

M I L E I O N

D O E E A R

E I B R A R

VOLUME IX

CURRENT & STANDARD HITS

NO REPEATS

FOR PROFESSIONAL USE



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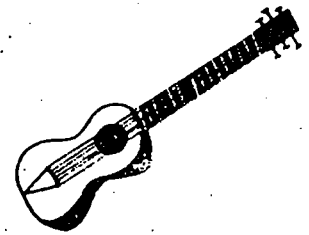
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# CHORD CHART FOR GUITAR



<b>C</b> 	<b>C6</b> 	<b>Cm</b> 	<b>Cm7</b> 	<b>C7</b> 	<b>C9</b> 	<b>Cdim</b> 	<b>C+</b> 
<b>G</b> 	<b>G6</b> 	<b>Gm</b> 	<b>Gm7</b> 	<b>G7</b> 	<b>G9</b> 	<b>Gdim</b> 	<b>G+</b> 
<b>D</b> 	<b>D6</b> 	<b>Dm</b> 	<b>Dm7</b> 	<b>D7</b> 	<b>D9</b> 	<b>Ddim</b> 	<b>D+</b> 
<b>A</b> 	<b>A6</b> 	<b>Am</b> 	<b>Am7</b> 	<b>A7</b> 	<b>A9</b> 	<b>Adim</b> 	<b>A+</b> 
<b>E</b> 	<b>E6</b> 	<b>Em</b> 	<b>Em7</b> 	<b>E7</b> 	<b>E9</b> 	<b>Edim</b> 	<b>E+</b> 
<b>B</b> 	<b>B6</b> 	<b>Bm</b> 	<b>Bm7</b> 	<b>B7</b> 	<b>B9</b> 	<b>Bdim</b> 	<b>B+</b> 
<b>(F# same as Gb)</b>							
<b>F#</b> 	<b>F#6</b> 	<b>F#m</b> 	<b>F#m7</b> 	<b>F#7</b> 	<b>F#9</b> 	<b>F#dim</b> 	<b>F#+</b> 
<b>F</b> 	<b>F6</b> 	<b>Fm</b> 	<b>Fm7</b> 	<b>F7</b> 	<b>F9</b> 	<b>Fdim</b> 	<b>F+</b> 
<b>Bb</b> 	<b>Bb6</b> 	<b>Bbm</b> 	<b>Bbm7</b> 	<b>Bb7</b> 	<b>Bb9</b> 	<b>Bbdim</b> 	<b>Bb+</b> 
<b>Eb</b> 	<b>Eb6</b> 	<b>Ebm</b> 	<b>Ebm7</b> 	<b>Eb7</b> 	<b>Eb9</b> 	<b>Ebdim</b> 	<b>Eb+</b> 
<b>(Ab same as G#)</b>							
<b>Ab</b> 	<b>Ab6</b> 	<b>Abm</b> 	<b>Abm7</b> 	<b>Ab7</b> 	<b>Ab9</b> 	<b>Abdim</b> 	<b>Ab+</b> 
<b>(Db same as C#)</b>							
<b>Db</b> 	<b>Db6</b> 	<b>Dbm</b> 	<b>Dbm7</b> 	<b>Db7</b> 	<b>Db9</b> 	<b>Dbdim</b> 	<b>Db+</b> 

# HEARTBREAK HOTEL

Blues tempo

[C]



Now since my ba - by left me I've found a new place to dwell,



Down at the end of Lone-ly Street at Heart-break Ho-tel. I'm so lone-ly, I'm so



lone - ly, I'm so lone - ly that I could die. And



tho' it's al-ways crowd-ed you can still find some room For brok-en heart-ed lov-ers to



cry there in the gloom And be so lone-ly, oh, so lone-ly, Oh, so



lone-ly they could die. The bell-hop's tears keep flow-ing, the desk clerk's dressed in black.  
if your ba - by leaves and you have a tale to tell,



They've been so long on Lone-ly Street they nev-er will go back And they're so lone-ly, oh they're so  
Just take a walk down Lone-ly Street to Heart-break Ho-tel Where you'll be lone-ly, and I'll be



lone-ly They're so lone-ly they pray to die. So,  
lone-ly We'll be so lone-ly that we could die.

# PUT A LIGHT IN THE WINDOW

By  
RHODA ROBERTS and  
KENNY JACOBSON

Quickly

Musical staff with notes and chords: F6, F7, Bb6, F6, F7

There's a house on the cor-ner, On the cor-ner of the street, In the ring for your fin-ger, Third fin-ger of your hand, Put a

Musical staff with notes and chords: Bb6, F6, Bb6, F6, C9, F6

house you're the pret-ty, You're the pret-ty lit-tle gal who'll make my life com-plete. light in the win-dow 'Cause to-night you're gon-na get a gol-den wed-ding band.

Musical staff with notes and chords: F7, Bb, F, C7, F, C7

To-night, to-night, Put A Light In The Win-dow, To prove that you love me, let it

Musical staff with notes and chords: F, C7, F, F7, Bb, F, C7, F

shine. To - night, to - night, Put A Light In The Win-dow, To-

Musical staff with notes and chords: C7, C9, 1. F6 To Interlude, 2. F6 Fine

night's the night I'm gon-na make you mine. mine. INTERLUDE

Musical staff with notes and chords: Bb, F-, F, C7

Dum, dum, da, dum, dum, dum, dum, dum, Dum, da, da, dum, dum, dum. You pret-ty lit-tle gal you're

Musical staff with notes and chords: F, C7, F, F7, Bb, F-

more than I de - serve. Dum, dum, da, dum, dum, dum, dum, dum, Dum, da, da, dum, dum,

Musical staff with notes and chords: F, G7, C7 D.S. al Fine

dum. Gon - na climb the stairs, gon - na ring the bell, Be - fore I lose my nerve. I got a

From the Otto Preminger Production "Bonjour Tristesse"

# BONJOUR TRISTESSE

By  
ARTHUR LAURENTS and  
GEORGES AURIC

Slowly



I live with mel-an-cho-ly, My friend is vague dis-tress. I



wake up ev-'ry morn-ing and say, "Bon-jour Tris-tesse." The



street I walk is sad-ness, My house has no ad-dress. The



let-ters that I write me be-gin, "Bon-jour Tris-tesse." The



lose of a lov-er is pain, Sharp and bit-ter to re-call. I have



lost no cas-u-al lov-er; I have no pain from which to re-cov-er;



I have lost me, that is all. My smile is void of laugh-ter, My kiss has no ca-



ress. I'm faith-ful to my lov-er, My bit-ter-sweet, my Tris-tesse.

# SWAY

(Quien Sera)

F#o B7 F#o B7 Em

When ma-rim<sup>ba</sup> rhy-thms start to play, dance with me, make me sway,-  
 Quien se-rá la que me quie-raa mí Quien se-rá Quien se-rá

Em C9#11 C9 B9 C9#11 C9 B7b9 Em6 B7b9 Em6

Like the la-zy o-cean hugs the shore, hold me close, sway me more.  
 Quien se-rá la que me dé su-a-mor Quien se-rá Quien se-rá

Em6 F#o B7 F#o B7 Em

Like a flow-er bend-ing in the breeze, bend with me, sway with ease,-  
 Yo no sé si la po-dré en-con-trar yo no sé yo no sé

Em C9#11 C9 B9 C9#11 C9 B7b9 Em6 B7b9 Em6

When we dance you have a way with me, stay with me, sway with me.  
 Yo no sé si vol-ve-ré a que-rer Yo no sé Yo no sé

G6 Bb° D7 G

Oth-er dan-cers may be on the floor, dear, but my eyes will see on-ly you,  
 He que-ri-do vol-ver a vi-vir la pa-sión yel ca-lor de o-tro a-mor

G B7 D#o B7 Em C9 B7b9

On-ly you have that ma-gic tech-nique, when we sway I grow weak.  
 de o-tro a-mor que me hi-cie-ra sen-tir que me hi-cie-ra fe-liz co-mo a-yer lo

Em F#o B7 F#o B7 Em

I can hear the sound of vi-o-lins, long be-fore it be-gins,-  
 fui quien se-rá la que me quie-raa mí Quien se-rá Quien se-rá

Em C9#11 C9 B9 C9#11 C9 B7b9 1. Em6 B7b9 Em6 Em C7

Make me thrill as on-ly you know how, sway me smooth, sway me now,  
 Quien se-rá la que me dé su-a-mor Quien se-rá Quien se-rá

Em 2. Em6 B7b9 Em6 C B7 Em

When ma-rim-ba rhy-thms sway me now,- Sway me smooth, sway me now.  
 Quien se-rá la que me Quien se-rá Quien se-rá, quien se-rá

# C'est La Vie

5

Refrain \*Dm7 Cdim Cmaj7 A9 Dm G9

John's in love with Joan, Joan's in love with Jim, Jim's in love with some-one, who's

Gm6 A7 Dm7 Fm6 Gm6 A7

not in love with him, What was meant to be, must be,

Dm Fm G7 Cmaj7 C6 Dm7 Cdim Cmaj7 A9

C'EST LA VIE, C'EST LA VIE. Life's a fun-ny thing, When it comes to love,

Dm G9 Gm6 A7 Dm7 Fm6 Gm6 A7

You don't al-ways con-quer the one you're dream-ing of, As they say in old Pa - ree,

Dm Fm G7 C Dm7 C C7 F Fm6 G7 C

CEST LA VIE, C'EST LA VIE. Those who fall in love a - gree,

Dm G7 C B7 Em

It's the un-solved mys-ter - y, If your big ro-mance can-not be,

D7 Fm6 G7 Dm7 Cdim Cmaj7 A9

You'll find some-one new, chér - ie. Boy: There goes hap-py Joe, What a luck - y guy,  
Girl: There goes hap-py Jane, Here's the rea-son why,

Dm G9 Gm6 A7 Dm7 Fm6

{He} just found a sweet-heart, but No one's gon-na cry; Tho' {he} stole {her} love from {she} {his}

Gm6 A7 Dm Fm G7 1. C6 A7 2. C6 Cmaj7

me, C'EST LA VIE C'EST LA VIE. VIE.



## BIG MAN

By  
GLEN LARSON and  
BRUCE BELLAND

Slow with a beat



1. I was a big man yes - ter - day, - But boy you ought - a see me now. - A - well I  
 2. said that I was through with you, - That I did - n't need you an - y - how, - I  
 3. you will just for - give me, dear, - I'll nev - er break an - oth - er vow. - I



talked big yes - ter - day, - But boy, you ought - a see me now. - I bragged too long that your  
 said I did - n't need you then, - But boy, you ought - a see me now. - Those brag - ging words that  
 broke so man - y yes - ter - day, - And boy, you ought - a see me now. - I could - n't see it



love was strong, There'd nev - er be an - oth - er guy, - But you said more when you  
 you were mine, Of that there was no doubt, - Sounds emp - ty now since  
 yes - ter - day, But now I know it's true, - The on - ly thing that



whis - pered your - good - bye. - I was a big man yes - ter - day - But  
 half my life's - walked out. - Half my life left me yes - ter - day - And  
 made me big - was you. - I was a big man yes - ter - day - But



boy, you ought - a see me now. -

2. I  
 3. If



If you would on - ly see me now.

# ENDLESS SLEEP

7

By  
JODY REYNOLDS and  
DOLORES NANCE

Medium rock



The night was black, Rain fall-in' down;—      Looked for my ba-by, she's  
Ran in the wa-ter, Heart full of fear;—      There in the break-ers I



no-where a-roun'.—      Traced her foot-steps      down to the shore,  
saw her near.—      Reached for my dar-lin'      held her to me,



'Fraid she's gone for-ev-er-more.—      I looked at the sea,—      and it  
Stole her a-way from the an-gry sea.—      I looked at the sea,—      and it



seemed to say,—      "I took your ba-by from you a-way."—      I heard a voic  
seemed to say,—      "You took your ba-by from me a-way."—      My heart cried out,



cry-in'— in the deep,      "Come join me ba-by in my end-less sleep."—  
"She's mine— to keep,      I saved my ba-by from an end-less sleep."—



End-less sleep,—      End-less sleep,—      End-less sleep,—      End-less sleep.—

# GEE, BUT IT'S LONELY

By  
PHIL EVERLY

Moderato



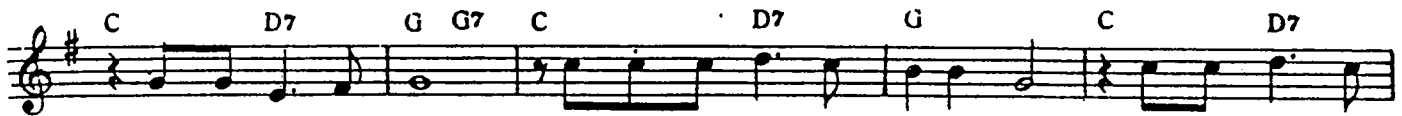
Got Dad's car and show fare, but that's no good to half a pair,—



Gee, but it's lone-ly be-ing a-lone May as well go home. Got on my suit, my



shoes are shined,— All dressed up for a real good time,— Gee, but it's lone-ly be-ing a-lone,



Might as well go home. What's wrong with me that I can't find some-one for my



own, Why should I be left be-hind, left to be a-lone. The girl I asked out



told me a lie, There she goes with some guy; Gee, but it's lone-ly



be-ing a-lone, guess I'll go on home. home.

# ROUND AND ROUND

9

Brightly



1. Find a wheel— and it goes 'round 'round 'round As it skims a - long—
2. love— will hold you 'round 'round 'round In your heart's a song—
3. ring— and put it 'round 'round 'round And with ties so strong—



— with a hap - py sound,— As it goes— a - long the  
 — with a brand new sound,— And your head— goes spin - ning  
 — the two hearts are bound.— Put it on— the one you've



ground ground ground, Till it leads you to the one you love.— Then your  
 'round 'round 'round, 'Cause you've found what you've been dream - ing  
 found found found, For you know that this is real - ly



of.— In the love— night you see the o - val



moon,— Go - ing 'round and 'round in tune,— And the ball of



sun.— in the day— Make a girl and boy want to say:— Find a

*D. S. al Fine*  $\text{\textcircled{S}}$

# NEVER TURN BACK

Slowly [C] [Am] [Dm]

If you have known on - ly tears of sor - row And you cry  
 trust in man may have once been shak - en, But faith in

[G7] [C] [Am] [F]

out for a glad to - mor - row, Then nev - er turn back, nev - er turn  
 man must not be for - sak - en, So nev - er turn back, nev - er turn

1. [Dm] [G7] 2. [C] [C7]

back a - gain. \_\_\_\_\_ year gain. \_\_\_\_\_ Look  
 back a -

[Ab] [C] [Ab]

up at the sky, hold your head up high And make a wish on a

[C] [E7] [Am]

star far a - bove. \_\_\_\_\_ If you have hope in your heart time will heal ev-'ry

[D7] [Dm] [G7] [C]

scar And soon you'll know laugh-ter and love. \_\_\_\_\_ Though now you

[Am] [Dm] [G7]

walk, emp-ty dreams in - side you, Have faith, have faith and your heart will guide you And you'll

[C] [C7] [A7] [Dm] [G7] [C]

nev - er turn back, you'll nev - er turn back, Nev - er, no nev - er turn back. \_\_\_\_\_

# TREASURE OF LOVE

//

Slowly **C**



The trea-sure of love— is eas-y to find;— It's wait-ing for you— if your



heart\_\_\_\_\_ is - n't blind.\_\_\_\_\_ The



trea-sure of love— is not ver-y ar;— It glows like a fire— and it



shines\_\_\_\_\_ like a star.\_\_\_\_\_ It's



strong-er than dia-monds, worth more than gold, For this is a trea-sure that



nev-er grows old. The trea-sure of love— is found on no chart;— To



find where it is, just look\_\_\_\_\_ in your heart.\_\_\_\_\_

# MY LITTLE ANGEL

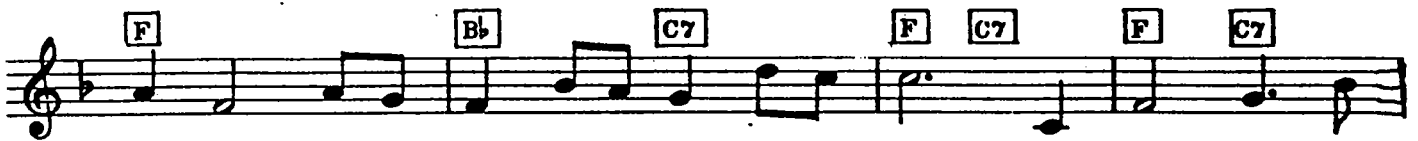
Slowly



My lit - tle an - gel Needs no harp, no ap - plause when she sings.



My lit - tle an - gel Does - n't fly through the sky, has no wings. Fan - fares of



trum - pets May not blow just to show she's di - vine, - For my lit - tle



an - gel Needs no ha - lo to make heav - en's shine. I've heard tell that an - gels



nev - er leave the skies, But she must be an - gel, There's heav - en in her



eyes. And speak - ing of an - gels, I ad - mit I'm a bit star - ry eyed, For



my lit - tle an - gel Soon will walk down the aisle as my bride.



an - gel Soon will waik down the aisle as my bride.



## SWEET HEARTACHES

Moderato

Sweet heart-aches, that's what you bring me, Sweet  
 heart-aches all the time. You take me up to heav-en On a  
 thrill-ing kiss, but then I'm in it for a min-ute, Then I'm back to earth a -  
 gain. Be-cause of sweet heart-aches, it's all so cra-zy,  
 Start-in', stop-pin', start-in' all a - new. But  
 hearts are to for-give with, So, I'll love and  
 live with Those sweet heart-aches from you.

**Chords:** Am, D7, Am, D7, D+, G, E7, C, G, E7, A7, D7, Am, D7, D+, G, E7, NC, C, G, Em, Am, D7, G, C, G

( YOU'VE GOT )

# PERSONALITY

C G7

O - ver and o - ver, - I tried to prove my love to you. -  
O - ver and o - ver, - I said that I loved you. -

Dm7 G7 C

O - ver and o - ver, - What more can I do? O - ver and  
O - ver and o - ver, - Hon - ey, now it's the truth. O - ver and

C7 F F#dim C Bb7

o - ver, my friends say I'm a fool. - But o - ver and -  
o - ver, they still say I'm a fool. - But o - ver and -

A7 D9 G7 C (Tacet) G7

o - ver, - I'll be a fool for you. 'Cause you've got Per - son - al - i - ty, Walk, -  
o - ver, - I'll be a fool for you.

C

a - per - son - al - i - ty, Talk, - a - per - son - al - i - ty, Smile, - a - per - son - al - i - ty, Charm, -

G7 C F9

a - per - son - al - i - ty, Love - a - per - son - al - i - ty, And 'course you've got a great big

C7 F F#dim C Bb7-5 A7

heart. - So, o - ver and o - ver Oh, I'll be a fool for you. - Now,

D7 G7 C F6 1. C G7+ 2. C

o - ver - and o - ver, - What more can I do? do?

# AFTER THE LIGHTS GO DOWN LOW

15

## Slow Blues



Af-ter the lights go down low,— Ba-by, you know— There'll be no reas-on for teas-in' me



so. And when the danc-in' is thru— And folks will be few,— I'll be here sit-tin' with no one but



you And I'll be need-in' you so,— Af-ter the lights go down low.— I wan-na



hold you, squeeze you as tight as I can;— I'd like to kiss you, please you and make you un-der-stand. And when you



thrill me, you fill me with love so di-vine.— To-geth-er we can have a good time.— Af-ter the



lights go down low,— Ba-by, you know— There'll be no reas-on for teas-in' me so. And we can



cud-dle up near— with- out an-y fear,— 'Cause I've got some sweet talk that you want to



hear. And I'll be need-in' you so,— Af-ter the lights go down low.—

# WHY BABY WHY?

Bright tempo



Why, ba - by, why don't you treat me Like you  
If you need love and af fec tion, Come to my



used to do? Why, ba - by, why don't you need me  
lov - ing arms. I'll be your shield and pro - tec - tion,



Like I'm need - in' you? I won't do you no harm.



There will b no trou - ble and strife. I'll be your slave the



rest of my life I of - fer you my heart and soul,



wrapped up in a band of gold Why, ba - by, why do you



tease me? Won't you please be fair? Why, ba - by,





why won't you please me When you know you care?




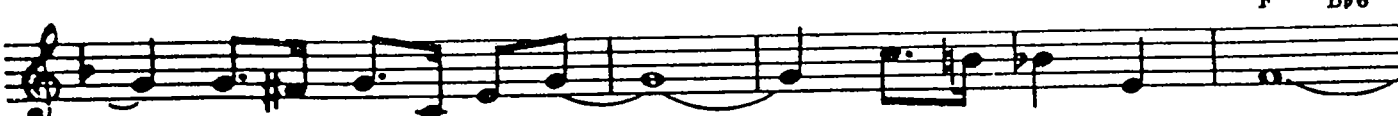
## SAIL ALONG, SILV'RY MOON


Moderately slow



  
 Sail a - long, sil - v'ry moon, \_\_\_\_\_ Trail a - long lov - er's lane; \_\_\_\_\_



  
 \_\_\_\_\_ Sail a - long, sil - v'ry moon, \_\_\_\_\_ To my love a - gain. \_\_\_\_\_



  
 \_\_\_\_\_ In the glow of your light \_\_\_\_\_ Let me see her to - night, \_\_\_\_\_


  
 \_\_\_\_\_ Once a - gain hold her tight \_\_\_\_\_ Back in lov - er's lane. \_\_\_\_\_


  
 \_\_\_\_\_ And then the whole world will seem bright - er As


  
 we stroll hand in hand. \_\_\_\_\_ Two blue hearts will seem \_\_\_\_\_


  
 light - er. You un - der - stand. \_\_\_\_\_ Sail a - long, sil - v'ry moon, \_\_\_\_\_ Trail a - long lov - er's lane,


  
 \_\_\_\_\_ Sail a - long, sil - v'ry moon, \_\_\_\_\_ To my love a - gain. \_\_\_\_\_

# 26 MILES

(Santa Catalina)

Moderate rock tempo

C Am Dm7 G7 C Am Dm7 G7

Twen-ty six miles a - cross the sea — San- ta Cat- a- li- na is a- wait- in' for me, —

C Am Dm7 G7 C Am Dm7 G7

San- ta Cat- a- li- na, the is- land of — ro - mance, — ro - mance, ro - mance, — ro - mance. —

C Am Dm7 G7 C Am Dm7 G7

Wa- ter all a- round me ev - ry - where, — Trop- i- cal trees and the salt - y air, — But for

C Am Dm7 G7 C F C C7

me, the thing that's a- wait - in' there's ro - mance. — It

F G7 C Am Dm7 G7 C C7

seems so dis - tant, twen- ty six miles — a- way, Rest- in' in the wa- ter se- rene; — Think I'd

F G7 C Am7 D7 G7 C Am

work for an - y- one, ev- en the Na - vy, Who would float me to my is- land dream. — Twen- ty six miles, so

Dm7 G7 C Am Dm7 G7 C Am

near, yet far, — I'd swim with just some wa- ter wings and my gui- tar. — I can leave the wings, but I'll

Dm7 G7 C Am <sup>1</sup>Dm7 G7 <sup>2</sup>Dm7 G7 C

need the gui- tar — for ro - mance ro - mance — ro - mance. — ro - mance. — ro - mance. —



# Apple Green

B $\flat$  Gm B $\flat$  F7  
 Don't the sun- shine sun- ni - er, - Don't a kiss- taste hon- cy - er, -

B $\flat$  B $\flat$  maj.7 B $\flat$ +7 E $\flat$  Edim B $\flat$  Gm Cm7 F7  
 And don't the world look AP- PLE GREEN when you're sev- en- teen and in love.

B $\flat$  Gm B $\flat$  F7  
 Don't your feet- feel dan- ci - er, - And your heart- ro - man - ci - er, -

B $\flat$  B $\flat$  maj.7 B $\flat$ +7 E $\flat$  Edim B $\flat$  Cm7 F7 B $\flat$  B $\flat$ 7  
 And don't the moon look AP- PLE GREEN when you're sev- en- teen, - and- in love.

E $\flat$  B $\flat$   
 Ev- 'ry- thing \_\_\_\_\_ just seems to be in bloom \_\_\_\_\_ There,

Gm Gm7 C9 Cm7 F7 B $\flat$   
 some- thing \_\_\_\_\_ in the air that smells like sweet \_\_\_\_\_ per - fume. Don't you feel- so

Gm B $\flat$  F7 B $\flat$  B $\flat$  maj.7 B $\flat$ +7  
 all a - glow, When you're young, that's how you know, - And all the world looks

E $\flat$  Edim B $\flat$  Cm7 F7 B $\flat$  B $\flat$  Gm Cm7 B $\flat$   
 AP- PLE GREEN When you're sev- en- teen and- in love. love.

1. B $\flat$  2. B $\flat$  Gm Cm7 B $\flat$

# TOO LATE NOW

21

Slowly



TOO LATE NOW to for-get your smile; The way we cling when we've danced a-while;



TOO LATE NOW to for-get and go on to some-one new. TOO LATE NOW to for



get your voice; The way one word makes my heart re-joice; TOO LATE NOW to im



ag-ine my-self a-way from you. All the things we've done to-geth-er



I re-live when we're a-part. All the ten-der fun to-geth-er stays on in my



heart. How could I ev-er close the door and be the same as I was be-fore?



Dar-ling, no, no, I can't an-y-more; It's TOO LATE NOW.

# HOW ABOUT YOU?

Moderately (with expression)



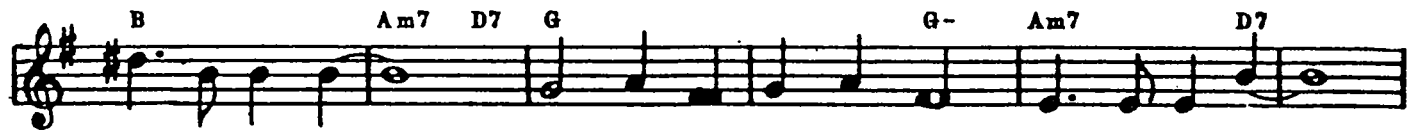
I like New York in June, How A-bout You?— I like a



Gersh-win tune, How A-bout You?— I love a fire - side



when a storm is due,— I like po-ta-to chips, moon-light and mo-tor trips,



How A-bout You?— I'm mad a-bout good books, can't get my fill,—



And Frank-lin Roose-velt's looks, give me a thrill,— Hold-ing hands in a mov-ie show,



when all the lights are low may not be new, But I like it, How A-bout You.

From the Albert Lewis-Vinton Freedley Musical Play "CABIN IN THE SKY"

# CABIN IN THE SKY

Moderately

G E7 Am F#7 Bm B7 E7

There's a lit - tle Cab - in In The Sky ba - by for

Am Cm D7 G

me and for you. I feel that it's true some - how.

Em Am D7 G E7 Am F#7 Bm B7 E7

Can't you see that Cab - in In The Sky ba - by an

Am Cm D7 G C7 G

a - cre or two of heav - en - ly blue to plow. We will

B7 Em B7 E Em7 A7 Em7 A7

be oh so gay eat fried chick - en ev - 'ry day as the an - gels go sail - ing

D7 D- Am7 D7 G E7 Am F#7 Bm B7

by That is why my heart is fly - ing high

E7 Am Am7 D7 G C9 G6

ba - by 'cause I know we'll have a Cab - in In The Sky.

# JUST A DREAM OF YOU, DEAR

By  
MILTON WEIL and  
F. HENRI KLINKMAN

Slowly



Just a dream of you, dear, ——— When the



sun is low; ——— Just a dream at



twi - light ——— In the fad - ing glow; ———



— Just a dream at sun - set, ——— An - s'ring



mem 'ry's call; ——— Just a



dream of you, dear, ——— Just a dream, that's



all.

all.

# I'LL BE HOME

25

By  
FERDINAND WASHINGTON and  
STAN LEWIS

Slowly



I'll be home, my dar-ling, Please wait for me. We'll stroll a-long to-



geth - er; Once more our love will be free. At the cor - ner drug store Each



Sat - ur - day we would meet; I'd walk you home in the moon - light;



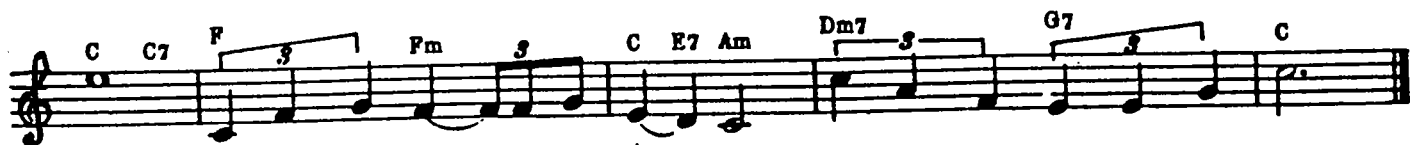
All of these things we'll re - peat. So, dar - ling, as I write this let - ter, Here's



hop - ing you're think - ing of me. My mind's made up, so long un - til I'll



be home to start serv - ing you. I'll be home, my dar - ling, Please wait for -



me. I'll walk you home in the moon - light; Once more our love will be free.

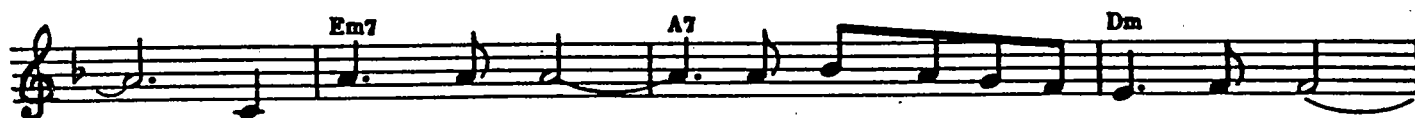
# 26 NOTHING EVER CHANGES MY LOVE FOR YOU

By  
JACK SEGAL and  
MARVIN FISHER

Moderato



1. The earth may change from summer green to winter white,  
2. gentle breeze can blow in to a hurricane,  
3. million things are bound to change as time rolls on,



The brightest day can change in to the darkest night,  
A happy song can change in to a sad refrain,  
A million springs will come and go and when they're gone,



A grey cloud may change a sky of blue, But  
The oak leaf will fall when autumn's through, But  
My darling, the thrill will still be new, For



nothing ever changes my love for you. A



my love for you. Time will my love for you. Fine



alter Gibraltar, The seas may run dry, But



you'll see that we'll be The same you and I. A

*D.S. al Fine* §

# FLOWERS MEAN FORGIVENESS

27

By  
AL FRISCH,  
MACK WOLFSON and  
EDWARD R. WHITE



Flow-ers mean for - give - ness — I heard a po-et say. — When you need for



give - ness — You give her a bou - quet. — Flow-ers mean for - give - ness, —



— My dar-ling, here I stand, — Ask-ing your for - give - ness — With flow-ers in my



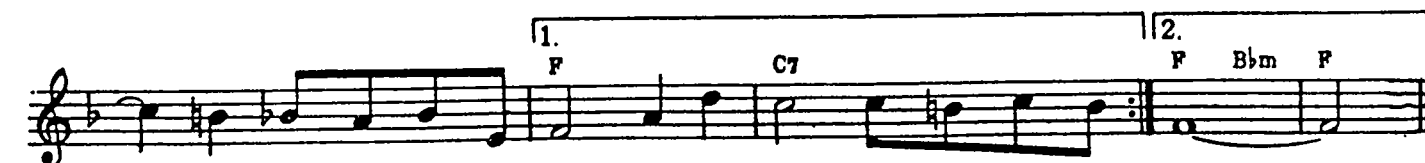
hand. — As sure as I was wrong, — When I made you cry, —



— I know that you'd be wrong — If you'd say good - bye. — Take these love - ly



flow - ers — Or they'll be lone - ly, too. — Flow-ers mean for - give - ness, —



— For give me, say you do. Flow-ers mean for - do. —



# Moderately slow (\*) G Autumn Concerto

My heart is young in April It's filled with  
 Am D7 G  
 love and laugh-ter, Too soon, the sum-mer days are gone.

When Au-tumn comes I trem-ble, Good-byes bring  
 B C#m F#7 B  
 cold Sep-tem-ber, A mil-lion sighs, a lone-ly blue  
 dawn, The fall-ing leaves are to-ken Of thoughts we  
 Am D7  
 left un-spok-en, But yet our eyes still plead to  
 Dm E7 Am Cm  
 meet once a-gain. And if there's no re-turn-ing, One  
 G Dm E7 Am  
 fall-en leaf will cling. Au-tumn Con-cer-to tell her  
 1. D7 G D7 2. G  
 that it's my heart. heart.

# THE MISFITS

Slowly

Musical score for 'The Misfits'. The score consists of four staves of music in a key signature of one flat (B-flat major). The tempo is marked 'Slowly'. The first staff begins with a Gm chord. The second staff includes first and second endings. The third and fourth staves continue the melody with various chords including E-, D, Gm, Bb, Am, Dm, Gm, D, Gm6, A7, Gm, and B9.

# Mister Sandman

Bright

Musical score for 'Mister Sandman'. The score is in a key signature of one flat (B-flat major) and includes lyrics. The tempo is marked 'Bright'. The score consists of seven staves of music. The lyrics are: (B.) MIS-TER SAND-MAN bring me a dream, -  
Make her com-plex-ion like peach-es and cream, - Give her two  
lips like ros-es in 'clo-ver, Then tell me  
that my lone-some nights are o-ver. Sand-man  
I'm so a-lone, - Don't have no-bod-y to call my own,  
Please turn on - your mag-ic beam, - MIS-TER  
SAND-MAN, bring me a dream, - MIS-TER

Guitar chords indicated above the staff include Bb, A7, D7, G7, C7, F7, Bb, Gb, F9, Bb, Cm, Cm7, Ebm6, Ab, C9, F7, Bb, Fdim7, F9, F7, F9, and Bb.



# NEVER BE ANYONE ELSE BUT YOU 31

By  
BAKER KNIGHT

Moderato

There'll nev-er be an-y-one else but you for me! Nev-er ev-er be,  
just could-n't be an-y-one else— but you! If I could take my pick of all— The heart that's true and longs for you— Is  
girls I've ev-er known. Then I'd come and pick you out To be my ver-y own.  
all I have to give. All my love be-longs to you As long as I may live.  
There'll nev-er be an-y-one else but you for me! Nev-er ev-er be,  
just could-n't be an-y-one else— but you! A you! I nev-er will for-  
get the way you kiss me, ——— And when we're not to- geth-er, ——— I  
won-der if you miss me, 'Cause I hope and pray the day will come When you be-long to  
me. Then, I'm gon-na prove to you — How true my love can be

# TOMBOY

32

By  
JOE FARRELL and  
JIM CONWAY

Moderate rock tempo

When we were small, I used to call you Tom - boy; ——— The

years have flown since you were known — as Tom - boy. ——— No

made up face, no fan - cy lace, — Pig - tails in your hair, — It

seems like on - ly yes - ter - day — You tagged be - hind me ev - 'ry - where — I

nev - er thought that I'd get caught — by Tom - boy, ——— But

pink chif - fon worked mag - ic on — my Tom - boy. ——— And

now I find I've been blind, — You are al - ways on my mind. — Be -

fore I'm through, you'll say "I do" — And Tom - boy will be mine. — When —

# TRAGEDY

33

By  
GERALD H. NELSON and  
FRED B. BURCH



Wind and storm, — gone's the sun, Run the stars, my dark has come. You've



gone from me, — Oh, — trag-e - dy! — Oh, come back,



— have me here, Hold me, love, — be sin-cere. You've gone from me, — Oh, — trag-e-



dy' Like smoke from a fire of love, oh, — Our



dreams have all gone a - bove, oh' — Blown by wind, — kissed by — snow,



All that's left is the dark be - low. You've gone from me, — Oh, —



trag-e - dy! —

dy!

# THE PURPLE PEOPLE EATER

By  
SHEB WOOLEY

Bright rock tempo



1. Well, I saw the thing-a-com-in' out of the sky;— It had one long horn and  
2. (Well, he) came down to earth and he lit in a tree,— I said, "Mis-ter purple peo-ple eat-er



one big eye.— I com-menced to shak-in' and I said, "Ooh-wee!"— It  
don't eat me."— I heard him say in a voice so gruff,— "I



looks like a pur-ple peo-ple eat-er to' me." It was a one-eyed, one-horned  
would-nt eat you 'cause you're so tough." Well, — bless my soul, rock'n roll,



fly-in' pur-ple peo-ple eat-er, One-eyed, one-horned fly-in' pur-ple peo-ple eat-er, One-eyed, one-horned  
fly-in' pur-ple peo-ple eat-er, Pid-geon-toed, un-der-growed, fly-in' pur-ple peo-ple eat-er, He wears short shorts



fly-in' pur-ple peo-ple eat-er, Sure looked strange to me.— 2. Well, he  
friend-ly lit-tle peo-ple eat-er, What a sight to see.—

3.

I said, "Mister purple people eater, what's your line?"  
He said, "Eatin' purple people, and it sure is fine,  
But that's not the reason that I came to land,  
I wanna get a job in a rock and roll band."

4.

And then he swung from the tree and he lit on the ground,  
And he started to rock, a-really rockin' around.  
It was a crazy ditty with a swingin' tune,  
Singa bop bapa loop a lap a loom bam boom.

5.

Well he went on his way and then what-a you know,  
I saw him last night on a T. V. show.  
He was blowin' it out, really knockin' 'em dead,  
Playin' rock 'n roll music thru the horn in his head.

# ARE YOU REALLY MINE?

35

By  
AL HOFFMAN  
DICK MANNING and  
MARK MARKWELL

Moderato



You tell me that you love me And you tell me that you want me And you ev-en wear my grad-u-a-tion



ring. It's too won-der-ful, It's too beau-ti-ful, It's a fan-tas-tic thing.



Are you real - ly, real - ly mine, — real - ly mine, — real - ly



mine? Will my luck - y lit - tle star — real - ly



shine? — real - ly shine? Kiss me with feel - ing,



Make my heart go reel-ing, Make me know that you are real - ly, real-ly, real - ly



mine. You mine, Real - ly mine. —



# HOOPA HOOLA

(With A Hula Hoop)

By  
CHARLES GREAN  
and BOB DAVIS

Moderate Rock 'N' Roll Tempo



I nev-er seem to wan-na d' the stroll an- y- more, And west-ern mov-ies real-ly are be-



com-ing a bore, 'Cause now I've dis-cov-ered there's a new way to swing, I'm get-tin' all my kicks in a



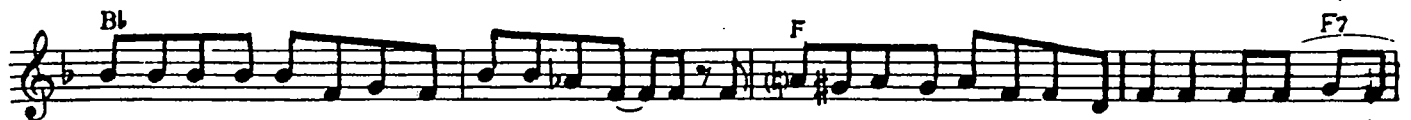
big, round ring; I've got a Hoo-la Hoop; I've got a Hoo-la Hoop; I do the



Hoo - pa Hoo - la, Hoo - pa Hoo - la, Hoo - pa Hoo - la, Hoo - la all the time!



Ear-ly in the morn-ing we're all do-in' the Hoo - la Walk-in' down the street on our way - to school-a. The



teach-ers are a say - in' that we're act - in' the fool - a They real-ly ought-a try it 'cause it's real, real cool-a, A —



Hoo - la Hoop; I've got a Hoo - la Hoop; I do the Hoo - pa Hoo - la. Hoo - pa Hoo - la,



Hoo - pa Hoo - la. Hoo - la all the time!

# COME SOFTLY TO ME

37

By  
GARY TROXEL  
GRETCHEN CHRISTOPHER and  
BARBARA ELLIS

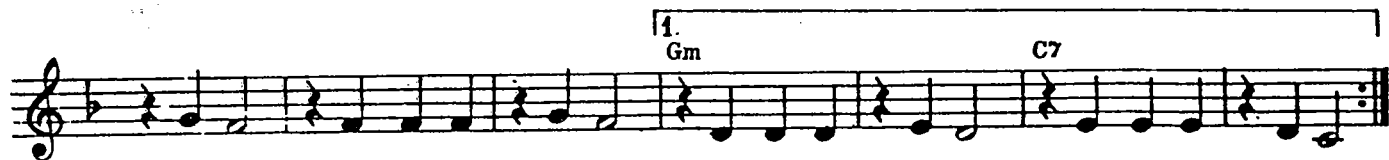
Moderato



Doo doo bee doo dom dom dom-doo dom, \_ Doo bee doo dom dom dom - doo dom, \_ Doo bee



doodom dom dom-doo dom, \_ Doo bee doo dom dom dom-doo dom \_ Doo bee doo. Come soft-ly, Come soft-ly,



dar-ling Come soft-ly dar-ling Come soft-ly, dar-ling. Come soft-ly, dar-ling.  
dar-ling. Come to me, stay



You're my ob - ses-sion, For - ev - er and a day. \_ I want, want you to know \_  
I've wait-ed, wait-ed so long \_



I love, I love you so \_ Please hold, hold me so tight \_ All thru, all thru the night. I  
For your kiss-es and your love. \_ Please come, come to me \_ From one, from up a - bove. \_



speak soft-ly, dar-ling. Hear what I say, I love you al-ways, al-ways, a-ways.  
Come soft-ly, dar-ling. Come soft-ly, dar-ling.



I need, need you so much. \_ One kiss, one touch. \_ Doo dom dom dom-doo dom, \_ Doo bee doo dom dom



dom-doo dom, \_ Doo bee doo dom dom dom-doo dom, \_ Doo bee doo dom dom dom-doo dom \_ Doo bee doo.

## IT'S JUST A MATTER OF TIME

By  
CLYDE OTIS  
BROOK BENTON and  
BELFORD HENDICKS

Slowly



Some day, — some day — You'll re-a-lize that you've been blind. — Yes



dar-ling, — you're go-ing to need me a-gain; It's just a mat-ter of time.



Go on, — go on, — Un-til you reach the end — of the line, — But



I know — you'll pass this way — a-gain; It's just a mat-ter of time. Af-ter I



gave you — ev 'ry thing I had, You laughed and called me a clown. Re-mem-ber



in your search for for-tune and fame, What goes up — must come down.



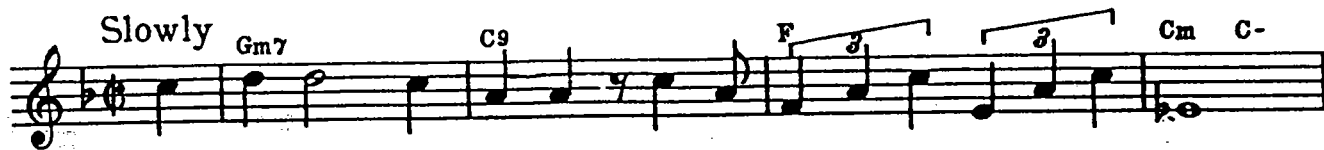
I know — I know — That one day you'll wake up and find — That



my love — was a true love; It's just a mat-ter of time.

# BELONGING TO SOMEONE

By **39**  
**AL HOFFMAN and**  
**DICK MANNING**



Be - long - ing to some - one is a won - der - ful, won - der - ful thing;



Know - ing there's some - one who cares makes your heart sing. Be - long - ing to



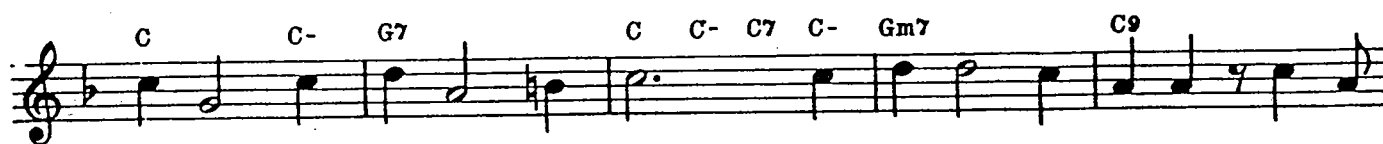
some - one can be worth more than sil - ver and gold; Love is a gift from a -



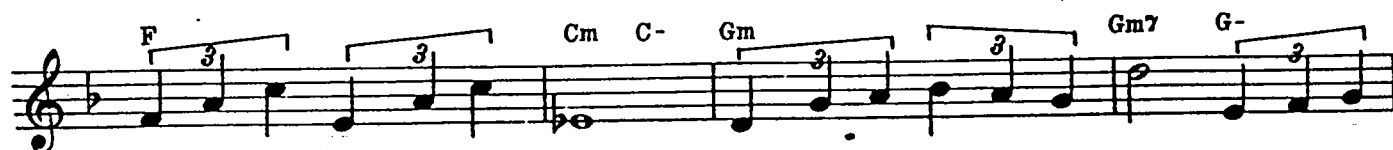
bove, to have and to hold. To be a - lone, yet nev - er



lone - ly is to reach your shin - ing star. When you have found your "One and



on - ly"; How luck - y you are! Be - long - ing to some - one is a



heav - en - ly dream that comes true, Sweet as a beau - ti - ful song writ - ten for



two. Oh, how I long to be - long to some - one like you!

## KISSES SWEETER THAN WINE

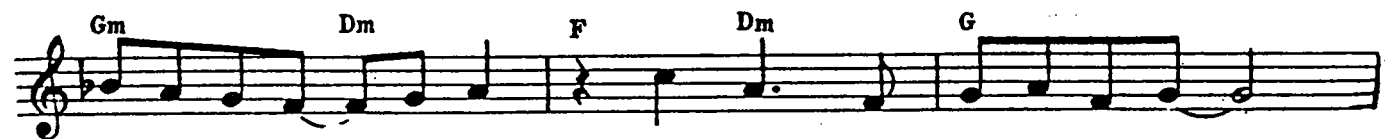
By  
PAUL CAMPBELL and  
JOEL NEWMAN

Slowly, with a deliberate rhythm

## REFRAIN



## VERSE



## REFRAIN



# THE GIRL WITH THE GOLDEN BRAIDS 41

By  
STANLEY KAHAN  
EDDIE SNYDER

Moderately fast



1. Saw a gal with gold-en hair, Dan-cin' as I played, Nev-er saw a  
2. Knew I had to take a chance, So, I made a trade. Gave my fid-dle  
3. Now the boys are talk-in' of My last ser-e-nade. Luck-y me, I'm



gal so fair As the girl with the gold-en braids. I was trav-'lin' with a band,  
for a dance With the girl with the gold-en braids. Now I'm through for-ev-er-more.  
so in love With the girl with the gold-en braids. Ev-er since that night in June,



Came to town and stayed. Knew I'd have to seek the hand Of the girl with the gold-en braids.  
Roam-in' nev-er paid. Found the life that I a-dore With the girl with the gold-en braids.  
Life's a ros-y shade, Danc-in' on my hon-ey-moon With the girl with the gold-en braids.



Dance girl, dance and sway, Dance and steal my heart a-way. So man-y fel-las



stand in line, But I knew you'd be mine, — Yes, you'd be mine. —



— Yes, I knew you'd be — mine. —

412

# TOPSY II

The musical score for "Topsy II" consists of ten staves of guitar notation. Each staff contains a sequence of notes with specific chord voicings and fingerings indicated above them. The chords used include Dm, Bb7, A7, Gm, Eb7, D7, F, and C7. Fingerings are often shown as numbers 1-5 on the strings. The score concludes with a double bar line and two endings: a first ending (1. Dm) and a second ending (2. E-Z ending. Dm).

Chord and fingering sequence for each staff:

- Staff 1: Dm (1 2 4 5 1), Bb7 (3 4 1), A7 (4), Dm (1), Bb7, A7
- Staff 2: Dm (2 4 5 1), Bb7 (3 4 1), A7 (4 3), Dm (1), Gm (1 2 3 5 2)
- Staff 3: Eb7 (3), D7 (4 3), Gm (2 1), 5 4, Dm (2 4 5 1)
- Staff 4: Bb7 (3 4 1), A7 (4 3), Dm (1), 3 2 3 4 1 2, D7 (3 4 2)
- Staff 5: 3 4 2 2 1 4 3 2, G7 (1), 5, C7 (3 4 2)
- Staff 6: 1, F (4 3 1 2 1), 5, A7 (1 2), Dm (1 2 4 5 1)
- Staff 7: Bb7 (3 4 1), A7 (4), Dm (1), Bb7, A7, Dm (2 4 5 1)
- Staff 8: Bb7 (3 4), A7, Dm (1), 1. Dm, 2. E-Z ending. Dm

# WHO NEEDS YOU

43

Slowly

Who needs you\_\_\_\_\_ to drive me out of my mind?\_ Who needs you,\_\_\_

— I like to know?\_\_\_ Who needs you\_\_\_\_\_ to give me

chills when I'm well?\_\_\_ How fast can a help - less heart go?\_\_\_ I

know, dear,\_\_\_ I love you more than a lot,\_\_\_ But oh, what I've got\_\_\_

— to go through!\_\_\_ And so, dear,\_\_\_ I guess the

an-swer is simp - ly, Who needs you?\_\_\_ I do. Who

needs you?\_\_\_ Who needs you?\_\_\_ I do.\_\_\_\_\_



## A ROSE AND A BABY RUTH

Slow rock rhythm



We had a quar-rel, a teen-age quar-rel. Now I'm as blue\_ as I



know how\_ to be. I can't call you on the phone; I can't e - ven



see you\_ at your home. So, I'm send-ing you\_ this pres-ent Just\_ to prove that I'm



tell - ing\_ the truth. Dear, I be - lieve\_ you won't laugh when you re-ceive This



rose and a Ba - by Ruth. I could have sent you an or - chid\_ of some kind,



But that's all I had in my jeans\_ at the time. But when we grow up,



some day I'll show up, Just\_ to prove\_ I was tell-ing\_ the truth. I'll kiss you, too, then



I'll hand to you This rose and a Ba - by Ruth. \_\_\_\_\_

# NO LOVE (But Your Love)

45

By  
BILLY MYLES

Slowly



No Love — but your love — Can set my world on fire;



No Love — but your love — Can fill me with de - sire;



No Love — but your love — Can shape my des - ti - ny; No Love — but



your love — Can make a slave of me. No arms but your arms Can ban - ish all my



fears; No charms but your charms Could last a thou - sand years.



No Love — but your love — Will ev - er thrill me so; No Love — but



your love — Will my heart ev - er know. know.

Sung by Leslie Caron in the M-G-M Picture "LILI"

# HI-LILI, HI-LO

Refrain

A song of love is a sad song, HI - LI - LI, HI - LI - LI, HI - LO. A song of love is a song of woe, don't ask me how I know. A song of love is a sad song, for I have loved and it's so. I sit at the win-dow and watch the rain, HI - LI - LI, HI - LI - LI, HI - LO. To - mor - row I'll prob - a - bly love a - gain, HI - LI - LI, HI - LI - LI, HI - LI - LI, HI - LI - LI, HI - LI - LI, HI - LO.

Chords shown: F, Fdim, Bb, C7, F, Cm, D7, Gm, F, C7, F7, Bb, Bb, F, C, C7, C7, F.

# Our Language Of Love

47

Irma La Douce

*Refrain (slowly, with expression)*

The musical score is written in treble clef with a key signature of two flats (Bb and Eb). The tempo and mood are indicated as 'Refrain (slowly, with expression)'. The lyrics are written below the notes, with some words hyphenated across lines. Chords are written above the staff. The score consists of ten lines of music. The first line includes the tempo instruction and the first part of the lyrics. The second line continues the lyrics and includes a double bar line. The third line continues the lyrics. The fourth line continues the lyrics. The fifth line continues the lyrics. The sixth line continues the lyrics. The seventh line continues the lyrics. The eighth line continues the lyrics. The ninth line continues the lyrics. The tenth line concludes the refrain with a double bar line and a first ending bracket.

No need to speak, No need to sing — When just a glance means ev-'ry-

thing. Not a word need be spo - ken — In our lan-guage of love. —

I'll touch your cheek, — You'll hold my hand — And on - ly

we will un-der - stand That the si-lence is bro - ken — By our lan-guage of

love. — It's clear to you, — It's clear to me — This pre - cious

mo-ment. had to be, Oth-er mo-ments out-class - ing — Guard-ian an-gels are

pass - ing. — No words will do, — No lips can

say — The ten-der mean-ing we con - vey, "I love you" is un - spo - ken, —

In our lan - guage of love. — No need to —

1. 2.

# I'M SORRY

CHORUS

C B7 C C#dim.7

I'm Sor-ry, so sor-ry That I was such a fool.

Dm7 G7 Dm7 G7 C C#dim.7 Dm7 G7+

I did-n't know love could be so cruel.

Ⓐ C B7 C C#dim.7

You tell me mis-takes are part of being young, But

Dm7 G7 Dm7 G7 C C#dim.7 Dm7 G7+

that does-n't right the wrong thats been done.

C B7 C

I'm Sor-ry, so sor-ry; Please ac-cept my

C#dim.7 Dm7 G7 Dm7 G7

a-pol-o-gy, But love is blind and I was too blind to

I. C Ab7 G7 Return to Ⓐ 2. C F7 C

see. see.

# A Blossom Fell

49

F7 B $\flat$  B $\flat$ dim Cm7 F7 Cm F7 F7+

A Blossom Fell from off a tree It settled soft-ly on the lips you turned to

B $\flat$  B $\flat$ dim Cm F7

me The gypsies say, and I know why A fall-ing

Cm7 F7 F7+ B $\flat$  B $\flat$ dim F7 B $\flat$  B $\flat$ dim

blossom on-ly touch-es lips that lie A Blossom Fell and ve-ry

Cm7 F7 Cm7 F7 F7+ B $\flat$  B $\flat$ 7+

soon I saw you kiss-ing some-one new be-neath the moon I thought you

E $\flat$  B $\flat$  Cm7 F7

loved me You said you loved me We planned to- geth- er To dream for-

B $\flat$ dim B $\flat$  B $\flat$ 7+ E $\flat$  E $\flat$ m B $\flat$  B $\flat$ dim

ev- er. The dream has end- ed For true love died The night A

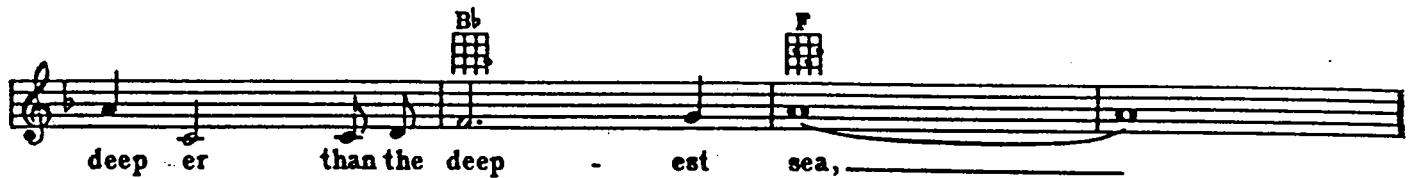
Cm7 Fdim F7 <sup>1</sup>B $\flat$  B $\flat$ dim F7 <sup>2</sup>B $\flat$  E $\flat$ m B $\flat$

Blossom Fell and touched two lips that lied. A Blossom lied.

## ENDLESSLY



High-er than the high-est moun-tain and




deep-er than the deep-est sea,



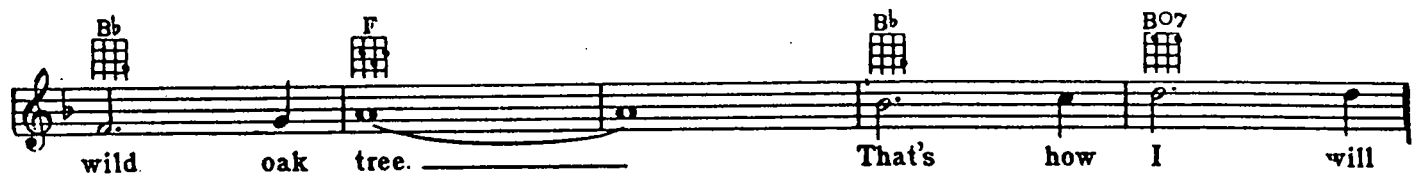
That's how I will love you



dar-ling END-LESS-LY



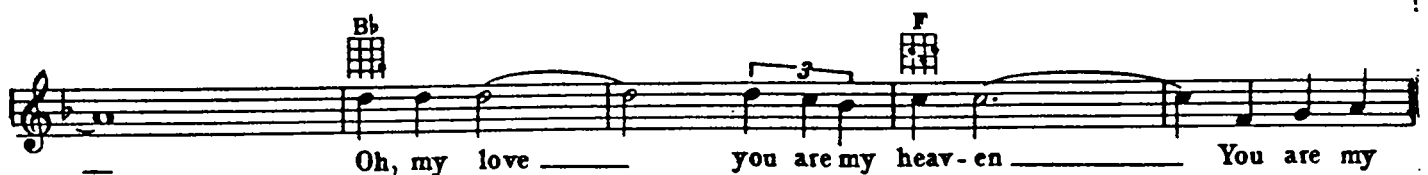
Soft-er than the gen-tle breez-es and stron-ger than a



wild oak tree. That's how I will



hold you dar-ling END-LESS-LY



Oh, my love you are my heav-en You are my

Gm C7 C+7 F

king - dom you are my crown.

Bb Am Dm G7

Oh. my love you're all I prayed for you were made for.

C7 F Bb

these arms to surround. Faithful as a morning

F Bb F

sun - rise and sacred as a love can be.

Bb BC7 F Dm

That's how I will love you

F Bb 1. F 2. F Repeat and fade out

dar - ling END-LESS - LY. LY. END-LESS

### ALWAYS AND ALWAYS

Moderately

Eb Bb7 Cm F7

Al- ways And Al- ways I'll go on a - dor - ing the

Eb 1. Fm Bb7 G7 C7 F7 Bb7 2. Fm7 Eb7 Eb

glo - ry and won - der of you, un - der the blue. go - ing to

Fm +57 Eb Eb+

Life is strange and ev - er chang - ing, does - n't make rea - son of

Eb F Cm D7 G

rhyme, But thru all the cen - tu - ries time en - dures.

Bb7 Eb Bb7 Cm

Dar - ling, We'll be to - geth - er for - ev - er and

F7 Eb Bb7 Eb

ev - er for Al - ways And Al - ways I'm yours.



# THE THREE BELLS

## THE JIMMY BROWN SONG

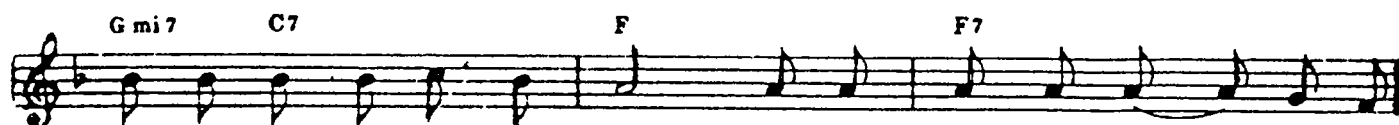
## Verse



1. There's a vill - age hid - den deep in the val - ley, A - mong the  
 2. There's a vill - age hid - den deep in the val - ley, Be - neath the  
 3. From the vill - age hid - den deep in the val - ley, One rain - y  
 1. — Vil - la - ge au fond de la val - lé - e, Comme é - ga -



pine trees half for - lorn, And there on a sun - ny morn - ing  
 moun - tains high a - bove, And - there, twen - ty years there - af - ter,  
 morn - ing dark and gray, A soul winged its way to heav - en,  
 re; pres qu'i - gno - re, Voi - ci, dans la nuit é - toi - lé - e, Qui'm



Lit - tle Jim - my Brown was born; So his par - ents brought him to the  
 Jim - my was to meet his love. Man - y friends were gath - ered in the  
 Jim - my Brown had passed a - way. Si - lent peo - ple gath - ered in the  
 nou - veau né nous est don - né; Jean Fran - çois Ni cot — il se



chap - el, When he was on - ly one day old, And the priest blessed the lit - tle  
 chap - el, And man - y tears of joy were shed, In — June on a Sun - day  
 chap - el, To say fare - well to their old friend, Whose life had been like a  
 nom - me, Il est jous - flu, tendre et ro - sé, A l'é - gli - se, beau pe - tit



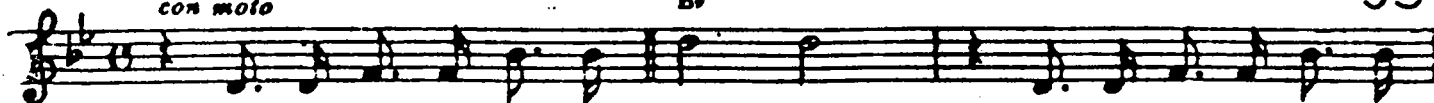
fel - low, "Wel - come, Jim - my to the fold."  
 morn - ing, When Jim - my and his bride were wed:  
 flow - er, Bud - ding bloom - ing till the end.  
 hom - me, De - main tu se - ras bap - ti - sé.

Refrain

*con moto*

Bb

53

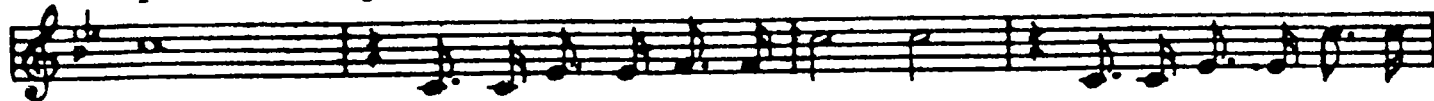


All the chap-el bells were ring - ing  
 All the chap-el bells were ring - ing,  
 Just a lone-ly bell was ring - ing  
*U - ne clo - che son - ne, son - ne,*

In the lit - tle val - ley  
 'Twas a great day in his  
 In the lit - tle val - ley  
*Sa voix d'é - chos en é -*

F

F7



town,  
 life,  
 town,  
*chos,*

And the song that they were sing - ing,  
 'Cause the songs that they were sing - ing  
 'Twas fare-well that it was sing - ing  
*Dit au mon - de qui s'é - ton - ne:*

Was for ba - by jim-my  
 Was for Jim-my and his  
 To our good old Jim-my  
*C'est pour Jean Fran-çois Ni -*

Bb



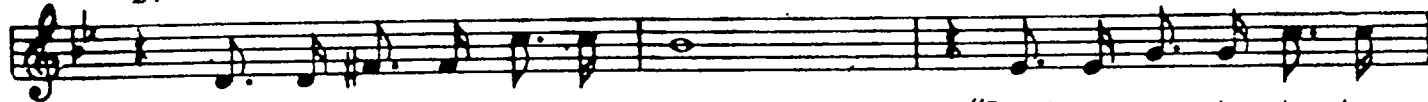
Brown.  
 wife.  
 Brown.  
*col!*

Then the lit - tle con - gre - ga - tion  
 Then the lit - tle con - gre - ga - tion  
 And the lit - tle con - gre - ga - tion  
*C'est pour accue il - lir une â - me*

D7

Gmi

Omi



Prayed for guid - ance from a - bove,  
 Prayed for guid - ance from a - bove,  
 Prayed for guid - ance from a - bove,  
*U - ne fleur qui s'ouvre au jour;*

"Lead us not in - to temp -  
 "Lead us not in - to temp -  
 "Lead us not in - to temp -  
*A peine, à peine, u - ne*

Bb

F7



ta - tion, Bless this hour of med - i - ta - tion, Guide him with e - ter - nal  
 ta - tion, Bless, Oh Lord, this cel - è - bra - tion, May their lives be filled with  
 ta - tion, May his soul find the Sal - va - tion Of Thy great e - ter - nal  
*flam - me en - cor fai - ble qui ré - cla - me Pro - tec - tion ten - dresse a -*

1-2.

Bb

F

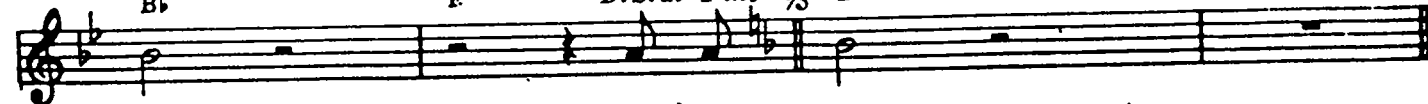
*D.S. al Fine*

*Fine*

Bb

F7

Bb



love.  
 love.  
*mour.*

2. There's a  
 3. From the  
 1. — *Vil -* love.

# 54 The Naughty Lady Of Shady Lane

Refrain  





THE NAUGH-TY LA - DY OF SHAD-Y LANE has the town in a




whirl; THE NAUGH-TY LA - DY OF SHAD-Y LANE, Me oh my, oh what a




girl.


Verse  



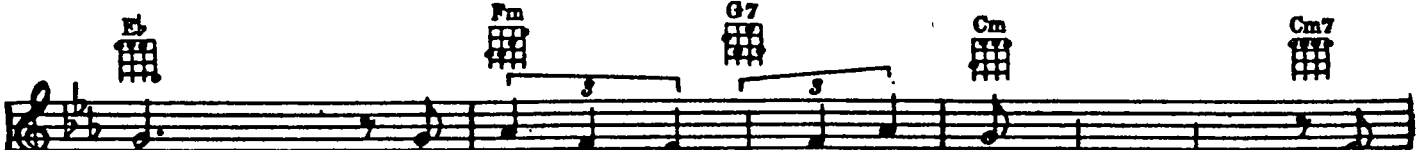
1. THE NAUGH - TY LA - DY OF SHAD - Y LANE has hit the town like a  
 2. You should see\_ how she car - ries on\_ with her ad - mir - ers ga  
 3. The things they're try - ing to pin on her\_ won't hold much wa - ter, I'm



bomb. The back fence gos - sip ain't been this good since Ma - bel ran off with  
 lore, She must be giv - ing them quite a thrill, the way they flock to her  
 sure, Be - neath the pow - der and fan - cy lace, there beats a heart sweet and



Tom. Our town was peace - ful and qui - et\_ be - fore she came on the  
 door. She throws those come - hith - er glanc - es\_ at ev - 'ry Tom, Dick and  
 pure. She just needs some - one to change her, then she'll be nice as can



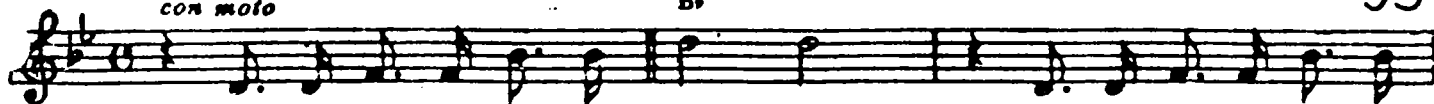
scene; The la - dy has start - ed a ri - ot, dis -  
 Joe; When of - fered some li - quid re - fresh - ment, the  
 he. If you're in the neigh - bor - hood. strang - er. you're

Refrain

*con moto*

B $\flat$

53



All the chap-el bells were ring - ing  
 All the chap-el bells were ring - ing,  
 Just a lone-ly bell was ring - ing  
*U - ne clo - che son - ne, son - ne,*

In the lit - tle val - ley  
 'Twas a great day in his  
 In the lit - tle val - ley  
*Sa voix d'i - ches en o' -*

F

F7



town,  
 life,  
 town,  
*chaos,*

And the song that they were sing - ing,  
 'Cause the songs that they were sing - ing  
 'Twas fare-well that it was sing - ing  
*Dit au mon - de qui s'é - ton - ne:*

Was for ba - by jim-my  
 Was for jim-my and his  
 To our good old jim-my  
*C'est pour Jean Fran-çois Ni -*

B $\flat$



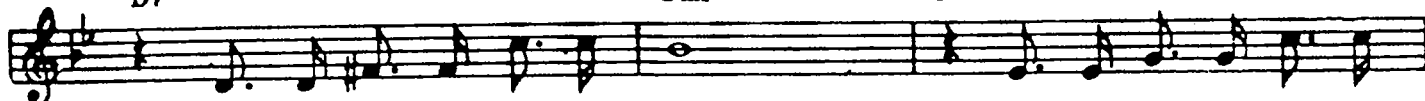
Brown.  
 wife.  
 Brown.  
*col!*

Then the lit - tle con - gre - ga - tion  
 Then the lit - tle con - gre - ga - tion  
 And the lit - tle con - gre - ga - tion  
*C'est pour accue il - lir une à - me*

D7

Gmi

Omi



Prayed for guid-ance from a - bove,  
 Prayed for guid-ance from a - bove,  
 Prayed for guid-ance from a - bove,  
*U - ne fleur qui sbuvre au jour;*

"Lead us not in - to temp -  
 "Lead us not in - to temp -  
 "Lead us not in - to temp -  
*A peine, à peine, u - ne*

B $\flat$

F7



ta - tion, Bless this hour of med - i - ta - tion, Guide him with e - ter - nal  
 ta - tion, Bless, Oh Lord, this cel - e - bra - tion, May their lives be filled with  
 ta - tion, May his soul find the Sal - va - tion Of Thy great e - ter - nal  
*flam - me en - cor fai - ble qui ré - cla - me Pro - tec - tion ten - dresse a -*

1-2.

B $\flat$

F

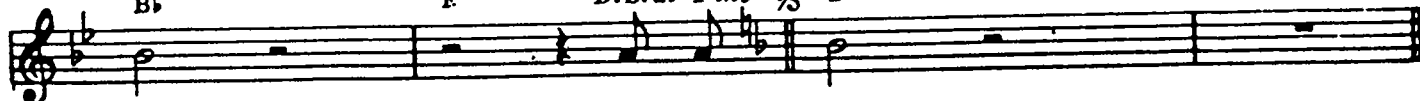
*D.S. al Fine*

*Fine*

B $\flat$

F7

B $\flat$



love.  
 love.

2. There's a  
 3. From the  
*vi - love.*

# 54 The Naughty Lady Of Shady Lane

Refrain F#dim

**C** **F#dim**

THE NAUGH-TY LA - DY OF SHAD-Y LANE has the town in a

**G7**

whirl; THE NAUGH-TY LA - DY OF SHAD-Y LANE, Me oh my, oh what a

**Cm G7 Cm G+7 G7 Cm G7 Cm G+7 G7**

girl.

Verse **G7**

**Cm** **G7**

1. THE NAUGH - TY LA - DY OF SHAD - Y LANE has hit the town like a  
 2. You should see how she car - ries on with her ad - mir - ers ga  
 3. The things they're try - ing to pin on her. won't hold much wa - ter, I'm

**Cm** **G7**

bomb. The back fence gos - sip ain't been this good since Ma - bel ran off with  
 lore, She must be giv - ing them quite a thrill, the way they flock to her  
 sure, Be - neath the pow - der and fan - cy lace, there beats a heart sweet and

**Cm Bb7 Eb Bb7**

Tom. Our town was peace - ful and qui - et be - fore she came on the  
 door. She throws those come - hith - er glanc - es at ev - 'ry Tom, Dick and  
 pure. She just needs some - one to change her, then she'll be nice as can

**Eb Fm G7 Cm Cm7**

scene; The la - dy has start - ed a ri - ot, dis -  
 Joe; When of - fered some li - quid re - fresh - ment, the

1 2

3 To Last Refrain

55

D7 D7-5 G7 D7 D7-5 G7

Musical staff with notes and chords for the first line of the song.

turb-in' the sub-ur-ban rou-tine,  
la-dy nev-er, nev-er says "no."

THE  
THE

wel-come to drop in and see THE

Last Refrain

Psdim

Musical staff for the first part of the last refrain.

NAUGH-TY LA - DY OF SHAD-Y LANE, so de-light-ful to

Musical staff for the second part of the last refrain.

hold; THE NAUGH-TY LA - DY OF SHAD-Y LANE,

Musical staff for the third part of the last refrain.

she's de-lect-a-ble, quite re-spec-ta-ble and she's

Musical staff for the final part of the last refrain.

on-ly nine days old.

SUDDENLY IT'S SPRING

Musical staff for the first line of 'Suddenly It's Spring'.

Why is my heart danc-ing? Im-ag-ine dancing! You look at me and sud-den-ly it's spring.

Musical staff for the second line of 'Suddenly It's Spring'.

Why do I keep sigh-ing? Not sad, just sigh-ing. I'm young and free and sud-den-ly it's

Musical staff for the third line of 'Suddenly It's Spring'.

spring. High on a hill-top love is call-ing: Some-one should wish me, hap-py

Musical staff for the fourth line of 'Suddenly It's Spring'.

fall-ing. No more be-ing lone-ly. Can I be lone-ly? You look at me and sud-den-ly it's spring.

## Suddenly There's A Valley

Waltz (With feeling)

When you've climbed the high - est

moun-tain \_\_\_\_\_ When a cloud holds the sun - shine in \_\_\_\_\_

SUD - DEN - LY THERE'S A VAL - LEY \_\_\_\_\_ where the earth knows peace, with

man \_\_\_\_\_ When a storm hides the dis - tant rain - bow \_\_\_\_\_ And you

think you can't find a friend \_\_\_\_\_ SUD - DEN - LY THERE'S A

VAL - LEY \_\_\_\_\_ Where friend - ships nev - er end \_\_\_\_\_ Touched

on - ly by the sea - sons \_\_\_\_\_ Swept clean by the wav - ing

Chords: C, Fm6, C, Fm, C, F, Fm6, C, C, Fm, C, C, Fm, C, Fm, C, Dm7, G7, C, Dm7, Fm

C Am7 Ab+ C Am6

grain Sur-veyed by a hap-py blue-bird And

Am Ab+ Am7 D9 G7 C Fm

kissed by the fall-ing rain When you think there's no bright to-

C Fm C

mor-rows And you feel you can't try a-gain

F Fm C F Fm6

SUB-DEN-LY THERE'S A VAL LEY where hope and love be-

1 C Dm7 G7 2 C Fm C

gin When you've gin

### WILD IS THE WIND

Theme 1st F#7 F# Fm F7

Love me, love me, say you do, Let me fly a way with you, For my love is  
Give me more than one, Let me fly this hun-gris-ness. Let the wind blow

like the wind and wild is the wind! You touch me, I hear the sound of man-do-  
rough your heart, for wild is the wind: You touch me, I hear the sound of man-do-

lins You kiss me, and with the kiss the world be-gins. You're Sprink to me.

all things to me. You're life is like a leaf clings to a tree. Oh, my dar-ling  
cling to me. For we're crea-tures of the wind and wild is the wind. the wind.

Wild is my love for you



## KEWPIE DOLL

Verse



1. Well, I took my ba - by to the car - ni - val — — And I  
 (2. Then we) walked down the Mid - way till we saw a crowd — — And a  
 (3. Then my) ba - by said — "Hon - ey, let me try my luck. And knock the



heard the — bark er yell, — — "Come on and  
 man said, — "Try — your skill; — —  
 milk bot - tles off - a the shelf; — — Ya should - a



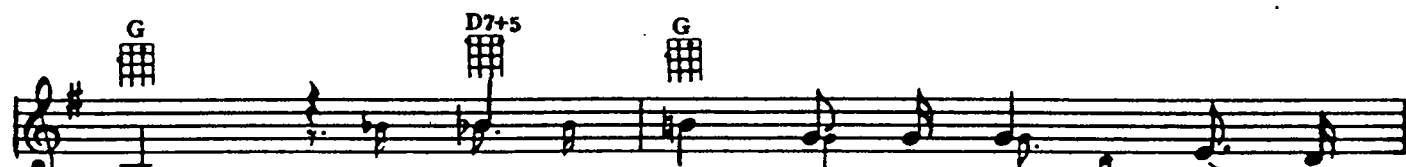
win your - self a pret - ty KEW - PIE DOLL. — — All ya'  
 shots for a quar - ter, make a duck hit the wa - ter And —  
 seen this — chick, she was a Dead - eye Dick, — — Hey, I



got - ta do is ring - the bell." — — Well I swung the ham - mer just as  
 give — your — ba - by a thrill." — — Well my ba - by smiled and then she  
 could - n't do it bet - ter my - self. — — And then my face got red — — and my



hard as I could — — And you should - a heard the wild — — ap - plause, —  
 kissed — me once — — And I felt I was — — nine — feet tall, —  
 chest — swelled up — — And the eyes — bugged — out - a my head —



— — When — — "Bong!" went the bell — — and the  
 — — Five shots — — crashed — — and — —  
 'Cause when the prize turned — — out to be a

C7 G D7 G

man said, "Well, I guess the KEW-PIE DOLL is yours." }  
 five ducks splashed And the man gave me a KEW-PIE DOLL. }  
 KEW-PIE DOLL, This is what my ba-by said.

Refrain G7 C G

1-2. I said, "Gim-me a dog-gie, or a ted-dy bear, Or a  
 3. She

C G G7 C

high school ban-ner for my wall; 'Cause I got me a real-live

G D7 1 2 G D7+5

(KEW-KEW-KEW - PIE DOLL.,  
 KEW-PIE DOLL- And (she's he's) the cut-est one- of all."

G (Back to Verse) D7+5 3. G D7 G D7+5 G

KEW-KEW-KEW - PIE DOLL.) (KEW-KEW-KEW - PIE DOLL.)  
 2. Then we all." Cut-est one- of all!  
 3. Then my

TAKE MY LOVE

Eb Ebmaj7 Eb Bbm6 C7 Fm Fm7 Bb7 Fm7 Bb7

Climb-ing rose on the wall, Take it now be-fore the pet-als fall. Ap-ple ripe,  
 on the bough. Take it, for the time to take is now. Hap-py day, sun or rain. Live it for it nev-er  
 comes a-gain Lads have died young and grav. Pret-ty maids can fade a-way. Noth- ing is for-ev-er!  
 Al-ways is a lie! I can on-ly love you 'til the day I die  
 So, my love, oh, my love. Dream no more, my love, a-wake, my love Oh! my love, wake, my love.  
 Turn to me and TAKE MY LOVE! LOVE!

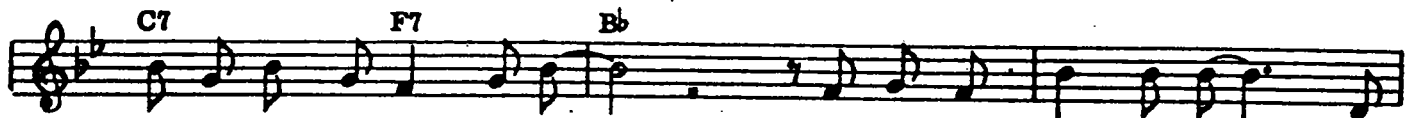
## MANY TEARS AGO



They said your cheat-in' heart\_ would make me cry\_ And like a fool I



gave it a try\_ I should have lis - tened when they told me so,\_



Man-y, MAN - Y TEARS A - GO.\_ But I could not be - lieve\_ the



things they said\_ Be-cause my heart o - ver - ruled my head.\_



I should have lis - tened when they told me so\_ Man - y, MAN - Y TEARS A - GO..



I laughed out loud when they told me That



you had some - one else,\_ But your cheat - in' heart has



shown me\_ That I was fool - in' my - self.\_ I know it's



too late for\_ a brand new start,\_ For I've\_ cried you

C7 F

out of my heart. I should have lis - tened when they told me so,

C7 F7 1. Bb 2. Bb

Man - y, MAN - Y TEARS A - GO. They said your

Lyrics by Stephen Sondheim Music by Leonard Bernstein  
**One Hand, One Heart**  
 from "West Side Story"

Make of our hands One hand,  
 Make of our hearts One heart. Make of our  
 vows one last vow: On - ly death will  
 part us now. Make of our  
 lives one life. Day af - ter day  
 one life Now it be - gins, Now we  
 start; One hand, one heart.  
 Ev - en death won't part us  
 now.  
 now.

## WANTED

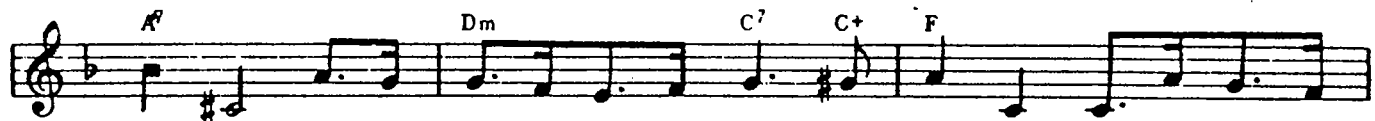
Slowly



WANT-ED, — some-one who kissed me — and held me



close-ly, — then stole my heart; WANT-ED, — some-one I trust-ed, — who gave no

warn-ing — we'd ev-er part; <sup>He</sup> She was last seen hid-ing out in some-one's arms, <sup>She</sup> He knewnoth-ing of the dan-ger in <sup>his</sup> her charms, A ju-ry — may find <sup>him</sup> herguilt-y — but I'd for-give <sup>him</sup> her — if I could see — A signed con-fes-sion — that <sup>he's</sup> she's re-pent-ed — and real-ly WANT-ED — no one but me.

# HER FACE

Refrain: Moderately (with feeling)

Ev-'ry - where I look I can see HER FACE I can  
 see HER FACE; See it ev - 'ry - where. And  
 when I close my eyes it stays And  
 like a leaf, whirls on a wind; a - round my mind it plays. If in  
 my two hands I could hold HER FACE While my fin - ger  
 tips kiss her eyes and lips, And make them love and light and  
 shine. But that would take two oth-er hands, not minel  
 That would take two oth-er hands, not minel Ev-'ry -  
 minel

**Chords:** Bb, Ebm, Bb, Dm, Eb, Ebm, Gm, Gb+, Bb, Dm, Gm6, C7, Dm, Gm, Cm7, A7-5, A7, D, F9, Bb, Ebm, Bb, Dm, Eb, Ebm, Gm, Bb, Gm6, Cm7, F9, F7, Dm, Cm7, F9, F7, Bb, Ebm, Cm7, F9, Bb, Ebm, Bb.

From the David Merrick Stage Production, "CARNIVAL"

## SHE'S MY LOVE

Bb6 Bb Bbsus Bb Bbmaj7 Bb

{She is soft,  
He is strong, she is fair, {SHE'S MY LOVE.

Bbmaj7 Bb6 Bbmaj7 Bbdim

{She is song,  
He is song, {she is pray'r,  
He's He's MY

Bbmaj7 Bb Eb Ab9

LOVE. Tho' I reach, tho' I try, {she is  
he is

Bb6 Bbmaj7 A7 D6

brav er than I, And is far less of

Em7 Fdim A9

earth than {she he is of sky. {She is  
He's He's is

D6 D Dsus D Dmaj7 D Dmaj7 D6 Dmaj7

moon to my night, {SHE'S MY LOVE. {She is  
He's He's

Ddim Dmaj7 D

sight, sound and light, {SHE'S MY LOVE. Still the  
He's He's

G (tacet) Gm (tacet) F#m

one heart I own hun-gers lost and a -

Dm6 Ddim Em C9

lone; For my love's nev - er known {SHE'S MY He's

1. Dmaj7 Cm7 F7 2. Dmaj7

LOVE. {She is He is LOVE.

Em Dmaj7

"WILDCAT" Lyric by CAROLYN LEIGH Tall Hope Music by CY COLEMAN

Right now, I'm rid - in' the Tall Hope. The ship that I  
 call hope has me in the bow. Come tell me to -  
 mor - row to set - tie for small hope, I'm rid - in' the  
 Tall Hope right now. Come tell me to - mor - row e - lim - i - nate  
 all hope, I'm rid - in' the Tall Hope right now.  
 Come thun - der, I don't shrink, Come light - nin', I don't scare;  
 Come may - hem, I don't think I care to wrin - kle my brow. Cause  
 o - ver - head the stars a twin - kle, my two bare feet propped up -  
 in the bow. Noth - in' in the world to wrin - kle my brow. (Right now, right now, -  
 right now, right now.) To - mor - row find me griev - in' or e - ven in jail -  
 I'm in full sail - right now, Come tell me to -  
 mor - row e - lim - i - nate all hope, I'm rid - in' that  
 Tall bright Hope right now!



# MIRA

(CAN YOU IMAGINE THAT?)

Rubato B♭ C7 Fmaj7 B♭ Am

I came on two bus-ses and a train. CAN YOU IM-AG-INE THAT? CAN

Gm7 Fmaj7 Gm7 C7 Moderately Bright F Dm

YOU IM-AG-INE THAT? Two bus-ses and a train.

F Dm F Dm

Would you be-lieve, would you be-lieve, this is the first I've trav-elled. I

F Dm A E7

come from a town, the kind of town where you live in a house, 'til the

A E7 A E7 A

house falls down, But if it stands up, you stay there. It's

D Am7 D6 D9 Gsus G G Dm7 G6 G9 Gm7 C7

fun-ny but that's the way there.

Moderately Slow F Gm F Gm7 C7

I came from the town of Mi-ra be-yond the brid-ges of Saint

F Fmaj7

Claire. I guess you've nev-er heard of Mi-ra, It's

B♭ Gm7 C7 Fmaj7 B♭ C9 F Dm

ver-y small but still it's there. They have the ver-y green-est trees and

B♭ Dm Gm B♭ C7 F

skies as bright as flame. But what I liked the best in Mi-ra, is

Gm7 C7 F Bb Am Gm Fmaj7  
 ev-'ry-bod-y knew my name. CAN YOU IM-AG-INE THAT? CAN YOU IM-AG-INE THAT?

F Dm Bb Dm Gm Bb C7  
 Mi - ra now, and there's no turn - ing back. I

Gm7 C9 F Gm7 Fmaj7 F Gm7 F Gm7  
 Ev-'ry-bod-y knew my name. A room that's strange is nev-er

F Gm7 C9 F Fmaj7  
 co - zy, A place that's strange is nev-er sweet. I want to have a chair that

Bb Gm7 C7 Fmaj7 Bb C9  
 knows me, And walk a street that knows my feet. I'm ver - y far from

F Gm7 Fmaj7  
 have to find a place, I've got to find a place where ev-'ry thing can be the

Gm7 Bb Fmaj7  
 same. A street that I can know, and pla - ces I can go where

Gm7 C9 F Bb Am  
 ev - 'ry - bod - y knows my name. CAN YOU IM-AG-INE THAT? CAN

Gm Fmaj7 Gm7 C9 F  
 YOU IM - AG - INE THAT? Ev - 'ry - bod - y knew my name.

From the David Merrick Stage Production, "CARNIVAL"

# THEME FROM "CARNIVAL"

(LOVE MAKES THE WORLD GO 'ROUND)

**E<sub>b</sub>** **A<sub>b</sub>** **E<sub>b</sub>**

Love makes the world go 'round,

**A<sub>b</sub>** **E<sub>b</sub>** **E<sub>b</sub>ma<sub>7</sub>** **B<sub>b</sub>7**

Love makes the world go 'round,

**F<sub>m</sub>7** **B<sub>b</sub>7**

Some-bod-y soon will love you,

**A<sub>b</sub>** **B<sub>b</sub>7** **F<sub>m</sub>7** **B<sub>b</sub>9** **E<sub>b</sub>** **E<sub>b</sub>**

If no one loves you now. High

**A<sub>b</sub>** **E<sub>b</sub>** **A<sub>b</sub>** **E<sub>b</sub>** **E<sub>b</sub>ma<sub>7</sub>**

in some si-lent sky, Love sings a sil-ver

**B<sub>b</sub>7** **F<sub>m</sub>7** **B<sub>b</sub>7**

song, Mak-ing the earth whirl soft-ly,

**F<sub>m</sub>7** **B<sub>b</sub>9** **B<sub>b</sub>7** **E<sub>b</sub>** **F<sub>m</sub>7** **B<sub>b</sub>7** **E<sub>b</sub>** **A<sub>b</sub>** **E<sub>b</sub>**

Love makes the world go 'round. 'round.

# Let Me Go, Lover!

71

## CHORUS

Oh, let me go, — let me go, — let me go,

lov-er. Let me be, — set me free — from your spell. — You made me

weep, — cut me deep; — I — can't sleep, lov-er. I was cursed from the

first day — I fell. — You don't want me, — but you want me — to go

on — want-ing you. How I pray that — you will say that — we're through. —

— Please turn me loose, — what's the use, — let me go, lov-er. Let me

go, — let me go, let me go! — Oh, let me go!

# Mademoiselle De Patee

French title "Mademoiselle de Paris"

CHORUS

1. She's so chic and a - dor - a - ble, No one  
2. She has clothes with a zing to 'em, She's got

thinks it's de - plor - a - ble, When men all turn a - round just to  
curves and they cling to 'em, Sheer silk stock-ings and shoes num - ber

see \_\_\_\_\_ MADE-MOI - SELLE DE PA - REE. \_\_\_\_\_  
three, \_\_\_\_\_ MADE-MOI - SELLE DE PA - REE. \_\_\_\_\_

You bet girls get a kick from her, Learn  
When she frowns, there's dis - dain in it, But

each cute lit - tle trick from her, In their hearts they would  
her smile has cham - pagne in it, She breaks hearts and col -

all like to be \_\_\_\_\_ MADE-MOI - SELLE DE PA - REE. \_\_\_\_\_  
lects the de - bris, \_\_\_\_\_ MADE-MOI - SELLE DE PA - REE. \_\_\_\_\_

Fdim Em7 A7 D Em A7 G A7

Light of heart! Fan-cy free! She's the spir-it of  
Oo la, la, Ah oui, oui, So you'd bet-ter look

G F#m A7 |1 D Fdim Em7 A7 Em7 |2 D G Em D D#

spring in Pa-ree. ree.  
out in Pa-ree. ree.

### I'M AVAILABLE

Moderato with a Beat

Well I'M A- VAIL- A-BLE To hold you tight, I'M A- VAIL- A-BLE For  
Sa- tur- day night, I'M A- VAIL- A- BLE And will- ing it's true  
A- vail- a- ble to fall in love with you.  
Well I'M A- VAIL- A- BLE To take a chance I'M A- VAIL- A- BLE To  
start a new ro- mance and be a- gree- a- ble, 'Cause I'm hop- ing you  
Will be a- vail- a- ble too. My  
heart tells me that you're need- ing a lit- tle love So, let's get  
start- ed 'cause that's what I've plen- ty of. I'M A- VAIL- A- BLE To  
take you home I'M A- VAIL- A- BLE For sit- ting all a- lone I'M A-  
VAIL- A- BLE For a kiss or two.  
My lov- a- ble by- by I'm in love with you.

# Goin' Green

*E<sub>b</sub>* *D<sub>b</sub><sup>o</sup>* *C7*

Green will grow the laugh-ter in your eyes for - ev - er af - ter, when you

*Fm7* *B<sub>b</sub>7* *Fm7* *B<sub>b</sub>7* , *Fm7* *B<sub>b</sub>7* *Fm7* *E<sup>o</sup>*

see green grow-in' at your door; Grow-in'

*Fm7* *B<sub>b</sub>7* *Fm7* *B<sub>b</sub>7* , *Fm7* *B<sub>b</sub>7* *Fm7* *B<sub>b</sub>7*

green-er than it ev - er grew be - fore, For I've

*E<sub>b</sub>M7* *G7* *A<sub>b</sub>M7* *A<sub>b</sub>6* *Gm*

seen yes I've seen, the whole lands GO - IN', GO - IN' GREEN, GO - IN',

*Gm7* *G<sub>b</sub>* *Fm7* *B<sub>b</sub>7*

GO - IN' GREEN from shore to shore.

*E<sub>b</sub>* *D<sub>b</sub><sup>o</sup>* *C7*

Green we'll all be wear-in', And our luck we'll all be shar - in', In this

*Fm7* *B<sub>b</sub>7* *Fm7* *B<sub>b</sub>7* , *Fm7* *B<sub>b</sub>7* *Fm7* *E<sup>o</sup>*

new land green - er than the old; Where the

*Fm7* *B<sub>b</sub>7* , *Fm7* *Fm7* *B<sub>b</sub>7* *Fm7* *B<sub>b</sub>7*

sun's just a great big pot of gold. Mix the

EbM7 G7 AbM7 Ab6 Gm ,

blue of the sky with the gold of the sun, To get the

Gm7 Ebm6 C7

green to grow-in' green-er at your feet; \_\_\_\_\_ And

Fm Cm Ab6 A° Bb Fm Bb7

grand - ly we stand, In this green grow-in' land, Where the

Gm7 Ebm6 C7

ends of the world all meet; \_\_\_\_\_ For I've

Fm7 Bb7 Gm7 Cm7

seen, yes I've seen, the whole world . GO - IN', GO - IN' GREEN, GO - IN',

Fm7 Bb7

GO - IN', GO - IN', GO - IN'

Eb

GREEN. \_\_\_\_\_



From the original CHEVY SHOW television production of "O'HALLORAN'S LUCK"

# Every Little Boy Can Be President

Allegro

EV-RY LIT-TLE BOY CAN BE PRES-I-DENT, Can be pres-i-dent,  
Ev-'ry lit-tle boy can be Wash-ing-ton, Georg-ie Wash-ing-ton,

can be pres-i-dent Of the U-nit-ed States, U-nit-ed States  
Tom-my Jef-fer-son And Abe, Abe, Ab-ra-ham, Abe, Ab-ra-ham,

of A-mer-i-ca, Of A-mer-i-ca, land of the  
good old hon-est Abe; Pres-i-dents they all grew up to

1. free. be.

I'll chop me down ā cher-ry tree, And

nev-er tell ā lie; And build me ā log

cal-in. If I am to qual-i-fy.

Chords: Gb, Bb7, EbM7, EbM7 Eb°, EbM7, Ab

EV-RY LIT-TLE BOY CAN BE PRES-I-DENT,

Chords: EbM7 Eb°, EbM7, Ab, Bb, A, Bb, Gm, Bb, A

Can be pres-i-dent, can be pres-i-dent Of the

Chords: Bb, Gm, Bb, Gm, EbM7 Eb°, EbM7, Ab

U-nit-ed States, U-nit-ed States of A-mer-i-ca, Of A-

Chord: Eb

mer-i-ca, land of the free, Of A-mer-i-ca,

Chords: F7, Abm7

land of the free, Of A-mer-i-ca, land of the

Chords: Eb, F#, D, F, Db, E

free.

LONGEST WALK, THE

POLA-SPIELMAN

Chords: Fm9, C, B, C, Dm9, F7, D#7, E7, A+, C#

I took the LONG-EST WALK in the world, last night From your arms

Chords: A7, A7b9, A7, Dm, G7, G#m, Dm7, G7, Dm7, G7b9

to your front door. I heard the sad-dest words in the world, last night When you

Chords: C, B, D#9, Dm7, G7, Fm9, C, B, C, Dm9

said you loved me no more. I won't be-lieve it's true. I'll keep af-ter

Chords: F7, D#7, E7, Gm9 (maj7), A:2, A7, Dm, D#dim

you Till we love like we loved be-fore And then THE LONG-EST WALK will be the

Chords: Cmaj7, CA, Am7, Dm7, Fm9, G.9, f. C, Cmaj7, Ebdim, G7, f. C, Ab, C

short-est walk Back to your arms once more. I took the more.

# Cheeks For My Roses



(Optional duet-2nd time only)

CHEEKS FOR MY ROS-ES, a ros-y, ros-y red, And

I'll give a shoul-der to rest your pret-ty head; Two

lips for my kiss-es, so cher-ry, cher-ry sweet, And

I'll give you mu-sic to dance a-way your feet. Here's a

(*In wish-ing*) (*In dream-ing*)  
 gold-en wish, \_\_\_\_\_ and a sil-ver dream, \_\_\_\_\_ And a

star or two I've picked for you; \_\_\_\_\_ Wish my

(*In wish-ing*) (*In dream-ing*)  
 gold-en wish, \_\_\_\_\_ dream my sil-ver dream, \_\_\_\_\_ And my

A Bm7 E7 A Bm7 E7

stars your eyes are wear-in', Dare I dream they say you're car-in', Dare I

A Bm7 E7 A Gm7 C7

wish that all my dear-est dreams may all come true, With a

F Bb F F#° Gm7 Bbm6 C7 Gm7

ring for a fin-ger, a bride-groom for a bride, And

C7 Gm7 C7 Gm7 C7 1. F C7 2. F

CHEEKS FOR MY ROS-ES will bloom by my side. Give me side.

### MY SHAWL

(10480)

G D7

My Shawl pret - ty la - dy try it on

G D7

you But my shawl spun in ma - gic Wishes come

G C

true k's glo - ry weaves a sto - ry of

C G

love dreams old but new My shawl

D7 G

brings a ro - mance may - be for you.

## BORN TOO LATE

REFRAIN

BORN TOO LATE for you to no - tice me, To you I'm just a kid that

you won't date, Why was I BORN TOO LATE?

BORN TOO LATE to have a chance to win your love, Oh why, oh why was

it my fate to be BORN TOO LATE? I see you walk with an-

oth - er, I wish it could be me; I long to hold you and

kiss you, But I know it nev - er can be. For I was BORN TOO LATE for

you to care. Now my heart cries be - cause your heart just could - n't wait,

Why was I BORN TOO LATE? Why was I BORN TOO LATE? (opt.)

Why was I BORN TOO LATE?

A Bm7 E7 A Bm7 E7

stars your eyes are wear-in', Dare I dream they say you're car-in', Dare I

A Bm7 E7 A Gm7 C7

wish that all my dear-est dreams may all come true, With a

F Bb F F#° Gm7 Bbm6 C7 Gm7

ring for a fin-ger, a bride-groom for a bride, And

C7 Gm7 C7 Gm7 C7 1. F C7 2. F

CHEEKS FOR MY ROS-ES will bloom by my side. Give me side.

**MY SHAWL**

(JAMBOLI)

G D7

My Shawl — pret - ty la - dy — try it on

G D7

you — But my shawl — spun in ma - gic — Wishes come

G C

true — It's glo - ry — weaves a sto - ry of

G

love dreams — old but new — My shawl —

D7 G

— brings a ro - mance — may - be for you. —

# BORN TOO LATE

REFRAIN **C** **Am** **Dm7** **G7** **C** **Em7** **Dm7** **G7**

BORN TOO LATE for you to no - tice me, To you I'm just a kid that

**C** **Am** **Dm7** **G7** **C** **Am** **Dm7** **G7**

you won't date, Why was I BORN TOO LATE?

**C** **Am** **Dm** **G7** **C** **Em7** **Dm7** **G7**

BORN TOO LATE to have a chance to win your love, Oh why, oh why was

**C** **Am** **Dm7** **G7** **C** **F** **C** **C7** **F**

it my fate to be BORN TOO LATE? I see you walk with an-

**C** **F** **C** **C7** **F**

oth - er, I wish it could be me; I long to hold you and

**C** **D7** **G7** **(Tacet)** **C** **Am**

kiss you, But I know it nev - er can be. For I was BORN TOO LATE for

**Dm7** **G7** **C** **Em7** **Dm7** **G7** **C** **Am**

you to care, Now my heart cries be - cause your heart just could - n't wait,

1. **Dm7** **G7** **C** **Am** **Dm7** **G7** 2. **Dm7** **G7** **Gm6**

Why was I BORN TOO LATE? Why was I BORN TOO LATE? (opt.)

**A7** **Dm** **A7** **Dm** **Dm7** **G7** **C** **F** **C**

Why was I BORN TOO LATE?

# Hearts Of Stone

81

G7 F O  
Hearts made of stone will nev-er break, For the love you have for

G7 G7+5 O C7 F Dm7  
them, they just won't take. You can ask them, please,

G7 O Cdim G7 G7-5 G7 G7+5  
— please, please, please break And all of your love is there to

C G7 F Dm7 G7 C  
take. Yes, HEARTS OF STONE will cause you pain,

Cdim G7 G7-5 G7 G7+5 C C7  
— Al-though you love them, they'll stop you just the same. You can ask them.

F Dm7 G7 C Cdim G7 G7-5  
please, please, please, please break And all of your love

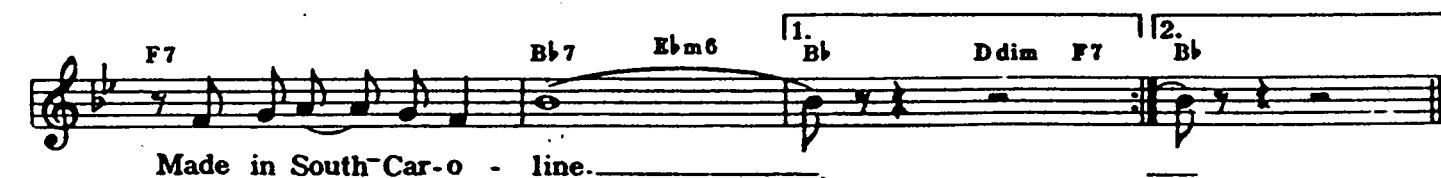
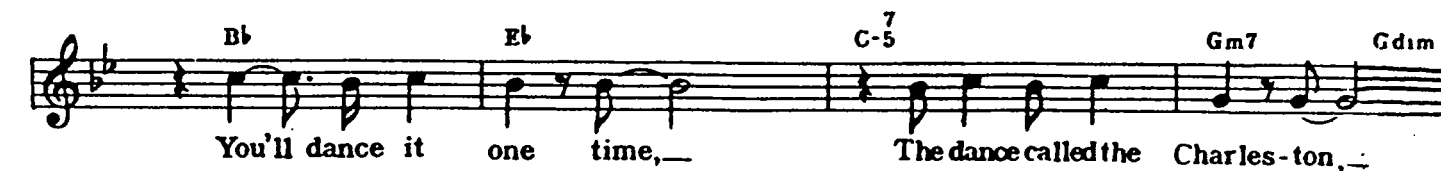
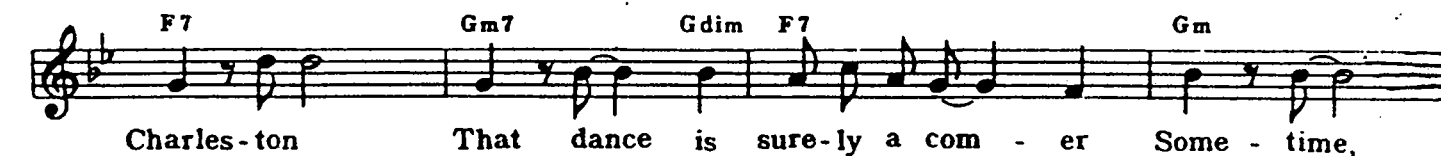
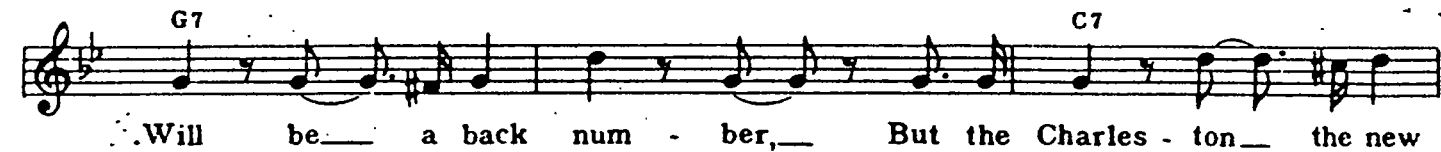
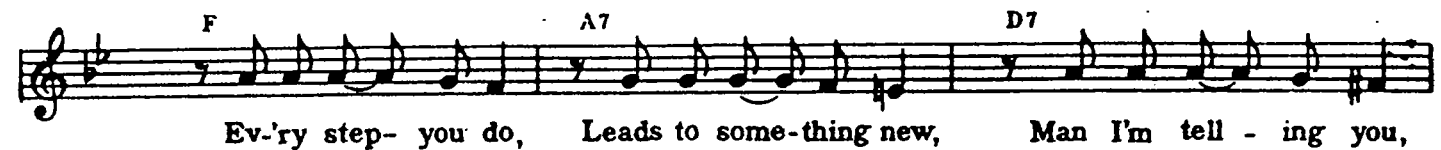
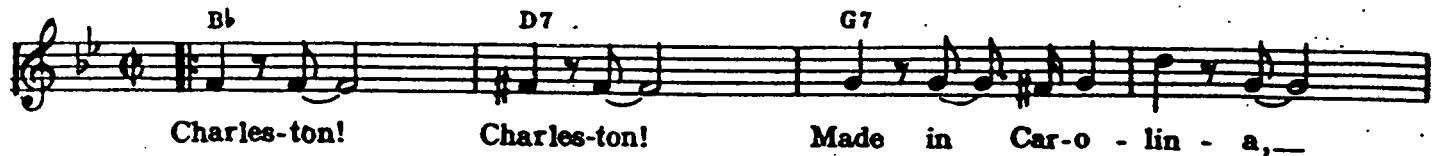
G7 G7+5 C C7 Fmaj.7 Fm(+7)  
— is there to take. But they'll say, no, no, no, no, No, no, no, no,

C Am D7 Am7 D7 G7  
no, no, no, no, No, Ev-ry-bod-y knows, I thought you knew

Dm7 G7 1. O G7 2. O  
— hearts made of stone. Hearts made of stone.



# CHARLESTON



# PORTRAIT OF MY LOVE 83

Key C Slowly with feeling

C Dm7 G7 Am Fm C Am

There could nev - er be A Port-rait Of My Love For no - bod - y could

Dm7 G7 C Am7 Dm7 G9 C

paint a dream You will nev - er

Dm7 G7 Am Fm C Am Dm7 G7

see A Port-rait Of My Love For mir - a - cles are nev - er

C F C A7-9 (+5) A7-9 A7 Dm

seen An - - y one who sees her

B7 (+5) B7 Dm7 G7 Dm7 G7 C Dm7 G7

soon for-gets the Mo - na Li - za It would take, I know a

Am Fm C Am Dm G7 Em G6 C6 Am

Mi - chel - an - ge - lo And he would need the glow of dawn that paints the sky a - bove, To

Dm7 Em6 F6 G9 G7 |<sup>1</sup> C Am Dm9 G13 ||<sup>2</sup> Dm7 Dbmaj7 Cmaj

try and paint a Port-rait Of My Love. Love.

# The Ra-Da-Da-Da Song Chanson D'Amour

Voice **F** **G9** **Gm7**

CHAN - SON D'A - MOUR Ra da da da  
CHAN - SON D'A - MOUR Ra da da da

**C7** **C+** **F** **A7**

da, da, Play en - core.  
Joue en - core.

**D7** **Cm6** **D7** **Gm**

Here in my heart Ra da da da  
Voila dans mon coeur. Ra da da da

**C7** **C+** **F** **Gm7** **C7** **F**

da, da, More and more - CHAN :  
Plus et plus. - CHAN :

**G9** **Gm7** **C7** **C+**

SON D'A - MOUR Ra da da da da, I a - dore -  
SON D'A - MOUR Ra da da da da, Je ta - dore -

**F** **A7** **D7** **Cm6** **D7**

Each time I hear -  
Chaque fois j'en - tends -

**Gm** **C7** **Gm7** **C7** **Gb7**

Ra da da da da, CHAN - SON D'A - MOUR -  
Ra da da da da, CHAN - SON D'A - MOUR -

**1. F** **Gm7** **C7** **2. F** **Gm7** **Gb7** **F**

THEME FROM  
**A SUMMER PLACE**  
 A Warner Bros. Picture

85

REFRAIN

There's \_\_\_\_\_ A SUMMER PLACE \_\_\_\_\_ Where it may rain \_\_\_\_\_ or  
 storm, \_\_\_\_\_ Yet I'm safe \_\_\_\_\_ and warm, \_\_\_\_\_ For with-in \_\_\_\_\_ that sum-mer  
 place \_\_\_\_\_ Your arms reach out \_\_\_\_\_ to me \_\_\_\_\_ And my heart \_\_\_\_\_ is  
 free \_\_\_\_\_ from all care, \_\_\_\_\_ For it knows \_\_\_\_\_ There are no \_\_\_\_\_ gloomy skies When  
 seen \_\_\_\_\_ through the eyes \_\_\_\_\_ Of \_\_\_\_\_ those \_\_\_\_\_ who are blessed with \_\_\_\_\_ love, \_\_\_\_\_ And the sweet secret  
 Of \_\_\_\_\_ A SUMMER PLACE \_\_\_\_\_ Is that it's \_\_\_\_\_ an - y - where \_\_\_\_\_ When two  
 peo - ple share \_\_\_\_\_ All their hopes, \_\_\_\_\_ All their dreams, \_\_\_\_\_ All their  
 love. \_\_\_\_\_ love. \_\_\_\_\_

Chord progressions for guitar:

- Line 1: \*Bb, Gm7, Cm7, F7, Bb, Gm7, Cm7, F7, Bbmaj7
- Line 2: Cm7, F7, Bbmaj7, Cm7, F7, Bb, Gm7, Cm7, F7
- Line 3: Bb, Gm7, Cm7, F7, Bbmaj7, Cm7, F7, Bbmaj7
- Line 4: Cm7, F7, Bb, Gm7, Cm7, F7, Bb, Gm, Rb, Eb, Cm7
- Line 5: Bb, Gm7, Ebm6, Bb, Cm, C9, F9
- Line 6: Bb, Gm7, Cm7, F7, Bb, Gm7, Cm7, F7, Bbmaj7, Cm7, F7
- Line 7: Bbmaj7, Cm7, F7, Bb, Gm7, Cm7, F7, Bb, Gm7, Cm7, F7
- Line 8: 1. Bb, Gm, Cm7, F7 (sus 4); 2. Bb, Gm, Cm7, F7 (sus 4), Bb

Tempo/Performance instruction: *Smoothly*

# High Hopes

Verse

\* F F#dim

1. Next time you're found with your chin on the ground, There's a  
 2. When troubles call and your back's to the wall, There's a

Gm7 C7 F Dm Gm7 C7

lot to be learned, So look a round.  
 lot to be learned, That wall could fall.

Refrain

F Bb C7

Just what makes that lit - tle ol' ant - Think he'll move that  
 Once there was a sil - ly ol' ram, Thought he'd punch a

F F#dim Gm7 G#dim

rub - ber tree plant; - An - y - one knows an ant can't -  
 hole in a dam; - No one could make that ram scam, -

Gm7 C7 F C7 F7 Bb Bdim

Move a rub - ber tree plant. But he's got HIGH HOPES, He's got  
 He kept but - tin' that dam. 'Cause he had HIGH HOPES, He had  
 3. So keep your HIGH HOPES, Keep your

F Dm7 G7 Dm7 G7 Dm7 G7

HIGH HOPES; He's got high ap - ple pie in the  
 HIGH HOPES; He had high ap - ple pie in the  
 HIGH HOPES; Keep those high ap - ple pie in the

C7 F

sky hopes. So an - y time you're get - tin' low,  
 sky hopes. So an - y time you're feel - in' bad,  
 sky hopes. A prob - lem's just a toy - bal - loon,

F7 Bb Bdim

'Stead of let tin' go, Just re - mem - ber that ant.  
 'Stead of feel in' sad, Just re - mean - ber that ram.  
 They'll be burst ing soon, They're just bound - to go "Pop!"

F6 F#dim Gm7 C Fb F#dim

Oops! There goes an oth - er rub - ber tree plant /Oops! There goes un -  
 Oops! There goes a bil - lion kil - o - watt dam /Oops! There goes u -  
 Oops! There goes an oth - er prob - lem, ker - plop! /Oops! There goes un -

Gm7 C7 F6 F#dim Gm7 C7

oth - er rub - ber tree plant /Oops! There goes an - oth - er rub - ber tree  
 bil - lion kil - o - watt dam /Oops! There goes a bil - lion kil - o - watt  
 oth - er prob - lem, ker - plop! /Oops! There goes an - oth - er prob - lem, ker -

1. 2. F F#dim Gm7 C7 Back to Verse 8. F C7 F

plant! dam! plop! Ker plop!

## GREENSLEEVES

Voice

Dm7 G9 C Am

I walked one day 'neath the sum - mer sky and my

Dm Dm6 E7 Am Dm3

heart was young but a - lone was I, He

Dm7 G9 Em Am Dm

came a - long and I fan - cied I heard the beau - ti - ful

A7 Dm Gm Dm A7

mus - ic of Green - sleeves.

Dm Gm Dm Dm7 G9

He held my hand hap - pi -

C Am Dm E7

ness com - plete and we kissed that night as we

Am Dm Dm7 G9 Em

vowed to meet. The prom - is - es that he made were

Am Dm A7 Dm Gm Dm

sweet, just as sweet as the mus - ic of Green - sleeves.

A7 Dm Gm Dm F

I walked one

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C Am Dm E7

day 'neath the win - ter sky and my heart was sad and a-

Am Dm7 G7 Em

lone was I Can't be - lieve that we said good-

Am Dm A7 Dm Gm Dm

bye and I cried to the mu - sic of Green - sleeves.

Dm7 G7 Em Am Dm

gone, gone is the love we knew and the beau - ti - ful

A7 1. Dm Gm Dm 2. Dm Gm Dm

mus - ic of Green - sleeves. I Green - sleeves

## You'll Always Be My Lifetime Sweetheart

Words and Music by  
K. C. ROGAN and BOBBY D

Slow And Easy C A7 Dm

YOU'LL AL - WAYS BE MY LIFE - TIME SWEET - HEART,

G+ C G+ Gm

Ne - ver have I loved this way. I

A7 Dm

know that when you kiss me years from now. You'll

B7 Em G7 C A7

kiss me as you did to - day. YOU'LL AL - WAYS BE MY LIFE - TIME

Dm F G7 E7

SWEET - HEART, No one else would ev - er do. And

A7 D7

if you're ask - ing me what sweet - hearts ought to be, I'd

Dm7 G7 C Dm7 G7 C

1. say, "They ought to be like you!" 2. YOU'LL yell!"



"Gypsy"  
Words by  
STEPHEN SONDHEIM

# Together Wherever We Go.

Music by  
JULE STYNE

Wher - ev - er we go, ————— What - ev - er we do, —————  
 We're gon - na go through — it to - geth - er.  
 We may not go far, ————— But sure as a star, —————  
 Wher - ev - er we are, ————— it's to -  
 geth - er. ————— (She) Wher - ev - er I go, —————  
 I know he goes. ————— (He) Wher -  
 ev - er I go, ————— I know she goes. —————  
 (She) No fits, no fights no feuds and no  
 e - gos. ————— (He) A - mi - gos, ————— (Both) To -  
 geth - er! ————— Through thick and through thin. —————  
 All out or all in, ————— And wheth - er it's win  
 — place or show ————— With you for me and  
 me for you. We'll mud - dle through what - ev - er we do — To -  
 geth - er, wher - ev - er we go! ————— Wher -  
 2. —————

Chords: Bb, Cm7, F7, Bb, Cm7, F7, Bb, Cm7, F7, Bb, Cm7, Fdim, F7, Bb, Cm7, F7, Bb, Cm7, F7, Bb, Cm7, Fdim, Bb6, F7, Bbm, Fm, C7(b9), Fm, D67, G+, Ab7+, D+, C+, Bbm6, C7, F7, Cm7, F7, Bb, Cm7, Gm7, Cm6, D7, Gm, Bb+, Cm7, C7, Bb6, Cm7, F9, 1. Bb, Cm7, F7, 2. Bb, Cm7, Cm7, F9, Bb6

# You'll Never Get Away From Me

Musical score for "You'll Never Get Away From Me". The score is written in G major and 4/4 time. It includes a vocal line with lyrics and a piano accompaniment line with chords. The lyrics are: "You'll nev - er get a - way from me. You can climb the tall - est tree. I'll be there some - how you could say 'Hey, here's your - hat.' But a lit - tle thing like that - could - n't stop me now. I could - n't get a way from you E - ven if you told me to, so go on and try Just try and you're gon - na see How you're gon - na not at all get a - way from me." The score includes various chord symbols such as Bb, Bb+, Bb6, F7(b9), Cm7, F7, Bb, F7(b9), Cm7, Bb, F7, Bb6, Cm, G7(b9), Cm, F7, Bb, Bb+, Bb6, F7(b9), Cm7, F7, Bb, F7(b9), Cm7, F7, Bb, Ab, Bb7, Bbmaj7, Bb, Eb, F#m6, Bb, Bbmaj7, Bb7, Bb, D+, D7, Gm, C7, Bb, F7, 1. Bb, Cm7, F., 2. Bb, Cm7, F7(b9), Bb.

## THIS IS THE MOMENT

Slowly

Musical score for "THIS IS THE MOMENT". The score is written in G major and 4/4 time. It includes a vocal line with lyrics and a piano accompaniment line with chords. The lyrics are: "This is the mo - ment, This is the time, Love has be - gun. why don't we take it and make it sub - line? May - be there's dan - ger but that might be fun. On this rare night we could whis - per in the shed - ows till dawn. As skies grow bright I'll be sor - ry that the shed - ows are gone. I used to say if the right one came my way I would know it in a mo - ment. This is the mo - ment, you are the one." The score includes various chord symbols such as F, C7, F, Ab9, Db, Bb9, F, Bb, G7, C7, F, D7, Db, C7, F.





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Music by  
JULE STYNE

# Small World

Words by  
STEPHEN SONDHEIM

Fun - ny, — you're a stran - ger who's come here,  
Come from an - oth - er town. Fun - ny, — I'm a  
stran - ger my - self here. Small world, is - n't it?  
Fun - ny, — you're a {girl/man} who goes trav' - ling, Rath - er than set - tling  
down. Fun - ny, — 'cause I'd love to go trav' - ling.  
Small world, is - n't it? We have  
so much in com - mon It's a phe - nom - e -  
non. We could pool our re - sour - ces  
by join - ing forc - es from now on. — Luck - y, — you're a  
{girl/man} who likes chil - dren, That's an im - por - tant sign.  
Luck - y, — 'cause I'd love to have chil - dren. Small world,  
is - n't it? Fun - ny, is - n't it?  
Small and fun - ny and fine.  
fine.

Words by  
STEPHEN SONDHEIM

"Gypsy"

# Little Lamb

Music by  
JULE STYNE

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Lit-tle lamb, lit-tle lamb, My birth-day is here at  
 last. Lit-tle lamb, lit-tle lamb, A  
 birth-day goes by so fast. Lit-tle bear, lit-tle bear, You  
 sit on my right, right there. Lit-tle hen, lit-tle hen, What  
 game should we play, and when? Lit-tle cat, lit-tle cat, Ah,  
 why do you look so blue? Did some-bod-y paint you like that, Or  
 is it your birth-day too? Lit-tle  
 fish, lit-tle fish, do you think I'll get my  
 wish? Lit-tle lamb, lit-tle lamb, I  
 won-der how old I am. I won-der how old I  
 am. Lit-tle am.

## CORNISH RHAPSODY

Moderato, ma mosso e con anima

G Eb7  
 C#7 Am7  
 Cm D7 Ab7 D7 D+ G G#6  
 Am D7 Em Gdim  
 G Ddim Cm D7 G







Words by  
WALTER and JEAN KERR,  
JOAN FORD

# LAZY MOON

Music by  
LEROY ANDERSON

Goldilocks

Time to get up, you good - for - noth - ing LA - ZY  
 How can you be so peevish - et - y? Shame on you, moon, blame on you, moon, This lit - tle ro - mance is rick - et - y.  
 MOON, Up - sy - dai - sy moon, Need your  
 help to make my ba - by tell me "yes" in - stead of "may be." Eut be - fore she will kiss me,  
 Buck - le your shoe, let us skid - oo, Leave us not have us no hul - la - ba - loo.  
 ba - by wants her gold bal - loon. An - y  
 sen - si - ble moon would know what I'm wait - ing for; Be sen - si - ble, moon, what - cha  
 so ex - as - per - at - ing for? It's aft - er nine, so rise and shine, you  
 1. Repeat - Optional 2. Fine To Interlude  
 LA - ZY MOON. MOON. MOON. Lets for -  
 get that moon, let us cud - dle and spoon. Oh, the wick - ed things you say, — Let's dis -  
 cuss the size of the stars in your eyes. An - y - bod - y for cro - quet? — If I  
 beg and tease and go down on my knees, You can pick me up my glove. — There now,  
 let the moon rise, Let it soon rise, Heav - ens a - bove! I love you!

Words by  
DOROTHY FIELDS

Music by  
ALBERT HAGUE

"RedHead" Music by  
ALBERT HAGUE

# Just For Once

Words by  
DOROTHY FIELDS

If you're smart do some-thing fool-ish just for once!  
 If you're strong then gent-ly fall a-  
 part. If you're cold be warm and sul-try  
 just for once! If you think you'll stop be-fore you  
 start! If you're tempt-ed to kiss a man, then  
 kiss him! And feel reck-less and gid-dy with de-light! When you  
 don't want to kiss him, just dis-miss him! What can you  
 lose? You'll ex-pe-ri-ence an in-t'rest-ing night! If you're  
 smart do some-thing fool-ish just for once!  
 Lose your head and you might find your  
 heart If you're heart.

# SHE IS BEAUTIFUL

She is beau-ti-ful, small and shy. She is the girl whose eyes met mine Just as her boat sailed by. This I know of her, noth- ing more, She is the girl whose eyes met mine Pass-ing the riv- er shore. She is the girl whose laugh I heard, Sil- ver and soft and bright: Soft as the fall of lo- tus leaves Brush-ing the air of night. While her flow- er boat sailed a- way. Gent-ly her eyes looked back on mine, Clear- ly I felt them say: "I am the girl you will love some day."

Chords: D6(9), D, D6(9), D, Em, A, F#m, G, A, Em, D, D6(9), D, D6(9), D, Em, A, F#m, G, A, F#m, Bm, A9, D6(9), G, D, G, DE, D, D(E), E9, A7(D), A7, D6(9), D, D6(9), D, Em, A, F#m, G, A, F#m, A7, D7(G), D7, G6, A9, 1. D, A7(D), A7, 2. D.

## TO A WILD ROSE

With simple tenderness

Chords: F, C7, Bb, E7, F, A, F, C7, Bb, (BbD.m), F, F, F, F, D.m, F, D.m, C7, F, C7, A, C7, F, C7, Bb, Bb, F, Bb, (BbD.m), F, (BbD.m), F, C7, C7, F.

Dynamics: p, pp, pp, cresc., rit., mp, P, PP, PFP.

"Original" **I'm Glad I'm Not Young Anymore** 99  
 Words by ALAN JAY LERNER Music by FREDERICK LOEWE

1. How love-ly to sit here in the shade With none of the woes of  
 2. (The) ti - ny re - mark that tor - tures you, The fear that your friends won't

man and maid; I'm glad I'm not young an - y - more.  
 like her too; I'm glad I'm not young an - y - more

The ri - vals that don't ex - ist at all; The  
 The long - ing to end a stale af - fair, Un -

feel - ing you're on - ly two feet tall; I'm glad that I'm not  
 til you find out she does - n't care; I'm glad that I'm not

young an - y - more. No more con - fu - sion  
 young an - y - more. No more frus - tra - tion

No "morn - ing af - ter" sur - prise No self - de - lu - sion  
 No star - crossed lov - er am I No ag - gra - va - tion

That when you're tell - ing those lies, She is - n't wise. And  
 Just one re - luc - tant re - ply, "La - dy, good - bye." The

e - ven if love comes thru the door; The kind that goes on for - ev - er - more; For -  
 foun - tain of youth is dull as paint, Me - thu - se - lah is my pa - tron saint; I've

ev - er - more is short - er than be - fore. Oh, I'm so  
 nev - er been so com - fort - a - ble be - fore.

glad that I'm not young an - y -

more. The Oh, I'm so glad that

I'm not young an - y - more.

"Oh Captain!"

# You Don't Know Him

Music and Lyrics by  
JAY LIVINGSTON

and  
RAY EVANS

Chords: C, Dm, Em, F, Em, Dm, Em7, Dm, Em, F, G7addE, G7, B, C, C6, B, C, C6, B7, Em, F, Em7, A9, Em7, A7, A7dim, G, Em, Em7, A9, D9, G7addE, G7, Dm9, G9, C, Dm, Em, F, Em, Dm, Em7, Dm, Em, F, G7addE, G7, B, C, C6, B, C, C6, E7-9, Am, Am7, D9, Am7, D7, D7dim, C, Cm, Dm7, G7addE, G7-9, G9, G7-9, C, B, C, B, C, B, C, Dm7, G7addE, G7, do., 2. C, B, C, B, Dm7, G7-9, C

You don't know him as I do.  
You'll find I'm right before you're through.  
He's pleased with just a gentle touch.  
He wants so little and yet he needs so much.  
You may think he's yours alone,  
But there's so much you've never known.  
Don't be misled by just a thrill or two. You'll  
never, never know him! No one will ever know him as I  
do.

"Oh Captain!"

# All The Time

Music and Lyrics by  
JAY LIVINGSTON

and  
RAY EVANS

Chords: Bb, Gm, Gm7, C7, F7, Bb, F7, Bb, Eb, F, Dm, Gm7, C7, F7, Bb, Gm, Gm7, C7, F7, Bb, F7, Bb, Cm7, Bb, Gm, Cm, F7, Bb, Bb, Cm, F7, Bb, you., 2. Bb, you.

I want you with me all the time. Sun - rise and sun - set and  
all the time! You are the one love I am liv - ing for,  
Had we just be - gun, love, could I love you more! Warm as the May wine,  
wild as the sea, These are the feel - ings you wak - en in me!  
I've had my mo - ments and a dream or two, But I need - ed some - one  
all the time, And all the time it was you.

By GEORGE BRUNS FROM LOVE THEM (Based On A Theme By Tschalkovsky)  
WALT DISNEY'S SLEEPING BEAUTY

C F G7 C

Cdim C G7 C

G7 C Am

B7 Eb G7 C

B C G7 G+ C

G7 C Eb Am

G D7 G G+ C

G7 C Cdim C

G7 C G7 G+ C

Music by  
GEORGE BRUNS

# SING A SMILING SONG

Words by  
TOM ADAIR

(Adapted From Tchaikovsky's Sleeping Beauty Suite "Silver Fairy")

When you have a bus - y, bus - y day, Here is how to turn your work to  
 play: Here's a lit - tie re - ci - pe that can't go wrong, Just SING A SMIL - ING  
 SONG. When you have a wor - ried, wor - ried mind, Want to try to leave your cares be -  
 hind, Here's a way to make the hours seem half as long. Just SING A SMIL - ING  
 SONG. Turn the cor - ners of your mouth Up in - stead of down;  
 Come on, friend, and just pre - tend, Play that you're a clown. When you have a  
 mil - lion jobs to do And you think you nev - er will get through, Pick a hap - py mel - o - dy and  
 hum a - long And SING A SMIL - ING SONG. When you have a SONG

## ONCE UPON A DREAM

(BASED ON A THEME FROM TSCHAIKOVSKY'S "SLEEPING BEAUTY")

Words and Music adapted by  
SAMMY FAIN  
JACK LAWRENCE

I know you! I walked with you ONCE UP -  
 ON DREAM. I know you! The  
 gleam in your eyes is so fa - mil - iar a - gain. Yet, I  
 know it's true That vis - ions are sel - dom all they  
 seem, But if I know you, I know what you'll do; You'll  
 love me at once The way you did ONCE UP - ON  
 DREAM DREAM

Music by  
GEORGE BRUNE  
Words by TOM ADAIR

# SLEEPING BEAUTY SONG

(BASED ON A THEME  
BY TSCHAIKOVSKY)

C G+ C F# C Dm7

Sleep - ing Beau - ty fair, Gold of  
G7 Dm7 Gdim G7 Dm7 G7 Dm7

sun - shine in your hair, Lips that shame the red, red,  
G7 Dm7 G7 C

rose, Dream - ing of true love in cham - ber re - pose.  
C G+ C F# C F E7

One day he will come, Rid - ing out of the  
Am C7 F F#dim C

dawn, And you'll a - wak - en to love's first  
D9 C G7 C7

kiss. Till then, Sleep - ing Beau - ty, sleep on. One  
F F#dim C D9 C

day you'll a - wak - en to love's first kiss. Till then, Sleep - ing  
G7

1. C B C G7 2. C B C

Beau - ty, sleep on. **I WONDER** on Words by  
Music by WINSTON HIBLER  
GEORGE BRUNE (BASED ON A THEME BY TSCHAIKOVSKY), TED SKARS

Dm7 G7 C B C

I WON - DER, I WON - DER, I  
Dm7 G7 C B C

WON - DER why each lit - tle bird has a some - one To  
Dm7 G7 C Am7

sing to, Sweet things to.  
Em B7 Em G7 Dm7 A

gay lit - tle love mel - o - dy? I WON - DER.  
G7 C Dm7

I WON - DER If my heart hears  
G7 C B C B C Dm7

sing - ing, will my song go wing - ing To some - one  
G7 C Dm7 G7

Who'll find me And bring back a love song to  
me? me?

1. C Dm7 G7 2. C



"Flower Drum Song" Words by OSCAR HAMMERSTEIN 2nd

# Grant Avenue

Music by RICHARD RODGERS

Grant Av - e - nue, San - Fran - cis - co, Cal - i - for - nia,  
 U. S. A. Looks down - from Chi - na - town -  
 ov - er a fog - gy bay. You trav - el there  
 in a trol - ley. In a trol - ley up you climb,  
 Dong! Dong! You're in Hong Kong, - Hav - ing your - self a  
 time. You can eat, if you are in the mood, -  
 Shark-fin soup, - bean cake fish, - The girl who serves you  
 all your food - is an - oth - er tast - y dish! You know you  
 can't have a new way - of liv - ing till you're liv - ing  
 all the way on Grant Av - e - nue. Where is that?  
 San - Fran - cis - co, That's where's that! Gal - i - for - nia  
 U. S. A. We call it A.

Words by OSCAR HAMMERSTEIN 2nd

"Flower Drum Song"

# Sunday

Music by RICHARD RODGERS

Sun - day, sweet Sun - day, with noth - ing to  
 do, Laz - y and love - ly, my  
 one day with you. Ha - zy and  
 hap - py. we'll drift through the day,

Cmaj.7 C6 C Dm7 G7 C F#

Dream - ing the hours a way.

C

While all the fun - ny pa - pers lie or fly a -

G7

round the place, I will try my kiss - es on your

F+ F# G7 Dm Dm7 G7 C F#

fun - ny face. Dox - ing, then wak - ing on

G7 Cmaj.7 C6 Cmaj.9 F# F# F# G7(b9) G7

Sun - day, you'll see on

1. C D7 G7 2. C

me! me!

*"Flower Drum Song"* Words by OSCAR HAMMERSTEIN 2nd Music by RICHARD RODGERS

# Love, Look Away

Cmaj.7

Love, look a - way! Love, look a - way from

Cmaj.9 C Fdim Am Dm7

me. Fly, when you pass my door, Fly and get lost at

Cdim Cmaj.7 F#

sea. Call it a day. Love, let us say we're

Cmaj.9 C Fdim Am

through. No good are you for me,

Dm7 C Dm7

No good am I for you. Want - ing you

G7 C

so, I try too much.

Dm7 G7 C# Gmaj.7

Af - ter you go, I cry too much.

G7 Cmaj.7

Love, look a - way.

F# Cmaj.9 C Fdim

Lone - ly though I may be, Leave me and set me

Am F#6 C Cmaj.7 Dm7 G7

free, Look a - way, look a - way, look a - way from

1. C Dm7 G7 2. C Dm9 C

me. me.

# Blue Star

The "MEDIC" Theme

Refrain (*very slowly with much expression*)

The musical score is written in a single system with ten staves. Each staff contains a line of music with guitar chords indicated by letter diagrams above the notes. The lyrics are written below the notes. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The piece is marked 'Refrain (very slowly with much expression)'. The lyrics are: 'Blue Star \_\_\_\_\_ when I am blue, All I do \_\_\_\_\_ is look at you, For I seem to find \_\_\_\_\_ peace of mind, And I nev - er get lone - ly when you shine from a - far. \_\_\_\_\_ With you \_\_\_\_\_ a-way up there, I dont dare \_\_\_\_\_ to have a care, For I want to show That your glow lets me know that you know that I'm not blue, Blue Star. \_\_\_\_\_'. The chords are: Bb7, Eb, Cdim, Fm7, Bb7, Eb, Ebdim, Fm, Bbm, C7+, C7, Ab6, Cm6, Fm7, Bb7, Eb, Cdim, Fm7, Bb7, Eb, Ebdim, Fm, Bbm, C7+, C7, Fm, Ab, Abm6, 1. Eb, Fm7, Bb7, 2. Eb.

Blue Star \_\_\_\_\_ when I am blue, All I  
do \_\_\_\_\_ is look at you, For I seem to  
find \_\_\_\_\_ peace of mind, And I nev - er get lone - ly  
when you shine from a - far. \_\_\_\_\_  
\_\_\_\_\_ With you \_\_\_\_\_ a-way up there, I dont  
dare \_\_\_\_\_ to have a care, For I want to  
show That your glow lets me know that you know that  
I'm not blue, Blue Star. \_\_\_\_\_  
Blue Star. \_\_\_\_\_

# THIS HEART OF MINE

107

CHORUS

This heart of mine was do - ing ve - ry well; The world was  
 fine As far as I could tell; And then quite sud - den - ly I  
 met you, and I dreamed of gay a - mours; At dawn I woke up  
 sing - ing sen - ti - men - tal o - ver - tures. This heart of mine  
 is gay - ly danc - ing now; I taste the wine of real ro -  
 manc - ing now. Some - how this cra - zy world has tak - en on a  
 won - der - ful de - sign; As long as life en - dures, it's yours. This heart of  
 mine. This heart of mine.

Chords: Fmaj7, F, E, Gm7, C7, Gm7 C9, C7(9); Fmaj7, F6, Fmaj7 F6, C, Cdim, Gm7, C7, C7(6) Gm7, Db7, F, Ab7, Dbmaj7, Db, Gm7, C7(6) C9, F, Em7, A7, Dm, Gm, Dm7, G7, C9, Tacet, Fmaj7, F, E, Gm7, C7, Gm7 C9, C7(9); Fmaj7, F6, Fmaj7 F6, C, Cdim, Gm7, C7, C7(6) Gm7, Db7, F, Cm D7(9), Abm6, D7, Cm6, Gm, Bbm Bdim, Bbm Bdim, F, Dm, G9, G7, Bbm, C7, F, Fm6, C, G7, C7, F, F7, Bb7, F.

# MY HEART SINGS

Slowly

All of a sud - den my heart sings  
 When I re - mem - ber lit - tle things: The way you dance and hold me tight,  
 The way you kiss and say good - night, The cra - zy things we say and do,  
 The fun it is to be with you. The mag - ic thrill that's in your touch,  
 Oh, dar - ling, I love you so much! The se - cret way you press my hand  
 To let me know you un - der - stand, The wind and rain up - on your face,  
 The breath - less world of your em - brace, Your lit - tle laugh and half sur - prise,  
 The star - light gleam - ing in your eyes: Re - mem - bring all those lit - tle  
 things, All of a sud - den my heart sings! sings!

Chords: C, G9, C9, C7, F, Fm, C, Gm, A7, D9, G9, Em, G7, C, Am, Em, Fmaj7, F7, C, C7, F, Fm, C, A7, D7, Dm, G7, C.

# POMPTON TURNPIKE

**Chorus**

POMP-TON TURN-PIKE, That's a ver-y fa-mous Jer-sey road-way\_

full of\_ coun-try\_ charm. POMP-TON

TURN-PIKE, Leads you to a place not far from Broad-way, Still it's

on a farm. You dine with

lights sub-dued, The mu-sic in-ter-ude\_ puts you right

in the mood to dance and find your-self ro-mance. POMP-TON

TURN-PIKE, ride your bike or if you like just hitch-hike, Come to

POMP-TON TURN-PIKE.

The musical score is written on a single staff in a key signature of two flats (B-flat and E-flat). It includes guitar chord diagrams for various chords: E-flat major, F minor, B7, B-flat7, E-flat major, C major, D-flat major, D major, E-flat major, F minor, B-flat7, B-flat7, E-flat major, D-flat major, D major, E-flat major, B-flat minor, F minor, B7, E-flat major, E-flat major, E-flat major, B-flat minor, F minor, B7, E-flat major, G7b5, C7, B7, B-flat7, B-flat augmented, E-flat major, F minor, E-flat major, F minor, B7, B-flat7, E-flat major, A-flat major, C-diminished, B-flat7, and E-flat major. The lyrics are written below the staff, with some words underlined. The piece concludes with a double bar line and a repeat sign.

I CONCENTRATE ON YOU

COLE PORTER

109

When - ev - er skies look grey to me — And trou - ble be -  
 gins to brew, — When - ev - er the win - ter - winds be - come too  
 strong, I con - cen - trate on you. — When for - tune cries "nay,  
 nay!" to me — And peo - ple de - clare "You're through!"  
 When - ev - er the Blues be - come My on - ly song, I con - cen - trate on you. —  
 On your smile so sweet, so ten - der, — When at  
 first my kiss you de - cline, — On the light in your eyes, When you sur  
 ren - der — And once a - gain our arms in - ter - twine. —  
 And so when wise men sav to me — That love's young dream nev - er comes  
 true, — To prove that ev - en wise men can be wrong. |  
 I con - cen - trate on you. — I con - cen - trate, — and con - cen - trate —  
 on you. —

# SWEET AND GENTLE

English Lyric by  
GEORGE THORN

(Me Lo Dijo Adela,  
(Cha Cha)

Spanish Lyric and Music by  
OTILIO PORTAL

(Voice)

Am7 C+ Am7 D7 G Gmaj7 G6 G

I was SWEET AND GEN-TLE, Kind-a sen-ti-men-tal; No one will de-

ny it, I was once so qui-et! And then one mag-ic night I learned to do the

cha-cha! And now I'll nev-er be the same! For I have turned in-to a danc-ing cu-ca-

ra-cha! And my <sup>(mu-cha-cha is to blame.</sup>  
<sub>(mu-cha-cho</sub> How can I be

gen-tle, Sweet and sen-ti-men-tal, While the cha-cha's

play-ing, And my heart is sway-ing! I find that I am e-ven danc-ing when I'm

walk-ing! I'm haunt-ed by that cha-cha beat! I hear the rhy-thm start when-ev-er we are

talk-ing, I do the cha-cha in my sleep. I was SWEET AND

sleep. Please be SWEET AND GEN-TLE, Treat mesen-ti-

men-tal, For I'm tem-p'ra-men-tal, When I'm do-ing the cha-cha with you!

# AURA LEE

Bb Cm C7 F7 Bb

As the black-bird in the spring, — 'Neeth the wil - low tree —

Bb Cm C7 F7 Bb

Sat and piped, I heard him sing, In praise of Au - ra Lee. —

Bb D7 Gm Cm6 D

Au - ra Lee, Au - ra Lee, Maid with gold - en hair, —

Bb Eb Bb C7 F7 Bb Bb

Sun - shine came a - long with thee, And swal-lows in the air. Take my heart and

Cm C7 F7 Bb Bb Cm C7

take my ring, I give my all to thee —, Take me for e - ter - ni - ty,

F7 Bb Bb D7 Gm Am D

Dear-est Au - ra Lee! — Au - ra Lee, Au - ra Lee, Maid with gold - en hair,

Bb Eb Bb C7 F7 Bb

Sun-shine came a - long with thee, And swal-lows in the air. —





Glenn Miller's  
**MOONLIGHT SERENADE**

Lyric by Mitchell Parish Music by Glenn Miller

*Moderately*

I stand at your gate and the song that I sing is of moon light, I  
stand and I wait for the touch of your hand in the June night, The  
roses are sighing a Moon-light Ser-e-nade,  
stars are a-glow and to-night how their light sets me dreaming, My  
love, do you know that your eyes are like stars brightly beaming? I  
bring you and sing you a Moon-light Ser-e-nade.  
Let us stray till break of day in love's val-ley of dreams, Just  
you and I, a sum-mer sky, a heav-en-ly breeze kiss-ing the trees, So  
don't let me wait, come to me ten-der-ly in the June night, I

Chords: F6, Ab dim., Gm7, Cdim., C7, C7+, F, Am7, F6, Fmaj7, F7, D7, Gm, F, Edim., F, Gm, Gdim., Gm, C9, C7+, F, C7+, F6, Ab dim., Gm7, Cdim., C7, C7+, F, Am7, F6, Fmaj7, F7, D7, Gm, F, Edim., F, Gm, Gdim., Gm, C9, C7+, F, Cm7, F7, Bbmaj7, Bbm6, Em7, A7, Cm6, D7+, Dm6, E7, Dm6, E7, Cm6, I7, Gm7, C7, F6, Ab dim., Gm7, Cdim., C7, C7+

stand at your gate and I sing you a song in the moon-light,  
 love song, my dar-ling, a Moon-light Ser-e-nade. I nade.

"Oh Captain!"

# Life Does A Man A Favor

Music and Lyrics by JAY LIVINGSTON and RAY EVANS

Boy: Life does a man a fa- vor When it  
 Girl: Life does a girl a fa- vor When it

gives him sim- ple joys. A home of  
 gives her her kind of man. A home of

gen- tie charm from which he hates to roam; Some- one to  
 gen- tie charm from which he hates to roam; Some- one to

touch his arm and say, "I'm glad you're home!" This is a  
 touch her arm and say, "I'm glad we're home!" This is a

world that I want to stay with And face each  
 world that I want to stay with And face each

day with com- po- sure and poise;  
 day with new pleas- ures to plan;

And the great- est fa- vor life can ev- er  
 And the great- est fa- vor, life can ev- er

give Is to let me live the life I want to  
 do Is to let me live a life of love with

1. live.  
 you.

2. live.  
 you.

# Say It With Music

**CHORUS**

Say it with music, Beau-  
 ti-ful mu-sic; Some-how they'd  
 rath-er be kissed— To the strains of Cho-pin or Liszt.  
 A mel-o-dy mel-low  
 played on a cel-lo, Helps  
 mis-ter Cu-pid a-long— So say it with a beau-ti-ful song

The musical score consists of eight staves of music. The first staff is labeled 'CHORUS' and begins with the lyrics 'Say it with music, Beau-'. The second staff continues with 'ti-ful mu-sic; Some-how they'd'. The third staff continues with 'rath-er be kissed— To the strains of Cho-pin or Liszt.'. The fourth staff continues with 'A mel-o-dy mel-low'. The fifth staff continues with 'played on a cel-lo, Helps'. The sixth staff continues with 'mis-ter Cu-pid a-long— So say it with a beau-ti-ful song'. The seventh and eighth staves contain instrumental guitar accompaniment with various chord diagrams and a double bar line with first and second endings.

**Chord Diagrams:**

- Staff 1: Eb, Bb7, Ab
- Staff 2: Eb, Ab mi, Gb mi, Cb7
- Staff 3: Eb, Ab, Eb, F dim., C mi, F7
- Staff 4: Bb7, Eb, Bb7
- Staff 5: Ab, Eb, G7, Bb mi
- Staff 6: C7, G dim., F mi, C, F mi7, Ab mi, Bb7
- Staff 7: Eb, F, Bb7, Eb, Db7, Bb7, Bb7, Eb



## ISN'T THIS A LOVELY DAY (TO BE CAUGHT IN THE RAIN?)

CHORUS

IS - N'T THIS A LOVE - LY DAY to be caught in the rain?

You were go - ing on your way, Now you've got to re - main.

Just as you were go - ing, leav - ing me all at sea

The clouds broke, they broke and oh! What a break for

me. I can see the sun up high, Tho' we're caught in the storm.

I can see where you and I

could be co - zy and warm. Let the

rain pit - ter pat - ter but it real - ly does - n't mat - ter if the skies are gray;

**Chords:** C, Cmi, D7, G, G7, C, Cmi, D7, Emi, G, G dim, D7, D dim, D9, G, G aug, Bb, A7, D7, C, Cmi, D7, G, G7, C, Cmi, D7, Emi, G, C, Cmi, D7, G, G7, F#, G, G7, F#, G, G7, C, Cmi, G, A9

Long as I can be with you, IT'S A LOVE-LY  
DAY. DAY.

Musical notation for the first system, including guitar chords G, G dim, C, Bmi, D7, G, C, G.

*'Oh, Captain!'* **You're So Right For Me** Music and Lyrics by JAY LIVINGSTON and RAY EVANS

You're so right for me. (Keep say - in' it, I'm o - kay - in' it.)  
Just the one for me. (You're sell - in' me, keep on tell - in' me.)  
How I need your cling - ing ca - ressi - Your  
fa - bu - lous lips! Your voice say - ing "yes!"  
How could I re - place (Hey cov - er [boy] you're my lev - er [girl])  
light that lights your face? (Let's kiss a lot, live like this a lot.)  
Now I see the way it's meant to be 'Cause  
1. Dm7 Cmaj.7 addD Cmaj.7 addD Cmaj.7 addD Cmaj.7 addD  
— you're so right for me.  
2. Dm9 Fm9 Dm9 Dm7  
— you're so right! Oh! so right! You're so  
Dm9 G7-9 addk Cmaj.7 Cmaj.7 Dm9 G7-9  
C addD C addD addD addk addk C

# As Long As There's Music

Refrain

As long as there's mu - sic and words of ro -

mance, The spell of a theme starts you to

dream, there's al - ways a chance. As long as there's

mu - sic what - ev - er the song,

As long as there's mu - sic for sweet-hearts to

sing, I'll sing you my love mel - o - dies

of the birds on the wing. My love - li - est

days will nev - er seem long,

As long as there's mu - sic And you are the

1. song. As long as there's 2. song.

# ANNA

119

Moderately

(El N. Zumbon)  
(From the Film "Anna")

*mf* There's a girl who the boys all a - gree is a  
say what it is that she's got, makes you

girl ev - 'ry guy ought to see. Take a look, take a look and you'll  
think that it's spring when it's not. Take a look, take a look and you'll

find that you can't get her out of your mind. Who can  
say, "What a day! What a day! What a day!" An - na's

got that cer - tain some - thing that tops the list, The kind of lips you'll nev -

- er re - sist, — They've got — to be kissed, — They've got — to be kissed,

— right a - way! When - ev - er An - na's a - round you'll hear a  
look and they fall, But she can't

sor - row - ful sound, That sound that hearts are mak - in' when they break in two.  
help it at all, It's just as nat - 'ral as the sky is when it's blue.

The fel - las An - na smiles and all the world

— is a ros - y mist, And soon your heart - 'll start — to in - sist — She's got

— to be kissed, — She's got — to be kissed — right a - way!



From the Columbia Motion Picture "MURDERERS' ROW"

# I'M NOT THE MARRYING KIND

Lyric by  
HOWARD GREENFIELD

Music by  
LALO SCHIFRIN

Slow and relaxed

F Fmaj7 F7 Bb Bdim C C7 F

I go my way a-lone, - Free and eas-y like a roll-ing stone.

Fmaj7 F7 Bb Bdim C C7 F

I'm strict-ly on my own; I'm not the mar-ry-ing kind.

F Fmaj7 F7 Bb Bdim C C7 F

I'm hap-py be-in' free; No girl's gon-na put a ring on me. -

Fmaj7 F7 Bb Bdim C C7 F D7

That's how it's got-ta be; - I'm not the mar-ry-ing kind.

Gb Gb7 Cb Cdim Db Db7 Gb

I've been known to run a mile - When they try to lead me down the aisle. So,

Gb7 Cb Cdim Db Db7 Gb D7

if you want me to stay a while, Don't start chang-in' my style.

G Gmaj7 G7 C Cdim D D7 G

It's al-ways been my plan - To stay sin-gle an-y way I can.

Gmaj G7 C Cdim D D7 G

I'm just a hap-py man; I'm not the mar-ry-ing kind.

# HAPPY JOSÉ

123

Handwritten musical score for "Happy José". The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in eighth and sixteenth notes. Chords are indicated above the staff: G, D7, G, D7. The second staff includes a section marked "(TACET)" and "FINE (LAUGH)". The third and fourth staves continue the melody with chords G, D7, G, D7, G, G7, and C. The fifth staff concludes with a double bar line, a fermata, and the instruction "D.S. al FINE".

# THE MARCIANS

— CHA — CHA —

Handwritten musical score for "The Marcians". The score is written on four staves. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a common time signature (C). The melody is written in eighth and sixteenth notes. Chords are indicated above the staff: Bb, F7, Cm7, Bb. The second staff includes a section marked "1" and "2" above the notes, with chords F7, Cm7, Bb, Bb, Bb, and C7. The third staff continues the melody with chords F7, Bb9, Eb, Eb9, Bb, and C7. The fourth staff concludes with a double bar line, a fermata, and a chord Bb.

# LOVE MAKES THE WORLD GO

"NO STRINGS"

Musical score for "Love Makes the World Go" in G major, 3/4 time. The score consists of four staves. The first staff is the melody, starting with a treble clef and a key signature of one sharp (F#). The second and third staves are for the right hand, and the fourth staff is for the left hand. Chord symbols are placed above the notes. The score ends with a double bar line and a fermata over the final note.

Chord symbols: G(A), G, Am7, D7, G, D9, G, G+, C, A7, Am9, D7, G6, G, Am7, D7, C, B7, E7(4b9), A7(b5), D7, C, Cm, Am7, D7, G1, D7, G2.

MODERATE

# LOOK NO FURTHER

"NO STRINGS"

Musical score for "Look No Further" in C major, 4/4 time. The score consists of five staves. The first staff is the melody, starting with a treble clef and a key signature of no sharps or flats. The second, third, and fourth staves are for the right hand, and the fifth staff is for the left hand. Chord symbols are placed above the notes. The score ends with a double bar line.

Chord symbols: C, Cm, G7, C, F, C, F, C, F, C, D7, G7, C, Dm, C, Dm, G7, Cm7, G7, C.



# DON'T BE AFRAID OF ROMANCE "MR. PRES.

MOD. SLOW

Chords: Eb7, Fm7, Eb, Ab, Eb, Bb0, Fm7, Bb0, Eb7, Bb7, Eb, Fm7, Eb, Cm, C0, Gm, Gm6, F#7, D, Eb, Eb0, D7, Fm7, Bb7, G, Gm7, C7, G9, Cm, Eb7, Ab, Eb0, Eb, Cm, Fm9, Bb9, F#7-9, Eb, D, Fm7, Bb7-9, Eb

Tempo: MOD. SLOW

# THE WASHINGTON TWIST "MR. PRESIDENT"

MED. TWIST

Chords: C, F, G, F, C

Tempo: MED. TWIST

# PIGTAILS AND FRECKLES "MR. PRESIDENT"

TENDERLY

Chords: F, F0, F#0, C7, Ab0, C7, F, Gm7, C7, F, Gm7, C7, F#0, Gm, Gm7, C7, An7, Dm7, Dm7, E7, Gm, Dm7, G7, Gm7, C7, A7, A7, Cm6, D7, Dm7, G7, C9, C7-9, F

Tempo: TENDERLY



# A GIFT TODAY

(THE BAR MITZVAH SONG)

"I CAN GET IT FOR YOU WHOLESALE"

Musical score for "A Gift Today" (The Bar Mitzvah Song). The score is written in 3/4 time and consists of five staves of music. The key signature has one flat (Bb). The notes are written in a treble clef. The chords are indicated above the notes. The sequence of chords is: Dm, A7, Dm7, Dm6, Bb, Dm, Gm6, Dm, Gm6, A7, Dm, E7, A7, Dm, Gm7, C7, Fm7, F6, Gm7, C7, F, A7, Dm, A7, Dm7, Dm6, Bb, Dm, C7, F, A7, A7, D9, A7, A7, Dm.

# WHO KNOWS?

"I CAN GET IT FOR YOU WHOLESALE"

Musical score for "Who Knows?". The score is written in 3/4 time and consists of five staves of music. The key signature has three flats (Bbb). The notes are written in a treble clef. The chords are indicated above the notes. The sequence of chords is: Eb, Ebm7, G0, Fm7, Bb7, Bb7+, Eb, G0, Ab, Db6, Bbm7, Eb9, Abm7, Ab, Cm6, G, Cm, Db9, Fm7, Bb7, Eb, Ebm7, G0, Fm7, Bb7, Bb7+, Ebm7, G0, Ab, Dbm7, G7, Cm, G+, Cm7, Ab // Cm, Abm7, Gm7, C7, Fm7 / Abm6, Bb7(b9), Eb.

# FLAMINGO

131

By ED. ANDERSON  
and TED GROUYA



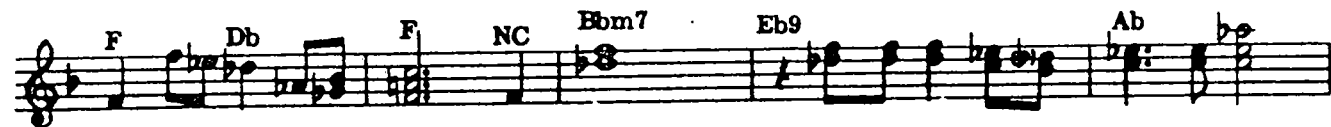
Fla - min - go, — like a flame in the sky, Fly - ing o - ver the



is - land To my lov - er near by. Fla - min - go, —



in your trop - ic - al hue, Speak of pas - sion un - dy - ing And a love that is



true. The wind sings a song to you as you go,



A song — that I hear be - low the mur - mur - ing paimb. —



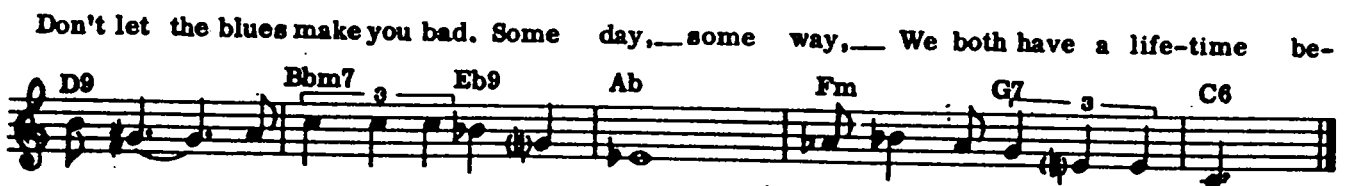
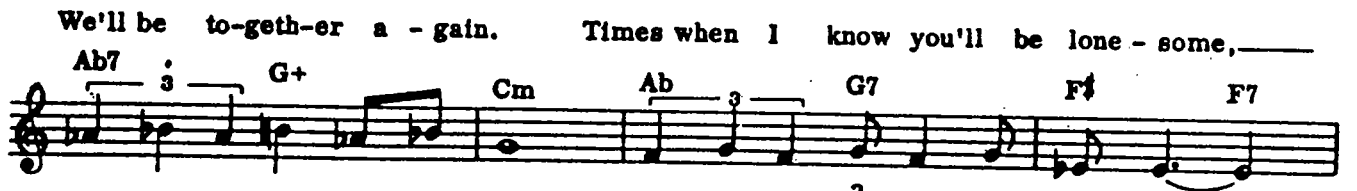
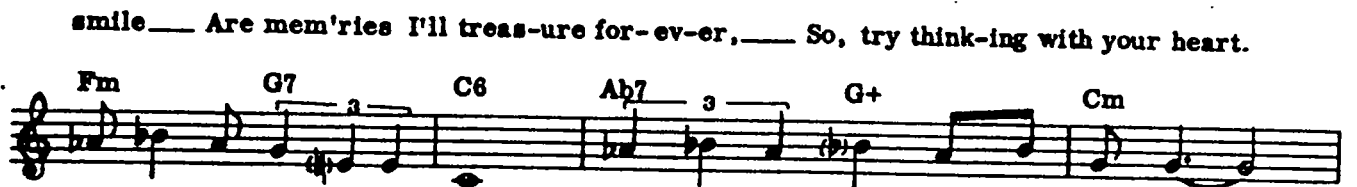
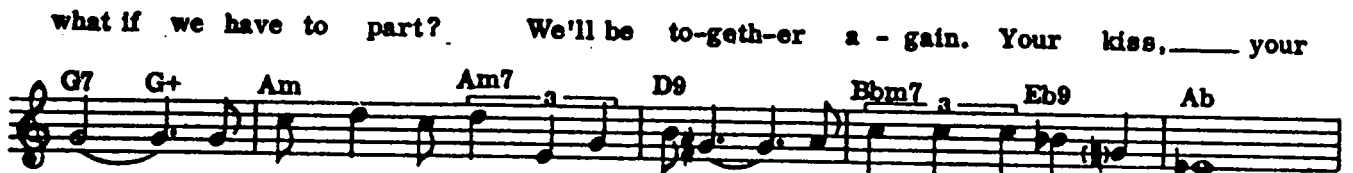
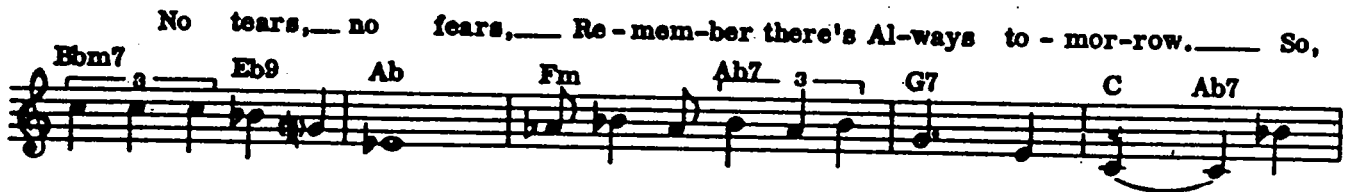
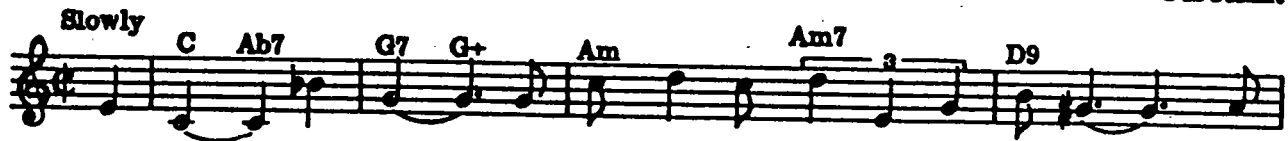
Fla - min - go, — when the sun meets the sea,



Say fare - well to my lov - er And hast - en to me. —



## WE'LL BE TOGETHER AGAIN

By FRANK LAINE  
and CARL FISCHER

fore us, — For part-ing is not good - bye. We'll be to-geth-er a - gain.

# The World Outside

Theme from the "Warsaw Concerto"

**Refrain (Brightly)**

The world out - side be - longs to  
me Since you are mine.  
I rule the night I own the  
moon I tell the stars when to  
shine. Each time we touch I can't con -  
trol the dreams that start.  
The world out -  
side will nev - er know How much you  
mean to my heart.

**Chords:** C, Cmaj.7, C6, Cdim, Dm, Fm6, G7

# UNDER PARIS SKIES

**Fm** **Bbm7** **Bbm6**

Stran-ger be - ware, there's love in the air, UN - DER PAR - IS SKIES, —  
 1. Sous le ciel de Pa - ris s'en - vole u - ne chan - son hum  
 2. Sous le ciel de Pa - ris coule un fleu - ce jo - yeux hum

**Bbm7** **C7** **Fm** **Bbm** **Fm**

Try to be smart and don't let your heart catch on fire. —  
 Elle est née d'au jour - d'hui Dans le cœur d'un gar - çon  
 Il en - dort dans la nuit Les clo - chards et les gueux

**C7** **Fm** **Bbm7**

Love be - comes king, the mo - ment it's Spring, UN - DER PAR - IS  
 Sous le ciel de Pa - ris Mar - chent les a - mou - reux hum  
 Sous le ciel de Pa - ris Les oi - seaux du Bon Dieu hum

**Bbm6** **Bbm7** **C7** **Fm**

SKIES. — Lone - ly hearts meet some - where on the street of de - sire. —  
 hum Leur bon - heur se cons - truit Sur un air fait pour eux  
 hum Vien - nent du monde en - tier Pour ba - oar - der entre eux

**Bbm7** **Fm** **Bbm7** **Eb7**

Pa - ri - sian love can bloom, High in a  
 Sous le pont de Ber - cy Un phi - lo -  
 Et le ciel de Pa - ris A son se -

**A#6** **Abmaj.7** **D#** **Bbm7** **Bbm6**

sky - light room, Or in a gay ca - fé, where hun - dreds of  
 sophe as - sis Deux mu - si - ciens quel - ques ba - dauds Puis les  
 cret pour lui De - puis vingt siècles il est é - pris De notre

**C** **C7** **Fm** **Fm**

pee - ple can see. — I was - n't smart and  
 gens par mil - liers. — Sous le ciel de Pa -  
 i - le Saint - Louis — Quand el - le lui sou -

**Bbm7** **Bbm6** **Bbm7** **C7**

I lost my heart UN - DER PAR - IS SKIES, — Don't ev - er  
 ris Jus - qu'au soir ont chan - ter hum hum L'ym - ne d'un  
 rit Il met son ha - bit bleu hum hum Quand il pleut

**F** (Tacet)

be a heart - bro - ken stran - ger like me. — Oh, I fell in  
 peuple é - pris de sa vieil - le ci - té. — Pres de No - tre -  
 sur Pa - ris c'est qu'il est mal heu - reux

Fmaj.7 (Tacet) Cm7 F7 (Tacet)

love, Yes, I was a fool, For Par - is can  
 Da - me Par - fois comme un dra - me Oui mais a Pa -

Bb (Tacet) Bbm Bbm6 (Tacet)

be So beau - ti - f'ly cruel. Par - is is  
 na - me Tout peut s'ar - ran - ger Quel ques ra -

F A7 Dm A7 Dm C7 F Gm7

just a gay co - quette, who wants to love and then for - get. Stran - ger, be -  
 vous Du ciel d'é - té Lac - cor - dé - on D'un ma - ri - nier L'es - poir fleu -

F Fdim (Tacet) C C7 Fm C7

ware, There's love in the air.  
 rit Au ciel de Pa - ris.

Fm Bbm7 Bbm6 Bbm7 C7

Just look and see what hap-pened to me UN-DER PAR - IS SKIES. — Watch what you  
 Mais le ciel de Pa - ris N'est pas long temps cru - el hum hum Pour se fair'

Fm (opt.) Bbm7 C7 Fm

do, the same thing can hap - pen to you.  
 par - don - ner Il offre un arc en ciel.

HAVE YOU MET MISS JONES

LORENZ HART & RICHARD RODGERS

F Fdim Gm7 C7 Gm7 C7 Gm7 C7(F) C7 C6 Dm7 C

Have you met Miss Jones Someone said as we shook hands She was just Miss  
 Then I said "Miss Jones. You're a girl who un - der - stands, I'm a man who

Dm7 G7 1 Gm C7 Gm7 C7 C7+(b9) 2 Gm7 C7 F9 E7 Dm Bb.

Jones to me. free! And all at once I lost my  
 must be

Db7 Gb A7 D

breath, And all at once was seized to death. And all at once I owned the

Db7(b9) Db7 Gb C7 F

earth and sky! Now I've met Miss  
 Fdim Gm7 C7 Gm7 C7 Gm7 C7 Fm7dim Gm7 C7

Jones, And well keep on meet - ing till we die, — Miss Jones and I.

## The Halls Of Ivy

Refrain

Oh, we love THE HALLS OF I - VY that sur-round us here to - day, And

we will not for - get tho' we be far far a - way. To the

bal - low'd HALLS OF I - VY Ev-'ry voice will bid fare - well, And

shim - mer off in twi - light like the old ves - per bell. One

day a hush will fall, The foot - steps of us all will

ech - o down the hall and dis - ap - pear, But as we sad - ly start our

jour - neys far a - part, A part of ev - 'ry heart will lin - ger here in the

sac - red HALLS OF I - VY Where we've lived and learned to know that

thru' the years we'll see you in the sweet af - ter glow. Oh, we glow.

1. F 2. F

# Jamaica Farewell

## VERSE



1. Down the way where the nights are gay— and the  
 2. Sounds of laugh - ter ev - 'ry - where— and the  
 3. Down at the mar - ket you can hear la - dies



sun shines dai - ly on the moun - tain top— I took a trip on a  
 danc - ing girls sway - ing to and fro— I must de - clare, my  
 cry out while on their heads they bear.. Ack - ey rice, salt



sail - ing ship— And when I reached Ja - mai - ca I made a stop.— But I'm  
 heart is there— Tho' I've been from Maine to— Mex - i - co.— But I'm  
 fish are nice— And the rum is fine— an - y time of year. But I'm

## CHORUS



Sad to say, I'm on my way,— Won't be back for



man - y a day.— My heart is down.— My head is turn - ing a - round, I had to



leave a lit - tle girl in Kings - ton town. — Kings - ton town.

# My Kind Of Girl

Moderately (with an easy beat)

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of 11 staves of music. The lyrics are written below the notes, and guitar chords are indicated above the staff lines. The tempo is marked 'Moderately (with an easy beat)'. The lyrics are: 'She walks like an an-gel walks, She talks like an an-gel talks, And her hair has a kind of curl, To my mind she's MY KIND GIRL. She's wise like an an-gel's wise, eyes like an an-gel's eyes, And a smile like a kind pearl. To my mind she's MY KIND OF GIRL. Pret-ty lit-tle That face just knocks me off my feet. Pret-ty lit-tle feet, She's real-ly sweet e-nough to eat. looks like an an-gel looks, She cooks like an an-gel cooks. And my mind's in a kind of whirl, To my mind she's MY KIND GIRL. She GIRL. And my heart's kind-a full of joy, Be-cause she's told me I'm her kind of boy.'

# We're Not Children

1. We're not chil-dren at the start of life. We're not chil-dren,  
 2. We're not chil-dren. It's not wrong to love; We're not chil-dren,  
 we're a part of life! Take it as it comes. Gath-er all the plums.  
 we be-long to love! Why should we re-sist? Think-of all we've missed!  
 Don't be a-fraid! The spark-ling wine of  
 Don't be a-fraid! There's a mo-ment  
 sen-su-al-i-ty is here- to warm us up. Why  
 (alt. fas-ci-nat-ing love) when the flame of love has gone- be-yond con-trol When  
 take just a sip? Why don't we drain the cup?  
 that mo-ment comes you know in your heart and soul!  
 Let me hold you, Let me show you what your  
 We can't fight it Par-a-dise is knock-ing  
 lips are for! Just re-mem-ber, we're not  
 at our door! Just re-mem-ber, we're not  
 chil-dren an-y more!  
 chil-dren an-y  
 more!  
 more! Just re-mem-ber, we're not chil-dren an-y-  
 more! Just re-mem-ber, we're not chil-dren an-y- more!

## BROTHERHOOD OF MAN

"HOW TO SUCCEED IN BUS-INESS WITHOUT REALLY TRYING."

G<sup>9</sup> G<sup>7</sup> B<sup>9</sup> C G<sup>7</sup> C G<sup>9</sup> C G<sup>9</sup> G<sup>7</sup> C G<sup>7</sup> C A<sup>9</sup> A<sup>7</sup>

D<sup>7</sup> G<sup>9</sup> G<sup>9</sup> G<sup>7</sup> C G<sup>7</sup> C C<sup>9</sup> C<sup>9</sup> C<sup>9</sup> F C<sup>7</sup> F B<sup>9</sup>-9 B<sup>9</sup> C F

C D<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> G<sup>9</sup> G<sup>7</sup> D.S. CODA

C Am Dm<sup>7</sup> G<sup>7</sup> C G<sup>7</sup> C G<sup>7</sup> C



# FANNY

Handwritten musical score for the song "Fanny". The score consists of ten staves of music, primarily in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The music is written in a style that includes many accidentals and complex rhythmic patterns. Chord annotations are written above and below the staves, including:

- Staff 1: Eb, Gm, AbM7
- Staff 2: Abm6, Eb, Gm, Cm7, F9
- Staff 3: Fm7, Cb, Bb7, Eb, Bb7, Eb, Gm
- Staff 4: AbM7, Abm6, Eb, Gm, Cm7
- Staff 5: F9, Fm7, Cb, Bb7, Eb
- Staff 6: Gm, D+, Gm7
- Staff 7: Ab, Am, C+
- Staff 8: G7(b9), Bb+, Eb
- Staff 9: Gm, AbM7, Abm6
- Staff 10: Eb, Gm, Cm7, F9, F9(b5)
- Staff 11: Bb7(b9) || Eb, Bb+ || Eb

# TURKISH COFFEE

(EXOTIC TWIST)

## I WISHED ON THE MOON

I wished on the moon... For some-thing I nev-er knew Wished on the moon...

For more than I ev-er knew... A sweet-er rose A soft-er sky an A-pril day... That would not dance A-way... I begged of a star... To throw me a beam or two...

Wished on a star... and asked for a dream or two... I looked for ev-ry love-li-ness it all came true... I wished on the moon... for you...

From the New Musical Comedy "The Body Beautiful"

Lyric by  
SHELDON HARNICK

# Leave Well Enough Alone

Music by  
JERRY BOCK

Here's a <sup>boy</sup> <sub>girl</sub> you've bare - ly met, Why start some - thing  
 you'll re - gret? While there's time to fly a - way, LEAVE  
 WELL E - NOUGH A - LONE. Can't you see <sup>he's</sup> <sub>she's</sub>  
 not for you, What's the wise - est thing to do?  
 Just o - bey that old cli - che LEAVE WELL E - NOUGH A -  
 LONE. Dis - miss this i - die fan - cy with  
 one re - luct - ant sigh and kiss this i - die  
 fan - cy good - bye.  
 Go your sin - gle way a - gain. Why in - vite dis -  
 may a - gain? Tell your - self you're sat - is - fied to  
 be a roll - ing stone and LEAVE WELL E - NOUGH A -  
 LONE. LONE.

Chords: F, Abm6, Gm7, C7, Gm7, C7-9, F, Abm6, Gm7, C7, Gm7, F7, Bb, Gm7, F7, Bb, Dm7, G7, C, Gm7, Dm7, G7, Gm7, Cdim, C9, Gm7, C7-9, F9, Cm6, D7+9, D9, Gm7, Cdim, C9, C7-9, F, Dm7, Gm7, C7-9, F, B9, F.

# Peyton Place

Dm7 G7b9 C  
 I miss his face, I miss the place where love was new, a love that  
 D7 Dm7 G7 C C#dim  
 grew, I won't for - get when we last met Back in Pey - ton Place.  
 Dm7 G7 Dm7 G7b9 C  
 I still re - call the leaves of Fall when love was mine; And in my  
 D7 Dm7 G7 C6 C7  
 mind I'll al - ways miss my first sweet kiss Back in Pey - ton Place. Some  
 F G7 C A7  
 day we'll meet a - gain and we'll re - call what hap - pened then. And then we'll  
 Dm7 G7 D7 G7b9 Dm7  
 fall in love a - gain like long a - go. A love so fine can still be  
 G7b9 G9 C Gm6 A7 sus. A7 Dm7  
 mine, he's in my heart though we're a - part, I'll go back, I'll go  
 G9 | 1. C | Dm7 G7 | 2. C  
 back to Pey - ton Place. I miss his Place.



Say a prayer for me to - night I'll need  
 ev - ry prayer — that you can spare to get me by.

Say a prayer and while you're pray - ing, — keep on say - ing —  
 — "She's much too young to die."

"On to your Wa - ter - loo" whis - pers my heart.  
 Pray I'll be Wel - ling - ton, not Bon - a -  
 parte. Oh, say a prayer for me this ev - 'ning.  
 Bow your head and please stay on your knees to -

1. F night. 2. F night.

**BOSSA-NOVA**

**ESO BESO - (THAT KISS)**

Dm7 G7 Cmaj7 Am7 Dm7 G7 Cmaj7 Am7 F G7-9 F0  
 Em7 A7 Em7 A7 Dm7 G7 Dm7 G9 C  
 Fm7 Bb7 Ebmaj7 Eb E0 Fm7 Bb7 Eb Bb7 Eb Eb7 Ab Fm7 Bb7  
 Ebmaj7 Cm7 Dm7-5 G7 Dm7-5 G7 G7 Dm7 G9 C A

# THAT'S AMORE

When the moon hits your eye like a big pis-sa pie, that's a - mor - é. When the world seems to  
 shine like you've had too much wine, that's a - no - ré. Bells will ring, ting-a-ling-a-ling, ting-a-ling-a-  
 ling, and you'll sing "We-ta bel-la." Hearts will play, tip-py-tip-py - toy, tip-py-tip-py - toy like a  
 gay tar-an-tel-la. When the stars make you drool just like pas-ta fa-veal, that's a  
 mor - é. When you dance down the street with a cloud at your feet, you're in love.  
 When you walk in a dream but you know you're not dream-ing, Sig - mor - é.  
 Saw-so me, but you see, back in old Na-po-li that's a - mor - é.

# EV'RYBODY'S TWISTIN'

C A7 D7 G7 C A7 Dm Fm C Am D7 G7  
 C Am G7 D7 F7 C F6 C C7 F  
 Fm C D7 G7 Ebm G7 Ebm  
 G7 Ebm G7 C A7 D7 G7 C Dm Fm C Am  
 D7 G7 C F C7 F C

# ALL OF MY LIFE

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## CHORUS

C Cmaj7 Gdim Dm7 G7  
 I just want the right to love you all of my life,  
 Dm F+ Dm7 Cmaj7 C6 Am C7  
 Just the right to take care of you all of my life. I just want the  
 F6 Fm7 B7 C6 G6 C6 Gdim F+ Dm7 Cdim G9 B7(b5)  
 right to be near you, al-ways to be there... Shar-ing ev-ry care... and  
 E7 E7+ A9 D9 D+9 G9 G9+ C Cmaj7 Gdim Dm7  
 strife... Life can be as sim-ple as a nur - se-ry  
 G7 Dm F+ Dm7 Dm6 E7 Am Gm7 C7  
 rhyme, Sun-day, Mon-day, Tues-day, Wednesday all of the time.  
 Fb Cdim C Cdim C F Dm Gdim D9 D17  
 Long as I may live... I just want the right to give...  
 C Gm6 A7 Dm7 G7 1. C Cdim G9 G7+9 C8 2. C8  
 All my love with all my heart for all of my life. life.

# QUANDO, QUANDO, QUANDO.

## LATIN FLAVOR

(TELL ME WHEN)

Bb B° Cm7 F7 Cm7 F7 Cm7 F7 Cm7 F7 Bb Bb6 Bbmaj7  
 Bb B° Cm7 F7 Cm7 F7 Cm7 F7 Cm7 Bb Bb B°  
 Bb Bbmaj7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Bb  
 Gm7 Cm7 Gm7 Cm7 Gm7 Cm7 Gm7 Cm7 Cm7 F7 Cm7 F7 Cm7 F7 Bb B°  
 Bb Cm7 Bb

O.S.  
AL  
CMA  
A.S.P.





# LAST NIGHT WHEN WE WERE YOUNG

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LAST NIGHT WHEN WE WERE YOUNG, Love was a star, a song un-sung. Life was so  
 new, so real so bright, A-goo a-go last night. To-day the world is  
 old. You flew a-way and time grew cold, Where is that star that seemed so  
 bright, A-goo a-go last night? To think that spring had de-  
 part-ed so more-ly this a look, a kiss. To think that some-thing so  
 plea-sure could slip a way in one lit-tle day-break, So now let's run in  
 isre and re-col-lect the sighs and the kiss-es, The arms that  
 clung when we were young last night.

Chords: D, E9, A6, Edim, C, G9, Ddim, Cm, Cdim, G, F7, F, D7, G, D, E9, A9, Edim, C, G9, Ddim, Cm, Cdim, G, F7, F, D7, Dm, Cm, B7, E9, A7, Dm, Cm, Dm, Gm, Edim, Ebm D9, G, D, Ddim, Dm, Cdim, B7, Ddim, Gm, A7, Gm, Cm, C, Cm, G.

# COMES ONCE IN A LIFETIME

"SUBWAYS ARE FOR SLEEPING"

Chords: Bb, Cm7, F7, Cm7, F7, Bb, F7, Bb2, Bb7, Bb7+, Eb, D7, D7b5, D7, D7b5, G7, C7, F7, Bb, Bb, Ab, F7, Bb, Cm7, Gb9, F7, Bb, F7, Bb, F7, Bb, F, Fm G7, Cm, Cm7, F7b9, Bb.

AC-CENT-TCHU-ATE THE POSITIVE

F F+ Dm F7 Bb6 Bbm6 D9 G7+(9) C9  
 You've got to ac - cent - tchu - ate the pos - i - tive, E - lim - my - nate the neg - a - tive,  
 F F+ Dm F7 Gm7 F Gm7 F  
 Latch on to the af - firm - a - tive; Don't mess with Mis - ter In - be - tween. — You've got to  
 F F+ Dm F7 Bb6 Bbm6 D9 G7+(9) C9  
 spread joy up to the max - i - mum, Bring gloom down to the min - i - mum,  
 F F+ Dm F7 Gm7 F Gm7 F  
 Have faith, or - pan - de - mo - ni - um li' - ble to walk up - on the scene. — To il - lus -  
 F C+ F9 F7+ Bb Gm7 F Gm7 F  
 trate my last re - mark. Jo - nah in the whale. No - ah in the Ark. — What did they  
 F F9 D7+(9) G9 C7+ F9 D9 C9 C9+  
 do, Just when ev - 'ry - thing looked so dark? "Man" they said, "We bet - ter  
 F F+ Dm F7 Bb6 Bbm6 D9 G7+(9) C9  
 ac - cent - tchu - ate the pos - i - tive, E - lim - my - nate the neg - a - tive,  
 F F+ Dm F7 Gm7  
 Latch on to the af - firm - a - tive; Don't mess with Mis - ter In - be -  
 F D7+(9) Gm7 1.F Gm7 F 2.F Gm7 F  
 tween." No! Don't mess with Mis - ter In - be - tween. — You've got to tween. —

**AH! CAMMINARE**

"GIOVANNI"

G7 Dm7 G7 F#m7c Dm7 Cdm  
 Em7 E7 Fm7 Cm Am7(b9) D7  
 Fm6 G7 Dm7 G7 D.S. F FA7  
 Ca Dm7 A9 A7 A7+5 Dm7  
 G7 C Cm7 C

# LA PACHANGA

(MERENGUE)

Handwritten musical score for 'LA PACHANGA' in 4/4 time. The score consists of six staves. The first staff is the melody with a treble clef and a key signature of one sharp (F#). The second and third staves are bass lines with a bass clef. The fourth staff is a guitar accompaniment with a treble clef. The fifth staff is a conga part with a bass clef, including a 'MONTUJA' section. The sixth staff is a final bass line. Chord symbols include G, D7, G6, A7, E7, and G6. Performance markings include '1', '2', '3', 'ALLO', 'CODA', and '2-FINE'.

# THE RIGHT THING TO SAY

Handwritten musical score for 'THE RIGHT THING TO SAY' in 4/4 time. The score consists of five staves. The first staff is the melody with a treble clef and a key signature of one sharp (F#). The second, third, and fourth staves are bass lines with a bass clef. The fifth staff is a guitar accompaniment with a treble clef. Chord symbols include G6, D7, G6, G7dim, D7, A7, D7, A7, D7, G6, D7, G6, G7dim, A7, D7, Am7, D7, Am7, D7, B7, F#7, Dm7, B7, E7, F7, E7, A7, E7A7, A7dim, D7, D7, G7, B7, E7, B7, Gdim, E7, Am7, D7, G, A7, G6.

LONG BEFORE I KNEW YOU

Words by BETTY COMDEN and ADOLPH GREEN

Music by JULE STYNE

*Bella Are Kinking*

Long be-fore I knew you — Long be-fore I met you —

I was sure I'd find you some-day, some-how. I pic-tured

some-one who'd walk and talk and smile as you do, And make me feel, as

you do right now. All that was long be-fore I held you —

Long be-fore I kissed you — Long be-fore I touched you —

— And felt this glow — But now you real-ly are here and

now at last I know, That long be-fore I knew you — I loved you

so. — so. —

**THE WONDERFUL WORLD OF THE YOUNG**

Musical score for 'The Wonderful World of the Young' in 3/4 time, G major. The score consists of five staves of music with various chords and melodic lines. The chords are: F, Am, F6, F+ F, F, F0, Gm7, Gm, Bb+, Gm7, C7, C7 Gm7 C7, Gm7 C7, F, F7, Bb, D7, G7, C7, F, Am, Cm6, D7, Gm7, C7, F, Am7, Ab7, Gm7, C7, F.


20th CENTURY-FOX Presents A MARK ROBSON-DAVID WEISBART PRODUCTION "VALLEY OF THE DOLLS"

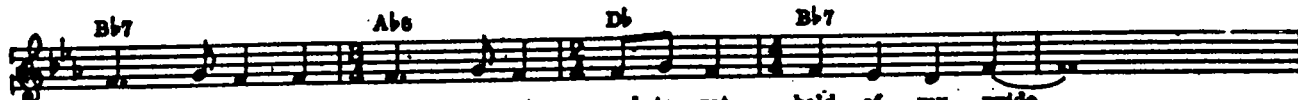
# Theme From "Valley Of The Dolls"

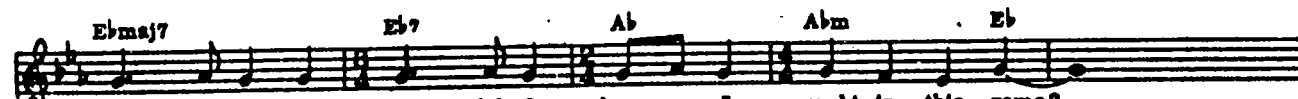
Lyrics by  
DORY PREVIN


Music by  
ANDRÉ PREVIN


Moderately slow

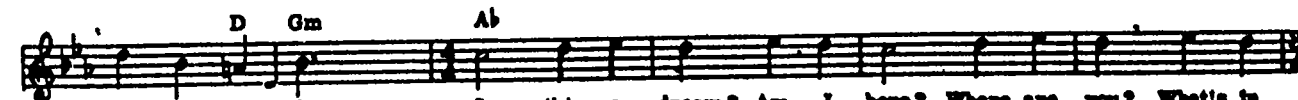

  
 Got - ta get off, gon - na get, have to get off from this ride, —  
 Got - ta get off, son - na get, out of this mer - ry - go - round, —

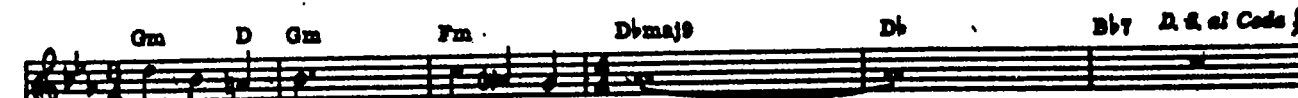

  
 Got - ta get hold, gon - na get, need to get hold of my pride, —  
 Got - ta get on, gon - na get, need to get on where I'm bound, —



  
 When did I get, where did I, how was I caught in this game? —  
 When did I get, where did I, why am I lost as a lamb? —



  
 When will I know, where will I, how will I think of my name? —  
 When will I know, where will I, how will I learn who I am? —


  
 When did I stop feel - ing sure, feel - ing safe, And start won - der - ing why,  
 Is this a dream? Am I here? Where are you? Tell me


  
 won - der - ing why? Is this a dream? Am I here? Where are you? What's in


  
 back of the sky? Why do we cry? —

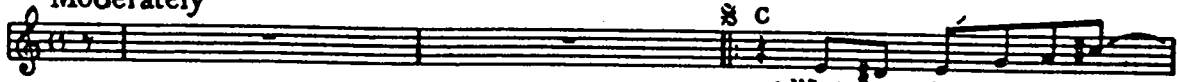

  
 when will I know, how will I know, when will I know


  
 why? —

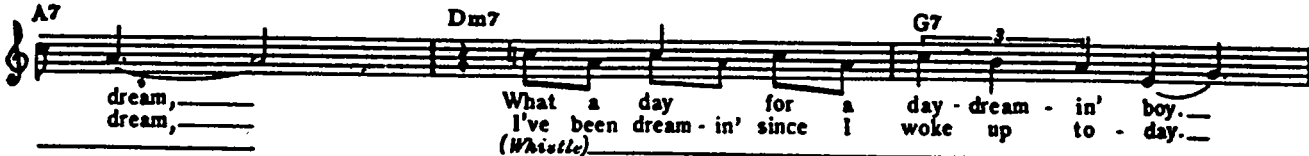
# Daydream

Words and Music by  
JOHN SEBASTIAN

Moderately



1. What a day for a Day -  
2. I've been hav - ing a sweet -  
3. (Whistle)



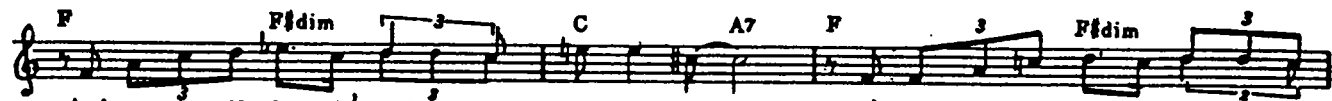
dream, \_\_\_\_\_  
dream, \_\_\_\_\_

What a day for a day - dream - in' boy. -  
I've been dream - in' since I woke up to - day. -  
(Whistle)



And I'm lost in a Day - dream, -  
It's star - ring me in my sweet dream, -  
(Whistle)

Dream - in' 'bout my bun - dle of joy. -  
'Cause she's the one makes me feel - this way. -  
(Whistle)



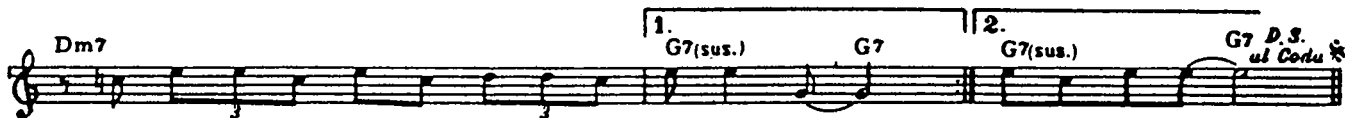
And e - ven if time ain't real - ly on my side, -  
And e - ven if time is pass - ing me by a lot, -  
And you can be sure that if you're feel - in' right, -

It's one of those days for tak - ing a  
I could - n't care less a - bout the  
A Day - dream will last a - long



walk out - side. \_\_\_\_\_  
dues you say I - got. \_\_\_\_\_  
in - to the night. \_\_\_\_\_

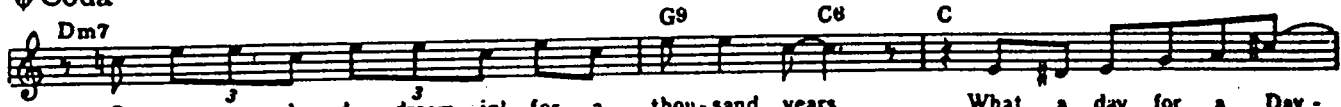
I'm blow - ing the day to take a walk in the sun, -  
To - mor - row I'll pay the dues for drop - ping my load, -  
To - mor - row at break - fast you may prick up your ears, -



And fall on my face on some - bod - y's new mowed lawn. -  
A pie in the face for be - ing a

sleep - y bull toad. -

♠ Coda



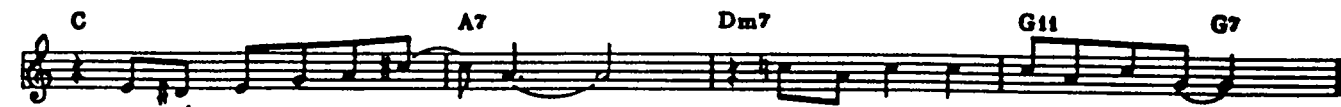
Or you may be day - dream - in' for a thou - sand years.

What a day for a Day -



dream, \_\_\_\_\_

Cus - tom made for a day - dream - in' boy. -



And I'm lost in a Day - dream, -

Dream - in' 'bout my bun - dle of joy. -



(Whistle)

(Whistle)

# Don't Go To Strangers

Lyrics by  
REDD EVANS

Tune Uke  
F B $\flat$  D G

Music by  
ARTHUR KENT  
DAVE MANN

Chorus

Build your dreams to the stars a - bove\_ but when you need\_ some-one true to love\_

DON'T GO TO STRAN-GERS, dar-ling, come to me. Play with fire\_ till your

fin-gers burn,\_ and when there's no\_ place for you to turn,\_ DON'T GO TO STRAN-GERS,

dar-ling, come to me. For, when you hear a call to

fol-low your heart, you'll fol-low your heart I know\_ I've been through it all, for

I'm an old hand, and I'll un-der-stand\_ if you got So, make your mark\_ for your

friends to see\_ but when you need\_ more than com-pa-ny\_ DON'T GO TO STRAN-GERS.

1. F7 Cm7 F7b9 Bb Bbdim Cm7 F7 2. F7 Cm7 F7b9 Bb Cm7 Ab Bb  
dar-ling, come to me. dar-ling, come to me.



# Come Thursday

By SKITCH HENDERSON

Moderate Beguine

The musical score for "Come Thursday" is written in G major and 4/4 time. It consists of ten staves of music. The tempo is marked "Moderate Beguine". The key signature has one sharp (F#). The score includes various chords and melodic lines. The chords are: G, Gmaj9, G6, Gmaj7, E7, Am, Am7, D7, D9, and L. The melody is written in treble clef. The score is divided into two systems of five staves each. The first system contains staves 1 through 5, and the second system contains staves 6 through 10. The music features a mix of eighth and quarter notes, with some measures containing rests. The chords are placed above the staff lines. The score ends with a double bar line and repeat dots.

# NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT

Words and Music by  
JIMMIE COX

**Verse**

I once lived the life of a mil-lion-aire,- Spend-ing my mon-ey, I did - n't care,-  
 Al-ways tak-ing my friends out for a good time, Buy-ing cham-pagne, gin and wine But  
 just as soon as my dough got low,- I could-n't find a friend, no place I'd go,- If I  
 ev-er get my hands on a dol-lar a - gain, I'm gon-na squeeze it and squeeze it - till the ea-gle grins.

**Refrain**

NO- BOD - Y KNOWS YOU WHEN YOU'RE DOWN AND OUT, In your pock-et,  
 not one pen-ny And your friends you have- n't an- y. And soon as you get on your  
 feet a - gain, Ev-'ry-bod - y is your long lost friend. It's might- y strange, with-  
 out a doubt, But NO- BOD - Y WANTS YOU WHEN YOU'RE DOWN AND OUT -  
 NO- BOD - Y WANTS YOU WHEN YOU'RE DOWN AND OUT - DOWN AND OUT -

From Walt Disney's "MARY POPPINS"

## Chim Chim Cher-ee

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

Lightly, with gusto

## CHORUS

*BERT*  
*mf* Cm G+ Cm7 F Fm

Chim chim-in-ey, chim chim-in-ey, chim chim cher-ee! A sweep is as  
Cm D D7-s G7 Cm G+

luck-y, as luck-y can be. Chim chim-in-ey, chim chim-in-ey,  
Cm7 F Fm Cm G7 G7+s

chim chim cher-ool! Good luck will rub off when I shakes 'ands with  
Cm Fm Cm G7 Cm

you, Or blow me a kiss and that's luck-y, too.

## VERSE

G7-s Cm6 G7 Cm G7-s Cm6 G7 *mp* Cm G+

Now, as the lad-der of  
I choose me bris-tles with  
Cm7 F Fm Cm D D7-s

life 'as been strung, You may think a sweep's on the hot-tom-most  
pride, yes, I do: A broom for the shaft and a brush for the  
G7 Cm G+ Cm7 F

rung. Though I spends me time in the ash-es and smoke, In  
flue. Though I'm cov-ered with soot from me 'ead to me toes, A  
Fm Cm G7 G+ G7 1 Cm 2 Cm

this 'ole wide world there's no 'ap-pi-er bloke.  
sweep knows 'e's wel-come wher-ev-er 'e goes.

*mp* Cm *rubato* G+ Cm7 F Fm

Up where the smoke is all bill-ered and curled, 'Tween pave-ment and  
Cm D D7-s G7 G+ G7 Cm G+

stars, is the chim-ney sweep world. When there's 'ard-ly no day nor

Cm7 F Fm Cm G7 G+ G7  
 'ard - ly no night, There's things 'alf in shad - ow and 'alf - way in  
 Cm Fm Cm G7 Cm  
 light, On the roof - tops of Lon - don, coo, what a sight!  
*Tempo I*  
*mf* Cm G+ Cm7 F  
 Chim chim - in - ey, chim chim - in - ey, chim chim cher - ee! When  
 Fm Cm D D7-s G7  
 you're with a sweep you're in glad com - pa - ny.  
 Cm G+ Cm7 F  
 No - where is there a more 'ap - pi - er crew Than  
 Fm Cm G7 G7-s Cm  
 them wot sings, "Chim chim cher - ee, chim cher - oo!"  
 Fm Cm G7 rit Cm  
 Chim chim - in - ey, chim chim, cher - ee, chim cher - oo!

#### PROLOGUE VERSION

Room 'ere for everyone, gather around;  
 The constable's responstable! Now, 'ow does that sound?  
 Ullo, Miss Lark, I've got one for you:  
 Miss Lark loves to "wark" in the park with Andrew!  
 Ah, Missus Corey, a story for you:  
 Your daughters were shorter than you, but they grew!  
 Dear Miss Persimmon, - (pause) - winds in the east - there's a mist coming in,  
 Like something is brewing and 'bout to begin.  
 Can't put my finger on what lies in store,  
 But I feel what's to 'appen all 'appened before.

#### THE "SIDEWALK ARTIST" VERSION

Chim chimney, chim chimney, chim chim cherool!  
 I does what I likes and I likes what I do.  
 Today I'm a screever and as you can see,  
 A screever's an artist of 'ighest degree.  
 And it's all me own work from me own memory.  
 Chim chimney, chim chimney, chim chim cherool!  
 I drawers what I likes and I likes what I drew.  
 No remuneration do I ask of you,  
 But me cap would be glad of a copper or two,  
 Me cap would be glad of a copper or two.

# Sam's Song

Words by  
JACK ELLIOTT  
A.S.C.A.P.

The Happy Tune

Music by  
LEW QUADLING  
A.S.C.A.P.

*Moderato (Not too fast)* *Verse (ad lib.)*

There's a fel-low name of Sam

wears a smile all day, When you ask him why he grins, he re-plies this way:

*Chorus (With a lilt)*

Here's a hap-py tune you'll love to croon. they call it

"Sam's Song;" Catch-y as can be the mel-o-

dy, they call it "Sam's Song;" Noth-in' on your

mind and then you find you're hum-min' "Sam's Song;" Why it

makes you grin, gets un-der your skin, as on-ly a song can do. Peo-ple that you

meet out on the street are whist-lin' "Sam's Song;"

The musical score is written in G major and 4/4 time. It consists of eight staves of music. The first staff is the beginning of the verse, marked 'Moderato (Not too fast)'. The second staff continues the verse. The third staff is the start of the chorus, marked 'Chorus (With a lilt)'. The fourth and fifth staves continue the chorus. The sixth and seventh staves continue the chorus. The eighth staff is the final line of the chorus. Chord symbols are placed above the notes: F, F dim, Gm7, C7, Gm7, C7, Fmaj7, F7, Bb6, A7+6, A7, Dm, A7, Dm, G7, C7, Fmaj7, Gm, Ab dim, F6, Gm6, F, G7, C7, Fmaj7, Gm, Ab dim, F6, Gm6, F, Cm7, F7, Bbmaj7, Cm, Db dim, Bb, Cm6, Bb, G7, F, Bbm6, Dm6, C7, G7, C7, Fmaj7, Gm, Ab dim.

F6 Gm6 F Cm7 F7

Ev-ry one you see \_\_\_\_\_ will soon a - gree \_\_\_\_\_ that it's a

Bbm7 Cm Dbdim Bb Cm6 Bb Bb Bbm7

grand song: \_\_\_\_\_ So for - get your trou-bles and wear a smile, you'll

Am7 F D7+5 G7 C7

find you'll nev-er go wrong, \_\_\_\_\_ if you learn to croon \_\_\_\_\_ the hap-py tune, \_\_\_\_\_ they call it

1 F6 Eb6 E6 F6 2 F6 Eb6 E6 F6

"Sam's Song" \_\_\_\_\_ Here's a hap - py "Sam's Song;" \_\_\_\_\_

## ALL OVER THE WORLD

By  
CHARLES TOBIAS  
AL FRISCH

Slowly

F C7 F

All O - ver The World, \_\_\_\_\_ All O - ver The World; \_\_\_\_\_

Gm7 C7 Gm7 C7

Love is the thing, it's the one thing you'll see, \_\_\_\_\_ All that it takes is a

F C7

he and a she. \_\_\_\_\_ All O - ver The World, \_\_\_\_\_ All O - ver The

F F7 Bb G7 Gm7 C7

World; \_\_\_\_\_ Love was and love is and al - ways will be \_\_\_\_\_ All O - ver The

1. F C7 2. Am D7 Gm7 C7 F

World. \_\_\_\_\_ World, \_\_\_\_\_ All O - ver The World. \_\_\_\_\_

# HALLELUJAH, BABY

Refrain - With a beat

C7 F B♭ F7 F F7 F B♭ F7 F F7

Watch out, I'm bust-ing out, I

F B♭ F7 F F7

got-ta shout, I just found out what life's a-bout, Hal-le-lu-jah,

B♭ F G A

ba-by! Glo-ry be, Had a vi-sion, Big de-ci-sion!

Gm7 C Gm7 C Gm7 C

I be-lieve, I be-lieve in me, No

F B♭ F7 F F7 F B♭ F7 F F7

doubt I used to doubt Like

F B♭ F7 F F7

Mos-es in the dark when all the lights went out! Hal-le-lu-jah,

B♭ F G A

ba-by! Glo-ry be, Light the ne-on, Turn-ing me on!

B♭m6 F Db9 Abm7 C9+ C7

wham! I know who I am! Yes

F9+ Bb9(6) Fmaj7 F6 F F7

Yes - ter - day, Hal - le - lu, a

Bbm Gb C7(sus4) C7 F Bb F7 F F7

lost, lost lamb, But

F9+ Bb9(6) Bb9+ A7(sus4) A7 Fm6 Dm

now, to - day! Hal - le - lu,

Bbm6 F Db9 Abm7 C9+ C7

wham! I know who I am! Yes,

F Bb F7 F F7 F Bb F7 F F7

I I got the call, I'll

F Bb F7 F F7

hire a hall, Tell one and all that life's a ball, Hal - le - lu - jah,

Bb F G A

ba - by! Look at me, yeah! This pi - geon got re - li - gion!

1. Gm7 C7 F Bb F7 F

I be - lieve, I be - lieve in me.

2. C F C F C7 Gm7 C7

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

Gm7 C7 C7(b5) Fmaj7 Gm7 Am7 C7(Eb)

lu - jah, glo - ry be, I be - lieve in

F Bb F7 F Bb F7 Gb9(b5) F6(9)

me!



From the United Artists Picture "HOLE IN THE HEAD"

# All My Tomorrows

Lyric by  
SAMMY CAHN

Tune Uke  
A D F# B

Music by  
JAMES VAN HEUSEN

**Refrain (Slowly, with much expression)**

To - day I may not have a thing at all, Ex - cept for just a dream or

two; But I've got lots of plans for to - mor - row, And ALL MY TO -

MOR - ROWS be - long to you. Right now it may not seem like

Spring at all, We're drift - ing and the laughs are few; But

I've got rain - bows planned for to - mor - row, And ALL MY TO - MOR - ROWS be - long to

you. No one knows bet - ter than I — That luck keeps

The musical score is written on a single treble clef staff in G major. It includes guitar chord diagrams for various chords: E7, Am7, Cm6, D7-9, Gmaj7, Cs, Cdim, D7, G, F7, Am7, Dm7, G7, B, C, and Cm7. The lyrics are written below the staff, with hyphens indicating syllables across notes. The tempo and expression are marked as 'Refrain (Slowly, with much expression)'.

G Em6 Cm(M7) G Em

pass - ing me by, — that's fate! But with you

Am7 D7 B7+5 E9 A7+5 Am7 D7 E7+5

there at my side, — I'll soon be turn - ing the tide, — just wait! As

Am7 Cm6 D7-9 Gmaj.7 G6

long as I've got arms that cling at all. It's you that I'll be cling ing

Cdim Am7 D7 G E7

to, And all the dreams I dream. her. or bor - row, On some bright to -

Am7 D7-9 Dm6 E7 1. Am7

mor - row they'll all come true, And ALL MY BRIGHT TO - MOR - ROWS be -

Cm D7 G F7+5 - F7+5 E7+5 E7 E7-9 E7

long \_\_\_\_\_ to you! To

2. Am7 D9 Cm6 D7 G Cm6 G6

ALL MY BRIGHT TO - MOR - ROWS be - long to you! \_\_\_\_\_

# 'TIS AUTUMN

**REFRAIN**  
Sweetly

Ole Fath-er Time checked\_ so there'd be no doubt;\_

Called on the North Wind to come on out, then cupped his hands so

proud-ly to shout\_ La-de-da-de-da-de-dum\_'Tis Au-tumn.\_ The

trees say they're tired,\_ they've borne too much fruit;\_

Charmed all the way-side, there's no dis-pute, now, shed-ding leaves, they

don't give a hoot,\_ La-de-da-de-da-de-dum\_'Tis Au-tumn.\_ Then the

birds got to-geth-er to chirp a-bout the weath-er

Mmm.....  
Whistle-opt.....



# JUST IMAGINE

Words and Music by  
B.G. DE SYLVA,  
LEW BROWN and  
RAY HENDERSON

Moderato

REFRAIN

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of nine staves of music. The first staff is labeled 'REFRAIN' and begins with a double bar line and repeat sign. Chords are indicated above the notes. The lyrics are written below the notes, with some words underlined to indicate phrasing. The score includes a first ending and a second ending.

**Staff 1:** Chords: F, A+, A7, Dm, F+, C+, C7. Lyrics: Just im - a - gine that he loves me dear - ly;

**Staff 2:** Chords: F, A+, A7, Dm, F+, C+, C7. Lyrics: Just im - a - gine that I'm his sin - cere - ly;

**Staff 3:** Chords: Dm, Am, C+, A7, Gm6, Dm, F+, Dm7. Lyrics: I'm pre - tend - ing That he's send - ing

**Staff 4:** Chords: G7, C7, Gm7, F, Gm7, C7. Lyrics: Love notes end - ing, "I love you!"

**Staff 5:** Chords: F, A+, A7, Dm, F+, C+, C7. Lyrics: 'Seems that he's there, as the day is clos - ing;

**Staff 6:** Chords: F, A+, A7, Dm, F+, D7, Gm7. Lyrics: On his knees there, I hear him pro - pos - ing. He's not  
Till I

**Staff 7:** Chords: Am, G9, D7, Gm7. Lyrics: pres - ent, win you, Still it's pleas - ant, I'll con - tin - ue; Just im -  
To im -

**Staff 8:** Chords: C7, F, Gb, Eb7, G7(b9), C7, F, D7, F. Lyrics: a - gine that it's true! a - gine that it's true!

# That Sunday (That Summer)

Words and Music by  
GEO DAVID WEISS  
JOE SHERMAN

Chorus - With much feeling

*fcz.* *a tempo*

**Chorus - With much feeling**

**Bb Fm7 Bb7-9 Gm7 C7-9 Fm7 Bb Ebmaj7 C7**

If I had to choose just one day to last my whole life through, it would surely

**Fm7 Bb7-9 Gm7 C7-9 Fm7 Bb7 Bbm7 Eb7 Ab**

be That Sun - day, The day that I met you Newborn whip-poor-wills were

**Abm6 Gm7 C9 Fm**

call-in' from the hills; Summer was a-com-in' in, but fast. Lots of daf-fo-dils. were

**Dba Am7 D7 Gmaj7 G6**

show-in' off their skills, Nod-ding all to-ge-th - er <sup>(Girls) we</sup> I could al-most hear them whis-per:

**Fm7 Gm7 Fm7 Fm7 Bb7 Gm7 C7 Fm7 Bb7-9 Gm7 C7-9**

"Go on, kiss her, go on and kiss her!" If I had to choose one mo - ment

**Fm7 Bb7 Ebmaj7 C7 Fm7 Bb7-9 Gm7 C7-9 Fm7 Bb7**

to live with-in my heart, It would be that ten-der mo - ment re-calling how we

**Bbm Ebm (maj7) C7+ C7 Fm Abm Gm7 C7 C7-9 Fm7**

start - ed, Dar-ling, it would be when you smiled at me that way - That

**Abm6 Bb7-9 Bb** *1.* **Bb** *2. Slowly ad lib. as before* **Fm7 Bb7-9 Bb**

Sun - day - that sum-mer. If I had to sum-mer. If I had to choose just one day.

# HOW INSENSITIVE

(Insensatez)

Key of F (D-C)

Moderately

Music by ANTONIO CARLOS JOBIM  
English Words by NORMAN GIMBEL  
Original Words by VINICIUS DE MORAES

**Refrain** <sup>Dm</sup> <sup>Ddim</sup>

1. HOW \_\_\_\_\_ IN - SEN - SI - TIVE \_\_\_\_\_  
 2. Now, \_\_\_\_\_ { he's / she's } gone - a - way \_\_\_\_\_

<sup>Ddim</sup> <sup>Gm6</sup> <sup>Ddim</sup>

— I must have seemed \_\_\_\_\_ when { he / she } told me that — { he / she } loved —  
 — and I'm a - lone \_\_\_\_\_ with the mem - 'ry of — { his / her } last —

<sup>G7</sup> <sup>Bb6</sup>

— me. \_\_\_\_\_ How \_\_\_\_\_ un - moved and cold —  
 — look. \_\_\_\_\_ Vague \_\_\_\_\_ and drawn - and sad, —

<sup>Bbmaj.7</sup> <sup>Em7(b9)</sup> <sup>A7</sup>

\_\_\_\_\_ I must have seemed. \_\_\_\_\_ when { he / she } told me so — sin - cere -  
 \_\_\_\_\_ I see — it still, — all { his / her } heart - break in — that last —

<sup>Dm</sup> <sup>F7</sup>

— ly. \_\_\_\_\_ Why, \_\_\_\_\_ { he / she } must — have asked, —  
 — look. \_\_\_\_\_ How, \_\_\_\_\_ { he / she } must — have asked, —

<sup>Bdim</sup> <sup>Bbmaj.7</sup> <sup>Gm6</sup>

\_\_\_\_\_ did I — just — turn — and stare in i - cy si -  
 \_\_\_\_\_ could I — just turn — and stare in i - cy si -

<sup>Dm</sup> <sup>Cm7</sup> <sup>F7</sup>

\_\_\_\_\_ lence? \_\_\_\_\_ What \_\_\_\_\_ was I — to say? —  
 \_\_\_\_\_ lence? \_\_\_\_\_ What \_\_\_\_\_ was I — to do? —

<sup>Bm7</sup> <sup>E7</sup> <sup>Gm6</sup> <sup>1. A7</sup> <sup>A7+5</sup> <sup>A7</sup>

\_\_\_\_\_ What can — you say — when a love — af - fair — is o -  
 \_\_\_\_\_ What can — one do — when a love —

<sup>Bb</sup> <sup>Gm6</sup> <sup>2. A7</sup> <sup>A7+5</sup> <sup>A7</sup> <sup>Dm</sup> <sup>Dm6</sup>

\_\_\_\_\_ ver? \_\_\_\_\_ — af - fair — is o - ver? \_\_\_\_\_

# THEME FROM "THE PRIZE"

Lyric by DORCAS COCHRAN

Music by JERRY GOLDSMITH

Cmaj7 C6 Cm7 F9

I played the game and reached for the prize. The

Bbmaj7 Bb6 Ebm7 Eb9

gold, the fame, had blind-ed my eyes. I

Ab Dm7 G7-5 Cmaj7 C6 Am7 Fm7 Bb7

thought I'd win and the world would be mine. The gold was tin, and the

Ebmaj7 Dm7 G7 Cmaj7 C6 Cm7 F9

world did - n't shine. I touched, I felt, the trea-sures of men. I

Bbmaj7 Bb6 Bbm7 Eb9 Ab Dm7 G7-5

watched them melt to noth-ing, and then You smiled at me and my

Cmaj7 Am7 F11+ F7 Em7 A7-9 Dm7 Eb7 G7-9

heart o-pened its eyes. And then, I knew that I had won the

1. Cmaj7 Am7 Dm7 G7 2. Cmaj7

prise. I prize.



# I MISS YOU SO

Words and Music by  
 JIMMY HENDERSON,  
 BERTHA SCOTT and SID ROBIN

Refrain **G** **B7** **C**

Those hap-py hours\_ I spent with you, That love-ly aft-er-glow,

**Cm6** **A7-5** **D7** **G**

most of all\_ I MISS YOU SO. \_\_\_\_\_

**Am** **D7** **G** **B7** **C**

Your sweet ca-ress-es, each ren-dez-vous, Your voice so soft and low,

**Cm6** **A7-5** **D7** **G** **Am**

most of all\_ I MISS YOU SO. \_\_\_\_\_

**G** **F#7** **Bm** **D+** **D** **G9** **F#7** **Bm**

{ You once fill'd my heart with no re-grets, no  
 (Once you prom-is'd me we'd nev-er part my

**E9** **Am** **C+** **C** **F#9** **E9** **C6** **A9-5**

fears; Now you'll find my heart fill'd to the top with  
 dear, Now I long to see the day I'll find you

**D9** **G** **B7** **C**

tears.) I'll al-ways love you and want you too, How much you'll nev-er know,  
 near.)

**Cm6** **A7-5** **D7**

most of all\_ I MISS YOU

1. **G** **Am** **G** **F#7** **D7** || 2. **G** **G7** **C** **Cm** **G** **F#7** **C6**

SO. \_\_\_\_\_ SO. \_\_\_\_\_

# If I Had A Hammer

(The Hammer Song)

Words and Music by  
LEE HAYS and  
PETE SEEGER

With steady rhythm

Musical staff with notes and chords E♭ and B♭7.

1. If I Had A Ham - mer, - I'd ham - mer in the  
2. (If I had a) bell, I'd ring it in the  
3. (If I had a) song, I'd sing it in the  
4. (Well I got a) ham - mer, - And I've - got a

Musical staff with notes and chord E♭.

morn - ing, - I'd ham - mer in the ev - 'ning -  
morn - ing, - I'd ring it in the ev - 'ning -  
morn - ing, - I'd sing it in the ev - 'ning -  
bell, - And I've - got a song

Musical staff with notes and chords E♭7, B♭7, and E♭.

all o - ver this land; I'd ham - mer out dan - ger, -  
all o - ver this land; I'd ring - out dan - ger, -  
all o - ver this land; I'd sing - out dan - ger, -  
all o - ver this land; It's the ham - mer of jus - tice, -

Musical staff with notes and chords Cm and A♭.

I'd ham - mer out a warn - ing, - I'd ham - mer out  
I'd ring - out a warn - ing, - I'd ring - out  
I'd sing - out a warn - ing, - I'd sing - out  
It's the bell - of free - dom, - It's the song a - bout

Musical staff with notes and chords E♭, A♭, E♭, B♭7, E♭, A♭, E♭, B♭7.

love be - tween all of my broth - ers, All o - ver this  
love be - tween all of my broth - ers, All o - ver this  
love be - tween all of my broth - ers, All o - ver this  
love be - tween all of my broth - ers, All o - ver this

Musical staff with notes and chords E♭, A♭, E♭.

land. 1. 2. 3. 2. If I had a  
land. 3. If I had a  
land. 4. Well I got a land.

"What Makes Sammy Run?"

Music and Lyrics by  
ERVIN DRAKE

## SOMETHING TO LIVE FOR

F Gm Am<sup>7</sup> Dm<sup>7</sup> B<sup>b</sup> C<sup>7</sup>

I was noth-ing, now I'm some-thing, For I have SOME-THING TO LIVE FOR.

Am Dm<sup>7</sup> B<sup>b</sup> Am C<sup>7</sup> F Dm Cm Cm<sup>7</sup> F<sup>9</sup>

There's noth-ing I'd rath-er live for than to love you.

B<sup>b</sup> Cm Dm<sup>7</sup> Gm Gm<sup>7</sup> Gm<sup>6</sup>

My heart was a cold and numb thing, Now it's a warm-blood-ed some-thing.

Cm D<sup>7</sup> D<sup>9</sup> Gm (maj.<sup>7</sup>) Gm<sup>7</sup> C<sup>7</sup> (sus.4) C<sup>9</sup>

I'm there for you to hang on to if you want to.

F Gm Am<sup>7</sup> Dm<sup>7</sup> B<sup>b</sup> C<sup>7</sup>

Life's no long-er neg-a-tive, for, at last I've SOME-THING TO LIVE FOR.

Am Dm<sup>7</sup> B<sup>b</sup> Am C<sup>7</sup> F Dm Cm Cm<sup>7</sup> F<sup>9</sup>

But, oh, what I would-n't give for you to tell me

B<sup>b</sup> maj.<sup>7</sup> B<sup>b</sup> <sup>6</sup> Dm<sup>6</sup> B<sup>o</sup> Fmaj.<sup>7</sup> F<sup>6</sup> D<sup>7</sup> (sus.4) D<sup>9</sup>

I'm your on-ly rai-son d'êt-re, to love and hon-or, et-cet-'ra,

Gm<sup>7</sup> Gm<sup>6</sup> C<sup>9</sup> F<sup>7</sup> F<sup>7</sup> (sus.4) F<sup>7</sup> B<sup>b</sup> maj.<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup>

I dream that one day you'll make that vow, an-y-how, Till then it's

C<sup>7</sup> (sus.4) | 1. F D<sup>b</sup>7 F Dm<sup>6</sup> C<sup>7</sup> (sus.4) | 2. F D<sup>b</sup>7 F A<sup>b</sup>m<sup>6</sup> F

SOME-THING TO LIVE FOR now! now!

# EARTHBOUND

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C Cmaj7 Am Em7  
EARTH - BOUND, my heart was EARTH - BOUND till

Am6 G7 C Dm7 G7 C  
I looked in - to your eyes. I found

Cmaj7 Am Em7 Am6 Em  
my heart was EARTH - BOUND till you took it

D7 G7 Gm6 A7  
to the skies. I felt your arms a-

Dm Gm6 A7 Dm  
round me and I was safe and warm in your em - brace.

Am6 B7 Em  
Sud - den - ly the chains that bound me were gone and

Am6 B7 Emaj7 G7  
I was soar - ing in - to space.

C Cmaj7 Am Em7 Am6  
I thought hap - pi - ness missed me but you changed my

G7 C Dm7 G7 C  
world a - round. EARTH - BOUND -

Am Fm6 C Dm7  
un - til you first kissed me and then in your arms I be-

G9sus 1. C F G7 2. C  
came heav - en - bound. bound.

"A Connecticut Yankee"

# Can't You Do A Friend A Favor

Words by  
LORENZ HART

Music by  
RICHARD RODGERS

REFRAIN *Slowly, with tender expression*

Can't you do a friend a favor? Can't you fall in

love with me? Life alone can lose its

flavor You could make it sweet, you see

I'm the dish you ought to savor

Some-thing warm and some-thing new; I could do my

friend a favor, I could fall in love with

you. you.

# GINA

Words and Music by  
PAUL VANCE  
LEON CARR

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*E<sub>b</sub>* *Gm* *A<sub>b</sub>* *Adim* *Gm7* *C7*  
 Gi - na, Gi - na, I kissed you once and then I felt so  
*Fm7* *B<sub>b</sub>7* *E<sub>b</sub>* *Cm* *Fm7* *B<sub>b</sub>7* *E<sub>b</sub>* *B<sub>b</sub>9 B<sub>b</sub>7-9* *E<sub>b</sub>*  
 wonder-ful, so ver-y won-der-ful, Let's do it o-ver a - gain. Gi - na,  
*Gm* *A<sub>b</sub>* *Adim* *Gm7* *C7* *Fm7* *B<sub>b</sub>7*  
 Gi - na. I can't re-mem - ber when I ev-er felt a kiss that made me  
*E<sub>b</sub>* *Cm* *Fm7* *B<sub>b</sub>7* *E<sub>b</sub>* *B<sub>b</sub>m7* *E<sub>b</sub>7* *B<sub>b</sub>m7* *E<sub>b</sub>7*  
 feel like this. Let's do it o-ver a - gain. Look at you, oh, look at you! So  
*A<sub>b</sub>* *G7* *A<sub>b</sub>* *Cm7* *F7* *Cm7* *F7* *B<sub>b</sub>7* *Fm7*  
 warm, so sweet, so shy! Look at me, oh, look at me! I can't be - lieve that I'm  
*B<sub>b</sub>7* *E<sub>b</sub>* *Gm* *A<sub>b</sub>* *Adim*  
 such a luck-y guy To have Gi - na, Gi - na, all for my ver - y  
*Gm7* *C7* *Fm7* *B<sub>b</sub>7* *E<sub>b</sub>* *Cm* *Fm7*  
 own. It's much too won-der-ful, so ver-y won-der-ful To know that Gi-na is mine  
*B<sub>b</sub>7-9* *E<sub>b</sub>* *Cm7* *Fm7* *B<sub>b</sub>7-9 B<sub>b</sub>7* *E<sub>b</sub>* *Cm7* *Fm7* *A<sub>b</sub>m6* *E<sub>b</sub>*  
 a - lone. lone.

## THE CARDINAL (MAIN THEME)

*B<sub>b</sub>7(b9)* *Lon.* *E<sub>b</sub>* *Cm7* *D<sub>b</sub>*  
 Tho' I grope and I blun-der and I'm weak and I'm  
*B<sub>b</sub>9* *B<sub>b</sub>7(b9)* *E<sub>b</sub>* *Cm7* *D<sub>b</sub>*  
 wrong, Tho' the road buck - les un - der where I walk, Walk a -  
*Fm* *B<sub>b</sub>7* *E<sub>b</sub>9* *D<sub>b</sub>m* *E<sub>b</sub>m7* *D<sub>b</sub>m* *Fm*  
 long 'Til I find, to my won - der, ev - 'ry path leads to  
*Fm6* *B<sub>b</sub>7* *Gm* *Cm7* *Fm7* *D<sub>b</sub>* *B<sub>b</sub>* *A<sub>b</sub>7* *F7* *B<sub>b</sub>9*  
 thee, All that I can do is pray, Stay with me, Stay with  
 1. *E<sub>b</sub>* *G<sub>b</sub>* *B<sub>b</sub>m* *A<sub>b</sub>* *D<sub>b</sub>* *C<sub>b</sub>* *B<sub>b</sub>9* | 2. *E<sub>b</sub>* *G<sub>b</sub>* *E<sub>b</sub>m* *D<sub>b</sub>* *C<sub>b</sub>* *E<sub>b</sub>*  
 me. Tho' I me.

# WHY TRY TO CHANGE ME NOW

Lyric and Music by  
**CY COLEMAN**  
**JOSEPH A. McCARTHY**

Tune Uke  
 G C E A

**REFRAIN**

*\* Gm7 C9 C7-9 F Dm7 Gm7 C9 C7-9 Cm6 D7-9*

I'm sen-ti-men-tal, so I walk in the rain, I've got some ha-bits e-ven I can't ex-plain Could

*Gm7 Eb9 Am7 Ab dim Gm7 C7-9 F Am7 Abm7*

start for the cor-ner, turn up in Spain, But **WHY TRY TO CHANGE ME NOW?**

*Gm7 C9 C7-9 F Dm7 Gm7 C9 C7-9 Cm6 D7-9*

I sit and day-dream, I've got day-dreams ga-lore, Cig-a-rette ash-es, there they go on the floor. I'll

*Gm7 Eb9 Am7 Ab dim Gm7 C7-9 F*

go a-way week-ends, leave my keys in the door, But **WHY TRY TO CHANGE ME NOW?**

*Cm7 F7 Bb6 Gm Cm7 F7-5 Bb6 Ebm7 Ebm7*

Why can't I be more con-ven-tion-al? Peo-ple talk, peo-ple stare, so I try, But

*Dm7 G7 Cmaj7 Am Dm7 G7 Gm7 C7 F#m7*

that's not for me, 'cause I can't see My kind of cra-zy world go pass-ing me by So

*Gm7 C9 C7-9 F Dm7 Gm7 C7-9 Cm6 D7-9*

let peo-ple won-der, Let them laugh, let them frown, You know I'll love you till the moon's up-side down,

*Gm7 Eb9 Am7 Ab dim Gm7 C7 1. F D7 2. F Gm7 Gb7 F*

Don't you re-mem-ber, I was al-ways your clown, **WHY TRY TO CHANGE ME NOW?** **NOW?**

## DIAMONDS ARE A GIRL'S BEST FRIEND

Chorus

A kiss on the hand may be quite Con - ti - nen - tal But  
 There may come a time when a lass needs a law - yer, But

Dia - monds Are A Girl's Best Friend, \_\_\_\_\_ A kiss may be  
 Dia - monds Are A Girl's Best Friend, \_\_\_\_\_ There may come a

grand But it won't pay the rent - al on your hum - ble flat — Or  
 time When a hard - boiled em - ploy - er thinks you're aw ful nice, — But

help you at the Au - to - mat. Men grow cold as girls grow  
 get that "ice" or else no dice. He's your guy when stocks are

old And we all lose our charms in the end. \_\_\_\_\_ But  
 high, But be - ware when they start to de - scend. \_\_\_\_\_ It's

square-cut or pear - shape, These rocks don't lose their shape, Dia - monds Are A  
 then that those lous - es Go back to their spouses, Dia - monds Are A

Girl's Best Friend. \_\_\_\_\_ A Friend. \_\_\_\_\_

1. F Fdim C7 F C7 2. F Bb6 F



# I Left My Heart At The Stage Door Canteen

From The All-Soldier Show  
 "This Is The Army"

Words and Music by  
 IRVING BERLIN

Slowly with expression

VOICE

Chord diagrams:  $\rightarrow F$ ,  $F\ dim$ ,  $Gm$ ,  $F$

Old Mis-ter Ab-sent-mind-ed that's me. Just as for-

Chord diagrams:  $Dm$ ,  $Gm$ ,  $C7\ \circ$ ,  $F$ ,  $Bb$ ,  $A7\ \circ\ \circ\ \circ$

get-ful as I can be. I've got the strang-est sort of a

Chord diagrams:  $Dm$ ,  $G9\ \circ$ ,  $C7\ \circ$ ,  $C\ dim$ ,  $C7\ \circ$

mind. I'm al-ways leav-ing some-thing be-hind.

CHORUS

Chord diagrams:  $C7\ \circ$ ,  $F$ ,  $C\ dim$ ,  $Gm7$ ,  $C7\ \circ$

*Guitar Tacet*

I LEFT MY HEART AT THE STAGE DOOR CANTEEN I left it there with a girl named Eil-

Chord diagrams:  $F$ ,  $Bb$ ,  $C7\ \circ$ ,  $F$ ,  $Gm7$ ,  $C7\ \circ$ ,  $F$ ,  $Gm$ ,  $A7\ \circ\ \circ\ \circ$

een I kept her serv-ing dough-nuts 'til all she had were gone I sat there dunk-ing

Chord diagrams:  $Dm7\ \circ$ ,  $G7\ \circ\ \circ$ ,  $C7\ \circ$ ,  $C7\ \circ$ ,  $F$ ,  $C\ dim$

*Guitar Tacet*

dough-nuts 'til she caught on I must go back to the Arm-y rou-tine. And ev-ry

Chord diagrams:  $Gm7$ ,  $C7\ \circ$ ,  $F$ ,  $Cm$ ,  $D7$ ,  $Gm$

dough-boy knows what that will mean A sold-ier boy with-out a heart has two strikes on him

Chord diagrams:  $Bbm$ ,  $F$ ,  $F\ dim$ ,  $C7\ \circ$ ,  $Gm7$ ,  $C7\ \circ$ ,  $1\ F$ ,  $F\ dim$ ,  $C7\ \circ$ ,  $2\ F$ ,  $Bb$ ,  $F$

*Guitar Tacet*

from the start and my heart's at the Stage Door Can-teen. I LEFT MY teen.

# BEDELIA

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Words by WILLIAM JEROME

Music by JEAN SCHWARTZ

Be de - lia, I want to steal ye.

Be - de - lia I love you so,

I'll be your Chaun - cey Ol - cott

If you'll be my Mol - ly O',

Say some - thing sweet Be - de - lia

Your voice I like to hear,

Oh Be - de - lia e - lia, e - lia, I've made up my mind to

steal ye, steal ye steal ye, Be - de - lia dear.

Chords: F, A7, Bb, C7, F, C, G7, C7, Gm, C7, Bb, F, A7, Dm, A7, Dm, G7, C7, F

"The Girl Who Came To Supper"

# Here And Now

Words and Music by  
NOËL COWARD

Refrain

Here and now I've a won - der - ful se - cret that  
no - bod - y knows. Here and now  
I've got rings on my fin - gers, and bells on my toes.  
When I woke as to - day was  
dawn - ing, All the world seemed to glow.  
On this mar - vel - ous mag - ic morn - ing, Sad - den -  
ly I know. I'm in love, I a -  
dore ev - 'ry mo - ment that's hur - ry - ing by.  
Up a - bove there's a love - ly new light in the  
sky. When my prince ap - pears, I'll  
burst in - to tears and curt - sy three times and bow.  
Who could for - see that such hap - pi - ness could hap - pen to  
me here and now? Here and now?

# THE BILBAO SONG

From "HAPPY END"

English Words by JOHNNY MERCER A.S.C.A.P.  
(Original German Words by BERT BRECHT)

Music by  
KURT WEILL

Moderately

### REFRAIN

**F7 Cm7 P+ Bb Bbm6**

That old Bil - ba - o moon, I won't for - get it soon,  
 2. on the door, The grass grew through the floor,  
 3. ba - o guys, They loved to har - mo - nize,

**Bbm6 F7+5 Bb**

That old Hil - ba - o moon, Just like a big bal - loon,  
 Of To - ny's two by four On the Bil - ba - o shore,  
 Who stopped to re - al - ize How fast the sum - mer flies!

**Bb Bb7 Fm7 Bb7 Eb Ebm**

That old Hil - ba - o moon, Would rise a - bove the dune,  
 But there were friends ga - lore And there was beer to pour  
 The moon was on the rise, We'd catch the la - dies' eyes

**Ebm Bb Cm7 F7 Bb**

While To - ny's beach sal - oon Rocked with an old time tune.  
 And moon - light on the shore, That old Bil - ba - o shore.  
 And whis - per Span - ish lies, They nev - er did get wise.

**Bb Bb+ Eb Ebm Bb**

We'd sing a song the whole night long And I can still re - call Those were the  
 We'd sing all night with all our might And I can still re - call Those were the  
 We'd sing a song the whole night long And I can still re - call Those were the

**Bb Bbm Cm7**

great - est, Those were the great - est, Those were the great - est  
 great - est, Those were the great - est, Those were the great - est  
 great - est, Those were the great - est, Those were the great - est

**F7 Bb F7 Cm7 F+ Bb**

1. 2. 3.  
 nights of them all. 2. No paint was  
 nights of them all. 3. Those old Bil -  
 days of them all.

# GOLDFINGER

Lyric by  
LESLIE BRICUSSE  
and ANTHONY NEWLEY

From the Motion Picture "GOLDFINGER"

Music by  
JOHN BARRY

Slowly

F D $\flat$  Fmaj7 F B $\flat$  E

Gold - fin-ger He's the man, the man with the mi-das touch

C C7 F D $\flat$

A spi-der's touch Such a cold fin-ger

Fmaj7 F B $\flat$  E Am Am+5 Am6 Am+5

Beck-ons you to en-ter his web of sin But don't go in. Golden

Em B7 Em B7(+9)

words he will pour in your ear But his lies can't dis-guise what you fear For a

E Cm Gm6 D $\flat$ O F D $\flat$

gold-en girl knows when he's kissed her It's the kiss of death from Mis-ter Gold - fin-ger

Fmaj7 B $\flat$  E

Pret-ty girl be - ware of this heart of gold This heart is

1 2 Am Am+5 Am6 Am+5 Am Am+5 Am6 Am+5 Am Am+5

cold. Gold-en cold. He loves on-ly gold,

Am6 Am+5 Am Am+5 Am6 Am+5 Am Am+5 Am6 Am+5 Am Am+5

on - ly gold He loves gold he loves on-ly gold,

Am6 Am+5 Am Am+5 Am6 Am+5 Am Am+5 Am6 Am+5 Am6 (add 9)

on - ly gold He loves gold, he loves gold.

# On A Little Street In Singapore

**CHORUS**

*Interlude*      *Guitar*

ON \_\_\_\_\_ A LITTLE STREET IN SIN-GA-

FORE \_\_\_\_\_ We'd meet \_\_\_\_\_ be-side a lo-tus cov-ered

door \_\_\_\_\_ A veil \_\_\_\_\_ of moon-light on her lone-ly face \_\_\_\_\_

How pale \_\_\_\_\_ the hands that held me in em-brace \_\_\_\_\_ My

sails to-night are filled with per-fume of Shal-i-mar \_\_\_\_\_ With

tem-ple bells to guide me to the shore \_\_\_\_\_ And then I'll hold her in my arms \_\_\_\_\_

And love the way I loved be-fore \_\_\_\_\_ ON \_\_\_\_\_ A LITTLE STREET IN SINGA

1      2

FORE. \_\_\_\_\_ FORE. \_\_\_\_\_

# A STRING OF PEARLS

Voice

Chords: Eb, Gm, Eb7, Cm, Ebaug, Eb, Ebaug, Cm, Eb7, Gm, Eb, Gm

Ba - by - Here's a five and dime, Ba - by - Now's a - bout the time

Chords: Eb7, Cm, Ebaug, Eb, F9, Bb7, Eb, D, Eb7

For A STRING OF PEARLS a - ia Wool - worth.

Chords: Ab, Cm, Ab7, Fm, Abaug, Ab, Abaug, Fm, Ab7, Cm, Ab, Cm

Ev' - ry - pearls - a star a - bove wrapped in - dreams - and filled with love

Chords: Ab7, Fm, Abaug, Ab, Bb9, Eb7, Ab, Bb7

That old string - of pearls a - la Wool - worth -

Chords: Eb, Gm, Eb7, Cm, Ebaug, Eb, Ebaug, Cm, Eb7

'Till that - hap - py day in Spring when you buy -

Chords: Gm, Eb, Gm, Eb7, Cm, Ebaug, Eb, F9, Bb7

- the wed - ding ring Please A - STRING - OF PEARLS a - la

Chords: 1 Eb, Bb7, 2 Eb

Wool - worth - Wool - worth -

# THIS IS THE LIFE

## Refrain

1. THIS IS THE LIFE! Here's where the liv - in' is! THIS IS THE  
 2. House at the beach! Din - ners at 'Twen - ty - One'! Head - walt - er's

LIFE! Ba - by, you're there! THIS IS THE LIFE!  
 smile When you walk in! Hand - tal - lored suits!

You've wait - ed long e - nough, {Man} you've ar - rived,  
 Shirts with your mon - o - gram, {Girl} feel of real silk

Breathe in that air! Wine and per - fume, Sil - ver and  
 Next to your skin! Top of the heap, First cab - in

can - dle - light; Chil - dren, make way! I'm here to stay!  
 all the way; How sweet the song When you be - long!

Noth - in' but class, That's how it's gon - na be! THIS IS THE

1. Ab D7 G LIFE for mel LIFE  
 2. Ab

D7 G  
 for mel



# SKYLINER

*Solo voice*

*Optional counter-melody*

SKY LI - NER, SKY LI - NER,  
Sun beams all dance on your

*I'm hur-ry-in' I wan-na be* *come to in your arms-* *I'm thro with be-in' lone-ly* *where I can hug and kiss-you-*

*Dm7* *Abmaj7* *Fm6* *Dm7*

fly wings, ing where so the free light ly falls We And

*I'm hur-ry-in' I wan-na be* *come to in your arms* *Don't-cha know you're my one and on-ly* *Fast, Fast,*  
*Wan-na show you the way I miss you-*

*Fm6* *G9* *G7-9* *Cmaj7* *D7*

seem to real ly touch hea - ven,  
then when night falls,

*fast, fast, fast, fast,* *trav-el - in' fast,* *trav-el - in' fast,* *dear - dear -* *And the quar-rels of the past we'll keep in the*  
*And to*

*G7* *Am7* *2. 0* *Bb9* *0*

high-er, high-er, ev - er high - er. stars dance a bove

*past, dear.* *have you close to* *all that I'm think - in' of.*

*Bb9* *Abmaj7*

Giv - ing a show for the peo - ple be - low as we fly

*Bb9* *G6* *0*

As we fly so high

G7 F

Hear - ing each sin - gle beat of the mo - tors re - peat with a sigh \_\_\_\_\_

G9 D9 D9 (Tacet)

By and by. \_\_\_\_\_

Gmaj.7 G7 C6 A9 Gm6 A7

I'll hold her close, That's the

I'm gon-na be hold-in' you- And now I'm feel-in' jump - y-

Dm7 Abmaj.7 Fm6

sweet song they sing me

I'm gon-na be hold-in' you- I don't care if the ride gets bump - y-

Dm7 Fm6 G9 G7-9

SKY LI - NER, bring me

Fast, - fast trav - el - in' fast dear \_\_\_\_\_

G D9 G

home to love. \_\_\_\_\_

Come to love. \_\_\_\_\_

# WANT TO BE WITH YOU

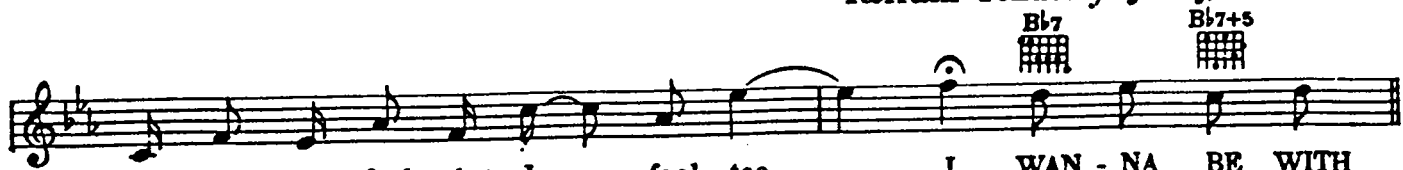
From the Broadway Musical "GOLDEN BOY"

Verse \*Bb7sus

Voice 

Lor - na, Lor - na and Joe, Some-how it sounds so right,

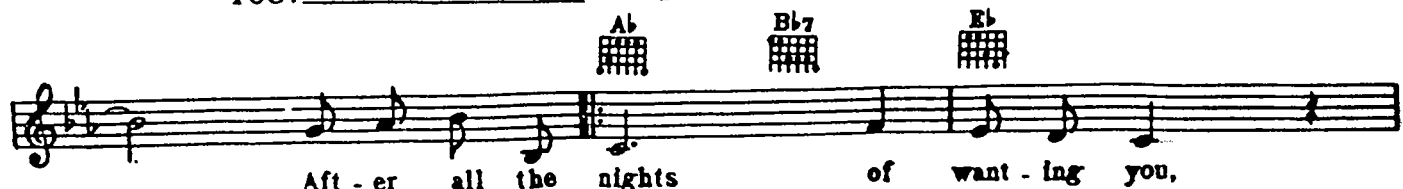
Refrain-Tenderly (*freely*)



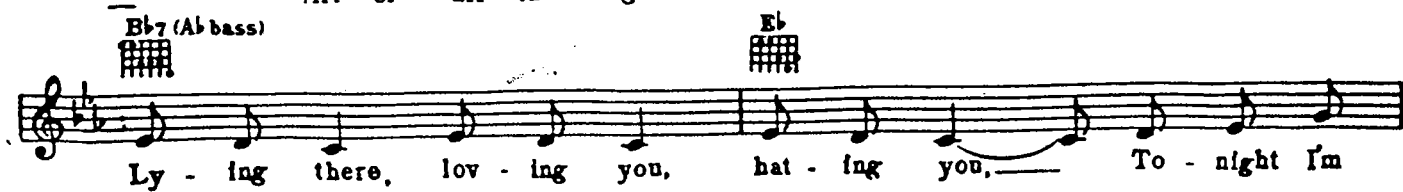
Some - how you feel what I feel too. I WAN - NA BE WITH



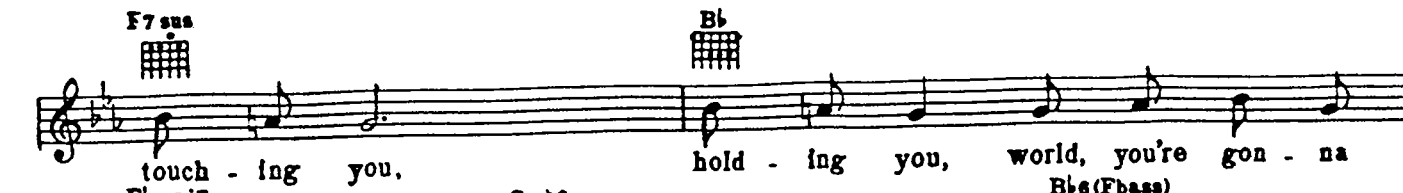
YOU! I WAN - NA BE WITH YOU,



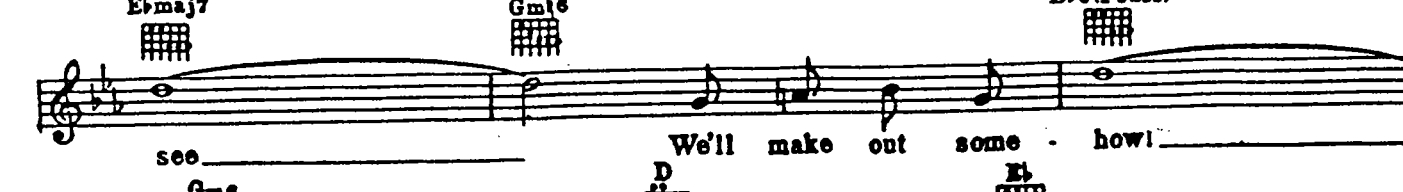
Aft - er all the nights of want - ing you,



Ly - ing there, lov - ing you, hat - ing you, To - night I'm



touch - ing you, hold - ing you, world, you're gon - na



see We'll make out some - how!



Here's my girl and (man) mel. You can't hurt us



now! We're gon - na have it all!



I'll love you ev - 'ry day! Hon - ey, life could

Ab Eb Eb  
 be so great for us; Here's our chance, it's  
 C9 Fm  
 not too late for us, Grab it fast or  
 Ebmaj7 Abm7 Adim  
 life won't wait for us. I WAN - NA BE WITH  
 Eb Eb7sus Eb7+5 Eb  
 YOU! I WAN - NA BE WITH YOU!  
 1. 2.  
 Aft - er all the

Falling In Love Again (Can't Help It) FREDRICH HOLLANDER

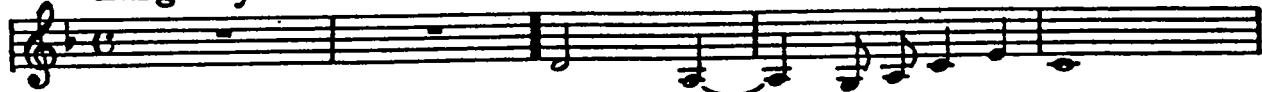
Eb Eb7 Ab Abm Eb Fm7 Abm Eb7  
 Fall - ing in love a - gain, Nev - er want - ed to; What am I to do? Can't  
 Eb Adim Eb7 Eb Eb7 Ab Abm Eb  
 help it! Love's al - ways been my game, Play it how I may,  
 Fm7 Abm Eb7 Eb Cm D7 G7  
 I was made that way; Can't help it! Men chas - sur to me, Like  
 Cm (Girl) Eb7 Eb+ Eb Eb7  
 moths a - round a flame; And if their wings burn, I know it's not to blame. Fall - ing in  
 Ab Abm Eb Ebm C7 Fm7 Abm Eb7 Eb  
 love a - gain, Nev - er want - ed to What am I to do? Can't help it!

194

# "Golden Boy" Night Song

Languidly

\*F#



Sum - mer, — not a bit of breeze.

E#



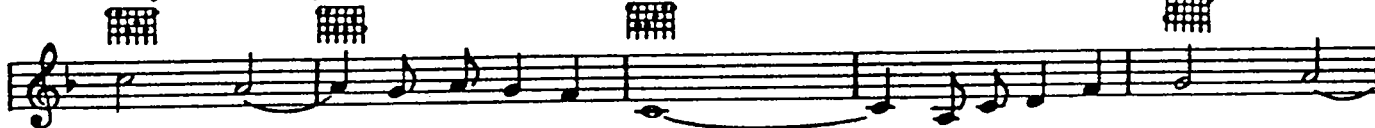
Ne - on signs are shin - ing — thru the tired. trees, —

Bbmaj7

Bbme

F

G7(Fbass)



Lov - ers — walk - ing to and fro, — Ev - ry - one has some - one —

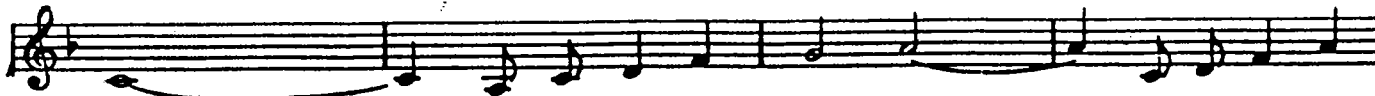
Bbme

F#

F



— and a place to go. — Lis - ten, — hear the cars go



past, — They don't e - ven see me — fly - ing by so

E#

Bbmaj7

Bbme



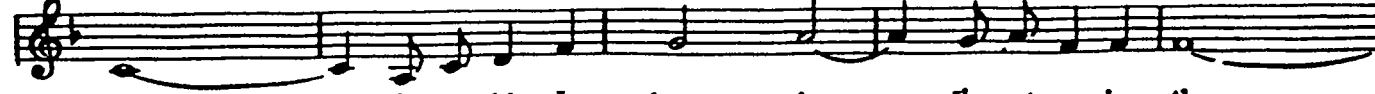
fast, — Mov - ing, — go - ing who knows

F

G7(Fbass)

Bbme

F#



where, — On - ly thing I know is — I'm not go - ing there. —



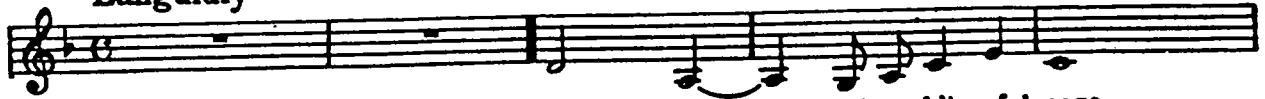






"Golden Boy"  
Night Song

Languidly



Sum - mer, — not a bit of breeze.



Ne-on signs are shin - ing — thru the tired trees, —



Lov - ers — walk-ing to and fro, — — — — — Ev-'ry-one has some - one —



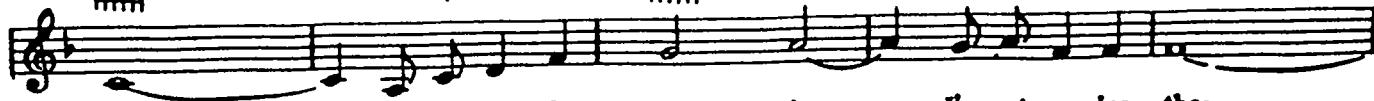
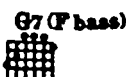
— and a place to go. — — — — — Lis-ton, — — — — — hear the cars go



past, — — — — — They don't e - ven see me — — — — — fly-ing by so



fast, — — — — — Mov - ing, — — — — — go - ing who knows



where, — — — — — On-ly thing I know is — — — — — I'm not go-ing there. — — — — —

Bbm7 Eb9 Ab6

Where do you go, — when you feel that your brain is on fire? —

Dm7 G9

Where do you go, when you don't e - ven know what it

C6 A7 sus (without C)

is you de - sire? — Lis - ten. — Laugh - ter ev - 'ry -

With Mounting Excitement A7

where! — Hear it! — Life is in the air! —

Gm7 C7 F6

As the night comes — and the town a - wakes. —

Fb F7 sus

Sounds of child - ren call - ing — and the squeal of brakes, —

Bbmaj7 Bbm6 F C7 F G7 (F bass)

Mu - sic! — But a lone - ly song, — When you can't help won - d'ring: —

Bbm6 F6 Fmaj7 F6 F

Where do I be - long? —

# Do I Hear A Waltz?

Words by  
STEPHEN SONDHEIM

Music by  
RICHARD RODGERS

## Refrain

G F# G

1. Do I hear a waltz? Ver - y  
2. Do you hear a waltz? Oh, my

Am7 D7 Am7 D7

odd, but I hear a waltz. There  
dear, don't you hear a waltz? Such

C Bm Am6 G Am7 D7 G

is - n't a band and I don't un - der - stand it at all.  
love - ly Blue Dan - u - bey mu - sic, how can you be still?

F# G F# G

I can't hear a waltz,  
You must hear a waltz!

E!

Oh, my Lord, there it goes a - gain! Why is  
E - ven stran - gers are danc - ing now: An old

Am6 D7 G6 G

no - bod - y danc - ing in the street?  
la - dy is waltz - ing in her flat,

A7(sus.4) A9 Am7 D7 C6

Can't they hear the beat? Ma - gi - cal,  
Waltz - ing with her cat. Ros - es are

C#dim F# G D+ G D7(sus.4) D7 D+ D7

mys - ti - cal, mir - a - cle, Can it be? Is it  
danc - ing with pe - o - nies. Yes, it's true! Don't you

G(sus.9) G C6 C#dim F# G

true? \_\_\_\_\_ Things are im - pos - si - bly lyr - i - cal. -  
 see? \_\_\_\_\_ Ev - 'ry-thing's sud - der - ly Vi - en - nese, -

F#7 G A7(sus.7) A7 Am7 D7

Is it me? \_\_\_\_\_ No, it's you! \_\_\_\_\_ I  
 Can't be you! \_\_\_\_\_ Must be me! \_\_\_\_\_ Do

G F# G Am7

do hear a waltz! \_\_\_\_\_ I see you and I hear a waltz! -  
 I hear a waltz? \_\_\_\_\_ I want more than to hear a waltz: -

D7 Am7 D7 C Bm Am6 G

It's what I've been wait - ing for all  
 I want you to share it 'cause Oh,

Gdim Am7 A7 D7 G

my boy, life, do To hear a waltz! \_\_\_\_\_  
 I hear a

D7(sus.1) D7 2.Coda G C6 G C6

Do waltz. \_\_\_\_\_

G C6 G Cmaj.7 G Cmaj.7 G Cmaj.7

I hear a waltz. \_\_\_\_\_

G Cmaj.7 G Am7 G Am7 G Am7

I hear a waltz. \_\_\_\_\_

G Am7 G Am7 G

## Take The Moment

Words by  
STEPHEN SONDHEIM

Music by  
RICHARD RODGERS

Refrain  
B $\flat$

Take the mo - ment, —

Gm7 C7  
Let it hap - pen. —

Cm7 F7 B $\flat$  sus. 9)  
Hug - the mo - ment, — Make it last. —

B $\flat$  Gm7 C7  
Hold the feel - ing — for the mo - ment, —

Cm7 F7 B $\flat$   
Or the mo - ment — will have passed. —

E $\flat$  B $\flat$   
All the nois - es buzz - ing in your head, —

Em7 A9  
Warn - ing you to wait, — What

D F7 B $\flat$  dim B $\flat$   
for? — Don't lis - ten! Let it hap - pen, —

Gm7 C7 Cm7 F7  
take the mo - ment, — Make the mo - ment man - y mo - ments

B $\flat$  Ebm6 B $\flat$  Fm7 F7  
more. — Make for us a thou - sand

1. B $\flat$  2. B $\flat$   
more. — more. —

# Perhaps

Words by  
STEPHEN SONDHEIM

Music by  
RICHARD RODGERS

Gm7 C7 F Gm7 C7 F(sus.4) F

If you take per-haps a ride And you wish per-haps a

Gm7 C7 Bb C7(b5) F

guide, If I might per-haps pro- vide, Let me do. \_\_\_\_\_

Gm7 C7 F Gm7 C7

If you wish per-haps to buy At a

F(sus.4) F Gm7 C7 Bb

price per-haps too high, No one bar-gains as well as

C7(b5) F D7+(b9)

I, Let me do. \_\_\_\_\_ For what - ev - er re -

C7(b9) G7(sus.4) G7 C11

qui - re - ment you wish: \_\_\_\_\_ Post - cards, mu -

C7(b9) F Abdim C7 Gm7 C7 F

se - ums or the word for fish, You have need for some - one

Gm7 C7 F Gm7 C7

who Can take care of these for you And if

Bb Gm7 C9

I per-haps will do. I will

1. F Gm7 C7 2. F

do. \_\_\_\_\_ If you do. \_\_\_\_\_

## Two By Two

Words by  
STEPHEN SONDHEIM

Music by  
RICHARD RODGERS

## Refrain

F E F E F  
Two by two by two, Ev-'ry-bod-y is

F E F Fdim F E7 F Fdim  
two by two by two Ev-'ry-bod-y is

Gm7 C7 F A7 A7(b5)  
him by her, Ev-'ry-bod-y is he and she Ev-'ry-bod-y is

D9 G7 C7 F  
arm in arm, two by two... and cook-ie makes three.

F E F E F  
One has none to lose.

E Bb F G7(sus.4)G7 C7 Bb  
By my-self I can say and do what I choose.

C7 F7 Bb Bbm F Dm  
But it's fun-ny, when all is said and done, One and one make

G7 F E Gm7 E F Fdim F D7 Gm7 D+ C9 C7  
one. Have you heard the news? The world goes on by

1. F Fdim F Dm C7(b9) 2. F Fdim F  
twos. twos.

# Moon In My Window

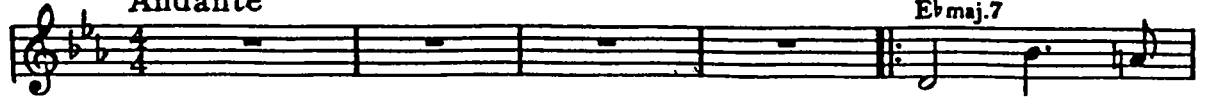
Words by  
STEPHEN SONDHEIM

Music by  
RICHARD RODGERS

Andante

Refrain (slowly, with tenderness)

E♭maj.7



1. Moon in my  
2. Moon in my  
3. Moon in my

Fm

A♭



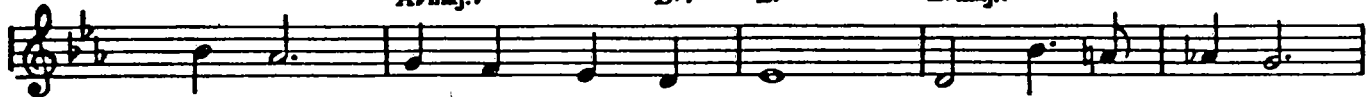
win - dow, See that lit - tle dome? By the time you  
win - dow, I am not im - pressed. Wak - en oth - er  
win - dow, How are you so bright? Guess I've nev - er

A♭maj.7

B♭7

E♭

E♭maj.7



reach it, Prom - ise he'll be home. Moon in my win - dow,  
lov - ers, Let me get my rest. Moon in my win - dow,  
seen you, Not un - til to - night. Moon in my win - dow,

Fm

A♭



Play this lit - tle game. By the time he's reached me,  
Make the lov - ers smile: Let them have their dream - ings  
Go - ing oh, so slow. Are you giv - ing les - sons?

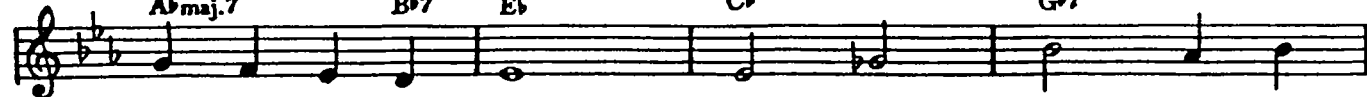
A♭maj.7

B♭7

E♭

C♭

G♭7



'Things will be the same. Moon, take charge and take  
For this lit - tle while. Glow, pass by, then di -  
Thank you, but I know. Moon, your light can be

C♭

G♭7(sus.4) G♭7

C♭

B♭7

E♭(sus.9)



pit - y, Shine and change the scene.  
min - ish, So ro - man - tic moon.  
blind - ing, But the night will end.

E♭

E♭

F7

B♭(sus.9)

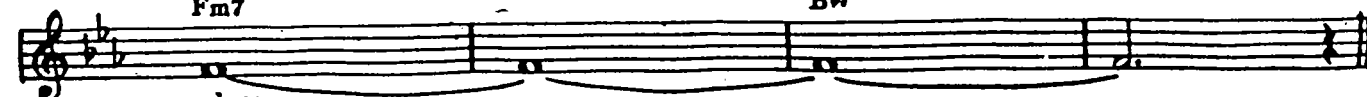
B♭



Shine and wash the cit - y  
All ad - ven - tures fin - ish  
I don't need re - mind - ing,

Fm7

B♭7



clean.  
soon.  
friend.



# I Had A Ball

From the Broadway Musical "I HAD A BALL"

Lyric and Music by  
**JACK LAWRENCE**  
 and **STAN FREEMAN**

**Chorus**

The musical score for the chorus of "I Had A Ball" is presented in standard musical notation across ten staves. The lyrics are written below the notes, and various chords are indicated above the staff lines. The key signature has one sharp (F#), and the time signature is 4/4. The score includes a first ending and a second ending, both leading to the word "BALL!".

**Chorus**

Love was hid - ing a - round the cor - ner, This  
 lone - ly mourn - er heard the call;  
 Then love found me and put her arms a - round me, So  
 beat the drum, - sound the brass, - What a groove, - what a gas, -  
 Here I come, - let me pass, - Cot - tage small, a wall to wall en -  
 chant - ed bliss - ville in old new kiss - ville, The green - est, grand - est,  
 great - est state - of 'em all. If it lasts for -  
 ev - er, I'll love it, - If it's just a  
 life - time, what of it? - One short life time is  
 long e - nough for sing - in', Lis - ten, love, I HAD A  
 1. BALL! 2. BALL!

# Addie's At It Again

From the Broadway Musical "I HAD A BALL"

Lyric and Music by  
JACK LAWRENCE  
and STAN FREEMAN

## Chorus

*S* F Fmaj7 F6 F

The la-dy's smart,- the la-dy's tough,- You'd think the la-dy had real-ly

Am7 Abdim Abm6 Gm7 D7 Gm

had e-nough,- But AD - DIE'S AT IT A - GAIN.\_

Am7 D7 Gm Gm(+7) Gm7

The la-dy's cool\_ the la-dy's stacked,- The

Gm6 C9 C7(+5) Fmaj9 F6 Gm7 C13

la-dy's read-y to go in - to her act,- Yes, AD - DIE'S AT IT A - GAIN.\_

Cm7 F13 Bb Bb+ G Bdim

— Fly, Run, How

Fmaj7 F Dm Dm(+7) Dm7 G9

far, can you get? No one es -

Gm7 C11 C7 F Fmaj7

apes from her net.\_ So what's the use,- throw in the towel,- The

Am7 D7 G9 Gm7 C9 C7

la-dy's loose\_ and on the prowl,- Yes, AD - DIE'S AT IT A -

1. F F+ Fmaj7 F+ Gm Gm(+5) C7 D9 C9 C7 *Segue to Interlude*

GAIN.

2. F F+ Gm7 C7 F6 C9 F6 *Fine*

GAIN.

# FERRY CROSS THE MERSEY

Piano - Organ

By  
GERRARD MARSDEN

Moderato

The musical score is written for piano and organ. It features a single melodic line on a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked 'Moderato'. The score is divided into several systems, each with a set of lyrics underneath. Chord symbols are placed above the staff to indicate the harmonic accompaniment. The score includes a 'Coda' section and a 'D.C. al Coda' instruction. The lyrics are: 'Life goes on day after day. Hearts torn in ev'ry way. So ferry 'cross the Mersey cause this land's the place I love and here I'll stay. Each with their own secret care. So ferry 'cross the Mersey and always take me there, the place I love. People around ev'ry corner They seem to smile and say: We don't care what your name is boy, We'll never send you away. So, I'll continue to say Here I always will stay. So ferry 'cross the Mersey 'Cause this land's the place I love and here I'll stay. And here I'll stay, Here I'll stay.'

C Gm C Gm7 C Gm C Gm C Gm C Gm7 C Gm C Gm G7 C Em  
Life goes on day after day. Hearts torn in ev'ry way. So ferry 'cross the Mersey

Dm G7 C Gm7 C Gm7 C Gm C Gm7 C Gm C Gm  
'Cause this land's the place I love and here I'll stay. Peo - ple, they rush ev'rywhere.

C Gm C Gm7 C Gm C Gm G7 C Em Dm G7 C  
Each with their own secret care So ferry cross the Mersey And always take me there, the place I love.

Dm G7 C Dm G7 C Dm G7 Em D7 G7  
People around ev'ry corner They seem to smile and say: We don't care what your name is boy, We'll never send you away.

C Gm C Gm7 C Gm C Gm C Gm C Gm7 C Gm C Gm G7 C Em  
So, I'll continue to say Here I always will stay. So ferry 'cross the Mersey

Dm G7 C Gm7 C Gm7 C Gm7 C Gm7 C Gm7 C Gm7 C Gm7 C  
'Cause this land's the place I love and here I'll stay. And here I'll stay, Here I'll stay.

# HOLD 'EM JOE

Calypso tempo

## VERSE

F F7 C Gdim Dm G+

Hold 'Em Joe — Hold 'Em Joe. — Hold 'Em Joe. But don't let him

C F F7 C Gdim G7 C

go. Hold 'Em Joe. — Hold 'Em Joe, — Hold 'Em Joe, but don't let him go.

## CHORUS

G7 G+ C Cm6

Me don-key want wa-ter, Hold 'Em Joe. He cra-zy 'bout

G7 G+ C G7

wa-ter. Hold 'Em Joe. Me don-key want whis-key. Hold Em

C Gdim G7 C Gdim

Joe. Me don-key like cham-pagne  
choc-'late Hold 'Em Joe. Me don-key like

G7 C Gdim G7 G+

good rum  
cof-fee Hold 'Em Joe. Ev-'ry-bod-y want wa-ter, Hold 'Em

C Cm G7 G+ C Cm C

Joe, Me don-key want wa-ter. Hold 'Em Joe. Me don-key like Joe.



# Ev'ry Time We Say Goodbye

Words and Music by  
COLE PORTER

Refrain, Very slowly and pensively (four beats)

Ev - 'ry time — we say good - bye I die — a lit - tle,

Ev - 'ry time — we say good - bye — I won - der

why — a lit - tle, Why the gods a - bove me Who

must be — in the know Think so lit - tle

of me They al - low you to go —

When you're near — there's such an air of

Spring — a - bout it, I can hear — a lark some -

where — be - gin to sing — a - bout it, There's no love song

fin - er, But how strange the change from ma - jor to mi - nor

Ev - 'ry time — we say good - bye.

we say good - bye. Ev - 'ry sin - gle time we

say good - bye.

## THEME FROM "PEYTON PLACE"

(FOR THOSE WHO ARE YOUNG)

*A 20th Century-Fox TV Series*Music by  
FRANZ WAXMANLyric by  
PAUL FRANCIS WEBSTER

*E<sup>b</sup>* *Fm7* *B<sup>b</sup>7* *E<sup>b</sup>*

For those who are young there's a time, When ev-'ry-thing

*Fm* *Gm7* *B<sup>b</sup>m7* *E<sup>b</sup>7* *A<sup>b</sup>* *A<sup>b</sup>dim*

falls in - to rhyme; When the look in your eyes is a

*Gm* *Cm* *Cm7* *F7* *Cm7* *F7* *B<sup>b</sup>7*

kiss in dis - guise, Soft as the wings of a dove. That

*E<sup>b</sup>* *Fm7* *B<sup>b</sup>7* *E<sup>b</sup>*

first gen - tle touch of your hands, The look no one

*Fm* *Gm7* *B<sup>b</sup>m7* *E<sup>b</sup>7* *E<sup>b</sup>+7* *A<sup>b</sup>* *A<sup>b</sup>dim*

'else un - der - stands; All these are the things that a

*Gm7* *F9-5* *F9* | 1. *E<sup>b</sup>* *E<sup>b</sup>dim* *B<sup>b</sup>7-9* *E<sup>b</sup>*

love af - fair brings For those who are young and in love.

*B<sup>b</sup>11* *B<sup>b</sup>7* | 2. *E<sup>b</sup>* *E<sup>b</sup>dim*

For those who are young

*B<sup>b</sup>11* *B<sup>b</sup>7-9* *E<sup>b</sup>*

and in love.

Osterman-Robert Fletcher-Richard Horner production "HIGH SPIRITS"  
**Forever And A Day**

By  
**HUGH MARTIN and  
 TIMOTHY GRAY**

Chorus - Smoothly with feeling

The leaves will float on the breeze; the breeze will float on the seas, For-  
 ev - er And A Day. The  
 moon will glow in the skies; the skies will glow in your eyes, For-  
 ev - er And A Day.  
 Guar - dian an - gels will sing to me, Ev - 'ry  
 \*Fall will al - ways be spring to me, When you  
 time that you cling to me. And you'll see the love we'll give through the year, will  
 ten - der - ly cling to me.  
 grow And live through the years, For - ev - er And A  
 Day. The Day.

**Chords:** F, Fmaj.7, F6, F, Bb6, Bbmaj.7, Bb6, Bb, C9, Gm7, C7, Gm7, C7+5, F6, Gm7, C7, Cm7, F7, Bb, Dm7, G9, C11#, C11, Gm7, C9, F, Fmaj.7, F6, F, Bb, Dm, Gm7, C9, 1. F6, Gm7, C7, 2. F6



(There's No Place Like)  
**Home For The Holidays**

Words by  
**AL STILLMAN**

Tune Uke  
 A D F# B

Music by  
**ROBERT ALLEN**

Moderato, Happily With Feeling

Oh, there's no place like HOME FOR THE HOL-I - DAYS - 'cause no mat - ter how  
 far a-way you roam When you pine for the sun-shine of a friend-ly gaze -  
 for the hol - i - days you can't beat home, sweet home. I met a man who lives in  
 Ten-nes-see and he was head-in' for Penn-syl-van-ia and some home-made pump-kin pie.  
 From Penn-syl - van - ia folks are trav-'lin' down to Dix - ie's sun - ny shore; From At -  
 lan - tic to Pa - ci - fic, gee, the traf - fic is ter - ri - fic, Oh, there's no place like  
 HOME FOR THE HOL-I - DAYS - 'cause no mat - ter how far a-way you roam -  
 if you want to be hap - py in a mil - lion ways - for the hol - i - days you  
 can't beat home, sweet home. Oh, there's can't beat home, sweet home.

# How Long Has This Been Going On?

Duet

Bill - Mary

Words by  
IRA GERSHWIN

Music by  
GEORGE GERSHWIN

Refrain *p-mf* D7 D° B<sup>b</sup> D7 D7+5 G7 C7 Cm7

I could cry— salt - y tears;— Where have I been all these years?—  
I could cry— salt - y tears;— Where have I been all these years?—

*u* G° Am7 D7 G7 C D7  
Lit - tle wow,— tell me now— How long has this been go - ing on?—  
List - en, you— tell me do — How long has this been go - ing on?—

G *p* D7 D° B<sup>b</sup> D7 D7+5 G7  
— There were chills— up my spine,— And some thrills I  
— What a kick!— How I buss!— Boy, you click as

C7 Cm7 G G° Am7 D7 G7  
can't de - fine.— List - en sweet,— I re - peat:— How  
'no one does!— Hear me sweet,— I re - peat:— How

C D7 G Cm G° G7 C F7 C F7  
long has this been go - ing on?— Oh, I feel that I could melt; —  
long has this been go - ing on?— Dear, when in your arms I creep, —

Cmaj7 F7 Cmaj7 Em6 Br. Em6 Bm Em6  
In - to Hea - ven I'm hurled!— I know how Co - lum - bus felt,—  
That di - vine ren - d - z - vous, — Don't wake me, if I'm a sleep, —

Bm Em6 Bm B<sup>b+</sup> *mf* D7 D° D<sup>b</sup>  
Find - ing an - oth - er world! Kiss me once,— Then once more—  
Let me dream that it's true. Kiss me twice,— Then once more—

D7 G7 C7 Cm7 G G° Am7 D7 G7  
What a dunce I was be - fore— What a break!— For Hea - ven's sake!— How  
That makes thrice, let's make it four!— What a break!— For Hea - ven's sake!— How

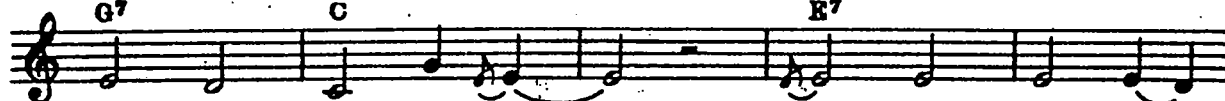
C D7 1. G G° 2. G C<sup>6</sup> G  
long has this been go - ing on? —  
long has this been go - ing on? —

# Freight Train

by ELIZABETH COTTEN



Freight train, freight train run so fast, Freight train,



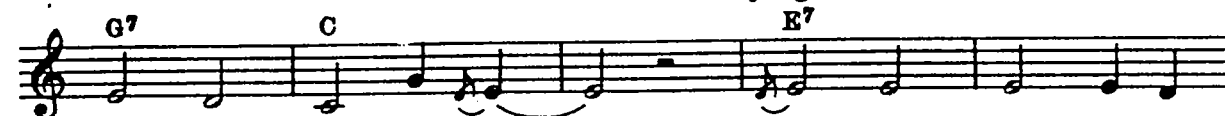
freight train run so fast, Please don't tell what



train I'm on They won't know what route I've gone.



When I am dead and in my grave, No more



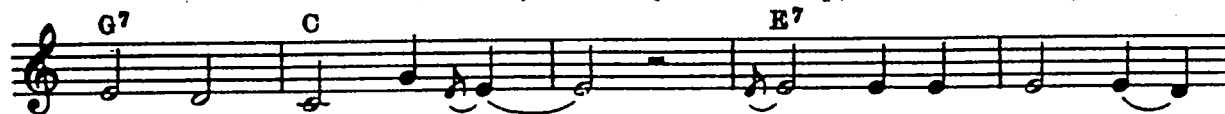
good times here I'll crave, Place the stones at any



feet And tell them all that I'm gone to sleep.



When I die, Lord, bur-y me deep, Way down



on old Chest-nut Street, So I can hear old



Num-ber Nine As she comes roll-ing by.



When I die, Lord, bur-y me deep, Way down



on old Chest-nut Street, Place the stones at my



feet And tell them all that I'm gone to sleep.

# FORGIVE ME

Words by  
JACK YELLEN

Music by  
MILTON AGER

## CHORUS

C7 B<sup>b</sup>6 F6 F<sup>o</sup>7 B<sup>b</sup>m6 F6 C7 F6

For - give me! — Please for - give me! — I did - n't mean to

F6 A7 D7 Gm D7 Gm

make you cry. — I love you — and I need you; —

D7 G7 Gm7 C7 B<sup>b</sup>6 F6

— Do an - y - thing but don't say good - bye. — Let by - gones —

F<sup>o</sup>7 B<sup>b</sup>m6 F6 C7 F7 B<sup>b</sup>6

— just be by - gones, — We all make mis - takes now and then —

B<sup>o</sup>7 E7 F7 E7 + Eb7 + D<sup>o</sup> + D7 Gm7

— I'm sor - ry, — for - give me, my dear, — And let's be

C7 F6 Gm7 C7 F6 B<sup>b</sup>m6 F6

sweet - hearts a - gain — For gain. —

# Groovin' High

(Quiet)

Words by Kirby Stone  
Music by John 'Dizzy' Gillespie

Refrain:

**E♭6** **Am7** **D9**

QUI - ET, QUI - ET, There real - ly is - n't an - y

**Am7** **D7** **E♭6**

spec - ial need - for a ri - ct. QUI - ET

**Gm7** **C9** **Gm7** **C9** **F7**

You nev - er ev - er seem to lose - your speed - Can'i ya sigh it,

**F7** **Fm7** **B♭9** **Fm7** **B♭7**

QUI - ET, If I could on - ly make your lips - take heed, - we could

**Gm7** **F♯m7** **Fm7**

have a great time - while we're swing - in' a - long. - We, might ev - en hear the bells

**E7** **E♭6**

ring - in' a - long. Slow - ly, Sweet - ly,

**Am7** **D9** **Am7** **D7** **E♭6**

If you and I are gon - na have a ro - mance, - make it nice - ly,

**E♭6** **Gm7** **C9** **Gm7** **C7**

neat - ly, Our love af - fair will stand a bet - ter chance. Keep it

**F7** **Fm7** **B♭9**

soft - ly, dis - creet - ly, and while the oth - er cou - ples

Fm7                      Bb9                      Fm                      Abm6

start to dance We'll take a fire and light up the fire of

1. Eb C7+9 Eb9 F13+11 Bb7+9 Eb9                      2. Eb Eb9 Eb9

love. love.

# A Night in Tunisia

Words by John Hendricks  
Music by John 'Dizzy' Gillespie

**REFRAIN**

Eb9 Dm6 Eb9 Dm6

The moon is the same moon above you, A-glow with its cool evening light; But

Eb9 Dm6 Eb7 A7b5 A7 Dm6

shin-ing at NIGHT IN TU-NI-SIA, nev-er does it shine so bright. The

Eb9 Dm6 Eb9 Dm6

stars are a-glow in the heav-ens, But on-ly the wise un-der-stand; That

Eb9 Dm6 Eb9 A7b5 A7 Dm6

shin-ing at NIGHT IN TU-NI-SIA, They guide you thru the des-ert sand.

Am7b5 D7b9 D7 Gm6 D7b9 Gm6 Bbm6

Words fail to tell a tale too ex-or-tic to-be-hold. Each night's a

C7b9 C7 Fmaj7 Bb9 Gm6 A7 Eb9

deep-er night, in a world ag-es old. The cares of the day seem to

Dm6 Eb9 Dm6 Eb9

van-ish, The end-ing of day brings re-lease; Each won-der-ful NIGHT IN TU-

Dm6 Eb7 A7b5 A7 1. Dm6 2. Dm6

NI-SIA, Where the nights are filled with peace. The

## TAKE ME

Words by  
MACK DAVID

Music by  
RUBE BLOOM

**Moderately**

I don't know where a star goes when morning does ap-pear. I don't know why the  
wind blows, what does it mat-ter dear. — I on-ly know that you are all that's  
dear to me, — And I would like to have you al-ways near to me. —

**CHORUS Moderately Slow**

Take Me Im yours if you'll take me; — I want you to  
make me, — a part of your heart. — Hold me — I dreamed you would  
hold me; — now real-ly en-fold me, — say well ne-ver part. — All the  
love I have to give, I want to give to you, — and as long as I shall live Ill on-ly  
live for you. — Take Me — and ne-ver for-sake me; — my dar-ling please  
take me — and make me your own. — own. —

# GREEN PEPPERS

Bright Tempo

The musical score for "Green Peppers" is written in G minor (one flat) and 4/4 time. It consists of ten staves of music. The first staff is a melodic line with six guitar chord diagrams above it: Gm, C, Gm, C, Gm, Gm. The subsequent staves contain a melodic line with various chords indicated above the notes. The chords are: Gm, C, Ab, Gm; Ab, Gm, F, Eb, D; Gm, C, Ab, Gm; Ab, Gm, Cm, Gm; F7, Bb, F7, Bb; Ab, Gm, A7, Am7-5, D; Gm, C, Ab, Gm; Ab, D7; Gm, Gm.



## WHIPPED CREAM

By NAOMI NEVILLE

Moderate Bounce

F7 Bb7  
 Db Eb7 Fm Ab B° Eb7  
 F7 Bb7 Db  
 Eb7 Ab  
 Db  
 Ab Eb7 Ab Eb7 Ab Adim  
 Eb7 Ab Db7 C7 Fm D°  
 Ab Eb7 1. Ab 2. Ab  
 F7 Bb7 Db  
 Eb7 Fm Ab B° Eb7 F7  
 Bb7 Db Eb7 Ab



# THE MEXICAN SHUFFLE

Moderato

By  
SOL LAKE

The musical score for "The Mexican Shuffle" is written in G major and 2/4 time. The tempo is marked "Moderato". The score consists of 11 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The chords are G, Dm7, G, Dm7, G, Dm7, G. The second staff has a common time signature (C) and chords G, Dm7, C, C#, D7. The third staff has chords G, Dm7, G, C, C#, D7. The fourth staff has chords G, Dm7, G, G7, C, Em, Am, Am7. The fifth staff has chords G, Dm7, Em, C, Am7, G, D7, and a "To Coda" symbol. The sixth staff has a first ending bracket over G, C, D7, G. The seventh staff has a second ending bracket over D7, G, D7. The eighth staff has chords Eb, Em, G, D7. The ninth staff has chords G, D7. The tenth staff has chords D7, C, C#, D7, and a "D.S. al Coda" symbol. The final staff has a "Coda" symbol and chords G, D7, G.

As Recorded by BARBRA STREISAND on Columbia Records

# Why Did I Choose You?

Lyrics by  
HERBERT MARTIN

From the Broadway Musical "THE YEARLING"

Music by  
MICHAEL LEONARD

## Chorus

*B♭* *B♭9* *E♭ E♭+ maj7 E♭6 Dm7-5* *G9sus* *Cm+7 F9sus F9* *B♭*

WHY DID I CHOOSE YOU? What did I see in you? I saw the

*C7* *Am7* *D7(♯9) D7* *D18* *Gm+7* *Gm7* *C9* *C18*

heart you hide so well; I saw a quiet man who had a

*Fmaj7* *B♭ F Am7 F* *A♭dim Gm7* *C7* *F9sus Fdim* *Cm7* *F7-9*

gentle way, A way that caught me in its glowing spell.

*B♭* *B♭9* *E♭ E♭+ maj7 E♭6 Dm7-5* *G9sus* *Cm+7 F9sus F9* *B♭*

Why did I want you? What could you offer me? A love to

*C7* *Am7-5* *D7(♯9) D7* *D18* *Gm+7* *Gm7* *C9*

last a life-time through. And when I lost my heart so many

*E* *Fmaj7* *F9sus* *B♭* *A7+5* *A7*

years ago, I lost it lovingly and willingly to you.

*D7-9 D7* *D18* *Gm7* *G7-5* *C9sus C7-9* *F* *F9 Am7 Bm7 Cm7 sus F7-9*

— If I had to choose again, I would still choose you

*F9* *F9* *B♭maj7* *B♭18* *E♭* *Cm7* *Fmaj7*

you.

## Invisible Tears

Words and Music by  
NED and SUE MILLER

IN - VIS - I - BLE TEARS in my eyes — In - cred - i - ble

pain in my heart — In de - struct - a - ble mem - o - ries are

pass - ing in re - view. — Im - pos - si - ble

tho' things may get — im - prob - a - ble, I will for - get —

— In - del - i - ble mem - o - ries of sweet lov - a - ble

you. — You're back a - gain — So I'll let you

in — (Tacet) Al - tho' I'm on - ly see - ing pic - tures from the

past — Those arms are not real — But some - how I

feel — (Tacet) If I'd just close my eyes, then may - be it will last —

— IN - VIS - I - BLE you —

*To Coda*

*al Coda*

# YOU WERE ONLY FOOLING

(While I Was Falling In Love)

Words by  
BILLY FABER and  
FRED MEADOWS

Music by  
LARRY FOTINE

CHORUS

You were on - ly fool - ing But

I was fall - ing in love It's a

sto - ry as old as A - dam and Eve

I was ma - king love, but you were ma - king be - lieve You lied to

me with kis - ses I've tried to stop dream - ing

of But you were on - ly fool - ing me While

I was fall - ing in love. love.

Metro-Goldwyn-Mayer Presents A Martin Ranshoff Production "THE CINCINNATI KID"

# THE CINCINNATI KID

Lyric by  
DORCAS COCHRAN

Music by  
LALO SCHIFRIN

He came with the name Cin-cin-nat-i, A kid with no ace in the  
hole; On a hot po-ker pot Cin-cin-nat-i, Had  
staked his heart and soul. He'd play night and day like a  
de-mon, And pray for that one luck-y day; When the  
'lush roy-al flush of his dream-in' Is just a game a -  
way. Be - yond all the green - felt shad - ows, His  
own queen of hearts will wait; But till he's king of the green - felt  
shad - ows, She'll wait and wait and wait. For

Chords: Dm, Am7, Dm, Am7, Dm, Gm7, C7, Fmaj9, F6, Em7-5, A7+5, Dm, G7, Bb9, Am7, Dm, Am7, Dm, Gm7, C7, Fmaj9, F6, Em7-5, A7+5, Dm, G7, Bb9, Am7, Dm, Gm7, C9, F6, Dm7, Gm7, G9, Fmaj7, F6, Em7-5, A7+5, A7, Dm7, G9, Bb9, A9, A7-9, A7

Dm 3 Am7 3 Dm 3 Am7 3 Dm 3 Gm7 C7 3

sure — as the cards — will be fall-in', — — — — — And chips — in the pot — pyr-a-

Fmaj9 F6 3 Em7-5 3 A7+5 3 Dm 3 G7 3

mid; — — — — — For a buck, — La-dy Luck — will be call-in' — — — — — The

Bb9 Am7 1. Dm 2. Dm Dm6

Cin - cin - nat - i Kid. He Kid.

# HUSH-A-BYE

REFRAIN- Slowly, with expression

Fm Bbm C7 C-9

Lu lul-la lu lu, HUSH - A - BYE, Dream of the an - gels

Fm C7 Fm Bbm C7

way up high, Lu lul-la lu lu, don't you cry, Mom - ma won't

C7+5 Fm Bbm6 Fm C7 Cm7 F7 F-9 Bbm F7 Bbm

go a - way. Sleep in my arms while you still can,

Bbm7 Eb7 Ab C7 Fm

(Fem.) Child - hood is but a day, E - ven when you're a  
(Male) Mom - ma would al - ways say,

Bbm C7 C7+5 1. Fm C7 C-9

great big man, Mom - ma won't go a - way.

2. Fm C-9 Fm Bbm6 Fm Bbm Dbm6 C7+5 C7 Fm Bbm6 Fm Bbm6 Fm

way, Lu - lah, lu - lah, lu - lah lu.



# ESPAÑA CANI

Paso - Doble

PASCUAL MARQUINA  
*Arranged by*  
J. Rosmond Johnson

The musical score consists of eight staves of music in 2/4 time. The melody is written in a single line with various ornaments and slurs. The key signature has one sharp (F#). The chords are indicated by letters above the notes. The first staff starts with an E chord. The second staff has E, A, F, F, G, F, E chords. The third staff has F, F, G, F, E, F chords. The fourth staff has F, G, F, E, A, Bm7-5 chords. The fifth staff has Bm7-5, Bm7-5 chords. The sixth staff has E, G13, C chords. The seventh staff has C, F7, Bb, E7, Am chords. The eighth staff has Am, Am, E, F, F chords.



This page of musical notation consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The first measure contains a D chord, followed by a series of eighth notes. The second staff continues with an A7 chord, a D chord, and a half note D. The third staff features a complex rhythmic pattern with a Dm chord and an A chord. The fourth staff includes a Dm chord, an A chord, and a D chord. The fifth staff starts with an A7 chord and continues with eighth notes. The sixth staff features a D chord, an A7 chord, and another A7 chord. The seventh staff begins with an A7 chord, followed by a D chord, a G chord, and an A7 chord, ending with a D chord and a dynamic marking of *f da*.

# Here's To The Losers

Words and Music by  
ROBERT WELLS  
JACK SEGAL

Chorus

F F# F#dim Gm7 C7

Here's to those who love not wise-ly, — no, not wise-ly, but too well. To the  
those who drink their din - ners, — when the la - dy does - n't show. To the

F F# F#dim Gm7 C#

girl who sighs with en - vy — when she hears that wed - ding bell. To the  
girls who wait for kiss - es — un - der - neath the mis - tile - toe. To the

Cm7 F7 Bb Eb

guy who'd throw a par - ty, — if he knew some - one to call. } HERE'S TO THE  
love - ly sum - mer lov - ers, — when the leaves be - gin to fall. }

1. Am7 D7-9 Gm7 Db7 C7

LOS - ERS! Bless 'em all! Here's to

2. Am7 D7-9 Gm7 Gm7-5 F Gm7 F

LOS - ERS! Bless 'em all! Hey! Tom, Dick and

Bbm7 Eb7 Abmaj7 A#b A#

Har - ry, — come in out — of the rain, — Those torch - es you

Dm7 G7 Gm7 C7-9

car - ry, — must be drowned in cham - pagne! — Here's the

F F# F#dim Gm7 C7

last toast of the eve - ning. — Here's to those who still be - lieve All the

F F# F#dim Gm7 C#

los - ers will be win - ners, — all the giv - ers shall re - ceive! Here's to

Cm7 F7 Bb Eb

trou - ble - free to - mor - rows, — May your sor - rows all be small! HERE'S TO THE

1. Am7 D7-9 Gm7 Gm7-5 F Gm7 F

LOS - ERS! Bless 'em all! Hey! Tom, Dick and

2. Am7 Gm#

LOS - ERS! HERE'S TO THE LOS - ERS! HERE'S TO THE

Am7 F Am7 Ab7 Gm7 Gb7 F#

LOS - ERS! Bless 'em all!

# I DIDN'T KNOW ABOUT YOU

Lyric by  
BOB RUSSELL

Music by  
DUKE ELLINGTON

*Slowly*

F D7 Fmaj7 G7 Gm7 C7 Caug F

if they would ask me I would say— I have had a thrill or so— But

F7 Ddim Bb7 A7 aug 5th D9 Fm6 C Dm7 G9 C9 aug 5th

that goes back to yes-ter-day— A long time a-go.

*Chorus Slowly*

Gm7 C9 Fmaj7 F6 Bb7 A7 Cm6 D7

I ran a-round with my own lit-tle crowd The u-su-al laughs, Not oft-en but loud and in the

G9 G7 add 6 Gm7 C7 Fmaj7 F6 A7-6 D7 Gm7 C9

world that I knew I Did-n't Know A-bout You Chas-ing af-ter the ring on the

Fmaj7 F6 Bb7 A7 Cm6 D7 G9 G7 add 6

mer-ry-go-round Just tak-ing my fun— where it could be found and yet what else could I do—

Gm7 C9 add 6 F Dm G9 Gb7 F6 Cm7 F9

I Did-n't Know A-bout You Dar-ling, now I know I

Cm7 F9 Bbmaj7 Bb6 Bbm Bbm7 Eb9

had the lone-li-est yes-ter-day; Ev-'ry day In your arms

Bbm7 Eb7 Ab6 G7 G7-5# C7 aug 5th Gm7 C9

know for once in my life; I'm liv-ing Had a good time— ev-'ry-

Fmaj7 F6 Bb7 A7 Cm6 D7 G9 G7 add 6

time I went out— Ro-mance was a thing I kid-ded a-bout How could I know a-bout love—

Gm7 C9 add 6 1 F Dm Gm7 C9 2 F Dm G9 G7 F6

I Did-n't Know A-bout You. You.

# JUST YESTERDAY

Words and Music by  
PETER De ANGELIS  
RUSSELL FAITH

### Chorus

Fmaj7 F6 Fmaj7 F6 Dm7

JUST YES - TER-DAY, We were two lone - ly peo - ple far a - part,

Bb6 Bbmaj7 Bb6 Bbmaj7

Who nev - er knew that love was on its way And that it soon would fill our

C9 C7sus C7 Cm7 F7(b9)

hearts. JUST YES - TER-DAY, the world was emp - ty and our

Bb6 Bbmaj7 Bb6 Bbm7 Eb7(b9)

chanc - es were so small, That you and I would ev - er find each oth - er's

Ab6 Abmaj7 Ab6 C9 Gm7 C7 Fmaj7 F6 Fmaj7 F6

lone - ly arms at all. But now to - day seems so much bright - er than our

Dm7 Bb6 Bbmaj7

yes - ter-day, Some-how our two lost dreams have found their way

Bb6 Bbmaj7 C9 C7sus C7 Cm7

And now to - geth - er walk as one. And here at last,

F7(b9) Bb6 Bbmaj7 Bb6 Bbm

the once im - pos - si - ble has come to pass for us. We're

Fmaj7 F6 Fmaj7 F6 Dm7

heart to heart, two lone - ly peo - ple once so far a - part,

Bb6 Bbmaj7 Gm7 C7(b9)

Have found their love and now will nev - er be two lone - ly peo - ple an - y

1. Fmaj7 F6 Gm7 C7 2. Fmaj7 F6

more. JUST more.

# Moment To Moment

From The Mervin Le Roy Production

"MOMENT TO MOMENT"

A Universal Picture

Lyric by  
JOHNNY MERCER

Music by  
HENRY MANCINI

Am F(Abass) Am6 Dm7 Am Am7

From MO-MENT TO MO-MENT ev-'ry mo-ment that I live I live for ev-'ry

F#m7(b5) F#9 Bm7(Ebass) E7 Am F(Abass) Am6

mo - ment with you \_\_\_\_\_ To see you to touch you to i - ma-gine this will

Fm C G7 Em7(b5) A7

be the mo-ment when a dream comes true \_\_\_\_\_ Just an or - di-nar-y

Dm Bm7(b5) E7 Am Am7 F#m7(b5)

day be - comes ad - ven - ture \_\_\_\_\_ Such sweet ad - ven - ture \_\_\_\_\_

F7 Bm7(Ebass) E7 Am F(Abass)

— I nev - er knew \_\_\_\_\_ And life will be rain-bows as I

Am6 Fm C G7 Em7(b5) A7

learn the se - cret of the mir - a - cle that love can do \_\_\_\_\_ From

Dm G7

MO-MENT TO MO-MENT with you. From you \_\_\_\_\_

## LET ME LOVE YOU

Words and Music by  
BART HOWARD

LET ME LOVE YOU, Let me say that I do, If you  
 lend me your ear, I'll make it clear, the way that I do! Let me  
 whis - per it, Let me sigh it, Let me sing it, my dear, —  
 — Or I will cry it! LET ME LOVE YOU, Let me  
 show that I do, Let me do a mil - lion im - pos - si - ble things, So you'll  
 know that I do! I'll buy you the dawn, if you LET ME LOVE YOU to -  
 day; {1. And if that's not e - nough, I'll buy you the first of  
 {2. And to - mor - row I'll send you mer - ri - ly on your  
 May! LET ME way!



AS SUNG BY BING CROSBY IN THE PARAMOUNT PICTURE "DIXIE"

# If You Please

Words by  
JOHNNY BURKE

Music by  
JIMMY VAN HEUSEN

Refrain

Did I see moon-light and mag - no - lia trees? Smile a - gain, my

dar - ling, if you please. \_\_\_\_\_ Did I hear mu - sic on a

warm spring breeze? Speak a - gain, my dar - ling, if you please. \_\_\_\_\_

\_\_\_\_\_ Did I feel cool Sep - tem - ber rain just then? \_\_\_\_\_ If you

please, touch my cheek with your hand a - gain. \_\_\_\_\_ When you are

near me I can dream with ease, And I'm yours, my

dar - ling, if you please. \_\_\_\_\_ please. \_\_\_\_\_

# It's A Lonesome Old Town

(When You're Not Around)

By HARRY TOBIAS  
& CHAS. KISCO

CHORUS

It's a lone some old town when you're not a -  
 round I'm lone - ly as I can  
 be I nev - er knew how  
 much I'd miss you but now I can  
 plain - ly see It's a  
 lone - some old town when you're not a -  
 round How I wish you'd come back to  
 me It's a me

**Chords:** F#mi, C#7, F#mi, C#7, Aaug5, F#mi, D7, Bmi, F#7, Bmi, F#mi, G#7, D7, C#7, D7, C#7, F#mi, C#7, F#mi, C#7, E7, Aaug5, F#mi, D7, C#7, F#mi, C#7, F#mi, Bmi, F#mi.

Metro-Goldwyn-Mayer Presents An Anatole de Grunwald Production "THE YELLOW ROLLS-ROYCE"

# SHE'S JUST A QUIET GIRL

(MAE)

Lyric by  
PAUL VANCE

Music by  
RIZ ORTOLANI

The musical score is written in G major, 4/4 time. It consists of eight staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "She's Just A Quiet Girl, - A simple kind of girl, - In a little world of her own; But don't you get me wrong, - When night time comes a - long, - She's the wildest girl I've known. She's the star performer at a cafe called El Pus - sy - cat, The one who dances a - round wiggling her fan; She's real - ly timid and shy, But ev - 'ry run - a - round guy Wish - es his girl could move the way she can, yeh! She's Just A Quiet Girl, - A".

She's Just A Qui - et Girl, - A

sim - ple kind of girl, - In a lit - tle world of her own; But

don't you get me wrong, - When night time comes a - long, - She's the

wild - est girl I've known. She's the star per - form - er at a ca -

fe called El Pus - sy - cat, The one who danc - es a - round wig - gling her

fan; She's real - ly tim - id and shy, But

ev - 'ry run - a - round guy Wish - es his girl could move the way she

can, yeh! She's Just A Qui - et Girl, - A

G6 Gmaj.7 Am7 D7-9  
 real old fash - ioned girl, — That you'd take home for mom to see; —

G Am7 D7 G Gmaj.7 G Gmaj.7  
 Yes, a ver - y spe - cial girl, — A Sun - day kind of girl, — Who's got


Am7 D7 G6 G6  
 eyes for on - ly me. — A me. —

# THE POET'S DREAM

Refrain  

Long aft - er po - ets dis - ap - pear, The songs they wrote will  
 Long - temps, long - temps, long - temps a - pris que les pp - tées ont

2         
 still be there; — On your lips, in the  
 dis - pa - ru — Lours chan - sons courait en -

3     
 streets, — ev - 'ry - where.  
 core — dans les rues

4          
 The dreams they weave of life and love, Gay sou - ve - nirs that whis - per of  
 Leur âme lé - gère et leurs chan - sons qui ren - dent gais, qui ren - dent tristes

5         
 laugh - ter and tears, — Will warm your hearts, — Down through the years. —  
 Filles et gar - çons, — Bour - geois ur - tistes — Ou ou - ku - bands. —

Recorded by TRINI LOPEZ on Reprise Records

# ARE YOU SINCERE

Words and Music by  
WAYNE WALKER

Moderately

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of ten staves of music. Above the notes, guitar chords are indicated with diagrams and letter names. The lyrics are written below the notes, with some words underlined. The tempo is marked 'Moderately'. The score includes triplets and slurs. The lyrics are: 'Are You Sin - cere \_\_\_\_\_ when you say. "I love you?" \_\_\_\_\_ Are You Sin - cere \_\_\_\_\_ when you say. \_\_\_\_\_ "I'll be true?" \_\_\_\_\_ Do you mean \_\_\_\_\_ ev-'ry word \_\_\_\_\_ that my ears \_\_\_\_\_ have heard? \_\_\_\_\_ I'd like to know \_\_\_\_\_ which way to go. \_\_\_\_\_ Will our love grow, \_\_\_\_\_ Are You Sin - cere? \_\_\_\_\_ Are You Sin - cere \_\_\_\_\_ when you say \_\_\_\_\_ you miss me? \_\_\_\_\_ Are You Sin - cere \_\_\_\_\_ ev-'ry-time \_\_\_\_\_ you'.

Chords: Cmaj7, Dm7, G7, G7-, Cmaj7, Dm7, G7, C, Am, C7, F6, Fm, F, C, Am7, Dm7, G7, C, Cmaj7, Dm7, G7+, Cmaj7, Dm7.

Lyrics: Are You Sin - cere \_\_\_\_\_ when you say. "I love you?" \_\_\_\_\_ Are You Sin - cere \_\_\_\_\_ when you say. \_\_\_\_\_ "I'll be true?" \_\_\_\_\_ Do you mean \_\_\_\_\_ ev-'ry word \_\_\_\_\_ that my ears \_\_\_\_\_ have heard? \_\_\_\_\_ I'd like to know \_\_\_\_\_ which way to go. \_\_\_\_\_ Will our love grow, \_\_\_\_\_ Are You Sin - cere? \_\_\_\_\_ Are You Sin - cere \_\_\_\_\_ when you say \_\_\_\_\_ you miss me? \_\_\_\_\_ Are You Sin - cere \_\_\_\_\_ ev-'ry-time \_\_\_\_\_ you

(Guitar tacet)

Kiss me? And are you real-ly  
 mine ev-'ry day all the time; I'd like to  
 know which way to go, Will our love grow,  
 Are You Sin - cere?

Chords: G7, C, Am, C7, F6, Fm, F, Am7, Dm7, G7, C, F, C.

# THEME FROM ROUTE 66

By NELSON RIDDLE

Moderate

Chords: F, F7, Bb, Eb7, Bb, C7, F.

PENNSYLVANIA 6-5000

Chorus, *Moderately (with a swing)*

Num-bers I've got by the doz - en ev - 'ry-one's un - cle and

cous - in But I can't live with - out buzz - in'

Penn - syl - van - ia Six, Five Thou - sand I've got a sweet - y I know there

Some - one who sets me a - glow there Gives me the sweet - est 'bel -

lo there" Penn - syl - van - ia Six, Five Thou - sand We don't say "how are

— you" and ver - y sel - dom ask — "what's new?" In -

stead we start and end each call — with "ba - by con - fi - den - tial - ly I —

— iove you" — may - be it sounds a bit fun - ny —

When I'm a - way from my hon - ey — here's what I do with my mon - ey —

1. Penn - syl - van - ia Six, Five Thou - sand 2. Penn - syl - van - ia Six, Five Thou - sand

The musical score is written on ten staves. Each staff contains a line of music with guitar chords indicated above the notes. The chords include G, C9, Ddim, Am7, D7, D7+, G, C9, Ddim, Am7, D7, G, Am, B7+, B7, Em, Am, B7+, B7, E9, E7-5, A7 add6, A7, D, C7, B7, E9, A7, D7, Eb9, D7, G, C9, G, Ddim, Am7, D7, 1. G, D+, 2. G, and C9. The lyrics are written below the notes. There are two instances of 'Guitar Tacet (spoken)' indicated by a dashed line above the staff. The piece concludes with two endings for the chorus line 'Penn-syl-van-ia Six, Five Thousand'.

# Tuxedo Junction

Words by  
BUDDY FEYNE

Music by  
ERSKINE HAWKINS  
WILLIAM JOHNSON  
and JULIAN DASH

Medium swing

VOICE

Feel-in' low!

Rock-in' slow. Want to go Right back where I be-long.

CHORUS

Way down South, In Bir-ming-ham, I mean South in Al-a-bam's an old  
place Where peo-ple go to dance the night a-way. They all drive or walk  
— For miles to get jive That South-ern style, S-low jive That makes  
— you want to dance 'til break of day. It's a junc-tion Where the  
town folks meet. At each func-tion, In their tux they greet  
— you. Come on down, For-get your care, Come on down You'll find me there. So long  
town! I'm head-in' for TUX-E-DO JUNC-TION now. Way down —

The musical score is written in a single system with a treble clef and a key signature of two flats (Bb and Eb). The tempo is marked 'Medium swing'. The score includes a voice line with lyrics and piano accompaniment with chord symbols. The lyrics are: 'Feel-in' low! Rock-in' slow. Want to go Right back where I be-long. CHORUS Way down South, In Bir-ming-ham, I mean South in Al-a-bam's an old place Where peo-ple go to dance the night a-way. They all drive or walk — For miles to get jive That South-ern style, S-low jive That makes — you want to dance 'til break of day. It's a junc-tion Where the town folks meet. At each func-tion, In their tux they greet — you. Come on down, For-get your care, Come on down You'll find me there. So long town! I'm head-in' for TUX-E-DO JUNC-TION now. Way down —'. The chord symbols are: Bb, Eb, F7, Bb, Eb, Edim, Bb, F7, Bb, Bb, Eb7, F7, Bb, Eb7, F7, Bb, Eb, Edim, Bb, F7, Bb, Bb9, Eb, Eb7, Bb, Eb7, Bb, Cm7, F7, Bb, Eb, F7, Bb, Eb7, F7, Bb, Eb, Edim, Bb, F7, Bb, F7, Bb.



# Guess I'll Hang My Tears Out To Dry

Words by  
SAMMY CAHN

Music by  
JULE STYNE

Slowly

The torch I car-ry is hand-some;  
It's worth it's heart-ache in ran-som. And when the twi-light steals, I  
know how the la-dy in the har-bor feels.

**Refrain (slowly)**  
When I want rain, I get sun-ny weath-er; I'm just as blue as the sky.

Since love is gone, Can't pull my-self to-geth-er.

Guess I'll hang my tears out to dry. Friends ask me out,  
I tell them I'm bus-y, Must get a new al-i-bi.

I stay at home, And ask my self where is <sup>he</sup>/<sub>she</sub> Guess I'll hang my tears out to dry.

C Gm7 C7 Gm7 C7  
 Dry lit - tle tear - drops, My lit - tle tear - drops,

F C9+5 F6 Em7 A7  
 Hang - ing on a string of dreams. Fly lit - tle mem - 'ries,

Gm6 A7 Dm Dm7 Fm6  
 My lit - tle mem - 'ries, re - mind  $\left\{ \begin{array}{l} \text{him} \\ \text{her} \end{array} \right.$  of our cra - zy

G7 Em7 Ebm7 Dm7 G7+  
 schemes. Some - bod - y said - Just for - get a - bout  $\left\{ \begin{array}{l} \text{him} \\ \text{her} \end{array} \right.$

Cmaj7 Am Cm9 G7(sus6) Gm7 C7(9b)  
 I gave that treat - ment a try; - Strange - ly e - nough, I

F Fm C  
 got a - long with - out  $\left\{ \begin{array}{l} \text{him} \\ \text{her} \end{array} \right.$  Then one day he passed me right by, -

B7 Bdim Fm C(sus.9) Cdim Dm7  
 - Oh well, I guess I'll hang my tears out to dry. -

1.C Dm7 G7 2.C

# I GUESS I'LL HAVE TO DREAM THE REST

Words by  
MICKEY STONER and MARTIN BLOCK  
Music by HAROLD GREEN

Refrain

I GUESS I'LL HAVE TO DREAM THE REST,

you can't re-mem-ber the things that we said, - Those nights that my shoul-der held

your sleep - y head; - If you be - lieve that part - ing's best, - I

GUESS I'LL HAVE TO DREAM THE REST. - I

guess I'll have to dream a - lone, Of hon - ey - moon cruises once

dear to my heart, - Of one room a - part - ments where

we said we'd start, - Of fool - ish things we planned to own, -

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The first staff is the Refrain, starting with a double bar line. Chord diagrams are placed above the notes. The lyrics are written below the notes. The score ends with a final double bar line and a fermata over the last note.

C7+5 C7 Gm7 C7 F7 Fm7 Bb7-9 Eb6 Fm7 F#dim Eb

I guess I'll have to dream a - lone.

Eb6 Bb7-9 Eb Edim Fm7 Bb7 E9 Ebmaj.7

I can see that your heart has gone a - stray,

Eb G Eb7 Ab6 G7 Cm Cm9 F9

As for me I'll love you the same old way -

Fm7 Bb7 Fm7 Bb7 Eb6

I guess I'll have to dream the rest There'll

Eb Adim Fm7 Bb7 Eb Adim

be no friends wait-ing to throw shoes and rice; - Those heav - en - ly mo - ments will

Fm7 Bb7 Eb Bbm6 C+ D7m7 C+ C7

nev - er come twice I'm thank - ful for the hours you've bless'd. I

Fm7 Bb7-9 1. Eb 2. Eb

guess I'll have to dream the rest.

# IT'S A PITY TO SAY GOODNIGHT

Words and Music by  
BILLY REID

*Dm7 Dm7 Cm7 C9 F9 Cm7 F9 Bbmaj7 B7 C7*

IT'S A PIT-Y TO SAY "GOOD - NIGHT", \_\_\_\_\_ Be-cause I nev-er saw stars so bright,.

*C7+9 F9 Cm7 C9dim Bb6 C7+9*

\_\_\_\_\_ But if you got-ta go home, you got-ta go home, Give me a

*C9 F7+9 A:6 Dm7 Dm7 Cm7 G9 F9*

good - night kiss. \_\_\_\_\_ It's a pi - ty to say - "fare - well," -

*Cm7 F9 Bbmaj7 B7 C7 C7+9 C9*

\_\_\_\_\_ Be - cause the man in the moon won't tell, \_\_\_\_\_ But if you

*Cm7 C9dim Bb6 C7+9 C9 F7-9 Bb6 Abmaj7 Amaj7 Bbmaj7 B9 Bb6*

got-ta go home, you got-ta go home, Give me a good-night kiss. \_\_\_\_\_

*B9 B-9 E9 Emaj7 Bb7-9 Ebmaj7 Dbmaj7 Dmaj7 Ebmaj7 D9 C9*

How's a-bout to-mor - row night, just you \_\_\_\_\_ and me? \_\_\_\_\_

*D9 C9 C7+9 F9 Cm7*

I'll be wait - ing for \_\_\_\_\_ you, dar - ling, \_\_\_\_\_ Un - der - neath the

*F7 Fdim F9 Dm7 Dm7 Cm7 C9 F9 Cm7 F9*

ap - ple tree.. IT'S A PIT-Y TO SAY - "GOOD - NIGHT", \_\_\_\_\_ Be-cause I

*Bbmaj7 B7 C7 C7+9 C7 Cm7 C9dim*

want you to hold - me tight, \_\_\_\_\_ But if you got - ta go home, you got - ta

*Bb6 C7+9 C9 F7-9 Bb6 1. Ab7 Amaj7 Bb Dm7 Dm7 2. Cm7 C9m7 Dm7*

go home, Give me a good - night kiss. \_\_\_\_\_ IT'S A \_\_\_\_\_

# HOT TODDY

G6 G9 G6 G9 Cmaj7 C6

HOT TOD-DY sure makes a bod - y feel might - y nice,  
 Four swal-lows of hot, HOT TOD-DY, you're think - ing twice.

Cmaj7 C6 G6 G9 G6 G9

might - y nice. One swal-low of hot, hot tod - dy's worth  
 think - ing twice. Five swal-lows of hot, HOT TOD-DY, they're

Cmaj7 C6 Cmaj7 C6 C9

an - y price. an - y price. Two swal-lows of  
 throw - ing rice. throw - ing rice. You're need-in' some

C6 C9 Fmaj7 F6 *To Coda* Fmaj7 F6

hot, HOT TOD-DY will break the ice, break the ice.  
 hot, HOT TOD-DY take my ad - vice,

D8 D9 D6 D9 G7 Ebm6 D6

Three swal-lows of hot, HOT TOD - DY will add the spice.

*D.S. al Fine* CODA Fm6 G6 G9

my ad - vice. Start cook-ing with

G6 G9 G6 G9 G6 C6 *Fine*

hot, HOT TOD-DY and coast to par - a-dise.

# In A Persian Market

*p* *espressivo*

"Come to me, my sweet Prin - cess, To my heart

I would thee press, All my love for ev - er

thine, Thou, be - lov'd, shalt be my shrine!

*p*

Dream - y eyes of Lo - tus - dew, Sweet - est lips

of ro - sy hue, Fill my soul with joy se -

- rene, Come to me, my Per - sian Queen!"

*Bb*

*2nd Verse.*

Queen!" Ah, Ah,

*poco a poco dim.*

Ah, Ah,

"Blue Orchids"

Very Slowly (with feeling)

Refrain **Fm7** **Ddim.** **Eb** **Adim.**

I dreamed of two blue or-chids, Two beau-ti-ful blue or-chids, one

**Bb7 sus.** **Bb7** **Eb** **Gm Edim.** **Fm7** **Ddim.**

night— while in my lone-ly room. I dreamed of two blue or-chids, So

**Eb** **Cm** **G** **D7** **G** **Bb7**

full of love and light, That I want-ed to pos-sess each ten-der bloom.

**Fm** **G+ G7** **Cm** **Adim.** **Ab7**

Then my dream took wings and through a thou-sand springs, blue or-chids seemed in a world a-

**Eb** **Bb+** **Bbm** **C7** **Fm** **Bb7** **Cm** **Cm7**

part, But when I met you some-thing pale and blue— Came

**F7** **Bb7** **Fm7** **Ddim.**

steal-ing from the mead-ows of my heart I saw my two blue or-chids, My

**Eb** **Adim.** **Bb7 sus.** **Bb7** **G7** **C7** **Fm** **Abm**

beau-ti-ful blue or-chids, last night and what a sweet sur-prise. When you looked at me

**Eb** **Bbm** **Bbm 7-5** **C7** **Fm** **F9** **Bb7** **Eb** **F7** **Fm7-5** **Eb**

It was plain to see, Blue or-chids on-ly bloom in your eyes.



# I'D LOVE TO LIVE IN LOVELAND

With A Girl Like You

Words and Music by  
W. R. WILLIAMS

G D+ G D7 G E7 A7

I'D LOVE TO LIVE IN LOVE-LAND with a girl like you. And

D7 Am7 D7 G G dim. G Am7 D7 G D+

ev - 'ry day a hol - i - day with skies of ba - by blue. Where ros - es

G D7 G E7 A7 Em7 Gm6 A7 D7 G C Cm6

bloom for - ev - er, and sweet - hearts are al - ways true, I'D LOVE TO LIVE IN

G Dm E7+9 E7 A7 D7 1. G A9 D7 2. G

LOVE-LAND with a girl like you. I'D you.

# Learnin' The Blues

Words and Music by  
DOLORES VICKI SILVERS

Refrain #Bdim Cm7 F7 Bdim

The ta - bles are emp - ty, The dance floor's de - sert - ed, You play the same

Cm7 F7 Bb Bb7+9 Eb

love song, It's the tenth time you've heard it. That's the be - gin - ning,

Ebm Bb Bdim Cm7

Just one of the clues, You've had your first les - son,

F7 Eb7 Bb Bdim Cm7

In LEARN-IN' THE BLUES. The cig - a - rettes you light,

F7 Bb Bdim Cm7

One aft - er an - oth - er, Won't help you for - get <sup>her</sup> <sub>him</sub>

F7 Bb Bb7+9 Eb Ebm

— And the way that you love <sup>her;</sup> <sub>him;</sub> You're on - ly burn - ing — A torch you can't

Bb Bdim Cm7 F7 Eb7

lose, But you're on the right track, ——— For LEARN - IN' THE

Bb Bb7 Eb Ebm Eb Eb7

BLUES. When you're at home a - lone, The blues will taunt you con-stant-

Bb Bb7+9 Eb Ebm Eb Eb7

ly, When you're out in a crowd, The blues will haunt your mem-o -

F7 Bdim Cm7 F7

ry. The nights when you don't sleep, ——— The whole night you're

Bb Bdim Cm7 F7

cry - in', But you can't for - get <sup>her;</sup> <sub>him;</sub> ——— Soon you e - ven stop

Bb Bb7+9 Eb Ebm Ebm

try - in'; You'll walk the floor ——— And wear out your

Bb Bdim Cm7 F7 Eb7

shoes. When you feel your heart break, ——— You're LEARN - IN' THE

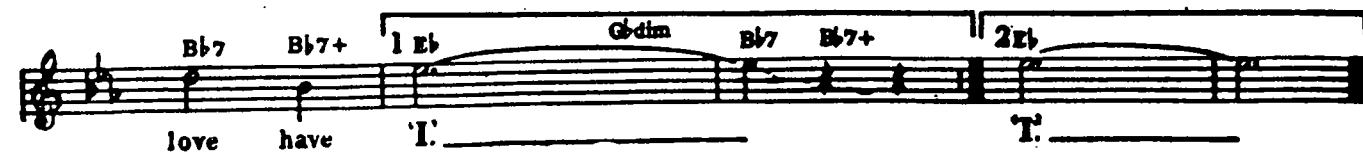
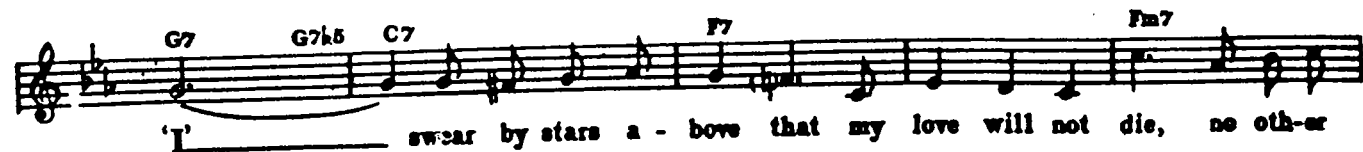
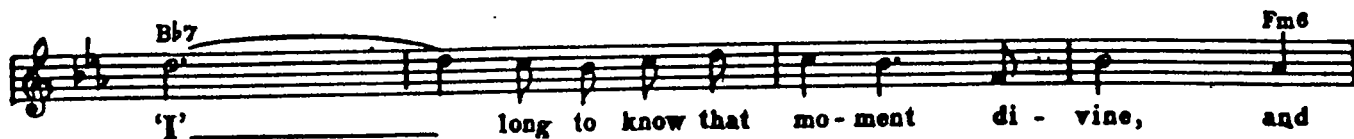
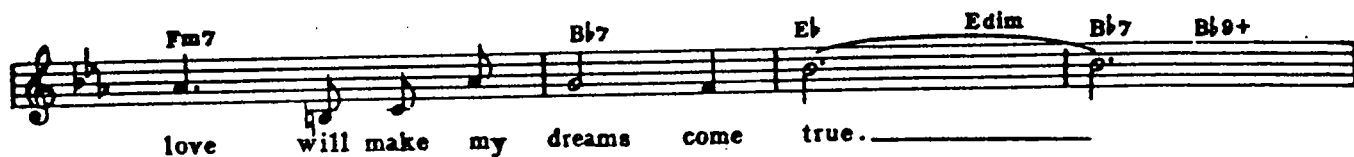
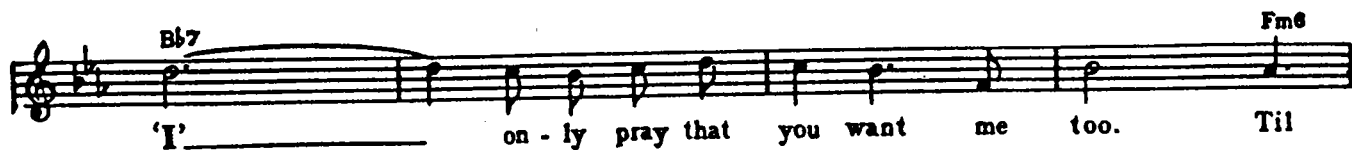
1. Bb Bb7 Eb Gb Fb Bdim 2. Bb Bb7 Bdim Ebm Bb

BLUES. The ta - bles are BLUES. ———

## "I"

By  
MILTON BERLE  
BUDDY ARNOLD  
ROBERT MELLIN

## Slow Waltz



# I Feel Like A Feather In The Breeze

Words and Music by  
MACK GORDON  
& HARRY REVEL

Refrain

The musical score consists of ten staves of music. Each staff begins with a guitar chord diagram above the staff. The lyrics are written below the notes. The score includes a refrain and a final chorus with first and second endings.

Chord diagrams shown above the staves: Eb, Fm7, Fdim., Eb, G7, A6, Bb, C7, Fm7, D9, Eb, Fm7, Bb7, Eb, Bb7, Eb, Fm7, Fdim., Eb, G7, A6, Bb, C7, Fm7, D9, Eb, Bb7, Bbm, Eb, Fm7, Bb7, Bb7, Bb7, D9, B7, Bb7, Bb7, Bb7, Eb, Fm7, Fdim., Eb, G7, A6, Fdim., Bb, C7, Fm7, D9, Eb, Fm7, Bb7, Cm, A67-9, Fm7, Bb7sus, Bb7, Eb, Bb7, Eb, Fm7, Fdim., Eb.

Lyrics:

I feel like a feath - er in the breeze Rid - ing on high, high in the  
 sky, hon - ey, and I'm walk - in' on air. — Since the mo - ment that you told me that you  
 care. Feel like a feath - er in the breeze Floating thru space in your em -  
 brace. Dancing on clouds 'way up a - bove. — Since the sec - ond that you beck - oned to my  
 love. I'm hap - py, so hap - py when you're near — My troub - les just  
 dis - ap - pear — As soon as you're by my side — I'm sat - is - fied. — I  
 feel like a feath - er in the breeze hav - ing my fun, kiss - ing the sun And it's be -  
 cause you are the one — So I'm sing - in' like the bird - ies in the trees, And I  
 feel - in' like a feath - er in the breeze feel - in' like a feath - er in the breeze

# JALOUSIE

Tempo di Tango

*mf* *Am* *F* *Am*

Jeal - ous - y, — Night and day you tor - ture me! —  
Ay que - rer — Co - mo pue - des ser - me in - fiel. —

*Dm6* *E7* *Am*

— I some - times won - der, — If this spell that I'm un - der —  
— Yo que te a - do - ro, — A - do - ro lo - ca - men - te. —

*E7* *Am* *F* *Am*

— Can be on - ly a mel - o - dy, — For I know no one but me —  
— En - cie - rras un ca - pri - cho en tí, — Ca - pri - cho de ha - cer su - frir. —

*C* *Em* *Am add F* *B7* *Em*

— Has won your heart but, — When the mu - sic starts, —  
— Cla - var tu da - ga, — Tu des - dén sin pie - dad. —

*mp* *E7* *Am*

— My peace de - parts. From the mo - ment they play — that lan - gour - ous  
— ¿Por - qué que - rer - te si so - lo le itaes — pe - nar a mi

*A* *A7* *Dm*

strain, — And we sur - ren - der to all — its charm once a - gain  
ser? — ¡Es que no pue - do li - brar - me de tu que - rer! —

*Dm add B* *mf* *Dm add B* *mf*

This jeal - ous - y — That tor - tures me  
Soy tan fa - tal, — yo bien lo sé,

*Am* *Dm* *E7*

Is ec - sta - sy, — Mys - ter - y, — pain! —  
Me tor - tu - ra — el ce - lo — cruel. —

## REFRAIN

*A* *p-mf* *E7*

We dance to a tan - go of love, — Your heart beats with  
Bai - la - mos un tan - go su - til — Be - bí de tu a -

mine as we sway \_\_\_\_\_ Your eyes give the an-swer I'm dream-ing  
 lien - to cl a - mor \_\_\_\_\_ Em - bru - jo y en - sue - ño e - ras pa - ra

of, \_\_\_\_\_ That soft word your cruel lips will nev - er say!  
 mí, \_\_\_\_\_ Per - fu - me y el vi - no em - bria - ga - dor!

I fear that the mu - sic will end \_\_\_\_\_ And  
 Fue un tan - go su - til na - da más, \_\_\_\_\_ De -

shat - ter the spell it may lend, \_\_\_\_\_ To make me be -  
 li - rio y sue - ño fu - gaz, \_\_\_\_\_ A - pren - de a que -

lieve, When your eyes just de - ceive, And it's on - ly the  
 rer, Sin men - tir, y se - rá, rea - li - dad nues - tro

tan - go you love. We love.  
 tan - go de a - mor. Bai - mor.

## YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU

By  
 RUSS MORGAN, LARRY STOCK  
 and JAMES CAVANAUGH

Moderato *f*

You're no - bod-y 'til some - bod-y loves you, You're no - bod-y till

some - bod-y cares; You maybe king you may pos - sess the

world and its gold, But gold won't bring you hap - pi - ness when you're grow - ing old;

The world still is the same you'll nev - er change it, As

sure as the stars shine a - bove; You're no - bod-y 'til

some - bod-y loves you, So find your-self some - bod-y to love.

# Let's Call The Whole Thing Off

Words by  
IRA GERSHWIN

Music by  
GEORGE GERSHWIN

Refrain *p - mf*

G Emi G6 C6 Ami D7 G Emi G6

You say ee - ther And I say eye - ther, You say nee - ther And  
You say laugh - ter And I say lawf - ter, You say af - ter And

C6 Ami D7 G G7 C Ami G Emi

*mf* I say ry - ther; Ee - ther, eye - ther, nee - ther, ny - ther, — Let's call the whole thing  
I say awf - ter; Laugh - ter, lawf - ter, af - ter, awf - ter, — Let's call the whole thing

A7 D7 G Emi C6 D7 G Emi

off! You like po - ta - to and I like po - tah - to, You like to - ma - to and  
off! You like va - nil - la and I like va - nel - la, You, sa's' - pa - ril - la and

C6 D7 G G7 C G Cmi.6

I like to - mah - to; Po - ta - to, Po - tah - to, To - ma - to, To - mah - to!  
I sa's' - pa - rel - la; Va - nil - la, va - nel - la, — Choc - late, — straw - bry!

G C D7 C G Emi.6 F#7 Bmi. D6

*mf* Let's call the whole thing off! But oh! If we call the whole thing

E7 C6 D7 E mi. 6 F7 B mi. D6

off, Then we must part. And oh! If we ev - er part, Then

E7 C6 D7 G G6 C6 D7

that might break my heart! So, if you like pa - ja - mas And I like pa - jah - mas,  
So, if you go for oyst - ers And I go for erst - ers

G G6 C6 D7 G G7

I'll wear pa - ja - mas and give up pa - jah - mas.  
I'll or - der oyst - ers and can - cal the erst - ers. For we know we

C G C mi. 6 G C G C6 B7 E7

need each oth - er, So we bet - ter call the call - ing off off.

C6 B mi. C ma. 7 D7 G Eb7 D+ G A# dim. G6

Let's call the whole thing off! off!



# I've Got A Crush On You

Words by  
IRA GERSHWIN

Music by  
GEORGE GERSHWIN

7 † *p-mf*  $B\flat ma7$   $A9$   $E\flat$   $Cm7$   $F7$   
I've got a crush on you, — sweet-ie pie, —

$B\flat ma7$   $A7$   $E\flat$   $Cm7$   $F7$   
All the day and night-time hear me sigh. — I

$B\flat$   $Gm7$   $C7$   $B7$   $Cm7$   $Gm7$   
nev - er had — the least no - tion — that I could

$C9$   $B7$   $C7$   $F7$   $C+$   $F7$   $Cm7$   $C+$   $B\flat ma7$   $A7$   
fall with — so much e - mo - tion. — Could you care?

$Cm7$   $F7$   $B\flat ma7$   $A7$   
— Could you care — for a cun-ning cot-tage

$Cm7$   $D7+5$   $D7$   $Gm7$   $Am$   $Gm7$   $C9$   
we could share? — The world will par - don my

$F6$   $B\flat ma7$   $B\flat6$   $C9$   $A6$   $F7$   
mush, 'cause I've got a crush, my ba - by, on

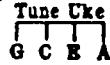
1.  $B\flat$   $Gm6$   $Cm7$   $F7$  2.  $B\flat$   $Gm6$   $F7$   $B\flat$   
you. — I've got a you. —

# (Why Have A Falling Out) Just When We're Falling In Love

(Formerly called "Robbin's Nest")

Lyric by  
BOB RUSSELL

Key of C (C-D)



Music by  
SIR CHARLES THOMPSON and  
"ILLINOIS" JACQUET

**Refrain**

You would-n't be an-gry with me, would you? \_\_\_\_\_ If I per - haps mis-un-der-stood you? \_\_\_\_\_

Why\_ have a fall-ing out, JUST\_ WHEN WE'RE FALLING IN LOVE? \_\_\_\_\_

To-mor-row when skies are get-ting star-ry, \_\_\_\_\_ Would-n't we get to feel-ing sor-ry? \_\_\_\_\_

Why\_ have a fall-ing out JUST\_ WHEN WE'RE FALLING IN LOVE? \_\_\_\_\_

There'll be some dif-f'ren-ces that "get" us, \_\_\_\_\_ That nat - ral - ly up-set us, \_\_\_\_\_

But peo - ple who have met us, \_\_\_\_\_ All say we go hand-in - glove..

We've got-ten a - long so ver - y nice - ly, \_\_\_\_\_ Ba-by, and that's my point pre-cise - ly. \_\_\_\_\_

Why\_ have a fall-ing out, JUST\_ WHEN WE'RE FALLING IN LOVE? \_\_\_\_\_

> You would-n't be \_\_\_\_\_ WHEN WE'RE FALLING IN LOVE? \_\_\_\_\_

## DREAMY

Lyric by  
SYDNEY SHAW

Music by  
ERROLL GARNER

## Refrain

F Am7 D9 Gm7  
 Ask me why I have this smile up-on my face, — Ask me why I see a  
 B<sup>b</sup>m7 E<sup>b</sup>9 Am7 D7-9 Gm7 B<sup>b</sup>m  
 rain-bow out in space; Well, I must con-fess — you don't need a gen-ius to guess  
 G7 Gm7 C7 F  
 It's be-cause I'm DREAM-Y o-ver you. Ask me why the scent of  
 Am7 D9 Gm7 B<sup>b</sup>m7 E<sup>b</sup>9  
 per-fume fills the air, — Ask me why the sound of mu-sic's ev-ry-where — Well, I  
 Am7 D7-9 Gm7 B<sup>b</sup>m G7 G9 C7  
 must re-veal — it comes from the glow that I feel, — Just be-cause I'm DREAM-Y o-ver  
 F6 Cm7 F7 Cm F7  
 you. From the first ca-ress, your touch of ten-der-ness — sent me  
 B<sup>b</sup>maj.7 B<sup>b</sup>6 Cm7 F7 B<sup>b</sup> F7 B<sup>b</sup>  
 reel-ing, Re-veal-ing a feel-ing of fall-ing and set-ting my heart all a-blaze; From the  
 Dm7 G7 Dm G7 Gm7 C7-9  
 first ca-ress, I found the hap-pi-ness I'll pro- tect al-ways. Now I  
 F Am7 D9 Gm7  
 know the joy I've nev-er known be-fore, — It's the joy that comes from  
 B<sup>b</sup>m7 E<sup>b</sup>9 Am7 D7-9 Gm7 B<sup>b</sup>m  
 some-one you a-dore; — Ask me why and I — have a ver-y sim-ple re-ply,  
 G7 C9 C7-9 1. F D<sup>9</sup> C7 2. F6 B<sup>b</sup>m F6  
 It's be-cause I'm DREAM-Y o-ver you. Ask me you.

# VIOLETS FOR YOUR FURS <sup>261</sup>

CHORUS *Slowly and rhythmical*

*Fmaj7* *C7(b9)* *Fmaj7* *F6* *Bbm7* *Eb9*

I bought you VI-O-LETS FOR YOUR FURS — and it was Spring for a while, Re-

(You) (Me) (My)

*Fmaj9* *F6* *Fmaj7* *C7(b9)* *Fmaj9* *F6* *Am7* *D7*

mem-ber? — I bought you VI-O-LETS FOR YOUR FURS, and there was Ap-ri-l in that De-

(You) (Me)

*Gm* *Bb+* *Bbm7* *C9(b5)* *C9* *C7* *Fmaj9* *F6* *Gm7* *Gb7*

cem-ber — The snow drif-ted down on the flow-ers and mel-fed where it

*F* *C9(b5)* *C9* *C7* *Fmaj9* *F6* *G7* *Gm7* *C7*

lay, The snow looked like dew on the blos-soms — as on a sum-mer day

*Fmaj7* *C7(b9)* *Fmaj9* *F6* *Bbm7* *Eb9* *Fmaj9* *F6*

I bought you VI-O-LETS FOR YOUR FURS and there was blue in the win-try sky,

(You) (Me) (My)

*Fmaj7* *C7(b9)* *Fmaj9* *F6* *Am7* *D7* *Gm* *Bb+* *Gm7*

You pinned the VI-O-LETS TO YOUR FURS and gave a lift to the crowds pass-ing by. You

(My)

*Bb* *Eb9* *Cm* *G* *Eb7* *Fmaj7* *Cm6* *D7* *Bbm7* *C7(b9)*

smiled at me so sweet-ly. Since then one thought oc-curs, That we fell in love com-

*F* *Gm7* *C7(b9)* *Bb* *Bbdim* *F* *Fdim* *C7* *C7* *F*

pleto-ly. The day that I bought you VI O-LETS FOR YOUR FURS — FURS

(You) (Me) (My)

## A WORLD OF LOVE

(CAESAR AND CLEOPATRA THEME)

Lyric by  
SID WAYNEMusic by  
ALEX NORTH

Moderately slow, reflective

Gm Gm6 (tacet) Gm

A world of love,

Dm Gm

is mine a - lone, A world of love, no one has

Dm Gm Dm

known. And yet they speak, of such a place

E7-5 A7-9 Dm

Beyond the stars, through time and space, So this is

Bb Gm Am F Gm

par - a - dise, tru - ly par - a - dise, I dared to

Ebmaj7 Am7 Gm F G A Bb Ab Gb

dream of, My wild-est fan - ta-sy, could nev - er

F Gb F Eb D C A E7-5 A

bring to me, Such lips, so filled with love!

(tacet) Gm Dm

Lost in your kiss, here I will stay 'Til there's no

Gm Dm Gm

night, 'Til there's no day. What great-er gift,

C9 F Bbmaj7 E7-5 A7-9 Dm

could ev-er be? A world of love, you gave to me,

Bbmaj7 Am7 Dm Am7 Dm

You gave to me, a world of love.

# Wonderful! Wonderful!

Lyric by  
BEN RALEIGH

Music by  
SHERMAN EDWARDS

263

REFRAIN \* Bb6 Eb6 Bb6 Eb6 Bb6 Eb6

Some-times we walk hand in hand by the sea And we breathe in the cool salt-y  
Some-times we stand on the top of a hill And we gaze at the earth and the

Bb6 Eb6 Ab6 Eb6 Ab6

air; You turn to me with a kiss in your eyes And my  
sky. I turn to you and you melt in my arms, There we

Bb6 Cm7 Cm6 D7 Gm G7

heart feels a thrill be-yond com - pare! Then your lips cling to mine, it's  
are, dar-ling, on - ly you and I What a mo - ment to share, it's

Cm7 Bdim Cm Ddim Ebm6 Bb C9 F7

WON - DER - FUL! WON - DER - FUL! Oh, so won - der - ful, my love!  
WON - DER - FUL! WON - DER - FUL!

2. Bb Cm7 F7 Bb Cm7 Cdim Bb Ebmaj7 Eb6 Fm7 Bb7

Oh, so won - der - ful, my love! This world is full of won - d'rous things, it's

Bb Cm7 Eb6 C7 F7

true, But they would - n't have much mean - ing with - out you.

Bb6 Eb6 Bb6 Eb6 Bb6 Eb6

Some qui - et eve - nings I sit by your side And we're lost in a world of our

Bb6 Eb6 Ab6 Eb6 Ab6

own; I feel the glow of your un - spo - ken love, I'm a -

Bb Cm7 Cm6 D7 Gm G7

ware of the trea - sure that I own. And I say to my - self, it's

Cm7 Bdim Cm Ddim Ebm6 Bb Cm7 F7 Bb Bb6 Eb6

WON - DER - FUL! WON - DER - FUL! Oh, so won - der - ful, my love!

2. Bb Bb6 Eb6 Bb Bb6 Eb6 Bb

love!

*D. S. al Fine*

*Fine*

# You Oughta Be In Pictures

Moderato

Words by  
EDWARD HEYMAN

Music by  
DANA SUESSE

Refrain *p-mf*

*C* *C7<sup>b</sup>* *C* *C7<sup>b</sup>* *Ami.7 (open)* *D<sup>dim</sup>.7* *Dmi.7* *G7*

You ough-ta be in pic-tures. You're won-der-ful to see,  
 You ough-ta be in pic-tures. You're won-der-ful to see,  
 You ough-ta be in pic-tures. You're won-der-ful to see,

*Dmi.7* *G7* *C* *C7<sup>b</sup>* *Ami.7 (open)* *Dmi.* *Gaug. 5*

You ough-ta be in pic-tures, Oh what a hit you would be! —  
 You ough-ta be in pic-tures, Oh what a hit you would be! —  
 You ough-ta be in pic-tures, Oh what a hit you would be! —

*C* *C7<sup>b</sup>* *C* *C7<sup>b</sup>* *Ami.7 (open)* *D<sup>dim</sup>.7* *Dmi.7* *G7*

Your voice would thrill a na-tion, Your face would be a-dored,  
 You're love-ly as a Craw-ford, Like Dav-ies you are gay;  
 You're hand-some as a Ga-ble, You're heat-thy as a Mix,

*Dmi.7* *G7* *C* *C7<sup>b</sup> (open)* *B7*

You'd make a great sen-sa-tion With wealth and fame your re-ward;  
 You sure-ly should be of-fered A star-ring part right a-way —  
 You sure-ly should be a-ble To pho-to-graph like a Dix —

*E<sup>mi</sup>.* *Gaug. 5* *E<sup>mi</sup>.* *Gaug. 5* *E<sup>mi</sup>.* *G* *E<sup>mi</sup>.* *A7* *E<sup>mi</sup>.*

And if you should kiss the way, you kiss when we are all a-lone, —  
 You're sweet as a Gay-nor and you're as hot as the gal named West; —  
 You sure-ly should sing like Bing in a way that is non-cha-lant; —

*G* *E<sup>mi</sup>.* *G* *D7* *E<sup>mi</sup>.* *D7* *G7*

You'd make ev-'ry girl and man a fan wor-ship-ing at your throne. —  
 You'd make e-ven Gar-bu-jea-lous if you took a mov-ie test. —  
 You've got more than Bar-ru-mure and what more could a per-son want? —

*C* *C7<sup>b</sup>* *C* *C7<sup>b</sup>* *Ami.7 (open)* *D<sup>dim</sup>.7* *Dmi.7* *G7*

You ough-ta shine as bright-ly — As Ju-pi-ter and Mars;  
 You ough-ta dress like Tash-man, And ride in mu-tor cars;  
 You ough-ta dress like Pow-ell, And ride in sport-y cars;

*Dmi.7* *G7* *F* *Dmi.* *G7* *C* *C*

You ough-ta be in pic-tures, My star of stars! stars! —  
 You ough-ta be in pic-tures, My star of stars! stars! —  
 You ough-ta be in pic-tures, My star of stars! stars! —

From the 20th Century-Fox TV Production of James A. Michener's "ADVENTURES IN PARADISE"

# ADVENTURES IN PARADISE

Lyric by  
DORCAS COCHRAN

Music by  
LIONEL NEWMAN

I have known \_\_\_\_\_ AD-VEN-TURES IN PAR - A - DISE, — I fol-lowed a  
 dream \_\_\_\_\_ to man-y a shore. \_\_\_\_\_ All a -  
 lone \_\_\_\_\_ in har-bors of pearl and spice, — I searched for a  
 face, \_\_\_\_\_ a face to a - dore. \_\_\_\_\_ While the  
 ten - der stars, \_\_\_\_\_ high in the blue, made love — to the night. —  
 I have begged the stars \_\_\_\_\_ to — lead me to that  
 one love-ly shore called "Ev - er-more." Then you \_\_\_\_\_ walked in - to my  
 par - a - dise. \_\_\_\_\_ And my hap - py heart \_\_\_\_\_ ad - ven-tures no  
 more. \_\_\_\_\_ I have more. \_\_\_\_\_

Chords: Db7, C7, Fmaj7, F, Gb, F, Db9, C9, C7-9, F8, Gb, F, Db7, C7, Fmaj7, F, Gb, F, Db9, C9, C7-9, F8, Gb, F, Bb, C9, F, Bbm, Eb9, Ab, Gm7, C7, Fmaj7, F, Gb, F, Db9, C9, C7-9, F#.



\*Based on a novel by HERMAN WOUK  
**A VERY PRECIOUS LOVE**

from the Warner Bros. Picture  
 "MARJORIE MORNINGSTAR" \*

Words by  
**PAUL FRANCIS WEBSTER**

Music by  
**SAMMY FAIN**

F

A VER-Y PRE-CIOUS LOVE, is what you are to me.

F Cm6 D7 Gm

A stair-way to a star, a night in Shan-gri-la, of ec-sta-sy;

Gm Gm7 C7 F Cdim Gm6 A7 A7+5 Dm

Lan-terns of gold, lan-terns of blue,

Dm7 G7 Dm7 C A7-9 Dm7 G7 Gm7 C9 F

Twinkle in the shad-ows while I dance with you; An ech-o in the wind,

F

a-cross the sum-mer lake Is say-ing you should know, that

F Cm6 D7 Gm Bm7 E7

lan-terns lose their glow and hearts can break; So hold me close my

F Am7 D7 Gm Bbm6 F

dar-ling; then kiss me ten-der-ly And give your pre-cious love, your

Gm7 C7-9 1. F Dm7 Gm7 C9 2. F Bb F

ver-y pre-cious love to me. A me.

# THEME FROM THE VICTORS

(MY SPECIAL DREAM)

Lyrics by FREDDY DOUGLASS  
and HOWARD GREENFIELD

Music by SOL KAPLAN

Cm7 F7 Cm7 F7 Bbmaj7

Now that we're a - part, \_\_\_\_\_ When I'm feel - ing blue, \_\_\_\_\_

Cm7 F7 Cm7 F7 Bb C#dim Cm7 (tacet)

— There's a spe - cial dream I dream of you. \_\_\_\_\_ In My Spe - cial

Cm7 F7 Cm7 F7 Bbmaj7 Cm7 F7

Dream, \_\_\_\_\_ I touch par - a - dise, \_\_\_\_\_ All I have to do is

Cm7 F7 Bb Ebm6 Bb G7 Cm Cm(maj7) Cm6 Cm6 Ab Cm

close my eyes. \_\_\_\_\_ And there you are, in my arms, as you've been be -

F7 Bb Bdim7 Cm7 C#dim Bb C#dim7 Cm7 F7

fore, \_\_\_\_\_ Hold - ing me, en - fold - ing me, \_\_\_\_\_ till I grieve no more. All the hurt is

Cm7 F7 Cm7 F7 Bbmaj7 Bb Ebmaj7 Cm7

gone, \_\_\_\_\_ Till I face the dawn. \_\_\_\_\_ But I'm in heav - en when I

1.	2.
F11 F7 Bb C#dim7 Cm7 (sus4) (tacet)	Bb Bbdim7 Ebm6 Bb

dream of you. \_\_\_\_\_ Now that we're a - you. \_\_\_\_\_

# Young And Foolish

Words by  
ARNOLD B. HORWITT

Music by  
ALBERT HAGUE

**Refrain (slowly, with expression)**

Cmaj.7 C6 Dm7 G7 C Cmaj.7 Gm7 C7

Young and fool- ish, Why is it wrong to be

Fmaj.7 Gm6 A7 Dm Gm6 A7 Dm

young and fool- ish? We have - nt long to be.

C Cdim C E7 Am

Soon e - nough the care - free days, the sun - lit days go by.

Am7 Ddim D7 G Dm Fm6 G7(b9)

Soon e - nough the blue - bird has to fly.

Cmaj.7 C6 Dm7 G7 C Cmaj.7 Gm7 C7

We were fool - ish, One day we fell in love.

Fmaj.7 Gm6 A7 Dm Gm6 A7 Dm

Now we won - der What we were dream - ing of?

C E7 E+ Am Am7

Smil - ing in the sun - light, Laugh - ing in the

The musical score is written on a grand staff with a treble clef. It consists of eight lines of music. Each line includes a guitar chord diagram above the staff and the corresponding lyrics below. The chords are: Cmaj.7, C6, Dm7, G7, C, Cmaj.7, Gm7, C7, Fmaj.7, Gm6, A7, Dm, Gm6, A7, Dm, C, Cdim, C, E7, Am, Am7, Ddim, D7, G, Dm, Fm6, G7(b9), Cmaj.7, C6, Dm7, G7, C, Cmaj.7, Gm7, C7, Fmaj.7, Gm6, A7, Dm, Gm6, A7, Dm, C, E7, E+, Am, Am7.

rain, I wish that we were young and fool - ish a -  
 gain. gain.

# AREN'T YOU GLAD YOU'RE YOU

By  
JOHNNY BURKE  
JIMMY VAN HEUSEN

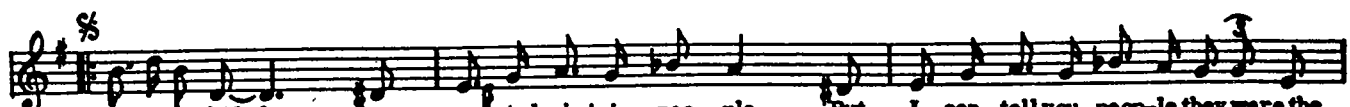
Moderato

Ev - 'ry time you're near a rose Aren't you glad you've got a nose?  
 And if the dawn is fresh with dew, Aren't You Glad You're You? When a mead-ow-  
 lark ap-pears Aren't you glad you've got two ears? And if our heart is  
 sing-ing, too, Aren't You Glad You're You? You can see a sum-mer sky Or  
 touch a friend-ly hand Or taste an ap-ple pie. Par-don the gram-mar, but  
 ain't life grand?— And when you wake up each morn Aren't you glad that you were born?  
 Think what you've got the whole day through, Aren't You Glad You're You?

# THE BALLAD OF BONNIE AND CLYDE

Words and Music by  
MITCH MURRAY & PETER CALLANDER

G C7 D7 C7 D7



Bon-nie and Clyde were pret-ty look-in' peo - ple But I can tellyou peop-le they were the  
 Bon-nie and Clyde ad - vanced their re - pu - ta - tion And made the gra - du - a - tion in - to the  
 Act-ing up - on re - li-a-ble in - for - ma - tion A fed - 'ral de - pu - ta - tion laid a


C7 G C7 D7



de - vil's child ren Bon - nie and Clyde he - gan their e - vil do - in' One  
 bank - ing bus 'ness "Reach for the sky" sweet - talk - ing Clyde would hol - ler As  
 dead - ly am bush When Bon - nie and Clyde came walk - ing in the sun - shine A

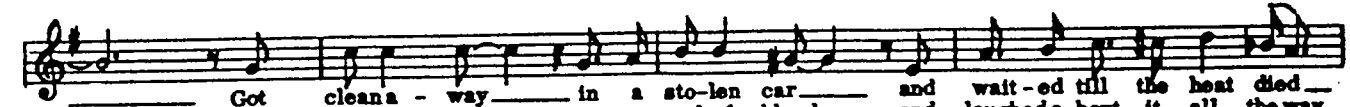
C7 D7 C G G C

To Coda



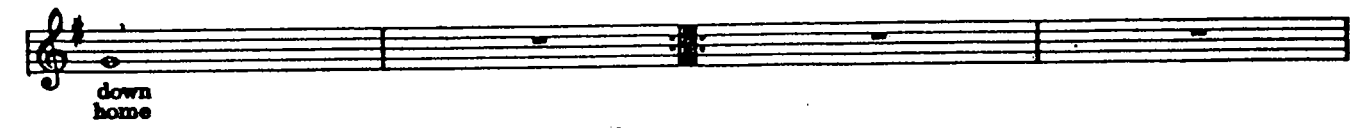
la - zy af - ter - noon down Sa - van - nah way They robbed a store and high - tailed out - a that town  
 Bon - nie load - ed dol - lars in - to the bur - lap bag Now one brave man he tried to take them a - lone  
 half a do - zen car - bines op - ened

G7 C G E7 A7 D7



Got cleana - way in a sto - len car and wait - ed till the heat died  
 They left him ly - ing in a pool of blood and laugh - ed a - bout it all the way

G G7 G° Cm G D7 G7 C7 D7




down home

C7 D7 C7 G C7 G G7 C7



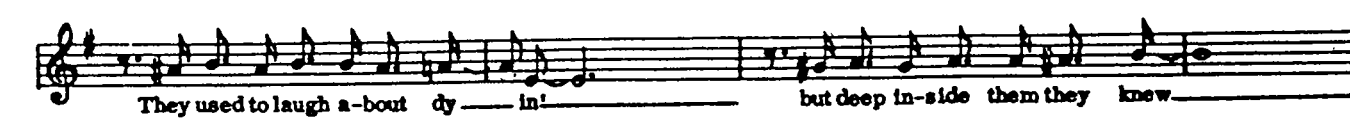
Bon - nie and Clyde got to be pub - lic e - ne - my

E7 D7 G G7 C7 E7 D7 G



num - ber one Run - ning and hid - ing from ev - 'ry A - me - ri - can law - man's gun

E7 A7 D7 G



They used to laugh a - bout dy - in' but deep in - side them they knew

E7

A7

D7

G7

C7

That pretty soon they'd be ly-in' beneath the ground to-gether Push-in' up dai-sies to wel-come the sun and the

E<sup>b</sup>7 D7

G

G

C7

E<sup>b</sup>7 D7

G

D. % al Coda

morn-ing dew.

C7

G

G

Cm

D7

CODA

Slowly

up on them. (Gun fight effects) Bon-nie and Clyde. they lived a lot to-gether And

Cm

D7

G

E<sup>o</sup>

F<sup>wo</sup>

G7

fin-al-ly to-gether they died

Vary Slowly

From Walt Disney's "MARY POPPINS"

# A SPOONFUL OF SUGAR

By  
RICHARD M. SHERMAN  
and ROBERT B. SHERMAN

Brightly  
VERSE

G

1. In ev-'ry job that must be done there is an el-e-ment of fun; You  
2. A rob-in feath-er-ing his nest has ver-y lit-tle time to rest While  
3. The hon-ey bees that fetch the nec-tar from the flow-ers to the comb nev-er

B<sup>b</sup>dim D7

C

E<sup>b</sup>7

find the fun and snap! The job's a game; And ev-'ry task you un-der-take be-  
gath-er-ing his bits of twine and twig. Though quite in-tent in his pur-suit, He has a  
tire of ev-er buzz-ing to and fro. Be-cause they take a lit-tle nip from ev-'ry

G

G<sup>m</sup>

G

A7

Am7

B<sup>b</sup>dim D7

Ddim

Am7

Ddim

D7

comes a piece of cake, A lark! A spree! It's ver-y clear to see  
mer-ry tune to toot, He knows a song Will move the job a-long,  
flow-er that they sip, And hence, they find their task is not a grind,

CHORUS

G Gdim D7

G

That a For a spoon-ful of su-gar helps the med-i-cine go down, The  
For a

D7

Ddim D7

D+

G6

F#6

G6

Gdim D7

med-i-cine go dow-wown, med-i-cine go down. Just a spoon-ful of

G

Gdim G D7

G

su-gar helps the med-i-cine go down In a most de-light-ful way.

# If I Gave You...

By  
HUGH MARTIN and  
TIMOTHY GRAY

G Em7 Am7 D7

(Male) If I Gave You fields of clo - ver,  
(Female) If you gave me rings of dia - monds,

G Em7 Am7 D7 G Em7

Beds of flow - ers, pink and blue, Crowns of lam - rel,  
Sil - ver buck - les for my shoe, Gowns of vel - vet,

Am7 D7 G B7+9 E9 A7+9 D9 C G

walls of i - vy, Would you let me walk with you?  
fans of i - vo - ry, May - be I would walk with you.

Em7 Am7 D7 G Em7

If I Gave You prides of li - ons, Teams of hors - es,  
If you gave me strands of cor - al, Rays of sun - light,

Am7 Am6 B7-9 Em Am6 B7

two by two, And a school of fly - ing fish - es,  
drops of dew, Clouds of per - fume, fleets of gon - do - las.

Em F#7-9 B7+9 Am Em G F

Would you let me dance with you? A cas - ket of  
May - be I would dance with you. A chal - ice of

E B D

jade, a clus - ter of pearls,  
wine, a pal - ace of mist,

Em6 C# B

A show - er of stars for your curls.  
A brace - let of moons for my wrist.

Am D9 G Em7 Am7 D7

But I have no prides of li - ons,  
But I need no rings of dia - monds;

G Em7 Am7 Am6 B7-9 Em

And my pearls, a - las, are few. But for worlds of  
One of glass will sure - ly do, And for worlds of

Am6 B7 Em -8

lov - ing heart - beats, Would you let me stay  
lov - ing heart - beats, I will glad - ly stay

B7+9 E Em Em7 E7 Am D9

with you?  
with you.

G Em7 Am7 D7 G 2. E C#m7

you?  
you.

F#m7 E C#m7 F#m7 B7 E

from the Lester Osterman-Robert Fletcher-Richard Horner production "HIGH SPIRITS"

# You'd Better Love Me

Chorus

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of ten staves of music. The lyrics are written below the notes, and guitar chords are indicated above the staff lines. The chords include C, Dm7, G11, Cmaj7, C6, Dm7, G11, C, Dm7, G11, A7, Dm7, G9, G7+5, Cmaj7, Em7, Ebm7, Dm7, G11, E7+5, A9, D7+5, G9, C, Dm7, Cmaj7, C6, Dm7, G9, C, Gm7, Gm6, C7, F6, Bm7+5, E7+5, E7, Am, Fm, Cmaj7, Em7, A9, A7-9, A7, Dm7, G11, Cmaj7, Em7, A9, 1. Dm7, G11, C6, Dm7, G11, 2. Dm7, G11, C6, Dm7, G11, C6.

You'd Bet - ter Love - Me while - you may.

To - mor - row I - may fly - a - way..

I want your gen-tle touch,.

Your con - ti - nen-tal touch, - Your el - e - men-tal touch, - And

you want me too, oh I know that you do. You'd Bet - ter Love - Me while I'm here..

I have been known - to dis - ap - pear, -

So don't let this mir-a - cle - melt a - way. -

The clock ticks fast - a - bove - me. 'r you - think fond -

- ly of - me, You'd Bet - ter Love - Me while you may.

You'd Bet - ter Love - Me while you may.



# I've Got You To Lean On

Words and Music by  
STEPHEN SONDHEIM

Refrain (with spirit)

1. When - ev - er my world falls a - part,  
2. When - ev - er my world turns to dust,

I nev - er lose hope or - lose heart  
I've al - ways got some - one to trust

What - ev - er the form of - the storm that - may brew,  
What - ev - er the sort of - sup - port that - I need,

I've got - you - to lean on -  
I've got - you - to lean on -

When ev - 'ry - thing's hope - less - ly gray,  
When ev - 'ry - thing's hol - low - and black,

You make me feel ca - ger - and gay,  
You'll al - ways have me at - your back.

There is - n't a sic - gle - great thing I - can't do,  
No mat - ter how hol - low, - I'll fol - low - your lead,

Not with - you - to lean on, darl - ing - you!  
And with - you - to lean on, I'll suc - ceed!

With you - to de - pend on - I'll nev - er - quit -  
What com - fort it is to - have al - ways - known -

There is - n't a mur - der - I could - n't com - mit -  
That if - they should catch me - I won't go a - lone -

When - ev - er I fal - ter, - Gi - bral - tar - comes through:  
I'll al - ways give cred - it - where cred - it - is due.

1. You're my - rock - I mean I lean on - you!

2. I've got - you - to lean on,

You're the - one - I'm keen on,

High, low, - in - be - tween, I lean on - you!

# Run, Run, Run Cinderella

from the Broadway production "FOXY"

Words by  
JOHNNY MERCER

Music by  
ROBERT EMMETT DOLAN

G G6 Gmaj.7 G6 Gmaj.9 G Bm7 Am

1. Run, Run, Run, Cin - der - el - la the ball  
2. Fly, fly, fly, Cin - der - el - la the dance

D7 Am

is through \_\_\_\_\_ It's all  
is done \_\_\_\_\_ Don't you

D7 Am7 D7 Am7 D7 G6 Gmaj. G G6

done, Cin - der - el - la and so are you  
cry, Cin - der - el - la you had your fun \_\_\_\_\_

Dm7 G7 Dm7 G7 G7

Gone, gone, gone your three wish - es, good -  
Gone, gone, gone, foot - men and car - riage, good -

Cmaj.7 A9b5 G Bbdim Am7 D7

night, sweet Prince and back to the dish - es, But no more  
night, sweet Prince and all thoughts of mar - riage, You won't re -

To Coda  
D7b9 second time only ⊕ G (Facet)

Dm7 Em7 Am7 D7b9 second time only ⊕ G (Facet)

dreams Cin - der - el - la, they won't come true \_\_\_\_\_ Just to  
call Cin - der - el - la, but if you

Interlude

Am7 D7 Gmaj.7 Cmaj.7 F#m7

think he was there, right be - fore my eyes, The dream I

B7b9 Em Am7 D7

had in my youth \_\_\_\_\_ He said, "Talk to me, ba - by and

Bm7 Em7 A7 A7 Am7 D7 %

tell me lies," But all I told was the truth \_\_\_\_\_ Now it's

Bm7 E7 E7b9 Am7 Cm Gmaj.9 G Gmaj.7

do \_\_\_\_\_ Just re - mem - ber, I'll think you're a won - der - ful

Bbdim Am7 D13b9 G

fel - la my whole life through! \_\_\_\_\_

# My Night To Howl

from the Broadway production "FOXY"

Words by  
JOHNNY MERCER

Music by  
ROBERT EMMETT DOLAN

1. 2. Doo - di dee - dough dee -  
 day doo dee - die - dum. Sun up this morn - in'  
 I be - gan — to hum. I thought that five o'  
 clock would nev - er come This is My — Night To Howl —  
 I warn you (Ma - ry Lou and Dal -  
 (Jim - my Jo and Bil -  
 - sy Nell. You have be - gun to look a - dor -  
 - ly B. None of your lip if you're too snip -  
 - a - ble. I am pre - pared to storm the cit -  
 - pi - ty. I'll wrap you up and take you home -  
 - a - del I'll be out — } on the prowl —  
 - with me 'Cause I'm out — }  
 (Tacet) B<sup>b</sup>m<sup>6</sup> A<sup>b</sup>m<sup>6</sup> A<sup>b</sup>m<sup>6</sup> G<sup>m</sup> G<sup>b</sup>m<sup>6</sup> F<sup>m</sup> E<sup>m</sup> A<sup>b</sup>12  
 — It's been a long, long, long, long day To (think — a - bout  
 (wait — a - round

D<sup>b</sup>6 E<sup>b</sup>m7 A<sup>b</sup>6 A<sup>b</sup>+9 D<sup>b</sup>maj.9 D<sup>b</sup>6 D<sup>b</sup>maj.9 (Tacet) B<sup>b</sup>m6 C13

what I'm aim - in' to do \_\_\_\_\_ } I spent a long, long  
with my mo - tor in low \_\_\_\_\_ }

A<sup>b</sup>m6 B<sup>b</sup>13 G<sup>b</sup>m6 A<sup>b</sup>13 F<sup>m</sup>6 A<sup>b</sup>13 D<sup>b</sup>6 B<sup>b</sup>m

time with - out a { drink - a - bout Care to emp -  
date - a - round And I'm rar -

E<sup>b</sup>9 E<sup>b</sup>m7 A<sup>b</sup>7 D<sup>b</sup>maj.7

- ty a few? \_\_\_\_\_ } Doo - di  
- in' to gol \_\_\_\_\_ }

D<sup>b</sup>6 E<sup>b</sup>m7

dee dough dee day I'm gon - na sing. For I

A<sup>b</sup>6 D<sup>b</sup>6 A<sup>b</sup>m7

pro - pose to have my - self - a fling. So if

G<sup>b</sup>maj.7 D<sup>b</sup>6 E<sup>b</sup>9 D<sup>b</sup>6

you { la - dies } hear the fol - low - ing 'Tain't a wolf -  
{ fel - lows }

B<sup>b</sup>9 B<sup>b</sup>9b5 B<sup>b</sup>9 G<sup>b</sup>6 E<sup>b</sup>7

or an owl \_\_\_\_\_ Aw - 000 aw - 000 aw -

D<sup>b</sup>6 F+9b B<sup>b</sup>13 E<sup>b</sup>m7 E<sup>b</sup>m7sus. D<sup>b</sup>6 E6

ooo I'm af - ter you This is My Night To Howl! \_\_\_\_\_

E<sup>b</sup>m7 E D<sup>b</sup>6 A<sup>b</sup>m7 D D<sup>b</sup>

Howl! \_\_\_\_\_

# Talk To Me Baby

from the Broadway production "FOXY"

Words by  
JOHNNY MERCER

Music by  
ROBERT EMMETT DOLAN

F Fmaj7 Eb F Eb Bbmaj7 C F D+7 9b D7 9b G13 G+7 C9

If you can - not toss your heart gai - ly in the ring,  
Who shuts their um - brel - la up or their bum - ber - shoot,

F9 Cm7 F7 F+9 Bbmaj7 Eb Bbmaj7 Bb6 Gm7 C7

Love me while the mo - ment ling - ers.  
When it's ab - so - lute - ly pour - ing.

F Fmaj7 Eb F Eb Bbmaj7 C Bm7 E+7 E7 Am

If you can - not cross your heart that I'm ev - ry - thing,  
Who shuts an - y fel - la up when he's so darned cute,

Am7 D+7 9b D7 9b Gm Gm7sus. C+9b

Try at least to cross your fin - gers.  
And his mind is bus - y soar - ing?

F6 Eb F6 G6 F6 G6sus. G6 Gm7

Talk To Me Ba - by tell me lies. Tell me lies.

Gm6 Bb Bdim Fmaj7 Dm A Dm7 E7

as sweet as ap - ple pice. | Whis - per you trem - ble with a  
And if your Eps have sev - er

Am Am7 Fm7 Dm7 G7 F G13 Gm7

wild de - sire. To light the fire in my eyes  
told a fib. You might ad - lib with your eyes

C7 Ab6 G6 Ab6 Bdim Ab6 Bdim Ab6 Gm7 C9

Tell me I'm mar - ve - lous ex - ag - ger - ate. Pre -  
Say that we're help - less in the hands of fate.

Gdim Fm G7 G7 9b Gm7 C+9b F6 Eb F6

var - i - cate. if you must just Talk To Me.

G6 F6 G6sus. G6 Gm7 Gm6 C7

Ba - by soft and low. Then if you de - cide it's

Cm7 F9 Bb6 A6 Bb6 Bbm Bbm F6 D9

real - ly so. swear you'll be mine for - ev - er Oth - er - wise.

Gm Adim Gm7 Gm7sus. C9 Am7b5 E9 Eb9 D9

just talk to me add tell me lies, lies, lies, lies,

Gm7 C13 9b | F6 Gm Eb9 D7 D9 C+9 | F7 Bbmaj.9 F6

great big lies. lies.

# I'm Way Ahead Of The Game

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Words by  
JOHNNY MERCER

from the Broadway production "FOXY"

Music by  
ROBERT EMMETT DOLAN

La - dy luck, - It's good - bye, - Hate to see you go.  
Fire works - filled the sky, - It was quite a show!  
I just want to thank you for the free ride.  
Out of all the oth - ers it was the ride.  
What - ev - er hap - pens from here on in I'm Way A -  
head Of The Game What - ev - er comes up it's  
"Heads I win" - Your kiss was my claim to fame  
I rolled a sev - en and locked up the store -  
Walked in - to heav - en right through the front door -  
What - ev - er hap - pens from here on out I won't be  
sor - ry I came I've had the  
kind of ad - ven - ture I read of I'm Way A - head  
Of The Game. Game.

Chords: F, F+, Bb, Bbm, F, Gm7, C7, Am7, D7b5, D7, G, Eb7, Am7, D7b9, D7b5, G, Dm7, D7, Gm, Ebdim, Gm6, G9, G+, Gm7, C7b5, C7, Gm7, Db7, Am7, Dm7, Gm7, C7b9, Fmaj.7, F6, Fmaj.7, F6, A+7b9, D+7b9, Gm7, C7sus, C7, Fmaj.7, Bb6, Am7-5, Bbm6, D9, Am7, D7, Gm7, C13, Gm7, C13, Gm7, C13, Bb6, A+7, D7, Gdim, Dm7, A7b9, Dm7, G13, G9, Gm7, C9, Gm7, Db7, Am7, Dm7, Gm7, C7b9, F7, Bb, Bbm, Am7, Eb, F6, D+7, D+7b9, Gm7, A6, Bb6, Gm7, C9, 1. f, Am7, D+7, 2. f, G7b5, Gb9, Fmaj.9

# You Are Woman, I Am Man

Words by  
BOB MERRILL

Music by  
JULE STYNE

Refrain (Rhythmic)

C B C G7 Gdim G7

1. You are wom - an, I am man.  
2. You are wom - an, I am man.

Gdim G7 B C B C6

You are small - er, So I can be tall - er than.  
You are gen - tle, I am bar - bar - i - an.

C7 Cdim C7 Gm7 C7+ Fmaj7

You are soft - er to the touch. It's a feel - ing  
You are pleats and pins and rouge. Most - ly sham but

Dm7 E7+ A9 D9+ G9

I like feel - ing ver - y much.  
m'am, I love the sub - ter - fuge.

C B C G7 Gdim G7

You are some - one I've ad - mired.  
You are fic - tion, I am fact.

Gdim G7 C9 Gm7 C9

Still our friend - ship leaves some - thing to be de - sired.  
Con - tra - dic - tion's what makes it a per - fect act.

F Em7

1.2. Does it take more ex - pla - na - tion than this?

E7 Dm7 G7 G7+ Dm7 Gm7 Em

You are wom - an, I am man

C7 C7+ F C6 Dm7 G7 1. C

You are wom - an, I am man let's kiss.

Dm7 G7 2. C Dm7 G7 F7 C

kiss.

# Anyone Can Whistle

Words and Music by  
STEPHEN SONDHEIM

Refrain (*Slow and tenderly*)

The musical score consists of ten staves of music in a single system. Each staff contains a line of music with lyrics underneath and chord symbols above. The key signature has two flats (Bb and Eb). The lyrics are: "An-y - one can whis-tle. that's what they say, eas-y. An - y - one can whis-tle, an - y old day, eas - y. It's all so sim-ple: Re-lax, let go, let fly! So some-one tell me why can't I? I can dance a tan-go, I can read Greek, eas-y. I can slay a drag-on an-y old week, eas - y. What's hard is sim - ple, what's nat-u - ral comes hard. May-be you could show me how to let go, low-er my guard, learn to be free, May-be if you whis-tle, whis - tle for me." The chords are: Eb, Fm, Bb, Ab, Eb, Db; Eb, Bb7, Eb, Fm, Bb, Ab; Eb, Fm, Eb, Eb7, Ab, Gm, Eb; Ab, Gm7, Cm7, F7; Bb11, Bb7, Bb13, Fm, Eb, Fm, Bb, Ab; Eb, Db, Eb, Bb7, Eb, Fm, Bb, Ab; G, F, G, F, Cm, G; Eb, Ab, Fm7; Eb, Abmaj.7, G7, Cm, Abm, Cm; Abm6, Cm, Ab, Eb, Fm7, Bb7; 1. Eb, Db, Eb, Bb7; 2. Eb, Abm6, Eb.

An-y - one can whis-tle. that's what they say, eas-y.

An - y - one can whis-tle, an - y old day, eas - y.

It's all so sim-ple: Re-lax, let go, let fly! So some-one tell me why can't I? I can dance a tan-go, I can read Greek, eas-y. I can slay a drag-on an-y old week, eas - y. What's hard is sim - ple, what's nat-u - ral comes hard. May-be you could show me how to let go, low-er my guard, learn to be free, May-be if you whis-tle, whis - tle for me.



# THE FRIENDLIEST THING

(Two People Can Do)

*Gm* *F*

Drinks are o - kay, They break - the ice. Danc - ing this way

*F* *Gm*

is al - so nice. But why de - lay THE FRIEND - LI - EST

*F* *Fmaj.7* *F6* *Bm7* *F7 (sus.4)* *F7*

THING two peo - ple can do. If you are free, No strings - at - tached.

*A* *D* *Amaj.7* *F#m7* *Bm* *Edim.* *Bm7* *F7 (sus.4)* *F7*

And you're like me, No wings - at - tached, Then it can be THE FRIEND - LI - EST

*A9* *D9* *G7* *C9* *Gm*

THING two peo - ple can do. Some fel - lers take and boast - of it;

*F* *Gm*

Some la - dies make the most - of it. Why do they fake THE FRIEND - LI - EST

*F* *Fmaj.7* *Am7* *D7+9* *Bb* *Bbm*

THING two peo - ple can do? When it can be the sweet - est and,

*F* *G7* *C7* *Cdim.* *Gm7* *C7* *Gm7* *C7.5*

Let's face it. THE com - plet - est and FRIEND - LI - EST THING - two peo - ple can

1. *F* *Dm7* *Gm7* *C9* 2. *F* *C7 (sus.4)* *Fmaj.7*

dol. dol.

# MAYBE SOME OTHER TIME

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Gm7 O7 O° C7

If wear lead-ing man were changed.

Gm7 O7 O° C7

and the sto-ry re-ar-ranged.

F7 C6m F7 F7-9 Ebmaj7 E6

I could play it I sup-pose, Well,

F Gm7 O7 Ab Dim Ab Gm7

MAY-BE SOME OTH-ER TIME, who knows? It's a

Gm7 O7 O° C7 Gm7

strong ace-nar-i-e with the wrong Le-thar-i-e.

O7 O° C7 F7 C6m F7 F7-9 Ebmaj7

He's more op-ic I'm more

E6 F Gm7 O7 Ab Dim Ab

pose, Well, MAY-BE SOME OTH-ER TIME, who knows?

Fm7 O7 F Ab O7 F

Right now the wrong type's in vogue, Right now the strong type's the roque.

Ab Ab6 Ab Ab6 Ab

Fade are flab-ber-gast-ic Stars are rare-ly last-ing, so, when

Ab6 O° O7 Gm7-9 O6 um

you're re-cast-ing, send for me, and if I'm free I'll stop

Gm7 O7 O° C7 Gm7

in to play the lead, with the pipe and shag-gy

O7 O° C7 F7 C6m F7 F7-9 Ebmaj7

tweed for the love-scene at the

E6 F Gm7 O7 Ab Dim Ab

close, Well, MAY-BE SOME OTH-ER TIME" still good.

Fm7 O7 F Ab O7 F Ab

You know the name and the face, I'll leave the ad-dress in case, MAY-BE SOME OTH-ER

O7-9 O7-9 1.F Gm7 O7 2.F6 Fmaj7#6 Fmaj7

TIME, who knows? knows?

Music and Lyrics by ERWIN DRAKE

REFRAIN, WITH A SWINGIN' BEAT  
A ROOM WITHOUT WIN-DOWS, a room with-out doors,

A room where no guy but I can spy the charms that are yours  
Dm G7-9 Em7 C Em7 Dm (maj7) Dm

Like he - ing me - roared on in his land, far from e'er - I - lated shores, You and me -  
Dm G7-9 Em7 Dm G7-9 Em7 Dm

In A ROOM WITHOUT WIN-DOWS, a room without doors! No bells will be  
Em7 Dm G7-9 Em7 Dm G7-9 Em7 Dm

No tel - e- phone calls, In ear - lit - the well so - e - chid - ed  
Em7 Dm G7-9 Em7 Dm G7-9 Em7 Dm

While dos - ses of make up and chew their  
Em7 Dm G7-9 Em7 Dm G7-9 Em7 Dm

cells and here - no be - come I am yours - in A ROOM WITHOUT WIN-DOWS,  
Em7 Dm G7-9 Em7 Dm G7-9 Em7 Dm

If they said "Friend, how would you like to  
Em7 Dm G7-9 Em7 Dm G7-9 Em7 Dm

spend the long here - at - ter?" I'd tell them what we're af - ter, in a  
Em7 Dm G7-9 Em7 Dm G7-9 Em7 Dm

one - way - tick - et to a room with-out key-holes, a room with no view  
Em7 Dm G7-9 Em7 Dm G7-9 Em7 Dm


W'd like to re - side there, hide there for an e - in or two. Com - pletely wrapped  
Em7 Dm G7-9 Em7 Dm G7-9 Em7 Dm

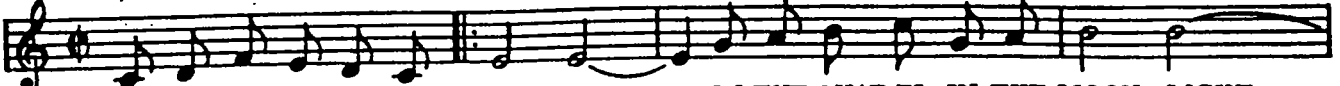
up in each oth - er while the whole world is - more, you and me - in A ROOM WITHOUT  
Em7 Dm G7-9 Em7 Dm G7-9 Em7 Dm

WIN-DOWS, a room with-out doors!! a room with-out doors!!  
Em7 Dm G7-9 Em7 Dm G7-9 Em7 Dm


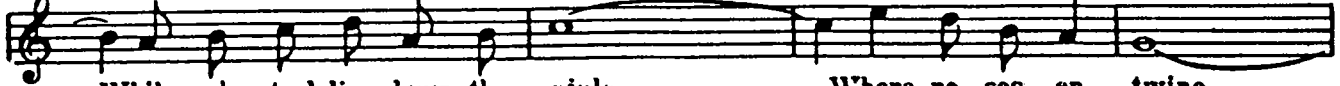
A ROOM WITHOUT WIN-DOWS, a room with-out doors!!  
Em7 Dm G7-9 Em7 Dm G7-9 Em7 Dm

# The Chapel In The Moonlight 285

CHORUS 




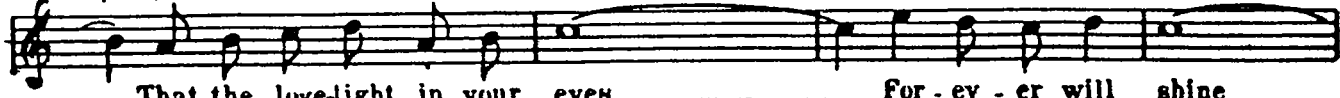
How I'd love to hear the or - gan IN THE CHAP-EL IN THE MOON-LIGHT

While we're strol-ling down the aisle Where ro-ses en - twine




How I'd love to hear you whis - per IN THE CHAP-EL IN THE MOON-LIGHT

That the love-light in your eyes For - ev - er will shine



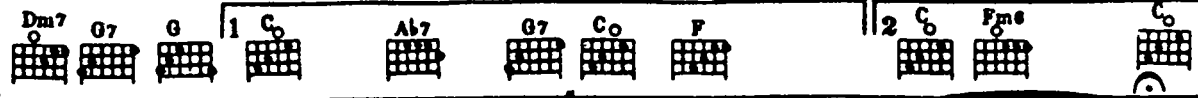

Till the ro-ses turn to ash-es Till the or-gan turns to rust If you




nev-er come I'll still be there Till the moon-light turns to dust How I'd love to hear the cho - ir




IN THE CHAP-EL IN THE MOON-LIGHT As they sing "Oht Promise Me"




For - ev - er be mine. How I'd love to hear the mine.

# Baía

pronounced "Ba-ee-yah"  
(Na Baía Do Sapateiro)

Music and  
Portuguese lyric by  
**ARY BARROSO**  
Arr. by Russel Goudry

Chorus E<sup>b</sup>7

OH! BA - I - A - YAH! When  
Ai! O - a - mō, ai, ai! A -  
Oil Ba - i - a ai, ai! Ba -

twi-ght is deep in the sky, BA - I - A - YAH! Some-one that I  
mô bo - ba - ge que a gen - te não ex - pli - ca - gi, ai! Pro - va - um bo - ca -  
... a que não me sa - ha do pen - sa - men - to, ai! Fa - ças meu la -

Abmaj7 Ab7 (Abm (add G)) Abm7 D<sup>b</sup>9

long to see - Keeps haunt - ing my rev - er - ie, - And so the  
di - não, oil Fi - ça - ga - ve - né - na - do, oil E pro res - to da  
men - to, oil Na de - ses - pe - ran - ca, oil De en - con - tré drê - sse

E<sup>b</sup> Ebmaj7 Eb6 Eb9 Eb6 Eb7 Eb9 Eb6 Eb7

lore - li - ness deep in my heart calls to you, calls to you.  
oi - da um tal de so - ffer, o la - rá, o le - rá.  
mun - des a - mô que eu per - di na Ba - ía, vâ con - tá.

## Come Blow Your Horn

Words by  
**SAMMY CAHN**

Tune Like  
A D F B

Music by  
**JAMES VAN HEUSEN**

Moderate beat.

Gmaj7

Chorus (with a real easy beat)

Make like a Mis - ter Milque - toast and you'll get shut out,  
Make like a Mis - ter Num - bles and you're a ze ro,

Am7 Cm6 Dm7 D7 Eb7 Am7 D7 Gmaj7 G

Make like a Mis - ter Meek - and you'll get out out;  
Make like a Mis - ter Big - they dig a be - ro,

Dm6 Eb7 A7

Make like a lit - tle lamb - and wham! you're shorn,  
You've got to sound your "A" - the day you're born,

1. G G6 Am7 D7

I tell you, chum, it's time — to COME BLOW YOUR HORN!!!  
 I tell you, chum, it's time — to COME BLOW YOUR

2. G D7-9 G Dm7 G7

HORN!!! 1. The tall - er the tree is, — the sweet - er the  
 In civ - i - lized jun - gles, — the fe - males a

C Am6 D7-9 Em

peach, — I'll give you the whole "ma - gill - a" — in a  
 dore — The li - ons who come on — swing - in', — if you

A7 D7-9 Gmaj7 Bm7 Bbm7 Bbdim

one-word speech, "Roach!" Make like the world's your pud - ding, but light the bran -  
 wan - na score, "Roar!" You can be ei - ther read - to or be the read -

Am7 D7 Am7 Cmaj7 D7

dy, — E - ven the mild - est kiss — is dan - dan - dan -  
 er, — You can be ei - ther led — or be the lead -

Bm7 Am7 D7 Gmaj7 G Dm6 E7-9

dy, — There'll be no love in bloom, — come dooms - day morn, —  
 er, — Don't wait un - til you're told — you're old and worn, —

A7 Am7 D7

I tell you, chum, it's time — to COME BLOW YOUR  
 Take in some air and get — your lips puck - ered,

1. G D7 Am7 D7(9) G E7

HORN!!! Be - fore you find you're sim - ply too tuck - ered,

Am7 D7 G

I tell you, chum, it's time — to COME BLOW YOUR HORN.

Am7 G

COME BLOW YOUR HORN!!!

# SONG FROM THE OSCAR

## (MAYBE SEPTEMBER)

MUSIC BY PERCY FAITH

WORDS BY JAY LIVINGSTON & RAY EVANS

Gm Am7 D7  
 May - be Sep - tem - ber I'll love a - gain;

Gm D Gm7 Gm6 Ebm Cm7 F7 Bb Am7-5 D+7  
 May - be a rain - bow will catch me then. This lit - tle <sup>(boy)</sup> <sub>(girl)</sub> lost will

Gm Gm6 A+7 A7 A7-5 A7 Cm6 add D Cm6  
 find <sup>(his)</sup> <sub>(her)</sub> way once more. Just like be - fore when lips were

D7-9 D+7-9 D7 Gm  
 ten - der. The shade of a wil - low where love was

Am7 D7 Gm D Gm7 Gm6 Ebm  
 born; A face on a pil - low in ear - ly

Cm7 F7 Bb Am7-5 D+7 Gm7 C9-5 C9 Cm  
 morn I still see that gold - en world in all its splen

Eb7 Gm Am7-5 D+7 G  
 dor. May - be Sep - tem - ber love will come a - gain! A

Am9 Am7 D9-5 D9 Gmaj9 Gmaj7 Bm Am7  
 tall - er tree, A sweet - er lark, A blu - er

Gmaj7 E7 Am9 Am7 D9-5 D9  
 morn - ing sky a - bove; And may - be come Sep -

Bm Bb7 Am7  
 tem - ber I'll share these won - ders with my

1. G Gm D7 2. G Eb7 Gmaj7  
 love! love!

# For Every Man There's A Woman

From the Universal-International Release "Casbah"

289

Music by  
HAROLD ARLEN

(Seductively)

FOR EV-RY MAN THERE'S A WO-MAN, For ev-'ry life there's a plan— And  
 wise men know it was ev-er so; Since the world be-gan  
 Wo-man was made for man... (Where is she, where is the wo-man for me?  
 Where is he, where is the lov-er for me?)  
 ev-'ry prince there's a prin-cess, — For ev-'ry Joe there's a  
 Joan— And if you wait you will meet the mate  
 Born for you a-lone, Hap-py to be your own.—  
 (Where is she, where is the wo-man for me?  
 Where is he, where is the lov-er for me?)  
 Find the one, find the one, Then to-gether you will  
 find the sun... For ev-'ry heart there's a mo-ment, — For  
 ev-'ry hand a glove — And for ev-'ry wo-man, a man to  
 love.  
 1. love.  
 2. love. (Where is she?) (Where is he?) Where is the  
 one for me?



## Old Folks

Lyric by  
DEDETTE LEE HILL

Music by  
WILLARD ROBISON  
A. S. C. A. P.



1. Ev - 'ry one knows him as OLD FOLKS, Like the  
al - ways know where to find OLD FOLKS, When there's



sea - sons he'll come and he'll go just as free as a bird and as  
some lit - tle chore he can do at the old liv - 'ry sta - ble, when -



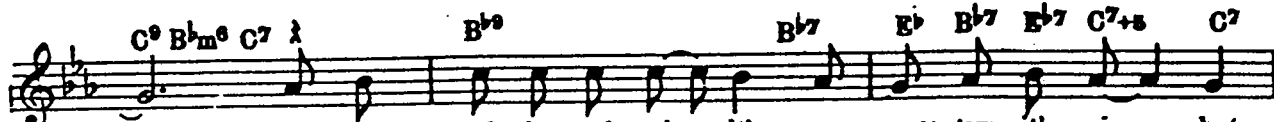
good as his word, that's why ev - 'ry - bod - y loves him so.  
ev - er he's a - ble, pitch - in' the shoes with lawd knows who.



Al - ways leav - in' his spoon in his  
Then he meets the late train at the



cof - fee, puts his nap - kin up un - der his chin -  
sta - tion, sits and whit - tles when it's o - ver - due, -



And that yel - low cob pipe, it's so mei - low it's ripe, but  
While they're sort - in' the mail, ev - 'ry night with - out fail - he's



you need - n't be a - shamed of him in the  
sneak - in' a lit - tle nip or two. Ev - 'ry

E<sup>b</sup> B<sup>b7+5</sup> E<sup>b9</sup> A<sup>b</sup>

eve - ning, af - ter sup - per, what sto - ries he would  
Fri - day he'll go fish - in' 'way down on Buz - zards

A<sup>b</sup>m<sup>6</sup> A<sup>b</sup>m (maj<sup>7</sup>) E<sup>b</sup> B<sup>b7+5</sup> E<sup>b7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b7</sup>

tell: How he held the speech at Get - tys - burg\_ for  
Lake, But he on - ly hooks a perch or two: a

A<sup>b</sup> C<sup>b7</sup> E<sup>b</sup> Cm<sup>6</sup>

Lin - coln that day, I know that\_ one so well\_  
whale got a - way, So we warm\_ up the steak\_

A<sup>b</sup>m<sup>6</sup> B<sup>b7</sup> D<sup>7-5</sup> G A<sup>b</sup>maj<sup>7</sup> Fm<sup>6</sup> E<sup>b6</sup> E<sup>b9</sup>

— Don't quite un - der - stand, a - bout OLD FOLKS, did he  
— Oh, some day there'll be\_ no more OLD FOLKS, what a

A<sup>b</sup> A<sup>b</sup>m<sup>6</sup> C<sup>9</sup> B<sup>b</sup>m<sup>6</sup> C<sup>7</sup>

fight for the blue\_ or the gray?\_ For he's  
lone - ly old town\_ this will be. Seem's that  
Chil - dren's Seems that

B<sup>b9</sup> B<sup>b7</sup> E<sup>b</sup> B<sup>b7</sup> E<sup>b7</sup> C<sup>7+5</sup> C<sup>7</sup>

so dip - lo - mat - ic and so dem - o - crat - ic,  
voic - es at play\_ will be stilled for a day\_ the  
I've heard some men - tion, he lives on a pen - sion,

F<sup>7</sup> E<sup>b</sup> B<sup>b9</sup> A<sup>b</sup>m<sup>6</sup> A<sup>b</sup> 1. E<sup>b</sup> A<sup>b6</sup> B<sup>b9+5</sup> D<sup>7-5</sup> 2. E<sup>b</sup> A<sup>b6</sup> E<sup>b</sup>

we al - ways let him have his way\_  
day that they take OLD FOLKS a - way\_  
he'll nev - er come right out and say. 2. We

# A Day In The Life Of A Fool

(MANHÃ DE CARNAVAL)

A day in the life of a fool,  
 A sad and a long, lone-ly  
 day. I walk the av-e-nue  
 And hope I'll run in-to The wel-come  
 sight of you com-ing my way. I  
 stop just a-cross from your door, But  
 you're nev-er home an-y more.  
 So back to my room and there in the  
 gloom I cry tears of good-bye.  
 'Til you come back to me, that's the way it will be ev-'ry  
 day in the life of a fool.

Am Dm6 E7(b9) Am  
 Dm6 E7 Am Dm7 G7  
 Cmaj7 C6 Dm7  
 G7 Cmaj7 C6 Fmaj7  
 Dm6 E7 Am Dm6 E7  
 Am Dm6 E7(b9) Am Dm6 E7  
 A7sus. A7(b9) Dm  
 Dm6 E7(b9) Am  
 Dm6 E7 Rubato Am Dm7  
 Am Dm7 Am7 Dm7 Am7  
 Dm7 Em7 Am7

# WE'LL MEET AGAIN

G dim G B7 E7 Eb7 E7 A7

WE'LL MEET A - GAIN don't know where, Don't know when But I know we'll meet a -

Cm D7 Cm G dim B7 E7 Eb7 E7

- gain some sun - ny day, Keep smil - in' thro' just like you al - ways

A7 Am D7 G dim Cm G B7

do Till the blue skies drive the dark clouds far a - way, So will you please say hel - lo to the

G+ G A7

folks that I know, Tell them I won't be long, They'll be hap - py to know that as

D7 Am Cm D7 G dim G B7 E7 Eb7 E7

you saw me go, - I was sing - ing this song. WE'LL MEET A - GAIN Don't know where, don't know

A7 Am G G

when, But I know we'll meet a - gain some sun - ny day.

# DOMMAGE, DOMMAGE

(TOO BAD, TOO BAD)

Words and Music by  
PAUL VANCE and  
LEE POCKRISS

Moderato, not too fast, and tenderly

G

Dom - mage, Dom - mage, our love was once ex - cit - ing, Now it's just a

G<sup>♯</sup>dim Am

game we play. \_\_\_\_\_ Too bad, too bad, but noth - ing lasts for -

Am7 D7 Gmaj7 G6

ev - er, All at once we lost our way. \_\_\_\_\_ Hel -

Dm7 Dm9 Dm7 G7 G7sus C

lo, good - bye, and sud - den - ly it's o - ver, And there's noth - ing

F9 F7-9 G Em Am7

we can do. \_\_\_\_\_ Dom - mage, Dom - mage, {But may your next at -  
{Too bad we could - n't

D7 1. G Am9 D7

tempt at love come true. \_\_\_\_\_ Dom -  
make our dreams come true. \_\_\_\_\_

2. G Cmaj7 G

true. \_\_\_\_\_  
true. \_\_\_\_\_

# NO OTHER LOVE

(Adapted from Chopin's Etude in E Major)

By BOB RUSSELL  
PAUL WESTON

Moderately Slow

2nd time C G7 C C(sus4) C G9

1. No oth-er love — — can warm my heart — — Now that I've known the  
2. No oth-er lips — — could want you more — — For I was born to

F C G7 C C7 F

com-fort of your arms — — No oth-er love Oh! the sweet con-tent-ment that I  
glo-ry in your kiss, — — For ev-er yours.

F6 G(sus4) D7 G7 C9 F

find with you ev-'ry - time, ev-'ry - time! I was blessed with love to love you

E7 Am D7 D7(b9) C

'til the stars burn out a-bove you 'til the moon is but a sil-ver shell. — — No oth-er

G Am Em F G7 C

love, let no oth-er love know the won-der of your spell.

# Love Is A Simple Thing

Lyric by  
JUNE CARROLL

Tune Uke  
G C E A

Music by  
ARTHUR SIEGE

Chorus Not Fast (*Rocking Tempo*)

C Am Dm7 G7

1. LOVE IS A SIM - PLE THING, love is a sil - ver ring,  
2. LOVE IS A SIM - PLE THING, love is a mag - ic ring,

C G7 C Dm7 Fm6

Shi - ny as a rib - bon bow, soft as a qui - et snow.  
Much more fun than mis - tle - toe, gay as a pup - pet show.

Cmaj7 F#dim Dm7 G7 Cmaj7 F#dim

Love is a nur - ser - y rhyme, Old as the tick of  
Love is the thun - der and rain, Swift as a soar - ing

Dm7 G7 C Am Dm7 G7

time. Love is so man - y things, bright as an an - gel's wings,  
plane. Love is a sum - mer moon, gay as a big bal - loon,

C G7 C Dm7 Fm6

Gen - tle as the morn - ing light, long as a win - ter night.  
Wild as a storm at sea, young as a ca - li - o - pe.

Cmaj7 F#dim Gm6 A7 Dm7 Fm6

Love makes an old heart sing and it fills ev - 'ry emp - ty space;  
Love is a touch of spring; it's as sweet as a first em - brace.

Cmaj7 Gm6 A7 Dm7 Fm6 G7-9 | 1. C F#dim G7 | 2. Cs (open)

Love is a warm - ing place, LOVE IS A SIM - PLE THING.  
Love is a spe - cial face, LOVE IS A SIM - PLE THING.

# LULU'S BACK IN TOWN <sup>297</sup>

REFRAIN (with a swing)

Got-ta get my old tux - e - do pressed, — got-ta sew a but - ton  
on my vest, — 'Cause to - night I've got - ta look my best, —  
Lu lu's back in town. — Got-ta get a half - a -  
buck some - where, got - ta shine my shoes and slick my hair. — Got - ta  
get my - self a bou - ton - niere; — Lu - lu's back in town..  
You can tell all my pets, — all my Har - lem co -  
quettes, — Mis - ter O - tis re - grets that he won't be a - roun'. —  
You can tell the mail - man not to call, —  
I ain't com - in' home un - til the fall — And I might not get back  
home at all, — Lu - lu's back in town. —

Chords: Eb, F7, Bb7, Eb, Eb, F7, Bb7, Eb, Eb7, Ab, Abm, Eb, C7, F7, Fm7 Bb7, Eb, Bb7, Eb, Eb7, Ab, Abm, F7, Fm7 Bb7, Eb, Cm, Gm, Fm, Eb, Cm, Gm, Fm, Eb, Cm, Gm, Fm, Eb, F7, Dm, F7, Bb7, Eb, F7, Bb7, Eb, Eb7, Ab, Abm, Eb, C7, F7, Fm7 Bb7, Eb, Bb7, 2 Eb



# My One And Only Love

Lyric by  
ROBERT MELLIN  
Slowly

Music by  
GUY WOOD

**Refrain**

The ver-y thought of you makes my heart sing— like an Ap-ril breeze on the wings of spring. And you ap-pear in all your splen-dor, **MY ONE AND ON - LY LOVE.** The shad-ows fall and spread their mys-tic charms in the hush of night while you're in my arms. I feel your lips so warm and ten-der, **MY ONE AND ON - LY LOVE.** The touch- of your hand- is like heav-en, a heav - en that I've nev-er known. The blush on your cheek when- ev - er I speak tells me that you are my own. You fill my eag-er heart with such de - sire. Ev-'ry kiss you give- sets my soul on fire. I give my-self in sweet sur- ren-der, **MY ONE AND ON - LY LOVE. LOVE.**

# In The Arms Of Love

From the Mirisch-Geoffrey Production, "What Did You Do In The War, Daddy?"

Words by  
JAY LIVINGSTON,  
RAY EVANS

Music by  
HENRY MANCINI

Tacet B $\flat$  G7

If I could hold you IN THE ARMS OF

C7 C9 F7 F9

LOVE to - night, Then I'd nev - er let you

B $\flat$

go. As the hours go by, I'd

C $\sharp$ dim Cm7 F7

show you why we've wait - ed for this.

Cm7 F $\sharp$ aug7 B $\flat$  Bdim F9 Tacet

As two lov - ers whis - per low. If I could

B $\flat$  G7 C7 C9

feel that ma - gic kiss your lips in - vite I -

F7 F9 Fm7 B $\flat$ 9 B $\flat$ +7 (b9)

ma - gine the joys I'd know! The

E $\flat$  Ebm6 B $\flat$

day has died a - way. let's find a hide - a -

G7 Cm7 F9

way. And share - the pro - mise of a

(2nd time optional one octave higher-----)

B $\flat$ 9 A9 Ab9 G9 Cm Bdim Cm F9

new to - mor - row. IN THE ARMS OF LOVE to -

1. B $\flat$  Tacet 2. B $\flat$  Ab7 B $\flat$

night. If I could night.

# My Ship

Words by  
IRA GERSHWIN

Music by  
KURT WEILL

Refrain

My ship has sails that are made of silk, The decks are trimmed with gold, And of  
jam and spice there's a par-a-dise in the hold. My  
ship's a-glow with a mil-lion pearls And ru-bies fill each bin, The  
sun sits high in a sap-phire sky When my ship comes in. I can  
wait the years Till it ap-pears One fine day one spring, But the  
pearls and such They won't mean much if there's miss-ing just one thing. I  
do not care if that day ar-rives, That dream need nev-er be, If the  
ship I sing does-n't al-so bring my own true love to me. My  
own true love to me, If the ship I sing does-n't al-so bring my  
own true love to me.

2nd ending (as done on the stage) *allargando (slower)*

AS FEATURED IN THE PARAMOUNT PICTURE "A NEW KIND OF LOVE"

# A New Kind Of Love

By SAMMY FAIN  
IRVING KAHAL and  
PIERRE NORMAN

The musical score is written in G major and 4/4 time. It consists of ten staves of music. The first staff begins with the lyrics "If the night-in-gales could sing like you— they'd sing much sweet-er". The second staff continues with "than they do,— for you've brought a new kind of love to me.". The third staff has "If the sand-man brought me dreams of you— I'd want to sleep my". The fourth staff continues with "whole life through. for you've brought a new kind of love to me.". The fifth staff begins with "I know that I'm the slave, you're the queen, but still you can un-der-". The sixth staff continues with "stand that un-der-neath it all— you're a maid' and I am on-ly a". The seventh staff has "man. I would work and slave— the whole day through, if I could hur-ry". The eighth staff continues with "home to you,— for you've brought a new kind of love to". The ninth and tenth staves form a double bar structure. The first ending (1.) has the lyrics "me. \_\_\_\_\_" and the second ending (2.) has "If the me. \_\_\_\_\_".

Chord symbols include: Am7, D7, G, Dm6, C#dim, B7-9, E7-9, E7, Am7, Am9, D7, G6, C#dim, D9, D7, Am7, D7, G, Dm6, C#dim, B7-9, E7-9, E7, Am7, Am9, D7-9, G, C, Cm, G, Tacet, Em, B7, G7, Em6, C9, H+7, Em, D, Dmaj7, D6, D#dim, Em7, A9, Am7, D7, Am7, D7, G, Dm6, C#dim, B7-9, E7-9, E7, Am7, Am9, D7-9, 1. G6, Am9, D9, D7, 2. G6, Am9, D9, G6.

# No Moon At All

By REDD EVANS  
DAVE MANN

With a Beat

NO MOON AT ALL What a night, Ev - en light - nin'bugs have  
dimmed their light, Stars have dis - ap - peared from sight and there's NO MOON AT ALL  
Don't make a sound it's so dark, ev - en Fi - do is a -  
fraid to bark. What a per - fect chance to park and there's NO MOON AT ALL,  
Should we want at - mos - phere, for in - spir - a -  
tion. dear, - One kiss will make - it clear, that to - night is right and bright moon - light might  
in - ter - fere, - NO MOON AT ALL - up a - bove, - This is noth - ing like they  
told us of. - Just to think we fell in love and there's NO MOON AT ALL

1. Dm Bb9 A7b9 Dm 2. Dm Bb9 Eb11+ D13

# Love Theme From One Eyed Jacks

By HUGO W. FRIEDHOFER

Moderately Slow and Expressively

Dm7 G6 G6sus G6 Gm7  
 G6 Dm7 G Ebmaj7 C Eb9  
 G6 Dm7 Dm9 Dm7 G6  
 G6sus G6 Gm7 G6 Dm7 G Ebmaj7  
 C Eb9 G6 G9 Cmaj7 Cm7 F7-9  
 Bbmaj9 Bb6 Bbm7 Bbm9 Bbm7 Eb7-9  
 Ab D7-5 Dm7  
 Dm9 Dm7 G6 G6sus G6 Eb A7  
 Eb Em D7-9 G

## Edelweiss

(Pronounce: A-di-vise)

Words by  
OSCAR HAMMERSTEIN 2ndMusic by  
RICHARD RODGERS

Refrain (slowly, with expression)

E - del - weiss, E - del - weiss,  
 Ev - 'ry morn - ing you greet me.  
 Small and white, Clean and bright,  
 You look hap - py to meet me.  
 Blossom of snow, may you bloom and grow,  
 Bloom and grow for - ev - er.  
 E - del - weiss, E - del - weiss,  
 Bless my home - land for - ev - er.  
 1. ev - er.  
 2. ev - er.  
 Optional Final Ending  
 ev - er.

# A LOVER'S CONCERTO

Words and Music by  
SANDY LINZER  
DENNY RANDELL

C Em F G7 C Am

1. How gen-tle is the rain, that falls soft-ly on the mead - ow:  
2. Now I be-long to you, from this day un-til for - ev - er:  
3. Some day we shall re-turn, to this place up-on the mead - ow:

Dm7 G7 C Am G7 C Am Dm7 G7

Birds high up-on the trees, ser-e-nade the flow'rs with their mel-o-dies. Oh, \_\_\_  
Just love me ten-der - ly, and I'll give to you ev - 'ry part of me. Oh, \_\_\_  
We'll walk out in the rain, hear the birds a - bove sing-ing once a - gain. Oh, \_\_\_

C Em F G7 C Am

See there be-yond the hill, the bright col-ors of the rain - bow:  
Don't ev - er make me cry, thru long lone-ly nights with - out love;  
You'll hold me in your arms, and say once a - gain you love me;

Dm7 G7 C Am Dm7 G7 C G7

Some mag-ic from a - bove made this day for us, just to fall in love.  
Be al-ways true to me, keep this day in your heart e - ter - nal - ly.  
And if your love is true, ev - 'ry-thing will be just as won-der - ful.

C Em F G7 C Am

You'll hold me in your arms, and say once a - gain you love me;

Dm7 G7 C Am Dm7 G7 C G7

And if your love is true, ev-'ry-thing will be just as won-der - ful.



# Nina Never Knew

## Chorus

Girls were made to kiss, but Ni-na Nev-er Knew. \_\_\_\_\_

Girls are born for this, but Ni-na Nev-er Knew. \_\_\_\_\_

Sweet sur-prise filled Ni-na's eyes; she did not un-der-stand,

When I kissed her hand, why dreams be-gan to stir deep down in-side of her!

When I whis-pered things that Ni-na nev-er heard, \_\_\_\_\_ Ni-na's heart took

wings with ev'ry ten-der word. \_\_\_\_\_ Then sud-den-ly she clung to me; she

learned to love some-how. And I'm so glad that Ni-na Nev-er Knew till

now \_\_\_\_\_ now: \_\_\_\_\_

# RACING WITH THE MOON

**Chorus, Moderately (with feeling)**

Rac-ing With The Moon sail-ing thru the mid-night blue And

then all too soon it's lost from view, Gaz-ing at the stars

shin-ing in the sum-mer night But just like the moon

they fade from sight. In the blue heavens I see your

face smil-ing at me My heart will nev-er be free un-

til we're back to- geth-er. Rac-ing With The Moon that is what I'll always

do Till I o-ver-take the moon and

1. you. Rac-ing With The you. 2.

## CAST YOUR FATE TO THE WIND

Lyrics by  
CAREL WERBERMusic by  
VINCE GUARALDI

Moderately, with a beat

month of nights, — A year of days, — Oc- to- bers drift- ing in- to Mays. {I} {You}

set {my} {your} sail — when the tide comes in — and {I} {you} just cast {my} {your} fate — to the wind. —

{I} {You} shift {my} {your} course — a - long the breeze, — won't

sail up wind on mem- o - ries. The emp - ty sky — is {my} {your} best friend — and {I} {you} just

cast {my} {your} fate — to the wind. —

That time has such a way of chan- ging a man through- out — the years. — And

now {I'm} {you're} re - ar - rang - ing {my} {your} life thru all — {my} {your} tears — a - lone,

a - lone. There

nev - er was, — there could - n't be — a place in time for men {like me} {to be} Who'd

drink the dark — and laugh at day — and let their wild - est dreams blow a - way —

C7 B> F B> C7 B> C

So now {I'm} old, — {I'm} {you're}

F C B> C

wise {I'm} smart, — {I'm} just a man with half a heart. {I} won - der how — it {You}

F Bb C7 F

might have been — had {I} not cast {my} fate — to the wind. — {you}

# FACE TO FACE

Words by  
SAMMY CAHN

From the Warner Bros. Picture  
"THREE SAILORS AND A GIRL"

Music by  
SAMMY FAIN

REFRAIN, with much expression

The light-ning seems to fly A- cross the sum-mer sky, And shoot-ing stars be-gin to fall a-round you, The most a-maz-ing things take

place Each time that we come FACE TO FACE. And sim-ply 'cause you're there, There's mu-sic ev-ry-where, The

mel-o-dies I hear would just a-stound you, And they in-vite us to em-brace Each time that we come FACE TO

FACE. And when — you are-n't near, The world's a win-try thing; But then — when you ap-pear, It's

spring a-gain, it's spring! The first time that we kissed I heard my heart in-sist, Don't ev-er let ~~it~~ go, now that the

found you, And if the skies be grey or blue, {He'll} face them FACE TO FACE with you! The you!

{She'll}

# Somewhere In The Night

("NAKED CITY" THEME)

Lyric by  
MILTON RASKIN

Music by  
BILLY MAY

Slowly

Am7 Bm7 C D7-9 G

Some-where In The Night \_\_\_\_\_ chas - ing sha - dows a - round the

E7-9 Am7 Bm7 C Cm7 F7-9

bend, \_\_\_\_\_ Some-where In The Night \_\_\_\_\_ chas - ing

Bb Em7 A7-5 A7 Gm7

rain - bows that have no end. \_\_\_\_\_ In the mis - ty light \_\_\_\_\_

C7-9 F Bm7 Em7 E7

\_\_\_\_\_ you are mine and you hold me fast, \_\_\_\_\_ But

A B9 Bm Bm7

dreams have a way of call - ing it a day. They sel - dom last, my

E7 Dm6 E7+5 Am7 Bm7 C D7-9

dreams have passed. But in my lone - ly flight \_\_\_\_\_ I'll keep

G E7-9 E7 Am7 F7 E7

search - ing till time is through, Just Some-where In The Night Till

E7 D7-9 1. G E7-9 2. G

I find you. \_\_\_\_\_ you. \_\_\_\_\_

# MAVERICK

Theme from the "WARNER BROS. PRESENTS"  
Television Series "MAVERICK"

Lyric by  
PAUL FRANCIS WEBSTER

Music by  
DAVID BUTTOLPH

Tune Ukulele  
G C E A

REFRAIN  $E_b$  Not too fast  $A_b$   $E_b$   $A_b$   $E_b$   $B_b7$

Who is the tall, dark stran-ger there? MAV-ER-ICK is the name!

$E_b$   $A_b$   $Fm7$   $B_b7$   $Cm$   $Cm7$   $F7$   $F7-5$   $E_b$   $B_b7$

Rid-in' the trail to who knows where, Luck is his com-pan-ion, Gam-blin' is his

$E_b$   $A_b$   $E_b$   $A_b$   $E_b$   $B_b7$

game; Smooth as the han-die on a gun, MAV-ER-ICK is the name!

$E_b$   $A_b$   $Fm7$   $B_b7$   $Cm$   $Cm7$   $F7$   $F7-5$   $E_b$   $B_b7$   $E_b$

Wild as the wind in Or-e-gon, Blow-in' up a can-yon, Eas-i-er to tame:

$E_b$   $A_b$   $E_b$   $B_b7$   $E_b$   $A_b$   $E_b$   $B_b7$   $E_b$   $A_b$

Riv-er boat, ring your bell,— Fare-thee-well, An-na-bell— Luck is the la-dy that—

$E_b$   $F7$   $B_b7$   $A_b$   $B_b7$   $E_b$   $Fm7$   $B_b7$   $Fm7$   $B_b7$   $Fm7$

— He loves the best, — Natch-ez to New Or-leans,—

$B_b7$   $Fm7$   $B_b7$   $Fm7$   $B_b7$   $Fm7$   $E_b$   $A_b6$   $E_b$

Liv-in' on jacks and queens,— MAV-ER-ICK is a leg-end of the West,—

$B_b7$   $Fm7$  1.  $E_b$   $Fm7$   $B_b7$  2.  $E_b$   $Fm7$   $B_b7$   $E_b$

MAV-ER-ICK is a leg-end of the West. West.

# Spellbound

## Refrain

F Fmaj.7 F+7 Dm Bbm Fmaj.7 F F7

You're hold-ing me Spell-bound, I am yours heart and soul.\_\_\_\_\_

Bb B7 Bb Gm7 C7 Gm7 C7

What can it be \_\_\_\_\_ this mag-ic pow-er that you con-trol?

F Fmaj.7 F+7 Dm Bbm Fmaj.7 F F7

I al-ways feel Spell-bound ev-'ry time you are near,\_\_\_\_\_

Bb B7 Bb C7 C7(b9) F

My sen-ses reel \_\_\_\_\_ I melt com-plete-ly when you ap-pear, You

Cm7 F7 Cm7 F7 Bb B+ A7

thrill me so much It's like the touch of Ap-ril when win-ter is thru. It

Dm Bbdim G7 G7(b5) C9 Cdim Db7 C7

was-n't so bad till I kissed you, Now I can't re-sist you; I

F Fmaj.7 F+7 Dm Bbm Fmaj.7 F F7

know that I'll stay Spell-bound, Love will keep me that way.\_\_\_\_\_

Bb B7 Bb C7 C7(b9) 1. F Db Db7 C7 2. F

Oh, How I pray \_\_\_\_\_ I'll hold you Spell-bound, some day. \_\_\_\_\_ day. \_\_\_\_\_

# Spring In Manhattan

Lyric by  
ALICE S. REACH

Music by  
ANTHONY SCIBETTA

Refrain

\*Dm7 G7-9 Cmaj7 E7+5 E7 Am C7 C7+5

SPRING IN MAN - HAT-TAN starts aft-er dark, Aft-er a

Fmaj7 Fdim C6 G7 C6 G+ Gm A7 D9 D7

la - zy aft-er-noon in Cen-tral Park. Wash-ing-ton Square may be

Dm7 G7 C6 G7 Cdim C Am7 D7

where you'll feel her first warm touch, Down in the Vil-lage you'll find she may be

G7 Dm7 Gdim Dm7 G7-9 Cmaj7 E7+5 E7 Am

much too much. SPRING IN MAN-HAT-TAN nev-er stays long,

C7 C7+5 Fmaj7 Fdim C6 G7 C6 G+ Gm A7

Still, if you'll fall in love, she'll bless you with a song. And if you'll

D9 D7 Dm7 G7 C Am7 Bb7 Am7 D7

lis-ten to ev-'ry word, the song she'll sing will bring SPRING IN MAN-HAT-TAN to

Fmaj7 Em7 Dm7 G7 1. C F C G7 Dm7 G7-9 2. C F C Cmaj7

stay all win-ter long. SPRING IN MAN- long.



## STRICTLY INSTRUMENTAL

Words and Music by  
EDDIE SEILER, SOL MARCUS  
BENNIE BENJEMEN, and EDGAR BATTLE

Slow Rock Tempo

It's Strict-ly In- stru- men - tal (did-dle-ee - yah - dah) It's noth- ing  
In- stru- men - tal (did-dle-ee - yah - dah) It may be

sen- ti- men - tal as you can see. It boun- ces kind- a gen - tle (did - dle - ee -  
in - ci - den - tal, But as for me, it's phy - si - cal and men - tal, (did - dle - ee -

yah - dah) This piece of mel - o - dy: It's Strict - ly  
yah - dah) To me it's sym - pho - ny;

It rocks so sweet - ly, You're in a

trance, But so com - plete - ly. There's no chance for ro - mance, you

on - ly dance: Let me get con - fi - den - tial (did - dle - ee - yah - dah) It's noth - ing

ac - ci - den - tal, no, no, sir - ee, It's Strict - ly In - stru - men - tal (did - dle - ee -

yah - dah) This piece of mel - o - dy. It's Strict - ly

# LONELY STREET

By KENNY SOWDER  
CARL BELEW  
and W. S. STEVENSON

*Slowly With Much Feeling*

*Bb* *Bb7* *Eb* *Bb* *Bb7*

I'm look-ing for that LONE-LY STREET, I've got a sad, sad tale to tell,

*Eb* *Bb* *F7* *Eb*

I need a place to go and weep, Where's this place called LONE-LY STREET \_\_\_\_\_

*Bb* *Bb7* *Eb*

— A place where there's just lone-li-ness, Where dim lights bring for-

*Bb* *Bb7* *Eb* *Bb* *F7*

get-ful-ness Where bro-k-en dreams and mem-ries meet, Where's this place called LONE-LY

*Eb* *Bb* *Bb7* *Eb* *Bb*

STREET. \_\_\_\_\_ Per-haps up-on that LONE-LY STREET, There's some-one such as

*Bb7* *Eb* *Bb*

I \_\_\_\_\_ Who came to bu-ry brok-en dreams and watch an old love

*F7* *Bb* *Bb7* *Eb*

die. \_ If I could find that LONE-LY STREET, Where dim lights bring for-

*Bb* *Bb7* *Eb* *Bb* *F7*

get-ful-ness, Where brok-en dreams and mem-ries meet, Where's this place called

*Eb* *Bb* *Eb* *Bb*

LONE-LY STREET. \_\_\_\_\_ I'm STREET. \_\_\_\_\_

## SUKIYAKI

By  
HACHIDAI NAKAMURA, ROKUSUKE EI,  
TOM LESLIE and BUZZ CASON

Moderately

I'll hold my head up high, — look - ing to the sky —  
I know the night will hide — sad - ness I feel in - side. —  
So I'll go on a - lone, — pre - tend - ing you're not gone, —

So they won't see all the tears that are in my eyes. —  
No one will know for the smile on my lips won't tell them  
But I can't hide all the mo - ments of love we knew, —

No one will know I'm go - ing through  
I'm los - ing you And go - ing through  
Mem - ries of you As I go through

My first lone - ly night with - out — you.  
My first lone - ly night with - out —  
My first lone - ly night with - out —

— you. — you. — Fine

As I walk a - lone, — the lone - ly winds seem to say,

"From this dark - ness on — all your nights will be this way."

# Theme from THE SUNDOWNERS

A Warner Bros. Picture

By DIMITRI TIOMKIN

The musical score consists of 11 staves of music for guitar. The first four staves are in a 3/4 time signature and feature a rhythmic pattern of eighth notes with triplets. The fifth and sixth staves are in a 12/8 time signature and are marked "Broadly". The seventh staff contains a melodic line with a slur and a fermata. The eighth and ninth staves return to the 3/4 time signature and the eighth-note rhythmic pattern. The final two staves provide two different endings for the piece, marked "1." and "2.", both in 3/4 time.

Chords and notes are indicated throughout the score, including: C, G9sus, G7, C9sus, C7, F, Fm6, G9sus, G7, C, G9sus, G13, G9sus, C, G9sus, C, G9sus, C, G9sus, C, G9sus, C, G9sus, G7, C, G9sus, D7, Gmaj9, G6, D9sus, D7, Gmaj9, G6, Gm7, C7, Fmaj9, F6, A7, Dm, A7, Dm, G7-9sus, G7, C, G9sus, C, G9sus, C, G9sus, C, G9sus, C, G9sus, C, C9sus, C7, 1. Fmaj9, Fm6, C, G9sus, G7, C, G9sus, G13, 2. Fmaj9, Dm7, C, G9sus, G7, C.

# FUNNY HOW TIME SLIPS AWAY

By WILLIE NELSON

Moderately slow

F Bb

1. Well, Hel - lo there, \_\_\_\_\_ My, it's been a long, \_\_\_\_\_ long  
 2. new love? \_\_\_\_\_ I hope that he's do - in'  
 3. go now, \_\_\_\_\_ Guess I'll see \_\_\_\_\_ you \_\_\_\_\_ a -

F

time. \_\_\_\_\_ "How'm I do - in'?" \_\_\_\_\_  
 fine. \_\_\_\_\_ Heard you told him \_\_\_\_\_ that you'd  
 round. \_\_\_\_\_ Don't know when tho' \_\_\_\_\_ Nev - er

Bb F

Oh, I guess that I'm do - in' fine. \_\_\_\_\_ It's been so  
 love him till the end \_\_\_\_\_ of time. \_\_\_\_\_ Now that's the  
 know when I'll be back \_\_\_\_\_ in town. \_\_\_\_\_ But re -

F F7

long now, \_\_\_\_\_ and it seems that it was  
 same thing \_\_\_\_\_ that you told me, \_\_\_\_\_ seems like  
 mem - ber \_\_\_\_\_ what I tell you, \_\_\_\_\_ that in

Bb6 G7

on - ly yes - ter - day. \_\_\_\_\_ Gee, ain't it  
 just \_\_\_\_\_ the oth - er day. \_\_\_\_\_ Gee, ain't it  
 time \_\_\_\_\_ you're gon - na pay. \_\_\_\_\_ And it's sur -

C7 Gm7 C7

FUN - NY \_\_\_\_\_ HOW TIME SLIPS A -  
 FUN - NY \_\_\_\_\_ HOW TIME SLIPS A -  
 pris - ing \_\_\_\_\_ HOW TIME SLIPS A -

1-2 F Bb F C7 3 F Bb F

WAY. \_\_\_\_\_ 2. How's your  
 WAY. \_\_\_\_\_ 3. Got - ta  
 WAY. \_\_\_\_\_

# Tell Her For Me

Words and Music by  
SELMA CRAFT  
and MORTY CRAFT

**Fmaj7** **Bdim** **Gm7** **C7** **Gm7** **C7**  
 TELL HER FOR ME I'm tired of cry - ing.

**Gm** **Ebm7** **C7** **F**  
 TELL HER FOR ME I'm through feel-ing blue. You can

**Am7-5** **D+** **Am7-5** **D+** **D7** **Gm**  
 say that I'll nev - er cry a - gain, Nev - er beg for an - oth - er chance, you can

**Dm7** **G9** **Dm7** **G7** **C7** **Gm7** **C7-5** **C7**  
 say that I'll nev - er try a - gain for an off and on ro - mance. Oh.

**Fmaj7** **Bdim** **Gm7** **C7** **Gm7** **C7**  
 TELL HER FOR ME I'm glad it's o - ver.

**Gm** **Ebm7** **C7** **D7sus**  
 Thank her for dreams that nev - er came true.

**D7** **Am7-5** **D+** **D7**  
 — And if she should say that it's so wrong to part, She'd

**Gm** **Gm7-5** **F** **Bdim add E** **Gm7** **C7-9**  
 like to start a - new. Please tell her to call, I may just feel that way

**1. F** **D+** **Gm7** **Gm7-5** **C7** **C+** | **2. F** **Abmaj7** **Gm7** **Gb7-5** **Fmaj7**  
 too. too.

# Blue, Turning Grey Over You

Words by  
ANDY RAZAF

Music by  
THOMAS WALLER

Chorus

My, how I miss, your ten-der kiss, and the won-der-ful things  
you would do; I run my hands, Thru' sil-v-ry strands  
'Cause I'M BLUE, TURN-ING GREY O-VER YOU,  
You used to be, so good to me, That's when I was a nov-el-  
ty; Now you have new thrills in view, found some-one new, Left me  
BLUE, TURN-ING GREY O-VER YOU. YOU.

Sung by Frank Sinatra in the M.G.M. Picture "ANCHORS AWEIGH"

# I FALL IN LOVE TOO EASILY

Lyric by  
SAMMY CAHN

Music by  
JULE STYNE

*Moderate*

Chorus, *Slowly with feeling*

I Fall In Love Too Eas-i-ly, I fall in love too fast,  
I fall in love too ter-ri-bly hard, For love to ev-er  
last. My heart should be well schooled 'Cause I've been  
fooled in the past, And still I Fall In Love Too  
Eas-i-ly. I fall in love too fast. fast.

# POMP AND CIRCUMSTANCE

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EDWARD ELGAR

The image displays ten staves of musical notation for the piece "Pomp and Circumstance" by Edward Elgar. The music is written in a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and slurs. Above the staves, several chords are indicated with letters: G, D7, C, A7, D, Em7, and Am7. The first staff begins with a G chord and a 2/4 time signature. The second staff features a C chord, followed by G, A7, D, and G. The third staff includes A7, D, Em7, and A7. The fourth staff shows D, D7, G, D7, and G. The fifth staff contains C, G, A7, and D. The sixth staff has G, A7, D, and C. The seventh staff includes D7, G, C, and D7. The eighth staff features G, Em, Am7, D7, and G. The notation is clear and legible, typical of a printed musical score.



# HAVE I TOLD YOU LATELY THAT I LOVE YOU?

Key of C (C-C)

Words and Music by SCOTT WISEMAN

Tune Uke  
G C E A

Moderately

Refrain <sup>C</sup> <sup>Fm</sup> <sup>C</sup> <sup>Edim</sup> <sup>G7</sup>

1. HAVE I TOLD YOU LATE- LY THAT I LOVE YOU? \_\_\_\_\_ Could I  
 2. (Have I) told you late- ly how I miss you? \_\_\_\_\_ When the  
 3. (Have I) told you late- ly when I'm sleep- ing? \_\_\_\_\_ Ev - 'rv

<sup>C</sup> <sup>C+</sup> <sup>F</sup>

tell you once a - gain some - how. \_\_\_\_\_ Have I told with all my heart and  
 stars are shin - ing in the sky. \_\_\_\_\_ Have I told you why the nights are  
 dream I dream is you some - how. \_\_\_\_\_ Have I told you who I'd like to

<sup>C</sup> <sup>Cdim</sup> <sup>C</sup> <sup>F</sup> <sup>C</sup> <sup>Edim</sup> <sup>G7</sup> <sup>C</sup> <sup>Fm</sup> <sup>F</sup> <sup>C</sup>

soul how I a - dore you? Well dar - ling, I'm tell - ing you now. \_\_\_\_\_  
 long when you're not with me? Well dar - ling, I'm tell - ing you now. \_\_\_\_\_  
 share my love for - ev - er? Well dar - ling, I'm tell - ing you now. \_\_\_\_\_

<sup>C7+5</sup> <sup>F</sup> <sup>C</sup> <sup>Edim</sup> <sup>G7</sup>

This heart would break in two if you re - fuse me, \_\_\_\_\_ I'm no good with -

<sup>C</sup> <sup>C7+5</sup> <sup>F</sup>

out you an - y - how. \_\_\_\_\_ Dear, HAVE I TOLD YOU LATE - LY THAT I

<sup>C</sup> <sup>Edim</sup> <sup>G7</sup> <sup>H.C</sup> <sup>Fm</sup> <sup>G</sup> <sup>C</sup> <sup>C7+5</sup> *Optional repeat*

LOVE YOU, \_\_\_\_\_ Well, dar - ling, I'm tell - ing you now. \_\_\_\_\_ This heart would

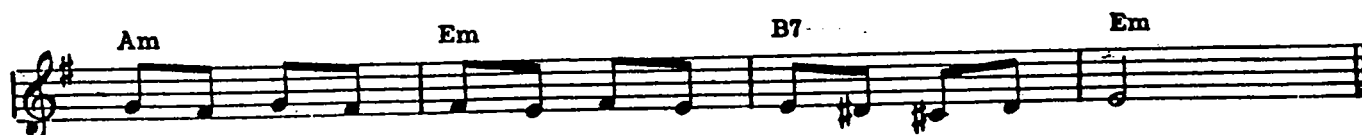
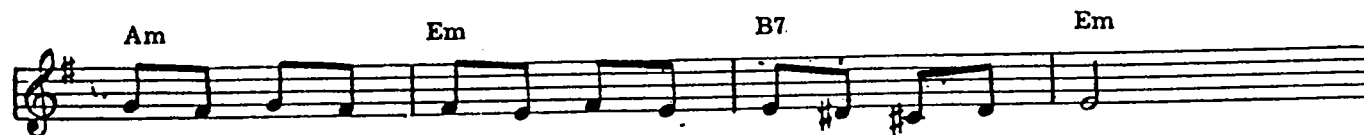
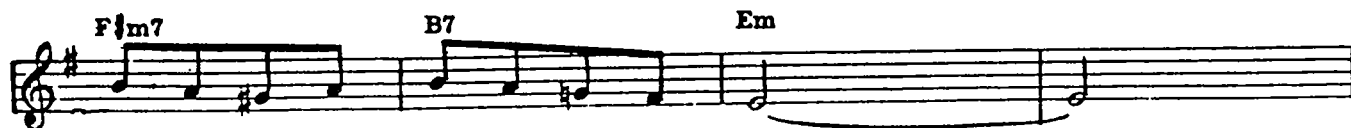
<sup>2.C</sup> <sup>Fm</sup> <sup>G</sup> <sup>C</sup> <sup>Fm</sup> *Fine* <sup>C</sup> <sup>Fm</sup> <sup>C</sup>

now. \_\_\_\_\_ 2. Have I now. \_\_\_\_\_  
 3. Have I \_\_\_\_\_

# Two Guitars

Moderato

Arr. by Joseph H. Greener



# A Married Man

Moderato Tranquillo

(rit.) Eb Bb7 Eb Cm7 F7 Bb7

(Stage version) A mar-ried man, a mar-ried man, I think of when I was a mar-ried man, For  
 (Popular version) A mar-ried man, a mar-ried man, How won-der-ful to be a mar-ried man, For

Eb Eb7 Ab Gm Fm7 Bb7

then I found life's pur - pose and its plan, Since time be - gan. — A  
 now I know life's pur - pose and its plan, Since time be - gan. — A

Eb Bb7 Cm F7 Bb7

lone - ly man, I took a wife, And add - ed love and laugh - ter to my life, And  
 lone - ly man, I took a wife, And add - ed love and laugh - ter to my life, And

Eb Bb7 Ab Gm

I knew then there's no one rich - er than A mar - ried man. — The  
 re - a - lized there's no one rich - er than A mar - ried man. — With

Ab Eb Ab Eb

joys, the woes, the hap - pi - ness, We shared it all we two, And.  
 two to share each hap - pi - ness And two to bear each woe, Then.

Ab Cm Fm7 G

Oh, the woes seemed so much less, And how the pleas - ures grew! — The  
 Oh, the woes seem so much less, And how the pleas - ures grow! — The

Eb Bb7 Cm F7 Bb7

bach - e - lor, the bach - e - lor -- I've lived his life, and I have lived with her. Well,  
 bach - e - lor, the bach - e - lor -- I've lived his life, and I have lived with her. Well,

Eb Eb7 Ab G7 Cm

let him lead his so-called mer - ry life as best he can, — But,  
 let him lead his so-called mer - ry life as best he can, — But.

Gm Ab Eb

as for me, — I'd rath - er be — A hap - py man, con -  
 as for me, — I'd rath - er be — A hap - py man, con -

Fm7 Bb7 Eb Fm7 Bb7 Eb

tent - ed man. A mar - ried man. A mar - ried man. —

# "Little Brown Gal"

Words & Music by  
LEE WOOD  
DON McDIARMID  
& JOHNNY NOBLE

Tone Uke  
A D F# B

Moderato

G D7 G G D7 G

To the Isles a-cross the blue Pa-ci-fic, — I've a con-stant long-ing to re-tur-n,

Am E7 Am A7 Bm Bm D7

There's a reas-on that is quite spe-ci-fic. — some-one for whom I yearn: —

CHORUS D7 D7 G

CHORUS  
It's not the Isl-ands fair, that are call-ing to me, not the balm-y air, not the

G E7 A7 D7

trop-ic-al sea, but it's a lit-tle brown gal in a lit-tle grass skirt, in a lit-tle grass shack, in Ha-

G D7 D7 G

-wai-i: — It is-nt Wai-ki-ki, — nor Ka-me-ha-me-haf Pal-i. not the beach boys free, — with their

G E7 A7 D7

Ho-o ma-li-ma-li, it's a lit-tle brown gal, in a lit-tle grass skirt, in a lit-tle grass shack, in Ha-

G Bm F#7 Bm Em F#7 Bm

-wai-i: — thru that Isl-and won-der-land. She's bro-ken all the ka-nes hearts. — its not hard to

F#7 Bm BDim D7 D7

un-der-stand. — for that wa-hi-ne is a gal of parts; — ill be leav-ing soon. — but the

D7 G G E7

thrill I'll en-joy, is not the Isl-and moon, — or the fish and the Poi It's just a lit-tle brown gal, in a

A7 D7 G

lit-tle grass skirt, in a lit-tle grass shack, in Ha-wai-i. Its not the wai-i. —

# In My Own Little Corner

Words by  
OSCAR HAMMERSTEIN II

Music by  
RICHARD RODGERS

C7 F B<sup>b</sup> F<sup>b</sup> B<sup>b</sup>

**Refrain (with tender expression)**

In my own lit-tle cor-ner, in my own lit-tle chair, I can  
C7 F C7 F

be what - ev - er I want to be. On the wing of my  
B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> C7

fan - cy I can fly an - y - where And the world will  
F D

o - pen its arms to me. I'm a young Nor - we - gian  
A7(sus.) A7 F#m D Bm F#7

prin-cess or a milk - maid, I'm the great-est pri - ma don - na in Mi -  
Bm D+ D Em7 A7

lan. I'm an heir-ess who has al-ways had her  
D A E7

silk made By her own flock of silk-worms in Ja -  
A Gm7 C7 F

pan. I'm a girl men go mad for, love's a  
E<sup>b</sup> F<sup>b</sup> E<sup>b</sup> C7

game I can play with a cool and con - fi - dent kind of

F7

B<sup>b</sup>

B<sup>b</sup>m

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air, Just as long as I stay in my own lit - tle  
 cor - ner, All a - lone in my own lit - tle  
 chair. In my chair.

1. F Gm7 C7 2. F

# Let Me Entertain You

Words by  
STEPHEN SONDHEIM

Music by  
JULE STYNE

Moderato

Let me en - ter - tain you, Let me make you smile.  
 Let me do a few tricks, some old and then some new tricks, I'm ver - y ver - sa -  
 tile. And if you're real good, I'll make you feel good,  
 I want your spir - its to climb. Just let me en - ter -  
 tain you And we'll have a real good time, yes sir, —  
 We'll have a real good time. time.

C Cdim G7 Dm7 G7 C  
 C G7 Dm7 G7+  
 C C7 F Fm C Cdim  
 Dm7 D7 G7 C  
 A9 G Cm6 A7 Dm A7 Dm G7 C7 E7 A7  
 Dm Cdim Dm G7 1. C Cdim Dm7 G7 2. C

# Make Love To Me!

**Bb** Moderately slow shuffle (with a beat)

Take me in your arms and nev- er let me go— Whis- per to me soft- ly while the

moon is low— Hold me close and tell me what i want to know—

Say it to me gent- ly let the sweet talk flow— Come a lit- tle clos- er

MAKE LOVE TO ME!— Kiss me once a- gain be- fore we

say good night— Take me in your lov- in' arms and squeeze me tight—

Put me in a mood so I can dream all night— Ev- 'ry- bod- y's sleep- in' so it's

quite all right— Come a lit- tle clos- er MAKE LOVE TO ME!—

When you're near— so help me dear— Chills run up my spine—

Don't you know— I love you so— I won't be hap- py un- til— you're mine—

When I'm in your arms you give my heart a treat— Ev- 'ry- thing a- bout you is so

dog- gone sweet— Ev- 'ry time we kiss you make my life com- plete—

Ba - by doll you know you swept me off my feet... Now's the time to tell you **MAKE LOVE TO ME!**

Chords: Bb, Cm7, F7, Cm7, F7, Cm7, Cdim

# Young And Warm And Wonderful

Lyric by  
HY ZARET

Music by  
LOU SINGER

Slowly with great warmth

Young And Warm And Won - der - ful You are  
all I dreamed you'd be. Dreams that  
seemed im - pro - ba - ble. All at once have come true, now I  
see, Ev - ry search - ing heart finds its hap - pi -  
ness; Love is on - ly a mat - ter of time.  
Young And Warm And Won - der - ful, At last you're here, my love, And  
love is mine. mine.

Chords: Eb, Bb7, Eb, Ab, Db, Bb7, Eb, Bb7, Eb, Gm, F7, Bb, Bb7, Gm, Abmaj7, Bb, Gm, Ebm6, C7b9, C7, Fm, Abm, Bb7b9, Eb7sus, Bb7b9, Eb, Fm7, Bb7, Eb



# Out Of My Dreams

Words by  
OSCAR HAMMERSTEIN II

Music by  
RICHARD RODGERS

Refrain

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music. Each staff contains a line of music with a guitar chord diagram above it. The lyrics are written below the notes. The score is divided into a 'Refrain' section and a main body of the song.

Chord diagrams shown above the notes:

- \*F
- F (sus. 4)
- F
- Emi. (sus. 4)
- Emi. 7
- A7
- Dmi.
- Dmi. 7
- G7
- Bbmi. 6
- F
- Dmi. 7
- G
- C (sus. 9)
- Gmi.
- Gmi. (sus. 9)
- C7
- Gm7
- C7
- F
- F (sus. 4)
- F
- Em
- Emi. 7
- A7
- Dmi.
- Dmi. 7
- G7
- Bbmi. 6
- F+
- F
- Ami.
- F
- C7 (sus. 4)
- C7
- F (sus. 4)
- F
- D#m6
- C7
- F
- F (sus. 4)
- F

Lyrics:

Out of my dreams and in - to your arms I  
 long to fly I will  
 come as eve - ning comes to woo a wait - ing  
 sky. Out of my dreams and in - to the  
 hush of fall - ing shad - ows,  
 When the mist is low and stars are  
 break - ing through Then out of my dreams I'll

B $\flat$  B $\flat$ (5 $\flat$ ) B $\flat$  F F maj.7 Gm.7

go In - to a dream

C7 F E7(5 $\flat$ ) F

with you. Fine

D mi. Interlude G7(9 $\flat$ ) C C maj.7 Dmi.7

Won't have to make up an-y more sto - ries You'll be

C maj.7 C6 Dmi. G7(9 $\flat$ ) C C maj.7

there! Think of the bright mid-sum-mer night glo - ries

G D7 G G7 Dmi. G7(9 $\flat$ )

we can share. Won't have to go on kiss-ing a

C C maj.7 Ami.6 B7 B $\flat$ 7

day - dream I'll have you

C9 A7 Dmi. Fmi.6 C G7

You'll be real Real as the white moon lighting the

C Cdim. C7

blue. D.S. al Fine

## I'd Do It Again

Music and Lyrics by  
MARIAN GRUDEFF  
and RAYMOND JESSEL

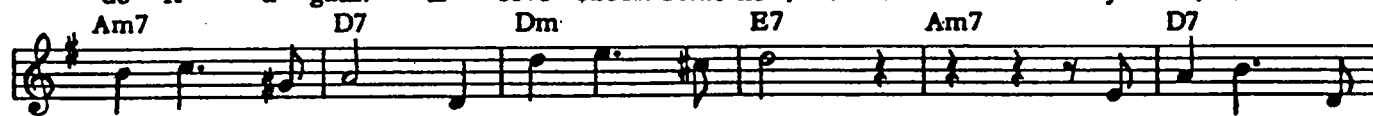
## Refrain



1. I'd do it a - gain, I'd  
2. \_\_\_\_\_ (tacet) \_\_\_\_\_ I'd



do it a - gain! If love should ap - pear It is on - ly too clear - I'd pur -  
do it a - gain! If love should come now, I would break ev - 'ry vow, I'd de -



sue it a - gain, And rue it; but then... I'd do it a -  
fy it a - gain, De - ny it, and then... I'd try it a -



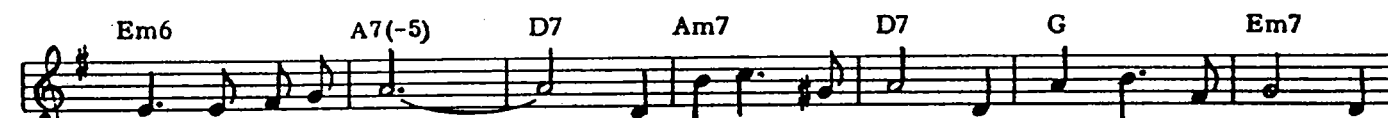
gain! \_\_\_\_\_ (2.) gain! \_\_\_\_\_ For tho' I tell my - self I've found the



cure, \_\_\_\_\_ And know that I've been weak and im - ma - ture, \_\_\_\_\_ And



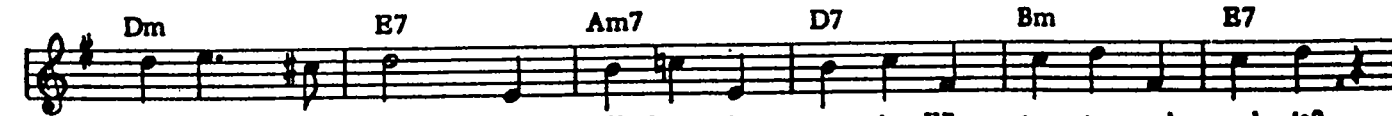
state my firm be - lief That I am glad that love is brief And when it ends it's a re -



lief - You can be sure \_\_\_\_\_ I'd do it a - gain, Go through it a - gain! Al -



though I in - sist That next time I'll re - sist, I'd sub - due it; But then... I'd



do it a - gain! That's all there is to it. Why try to pooh - pooh it?



I'd do it a - gain! \_\_\_\_\_ I'd



gain! \_\_\_\_\_

# What A Night This Is Going To Be! 333

"Baker Street"  
 Music and Lyrics by  
 MARIAN GRUDEFF  
 and RAYMOND JESSEL

## Chorus

The musical score is written in G minor (three flats) and 4/4 time. It consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. Some notes are marked with a '3' for a triplet. The lyrics are: "I was mad to say yes, But I'm glad, none the less; What a night this is go - ing to be! There's a dash! There's a dare! In the air, ev - 'ry - where! What a night this is go - ing to be! To - night's a night that's fraught with ex - cite - ment, To - night is a night meant for me! For to - For to - night I'm with him! Win or lose! Sink or night I'm with her! Who knows what might oc - swim! In or out! Wrong or right! What a cur? Win or lose! night this is go - ing to be! I was bel"

Chord symbols: Fm7, Bb9, Fm7, Bb9, Fm7, Bb7, Ebmaj7, Eb6, Ebmaj7, Eb6, tacet, Fm7, Bb9, Fm7, Bb9, Fm7, Bb7, Ebmaj7, Eb6, Eb7, Ab, Gm7, C7, tacet, Fm7, Bb9, Fm7, Bb9, Gm7, C7, Gm7, C7, C7(+5), Fm7, Eb, Eb6, Ebmaj7, Eb6, tacet, Eb, Eb6, Ebmaj7, Eb6, Eb.

"Baker Street"

## Jewelry

(Jewel-ler-y)

Music and Lyrics by MARIAN GRUDEFF  
and RAYMOND JESSEL

Chorus

C C7 F G7

1. Ooh! What jew-el-ler-y! Lots 'n lots of  
2. Stock my jew-el-ry box Chock-a-block with

C G7 C D7 G

jew-el-ler-y! Hang it on me and no Christ-mas tree is half so grand!  
lov-er-ly rocks. Stuff me pock-ets 'n stuff me socks and un-der-wear.)

G

Look at 'em flash-ing! Is-n't it smash-ing! Look at 'em, look at 'em, Is-n't it dash-ing!

C C7 F G7 C

{ Give me glit-ter-y things, Em-er-alds and pearl-y strings,  
{ Give me jew-el-ry, dear, Deck me out from 'ere to 'ere;

G7 C Dm7 G7 C

Ru-by rings on ev-'ry fin-ger of my hand!  
Say I look like a chan-de-lier, But I don't care!

G

Look at them ban-gles! Look at them span-gles! Look at the way that they "din-gles 'n dan-gles"!

C7 sus C7 Gm7 C7 F

{ I'll wear them all the time, not on-ly for Sun-day best. Un-  
{ Some folks need al-co-hol to get in the prop-er mood, But

Am Am(+7) Am7 Am6 F Fmaj7 F7 D7

less I've got my bau-bles on (my pret-ty lit-tle bau-bles on), I  
all I need's my trin-kets on ((his) ink-y dink-y trin-kets on), And  
(her)

G7 Cdim G7 C C7

feel un-dressed!  
I'm half stewed! Out on  
See me

F G7 C G7

Leices-ter Square, Dia-monds down to my der-ri-èrè!  
out on the street, Drip-pin' jew-els from 'ead to feet! Ev-'ry-one there-'ll  
E-ven the mil-lion-

*ad lib.*

C Dm A7 Dm F6

stop and stare, they'll all kow - tow! Don't show me cash, It's  
 aires I meet 'll scrape and bow! Don't need no clothes,

F#dim *a tempo* C C7 F Fm

mere - ly pa - per trash! E - nough o' that tom - fool - er - y!  
 Just rows and rows Of nice, shin - y jew - el - ler - y!

C C7 F Fm C Am7 Dm7 G7

But - ter me up with jew - el - ler - y! Clut - ter me up with jew - el - ler - y  
 Cov - er me up with jew - el - ler - y! Smuv - ver me up with jew - el - ler - y

1. *D.S.* G7 2. C

C

now! \_\_\_\_\_  
 now! \_\_\_\_\_

# Finding Words for Spring

Music and Lyrics by MARIAN GRUDEFF  
 and RAYMOND JESSEL

"Baker Street"

Refrain  
 tacet

F Abdim

Find - ing words for spring Is no eas - y thing; Still I'm sure I'd  
 Gm7 C7 Gm7 tacet Gm7

find few. What words would be right  
 Gm7 C C+ F6 C+

To de - scribe the night? Some - how I would find them  
 F6 tacet Cm7 F7 Bb

too. How can one ex - plain Love's sweet splen - dor?  
 Bbm F Dm7 G7 tacet

The most ten - der words won't do. You must fall in  
 F Abdim Gm7

love, Then you'll find that love Will ex - plain it - self

C7 1. F tacet 2. F

to you. Find - ing words for you.

# Faith

From the Broadway Musical "I HAD A BALL"

Lyric and Music by  
JACK LAWRENCE  
and STAN FREEMAN

Gospel style (*moderately bright*)

**Chorus**

**B $\flat$ 6** **B $\flat$ 7** **E $\flat$ maj7** **E $\flat$ dim** **E $\flat$**  **B $\flat$**  **Cm7**  
 FAITH, FAITH, broth-er, — FAITH, FAITH, sis - ter, 1. You're as  
 2. You're as  
**B $\flat$**  **Cm7** **C $\flat$ dim** **B $\flat$ 7** **E $\flat$ maj7** **F7(b9)** **B $\flat$**  **B $\flat$ 7**  
 old as your doubts, But, broth-er, you're as young as your FAITH. —  
 cold as your fears, But, broth-er, you're as warm as your FAITH. —  
**E $\flat$ 6** **E $\flat$ dim** **B $\flat$ 6** **B $\flat$ dim** **E $\flat$**  **B $\flat$**  **F7** **B $\flat$**   
 Folks who lend cash all have it, Folks who save trash all have it,  
 Folks who keep bees all have it, Folks who buy skis all have it,  
**C7sus** **C7** **Cm7** **Dm** **E $\flat$**  **Dm** **Cm7** **F7** **E $\flat$ maj7** **F7**  
 It's un - de - ni - e - ble that folks who or - der hash all have it.  
 It's un - de - ni - a - ble that gam - blers on their knees all have it.  
**B $\flat$ 6** **B $\flat$ 7** **E $\flat$ maj7** **E $\flat$ dim** **E $\flat$**  **B $\flat$**  **Cm7** **B $\flat$**  **Cm7**  
 FAITH, FAITH, broth-er, — FAITH, FAITH, sis - ter, We can hope for some  
**E $\flat$ maj7** **F7(b9)** **B $\flat$**  **B $\flat$ 7**  
 char-i - ty, — As long as we got some FAITH. — Well, now, FAITH can give you  
**Gm7(b5)** **E $\flat$ m** **B $\flat$ m** **Em7(b5)**  
 wings to fly, The true FAITH can make you soar so high; Oh, yes, FAITH can let you  
**E $\flat$ 9** **B $\flat$**  **G $\flat$ 7**  
 touch the sky, — You can all solve the rid-dle of it, Just have a lit-tle of it.  
**B** **E** **Fdim** **B** **E** **D $\flat$ m** **C $\flat$ m** **B**  
 Cheap skates who don't tip all have it, No - ah on that trip sure had it.

C#7sus C#7 C#m7 D#m C#m D#m C#m7 F#7 Emaj7 F#7

Jo - nah, the day he said, "I think I'll take a dip," he had it.

B E B E B E B G6 G9 G6 G9 G6 B G7

FAITH, FAITH, FAITH, FAITH, FAITH, FAITH, FAITH, FAITH.

C6 E7 C7 F6 F#(b5) F# C Dm7

FAITH, FAITH, broth-er,— FAITH, FAITH, sis-ter, The more im-

C Dm7 Cdim C7 Fmaj7 F#m7(b5) G11 G7 C

prob-a-ble— the pos-si-bil-i-ty,— The more ne-ces-si-ty there is for FAITH.

C7 F6 F#dim C6 Cdim

Fat girls in slacks all have it, Pa-tients of

F Em Dm C D7sus D7

quacks all have it; Men who do-duct a sweet-heart

Dm7 Em7 F Em7 Dm7 G7 Fmaj7 G7 C6

from their in-come tax all have it. FAITH, FAITH, broth-er,—

(Slow and Hymn-like)

F Fmaj7 F#dim C F C Am Dm7 Am Em

FAITH, FAITH, sis-ter, You'll dis-cov-er that an-y-thing is

Dm7 G11 G7 Dm7 C

pos-si-ble with FAITH.



# To Life

From the new musical "FIDDLER ON THE ROOF"

Lyrics by  
SHELDON HARNICK

Music by  
JERRY BOCK

D7-9 D7 G7sus G7 Cm

TO LIFE, TO LIFE, L' - chai - im! L' -

C7 Fm

chai - im, L' - chai - im, TO LIFE!

{1. If you've been  
2. Life has a

Bb7 Ebmaj7 Abmaj7 Db Dbmaj7

luck - y, then Mon - day was no worse than Sun - day was, }  
way of con - fus - ing us, Bless - ing and bruis - ing us, }

Bbm7 G7 D7-9 D7 G7sus G7

Drink L' - chai - im TO LIFE, TO LIFE, L' -

Cm C7

chai - im! L' - chai - im, L' - chai - im, TO

Fm Bb7 Ebmaj7

LIFE! {1. One day it's hon - ey and rai - sin cake,  
2. A gift we sel - dom are wise e - nough

Abmaj7 Db Dbmaj7 Bbmaj7 G7

Next day a stom - ach ache, }  
Ev - er to prize e - nough, }

Drink L' - chai - im TO

C C7 Fm Cm

LIFE! \_\_\_\_\_ {1. Our great men have writ - ten words of  
2. God would like us to be joy - ful, }

D7 G7 Cm C7

wis - dom to be used when hard - ship must be faced;  
E - ven though our hearts lie pant - ing on the floor; \_\_\_\_\_

Fm Cm D7

Life o - blig - es us with hard - ship, So the words of wis - dom  
 How much more can we be joy - ful, When there's real - ly some - thing

G D7-9 D7 G7sus G7

should - n't go to waste. \_\_\_\_\_ To us and our good  
 to be joy - ful for. \_\_\_\_\_ TO LIFE! TO LIFE! LIFE!

Cm C7 Fm

for - tune, Be hap - py, be health - y, long life!  
 chai - im. L' - chai - im, L' - chai - im, TO LIFE!

Bb7 Ebmaj7 Abmaj7

And if our good for - tune nev - er comes, Here's to what -  
 It gives you some - thing to think a - bout, Some - thing to

Db Dbmaj7 Bbm7 G7

ev - er comes. } Drink L' - chai - im \_\_\_\_\_ TO  
 drink a - bout, }

1. Cm 2. Cm G7 Cm

LIFE! TO LIFE!

# Far From The Home I Love

From the new musical "FIDDLER ON THE ROOF"

Lyrics by  
 SHELDON HARNICK

Music by  
 JERRY BOCK

Slowly, pensively

## Chorus

Cm Eb Ab Db G7(b5)

How can I hope to make you un - der - stand Why I do what I do,

Cm Eb Ab6 G7 C

Why I must trav - el from a dis - tant land, FAR FROM THE HOME I LOVE.

Cmaj7 Em7 Dm7 G7 G7(b9 +5)

Once I was hap-pi-ly con-tent to be As I was, where I was,

Cmaj7 Em7 Dm7 G7 C

Close to the peo-ple who are close to me, Here in the home I love.

Dm7 G7 Cmaj7 C6 Dm7 Em7

Who could see that a man would come Who would change the shape of my dreams.

Fmaj7 Em7 Dm7 Cmaj7 Dm7 Em7 Fmaj7 G7

Help-less now I stand with him, Watch-ing old-er dreams grow dim.

Cm Eb Ab Db G7(b5)

Oh, what a mel-an-chol-y choice this is, Want-ing home, want-ing him.

Cm Eb Fm6 G7 C

Clos-ing my heart to ev-'ry hope but his, Leav-ing the home I love.

Cmaj7 Em7 Dm7 G7

There where my heart has set-tled long a-go, I must go, I must go.

Cm Eb Ab6 G7

Who could im-ag-ine I'd be wan-d'ring so FAR FROM THE HOME I

Eb7 Fm6 G 1. Cm Eb

LOVE. Yet there with my love, I'm home.

Ab Db G7(b5) 2. Cm

home.

# GRANADA

(Fantasia Espanola)

By  
DOROTHY DODD  
and AGUSTIN LARA

Moderately Bright

§ C E♭dim

The dawn in the sky greets the day with a sigh for Gra-  
 when day is done and the sun starts to set in Gra-

G7 <sup>3</sup>  
 na - da. For she can re - mem - ber the  
 na - da. I en - vy the blush of the

To Coda ♦

Dm7 G7 C  
 splen - dour that once was Gra - na - da.  
 snow - clad Si - er - ra Ne - va - da.

Em

It still can be found in the hills all a - round as I wan - der a - long

B7 Em3

En - tranc'd by the beau - ty be - fore me, En -

B7 Em G7 D. S. al ♦ Coda

tranc'd by a land full of sun - shine and flow - ers and song. And

♦ Coda

C C7 F6 Fm6  
 For soon it will wel - come the stars while a thous - and gul -

C Fm6 C Fm  
 tars play a soft hab - an - er - a Then moon - lit Gra -

C G7  
 na - da will live a - gain the glo - ry of yes - ter - day ro - man - tic and

C Fm C Fm C Fm C G7 C  
 gay.

## MONTMARTE ROSE

Mont- marte Rose — Mont- marte Rose — How you smile thru your tears  
no one  
knows — while the vi - o - lin, plays it's song of sin, you're for- get- ting your  
troubles in bright spark- ling bubbles. Tales you hold — were they told — would re-  
veal your true heart of gold — For each leaf is a to- ken of some heart that's  
bro- ken, in your gar- den my Mont - marte Rose —

## THE TORCH

Gee — but it's tough, when the gang's gone home — Out on the cor- ner you  
stand a - lone You've still got dough, but no place to go. — You're crav- ing wine-  
women - and song — The gang leaves you flat with that same old stall and you  
gaze at the ceiling and four bare walls, and your heart seems to scorch as you  
car- ry the torch, and the gang's — gone — home —

# Ev'rybody Has The Right To Be Wrong!

(At Least Once)

Lyric by  
SAMMY CAHN

From the Broadway Musical "SKYSCRAPER"

Music by  
JAMES VAN HEUSEN

**Chorus**

Ebmaj7 A9(9) Fm7 B7 B9 B9  
 EV-'RY-BOD-Y HAS THE RIGHT. TO BE WRONG!. At least once!  
 Ebmaj7 A9(9) Fm7 C7(9)  
 Ev-'ry - bod - y has the right. to be dunce - like. once - like.  
 Fm7 Bb11 Bb11(9) Abm Eb Ebmaj9 E6  
 Not be - ing too smart is no dis - grace.  
 Fm6 G7 Cm F7 Fm7 B9 B9  
 What sets you a - part is smil - ing with egg - on your face..  
 Ebmaj7 Ab(9) Fm7 B7 B9 B9  
 It's na - ive to make be - lieve. that you're right, — it's not bright!  
 B7 C7 B7 C7 Fm6 Edim D9 C9 Fm Fm6 G7  
 On - ly fools go walk - ing on thin ice, twice!  
 Cm Cm7 A9 Eb D9 C9 C7(9)  
 You and life can skip the strife. and you'll both — get a - long.  
 F7(9) Bb7(9) E9 Cm Cm7 F7 Abm6  
 All it takes is sim - ply say - ing, "You're wrong!" when you're wrong; And  
 Eb Ebdim Fm Eb7 Eb Ebdim E6 Fm7 B9 B9  
 EV-'RY-BOD-Y HAS THE RIGHT. TO BE WRONG!  
 2. Eb Ebdim Fm Eb7 Eb Ebdim  
 It can be a real de - light. to be, And I'd fight - fight  
 Fm Eb7 Eb Bb7 Eb  
 for the right. to be wrong!. At least once!!!

# GAMES THAT LOVERS PLAY

(EINE GANZE NACHT)

Original German Text by

Gunter Loose

English Lyric by

LARRY KUSIK and EDDIE SNYDER

Music by

JAMES LAST

Moderately

Chords: Eb Fm7

Chords: Bb7 Eb Ebmaj7 Eb6

Chords: Eb7 Ab Abmaj7 Abm6 Eb

Chords: Fm7 Bb7 Eb Bb7 Eb B7

Chords: E F#m7 B7

Chords: B9 E Emaj7 E6 E7

Chords: A Amaj7 Am6 E F#m7 B7 E C7

Chords: F Gm7 C7

Chords: C9 F Fmaj7 F6

Chords: F7 Bb Bbmaj7 Bbm6

Chords: F Gm7 C7 F

# THE WISHING DOLL

(From The United Artists Motion Picture "HAWAII")

Lyric by  
MACK DAVID

Music by  
ELMER BERNSTEIN

Tenderly

A wish-ing doll, a wish-ing doll, long, long a-go I had a wish-ing doll, A  
rag-ged-y, tag-ged-y lit-tle old scrag-ged-y wish-ing doll. And  
ev-'ry wish I'd wish would be for my rag-ged-y, tag-ged-y lit-tle old scrag-ged-y  
wish-ing doll. I'd see two fleec-y clouds ca-ress and  
they'd be-come a snow white par-ty dress for my wish-ing doll, And  
ev-'ry rain-bow way up there be-came a silk-en rib-bon for the hair of my  
wish-ing doll. And then one day, one day there'd be a  
par-ty dress and rib-bons just for me, And not for my rag-ged-y  
lit-tle old scrag-ged-y wish-ing doll. For she had wished them  
all for me, My rag-ged-y, tag-ged-y lit-tle old scrag-ged-y  
wish-ing doll.



# THEME FROM "THE SAND PEBBLES"

(AND WE WERE LOVERS)

Lyrics by  
LESLIE BRICUSSE

Music by  
JERRY GOLDSMITH

Moderately

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I saw you smiling, as if I could forget, And we were lovers the moment that we met, And we would wander, content to wander, thru the golden summer with nothing to regret. And we were happy that moment in our lives, And thru my sadness that happiness survives, And I'll remember as the years go by, Till the day I die that we were lovers. And we were lovers, You and I." The score includes first and second endings for the final phrase.

Chord symbols: G11, Cmaj7, C, Fmaj7, Cmaj7, C, G11, Cmaj7, G7, Cmaj7, C7, Fmaj7, C7, F, F7, Bbmaj7, F7, Bbmaj7, G11, Cmaj7, C, Fmaj7, Cmaj7, C, G11, Cmaj7, G7, Cmaj7, C7, Fmaj7, Dm6, Em7, Eb, Dm7, G11, 1. Cmaj7, Fm6, Cmaj7, C, G11, 2. C6, G7-9, C6, G7-9, Cmaj7.

Metro-Goldwyn-Mayer and Filmways Present A Martin Ransohoff Production "THE SANDPIPER" 347  
**Love Theme From "The Sandpiper"**  
 (THE SHADOW OF YOUR SMILE)

Lyric by  
 PAUL FRANCIS WEBSTER

Music by  
 JOHNNY MANDEL

Moderately (in slow 2) Rubato (in 2)

C6 F6 C6(9) C6

One day we walked a -

Dm7 G7-5 Cmaj7 C6 C#m7 F#m7

long the sand. One day in ear - ly spring. You held a pip - er

Bm7 E7 D6 A6(9) Gm7 A7-9

in your hand to mend its bro - ken wing. Now I'll re - mem - ber

Dm Dm7 Bm7-5 E7 Bb9 Am9 Am Am7 Cdim

man - y a day and man - y a lone - ly mile. The ech - o of a

Bm7 Em7 Am7 D7 C6 G6(9)

pip - er's song the shad - ow of a smile.

Chorus

Moderately (slow 4) F#m7 B7 F

Tacet

The Shad - ow Of Your Smile when you are

Em A9 Am7

gone Will col - or all my dreams and

D7 Ab7-5 G Cmaj7(9)

light the dawn. Look in - to my

F#m7-5 F#m7 B7 B7-9 Em Em7

eyes my love and see All the love - ly

C#m7-5 F#7 C7 C9 F#m7 B9 Tacet

things you are to me. Our wist - ful lit - tle

F#m7 B7 F Em A9

star was far too high. A tear - drop kissed your

Am7 D9 Cdim Bm7-5 E7-9 E7-9

lips and so did I. Now when I re -

Am7 Cm7 F13 Bm7 F9-5

mem - ber spring All the joy that love can bring.

Bm7 E7-9 A13 Eb9-5 Am7 Cm D7-9

I will be re - mem - ber - ing The Shad - ow Of Your

1. G6 Tacet 2. G6

Smile. The Shad - ow Of Your Smile.

## YOU'RE GONNA HEAR FROM ME

From the Warner Bros. Picture "INSIDE DAISY CLOVER"

Lyric by DORY PREVIN

Music by ANDRÉ PREVIN

Verse ad lib.

C C+ Am G7 (sus. 4) G7 Cmaj.7 C7 F

Ev-'ry-one tells me to know my place, But that ain't the way I play.

F Fm C Am Am7 Dm7 C F6 D9 G7 (sus. 4) G7

Why am I dar-ing to show my face? 'Cause I've got some-thing to say:

Refrain - Slowly, but rhythmically

G7-9 C Dm7 G7 Gm7 C9 C7-9

Move o-ver sun and give me some sky, I've got me some wings, I'm ea-ger to

F Ab Bb9 C A7-9 Am7 D7-9

try, I may be un-known, But wait till I've flown, YOU'RE GON-NA HEAR FROM ME!

Dm7 G7 G7-9 C Dm7 G7 Gm7 C9 C7-9

Make me some room you peo-ple up there, On top of the world, I'll meet you, I

F Ab Bb9 C A7-9 Am7 D7

re-ear, I'm stak-in' my claim, re-mem-ber my name, YOU'RE GON-NA HEAR FROM ME!

G7 (sus. 4) G7 Gm7 C7-9 Fmaj.7 F6 Fm C B6 C6 Bbm7 Am7

For-tune smiled On the road be-fore me, I'm for-tune's

D7 G7 (sus. 4) G° Dm7 G7+5 Eb

child, Lis-ten world, you can't ig-nore me! I've got a song that

Fm7 Bb7 Bbm7 Eb9 Eb7-9 Ab C

longs to be played, Raise up my flag, be-gin my pa-rade, Then watch the world o-ver, start com-in' up

A7-9 D7 G7 (sus. 4) G7 Cmaj.7 A9 D9 G7 (sus. 4) G7 (optional)

clo-ver, That's how it's gon-na be, you'll see! YOU'RE GON-NA HEAR FROM

1. C Ab7 A° Dm7 D7 E7 G7-9 2. C Ab C

ME! Move o-ver ME!

From the 20th Century-Fox Technicolor Musical Billy Rose's DIAMOND HORSESHOE  
**THE MORE I SEE YOU**

Words by  
**MACK GORDON**

Music by  
**HARRY WARREN**

Andante

Verse

Each time I look at you is like the first time, — Each time you're  
 near me, — the thrill is new. — And there is noth - ing that I would - nt  
 do for — the rare de - light of — the sight of you. For; —

Refrain with feeling

**THE MORE I SEE YOU,** — The more I want you. — Some-how this  
 feel - ing — just grows and grows. — With ev - ry sigh I be -  
 come more mad a - bout you, — more lost with - out you — And so it  
 goes — Can you im - ag - ine — how much I'll love you, —  
 — **THE MORE I SEE YOU** — as years go by? — I know the  
 on - ly one for me can on - ly be you. — My arms won't free you, —  
 — my heart won't try. — **THE MORE I** try. —

# ALL

(English version of "Una Moglie Americana")  
Theme of the film "Run For Your Wife"

English lyric by  
RAYMOND JESSEL and MARIAN GRUDEFF  
Italian lyric by NICO FIDENCO

Music by  
NINO OLIVIERO

Lentamente

All the words I can re - call      Could nev - er cap - ture  
*E se un gior - no fi - ni - rà      l'na - mo - re che con*

all The love - li - ness of you. \_\_\_\_\_  
*me cre - de - vi sen - za fi - ne.*

All the phra - ses I might sigh      Could  
*No, non chie - der - mi per - che io*

nev - er tell you why      I want so much to  
*for - se lo sa - prò      ma lo - vor - rò - na -*

hold you      And en - fold you.      All your love \_\_\_\_\_  
*scon - de - re, per sem - pre,      Per - do - na - mi \_\_\_\_\_*

Bring to me. \_\_\_\_\_      Come to me! \_\_\_\_\_  
*io vor - rei \_\_\_\_\_      ma non so \_\_\_\_\_*

Bbm7 Eb7 Abmaj7

Cling to me! \_\_\_\_\_ And I prom-ise you that All my  
dir - te - lo. \_\_\_\_\_ E se - ra

Ab Gm7 C7 Fm Fm7

life I'll give my all, No task will be too  
gior - no tu ve - drai che il cie - lo pian - ge -

Bbm Bbm7 Eb7 Dbm Ab

small And noth - ing be a - bove me If you  
ra sa - ra so - lo per no - i, pe - er

1. Dbm Ab 2. Dbm Ab Abmaj7

love me. love me.  
no - i. no - i.

By JOHN D. LOUDERMILK

# The Language Of Love

A7 VERSE

Moderato

Oh,  
two lov - ers parked on lov - ers's lane Just a watch-in' the stars a - bove.

They don't have to say a thing They're speak-ing THE LAN - GUAGE OF LOVE

CHORUS

Ooo-be do-be do-be doo Oo-be do-be do-be doo Oo-be do-be do-be

do-be do-doo Do-be do-do 'n' do - doo oh, doo

Do-be do-be do-be do-be do-doo Oo be do-do 'n' do - doo

## Wish Me A Rainbow

Music and Words by  
JAY LIVINGSTON  
and RAY EVANS

Moderato

**E♭**



Wish me a rain-bow, and wish me a star. All

**B♭7**



this you can give me, wher - ev - er you are; And

dreams for my pil - low, and stars for my eyes, And a

**E♭maj9** **E♭6** **E♭**





mas - quer-ade ball where our love wins first prize. Wish me red

ros - es, and yel-low bal - loons, and black se- quins whirl- ing to  
car - ou - sels

**B♭7**



gay danc - ing tunes. I want all these treas-ures; The

most you can give. So, wish me a rain- bow as

**E♭maj9** **E♭6** **A♭** **E♭** **B♭7**







long as I live! All my to - mor - rows de - pend on your

**E♭** **B♭7** **1. E♭** **B♭7**






love. So, wish me a rain- bow a - bove.

**E♭** **B♭7** **2. E♭** **B♭7** **E♭**







bove.

# PEOPLE LIKE YOU

Words and Music by  
LARRY KUSIK and  
EDDIE SNYDER

Moderately

F Edim F7 Bb  
Oh yes, it's Peo - ple Like You who make life worth - while for

F C7  
peo - ple like me, And that's why peo - ple like me fall in

F Bb F  
love with Peo - ple Like You.

C7  
It's such a good feel - in' to wake up and know  
(Life used to be) lone - ly, no ros - es and wine,

F C7  
That some - bod - y's heart goes  
But now that's all o - ver

F F7  
wber - ev - er you go, That some - bod - y's wait -  
since you said you're mine, When some - bod - y loves -

Bb C7 F  
- ing with a sweet ca - ress To bring you hap - pi - ness -  
you all at once you see, How beau - ti - ful life can be.

Edim F7 Bb  
Oh yes, it's Peo - ple Like You who bring sun - ny skies to  
Oh yes, it's Peo - ple Like You who make life worth - while for

F  
peo - ple like me, And that's why  
peo - ple like me, And that's why

C7  
peo - ple like me lose their hearts to Peo - ple Like You -  
peo - ple like me fall in love with Pec - ple Like You -

1. F Bb F 2. F Bb F  
Life used to be



# SUMMER WINE

By LEE HAZLEWOOD

Moderately, with much feeling

Voice *ad lib tempo*

*d d e f a g f g g g g g*  
 Straw - ber - ries, cher - ries and an an - gel's kiss in Spring

*d d e f a g f c c c c c*  
 My SUM - MER WINE is real - ly made from all these things.

*a tempo - Moderato*

Refrain *a tempo*

*d d e f a g f g g g g g*  
 1. I walked in town on sil - ver spurs that jin - gled to,  
 2. My eyes grew hea - vy and my lips, they could not speak,  
 3. When I woke up, the sun was shin - in' in my eyes,

*d d e f a g f c c c c c*  
 A song that I have on - ly sang to just a few.  
 I tried to get up, but I could - n't find my feet.  
 My sil - ver spurs were gone, my head felt twice its size.

*b b c d c b b a a a a a*  
 She saw my sil - ver spurs and said, "Let's spend some time,  
 She re - as - sured me with an un - fa - mil - iar line,  
 She took my sil - ver spurs, a dol - lar and a dime,

*g g a b a g*  
 And I will give to you, SUM - MER WINE. \_\_\_\_\_  
 And then she gave to me, more SUM - MER WINE. \_\_\_\_\_  
 And left me crav - in' for, more SUM - MER WINE. \_\_\_\_\_

*g e c e c d*  
 Oh, oh, SUM - MER WINE. \_\_\_\_\_  
 More SUM - MER WINE. \_\_\_\_\_  
 More SUM - MER WINE. \_\_\_\_\_

Verse (*ad lib tempo*)

*d d e f a g f g g g g g*  
 Straw - ber - ries, cher - ries and an an - gel's kiss in Spring,

*d d e f a g f c c c c c*  
 My SUM - MER WINE is real - ly made from all these things.

*c c c d c b g a a a a*  
 Take off your sil - ver spurs and help me pass the time,

Gm Dm

g g a b a g d d d

And I will give to you. SUM - MER WINE.

Gm C Dm G Dm G To Refrain

g e c d

Oh, SUM - MER WINE.

### SOMEONE NICE LIKE YOU

Moderately (from the Broadway Musical "Stop the World-I Want to Get Off")

Dm7 Gm7 C7

*mf* Why did Some - one Nice Like You (Ev - ie, sweet - heart, —  
 You ask why did some - one nice like me —

F F#dim Gm7 C7 D7-9 Gm7 Eb9

Have to love some - one like me? — When I think of all —  
 Have to love some - one like you — And you men - tion all —

D7 Am7 F#dim Gm7 Adim Gm7 G7 Dm7 G7

— the men you could have loved, — the men you should have loved — who would have  
 — the men I could have loved, — the men I should have loved — who would have

Gm7 C9 E C7 F Dm7 Gm7 C7

loved you. — You're worth so much more than me (Ev - ie, sweet - heart, —  
 loved me. — May - be Sig - mund Freud could tell you why —

F Dm7 Gm7 C7 C9 Am E Cm7 F7 Cm7 F9

— Be - lieve you me (Ev - ie, sweet - heart, — You know that's true And if we  
 — I love you till I die, — The way I do But who wants

Bbmaj7 Eb9 A+ A+7 Dm Dm7 D7-9

could live twice — I'd make life par - a - dise — for some - one  
 Freud's ad - vice — I'm sure it works with mice — But not with

Gm7 1. F6 Gm7 Bbm6 Gm7 C7 2. F6 Bbm6 F6

real - ly nice — like you. — You. —  
 Some - one Nice — Like

# THE FIRST WORD

By BOB TUBERT  
and BILLY SHERRILL

*Moderately slow*

What shall I teach this sweet babe of mine? He still thinks the  
sun al-ways shines. What can I do to arm him  
so this big world won't harm him? — THE.

*a tempo moderato*

- |               |                |            |       |
|---------------|----------------|------------|-------|
| 1. FIRST WORD | I'll teach him | is "love." | _____ |
| 2. FIRST WORD | I'll teach him | is "love." | _____ |
| 3. FIRST WORD | I'll teach him | is "love." | _____ |
- Oh.

I can just reach him \_\_\_\_\_ with love. \_\_\_\_\_ When he grows  
please let me reach him \_\_\_\_\_ with love. \_\_\_\_\_ No oth-er  
Some-how I know I'll reach him \_\_\_\_\_ with love. \_\_\_\_\_ When he grows

up to be a man, then I know he'll un-der-  
word to means a thing; love can teach his heart to  
up to be a man, then I know he'll un-der-

3rd Time

1. stand if THE FIRST WORD I teach him is love. \_\_\_\_\_ THE.

2. sing: So THE FIRST WORD I'll teach him is love. \_\_\_\_\_ There'll be

Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F

right words and wrong words, weak words, and strong words; and these he will

E<sup>7</sup> F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup> Cm<sup>7</sup>

hear ev - 'ry day; Glad words and sad words. good words - and

F<sup>7</sup> B<sup>b</sup> D G G<sup>7</sup> D.S.

bad words; Oh, please let him hear what I say; THE

CODA C Dm<sup>7</sup> G<sup>7</sup> C

stand. Yes, THE FIRST WORD I'll teach him — is "love."

# CHANGES

Moderate tempo

Words and Music by  
PHIL OCHS

C D7 G

1. Sit by my side, come as close as the  
2. Green leaves of sum - mer turn red in the  
3. Scenes of my young years were warm in my  
4. world's spin - ning mad - ly, it drifts in the

Am C D7 Bm

air, Share in a mem - 'ry of grey, And  
fall, To brown to yel - low they fade, And  
mind, Vis - ions of shad - ows that shine, Till  
dark, Swings through a hol - low of haze, A

Em Am D

wand - er in my words, And dream a - bout the  
then they have to die, — Trapped with - in the  
one day I re - turned, And found they were the  
race a - round the stars, A journ - ey through the

G Am D7 G

pic - tures that I play, of chang - es.  
cir - cle time par - ade, of chang - es.  
vic - tims of the vines, of chang - es.  
un - i - verse a - blaze with chang - es.

1. 2. 3. 4. G

- 2. —
- 3. —
- 4. The

## STANDING IN THE SHADOWS OF LOVE

Words and Music by  
EDDIE HOLLAND  
LAMONT DOZIER  
BRIAN HOLLAND

Medium Rock

Stand - ing in the shad - ows of love, — I'm get - ting  
Stand - ing in the shad - ows of love, — I'm get - ting

read - y for the heart - aches to come. — Can't you see me, Stand - ing in the shad - ows of love. —  
read - y for the heart - aches to come. — Don't you see me, Stand - ing in the shad - ows of love. —

I'm get - ting read - y for the heart - aches to come. — I want to  
Try my best to get read - y for the heart - aches to come. —

run, but there's no place to go, 'cause heart - aches will fol - low me I know. —  
All a - lone I'm des - tined to be, — with mis - er - y my on - ly com - pa - ny. —

With - out your love, — the love I need, — it's the be -  
May come to - day, — it might come to - mor - row, but it's for

gin - ning of the end of me. — 'Cause you're tak - ing a - way all my rea - sons for  
sure I ain't got noth - ing but sor - row. — Now don't your con - science kind of both - er

liv - ing, — When you pushed a - side all the love, I been giv - ing, now wait a min - ute.  
you, How can you watch me cry af - ter all I done for you, Hold on a min - ute.

Did - n't I treat you right now ba - by did - n't I. Did - n't I do the best, I could now  
Gave you all the love, I had now did - n't I. When you need - ed me I was al - ways there now

1. did - n't I so don't you leave me: was - n't I? I'm stand - ing here, watch - ing you go. —  
2. Girl you know that I'm gon - na need you so, I'm try - ing

hard not to cry out loud — you know cry - ing, it ain't gon - na help me

now, What did I do to CAUSE all this grief, now what did I

A Bbdim Am

say to make you want to leave now wait a min-ute. Gave my heart and soul to you now

did-n't I. and did-n't I al-ways treat you good now did-n't I.

*D.S. and fade  
(Lyric 2) %*

20th Century-Fox presents The DINO DE LAURENTIIS Production of "THE BIBLE"

# THEME FROM "THE BIBLE"

By  
TOSHIRO MAYUZUMI

Slowly

F Bbm Fm G7 G7-9 C7-9

F F7 Bbm

Gm7-5 Gb C7-9 F

Bbm7 Eb7 Ab Abm7 Db7 Gb

C Fm Db Bbm7 Fm C7

F Bbm Fm G7 G7-9 C7-9

F F7 Bbm

Gm7-5 Gb C7-9 F

rall. e dim.

# THE CONSTANT RAIN

(CHOVE CHUVA)

English Lyric by  
NORMAN GINBEL

Original Portuguese Words and Music by  
JORGE BEN

Moderate Samba

*tacet* Cm F7 Bb6

CHO - VE CHU - VA, Con - stant is the rain.  
CHO - VE CHU - VA, cho - ve sem pa - rar.

Gm Cm F7 Bb6

CHO - VE CHU - VA, End - less is the pain.  
CHO - VE CHU - VA, cho - ve sem pa - rar.

Gm Cm7 Cm7... F7

As I stand here and re - mem - ber That once, our hearts were  
Pois eu fa - zer u - ma pre - ce Pra Deus nos - sos Se -

Bb Cm7

one And ev' - ry day was spring to me, Till (he)  
nhor Pra chu - va pa - rar De (she)

Cm7 F7 Bb Cm7 F7

left and took a - way the sun. Now the days are lone - ly. The song of love is  
lhar o meu di - vi - ne - mor que é mi - to lin - do é mais que oim - fi -

Cm7 F7 Cm7 F7 Bb

still, They say that I'll for - get (her) But I say I nev - er will, And it hurts with such a  
ni - to é pu - ro é be - lo - no - cen - te co - mo a flor. Por fa - vor chu - va ru -

Cm7 F7 Bb

pain To be a - lone, and lone - ly in the rain.  
im Nao mo - lhe mais o meu a - mor as - sim.

Gm Cm7 F7

And it hurts with such a pain to be a - lone, and lone - ly in the  
Por fa - vor chu - va ru - im Nao mo - lhe mais o meu a - mor as -

Bb Gm Cm F7

rain. CHO - VE CHU - VA, con - stant is the  
si - im. CHO - VE CHU - VA, cho - ve sem pa -

Bb6 Gm Cm F7

rain. CHO - VE CHU - VA, End - less is the  
rar. CHO - VE CHU - VA, cho - ve sem pa -

1. 2.

Bb6 Gm Bb Gm6

pain. \_\_\_\_\_ CHO - VE CHU - pain. \_\_\_\_\_  
rar. \_\_\_\_\_ CHO - VE CHU - rar. \_\_\_\_\_

# RUBY TUESDAY

Words and Music by  
**MICK JAGGER and  
KEITH RICHARD**

Moderate tempo

Bbm Ab Gb Ab7 Db

She would nev-er say where she came from.  
Ques - tion why she needs to be so free.  
"There's no time to lose." I need her say.

Bbm Ab Gb Ab

Yes - ter - day don't mat - ter if it's gone.  
She'll tell you it's the on - ly way to be.  
Cash your dreams be - fore they slip a - way.

Bbm7 Eb7 Ab

While the sun is bright \_\_\_\_\_ or  
She just can't be chained \_\_\_\_\_ to a  
Dy - ing all the time \_\_\_\_\_

Bbm7 Eb7 Ab7 Db

in the dark-est night, \_\_\_\_\_ no one knows \_\_\_\_\_  
life where noth-ing's gained \_\_\_\_\_ and noth-ing's lost \_\_\_\_\_  
lose your dreams and you \_\_\_\_\_ will lose your mind \_\_\_\_\_

Ab

she comes and goes. \_\_\_\_\_  
at such a cost. \_\_\_\_\_  
ain't life un - kind? \_\_\_\_\_

With a strong beat

Db Ab7 Db Ab7

Good - bye, Rub - y Tues - day, who could hang a name.

Db Ab7 Db7 Gb

on you? \_\_\_\_\_ When you change with ev - 'ry new day.

Ab7 D9 1. Absus 2. Absus 3. Absus

Still I'm gon - na miss you. \_\_\_\_\_ Don't \_\_\_\_\_

Bbm Ab Gbmaj7 Ab7 Dbsus Db



# THE APPLE TREE

(Forbidden Fruit)

From the Musical Production, "THE APPLE TREE"

Lyrics by  
SHELDON HARNICK

Music by  
JERRY BOCK

Rhythmically E7(b9)

Lis - ten

close - ly, Let me fill you in.

**Chorus**

1. A - bout the rich, ripe, round, red, ros - y ap - ples they call for - bid - den fruit,  
sweet and juic - y lus - cious bite of this not for - bid - den fruit,

What I'm a - bout to say is con - fi - den - tial, so prom - ise you'll be mute.  
You'll see your mind ex - pand and your per - cep - tions grow more and more a - cute.

Be - cause if ev - 'ry crea - ture in the gar - den knows, They'll come 'round like  
And you can teach him plumb - ing and phi - los - o - phy, New tech - niques for

hun - gry buf - fa - los And in no time there'll be none of those  
glaz - ing pot - ter - y, Wood - craft, first - aid, home e - con - o - my,

pre - cious ap - ples left for you and me. Now in the  
Mad - am, Ad - am will be o - ver - joyed! When he be -

av - 'rage ap - ple, you're ac - cus - tomed to skin, seeds, flesh and core, But you will  
comes a - ware of your at - tain - ments, he'll beam with lov - ing pride. And he will

find that these are spe - cial ap - ples that give you some - thing more.  
say, "O, Eve, you're in - dis - pen - sa - ble! Please don't leave my side!"

Why, ev - 'ry seed con - tains some in - for - ma - tion you  
And with your nif - ty new - found ed - u - ca - tion, he'll

need to speed your ed - u - ca - tion, The seeds, in - deed, of all cre - a - tion are  
rel - ish ev - 'ry con - ver - sa - tion, Why you'll be Ad - am's in - spi - ra - tion this

have Whv be fool - ish, mv dear. Come with

To Coda

Am E7(b9) Am6 E7

me to that tree. -2. With ev-'ry

Coda  $\diamond$

Bm7(b5) E7(b9) Am6

way! Just an ap - ple a day,

E7(b9) Am6 E7(b9) Am6

Wait and see, Come with me

E7(b9) Am

To that tree! \_\_\_\_\_ Now!

Words by  
JAY LIVINGSTON  
and RAY EVANS

# Paris Smiles

Music by  
MAURICE JARRE

Moderato

C G G7sus G7 G

1. Par - is smiles and the world is young, in a  
2. { Once you've danced un - der Par - is skies you have  
I re - call by the riv - er lights trem - bling

F Fmaj9 F6 C G C

mil - lion hearts bells are ring - ing. Par - is weeps  
left your heart in her keep - ing. Once you've known  
sum - mer nights so ful - fill - ing. Have you changed?

G7 C Csus C Cmaj9 C6

- and the world is old, from a mil - lion lips there's no  
- ev - 'ry sweet sur - prise you will feel her joys and her  
- Are you still so warm? Are your o - pen arms still so

G F

sing - ing. Par - is greets the morn - ing with a  
weep - ing. Par - is friend and lov - er, you were  
will - ing?

G C G

flow - er in her hair; Par - is  
so light - heart - ed then. Some - day

F C

in the eve - ning sings a love song ev - 'ry -  
I'll dis - cov - er Par - is

G G7 G G7 C

where! \_\_\_\_\_ smil - ing once a - gain.

# 364 Love Me With All Your Heart

English Lyric by  
MICHAEL VAUGHN  
Spanish Lyric by  
MARIO RIGUAL

(Cuando Calienta El Sol)

Music by  
CARLOS RIGUAL

Moderately slow, with firm beat

D Bm F#m

LOVE ME WITH ALL YOUR HEART, — That's all I want, love; \_\_\_\_\_  
Cuan - do ca - lien ta el sol — a - qui en la pla - ya \_\_\_\_\_

G6 A7 D B7

Love me with all of your heart or not at all; \_\_\_\_\_  
sien-to tu cuer-po vi-brar cer-ca de mi, \_\_\_\_\_

Em Em7 A7 D Bm

Just promise me this: \_\_\_\_\_ that you'll give me \_\_\_\_\_ all your kiss-es — Ev-'ry  
es tu pal - pi - tar \_\_\_\_\_ es tu ca - ra \_\_\_\_\_ es tu pe - lo \_\_\_\_\_ son tus

F#m G A A7 F#m7 A7

win-ter \_\_\_\_\_ ev-'ry sum-mer, \_\_\_\_\_ ev-'ry fall;  
be - sos \_\_\_\_\_ me es-tre-mez-co - o - o - o;

D Bm F#m

When we are far a-part \_\_\_\_\_ or when you're near me, \_\_\_\_\_  
Cuan-do ca-lien-te el sol \_\_\_\_\_ a-qui en la pla - ya, \_\_\_\_\_

G6 A7 D B7 Em Em7 A7

Love me with all of your heart as I love you; \_\_\_\_\_ Don't give me your love for a  
sien-to tu cuer-po vi-brar cer-ca de mi, \_\_\_\_\_ es tu pal - pi - tar \_\_\_\_\_ tu re-

D Bm F#m G

mo-ment or an ho - ur \_\_\_\_\_ Love me al-ways \_\_\_\_\_ as you loved me \_\_\_\_\_ from the  
cuer-do mi lo - cu - ra \_\_\_\_\_ mi de - li - rio \_\_\_\_\_ me es-tre-mez-co - o - o -

A A7 D Bm Em7 A7

start, With ev-'ry beat of your heart. \_\_\_\_\_  
o Cuan-do ca-lien-ta el sol. \_\_\_\_\_

2 D Bm Em7 D

heart. \_\_\_\_\_

# BERNIE'S TUNE

In the park, in the dark, Un-der-neath the moo - - - oon. —  
Hark the lark. In the park, Cra-zy as a loo - - - oon. —

Heard a boy And a girl Hum-min' BERNIE'S TU - - - NE. —  
In a tree Skill-ful-ly Sing-in' BERNIE'S TU - - - NE. —

Went to sleep count-in' sheep, By a blue la - goo - - - oon. —  
Lit - tle kids go to school Sing-in' BERNIE'S TU - - - NE. —

Heard a frog, On a log, Croak-in' BERNIE'S TU - - - NE. —  
Gurg-lin' brooks, Bub - blin' pools, Bab - ble BERNIE'S TU - - - NE. —

It's so ea - sy to whist - le, — It's so ea - sy to sing. —  
You don't have to read mu - sic, — You don't have to be smart. —

E - ven hum-ming birds hum - it, — It's the thing. —  
Ber - nie said you can sing - it, — From the heart. —

Of - fice clerks, So - da jerks Picked it up so soo - - - oon. —  
So if you Hap - pen to Get the urge to croo - - - oon. —

Mil - lion-aires, e - ven squares, Whistle BERNIE'S TU - - - NE. —

Take a tip, Man - get hip, Make it BERNIE'S TUNE. —

20th Century-Fox Presents Ivan Foxwell's Production "THE QUILLER MEMORANDUM"

# Theme From "The Quiller Memorandum" (Wednesday's Child)

By  
JOHN BARRY  
and  
MACK DAVID

Moderately, with expression

Gm Cm F7

Wednes - day's Child is a child of woe;

Bb Bb7

Wednes - day's Child cries a - lone, I know; When you

Eb D7 Gm Cm

smiled just for me, you smiled; For a while I for-

Gm D D7 Gm Cm Gm Gm

got I was Wednes - day's Child. Fri - day's child wins at

Cm F7 Bb

love, they say; In your arms Fri-day was my

Bb7 Eb D7 Gm

day; Now you've gone, well, I should have known, I am

Cm Gm D D7 Gm

Wednes - day's Child, born to be a - lone.

The musical score is written in G minor, 4/4 time. It consists of seven staves of music with lyrics underneath. Chord symbols are placed above the notes. The melody is simple and expressive, with a focus on the lyrics. The piece ends with a long note on 'lone'.

# The 59th Street Bridge Song

(FEELIN' GROOVY)

Words and Music by  
PAUL SIMON

Moderate

Eb Bb Cm7sus Bb Eb Bb Cm7sus Bb  
 Slow down, you move too fast... You got to make the morn - ing last... Just

Eb Bb Cm7sus Bb Eb Bb Cm7sus Bb  
 kick-in' down the cob - ble - stones, look-in' for fun and Feel - in' Groov - y.

Eb Bb Cm7 Bb Eb Bb Cm7sus Bb  
 Hel - lo lamp - post, what - cha know - in'

Eb Bb Cm7sus Bb Eb Bb Cm7sus Bb  
 I've come to watch your flow - ers grow - in'. Ain't - cha got no rhymes - for me?

Eb Bb Cm7 Bb Eb Bb Cm7sus Bb  
 Doot - in' doo - doo, Feel - in' Groov - y. Got

Eb Bb Cm7sus Bb Eb Bb  
 no deeds to do, no prom - is - es to keep. I'm dap - pled and drow - sy and

Cm7 Bb Eb Bb Cm7 Bb  
 read - y to sleep. Let the morn - ing - time drop all it's pet - als on me.

Eb Bb Cm7sus Bb Eb Bb Cm7 Bb  
 Life, I love you, All is groov - y.

Eb Bb Cm7sus Bb Eb Bb Cm7sus Bb

# Time Alone Will Tell

(NON PENSARE A ME)

English Words by NORMAN NEWELL  
Italian Words by ALBERTO TESTA

Music by  
EROS SCIORILLI

C C6



Time \_\_\_\_\_ a-lone will tell \_\_\_\_\_ My love for  
Non \_\_\_\_\_ pen-sa-re a me, \_\_\_\_\_ con-tin-ua

C Dm7



you will nev-er end, Al-though I know \_\_\_\_\_ that you must  
pu-re la tua stra-da sen-za mai \_\_\_\_\_ pen-sa-re a

Dm Dm6



go. Fate, \_\_\_\_\_ that let us meet, \_\_\_\_\_ Was in-dis-  
me. Tan - to, co-sa vuoi, \_\_\_\_\_ c'è sta-ta

Dm G7 C



creet to let me fall in love with you.  
so-lou-na pa-ren-te-si fra noi.

C C6 C C6



Time \_\_\_\_\_ may change the world, \_\_\_\_\_ But I could nev-er change the world we used to  
For - se pian-ge-rò \_\_\_\_\_ ma-tu qual-che mo-do, be-neg ma-le, tu ve-

Dm7 Dm



know, \_\_\_\_\_ I love you so, \_\_\_\_\_ Time \_\_\_\_\_ a-lone will  
drai, \_\_\_\_\_ mi ar-range-rò, \_\_\_\_\_ an - che se mai

Dm6 Dm G7 C



tell \_\_\_\_\_ For no-one else could be as won-der-ful as you. I'll  
più \_\_\_\_\_ sa-rò fe-li-ce co-me quan-do c'è-ri tu. La

A7 Dm B7 3



go on, so long-ly now, But los-ers must go on some-  
ri-la con-ti-nue-rà, il mon-do non si fer-me-

Em G7 C Cdim



how. Time \_\_\_\_\_ a-lone will tell \_\_\_\_\_ You'll al-ways  
rà \_\_\_\_\_ Non \_\_\_\_\_ pen-sa-re a me, \_\_\_\_\_ il so-le

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Dm7 F(G Bass) G7 1. C Fmaj7 G7 2. C

be my one and on - ly love. love.  
*non si spe-gne-rà* con te. te.

Cdim Dm7 Dbmaj7 C

# You, No One But You

Recorded By FRANKIE LAINE on ABC records

Words and Music by  
 PETER De ANGELIS  
 and JEAN SAWYER

Moderato

Chorus

C Cmaj7 C6 Cmaj7

Who kissed a-way my tears and gave me com - fort thru the years,

C A7 Dm7 G7 Dm7

YOU, NO ONE BUT YOU. Who smiled a-way the

G7 Dm G7 Dm G7

rain and made the sun come out a - gain, YOU, NO ONE BUT

Cmaj7 C6 C7 F

YOU. You made each day a pre - cious sou-ve-

E7(b9) Eb9 D7 G7

nir, We can look back and nev - er shed a tear. Who

C Cmaj7 C6 A7 Dm

makes each day for me a gold-en an - ni-ver-sa - ry, YOU,

G9 1. C Cdim G7 G11 2. C Cmaj7

NO ONE BUT YOU. Who YOU.



# Walking Happy

From the FEUER and MARTIN Production  
"WALKING HAPPY"

Lyric by  
SAMMY CAHN

Music by  
JAMES VAN HEUSEN

Moderately

Verse (*ad lib.*)

C<sup>dim</sup> D Gm<sup>6</sup>/D\* D Gm<sup>6</sup>/D

You can tell bout the man - ner of a man, by the shape of his

\*Gm<sup>6</sup>/D etc. denotes bass (D) other than root of chord (G)

D Bm<sup>7</sup> Gm/B<sup>6</sup> D/A Gm<sup>6</sup> D/F<sup>6</sup> E<sup>dim</sup> D C<sup>dim</sup>

head. It has been said. You can tell if his char - ac - ter is

D Gm<sup>6</sup>/D D G<sup>6</sup> F<sup>6</sup>m C<sup>7</sup> F<sup>6</sup>m

fine by a line in his hand, I un - der - stand. But

Bm Bm/A Bm/G<sup>6</sup> Gm<sup>6</sup> Em<sup>7</sup>b<sup>5</sup>

my own meth - od for judg - ing peo - ple I meet Is by the

D F A<sup>7</sup>sus<sup>4</sup> A<sup>7</sup>b<sup>5</sup> D<sup>13</sup> D<sup>7</sup>

way they use — the shoes on their feet! —

Chorus

D<sup>9</sup>+<sup>9</sup> D<sup>7</sup>b<sup>9</sup> G

1. There's the kind of walk you walk — when the world's un -  
2. There's the kind of walk you walk — when you feel like

B<sup>9</sup> B<sup>dim</sup> B<sup>7</sup> E<sup>m9</sup> Em

done you — There's the kind of walk you walk —  
crow - ing — There's the kind of walk you walk —

Am Em A<sup>9</sup> Adim A<sup>7</sup>

— When you're walk - ing proud There's the kind of  
— When you're on your way There's the kind of

Am<sup>7</sup> E<sup>7</sup> Am Adim Am<sup>7</sup> B<sup>dim</sup>

walk you walk — When the neigh - bors shun you —  
walk you walk — When your pride is show - ing —

Adim/E B/C# Em/C# G/B Am/C Em/C# A7sus4 A7

There's the kind of walk you walk — Sets you 'bove the  
 There's the kind of walk you walk — When to - day's your

D11 D9 A7b9 D Dm7 Am7 Dm G G7+

crowd  
 day

There's the kind of walk you walk — When some - bo - dy  
 There's the kind of walk you walk — When the world's all

Ce Am/F# B+ B7 Em A9

loves you — That's ve - ry much like walk - ing on a  
 rain - bows — And your heart's hop - pin' like a pop - in -

Am7/D 1. D9 Gdim/D D7 G F#dim/G G7

cloud — Good for - tune found you chap - pie,  
 jay —

C Ab7/C Cdim C Bm11 E7 E7-9

And your life's a hap - py val - en - tine — When you're Walk - ing

Am7 Em7/A Am7 C#7/D D7 G Eb9 D9 D9+5 D7b9

Hap - py — Don't the bloom - in' world seem fine? There's the kind of

2. D9 D7 G G/F# G/F#

So you had best be - lieve it chap - pie You'll find that life is

C/E Cm/Eb G/D

finger snap - py The day you learn that Walk - ing Hap - py

B7-9/E Em9sus4 Em A9 Am7

Gives the world a shine — So just keep Walk - ing

Ab6 Ab7 G Eb9 D9 G

Hap - py with your hand in mine.

# FORTUOSITY

Music and Lyrics by  
**RICHARD M. SHERMAN**  
**ROBERT B. SHERMAN**

Medium bright tempo

**VERSE**

*JOHN* *G7* *C* *E♭°* *G7* *C* *E♭°*

Well now, ain't this an el-e-gant neigh-bor-hood; all the res-i-dents dress so

*Dm7* *G7* *E7* *Am* *Cm(E♭bass)* *G(Dbass)* *D7*

fine. One day off the boat am I, with a job that's near-ly

*G7* *C* *C°* *G7*

mine. 'Tis a job with an el-e-gant mil-lion-aire, and his

*E7* *Am* *rubato* *D7* *G* *E9*

el-e-gant fam-i-ly. To-day I move from im-mi-grant, to

*Am7* *D7* *G7* *Spoken*

'high so-ci-e-ty! You may call that luck. You may call it

**CHORUS**

*Sung* *G7* *A°* *G7* *With a lilt* *C* *C°* *CM7* *C*

for-tune. But me me-self, I call it For-tu-os-i-ty,  
 For-tu-os-i-ty,

*Dm* *A+* *A* *Dm7* *G7* *Dm6* *A7+5* *C♯°* *G7* *C♯°* *G7* *D♯°*

That's me by word. For-tu-os-i-ty, me  
 That's me own word. For-tu-os-i-ty, me

C (E bass) CM<sub>7</sub> C<sub>7</sub> F F#°

twin-kle in the eye word. Some - times cas - tles  
nev - er feel a - lone word. 'Round a cor - ner,

C (G bass) B<sub>7</sub> B<sup>b</sup><sub>7</sub> A<sub>7</sub> Em<sub>7</sub> A<sub>7</sub> E<sup>b</sup><sub>7</sub> D<sub>7</sub> D<sub>7</sub>

fall to the ground, — but that's where four - leaf  
un - der a tree, — good for - tune's wait - in'

G<sub>7</sub> F F<sup>m</sup> G<sub>7</sub> A° G<sub>7</sub> C C° CM<sub>7</sub> C<sub>6</sub>

clo - vers are found. — For - tu - os - i - ty,  
just wait and see. — For - tu - os - i - ty,

D<sup>m</sup> A+ A D<sup>m</sup><sub>7</sub> G<sub>7</sub> D<sup>m</sup><sub>6</sub> A<sub>7</sub><sup>b9</sup> C#° G<sub>7</sub> C#° G<sub>7</sub> D#°

luck - y chanc - es. For - tu - i - tious lit - tle,  
luck - y chanc - es. For - tu - i - tious lit - tle,

C (E bass) CM<sub>7</sub> C<sub>7</sub> F F#° A<sub>7</sub>

hap - py hap - pen - stan - ces, I don't wor - ry 'cause  
hap - py hap - pen - stan - ces. I keep smil - in' 'cause

C (G bass) C° B<sub>7</sub>+5 B<sup>b</sup><sub>7</sub> A<sub>7</sub> Em<sub>7</sub> A<sub>7</sub> D<sub>9</sub> C#<sub>9</sub> D<sub>9</sub> C#<sub>9</sub>

ev - 'ry - where I see that ev - 'ry bit of life is lit by  
my phil - os - o - phy is "Do your best and leave the rest to

1 D<sub>9</sub> G<sub>7</sub> C C° D<sup>m</sup><sub>7</sub> G<sub>7</sub> 2 D<sub>9</sub> G<sub>7</sub> G<sup>m</sup> G<sub>7</sub>

For - tu - os - i - ty! For - tu - os - i -

opt. C

ty!"

20th Century-Fox Presents An Arthur P. Jacobs Production "DOCTOR DOLITTLE"

## TALK TO THE ANIMALS

Words and Music by  
LESLIE BRICUSSE

Moderately



If I could Talk To The An - i - mals, just im - ag - ine it,  
sult - ed with quad - ru - peds, think what fun we'd have,



Chat - ting to a chimp in chim - pan - zee, Im - ag - ine talk - ing to a  
Ask - ing o - ver croc - o - diles for tea, Or may - be lunch with two or



ti - ger, chat - ting to a chee - tah, What a neat a -  
three lions, wal - rus - es and sea lions, What a love - ly



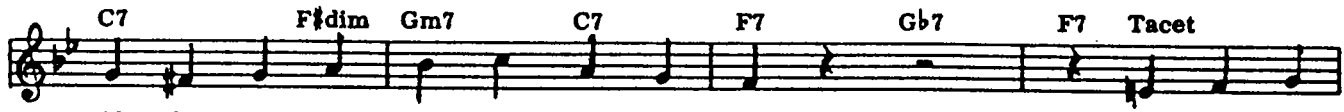
chieve - ment it would be. If we could Talk To The An - i - mals,  
place the world would be. If I spoke slang to o - rang - u - tangs,



learn their lan - gua - ges, May - be take an an - i - mal de - gree,  
the ad - van - ta - ges An - y fool on earth can plain - ly see.



I'd stud - y el - e - phant and ea - gle, buf - fa - lo and bea - gle,  
Dis - cuss - ing east - ern art and dra - mas with in - tel - lec - tual lla - mas,



Al - li - ga - tor, guin - ea pig and flea. I would con -  
That's a big step for - ward, you'll a - gree. I'd learn to



verse in po - lar bear and py - thon, And I would  
speak in an - te - lope and tur - tle, My Pe - kin -

# SOMETHING IN YOUR SMILE

Words and Music by  
LESLIE BRICUSSE

Moderately, with expression

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Some-thing In Your Smile speaks to me, Some-thing in your eyes shows me the way and helps me to say the things that I could nev-er say to you. Some-thing in your voice sings to me, Some-thing in your laugh makes me re-joice, and there is no choice ex-cept to let my thoughts all stray to you, And stray to you they do. Some-thing in you is rich and rare, And there is some-thing more, Some-thing in you is ev-'ry-thing I've nev-er known be-fore. For some-thing of your charm clings to me, Some-thing of your warmth has stayed in my heart And made me a part of you for just a lit-tle while, So think of me as Some-thing In Your Smile." The score ends with a first ending (1. C Cmaj7 Dm7) and a second ending (2. C Ab7 C6/9).

Some-thing In Your Smile speaks to me, Some-thing in your eyes shows me the way and helps me to say the things that I could nev-er say to you. Some-thing in your voice sings to me, Some-thing in your laugh makes me re-joice, and there is no choice ex-cept to let my thoughts all stray to you, And stray to you they do. Some-thing in you is rich and rare, And there is some-thing more, Some-thing in you is ev-'ry-thing I've nev-er known be-fore. For some-thing of your charm clings to me, Some-thing of your warmth has stayed in my heart And made me a part of you for just a lit-tle while, So think of me as Some-thing In Your Smile.

20th Century-Fox Presents An Arthur P. Jacobs Production "DOCTOR DOLITTLE"

## I'VE NEVER SEEN ANYTHING LIKE IT

Words and Music by  
LESLIE BRICUSSE

Moderately



1. I've seen the world, I've been a - round, I could tell you sto-ries that would quite as-tound you.
2. I know the game, I've seen 'em all, I could tell you sto-ries that would quite en-thrall you.
3. I'm down to earth, I'll tell you straight, I could tell you sto-ries that would fas- ci- nate you.



I'm not a fool, I went to school, I've been from Liv - er - pool to Is - tan - bul,  
I know me job, pleas-ing the mob, I give 'em what they want for just two bob,  
I know the trade, I know the tricks, Once bought an e - le - phant for two pound six,



Is - tan - bul. I'm no fool. And an - y - one will tell you that I'm  
just two bob. That's my job but this is so fan - tas - tic I can't  
two pound six. Taught it tricks but for a push - mi - pull - yu I'd pay



sharp - er than a knife, But I've Nev - er Seen An - y - thing Like It in my  
wait to tell the wife, 'Cause I've Nev - er Seen An - y - thing Like It in my  
three pounds, four pounds, five, 'Cause I've Nev - er Seen An - y - thing Like It that's a -

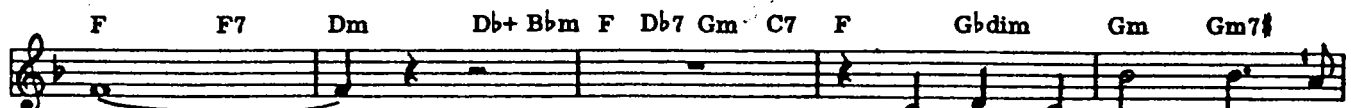


life. No, I've Nev - er Seen An - y - thing Like It,  
life. No, I've Nev - er Seen An - y - thing Like It,  
live. No, I've Nev - er Seen An - y - thing Like It,

3rd time to Coda



Nev - er Seen An - y - thing Like It, I've Nev - er Seen An - y - thing Like It in my  
Nev - er Seen An - y - thing Like It, I've Nev - er Seen An - y - thing Like It in my  
Nev - er Seen An - y - thing Like It, I've Nev - er Seen An - y - thing Like It in my



life. \_\_\_\_\_ I thought I'd seen ev - 'ry  
life. \_\_\_\_\_ I thought I'd seen ev - 'ry

Fm7 Bb7 Edim Fm7 Bb7 Eb D Eb7 D7  
 curse in flu - ent kan - ga - roo. If peo - ple  
 ese would be ex - treme - ly good. If I were

Gm C7 F Gbdim  
 asked me, "Can you speak rhi - noc - er - os?" I'd say, "Of  
 asked to sing in hip - po - pot - a - mus, I'd say, "Why

C7 Cm7 F7 Tacet  
 cours - er - os! Can't you?" If I con -  
 not - a - mus?" And would! If I could

Cm Ab F Eb Abm F  
 ferred with our fur - ry friends, man to an - i - mal,  
 par - ley with pach - y - derms, it's a fair - y tale

Bb F+ Bb F7 Bb Cm7 Bb Gm Cm  
 Think of the a - maz - ing rep - ar - tee, If I could walk with the  
 Wor - thy of Hans An - der - sen or Grimm, A man who walks with the

F7 Dm Dm7-5 G7 Ebmaj9 Eb6 Am7 D7  
 an - i - mals, talk with the an - i - mals, Grunt and squeak and  
 an - i - mals, talks with the an - i - mals, Grunts and squeaks and

Gm7 C7 Cm Cm7 F11  
 squawk with the an - i - mals, And they could talk to  
 squawks with the an - i - mals, And they could talk to

1. Bb Gm Cm G7 Cm7 Gb7 F7 Tacet  
 me. \_\_\_\_\_ If I con -

2. Bb Bb7 G7 (D7 (G Bass) G7 Tacet  
 him. \_\_\_\_\_ I'd stud - y

Gm Cdim Edim Bb Cdim C7 F Gb F D11 F#dim  
 ev - 'ry liv - ing crea - ture's lan - guage, So I could



Gm7 C7 F#dim Gm7 C7 F E F7 E7  
 speak to all of them on sight. If friends said,

Am Cdim D7 G  
 "Can he talk in crab or pel-i-can?" You'd say, "Like

D7 Dm7 G7, Tacet  
 hel-i-can!" And you'd be right! And if you

Dm Bb G7 F Bbm6 G  
 just stop and think a bit, there's no doubt of it,

C G7 C Dm7 C Bb A7  
 I would win a place in his - to - ry, If I could

A tempo (as before)  
 Fm G7 Em7 Gm A7 Fmaj9 F6  
 walk with the an - i - mals, talk with the an - i - mals, Grunt and

Bm7 E7-9 Am7 D7 Dm Dm7  
 squeak and squawk with the an - i - mals, And they could

C Ebdim Dm7 G11 G7 C Dm  
 squeak and squawk and speak and talk to me.

Cmaj7 F B (C Bass) B C

Gm C7 Fmaj9 F6 Fmaj7 F#dim Gm7

won - der in the world, I've seen the Col - i - se - um in  
mir - a - cle on earth, I've seen the lean - ing Tow - er of

C7 Bb Ebdim C7 F C7 F Gbdim Gm Gm7#

Rome and the A - crop - o - lis. I made the big - gest  
Pi - sa and the Pyr - a - mids. They're not worth half what the

Gm C7 F Dm7 G7

blun - der in the world, Be - cause I've nev - er seen an - y - thing  
push - mi - pull - yu's worth, Be - cause they real - ly don't have an ap -

C7

1. quite like this.  
peal for kids.

2. I mean

3. I mean

2. G7 C7 *D. S. al Coda*

⊕ Coda

F Fm G7 Gm7 C7 F D7 G7 C7

life. No I've Nev - er Seen An - y - thing Like It, There's

F7 C7 F7 Bb Bbm6 F7 Bbmaj7 A7

nev - er been an - y - thing like it, I've Nev - er Seen An - y - thing Like It,

Dm Dm7 Dm6 Bbm F D7 Gm Gm7

in all my

C7 F F7 Dm Db+ Bbm F Db7 Gm C7 F

life.

# LOVELY HULA HANDS

**E<sup>b</sup>**  
**Chorus, Slowly**  
**C<sup>dim</sup> B<sup>7</sup> F<sup>m7</sup> B<sup>7</sup>**

Love-ly Hu-la Hands grace-ful as a bird in mo-tion —

**C<sup>dim</sup> B<sup>7</sup> E<sup>b</sup> B<sup>7</sup> E<sup>b</sup> B<sup>7</sup> aug**

Glid-ing like the gulls ovr the o-cean, Love-ly Hu-la Hands. *Hum* —

**E<sup>b</sup> C<sup>dim</sup> B<sup>7</sup> F<sup>m7</sup> B<sup>7</sup>**

White Ha-wai-ian sands, noth-ing in this trop-ic splen-dor, —

**C<sup>dim</sup> B<sup>7</sup> E<sup>b</sup> B<sup>7</sup> E<sup>b</sup>**

like the light-est touch of your slen-der, Love-ly Hu-la Hands. *Hum* —

**E<sup>b7</sup> E<sup>b7</sup> E<sup>b7</sup> A<sup>b</sup> E<sup>b7</sup> A<sup>b</sup>**

When our fin-ger-tips are meet-ing, gent-ly they con-vey more than words can say,

**C<sup>7</sup> F<sup>m</sup> B<sup>7</sup>**

And my heart so mad-ly beat-ing, glad-ly un-der-stands all the ten-der-mean-ing

**E<sup>b</sup> C<sup>dim</sup> B<sup>7</sup> F<sup>m7</sup> B<sup>7</sup> C<sup>dim</sup>**

of your hu-la hands, Fin-ger-tips that say "A - lo - ha" — say to me a-gain "I

**B<sup>7</sup> 1. E<sup>b</sup> B<sup>7</sup> E<sup>b</sup> 2. E<sup>b</sup> B<sup>7</sup> E<sup>b</sup>**

love you! Love-ly Hu-la Hands. *Hum* — Hands. *Hum* —

"Cinderella"

# Do I Love You Because You're Beautiful?

Words by  
OSCAR HAMMERSTEIN 2nd

Music by  
RICHARD RODGERS

Refrain (*slowly, with warm expression*)

The musical score consists of ten staves of music. Each staff begins with a guitar chord diagram. The lyrics are written below the notes. The key signature has one flat (Bb), and the time signature is 4/4. The tempo and mood are indicated as 'slowly, with warm expression'.

Chord diagrams shown above the staves:

- Staff 1: Gm, D+, Gm7, C9
- Staff 2: F9, Bb(sus.), Bb, Cm7, D
- Staff 3: Gm, D+, Gm7, C9
- Staff 4: Am, F9, Fm7
- Staff 5: Bb7, Eb, Bbdim
- Staff 6: Bb, Bb(sus.), Bb, Gm7
- Staff 7: C5, F9, F7, D7(sus.), D7
- Staff 8: Gm, D+, Gm7, C9

Lyrics:

Do I love you be- cause you're beau - ti - ful? — Or are you  
beau - ti - ful — be - cause I love you? —  
Am I mak - ing be - lieve I see in you — A girl too  
love - ly to — be real - ly true?  
Do I want you be - cause you're  
won - der - ful? — Or are you won - der - ful —  
— Be - cause I want you? —  
Are you the sweet in - ven - tion of a lov - er's dream, —

Or are you real - ly as beau - ti - ful as you  
 seem? \_\_\_\_\_ seem? \_\_\_\_\_

Chords: C7, B<sup>b</sup>, D<sup>+</sup>, E<sup>b</sup>, F7, 1. B<sup>b</sup>, D7<sup>+</sup>, 2. B<sup>b</sup>

"Cinderella"

# Ten Minutes Ago

Words by  
OSCAR HAMMERSTEIN 2nd

Music by  
RICHARD RODGERS

Refrain

Ten min - utes a - go, I saw you, I looked up when you  
 came thru the door, My head start - ed reel - ing, You  
 gave me the feel - ing the room had no ceil - ing or floor.  
 Ten min - utes a - go, I met you, And we  
 mur - mured our how - do - you - do's, I want - ed to  
 ring out the bells and fling out my arms and to sing out the

Chords: G, D7(sus.), D7, G, D7(sus.), D7, G, B7, Em, Cm, G, A9, Am7, D7, G, D7(sus.), D7, G, B7, Em, Cm, G, D7

G F G7 C Am6 G

news. I have found her! — She's an an - gel —

Am7 D7 G(sus.) G F G7

— with the dust of the stars in her eyes. We are

C Am6 G A9

danc - ing, we are fly - ing — And she's tak - ing me

G A7 Am7 D7 G

back to the skies. In the arms of my love, I'm

D7(sus.) D7 G D7(sus.)

fly - ing — o - ver moun-tain and mea - dow and glen —

D7 G B7 Em Cm

— And I like it so well, that for all I can tell, I may

G D7 Dm7 G7 C

nev - er come down a - gain! — I may nev - er come

Am7 D7 1. G Em7

down to earth a - gain. —

Am7 D7 2. G A7(9/13) D7 G

Ten gain. —

## Ode To Billy Joe

Words and Music by  
BOBBIE GENTRY

With a beat

The musical score is written in 4/4 time. It begins with a treble clef and a key signature of one flat (Bb). The first line of music is marked 'With a beat' and 'F7'. The lyrics are: 'It was the third of June, an-oth-er sleep-y, dust-y, del-ta day, I was out chop-pin' cot-ton and my broth-er was bail-in' hay, And at din-ner time we stopped and walked back to the house to eat, And Ma-ma hol-lered at the back door, 'Y'all re-mem-ber to wipe your feet'. Then she said, 'I got some news this morn-in' from Choc-taw Ridge, To-day Bil-ly Joe Mc Al-lis-ter jumped off the Tal-la-hat-chee Bridge.' The score includes various chords such as Cm7, F7, Bb7, and Eb7. There are also first and second endings indicated by brackets and numbers 1, 2, 3, 4 and 5.

It was the third of June, an-oth-er  
sleep-y, dust-y, del-ta day, I was out chop-pin' cot-ton and my  
broth-er was bail-in' hay, And at din-ner time we stopped and walked  
back to the house to eat, And Ma-ma hol-lered at the back door, "Y'all re-  
mem-ber to wipe your feet". Then she  
said, "I got some news this morn-in' from Choc-taw Ridge, To-day  
Bil-ly Joe Mc Al-lis-ter jumped off the Tal-la-hat-chee Bridge."

1. 2. 3. 4.  
5.

## Verse 2

Papa said to Mama, as he passed around the black-eyed peas,  
"Well, Billy Joe never had a lick o' sense, pass the biscuits please,  
There's five more acres in the lower forty I've got to plow,"  
And Mama said it was a shame about Billy Joe anyhow.  
Seems like nothin' ever comes to no good up on Choctaw Ridge,  
And now Billy Joe McAllister's jumped off the Tallahatchee Bridge.

## Verse 3

Brother said he recollected when he and Tom and Billy Joe,  
Put a frog down my back at the Carroll County picture show,  
And wasn't I talkin' to him after church last Sunday night,  
I'll have another piece of apple pie, you know, it don't seem right.  
I saw him at the sawmill yesterday on Choctaw Ridge,  
And now you tell me Billy Joe's jumped off the Tallahatchee Bridge.

## Verse 4

Mama said to me, "Child what's happened to your appetite?  
I been cookin' all mornin' and you haven't touched a single bite,  
That nice young preacher Brother Taylor dropped by today,  
Said he'd be pleased to have dinner on Sunday, Oh, by the way,  
He said he saw a girl that looked a lot like you up on Choctaw Ridge  
And she an' Billy Joe was throwin' somethin' off the Tallahatchee Bridge".

## Verse 5

A year has come and gone since we heard the news 'bout Billy Joe,  
Brother married Becky Thompson, they bought a store in Tupelo,  
There was a virus goin' 'round, Papa caught it and he died last spring,  
And now Mama doesn't seem to want to do much of anything.  
And me I spend a lot of time pickin' flowers up on Choctaw Ridge,  
And drop them into the muddy water off the Tallahatchee Bridge.

## Guantanamera

Words by  
JOSE MARTI

Music adaptation by  
HECTOR ANGULO  
and PETE SEEGER

**CHORUS**

*Moderately*

Guan - ta - na - me - ra      gua - ji - ra Guan - ta - na - me - ra

Guan - ta - na - me - ra      gua - ji - ra Guan - ta - na - me -

*FINE VERSE*

ral      1. Yo soy un hom - bre sin - ce - ro      De don - de

cre - ce la pal - ma      Yo soy un hom - bre sin - ce - ro

de don - de cre - ce la pal - ma      Yan - tes de

mo - rir - me quie - ro      E - char - mis ver - sos del al - ma.

2. Mi verso es de un verde claro  
Y de un carmín encendido  
Mi verso es de un verde claro  
Y de un carmín encendido  
Mi verso es un ciervo herido  
Que busca en el monte amparo.  
Chorus

3. Con los pobres de la tierra  
Quiero yo mi suerte echar  
Con los pobres de la tierra  
Quiero yo mi suerte echar  
El arroyo de la sierra  
Me complace mas que el mar.  
Chorus

(Literal English Translation)

1. I am a truthful man, from the land of palm trees. Before dying, I want to share these poems of my soul.
2. My poems are light green, but they are also flaming crimson. My verses are like a wounded faun, seeking refuge in the forest.
3. With the poor people of this earth, I want to share my fate. The little streams of the mountains please me more than the sea.



## MEESKITE

(Mees-kite)

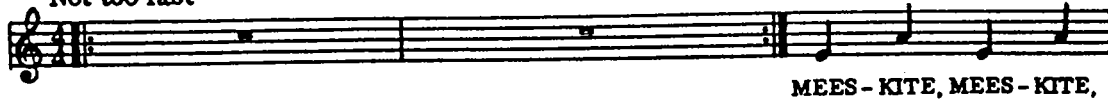
Lyrics by  
FRED EBB

From The New Musical "CABARET"

Music by  
JOHN KANDER

Not too fast

C



MEES - KITE, MEES - KITE,



Once up - on a time there was a MEES - KITE, MEES - KITE, Look - ing in the mir - ror, he would



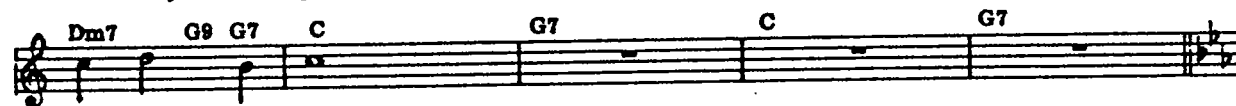
est such an aw - ful shock, He had a face that could stop a clock.



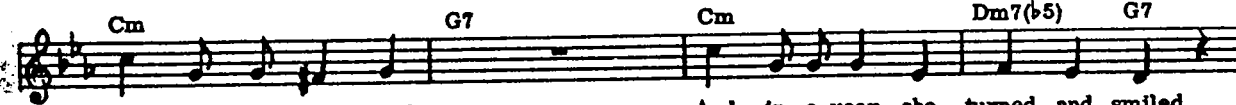
MEES - KITE, MEES - KITE, Loved a girl who al - so was a MEES - KITE, MEES - KITE,



When they stood to - geth - er, ev - 'ry - bod - y would stop and stare, They were the



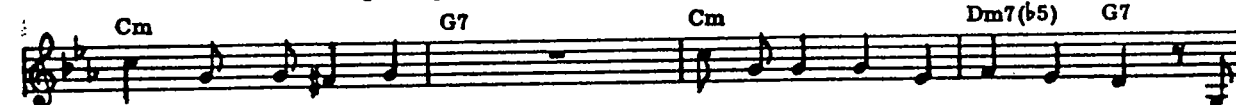
home - li - est pair.



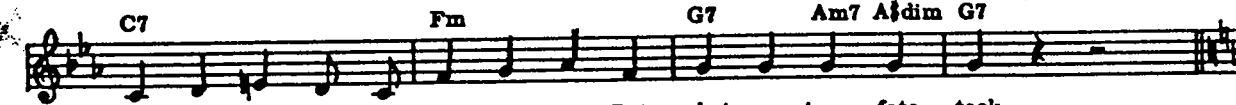
Soon they were mar - ried And in a year she turned and smiled,



"T'm a - fraid I'm - go - ing to have a child."



Nine months she car - ried Wor - ry - ing how that kid would look; And



all the cou - sins were wor - ried too, But what a turn fate took.

Gor - geous, gor - geous, They pro - duced a ba - by that was gor - geous, gor - geous,  
Mor - al, mor - al, Yes in - deed, the sto - ry has a mor - al, mor - al,Crowd - ing 'round the cra - dle all the rel - a - tives aah'd and ooh'd, He ought to  
Though you're not a beau - ty, it is nev - er the less quite true, There may be

Em B G9 G7 C

pose for a ba - by food. Gor - geous, gor - geous,  
 beau - ti - ful things in you. MEES - KITE, MEES - KITE.

Would I tell a lie, he's sim - ply gor - geous, gor - geous,  
 Lis - ten to the fa - ble of the MEES - KITE, MEES - KITE,

F Am

Who'd have ev - er thought that we would see such a flaw - less gem, Out of two  
 An - y - one re - spon - si - ble for love - li - ness large or small, Is not a

Dm7 G9 G7 1. C G7 2. C

mees - kites like them. all!!!  
 MEES - KITE at

# MARRIED

From The New Musical "CABARET"

Lyrics by  
 FRED EBB

Music by  
 JOHN KANDER

Chorus

Moderate Waltz

F Fmaj7 F Fmaj7 F

How the world can change, it can change like that, Due to one lit - tle

Fmaj7 Gm7 C7 Gm7 C7 Gm7

word: "MAR - RIED!" See a pal - ace rise from a two room

C7 Gm7 C7 E7 F6 Fmaj7

flat, Due to one lit - tle word: "MAR - RIED!" And the

F9sus F13 Bb F9sus F13 Bb Gm7(b5)

old de - spair that was of - ten there, Sud - den - ly

F G7 C9 C7 F Fmaj7

ceas - es to be. For you wake one day, look a -

F7 D7 Gm Gm7

round and say: "Some - bod - y won - der - ful mar -

C7 1. F Gm7 C7 2. F

ried me." How the me."

# I DON'T CARE MUCH

Music by  
JOHN KANDER

From The New Musical "CABARET"

Moderately, with feeling

Gm(add 9) Cm(add 9) Gm(add 9)

I DON'T CARE MUCH, go

G7 Cm7

or stay. I don't

F9 F7 Bbmaj7 Bb6 Adim

care ve - ry much ei - ther way.

D7 Gm(add 9) Cm(add 9)

1. Hearts grow hard on a  
2. Words sound false when your

Gm(add 9) G7 Cm7

win dy street. Lips  
coat's too thin. Feet

F9 F7 Bb Bbmaj7

grow cold with the rent to  
don't waltz when the roof caves

Bb9 Bb7 Ebmaj7 Cdim Bb

meet. So if you kiss  
in. So if you kiss

Dm Cm7 F7 Fm G7

me. if we touch, warn - ing's  
me. if we touch, warn - ing's

Cm7 Adim D7

fair, I don't care ve - ry  
fair, I don't care ve - ry

1. Gm Eb7 D7 2. Gm

much. much.

Cm Gm

# Brother, Can You Spare A Dime? 389

Words by  
E. Y. HARBURG

Music by  
JAY GORNEY

**Refrain** Cm

*mp-f (with much expression)* G7 C7 F Bb7 Eb G7

Once I built a rail-road, made it run,— Made it race a-against time.

Fm G7 Cm Ab7 Fm G7

Once I built a rail-road, Now it's done— Broth-er can you spare a dime.

Cm *mp* G7 C7

Once I built a tow-er, to the sun.—

F Bb7 Eb G7 Fm G7

Brick and ri - vet and lime, Once I built a tow-er,

Cm Ab7 Fm G7 Cm

Now it's done,— Broth-er, can you spare a dime?—

C7 *mp (in strict tempo)* Edim C7 Gm7 C7 Edim *cresc.* C7

Once in kha - ki suits Gee, we looked swell Full of that Yan-kee Doo-dle-de-

Bbm6 C7 F7 Cm F7 F9

dum. Half a mil-lion boots went slog-gin' thru Hell,

Cm A7-9 D7 D7-9 G7 Cm

I was the kid—with the drum.— Say don't you re-mem-ber, they

G7 C7 F7 Bb7 Eb G7 Fm G7

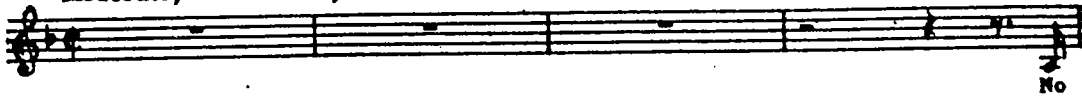
called me Al— It was Al— all the time Say, don't you re-mem-ber

Cm *ten.* Ab7 Fm G7 1. Cm G7 2. Cm

In your Pall— Bud-dy, can you spare a dime?—

# The Odd Couple

Moderato, Not too fast, with an insistent beat



Dm7
G9
Dm7
G7
Dm
G
Dm7
G

mat-ter where they go \_\_\_\_\_ they are known as the cou - ple...

Dm7
G
Dm
Gm7
C9
Gm7
C7
Gm
C
Gm7
C

They're nev-er seen a-lone \_\_\_\_\_ so they're known as the cou - ple...

Gm7
C
Gm
F7
F7-5  
add D
Bbmaj9
Bb6
Em7
A7

As \_\_\_\_\_ I've in-di-cat - ed \_\_\_\_\_ they \_\_\_\_\_ are nev-er

Dm7
G9
Bbmaj7
A7-9
3
Dm7
F7

quite sep - a-rat - ed, \_\_\_\_\_ they \_\_\_\_\_ are peas in a pod. Don't you think that it's

Em7-5
A7
Dm7
G9
Dm7
G7

odd? \_\_\_\_\_ Their hab-its, I con-fess, \_\_\_\_\_ none can guess with the

Dm
G
Dm
G
Dm7
G
Dm
Gm7
C9
Gm7
C7

cou - ple... \_\_\_\_\_ If one says no it's yes \_\_\_\_\_ more or less, with the

Gm
C
Gm7
C
Gm7
C
Gm
F7
F7  
add D

cou - ple... \_\_\_\_\_ But \_\_\_\_\_ they're laugh pro-

Bbmaj9
Bb6
Bbmaj7
A7-9
3
Dm7
F7

vok - ing, \_\_\_\_\_ yet \_\_\_\_\_ they real-ly don't know they're jok-ing. Don't you

Bb6
Gm7
C9sus
1. F
Bb Fmaj7
Bb9
A7-9

find \_\_\_\_\_ when love is blind \_\_\_\_\_ it's kind of odd! \_\_\_\_\_ No

2. F
Bbm7
Am  
add F
D7  
add F
Gm9
Gm
C6
Gm9
Am
Gm
C6

odd! \_\_\_\_\_ Don't you think it's odd? \_\_\_\_\_

Gm9
Gm
C6
Gm9
Am
Gm
C6
Gm9
Gm
C6
Gm9
Am
Gm
C6

Don't you think it's odd? \_\_\_\_\_ Don't you think it's odd? \_\_\_\_\_