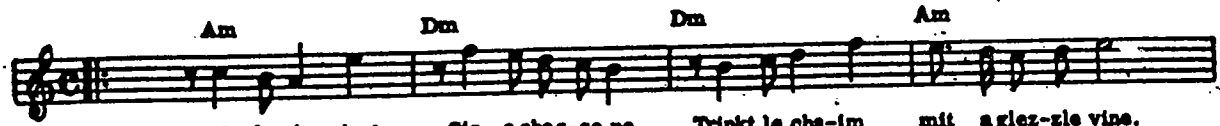
mind. _____ Feel-in' loved, Feel-in' warm, Feel it all be - fore you're gone, Take a
 give. _____ Feel-in' good, Feel-in' fine, Feel-in' groov-y all the time, Ain't it

D7 1. G C D7 2. G

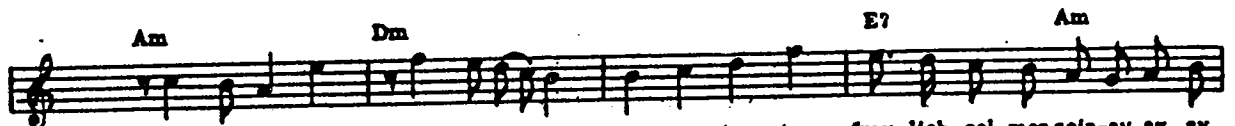
breath, Touch a leaf, Start Feel - in'. _____ 2. Feel-in'
 great, just to be Feel - in'. _____

(From Ross Hunter's "THOROUGHLY MODERN MILLIE" - A Universal Picture)
THE JEWISH WEDDING SONG
 "Trinkt Le Chaim"

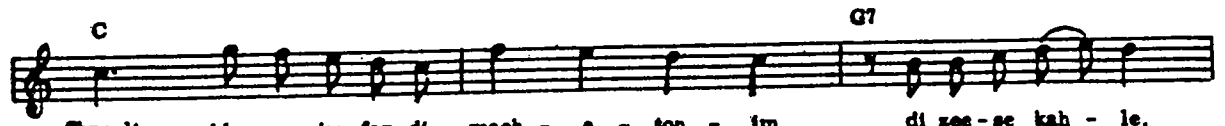
Words and Music by
 SYLVIA NEUFELD



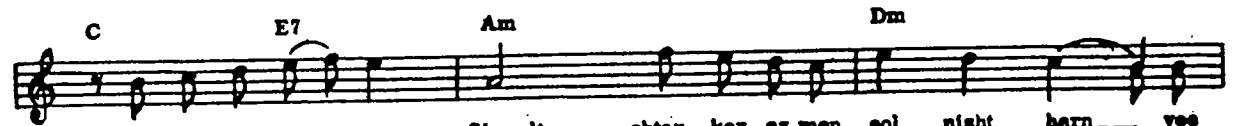
Trinkt le cha - im! Six a chas-se ne Trinkt le cha - im mit a glez-zle vine.
 Drink le cha - im on this wed - ding night. Drink le cha - im feast - ing has be - gun.



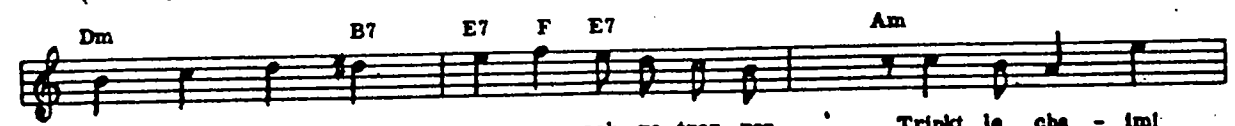
Lo meer zin - gen Six a sim - ohs, Lo meer tan - tzen fray - lich sol men zain - ay ay ay
 Peo - ple ming - ling, What a hap - py sight Hearts are sing - ing Bride and groom are one, mu - si - cians



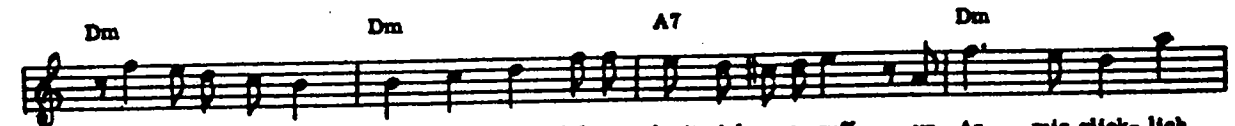
Sheelt klez mor - im far di mach - a - ton - im. di zee - se kah - le.
 Play for ev' - ry one each young and old one See grand - pa's hap - py face



der shay - ner chus - sen Sheelt shtar - ker az men sol nisht hern - vee
 and grand - ma's qui - et - grace Play loud - ly so that no ooe hears



bay - de ma - mes gees - sen zeh - re trer - ren. Trinkt le cha - im!
 Both proud ma - mas shed - ding joy - ful tears Drink le cha - im



Zugt - a maz - zel - tof; macht a re - del vos draht sich on a suff - um Az mis glick - lich
 dance and sing of love, make a cir - cle that turns and nev - er ends, for when there's laugh - ter



ver darf ho - ben gelt Zingt le cha - im Teu der gan - tzer velt!
 no one's poor when he has friends. Drink le cha - im wish them maz - el - tov! wish them maz - el - tov!

Sunny Days, Starry Nights

F Bb F Bb F

SUN - NY DAYS, STAR - RY NIGHTS. Look a' that
 Ke la la po ho ku la ni na

C7 F tacet

sky those won - der - ful lights. Star - ry nights,
 ni ma lu na au. Ke la la

F7 Bb Bbm F C7

Sun - ny days They make me love, love, love you in a mil - lion
 po ho ku ke la ni na ni mi no a ka nei na

F Bb F tacet C7

ways. What wea - ther for liv - in'. What wea - ther for
 au. A lo ha ku i po ku i po a

F Dm G7 Dm7 G7

lov - in' What wea - ther for giv - in' your heart a - way to
 lo ha Ke o la hau o li he e i a me

Gm7 C7 tacet F Bb F

me. SUN - NY DAYS, STAR - RY NIGHTS
 au. Ke la la Po ho Ku

F C7 F Bb F

Look a' that sky those won - der - ful lights. Star - ry
 la ni na ni ma lu na au. Ke la

F7 Bb Bbm F

nights, Sun - ny days. They make me love, love,
 la po ho ku. Ke la ni na ni

C7

love you in a mil - lion ways. SUN - NY ways.
 mi no a ka nei na au. Ke la au.

Wolverton Mountain

Moderately

- 1. They say don't
- 2. All of my
- 3. I'm go - ing

go _____ on Wol - ver - ton Mount - ain _____ If you're
 dreams _____ are on Wol - ver - ton Mount - ain _____ I want his
 up _____ on Wol - ver - ton Mount - ain _____ It's too

look - ing _____ for a wife _____ 'Cause Clif - ton
 daugh - ter _____ for my wife _____ I'll take my
 lone - some _____ down here be - low _____ It's just not

Clow - ers _____ has a pret - ty young daugh - ter _____ He's might - y
 chanc - es _____ and climb that mount - ain _____ Though Clif - ton
 right _____ to hide his daugh - ter _____ From the

han - dy _____ with a gun and a knife: _____
 Clow - ers _____ he may take my life: _____
 one _____ who loves her so: _____

Chorus

Her ten - der lips _____ are sweet - er than hon - ey _____

And Wol - ver - ton Mount - ain _____ pro - jects her there _____

The bears _____ and birds _____ tell Clif - ton Clow - ers _____

If a strang - er _____ should wan - der there _____

- 1. 2. All of my
- 3. I'm go - ing

Don't Let The Rain Fall Down On Me

1. A rain - drop falls from the sky.
 2. A tear - drop falls to the earth.

A heart beats soft - ly a -
 In all this rain what

bout to die. _____
 is it worth? _____
 Wan - d'ring a - lone at night _____
 Time heals sad - ness. _____

Wait - ing for the storm to pass a - way. _____ Oh, ba - by: _____
 But this rain could turn my sor - row to mad - ness. _____ Oh, ba - by: _____

Chorus

Don't Let The Rain - Fall Down On Me Have you no time to is - um. Don't let it

wash a - way my mem - o - ry. _____ Oo _____

Oo _____

Oo _____

Ah _____

Ah _____ Oh, ba - by: _____

D.S. al Fine

NOW I KNOW

Words by
STANLEY JAY GELBER (ASCAP)
SCOTT ENGLISH (BMI)

Music by
JAMES LAST

B \flat Gm Cm F7
 NOW I KNOW why I've been lone - ly, NOW I

B \flat E \flat F B \flat Dm
 KNOW I need-ed you on - ly, I was lost in the stars up a -

E \flat F Dm G7 Cm7 F7
 bove, Till you gave me a world filled with love.

B \flat Gm Cm
 NOW I KNOW life is worth liv - ing

F7 B \flat B \flat 7 E \flat
 Lov - ing you has made it so. All this, and

B \flat Cm F7
 more I nev - er knew be - fore, - But thanks to you, dar-ling, NOW I

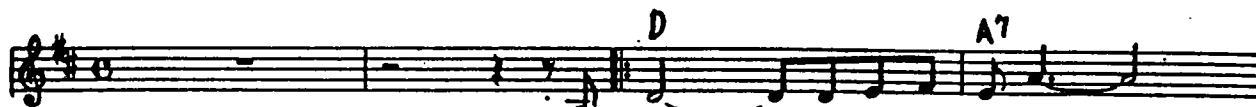
B \flat B \flat E \flat B \flat
 KNOW. All this, and more I nev - er knew be -

B \flat Cm F7 B \flat B \flat 6
 fore, But thanks to you dar-ling, NOW I KNOW.

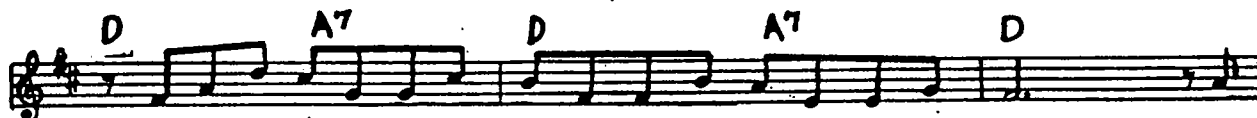
WINTER WORLD OF LOVE

Words and Music by
LES REED and
BARRY MASON

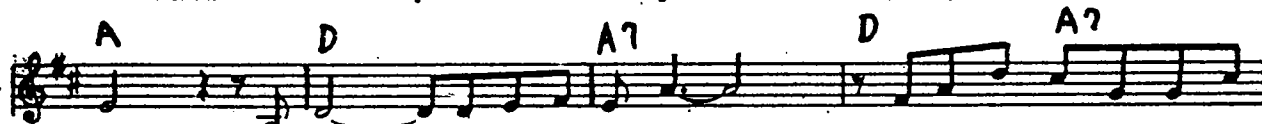
Moderato



1. My love, the days are cold-er,
cause the nights are long-er

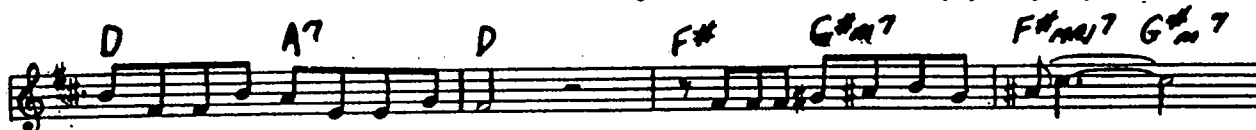


So let me take your hand and lead you through a snow-white land Oh, oh, oh,
We'll have the time to say such ten-der things be-fore each day Oh, oh, oh,



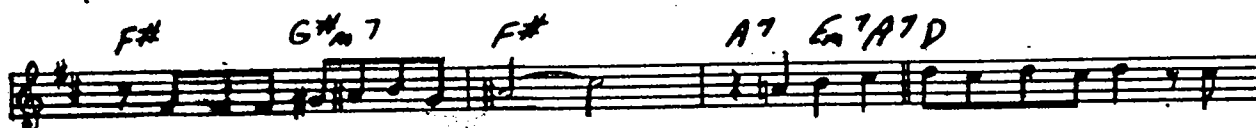
oh my love the year is old-er
oh and then when love is strong-er

So let me hold you tight and
Per-haps you'll give your heart and



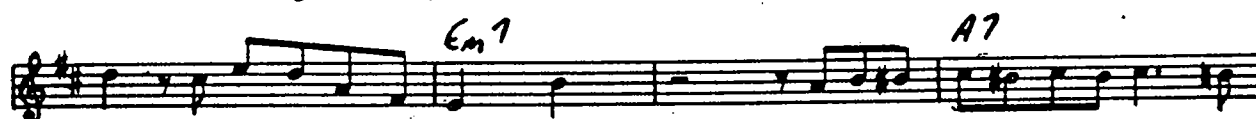
while a-way this win-ter night oh, oh,
prom-ise me we'll nev-er part oh, no.

I see the fire-light in your eyes
And at the end of ev-'ry year



Come kiss me now be-fore it dies.
I'll be so glad to have you near.

We'll find a win-ter world of love 'Cause



love is warm-er in De-cem-ber,

My dar-ling stay here in my arms 'till



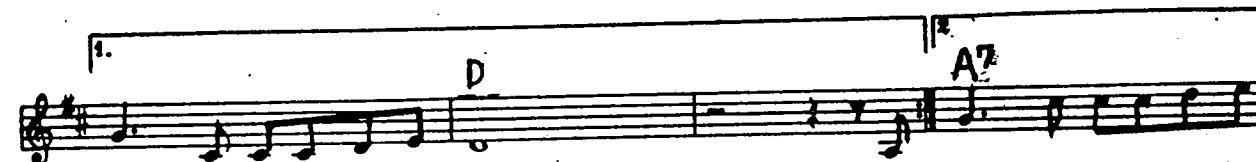
sum-mer comes a-long.

And in our win-ter world of love you'll



see we al-ways will re-mem-ber

that as the snow lay on the ground we



found our win-ter world of love.

2. Be- found our win-ter world of



love.

Lyric by
BARBS FURMAN

Lullaby Of The Rain

3/3

Music by
LOU RICCA

Slowly

Chords: E^o, F, E^o, F, F#7, G7

I love the pit-ter pat-ter. I hear up on my win-dow pane

Chords: B7, C7

My troub-les cease to mat-ter

Chords: F, E^o, F

When I hear the LUL-LA-BY OF THE RAIN I've talked with ev-ry

Chords: E^o, F, F#7, G7, B7

flow-er that blooms a-long the coun-try lane

Chord: C7

They're hap-py in a show-er 'Cause they love the LUL-LA-BY OF THE

Chords: F, F7, Bb, C7

RAIN. Al-though the rain may be tee-ming

Chords: F, C7, F, G9, Gdim, Dm7, G9

I'm co-zy and warm And I catch up on my dream-ing

Chords: C7, Caug, E7, F

all dur-ing the storm Some like their weath-er

Chords: E^o, F, F#7, G7, B7, C7

sun-ny Come cloud-y days and they com-plain I know they think I'm

Chords: 1. F, E^o, 2. F

fun-ny But I love the LUL-LA-BY OF THE RAIN RAIN

My Little Star (Estrellita) MEXICAN SERENADE

English text by
CAROL RAVEN



MANUEL M. PONCE
Arranged by N. CLIFFORD PAGE

Moderato

Though a mil - lion twin - kling stars are shin - ing, I
Es - tre - lli - ta del le - ja - no cie - lo Que

watch for one a - lone, Oh, lit - tie star of love, Shine up -
mi - ras mi do - lor que sa - bes mi su - frir Ba - ja y

on my heart's un - rest with tran - quil light, Rise, star of beau - ty
di - me si me que - res un po - co Por - que yo no

quench my ar - dent thirst for love to - night. Though a
que do sin e - lla vi - vir. Es - tre -

mil - lion twin - kling stars were fall - ing, Their
lli - ta del le - ja - no cie - lo Que

fires I'd nev - er miss If one fair star I loved, Shin - ing
mi - ras mi do - lor que sa - bes mi su - frir Ba - ja y

on like my de - sire, with death - less flame, Ev - er - more should flood my
di - me si me que - res an po - co Por - que yo no

F *2 tempo* *dim. e rit.* *F#°* *C7* *F* *a tempo*

dark - ness with ten - der, glad - some ray. Oh,
 pue - do sin e - lla vi - vir. Tu

C7 *F*

my lit - tle star So high, so far, If
 e - res es - tre - - - lla mi fa - ro de a - mor Tu

C7 *F* *mf*

I - on - ly knew How to climb to you, For your
 sa - bes que pron - - to he de mo - rir, Ba - ja y

F *A7* *Bb6* *molto rit. e appassionato*

light my lit tle star, I'm yearn - ing, Shine up - on me from your
 di - me si me quis - - rez un po - co, Por - que yo no

F *a tempo* *dim.* *rit.* *F#°* *C7* *F*

heights a - far, My lit - tle star of love.
 pue - do sin e - - lla vi - vir.

GOODBYE, MY CONEY ISLAND BABY

Words and Music by
 LES APPLIGATE
Gm7

Bb *Gm7* *C7* *F7* *BbFdimF7* *Bb*

Good - bye, My Con - ey Is - land Ba - by, - - Fare - well my own true love. I'm gon - na go a - way and

C7 *C7* *Cdim* *C7* *F7* *Bb* *Gm7* *C7*

leave you, - - Nev - er to see you an - y - more. I'm goin' to sail up - on that fer - ry boat,

F7 *Eb6* *F7* *A7b9* *D7* *G7* *Fm6* *G7* *C7* *B7* *C7* *Fdim* *Eb* *F7* *Bbdim*

Nev - er to re - turn a - gain. So good - bye, fare - well, So long for ev - er, Good - bye, my Con - ey Isle,

Bb *F7* *Bbdim* *Bb* *F7* *Bb* *Eb6* *Bb* *Bb* *Eb6*

Good - bye, my Con - ey Isle, Good - bye, my Con - ey Is - land Babe. - - -

You Better Go Now

Music by
ROBERT GRAHAM

Refrain (slowly)

You bet-ter go now, - Be-cause I like you much too much, You have a way with you. _____

You ought to know now, - Just why I like you ver-y much. The night was
gay with you, _____ There's the moon a - bove

And it gives my heart a lot of swing. In your eyes there's
love. And the way I feel it must be spring. I w
so now, - You have the lips I love to touch; You bet-ter go now, _____

You bet-ter go, be-cause I like you much too

1. **Bb** **Ab** **Eb** **Bb7** || 2. **Bb** **Bb7** **Eb**

much. You bet-ter much.

ad - mi ra - tion so - ci - e - ty!

Now... I do

not ex - ag - ger - ate, — I think she's noth - in' short of great.

— She says, "That kind of flat - ter - y — will get you

an - y place with me." The way we car - ry on, it

tends to just em - bar - rass all our friends, And that is how we'll

still be years from now! My ba - by and me, Oh we be -

long to a mu - tu - al ad - mi -

ra - tion so - ci - e - ty. My ba - by and me!

(The tacet)

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of ten staves. The first staff has a first and second ending bracket. The second staff is a blank line. The third staff contains guitar chord diagrams for F, Cdim, and F7. The fourth staff contains guitar chord diagrams for F, F, and C7. The fifth staff contains guitar chord diagrams for F, C7, F, Cdim, F7, and Bb. The sixth staff contains guitar chord diagrams for F, C7, F, C7, and Cdim. The seventh staff contains guitar chord diagrams for C7, Dm7, C7, and F. The eighth staff contains guitar chord diagrams for Gm and C7. The ninth and tenth staves are vocal lines with lyrics.

Respectfully dedicated to the memory of Charles Lounsbury, whose legacy suggested this song

When I Leave The World Behind

By IRVING BERLIN

Moderato

Piano introduction in G major, 4/4 time, marked Moderato. The piece begins with a piano (p) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady bass accompaniment with eighth notes.

Voice (With expression)

I know a mil-lion-aire, who's bur-dened down with care, A load is on his

mind ——— He's think-ing of the day when he must pass a - way,

And leave his wealth be - hind, ——— I have - nt an - y gold

to leave when I grow old, Some-how it passed me by, ———

I'm ve - ry poor, but still I'll leave a pre-cious will when I must say good - bye. ———

Chorus (With feeling)

Tacet - - - - G7

I'll leave the sun-shine to the Ylow - ers, - I'll leave the spring-time to the

Tacet - - - - C C dim Dm7 G7
 trees; — And to the old folks I'll leave the mem'-ries of a
 G9 C *Tacet* - - - - C9
 ba - hy up - on their knees — I'll leave the night - time to the
 F *Tacet* - - - - D7 G7
 dream - ers, — I'll leave the song-birds to the blind; — I'll leave the
 C C+ Dm Fm C Em G7 C C9 A7
 moon a - bove to those in love, WHEN I LEAVE THE WORLD BE - HIND, — WHEN
 Dm G7 1. C Cdim G7 *Tacet* - - - - 2. C
 I LEAVE THE WORLD BE - HIND. I'll leave the HIND. —

I'LL ALWAYS LOVE YOU

C Am Em F
 Day af-ter day I'll al-ways love you, — Live just to say, I'll al-ways
 A7 F Fm C B7
 love you, Dear one. — your near-ness is my treas-ure. — Dear one, —
 Em B7 G7 C Am Em
 — your kiss is rich as wine. — And it's mine, yea it's mine the won-der of you, —
 F E7 G7 C C+
 Yours, love 'is yours be-cause I love you. To you — I give my heart so mad-ly, mad-ly
 F Fm C Dm G7 C
 beat-ing — with ev-'ry beat ro - peat-ing I'll al-ways love you so! —

2001 SPACE ODYSSEY THEME

(From The Tone Poem "ALSO SPRACH ZARATHUSTRA")

Arranged by
HARRY DEXTER

By
RICHARD STRAUSS
Op.30

Maestoso ♩ = 60

The musical score is written for piano in 2/4 time. It consists of five systems of staves. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Maestoso' with a quarter note equal to 60 beats per minute. The first system starts with a piano dynamic marking (*mf*) and a chord symbol 'C'. The second system features a forte dynamic marking (*ff*) and a chord symbol 'Cm'. The third system returns to a piano dynamic (*mf*) and ends with a forte dynamic (*ff*) and a 'Cm' chord symbol. The fourth system has a piano dynamic (*mf*) and a 'C' chord symbol. The fifth system concludes with a forte dynamic (*ff*) and a 'Cm' chord symbol. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Fm6 C F C

Am G

ff ffz

v v v v

Laugh! Clown! Laugh! LEWIS & YOUNG. TED FIORITO

E - ven 'tho you're on-ly make be-liev - ing, Laugh! Clown! Laugh! E - ven tho' some-thing in - side is griev - ing.

Laugh! Clown! Laugh! Don't let your heart grow too mel - low, — Just be a real Pun - chi - nel - lo, fel - low.

You're sup - posed to bright-en up a place and Laugh! Clown! Laugh! Paint a lot of smiles a - round your face and Laugh Clown,

don't frown. (Don't let the world know your sor - row,) Be a Pa - gli - ac - cio, Laugh! Clown! Laugh! —
 (Jest in your "Ves - ti la - giub - ba".)

From The Paramount Pictures Production "NORWOOD" I'LL PAINT YOU A SONG

By
MAC DAVIS

Medium Folk Style (With much feeling)

Piano introduction musical notation on a grand staff with treble and bass clefs. The melody is in G minor, starting with a half note G in the bass and a half note Bb in the treble, followed by a series of eighth and sixteenth notes.

Gm FMAJ7 F

I'm just a coun-try boy, there's lit-tle I can of-fer you. Just rhymes and
(I look in)-side your eyes, and find a lit-tle girl, Whose dreams have

Gm Bbm F Gm

mel-o-dies are all I have to give. But I've made friends with life
turned to sand, some-where a - longhei way. But if you'll close your eyes

FMAJ7 F Gm Bbm

and I can com-fort you. If you'll just come with me, I'll show you
and step in - side my world, I'll take you by the hand, We'll find a

F Gm C7 F FMAJ7

how to live. I'll sing you a morn-ing with laugh - ing blue - birds.
brand new day. I'll sing you a mea - dow with marsh-mal - low skies.

F6 F Gm C7 F FMAJ7

I'll sing you a fai - ry tale. full of rib-bons and crepe pa - per words.
I'll sing you a pup - py dog. with a pink tongue and big lov - ing eyes.

F6 F Bb F FMAJ7 F6 F

I'll sing you a rain-bow you can keep for your own. I'll sing you a
I'll sing you a sun-set that glows all night long. I'll sing you a

Gm C7 F

morn - ing, I'll paint you a song! I look in
mea - dow, I'll paint you a song!

1.
2. C7 F Bb F

Won't you come a - long?

Half Your Heart

By HAL BLAIR
and LOU DUHIG

323

VOICE

HALF YOUR HEART is all you give to me.

I taste the sor-row in your kiss.

Some - one else still claims a part of you,

Will it al-ways be like this. I thought the

past would soon dis-ap - pear, and you'd be - long to

me. But your heart's hold-ing on to an old sou-ven-

ir, and I can't fight a mem-o - ry.

HALF YOUR HEART will go on hurt - ing me,

We'd be much bet - ter off a - part.

Leave me, dar - ling, un - til you de - cide Who gets

more than HALF YOUR HEART. HEART.

Chord symbols: Bb, Bb7, Eb, G7, C7, F7, Cm7, Ddim, Bb, Eb, D7, Gm, C7, Gm7, F7, Cm7, Bb, Eb, G7, C7, F7, Ddim, 1. Bb Cm F7+, 2. Bb Gb Bb

HAWAII

(MAIN TITLE)

(From the United Artists Motion Picture, "HAWAII")

Lyric by
MACK DAVID

Music by
ELMER BERNSTEIN

Gm7 C11 F6

I am Ha-wai-i, I am for-ev-er, I will

Dm G A Gm7

al-ways be kind to you. May gen-tle rain wash your

Eb Bbmaj7 Eb Dm Em7 E

cares far out to sea, Come, you dream-ers, and dream with

A C7 C11 Gm7 C11 F6

me. I am Ha-wai-i, I am the flow-ers,

Dm7 Bb F6 Bbmaj7 Am C7 C11 C7

Whis-ping wa-ters, en-chant-ed hours Come, you

B- Am Dm7 Gm7

lov-ers, come to for-ev-er I am Ha-wai-i,

C11 1. F6 2. F6

I'll bring you love, I am Ha-love.

Words and Music by
COLE PORTER

You're Sensational

Refrain (*floating Fox-trot tempo*)

H: I've no proof _____ when peo - ple say you're
S: I've no proof _____ when peo - ple say you're

more or less a - loof _____ But you're sen -
 more or less a - loof _____ But you're sen -

sa - tion - al. _____ I don't care _____
 sa - tion - al. _____ I don't care _____

if you are called "The Fair Miss Frig - id - air"
 if you are known as Mis - ter Frig - id - air

'Cause you're sen - sa - tion - al _____
 'Cause you're sen - sa - tion - al _____

Mak - ing love _____ is quite an art -
 Mak - ing love _____ is quite an art -

What you re - quire is the prop - er squire to
 What you should meet is a maid - en sweet to

fire your heart, _____ And if you say _____ that
 heat your heart, _____ And if you say _____ that

one fine day you'll let me come to call _____ We'll have a ball
 one fine day you'd like to come to call _____ We'll have a ball

'Cause you're sen - sa - tion - al, _____ sen -
 'Cause you're sen - sa - tion - al, _____ sen -

sa - tion - al _____ That's all, that's all, that's
 sa - tion - al _____ That's all that's all, that's

all. _____ all. _____

1. B. || 2. B.

YOUR SONG

Words and Music by
ELTON JOHN and
BERNIE TAUPIN

Eb Abmaj7 Bb/D bass Gm

1. It's a lit-tle bit fun-ny _____ this feel - ing in - side, _____
 2. If I was a sculp-tor _____ but then - a-gain no, _____ or a
 4. I sat on the roof _____ and kicked off the moss, _____ Well a
 5. So ex-cuse me for - get - ting _____ but these things I do, _____

Cm Cm/Bb bass Cm/A bass Ab

I'm not one of those _____ who _____ can eas - i - ly _____ hide, _____
 man who makes po - tions _____ in a trav - el - lin' _____ show, _____ I
 few of the _____ vers - es, well they've got me quite _____ cross, _____
 You see I've for - got - ten _____ if _____ they're green or they're blue. _____

Eb/Bb bass Bb G/B bass Cm 3

I don't _____ have much mon-ey, _____ but, boy, if I did, _____
 know _____ it's not much _____ but it's the best I can do. _____
 But the sun's been quite kind _____ while I wrote this song, _____
 An - y-way _____ the thing _____ is what I real - ly mean, _____

Eb Fm7 3 Ab Bb Bbsus4 Bb

I'd buy _____ a big house where _____ we both could live.
 My gift _____ is my song and _____
 It's for peo-ple like you, that _____ keep it _____ turned on.
 Yours are _____ the sweet - est eyes _____

Ab Eb A^b/Eb bass Eb Bb/D bass Cm

this one's for you _____ 3.6. And you can tell ev - 'ry-bod - y. _____
 I've ev-er _____ seen. _____ Last time to Coda

Fm Ab 3 Bb/D bass Cm Fm Ab 3

This is your song. _____ It may be quite sim-ple but, _____ now that it's done, _____

Cm Cm/Bb bass Cm/A bass Ab6

I hope you don't mind, _____ I hope you don't mind _____ that I put _____ down in words, _____ How

Eb/G bass Ab6 Ab Bb Bbsus4 Bb

Coda won - der - ful life is _____ while you're in _____ the world. _____

Cm Cm/Bb bass Cm/A bass Ab6

7.8. I hope you don't mind, _____ I hope you don't mind _____ that I put _____ down in words, _____ How

Eb/G bass Ab6 Ab Bb Bbsus4 Bb

won - der - ful life is _____ while you're in _____ the world. _____

Ab Eb Ab/Eb bass Bb/Eb bass Ab/Eb bass Eb

you're in _____ the world. _____

Recorded By UNION GAP On Columbia Records

YOUNG GIRL

Words and Music by
JERRY FULLER

E^b *Dm* *E^b* *Dm*

Young Girl, get out of my mind, my love for you is way out of line, Bet-ter

Cm⁷ *F⁷* *A^b* *G^b* *B^bMAJ⁷*

run. girl. you're much too young, girl.

1. With all the
2. Be - neath your
3. So hur - ry

Cm⁷ *B^bMAJ⁷* *Cm⁷* *B^bMAJ⁷* *Cm⁷*

charms of a wom-an, per-fume and make-up, home to your ma-ma, You've kept the se-cret of your, You're just a ba-by in dis-, I'm sure she won-ders where you

B^bMAJ⁷ *Cm⁷* *F⁷* *D⁷* *Gm*

youth guise. are. You led me to be-lieve you're old e-nough to, And though you know that it is wrong to be a-, Get out of here be-fore have the time to

C⁷ *B^b* *F⁷* *G^b* *B^b7* 4. 2.

give me love and now it hurts to know the truth. Oh., lone with me. that come on look is in your eyes. Oh., change my mind 'cause I'm a fraid we'll go too far.

B^b7 *E^b* *Dm* *E^b*

Oh. Young Girl, get out of my mind, my love for you

Dm *Cm⁷* *F⁷* *A^b* *G^b*

way out of line. Bet-ter run. girl. you're much too young, girl.

WHEN I'M SIXTY FOUR

Words & Music by
JOHN LENNON &
PAUL MCCARTNEY

Medium tempo

When I get old - er los-ing my hair _____
I could be hand - dy mend-ing a fuse _____
Send me a post - card drop me a line _____

ma - ny years from now _____ will you still be send-ing me a
when your lights have gone, _____ you can knit a sweat-er by the
stat - ing point of view, _____ in - di-cate pre-cise-ly what you

va - len - tine, _____ birth - day greet - ings, bot - tle of wine. _____
fire - side, _____ Sun - day morn - ings, go for a ride. _____
mean to say, _____ yours sin - cere - ly wast-ing a - way _____

If I'd been out _____ till quar - ter to three _____ would you lock the door _____
do-ing the gar - den dig - ging the weeds _____ Who could ask for more _____
Give me your an - swer fill in a form _____ Mine for ev - er more _____

Will you still need me, will you still feed me, when I'm six-ty -

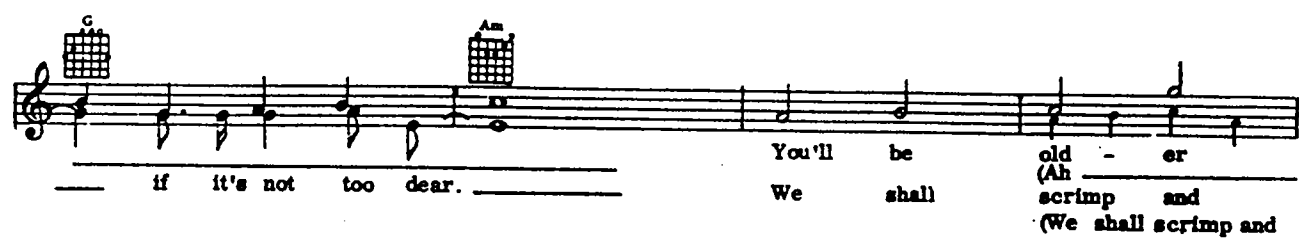
- four.

(Tacet 1st)

1st. Co

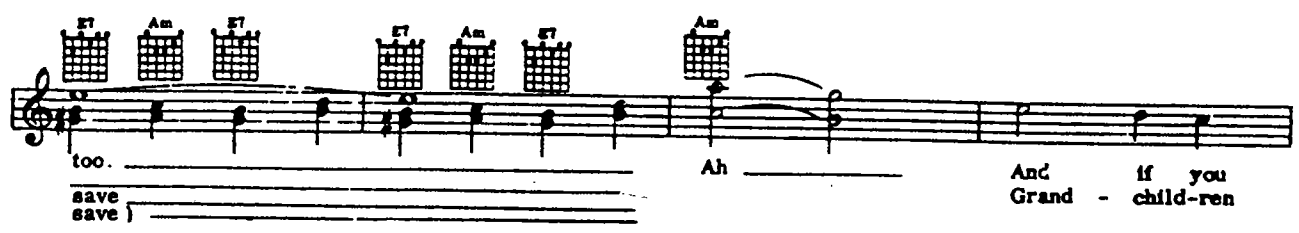
2nd. Ev'-ry sum-mer we can rent a cot-tage in the Isle of Wight

G Am



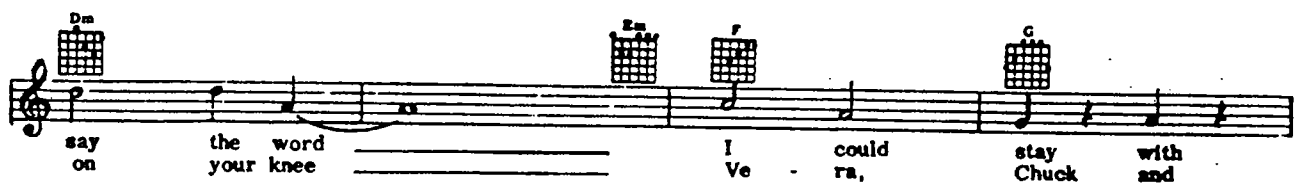
if it's not too dear. You'll be old - er
We shall scrimp and (We shall scrimp and

E7 Am E7 E7 Am E7 Am



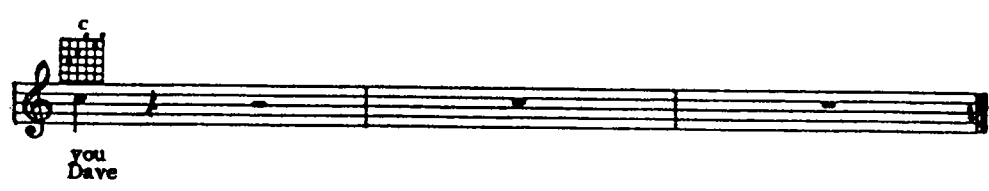
too. Ah And if you
save save Grand - child-ren

Dm Em F G



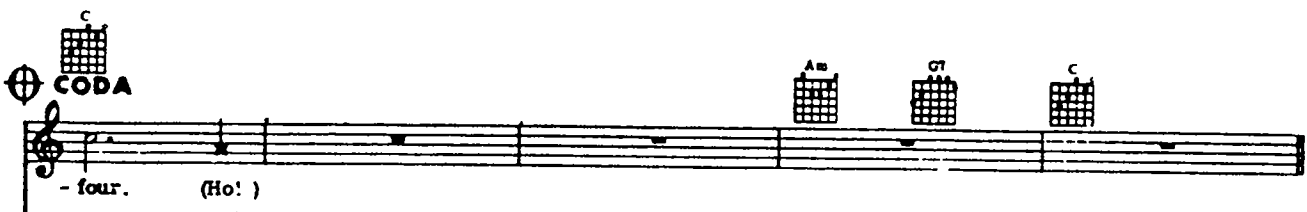
say on the word your knee I Ve - could ra, stay Chuck with and

C



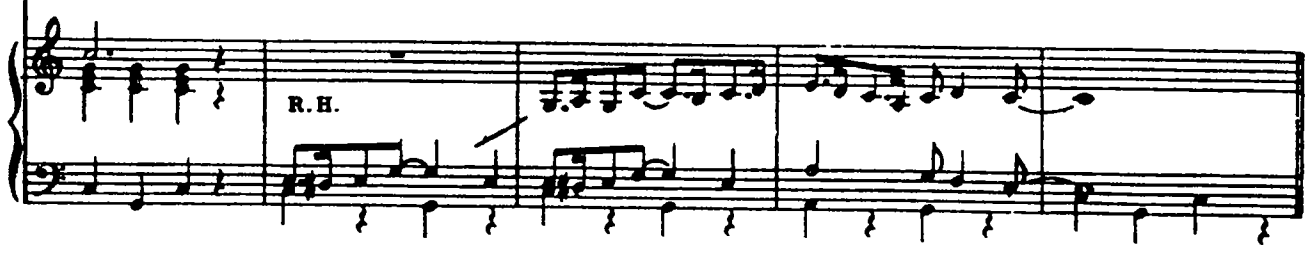
you
Dave

C CODA Am G7 C



- four. (Ho!)

R.H.



R.H.

DIG A PONY

Words and Music by
JOHN LENNON & PAUL MCCARTNEY

Moderately
(No chords)

I hi hi hi hi

{ Dig A Po - ny.
pick a moon - dog.
feel the wind blow. —

Well you can cel - e - brate an - y - thing you want,
Well you can ra - di - ate — ev - 'ry - thing you are,
Well you can in - di - cate — ev - 'ry - thing you see,

yes, you can
yes, you can
yes, you can

cel - e - brate — an - y - thing you want.
ra - di - ate — ev - 'ry - thing you are.
in - di - cate — ev - 'ry - thing you see.

Ooh _____

A Bm/E bass A D/A bass A F#m

I hi hi hi hi do a road - hog.
I ni hi hi hi roll a ston - ey.
I hi hi hi hi'm cold and lone - ly.

Bm G7

Well you can pen-e - trate_ an - y place you go, yes, you can
Well you can im - i - tate_ ev - 'ry - one you know, yes, you can
Well you can syn - di - cate_ an - y boat you row, yes, you can

Bm G7 E7

pen - e - trate_ an - y place you go. I told you so:
im - i - tate_ ev - 'ry - one you know.
syn - di - cate_ an - y boat you row.

G D A G

All I want is you. ev 'ry thing has got to

D A A maj9

be just like you want it to. Be - cause

*D. S. $\frac{3}{4}$ 3 times,
last time to \blacklozenge Coda*

(No chords)

Singalong Junk

By
PAUL McCARTNEY

Moderately

Em B7 Em C

mp

First system of musical notation for the piano accompaniment, featuring a treble and bass clef with chords Em, B7, Em, and C.

G Em B7 Em

Second system of musical notation, featuring chords G, Em, B7, and Em.

C G Cm7

Third system of musical notation, featuring chords C, G, and Cm7. A section symbol is present at the end of the system.

G D7 G Cm7 G D7 To Coda

Fourth system of musical notation, featuring chords G, D7, G, Cm7, G, D7, and To Coda.

Em B7 Em7 C

Fifth system of musical notation, featuring chords Em, B7, Em7, and C.

G D.S. al Coda

Sixth system of musical notation, featuring chord G and the instruction D.S. al Coda.

CODA Em B7 Em Cmaj7

Seventh system of musical notation, featuring chords Em, B7, Em, and Cmaj7. A section symbol is present at the beginning of the system.

Hot As Sun

By
PAUL McCARTNEY

Moderately

The musical score is written for guitar and piano. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked "Moderately".

System 1: The first system contains five measures. The guitar part starts with a G chord and a melodic line. The piano part provides a rhythmic accompaniment. A C chord is indicated above the final measure.

System 2: The second system contains four measures. It features a G chord, a D7 chord, and a G chord. A diamond symbol with a circled cross (Coda symbol) is placed above the third measure, with the instruction "To Coda" written above it. The system concludes with a first ending bracket labeled "1." and a D chord.

System 3: The third system contains four measures. It begins with a second ending bracket labeled "2." and a D chord. The system continues with C and G chords.

System 4: The fourth system contains four measures. It features C, Em, and D chords. The piano part ends with a sustained chord.

System 5: This system is divided into two parts. The first part, labeled "D.C. al Coda", shows the guitar part playing a final melodic phrase. The second part, labeled "Coda", shows the piano part playing a D chord and a melodic line. The instruction "Repeat ad lib and fade out" is written below the piano part.

ACROSS THE UNIVERSE

Words and Music by
JOHN LENNON & PAUL McCARTNEY

Slowly

E_b *Gm*
Words are fly - ing out — like end - less rain — in - to a pa - per cup, — They

Fm7 *Bb7*
slith - er while, — they pass, they slip a - way — a - cross the u - ni - verse. —

E_b *Gm*
Pools of sor - row, waves of joy are drift - ing through my o - pen mind, — pos -

Fm7 *Abm* *E_b* *Bb7* *Om*
sess - ing and ca - ress - ing me. — Jai Gu - ru — De - va —

Ab *E_b*
Noth - ing's gon - na change my world — Noth - ing's gon - na change my world —

Bb7 *Ab* *E_b*
Noth - ing's gon - na change my world — Noth - ing's gon - na change my world.

Gm
Im - ag - es — of bro - ken light which dance be - fore — me like a mil - lion eyes, —

Fm7 *Bb7* *E_b*
— That call me on and on — a - cross — the u - ni - verse, — Thoughts me - an - der like a rest - less

Gm *Fm7* *Bb7* *D. S. $\frac{3}{4}$ then skip from ♪ to ♪*
wind in - side a let - ter box — they tum - ble blind - ly as they make their way a - cross — the u - ni - verse. —

E_b *Gm*
Sounds of laugh - ter shades of earth — are ring - ing through my o - pen views — in -

Gm *Fm7*
shines a - round — me like a mil - lion suns, it calls me on and on — a - cross —

Bb7 *D. S. $\frac{3}{4}$ then skip from ♪ to ♪* *E_b* *Keep repeating till fade*
— the u - ni - verse. — Jai — Gu - ru — De — va —

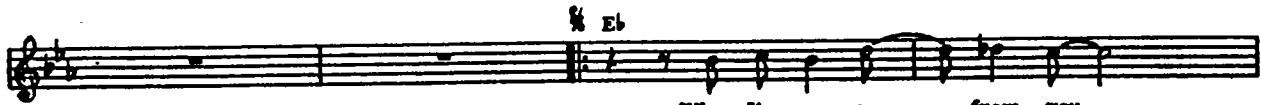
A WHITER SHADE OF PALE

Words & Music by
KEITH REID &
GARY BROOKER

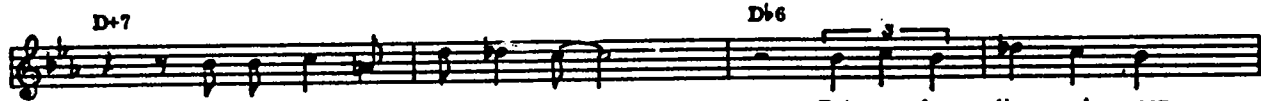
We skipped the light fan - dango
 She said "There is no reason,
 And turned cartwheels cross the
 And the truth is plain to
 floor.
 see",
 I was feeling kind of sea-sick
 But I wandered through my playing cards
 But the crowd called out for more
 And would not let her be
 The room was humming
 One of sixteen vests
 harder
 virgins
 As the ceiling flew a - way
 Who were leaving for the coast
 When we called out for a - no - ther drink
 And al-though my eyes were o - pen
 The waiter brought a
 They might just have well be
 tray
 closed
 And so it was that la - ter
 As the mil - ler told his tale
 That her face at first just
 ghostly
 Turned a whi - ter
 shade of pale
 pale

I MAKE A FOOL OF MYSELF

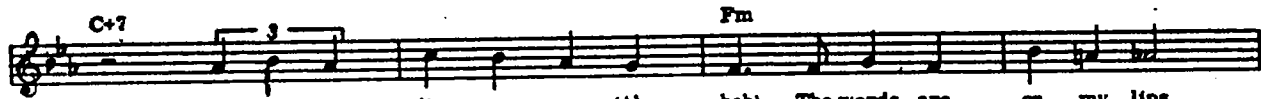
Words and Music
by BOB CREWE
and BOB GAUDIO



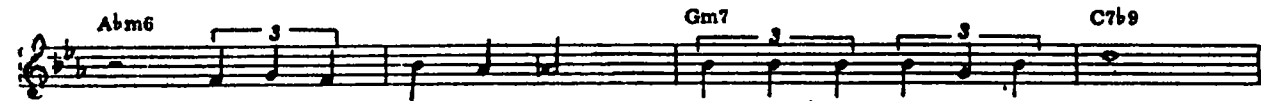
When I'm a - way from you,
I want so much to be



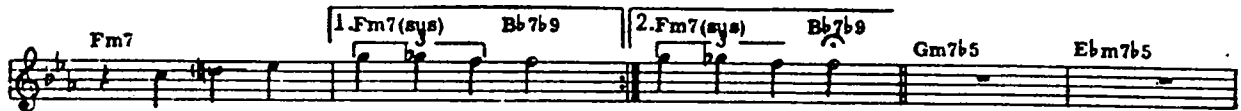
I know what to say and do,
The on - ly love you see,
But ev - 'ry time you're near,
I fall each time I try



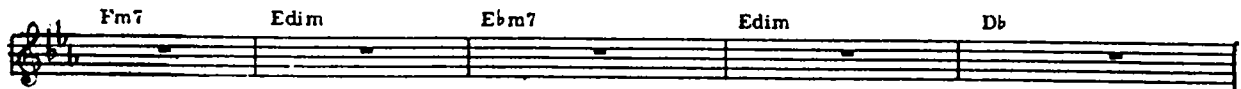
my cour - age dis - ap - pears, (Ah hah) The words are on my lips,
to look good in your eyes, (Ah hah) Don't know if I'll get thru



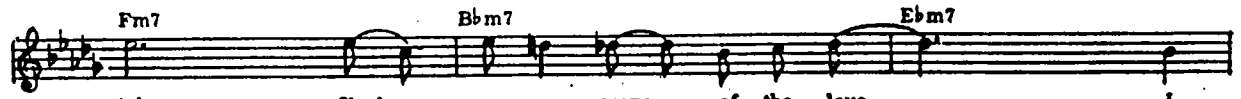
When my com - po - sure slips, } While you're col - lect - ed 'n' cool,
be - ing de - stroyed by you, }



I Make A Fool Of My - self. Fool Of My - self.



Oh, lit - tle girl, How could you care, lit - tle



girl, You're un - a - ware of the love I

Ab7 Dbmaj7 Bb7

have to share, in-side me dy-ing, Ooh, I'm cry-ing, Lord a-

Ebm7 Ab7 Fm7

bove, Please let her see she's the life and

Bbm7 Ebm7 Edim

breath of me, How my heart is break-ing, When I'm

Db Bb7b9 Bb7 Db Ebm7

sleep-ing, wak-ing, I keep mak-ing a

Dmaj7 Db

fool of my-self.

D.S. and fade
D^b D^b $\frac{3}{4}$

HELLO! MA BABY

Chorus, Moderately

F G7

Hel-lo! Ma Ba-by, Hel-lo! ma hon-ey, Hel-lo! ma rag-time gal,

C7 F Fdim F Cdim C7 F

Send me a kiss by wire, Ba-by my heart's on fire! If you re-fuse me,

G7 C7 Cdim

Hon-ey you'll lose me, Then you'll be left a-lone, Oh! ba-by, Tel-e-phone and

C7 F C7 F C7-5 F

tell me I see your own. Hel-lo! hel-lo! hel-lo! there own.

SONNY BOY

Words and Music by AL JOLSON, B. G. DE SYLVA, LEW BROWN and RAY HENDERSON

VOICE

Climb up - on my knee, Son-ny Boy;
 You're my dear-est prize, Son-ny Boy;

You are on - ly three, Son-ny Boy
 Sent from out the skies, Son-ny Boy
 You've no way of know - ing
 Let me hold you near - er

There's no way of show - ing What you mean to me, Son-ny Boy.
 One thing makes you dear - er: You've your mother's eyes, Son-ny Boy.

Refrain

When there are gray skies. I dont mind the gray skies,

You make them blue. Son - ny boy _____ Friends may for -

sake me, Let them all for - sake me, You'll pull me

through, Son - ny boy. _____ You're sent from Heav - en And

I know your worth; You've ma a heav - en For

Bb Ebm6 Gb7 Eb Bbm6

me right here on earth! And then the an - gels grew lone - ly,

Fm Fm7 Bb7 Eb Fm7 Bb7 Bb7+

Prom - ise you won't stray, dear, I love you so, Son - ny
Took you 'cause they're lone - ly, Now I'm lone - ly too, Son - ny

1. Eb Eb Fm7 Bb7 Bb7+ 2. Eb Abm6 Eb

boy. _____ boy. _____

EL CUMBANCHERO

Cm

A cum - ba, cum - ba, cum - ba cum - ban - che - ro A bon - go bon - go

Bb Ab Eb

bon - go bon - go - se - ro Pri - qui - ti que va so - nan - do el cum - ban -

Fm Cm Fdim Adim G7 Cm

'che - ro bon - go - se - ro que se va Bon - go - se - ro que se va

1 2 C7

y sue - na a - si el tam -

Fm

bor, Bi - ri - qui - ti Bum - bum - ba

Fm G7

y vuel - ve a re - pi - car bi - ri - qui - ti

CODA Cm G7 Cm

Bum - bum - ba A va

OB-LA-DI, OB-LA-DA

Bright Tempo

By
JOHN LENNON and
PAUL MCCARTNEY

Musical staff with guitar chords Bb and F7 above it.

Des-mond had a bar-row in the mar-ket place — Mol - ly is the
Des-mond takes a trol - ley to the jewel-ler's store — buys — a twen - ty
Hap - py e - ver af - ter in the mar-ket place — Des - mond lets the

Musical staff with guitar chord Bb above it.

sing - er in a band. Des - mond says to Mol - ly girl I
ca - rat gold - en ring. Takes — it back to Mol - ly wait - ing
child - ren lend a hand. Mol - ly stays at home and does her

Musical staff with guitar chords Eb, Bb, F7, and Bb above it.

like your face — and Mol - ly says this as she takes him by the hand. —
at the door — and as he gives it to her she be - gins to sing. —
pret - ty face — and in the eve - ning she still sings it with the band. —

Musical staff with guitar chords Dm and Cm above it.

Ob - la - di — Ob - la - da — life goes on — bra — la —

Musical staff with guitar chords Bb, F7, and Bb above it.

— la how the life goes on. — Ob - la - di — Ob - la - da —

Chords: Dm, Gm, Bb, F7

To Coda

life goes on — hra — la — la how the life goes on...

Chords: Bb, Eb, Bb, Eb

In a cou-ple of years they have

Chords: Bb, Cm, Bb, Bb9

built a home — sweet home —

Chords: Eb, Bb

with a cou-ple of kids run-ning in the yard — of Des-mond and Mol-

Chords: F7, Gm

ly Jones —

Coda

Chords: F7, Bb

and if you want some fun — take ob-la-di-bla-da.

342



Recorded By THE KINGSTON TRIO
NORWEGIAN WOOD
(This Bird Has Flown)



Slowly



Words and Music by
**JOHN LENNON and
PAUL McCARTNEY**



 I once had a girl, or should I say she once had me;




 She showed me her room, is - n't it good Nor - we - gian wood. She

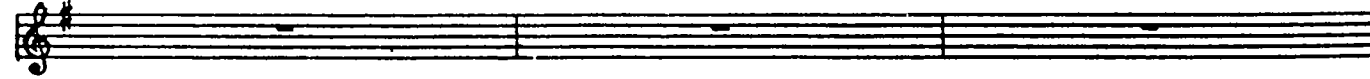


 asked me to stay and she told me to sit an - y - where, So
 told me she worked in the morn - ing and start - ed to laugh, I

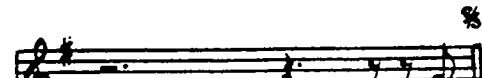


 I looked a - round and I no - ticed there was - n't a chair.
 told her I did - n't and crawled off to sleep in the bath.


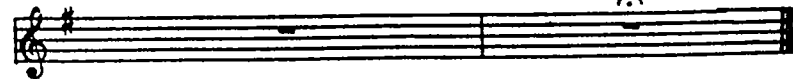


 I sat on a rug bi - ding my time, drink - ing her wine,
 And when I a - woke I was a - lone, this bird had flown,


 We talked un - til two and then she said "It's time for bed."
 So I lit a fire, Is - n't it good Nor - we - gian Wood.




 She

 Coda


TICKET TO RIDE

Words and Music by
JOHN LENNON and
PAUL MCCARTNEY

Moderato *E♭*

1. I think I'm gon-na be sad, I think it's to-day, Yeh! — The
2. 3. said that liv-ing with me is bring-ing her down, Yeh! — For

Fm7 *Ab7*

girl that's driv-ing me mad is go-ing a-way.
she would nev-er be free when I was a-round, }

Cm *Ab* *Cm* *D♭*

She's got a tick-et to ride. She's got a tick-et to ri-hi-hide, —

Cm *B♭7* *Fm7* *E♭*

To Coda

She's got a tick-et to ride but she don't care. 1. 2. She

Ab7

2. I don't know why she's rid-ing so high. She ought to

B♭ *Ab7*

think right, she ought to do right by me. Be-fore she gets to say-ing good-bye, —

B♭ *B♭7*

E♭ She ought to think right, she ought to do right by me. 3. She

E♭

My ba-by don't care. My ba-by don't

E♭

♠ Coda (tacet)

WITH A LITTLE HELP FROM MY FRIENDS

Words & Music by
JOHN LENNON &
PAUL McCARTNEY

Moderato

C
C

B7
B7

E
E

B7
B7

ly

Shears

E
E

B
B

F#m
F#m

B7
B7

What would you do if I sang out of tune would you stand up and walk out on me
 What do I do when my love is a way (does it worry you to be a lone?)
 Would you be-lieve in a love at first sight yes I'm cer tain that it hap-pens all the

E
E

B
B

F#m
F#m

Lend me your ears and I'll sing you a song and I'll try
 How do I feel by the end of the day (are you sad-
 (What do you see when you turn out the light?) I can't tell

time

B7
B7

E
E

D
D

A
A

not to sing out of key Oh I get by with a lit-tle help from my friends
 be-cause you're on your own No
 you but I know it's mine Oh

E
E

D
D

A
A

E
E

Mm, I get high with a lit-tle help from my friends Mm I'm gon-na try)
 Oh I'm gon-na try)

A
A

E
E

B7
B7

with a lit-tle help from my friends

345

(Do you need an-y - bo - dy?) I need some - bo - dy to love.
 (Do you need an-y - bo - dy?) I just need some-one to love.

(Could it be an-y - bo - dy?) I want some-bo-dy to love.
 (Could it be an-y - bo - dy?) I want some-bo-dy to love. To Coda

Oh I get by

with a lit-tle help - from my friends - Mm I'm gon-na try - with a lit-tle help - from my friends

Oh I get high - with a lit-tle help - from my friends - Yes I get by -

with a lit-tle help - from my friends - with a lit-tle help - from my friends

Irma La Douce

♩ Ab6 Abmaj7 Ab6 Abmaj7

1. What's the use of try - ing? Noth - ing mat - ters an - y - more.
 2. What's the use of mem - o - ries that on - ly bring you pain?

Ab6 Abmaj7 Ab6 Abmaj7

Why this bit - ter feel - ing that I nev - er felt be - fore?
 Gone the mag - ic spell of wed - dings at La Mad - e - leine.

G♭6 G♭maj7 G♭6 G♭maj7

Sud - den - ly my Par - is is a ci - ty full of lies.
 What's the use of pray - ing when there's noth - ing to be - lieve?

Ab6 Abmaj7 Ab6 B♭7

Par - is is a stran - ger in a cyn - i - cal dis - guise. Be -
 When I build a dream world it's my - self that I de - ceive. But

Refrain Eb Ebmaj7 Eb6 Eb Eb6

1. hind the gay fa - cade _____ The streets are cold and
 2. ne - on paint - ed face, _____ A mean - ing - less em
 3. Still he's ev - 'ry - where, _____ The light of my des -

Fm7 B♭7 Fm7

hard, _____ The shut - ters locked and barred, Ir - ma L
 brace, _____ A love that leaves no trace, Ir - ma La
 pair, _____ Whose love I long to share, Ir - ma L

Eb Fm7 1. Eb6 Eb 2. Eb6 Eb9 D.S. al Cod

Douce _____ no more. _____ 2. A
 Douce _____ no more. _____
 Douce _____ the

♩ Coda Eb6 Eb9 Ab6 Abmaj7

fool. _____ Just sup - pose a mir - a - cle could

Ab6 Abmaj7 Ab6 Abmaj7

bring him back a - gain. I would light a hun - dred can - dles

Ab6 Abmaj7 Gb6 Gbmaj7

in La Mad - e - leine. Just sup - pose I heard a - gain the

Gb6 Gbmaj7 Ab6 Abmaj7

ech - o of his voice. I would paint the bou - le - vards and

Ab6 Bb7 Eb Ebmaj7 Eb6

Par - is would re - joice. The Mou - lin Rouge will turn,

Eb Eb6 Fm7

The courts will all ad - journ

Fm7 Bb7 Fm7 Eb

day of his re - turn. Ir - ma - La - Douce

Eb Fm7 Eb

will sing. The fire - works

Ebmaj7 Eb6 Eb

in the sky The four - teenth

Ebmaj7 Fm7

of Ju - ly And I will

Bb7 Ab Ebmaj7 Eb Fm7

hear him cry: "Ir - ma La - Douce, my

Eb Ebmaj7 Eb6 Eb7(9) Eb6

own!"

Lyric by JOHNNY MERCER

Namely You

Music by GENE DE PAUL

You de-serve a ^{gal} boy who's will - in' Name - ly me.
 One who's love to raise your chil - lya - Name - ly me.
 Stand - in' there in the door-way wait - in' at the close of day.
 Com - in' home when the work is o - ver
 With you all the way to love, hon - or and o -
 bey. You de-serve two arms to hold you -
 Name - ly mine. There to con - fort
 and en-fold you - Rain or shine. I de-serve some-one
 strong and hand - some, bash - ful and shy and true. And
 sweet and ten - der. NAME - LY
 I know just the one who'll do. YOU.

Lyric by JOHNNY MERCER

Love In A Home

Music by GENE DE PAUL

You can tell when you o - pen the door You can
 tell if there's LOVE IN A HOME Ev - 'ry
 in. Come and stay for a while You
 al - most feel you've been there once be - fore By the
 shine and the glow of the room And the
 clock seems to chime Come a - gain, an - y - time. You'll be
 wel - come, wher - ev - er you You can
 tell when there's LOVE IN A HOME.

Words by LORENZ HART

Do It The Hard Way

Music by RICHARD RODGERS

Do it the hard way, And it's eas-y sail-ing.

Do it the hard way and it's hard to lose,

On-ly the soft way has a chance of fail-ing.

You have _____ to choose,

I tried the hard way when I tried to get you, _____ You took the soft way when you said "Well See?" _____ Dar-ling, now I'll _____ let you, _____ Do it the hard way now that you want me! _____ me! _____

Words by LORENZ HART

I Could Write A Book

Music by RICHARD RODGERS

If they asked me I could write a book,

A-bout the way you walk and whis-per and look, _____ I could write a pre-face on how we met, so the world would nev-er for-get, _____ And the sim-ple se-cret of the plot _____ is just to tell them that I love you _____ a lot. Then the _____ ends, How to make two lov-ers _____ of _____ friends

Worus by Stephen Sondheim and Leonard Bernstein from "West Side Story"

Music by Leonard Bernstein

I Feel Pretty

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of 15 staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I feel pret-ty, oh, so pret-ty I feel pret-ty and wit-ty and bright! And I pit-y an-y girl who is-n't me to-night. I feel charm-ing, oh, so charm-ing, It's a-larm-ing how charm-ing I feel! And so pret-ty that I hard-ly can be-lieve I'm real. See the pret-ty girl in that mir-ror there. Who can that at-trac-tive girl be? Such a pret-ty face, such a pret-ty dress, such a pret-ty smile, such a pret-ty me! I feel stun-ning, and en-tranc-ing. Feel like run-ning and danc-ing for joy, For I'm loved by a pret-ty won-der-ful boy! I feel".

Chord symbols include: C+, F, Gm7, C7, Dm, Dm7, C, C9, F, Eb, C, C+, F, Gm7, C7, Dm, Gm7, C, C7, F, Eb, C, F, F7, Bb, F7, Bb, Gm, Bb, F7, Bb, Gm, Am, E7 *cresc.*, Am, Fm, C7, Gm7, C7, C+, F, C+, F, Gm7, C, Gm7, C7, Dm, Dm7, Gm7, C7, F, Eb, C, C+, 2.

Performance markings include: *Guitar tacet!*, *f*, *cresc.*, *f*, *p*, *C+*.

"New Girl In Town"

It's Good To Be Alive Words and Music by BOB MERRILL

The bright-est pap-er va-len-tine has noth-in' on this
 heart of mine. In spite of me, it's sing-in' "Gee, it's
 good to be a-live!" I fig-gered me a
 hope-less case. I thought a smile would break my face. But
 all a-long I fig-gered wrong It's good to be a-
 live! Just like a clock, I'd tick and tock. But
 noth-in' was a kick. But now I'm glad I'm liv-in' cause I
 know what makes me tick. Life nev-er seemed so sweet be-fore, like
 all the world's a can-dy store. And tho' it's been there all the time, I'm
 like a kid who found a dime, it's all for me. It's good to be a-
 live. The live.

MY GUY'S COME BACK

Moderato

Some-thing's cook-in' that rates an o-va-tion, Not that I'm in a
 roll the car out, we got-ta get mov-in', Hang a star out, my
 state of e-lation, Call the press in, I've got a quo-tation, Tell the Na-tion! My
 Guy is a-prov-in' When we are out we real-ly get groov-in' Life's im-prov-in'
 GUY'S COME BACK. { No more blues for me No, no more
 Tell that Preach-er man to-day is
 No more Just good news for me Just good news
 the day Got my fea-ture man And we're on
 in store So our way Hal-le-lu-jah MY GUY'S COME BACK.

From the Musical Comedy
"The Music Man"

It's You

By
MEREDITH WILLSON

353

It's You in the sun-rise. It's You in my cup. It's
 You all the way in-to town. It's your sweet "hel-lo-
 -dear," that sets me up, It's your "got to go - dear," that
 gets me down. It's You on my pil-low in all of my
 dreams. Till once more the morn-ing breaks through. What
 words could be san-er or tru-er or plain-er, than It's You! It's
 You! It's You! It's You!

SAYONARA

Words and Music by
IRVING BERLIN

1. SA - YO - NA - RA, Jap - a - nese good -
 2. NA - RA, if it must be
 bye, Whis-per SA - YO - NA - RA
 so, Whis-per SA - YO - NA - RA
 But you must-a't cry. No more we stop to
 Smil-ing as we go. No more
 see pret - ty cher - ry blos - soms. No more
 we 'ne-ath the tree look-ing at the sky. SA - YO
 NA - RA, SA YO - NA - RA, Good
 bye. SA - YO - bye.

"Les Girls"

Ca, C'est L'Amour

(pronounce: Sah, say l'amour)

Words and Music by
COLE PORTER

When sud - den - ly you sight some - one for whom you
 yearn, Ca, c'est l'a - mour.
 And when to your de - light she loves you in r
 turn, Ca c'est l'a - mour.
 Then dawns a drear - y day, Your dar - ling goes a -
 way And all is o - ver, you are sure.
 But oh, when she re - turns And loves you as be -
 fore, You take her in your lone ly arms and
 want her e - ven more, Ca, c'est l'a -
 mour. Ca, c'est l'a -

Words by Richard Wilbur **It Must Be Me** Music by Leonard Bernstein

My mas - ter told me - that men are lov - ing - kind; Yet now be -
 hold me, - ill used and sad of mind. There must be kind - ness - I can - not
 see. It must be me, It must be me.
 My mas - ter told me - that life is warm and good. It deals more
 cold - ly - Than I had dreamt it would. There must be sun - light - I can - not
 see. It must be me, It must be me.

"The Sound Of Music"
Words by

OSCAR HAMMERSTEIN 2nd

An Ordinary Couple

Music by
RICHARD RODGERS

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Chord symbols: Cm, D♭, Cm, D♭, Cm, A♭, A♭, D♭, Cm, D♭, A♭, E♭, D♭, A♭, Fm, E♭7, A♭, B♭m, E♭7, E♭7(b5), E♭7, D♭, Cm, D♭, Cm, A♭, D♭, Cm, D♭, A♭, E♭, Fm, E♭7, A♭, B♭m, Gdim, C, Em, C7, F7(b5), F7, B♭7(b5), B♭7, A♭+, A♭6, A♭, F7(b5), F7, B♭7(b5), B♭7, A♭6, A♭, D♭maj7, D♭, A♭maj7, A♭, Fm, B♭m7, D♭, Cm, D♭, Cm, A♭, D♭, Cm, D♭, A♭, E♭, D♭, A♭, Fm, E♭7, A♭, C7, C7+, Fm, D♭mD♭maj7, D♭m, D♭6, A♭+, A♭6, E♭7(b9), E♭9, A♭+, A♭6, A♭+, A♭6, A♭, A♭+, A♭6, A♭+, A♭6, A♭.

Lyrics:
An - or - din - ar - y coup - le is
all we'll ev - er be, For
all I want of liv - ing is to
keep you close to me, To laugh and weep to -
geth - er. While time goes on its
flight To kiss you ev - 'ry
morn - ing and to kiss you ev - 'ry
night. We'll meet our dai - ly prob - lems, and
rest when day is done. Our arms a - round each
oth - er in the fad - ing sun. An
or - din - ar - y coup - le, a -
cross the years we'll ride Our
arms a - round each oth - er and our
chil - dren by our side.... Our arms a - round each
oth - er. oth - er.

"The Sound of Music"
Music by
RICHARD RODGERS

The Lonely Goatherd

Words by
OSCAR HAMMERSTEIN 2nd

F C7 F C

High on a hill was a lone-ly goat-herd, lay-ee o - dl, lay-ee o - dl

F Bb F F C7 F

lay - ee - o. Loud was the voice of the lone - ly goat - herd,

C

lay-ee o - dl, lay-ee o - dl - o. Folks in a town that was

C7 F C F Bb F F

quite re-mote, heard: lay-ee o - dl, lay-ee o - dl lay - ee - o. Lust-y and clear from the

C7 F C C7 F C

goat-herd's throat heard: lay-ee o - dl lay-ee o - dl - o. O - ho.

F C C7 F C

lay-dee o - dl - lee - o. O - ho. lay-dee o - dl ay! O ho,

F Bb F C Dm G7 C

lay - dee o - dl lee - o, hod - l - o - dl lee - o - av! A

F C7 F C F Bb F

prince on the bridge of a cas-tle moat, heard: lay-ee o - dl, lay-ee o - dl lay - ee - o.

F C7 F C C7 F

Men on a road, with a load to tote, heard: lay-ee o - dl, lay-ee o - dl - o.

F C7 F C F Bb F

Men, in the midst of a ta-ble d'hoie, heard: lay-ee o - dl, lay-ee o - dl lay - ee - o.

F C7 F C C7 F

Men, drink-ing beer with the foam a - float, heard: lay-ee o - dl, lay-ee o - dl - o.

C F C C7 F

O - ho, lay-dee o - dl lee - o, O - ho, lay-dee o - dl ay!

C F Bb F C Dm G7 C

O - ho, lay-dee o - dl lee - o, hod - l - o - dl lee - o - av!

F C7 F C F Bb F

One lit-tle girl, in a pale pink coat, heard: lay-ee o - dl, lay-ee o - dl lay - ee o.

F C7 F C C7 F

... to the lone ly goat-herd. lay-ee o - dl, lay-ee o - dl - o.

F C7 F C F Bb F

Soon her ma-ma, with a gleam-ing goat, heard: lay-ee o-dl, lay-ee o-dl lay-ee-o.

F C7 F C C7 F

What a du-et for a girl and goat-herd: lay-ee o-dl, lay-ee o-dl - o.

C F C C7 F

O - ho, lay-dee o-dl lee o, O ho, lay-dee o-dl ay!

C F Bb F C Dm G7 C

O - ho, lay-dee o-dl lee-o, hod-l-o-dl lee-o - ay!

F C7 F C F Bb F

Hap-py are they, lay-lee o lay-ee lee-ol O lay-lee o lay-lee lay-ee-o.

F C7 F C C7 F

Soon the du-et will be-come a tri-o, lay-ee o-dl, lay-ee o-dl - o.

Around The World.

Words by
HAROLD ADAMSON

Music by
VICTOR YOUNG

C

A - round the world I've searched for you, I trav- eled

C#dim Dm7 G7 Dm7

on, when hope was gone, to keep a ren- dez- vous. I knew some-

G7 Dm7 G7 G9+

where, some- time, some- how, You'd look at me, and I would see the smile you're

C

smil - ing now. It might have been in Coun - ty

A7 Dm

Down, or in New York, in Gay Pa - ree, or e- ven Lon - don Town. No

F#dim Gm6 A7 Dm7

more will I go all a- round the world, For I have found mv

G7 1. C A7 G7 2. C

world in you. A - you.

Destry Rides Again" Ring On The Finger Words and Music by HAROLD ROME

Musical score for 'Ring On The Finger' with lyrics: That ring on the fin-ger, That lit-tle gold-en band, That's next to the pink-y on a well dressed left hand. From the day she is born, Ev-'ry girl is aim-ing for That life re-ar-rang-er, That last name— 2. That world pop-u-lat-or. That in-law cre-chang-er, That ring on the fin-ger from the jew-'lry store.— a-tor. That ring on the fin-ger from the jew-'lry store.— That bliss ad-ver-tis-er, That kiss le-gal-dou-ble bed That bach-e-lor kil-ler. That i-zer, That ring on the fin-ger from the jew-'lry store.— That fil-ler. That ring on the fin-ger from the jew-'lry store.—

Fine Em7 A7 jew 'lry

Rose Lovejoy Of Paradise Alley

Musical score for 'Rose Lovejoy Of Paradise Alley' with lyrics: A lit-tle bit of rib-bon, A lit-tle bit of lace; The mir-a-cle a smile is up-on a pret-ty race; Two arms to keep the night out and warm you for a spell;— Oh, what can you buy half as sweet as you sell? Rose Love-joy of Par-a-dise Al-ley,— The lone-ly man's

Are You Ready, Gyp Watson?

Words and Music by HAROLD ROME

The musical score is written in a single system with ten staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody is on the top staff, with lyrics underneath. Chord symbols are placed above the staff at various points. The lyrics are as follows:

Are you rea - dy, — Gyp Wat - son?
 Are you rea - dy — for to
 die? — Are you rea - dy, —
 Gyp Wat - son, For that
 last big round - up in the sky? In just
 No more You'll be
 one day, — Gyp Wat - son,
 wor ries, — Gyp Wat - son,
 hang - ing, — Gyp Wat - son,
 In just one day — you must
 No more wor ries, — no more
 You'll be hang - ing — till you're
 go. — You'll be swing - ing —
 pain. — Where you're go - ing —
 blue. — But re - mem - ber —
 Dm
 — high a - bove us, As we
 — soon for - ev - er, Our sad
 — as you dan - gle, That it
 Bbm7 1.2. A
 all wave good - bye from be - low!
 loss will be the dev - il's gain. —
 hurts us more than it does
 3. A
 > Are you you!

Fair Warning

words and Music by
HAROLD ROME

When fick - le fan - cy calls me, then I've - got to
 go. My heart's as free as an - y sil - ver
 - clouds that blow. No earth - 'y use in hold - ing me for -
 - now you know. Fair warn - ing! Fair
 warn - ing! When fick - le fan - cy tells me time to -
 - trav - el on, I'll be a mem - o - ry be - fore you -
 - know I'm gone. You'll find I'm not the kind to build your -
 - hopes up - on. Fair warn - ing! Fair
 warn - ing! I'm free, free, free as the
 eve - ning breeze, Change - a - ble as the
 sky. I go, go, go when and
 where I please, Nev - er there - to say good
 bye! The Good Lord made me with an ev - er -
 - rov - ing heart. I'll nev - er ling - er till love's mag - ic
 - falls a - part. I'll trade No - vem - bers
 em - bers for an - A - pril start, And may

Chords: Dm, A7, D, Em7, Dm6, D, Em7, D, A7, G, D, Em7, D, G, Em7, D(E), G6, A, G, F7, A7, Dm, Eb, A7, Eb, A, A

be stay till May. Till
 fick-le fan-cy calls me a-way! Fair
 warn-ing, Fair warn-ing, Fair warn-ing!

Dm6 *E♭* *Cm6* *Dm* *C*
Dm6/F#m6 *C6* *Dm7* *G9(b9)*

"Destry Rides Again"

I Say Hello

Words and Music by HAROLD ROMA

I say "Hel-lo" I don't mean, "Hel-lo."
 I mean "Oh, how I could have loved you."
 smile, And yet all the while my arms are aching to take you,
 Hold you! I say "Good-bye." I don't mean, "Good-bye." I mean, "Darling, why must I go?"
 Oh how I could have loved you! Now you'll never know.
 loved you so! Once too long ago.
 go. I go.

C *Am* *Dm7* *G7* *C* *C+9* *F6* *B♭* *Dm6* *Dm7* *G7+* *C* *Am* *G7+* *C* *Em* *Dm7* *C* *G7* *C* *Am6* *G* *C7* *F* *Cdim* *C* *Edim* *Dm7* *G7* *Fm* *G7* *C*

Destry Rides Again

Every Once In A While

Words and Music by
HAROLD ROMER

Refrain B^b B^b7

Ev-'ry once in a while,
Ev-'ry once in a while,

Ev-'ry once in a long, long while,
Ev-'ry once in a long, long while,

Fel-la's got to bust out,
Fel-la's got to load up,

Shoot the whole dang pile!
Do the ju-ven-ile!

Ev-'ry once in a while,
Ev-'ry once in a while,

Ev-'ry once in a long, long while,
Ev-'ry once in a long, long while,

Got - ta shake the dust out,
Got - ta tear the road up

Make the dev - il smile!
Let his ket - tle bile.

Feel your guts on fi - re!
Get that rest - less feel - ing,

Call the world a li - ar!
Do some fan - cy deal - ing,

Stand up high - er by a mile!
Hit the ceil - ing, kick a mile!

Ev - 'ry once in a while,
Ev - 'ry once in a while,

Ev - 'ry once in a
Ev - 'ry once in a

long, long while,
long, long while,

Got - ta clean the rust out,
Get to feel - ing sewed up

Head for hell in style!
Got to blow the pile.

Time for fun! To - day's my once in a
Time for fun! To - day's my once in a

while!

while!

Destry Rides Again

I Know Your Kind

Words and Music by
HAROLD ROMER

Refrain $A7$

I know your kind.

Oh, I know your kind.

I know the feel - ing

You try to con -

ceal.

Be - neath that cas - u - al air,

That look of "Oh I don't care,"

Your eyes may

Bm7 *E7* *Bm7* *Bb7* *A7*
 say no, but what a vol - ca - no they re - veal
 Don't talk, don't try. Don't fum - ble for
D *D7* *Gm*
 words that lie. No use pre - tend - ing,
C7 *F* *Bb* *F*
 You can't be that blind. Give in and
Ebmaj.7 *Eb7* *Dm7*
 let your - self go. Re - lease that fi - re be - low!
Dm6 *Dm7* *Gm* *Gm6* *A7+*
 You must, you will! I know your
Dm6 *2. Dm6*
 kind. I know your kind.

"Destry Rides Again" **Hoop De Dingle**

Words and Music by
HAROLD ROME

Refrain (with vim and vigor)

D *G*
 Hoop de ding - le doo - dle, ay - de - o - de -
D *C*
 ad - dy. Hoop de ding - le, doo - dle - dee, doo - dle -
A7 *D* *G*
 dee. Hoop de ding - le, doo - dle ay - de - o - de -
G *Bm* *F#m*
 ad - dy. The ter - ror of the plains, that's
Bm
Am *D7* *To Verse* *B* *Fine*
 I'm an me!

LOVELY LOVER

Music by
LAURIE JOHNSON

From the Musical Play
"LOCK UP YOUR DAUGHTERS"

Lyric by
LIONEL BART

Love-ly lov - er, Fa - la - la - la, Fa - la - la - la, Fa - la - la - la, Love - ly lov - er.
 Fa - la - la - la, These are the things you are, (La la Fa - la - la) Love - ly lov - er,
 Heigh-lack-a-day, Heigh-lack-a-day, Heigh-lack-a-day, Love - ly lov - er, Heigh-lack-a-day,
 Don't ev - er go a - way, (Low - er stay lov - er) Where do the words to des -
 -cribe you ex - ist? For the on - ly phrase in - side my fool - ish head is
 this, (You're my hon - cy you're my) Love - ly lov - er, Fa - la - la - la, Fa - la - la - la,
 Fa - la - la - la, Love - ly lov - er, Fa - la - la - la, These are the things you
 are, (Fa la la la Fa la la) are, (Fa la la la Fa la la)

Music by
LAURIE JOHNSON

Lock Up Your Daughters

Lyric by
LIONEL BART

1. Lock up your daugh - ters! Spring's in the air!
 2. Lock up your daugh - ters! Safe - ly at home!
 Lock up your daugh - ters! For wed - ding rings are rare
 Lock up your daugh - ters! Where fan - cy can - not roam
 You'd be a - mazed at the things they can delve in - to if they are not
 Whe - ther your daugh - ter is pret - ty or plain. When she's been kissed she'll want
 in be - fore twelve. Wind ev' - ry clock up, and you'd bet - ter lock up your
 kiss - ing a - gain.
 daugh - ters now! Fa - thers! Lock up your
 daugh - ters now!

When Does The Ravishing Begin? 365

Music by
LAURIE JOHNSON

From the Musical Play
'LOCK UP YOUR DAUGHTERS'

Lyric by
LIONEL BART

When does the rav-ish-ing be - gin? You could burst me with a pin, so much sin I'm hold-ing
 When does the rav-ish-ing be - gin? You could burst me with a pin, so much sin I'm hold-ing

in! Men, come and catch a sit - ting hen, who is con - tem - pla - ting
 in! Men, come and catch a sit - ting hen, who is con - tem - pla - ting

when does the rav-ish-ing be - gin! Lor! Must I wait in - this
 when does the rav-ish-ing be - gin! Eck! I shall swoon ve - ry

state for the pret - ty fel - low, Or il - lu - strate what they made him a pret - ty fel - low
 soon for the fel - low has me weak at the thought of the sport, And the fel - low has me

for? I've a mind to in - cline to the pret - ty fel - low more and more! Oh,
 neek and as mild as a child, 'Til the fel - low has me check to check! Oh.

When does the rav-ish-ing be - gin? Tho' my smile is coy and win - some, it's fix - ing in a
 When does the rav-ish-ing be - gin? Tho' my smile is coy and win - some, it's fix - ing in a

grin, I'm in his grip, but he will not take a lib - er - ty! Oh, When does the rav-ish-ing be -
 grin, I'm in his grip, but he will not take a lib - er - ty! Oh.

-gin! When, when, when, when, When does the rav-ish-ing be - gin?

Lyric by
LIONEL BART

I'LL BE THERE

Music by
LAURIE JOHNSON

Like a ghost sent to plague you, I'll be there, When you're most bent with
 call for the ward - er I'll be there, To in - stall law and
 order, I'll be there, And it's no use your schem - ing to es -
 a - gue, I'll be there, Should you prove your re - pen - tance, and they

ape us when you're dream - ing, I'll be there in your dreams, I'll be there. When you
 then cut short your sen - tence, I'll be there with the axe! I'll be there. (She'll be there)

Lost

Lyric by From "ERNEST IN LOVE," a new musical based on Oscar Wilde's ANNE CROSWELL "The Importance Of Being Earnest" Music by LEE POCKRISS

Fb Ebdim Fm7 Bb7 Ebs C7
 LOST in your spell, I'm LOST as an - y
 Fm7 Bb7 Fb Ebdim Fm7 Bb7 Fb
 fool can tell. How I need you be - side me.
 Fm7 Bb7 Eb Ebdim
 How I need you to gen - tly guide me. LOST when you
 smile, You smile and time stands still a -
 Fm7 G7 Cm Ab Adim
 while. For I be - hold a work of art,
 Fb Gm Bbme C7 Fm7
 I long to speak but how to start, When I've just
 Bb7 1. Fb Ebdim Fm7 Bb7 Bb7-9 2. Fb
 LOST my heart. heart.

Perfection

Lyric by From "ERNEST IN LOVE," a new musical based on Oscar Wilde's ANNE CROSWELL "The Importance Of Being Earnest" Music by LEE POCKRISS

F C Dm7 G7 B C Dm7 G7
 I would - n't say you're charm - ing, de - light - ful, or dis - arm - ing.
 C G7
 find a way to sim - ply say PER - FEC - TION
 B C Dm7 G7 B C Dm7 G7
 would - n't say be - guil - ing de - scribes the way you're smil - ing; I'd
 C G7 C B C
 find a phrase that best con - veys PER - FEC - TION. The Mo - na
 Gm7 C7 F6 Dm6 E7
 Li - sa may thrill me, The Ve - nus may chill me, But they grow pale
 Am D7 Dm7 G7 B C
 when you come in to view. How could I ev - er hope to
 Dm7 G7 B C Dm7 G7 C
 cap - ture a syn - o - nym for rap - ture, For words are quite in -
 G7 C Em7 Am7 B C
 op - por - tune, when one is reach - ing for the moon I'd sim - ply say I
 Dm7 G7 1. C F# Dm7 G7 2. C B C
 wor - ship PER - FEC - TION. I FEC - TION.

Words by **LEE ADAMS** **Kids!** Music by **CHARLES STROUSE** 367
 From the Broadway Production "BYE BYE BIRDIE"

KIDS! I don't know what's wrong with these **KIDS** to-day!

KIDS! 1. Who can un-der-stand an-y-thing they say!
 2. E-ven I don't un-der-stand what they say!

KIDS! They are dis-o-be-di-ent, dis-re-spect-ful oafs!
KIDS! They are so ri-dic-u-lous and so im-ma-ture!

Nois-y cra-zy slop-py la-zy loaf-ers!
 I don't see why an-y-bod-y wants 'em!

1. While we're on the sub-ject: **KIDS!** You can talk and talk till your face is blue!
 2. Why are they so dread-ful! **KIDS!** They are just im-pos-si-ble to con-troll!

KIDS! But they still do just what they want to do!
KIDS! With their aw-ful clothes, and their rock and roll!

Why can't they be like ^{we}_{you} were, Per-fect in ev-ry way! What's the mat-ter with

KIDS to-day?

Words by **LEE ADAMS** **Rosie** Music by **CHARLES STROUSE**
 From the Broadway Production "BYE BYE BIRDIE"

Ev-ry-thing is ros-y, When I'm with my **RO-SIE**, With a girl like

RO-SIE, How could I be blue? Hand in hand we'll mo-sey

Me and lit-tle **RO-SIE**, We will be so co-zy by a fire-bult for

two. Oh! I once heard a poem that goes: "A

rose is a rose is a rose." Well, I don't a-gree, take it from me, There's

one rose sweet-er than an-y that grows! And that's my **RO-SIE**, I'm so glad she

chose me; Life is one sweet beau-ti-ful song to me.

A Handbag Is Not A Proper Mother

Words by ANNE CROSWELL

From "ERNEST IN LOVE," a new musical based on Oscar Wilde's "The Importance Of Being Earnest"

Music by LEE POCKRISS

For A HAND - BAG, A
 HAND-BAG IS NOT A PROP-ER MOTH-ER, Not a prop-er moth-er, not a prop-er
 moth - er. (1. Would you kind - ly ad - vise me, in one way or an -
 (2. Would it help if I told you I have a young - er
 oth - er. I sug - gest you find an - oth - er moth - er soon.) And a
 broth - er. I fear young - er broth - ers rare - ly are. a boon.)
 cloak - room, a cloak - room is not a prop - er fa - ther, Not a
 prop - er fa - ther, not a prop - er fa - ther. (1. Would you
 (2. Is it (Lady B)
 kind - ly ad - vise me, I hate to be a both - er. I sug -
 moth - er or fa - ther, now which is it wou'd rath - er. Sir, to
 gest you find a fa - ther rath - er soon.
 quib - ble o - ver sex is pic - a - yune. (Lady B)
 La - dy Brack - nell, won't you kind - ly re - con - sid - er! Nev - er no
 La - dy Brack - nell, aren't you be - ing rath - er frig - id! Frig - id, not
 nev - er. But you know your daugh - ter wants to mar - ry. Mis - ter Worth - ing,
 I, sir. You could sure ly bend your rules a lit - tie. Where my daugh - ter
 she can't mar - ry, I for - bid her. Nev - er! No nev - er. Not to
 is con - cerned. I must be rig - id. (Lady B) I am a moth - er, first and
 you. For A HAND - BAG, A HAND - BAG IS NOT A PROP - ER MOTH - ER, Not a
 last. And I tell you,
 prop - er moth - er, not a prop - er moth - er. But this pas - sion with -
 in me, I sim - ply can - not smoth - er. Then you bet - ter find an - oth - er moth - er,
 find an - oth - er moth - er, Bet - ter find an - oth - er moth - er soon.
 OR a prop - er fa - ther. Or at an - y rate a par - ent rath - er soon.
 Good day, Mis - ter Worth - ing!

A Wicked Man

Lyric by From "ERNEST IN LOVE," a new musical based on Oscar Wilde's Music by ANNE CROSWELL "The Importance Of Being Earnest" LEE POCKRISS



(1. I hope he looks so dev-'lish that I al - most faint a - way; I
 (2. I hope he owns a Ro - man vil - la and a French cha - teau; And
 (3. I hope he's most ex - pe - ri - enced and that his past has been So



hope that he will kiss me with-out ask - ing if he may. I hope he meas - ures
 has a year - ly in - come of a mil - lion pounds or so. And yet he should live
 ab - so - lute - ly lu - rid, it would turn a Don Juan green. For each blue - blood - ed



ten feet tall, with shoul - ders I can't span. But most of all, I hope he is)
 sim - ply, yes, as on - ly rich men can. But most of all, I hope he is) A
 Eng - lish girl, since Eng - land first be - gan, Has lived her whole life just to meet)



tru - ly WICK - ED MAN. I've nev - er



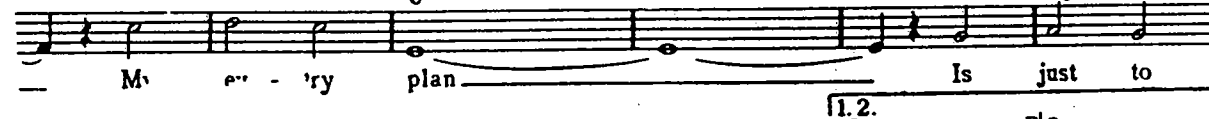
known A WICK - ED MAN.



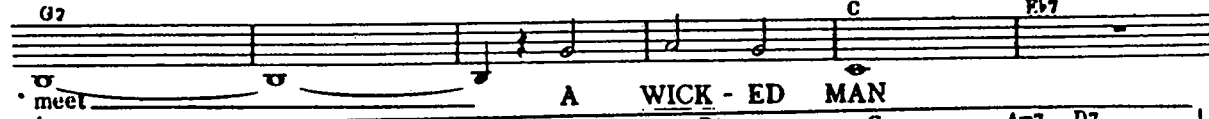
And yet he's in my ev - 'ry



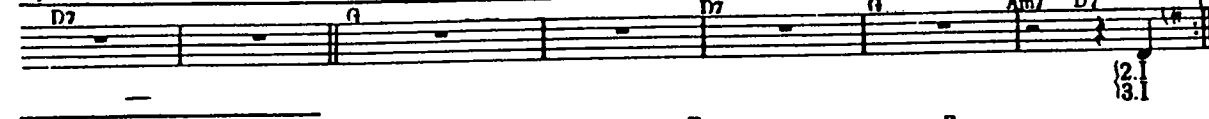
dream. My ev - 'ry dream,



My ev - 'ry plan Is just to



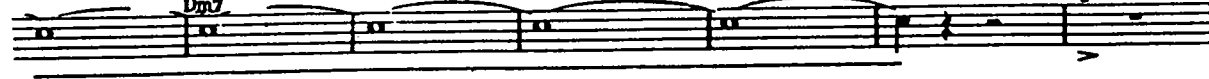
meet A WICK - ED MAN



MAN. A love - ly dream. a love - ly plan, a love - ly



theme, I'd love to know A WICK - ED MAN.



Words by **One Last Kiss** Music by CHARLES STROUSE
 LEE ADAMS From the Broadway Production "BYE BYE BIRDIE"

Oh, ONE LAST KISS, oh, ba-by, ONE LAST KISS, It nev-er felt like
 this, oh, ba-by, not like this you know I need your love. Oh! Oh!
 Oh! Give me ONE LAST KISS! Oh, one more time. oh, ba-by, one more
 time, You make me feel sub-lime. oh, ba-by, it's sub-lime, you know I need your
 love. Oh! Oh! Oh! Give me ONE LAST KISS! Dar-ling, it is-n't right.
 why must we say good-night! Don't let me go like this. Ba-by, I need you so
 but if I have to go, just give me ONE LAST KISS! Oh, ONE LAST KISS! oh, ba-by, ONE LAST
 KISS, It nev-er felt like this, oh, ba-by, not like this, you know I need your love. Oh! Oh!
 Oh! Give me ONE LAST KISS! Oh, one more KISS!

Words by **Baby, Talk To Me** Music by CHARLES STROUSE
 LEE ADAMS

Talk To Me, ba-by, won't you talk to me? I don't care
 what you say, BA-BY, TALK TO ME.
 Must you be oh, so far a-way from me? It seems all
 wrong this way, talk to me. And if you miss me,
 tell me so, Are you lone-ly? Tell me so; Say you love me
 tell me so. Hon-ey, let me know. Talk To Me,
 till I press you close to me, Then you'll see we won't have to
 talk at all.

By MEREDITH WILLSON I'll Never Say No

From the Broadway Musical "The Unsinkable Molly Brown"

BOY: C Dm7 G7 Dm7

(2nd time for duet)
(I'll)

I'll Nev - er Say No to you. What -

G7 D#dim B7 C Cmaj.7 F#dim

ev - er you say or do, If you ask me to wait for a

Dm7 G7 D7 Dm7-5 Dm7 D7

life-time. You know I'll glad - ly wait for a life - time or

G7 (Tacet) C Dm7

two just to look at you. I'll smile, when you say "Be

G7 Dm7 G7 D#dim E

glad," I'll weep. If you want me sad. To -

F Adim D#dim C C6 A7-9 A7

day is to - mor-row if you want it so.

D7 G7 Dm7 G7 E7 A7 D7

I'll stay or I'll go, But I'll

G7 Dm7 G7 C G7 Dm7 G7 C

1. 2.

Nev - er Say No. No.

By
MEREDITH WILLSON

If I Knew

From the Broadway Musical "The Unsinkable Molly Brown"

Voice Edim Bb7 F#dim

If I Knew — what the night - in - gale sings in her

song. Edim Bb7

sweet all day long. If I Knew —

— how the mock - ing - bird trills to his dove his

sad sweet se - cret of love. F#dim Eb

Then I'd know — how the moun - tain top reach - es so high. F#dim

Then I'd know — how the moon - light soft - ens — a F#dim

sigh. Then I'd know — how the ramb - lers bloom as they Gm Ab F9 E9

do. And at last I'd know the se - cret of Eb Gm7-5 C+7 C7-5 C7 Fm C7 Fm D7 Gb Bb7 Bb7-5

you, of you, At last I'd know the se - cret of

1. Eb Fm7 Bb7 2. Eb Ab Eb

you. you.

Lyric by **SHeldon HARNICK** (From The New Musical "Fiorello") Music by **JERRY BOCK** 373
 Allegretto con brio JUDGE

Mis - ter

("X" may we ask you a ques - tion? It's a - ma - zing, is it

not? That the cit - y pays you slight - ly less than fif - ty bucks a week, Yet you've

pur - chased a pri - vate yacht I am

pos - i - tive your hon - or must be jok - ing, — An - y

work - ing man could do what I have done For a

month or two I sim - ply gave up smok - ing — And I

put my ex - tra pen - nies one by one)

LIT - TLE TIN BOX A LIT - TLE TIN BOX that a lit - tle tin key un -

locks There is noth - ing un - or - tho - dox a - bout a LIT - TLE TIN

BOX In a

LIT - TLE TIN BOX A LIT - TLE TIN BOX that a lit - tle tin key un -

locks There is hon - or and pur - i - ty lots of se - cur - i - ty in a LIT - TLE TIN

BOX. BOX. In a LIT - TLE TIN BOX

"Camelot"

Words by **Follow Me** Music by
ALAN JAY LERNER FREDERICK LOEWE

Cm Abdim Bbm7 Cm Abdim Eb7 Cm Abdim Bbm7 Cm Abdim

Far from day, far from night, Out of time, out of
Eb7 Eb C Ab6 Cm7 Ab6 Eb Ab6 Cm Abdim

sight, in be-tween earth and sea We shall fly. Fol-low
Ab6 Bbm7 Eb7 Bbm7 Eb7 Abdim Bbm9 Eb7 Bbm7

me, Dry the rain, Warm the snow, Where the winds nev-er
Eb7 C Ab6 Cm7 Ab6 Bbm6 C

go, Fol-low me, fol-low me, fol-low me
Db Ab

To a cave by a sap-phire shore, Where well
Db Ab D#7

walk through an em'erald door And for thou-sands of breath-less
F Dbm Ab D#7 G7 C C7+(6b)

ev-er-mores My life you shall be. On-ly
Bbm7 Eb7 Bbm7 Eb9 Eb7 Abdim Bbm7 Eb7 Bbm7

you, on-ly I, World, fare-well; world, good-
Eb7 C Ab6 Cm7 Ab6 Eb Ab6 Cm Abdim

bye. To our home 'neath the sea We shall fly, fol-low
Ab6 Eb9(6) Ab6(9) Eb9(6)

me, fol-low me, Fol-low me, fol-low me!

1. Ab6(9) Cm Abdim Ab6(9) 2.

Far from

"Camelot" Words by **How To Handle A Woman** Music by
ALAN JAY LERNER FREDERICK LOEWE

Eb Bb9 Eb

How to han-dle a wom-an. There's a
Eb(F) Eb

way, said a wise old man. A way known by ev-'ry
Ebmaj7 Edim Ab F9 Bb

wom-an since the whole rig-ma-role be-gan. "Do I
Fm7 Bb7 Eb(F) Eb Fm7 Bb9 Bb9+

flat-ter her?" I begged him an-swer. "Do I threat-en or ca-jole or

E(F) Cm6 D+ D7 G B Am7
 D7(b9) D7 G Eb Bb9
 E Eb Ab Abm6
 Eb Bb7 Eb7+ Eb D+ Eb Bb7
 Eb Fm7 Eb Bb7 Eb Ab Ab6
 Eb(F) Eb Bb9 1. Bb Eb
 Fm7 Bb7 2. Bb Eb

plead? Do I brood or play the gay ro - man - cer?" Said he,
 smil - ing. "No, in - deed." How to han - dle a
 wom - an. Mark me well. I will tell you, sir. "The
 way to han - dle a wom - an is to love her,
 Sim - ply love her, Mere - ly
 love her. love her. love her!"
 love her!"

SIDEWALK BLUES
 (By Walter Melrose & "Jelly Roll" Morton)

C C7 C F C Fm C
 F Eb A7
 D G7 C D7
 C C7 Fm C G7
 D7 G7 1. C C7 C° Fm C D7 G7
 2. C C7 C° Fm C G+ C

gone _____ And I got the blues _____ It sure is
 gone _____ And I got the blues _____ He went a -
 aw - ful to be lone - some like me wor - ried, weary up in a tree That's
 way on the sly did - 'nt say why nev - er ev - en kissed me good - bye That's
 why you can hear me say night and day -
 why you can hear me say night and day -
 Where _____ can my ba - by be _____ I roam the
 Who _____ took my man a - way _____ I roam the
 streets ev - 'ry where, Look here and there, won d'ring why he gave me the air Good
 streets like a tramp, Feet in a cramp, searching for my two - tim - in' vamp Good
 Lawd I've got the side - walk blues. My ba - bys
 Lawd I've got the side - walk blues. My ba - bys
 blues. blues.

Use this ending to Instrumental Trio C F° C

SEPARATE TABLES

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mp Sep-'rate ta- bles, Two lone-ly peo- ple sit at

sep - 'rate ta - bles. They sit a - cross the room, So

near and yet so far. How cas - u - al they are. Still,

I can see he wants her so, But he's a - fraid to let her know.

Sep-'rate ta - bles, They were-n't meant to be at

sep - 'rate ta - bles, And yet if he loves her As

much as I love you, I'm sure of what they'll do. They'll

find a sep-'rate ta - ble just for two. ^{1.} *E♭* *Cm7* *Fm7* *B♭7* *B♭+* ^{2.} *E♭* *Gm7* two, just for

two; They'll find a sep-'rate ta - ble just for two. *f*

OH-OH, I'M FALLING IN LOVE AGAIN 377

By
AL HOFFMAN,
DICK MANNING and
MARK MARKWELL

Moderato



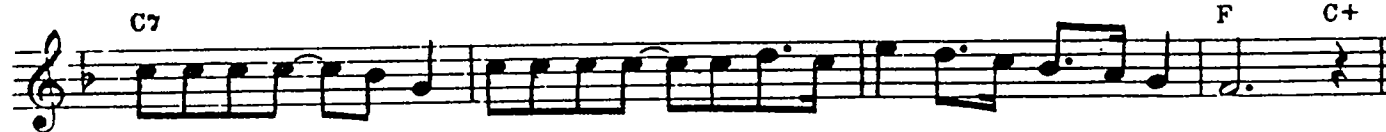
Man-y's the time—I've been two-timed; Man-y's the time—I've been stung;



Man-y a hon - ey took all of my mon - ey But that was when I was much young - er -



Made up my mind—to be care - ful, Made up my mind—to be - ware.



I was all right—un - til Sat - ur - day night, I met a gal with the gold - en - est hair.



Oh - oh, I'm fall - ing in love— a - gain! Oh - oh, oh -



oh! I thought I would - n't get caught a - gain, Nev - er in a hun - dred,



Nev - er in a thou - sand Nev - er in a mil - lion years! Nev - er in a hun - dred,



Nev - er in a thou - sand, Nev - er in a mil - lion years! —

"WILDCAT" Lyric by CAROLYN LEIGH Hey, Look Me Over Music by CY COLEMAN

Hey, Look Me O - ver, lend me an ear, Fresh out of
 clo - ver, mort-gaged up to here. — But don't pass the plate, folks,
 don't pass the cup; — I fig-ure when - ev - er you're down and out, the
 on - ly way is up. And I'll be up like a rose - bud, high on the
 vine, Don't thumb your nose, bud, take a tip from mine. I'm a
 lit - tle bit short of the el - bow room, but let me get me some, 1. And look 2. Hear me
 out, world, here I come. shout, come.

"WILDCAT" Lyric by CAROLYN LEIGH Give A Little Whistle Music by CY COLEMAN

Give a lit - tle whis - tle, Ring a lit - tle
 bell; Crook your lit - tle fin - ger, hon - ey,
 Give a lit - tle yell. 1. I'll leap o - ver fence - es, I'll
 2. I'll streak like an ar - row thru
 e - ven leave my sens - es And I'll take, for your sake, to the air. Just
 al - leys wide and nar - row, Down a drain or a main thor - ough - fare.
 give a lit - tle whis - tle, Say you want me and I'll be
 there! there!

"WILDCAT"

Lyric by
CAROLYN LEIGH

What Takes My Fancy

Music by
CY COLEMAN

I likes to do What Takes My Fan - cy,
 What Takes My Fan - cy, I likes to do.
 (Girl) And when it comes to things ro - mance - y
 (Boy) And folks what gives me half a mind ter.
 What Takes My Fan - cy ain't the likes a' you!
 I - 'm the kind ter. put a bul - let through!
 I likes to do What Takes My Fan - cy,
 What Takes My Fan - cy. (Boy) that ain't no crime,
 (Girl) I likes to do,
 That there's what keeps me young and prance - y What Takes My
 And if it makes my pock - ets fat - ter, It does - n't
 Fan - cy, I do all the time. 2. (Girl) Waal who I do it tol -
 mat - ter

One Day We Dance

One day is gay, one day is blue, one day I say, look - ing at you,
 "One Day We Dancel" "Simply as that" One day we try, one day collapse,
 one day you sigh, "Sun - day per - haps, Mon - day we dance" "I never promised."
 1. One day we stand stiff - ly a - part, emp - ty of hand, heav - y of heart,
 2. One day we stand stiff - ly a - part, wish - ful - ly and cer - tain of heart,
 there's not a chance. Then there's the mu - sic, and sud - den - ly sent fly - ing we two,
 there's not a chance. Then there's the mu - sic, and one day it's so, one day it's true,
 as we were meant al - ways to do, One Day We Dancel -
 one day, you know, one day we do, One Day We Dancel -
 One day we do, One Day We Dancel.

Delaware

C7 F F7

1. Oh, WHAT DID DEL - LA WEAR, boy,
 2. Oh, why did Cal - i - 'phone ya,
 3. Oh, what did Mis - sis - sip, boy,
 4. Oh, where has Or - e - gon, boy,
 5. Oh, how did Wis - con - sin, boy, She

Bb F

WHAT DID DEL - LA WEAR? WHAT DID DEL - LA WEAR, boy,
 Why did Cal - i - 'phone? Why did Cal - i - 'phone ya,
 What did Mis - sis - sip? What did Mis - sis - sip, boy,
 Where has Or - e - gon? If you want A - las - ka, A -
 stole a new brass key. Too bad that Ar - kan - saw, and

G7 C7 F

WHAT DID DEL - LA WEAR? She wore a brand New Jer - sey, She
 Was she all a - lone? She called to say, "Ha - wai - a," She
 Through her pret - ty lip? She sipped a Min - ne - so - ta, She
 las - ka where she's gone. She went to pay her Tex - as, She
 so did Ten - nes - see. It made poor Flo - ra - die, boy, It

Bb C7 Bb A7

wore a brand New Jer - sey, She wore a brand New
 called to say "Ha - wai - a," She called to say Ha -
 sipped a Min - ne - so - ta, She sipped a Min - ne -
 went to pay her Tex - as, She went to pay her
 made poor Flo - ra - die, You see, She died in Mis - sou -

Dm Gm7-5 F Bb C7 F C7 F

1. 2. 3. 4. 5.

Jer - sey, That's what she did wear. 2) Oh,
 wai - a," That's why she did 'phone. 3) Oh,
 so - ta, That's what she did sip. 4) Oh,
 Tex - as, That's where she has gone. 5) Oh,
 ri, boy, She died in Mis - sou - ri.

Talk To Me

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Verse (ad lib)

*E^b Edim Fm7 Abm

You're al-ways in a great big hur-ry, Grab a kiss and off you scur-ry,

G7 C7 F7 Abm6 Bb7 Eb6 Eb Edim

Off to here and there, Off to who knows where. I'd give the world and all cre-a-tion,

Fm7 Abm G7 C7 F7 Fm7 Bb7-9

For a lit-tle con-ver-sa-tion, just a word or two, How are things? What's new? Please

Refrain

E^b Ebmaj.7 Eb6 Eb Eb6 Edim

TALK TO ME, TALK TO ME, TALK TO ME, — Your mag-i-cal kiss can take me just so

Fm7 Cm6 Bb7 Fm Fm(+7) Fm7 Bb7

far; TALK TO ME, TALK TO ME, TALK TO ME, — Don't leave me like

Fm7 Bb7+5 Eb6 Bb7+5 Eb9 Ebm7 Eb9 Bbdim Ab6

this, dan-gling from a star. You set me all a-flame and it's so pleas-in', — It

G7 C7 F7 Bb7 Eb Ebmaj.7

sure would be a shame if you were on-ly teas-in. So, my love, — be-fore I go, —

Gm7-5 C7 F7 Bb7

Turn the light — 'way down low and TALK TO ME, — TALK TO ME, —

E^b Fm7 Bb7 E^b

1. TALK TO ME. — 2. TALK TO ME. —

Crazy Love

Refrain * C7 Fmaj7 Am7 Abdim Gm7 Fdim Gm7

CRA - ZY LOVE, Peo - ple say I'm cra - zy in love;

Gm(M7) Gm7 C7 E7 F

Just a fool, Sigh - ing sighs to the skies up a - bove.

Cm6 D7 Cm6 D7

It is - n't nor - mal, or real To feel heav - en's right in - side your

Gm Fdim Gm G7

door. But some - how that's how I feel And

Gm7 C7 Fmaj7 Am7 Abdi

I've nev - er felt this way be - fore. Cra - zy dreams

Gm7 Fdim Gm7 Gm(M7)

keep me cling - ing to this af - fair, I'm in - sane
* It's in vain

Gm7 C7 D7 Am7 D7 Ddim D7 Gm

to keep dream - ing that you could care. But I'm the kind of a fool - who
I keep think - ing

Eb9 F Cm6 D7 (Tacet) G7

stayed aft - er school, I've learned my les - sons well, - And if this CRA - ZY LOVE is such a

Gm7 C7-9 1. F# C7 2. F#

CRA - ZY LOVE, I'm glad I fell! CRA - ZY fell!

My Little Corner Of The World 385

Chorus

Oh come a - long with me To My Lit-tle Cor-ner Of The
World And dream a lit-tle dream In My Lit-tle Cor-ner Of The
World You'll soon for - get there's an - y oth - er place
To - night my love we'll share a sweet em-brace
And if you'd care to stay In My Lit-tle Cor-ner Of The
World Then we can hide a - way In My Lit-tle Cor-ner Of The
World I al - ways knew I'd find some-one like you
So wel - come to My Lit-tle Cor-ner Of The
World. Oh World.

Chord symbols: E^b, Fm7, B^b7, E^b, Fm7, B^b7, Fm7, B^b7, E^b, C7, Fm, Fm7, Cm7, Fm, Fm7, B^b7, E^b, B^b7, E^b, Fm7, B^b7, E^b, E^b, A^b, A^bdim, E^b, D⁺, C7, Fm, Fm7, Cm7, Fm, Fm7, B^b7, E^b, Fm7, B^b7, E^b, E^b, A^b, A^bdim, E^b, C7, C9, Fm7, B^b7, E^b, Fm7, B^b7, E^b, A^bm6, E^b.

FOUR WALLS

By
MARVIN MOORE
GEORGE CAMPBELL

Slowly



1. Out where the bright lights are glow - ing, _____ You're
 2. Some - times I ask why I'm wait - ing, _____ But
 3. One night with you is like heav - en _____ And



drawn like a moth to a flame. _____ You
 my walls have noth - ing to say. _____ I'll
 so, while I'm walk - ing the floor, _____



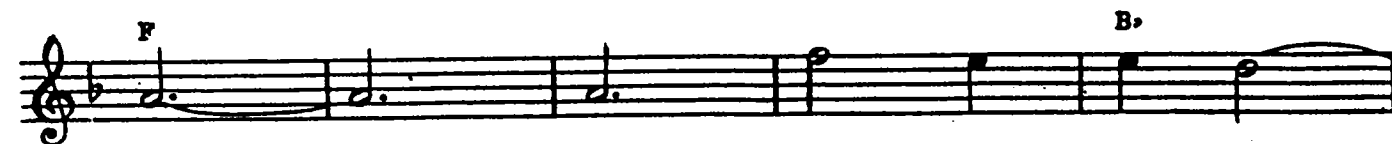
laugh while the wine's o - ver - flow - ing, _____ While
 I'm made for love, not for hat - ing, _____ But
 lis - ten for steps in the hall - way _____ And



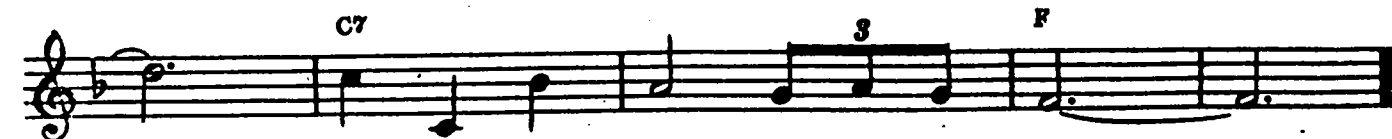
I sit and whis - per your name. _____
 here where you left me I'll stay. _____
 wait for your knock on my door. _____



Four walls to hear me, _____ Four walls to _____



see, _____ Four walls too near me, _____



_____ Clos - ing in on _____ me. _____

From the 20th Century-Fox Film "The Proud Ones"
THEME FROM "THE PROUD ONES"

387

Slowly

Hail to thee, the proud ones! — Born to be the proud ones, —
 Al - ways free, the proud ones, — Yes, free to live and love each day.
 Laugh and cry, the proud ones, — Nev - er lie, the proud ones, — Live and die, the
 proud ones, — For there can be no oth - er way. They'll suf - fer and they'll grieve To
 prove what they be - lieve They'll stand and chal - lenge an - y wrong; — They're
 not a - fraid to fight For what they feel is right; Their truth will show that they be -
 long. — There'll al - ways be the proud ones, — Proud to be the proud ones. —
 Joy - ful - ly the proud ones — Will show the way for you and me.

WHERE ARE YOU?

Chorus (Slowly with feeling)

Where Are You? Where have you gone with - out me?

I thought you cared a - bout me, Where Are You?

Where's my heart? Where is the dream we start - ed?

I can't be-lieve we're part - ed, Where Are You?

piu mosso

When we said good - bye, love, What had we to gain?

When I gave you my love Was it all in vain?

a tempo

All life through Must I go on pre - tend - ing?

Where is my hap - py end - ing? Where Are You? You? —

2. G

Broken - Hearted Melody

389

REFRAIN: Bb Bb+ Bb6 Bbmaj7 Bb6 Bb Bb+ Bb6 Bbmaj7 Bb6 Cm Ab

BRO - KEN-HEART-ED MEL-O-DY. Once

- you were our song of love. Now you just keep taunt-ing me!

(Tacet)

With the mem-o-ry of {his-a} {her-a} ten-der love. Oh!

1. BRO-KENHEART-ED MEL-O-DY.- Must you keep re-mind-ing me.- Of the lips I
 2. BRO-KENHEART-ED MEL-O-DY.- That she used to sing to me.- When our love was
 3. BRO-KENHEART-ED MEL-O-DY.- Won't you bring him/her back to me?- Sing to him un-

long to kiss - And the love I miss, Since he went a - way. Night and day they
 young and bright. As she held me tight. Sud-den-ly I found I was heav-en
 till she yearns. For when she re- turns, No more will you

repeat 1st time 2. Bb
 D.S. 2nd time

play. That 3. be A BRO-KEN HEART-ED MEL-O-DY!
 bound. Oh.

JUST A PRAYER AWAY

Slowly, with simplicity

There's a hap - py

land somewhere, And it's just a prayer a - way.

All I've dreamed and planned is there, And it's just a

prayer a - way. Where the skies look down on a

friend - ly town Filled with laugh - ing chil - dren at play. Where my

heart will sing For it means one thing, I'll be home at the close of each

day. There's a hap - py land some-where,

1. F Fdim Gm7 Cm7C7 2. Bb6 F
 And it's just a prayer a - way. way.

RUM AND COCA-COLA

C F C

If you ev - er go to Trin - i - dad, They
see on Man - zin - el - la beach G.

Gdim G7 G9 Dm7 G7

make you feel so ver - y glad; Ca - lyp - so sing and
I ro - mance with na - tive "peach; The whole night long make

Dm7 G7 G9 G6 G7 C

make up rhyme; Guar - an - tee you one good real fine time,
trop - ic love, Next day sit in hot sun and cool off,

C Dm7 G7 Dm7 G7

Drink-in' Rum And Co - ca Co - la, Go down "Point Koo - mah - nah," Both moth - er and

Dm G7 D9 G7 C | 4. F C

— daugh - ter Work - in' for the Yan - kee dol - lar. You will

2. F C

Drink-in' Rum And Co - ca Co - la,

G7 C

Rum And Co - ca Co - la.

I SHOULD CARE

Dm7 G9 Cmaj7 Dm7 G9 Cmaj7 Gm6

I should care, I should go a-round weep - ing. I should

A7+ A7 D#dim A7 Dm7 Fm6 Am F Am Bm7 E7

care, I should go with - out sleep - ing. Strange - ly e - nough, I sleep well

C7 C9 Gm7 Fmaj7 Dm6 E7(b9) E7 Am Am7 D7 D9

cept for a dream or two, But, then, I count my sheep well. fun - ny how sheep can

Dm7 G7 Dm7 G7 Dm7 G9 Cmaj7 Dm7 G9 Cmaj7

hull you to sleep. So, I should care, I should let it up - set me.

Gm6 A7+ A7 D#dim A7 Dm7 Fm6

I should care, but it just does - n't get me.

Am F Am Dm E7(b9) E7 Am E+ Am7 D7 F# Dm7

May - be I won't find some - one as love - ly as you, But I should

G7 G9+ C F9 D9 Dm7 G7 | 2. C Bb9 Fm7 C6

care and I do. do.