

# The Original,

# Musicians'

1,015 SONGS

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## Foreword

This welcomed collection of show music fills a gap in the melodies usually available in portfolio form. The best of Broadway and Hollywood is here, to be sure, but unusual in this collection are many exquisite songs previously available only on single sheets, inspired melodies from shows which in their own time closed too soon to be appreciated for exceptional music and lyrics.

*Allegro* by Rodgers & Hammerstein contains much beautiful music, but it was years ahead of its time. Cole Porter's little recognized show, *You Never Know*, contains the haunting "At Long Last Love." All the music from Rodgers and Hart's *Babes In Arms* is melodic yet rarely found in a single collection. *Ben Franklin in Paris* by Mark Sandrich, Jr. and Sidney Michaels contains many beautiful melodies though they are rarely heard today.

Yes, all these shows are in this collection, and with the inclusion of some of the newest musical films and plays in the popular melody line and chord symbol style, it's a wonderful reference for everyone who enjoys show music.

THE PUBLISHER

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## Music from FILMS and THE THEATER

To many people, music and lyrics from Broadway and film productions create special kinds of songs, more significant than popular music. Composers and lyricists of musical shows produce a far greater number of "standards" than does the evanescent pop writer. Since, in many cases, show tunes were designed with the specific purpose of furthering character development, revealing inner emotions or advancing the story, they are generally more sensitive, richer and more meaningful.

The Broadway musical comedy, or play, from which the movie musical developed is indigenous to America and is itself the evolutionary product of the European operetta. Though there were shows with musical interludes in the late 1800s, these were not the precursor of what later became the Broadway musical. Rather it was the success of Franz Lehar's *The Merry Widow* \* in 1907 that began the era of the operetta which led to the American musical comedy. It proved what the composer deeply believed, that there was a vast audience for less serious plots and more singable music than was found in opera.

While composers the stature of Victor Herbert, Sigmund Romberg, Rudolph Friml and Lehar composed European-style operettas with plots far removed from the American experience, the young Jerome Kern was experimenting with a new musical format: American-style songs with more sympathetic plots. He became the first and one of the finest composers of what we call the Broadway musical.

The genre had evolved and it was to be influenced by many brilliant composers and lyricists. The most accomplished of these was the composer George Gershwin who exemplified the exuberant, confident spirit of America in the early decades of this century. He was a superb pianist and capable of completely orchestrating his compositions. In 1918 he wrote his first professional song with his brother Ira, "The Real American Folk Song."\* It was sung by Nora Bayes in the show *Ladies First*.\* However, it wasn't until the following year, with the song "Swanee" and Al Jolson's rendition of it, that Gershwin gained the reputation as a composer. He alternated throughout his brief life time as a Broadway composer and concert music composer. The two careers finally united in 1935 with the first performance of *Porgy and Bess*.\* Although Kern's *Show Boat* of 8 years earlier anticipated the coming change in theatre music away from rich melody but in banal little shows, *Porgy and Bess* was such a leap forward that many critics were confused and wondered if it were Broadway or opera. Regardless, it is Gershwin's masterpiece.

In the middle of the 1920s, a partnership formed several years earlier emerged that would become a significant factor in the development of the American musical theatre. For five years Richard Rodgers and Lorenz Hart had tried to interest Broadway producers in their material, with little success. Then in 1925 the Theatre Guild presented *The Garrick Gaieties* in an attempt to raise money for themselves and provide a showcase for new talent. The music by Rodgers and the lyrics by Hart were a success with both audience and critic. Over the next decade Rodgers and Hart created 14 musicals, but none had any great impact on the theatre. However, in 1936 *On Your Toes* \* premiered with Rodgers and Hart's finest score to date, and with the ballet "Slaughter on Tenth Avenue," it became one of the most significant shows of the decade. They followed this with *Babes in Arms*,\* one of very few musicals ever written where nearly every song is exceptional. Again in the show *Pal Joey* \* Rodgers and Hart experimented and the musical theatre again advanced, although it was too revolutionary to be accepted in its own time.

Of all the writers in the late 1920s, Cole Porter was considered the master lyricist. His rhymes were brilliant and often more sophisticated than the audience. He was one of few who wrote both words and music. Though his songs were often rich with melody, there were too few with inspiration in each show.





In the 1930s, however, *Anything Goes* stands as Porter's finest achievement. *Red, Hot & Blue!*,\* though unsuccessful, still contained several tunes with the Porter wit. The show *Leave it to Me!*\* introduced Mary Martin to Broadway and contained the clever "My Heart Belongs to Daddy".\*

By far, the best show in Cole Porter's career is *Kiss Me Kate*.\* But the music for *Out of This World*,\* though never fully appreciated, contains one of his better scores. However, the show was an anachronism in 1950 with a plot reminiscent of the thirties.

The music of Kurt Weill in the late 1930s was undergoing a transition from his background of German opera to American musical comedy. *Knickerbocker Holiday*\* in 1938 is significant only in that it contains the unforgettable "September Song".\* But audiences in 1941 were treated to a memorable part of theatre history when Kurt Weill with Ira Gershwin and Moss Hart gave Broadway its first look at psychoanalysis with *Lady in the Dark*,\* containing Weill's finest musical comedy score.

But it was with Richard Rodgers partnership with Oscar Hammerstein II begun in 1943 that the musical theatre would sense a definite direction. No longer would it be acceptable to use the libretto as a mere showcase for songs. Their first effort, *Oklahoma!*,\* re-established the course begun by *Show Boat* years earlier and hinted at by *Boys From Syracuse*\* and *Pal Joey*.\* It would continue through *Carousel* and *South Pacific*,\* two of Broadway's near perfect musicals.

The book of a musical, usually of secondary concern, became preeminent with the opening of *A Chorus Line*.\* With music by Marvin Hamlisch and lyrics by Edward Kleban, Michael Bennett's conception of aspiring dancers presented without intermission was the theatre's most stunning achievement in the mid 70's.

With a book of lesser significance, but most charming, *Annie*\* opened in 1977. The score by Charles Strouse and Martin Charnin contains several memorable songs, but with seven enchanting little girls and two adorable dogs, the show could do nothing but succeed.

Most of the exceptional composers and lyricists were produced by the theatre or were eventually enticed to write for it. When the movies began to talk soon after the first part-talkie in 1927, the motion picture industry view with the theatre for talent. It offered extremely lavish sets and costumes for its musicals that were not within the budgets of live theatre, and the availability of many top singers, dancers and comedians, usually from the theatre. Some of Gershwin's best melodies were for the movies, such as in *Damsel in Distress*\* and *Goldwyn Follies*.\*

The film musical gave the studios the opportunity to display many of their stars in opulent productions with far greater scope than was possible on Broadway. Often a film featured a single song or melody which later became as popular as the film, such as music from *The Blue Angel*,\* *Breakfast at Tiffany's*,\* and *Love Story*.\*

Today the original film musical has almost vanished, and the musical comedy is once again the domain of the theatre. With few exceptions such as *Gigi*\* and *The Little Prince*,\* both by Alan Jay Lerner and Frederick Loewe, movie musicals today are filmed versions of successful Broadway shows. As production costs soar in the theatre, audiences can still delight in motion picture versions of shows like *Funny Girl*\* by Jule Styne and Bob Merrill, *Hello, Dolly!*\* and *Mame*\* by Jerry Herman, *Camelot*\* and *My Fair Lady*\* by Lerner and Loewe, and *Bye Bye Birdie*\* by Charles Strouse and Lee Adams.

Since the best of today's Broadway musicals bear little resemblance to their ancestors, it indicates a developing, continually evolving theatre. The librettos appear more cogent only because of the naivete of many early shows. But the music and lyrics of the best shows of any year remain equally significant. Show music never loses its unique appeal, and to those who are captivated by it, the best is the quintessence of musical achievement.

... KATHY HANSEN

\* Indicates show or song is included in this volume.

## ANNIE, The New Broadway Musical

**Annie** opened April 21, 1977 at the Alvin Theatre and is the most enchanting musical to play Broadway in many years. It's the sort of show where after ten minutes into the first act the audience becomes unreservedly enamored of Annie and her orphan friends. The bond becomes so strong that audible gasps circulate through the theatre when Annie's life is threatened.

Sandy, the canine waif, elicits a delightful applause on his first appearance for no greater reason than that the audience is emotionally ready to see him. By this time the audience is so captivated by the characters and the broad plot that the villains are hissed and the heroes applauded. At the final curtain the audience response results in a standing ovation and it becomes obvious they would gladly sit down to begin the experience all over again.

The music and lyrics fit the characters perfectly, and the songs, especially in the first act, are rich with melody and winsome images. With the pensive first song "Maybe," the poignant "It's A Hard-Knock Life," the captivating "Tomorrow," the delightful "I Think I'm Gonna Like It Here," the rousing "N.Y.C.," and with Annie and Sandy and Arf, as one reviewer commented: "*The show is delicious!*"

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# TOMORROW

From The Musical "ANNIE"

Lyric by MARTIN CHARNIN  
Music by CHARLES STROUSE

The sun-'ll come out \_\_\_ to-mor-row, bet your bot-tom dol-lar that to - mor-row there'll be

sun! Jus' think-ing a - bout \_\_\_ to - mor-row clears a - way the cob-webs and the

sor-row \_\_\_ till there's none. When I'm stuck with a day that's gray and lone-ly, \_\_\_ I just stick out my

chin and grin and say: \_\_\_\_\_ Oh! The sun-'ll come out \_\_\_ to - mor-row,

{ So you }  
{ Oh! I } got to hang on till to - mor-row \_ come what may! To-mor-row, to-mor-row, I

love ya to - mor-row, you're { al - ways } a day a - way! \_\_\_\_\_ The  
{ on - ly }

mor-row, to - mor-row, I love ya to - mor-row, you're { al - ways } a day a -  
{ on - ly }

way! To - mor-row, to - mor-row, I love ya to - mor-row, you're { al - ways } a -  
{ on - ly }

day a - way! \_\_\_\_\_

# YOU'RE NEVER FULLY DRESSED WITHOUT A SMILE *From The Musical "ANNIE"*

Lyric by MARTIN CHARNIN  
Music by CHARLES STROUSE

G Gmaj7 G6 G G6 Bdim

Hey, ho - bo man, Hey, Dap - per Dan, You both got your style, But broth - er, You're

D7 Fm D7 D+ G G6 Bdim D7 G

nev - er ful - ly dressed with - out a smile! \_\_\_\_\_ Your clothes may be

Gmaj7 G6 G G6 Bdim D7 Fm D7 D+

"Beau Brum - el - ly," They stand out a mile, But broth - er, You're nev - er ful - ly dressed with - out a

G7 D G7 C Cm6 G 3 B9 Em Gm

smile! \_\_\_\_\_ Who cares what they're wear - ing on Main Street or Sa - ville Row? It's what you

D F#7 Em Bm7 E7 A13 Am7 D7+ G

wear from ear to ear, and not from head to toe that mat - ters; So, Sen - a - tor,

Gmaj7 G6 Bm7 E7 Am7

So, jan - i - tor, So long for a - while, Re - mem - ber you're nev - er ful - ly \_\_\_\_\_

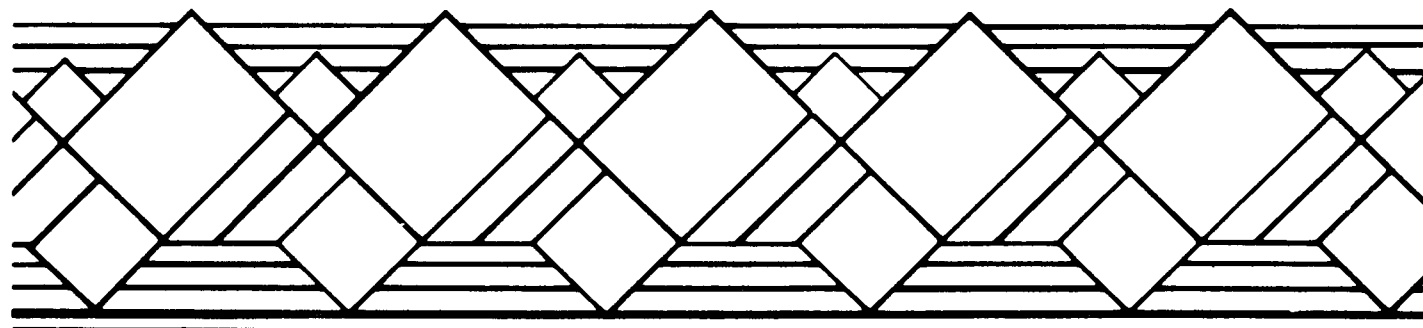
1. D7 G Bdim Am7 D7 2. D7 Bm7

dressed with - out a \_\_\_\_\_ smile! \_\_\_\_\_ dressed, Though you may wear the \_\_\_\_\_

Dm6 E7 Am7 D7 Am7 D7 G Gmaj7 Am7 G

best, You're nev - er ful - ly dressed with - out a smile. \_\_\_\_\_

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# A NEW DEAL FOR CHRISTMAS

From The Musical "ANNIE"

Lyric by MARTIN CHARNIN  
Music by CHARLES STROUSE

**Bb** **Bbmaj7** **Bb6** **Bb+**

I know the de-press-ion's de-press-ing, The ca-rols are stilled,— The  
snow-flakes are fright-ened of fall-ing, And oh, what a fix,— No

**Bb6** **F7** **Bb** **Bbmaj7** **Bb6** **Bdim**

stores are-n't filled.— And win-dows are mi-nus their dress-ing, The chil-dren don't grin,— The  
pep-per-mint sticks.—And all through the land folks are bawl-ing, And filled with de-spair,—'cause

**G7** **Cm** **G7** **C7** **F7** **Bb7** **Eb7**

San-tas are thin.— And I've heard a ter-ri-ble ru-mor; "No good-will, no  
cup-boards are bare.— But San-ta's got brand new as-sist-ants, There's noth-ing to

**Ab** **F7** **Bb** **Eb/F** **Bb** **Bbmaj7** **Eb/F** **F7** **1.** **Bb** **Bbmaj7** **F9-5** **F9** **F7**

cheer," But, We'll get a new deal for Christ-mas, this year! The  
fear, They're bring-ing a new deal for Christ-mas, this

**2.** **Bb** **3b7** **Eb** **Bb7** **Eb**

year! \_\_\_\_\_ On Far-ley and Per-kins! On Ick-es and Wal-lace!

**F7** **Bb** **Bdim** **F7** **F7+** **Fm7** **Bb** **Bb7**

On Mor-gen-thau and Cum-mings, Fill our pock-ets with dol-lars! On Ro-per and

**Eb** **Ebm7** **Ab** **Db** **Fm** **Fm7** **Bb7/F** **Db/F**

Swan-son! Get a-long Cor-dell Hull. Get a-long, gid-dy up, Call your com-mit-tee up,

**F** **F7** **Dm7** **F7** **Bb** **Bbmaj7** **Bb6**

Build ev-'ry cit-y up, Cheer ev-'ry kid-dy up, And fill ev-'ry stock-ing with laugh-ter, We

**Bb+** **Bb6** **F7** **Bb** **Bbmaj7** **Bb6**

have-n't got room— for an-y - more gloom.—Let's ring ev-'ry bell, from its raft-er, And

**Bdim** **G7** **Cm** **G7** **C7** **F7**

chime cross the land;—"To-mor-row's at hand."—Those hap-py days that we were prom-ised are

**Bb** **Eb7** **Ab** **F7** **Bb** **Eb/Bb** **Bb**

fin-al-ly here; We're get-ting a new deal for Christ-mas! We're

**Bb** **Eb** **Cm7** **F7** **Bb** **Bbmaj7** **Bb6** **F7** **Bb**

get-ting a new deal for Christ-mas, this year! \_\_\_\_\_

# I DON'T NEED ANYTHING BUT YOU *From The Musical "ANNIE"*

Lyric by MARTIN CHARNIN  
Music by CHARLES STROUSE

Cmaj7 F/G C Em/D F/G Em/D Dm G7

To-gether at last, to-gether for-ev-er;  
Cole Por-ter needs praise in or-der to write more;

Cmaj7 F/G C Em/D E/G Em/D Dm G7 C Cmaj7

We're ty-ing a knot they nev-er can sev-er. I don't need  
Lu-go-si needs teeth the bet-ter to bite more. And Char-lie

C9 C9-5 C9 C9+ F Fm6 C Dm7 G7

sun-shine now to turn my skies to blue, I don't need an-y thing-but  
Chan to get his man, he needs a clue, I don't need an-y thing-but

C Dm7 G7 Cmaj7 F/G C Em/D F/G

you! You wrapped me a-round your cute lit-tle  
you! A steam-er needs coal to get-up her

Em/D Dm Cmaj7 F/G C Em/D F/G Em/D Dm

fin-ger; You made life a song you made me the sing-er.  
steam with; Knute Rock-ne needs rage to charge-up his team with

C Cmaj7 C9 C9-5 C9 C9+ F Fm6 C Dm7 G7

And what's that bath-tub tune I al-ways "Buh-buh-boo?" I don't need an-y-thing-but  
And Tom-my Man-ville needs to pitch a lit-tle woo; I don't need an-y-thing-but

C B7sus B7 Em A Em

you! San-ta Claus needs a rein-deer, Big Babe Ruth needs a  
you! Ham-let need-ed his moth-er, Wool-worth need-ed his

A9 G/D D7sus D7 Dm7/G G7sus Dm7/G G7 Dm7/G G7

ball. How-ard Hughes needs a plane, dear! With you I've got it all!  
shop. Or-ville need-ed his broth-er, or else he'd go "ker-plop!"

(tacet) Cmaj7 F/G C Em/D F/G Em/D Dm

You're poor as a mouse I'm rich-er than Mi-das!  
I used to need work to fill ev-ry ho-ur!

Cmaj7 F/G C Em/D F/G Em/D Dm G7

But noth-ing on earth could ev-er di-vide us.  
I need-ed to feel that feel-ing of pow-er.

C Cmaj7 C9 C9-5 C9 C9+ F Fm6 C

And if to-mor-row I'm an ap-ple sel-ler too, I don't need  
Now ev-'ry oth-er need-has dis-ap-peared from view! I don't need

1. F/G G7 C Dm7 G7 2. G7 C/G C7

any-y-thing but you! an-y-thing, an-y-thing an-y-thing.

F D9 Bm F G Cmaj7 F Dm/G Em Dm C

I don't need an-y-thing but you!

# SOMETHING WAS MISSING *From The Musical "ANNIE"*

Lyric by MARTIN CHARNIN  
Music by CHARLES STROUSE

F C+ F C+ F6/9 F C F Dm G7 Dm  
 I've made me a for-tune; That for-tune made ten. Been head-lined and  
 G7 Dm G7 G13 G7 Gm7 C7 F  
 pro-filed, a-gain and a-gain. But, Some-thing Was Miss-ing, I nev-er quite  
 Db Ab C C7+ C7 F C+  
 knew, That some-thing was some-one, but who? My speech-es are  
 F C+ F6/9 F C F Dm G7 Dm G7 Dm G7  
 greet-ed with thun-d'rous ac-claim, At two u-ni-ver-si-ties bear-ing my  
 G13 G7 Gm7 C7 F Db  
 name. But, Some-thing Was Miss-ing each time I got through; That some-thing was  
 Ab C C+ C Am Am/G Fmaj7 G13 G7-5 G7  
 some-one, but who? Who would that some-one be?  
 Cmaj9 G C C+ C6 Cmaj7 Em Am Am/G  
 How would she make it known? Who would  
 Fm7 Bb13 Eb Ebm7 Ab13 Db Gm7 C7 C+  
 need me for me, Need me for me, a-lone? The  
 F C+ F C+ F6/9 F Am/C F G7 Dm  
 world was my oy-ster, But where was the pearl? Who dreamed I could  
 Em Dm Em Dm G13 G7 Gm7/C C/Bb  
 find it in one lit-tle girl? Yes, Some-thing Was Miss-ing, But  
 F Bbsus Bb F/C Gm7/C C+ F C+F C+F  
 dreams can come true; That some-thing is no one but you.

# LITTLE GIRLS

From The Musical "ANNIE"

Lyric by MARTIN CHARNIN  
Music by CHARLES STROUSE

Em9 Em6 Em9  
Lit-tle girls, lit-tle girls, ev-'ry-where I turn I can see them Lit-tle girls, lit-tle girls,

Dmaj7 Dm7 G#m G#m7  
night and day I eat, sleep and breathe 'em. I'm an or-di-nar-y wom-an with feel-ings. I'd

A D#7 G#m Em Bm Gm  
like a man to nib-ble on my ear, but I ad-mit no man has bit, so

B C#7 F#7+ F#7 Am6 B7 Em9  
how come I'm the moth-er of the year? Lit-tle cheeks, little teeth, ev-'ry-thing a round me is  
How I hate lit-tle shoes, lit-tle socks and each lit-tle

Em6 Am7 Am6 Am7 Am6  
lit-tle. If I wring lit-tle necks Sure-ly I will get an ac-  
bloom-er. I'd have cracked years a-go If it weren't for my sense of

Bb7 B7sus 3 B7 E G#7+ 3  
quit-tal \_\_\_\_\_ Some wom-en are drip-ping with dia-monds, Some wom-en are drip-ping with  
hu-mor \_\_\_\_\_ | Some day I'll step on their freck-les, Some night I'll straight-en their  
Some day I'll land in the nut-house, With all the nuts, and the

C#+ F#7 Am B7 Em9 A B7  
pearls Luck-y me, luck-y me, look at what I'm drip-ping with  
curls Send a flood, send the flu, an-y-thing that you can do to lit-tle  
squirr'ls There I'll stay, tucked a-way, till the pro-hi-bi-tion of

1. E 2. E  
girls. \_\_\_\_\_ girls. \_\_\_\_\_



**EASY STREET** *From The Musical "ANNIE"*

Lyric by MARTIN CHARNIN  
Music by CHARLES STROUSE

Am G C Fm C Fm

I re - mem - ber the way our saint - ed moth - er would sit and croon us her lul - la -

C E7 Am G C Fm C E

by, she'd say "Kids, there's a place that's like no oth - er, you got - ta get there be - fore you

Am E Am G C Fm C Fm

die. You don't get there by play - in' from the rule book, you stack the a - ces, you load the

C E7 Am G C Fm C E

dice!" Moth - er dear, oh I know you're Down There lis - t'nin', we're gon - na fol - low your sweet ad

Am G7 C C7 F Ab7

vice to 1. Ea - sy Street! Ea - sy Street!  
2. Ea - sy Street! Ea - sy Street!

C E7 Am D7 F G7 C

Where you sleep 'til noon, ( Yeah yeah yeah!) She'd re -  
Where the rich folk play ( Play all day!) Move them

C7 F Fm6 C A7 1. D7 G7 C E7

peat Ea - sy Street bet - ter get there soon, You don't  
feet t' Ea - sy Street when you

2. D7 G7 C F7 C F7 C F7 C9

get there, stay!

# I THINK I'M GONNA LIKE IT HERE From The Musical "ANNIE"

Lyric by MARTIN CHARNIN  
Music by CHARLES STROUSE

C C7 F Fm G7 C

Ce - cile will lay out all your clothes;

Dm7 G7 Gm7 G7 C C7 F G7sus C Cmaj7 Cm7

Your bath is drawn by Mis - sus Greer.

G7 C C7 F Fm G7 C Dm7 G7 Gm7 G7

An - nette comes in to make your bed.

C C7 F G7sus C Cmaj7 Cm7 G7

(Annie) I think I'm gon - na like it here!

C C7 F Fm G7 C Dm7 G7 Gm7 G7

The swim - ming pool is to the left;

C C7 F G7sus C Cmaj7 Cm7 G7

The ten - nis court is in the rear.

C C7 F Fm G7 C Dm7 G7 Gm7 G7

Have an in - struc - tor here at noon.

C C7 F G7sus C Cmaj7 Eb Db7-5 C

(Annie) I think I'm gon - na like it here!

G7sus G7 C G7sus G7 G7+ C

used to room in a tomb, where I'd sit and freeze!

F#m7-5 B7 Em Em7 Fm6 Dm7 G7 Fm G

Get me now, Ho - ly cow! Could some - one pinck me please!

Fm G7 C C7 F Fm G7 C Dm7 G7

We've nev - er had a lit - tle girl.

Gm7 C7 C C7 F G7sus A7sus A7 Em7

(Annie) I'm ver - y glad to vol - un - teer!

A7 Dm7 Dm7 G7 G13 G7+ Cmaj7 Em7 A7

We hope you un - der - stand, Your wish is our com -

A13 A7+ Dm7 Dm7 G G7 C

mand. (Annie) I know I'm gon - na like it here!

# IT'S THE HARD-KNOCK LIFE *From The Musical "ANNIE"*

Lyric by MARTIN CHARNIN  
Music by CHARLES STROUSE

It's the hard-knock life for us! It's the hard-knock life for us! 'Stead-a treat-ed —

we get tricked, 'Stead - a kiss-es — we get kicked, It's the hard-knock life!

Got no folks to speak of, so, — It's the hard-knock row we hoe. — Cot-ton blan-kets —

'stead - a wool, — Emp-ty bel-lies — 'stead-a full, — It's the hard - knock —

life. Don't it feel like the wind is al-ways howl-in'? Don't it

seem like there's nev-er an-y light? Once a day don't you want to throw the

towel in? It's eas-i-er than put-tin' up a fight. No one's

there when your dreams at night get creep-y, — No one cares if you grow, or if you shrink, No one

dries when your eyes get wet and weep-y. — From the cry-in' you would think this place would sink. Oh!

San-ta Claus we nev-er see, San-ta Claus, What's that? Who's he? No one cares for

you a smidge When you're in an or-phan-idge, It's the hard-knock life (Yes it — is) —

— It's the hard-knock life. (Yes it — is) — It's the Hard-Knock life.

**ANNIE** From The Musical "ANNIE"

Lyric by MARTIN CHARNIN  
Music by CHARLES STROUSE

F F6 Fmaj7 F

An - nie, — An - nie, — An - nie, — Ev - 'ry - thing's hum - ming now. An - nie, —  
An - nie, — An - nie, — An - nie, — Look what you've done for us. An - nie, —

F6 Fmaj7 Bm7-5 E7 Am Am7

An - nie, — An - nie, — Good times are com - ing now, Since she came our  
An - nie, — An - nie, — turned on the fun — for us. Have they sent the

D9 D7-9 D+ D7 Gm Gm7 C9

way It's Christ - mas, Christ - mas ev - 'ry day. ' We dis - miss  
cheese? Yes, and ice Cam - en - berts and Bries. Judge Bran-deis!

F F6 Fmaj7 G9 Db7 F Dm Gm C7

bad times, — sad times, — Now they're all yes - ter-day's news, since An - nie kicked out the  
An - nie, — An - nie, — You filled our life — with a song! We're glad you hap-pened a -

1. F F6 F F6 2. F F6 Fmaj7 F

blues! long!

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**MAYBE** From The Musical "ANNIE"

Lyric by MARTIN CHARNIN  
Music by CHARLES STROUSE

Bb Ebmaj7 Eb6 Bb Bbmaj7 Ebmaj7 Eb6 Bb D7 Gm7

May - be far a - way, Or may - be real near - by, He may - be pour - ing her  
May - be in a house all hid - den by a hill, She's sit - ting play - ing pi -

C7 1. Cm7 F7 Bb F7 2. Ab Db6/9

cof - fee, She may be straight - 'ning his tie. He's sit - ting pay - ing a bill.  
a - nah,

A Asus A E7sus E7 F#m F#sus F#m C#7sus C#7

Bet - cha they're young, — Bet - cha they're smart, — Bet they col - lect things like ash trays and art. —  
Bet - cha he reads, — Bet - cha she sews, — May - be she's made me a clos - et of clothes. —

A C#7sus C#7 F#m F#m7 F7

Bet - cha they're good — why should - n't they be, — Their one mis - take was giv - ing up me. —  
May - be they're strict — As straight as a line, — Don't real - ly care as long as they're mine. —

Bb Ebmaj7 Eb6 Bb Ebmaj7 Eb6

So, may - be now it's time, and may - be when I wake  
So, may - be now this prayer's the last one of it's kind;

Bb D7 Gm7 C7 1. Cm F7 Bb E7 2. Cm F7 Bb Ebmaj7 Bb

They'll be there call - ing me "Ba - by," May - be.  
Won't you please come get your ba - by, May be.

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**N.Y.C.** From The Musical "ANNIE"Lyric by MARTIN CHARNIN  
Music by CHARLES STROUSE

G F G7 C Cm6 G D7sus D7

N. Y. C., What is it a - bout you? You're big, you're loud,  
N. Y. C., The Hud-son at sun-down, The roofs that scrape

G D7sus D7 G F G7 C Cm6 G

you're tough. N. Y. C., I go years with - out you, Then I  
the sky. N. Y. C., The rich and the run-down, The big

D7sus D7 G Gmaj7 G7 C Cdim F G7

can't get e - nough, E - nough of cab driv-ers an-swer-ing back in  
pa - rade goes by. Now, Fris-co does have an in-t'resting bay, Kan - sas

F E7+ E7 A Adim Bm7 E7 A Bm7 E7

lan - guage far from pure, E-nough of frank-furt-ers an-swer-ing back. Broth-er you know  
Cit - y has good steaks, Chi-ca-go's Loop my be fun for a day, New Or-leans real-ly

A7sus A7D7sus D7 G F G7 C Cm6 G D7sus

you're in N. Y. C., Too bus - y, too cra-zy, too hot, too cold;  
shakes, but, N. Y. C., You make'em all post-cards. You snap, you fizz;

Dm7 G7 C Cm6 G D7sus D7 G 1. D7sus D7 2. Gmaj7

Too late, I'm sold a - gain on N. Y. C.  
The best there is is you is N. Y. C.

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# WE'D LIKE TO THANK YOU HERBERT HOOVER

From The Musical "ANNIE"

Lyric by MARTIN CHARNIN  
Music by CHARLES STROUSE

*Bm* *Ebm* *F7* *Bbm*

To-day we're liv-ing in a shan-ty, — to-day we're scroung-ing for a meal,  
They of-fered us Al Smith and Hoo-ver — we paid at - ten - tion and we chose

*Gb* *Bbm* *C7-9* *C7* *F7-9* *F+ F7* *Bbm*

to-day I'm steal-ing coal for fi-res, — who knew I could steal? I used to win-ter in the  
not on-ly did we pay at - ten-tion — we paid through the nose! In ev-'ry pot he said "a

*Ebm* *F7* *Bbm* *Gb* *Bbm*

trop-ics, — I spent my sum-mers at the shore. I used to throw a-way the pa-pers, I  
chick-en" — But Her-ber't Hoo-ver he for-got! Not on-ly don't we have the chick-en, we

*C7-9* *C7* *F7-9* *F+ F7* *Bb* *Bbmaj7* *Bb* *F+*

don't an-y - more. We'd like to thank you Her-ber't Hoo-ver! For real-ly show-ing us the  
ain't got the pot! You left be-hind a grate-ful na-tion So Herbour hats are off to

*Bb6* *G7sus* *G7* *Csus Cm* *C7* *F7*

way, we'd like to thank you Her-ber't Hoo-ver, you made us what we are to-day!  
you, we're up to here with ad-mi-ra-tion, come down and have a lit-tle stew!

*Bb* *Bbmaj7* *Bb* *Fm6* *G7*

Pros-per-i-ty was round the cor-ner, a co-zy cot-tage built for two  
Come down and share some Christ-nus din-ner, be sure to bring the mis-sus too

*Cm7* *Ebm* *Bb* *G7+* *Cm* *7sus F7* *Bbm* *Gb7* *D. C. al Coda* *F7*

in this blue heav-en — that you — gave us — yes! We're turn-ing blue.  
we've got no tur-key — for our — stuff-ing, — Why don't we stuff

*Coda* *Bb* *C* *Cmaj7* *C* *Gm6* *A7*

you We'd like to thank you Her-ber't Hoo-ver, For real-ly show-ing us the way.

*Dm7* *Fm* *C* *A7+* *Dm* *Dm7* *F* *G7* *C* *A7* *C*

You dirt-y rat you, — Bu-reau - crat, You — made us — what we — are to - day.

**YOU WON'T BE AN ORPHAN FOR LONG** *From The Musical "ANNIE"*

Lyric by MARTIN CHARNIN  
Music by CHARLES STROUSE

G7 F F# G7 C G+

If he should need the F. B. I., then he will have the  
need U. S. Ma - rines, then he will have U.

C G7-9+5 C F# G7

F. B. I., With all the fa - vors that he's done,  
S. Ma - rines, And ev - 'ry cor - ner of the globe

C G+ C G7-9+5 C C-5 C C+

J. Ed - gar Hoo - ver owes him one, and then the  
will be in - clud - ed in his probe. Where oth - er

F7 Bb F+ Bb

mid - night oil gets burned, till not a stone is left un -  
men would call it quits, he'll use his for - tune and his

Fm6 G7 Ebmaj7 Ebm Bb Fm

turned! He will search ev - 'ry - where, and he'll find them I  
wits! 'Cross the street or cross the sea, An - nie sweet, we guar - an -

1. G7 F7 Bb G7 F F#

swear, oh you won't be an or - phan for long. If he should  
tee that you won't be an

2. F7 Bb

or - phan, no you won't be an or - phan for long!

# MY FAIR LADY

Music by **FREDERICK LOEWE**

Lyrics by **ALAN JAY LERNER**

**MY  
FAIR  
LADY**  
from Warner Bros.



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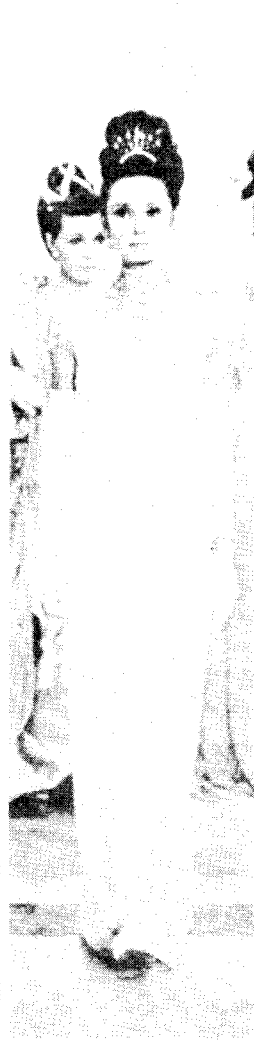
AND **THEODORE BIKEL** FROM THE **BERNARD SHAW** PLAY BY **BERNARD SHAW** PRODUCTION & **CECIL BEATON** COSTUMES BY **HERMES PAN** CHOREOGRAPHY BY **HERMES PAN** MUSIC SUPERVISED BY **ANDRE PREVIN**

MUSIC BY **FREDERICK LOEWE** · BOOK, LYRICS & SCREENPLAY BY **ALAN JAY LERNER** · PRODUCED BY **JACK L. WARNER**

DIRECTED BY **GEORGE CUKOR** **TECHNICOLOR®** **SUPER PANAVISION® 70** 



# MY FAIR LADY



**I'VE GROWN ACCUSTOMED TO HER FACE** *From the Musical "MY FAIR LADY"*

Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderato

E<sup>b</sup> E<sup>b</sup> maj7 E<sup>b</sup> 6 F<sup>m</sup>7 B<sup>b</sup>7

I've grown ac - cus-tomed to her face \_\_\_\_\_ She al - most makes the day be - gin. \_\_\_\_\_  
 cus-tomed to her face, \_\_\_\_\_ She al - most makes the day be - gin. \_\_\_\_\_

E<sup>b</sup> maj7 E<sup>b</sup> 6 A<sup>b</sup> 6 E<sup>b</sup> dim E<sup>b</sup> A<sup>b</sup> Gdim F<sup>m</sup>7 B<sup>b</sup>9

I've grown ac-cus-tomed to the tune She whis-les night and noon, Her smiles her frowns, her ups, her downs are sec-ond  
 I've got-ten used to hear her say: "Good morning" ev-ry day, Her joys, her woes, her highs, her lows are sec-ond

E<sup>b</sup> E<sup>b</sup> maj7 E<sup>b</sup> 6 F<sup>m</sup>7 B<sup>b</sup>7 E<sup>b</sup> maj7 E<sup>b</sup> 6

na - ture to me now; \_\_\_\_\_ Like breath-ing out and breath-ing in \_\_\_\_\_ I was se -  
 na - ture to me now; \_\_\_\_\_ Like breath-ing out and breath-ing in \_\_\_\_\_ I'm ver - y

A<sup>b</sup> 6 D7 E<sup>b</sup> C7+ F<sup>m</sup>7 B<sup>b</sup>7 G+ C7+

rene-ly in - de-pen-dent and con - tent be-fore we met; Sure-ly I could al-ways be that way a - gain and yet, I've grown ac -  
 grate-ful she's a wom-an and so eas - y to for - get; Rath-er like a ha-bit one can al-ways break and yet, I've grown ac -

F9 A<sup>b</sup> m E<sup>b</sup> Gm7 F<sup>m</sup>7 B<sup>b</sup>9 |<sup>1</sup>E<sup>b</sup> |<sup>2</sup>E<sup>b</sup>

cus-tomed to her looks; Ac - cus-tomed to her voice; Ac-cus-tomed to her face. I've grown ac -  
 cus-tomed to the trace of some-thing in the air; Ac-cus-tomed to her face. I've grown ac - face. \_\_\_\_\_

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**SHOW ME** *From the Musical "MY FAIR LADY"*

Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Allegretto

G D7(susG) G D7(susG) G D7(susG) G

Don't talk of stars burn - ing a - bove. If you're in love, show me! \_\_\_\_\_

B<sup>b</sup> F7(susB<sup>b</sup>) B<sup>b</sup> F7(susB<sup>b</sup>) B<sup>b</sup> F7(susB<sup>b</sup>) B<sup>b</sup>

Tell me no dreams filled with de - sire. If you're on fire, show me! \_\_\_\_\_

D A7 D A7 D

Here we are to-gether in the mid-dle of the night! Don't talk of spring! Just hold me tight! \_\_\_\_\_

D Gdim A Gdim D Gdim E<sup>b</sup>7

An - y - one who's ev-er been in love -'ll tell you that this is no time for a

D Cdim D Cdim D E<sup>b</sup> m6 G D7(susG) G D7(susG) G F6

chat! \_\_\_\_\_ Have - n't your lips longed for my touch? Don't say how much,

E7 E7(susA) E7 Am F9 G E<sup>b</sup>7 G E<sup>b</sup>7

show me! \_\_\_\_\_ Show me! \_\_\_\_\_ Don't talk of love last - ing through time.

G A7(♯5)(♯9) G D7 G

Make me no un - dy - ing vow. \_\_\_\_\_ Show \_\_\_\_\_ me now! \_\_\_\_\_

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**WOULDN'T IT BE LOVERLY** *From the Musical "MY FAIR LADY"*Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderato

All I want is a room some-where, Far a-way from the cold night air, With one e-nor-mous chair; Oh, would-n't it be Lov-er-ly? Lots of choc-olate for me to eat; Lots of coal mak-in' lots of heat; Warm face, warm hands, warm feet, Oh, would-n't it be Lov-er-ly? Oh, so lov-er-ly sit-tin' ab-so-bloom-in'-lute-ly still! I would nev-er budge 'til spring crept o-ver the win-dow sill. Some-one's head rest-in' on my knee; Warm and ten-der as he can be; Who takes good care of me. Oh, wouldn't it be lov-er-ly? —

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Chappell & Co., Inc., publisher and owner of allied rights throughout the world.**I COULD HAVE DANCED ALL NIGHT** *From the Musical "MY FAIR LADY"*Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Allegro

I could have danced all night! I could have danced all night! —  
— And still have begged for more. I could have spread —  
— my wings — And done a thou-sand things — I've nev-er —  
— done be-fore. — I'll nev-er know — what made it —  
— so ex-cit-ing, — Why all at once — my heart took —  
— flight — I on-ly know — when he be-gan to dance —  
— with me, — I could have danced, danced, danced, — All night. —

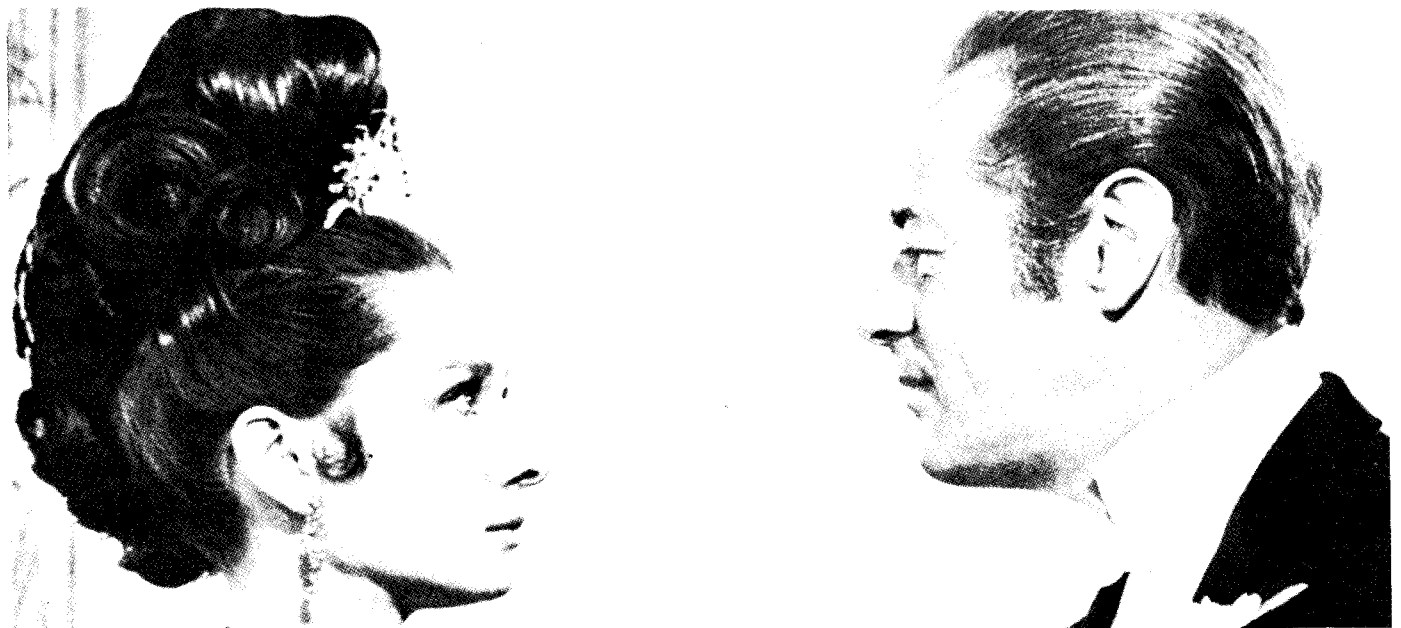
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Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Brightly  
G

I'm get - ting mar - ried in the morn - ing \_\_\_\_\_ Ding! dong! the bells are gon - na  
 chime. \_\_\_\_\_ Pull out the stop - per; Let's have a whop - per; But  
 get me to the church on time! \_\_\_\_\_ I got - ta be there in the morn - ing \_\_\_\_\_  
 \_\_\_\_\_ Spruced up and look - ing in my prime. \_\_\_\_\_ Girls, come and kiss me;  
 Show how you'll miss me, But get me to the church on time! \_\_\_\_\_ If I am  
 danc - ing, \_\_\_\_\_ Roll up the floor! \_\_\_\_\_ If I am whis - tling, whewt me out the door! \_\_\_\_\_ For  
 I'm get - ting mar - ried in the morn - ing \_\_\_\_\_ Ding! dong! the bells are gon - na chime. \_\_\_\_\_  
 \_\_\_\_\_ Kick up a rum - pus, But don't lose the com - pass; And get me to the  
 church. Get me to the church. For Pete's sake, get me to the church on time!

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# THE RAIN IN SPAIN

*From the Musical "MY FAIR LADY"*

Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

F F#dim C7 F

The rain in Spain stays main - ly in the plain. —

F C#7 C7

The rain in Spain stays main - ly in the

F Gm7 C7

plain. —

Now once a - gain, where does it

F C7 F Bb Em7-5 A E7

rain? On the plain! On the plain! And where's that sog - gy plain? In Spain! In

A C7 F F#dim C7 F

Spain! — The rain in Spain stays main - ly in the plain. —

1. F C#7 C7 F

The rain in Spain stays main - ly in the plain. —

2. F F#dim C7 F

Now once a - rain in Spain stays main - ly in the plain! —

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**WITH A LITTLE BIT OF LUCK** *From the Musical "MY FAIR LADY"*

Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Vivo

C Cmaj7 F G7 C Cmaj7 C6 F G7 C Cmaj7

1. The Lord a - bove gave man an arm of i - ron. So he could do his  
2. (The Lord a -) bove made man to help his neigh - bor. No mat - ter where on

C6 F G7 C Cmaj7 C6 G C7 F A7 F Fmaj7 D7 F

job and nev - er shirk. The Lord a - bove gave man an arm of i - ron. } But with a  
land or sea and foam. The Lord a bove made man to help his neigh - bor. }

D7 G G9+ C E7 F Cdim C F6 C G7

lit - tle bit of luck, with a lit - tle bit of luck, { Some - one else - 'll do the blink - in'  
{ When he comes a - round you won't be

C G7 C

work. with a lit - tle bit, With a lit - tle bit, With a  
home. }

G7 F G7 C 1. 2. F

lit - tle bit of luck { you'll nev - er work. The Lord a - Oh, you can walk the straight and  
{ you won't be home. }

C Gdim G D7 C D7 G C Cmaj7

nar - row. But with a lit - tle bit of luck you'll run a - mok. The gen - tle sex was

F G7 C Cmaj7 C6 F C7 C Cmaj7 C6 F G7 C Cmaj7 C6 G C7

made for man to mar - ry; To tend his needs and see his food is cooked. The gen - tle

F A7 F Fmaj7 D7 F D7

sex was made for man to mar - ry, But with a lit - tle bit of luck, with a

G G9+ C E7 F Cdim C F6 C G7 C

lit - tle bit of luck, You can have it all and not get hooked. With a

G7 C G7 C

lit - tle bit With a lit - tle bit With a lit - tle bit of bloom - ing luck.

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# ON THE STREET WHERE YOU LIVE

*From the Musical "MY FAIR LADY"*

Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderato

Chord symbols: Cm7, F7, B♭6, F7, B♭maj7 B♭6, F7, B♭maj7, B♭dim, C9, F7, Cm7, F7, Cm, Fdim, Cm7, E♭m, Dm7 B♭6, Dm7, B♭, C7, F9, E♭, F7+, B♭6, Cm7, F7(♯9), F9, E♭, F7+, B♭, D7, Am, Cdim, E♭6, E♭m6, B♭dim, B♭, B♭maj7, B♭7, B♭6, B♭dim, B♭, Gm6, Em7, A7, D, A, Am, B♭, C7, Cm6, Dm, F9, Cm7, F7, B♭6, F7, B♭maj7 B♭6, F7, B♭maj7, B♭dim, C9, F7, Cm7, F7, Cm, Fdim, Cm7, E♭m6 D+, Dm7 B♭6, C9, F9, E♭, F7, B♭.

I have of - ten walked down this street be - fore But the  
li - lac trees in the heart of town? Can you  
pave - ment al - ways stayed be - neath my feet be - fore. All at once am I  
hear a lark in an - y oth - er part of town? Does en - chant - ment pour  
sev - 'ral stor - ies high, Know - ing I'm on the street where you live.  
out of ev - 'ry door? No, it's just on the  
Are there street where you live. And oh, the tow - er - ing  
feel - ing, Just to know some - how you are near! The  
o - ver pow - er - ing feel - ing That an - y sec - ond you may  
sud - den - ly ap - pear! Peo - ple stop and stare, they don't both - er me;  
For there's no - where else on earth that I would rath - er be. Let the  
time go by, I won't care if I can be here on the street where you live.

# WHAT I DID FOR LOVE

From the Joseph Papp Production of Michael Bennett's

A CHORUS LINE

Music by MARVIN HAMLISCH

Lyrics by EDWARD KLEBAN

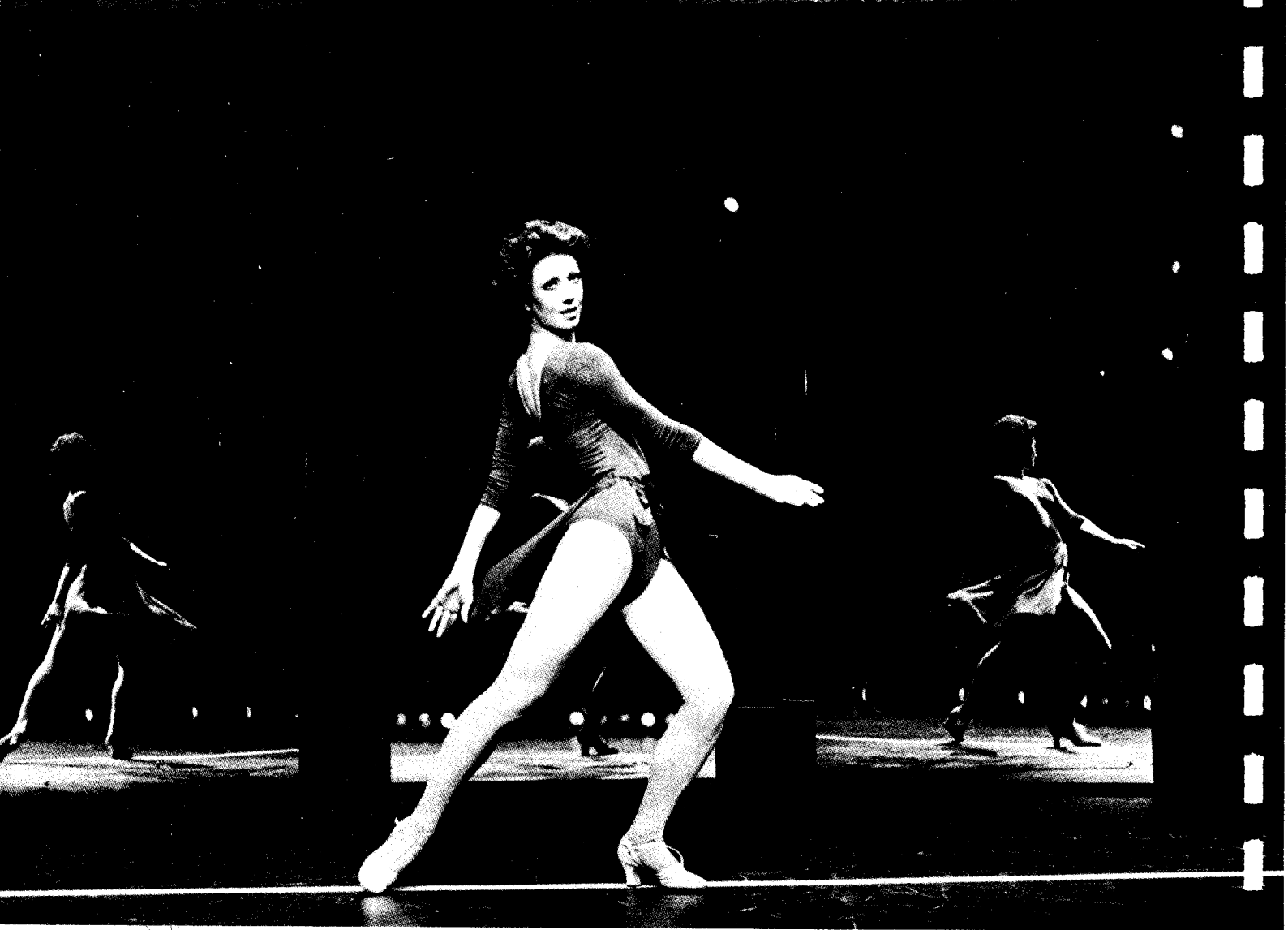


A CHORUS LINE  
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A CHORUS LINE



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# WHAT I DID FOR LOVE

From the Musical "A CHORUS LINE"

Music by MARVIN HAMLISCH  
Lyric by EDWARD KLEBAN

C A7sus A7 Dm7

Kiss to-day good-bye, the sweet-ness and the sor-row.

Fm C G/B D9 No Chord

Wish me luck, the same to you. But I can't re-gret

Fm Fm/D G G/F G7 N.C.

what I did for love, what I did for love. Look my eyes are

C A7sus A7 Dm7 Fm

dry. The gift was ours to bor-row. It's as if we

C G/B D9 N.C. Fm

al-ways knew, And I won't for-get what I did for love,

Fm/B G G/F G/E G/D Am Am/G Fmaj7 F7sus F7

what I did for love. Gone, love is nev-er

Am Am/G Am/F# B7sus B7 Em G/A A7

gone. As we trav-el on, love's what we'll re-

Fm/D G7 N.C. C A7sus A7

mem-ber. Kiss to-day good-bye, and point me t'ward to-

Dm7 Fm C G/B Am Am/G

mor-row. We did what we had to do.

D7 F C/E Dm7 G7 C C/Bb

Won't for-get, can't re-gret what I did for love,

Fm/Ab N.C. C C/Bb Fm/Ab N.C. C

what I did for love, what I did for love.

**ONE** From the Musical "A CHORUS LINE"Music by MARVIN HAMLISCH  
Lyric by EDWARD KLEBAN

Ebma7 A7  
 One sin-gu-lar sen-sa-tion ev-'ry lit-tle step she takes,-  
 Ebma7 Bbm6/G C7  
 One thrill-ing com-bi-na-tion ev-'ry move that she makes.  
 Cm6/Eb D7 Gm D7 Gm Bm/G#  
 One smile and sud-den-ly no-bod-y else will do, You know you'll  
 C#7 F#m C#7/E# A7/E7 Ebma7  
 nev-er be lone-ly with you-know-who. One mo-moment in her pres-ence  
 A7 Abma7 Cm/A D7  
 and you can for-get the rest — for the girl is sec-ond best — to  
 Gm G7 C7 F7 Bb7 Gm7  
 none, son, Ooh! Sigh! Give her your at-ten-tion Do I  
 C7 F7 Bb7 Eb Fm7  
 real-ly have to men-tion She's the One? \_\_\_\_\_  
 Ebmaj7 Fm7 *Repeat and fade*

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**I HOPE I GET IT** From the Musical "A CHORUS LINE"

Music by MARVIN HAMLISCH  
Lyric by EDWARD KLEBAN

Moderately  
Dm7 (add G)

C#m9



1. God, I hope I get it, I hope I get it. How man-y peo - ple does he  
3. God, I think I've got it, I think I've got it. I knew he liked me all the

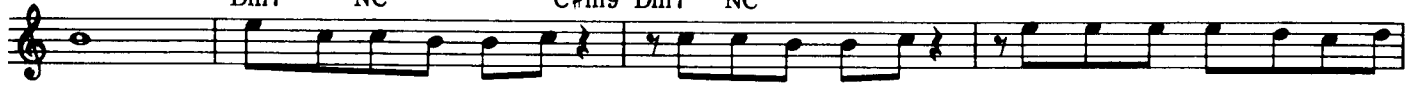
Dm7 (add G)

C#m9



need? God, I hope I get it. I hope I get it. How man-y boys, how man-y  
time. 2. God, I real-ly blew it! I real-ly blew it. How could I do a thing like  
(3.) Still, it is - n't o - ver. It is - n't o - ver. I can't im - a - gine what he

Dm7 NC C#m9 Dm7 NC



girls? Look at all the peo - ple! At all the peo - ple. How man - y peo - ple does he  
that? Now, I'll nev - er make it. I'll nev - er make it! He does - n't like the way I  
wants. God, I hope I get it! I hope I get it. I've come this far, but e - ven

To Coda ⊕

2nd time D.C. at ⊕ Coda

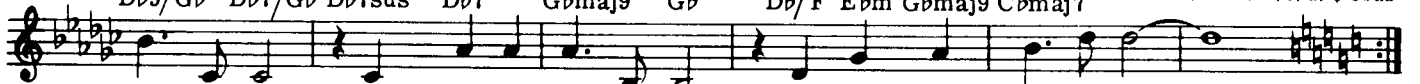
Gbmaj9 Gb



need? How man - y boys? How man - y girls? How man - y peo - ple does he -- ? I real - ly  
look. He does - n't like the way I dance. He does - n't like the way I ---  
so: it could be yes, it could be

Db9/Gb Db7/Gb Db7sus Db7 Gbmaj9 Gb Db/F Ebm Gbmaj9 Cbmaj7

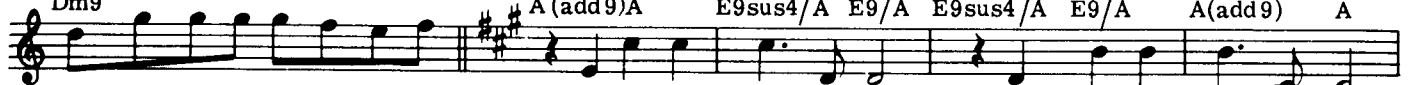
2nd time D.C. at ⊕ Coda



⊕ Coda need this job. Please, God, I need this job. I've got to get this job! —

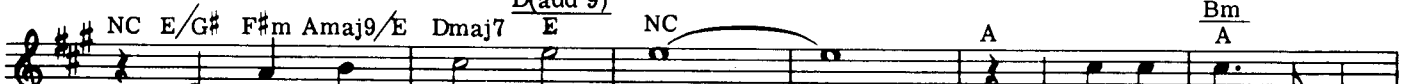
Dm9

A (add9) A E9sus4/A E9/A E9sus4/A E9/A A (add9) A



no. How man - y peo - ple does he . . . ? I real - ly need this job. Please, God I need this job.

NC E/G# F#m Amaj9/E Dmaj7 D (add 9) E NC



I've got to get this show. Who am I an - y - way?

G#m7b5 C#7sus.4 C#7 F#m F#m F#m D# A Bm7 E7



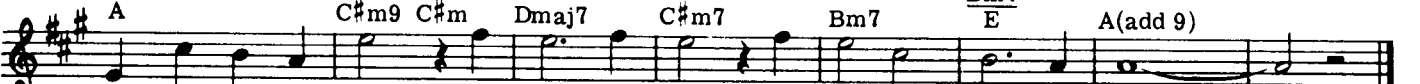
Am I my re - su - me? That is a pic - ture of a per - son I don't know.

A Bm/A G#m7b5 C#7sus.4 C#7 F#m F#m F#m D#



What does he want from me? What should I try to be? So man - y fac - es all a -

A C#m9 C#m Dmaj7 C#m7 Bm7 Bm7 E A (add 9)



round and here we go. I need this job. Oh God, I need this show. —

**AT THE BALLET** From the Musical "A CHORUS LINE"Music by MARVIN HAMLISCH  
Lyric by EDWARD KLEBAN

Intense, emotional, driving

Am Am7 Em7  
Dad - dy al - ways thought that he mar - ried be - neath - him, that's what he said, that's what

Am  
he said. When he pro - posed he in - formed my moth - er he was prob - a - bly her ver - y —

D A Dm N. C. Am7 Bb A  
— last chance. And though she was twen - ty - two, — though she was twen - ty - two, —

Bb NC A D Fmaj7  
though she was twen - ty - two, — she mar - ried him. — Life with my dad was - n't

Em7 Fmaj7  
ev - er a pic - nic, more like a "Come as you are." — When I was five I re -

Em7 Fm7/Bb  
mem - ber my moth - er dug ear - rings out of the car. — I knew that they were - n't

Ebmaj7 N. C. F Em  
hers, but it was - n't some - thing you'd wan - na dis - cuss. He was - n't warm, *Well, not to*

F Em Am D A7/D  
*her ... well, not to us!* But ev - 'ry - thing — was beau - ti - ful — at the  
ev - 'ry - one — was beau - ti - ful — at the

D A7 D A7/D D A7  
bal - let. — Grace - ful men — lift love - ly girls — in white. — Yes,  
bal - let. — Ev - 'ry prince — has got to have — his swan. — Yes,

Dm7 G/D Bb Em7-5 D/A  
ev - 'ry - thing — was beau - ti - ful — at the bal - let, — hey! I was hap - py  
ev - 'ry - one — is beau - ti - ful — at the bal - let, — hey! I was pret - ty

A7 D A Dm Dm7 Am7  
at the bal - let. }  
at the bal - let. } Up a steep and ver - y nar - row stair - way

Bbmaj7 A Dm7 Am7  
to the voice — like a met - ro - nome. Up a steep and ver - y nar - row stair - way, it

To Coda

Gm6

Bb Gm C Am Dm Gm7  
 was -n't Par - a - dise, — it was -n't Par - a - dise, — it was -n't Par - a - dise, —

A7 Dm/A A Dm Am  
 but it was home. Moth - er al - ways said I'd be

Am7 Em7 Am  
 ver - y at - trac - tive when I grew up, when I grew up. "Dif - f'rent," she said, "With a

Am7 D A  
 spe - cial some - thing and a ver - y, ver - y per - son - al ———— flair." And

Dm NC Am7 Bb N.C. A Bb NC  
 though I was eight or nine, — though I was eight or nine, — though I was eight or nine, —

A D Fmaj7  
 I hat - ed her. ———— Now "dif - f'rent" is nice, but it sure is -n't pret - ty.

Em7 Fmaj7  
 "Pret - ty" is what it's a - bout. ———— I nev - er met an - y - one who was "dif - f'rent"

Em7 F Am  
 who could -n't fig - ure that out. ———— So beau - ti - ful — I'd nev - er live to see. But it was clear, *if not to*

Am D.S. al Coda Coda  
 her, well, then to me! That but it was home.

D A7/D D A D A7/D  
 Ev - 'ry - thing was beau - ti - ful — at the bal - let. ———— Raise your arms — and some - one's al - ways

D Dm7 G/D Bbmaj7 Em7-5  
 there. ———— Yes, ev - 'ry - thing was beau - ti - ful — at the bal - let, — hey! I was

D/A Bb+/A Gmaj7/A A7 D/A A Dm Bb C D  
 pret - ty, — I was hap - py, — "I would love to"... At the bal - let. ————

**I CAN DO THAT** *From the Musical "A CHORUS LINE"*Music by MARVIN HAMLISCH  
Lyric by EDWARD KLEBAN

Bright Swing

F F/A G7 F/A G7/B N.C.

I'm watch-in' Sis — go pit-a - pat, — Said, I can do that, —

B $\flat$  B C N.C. F F7/A B $\flat$  D $\flat$ 7/B C F

— I can do that. — Knew ev-'ry step —

F/A G7 F/A G7/B N.C. B $\flat$  B C N.C.

— right off the bat. — Said, I can do that. — I can do that. —

F G $\flat$  F/A B $\flat$  F7/C B $\flat$ 7 N.C. B $\flat$ 7 N.C. F

— One morn-ing Sis — won't go to dance class, —

G7 N.C. G7 N.C. C N.C.

— I grab her shoes — and tights and all, — but my foot's too small, so

F G7 F/A G7/B N.C. B $\flat$  C7

I stuff her shoes — with ex - tra socks, — run sev-en blocks —

N.C. Cm $\flat$ /E $\flat$  D7 G7 C7

in noth - in' flat, — Hell I can do that, — I can do that —

F G $\sharp$ dim Gm7 C7 F F/A G7 F/A

— I got to class — and had it made, —

G7/B N.C. B $\flat$  C7 N.C. Cm/E $\flat$  D7

and so I stayed — the rest — of my life. All thanks to Sis —

G7 C7 F Cm $\flat$ /E $\flat$  D7 G N.C.

— (now mar - ried and fat) I can do this. —

D N.C. G7 C7 N.C. F C7 F

That I can do, — I can do that. —

Easy 2

**F#m7** **B7**

See, I real-ly could-n't sing. I could nev-er real-ly sing. What I could-n't do was shriek, it's a cross be-tween a squeak and a quiv-er or a dance. Guys are com-in' in their pants. I'm a bird-ie on the

**E** **Gdim** **F#m7** **B7** **To Coda**

sing. I have trou-ble with a note. It goes all a-round my throat. It's a ter-ri-fy-ing moan. It's a lit-tle like a croak or the rec-ord play-er broke What it does-n't have is wing. But when I be-gin to chirp, they say "Who's the lit-tle twerp go-in' 'pong'in-stead of

**E** **E7** **N. C.** **E7** **N. C.** **Amaj7**

thing. See, I real-ly could-n't hear which note was low-er or was high-er.

**N. C.** **F#7** **N. C.** **F#7** **N. C.** **B7sus** **B7** **Gdim**

Which is why I dis-ap-pear if some-one says "Let's start a choir!" Hey, when I be-gin to

**E** **E7** **Am7** **Am6** **E D-9** **C#7** **N. C.**

tone. Oh, I know you're think-ing what a cra-zy ding-a-ling. But I real-ly could-n't

**F#m7** **N. C.** **B7** **E** **N. C.** **E**

sing. I could nev-er real-ly sing. What I could-n't do was sing! Three blind mice,

**A/C#** **F#m/A** **B7** **G**

Three blind mice, It is-n't in-ten-tion-al. (She's do-ing her best.) Jin-gle Bells, Jin-gle Bells.

**E/B** **N. C.** **B7** **N. C.** **E** **N. C.**

Jin-gle Bells, Jin-gle Bells, It real-ly blows my mind. (She gets de-pressed.) But what I

**F#m7** **G#m7** **C#m7** **N. C.** **C9**

lack in pitch I sure make up in pow-er! And all my friends say I am per-fect for the

**B13** **Gdim** **D. S. al** **Coda** **E** **E7** **Am7**

show-er. Still, I'm ter-ri-fic at a 'ping'? And when Christ-mas comes and

**Am6** **E** **D-9** **C#7** **N. C.** **F#m7** **NC**

all my friends go car-o-ling, It is so dis-heart-en-ning. It is so dis-qui-et-

**B9** **NC** **G#m7** **NC** **C#7**

ting. It is so dis-cour-ag-ging, Dar-ling, please stop an-swer-ring.

**N. C.** **F#m7** **NC** **B13** **N. C.** **E**

See I real-ly could-n't sing. I could nev-er real-ly sing. What I could-n't do was sing!



Medium Rock Beat



1. Give me some-bod - y to dance — for. Give me some-bod - y to  
2. Give me some-bod - y to dance — with. Give me a place — to fit  
3. Throw me a rope — to grab on — to, help me to prove — that I'm



show. Let me wake up — in the morn - ing to find — I have some -  
in. Help me re - turn — to the world — of the liv - ing by show -  
strong. Give me the chance — to look for - ward to say - in' "Hey, lis -



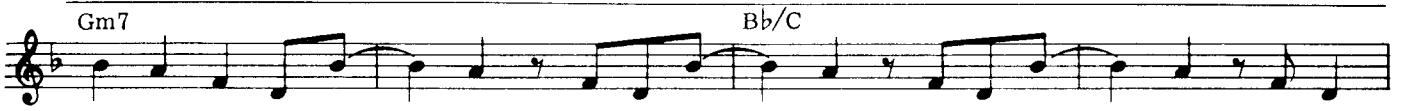
- where ex - cit - ing to go. — To have some-thing that I can be - lieve in,  
- ing me how — to be-gin. —  
- ten they're play - in' my song." —



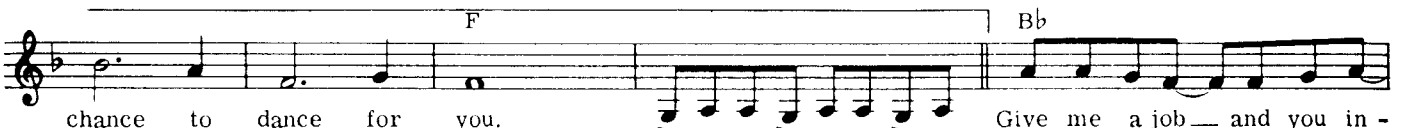
To have some-one to be. Use me, choose me, — God, I'm a danc - er, a



danc - er danc - es! Play — me the mu - sic, Give me a chance — to come through.



All I ev - er need - ed was the mu - sic and the mir - ror and the



chance to dance for you. Give me a job — and you in -



- stant - ly get — me in - volved. — If you give me a job — then the rest -



— of the crap — will get solved. Put me to work, — you would think —



— that by now I'm al - lowed. — I'll do — you proud. —

♣ Coda

Dbmaj7 3 3 3

Play me the mu-sic, Play me the mu-sic, Play me the mu-sic.

Am7 N. C. D#dim/D Gm7

Give me a chance to come through. All I ev-er need-

Bb/C

ed was the mu - sic and the mir - ror and the chance

F Fsus F

to dance for you.

## HELLO TWELVE, HELLO THIRTEEN, HELLO LOVE

From the Musical "A CHORUS LINE"

Music by MARVIN HAMLISCH  
Lyric by EDWARD KLEBAN

Happy, Bright Rock

D A7 D A7 Dmaj7 A9 Dmaj7

Hel-lo Twelve, Hel-lo Thir-teen, Hel-lo Love. Chang-es,

D A7 D A7 Dmaj7 A7 D F#7sus F#7

Oh! down be-low, up a-bove. Time to doubt, to break out, it's a mess..

Bm E7 A7sus

(It's a mess..) Time to grow time to go ad-o-lesce. (Ad-o-lesce.)

A7 F#7 G7 N. C. F7 F#7 G7

Too young to take o-ver, too old to ig-nore.

E7 A7 D A7 D A7

Gee, I'm al-most read-y, but what for? There's a lot I am not cer-tain

Am6/C B7 E7 A7 D

of. Hel-lo Twelve, Hel-lo Thir-teen, Hel-lo Love.

**NOTHING** From the Musical "A CHORUS LINE"Music by MARVIN HAMLISCH  
Lyric by EDWARD KLEBAN

Light Rock

Eb

Bb/D Bbm/Db Ab/C Abm/Cb



1. Ev-'ry day for a week we would try to feel the mo-tion, feel the mo-tion  
 2. Sec-ond week, more ad-vanced and we had to be a ta-ble, be a sports car...  
 3. Went to church, pray-ing San-ta Ma-ri-a, send me guid-ance, send me guid-ance

Eb

Bb7

Eb

Bb/D Bbm/Db



down the hill. — Ev-'ry day for a week we would try to hear the wind rush,  
 ice cream cone. — Mis-ter Karp, he would say "Ver-y good, ex-cept Mo-ra-les.  
 on my knees. — Went to church, pray-ing San-ta Ma-ri-a, help me feel it,

Ab/C

Abm/Cb

Eb

Fm7/Bb

Bb7

Eb



hear the wind rush, feel the chill. — And I dug right down to the bot-tom of my soul to see.  
 Try, Mo-ra-les, all a-lone." — So I dug right down to the bot-tom of my soul to see.  
 help me feel it, pret-ty please. — And a voice from down at the bot-tom of my soul came up—

Fm7

Bb7

Eb

Fm7

Bb7

Eb

F7sus



— what I had in-side. — Yes, I dug right down to the bot-tom of my soul and I tried, —  
 — how an ice cream felt. — Yes, I dug right down to the bot-tom of my soul and I tried —  
 — to the top of my head, — And the voice from down at the bot-tom of my soul, here is what —

F7

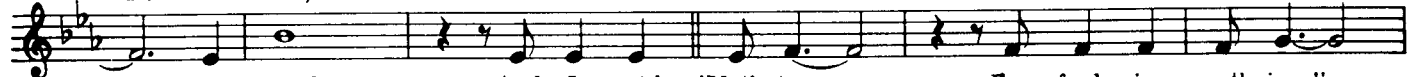
Fm7/Bb

Bb N. C.

Abm6

Bb7

Gm7-5



— I tried. And I said, "Noth-ing, — I'm feel-ing noth-ing." —  
 — to melt. The kids yelled "Noth-ing!" — They called me "Noth-ing." —  
 — it said: This man is noth-ing, — this course is noth-ing, —

C7

Fm7

Bb7

Fm7

Bb7

Ebmaj9

Eb

Gbdim

Fm7



and he says "Noth-ing could get a girl trans-ferred." They all felt some-thing, —  
 and Karp al-lowed it, which real-ly makes me burn. They were so help-ful, —  
 if you want some-thing, go find an-oth-er class. And when you find one —

Bb7

Gm7-5

C

Fm7

Bb7



but I felt noth-ing — ex-cept the feel-ing that this bull-shit was ab-  
 they called me "Hope-less," — un-til I real-ly did-n't know where else to  
 you'll be an ac-tress. — And I as-sure you that's what fi-n'ly came to

1.2

Eb

3.

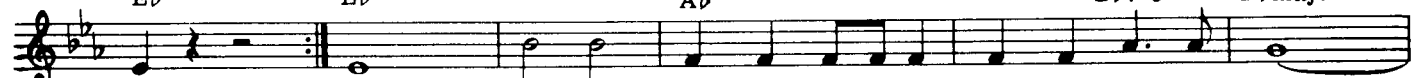
Eb

Fm7-5

Ab

Bb7-9

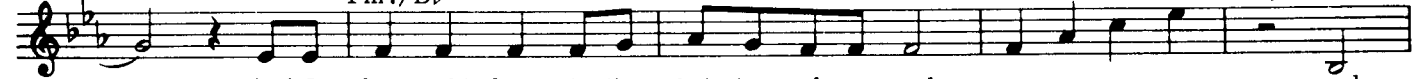
Ebmaj7



surd! pass. Six months la-ter I heard that Karp had died. —  
 turn. —

Fm7/Bb

Bb



— And I dug right down to the bot-tom of my soul. . . and

Gm7

Eb

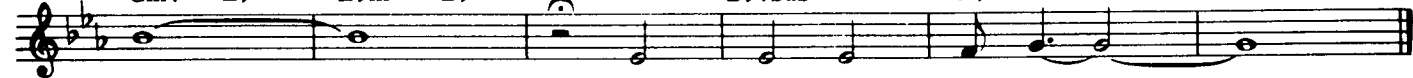
Ebm

Bb

Fm7

Bb7sus

Eb



cried — 'Cause I felt noth-ing. —

**DANCE: TEN; LOOKS: THREE** From the Musical "A CHORUS LINE"

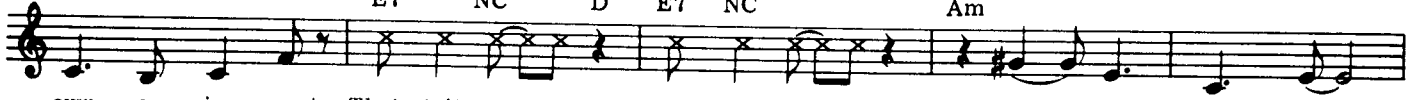
Music by MARVIN HAMLISCH  
Lyric by EDWARD KLEBAN 55

Moderately Am



Dance: Ten; Looks: Three — And I'm still on un - employ - ment, Danc - ing for my  
Flat — and sas - sy, — I would get the strays and los - ers, Beg - gars real - ly

E7 NC D E7 NC Am



own en - joy - ment. That ain't it, — kid! That ain't it — kid! Dance: — Ten; Looks: Three —  
can't be choos - ers. That ain't it, — kid! That ain't it — kid! Fixed — the chas - sis, —

F7 Am Fmaj7 E7



is like to die. — Left the the - 'ter and called the doc - tor for my ap - point - ment to  
"How do you do!" — Life turned in - to an end - less med - ley of "Gee, it had — to be

Am Dm7 G7 C Dm7 G7 C



buy... Tits and ass. — Bought my - self a fan - cy pair. —  
you." Why? Tits and ass. — Where the cup - board once was bare, —  
Tits and ass. — Orch - es - tra and bal - co - ny. —

Dm7 G7 e D7 NC G NC C#dim



Tight - ened up the der - ri - ere. — Did the nose — with it, all that goes — with it.  
Now you knock and some - one's there. — You have got — 'em, hey! Top to bot - tom, hey!  
What they want is what cha see. — Keep the best — of you, do the rest — of you.

Dm7 G7 C Dm7 G7 C Dm7 G7



Tits and ass! — Had the bin - go - bon - gos done. — Sud - den - ly I'm  
It's a gas! — Just a dash of sil - i - cone. — Shake your new ma -  
Pits or class, — I have nev - er seen it fail, — Deb - u - tante or

C D9 NC Fmaj7 G9 NC Em7 Am NC Fmaj7 G9 NC



get - ting Nash - 'nal tours! — Tits and ass won't get you  
ra - cas and you're fine! — Tits and ass can change your  
cho - rus girl — or wife. —

Gm A7 D7 G7 C 1. F7 NC F7



jobs. un - less they're yours. — Did - n't cost a for - tune, nei - ther.  
life, they sure changed mine. —

E7 NC 2. Am Am7 NC



did - n't hurt my sex life, ei - ther. Have — it all done. — Hon - ey, take my

F7 Am Dm9 D E7 Am A+/G



word. Grab a cab, — c' mon, see the wiz - ard on Park and Sev - en - ty Third for

NC Dm7 G7 NC C/G NC Dm7/G G7 NC C G D9 G7 C



Tits and ass, yes, tits and ass have changed my life. —



# A CHORUS LINE



SAINT SUBBER & LEMUEL AYERS *present*

KISS ME,  
KATE

A MUSICAL COMEDY

*Music & Lyrics by*  
COLE PORTER

*Book by*  
SAM & BELLA SPEWACK  
*Choreography by*  
HANYA HOLM  
*Settings & Costumes designed by*  
LEMUEL AYERS  
*Production Staged by*  
JOHN C. WILSON

# ALWAYS TRUE TO YOU IN MY FASHION

From the Musical "KISS ME KATE"

Words and Music by COLE PORTER

Bright and in strict rhythm

If a cus - tom tail - ored vet asks me out for some - thing wet, when the  
 (From O - hi - o, Mis - ter Thorne - calls me up from night 'til morn, Mis - ter  
 vet be - gins to pet I cry "Hoo - ray!" But I'm al - ways true to you, -  
 Thorne once cor - nered corn and that ain't hay, But I'm al - ways true to you, -  
 dar - lin', in my fash - ion, Yes, I'm al - ways true to you, dar - lin', in my way. -  
 dar - lin', in my fash - ion, Yes, I'm al - ways true to you, dar - lin', in my way. -  
 I've been asked to have a meal By a big ty - coon in steel, -  
 From Mil - wau - kee, Mis - ter Fritz Off - en dines me at the Ris, -  
 If the meal in - cludes a deal, ac - cept I may, But I'm  
 Mis - ter Fritz in - vent - ed Schlitz and Schlitz must pay! But I'm  
 al - ways true to you, dar - lin', in my fash - ion, Yes, I'm al - ways true to you, -  
 al - ways true to you, dar - lin', in my fash - ion, Yes, I'm al - ways true to you, -  
 dar - lin', in my way. There's an oil man known as "Tex" who is  
 dar - lin', in my way. Mis - ter Har - ris, plu - to - crat, wants to  
 keen to give me checks and his checks, I fear, mean that "Tex" is here to stay!  
 give my cheek a pat, If the Har - ris pat means a Par - is hat, Bé - bé!  
 But I'm al - ways true to you, dar - lin', in my fash - ion,  
 But I'm al - ways true to you, dar - lin', in my fash - ion,  
 Yes, I'm al - ways true to you, dar - lin', in my way!  
 Yes, I'm al - ways true to you, dar - lin', in my way!  
 1. From O - 2.

# ANOTHER OP'NIN', ANOTHER SHOW *From the Musical "KISS ME KATE"*

Allegro (Very Lively)

Words and Music by COLE PORTER

An - oth - er op' - nin', an - oth - er show — In Phil - ly, Bos -  
 ton or Balt - i - moe, — A chance for stage - folks to say "hel - lo" —  
 — An - oth - er op' - nin' of an - oth - er show. An - oth - er job —  
 — that you hope, at last, — Will make your fu - ture for - get your past, —  
 — An - oth - er pain — where the ul - cers grow, — An - oth - er op' -  
 - nin' of an - oth - er show! Four weeks, you re - hearse and re - hearse —  
 — Three weeks — and it could - n't be worse. — One week, —  
 — will it ev - er be right? — Then out o' the hat, — it's that big first night! —  
 — The o - ver - ture — is a - bout to start, — You cross your fin -  
 - gers and hold your heart, — It's cur - tain time — and a - way we go, —  
 — An - oth - er op' - nin', just an - oth - er op' - nin' of — an - oth -  
 er — show! —



**BRUSH UP YOUR SHAKESPEARE** From the Musical "KISS ME KATE"

Words and Music by COLE PORTER

Bowery Waltz

F D+ D7 G7 C7

Brush up your Shake - speare, start  
 Brush up your Shake - speare, start  
 Brush up your Shake - speare, start

F Bb

quot - ing him now. \_\_\_\_\_ Brush up your  
 quot - ing him now. \_\_\_\_\_ Brush up your  
 quot - ing him now. \_\_\_\_\_ Brush up your

F G7 C7

Shake - speare and the wo - men you will wow.  
 Shake - speare and the wo - men you will wow.  
 Shake - speare and the wo - men you will wow.

Gm7 C7 F Fdim F D+ D7 G7

Just de - claim a few lines from O - thel - la and they'll  
 If your goil is a Wash - ing - ton Heights dream, treat the  
 If you can't be a ham and do Ham - let they will

C7 Cdim C7 F Bb

think you're a heck - uv - a fel - la, if your blond won't re -  
 kid to A Mid - sum - mer Night's Dream, with the wife of the  
 not give a damn or a dam - let. Just re - cite an oc -

F G7

spond when you flat - ter 'er tell her what To - ny told Cle - o -  
 Brit - ish em - bes - si - da try a crack out of Troi - lus and  
 ca - sion - al son - net, and your lap - 'll have Hon - ey up -

C7 Gm7 C7 F D7 G7

pa - ter - er. And if still to be shocked she pre - tends, well,  
 Cres - si - da, if she says she won't buy it or tike it,  
 on it. When your ba - by is plead - ing for plea - sure

C7 Cdim C7 F C G7 C7

Just re - mind her that "All's Well That Ends Well,"  
 Make her tike it, what's more, As You Like It.  
 Let her sam - ple your "Mea - sure, For Mea - sure."

F D+ D7 G7 F C7

Brush up your Shake - speare and they'll all kow -  
 Brush up your Shake - speare and they'll all kow -  
 Brush up your Shake - speare and they'll all kow -

1. 2. F 3. F G9 C7 F C7 F

tow! \_\_\_\_\_ tow! \_\_\_\_\_  
 tow! \_\_\_\_\_ tow! \_\_\_\_\_

# I AM ASHAMED THAT WOMEN ARE SO SIMPLE

From the Musical "KISS ME KATE"

Words by WILLIAM SHAKESPEARE  
(Slightly altered by Cole Porter, with apologies)  
Music by COLE PORTER

61

C F6 G7 C F C Dm  
I am a - shamed that wo - men are so sim - ple to  
C Am7 Dm G7 C F C Am7 D7  
of - fer war where they should kneel for peace. Or seek for rule, su - pre - ma - cy and  
G C G Cdim G Am G  
sway when they are bound to serve, love and o - bey. Why  
E♭ A♭ B♭7 E♭ A♭ E♭ B♭7 E♭ A♭ G7 Cm  
are our bod - ies soft and weak and smooth, Un - apt to toil and trou - ble in the world. But  
Am7 D7 G Em C (3) D7  
that our soft con - di - tions and our hearts Should well a - gree with our ex - ter - nal  
G G7 C F G C G7 C G7  
parts? So wife, hold your tem - per and meek - ly put your  
C F G C G7 C G7 C C7 F A7+ Dm Cdim  
hand 'neath the sole of your hus - band's foot, In to - ken of which du - ty, if he please, my hand is  
C Em Dm7 G7 C F C  
read - y, read - y, may it do him ease.

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## WHY CAN'T YOU BEHAVE

From the Musical "KISS ME KATE"

Words and Music by COLE PORTER

E♭ F7 B♭7 E♭ B♭7 E♭  
Why can't you be - have? Oh, why  
G7(b5) C7 F7 B♭ B♭m7 E♭7-9  
can't you be - have? Af - ter all the things you told me and the  
G7 C+7 C7 F7 Fm7 B♭7 E♭ F7 B♭7 E♭  
prom - is - es that you gave, Oh, why can't you be - have?  
F7 B♭7 E♭ B♭7 E♭  
Why can't you be good? And do  
G7(b5) C7 F7 B♭ B♭m7 E♭7-9  
just as you should? Won't you turn that new leaf o - ver, so your  
G7 C+7 C7 F7 Fm7 B♭7 E♭ F7 B♭7 E♭ B♭7  
ba - by can be your slave? Oh, why can't you be - have? There's a  
E♭ B♭7+ E♭ F7 B♭7 E♭ B♭7+ E♭  
farm I know near my old home town where we two can go and  
G7(b5) C7 F7 B♭ B♭m7 E♭7-9  
try set - tlin' down, there I'll care for you for - ev - er, 'Cause you're  
G7 C+7 C7 F7 Fm7 B♭7 E♭ F7 B♭7 E♭  
all in the world I crave, But why can't you be - have?

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**SO IN LOVE** *From the Musical "KISS ME KATE"*

Words and Music by COLE PORTER

Moderato

Fm C7 Fm

Strange, dear, \_\_\_\_\_ but true, dear, \_\_\_\_\_ when I'm close \_\_\_\_\_ to

B<sup>b</sup>m E<sup>b</sup> E<sup>b</sup>7(b9) A<sup>b</sup> A<sup>b</sup>7

you, dear, \_\_\_\_\_ the stars fill the sky, \_\_\_\_\_ so in

D<sup>b</sup> G7 C C7(b9) Fm

love with - you am I, \_\_\_\_\_ Ev - en \_\_\_\_\_ with -

C7 Fm B<sup>b</sup>m

out you, \_\_\_\_\_ My arms fold \_\_\_\_\_ a - bout you, \_\_\_\_\_ you

E<sup>b</sup> D<sup>b</sup> D<sup>b</sup>m A<sup>b</sup>maj7 A<sup>b</sup>6 E<sup>b</sup>7 D<sup>b</sup> E<sup>b</sup>7

know, dar - ling, why, \_\_\_\_\_ so in love \_\_\_\_\_ with you am

A<sup>b</sup> D<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>

I, \_\_\_\_\_ in love with the night mys - te - ri - ous, \_\_\_\_\_ the

D<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> D<sup>b</sup> E<sup>b</sup>7

night when you first were there, \_\_\_\_\_ in love with my joy de -

A<sup>b</sup> A<sup>b</sup>maj7 A<sup>b</sup>6 C7 Fm Fm7 Fm6 G7 C C7(b9)

lir - i - ous \_\_\_\_\_ when I knew that you could care, \_\_\_\_\_ so

Fm C7 Fm

taunt me \_\_\_\_\_ and hurt me, \_\_\_\_\_ de - ceive me, \_\_\_\_\_ de -

B<sup>b</sup>m E<sup>b</sup> E<sup>b</sup>7 E<sup>b</sup>m6 F7

sert me. \_\_\_\_\_ I'm yours 'til I die, \_\_\_\_\_ so in

B<sup>b</sup>m D<sup>b</sup>m A<sup>b</sup> A<sup>b</sup>m A<sup>b</sup>dim

love, \_\_\_\_\_ so in love, \_\_\_\_\_ so in love with you, my

B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>

love \_\_\_\_\_ am I. \_\_\_\_\_

Andantino con moto

C Dm7 G7 Am G F

I wrote a po - em in class - ic style, I wrote it with my

Em Dm C Dm7 G7 C Dm7 G7

tongue in my cheek and my lips in a smile, but of late my po - em

Am D7 G G7 C G7 C G Em

has a mean - ing so new for, to my sur - prise, it sud - den - ly ap - plies to my

Refrain

Dm Dm6 E7sus E7 Am E7 Am

dar - ling, to you. Were thine that spec - ial face,

E7sus E7 Am Am7 F Am E E7

The face which fills my dream - ing. Were

Am E7 Am E7sus E7 Am

thine the rhy - thm'd grace, were thine the

Am7 Am6 B7 Em Em7

form so lithe and slen - der, were thine the arms so

Em6 B7+ B7 E B7sus B7 E

warm, so ten - der, were thine the kiss di - vine,

Dm6 E7 Am E7 Am E7sus E7

were thine the love for me, the

Am Am7 F Am E E7 Am Am7

love which fills my dream - ing, when all these charms are

Am6 Dm6 A D6 E7 A

thine then you'll be mine, all mine.

**WUNDERBAR** From the Musical "KISS ME KATE"

Words and Music by COLE PORTER

Tempo di Valse

Wun - der - bar, \_\_\_\_\_ wun - der - bar! \_\_\_\_\_ What a per - fect  
night for love, \_\_\_\_\_ here am I, here you are, \_\_\_\_\_  
Why, it's tru - ly wun - der - bar! \_\_\_\_\_ Wun - der - bar, \_\_\_\_\_  
wun - der - bar! \_\_\_\_\_ We're a - lone and hand in glove, \_\_\_\_\_  
not a cloud near or far, \_\_\_\_\_ why, it's more than  
wun - der - bar! \_\_\_\_\_ Oh I care, dear, \_\_\_\_\_ for you mad - ly, \_\_\_\_\_  
and I long, dear, \_\_\_\_\_ for your kiss. I would  
die, dear, \_\_\_\_\_ for you glad - ly, \_\_\_\_\_ you're di - vine, dear! \_\_\_\_\_  
and you're mine, dear! \_\_\_\_\_ Wun - der - bar, \_\_\_\_\_ wun - der -  
bar! \_\_\_\_\_ There's our fav' - rite star a - bove, \_\_\_\_\_  
what a bright shin - ing star, \_\_\_\_\_ like our  
love, it's wun - der - bar! \_\_\_\_\_

# GIGGI

*M-G-M presents  
An Arthur Freed Production*

*Lyrics by  
Alan Jay Lerner*

*Music by  
Frederick Loewe*



**I REMEMBER IT WELL** From the Film "GIGI"

Lyric by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderato

E<sup>7</sup> E<sup>7</sup> maj<sup>7</sup> E<sup>7</sup> 6 E<sup>7</sup> B<sup>7</sup> dim B<sup>7</sup>  
 We met at nine. We met at eight. I was on time. No, you were late. Ah yes! I re - mem - ber it well.  
 Fm<sup>7</sup> B<sup>7</sup> Fm<sup>7</sup> B<sup>7</sup> Fm<sup>7</sup> B<sup>7</sup>  
 We dined with friends. We dined a - lone. A ten - or sang. A ba - ri - tone. Ah yes! I re - mem - ber it  
 E<sup>7</sup> A<sup>7</sup> A<sup>+</sup> A<sup>7</sup> 6 A<sup>7</sup> m E<sup>7</sup> G<sup>7</sup> C<sup>7</sup> sus C<sup>7</sup> Fm  
 well. That daz - zling A - pril moon! There was none that night. And the month was June. That's right! That's  
 B<sup>7</sup> E<sup>7</sup> E<sup>7</sup> 7 A<sup>7</sup> A<sup>7</sup> 6 B<sup>7</sup> + E<sup>7</sup> B<sup>7</sup>  
 right! It warms my heart to know that you re - mem - ber still the way you do. Ah yes! I re - mem - ber it  
 E<sup>7</sup> A<sup>7</sup> A<sup>+</sup> A<sup>7</sup> 6 A<sup>7</sup> m E<sup>7</sup> G<sup>7</sup> C<sup>7</sup> sus C<sup>7</sup> Fm  
 well. You wore a gown of gold. I was all in blue. Am I get - ting old? Oh no! Not  
 B<sup>7</sup> E<sup>7</sup> E<sup>7</sup> 7 A<sup>7</sup> A<sup>7</sup> 6 B<sup>7</sup> + E<sup>7</sup> Cm B<sup>7</sup> E<sup>7</sup>  
 you! How strong you were, how young and gay; A prince of love in ev'ry way. Ah yes! I re - mem - ber it well. —

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**GIGI** From the Film "GIGI"

Lyric by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Molto espressivo

C B  
 1. Gi - gi, Am I a fool with - out a mind or have I mere - ly been too blind to re - a -  
 2. Gi - gi, am I a fool with - out a mind or have I mere - ly been too blind to re - a -  
 Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> E  
 lize? Oh, Gi - gi, Why you've been growing up be - fore my eyes! ——— Gi - gi, You're not at  
 lize? Oh, Gi - gi, Why you've been grow - ing up be - fore my eyes! ——— Gi gi, You're not at  
 D# + F#m<sup>7</sup> Bdim B<sup>7</sup> D7(9) G G + C<sup>6</sup> Bdim Am<sup>7</sup> D<sup>9</sup> Dm<sup>7</sup>  
 all that fun - ny,awk - ward lit - tle girl I knew. Oh no! O - ver night there's been a breath - less change in  
 all that fun - ny,awk - ward lit - tle girl I knew. Oh no! I was mad not to have seen the change in  
 F Gm<sup>7</sup> G<sup>7</sup> B C B  
 you. Oh, Gi - gi, while you were tremb - ling on the brink, Was I out yon - der some - where blink - ing at a  
 F<sup>6</sup> A<sup>7</sup> Dm Dm<sup>7</sup> Gm<sup>6</sup> A<sup>7</sup> Dm Dm<sup>7</sup> F Fm<sup>6</sup>  
 star? Oh, Gi - gi, Have I been stand - ing up too close or back too far? ——— When did your spark - le turn to  
 C<sup>6</sup> Em<sup>7</sup> F<sup>6</sup> Fm<sup>6</sup> Cmaj<sup>7</sup> C<sup>6</sup> Fm C Em<sup>7</sup> Edim Dm<sup>7</sup> G<sup>7</sup> C  
 fi - re And your warmth be - come de - si - re? Oh, What mi - ra - cle has made you the way you are? ———

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# THANK HEAVEN FOR LITTLE GIRLS *From the Film "GIGI"*

Lyric by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderato

Thank heav - en \_\_\_\_\_ for lit - tle girls! \_\_\_\_\_ For lit - tle girls get big - ger ev - 'ry  
 day \_\_\_\_\_ Thank heav - en \_\_\_\_\_ for lit - tle girls! \_\_\_\_\_ They grow up in the  
 most de - light - ful way. \_\_\_\_\_ Those lit - tle eyes so help - less and ap - peal - ing \_\_\_\_\_ One day will  
 flash and send you crash - ing through the ceil - ing. \_\_\_\_\_ Thank heav - en \_\_\_\_\_ for lit - tle girls \_\_\_\_\_  
 \_\_\_\_\_ Thank heav - en for them all no mat - ter where, No mat - ter who, With - out them what would lit - tle boys  
 do? \_\_\_\_\_ Thank heav - en \_\_\_\_\_ Thank heav - en \_\_\_\_\_ Thank heav - en for lit - tle girls. \_\_\_\_\_

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# THE NIGHT THEY INVENTED CHAMPAGNE *From the Film "GIGI"*

Lyric by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Allegretto

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

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# I'M GLAD I'M NOT YOUNG ANYMORE

From the Film "GIGI"

Lyric by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Grazioso

F C F6 C F C F6 C F6

How love-ly to sit here in the shade With none of the woes of man and maid; I'm glad I'm not

D7 Gm C9 Gm C7 Gm Bdim D7 Eb7 D7 Gm Bdim

young an - y - more. The ri-vals that don't ex - ist at all; The feel - ing you're on - ly

D7 Eb7 D7 Dm7 G7 Gm7 C+ Fmaj7 F C Ab7 Cm6 D7 Am Adim

two feet tall; I'm glad that I'm not young an - y - more. No more con - fu - sion No "morn - ning

Gm, Bm Am7 Dm7 G7 Gm7 C7

af - ter" sur - prise No self de - lu - sion That when you're tell - ing those lies, She is - n't wise. And

F C F6 C F Dm7 G7 Dm7 G7 F D7 F D7 Bm6

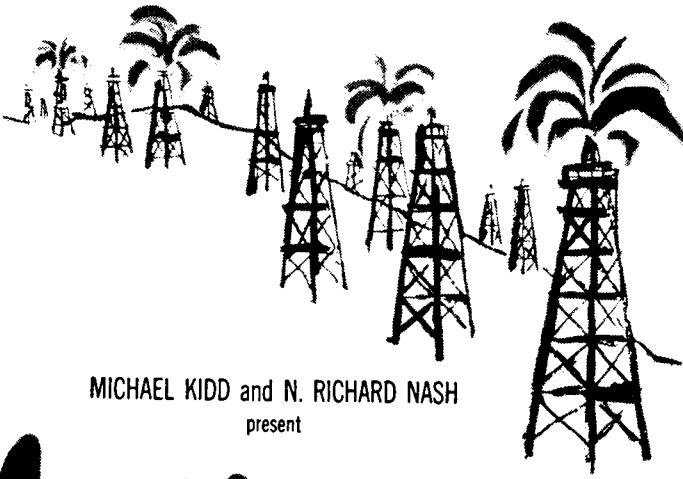
e - ven if love comes thru the door; The kind that goes on for - ev - er - more; For ev - er - more is short - er than be -

F6 F7 Bm6 F6 Fdim F6 Cdim Fm6 G9 B C7 F

fore. Oh, I'm so glad that I'm not young an - y - more.

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MICHAEL KIDD and N. RICHARD NASH  
present

# Lucille Ball

in

# Wildcat

*A New Musical*

by N. RICHARD NASH

Lyrics by CAROLYN LEIGH      Music by CY COLEMAN

also starring KEITH ANDES

with EDITH PAULA CLIFFORD DON HOWARD SWEN  
KING STEWART DAVID TOMKINS FISCHER SWENSON

Settings Designed by PETER LARKIN

Costumes by ALVIN COLT

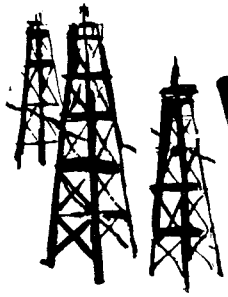
Lighting by CHARLES ELSON

Musical Direction, Dance & Vocal Arrangements by JOHN MORRIS

Arrangements & Orchestrations by ROBERT GINZLER & SID RAMIN

Entire Production Directed and Choreographed by  
**MICHAEL KIDD**





# Wildcat



Lyric by CAROLYN LEIGH 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 - tle 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.

C F6 C F6  
C C7-9 FMaj7 Bb9 Em7 Am7 Dm7  
C F6 Fm6 C C9 F7 Bb9  
C Am7 Dm7 G9 C

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**WHAT TAKES MY FANCY** From the Musical "WILDCAT"

Lyric by CAROLYN LEIGH Music by CY COLEMAN

I likes to do what takes my fan - cy, What takes my fan - cy, I likes to do. And when it comes to things ro - mance - y What takes my fan - cy ain't the likes of you! I likes to do what takes my fan - cy, What takes my fan - cy, I likes to do, That there's what keeps me young and prance - y What takes my fan - cy I do all the time.

C E7 Am C E7 Am F C E7 Am F  
C Am7 D7 G7 C E7 Am C E7 Am F  
C E7 Am F C G7 C F G7 C  
E7 F C E7 F C G7 C  
E7 F C E7 F C G7 C

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**YOU'VE COME HOME** From the Musical "WILDCAT"

Lyric by CAROLYN LEIGH Music by CY COLEMAN

You've come home, she will say, You've come home, though you've been far a - way, And you'll wait with your heart wild - ly beat - ing, While she just keeps re - peat - ing You've come home. You've been long o - ver - due, For a while it's a world that's strange and new; Then a bell starts its old fa - mil - iar peal - ing, And the fire casts its shad - ows on the ceil - ing; And her warm arms a - round you come a - steal - ing; And at last you've the feel - ing You've come home.

G13 G9+5 C6 Gm7 C9 C7sus C9 F6 G7 G13 G9+5 C6 C9 Bm7  
E7sus E7 A AMaj7 G#m7 C#7 F#m A7 D7 G13 G9+5  
C6 C9 C7sus C9 F6 G7 G13 G9+5 C6 C9 Bm7 E7sus E7  
A AMaj7 A13 D D7 G13 C13  
F6 Em7 A7 Dm7 G13 G11 C

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**GIVE A LITTLE WHISTLE** From the Musical "WILDCAT"

Lyric by CAROLYN LEIGH Music by CY COLEMAN

*Eb6* Give a lit - tle whis - tle, *Bb9* Ring a lit - tle  
bell; Crook your lit - tle fin - ger, hon - ey,  
*Eb6* Give a lit - tle yell. *Eb7* I'll leap o - ver fenc - es, *Ab* I'll  
*AbMaj7* e - ven leave my sens - es *Ab6* And I'll take, *Eb* for your sake, *Bb* to the air. *C7sus* Just give  
*C7* a lit - tle whis - tle, *F7sus* Say you want me and I'll be there! *F7* *Bb7* *Eb6*

*C9* *Fm7* *Bb9* *Eb6*

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Lyric by CAROLYN LEIGH Music by CY COLEMAN

*G* Hey, look me o - ver, *B7* lend me an ear; *F#m7* Fresh out of clo - ver,  
*Am* mort - gaged up to here. *D7* But don't pass the plate, *Am7* folks, *Fm6* don't pass the cup; *D7* I  
*A7* fig - ure when - ev - er you're down and out, *D7* the on - ly way is up. *G* And I'll be up like a rose - bud,  
*B7* high on the vine; *F#m7* Don't thumb your nose, *Ddim B7* bud, take a tip from mine. *E7* I'm a lit - tle bit short of the  
*F9* el - bow room, but let me get me some, *G* And look out, world, here I come. *Am7* *D7* *G*

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Lyric by CAROLYN LEIGH Music by CY COLEMAN

*G* One day is gay, one day is blue, one day I say, look - ing at you, "One day we dance!" *D7*  
*D7* Spoken: "Simply as that?" One day we try, one day col - lapse, one day you sigh, "Sun - day per - haps,  
*G* Mon - day we dance." *Bm7-5* Spoken: "I never promised." One day we stand stiff - ly a - part,  
*E7* emp - ty of hand, *E7-9* heav - y of heart, there's not a chance. *Am* Then there's the mu - sic, and sud - den - ly sent  
*F7* fly - ing we two, *D7* as we were meant al - ways to do, *G* One day we dance!

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ROBERT FRYER  
*presents*

HOWARD  
KEEL

CAROL  
LAWRENCE

*in*  
The MORTON DA COSTA Production

# SARATOGA

*Based on the novel "SARATOGA TRUNK"*

by EDNA FERBER

Music by HAROLD ARLEN

Lyrics by JOHNNY MERCER

*Original Cast Album by* RCA VICTOR

*Dramatized and Directed by*  
MR. DA COSTA





HOWARD KEEL

CAROL LAWRENCE



# SARATOGA



# SARATOGA *From the Musical "SARATOGA"*

Lyric by JOHNNY MERCER Music by HAROLD ARLEN

Here we come, Sar - a - to - ga And we're load - ed for  
 bear; When we're through shoot - in' dice with you, You'll wish the side -  
 walks were there. Al - though we aim to play the game  
 Ac - cord - ing to Hoyle. Our rab - bit's foot is stay - in' put  
 And of course, you see the horse - shoe. Tell ol' Dia - mond Jim Bra - dy,  
 I'll ar - rive with my la - dy. Her style, My style,  
 You guessed it, in high style. Here we come, Sar - a - to -  
 ga. We're out t' break ya! We're gon - na take ya back home!

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# YOU FOR ME *From the Musical "SARATOGA"*

Lyric by JOHNNY MERCER Music by HAROLD ARLEN

You for me, I can see it's you for me, That's the way it's  
 got to be, You and I and fate have a date.  
 Me for you, I can feel you feel it too, What the stars would  
 have us do, We can - not de - ny, tho' we try.  
 My heart is yours, Your heart is mine;  
 So we start to play our part in fate's great de - sign, Yes, it's  
 time you knew This is all I've want - ed too;... You to live my  
 whole life thru for And on - ly you for me.

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**DOG EAT DOG** *From the Musical "SARATOGA"*

Lyric by JOHNNY MERCER Music by HAROLD ARLEN

CMaj7 C6 CMaj7 C6 CMaj7 C6 CMaj7 C6 CMaj7 C#dim Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7

Oh! The strong take the mon-ey from the weak And the smart take the mon-ey from the strong; You can

Dm7 Dm6 Dm7 Dm6 FMaj6 F6 D9 B7-5 C#dim G7

say what you want to, but it's dog eat dog And there is no right or wrong. It's the

CMaj7 C6 CMaj7 C6 CMaj7 C6 CMaj7 Eb7-5 Gm Gm(+5) A7+5 A7 A7+5 F7

law of the jun-gle and the sea, Ev-'ry pond has a big-gest lit-tle frog; It's a

Am Am(+5) G Bb7 CMaj7 C6 F CMaj7 FMaj7 CMaj7

race for sur-vi-val, it's a fight to the death And for all your flight-y, high and might-y

C Am6 F6 Gm Fm6 CMaj7 F7 CMaj7

fan-cy talk, It's dog eat dog eat dog!

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**A GAME OF POKER** *From the Musical "SARATOGA"*

Lyric by JOHNNY MERCER Music by HAROLD ARLEN

G C9 GMaj7 G6

Love is a game of po-ker, Ev-'ry-thing's wild and the chips are

C9 GMaj7 F6

down; One night you may draw the jo-ker, Next night you may own the

Am7 D7 G C9 GMaj7 G6

town. One look at the cards they've tossed you, One look at her, you de-cide to

C9 GMaj7 F6

play. You stay, but they've dou-ble crossed you And your hunch has cost you

E7 Am Am7 D9 D7-9 G

more than you can pay. You've won, but oh, you've lost your heart a-long the way.

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**GOOSE NEVER BE A PEACOCK** *From the Musical "SARATOGA"*

Lyric by JOHNNY MERCER Music by HAROLD ARLEN

C7 C7+5 F6 Ebm6 D7+5 Dm6 Db9 C9 Gm7 Cm7 C7 F6

F' in-stance, goose nev-er be a pea-cock, Don't I know! Crow try to be a

Ebm6 D7+5 Dm6 Db9 D9 G7+5 C9 A7 A7+5 A7 A7+5 D7 D7-9 D9 D7-9

jay bird, He still crow. Bust his cack-le in two, still can't sing,

G7 G7-5 Gm9 Gm7 D7-9 Db9 Gb9 F6 Fbm6 D7+5 Dm6

Got no feath-ers of blue on his wing. A hawk try to be a ea-gle,

Db9 A7+5 D7+5 D7-9 Gm7 F

Down he fall, So don't walk a-round all big-g-e-ty like, or squinch-i-fy up too

D7-9 D7 Gm7 Bbm6 C7+5 F Abm6 F

small; 'Cause may-be you is the pret-ti-est of them all!

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**THE PARKS OF PARIS** *From the Musical "SARATOGA"*

Lyric by JOHNNY MERCER Music by HAROLD ARLEN

In the parks of Par - is, You see ev - 'ry  
 parks of Par - is, You are al - ways  
 thing; In the parks of Par - is, It is al - ways  
 young; In the parks of Par - is, Lov - ers speak one  
 spring. There are gay young cou - ples, Walk - ing hand  
 tongue. You may be a stran - ger, But it's in  
 in the hand; No one pays them an - y at - ten - tion, they  
 the air; So if you're in search of a lov - er, you'll  
 un - der stand. In the there in the park,  
 find one  
 In the dark of the old Par - is parks!

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**PETTICOAT HIGH** *From the Musical "SARATOGA"*

Lyric by JOHNNY MERCER Music by HAROLD ARLEN

Pet - ti - coat high, Pet - ti - coat low, Don't that slide trom -  
 bone tick - le your toe? Pet - ti - coat low, Pet - ti - coat high, Ain't the  
 sounds they make sweet - er than pie? When the lead - er man calls the  
 tune, Dat's the time we all do the coon; Shoe - in' the  
 mare Strut - tin' for fair; And when I has caught ev - 'ry eye,  
 Dat's when I fly my pet - ti - coat high!

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# PETER PAN

Starring

MARY MARTIN

Illustrated with pictures from the

RICHARD HALLIDAY • EDWIN LESTER'S

MUSICAL PRODUCTION

of JAMES M. BARRIE play

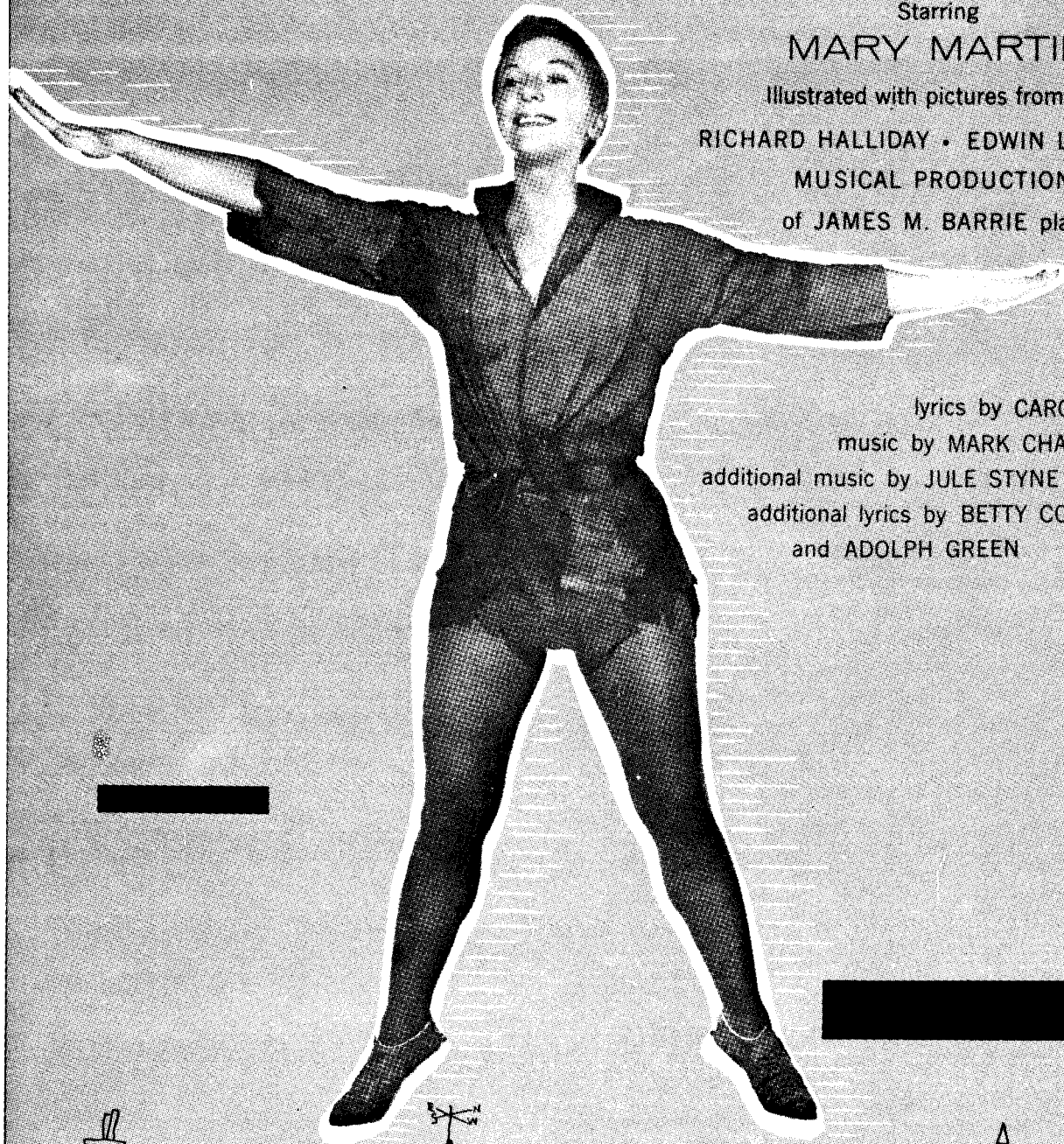
lyrics by CAROLYN LEIGH

music by MARK CHARLAP

additional music by JULE STYNE

additional lyrics by BETTY COMDEN

and ADOLPH GREEN



**TENDER SHEPHERD (Can You Sleep)** *From the Musical "PETER PAN"*Lyric by CAROLYN LEIGH  
Music by MARK CHARLAP

C Gm7 C Gm7 C Dm7 C Dm G9

Ten - der shep - herd, ten - der shep - herd, watch - es o - ver all his sheep.

C Dm7 C F C Abdim7 Am G7 C G C

One, say your pray'rs, and two, close your eyes, and three, safe and hap - pi - ly fall a - sleep.

C Gm7 C Gm7 C Dm7 C Dm G9

Ten - der shep - herd, ten - der shep - herd, you for - got to count your sheep.

C Dm7 C F C Abdim7 Am G7 C G C

One, in the mea - dow, two, in the gar - den, three, in the nur - ser - y fast a - sleep.

C Gm7 C Gm7 C Dm7 C Dm G9

Ten - der shep - herd, ten - der shep - herd, you for - got to count your sheep.

C Dm7- C F C Abdim7 Am G7 C G C

One, in the mea - dow, two, in the gar - den, three, in the nur - ser - y fast a - sleep.

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**WENDY** *From the Musical "PETER PAN"*Lyric by BETTY COMDEN and ADOLPH GREEN  
Music by JULE STYNE

Gm7 Gm7b5 C7 F6 FMaj7 F6 Dm7 Abdim7

Let's be qui - et as a mouse and build a love - ly lit - tle house for Wen - dy, \_\_\_\_\_ all for

C7 Gm7 C7 C+7 F Gm7 Gm7b5

Wen - dy, \_\_\_\_\_ she's come to stay. \_\_\_\_\_ Home sweet home up - on the wall, a

C7 F6 FMaj7 F6 Dm7 Abdim7 C7 Gm7 C7

wel - come mat down in the hall for Wen - dy, \_\_\_\_\_ so that Wen - dy \_\_\_\_\_ won't go a -

F A Bm7 E7 A

way. \_\_\_\_\_ Oh, the pleas - ure she'll bring to us, make us pock - ets

Bm7 E7 A Bm7 E7 A E7 D7

and sing to us, tell us sto - ries we've been long - ing to hear,

Gm7 Gm7(b5) C7 Gm7 Gm7b5 C7

o - ver and o - ver. She'll be wait - ing at the door, we won't be lone - ly an - y - more, since

F6 Am7b5 D7 G7 C7 F

Wen - dy, \_\_\_\_\_ love - ly Wen - dy's here to stay. \_\_\_\_\_

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# I WON'T GROW UP *From the Musical "PETER PAN"*

Lyric by CAROLYN LEIGH  
Music by MARK CHARLAP

I won't grow up. I don't want to go to school. Just to  
learn to be a parrot, and recite a silly rule. If growing up means  
it would be beneath my dig-ni-ty to climb a tree, I'll nev-er grow up, nev-er  
grow up nev-er grow u-up, not me! Not I! Not me! Not  
me! I won't grow up. I don't want to wear a tie. And a  
ser-i-ous ex-pres-sion, in the mid-dle of Ju-ly. And if it means I  
must pre-pare to shoul-der bur-dens with a wor-ried air, I'll nev-er grow up, nev-er  
grow up, nev-er grow u-up, so there! Not I! Not me! So  
there! Nev-er gon-na be a man, I won't! Like to see some-bod-y try and make me.  
An-y-one who wants to try and make me turn in-to a man, catch me if you can. I  
won't grow up. Not a pen-ny will I pinch. I will nev-er grow a mus-tache,  
or a frac-tion of an inch. 'Cause grow-ing up is aw-ful-ler than  
all the aw-ful things that ev-er were. I'll nev-er grow up, nev-er grow up, nev-er grow  
u-up, no sir, not I, not me, I won't, no sir!

**I'M FLYING** *From the Musical "PETER PAN"*Lyric by CAROLYN LEIGH  
Music by MARK CHARLAP

I'm fly - ing. Look at me way up high, sud - den - ly  
 here am I, I'm fly - ing. I'm fly - ing.  
 I can soar, I can weave and what's more, I'm not ev - en try - ing.  
 High up, and as light as I can be.  
 I must be a sight love - ly to see. I'm  
 fly - ing. Noth - ing will stop me now: high - er still look at how  
 I can zoom a - round, 'way up off the ground I'm fly - ing.

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**NEVER NEVER LAND** *From the Musical "PETER PAN"*Lyric by BETTY COMDEN and ADOLPH GREEN  
Music by JULE STYNE

I know a place where dreams are born, and time is nev - er planned. It's  
 not on an - y chart, you must find it with your heart. Nev - er Nev - er Land. It might be miles be -  
 yond the moon, or right there where you stand. Just have an o - pen mind, and then sud - den - ly you'll find  
 Nev - er Nev - er Land. You'll have a treas - ure if you stay there, more pre - cious far than  
 gold. For once you have found your way there, you can nev - er, nev - er grow old. So  
 come with me where dreams are born, and time is nev - er planned. Just think of love - ly things, and your  
 heart will fly on wings, for - ev - er in Nev - er Nev - er Land.

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# I'VE GOTTA CROW

From the Musical "PETER PAN"

Lyric by CAROLYN LEIGH  
Music by MARK CHARLAP

I've got - ta crow! (Crow \_\_\_\_\_) I'm just the clev - er - est  
 fel - low 'twas ev - er my for - tune to know; (Crow \_\_\_\_\_)  
 I taught a trick to my shad - ow to stick to the tip of my toe  
 I've got - ta crow! I've got - ta brag.  
 (Crow \_\_\_\_\_) I think it's sweet I have fin - gers and feet I can  
 wig - gle and wag. (Crow \_\_\_\_\_) I can climb trees and play  
 tag with the breeze in the mea - dow be - low I've got - ta  
 crow! If I were a ve - ry or - din -  
 ar - y ev - 'ry day thing, I'd nev - er be  
 heard cock - a - doo - dl - ing 'round like a bird! (That's ab  
 surd) But nat - ur - al - ly  
 (Crow \_\_\_\_\_) when I dis - cov - er the clev - er - ness of a re -  
 mark - a - ble me, (Crow \_\_\_\_\_) how can I hide it whert  
 deep down in - side it just tick - les me so that I've  
 got - ta let go and crow!



**CAPTAIN HOOK'S WALTZ** *From the Musical "PETER PAN"*Lyric by BETTY COMDEN and ADOLPH GREEN  
Music by JULE STYNE

Who's the swin - i - est swine in the world? Cap - tain Hook. Cap - tain  
 Hook. Who's the dirt - i - est dog in this won - der - ful world? Cap - tain  
 Hook. Cap - tain Hook. Cap - tain or  
 vil - lian - ny mur - der and loot. Ea -  
 ger to kill an - y who say that my hook is - n't cute. It's cute.

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Music by JULE STYNE

Once up - on a time and long a - go I heard some - one  
 sing - ing soft and low. Now when day is done and night is  
 near I re - call this song I used to hear. My  
 child my ver - y own don't be a - fraid you're not a - lone  
 Sleep un - til the dawn for all is well. Long a - go this  
 song was sung to me Now it's just a dis - tant mel - o -  
 dy. Some - where from the past I used to know  
 Once up - on a time and long a - go.

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MOLLY PICON

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milk  
and  
honey

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ORCHESTRATIONS BY HERSHEY KAY & EDDIE SAUTER ★ CHORAL ARRANGEMENTS BY ROBERT DE CORMIER  
CHOREOGRAPHY BY DONALD SADDLER  
PRODUCTION STAGED BY ALBERT MARRE

# THERE'S NO REASON IN THE WORLD

From the Musical "MILK AND HONEY"

Music and Lyric by JERRY HERMAN

There's no rea - son in the world why you should e - ven look at an - y - one like  
 me; But I'm so glad you did, — so ver - y glad you did, — Al - though I  
 don't know what there was to see. — And there's no rea - son in the  
 world why you should sit with me And watch the night go by; — But I'm so  
 glad you are, — so ver - y glad you are, — Al - though I must ad - mit I don't see  
 why. For there are wis - er men — and young - er men, — I  
 would - n't blame you if you walked a - way; But I feel wis - er now — and  
 young - er now — And so with all my heart I ask you, "stay." — For  
 I feel sud - den - ly a - live, A - ware that I've been touched by some - thing warm and  
 new; I think you ought to know If I nev - er let you go, That I'd have  
 ev - 'ry rea - son in the world, — You! —

**SHALOM** *From the Musical "MILK AND HONEY"*

Music and Lyric by JERRY HERMAN

Shal - lom, The nic - est greet - ing I  
know; Sha - lom, Means twice as  
much as hel - lo. It means a mil - lion love - ly  
things, like peace be yours, wel - come home. And e - ven when you  
say good - bye, If your voice has "I don't want to go" in it, Say good - bye with a  
lit - tle "hel - lo" in it And say good - bye with Sha - lom.

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**THAT WAS YESTERDAY** *From the Musical "MILK AND HONEY"*

Music and Lyric by JERRY HERMAN

But that was yes - ter - day, that was yes - ter - day, And it's  
gone, it's o - ver and it's done; For with you my mood  
strikes an at - ti - tude, That's in com - pe - ti - tion with the  
sun. For I was some - one else in some oth - er time,  
I was sev - 'ral mil - lion miles a - way; But I'm  
back and fine, with your hand in mine And I'll stay the  
way I am, How far a - way I am from yes - ter - day.

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**LET'S NOT WASTE A MOMENT** *From the Musical "MILK AND HONEY"*

Music and Lyric by JERRY HERMAN

Let's \_\_\_\_\_ not waste a mo - ment, \_\_\_\_\_ Let's \_\_\_\_\_ not lose a  
 day; \_\_\_\_\_ There's \_\_\_\_\_ a short for - ev - er, \_\_\_\_\_  
 Not \_\_\_\_\_ too far a - way. \_\_\_\_\_ We don't have to hear the  
 clock re - mind us that there's more than half of life be - hind us, When you  
 face \_\_\_\_\_ a short for - ev - er. \_\_\_\_\_ There's \_\_\_\_\_ no right or  
 wrong; \_\_\_\_\_ I can on - ly face for - ev - er, \_\_\_\_\_  
 If \_\_\_\_\_ you come a - long. \_\_\_\_\_ I can on - ly find my  
 way, \_\_\_\_\_ If you're there to lead me on; \_\_\_\_\_ So let's \_\_\_\_\_  
 \_\_\_\_\_ not waste a mo - ment, \_\_\_\_\_ Oh, look, an - oth - er mo - ment's gone! \_\_\_\_\_

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**MILK AND HONEY** *From the Musical "MILK AND HONEY"*

Music and Lyric by JERRY HERMAN

1. This is the land of milk and hon - ey This is the land of sun and song and  
 2. What if the earth is dry and bar - ren What if the morn - ing sun is mean to us for  
 This is a world of good and plen - ty Hum - ble and proud and young and strong and This is the place where the  
 This is a state of mind we live in We want it green and so it's green to us for When you have won - der - ful  
 hopes of the home - less and the dreams of the lost com - bine This is the land that heav - en blessed and  
 plans for to - mor - row some - how e - ven to - day looks fine so what if it's rock and dust and sand, For  
 this love - ly land is mine. mine. This love - ly land is mine. *Repeat Till Fadeout*

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**INDEPENDENCE DAY HORA** *From the Musical "MILK AND HONEY"*

Music and Lyric by JERRY HERMAN

Sing, sing a song of MAZ - EL - TOV, Keep maz - el at your side; Sing, sing a song of MAZ - EL - TOV, Toast the luck - y groom! Toast the hap - py bride! Dance, dance the wea - ry world a - way, Now that the knot is tied; Sing, sing a song of MAZ - EL - TOV, To the luck - y groom And the hap - py bride!

Chords: Dm, Gm6, A7, Dm, D7, Gm, A7, Dm, Gm6, A7, DMaj7, D6, D7, Gm, A7, A7+5, Dm, Gm, Dm, A7, Dm

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**I WILL FOLLOW YOU** *From the Musical "MILK AND HONEY"*

Music and Lyric by JERRY HERMAN

I will fol - low you, I will fol - low you to what may be a strange and a lone world. For I know I'd be lost in my own world, if you're not part of it too. I will fol - low you, I am read - y to go wher - ev - er you hap - pen to lead me, Just in case you might hap - pen to need me, All that you have to do is turn a - round, for I'll be fol - low - ing you. I will fol - low you, I am read - y to go wher - ev - er you hap - pen to lead me, Just in case you might hap - pen to need me, All that you have to do is turn a - round, for I'll be fol - low - ing you.

Chords: Dm, Dm7, Dm6, Dm(-6), Dm, Dm7, Dm6, Gm7, A7-9, Dm, Dm7, Dm6, Gm7, C9, A7, Dm, Dm6, A9, A7-9, Dm, Dm7, Dm6, Gm7, A7-9, Dm, Gm7, Dm, Gm7, A7-9, Dm, Dm7, Dm6, Dm, Dm7, Dm6, Dm(-6), Dm6, Dm, Gm7, A7-9, Dm, Dm7, Dm6, Gm7, A7-9, Dm, Dm7, Dm6, Gm7, A7-7, Dm, Dm7, Dm(-6), Dm

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**AS SIMPLE AS THAT** *From the Musical "MILK AND HONEY"*

Music and Lyric by JERRY HERMAN

B♭Maj7 B♭6 B♭dim B♭ B♭Maj7  
 If you're here then I'm here, It's real - ly as sim - ple as  
 B♭6 Bdim Cm7 F7 Cm7 F7-9 B♭Maj7 G7  
 that. If it's your home, it's my home; My world is where you are, wher -  
 Cm7-5 F7 B♭Maj7 B♭6 B♭dim B♭ B♭Maj7  
 ev - er we two are. Don't ask me to leave you, For this is the an - swer I'll  
 Fm7 B♭7 B♭7+5 Eb6 Dm7 G7 Cm7 F7  
 give. If you're here, then I'm here, I'm with you as long as I  
 B♭ Gm7 Cm7 F7 B♭  
 live; It's as sim - ple as that, Just as sim - ple as that.

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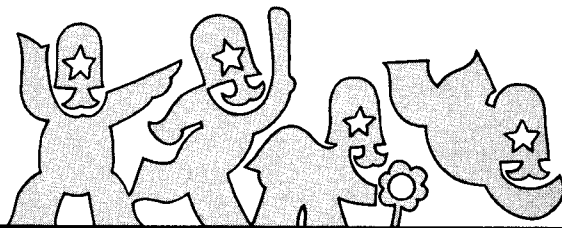
**CHIN UP, LADIES!** *From the Musical "MILK AND HONEY"*

Music and Lyric by JERRY HERMAN

C CMaj7 Dm7 G7  
 Chin up, la - dies! Look a - round the ho - ri - zon.  
 C CMaj7 F  
 Head high, la - dies! Don't give up the  
 E7 Am Em Dm7 G9 C  
 ship. Look for the sil - ver lin - ing, you got - ta go on with the show;  
 F G7 C Am Dm7 G7 C CMaj7  
 Climb ev - 'ry moun - tain, to find your Mis - ter Snow. And al - ways "Hip - hup," la - dies!  
 Dm7 G7 C  
 There's a bright - er to - mor - row. Stiff up - per lip up,  
 C+ F E7 Am Em  
 la - dies! Do or die is the plan. Don't ev - er be dis - cour - aged,  
 Dm7 G9 C Am F G7 C Am Dm7 G7  
 don't ev - er be per - plexed, There's al - ways an - oth - er coun - try, Rus - sia may be next! So keep your  
 C A7 Dm G7 C  
 chin up, la - dies! Some - where o - ver the rain - bow there's a man!

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# MACK & MABEL

*The Musical Romance of  
Mack Sennett's Funny and Fabulous Hollywood*

DAVID MERRICK

presents

ROBERT PRESTON      BERNADETTE PETERS

**MACK & MABEL**

Book by

MICHAEL STEWART      JERRY HERMAN

Also Starring

LISA KIRK

JERRY DODGE  
BERT MICHAELS

CHRISTOPHER MURNEY  
NANCY EVERS

TOM BATTEN  
ROBERT FITCH  
STANLEY SIMMONDS

and  
**JAMES MITCHELL**

In Association with EDWIN H. MORRIS

Scenic Design by  
ROBIN WAGNER  
Musical Director and  
Vocal Arrangements  
DONALD PIPPIN

Costume Design by  
PATRICIA ZIPPRODT  
Orchestrations by  
PHILIP J. LANG

Lighting Designed by  
THARON MUSSER  
Dance Music by  
JOHN MORRIS

Associate Choreographer      Production Supervisor  
BUDDY SCHWAB      LUCIA VICTOR  
Associate Producer  
JACK SCHLISSEL      LEONARD SPIGELGASS

Original Cast Album by ABC Records

Directed and Choreographed by  
**GOWER CHAMPION**





**MOVIES WERE MOVIES** From the Musical "MACK AND MABEL"

Music and Lyrics by JERRY HERMAN

Moderate 4

1. Mov - ies were mov - ies when you paid a dime to es - cape,  
 2. Mov - ies were mov - ies when Pau - line was tied to the track

Cheer - ing the he - ro and hiss - ing the man in the cape. Ro - mance and ac - tion and  
 Af - ter she trudged through the ice with a babe on her back. Girls at the sea - shore would

thrills, stand Pard - ner, there's gold in them hills. Mov - ies were mov - ies when  
 All in a row in the sand. Roll - ing their stock - ings an

dur - ing the ti - tles you'd know you'd get a hap - py end - ing. Doz - ens of blun - der - ing  
 inch and a quar - ter be - low the line of de - cen - cy, And Swan - son and Kea - ton and

cops in a thun - der - ing chase. Get - ting a bang out of lem - on me - ringue in the  
 Dress - ler and Wil - liam S. Hart. No one pre - tend - ed that what we were do - ing was

face. art. Ban - dits at - tack - ing a train, One lit - tle tramp with a  
 We had some guts and some luck But we were just mak - ing a

1. cane. buck. Mov - ies were mov - ies were mov - ies when I ran the show.  
 2. Mov - ies were mov - ies were mov - ies when I ran the show!

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Moderate two

Music and Lyrics by JERRY HERMAN

C Cmaj7 C6 C Am Am(#7) Am7 A7

See that fas - ci - nat - ing crea - ture with per - fec - tion stamped on ev - 'ry fea - ture; she was  
Some one who was plain as mut - ton on the screen is cut - er than a but - ton, and the

Dm7 G7 Dm7 G7 C Ab Dm7 F#7 G7

plain lit - tle Nel - lie, the kid from the del - i, but Moth - er of God, look what hap - pened to Ma - bel!  
girl with the pick - les who hus - tled for nick - els is some - thin' to see; look what hap - pened to Ma - bel!

C Cmaj7 C6 C Am Am(#7) Am7 A7

From now on this pile of flesh - 'll be con - sid - ered some - thin' pret - ty spe - cial, and Miss  
Yes - ter - day a tip col - lect - or, but to - day just turn on that pro - ject - or, and Miss

Dm7 G7 Dm7 G7 C Ab Dm7 F#7 G7

B. L. T. Down is the toast of the town; Mar - y and Jo - seph, what hap - pened to Ma - bel!  
av - e - nue R is a reg - u - lar star, Ho - ly Moth - er Ma - chree, look what hap - pened to Ma - bel!

B7 Em

Ev - 'ry ges - ture and po - si - tion that she takes is smart and me - tic - u - lous.  
Up to now I nev - er real - ly knew that I could be so am - bi - tious, but

A7 Fm6 To Coda G7 C Cmaj7

Talk a - bout the mag - ic that the cam - era makes, but this is ri - dic - u - lous! Hold your tongue and  
sud - den - ly I know I have to say good - bye to

C6 C Am Am(#7) Am7 A7 Dm7-5 G7

hold your snick - ers, for the new en - chant - ress of the flick - ers is that plain lit - tle Nel - lie, the

Bb7 A7+ D7 Dm7 G7 C Dm7 G7 C A7 Dm7 G7 *D. C. al Coda*

kid from the del - i, So rat - tle me beads, look what hap - pened to Ma - bel!

*Coda*

G7 C Cmaj7 C6 C

ba - gels and knish - es, Oh, St. Al - o - ys - ius! I know that you might think I'm balm - y, but the

Am Am(#7) Am7 A7 Dm7-5 G7 Bb7 A7

queen of corned beef and sal - a - mi is a glam - or - ous god - dess who's bust - in' her bod - ice, Oh!

D7 Dm7 G7 C C7 F6 Fm6 F6 C

jump - in' St. Jude, look what hap - pened to Ma - bel!

**BIG TIME** From the Musical "MACK AND MABEL"

Music and Lyrics by JERRY HERMAN

Moderate 4

Fmaj9 F6 Fmaj7 F6 Fmaj9 F6  
 The cher-ry on the top\_ of the sun - dae, The shin - y star on top\_ of the  
 This time we won't say, "Those luck-y bas - tards," This time those luck - y bas - tards are

Fmaj7 Ebdim D7 Gm7  
 tree. So you'd bet - ter grab it\_ with your both hands\_ when that great mo - ment ar -  
 us. Ain't we some-thin'? Fare - well\_ to the small time\_ to the flea - bags\_ and the

Bbm7 Bbm6 F D7 Gm7 To Coda C7 F F7  
 rives.} 'Cause this time\_ it's the big time, it's the big time\_ of our lives.  
 dives.}

D7 Gm7 C9 D. C. al Coda  
 This time\_ it's the ex - tra, it's the spe - cial, it's the plus.

Coda F Gm7 C7 Fmaj9 F6 Fmaj7 F6  
 lives. I'm gon - na buy my - self\_ a Pierce Ar - row,

Fmaj9 F6 Fmaj9 Amaj9 A6  
 And wave to all my fans\_ in the streets. I'm gon - na have a man - sion like

Amaj7 A6 Amaj9 A6 Db  
 Pick - ford's; I'm gon - na sleep on black sa - tin sheets. And we'll raise

C7 Fm D7  
 more hell\_ make more hay\_ than de - cent fel - las should be - cause the gang from\_ King's High - way

Gm Fm7 Bb7 C7 Fm7  
 is go - in' Hol - ly - wood! 'Cause this time\_ it's the big time\_ and it's high time\_ we were

Bb9 Ebmaj9 Eb6 Ebmaj7 Eb6 Ebmaj9 Eb6  
 seen by ev - 'ry dap - per dude\_ in Da - ko - ta, On ev - 'ry scroung - y neigh - bor - hood

Ebmaj7 Dbdim C7 Fm7  
 screen. So you'd bet - ter grab it\_ with your both hands\_ when that great mo - ment ar -

Abm7 Abm6 Eb C7 Fm7 Bb7 Eb (♩=♩)

rives, 'Cause this time.. it's the big time, it's the big time... of our lives.

D7 Gm7

This time \_\_\_ it's the ex - tra, \_\_\_ it's the spe - cial, \_\_\_

C9 Fmaj9 F6 Fmaj7 F6

\_\_\_ it's the plus. \_\_\_ This time we won't say, "Those luck - y bas - tards,"

Fmaj9 F6 Fmaj7 Ebdim D7

\_\_\_ This time those luck - y bas - tards are us. Ain't we some - thin'? In each \_\_\_

Gm7 Bbm7

\_\_\_ hun - dred mil - lion \_\_\_ there's a hand - ful \_\_\_ that sur - vives.

Bbm6 Fmaj7 F6 D7-9 D7 Gm7

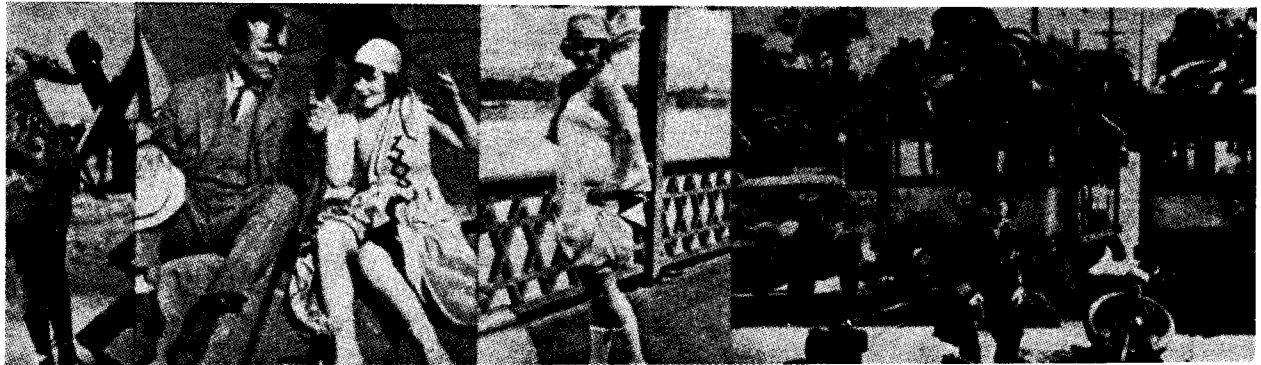
And this time \_\_\_ we're that hand - ful, \_\_\_ So it's bye - bye \_\_\_

Gm7-5 F D7-9 D7

\_\_\_ to those one - nights, \_\_\_ This time \_\_\_ it's the klieg lights; \_\_\_ it's the

Gm7 F

big, big, big, time of our lives. \_\_\_



# I WANNA MAKE THE WORLD LAUGH

From the Musical "MACK AND MABEL"

Music and Lyrics by JERRY HERMAN

Bright 2  
D Ddim

1.3. Heart-break and pas - sion may both be in fash - ion, But  
2. Some have a lean - ing for dark, hid - den mean - ing, But

Em7 A7 B7+ A7sus A7 Em C  
I wan - na make the world laugh. Let oth - ers do dra - ma of  
I wan - na make the world laugh. Let oth - er di - rec - tors film

Em7 A7 D Fdim Em7 A7  
sin and dis - grace While I throw a fish in the her - o - ine's face! To  
trag - ic ro - mance, But I like a he - ro with ants in his pants.

D Ddim Em7 A7  
keep them in stitch - es I burn the star's britch - es And saw cous - in Sal - ly in  
Noth - ing I've found is as sweet as that sound is, The mu - sic that fat - tens the

F#m7 B7 To Coda Em B7 Gm6  
half. Let Mis - ter Grif - fith deal with hu - man - i - ty's woes,  
calf. My great new plot is not a - bout ty - ran - ny's lash;

D Bm7 E7 A7(#9) D  
I'd rath - er film the guy with the fly on his nose. My goal and my mis -  
It deals with itch - ing pow - der and pa - pa's mus - tache. This curse I've been blessed

Ddim 1. Em7 A7  
sion, my burn - ing am - bi - tion is I wan - na make the world  
with, com - plete - ly pos - sessed with is

D A7 2. Em7 A7sus A7 D. C. al Coda  
laugh! I wan - na make the world

Coda Em B7 Gm6 D Bm7  
So keep the schmaltz and the suds and the sobs, The on - ly art I know is to

E7 A7 A7(#9) D Ddim  
tick - le the slobs. This curse I've been blessed with, com - plete - ly pos - sessed with is

Em B+ Em7 A7sus A7 D  
I wan - na make the world laugh.

**WHEREVER HE AIN'T** *From the Musical "MACK AND MABEL"*

Music and Lyrics by JERRY HERMAN

Am E+/A Am7 Am6 Am

I got - ta give my life some spar - kle and fizz, And think a

E+/A Am7 Dm A+/D

thought that is - n't wrapped up in his. The place that I con - sid - er

Dm7 Dm6 Dm6/B E7+

Pa - ra - dise is Wher - ev - er He Ain't! Wher - ev - er He Ain't!

Am E+/A Am7 Am6 Am

No more to with - er when he's grou - chy and gruff, No more to

E+/A Am7 Dm A+/D

lis - ten to him bel - low and bluff. To - mor - row morn - ing I'll be

Dm7 Dm6 Dm6/B E7+

strut - in' my stuff Wher - ev - er He Ain't! Wher - ev - er He Ain't! E -

Amaj7 Dm Dm/E E7

nough \_\_\_\_\_ of be - ing bul - lied and bossed. Ta -

Amaj7 B7 Bm7

ta, \_\_\_\_\_ auf wei - der - sehn and get lost!

E7 Am E+/A Am7 Am6 Am

I walked be - hind him like a meek lit - tle lamb, And had my

E+/A Am7 Dm A+/D

fill of his not giv - ing a damn. I'll go to Sid - ney or Cey -

Dm7 Dm6 Dm6/B E7-9 Am

lon or Si - am; Wher - ev - er He Ain't! Wher - ev - er He Ain't! \_\_\_\_\_

With drive

**C** **Am** **C**

1. What gives a man \_\_\_\_\_ gin - ger on and snap? \_\_\_\_\_ Go - ing through life \_\_\_\_\_  
 2. One on the line, \_\_\_\_\_ two on the hook, \_\_\_\_\_ Go - ing through life \_\_\_\_\_

**Ab7** **Dm7**

\_\_\_\_\_ with his lit - tle old lap \_\_\_\_\_ full of hun - dreds \_\_\_\_\_ and hun -  
 with his lit - tle black book \_\_\_\_\_ full of hun - dreds \_\_\_\_\_ and hun -

**G7** **C** **A7** **Dm7** **G7** **C**

dreds dreds of girls. \_\_\_\_\_ What gives a man \_\_\_\_\_  
 dreds of girls. \_\_\_\_\_ What makes a bum \_\_\_\_\_

**Am** **C** **Ab7**

pow - er and a punch? \_\_\_\_\_ Ti - na for break - fast and Le - na for lunch, \_\_\_\_\_  
 feel like a king? \_\_\_\_\_ Meg in the win - ter and Peg in the spring, \_\_\_\_\_

**Dm7** **G7** **Gm7**

\_\_\_\_\_ Hav - ing hun - dreds \_\_\_\_\_ and hun - dreds of girls. \_\_\_\_\_  
 \_\_\_\_\_ Hav - ing hun - dreds \_\_\_\_\_ and hun - dreds of girls. \_\_\_\_\_

**C9** **C7** **Fmaj7** **F6**

\_\_\_\_\_ Show him a blonde \_\_\_\_\_ and some - thing \_\_\_\_\_  
 \_\_\_\_\_ An - a - lysts find \_\_\_\_\_ this thing called \_\_\_\_\_

**Fm6** **Cmaj7** **Am7** **A7**

in his soul will leap to re - spond \_\_\_\_\_ but then a - gain he's al - so \_\_\_\_\_  
 mod - ern man was nev - er de - signed \_\_\_\_\_ With on - ly one e - ter - nal \_\_\_\_\_

**D7sus** **D7** **No chord** **Dm7** **Gdim**

ter - ri - bly fond \_\_\_\_\_ Of this bru - nette, and so in - stead of one dan -  
 part - ner in mind \_\_\_\_\_ And so I got - ta yell to hell with pro - pri -

**Dm7** **Gmaj7** **C**

dy dish pass him the can - dy dish! I'll sprin - kle spice \_\_\_\_\_  
 e - ty, Vi - va va - ri - e - ty! Sin - ner or saint \_\_\_\_\_

**Am** **C** **Am** **Am6**

in - to his life \_\_\_\_\_ to make him for - get \_\_\_\_\_ that he's stuck with his wife \_\_\_\_\_  
 school - girl or queen, \_\_\_\_\_ One girl is bor - ing and two are ob - scene. \_\_\_\_\_

**Am(#7)** **Am** **D7sus** **D7** **Dm7** **G7**

\_\_\_\_\_ } Give 'em hun - dreds \_\_\_\_\_ and hun - dreds of \_\_\_\_\_

1. **C** **A7** **Dm7** **G7** 2. **C** **Dm7** **C**

girls! \_\_\_\_\_ girls! \_\_\_\_\_

# WHEN MABEL COMES IN THE ROOM *From the Musical "MACK AND MABEL"*

Music and Lyrics by JERRY HERMAN

With zest

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of 15 staves of music. The lyrics are written below the notes, and various chords are indicated above the staff. The lyrics describe the narrator's feelings upon seeing Mabel enter the room, mentioning details like the ceiling height, a roaring fire, and a door man.

Some - how the ceil - ing seems a lit - tle high - er  
 from the ver - y mo - ment I see Ma - bel come in the room. It feels like  
 some - one lit a roar - ing fi - re but it's just the glow I get when  
 Ma - bel comes in the room. The fad - ed so - fa stands a lit - tle  
 proud - er; that bunch of art - i - fi - cial flow - ers might e - ven bloom.  
 I can feel my heart - beat, beat a lit - tle loud - er, the ver - y  
 mo - ment I see Ma - bel come in the room. The ding - y cur - tains  
 seems a lit - tle bright - er, I can hear the tin - ny pian - o play - in' a gor - geous  
 song. The grouch - y door - man seems a bit po - lit - er;  
 it's his way of say - ing, "Wel - come home, you've been gone too long."  
 The day you left us was a small dis - as - ter;  
 you took the love and light and laugh - ter and left the gloom.  
 But I can feel my heart - beat, beat a lit - tle fast - er,  
 and I can swift - ly shed the strain of the years the ver - y mo - ment her first  
 foot - step ap - pears, the ver - y mo - ment I see Ma - bel come in the room.



**I WON'T SEND ROSES** *From the Musical "MACK AND MABEL"*

Music and Lyrics by JERRY HERMAN

Moderately

C C6 Cmaj7 C6

I won't send ros - es or hold the door; I won't re -

C C6 Em7 A7 Dm7

mem - ber which dress you wore. My heart is too much in con - trol, —

E7 Am Am7 D9

the lack of ro - mance in my soul Will turn you gray, kid,

D7 Dm7 G7-9 C C6 Cmaj7

so stay a - way, kid. For - get my shoul - der when you're in need.

Gm7 Fmaj7 F6 Am7 D7 D7-9

For - get - ting birth - days is guar - an - teed. — And should I

Gm7 E7 Am Fm6

love you, you would be the last to know. — I won't send

C Am7 Dm7 G7 C

ros - es And ros - es suit you so. —

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**TIME HEALS EVERYTHING** *From the Musical "MACK AND MABEL"*

Music and Lyrics by JERRY HERMAN

Eb Ebmaj7 Eb6 Cm Cm6 Fm7 Bb7 Bb7-9

Time heals ev - 'ry-thing, Tues-day, Thurs-day, Time heals ev - 'ry-thing A - pril, Au - gust.

Eb Bbm7 Eb7-9 Abmaj7 G7-9 Cm7 F7 Fm7 Bb7(9)

If I'm pa - tient, the break will mend And one fine morn-ing the hurt will end. So

Eb Ebmaj7 Eb6 Cm Cm6 Fm7 Bb9 Bb7-9

make the mo - ments fly, Au - tumn, Win - ter, I'll for - get you by next year, some year.

Eb7-9 Eb Bbm7 Abmaj7 G7-9 Cm9 Cm Cm(#7) Cm7 F7 Gbdim

Though it's hell that I'm go - ing through, Some Tues - day, Thurs - day, A - pril, Au - gust, Au - tumn, Win - ter, next year, some year.

Ebmaj7 Cm7 1. F7 Gbdim Fm7 Bb9 Eb Eb6

Time heals ev - 'ry-thing, time heals ev - 'ry-thing but lov - ing you.

2. F7 Gbdim Fm7 Abm/Bb Eb Cm7 Ab Abm Eb

time heals ev - 'ry-thing but lov - ing you. —

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# TAP YOUR TROUBLES AWAY *From the Musical "MACK AND MABEL"*

Music and Lyrics by JERRY HERMAN

Fmaj7 3 F6 Fmaj7 F6

1. Tap your trou- bles a - way, You've bounced — a big  
 2. Tap your trou- bles a - way, You're sued — for di -  
 3. Tap your trou- bles a - way, A rag - ing ty -

Fmaj7 3 F6 Gm7 Gm7/C C7 Gmaj7 3

check, your mom — has the va - pors Tap  
 voice, your broth - er gets locked - up. Tap  
 phoon, an earth - quake in Jav - a. Tap

G6 Gmaj7 G6 Gmaj7 3 G6 E7+ E7

your trou- bles a - way, Your car — had a wreck, they're serv - ing you pa - pers.  
 your trou- bles a - way, You're fat — as a horse, and find that you're knocked - up.  
 your trou- bles a - way, The rats — in Ran - goon, the on - com - ing lav - a.

Am Am7-5 D7 Gm

When you're the one that it al - ways rains on, Sim - ply try  
 When you need some - thing to turn your mind off, Why not try  
 Some peo - ple con - stant - ly take a lick - ing, But you'll nev - er

3 Bm6 C7 Fmaj7 3 F6

put - ing your Ma - ry Janes on. Your boss just gave — you the  
 tap - ping your poor be - hind off. Your boat goes o - ver the  
 know when your cleats are click - ing. So through the mi - re and

Fmaj7 3 F6 Fmaj7 3 F6 Am7-5 D7

ax, There's years — of back tax you sim - ply can't pay. — If a  
 falls, The plane — you're on stalls, the pi - lot yells "Pray!" — When your  
 mud, Through fi - re and flood, sin - cere - ly I say: — When the

Gm7 Gm7-5 F 3rd time To Coda D7+ 1.2 G7

sky full of crap al - ways lands in your lap. Make a curt - sy and  
 par - a - chute strap is be - gin - ning to snap, Smile a big smile and  
 wolf's at your door, There's a blue - bird in

Gm7 C7 F C7 Coda D7+ Gm

tap your trou- bles a - way.  
 tap your trou- bles a - way. store if you glide cross the

Bb/C C7 F Adim Gm7 (tap) 3 3 3 C7 F C7 F

floor, till your ank - les get sore, Just tap your trou- bles a - way! —

# I PROMISE YOU A HAPPY ENDING From the Musical "MACK AND MABEL"

Music and Lyrics by JERRY HERMAN

Tenderly

1. I promise you a happy ending Like the ones that you see on the screen. So if you've been dream - ing a - bout. Where vows are had and knots are be - gin - ning, Love will come out win - ning in the reel - ing scene. And when you find it rough con - tend - ing With the grind pack up that the world old point puts us through, I can promise you a happy ending That has you lov - ing me lov - ing you.

2. I you.

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A decorative border surrounds the central text, consisting of a repeating pattern of circular motifs. Each motif is a stylized, symmetrical design, possibly a fleur-de-lis or a similar heraldic symbol, rendered in white against a black background. The border is composed of a top row, a bottom row, and two vertical side rows.

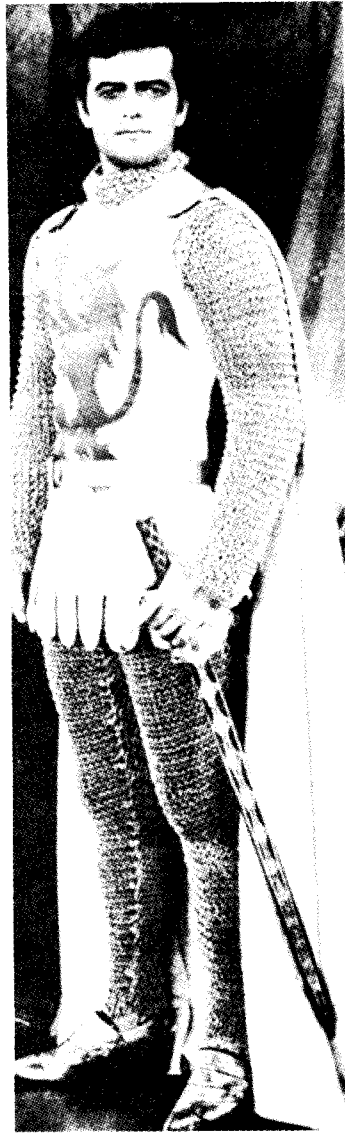
# Camelot

MUSIC BY  
**FREDERICK LOEWE**

BOOK AND LYRICS BY  
**ALAN JAY LERNER**

DIRECTED BY  
**MOSS HART**

PRODUCED BY THE MESSRS. LERNER • LOEWE • HART



# CAMELOT

*Photos from the stage  
and film versions*



**CAMELOT** *From the Musical "CAMELOT"*

Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderato

Refrain:

F F6 Fmaj7 F6 F F6 Fmaj7 F6

A law was made a dis-tant moon a - go here Ju - ly and Au-gust can-not be too

F Cdim C7 Cdim C7 F F6

hot; And there's a le-gal lim-it to the snow here In Cam-e - lot.

Fmaj7 F6 F F6 Fmaj7 F6 F Fmaj7 Bb Gb F

The win-ter is for - bid-den till De - cem - ber And

Fmaj7 Bb Gb F Cdim C7 Cdim C7

ex-its March the sec-ond on the dot. By or-der sum-mer lin-gers through Sep-tem - ber

E7 A A7 D Dmaj7 D6 D Dmaj7

in Cam-e - lot. Cam-e - lot! Cam-e - lot!

D6 D Em Dmaj7 Em D Em Dmaj7 Em D F

I know it sounds a bit bi - zarre, But in Cam-e - lot, Cam-e - lot,  
I know it gives a per-son pause, But in Cam-e - lot, Cam-e - lot,

Cdim Gm7 Dm6 C9 Cdim Gm7 Dm6 C C7 F F6 Fmaj7 F6

That's how con-di-tions are. The rain may nev-er fall till af-ter  
Those are the le-gal laws. The snow may nev-er slush up - on the

F Fmaj7 Bb Gb F Cdim

sun - down. By eight the morn-ing fog must dis - ap - pear. In  
hill - side. By nine P. M. the moon-light must ap - pear. In

C7 F A7 Dm7 F7 Bb Cdim Gm Bbm

short, there's sim-ply not a more con-gen-ial spot For hap'-ly - ev-er - af-ter - ing than  
short, there's sim-ply not a more con-gen-ial spot For hap'-ly - ev-er - af-ter - ing than

F Bb F Bb F Bb F C7(sus) C7 1. F

here in Cam - e - lot!  
here in Cam - e -

C7(sus) C9 Bb A Am C7 2. F C7 F6 C Bb Cdim C7 C7(sus) F

The lot!

**BEFORE I GAZE AT YOU AGAIN** *From the Musical "CAMELOT"*Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Be - fore I gaze at you a - gain I'll need a time for tears. Be -  
I can gaze at you a - gain with - out a blush or qualm, my

fore I gaze at you a - gain Let hours — turn to years. — I have so  
eyes a - shine like new a - gain, my man - ner poised and calm. — Stay far a -

much for - get - ting to do Be - fore I try to gaze a - gain at you. —  
way, my love, far a - way, till I for - get I gazed at you to - day. —

*Fine* Stay a - way un - til you cross my mind Bare - ly once a day;

Till the mo - ment I a - wake and find I can smile and say: That

*D. S. al Fine*

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Chappell & Co., Inc., owner of publication and allied rights. Used by permission.**FOLLOW ME** *From the Musical "CAMELOT"*Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

*Moderato*  
Refrain:

Through the clouds, gray with years, O - ver hills, wet with tears; To a world young and  
free We shall fly. Fol - low me. A - pril green ev - 'ry - where, A - pril's  
song al - ways there; Come and hear, Come and see. Fol - low me —  
To the tree where our hopes hang high, To the dream that should nev - er die, Where our long lost to - mor - rows  
still are in the sweet by and by. Time goes by, or do we? Close your eyes and you'll  
see, As we were we can be, Weep no more, fol - low me, Fol - low me, fol - low  
me, fol - low me!

Through the

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**THEN YOU MAY TAKE ME TO THE FAIR** From the Musical "CAMELOT"

Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

C C7 F6 G7

Then you may take me to the fair if you do all the  
I do ap - plaud your no - ble goals. Now let us see if

G7+ Cdim C To Coda C7 F Dm7 Ab7 C

things you prom - ise. In fact, my heart will break should you not take me to  
you a - chieve them and if you

G7 C F6 C F6

the fair. Mi - la - dy, we shall put an end to that Gal - lic bag of

C F6 C G

noise and nerve. When we do all that we in - tend to He'll be a plate of

Am7 D7 G7 D.C. al Coda Coda C C7 F6 A F6 Dm7 Edim Dm7

french hors d'ouveures. do then you will be the three who will go

F6 E F6 F Ddim F Ab7 Ab7-5 C/G G7 C

to the ball, to the show And take me to the fair.

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**HOW TO HANDLE A WOMAN** From the Musical "CAMELOT"

Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderato

Eb Bb9 Eb Ebmaj9 Eb

How to han - dle a wom - an, There's a way, said a wise old man. A way known by ev - 'ry

Ebmaj7 Edim Ab Bb Fm7 Bb7 Eb Fm7 Bb9 Bb9+

wom - an since the whole rig - ma - role be - gan. "Do I flat - ter her?" I begged him an - swer. "Do I threat - en or ca - jole or

Ebmaj9 Cm6 D+ D7 G B Am7 Em D7(b9) D7 G Eb Bb9

plead? Do I brood or play the gay ro - man - cer?" Said he smil - ing, "No, in - deed." How to han - dle a

Eb Ab Abm6 Eb Bb7 Bb7+ Eb Db

wom - an, Mark me well, I will tell you, sir. "The way to han - dle a wom - an is to

Eb Bb7 Eb Fm7 Eb Bb7 Eb Ab Ab6 Eb

love her, Sim - ply love her, Mere - ly love her,

Bb9 1. Bb Eb Fm7 Bb7 2. Bb Eb

love her, love her!" love her!"

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# IF EVER I WOULD LEAVE YOU *From the Musical "CAMELOT"*

Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderato

*F9* *B♭maj9* *B♭* *Fdim*

If ev - er I would leave you \_\_\_\_\_ It would-n't be in sum - mer. \_\_\_\_\_ See - ing you in

*F7* *Gdim* *F7* *B♭dim* *F7(b9)* *B♭maj9* *B♭6* *Dm* *B♭7* *3* *E♭* *Cm* *F7* *3*

sum - mer I nev - er would go. \_\_\_\_\_ Your hair streaked with sun - light, \_\_\_\_\_ Your lips red as

*B♭maj9* *B♭6* *3* *Cm7* *G7* *Cm* *Cm7* *Dm7* *Cm7* *F7*

flame, \_\_\_\_\_ Your face with a lus - tre \_\_\_\_\_ that puts gold to shame! \_\_\_\_\_ But if I'd ev - er

*F9* *B♭maj9* *B♭6* *Fdim* *F7* *Gdim* *F7* *B♭dim* *F7(b9)*

leave you, \_\_\_\_\_ It could-n't be in au - tumn. \_\_\_\_\_ How I'd leave in au - tumn I nev - er will

*B♭maj9* *B♭6* *Dm* *B♭7* *3* *E♭* *Cm* *F7* *3* *B♭maj9* *B♭6* *3*

know. \_\_\_\_\_ I've seen how you spar - kle. \_\_\_\_\_ When fall nips the air. \_\_\_\_\_ I know you in

*Cm7* *G7* *Cm* *Cm7* *F7(b9)* *B♭* *D* *D+* *D6* *G* *A7*

au - tumn \_\_\_\_\_ And I must be there. \_\_\_\_\_ And could I leave you run - ning mer - ri - ly through the

*D* *Dmaj7* *D6* *F#* *B* *F#* *Em7* *A7* *D* *F7*

snow? \_\_\_\_\_ Or on a win - try eve - ning when you catch the fi - re's glow? \_\_\_\_\_ If ev - er I would

*F9* *B♭maj9* *Fdim* *Cm7* *F* *Gdim* *F7* *E♭maj7* *Cm6*

leave you, \_\_\_\_\_ How could it be in spring - time, \_\_\_\_\_ Know - ing how in spring I'm be - witch - ed by you

*D7(sus)* *D7* *Gm7* *Dm* *B♭7* *3* *E♭* *E♭maj7* *Cm7* *E♭m* *3* *B♭* *C9*

so? \_\_\_\_\_ Oh, no! not in spring - time! \_\_\_\_\_ Sum - mer, win - ter or fall! \_\_\_\_\_ No, nev - er could I

*F9* *Cm7* *F7(b9)* *1. B♭6* *2. B♭6* *B♭* *C♭6* *B♭*

leave you \_\_\_\_\_ at all! \_\_\_\_\_ And could I all! \_\_\_\_\_

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# I WONDER WHAT THE KING IS DOING TONIGHT

From the Musical "CAMELOT"

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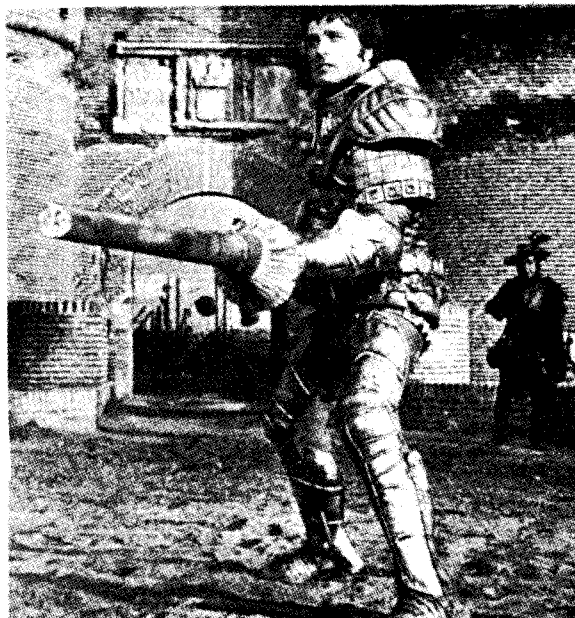
Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

I won-der what the King is do-ing to - night? What mer-ri-ment is the  
I won-der what the King is wish-ing to - night? He's wish-ing he were in  
King pur - su-ing to - night? The can-dles at the Court, they nev-er burn'd as  
Scot-land fish-ing to - night? What oc - cu-pies his time while wait - ing for the  
bright, I won - der what the King is up to to - night? How goes the fi - nal  
bride? He's search-ing high and low for some place to hide. And oh, the ex - pec -  
ho - ur As he sees the bri-dal bow - er Be-ing le - gal-ly and re - gal - ly pre -  
ta - tion, the sub - lime an-ti - ci - pa - tion he must feel a - bout the wed-ding night to  
pared? Well, I'll tell you what the King is do - ing to - night: He's  
come! Well, I'll tell you what the King is feel - ing to - night: He's  
scared! He's scared! You mean that a King who fought a drag - on,  
Whacked him in two and fixed his wag - on, Goes to be wed in ter - ror and dis - tress?  
A wa - ri - or who's so calm in bat - tle, E - ven his ar - mor does - n't rat - tle,  
Fac - es a wom - an pet - ri - fied with fright? You mean that ap - pal - ling  
clam - or - ing That sounds like a black - smith ham - mer - ing Is mere - ly the bang - ing  
of his roy - al knees? You numb! He shakes! He  
quails! He quakes! oh, that's what the king is do - ing to - night!

**C'EST MOI** *From the Musical "CAMELOT"*Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

F Am Dm7 G7 C F Am G7  
 C'est moi! C'est moi, I'm forced to ad - mit! 'Tis I, I hum - bly re -  
 C F Bb F Gm7 C7  
 ply. — That mor - tal who These mar - vels can do, C'est moi, C'est moi, 'tis  
 F C F C F  
 I! — I've nev - er lost In bat - tle or game. I'm sim - ply the  
 C D7 Gm D7 Gm C F C  
 best by far. — When swords are cross'd 'Tis al - ways the same, One  
 D G7 C F Am G7 C  
 blow and au re - voir! — C'est moi! C'est moi, So ad - mir - 'bly fit; A  
 F Am G7 C F Am Bb F  
 French Pro - me - theus un - bound. — And here I stand with val - or un told, Ex -  
 Bb F Bb F D7 Gm G9 C7 F  
 cep - tion - 'lly brave, a - maz - ing - ly bold, To serve at the Ta - ble Round!

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# THE SIMPLE JOYS OF MAIDENHOOD

From the Musical "CAMELOT"

Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Allegretto moderato

Where are the sim - ple joys of maid - en - hood? Where are all those a -  
dor - ing, dar - ing boys? Where's the knight pin - ing so for me he leaps to death in  
woe for me? Oh, where are a maid - en's sim - ple joys? Shan't I have the  
nor - mal life a maid - en should? Shall I nev - er be res - cued in the wood?  
Shall two knights nev - er tilt for me and let their blood be spilt for me? Oh, where are the  
sim - ple joys of maid - en - hood? Shall I not be on a ped - es - tal, Wor - shipped and com - pet - ed  
for? Not be car - ried off, or bet - ter st'ill, Cause a lit - tle war? Where are the sim - ple joys of  
maid - en - hood? Are those sweet, gen - tle pleas - ures gone for good?  
Shall a feud not be - gin for me? Shall kith not kill their kin for me? Oh,  
where are the triv - ial joys? Harm - less, con - viv - ial joys? Where are the  
sim - ple joys of maid - en - hood?

# I LOVED YOU ONCE IN SILENCE From the Musical "CAMELOT"

Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderato

The musical score is written in treble clef with a common time signature (C). It features a series of chords and lyrics across ten staves. The chords are: F, Dm, F, Dm6, C7, F#dim, Bb6, C7, F, F6, F, C7, F, C7, Cm7, F7, Cm7, F7, Bb6, Gm7, Db7, F, Dm, F, Dm6, C7, F#dim, Bb6, C7, F, F6, F, C7, F, C7, Cm7, F7, Cm7, F7, Bb6, Gm7, Db7, F, Dm, Gm7, C7, F, Gm7, F, (Tacet), Db, Bbm, Ebdim, Db, Gb, Ab7, Db, Fm, Fm6, C, Fm6, G7, C, G7, Eb7, C7, F, Dm, F, Dm6, C7, F#dim, Bb6, C7, F, F6, F, C7, F, C7, Cm7, F7, Cm7, F7, Bb6, G7(b5), F6, Gm7, Db7, C, F6, Gm7, Am7, Dm7, C, F, F7, Bb, Dm7, Adim, Gm, F, Am, F7, Bb, C7, F, C7, F.

I loved you once in silence And mis-'ry was all I  
knew. Try - ing so to keep my love from show - ing, All the while not  
know - ing you loved me too. Yes, loved me in lone - some  
silence; Your heart filled with dark de - spair. Think - ing  
love would flame in you for - ev - er, And I'd nev - er, nev - er know the flame was  
there. Then one day we cast a - way our se - cret long - ing. The rag - ing  
tide we held in - side would hold no more. The si - lence at last was  
bro - ken! We flung wide our pris - on door. Ev - 'ry  
joy - ous word of love was spok - en. And now there's twice as much grief, Twice the  
And af - ter all has been said, Here we  
strain for us; Twice the de - spair, Twice the pain for us As we had known be -  
are, my love, Si - lent once more, And not far, my love, From where we were be -  
fore. I fore.

**WHAT DO THE SIMPLE FOLK DO?** *From the Musical "CAMELOT"*

Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

F Bb

What do the sim - ple folk do \_\_\_\_\_ to help them es - cape when they're blue? \_\_\_\_\_

Gm7 Am Dm C Gm7

\_\_\_\_\_ The shep - herd who is ail - ing, The milk - maid who is glum, The cob - bler who is

Am F7 Gm7 G9 C C

wail - ing From nail - ing his thumb? When they're be - set and be - sieged, \_\_\_\_\_ The

Bb Dm Am Gm7

folk not no - bless' - ly o - bliged \_\_\_\_\_ How - ev - er do they man - age to shed their wea - ry

A Bbm6 F C+ Cm Gm7 F Gm7 C7 F Bb F

lot? Oh, what \_\_\_\_\_ do sim - ple folk do \_\_\_\_\_ We do not? \_\_\_\_\_

Bb F7sus. F7 Bb F Bb

\_\_\_\_\_ I have been in - formed by those who know them well, They find re - lief in

Cm7 F7 Bb F Bb Dm A7sus. A7 Dm

quite a clev - er way. \_\_\_\_\_ When they're sore - ly pressed, They whis - tle for a

A7 F F7 Dm7 Gm7 A Gm6 A Bbm6 F C

spell; And whis - tling seems to bright - en up their day. \_\_\_\_\_ And that's \_\_\_\_\_

Cdim Gm7 F Gm7 C7 F Bb F

\_\_\_\_\_ what sim - ple folk do; \_\_\_\_\_ So they say. \_\_\_\_\_

# THE LUSTY MONTH OF MAY *From the Musical "CAMELOT"*

Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

*Allegro giocoso*

C
G
C6
C#dim
G7
C

Tra la! It's May! The lust - y month of May! That love - ly month when  
 Tra la! It's May! The lust - y month of May! That love - ly month when

A7
Dm7
Am6
G7
C
G
C6

ev - 'ry-one goes Bliss - ful - ly a - stray. Tra la! It's here! That  
 ev - 'ry-one throws Self - con - trol a - way. It's time to do A

C#dim
G7
C
C7
C#dim
Dm7
G7

shock - ing time of year! When tons of wick - ed lit - tle thoughts Mer - ri - ly ap -  
 wretch - ed thing or two, And try to make each pre - cious day One you'll al - ways

C
F
Fmaj7
F6
F
Dm7
C

pear. It's May! It's May! That gor - geous hol - i - day, When  
 rue. It's May! It's May! The month of great dis - may; When

Ab
A7
D7(b9)
Dm7
C
C#dim
Dm7
G7(6)
G7
C
G
C6

ev - 'ry maid - en prays that her lad Will be a cad. It's mad! It's gay! A  
 all the world is brim - ming with fun, Whole - some or "un." It's wild! It's gay! A

C#dim
G7
C
C7
C
F

li - bel - ous dis - play. Those drear - y vows that ev - 'ry-one takes, Ev - 'ry-one breaks.  
 blot in ev - 'ry way. The birds and bees with all of their vast Am - o - rous past

Bm7
E7
Am
D7(b9)
C
D#dim
G7
C
G9
G7

Ev - 'ry-one makes di - vine mis - takes The lust - y month of  
 Gaze at the hu - man race a - gha - st The lust - y month of

C
1. F
D9
G
2. F
C

May! Tra  
 May!

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VOCAL SELECTIONS from  
**SHENANDOAH**

Music by  
**GARY GELD**

Lyrics by  
**PETER UDELL**

**SHENANDOAH**  
starring  
**JOHN CULLUM**





**THE PICKERS ARE COMIN'** *From the Musical "SHENANDOAH"*Lyrics by PETER UDELL  
Music by GARY GELD

The pick-ers are com-in', the pick-ers are com-in', We won't have to  
 sum-mon a one. The fruit's on the vine now, it's sweet-er than wine now, So  
 ripe in the Sep-tem-ber sun. The pick-ers are com-in' with foot-steps a-  
 drum-min', They'll soon be a-run-nin' this way. The mead-ow is bloom-in', the  
 bloom is per-fum-in', The har-vest will be an-y day. The ap-ple  
 of my eye is ripe and read-y for the tak-in'. And  
 though I know it's on-ly right, still I feel for-sak-  
 en. The pick-ers are com-in' with heart strings a-strum-min' And the plum that they're  
 com-in' for is my lit-tle girl, my lit-tle girl,  
 My lit-tle girl. no more.

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# I'VE HEARD IT ALL BEFORE

From the Musical "SHENANDOAH"

Lyrics by PETER UDELL  
Music by GARY GELD

Gm Gm/F Gm/Eb D11

Stand and show your col - ors, — Tyr - an - ny or jus - tice, — Let's all go to war. The An - arch - y or law. We

Lord will sure - ly bless us, I've heard it all be - fore. I've heard it all, must de - fend our hon - or, I've heard it all be - fore. I've heard it all,

Gm/F Gm/Eb D11 Ab

a hun - dred times, I've heard it all be - fore. They al - ways got a

Gm F 1. Gm 2. Gm Em

Ho - ly cause to march you off to war. — Some - one writes a Ho - ly cause that's worth the dy - in' for. —

A Em A Em A

slo - gan, Rais - es up a flag. Some - one finds an e - ne - my — to

D F#m B F#m B

blame. — The trum - pet — sounds the call to arms To leave the cit - ies and the farms. — And

Bb Gb Db F7/C F7/B D7/A

al - ways the end - in' is the same, the same, the same, (Shouted) the same, The

G C6/G Cmaj7/G C6/G

dream has turned to ash - es, The wheat has turned to straw. — And some - one asks the

Cmaj7/G C6/G D9 G C C6 Bm

ques - tion: "What was the dy - in' for?" — The liv - in' can't re - mem - ber, — The

Am7 Bm Am7 G F *tacet*

dead no long - er care. — But next time it won't hap - pen Up - on my soul I

G Gm Gm/F Gm/Eb

swear. — I've heard it all, a hun - dred times, I've heard it all be -

D11 Ab *tacet* Gm F *tacet*

fore. — Don't tell me "It's dif - f'rent now." — I've heard it all,

Gm *tacet* F7 *tacet* D7 Gmaj7 G

I've heard it all, I've heard it all be - fore.

**OVER THE HILL** From the Musical "SHENANDOAH"

Lyrics by PETER UDELL  
Music by GARY GELD

C C7 F Dm

O - ver the hill, I'll be o - ver the hill, By the time we em -  
O - ver the hill, I'll be o - ver the hill, By the time that we  
What can I give you when I'm old and gray that I have - n't got

G7 C C7 To Coda ⊕ F

brace, I'll be o - ver the hill! No sweet girl - ish fig - ure, no blush on the  
kiss, I'll be o - ver the hill! My lips won't re - mind you of rasp - ber - ry  
more of to give you to - day? With bats in the at - tic and

C 1. G7 2. G7

cheek, Too old to go danc - ing, too fee - ble and weak.  
wine For I will be weath - ered and wrin - kled with

C F F+ Bb Gm7 C7

time. All of my charms fool - ish - ly wast - ed? Nar - y a mem - 'ry I'll

F F+ Bb Am7

have of ro - mance. Just an old mare put out to pas - ture; O - ver the

D7 Fm D.C. at ⊕ Coda G7 Coda F C

hill and too wea - ry to prance. frost on the sill, Will - in' or

Dm7 G7 C

not I'll be o - ver the hill.

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**VIOLETS AND SILVERBELLS (Reprise)** From the Musical "SHENANDOAH"

Lyrics by PETER UDELL  
Music by GARY GELD

D G D/F# D

Vi - 'lets and sil - ver - bells, grapes on the vine. Love, like a

E7 A7 D G

vine - yard grows del - i - cate wine. Sug - ar 'n' cin - na - mon, pep - per and

B7/F# G D/A A7 D G

spice. Love is the re - ci - pe that fla - vors a life. Sure as the

D/F# A7/E D E7/B A E7 A7

bri - er and bram - ble en - twine, So will it al - ways be your dreams and mine.

D G B7 G D/A

Dai - sies and mar - i - gold, ros - es that climb. Love like a gar - den grows

A7 D7 G D/A tacet D

sweet - er with time. So will our gar - den grow sweet - er with 'time.

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**WHY AM I ME?** From the Musical "SHENANDOAH"

Lyrics by PETER UDELL  
Music by GARY GELD

*Bb7 Eb Bb7 Eb Ebm Bb/D*

Tell ya what I'm think-in', hon-est-ly and true. How come I come to  
Lord I know the feel-in', 'cause when I'm by my-self I won-der why I'm

*Bb+/D Eb F7 1. Bb 2. Bb Eb Ab*

life as me and not to life as you?  
who I am and not some-bod-y else. Way down un-der - neath it all, — where

*Cm7 F7 C7 F C7/G Gb7-5 F7 Cm7*

no one gets to see, I'll bet it feels no dif-f'rent be-in' you or be-in' me. Why

*Bb Gm Cm7*

was I born? — When I was born — who I was born  
here? — Why am I now? — Why am I who  
born — some-bod-y else, — bet-cha I still

*F7 Bb Eb D7 Gm To Coda*

to be? — Why was I giv - en the bod - y I'm liv - in' in?  
you see? — Why was I hand - ed the per - son I land - ed in?  
would be me? — So man-y be - in's I know — I could be me in,

*tacet Eb Cm6 D*

Why am I Ga - bri-el? Why am I An - der-son? Why am I me? —

*Eb 1. F7 Bb F7 tacet 2. F7*

— Why am I me? — Why am I me? — Why am I — Why am I me? —

*Bb tacet Bb*

— I fig - ure some-bod-y puts — the "who" in - to folks — like

*C7*

drop - pin' a stone — in a lake. — So may - be I'm think - in' I'm

*F7 Cm7 D.S. al Coda*

A - bra - ham Lin - coln and some-bod-y made — a mis - take! If I were

*Coda C7 Cm7 F7 tacet Eb*

Why must I be in the be - in' you see me in. Why am I Ga - bri-el?

*Cm6 D Eb F7*

Why am I An - der-son? Why am I me? — Why am I me? — Why am I me? —

*Gm Gm7 C7 Bb F7 tacet Bb*

— Why am I me? — Why am I me? — Why am I me? —

**FREEDOM** From the Musical "SHENANDOAH"Lyrics by PETER UDELL  
Music by GARY GELD

1. Free-dom ain't a state like Maine or Vir-gin-ia, Free-dom ain't a-cross some coun-ty line.  
2. Free-dom ain't a boat that'sleav-in' with-out ya, Free-dom ain't a place ya float to find.



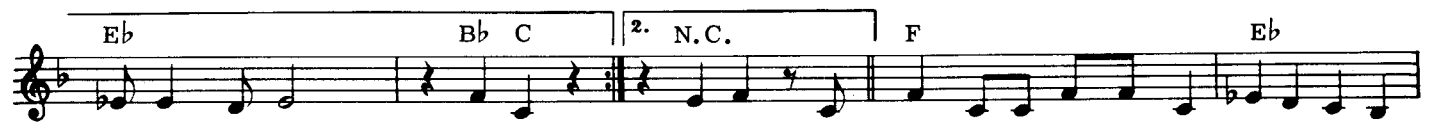
Free-dom is a flame that burns with-in' ya, Free-dom's in the state of mind. Free-dom,  
Free-dom is the how ya think a-bout ya, Free-dom's in the state of mind. Free-dom,



free - dom, free-dom, free-dom. Free-dom is a flame that burns with- in' ya,  
free - dom, free-dom, free-dom. Free-dom is the how ya think a -bout ya,



Free-dom's in the state— of mind. Baa - baa - baa - baa - baa Baa - baa - baa - baa - baa  
Free-dom's in the state—



Baa - baa - baa-baa Baa-baa. of mind. You can't get to free-dom by rid-in' on a



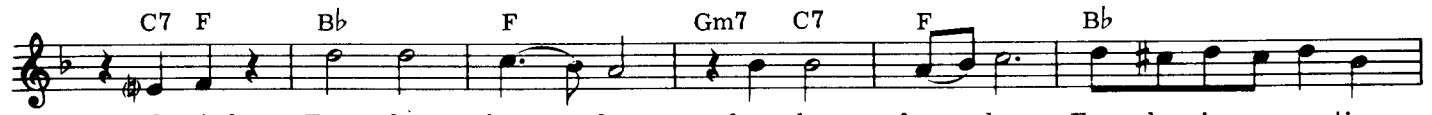
train. The on-ly way to free-dom is right on through your brain, —



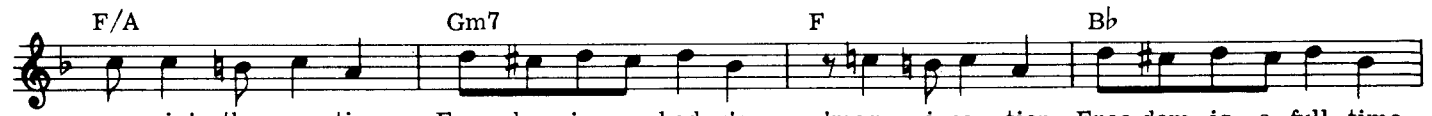
Wo - wo wo - wo - wo. Free-dom is a no-tion sweep-in' the na-tion, Free-dom is the right of



all man-kind. Free-dom is a bod-y's 'mag - i - na - tion, Free-dom's in the state



of mind. Free-dom, free - dom, free-dom, free - dom. Free-dom is a no-tion



sweep-in' the na-tion, Free-dom is a bod-y's 'mag - i-na - tion, Free-dom is a full time



oc - cu - pa - tion, Free-dom's in the state— of mind! —

PARAMOUNT PICTURES PRESENTS

# The Godfather



Music by NINO ROTA

AN  
Albert S. Ruddy  
PRODUCTION

STARRING  
Marlon Brando

AND

Al Pacino James Caan Richard Castellano Robert Duvall  
Sterling Hayden John Marley Richard Conte Diane Keaton

PRODUCED BY

Albert S. Ruddy

DIRECTED BY

Francis Ford Coppola

SCREENPLAY BY

Mario Puzo AND Francis Ford Coppola

BASED ON

Mario Puzo's NOVEL "The Godfather"

MUSIC SCORED BY

Nino Rota Color By Technicolor A Paramount Picture

SOUNDTRACK ALBUM AVAILABLE ON PARAMOUNT RECORDS



**SPEAK SOFTLY LOVE** From the Film "THE GODFATHER"  
(Love Theme From "THE GODFATHER")

Words by LARRY KUSIK  
Music by NINO ROTA

Chords: Cm, Fm, Cm, Fm, Cm, G7sus, G7, Cm, Bb7, Eb, Db, Fm, G, NC, Cm, Fm, Cm, Fm6, Cm, Fm, Cm, G7sus, G7, Cm, Cm.

Speak soft - ly love and hold me warm a - gainst your heart. I feel your words the ten - der trem - bling mo - ments start. We're in a world — our ver - y own shar - ing a love that on - ly few have ev - er known. Wine col - ored days warmed by the sun, deep vel - vet nights — when we are one. Speak soft - ly love so no one hears us but the sky. The vows of love we make will live un - til we die. My life is yours — and all be - cause you came in - to my world with love so soft - ly love. Speak soft - ly love.

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**COME LIVE YOUR LIFE WITH ME** From the Film "THE GODFATHER"  
(The Godfather Waltz)

By NINO ROTA, LARRY KUSIK and BILLY MESHEL

Chords: Cm, Fm, Cm, G7, Cm, Fm, Cm, G7, Cm, Ab, Fm, G7, G7sus, Cm, Fine, Fm, Db, Cm, Fm, C, Fm, Cm, Gm, D7, D7sus, Gm, D.C. al Fine.

No one can buy to - mor - row, no one can sell their Here in our world to - geth - er, love will go on for - sor - row; But when you look in - to my eyes, dar - ling, you'll ev - er. Warm in the shel - ter of my arms, dar - ling, you'll al - ways see. Love, I will give you love. Come live your al - ways be. life with me. We'll have our good times and e - ven in sad times, with love we will find a way. Noth - ing else mat - ters but lov - ing each oth - er the way that we do to - day.

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**THE GODFATHER WALTZ** From the Film "THE GODFATHER"

Music by NINO ROTA

Musical score for 'The Godfather Waltz' in 3/4 time, featuring a melody with various chords and articulations. The score consists of six staves of music. Chords are indicated above the notes, including Dm, Gm, A7, Dm, Gm, Dm, A7, Dm, Gm, Bb, Gm, A7, Dm, Fine, Gm, Eb/G, Dm, Gm, D, Gm, Gm, Dm, Am, E7, E7sus, Am, and D.C. al Fine. The melody is characterized by flowing eighth and sixteenth notes, often beamed together in groups of three.

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**MICHAEL'S THEME** From the Film "THE GODFATHER"

By NINO ROTA

Lento

Musical score for 'Michael's Theme' in 3/4 time, marked 'Lento'. The score consists of six staves of music. Chords are indicated above the notes, including Am, E+/A, Am, E+, E7, Dm, A+/D, Dm7, E+, E7, F, Fm6, C, E+, Am, Bb, Dm/B, E7, E7+, E7, Am, E+/A, Am7, E+, E7, Dm, A+/D, E7, E7+, E7, Am, C, E+, Am, Bb, Dm/B, E7, E7+, E7, Am, E+/A, Am7, E+, E7, Dm, A+/D, E7+, and Am. The melody features prominent triplet patterns, with many notes beamed together and marked with a '3' above them.

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**LOVE SAID GOODBYE** From the Film "THE GODFATHER PART II"

Lyrics by LARRY KUSIK  
Music by NINO ROTA

*Andante*

How cold, the wind that whis-pers you are gone: How sad, the  
rain that cries your name at dawn. Where is the laugh-ter that we once knew? Had I but  
reached, would I still have you? Seek-er of dreams was I, then I lost my way: Keep-er of  
hope, that prom-ised love for an-oth-er day. How did it all slip a - way? Sweet wine of  
youth told me that love would wait: I stormed the cas - tle walls but reached too  
late. My life, my world are a mist - y blue: Love said good - bye to my dreams and you.

Chords: Dm, Gm6/D, Dm, Gm6/D, Asus, A, Gm7, C, Fmaj7 Bbmaj7, Eb/G, A7, Dm, F#dim, D7, Gm, Cm, D7, Gm, E7, Asus, A, Dm, Gm6/D, Dm, Gm6, Asus, A, Gm7, C, Fmaj7 Bbmaj7, Eb/G, A7, Dm.

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**THEME FROM GODFATHER II** From the Film "THE GODFATHER PART II"

Music by NINO ROTA

*Andante*

Chords: Em, Am6/E, Em, Em/G, Am6, B, Am Am7, D7 (sus) D7, G Gmaj7 C, F/A, B7, Em, G#dim, E7, Am, Am/C, Bm7(b5), E7, Am, F#7, B7 (sus) B7, tacet, Em, Am6/E, Em, Em/G, Am6, B, Am Am7, D7 (sus) D7, G Gmaj7 C, F/A, B7, Em.

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**SENZA MAMMA (Without A Mother)**

From the Film "THE GODFATHER PART II"

Words and Music by FRANCESCO PENNINO

Moderato

Su - lo, pa'm - mo - re, pe' 'na 'nfam' 'e nien - te, \_\_\_\_\_

\_\_\_\_\_ Me ne par - tet - te 'a sott' 'o sciat' 'e mam - ma! \_\_\_\_\_

\_\_\_\_\_ E pe' stu - ta' \_\_\_\_\_ dint' a 'stu core a fiam - ma \_\_\_\_\_

\_\_\_\_\_ D' 'o primm' am - mo - re, \_\_\_\_\_ me n'a - vett' a i! \_\_\_\_\_

\_\_\_\_\_ Me ne ve - net - te cca', su - lo, sper - du - to, \_\_\_\_\_ Sen -

\_\_\_\_\_ za 'na vo - ce ca cun - forta 'o co - re, \_\_\_\_\_ Sen -

\_\_\_\_\_ za l'am - more 'e mam - ma ca nun mo - re, \_\_\_\_\_ E

\_\_\_\_\_ ca sem - pe fe - li - ce me pò fa'! \_\_\_\_\_ Sen - za

\_\_\_\_\_ Mam - ma \_\_\_\_\_ Ah! quant' è for - te 'sta pa - ro - la 'nco - re! \_\_\_\_\_

\_\_\_\_\_ Senz' am - mo - re, \_\_\_\_\_ Che me ne faccio 'e che - sta

\_\_\_\_\_ giu - ven - tù! \_\_\_\_\_

**KAY'S THEME** *From the Film "THE GODFATHER PART II"*

Music by NINO ROTA

**Lento**

Chords: C, Ab9, Dm7-5 G13, C, Ab9, Dm7-5 G13, C7, Fmaj7, F6, D7, D7b9, G7, C, Ab9, Dm7-5 G13, C, Ab9, Dm7-5 G13, C7, Fmaj7, F6, D7, G7+, C, Ab, Adim, Bbm7, Eb7, Cb, Cdim, Dbm7, Gb7, Dm7 G7 C7, Ab9, Dm7-5 G13, C, Ab9, Dm7-5 G13, C7, Fmaj7, F6, D7, G7+, C.

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**NAPULE VE SALUTE (Goodbye to Naples)** *From the Film "THE GODFATHER PART II"*Words and Music by  
FRANCESCO PENNINO

**Allegro**

Chords: Bb, F7, Bb, Bb, Bb, Bbdim, Cm, Cm, F7, D7, Gm, C7, F7, Fdim, F7, Bb, C9, F7, Bb, Cm, Cm, F7, Bb, Bb, G7, Cm, Gm7, Cm7-5, Bb, F7, Bb, Bb, Cm, D7, Gm, Cm, F7, Bb, Bb, G7, Cm, Cm, F7, Bb.

Lyrics:  
 Na - pu - le bel - lo mio, io te sa - lu - to, cu - 'na spe - ran - za  
 sem - pe' e te ve - de; si - no 'stu co - re mio sar - ria per - du - to  
 stan - no pe' sem - pe as - sai lun - ta - no' a te! Cie - lo - 'ncan -  
 ta - to ches - ta giu - ven - tu dim - me; si Na - pu - le io  
 ve - dar - rag - gio cchiu' co - re spar - tu - to ma - re d'ar - gien - to,  
 stel - le lu - cen - te io ve sa - lu - to  
 Ar - ri - ve - der - ci Na - po - li, Ad - dio!

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# The Music of GEORGE GERSHWIN



# GEORGE GERSHWIN

George Gershwin was born in Brooklyn, New York on September 26, 1898. His earliest enthusiasm for music was kindled on an upright piano purchased by his mother, though he was largely a self-taught musician.

Gershwin's first job was a "song plugger" at Remicks for \$15.00 a week, but he shortly moved on to the position of staff composer at Harms, headed by the late Max Dreyfus, and at \$35.00 a week. 1918 saw his first song in the Broadway show HITCHY-KOO, but it was not until the next year that he enjoyed success, a show called LA LA LUCILLE. About this time came "Swanee" which Al Jolson heard, liked and introduced in his show, SINBAD. It swept the country earning George instant recognition as a composer with a whole new approach to songwriting. Show upon show then followed, including many editions of the great George White SCANDALS, LADY BE GOOD (for which Ira Gershwin first joined his brother as lyricist), OH KAY, STRIKE UP THE BAND, FUNNY FACE and GIRL CRAZY.

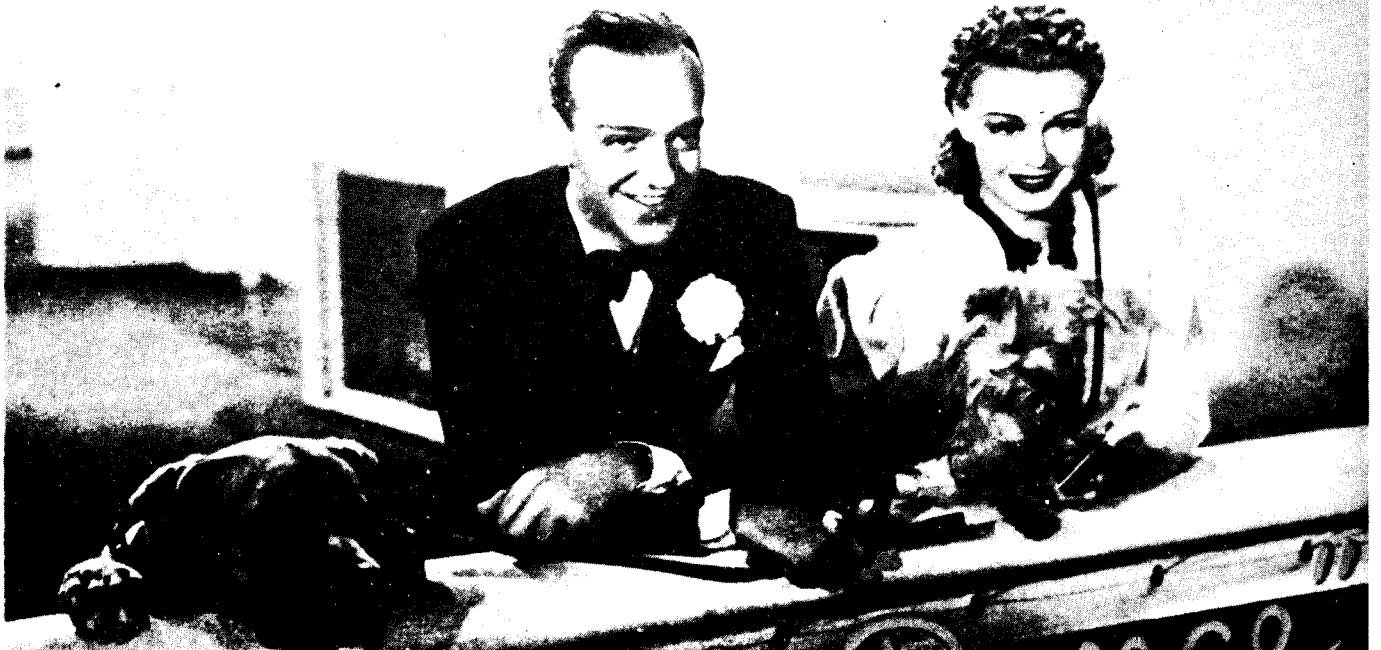
1924 marked the most important stepping-stone in Gershwin's career – the year of RHAPSODY IN BLUE and no one was better equipped to write a symphonic work in the jazz idiom. Written in two weeks' time, and orchestrated by Ferde Grofe, the premiere under Paul Whiteman took place February 12, 1924 at Aeolian Hall. December 3, 1925 saw the premiere of PIANO CONCERTO IN F for Walter Damrosch at Carnegie Hall. Going to Europe he composed AN AMERICAN IN PARIS and also studied orchestration with the famous French composer, Maurice Ravel. By 1929, his reputation was so solidly established he turned to other activities, making his debut as a conductor and later conducting his own orchestra regularly on the air.

1931 brought forth OF THEE I SING, the first musical ever to win a Pulitzer Prize, and a score containing literally hit after hit. Now Gershwin turned his attention to an opera and the result was the classic PORGY AND BESS, produced by the Theatre Guild on October 10, 1935. During the 1930's, Hollywood lured Gershwin west to compose several memorable film scores, including THE GOLDWYN FOLLIES, A DAMSEL IN DISTRESS, and SHALL WE DANCE.

Gershwin is perhaps best remembered as the first composer of theatre music, who was successfully able to bridge the gap between light and serious music, and adapting it to his own particular brand of musicality. His genius was stilled at age 39, when he died in 1937. Despite his short, creative years, his output was considerable and his memory lives on to remind all that he was a giant amongst American composers. As long as there is music, there will always be a George Gershwin composition to listen to, to sing, to play.

LET'S CALL THE WHOLE THING OFF

Fred **ASTAIRE** and Ginger **ROGERS**



*"Shall We Dance"*

AN RKO RADIO PICTURE

A PANDRO S. BERMAN  
with

EDWARD EVERETT HORTON • ERIC BLORE • HARRIET HECTOR

MUSIC BY  
**GEORGE GERSHWIN**  
LYRICS BY  
**IRA GERSHWIN**

Also Published Separately  
From the Score:

- I've Got Beginner's Luck
- Let's Call The Whole Thing Off
- They Can't Take That Away From Me
- They All Laughed
- Slap That Bass
- Shall We Dance

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**SHALL WE DANCE** From the Film "SHALL WE DANCE"

Lyric by IRA GERSHWIN  
Music by GEORGE GERSHWIN

Fmaj7 E7 Gm7 C7+ Fmaj7

Shall we dance, Or keep on mop - ing? Shall we

E7 Gm7 Gm7/C C7+ F9 Bb Eb9 Abmaj7 Db9

dance, and walk on air? Shall we give in to des - pair,

Gb Gbmaj7 Gm7 Gm7/C C7 G7 C9 Fmaj7 E7

Or shall we dance with nev - er a care? Life is short

Gm7 C7+ Fmaj7 E7 Gm7 C9 C9+ F F7

We're grow - ing old - er, Don't you be an al - so - ran! You'd bet - ter

D7 G9 G9+ F G7-9 Bb7 Db7 F

dance lit - tle la - dy, dance lit - tle man! Dance when - ev - er you can!

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**SLAP THAT BASS** From the Film "SHALL WE DANCE"

Lyric by IRA GERSHWIN  
Music by GEORGE GERSHWIN

Ab9 B7 Ab9 F7

Slap that bass, slap it till it's diz - zy, Slap that bass, Keep the rhy - thm bus - y!

Eb Ebm Bbm Ab Bb7 Eb6 Bb7 Bb+ Eb7 Ab9

Zoom! Zoom! Zoom! Mis - e - ry you got to go! Slap that bass,

B7 Ab9 F7 Eb Ebm

Use it like a ton - ic! Slap that bass, Keep your Phil - har - mon - ic! Zoom! Zoom! Zoom!

Bbm Ab Bb7 Eb9 Dbmaj7 Eb7 Ab Bb7

And the milk and hon - ey - ll flow! Dic - ta - tors would be bet - ter off If they

Eb Fm6 Bdim Eb9 Eb7 Ab Bb7 Ebmaj7 Eb6

zoom zoomed now and then. To - day you can see that the hap - pi - est men

Bb7 Fm6 Ab6 Bb7 Ab9 B7 Ab9

All got rhy - thm! In which case If you want to bub - ble, Slap that bass,

F7 Eb Bb7 Eb6 Gb Bb7 Eb

Slap a - way your trou - ble! Learn to zoom, zoom, zoom! Slap that ' bass!

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**THEY CAN'T TAKE THAT AWAY FROM ME** *From the Film "SHALL WE DANCE"*

Lyric by IRA GERSHWIN  
Music by GEORGE GERSHWIN

(tacet) Eb Gbdim Bb7sus Bb7

The way you wear your hat, \_\_\_\_\_ The way you sip your tea, \_\_\_\_\_

Fm7 Eb9 Bb7+ Eb9 Ab Fm7 C9

The mem-'ry of all that \_\_\_\_\_ No, no! They can't take that a way from me!

F7 Ab Eb Gbdim Bb7sus Bb7

The way your smile just beams, \_\_\_\_\_ The way you sing off key, \_\_\_\_\_

Fm7 Eb9 Bb7+ Eb9 Ab Fm7 Bb7

The way you haunt my dreams, \_\_\_\_\_ No, no! They can't take that a - way from me! —

Eb Gm C9 D7-9 Gm C9 D7-9 Gm Gm6 A7+ D7sus D7

— We may nev - er, nev - er meet a - gain on the bump - y road to love, Still I'll

Gm C9 D7-9 Gm Bbm C7 F7 Abm Bb7 Ab Eb

al - ways, al - ways keep the mem - 'ry of The way you hold your knife, \_\_\_\_\_

Gbdim Bb7sus Bb7 Fm7 Eb9 Bb7+

The way we danced till three, \_\_\_\_\_ The way you changed my life. \_\_\_\_\_

Eb9 Ab Fm7 Bb7 Cm Abm6 Eb Ab Eb Gm Ab6 Bb7 Eb Ab Eb

— No, no! They can't take that a - way from me! — No! They can't take that a - way from me! —

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**(I've Got) BEGINNER'S LUCK** *From the Film "SHALL WE DANCE"*Lyric by IRA GERSHWIN  
Music by GEORGE GERSHWIN

For I've got be - gin - ner's luck. The first time that I'm in love, — I'm in love with  
 you. Gosh, I'm luck - y! I've got be - gin - ner's luck. There nev - er was such a smile —  
 — or such eyes of blue! Gosh, I'm for - tun - ate! This thing — we've be -  
 gun is much more than a pas - time, for this time is the one — when the  
 first time — is the last time! I've got be - gin - ner's luck, luck - y through and  
 through, 'cause the first time that I'm in love, — I'm in love with you. —

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Chappell & Co., Inc., sole selling agent. Used by permission.**THEY ALL LAUGHED** *From the Film "SHALL WE DANCE"*Lyric by IRA GERSHWIN  
Music by GEORGE GERSHWIN

They all laughed at Chris - to - pher Co - lum - bus When he said the world was round. —  
 — They all laughed when Ed - i - son re - cord - ed sound. —  
 They all laughed at Wil - bur and his broth - er, When they said that man could fly. —  
 They told Mar - co - ni Wire - less was a pho - ney; It's the same old cry. They laughed at  
 me — want - ing you, — Said I was reach - ing for the moon; But oh, — You came

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Am C6 Eb7 D7 G Em Am D7  
 through — Now they'll have to change their tune. They all said we nev - er could be hap - py,  
 B7+ E9 A9 A7 G E7 Am7 D7 G  
 They laughed at us and how! But Ho, Ho, Ho! Who's got the last laugh now? —

## LET'S CALL THE WHOLE THING OFF *From the Film "SHALL WE DANCE"*

Lyric by IRA GERSHWIN  
 Music by GEORGE GERSHWIN

G Em7 Am7 D7 G Em7  
 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  
 Am7 D7 G G7 C Cm G Em  
 I say ny - 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 Em7 Am7 D7 G Em7  
 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  
 Am7 D7 G G7 C Cm G C D7 C  
 I like to - mah - to; Po - ta - to, Po - tah - to, To - ma - to, To - mah - to! Let's call the whole thing  
 I sa's' - pa - rel - la; Va - nil - la, Va - nel - la, Choc' - late, straw - b'ry!  
 G C#m7-5 F#7 Bm7 E7 Am7 D7  
 off! But oh! If we call the whole thing off, Then we must part. And  
 C#m7-5 F#7 Bm7 E7 C6 D7 G Em7  
 oh! If we ev - er part, Then that might break my heart! So, if you like pa - ja - mas And  
 Am7 D7 G Em7 Am7 D7  
 So, if you go for oyst - ers And  
 I like pa - jah - mas, I'll wear pa - ja - mas and give up pa - jah - mas. For we know we  
 I go for erst - ers, I'll or - der oyst - ers and can - cel the erst - ers.  
 C Cm G C G C6 B7 E7 Am7 D7 G  
 need each oth - er, So we bet - ter call the call - ing off off. Let's call the whole thing off!

**THE BACK BAY POLKA** *From the Film "THE SHOCKING MISS PILGRIM"*Lyric by IRA GERSHWIN  
Music by GEORGE GERSHWIN

Give up the fond em - brace, Pass up that pret - ty face, You're of the  
hu - man race, But not in Bos - ton. Think as your neigh - bors think Make lem - on -  
ade your drink; You'll be the miss - ing link If you don't wear spats in Bos - ton.  
Paint - ers who paint the nude We keep re - press - ing; We take the at - ti - tude  
E - ven a sal - ad must have dress - ing. New York or Phil - a - delph' Won't put you on the shelf,  
If you would be your - self, But you can't be your - self in Bos - ton. You  
can't be your - self, You can't be your - self, You can't be your - self in Bos - ton!

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**FOR YOU, FOR ME, FOR EVERMORE** *From the Film "THE SHOCKING MISS PILGRIM"*Lyric by IRA GERSHWIN  
Music by GEORGE GERSHWIN

For you, for me, for ev - er - more, It's bound to  
be for ev - er - more. It's plain to see, we found by find - ing each  
oth - er, The love we wait - ed for, I'm yours, you're mine, and  
in our hearts The hap - py end - ing starts. What a love - ly world this  
world will be, With a world of love in store for you, for me, for ev - er - more!

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# ALL THE LIVE-LONG DAY (And The Long, Long Night)

From the Film "KISS ME, STUPID"

Lyric by IRA GERSHWIN  
Music by GEORGE GERSHWIN

G G7 C6 Cm G D7 G Ddim  
 All the live long day and the long, long night what do I do - oo - oo?  
 D7 G G7 C6 Cm G D7  
 Dream a - bout you - oo - oo! Felt this way the first time you came in sight.  
 G Ddim D7 G Am7 G Dm6  
 Sud - den - ly my gloom - y old sky turned mag - ic - ly bright. 1. You'll find I'm  
2. No chance you're  
 E7 A7 Am7 A7  
 per - fect cast - ing op - po - site you. You'll find love ev - er - last - ing:  
 tak - ing chanc - es tak - ing me on. Be - lieve me when this man says:  
 Am D+ G G7 C6 Cm  
 Sum - mer, spring and fall - time, you're my one and all time. } All I live for now is to hold you  
 You're the why and where - fore, I am here to care for. }  
 G D+ Dm E7 Am7 G Am7 D7(b9) G  
 tight, all the live - long day and the long, long night.

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# SOPHIA From the Film "KISS ME, STUPID"

Lyric by IRA GERSHWIN  
Music by GEORGE GERSHWIN

C Dm7 G7 C  
 Lis - ten to me, So - phi - a, Have you an - y i - de - a  
 Dm7 G7  
 How much you mean to me - a? How much you'll nev - er  
 C Dm7 G7  
 know! If I'm all ag - i - ta - to, Ev - 'ry  
 C Dm7  
 heart string vi - bra - to, Ev - 'ry look pas - sion - a - to,  
 G7 C Ab7 C  
 Who but you made me so? It's love, it's love cres - cen - do,  
 Ab7 Dm7 G7 C Dm7  
 Nev - er ev - er di - min - u - en - do. Say the word, sweet So - phi - a,  
 G7 E7 C Dm7 G7 C  
 Or from earth I re - sign. Oh, So - phi - a be mine!

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# THE JOLLY TAR AND THE MILK MAID

From the Film "DAMSEL IN DISTRESS"

Lyric by IRA GERSHWIN  
Music by GEORGE GERSHWIN

1. There was a Jol - ly Brit - ish Tar who met a milk maid bon - ny. — He  
Jol - ly Tar, he laughed a laugh. "Tis for the best, my bon - ny, — That

said, "How beau - ti - ful you are!" With a hey — and a non - ny — With a  
you won't be my bet - ter half." With a hey — and a non - ny — With a

hey — and a non - ny! — "Such gold - en hair I ne'er did see, With lips to shame the  
hey — and a non - ny! — "I near for - got on see - ing you That I've a wife in

cher - ry. — Oh, bux - om milk maid, mar - ry me!" With a down — a - der - ry, — With a  
Ker - ry, — In Spain and al - so Tim - buc - too!" With a down — a - der - ry, — With a

down, a down - a - der - ry! — "Our hearts could rhyme," said  
down, a down - a - der - ry! — "You've got me think - in'

she. — "Tis flat - tered I'm," said she, — "But oh, ah me, You see, you see, You  
twice; — Good - bye to shoes and rice, — For oh, ah me, Just now, you see, Just

see, you see, I hap - pen to be, I hap - pen to be The moth - er of three; A  
now, you see, I hap - pen to be, I hap - pen to be The hus - band of three, A -

wife al - read - y, and moth - er of three, of three, of three, of three, of three, of three, —  
spliced al - read - y, and hus - band of three, of three, of three, of three, of three, of three, —

1. The moth - er of three! — 2. The — The hus - band of

three! —

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of ten staves of music. The first staff begins with a repeat sign and a double bar line. Chords are indicated above the notes. The lyrics are written below the notes, with some words underlined. The score includes a first ending (1.) and a second ending (2.) at the bottom. The lyrics end with a double bar line and a repeat sign.

# I CAN'T BE BOTHERED NOW

From the Film "DAMSEL IN DISTRESS"

Lyric by IRA GERSHWIN  
Music by GEORGE GERSHWIN

D7 G Gdim D7 G Em6 D7 G G7

Bad news, Go 'way! Call 'round some day In March or  
bonds and shares may fall down - stairs, who cares, who

C Cm6 |1. G Em7 A7 D7 |2. G Em7 A7 D7

May, I can't be both-ered now! My danc-ing and I can't be both-ered  
cares? I'm

G C G G7 C D7 G C D7 G

now! I'm up a - mong the stars, On earth - ly things I frown. I'm

C Bm7 E7 Em7 A7 D7 G Gdim

throw-ing off the bars that held me down. I'll pay the

D7 G Em6 D7 G G7 C Cm6

pi - per When times are rip - er, Just now I shan't Be -

G Em7 D7 Bm C Bm7 A7 D7 G Eb7 G

cause you see I'm danc - ing and I can't be both - ered now!

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# A FOGGY DAY

From the Film "DAMSEL IN DISTRESS"

Lyric by IRA GERSHWIN  
Music by GEORGE GERSHWIN

C7 F Ebm6 Gm7 C9 C7-9 F F/EbDm7-5

A fog - gy day in Lon - don town Had me low and

G7 G7+ C9 Fmaj7 G9 C7+ F9 Bmaj7 Bbm6 Fmaj7 D9

had me down. I viewed the morn - ing with a - larm, The Brit - ish Mu - se -

G9 G9+ C9 C7 F Ebm6 Gm7 C9 C7-9

- um had lost its charm. How long, I won - dered, could this thing last? But the

F F/Eb Dm7-5 G7 G7+ C9 Gm7 Ebdim Em7-5 Cm7/F F9 F7-9

age of mir - a - cles had - n't passed, For, sud - den - ly, I

Bbmaj9 Eb9 Dm Gm7-5 Fmaj7 Bb6 Fmaj7 Bb6 Dm7 G9 Gm7 C7 F

saw you there And through fog - gy Lon - don town the sun was shin - ing ev - 'ry - where.

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**NICE WORK IF YOU CAN GET IT** From the Film "DAMSEL IN DISTRESS"

Lyric by IRA GERSHWIN  
Music by GEORGE GERSHWIN

B7+ E9 A7+ D9 G7 C9 A9 G

Hold - ing hands at mid - night 'Neath a star - ry sky, Nice work — if you can

Am7 G C G Edim C6 G B7+ E9 A7+ D9

get it, And you can get it if you try. — Strol - ling with the one girl,

G7 C9 3 A9 G G

Sigh - ing sigh af - ter sigh, Nice work — if you can get it and you can

C G Edim C6 G Em C9 Em G6

get it if you try. — im - ag - ine some - one — Wait - ing at the cot - tage

A9 Dm Em7 A7 D D7+

door, Where two hearts be - come one — Who could ask for an - y - thing more?

B7+ E9 A7+ D9 G C9 3 A9 G

Lov - ing one who loves you, And then tak - ing that vow, Nice work — if you can

Am7 G F7 E9 Am7 D9 G Eb7 G

get it, And if you get it, — Won't you tell me how? —

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# THINGS ARE LOOKING UP

From the Film "DAMSEL IN DISTRESS"

Lyric by IRA GERSHWIN  
Music by GEORGE GERSHWIN

Things are look - ing up! I've been look - ing the land - scape o - ver and it's

cov - ered with four leaf clo - ver, oh things are look - ing up since love looked up at

me. \_\_\_\_\_ Bit - ter was my cup, but no more will I be the

mourn - er, for I've cer - tain - ly turned the cor - ner, oh things are look - ing

up since love looked up at me. \_\_\_\_\_ See the sun - beams! Ev - 'ry - one beams

just be - cause of you. Love's in ses - sion, and my de - pres - sion

is un - mis - tak - a - bly through. Things are look - ing up! It's a great lit - tle world we

live in! Oh, I'm hap - py as a pup since love looked up at me \_\_\_\_\_



# JUST ANOTHER RHUMBA

Lyric by IRA GERSHWIN  
Music by GEORGE GERSHWIN

It's just an - oth - er Rhum - ba, But it cer - tain - ly has my  
num - bah, So much so that I can't eat or slum - bah  
Can you im - ag - ine an - y - thing dum - bah?  
Why did I have to plan a Va - ca - tion in Ha - va - na? Why did I take that trip  
That made me lose my grip? Oh! That piece of mu - sic laid me low. There it goes a - gain!  
Just An - oth - er Rhum - bah! Which I heard on - ly last Sep -  
Which has got me un - der its  
tum - bah! I'm a wreck. Why did I have to suc -  
thum - bah! So much so, that I can't eat or  
cum - bah? } Can you im - ag - ine an - y - thing dum - bah?  
slum - bah?  
Why did I have to suc - cum - bah to that rhu - m - bah?

# I LOVE TO RHYME



SAMUEL GOLDWYN presents

# THE Goldwyn Follies

IN TECHNICOLOR

Music by  
**GEORGE GERSHWIN**

Lyrics by **IRA GERSHWIN**

Additional Music by **VERNON DUKE**

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I WAS DOING ALL RIGHT  
LOVE IS HERE TO STAY  
LOVE WALKED IN  
SPRING AGAIN  
I LOVE TO RHYME  
HERE PUSBY, PUSBY

with ADOLPHE MENJOU ★ The RITZ BROS. ★ ZORINA  
KENNY BAKER ★ ANDREA LEEDS ★ HELEN JEPSON  
PHIL BAKER ★ ELLA LOGAN ★ BOBBY CLARK  
JEROME COWAN ★ THE AMERICAN BALLET ★ THE  
GORGEOUS GOLDWYN GIRLS and introducing  
EDGAR BERGEN and 'CHARLIE McCARTHY'

Story by BEN HECHT • Released Thru United Artists

# I LOVE TO RHYME

*From the Film "GOLDWYN FOLLIES"*

Lyric by IRA GERSHWIN  
Music by GEORGE GERSHWIN

I love to rhyme, Moun-tain-eers love to climb, Crim-i-nals love to  
 crime, But I love to rhyme. I love to say Gay, day, may, hey,  
 hey! Chuck-le, knuck-le, nick-el, fick-le, pick-le!— I love to rhyme! Va-  
 ri-e-ty, so-ci-e-ty, pro-pri-e-ty, There's no stop-ping when you've be-gun; Ca-  
 pac-i-ty, ve-rac-i-ty, au-dac-i-ty, Did you ev-er know such fun? I love to  
 rhyme, And would-n't it be sub-lime If one day it could be That you rhyme with me?

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# LOVE WALKED IN

*From the Film "GOLDWYN FOLLIES"*

Lyric by IRA GERSHWIN  
Music by GEORGE GERSHWIN

Love walked right in and drove the shad-ows a-way; Love  
 walked right in and brought my sun-ni-est day. One ma-gic mo-ment  
 and my heart seemed to know That love said "Hel-lo", Though not a  
 word was spok-en. One look and I for-got the gloom of the past; One  
 look and I had found my fu-ture at last. One look and I had  
 found a world com-plete-ly new, When love walked in with you.

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**I WAS DOING ALL RIGHT** From the Film "GOLDWYN FOLLIES"

Lyric by IRA GERSHWIN  
Music by GEORGE GERSHWIN

G G#dim 3 Am7 D7 G 3 G#dim Am7 D7  
 I was do - ing all right, Noth - ing but rain - bows in my sky,  
 Gmaj7 G7 3 C G D7 G G G#dim 3  
 I was do - ing all right Till you came by. Had no cause to com -  
 Am7 D7 G 3 G#dim Am7 D7 Gmaj7 G7 3 C  
 plain, Life was as sweet as ap - ple pie, Nev - er no - ticed the rain Till  
 G D7 G B7 E B7 A7  
 you came by. But now When - ev - er you're a - way, Can't sleep nights and  
 A6 E C#m 3 G#m 3 A 3 E Am A#dim  
 suf - fer all the day; I just sit and won - der if love is - 'nt one big blun - der.  
 G G#dim 3 Am7 D7 G 3 G#dim Am7 D7 Gmaj7 G7 3  
 But when you hold me tight, Ting - ling all through, I feel some - how I was do - ing all  
 C G Em7 3 Am7 C/D G  
 right But I'm do - ing bet - ter than ev - er now.

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**LOVE IS HERE TO STAY** From the Film "GOLDWYN FOLLIES"

Lyric by IRA GERSHWIN  
Music by GEORGE GERSHWIN

(tacet) G9 Gm7 C7 F Gm7 C7  
 It's ver - y clear Our love is here to stay; Not for a  
 G9 Gm7 C7 Eb9 D9 G9 C7 D7  
 year But ev - er and a day The ra - di - o and the  
 Gm7 C7 Fmaj7 Bb Gm6 A7 Dm G7  
 tel - e - phone and the mov - ies that we know may just be pass - ing fan - cies, And in time may  
 Gm7 C7 G9 Gm7 C7 F Gm7 C7  
 go. But, oh my dear, Our love is here to stay; To - geth - er  
 G9 Gm7 C7 Eb9 D9 G9 C7 D7 Gm7 C7  
 we're go - ing a long, long way. In time the Rock - ies may crum - ble, Gib - ral - tar may tum - ble,  
 Eb9 D7 Bb6 Bdim F Gm7 C9 F  
 They're on - ly made of clay, But our love is here to stay.

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**THE REAL AMERICAN FOLK SONG (Is A Rag)** *From the Musical "LADIES FIRST"*

Lyric by IRA GERSHWIN  
Music by GEORGE GERSHWIN

The real A-mer-i-can folk song is a rag, A men-tal  
 jag, A rhyth-mic ton-ic for the chron-ic blues. The crit-ics called it a  
 joke song, but now They've changed their tune and they like it some-how.  
 For it's in-oc-u-lat-ed with a syn-co-pat-ed sort of me-ter,  
 Sweet-er Than a clas-sic strain. Boy! You can't re-main still and qui-et,  
 for it's a ri-ot! The real A-mer-i-can folk song is like a Foun-tain of  
 Youth; You taste, and it e-lates you, And then in-vig-or-ates you. The  
 real A-mer-i-can folk song, A mas-ter stroke song, is a rag.

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**BY STRAUSS** *From the Musical "THE SHOW IS ON"*

Lyric by IRA GERSHWIN  
Music by GEORGE GERSHWIN

When I want a mel-o-dy lilt-ing through the house Then I want a  
 mel-o-dy By Strauss! It laughs! It sings! The  
 world is in rhyme Swing-ing to three quar-ter time Let the "Dan-ube"  
 flow a-long And the "Fle-der-maus!" Keep the wine and give me song By Strauss!  
 By Jo! By Jing! "By Strauss" is the thing! So I say to ha-cha-cha  
 Her-aus! Just give me a oom-pah-pah By Strauss.

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# PORGY and BESS

SAMUEL GOLDWYN

Presents

# PORGY and BESS

*Starring*

SIDNEY POITIER • DOROTHY DANDRIDGE  
SAMMY DAVIS, Jr. • PEARL BAILEY

Music by GEORGE GERSHWIN • Libretto by DuBOSE HEYWARD

Lyrics by DuBOSE HEYWARD and IRA GERSHWIN

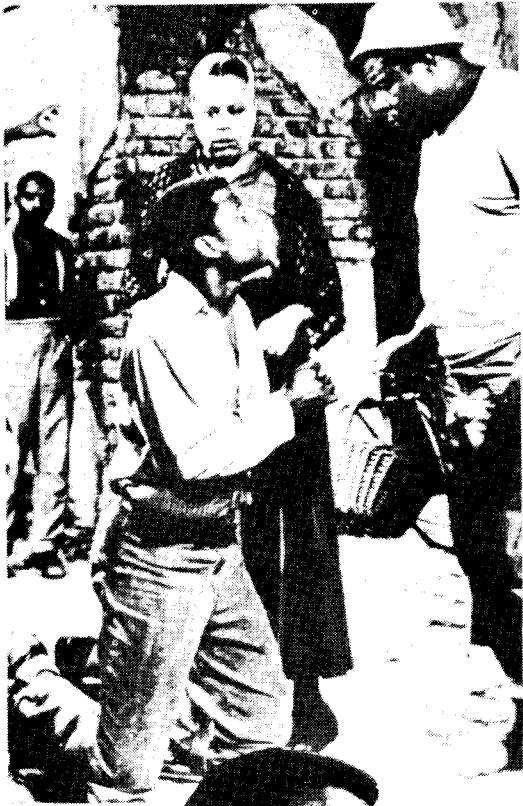
(Founded on the play 'Porgy' by DuBOSE and DOROTHY HEYWARD)

Originally produced for the stage by the Theatre Guild • Screenplay by N. RICHARD NASH



Directed by OTTO PREMINGER • Distributed by COLUMBIA PICTURES

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STEREOPHONIC SOUND



# I GOT PLENTY O' NUTTIN' From the Musical "PORGY AND BESS"

Lyric by IRA GERSHWIN and DuBOSE HEYWARD  
 Music by GEORGE GERSHWIN

Oh I got plen - ty o' nut - tin', — an' nut - tin's plen - ty fo' me. I got no car, got no mule, I got no mis - er - y. — De folks wid plen - ty o' plen - ty — got a lock — on de door, — 'fraid some - bod - y's a - go - in' to rob 'em while dey's out a - mak - in' more. — What for? — I got no lock on de door, dat's no way to be, — dey kin steal de rug from de floor, — dat's o - keh wid me 'cause de things dat I prize like de stars in de skies, all are free. — Oh, I got plen - ty o' nut - tin', — an' nut - tin's plen - ty fo' me. I got my gal, got my song, got heb - ben the whole day long. — Got my gal, — got my Lawd, — got my song. —

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Starring

**SIDNEY POITIER · DOROTHY DANDRIDGE**  
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Music by GEORGE GERSHWIN • Libretto by DuBOSE HEYWARD  
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# IT AIN'T NECESSARILY SO

From the Musical "PORGY AND BESS"

Lyric by IRA GERSHWIN  
Music by GEORGE GERSHWIN

It ain't ne-ces-sa-ri-ly so, It ain't ne-ces-sa-ri-ly  
 Dav-id was small, but oh my! Li'l Dav-id was small, but oh

so, De t'ings dat yo' li'-ble To read in de Bi-ble, it ain't ne-ces-sa-ri-ly  
 my! He fough't big Go-li-ath Who lay down an' di-eth! Li'l Dav-id was small, but oh

1. so. 2. Li'l my! 3. Oh, Jo-nah, he lived in de whale, Oh,  
 Mo-ses was found in a stream, Li'l

Jo-nah, he lived in de whale, Fo' he made his home in Dat fish-'s ab-do-men. Oh,  
 Mo-ses was found in a stream, He float-ed on wa-ter Till Ole Phar-aoh's daugh-ter She

Jo-nah, he lived in de whale. 4. Li'l Wa-doo, Wa-doo,  
 fished him, she says, from that stream.

Zim bam bod-dle-oo Zim bam bod-dle-oo, Hoo-dle ah da wa da, Hoo-dle ah da wa da, Scat-ty wah,-

Scat-ty wah,- It ain't ne-ces-sa-ri-ly so. It ain't ne-ces-sa-ri-ly  
 thus'-lah lived nine hun-dred years, Me-thus'-lah lived nine hun-dred

so. Dey tell all you chil-lun De deb-ble's a vil-lun, But 'tain't ne-ces-sa-ri-ly  
 years, But who calls dat liv-in' when no gal 'll give in to no man what's nine hun-dred

so. To get in-to Heb-ben don' snap for a seb-ben! Live clean! Don't have no fault. Oh,

I takes dat gos-pel When-ev-er it's pos'-ble, But wid a grain of salt. Me-

years? I'm preach-in' dis ser-mon to show, It ain't nes-sa, ain't nes-sa,  
 ain't nes-sa, ain't nes-sa, ain't ne-ces-sa-ri-ly so.

# THERE'S A BOAT DAT'S LEAVIN' SOON FOR NEW YORK

From the Musical "PORGY AND BESS"

Lyric by IRA GERSHWIN  
Music by GEORGE GERSHWIN

There's a boat dat's leav-in' soon for New York, me kin live dat high-life in New York, Come wid me, Come wid me

dat's where we be - long, dere you can't go sis-ter. You an' wrong, sis-ter.

I'll buy you de swell-est man-sion Up on up-per Fifth Av-en - ue, An' through

Har-lem we'll go strut-in', We'll go a -strut-in' An' dere'll be nut-tin' Too good for you. I'll

dress you in silks and sat-ins In de lat-est Pa-ris styles, All de blues you'll be for-get-tin', You'll

be for-get-tin', There'll be no fret-tin', Jes' noth-in' but smiles. Come a -

long wid me, dat's de place, Don't be a fool, come a - long, come a - long. There's a

boat dat's leav-in' soon for New York. Come wid me, dat's where we be -

long, sis-ter, dat's where we be - long.

**SUMMERTIME** From the Musical "PORGY AND BESS"

Lyric by DuBOSE HEYWARD  
Music by GEORGE GERSHWIN

Sum-mer - time \_\_\_\_\_ an' the liv - in' is eas - y, \_\_\_\_\_ Fish are  
 jump-in', \_\_\_\_\_ an' the cot - ton is high. \_\_\_\_\_ Oh yo' dad - dy's rich, \_\_\_\_\_  
 an' yo' ma is good - look - in', \_\_\_\_\_ So hush, lit - tle ba - by, don' \_\_\_\_\_ yo' cry. \_\_\_\_\_  
 \_\_\_\_\_ One of these morn - in's You goin' to rise \_\_\_\_\_ up sing - in', \_\_\_\_\_  
 \_\_\_\_\_ Then you'll spread yo' wings \_\_\_\_\_ an' you'll take the sky. \_\_\_\_\_ But till that  
 morn - in' \_\_\_\_\_ there's a noth - in' can harm you \_\_\_\_\_ With Dad - dy an' Mam - my  
 stand - in' by. \_\_\_\_\_

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**BESS YOU IS MY WOMAN** From the Musical "PORGY AND BESS"

Lyric by DuBOSE HEYWARD  
Music by GEORGE GERSHWIN

*Porgy:* Bess, you is my wom - an now, \_\_\_\_\_ You is, \_\_\_\_\_ You is! An'  
*Bess:* Por - gy, I's yo' wom - an now, \_\_\_\_\_ I is, \_\_\_\_\_ I is! An'  
 you mus' laugh an' sing an' dance for two in - stead of one. \_\_\_\_\_ Want no  
 I ain' nev er go - in' no - where 'less you shares de fun. \_\_\_\_\_ Dere's no  
 \_\_\_\_\_ *To Coda* \_\_\_\_\_  
 wrin - kle on yo' brow no - how, be - cause de sor - row of the past is all done,  
 wrin - kle on my brow no - how, but \_\_\_\_\_

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done. Oh, Bess, my Bess! De real hap - pi - ness is jes' be - gun.

I ain' go - in' You hear me say - in', if you ain' go - in',

wid you I'm stay - in'! Por - gy I's yo' wom - an now! I's yours for - ev - er,

morn - in' time an' eve - nin' time an' sum - mer time an' win - ter time. Morn - in' time an' eve - nin' time an'

sum - mer time an' win - ter time; Bess, you got yo' man.

*Porgy:*

**A WOMAN IS A SOMETIME THING** *From the Musical "PORGY AND BESS"*

Lyric by DuBOISE HEYWARD  
Music by GEORGE GERSHWIN

Lis - sen to yo' dad - dy warn you, 'Fore you start a - trav - el - in'

Nev - er let a wom - an grieve you, Jus' 'cause she got yo' wed - din' ring, She'll

Wo - man may born you, love you and mourn you, But love you and de - ceive you, then she'll take yo' clo'es and leave you 'Cause

wo - man is a some - time thing. Yes, a wo - man is a some - time thing

Yo' Mam - my is the first to name you, An' she'll tie you to her a - pron

string, Then she'll shame you and she'll blame you till yo' wo - man comes to claim you

'Cause a wo - man is a some - time thing. Yes, a

wo - man is a some - time thing Don't you thing.

# MY MAN'S GONE NOW

From the Musical "PORGY AND BESS"

Lyric by DuBOISE HEYWARD  
Music by GEORGE GERSHWIN

My man's gone now, ain' no use a - lis - tenin' For his tired — foot - steps  
Ole Man Sor - row's come to keep me com - p'ny, Whis - per - in' be - side me

climb - ing up — de stairs. Ah, Ah,  
when I say — my prayers.

Ain' dat I min' work - in' — Work an' me is trav - el - ers Jour - ney - in' to - ged - der

to de prom - ise land. — But Ole Man Sor - row's march - in' all de way wid me,

Tell - in' me I'm ole now Since I lose — my man. Ole Man Sor - row sit - tin' by de

fire - place, Ly - in' all night long — by — me in de bed. — Tell - in' me de same thing

morn - in', noon an' eb' - nin', That I'm all a - lone now — Since my man - is dead.

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**OH BESS, OH WHERE'S MY BESS** *From the Musical "PORGY AND BESS"*

Lyric by IRA GERSHWIN  
Music by GEORGE GERSHWIN

The musical score is written in G-flat major (three flats) and 4/4 time. It consists of ten staves of music with lyrics underneath. The lyrics are: "Oh Bess, oh where's my Bess, Won't some-bod-y tell me where? I ain' care what she say, I ain' care what she done, won't some-bod-y tell me where's my Bess? Bess, Oh Lawd My Bess! I want her now, Wid-out her I can't go on. I count-ed de days dat I was gone till I got home to see her face. Won't some-bod-y tell me where's my Bess? I want her so, my gal, My Bess, where is she Oh Gawd, in yo' big Heav'n please show me where I mus' go, Oh give me de strength, show me de way! Tell me de truth, where is she where is my gal, where is my Bess!"



EDWARD PADULA presents

# BYE BYE BIRDIE

in association with L. SLADE BROWN

A New Musical

with

CHITA RIVERA      DICK VAN DYKE

PAUL  
LYNDE

DICK  
GAUTIER

MICHAEL J.  
POLLARD

SUSAN  
WATSON

and

KAY MEDFORD

Book by

MIKE STEWART

Music by

CHARLES STROUSE

Lyrics by

LEE ADAMS

Scenery by

ROBERT RANDOLPH

Costumes by

MILES WHITE

Lighting by

PEGGY CLARK

Musical Director

ELLIOT LAWRENCE

Orchestrations by

ROBERT GINZLER

Dance Arrangements by

JOHN MORRIS

DIRECTED AND CHOREOGRAPHED BY

GOWER CHAMPION





**BABY, TALK TO ME** From the Musical "BYE BYE BIRDIE"

Lyric by LEE ADAMS  
Music by CHARLES STROUSE

Ebmaj7 Ab Abdim Eb Bb7+5 Bbm7 Eb7 *g* Abmaj7 Ab6 Bb7sus Bb7  
 Talk to me, ba-by, won't you talk to me? I don't care what you say, ba-by,  
 Eb Cm7 Fm7 Bb7 Ebmaj7 Ab Abdim Eb Bb7+5 Bbm7 Eb7 *g*  
 talk to me. Must you be oh, so far a-way from me? It seems all  
 Abmaj7 Ab Bb7sus Bb7 Eb Ab Eb *g* Fm7 Bb7 Ebmaj7 Eb *g* Fm7 Bb7  
 wrong this way, talk to me. And if you miss me, tell me so, are you lone-ly?  
 Ebmaj7 Eb *g* Dm7 G7 Cmaj7 C Fm7 Bb9 Ebmaj7  
 Tell me so; Say you love me, tell me so, hon-ey, let me know. Talk to me,  
 Ab Abdim Eb Eb7sus Eb7 Ab Abm6 Eb Cm7 *g* F7 Bb7 Eb  
 till I press you close to me, then you'll see we don't have to talk at all.

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**BYE BYE BIRDIE** From the Musical "BYE BYE BIRDIE"

Lyric by LEE ADAMS  
Music by CHARLES STROUSE

Bb Dm Eb F7 Bb  
 Bye bye Bird - ie, I'm gon - na miss you so;  
 Fm6 G7 Cm F7 Bb  
 Bye bye Bird - ie, why d'ya have to go?  
 Dm Bb Dm Bb Dm Eb F7  
 No more sun - shine, It's fol - lowed  
 Bb Fm6 G7 Cm F7  
 you a - way; I'll cry Bird - ie, till you're home to  
 Bb Bb7 Eb Dm Eb  
 stay. I'll miss the way you smile, as tho' it's just for me; And each and ev -'ry  
 C9 F7 Bb Dm Eb  
 night, I'll write you faith - ful - ly! Bye bye Bird -  
 F7 Bb Fm6 G7 Cm  
 ie, it's aw - ful hard to bear; Bye bye Bird -  
 F7 Gm Bb7 Eb F7 *Repeat and fade*  
 ie, guess I'll al - ways care. Guess I'll al - ways

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**HONESTLY SINCERE** From the Musical "BYE BYE BIRDIE"

Lyric by LEE ADAMS  
Music by CHARLES STROUSE

In ev - 'ry - thing I do, My sin - cer - i - ty shows  
 When I sing a - bout a tree, I real - ly feel that  
 thro'; I look you in the eye, Don't e - ven have to  
 tree! When I sing a - bout a girl, I real - ly feel that  
 try, it's au - to - mat - ic! I'm sin - cere!  
 girl, I mean I real - ly  
 feel sin - cere! You got - ta be sin -  
 cere, Oh, oh, oh, You got - ta feel it here;  
 Oh, oh, oh, my ba - by, Oh, my ba - by, Oh,  
 yeah! Oh, my ba - by, Oh yeah!

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**HOW LOVELY TO BE A WOMAN** From the Musical "BYE BYE BIRDIE"

Lyric by LEE ADAMS  
Music by CHARLES STROUSE

It's won - der - ful to feel The way a wo - man feels; It  
 gives you such a glow Just to know you're wear - ing  
 lip - stick and heels! How love - ly to be a wo - man And  
 have one job to do; To pick out a boy and  
 train him And then when you are through, You've  
 made him the man you want him to be! How  
 love - ly to be a wo - man like me!

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**HYMN FOR A SUNDAY EVENING** *From the Musical "BYE BYE BIRDIE"*Lyric by LEE ADAMS  
Music by CHARLES STROUSE

Ed Sul-li - van, \_\_\_ Ed Sul - li - van, \_\_\_ We're gon - na be on Ed Sul - li - van! \_\_\_

How could an - y fam - 'ly be \_\_\_ Half as for - tu - nate as we? \_\_\_

We'll be coast to coast, With our fa - v'rite host, Ed Sul - li - van.

Ed Sul - li - van, \_\_\_ Ed Sul - li - van, \_\_\_ We're gon - na be on Ed Sul - li - van! \_\_\_

(Spoken ad lib.) Got a won - der - ful wife, two swell kids, a good bus - 'ness and now this!

Some - day we'll re - call, The great - est day of all, Ed Sul - li - van! \_\_\_

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Music by CHARLES STROUSE

Kids! I don't know what's wrong \_\_\_ with these kids to - day! Kids! Who can

un - der - stand \_\_\_ an - y - thing they say? Kids! They are dis - o - be - di - ent,

dis - re - spect - ful oafs! \_\_\_ Nois - y cra - zy slop - py la - zy loaf - ers! \_\_\_

While we're on the sub - ject: Kids! You can talk and talk \_\_\_ till your face is blue!  
Why are they so dread - ful? Kids! They are just im - pos - si - ble to con - trol!

Kids! But they still do just \_\_\_ what they want to do!  
Kids! With their aw - ful clothes \_\_\_ and their rock and roll!

Why can't they be like we were, Per - fect in ev - 'ry way? What's the mat - ter with

kids to - day? day?

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**A LOT OF LIVIN' TO DO** From the Musical "BYE BYE BIRDIE"Lyric by LEE ADAMS  
Music by CHARLES STROUSE

There are girls just ripe — for some kiss - in' — And I mean  
to kiss — me a few! Oh, those girls don't know — what they're miss - in', —  
I've got a lot of liv - in' — to do! And there's wine all read - y for  
tast - in' — And there's Cad - il - lacs all shin - y and new! Got - ta move,  
'cause time — is a - wast - in', — There's such a lot of liv - in' — to do!  
There's mu - sic to play, — plac - es to go! — Peo - ple to see! —  
Ev - 'ry - thing — for you and me! — Life's a ball, If on - ly you know it! —  
And it's all just wait - in' for you! You're a - live,  
so come on and show it! — There's such a lot of liv - in' — to do! —

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**ONE BOY** From the Musical "BYE BYE BIRDIE"Lyric by LEE ADAMS  
Music by CHARLES STROUSE

One boy, one spe - cial boy, One boy to go with, to talk with and walk with; One boy, — That's the way it should  
be. — One boy, one cer - tain boy, One boy to laugh with, to joke with, have coke with,  
One boy, — not two, or three. — One day you find out, This is what life is  
all a - bout: You need some - one who Is — liv - ing just for you. — One boy, one stead - y boy,  
One boy to be with for - ev - er and ev - er; One boy, That's the way it should be. That's the way it should be. —

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**ONE LAST KISS** *From the Musical "BYE BYE BIRDIE"*

Lyric by LEE ADAMS  
Music by CHARLES STROUSE

G Em

Oh, one last kiss, oh, ba-by, one last kiss, It nev-er felt like this, oh, ba-by, not like this, you know I need your

C D G C G G Em

love. Oh! Oh! Oh! Give me one last kiss! Oh, one more time, oh, ba-by, one more time. You make me feel sub-lime, oh, ba-by, it's sub-

C D G C G G7 C 3 3 1 D7 3 1 3 1

lime, you know I need your love, Oh! Oh! Oh! Give me one last kiss! Dar-ling, it is - n't right, why must we say good-night?

G C 3 3 1 D7 3 1 3 1 G

Don't let me go like this. Ba-by, I need you so but if I have to go, just give me one last kiss! Oh, one last kiss! oh, ba-by, one last

Em C D G 3 C G

kiss, It nev-er felt like this, oh, ba-by, not like this, you know I need your love. Oh! Oh! Oh! Give me one last kiss!

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**PUT ON A HAPPY FACE** *From the Musical "BYE BYE BIRDIE"*

Lyric by LEE ADAMS  
Music by CHARLES STROUSE

E♭ E♭6 Gm7 C7 Fm7 B♭9 Fm7 B♭9 E♭ E♭6

Gray skies are gon-na clear up, Put on a hap-py face; Brush off the clouds and

Gm7 C7 Fm7 B♭9 B♭m7 E♭7 A♭Maj7 D7 G7 C7 F7 B♭7 E♭M7E♭7E♭6

cheer up, Put on a hap-py face. Take off the gloom-y mask of trag-e-dy, It's not your style:

A♭Maj7 D7 G7 C7 F7 Fm7 B♭9 E♭ E♭6 Gm7 C7

You'll look so good that you'll be glad ya' de-cid-ed to smile! Pick out a pleas-ant out-look,

Fm7 B♭9 Fm7 B♭9 E♭ E♭6 Gm7 C7 Fm7 B♭9 B♭m7 E♭7 A♭Maj7 B♭9

Stick out that no-ble chin; Wipe off that "full of doubt" look, Slap on a hap-py grin! And spread

E♭ Fm7 B♭7 G7+5 G7 C9 F9 Fm7 B♭9 E♭ E♭6 Fm7 E♭

sun-shine all o-ver the place, Just put on a hap-py face!

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**ROSIE** *From the Musical "BYE BYE BIRDIE"*

Lyric by LEE ADAMS  
Music by CHARLES STROUSE

Fmaj7 F6 Am7 Gm7 C7 Dm7 G7 Dm7 G7

Ev-ry-thing is ros-y, When I'm with my Ro-sie, With a girl like Ro-sie, How could I be

Gm7 Am A♭ C Fmaj7 F6 Am7 Gm7 C7 Dm7 G7 Gdim

blue? Hand in hand we'll mo-sey Me and lit-tle Ro-sie, We will be so co-zy by a

Dm7 G7 F#7 G7 Gm7 C7CdimC7 Cm7 F7 B♭ Cm7 3 F 3 B♭

fire built for two. Oh! I once heard a poem that goes: "A rose is a rose is a rose." Well,

A7+5 D9 G7 Gm7 C9 F G7 Gm7 C7 Fmaj7 F6

I don't a-gree, take it from me, There's one rose sweet-er than an-y that grows! And that's my Ro-sie,

Fmaj7 F7 B♭ B♭m6 F6 Gm7 C9 F

I'm so glad she chose me; Life is one sweet beau-ti-ful song to me.

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**THE TELEPHONE HOUR** From the Musical "BYE BYE BIRDIE"

 Lyric by LEE ADAMS  
 Music by CHARLES STROUSE

Go-in' stead-y, you know it, man, Go-in' stead-y, it's cra - zy, man! Go-in' stead-y, you know it, It won't last!  
 Not at all! He's too thin! She's too tall. Hel - lo, Mis - sus Mil - ler,  
 This is Har - vey John - son, Can I speak to Deb - ra Sue? Well, I heard they got pinned! I was hop-in' they  
 would! Now they're liv - in' at last! Go - in' stead - y, for good! Hel - lo, Mis - sus Gar - feyn, is  
 Char - i - ty home from school yet? Did they real-ly get pinned? I was hop-in' they would; Now they're liv - in' at  
 last, Go - in' stead-y for good. If you got - ta go, That's the way to go. When they got you hooked,  
 Then you're real - ly cooked, What - cha gon - na do! What - cha gon - na do! Well, I heard they got  
 pinned! I was think-ing they would! Now they're liv - in' at last Go - in' stead - y, for  
 good. Go - in' stead - y, go - in' stead - y, go - in' stead - y, stead-y, for good! Go - in' stead-y, go - in' stead - y,  
 go - in' stead - y, stead - y, for good! He's in love with Kim, Kim's in love with him!  
 Go - in' stead - y, go - in' stead - y, go - in' stead - y, stead-y for good! Go - in' stead - y, go - in' stead - y,  
 go - in' stead - y! That's the way it should be! They'll be hap - py I know! Go - in' stead - y for  
 me. That's the way it should go! Go - in' stead - y, go - in' stead-y, go - in' stead - y, stead - y for good!  
 Go - in' stead - y, go - in' stead - y, go - in' stead - y! Oh, yeah!

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"BEN FRANKLIN  
IN PARIS"



Handwritten mark or signature.

GEORGE W. GEORGE and FRANK GRANAT  
present

ROBERT PRESTON  
*in*  
"BEN FRANKLIN  
IN PARIS"

Play and Lyrics by **SIDNEY MICHAELS** Music by **MARK SANDRICH, JR.**

with

**ULLA SALLERT**

FRANKLIN KISER BOB KALIBAN BYRON WEBSTER  
JACK FLETCHER OLIVER CLARK  
JERRY SCHAEFER SAM GREENE

and

**JACQUELINE MAYRO**

Musical Direction and  
Vocal Arrangements by  
**DONALD PIPPIN**

Orchestrations by  
**PHILIP J. LANG**

Dance and Incidental  
Music by  
**ROGER ADAMS**

Production designed by  
**OLIVER SMITH**

Costumes designed by  
**MOTLEY**

Lighting by  
**JACK BROWN**

Entire Production Staged by

**MICHAEL KIDD**

a new musical





**DIANE IS** From the Musical "BEN FRANKLIN IN PARIS"Lyric by SIDNEY MICHAELS  
Music by MARK SANDRICH, Jr.

Like un - to a shop of pret - ty things, Di - ane is. Like un - to a  
pal - ace full of kings, A sol - id year of springs, Di - ane is, Di - ane is. Like un - to a  
shelf of books, A look - ing glass of looks, A cot - tage full of se - cret nooks, My Di - ane is, my Di - ane is,  
My Di - ane is so. But if she nev - er shares it, the wealth that is her lot, Nev - er ev - er dares it, to  
tie a sim - ple knot; then like - ly to, is the shop to close, the town to doze, the year to fly, the  
glass to lie, the shelf to turn, the cot - tage to burn, which brings Di - ane to lone - ly e - ven - ings, Di -  
ane, who once was lik - ened to a shop of pret - ty things.

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Music by MARK SANDRICH, Jr.

God bless the hu - man el - bow, God bless it where it bends; If it  
bent too long, we'd be dry, I fear; If it bent too short, we'd be drink - ing through our ear, But it  
bends just right in the mid - dle of the arm, not too loose, not too tight, as we lean on it each night with a  
well - oiled kind of cham, With a well - oiled kind of cham.  
When the brain won't tick, when the heart won't leap, When the stom - ach gets sick, when the  
foot's a - sleep; Then we point, man and boy, as its won - ders we em - ploy, to that  
luck - i - ly, knuck - i - ling, an - a - tom - i - cal joy. God

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**HALF THE BATTLE** *From the Musical "BEN FRANKLIN IN PARIS"*Lyric by SIDNEY MICHAELS  
Music by MARK SANDRICH, Jr.

They can think they've got me beat - en, they can knock me down; But I'll climb  
up off the floor. Just as long as I can keep a - live the will to  
clown, Well, they've won the bat - tle, Hell, they have - n't won the war! Half the  
bat - tle's that one ex - tra mile, Can you meet the test, then,  
where is that grin? With half the bat - tle, you tuck it in your  
pock - et And you know then, some - how, you'll win; You know  
then, some - how, you'll win!

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Music by MARK SANDRICH, Jr.

Hic, haec, hoc, In vi - no ver - i - tas, Hic, haec, hoc, Hic, haec, hoc, Hic, haec, hoc,  
In vi - no ver - i - tas, Hic - haec, hoc, Hic, haec, hoc.  
Sic sem - per ty - ran - nis, sem - per fi - de - lis, In vi - no ver - i - tas, Hic, haec, hoc, Sic sem - per ty - ran - nis,  
sem - per pa - ra - tus, In vi - no ver - i - tas, Hic, haec, hoc. Hic, haec, hoc, In vi - no ver - i - tas,  
Hic, haec, hoc, Hic, haec, hoc, Hic, haec, hoc, In vi - no ver - i - tas, Hic, haec, hoc, In vi - no ver - i - tas,  
Hic, Haec, hoc!

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**HOW LAUGHABLE IT IS** *From the Musical "BEN FRANKLIN IN PARIS"*Lyric by SIDNEY MICHAELS  
Music by MARK SANDRICH, Jr.

Oh, how laugh-a-ble it is, \_\_\_\_\_ that you al-ways a-dore \_\_\_\_\_ the ver-y one you  
nev-er can live with; And how laugh-a-ble it is \_\_\_\_\_ when your love's not re-  
turned, \_\_\_\_\_ you face a fact and that's what you live with in a life-time. What a joke on peo-ple is  
hu-man feel-ing, that lets them thrill be-fore the kill that leaves them reel-ing. How laugh-a-ble it is, \_\_\_\_\_  
\_\_\_\_\_ that my heart runs to hug \_\_\_\_\_ the ver-y love that nev-er can ev-er be. I have  
ev-'ry-thing my life re-quires, ex-cept the thing my heart de-sires; \_\_\_\_\_ some-one who can make me de-  
pend-ent and free; \_\_\_\_\_ laugh-a-ble it is and the laugh is on me. \_\_\_\_\_

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Music by MARK SANDRICH, Jr.

I love the la-dies \_\_\_\_\_ I love them all; \_\_\_\_\_ I can make 'em  
blush like Mas-sa-chu-sets in the fall. \_\_\_\_\_ I  
love the la-dies, \_\_\_\_\_ Is that a sin? \_\_\_\_\_ I can make 'em  
gay as Glouces-ter when the ships come in. \_\_\_\_\_ So let us  
shoot off can-nons and ring i-ron bells; And all down a yard of  
beer. \_\_\_\_\_ For the gen-tle-men love the la-dies, the la-dies love 'em back; And that's how the  
dev-il we're here, my friends, And that's how the dev-il we're here. \_\_\_\_\_

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**I INVENTED MYSELF** *From the Musical "BEN FRANKLIN IN PARIS"*Lyric by SIDNEY MICHAELS  
Music by MARK SANDRICH, Jr.

The left hand's a po - ker for stir - ring up trou - ble, The right hand's a pipe for blow - ing a  
 bub - ble; The neck is made of cur - tain rods, it cer - tain - ly nev - er bends, I in - vent - ed my -  
 self out of odds and ends. But the  
 damn thing works, the damn thing works, Tho' it's not plumb true or lev - el;  
 Tho' it don't quite fit Tho' it ain't well knit, The damn thing works like the  
 dev - il. The liv - er's a bar - rel of bran - dy in one sense, The lungs are two  
 bags of hot air and non - sense; I made the skin it's wrapped in from the hide of a griz - zly bear, I in -  
 vent - ed my - self out of thin blue air!

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Music by MARK SANDRICH, Jr.

Look for small pleas - ures that hap - pen ev - 'ry day; And not for for - tune or  
 fame. In - fi - nite treas - ures lie all a - long the way, As do  
 can - dles wait - ing for flame. How sim - ple the joys at our  
 fin - ger - tips, This plain air we share is cham - pagne one sips.  
 Look for small pleas - ures up - on this ball of clay And not for light - ning to tame.  
 And one day there's some - one, Just a friend - ly some - one, Who'll be hus - band or  
 wife to you, Be the love of all your life to you; And you'll find how great small pleas - ures can prove.

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**TO BE ALONE WITH YOU** *From the Musical "BEN FRANKLIN IN PARIS"*Lyric by SIDNEY MICHAELS  
Music by MARK SANDRICH, Jr.

I'd sail the skies, off to the far - thest lit - tle star, I'd go; Sail the skies —  
 and watch the peo - ple dis - ap - pear be - low. I would glad - ly give up  
 ev - 'ry earth - ly thing I know, To be a - lone with you, To be a - lone with you. I'd  
 roam the earth — and ev - 'ry cor - ner of the Sev - en Seas; Roam the earth — and search the  
 spray of ev - 'ry salt - y breeze. I would let — the rag - ing o - ceans take me where they  
 please, To be a - lone — with you. To hold your hand in mine, —  
 — With no - bod - y there be - side us; — To hold your hand in mine, — There's noth - ing I would - n't  
 do. — But if some - day, — to have to share you with the world I must,  
 If some - day — I find each plan of mine has turned to dust; Then while you're here, — All that I  
 want in all this world is just To be a - lone with you. —

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**TOO CHARMING** *From the Musical "BEN FRANKLIN IN PARIS"*Lyric by SIDNEY MICHAELS  
Music by MARK SANDRICH, Jr.

You must re - mem - ber — your per - sua - sive pow - ers I know, — You're still ex -  
 hil - a - rat - ing, scin - til - lat - ing, gen - er - at - ing, pal - pi - tat - ing, The an - swer is no! — You've al - ways been  
 too ar - dent to re - strain, — Too  
 no - ble to de - feat; — Our lov - ing was too ten - der to re -  
 proach, — And too charm - ing to re - peat. —

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# WE SAIL THE SEAS *From the Musical "BEN FRANKLIN IN PARIS"*

Lyric by SIDNEY MICHAELS  
Music by MARK SANDRICH, Jr.

F Gm7 C7  
 We hail from Mas - sa - chu - setts, Old New Hamp, the Car - o - lines; Rhode  
 F Dm Bb Gm7  
 Is - land and Con - nect - i - cut, Geor - gia, Jer - sey and New York,  
 F Dm Gm7 C7  
 Penn - syl - va - nie, Mar - y - land, Vir - gin - ie, Del - a - ware, Boys who  
 F Dm Bb Gm7 C7 F  
 sail the seas to free - dom.

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# WHATEVER BECAME OF OLD TEMPLE?

*From the Musical "BEN FRANKLIN IN PARIS"*

Lyric by SIDNEY MICHAELS  
Music by MARK SANDRICH, Jr.

Eb Eb11 Ab  
 What - - ev - er be - came of old Tem - ple? His grand - fa - ther was a gift - ed  
 Abm Eb Ab Eb Gm Ab  
 man; Well, old Tem - ple trav - eled ex - ten - sive - ly in Eu - rope And died on the Eu - ro - pe - an  
 Eb Eb11 Ab  
 plan. What - ev - er be - came of old Tem - ple? Har - vard, sum - mer, 'Sev - en - ty -  
 Abm Eb Ab Eb Cb Bb7  
 Six; He nev - er got an ounce of fun out of life, He was one of those "You know,  
 Eb AbMaj7 Eb13 AbMaj7 Eb13 F Cm7 F Cm7 F7 Dbm  
 sticks." I guess you could say his prob - lem was he nev - er enjoyed a mis - spent youth: E - ven in sit - u -  
 Eb11 CbMaj11 Cb6 CbMaj Cb6 Eb Bb7 Eb Bb F7 Bb7  
 a - tions where it was dis - tinct - ly to ev - 'ry - bod - y's dis - ad - van - tage, Tem - ple told the truth, Ruth - less - ly  
 Eb Eb11 Ab  
 What the dev - il, ev - er be - came of old Tem - ple? He must have sick - ened of be - ing  
 Abm Eb Ab Eb Gm  
 good; I hear he spent quite a lit - tle time in Par - is, Do - ing what he  
 Ab Gm Abm EbMaj7 Fm7 Gm7 Abm6  
 should, In - stead of what he could. Oh, what - ev - er be - came of old Tem - ple from school? He grew  
 Eb EbMaj7 Ab Gm Cm Fm7 Bb11 Eb Ab Eb  
 up to be - come, God help me, A love - less, re - spec - ta - ble fool!

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**WHEN I DANCE WITH THE PERSON I LOVE**

From the Musical "BEN FRANKLIN IN PARIS"

Lyric by SIDNEY MICHAELS  
Music by MARK SANDRICH, Jr.

E $\flat$ Maj7 E $\flat$ 6 Fm7 B $\flat$ 7 E $\flat$ Maj7 E $\flat$ 6 A $\flat$ Maj7 A $\flat$ 6 B $\flat$ 7  
 melt like but - ter in the sun - shine, Re - flect like can - dle-light in wine; Out  
 limp as lin - en on a hand loom, I fly, a witch with-out a broom; My  
 E $\flat$  Fm7 E $\flat$ Maj7 Fm7-5 E $\flat$ 6 Fm7 B $\flat$ 7  
 loud I hum in de - lir - i - um, When I dance with the per - son I love. A $\flat$   
 heart down deep does a dol - phin leap, When I dance with the  
 B $\flat$ 7 E $\flat$ Maj7 E $\flat$ 6 Fm7 B $\flat$ 7 E $\flat$ Maj7 E $\flat$ 6 Fm7  
 per - son I love. And oh, if he ev - er should go a - way, I'd be  
 B $\flat$ 7 E $\flat$ Maj7 E $\flat$ 6 Fm7 B $\flat$ 7 E $\flat$ Maj7 Cm7  
 true, true I'd stay; Wait - ing the rest of my life, 'Til he could re -  
 F7 B $\flat$ 7 E $\flat$ Maj7 E $\flat$ 6 Fm7 B $\flat$ 7  
 new the dance with me. In what way bet - ter could I spend time,  
 E $\flat$ Maj7 E $\flat$ 6 A $\flat$ Maj7 A $\flat$ 6 B $\flat$ 7 E $\flat$  Fm7 E $\flat$ Maj7 Fm7-5  
 climb where lad - ders can - not climb; I float thru town made of ei - der - down, Oh, it  
 E $\flat$  Fm E $\flat$  A $\flat$ m6 E $\flat$  Fm7 Bm7-9 E $\flat$  E $\flat$ 6  
 ten - ders me, gen - tles me, Sets me a - bove, When I dance with the per - son I love.

Copyright © 1963 and 1964 by Mark Sandrich, Jr. and Sidney Michaels.  
All rights throughout the world controlled by Morley Music Co., Inc. Used by permission.**YOU'RE IN PARIS** From the Musical "BEN FRANKLIN IN PARIS"Lyric by SIDNEY MICHAELS  
Music by MARK SANDRICH, Jr.

E $\flat$ Maj7 E $\flat$ 6 Fm7 B $\flat$ 7 E $\flat$ Maj7 E $\flat$ 6  
 You're in Par - is, You're in Par - is, You're in Par - is, where the  
 E $\flat$ Maj7 E $\flat$ 6 Gm7 $\flat$ 5 C7 $\flat$ 9 C7 Fm B $\flat$ 7 E $\flat$ Maj7  
 fash - ion is ro mance. If you'll lis ten, dare to lis - ten,  
 E $\flat$ 6 F7 F11 F7 Fm7 B $\flat$ 7 E $\flat$ Maj7  
 Soon your heart will start to dance To the mu - sic that is Par - is. You're in Par - is,  
 E $\flat$ 6 Fm7 B $\flat$ 7 E $\flat$ Maj7 E $\flat$ 6 E $\flat$ Maj7 E $\flat$ 6 Gm7 $\flat$ 5  
 that's where you are, Dreams come true are just a part of her de - sign.  
 C7 $\flat$ 9 C7 Fm7 B $\flat$ 7 Cm A $\flat$ m E $\flat$ 6  
 'Neath a gar - ret's raft - er there's more laugh - ter in the Par - is wine. Street ca - fés of an eve - ning fill up  
 Fm7 B $\flat$ 11 E $\flat$ 6 Fm7 B $\flat$ 11 E $\flat$ Maj7 E $\flat$ 6 Fm7 B $\flat$ 7  
 two by two, Dawn by the riv - er's good for stroll - ing through; Would - n't you love to be in love in  
 E $\flat$ Maj7 Fm7 B $\flat$ 7 E $\flat$ Maj7 Fm7 B $\flat$ 7 E $\flat$ Maj7  
 Par - is? You're in Par - is. (Whistle)

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EDWARD PADULA  
CARROLL and HARRIS MASTERSON  
NORMAN TWAIN present

CHITA RIVERA      NANCY DUSSAULT      HERSCHEL BERNARDI in

*a new musical*  
**BALJOUR**



and **MAE QUESTEL**

with **GUS TRIKONIS**

**HERBERT EDELMAN      ANTONIA REY      LUCIE LANCASTER**

Scenery Design d by  
**OLIVER SMITH**

Costumes by **FREDDY WITTOP**      Lighting by **PEGGY CLARK**

Vocal Arrangements & Musical Direction by  
**LEHMAN ENGEL**

Orchestrations by **MORT LINDSEY**      Dance Music Arranged by **RICHARD DE BENEDICTIS**

Assistant Choreographer **WALLY SEIBERT**      Production Manager **DUANE CAMP**

Directed by **LAWRENCE KASHA**

Original Cast Album by **COLUMBIA RECORDS**



**GUARANTEES** *From the Musical "BAJOUR"*

Music and Lyric by WALTER MARKS

CMaj9 G11 CMaj9 G11 CMaj9 C11 CMaj9 G11 FMaj7  
 Guar - an - tees are made for shirts that nev - er shrink And soaps that clean your sink and  
 CMaj7 FMaj7 CMaj9 F CMaj9 G11 CMaj9 G11 CMaj9 G11 CMaj9 G11 CMaj9 G11 FMaj7  
 hall - ways; When it comes to love there is no guar - an - tee That what you feel will  
 AMaj7 D6 AMaj7 D6 AMaj7 Am7 D11 G Am7 D11  
 be for al - ways. But don't shy clear of love, just for  
 G Am7 D11 D7 G G+ G6 G+ G B13 B9+5 EMaj7 E6  
 fear of love, Seize it when it first fills your heart; Be a lit - tle pre - ma - ture,  
 B13 B9+5 A7 C D G D9 G9 G6 Dm7 G C CMaj7 F CMaj7  
 Love can grow and be ma - ture, On - ly if you trust it from the start.

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**HONEST MAN** *From the Musical "BAJOUR"*

Music and Lyric by WALTER MARKS

Cm G7 Cm Fm Cm Ab Eb G7  
 It's a pleas - ure do - in' bus - ness with an hon - est man, With a guy who ain't just look - in' for a buck; Soon our  
 Ab Eb Ab Eb D7 G7  
 chil - dren will be wed and we'll both come out a - head, So I want to wish you lots of luck. (lots of luck.) It's a  
 Cm G7 Cm Fm Cm Ab Eb G7  
 pleas - ure do - in' bus - ness with an hon - est man, Who will nev - er do you in or do you ill; I can  
 Ab Eb Ab Eb Dm7 G7 Cm Fm7 Bb7  
 tell you that I've heard that you al - ways keep your word And I'm ab - so - lute - ly sure you will. (sure you will) Now we're  
 EbMaj7 Eb6 Fm7 Bb7 EbM7 Eb6 Fm7 Bb7 EbMaj7 Eb6 D7 G7 Cm G7  
 part - ners, How - dy, pard, Shake hands part - ner, Ow! not so hard! It's a pleas - ure do - in' bus - ness with an  
 Cm Fm Cm Ab Eb G7 Ab Eb  
 hon - est man, You can trust him not to lie or cheat or slink; Dem - bo I be - lieve in you, New - ark,  
 Ab Eb Fm7 Bb9 Eb7 Bbm7 Eb7 Ab Ab6  
 I be - lieve you, too, Well, I'm glad to know that's what you think. (that's what you think!) When you're do - in' bus - ness with a  
 AbMaj7 Abm6 Eb Dp7 C7 Fm7 Bb9  
 sin - cere guy, Then you give him the bus - ness when you can. I could nev - er swin - dle you, 'cause ev - 'ry -  
 Gm7-5 C9 Fm7 Bb9 Eb C9 Fm7 Bb9  
 bod - y knows it's true, That you can't cheat an hon - est man, not while he's look - in', No you can't cheat an hon - est  
 Gm7 C9 Fm7 Bb11 Bb13 Eb  
 No you can't cheat an hon - est No you can't cheat an hon - est man!

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**I CAN** From the Musical "BAJOUR"

Music and Lyric by WALTER MARKS

Don't give up! Don't give out! Don't give in! Sim - ply Find your weak spot, Smooth it o - ver and glue it up! Faint not, fear not, Find your cour-age and screw it up! I've got the guts and the heart and the nerve And the will and the way and the plan! And I know that I could and I should and I shall And I will and I must and I can! \_\_\_\_\_

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**LIVING SIMPLE** From the Musical "BAJOUR"

Music and Lyric by WALTER MARKS

Liv - ing sim - ply, Sim - ply liv - ing in plain, sane fash - ion, That's the kind of pas - sion I can of - fer you! \_\_\_\_\_ Liv - ing hap - py, hap - py liv - ing at home with kids to care for; That's the joy we'll be there for, When our dream comes true. \_\_\_\_\_ Our love will be calm and cool, yet, Time will make it \_\_\_\_\_ strong; \_\_\_\_\_ Though Ro - me - o and Ju - liet would say we're all wrong, Our love will last long - er. Liv - ing sim - ply, Sim - ply liv - ing our lives to - geth - er, Mak - ing each day the love - li - est day of them all. \_\_\_\_\_

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**LOVE IS A CHANCE** *From the Musical "BAJOUR"*

Music and Lyric by WALTER MARKS

See how my heart's o - pen wide! \_\_\_\_\_ Hey there! \_\_\_\_\_

Love, take \_\_\_\_\_ a good seat \_\_\_\_\_ in - side \_\_\_\_\_ and stay there! \_\_\_\_\_

Love is a chance, \_\_\_\_\_ Chance to be hap - py, \_\_\_\_\_

In one fan - tas - ti - cal stroke! \_\_\_\_\_

Now's my big chance \_\_\_\_\_ And I'm a gam - bler, \_\_\_\_\_

Read - y to go, \_\_\_\_\_ Read - y to go, \_\_\_\_\_

Read - y to go \_\_\_\_\_

for broke! \_\_\_\_\_

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**LOVE-LINE** *From the Musical "BAJOUR"*

Music and Lyric by WALTER MARKS

Your love - line is straight, Your love - line is long, It tells of a love all a -

bid - ing and strong. Your young years will pass, like dreams filled with air, 'Til one day you'll

wake and your love will be there. Then give her your heart, as soon as you've met, Your

love - line is clear, that's the one chance you get. Don't fight with your fate, just let it come

true, Your love - line is straight, there's on - ly one girl for you. \_\_\_\_\_

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**MEAN** *From the Musical "BAJOUR"*

Music and Lyric by WALTER MARKS

Mean! I'm mean! I'm big-time mean! \_\_\_\_\_ A rat-tle-snake to all you worth-less  
worms! \_\_\_\_\_ A vi-rus to you harm-less lit-tle germs! I'm \_\_\_\_\_ sharp! I'm  
sharp! I'm big-time sharp! \_\_\_\_\_ A cac-tus to you sick-ly prick-ly pears! \_\_\_\_\_ A  
pun-gent Lim-burg cheese to you in-sip-id Cam-em-berts! So, trust me! There's ev-'ry rea-son you should  
trust me! Trust me! There's noth-ing else that you can do!  
If you try be-com-ing nas-ty, 'cause you doubt me, dears, You'll quick-ly learn one thing a-bout me, dears;  
I can be nas-ti-er than you, to you, Be-cause I'm stink-in', rot-ten mean! \_\_\_\_\_

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**MOVE OVER, AMERICA** *From the Musical "BAJOUR"*

Music and Lyric by WALTER MARKS

Let's get mov-in', mov-in', mov-in', \_\_\_\_\_ Ain't no time to hang a-  
fif-ty states to choose from, \_\_\_\_\_ Where the ac-tion's fresh and  
bout; \_\_\_\_\_ So move o-ver, move o-ver, New York! New York! \_\_\_\_\_ The  
new: \_\_\_\_\_ So move o-ver, move o-ver, A-mer-i-ca! \_\_\_\_\_ We're  
gyp-sies are mov-in' out! \_\_\_\_\_ We got gon-na move o-ver you!  
From Bi-lox-i to Chi-ca-go, \_\_\_\_\_ From Fris-co to  
Bal-ti-more; \_\_\_\_\_ Where an emp-ty store lays wait-ing  
Just for \_\_\_\_\_ the big Ba-jour! \_\_\_\_\_

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**MUST IT BE LOVE?** *From the Musical "BAJOUR"*

Music and Lyric by WALTER MARKS

My heart's a - quiv - er, but must it be love? \_\_\_\_\_ Sure I  
 shiv - er, but must it be love? \_\_\_\_\_ Here in the still - ness I was  
 chilled to - night, Still, chill or ill - ness can't ex - plain my  
 plight! My thoughts as - sem - ble, then fly like a dove, \_\_\_\_\_  
 True, I trem - ble, but must it be love? \_\_\_\_\_ This feel - ing fright - ens me, yet  
 I a - dore it! Should I trust it? why must it be love? \_\_\_\_\_

Chords: C, Am, G11, G7, C, D7, G11, G7, G, E7, Am, D7, G, Gm7, C7, F, Em7, A7, Dm7, G7, C, Am, G11, G7, C, D7, G11, G7, G, E7, Am, F, Bb9, C, Am, Dm7, G9, C

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**SOON** *From the Musical "BAJOUR"*

Music and Lyric by WALTER MARKS

Soon the fine day, soon the fine night, soon our close to - geth - er life is  
 com - ing, \_\_\_\_\_ Soon my rose gives up the hon - ey,  
 Soon my strings are read - y for the strum - ming. \_\_\_\_\_  
 We've got our for - tune, \_\_\_\_\_ We've got our for - tune, \_\_\_\_\_ Right in the palm, \_\_\_\_\_  
 right in the palm, \_\_\_\_\_ Right in the palm \_\_\_\_\_ of our hand. Right in the palm, \_\_\_\_\_  
 right in the palm, \_\_\_\_\_ Right in the palm \_\_\_\_\_ of our hand \_\_\_\_\_ Soon. \_\_\_\_\_

Chords: Eb, Ebdim, Eb, Abm7, Bb, Ebm, Db, Ebm, Ab, Abm7, Bb, Abm7, Bb, Ebm, Abm, Bb, Abm, Bb, Ebm, Eb

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**WHERE IS THE TRIBE FOR ME?** *From the Musical "BAJOUR"*

Music and Lyric by WALTER MARKS

Fm Fm(+5) Gm7 3 Gm7-5 C7-9 Fm C7sus 3 C7 3  
 Where? where? Where is the tribe for me? One who has not heard of  
 FMaj7 Gm7 C7 FMaj7 Dm7 3 3 G7 3  
 N. Y. U., D. A. R. or L. B. J. Peo- ple that bear no al- le- giance to C. I.  
 Bdim AMaj7 A6 Gm7 C9 FMaj7  
 O., or C. I A! Oh, please, I'm on bend- ed knees!  
 Em7 A7-9 Dm(+7) Dm  
 Where are these ab- o- rig- i- nes Who were meant to  
 Bbm Bbm6 Bbm7 F F6 FMaj7 F6 Gm7  
 be my "P. H. D."? Tell me where?  
 C7 Fm Fm(+5) Fm Fm(+5) Fm  
 Where is the tribe for me?

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**WORDS, WORDS, WORDS** *From the Musical "BAJOUR"*

Music and Lyric by WALTER MARKS

F F7 Cm7 F7 Bb Bdim Am7 Gm7 FMaj7  
 Well, you see how we com- mu- ni- cate with words! words! words! Words are the key;  
 Gm7 C7 F F7 Cm7 F7 Bb Bdim  
 I talk to you, You talk to me! Oh- ho- ho, One lit- tle word  
 F Eb9 D7 G9 C11 C7  
 can be the fink, Squeal- in' what you're feel- in' and re- veal- in' what you  
 FMaj9 Bb Bdim Am7 Gm7 FMaj7  
 think! Just use those words! words! words! Words are the key;  
 Gm7 C7 F F7 Cm7 F7 Bb  
 I talk to you, You talk to me, Oh- ho- ho, Is- n't it  
 Bdim F Eb9 D7 Gm G#dim F  
 nice, since we've con- ferred, (I like you!) (I like you!) (You mean it?) (I  
 D7 Gm7 C7 F Gm7 Gm7 Gb9 FMaj7  
 mean it!) I like you, I give you my word!

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**BAJOUR** From the Musical "BAJOUR"

Music and Lyric by WALTER MARKS

Ev - 'ry - bod - y's look - in' for the big Ba - jour! Ev - 'ry - bod - y's look - in' for the  
 one big break! One luck - y strike, one luck - y streak, One stroke  
 o' luck, That's all they seek! I'm just like  
 ev - 'ry - bod - y, Hop - ing to  
 make it some - how; And I  
 got a hap - py feel - ing, That some - how  
 is here and now!  
 Ev - 'ry - bod - y's look - in' for the big Ba - jour! Ev - 'ry - bod - y's look - in' for the  
 one sure thing! And here it is! Right in the pinch! I'm cer -  
 - tain it's a lead - pipe cinch! So, hey, I'm rid - ing  
 hot luck, Big Ba - jour is  
 my best friend! Oh, hey,  
 I'm tak - in' pot - luck! I'm tak - in' pot - luck,  
 At the rain - bow's end!

JERRY ADLER AND NORMAN ROSEMONT  
present

# DRAAT THE CAT

A NEW MUSICAL COMEDY

*So Long Charlie!  
The Cat  
Strikes Again!*

STARRING  
**LESLEY ANN ELLIOTT**  
**WARREN GOULD**

BOOK & LYRICS BY

**IRA LEVIN**

MUSIC BY

**MILTON SCHAFER**

**JOE LAYTON**

DIRECTED AND CHOREOGRAPHED BY

WITH **JANE CONNELL · JACK FLETCHER**

**CHARLES DURNING · LU LEONARD · GENE VARRONE**

Scenery & Lighting by **DAVID HAYS**

Costumes by **FRED VOELPEL**

Music Direction & Vocal Arrangements by **HERBERT GROSSMAN**

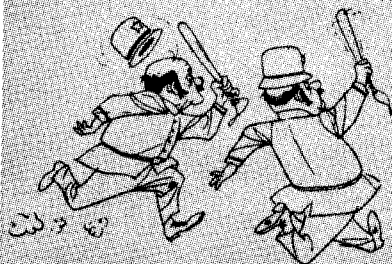
Orchestrations by **HERSHY KAY** and **CLARE GRUNDMAN**

Dance Music by **GENEVIEVE PITOT**

Choreographic Associate **JAMES MOORE**

Production Stage Manager **GEORGE THORN**

Original Cast Album by **COLUMBIA RECORDS** A ROGO PRODUCTION





**DANCING WITH ALICE** *From the Musical "DRAT! THE CAT"*Lyric by IRA LEVIN  
Music by MILTON SCHAFFER

F C Cm D7 Gm Gm(+7)  
 I'm danc - ing with Al - ice Her Val - en - tine face is on - ly a kiss from my  
 Gm7 C7(p9) Dm Cdim Cm7(b5) G Bbm6  
 own; One lash of her eye - lid sur - pass - es in grace The  
 F Fdim Gm7 C7 F C  
 whole of my fan - cies while danc - ing a - lone. No Prince in a pal - ace, no  
 Cm D7 Gm Gm(+7) Gm7 C7(p9) Dm  
 Sul - tan or Shah Has ev - er com - mand - ed such bliss; The pas - times of  
 F7 Bb Bdim F F#dim Gm C7(b9) F  
 Heav - en would seem aw - f'ly blah, Af - ter danc - ing with Al - ice like this.

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**DEEP IN YOUR HEART** *From the Musical "DRAT! THE CAT"*Lyric by IRA LEVIN  
Music by MILTON SCHAFFER

Gm7 C9 Gm7 C7(p9) Bbm6 F Fdim F6 FMaj7 Gm7 C9  
 Deep in your heart, down deep in your heart, You're not what you seem to  
 F F7 Bb C7 Am7 Dm7 D7  
 be; So clev - er, so smart, But deep in your heart, a  
 Gm D7 Gm7 C7(p9) F C7  
 far dif - f'rent girl I see. One who's gen - tle, fun - da - ment - 'ly  
 F Gm7 C7(p9) F  
 ging - ham and bows; Kitch - ens and home - made pie.  
 Am F Dm6 E7 Am7 Am6  
 Why not free her? Why not be her? Drop your dis - guise. Try her for size! She's  
 Gm7 F#dim Gm7 C7 Gm7 C9 Gm7 C7(p9) Bbm6 F Fdim F6 FMaj7  
 wait - ing, watch - ing, from your eyes, Down deep in your heart, you keep in your heart The  
 Gm7 C9 F F7 Bb C7  
 girl you were meant to be; Don't keep us a - part, Please  
 Am7 Dm7 D7 Gm D7 Gm7 C7(b9) F6 F  
 o - pen your heart And let her come out to me.

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**DRAT! THE CAT! SAMBA** From the Musical "DRAT! THE CAT"

Lyric by IRA LEVIN  
Music by MILTON SCHAFFER

Musical score for 'DRAT! THE CAT! SAMBA' in 2/4 time, key of B-flat major. The score consists of eight staves of music. Chord symbols are placed above the notes: Fm, Gb, C7, Fm, Gb, G7(b5), C7, Fm, Ebdim, Ddim, Dbdim, Adim, Bb7, C7, D7, Eb7, C7, Fm, Gb, C7, Fm, Gb, G7(b5), C7, Fm.

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**HOLMES AND WATSON** From the Musical "DRAT! THE CAT"

Lyric by IRA LEVIN  
Music by MILTON SCHAFFER

Musical score for 'HOLMES AND WATSON' in 4/4 time, key of C major. The score consists of five staves of music with lyrics. Chord symbols are placed above the notes: C, Db, C, Db, G7, C, Ab7, G9, C, C7, C7+, Dm7, G9, Dm7, G9, Cadd9, C, CMaj7, C6, Am(add 9), Am, Am(+7), Am7, D9, G9, Am9, G9, C, Db, C, D9, G7, C, Ab7, G9, C.

Sher - lock Holmes has Doc - tor Wat - son, Wat - son trots in back of Holmes;  
All the plots that Holmes finds knots in Wat - son jots in tomes. 'Cause it takes one to do  
the heav - y brain - work, One to do the more mun - dane work, One to say, "It's el - e - men - t'ry!"  
One to say, "A - maz - ing!" You be Holmes and I'll be Wat - son, In high spots, in  
cat - a - combs, An - y place the cat ga - vottes in, Wat - son trots with Holmes.

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Lyric by IRA LEVIN  
Music by MILTON SCHAFER

# I LIKE HIM

From the Musical "DRAT! THE CAT"

Musical score for "I Like Him" in C major, 4/4 time. The score consists of seven staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I like him! I like him! How strange the feel - ing, I like him! I nev - er dreamed it could be. He's fool - ish, un - world - ly and yet ap - peal - ing, I like him! I feel a - live and free. How did the birds and the bees out - smart me? Who's lit - tle ar - rows are these that dart, dart, dart me? I like him! I like him! Up to the ceil - ing, I like him! He's my he! A to Z. I like him! I like him! And he likes me!"

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# IT'S YOUR FAULT

From the Musical "DRAT! THE CAT"

Lyric by IRA LEVIN  
Music by MILTON SCHAFER

Musical score for "It's Your Fault" in E minor, 4/4 time. The score consists of four staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Yes! It's your fault! It's your fault! You made her what she is to - day; A thief who has to run a - way and hide be - hind locked doors. It's your fault! It's your fault! You struck her with tha - y paw And there she is out - side the law, The fault's en - tire - ly yours!"

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**LET'S GO** *From the Musical "DRAT! THE CAT"*Lyric by IRA LEVIN  
Music by MILTON SCHAFER

Let's go far a - way from the world we know, Pack a suit-case and fly past Yon-kers and Rye, Where  
all kinds of green things grow. Let's go where the light sum-mer breez - es blow, Where there's  
all of the sky and no pass-ers - by, Out own pri - vate world, Let's go! We'll build a lit - tle  
cab - in, Noth - ing ver - y grand; Branch - es tied to branch - es,  
Ev -'ry-thing done by hand. Let's go, take just an -y old train and go, All a - board! You and I, con -  
fu - sion good - bye! Con - tent - ment hel - lo, \_\_\_\_\_ Come rain! Come snow! Let's go! \_\_\_\_\_

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Music by MILTON SCHAFER

Oth - er girls, oth - er girls bor - row and buy cos - met - ics and feath - ers and  
fur. \_\_\_\_\_ Oth - er girls, oth - er girls hope - less - ly try To  
change from them - selves in - to her. \_\_\_\_\_ She's all of the stars and the  
moon when it's ris - ing And mu - sic and peace and the au - to - mo - bile! And  
how can I live till the next time I see her? She touched me right  
here \_\_\_\_\_ and she's real - ly, real - ly  
real! \_\_\_\_\_

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# SHE TOUCHED ME

*From the Musical "DRAT! THE CAT"*

Lyric by IRA LEVIN  
Music by MILTON SCHAFER

She touched me, \_\_\_\_\_ she put her hand near mine and then she touched me, \_\_\_\_\_

\_\_\_\_\_ I felt a sud - den tin - gle when she touched me, \_\_\_\_\_ A spar - kle, \_\_\_\_\_ a

glow! \_\_\_\_\_ She knew it, \_\_\_\_\_ it was - n't ac - ci -

den - tal, No, she knew it, \_\_\_\_\_ She smiled and seemed to tell me so all through it, \_\_\_\_\_

\_\_\_\_\_ she knew it, \_\_\_\_\_ I know. \_\_\_\_\_ She's

real \_\_\_\_\_ and the world is a - live and shin - ing, \_\_\_\_\_ I

feel \_\_\_\_\_ such a won - der - ful drive toward val - en - tin - ing. She

touched me, \_\_\_\_\_ I sim - ply have to face the fact, she touched me, \_\_\_\_\_ Con -

trol my - self and try to act as if I re - mem - ber my name. \_\_\_\_\_ But she

touched me, \_\_\_\_\_ She touched me, \_\_\_\_\_ And sud - den - ly

noth - ing is \_\_\_\_\_ the same! \_\_\_\_\_

**TODAY IS A DAY FOR A BAND TO PLAY** *From the Musical "DRAT! THE CAT"*

Lyric by IRA LEVIN  
Music by MILTON SCHAFER

To - day is a day for a band to play, the great - est day in years! To - day is a day for  
hip - hoo - ray! And lo - co - mo - tive cheers. To - day is a day when the whole week's pay com-plete-ly dis - ap-  
pears! To - day is a day for a band to play, the great - est day in years! To -  
mor - row's trou - bles are still out of sight And yes - ter - day's have all come  
right! So to - day is a day for the boom - a - lay of drums and trum - pet - eers; To -  
day is a day \_\_\_\_\_ For a band to play, \_\_\_\_\_ The great -  
est day in years! \_\_\_\_\_

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**WILD AND RECKLESS** *From the Musical "DRAT! THE CAT"*

Lyric by IRA LEVIN  
Music by MILTON SCHAFER

Wild and reck - less, free as air. Smooth as sat - in, pow - er to spare,  
Say I'm e - vil, I don't care, Watch me smoke my cig - a - rette!  
Wild and reck -- less, on the town, And the town on the run. Ask me why the dis -  
plays of un - la - dy - like ways \_\_\_\_\_ And I an - swer, "It's fun!"

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ALEXANDER H. COHEN  
proudly presents

**ANGELA LANSBURY**  
**DEAR WORLD**

Music and Lyrics by  
**JERRY HERMAN**

Book by  
**JEROME LAWRENCE and ROBERT E. LEE**

Based on a play by  
JEAN GIRAUDOUX, as adapted by MAURICE VALENCY  
with  
**JANE CONNELL CARMEN MATHEWS**

and  
**MILO O'SHEA**

Scenic Production by  
**OLIVER SMITH**

Costumes Designed by  
**FREDDY WITTOP**

Lighting by  
**JEAN ROSENTHAL**

Musical Direction & Vocal Arrangements by  
**DONALD PIPPIN**  
Associate Producer  
**HILDY PARKS**

Orchestrations by  
**PHILIP J. LANG**  
Production Supervisor  
**JERRY ADLER**

Dance & Incidental Arrangements by  
**DOROTHEA FREITAG**  
Production Associate  
**ROY A. SOMLYO**

Production Directed and Choreographed by  
**JOE LAYTON**

ORIGINAL CAST ALBUM  
ON COLUMBIA RECORDS

Fay  
Sp



**DEAR WORLD** From the Musical "DEAR WORLD"

Lyric and Music by JERRY HERMAN

With dignity

1. Please take your med - i - cine. Dear World. Please keep your pres - sure down,  
 2. Please keep your fe - ver down, Dear World. Please keep your cour - age up.  
 3. Some - one has wound - ed you, Dear World. Some - one has poi - soned you,

Dear World. Prom - ise to thrive on each word your doc - tor speaks. He'll bring the  
 Dear World. Your vim and vig - or is ver - y sore - ly missed, Help us de -  
 Dear World. And those who love you de - fi - ant - ly in - sist That you get

res - es back to your cheeks. For you've been a pal - lid and blah world,  
 elare you "Pa - tient dis - missed." And stand on your crutch - es with pride, world,  
 off that crit - i - cal list. So make your re - cov - er - y quick, world,

Stick out your tongue and say "Ahh." world. We'll give you plas - ma and ton - ic by the  
 You've got to save your own hide, world. We'll bring you li - lacs un - til you're back in  
 We're sick of hav - ing a sick world. We want you danc - ing to - mor - row af - ter -

spoon, } So be a Dear World, (Take your med - i - cine.) } Dear World, (Keep your pres - sure down, )  
 tune, } (Keep your fe - ver down, ) } (Keep your cour - age up, )  
 noon. } (Take the stitch - es out, ) } (Rip the band - age off, )

Dear World. And get well soon! soon!

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**AND I WAS BEAUTIFUL** From the Musical "DEAR WORLD"

Lyric and Music by JERRY HERMAN

Slowly, with feeling

He stood and looked at me And I Was Beau - ti - ful. For it was  
 beau - ti - ful how he be - lieved in me. His love was strong e - nough  
 to make me an - y - thing, So I was ev - ry - thing he want - ed me to be.  
 But then he walked a - way and took mv smile with him. And now the  
 years blur by, but ev - 'ry now and then, I stop and think of him  
 and how he looked at me, And all at once I'm beau - ti - ful a - gain.  
 He stood and gain. For a mo - ment I'm beau - ti - ful a - gain.

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**DICKIE** From the Musical "DEAR WORLD"

Lyric and Music by JERRY HERMAN

Moderato

Dick - ie, dar - ling lit - tle Dick - ie, I'm so proud of my lit - tle, plump lit - tle.  
 shy lit - tle, cud - dl - y chap. Dick - ie. (*Kiss, kiss, kiss, kiss.*) Dick - ie, al - ways ly - ing  
 flat on your fat tum - my, here on your dear Mum - my's lap! Stop bark - ing! E - ven  
 when I have to scold you, Mum - my's just as thrilled as can be. How mag - ni - fi - cent - ly you o -  
 bey. (*He's in - cred - i - bly spoiled!*) I will not sit back and al - low you to in - sult him this way. Dick - ie, poor Dick - ie.  
 dear Dick - ie, The fact is, my dears, that I did - n't e - ven bring him to - day. day. —

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**VOICES** From the Musical "DEAR WORLD"

Lyric and Music by JERRY HERMAN

Brightly

Chat - ter, chat - ter, chat - ter there are voic - es in your pan - try that are wish - ing you a  
 heart - v ap - pe - tite! Gur - gle, gur - gle, gur - gle, there are voic - es in your tea - pot with ad -  
 vice for house - wives. Chat - ter, chat - ter, chat - ter, there are Voic - es in your pil - low that have  
 come to tuck you in and spend the night. And voic - es in your vac - uum clean - er that can be ex -  
 tremely im - po - lite. Chat - ter, chat - ter, chat - ter, there are  
 voic - es in your clos - et say - ing, "Wear the fuch - sia gloves and pur - ple veil!" And voic - es in your  
 pian - o sing - ing up and down the O - ri - en - tal scale. If you wel - come them and  
 take them to your bos - om, it's quite ob - vi - ous in - deed. That those love - ly lit - tle  
 voic - es are the on - ly friends a girl will ev - er need. need. —

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# EACH TOMORROW MORNING *From the Musical "DEAR WORLD"*

Lyric and Music by JERRY HERMAN

*Moderato*

C Cmaj7 C6 Cmaj7 C6 Cmaj7 C6 Dm7 G7  
 If your world falls flat on its face to-day. You can e-rase to-  
 Dm7 G7 Cmaj7 Dm7 G7 C Cmaj7 C6 Cmaj7 C6  
 day to-mor-row morn - ing. You'll dis - cov - er all of your past mis -  
 Cmaj7 C6 Dm7 G7 Dm7 G7 Gm7 C7 1' Fmaj7  
 takes Gone when the world a - wakes to-mor-row morn - ing. { You will  
 { You'll wake  
 F6 Fmaj7 Abmaj7 Ab6 Abmaj7 Aø6 Aømaj7 Ab6 Dm7 G7  
 see your life in a dif - f'rent light. Crys - tal and crisp and clear and quite worth be -  
 up the luck - i - est man on earth. Proud that your lit - tle life is worth go - ing  
 Dm Dm7 G7 C Cmaj7 C6 Cmaj7 C6 C7 C11 C9 Fmaj7 F#dim Cmaj7 Am7  
 gin - ning o - ver. } There's no long lost star that you can - not reach. For your per - fect day starts  
 on for - ev - er. }  
 Dm7 G7(9) Cmaj7 C6 Dm7 G7 Cmaj7 C6 Dm7 G7  
 Each To - mor - row Morn - ing, You're brave. to - mor - row morn - ing, You're strong. to - mor - row  
 Cmaj7 Am 3 Dm7 G7 1. Cmaj7 C6 Dm7 G11 G7(9) 2. C  
 morn - ing You can be - gin a - gain! gain!

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# I DON'T WANT TO KNOW *From the Musical "DEAR WORLD"*

Lyric and Music by JERRY HERMAN

*Tempo di valse*

Fmaj7 F6 Fmaj7 F6 Fmaj7 F6 Fmaj7 F6  
 If mu - sic is no long - er love - ly. If laugh - ter is no long - er hilt - ing, If  
 Fmaj7 F6 Fmaj7 F6 Gm Gm(-7) Gm7 C7sus Gmaj7  
 lov - ers are no long - er lov - ing. Then I Don't Want To Know. If sum - mer  
 G6 Gmaj7 G6 Gmaj7 G6 Gmaj7 G6 Gmaj7 G6  
 is no long - er care - free, If chil - dren are no long - er sing - ing. If peo - ple are  
 Gmaj7 G6 Am Am(+7) Am7 D7 Bm Bm(+7) Bm7  
 no long - er hap - py, Then I Don't Want To Know. Let me hide ev - 'ry truth from my  
 Bm6 Bm Bm7 Bm6 Gm Gm(-7) Gm6  
 eyes with the back of my hand. Let me live in a world full of lies with my  
 Gm Gm7 C7(b5) Fmaj7 F6 Fmaj7 F6 Fmaj7  
 head in the sand. For my mem - o - ries all are ex - cit - ing. My mem - o -  
 F6 Fmaj7 F6 Bømaj7 Bb6 Gm Bøm6 Am Am7 F7sus  
 ries all are en - chant - ed, My mem - o - ries burn in my head with a stead - y glow;  
 F9 Bømaj7 Bb6 Gm Bøm6 Fmaj7 Dm7 C7susC7 Fmaj7 F6  
 So if my friends, if love is dead, I Don't Want To Know.

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**GARBAGE** From the Musical "DEAR WORLD"

Lyric and Music by JERRY HERMAN

Tango tempo

Musical score for 'Garbage' in 4/4 time, tango tempo. The score consists of seven staves of music with various chords and dynamics. Chords include C, Cmaj9, C7sus, C7, F, F#dim, Dm7, G7, C6, Ab7, D♭, D♭maj9, D♭, D♭7sus, D♭7, G♭, G♭m6, D♭maj7, B♭m, G♭, Gdim, E♭m7, Ab7, D♭6, Eb, Fm7, B♭7, G♭, Abm, D♭9, A♭m, D♭9, A♭m, D♭9, A♭m, D♭9, G♭maj9, E♭m7, and Ab7. Dynamics include 'Finc' and 'D. S. al Fine'. There are also triplets indicated by a '3' over the notes.

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**I'VE NEVER SAID I LOVE YOU** From the Musical "DEAR WORLD"

Lyric and Music by JERRY HERMAN

Moderately, with expression

Musical score for 'I've Never Said I Love You' in 4/4 time, moderately with expression. The score includes lyrics and chords. Chords include B♭maj7, B♭6, B♭maj7 B♭6, B♭maj7, B♭6, B♭maj7 B♭6, B♭maj7, B♭6, B♭maj7 B♭dim, Cm7, F7, B♭, B♭sus4, B♭ G7(b9), Cm, Cm7, Cm7(b5), B♭maj9, B♭maj7, 1. Cm7, F7, B♭maj7 B♭6, B♭maj7 B♭6, 2. Cm7, F7, B♭, B♭6, B♭maj7, B♭6, Fm7, B♭7, B♭7 b9 -5, Ebmaj9, Eb6, Gm, Gm7, C7, C7 b9 +5, Cm7, F7, B♭maj7, B♭6, B♭maj7 B♭6, B♭maj7, B♭6, B♭maj7 B♭dim, Cm7, F7, B♭, B♭sus4, B♭ G7(b9), Cm, Cm7, Cm7(b5), B♭maj9, B♭maj7, Cm7, F7, Fm6, G7, Cm7, Cm7(b5), F9sus, F7, B♭(add9).

I've walked in the dawn on some - bod - y's arm. And looked at the lights  
 touched in the dark and laughed in the rain. And lis - tened to all  
 — a - long the shore; But I've Nev - er Said I Love You, So when I say  
 — the old cli - chés: But I've Nev - er Said I Love You, I'm sav - ing my  
 — I love you, He'll know I've nev - er loved be - fore. I've  
 — I love you For some - one wor - thy of the  
 phrase. For some - bod - y wise and strong and tall; And  
 yet he may not be that at all. I on - ly know we'll turn and we'll look,  
 — We'll nod and we'll know We'll stare and we'll smile and then and then  
 — I'll grate - ful - ly say I love you, So when I say I love you, He'll know I've  
 nev - er loved be - fore; He'll know I'll nev - er love a - gain!

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**MEMORIES** From the Musical "DEAR WORLD"

Lyric and Music by JERRY HERMAN

Moderately

Bbdim Dm

I re-mem-ber Claude, his face was gaunt. his skin was pale: His bon - y lit-tle

Dm7 Dm6 G7 G7(b9) Cm7 F7 Bb

fin - gers were so del - i-cate and frail, Yes, I re-mem-ber Claude in ev-'ry in-ti-mate de -

Gm9 G7 Cm F7 Bbmaj7 D7sus D7

tail; But I re-mem-ber ab-so-lute-ly noth - ing a-bout my hus-band. \_\_\_\_\_ And

Bbdim Dm Dm7

I re-mem-ber George, his voice was deep and in-sin-cere: His hot and heav - y breath - ing and his

Dm6 G7 G7(b9) Cm7 F7 Bb

lewd. li - cen-tious leer. The pas - sion-ate ob - scen-i - ties he whis-pered in my

Gm9 G7 Cm7 F7 Bbmaj7

ear: But I re-mem-ber ab-so-lute-ly noth- ing a-bout my hus - band. \_\_\_\_\_

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**THE SPRING OF THE NEXT YEAR** From the Musical "DEAR WORLD"

Lyric and Music by JERRY HERMAN

Tempo di valse  
tacet

E♭ E♭maj7 E♭6 E♭maj7 Fm

There will be a sweet taste in the air From in - dus - tri - al waste in the

Fm7 B♭9 E♭maj7 E♭dim Fm

air: And your eye-lids will smart from the sting of the smog in The Spring Of Next Year. \_\_\_\_\_

B♭7 E♭ E♭maj7 E♭6 E♭maj7 Fm

There will be a black slick on the Seine, And the sludge will be thick on the

Fm7 B♭9 E♭maj7 G7

Seine: And your ear-drums will thrill to the ring of the axe in The Spring Of Next

Cm B♭m7 E♭7 A♭maj7 A♭6 B♭m7 E♭7

Year. \_\_\_\_\_ Ahh, the ap - ple trees bloom - ing. As they're crushed in - to

A♭maj7 A♭ Cm7 F9sus F9 B♭maj7 B♭6 Cm7 F7

pulp: \_\_\_\_\_ There'll be smoke-stacks con - sum - ing Each a - vail - a - ble

Fm B♭7 E♭maj7 E♭6 E♭7

gulf that's in - hal - a - ble. } But the mo - ment most thrill - ing be - gins, When the

A♭maj7 E♭dim E♭ Cm7

pneu - ma - tic drill - ing be - gins; } You'll be watch - ing the stat - ues cor - rode. We'll be

fear - ing the foun - tains ex - plode; } It's a song that all Par - is will sing in the

Fm7 B♭7 1. E♭ E♭maj7 E♭6 tacet 2. E♭ Cm9 Fm7 B♭7 E♭

boun - ti - ful spring of next year. There will be a sweet year. \_\_\_\_\_

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**KISS HER NOW** From the Musical "DEAR WORLD"

Lyric and Music by JERRY HERMAN

Slowly

Be - fore you half re - mem - ber what her smile was like. Be - fore you half re - call the day you found her. Kiss Her Now, while she's young, Kiss Her Now, while she's yours, Kiss Her Now, while she needs your arms a - round her. For if you let a mo - ment come be - tween you now, It soon be - comes a day, a year, a life - time. Blink your eye, turn your head, and you've lost her. And you'll spend half your life won - d'ring how. So be - fore you for - get how you loved her, Kiss Her Now, Kiss Her Now, Kiss Her Now, Be - Now.

Am(add9) Am7 Am6 Am(+5) Am(add9) Am7  
 Dm7 Dm7(b5) C(sus4) C Bm7 E7(b9) Am(-5) Am7 Am6 Fmaj7  
 Dm7 Bm7 E7 Bm7 E7 Am(add9) Am7 Am6 Am(+5)  
 Am(-9) Am7 Dm7(b5) C(sus4) C Bm7 E7(b9) Am  
 Am6 Fmaj7 Dm6 E7(b9) Am(add9)Am Fm6 C(sus4) C Bm7 E7(b9)  
 Am Am7 D9 Dm7 Bm7 E7 1. Am(add9) Am Dm6 E7 2. Am(add9) Am

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**ONE PERSON** From the Musical "DEAR WORLD"

Lyric and Music by JERRY HERMAN

March tempo, with spirit

One Per - son can beat a drum And make e - nough noise for ten: One Per - son can blow a horn And that lit - tle boom and that lit - tle blare can make a hun - dred oth - ers care. And One Per - son can hold a torch And light up the sky a - gain. And one lit - tle voice that's squeak - ing a song, Can make a mil - lion voi - ces strong. If One Per - son can beat a drum. And One Per - son can blow a horn, If One Per - son can hold a torch. Then One Per - son can change the world! Fine

C Cmaj7 C A7(b9) A- A7  
 Dm Dm9 Fm7 C Am A7maj7  
 Dm7(b5) G7 C Cmaj7 C7  
 Dm7(b5) C Am A7maj7 Dm7(b5) G7  
 C A7 2/3 A7 Dm Cdim  
 C Gm7 C11 C7 Fmaj7 Dm7 G7 C Fine

Interlude

There may be an ar - my of them And on - ly a hand - ful of us, And how can a poor lit - tle band fight a might - y re - gime. There maybe a le - gion of them, And on - ly a par - cel of us, But it is - n't the size of the fist, It's the size of the dream! Fine

C Em(add9) Em  
 Em(#7) Em6 A7 Dm7 G7

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**PEARLS** From the Musical "DEAR WORLD"

Lyric and Music by JERRY HERMAN

**Moderately**

Sup - pose I were to say your Pearls were false! They were! They were!

*"I'm not asking what they were. I'm asking what they are!"* Sure - ly you must know, when you wear Pearls, That lit-tle by lit-tle the Pearls be-come

real. And is - n't it the same with mem - o - ries? Sup-

Chords: Cdim, Cmaj9, C6, Cdim, Cmaj7, C6 dialogue, Cmaj7, Fmaj7, Fm(+7), Amaj7, A6, A(D), Amaj(D), Bm7, E7sus, E7, Cdim, Cmaj9, C6, Cdim, C, 1., 2.

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**THOUGHTS** From the Musical "DEAR WORLD"

Lyric and Music by JERRY HERMAN

**Brightly**

Ev - 'ry-thing that was, is. Ev - 'ry-thing that lived

lives, Ev - 'ry lit - tle thought ev - er thought is as last - ing as time.

Ev - 'ry-thing that was, is. ev - 'ry-thing that

is, will be, Some dis - tant day they'll be say - ing the say - ing that

I'm say - ing now. For we are not a - lone here,

There are oth - er minds here, Mo - liere and Keats are en -

raged and en - gaged in a row. Lis - ten to the love - ly lan - guage. All the les - sons

Vol - taire ev - er taught. And all the Thoughts that Bud - dha ev - er thought, Are right

here, in this air, in this house, in this room with us now! now!

Chords: Bb(add9), Gm, Cm7, F7, Bbmaj9, Bb6, Bbmaj7, Bb6, Bb, Bb(add9), Gm7, C11, C9, Cm, Ab, Cm7/F, F13, F7, Bb, Bb(add9), Gm7, Cm7/F, F7, Fm, G7, Cm, Cm(+5), Cm6, D7, Gm, Gm7, Gm7/C, C9, Cm, Cm(+5), Cm6, F11, F9, 1. Bb(add9), 2. Bb(add9)

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KENNETH WAISSMAN & MAXINE FOX

in association with ANTHONY D'AMOTO

*present*

# GREASE

A New 50's Rock 'N Roll Musical

*Book, Music & Lyrics by*

**JIM JACOBS & WARREN CASEY**

*with*

ADRIENNE BARBEAU    DON BILLETT    WALTER BOBBIE    JIM BORRELLI  
BARRY BOSTWICK    JAMES CANNING    DANIEL DEITCH    CAROLE DEMAS  
KATIE HANLEY    TOM HARRIS    ILENE KRISTEN    DOROTHY LEON  
TIMOTHY MEYERS    KATHI MOSS    ALAN PAUL    JOY RINALDI  
MARYA SMALL    GARN STEPHENS

*Musical Supervision  
& Orchestrations by*  
**MICHAEL LEONARD**

*Musical Direction  
Vocal & Dance Arrangements by*  
**LOUIS ST. LOUIS**

*Scenery by*  
**DOUGLAS W. SCHMIDT**

*Costumes by*  
**CARRIE F. ROBBINS**

*Lighting by*  
**KARL EIGSTI**

*Sound by*  
**JACK SHEARING**

*Hairstyles Created by*  
**JIM SULLIVAN**

*General Management*  
**THEATRE NOW, Inc.**

*Press Representation*  
**BETTY LEE HUNT  
ASSOCIATES**

*Production Stage Manager*  
**JOE CALVAN**

*Musical Numbers & Dances Staged by*  
**PATRICIA BIRCH**

*Directed by*  
**TOM MOORE**





**ALL CHOKED UP** *From the Musical "GREASE"*

Lyric and Music by WARREN CASEY and JIM JACOBS

Moderately, with a beat

Well I feel so strange, well, up on my word, Now my brain is reel-in and my  
Well there's a fire a-larm wail-ing in my head, And my cir-cu-la-tion cries

eye sight's blurred, I trem-ble a lot, I'm ner-vous and hot, Uh huh, I'm All Choked Up.  
con-di-tion red, I'm in a cold sweat, my T shirt's all wet, Uh huh, I'm All Choked Up.

Oh, ba-by, ba-by, ba-by, Take my heart, be-fore it breaks, my knees are weak, and my  
back-bone quakes, My hands are cold-er than ice, my throat is locked in a vice, Come on and change my pain to  
par-a-dise, Well there's a fev-er heat run-nin' thru my skin, don't you hear me knock-in'; oh won't you  
let me in, You know I'm your fool, so don't you be cruel, Uh Huh, I'm All Choked Up.

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**IT'S RAINING ON PROM NIGHT** *From the Musical "GREASE"*Lyric and Music by  
WARREN CASEY and JIM JACOBS

I was de-priv-ed of a young girls dream by the cruel force of na-ture from the  
blue. In-stead of a night full of ro-mance su-preme, all I got was a run-ny nose and  
As-i-a-tic flu. It's Rain-ing On Prom Night, my hair is a  
mess, it's run-ning all ov-er my taf-fe-ta dress, It's  
form And mas-cara flows right down my nose be-cause of the storm I  
don't ev-en have my cor-sage, Oh gee. It fell down a sew-er with my  
sis-ter's I. It's Rain-ing On Prom Night, oh what can I do? It's  
Rain-ing rain from the skies, it's rain-ing tears from my eyes ov-er you.

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**BEAUTY SCHOOL DROPOUT**

From the Musical "GREASE"

Lyric and Music by WARREN CASEY and JIM JACOBS

Slow and angelic

A F#m D E7 C#m F#7 Bm E7

Your stor- y's sad to tell, a teen- age ne'er-do- well, most mixed up non de- lin- quent on the block. Your fu- ture's so un- clear now, what's left of your car- eer now, can't ev- en get a trade in on your smock.

C#m F#7 D G A F#m Gm D E7

Moderately

A F#m D 1. E7 2. E7

Ya ya Beau- ty School

A F#m D E7 A F#m

Drop- out, — no grad- u - a - tion day for you — Beau - ty School Drop- out, — missed your mid- mov- in', — why keep your fee- ble hopes a - live, — What are ya prov- in'? — You got the

D E7 A To Coda F#m D

terms and flunked sham - poo, — Well, at least you could have tak - en time to wash and clean your dream, but not the drive. — If you go for your di -

E7 A F#m D E7 D.S. al Coda

clothes up, Aft - er spend - ing all that dough to have the doc - tor fix your nose up Ba - by get

A+ D Dm A F#m D E7 A

Coda plo - ma you could join a sten - o - pool, Turn in your teas - ing comb and go back to high school. —

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**LOOK AT ME, I'M SANDRA DEE** From the Musical "GREASE"

Lyric and Music by WARREN CASEY and JIM JACOBS

Fast Rinky Dink Waltz in 1

C C7 F D G G7  
 Look at me, I'm San - dra Dee, Lous - y with vir - gin - i - ty,  
 Watch it, hey, I'm Dor - is Day, I was not brought up that way,  
 C C7 F D7 C 1. D7 G G7  
 Won't go to bed till I'm leg - al - ly wed, I can't I'm San - dra Dee.  
 Won't come a - cross, e - ven Rock Hud - son lost his heart to  
 2. G7 C C7 Fm7 Bb7 Eb Cm7 Dm7  
 Dor - is Day. I don't drink or swear, I don't rat my hair, I get ill from  
 G7 C C7 Fm7 Bb7 C A7 D  
 one cig - ar - ette, Keep your fil - thy paws off my sil - ky drawers, would you pull that  
 G C C7 F  
 stuff with An - nette, As for you, Troy Don - a - hue,  
 No, no, no, Sal Min - e - o,  
 D G G7 C C7 F  
 I know what you wan - na Do, You got your crust, I'm no ob - ject of  
 I would nev - er stoop so low, Please keep your cool, now you're start - ing to  
 1. D7 C G7 C 2. D7 G7 C  
 lust, I'm just plain San - dra Dee. drool, Fon - gool, I'm San - dra Dee.

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**ALONE AT THE DRIVE-IN MOVIE** From the Musical "GREASE"

Lyric and Music by WARREN CASEY and JIM JACOBS

Melancholy, slow ballad

C F G C  
 I'm all a - lone \_\_\_\_\_ at the drive in mov - ie, \_\_\_\_\_  
 fun \_\_\_\_\_ drink - ing beer in the back seat, \_\_\_\_\_  
 lieve it \_\_\_\_\_ un - steamed windows I can see through, \_\_\_\_\_  
 F G C To Coda F G  
 It's a feel - ing that ain't too groov - y, \_\_\_\_\_ watch - ing were - wolves \_\_\_\_\_ with - out  
 An a - lone \_\_\_\_\_ just ain't too near, \_\_\_\_\_ at the pass - ion pit want - ing  
 Might as well be in an ig - loo, \_\_\_\_\_  
 1. C F G 2. C F C C7  
 you, \_\_\_\_\_ Gee, it's no you, \_\_\_\_\_ And when the

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in - ter - mis - sion self moves the clock's hands, — When he's eat - ing — ev - ry -  
 thing sold at the stand, When there's one' min - ute to go 'til the lights go down  
 low, I'll se hold - ing the speak - er knobs, miss - ing you so, — I can't be -  
 'Cause the heat - er does - n't work as good as you.

*D.S. al Coda*

## ALMA MATER *From the Musical "GREASE"*

Lyric and Music by WARREN CASEY and JIM JACOBS

Moderately, alla marcia

As I go trav - ling down life's high - way, what - ev - er course my for - tunes may for -  
 tell. I shall not go a - lone on my' way, for thou shalt al - ways be with me, Ry -  
 dell. When I seek rest from world - ly mat - ters, in pal - ace or in hov - el I may  
 dwell, And tho' my bed be silk or tat - ters, my dreams shall al - ways be of thee, Ry -  
 dell. Thru all the years, Ry - dell, and tears, Ry - dell, we give three cheers, Ry - dell, for  
 thee. Thru ev - 'ry - thing, Ry - dell, we cling, Ry - dell, and sing, Ry - dell to thee.

I saw a dead skunk on the highway  
 And I was goin' crazy from the smell  
 'Cause when the wind was blowin' my way  
 It smelt just like the halls of old Rydell.  
 And if you gotta use the toilet,  
 And later you start to scratch like hell,  
 Take off your underwear and boil it,  
 'Cause you got memories of old Rydell.

I can't explain, Rydell  
 'This pain, Rydell  
 Is it ptomaine, Rydell gave me?  
 Is it V.D., Rydell  
 Could it be, Rydell,  
 You ought to see the faculty.  
 If Mister Clean, Rydell, has seen Rydell,  
 He'd just turn green and disappear.  
 I'm out-ta luck, Rydell, dead duck, Rydell  
 I'm stuck, Rydell, right here.

# FREDDY, MY LOVE

From the Musical "GREASE"

Lyric and Music by WARREN CASEY and JIM JACOBS

Slow Rock tempo



1. Fred - dy my love, I miss you more than — words can say, Fred - dy, my  
 2. ( Fred - dy, you) know, your ab - sence makes me — feel so blue That's o - kay,  
 3. ( Fred - dy, you'll) see, you'll hold me in your — arms some day; And I will



love, please keep in touch while — you're a - way. Hear - ing from you can make the  
 though, your pre - sents make me — think of you. Ma - ma will have a heart at -  
 be wear - ing your lace - y — loun - je - ray, Think - ing a - bout it my heart's



day — so much bet - ter, Get - ting a sou - ven - ir or may - be a  
 tack — when she catch - es Those ped - al push - ers with the black — leath - er  
 pound - ing al - read - y, Know - ing when you come home, we're bound — to go



let - ter I real - ly flipped ov - er the gray — cash - mere sweet - er, } Fred - dy, My  
 patch - es, Oh, how I wish I had a jack - et that match - es, }  
 stead - y, And throw your ser - vice pay a - round — like con - fet - ti,



Love Fred - dy, My Love, Fred - dy My Love, Fred - dy My Love. Fred - dy you Lo - ove. Don't



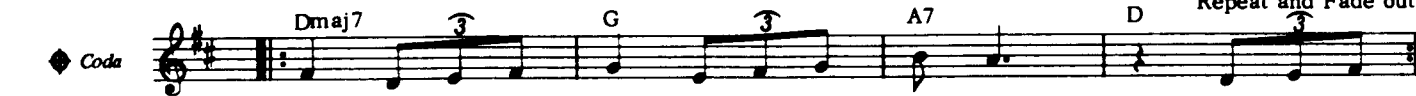
keep your let - ters from me; — I thrill to — ev - ry line; Your spel - ling's kind - a crum - my, — but



hon - ey, — so is mine. I trea - sure — ev - 'ry gift - ie, the ring is — real - ly nif - ty. — You



say it — cost you fif - ty, — so you're thrif - ty, — I don't mind, Oohh, — oh! Fred - dy you'll  
 Repeat and Fade out



Love, Fred - dy My Love, Fred - dy, My Lo - ove. Fred - dy, My

**WE GO TOGETHER** From the Musical "GREASE"

Lyric and Music by WARREN CASEY and JIM JACOBS

Moderate Rock in 2

We go to - geth - er, like ra - ma - la - ma la - ma ka ding - a da ding - dong  
 We're one of a kind like dip da dip da dip doo wop a doo-bee doo,  
 Were for each oth - er like a wop ba ba lu mop and wop bam boom.

Re - mem - bered for - ev - er as shoo - bop - sha wad - da wad - da yip - pi - ty boom de - boom  
 Our names are signed boog - e - dy boog - e - dy boog - e - dy boog - e - dy shoo - by doo wop she bop  
 Just like my broth - er is sha - na - na - na - na, yip - pi - ty dip - ple doom

Chang chang ah chang - it - ty chang shoo bop, That's the way it should be. Wha - ooh, Yeah!  
 Well al - ways bee - ee like  
 Well al - ways be to -

one. Wa - wa - wa waaah. When we go out at night, and stars are  
 shin - ing bright up in the skies a - bove. Or at the high school dance, where you can  
 find ro - mance, may - be it might be love. (scat singing ad lib.)

geth - er, To - geth - er. Scat singing and Fade

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**GREASED LIGHTNIN'** From the Musical "GREASE"

Lyric and Music by WARREN CASEY and JIM JACOBS

Hard driving Rock and Roll

I'll have me o - ver - head lift - ers and four bar - rel quads, oh, yeah, Ah  
 pur - ple French tail - lights and thirty inch fins, oh, yeah, Ah

fuel in - jec - tion cut off and chrome plat - ed rods, oh, yeah, With a  
 Pal - o - min - o dash board and du - al muf - fler twins, oh, yeah, With new

four - speed on the floor they'll be wait - in' at the door, ya know that ain't no shit, I'll be  
 pis - tons plugs and shocks, I can get off my rocks, ya know that I ain't braggin', she's a

get - tin' lots of tit in Greased Light - nin'. (Go go go, go, go, go, go, go, go, go)  
 real pus - sy wagon, my Greased Light - nin'.

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**ROCK 'N' ROLL PARTY QUEEN** From the Musical "GREASE"

Lyric and Music by  
WARREN CASEY and JIM JACOBS

1. Lit - tle girl, ya know who I mean, — pret - ty soon, she'll be sev - en - teen. —

They tell — me her names Bet - ty Jean, — the, ha, ha, Rock - 'n - Roll Pa - ar - ty Queen. —

(2.) Fri - day night and she's got a date, — go - in' plac - es, just a stay - in' out late, —  
(3.) She's the girl that all the kids know, — Talk a - bout — her where - ev - er she goes. —

Drop - pin' Dimes in the re - cord mach - ine, — ah, ho, ho, Rock - 'n' Roll Pa - ar - ty Queen. —  
I could write a — fan mag - a - zine — a - bout my Rock - 'n' Roll Pa - ar - ty Queen. —

Pa, pa, pa, — pa, pa, oh no, — can I have the car — to - night? —  
Bomp, ba - bomp, — ba - bomp, you should — see her shake to the lat - est dance, —

Bay - bee, bay - bee, can I be the one — to love you with all — a - my mi - hite?  
Bay - bee, bay - bee, no don't call it puppy love, — don't - cha wan - na tru - hu ro - man - hance?

Ay, yi, yi, yi. Rock - in' and a - roll - in' lit - tle par - ty queen, — We gon - na do the stroll, you' my par - ty queen. — Ya

know I love you so, hey, par - ty queen, you're my rock - in' — and a roll - in' — part - y - queen. —

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**THERE ARE WORSE THINGS I COULD DO** From the Musical "GREASE"

Lyric and Music by  
WARREN CASEY and JIM JACOBS

Moderato

There Are Worse Things I Could Do — than go with a boy or two. —  
flirt with all the guys, — smile at them and bat my eyes, —  
hurt some - one like me — out of spite or jeal - ous - y. —

— Ev - en tho' the neigh - bor - hood think's I'm trash - y — and no good, I sup - pose it — could be true, but there's  
Press a - gainst them when we dance, make them think they — stand a chance, then re - fuse to — see it through, that's a

worse things — I could do, I could do. I could stay home — ev - ry night, — wait a -  
thing I'd — nev - er

round for — Mis - ter Right, — Take cold show - ers — ev - ry day and throw my — life a -

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G7 Cm C7 *D.S. al Coda* *Coda* A9

way for a dream that won't come true. I could I don't steal and I don't

Dmaj7 D6 Gm A7 Dm9 Bb

lie but I can feel and I can cry, a fact I'm bet you nev-er knew. But to

Gm6 C7 F Bb Bbm F

cry in front of you, That's the worst thing I could do.

**MOONING** *From the Musical "GREASE"*

Lyric and Music by WARREN CASEY and JIM JACOBS

Moderately Slow

G Em C D7 G

I spend my days just Moon - ing, so sad and blue,

Em C D7 G Em C

So sad and blue. I spend my night - just Moon

D7 G Em C D7 C D7

- ing all ov - er you. Oh, I'm so full of love, as

Bm Em A F#7 Bm

an - y fool can see, 'cause An - gels up a - bove have hu - u - ung a

C D7 G Em C D7

moon on me Why must I go on Moon - ing so all a -

G Em C D7 G Em C

lone? There would be no more Moon -

D7 G Em C D7 C

find me Moon -

D7 Bm E7 C

- ing If you would call me. Oh, ly - ing by my -

- ing at your front door. Oh ev - 'ry day at

D7 G Em

self in bed I cry and give my - self the red eye, Moon -

school I watch ya, To Coda *Coda* D7 G Em

al - ways will un - til I got - cha, Moon -

D7 G Em

- ing o - ver you. I'll stand be - hind you,

C D7 G Em C

ing Moon - ing for - ev - er more.

D7 *D.S. al Coda* *Coda* G C Cm G Gmaj7

Some - day you'll too. There's a moon out to - night.

# SUMMER NIGHTS *From the Musical "GREASE"*

Lyric and Music by WARREN CASEY and JIM JACOBS

Moderately

( Boy ): 1. Sum-mer lov - in', had me a blast, ( Girl ): Sum-mer lov - in', hap - pened so fast. —  
 2. She swam by me, she got a cramp, He ran by me, got my suit damp. —  
 3. Took her howl - ing in the ar - cade, We went strol - ling, drank le - mon - ade. —

( Boy ): Met a girl cra - zy for me - ce, ( Girl ): Met - a boy cute as can be. —  
 Saved her life, she near - ly drowned, He showed off, splash - ing a - round. —  
 We made out, un - der the dock, We stayed out 'til ten o' - clock. —

( Both ): Sum - mer days drif - ting a - way — too. — Uh Oh, those Sum - mer Nights. ( Chorus ): Well - a, well - a, well - a  
 Sum - mer sun some - thing be - gun — then, — Uh Oh, those Sum - mer Nights. — Well - a, well - a, well - a  
 Sum - mer fling don't mean a thing — but, —

Uh ( Boys ): Tell me more, tell me more, did you get ve - ry far? — ( Girls ): Tell me more, tell me more like, does he have a car? —  
 Uh ( Girls ): Tell me more, tell me more, was it love at first sight? — ( Boys ): Tell me more, tell me more, did she put up a fight? —

Uh Oh, the Sum - mer Nights, — ( Boys ) tell me more, tell me more, like you don't have to brag —

— ( Girls ) Tell me more, tell me more, 'cause he sounds like a drag — ( Chorus ): Shu - da bop bop, shu - da bop, bop,  
 shu - da bop, bop, shu - da bop, bop. ( Girl ): He got friend - ly hold - ing my hand, — ( Boy ): She got friend - ly  
 down in the sand. — ( Girl ): He was sweet just turn - ed eight - een. ( Boy ): She was good, you know what I mean. —

( Both ): Sum - mer heat, boy and girl meet, — then, — uh oh, those Sum - mer Nights, — ( Girls ): Tell me more, tell me  
 more, how much dough did he spend? — ( Boys ): Tell me more, tell me more, could she get me a friend? —

( Girl ): It turned cold - er that's where it ends. — ( Boy ): So I told her we'd still be friends. —

( Girl ): Then we made our true love vow - ow ( Boy ): Won - der what she's do - in' now - ow. ( Both ) Sum - mer dreams  
 ripped at the seams, — but — oh those Sum - mer Nights. — ( Chorus ): Tell me more, tell me more.

**THOSE MAGIC CHANGES** From the Musical "GREASE"

Lyric and Music by WARREN CASEY and JIM JACOBS

Light Rock Beat

C C C C C C C A A A A min - or F F F F F F F G G G G sev - en.

What's that play - in' on the ra - di - o, — Why do I — start sway - ing to and fro? —  
I'll be wait - in' by the ra - di - o, — You'll come back — to me some day, I know: —

I have nev - er heard that song be - fore, — but if I — don't hear it an - y - more, — It's  
Been so lone - some since your last good - bye, — but I'm sing - in' as I cry - ay - ay - ay.

**C (Chorus)** Am F **To Coda**  
still fam - i - liar to me, sends a thrill — right thru me, 'Cause those chords re - mind me of the  
While the bass — is sound - ing, while the drums — are pound - ing Beat - ing of my bro - ken heart will

G7 C Am F  
night that I first fell in lovq to Those Mag - ic Chan - ges, — my heart ar -

G7 C Am F G7  
ran - ges — a mel - o - dy — that's nev - er the same, — a mel - o - dy, — that's call - ing your name — and begs you,

C Am F G7 C  
Please — come back to me, Please — re - turn to me, — don't go a - way a - gain, — Oh, make them

Am F G7 C Am  
play a - gain — the mus - ic I wan - na hear — as once a - gain, you whis - per in my ear. —

F G7 **D.S. al Coda** **Coda** G7 C Am  
Oh my dar - har - lin', climb to first place on the chart, Oooh, my heart ar - ran - ges, —

F G7 C Am F  
Oooh, — those Mag - ic Chan - ges, — Oooh, — O - o - o - oh — Oh, —

G7 C F Em7 C  
O - o - o - oh — o - oh yeah, — Oh, — Zhoot - doo - wah.



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 IN  
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**HELLO, DOLLY!**  
**MICHAEL CRAWFORD**

WRITTEN FOR THE SCREEN AND PRODUCED BY ERNEST LEHMAN DIRECTED BY GENE KELLY ASSOCIATE PRODUCER ROGER EDENS DANCES AND MUSICAL NUMBERS STAGED BY MICHAEL KIDD MUSIC AND LYRICS BY JERRY HERMAN  
 LOUIS ARMSTRONG  
 Produced in  
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BASED ON THE STAGE PLAY "HELLO DOLLY!" - PRODUCED ON THE NEW YORK STAGE BY DAVID MERRICK - BOOK OF STAGE PLAY BY MICHAEL STEWART - BASED ON "THE MATCHMAKER" BY THORNTON WILDER  
 MUSIC AND LYRICS OF STAGE PLAY BY JERRY HERMAN - DIRECTED AND CHOREOGRAPHED BY GOWER CHAMPION

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*Cmaj7*  
 If you want your sis-ter court-ed, bro-th-er wed or cheese im-port-ed, } Just Leave Ev-'ry-thing To  
*A7* If you want your e-go bol-stered, mus-cles toned or chair up-hol-stered. }  
*addF A7 A7-5 A7 Dm DmaddC# Dm7 Dm6 G9*  
 Me. \_\_\_\_\_ If you want your roof in-spect-ed, eye-brows tweezed or bills col-lect-ed. } Just Leave  
*G7-9 Cmaj9 C6 Cmaj9 C6 Gm7 C7 Gm7 C7*  
 Charm-ing soc-ial in-tro-duc-tions, ex-pert man-do-lin in-struc-tions. }  
 Ev-'ry-thing To Me. \_\_\_\_\_ If you want your daugh-ter dat-ed or some mar-riage con-sum-mat-ed  
*Fmaj9 Fm7 Fm6 Fm-5 Fm Cmaj9 Gm6*  
 If you want your cul-ture round-ed French im-proved or tor-so pound-ed  
 If you want your child-ren cod-dled, cor-sets boned or furs re-mod-led  
 for a rath-er mod-est fee. \_\_\_\_\_ If you want a hus-band spot-ted, girl-friend traced or  
 with a ten year guar-an-tee. \_\_\_\_\_ If you want your birth re-cord-ed, col-lics bred or  
 or some nice fresh fric-as-sec. \_\_\_\_\_ If you want your bus-tle shift-ed, wed-ding planned or  
*MC bass A7 Dm7 G9 G7-9 Em7 Am Em7-5 A7 Dm7 G9*  
 chick-en pot-ted, I'll ar-range for mak-ing all ar-range-ments. }  
 kit-tens board-ed. I'll pro-ceed to plan the whole pro-ce-dure. } Just Leave Ev-'ry-thing To  
 bos-om lit-ed, I'll dis-creet-ly use my own dis-cre-tion,  
*1. C6 2. C6 D. S. al Coda*  
 Me. \_\_\_\_\_ Me. \_\_\_\_\_ *To Coda* I'll ar-range for mak-ing all ar-  
*Em7-5 A7 Dm7 G9 G7-9 Em7 Am Em7-5 A7 Dm7 Dm7 Gbass*  
 range-ments. I'll pro-ceed to plan the whole pro-ce-dure. Just Leave Ev-'ry-thing  
*G7addE C C7Bbass Dm7Abass C Bb11Bb7 C 3/6*  
 To Me. \_\_\_\_\_

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**LOVE IS ONLY LOVE** From the Musical "HELLO, DOLLY!" Music and Lyric by JERRY HERMAN

*D Dmaj7 G#dim Em7 A7 Em7 A7 Em*  
 Don't look for shoot-ing stars for Love is on-ly love. You touch and still you  
*Em7 A7 Dmaj9 D6 Am7 D7 G C#m7 F#7 Bm*  
 touch the ground. Don't lis-ten for those bells for love is on-ly love: And  
*Bm7 E9sus E7 Em7 Gm A7 D Dmaj7 G#dim*  
 if it's love you've found your heart won't hear a sound: And when you hold {his her hand you  
*Em7 A7 Em7 A7 Em Em7 A7 D9sus(addB) D7 G*  
 on-ly hold {his her hand. The vi-o-lins are all a bluff: But if you're real-ly  
*C#m7 F#7 her Bm addA# Bm7 E7 G#dim Em7 A7 A7-5 A7 1. D G#dim*  
 wise the si-lence of {his her eyes will tell you love is on-ly love. but it's won-der-ful e-nough.  
*Em7 A7 2. D G#dim Em7 A7 F#m7-5 B9-5 B9*  
 Don't won-der-ful e-nough. With-out the shoot-ing stars, with-out the sound of bells, with-  
*Em7 A7sus A7 tacet D Bb Bb7 D D6 D6addE*  
 out the vi-o-lins. love is won-der-ful e-nough.

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**BEFORE THE PARADE PASSES BY** From the Musical "HELLO, DOLLY!" Music and Lyric by JERRY HERMAN

Be - fore the pa - rade pass - es by, I'm gon - na go and taste Sat - ur - day's  
 high life; Be - fore the pa - rade pass - es by, I'm gon - na get some  
 life back in - to my life. I'm read - y to move out in front, I've had e -  
 nough of just pass - ing by life; With the rest of them, With the  
 best of them, I can hold my head up high. For I've got a  
 goal a - gain, I've got a drive a - gain, I'm gon - na feel my heart com - in' a -  
 live a - gain, Be - fore the pa - rade pass - es by.

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**DANCING** From the Musical "HELLO, DOLLY!" Music and Lyric by JERRY HERMAN

When the world's in a mi - nor key And life is a tri - fle blah,  
 Just find an - y Al - ice or An - nie and take her danc - ing.  
 Don't just sit and say, "C'est la vie," Say, "Play me that oom - pah - pah."  
 Get up and get off of your fan - ny and keep on danc - ing.  
 Make the mu - sic weave a spell, Whirl a - way your wor - ry;  
 Things look al - most twice as well, When they're slight - ly blur - ry. Find a  
 part - ner and fol - low me And sway to your fa - v'rite song; As  
 long as you're danc - ing, the world seems to dance a - long!

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**ELEGANCE** *From the Musical "HELLO, DOLLY!"*

Music and Lyric by JERRY HERMAN

F C+ F Fdim C7 Cdim C7  
 1. Yes, New York, It's real - ly us, Bar - na - by and Cor - ne - li - us,  
 2. All who are well bred - a - gree Min - nie Fay has ped - i - gree,  
 Cdim C7 Cdim C7 F E F E F F7 Bb F+ Bb  
 All the guests of Mis - ter Hack - le are feel - in' great and look "spec - tac - a - lar," What a knack  
 Ex - er - cise your wild - est whims - to - night, we are out with Dia - mond Jims - to - night; Could they be  
 Bbm F Fdim F Fdim F FMaj7 F7 Bb6 Bbm  
 there is - - 't that act - in' like a born a - ris - to - crat, We got el - e - gance. If you  
 mis - lead - ing us, sil - ver spoons were used for feed - ing us,  
 F F+ F6 Bbm6 F Fdim F6 Gm C7 F  
 ain't got el - e - gance, you can nev - er, ev - er car - ry it off.

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**HELLO, DOLLY!** *From the Musical "HELLO, DOLLY!"*

Music and Lyric by JERRY HERMAN

Bb Gm BbMaj7 Bbdim  
 Hel - lo, Dol - ly, well, Hel - lo, Dol - ly, It's so nice to have you back where you be -  
 Cm7 F7 Cm Cm(M7) Cm7 Cm(+5) Cm  
 long. You're look - ing swell, Dol - ly, we can tell, Dol - ly, you're still  
 Cm7 F7 Bb6 Bbdim F7 Bb  
 glow - in', you're still crow - in', you're still go - in' strong. We feel the room sway - in', for the  
 Gm Fm7 Bb7 Fm7 Bb7 EbMaj7 Eb6 Cm6 D7 Gm  
 band's play - in' one of your old fa - v'rite songs from 'way back when. So take her  
 Dm Gm Dm C9 C9(+5) Cm7 F9 Bb Bdim Cm7 F7  
 wrap, fel - las, Find her an emp - ty lap, fel - las, Dol - ly 'll nev - er go a - way a - gain!

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**I PUT MY HAND IN** *From the Musical "HELLO, DOLLY!"*

Music and Lyric by JERRY HERMAN

C Am Em  
 When a man with a tim - id tongue, Meets a girl with a dif - fi - dent  
 girl o - ver six - foot - three, Loves a man who comes up to her  
 Dm G7 F C  
 air, Why should the tor - tured creat - ures beat a - round the bush, When heav - en  
 ear, Sure - ly it's ob - bi - ous she'll nev - er be se - duced, Till some kind  
 F Gm6 A7 Dm  
 knows Moth - er Na - ture al - ways needs a lit - tle push, So I put my hand in  
 soul con - de - scends to give her beau a lit - tle boost, So I put my hand in  
 D#dim Dm7 G7 1 C G7 2 C  
 here, I put my hand in there. And a here.  
 there, I put my hand in

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**IT ONLY TAKES A MOMENT** From the Musical "HELLO, DOLLY!"

Music and Lyric by JERRY HERMAN

It on - ly \_\_\_\_\_ takes a mo - ment, \_\_\_\_\_ For your eyes to

meet and then \_\_\_\_\_ Your heart knows \_\_\_\_\_ in a

mo - ment, \_\_\_\_\_ You will nev - er be a - lone a -

gain. { I held her } for an in - stant, \_\_\_\_\_ But { my }  
 { He held me } { his } ,

arms felt { sure } and strong \_\_\_\_\_ It on - ly \_\_\_\_\_ takes a  
 { safe }

mo - ment, \_\_\_\_\_ To be loved a whole life long. I've heard it

said \_\_\_\_\_ that love must grow, \_\_\_\_\_ That to be sure, \_\_\_\_\_ you must be

slow. \_\_\_\_\_ I saw you smile \_\_\_\_\_ and now I know, \_\_\_\_\_

\_\_\_\_\_ I'll lis - ten to just my heart, \_\_\_\_\_ That smile made me trust my heart. \_\_\_\_\_ For it

long. \_\_\_\_\_ And that is all \_\_\_\_\_ that love's a - bout \_\_\_\_\_ And we'll re -

call \_\_\_\_\_ when time runs out \_\_\_\_\_ That it on - ly \_\_\_\_\_ took a

mo - ment \_\_\_\_\_ To be loved a whole life long. \_\_\_\_\_

*To Coda*  $\diamond$  *D. S. al Coda*

$\diamond$  CODA



**IT TAKES A WOMAN** *From the Musical "HELLO, DOLLY!"*

Music and Lyric by JERRY HERMAN

1. It takes a wo-man, all pow-er-ed and pink, To joy-ous-ly clean-out the drain in the sink.  
 (2. The) frail young maid-en who's con-stant-ly there, For wash-ing and blue-ing and shoe-ing the mare.

And it takes an an-gel with long gold-en lash-es And soft Dres-den fin-gers for  
 And it takes a fe-male for set-ting the ta-ble And wean-ing the Guem-sey and

dump-ing the ash-es. Yes, it takes a wo-man, a dain-ty wo-man, A sweet-heart, a  
 clean-ing the sta-ble. Yes, it takes a wo-man, a dain-ty wo-man, A sweet-heart, a

mis-tress, a wife. | Oh yes, it takes a wo-man, a fra-gile wo-man, To  
 mis-tress, a wife. |

bring you, the sweet things in life! 2. The life!

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**MOTHERHOOD MARCH** *From the Musical "HELLO, DOLLY!"*

Music and Lyric by JERRY HERMAN

I stand for Moth-er-hood, A-mer-i-ca, And a hot lunch for or-phans; Take off your  
 hat, sir, Bet-sy Ross-'s flag is pass-ing. Do you see him on the hill at  
 Get-tys-burg, 'Neath that great tri-um-phal Arch? If you see him as he's  
 tramp-in' thru the "Grapes of Wrath," Stand up and march, march, march.

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**PUT ON YOUR SUNDAY CLOTHES** *From the Musical "HELLO, DOLLY!"*

Music and Lyric by JERRY HERMAN

Put on your Sun-day clothes when you feel down and out, Strut down the street and have your pic-ture  
 took; Dressed like a dream, your spir-its seem to turn a-bout, That  
 Sun-day shine is a cer-tain sign that you feel as fine as you look. Be-neath your par-a-sol, the world is  
 all a smile. That makes you feel brand new down to your toes; Get out your feath-ers, your  
 pat-ent leath-ers, Your beads and buck-les and bows, For there's no blue Mon-day in your Sun-day clothes.

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**RIBBONS DOWN MY BACK** From the Musical "HELLO, DOLLY!"

Music and Lyric by JERRY HERMAN

Musical score for "Ribbons Down My Back" in G major, 4/4 time. The score consists of six staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I'll be wear - ing rib - bons down my back this sum - mer, Blue and green and stream - ing in the yel - low sky; So, if some - one spe - cial comes my way this sum - mer, He might no - tice me pass - ing by. And so I'll try to make it eas - i - er to find me in the still - ness of Ju - ly, Be - cause a breeze might stir a rain - bow up be - hind me, That might hap - pen to catch the gen - tle - man's eye. And he might smile and take me by the hand this sum - mer, Mak - ing me re - call how love - ly love can be. And so I will proud - ly wear Rib - bons down my back, Shin - ing in my hair, That he might no - tice me!"

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**SO LONG, DEARIE** From the Musical "HELLO, DOLLY!"

Music and Lyric by JERRY HERMAN

Musical score for "So Long, Dearie" in G major, 4/4 time. The score consists of six staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Wave your lit - tle hand and whis - per, 'So long, dear - ie,' You ain't gon - na see me an - y - more; But when you dis - cov - er that your life is drear - y, Don't you come a - knock - in' on my door. For I'll be all dolled up and sing - in' that song, That says, 'You dog, I told you treat - ed me so rot - ten and rough, I've had e - nough of feel - in' so.'" } So wave your lit - tle hand and whis - per, "So long, dear - ie," Dear - ie should have said, "So long," so long a - go. Be - cause you go."

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**LOVE, LOOK IN MY WINDOW** *From the Musical "HELLO, DOLLY!"*

Music and Lyric by JERRY HERMAN

C Cmaj7 A7-9(+5) Dm7 Fm6 Cmaj7

Love, Look In My Win - dow, Love, knock on my door. It's years since you've

Gm/A A7 D9 Dm7 Dm7/G G7 Cmaj7

called on me. How I would love hear - ing your laugh - ter once

Am7 D7 Fm6 (rall.) G7

more, So, if you should ev - er be in the neigh - bor - hood,

C Cmaj7 A7-9(+5) Dm7 Fm6 Cmaj7

Let's talk a - bout old times, Love, pull up a chair, How I miss your

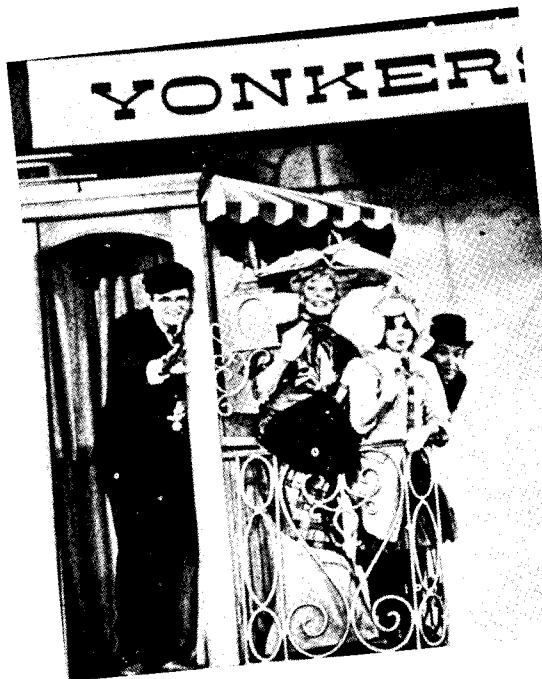
Gm/A A7 D9 Dm7 Dm7/G G7

friend - ly smile, Love, Look In My Win - dow,

Em Gm/A A7 Dm7 F/G G7 C

Love, knock on my door, Oh, Love, come in and stay a - while.

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ROBERT FRYER and LAWRENCE CARR  
with JOHN HERMAN  
present

# JUDY HOLLIDAY

in

## “HOT SPOT”

A New Musical Comedy

**JOSEPH CAMPANELLA**

**JOSEPH BOVA · HOWARD FREEMAN · ARNY FREEMAN**

Mary Louise · Buzz · George · James · Conrad · Sheila · Gerald  
Wilson · Miller · Furth · Cresson · Bain · Smith · Tejele

book by **JACK WEINSTOCK** and **WILLIE GILBERT**

music by **MARY RODGERS** lyrics by **MARTIN CHARNIN**

dances & musical numbers choreographed by **ONNA WHITE**

production designed by **ROUBEN TER-ARUTUNIAN** musical director **MILTON ROSENSTOCK**

lighting by **JOHN HARVEY** dance music & vocal arrangements by **TRUDE RITTMAN**

arrangements & orchestrations by **LUTHER HENDERSON** and **RALPH BURNS**

ORIGINAL CAST ALBUM RECORDED BY **WARNER BROTHERS RECORDS**

production associate **ROBERT LINDEN**

hair styles by **RONALD D. MANN** assistant to the producers **PAUL DAVIS**

entire production staged by

**MORTON Da COSTA**

# BIG MEETING TONIGHT

From the Musical "HOT SPOT"

Lyric by MARTIN CHARNIN  
Music by MARY RODGERS

Ab Bbm Cm Db    Ab Db Cm Bbm Ab Bbm Cm Db    C7 Fm Bbm Bb Fm7 Fm(+7)Fm7 Bb Bbm  
 Big meet - ing to - night,                      Big meet - ing to - night. Ev-'ry-body-y's gon - na be — there,  
 Db D+ Gb Gbm Db6 F7 Bbm                      Gb Eb Bbm7 (+7)Bbm7 Eb Gb7    F7  
 Each and ev-'ry cit - i - zen; I'll see you there, you'll see me — there, I'll meet you in the base - ment at a  
 Bb Cm Dm Eb                      Bb Eb Dm Cm Bb Cm Dm Eb D7 Gm Cm C Gm7 (+7)Gm7 C Cm  
 quar - ter to ten!                      Big meet - ing to - night,                      Big meet - ing to - night. Go on out and pass the news — on,  
 Eb Eb+ Ab Abm Eb G7 Cm                      Ab F Cm7 (+7)Cm7 F Ab7 G7  
 You know where and you know when. Put your coat on, put your shoes on. I'll meet you in the base - ment at a quar - ter to ten!  
 Cm(+7) Dm7 Cm(+7)C6                      F Fdim C CMaj7 F6 Fdim E7  
 We could - a met on the moun - tain, but the moun - tain's too high; We could - a met by the riv - er, but the  
 Am E7 Am                      A76 Adim Eb                      G7  
 riv - er's too wet. We could - a met on the des - ert, but the des - ert's too dry. There's on - ly one place to met! *Sb!*  
 C Dm Em F Em F                      C Dm Em F E7 Am Dm D Am7 (+7)Am7 D Dm F F+ Bb Bbm  
 Big meet - ing to - night, *Sb!* Big meet - ing to - night. We'll be sneak - y, sur - rep - ti - tious, Then we'll sneak a -  
 F6 A7 Dm                      Bb G Dm7 (+7) Dm7 G Bb7 A7  
 round a - gain. Strict - ly se - cret, it's de - li - cious, We'll meet you in the base - ment at a quar - ter to ten!  
 D Em F#m G F#m G F#m Em D Em F#m G F#7 Bm Em E Bm7 Bm(+7) Bm7 E Em  
 We're work - ing to - night,                      We're lurk - ing to - night. Ev-'ry - thing is real - ly hum - ming,  
 G G+ C Cm G6 B7 Em                      C A Em7 Em(+7) Em7 A C7 B7  
 Join the par - ty, share the hen, . Keep 'em hap - py, keep 'em com - ing, We'll meet you in the base - ment at a  
 E F#m G#m A G#m A G#m F#m E F#m G#m A                      C#m F#m F# C#m7  
 quar - ter to ten!                      We're plot - ting to - night,                      We're "stot - ting" to - night. Let me tell ya,  
 C#m(+7)C#m7 F# F#m A A+ D Dm A6 C#7 F#m                      D B F#m7 F# G#7  
 let me warn — ya, Things are gon - na hap - pen when we start sing - ing "Or - che -  
 Bm6 F#m C#7                      F#m G7 Em Eb7 D7  
 chor - nya," We're swing - ing in the base - ment at a quar - ter to ten!                      We could - a  
 G A7 D G F#7 Bm Bb C7  
 met in the val - ley, but the val - ley's too low. We could - a met in the mar - ket, but the mar - ket's no good. We could - a met on a roof - top, but the  
 F A7 3 3 C7 CMaj7 B7-5 Em *Fade Out*  
 roof - top would show. There's on - ly one place to could! *Sb!* We'll meet you in the base - ment at a quar - ter to ten! We'll

**GABIE** From the Musical "HOT SPOT"Lyric by MARTIN CHARNIN  
Music by MARY RODGERS

Am9 D7 Am9 D7 Dm7 G7 Dm7 CMaj7 E7sus E7  
Ga - bie, — there's — so much I have to tell you Ga-bie, — this — is hard to say, Ga - bie, — when

Am7 D9 Dm7 G7-9 CMaj9 C6 Am9 D7 Am9 D7  
— you're near me, all my speech-es fly — a - way. — Ga - bie, — you're — the on - ly man I ev - er,

Dm7 G7 Dm7 CMaj7 E7sus E7 Am7 D9 Dm7 G7-9  
Ga - bie, — let — me start a - gain, Ga - bie, — all — the oth - er men I've known are on - ly men.

C6 Em Em(+7) Em7 A9 DMaj7 D6 DMaj7 D6  
— When I'm by my - self I find the words that ver - y clear - ly say what Ga - bie is.

Dm Dm(+7) Dm7 G9 CMaj7 C6 CMaj7 Am9 D7  
Then I see your face, I lose my nerve And I'm as help - less as a ba - by is. Ga - bie, — let —

Am9 D7 Dm7 G7 Dm7 G C7 F6 Dm7-5  
— me sum - mon up my cour - age Ga - bie, — now — it's time you knew Ga - bie, — here —

C Ab7 Dm7 G9 CMaj7 C9 Dm9 G11 G7-9 C  
— I go, I'm gon - na say it, Ga - bie, — Ga - bie, — I love you. —

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**HEY, LOVE** From the Musical "HOT SPOT"Lyric by MARTIN CHARNIN  
Music by MARY RODGERS

Am7 D9 Gm C11 C9 F Bb9 Eb D7+5  
If you have a mo - ment, An - y time you're free, Hey, love,

Cm7 BbMaj7 Bb7 Am7 D9 Gm+7 Gm7 Em7 Cm6 A7  
see what you can do for me. — There's no spe - cial hur - ry,

D G A7 Ab7sus Db° Dp7 Gp Db Epm7 F7 Bb  
An - y time you say, Hey, love, may - be you could start to - day!

Cm7 F7 G D6 Am7 D7 B7-9 B7+5 Em7 A7-5 D6 G  
I've just met a boy, He may not be per - fect, No - bod - y's per - fect, Oh, but he's

Em7 A7 D Am7 B Am7 Gb7 G C9  
per - fect, he's wam, he's dear I'm glad he's here! You know how to

Gm9 C7-9 F Bb9 Eb D7+5 Cm7 F7 Eb7 D7 Db6 C7-5  
reach me, You know where I'll be, Stand - ing by, love. Hey, love, try, love,

Bb Cm7-5 Am7 C9 Bb Cm7 F7-9 Bb  
see what you can do for me, see what you can do with him for me. —

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**I THINK THE WORLD OF YOU** From the Musical "HOT SPOT"

Lyric by MARTIN CHARNIN  
Music by MARY RODGERS

Eb Fm9 Eb Fm7 Eb Bb9 Fm7 Eb6 Eb9 Eb7-9  
 I think the world of you, — You're such a fam - ing cel - lo; You're such a charm - ing  
 Ab Abm6 Eb Bdim Cm F9 Fm7 Bb7<sup>9</sup> Eb Fm9 Eb Fm7 Eb  
 fel - low, (hel - lo) I think the world of you. I think the world of you, —  
 Bb9 Fm7 Eb6 Eb9 Eb7-9 Ab Abm6 Eb Bdim Cm  
 You're like a gow - er flar - den, You're like a flow - er gar - den, par - don, I think the world of  
 D♭Maj9 D♭6 D♭Maj7 Cm7 F9 B♭Maj7 B♭6 Cm7 F9 Am7-5 D7  
 you. Just like in all the mov - ies, We'll lead a ros - y life;  
 Gm Gm(+7) Gm7 C9 B♭M7 B♭7-5 F9 B♭ F9 B♭ Bb9 Eb Fm9  
 There in a co - zy cot - tage, I'll be your hus - band, you'll be my wife. Love ev - 'ry - thing you do, —  
 Eb Fm7 Eb Bb9 Fm7 Eb6 Eb9 Eb7-9 Ab Abm6  
 Love ev - 'ry word you ut - ter, You make me belt like mut - ter, but - ter,  
 Eb Bb7 Eb Bdim Cm AbMaj7 Ab6 Bb9 Bb11 Eb D Eb D Eb D EbE6 EbM9  
 No - bod - y else will do, I think the world of you.

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**LITTLE TROUBLE GOES A LONG, LONG WAY** From the Musical "HOT SPOT"

Lyric by MARTIN CHARNIN  
Music by MARY RODGERS

Eb Fm7 G7 Cm Ab6  
 1. It starts to rain, at first a drop, A week goes by, it does - n't stop. It's ver - y wet, the streets are  
 (2. You're on your) porch, a love - ly day, And then your porch be - gins to sway. And then your porch be - gins to  
 Cm G7 Cm Bb7 EbMaj7  
 mud, Hoo - ray for us, we got a flood! Then ev - 'ry news re - port — makes a show of us,  
 break, You had a porch, you got a quake! There goes a yak, a house — and a neigh - bor - hood,  
 Bb7 Eb Fm7 Eb7 Fm7 Bb7  
 We're in the head - lines to stay; And with the news of us, — the world will know of us, A lit - tle trou - ble goes a long, long  
 We're just an - oth - er Pom - peii; Here comes a Hunt - ley; Brink - ley and a Col - ling - wood, A lit - tle rub - ble goes a long, long  
 Eb Ab6 Fm7 Eb F9 Bb7sus Bb9 Eb Eb7  
 way. We need a lit - tle trou - ble, a lit - tle trou - ble, a lit - tle trou - ble to - day. } A lit - tle  
 way. } A lit - tle  
 Ab6 Abm6 Eb Eb9 Ab Fm7 Bb7 1 Eb Ab Eb 2 Eb Ab7  
 storm and strife, — a lit - tle Time and Life, — A lit - tle trou - ble goes a long, long way. 2. You're on your  
 strain and stress, — a lit - tle C. B. S., — A lit - tle trou - ble goes a long, long way. We need a  
 D♭ B♭m7-5 Ab Bb9 Eb7sus Eb9 Ab Ab7 D♭ B♭m7-5 Ab Ab7  
 lit - tle trou - ble, a lit - tle trou - ble, a lit - tle trou - ble to - day. You sim - ply hol - ler, "Un - cle" and they raise the an - te in the  
 D♭Maj7 Eb9 Ab13 D♭Maj7 G♭7 Fm7 Bb9 Eb9sus Cm7-5 Eb7 AbMaj7  
 good old U. S. A. A lit - tle trou - ble goes a long, long — way.

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**LIVE IN** From the Musical "HOT SPOT"

Lyric by MARTIN CHARNIN  
Music by MARY RODGERS

He needs some-bod-y to live in, The room needs do - ing, a shirt needs blue - ing, a chair needs glue - ing; He needs some - bod - y to find his brush and comb, A girl who makes a man at home. He needs some - bod - y to cook in, The salt needs shak - ing, the bread needs break - ing and charge needs tak - ing He needs some-bod-y re - li - a - ble and free, Some - one a lit - tle bit like me. The kitch-en is go - ing to pot, The stove does-n't want to get hot, His lac - es are all in a knot, The plants are be - gin - ning to rot, I think it's a - greed that he's go - ing to seed, he's in need of im - me - di - ate help. He needs some-bod-y to "love in," His arms need fill - ing, the Jack needs Jill - ing, the Jill is will - ing, For bet - ter, for worse, for stick - in' thru thick 'n' thin; Ba - by, please give in, Live in.

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**NEBRASKA** From the Musical "HOT SPOT"

Lyric by MARTIN CHARNIN  
Music by MARY RODGERS

You'd like Ne - bras - ka, I know that you would, You could be hap - py, I bet - cha you could; So man - y things to be seen, to be tried, I could be sort of your guide. You'd like the win - ter, the snow on the ground, You'd like the sum - mer, the sight and the sound. You'd like Ne - bras - ka the way that I do And I know Ne - bras - ka'd be head o - ver heels o - ver you.

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**THAT'S GOOD — THAT'S BAD** From the Musical "HOT SPOT"

Lyric by MARTIN CHARNIN  
Music by MARY RODGERS

1. Ev - 'ry - bod - y's rich, ev - 'ry - bod - y's gav. That's good: On the oth - er hand,  
2. Ev - 'ry - bod - y wines, ev - 'ry - bod - y dines. That's good: On the oth - er hand,

ev - 'ry - bod - y's in ev - 'ry - bod - y's way. That's bad. On the oth - er hand,  
no one ev - er pays. ev - 'ry - bod - y signs. That's bad. On the oth - er hand,

ev - 'ry - bod - y drives a car or two, some four or five: But ev - 'ry - one's too bus - y  
ev - 'ry - one is tak - ing pride in the way that he lives: But ev - 'ry - one's so bus - y

driv - ing to learn how to drive. But ev - 'ry - bod - y's rich, peo - ple can re - lax.  
tak - ing, that no - bod - y gives. But ev - 'ry - bod - y feels bet - ter than be - fore.

That's good. On the oth - er hand, how can you re - lax when you pay a tax? That's bad.  
That's good. On the oth - er hand, ev - 'ry - bod - y wants just a lit - tle more. That's bad.

Then a - gain, ev - 'ry won - der - ful im - prove - ment is in - ter - est - ing to note, It's  
Then a - gain, ev - 'ry won - der - ful re - fine - ment, I real - ly must con - fess. Is

def - i - nite - ly some - what, ver - y, I quote.  
pos - i - tive - ly sort of, hard - lv, I guess.

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**WELCOME TO OUR COUNTRY** From the Musical "HOT SPOT"

Lyric by MARTIN CHARNIN  
Music by MARY RODGERS

Wel - come to our coun - try, Wel - come to this land: We're grate - ful for your  
com - ing, We're glad to take your hand. We want - ed to re - ceive you with  
dip - lo - mat - ic fuss, We did - n't have the trim - mings, so all we brought was us.  
Wel - come, Wel - come, Wel - come to our Moth - er - land, We are sure you'll have a hap - py stay:  
Though our land is not like an - y oth - er land, Please don't go a - way.  
Wel - come to our coun - try, Wel - come thru our doors; There is - n't much to  
of - fer, But what there is, is yours. What there is, is yours.

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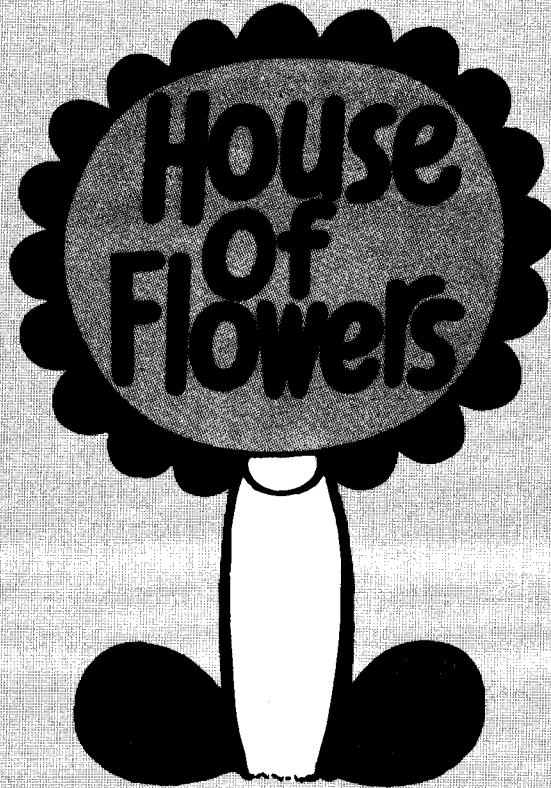
# "HOUSE OF FLOWERS"

AS RECORDED ON THE UNITED ARTISTS ORIGINAL CAST ALBUM

Lyrics by **TRUMAN CAPOTE** and **HAROLD ARLEN**

Music by **HAROLD ARLEN**

**Saint Subber**  
presents  
**Truman Capote**      **Harold Arlen's**  
**Musical**



**Daniel Barrajanos \* Bob Broadway \* Yolanda Bavan \* Hope Clarke**  
**Tom Helmore \* Robert Jackson \* Charles Moore \* Novella Nelson**  
**Thelma Oliver \* Trina Parks \* Carla Pinza \* Josephine Premice**

**Walter Raines**      Settings Designed by **Kert Lundell**      Costumes by **Richard Casler**      Lighting by **Tharon Musser**      Choreography by **Talley Beatty**

Musical Direction &  
Arrangements by  
**Joseph Raposo**

Associate Producer  
**Charles Weiss**

Directed by  
**Joseph Hardy**

Presented by Special Arrangement with Lucille Lortel Productions, Inc.



**SMELLIN' OF VANILLA**

From the Musical "HOUSE OF FLOWERS"

Lyric by HAROLD ARLEN and TRUMAN CAPOTE  
Music by HAROLD ARLEN

Smell-in' of va-nil-la, smel-lin' of rose, decked 'n' dolled in our  
fin-est clothes. We're gon-na see the Cock-'rel in his fight-ing rage. Make lit-tle o'de bird  
in de Bam-boo Cage. Oh de Cock-'rel strut by, wid a mean gleam in his eye. His  
head held so high, de bird, he ver-y brave, not a - fraid to die. Oh, de cock -'rel struts u -  
nique, as he sly-ly sharp-ens his beak, proud-ly pro-me-nades his phys-ique, de bird, he ver-y brave, cour-age at its peak.

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**TWO LADIES IN DE SHADE OF DE BANANA TREE**

From the Musical "HOUSE OF FLOWERS"

Lyric by HAROLD ARLEN and TRUMAN CAPOTE  
Music by HAROLD ARLEN

When you fly-in' too high, like birds sweep-in' de sky, an' pulse  
makes you to pause, the main rea-son and cause two la-dies in de shade of de ba-na-na tree. How de-  
lec-ta-ble, de-sir-ous they can be, in de black, black shade of de ba-na-na tree.  
With lips pout-in' to please, an' eyes rol-lin' to tease, the most pop-u-lar plan  
de-signed to cap-ture man, Two la-dies in de shade of de ba-na-na tree. What a fro-lick-in' spec-ta-cle  
they can be, In de ice-cold shade of de ba-na-na tree. De nights, they al-ways  
fair, no-bod-y nev-er wear a stitch too much from here to here, or ev-en there to  
there. A man's for-tu-nate chile to be born on this el-e-gan' isle.  
You need no wed-ded wife. To taste the joys of life. Look? See?  
Nice? A-gree? Two la-dies in de shade of de ba-na-na tree.

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**A SLEEPIN' BEE** From the Musical "HOUSE OF FLOWERS"Lyric by HAROLD ARLEN and TRUMAN CAPOTE  
Music by HAROLD ARLEN

When a bee lies sleep-in' in the palm o' your hand, You're be-witch'd and  
 deep in love's long look'd af-ter land. Where you'll see a sun-up sky  
 with a morn-in' new, and where the days go laugh-in' by as love comes a-call-in' on  
 you. Sleep on, Bee, don't wak-en, can't be-lieve what just passed  
 He's mine for the tak-in', I'm so hap-py at last. May-be I dreams, but  
 he seems sweet gold-en as a crown, A sleep-in' bee done told me, I'll  
 walks with my feet off the groun' when my one true love I has foun'.

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**CAN I LEAVE OFF WEARIN' MY SHOES?**

From the Musical "HOUSE OF FLOWERS"

Lyric by HAROLD ARLEN and TRUMAN CAPOTE  
Music by HAROLD ARLEN

Can I leave off wear-in' my shoes, Feel my bare feet on the ground, Steal a-way when Spring comes a-  
 round, Si, Si, mais Si, mais oui. Can I leave off curl-in' my hair? Let your  
 hair get drenched in the rain. When I come home will you com-plain? Mais non, Ja-mais, Ja-mais..  
 What if I want a herd of goats, An al-li-ga-tor or a hon-ey bear?  
 Oh, you can bring most an-y-thing, And you will find that I don't mind, As long as you are  
 there. Can it be you mean what you say? I will let you have your own way. Pour  
 moi c'est vrai-ment di-vine, Such an a-mia-ble ar-range-ment ought to work out fine.

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**DON'T LIKE GOODBYES** From the Musical "HOUSE OF FLOWERS" Lyric by HAROLD ARLEN and TRUMAN CAPOTE  
Music by HAROLD ARLEN

Don't like good-byes, — tears — or sighs, — I'm not too good at leav-in' time. — I got no taste for  
griev-in' time. — No, no not — me. You've been my near ones. Al-ways my dear ones, I nev-er thought that  
I would find — An-oth-er love, a dif-f'rent kind, — But it came to be. — Well, if you  
think I'm tell - ing you lies, Go try your luck and look in - to his eyes. But re - mem-ber, you must re -  
mem-ber he's mine, — And my world o-ver-head has a clear new shine. —  
Don't want to leave you, sor-ry to grieve you, It's trav-'lin time and I must move on. — Found the man — to  
lean up - on, — And if I could ar - range it, Oh, would I care to change it, Not me!

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**HOUSE OF FLOWERS** From the Musical "HOUSE OF FLOWERS" Lyric by HAROLD ARLEN and TRUMAN CAPOTE  
Music by HAROLD ARLEN

My house is made of flow-ers, — the warm winds car-pet the floor. — When -  
ev - er there's spring show-ers o - pen a rain - bow door — The  
frog, the toad, the tur-tle — make my home — their home. — My cur - tains are crepe  
myr-tle, — and the fire - flies fly neath my dome. — I've  
nev - er had mon-ey and I'll nev - er need none, the moon is my lamp and my clock is the sun. My  
home's a home for all those things what grows, what flies, what sings. If it all sounds temp-tin' and it  
do you en-tice, I'd shout to the heav-en that it do make it nice. Won't you come live with me? — I'd come  
live with me. — If I were you, — If I were you.

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**JUMP DE BROOM** From the Musical "HOUSE OF FLOWERS"Lyric by TRUMAN CAPOTE  
Music by HAROLD ARLEN

**Cmaj7** **F9(b5)** **Cmaj7** **Dm7(C)**

Take de broom all a - roun', Sweep up de room, sweep up de groun'.

**C6** **C13(b9)** (Tacet)

(Whistle)

**C6/9** **F6/9** **Cmaj9 (add6)** **F#6** **G6** **F#6** **F6** **Cmaj7**

Him is her an' her is him. Look down, all saints an'

**Dm7** **G9(b5)** **Cmaj7** **Dm7**

hon - or them. Ooh - ay ooh - ay Ooh - ay ooh - ay.

**Cmaj7** **F9(b5)** **C6** **Dm(G)** **Dm7** **Cmaj7** **F9(b5)**

May you see\_ as\_ one de com - in' of each sun, Close your eyes\_ tight

**C6** **Dm(G)** **Dm7** **Cmaj7** **Dm7** **C6** **G7(C)**

at the com - in' of each night. Ooh-ay ooh-ay ooh-ay ooh-ay May you wid de same breath live,

**C** **C6/9** **Am(add9)** **Eb7** **D13** **Am9** **Am** **Dm7** **G7/6** **A<sup>b</sup>** **C**

wid de same breath die; Leave dis dark land for\_ dat\_ dear sky.

**Cmaj7** **Dm7** **Cmaj7** **F9(b5)** **Cmaj7** **Dm7(C)**

Ooh-ay ooh-ay ooh-ay ooh-ay Take de broom all a - roun', Sweep up de room, sweep up de groun'.

**C6** **C13(b9)** (Tacet)

(Whistle)

**Cmaj7** **F** **Am7** **Dm7** **G9** **Cmaj7**

Time has come to Jump De Broom, First de bride an' then de groom.



# WIFE NEVER UNDERSTAN'

From the Musical "HOUSE OF FLOWERS"

Lyric by HAROLD ARLEN and TRUMAN CAPOTE  
Music by HAROLD ARLEN

B $\flat$  Fmaj7 B $\flat$  Fmaj7 F Dm G7 C6

I tied my wife to the trou-ble tree, Now my wife won't speak to me;—

Gm7 Db9(b5) Gm7 C9 C9/6 C9(+5) F6

Mean as a hor-net, mad as a bee, 'Cause the lit-tle wom-an she tied to the trou-ble tree.

B $\flat$ 7 B $\flat$ maj7 C7 F6 A7 D+ G7 C7(+5) C7/6 F6

A wife nev-er un-der-stan' Hus-ban' do-in' what he can.—

B $\flat$ 7 B $\flat$ maj7 C7 B $\flat$  Fmaj7 B $\flat$  Fmaj7 F Dm G7 C6

I tied my wife to the tri-bal tree, Now she act so fool-ish-ly;—

Gm7 Db9(b5) Gm7 Cm7 C9/6 C9(+5)

She say she fly a-way a-ban-don-ing me, 'Cause de lit-tle wom-an she tied to the tri-bal

F6 B $\flat$ 7 B $\flat$ maj7 C F6 C7 G#dim B $\flat$ m6 B $\flat$ dim

tree. Oh, Ot-til-ie, look at me, How come you so an-gry?

Dm7 Eb9 Dm7 G13 C9 Db9 C7 B $\flat$  Fmaj7

Good-ness hon-ey, don't you see, I'on-ly do-in' my du-ty. I tied my wife to the

B $\flat$  Fmaj7 F Dm G7 C6 Gm7 Db9(b5) Gm7

big bam-boo, Now my wife won't bill and coo, Wild as a jack-al howl-in' in the blue,

C9 C9/6 C9(+5) F6 B $\flat$ 7 B $\flat$ maj7 C7 F6

'Cause the li'l wom-an she tied to the big bam-boo. A wife al-ways

A7 D+ G7 C7(+5) C7/6 F6 C7

sob and sigh, Hus-band tru-ly mys-ti-fy. Oh, Ot-til-ie, look at me,

G#dim B $\flat$ m6 B $\flat$ dim F6/9 Gm7(susC)

How come you so an-gry? Wom-an Nev-er Un-der-stan' Hus-ban' do-in' what he can.—

Fmaj7 C7(+9) C18 R.H. Cmaj7 L.H. F6

Wife al-ways sob and sigh, Bye bye.



# MADAME TANGO'S PARTICULAR TANGO

From the Musical "HOUSE OF FLOWERS"

Lyric by HAROLD ARLEN and TRUMAN CAPOTE  
Music by HAROLD ARLEN

**F6addG CaddG Dm9 G7 C6**

1. Mad-ame Tan-go's Par - tic - u - lar Tan-go has noth - ing to do with things ce - les - tial,  
2. Mad-ame Tan-go's Par - tic - u - lar Tan-go a dance of rhyth - mi - cal com - po - si - tion,

**FaddG CaddD Dm9 F6addG D9addB G7addC C6**

Mad-ame Tan-go's Par - tic - u - lar Tan-go a click of cas - to - net steps tem - pes - tual.  
Mad-ame Tan-go's Par - tic - u - lar Tan-go a love - ly la - dy like ex - 'i - bi - tion.

**Fm7 Fm6 F6addG Cmaj7 D7-10 G7+9 Dm7addG G7addE C6 Dm6 Cmaj7**

Comes the night, pour the rum, dim the light, tap the drum; Flip your hips,  
Raise your heel, do the dips, Get the feel, flip your hips; Tres gen - teel

**F9addD Ab9-5 Ab9 Fm6 D7-5 G7+9 F6addG CaddD**

sug - ar plum, then sa-shay max - i - mum. Mad-ame Tan-go's Par - tic - u - lar Tan-go  
fin - ger tips then sa-shay to the ships. Mad-ame Tan-go's Par - tic - u - lar Tan-go

**Dm9 G7 C6 F6addG CaddD**

a - wak - ens you an' you wing and wob - ble. Mad-ame Tan-go's Par - tic - u - lar Tan-go  
a gay and fan - ci - ful dance cre - a - tion. Mad-ame Tan-go's Par - tic - u - lar Tan-go

**Dm11 Dm13 D7-9addB (Tacet) D9addB 1.G7 C6 2.G7 C6**

sum it up an' it's tres *Whisper* (2. 3. 4. 5. 6.) Sing for - mi - da - ble.  
sum it up an' it's bon *Whisper* (2. 3. 4. 5. 6.) Sing cel - e - bra - tion.

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# WAITIN'

From the Musical "HOUSE OF FLOWERS"

Lyric by HAROLD ARLEN and TRUMAN CAPOTE  
Music by HAROLD ARLEN

**C6/9 F7 C7 F Fm C Cm**

Wait - in', sit - tin', stretch - in', Try - in' to look fetch - in' An'

**C G7 Cmaj7 Dm7 C Dm7 C F7 Eb7 Db7 C6/9**

that's the way the days go by, The liv - in' of the life goes by. Wait - in',

**F7 C7 F Fm C Cm F7 D7(b5)**

Wait - in', Wait - in', It's so ir - ri - tat - in'. We'd rath - er be dat - in' than.

**Fdim C Bb6 Cmaj7 C6 G9(Cbass)**

Wait - in', Wait - in' for a ship to come in. Wait - in' for some fun to be - gin.

**Cmaj7 A13 A9(+5) F9 Ab Cm6 Ab7 Cdim Gb7 G7(+5)**

Wait - in' for some spend - in' men, Can't re - mem - ber when we've not be - en

**C6/9 F7 C7 F Fm C Cm**

drows - in', dream - in', moon - beam - in' 'bout the thing we're su - preme in, And

**C6 G7 Cmaj7 Dm7 C Dm7 C**

that's the way the days go by, The liv - in' of the life goes by.

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Lyric by **HERBERT MARTIN**  
Music by **MICHAEL LEONARD**

**LORE NOTO**  
presents

**DAVID WAYNE**

**THE**

**YEARLING**

**A MUSICAL**

Based on the novel by  
**MARJORIE KINNAN RAWLINGS**

also starring

**DOLORES WILSON CARMEN MATHEWS**

**CARMEN ALVAREZ**

Introducing

**STEVE SANDERS** as "JODY" **PETER FALZONE** as "FODDER-WING"

with

**ROBERT GOSS ALLAN LOUW**

**DAVID HARTMAN GORDON B. CLARKE**

and **JOE E. MARKS**

Book by

**HERBERT MARTIN** and **LORE NOTO**

Music by

**MICHAEL LEONARD**

Lyrics by

**HERBERT MARTIN**

Sets and Costumes Designed by

**ED WITTSTEIN**

Lighting Designed by

**JULES FISHER**

Music Direction & Vocal Arrangements by

**JULIAN STEIN**

Orchestrations by

**LARRY WILCOX**

Dance Music by

**DAVID BAKER**

Choreography by

**RALPH BEAUMONT**

Associate Producer

**MICHAEL BALISTRERI**

Directed by

**LLOYD RICHARDS**

*1/10/71*

**THE KIND OF MAN A WOMAN NEEDS** *From the Musical "THE YEARLING"*

Lyric by HERBERT MARTIN  
Music by MICHAEL LEONARD

Hand - some, no, my man ain't hand - some, but there's a trace Of a won - d'rous grace  
 in his wea - ry face. Life has done its best to break him. But his strength and cour - age make him  
 Just the kind of man a wo - man needs. Ten - der, he ain't al - ways ten - der,  
 but in his eyes Some - thing warm and wise lifts me to the skies. If his heart ain't  
 al - ways show - ing, It's a com - fort just in know - ing He's the kind of man a wo - man needs.

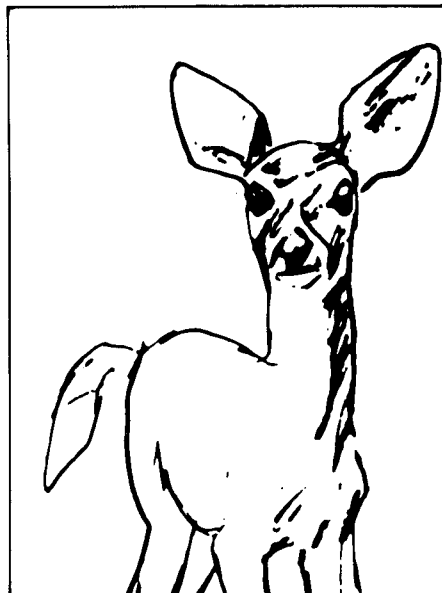
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**SPRING IS A NEW BEGINNING** *From the Musical "THE YEARLING"*

Lyric by HERBERT MARTIN  
Music by MICHAEL LEONARD

Spring is a new be - gin - ning. That time of the year to  
 make a brand new start, Spring is a time of hope and prom - ise. The  
 time of the year to warm a de - spair - ing heart. It's eas - y to find the joy that spring can  
 bring. Spring is the time of laugh - ter, That makes your heart light - er and  
 gives you the feel - ing the world can't be right - er; Use all your chanc - es to make your life bright - er this spring.

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**ONE PROMISE COME TRUE** From the Musical "THE YEARLING"

Lyric by HERBERT MARTIN  
Music by MICHAEL LEONARD

B $\flat$ (add 9) F7(sus 4) B $\flat$ (add 9) F7

One prom - ise come true, he bought me a dress;

B $\flat$ (add 9) F7(sus 4) B $\flat$ (add 9) B $\flat$ 9 sus B $\flat$ 7

Why should there be tears with such hap - pi - ness?

E $\flat$  Dm7 E $\flat$  B $\flat$  G $\flat$ 7

I've got all the rich - es that an - y - one can own. I've got a man who

C $\flat$ Maj9 Cm7 F9sus F9 B $\flat$ (add 9)

un - der - stands a heart that has lived a - lone.

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**SOMEDAY I'M GONNA FLY** From the Musical "THE YEARLING"

Lyric by HERBERT MARTIN  
Music by MICHAEL LEONARD

C C#dim Dm7 G7 Gm7 G7

Some - day I'm gon - na fly, Up where the clouds drift

C F G7 Em7 Am7 Dm7

by: I'll have a pair of wings, Spread - in' a -

Gdim Dm7 G7( $\rho$ 9) C C#dim Dm7 G7

cross the sky. Some - day I'll sail in space,

Gm7 G7 C C7 F E9sus E9 Am7 Gm7 C7

Give an ol' hawk a race: I'll find a la - zy cloud, To

F $\flat$ Maj7 F G9 G7 C F F+ F6

use as a rest - in' place. This time I'm learn - in' to fly the

E7 A $\flat$ Maj7 E9 C#m7 F#m7 C(add 9) B7sus4 B7

real way, From a wise ol' bird; 'Course it's a shame I can't

Em7 E7 A Dm7 G9 G7 C

tell you his name, I prom - ised I'd not breathe a word. Some - day I'm

C#dim Dm7 G7 Gm7 G7 C

gon - na fly, Say your good - byes to me;

F E9sus E9 Am7 Gm7 C7 F $\flat$ Maj7 F G9 C

Some - day I'm gon - na fly, Some - day just wait and see.

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**MY PA** From the Musical "THE YEARLING"Lyric by HERBERT MARTIN  
Music by MICHAEL LEONARD

B $\flat$ 9sus Cdim E $\flat$ Maj9(13) Gm7 C7sus E FMaj7 Am7  
 My Pa can light my room at night with just his be - ing near, And make a fear - ful  
 Gdim Am7 D9 GMaj7 G6 F#m7 B7 G7 EMaj7 E $\flat$ 6-3 C#m7 F#9sus  
 dream all right by grin - ning ear to ear. My Pa can do 'most an - y-thing he sets his mind to  
 BMaj7 F#(add 9) F# B $\flat$  Fdim F9sus C9 A $\flat$  A $\flat$ 7 F9sus F7 B $\flat$ 9sus Cdim  
 do. He'd e - ven move a moun - tain, if he real - ly want - ed to My Pa can sweet - en  
 E $\flat$ Maj9(13) Gm7 C7sus E FMaj7 Am7 Gdim Am7 D9  
 up a day that clouds and rain make grey And tell me fun - ny sto - ries that will chase the clouds a -  
 GMaj7 G6 Gm7sus C7 C7+5 FMaj7 F6 F9sus F9 B $\flat$ Maj7 B $\flat$ 6 F(add 9) F  
 way. My Pa's the on - ly one on earth I can tell my trou - bles to; He un - der - stands the  
 G $\flat$  F C7sus G $\flat$  A $\flat$  G $\flat$  C7sus Am F Cdim Gm7 Am7 B $\flat$ 6 Dm6  
 things I say. He knows the way I feel each day, He's made the things I've wished for all come  
 E $\flat$  C FMaj7 D9sus D7-9 Gm7 C9sus C7 F  
 true. My Pa's the fin - est friend I ev - er knew.

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**WHY DID I CHOOSE YOU?** From the Musical "THE YEARLING"Lyric by HERBERT MARTIN  
Music by MICHAEL LEONARD

B $\flat$  B $\flat$ 9 E $\flat$  E $\flat$ + E $\flat$ Maj7 E $\flat$ 6 Dm7-5 G9sus Cm+7 F9sus F9 B $\flat$   
 Why did I choose you? What did I see in you? I saw the  
 C7 Am7 D7(-9) D7 D13 3 Gm+7 Gm7 C9 C13 3  
 heart you hide so well: I saw a qui - et man who had a  
 FMaj7 B $\flat$  F Am7 F A $\flat$ dim Gm7 C7 F9sus Fdim Cm7 F7-9  
 gen - tle way. A way that caught me in its glow - ing spell.  
 B $\flat$  B $\flat$ 9 E $\flat$  E $\flat$ + E $\flat$ Maj7 E $\flat$ 6 Dm7-5 G9sus Cm+7 F9sus F9 B $\flat$   
 Why did I want you? What could you of - fer me? A love to  
 C7 Am7-5 D7(-9) D7 D13 3 Gm+7 Gm7 C9  
 last a life - time through. And when I lost my heart so man - y  
 E FMaj7 F9sus B $\flat$  A7+5 A7  
 years a - go. I lost it lov - ing - ly and will - ing - ly to you.  
 D7-9 D7 D13 3 Gm7 G7-5 C9sus C7-9 F  
 If I had to choose a - gain, I would still choose you.

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**GROWING UP IS LEARNING TO SAY GOOD-BYE**

From the Musical "THE YEARLING"

Lyric by HERBERT MARTIN  
Music by MICHAEL LEONARD

When you make up your mind to do a thing, you've got to fol-low it through; Don't think for a min-ute that say-ing good-bye is an eas-y thing to do. And hard as it is for me, I know it's twice as hard for you. But grow-ing up is learn-ing to say good-bye. It's a smile on your face, while a tear fills your eye. Grow-ing up's an end to things you nev-er dreamed would end, Grow-ing up is say-ing good-bye. And know-ing that in time your bro-ken heart will mend.

Chords: E7, B7, E7Maj7, F7, B7 F7 B, E7Maj9, B7m7, A7Maj9, G7, Cm, Cm7, Cm6, D7, B7, E7, A7b6, E7Maj7, E7b13, A7, G9, CMaj7, Gm6, Gm7, Gm6, A7, Dm, Dm(+7), Dm7, C, F, E, C9, F, E, F6, E7, Dm6, Ddim, Dm6, Ddim, C, G7, C, Gm7, C7, F, G7, Dm7, G7, G11, G7, G11, Em7, A9(5), A7, A7+5, Dm, G7, Dm9, G7, G11, G7(9), C, C7, Fm6, Cdim, C, G11, G7, G11, Em7, A9(5), A7, A7+5, Dm, G7, Dm9, G7, G11, G7(9), C, C7, Fm6, Cdim, C

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**I'M ALL SMILES** From the Musical "THE YEARLING"Lyric by HERBERT MARTIN  
Music by MICHAEL LEONARD

I'm all smiles, dar-lin', You'd be  
I'm all chills, dar-lin', Through and  
too through. But if you knew, dar-lin',  
my cold hands, dar-lin',

All of the smiles were for you. Warm to the touch of  
you. Rain has-n't fall-en for days now, But rain-bows are  
fill-in' the skies. My heart must have paint-ed those rain-bows,  
Shin-ing be-fore my eyes. Can't you tell that I'm in love,  
dar-lin', Deep and true: With guess  
who, dar-lin', Some-one I'd die for, beg, steal, or lie for, Eat hum-ble  
pie for: Some-one to fly to the sun, moon and sky for, Some-one to  
live for, to laugh with and cry for. And that some-one is you!

Chords: D7+9, Gm7, C7+9, Elim, C6, Am7, D7, Bm7, E7, Cm7, F#9, BMaj7, B7, B, Em7, A9, DMaj7, A7, Em7, A11, F#m7, D6, G7, A7, Fm7, B7, Gm7b5, C7b5, FMaj7, F6, G, A9, DMaj7, D6, GMaj7, B7, B7b5, B7b5, A11, A7, D7+9, Gm7, C7+9, Bdim, C6, Am7, D7, Bm7, E7, C#m7, F#9, BMaj7, B7, B, Em7, A9, C# DMaj7, D7, F# G, E, A7, F#m7, Bm7, Em7, A11, A13-9, DMaj7

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# BOY THOUGHTS

From the Musical "THE YEARLING"

Lyric by HERBERT MARTIN  
Music by MICHAEL LEONARD

Where's your lap when you ain't sit - ting down? Lis - ten to the ti - ger lil - ies roar; If you turned a cab - in  
up - side down, You'd find your head was walk - ing on the floor. On the days the sun ain't shin - in', Where do shad - ows go?  
No one says a crow will roost - er, Yet I've heard a roost - er crow. Craw - ling spi - ders like to but - ter - flies, Can owls ask "Why?" in - stead of  
"Who?" S'pose my ma was mar - ried to your pa, Would you be me or would you still be you? What makes glad - i - o - las  
glad? And weep - ing wil - lows sad? When day breaks does it cry? I hear thun - der clap - ping, No, it's Christ - mas wrap - ping, I'm so hun - gry I could die!

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# EVERYTHING IN THE WORLD

From the Musical "THE YEARLING"

Lyric by HERBERT MARTIN  
Music by MICHAEL LEONARD

Sweet p' - ta - ter pie, that's just what you are, Pie and tur - key stuf - fin'; Ham and eggs and hom - i - ny, a  
huck - le - ber - ry muf - fin. Gin - ger - bread and pep - per - mint are what you re - mind me of, You're  
ev - 'ry - thing in the world I love. Warm - er than Ju - ly, that's just what you are, Sweet as May - time  
flow - ers; Nic - er than a swim when the day is hot, Soft as sum - mer show - ers. Hide and seek and  
mum - bly peg is what you re - mind me of; You're ev - 'ry - thing in the world I love.  
You're a big box of bis - cuits and hon - ey too;  
A lem - on drop, a twin - klin' star's the spit - tin'  
im - age of you. Sun - shine on the trees, that's just what you are, Sun and moon - light gleam - in';  
Fi - re on a win - t'ry day that toasts you while you're dream - in'. Choc - late cake and sil - ver birds are  
what you re - mind me of, You're ev - 'ry - thing in the world I love.

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FRYER, CARR & HARRIS present

# ANGELA LANSBURY as MAMIE

a new musical

Book by

JEROME and ROBERT  
LAWRENCE E. LEE

Music and Lyrics by

JERRY  
HERMAN

Based on the novel  
"Auntie Mame" by PATRICK DENNIS

and the play by LAWRENCE and LEE

with

BEATRICE JANE  
ARTHUR CONNELL  
WILLARD WATERMAN  
and  
FRANKIE MICHAELS

Settings Designed by WILLIAM and JEAN ECKART

Costumes Designed by ROBERT MACKINTOSH

Lighting by THARON MUSSER

Musical Direction and Vocal Arrangements by DONALD PIPPIN

Orchestrations by PHILIP J. LANG

Dance Music Arranged by ROGER ADAMS

Assistant Choreographer TOM PANKO

Associate Producer JOHN BOWAB

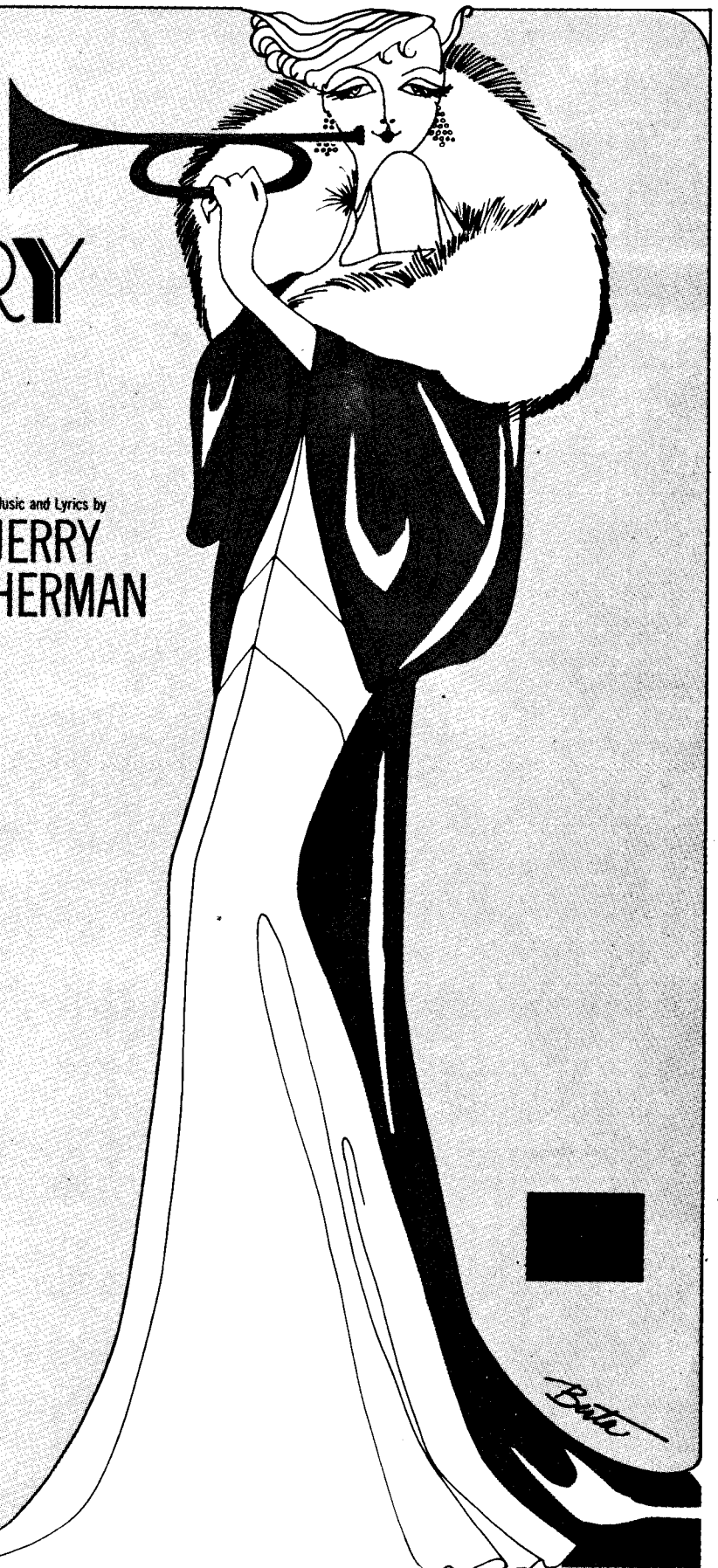
Dances and Musical Numbers Staged by

ONNA WHITE

Directed by

GENE SAKS

Original Cast Album by Columbia Records





**MAME** From the Musical "MAME"

Music and Lyric by JERRY HERMAN

C C6 Cmaj7 C#dim Dm7 G7 Dm Dm(+7)

You coax the blues right out of the horn, Mame, You charm the

Dm7 G7 Cmaj7 C6 Cmaj7 Am Am(+7) Am7 Am6

husk right off of the corn, Mame, You've got the ban - joes strum - min' and

Em A9 Dm Dm(+7) Dm7 G7 G9(+5) C C#dim

plunk-in' out a tune to beat the band, The whole plan - ta - tion's hum - min' since you brought Dix - ie back to Dix - ie -

Dm7 G7 C C6 Cmaj7 C#dim Dm7 G7 Dm Dm(+7)

land, You make the cot - ton eas - y to pick, Mame, You give my

Dm7 G7 E7 Dm6 E7 Am Am(+7) Am7 Ebdim Em

old mint ju - lep a kick, Mame, You make the old mag - no - lia tree blos - som at the men - tion of your

A9 Dm Dm(+7) Dm7 G7 Em Em(+7) Em7 A9

name. 1. You've made us feel a - live a - gain, You've giv - en us the drive a - gain,  
2. Your spe - cial fas - ci - na - tion 'll Prove to be in - spi - ra - tion - al,

D7 Dm7 G7 G7(b9) 1. C Cdim Dm7 G7 2. C

To make the South re - vive a - gain, Mame.  
We think you're just sen - sa - tion - al, Mame.

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**MY BEST GIRL** From the Musical "MAME"

Music and Lyric by JERRY HERMAN

Bb Dm Cm7 g F7(b5) F7 Bb

You're my best girl and noth - ing you do is wrong, I'm proud you be -

Gm Cm7 F7 D F#m Em7(b5) A7

long to me; And if a day is rough for me,

D F#m Cm7 F7 Bb Dm Cm7 g

Hav - ing you there's e - nough for me. But if some - day an - oth - er girl comes a -  
And if some - day when ev - 'ry thing turns out

F7(b5) F7 Bb Gm C9 Am D7 Gm g

long, It won't take her long to see, That I'll still be found just  
wrong, You're through with the hu - man race, Come run - ning to me, For

Cm7(b5) 3 Bb+ F7sus F7 1. Bb Cm7 F7 2. Bb

hang - in' a - round) you'll al - ways be my best girl. You're girl.

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# BOSOM BUDDIES *From the Musical "MAME"*

Music and Lyric by JERRY HERMAN

1. We'll al - ways be Bos - om Bud - dies, friends, sis - ters and pals;  
 2. We'll al - ways be dear com - pan - ions, my cro - ny, my mate;  
 3. (Instrumental) ----- etc.  
 4. I'll al - ways be Al - ice Tok - las, if you'll be Ger - trude Stein.

We'll al - ways be Bos - om Bud - dies, If life should re - ject you, there's me to pro - tect  
 We'll al - ways be har - mo - niz - ing, Or - phan An - nie and Sand - y, like A - mos and An -  
 And tho' I'll ad - mit I've dished you, I've gos - siped and gloat - ed, but I'm so de - vot -

you. If I say that your tongue is vi - cious, if I call you un -  
 dy. If I say that your sense of style's as far off as your  
 ed. And if I say that sex and guts made you in - to a

couth: It's sim - ply that who else but a bos - om bud - dy Will sit down and tell  
 youth: It's on - ly that who else but a bos - om bud - dy Will sit down and tell  
 star, Re - mem - ber that who else but a bos - om bud - dy Will tell you how rot -

*Last time to Coda*

you the truth. Tho' now and a - gain I'm a - ware that my can - did o - pin - ion may  
 you the truth. Each time that a crit - ic has writ - ten, "Your voice is the voice of a  
 ten you I feel it's my du - ty to tell you it's time to ad - just to your

sting, Tho' s of - ten my frank ob - ser - va - tion might scald, I've been mean - ing to tell you for  
 frog!" straight to your side to de - fend you I rush, You know that I'm there ev - 'ry  
 age, You try to be "Peg O My Heart", when you're "La - dy Mac - beth". Ex - act - ly how old are you,

years you should keep your hair nat - ural like mine. If I kept my hair nat - ural like yours, I'd be  
 time that the world makes an un - kind re - mark. When they say, "Ve - ra Charles is the world's great - est  
 Ve - ra, the truth! Well, how old do you think? I'd say some - where in between for - ty and

bald. But dar - ling, are. Just turn to your bos - om bud - dy, For  
 lush!" It hurts me,  
 death! But sweet - ie,

aid and af - fec - tion, for help and di - rec - tion, for loy - al - ty, love and for sooth, Re - mem -

ber that who else but a bos - om bud - dy Will sit down and lev - el and give you the dev -

il, Will sit down and tell you the truth!

**GOOCH'S SONG** *From the Musical "MAME"*

Music and Lyric by JERRY HERMAN

VERSE Cm Bb Ab Cm Bb Ab

With my wings res-o-lute - ly spread, Mis-sis Burn-side, And my old in-hi-bi - tions shed, Mis-sis Burn-side, I did

CHORUS Cm Bb Ab Cm Fm7 Bb9 Eb

each lit-tle thing you said, Mis-sis Burn-side, I lived! I lived! I lived! I al - tered the drape of a

Ebmaj7 Eb6 Ebmaj7 Eb6 Bbm6 C7(-9) C7 Fm7

drop on my bod-ice And soft - ened the shape of my brow: I fol - lowed di -

Abm Ebmaj7 Ebdim Fm7 Fm7(Bb) Bb9 Gm Fm7 A Bb7

rec - tions and made some con - nec - tions, But what do I do now? Who'd

Eb Ebmaj7 Eb6 Ebmaj7 Eb6 Bbm6 C7-9

think that Miss Prim would have o - pened her win-dow As far as her whim would al - low, And

Fm7 Abm Ebmaj7 Ebdim Fm7 Fm7 Bb9 Gmaj7 G6 Gmaj7 G6

who would sup - pose it was so hard to close it, Oh, what do I do now? I

Am7 D7 G Abm7sus. Db7

pol - ished and pow - dered and puffed my - self, If life is a ban - quet I  
trav - elled to hell in my new ve - neer, And look what I got as a

Gb Bb7 Eb Ebmaj7 Bb+

stuffed my - self; I had my mis - giv - ings, but went on a field trip, To find out what  
sou - ve - nir; But still I'll de - fend you as guide and in - struc - tor, Would I rec - om -

Eb6 Bbm6 C7(-9) Fm7 Abm Gm

liv - ing's a - bout. My thanks for the train - ing, now I'm not com -  
mend you and how. Al - though I was leer - y, I thrived on your

Gbdim Fm7 Fm7(Bb) Bb9 Gm7 Gm7 D7(-9)

plain - ing, But you left some - thing out. In - stead of wan - d'ring on with my  
theo - ry, That life can be a wow! You said there's noth - ing wrong with a

Gm7 D7(-9) Bbm6 C7 Fm7 F7 Fm7 Fm7(Bb)

love re - morse, I have come back home to com - plete the course, Oh, what do I  
harm - less smooch, So I'm gon - na call him — Den - nis Gooch, But what do I

1. Bb7 Eb 2. Bb7 Eb D Eb G Ab B D Eb

do now? I do now!

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# IF HE WALKED INTO MY LIFE *From the Musical "MAME"*

Music and Lyric by JERRY HERMAN

## VERSE

Abmaj7    Abdim    Ebmaj7    Fm7    Bb7sus    Bb7(-9)    Ebmaj7

Where's that {guy} with the {bu - gle} {girl} {prom - ise?} The {guy} who tried to show me what love could be;

Gm9    C7(-9)    Fmaj7    F6    Gm7    C7sus.    C7(-9)    F6

Where's that {guy} with that {bu - gle} {girl} {prom - ise} And why do I feel the some - one to blame is me? \_\_\_\_\_

## CHORUS

F6    Fmaj7    F7    Am7    D7    G9    G9(+5)

Did {he} need a strong - er hand? Did {she} need a light - er touch? Was I soft or was I

G7    G9    G9(+5)    Gm7    C9    C9(+5)    Fmaj7    Cm6    D7(-9)    Gm    Gm7    Bbm6

tough? Did I give e - nough? Did I give too much? \_\_\_\_\_ At the mo - ment that {he} need - ed me, \_\_\_\_\_ Did I ev - er turn a -

Am7    Fdim    Gm7    3    G9    C7sus    C7(-9)    Fmaj9    C7    F6

way? \_\_\_\_\_ Would I be there when {He} called, \_\_\_\_\_ If {She} Walked In - to My Life \_\_\_\_\_ to - day. {Were his days a lit - tle dull? Did she mind the lone - ly nights?}

Fmaj7    F7    Am7    D7    G9    G9(+5)    G7    G9    G9(+5)    Gm7    C9    C9(+5)    Fmaj7

Were his nights a lit - tle wild? Did I o - ver state my plan? Did I stress the man? And for - get the child. \_\_\_\_\_ Did she count the emp - ty days? Was I si - lent, was I cold? Was I quick to scold? Was I slow to praise? \_\_\_\_\_

Cm6    D7(-9)    Gm    Gm7    Bbm6    Am7    Fdim

\_\_\_\_\_ } And there must have been a mil - lion things, \_\_\_\_\_ That my heart for - got to say. \_\_\_\_\_ Would I think of one or

Gm7    3    G9    C7sus.    C7(-9)    F    Db    Db6    Dbmaj7    Db6

\_\_\_\_\_ If {He} Walked In - to My Life \_\_\_\_\_ to - day. {Should} I blame the times I pam - pered {him} Or blame the times I {Would} {her}

Ebm7    Ab7    Db    Db6    Dbmaj7    Db6    Gm7    C7    Fdim

bossed {him; } {her; } What a shame I nev - er real - ly found the {guy, } {girl, } Be - fore I lost {him. } {her. } Were the years a lit - tle

F6    Fmaj7    F7    Am7    D7    G9    G9(+5)    G7    G9    G9(+5)    Gm7    C9    C9(+5)

fast. Was {his} world a lit - tle free? Was there too much of a crowd? All too lush and loud and not e - nough of

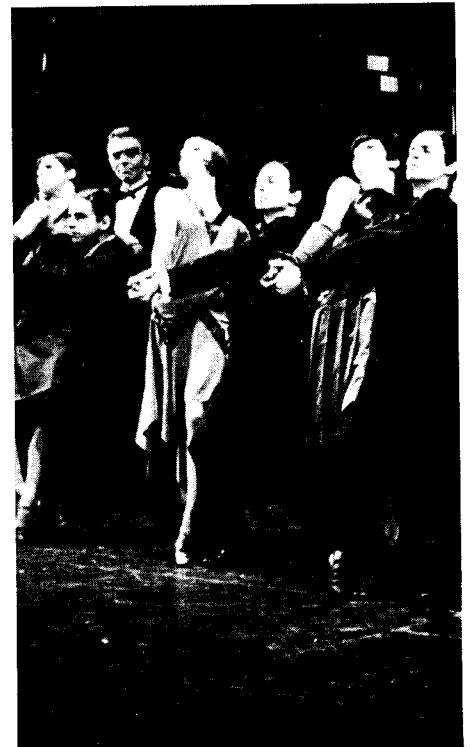
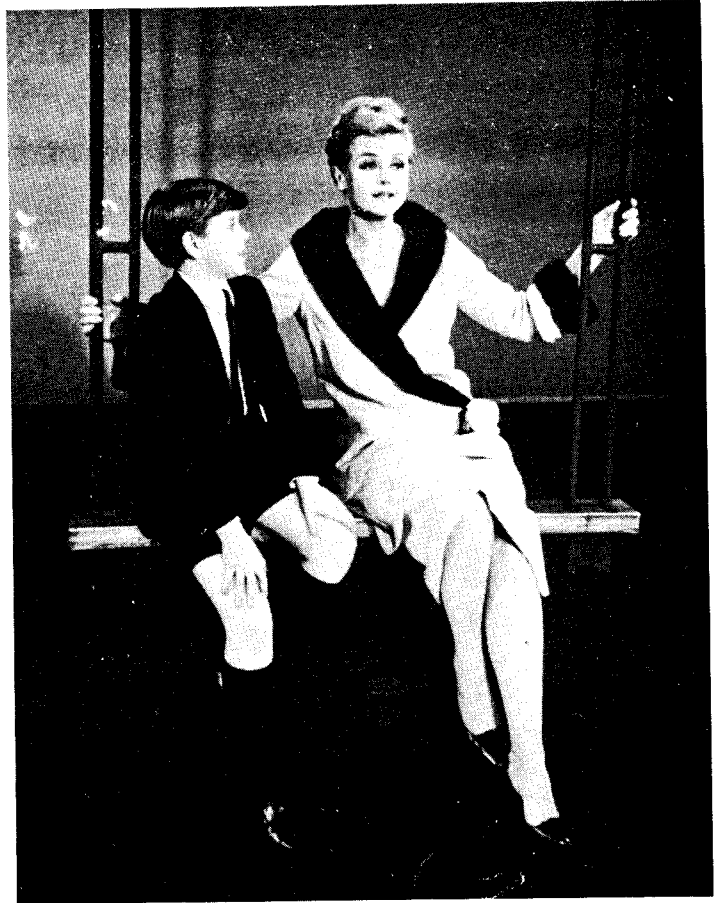
Fmaj7    Cm6    D7    Gm    Gm7    Bbm    Am7    Fdim

me. \_\_\_\_\_ Though I'll ask my - self my whole life long, \_\_\_\_\_ What went wrong a - long the way; \_\_\_\_\_ Would I make the same mis -

Gm7    3    G9    C7sus    C7(-9)    Am7    D7    3    G9    Bbm6    C7    Fmaj7

takes \_\_\_\_\_ If {He} Walked In - to My Life \_\_\_\_\_ to - day? If that {guy - } with the {bu - gle} {girl - } {prom - ise} Walked in to my life to - day. \_\_\_\_\_

# MAMMIE



**OPEN A NEW WINDOW** *From the Musical "MAME"*

Music and Lyric by JERRY HERMAN

Eb Eb6 Ebmaj7 Eb6 Eb Eb6 C7(-9) Fm  
 O - pen A New Win - dow, O - pen a new door, Trav - el a new high - way that's  
 D7 Fm7 Bb7 Eb Eb6 Ebmaj7 Eb6 Eb Eb6 C7(-9) Fm  
 nev - er been tried be - fore; Be - fore you find you're a dull fel - low, Punch - ing the same clock, Walking the same  
 Fm(+7) Fm7 G7 Cm Abm Eb  
 tight - rope as ev - 'ry - one on the block. The fel - low you ought to be is three di - men - sion - al,  
 Abm6 Bb7(-9) Eb+ Eb Cm7 F7  
 Soak - ing up life down to your toes, When - ev - er they say you're slight - ly un - con -  
 Bbmaj7 Bb6 Am7 D7 Gm F#dim Fm7 Bb7 Eb Eb6  
 ven - tion - al, Just put your thumb up to your nose. And show 'em how to dance to a new  
 Ebmaj7 Eb6 Eb Eb6 C7(-9) Fm Fm(+6) Fm7  
 rhy - thm, Whis - tle a new song, Toast with a new vin - tage, the fizz does - n't fizz too  
 G7 Cm Abm Eb C7(-9) C7 Fm C7(-9)  
 long. There's on - ly one way to make the bub - bles stay, Sim - ply trav - el a new high - way,  
 Fm C7(-9) F7 Fm7 Bb7  
 Dance to a new rhy - thm, O - pen A New Win - dow ev - 'ry day!

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**ST. BRIDGET** *From the Musical "MAME"*

Music and Lyric by JERRY HERMAN

Bb Gm7 Fm7 Bb7 Eb  
 Saint Bridg - et, de - liv - er us to Beek - man Place, A - way from the wick - ed and de -  
 Bbm7 Eb7 Ab G7 Cm Ebm Bb Gm7  
 praved; A gray head is peep - ing through the cur - tain lace, Call - ing "Come ye in - side, where you'll be  
 C7sus Ebm6 F7 Bb Gm7 Fm7 Bb7 Eb  
 saved'. She's baked him a cher - ry pie and glazed him a ham, Her dear arms reach out for his em -  
 Bbm7 Eb7 Ab G7 Cm Ebm6  
 brace; So if you have pit - y on this poor lost lamb, God loved you, dear Saint  
 Bb Cm9 Dm7 Cm9 F7sus F7 Bb Cm7 F7 Bb  
 Bridg - et, de - liv - er us to Bee - ee - ee - ee - eek - man Place. Saint Place.

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**THAT'S HOW YOUNG I FEEL** From the Musical "MAME"

Music and Lyric by JERRY HERMAN

1. I have the feel - ing that time has halt - ed, I'd like two straws and a choc - 'late malt - ed, }  
 (2. I) find I'm faced with that old sen - sa - tion, Will life go on aft - er grad - u - a - tion, 'Cause

That's How Young I Feel. I'd love to cheer at a foot - ball ral - ly And  
 I feel like peck - in' and bun - ny hug - gin' And

swap so - ror - i - ty pins with Sal - ly, 'Cause That's How Young I Feel. I'm read - y to  
 Lin - dy hop - pin' and jit - ter bug - gin' I'm mad for that

ask my mom, Can I go to the Sen - ior Prom. (Shel - don's got the Chev - vy)  
 big band beat, Wan - na ride in a rum - ble seat. (Shel - don's got the Chev - vy)

Love a face - ful of fro - zen cus - tard, To have a hot - dog with sand and mus - tard, And  
 Want a coon - skin to knock a - bout with, To start each morn - in' by giv - in' out with A

ride the Fer - ris wheel, } Oh, hon - ey, 'cause That's How Young I Feel. I  
 Ru - dy Val - lee squeal, }

That's How, That's How Young I Feel, Young I Feel.

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**WE NEED A LITTLE CHRISTMAS** From the Musical "MAME"

Music and Lyric by JERRY HERMAN

1. Haul out the hol - ly, Put up the tree be - fore my spir - it falls a - gain;  
 climb down the chim - ney, Turn on the bright - est string of lights I've ev - er seen;

Fill up the stock - ing, We may be rush - ing things, but deck the halls a - gain  
 Slice up the fruit - cake, It's time we hung some tin - sel on that ev - er - green

now. For We Need A Lit - tle Christ - mas, Right this ver - y min - ute, Can - dles in the  
 bough. For I've grown a lit - tle lean - er, Grown a lit - tle cold - er, Grown a lit - tle

win - dow, Car - ols at the spin - et. Yes, we Need A Lit - tle Christ - mas, Right this ver - y min - ute, It has - n't showed a  
 sad - der, Grown a lit - tle old - er. And I need a lit - tle an - gel, Sit - ting on my shoul - der,

sin - gle flur - ry, But San - ta, dear, we're in a hur - ry. So Need a lit - tle Christ - mas now!

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FEUER and MARTIN present

# SID CAESAR

IN

# "LITTLE ME"

*the new  
musical comedy*

WITH

**VIRGINIA  
MARTIN**

AND

**NANCY ANDREWS**

BOOK BY **NEIL SIMON**    MUSIC BY **CY COLEMAN**    LYRICS BY **CAROLYN LEIGH**

BASED ON A NOVEL BY **PATRICK DENNIS**

with **MORT MARSHALL**    **JOEY SWEN FAYE SWENSON**

**NANCY CUSHMAN**    **PETER TURGEON**    **MICKEY DEEMS**    **ADNIA RICE**

SCENERY & LIGHTING BY **ROBERT RANDOLPH**    COSTUMES BY **ROBERT FLETCHER**    VOCAL ARRANGEMENTS BY **CLAY WARNICK**

ORCHESTRATIONS BY **RALPH BURNS**    DANCE MUSIC ARRANGED BY **FRED WERNER**

MUSICAL DIRECTION BY **CHARLES SANFORD**

Musical Numbers & Dances Staged by **BOB FOSSE**

Directed by **CY FEUER** and **BOB FOSSE**

ORIGINAL CAST ALBUM RCA VICTOR





**DEEP DOWN INSIDE** *From the Musical "LITTLE ME"*Lyric by CAROLYN LEIGH  
Music by CY COLEMAN

Some - where there's a darn nice fel - la, deep down in - side,  
 Deep down in - side, Deep down in the ol' sub - cel - lar.  
 Some - where, though you think he fell a - sleep down in - side,  
 Deep down dig - a, dig - a, Deep down in - side.  
 Some - times there's a darn near hu - man deep down in - side, Deep down in -  
 side, Deep down where the bass is boom - in'. Some - times got - ta take that broom 'n'  
 sweep down in - side, Sweep down dig - a, dig - a, Deep down in - side.

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**DIMPLES** *From the Musical "LITTLE ME"*Lyric by CAROLYN LEIGH  
Music by CY COLEMAN

At eight - y - eight, he seemed the fa - ther - ly kind; — You wouldn't think that it would  
 en - ter his mind. — But sure e - nough! His shin - ing ar - mor cor - ro - ded!  
 As she ex - pressed it when the gun ex - plod - ed, "Boom!" Oh! dem dog - gone Dim - ples!  
 Oh! I nev - er know when, — Oh! Oh! Oh! Oh!  
 Dey'll do it a - gain! — Oh! Oh!  
 Uh - oh! — Dey did it a - gain! —

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**HERE'S TO US** *From the Musical "LITTLE ME"*Lyric by CAROLYN LEIGH  
Music by CY COLEMAN

Here's to us, my dar - ling, my dear, — Here's to us to -  
 night; — Not for what might hap - pen next year, — For' it might not be near - ly as  
 bright — But here's to us, for bet - ter or worse, — And for thanks to a mer -  
 - ci - ful star; — Skies of blue and mud - dl - in' thru — And for  
 me and for you — as we are! — And here's to us, for noth - ing at all. —  
 — If there's noth - ing at all — we can praise; — Just that we're to -  
 geth - er and here — For the rest of our beau - ti - ful days: — Here's to  
 us, for - ev - er and al - ways.

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**I'VE GOT YOUR NUMBER** *From the Musical "LITTLE ME"*Lyric by CAROLYN LEIGH  
Music by CY COLEMAN

I've got your num - ber, — I know you in - side — out, You ain't no Ea - gle — Scout,  
 You're all at sea! Oh, yes, you'll brag a lot, — Wave your own — flag a lot, —  
 But you're un - sure a lot, — You're a lot — like me. Oh, I've got your num - ber —  
 And what you're look - ing — for, And what you're look - ing — for Just suits me fine!  
 We'll break the rules a lot, — We'll be damn' — fools a lot, — But then why should we not, — How  
 could we not — com - bine, when I've got your num - ber — and I've got the glow you've — got,  
 I've got your num - ber — and ba - by, You know you've — got mine!

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**LE GRAND BOOM BOOM** *From the Musical "LITTLE ME"*Lyric by CAROLYN LEIGH  
Music by CY COLEMAN

If ze girl, Boom Boom and ze boy, Boom Boom and zey get to -  
 gez - zer and zey both Boom Boom, C'est le grand Boom Boom, Et le grand Boom  
 Boom, Zat's ze one Boom Boom for me! Oh, a stray Boom  
 Boom oc - ca - sion - al - ly may prove a gay Boom Boom and car - ry . you a  
 way ; But ze prime Boom Boom, zat sub - lime Boom Boom, won't be  
 true, not if you all ze time Boom Boom, What I mean is ma che -  
 rie, Save le grand Boom Boom for me!

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**LITTLE ME** *From the Musical "LITTLE ME"*Lyric by CAROLYN LEIGH  
Music by CY COLEMAN

Who to tell your trou - bles to? Lend a sym - pa - thet - ic ear? Who to cheer you when you're  
 blue? Wipe a - way each lit - tle tear? When there's no one left, You are not be - ref, There is  
 al - ways lit - tle me. Old re - li - a - ble! When a job goes down the drain, And the land - lord ups the  
 rent? When you fall in love in vain, Or you give it up for Lent. Friends can fly the coop, Leave you  
 in the soup, Who'll come through with len - tils, And to get to fun - da - men - tals, When the chips are real - ly  
 down, Who will not be out of town, Or a blab - ber - mouth, Who will al - ways care most?  
 Hang a - round your door most? When you're in de - spair most, Who's the one who'll pace the floor most? Who's your  
 first and fore - most? Ob - vious - ly, when you add it all up, Ev - er - lov - in' lit - tle me.

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**REAL LIVE GIRL** From the Musical "LITTLE ME"

Lyric by CAROLYN LEIGH  
Music by CY COLEMAN

G Gmaj7 G6 Gmaj7 Am Am+7 Am7 D9

Par - don me, miss, but I've nev - er done this with a real live girl.

Am7 D9 Am7 D9 G6

Strayed off the farm with an ac - tu - al arm - ful of real live girl.

G13 G7+5 C6/9 F+11

Par - don me if your af - fec - tion - ate squeeze. Fogs up my gog - gles and buck - les my knees,

G Bbdim Am7 D7 Am7 D7 B7+5 B7 E7-9

I'm sim - ply drowned in the sight and the sound and the scent and the feel

E7 Em7 A9 Am7 D7 G C6 G C6 G

of a real live girl.

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**ON THE OTHER SIDE OF THE TRACKS** From the Musical "LITTLE ME"

Lyric by CAROLYN LEIGH  
Music by CY COLEMAN

Gmaj7 Am7 Gmaj7 Am7 Gmaj7 G6 Bm7 E9

On the oth - er side of the tracks, that is where I'm go - in' to be; on the

Am Am(+7) Am7 D9 Dm7 G7

oth - er side of that great di - vide, be - tween fame and for - tune and me! Gon - na put my shad - ows be -

Cmaj9 C6 Em7 A9 Dmaj7 D7 Dm7 G7 Cmaj7 Bm7

hind me, give my in - hi - bi - tions the axe; and to - mor - row morn - ing you'll find me, on the

Am7 D9 G9 D9 Gmaj7 Am7 Bm7 Am7 Gmaj7 G6

oth - er side of the tracks. On the oth - er side of the line, where the life is fan - cy and free

Bm7 E9 Amaj7 Bm7 Amaj9 Bm7 Amaj7 A6 C#m7 F#7

gon - na sit and fan on my fat di - van, while the but - ler but - tles the tea! But for

F#m7 B7 Emaj7 E7 Em7 A7 Dmaj7 D7 Dm7 G7

now I'm fac - in' the fenc - es and I can't af - ford to re - lax; when the whole ka - boo - dle com -

Cmaj7 Bm7 Am7 D9 G6 Gmaj9 C#m7 F#7 C#m7 F#7 Bmaj9 B6

menc - es, on the oth - er side of the tracks. So I'm off and run - nin' o - ver the rail, I'm go'n' gun - nin' af -

Bmaj9 B6 Dm7 G7 Dm7 G7 Cmaj7 F7

- ter the quail! Off and run - nin', send me the mail, to the great big world on the oth - er side, the

Em7 A9 Am7 G6 Cmaj7 D11 G Am7 Gmaj7

great big world on the far - ther side, the great big world on the oth - er side of the tracks!

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**POOR LITTLE HOLLYWOOD STAR** *From the Musical "LITTLE ME"*

Lyric by CAROLYN LEIGH  
Music by CY COLEMAN

B♭Maj7 F9 F9+5 B♭Maj7 Fm7 F9+5 B♭7 E♭Maj7 E♭7 D7sus D7 Dm7 G9

Care-ful - ly dressed, care-ful - ly coached, Di - a - mond brace-let - ted, em - e - rald brooched; Just to be loved from a -

C♯Maj7 C♯m7 F9 B♭ F9 B♭Maj7 F9 F9+5 B♭Maj7 Fm7 F9+5 B♭7 E♭Maj7 E♭7

far, Poor lit - tle Hol - ly - wood star! One of the rare, one of the great, Ev - 'ry - one's i - dol and

D7sus D7 Dm7 G9 C♯m7 E♭m6 B♭6 G♭7 F11 F7 D♭ A♭6

no - bod - y's mate; Poor lit - tle fair - y tale queen, How do you fill the void un - der that cel - lu - loid sheen? —

B♭m7 G♭ E♭7 G♭6 B♭m7 G♭ E♭9 E♭7(-9) A♭m7 D♭7

Smile for your fans, live for your art, What if no - bod - y gives that for your heart? This is the ver - y last

G♭Maj7 Gm7-5 C7 F11 F9 B♭Maj7 F9 F9+5 B♭Maj7 Fm7 F9+5 B♭7 E♭Maj7 E♭7

stop! Where can you go from the top? So nev - er re - lax, nev - er give in, Pull in those long - ings and

D7sus D7 Dm7 G9 C♯m7 E♭m6 B♭6 Em7-5 E♭Maj7

stick out that chin; Loved and a - dored as you are, Your mel - an - chol - y would seem just a tri - fle bi - zarre

A♭9(+11) B♭6 G♭7 F11 F7-9 B♭6 C♯m9 B♭6

In this jol - ly - wood poor lit - tle shin - y, se - cure lit - tle Hol - ly - wood star!

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**TO BE A PERFORMER** *From the Musical "LITTLE ME"*

Lyric by CAROLYN LEIGH  
Music by CY COLEMAN

G♯m7 C♯7 F♯m G♯m7

Have you dis - cov - ered in your at - tic you're dra - mat - ic, ac - ro -

C♯7 F♯Maj7 F♯6 G♯m6 Fdim D♯m F♯

bat - ic, op - er - at - ic? Be ec - stat - ic, Here you

G♯7 F♯ D7

are, You can be the sec - ond un - der - stud - y to the star!

D7 G D7

So join the pro - fes - sion! The price of ad - mis - sion is just an ob - ses - sion to

G Dm6 E7sus E7 Dm6 E7 A13

be a per - form - er, To be a per - form - er, To be a per - form - er;

D13 G♯Maj7 E7 D Gm E7

To make that up - hill climb, To make it pay a dime, you're gon - na have a time,

Am7 D7 3 G D7 G

Yes, you'll have a time the best of your life!

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DAVID MERRICK presents

# LENA HORNE

## RICARDO MONTALBAN

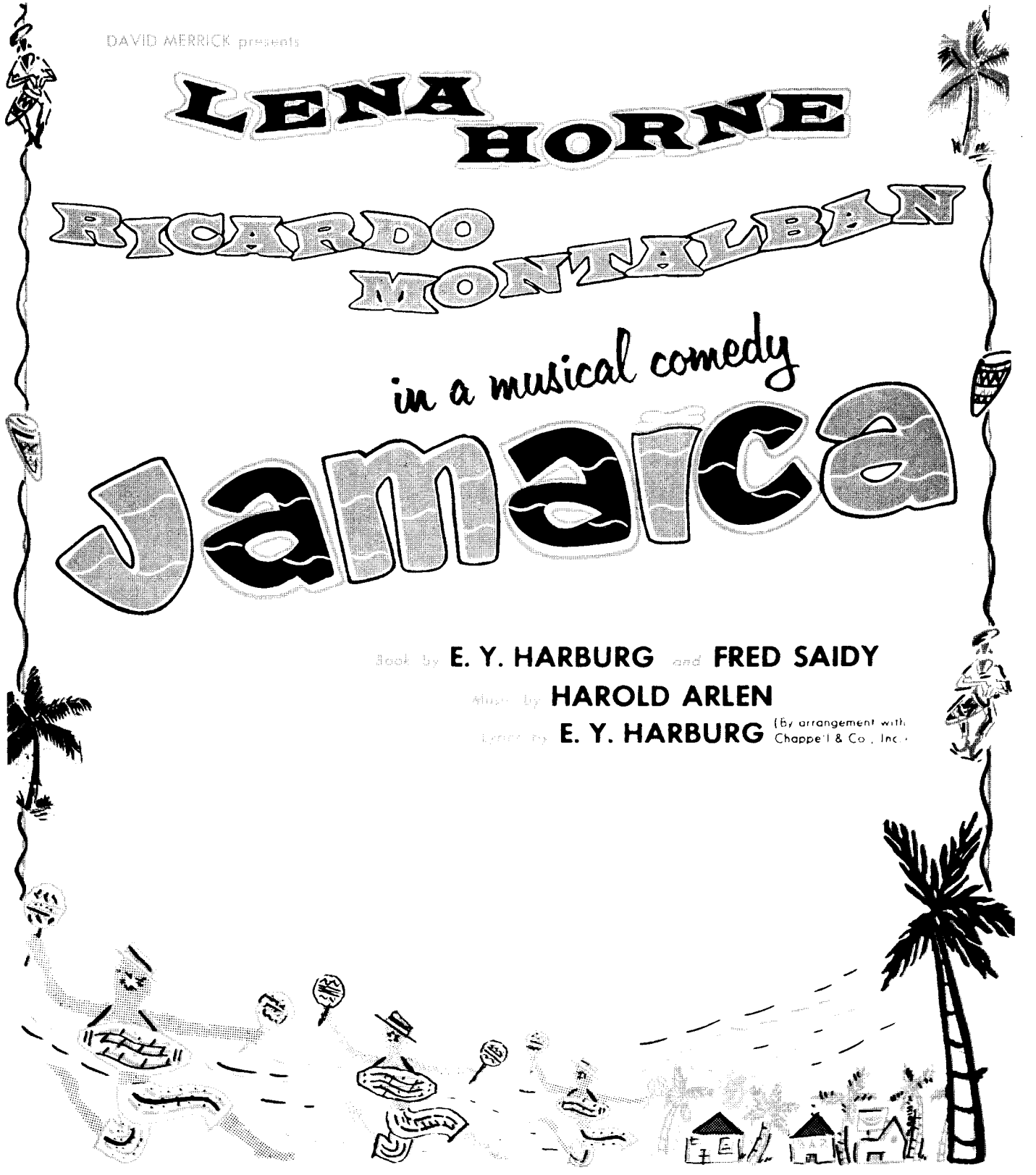
in a musical comedy

# Jamaica

Book by **E. Y. HARBURG** and **FRED SAIDY**

Music by **HAROLD ARLEN**

Lyrics by **E. Y. HARBURG** (by arrangement with  
Chappel & Co., Inc.)



**COCOANUT SWEET** *From the Musical "JAMAICA"*Lyric by E.Y. HARBURG  
Music by HAROLD ARLEN

Catch me the smile you smile and I'll make this big world my ti - ny is - land, Shin - ing with spice and su - gar  
plum. Cage me the laugh you laugh and I will make this ti - ny, shi - ny is - land my lit - tle slice of King - dom  
Come. The wind may blow the hur - ri - cane whip up the sky. The vine 'go bare, the leaf go  
dry but when you smile for me Spring tum - ble out of the tree, the peach is ripe, the lime is green, the  
air is touched with tan - ger - ine and co - coa - nut sweet hon - ey - dew new  
Ev - 'ry - thing dear that wants to cheer the near - ness of you How it all come true wher -  
ev - er we meet The mag - ic of cher - ry and ber - ry and co - coa - nut sweet.

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All rights throughout the world controlled by Harwin Music Corp., New York, N.Y. Used by permission.**I DON'T THINK I'LL END IT ALL TODAY** *From the Musical "JAMAICA"*Lyric by E.Y. HARBURG  
Music by HAROLD ARLEN

So man - y sweet songs still to be sung. So man - y  
slim hips still to be swung. When I see your smile with its sun - shine  
what is there to say Let me quote from a dit - ty we wrote, "Oh, I don't think I'll cut my throat to -  
day." A - way with the bump - off 'Way with the rub out A - way with mon -  
oxide A - way with the one - way ride, A - way with "Be - yond Re - call,"  
Saint Pe - ter can tell Saint Paul That I don't think I'll end it all to - day  
I don't think I'll end it all to - day.

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**LITTLE BISCUIT** From the Musical "JAMAICA"

Lyric by E.Y. HARBURG  
Music by HAROLD ARLEN

Lit - tle bis - cuit I'm your ov - en. Lit - tle a -  
 ap - ple I'm your tree. Lit - tle wo - man I'm your lov - in' -  
 most em - pha - ti - cal - ly you can't get a - long with - out me. Lit - tle straw -  
 ber - ry I'm your bas - ket. Sweet lit - tle swee - t po - ta - to I'm your  
 pie. Lit - tle ques - tion I'm your an - swer if you ask it.  
 Lit - tle moon - stone, lit - tle dia - mon', I won't stop this cra - zy rhy - min', 'till you and me are co -  
 mun - i - ty prop - er - ty. Like it read in the book like it sing in the song you  
 can't get a - long, you can't get a - long with - out me.

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**NAPOLEON** From the Musical "JAMAICA"

Lyric by E.Y. HARBURG  
Music by HAROLD ARLEN

Na - po - le - on's a pas - try. Bis - mark is a her - ring. Al - ex - an - der's  
 a creme de co - coa mixed with rum. And Her - bie Hoo - ver is a vac - u - um.  
 Co - lum - bus is a cir - cle and a day off. Per - shing is a sq - uare What a pay off Jul - ius Cae - sar  
 is just a sal - ad on a shelf. So lit - tle broth - er get wise to your - self.  
 Life's a bowl and it's full of cher - ry pits. Play it big and it throws you for a loop. That's the way with fate  
 Comes to - day we're great. Comes to - mor - row we're to - ma - to soup. Na - po - le - on's a pas - try  
 Get this un - der your brow, what once us - ta be a roos - ter is just a dus - ter now.  
 Bet - ter get your jug of wine and loaf of love be - fore that fi - nal bow.

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# PRETTY TO WALK WITH (That's How A Man Gets Got)

From the Musical "JAMAICA"

Lyric by E.Y. HARBURG  
Music by HAROLD ARLEN

1. Pret - ty to walk with, wit - ty to talk with, read - y to  
 2. Pret - ty to walk with, wit - ty to talk with, read - y to

share what's what. \_\_\_\_\_ That is the  
 share what's what. \_\_\_\_\_ That is the

A. B. C. of how a man gets got. \_\_\_\_\_  
 A. B. C. of how a man gets got. \_\_\_\_\_

Love - ly to play with, Not go a - stray with. That is the  
 Pleas - ant to fight with. Turn off de light with. That's how a

sim - ple plot. \_\_\_\_\_ How a la - dy gets  
 man gets caught. \_\_\_\_\_ Dats how la - dy gets

git \_\_\_\_\_ And how de might - y man gets got \_\_\_\_\_  
 hitched \_\_\_\_\_ An how de bach - 'lor gets un - batched \_\_\_\_\_

Un po - co sweet, po - co hot. That's how you  
 A dash of sweet, spot of hot. That's how you

got - ta be to hit the spot. Eas - y to make up  
 got - ta be' to hit jack - pot. Love - ly to sit up

with, and to wake up with af - ter de nup - tial knot \_\_\_\_\_  
 with, and be lit up with out on de bam - boo cot \_\_\_\_\_

That's how a man stays git \_\_\_\_\_ That's how a girl gets  
 That's how a girl gets yacht \_\_\_\_\_

got. \_\_\_\_\_ That's how a man \_\_\_\_\_ gets got!

**PUSH DE BUTTON** *From the Musical "JAMAICA"*

Lyric by E.Y. HARBURG  
Music by HAROLD ARLEN

D+7 G Am7 D+ G Am7 D+7  
 All you do is push de but - ton up de el - e - va - tor. Push de but - ton out de or - ange juice.  
 GMaj7 C Cm G Am D7 G C G  
 Push de but - ton from re - frig - er - a - tor come ba - na - na short cake and fro - zen goose. Push de but - ton  
 C G F C Bb  
 wipe de win - dow wip - er. Push de but - ton rinse de ba - by dia - per. Push de but - ton Wan - na  
 F7 E7 Eb9 D9 D7b9 Eb7 Eb G6 GMaj7  
 fry de fish, Push de but - ton wash de dish, Push de but - ton, pooosh de but - ton. What an  
 Am7(b5) G+ G Cdim 3 G G6 Ab Am(b5) G+ G6  
 isle, what an isle, where de au - to - mat feed ev - 'ry chile. Where de brave and de free live and  
 A13 A+7 Dm6 D7 G Am D+ G  
 love e - lec - tron - ic - al - ly. Push de but - ton Don't be small po - ta - tah. Be a ty - coon,  
 Dm7 E9 Am7 Eb7 Eb G6  
 big man - ip - u - la - tah. Pooosh Ap - ply de lit - tle fin - ger and pooosh de but - ton.

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**SAVANNA** *From the Musical "JAMAICA"*

Lyric by E.Y. HARBURG  
Music by HAROLD ARLEN

FMaj7 C7(b5) Gm7 C7 F6 FMaj7  
 Sa - van - na, Sa - van - na O - pen up de shut - ters, do. Sa - van - na, Sa -  
 C7(b5) Gm7 C7 F6 F Gm7 C9 F 3 C 3  
 van - na I've a lit - tle gift for you. Can you use a blue - bird on a pom - 'gran - ite  
 Bb Bb6 F Am7 D7b9 Gm7(sus C) C7b9 F F6 C9 C7b9  
 tree? Wid de sun a - bove it, and un - der - neath it me? Can you use  
 F F(b5) F C9 FMaj7 F6 Gm7(sus) 3 C9 A+7 A7 Dm G9  
 lit - tle home, home with laugh - ter Lit - tle place for small fa - ces who laugh like  
 C C9 FMaj7 C7b5 C7 F6 FMaj7  
 you laugh? Sa - van - na, Sa - van - na, If this sweet talk pleas - es you, then o - pen your  
 C7b5 Gm7 C7 C7b9 C9 F FMaj7 F6 C7 C7#9 C7 C7#9 C9  
 shut - ters and make it come true. O - pen up de  
 FMaj7 C7b5 FMaj7 C7b5 Gm7 Bb C7 F  
 shut - ters do. Then like - ly, most like - ly your heart o - pen too.

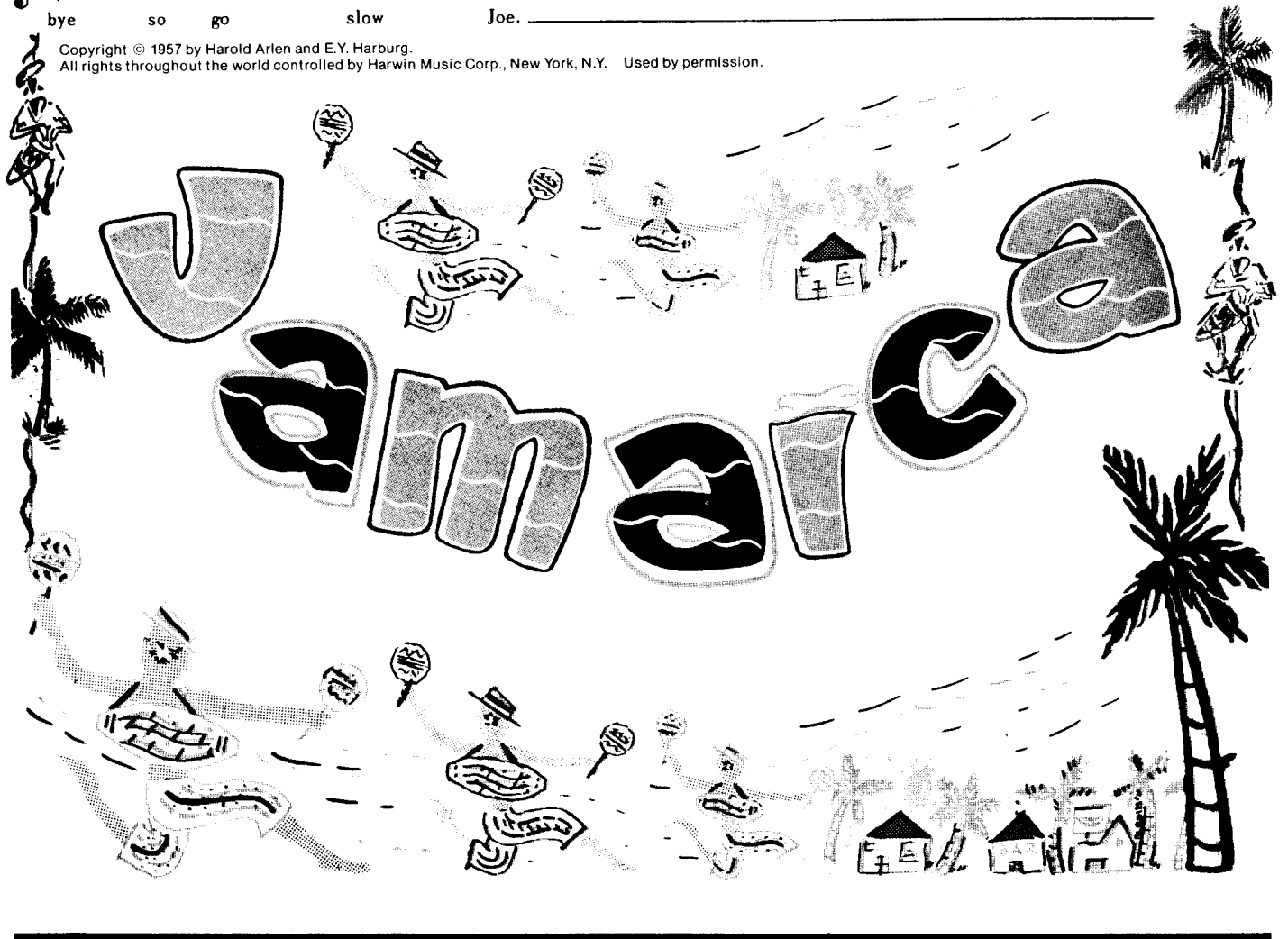
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**TAKE IT SLOW, JOE** *From the Musical "JAMAICA"*

Lyric by E.Y. HARBURG  
Music by HAROLD ARLEN

Take it slow, oh, Joe take it slow Don't rush it in high  
 Let's start it in low This whim-si-cal game thrives on an ea-sy  
 flame ea-sy flame. Go smart, go slow, Don't burn it up, Joe. Make it  
 last. Play it cool, make it last If it's on-ly a dream  
 Don't dream it up too fast. If it's love Don't let us blun-der, Just let this won-der  
 grow Let it grow sweet man don't you know that love's a long good-  
 bye so go slow Joe.

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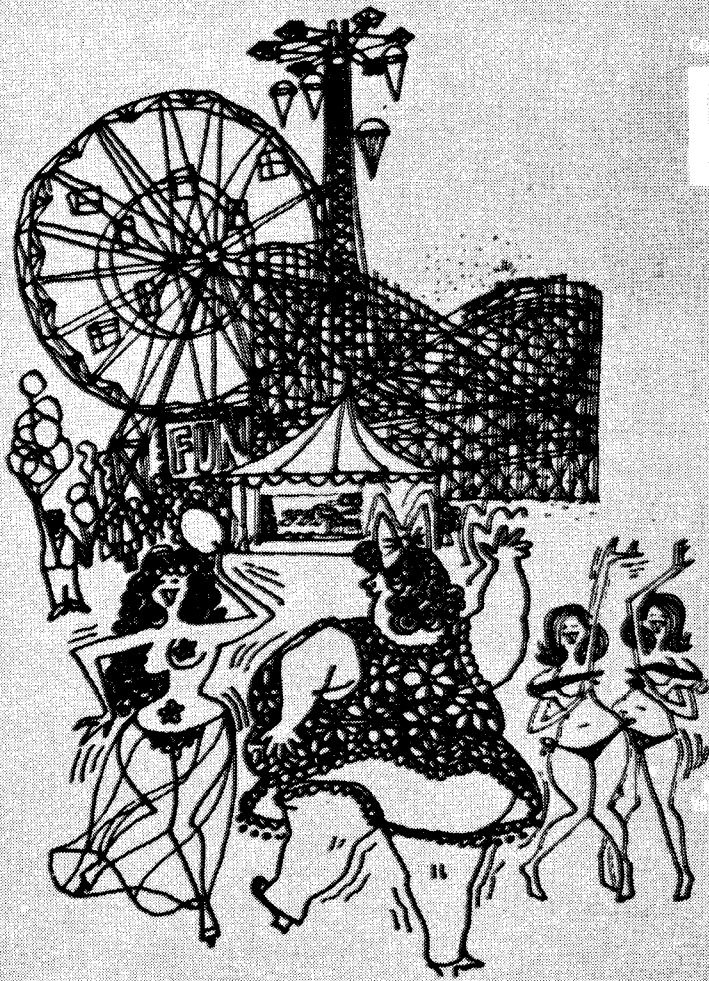


JOSEPH WIPNESS  
Presents

# BUDDY HACKETT

A New Musical Comedy

# i had A ball



Starring  
**RICHARD  
KILEY**

Book by  
**CHODOROV**

Music Adapted by  
**LAWRENCE & FREEMAN**

With  
KAREN STEVE ELISA JAY AL  
MORGAN ROLAND LISA WAREFELD NESBIT  
TED CONRAD ROSSETTA  
THURSTON YAMA MOROCCO LANGORE

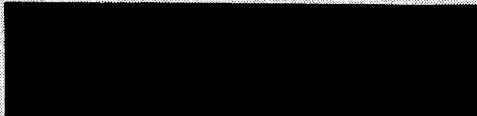
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WILL STAPTON  
**ARMSTRONG** ROTH

Musical Director &  
Vocal Arrangements by  
PEARSONAL  
DAVENPORT  
Concentrations by  
PHILIP I  
LANG  
Dance Music Arranged by  
LUTHER  
HENDERSON

Dancers & Musical Numbers Staged by  
**ONNA WHITE**

Directed by  
**LLOYD RICHARDS**

Original Cast Album by MERCURY RECORDS



# THE AFFLUENT SOCIETY

*From the Musical "I HAD A BALL"*

Lyric and Music by  
**JACK LAWRENCE and STAN FREEMAN**

*Hi-hat cymbal background throughout*

(1st Voice) (2nd Voice) (1st)

"Glad to have you a - board, sir," "Wel - come to the club," "Join

(2nd) (1st)

the team" "Lunch some day? My treat." "How sweet. See you at the nine - tenth hole."

(Both Voices) (1st) (2nd) (Both)

"Look - ee, look - ee, look - ee, two self - made guys rid - in' high." "Hi." "Hi." "High fi - nance - wise."

(1st) (2nd)

"Read a - bout me in the Kip - ling - er Re - port." "Call me a Dow Jones av - 'rage sport."

(Both)

"Af - fa - ble mem - bers of The Af - flu - ent So - ci - e - ty. What a com - f'ta - ble stage in the

age of an - xi - e - ty. Sta - tus sym - bols. Go - get - ters —

Taste mak - ers, — Pace - set - ters with cred - it cards and cred - it let - ters!

Aw - ful - ly af - fa - ble in - flu - ent mem - bers of The Af - flu - ent So - ci - e - ty!" —

(1st)

Got a big es - tate — in Dar - i - en — on a

Swe - dish mod - ern — slant, — One ten - nis court, — two swim - ming pools — and — a fluor - i - da - tion

(2nd) (1st) (2nd) (1st)

plant." "Do tell. No sau - na bath?" "No sau - na bath." "House Beau - ti - ful rec - com - mends a sau - na bath." "House

(2nd) (1st)

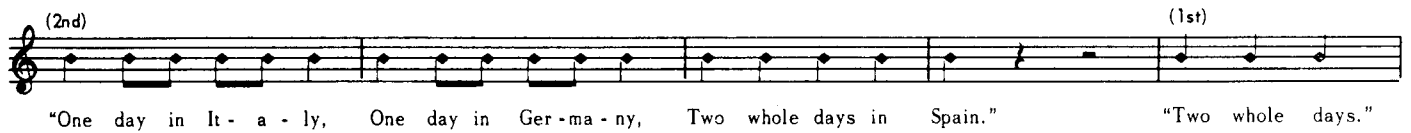
Beau - ti - ful?" "House Beau - ti - ful!" — "No sau - na bath!" —

(2nd) (1st) (2nd) (1st)



Next month we fly to Eu-rope. "Oh real-ly?" "Lots o' time, no rush, no strain." "How nice."

(2nd) (1st)

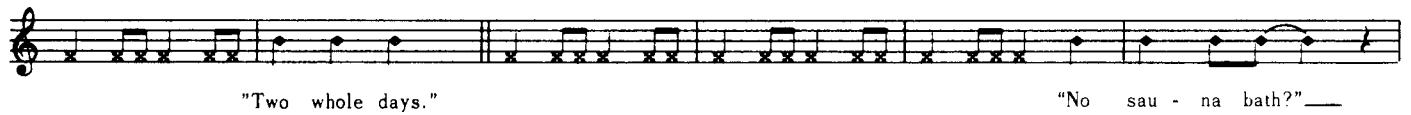


"One day in It-a-ly, One day in Ger-ma-ny, Two whole days in Spain." "Two whole days."

(2nd)



"Two whole days. Hol-i-day Mag-a-zine says two whole days."



"Two whole days." "No sau-na bath?"

(1st) (2nd)



Got a Prin-cess phone in ev-'ry room, got a pho-no-graph in the car," In the

(1st) (2nd)



car?" "In the car! Not on-ly that, got a built-in bar." "In the car?" "And the yacht."



"Mer-cy do, how ver-y yar." Got a

(1st) (2nd)



suite in the Wal-dorf Tow-ers Down-stairs a pied-a-terre," "Pied-a-terre?" "Pied-a-



terre. yeah, I breed my bea-gles there. And in-ci-dent-'ly I drive a Bent-ley.

(1st)



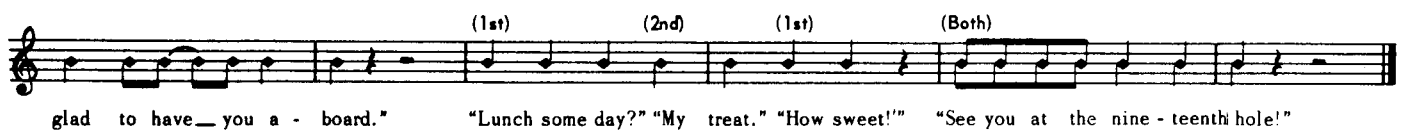
That's how well I'VE scored." "I'm so well off I can well af-ford to be seen driv-ing a Ford!"

(2nd) (1st) (2nd)



"Well wel-come to the club, pal!" "Join the team." "I'm

(1st) (2nd) (1st) (Both)



glad to have you a-board." "Lunch some day?" "My treat." "How sweet!" "See you at the nine-teenth hole!"

**ADDIE'S AT IT AGAIN** From the Musical "I HAD A BALL"Lyric and Music by  
JACK LAWRENCE and STAN FREEMAN

The la - dy's smart, — the la - dy's tough, — You'd think the la - dy had real - ly had e - nough, — But Ad - die's at it a - gain. — The la - dy's cool — the la - dy's stacked, — The la - dy's read - y to go in - to her act, — Yes, Ad - die's at it a - gain. — Fly, Run, How far can you get? No one es - capes from her net. — So what's the use, — throw in the towel, — The la - dy's loose — and on the prowl, — Yes, Ad - die's at it a - gain. —

Chords: F, FMaj7, F6, F, Am7, Abdim, Abm6, Gm7, D7, Gm, Am7, D7, Gm, Gm(+7), Gm7, Gm6, C9, C7(+5), FMaj9, F6, Gm7, C13, Cm7, F13, Bb, Bb+, G, Bdim, FMaj7, F, Dm, Dm(+7), Dm7, G9, Gm7, C11, C7, F, FMaj7, Am7, D7, G9, Gm7, C6, C7, F

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All rights throughout the world controlled by Mesquite Music Corp., New York, N.Y. Used by permission.**ALMOST** From the Musical "I HAD A BALL"Lyric and Music by  
JACK LAWRENCE and STAN FREEMAN

Al - most we made it, But al - most, that's all; Now it ends, what's more, be - fore it starts. Yes, al - most we had it, I al - most re - call Yes - ter - day the look that shook our hearts. — Some fools want so much, But some fools don't know much, Hold one dream a - bove life, Well, that's the sto - ry of my love life. Al - most means nev - er, we're so far a - part, I laugh to think we al - most let it start; — And there's the joke that al - most broke my heart. —

Chords: C, E7, Am, C7, F, A7, D7, G, Cdim, Bbdim, Dm7, G7, C, Dm7, G7, C, E7, Am, C7, F, A7, D7, G, Cdim, Bbdim, G7, Bm, E9, Am, E7, C7, F, Fm, C, D7, Dm7, Em7, Dm7, G7(p5), G7, C, E7, Am, C7, F, D7, Fm6, C, Ebdim, Dm7, E7, Am, Am7, D7, Fm, C, Ebdim, G7, Dm7, G7(p9), C, AbMaj7, CMaj7

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**CAN IT BE POSSIBLE?** From the Musical "I HAD A BALL"

Lyric and Music by  
**JACK LAWRENCE and STAN FREEMAN**

B6(C) C6 F#6(G) G6(C) C6 F#6 G6 B B+ B B+ B7 B B+ Bb+ Bb6 Bb+ Bb6 Bb+ Bb6

Are you? \_\_\_\_\_ Am I? \_\_\_\_\_ Are we? \_\_\_\_\_

A13,9 A7+5 A7 A7(<sup>9</sup>/<sub>b5</sub>) A7 A7+5 A7 Dm(+7)Dm Dm(+7) Dm Dm(+7) Dm Dm(+7)

Can it be pos - si - ble? \_\_\_\_\_ Do you? \_\_\_\_\_ Do I? \_\_\_\_\_

Dm7 G9 A9 Dm

Do we? \_\_\_\_\_ Are you? \_\_\_\_\_

Dm(+7) Dm7 G7

Am I? \_\_\_\_\_ Are we? \_\_\_\_\_ Can it be pos - si - ble! \_\_\_\_\_ Say,

B6(C) C6 B6(G)G6(C)C6 F#6(G) G6 G7 C9

do you? \_\_\_\_\_ Do I? \_\_\_\_\_ Do we? \_\_\_\_\_

Gm7 C7 Db7 C7 F Bb7 C<sub>3</sub> Am6

Can it be pos - si - ble, As im - pos - si - ble as it seems.

B7 EMaj7 Fm7 B7 Bb7 EbMaj7

\_\_\_\_\_ Tho' I nev - er be - lieved a word a - bout sit - u - a - tions like this, I've

Dm7 A9/6 G9/6 G7/6 B6(C) C6 F#6(C) G6(C) C6 F#6(C) G6 B Bb

heard a - bout, \_\_\_\_\_ still Could it? \_\_\_\_\_ Would it? \_\_\_\_\_ Should it? \_\_\_\_\_

A9 F E9

Can't be \_\_\_\_\_ And yet \_\_\_\_\_ Who knows, \_\_\_\_\_

Am Am(+7) Am7 G#m7 Gm7 C7 E(F) FMaj7 E(C) F C9 E(C)F6(C)

Who knows, \_\_\_\_\_ Oh, yes, \_\_\_\_\_

Fm B(E) C6 B(E) C(E) G7 B(G) C E(D) Am(D) E(D)

Oh, yes, \_\_\_\_\_ Oh, yes, \_\_\_\_\_ Oh, yes, \_\_\_\_\_

Am(D) E(D) Am(D) Dm Em(G) Dm7(G) Em(G) Dm7(G) Em(G) Dm7

I am, \_\_\_\_\_ You are, \_\_\_\_\_

B(add9)C(add 9) B(add 9) C(add 9) F6/7 B(add 9) C(add 9) Db(<sup>7</sup>/<sub>b5</sub>) Db7(b5) C7

We are. \_\_\_\_\_



**CONEY ISLAND, U.S.A.** *From the Musical "I HAD A BALL"*Lyric and Music by  
JACK LAWRENCE and STAN FREEMAN

C9 C7b9 FMaj7 F6 F

Come a - muse your - self, — come and lose your - self, — In Co - ney Is - land,

Am7 D7 Gm Gm7 C11 C7

U. S. A. Bag - dad by the sea, — on the B. M. T., — That's

Gm7 C7(+5) F6 Cm6 Cm7 Cm6

Co - ney Is - land, U. S. A. Snobs who got the dough — feel they

D7 Am7 D7 Gm Gm7b5 Eb9

got to go To the Li - do or to St. Tro - pez; But what's the last re - sort —

F E13 Eb9(+5) D9 G7/6 C11 C7 F

— for a gen - er - ous two - bit sport, it's Co - ney Is - land, U. S. A. —

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JACK LAWRENCE and STAN FREEMAN

Cm7 F Cm7 F Cm7 F

Doc - tor Freud, Doc - tor Freud, Doc - tor, please don't be an - noyed, But I real - ly saw a

Bb(F) F C7 F Eb Bbm7 Eb

vi - sion, yes, I did. Doc - tor Freud, Doc - tor Freud, with your teach - ings I have

Bbm7 Eb Gb A7

toyed, Now I got a fun - ny feel - ing in my id. Does it mean that I'm re -

D Bb7 Eb B7 E

press - ing, or per - haps I'm ret - ro - gress - ing, Do I sound an it - sy bit - sy id - i - ot - ic?

Ab E7 Db9

How does one dis - pel a vi - sion when it is - n't tel - e - vi - sion? Does it mean I'm go - ing

C7 b9 p5 F Cm7 F

"skit - zy" or psy - chot - ic? So all right, So O. K., I know just what you will

Cm7 F Bb Eb Cm7 F

say, That my psy - che has been play - ing me a trick. My psy - che, Doc - tor

Cm7 F Cm7 F Eb E F

Freud, my shmy - key, Doc - tor Freud, Leave us face it, Doc - tor Freud, I'm sick! —

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**EV'RYTHING I WANT** *From the Musical "I HAD A BALL"*

Lyric and Music by  
JACK LAWRENCE and STAN FREEMAN

F6 Am B7 Am E Gm7 Gm6

I'm not rich, I'm not poor, Still I'm health-y and se- cure; For a time I was

Gm7 C7 Gm7 B FMaj7 G#m7 FMaj7 DmBb9(+11) Bb9 C6 B6 C6 E7 Em7 E7

love- sick, Just in time I took the cure. I'm a- lone on my own, But I'm

Em7 A13 Ab13 A13 D9 Ab9 G9 G7 CMaj7 Bm9 E7 b9 b5

hap- py, 'Cause I got ev- 'ry- thing I want. Got a

F6 Am B7 Am E Gm7 Gm6

one bed- room flat, Got a self- suf- fi- cient cat; I'm not sure where I'm

Gm7 C7 Gm7 B FMaj7 G#m7 FMaj7 DmBb9(+11) Bb9 C6 B6 C6 E7 Em7 E7

go- in', But I sure know where I'm at. On the shelf by my- self, I'm so

Em7 A13 Ab13 A13 D9 Ab9 G9 G7 C6

hap- py, 'Cause I got ev- 'ry- thing I want.

Fm Fm(+5) Fm6 Fm7 E7 3 EbMaj7 Ebm7 C7 b9 b5 F9 Fm9

I've had love, it's out of the ques- tion; I'm old- er, I'm

Bb9(b5) Bb9/6 E9(b5) Eb6/9 Ebm Ebm+5 Ebm6 Ebm9 Ab7 3 GMaj7

wis- er, I'm smart. 'Cause with love I got in- di- ges- tion,

G6/9 Dm Gdim Dm7 Bm7 E7 +9 +5 F6 Am

Plus a swift kick in the heart. Now I'm well and that's

B7 E Gm7 Gm6 Gm7 C7 Gm7 B

that, I go home and feed my cat; Lock my door, heat my T. V. din- ner,

FMaj7 G#m7 FMaj7 Dm Bb9(+11) Bb9 C6 Am6 B+ B7 B Bb6 BbMaj7 Bb+

place my sin- gle mat. Sin- gle fork, sin- gle knife, It's a life free of

A9 Am Am(+7) Am7 Am6 Dm6 F

strife; And I'm hap- py, I'm hap- py, I'm hap- py, So hap- py I could

Am Am(+5) Am6 Am7 Am(+7) Am Am(+7) Am7 D9b5

cry. So par- don the tear in my eye Got

G11 F#m7b5 Fm7 Em7 Eb9 Dm7 G11 CMaj9

Ev- 'ry- thing I want.

**FAITH** *From the Musical "I HAD A BALL"*Lyric and Music by  
JACK LAWRENCE and STAN FREEMAN

Faith, faith, broth - er, ——— Faith, faith, sis - ter, The more im -  
 prob - a - ble ——— the pos - si - bil - i - ty, ——— The more ne - ces - si - ty there is for faith.  
 Fat girls in slacks all have it, Pa - tients of quacks all have it;  
 Men who de - duct a sweet - heart from their in - come tax all have it.  
 Faith, faith, broth - er, ——— Faith, faith, sis - ter, You'll dis - cov - er that  
 an - y - thing is pos - si - ble with faith! ———

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**THE FICKLE FINGER OF FATE** *From the Musical "I HAD A BALL"*Lyric and Music by  
JACK LAWRENCE and STAN FREEMAN

Life is a dir - ty book, ——— that should be cen - sored, my friend, ——— Don't try to  
 steal a look ——— to find out how it will end. ——— The end is clear, my friend, —  
 ——— we're pup - pets tied to a string, ——— On the fick - le fin - ger of  
 fate. So, pal, Don't push your luck, don't put your fu - ture in hock,  
 ——— It would - n't bring a buck, it's all a rose col - ored crock. ——— Un - fog those  
 glass - es, pal ——— and see that nice poi - son ring ——— En - cir - cl - ing —  
 ——— The fick - le fin - ger of fate. ———

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**I HAD A BALL** *From the Musical "I HAD A BALL"*Lyric and Music by  
JACK LAWRENCE and STAN FREEMAN

C B C D7 Fm7(b5) D7 Dm7 Ab7 G7 G7(b5)  
 Love was hid - ing a - round the cor - ner, This lone - ly mourn - er heard the  
 CMaj9 C CMaj7 C6 Em Em(+5) Em7 A7 Dm7  
 call; \_\_\_\_\_ Then love found me and put her arms a - round me, So beat the drum, \_\_\_\_\_  
 G7 Em7 A7 F#m7(b5) B7 Em A7  
 sound the brass, \_\_\_\_\_ What a groove, \_\_\_\_\_ what a gas, \_\_\_\_\_ Here I come, \_\_\_\_\_ let me pass, \_\_\_\_\_ Cot - tage small, a  
 Dm7 G7 C B C D7 Fm7(b5) D7 Dm C#dim Dm7  
 wall to wall en - chant - ed bliss - ville in old new kiss - ville, The green - est, grand - est,  
 Bm7(b5) E7 Am G#m7 Gm7 B6 C7 F#m7(b5) Fm  
 great - est state \_\_\_\_\_ of 'em all. \_\_\_\_\_ If it lasts for - ev - er, I'll love \_\_\_\_\_ it, \_\_\_\_\_  
 Em7 A7 Am7 G7 C B  
 \_\_\_\_\_ If it's just a life - time, what of \_\_\_\_\_ it? \_\_\_\_\_ One short  
 Am Em7 A7 D7 Dm7 G7(b9) C  
 life - time is long e - nough for sing - in', Lis - ten, love, I had a ball! \_\_\_\_\_

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**THE NEIGHBORHOOD SONG** *From the Musical "I HAD A BALL"*Lyric and Music by  
JACK LAWRENCE and STAN FREEMAN

Am Am(+7) Am7 Am6 C6  
 Then the Dutch - men took Man - hat - tan and the French - men came and sat in Lou - 'si - an - a, Said they  
 F6 Bm11 E7(+9) A7 Dm  
 came to do some good; \_\_\_\_\_ As we let each Kraut and Frog in, ev - 'ry na - tive shook his  
 Bm7 E7 +5 Am9(+7) Ebm7 Dm Dm(+7)  
 nog - gin, "Uh - oh, there goes the neigh - bor - hood." \_\_\_\_\_ I - rish in - fil - tra -  
 Dm7 G9 C6/9 Dm7 Cdim Em7 Am E7(+9+5) A7  
 ted Bos - ton, Mas - sa - chu - setts, Breeds of Swedes \_\_\_\_\_ in Saint Paul; Now if we let in \_\_\_\_\_ one more  
 Dm F7 F9  
 a - lien, Where can a na - tive born E - pis - co - pa - lian girl like me \_\_\_\_\_ go at  
 E7 Am Am(+7) Am7 Am6  
 all? \_\_\_\_\_ And it hap - pens oth - er plac - es, take for in - stance Prin - cess Gra - ce's roy - al  
 C6 F6 Bm11 E7(+9+5) A7  
 de - but, On that bal - co - ny she stood; \_\_\_\_\_ Folks in Mon - a - co said, "Sil - ly, why did he  
 Dm Bm7 E7(+9+5) Am9(+7)  
 pick a Mick from Phil - ly? \_\_\_\_\_ Uh - oh, There goes the neigh - bor - hood. \_\_\_\_\_

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# THE OTHER HALF OF ME *From the Musical "I HAD A BALL"*

Lyric and Music by  
JACK LAWRENCE and STAN FREEMAN

Some - where there has to be the oth - er half of me, The oth - er half of me, I've yet to  
meet. One spe - cial some - one whose heart has a sim - i - lar lean - ing, If she were right for me, day and  
night for me would have mean - ing. The oth - er half of me, That un - known quan - ti - ty, That un - seen  
des - ti - ny Could make me com - plete. Is there a chart for the heart or a graph? Will we meet on the street with a  
wel - come laugh? Will we know one an - oth - er if I ev - er meet my oth - er half? The oth - er half of me. \_\_\_\_\_

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# THINK BEAUTIFUL *From the Musical "I HAD A BALL"*

Lyric and Music by  
JACK LAWRENCE and STAN FREEMAN

Think beau - ti - ful, think pret - ty and think a - dor - a - ble things;  
Tho' you may be de - ceiv - ing your - self, You will end up be - liev - ing your - self.  
Just think beau - ti - ful, think love - ly and wear in - vis - i - ble wings;  
You'll come out of your shell pret - ty soon, Like a but - ter - fly from a co - coon; \_\_\_\_\_  
It's so sim - ple, you sim - ply use what you've got; \_\_\_\_\_  
Smile and show your dim - ple, Wheth - er you've got one or not. And  
think beau - ti - ful, think pret - ty and peo - ple will look your way;  
If you think beau - ti - ful to - day! \_\_\_\_\_

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**YOU DESERVE ME** *From the Musical "I HAD A BALL"*Lyric and Music by  
**JACK LAWRENCE and STAN FREEMAN**

Ad - die's quite at - trac - tive and tho' you're a guy who's ac - tive, till now you've  
 missed a lot, I won't re - sist a lot,  
 His looks, plus your mon - ey, make a per - fect par - lay, hon - ey, What could be  
 health - i - er? Some guy who's wealth - i - er.  
 I'm no gen - tle sen - ti - men - tal sap, I slap.  
 Well, my pet, you've fi - n'ly met your match, I scratch. Fi -  
 del - i - ty is not my line, So nights, when you go your way, I'll go  
 mine. How di - vine.  
 Tho' it all sounds tast - y, why be head - strong, why be hast - y? Such pre - ma -  
 tu - ri - ty. He needs the se - cu - ri - ty.  
 Two birds of a feath - er, we should fly a - way to - geth - er, soon we'll be  
 great - er friends. Fly now, pay lat - er, friends.  
 Life with you would not be dull at all, Not a let - down, not a lull at all,  
 So if you like sail - ing a storm - y sea Then  
 you, You de - serve me.

**Chord Symbols:** C6, A7(-9), Dm7, G7, Dm, G9(+11), G11, G9(+11), G11, G9, Em, Em(+7), Em7, F#m7, B7, Gm7, C7, F6, FMaj7, F6, D7, Am7, Fm6, Dm11, Dm(+7), Dm7, G9sus, G9, C6, A7(-9), Dm7, G7, Dm, G9(+11), G11, G9(+11), G11, G9, Gm6, A7, Em7-5, A7, F#m7(-5), Fm6, C6, Cdim, Dm7, G9, Em7, Am7, A7, D9, G11, C.



Rodgers and Hammerstein reading the lyrics of "Bali Ha'i"  
"South Pacific" - 1949.

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## HOW THE TEAM BEGAN

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Early in the summer of 1942, the Theatre Guild was in a state of nervous tension, as a result of wrong guesses during the preceding season that had brought nothing but failures in rapid succession. Therefore, the Guild's next production *must* be a hit, but where would it come from? And who would write it? The director hit upon Lynn Riggs' play, "Green Grow The Lilacs," which had all the earmarks of being excellent material as a book for a musical comedy. Well, there was the music, and the lyrics to be considered, and the search was on for the team who would come nearest to guaranteeing a successful job.

The Guild hit upon Rodgers and Hart, whose then biggest hit of their joint career, *By Jupiter*, had just opened to packed houses at the Schubert Theater. Rodgers had enthusiastically accepted the Guild's invitation to

provide the music for its new version, but his partner, Lorenz Hart, claiming he had just finished a show, was just out of the hospital. He pleaded that he was tired, worn out, and needed a rest in Mexico. If Richard wanted to do the show, fine — but please to find another lyricist — and really no hard feelings. Richard agreed, and Hart went to his well-earned vacation.

The story goes that it was The Guild which brought Rodgers and Hammerstein together. But, while they were not very intimate at the time, the fact is that back in 1920 they had collaborated on a song for the Columbia Varsity Show — even though the song was of no consequence, it at least *was* the beginning. When Rodgers asked Hammerstein to meet to talk something over; therefore, they were not complete strangers.

# OKLAHOMA!

## ST. JAMES THEATRE

136 West 42nd Street Theatre Co., Inc.

**EMERGENCY NOTICE:** In the event of an alert, remain in your seats. A competent staff has been trained for this emergency. Keep calm. You will receive information and instructions from the stage.

F. H. La GUARDIA, Mayor

It is urged for the comfort and safety of all, that theatre patrons refrain from lighting matches in this theatre.

THE PLAYBILL A WEEKLY PUBLICATION OF PLAYBILL INCORPORATED

Week beginning Sunday, November 7, 1943

Matinees Thursday and Saturday

### THE THEATRE GUILD

presents

## OKLAHOMA!

A Musical Play

Based on the play "Green Grow the Lilacs" by Lynn Riggs

Music by **RICHARD RODGERS**

Book and Lyrics by **OSCAR HAMMERSTEIN 2d**

Production directed by **ROUBEN MAMOULIAN**

Dances by **AGNES de MILLE**

Settings by  
**LEMUEL AYERS**

Costumes by  
**MILES WHITE**

Production supervised by  
**LAWRENCE LANGER and THERESA HELBURN**

With

|             |                   |               |              |
|-------------|-------------------|---------------|--------------|
| BETTY GARDE | ALFRED DRAKE      | JOSEPH BULOFF | JOAN ROBERTS |
| LEE DIXON   | HOWARD de SILVA   | CELESTE HOLM  | RALPH RIGGS  |
| MARC PLATT  | KATHARINE SERGAVA |               |              |

Orchestra directed by J. S. Blackton

Orchestrations by Russell Bennett

### CAST

(In Order of Appearance)

|                        |                 |                     |                   |
|------------------------|-----------------|---------------------|-------------------|
| AUNT ELLER .....       | BETTY GARDE     | ELLEN .....         | KATHARINE SERGAVA |
| CURLY .....            | ALFRED DRAKE    | KATE .....          | ELLEN LOVE        |
| LAUREY .....           | JOAN ROBERTS    | SYLVIE .....        | JOAN McCRACKEN    |
| IKE SKIDMORE .....     | BARRY KELLEY    | ARMINA .....        | KATE FRIEDLICH    |
| FRED .....             | EDWIN CLAY      | AGGIE .....         | BAMBI LINN        |
| SLIM .....             | HERBERT RISSMAN | ANDREW CARNES ..... | RALPH RIGGS       |
| WILL PARKER .....      | LEE DIXON       | CORD ELAM .....     | OWEN MARTIN       |
| JUD FRY .....          | HOWARD de SILVA | JESS .....          | VLADIMIR KOSTENKO |
| ADO ANNIE CARNES ..... | CELESTE HOLM    | CHALMERS .....      | MARC PLATT        |
| ALI HAKIM .....        | JOSEPH BULOFF   | MIKE .....          | PAUL SHIERS       |
| GERTIE CUMMINGS .....  | VIRGINIA BOLEN  | JOE .....           | HAROLD GORDON     |
| SAM .....              | ARTHUR ULISSE   |                     |                   |



Rodgers and Hammerstein at the 5th Anniversary Party of "Oklahoma!" - 1948.



Curly (Alfred Drake) and Laurey (Joan Roberts) on their wedding day in "Oklahoma!"



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# RICHARD RODGERS

# SANS PARTNER

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No more Lorenz Hart! No more Oscar Hammerstein 2nd! Yet, to sum up the genius of this man, one has only to remember the newspaper comments the morning after "No Strings" opened. One has but to read the opening lines of Howard Taubman — New York Times:

"Richard Rodgers need not have worried. He is still a magician of the musical theatre . . . a score full of romance and vivacity . . . enchanted music . . . his lines have a touch of the wholesome ease of Hammerstein and a soupcon of the peppery impertinence of Hart . . . Matching the unspoiled flow of Rodgers' songs is the imagination of the production . . . Taylor's book is at best a fragile sentimental fable, but styled in gay, inventive stage garb it has been wafted into a shimmering and delightful never-never land . . . Rodgers has lost neither his zest nor his art."

**Robert Coleman—*New York Mirror***

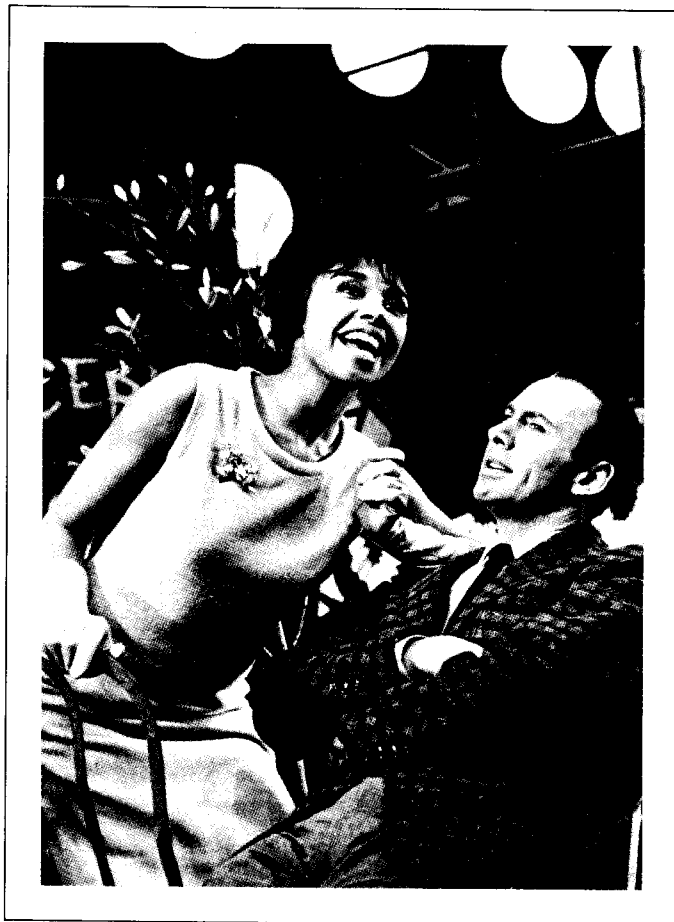
" . . . has some of Dick Rodgers' best tunes and the magnetic Miss Carroll to sell them. In our books, that spells a hot ticket."

**Richard Watts, Jr.—*New York Post***

" . . . a particularly lovely score . . . an attractive physical production, and the leading roles are excellently played. The serious difficulty is that the book is heavy-handed and sluggish . . . beautiful and haunting songs . . . Rodgers' gift for melody is at one of its memorable peaks . . . His lyrics have a simple and attractive style of their own, and they fit perfectly with the notable beauty of the music . . ."

**John McClain—*New York Journal-American***

" . . . Richard Rodgers can go it alone; we all knew he wrote great music and now he has established himself as his own very gifted lyricist . . . stylish and enlightened musical . . . an accomplished blending of an intelligent story (for a change), a first class score, and an imaginative job of choreography bound together in a most ingenious production package . . . a legalized nuclear cataclysm, an unqualified crowd-pleaser . . ."



*Diahann Carroll and Richard Kiley in "No Strings".*

The story of "No Strings" concerns Barbara Woodruff, an American model, and David Jordan, a former Pulitzer Prize winning novelist, who meet and fall in love in Paris. Although David has given up his writing for the indolent life of being a "European bum," sponging off rich American tourists, Barbara tries hard to make him return to his profession. But David cannot resist the easy life.

Finally, he realizes that he will have to return home, alone, to Maine if he is ever to make anything of himself again. Reluctantly — with no strings — the lovers part.



Joshua Logan, Richard Rodgers, Oscar Hammerstein 2nd, Mary Martin and James A. Michener - "South Pacific", 1949.

In January 1942, James A. Michener, art teacher and editor of text books for the Macmillan Company, joined the Navy and was assigned duty in the South Pacific. Exactly three years later, he found himself on a small island with nothing in particular to do except observe his fellow men and women. He always had an ambition to write and here at last was the opportunity, the surroundings and the material.

He proceeded to do a series of sketches about the people who were spending the war in the Pacific.

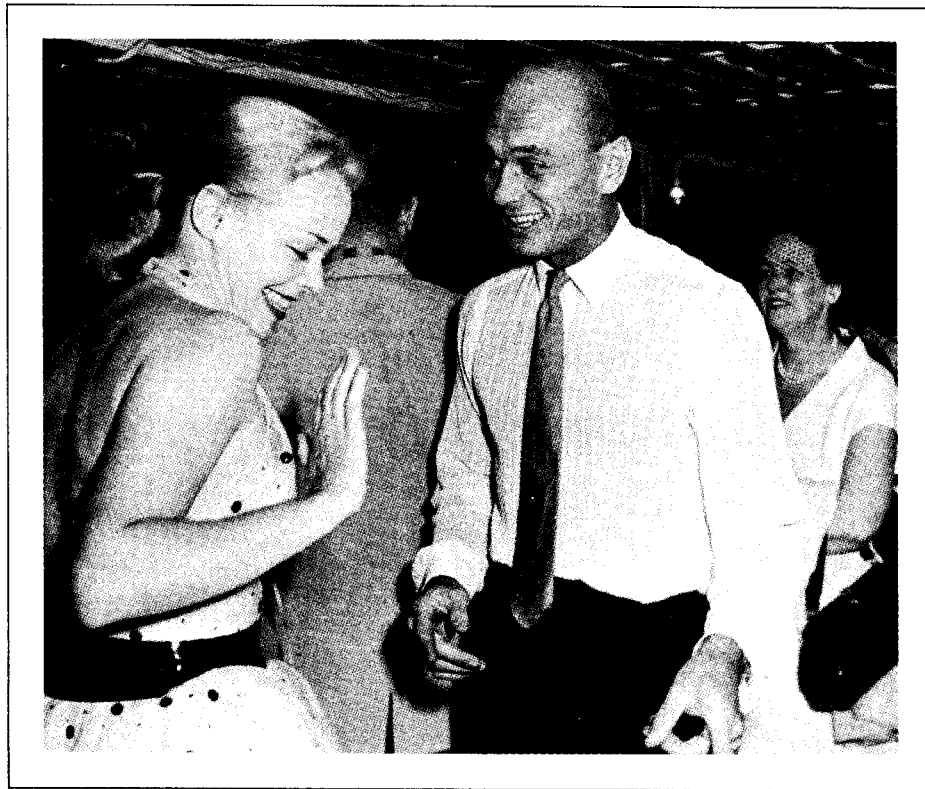
Early that summer, Michener mailed the manuscript to the Macmillan Company using an assumed name so that there would be no prejudice involved. After an exchange of correspondence with the publishers, who liked the outline of the work, presented and recommended certain changes. Michener agreed to make them.

In January of 1946, Michener was discharged from the Navy and went back to his old job at Macmillan's. In January 1947, *Tales Of The South Pacific* was published and received the Pulitzer Prize.

After the story was looked at by motion picture companies for possible screening, it reached the eyes and mind of Joshua Logan who was so struck with its dramatic possibilities that he took it to Leland Hayward, the producer of "Mister Roberts." Hayward was equally impressed and together Logan and he prevailed on Michener to make a play based on the stories. Logan then mentioned the book to Richard Rodgers, who mentioned it to Hammerstein. Together they read it, and pounced upon it as material for a musical play.

They made their agreement with Logan to write a book, lyrics and music, and produce the piece with Logan as director and Hayward as co-producer. That done, all that remained was for Rodgers and Hammerstein to write the piece. They shortened the title to *South Pacific* and started rehearsals on February 2nd, 1949. On March 7th, the company opened a trial run of four weeks in New Haven and Boston. Even during rehearsal, the rumors began to circulate that *South Pacific* was something to look forward to.

# THE KING AND I



Yul Brynner and friend at Richard Rodgers' 50th birthday party during the run of "The King And I" in 1952.

With the unconventional story, libretto, plot and ending, Rodgers and Hammerstein broke into yet another sphere with *The King And I*.

The play is based upon a novel by Margaret Landon called *Anna And The King Of Siam* that recalls a true happening in Siamese history.

In the 1860's, the King, seeking a tutor for the Royal Children, engaged a young English widow, Anna Leonowens. The story tells of her experiences in the classroom and with the King, and how she influenced the affairs of a monarch who had not yet felt the wave of Western civilization. The story is about two opposite cultures – the ancient, quiet simplicity of the East and the modern sophistication of the West.

Anna is courageous, straightforward, and filled with the standards of Victorian morals. The King is a despot, somewhat of a swaggering likeable character, but nevertheless anxious to bring to his people the advantages of modern civilization.

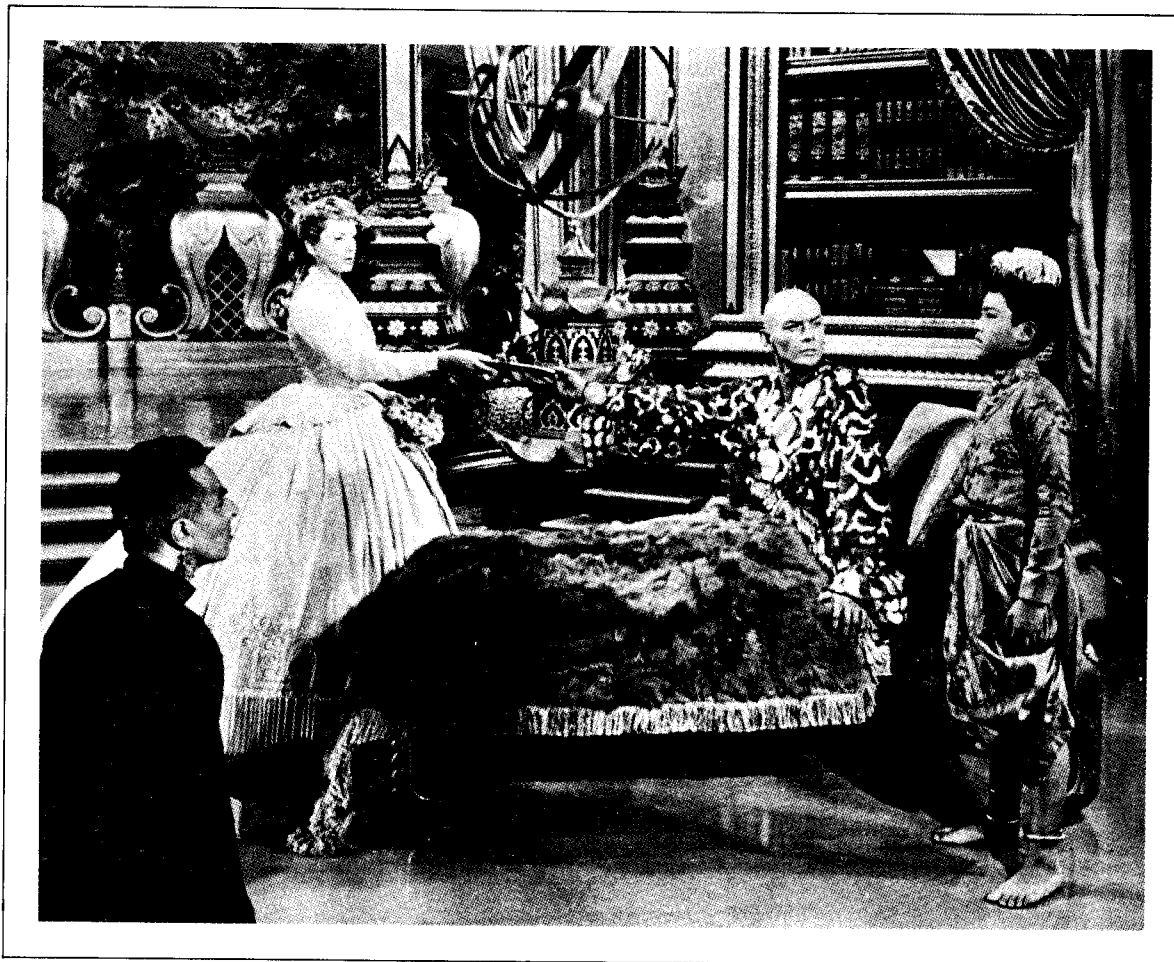
He is, nevertheless, the obstinate, absolute monarch with the royal prerogative of obedience to his every wish and whim. Basically, he is kind but woe to those who oppose him.

The role of Anna, in the musical, was played by Gertrude Lawrence, and it was the last role played by her. The show played at the St. James Theater from March 29th, 1951, for 1,246 performances (three years), and she remained until her tragic illness forced her to leave.

*The King And I* introduced a new star to the entertainment world in the person of Yul Brynner. The authors had seen him at one of their casting auditions and were impressed by his regal bearing and his very Oriental demeanor.

Instead of composing music in the Oriental vein, Richard Rodgers used a Western approach, flavoring the score with a "feeling" of the Orient.

Rodgers wrote – "What I attempted to do was to say musically what the Far East



Deborah Kerr and Yul Brynner in a scene from the motion picture "The King And I", 1956.

suggested to me, to write a score that would be analogous in sound to the look of a series of Siamese paintings by Grant Wood. I myself remained a Broadway character, not somebody disguised in Oriental getup."

The musical opened to raves from the press.

Quote Brooks Atkinson in The Times: "Strictly on its own terms, *The King And I* is an original and beautiful excursion into the rich splendors of the Far East, done with impeccable taste by two artists, and brought to life with a warm, romantic score, idiomatic lyrics, and some exquisite dancing."

"It is completely right in every department," said Danton Walker in The Daily News.

This is a story of character, and so in the beginning, on the deck of the ship that brings Anna and her young son, Louis, to Bangkok, we hear her courage in the song "I Whistle A Happy Tune" to hide her fright and that of her son as the scantily-clad natives swarm over the topside.

There is a secondary plot involving the slave girl, Tuptim, who has been torn from her lover, Lun Tha, and sent as a present from the King of Burma to the King of Siam. Anna is distraught and she sings of her sympathy for all lovers in a tender song of devotion to her late husband, — "Hello, Young Lovers."

The affection which the royal children feel for Anna, as the play progresses, is expressed in the song, "Getting To Know You." This song, outside of the musical, has become somewhat of a United Nations theme song among those who are trying to bring tolerance and understanding among all the peoples of the world.

In the film made by Danny Kaye in which he sang this song to the children of many lands on behalf of UNICEF, the true significance of its meaning was an unforgettable experience.

Throughout the play, Anna encounters many crises, both in the classroom and in the realm of the King's affairs. The longer she stays, the more influential she becomes, and after the King's death, Anna decides to remain forever in Siam.

**OKLAHOMA** *From the Musical "OKLAHOMA"*Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

O - k - la - hom - a, where the wind comes sweep-in' down the  
plain And the wav - in' wheat can sure smell sweet When the wind comes  
right be - hind the rain. O - k - la - hom - a, Ev - 'ry  
night my hon - ey lamb and I sit a - lone and talk and watch a  
hawk mak - in' laz - y cir - cles in the sky. We know we be - long to the  
land And the land we be - long to is grand! And when we say  
Yeeow! A - yip - i - o - ee ay! We're on - ly say - in'  
You're do - in' fine, Ok - la - hom - a! Ok - la - hom - a O. K.

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**PORE JUD** *From the Musical "OKLAHOMA"*Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Pore Jud is daid, Pore Jud Fry is daid! All gath - er 'round his caw - fin now and  
cry. He had a heart of gold, And he was - n't ver - y old, Oh,  
why did sich a fel - ler have to die? Pore Jud is daid, Pore Jud Fry is daid! He's  
look - in' oh, so peace - ful and se - rene. He's all laid out to rest, with his  
hands a - crost his chest, His fin - ger nails have nev - er been so clean!

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# PEOPLE WILL SAY WE'RE IN LOVE *From the Musical "OKLAHOMA"*

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Don't throw bou - quets at me Don't please my  
 Don't praise my charm too much Don't look so  
 folks too much Don't laugh at my jokes too much Peo - ple will  
 vane with me Don't stand in the rain with me Peo - ple will  
 say we're in love! Don't sigh and gaze at me  
 say we're in love! Don't take my arm too much  
 Your sighs are so like mine Your eyes must-n't glow like mine  
 Don't keep your hand in mine Your hand feels so grand in mine  
 Peo - ple will say we're in love! Don't start col - lect - ing things  
 Peo - ple will say we're in love! Don't dance all night with me  
 Give me my rose and my glove. Sweet - heart they're sus - spect - ing things  
 Till the stars fade from a - bove. They'll see it's al - right with me  
 Peo - ple will say we're in love.  
 Peo - ple will say we're in love.

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# OUT OF MY DREAMS *From the Musical "OKLAHOMA"*

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

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 go  
 In - to a dream with you.

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# I CAIN'T SAY NO

*From the Musical "OKLAHOMA"*

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

F Gm7 Am F Gm7 F Gm7 Am

I'm jist a girl who cain't say no, I'm in a tur-ri-ble  
I'm jist a girl who cain't say no, Cain't seem to say it at

F Gm7 F Gm7 Am F Gm7 F

fix \_\_\_\_\_ I al-ways say "come on, let's go" Just when I  
all \_\_\_\_\_ I hate to dis-ser-point a beau When he is

Gm7 Am F C7 Cdim Gm7

ort-a say nix! \_\_\_\_\_ When a per-son tries to kiss a  
pay-in' a call! \_\_\_\_\_ Fer a while I ack re-fined and

C7 F C7

girl, I know she ort-a give his face a smack. \_\_\_\_\_ But as soon as  
cool, A set-tin on the vel-vet-teen set-ee \_\_\_\_\_ Nen I think of

Cdim Gm7 C7

some-one kiss-es me, I somehow, sort-a, want-a kiss him back! \_\_\_\_\_  
thet ol' gold-en rule, And do fer him what he would do fer me! \_\_\_\_\_

F Gm7 Am F Gm7 F

\_\_\_\_\_ I'm jist a fool when lights are low I cain't be  
\_\_\_\_\_ I cain't re-sist a Rom-e-o, In a som-

Gm7 Am Cm7 C#dim Bb Db7

priss-y and quaint \_\_\_\_\_ I ain't the type that can faint \_\_\_\_\_  
brer-o and chaps \_\_\_\_\_ Soon as I sit on their laps \_\_\_\_\_

F Db7 F6

\_\_\_\_\_ How c'n I be whut I ain't? \_\_\_\_\_ I cain't \_\_\_\_\_  
\_\_\_\_\_ Some-thin' in-side of me snaps \_\_\_\_\_ I cain't \_\_\_\_\_

C9 F

\_\_\_\_\_ say \_\_\_\_\_ no! \_\_\_\_\_  
\_\_\_\_\_ say \_\_\_\_\_ no! \_\_\_\_\_

# THE SURREY WITH THE FRINGE ON TOP

From the Musical "OKLAHOMA"

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

G Gmaj7 G6 G Gmaj7

Chicks and ducks and geese bet-ter scur-ry When I take you  
All the world - 'll fly in a flur-ry When I take you  
I can see the stars get-tin' blur-ry When we drive back

G6 Gmaj7 G Gmaj7 G6 G Em7 A9

out in the sur-rey, When I take you out in the sur-rey with the fringe on  
out in the sur-rey, When I take you out in the sur-rey with the fringe on  
home in the sur-rey, Driv-in' slow-ly home in the sur-rey with the fringe on

D7 G Gmaj7 G6 G Gmaj7

top! Watch that fringe and see how it flut-ters When I drive them  
top! When we hit that road, hell fer leath-er, Cats and dogs - 'll  
top! I can feel the day get-tin' old-er, Feel a sleep-y

G6 Gmaj7 G Gmaj7 G6 G Em7 A9

high step-pin' strut-ters, Nos-ey pokes - 'll peek thru' their shut-ters and their eyes will  
dance in the heath-er, Birds and frogs - 'll sing all to-gether and the toads will  
head on my shoul-der, Nod-din', droop-in' close to my shoul-der, till it falls ker-

Am7 D7 Dm7 G7 C G7

pop! The wheels are yel-ler, the up-hol-ster-y's brown, The dash-board's gen-u-ine  
hop! The wind - 'll whis-tle as we rat-tle a-long, The cows - 'll moo in the  
plop! The sun is swim-min' on the rim of a hill; The moon is tak-in' a

C Em7 A7 D Em7 A7

leath-er, With is-in-glass cur-tains y' can roll right down, in case there's a change in the  
clo-ver, The riv-er will rip-ple out a whis-pered song, And whis-per it o-ver and  
head-er, And jist as I'm think-in' all the earth is still, a lark - 'll wake up in the

Am7 D7 G Gmaj7 G6 G Gmaj7

weath-er. Two bright side-light's wink-in' and blink-in', Ain't no fin-er  
o-ver: Don't you wish't y'd go on for-ev-er? Don't you wish't y'd  
med-der. Hush, you bird, my ba-by'a a-sleep-in'! May-be got a

G6 Gmaj7 G Gmaj7 G6 G Am Bdim

rig, I'm a-think-in' You c'n keep your rig if you're think-in' 'at I'd keer to  
go on for-ev-er? Don't you wish't y'd go on for-ev-er and ud nev-er  
dream worth a-keep-in' Whoa! you team, and jist keep a-creep-in' at a slow clip

Am Bdim Am G Gmaj7 Am D7 1. 2. G 3. G

swap fer that shin-y lit-tle sur-rey with the fringe on the top! \_\_\_\_\_  
stop in that shin-y lit-tle sur-rey with the fringe on the top! \_\_\_\_\_  
clap Don't you hur-ry with the sur-rey with the fringe on the top! \_\_\_\_\_



**MANY A NEW DAY** *From the Musical "OKLAHOMA"*Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Man-y a new face will please my eye, Man-y a new love will find me:  
Nev-er-'ve I once looked back to sigh o-ver the ro-romance be-hind me:  
Man-y a new day will down be-fore I do! Man-y a light lad may  
kiss and fly, A kiss gone by is by-gone. Nev-er-'ve I asked an Aug-ust sky,  
"Where has last Ju-ly gone?" Nev-er-'ve I wan-dered through the rye, won-der-ing where has some  
guy gone; Man-y a new day will dawn be-fore I do!  
1. C7  
2. G7  
dawn Man-y a red sun will set! Man-y a blue moon will  
shine be-fore I do!

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**OH, WHAT A BEAUTIFUL MORNING** *From the Musical "OKLAHOMA"*Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Oh, what a beau-ti-ful morn-in', Oh, what a beau-ti-ful  
day. I got a beau-ti-ful feel-in' Ev-'ry-thing's  
go-in' my way Oh, what a beau-ti-ful day!

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# GETTING TO KNOW YOU

From the Musical "THE KING AND I"

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Get-ting to know you, get-ting to know all a-bout you Get-ting to  
like you, get-ting to hope you like me Get-ting to know you,  
Put-ting it my way, but nice-ly You are pre-cise-ly My cup of  
tea! Get-ting to know you, get-ting to feel free and eas-y  
When I am with you, get-ting to know what to say, Have-n't you  
not-iced? Sud-den-ly I'm bright and breez-y Be-cause of all the  
beau-ti-ful and new things I'm learn-ing a-bout you day by day.

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# I HAVE DREAMED

From the Musical "THE KING AND I"

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

I have dreamed that your arms are love-ly I have dreamed  
what a joy you'll be I have dreamed ev-'ry word you'll  
whis-per When you're close, close to me.  
How you look in the glow of eve-ning I have dreamed  
and en-joyed the view In these dreams I've loved you so that by  
now I think I know what it's like to be loved by you  
I will love be-ing loved by you.

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# HELLO, YOUNG LOVERS

From the Musical "THE KING AND I"

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Hel - lo young lov - ers, Who - ev - er you are, I hope your  
 trou - bles are few All my good wish - es go with you to -  
 night I've been in love like you Be brave, young  
 lov - ers, and fol - low your star, Be brave and faith - ful and true  
 Cling ver - y close to each oth - er to - night I've been in love like  
 you. I know how it feels to have wings on your heels, And to  
 fly down a street in a trance. You fly down a street on a  
 chance that you'll meet, And you meet not real - ly by chance. Don't  
 cry, young lov - ers, What - ev - er you do, Don't cry be - cause I'm a - lone.  
 All of my mem - 'ries are hap - py to - night I've had a  
 love of my own, I've had a love of my own like  
 yours, I've had a love of my own. Hel - own.

Chords: C, G7, Fm, G7, Eb, Dm7, C, G7, Fm, G7, Eb, G7, Dm7, G7, C, F, C7 sus, F, C7 sus, F, C7 sus, C7, F, E7, Am, Dm7, G7, C, G7, Fm, G7, Eb, G7, Dm7, G7, C7, F, Fm, C+, C6, Dm, Eb, G7, 1. C, G7, 2. C.

# I WHISTLE A HAPPY TUNE

From the Musical "THE KING AND I"

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

When - ev - er I feel a - fraid I hold my head e - rect And  
whis - tle a hap - py tune, So no one will sus - pect I'm a - fraid While  
shiv - er - ing in my shoes I strike a care - less pose And whis - tle a hap - py  
tune And no one ev - er knows I'm a - fraid. The re -  
sult of this de - cep - tion is ver - y strange to tell For when I fool the  
peo - ple I fear, I fool my - self as well! I whis - tle a hap - py tune And  
ev - 'ry sin - gle time The hap - pi - ness in the tune con - vin - ces me that  
I'm not a - fraid. Make be - lieve you're brave And the  
trick will take you far. You may be as brave as you make be - lieve you are.  
(Whistle) You may be as  
brave as you make be - lieve you are.

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**SOMETHING WONDERFUL** *From the Musical "THE KING AND I"*Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

G D+ C G D+ C G  
 He will not al - ways say What you would have him say, But, now and  
 C Am7 D7 G D+ C  
 then, he'll say some - thing won - der - ful. The thought - less things he'll do  
 G D+ C G C A7  
 Will hurt and wor - ry you. Then, all at once, he'll do some - thing  
 D 3 3 Gm Dm Gm A7 D  
 won - der - ful. He has a thou - sand dreams that won't come true. You  
 Gm Gm7 A7 D G D+  
 know that he be - lieves in them And that's e - nough for you. You'll al - ways  
 C G D+ C G C A7  
 go a - long, De - fend him when he's wrong And tell him when he's strong, He is  
 D B7 Em G7 C  
 won - der - ful. He'll al - ways need your love And so he'll get your love  
 G D+ C G C G  
 A man who needs your love can be won - der - ful.

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**NOBODY TOLD ME** *From the Musical "NO STRINGS"*

Words and Music by RICHARD RODGERS

D A9 D A9  
 No - bod - y told me Love was made of light - ning;  
 A9 D B7-9 E7  
 No - bod - y warned me Love would make me quake. No one sug -  
 A7sus A7 D6 B9 Em7 A7  
 gest - ed I would not be rest - ed If night af - ter night I lay a -  
 D C# D F C9 F  
 wake a - lone. Should they have told me Love was made of  
 C9 F C9 C9+ A7 Eb7-5  
 hun - ger, Crim - son, sur - round - ed by blue?  
 D A9 D Bm7 Gm D A7 D  
 No - bod - y told me. No, not e - ven you. No - bod - y told me, I knew.—

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**NO STRINGS** *From the Musical "NO STRINGS"*

Words and Music by RICHARD RODGERS

No strings, no strings ex - cept our own de - vo - tion; No  
 oth - er bonds at all. Let the lit - tle folk who need the  
 help de - pend up - on vows and such, We are much too  
 tall. No ties, no ties ex - cept our own e - mo - tion. We'll  
 hear some si - lent call. If mar - riage comes we'll let it  
 come as one of those per - fect things With no strings at all.

Chords: Bb, Cm7, F7, Bb, Bb+, Eb, Adim, Dm7, Bbdim, F9, Dm, A, F7, Bb, Eb, G7+, G7, Cm, Ebm6, Bb, Bb+, Eb, Ebm6, Bb, Gb7, Cm7, Cm7/F, Bb

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**THE SWEETEST SOUNDS** *From the Musical "NO STRINGS"*

Words and Music by RICHARD RODGERS

The sweet - est sounds I'll ev - er hear Are still in side my  
 head. The kind - est words I'll ev - er know Are wait - ing  
 to be said. The most en - tranc - ing sight of all Is  
 yet for me to see. And the dear - est love in all the  
 world is wait - ing some - where for me. Is wait - ing  
 some - where, Some - where for me.

Chords: Dm, Gm, E7, A7, Dm, Dm, Gm, Gm7, C7, Fmaj7, F6, Gm6, A7, Dm, Gm, E7, A7, Cm7, F7, Bb, G7, Bdim, F6, Gm7, C7, Fmaj7, F7, Bb6, Gm7, C7, F, Gb6, F6

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**SOME ENCHANTED EVENING** *From the Musical "SOUTH PACIFIC"*Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Some en-chant - ed eve - ning \_\_\_\_\_ You may see a strang - er, \_\_\_\_\_

You may see a strang - er \_\_\_\_\_ A - cross a crowd - ed room \_\_\_\_\_ And some-how you

know, \_\_\_\_\_ You know ev - en \_\_\_\_\_ then \_\_\_\_\_ That some-where you'll see her a - gain and a -

gain. \_\_\_\_\_ Some en-chant - ed eve - ning \_\_\_\_\_ Some-one may be laugh - ing, \_\_\_\_\_

\_\_\_\_\_ You may hear her laugh - ing \_\_\_\_\_ a - cross a crowd - ed room \_\_\_\_\_ And night af - ter

night, \_\_\_\_\_ As strange as it \_\_\_\_\_ seems \_\_\_\_\_ The sound of her laugh - ter will sing in your

dreams. \_\_\_\_\_ Who can ex-plain it? \_\_\_\_\_ Who can tell you why? \_\_\_\_\_ Fools give you rea - sons,

Wise men nev - er \_\_\_\_\_ try. \_\_\_\_\_ Some en-chant - ed eve - ning \_\_\_\_\_

When you find your true love, \_\_\_\_\_ When you feel her call you \_\_\_\_\_ A - cross a

crowd - ed room, \_\_\_\_\_ Then fly to her side \_\_\_\_\_ And make her your own, \_\_\_\_\_ Or all through your

life you may dream all a - lone. \_\_\_\_\_ Once you have found her,

Nev - er let her go. \_\_\_\_\_ Once you have found her, Nev - er let her go! \_\_\_\_\_

# A COCK-EYED OPTIMIST

From the Musical "SOUTH PACIFIC"

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

When the sky is a bright ca - nar - y yel - low I for -  
get ev - 'ry cloud I've ev - er seen, So they call me a cock - eyed  
op - ti - mist Im - ma - ture and in - cur - a - bly green. I have  
heard peo - ple rant and rave and bel - low That we're done and we might as well be  
dead, But I'm on - ly a cock - eyed op - ti - mist And I  
can't get it in - to my head. I hear the hu - man race is  
fall - ing on it's face And has - n't ver - y far to go, But  
ev - 'ry whip - poor - will Is sell - ing me a bill, And tell - ing me it just ain't  
so. I could say life is just a bowl of jel - lo And ap -  
pear more in - tel - li - gent and smart, But I'm stuck like a dope with a  
thing called hope, And I can't get it out of my heart!  
Not this heart!



**BALI HA'I** *From the Musical "SOUTH PACIFIC"*Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Ba - li Ha'i may call you an - y night, An - y day. In your  
 heart you'll hear it call you: "Come a - way, Come a - way." Ba - li Ha'i will  
 whis - per On the wind of the sea: "Here am I, Your spe - cial  
 is - land! Come to me, come to me!" Your own spe - cial hopes, Your  
 own spe - cial dreams Bloom on the hill - side And shine in the  
 streams. If you try, You'll find me Where the sky Meets the sea. "Here am  
 I Your spe - cial is - land! Come to me, Come to me!" Ba - li Ha'i, Ba - li  
 Ha'i, Ba - li Ha'i! Some day you'll see me, Float - ing in the  
 sun - shine, My head stick - ing out From a low - fly - ing cloud. You'll hear me  
 call you. Sing - ing through the sun - shine. Sweet and clear as can be,  
 "Come to me, Here am I, come to me!" Ba - li Ha'i!

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**HONEY BUN** *From the Musical "SOUTH PACIFIC"*Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

A hun - dred and one pounds of fun, — That's my lit - tle Hon - ey - bun! —  
Get a load of Hon - ey - bun — to - night. — I'm  
speak - in' of my Sweet - ie Pie, — On - ly six - ty inch - es high, —  
Ev - 'ry inch is packed with dy - na - mite! — Her hair is blond and  
cur - ly, Her curls are hur - ly bur - ly. Her lips are pips! — I  
call her hips: — "Twirl - y" — and "Whirl - y." — She's my ba - by,  
I'm her pap! — I'm her boob - y, She's my trap! — I am caught and I  
don't want - a run — 'Cause I'm hav - in' so much fun with Hon - ey - bun! —

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**YOUNGER THAN SPRINGTIME** *From the Musical "SOUTH PACIFIC"*Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Young - er than Spring - time are you, Soft - er than star - light are you  
Warm - er than winds of June are the gen - tle lips you gave me.  
Gay - er than laugh - ter are you, Sweet - er than mu - sic are you, An - gel and lov - er,  
heav - en and earth are you to me. And when your youth and joy in -  
vade my arms And fill my heart as now they do...  
then... Young - er than Spring - time am I, Gay - er than laugh - ter am I,  
An - gel and lov - er, heav - en and earth am I with you!

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# THERE IS NOTHIN' LIKE A DAME

From the Musical "SOUTH PACIFIC"

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

The musical score is written in G major and 4/4 time. It consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics describe a character who is lonely and longs for a 'dame' who is not like any other. The character is a 'Red Riding Hood' who is 'dizzy' from the 'smell' of 'perfume' and 'doused' with 'perfume'. The character is 'hungry' as the 'wolf' felt 'When he' 'diz-zy' from the 'met Red Rid-ing Hood'. The character asks 'What don't we get?' and 'What don't we feel?'. The character says 'You know darn well! We don't feel good!'. The character says 'There is nothin' like a dame, Nothin' in the world, There is nothin' you can name that is an-y-thin' like a dame! We feel dame! There are no books like a dame, And nothin' looks like a dame. There are no drinks like a dame, And nothin' thinks like a dame, And nothin' acts like a dame, Or at-tracts like a dame. There ain't a thing that's wrong with an-y man here That can't be cured by put-tin' him near A girl-y, wo-man-ly, fe-male, fem-i-nine dame!'

We get pack-ages from home, We get mov-ies, we get shows, We get speech-es from our  
lone-ly and we long For the fair and gen-tle sex, We would like to feel the

skip-per And ad-vice from Tok-yo Rose, We get let-ters doused with per-fume, We get  
feel-ing of some arms a-round our necks, We feel hun-gry as the wolf felt When he

diz-zy from the smell! What don't we get? You know darn well!  
met Red Rid-ing Hood. What don't we feel? We don't feel good!

There is noth-in' like a dame, Noth-in' in the

world, There is noth-in' you can name that is

an-y-thin' like a dame! We feel

dame! There are no books like a dame, And nothin'

looks like a dame. There are no drinks like a dame,

And nothin' thinks like a dame, And nothin' acts like a dame,

Or at-tracts like a dame. There ain't a thing that's

wrong with an-y man here That can't be cured by put-tin' him near A

girl-y, wo-man-ly, fe-male, fem-i-nine dame!

**A WONDERFUL GUY** From the Musical "SOUTH PACIFIC"Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

I'm as corn - y as Kan - sas in Au - gust, I'm as nor - mal as  
 blue - ber - ry pie, No more a smart lit - tle girl with no heart, I have  
 found me a won - der - ful guy! I am in a con - ven - tion - al  
 dith - er With a con - ven - tion - al star in my eye. And you will note there's a  
 lump in my throat When I speak of that won - der - ful guy!  
 I'm as trite and as gay as a dai - sy in May, A cli - ché com - ing  
 true! I'm bro - mid - ic and bright as a moon - hap - py  
 night Pour - ing light on the dew! I'm as corn - y as  
 Kan - sas in Au - gust, High as a flag on the Fourth of Ju - ly!  
 If you'll ex - cuse an ex - pres - sion I use, I'm in love, I'm in love, I'm in  
 love, I'm in love, I'm in love with a won - der - ful guy!

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**THIS NEARLY WAS MINE** *From the Musical "SOUTH PACIFIC"*Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

One dream in my heart, One love to be  
 liv - ing for, One love to be liv - ing for This  
 near - ly was mine. One girl for my dream,  
 One part - ner in par - a - dise, This prom - ise of  
 par - a - dise This near - ly was mine. Close to my  
 heart she came On - ly to fly a - way, On - ly to  
 fly as day flies from moon - light. Now, now I'm a -  
 lone, Still dream - ing of par - a - dise, Still  
 say - ing that par - a - dise Once near - ly was mine.

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**HAPPY TALK** From the Musical "SOUTH PACIFIC"

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

1. 2. 3. Hap - py talk, keep talk - in' hap - py talk, \_\_\_\_\_

Talk a - bout things you'd like to do. \_\_\_\_\_ You got - ta have a dream, — If

you don't have a dream — How you gon - na have a dream come true? \_\_\_\_\_

Talk a - bout a moon Float - in' in de sky, Look - in' like a  
Talk a - bout a star Look - in' like a toy, Peek - in' through de  
Talk a - bout a boy say - in' to de girl: "Gol - ly, ba - by!

lil - y on a lake; \_\_\_\_\_ Talk a - bout a bird  
branch - es of a tree; \_\_\_\_\_ Talk a - bout a girl  
I'm a luck - y cuss!" \_\_\_\_\_ Talk a - bout a girl

Learn - in' how to fly Mak - in' all de mu - sic he can make. \_\_\_\_\_  
Talk a - bout a boy Count - in' all de rip - ples on de sea. \_\_\_\_\_  
Say - in' to de boy: "You an' me is luck - y to be us!" \_\_\_\_\_

have a dream come true? \_\_\_\_\_ If you don't talk hap - py An' you nev - er have a dream -

— Den you'll nev - er have a dream come true! \_\_\_\_\_

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**DITES-MOI (Tell Me Why)** *From the Musical "SOUTH PACIFIC"*Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderately

C G7

Di - tes - moi \_\_\_\_\_ Pour - quoi \_\_\_\_\_ La vie est bel - le,  
Tell me why \_\_\_\_\_ The sky \_\_\_\_\_ is filled with mu - sic,

G7 C

Di - tes - moi \_\_\_\_\_ Pour - quoi \_\_\_\_\_ La vie est gai? Di - tes - moi \_\_\_\_\_  
Tell me why \_\_\_\_\_ We fly \_\_\_\_\_ on clouds a - bove? Can it be \_\_\_\_\_

C7 F Cdim

\_\_\_\_\_ Pour - quoi, \_\_\_\_\_ Chère ma - d'moi - sel - le, Est - ce - que,  
\_\_\_\_\_ that we, \_\_\_\_\_ can fly to mu - sic, Just be - cause,

C F6 G7 1.C 2.C

Par - ce - que vous m'ai - mez? mez?  
Just be - cause we're in love? love?

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**YOU'VE GOT TO BE CAREFULLY TAUGHT***From the Musical "SOUTH PACIFIC"*Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Lively

F C7 F

You've got to be taught to hate and fear. You've got to be  
got to be taught to be a - fraid Of peo - ple whose

C7 F C7

taught from year to year. It's got to be drummed in your dear lit - tle  
eyes are odd - ly made And peo - ple whose skin is a dif - f'rent

F Gm7 1.F 2.F

ear. You've got to be care - ful - ly taught! \_\_\_\_\_ You've taught! \_\_\_\_\_ You've  
shade. You've got to be care - ful - ly

Bb A+ Bbmaj7 A+ Bb

got to be taught be - fore it's too late, Be - fore you are

A+ Bbmaj7 Dm6 F

six or sev - en or eight, To hate all the peo - ple your

C7 Fmaj7 F7 Bbmaj7

rel - a - tives hate, You've got to be care - ful - ly taught! \_\_\_\_\_

Dm6 F Gm7 F

\_\_\_\_\_ You've got to be care - ful - ly taught! \_\_\_\_\_

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# I'M GONNA WASH THAT MAN RIGHT OUTA MY HAIR

From the Musical "SOUTH PACIFIC"

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Lightly

C7 F Gm7 F Bb C7 F Gm7

I'm gon - na wash that man right out - a my hair, — I'm gon - na wash that man right  
wave that man right out - a my arms, — I'm gon - na wave that man right

F Bb C7 F Gm7 F Bb

out - a my hair, — I'm gon - na wash that man right out - a my hair, — And  
out - a my arms, — I'm gon - na wave that man right out - a my arms, — And

1. F C9 F Gm7 F Bb C7 2. F C7 F

send him on his way. — I'm gon - na send him on his way. —

Bb

Don't try to patch it up, Tear it up, tear it up! Wash him out, dry him out,

F G7 C Ab

Push him out, fly him out, Can - cel him and let him go! Yea,

Gb C C7 F Gm7 F Bb C7

sis - ter! — I'm gon - na wash that man right out - a my hair, — I'm gon - na

F Gm7 F Bb C7 F Gm7

wash that man right out - a my hair, — I'm gon - na wash that man right

F Bb F Ab G Gb7 F

out - a my hair — And send him on his way. —

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# ALL AT ONCE YOU LOVE HER

From the Musical "PIPE DREAM"

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

F C7

You start to light her cig - ar - ette And all at

C7 F C7

once you love her. You've scarce - ly talked, you've scarce - ly

C7 A7 Dm Bb

met. But all at once you love her. You like her eyes,

F Dm7 F6 G9 G7 C7

you tell her so. She thinks you're wise and clev - er.

F C7

You kiss good - night and then you know You'll kiss good -

C7 Ebmaj7 F7 Bb Gm7

night for - ev - er. You won - der where,

F Bb9 F C7 F

your heart can go Then all at once you know.

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# EVERYBODY'S GOT A HOME BUT ME

From the Musical "PIPE DREAM"

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of ten systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. Chord symbols are placed above the piano line. The score includes a repeat sign at the beginning of the first system and a double bar line at the end of the last system. There are two endings for the final line of music.

I rode by a house with the win - dows light - ed up Look - in' the  
 rode by a house where a poo - dle lay a - sleep In the  
 bright - er than a Christ - mas tree. And I said to my - self as I  
 shad - ow of a wal - nut tree. And I said to my - self as I  
 rode by my - self, Ev - 'ry - bod - y's got a home but me. I  
 rode by my - self, Ev - 'ry - bod - y's got a home but me. I  
 rode by a house where the moon was on the porch and a girl was on her  
 rode by a house where a pi - geon had a roost on the rig - gin' of a  
 fel - ler's knee. And I said to my - self as I rode by my -  
 new T. V. And I said to my - self as I rode by my -  
 self, Ev - 'ry - bod - y's got a home but me. I am free and I'm  
 self, Ev - 'ry - bod - y's got a home but me. I am free and I'm  
 hap - py to be free. To be free in the way I want to be.  
 hap - py to be free. To be free in the way I want to be.  
 But once in a while when the road is kind - a dark And the  
 But once in a while when I'm talk - in' to my - self And there's  
 end is kind - a hard to see. I look up and I  
 no one there to dis - a - see. I look up and I  
 cry to a cloud go - 'in by: "Won't there ev - er be a home for me some -  
 cry to a big emp - ty sky: "Won't there ev - er be a home for me some -  
 where? Ev - ry - bod - y's got a home but me. " I  
 where? Ev - ry - bod - y's got a home but me. " I

**MY FAVORITE THINGS** *From the Musical "THE SOUND OF MUSIC"*Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

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

**THE SOUND OF MUSIC** *From the Musical "THE SOUND OF MUSIC"*Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

The hills are a-live with the sound of mu-sic, With  
songs they have sung for a thou-sand years. The hills fill my heart  
with the sound of mu-sic. My heart wants to sing ev-'ry song it  
hears. My heart wants to beat like the wings of the birds that rise from the lake to the  
trees. My heart wants to sigh like a chime that flies from a church on a breeze, To  
laugh like a brook when it trips and falls o-ver stones on its way, To sing through the  
night like a lark who is learn-ing to pray. I go to the hills when my heart is  
lone-ly. I know I will hear what I've heard be-fore. My

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**EDELWEISS** *From the Musical "THE SOUND OF MUSIC"*Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

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. Bloss - som 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.

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# SIXTEEN GOING ON SEVENTEEN

From the Musical "THE SOUND OF MUSIC"

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

1. You are six - teen, go - ing on sev - en - teen, Ba - by, it's time to  
2. I am six - teen, go - ing on sev - en - teen, I know that I'm na -

think! Bet - ter be - ware, be can - ny and care - ful, Ba - by, you're on the  
ive. Fel - lows I meet may tell me I'm sweet and will - ing - ly I'll be -

brink! You are six - teen, go - ing on sev - en - teen, Fel - lows will fall in  
lieve. I am six - teen, go - ing on sev - en - teen, In - no - cent as a

line. Ea - ger young lads and rou - é s and cads will of - fer you food and  
rose. Bach - e - lor dan - dies, drink - ers of bran - dies, what do I know of

wine. To - tal - ly un - pre - pared are you To face a world of  
those? To - tal - ly un - pre - pared am I To face a world of

men. Tim - id and shy and scared are you of things be - yond your  
men. Tim - id and shy and scared am I of things be - yond my

ken. You need some - one old - er and wis - er Tell - ing you what to  
ken. I need some - one old - er and wis - er Tell - ing me what to

do. I am sev - en - teen, go - ing on eight - een, I'll take  
do. You are sev - en - teen, go - ing on eight - een, I'll de -

care of you.  
pend on you.

1. F G9 C7  
2. F

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**MARIA** From the Musical "THE SOUND OF MUSIC"Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

How do you solve a prob - lem like Ma - ri - a? How do you catch a cloud and pin it  
down? How do you find a word that means Ma - ri - a? A  
flib - ber - ti gib - bet! A will - o' the wisp! a clown! Man - y a thing you know you'd like to  
tell her; Man - y a thing she ought to un - der - stand. But  
how do you make her stay and lis - ten to all you say? How do you keep a wave up - on the  
sand? Oh, how do you solve a prob - lem like Ma - ri - a?  
How do you hold a moon - beam in your hand? \_\_\_\_\_

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**DO-RE-MI** From the Musical "THE SOUND OF MUSIC"Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Doe - a deer, a fe - male deer, Ray a drop of gold - en  
sun, Me a name I call my - self,  
Far a long, long way to run. Sew a nee - dle pull - ing  
thread, La a note to fol - low sew,  
Tea a drink with jam and bread That will bring us back to  
do - oh - oh - oh! Do - re - mi - fa - so - la - ti do! \_\_\_\_\_

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**THE LONELY GOATHERD** *From the Musical "THE SOUND OF MUSIC"*Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

High on a hill was a lone-ly goat-herd, lay-ee o - dl, lay-ee o - dl, lay - ee - oo.  
Folks in a town that was quite re - mote heard lay-ee o - dl, lay-ee o - dl, lay - ee - oo.

Loud was the voice of the lone-ly goat - herd, lay-ee o - dl, lay-ee o - dl - oo.  
Lust - y and clear from the goat-herd's throat heard lay-ee o - dl, lay-ee o - dl - oo.

O ho lay - dee o - dl lee o, o ho lay - dee o - dl ay; O ho

lay-dee o - dl lee o, lay-dee o - dl lee o lay. A prince on the bridge of a  
Men in the midst of a

cas - tle moat heard lay-ee o - dl, lay-ee o - dl, lay - ee oo. Men on a road with a  
ta - ble d'note, heard lay-ee o - dl, lay-ee o - dl, lay - ee oo. Men, drink-ing beer with the

load to tote heard lay-ee o - dl, lay-ee o - dl oo. oo. Ho - dl lay - ee,  
foam a - float heard lay-ee o - dl, lay-ee o - dl

ho - dl lay - ee, ho - dl lay - ee, ho - dl lay - ee.

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**CLIMB EV'RY MOUNTAIN** *From the Musical "THE SOUND OF MUSIC"*Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Climb ev - 'ry moun - tain, search high and low, Fol - low ev - 'ry

by - way, ev - 'ry path you know. Climb ev - 'ry moun - tain, ford ev - 'ry

stream, Fol - low ev - 'ry rain - bow, till you find your dream! A dream that will need

all the love you can give, Ev - 'ry day of your life for as long as you

live. Climb ev - 'ry moun - tain, ford ev - 'ry stream,

Fol - low ev - 'ry rain - bow till you find your dream!

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# THE GENTLEMAN IS A DOPE

From the Musical "ALLEGRO"

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

The gen-tle-man is a dope — a man of man - y faults, — A  
 clum-sy Joe who would - n't know a Rhum - ba from a Waltz. The gen - tle - man is a dope —  
 and not my cup of tea. — (Why do I get in a dith - er? He  
 does - n't be - long — to me!) — The gen - tle - man is - n't bright, —  
 he does - n't know the score — A cake will come, he'll take a crumb and  
 nev - er ask for more! The gen - tle - man's eyes are blue — but lit - tle do they see —  
 — (Why am I beat - ing my brains out? He does - n't be - long — to  
 me!) — He's some - bod - y el - se's prob - lem, — She's  
 wel - come to the guy! — She'll nev - er un - der -  
 stand him. — half as well as I. — The  
 gen - tle - man is a dope — he is - n't ve - ry smart — He's just a lug you'd  
 like to hug and hold a - gainst your heart, The gen - tle - man does - n't know — How  
 hap - py he could be — Look at me! Cry - ing my eyes out, As if he be -  
 longed to me. — He'll nev - er be - long to me! —

**YOU ARE NEVER AWAY** *From the Musical "ALLEGRO"*Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

You are nev - er a - way \_\_\_\_\_ from your home in my. heart; \_\_\_\_\_  
 There is nev - er a day when you don't play \_\_\_\_\_ a  
 part \_\_\_\_\_ In a word that I say \_\_\_\_\_ Or a  
 sight that I see. \_\_\_\_\_ You are nev - er a - way and I'll nev - er \_\_\_\_\_  
 be free \_\_\_\_\_ You're the smile \_\_\_\_\_ on my  
 face or a song \_\_\_\_\_ that I sing; You're a rain - bow I chase on a  
 morn - ing in Spring; You're a star \_\_\_\_\_ in the lace of a wild \_\_\_\_\_ wil - low  
 tree, In the green leaf - y lace of a wild wil - low tree. \_\_\_\_\_  
 But to - night you're no star \_\_\_\_\_ Nor a  
 song that I sing \_\_\_\_\_ In my arms where you are, you are  
 sweet - er \_\_\_\_\_ than Spring; \_\_\_\_\_ In my  
 arms where you are \_\_\_\_\_ Cling - ing close - ly to me \_\_\_\_\_  
 You are love - li - er by far, than I dreamed you \_\_\_\_\_ could  
 be \_\_\_\_\_ You are love - li - er, my dar - ling  
 than I dreamed \_\_\_\_\_ you could be! \_\_\_\_\_

**Chords:** G, G6, Gmaj7, G6, Bdim, F7, F7, G, G6, Gmaj7, G6, Am7, D7, Am7, D7, Gmaj7, G6, Gmaj7, G6, E7, Am, Am7, Cm, G, Em, Am, Am7, Am7, D7, Eb, Eb, Bb9, Bb9, Eb, Eb, Gdim, Am7, D7, G, Gdim, G, G6, Gmaj7, G6, Bdim, F7, G, G6, Gmaj7, G6, Am7, D7, Am7, D7, Gmaj7, G6, Gmaj7, G6, E7, Am, Am7, Cm, G, Em, Am6, B7, Em, A9, G, Gdim, G, Gdim, G, Gdim, G, Gdim, G, Gdim, G, Gdim, Am7, D9, G



**A FELLOW NEEDS A GIRL** *From the Musical "ALLEGRO"*Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

A fellow needs a girl to sit by his side at the end of a weary day. To sit by his side and listen to him talk and agree with the things he'll say. A fellow needs a girl to hold in his arms when the rest of his world goes wrong. To hold in his arms and know that she believes that her fellow is wise and strong. When things go right and his job's well done, he wants to share the prize he's won. If no one shares, and no one cares, where's the fun of a job well done? Or a prize you've won? My fellow needs a home, his own kind of home, but to make this dream come true, a fellow needs a girl, his own kind of girl. My kind of girl is you!

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**IT'S A GRAND NIGHT FOR SINGING** *From the Musical "STATE FAIR"*Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

It's a grand night for singing! The moon is flying high and somewhere a bird who is bound he'll be heard, is throwing his heart at the sky. It's a grand night for singing! The stars are bright above, the earth is aglow and to add to the show, I think I am falling in love. Falling, falling in love.

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**IT MIGHT AS WELL BE SPRING** *From the Musical "STATE FAIR"*Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

I'm as rest-less as a wil-low in a wind-storm, I'm as jump-y as a pup-pet on a string. I'd say that I had spring fev-er, But I know it is-n't spring. I am star-ry eyed and vague-ly dis-con-tent-ed, like a night-in-gale with-out a song to sing. Oh, why should I have spring fev-er When it is-n't ev-en spring? I keep wish-ing I were some-where else, Walk-ing down a strange new street, Hear-ing words that I have nev-er heard from a man I've yet to meet. I'm as bus-y as a spi-der spin-ning day dreams, I'm as gid-dy as a ba-by on a swing. I have-n't seen a cro-cus or a rose-bud, or a rob-in on the wing. But I feel so gay in a mel-an-cho-ly way that it might as well be spring. It might as well be spring!

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**DO I LOVE YOU BECAUSE YOU'RE BEAUTIFUL***From the Musical "CINDERELLA"*Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

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?

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**TEN MINUTES AGO** *From the Musical "CINDERELLA"*Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

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 news. I have found her! She's an an - gel  
 with the dust of the stars in her eyes. We are danc - ing,  
 we are fly - ing And she's tak - ing me back to the skies.  
 In the arms of my love, I'm fly - ing o - ver moun - tain and  
 mea - dow and glen And I like it so well, that for all I can  
 tell, I may nev - er come down a - gain! I may nev - er come  
 down to earth a - gain.

**NO OTHER LOVE** *From the Musical "ME AND JULIET"*Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

F B $\flat$  F B $\flat$  F E  
 No oth - er love have I On - ly my love for you  
 Gm G C7(b5) Fmaj7 F B $\flat$  F  
 On - ly the dream we knew No oth - er love Watch - ing the night go by  
 F B $\flat$  F E $\flat$  Gm G  
 Wish - ing that you could be Watch - ing the night wit me  
 C7(b5) F E $\flat$  B $\flat$ 7 C  
 In - to the night I cry, hur - ry home, come home to me. Set me  
 G7 A D G C7  
 free, free from doubt and free from long - ing.  
 F B $\flat$  F B $\flat$  F E Gm  
 In - to your arms I'll fly Locked in your arms I'll stay Wait - ing to hear you say  
 G C7(b5) F B $\flat$  Gm F  
 No oth - er love have I, No oth - er love.

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**KEEP IT GAY** *From the Musical "ME AND JULIET"*Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Cmaj7 G9 G7  
 Keep it gay, keep it light, keep it fresh, keep it fair, Let it  
 G9 F G7 Cmaj7 C6 Gm7  
 bloom ev - 'ry night, give it room, give it air! Keep your love a love - ly  
 C7 Fmaj7 F6 Gm6 A7  
 dream and nev - er wake it, Make it hap - py and be hap - py as you  
 Fm6 G7 Cmaj7 G9 G7  
 make it. Let it sing like a night - in - gale in May, keep it gay, keep it  
 G9 C7 B $\flat$  D $\sharp$ m6 C7 F6 Fm6  
 free, or you'll fright - en it a - way. Take it eas - y and en - joy it while you  
 C6 D7 G7 C6  
 take it, keep it gay. keep it gay, keep it gay!

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**YOU ARE BEAUTIFUL** *From the Musical "FLOWER DRUM SONG"*Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

You are beau-ti-ful, small and shy. You are the girl whose eyes met mine  
 Just as your boat sailed by. This I know of you, noth-ing more, You are the girl whose  
 eyes met mine Pass-ing the riv-er shore. You are 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 your flow-er boat sailed a-way, Gent-ly your eyes looked back on mine,  
 Clear-ly you heard me say: "You are the girl I will love some day".

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**LOVE, LOOK AWAY** *From the Musical "FLOWER DRUM SONG"*Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Love, look a-way! Love, look a-way from me.  
 Fly, when you pass my door, Fly and get lost at sea. Call it a day.  
 Love, let us say we're through. No good are you for me,  
 No good am I for you. Want-ing you so, I try too much.  
 Af-ter you go, I cry too much.  
 Love, look a-way. Lone-ly though I may be, Leave me and set me  
 free, Look a-way, look a-way, look a-way from me.

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# I ENJOY BEING A GIRL

From the Musical "FLOWER DRUM SONG"

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

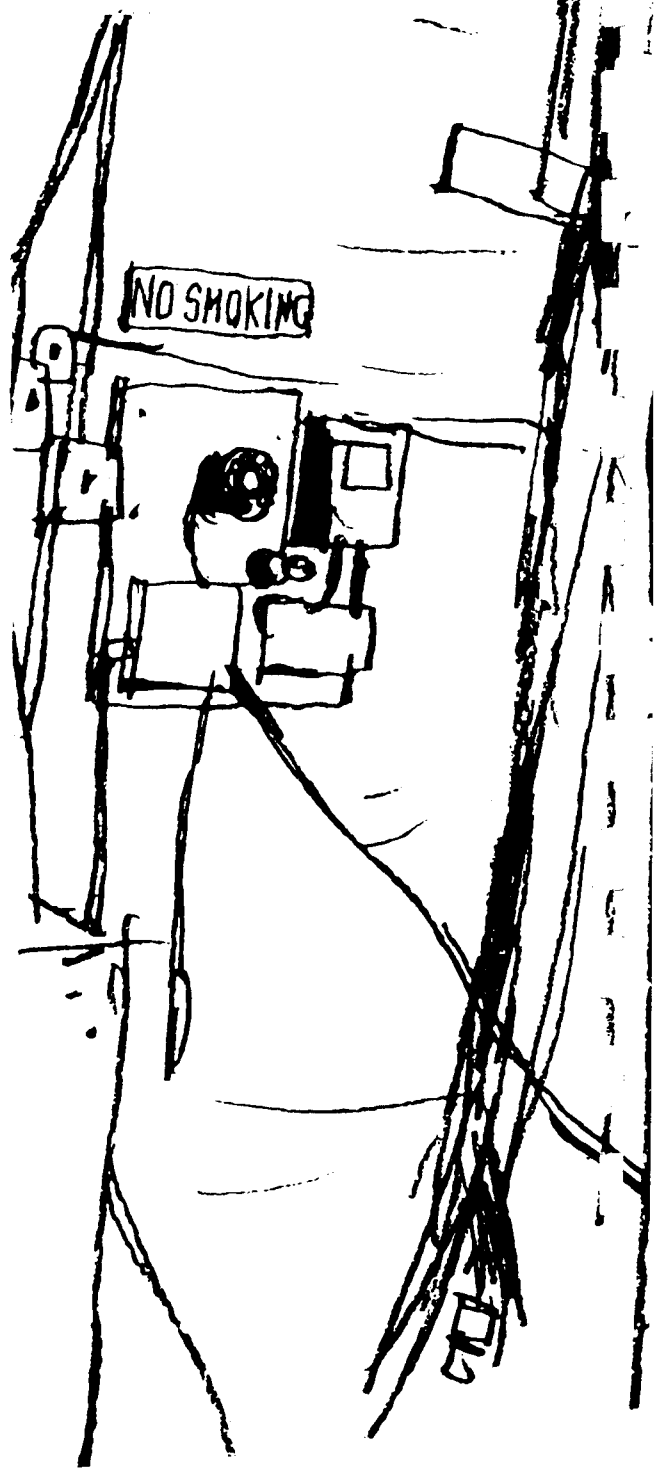
When I have a brand new hair - do With my eye - lash - es  
all in curl, I float as the clouds on air do, I en -  
joy be - ing a girl! When men say I'm cute and  
fun - ny And my teeth are - n't teeth but pearl, I  
just lap it up like hon - ey I en - joy be - ing a  
girl! I flip when a fel - low sends me flow - ers, I  
drool o - ver dress - es made of lace, I talk on the tel - e - phone for  
ho - urs With a pound and a half of cream up - on my face! I'm  
strict - ly a fe - male fe - male And my fu - ture I hope will  
be In the home of a brave and free male Who'll en -  
joy be - ing a guy hav - ing a girl  
like me.

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PART II

# POPULAR and STANDARD SONGS







**AC-CENT-TCHU-ATE THE POSITIVE** *From the Film "HERE COME THE WAVES"*Lyric by JOHNNY MERCER  
Music by HAROLD ARLEN

F F+ Dm F7 B $\flat$  B $\flat$ m D $\flat$ 11 G-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 B $\flat$  B $\flat$ m D $\flat$ 11 G-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+ B $\flat$  C9 F Gm7 F

trate my last re - mark Jo - nah in the whale, No - ah in the Ark, — What did they

F F9 D-9+ G9 C7+ F9 D $\flat$ 11 C9 C9+

do Just when ev - 'ry - thing looked so dark? — "Man," they said, "We bet - ter

F F+ Dm F7 B $\flat$  B $\flat$ m D $\flat$ 11 G-9+ C9 F F+

ac - cent - tchu - ate the pos - i - tive, E - lim - my - nate the neg - a - tive, — Latch on

.Dm F7 Gm7 F D-9+ Gm7 C9 F

to the af - firm - a - tive, Don't mess with Mis - ter In - be - tween." No! Don't mess with Mis - ter In - be - tween.

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Copyright renewed and assigned to Harwin Music Corp. Used by permission**ALONE TOO LONG** *From the Musical "BY THE BEAUTIFUL SEA"*Lyric by DOROTHY FIELDS  
Music by ARTHUR SCHWARTZ

G6(A) G6 GMaj7 G6(A) GMaj7 Am7 D7 Am7 D7 Am7 D7 Am7 D7

I'd kiss you if I dared, I want to but I'm scared, I should have known I've been a - lone too

G Bm Am7 D7 G6(A) G6 GMaj7 G6(A) GMaj7 Am7 D7 Am7 D7

long. — My lips are much too still, my arms have lost their skill, My

Am7 D7 Am7 D7 G Bm Am7 G Em Em7 Em6 C7( $\flat$ 5) B7

charm has flown, I've been a - lone too long. — It's been years since I have whis - pered a fool - ish

Em6 Em Em7 A7 D7(sus G) D7 G6(A) G6 GMaj7

love - word, — And I'd be a - fraid I'd sing you a fad - ed song. — But if you smile and

G6(A) GMaj7 Am7 D7 Am7 D7 Am7 D9 Edim D7 G

then say "Dar - ling, try a - gain," I'll know you've known I've been a - lone too long. —

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**ALFIE** From the Film "ALFIE"

HAL DAVID and BURT F. BACHARACH

What's it all a - bout, Al - fie? Is it just for the mo - ment we live? What's it  
 on - ly fools are kind, Al - fie? Then I guess it is wise to be cruel. And if

all a - bout \_\_\_\_\_ when you sort it out, Al - fie? Are we meant to take more than we give, or  
 life be - longs \_\_\_\_\_ on - ly to the strong, Al - fie, what will you lend on an old gold - en rule? As

1. are we meant to be kind? \_\_\_\_\_ And if sure as I be - lieve there's a heav - en a -  
 2. Bove, Al - fie, \_\_\_\_\_ I know there's some - thing much more. Some - thing e - ven non - be - liev - ers

can be - lieve in. I be - lieve in love, Al - fie. With - out true love we just ex -

ist, Al - fie. Un - til you find the love you've missed you're noth - ing, Al - fie.

When you walk let your heart lead the way and you'll find love an - y day, Al - fie.

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**AMBROSIA** From the Musical "BILLY"

Music by JOHN BARRY  
 Lyric by DON BLACK

Slowly

Am - bro - si - a, Am - bro - si - a; Strong and brave and no - ble and free. Am -

bro - si - a, Am - bro - si - a; Strong and brave and no - ble and free. You can feel the joy in the

air; There's a sense of pride ev - 'ry - where, Am - bro - si - a, Am - bro - si - a; Strong and

brave and no - ble and free. Am - bro - si - a, Am - bro - si - a; Strong and brave and no - ble and free!

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**ALL THE WAY HOME** From the Film "ALL THE WAY HOME"

STANLEY STYNE and JULE STYNE

All The Way Home \_\_\_\_\_ all your warm-est thoughts are \_\_\_\_\_ of her, \_\_\_\_\_  
 O - pen your heart \_\_\_\_\_ and pre - tend there's no to - mor - row \_\_\_\_\_ for  
 All The Way Home \_\_\_\_\_ ev - 'ry step of the way. \_\_\_\_\_ And  
 say - ing those things \_\_\_\_\_ you've been mean - ing to say. \_\_\_\_\_ 'Cause  
 yet when she's near \_\_\_\_\_ does she hear you say you need her? \_\_\_\_\_ Tell her  
 when it's too late \_\_\_\_\_ it could be your great-est sor - row \_\_\_\_\_ If you  
 of your love \_\_\_\_\_ to - day. \_\_\_\_\_ so lit - tle time, \_\_\_\_\_  
 so much is de - nied, \_\_\_\_\_ give of your love, \_\_\_\_\_ don't keep it in -  
 side. \_\_\_\_\_ love her so, \_\_\_\_\_ why not  
 let her know \_\_\_\_\_ when you're All The Way Home \_\_\_\_\_ to - day.

Chords: Eb, Cm, Bb, Dm7, G7, Cm, Cm7, F7, Bb9, C, Eb, Ebmaj7, Dm7, G7, Cm7, F7, Bbmaj9, Dm6, Dm7, Dm7-5, G9, Eb, Cm, D.C. al Coda, Cm7, F7, Dm7, Gm, D, Gm, Eb, Cm, F9, Bb

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**ANOTHER TIME, ANOTHER PLACE** From the Film "ANOTHER TIME, ANOTHER PLACE"

J. LIVINGSTON and R. EVANS

An - oth - er time, \_\_\_\_\_ an - oth - er place, \_\_\_\_\_ we'll be to - geth - er a - gain! \_\_\_\_\_  
 When shad - ows grow, \_\_\_\_\_ I'll miss the glbw \_\_\_\_\_ that on - ly you can pro - vide, \_\_\_\_\_  
 This kiss, \_\_\_\_\_ this same em - brace \_\_\_\_\_ will be more won - der - ful then! \_\_\_\_\_ Though good -  
 but then \_\_\_\_\_ I'll just pre - tend \_\_\_\_\_ you're still right here be my side! \_\_\_\_\_  
 bye is a sad time, \_\_\_\_\_ be glad we had time to fall in love; \_\_\_\_\_ I leave my love \_\_\_\_\_  
 with you! \_\_\_\_\_ Now give me once more that kiss I a - dore, then \_\_\_\_\_  
 I'll let you go! \_\_\_\_\_ But we'll meet an - oth - er time, \_\_\_\_\_ an - oth - er place, \_\_\_\_\_ I know! \_\_\_\_\_

Chords: Bb, Bbm, Dbm6, Ab, Abm, Eb, F#dim, G, C#dim, Gm7, C7, F7, D.C. al CODA, Abm7, Eb, Ebm6, Bbmaj7, Edim, F7sus, F7, Edim, F7sus, F7, F9, Bb, C9, Eb6, F7-9, Bb

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**ALMOST IN YOUR ARMS** From the Film "HOUSEBOAT"

Words and Music by  
JAY LIVINGSTON and RAY EVANS

C6 Dm7 G9  
 You're near, — that mo-ment's here, — I'm al - most in your arms! To-  
 strange — how we are changed — by things that seem so small; One  
  
 Dm7 G9 C6 F#dim Gm7  
 night — the mood is right — I'm al - most in your arms! One sigh, — one word and  
 look — can write a book, — one touch can say it all. We've known — those nights a -  
  
 C9 F6 1. F#dim C6  
 I — will rush to your em - brace; Say that cer - tain word!  
 lone — and now we've found our

---

C#dim Dm7 G9 add E 2. F#dim C6  
 Sigh that cer-tain sigh! And with all my heart to your arms I'll fly! It's way. I'm al-most in your arms,  
  
 C#dim Dm7 G7 add E C6  
 near - ly in your arms, al - most in your arms to — stay!

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**AM I IN LOVE** From the Film "SON OF PALEFACE"

Words and Music by  
JACK BROOKS

F Bb G7 C9 F  
 1. All I know is I wan-na sigh, when you're stand-ing near I get a Hump-ty Dump-ty feel-in'.  
 2. All I know is I wan-na dance, when I look at you I get a tip-py tap-py feel-in'.  
 3. All I know is I wan-na sing, when you smile at me I get a la-de-la-de feel-in'.  
 Bb G7 C9 To Coda ⊕ F  
 All I know is I wan-na sigh like I've nev-er sighed be-fore. Now when you're in love — they  
 All I know is I wan-na dance like I've nev-er danced be-fore. My head's in a whirl, — my  
 All I know is I wan-na sing like I've nev-er sung be-  
 Bb F G7 C7 F Bb F  
 say you can tell, — you're sick in the heart — and nev-er get well. — May-be they're right, I wish that I knew — why I  
 heart's in a spin — and if I'm in love — I love what I'm in. — I don't know why — I'm feel-in' this way, — but the  
  
 C7 F C7 F#dim C7 D.C. al ♦ Coda  
 feel the way I do. Am I in love? Am I in love? Well, I leave it up to you.  
 feel-in' feels o - kay. Am I in love? Am I in love? Well, I real-ly could-n't say.  
  
 Coda ⊕ F C7 F#dim C7 F C7 F  
 fore! Am I in love? Am I in love? Well, I leave it up to you.

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**AND NOW TOMORROW** *From the Film "AND NOW TOMORROW"*

EDWARD HEYMAN and VICTOR YOUNG

My heav - en is grey, but that's to - day and now to - mor - row  
 Clouds will fade when joy has played its ser - e - nade to sor - row.  
 Love seems far a - way but that's to - day and now to - mor - row  
 Love will reach a - cross the sea and bring you back to me.

Chords: Bb, Bdim, Cm7, C#dim, Bb, Eb, D7, G7, Cm7, F7-9, F7, Bb, G7+, G7, Cm7, Ebm, Cm7, F7+, Bb, Bdim, Cm7, C#dim, Bb, Eb, D7, G7, Cm7, Ebm, Bb, G7, Ebm, F9, Bb

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**ALL IN A NIGHT'S WORK** *From the Film "ALL IN A NIGHT'S WORK"*

RUTH ROBERTS and WILLIAM KATZ

When Paul Re - vere went rid-in', while the stars were burn - in' bright, it was all,  
 it was all, it was all in a night's work. When Ed - i - son stayed  
 up so late, he fin - 'ly saw the light, it was all, it was all, it was all in a  
 night's work. And when a girl and fel - la get un - der - neath that moon,  
 it's not a long shot, you can bet on some - thin' hap - pen - in' soon. So, when they ask me  
 just how come I came up win - nin' you, though it took ho - urs of flow - ers an' win - in' and din - in' and  
 tel - e - phone calls to get the pot to perk, I smile and say it was all in a night's  
 work. All in a night's work. All in a night's work.

Chords: G, D7-9, G, Gbm6, D9, Am7, D7, G#dim, Am, D9, Am7, D9, Am7, D7, G, Dm7, G7, C, Dm7, D#dim, C, A7, Am7, D7, G, Bm7-5, E7, Am 3, E 3, Am 3, E7 3, Am 3, Am6, Am7, B7, E7, A9, Am7, D9, G, Am7, D7, G

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**ANGELICA** *From the Musical "FORTUNA"*Lyric by ARNOLD WEINSTEIN  
Music by FRANCIS THORNE

G 3 G6 Am7 D7 G 3  
 Please don't give me an - y - more lies, An - ge - li - ca Es - pe - cially when you look in my  
 A7 Am7 D7 Dm7 G7 G7+5 C  
 eyes, An - ge - li - ca, You've led me on and now where do I go? You won't ad -  
 Em7 A7 Am7 D7 G 3 G6  
 mit what I al - read - y know. I know I'm just one more of your flings, An -  
 Am7 D7 Dm7 3 G7 G7+5 C  
 ge - li - ca; Don't try to hide your head in your wings, An - ge - li - ca. Why don't you  
 Am7 Cm6 Bm7 E7-9 Am7 D7-9 G  
 dis - ap - pear in - to the skies? An - ge - li - ca, you are an angel that lies.

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**ANGELINA** *From the Musical "WILDCAT"*Lyric by CAROLYN LEIGH  
Music by CY COLEMAN

E<sub>2</sub> Cm F11 F9 B<sub>2</sub>11 E<sub>2</sub>  
 I hear a voice, It's An - ge - li - na. I see a face, It's An - ge - li - na. It's An - ge - li - na  
 D<sub>2</sub>6 C11 C7 B<sub>2</sub>m6 C7 Cm7 Cm6 Fm7 Cm7 Cm6 Fm7  
 al - ways on my mind. Like an is - land ev - er green, A safe place when it's storm - y,  
 Cm7 F7 D7M7 A<sub>2</sub>m7 D<sub>2</sub>7 G<sub>2</sub> B<sub>2</sub>9 Fm7 B<sub>2</sub>7(p9) E<sub>2</sub> Cm  
 I see An - ge - li - na, warm and kind and wait - ing for me. And tell me who is An - ge - li - na?  
 F11 F9 B<sub>2</sub>11 E<sub>2</sub> D<sub>2</sub>6 C7 B<sub>2</sub>m6 C7 Cm7 Cm6  
 And tell me why it's An - ge - li - na. It's An - ge - li - na ev - 'ry - where I roam. Tell me too, why  
 Fm7 Cm7 Fm6 Cm Cm7 Fm7 Fm6 Cm7 Fm7 B<sub>2</sub>7 E<sub>2</sub>6  
 no one can com - pare Can she be all that fair. Or I so far a - way from home?

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**ALL I TOUCH** *From the Film "DECOY"*Lyric by MEL MANDEL  
Music by WLADIMIR SELINSKY

Am 3  
 All I touch seems des - tined to tum to dust. Cold are the dreams that die in my  
 B<sub>2</sub>9 E7 F<sub>2</sub>#m7b5 Em<sub>2</sub>5 E7 Am  
 hands. Why am I one of fate's un - luck - y chil - dren  
 F7b5 F7 Dm G Bm7 E7 Am 3  
 with my cast - les spilled in, killed in quick - sands? All I touch will tum - ble but  
 Am 3 B<sub>2</sub>m E<sub>2</sub>m7 A<sub>2</sub>7  
 touch I must. Love is a need the heart un - der - stands. You'd best  
 Fm7 E<sub>2</sub>dim7 Bm7 E7 C<sub>2</sub>#m7 Cdim7 Am 3  
 be - ware, take care, for if you love me e - ven - tu - ally you're bound to be all I touch.

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## ALRIGHT, OKAY, YOU WIN

Words and Music by  
SID WYCHE and MAYME WATTS

Moderate Boogie Woogie tempo

Well, al - right, — o - kay, — you win, — I'm in love with you — Well, al - right, —  
o - kay, — you win, — Ba - by, what can I do? — I'll —  
do an - y - thing — you say, — It's just got - ta be that way. —  
Well, al - right, — o - kay, — you win, — I'm in  
love with you. — Well, al - right, — o - kay, — you win, —  
Ba - by, what can I do? — An - y - thing you say — I'll do, — As  
long as it's me and you. — All that — I am ask - in',  
All I want — from you, — Just love — me like I love — you an' it  
won't be hard to do! — Well, al - right, — o - kay, — you win, —  
I'm in love with you! — Well, al - right, — o - kay, — you win, —  
Ba - by, what can I do? — I'll — do an - y - thing — you say. —  
Ba - by, one thing more — If — you're gon - na be — my man, —

1. It's just got to be that way. — Well, al - right, —

2. Sweet ba - by take me by the hand, — Well, al - right, —  
o - kay, — you win. —

**ARTHUR MURRAY TAUGHT ME DANCING IN A HURRY**

From the Film "THE FLEET'S IN"

J. MERCER and V. SCHERTZINGER

Ar - thur Mur - ray taught me danc - ing in a hur - ry.  
 Mur - ray then ad - vised me not to wor - ry.

I had a week to spare. He showed me the ground - work, the walk a - round work, and  
 It - 'd come out all right. To my way of think - in', it came out stink - in', I

told me to take it from there. Ar - thur don't know my left from my right.

The peo - ple a - round me can all sing a - one and a - two and a - three -

But an - y re - sem - blance to waltz - ing is just co - in - ci -

den - tal with me, 'Cause Ar - thur Mur - ray taught me danc - ing in a hur - ry.

And so I take a chance To me it re - sem - bles the

nine day trem - bles But he guar - an - tees it's a dance.

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**AH! CAMMINARE** From the Musical "BRAVO GIOVANNI"Lyric by RONNY GRAHAM  
Music by MILTON SCHAFER

Ah! Ah! Cam - mi - nar', we stroll in the night, One soul in the night, hand in

hand. Ah. Cam - mi - nar', we walk down a street, We walk and our feet walk on

sand. The ne - on light of a bar turns in - to a star, The roar of a car

is a song. La la la la, we walk from night to dawn and on and on through

laugh - ter and tears, Through miles and through years, As close as we are, Ah. Cam - mi - na - re.

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**AT LONG LAST LOVE** *From the Musical "YOU NEVER KNOW"*

Words and Music by COLE PORTER

It is an earth-quake or simply a shock? Is it the  
 good tur-tle soup or mere-ly the mock? Is it a cock-tail, this feel-ing of  
 joy, Or is what I feel the real Mc-Coy? Is it for  
 all time, or simply a lark? It is Gra-na-da I see or  
 on-ly As-bu-ry Park? Is it a fan-cy not worth think-ing  
 of, Or is it At Long Last Love.

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**AREN'T YOU BILLY FISHER** *From the Musical "BILLY"*Music by JOHN BARRY  
Lyric by DON BLACK

Aren't you Bil-ly Fish-er? By gum, you have done well! Lit-tle  
 Good old Bil-ly Fish-er Our lo-cal boy's made good. Ee-up  
 Bil-ly Fish-er, You must have lots to tell. My you're real-ly glow-ing, You're too good to be  
 Bil-ly Fish-er, We al-ways knew you would. My, you're prop-er fa-mous, There's noth-ing you can't  
 true. Like a cock you're crow-ing, We're glad we spot-ted you. I'll tell  
 do. Can you real-ly blame us For be-ing proud of you? I've tapped  
 you how and twirled I'm liv-ing now: I've got me a yacht and a cat called Cam-e-lot, And a  
 ranch and a pur-ple Ca-dil-lac. A charm-ing cha-teau, the Swiss side of Buf-fa-lo,  
 Ball, Rac-quel Welch and Dor-is Day: I've tan-goed with Liz, she's a-dor-a-ble, she is, I've

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A9 *tacet* Am7 *tacet* Am7 *tacet*

jet and as-sor - ted bric - a - brac, And whilst play - ing gin, I was for - tu - nate to win Some  
waltzed on a cloud with Al - ice Faye, Mae West is a joy, She said, "I don't dance, big boy, But

Am7 *tacet* B *tacet* B *tacet*

shares from a man called Pon - ti - ac. But I miss me chums from the slag - heaps and the slums, Do you  
still come up and see me an - y - way." It sounds pret - ty good, but I missed me York - shire pud, so I

1. Em7 A7 Am7 D7 2. Em7 *tacet* Dm9 G9 C

know that I gave me Os - car back? told M. G. M. I could - n't stay. Call him Bil - ly ba - by, That's

E7 Am D7 G7

what I'm called back there. Blue - eyed Bil - ly ba - by, They know me ev - 'ry - where.

C E7 Am7

Yes, he's Bil - ly Fish - er, As ev - 'ry - bod - y knows. Big - time Bil - ly Fish - er of

*Slower*

D7 G7 C7 F7 C7 F7

Fish - er Stu - di - os. From Hol - ly - wood to Hai - ti, From So - ho to Cey - lon, He's

C7 F7 Dm G+ Cm G

known as Bil - ly Fish - er the phe - nom - e - non. Me! Bil - ly Fish - er! He! Bil - ly Fish - er! No!

Ab7 G7 C C Ab7

The Bil - ly Fish - er, from now on! He's the one and on - ly,

*tacet* C Fmaj7 C

one and on - ly, Bil - ly Fish - er from now on!

**AT THE END OF THE DAY**

By DONALDO'KEEFE

*Moderately*

G Em Bm G7 C Am

At the end of the day, Just kneel and say: "Thank you, Lord, for my

G E7-9 Am7 D7 G

work and play; I've tried to be good, For I know that I

Em Am D7 G

should." That's a prayer, for the end of the day!

B7 Em7 A7 D

I'm in love with an an - gel one who said "I love you so." *tacet*

B7 Em7 A7 D

Heav - en sent me an an - gel, and my an - gel is you. Let me tell you

Em7 A7 Em7 A7 Dmaj7 D6 Dmaj7 B7

I was sad and blue with noth - ing else to do, look - ing at the rain on my win - dow pane, *tacet*

Em7 A7 Em7 A7 Dmaj7 D6 D

when she smiled at me, then ev - 'ry-one could see the rain was gone. I've nev - er been so

Dm7 G7 Dm7 G7 C Dm7 C Am Bm7 E7

much in love, my heart can tell you so. I've nev - er felt this way,

Bm7 E7 A7 B7 Em7 A7

but now I know, hon - est I do! I'm in love with an an - gel, yes, I know she's

D B7 Em7 A7 D

real - ly real. Got a date with an an - gel, for the rest of my life.

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ANNIE DOESN'T LIVE HERE ANYMORE

JOE YOUNG and JOHNNY BURKE

G9 C7 F Bb F7 Bb

An - nie does - n't live here an - y - more, You must be the one she wait - ed for,  
An - nie does - n't live here an - y - more, It's too bad you did - n't call be - fore,  
An - nie does - n't live here an - y - more, Might have been your pic - ture that she tore,

F F#dim Gm7 C7 F F#dim

She said I would know you by the blue in your eye, Check - ered suit, a fan - cy vest and  
She just bought a gown that ties with rib - bons a - bove, Brand new shoes, a pret - ty hat and  
She was oh so faith - ful, what a pit - i - ful sight, Wait - ed for the let - ter that you

Gm7 C7 Cm7 F7 Bb Gm Gb9

pol - ka dot tie. You an - swer to that de - scrip - tion, So I guess that you're the guy, Well, }  
lat - est style glove. She real - ly looked so al - lur - ing, And just wait - ing for your love, But }  
prom - ised to write, A gen - tle - man with a top hat called a - round the oth - er night, And }

G9 C7 1. F 2. F Ab7 To next strain 3. F Fine

An - nie does - n't live here an - y - more. more. It was more.

Db Ddim Ebm7 Ab7 Ebm7 Ab7

Spring, there was ro - mance in the air, and ev - 'ry - thing seemed for lov - ing hearts to share, And there was

F F#dim Gm7 C7 Gm7 D.C. al Fine

she, just as lone - ly and as blue as she could be; That's the rea - son

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**DUELIN' BANJO**By RODNEY DILLARD, DOUGLAS DILLARD,  
MITCHELL F. JAYNE and DEAN WEBB

**Brightly** G C G G C G G C G

Hear the ban - jo ring! Hear the gui - tar sing! With an e - cho - ing like a  
C G  
mock - ing - bird the mu - sic of the duel - in' ban - jo is the sweet - est sound that  
I have ev - er heard. Come on ev - 'ry - bod - y gath - er 'round, It's that ban - jo play - er  
back in town, lis - ten to him pick that ole five - string, he can make that ban - jo talk 'n' sing when he  
C G  
plays that duel - in' ban - jo song. How they dou - ble shuf - fle right a - long, there's a Mis - sis - sip - pi  
D  
gui - tar man try - in' to out - do him if he can, now the fid - dle and the man - do - lin try to  
G C G G C G C G C G  
do the duel - in' ban - jo in, up and down the hall, peo - ple one 'n' all, say that duel - in' ban - jo man will win!

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**ALLEY CAT**

FRANK BJORN

3 C G7

1. C 3 2. C F C

D G7 3 C

G7 3 To Coda C al Coda D.S.

Coda C F6 F#dim C A9 D7 Ab7 G7 C

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## BRANDY (You're A Fine Girl)

Words and Music by ELLIOT LURIE

Moderately

There's a port on a west-ern bay, and it serves a hun-dred ships a day: Lone-ly  
 Brand-y wears a braid-ed chain, made of fin-est sil-ver from the north of Spain. A

sail - ors pass the time a - way and talk a - bout their homes. There's a  
 lock - et that bears the name of the man that Bran - dy loves. He

girl in this har - bor town and she works lay - ing whis - key down. They say  
 came on a sum - mer's day bring - ing gifts from far a - way. But he  
 night when the bars close down, Bran - dy walks thru a si - lent town and

"Bran - dy, fetch an - oth - er round," she serves them whis - key and wine. The sail - ors say  
 made it clear he could - n't stay, no har - bor was his home. The sail - ors say  
 loves a man who's not a - round, she still can hear him say, She hears him say:

1. "Bran - dy, you're a fine girl, what a good wife you would be: Your  
 2. 3. "Bran - dy, you're a fine girl, what a good wife you would be: but my  
*last time to Coda*

eyes could steal a sail - or from the sea."  
 life, my lover, my la - dy is the sea."

Bran - dy used to watch his eyes when he told his sail - or's sto - ry, She could

feel the o - cean fall and rise she saw its rag - ing glo - ry. But

he had al - ways told the truth, Lord, he was an hon - est man:

Bran - dy does her best to un - der - stand. At

*D.S. al Coda* *Coda*

**BABY, BABY, BABY** *From the Film "THOSE REDHEADS FROM SEATTLE"*

MACK DAVID and JERRY LIVINGSTON

Ebmaj7 Eb Adim Bb7 Fm7 Bb7 Fm7 Bb+  
 Ba - by, ba - by, ba - by\_ love me, love me, do, Love me, love me, true the  
 Eb Edim Fm7 Bb7 Ebmaj7 Eb Adim Bb7 Fm7  
 way that I love you. Ba-by, ba-by, ba - by\_ I'm the kind of guy  
 Bb7 Fm7 Bb9 Eb Db9 Eb Bbm7 Eb9  
 who would want to die\_ if you should say we're through. You smile and I'm hap - py,  
 Ab 3 Cm9 3 F9 Fm7 3 Bb7 Ebmaj7 Eb  
 you frown and I'm blue For me there's no sun - shine\_ un-less the sun shines for you. Ba-by, ba-by,  
 Adim Bb7 Fm7 Bb7 Fm7 Bb9 Eb Db9 Eb Db9 Eb  
 ba - by\_ take me, take me, please,\_ Put my heart at ease,\_ love me as I love you.

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**BIRDS OF A FEATHER** *From the Film "ROAD TO ZANZIBAR"*

JOHNNY BURKE and JIMMY VAN HEUSEN

G+ C C#dim G7 D#dim C G+7 C G+ C C#dim  
 Do you ring a-round the ros - y? Not real - ly! How co - zy!\_ Don't you think that makes us  
 G7 C#dim Dm7 G7 C G+ C C#dim G7 D#dim  
 Birds of a feath - er, peas in a pod and such.\_ Do you like your hank - ies flim - sy? Not  
 C G+7 C G+ C C#dim G7 C#dim Dm7 G7  
 real - ly! What whim - sy!\_ Can't you see that makes us Birds of a feath - er, peas in a pod, and  
 C C7 F Fm7 Bb9 Eb Gm Ebm7 Ab9 Db  
 such. Good - ness me,\_ this is fate\_ You as fence,\_ I as gate,\_ You as hunk - y,  
 Fm Bbm Fm C Fm D7 G7 G+ C C#dim G7 D#dim  
 I as dor - y, Won't we look great!\_ Do you care for fun and fol - ly? Not  
 C G+7 C G+ C C#dim G7 C#dim Dm7 G7 C  
 real - ly! How jol - ly!\_ Well, you know that makes us Birds of a feath - er, peas in a pod and such.

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**BAREFOOT IN THE PARK** *From the Film "BAREFOOT IN THE PARK"*By JOHNNY MERCER  
and NEAL HEFTI

Go - ing bare - foot in the park where it says, 'Keep off the grass,' is - n't  
 rec - om - mend - ed for the ver - y old. But when you're young and  
 you're in love the world is beau - ti - ful and I'm not a bit a - fraid of  
 you catch - ing cold. Run - ning bare - foot through the park, stroll - ing bare - head - ed  
 in the rain just to look for a dai - sy seems kind o' cra - zy to do.  
 But come a - long, my bare - foot love, to the fields that shine with  
 spring. Let me laugh and play all the way knee deep in dai - sies with you.

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**BEAUTIFUL** *From the Musical "MADAME APHRODITE"*

Music and Lyric by JERRY HERMAN

The rain is - n't called beau - ti - ful, To most it's just a tire - some sight to  
 see; The rain is - n't called beau - ti - ful And  
 yet the rain looks beau - ti - ful to me. It's on - ly a name, beau - ti - ful, It's  
 all in - side the eye that you're look - ing through. You just be - came beau - ti - ful, When  
 I found some - thing beau - ti - ful in you, When I found some - thing beau - ti - ful in you.

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# BE YOURSELF *From the Musical "ALL KINDS OF GIANTS"*

Lyric by TOM WHEDON  
Music by SAM POTTLE

You've got to be your-self, just be your-self, There's no one you can be as good as you. When  
 ends don't meet, de- fy de- feat, stand up and end- less- ly re- peat, "Now let me see, if I were me, I won- der what I'd do?" Don't  
 fol- low paths that oth- er fel- lows choose, 'Cause in this game of tag you're al- ways it! Don't put your-self in  
 oth- er fel- lows shoes. 'Cause if you do, it's five- to- two you'll find out they don't fit! So free your-self, to be your-self and  
 then, no mat- ter what it is you do, What- e'er your call, this a- bove all: To thine own self you'll be you!"

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# BLUE HAWAII *From the Film "WAIKIKI WEDDING"*

LEO ROBIN and RALPH RAINGER

Night and you, and blue Ha - wa - ii, the night is heav - en - ly and you are  
 heav - en to me. Love - ly you, and blue Ha - wa - ii, with all this love - li - ness,  
 there should be love. Come with me, while the moon is on the sea; The  
 night is young, and so are we. Dreams come true, in blue Ha -  
 wa - ii, and mine could all come true, this mag - ic night of nights with you.

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# BEYOND THE BLUE HORIZON *From the Film "MONTE CARLO"*

LEO ROBIN, RICHARD A. WHITING and W. FRANKE HARLING

Be - yond the blue ho - ri - zon, Waits a beau - ti - ful day; Good -  
 bye to things that bore me, Joy is wait - ing for me. I  
 My life has on - ly be - gun; Be - yond the blue hor -  
 i - zon, Lies a set - ting sun.

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# BACK IN THE OLD ROUTINE

WILSON STONE

C Cmaj7 C6 C#dim, G9 C#dim Dm7 G7  
I'd give the world to start all o-ver, Back in the old rou-tine. To

Dm A+ Dm7 G7 C G9 C  
live my life in fields of clo-ver, Back in the old rou-tine. Give me my

Gm7 C7 Gm7 C9 F Gm7 C7 F Fm  
old straw hat and a-dou-ble truck-in' down the av-e-ue we'll go; Folks pass-in' by us,

Em A9 D7 G7  
will stop and eye us, And soon there'll be more all call-ing "En-core," we'll walk in a won-der-ful glow. Oh,

C Cmaj7 C6 C#dim G9 C#dim Dm7 G7 Dm A+  
gee, the joy, to be there plug-gin', Back in the old rou-tine. You're up, you're down, you're

Dm7 Bm7-5 E7 Am Gm7 C7 F6 C+9  
in there slug-gin', Back in the old rou-tine. Oh! give me the jazz, the

F F#dim C Em7 A7 D7 Fm6 G7 C D7 G7 C  
razz-ma-tazz, and we'll tread on Heav-en's scene; Back in the old rou-tine.

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# BLOW THE MAN DOWN

P.H. LORD, M.S. BREEN and P. DE ROSE

C F#dim G7  
Blow the man down, sail-or, blow the man down, T' me Wey! Hey! Blow the man down.

C C7  
Roll-ing a-long we keep sing-ing a song, Give me some time to blow the man down. We'll

F C C7 F C C7  
sail o'er the o-cean blue, Our hearts as light as the faom. We'll

F C D7 G7  
drop our an-chors when day is through In the har-bor of home sweet home. So,

C F#dim G7  
blow the man down, sail-or, blow the man down. T' me Wey! Hey! Blow the man down.

C  
Roll-ing a-long we keep sing-ing this song: Blow, blow the man down.

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**BEAUTIFUL LOVE**

HAVEN GILLESPIE, VICTOR YOUNG, WAYNE KING and EGBERT VAN ALSTYNE

3 Dm A7 Dm 3 Gmb5 C7

Beau-ti-ful love, you're all a mys-ter-y! Beau-ti-ful love, what have you done to  
love, I've roamed your par-a-dise, search-ing for love, my dream to re-al-

F A7 Dm Gm Bb7 A7 1. Dm

me? I was con-tent-ed till you came a-long thrill-ing my soul  
ize. Reach-ing for heav-en, de-pend-ing on you. Beau-ti-ful

A+ Bb7 Em7 Gm A7 3 2. Dm A7 Dm Bb7 A7+5 A7 Dm

with your song. Beau-ti-ful love, will my dreams come true?

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**BLESS 'EM ALL**

JIMMY HUGHES, FRANK LAKE and AL STILLMAN

Bb Bb7 Eb G7

(Boys) Bless 'em all. Bless 'em all. The long and the short and the tall;  
(Girls) Bless 'em all. Bless 'em all. The long and the short and the tall;

Cm F7 C7

Bless ev-'ry blon-die and ev-'ry bru-nette. Some we re-mem-ber and some we for-  
Bless all the poor guys and those with the jack; Fact is we love ev-'ry wolf in the

F7 Bb Bb7 Eb G7 Cm

get; But we're giv-ing the eye to them all. The ones that ap-peal or ap-pall; We  
pack! Oh, we've got our hooks out for them all. We're al-ways at home when they call. They

F7 C7 F7 Bb

stall and we tar-ry, while they wan-na mar-ry but nev-er-the-less, Bless 'em all.  
make our hearts tin-gle, they wan-na stay sin-gle but nev-er-the-less, Bless 'em all.

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**BABY ELEPHANT WALK** From the Film "HATARI"

HENRY MANCINI

F Bb7

F C Bb F

1. 2. F Bb Am Gm F F7 F Bb F Bb F

Bb F C

Bb F Bb7

F C Bb F F7

**BEND DOWN, SISTER** From the Film "PALMY DAYS"

Lyric by BALLARD MacDONALD and DAVE SILVERSTEIN  
Music by CON CONRAD

Chords: G7, C, C7, F, A $\flat$ 7, C, G7, C, Am7, Edim, G7, C, C7, F, A $\flat$ 7, C, G7, C, Dm7, Adim, C7, Fm, B $\flat$ 7, Eb, B $\flat$ 7, Eb, B $\flat$ 7, Edim, Fm, D7 alt., G, G7, C, C7, F, A $\flat$ 7, C, D7, Fm<sup>in.</sup> add D, G7, C

You got - ta bend down, sis - ter, Bend down, sis - ter; If you want — to keep  
thin. No more mess - ing with French dress - ing,  
Sis - ter, bear — it and grin! You can flirt with  
noo - dle soup, — Sniff, but don't give — You got - ta bend down,  
sis - ter, Bend down, sis - ter, If you want — to keep thin. —

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**BYE BYE BARBARA** From the "BYE BYE BARBARA"

NINA COMPANEEZ and MAG BODARD

Chords: Em, B7, Em, B7, Em, Em, F#m7-5, B7-9, B7, Em, Am, C, Em, C, Em, B7sus, B7, Em, F#m7-5, B7-9, B7, Em, Am, Em, B7sus, B7-9, Em, B7, Em, B7, Em, Em, Em, F#m7-5, B7, Em, Am, C, Em, F#m7-5, B, Em, B, Em

1. B as in bee,  
2. B as in bot - tle,  
A as in ap - ri - cot R as in rose - bud, B as in be. Just how could you be  
A an - oth - er drink, R re - fill it, B as in be. Just how could you be  
A as in a - ble a - ble — to get hold of me? — R as in rea - son.  
A as in a - ble a - ble — to run out on me? — R as in rea - son.  
There's no rea - son. A as in ach - ing. My heart is ach - ing. Bar - ba - ra, —  
There's no rea - son. A as in a - way. Why have you gone a - way? Bar - ba - ra, —  
Bar - ba - ra, — Bar - ba - ra. — B. A. R. B. A.  
R. A. B, bye bye. A, bye bye. R, bye bye. B, bye bye. — A bye bye. —  
R, bye bye. — A, bye bye. — Bye, Bye Bar - ba - ra

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**BE A CLOWN** From the MGM Picture "THE PIRATE"

Words and Music by  
COLE PORTER

G7 C Bb C G7  
I'll re - mem - ber for - ev - er, when I was but three, Ma - ma, who was  
Dm9 G7 C Bb  
clev - er re - mark - ing to me: "If, son, when you're grown up, you  
C A7 Dm Fm6 C G7 C  
want ev - 'ry - thing nice, I've got your fu - ture sewn up if you take this ad - vice:

**Refrain**  
C G7 C6  
1. Be a clown, Be a clown, All the world  
2. Be a clown, Be a clown, All the world  
3. Be a clown, Be a clown, All the world

G7 C Dm7(+11) G7 E Am  
loves a clown Act the fool, play the calf  
loves a clown Be a cra zy buf - foon  
loves a clown Be the poor sil - ly ass

G D7 G D9 G F G7 C  
And you'll al - ways have the last laugh, Wear the cap  
And the 'dem - oi - selles - 'll all swoon, Dress in huge  
And you'll al - ways trav - el first class, Give 'em quips,

G7 C6 C7 F6  
and the bells And you'll rate with all the great swells,  
bag - gy pants And you'll ride the road to ro - mance,  
give 'em fun, And they'll pay to say you're A l,

G7 C B C G7 Cdim G9  
If you be - come a doc - tor, folks - 'll face you with dread, If  
A butch - er or a bak - er lad - ies nev - er em - brace, A  
If you be - come a farm - er you've the weath - er to buck, If

C B C G7 F#dim7 G7 C B C  
you be - come a den - tist, they'll be glad when you're dead, You'll get a big - ger  
bar - ber for a beau would be a so - cial dis - grace, They all - 'll come to  
you be - come a gam - bler, you'll be stuck with your luck But jack you'll nev - er

A7 Adim7 A7 Dm Fm/D Fm C  
hand if you can stand on your head. Be a clown, be a  
call if you can fall on your face. Be a clown, be a  
lack if you can quack like a duck, Be a clown, be a

G7 F G7 1.C G7 2.C  
clown, be a clown! 2. Be a  
clown, be a clown! 3. Be a  
clown, be a clown!

**BEWITCHED** From the Film "PAL JOEY"Words by LORENZ HART  
Music by RICHARD RODGERS

**Moderato**

I'm wild a - gain, Be - guiled a - gain, A sim - per - ing, whim - per - ing child a - gain, Be -  
 witched, both - ered and be - wild - ered am I. \_\_\_\_\_ Couldn't sleep And wouldn't sleep, When  
 love came and told me I should - n't sleep, Be - witched, both - ered and be - wild - ered am I. \_\_\_\_\_  
 Lost my heart, but what of it? He is - cold I a - gree, He can laugh, but I  
 love it, \_\_\_\_\_ Al - though the laugh's on me. I'll sing to him, Each spring to him, And  
 long for the day when I'll cling to him, Be - witched, both - ered and be - wild - ered am I. \_\_\_\_\_

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**BLUE AND LONELY TOWN**

BILLY REED and JOHN MEHEGAN

Since you have gone New York is just a blue and lone - ly town. \_\_\_\_\_ I walk the  
 streets a - lone, the hum is gone, the Bat - t'ry's down. \_\_\_\_\_ The lights are dark in  
 Cen - tral Park the trees look sad. \_\_\_\_\_ I hear the sound of sub - ways moan - ing  
 un - der - ground. You're not a - round. And the moon is full of tears when he's peek - ing down. \_\_\_\_\_  
 He knows the Em - pire State is blue, the Chrys - ler Build - ing too. The Par - a - mount the  
 Mu - sic Hall all frown. \_\_\_\_\_ You've gone and left me with a blue and lone - ly town. \_\_\_\_\_

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**BIG BRASS BAND FROM BRAZIL** *From the Musical "ANGEL IN THE WINGS"*Lyric by CARL SIGMAN  
Music by BOB HILLIARD

Three broth - ers down in Ri - o had a nois - y fam - ly tri - o, Three pic - co - los that sound - ed might - y  
shril, But their pop - pa called it mus - ic, So, with his dough they planned the Big Brass Band From Bra  
zil. Then soon they sent to Cu - ba for some trump - ets and a tu - ba. They fig - ured that their  
rel - a - tives had skill. Pop - pa's ears are stuffed with cot - ton. But he still thinks they're grand, The  
Big Brass Band from Bra - zil. Oh, they prac - tice all night long, But they've  
on - ly learned one song, So, they play that same old phrase Fif - ty - sev - en  
diff - 'rent ways. Oh, A - room - pah - pah, ca - see, ca - roo, A - room - pah - pah, ca - see, ca - roo, A - room - pah - pah, ca -  
see, ca - me! Give the boys a hand, The Big Brass Band From Bra - zil!

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Copyright renewed and assigned to Edwin H. Morris & Company, Inc. Used by permission.**THE BEST THINGS IN LIFE ARE FREE** *From the Musical "GOOD NEWS"*Words and Music by  
B.G. DE SYLVA, LEW BROWN and RAY HENDERSON

Moderately

The moon be - longs to ev - 'ry - one, The best things in life are  
free, The stars be - long to ev - 'ry - one They gleam there for  
you and me. The flow - ers in Spring, The rob - ins that sing, The  
sunbeams that shine They're yours, They're mine! And love can come to ev - 'ry one,  
The best things in life are free. The free.

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**THE BIG COUNTRY** From the Film "THE BIG COUNTRY"

Words by MORTY NEFF and JACK LEWIS  
Music by JEROME MOROSS

**Bb Eb Bb Eb Gm7 C7**  
 An - oth - er day, — an - oth - er sun - set — My love will soon — be home once  
 know he's tired, — I know he's wea - ry, — I know he needs — a place to  
 oth - er day, — an - oth - er sun - set — Al - tho' my love — is still a -  
  
**Ab F7 Bb Bb7 Ebmaj7 C7 Ebmaj7 F7 To Coda**  
 more. I'll wait till then — and start to live a - gain — When I hear his foot - steps at my  
 rest. He need - n't roam, — for here he has a home — In the heart of one — who loves him  
 way. The days go slow, — but ve - ry soon I know — He'll be in my arms — and home to  
  
**1. Bb Eb Bb Eb 2. Bb Eb Bb Bb7 Eb F9**  
 door. — I best. — I hun - ger for his touch — I miss his  
  
**Bb F7 Bb7 Eb F9**  
 kiss so much — Oh, how he used to look at me. Thru ev - 'ry lone - ly night — I long to  
  
**Gm7 C7 Ab F7 D. S. al Coda**  
 hold him tight, — I've wait - ed for — him pa - tient - ly. — An -  
  
**Coda Gm7 C7 Ebmaj7 C7 F7 Bb Eb Bb**  
 stay. He'll be in my — arms and home to stay. —

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**THE BIBLE TELLS ME SO**

DALE EVANS

**G D7 G7 Dm7 G7 C G D7**  
 Have faith, hope and char - i - ty, — That's the way to live suc - cess - ful - ly. — How do I know? The Bi - ble tells me  
  
**G C G D7 G D7 G7 Dm7 G7 C G**  
 so. — Do good to your en - e - mies — And the Bless - ed Lord you'll sure - ly please. —  
  
**D7 G C G C**  
 How do I know? The Bi - ble tells me so. — Don't wor - ry 'bout to - mor - row, just  
  
**G C#dim G A7 D7 Am7 G#dim D7 G D7**  
 be real good to - day. The Lord is right be - side you, He'll guide you all the way. Have faith, hope and  
  
**G7 Dm7 G7 C G D7 G**  
 char - i - ty, — That's the way to live suc - cess - ful - ly. — How do I know? The Bi - ble tells me so. —

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**BILLY** From the Musical "BILLY"

Music by JOHN BARRY  
Lyric by DON BLACK

Slowly

C G7 C G7 C D9

In a per-fect world, I would wave my hand, and ev-'ry-one would un-der-stand The things that make me

G7 C G7 C G7

me. In a per-fect world, I would wave my hand, and have three girls at my com-mand, And

C D9 G7 Gm7 C7 F C7 F

this is how they'd be. Bil-ly, Bil-ly, sil-ly Bil-ly, Find-ing fame in-  
Bil-ly, Bil-ly, sil-ly Bil-ly, sails the seas a-

Bb C7 A7 F

side a tea cup, Looks at clouds and sees a rain-bow, Looks at me and  
stride his pil-low, Pleased to let the world pass by him, On-ly dreams can

A7 To Coda Dm Dm(#7) Dm7

makes the rain go. He sees glo-ry in a shad-ow on his bed-room  
sat-is-fy him.

G7 G7-5 F C7 F C7 D. S. at Coda %

wall, How can Bil-ly go and leave it all?

Coda Dm Dm(#7) Dm7 G7 G7-5 F

In his dreams he can be all the things he longs to be. Sail on Bil-ly,

1. C7 F A7-9 2. Gm7 C9 F

and make room for me. and make room for me.

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**BLUE ON BLUE**

HAL DAVID and BURT BACHARACH

F7 Eb F7 Bb Gm Eb Cm F7 Bb

I walk a-long the street we used to walk. Two by two lov-ers pass and as they're pass-ing by,  
Night af-ter lone-ly night we meet in dreams. As I run to your side you wait with o-pen arms.

Gm C7 Eb Bb Eb Bb Cm7

I could die 'cause you're not here with me. Now the trees are bare, there's sad-ness in the air and I'm as blue as  
O-pen arms that now are closed to me. Through a vale of tears your vi-sion dis-ap-pears and I'm as blue as

F7 Bb Eb Bb Eb Bb

I can be. } Blue on blue, heart-ache on heart-ache, Blue on blue now that we are through.  
I can be. }

Eb Bb Eb F F7 Bb Cm7 F7 Bb

Blue on blue, heart-ache on heart-ache and I find I can't get o-ver los-ing you.

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# BLUEBERRY HILL

Words and Music by  
AL LEWIS, LARRY STOCK and VINCENT ROSE

Slowly

I found my thrill On Blue-ber-ry Hill, On Blue-ber-ry Hill  
When I found you The moon stood still On Blue-ber-ry Hill  
And lin-gered un - til my dreams came true. The wind in the  
wil - low played Love's sweet melo - dy; But all of those vows we made Were nev-er to  
be Though we're a - part, You're part of me still For you were my  
thrill On Blue-ber-ry Hill. I found my Hill.

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# BUBBLES IN THE WINE

FRANK LOESSER, BOB CALAME and LAWRENCE WELK

My heart gets a lit - tle gay, Like bub - bles in the wine Ev - 'ry time I dance with you. Your  
arms take me far a - way Like bub - bles in the wine Just as if I'd had a few. Oh, may - be it's that  
moon, or may - be it's that tune, Play - ing as we gen - tly sway Or may - be it's the fact that I love you.  
Can't real - ly say, how I get this way. My heart whis - pers a re - frain, Like bub - bles in the wine Ev - 'ry time you're  
close to me. I need - n't drink Cham - pagne, A feel - ing quite in - sane Lights me up and  
sets me free. Some day I may lose you, but no mat - ter how fate may go A - part or to - geth - er, when I  
think of to - night I know I'll hear in this heart of mine, Mu - sic like the pret - ty bub - bles in the wine.

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**BLUE DAWN** From the Film "ROMANCE IN THE DARK"

NED WASHINGTON and PHIL BOUTELJE

Blue dawn and I'm a - lone with - out a dream to call my own.

Blue dawn the night was so di - vine For in a dream

ro - mance was mine. But now the ris - ing sun says love is

done and gone for - ev - er. Blue dawn must I go on,

The way is dark when ev - 'ry star is gone Blue dawn

Oh! hear my plea Bring back my one and on - ly love to me.

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**BLACK MOONLIGHT** From the Film "TOO MUCH HARMONY"

ARTHUR JOHNSTON and SAM COSLOW

Black moon - light, Where ev - 'ry - thing re - flects your col - or. Dark - ness that is end - less,

Nights that leave me friend - less blue. Black moon - light, You make the lights of Har - lem

dull - er. Just like me you're fad - ed, Jad - ed and de - grad - ed too.

Why must you send Eb - o - ny moon - beams, de - press - ing, dis - tress - ing Like shad - ows of loves that are

gone? Where will it end? Will it spread on to the star - light, the sun - light and

dark - en the prom - ise of dawn? Black moon - light I've lost all pow - er to re -

sist you, Mad - ly I a - wait you. E - ven though I hate you Black moon - light.

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**THE BRIDGES AT TOKO-RI**

From the Film "THE BRIDGES AT TOKO-RI"

LYN MURRAY

Musical score for 'The Bridges at Toko-Ri' by Lyn Murray. The score is written in E-flat major and 4/4 time. It consists of six staves of music with various chords and melodic lines. Chords include Eb, F#dim, Fm7, Bb9, Eb, Fdim, Ebmaj9, Eb7sus4, Ab6, Bb7, Adim, Cm7, Bbm7, Eb7, Ab, G7, C7, F7, Bb7, Eb, Fdim, Ebmaj9, Eb7sus4, Ab6, Adim, Cm7, Bbm7, Eb7, Ab, Bb13-9, Eb, Ab6, Adim, Eb6, G13, Gm7-9, Bb7-9, Eb, F#dim, Adim, Eb6, C7-9, F9, Bb9, Bb13-9, Eb, Fdim, Ebmaj9, Eb7sus4, Ab6, Bb7, Adim, Cm7, Eb+11, Fm9, Bb13-9, Eb, Bb13-9, Eb.

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**BALLAD OF LITTLE FAUSS AND BIG HALSY**

From the Film "LITTLE FAUSS AND BIG HALSY"

CARL PERKINS

Musical score for 'Ballad of Little Fauss and Big Halsy' by Carl Perkins. The score is written in E major and 4/4 time. It consists of six staves of music with lyrics and chords. Chords include Em, G, Em, G, Em, G, C, D, Em, Em, G, Em, G, C, Em, G, C, D, Em, D7, G.

1. Lit-tle Fauss And Big Hal-sy, Men and their ma-chine,—  
 mo-tor bike rac-in' was their game.— Al-ways push-in' on— for one more— win. It takes nerve  
 to take— that curve; Nerves of steel climb-in' that hill, push— to that grip.

2. Hey, Lit-tle Fauss And Big Hal-sy! To-mor-row's just an-oth-er day,— an-  
 Fauss And Big Hal-sy! No one hard-ly knew their name,—  
 oth-er day— to race a-way.— One more win,— that's all we— got-ta do. It takes  
 win no praise and gain no fame.— Al-ways there—when the num-bers,— they were called. Go-in' in a  
 guts when the go-in' gets rough! You got-ta be tough, give-it your best, fac-in' that death!  
 rush, chew-in' that brush!

3. Lit-tle Got-ta move on, to-mor-row they're gone Sears— or bust! Lit-tle

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**BREAKFAST AT TIFFANY'S** From the Film "BREAKFAST AT TIFFANY'S"

HENRY MANCINI

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**BUTTONS AND BOWS** From the Film "PALEFACE"

JAY LIVINGSTON and RAY EVANS

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**BUTTON UP YOUR OVERCOAT** *From the Musical "FOLLOW THRU"*By B.G. DeSYLVA, LEW BROWN  
and RAY HENDERSON

G Am C G Dm6 E7 A7 Fdim D7

But-ton up your o-ver-coat— When the wind is free Take good—  
care of your-self— you be-long to me!— Eat an ap-ple ev-'ry day;—  
Get to bed by three Take good— care of your-self— you be-long to me!—  
— Be-care-ful cross-ing streets Oo-oo! Don't eat meats Oo-oo! Cut out sweets  
Oo-oo! You'll get a pain and ru-in your tum-tum! Keep a-way from boot-leg hootch—  
When you're on a spree Take good— care of your-self— you be-long to me.

G7 Dm7 G7 C G Em7  
A7 D7 Em7 D9 Gmaj7 Am7 C#7 G Am C G Dm6 E7  
A7 Bdim D7 Bdim D7 G C7 G

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Published in the United States by joint agreement with Chappell & Co., Inc. and Anne-Rachel Music Corporation.**BY MYSELF** *From the Musical "BETWEEN THE DEVIL"*Words by HOWARD DIETZ  
Music by ARTHUR SCHWARTZ

Gm6 A7 Gm A7 G Cm A7 Fdim Gm A7

I'll go my way by my-self— This is the end of ro-mance.  
I'll try to ap-ply my-self— and teach my heart how to sing—

Dm6 Adim A7 F7 Gdim F7 Dm7 Edim Bb6 Gm

I'll go my way by my-self— Love is on-  
I'll go my way by my-self— Like a bird—

Bbm C7 1. F 2. F Dm6

- ly a dance. wing. I'll face the un-

— on the

E7 D Gm6 E7 Cm6 Cm7 D7 C Fm D7 Gm7

known, I'll build a world of my own No one knows

Bbm6 F A7 Dm Dm7 G9 Bbm6 F

bet-ter than I my-self, I'm by my-self a-lone.

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**BROTHER SUN, SISTER MOON** From the Film "BROTHER SUN, SISTER MOON"

Words and Music by DONOVAN

Moderately slow

Eb Fm7 Gm7 Eb Ab Bb7 Eb  
 Broth - er Sun and Sis - ter Moon,  
 Broth - er Wind and Sis - ter Air;

Cm Bb Fm Gm Fm7 Bb7 Eb  
 I - sel - dom see you, to sel - dom hear your tune,  
 O - pen my eyes to vi - sions pure and fair,

Cm Eb Fm Gm Ab Bb7 1. Eb  
 pre - oc - cu - pied with self - ish mis - er - y.  
 that I may see the glo - ry a - round

2. Eb Ab Gm Ab Bb7  
 me. I am God's crea - ture, of Him I am

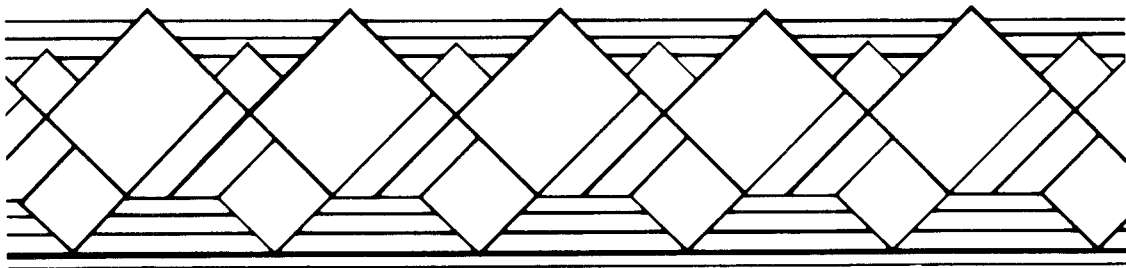
Eb Cm Cm7 Fm7 Gm Fm  
 part. I feel His love a - wak - en - ing my

Bb7sus Bb7 Eb Fm7 Gm7 Eb  
 heart. Broth - er Sun and

Ab Bb7 Eb Cm Bb Fm Gm Fm7 Bb7  
 Sis - ter Moon, I now do see you, I can hear your

Eb Cm Eb Fm Gm Ab Bb7 Eb  
 tune; So much in love with all that I sur - vey.

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# A BROWN BIRD SINGING

Words by ROYDEN BARRIE  
Music by HAYDN WOOD

**Rather Slowly**

The musical score for 'A Brown Bird Singing' is written in G-flat major (three flats) and 4/4 time. It consists of eight staves of music with lyrics underneath. The lyrics are: 'All through the night there's a lit - tle brown bird sing - ing, Sing - ing in the hush of the dark - ness and the dew, Sing - ing in the hush of the dark - ness and the dew. Would that his song through the still - ness could go wing - ing, ——— Could go ——— wing - ing To you — to you. All through the night time my lone - ly heart is sing - ing Sweet - er songs of love than the brown bird ev - er knew, Sweet - er songs of love than the brown bird ev - er knew. Would that the song of my heart could go a - wing - ing, ——— Could go a - wing - ing To you — to you. All through the night time my lone - ly heart is sing - ing Sweet - er songs of love ——— than the brown bird ev - er knew. ———'. The score includes various chords such as Ab, Bb9, Eb7, Ab, Dbmaj7, Eb9, Cm7, Fm7, Bbm7, Eb7, Abmaj7, Dbmaj7, Gm7-5, C, Fm7, Bb9, Eb7sus Eb7, Eb11 Eb7, Ab, Abmaj7, Fm6, Dbm6, Ab, Db, Ab, Bbm, Db, Bbm, Bbm7, Bbm7, Eb7, Ab, Abmaj7, Fm6, Dbm6, Ab, Eb7, Ab, Abmaj7, Dbmaj7, Bbm6, Cm7, Fm7, Bbm7, Eb7, Abmaj7, Dbmaj7, C7, Fm7, Bb9, Bb7, Eb7sus Eb7, Ab, Eb7, C°, F7, Db, Bbm, Ab, Bb7, Eb11, Eb7, Ab, Ab7, Fm6, Dbm6, Ab, Eb7, Ab7, Db, Ab, Bb9, Ab, 3, Dbm, Db, Eb7, Ab, Fm6, Dbm, Ab.

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# THE BELLS OF ST. MARY'S

Words by DOUGLAS FURBER  
Music by A. EMMETT ADAMS

**Slowly**

The musical score for 'The Bells of St. Mary's' is written in G-flat major (three flats) and 4/4 time. It consists of three staves of music with lyrics underneath. The lyrics are: 'The Bells of St. Ma-ry's, Ah! hear they are call - ing The young loves the true loves Who come from the sea, And so my be - lov - ed When red leaves are fall - ing, The love - bells shall ring out - ring out For you and me. The you and me. ———'. The score includes various chords such as F, C7, F, Bb, F, C7, Dm7, G9, C7, F, C7, F, Bb, Am, Dm, Am, Dm, Am, Dm, Am, Bb, Am, Gm7, C7, F, C7, Gm7, C7, F.

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Lively Fox Trot tempo

There is no trick — to a Can - Can, — it is so sim - ple to  
do. — When you once kick — to a Can - Can, — 'twill be so eas -  
- y for you. — If a la - dy — in I - ran can, — if a  
shad - y — Af - ri - can can, — if a Jap with a slap on her  
fan can, — Ba - by, you can Can - Can too. — If an Eng - lish —  
dap - per Dan can, — if an I - rish — Cal - la - han can, — if an  
Af - ghan in Af - ghan - is - tan can, — Ba - by, you can Can - Can too.

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**CA, C'EST L'AMOUR** From the Film "LES GIRLS"

Words and Music by COLE PORTER

When sud - den - ly you sight some - one for whom you yearn, Ca, c'est l'a -  
when to your de - light she loves you in re - turn, Ca,  
mour. And c'est l'a - mour. Then dawns a drear - y day, Your  
dar - ling goes a - way And all is o - ver, you are sure. — But oh, when she re -  
turns And loves you as be - fore, you take her in your lone - ly arms and want her e - ven more,  
Ca, c'est l'a - mour. — Ca, c'est l'a - mour.

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**CALYPSO** From "HIGH SOCIETY"

 Words and Music by  
 COLE PORTER

1. Just dig that scen - er - y float-in' by, — We're now ap - proach - in' New - port, Rhode I. — We've  
 2. (I) wan - na play for my form - er pal, — He runs the lo - cal jazz fes - ti - val. — His

been for years in Var - i - e - ty — But, Chol - ly Knick - er - bock - er, now we're go - in' to be — In  
 name is Dex - ter and he's good news — But sump - in' kind - a tells me that he's nurs - in' the blues — In

high, high — so high so - ci, — high so - ci - e - ty: — I — He's  
 high, high — so high so - ci, — high so - ci - e - ty. — — — — —

got the blues 'cause his for - mer wife — be - gins to - mor - row a brand new life, — She

start - ed late - ly a new af - fair — And now the sil - ly chick is gon - na mar - ry a square — In

high, high, — so high so - ci, — high so - ci - e - ty, — — — — — But

broth - er Dex - ter, just trust your Satch — to stop that wed - din' and kill that match. — I'll

toot my trump - et to start the fun — And play in such a way that she'll come back to you, son — In

high, high — so high so - ci, — high so - ci — — — — — e - ty. — — — — —

## CHEAPER CRUDE OR NO MORE FOOD

Words and Music by BRENT BURNS

CHORUS

1. If they don't low-er the gas, we're gon-na low-er the boom;-  
 2. If they don't low-er the gas, we're gon-na low-er the boom;-  
 3. If they don't low-er the gas, we're gon-na low-er the boom;-

quit ship-ping all that wheat and corn, for-get the Gold-en  
 quit ship-ping all that wheat and corn, for-get the Gold-en  
 quit ship-ping all that wheat and corn, for-get the Gold-en

Spoken: G G7 C

Rule; if they don't low-er the price of crude, we're gon-na cut off the food  
 Rule; and if they still want to play rough, we'll show 'em what's real-ly  
 Rule; don't for-get we can last long-er with-out crude than you can food;

and in a-bout a week they'll sing a dif-fer-ent tune. (Recitation1)  
 tough; let'em make a loaf of bread from a gal-lon of crude. (Recitation2)  
 so, if you don't low-er the gas we're gon-na low-er the boom. (Recitation3+4)

Crude oil prices have got so high it's getting hard to survive and I bet those Middle-  
 East countries are having a laugh 'cause the way things are going, well, it won't  
 be very long 'til we're shelling out a buck and a half for a gallon of gas.

D C G D7 G C G D7 G

D. C. for Choruses

RECITATION 2 If you folks in the Middle-East are listenin' to me,  
 You'd better listen to what I'm sayin' and tell a friend  
 'Cause we'll take it for a while, but once you get us riled,  
 You're gonna think you got a tiger by the tail. (Chorus3)

RECITATION 3 Now I'll tell you folks out there - Ole Bobby "Sofine" is having a rough time lately  
 Yesterday I coasted my '56 Cadillac down into Rippy's Roxon station  
 I told Rippy to fill that sucker up  
 He took one look at me and one look at that gas hog and said,  
 "You gotta have yourself a co-signer, son." (To Recitation4)

RECITATION 4 I'll tell you folks, our farmers feed the world with their crops  
 And that includes the countries I've been talking about  
 If they don't lower the price of crude  
 We'll just raise the price of food  
 Let 'em pay ten bucks for a one-pound loaf of bread. (To Chorus4)

CHORUS 4 If they don't lower the gas, we're gonna lower the boom  
 Quit shipping all that wheat and corn  
 Forget the Golden Rule  
 We've been nice guys long enough  
 Now's the time to get tough;  
 Cheaper crude or no more food  
 (ad lib) And I really mean it  
 Cheaper crude or no more food, are you listening, Hoss  
 Co-signer. Ha.

# THE CHAMPAGNE WALTZ

CON CONRAD, BEN OAKLAND and MILTON DRAKE

This is the Cham - pagne Waltz, This is the dance  
of love. Un - der the soft light's gleam Just close your  
eyes and dream! I'd dance my whole life thru,  
If I could dance with you. Mu - sic spark - ling and  
glow - ing thru my heart is flow - ing, The Cham pagne Waltz.

Chords: Eb, F#dim, Bb7, C#dim, Bb7, Eb, Fm7, Bb7, Fm7, Gdim, Bb7, Eb, Bb+, Eb, F#dim, Bb7, C#dim, Bb7, G7, Cm, Cm7, Cm6, Abm, Eb, Eb+, Cm, Eb, Fm7, Bb7, Eb.

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# COCKTAILS FOR TWO

ARTHUR JOHNSTON and SAM COSLOW

In some se - clud - ed ren - dez - vous that o - ver - looks the av - e - nue  
 With some - one shar - ing a de - light - ful chat, Of this and that and cock - tails for two.  
 As we en - joy a cig - a - rette, To some ex - qui - site chan - son - nette  
 Two hands are sure to sly - ly meet Be - neath a ser - vi - nette, with cock - tails for two.  
 My head may go reel - ing, But my heart will be o - be - di - ent  
 With in - tox - i - cat - ing kisses For the prin - ci - pal in - gre - di - ent;  
 Most an - y af - ter - noon at five We'll be so glad we're both a - live  
 Then may - be for - tune will com - plete her plan, That all be - gan with cock - tails for two.

Chords: N.C., C, G7+, C, N.C., G7, Gdim, G7, N.C., Dm7, G7, Dm7, G7+, C, C#dim, G7, N.C., C, G7+, C, N.C., G7, Gdim, G7, N.C., Dm7, G7, Dm7, G7, Gm7, C9, C7, F, Bb9, Am7, Adim, Dm7, G7, Dm7, G7, C, C#dim, G7, N.C., C, G7+, C, N.C., G7, Gdim, G7, N.C., Dm7, G7, Dm7, G7, C6, Fm, C.

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**CALL ME TONIGHT** *From the Film "JUST FOR YOU"*

LEO ROBIN and HARRY WARREN

B $\flat$  Edim Fm7 F7 Bdim F7 G C $\sharp$ dim

Call me mope - y, call me dope - y, ba - by, may - be you're

F Cm7 Ebm6 B $\flat$  D9 Gm7

right. If you love me, why do you leave me

C7 C9 Gm7 C7 Cm7 F7 B $\flat$  Edim Fm7 F7

lone - ly ev - 'ry eve - ning? Call me weep - y, call me

Bdim F7 G C $\sharp$ dim F Cm7 D7 D9

creep - y, tell me I'm not too bright. Call me, call me

F $\sharp$ dim Gm7 C9 C7-9 Cm7 F7 F9 G $\flat$ 9 F7 B $\flat$  G $\flat$ 9 F7-9 B $\flat$ 6

an - y - thing but, ba - by, call me to - night.

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**COLLEGE RHYTHM** *From the Film "COLLEGE RHYTHM"*

Words and Music by  
MACK GORDON and HARRY REVEL

Swingy

G G $^{\circ}$  Am D7 G G $^{\circ}$  Am D7 G7

Snap your fin - gers, walk a - roun' a bit, Shake your shoul - ders, go to town a bit, When it's got - cha

C Am7 D7-9 G D+ G G $^{\circ}$  Am D7 G G $^{\circ}$

you'll get hot - cha, That's Col - lege Rhy - thm. Tilt your skirt or tilt your pants a bit, First you strut and

Am D7 G7 C Am7 D7-9 G Eb7

then you dance a bit, Do it low - down hi - de - ho - down That's Col - lege Rhy - thm. Sway -

D7 D $^{\circ}$

— And than you stop, And then you hop, And then you just must

D7 D+ G D7 G D7 G G $^{\circ}$

add a lit - tle rhumba. It's so eas - y,

Am D7 G G $^{\circ}$  Am D7 G7 Ab7 A7 B $\flat$ 7 B7 C $\flat$  Db7 D7

there's no trick in it, Learn it quick and get the kick in it, All the world will soon be do - in' it

G7 C Am7 D7-9 1 G D+ 2 G

Hey, pro - fes - sor, Yes Sir, yes sir, That's Col - lege Rhy - thm. Rhy - thm. —

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**CAN'T YOU JUST SEE YOURSELF** *From the Musical "HIGH BUTTON SHOES"*Lyric by SAMMY CAHN  
Music by JULE STYNE

C C+ Dm7 C C+ C Gm7 G7 C Am  
 Can't you just see your - self in a ging - ham gown? Lit - tle pink rib - bons  
 Dm7 G7 C E♭dim Dm7 G7 Dm7  
 tied in your hair? Sit - tin' there by my side when we  
 C B♭7 E♭ Cm7 Fm  
 ride to town? Folk - 'll turn a - roun', oh how they'll stare!  
 G7 G9 Gm7 G7 C C+ Dm7 C C+ C Gm7 G7  
 Can't you just see your - self on the porch with me  
 C Am Dm7 G7 E♭7 Ab  
 Watch - ing a show the stars give for free? One lit - tle word can  
 A♭7 G G7 C F Fm C C+  
 do it, so, say the word And we'll have doz - ens of chicks, a house in the sticks Where  
 Am D7 D9-5 C Am Dm Dm7 G7 C  
 peo - ple are glad to be known as hicks. Can't you just see your - self in love with me?

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**CIVILIZATION (Bongo, Bongo, Bongo)** *From the Musical "ANGEL IN THE WINGS"*Lyric by CARL SIGMAN  
Music by BOB HILLIARD

C  
 Bon - go, bon - go, bon - go, I don't want to leave the Con - go, Oh, no, no, no, no, no!  
 C#dim Dm7 G7  
 Bin - gle, ban - gle, bun - gle, I'm so hap - py in the jun - gle I re - fuse to go. Don't want no  
 Dm7 G9 Dm7 G9 Dm7 G7 Dm7 B♭m6 G7  
 bright lights, false ter door - bells, land - lords, I make it clear That, no  
 Dm7 G7 G9 G7 C  
 mat - ter how they coax me, I'll stay right here! They have  
 Em Gm A7  
 things like the a - tom bomb, So, I think I'll stay where I "om". Civ - i - li -  
 Dm7 G7 Dm7 Bdim C  
 za - tion, I'll stay right here!

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**CAREER** From the Film "CAREER"

SAMMY CAHN and JAMES VAN HEUSEN

Al-ways send her flow-ers, Hold her hand for hours. Al-ways treat her gen-tly, warm and sen-ti-men-t'ly. Al-ways sigh when she's near, 'cause love is a ca-reer! Ev-'ry time you dine her, can-dle-light and wine her. Make it like ro-manc-ing, when you take her danc-ing. Whis-per things in her ear, 'cause love is a ca-reer. That mil-lion, I guess, proves you're a suc-cess, but love proves a whole lot more. So mis-ter, just close that store and write, "Gone lov-in'" on the door! No two ways a-bout it, what's the world with-out it? Stand right up and shout it from the roofs a-bove! Life will glow like a chan-de-lier, if you make a ca-reer of love!

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**CALIFORNIA ROSE** From the Film "SON OF PALEFACE"

JAY LIVINGSTON and RAY EVANS

Cal-i-for-nia Rose, I see the light of love up-on your face. Cal-i-for-nia Near and far a-way they know a-bout the rose that's in your hair. Lone-ly lov-ers Rose, I live to share the warmth of your em-brace. Hands that ca-say they'd give the world if on-ly you would care. But dar-ling, you're res-s me, so soft to the touch; Lips that pos-sess me and prom-ise so much! mine and my love I'll al-ways share for-ev-er-more, my Cal-i-for-nia Rose.

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**CHERRY PINK AND APPLE BLOSSOM WHITE**

From the Film "UNDERWATER"

French Words by JACQUES LARUE

English Words by MACK DAVID

Music by LOUIGUY

It's cher-ry pink and ap-ple blos-som white, — When your true lov-er comes your  
cher-ry tree, — be-side an ap-ple tree did  
way. The po-ets long, long, a -  
grow. And there a boy once met his bride to be, —

1. Eb 2. Eb Bb7  
say. The sto-ry goes that once a go. The boy looked in-to her eyes, It was a  
Eb Bb7 Eb  
sight to en-thrall, the breez-es joined in their sighs, The blos-soms start-ed to fall. And as they  
Bb7 Eb Bb7  
gent-ly ca-ressed, The lov-ers looked up to find, The branch-es of the two trees were in-ter-  
Eb Fm7 Bb7 Eb  
twined, And that is why the po-ets al-ways write, — If there's a new moon bright a - bove,  
Fm7 Bb7 Eb  
It's cher-ry pink and ap-ple blos-som white, — When you're in love, —

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**CALL ME IRRESPONSIBLE**

From the Film "PAPA'S DELICATE CONDITION"

SAMMY CAHN and JAMES VAN HEUSEN

Call me ir - re - spon - si - ble, call me un - re - li - a - ble, throw in  
Call me un - pre - dict - a - ble, tell me I'm im - prac - ti - cal, rain - bows  
un - de - pend - a - ble too. Do my fool - ish al - i - bis  
I'm in - clined to pur - sue you? Well, I'm not too clev - er, ! just a - dore you.  
COD. D7 Gm D+ Gm B7 C7 Cm6 D7 Gm7  
sue. Call me ir - re - spon - si - ble, yes, I'm un - re - li - a - ble, but it's  
B7 C7 A7 D7 Gm7 Bbm6 C7 Bbm6 F  
un - de - ni - a - bly true; I'm ir - re - spon - si - bly mad for you!

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**THE CONTINENTAL** From "THE GAY DIVORCEE"

By H. MAGIDSON and C. CONRAD

Beau-ti-ful mus-ic! It's some-thing dar-ing, "The Con-ti-  
 Dan-ger-ous rhy-thm! pas-sion "The Con-ti-  
 -nen-tal," A way of dan-cing that's real-ly ul-tra new; It's ve-ry sub-tle, "The Con-ti-  
 -nen-tal," An in-vi-ta-tion to moon-light and ro-mance, It's quite the fash-ion, "The Con-ti-  
 -nen-tal," Be-cause it does what you want it to do. It has a  
 -nen-tal," Be-cause you tell of your love while you  
 dance. Your lips whisper, so ten-der-ly, Her eyes an-swer your song. Two bo-dies  
 sway-ing "The Con-ti-nen-tal." And you are say-ing just what you're think-ing  
 of; So keep on dan-cing "The Con-ti-nen-tal." For it's the song of ro-mance and of love.

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**CROSS PATCH**

TOT SEYMOUR and VEE LAWNHURST

Cross patch\_ How can an-y one be so cross\_ Won't you tum-ble off  
 your high horse?\_ You know you love to be loved. Cross patch\_  
 If you feel the wind change, they say\_ It will make your face stay that way\_  
 and then you'll nev-er be loved. Cul-ti-vate a smile sweet and sun-ny  
 You can catch a fly with hon-ey You're act-in' so spoiled Shame, shame  
 ev-'ry-bod-y knows your name. Cross patch\_ Don't you know it takes two to fight\_  
 Won't you kiss and make up to-night\_ You know you love to be loved.

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# CLOSER AND CLOSER AND CLOSER

From the Film "THE LITTLE PRINCE"

Music by FREDERICK LOEWE  
Words by ALAN JAY LERNER

We'll go a glance at a time a small ad - vance at a time, We'll be a - fraid a bit and  
 shy a bit, a - void each oth - er's eye a bit less of - ten each day. The ice - 'll sof - ten each day, as we go  
 clos - er and clos - er and clo - ser. We'll go a blush at a time, a hap - py flush at a time,  
 Be - gin to laugh a bit and stare a bit and walk a - round on air a bit; As gai - ly we grow,  
 as night and dai - ly we grow a lit - tle clos - er and clos - er and clos - er. And then one  
 day! — There'll come a day, — a Christ - mas Eve — mid - sum - mer day. A mo - ment when, —  
 — right there and then, We're gon - na touch! Then we'll jump miles at a time,  
 a mil - lion smiles at a time; Be gin to love a lot and live a lot, And give and give and give a lot, a  
 way we will go! And ev - 'ry day we will grow a lit - tle clos - er and clos - er and clos - er and  
 clos - er and clos - er and clos - er and clos - er and clos - er all the time.

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**COME BACK TO ME** *From the Musical "ON A CLEAR DAY (You Can See Forever)"*

Lyric by ALAN JAY LERNER  
Music by BURTON LANE

Hear my voice where you are! Take a train; Steal a car; Hop a freight; Grab a plane, catch a breeze; On your hands; On your knees; Swim or fly, On-ly star; Come back to me! Catch a please, Come back to me! On a mule, In a jet, With your hair in a net, in a tow'l wring-ing wet, I don't care, This is where you should be. From the hills, From the shore; Ride the winds to my door. Turn the high-way to dust, Break the law if you must; Move the world, on-ly just Come back to me! Come back to me! Come back to me!

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**COCOANUT GROVE** *From the Film "COCOANUT GROVE"*

HARRY OWENS

There's a co - coa - nut grove where life is en - tranc - ing And there, sweet - heart, we'll find ro - manc - ing and love for two By the light of a south - sea - is - land moon; There's a co - coa - nut grove where your hap - py lov - er will do his part And soon dis - cov - er a ren - dez - vous In the shel - ter of a trop - i - cal la - goon; Palm trees will be sway - ing While steel gui - tars are play - ing; Be - lieve what I'm say - ing, Dear, I swear it's true; There's a co - coa - nut grove where I'll be con - fess - ing the sim - ple truth that you've been guess - ing, sweet - heart, I love but you.

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**COME RAIN OR COME SHINE** *From the Musical "ST. LOUIS WOMAN"*Words by JOHNNY MERCER  
Music by HAROLD ARLEN

F A7 Dm  
I'm gon-na love you Like no-bod-y's loved you, Come rain or come shine.

G9 C7 F7  
High as a moun-tain And deep as a riv-er, Come rain or come shine.

Bbm Fm Bbm C7-5 C7 C7+ Fm6  
I guess when you met me it was just one of those things, But don't ev-er

Ebm6 Adim Fdim C7 Bbdim Cdim G7 G7-5 C9 F  
bet me, 'Cause I'm gon-na be true if you let me. You're gon-na love me Like

A7 Dm Dm  
no-bod-y's loved me, Come rain or come shine. Hap-py to-geth-er, Un-

B9 B7 A7 D7  
hap-py to-geth-er And won't it be fine. Days may be cloud-y Or

G7 Gm6 Dm7 G7  
sun-ny, We're in or we're out of the mon-ey, But I'm with you al-ways

G6 E7-5 A D7 G9 C9 D  
I'm with you rain or shine!

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**C'EST MAGNIQUE** *From the Film "CAN-CAN"*

Words and Music by COLE PORTER

Moderato  
G G G E7  
When love comes in and takes you for a spin, oo la la-la, C'est mag-ni-

Am Am6 Am E7 Am Am7 Am D9 D+  
fi-que. When ev-'ry night you'r loved one holds you tight, oo la la-la, C'est-mag-ni-

G6 G G G9 G7  
fi-que. But when, one day, your loved one drifts a-way, oo la la-la, It is so tra-

Cmaj7 C6 Am C6 Cm6 G C G A7 D7(6) G  
gi-que. But when, once more, she whis-pers "Je t'a dore" C'est mag-ni-fi-que.

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**COME SATURDAY MORNING**

From the Film "THE STERILE CUCKOO"

DORY PREVIN and FRED KARLIN

Chords: F, Bb, F, Eb, Bb, Eb, D7sus, Gm, C, Gm, C7, F, Bb, F, Bb, Am, Dm, Gm7, C7, F, Bb, F

Lyrics:  
 Come Sat - ur - day morn - ing I'm go - ing a - way with my friend.  
 We'll Sat - ur - day spend till the end of the day. Just I and my friend,  
 We'll trav - el for miles in our Sat - ur - day smiles And then we'll move on,  
 But we will re - mem - ber long af - ter Sat - ur - day's gone.

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**COUNTRY GIRL**

From the Film "NORWOOD"

AL DeLORY

Chords: C, Am, C, F, C, Am, F, G7, C, Am, C, E7, Am, C7, F, C, G7, F, C, E7, Am, D7, Dm7, G7, C, Am, F, C, Ab7, Db, Bbm, Db, Bbm, Db, Bbm, Db, Bbm, Gb, Db, Ebm7, Ab7, Gb, Db, F7, Bbm7, Eb7, Ebm7, Ab7, A7, D, Bm, D, Bm, Em7, G, D, Em, D, Bm, D, G, D

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**COME SUMMER** *From the Musical "COME SUMMER"*Lyric by WILL HOLT  
Music by DAVID BAKER  
Abmaj7

Come Sum-mer, \_\_\_\_\_ come on and come, sum-mer \_\_\_\_\_ Com- pa- ny's come, sum-mer \_\_\_\_\_  
 \_\_\_\_\_ come to - day. \_\_\_\_\_ Come Sum-mer, \_\_\_\_\_ a - gain it's come, sum-mer, \_\_\_\_\_ Then when it's  
 \_\_\_\_\_ come, sum-mer \_\_\_\_\_ goes a - way. \_\_\_\_\_ *To Coda* All fall - ing leaves re - mind us  
 \_\_\_\_\_ One more won - drous year's be - hind us. \_\_\_\_\_ But some sum-mer, \_\_\_\_\_ when sum - mer's  
 \_\_\_\_\_ come, sum-mer, \_\_\_\_\_ Then may - be one sum-mer, \_\_\_\_\_ sum-mer \_\_\_\_\_ will stay. \_\_\_\_\_  
*Coda* \_\_\_\_\_ some sum-mer, \_\_\_\_\_ when sum-mer's come, sum-mer, \_\_\_\_\_ Then may - be one sum-mer, \_\_\_\_\_  
 \_\_\_\_\_ sum-mer \_\_\_\_\_ will stay. \_\_\_\_\_

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All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.**THE CALL OF THE FAR-AWAY HILLS** *From the Film "SHANE"*

MACK DAVID and VICTOR YOUNG

Shad-ows fall on the prai - rie. Day is done and the sun is slow - ly fad - ing out of  
 rest on the prai - rie. There's no rest for a rest - less soul that just was born to  
 sight. \_\_\_\_\_ I can hear, \_\_\_\_\_ oh so clear, a call that ech - oes in the night. Yes I  
 roam. \_\_\_\_\_ Who can say, \_\_\_\_\_ may - be way out there my heart may find a home? And I  
 hear, sweet and clear, the call of the far - a - way hills. \_\_\_\_\_ There's no \_\_\_\_\_ There are trails \_\_\_\_\_  
 hear, sweet and clear, the call of the far - a - way hills. \_\_\_\_\_  
 \_\_\_\_\_ I've nev - er seen, \_\_\_\_\_ and my dreams \_\_\_\_\_ are get - ting lean \_\_\_\_\_  
 \_\_\_\_\_ and be - yond the sun - set there are brand new thrills. When a new dream or two may  
 be just one star a - way, I must o - bey the call of the far - a - way hills. \_\_\_\_\_

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# COMEDY TONIGHT

From the Musical "A FUNNY THING HAPPENED ON THE WAY TO THE FORUM"

Words and Music by STEPHEN SONDHEIM

1. Some-thing fa - mil - iar, some-thing pe - cul - iar, Some-thing for  
 2. Some-thing con - vul - sive, some-thing re - pul - sive, Some-thing for

ev - 'ry-one, a com - e - dy to - night! Some - thing ap - peal - ing,  
 ev - 'ry-one, a com - e - dy to - night! Some-thing es - thet - ic,

some - thing ap - pal - ling, Some - thing for ev - 'ry - one, a com - e - dy to -  
 some - thing fre - net - ic, Some - thing for ev - 'ry - one, a com - e - dy to -

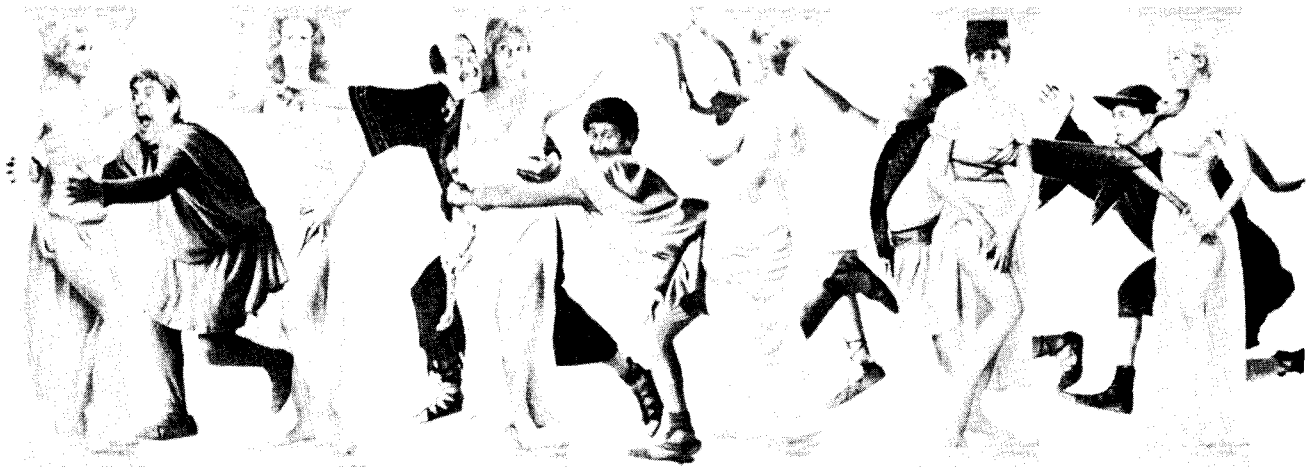
night!  
 night! Noth - ing with kings, noth - ing with crowns.  
 Noth - ing of Gods, noth - ing of Fate

Bring on the lov - ers, li - ars and clowns! Old sit - u -  
 Weigh - ty af - fairs will just have to wait. Noth - ing that's

a - tions, new com - pli - ca - tions, Noth - ing por - ten - tous or po -  
 for - mal, noth - ing that's nor - mal, No re - ci - ta - tions to re -

lite; \_\_\_\_\_ Trag - e - dy to - mor - row, com - e - dy to - night!  
 cite! \_\_\_\_\_ O - pen up the cur - tain, com - e - dy to - night!

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**CALL ME HOME**

B. HANSEN

My Lord's gon - na call me home My Lord's gon-na call me home Soon  
 one of these morn-ings 'Fore the break of day the Lord's gon-na call me home.  
 Cot - ton needs a - work - in', But I ain't a - shirk - in'  
 I'm just gon - na work till the good Lord calls me, I ain't goin' to wor - ry.  
 I ain't gon - na hur - ry, 'Cause I know my work will soon be done;

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**COUNTRY HOP, HOP, HOP**

RAY RIVERA and MIRRIAM BOWDEN

First you cir - cle to the left, then you cir - cle to the right, and you dance with you part - ner, then you  
 hold her tight. When you skip a - round the floor, do your skip - ping nice and light, danc - ing the coun - try hop, hop, hop.  
 Skip to the left, skip to the right, then you get set to skip all night. } That's the  
 Hop to the left, hop to the right, then you get set to hop all night. }  
 coun - try hop, the coun - try hop, the coun - try hop, hop, hop. It's good for your soul, the coun - try hop, hop, hop.

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**CHRISTIAN DIOR MAMBO (Cha Cha Cha)**

BOBBY COLLAZO and JULIO GUTIERREZ

Fine  
 D. C. al fine

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**COUNTRY FAIR** *From the Musical "SO DEAR TO MY HEART"*

MEL TORME and ROBERT WELLS

Ho - de - i, \_\_\_\_\_ Ho - de - ay! \_\_\_\_\_ What a great big won - der - ful  
 day! \_\_\_\_\_ Not a care \_\_\_\_\_ in the air. \_\_\_\_\_ Ev - 'ry -  
 bod - y you know from Ma - til - da to Joe will be there \_\_\_\_\_ At the coun - ty  
 fair! \_\_\_\_\_ Ho - de - ay, \_\_\_\_\_ Ho - de -  
 i! \_\_\_\_\_ What a great big beau - ti - ful sky! \_\_\_\_\_ All the  
 clouds, \_\_\_\_\_ like the crowds, \_\_\_\_\_ You can bet will be dressed In their  
 bright - est and best for their stay \_\_\_\_\_ at the fair to - day! \_\_\_\_\_  
 The teen - age mis - ters \_\_\_\_\_ Will be shoo - in' lit - tle sis - ters To the fer - ris wheel  
 \_\_\_\_\_ up a - bove. \_\_\_\_\_ Then they'll be get - tin' \_\_\_\_\_ Their best gals for  
 pet - tin' In the tun - nel \_\_\_\_\_ of love. \_\_\_\_\_ Ho - de - i, \_\_\_\_\_ Ho - de -  
 ay! \_\_\_\_\_ Come and throw your trou - bles a - way. \_\_\_\_\_ Just a  
 grin \_\_\_\_\_ gets you in \_\_\_\_\_ On this day of the year When there's  
 noth - ing but cheer To share \_\_\_\_\_ at the coun - ty fair! \_\_\_\_\_



# COUNTRY MUSIC HOLIDAY

From the Film "COUNTRY MUSIC HOLIDAY"

Lyric by HAL DAVID  
Music by BURT BACHARACH

F C7

Lis - ten to the beat, to the beat, to the beat. It's a coun - try mu - sic

F

hol - i - day. — Flags are gon - na fly in the street, in the street. It's a

C7 F Bb F

coun - try mu - sic hol - i - day. — School is let - tin' out at one o' - clock. One o' -

G7 C7 Bb F

clock things are gon - na jump. — Ev - 'ry - one in town is gon - na rock, gon - na

G7 C7 F

rock 'round the fire — pump. — Mis - ter Mil - ler said, for to - night, for to -

C7 F

night all the ice cream so - das will be free. — Form a lit - tle line to the right, to the

C7 F Bb

right; there's a gal be - neath the kiss - ing tree. — Ev - 'ry - bod - y's stay - in' 'til the

F G7 C7 F

dawn. Till the dawn ten gui - tars - 'll play. — Lis - ten to the beat, to the

C7 F

beat, to the beat. It's a coun - try mu - sic hol - i - day. —

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# THE DAY YOU CAME ALONG From the Film "TOO MUCH HARMONY"

ARTHUR JOHNSTON and SAM COSLOW

Am Bm7-5 Am

My heart went leap - ing the day you came a - long, — For - got my weep - ing the  
I on - ly drift - ed be - fore you came a - long, — The fog was lift - ed be -

D7 D7-5 C Em F7 E7

day you came a - long, — Be - fore I knew it I hummed a lit - tle song  
cause you came a - long, — I sent the black - birds right back where they be - long

1. Am D7 D7-5 G Bm7-5 E7 2. Am D7 G7 C B7

The day you came a - long. — The day you came a - long.

E B7 E G7

Men have con - quered na - tions, oth - er men have set them free, Pi - o - neers have crossed the sea.

C C7 B7 E7

You can turn the pag - es thru the ag - es, but to me 'Twas the most e - vent - ful day in his - to - ry! —

Am Bm7-5 Am D7 D7-5

Two souls were mat - ed the day you came a - long. — A world cre - a - ted the day you came a - long. —

C Em F7 E7 A7-5 D7 Dm7 G7 C

One glance con - vinced me, I knew I was - n't wrong The day you came a - long. —

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# DOLORES From the Film "LAS VEGAS NIGHTS"

FRANK LOESSER and LOUIS ALTER

G G#dim D7

How I love the kiss - es of Do - lo - res Ay, ay, ay Do - lo - res;  
I would die to be with my Do - lo - res Ay, ay, ay Do - lo - res;

D7 sust. D7 Am7 D7 D7 D+ G

Not Ma - rie or Em - i - ly or Dor - is, On - ly my Do - lo - res.  
I was made to ser - e - nade Do - lo - res, Chc - rus af - ter cho - rus.

B7 G7 A7 D#dim Em 4. Em

From a bal - co - ny a - bove me, She whis - pers "Love me," and throws a rose,  
Just im - ag - ine eyes like moon - rise — A voice like mus - ic, and lips like

Bm F#m Bm Em7 A9 D7 C Fm D7

Ah, but she is twice as love - ly — as the rose she throws!

2. Em G E7 E+ E7 A7 D7 G

wine. What a break if I could make Do - lo - res, Mine all mine. —

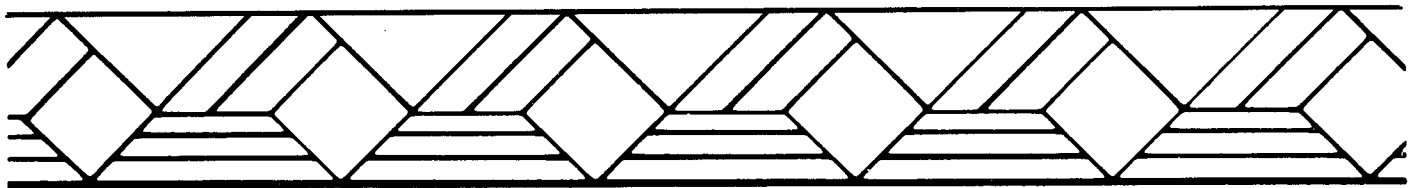
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## DANCING IN THE STREETS

Words and Music by FRAN FARIAN

Keep on danc - ing in the streets, — keep on danc -  
 - ing in the streets, — keep on danc - ing in the streets, — keep on danc -  
 - ing in the streets. — Danc-ing in the streets with an - y - one you chance to meet, a - ha,  
 mov - ing to the rhy - thm lets you feel the fun - ny beat, a - ha. Danc - ing in the streets lets you  
 get your feel - ings out, a - ha, Keep it on the ground, keep on danc - ing sing and shout. — Keep on danc -  
 - ing in the streets, — keep on danc - ing in the streets, — keep on danc -  
 - ing in the streets, — keep on danc - ing in the streets. —  
 Dm  
 Keep on, keep on, keep on danc - ing Keep on, keep on, keep on  
 danc - ing, keep on, keep on, keep on danc - ing,  
 keep on, keep on, keep on danc - ing, keep on, keep on, keep on  
 danc - ing, keep on, keep on, keep on danc - ing. Keep on danc -  
 (Repeat and fade)  
 ing in the streets. Keep on danc -

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# DANCIN' SHOES

Words and Music by CARL STORIE

Cm Gm7 Ab Ab/Bb Eb Bb/D  
 Too man- y long con- ver- sa- tions no one is hear- ing a word. Just  
 Cm Gm7 Ab/Bb Bb Eb  
 a try- in' to es- cape the frus- tra- tions, till the song in the night can be heard.  
 Eb Gm7 Fm7 Ab/Bb Eb Gm7 Fm7 Ab/Bb  
 Put on your danc- in' shoes, throw out those worn- out blues.  
 Eb Gm7 Ab 3 Gm7 3 Fm7 3 Ab/Bb 3 Eb Bb/D  
 Here's one to love and to chance, for a spin on that wheel of ro- mance. To  
 Cm Gm7 Fm7 Ab/Bb Eb Bb/D  
 slow to un- rid- dle your prob- lems, too lone- ly for some- one to care.  
 Cm Gm7 Ab 3 Ab/Bb 3 Eb Ab/Bb  
 Long lone- ly si- lence keeps haunt- ing till the song in the night finds you there.  
 Eb Gm7 Fm7 Ab/Bb Eb Gm7 Fm7 Ab/Bb  
 Put on your danc- in' shoes, throw out those worn- out blues, and  
 Eb Gm7 Ab Gm7 3 Fm7 3 Bb7 Fm7 3 Bb7  
 here's one to love and to chance, for a spin on that wheel, spin on that wheel,  
 Fm7 3 Ab/Bb 3 Eb Gm7 Fm7 Ab/Bb Eb Gm7 Ab Gm7 Fm7 Ab/Bb  
 spin on that wheel of ro- mance.  
 Eb Bb/D Cm Gm7 Fm7 3 Ab/Bb 3  
 With a face like an an- gel, she's wait- ing, she smiles and looks o- ver at  
 Eb Bb/D Cm 3 Gm7 Ab Ab/Bb 3  
 you. You've yearned for this sit- u- a- tion, now fin- 'lly your dreams have come  
 Eb Ab/Bb 3 Eb Gm7 Fm7 Ab/Bb Eb Gm7  
 true. Oo, oo, oo, put on your danc- in' shoes, sweep her a- way with  
 Fm7 Ab/Bb Eb Gm7 Ab Gm7 Fm7 Bb7  
 you. Here's one to love and to share, caught on that wheel,  
 Fm7 Bb7 Fm7 3 Bb7 3 Eb  
 caught on that wheel, caught on that wheel of ro- mance.  
 Repeat and fade  
 E G#m7 F#m7 B7 E G#m7 F#m7 B7  
 Put on your danc- in' shoes, sweep her a- way with you.

03488

**DIFFERENT WORLDS** *From the Paramount Television Series "ANGIE"*

 Lyric by NORMAN GIMBEL  
 Music by CHARLES FOX

**CHORUS**

C Esus/B E7 Am7

Let the time flow, — Let the love grow, — Let the rain — show'r, — Let the rose —

Fm Em7 Am7 Dm7 Dm7/G Ebmaj7

— flow'r. — Love, it seeks; — and love, it finds; — Love, it con — quers; Love, — it binds.

**VERSE**

Ebmaj7 Gm7 Abmaj7 Ab/Bb Ebmaj7 Gm7

We come — to each oth - er — from Dif - f'rent Worlds; — Drawn to each oth - er — by the

Abmaj7 Ab/Bb Gm7 Gm7/C Fmaj7

love in - side — of us, — We give to each oth - er — our Dif - f'rent Worlds. —

Em7 A7 Dmaj7 Dm7/G Gb/Ab **CHORUS**

Long as we — can do it, — Life, we're gon — na breeze - right thru it. — Let — the

Db F7sus/C F7 Bbm7

time — flow, — Let the love grow, — Let the rain — show'r, — Let the rose —

Gbm Fm7 Bbm7 Fm7 Bbm7

— flow'r. — Love, it seeks; — Love, it finds; —

F#m7 Bm7 Em7 Em7/A

Love, it con - quers; Love, it binds; — Love, it seeks, — And love, — it

F#m7 Bm7 Em7 Em7/A

finds. Love, it con - quers; Love, it binds; — Love, it seeks, — And love, — it

Ebmaj7 Fm7 Gm7 C9 falsetto

finds. — Oo, — Oo, —

Fm7 Fm7/Bb F#m7 Bm7

Oo, — Love, it con - quers; Love, it binds; —

Em7 Em7/A Ebmaj7 Dmaj9(add#11)

Love, it seeks, — And love, — it finds. —

## A DIM CAFE

MACK DAVID and JERRY LIVINGSTON

A dim ca - fé, sweet vi - o - lins, our glanc - es meet,  
 a dream be - gins. A dim ca - fé, two hearts ca - ress, two hands that  
 touch, two lips say, "Yes." There in the dark a spark is lit,  
 The heav - ens part and this is it. The mu - sic swells and from a - bove  
 we hear a voice that sings, "This is love, this is love, this is love." A dream came  
 true in just that way, when you dropped in a dim ca - fé.

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## DON'T GO TO PARIS

JACK BROOKS and HARRY WARREN

If you hate wine, don't go to Par - is. A - sleep by nine?  
 Don't go to Par - is. { If there'll be no Mi - mi or Lou - i - sa,  
 { If there's no es - car - got fresh from Cher - bourg  
 pass it by. Don't ap - ply for a vi - sa. } If love's a bore,  
 nev - er roam, stay at home, stick to ham - burg. }  
 don't go to Par - is. Be - hind each door you'll find ro - mance. Bet - ter  
 go some - where else; Don't take a chance. { For if you want a place that's qui - et and you're  
 { But if you'd like to live a tri - fle, hav - ing  
 liv - ing on a di - et, stay a - way from France. If you hate France.  
 fun be - neath the Eif - fel; Come with me to France. If you hate France.

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# DON'T BLAME IT ALL ON BROADWAY

H. WILLIAMS, J. YOUNG and B. GRANT

Don't blame it all on Broad - way, you have your - self to blame  
 Don't shame the name of dear, old Broad - way for in an - y  
 oth - er town it's just the same — Your life is what you make it  
 When you try to turn night in - to day — And if you should be din - ing  
 with a lit - tle strang - er red lights seem to warn you of a dang - er Don't blame it  
 all on Broad - way. way.

Chords: Fdim A9 D, A+ D F#m B7-5 A Ab Ab7 E7, A7sus4 A7 D F#m E7-9 A7, D Am6, D7 Em Em7-5 E7 D, Em A7 |1. D C A7 |2. D

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# DIDN'T WE

By JIMMY WEBB

This time we al-most made the piec-es fit. Did-n't we, girl? This time we al-most made some  
 sense of it, Did-n't we, girl? This time I had the an-swer right here in my hand, — Then I  
 touched it and it had turned to sand, This time we al-most sang our song in tune,  
 Did-n't we, girl? This time we al-most made it to the moon. Oh, did-n't we, girl?  
 This time we al-most made our poem — rhyme, — This time we al-most made that long hard — climb, —  
 Did-n't we al-most make it this time? This time we time? —

Chords: C Cmaj7 F Dm Ddim, F Cmaj7 E Am Adim Am7 Am6, Fmaj7 Dm7 Cmaj7 Fmaj7 Bb F C Cmaj7, F Dm Ddim F Cmaj7 E, Am Adim Am7 Am6 Fmaj7 C Dm7 Em Fmaj7, Dm F6 Fm6 G7 |1. C F Opt. repeat |2. C Dbmaj7 C7

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# DON'T CRY OUT LOUD

Words and Music by  
CAROLE BAYER SAGER and PETER ALLEN

D F#m7

1. Ba - by cried the day the cir - cus came to town, 'cause she  
2. Ba - by saw the day they pulled the big top down, they

Em7 A9sus D

did-n't like pa - rades just pass - ing by her. So she paint - ed on a smile and took up with some  
left be - hind her dreams a - mong the lit - ter. And the dif - f'rent kind of love she thought she'd

F#m7 Em7 A9sus D F#m/C#

clown, and she danced with - out a net up on the wire. I  
found, was noth - ing more than saw - dust and some glit - ter. But

Bm F#m7 Bm7 E9

know a lot a - bout her 'cause you see, ba - by is an aw - ful lot like  
ba - by can't be bro - ken 'cause you see, she had the fin - est teach - er, that's

A9sus A7 D A/C# Bm7 Em7

me. We don't cry out loud, we keep it in - side, learn how to  
me. I taught her don't cry out loud, just keep it in - side, learn how to

A9sus A7 D A/C# Bm7 Em7

hide our feel - ings. Fly high and proud and if you should fall re - mem - ber you  
hide your feel - ings. Fly high and proud and if you should fall re - mem - ber you

1. A9sus4 Bmaj7 Em7 A9sus A7 2. A9sus Bb7

al - most had it all. al - most had it.

Eb Bb/D Cm7 Fm7 Bb9sus4 Bb7

Don't cry out loud, keep it in - side, learn how to hide your feel - ings.

Eb Bb/D Cm7 Fm7 Bb9sus Bb7 Eb

Fly high and proud, and if you should fall re - mem - ber you al - most had it all.

Bb/D Cm7 Fm7 Bb9sus Bb7 D.S. and fade

Keep it in - side just learn how to hide your feel - ings.



**DON'T EXPECT ME TO BE YOUR FRIEND**

By LOBO

Moderato *f*

Gm7 F Gm7 F

(1.) I stopped send-ing flow-ers to your a-part-ment. You said you weren't at  
 (2.) Some-times late at night you'll still call me, Just be-fore you

Gm7 F Gm7 F Gm7 F

home much an-y-more. I stopped drop-ping by with-out an ap-point-ment,  
 close your eyes to sleep. You make me vow to try and stop by some-time,

Gm7 F <sup>1</sup> Gm7 F Gm7 <sup>2</sup> Gm7 Csus C

'Cause I'd hear laugh-ter com-ing thru your door.  
 But ba-by that's a prom-ise I can't keep.

B<sup>7</sup> C B<sup>7</sup> C F Dm <sup>1</sup> B<sup>7</sup> Am

I love you too much to ev-er start lik-in' you. So let's just let the stor-

G, F Csus C <sup>2</sup> B<sup>7</sup> Am Gm F

-y kind-a end. Don't ex-pect me to be your friend.

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**DEAR GOD**

Slowly, with expression

Words and Music by LEN CHIRIACKA and CHRIS GANTRY

F Fmaj7 A7 Bbmaj7 Gm7 C7 F

Dear God, I do prom-ise nev-er to pos-sess, hoard or hold.  
 tem-per me with warmth and kind-ness judg-ing no one as I go.

F Fmaj7 A7 Bbmaj7 Gm7 <sup>1</sup> C7 F

— And Let me be of le-nient na-ture to all souls a-long the road.  
 — if my broth-ers damn my pres-ence, let for-give-ness

Bbmaj7 C7 F <sup>2</sup> C7 F

— And through me flow.

A E B7 E F C C9 F

Help me laugh at my temp-ta-tions, Keep my choic-es firm and fair.

A E B7 E F C C9 F

If the lost are need-ing com-fort, let my hands reach out to them

Bbmaj7 C F Bbmaj7 C F

F Fmaj7 A7 Bbmaj7 Gm7 C7 F

Dear God, who's this ten-der stran-ger, cry-ing cold and all a-lone.

F Fmaj7 A7 Bbmaj7 Gm7 C7 F

Dear God, she casts your re-flec-tion, God, I feel I'm fin-ally home.

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**DID YOU EVER SEE A DREAM WALKING?** *From the Film "SITTING PRETTY"*

Lyric by MACK GORDON  
Music by HARRY REVEL

G Ddim Am7 D7 Am7 D7  
Did You Ev - er See A Dream Walk - ing? Well, I did! \_\_\_\_\_ Did you

Am7 D7 Edim G Gmaj7  
ev - er hear a dream talk - ing? Well, I did! \_\_\_\_\_ Did you ev - er have a dream

G7 C G+Gm A7 D7 Ddim D7  
thrill you with "Will you be mine?" \_\_\_\_\_ Oh, it's so grand \_\_\_\_\_ and it's too, too di - vine..

G Ddim Am7 D7 Am7 D7  
\_\_\_\_\_ Did you ev - er see a dream danc - ing? Well, I did! \_\_\_\_\_ Did you

G Gmaj7 G7 C  
ev - er see a dream ro - manc - ing? Well, I did! \_\_\_\_\_ Did you

Cm6 G+ G G Em A7  
ev - er find Heav - en right in your arms, Say - ing I love you, I do. Well the

Am7 D7 Am7 D7 Am7 D7 Am7 D7 G  
dream that was walk - in' and the dream that was talk - in' And the Heav - en in my arms was you.

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**A DAY WITHOUT YOU** *From the Film "EIGHT GIRLS IN A BOAT"*

SAM COSLOW and ARTHUR REBNER

C F C Edim G7  
A day with - out you is a day with - out love, And a day with - out love is a

C G7 C F C Edim G7  
drear - y day. \_\_\_\_\_ Like a night with - out stars, Like a rose with - out dew, Is a

C F C F C7 F  
gray day when you are so far a - way. \_\_\_\_\_ What diff - 'rence does good

Fm C Am D7 D#dim C F C  
for - tune make \_\_\_\_\_ If when I 'wake, \_\_\_\_\_ my heart must ache, \_\_\_\_\_ For a day with - out

C#dim G7 C Dm7 C  
you is a day with - out love, Just a day when the whole world is weep - ing. \_\_\_\_\_

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# DISSERTATION ON THE STATE OF BLISS

From the Film "THE COUNTRY GIRL"

Lyric by IRA GERSHWIN  
Music by HAROLD ARLEN

Love and learn, love and learn. It's a breeze, then a burn. You re-treat,  
then re-tum. You may have climbed the tree of know-ledge but when you love you real-ly learn.  
Love and learn, learn a lot. It's the be-and-end-all, then it's not. It's a dream,  
it's a plot. It's some-thing out of sev-enth hea-ven or some-thing mis-be-got. Each  
morn-ing when I count my bless-ings, they tal-ly up to none. I've ar-rived at this: the  
state of bliss is some-what o-ver-done. Love and learn, weep and sing  
till the fin-al day of reck-on-ing. But when arms start to cling, with the thrills  
kiss-es bring, what you have learned is, is: you have-n't learned a thing.

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# DESIRE

From the Film "DESIRE"

LEO ROBIN and FREDERICK HOLLANDER

De-sire, de-sire My dear, you've nev-er been in love, So  
you don't know the mean-ing of de-sire. Un-til you've known long  
nights of weep-ing all a-lone, Till then, you nev-er will have known de-sire.  
I know it well, I'm in your spell a-wake or sleep-ing, Your mag-ic is keep-  
ing My lone-ly heart a-fire. Your eyes in-spire sweet  
dreams that fade in-to a sigh, And yet you al-ways will be my de-sire!

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**DO I LOVE YOU?** From the Musical "DUBARRY WAS A LADY"

Words and Music by COLE PORTER

G7 C Gm6 A7-9 A7 Dm F+ F6  
 Do I love you, do I? Does-n't one and one makes  
 leave you, nev - er? Could the o - cean leave the  
 G7 F G7 C Gm6 A7-9 D7 G7  
 two? Do I love you, do I? Does Ju - ly need a sky of blue? -  
 shore? Will I wor - ship you, for - ev - er; Is - n't heav - en for - ev - er - more?  
 Dm7 G7 C G7 C F C+ F  
 Would I miss you, would I, If you ev - er should  
 Do I love you,  
 G7 F C *tacet* Am Bb C7 F C#dim Bb7-5 A7+  
 go a - way? If the sun should de - sert the day, What would life  
 D7 G7 *tacet* Coda C C7  
 be? Will I do I? Oh, my  
 F E F G Gb F Fm6 D7-5 C C+  
 dear, it's so eas - y to see, Don't you know I do? Don't I  
 Am C7 Am6 D9-5 G7 C  
 show you I do, Just as you love me?

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**DREAM LOVER** From the Film "THE LOVE PARADE"

CLIFFORD GREY and VICTOR SCHERTZINGER

D Bm Em C7 A7 D  
 Dream lov - er, fold your arms a - round me, Dream lov - er, your ro - mance has  
 Em A7 D F#7 Em7 A7 D  
 found me; I'm held in your spell, Know - ing so well  
 B7 Em7 A7 D Bm Em C7  
 Dreams nev - er tell. We two can leave the world be - hind  
 A7 D Em A7 D F#7  
 us, No - bod - y in - dis - creet can find us, Dream lov - er of  
 Bm E7+ E7 D A9 D  
 mine, Se - crets di - vine I am shar - ing with you.

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**DO I LOVE YOU?** *From the Film "THANK YOUR STARS"*

RALPH RAINGER and LEO ROBIN

F Gm7 C7 Am Dm Gm7 C7  
 Do I love you? Does the grass grow? Does the wind blow? Does a stream flow? Well,  
 F D7 Gm Gm7-5 Am C+7 F C7 F  
 if they do and you know they do, — Then I love you. Is my love true? Is a  
 Gm7 C7 Am Dm Gm7 C7 F D7  
 star bright? Is a day light? Is the snow white? — Well, if they are and you  
 Gm Gm7-5 C7 F Bb F Db Gb Db7 Gb Db7  
 know they are — My love is true. But e - ven if the grass did-n't grow, — And  
 Gb Db7 Gb F Dm G9  
 e - ven if a star did-n't shine, — I would - n't mind the rain or the snow If  
 Gm7-5 C7 F Gm7 C7 Am Dm  
 you were mine. Do I need you? Does a flame burn? Does the world turn? Does my  
 Gm7 C7 F D7 Gm Gm7-5 Cm Am C7 F  
 heart yearn? — Well, if they do and you know they do, — Then I need you.

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**DOWN BY THE RIVER** *From the Film "MISSISSIPPI"*

LORENZ HART and RICHARD RODGERS

F Am F Bb C7 F A7 Dm F7  
 Once we walked a - lone Down by the riv - er All the world our own  
 Bb Gm7 C7 F A7 Dm F Bb C9 F  
 Down by the riv - er, May - be the riv - er made our love song start  
 Gm A7 Dm E7 Am7 D9 Gm C7 F Am F Bb  
 Full was the riv - er, yet more full my heart. So I love you two, You and the  
 C7 F A7 Dm F7 Bb Gm7 C7 F A7  
 'riv - er I'll be there for you I and the riv - er You will re -  
 Dm F Bb D E7 Am D7 Gm Bb C7 F  
 mem - ber when you hear my song Down where the riv - er rolls a - long. —

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# DON'T RAIN ON MY PARADE

From the Musical "FUNNY GIRL"

Words by BOB MERRILL  
Music by JULE STYNE

Moderately

C C+ C6 C C+ C6 C C+ C6  
 Don't tell me not to fly I've simply got to If some-one takes a  
 C7 C6 C+ C Dm Em Dm7 G7 C / C+C6 C7 / C6 C+  
 spill, it's me and not you. Don't bring a-round a cloud to rain on my pa - rade.  
 C C+ C6 C C+ C6 C C+ C6  
 Don't tell me not to - live, just sit and put - ter. Life's can - dy and the  
 C7 C6 C+ C Dm Em Dm7 G7 C / C+ C6  
 sun's a ball of but - ter. Who told you you're al - lowed to rain on my pa - rade?  
 C7 C7+ F Gm7 C13 C9+ F Fm  
 I'll march my band out I'll beat my drum. And if I'm  
 C Gm6 A7-9 A7 Fm6 G7  
 fanned out, Your turn at bat, sir, At least I did - n't fake it. Hat, sir, I  
 Dm7 G7-9 C C+ C6 C C+ C6 C C+ C6  
 guess I did - n't make it! But wheth - er I'm the rose of sheer per - fec - tion or freck - le on the  
 C7 C6 C+ C Dm Em Dm7 G7 Gm6 A7  
 nose of life's com - plex - ion The cin - der or the shin - y ap - ple of it's eye,  
 D D° C C° G7 Cmaj7 C6  
 I got - ta fly once, I got - ta try once, on - ly can die once, Right sir?  
 D D° C Am6 B7 B+ B7 Em Dm7 G7  
 Ooh, love is juic - y, juic - y and you see I got - ta have my bite, sir.  
 C C+ C6 C C+ C6 C C+ C6 C7 C6 C+  
 Get rea - dy for me, love, 'cause I'm a "com - er" I sim - ply got - ta march, my heart's a drummer.  
 C Dm Em Dm7 G7 1 C / C+ C6 C7 / C6 C+ 2 C / C+ C6 C

Don't bring a-round a cloud to rain on my pa - rade. - rade.

**DOWN WITH LOVE** *From the Musical "HOORAY FOR WHAT"*Words by E.Y. HARBURG  
Music by HAROLD ARLEN

Gay and bright, but not too fast

Dm7 C Dm7 C Dm7 C F G C Dm7 C Dm7 C  
 Down with love, The flow-ers, and rice and shoes, — Down with love, The

Dm7 C F G C7 Gm7 F Gm7 F F7 Gm F G7 C6  
 root of all mid-night blues, — Down with things That give you that well known pain. —

Dm7 G7 Dm7 G7 Dm7 C6 C13 A7-9 G13 Dm7 C Dm7 C  
 Take that moon and wrap — it in cel - lo - phane; — Down with love, Let's li -

Dm7 C F G C6 Dm7 C Dm7 C Dm7 C F G  
 - quid-ate all it's friends, — Moon and June and Ros - es and Rain - bow's

C7 Gm7 F Gm7 F F7 Gm6 Dm7 G7 C6  
 ends. — Down with songs that moan — a - bout night and day; —

Dm7 G7 Dm7 G7 Dm7 C6 C7 F C7+ F6 D#°  
 Down with love, Yes, take — it a - way, a - way, — A - way, — take it a -

C C° Cmaj9 C Am Em Am C6 D7-5  
 - way. — Give it back to the birds and the bees and the Vi - en - nese, —

G7 Dm7 C Dm7 C Dm7 C F G Fmaj7 E7 A9 A7  
 Down with eyes ro - man-tic and stu - pid. Down with sighs, Down with Cu - pid.

Dm7 D7-5 G7 G7-9 |<sup>1</sup> C6 C13 A7+ (-9) G13 |<sup>2</sup> C6  
 Brother, let's stuff that Dove. Down with love! — love! —

# DOWN IN THE DEPTHS ON THE NINETIETH FLOOR

From the Musical "RED, HOT AND BLUE"

Words and Music by  
COLE PORTER

With a mil - lion ne - on rain-bows burn-ing be - low me. And a  
crowds in all the night-clubs pun-ish the par - quet. And the

mil - lion blaz - ing tax - is rais-ing a roar. Here I sit a - bove the  
bars are packed with coup - les call-ing for more. I'm de - sert - ed and de -

town. In my pet pail - let - ted gown. Down in the depths on the nine - ti - eth  
pressed. In my Re - gal ea - gle nest. Down in the depths on the

floor. While the nine - ti - eth floor. When the on - ly one you  
want - ed wants an - oth - er. What's the use of swank and cash in the bank ga -  
lore? Why ev - en the jan - i - tors wife Has a per - fect - ly good love -  
life, And here am I, fac - ing to - mor - row. A - lone with my  
sor - row. Down in the depths. on the nine - ti - eth floor.

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# DON'T WORRY 'BOUT THAT MULE

WILLIAM DAVIS, CHARLES STEWART and DUKE GRONER

Don't - cha Wor - ry 'Bout - That Mule - 'Cause he ain't go - ing blind - Don't - cha  
'Cause you know he ain't no fool - Don't - cha

Wor - ry 'Bout - That Mule - You just hold - that line. - Don't - cha  
Wor - ry 'Bout - That Mule - ba - by you just keep cool. -

Some fly - in' high and some fly - in' low, Some - bod - y's got to go. -  
I know that you know that he knows that she knows that, lis - ten! You got to take it slow. - Don't - cha

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**END GAME** From the Film "MANNIX"

LALO SCHIFRIN

Chords: Gm7 C Gm7 C Gm7 C D7 Gm Gm7 C Gm7 C Gm7 C Gm7

To Coda

1. 2. G7

D. S. al Coda

Coda Gm

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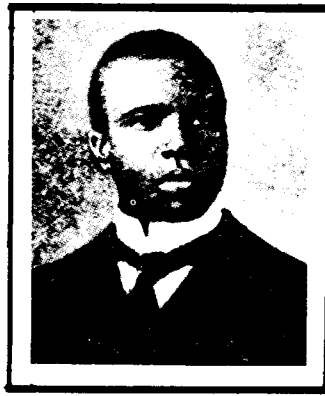
**ENDING WITH A KISS** From the Film "MELODY IN SPRING"

HARLAN THOMPSON and LEWIS E. GENSLER

Chords: F Bdim Dm7-5 C D7 G9 Fm G+7 C D#dim Ab7 G9 G+7 C C7 F Bdim Dm7-5 C D7 G9 Fm G+7 C D#dim Ab7 G9 G7 G+7 C Ab7 Fm Db A7 Ab7 Db G7 Em C B7 E C7 C+7 F Bdim Dm7-5 C D7 G9 Fm G+7 C D#dim Ab7 G9 G7 G+7 C

Your lips are near, Why must I sup-press\_ This chance, my dear, For such hap-pi-ness?\_ To  
hold you, en-fold you In lin-ger-ing ca-ress, \_ End-ing with a kiss. Your lips are sweet,  
Sweet and close to mine, \_ Why not com-plete Na-ture's own de-sign?\_ A ten-der sur-ren-der To  
ec-sta-sy di-vine, \_ End-ing with a kiss. Words can-not tell you The long-ing I'm feel-ing for  
you, Won-der-ful you. \_ Words can-not tell you, But my heart will tell you it's true. \_  
Your lips in-voke, How can mine be still?\_ Let sweet de-light Come to us un-till\_ We  
cap-ture the rap-ture Of love's own per-fect thrill \_ End-ing with a kiss! \_

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## THE ENTERTAINER

By SCOTT JOPLIN

Not fast

Musical score for "The Entertainer" by Scott Joplin, featuring a single melodic line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked "Not fast". The score consists of seven staves of music with various chords indicated above the notes.

Chords indicated in the score include: C, C7, F, C, G7, C, G, C, C7, F, C, D7, G7, C, C7, F, Fm, C, G7, C, G, 1. C G, 2. C To next strain, 3. C Fine, F, Fm, C, G, D7, G7, C, F, Fm, C, C7, F, F#dim, C, D7, G7, 1. C, 2. D.S. al Fine G.

**EVERY DAY'S A HOLIDAY**

From the Film "EVERY DAY'S A HOLIDAY"

By SAM COSLOW and BARRY TRIVERS

There are Fourth of Ju-lys\_ in both of your eyes\_ and an East-er Sun-day too.\_

'Cause ev-'ry day's\_ a hol-i-day\_ since the day that I\_ found you. Each

Heav-en-on-Earth-day feels like a birth-day, a May-day ren-dez-vous\_ 'Cause

ev-'ry day's\_ a hol-i-day\_ since the day that I\_ found you. They ought to hang the

flags out, They ought to close the banks, And tho' it's not No-vem-ber, Still I

feel like giv-ing thanks. You're a Hap-py New Year, A mov-ie pre-miere, You're a

Christ-mas pre-sent too\_ 'Cause ev-'ry day's\_ a hol-i-day\_ since the day that I\_ found you.

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**EASY LOVIN'** From the Film "PLAY IT AGAIN SAM"Words by GRAEME KRONBERG  
Music by BILLY GOLDENBERG

Wait-in' for a let-ter, but you don't get none.

Write a let-ter if you wan-na get one. Could be eas-y lov-in',

but your man won't come. Give some lov-in' if you

wan-na get some. Eas-y lov-in', eas-y

lov-in', eas-y lov-in'. *D. C. and fade*

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# EV'RY HOUR ON THE HOUR (I Fall In Love With You)

From the Film "PEOPLE ARE FUNNY"

375

Lyric by DON GEORGE  
Music by DUKE ELLINGTON

Am7 F7 D7 Am7 D7 G D+ G6 F#7 G6  
 Ev - 'ry hour on the hour I fall in love with you,  
 Am F7 D7 Am7 D7 G  
 Ev - 'ry min - ute on the min - ute An - oth - er dream comes true;  
 G7 G9 G7 C E7 A7 Adim A7 Em7  
 Ev - 'ry sec - ond that you're near me the thrill is still the same As the first time I  
 A7 Am Ddim Am Am7(9) D9 Am7 D7 Am F7 D7 Am7 D7  
 kissed you be - fore I knew your name We don't have to be to - geth - er  
 G G6 F#7 G6 Am F7 D7 Am  
 For me to feel your touch, Just the thought of you can make me want you so  
 E7 E7-9 FMaj7 E7-9 G7 G9 G7 C E7  
 much. Ev - 'ry sec - ond, ev - 'ry min - ute You're in my heart and  
 A7 Am7 Cm6 G Dm6 E7 A7 D9(6) D-9(6) G Ab G  
 then Ev - 'ry hour on the hour I fall in love a - gain.

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# EV'RYONE SAYS "I LOVE YOU"

From the Film "HORSE FEATHERS"

BERT KALMAR and HARRY RUBY

Bb Dm7-5 G7 Cm Ebm F7 Bb D7 Eb Edim  
 Ev - 'ry - one says "I love you," The cop on the cor - ner, and the bur - glar, too; The  
 Bb Gm Cm7 F7 Bb Eb Bb C7 F7 Bb Dm7-5 G7  
 preach - er in the pul - pit, and the man in the pew says "I love you." Ev - 'ry - one, no  
 Cm Ebm F7 Bb D7 Eb Edim Bb Gm  
 mat - ter who, The folks o - ver eight - y and the kid of two; The cap - tain and the sail - or and the  
 Cm7 F7 Bb Eb Bb Eb7 A7 Dm Em7 A7  
 rest of the crew says "I love you." There are on - ly eight lit - tle let - ters in this  
 Dm G9 F F#dim C7 Ebm F7  
 phrase, you'll find. But they mean a lot more than all the oth - er words com - bined.  
 Bb Dm7-5 G7 Cm Ebm F7 Bb D7 Eb Edim  
 Ev - 'ry - where, the whole world through, the king in the pal - ace, and the peas - ant, too; The  
 Bb Gm Cm7 F7 Bb Eb Bb Cm7 F7 Bb  
 ti - ger in the jun - gle and the monk in the zoo, says "I love you."

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# EV'RY STREET'S A BOULEVARD (In Old New York)

From the Film "LIVING IT UP"

Words by BOB HILLIARD  
Music by JULE STYNE

F7 Cm7 F7 Bb D7 Gm Adim Bb7

I tell you ev-'ry street's a bou-le- vard— in old New York.

Eb Bbdim Bb Bdim F9 Fdim F9 Fdim

Ev-'ry street's— a high-way of your dreams. Why! it's a thrill to shop on

F9 Fdim F9 Gm Cdim Bb6 Cdim G7 C7

thir-ty fourth— street, Or down in Un-ion Square.— I like the peo-ple you meet— on

F7 F9 Bb

Mul-ber-ry street.— Have you ev-er been there?— Ev-'ry street's a

D7 Gm Adim Bb7 Eb Fm Eb Cm6 A7-5

bou-le- vard— in Old New York, So keep smil-ing and you'll nev-er wear a

D Gm6 D7 Bb7 Eb Edim Bb Eb D7 Gm

frown.— Just re-mem-ber there's the east side and the west side and up-town and down,—

D7 Gm G7 C7 B7 C7 Cm7 F7 Cm7 F7<sup>-9</sup> 1. Bb Gm Cm7 F7 Cm7 F7-9 2. Bb

— That's why I'm proud to be the may-or of your town.— I tell you town.—

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# EYES OF BLUE From the Film "SHANE"

WILSON STONE and VICTOR YOUNG

F F6 Fmaj7 F#dim 3 C7

His - eyes are blue, the clear-est blue. I love to look— in his eyes. Seems to be they  
They smile at me, his eyes of blue, and ev-'ry-where\_ there is spring. Nev-er sang of

Gm7 C7 3 F Bb F Gm7 C7

com- fort me and trou- bles seem— half their size. And when my heart grows fear- ful he's my  
love be-fore but now my heart— loves to sing.

Fmaj7 F6 Bb F G7sus G7 C7sus C7 F F6

cheer, No long- er am I fear- ful when I know he's near. His eyes of blue ca-ress my heart and

Fmaj7 F#dim 3 C7 Gm7 C7 3 F

hold me close— in their glance, Dark-ness turns to skies of blue, his eyes of blue— are ro- mance.

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# EVERYTHING A MAN COULD EVER NEED From the Film "NORWOOD"

MAC DAVIS

1. Look-in' back on the days when I was scuf-flin' for a buck, Nor o-ver-ly con-  
 2. (With my) nose to the grind-stone and my shoul-der to the wheel, I fought for my dai-ly  
 3. (Now my) work-in' day seems short-er than it ev-er did be-fore, The eve-ning breeze gets  
 4. (And ) not a day goes by that I don't look up to the skies, And hum-bly thank the

cerned with life and love. \_\_\_\_\_  
 dol-lar like a man. \_\_\_\_\_  
 cool-er day by day. \_\_\_\_\_  
 Good Lord up a-bove. \_\_\_\_\_

I was al-ways feel-in' sor-ry for my-  
 Then you came in-to my life and  
 And the morn-ing sun is al-ways shin-in'  
 For bring-ing you to me in time to

self and my bad luck; I nev-er stopped to think what life's made of. 2. With my  
 noth-ing else seemed real; I found the ans-wer right here in my life and  
 down on my back door, And your laugh-ter wash-es all my cares a-way. 4. And  
 make me re-a-lize, That all a poor man real-ly needs is

hands. \_\_\_\_\_  
 love. \_\_\_\_\_

And I've got ev-'ry-thing a man could ev-er need.

I've got dreams to dream and songs to sing in the morn-in'. I've got hands to hold my ba-by child and

eyes to watch my wom-an smile. \_\_\_\_\_ I got ev-'ry-thing a man could ev-er

need. \_\_\_\_\_ 3. Now my need. \_\_\_\_\_ I've got

ev-'ry-thing \_\_\_\_\_ a man could ev-er need. \_\_\_\_\_

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**ERES TU / TOUCH THE WIND**Words and Music by **JUAN CARLOS CALDERON**  
and **MIKE HAWKER**

Slowly

*Eb Bb Ab Eb Bb Ab Bb*

I woke up this morn-ing, and my mind fell a-way, look-ing back sad-ly from to - mor-row.

*Eb Bb Ab Eb Fm7/Bb Eb*

As I heard an ech-o from the past soft-ly say— come back, — come back, won't you stay?

*Eb Bb Ab Eb Bb Ab Bb*

Want-ed to reach you, let you know I still care, I'm lost in the si-lence of my sor-row.  
And on-ly for-ev-er can I say I love you. And on-ly for-ev-er have I lost you.

*Eb Bb Ab Eb Ab Eb Fm7/Bb*

And I put a prom-ise in the wind, on the air, — to fly — a-way to you  
But on-ly a dream-er could wake up, as I do, — and hope — it's still yes-ter-

*Eb Ab/Bb Eb Bb Cm Fm F Eb Bb Bb Bb7*

there. } Touch the wind, catch my love as it goes sail-ing, touch the  
day. }  
*Eb Ab Eb Bb7* *1. Eb Ab/Bb Eb* *2. Eb Ab/Bb Eb*

wind, — and I'll be close — to you. — you. —

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This arrangement Copyright © 1979. Used by permission.**OKIE FROM MUSKOGEE**Words and Music by **MERLE HAGGARD**  
and **ROY EDWARD BURNS**

Moderately

*Eb*

We don't smoke ma-ri - jua - na in Mus - ko - gee, — and we don't take our

*Bb7*

trips on L. S. D. — And we don't burn our draft cards down on Main Street, —

*Eb*

but we like liv-ing right and be-ing free. — And I'm

*Eb*

proud to be an O-kie from Mus - ko - gee; — A place where e - ven

*Bb7*

squares can have a ball. — We still wave Ol' Glo - ry down at the

*Eb*

Court House, — white light - ning's still the big - gest thrill of all. —

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# EV'RYTHING I'VE GOT From the Musical "BY JUPITER"

Lyric by LORENZ HART  
Music by RICHARD RODGERS

I have eyes for you to give you dir-ty looks, I have  
pow'r-ful an-aes - the - sia in my fist, And the

words that do not come from chil-dren's books, There's a trick with a knife  
per - fect wrist to give your neck a twist, There are ham-mer-lock holds

I'm learn-ing to do, And ev-'ry-thing I've got be-longs to you. I've a  
I've mas-tered a few, And ev-'ry-thing I've got be-longs to

you. Share for share, Share a - like, You get struck each time I strike,

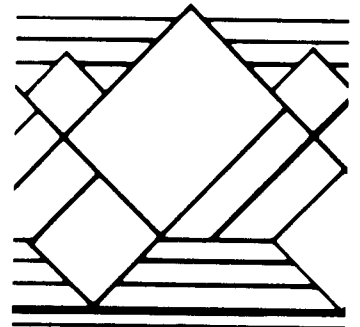
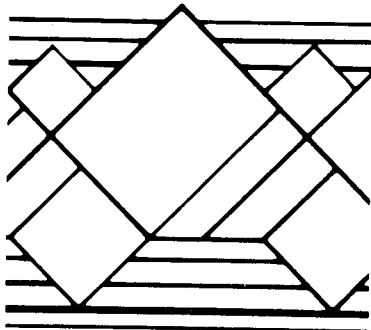
You for me, Me for you, I'll give you plen-ty of noth - ing,

I'm not yours for bet - ter but for worse, And I've learned to give the

well-known witch - es curse I've a ter - ri - ble tongue, A tem - per for

two, And ev - 'ry - thing I've got be - longs to you.

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**EVERYTHING'S COMING UP ROSES** From the Musical "GYPSY"

Words by STEPHEN SONDHEIM  
Music by JULE STYNE

Briskly

g Dm7 G7+ C6 Cm Dm7 G7 C

1. Things look swell, Things look great, Gon - na have the whole world on a plate.  
2. (Clear the) decks, Clear the tracks, We got noth - ing to do but re - lax,  
up, Light the lights, We got noth - ing to hit but the heights! -

B7+(9)B7 Em C7 Fmaj7 C Em Dm7 G7

Start - ing here, Start - ing now, } hon - ey, Ev - ry - thing's com - ing up ros - es!  
Blow a kiss, Take a bow, }  
We'll be swell, We'll be great!

1. 2. Dm7 G7 Cmaj7 C Dm7 G9

Clear the Now's our in - ning, Stand the world on it's ear!  
Set it spin - ning, That'll be just the be - gin - ning! Cur - tain

Coda Fm6 Em7 Am7 D9 G7 C G7 Am7 Fm C D7

I can tell, Just you wait! That luck - y star I talk a - bout is due!

C Em Dm7 G7 Dm7 G7 C

Hon - ey, Ev - ry - thing's com - ing up ros - es for me and for you!

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**EASY TO LOVE** From the Film "BORN TO DANCE"

Words and Music by COLE PORTER

Am Dm Am D7 G Am C+ Am7 D7

You'd be so eas - y to love, So eas - y to i - dol - ize, all

G6 Gm Am7 D7 Gmaj7 G6 C#dim Am7

oth - ers a - bove, So worth the yearn - ing for, So swell to

D7-9 D9 Bm Bbdim Am Dm Am

keep ev - 'ry home - fire burn - ing for, We'd be so grand at the

D7 G Am C+ Am7 D7 G6 E7 Am

game, So care - free to - geth - er, that it does seem a shame, That you can't

Cm6 G F#7 Gdim B7 Am7 D7 G

see Your fu - ture wi me, 'Cause you'd be oh, so eas - y to love!

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# THE EXODUS SONG

From the Film "EXODUS"

Words by PAT BOONE  
Music by ERNEST GOLD

Slowly

This land is mine, God gave this land to me. This brave and an-cient land to  
me And when the morn-ing sun re-veals her hills and plains Then I  
see a land where chil-dren can run free. So take my hand and walk this land with me And  
walk this gold-en land with me. Tho' I am just a man,— When you are by my side, With the  
help of God I know I can be strong. So strong — To make this land our home,— If  
I must fight,— I'll fight to make this land our own.— Un-til I die— this land is mine!

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# EV'RY TIME WE SAY GOODBYE

From the Musical "SEVEN LIVELY ARTS"

Words and Music by COLE PORTER

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.

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**A FACE IN THE CROWD** From the Musical "PARDON OUR FRENCH"

Lyric by EDWARD HEYMAN  
Music by VICTOR YOUNG

B $\flat$ 6 B $\flat$ Maj7 Gm B $\flat$  E $\flat$ 6 E $\flat$ dim rDm-3 Gm7  
 A face in the crowd keeps on smiling, and you think "Here's a dream come true." But your dream stays a dream for the  
 Cm7 F#m6 F7 Dm7 Gm7 F9 F7+5 B $\flat$ 6 B $\flat$ Maj7 Gm B $\flat$  E $\flat$ 6 E $\flat$ dim  
 smile was-n't meant for you. You say "what's the use" in your search-ing, but your heart ver-y sel-dom hears Though the  
 Dm-3 Gm7 Cm7 F#m6 F7 B $\flat$  B $\flat$ 9 A7-9 D7 Gm-3 Gm7 A7 A7-5 Dm7 Dm7-5  
 face that you see in the crowd al-ways dis-ap-pears. You long to be-long to some-one but there's no one an-y-  
 G+ G7 Cm Cm7 E $\flat$ 6 F7-9 F7+5 B $\flat$ 6 B $\flat$ Maj7 Gm B $\flat$   
 where, You ask will there ev-er come one who will care and all of a sud-den You feel like a bird that is soaring, like a  
 E $\flat$ 6 E $\flat$ dim Dm rCm3 B $\flat$  Fm G7 Cm7 E $\flat$ m7 rF7-3 B $\flat$   
 leaf whirl-ing in-to space, For you've tru-ly seen a mir-a-cle and your heart be-gins to race You have seen the things that love can crowd in a face.

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**FANCY FREE** From the Film "THE PRETTY GIRL"

Lyric by JOHNNY MERCER Music by HAROLD ARLEN

C Cdim Em7 Am F9  
 Fan - cy free, fan - cy free, Spring is here but it can't catch me.  
 Em7 Am D $\flat$ 9 C9 F Fm C F#7 G9 G7+5  
 Fan - cy free, fan - cy free, Spring is here but it can't catch me.  
 I'm in love with them all, The post-man, the tell-er, the vi-o-let sell-er, Oh,  
 C Cdim Em7 Am F9  
 I'm in love with whom The wait-er who's shin-ing the glass in the din-ing room.  
 life is gay, Life is fun And there's safe-ty in more than one.  
 C F B $\flat$ 7+ Dm7 G9 C Dm Em F  
 My friend Gus, drives a bus They're be-gin-ning to look at us.  
 So I like as man-y as I see. Lit-tle  
 Em F#7 B9 Em F#m7 B7  
 Ev-'ry day he blows a kiss to me. They ad-  
 glan-ces on the stairs No one real-ly cares  
 G Cm Am7 D7 $\flat$ 9 Dm7 G7 A $\flat$ 9 G9 C  
 me as Ma-dame I'm their hon-ey lamb  
 No kiss no em-bra-ces and no tears So, "Three cheers." Fan-cy  
 Cdim Em7 Am F9 C Dm  
 They think I'm the em-press of Si-am So I am! Fan-cy  
 free Fan-cy free What a won-der-ful way to be. Love is mys-ter-i-ous,  
 Em7 F G7 Am7 A $\flat$ 9 A $\flat$ 7 G7 C CMaj7 C6  
 free Fan-cy free I'm the sweet-heart of N. Y. C. Out of this crowd-ed cha-  
 Gets you de-li-ri-ous, Why take it se-ri-ous-ly? That is why I try  
 F FMaj7 F6 Fm6 C Dm Em F C  
 ot-ic con-fu-sion there could come a charm-er for me On the mer-est chance  
 to keep my fan-cy free!  
 he may I'm fan-cy free!

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**FAITHFUL** *From the Film "GULLIVER'S TRAVELS"*

LEO ROBIN and RALPH RAINGER

F Bbm F E7 F Am Cm D7-9 Gm Bbm C7  
 Faith-ful, re-mem-ber that what ev-er I do, I'm al-ways faith-ful my

F Gm7 C7 F Bbm F E7 F Am Cm D7-9 Gm Bbm C7  
 love. Faith-ful, with all my soul and thank-ful for you, You came from heav-en a -

F9 F7 Bb A7 Dm Dm7 G7 Dm7 G7 C9  
 bove. We'll dance through life to- geth- er, Our world will seem di- vine

C+ F Bbm F E7 F Am Cm D7-9 Gm Bbm C7 F  
 I'll be faith-ful, as faith-ful as I pro-mise to be, And you'll be mine, all mine.

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**THE FUNNY OLD HILLS** *From the Film "PARIS HONEYMOON"*

LEO ROBIN and RALPH RAINGER

Eb Ab Eb Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7  
 I'm hap-py on the prai-rie all the day sing-ing lay-lee-o-lay

Eb7 Ab Eb  
 And the fun-ny old hills sing back and say lay-lee-o lay-lee-o lay-lee-o lay-ee

Bb7 Eb Ab Eb  
 From far a-way Got no gal Got no pal to keep me com-pa-ny

Ab Eb Cm Fm7 Bb7 Eb Ab  
 On-ly got the fun-ny old hills sing-ing a-long with me. But I'm hap-py and it's there I long to

Eb Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Eb7  
 stay sing-ing lay-lee-o-lay While the fun-ny old hills sing

Ab Eb Bb7 Eb  
 back to say lay-lee-o lay-lee-o lay-lee-o lay-ee From far a-way.

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## FEUDIN' AND FIGHTIN'

Words by AL DUBIN and BURTON LANE  
Music by BURTON LANE

**Lively**

Feud-in' and Fuss-in' and a Fight-in' \_\_\_\_\_ Some-times it gets to be ex-cit-in' \_\_\_\_\_  
 \_\_\_\_\_ Don't like them or-ner-y neigh-bours down by the creek. We'll be plumb out of neigh-bours next week. \_\_\_\_\_  
 \_\_\_\_\_ Grand-ma, \_\_\_\_\_ Poor ol' grand-ma \_\_\_\_\_ Why'd they have to shoot poor grand-ma. \_\_\_\_\_  
 \_\_\_\_\_ She lies \_\_\_\_\_ 'neath the clov-er \_\_\_\_\_ Some-one caught her bend-ing \_\_\_\_\_  
 \_\_\_\_\_ o-ver Pick-in' up a dai-sy! Feud-in' and Fuss-in' and a Fight-in' \_\_\_\_\_  
 \_\_\_\_\_ This is a wrong that needs a right-in', \_\_\_\_\_ Let's get that fu-ner-al ser-vice o-ver so \_\_\_\_\_  
 \_\_\_\_\_ then we can start in a Feud-in' a-gain. \_\_\_\_\_ gain. \_\_\_\_\_

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FALLING IN LOVE AGAIN (Can't Help It) *From the Film "THE BLUE ANGEL"* FREDRICH HOLLANDER

Fall-ing in love a-gain, Nev-er want-ed to; What am I to do? Can't  
 help it! \_\_\_\_\_ Love's al-ways been my game, Play it how I may,  
 I was made that way; Can't help it! \_\_\_\_\_ Men clus-ter to me, Like  
 (Girls)  
 moths a-round a flame; And if their wings burn, I know I'm not to blame. Fall-ing in  
 love a-gain, Nev-er want-ed to What am I to do? Can't help it! \_\_\_\_\_

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**FOR EVERY MAN THERE'S A WOMAN** *From the Film "CASBAH"*Lyric by LEO ROBIN  
Music by HAROLD ARLEN

Fm C7 A7+ A7 Gm C7 Fm  
For ev - 'ry man there's a wo - man, For ev - 'ry life there's a plan, And wise men know it was

B77 A7m C7 D77 C7 Fm G+ C9 Fm C7  
ev - er so: Since the world be - gan Wo - man was made for man. Where is she,

Fm D77 C7 Fm C7 A7 Gm C7  
Where is the wo - man for me? For ev - 'ry prince there's a prin - cess, For ev - 'ry Joe there's a Joan And

Fm B77 A7m C7 D77 C7 Fm G+ C9 Fm C7  
if you wait you will meet the mate Born for you a - lone, Hap - py to be your own. Where is she,

Fm D77 C7 A7 Eb77 A7 B77 D79 C9  
where is the wo - man for me? Find the one, find the one, Then to - geth - er you will find the sun. For

Fm C7 Fm A7 B77 D77 A7dim A7 G+ C9  
ev - 'ry heart there's a mo - ment, For ev - 'ry hand a glove And for ev - 'ry wo - man, a man to

Fm C7 Fm G+ C9 Fm C9 Fm  
love. Where is she? Where is the one for me?

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**FOREVER MY LOVE** *From the Film "FOREVER MY LOVE"*

HAL DAVID and BURT F. BACHARACH

Fm7 Gm7 Abmaj7 Fm7 Edim Fm7 Edim  
1. It is writ - ten in the stars this en - chant - ed love of ours will burn bright, day and  
2. Till the riv - ers turn to sand and the hills no long - er stand it will be you and

Fm7 Bb7 Bb+9 Gm7 Cm7 Fm7 Bb7 Gm7-5 C7-9  
night. For - ev - er My Love, For - ev - er My Love. A - wake or a - sleep I will keep on - ly  
me. For - ev - er My Love, For - ev - er My Love. Where - ev - er you are, near or far, I'll be

Cbmaj7 Fm7-5 Ebmaj7 Cm7 Fm9 Fm7-5 Ebmaj7 Fm7-5  
you in my dreams and my heart nev - er more than a love - word a - part. For - ev - er My  
there ev - er faith - ful and true. I'll be - long to no oth - er but you. For - ev - er My

Ebmaj7 Fm7-5 Ebmaj7 Ebmaj7 Fm7-5 Ebmaj7  
Love, For - ev - er My Love. Love, For - ev - er My Love.

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# FOR WHOM THE BELL TOLLS

*From the Film "FOR WHOM THE BELL TOLLS"*

MILTON DRAKE and WALTER KENT

Eb Fm7 Eb Fm7 Eb Ab Eb Cm Fm Gm  
 It's doom, doom, doom for whom the bell tolls, The bell of venge-ance and of right.

Eb7 Ab F#dim Eb Cm Fm C7 Fm C Fm F7 Fm7  
 — No room, room, room for whom the bell tolls, When men a - gain turn on the light,

Bb7 Fm G7 Cm Fm Bb7 3 Eb  
 — Then bat - tle - fields — will be cat - tle - fields — And gone the storm — and the strife.

Cm D7 Bbm C7 Fm C Fm7 F7 Fm7  
 — In ev - 'ry town — we'll be set - tling down — With the lit - tle things in life!

Bb7 Eb Fm7 Eb Fm7 Eb Eb Cm Gm  
 — So we'll zoom, zoom, zoom with all our bomb - ers Boom, boom, boom with ev - 'ry gun

Eb7 Ab F#dim Eb Cm Fm7 Bb7 Eb Fm7 Eb  
 — It's doom, doom, doom for whom the bell tolls When the world is won.

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**FRIENDSHIP** From the Musical "DUBARRY WAS A LADY"

Words and Music by COLE PORTER

Musical notation for the song 'Friendship' by Cole Porter. It consists of five systems of music, each with a vocal line and a piano accompaniment line. The lyrics are:
   
 If you're ev - er in a jam, Here I am. If you're
   
 ev - er up a tree, 'Phone to me. If you're
   
 ev - er black your eyes, Put me wise. If they
   
 ev - er in a mess, S. O. S. If you ev - er feel so
   
 ev - er down a well, ring my bell. If you ev - er lose your
   
 ev - er cook your goose, turn me loose. If they ev - er put a
   
 hap - py you land in jail, I'm your bail. It's friend - ship, friend - ship,
   
 teeth and you're out to dine, Bor - row mine. It's friend - ship, friend - ship,
   
 bul - let through your brr - ain, I'll com - plain. It's friend - ship, friend - ship,
   
 Just a per - fect blend - ship. When oth - er friend - ships have been for - got Ours will
   
 Just a per - fect blend - ship. When oth - er friend - ships have been for - gate Ours will
   
 Just a per - fect blend - ship. When oth - er friend - ships have been for - git Ours will
   
 still be hot. Lah - dle - ah - dle - ah - dle, dig, dig, dig. 2. If you're
   
 still be great. Lah - dle - ah - dle - ah - dle, chuck, chuck, chuck. 3. If they
   
 still be it. Lah - dle - ah - dle - ah - dle, hep, hep, hep.

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**FANCY FORGETTING** From the Musical "THE BOY FRIEND"

SANDY WILSON

Musical notation for the song 'Fancy Forgetting' by Sandy Wilson. It consists of five systems of music, each with a vocal line and a piano accompaniment line. The tempo is marked 'Slowly'. The lyrics are:
   
 Fan - cy for - get - ting the love that we knew When we were
   
 fan - cy free. Fan - cy, for - get - ting what I said to you,
   
 And what you said to me. Tho' the years go by
   
 And our youth is gone, Mem - o - ries don't die, like a song they lin - ger on. So just when I
   
 thought you'd re - mem - ber it too, Fan - cy, just fan - cy, you for - get - ting.

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**FROM THIS MOMENT ON** *From the Musical "OUT OF THIS WORLD"*

Words and Music by COLE PORTER

1. From this mo - ment on, you for me, dear,  
 2. From this hap - py day, no more blue songs,

on - ly two for tea, dear, from this mo - ment on.  
 on - ly whoop-dee - doo songs, from this

mo - ment on. For you've got the love I need so much,  
 Got the skin I love to touch, Got the arms to hold me tight.

Got the sweet lips to kiss me good - night, From this mo - ment on,  
 you and I, babe, we'll be rid - in' high,  
 babe, Ev - 'ry care is gone from this mo - ment on.

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**FLASH, BANG, WALLOP!** *From the Musical "HALF A SIXPENCE"*

Words and Music by DAVID HENEKER

Hold it, flash, bang, wal - lop, what a pic - ture, Click, what a pic - ture,  
 What a pho - to - graph. Poor old soul, Bli-mey, what a joke, Hat blown off in a  
 cloud of smoke. Clap hands! Stamp your feet! Bang it on the big bass  
 drum. What a pic - ture, what a pic - ture,  
 Rum tid - de - ly um pum, pum, pum, pum. Stick it in the fam - 'ly al - bum!

**F. D. R. JONES** *From the Musical "SING OUT THE NEWS"*

Words and Music by HAROLD J. ROME

*Gaily*

It's a big — hol - i - day — ev - ry - where, — For the Jones — fam - i - ly —  
 — has a brand - new heir; — He's the joy heav - en sent And they proud - ly pre -  
 sent Mis - ter Frank - lin D. Roo - se - velt Jones. When he grows — up he nev -  
 er will stray — With a name — like the one — that he's got — to - day. —  
 — As he walks down the street, Folks will say "Pleased to meet," Mis - ter Frank - lin D.  
 Roo - se - velt Jones. What a smile — and how he shows it!  
 He'll keep hap - py — all day long. What a name —  
 — I'll bet he knows it. — With that han - dle how can he — go wrong!  
 — And the folks — in the town — all a - gree — He'll be fa - mous as fa -  
 - mous as he — can be. — How can he be a dud Or a  
 stick in the mud When he's Frank - lin D. Roo - se - velt Jones. Yes - sir -  
 - ee, yes - sir - ee, yes - sir - ee, — Yes - sir - ee, yes - sir -  
 - ee. — It's a big - ee. —

**FIFI** From the Movie "EVERY DAY'S A HOLIDAY"

SAM COSLOW

You'll have to click ze heels, — You'll have to kiss ze hand — If you  
 want to make a hit wiz Fi - fi. — You'll have to buy ze spark - ling jewel —  
 — And be pre - pared to fight — ze duel. — You'll have to treat her swell —  
 — And say, "Oui oui mam - 'selle" — Or you won't be liked a bit by Fi - fi. —  
 — You say no? What's the diff? There are fif - ty mil - lion French - men who will click ze heels —  
 — And kiss ze hand — To make a hit — wiz Fi - fi. —

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**THE FLEET'S IN** From the Movie "THE FLEET'S IN"Words by JOHNNY MERCER  
Music by VICTOR SCHERTZINGER

Brightly

Hey there, Mis - ter! You'd bet - ter hide your sis - ter, 'cause the fleet's in. — The fleet's in. —  
 Hey there, Mis - ter! Don't say no - bod - y's kissed her, 'cause the fleet's in. — The fleet's in. — If they do as  
 well on the sea As they do — on the shore, — Hey there, Con - gress! You can tax — us some  
 more. — (Get me, I'm al - ways kiddin') Hey there, rook - ie! You'd bet - ter call your cook - ie, and your sweets in, —  
 The fleet's in. — They'll take an - y - thing if it is - n't nailed down. —  
 She may be dark or fair; those sail - ors don't care — as long as she's wear - ing a gown — So  
 if you love her keep un - der cov - er, the fleet's in town. — town. —

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# A FULL MOON AND AN EMPTY HEART

From the Film "BEYOND THE BLUE HORIZON"

MORT GREENE and HARRY REVEL

A full moon and an empty heart For like the moon we're worlds a -  
 part; A full moon and an empty dream, I search for love  
 in each pale moon-beam; All through the night I watch the tropic skies  
 Plan-ning my trip to par-a-dise I pray soon  
 they will both de-part, The full moon and my empty heart.

Chords: G, Fm, Ab7, Am7, D7sus, D7, Am7, D7, G, Fm, Ab7, Am7, D7, G, Eb7, Db7, Eb7, Bdim, Ab, Am, B7-5, Bm7, D7sus, D7, C#dim, G, Gm, Am7, D7, G, Fm, Ab7, Am7, D7sus, D7, G, Am7, G.

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# FAITHFUL FOREVER

From the Film "GULLIVER'S TRAVELS"

LEO ROBIN and RALPH RAINGER

Faith-ful for-ev-er what-ev-er I do Re-mem-ber I'm true Re-  
 Faith-ful for-ev-er and thank-ful for you I'll keep smil-ing through re-  
 mem-ber that. mem-ber that We may be a-part now and then  
 But I'll hold you in my heart till you're in my arms, a-gain. Faith-ful for-  
 ev-er I prom-ise to be so al-ways have faith in me.

Chords: F, Bbm, F, Am, Cm, D7, Gm7, Bbm, F, Gm7, Bbm, C7, F, F7, Bb, A7, Dm, F+, Dm7, G7, D+9, G7, C9, C+7, F, Bbm, F, Am, Cm, D7, Gm, Bbm, C7, F, Bb, Gbdim, F.

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**FUNNY GIRL** From the Musical "FUNNY GIRL"

Words by BOB MERRILL  
Music by JULE STYNE

Moderato

Fun - ny, Did ya hear that? Fun - ny! Yes, the guy said: "Hon - ey,  
you're a fun - ny girl!" — That's me, I just keep them in stitch - es,  
Doub - led in half. — And tho' I may be all wrong for the guy, I'm good for a laugh -  
I guess it's not fun - ny, Life is far from sun - ny, When the laugh is  
o - ver, And the joke's on you. — A girl ought to have a sense of hu - mor That's  
one thing you real - ly need for sure When you're a fun - ny girl, The fel - low said "A  
fun - ny girl." Fun - ny, how it ain't so fun - ny, Fun - ny girl.

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**FALLING IN LOVE WITH LOVE** From the Musical "THE BOYS FROM SYRACUSE"

Words by LORENZ HART  
Music by RICHARD RODGERS

Tempo di Valse

1. Fall - ing in love with love is fall - ing for make be - lieve.  
2. I fell in love with love one night When the moon was full,  
Fall - ing in love with love is play - ing the fool; Car - ing too much is  
I was un - wise with eyes un - a - ble to see. I fell in love with  
such a ju - ven - ile fan - cy. Learn - ing to trust is just For  
love, With love ev - er - last - ing,  
chil - dren in school. — But love fell out with me. —

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Moderately slow and expressively

By MACK DAVID and ELMER BERNSTEIN

How man - y stars — fell from the skies — be - fore they found the ones to be your eyes, — Ta - mi - ko? If I'm a dream - er, you're the dream. — Ta - mi - ko, where there is mu - sic, you're the theme. — One night we walked — where lov - ers walk. — The gen - tle breeze ca - ressed a cher - ry tree. — There we kissed, and in your arms I found the key; — The gold - en key that o - pened heav - en's door for me, — Ta - mi - ko, — Ta - mi - ko, — Ta - mi - ko.

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**GOODBYE, COLUMBUS** From the Film "GOODBYE, COLUMBUS"

JAMES YESTER

Got to say "Hel-lo." — It's a luck-y day. — Kiss the moon good-bye — and be on our way. — It's a luck-y day 'cause I found you. — Gon - na build a new — world a - round you. Touch the sun — and run. — It's a luck-y day. — Hel - lo life. Good - bye, Co - lum - bus. I got a feel - in' that you're gon - na hear from us. You're gon - na know that we've tak - en the world — by sur - prise. Got that look in our eyes. — It's a luck - y day — just for chang - in', leav - in' the old world be - hind. — Luck - y day for walk - in' the new road just to clear your mind. — It's a day for start - in' a new way, tell - in' the old one good - bye. — Luck - y day for get - tin' a - bove — it. Spread your wings and fly.

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**GLAD TO BE UNHAPPY** *From the Musical "ON YOUR TOES"*Lyric by LORENZ HART  
Music by RICHARD RODGERS

Gm7 Eb C7 Gm7 C7  
 Fools rush in, so here I am Ver - y glad to be un - hap - py; —  
 Gm7 Eb C7 Bb F F+ Bb Bb7  
 I can't win, but here I am, More than glad to be un - hap - py. — Un - re - qui - ted love's a  
 F Bbm6 Gm7 C7 F Bb G#dim F  
 bore. And I've got it pret - ty bad, But for some one you a - dore,  
 Gm7 C7 F Gm7 Eb C7  
 It's a pleas - ure to be sad. Like a stray - ing ba - by lamb, With no mam - my and no  
 Gm7 C7 F Dm Gm7 C9 F  
 pap - py, — I'm so un - hap - py, — But oh, so glad! —

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**GIRL, GIRL, GIRL (Sonny And Virginia)***From the Film "THE EDUCATION OF SONNY CARSON"*Words by BOB KESSLER  
Music by COLERIDGE-TAYLOR PERKINSON

Medium Soul Beat (with feeling)  
 Am7  
 Girl, girl, girl, — you take good care of me, — When I need some sweet af - fec - tion you're  
 D7sus Gm7 C7 F7sus F7  
 al - ways there for me. — Yeah, I'd buy the world for you, — girl, if I could, — 'Cause you're the love — in my life —  
 Dm E7 Am7  
 and you do me good. — Oh, girl, girl, girl, — no mat - ter where I go — I just think of us to - geth - er —  
 D7sus Gm7 C7 Fmaj7  
 ba - by, then I know — That this world's a pret - ty place; — it's all mine, — 'Cause you are the love of my life, —  
 Bbmaj7 Fmaj7 Bbmaj7 Ebmaj7  
 — Beau - ti - ful love in my life, — A won - der - ful love in my life, —  
 D7sus G D7sus G  
 — and you do me fine, So fine, — so  
 D7sus G D7sus Gmaj7  
 fine, So' fine.

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# THE GAY CONTINENTAL

JACK BROOKS and HARRY WARREN

Life's a bore, hav-ing cock-tails and tea a-round four. Whee!  
 Hi, Ho, Hum, I'm a high class so-ci-e-ty crumb. C'est

Fid-dle-dee-dee. I keep drink-ing as long as they're free. Now my  
 la vie: Now in French that means noth-ing to me. Oui! Oui! My old

old fam-ly tree is so pre-cious to me, it's the stur-dy ol' tree I was sprung from.  
 fam-ly es-tate is so big and se-date, if you hap-pen my way give a look in.

I was sprung, I was sprung, I was sprung from. It's the tree that my grand-paw was hung from.  
 Give a look, give a look, give a look in. On the Rue de la Flat-bush in Brook-lyn.

Though I can't pay my rent-al, a gay con-ti-nen-tal am I.  
 I'm a wee tem-p'ra-ment-al, at times det-ri-

men-tal, my mon-ey's pa-ren-tal, my at-ti-tude's men-tal, my up-per plate's den-tal, a gay con-ti-

nen-tal am I.

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# GOLDEN EARRINGS *From the Film "GOLDEN EARRINGS"*

JAY LIVINGSTON, RAY EVANS and VICTOR YOUNG

There's a sto-ry the gyp-sy knows is true, That when your love wears  
 old love sto-ry that's known to ver-y few, But if you wear those

gold-en ear-rings she be-longs to you. An you. By

gold-en ear-ring: love will come to you.

the burn-ing fire they will glow with ev-'ry coal. You will hear de-sire whis-per

low in-side your soul. So be my gyp-sy, make love your guid-ing

light. And let this pair of gold-en ear-rings cast their spell to-night.

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# QUANTANAMERA (Lady Of Guantanamo)

Spanish Lyric by JOSE MARTI  
English adaptation by BERNARD GASSO (ASCAP)

*Guan - la - na - me - ra, Guan - ta - na - mer - a*  
*gua - ji - ra Guan - la - na - me - ra. I care a lot for the la - dy!*  
*Guan - la - na - me - ra. My in - spi - ra -*

*ra. tion, Gua - ta - na - mo's fair - est la - dy.*  
*Yo soy un hom - bre sin - ce - ro, I'm just a man who is try - ing de don - de to do some*

*cre - ce la pal - ma. good be - fore dy - ing, Yo soy un hom - bre sin - ce - ro, To ask each man and his broth - er de don - de cre - ce la to bear no ill tow'rd each*

*pal - ma. oth - er. Yan - tes de mor - vir - me que - ro, This life will nev - er be hol - low E - char mis ver - sos del al - ma. low. Guan - ta - na - me - ra, Guan - ta - na - mer - a,*

*gua - ji - ra Guan - ta - na - me - ra. I care a lot for the la - dy! Guan - ta - na - me - ra, My in - spi - ra - tion, gua - ji - ra Guan - ta - na - me - ra. Guan - ta - na - mo's fair - est la - dy.*

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# GEORGY GIRL From the Film "GEORGY GIRL"

Words by JIM DALE  
Music by TOM SPRINGFIELD

Hey there! — Geor - gy girl, — Swing - ing down the street so fan - cy free,

No - bod - y you meet could ev - er see the lone - li - ness there in - side you. Hey there! —

Geor - gy girl, — Why do all the boys just pass you by? Could it be you just don't

try, or is it the clothes you wear? — You're al - ways win - dow shop - ping but

nev - er stop - ing to buy. So shed those dow - dy feath - ers and fly

a lit - tle bit. Hey there! — Geor - gy girl, — There's an - oth - er Geor - gy

deep in - side Bring out all the love you hide and oh, what a change there'd be, —

The world would see A new — Geor - gy girl. —

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**GOOD MORNIN'** From the Film "MOUNTAIN MUSIC"

SAM COSLOW

Good morn-in! Good morn-in! An-oth-er new day is dawn-in', A hap-py cheer-y  
morn-in! Good morn-in! Get out of bed, stop your yawn-in', Just pull your shades up

bright "Good morn-in" will last you all the day long. Good song. Wake up!  
raise your awn-ing And start the day with a

and let the mer-ry sun-shine in. Wake up! and greet it with a

big broad grin that says: Good morn-in! Good morn-in! An-oth-er fair day is

dawn-in' So let your spir-its boom and zoom, and gloom will nev-er horn in, For a

hap-py, cheer-y, bright "Good morn-in" will last you all the day long.

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**GOT A DATE WITH AN ANGEL**Lyric by CLIFFORD GREY and SONNIE MILLER  
Music by JACK WALLER and JOSEPH TUNBRIDGE

Got a date with and an-angel, Got to meet her at sev-en, Got a date with an

an-angel, And I'm on my way to Heav-en. She's so love-ly be-side me, And what-ev-er be-

tide me, Got an an-angel to guide me, So I'm on my way to Heav-en.

Soon I'll hear the bells ring out, And the cho-ir will sing out, When the pearl-y gates

swing out She'll beck-on to me. I've been wait-ing a life-time, For this eve-ning at

sev-en, Got a date with an an-angel And I'm on my way to Heav-en.

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# GOTTA GET ME SOMEBODY TO LOVE

*From the Film "DUEL IN THE SUN"*

Lyric and Music by ALLIE WRUBEL

Nights are long, oh! so long on the prai - rie, — Got - ta get me some - bo - dy to  
love. — Got - ta find one who's kind and not con - tra - ry, — One who'll  
ride by my side hand in glove. — I got my hoss, — got a sil - ver  
sad - dle, — But there's one thing I keep think - in' of: — Nights are long, oh! so  
long on the prai - rie, — Got - ta get me some - bo - dy to love. —

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# THE GIRLS WHO SIT AND WAIT

*From the Musical "MADAME APHRODITE"*

Words and Music by JERRY HERMAN

The girls who sit and wait and wait and dream a - way the day, — Will  
nev - er know the mo - ment till the mo - ment slips a - way. — And  
then when time has passed them by, they look a - round and won - der why. So  
I'll go out and find my love and tell my love that  
he — Was on - ly made to share his love and spend his life with  
me. — And time will nev - er pass me by, for in his  
arms I'll know that I was not too slow; —  
Not too late, — Come fol - low me, I'll call to all the  
girls who sit and wait. —

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**GOTTA HAVE ME GO WITH YOU** *From the Film "A STAR IS BORN"*Lyric by IRA GERSHWIN  
Music by HAROLD ARLEN

You wan-na have bells that -'ll ring. You wan-na have songs that -'ll sing? You want your sky a  
 ba - by blue? You got-ta have me go with you. Hey, you fool you — Why — so  
 cool you — When I'm rea - dy — To go stea - dy? You wan-na have eyes that - 'll  
 shine, You wan-na have grapes on the vine? You want a love that's tru - ly true? You got ta have  
 me go with you. Why the hold - out? — Have you sold out? — Time you  
 woke up — Time you spoke up! — This line I'm hand - ing you Is not a  
 hand - out As a team we'd be a stand - out. — You wan-na live high on a  
 dime? You wan-na have two hearts in rhyme? Got - ta have me go with you all the time! —

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**GOOD INTENTIONS** *From the Film "RED GARTERS"*

JAY LIVINGSTON and RAY EVANS

Though he may have such good in - ten - tions, they're not good e - nough for me. The  
 world is filled with good in - ten - tions. Tell me what they guar - an - tee! I know man - y things are  
 wrong with him and is it worth the cost? Can't seem to get a - long with him, but with - out him I'm  
 lost. It's hard to live on good in - ten - tions, and I say I'll let him  
 go; but I soon for - get my good in - ten - tions 'cause I love him so.

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**THE GREATEST SHOW ON EARTH**

From the Film "THE GREATEST SHOW ON EARTH"

NED WASHINGTON and VICTOR YOUNG

D A7 D7 G Am A7 D7 G C#dim  
 Come to the cir-cus and laugh your cares a-way, Come to the cir-cus! See the  
 Am7 D7 G Am7 G C#dim Am7 D7 Am7 D7 B7  
 cir-cus! If we're not ver-y care-ful life can o-ver-work us. So take to-day  
 Em B Em A7 D#dim A Bb7 Em7 A7 D7  
 and make it gay. For there are too man-y tears a-long the way! So,  
 D A7 D7 G Am A7 D7 G C#dim  
 come to the cir-cus, it's cir-cus day to-day! Come see the bark-ers and the  
 Am7 D7 G Am7 G C#dim Am7 D7 Am7 D7 B7  
 gawk-ers, The bare-back rid-ers and the fear-less tight rope walk-ers. The fun-ny bears  
 Em F9 G G#dim Am7 D7 G  
 do their rou-tine. The great-est ex-trav-a-gan-za the world has ev-er seen.

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**GO FLY A KITE** From the Film "THE STARMAKER"

JOHNNY BURKE and JAMES V. MONACO

Eb Bb7 Fm7 Bb7 Fm7 G7 C7 F7  
 Go fly a kite and tie your trou-les to the tail They'll be blown a-way  
 Bb7 Fm7 Bb7 Eb Bb7 Eb Edim Bb7 Fm7 Bb7 Fm7  
 by a mer-ry gale Go fly a kite and toss your wor-ries to the wind;  
 G7 C7 F7 Bb7 Fm7 Bb7 Eb Fm7 Eb Bbm7 Eb7  
 And they won't come back, they'll be too cha-grined. Go on make friends with the  
 Adim Eb7 Ab G7 Ab Cm7 Ebm F7  
 sky, Have a talk with the sun; It's the bright way to live, If you'll  
 Bb7 Fm7 Bb7 Eb Bb7 Fm7 Bb7 Fm7  
 par-don the pun Go fly a kite and you'll im-ag-ine you're a king.  
 G7 C7 F7 Bb7 Fm7 Bb7 Eb Fm Eb  
 'Cause you've got your world on a piece of string.

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**HALF A SIXPENCE** *From the Musical "HALF A SIXPENCE"*

Words and Music by DAVID HENEKER

Musical score for "Half a Sixpence" with lyrics and chord symbols.

Still half a six-pence — Is bet-ter than half a pen-ny, — Is bet-ter than  
 half a far-thing, — Is bet-ter than none. — It's a to-ken of —  
 our e-ter-nal love. — When you're far a-way, — Touch it ev-'ry  
 day. — And though that half a six-pence — Can on-ly mean half a ro-mance —  
 Re-mem-ber that half a ro-mance — Is bet-ter than none. —  
 But when I'm with you, — One and one make two — And like-wise  
 two half six-pen-ces join'd to-geth-er make one. —

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**HOW DO YOU SPEAK TO AN ANGEL?** *From the Musical "HAZEL FLAGG"*

Lyric by BOB HILLIARD  
 Music by JULE STYNE

Musical score for "How Do You Speak to an Angel?" with lyrics and chord symbols.

How do you speak to an an-gel? — I'm com-plete-ly in the  
 dark. — When you know that you've just met an an-gel — Is there a pro-per —  
 re-mark? — We were a-lone for a mo-ment. — Why was I  
 lost in a cloud? — Do you speak to an an-gel in a whis-per? — Or do you  
 just say "I love you" — out loud? —

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# HAPPY TO BE THEMSELVES

From the Musical "BILLY"

Music by JOHN BARRY  
Lyric by DON BLACK

Brightly



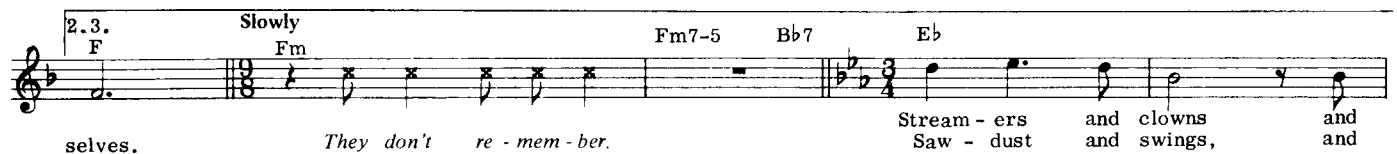
Could-n't you bust, how can they be just They look so odd, like  
Shop-ping with stamps and rub-bing their cramps. Cook-ing their stews and  
Car-ry-ing bags, smok-ing their fags. } hap-py to be them-selves. Hav-ing a snooze  
Rid-ing in tubes and pad-ding their boobs. } I'll bet they cough when



peas in a pod, } hap-py to be them-selves. No-where to go but still ev-er so  
drink-ing their booze, Darn-ing their socks and watch-ing the box,  
stand-ing in queues, Wait-ing like fools for Lit-tle-wood's Pools  
hav-ing it off, } Writ-ing in bags, walk-ing their dogs }



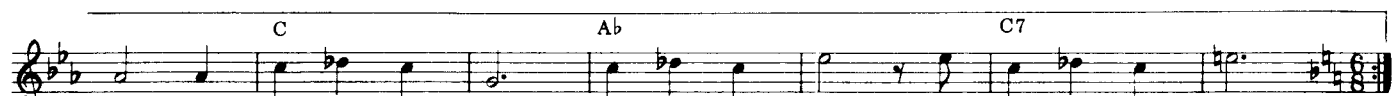
hap-py to be them-selves. Noth-ing to see what makes'em all be  
Sav-ing their brass, cut-ting their grass,  
Eat-ing their chips and lick-ing their lips, } hap-py to be them-selves.  
They're in a mess but could-n't careless, }



selves. They don't re-mem-ber. Stream-ers and clowns and  
Saw-dust and swings, and



pen-ny ar-cades, Mer-ry go-rounds and buck-ets and spades. Conk-ers and  
mar-bles and kites. Cow-boys and Kings, and bon-fire nights. Rab-bits that



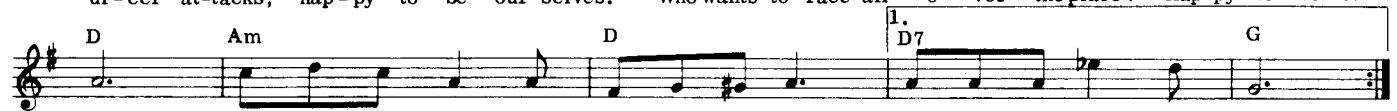
crisps and Dis-ney car-toons, Char-a-blanc rides and bro-ken bal-loons.  
go and mir-rows that bend, Cur-tains that fall, and eve-nings that end.



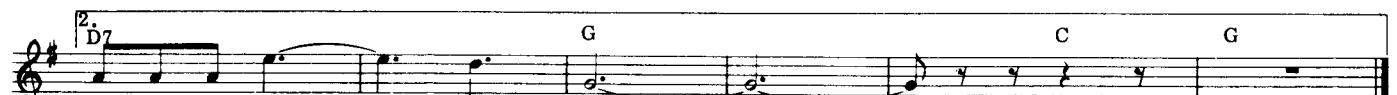
selves. We're pleased to say we like it this way, hap-py to be our-selves. Bet-ter by far to  
Once you have fame, you're nev-er the same, hap-py to be our-selves. Swift car-di-acs and



stay as we are, hap-py to be our-selves. What we have got is still quite a lot, hap-py to be our-  
ul-cer at-tacks, hap-py to be our-selves. Who wants to race all o-ver the place? Hap-py to be our-



selves. No big i-deas of crap-py ca-reers, hap-py to be our-selves.  
selves. Leave us a-lone, we're fine on our own,



Hap-py to be our-selves.

# HEY THERE LONELY GIRL

EARL SHUMAN and LEON CARR

Hey there, lone-ly girl, lone - ly girl let me make your brok-en heart like new. Hey there,  
 lone - ly girl, lone - ly girl, don't you know this lone - ly boy loves you?  
 Ev - er since he broke your heart, you seem so lost each time you pass my way.  
 lips can kiss your lips and make your heart stand still;  
*tacet*  
 Oh how I long to take your hand, and say don't cry, I'll kiss your tears a - way.  
 But once you're in my arms you'll see no one can kiss your lips the way I will.  
 Hey there, lone - ly girl, lone - ly girl, let me make your brok-en heart like new. Hey there,  
 lone - ly girl, lone - ly girl, don't you know this lone - ly boy loves you? You think that on - ly his two  
 you. Hey there lone - ly girl, lone - ly girl, don't you know this lone - ly boy loves you?

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# HAPPY TRAILS

DALE EVANS

Hap - py trails to you un - til we meet a - gain. Hap - py  
 trails to you, keep smil - in' un - til then. Who  
 cares a - bout the clouds when we're to - geth - er? Just sing a song and bring the sun - ny  
 weath - er. Hap - py trails to you till we meet a - gain.

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Love is like can-dy on a shelf; You want a taste, then help your-self.  
 We're al - ways told re - peat-ed-ly The ver - y best in life is free,  
 My heart has love e - nough for two, More than e - nough for me and you.

The sweet-est things are there for you. Help your-self, take a few.  
 And if you want to prove it's true, Ba-by, I'm tell-ing you -  
 I'm rich with love, a mil-lion - aire. I've so much it's un - fair.

That's what I want you to do. Just help your -  
 this is what you should do.  
 Why don't you take a share?

self to my lips, to my arms. Just say the word and they are yours.

Just help your - self to the love in my heart. Your smile has o - pened up the door.

The great-est wealth that ex - ists in the world could nev - er buy what I can give.

Just help your-self to my lips, to my arms and then let's real-ly start to live.

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**(There's No Place Like) HOME FOR THE HOLIDAYS**

AL STILLMAN and ROBERT ALLEN

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  
 If you want to be

sun - shine of a friend - ly gaze, For the hol - i - days you can't beat home, sweet  
 hap - py in a mil - lion ways, For the hol - i - days you

home. I met a man who lives in Ten - nes - see and he was head - ed  
 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 can't beat home, sweet home.

**THE HARD WAY** From the Film "DUFFY'S TAVERN"

JOHNNY BURKE and JIMMY VAN HEUSEN

Some girls can make an - y man dream — By flash - ing an in - no - cent gleam —  
 Me I do a nip - up, Curl my up - per lip up, Light a ro - man can - dle and scream.  
 I have to do it the hard way! — Some girls can wear an - y old rage  
 And cap - ture the wolves — and the stags — Me, I dress in sa - bles,  
 Walk a - cross the ta - bles, Wav - ing three A - mer - i - can flags. — I have to do it the hard -  
 way. — Let's say there's a dance, They're play - ing a  
 waltz And I want ro - mance That's when I be - gin turn - ing som - er - saults. Some  
 girls can keep men — on their toes — By smil - ing and throw - ing a rose —  
 Me, I wrack my noo - dle, Whis - tle "Yan - kee Doo - die" Bal - anc - ing a broom on my nose. —  
 Oh, I'm a tell - ing you, Pard, — I have to do it the hard way. —

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**HAS ANYBODY SEEN OUR SHIP?** *From the Musical "TONIGHT AT 8:30"*

By NOEL COWARD

1. Has an-y-bod-y seen our ship The H. M. S. "Pe - cu - liar" We've  
 2. (Has) an-y-bod-y seen our ship The H. M. S. "Dis - gust-ing" We've  
 3. (Has) an-y-bod-y seen our ship The H. M. S. "Sug - ges-tive" She

been on shore for a month or more And when we see the cap - tain we shall  
 three guns aft and an - oth-er one fore And they've pro - mised us a fun - nel for the  
 sailed a - way a - cross the bay And we have - n't had a smell of her since

get what for. Heave Ho! me Heart - ies, Sing Glo - ry Hal - le - lu - jah. A  
 next world war. Heave Ho! me Heart - ies, The Quart - er deck needs dust - ing. We  
 New Year's Day. Heave Ho! me Heart - ies, We're get - ting ra - ther res - tive. We

la - dy bold as she could be, Pinched our whis - tles at the "Gold - en Key." Now we're  
 had a binge last Christ - mas year, Nice plum pud - ding and a round of beer, But the  
 pooled our mon - ey, spent the lot, The world for - get - ting, by the world for - got. Now we

in be - tween the de - vil and the deep blue sea. Has an - y - bod - y seen our  
 cap - tain pulled his crack - er and we cried oh, dear! Has an - y - bod - y seen our  
 have - n't got a pen - ny for the you know what. Has an - y - bod - y seen our,

1. 2. ship? 2. 3. Has an - y - bod - y seen our, an - y - bod - y seen our ship?

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**HAPPY GUY** *From the Film "THE DAYDREAMER"*

Lyric by JULES BASS Music by MAURY LAWS

When the frogs are blurp-in' and the birds are chirp-in', When the day sounds hap-py, lead the

way, be a hap-py guy too. When the vines are cling-in' and the wind is sing-in',

While the day is hum-min', lead the way, be a hap-py guy too. There's no rea-son to be

gloom-in', where the flow-ers are bloom-in', Ev-'ry care will dis-ap-pear, when you smile from ear to

ear. When the owls are think-in' and the stars are wink-in', Then your heart feels light-er, for the

day's been bright-er for you. When the day sounds hap-py, you've got-ta be a hap-py guy too.

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# HEADLESS HORSEMAN

From the Film "THE ADVENTURES OF ICHABOD AND MR. TOAD"

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Lyric and Music by  
DON RAYE and GENE DePAUL

When the spooks have a mid-night jam - bo-ree — They break it up with fiend-ish glee. —  
Ghosts are bad — but the one that's cursed — Is the head-less horse-man, he's the worst. — When he goes a jog-gin' 'cross  
the land, — Hold - in' his nog - gin in his hand — De-mons take — one look and groan — And  
hit the road for parts un-known. And there's no wraith — like a spook that's spurned. They — don't like him and he's  
real - ly burned' — He swears to the long-est day — he's dead — He'll show — them that he can get a - head' —

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# HAPPY HABIT

From the Musical "BY THE BEAUTIFUL SEA"

Lyric by DOROTHY FIELDS  
Music by ARTHUR SCHWARTZ

Laugh-in' — is a hap - py ha - bit, If ya got teeth, flash the whole set Half e - nough laughs is  
what we don't get! Don't you throw that laugh-in' ha - bit a - way. — Hap - py ha - bit  
keeps you hap - py all day. — Giv - in' — is a hap - py ha - bit, If ya got dough,  
dig in that pot, If ya got no dough, give what ya got, Don't you throw that giv - in' ha - bit a -  
way. — I have lived a bit, — lit - tle bit here lit - tle bit there,  
Got good hab - its got 'em to spare, — an' I ain't break-in' an - y. Lov - in' — is a hap - py ha - bit,  
If ya got love, that's e - nuf said, If you ain't got love, broth - er you're dead! Don't you throw that lov-in' ha - bit a  
way. — Hap - py ha - bit keeps you hap - py all day. —

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**HIS ROCKING HORSE RAN AWAY** *From the Film "AND THE ANGELS SING"*

JOHNNY BURKE and JIMMY VAN HEUSEN

Edim Ebm Bb D+ D7 Eb Edim G#7 Bb Bdim

Bang! went the bridge lamp, down went the ta - ble, Crash! went the chi - na tray, But he

Cm F7 Bb Bdim Cm7 F7 Bb Edim Ebm

real - ly could - n't help it, His rock - ing horse ran a - way Rip! rip! went the cur - tain,

Bb D+ D7 Eb Edim Gb7 Bb Bdim Cm F7 Bb Bdim

Wham! went the win - dow, Crunch! went the new buf - fet And I had to tell his dad - dy his

Cm7 F7 Fm7 Fm7-5 Bb7 Eb Edim Bb F+ Bb9 Bb+(-9)

rock - ing horse ran a - way. Some - how In - di - ans got in - to our front room. Our

Eb C#dim Bb Gb7 Cm7 F7 Edim Ebm

cow - boy grabbed for his gun and went Boom! Boom! Boom! Slam! went the screen - door,

Bb D+ D7 Eb Edim Gb7 Bb Bdim Cm F7 Bb Bdim

Smash! went the mir - ror, Looks like I'll soon be gray, But he smiles and what's the dif - f'rence; And

Cm7 F7 Fm G7 G+ Cm Bdim Cm Bdim Cm7 Bdim F7 Adim Bb F+ Bb

may - be some Moth - er's Day He'll re - mem - ber when his rock - ing horse ran a - way.

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**HOORAY FOR LOVE** *From the Film "CASBAH"*Lyric by LEO ROBIN  
Music by HAROLD ARLEN

Eb Ab Eb Fm7 Eb Ab F7 Bb9 Bb7 Eb Fm7 Eb Bbm

Love! love! Hoo - ray for love! Who is ev - er too bla - sé for love? Make this a night for love.

Ab G+ C9 F+ Bb9 Eb Bbm Gb Bbm7 Ab Eb Fm7 Eb Ab C9 F+ Bb9

If we have to fight let's fight for love. Some sigh and cry for love. Ah, but in Pa - ree they die for love.

Eb Ab D9 C9+ F7 B9 Bb9 Eb Cm7 F7 Bb9 Bb7

Some waste a - way for love. Just the same Hoo - ray for love! It's the

Fm7 Bb7 Fm7 Bb7 Eb Fm7 Eb Ebdim

won - der of the world, It's a rock - et to the moon. It gets you high, it gets you low, But

Eb Cdim Ddim Eb E#6 Eb Ab Eb Fm7 Eb Ab F7 Bb9 Bb7

once you get that glow, Oh! some trust to fate for love, Oth - ers have to take off weight for love,

Eb Fm7 Eb Bbm Ab G+ C9 F+ Bb9 Eb Bbm Gb Bbm7 Ab Eb

Some go ber - serk for love, Loaf - ers ev - en go to work for love. Sad songs are sobbed for love,

Fm7 Eb Ab C9 F+ Bb9 Eb Ab D9 C9+ F7 B9 Bb9 Eb

Peo - ple have their nos - es bobbed for love. Some say we pay for love. Just the same Hoo - ray for love!

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**HIT THE ROAD TO DREAMLAND**

From the Film "HIT THE ROAD TO DREAMLAND"

JOHNNY MERCER and HAROLD ARLEN

Bb Gm Cm7 F7

Bye, bye, ba - by Time to hit the road to dream - land You're my ba - by

Cm7 F9 F+ Bb Gm

Dig you in the land of Nod. Hold tight ba - by We'll be swing - ing up in dream - land

Cm7 F7 Cm7 F9 F+ Bb D7 D+ C Fm D9

All night ba - by where the lit - tle Cher - ubs trod. Look at that knocked out moon, — Been a - blow -

D9-5 Am7 D9 Dm7 G9 Dm7 G7 Eb F7

in' his top — in the blue — Nev - er saw the likes of you; — What an An - gel.

Bb Gm Cm7 F7 Cm7 F+9

Bye, bye, ba - by Time to hit the road to dream - land. Don't cry ba - by It was di - vine but the

Dm7 Gm F#dim Gm7 Ab9-5 G9 Cm7 Bb Gm C7 F7 Bb F+ Bb9

roost - er has fin - 'lly crowed Time to hit the road.

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**HUSH-A-BYE ISLAND** From the Film "SMASH-UP"

Lyric by HAROLD ADAMSON  
Music by JIMMY McHUGH

C7 Gm7 C7-9 F Am7 D9

Close your eyes, my lit - tle dar - lin' 'Cause it's time to drift a - way

Gm7 C7 3 Gm7 C7 Gm7 C9 3 F Gm7

To Hush - a - bye Is - land On Rock - a - bye Bay. By a can - dy coat - ed

C7-9 F Am7 D9 Gm7 C7 3 Gm7 C7 Gm7 C9 3

moun - tain You'll have lots of time to play On Hush - a - bye Is - land On Rock - a - bye

F F+ Fdim F9 F7 Bb Fdim F9 F7 F+ Bb

Bay. You can take the Toy Town trol - ley And meet the Jol - ly Times ex - press. No one

Dm7 G7 G+ C G7 C Gm7 C9 Gm7 C7 Gm7 C7-9

there is mel - an - chol - y; It's an isle of hap - pi - ness. Don't you keep your dream boat wait - ing. Hope you

F Am7 D9 Gm7 C7-3 Gm7 C7 Gm7 C9 3 F

have a pleas - ant stay On Hush - a - bye Is - land On Rock - a - bye Bay.

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Heart and soul, I fell in love with you. Heart and soul, the way a fool would do,  
Mad - ly, be - cause you held me tight and stole a kiss in the night.  
Heart and soul, I begged to be a - dored; Lost con - trol, and tum - bled o - ver - board,  
Glad - ly, that mag - ic night we kissed, there in the moon - mist.  
Oh! but your lips were thrill - ing, much too thrill - ing. Nev - er be - fore were  
mine so strange - ly will - ing. But now I see  
what one em - brace can do. Look at me, it's got me lov - ing you, Mad - ly  
that lit - tle kiss you stole Held all my heart and soul.

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**HOW HIGH THE MOON** *From the Musical "TWO FOR THE SHOW"*Lyric by NANCY HAMILTON  
Music by MORGAN LEWIS

Some - where there's mu - sic, How faint the tune! Some - where there's  
heav - en, How high the moon! There is no moon a - bove When  
love is far a - way, too, Till it comes true That you love  
me as I love you. Some - where there's mu - sic, It's where you  
are, Some - where there's heav - en, How near, how far!  
The dark - est night would shine if you would come to me soon,  
Un - til you will, How still my heart, How high the moon!

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**THE HILLS OF OLD WYOMIN'** *From the Film "PALM SPRINGS"*

LEO ROBIN and RALPH RAINGER

Let me ride on a trail In the hills of old Wy - o - min' night let me rest With the blue sky for my ceil - in'

Where the coy - otes wail in the gloam - in' For it's there that my heart's at 'Till the wind's lul - la - by comes steal - in' From the hills where my heart's at

home. } (hum or whistle) In the home. } 1. 2.

Wake with a song! Wake with the sun! Sad - dle to mend, cat - tle to tend, Plen - ty to be done. Let me live on the range Where a man has room to roam in And dream of his love in the gloam - in' In the hills of old Wy - o - min' In the hills of old Wy - o - min'.

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**HAVE YOU MET MISS JONES?** *From the Musical "I'D RATHER BE RICH"*Words by LORENZ HART  
Music by RICHARD RODGERS

"Have you met Miss Jones?" Some one said as we shook hands.

She was just Miss Jones to me. Then I said, 'Miss Jones, You're a girl who un - der - stands, I'm a man who must be free.' And all at once I lost my breath, And all at once was scared to death, And all at once I owned the earth and sky! Now I've met Miss Jones, And we'll keep on meet - ing till we die, Miss Jones and I.

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## HERE'S TO LOVE

JAY LIVINGSTON and RAY EVANS

Dm7 G7-9 C Dm7 G7-9 C A+ A9 A+  
 Here's to love, here's to love — Here's to all that love can stand — for — It's a  
 Dm7 D#dim C Dm9 G7 Dm7 G7-9 C Dm7 G7-5  
 wish-ful won-der-land — for — just you. — Here's to love, here's to love — There's a  
 C A+ A9 A+ Dm7 B7-9 B7 E  
 ma-gic touch a-bout — it — And you're noth-ing much with-out — it — it's true.  
 F#dim G7 Dm7 G9 C Dm7 G7 G7-9 C  
 — It's the feel-ing lov-ers swear by — Where-by they cel-e-brate — And  
 Am7 D7 G Am7 D7-9 G7 Dm7 G7-9 C  
 those who find it there-by — are feel-ing on-ly great! — And late-ly I kind o' sigh —  
 Dm7 G7-9 C A9 A+ A7 Dm7 D#dim  
 — When I see you smil-ing by — Is this love that's grow-ing? Yes, it's love, —  
 D7 C Dm7 G7-9 C Dm9 Db9 C  
 — it's show-ing! Here's to love, — here's to life — with you. —

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## HELLO MY DARLING

FRANK LOESSER and FREDERICK HOLLANDER

D A7 D+ D G#dim A D#dim G C#dim D G#dim  
 I'll — for-get your ten-der kiss, I'll be brave af-ter this. I'll say "Hel-lo, my dar-ling,"  
 Em7 A7 D Em7 A7 D A7 D+ D G#dim A D#dim  
 If we should meet a-gain. — You'll — for-bid the tears to slip, you'll be-have,  
 G C#dim D G#dim Em7 A7 D  
 bite your lip, And say "Hel-lo, my dar-ling" If we should meet a-gain. —  
 Dm F F#dim C7 Gm7 C7 F Dm A D#dim  
 If we do meet a-gain, Our mo-ment can't be sweet a-gain. Oh! my love, Go, my love,  
 Em7 E9 A7 D A7 D+ D G#dim A D#dim  
 Though it's a bit-ter pill I know, my love. Please — re-mem-ber not to sigh o-ver this  
 G C#dim D G#dim Em7 A7 D  
 last good-bye, Just say "Hel-lo, my dar-ling" If we should meet a-gain. —

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**A HUNDRED POUNDS OF CLAY**

BOB ELGIN, LUTHER DIXON and KAY ROGERS

He took a hun - dred pounds of clay — And then He said, "Hey! Lis - ten! — I'm gon - na  
 hun - dred pounds of clay — He made my life worth liv - in' — And I will  
 fix this world to - day, — Be - cause I know what's miss - in'." Then He rolled His big sleeves up And a  
 thank Him ev - 'ry day — For ev - 'ry kiss you're giv - in'. — And I thank Him ev - 'ry night For the  
 brand new world be - gan. — He cre - at - ed wom - an And a lot of lov - in' for — man. —  
 arms that hold me tight, — And He did it all with just a hun - dred pounds — of — clay. —

1. Am Dm7 G7 | 2. F C  
 With just a — Now can't — you just see Him walk - in'

'round and 'round, — Pick - in' clay up off the ground, — Know - ing just what He should do — To make a liv - ing  
 dream like you. He rolled His big sleeves up And a brand new world be - gan. — He cre - at - ed  
 wom - an And a lot of lov - in' for — man. —

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**THE HOLLY BOY  
(With The Christmas Ball Nose)**

FRANK LATINO

'Round and 'round, Round and 'round All a'round he goes, The lit - tle Hol - ly Boy with the Christmas Ball Nose  
 Up and down, Up and down, He danc - es thru the snow; All cov - ered with leaves from his head to toe. He  
 won't say "No" when your eyes are all a - glow, And you ask him to dance, just see him go!  
 Side to side, Side to side, Sway - ing to and fro, The cut - est lit - tle boy that you ev - er will know,  
 'Round and 'round 'Round and 'round All a - 'round he goes, The lit - tle Hol - ly Boy with the Christ - mas Ball Nose.

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**HOME COOKIN'** *From the Film "FANCY PANTS"*

JAY LIVINGSTON and RAY EVANS

Oh, woe is me. What goes with me? I hate this liv-in' I've chose for me; Tired o' meet-in'

mis-er-y. Should o' nev-er roamed and left that Ho-ome cook-in', Ho-ome cook-in'

Life is cruel, I was a fool to roam. I climb this hill, I try this dale, and

then I step on a rust-y nail; Nev-er e-ven get no mail. I'm so far from

all that goes with Ho-ome cook-in', Ho-ome cook-in'. I'm a-fraid I

should o' stayed at home. With a porch light, screen door, ban-ner from Ni-

ag-a-ra Falls; Green grass, lawn mower, "Home Sweet Home" up-on the wall, That's Ho-ome

cook-in', Ho-ome cook-in'. Qui-et life is quite the life for me.

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**HOW ARE THINGS IN GLOCCA MORRA?** From the Musical "FINIAN'S RAINBOW"

Words by E.Y. HARBURG  
Music by BURTON LANE

Slowly

C7(6) Gm7 C7(6) Gm7

I hear a bird, Lon - don - der - ry bird, It well may

C7(6) F Gm7 C7(6) Gm7 C7(6) Gm7

be he's bring - ing me a cheer - ing word. I hear a breeze, A Riv - er Shan - on breeze, It well may

C7(6) F B $\flat$  dim rit. F B $\flat$  F

be it's fol - lowed me a - cross the seas. Then tell me please:

Gm7 B $\flat$  Fmaj7 Gm7 F Gm7 C7 Gm7

How are things in Gloc - ca Mor - ra? Is that lit - tle brook still leap - ing there?

C7 Gm7 C7(6) Gm7 C7(6)

Does it still run down to Don - ny - cove? Through Kil - ly - begs, Kil -

F B $\flat$  F B $\flat$  F Gm7 B $\flat$  Fmaj7 Gm7 F

ker - ry and Kil - dare? How are things in Gloc - ca Mor - ra? Is that wil - low tree still

Gm7 C7 Gm7 C7 Gm7 C7(6)

weep - ing there? Does that {lad - die} with the twink - lin' eye Come {whist - lin' } by and

C7 Gm7 C7 F C7 F A7

does {he she} walk a - way sad and dream - y there not to see me there? So I

B $\flat$  C7 F A7 B $\flat$  C7 F A7 B $\flat$  Gm7

ask each weep - in' wil - low and each brook a - long the way, And each {lad} that comes {a -

C7 Fmaj7 D7(b9) Gm Am Gm7 C7 F

whist - lin' } Too - ra - lay How are things in Gloc - ca Mor - ra this fine day?

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**HURRY! IT'S LOVELY UP HERE!**

From the Musical "ON A CLEAR DAY YOU CAN SEE FOREVER"

Lyric by ALAN JAY LERNER

Music by BURTON LANE

Eb Ebmaj7 Eb6 Ebmaj7 Ebmaj9 Eb Dm7 G7  
 Hey, buds be-low, up is where to grow, Up with which be-low can't com-pare with.  
 Cm Eb+ F7sus F9 Bb7sus Bb7 Eb Ebmaj7 Eb6 Ebmaj7  
 Hur-ry! It's love-ly up here! Life down a hole takes an aw-ful toll,  
 Ebmaj9 Eb Dm7 G7 Cm Eb+ F7sus F9 Abm6 Bb7  
 What with not a soul there to share with. Hur-ry! It's love-ly up here!  
 Bbm7 Eb7 Ebm7 Eb7 Bbm7 Eb7 Ebm7 Eb7 Gm7  
 Wake up! Be-stir your-self. It's time that you dis-in-ter your-self. You've got a  
 Gm7 C7 Abm6 Ab Bb7 Bb9 Eb Ebmaj7 Eb6 Ebmaj7  
 spot to fill, a pot to fill. And what a gift pack-age of show-er, sun and love  
 Ebmaj9 Eb Dm7 G7 Cm Eb+ F7sus F7 Eb C7sus C9  
 You'll be met a-bove ev-'ry-where with, Fon-dled and sniff'd by mil-lions who drift by.  
 F9 Bbm7 Bb7 Eb Gm7 C7 F7 Fm7 Bb7 Eb

Life here is ros-y if you're a po-sy. Hur-ry! It's love-ly here!  
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**HOW CAN I TELL?**

From the Musical "MONEY"

Lyric by TOM WHEDON and DAVID AXELROD

Music by SAM POTTLE

Dm7 G7 CMaj9 C6 CMaj9 C6 CMaj9 Dm9 G7 Dm9 G7 Dm9 G7  
 How can I tell? Can I tell right a-way? Can I stand here and say, "Look no  
 Dm9 G7 CMaj9 C6 CMaj9 C6 CMaj9 C6 CMaj9 C6 CMaj9 Am6 B7 Am6 B7  
 more, this is he?" How can I tell? Where's a sign I can see? Am I  
 Am6 B7 Am6 B7 EMaj9 E6 EMaj9 E6 Am7 D7 Am7 D7  
 fool-ing my heart? Is my heart fool-ing me? Tho' I'll quick-ly ad-mit, when he  
 Gm7 C7 Gm7 C7 Bbm7 Eb7 Bbm7 Eb7 A7 DMaj9 D6 Dm9 G7 CMaj9 C6  
 touch-es my hand, How ex-cit-ing and grand that can be. How can I tell?  
 CMaj9 C6 CMaj9 Dm9 G7 Dm9 G7 Dm9 G7 Dm9 G7 Dm9 G7 Em7 A7  
 Can I tell at a glance? Should I make an ad-vance, or for-get it and flee?  
 Em7 A7 Am7 Fm6 D7-5 C D9-5  
 Is there no way to tell if the man of my dreams Is the right sort of man, right  
 Am7 D9+11 G13 G7 CMaj9 C6 CMaj9  
 sort of type, right sort of per-son for me?

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# I AM LOVED

From the Musical "OUT OF THIS WORLD"

Words and Music by COLE PORTER



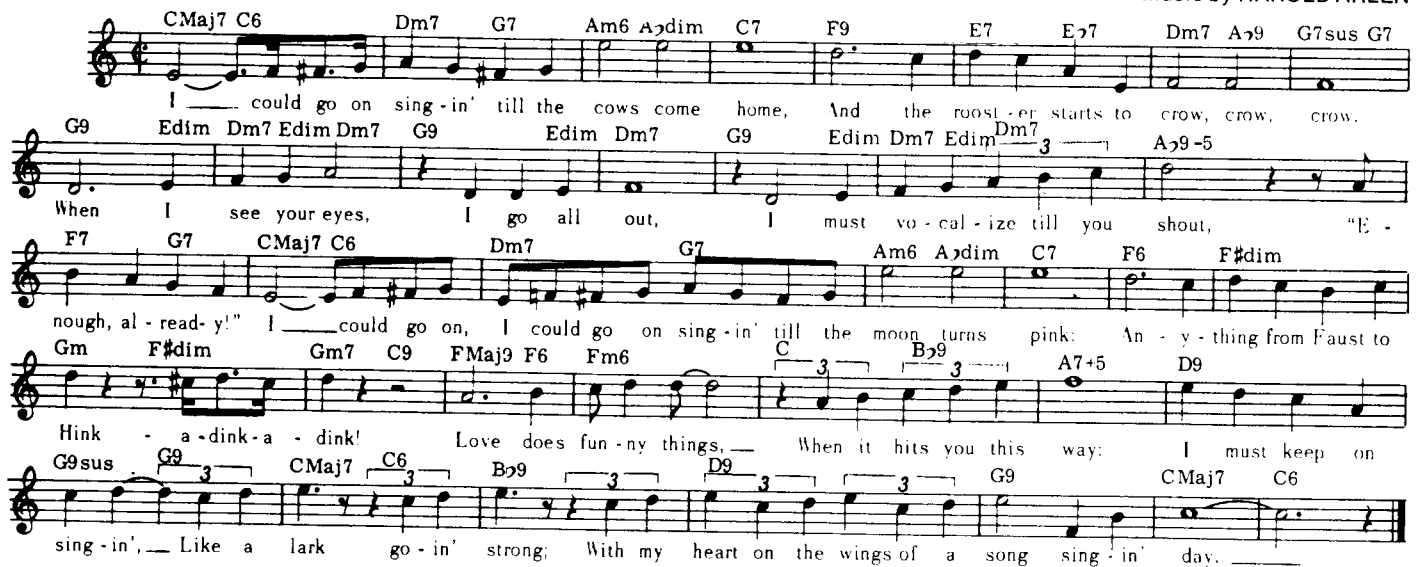
I am loved, I am loved by the one I love in ev-'ry  
dored, I'm a-dored by the one who first led my heart a-  
way. I am loved, ab-so-lute-ly loved. I'm a-dored, ab-so-lute-ly a-dored. } What a won-der-ful thing  
to be a-ble to say. I'm a-say So ring out the bells  
and let the trum-pets blow And beat on the drums for now I know I  
know I am loved, I am loved, What a won-der-ful thing, What a  
glor-i-ous thing, What a beau-ti-ful thing, to be a-ble to say.

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# I COULD GO ON SINGING (Till The Cows Come Home)

From the Film "I COULD GO ON SINGING"

Lyric by E.Y. HARBURG  
Music by HAROLD ARLEN



I could go on sing-in' till the cows come home, And the roost-er starts to crow, crow, crow.  
When I see your eyes, I go all out, I must vo-cal-ize till you shout, "E-nough, al-read-y!"  
I could go on, I could go on sing-in' till the moon turns pink: An-y-thing from Faust to  
Hink-a-dink-a-dink! Love does fun-ny things. When it hits you this way: I must keep on  
sing-in', Like a lark go-in' strong; With my heart on the wings of a song sing-in' day.

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# I CAN DREAM, CAN'T I? *From the Musical "RIGHT THIS WAY"*

Lyric by IRVING KAHAL  
Music by SAMMY FAIN

I can see, — no mat-ter how near you'll be, — You'll nev-er be - long to me. —  
 — But I can dream, can't I? Can't I pre-tend that I'm locked in the bend of  
 your em-brace, — For dreams are just like wine, — And I am drunk with mine. —  
 — I'm a-ware — my heart is a sad af-fair. — There's much dis-il - lu-sion there, —  
 — But I can dream, can't I? Can't I a - dore you al - though we are o-ceans a -  
 part? — I can't make you o-pen your heart, But I can dream, can't I?

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# I COULD BE HAPPY WITH YOU *From the Musical "THE BOY FRIEND"*

SANDY WILSON

Moderato, not too fast

I could be hap - py with you ——— If  
 you could be hap - py with me. ——— I'd be con -  
 tent - ed to live an - y - where. ——— What would I care ———  
 As long as you were there? Skies may not al - ways be blue, ——— But  
 one thing is clear as can be ——— I know that I could be hap - py with  
 you, my dar - ling, If you could be hap - py with me. ———

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**I CAN SEE IT** From the Musical "THE FANTASTICKS"

Words by TOM JONES  
Music by HARVEY SCHMIDT

Moderato

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Moderato'. The score consists of a vocal line and a piano accompaniment line. The lyrics are: 'I can see it! Shining somewhere! Bright lights somewhere invite me to come there. And learn. And I'm ready. I can hear it! Sirens singing, inside my ear I hear them all singing. Come learn! Who knows, maybe, all the visions that I see. May be waiting just for me to say: Take me there and make me see it! Make me feel it! I know it's so, I know that it really may be! Let me learn!' The piano accompaniment features various chords including C6, Bbmaj7, Bb, Ab, G, G+, G6, Fmaj7, F6, Emaj7, E6(9), E6, Bm7, G7, Cmaj7, D6, Dm7, Ab, G7, Cmaj7, C6, Dm7, E7+, E7, Am7, Ab13, Ab9, Eb, G7, C6, Bbmaj7, Bb, C6, Ab, G, Gmaj7, G6, Fmaj9, F6, Fmaj9, F6, Emaj7, E6, Emaj7, E6 Bm7, Emaj7, E6, Emaj7, E6 Bm7, Dm7, G7(b9), C6, Bb6, C6, Bb6, C6, Bb6, C6, Bb6, C6, Bb6, C6.



# I CONCENTRATE ON YOU

From the Film "BROADWAY MELODY OF 1940"

Words and Music by COLE PORTER

Eb Ebmaj Eb6 Bb+/Eb Ebm Abm6  
 When - ev - er skies look grey to me ——— And trou - ble be - gins to brew, ———  
 Bb7 Cm7-5 Bb7 Abm Ebm F7 Gb7 F7 Bb7+ Bb7 Bb  
 ——— When - ev - er the win - ter winds be - come too strong, I con - cen - trate on you. ———  
 Ab6 Eb Ebmaj7 Eb6 Bb+/Eb Ebm  
 When for - tune cries "nay, nay!" to me ——— And peo - ple de -  
 Gb9 Gb7 Cb6 Db7 Ebm7 Ebdim Db7 Gb  
 clare "You're through," ——— When - ev - er the Blues be - come my on - ly song, ———  
 F7 F7-5 B7+ Bb7+ Eb7 Eb Ab6 Eb *tacet* F7 Bdim Eb+ Eb  
 I con - cen - trate on you. ——— On your smile so sweet, so ten - der, ——— When at  
 Fm7 Bb7 Ebmaj7 Eb7 *tacet* Ab Db7 Cb Gb  
 first my kiss you de - cline, ——— On the light in your eyes, When you sur - ren - der ———  
 Ebm6 Eb F7 Bb Bbmaj7 Bb7 Eb Gm  
 ——— And once a - gain our arms in - ter - twine, ——— And so when wise men  
 Cm6 Bb9 Eb G7 G7+ G7 Bbm6  
 say to me ——— That love's young dream nev - er comes true, ——— To prove that  
 C7+ C7 Fm F7 F7-5 B7+ Bb7+ Bb7 Eb Ab6 E9  
 ev - en wise men can be wrong, I con - cen - trate on you. ——— I  
 Fm Bb7-9 Bb7 Eb  
 con - cen - trate ——— and con - cen - trate ——— on you. ———

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# I DIDN'T KNOW WHAT TIME IT WAS

From the Musical "TOO MANY GIRLS"

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderato

The musical score is written in G major and 4/4 time. It consists of ten staves of music with lyrics underneath. The tempo is marked 'Moderato'. The key signature has one sharp (F#). The lyrics are: 'I did - n't know what time it was, Then I met you. Oh, what a love - ly time it was, How sub - lime it was, too! I did - n't know what day it was. You held my hand, Warm like the month of May it was And I'll say it was grand. Grand to be a - live, to be young, to be mad, to be yours a - lone! Grand to see your face, feel your touch, hear your voice say I'm all your own! I did - n't know what year it was. Life was no prize. I want - ed love and here it was Shin - ing out of your eyes. I'm wise and I know what time it is now!' The chords are indicated above the notes.

I did - n't know what time it was, Then I met you. Oh, what a  
love - ly time it was, How sub - lime it was, too! I did - n't know what day it was.  
You held my hand, Warm like the month of May it was And I'll say it was  
grand. Grand to be a - live, to be young, to be mad, to be yours a - lone!  
Grand to see your face, feel your touch, hear your voice say I'm all your own!  
I did - n't know what year it was. Life was no prize. I want - ed  
love and here it was Shin - ing out of your eyes. I'm wise and I know what time it is now!

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# I COULD WRITE A BOOK

From the Film "PAL JOEY"

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderato

The musical score is written in G major and 4/4 time. It consists of six staves of music with lyrics underneath. The tempo is marked 'Moderato'. The key signature has one sharp (F#). The lyrics are: 'If they asked me I could write a book, A - bout the way you walk and whis - per and look, I could write a pre - face on how we met, so the world would nev - er for - get, And the sim - ple se - cret of the plot is just to tell them that I love you a lot, Then the world dis - cov - ers as my book ends, How to make two lov - ers of friends.' The chords are indicated above the notes.

If they asked me I could write a book, A - bout the way you walk and  
whis - per and look, I could write a pre - face on how we met, so the  
world would nev - er for - get, And the sim - ple se - cret of the plot  
is just to tell them that I love you a lot, Then the world dis -  
cov - ers as my book ends, How to make two lov - ers of friends.

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**I FEEL LIKE A FEATHER IN THE BREEZE**

From the Film "THE CHARM SCHOOL"

MACK GORDON and HARRY REVEL

Eb Fm7 F#dim Eb G7 Ab Adim Bb C7  
 I feel like a feath-er in the breeze Rid-ing on high, high in the sky, hon-ey, and  
 Fm7 Db9 Eb Fm7 Bb7 Eb Bb+7  
 I'm walk-in' on air. Since the mo-ment that you told me that you care.  
 Eb Fm7 F#dim Eb G7 Ab Adim Bb C7  
 Feel like a feath-er in the breeze Float-ing thru space in your em-brace, Danc-ing on  
 Fm7 Db9 Eb Fm7 Bb7 Eb Fm7  
 clouds 'way up a-bove Since the sec-ond that you beck-oned to my love. I'm hap-py,  
 Bb7 Eb Ebm Db  
 so hap-py when you're near My troub-les just dis-ap-pear As soon as you're  
 B7 Bb7 Bb+7 Eb Fm7 F#dim Eb G7  
 by my side I'm sat-is-fied. I feel like a feath-er in the breeze hav-ing my  
 Ab Adim Bb C7 Fm Db9  
 fun, kiss-ing the sun And it's be-cause you are the one So I'm  
 Eb Fm7 Bb7 Cm Am7-5 Eb Fm7 F#dim Eb  
 sing-in' like the bird-ies in the trees, And! feel-in' like a feath-er in the breeze.

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**I HEAR A DREAM (Come Home Again)** From the Film "GULLIVER'S TRAVELS"

LEO ROBIN and RALPH RAINGER

Eb Edim Fm7 Bb7 Fm Db7 Bb7 Eb  
 I hear a dream all day A dream that calls to me.  
 Eb7 Ab Gm Ab Gm Ab Abm Eb To Coda Edim Bb7 Ab Bb7  
 "Come home a-gain you sail-or-man, sail-or-man, Home a-gain to the  
 Eb Ab Eb Fm7 Eb Fm Cm Ab Gm Fm Bdim G7  
 sea." Where my goal is who can tell Fare thee well my dar-ling. A-dieu. While my  
 Cm Bdim G7 Cm7 F9 Fm Bb7 Coda Bb7 Ab Bb7 Eb  
 soul is on the blue my heart's with you. I where you should be."

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**I HAVE EYES** *From the Film "PARIS HONEYMOON"*

LEO ROBIN and RALPH RAINGER

Eb Fm7 Bb7 Eb C7 Fm  
 I have eyes to see with, But they see on - ly you, For you have eyes that  
 Bb9 Bb+7 Eb Fm Bb7 Eb Fm7 Bb7  
 put the ver - y stars\_ to shame. I have lips to sigh with, What  
 Eb C7 Fm Bb9 Bb+7 Eb7  
 else am I to do, When you have lips that fill my ver - y soul\_ with flame.  
 Ab F#dim Eb Fm Bb7 Eb Eb7 Ab F#dim  
 To - night you're near to me in a light bright as day, But you're so  
 Eb Cm Ab7 F7 Bb Bb7 Eb Fm7 Bb7  
 dear to me I could see you e - ven miles a - way For I have eyes to see with, And  
 Eb Edim C7 Fm Bb7 Eb  
 yet when we're a - part I close my eyes and see with my heart.

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**I SAID NO** *From the Film "SWEATER GIRL"*

FRANK LOESSER and JULE STYNE

C  
 I said, "No" He said, "Please" I said, "No" He said, "Please" I said, "No" He said,  
 E7 A7 Dm  
 "Please pret - ty Ba - by" I said, "No" He said, "Why?" I said, "No" He said, "Why?" I said  
 Dm7 G7 C A#dim G7 C  
 "No" He said, "Try" I said, "May - be." He said, "Now" I said, "Well" He said, "Ah, This is  
 C7 C+7 F A7 Dm B7  
 swell," "And you'll nev - er know how much it will mean!" So at last I con - fess I said,  
 C Em7-5 A7 Dm7 G7sus G7 C  
 "Yes, yes - yes - yes - yes." That's how I sub - scrib - ed to Lib - er - ty Mag - a - zine.

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# I DON'T CARE IF THE SUN DON'T SHINE

MACK DAVID

Moderato

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

I don't care — if the sun don't shine, — I get my lov - in' in the

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

eve-nin' time, when I'm with my ba - by. — It's no fun — with the

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

sun a - roun', but I get go - in' when the sun goes down, and I meet my

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

ba - by. — That's when we kiss — and kiss — and kiss and then — we kiss some more..

**A<sub>b</sub> F7 B<sub>b</sub>7**

— Don't ask how man - y times — we kiss. At a time like this —

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

who keeps score? — So, I don't care — if the sun don't shine — I'll

**E<sub>b</sub>7 A<sub>b</sub> F7 B<sub>b</sub>7 E<sub>b</sub>**

get my lov-in' in the eve-nin' time when I'm with my ba - by. —

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# I'M YOURS

E.Y. HARBURG and JOHNNY GREEN

**E<sub>b</sub> Edim F<sub>m</sub>7 B<sub>b</sub>7 E<sub>b</sub> E<sub>b</sub>dim F<sub>m</sub>7 B<sub>b</sub>7 E<sub>b</sub> E<sub>b</sub>dim**

Ask the sky a - bove and ask the earth be - low, Why I'm so in love and why I love you so, Could-n't tell you tho' I

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

try, dear, just Why, dear, I'm yours; When you went a - way you left a glow - ing spark, Try - ing to be gav is

**F<sub>m</sub>7 B<sub>b</sub>7 E<sub>b</sub> E<sub>b</sub>dim F<sub>m</sub>7 A<sub>b</sub>m B<sub>b</sub>7 E<sub>b</sub> C7 F<sub>m</sub>7 B<sub>b</sub>7**

whist-ling in the dark; I am on - ly what you make me, Come take me, I'm yours. How hap - py I would be to beg and

**E<sub>b</sub> E<sub>b</sub>dim F<sub>m</sub>7 B<sub>b</sub>7 E<sub>b</sub> E<sub>b</sub>7 A<sub>b</sub> F<sub>m</sub> G7 Cm Cm7 F7 A<sub>b</sub> M<sub>a</sub>7 B<sub>b</sub>7 E<sub>b</sub> Edim**

bor - row, or sor - row with you, E - ven tho' I knew to - mor - row You'd say we were through: If we drift a - part, then

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

I'll be - lost a - lone, Though you use my heart just for a step - ping stone, How can I help dream - ing of you? I love you, I'm yours.

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**I DON'T WANT TO WALK WITHOUT YOU**

From the Movie "SWEATER GIRL"

Words by FRANK LOESSER  
Music by JULE STYNE

*Slowly*

The musical score for "I Don't Want to Walk Without You" is written in a single system with five staves. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked "Slowly". The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes. The score includes various chords such as Fm, F7, Bb7, Eb, Gm7-5, C7, F9, Fm7, Bb7, Eb, Gm, A7-9, D7, Gm, Ebm, F7, Bb7, Eo, Fm, F7, Bb7, Eb, Gm7-5, C7, F9, Fm7, Bb7, Eb, Bb7, Eb, F#o, Gm7, C9, C7-9, Fm, Fm7, Bb7, Eb, Bb7, and Eb. The lyrics are: "I don't want to walk with-out you, Ba-by; Walk with-out my arm a-bout you, Ba-by. I thought the day you left me be-hind, I'd take a stroll and get you right off my mind. But now I find that I don't want to walk with-out the sun-shine; Why'd you have to turn off all that sun-shine? Oh, Ba-by, please come back or you'll break my heart for me, 'Cause I don't want to walk with-out you, No sir-ee. - ee."

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**IT'S NEVER TOO LATE TO FALL IN LOVE**

From the Musical "THE BOY FRIEND"

Words and Music by SANDY WILSON

*Moderately bright*

The musical score for "It's Never Too Late to Fall in Love" is written in a single system with six staves. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked "Moderately bright". The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes. The score includes various chords such as Bb, B0, Cm7, F7, Bb, B0, Cm7, Ebm, Bb, Bb0, Cm7, F7, Bb, B0, Cm7, F7, Bb, B0, Cm7, F7, Bb, Ebm, Bb, A7, Dm, Dm7, G7, Dm7, G7, C7, F7, F7-9, Bb, B0, Cm7, F7, Bb, B0, Cm7, Ebm, Bb, Bb0, Cm7, F7, Bb, Gm, Cm7, F7-9, Bb, Eb, Bb. The lyrics are: "It's nev-er too late to have' a fling, For Au-tumn is just as nice as Spring, And it's nev-er too late to fall in love. It's nev-er too late to wink an eye, I'll do it un-til the day I die And it's nev-er too late to fall in love. If they say I'm too old for you Then I shall an-swer 'Why sir, one nev-er drinks the wine that's new, The old wine tastes much ni-cer' A gen-tle-man nev-er feels too weak To pat a pink arm or pinch a cheek, And it's nev-er too late to fall in love. It's love."

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**I LIKE TO RECOGNIZE THE TUNE** *From the Musical "TOO MANY GIRLS"*Lyric by LORENZ HART  
Music by RICHARD RODGERS

Gm7 C7 F Gm7 C7  
 I like to rec - og - nize the tune, — I want to sav - vy what the band is  
 F6 Adim Bb6 Bbm6 F C7 F  
 play - ing, — I keep — say - ing — Must you bur - y the tune? — I've got to  
 Gm7 C7 F Gm7 C7 Dm Adim Bb6  
 know the an - swer soon, — Is it a cat mee - ow - ing in the at - tic? — Is it —  
 Bbm6 F C7 F D7 G6 Am7 D7  
 stat - ic? — Must you bur - y the tune? A well known — drum - mer plays the  
 G6 Am7 D7 Bb6 Cm7 F7 Bb G7 Bb C7  
 drums like — thun - der, But the — mel - o - dy is six feet un - der. — There is - n't  
 Gm7 C7 F Gm7 C7 F6 Adim  
 an - y one im - mune, — They kill the Bil - ly Ros - es and Puc - ci - nis. —  
 Bb6 Bbm6 1. F C7 F C7 2. F  
 Don't be — mean - ies, — Must you bur - y the tune? I like to tune?

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**I WISH I DIDN'T LOVE YOU SO** *From the Film "THE PERILS OF PAULINE"*

FRANK LOESSER

Eb Cm Gm Fm7 Bb7 Eb Ab Abm Eb Cm Fm7 Bb7 Ab  
 I wish I didn't love you so, — My love for you Should have fad - ed long a - go, —  
 Eb Cm Fm7 Bb7 Eb Cm Gm Fm7 Bb7 Eb Ab Abm Eb Cm  
 I wish I didn't need your kiss, — Why must your kiss  
 Fm7 Bb7 Ab Eb Bbm6 C7 Fm  
 tor - ture me as long as this? — I might be smil - ing by now — with some new — ten - der friend, —  
 Db7 C9 F9 Fm7 Bb7 Eb Cm Gm7 Fm7 Bb7  
 Smil - ing by now — with my heart — on the mend, — But when I try, Some - thing in that heart says  
 Eb Ab Abm Eb Cm Fm7 Bb9 Ab Eb  
 "No," — You're still there, I wish I didn't love you so.

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**I LOVE PARIS** *From the Film "CAN-CAN"*

Words and Music by COLE PORTER

Musical score for "I Love Paris" in C minor, 4/4 time. The score consists of six staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: "I love Par-is in the spring-time, I love Par-is in the fall, I love Par-is in the win-ter, when it driz-zles, I love Par-is in the sum-mer when it siz-zles, I love Par-is ev-'ry mo-ment, ev-'ry mo-ment of the year, I love Par-is, why, oh why do I love Par-is? Be-cause my love is near. Be-cause my love Be-cause my love is near." The score includes first and second endings for the final phrase.

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**IF THIS ISN'T LOVE** *From the Musical "FINIAN'S RAINBOW"*Words by E.Y. HARBURG  
Music by BURTON LANE

Musical score for "If This Isn't Love" in 2/4 time, marked "Lively". The score consists of six staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: "If this is-n't love The whole world is cra-zy If this is-n't love Then win-ter is sum-mer If this is-n't love I'm daft as a dai-sy With moons all a- this is-n't love My heart needs a plum-ber I'm swing-in' on round And cows jump-ing o-ver There's some-thing a-miss and I'll stars I'm rid-in' on rain-bows I'm bust-in' with bliss, and I'll eat my hat If this is-n't love! I'm feel-ing like the ap-ple on kiss your hand If this is-n't love! top of Will-iam Tell; With this I can-not grap-ple be-cause, be-cause you're so a-dor-a-belle If". The score includes first and second endings for the final phrase.

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# I NEVER MET A ROSE

From the Film "THE LITTLE PRINCE"

Music by FREDERICK LOEWE  
Lyric by ALAN JAY LERNER

Oh, I have met a Dai-sy; But where we met is ha-zy And I have walked the streets with  
 Mar-gue-rites and cling-ing vines be-side me. Oh, I've met a lot of those  
 but I nev-er met a Rose. There's of-ten been a Heath-er an arm-ful al-to-gether  
 And I have e-ven met a Vi-o-let who al-most sat-is-fied me.  
 Yes, I've met ev-'ry kind that grows But I nev-er met a Rose.  
 A-mong the Dah-lias I of-ten sal-ly. I left a Lil-y in the val-ley.  
 But now and then I pon-der And won-der as I wan-der a-mong the fields and shrub: Per-  
 haps the trou-ble is, Who knows, that I nev-er met a Rose,  
 Nev-er nev-er met a Rose.  
 While roam-ing through the clo-ver, Per-haps I passed her o-ver.  
 When all is said and done, Am I the one to blame, Who knows, that I nev-er met a  
 Rose, Nev-er, nev-er met a Rose.

**I PROMISE YOU** *From the Film "HERE COME THE WAVES"*Lyric by JOHNNY MERCER  
Music by HAROLD ARLEN

I prom - ise you a faith - ful heart, One that has  
 al - ways been free. At night there's a hand - ful of  
 stars That I pre - tend be - long to me.  
 I prom - ise you that rich or poor, I would be  
 hap - py to share The arms you have tak - en pos -  
 ses - sion of. The sun on the mea - dows A fire in the sha - dows, And  
 I prom - ise you I'll be there. A faith - ful heart, A star or  
 two And I'll be there I prom - ise you.

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**I WANT YOU** *From the Musical "I WANT YOU"*Lyric and Music by  
JOE CRAYHON, STEFAN KANFER and JESS J. KORMAN

I want you, my friend to be true, my friend. To the flag and your good old Un - cle  
 Sam: So show you're true to the man who al - ways treats you well, Sup - port the  
 man who rang the good old free - dom bell, Stand up and fight be - side your Un - cle  
 Sam - u - el, Show you're true to your good old Un - cle, True to your good old Un - cle,  
 True to your good old Un - cle Sam.

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**I REMEMBER YOU** From the Film "THE FLEET'S IN"

JOHNNY MERCER and VICTOR SCHERTZINGER

Ab G7 Ab E7m7 Ab7 D7 D7m G7m 3  
 I re - mem - ber you, You're the one who made my dreams come true A few kiss - es a -  
 go. I re - mem - ber you, you're the one who said: "I love you too." I  
 do, did - n't you know? I re - mem - ber too, a dis - tant bell, And stars that  
 fell like rain, out of the blue. When my life is thru And the an - gels ask me to re -  
 call The thrill of them all, Then I shall tell them I re - mem - ber you.

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**I'LL BUY THAT DREAM** From the Film "SING YOUR WAY HOME"

Lyric by HERB MAGIDSON  
 Music by ALLIE WRUBEL

A7 Dm7 3 G7 3 Dm7>5 G7>5 G7 C 3 3  
 I - ma - gine me with my head on your shoul - der And you with your lips get - ting  
 bold - er, A sky full of moon and a sweet mel - low tune I'll buy that dream.  
 I - ma - gine me in a gown white and flow - 'ry And you thank - ing dad for my  
 dow - ry, A church - ful of folks and those last min - ute jokes, I'll buy that dream. A  
 hon - ey - moon in Cai - ro in a brand new au - to - gy - ro Then home by rock - et in a wink. We'll  
 set - tle down near Dal - las in a lit - tle plas - tic pal - ace, It's not as cra - zy as you think! I - ma - gine  
 me on our first an - ni - ver - s'ry With some - one like you in the nur - s'ry. It  
 does - n't sound bad and if it can be had I'll buy that dream.

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**I SEE YOUR FACE BEFORE ME** *From the Musical "BETWEEN THE DEVIL"*Lyric by HOWARD DIETZ  
Music by ARTHUR SCHWARTZ

Ebmaj7 Eb6 Ebmaj7 Eb6 Ebmaj7 Eb6 Fm7 Bb7 Fm7 Bb7  
 I see your face be - fore me Crowd - ing my ev - 'ry dream, There is your face be -  
 Fm7 Bb7 Fm7 Eb Edim Fm7 Bb7  
 fore me, You are my on - ly theme. It does - n't mat - ter where you are  
 Bbdim Bb7 Ab Eb Cm6 D7 Gm7 Bbm6 C7 Fm7 Bb7+  
 I can see how fair you are 'I close my eyes and there you are, Al - ways.  
 Ebmaj7 Eb6 Ebmaj7 Eb6 Ebmaj7 Eb6 Fm7 Bb7 Fm7 Bb7  
 If you could share the mag - ic If you could see me too There would be noth - ing  
 Fm7 Bb7 Fm7 Eb7 Ab Ebdim Eb Ebdim Eb7  
 trag - ic In all my dreams of you. Would that my love could haunt you so, Know - ing I  
 Ab Abm Ebmaj7 Eb7 Fm/Eb Abm6 Bb7 Eb  
 want you so, I can't e - rase your beau - ti - ful face be - fore me.

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**I'M ALL BOUND 'ROUND WITH THE MASON DIXON LINE**Words by SAM M. LEWIS and JOE YOUNG  
Music by JEAN SCHWARTZ

C G7 C E7 A7  
 I'm all bound 'round with the Mas - son Dix - on line. It's pull - ing me  
 A7 C D7 G7  
 back where I used to be. When I was young - er I knew ev 'ry lane.  
 C G Em A7 D7 G D7  
 Now I hun - ger to be once a - gain. Back where the rob - in keeps throb - bin' pret - ty mel - o - dies.  
 G7 C G7 C E7  
 And when I'm all bound 'round with a pair of lov - in' arms, Oh, moth - er mine,  
 A7 Dm Fm C Em  
 I'll know I'm in Car - o line! I've read a lot a - bout  
 Am D7 C Am  
 heav - en, but give me Dix - ie all the time. For I've found that I'm bound,  
 Dm D7 Am G7 1. C G7 2. C  
 bound all a - round with the Mas - on Dix - on Line. I'm

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**I TALK TO THE TREES** *From the Musical "PAINT YOUR WAGON"*Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderato

I talk to the trees, but they don't lis - ten to me,  
I talk to the stars, but they nev - er hear me. The breeze has - n't  
time to stop and hear what I say, I talk to them all in  
vain. But sud - den - ly my words reach some - one el - se's ear;  
Touch some - one el - se's heart - strings too. I tell you my dreams  
And while you're list - ning to me, I sud - den - ly see them come true.

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Chappell & Co., Inc., publisher and owner of allied rights throughout the world. Used by permission.**IN A SHANTY IN OLD SHANTY TOWN**

JOE YOUNG, LITTLE JACK LITTLE and JOHN SIRAS

It's on - ly a shan - ty in old Shan - ty Town; The roof is so slan - ty it  
touch - es the ground; But my tum - bled down shack By an old rail - road track, Like a  
mil - lion - aire's man - sion, is call - ing me back. I'd give up a pal - ace if  
I were a king; It's more than a pal - ace, it's my ev - 'ry - thing. There's a queen wait' - ing  
there with a sil - ver - y crown, In a shan - ty in old Shan - ty Town.

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**I WISH I WERE IN LOVE AGAIN** *From the Musical "BABES IN ARMS"*Words by LORENZ HART  
Music by RICHARD RODGERS

G A#dim G A#dim

The sleep-less nights, The dai-ly fights, The quick to-bog-gan when you reach the heights; I

G A#dim D7 C#dim D7sus D7 G

miss the kiss-es and I miss the bites, I wish I were in love a-gain! The brok-en dates. The

A#dim G A#dim G

end-less waits, The love-ly lov-ing and the hate-ful hates, The con-ver-sa-tion with the

A#dim D7 G7 Cmaj7 Cm6 G E7-9

fly-ing plates, I wish I were in love a-gain! No—more pain,

A9 D7 G G7 Cmaj7 Cm6 G E7-9 A7

No—more strain, Now— I'm sane, but— I would rath-er be

D7 G A#dim G

ga-ga!— The pulled out fur of cat and cur, The fine mis-mat-ing of a

A#dim G B7 Em Am7 D7 G

him and her, I've learned my les-son, but I wish I were in love a-gain!

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**I STILL SEE ELISA** *From the Musical "PAINT YOUR WAGON"*Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

C G+ C Dm7 G7

I still see E-li-sa, She keeps on re- turn- ing as breath-less and young— as ev- er—

Dm7 G7 Dm7 G7 D7 G7 C Fm6C

I still hear E-li-sa, And still feel a yearn-ing to hold her a- gain. Her

Dm7 Em Dm7 G9 C F A7 Dm D7

heart was made of hol-i- days, Her smile was made of dawn. Her laugh-ter was an A- pril song that ech-oes on and

G7 C G7+ C Dm6 E7 Am

on.— Since I saw E-li-sa, the sha-dows are fall-ing and win-ter is call-ing a bove.—

Bdim C Dm7 G7 C A7 Dm G7 C

— But I still see E-li-sa— when- ev- er I dream of love.—

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**IF I RULED THE WORLD** *From the Musical "PICKWICK"*

Words by LESLIE BRICUSSE  
Music by CYRIL ORNADEL

1. If I ruled the world \_\_\_\_\_ ev-'ry day would be the first day of  
I ruled the world \_\_\_\_\_ ev-'ry man would be as free as a

spring, \_\_\_\_\_ Ev-'ry heart would have a new song to sing \_\_\_\_\_ And we'd  
bird, \_\_\_\_\_ Ev-'ry voice would be a voice to be heard. \_\_\_\_\_ Take my

sing of the joy ev-'ry morn - ing would bring. \_\_\_\_\_ 2. If  
word we would treas - ure each day that oc - curred. \_\_\_\_\_

My world \_\_\_\_\_ would be a beau - ti - ful place \_\_\_\_\_ Where we could weave such  
won - der - ful dreams. \_\_\_\_\_ My world \_\_\_\_\_ would wear a smile on its face \_\_\_\_\_

Like the man in the moon has when the moon beams. \_\_\_\_\_ If I ruled the  
world \_\_\_\_\_ ev-'ry man would say the world was his friend, \_\_\_\_\_ There'd be  
hap - pi - ness that no man could end, \_\_\_\_\_ No, my friend, not if I  
ruled the world. \_\_\_\_\_ Ev-'ry head would be held up high, \_\_\_\_\_

There'd be sun - shine in ev - 'ry - one's sky \_\_\_\_\_ If the day ev - er  
dawned when I ruled the world. \_\_\_\_\_



**IF I SHOULD LOSE YOU** *From the Film "ROSE OF THE RANCHO"*

LEO ROBIN and RALPH RAINGER

D+7 F#dim Gm D+7 F#dim Gm Bb7 Bb+9 Eb  
 If I should lose you the stars would fall from the sky. If I should lose you  
 Bb7 Bb+9 Eb Cm F9 add D C+9 F6 F7 C#dim Bb  
 the leaves would with-er and die. The birds in May-time would sing a mourn-ful re-frain  
 Gm D7 F#dim Gm C9 Cm Ab7 F7 D+7 F#dim G D+7  
 and I would wan-der a-round hat-ing the sound of rain. With you be-side me the rose would  
 F#dim Gm Bb7 Bb+9 Eb Bb7 Bb+9 Eb Cm F9 add D C+9  
 bloom in the snow. With you be-side me no winds of win-ter would blow. I gave you my love  
 F6 F7 C#dim Bb Eb D7 Gm Gm7 C9 Gb7 Bb Cm9 F+9 Bb  
 and I was liv-ing a dream, but liv-ing would seem in vain if I lost you.

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**I HEAR MUSIC** *From the Film "DANCING ON A DIME"*

FRANK LOESSER and BURTON LANE

Cm D+ G9 C7 Cm D+ G9 C7 F7 Bb F7 Bb  
 I hear mu-sic— Might-y fine mu-sic,— The mur-mur of a morn-ing breeze up there,— The  
 C7 F C7 F Cm D+ G9 C7 Cm D+ G9 C7 F7 Bb  
 rat-tle of the milk-man on the stair.— Sure that's mu-sic— Might-y fine mu-sic,— The sing-ing of a spar-row  
 F7 Bb C7 F C7 F Cm7 F9 Cm7 F9 Bb  
 in the sky,— the perk-ing of the cof-fee right near-by.— There's my fav-'rite mel-o-ody  
 Bbm7 Eb9 Bbm7 Eb7 Ab Gm7 Ebm C7 Cm D+ G9 C7 Cm D+  
 You my an-gel phon-ing me.— I hear mu-sic,— Might-y fine  
 G9 C7 F7 Bb F7 Bb C7 F Gm7 C9 C7 F  
 mu-sic— And an-y-time I think my world is wrong,— I get me out of bed and sing— this song.—

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**IT COULD HAPPEN TO YOU** *From the Film "AND THE ANGELS SING"*

JOHNNY BURKE and JIMMY VAN HEUSEN

G E7 A F#7 G C  
 Hide your heart from sight, Lock your dreams at night, It could hap-pen to  
 B7 Dm E7 Am7 Cm G A B7  
 you— Don't count stars or you might stum-ble—  
 Em C7 A7 Am7 D9 Ab9 G E7  
 Some-one drops a sigh and down you tum-ble. Keep an eye on Spring,  
 Am F#7 G C B7 Dm E7 Am7  
 Run when church bells ring, It could hap-pen to you. All I  
 Cm G Dm E7 D7 Am7 D9 G  
 did was won-der how your arms would be, And it hap-pened to me.—

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**I'LL PAINT YOU A SONG** *From the Film "NORWOOD"*

By MAC DAVIS

Medium Folk Style

Gm(F bass) Fmaj7 F

I'm just a coun-try boy, there's lit-tle I can of-fer you. Just rhymes and  
side your eyes, and find a lit-tle girl, Whose dreams have

Gm B♭m F Gm

mel-o-dies are all I have to give. But I've made friends with life and I can  
turned to sand, some-where a-long her way. But if you'll close your eyes and step in-

Fmaj7 F Gm B♭m F

com-fort you. If you'll just come with me, I'll show you how to live. I'll sing you a  
side my world, I'll take you by the hand, We'll find a brand new day. I'll sing you a

Gm C7 F Fmaj7 F6 F Gm

morn-ing with laugh-ing blue-birds. I'll sing you a fai-ry tale full of  
mea-dow with marsh-mal-low skies. I'll sing you a pup-py dog with a

C7 F Fmaj7 F6 F B♭ F Fmaj7

rib-bons and crepe pa-per words. I'll sing you a rain-bow you can keep for your own.  
pink tongue & big lov-ing eyes. I'll sing you a sun-set that glows all night long.

F6 F Gm C7 F

I'll sing you a morn-ing, I'll paint you a song! I look in -  
I'll sing you a mea-dow, I'll paint you a song! Won't you come a-long? —

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**I LOVES YOU PORGY** *From the Musical "PORGY AND BESS"*Music by GEORGE GERSHWIN  
Lyric by DuBOISE HEYWARD and IRA GERSHWIN

Andantino Fmaj7 B♭maj7 Dm7 Am7 B♭maj9

I wants to stay here, but I ain't wor-thy. You is too de-cent to un-der-  
Por-gy, don't let him take me, Don't let him han-dle me an' drive me

E♭ B♭maj7 Am7 F♯dim Gm7 C6 C7

stan', For when I see him he hyp-no-tize me, When he take hol' of me with his hot  
mad, If you kin keep me, I wants to stay here wid you for-ev-er, an' I'd be

F Am6 E♭9 E7 Am6

han'. Some-day, I know he's com-in' back to call me, He's goin' to han-dle me an'

A,7 | 5 G7-5 C♯m6 C7+5 G9

hol' me so. It's goin' to be like dy-in', Por-gy, deep in-side me.

C7 D♭ C9 C♯m7 C7

But when he calls. I know I have to go. I loves you

F

glad.

**I'LL WALK ALONE** From the Film "THREE CHEERS FOR THE BOYS"

Lyric by SAMMY CAHN  
Music by JULE STYNE

I'll walk a - lone be - cause, to tell you the truth, I'll be lone - ly. I don't mind be - ing lone - ly. When my heart tells me you are lone - ly too. I'll walk a - lone, they'll ask me why and I'll tell them I'd rath - er. There are dreams I must gath - er. Dreams we fash - ioned the night - you held me tight. I'll al - ways be near you, wher - ev - er you are. Each night in ev - 'ry prayer. If you call I'll hear you, no mat - ter how far. Just close your eyes and I'll be there. Please walk a - lone and send your love and your kiss - es to guide me. Till you're walk - ing be - side me, I'll walk a - lone.

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**IT'S A HAP-HAP-HAPPY DAY**

From the Film "GULLIVER'S TRAVELS"

A.J. NEIBURG, S. TIMBERG and W. SHARPLES

It's a hap - hap - hap - py day. Too - dle, oo - dle, oo - dle, oo - dle, oo - dle - ay. For you and me, for us and we, all the clouds have rolled a - way. It's a hap - hap - hap - py day. Too - dle, oo - dle, oo - dle, oo - dle, oo - dle - ay. The sun shines bright and the world's all right. It's a hap - hap - hap - py day. Four and twen - ty sun - beams are danc - ing 'round my face. Four score and twen - ty more are danc - ing ev - 'ry place. It's a hap - hap - hap - py day. Too - dle, oo - dle, oo - dle, oo - dle, oo - dle - ay. You can't go wrong if you sing a song. It's a hap - hap - hap - py day.

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# I HEARD A FOREST PRAYING

Words by SAM M. LEWIS  
Music by PETER DeROSE

Slowly  
Cmaj7

I heard a for - est pray - ing, The trees were cold and bare,

Am7 Fm C Fm7-5 G7+ G7 C Fm7-5G7+G7C

What was the for - est say - ing Let me re - peat it's prayer.

Fm7 Bb7 Ab Eb Cm D7-5 G7

Trees make a play - ground for chil - dren, They shade a lov - er's lane,

C G Am Am7 F#m7 F#° D7sus D7 Dm7/GG7 Cm F°/C

Shel - ter the tired and the wea - ry Bid - ding them hope a - gain. Man turned the fields and the

C7-9 C° B° Bbm C7sus C7 F Dm7-5

for - est In - to a bat - tle - field grim. Man took a tree, an

Cm Ab7 D7sus D7 D7+ (-9) G G7 Em G7 Cmaj7 **Tempo I**

in - no - cent tree, And made a cross for Him! I heard a for - est

C° Bm7-5 Bb° Am7 Fm

pray - ing, I heard the heav - ens weep, Just as the dawn was

C Am Am7 Fm7 G7+ G7 C

grey - ing And night went home to sleep.

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# ISN'T IT ROMANTIC

From the Film "ISN'T IT ROMANTIC"

LORENZ HART and RICHARD RODGERS

Is - n't it ro - man - tic? Mu - sic in the night, A dream that can be heard. Is - n't it ro - man - tic?  
man - tic? Mere - ly to be young on such a night as this? Is - n't it ro - man - tic?

Mov - ing shad - ows write the old - est mag - ic word. I hear the breez - es play - ing  
Ev - 'ry note that's sung is like a lov - er's kiss. Sweet sym - bols in the moon - light

in the trees a - bove. While all the world is say - ing you were meant for love. Is - n't it ro -

Do you mean that I will fall in love per - chance? Is - n't it ro - mance?

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**IF NOT FOR YOU** Theme from the Paramount Picture "BLOODLINE"

Words by LARRY KUSIK  
Music by ENNIO MORRICONE

D Em/D

If not for you, how could I live With-out the love that's yours to

D D7 G Gm D/F# Dm/F E7

give. With-out you near me, who'd be there to hear me; An-swer all my long-ing, be-long-ing to

A D Em/D

me. If not for you, would life go on; Could I ex-

D D7 G Gm D/F#

ist if you were gone. When I had no one, in your arms you taught me all the joys of

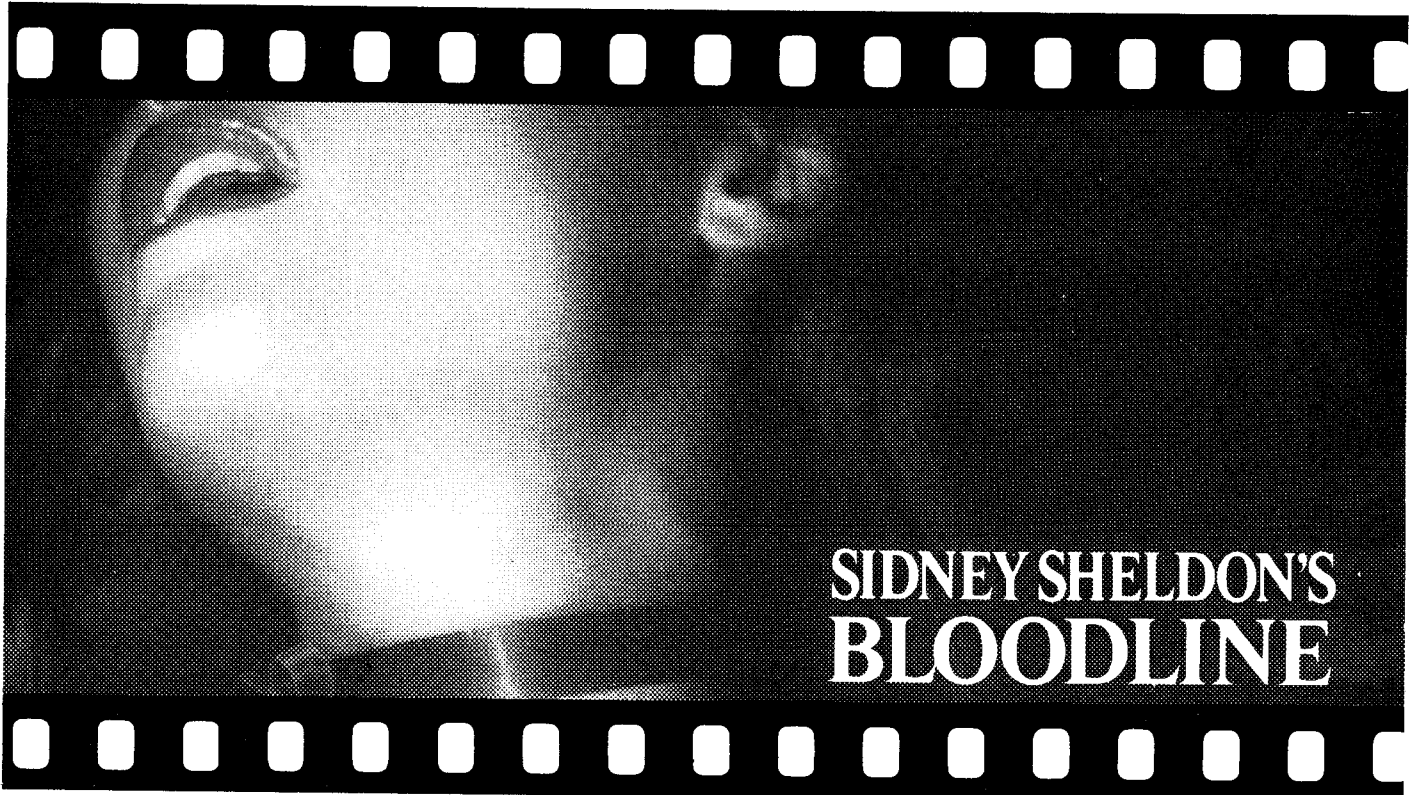
Dm/F E7(b9) Am7b5/Eb G/D

liv-ing, With the love you brought me. Now you're all I live for, How could I go

1. Em/A G/A Em/A D Dmaj7 D7 2. Em/A A7 D

on with-out you. When I had on, if not for you.

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SIDNEY SHELDON'S  
BLOODLINE

# I'M JUST A LUCKY SO-AND-SO

MACK DAVID and DUKE ELLINGTON

As I walk down the street... Seems ev-'ry-one I meet... Gives me a friend-ly, Hel-lo. —  
 I guess I'm just a luck-y so - and - so. — The birds in ev - 'ry tree —  
 Are all so neigh - bor-ly — They sing wher - ev - er I go. — I guess I'm  
 just a luck-y so - and - so. — If you should ask me the a - mount In my back ac - count, I'd  
 have to con - fess — that I'm slip - pin' — But that don't wor - ry me, con - fi - den - tial - ly, I've got a  
 dream that's a pip - pin'. — And when the day is through — Each night I hur - ry to —  
 a home where love waits, I know. — I guess I'm just a luck-y so - and - so. —

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# I'M POPEYE THE SAILOR MAN

SAMMY LERNER

I'm Pop - eye the sail - or man. — I'm Pop - eye the sail - or man. — I'm  
 strong to the "fin - ich" 'cause I eats me spin - ach. I'm Pop - eye the sail - or man. —  
**VERSE**  
 I'm one tough Ga - zoo - kus which hates all pa - loo - kas wot ain't on the up and square. — I  
 biffs 'em and biffs 'em an' al - ways out - roughs 'em, an' none of 'em gits no - where. — If  
 an - y one dass - es to risk my "fisk" it's "Boff" an' it's "Wham", un - 'er - stan'? — So,  
 keep "Good Be - hav - 'or", that's your one life - sav - er with Pop - eye the sail - or man. — I'm

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## INSEPARABLE

Words and Music by  
CHUCK JACKSON and MARVIN YANCY

In - sep - ara - ble, that's - how we'll al - ways be.  
 In - sep - ara - ble, just you and me. - It's so won - der - ful -  
 to know you'll al - ways be a - round  
 me. In - cred - i - ble, what you  
 are to me. In - cred - i - ble, you bring out the wom - an in - me  
 with your style of love. In - sep - ara - ble, yes, we are.  
 We're like a flow - er to a tree,  
 like words - to a mel - o - dy of love.  
 There's no way we can break up, no words that can make us blow our  
 thing. We're just  
 In - sep - ara - ble, that's how it is. In - sep - ara -  
 ble for the rest of our years. It's so won - der - ful  
 to know you'll al - ways be a - round.



# I WANNA BE LOVED

BILLY ROSE, EDWARD HEYMAN and JOHNNY GREEN

I wan-na be loved, with in - spi - ra - tion, I wan-na be loved start - ing to -  
 night. In - stead of mere - ly hold - ing con - ver - sa - tion, Hold me tight! I wan - na be  
 loved I crave af - fec - tion, Those kiss - es of yours I'd glad - ly share. I  
 want your eyes to shine in my di - rec - tion, Make me care. I want the  
 kind of ro - mance that should be strong and e - qual - ly as ten - der. I on - ly  
 ask for the chance to know the mean - ing of the word "sur - ren - der." I wan - na be  
 thrilled by on - ly you dear, I wan - na be thrilled by your ca - ress. I  
 wan - na find each dream of mine come true, dear, I wan - na be loved.

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# THE LONESOME ROAD

GENE AUSTIN and NATHANIEL SHILKRET

Look down, look down, that lone - some road Be - fore you trav - el  
 True love, true love, what have I done, That you should treat me  
 on. so? Look up, look up, and seek yo' mak - er 'Fore Gabri - el  
 You caus - ed me to walk and talk, Like I nev - er  
 blows his horn. Wear - y to - tin' such a  
 did be - fore. Gm7 Fm7 Bb7b9 Eb  
 load, Tredg - ing down that lone - some road. Look down, look  
 down that lone - some road, Be - fore you trav - el on.

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# I'M ON YOUR SIDE

From the Film "THE LITTLE PRINCE"

445

Music by FREDERICK LOEWE  
Words by ALAN JAY LERNER

Fast  
Eb

Where did you go? Where, oh where did you go? Lit-tle man, don't you know that I'm on your side?

Why did you go? Why, oh why did you go? Lit-tle man, let me show you I'm on your side.

This world is an o - cean with - out an - y shore when you're on your own. Dawn is the end of the rope when you're all a - lone. I've been, I've seen, I've known it. Where you be? Where, oh where can you be? Hur - ry back and you'll see that I'm on your side.

Where did you run? Why, oh why did you run from the one, on - ly one who is on your side?

Ev - 'ry - bod - y needs a friend, Come make use of me. God gave peo - ple hands to lend, Mine are free, So Why stay a - way? Come what may

I'm on your side!

Chord symbols: Eb, Bb, Ab, Eb, G7, C, Gb, Db, Gm7-5, Bbm, Db, G, Abmaj7, Eb6, Bb, Eb, Bb, Ab, Eb, Em7-5, A, D, A7, D, Fm, Db7, C, Ebm, F, Cb7-9, Bb, F7, Bb, F, A, F#, Bb7, Eb

**I'M THE GREATEST STAR** *From the Musical "FUNNY GIRL"*Words by BOB MERRILL  
Music by JULE STYNE

Moderato

The musical score for "I'm the Greatest Star" is written in 3/4 time with a key signature of two flats (Bb and Eb). It consists of five staves of music. The lyrics are: "I'm the great-est star. I am by far, But no one knows it. That's why I was born, I'll blow my horn till some-one blows it. I'm a natch-'ral 'Ca-mille' As Ca-mille I just feel I've so much to of-fer, I'm a nat-u-ral cough-er. Some ain't got it, not a lump. I'm a great big clump of tal-ent! Laugh! They'll bend in half, A thou-sand jokes, A thou-sand fac-es. Have you guessed yet, who's the best yet? If you ain't I'll tell you one more time. You bet yer last dime, In all— of the world so far— I'm the great-est, great-est star!"

Chords: Eb, Eb+, Ab, F7(b5) Bb7, Bb7, Eb7, Ab, Ab+Ab6, Bb7, Eb, C7, Fm C+ Fm7, G7, Cm, Fm6, G7, Cm, Bb, Fm7, Bb7, Eb, Eb+, Ab, Cm6, Ab7, Eb, G7, C7, Db7, Eb7, Eb, F7, F#7+, Fm7, Bb7+ Bb7, Ebmaj7Cm, Fm C+ Fm7, Bb11 Eb.

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**I LOVE YOU** *From the Musical "MEXICAN HAYRIDE"*

Words and Music by COLE PORTER

The musical score for "I Love You" is written in 3/4 time with a key signature of one flat (Bb). It consists of five staves of music. The lyrics are: "I love you" Hums the A-pril breeze "I love you" ech-o the hills. "I love you" the gold-en dawn a-grees As once more she sees daf-fo-dils. It's spring a-gain And birds on the wing a-gain start to sing a-gain The old mel-o-die "I love you" That's the song of songs, And it all be-longs to you and me.

Chords: Bbm6, C7-9, C7, Fdim, F, Gm7, C7, F6, D7, Bbm6, C7-9, C7, Fdim, F, A, E7, A, Gm7, C7, Fmaj7, F, Cm6, D7-9, G7, C7, Bbm6, C7-9, C7, Fdim, F, F7, D7, G7, C7, F, Bb, F.

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**IN LOVE WITH A FOOL** *From the Musical "I'M SOLOMON"*

Lyric by ANNE CROSWELL  
Music by ERNEST GOLD

Oh, you see the world with the eyes of a child When you're In Love With A Fool, To  
 speak is to sing, ev - 'ry branch is a swing And each day is a fling with a fool. You  
 find your - self do - ing in - cred - i - ble things When you're In Love With A Fool, Like  
 fly - ing a kite in the dead of the night Which feels ut - ter - ly right with a fool.  
 He does - n't care what the world says to him, He is he which is all he can be, A  
 fool and a king have this one thing in com - mon: From com - mon - place rules they are free.  
 Free, hap - py and child - like, so will - ing to give, \_\_\_\_\_  
 Fools need to be cared for if they're to sur - vive, \_\_\_\_\_  
 Fools give us the laugh - ter nec - es - sar - y to live! \_\_\_\_\_ Your  
 I need to be need - ed Thus do mar - riag - es thrive! \_\_\_\_\_ My  
 sup - per is ha - zel - nuts, hon - ey and milk, { If you should mar - ry a fool, \_\_\_\_\_ You'll }  
 { Now since I mar - ried a fool, \_\_\_\_\_ I'll }

nev - er have gold and { you'll } of - ten be cold But { you sel - dom feel } old with a fool, \_\_\_\_\_  
 { I'll } { I'll nev - er grow }

It's fool - ish I guess but I have to con - fess I like be - ing In Love  
 With A Fool. \_\_\_\_\_ Fool. \_\_\_\_\_

## I'M ALONE BECAUSE I LOVE YOU

JOE YOUNG

I'm A - lone Be - cause I Love You, Love you with all my  
heart; I'm a - lone be - cause I had to be true,  
Sor - ry I can't say the same a - bout you. Yes - ter - day's kiss - es are  
bring - ing me pain; Yes - ter - day's sun - shine has turned in - to rain. I'm A -  
lone Be - cause I Love You, Love you with all my heart.

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## I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER

JOE YOUNG and FRED E. AHLERT

I'm Gon - na Sit Right Down And Write My - self A Let - ter, And  
smile and say "I hope you're feel - ing bet - ter", And  
make be - lieve it came from you. I'm gon - na write words, oh, so  
close "with love" the way you do.  
sweet, They're gon - na knock me off my feet, A lot of kiss - es on the bot - tom,  
I'll be glad got 'em. I'm gon - na I'm Gon - na Sit Right Down And Write My - self A  
Let ter, And make be - lieve it came from you.

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I'LL FOLLOW MY SECRET HEART *From the Musical "CONVERSATION PIECE"*

By NOEL COWARD

I'll fol - low my se - cret heart my whole life through,  
I'll keep all my dreams a - part till one comes true.  
No mat - ter what price is paid, What stars may fade a - bove  
I'll fol - low my se cret heart till I find love.

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**IN THE MIDDLE OF A KISS** From the Film "THE CLOCK STRIKES EIGHT"

SAM COSLOW

E7 3 Am F7 E7 3 Am C7 3

In the mid-dle of a kiss \_\_\_\_\_ Sud-den - ly it dawned\_ on me \_\_\_ In the mid-dle of a kiss\_

F A7 Dm 3 G7

\_\_\_\_\_ I knew\_ you were mine \_\_\_\_\_ In the mid-dle of a sweet\_ em-brace\_ That you at first re-

C G+9 C Am Cm D7 Dm7 G7

sent - ed \_\_\_\_\_ Re - mem - ber, how sur-prised we were\_ To find we real - ly meant it? \_\_\_\_\_

E7 3 Am F7 E7 3 Am C7 3

\_\_\_\_\_ In the mid-dle of a sigh \_\_\_\_\_ We stum-bled in - to Par - a - dise \_\_\_\_\_ In the twin-ple of an eye\_

F A7 Dm Fm A7 Dm 3 Fm

\_\_\_\_\_ We lost\_ it a - gain \_\_\_\_\_ For we did - n't com-pre - hend \_\_\_\_\_ That our

C Gm 3 A7 F#dim G9 F G7 C Fm C

dream of love would end \_\_\_\_\_ Just the way it be-gan \_\_\_\_\_ In the mid-dle of a kiss. \_\_\_\_\_

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**IT'S ALWAYS YOU** From the Film "ROAD TO ZANZIBAR"

JOHNNY BURKE and JAMES VAN HEUSEN

Adim Bbm7 3 A7 Ab Ddim Bbm7 3 Eb7 Cm7 Fm7 F7

When - ev - er it's ear - ly twi - light I watch till a star breaks through;  
When - ev - er I roam through ro - ses, And late - ly I of - ten do,

Bbm 3 Db Dbm Ab Ddim Bbm7 1. Ebm7 Eb7 Ab Adim 2. A7 Ab

Fun - ny it's not a star I see, It's al - ways you. ways you.  
Fun - ny it's not a rose I touch, It's al -

Ebm7 Ab9 Ebm7 Cdim Db D9 Db Fm7 Db9

If a breeze ca-ress-es me, It's real-ly you stroll-ing by. If I hear a

Fm7 Ddim Bbm7 3 E9-5 E7 Eb9 Adim Bbm7 3 A Ab Ddim

mel - o - dy, It's mere-ly the way you sigh. Wher - ev - er you are, you're near me, You

Bbm7 3 Eb7 Cm7 Fm7 F7 Bbm 3 Db Dbm Ab Ddim Bbm7 A9 Ab

dare me to be un - true, Fun - ny, each time I fall in love, It's al - ways you.

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**IN THE PARK IN PAREE** *From the Film "A BEDTIME STORY"*

LEO ROBIN and RALPH RAINGER

Ev - 'ry bird has a mate, Ev - 'ry poo-dle has a date — In the park in Pa-ree in the  
 spring. Ev - 'ry duck, ev - 'ry fish Seems to get his ev - 'ry wish — In the park in Pa-ree in the spring. Those  
 ba - bies play - ing in the sun - light, So care - less and free, Will soon be play - ing in the  
 moon - light Where no one can see. — Ev - 'ry day there's the noise Of the rat - tles and the toys — In the  
 park in Pa-ree in the spring. Ev - 'ry night there's a hush, And the lit - tle ros - es blush — In the  
 park in Pa-ree in the spring. Each lov - er and his love dis - cov - er Na - ture is a  
 won - der - ful thing. — And they all want to be In the park in Pa-ree in the spring. —

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**I'LL ALWAYS LOVE YOU (Querida Mia)***From the Film "MY FRIEND IRMA GOES WEST"*

JAY LIVINGSTON and RAY EVANS

Day — af - ter day I'll al - ways love you — Live just to say I'll al - ways  
 love you. — Dear one, — your near - ness is my treas - ure. — Dear one, —  
 — your kiss is rich as wine. — And it's mine, — yes, it's mine, the won - der of you, —  
 Yours, love is yours be - cause I love you. — To you — I give my heart so mad - ly, mad - ly  
 beat - ing — with ev - 'ry beat re - peat - ing — I'll al - ways love you so! —

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**INDISCREET** From the Film "INDISCREET"Lyric by SAMMY CAHN  
Music by JAMES VAN HEUSEN

In - dis - creet, it's in - dis - creet! to gaze at you each time we meet I've told my eyes they  
 must dis - guise this year - ing! Yes, it's in - dis - creet! Quite in - dis - creet! to find your touch so  
 bit - ter - sweet! You're close to me, and sud - den - ly I'm burn - ing! While I'm ask - ing my - self  
 girl where's your pride? Ir - re - sist - a - bly I'm drawn to your side! And it's  
 boy in - dis - creet! so in - dis - creet! But love is sweet and time is fleet and oh my dear I crave the near - ness  
 of you To love you is why my heart must beat So  
 love me it can't be in - dis - creet!

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**I'VE HEARD THAT SONG BEFORE** From the Film "YOUTH ON PARADE"Lyric by SAMMY CAHN  
Music by JULE STYNE

It seems to me I've heard that song be - fore; It's from an old fa - mil - iar score,  
 I know it well, that mel - o - dy, It's fun - ny  
 how a theme re - calls a fa - vor - ite dream, A dream that  
 brought you so close to me. I know each word be - cause I've heard that song be - fore,  
 The ly - ric said "For - ev - er - more." For - ev - er - more's a mem - o - ry.  
 Please have them play it a - gain, And I'll re -  
 mem - ber just when I heard that love - ly song be - fore.

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**IS THIS WHERE I WAKE UP** *From the Musical "BILLY"*Music by JOHN BARRY  
Lyric by DON BLACK

Fast

F Gm Am F Bm<sup>3</sup>-E7 A Amaj7 A

1. 3. Is this where I wake up, \_\_\_\_\_ is this the day? \_\_\_\_\_  
2. Is this where I wake up, \_\_\_\_\_ and start to live? \_\_\_\_\_

C+ C F Gm A Bm<sup>3</sup>-E7 Amaj7 A6 C+

\_\_\_\_\_ Is this where I wake up; \_\_\_\_\_ What did you say?  
\_\_\_\_\_ Do I now show the world \_\_\_\_\_ I've more to give? \_\_\_\_\_

C7 Em7 A7 Em7 A7 D7 D Gm6 D+

\_\_\_\_\_ Some-thing in me is stir-ring, \_\_\_\_\_ Is some-thing great oc-cur-ring? \_\_\_\_\_  
\_\_\_\_\_ It seems a trip worth tak-ing, \_\_\_\_\_ Why won't my hands stop shak-ing? \_\_\_\_\_

Gm7<sup>3</sup> Am D7 Gm7 C7 Gm<sup>3</sup> To Coda C<sup>3</sup> Gb7

I know what you're in-fer-ring: \_\_\_\_\_ You will come, too, yes, you'll come too.  
May be at last I'm wak-ing \_\_\_\_\_ Out of the night, could I be right?

F Gm C9 C7<sup>3</sup> Fmaj7 D. C. al Coda

Is this where I wake up and turn on the light? \_\_\_\_\_

Coda

C<sup>3</sup> Gb7 F Gm Am F Bm<sup>3</sup>-E7 Amaj7 A6

could I be right? Is this where I wake up and turn on the light. \_\_\_\_\_

Amaj7<sup>3</sup> Am Ab9 Gm7 C7-5<sup>3</sup> Fmaj7

\_\_\_\_\_ And turn on the light. \_\_\_\_\_ And turn on the light? \_\_\_\_\_

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**IT'S BEEN A LONG, LONG TIME** *From the Film "I'LL GET BY"*Lyric by SAMMY CAHN  
Music by JULE STYNE

F FMaj7 F6<sup>3</sup> F#dim C9 C7

Just kiss me once, then kiss me twice, Then kiss me once a-gain, \_\_\_\_\_ It's been a long, long time.

Gm D+ Gm7<sup>3</sup> C7 Gm7 C9+ F

Have - n't felt like this, my dear, Since can't re-mem-ber when, \_\_\_\_\_ It's been a long, long time. You'll nev-er

Cm6 D7 Gm Bbm6 C7

know how man-y dreams I dreamed a-bout you Or just how emp-ty they all seemed with-out you. So,

F FMaj7 Am7<sup>3</sup> D7 Gm7 C7 F

kiss me once, then kiss me twice, Then kiss me once a-gain, \_\_\_\_\_ It's been a long, long time.

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# IT ALL DEPENDS ON YOU

From the Film "BIG BOY"

By B.G. DeSYLVA, LEW BROWN  
and RAY HENDERSON

Musical score for "IT ALL DEPENDS ON YOU" in G major, 4/4 time. The score consists of six staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I can be hap-py, I can be sad, I can be good or I can be bad, It all de-pends on you. I can be lone-ly out in a crowd, I can be hum-ble, I can be proud, It all de-pends on you. I can save mon-ey, or spend it, Go right on liv-ing, or end it, You're to blame, hon-ey, For what I do. I know that I can be beg-gar, I can be King, I can be al-most an-y old thing, It all de-pends on you."

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# IT STARTED IN NAPLES

From the Film "IT STARTED IN NAPLES"

MILT GABLER, ALESSANDRO CICOGNINI and CARLO SAVINA

Musical score for "IT STARTED IN NAPLES" in G major, 4/4 time. The score consists of six staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "It start-ed on an eve-ning in Na-ples. I was lone-ly on an eve-ning in Na-ples. Sud-den-ly we were to-gether, sing-ing things a-bout the weath-er, and I knew that love had found us. Man-do-lins were soft-ly play-ing to the words that we were say-ing, par-a-dise was all a-round us. Soon you dis-ap-peared from sight, some-how you van-ished in the night and I was left a mem-o-ry. I know you'll come back a-gain, my heart keeps tell-ing me so, And now I wait ev-'ry day and I pray by the bay of Na-ples."

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**IT TAKES LOVE TO MAKE A HOME**

From the Film "NEVER STEAL ANYTHING SMALL"

Lyric by MAXWELL ANDERSON

Music by ALLIE WRUBEL

Four walls can make a dwell - ing Four walls, a roof and a floor. That's all the a - gent's sell - ing, four walls and noth - ing more. That's all the a - gent's sell - ing, Four walls For those who roam. Four walls can make a dwell - ing, But it takes love to make a home!

Chords: C, F9, C, C6, C, G7, C, F9, C, C7, Gm7, C7, F, F#dim, C, A7, D7, Dm7, G7, C

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**IT WAS WRITTEN IN THE STARS** From the Film "CASBAH"Lyric by LEO ROBIN  
Music by HAROLD ARLEN

It was writ - ten in the stars, What was writ - ten in the stars shall be! It was writ - ten in the skies That the heart and not the eyes shall see. And so, wheth - er it bring joy, Wheth - er it bring woe, it shall be done! Now sud - den - ly I know You are the one. Here, as in a day - dream, By my side you stand; Here with my to - row - rows in your hand. It was writ - ten high a - bove That I have to have your love Or I'll nev - er be free. And cloud - y though the day be, Cra - zy though I may be, What the stars fore - told shall be.

Chords: Fm7, Ebm, F7+, Fm7, Ebm, B7-5, Ebm, B7-5, Ab9, F7+, Fm7, Ebm, B7-5, Ebm, Bb7, Ab, C#dim, Bb7, Eb, Gm9, C7+, F9, Eb, Ebm, F7, Fm7, F#m, Bb7, Fm7, Abm, Eb, Ab9-5, G9, F#dim, Fm7, Bb7, C7, Gm7, Ebm, Gm, F7, F7+, Fm7, Abm, Ebm, F7+, Fm7, Eb, Ab, Bb7, Eb, Bbm7, Bb7, Ab, Fm7, Bbm7, Abm, Ebm

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# IT WERE ALL GREEN HILLS *From the Musical "BILLY"*

455

Music by JOHN BARRY  
Lyric by DON BLACK

Slowly

It were all green hills when I were a lad, Love-ly real-ly love-ly. There were  
all green hills when I were a lad, Cham-pion, it were cham-pion. We had

o - pen fields and vast mead - ow - lands, Ram - bling dales, rug - ged moors and vales, And the  
cob - bled roads and white col - oured trams, Brass bands played at the town's pa - rade, And we

air was crisp and riv - ers stretched for un - told miles; The trees had room to grow and grow. It were  
sat and talked for hours on the vil - lage green, The days un - fold - ed nice and slow. It were

all green hills when I were a lad, But, of course, you're much too young to know. It were  
all green hills when I were a lad, But, of course, you're much too young to know.

It were all green hills when I were a lad And it does - n't seem that long a - go.

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# IN THE STILL OF THE NIGHT *From the Film "ROSALIE"*

Words and Music by COLE PORTER

Andantino

In the still of the night, As I gaze from my win - dow, At the  
moon in its flight, My thoughts all stray to you. In the still of the  
night, While the world is in slum - ber, Oh, the times with - out num - ber, Dar - ling, when I  
say to you: "Do you love me As I love you?"  
Are you my life - to - be, My dream come true?" Or will this  
dream of mine fade out of sight Like the moon, grow - ing dim, on the  
rim of the hill in the chill, Still of the night.

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**IT'S A NEW WORLD** *From the Film "A STAR IS BORN"*Lyric by IRA GERSHWIN  
Music by HAROLD ARLEN

It's a new world I see A new world for me! The tears have rolled off my cheek And fears fade a-way ev'ry time you speak. A new world though we're in a ti-ny room, What a vi-sion of joy and blos-som and bloom! A new-found prom-ise, one that will last, So I'm hold-ing on and I'm hold-ing fast! You brought a new world to me, And that it-'ll al-ways, al-ways be!

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**I'M TELLING YOU NOW** *From the Film "CALENDAR GIRL"*Lyric by HAROLD ADAMSON  
Music by JIMMY McHUGH

Have I told you late-ly I love you? Have I told you late-ly I care? I may be blind-ed by all of your charms, Grow ab-sent-mind-ed when you're in my ams. Have I told you late-ly you thrill me? Have I ov-er-er-looked it some-how? Have I told you late-ly I love you? If I have-n't I'm tell-ing you now.

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# IT'S ALL RIGHT WITH ME *From the Film "CAN-CAN"*

Words and Music by COLE PORTER

Steadily moving fox trot

*Cm* *F9* *Cm*

1. It's the wrong time, \_\_\_\_\_ and the wrong place \_\_\_\_\_ tho' the face is charm-  
 2. (It's the) wrong song, \_\_\_\_\_ in the wrong style \_\_\_\_\_ tho' your smile is love -

*Fm* *B7* *B9* *B7* *Bm6* *C9*

- ing, it's the wrong face, \_\_\_\_\_ it's not her face \_\_\_\_\_ but such a charm - ing face -  
 - ly, it's the wrong smile, \_\_\_\_\_ it's not her smile, \_\_\_\_\_ but such a love - ly smile -

*F9* *F7* *G* *Fm6* *G* *F* *G7* | *F9* *Fm7* *B7*

that it's all right \_\_\_\_\_ with me. \_\_\_\_\_ It's the all right \_\_\_\_\_ with

*Eb* *Bm* *E9* *Cdim*

me. \_\_\_\_\_ You can't know how hap - py I am that we met, I'm

*A7m* *Fdim* *E7* *E7maj7* *E6* *Bm6*

strange - ly at - tract - ed to you, \_\_\_\_\_ There's some - one I'm try - ing so

*F7* *Fm6* *G7* *Cm6* *G* *F* *G7*

hard to for - get. Don't you want to for - get some - one too? \_\_\_\_\_ It's the

*Cm* *F9* *Cm* *Fm*

wrong game \_\_\_\_\_ with the wrong chips, tho' your lips are tempt - ing, they're the wrong lips,

*B7* *B9* *B7* *Bbm6* *C9* *F9*

They're not her lips, but they're such tempt - ing lips \_\_\_\_\_ that if some night \_\_\_\_\_

*F7* *B9* *Gm* *D* *Fm7* *B7* *E7maj7* *E7* *E7+A7maj7* *A7* *Eb*

\_\_\_\_\_ you're free, \_\_\_\_\_ dear, it's all right \_\_\_\_\_ it's all right \_\_\_\_\_ with me. \_\_\_\_\_

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# I WISHED ON THE MOON *From the Film "I WISHED ON THE MOON"*

By DOROTHY PARKER and RALPH RAINGER

*Gb7b5* *F7* *Bb* *F7*

1. I wished on the moon \_\_\_\_\_ for some-thing I nev - er knew, \_\_\_\_\_ wished on the moon \_\_\_\_\_ for more than I  
 (2.) begged of a star \_\_\_\_\_ to throw me a beam or two, \_\_\_\_\_ wished on a star \_\_\_\_\_ and asked for a

*Bb* *Ab7* *G7* *C7* *F7* *Bb7* | *Eb* *Ebm*

ev - er knew: \_\_\_\_\_ a sweet - er rose, a soft - er sky an A - pril day \_\_\_\_\_ that  
 dream or two. \_\_\_\_\_ I looked for ev - 'ry love - li-ness: it

*F7sus4* *F7* *F7+* *Bb* | *Eb* *Ebm* *F7* *F+* *Bb*

would not dance \_\_\_\_\_ a - way. \_\_\_\_\_ 2. I (2.) all came true; \_\_\_\_\_ I wished on the moon \_\_\_\_\_ for you. \_\_\_\_\_

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**IT'S DE-LOVELY** *From the Musical "RED, HOT AND BLUE!"*

Words and Music by COLE PORTER

C7+ F F+ F

The night is young, — the skies are clear — And if you want — to go walk-ing, dear, — It's de-

F#dim C7 D7 Gm Ebmaj7

light-ful, — It's de-li-cious, — it's de-love-ly. — I un-der-stand — the rea-son why — You're

Em7>5 Gm Eb Em7b5 Gm G#dim F

sen-ti-men-tal 'cause so am I, — It's de-light-ful, — it's de-li-cious, — it's de-love-ly. —

G7 C7 F7 Bb F7 F+ Bb Bbm6

You can tell at a glance — What a swell night — this is for ro-mance, — You can hear dear Moth-er

C7 F F+

Na-ture mur-mur-ing low. — "Let your-self go." — So please be sweet, — my chick-a-dee, — And

F F F+ Dm F Fmaj7

when I kiss — you, just say to me — "It's de-light-ful, — It's de-li-cious, — It's de-

Am7 D7 Db+ C7 Gm7 F

lect-a-ble, — It's de-lir-i-ous, — It's di-lem-ma, It's — de-li-mit, It's de-luxe, It's de-love-ly."

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**INNAMORATA** *From the Film "ARTISTS AND MODELS"*

JACK BROOKS and HARRY WARREN

Bb Dm7 Eb Cm7 F7 Cm7 F7

If our lips should meet, in-nam-o-ra-ta, — kiss me, kiss me, sweet, in-nam-o-

Bb Edim Cm7 F7

ra-ta. — Hold me close and say you're mine, — with a love as

F+ Bb Cm7 Bb Dm7 Eb

warm as wine. — I'm at Heav-en's door, in-nam-o-ra-ta. —

Cm7 F7 Cm7 F7 Bb Fm6

Want you more and more, in-nam-o-ra-ta. — You're a sym-pho-

G7 Cm Cm7 C7-5 Bb Gm Cm7 F9 Bb

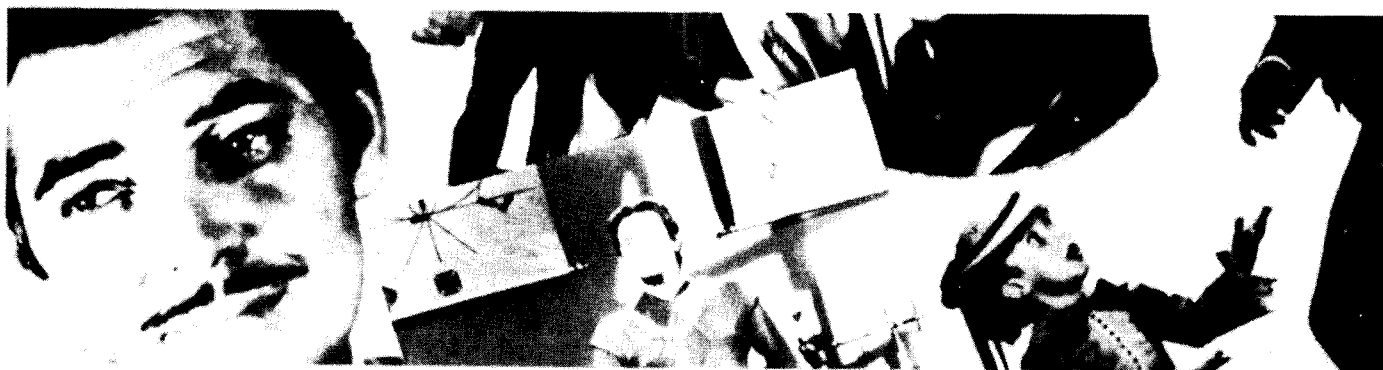
ny, a ver-y beau-ti-ful so-na-ta, my in-nam-o-ra-ta, Say that you're my sweet-heart, my love. —

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Words and Music by COLE PORTER

Bb7 Fm7 Bb7 Ebmaj7 Eb6 Fm7  
 I've got you un-der my skin, I've got you  
 Bb7 Ebmaj7 Cm7 Eb Fm7 Bb7 Ebmaj7 Cm7  
 — deep in the heart of me, — So deep in my heart, — You're real-ly a part of me —  
 Gm Fm7 Bb7 Ebmaj7 Eb6 Fm7 Bb7  
 I've got you un-der my skin. I tried so not to give  
 Ebmaj7 Eb6 Abm6 Bb7 D Ebmaj7 Eb6  
 in, I said to my-self, "This af-fair nev-er will go so well." But  
 Dm7 G7 Cdim C Ab6  
 why should I try to re-sist when, dar-ling, I know so well — I've got you —  
 Abm Bb7 Ebmaj7 Eb6 Fm7 Bb7  
 — un-der my skin. I'd sac-ri-fice an-y-thing, Come what might, for the  
 Eb Eb7 Ab Abm  
 sake of hav-ing you near, In spite of a warn-ing voice that comes in the night and re-  
 Eb Bb7 Cm Ab Bb7 Eb  
 peats and re-peats in my ear: "Don't you know, lit-tle fool, — you nev-er can win, —  
 Ebdim Fm7 Bb7 Eb Bb+ Eb Ab  
 — Use your men-tal-i-ty, — Wake up to re-al-i-ty." — But each time I do, just the  
 Abm6 Eb Bbm C7 Fm Bb7-9 Eb  
 thought of you makes me stop, Be-fore I be-gin, 'Cause I've got you un-der my skin. —

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**I'VE NEVER FORGOTTEN** From the Film "EARL CARROLL'S SKETCHBOOK"

Lyric by SAMMY CAHN  
Music by JULE STYNE

C Dm7 E♭dim C E♭dim Dm7 G7 Dm7 G7

I've nev - er for - got - ten the love that I found in your kiss - es. I've

C Dm7 E♭dim C Em Gm A7 Gm A7

nev - er for - got - ten 'cause dream - ing was noth - ing like this is,

D7 G9 F#7 G9 C Am E7 Am7 D7

The years that we wast - ed proved one thing to me, They were - n't all

Am7 D9 D7 G F Dm7 G7 C Dm7

wast - ed, 'cause you can't waste a mem - o - ry. I've nev - er for - got - ten the

E♭dim C E♭dim Dm7 G7 Dm7 G7 C Dm7 C Gm7 E♭dim

plans that we once made to - geth - er, I've nev - er for - got - ten the prom - ise you made me that night

F Em7 A7 Dm7 FMaj7 G7 C Am7

you held me tight So I kept re - mem - b'ring, What else could I

D7 D+ D7 B♭ C Am Dm7 Ddim C F C

do? I've nev - er for - got - ten, 'cause there's no for - get - ting you.

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**ISN'T IT COZY HERE** From the Film "THE DAYDREAMER"

Lyric by JULES BASS Music by MAURY LAWS

G D7sus G D7sus G D7sus G D7sus

Is - n't it co - zy. Is - n't it co - zy, Is - n't it co - zy

G D7sus G D7sus G A7 D7

here. Ten spi - ders gai - ly spin - ning, Nine bats a - hang - ing grin - ning;

G G7 C G D7sus G D7sus G D7sus

Eight cat - er - pil - lars here and there, Is - n't it co - zy here.

G Am7 D7 G A7 D7 G G7 C

Sev - en cen - ti - pedes a flit - ting, Six la - dy - bugs a knit - ting; Five bus - y bee - tles here and there,

G D7sus G D7sus G A7 D A7

Is - n't it co - zy here. Four bees a - bus - y bee - ing, Three fleas a -

D B7 E A7 D7 G Am7 D7

quick - ly flee - ing; Two flies right here and there, Is - n't it co - zy here. One mole is here to tend it,

G A7 D7 G G7 C G D7sus

No win - dows, that's to lend it a ver - y cheer - y friend - ly air, Is - n't it co - zy

G D7sus G D7sus G

Is - n't it co - zy, Is - n't it co - zy here.

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**THE JONES BOY**

MANN CURTIS and VIC MIZZY

The whole town's talk-in' a-bout THE JONES BOY, THE JONES BOY, THE JONES BOY. The whole town's say-in' he was a good boy, a nice boy, a swell boy. the whole town's talk-in' a-bout THE JONES BOY, He acts migh-ty pe-cul-iar now. The whole town thinks that he's not a well boy, He just is-n't the same Some how. He hops, he jumps, so mer-ri-ly o-ver the wa-ter pumps, He stops and then, He'll come to a pump and he'll jump a-gain, They're buzz-in' o-ver the fen-ces — that he's gone out of his sen-ses. The whole town's talk-in' a-bout THE JONES BOY, that poor boy, THE JONES BOY, But I just hap-pen to be THE JONES BOY, — And I hap-pen to be in love, yes, I hap-pen to be in love.

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**JUMP IN THE LINE**

RAYMOND BELL

Shake, shake, shake Sen-or - a Shake your bod-y line Shake, shake, shake Sen-or - a Shake it all the time Work, work, work Sen-or - a Work your bod - y line Work, work, work Sen-or - a Work it all the time. I.) My girl's name — is Sen - or - a I 2.) You can talk — a-bout cha-cha 3.) Sen-or - a she's — a sen - sa-tion the 4.) Sen-or - a danc - es ca - lyp - so tell you friends — I a - dore her And when she danc-es, Oh broth-er She's a hur-ri-cane — in all kinds of weather tan-go waltz — or the rhum-ba Sen-or - a's dance has no tit - le You — jump in the sad-dle hold on to the bri-dle rea-son for — a vi - a-tion And fel-lows, you got to watch it When she wind up she bot-tom she go like a rock-et Left to right — is the tem-po And when she gets the sen - sa - tion She go up in the air — Come down in slow mo-tion Jump in The Line, Rock your bod-y in time (O.K. I believe you) Jump in The Line, Rock your bod-y in time. (O.K. I believe you) Jump in The Line, Rock your bod-y in time. (O.K. I believe you) Jump In The Line, Rock your bod-y in time.

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**JOOBALAI** *From the Film "PARIS HONEYMOON"*

LEO ROBIN and RALPH RAINGER

The Joob - a - joob - a - joob - a - joob - a - lai \_\_\_\_\_ The Joob - a - joob - a - joob - a -  
 The Joob - a - joob - a - joob - a - joob - a - lai \_\_\_\_\_ The Joob - a - joob - a - joob - a -

joob - a - lai \_\_\_\_\_ There's that mel - o - dy \_\_\_\_\_ Straight from Rom - an - y \_\_\_\_\_ Where a  
 joob - a - lai \_\_\_\_\_ I'm with you to - night \_\_\_\_\_ Find - ing new de - light \_\_\_\_\_ In the

Joob - a - lai is like a Ju - bi - lee \_\_\_\_\_ And while we're danc - ing just a kiss a - part \_\_\_\_\_  
 mag - ic of a gyp - sy mel - o - dy \_\_\_\_\_

I hear that rhy - thm in my heart. \_\_\_\_\_ The Joob - a - joob - a - joob - a -

joob - a - lai. \_\_\_\_\_ And you - a - you - a - you - a - you and I. \_\_\_\_\_ With a

moon a - bove \_\_\_\_\_ Can't we fall in love \_\_\_\_\_ to the mu - sic of a gyp - sy Joob - a - lai. \_\_\_\_\_

Joob - a - lai \_\_\_\_\_ Joob - a - joob - a - joob - a - joob - a - joob - a - lai. \_\_\_\_\_

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**JUNGLE LOVE** *From the Film "JUNGLE LOVE"*

LEO ROBIN and RALPH RAINGER

Jun - gle love \_\_\_\_\_ Beat - in' like a tom - tom, beat - in' like a tom - tom Oh! \_\_\_\_\_

Jun - gle love \_\_\_\_\_ Jun - gle hearts, \_\_\_\_\_ Beat - in' in the sun - light, beat - in' in the moon - light

Oh! \_\_\_\_\_ Jun - gle love. \_\_\_\_\_ I'm not a wild - man \_\_\_\_\_ but

I feel \_\_\_\_\_ it too; \_\_\_\_\_ I'm go - in' wild, wild, wild o - ver you. \_\_\_\_\_ Jun - gle love \_\_\_\_\_

May - be I'm a vic - tim, May - be I'm a vic - tim of \_\_\_\_\_ Jun - gle love. \_\_\_\_\_

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**JOHNNY ONE NOTE** *From the Musical "BABES IN ARMS"*

Lyric by LORENZ HART  
Music by RICHARD RODGERS

Poor John - ny One Note. Sang out with gus - to And just o - ver -  
 Poor John - ny One Note Got in A - i - da, in - deed a great  
 lord - ed the place. Poor John - ny One Note Yelled wil - ly -  
 chance to be brave. He took his One Note howled like the  
 nil - ly, Un - til he was blue in the face, For hold - ing one  
 North wind brought forth wind that made crit - ics rave, While Ver - di turned  
 note was his ace. Could - n't hear the brass, Could - n't hear the drum  
 round in his grave! Could - n't hear the flute Or the big trom - bone.  
 He was in a class by him - self, by gum!  
 Ev - 'ry - one was mute John - ny stood a lone.  
 Cats and dogs stopped yap - ing, Li - ons in the zoo all were jeal - ous of  
 Thun - der claps stopped clap - ping, tra - fic ceased its roar, and they tell us Ni -  
 John - ny's big trill. ag - 'ra stood still. He stopped the  
 train whis - tles, Boat whis - tles, Steam whis - tles, Cop whis - tles, All whis - tles;  
 bowed to his skill. Sing John - ny One Note, Sing out with  
 gus - to And just o - ver - whelm all the crowd, So sing, John - ny One Note, out loud!  
 Sing, John - ny One Note! Sing, John - ny One Note, out loud!

**JUDITH** *From the Film "JUDITH"*

By EARL SHUMAN and SOL KAPLAN

Ju-dith, you are the twi- light fall- ing Ju-dith, a sleep- ing child,  
 Ju-dith, you are the ti- ger call- ing, Ju-dith, so warm, so wild! The yearn- ing  
 song from the dis- tant hills is part of you; Each time you cling to me, I hear it too! Ju- dith, what man can  
 claim you, tame you? Ju- dith, what must I do to cap- ture your heart? Ju- dith Ju- dith, Ju- dith The yearn- ing Ju- dith!

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**JUST FOR TONIGHT** *From the Film "HATARI"*

JOHNNY MERCER and HOAGY CARMICHAEL

Ebmaj7 Eb Eb6 Eb Ebmaj7 Eb6 Ebmaj7 Eb Eb6 Eb Bb7  
 Fm7 Bb7 Fm7 Bb7 Bb9 Fm7 Bb7 Fm7 Bb7 Eb Edim  
 Bb7 Ebmaj7 Eb Eb6 Eb Ebmaj7 Eb6 Eb7 Bbm7 Eb7 Ab  
 Adim Eb Bbm6 C7 Tacet Fm7 Bb7 Fm7 Bb7 Eb Bb7 Eb

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**JOSEPHINE** *From the Musical "ACE OF CLUBS"*

Words and Music by NOEL COWARD

Tempo di Valse moderato

Jo- se - phine Jo- se - phine from the first was ra - ther chic As a  
 tot She would trot Through the Is - land of Mar - ti - nique. Her for - tune was  
 told by an a - ged crone Who pro - phe - sied fame and ro - mance, And who hissed in her ear the out -  
 -rage - ous i - dea that she'd al - so be em - press of France. Jo - se - phine Jo - se - phine  
 Had with men a set rou - tine, And the peo - ple who thought her tech - nique was self taught did - n't  
 know Jo - se - phine. Jo - se - Jo - sie - Oh? Jo - sie, know Jo - se - phine.

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# JUNE COMES AROUND EVERY YEAR

From the Film "OUT OF THIS WORLD"

Lyric by JOHNNY MERCER  
Music by HAROLD ARLEN

June comes a - round ev - ry year, June comes a - round ev - 'ry spring -  
time. Just when your poor old heart can't go on, it seems, June brings a bas - ket - ful of  
dreams And be - fore you know it You see the moon wink his eye. Two hearts are  
waltz - ing in swing - time. So, wear a great big smile 'Cause  
af - ter all she'll nev - er fall for last year's style And June comes a - round ev - 'ry year.

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# JUST FOR THE BRIDE AND GROOM

From the Musical "HAPPILY EVER AFTER"

Lyric by BOB HILLIARD  
Music by DAVID MANN

Just for the bride and groom they were play - ing a song of ro - mance.  
As we waltzed a - round the room, not a per - son would join in the  
dance. I held you in my arms and the joy had our  
loved ones in tears. It's a night I won't for - get if I  
live a thous - and years. For I love you now as I loved you then  
and if I could live my life a - gain, I'd want to live the  
same sweet life. You and I man and wife. Just for the  
bride and groom there is al - ways a song of ro - mance. And  
love is al - ways in bloom, though the oth - ers have joined in the dance.

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**JUNE IN JANUARY** From the Film "HERE IS MY HEART"

LEO ROBIN and RALPH RAINGER

It's June in Jan - u - a - ry be-cause I'm in love; It al - ways is Spring in my heart, with  
 you in my arms. The snow is just white blos - soms that fall from a - bove, And here is the  
 rea - son my dear, your mag - i - cal charms. The night is cold the trees are bare  
 But I can feel the scent of ros - es in the air. It's June in Jan - u - a - ry  
 be - cause I'm in love, But on - ly be - cause I'm in love with you.

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**JUST ONE MORE CHANCE** From the Film "THE STOOGES"

SAM COSLOW and ARTHUR JOHNSTON

Just one more chance, To prove it's you a - lone I care for, Each night I say, a lit - tle prayer for  
 Just one more chance. Just one more night, To taste the kiss - es that en - chant me,  
 I'd want no oth - ers if you'd grant me Just one more chance. I've learned the mean - ing of re - pen - tance;  
 Now you're the ju - ry at my trial. I know that I should serve my sen - tence; Still I'm hop - ing all the while You'll give me  
 Just one more word. I said that I was glad to start out; But now I'm back to cry my heart out For just one more chance.

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**JINGLE JANGLE JINGLE** From the Film "THE FOREST RANGERS"

FRANK LOESSER and JOSEPH J. LILLEY

I got spurs that jin - gle jan - gle jin - gle, As I go rid - in' mer - ri - ly a -  
 sing, "Oh, ain't you glad you're sin - gle!" And that song ain't so ver - y far from  
 long. And they Oh, Lil - lie Belle, Oh, Lil - lie Belle Though I may have done some  
 fool - in' This is why I nev - er fell: I got spurs that jin - gle jan - gle jin - gle As I  
 sing, "Oh, ain't you glad you're sin - gle!" And that  
 go rid - in' mer - ri - ly a - long. And they  
 song ain't so ver - y far from wrong, So I'll jin - gle on a - long.

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**JUST A MOMENT MORE** *From the Film "MY FAVORITE SPY"*

JAY LIVINGSTON and RAY EVANS

Fm G7 C G Am Fm

Let me ca - ress you for just a mo - ment more. Let my arms press you

G7 C Am G#m Gm 3 F A7 3

for just a mo - ment more. Let's make this heav - en - ly night last 'til the light of

Dm D7 Am 3 G Am7 D9 G7

dawn ap - pears. I know if I had the right I'd make it last a thou - sand years!

G9 C G Am Fm G7 C G Am Fm

How I de - sire love for just a mo - ment more. I'll nev - er tire of

G7 C Am G#m Gm 3 F F#dim 3

this want - ing more and more, And so I long for the day when you will say

C Em Am D7 D#dim C Em Dm7 G7 G+ C Fm C

you will be lov - ing me for, for - ev - er and just a mo - ment more.

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**JUST FOR FUN** *From the Film "MY FRIEND IRMA"*

JAY LIVINGSTON and RAY EVANS

F Gm7 C7 Gm7 C7 F

Love me, love me, say you love me, just for fun. Soft - ly sigh it, try it, try it,

Cm7 Bdim Cm7 F7 Bb Bdim F D7 C#dim G7

just for fun. If you're close to me may - be you'll a - gree Here at hand's that

C#dim G7 F#dim C7 F#dim Gm7 C7 F Gm7 C7 Gm7 C7

mag - ic land we're seek - ing con - stant - ly. Tin - gle, tin - gle, when we min - gle, just for fun.

F Cm7 Bdim Cm7 F7 F+7 Bb Bdim

Let's pre - tend we'll nev - er end what we've be - gun For if we play at love,

F D7 Gm7 Gm9 C7-9 F

we may stay in love, Then you'll be glad you tried it just for fun.

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**JUST FOR YOU** *From the Film "JUST FOR YOU"*

LEO ROBIN and HARRY WARREN

G C#dim D G#dim Am6 G#dim Am7  
 Spring is here and all the pret - ty flow'rs that grow, grow just for you. —

D7 G C#dim D G#dim Am6 G#dim Am Am7  
 — Skies are clear and all the lit - tle stars that glow, glow just for you. —

B7-9 B+ D#m Em B7 Em  
 — Ev - 'ry brook that glit - ters in the sun - light, — ev - 'ry bird that flut - ters in the

F#m7 B7 E B7 E E7-5 Bb7  
 blue — takes one look and breaks in - to a love song, just for you, just for

A9 D+9 D7 G C#dim D G#dim Am6 G#dim  
 you. — You ap - pear and soft - ly in the trees a - bove cool breez - es

Am7 D7 G Em Em7 C6 Am7 D7 G C9 Eb9 G6  
 sigh. — Just for you, my love, they sigh and so do I. —

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**JANEY** *From the Film "THE FAR HORIZONS"*

WILSON STONE and HANS J. SALTER

Am Gm Gm7 F F6 F#dim Gm Gm7  
 Jan - ey knows — why a leaf may fall — or why the dark — Mis - sou - ri

Dm F7 G7 Bbm6 F F6 D7 Gm7  
 flows. — How to soothe — a thrush that's lost its call; — or a man — who's lost in

C9 Gm7 F6 Gm7 C7-9 F6 Gm7  
 love, Jan - ey knows. — Trem - bling lips, — arms that of - fer me — love

C7-9 F Gm7 C7 Dm G7  
 like I've nev - er known; — All the joys, — all the mys - ter - ies, —

Am D Gm7 Gm A+ A7 D7-9 D7 Gm7 C9 Gm7 F6  
 all of love's — re - pose. — All a wom - an's born to know, Jan - ey knows. —

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**JUST IN TIME** *From the Musical "BELLS ARE RINGING"*Words by BETTY COMDEN and ADOLPH GREEN  
Music by JULE STYNE

in time I found you just in time Be - fore you  
came, my time was run - ning low. I was lost, The los - ing  
dice were tossed, My bridg - es all were crossed, no where to go.  
Now you're here and now I know just where I'm go - ing, no more doubt or fear,  
I've found my way. For love came just in time. You found me  
just in time and changed my lone - ly life, that love - ly day.

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Stratford Music Corp., owner, and Chappell & Co., Inc. and G. Schirmer, Inc., administrators of publication and allied rights for the western hemisphere.**JUST IMAGINE** *From the Musical "GOOD NEWS"*By B.G. DeSYLVA, LEW BROWN  
and RAY HENDERSON

Just im - a - gine that he loves me dear - ly; Just im - a - gine  
that I'm his sin - cere - ly; I'm pre - tend - ing That he's send - ing Love notes  
end - ing, "I love you!" Seems that he's there, as the day is  
clos - ing; On his knees there, I hear him pro - pos - ing. He's not  
pres - ent, Still it's pleas - ant, Just im - a - gine that's it's true!

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**KATIE WENT TO HAITI** *From the Musical "DUBARRY WAS A LADY"*

Words and Music by COLE PORTER

C Am Dm7 G7 C  
 Ka - tie went to Hai - ti, Stopped off for a rest.

Am D7 G7 C  
 Ka - tie met a na - tie, Ka - tie was im - pressed.

C C#dim Dm7 G7  
 Af - ter a week in Hai - ti She

C A7 D7 G7 C E7 Am7  
 start - ed to go a - way, Then Ka - tie met an - oth - er na - tie

D9 C Fmaj7 G7 C C7  
 So Ka - tie pro - longed her stay. Af - ter

Dm7  
 a month in Hai - ti She de - cid - ded to re - sume her trip,

G7sus G9 C E7 Am7 D9 C Fmaj7 G7  
 But Ka - tie met still an - oth - er na - tie, And Ka - tie missed the

C G7 C Dm7 G7sus G7  
 ship. So Ka - tie lived in Hai - ti, Her

C D7 G7sus G7 C7 F  
 life there, it was great, 'Cause Ka - tie knew her Hai - ti

Fm C E7 A7 D7 G7 C  
 And prac - ti - cal - ly all Hai - ti knew Ka - tie.

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**KINDA SORTA DOING NOTHING** From the Musical "DOUBLE ENTRY"

Lyric and Music by JAY THOMPSON

Kind - a sort - a do - ing noth - ing, Stay - ing far - a - way - - from a - - - thing that takes  
 en - er - gy. Work's a word that I don't use, - - - - - If it takes work to be - - - a win -  
 - ner, Gee! I'd rath - er lose. - - - - - Ly - ing in - a nice warm tub - - - 'll  
 al - ways keep - me out - of trou - ble And I find the dev - il's work - shop is a  
 bus - y mind. - - - - - I have learned - to shut - my ears - to du - ty's call, - -  
 - - - By kind - a sort - a do - ing noth - ing at all. - - - - -  
 When in trou - - ble or - in doubt, - I have one mot - to: Just - stretch out! - I kind - a  
 drift: I may be shift - less, but it's bet - ter than hav - ing to shift!  
 When they passed out en - er - gy, - I was out - side in the hall: And I was  
 kind - a sort - a do - ing noth - ing at all. - - - - -

**KNOCK ON WOOD** From the Film "KNOCK ON WOOD"

SYLVIA FINE

C+9 F9 Bdim F9

My luck - y moon a - bove was shin - in', knock on wood. My clouds all had a sil - ver lin - in',

Fm7 Cb9 Bb9 G7 3 Cm7 F7 F+9

knock on wood. I got a lov - in' ba - by like I nev - er had — be - fore, Sweet - er than the can - dy in the

Bb9 Cb+9 Bb9 C7 Gm7 C7 Gm7 C7 Fm 3 C7

can - dy store. And now I feel so good, (knock wood). The date and ev - 'ry - thing is def - i - nite - ly un - der - stood.

1. Fm Ab6 Adim Eb G7

I'm gon - na buy two tick - ets on the choo - choo • train, — And feel I'm fly - in' in an

C9 F#dim C7 Ab6 Adim Eb C7 Fm7 Bb7 Eb Cb9 Bb9

aer - o - plane. — So knock, knock, knock, hon - ey, knock, knock, knock on wood. My

2. Fm Ab6 Adim Eb C7

And when I reach my ba - by's door, won't ring that door - bell an - y more. I'm gon - na

Ab6 Adim Eb C7 Fm7 Bb7 Eb

knock, knock, knock, hon - ey, knock, knock, knock on wood.

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LEWIS and YOUNG, TED FIORITO

C G7  
E - ven 'tho you're on-ly make be-liev - ing, Laugh! Clown! Laugh! E - ven tho' some-thing in - side is gri - ing,

C E7 A7 Dm B7 Em Dm7 G7  
Laugh! Clown! Laugh! Don't let your heart grow too mel - low, — Just be a real Pun - chi - nel - lo, fel - low,

C G7 C  
You're sup - posed to bright-en up a place and Laugh! Clown! Laugh! Paint a lot of smiles a - round your face and Laugh Clown,

E7 A7 Dm D7 G7 C  
don't frown, (Don't let the world know your sor - row,) Be a Pa - gli - ac - cio, Laugh! Clown! Laugh! —  
(Jest in your "Ves - ti la - giub - ba",)

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LITTLE DONKEY

By ERIC BOSWELL

Unhurriedly  
C G7 C G7 C7  
Lit - tle don - key, lit - tle don - key, on the dust - y road. Got to keep on

F G7 C C G7  
plod - ding on - wards, with your pre - cious load. Been a long time, lit - tle don - key,

C G7 C7 F G7  
thro' the win - ter's night. Don't give up now, lit - tle don - key, Beth - le - hem's in

C Am Em Am7 D7 G Am7 D7 G  
sight. Ring out those bells to - night, Beth - le - hem, Beth - le - hem.

Am Em Am7 D7 G Am7 D7 G G7 C  
Fol - low that star to - night, Beth - le - hem, Beth - le - hem. Lit - tle don - key,

G7 C G7 C7 F  
Lit - tle don - key, had a heav - y day Lit - tle don - key, car - ry Ma - ry

1 G7 C 2 G7 C F  
safe - ly on her way. — safe - ly on her way. — Lit - tle don - key,

C G7 C F G7 C  
car - ry Ma - ry safe - ly on her way. mm -----

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# LOVE'S BEEN GOOD TO ME

By ROD MCKUEN

I have been a ro-v-er, I have walked a-lone  
 Hiked a hun-dred high-wavs. nev-er found a home:  
 Still in all, I'm hap-py, the rea-son is, you see, Once in a while, a -  
 long the way, Love's been good to me. There was a girl in Den-ver  
 be-fore the sum-mer storm. Oh her arms were ten-der! Oh, her arms were  
 warm! And she could smile a-way the thun-der, kiss a-way the rain.  
 And ev-en though she's gone a-way, You won't hear me com-plain.

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# THE LADY IS A TRAMP

From the Musical "BABES IN ARMS"

 Words by LORENZ HART  
 Music by RICHARD RODGERS

Moderato

I get too hun-gry for din-ner at eight, I like the thea-tre but  
 I don't like crap-games with Bar-ons and Earls, Won't go to Har-lem in  
 nev-er come late. I nev-er both-er with peo-ple I hate,  
 er-mine and pearls Won't dish the dirt with the rest of the girls,  
 That's why the la-dy is a tramp. I like the free fresh wind in my hair,  
 Life with-out care. I'm broke, it's oke, Hate Cal-i-  
 for-nia, it's cold and it's damp, That's why the la-dy is a tramp.

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# LET ME BE A PEOPLE (Plain Old Me) *From the Movie "CINDERELLA"*

JACK BROOKS and HARRY WARREN

Let me be a peo-ple, I don't ask for much. Just a space, a hap-py place that  
 has the com-mon touch. I'm a-ware I'll nev-er be great, a head of state, a po-ten-tate.  
 I don't care for e-le-gant clothes, for good-ness knows, my life is ro-sy. Let me be a  
 peo-ple; I'm no V. I. P. 'Though I'll nev-er go brag-gin' a-bout my  
 fam-'ly tree, I don't wan-na be an-y-one else but plain old me.

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# LOVE IS TROUBLE *From the Paramount Picture "KID RODELO"*

By TOM GLASER

1. Love is trou-ble, \_\_\_\_\_ trou-ble is love. They go to-geth-er  
 2. If you have tears now \_\_\_\_\_ don't let them show. Love is a rid-dle  
 hand \_\_\_\_\_ in glove. When I look at you, what do I see? Love and  
 no one can know. Lend me your heart now just for a-while. Nev-er for-  
 trou-ble look-ing \_\_\_\_\_ at me. Say good-bye don't wait, \_\_\_\_\_  
 ev-er, that's not \_\_\_\_\_ my style.  
 say good-bye be-fore it's too late. \_\_\_\_\_ We're so much clos-er  
 Give me your hand then,  
 when we're a-part. Love is trou-ble, \_\_\_\_\_ deep in the heart.  
 soft as a dove. Love is trou-ble, \_\_\_\_\_ trou-ble is love.  
 (give me your love.)

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**THE LADY FROM L.A.** From the Musical "BILLY"

Music by JOHN BARRY  
Lyric by DON BLACK

Moderately

F tacet F tacet

Now ev - 'ry - thing was calm down in Wich - i - ta Be - fore that Grey - hound bus pulled on in -  
tough to teach an old dog new tricks. But down in Wich - i - ta they learn fast.  
neigh - bor - hood; heard she trav - elled West, - I don't know where 'cos she did - n't say -

Bb7 tacet F tacet

On - to the side - walk stepped, dressed in fad - ed jeans, - A girl who grinned a lech - er - ous grin -  
She turned the whole town on to her West Coast ways; - They lived each day like it was their last. -  
But it's a fun - ny thing: half of Wich - i - ta - Are comb - in' all the U. S. of A. -

C7 Bb7

She was a } gin drink - ing, sin think - ing, pool play - ing, hip sway - ing, Pot grow - ing, mind blow - ing,  
They loved the }  
To find the }

C7

sweet talk - ing street - walk - ing Back scratch - ing, mansnatch - ing, soul shout - ing, La - dy from L. A.

1. 2. F

C7 F C7

They say it's from L. A. \_\_\_\_\_  
She left the \_\_\_\_\_

Bb7 F Bb7 C7 F

La - dy from L. A., \_\_\_\_\_ La - dy from L. A. \_\_\_\_\_

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**LOVE IS A DANCING THING** From the Musical "AT HOME ABROAD"

Words by HOWARD DIETZ  
Music by ARTHUR SCHWARTZ

Moderately

Eb Ab Eb+ Eb D7+ Eb6 Ebmaj7 Eb A°

Love is a danc - ing thing, \_\_\_\_\_ Gay as a May - day,

Ebmaj7 Eb Bbm7 Eb7 Bbm7 Eb7 Ab Fm7 Eb Gm Bbm Eb7 Fm7 Fm7-5

I'm in the hey - day of it. Love is a danc - ing thing, \_\_\_\_\_ It's

Eb Ab Fm Bb7 Eb A° Bb7 Eb Ab Eb+ Eb D7+ Eb6

danc - ing my light heart a - way. \_\_\_\_\_ When this en - tranc - ing thing \_\_\_\_\_

Ebmaj7 Eb A° Ebmaj7 Eb Bbm7 Eb7 Bbm7 Eb7 Ab Fm7 Eb Gm Bbm

Came like a Spring song, I heard the sing - song of it. Love is a danc - ing thing,

Eb7 Fm7 Fm7-5 Eb Ab Fm Bb7 1 Eb B7 Bb7 2 Eb

Ro - man - cing my light heart a - way. \_\_\_\_\_ - way.

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## LOVER

LORENZ HART and RICHARD RODGERS

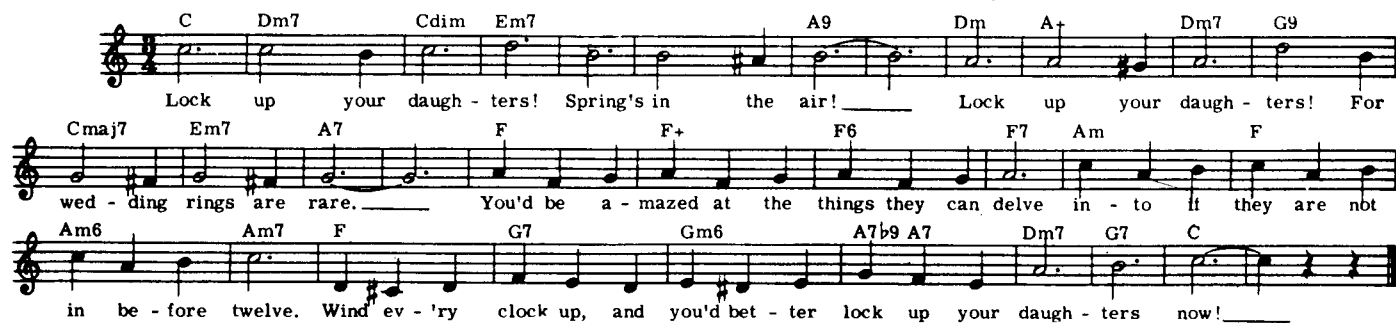


C B7(sus) B7 Bb7(sus) Bb7  
 Lov - er, when I'm near you And I hear you speak my  
 Em7 A7 Ab7(sus) Ab7 G7(sus) G7 C  
 name Softly in my ear you breathe a flame.  
 Dm7 G7 C B7(sus) B7  
 Lov - er, when we're dancing keep on  
 Bb7(sus) Bb7 Em7 A7 A7(sus) Ab7  
 glanc - ing in my eyes, Till love's own en -  
 G7(sus) G7 C Am B  
 tranc - ing music dies.  
 E A B7(sus) B7 E A  
 All of my fu - ture is in you. Your ev - 'ry plan I de -  
 B7(sus) B7 G C Am7 D7  
 sign. Prom - ise you'll al - ways con - tin - ue to be  
 Em C#dim Dm7 G7 C B7(sus)  
 mine. Lov - er, please be ten - der  
 B7 Bb7(sus) Bb7 Em7 A7 A7(sus)  
 when you're ten - der fears de - part. Lov - er  
 A7 G7(sus) G7 C Dm7 C  
 I sur - ren - der to my heart.

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## "LOCK UP YOUR DAUGHTERS"

By LIONEL BART and LAURIE JOHNSON



C Dm7 Cdim Em7 A9 Dm A+ Dm7 G9  
 Lock up your daugh - ters! Spring's in the air! Lock up your daugh - ters! For  
 Cmaj7 Em7 A7 F F+ F6 F7 Am F  
 wed - ding rings are rare. You'd be a - mazed at the things they can delve in - to if they are not  
 Am6 Am7 F G7 Gm6 A7b9 A7 Dm7 G7 C  
 in be - fore twelve. Wind ev - 'ry clock up, and you'd bet - ter lock up your daugh - ters now!

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# LOVING IS A WAY OF LIVING

HAL DAVID and BURT F. BACHARACH

1. Lov-ing Is A Way Of Liv - ing when your heart is tru - ly true  
 2. Lov-ing Is A Way Of Liv - ing all the dreams you've ev - er known.  
 3. Lov-ing Is A Way Of Liv - ing for a ver - y spe-cial few.

and the one you love's in love with you for - ev - er and a day.  
 Know-ing you won't have to dream a - lone is  
 It's the way I'd love to live with you for -

won - der - ful they say. They say there is a time to kiss and run: but

when you find that cer - tain one your run - ning days are done. ev - er and a day with

you, for - ev - er and a day with you, for - ev - er lov - ing you.

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## LONDON PRIDE

Moderato

Words and Music by NOEL COWARD

Lon - don Pride has been hand - ed down to us. Lon - don Pride is a flow - er that's free. Lon - don Pride means our

own dear town to us, And our pride it for ev - er will be. Woa Li - za see the cos - ter bar - rows,

Veg - e - ta - ble mar - rows and the fruit piled high. Woa Li - za lit - tle Lon - don spar - rows,

Cov - ent Gar - den Mar - ket where the cos - ters cry. Cock - ney feet mark the beat of his - to - ry.

Ey - 'ry street pins a mem - o - ry down. Noth - ing ev - er can quite re - place The grace of Lon - don Town.

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## LOVELY DEBUTANTE

By HARRY TOBIAS and NEIL MORET

Love - ly de - bu - tante, you are so al - lur - ing, in your  
 Love - ly de - bu - tante, tho' you seem de - mur - ing, there's a  
 Love - ly de - bu - tante, with your charms en - dur - ing, may you

dain - ty gown how you tan - ta - lize. Tho' your lips may hold a se - cret you're try - ing to  
 sweet sur - prise in your dream - y eyes; hide Mis - ter Cu - pid knows the se - cret a luck - y boy, a hap - py bride.  
 al - ways be as you are to -

hide Mis - ter Cu - pid knows the se - cret a luck - y boy, a hap - py bride. - night.

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# LET'S TAKE THE LONG WAY HOME

From the Film "HERE COME THE WAVES"

Lyric by JOHNNY MERCER  
Music by HAROLD ARLEN

Let's take the long way home, \_\_\_\_\_ Let's look for the long way  
home \_\_\_\_\_ And on the way, let's \_\_\_\_\_ pre - tend \_\_\_\_\_ that this  
won - der - ful night \_\_\_\_\_ won't end. \_\_\_\_\_ Though As - ia would be much too  
soon, \_\_\_\_\_ We'll cir - cle once a - round the moon, \_\_\_\_\_ Our  
dream boat will car - ry us a - cross the foam, \_\_\_\_\_ We'll take the long way,  
make sure it's the wrong way, Let's take the long way home. \_\_\_\_\_ Shall we  
fly through the night, shall we dream as we go? See the star on your right, see the farm down be -  
low? The whole trip it ap - pears, On - ly takes a mil - lion years. \_\_\_\_\_ If you're in the  
mood to roam \_\_\_\_\_ Then let's take the long way home. \_\_\_\_\_

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# LOST

From the Musical "ERNEST IN LOVE"

Lyric by ANNE CROSWELL  
Music by LEE POCKRISS

Lost \_\_\_\_\_ in your spell, \_\_\_\_\_ I'm lost \_\_\_\_\_ as an - y fool can tell. \_\_\_\_\_  
How I need you be - side me, \_\_\_\_\_ How I need you to gen - tly  
guide me. Lost \_\_\_\_\_ when you smile, \_\_\_\_\_ You smile \_\_\_\_\_ and time stands  
still a - while. For I be - hold \_\_\_\_\_ a work of art, I long to  
speak, but how to start, \_\_\_\_\_ When I've just lost my heart. \_\_\_\_\_

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**LIES, LIES, LIES** From the Musical "BILLY"

Music by JOHN BARRY  
Lyric by DON BLACK

Moderate Waltz

Bb Bbmaj7 Bb6 Bb F6

Re - mem - ber when I said me dad was shot in the hip? Lies, lies,  
house in Saint Tro - pez, left by your Aunt Ro - sa - lind? Lies, lies,  
said you'd stay with me un - til this round world was flat. Lies, lies,

G Gmaj7 G6 G D7

lies. \_\_\_\_\_ And then there was the time me mum went down with her ship. Lies,  
lies. \_\_\_\_\_ The day you took off work to re-write "Gone With the Wind"? Lies,  
lies. \_\_\_\_\_ You know I'll stay with you for much, much long - er than that. Lies,

G Gmaj7 G7 E7

lies, all lies, \_\_\_\_\_ Those tales a - bout me Gran: The one who throws the jav - e - lin, The  
lies, all lies. \_\_\_\_\_ That bridge me sis - ter bombed the min - ute that our boys had crossed, The  
lies, all lies. \_\_\_\_\_ Why can't you speak the truth? Is it too hard for you to do? All

C D7 Cm7

niece who lost her chin and can - not play the vi - o - lin; The book me Aunt - ie wrote a - bout her  
night Mum smoked in bed when all her sheets and limbs were lost; The time that Shos - ta - ko - vitch said that  
right what would you say if I said that I hat - ed you, And if I boiled your bones I'm sure they'd

Bb 1. 2. Bb 3. D7 Gm Gm7

nights with Er - rol Flynn, All lies, noth - ing but lies! \_\_\_\_\_ Your noth - ing but lies, \_\_\_\_\_  
I could call him Shost. All lies, noth - ing but lies! \_\_\_\_\_ You  
taste like or - ange stew? All lies,

C7 Bb F7 Bb

Yes, lies, \_\_\_\_\_ glo - ri - ous lies. \_\_\_\_\_

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**LEARN TO CROON** From the Film "COLLEGE HUMOR"

SAM COSLOW and ARTHUR JOHNSTON

Bb G7 Cm7 Cm7-5 Bb Gm

Learn to croon If you want to win your heart's de - sire, Sweet mel - o - dies of love in -

C7 Cm F9 G#dim F9 Bb A7 Ab G7

spire ro - mance. \_\_\_\_\_ Just mur - mur Boo boo boo boo boo And... when you do \_\_\_\_\_

Em7-5 F#m C7 Cm7 F7 Am7-5 F+ Bb G7

She'll an - swer Boo boo boo boo boo And nes - tie clos - er to you. Learn to croon, You'll e -

Cm7 Cm7-5 Bb A Edim Cm F+7 Bb

lim - i - nate each ri - val soon, If you're head - ing for a sun - ny hon - ey - moon Learn to croon. \_\_\_\_\_

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**LIFE IS JUST A BOWL OF CHERRIES**

From the Musical "GEORGE WHITE'S SCANDALS — 11th EDITION"

By LEW BROWN and RAY HENDERSON

Life Is Just A Bowl Of Cher-ries, — Don't make it se - ri - ous, — Life's too mys -  
 te - ri - ous, — You work, you save, you wor - ry so, But you can't take your dough when you  
 go, go, go; So keep re - peat - ing it's the ber - ries The strong - est oak must  
 fall. — The sweet things in life, — To you were just loaned, — So how can you lose — what  
 you've nev - er owned. — Life Is Just A Bowl Of Cher - ries, So live and laugh at it all.

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**A LIFE WITHOUT HER** From the Musical "FASHION"

Music by DON PIPPIN

Slowly

A life with - out her — is that the end that I've been wait - ing for —  
 a life with - out her — would it be worth the liv - ing an - y more — A world where  
 we could meet and part — won't hear the break - ing of one fur - ther heart. One day with  
 out her — would last a hun - dred times a hun - dred days — a life with - out her — would put her  
 face where - ev - er I would gaze — a face that no one else could see. —  
 a life with - out her here with me. — A life with a life with - out her —

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# LIFE IS SO PECULIAR

From the Film "MR. MUSIC"

JOHNNY BURKE and JAMES VAN HEUSEN

Oh life is so pe-cul-iar. You get so wet in the rain, —  
 You get so warm in the sun - shine, — It does -n't pay to com - plain. — When  
 I get up each morn - ing there's noth - ing to breathe but air, And when I look in the mir - ror there's  
 noth - ing to comb but hair, And when I sit down to break - fast there's noth - ing to eat but food,  
 Life is so pe-cul-iar but you can't stay home and brood. Yes, life is so pe-cul-iar.  
 A fork be-longs with a knife, — Corned beef is lost with-out cab - bage. — A hus-band should have a wife,  
 — Life is so pe-cul-iar, but as ev - 'ry-bod - y says, "That's life." —

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# LET'S GET LOST

From the Film "HAPPY GO LUCKY"

FRANK LOESSER and JIMMY VAN McHUGH

Let's get lost, — lost in each oth - ers arms, Let's get lost, — Let them send out a -  
 Let's de - frost, — in a ro-man-tic mist, Let's get crossed — off ev - 'ry bod-y's  
 arms, And though they'll think us rath - er rude, Let's tell the world we're in that cra-zy mood;  
 list. To cel - e - brate this night we  
 found each oth - er, Mm — let's — get lost. —

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## LIKE A ROSEBUD

GENE BELLETIERE and BILLY MESHEL

C Eb dim Ab9 G7 Gm7 G7 G7sus G7 C

You know she o-pened up like a rose - bud in a sum-mer morn- ing show - er; She

G7 Gm7 G7 G7sus G7 C

o - pened up and let her heart find all the joy that love can give. She

F E7 Am

put the past a - way, Look - in' at a brand new day. I know she loves

G7 G9 G7 G9 C

me when Su - zy smiles at me.

C Dm

Her eyes are shin - in' bright - er than they ev - er did be - fore. And her

I know her love for me is more than just a ric - o - chet. She was

F G7

smile is ra - di - at - ing all the love that she's been sav - ing. She don't

hurt and I was there to love her more and more each day, And though it

F C

have to say a word 'cause I can feel it in her touch. She gives me

did - n't hap - pen fast, still I can tell it's gon - na last. I'll take the

G7 C

so much, I need her so much. You know she

*Repeat and fade*  
Eb dim Ab9

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## LET THE GOOD TIMES ROLL

SAME THEARD and F. MOORE

Eb

Hey! Ev-'ry-bod-y let's have some fun you on-ly live but once and when you're dead you're done Let The

Ab7 Eb Edim Fm7 3 Bb7

Good Times Roll. Let The Good Times Roll. Don't care if you're young or old get

Fm7 3 Bb9 E9 Eb6 F7 Eb7 Eb

to-gether Let The Good Times Roll. Don't sit there a - mum-bl'n' and talk-in' trash, if you

Eb7 Ab7 Eb Edim

want-a have a ball you got-ta spend some cash Let The Good Times Roll Let The Good Times Roll. Don't

Fm7 3 Eb7 Fm7 3 Bb9 E9 Eb6

care if you're young or old get to-gether Let The Good Times Roll

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**THE LITTLE MAN** *From the Film "LITTLE FAUSS AND BIG HALSY"*

JOHNNY CASH

It seems — like some good peo - ple — do get messed up — on their chanc - es. — Ain't no doubt, — it's  
— like peo - ple would get — tired of look - in' — down on peo - ple. — It seems like peo - ple

all been planned out be - fore — they were born, — Al - ways — go - in' up — that long down - hill road. —  
got to have — some - one — to kick a - round. Al - ways — feel - in' like — they need to — be looked up —

— to and al - ways — some - one there — when they look down, — } Oh, the lit - tle man don't

count, they look right ov - er his head, and they turn him and they burn him an - y way they can. —

— Just some - bod - y's — lean - in' post, — ev - 'ry - bod - y's — un - der dog. Oh! — heav - en help, — 'Cause

no one else — will help the lit - tle man! — It seems —

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**LOVE HAS A WAY** *From the Film "GOODBYE, COLUMBUS"*

JAY DARROW and CHARLES FOX

When the night is cold and gray, — oh, love — has — a way — of bring - ing out — the sun.

Emp - ti - ness dis - ap - pears — in a warm — col - ored mo - ment — so un - real. —

Si - lence weaves a dream - like play — and love — has — a way — to make —

— it all — seem real. — Sud - den - ly my life has changed — with just — one thought, — and I

know there's noth - ing in — this world — that I — can't do, — and I feel that I — could touch — the stars — if I

want - ed to. — So leave me be — re - al - i - ty — and while I dream I

know night will pass. — Life can make the night so gray, — but if love — has — a way, —

— it won't — seem quite — so long. —

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**LITTLE OLD LADY** *From the Musical "THE SHOW IS ON"*By HOAGY CARMICHAEL  
and STANLEY ADAMS

Musical score for "Little Old Lady" in G major, 4/4 time. The score consists of six staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Lit-tle old La - dy, pass - ing by, Catch - ing ev - 'ry one's eye, You have such a charm - ing man - ner, sweet and shy. Lit - tle old bon - net set in place, And a smile on your face, You're a per - fect pic - ture in your lav - en - der and lace. Lit - tle bit of busi - ness here, Lit - tle bit of busi - ness there, But that you've been win - dow shop - ping all a - round the square, Lit - tle old La - dy, time for tea, Here's a kiss, two or three, You're just like that lit - tle old la - dy, I hold dear to me."

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**LET ME ENTERTAIN YOU** *From the Musical "GYPSY"*Lyric by STEPHEN SONDHEIM  
Music by JULE STYNE

Musical score for "Let Me Entertain You" in C major, 4/4 time. The score consists of six staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "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."

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# LITTLE PRINCE

*From the Film "THE LITTLE PRINCE"*

Music by FREDERICK LOEWE  
Lyric by ALAN JAY LERNER

*Slowly*

Chords: Eb, Gm, Cm, Ab, Bb9, Eb, Gm, Cm, Ab, Fm, Bb7, Eb, Gm, Cm, Ab, Abm, Eb, C7, Fm, Fm7, Bb7, Bb7-9, Ebmaj7, Eb, Eb7, C7, F7sus, F6, F7, Bb7-9, Bb7, Eb, Gm, Cm, Ab, Eb

Lit-tle Prince, from who knows where, (Was it a star? Was it a pray'r?) With ev-'ry smile you clear the air so I can see. Oh, Lit - tle Prince, don't take your smile a - way from me. When you came my day was done, and then your laugh turned on the sun. Oh, Lit - tle Prince, now to my won - der and sur - prise: All the hopes and dreams I lived a - mong When this heart of mine was wise and young Shine for me a - gain, Lit - tle Prince, in your eyes. Oh Lit - tle Prince, don't take your smile a - way from me.

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# LOOK TO THE RAINBOW

*From the Musical "FINIAN'S RAINBOW"*

Words by E.Y. HARBURG  
Music by BURTON LANE

*Moderato*

Chords: Eb, Cm, Fm7, Bb7, Ebmaj7Eb6, Fm7, Bb7, Eb, Ab, Cm6, Bb7, Eb, Cm, Fm7, Bb7, Eb, Ab, Bb7, Eb, Ab, Ebmaj7, Bb7, Eb

Look, look, Look to the Rain - bow, Fol - low it o - ver the hill and stream. Look, look, Look to the Rain - bow, Fol - low the fel - low who fol - lows a dream. Fol - low the fel - low, Fol - low the fel - low, Fol - low the fel - low who fol - lows a dream.

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# LET IT SNOW! LET IT SNOW! LET IT SNOW!

Rhythmic but not too fast

Words by SAMMY CAHN  
Music by JULE STYNE

Oh! the weather out-side is fright-ful But the fire is so de-light-ful And since we've no place to go, Let It  
Snow! Let It Snow! Let It Snow! It does-n't show signs of stop-ping And I brought some corn for pop-ping; The  
lights are turned way down low. Let It Snow! Let It Snow! Let It Snow! When we fin-al-ly kiss good-night, How I'll  
hate go-ing out in the storm! But if you'll really hold me tight All the way home I'll be warm. The fire is slow-ly dy-ing And, my  
dear, we're still good-bye-ing, But as long as you love me so, Let It Snow! Let It Snow! Let It Snow!

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# A LOVE LIKE THIS *From the Film "FOR WHOM THE BELL TOLLS"*

Words by NED WASHINGTON  
Music by VICTOR YOUNG

A love like this \_\_\_\_\_ will live 'til the end of time \_\_\_\_\_ This is a thing so di-  
vine. \_\_\_\_\_ A love like this \_\_\_\_\_ can make e-ven tears sub-lime, \_\_\_\_\_  
Knowing that you are mine. Locked in the moon-light to- geth-er What beau-ti-ful hours we spend,  
Lov-ing and not car-ing wheth-er the world may end. A love like this is so great it  
moves the earth. \_\_\_\_\_ All oth-er loves just miss, Give me a love like this. \_\_\_\_\_

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# LET A SMILE BE YOUR UMBRELLA

IRVING KAHAL, FRANCIS WHEELER and SAMMY FAIN

(tacet) F Fdim Bb F C+ F C7 C#dim

"Just LET A SMILE BE YOUR UM - BREL - LA on a rain - y, rain - y

day, And if your sweet - ie cries just tell her that a smile will

al - ways pay. When - ev - er skies are gray don't wor - ry or fret A

smile will bring the sun - shine an; you'll nev - er get wet So LET A SMILE BE YOUR UM -

BREL - LA on a rain - y, rain - y day!"

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# LINDA

JACK LAWRENCE

G G#dim Am D7

When I go to sleep nev - er count sheep, count all the charms a - bout Lin - da. And late - ly it seems in

pass on the street my heart skips a beat, I say to my - self "Hel - lo Lin - da." If on - ly she'd smile, I'd

all of my dreams walk with my arms a - bout Lin - da. But what good does it do me, For

stop here a while And then I would get to know Lin - da. But mir - a - cles still hap - pen And

1 Lin - da does - n't know I ex - ist? Can't help feel - ing gloom - y Think of all the lov - in' I've missed. We

2 when my luck - y star be - gins to shine, With one luck - y break I'll make Lin - da mine.

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# LOVE IS JUST AROUND THE CORNER

From the Film "HERE IS MY HEART"

LEO ROBIN and LEWIS E. GENSLER

G7 C7 F G7 C7 F

Love is just a - round the cor - ner, An - y coz - y lit - tle cor - ner,

I'm a sen - ti - men - tal mourn - er, And I could - n't be for - lorn - er

Let's go cud - dle in a cor - ner, An - y coz - y lit - tle cor - ner,

G7 C7 F Cm D7 G7 C7 1 F

Love is just a - round the cor - ner When I'm a - round you.

When you keep me on a cor - ner Just wait - ing for

Love is just a - round the cor - ner And I'm a - round

2 F To next strain 3 F Fine A7 Dm A7 Dm

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

G7 C#dim G7 C#dim G7 C D. C. al Fine

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

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## LADY OF SPAIN

By ERELL REAVES and TOLCHARD EVANS

La - dy of Spain, I a - dore you Right from the night I first  
La - dy of Spain, I'm ap - peal - ing Why should my lips be con -

saw you My heart has been yearn - ing for you  
ceal - ing All that my eyes are re - veal - ing

What else could an - y heart do?  
La - dy of Spain, I love you.

1. 2.

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LORELEI *From the Musical "LORELEI"*

Lyric by BETTY COMDEN and ADOLPH GREEN  
Music by JULE STYNE

Lor - e - lei, when you walk down the street — Men don't know where they're  
go - ing; Lor - e - lei, when you walk in the room — Can - dles light and the  
wine starts flow - ing. Lor - e - lei, Lor - e - lei, When you walked in - to my  
life one day; That's when I swore I'd try To get you to  
stay. For Lor - e - lei while you're tak - ing those bows, Knock - ing ev - 'ry - one's  
eyes out; Don't for - get there is al - ways a day When the big ap - plause  
dies out! All a - lone, on your own, Poor but - ter - fly;  
That's the day I'll say please come home to stay, My Lor - e - lei.

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# A LITTLE WHITE GARDENIA

From the Film "ALL THE KING'S HORSES"

SAM COSLOW

For I bring a lit-tle white gar - de - nia As re-fresh-ing as a day in May You may  
 wear it if you care or toss it a - way. If you look in - to this white gar -  
 de - nia, There's a mes-sage there I dare not say That I'll let this lit-tle white gar - de-nia con-  
 vey. Who knows? To-mor-row we may be to - geth-er, or so far a - part.  
 Take this to - ken of my love Cher-ish it and keep it close to your heart. If our  
 paths should ev - er cross a - gain, dear, Ac - ci-dent-'ly or by fate's de - sign If you  
 wear a lit - tle white gar - de - nia. I'll know you are mine.

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# LITTLE DROPS OF RAIN

From the Film "GAY PURR-EE"

Lyric by E.Y. HARBURG  
 Music by HAROLD ARLEN

Lit - tle drops of rain, Lit - tle grains of sand, Make the might - y o - cean  
 And the pleas - ant land. Lit - tle notes that sing, Lit - tle words that rhyme,  
 Make the might - y mem - o - ries And the dreams of time. Nev - er let a min - ute  
 lie there on the shelf, For there may be in it all of life it - self. Lit - tle smiles of  
 hope. Lit - tle drops of tears, Make this thing called love go danc - ing down the years.

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**LOVE GODDESS** From the Film "THE LOVE GODDESS"

MACK DAVID and PERCY FAITH

A crowd - ed room, \_\_\_\_\_ then you ap - pear, \_\_\_\_\_ and all at once \_\_\_\_\_  
 eyes ca - ress, \_\_\_\_\_ our sighs ca - ress, \_\_\_\_\_ and all the stars \_\_\_\_\_

\_\_\_\_\_ no one else is near. \_\_\_\_\_ You say "Hel - lo", \_\_\_\_\_ That's all you say, \_\_\_\_\_  
 \_\_\_\_\_ in the sky ca - ress, \_\_\_\_\_ for you were made \_\_\_\_\_ for \_\_\_\_\_

\_\_\_\_\_ and vi - o - lins \_\_\_\_\_ start in to play. \_\_\_\_\_ Love God - dess!

I know you well. Love God - dess! You cast a spell. Our

love a - lone. \_\_\_\_\_ Here is my heart \_\_\_\_\_ make it your throne! \_\_\_\_\_ Love

God - dess, You're all I crave. Love, Love \_\_\_\_\_ God - dess! I'll be your

slave faith - ful and true, \_\_\_\_\_ wor - ship - ping you, \_\_\_\_\_ God - dess of love! \_\_\_\_\_

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**THE LITTLE WHITE DUCK**

WALT BARROWS and BERNARD ZARITZKY

There's a lit - tle white duck sit - ting in the wa - ter, A lit - tle white duck Do - ing what he ought - er. He

took a bite of a li - ly pad, Flapped his wings and he said, "I'm glad I'm a lit - tle white duck

sit - ting in the wa - ter" quack, quack, quack. There's a lit - tle green frog swim - ming in the wa - ter, A

lit - tle green frog Do - ing what he ought - er. He jumped right off of the li - ly pad that the lit - tle duck bit and he

said, "I'm glad I'm a lit - tle green frog swim - ming in the wa - ter "glumph, glumph, glumph.

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# LOVE IN A GOLDFISH BOWL

From the Film "LOVE IN A GOLDFISH BOWL"

Lyric by HAL DAVID  
Music by BURT BACHARACH

Like the boy fish— in a gold - fish bowl goes for the  
If I kiss you when we're in a crowd it's 'cause I

girl fish— with his heart and soul I go— for you and— I don't care— who  
love you— and I'm ver - y proud. Don't care— who watch - es— while I hold— you

knows it— It's love in a gold - fish bowl, love in a gold - fish bowl. So, bowl. How I'd  
tight - ly— It's love in a gold - fish bowl, love in a gold - fish

like the world to see how much you care for me and just how much I care for you. I

real - ly want to show it like the boy fish— in the gold - fish bowl who loves the

girl fish— with his heart and soul. Swim - ming— to - geth - er— through life's clear— blue

wa - ters— with you is my on - ly goal, Love in a gold - fish bowl, Love in a gold - fish bowl.

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# THE LADY'S IN LOVE WITH YOU

From the Film "SOME LIKE IT HOT"

FRANK LOESSER and BURTON LANE

If there's a gleam in her eye— each time she straight - ens your tie,— You'll know the

la - dy's in love— with you. — If she can dress for a date— with - out that wait - ing you hate—

— It means the la - dy's in love— with you. — And when your friends ask you o - ver to join their

ta - ble— But she picks that far a - way booth for two— Well, sir, here's just how it stands,

— You've got ro - mance on your hands — Be - cause the la - dy's in love— with you—

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**LOVE BALLAD**

Words and Music by SKIP SCARBOROUGH

1. I have nev - er been so much in love  
 2. Love I nev - er knew that a touch could mean

be - fore What a  
 so much What a

dif - f'rence a true love made in my life. So nice,  
 dif - f'rence and when we walk hand in hand I feel

so right,  
 so real in side.

Lov - ing you gave me some - thing new that I nev - er felt, nev - er dreamed of.  
 Lov - ers come and then lov - ers go that's what folks say, they don't know,

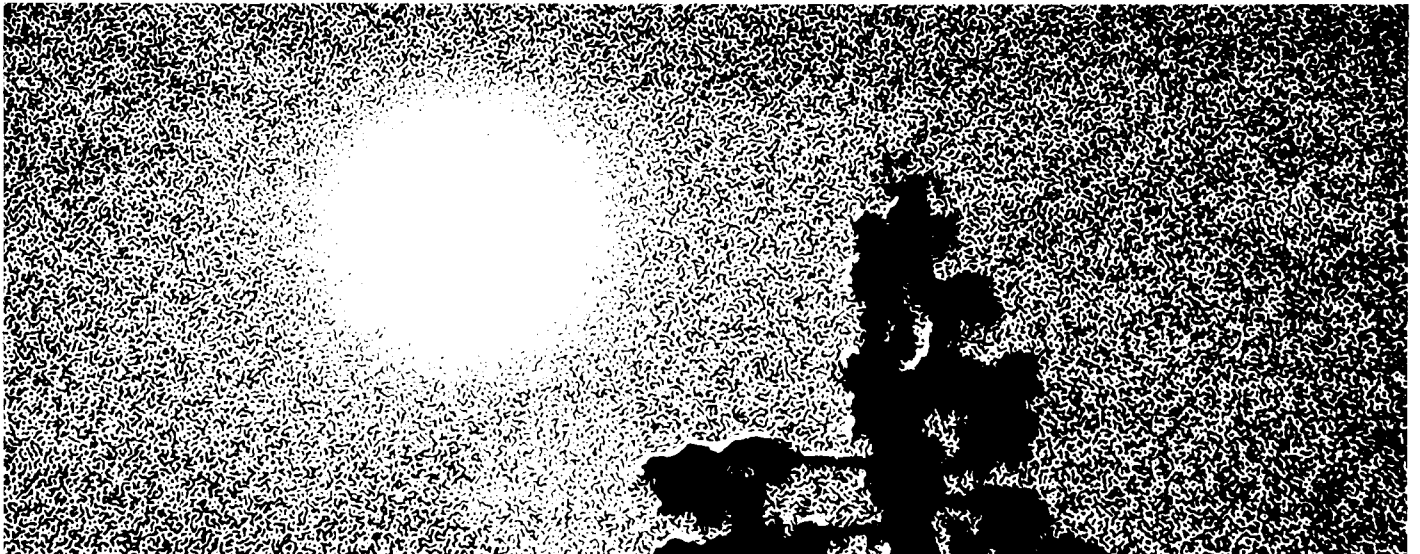
Some - thing changed, no it's not the feel - ing I had be - fore. Ooh, it's  
 They're not there when you love me, hold me and say you care. And what we have is

1. much, much more. 2. And much more than they can see.

Repeat and fade  
 What we have is much more than they can see.

Chords: Dmaj7, C#m7, F#m7, Dmaj9, C#m7, F#m7, Dmaj7, C#m7, F#m7, Dmaj7, C#m7, F#m7, Dmaj9, C#m7, F#m7, Dmaj9, Bm7, C#7sus, C#7, F#m7, E/F#, F#7, E/G# F#7/A#, Bm9, B/C#, C#7, F#m7, E/F#, F#7, E/G# F#7/A#, Bm9, Bm7, A/C#, D, D/E, F#m7, E/F#, Bm9, Bm7, A/C#, D, D/E, E/F#, Bm7.

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# LOVE IN BLOOM

From the Film "SHE LOVES ME NOT"

LEO ROBIN and RALPH RAINGER

*Molto Moderato*

Can it be the trees that fill the breeze with rare and mag-ic per-fume? Oh no it is - n't the  
 the spring that seems to bring the stars right in - to my room? trees, It's love in bloom!  
 spring, It's love in bloom.. My heart was a des-ert, You plant-ed a  
 seed, And this is the flow-er; This hour of sweet ful-fill-ment! Is it all a dream the  
 joy su-preme, That came to us in the gloom? You know it is - n't a dream, It's love in bloom.

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# LIFE IS A LONG WINTER'S DAY

From the Musical "FORTUNA"

ARNOLD WEINSTEIN and FRANCIS THORNE

Life is a long win - ter's day, We walk down a dark, rain - y  
 street; We're fright - ened by light - ning and sleet. That  
 keeps com - ing at us like darts! Slush at our feet.  
 Slush at our feet, So we catch colds in our hearts!  
 Some - times it's hard to be - lieve, The sky o - pens up, the  
 clouds leave, The sun un - bends and con - de - scends To  
 throw us a sun - beam or three. Hard to be - lieve. But! That is ex -  
 act - ly what hap - pened to - day to me!

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**LOVE LETTERS** From the Film "LOVE LETTERS"

EDWARD HEYMAN and VICTOR YOUNG

G Em Am

Love let - ters straight from your heart Keep us so

F#dim 3 G Em F#7 3 Bm Dm E7

near while a - part I'm not a - lone in the night

Am G#dim E7 3 Am Cm D7 G Em

When I can have all the love you write I mem - o - rize ev - 'ry line

Am F#dim 3 G G9 C Cm

I kiss the name that you sign And dar - ling, then I read a -

G F# Am7 D7b9 G

gain right from the start Love let - ters straight from your heart.

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**LIFE CAN BE BEAUTIFUL** From the Film "SMASH UP"

Lyric by HAROLD ADAMSON  
Music by JIMMY McHUGH

F Bb Gm7 C F Gm7 C9 F Bb Gm7 C7

Life can be beau - ti - ful; how do I know? Some - bod - dy beau - ti - ful

F Cm7 F7 Bb Bb+ Gm Cm6 D7 Gm Gm7 C9 F

just told me so. Life can be sum - mer - time when it's real - ly fall.

Dm7 G7 Dm7 G7 Dm7 G7 C7 F Bb Gm7 C7

Love can come an - y time, an - y time at all. Nights can be heav - en - ly;

F Gm7 C9 F Bb Gm7 C7 F Cm7 F7 Bb Bb+ Gm

take nights like this. What makes them heav - en - ly? On - ly your kiss. Thru all these

Cm6 D Gm C E7 A7+D9 G9+ C9 F Bb C7 C9 F

ma - ny years guess I al - ways knew That life could be beau - ti - ful with you.

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**LOVE OF MY LIFE** From the Film "SECOND CHORUS"

Lyric by JOHNNY MERCER Music by ARTIE SHAW

Gm7 C7 FMaj7 A7m Gm7 C7 3 F

Would you like to be the love of my life for al - ways, And al - ways watch o - ver me?

Cdim Gm7 A7 Bbm A7 Dm D7 3 F Dm6 G7 3

To square my blun - ders, And share my dreams, One day with cav - i - ar, Next day a

Bbm(Maj7) C7 Gm7 C7 FMaj7 A7m Gm7 C7 3

choc - late bar. Would you like to take the mer - ry - go - round I'll lead you? I'll need you, Wait and you'll

F FMaj7 F7 Cdim D7 Gm7 Bbm6 F Cdim Gm7

see. I hope in your hor - o - scope there is room for a dope who a - dores you, That would make the on - ly

Gm7 Bbm6 C7 F Cm D7 Cdim Gm7 Bbm6 C7 F

dream of my life come true, For the love of my life is you.

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**(Where Do I Begin) LOVE STORY** From the Film "LOVE STORY"

CARL SIGMAN and FRANCIS LAI

Gm D7

1. Where Do I Be - gin \_\_\_\_\_ to tell the sto - ry of how great a love can be, \_\_\_\_\_  
 2. With her first hel - lo \_\_\_\_\_ she gave a mean - ing to this emp - ty world of mine; \_\_\_\_\_  
 3. How long does it last? \_\_\_\_\_ Can love be meas - ured by the hours \_\_\_\_\_ in a day? \_\_\_\_\_

Gm Ebmaj7 Eb6

— The sweet love sto - ry that is old - er than the sea, The sim - ple truth a - bout the  
 — There'd nev - er be an - oth - er love, an - oth - er time; She came in - to my life and  
 — I have no ans - wers now, but this much I can say; I know I'll need her till the

D7 1. D11 D7 D7-9 Gm 2. D11 D7 Gmaj7 G7 G11 G7 *To next strain*

love she brings to me? \_\_\_\_\_ Where do I start? \_\_\_\_\_  
 made the liv - ing fine. \_\_\_\_\_ — She fills my heart, \_\_\_\_\_ She fills my  
 stars all burn a - way \_\_\_\_\_

2. D11 D7 Gm Ebmaj7 Cm F7 Bbmaj7

— And she'll be there. \_\_\_\_\_ *Fine* heart \_\_\_\_\_ with ver - y spe - cial things, \_\_\_\_\_ With an - gel songs, \_\_\_\_\_ with wild im -

Ebmaj7 Am7-5 D7 Gm Cm

a - gin - ings. \_\_\_\_\_ She fills my soul \_\_\_\_\_ with so much love That an - y - where I go \_\_\_\_\_ I'm nev - er

F7sus F7 Bbmaj7 Eb 3 A7 Dmaj7 D7 D.C.

lone - ly. \_\_\_\_\_ With her a - long, \_\_\_\_\_ who could be lone - ly? \_\_\_\_\_ I reach for her hand, \_\_\_\_\_ it's al - ways there. \_\_\_\_\_

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**LIFE'S A GAME**

From the Film "ALICE IN WONDERLAND, or WHAT'S A NICE KID LIKE YOU DOING IN A PLACE LIKE THIS?"

Lyric by LEE ADAMS

Music by CHARLES STROUSE

Am7 D9 G E7 Am7 D7 Bm7 E7 Am7 B7

Life's a game, so what the heck, Jump in up to your neck: Get in the swim and

Em Em7 A7 Am7 D7 Am7 D9 G E7

you will see Things will go swim - ming - ly. Life's a game, come on and play,

Am7 D7 Bm7 E7 A9 F#7 G Am7 D7 G

It's a good bad - min - ton day: Let's try a set; You be the net: Shape

Dm7 G7 C B7 C Em7 A9

up! Live now! And not a speck lat - er; Get in! And win! Why

D7 G#dim Am7 D7 Am7 D9 G E7 Am7 D7

be a mere spec - ta - tor? Life's a game, so try your luck, Go chase a

Bm7 E7 Am7 B7 Em7 G7 C B7 Em G7

hock - ey puck! Go fly a kite, or play rou - lette, Or if you're chick - en "play cro - quet" That's a

C B7 Em Am7 D13 29 25 G6

"wick - et" joke, but don't for - get that life's a game! \_\_\_\_\_

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**LOVE THY NEIGHBOR** *From the Film "WE'RE NOT DRESSING"*Words by MACK GORDON  
Music by HARRY REVEL

So Love Thy Neigh - bor, Walk up and say "How be ya!"

Gee! but I'm glad to see ya; Pal, "How's tricks?" "What's new?" Love Thy

Neigh - bor, Of - fer to share his bur - den, Tell him to say the word 'n' You will

see him through, Es - pe - cial - ly if there should be a beau - ti - ful girl next

door, Say to the girl next door, Don't think I'm bold but

my moth - er told me to Love Thy Neigh - bor And you will find your la - bor, A

great deal eas - i - er, Life - 'll be breez - i - er If you Love Thy Neigh - bor.

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**LET'S BE BUDDIES** *From the Musical "PANAMA HATTIE"*

Words and Music by COLE PORTER

What say, let's be bud - dies, What say, let's be pals,

What say, let's be bud - dies, And keep up each oth - er's mor - ales,

I may nev - er shout it, But ma - ny's the time, I'm blue,

What say, how's a - bout it, Can't I be a bud - dy to you?

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**LOVELY IS SHE (Moll's Theme)**

From the Film "THE AMOROUS ADVENTURES OF MOLL FLANDERS"

NORMAN NEWELL and JOHN ADDISON

When she walks, when she talks, you be - lieve you're dream - ing for  
 For her sake, spring will break long be - fore the sea - son. The  
 no one could ev - er be love - ly as she.  
 rea - son is plain to see. Love - ly is she.  
 Be a lord, a beg - gar or a knave, all you long to be is be her slave. If per - chance she  
 fa - vours you a glance, all the world is danc - ing. Could she be born for me,  
 I will need no oth - er. No oth - er could ev - er be love - ly as she.

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**LOVE WITH THE PROPER STRANGER**

From the Film "LOVE WITH THE PROPER STRANGER"

JOHNNY MERCER and ELMER BERNSTEIN

I could fall in love with the prop - er stran - ger \_\_\_\_\_ If I heard the  
 bells and the ban - jos ring, \_\_\_\_\_ If two cer - tain eyes with a look of  
 dan - ger \_\_\_\_\_ smiled a wel - come \_\_\_\_\_ warm as spring, \_\_\_\_\_  
 \_\_\_\_\_ If the tom - tom in my heart Sound - ed out a warn - ing, "Don't  
 let her, don't let her walk through the door, this is the one you've been wait - ing for." Oh, yes, I'd  
 know \_\_\_\_\_ How - ev - er wild it seemed, you know I'd know.  
 \_\_\_\_\_ And I'd whis - per, "Come and take my hand, prop - er stran - ger. Don't go through  
 life as a stran - ger For I'm a poor prop - er stran - ger too."

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# LOVING YOU From the Musical "MAME"

Music and Lyric by JERRY HERMAN

Moderately

C Am7 Dm7 F/G Cmaj7 Am7 Dm9 G13-9

Lov - ing You is snow and jas - mine, and the noise of New Year's Eve  
 Lov - ing You is tart as lem - on - ade and sweet as A - pril wine.

E C#m7 F#m7 A/B Emaj7 C#m7 Cdim Bm7 E9

Lov - ing You is now and yes - ter - day; is real, and make be - lieve.  
 Lov - ing You is watch - ing all the love - ly things of life com - bine.

Am Am/G Fmaj7 E7-9 E7 4Am

Lov - ing you is Rome and New Or - leans, and gaz - ing at the la - zy sum - mer skies;  
 In your arms, I'm all I wish I were; I'm

D9 Dm7 F/G G13-9 2Am Am/G

Fire - works re - flect - ing in your eyes; Fool - ish and im - prob - a - ble and wise, and brave I'm strong and I'm

Fm7 C/G Ab/Gb Cdim Dm7 G7-9 C

true, As long as I can go on liv - ing Lov - ing You.

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# LOVE ME OR LEAVE ME

By GUS KAHN and WALTER DONALDSON

Moderately slow

Em F#7 B7 Em

Love me or leave me, and let me be lone - ly; You won't be - lieve me, and  
 might find the night-time the right time for kiss - ing; But night-time is my time for  
 I want your love, but I don't want to bor - row; To have it to - day and to

F#7 B7 G A7 D7 to Coda

I love you on - ly; I'd rath - er be lone - ly than hap - py with some - bo - dy  
 just rem - i - nisc - ing, Re - grett - ing in - stead of for - gett - ing with some - bo - dy  
 give back to - mor - row; For my love is your love, there's no love for no - bo - dy

1 G D7 G F# 2 G E7 Am E7

else. You else. There'll be no one un - less that some - one is you;

Am D7 G F# D7 CODA G CG

I in - tend to be in - de - pend - ent - ly blue. D.C. al Coda else.

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**LUCK TO SELL** From the Film "THE DAYDREAMER"

Lyric by JULES BASS Music by MAURY LAWS

G#dim Am7 D7-9 Bm7 Em Em7 Cm7 F7-9 Bb Cm7 F7

I've done e-nough wait-in' for my luck-y day, I'm gon-na start search-in' for my dream to - day.

F7 Bb Bbmaj7 Gm Gm7 C9 F9 Dm7 Gm7 Cm7 F7 Bb Gm7

Does an-y-bod-y have some luck to sell? Or an ex-tra wish-in' well; My luck's run out, my

Cm7 F7 Bbmaj7 Bdim Cm7 F7 Bb Bbmaj7 Gm Gm7 C9 F9 Dm7 Gm7

well's com-plete-ly dry. Does an-y-bod-y have some luck to sell? Or a mys-tic

Cm7 F7 Bb Gm7 Cm7 F7 Bb Cm7 F7 Bb A# Bb6 Em7 Fm7 Bb9

mag-ic spell; The star I wished up-on has left the sky. I wan-na pick my fu-ture from a

Fm7 Bb7 Bb7+ Eb Bdim Cm7

bush. A ros-y one, where hap-pi-ness grows; Find a clo-ver with one leaf o-ver; Be

G D7 Cm7 F9 F7 Bb Bbmaj7 Gm Gm7 C9 F9 Dm7 Gm7

luck-y down to my toes. Does an-y-bod-y have some luck to sell? Or an ex-tra

Cm7 F7 Bb Gm7 Cm7 F7 Am7 D7 Ebmaj7

wish-in' well; My luck's run out, my well's com-plete-ly dry. Does an-y-bod-y

Cm7-5 Bb Ab9 G9 Cm7 Dm7 Eb6 Cm7 F9 F7-9 Bb

have some luck to sell? To a real un-luck-y guy.

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**LUCKY IN LOVE** From the Musical "GOOD NEWS"

By B.G. DeSYLVA, LEW BROWN and RAY HENDERSON

F Bb F Bb F F Bb7 F

Luck-y in love! Luck-y in love! What else mat-ters, if you're

G7 C7 F E7 Am F Fm

Luck-y in love? Good breaks are few, Few skies are blue, But

C Am6 Fm C D7 E7 Am C7 Gm7 Ebm6 C9 C+

bad luck scat-ters. ev-'ry time I'm with you. { I don't mind that at  
I won't mind that at

F Dm A+ Dm7 G7 C9 Gm7 C7

po-ker I'm green. If I stand ace high with a beau-ti-ful Queen!  
po-ker I'm green. If my King of hearts on-ly takes in his Queen!

F Bb F C F7 Bb F Bb F Fdim

I'll say I'm luck-y in love If you take me, that-'ll make me

Gm7 C7 1. G#dim Gm7 C+ 2. F

Oh, so Luck-y in love.

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**MAD ABOUT THE BOY** *From the Musical "WORDS AND MUSIC"*

By NOEL COWARD

Mad a-bout the boy, I know it's stu-pid to be mad a-bout the boy,  
 I'm so a - shamed of it, But must ad-mit The sleep-less nights I've had a - bout the boy.  
 On the Sil-ver Screen He melts my fool - ish heart in ev - 'ry sin - gle scene,  
 Al-though I'm quite a - ware That here and there Are tra - ces of the cad a - bout the boy.  
 Lord knows I'm not a fool girl, I real-ly should-n't care;  
 Lord knows I'm not a schoolgirl, In the flur - ry of her first af - fair.  
 Will it ev - er cloy? This odd di - ver - si - ty of mis - er - y and joy; I'm feel - ing  
 quite in - sane And young a - gain, And all be - cause I'm mad a - bout the boy.

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**MY BELOVED** *From the Film "MARSHMELLOW MOON"*

JAY LIVINGSTON and RAY EVANS

My love lives for your love, for your smile, for your sigh, my be - lov - ed.  
 My lips long for your lips and the warm near-ness of my be-lov-ed. Each de-sire  
 you de-sire I'll take as my com - mand. Make ros - es grow in the snow  
 if so you should de - mand. I'll show you a rain - bow an - y - time, an - y - place, my be -  
 lov - ed; And I'll make a neck - lace of the bright - est stars a - bove and give it, my be - lov - ed, to you!

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## MAGGIE MAY

Words and Music by  
ROD STEWART and MARTIN QUITTENTON

Wake up, Mag-gie, I think I got some-thing to say to you; — It's  
late Sep - tem - ber and I real - ly should be back at school. I  
know I keep you a - mused, — but I feel I'm be - ing used, Oh,  
Mag-gie, I could - n't have tried — an - y more. — You  
lured me a - way from home, just to save you from be - ing a - lone. You  
stole my heart — and that's what real - ly hurts. The  
morn - ing sun, when it's in your face, real - ly shows your age, But  
that don't wor - ry me none, in my eyes you're ev - 'ry - thing. I  
laughed at all of your jokes, my love you did - n't need to coax, —  
Oh, Mag - gie, I could - n't have tried — an - y  
more. — You made a first - class fool out of  
me, but I'm as blind as a fool can be, — you  
stole my heart — but I love you an - y - way. —  
(half-shouted) Mag-gie, I wish I'd nev - er seen your face. I'll  
get on back home — one of these days. Repeat and fade

**MEANT TO BE** Love Theme from the Paramount Motion Picture "PLAYERS"

Words by CAROL HEATHER  
Music by JERRY GOLDSMITH

A (add9) A E (add9)/G# E/G# F#m B7/D#

Meant to be, or might have been Which way for you and me as

E (add9) E A (add9) A E (add9)/G# E/G# F#m B7/D#

we be - gin? On - ly sure of what we know; We're lov - ers on our way, with

E (add9) E/D C D/C 3 Dm/C G/B

far to go. Day by day, be - yond each un - cer - tain spring, Our love will lead the

C Am C/G D/F# Dm/F E

way. We will keep all prom - is - es un - said, and wait and see in - stead. Who can

A (add9) A E (add9)/G# E/G# F#m A/E D Bm E

say what we will see be - tween for - ev - er - more, and nev - er were Meant to

F#(add9) F# G#m7(add4)/F# F#(add9) F# C#m7/F#

be. Meant to be. Meant to

A (add9) A Bm7(add4)/A A (add9) A Bm7(add4)/A Repeat and fade

be, or might have been. Meant to be. Meant to

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# MAKE IT EASY ON YOURSELF

HAL DAVID and BURT F. BACHARACH

If you real-ly love <sup>him</sup> and there's noth-ing I can do, don't  
 If the way I hold you <sup>her</sup> can't com-pare with <sup>his</sup> ca - ress, no  
 try to spare my feel-ings, just tell me that we're through; And Make It  
 words of con - so-la - tion will make me miss you less. My dar - ling.  
 Eas - y On Your-self, Make It Eas - y On Your-self 'cause  
 If this is good-bye, I just know I'm gon - na cry so.  
 break-ing up is so ver-y hard to do. And  
 run to <sup>him</sup> be- fore you start cry-in'  
<sup>her</sup>  
 too; And Make It Eas - y On Your-self, Make It  
 Eas - y On Your-self 'cause break-ing up is so ver-y hard to  
 do. Oo Whoa-o - o - o oh oh

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# MAGIC MOMENTS

HAL DAVID and BURT F. BACHARACH

1. I'll nev - er for - get the mo-ment we kissed the night of the hay - ride, The way that we hugged to try to keep  
 2. The pen-ny ar-cade, the games that we played, the fun and the priz - es, The Hal - lo - ween Hop when ev - 'ry - one  
 warm while tak - ing a sleigh - ride; Mag - ic mo - ments, mem'-ries we've been shar - ing. Mag - ic  
 came in fun - ny dis - guis - es;  
 mo - ments, when two hearts are car - ing. Time can't e - rase the mem - 'ry of these mag - ic  
 mo - ments filled with love. filled with love.

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# MARRIED MEN

Words and Music by  
DOMINIC BUGATTI and FRANK MUSKER

The world is full of mar - ried men — with wives who nev - er un - der - stand —  
Ooo, you make him feel so young — but his wife is still the num - ber one —

They're look - in' for some - one to share — the ex -  
He prom - is - es to mar - ry you — just as

cite - ment of a love af - fair, — And just as soon as they find you they  
soon as his di - vorce comes through, — And it's not just a fling; he  
run when the scan - dal gets

wine you and dine — you; You fly on the wings of ro - mance, But in the  
swears it's the real — thing, A love that will last till the end, But as he's  
too hot to han - dle; He'll say he just wants to be friends, And then he'll

eyes of the world — you're just an - oth - er girl — who loves a mar - ried man —  
driv - in' a - way — you know it's true what they say — a - bout a mar - ried man —  
walk out of your life — and go home to his wife — 'cause he's a

They do it, they do it, they do it, they do it,

a - gain and a - gain. — They do it, they do it, they do it, they do it,

1. this mar - ried man. ( A mar - ried man. — ) 2. this mar - ried man. ( A mar - ried man. — )

CODA mar - ried man. — Oh, your love is a se - cret,

you've got to keep it as long as you can. Don't cry for your lov - er, there's

D. S.  $\frac{3}{4}$  and fade

al - ways an - oth - er mar - ried man, mar - ried man. They

## ME AND YOU AND A DOG NAMED BOO

KENT LaVOIE

I re - mem - ber to this day — The bright — red Geor - gia clay, —  
 I can still re - call — The wheat - fields of Saint Paul —  
 nev - er for - get that day — We mo - tored state - ly in - to big L. A. —

How it stuck — to the tires — af - ter the sum - mer rain.  
 And the morn - in' we — got caught — rob - bin' from an old hen. —  
 The lights of the ci - ty put set - lin' down in my brain. —

Will - pow - er made that old car go, — A wom - an's mind told me that it's so —  
 Old Mac - Don - ald, — he made us work, — But then he paid us for what it was worth. —  
 Though it's on - ly been a month or so, — That old car's bug - gin' us to go. —

Oh, how I wish — we were back — on the road — a - gain. —  
 An - oth - er tank of gas — and back — on the road — a - gain. —  
 You got - ta get a - way and get back — on the road — a - gain. —

Me and you — and a dog — named Boo — Trav - el - in' and liv - in' off the land. Me and you — and a dog —  
 — named Boo — How I love — be - in' a free man. — 2. —  
 3. I'll

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## MOON LOVE

DAVID-DAVIS-KOSTELANETZ (TCHAIKOVSKY)

Will this be moon love — noth - ing but moon love? — Will you be gone when the  
 Are these just moon dreams — Grand while the moon beams? — But when the

dawn comes steal - ing through? — moon fades a - way will my dreams come true? — Much as I

love you — Don't let me love you — If I must pay for your kiss with lone - ly tears..

— Say it's not moon love — Tell me it's true love — Say you'll be mine when the moon dis - ap - pears.

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**MAKE SOMEONE HAPPY** From the Musical "DO RE MI"

Lyric by BETTY COMDEN and ADOLPH GREEN  
Music by JULE STYNE

Musical score for 'Make Someone Happy' in E-flat major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: 'Make \_\_\_\_\_ some-one hap - py, Fame, \_\_\_\_\_ if you win it, Make just one \_\_\_\_\_ some - one hap - py, Comes and goes \_\_\_\_\_ in a min - ute. Make just one \_\_\_\_\_ heart the heart you sing to. One \_\_\_\_\_ smile that cheers you, Where's the real \_\_\_\_\_ stuff in life to cling to? Love \_\_\_\_\_ is the an - swer, One face that lights when it nears you, One {man} you're ev - 'ry - thing to. Some-one to love is the an - swer, One {girl} you're ev - 'ry - thing to. Once you've found {him,} Build your world a - round {him,} Make \_\_\_\_\_ some-one hap - py, {her,} {her,} Make just one \_\_\_\_\_ some-one hap - py, And you \_\_\_\_\_ will be hap - py too.'

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**MISS BROWN TO YOU** From the Film "THE BIG BROADCAST OF 1936"

Words and Music by LEO ROBIN, RICHARD A. WHITING and RALPH RAINGER

Musical score for 'Miss Brown to You' in B-flat major, 4/4 time, marked 'Moderato'. The score consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: 'Who d'ya think \_\_\_\_\_ is com - in' to town \_\_\_\_\_ You'll nev - er guess who \_\_\_\_\_ Lov - a - ble, hug - a - ble Em' - ly Brown, \_\_\_\_\_ Miss Brown \_\_\_\_\_ to you. Miss Brown \_\_\_\_\_ to \_\_\_\_\_ you. I know \_\_\_\_\_ her eyes 'll thrill ya. \_\_\_\_\_ But go slow \_\_\_\_\_ Oh! Oh! \_\_\_\_\_ Don't "you all" get too "fa - mil - iah". \_\_\_\_\_ Why do you think \_\_\_\_\_ she's com - in' to town \_\_\_\_\_ Just wait \_\_\_\_\_ and you'll see \_\_\_\_\_ the Lov - a - ble lit - tle Miss Brown to you \_\_\_\_\_ is Sweet-heart. \_\_\_\_\_ Hon - ey \_\_\_\_\_ Ba - by \_\_\_\_\_ to me.'

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**A MOMENT OF MADNESS**

Slowly and very expressively

By CAROLYN LEIGH and CY COLEMAN

A musical score for the song "A Moment of Madness" in G major, 4/4 time. The score consists of six staves of music with lyrics underneath. The lyrics are: "A moment of mad-ness that's all this af-fair was, I looked up and there was a kiss to be claimed. A mo-ment of mad-ness, of sheer-est in-san-i-ty when I in my van-i-ty thought love could be tamed, But it could-n't be tamed and it soon gained con-trol of me, And the kiss to be claimed claimed the heart and the soul of me. Oh you can say, 'What the Hey,' you can just walk a-way when that mo-ment of mad-ness is through, But what do you do when the mo-ment is gone and the mad-ness goes on and on and on and on and on. A on." The score includes various chords such as Dm, Bb, G7, Gm7, C9, C7, C+7-9, Fmaj7, F6, F+, F, Am, D7, Dm7, Am, F, D7, Gm, Eb, C9, C7, C+7-9, F, F6, Fmaj7, F6, F#m, D, B7, Emaj7, E7, E6, Em, Em7, A9, Dmaj7, D6, Dmaj7, Gm, Dm, Gm6, Dm, A7, Dm, Gm6, A7, Gm6, A7, Fmaj7, Dm, Gm7, Gm6, Fmaj7, Dm, Gm6, A7-9, A+7-9, Dm, A+7, A7, Dm, Gm6, Dm, and A.

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**MOMENTS LIKE THIS** *From the Film "COLLEGE SWING"*

FRANK LOESSER and BURTON LANE

A musical score for the song "Moments Like This" in G major, 4/4 time. The score consists of five staves of music with lyrics underneath. The lyrics are: "Mo-ments like this make me thrill through and through, Care-less mo-ments like this, close to you. Non-cha-lant-ly we dine and we dance Yet my heart seems to melt in your glance. Sweet mo-ments like this, with the soft lights a-glow, Make me long for your kiss, though I know I'd be just one of all your af-fairs But at mo-ments like this, who cares?" The score includes various chords such as Bb, G+7, G7, G+7, Cm7, F+7, Bb, D+7, D7, D+7, Cm, Cm7-5, Bb, F#7, D7, G7, G+7, G7, Cm7, Gm7, Cm7-5, F7, Eb, F7, F+7, Bb, G+7, G7, G+7, Cm7, F+7, Bb, D+7, D7, D+7, Cm, Cm7-5, Bb, F#7, D7, G7, G7-5, G7, Cm7, Dm, F7, Bb, Cm7, and Bb.

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# THE MAN CALLED NOON

From the Film "THE MAN CALLED NOON"

Lyric by SAMMY CAHN  
Music by LUIS BACALOV

Moderately

1. Talk a - bout men that le - gends and songs re - call, \_\_\_\_\_ I have known some of those, but  
2. He just ap - peared, and none of us real - ly knew, \_\_\_\_\_ knew just where he was from and

few who have stood as tall, Who knew the gen - tle - ness of sum - mer rain;  
where he was head - ing to. And not a one of us how - ev - er wise,

Knew the give and take of pain. You can search all you can, there's none like The Man Called  
learned the se - cret of his eyes, or just how it be - gan, be - gan for The Man Called

Noon. \_\_\_\_\_ Noon. \_\_\_\_\_ So, let us pray for him, Yes! Let us pray for Noon. Yes!

let us pray one day that Noon will find his goal. Yes! he will find his soul. \_\_\_\_\_

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# MY CUP RUNNETH OVER

From the Musical "I DO! I DO"

Lyric by TOM JONES  
Music by HARVEY SCHMIDT

1. Some - times in the morn - ing when shad - ows are deep, I  
2. Some - times in the ev - 'ning when you do not see, I  
3. In on - ly a mo - ment we both will be old, We

lie here be - side you, just watch - ing you sleep. And some - times I whis - per what  
stud - y the small things you do con - stant - ly. I mem - or - ize mo - ments that  
won't e - ven no - tice the world turn - ing cold. And so in this mo - ment with

I'm think - ing of: }  
I'm fond - est of: } My cup run - neth o - ver with luh \_\_\_\_\_ uh \_\_\_\_\_  
sun - light a - bove: }

uh \_\_\_\_\_ uh \_\_\_\_\_ uh \_\_\_\_\_ uh \_\_\_\_\_ uv. \_\_\_\_\_

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**THE MAN THAT GOT AWAY** *From the Film "A STAR IS BORN"*Lyric by IRA GERSHWIN  
Music by HAROLD ARLEN

The night is bit-ter, The stars have lost their glit-ter, The winds grow cold-er And sud-den-ly you're old-er And  
 all be-cause of the man that got a-way, No more his eag-er call; The  
 writ-ing's on the wall, The dreams you dream'd have all gone a-stray. The  
 man that won you Has run off and un-done you. That great be-gin-ning has seen the fi-nal in-ning. Don't know what hap-pened, It's  
 all a cra-zy game! No more that all-time thrill, For you've been through the  
 mill, And nev-er a new love will be the same. Good rid-dance! Good-bye! Ev-ry  
 trick of his you're on to: But, fools will be fools, And where's he gon-  
 to? The road gets rough-er, It's lone-li-er and tough-er, With hope you burn up, To-mor-row he may turn up. There's  
 just no let-up The live-long night and day! Ev-er since this world be-gan There is  
 noth-ing sad-der than A one man wo-man look-ing for the man that got a-way.

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**MOONLIGHT AND SHADOWS** *From the Film "JUNGLE PRINCESS"*

LEO ROBIN and FREDERICK HOLLANDER

Moon-light and shad-ows and you in my arms And a mel-o-dy in the  
 bam-boo tree, my sweet. E-ven in shad'ows I feel no a-lams, While you  
 hold me tight in the jun-gle night, my sweet. Close to my heart you  
 al-ways will be Nev-er, nev-er, nev-er to part from me. Moon-light and  
 shad-ows and you in my arms I be-long to you, you be-long to me, my sweet.

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# THE MAN WHO SHOT LIBERTY VALANCE

Inspired by the Film "THE MAN WHO SHOT LIBERTY VALANCE"

HAL DAVID and BURT F. BACHARACH

1. When Lib-er-ty Val-ance rode to town the wo-men - folk would hide, they'd  
 girl can make a man stay on when he should go, stay

hide. When Lib-er-ty Val-ance walked a - round the men would step a - side;  
 on. Just try-in' to build a peace-ful life where love is free to grow;

'Cause the point of a gun was the on-ly law that Lib-er-ty un - der - stood. When it  
 But the point of a gun was the on-ly law that Lib-er-ty un - der - stood. When the

came to shoot - in' straight and fast he was might - y good.  
 fi - nal show - down came at last a law book was no good.

From out of the east a stran-ger came, a law book in his hand, a man.  
 A - lone and a - fraid she prayed that he'd re-turn that fate-ful night, that night.

The kind of a man the west would need to tame a trou-bled land; 'Cause the  
 When noth-ing she said would keep her man from go - in' out to fight. From the

point of a gun was the on-ly law that Lib-er-ty un - der - stood. When it  
 mo-ment a girl gets to be full grown the ver-y first thing she learns when two

came to shoot - in' straight and fast he was might - y good.  
 men go out to face each oth - er on-ly one re - turns.

Man-y a man would face his gun and man-y a man would fall, The  
 Ev-'ry - one heard two shots ring out, one shot made Lib-er-ty fall, The

Man Who Shot Lib-er-ty Val - ance, he shot Lib-er-ty Val - ance, he was the  
 Man Who Shot Lib-er-ty Val - ance, he shot Lib-er-ty Val - ance, he was the

1. brav-est of them all. 2. The love of a brav - est of them all.

**MARMALADE, MOLASSES AND HONEY**

From the Film "THE LIFE AND TIMES OF JUDGE ROY BEAN"

Lyric by ALAN and MARILYN BERGMAN

Music by MAURICE JARRE

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of ten staves of music with lyrics underneath. Chord symbols (C, F, G, G7, D7) are placed above the notes. Slurs and '3' markings indicate triplets. The lyrics are as follows:

Mar - ma-lade, mo - las - ses and hon - ey, cin - na-mon 'n'  
 All the hum - min' birds are out hum - min', hon - ey-suck - le

sas - sa - fras tea, they make a morn - in' fin - ger lick - in' and  
 spik - in' the breeze, feel like a dil - ly of a day is a -

sun - ny, sweet as it can be, pour - in' o - ver me.  
 com - in',

1.  
 2.  
 peek - in' through the syc - a - more trees. You know what I'd love to

do? Head for the hills with you. May - be we'll

climb a few. What do you say? Hey!

Let's make a day of it! La - ter when the moon is out rid -  
 We don't need to - mor - rows with mon -

in' clear a - cross the lic - o - rice sky, I bet you not a sin - gle  
 ey long as we're to - geth - er they'll be sweet - er than mar - ma-lade mo -

1.  
 2.  
 star will be hid - in' and we'll name 'em all,  
 las - ses and hon - ey.

catch 'em if they fall, cin - na-mon 'n' sas - sa - fras tea! *rit.*

**MAY I?** From the Film "WE'RE NOT DRESSING"Lyric by MACK GORDON  
Music by HARRY REVEL

F Fdim C7 C9+ F D7 Gm7 C7  
 May I \_\_\_\_\_ be the on - ly one to say I \_\_\_\_\_ Real - ly fell in love the  
 F Cm D7 G7 C7 F Dm Gm C7 C+ F Fdim  
 day I \_\_\_\_\_ First set eyes on you. \_\_\_\_\_ May I \_\_\_\_\_  
 C7 C9+ F D7 Gm7 C7 F Cm D7  
 with your ver - y kind per - mis - sion \_\_\_\_\_ Tell you that my one am - bi - tion \_\_\_\_\_  
 G7 C7 F Bbm F Eb7 Ab  
 Is to share a love af - fair with you. Here I wait,  
 Bbm C7 3 Fm Bbm C7 3 Fm 3 Db7  
 Do give me a chance. Do tell me my fate, What is your an -  
 C7 F Fdim C7 C9+ F D7  
 swer? May I \_\_\_\_\_ hold you to my heart and pray I \_\_\_\_\_  
 Gm7 C7 F Dm Gm7 Am C7 F  
 Will be there be - side you, When they groom and bride you May I hear you say "I do."

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**MY HEART BELONGS TO DADDY** From the Film "LEAVE IT TO ME"

Words and Music by COLE PORTER

Slow Rhumba tempo

G7+ Cm Fm6 G7  
 1. While tear - ing off \_\_\_\_\_ A game of golf \_\_\_\_\_ I may make a play for the cad - dy; But when I do \_\_\_\_\_ I  
 2. (If) I in - vite \_\_\_\_\_ A boy some night \_\_\_\_\_ to dine on my fine fin - nan had - die, I just a - dore \_\_\_\_\_ his  
 Fm A7 Gm G7 1. Cm G7+ 2. Cm Cm  
 don't fol - low through. 'Cause my heart be - longs \_\_\_\_\_ to Dad - dy. If Dad - dy. Yes, my heart be - longs \_\_\_\_\_ to  
 ask - ing for more, — But my heart be - longs \_\_\_\_\_ to Dad - dy. Yes, my heart be - longs \_\_\_\_\_ to  
 G7  
 Dad - dy, So I sim - ply could - n't be bad. Yes, my heart be - longs \_\_\_\_\_ to Dad - dy, Da - da,  
 da - da - da, da - da - da - ad! So I want to warn \_\_\_\_\_ you, lad - die, Tho I  
 C7 3 F Fm C Fm6 3 G7 3 Cm  
 know you're per - fect - ly swell, That my heart be - longs \_\_\_\_\_ to Dad - dy — 'Cause my Dad - dy, he treats me so well. \_\_\_\_\_

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**A MELODY FROM THE SKY**

From the Film "TRAIL OF THE LONESOME PINE"

SIDNEY D. MITCHELL and LOUIS ALTER

Ab Ddim Bbm Eb7 Cm7-5 F7 Db Bbm7

Love is ev-'ry-where Its mu-sic fills the air All na-ture seems to hum A

Eb9 Ab Ddim Bbm7 Eb7 Ab Ddim Bbm Eb7

mel-o-o-dy from the sky! O-ver on the hill I see a whip-poor-will

Cm7-5 F7 Db Bbm7 Eb9 Ab G7 C F#dim

I hear his song be-come a mel-o-o-dy from the sky! And there's a blue bird

G7 G+ C A+7 Dm B+7 C F#dim G7

sing-ing to his la-dy love, a-bove, A love song tak-en from the whisp-r'ing breeze

C Bbm7 Eb7 Ab Ddim Bbm7 Eb7

in the trees. Love is ev-'ry-where Its mu-sic fills the air

Cm7-5 F7 Db Bbm7 Eb9 Ab

All na-ture seems to hum A mel-o-o-dy from the sky!

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**MY STAR** From the Musical "ALL KINDS OF GIANTS"Lyric by TOM WHEDON  
Music by SAM POTTLE

C Maj7 C6 G9 Em7

I have a star, a spe-cial mag-ic star, It shines a-

A9 F#m7 B7 FMaj9 Fdim Em7

bove my bed ev-'ry night. I know it's there when I a-rise each morn-ing,

C6 FMaj7 B7+5 Em Dm9 Dm7 G7 C6

Though I can't see it, I can feel its light. Look down, my

G9 Em7 A9

star, look down and shine on him, Pro-ject his path and bright-en his

Gm7 C7 A9 C FMaj9 Em7 A7+5 A7-9

day. And if you can, please try and see that one day he re-turms to me. Go

Dm7 G9 C Bb CMaj7

far, my star, and light-en his way.

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**MEMPHIS IN JUNE** *From the Film "JOHNNY ANGEL"*Lyric by PAUL FRANCIS WEBSTER  
Music by HOAGY CARMICHAEL

Mem - phis in June, — A shad - y ve - ran - da Un - der a Sun - day blue  
 sky. Mem - phis in June — and cous - in A - man - da's Mak - in' a rhu - barb  
 pie. I can hear the clock in - side a - tick - in' and tock - in', Ev - 'ry-thing is peace - ful - ly  
 dand - y. — I can see old gran - ny 'cross the street, still a - rock - in',  
 Watch - in' the neigh - bors go by. Mem - phis in June, — with sweet o - le - an - der  
 Blow - ing per - fume — in the air, Up jumps a moon — to make it that much grand - er,  
 It's par - a - dise, — broth - er, take my ad - vice, — Noth - in's half as nice as Mem - phis in June.

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**MEWSETTE** *From the Film "GAY PURR-EE"*

Lyric by E.Y. HARBURG Music by HAROLD ARLEN

Mew - sette, — Mew - sette, — My heart for you is one big  
 throb, — Mew - sette, — Mew - sette, — My  
 love for you is for - mi - dable, — Your sigh — is "tou -  
 chère" — And your smile is spring tou - jours. — Your laugh —  
 is "al - lez" — And your voice is vive l'a - mour. —  
 Buds bloom — and breez - es blow, — Love sings — wher - ev - er you  
 go. — Mew - sette, — Mew - sette, — You will  
 say "en - chan - té" — Once you've met my pou - pée Mew - sette.

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**THE MERRY-GO-ROUND** *From the Film "CHAMPAGNE WALTZ"*

JOHNNY BURKE and JAMES VAN HEUSEN

D Eb Gbm Bb7 Eb Gbm Bb7 Eb Cm7 F7 Bb9

You won't say yes and you won't say no, you let my poor heart pound; But you smile at me and a-

Ebmaj7 Dbmaj7 C7 C6 Fm Bb7 Eb D7 Eb Gbm Bb7 Eb Gbm Bb7

round I go on the mer-ry-go-run - a - round. You build me up till the sky seems low, then,

Eb Cm7 F7 Bb9 Ebmaj7 Dbmaj7 C7 C6 Fm Bb7

plop, I hit the ground; But you hold my hand and a-round I go on the mer-ry-go - run - a -

Eb Bbm7 Eb7 Bbm7 Eb7 Ab Dm7 G7

round. When a friend says to me, "Where the heck are you bound?" What the deuce can I say?—

Dm7 G7 Cm F7 Fm7 Bb9 D Eb Gbm Bb7 Eb Gbm7 Bb7

— "Just a-round and a-round and a-round." You won't say leave and you won't say whoa, I've

Eb Cm7 F7 Bb9 Ebmaj7 Dbmaj7 C7 C6 Fm Bb7 Eb

tried to get un-wound; But you kiss me once and a-round I go on the mer-ry-go - run - a - round.

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**THE MATING SEASON** *From the Film "THE MATING SEASON"*

JAY LIVINGSTON and RAY EVANS

C7 G#dim F F#dim C7 C+ F Am7 D7 Gm7 C7 Gm A7

The rob - in is throb - bin' and hun - gry heads are bob - bin'. It's the mat - ing sea - son.

Dm Dm7 Dm6 G7 Gm Gm7 C9 C7 G#dim F F#dim C7 C+ F

Smart lit - tle buds wear pink and pur - ple duds. The grou - es want spous - es to help a - round their

Am7 D7 Gm7 C7 Gm A7 Dm Dm7 Dm6 G7 Gm7 C7

hous - es. It's the mat - ing sea - son. Carve your heart on a tree. —

F Bdim Gm7 C7 F Bdim Gm7 C7 Am7 D7-9

E - ven the king - fish — finds the feel - ing ting - lish. — So, dar - ling,

Gm7 G9 Gm7 C7 C+9 C+ G#dim F F#dim C7 C+

how a - bout you and me? — Time to quit your teas - in', be pleas - in' 'cause

F Am7 Am7-5 D7 Gm Dm6 Gm7 G7 C7 C7-9 F

it's the mat - ing sea - son. Time for all good peo - ple to fall in love. —

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**MONA LISA** From the Film "CAPTAIN CAREY, U.S.A."

JAY LIVINGSTON and RAY EVANS  
Fm7 Bb7

Eb Ab Eb  
 Mo - na Li - sa, Mo - na Li - sa men have named you; You're so like the la - dy with the mys - tic smile. Is it  
 Fm Bb7 Eb  
 on - ly 'cause you're lone - ly — they have blamed you For that Mo - na Li - sa strange - ness in your smile? Do you  
 Eb Ab  
 smile to tempt a lov - er, — Mo - na Li - sa, — Or is this your way to hide a bro - ken heart? Man - y  
 Abm Eb Bb7 Eb Eb7  
 dreams have been brought to your door - step. They just lie there, and they die there. Are you  
 Ab Eb Bb7 Eb  
 warm, are you real, Mo - na Li - sa, Or just a cold and lone - ly, love - ly work of art?

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**MONICA** From the Film "THE CARPETBAGGERS"

EARL SHUMAN and ELMER BERNSTEIN

FMaj7 Dm7 Gm7 C7-9 FMaj9 Dm7  
 Mon - i - ca a per - fect day in spring. That's Mon - i - ca, the dream that  
 Gm7 C9 C9+ F Gm7 C7 FMaj7 F6 Em7 A7  
 rain - bows bring. More than just mu - sic when - ev - er you ap - pear,  
 Dm Em7-5 A7 Dm Gm7 C7-9 C7 FMaj7 Dm7 Gm7  
 You are the mu - sic the stars fall down to hear! So, Mon - i - ca, I'm won - d'ring with each  
 C7-9 FMaj9 Dm7 Gm7 Em7-5 A7 Dm Cm7 F7-9  
 kiss what mir - a - cle brings you as close as this. Let waves break, let the winds rush, when I  
 Bb Em7 A7 Dm Bbm F Bbm FMaj7  
 say that I love you; But what a mo - ment Mon - i - ca, If you should say it too!

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**MOONLIGHT BECOMES YOU** From the Film "ROAD TO MOROCCO"

JOHNNY BURKE and JAMES VAN HEUSEN

F Am7 Aom7 Gm7 C7 F Fdim Gm7 C7D9 Cm6 3 D7 Gm7 C7  
 Moon - light be - comes you, It goes with your hair, You cer - tain - ly know the right thing to  
 A7 D7 Db9 C9 F Am7 Aom7 Gm7 C7 F Fdim Gm7 C7D9 Cm6 3 D7  
 wear. Moon - light be - comes you, I'm thrilled at the sight. And I could get so ro -  
 Gm7 C7 C7D9 F Eb6 F6 F+7 Bb Bb+ 3 Eb Eb6 F7 3 Bb  
 man - tic to - night. You're all dressed up to go dream - ing. Now don't tell me I'm wrong, And  
 Gm6 A7b9 3 Dm G7 3 Gm7 C7 F F#dim Gm7 C9 Am7 Fdim  
 what a night to go dream - ing. Mind if I tag a - long? If I say I love you, I want you to  
 Gm7 C7D9 Cm6 3 D7 Gm7 C9 A7 D7D9 G7 3 Gm7 Gb7 F6  
 know It's not just be - cause there's moon - light. al - though Moon - light be - comes you so.

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**MOST GENTLEMEN DON'T LIKE LOVE** *From the Musical "LEAVE IT TO ME!"*

Words and Music by COLE PORTER

C F Dm B7-5 E7 A7 Dm7  
Most gen - tle - men don't like love, — They just like — to

Bb7 Ab7 G7 C Ab7 C F Dm B7-5 E7 A7  
kick it a - round; — Most gen - tle-men can't take love, — 'Cause

Dm7 Bb7 Ab7 G7 C Fm C Cdim E7-9 Am C6  
most gen - tle-men can't be pro-found. — As mad-am Sapph - o — in some

B7 Cdim E7 A7 Ab7 G7 *tacet*  
son-net said: — "A slap and a tick-le is all that the fick-le male Ev - er

G+ C F Dm B7-5 E7 A7 Fm6 G7  
has in his head." For most gen - tle-men don't like love. — I've been in love —

Cdim C Ab7 Dm7 E7 Am C6 G6 Am Fm6  
So I know what I'm talk-ing of; — And oh, to my woe — I have found —

C G+ Gm A7 Ab7 Dm7 Bb7 Ab7 G7 C Ab9 C  
They just like — to kick it a - round.

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**MY FUNNY VALENTINE** *From the Musical "BABES IN ARMS"*Words by LORENZ HART  
Music by RICHARD RODGERS

Moderato

Cm Cm#7 Cm7 Cm6 A> Fm7  
My fun - ny Val - en - tine, Sweet com - ic Val - en - tine, You make me smile with my

Fm6 G7 Fm G7 Cm G7 Cm7 Cm6 A>  
heart. — Your looks are laugh - a - ble, Un - pho - to - graph - a - ble, Yet, you're my

Fm7 A>m B>7 E> B>7 E> B>7 E> B>7 E>  
fav - 'rite work of art. — Is your fig - ure less than Greek; is your mouth a lit - tle weak, when you

E>maj7 G7+ G7 Cm A>maj7 A>6 A>7 G7 Cm Cm#7 Cm7  
o - pen it to speak, are you smart? — But don't change a hair for me, Not if you

Cm6 A> D7b5 G7 Cm E>7 A> A>maj7 Fm7 B>7 E>  
care for me, Stay lit - tle Val - en - tine, stay! — Each day is Val - en - tine's day. —

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# THE NEARNESS OF YOU

NED WASHINGTON and HOAGY CARMICHAEL

It's not the pale moon that ex - cites me, that thrills and de - lights me. Oh,  
 your sweet con - ver - sa - tion that brings this sen - sa - tion. Oh,

no ————— It's just the near-ness of you. ————— It is-n't  
 no ————— It's just the near-ness of you. ————— When you're in my

arms ————— and I feel you so close to me ————— All my wild - est dreams come true. —————

————— I need no soft lights to en - chant me if you'll on - ly grant me the right —————

————— to hold you ev - er so tight ————— And to feel in the night the near-ness of you. —————

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# MOON RIVER

From the Film "BREAKFAST AT TIFFANY'S"

JOHNNY MERCER and HENRY MANGINI

Moon Riv - er, wid - er than a mile: I'm cross - in' you in style some day. ————— Old  
 dream - mak - er, you heart - break - er, wher - ev - er you're go - in', I'm go - in' your way:

Two drift - ters, — off to see the world. There's such a lot of world to see. ————— We're  
 aft - er the same rain - bow's end ————— wait - in' 'round the bend,  
 My Huck - le - ber - ry friend, Moon Riv - er ————— and me. —————

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**MUCH MORE** From the Musical "THE FANTASTICKS"

Words by TOM JONES Music by HARVEY SCHMIDT

Moderato

G Am Gmaj7 Cmaj7

I'd like to swim in a clear blue stream Where the wa - ter is i - cy cold; Then

C6 Bm7 Am7 Em7 Bm7

go to town in a gold - en gown And have my for - tune told. Just once! Just

Cmaj7 Bm7 Cmaj7 Am Em7

once! Just once be - fore I'm old! I'd like to be not e - vil; But a

Am D Em Am Em Am7 D

lit - tle word - ly wise; To be the kind of girl de - signed to be kissed up - on the

Em Am7 D9(6) D9+ G6 Gm6 Am7 D9(6) D9+ G6 Gm6

eyes. I'd like to dance till two o - clock Or some - times dance till dawn, Or

Am7 D9(6) D9+ G6 Gm6 Am7 D9 E7(sus4) E7 Bm

if the band could stand it, Just go on and on and on! Just once! Just

Cmaj7 Bm7 Cmaj7 Ab Gmaj7 G6

once! Be - fore the chance is gone! I'd like to waste a week or two, And

Ab Gmaj7 G6 Ab G Em7

nev - er do a chore; To wear my hair un - fas - tened so it

Am7 Bm Cmaj7 Am7 D9(6) D9+ G6 Gm6 Am7 D9(6) D9+

bil - lows to the floor; To do the things I've dreamed a - bout, But nev - er done be -

G6 Gm6 Am7 D9(6) D9+ G6 Gm6 Am7 D9

fore. Per - haps I'm bad, Or wild, or mad, With lots of grief in

E7(sus4) E7 Bm Cmaj7 Bm

store. But I want much more than keep - ing house! Much more! Much

Am7 D7(sus4) Gmaj7

more! Much - more!

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**MY SHINING HOUR** From the Film "THE SKY'S THE LIMIT"

Lyric by JOHNNY MERCER Music by HAROLD ARLEN

Ep6 Cm7 F9 Bb9 Eb Bb7 Eb Ep6 Cm7 Ap

This will be my shin - ing hour, Calm and hap - py and

Bb Bb7 Cm Cm6 Fm6 D6 Fm6 G7

bright, In my dreams, your face will flow - er,

Cm7 F9 F7 Bb7 Fm7 Bb7 Bbm7 Bm7 Eb9

Through the dark - ness of the night. Like the lights of

Ab(Maj7) Fm7 Ab(Maj7) Abm6 Bb7 Eb

home be - fore me, Or an an - gel watch - ing o'er me, This will

Cm7 Eb Fm7 Bbm6 C7 Ab(Maj7) Fm7 Apm6 G7+5 Bb9 Eb6

be my shin - ing hour, Till I'm with you a - gain.

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**"MURDER," HE SAYS** From the Film "HAPPY GO LUCKY"

FRANK LOESSER and JIMMY McHUGH

He says, "Mur - der," he says Ev - 'ry time we kiss, He says, "Mur - der," he says,  
He says, "Sol - id," he says Takes me in his arms, And says, "Sol - id," he says,

At a time like this, He says, "Mur - der," he says Is that the lan-guage of love? He says, "Sol -  
mean - ing all my charms, He says, "Sol - id," he says

Is that the lan-guage of love? He says, "Chick - Chick, you tor - ture me,  
Zoot! are we liv - in'?" I'm think - ing of leav - ing him flat, He says, "Dig, -  
dig, the jumps the old tick - er is giv - in'," Now he can talk plain - er than that...  
He says "Mur - der," he says, Ev - 'ry time we kiss, He says, "Mur - der," he says,

Keep it up like this, And that "Mur - der" he says, In that im - pos - si - ble tone,  
Will bring on no bod - y's mur - der but his own.

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**MY FUTURE JUST PASSED (Boy And Girl Versions)**

GEO. MARION Jr. and RICHARD A. WHITING

From the Film "SAFETY IN NUMBER"

There goes the girl I dreamed all thru school a - bout, There goes the girl I'll now be a fool a - bout.  
Don't e - ven know if she has been spok - en for. If she is tied, the ties must be bro - en, for

Ring down the cur - tain, I'm cer - tain at pre - sent, my fu - ture just passed. passed!  
life can't be that way: to wake me, then break me. my fu - ture just

Stars in the blue, tho' you're at a dis - tance You can at least do this, Some - times a boy en - coun - ters re - sistance

Help me to win this miss. Here are my arms, may she find il - lus - ion there. Look in my heart There

is no con - fu - sion there, Now that I'm lov - ing, I'm liv - ing at last, My fu - ture just passed...

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**MY IDEAL** From the Film "PLAYBOY OF PARIS"

LEO ROBIN, RICHARD A. WHITING and NEWELL CHASE

Musical notation for the song 'MY IDEAL'. It consists of four staves of music with lyrics underneath. The first staff has lyrics: 'Will I ev - er find the { girl in my mind — The one who is My — I - deal.' The second staff has lyrics: 'May - be { she's a dream and yet she might be — Just a - round the cor-ner wait - ing for me —' with a bracket under 'she's' and 'he's' pointing to 'she' and 'he' respectively. The third staff has lyrics: 'Will I rec - og - nize a light in { her eyes — That no oth - er eyes — re - veal. Or' with a bracket under 'her' and 'his' pointing to 'her' and 'his' respectively. The fourth staff has lyrics: 'will I pass { her by and nev - er ev - en know that { she is My I - deal.' with a bracket under 'her' and 'him' pointing to 'her' and 'him' respectively.

Eb C9 Fm7 Db9 C9 F7  
 Will I ev - er find the { girl in my mind — The one who is My — I - deal.  
 Bb9 Fm Bb9 G7 Cm7 F9 B9 Ab Maj9 Bb7b9  
 May - be { she's a dream and yet she might be — Just a - round the cor-ner wait - ing for me —  
 he's he  
 Eb C9 Fm7 Db7 C9 F9  
 Will I rec - og - nize a light in { her eyes — That no oth - er eyes — re - veal. Or  
 his  
 Fm7 Abm7 Eb Gbdim Eb Cm F9 Bb9 Eb Maj7 Eb6  
 will I pass { her by and nev - er ev - en know that { she is My I - deal.  
 him

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**MY OLD FLAME** From the Film "BELLE OF THE NINETIES"

ARTHUR JOHNSTON and SAM COSLOW

Musical notation for the song 'MY OLD FLAME'. It consists of eight staves of music with lyrics underneath. The first staff has lyrics: 'My old flame, — I can't ev - en think — of his name But it's'. The second staff has lyrics: 'fun - ny now and then, how my thoughts go flash - ing back a - gain, — To my old flame, —'. The third staff has lyrics: 'My old flame, — My new lov - ers all — seem so tame, For I'. The fourth staff has lyrics: 'hav - en't met a gent so mag - nif - i - cent or el - e - gant — as my old flame.'. The fifth staff has lyrics: 'I've met so man - y who had fas - ci - na - tin' ways, — A fas - ci - na - tin' gaze in their eyes; —'. The sixth staff has lyrics: 'Some who took me up — to the skies. — But their at - tempts at love, were on - ly im - i - ta - tions of'. The seventh staff has lyrics: 'My old flame, — I can't ev - en think — of his name But I'll'. The eighth staff has lyrics: 'nev - er be the same, un - til I dis - cov - er what be - came — of My old flame.'.

G Bm Bm7b5 E7 Am7 A7b5 D7b5  
 My old flame, — I can't ev - en think — of his name But it's  
 G6 C7 F7 Bb Eb7 3 D7 Eb7 Am7 D7b9 D7+  
 fun - ny now and then, how my thoughts go flash - ing back a - gain, — To my old flame, —  
 G Bm Bm7b5 E7 Am7 A7b5 D7b5  
 My old flame, — My new lov - ers all — seem so tame, For I  
 G6 C7 F7 Bb Eb7 3 D7 Eb7 F7  
 hav - en't met a gent so mag - nif - i - cent or el - e - gant — as my old flame.  
 Bb6 Cm6 3 Ab7 3 G7 C9  
 I've met so man - y who had fas - ci - na - tin' ways, — A fas - ci - na - tin' gaze in their eyes; —  
 F9 3 D7 A7 D9 D7b9#5  
 Some who took me up — to the skies. — But their at - tempts at love, were on - ly im - i - ta - tions of  
 G Bm Bm7b5 E7 Am7 A7b5 D7b9  
 My old flame, — I can't ev - en think — of his name But I'll  
 G6 C7 F7 Bb Eb7 3 D7sus D7b9#5 G6  
 nev - er be the same, un - til I dis - cov - er what be - came — of My old flame.

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**MY KIND OF COUNTRY** *From the Film "BUCK BENNY RIDES AGAIN"*

FRANK LOESSER and JIMMY McHUGH

G C G C G C

There lies my kind of coun - try 'round that last bend we're head - in' for

D7 G D7 G G7 C C#dim G Em Am7 D7 G C

Old tim - er stay with me and to - night we'll see My kind of coun - try once more.

G C G C G C

There lives my kind of peo - ple Where that sun - down smiles bright and red

D7 G D7 G G7 C C#dim G Em Am7 D7 G C

Old tim - er I'll strike gold when these eyse be - hold My kind of coun - try a - head.

G D7 B7 Em D G D7 G

Trav - el home; Trav - el home; May - be nine more miles, may - be ten.

D7 G D7 G G7 C C#dim G Em Am7 D7 G C G

May I ev - er grieve if I ev - er leave My kind of coun - try a - gain.

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**MOON SONG (That Wasn't Meant For Me)***From the Film "HELLO EVERYBODY"*

SAM COSLOW and ARTHUR JOHNSTON

G9 F#9 G9 G+7 C Cmaj7 Em7-5 A7

It came from no-where the night that we met, 'twas like a me-lo - di-ous plea, sweet Moon

D9 Fm6 G7 C Em7 Ab9 G9 F#9 G9 G+7

Song, (That was -n't meant for me.) Why is it al - ways re - mind - ing me of a

C Cmaj7 Em7-5 A7 D9 Fm6 G7 C

love dream that nev - er could be, sweet Moon Song, (That was -n't meant for me.)

E C#dim F#m7 B9 E C#dim F#m7 B9 E E6 F#m7 B7 E Em D9

It came glid - ing in - to my heart rid - ing on a moon - beam from a - bove. Sor - row end - ed and the

C7 D9 E E6 F#m7 B7 E Ab9 G9 F#9 G9 G+7

whole world blend - ed in a rhap - so - dy of love. Then, I heard him sing - ing to some - bod - y else what

C Cmaj7 Em7-5 A7 D9 Fm6 G7sus G7 C

I thought was my mel - o - dy, sweet Moon Song, (That was -n't meant for me.)

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**MY SHIP** *From the Musical "LADY IN THE DARK"*Words by IRA GERSHWIN  
Music by KURT WEILL

F D7 G7 C7 F F#dim Dm7/G C+

My ship has sails that are made of silk, The decks are trimmed with gold, And of  
F D7 Gm A Dm Em Gm7G7-5 C7 F D7

jam and spice there's a par-a-dise in the hold. My ship's a-glow with a  
G7 C7 F F#dim Dm7/G C+ F D7 Gm A

mil-lion pearls And ru-bies fill each bin, The sun sits high in a sap-phire sky When my  
Dm Em/G Bb/C F Gm7 Am C7 Gm7 Am C7 Gm7 C7 Bbm

ship comes in. I can wait the years Till it ap-pears One fine day one  
F E7 Am Dm7 Am Dm7 G7 Edim G7 C7

spring, But the pearls and such They won't mean much if there's miss-ing just one thing. I  
F D7 G7 C7 F F#dim Dm7/G C+ F D7

do not care if that day ar-rives, That dream need nev-er be, If the ship I sing does -n't  
Gm A7 <sup>1.</sup>Dm Gm C7 F C7 <sup>2.</sup>Dm C7 F C7

al - so bring my own true love to me. My own true love to me, If the  
F Dm Bb7 F Bb F Dm Bbm6 C7 F Db7 F

ship I sing does -n't al - so bring my own true love to me.

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**MIMI (Love Me Tonight)** *From the Film "LOVE ME TONIGHT"*

LORENZ HART and RICHARD RODGERS

G Am7 D7 G D7

Mi-mi, You fun-ny lit-tle good for noth-ing Mi-mi, Am I the guy?

G Am7 D7 G

— Mi-mi, You sun-ny lit-tle hon-ey of a Mi-mi, I'm aim-ing

G7 C Cdim Em7 Edim

high! — Mi-mi, You've got me sad and dream-y, You could free me, If you'd see — me,

G Am7 D7 G C G Am7 G

Mi-mi, You know I'd like to have a lit-tle son of a Mi-mi bye and bye.

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# MY OWN SPACE

From the Broadway Production "THE ACT"

Lyric by FRED EBB  
Music by JOHN KANDER

G Am/G

I won't need much. Just my own space. A lit - tle

Am7 D9 G

time with my own thoughts in my own space. Some place to

Am/G Am7

run. Some place to hide. Where there is no one else but

D9 F#m7 B7 E Emaj7

me to meet in - side. I love you more than I can

A/E B7 E Emaj7 Am7

ev - er say. I love you more and more and more with ev - 'ry pass - ing day.

D G Am/G Am7

Al - low me light. A breath of air. Leave me the on - ly thing I

D9 Bm7-5 E9 E7 Am7 D11 D7 Bm7-5 E7-9

own we can - not share. Just leave me that, sweet love of mine. Just leave me  
Just my own space, sweet love of mine. Just leave me

Am 11 D 11

1. G 2. Gmaj7 C/G G

that, just my own space, and we'll be fine. Some place to fine.  
that, just my own space, and we'll be

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**NEARER AND DEARER** *From the Film "NORTHWEST OUTPOST"*Lyric by EDWARD HEYMAN  
Music by RUDOLF FRIML

Days hur - ry by and years seem to fly but some - how I and my love for  
 you re - main the same. Mat - ter of fact, the way that I act is  
 some - how Just like a moth that hov - ers a - round a flame.  
 To me you're near - er than just an hour a - go: You're near - er than sun - down  
 to pur - ple hills; As close as ev - 'ry star that lights the night: As close as  
 rob - ins are to daf - fo - dils. You're dear - er than love's own  
 lul - la - by When moon - light creeps in - to the room. Dear one,  
 with ev - 'ry pass - ing day And in ev - 'ry way you're near - er and dear - er.

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**NOCTURNE** *From the Film "NOCTURNE"*

Lyric by MORT GREENE Music by LEIGH HARLINE

Noc - turne, are you my noc - turne, For when I see you sweet mus - ic be -  
 gins. Yes, the mel - o - dy be - gins And the lyr - ics start: Like a  
 mil - lion vi - o - lins You play up - on my heart - strings. Noc - turne, you are my  
 noc - turne; You are the song of love I al - ways hear, But when night leaves the  
 skies And the mel - o - dy dies Will you still be near?

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**NEVER LET ME GO** *From the Film "THE SCARLET HOUR"*

JAY LIVINGSTON and RAY EVANS

Gm7 C7-9 Fm7 Bb7-9

Nev - er let me go! Love me much too much! If you let me go life would lose its touch!

Eb6 Ebmaj7 D7 Db C7 Cm7

What would I be with-out you? There's no place for me with - out you! Nev - er let me go!

F7-9 Bbm Abmaj7

I'd be so lost if you went a - way. There'd be a thou-sand hours in the day

G+7-9 C Dm7 Em C A+7-9 D+9 Gm7 C7-9

with-out you, I know! Be-cause of one ca-ress my world was o-ver-turned at the ver-y start;

Fm7 Bb7-9 Eb6 Ebmaj7 D7

All my brid-ges burned by my flam-ing heart! You'd nev-er leave me, would you?

Gm7 C7-9 C9 Cm7 F7-9 Cm7-5 F7-9 Bb Eb7 Bb

You could - n't hurt me, could you? Nev - er let me go! Nev - er let me go!

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**NEVER SO BEAUTIFUL** *From the Film "HERE COMES THE GIRLS"*

JAY LIVINGSTON and RAY EVANS

Bb Cm Bb Gm7 C7 Gm F#dim

You have nev - er, not ev - er, You've nev - er been so beau - ti - ful! You're so

Gm7 C7 Gm C7 Cm7 F7 Cm7 F7 Gm7

beau - ti - ful! You're a flow - er bloom - ing ev - 'ry hour with a

C9 Cm7 F9 Cm7 F9 Bb Cm Bb

pow - er and a spell that tells me so well that you will al - ways in all ways, you'll

Gm7 C7 Gm F#dim Gm7 C7 Gm C7 Cm7 D7

al - ways be so won - der - ful! You're so won - der - ful! You nev - er looked so

Gm Gm7 C9 C#dim Bb Dm Cm9 Cm7 F7-9 Bb

love - ly and so right. Nev - er so beau - ti - ful! beau - ti - ful! as you are to - night!

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Moderato

C Dm7

1. Dogs got to bark, a mule's got to bray, Sol-diers must fight and preach-ers must pray. And  
2. Dogs got to bark, a mule's got to bray, Sol-diers must fight and preach-ers must pray. And

G7 Dm7 G7 C

chil-dren, I guess, must get their own way The min-ute that you say "no."  
chil-dren, I guess, must get their own way The min-ute that you say "no."

Dm7

Why did the kids pour jam on the cat? Rasp-ber-ry jam all o-ver the cat?  
Why did the kids put beans in their ears? No one can hear with beans in their ears.

Dm7 G7 Dm7 G7 C Brighter

Why should the kids do some-thing like that, When all that was said was "no?" My  
Af-ter a while the rea-son ap-pears, They did it 'cause we said "no." Your

G7 C C#dim G7 C G7 C Am7

son was once a-fraid to swim; The wa-ter made him wince. Un-til I said he must-n't swim! S-been  
daugh-ter brings a young man in, Says "Do you like him, Pa?" Just tell her he's a fool and then, You've

D7 G7(sus4) G7 Dm7 D9 G7 1. 2.

swim-min' ev-er since! 'S-been swim-min' ev-er since! Ohhhh! Ohhhh!  
got a son-in-law! You've got a son-in-law!

Tempo I

C Dm7

Sure as a June comes right af-ter May, Sure as the night comes right af-ter day, You can be sure the

G7 Dm7 G7 E7 Am F G7 C

dev-il's to pay The min-ute that you say "No." Make sure you nev-er say "No!"

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# NEVER STEAL ANYTHING SMALL

From the Film "NEVER STEAL ANYTHING SMALL"

Lyric by MAXWELL ANDERSON  
Music by ALLIE WRUBEL

Steal a hun - dred dol - lars and they put you in stir, — Steal a hun - dred  
Steal a far - mer's chick - ens, you'll get shot in the rear, — Steal a string of  
mil - lion, they ad - dress you as, "Sir," — Sci - en - tists will tell you it's a  
oil wells, you're a big fi - nan - cier! — Ev - 'ry would be burg - lar should en -  
mat - ter of bulk and size, Steal Man - hat - tan Is - land and it's yours for a prize!  
grave it up - on his brains, If the theft is large e - nough it's cap - i - tal gains!  
Steal a sil - ver tea - pot and you'll land in Sing Sing, — Steal the Ro - man  
Bribe a few po - lice - men, you'll be cov - ered with grief, — Bribe the whole man -  
Em - pire and they make you a king! — So don't rob a bank, take the  
part - ment and they'll make you the chief! — You'll al - ways be judged by the  
whole Ci - ty Hall! And nev - er steal an - y - thing small. —  
size of your haul! So nev - er steal an - y - thing small. —

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# THE NEXT TIME I LOVE

From the Musical "PARADE"

Lyric and Music by JERRY HERMAN

I'll make sure that my head is clear - er, — The next time I  
love. — I'll be cer - tain that help is near - er — The  
next time I love. I prom - ise the next time to try and be smart, co - her - ent and  
wise; I prom - ise the next time to close up my heart and o - pen my eyes. — But with  
you I can - not be clev - er, — With you wrong seems  
right — Tho I laugh at the word, — "for - ev - er," I  
wor - ship — "to - night." The taste of your lips tells me how to be - have And says you're the  
mas - ter and I am the slave. The good lit - tle girl I will just have to save for the next time I love. —

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**NOTHING IN COMMON** *From the Film "PARIS HOLIDAY"*Lyric by SAMMY CAHN  
Music by JAMES VAN HEUSEN

1. We've got noth - ing got noth - ing in com - mon just noth - ing in com - mon,  
 2. We've got noth - ing got noth - ing in com - mon just noth - ing in com - mon,  
 3. We've got noth - ing got noth - ing in com - mon just noth - ing in com - mon,

My dar - ling, at all I love the op - 'ra. I de - test the best pops.  
 It nev - er could last I love Pi - cas - so. He's all style and all flair.  
 My dar - ling, at all I love my ten - nis, En - joy sports of all sorts.

I hate the op - 'ra, I like mu - sic that bops. We're not  
 I've seen Pi - cas - so, And I think he's no - where. Our two  
 Spare me the ten - nis, I get laughs in my shorts. You're so

fa - ted, not hea - ven cre - at - ed we're real - ly mis - ma - ted  
 goals are, a - part as the poles are as lov - ers our roles are  
 charm - ing, and al - ways dis - arm - ing what makes it a - lamm - ing

our chan - ces are small Let's part. be real smart, and not  
 com - plete - ly mis - cast Fun's fun, but let's run, and be  
 is may - be I'll fall Let's make a clean break, and not

start with this ro - mance 'Cause out - side of both hav - ing stars in our eyes. And out - side of sigh - ing the  
 done with the love songs. 'Cause out - side of glow - ing each time you ap - pear. And out - side of want - ing you  
 take an - y chan - ces. 'Cause out - side of think - ing you're some - thing di - vine. And out - side of want - ing your

same kind of sighs we've got noth - ing in com - mon at all!!!  
 ev - er so near we've got noth - ing in com - mon at all!!!  
 lips close to mine we've got noth - ing in com - mon at all!!!

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**THE NIGHT IS FILLED WITH WONDERFUL SOUNDS** *From the Musical "ZENDA"* Lyric by MARTIN CHARNIN

Music by VERNON DUKE

The night is filled with won - der - ful sounds, Sounds you can al - most  
 touch. The night - in - gale is mak - ing his rounds.

He nev - er sang this much. A man - do - lin has  
 writ - ten a tune, and is court - ing the moon up a - bove. Oh, the night is  
 filled with won - der - ful sounds, for some - one has fal - len in love.

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**(Where Are You) NOW THAT I NEED YOU** From the Film "RED, HOT AND BLUE"

FRANK LOESSER

Db7 F F7 Bb Db7 F F7 Bb Db7 F Bb Bbm  
 Where are you? \_\_\_\_\_ Now that I need you \_\_\_\_\_ Now that I want you so  
 F Dm7 Gm7 C6-9 F G9 Gm9 C9 Db7 F F7 Bb Db7 F F7  
 bad - ly I could cry. \_\_\_\_\_ Where are you? \_\_\_\_\_ Where did fate lead you?  
 Bb Db7 F Bb Bbm F Dm7 Gm7 C7(-9) F G9 Gm9 F C7 F7  
 \_\_\_\_\_ Fun - ny how I dreamed you'd still be stand - ing by. \_\_\_\_\_ I had you  
 A Bb A Bb C9 E C9 G#dim F G#dim F Gm F F9 E9-5 Eb9-5 Eb9  
 at my beck and call; \_\_\_\_\_ I called you an - y - time at all \_\_\_\_\_ I guess I took too much for grant -  
 D9 D7 Gm F#dim Gm F#dim C9 F#dim D9 Db7 F F7 Bb Db7  
 \_\_\_\_\_ ed; \_\_\_\_\_ I nev - er thought I'd lie a - wake and sigh, \_\_\_\_\_ Where are you? \_\_\_\_\_ Now that I  
 F F7 Bb Db7 F Bb Bbm F Dm7 Gm7 C7-9 F  
 need you \_\_\_\_\_ Now that I love you so mad - ly I could die. \_\_\_\_\_

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**NOT MINE** From the Film "THE FLEET'S IN"

JOHNNY MERCER and VICTOR SCHERTZINGER

Am 3 Am7 D9 Dm7 C Am 3 Am7 D9  
 It's some - bod - y els - e's moon a - bove, not mine. \_\_\_\_\_ It's some - bod - y els - e's night for  
 Dm7 Gm7 C7 F Dm7 G9 C Em7 A7 C#dim  
 love, not mine. \_\_\_\_\_ A heart to some one else is a thing that melts \_\_\_\_\_ To  
 G Em7 Am7 G G7 Am 3 Am7 D9 Dm7  
 me it's just a com - ic val - en - tine. \_\_\_\_\_ Let some - bod - y els - e's tears be shed, not  
 C G7 3 Gm7 F  
 mine. \_\_\_\_\_ Let some - bod - y els - e's nose get red, not mine. \_\_\_\_\_ I like play - ing sol - i -  
 Fm C Em7 A7 Am7 3 D9 Dm7 C Dm7 C  
 taire, but un - til I can draw a pair, It's some - bod - y els - e's moon up there, not mine. \_\_\_\_\_

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**ON A CLEAR DAY** *From the Musical "ON A CLEAR DAY (You Can See Forever)"*Lyric by ALAN JAY LERNER  
Music by BURTON LANE

On a clear day — Rise and look a - round you — And you'll  
see who — you are. — On a clear day — How it will as-  
tound you — That the glow of your be - ing out - shines ev - 'ry  
star. You feel part of — ev - 'ry moun - tain, sea and shore. — You can  
hear, from far and near, a world you've nev - er heard be - fore. — And on a  
clear day, — On that clear day — You can see for - ev - er and  
ev - er - more!

Chords: Gmaj7, C9, Gmaj7, E7, Am7, D7, G, Bbdim, Am7, G#dim, Am7, D7, Dm7, G7, Dm7, G7, Dm7, G7, Cmaj7, Bm7, A7, D7, Gdim, Gmaj7, G, Bm7, E9, Bm, E7, Am7, G6, Am7, G6, Am7, D7, G

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Chappell & Co., Inc., publisher and owner of allied rights throughout the world.**OLD GLORY** *From the Film "STAR SPANGLED RHYTHM"*

JOHNNY MERCER and HAROLD ARLEN

Old Glo - ry, Old Glo - ry, Our dreams are in you. —  
Tall tim - ber, blue prai - ries, They're part of you, too. —  
Love made you, Tears kept you, Brave hearts that are gone. —  
We hail them, And we won't fail them, Old Glo - ry flies on. —

Chords: Eb, Fm7, Bb, Eb, Fm7, Bb7, Eb, Fm7, Bb+9, Eb, Fm7, Bb7, Ab, Gm7, G7, Cm, Cm7, F7, Bb7sus, Bb7, Eb, Fm7, Bb7, Eb, Fm7, Bb+9, D+, D7, Bdim, G7, Ab, Gm7, G7, Dm, Bbm, G7, Cm, Cm7, F9, F7, F7-5, Bb7, Eb, Ab, Eb

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# OLD DEVIL MOON *From the Musical "FINIAN'S RAINBOW"*

533

Words by E.Y. HARBURG  
Music by BURTON LANE

Moderato

I look at you and sud - den - ly, some - thing in your eyes I see  
soon be-gins be-witch-ing me. It's that Old Dev-il Moon that you stole from the skies. It's that  
Old Dev-il Moon in your eyes. You and your glance make this ro-mance.  
too hot to hand - le. Stars in the night blaz - ing their light Can't hold a can - dle  
to your raz - zle daz - zle. You've got me fly - in' high and wide On a ma - gic car - pet ride  
Full of but - ter - flies in - side. Wan - na cry, wan - na croon, Wan - na laugh like a loon.  
It's that Old Dev-il Moon in your eyes, Just when I think I'm  
free as a dove Old Dev - il Moon deep in your eyes blinds me with love.

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# THE OLD MUSIC MASTER *From the Film "TRUE TO LIFE"*

JOHNNY MERCER and HOAGY CARMICHAEL

You got - ta jump it mu - sic mas - ter, You got - ta play that rhy - thm fast - er  
You're nev - er gon - na get it played On the Hap - py Cat Hit Pa - rade.  
You bet - ter tell your friend Bee - tho - ven, And Mis - ter Reg - i - nald De Ko - ven  
They bet - ter do the same as you, Or they're gon - na be corn - y too. Long a - bout nine - teen  
sev - en - teen Jazz - 'll come up - on the scene, Then a - bout nine - teen thir - ty - five, You'll be -  
gin to hear swing, Boog - ie Woog - ie and Jive, You got - ta show that big broad - cast - er, That you're a sol - id  
mu - sic mas - ter, And you'll a - chieve pos - ter - i - ty, That's a bit of ad - vice from me.

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# OLE BUTTERMILK SKY

From the Film "CANYON PASSAGE"

Lyric and Music by HOAGY CARMICHAEL and JACK BROOKS

Ole but - ter - milk sky, I'm keep - ing my eye peeled on you. What's the good  
 word to - night? Are you gon - na be mel - low to - night? Ole but - ter - milk sky, Can't you see my lit - tle  
 don - key and me? We're as hap - py as a Christ - mas tree, Head - in' for the one I love.  
 I'm gon - na pop 'er the ques - tion, that ques - tion, "Do you, dar - lin', do you do?" It - 'll be  
 eas - y, so eas - y If I can on - ly bank on you. Ole but - ter - milk sky, I'm tell - ing you  
 why; now you know. Keep it in mind to - night, Keep a - brush - ing those clouds from sight.  
 Ole but - ter - milk sky, Don't you fail me when I'm need - in' you most. Hang a moon a - bove her  
 hitch - ing post; Hitch me to the one I love. You can if you try, Don't tell me no  
 lie. Will you be mel - low and bright to - night, but - ter - milk sky?

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# ONE FOR MY BABY (And One More For The Road)

From the Film "THE SKY'S THE LIMIT"

Lyric by JOHNNY MERCER Music by HAROLD ARLEN

It's quart - er to three, — There's no one in the place ex - cept you and me, — So,  
 set 'em up, Joe. — I've got a lit - tle sto - ry you ought - a know, — We're  
 drink - ing, my friend. — To the end — of a brief ep - i - sode, — Make it  
 one for my ba - by and one more for the road. — I  
 got the rou - tine, — so drop an - oth - er nick - el in the ma - chine, — I'm  
 feel - in' so bad, — I wish you'd make the mu - sic dream - y and sad, — Could  
 tell you a lot, — But you've got — to be true to your code, — Make it  
 one for my ba - by and one more for the road. — You'd nev - er know it, But  
 Bud - dy, I'm a kind of po - et and I've got - ta lot - ta things to say: — And  
 when I'm gloom - y, You sim - ply got - ta lis - ten to me, Un - til it's talked a - way. — Well,  
 that's how it goes — And Joe, I know you're get - ting anx - ious to close, — So,  
 thanks for the cheer, — I hope you did - n't mind my bend - ing your ear, — This  
 torch that I've found, — Must be drowned — or it soon might ex - plode, — Make it  
 one for my ba - by and one more for the road, — That long, long road. —

**ONLY A ROSE**

BRIAN HOOKER and RUDOLPH FRIML

On - ly a rose I give you On - ly a song Dy - ing a -  
 way, On - ly a smile To keep in mem - o - ry  
 Un - til we meet An - oth - er day. On - ly a rose To  
 whis - per Blush - ing as ros - es do, I'll bring a - long a  
 smile or a song for an - y - one On - ly a rose for you.

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**ONE DOZEN ROSES**

ROGER LEWIS, COUNTRY WASHBURN, DICK JURGENS and WALTER DONOVAN

Give me one doz - en ros - es Put my heart in be - side them And send them to the one I  
 love. She'll be glad to re - ceive them And I know she'll be - lieve them That's  
 some - thing we've been talk - ing of. There may be or - ange blos - soms lat - er Kind of  
 think that there will 'Cause she's done some - thing to me And my heart won't keep still Give me one doz - en  
 ros - es Put my heart in be - side them And send them to the one I love.

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**OUT OF NOWHERE**

EDWARD HEYMAN and JOHNNY GREEN

You came to me from out of no - where, You took my heart and found it  
 free. Won - der - ful dreams, won - der - ful schemes from no - where; Made ev - 'ry hour  
 sweet as a flow - er for me. If you should go back to your no - where,  
 Leav - ing me with a mem - o - ry. I'll al - ways wait  
 for your re - turn out of no where; Hop - ing you'll bring your love to me.

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# PETTICOATS OF PORTUGAL (Rapariga Do Portugal)

MICHAEL DURSO, MEL MITCHELL  
and MURL KAHN

G6 Bbdim Am C+ Am7 D7 Am C+ Am7

When breez - es blow pet-ti-coats of Port-u - gal, There's quite a show

D7 D7+ G6 D7 G Dm6 E7

On the streets of Port-u - gal; Each pass-er - by winks his eye, whis-tles and

Am C+ Am7 D7 Am7 D7 G G#dim D7 G6

smiles, The ooh's and ah's loud hur - rahs, ech-o for miles; Those shap - ly gams,

Bbdim Am C+ Am7 D7 Am C+ Am7 D7 Dm6

'neath pet-ti-coats of Port-u - gal, Start traf - fic jams, But the cop on the square does-n't

E7 Am Cm6 G A9

care! There's not a guy a-live who does - n't thrive on watch - ing skirts blow free! Es-pe-cial -

Am D7 1. G Eb7 D7 2. G Eb7 Am7 G

ly the pet-ti-coats of Port-u - gal: Where breez - es gal.

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# PANCHO From the Film "THE TRUMPET BLOWS"

LEO ROBINS and RALPH RAINGER

F C7

Peer - less, fear - less, Strong - er than ten; Pan - cho, Pan - cho was

F F C7 F

Kind - est of men. Though the grass is green a - bove him, may an - gels re - ward him.

C7 F F

Man - y peo - ple used to love him and chil - dren a - dored him. Pan - cho,

C7 F

Pan - cho, No - ble and brave; Pan - cho, Pan - cho, Lies in his grave.

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**OVER AND OVER** From the Musical "MAKE A WISH"

HUGH MARTIN

Fm7                  Abm6                  Eb                                  Fm7                  Bb7  
 O - ver and o - ver I ask my - self                  What is this mag - ic you

Bbm7                  Eb7b9 Eb7                  Ab                  Bb9                  Eb                  Cm7                  F7  
 brew. \_\_\_\_\_ With the sea so full of fish,                  Why should I

F7+5                  Fm7                  Bb9                  Fm7                  Abm6                  Eb  
 wish for you? \_\_\_\_\_ O - ver and o - ver I ask my - self

Fm7                  Bb7                  Bbm7                  Eb7b9 Eb7                  Ab                  Bb9                  Eb  
 When I'll dis - cov - er a clue. \_\_\_\_\_ With the for - est full of

Cm7                  F7                  Fm7                  Bb7b9                  Eb                                  F#dim Fm7                  Bb7b9  
 trees, All my heart sees is you.                  On - ly you,                  on - ly

EbMaj7                  Eb6                  Eb                  F#dim Fm7                  Bb7                  Bb9+5                  EbMaj9                  Eb6                  Cm6  
 you,                  on - ly you can make me glow.                  You're the one,

D7                  D7b9                  Gm                  Bb+                  Gm7                  C9                  F7                  Bb7  
 you're the one,                  But I'm darned if I know why it's so. \_\_\_\_\_

Fm7                  Abm6                  Eb                                  Fm7                  Bb7  
 'Cause it's not real - ly your ob - vious charms                  That make me warm thru and

Bbm7                  Eb7b9 Eb7                  Ab                  Bb9                  Eb                  Dbm6 C7 G7                  Fm7  
 thru. \_\_\_\_\_ When I'm near you I feel numb,                  And I'm

Bb9                  Eb                  C9                  G7                  Fm7                  Bb9                  Eb                  F9  
 sure my time has come,                  But I guess I'm kind of dumb; 'Cause

Ab                                  Abm6                  Gm7                  Eb6                  Gm7                  C7b9 C7  
 o - ver and o - ver I try, \_\_\_\_\_ But can't seem to fig - ure out why, \_\_\_\_\_ Just

Cm7                  F9                  Fm7                  Bb9                  Bb7+5                  Eb  
 why I love you,                  well, an - y - way I do. \_\_\_\_\_

**PAINT ME A RAINBOW** From the Film "ALL KINDS OF GIANTS"

Lyric by TOM WHEDON  
Music by SAM POTTLE

B $\flat$  A B $\flat$  C#dim Cm7 F7 B $\flat$  A B $\flat$  Cm7<sub>3</sub> F7 Gm  
 Paint me a rain-bow, Paint me a dream to be-lieve; Paint me a  
 Cm6 D7 Gm Gm7 Gm6<sub>3</sub> F7 Fm7 B $\flat$ 7 A B $\flat$  A B $\flat$ 7 E $\flat$  D E $\flat$  D E $\flat$   
 rain-bow, One I can seem to be-lieve. Though we know it's wish-ful think-ing, So it's wish-ful  
 Am7 D7 Gm7 C7 Cm6 F7 F7(+5) B $\flat$  A B $\flat$  C#dim Cm7 F9 F7(+5)  
 think-ing, Wist-ful-ly I'm think-ing what if some-how may-be Paint me a rain-bow,  
 B $\flat$  A B $\flat$  Cm7<sub>3</sub> F7 Gm Cm6 D7 Gm Gm7 Gm6<sub>3</sub> E $\flat$ dim B $\flat$ 7 Fm7 B $\flat$ 7  
 Make me be-lieve that it's true, A love-ly rain-bow, I'll stand be-neath it with you, Though we  
 Fm7 B $\flat$ 7 E $\flat$ Maj7 E $\flat$ 6<sub>3</sub> E $\flat$ m6 B $\flat$  Gm7 Cm7 F7-9 B $\flat$   
 know it's wish-ful think-ing, So let it be, \_\_\_\_\_ Paint one more rain-bow for me. \_\_\_\_\_

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**PARIS HOLIDAY** From the Film "PARIS HOLIDAY"

Lyric by SAMMY CAHN Music by JAMES VAN HEUSEN

G G6 Am7 D7 Am D7 G  
 Ev-'ry day's a hol-i-day in Par-is, Ev-'ry day's a  
 Take me where the bub-ble wine is flow-ing, \_\_\_\_\_ Take me where the  
 G6 Am7 D7 Am D7 E+7 E7 Edim7 E7  
 Par-is Hol-i-day. \_\_\_\_\_ Spring has paint-ed  
 tour-ists go to play. \_\_\_\_\_ Show me all that  
 A7(+5) A13 A7 D7 Ddim7 D7 G7(+5) G7 C7  
 all the boul-e-vards, so they'll look like pret-ty pos-  
 mod-ern-is-tic art and the pos-ies at the flow-  
 C#7 D7 G G6 Am7 D7 Am D7  
 -tal cards. Ev-'ry day's a day for cel-e-brat-ing, \_\_\_\_\_  
 -er mart. Let me look at Par-is from the Eif-fel, \_\_\_\_\_  
 G G6 Bm7 E7 Am  
 what they're cel-e-brat-ing they won't say. \_\_\_\_\_ Fun in  
 watch a mod-el from a street ca-fe. \_\_\_\_\_ If she  
 F7 G Gdim7 G D9 D7 C#7 D7  
 Par-is is the fash-ion, they seek it pas-sion-ate-  
 looks in your di-rec-tion, I mean af-fec-tion-ate-  
 B13 B $\flat$ 7 E9 E7 $\flat$ 9 Am Cm Bm7 $\flat$ 5  
 ly, \_\_\_\_\_ that's why ev-'ry day \_\_\_\_\_  
 ly, \_\_\_\_\_ it makes ev-'ry day \_\_\_\_\_  
 E7 Am Am7 Am7(sus D) D7 G  
 \_\_\_\_\_ in Par-is is a hol-i-day. \_\_\_\_\_  
 \_\_\_\_\_ in Par-is like a hol-i-day. \_\_\_\_\_

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**PARIS, FRANCE** From the Musical "MAKE A WISH"

Lyric and Music by HUGH MARTIN

Meet the la - dy known as Par - is, France, Half waif, half a - ris - to - crat. Greet the la - dy known as Par - is, France. Kiss her hand, click your heels, tip your hat. Hear the beat - ing of her hap - py heart, Smell her per - fume in the air. Taste her bit - ter - sweet - ness a - la - carte, Touch the flowers that she wears in her hair. She is old, she is young: She is ev - 'ry song you've ev - er sung. She's the Louvre. she's Pi - galle She's a plague, a pal, she's real - ly quite a gal. Watch the la - dy known as Par - is, France If you're fright - ened of ro - mance. She may give you just a song and dance, But you will fall, you'll fall in love, in love with Par - is, France!

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**PENTHOUSE SERENADE**

WILL JASON and VAL BURTON

Just pic - ture a pent - house 'way up in the sky, With hing - es on chim - neys for stars to go by; A sweet slice of heaven for just you and I when we're a - lone. From all of so - ci - e - ty we'll stay a - loof, and live in pro - pri - e - ty there on the roof, Two heav - en - ly her - mits we will be in truth When we're a - lone. We'll see life's mad pat - tern As we view old Man - hat - tan, Then we can thank our luck - y stars, That we're liv - ing as we are. In our lit - tle pent - house, we'll al - ways con - trive to keep love and ro - mance for - ev - er a - live, In view of the Hud - son just o - ver the Drive, When we're a - lone.

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**PARIS IS A LONELY TOWN** *From the Film "GAY PURR-EE"*Lyric by E.Y. HARBURG  
Music by HAROLD ARLEN

The glam - our's gone, the shades are down and Par - is is on - ly a lone - ly town, lone - ly! ———

When love's a laugh and you're the clown, then Par - is is on - ly a drear - y town, drear-y! ———

For the love - less clown this town's a wea - ry mer - ry - go - round and round and round. The

chest - nut, the wil - low, the col - ors of U - tril - lo turn to grey, grey hues, The

band play - ing Bi - zet, a - long the Champs El - y - see, sounds like way down blues.

Par - is is a drear - y, lone - ly, oh! so lone - ly town. ———

Where's that shin - ing flow - er 'neath the Eif - fel Tow - er? Where's that fair - y land of gold? ———

Is - n't it a pit - y that this mag - ic cit - y turned sud - den - ly cold! The

chim - ney's moan, the riv - er cries, each glam - or - ous bridge is a bridge of sighs; Riv - er, riv - er, won't you be my lov - er?

Don't ——— turn me down For Par - is is such a lone - ly, lone - ly town.

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**A PERFECT MAN** *From the Musical "I WANT YOU"*Lyric and Music by JOE CRAYHON,  
STEFAN KANFER and JESS J. KORMAN

A per - fect man or none and he must be a he - ro, No - ble in his man - ner and

born to com - mand; Gen - tle when he's strong, fight - ing ev - 'ry wrong, The

long - er I wait, then the more I de - mand. But per - fect men are few and still

few - er are he - roes, The smart - er thing to do is to take what's on hand; But I'll wait a

life time or more if need be, A per - fect man, or no man takes me. ———

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**THE PARTY'S OVER** *From the Musical "BELLS ARE RINGING"*

Words by BETTY COMDEN and ADOLPH GREEN  
Music by JULE STYNE

Ab Bb7 Eb Ab Bb7 Eb Ab Bb7

The par - ty's o - ver, It's time to call it a day. They've burst your

pret - ty bal - loon and tak - en the moon a - way. It's time to wind up

the mas - quer - ade. Just make your mind up The pi - per

C7 F7 Bb7 Ab Bb7 Eb Ab Bb7 Eb

must be paid. The par - ty's o - ver, The can - dles flick - er and dim.

Ab Bb7 Eb Ab Eb Ab Db F#m6

You danced and dreamed through the night, It seemed to be right, Just be - ing with him.

Ab7 Eb7+ Ab6 Bb7 Bb7+ Bbm6 C7 Fm Db7

Now you must wake up, All dreams must end. Take off your make - up,

Bb7 Ab Bb7 Ebmaj7 Cm7 Fm7 Bb7 Eb Fm7 Abm6 Eb

The par - ty's o - ver, It's all o - ver, my friend.

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**PRETEND**

LEW DOUGLAS, CLIFF PARMAN and FRANK LAVERE

C Dm7 G7 Dm7

Pre - tend you're hap - py when you're blue. It is - n't ver - y hard to do, and you'll find hap - pi - ness with -

G7 G+ C Dm7 G7

out an end, when - ev - er you pre - tend. Re - mem - ber, an - y - one can dream, and moth - ing's bad as it may seem.

Dm7 G7 C F C Em A7 Dm F#dim

The lit - tle things you have - n't got could be a lot if you'd pre - tend. You'll find a love you can share, one you can call all your

C G7+ C Am6 B7 F#m7 B7 Em Cdim G7 C

own. Just close your eyes, <sup>the</sup> <sub>he</sub> there You'll nev - er be a - lone. And if you sing this mel - o - dy,

Dm7 G7 Dm7 G7 C

you'll be pre - tend - ing, just like me. The world is mine, it can be yours, my friend, So why don't you pre - tend.

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**PEOPLE** *From the Musical "FUNNY GIRL"*Words by BOB MERRILL  
Music by JULE STYNE

Moderato

Peo-ple, peo-ple who need peo-ple Are the luck-i-est peo-ple in the world. We're chil-dren need-ing oth-er chil-dren And yet, let-ting our grown up pride Hide all the need in-side, Act-ing more like chil-dren, than chil-dren. Lov-ers are ver-ry spec-ial peo-ple, They're the luck-i-est peo-ple in the world. With one per-son, One ver-ry spec-ial per-son, A feel-ing deep in your soul Says: you were half, now you're whole, No more hun-ger and thirst, But first, be a per-son who needs peo-ple. Peo-ple who need peo-ple Are the luck-i-est peo-ple in the world.

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**POOR LITTLE PIERRETTE** *From the Musical "THE BOY FRIEND"*

SANDY WILSON

Moderato, with feeling

Poor lit-tle Pier-rette, Where's your Pier-rot? Why are you all a-lone? You should be so fan-cy free, Your heart should be high. But in-stead you hang your head And try not to cry. Poor lit-tle Pier-rette, You must-n't show Your dream of love has flown. just keep on danc-ing Till the dawn, and then He may come back a-gain.

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**PERFECTION** *From the Film "ERNEST IN LOVE"*Lyric by ANNE CROSWELL  
Music by LEE POCKRISS

I would - n't say you're charm - ing, de - light - ful, or dis - am - ing, I'd find a way to sim - ply say per -  
 fec - tion. I would - n't say be - guil - ing de - scribes the way you're smil - ing; I'd find a phrase that  
 best con - veys per - fec - tion. The Mo - na Li - sa may thrill me, The Ve - nus may chill me, But  
 they grow pale when you come in - to view. — How could I ev - er hope to cap - ture a syn - o - nym for rap - ture. For  
 words are quite in - op - por - tune, when one is reach - ing for the moon. I'd sim - ply say I wor - ship per - fec - tion. —

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**PASS ME BY** *From the Film "FATHER GOOSE"*Lyric by CAROLYN LEIGH  
Music by CY COLEMAN

I've got me ten fine toes to wig - gle in the sand. Lots of i - dle  
 fin - gers snap to my com - mand. A liv - e - ly pair of heels that kick to beat the  
 bard. Con - tem - plat - in' na - ture can be fas - ci - nat - in'. Add to  
 these a nose that I can thumb, And a mouth by gum have I,  
 — To tell the whole darn world if you don't hap - pen to like it deal me  
 out, Thank you kind - ly pass me by. — Pass me by — y, Pass me  
 by — y — y. If you don't hap - pen to like it pass me by. —

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Gaily

Words by TOM JONES  
Music by HARVEY SCHMIDT

1. Plant a rad-ish, get a rad-ish, Nev-er an-y doubt. That's why I love  
2. Plant a bean-stalk, get a bean-stalk, Just the same as Jack. Then if you don't

veg-'ta-bles; You know what you're a-bout! Plant a tur-nip, get a tur-nip,  
like it you Can al-ways take it back. But if your is-sue does - n't kiss you

May - be you'll get two. That's why I love veg-'ta-bles, You know that they'll come  
Then I wish you luck. For once you've plant-ed chil-de-ren You're ab-so-lute-ly

thru! They're de-pend-a-ble! They're be-friend-a-ble! They're the  
stuck. Ev-'ry tur-nip green ev-'ry kid-ney bean Ev-'ry

best pal a par-ent's ev-er known. While with chil-de-ren  
plant grows ac-cord-ing to the plot. While with prog-e-ny

it's be-wil-der-in', You don't know un-til the seed is near-ly  
it's hodge-podge - e-nee, For as soon as you think you know what kind you've

grown, Just what you've sown. So plant a car-rot; get a car-rot, Not a brus-sel  
got, It's what they're not. So plant a cab-bage; get a cab-bage, Not a sau-er-

sprout. That's why I love veg-'ta-bles, You know what you're a-bout!  
kraut. That's why I love veg-'ta-bles, You know what you're a-bout!

Life is mer-ry if it's ver-y veg-e-tar-i-an. A man who plants a  
Life is mer-ry if it's ver-y veg-e-tar-i-an. A man who plants a

gar-den is a ver-y hap-py man!  
gar-den is a ver-y hap-py

man. A veg-e-tar-i-  
ver-y mer-ry veg-e-tar-

i - an.

**PROMISE HER ANYTHING** *From the Film "PROMISE HER ANYTHING"*Lyric by HAL DAVID  
Music by BURT BACHARACH

She does-n't real-ly want — things that you can nev- er get — still ev-'ry now and then —  
 — may-be she'll com-plain a bit be- cause she feels up-set. She on-ly wants you to tell her — that you  
 love her — So, if she wants you to turn win-ter in-to spring, Prom-ise her an-y-thing — she's dream - ing of, —  
 — Prom-ise her an - y - thing, she will be hap-py if she on -ly gets your love — Oh, you can prom-ise her the  
 moon when the sun — is bright, — Prom-ise her the sun when you're out — at night, — Prom-ise her the world and prom-ise  
 her her ev-'ry wish is your com- mand. And you'll dis-cov-er soon she does-n't want the moon, — just love — will do. —  
 — Prom-ise her an-y-thing, but don't you ev-er let her get a - way from you. —

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**PLEASE** *From the Film "THE BIG BROADCAST"*

LEO ROBIN and RALPH RAINGER

Please lend your lit-tle ear to my pleas, Lend a ray of cheer to my pleas, Tell me that you love me too. —  
 Please let me hold you tight in my arms, I could find de-light in your charms,  
 Ev-'ry night my whole life through. — Your eyes re-veal that you have the soul of } an an-gel, white as snow; But how  
 the ni-cest man I've met;  
 long must I play the role of { a gloom-y Ro-me-o? Oh! Please say you're not in-tend-ing to  
 a tear-ful Ju-li-et?  
 tease, Speed the hap-py end-ing and please Tell me that you love me too. —

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**THE RAINMAKER** From the Film "THE RAINMAKER"

By HAL DAVID and ALEX NORTH

Cmaj7 G7sus4 Em7 F C Em7 A7 Dm7 Bb7 G7  
 The earth was so dry, not a rain-cloud in the sky, the rain-mak-er rode through town. As  
 The town-folk were cruel they just laughed and called him fool, not one drop of rain ap-peared. As  
 Dm7 G7 Dm7 G7 F C Dm6 G9 C A9 Dm7 G7  
 he came in sight a voice called in the night. "Oh, please bring us rain, rain-mak-er!"  
 he rode from town the rain came fall-ing down, the rain that his  
 2. Dm6 G7 D7 Fm6 Em7 A7 C G7b9 C Dm7 Dbmaj7 C6/9  
 pray'rs con-ceived be-cause some-one with faith be-lieved.

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**THE ROAD TO MOROCCO** From the Film "THE ROAD TO MOROCCO"

JOHNNY BURKE and JIMMY VAN HEUSEN

Adim Bb7 Fm7 Bb7 Eb Adim Bb7 Fm7 Bb7  
 Let's meet on the road to Mo-roc-co, In-stead of the tun-nel of love;  
 meet on the road to Mo-roc-co, Though our Brook-lyn moon shines a-bove;  
 Eb Adim Gm Cm Gm Cm  
 The de-sert night, the Ar-ab tents, the har-em at-mos-phere,  
 I'll whis-per how I love you to the strains of na-tive flutes,  
 Gm Cm F7 F7-5 1 Bb7 Adim 2 Bb7 Adim Bb7 Fm7  
 It's the best at-trac-tion Con-ey Is-land has this year. Let's  
 And your arms will thrill me more than all the chute-the- chutes. Tell the gang so they won't  
 Bb7 Fm6 Db9 C9 Edim Fm7 Edim Fm7 Edim Fm7 F7-5 Bb7 Eb  
 hang a-round Like Web-ster's Dic-tion-ar-y, we're Mo-roc-co bound.

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**THE RUBY AND THE PEARL** From the Film "THUNDER IN THE EAST"

JAY LIVINGSTON and RAY EVANS

Em Am Em Am F  
 Can love be as warm as a ru-by? Can love be as pure as the pearl? Just  
 love will en-dure as the dia-mond, And shine with the shim-mer of gold. It  
 look in the heart of my love for you; You'll find the Ru-by and the Pearl. My  
 glows as a bright star a-bove for you; A thing of beau-ty to be hold. Come  
 B7 3 Em C7 B7 Em Am  
 close and cling to my kisses, Stay close and share the pas-sion of this. Yes, love is as warm as the  
 Em Am F E  
 ru-by, And love is as pure as the pearl; Just look in the heart of my love for you, You'll find the  
 Em C B7 Em Am6 Em  
 Ru-by and the Pearl. The Ru-by and the Pearl.

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# REMEMBERING *From the Musical BILLY*

Music by JOHN BARRY  
Lyric by DON BLACK

Moderately

Eb Ebmaj7 F7 Bb7 Fm Bb7  
 Do you re - mem - ber how love - ly it was When he was a lit - tle  
 I can re - mem - ber those small pa - per planes And that co - co - nut he

Ebmaj7 Eb6 Eb F7 Eb F7 D7  
 lad? \_\_\_\_\_ Kick - ing a tin, graz - ing a shin, Oh what a  
 won, \_\_\_\_\_ Foot - balls and bats, crack - ers and hats, Why, we were

Gm Bb7 Eb Ebmaj7 F7 Bb7  
 grand time we had! \_\_\_\_\_ Do you re - mem - ber that snow - man he made school And the  
 proud of our son. \_\_\_\_\_ I can re - mem - ber his first day at school You

Fm Bb7 Ebmaj7 Eb6 Eb F7 Eb F7  
 tree that he used to climb? \_\_\_\_\_ Boats in the sink, hands full of ink,  
 cried for a week, you know. \_\_\_\_\_ Was - n't it fun, rais - ing a son?

D7 Gm Bb7 Fm6 G7 Cm  
 That Moth - er Goose pan - to - mime? Ah, but look at the bug - ger now, me pet,  
 It's a shame he had to grow. 'Cos just look at our Bil - ly now, me love,

G7 Cm Cm7 F7 tacet Fm7 tacet  
 Look at the bug - ger now! — A sil - ly half ha - peth, a blood - y dumb oaf, As mad as a hat - ter, as  
 Look at our Bil - ly now! — It's hard to be - lieve he's our own flesh and blood, I can tell you his back - side could

Bb7 tacet 1. Bb7-9  
 daft as a loaf! What's all this soft twad - dle you keep on a - bout? A blood - y great na - na is how he's turned out  
 do with a thud! I still can't get used to his hab - its my pet, Nor

2. Bb7-9 Eb Ebmaj7 Bb7 Eb  
 me ei - ther, Geof - frey; He talks blood - y wet! There's lots to re - mem - ber And a blood - y sight more to for - get!

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**RIDIN' HIGH** From the Musical "RED, HOT AND BLUE"

Words and Music by COLE PORTER

Cmaj7 C7 Gm7 G7 Cmaj7 C7

Life's great, — life's grand, — Fu - ture —  
Some - one, — I love, — Mad for —

Gm7 G7 E7 D E7 Am Dm7 B C

all planned. — No more — clouds in — the sky, }  
my love, — So long — Jo - nah, — good - bye, }

G7 A7 C#dim 1. Dm7 G7 C Ab7 G7 2. Dm7-5 G7 C Ab Bb7 Eb

rid - in'? — I'm rid - in' high. — rid - in' high. —

Cm7 Eb Bb7 Eb Cm7 Eb Bb7

Float - ing — on a star - lit ceil - ing, Dot - ing — on the

Gm7-5 C7 C7+ C7 Edim Fm *tacet* B7

cards I'm deal - ing, Gloat - ing, — be - cause I'm feel - ing so hap - hap -

G7 Cmaj7 C7 Gm7 G7

- hap - py, I'm slap hap - py. So ring bells, — sing songs, —

Cmaj7 C7 Gm7 G7 E7 D E7

Blow horns, — beat gongs, — Our love —

Am Dm7 B C G7 A7 Ab7 G7 C

nev - er — will die, How'm I — rid - in'? — I'm rid - in' high. —

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**ROGUE RIVER VALLEY** From the Film "CANYON PASSAGE"

By HOAGY CARMICHAEL

G Am D7 G C G Bm Bbdim Am Cm D7

Take me to the Rogue Riv - er Val - ley — Where the sil - v'ry moon - light shines. —

Am D7 Ddim D7 Am D7 G

Some - one waits for me in the val - ley — There a - mong the blue - tipped pines. —

C D7 G C D7 G C D7 G A7 D7

She'll be by the riv - er where all heav - en beams — And there by the riv - er we'll find the trail of dreams.

G Am G C G Bm Bbdim Am Cm D7

Don - key, don't you dare to dal - ly. — Can't you hear the kill - deer's song? —

Am D7 Ddim D7 Am D7 G

High up in the Rogue Riv - er Val - ley, — That's where I be - long.

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## PARIS MIST

ERROLL GARNER

Em7-5 A7 A7-9<sub>3</sub> Dm Gm6 Dm Em7-5 A7 A7-9<sub>3</sub>

Dm Gm6 Dm Am7-5 D7 Gm D+ Gm C7 Gm7

C7 F A7 Tacet Gm Em7-5 A7 A7-9 Dm Gm6

Dm Gm7 C7 F Fm7

Bb7 Ab Eb Em7-5 A7-9 A7 Dm

E7 E7-9 Dm A Tacet Em7-5 A7 A7-9<sub>3</sub>

Dm Gm6 Dm Em7-5 A7 A7-9<sub>3</sub> Dm Gm6 Dm Am7-5

D7 Gm D+ Gm Em7-5 A7 A7-9 Dm Gm6 Dm

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ROSALIE *From the Film "ROSALIE"*

Words and Music by COLE PORTER

*Allegretto*

A7 Cdim A9 D Bb7 D

Ro - sa - lie, my dar - ling, Ro - sa - lie, my dream,

A7 A7 Em7 A7 D F#dim

Since, one night, When stars danced a - bove, I'm oh, oh, so much in love. So

A7 Cdim A9 C#7 F#7 Fdim A#dim

Ro - sa - lie, have mer - cy! Ro - sa - lie, don't de - cline, Won't you

B7 D#dim Em Fdim D Bb7 Bbm6 B7 E7 G6 A7 D

make my life thrill - ing, And tell me you're will - ing to be mine, Ro - sa - lie, mine!

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**A ROOM IN BLOOMSBURY** *From the Musical "THE BOY FRIEND"*

SANDY WILSON

With a quiet swing

C C7+ F Adim Em7 A7 Dm7 G7 C Cdim

All I want is a room In Blooms - bu - ry, Just a room that will  
All I want is a room In Blooms - bu - ry, Just a room that will

Dm7 G7 Em Ebdim Dm7 G7 Em7 Am7 Dm7 G7 C

do For you and me. One room's e - nough for us, Tho' it's on the top  
do For you and me. I'll sew the cov - ers for Two old co - sy arm

Dm6 E7 Am Dm6 E7 Am7 D7 Dm7 G7

floor. Life may be rough for us, But its trou - bles we'll ig - nore.  
chairs. Neigh - bours will love us, for We shall laugh at all our cares.

C C7+ F Adim Em7 A7 Dm7 G7 C Cdim

On a win - ter - y night, I'll light a fire. Ev - 'ry - thing I shall  
While you're read - ing a book, I'll cook a stew. Then I'll bake a plum

Dm7 G7 Em Ebdim Gm7 C7 F F Cdim

do As you de - sire. I'll be sit - ting And you'll be knit - ting And  
duff, E - nough for two. In our at - tic We'll be ec - stat - ic As

C6 Fm6 C Am7 Dm7 G7 C Fm C

so con - tent - ed we'll be, In our dear lit - tle room in Blooms - bu - ry.  
love birds up - in a tree. All we want is a room in Blooms - bu - ry.

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**A ROOM WITH A VIEW** *From the Musical "THIS YEAR OF GRACE"*

By NOEL COWARD

D9+ G D+/G D7 G

A room with a view and you, And no one to wor - ry us,  
sky and try to guess what it's all a - bout,

Bbdim Am7 D7 #Gmaj7 D9+ 2. G

No one to hur - ry us through This dream we've found. We'll gaze at the  
then we will fig - ure out why the world is round.

G7 C C G D7 G D7 G B7 Em Em Em#7 Em7

We'll be as hap - py and con - tent - ed as birds up - on a tree, High a - bove the

A7 Am7/D D7 D9+ G D+/G D7 G

moun - tains and sea. We'll bill and we'll coo - oo - oo, And sor - row will nev - er come.

Bbdim Am7 D7 G

Oh, will it ev - er come true? Our room with a view!

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**ROSES RED — VIOLETS BLUE** *From the Film "GAY PURR-EE"*Lyric by E.Y. HARBURG  
Music by HAROLD ARLEN

B $\flat$  A B $\flat$ 9 G7+9 C9 F7+5 B $\flat$ 9 E $\flat$ 7  
 Ros - es red, Vio - lets blue, The rhyme is old, but love is new; When love is new, the  
 D $\flat$ 7 C7 F7 B $\flat$  A B $\flat$ 9  
 heart is young And that is why the spring has sprung. The spring has sprung for hers and his And  
 G7+5 C9 F7+5 B $\flat$ 9 F7sus B $\flat$  Cm7 F7+5 B $\flat$   
 that is why the sap has riz, The bee - zes buzz and ros - es is Where ros - es nev - er wuz.  
 E $\flat$ 9 F7 B $\flat$  B $\flat$ 6 C9 C6 B $\flat$ 6  
 All the world it loves a lov - er, 'Cause the lov - er  
 E $\flat$ 9 F9 B $\flat$  A B $\flat$ 9 G7+5 C9 F7+5 B $\flat$ 9  
 loves the world. And that is why ros - es red, Vio - lets blue, Let me make this clear to you, When  
 E $\flat$ 7 D $\flat$ 7 Cm7 F9 B $\flat$  A $\flat$  Gm7 F9 B $\flat$   
 you're in love, it's al - ways true, The gol - darn ros - es must be red And vio - lets must be blue.  
 Cm7 B $\flat$ Maj7 A $\flat$ Maj7 Gm7 Cm7 F9 B $\flat$   
 All this sim - ply means Je t'aime beau - coup.

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**RAINBOW VALLEY***Moderately Slow and Simply*Words by ROBERT WELLS  
Music by DAVE GRUSIN

Gm7 Fmaj7 Em7 Am7 Dm7 C Gm7 Fmaj7  
 When I start - ed to roam I was bare - ly sev - en - teen. Guess a man has to  
 Em7 G $\sharp$ ° Am Am7 D9 B $\flat$  Dm7 G7  
 leave 'fore he learns what home can mean. Go - in' home to Rain - bow  
 Gm7 C7 F Dm7 G7 C C7 F C  
 Val - ley. Gon - na set - tle down right there in my home town. Yes, it's a  
 Gm7 Fmaj7 Em7 Am7 Dm7 C Gm7 Fmaj7  
 one whis - tle town. Lots of oth - ers are the same 'cept that folks lend a  
 Em7 G $\sharp$ ° Am Am7 D9 B $\flat$  Dm7 G7  
 hand and they call you by your name. Go - in' home to Rain - bow  
 Gm7 C7 F Dm7 G7 C C7 F C  
 Val - ley. Gon - na set - tle down right there in my home town.

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**STELLA BY STARLIGHT** *From the Paramount Picture "THE UNINVITED"*

NED WASHINGTON and VICTOR YOUNG

The song \_\_\_\_\_ a rob - in sings \_\_\_\_\_ Through years \_\_\_\_\_ of end - less  
 springs \_\_\_\_\_ The mur - mur of a brook at ev - en - tide \_\_\_\_\_ That  
 rip - ples by a nook where two lov - ers hide. \_\_\_\_\_ A great \_\_\_\_\_ sym - phon - ic  
 theme, \_\_\_\_\_ that's Stel - la by star - light \_\_\_\_\_ and not a  $\$5$  dream. \_\_\_\_\_ My heart \_\_\_\_\_  
 \_\_\_\_\_ and I a - gree \_\_\_\_\_ She's ev - 'ry - thing \_\_\_\_\_ on earth to me. \_\_\_\_\_

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**PRAISE THE LORD AND PASS THE AMMUNITION!**

FRANK LOESSER

Praise the Lord and pass the am - mu - ni - tion! Praise the Lord and pass the am - mu - ni - tion. Praise the Lord and  
 Praise the Lord and swing in - to - pos - si - tion. Can't af - ford to sit a - round a - wish - in'. Praise the Lord we're  
 pass the am - mu - ni - tion and we'll all stay free. sea. Yes, the sky pi - lot said it you've  
 all be - tween per - di - tion and the deep blue  
 got to give him cred - it for a son - of - a - gun of a gun - ner was he. Shout - ing: "Praise the Lord, we're on a might - y mis - sion!"  
 All a - board! We're not a - go - in' fish - in' Praise the Lord and pass the am - mu - ni - tion and we'll all stay free."

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## SHADOWS IN THE MOONLIGHT

Words and Music by  
CHARLIE BLACK and RORY BOURKE

We'll be shad - ows in the moon - light, dar-ling, I'll meet you at mid - night, hand  
 in hand we'll go danc - in' through the milk - y way  
 And we'll find a lit - tle hide - a way where we can love the whole night a - way.  
 We'll be shad - ows in the moon - light right up 'til the light of day.  
 Ooo, the night is young and, ba - by, so are we, glad I'm gon - na make you glad you came.  
 Ooo, you won't need a thing, just bring your love for me,  
 and, dar - lin', I will do the same. We'll be shad -  
 ows in the moon - light, dar - lin', I'll meet you at mid - night, hand  
 in hand we'll go danc - in' through the milk - y way.  
 You'll be glad you came, just wait and see, wait and see. We'll be shad -  
 ows in the moon - light, dar - lin', I'll meet you at mid - night, hand  
 in hand we'll go danc - in' through the milk - y way. And we'll find  
 a lit - tle hide - a way where we can love the whole night a - way. We'll be shad -  
 ows in the moon - light right up 'til the light of day.

# SAIL THE SUMMER WINDS

From the Film "THE DOVE"

Words by DON BLACK  
Music by JOHN BARRY

Moderately

1. Sail — The Sum-mer Winds, — no need to change — your rest-less ways. — Ride —  
2. Sail — The Sum-mer Winds, — from dream to dream — and shore to shore. — Go —

— the roll-ing tide — through whis-pered nights — and gold-en days. —  
— and get to know — if there's a place — that of-fers more. — Now, —

— you must go now, — while there's still — a world to see. — Go, — you'd bet-ter  
go, — while it's still free. — Sail — The Sum-mer Winds, —

— and when you've sailed — on ev-'ry sea, — Sail — The Sum-mer Winds — back home to me.

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# SUNSHINE, LOLLIPOPS AND RAINBOWS

HOWARD LIEBLING and MARVIN HAMLISCH

Sun-shine, lol-li-pops\_ and rain-bows, Ev-'ry-thing\_ that's won-der-ful is what I feel\_ when  
Sun-shine, lol-li-pops\_ and rain-bows, Ev-'ry-thing\_ that's won-der-ful is sure to come\_ your

we're to-geth-er. Bright-er than a luck-y pen-ny; When you're near\_ the rain goes,  
dis-ap-pears dear\_ and I feel so fine Just to know that you are mine. — My life is

Sun-shine, lol-li-pops\_ and rain-bows, That's how this\_ re-frain goes, So come on join

in, Ev-'ry-bod-y! way, 'Cause you're in love to stay.

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**SAND IN MY SHOES** From the Film "KISS THE BOYS GOODBYE"

FRANK LOESSER and VICTOR SCHERTZINGER

B $\flat$  G+ G7 C9 F+ B $\flat$  G+ G7 C9 F+ B $\flat$

Sand in my shoes, \_\_\_\_\_ Sand from Ha - va - na, \_\_\_\_\_ Call - ing me to that  
 Dreams in the night, \_\_\_\_\_ Dreams of Ha - va - na, \_\_\_\_\_ Dreams of a love I  
 That was Ha - va - na, \_\_\_\_\_ You are the moon - lit

Edim Cm7 F9 Cm Cm7 Ebm F7 B $\flat$  Gm7  
 To Coda

ev - er so heav - en - ly shore, \_\_\_\_\_ Call - ing me back to you once more; \_\_\_\_\_  
 have - n't the strength to re - fuse; \_\_\_\_\_ Dar - ling the sand is in my shoes. \_\_\_\_\_  
 mem - r'y I can't seem to lose, \_\_\_\_\_ That's why my life's an aim - less

1. Cm7 F7 F+ 2. D7sus D7 G B $\flat$

Deep in my veins the sen - su - ous strains of the soft gui - tars; \_\_\_\_\_

G G $\flat$  F7 B $\flat$  Gm7 Cm7 F9 F+ D.S. al Coda

Deep in my soul the thun - der - ing roll of a trop - ic sea \_\_\_\_\_ un - der the stars. \_\_\_\_\_

Coda D7 G7 Cm Cm7 B $\flat$  Eb Ab9 B $\flat$

cruise; \_\_\_\_\_ All that is real is the feel of the sand in my shoes! \_\_\_\_\_

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**SYLVIA** From the Film "SYLVIA"

PAUL FRANCIS WEBSTER and DAVID RAKSIN

C E7 Am Am7 D7 D7-5 1 Dm7 G7-9 C-3 Ab9 D7

Syl - vi - a, smile for me; Fill my world with po - e - try;  
 Syl - vi - a, young in years, Let the sun - shine dry your tears, } For - get those far - a - way dreams that  
 Syl - vi - a, smile a - gain; Make my world worth - while a - gain. }

Db G9 G9+ 2 Dm7 G7-9 C-3 Am F#m7-5 B7

haunt you. And we will walk in the wind and stars \_\_\_\_\_ Like A - pril

E C#m7 B7 E A D7-9 G E7-9 Am D9

lov - ers \_\_\_\_\_ D.C. with hearts a - glow \_\_\_\_\_ Till love dis - clos - es \_\_\_\_\_ where the se - cret ros - es

G G+ al Coda CODA Dm7 G7-9 Em Am F#m7-5 B7 Bm7-5 rAm 3

grow, \_\_\_\_\_ Oh, \_\_\_\_\_ With - out you \_\_\_\_\_ no sun will shine \_\_\_\_\_ I need your love, \_\_\_\_\_

Gm7 G $\flat$ 9 F-3 C Ebdim Dm7 G7-5 C

I need your love. \_\_\_\_\_ Oh, Syl - vi - a, Syl - vi - a, \_\_\_\_\_ be mine. \_\_\_\_\_

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FRANK LOESSER and JIMMY McHUGH

Eb Cm7 Fm7 3 Bb7 Eb Cm Fm7 3 Bb7 Cm  
 Say it o - ver and o - ver a - gain, O - ver, and o - ver a - gain,  
 Fm7 3 Bb7 Eb Cm Fm7 Bb7 Eb Cm7 Fm7 3 Bb7 Eb Cm  
 Nev - er stop say - ing you're mine. Say it ev - er and ev - er so sweet,  
 Fm7 3 Bb7 Cm Fm7 3 Bb7 3 Eb Cm Fm G7 C  
 Ev - er and ev - er so sweet, Just like an old val - en - tine. When you say "I love you" the  
 Fm C F#dim C Dm7 G7 C  
 same old "I love you" They whis - per in sto - ries and plays, You can change "I love you" the  
 F#dim Fm C F#dim Dm7 G7 Fm7 Bb7 Eb Cm7 Fm7 3 Bb7  
 same old "I love you" To oh! such a heav - en - ly phrase. So say it soft - ly and gent - ly and  
 Eb Cm Fm7 3 Bb7 Cm Fm7 3 Bb7 3 Eb Ab Eb  
 then O - ver and o - ver a - gain Nev - er stop say - ing you're mine.

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**SILVER BELLS** From the Film "THE LEMON DROP KID"

JAY LIVINGSTON and RAY EVANS

Eb Bb Dm Bb7 Eb F7 Bb  
 Cit - y side-walks, bus-y side-walks dressed in hol - i - day style. In the air there's a feel - ing of Christ - mas.  
 Strings of street lights, ev - en stop lights blink a bright red and green, As the shop - pers rush home with their trea - sures.  
 Eb Bb Dm Bb7 Eb F7 Bb  
 Child - ren laugh - ing, peo - ple pass - ing, meet - ing smile aft - er smile, And on ev - 'ry street cor - ner you hear:  
 Hear the snow crunch, see the kids bunch, this is San - ta's big scene, And a - bove all this bus - tle you hear:  
 Bb Eb F7 Bb F7  
 Sil - ver bells, sil - ver bells, It's Christ - mas time in the cit - y.  
 Bb Eb F7 Bb  
 Ring - a - ling, hear them ring, Soon it will be Christ - mas day.

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**SEPTEMBER SONG** *From the Musical "KNICKERBOCKER HOLIDAY"*Lyric by MAXWELL ANDERSON  
Music by KURT WEILL

Moderately slow

Oh, it's a long, long while from May to De - cem - ber, — but the days grow short,  
when you reach Sep - tem - ber. — When the au - tumn weath - er — turns the leaves to  
flame one has - n't got time for the wait - ing game. — Oh, the days dwindle down —  
to a pre - cious few, — Sep - tem - ber, — No - vem - ber!  
And these few pre - cious days I'll spend with you, These pre-cious days I'll spend with you. —

Chords: B♭m6, G♭, B♭ bass, B♭, B♭, A bass, Ab bass, C7, G bass, Cm7-5, F7, B♭, B♭maj7, B♭m6, G♭, B♭ bass, B♭, A bass, Ab bass, C7, G bass, C7, E♭m, F♭, F7, B♭, E♭m, Edim, Edim, B♭, F bass, Tacet, B♭m6, G♭, B♭ bass, B♭, B♭, A bass, Ab bass, C7, G bass, A♭9, B♭.

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Copyright renewed and assigned to Chappell & Co., Inc. Used by permission.**A SNAKE IN THE GRASS** *From the Film "THE LITTLE PRINCE"*Music by FREDERICK LOEWE  
Words by ALAN JAY LERNER

If you would like to cure the fe-ver called life. Get some re-lief from all the strug-gle and strife;  
The grand-est med-i-cine that I can pro-pose is un-der your nose: A snake in the grass.  
If you would like a spot where life nev - er goes; Where you can leave your bod-y home in your clothes;  
The fin-est trav-el a-gent you'll ev - er meet is right at your feet: A snake in the grass.  
One sting! — and you can say good-bye to all of your friends. — One  
sting! — And you'll be sing - ing as your spir - it as - cends: — All's well that ends. —

Chords: Gm, D7-9, D+, Gm, D, Gm, D7-9, D+, Gm, G7-9, D7-9, Ab7, D7-9, C7-9, B♭, Edim, E♭7, D7.

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# A SNAKE IN THE GRASS *Continued...*



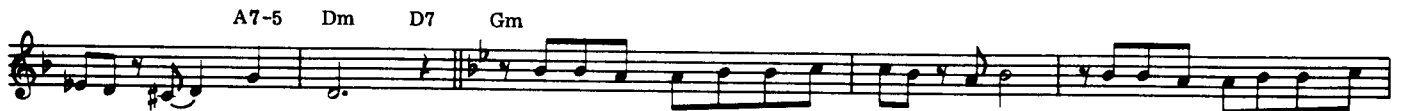
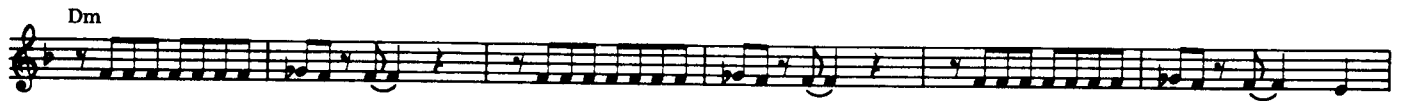
So an - y day or night wher - ev - er you are, If you would like to take a trip to a star;



The quick - est trans - por - ta - tion yet known to man is none oth - er than a snake in the grass,



A snake in the grass, A snake in the grass.



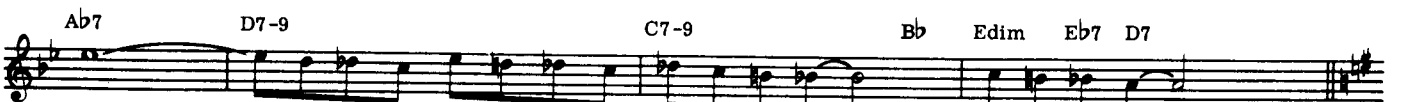
If you would like to leave the in - hu - man race, And take up res - i - dence out



yon - der in space; When you are read - y to go trav - el - ing on, sit right down up - on a snake in the grass.



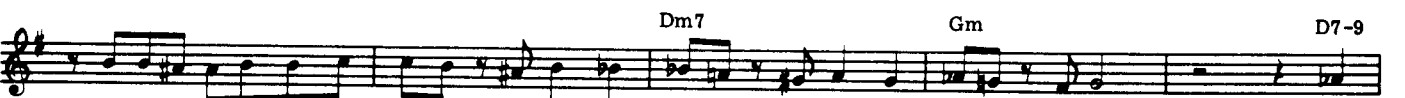
One sting \_\_\_\_\_ is quite e - nough to make you hap - py and free. \_\_\_\_\_ One



sting! \_\_\_\_\_ And you'll dis - cov - er how re - lax - ed you can be, \_\_\_\_\_ post - hu - mous - ly. \_\_\_\_\_



And while you're wan - d'ing through the heav - en - ly blue, If you should see the Lord come stroll - ing in view;



Go up and say you bring Him best wish - es from His fall - en old chum a snake in the grass, A



snake in the grass, A snake in the grassssssss. \_\_\_\_\_

**SOME DAY** From The Paramount Picture "THE VAGABOND KING"

BRIAN HOOKER and RUDOLF FRIML

Some day you will seek me and find me Some day of the days that shall  
 be. Surely you will come and re- mind me of a dream that is  
 call - ing for you and for me. Some day when the win - ter is  
 o - ver Some day in the flush of the Spring My soul  
 shall dis - cov - er, the soul born for her lov - er, the man with the heart of a King.

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**SONG OF THE VAGABONDS**

BRIAN HOOKER and RUDOLF FRIML

Sons of toil and dan-ger, Will you serve a strang-er And bow down to Bur-gun -  
 -dy? Sons of sname and sor-row, Will you cheer to-mor-row For the  
 crown of Bur-gun - dy? On - ward! On - ward! Swords a-against the Foe  
 For - ward! For - ward the li - ly ban - ners go! Sons of France  
 a-round us, Break the chain that bound us, And to Hell with Bur - gun - dyl

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**THE VAGABOND KING WALTZ**

From The Paramount Picture "THE VAGABOND KING WALTZ"

BRIAN HOOKER and RUDOLF FRIML

Ne - ver try to bind me, Nev - er hope to  
 know Take me as you find me, Love and  
 let me go Tho' the loves we leave be - hind  
 us Change and fade a - way. Nev - er mind, you  
 may be mine to day.

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**SCARBOROUGH FAIR**

Adaptation by ALBERT GAMSE

1 Are you go - ing to Scar - bor - ough Fair? Pars - ley,  
 2 Have him make me a cam - bric shirt, Pars - ley,  
 3 Have him wash it in yon - der dry well, Pars - ley,  
 sage, — rose - ma - ry and thyme. Re - mem - ber me to  
 sage, — rose - ma - ry and thyme. With - out a seam or  
 sage, — rose - ma - ry and thyme. Where ne'er a drop of  
 one who lives there, — For once he was a true love of mine.  
 fine nee - dle - work — And then he'll be a true love of mine.  
 wa - ter e'er fell — And then he'll be a true love of mine.

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**STAY**

MAURICE WILLIAMS

Dance — just a lit - tle bit long - er, — Please, please, please,  
 please tell — me that you're go - in' to, — Now your dad - dy don't mind, — And your  
 mom - my don't mind, — Could we have an - oth - er dance, dear. — Just - a one more,  
 one — more — time. Oh, won't you Stay — just a lit - tle bit  
 long - er, — Please let me dance, — Please say that you will.

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**SUNFLOWER**

MACK DAVID

I was born in Kan - sas, I was bred in Kan - sas and when I get  
 mar - ried, I'll be wed in Kan - sas. There's a true blue gal who promised she would  
 wait, she's a sun - flow - er from the sun - flow - er state. She's a sun -  
 - flow - er, she's my sun - flow - er and I know we'll nev - er part. — She's a  
 sun - flow - er, she's my one flow - er, she's the flow - er of my heart.

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**SING FOR YOUR SUPPER** *From the Musical "THE BOYS FROM SYRACUSE"*Lyric by LORENZ HART  
Music by RICHARD RODGERS

Musical score for "Sing for Your Supper" in B-flat major, 4/4 time. The score consists of five systems of music with lyrics underneath. Chord symbols are placed above the notes. The first system has chords F, Am, F7, Dm, F7. The second system has chords Bb, Gm7, C7, Gm7, C7, F, F+. The third system has chords Gm7, C7, Gm7, C7-9, Fmaj7, Abdim, Gm7, C7. The fourth system has chords Gm7, C7-9, Am7, Ab7, Db, G7, C7, F. The fifth system has chords Am, F7, Dm, F7, Bb. The sixth system has chords Gm7, C7, F7, Bb, F, F+, Gm7, C7, F.

Sing for your sup - per and you'll get break-fast, Song-birds al - ways eat  
Sing for your lunch-eon and you'll get din - ner, dine with wine of choice

If their song is sweet to hear. \_\_\_\_\_  
If ro - mance is \_\_\_\_\_ in your voice. \_\_\_\_\_ I

heard \_\_\_\_\_ from a wise ca - na - ry, Trill - ing makes a fel - low will - ing, So, \_\_\_\_\_ lit - tle

swal - low, swal - low now. Now is the time to sing for your sup - per And

you'll get break - fast, Song - birds are not dumb. They don't buy a

crumb of bread, It's said, So sing and you'll be fed. \_\_\_\_\_

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**SUDDENLY IT'S SPRING** *From the Film "LADY IN THE DARK"*

JOHNNY BURKE and JIMMY VAN HEUSEN

Musical score for "Suddenly It's Spring" in C major, 4/4 time. The score consists of five systems of music with lyrics underneath. Chord symbols are placed above the notes. The first system has chords Cm, G7, Cm, D7, Gm7, C7, Edim, Cm7, To Coda. The second system has chords F9, Adim, Bb, Fm, G7, Cm, G7, Cm, D7, Gm7. The third system has chords C7, Edim, D, Em7, A7, D, Cm7, F9, Fm7, Bb7. The fourth system has chords Abm, EbMaj7, F#m, Bb9, Ddim, Eb, Dm7, G7, Bdim, Cm. The fifth system has chords Gb7, F, Adim, Bb, Fm, G7, D.C. al Coda. The sixth system has chords CODA, Cm7, F9, F9+, Bb.

Why is my heart danc - ing? Im - ag - ine danc - ing! You look at me and  
No more be - ing lone - ly, Can I be lone - ly? You look at me and

sud - den - ly 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 Spring. High on a

hill - top love is call - ing, Some - one should wish me

hap - py fall - ing. Sud - den - ly it's Spring.

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**SING YOU SINNERS** From the Film "HONEY" and "I'LL CRY TOMORROW"

SAM COSLOW and FRANKE HARLING

You sin - ners drop ev - 'ry-thing, Let dat har - mo - ny' ring, up to heav - en and sing,  
 arms all a - bout, Let the Lord hear you shout. Pour that mu - sic right out,  
 Sing you sin - ners. Just wave your When - ev - er there's mu - sic, The de - bil kicks,  
 Sing you sin - ners. He don't al - low mu - sic, By dat riv - er Styx. You're wick - ed and you're de - praved,  
 And you've all mis - be - haved, If you wan - na be saved, Sing you sin - ners.

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**SMALL FRY** From the Film "SING YOU SINNERS"

FRANK LOESSER and HOAGY CARMICHAEL

Small fry, Strut - tin' by the pool room; Small fry, Should be in the school - room;  
 My! My! put down that cig - a - rette, You ain't a grown - up high and might - y yet.  
 Small fry, Danc - in' for a pen - ny; Small fry, Count - in' up how man - y. My! My! just  
 lis - ten here to me, You ain't the big - gest cat - fish in the sea. You prac - tice peck - in' all day long to some old  
 ra - di - o song. Oh! yes, Oh! yes, Oh! yes. You bet - ter lis - ten to your  $\left\{ \begin{smallmatrix} Maw \\ Paw \end{smallmatrix} \right\}$  and some - day  
 prac - tice the law and then you'll be a real suc - cess Yes, Small fry, (You) Kissed the neigh - bor's daugh - ter,  
 Small fry, (Should) Stay in shal - low wa - ter. Seems I should take you 'cross my knee, You ain't the big - gest cat - fish in the  
 sea You've got your feet all soak - in' wet, You'll be the death of me yet. Oh me! Oh my! Small fry.

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**SMALL WORLD** *From the Musical "GYPSY"*Words by STEPHEN SONDHEIM  
Music by JULE STYNE

Moderato  
E<sup>b</sup>6

A<sup>b</sup> E<sup>b</sup> Fm E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> G7 Cm A<sup>b</sup>m B<sup>b</sup>7 E<sup>b</sup>6

1. Fun-ny,— you're a stran-ger who's come here, Come from an-oth-er town. Fun-ny,— I'm a  
2. Fun-ny,— you're a man who loves trav'-ling, Rath-er than set-ting down. Fun-ny,— 'Cause I'd

A<sup>b</sup> E<sup>b</sup> maj7 A<sup>b</sup> E<sup>b</sup> B<sup>b</sup> B<sup>b</sup>dim A<sup>b</sup> B<sup>b</sup>9 C<sup>9</sup>(6) B<sup>b</sup> Fm7 B<sup>b</sup>9 B<sup>b</sup>7(9)

stran-ger my-self here, Small world, is-n't it?  
love to go trav'-ling, Small world, is-n't it? We have

E<sup>b</sup> E<sup>b</sup> maj7 G<sup>b</sup>m6 Fm7 B<sup>b</sup>7 E<sup>b</sup> maj7 E<sup>b</sup>m7 A<sup>b</sup>7 D<sup>b</sup> Fm7 Em7

so much in com-mon It's a phe-nom-e-non. We could pool our re-sour-ces.

E<sup>b</sup>m7 C7+ F9 B<sup>b</sup>7+ E<sup>b</sup>6 A<sup>b</sup> E<sup>b</sup> Fm E<sup>b</sup>

by join-ing for-ces from now on.— Luck-y,— you're a man who likes chil-dren,

A<sup>b</sup> E<sup>b</sup> G7 Cm A<sup>b</sup>m B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> B<sup>b</sup> B<sup>b</sup>dim

that's an im-por-tant sign. Luck-y,— 'cause I'd love to have chil-dren, Small world,

A<sup>b</sup> B<sup>b</sup>9 Gm7 C7+ F9 B<sup>b</sup>9 E<sup>b</sup> Fm7 E9 E<sup>b</sup>

is-n't it? Fun-ny, is-n't it? Small and fun-ny and fine.

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**STAY AS SWEET AS YOU ARE** *From the Film "COLLEGE RHYTHM"*

By MACK GORDON and HARRY REVEL

C Fdim<sub>3</sub> C Fdim<sub>3</sub> C G7 C Cdim<sub>3</sub>

Stay As Sweet As You Are, Don't let a thing ev-er change you. Stay As Sweet As You

Dm7 G7<sub>3</sub> C E7 F G7 Am

Are, Don't let a soul re-ar-range you. Don't ev-er lose all the charm you pos-sess,—

Am7 D7<sub>3</sub> Fm6 G7+ C Fdim<sub>3</sub>

Your love-li-ness,— Dar-ling, the way you say "yes!"— Stay As Sweet As You

C Fdim<sub>3</sub> C G7 C Cdim<sub>3</sub> Dm7 G7<sub>3</sub>

Are, Dis-cree-t as you are, you're di-vine, dear. Stay as grand as you are And as you

C E7 F Em Am<sub>3</sub>

are, tell me that you're mine, dear. Young and gay or old and gray, Near to me or a-

D9 F Fm C Cdim G7 C

far, Night and day I pray That you'll al-ways stay As Sweet As You Are.

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**SHE ISN'T YOU** From the Musical "ON A CLEAR DAY (You Can See Forever)"

Words by ALAN JAY LERNER  
Music by BURTON LANE

Moderato

He: Why does - n't love touch the skies for me? Why are there no lows and  
She: How could I be this at ease with him? Pour out my heart as I

highs for me? She is - n't you. She is - n't you. Why has the  
please with him? He is - n't you. He is - n't you. When will I

rhyme turned to prose for me? Love nev - er danced on its toes for me? She is - n't  
feel so in bloom a - gain? When will a voice warm the room a - gain? He is - n't

you. She is - n't you. Soon you'll be gone } in the  
you. He is - n't you. Mem - ries may fade }

sha - dows be - hind me. But there'll be the dream that will al - ways re -  
mind me; A dream that I'll be for - ev - er com - par - ing { her }  
to. { For love will be tied to the ground a - gain; Hope and sur -  
{ For love me he may e - ven die for me; Sweep ev - 'ry

prise nev - er found a - gain; An - gel or queen, she will nev - er be you.  
cloud from the sky for me; He may be king, but he'll nev - er be you.

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**SUITS ME FINE** From the Musical "MAKE A WISH"

Lyric and Music by HUGH MARTIN

Seems as tho' each place I go, Suits me fine. Ev - 'ry - where the bill of fare,  
suits me fine. I'm a hap - py guy wher - ev - er I roam, An - y - place I  
hit the hay is my home. And an - y gal that luck may bring, Suits me fine.

Long as there's no wed - ding ring, Suits me fine. Let the flags be un - furled, It's a won - der - ful  
world, Ev - 'ry inch of it's mine, And it suits me fine.

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**SOME OF US BELONG TO THE STARS** *From the Musical "BILLY"*

Music by JOHN BARRY  
Lyric by DON BLACK

Moderately

C Dm7 G7 Dm7 G7 C

Some of us be-long to the stars — and that is where I'm go-ing. — I will soar all o-ver the sky.

Dm7 G7 Dm7 G7 Dm7 E7

— and I don't need a Boe-ing. — Most peo-ple stay and bat-tle on with their bore-dom But what's the

C6 Dm7 C6 Dm7 G9 C G7

sense in dream-ing dreams if you hoard 'em? It won't be long be-fore I say my ta - tas: I be-long to the stars!

C Am7 Dm7 G7 Dm7 G7 C

Some of us be-long to the stars, — up there is where you'll find me. — If you want to come for the ride —  
Some of us be-long to the stars, — there's fol-low-ers and lead-ers. — Some of us are born to be great.  
Some of us be-long to the stars, — we fly a-round in or-bit. — We soak up the wis-dom of life —

Am7 Dm7 G7 Dm7 G7 Dm7 E7

— then form a queue be-hind me. — Soon I'll be wal-low-ing in all of life's rich - es, I'm gon - na  
— and some are born con-ced-ers. — So I will go where-ev-er win-ners as - sem - ble, Yes from now  
— while oth - ers can't ab-sorb it. — I'll hang my hat in ev-'ry part of the at - las, Most of the

Am G7 C 1. 2. Dm7 G7

carve my-self some cra-ter-like nich - es. You bet-ter go re-hearse your hip-hip-hoo-rahs! — I be-long to the stars!  
on the world won't spin, it will trem - ble. I'll soon be pass-ing round the Cu-ban ci gars! — I be-long to the stars!  
time I will be hope-less-ly hat - less. You must come vis-it one of my Shan-gri-las!

C G11 3. Dm7 G7 E7 A7 Dm7 G9 G7 E7 A7

— I be-long to the stars! — I be-long to the stars!

Dm7 G9 G7 C Fmaj7 tacet C

I be-long to the stars! — I be-long to the stars! —

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**SLEEPY LAGOON**Words by JACK LAWRENCE  
Music by ERIC COATES

A sleep-y la - goon, a trop-i - cal moon and two on an is - land, A sleep-y la -  
 goon and two hearts in tune in some lull-a - by land. The fi - re-flies gleam, re-reflects in the  
 stream, they spark-le and shim-mer, A star from on high, falls out of the sky, and slow-ly grows dim - mer  
 The leaves from the trees, all dance in the breeze, and float on the rip-ples; We're deep in a  
 spell, as night-in-gales tell of ro-ses and dew; The mem-o - ry of this mo-ment of  
 love, will hount me for- ev - er. A trop-i - cal moon, a sleep-y la - goon and you.

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**SOUTHERN CROSS** *From the Musical "HAPPILY EVER AFTER"*Lyric by BOB HILLIARD  
Music by DAVID MANN

A - mong the stars I'll find the South - em Cross, and it will guide me through the  
 dark and lone - ly sea. Oh, bless - ed stars that make the South - em Cross, please keep on  
 shin - ing till my love is close to me. To the ends of the earth I have point - ed my  
 bow, but there's on - ly one har - bor call - ing me now. All through the night I'll  
 watch the South - em Cross as I go sail - ing to my love a - cross the sea.

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# SOMETHING COLD TO DRINK

*From the Musical "HOUSE OF FLOWERS"*

Lyric by TRUMAN CAPOTE and HAROLD ARLEN  
Music by HAROLD ARLEN

**F** **Dm7** **G7(+5)** **C9** <sup>3</sup>

Some - thin' Cold To Drink, de - light to taste, un - chaste  
Some - thin' day by day each mat - i - nee O. K.

**C9(sus)** **C(+9)** **Fmaj7** **Gb9(b5) F13** <sup>3</sup>

Some - thin' to ca - ress, an' pos - sess un - dress.  
Some - thin' naugh - ty nice, bring hand - some price, pre - cise.

**Bb6** **E7(b5)** **Eb9** **Am** **D9**

Some - thin' to be - guile this vir - gin chile in style. I was  
Some - thin' in the sun with an - y - one well done. I was

**F** **Bb6** **A7** **Dm7** **G7(+5)** **C9**

some - thin' to beau - ti - fy, Some - thin' for a man to buy, Some - thin'  
some - thin' to oc - cu - py, Some - thin' for a well - heeled guy, Some - thin'

**Am** **C** **Am** **F** **Gm9** **C11** | 1. **F6** **Cm7** **C7** | 2. **F6** **Cm7** **C7**

cool and cold to drink was I. I. I was  
cool and cold to drink was I. I. I was

**Interlude**  
**Gm7** **C7(+9)** **C9** **F** **F9**

jog - gled at, og - gled at, pre - paid and gog - gled at, dan - died up, can - died up,

**Bb9** **F6** **Bbmaj7** **F** **C11**

way - laid an' bran - died up, Young in years was I. In ar - rears was I. A

**F6** **Bb6** **A7** **D7(+5)** **C7(+5)** **F** (Resolution)

si - ren for fin - an - ciers was I. Some - thin' wild - and free,

**Dm7** **G7(+5)** **C9** **F** **Bb6** **A7**

sheer ec - sta - sy, en - nui. Some - thin' spe - cial, u - nique and sly, as

**Dm7** **G7(+5)** **C9** **Am** **C** **Am** **F** **Gm9** **C11** **F6**

ev - 'ry - one will tes - ti - fy, Some - thin' cool and cold to drink was I.

# SOMETHING I DREAMED LAST NIGHT

569

From the Musical "GEORGE WHITE'S SCANDALS OF 1939-1940"

Words by JACK YELLEN and HERB MAGIDSON  
Music by SAMMY FAIN

Dm7 G9 Em7-5  
 I can't be - lieve that you're not here with me \_\_\_\_\_ to have a  
 To nev - er see your fun - ny face a - gain! \_\_\_\_\_ To nev - er  
 laugh or share a tear with me. \_\_\_\_\_ It's all so wrong, it can't be right! \_\_\_\_\_  
 thrill to your em - brace a - gain! \_\_\_\_\_ Oh, it's so wrong, it can't be right! \_\_\_\_\_  
 1. C Bb7 A7  
 It must have been some - thing \_\_\_\_\_ I dreamed last night.  
 2. C Ab (tacet) Abmaj7 3  
 night. \_\_\_\_\_ Those mid - night sup - pers for two, our "corn - y" du - ets at  
 (tacet) Abmaj7 3 F7 Em7 3 Ebdim Dm7 G7-9  
 dawn. \_\_\_\_\_ Those cra - zy mo - ments with you, don't tell me that they are gone!  
 Dm7 G9 Em7-5  
 To nev - er look in - to those eyes a - gain! \_\_\_\_\_ The sun might  
 A7 Dm Dm#7 Dm7 G7  
 just as well not rise a - gain! \_\_\_\_\_ Oh, no, no, no, it can't be  
 E7+ E7 A7-9 3 Dm7 G7-9 Fm6 C  
 right! \_\_\_\_\_ It must have been some - thing \_\_\_\_\_ I dreamed last night! \_\_\_\_\_

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# THE SEARCH IS THROUGH

From the Film "THE COUNTRY GIRL"

Lyric by IRA GERSHWIN  
Music by HAROLD ARLEN

C CMaj7 C6 G7b9 C C#dim7 Dm7  
 The search is through, you've got what it takes; There was no pass - ing you by.  
 G9 Dm Dm7 G7 Dm7 Gdim7 Dm7 Dm7(susG) Dm Dm7 Am7 A7  
 In my "who's who" you've got what it takes. The who, the where, the when, the  
 Dm7 G7 G+ C9 Gm7 C7 C+7 Cm(Maj7)  
 why. \_\_\_\_\_ One look, and oh! no paint - ing I know can e - qual your  
 Dm7 Dm7(susG) G7b9 C G+ C9 C C7 A+7 A7  
 love - li - ness, head to toe. At last the breaks! You've got what it takes: So  
 FMaj7 C Ebdim7 Dm7 G7 F7 F#dim7 C G7b9 C  
 ea - sy to see for all time to be you've got what it takes to take me. \_\_\_\_\_

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**SOMETHING SORT OF GRANDISH** From the Musical "FINIAN'S RAINBOW"Words by E.Y. HARBURG  
Music by BURTON LANE

Moderato  
F G7 C F G G7 C C7

He Some - thing sweet, some-thing sort of grand - ish sweeps my soul. When thou art near, my heart feels  
She Thou art sweet, Thou art sort of grand - ish, Thou out - land - ish ca - va - lier. From now on

F Fm C A♭7 G7(♯9) C F G C Dm7 G7 C

— so sug - ar can - dish My head feels — so gin - ger beer, Some-thing so dare - ish — So I don't care-ish,  
— we're hard in hand - ish Ro - me - o — He: And Gum - e - vere Thou'rt so a - dor - ish — Tou - jours l'a-mour-ish,

F G C E7sus E7 A Bm7 E7 A

Stirs me from limb to limb. It's so ter - ri - fish, mag - ni - fish, de - lish, To  
I'm so cher - chez la femme. She: Why should I van - quish, re - lin - quish, re - sish, When

E F#m7 E B7 E C7 F G7 C F G

have such an a - mor-ish glam - or - ish dish. We could be oh, so bride and groom-ish Skies could be  
I sim - ply re - lish this swell-ish con-dish. He: I might be man-ish-ish or mouse-ish, I might be

G7 C C7 F Fm C A♭7 #G7(♯9) C

— so blue-ish blue. Life could be — so love in bloom-ish, if my ish - es could come true.  
— a fowl or fish, But with thee — I'm Ei - sen-how-zish, Please ac - cept —

2.G7(♯5) C F G Cmaj7C6 Dm7 G Em7 C Fmaj7 F6 G7 C

— my pro-pa-sish You're un - der my skin-ish, So please be give-in-ish or it's the be-gin-ish of the fin-ish of me.

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**SOMETHING IN HIS EYES** From the Musical "I'M SOLOMON"Lyric by ANNE CROSWELL  
Music by ERNEST GOLD

G6/9 A♭(G bass) G6/9 A♭(G bass) G6/9

Some - thing In His Eyes — told me he want - ed me — 'Though I want - ed to I

G9(sus4) G9 Cmaj7(no 5th) Cdim G6/9(B bass)

could - n't look a - way, — Some-thing In His Eyes — stirred some-thing deep in me, —

Em7 A9 Am6(add9) Cm<sup>add</sup> maj7 (D bass) G6/9 A♭(G bass)

— Deep a - sleep in me — un - til to - day. — Sud - den - ly I knew — how much I

G6/9 A♭(G bass) G6/9 G9(sus4) G9 Cmaj7(no 5th)

want - ed him — And I want - ed him to or - der me to stay. — Now what shall I do? —

Cdim G6/9(B bass) A7 Am7 D9

— Shall I just run to him? — My mind says "No" but will these help - less feet o -

Dm6(F bass) Dm7 G9 G7(♭9) C6/9 Cmaj7 Am7 D7(♭9/♭5) G6/9 A♭(G bass) Gmaj7 Gmaj7 (add6)

bey? — I know I'll run to him un - less I run a - way! —

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# SOON IT'S GONNA RAIN

*From the Musical "THE FANTASTICKS"*

Moderato

Words by TOM JONES  
Music by HARVEY SCHMIDT

Soon it's gon-na rain; I can see it. Soon it's gon-na rain; I can tell.  
 Soon it's gon-na rain, What are we gon-na do? Soon it's gon-na rain,  
 I can feel it. Soon it's gon-na rain, I can tell. Soon it's gon-na rain;  
 What-'ll we do with you? We'll find four limbs of a tree, We'll  
 build four walls and a floor. We'll bind it o-ver with leaves, Then  
 duck in-side to stay. Then we'll let it rain. We'll not feel it.  
 Then we'll let it rain, Rain pell mell. And we'll not com-plain If it nev-er stops at  
 all We'll live and love with-in our own four  
 walls.

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# SOMEDAY I'LL FIND YOU

*From the Musical "PRIVATE LIVES"*

By NOEL COWARD

Some-day I'll find you, Moon-light be-hind you, True to the dream I am dream-  
 ing. As I draw near you You'll smile a lit-tle smile; For a lit-tle while We will stand  
 Hand in hand. I'll leave you nev-er, Love you for-ev-er, All our past sor-row re-deem-  
 ing: Make it all come true, Make me love you too, Some-day I'll find you a-gain.

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## SOMETHIN' STUPID

C. CARSON PARKS

*F* *F6* *3* *Fmaj7* *F6* *Gm7*

I know I stand in line un-til you think you have the time to spend an eve-nin' with me. —  
 prac-tice ev - ry day to find some clev - er lines to say to make the mean-ing come through.

*Gm7* *C9* *Gm7* *C7* *Gm7* *C7* *Fmaj7* *F6*

And if we go some place to dance, I know that there's a chance you won't be leav-in' with me. —  
 But then I think I'll wait un - til the eve-nin' gets late and I'm a lone with you. —

*Fmaj7* *F6* *F7* *Cm7* *F7* *Bb*

Then af - ter - wards we drop in - to a qui - et lit - tle place and have a drink or two. —  
 The time is right, your per - fume fills my head, the stars get red and oh, the night is so blue. —

*C7* *Gm7* *C7* *1. F* *To next strain*

And then I go and spoil it all by say - in' some - thin' stu - pid, like "I love you." — I can

*2. F* *Fine* *F7* *Cm7* *F7* *Bb*

love you." — see it in your eyes that you de - spise the same old lines you heard the night be - fore. —

*G7* *Dm7* *G7* *C7* *D.S. al Fine*

And though it's just a line to you, for me it's true and nev - er seemed so right be - fore. — I

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## SUGAR SHACK

KEITH McCORMACK and FAYE VOSS

*G* *C* *G* *C* *G C G C*

1 There's a cra - zy lit - tle house — be - yond the tracks, — And  
 2 (There's a) cute — lit - tle girl - y, she's a - work - ing there, — We just  
 3 (Now the) Sug - ar Shack queen — is a - mar - ried to me, —

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

ev - ry - bod - y calls it the Sug - ar Shack. Well it's just a cof - fee house and it's  
 Black - le - o - tards and her feet are bare. I'm gon - na drink a lot - ta cof - fee, —  
 sit a - round and dream of those old mem - o - ries. Ah, but one of these days — I'm gonna

made - of wood Ex - pres - so cof - fee tastes might - y good. That's not the rea - son why I  
 spend a lit - tle cash, Make that girl love me when I put out some trash. You can un - der - stand - why I  
 lay - down tracks In the di - rec - tion of the Sug - ar Shack. Just me and her, — yeah, were

*D7* *G* *C* *1. 2.* *G* *C* *G* *C* *G* *C* *G* *C* *1. 3.* *C* *G*

got - ta get back - uh, to the Sug - ar Shack. Oh, ba - by, to the Sug - ar Shack. 2. There's a Oh, oh, — to the Sug - ar Shack.  
 got - ta get back - uh, to the Sug - ar Shack. Oh, ba - by, to the Sug - ar Shack. 3. Now the  
 gon - na go back - uh, to the Sug - ar Shack.

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**SPEECH** From the Musical "FORTUNA"

Lyric by ARNOLD WEINSTEIN  
Music by FRANCIS THORNE

C7 C

Speech is great! Speech can't be beat! Speech makes a man a hu-man man,

Gm7 C9 F6 G7 C7

Speech makes a bird a par-a-keet. South-west ot south, It's so good for the mouth;

F6 G9 C7 F6

It's like cham-pagne or peach-es, Speech is An-cient or young,

G7 C7 F6 Gm7 Gb7 F

we just stick out our tongue, It's in all of our reach-es Speech is. No

Bb7 F6 G9 C7

pleas-ure a-bove it, I love-it, I love it, For com-ing my way;

Bb7 G9 Gm7 C7 Gm7 C7

Now I have all I want ex-cept some-thing to say. Not that that lit-tle lack

F6 G9 C7

ev-er held an-y-one back! Whis-per or shout, it's the road in and out;

F6 G9 C7 F6

For li-ars and leech-es, Speech is Peace time or war, it's the

G9 C7 G9 G

cause of the snore, When bald head hits hun-dred dol-lar plate at po-lit-i-cal speech-es,

Edim F6 A7b9 G7 G9Maj7 Gb7

Speech is, Speech is Great! Great! Great! Great! (small notes 8va lower) Speech!

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**SOMEONE AT LAST** From the Film "A STAR IS BORN"

Lyric by IRA GERSHWIN  
Music by HAROLD ARLEN

E7 E7b6 E7Maj7 E7b6 E7Maj7 A7 Gm7 E7 GmGm5 Fm7 Bb7 Fm7 Bb7

Some-where there's a some-one who's the some-one for me. Some-day there will come one and my

Gm7 F#dim7 Fm7 Bb7 E7 E7b6 E7Maj7 E7b6 E7 A7 Gm7 E7GmE7 Fm7 Fm7(susBb)

lov-er he will be. Some-how I shall know him from the mo-ment he's in view and he'll know af-fec-tion he's

Fm7 Bb7 E7 E7b6 E7Maj7E7b6 E7Gm7 Em7(95) A7 D7 Em7(95) A7 A7 D79

nev-er known hith-er to. I pay no mind to the wait-ing, let the clock tick tock a-way. The

Gm7 Em7(95) Am7(95)D79 Gm7 C79 Fm7 Bb7 D7 Bb13 E7 E7b6 E7M7 E7b6 E7M6 A7 E7M7 Gm7

dream I'm con-tem-plat-ing will be here to stay Oh, some-where in the some-time, when the hum-drum days are

Gm7C79 C7 Fm7 Bb7 G7 G7 C79 C9 A7Maj7 Fm Fm(susBb) Bb7 E7

passed. With that some-one I'll be some-one at last. With that some-one I'll be some-one at last.

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## SINGIN' THE BLUES

By SAM M. LEWIS, JOE YOUNG, CON CONRAD, J. RUSSEL ROBINSON

Oh! I'm just sing-in' the blues, \_\_\_\_\_ Till my dad-dy comes home; \_\_\_\_\_

\_\_\_\_\_ The mean-est feel-in' pur-sues, \_\_\_\_\_ Since he left me a-lone. \_\_\_\_\_ For ev-'ry

blue strain puts new pain right in-to my heart \_\_\_\_\_ And I just sigh at that cry-in'

part. (Boo-oo-oo, your ba-by's blue) \_\_\_\_\_ It sure gets your nerves \_\_\_\_\_ When you hear your-self moan, \_\_\_\_\_

\_\_\_\_\_ If I got all I de-serves, \_\_\_\_\_ I would-n't be \_\_\_\_\_ here all a-

lone; I would-n't watch all night, \_\_\_\_\_ And sit by the win-dow with a

can-dle light, \_\_\_\_\_ Sing-in' the blues, \_\_\_\_\_ 'till my dad-dy comes home. \_\_\_\_\_

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## SO WARM, MY LOVE

PAUL FRANCIS WEBSTER and PETE KING

So warm, my love, so won-der-ful. \_\_\_\_\_ So real, my love, so right. \_\_\_\_\_

\_\_\_\_\_ How clear the moon, how beau-ti-ful. \_\_\_\_\_ How still, my love, the night. \_\_\_\_\_

\_\_\_\_\_ We kiss, and all at once the world is new A world where dreams can still come

true. So, till the dawn I'll hold you in my arms, So warm, my love, are you. \_\_\_\_\_

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## SURE HAD A WONDERFUL TIME LAST NIGHT

CLAUDE DEMETRIUS and FLEECIE MOORE

Musical score for "Sure Had a Wonderful Time Last Night" by Claude Demetrius and Fleecie Moore. The score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of four staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Sure had a won-der-ful time last night, — Least-wise they tell me I did. Sure had a won-der-ful time last night, — Real-ly blew my lid. Now I went to a par-ty, I re-col-lect that much, But af-ter four or five I kind-ly lost my touch; — But I sure had a won-der-ful time last night, — Least-wise they tell me I did." There are markings for "(Spoken)" and "(Sing)".

Sure had a won-der-ful time last night, — Least-wise they tell me I did. Sure had a won-der-ful time last night, — Real-ly blew my lid. Now I went to a par-ty, I re-col-lect that much, But af-ter four or five I kind-ly lost my touch; — But I sure had a won-der-ful time last night, — Least-wise they tell me I did.

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## SWEET IS THE WORD FOR YOU

LEO ROBIN and RALPH RAINGER

Musical score for "Sweet Is the Word for You" by Leo Robin and Ralph Rainger. The score is written in treble clef with a key signature of three flats (Bbb) and a common time signature (C). It consists of six staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Sweet you in the moon-light, Sweet is the word for you, for all that you have done for me The one for me is you Sweet you in the star-light Sweet is the word for you But all the stars that glow a-bove Seem to know of my love for you. Be-cause of you the wind is wine to-night My heart sings with ev-'ry beat. Are you a dream here in the moon-light, Sweet is the word for you and yet you seem di-vine to-night, You're mine to-night, My sweet." There are markings for "(Spoken)" and "(Sing)".

Sweet you in the moon-light, Sweet is the word for you, for all that you have done for me The one for me is you Sweet you in the star-light Sweet is the word for you But all the stars that glow a-bove Seem to know of my love for you. Be-cause of you the wind is wine to-night My heart sings with ev-'ry beat. Are you a dream here in the moon-light, Sweet is the word for you and yet you seem di-vine to-night, You're mine to-night, My sweet.

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**STRANGE MUSIC** *From the Musical "SONG OF NORWAY"*By ROBERT WRIGHT  
and GEORGE FORREST

F Ddim  
 Strange mu - sic in my ears, \_\_\_\_\_ on - ly now as you spoke did it  
 start. \_\_\_\_\_ Strange mu - sic of the spheres, \_\_\_\_\_ Could its  
 Bb/C C7 Gm7 C7 F Cm6 D7  
 love - ly hum be com - ing from my heart? \_\_\_\_\_ You ap - pear \_\_\_\_\_ and I hear  
 Gm E7(sus) E7 Am Gm7 C7  
 song sub - lime, \_\_\_\_\_ Song that I'm \_\_\_\_\_ in - ca - pa - ble of. \_\_\_\_\_ So  
 F D7 Gm7 C7 Gm7 C7  
 dear, let me hold you near, \_\_\_\_\_ While we trea - sure ev - 'ry mea - sure, so that  
 F C7 F F7 Db7 Gm7 C7 F  
 time can nev - er change The strange, new mu - sic of love. \_\_\_\_\_

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**SIMILAU (See-me-lo)**

ARDEN CLAR and HARRY COLEMAN

Fm Eb Fm Eb Fm Eb  
 Spi - rit in de wood beat da hol - low cane, Spi - rit in de wood float a - way de pain, Make the bod - y ripe and a -  
 Spi - rit in de heart make de blood flow fast, Spi - rit in de heart make de mus - cle last, Keep de hope a - livewhen de  
 Fm Eb Fm C C7  
 live a - gain } youth go past } Ay, Sim - i - lau. \_\_\_\_\_ When de wo - man come up - on de scene \_\_\_\_\_  
 Bbm 3 C7 C C7 C7-9 3  
 Drop de pet - al from de tree, Fling de mountain up in - to de sky, \_\_\_\_\_ Spill de riv - er in de sea.  
 F7 E7m F E7m F7 Bbm  
 Spi - rit in de wood let de hol - low cane \_\_\_\_\_ Ech - o in de af - ter - glow,  
 Fm Eb Fm  
 Wait - ing for de flame to burn a - gain \_\_\_\_\_ Ay, Sim - i - lau. \_\_\_\_\_

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**THE STREETS OF LAREDO** From the Film "STREETS OF LAREDO"

JAY LIVINGSTON and RAY EVANS

I was just ram- blin' through, through the streets of La - re - do, Just an - oth - er  
 too through the streets of La - re - do, Those a - do - be  
 roam from the streets of La - re - do, Nev - er want to  
 stran - ger that day on my way to an - y - where. <sup>{He}</sup> was wan - der - in' walls so old  
 turned to gold I saw <sup>her</sup> there. <sup>{She}</sup> smiled at me pass - ing by, And <sup>her</sup>  
 eyes spent a mo - ment with mine; Then all at once, ay, ay, ay, Seems the view took a new kind o'  
 shine! Now we nev - er will lose the spell for here we fell in love.

Eb Adim Bb7 3 To Coda  
 Eb 3 Bb7  
 Eb 3 Eb7 Ab  
 Eb Eb7 Ab Eb 3 F9 3  
 Fm7 Bbm7 Bb7 (acet) D. S. al Coda CODA Bb7 Eb

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**SABRINA** From the Film "SABRINA FAIR"

WILSON STONE

Sa - bri - na, so love - ly to love, Sa - bri - na, so fair.  
 Sa - bri - na you whis - per my name and I hear an an - gel's prayer.  
 All a - round you there's a glow, love, that I so love to share.  
 Sa - bri - na. so love - ly to love, Sa - bri - na, so fair.

G D7 Am Am7 D7  
 Am7 D7 G Gm Em7 A7 Am7  
 D9 Dm7 G7 C B+ B7 Em7 A7  
 Am7 D7 G E7 Am D7 G C#dim G

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**STRANGE ENCHANTMENT** From the Film "MAN ABOUT TOWN"

FRANK LOESSER and FREDERICK HOLLANDER

Strange en - chant - ment fills the moon - rise, There's a breeze like san - dal - wood and wine.  
 Strange en - chant - ment lies in your eyes Say - ing: "Please, oh please, to - night be mine." When the  
 moon has gone In the blue dawn and we go wan - der - ing a - part. Dar - ling  
 I'll be dream - ing of this mo - ment With a strange en - chant - ment in my heart.

G7 C C7 F Fm C  
 G7 C C7 F Fm G9 C  
 G7 F#dim G7 Ab Eb Ab7  
 G7 C C7 F Fm G9 C

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# A STRING OF PEARLS

From the Film "THE GLENN MILLER STORY"

Lyric by EDDIE DE LANGE  
Music by JERRY GRAY

Eb Ebmaj7 Eb7 Eb6 Eb+ Eb Eb+ Eb6 Eb7  
 Ba - by, Here's a five and dime, Ba - by, Now's  
 Ba - by, You made quite a start, Found the way  
 Ebmaj7 Eb Ebmaj7 Eb7 Eb6 Eb+ Eb F9 Bb7 Eb6 Cm7 G  
 a - bout the time For A String of Pearls a la Wool - worth.  
 right to my heart With A String of Pearls a la Wool - worth.  
 Bb7-5 Bb7 Eb9 Eb9+ Ab Abmaj7 Ab7 Ab6 Ab+ Ab Ab+ Ab6 Ab7  
 Ev - 'ry pearl's a star a - bove Wrapped in dreams  
 Wait till the stars peek a - boo, I've got some -  
 Abmaj7 Ab Abmaj7 Ab7 Ab6 A+ Ab Bb7 Eb7 Ab6  
 and filled with love That old string of pearls a la Wool - worth  
 - thing just for you It's a string of kis - ses for ba - by.  
 Bb7 Eb Ebmaj7 Eb7 Eb6 Eb+ Eb Eb+ Eb6 Eb7  
 Till that hap - py day in Spring When you buy  
 I found a love so sub - lime Right in that  
 Ebmaj7 Eb Ebmaj7 Eb7 Eb6 Eb+ 1. Eb F9 Bb7 Eb6  
 the wed - ding ring Please A String of Pearls a la Wool - worth  
 old five and dime With A String  
 2. F9 Fm7 Bb7 Eb F9 Bb7 Eb6  
 Of Pearls a la Wool - worth.

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# THE SWEETEST MUSIC THIS SIDE OF HEAVEN

From the Film "MANY HAPPY RETURNS"

CLIFF FRIEND and CARMEN LOMBARDO

C D7 G7 C To Coda A7 Dm  
 The sweet - est mu - sic this side of Heav - en Is when you whis - per "I love you!"  
 Your love song is my sev - enth Heav - en, Each note my heart beats  
 Em7 G7 Em7 G7 C G D7 A7 D7  
 Those three lit - tle words, life's sweet - est mel - o - dy Be - comes a sym - pho - ny  
 G7 D.S. al Coda Coda Em7-5 A7 Dm7 Am Dm  
 when sung by two. rhy - thm's new. The sweet - est mu - sic  
 F Dm Fm A7 Ab A7 D7 Dm7 G7 C  
 this side of Heav - en Is when you whis - per "I love you!"

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**SATIN DOLL**

JOHNNY MERCER, BILLY STRAYHORN and DUKE ELLINGTON

Dm7 G7 Em7 G7 Em7 A7 Em7 A7  
 Cig - a - rette hold - er which wigs me o - ver her shoul - der. she digs me  
 Cm D7 Abm7 Db7-9 C C#dim Dm7 G7  
 Out cat-tin' that Sat - in Doll. Ba - by shall we go  
 Dm7 G7 Em7 A7 Em7 A7 Cm D7  
 out skip-pin' care-ful a - mi - go. you're flip - pin' Speaks Lat - in  
 Abm7 Db7-9 C D9 G7-9 C Gm7 C7 Gm7 C7  
 that Sat - in Doll. She's no - bod - y's fool, so I'm play - ing it cool as can be,  
 F Am7 D7 Am7 D7 G7 Dm7  
 I'll give it a whirl, but I ain't for no girl catch - ing me.  
 G7 (Spoken) Dm7 G7 Dm7 G7 Em7 A7  
 — Switch - E - Roo - ney Tel - e - phone num - bers well you know, do - ing my rhum - bas  
 Em7 A7 Cm D7 Abm7 Db7-9 C D9 G7-9 C  
 with u - no, And that 'n' my Sat - in Doll.

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**TAKE FIVE**

PAUL DESMOND

Dm Am7 Dm Am7<sub>3</sub> Dm Am7<sub>3</sub> 1. Dm Am7 2. To Coda Dm Am7  
 Bb C7 Am7 Dm Gm7 C7 F F7 Bb C7  
 Am7 Dm Gm7 C7 D.S. al Coda Em7 A7 Coda Dm Am7 Dm Am7 Dm Am7  
 Dm Am7 Dm Am7 D Am7 D Am7 Dm Am7 Dm Am7  
 Dm Am7 Dm Am7 Am7 Dm Am7 Dm Am7 Dm Am7 Dm

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**Moderato**  
Cmaj7/D D9 Cmaj7/D D9

Is - n't it good we can re - lax this time, you e - ven know just where I keep the wine.  
No one's been ly - in' on your side of the bed. I've just been sleep - in' with my song in - side.

Bbmaj7/G C9 Gmaj7 F9-5 Bm7/E

You're look - in' bet - ter than you did be - fore and I'm glad you kept the keys to my front and back door. Start - ing  
Looks as though you lost a pound or two don't wor - ry babe, I'll put some weight back on you. Start - ing

Am7 Ebmaj7 F9 G Dm6/F Bm7-5/E E7 Am7 G/B C

o - ver, it feels good when you hold me tight, we're gon - na do it ba - by,  
o - ver, it feels like the first time to - night, we're gon - na do it ba - by,

C/D G7 Ebmaj7 F9

do it 'til we get it right. Ooh, the way that you're look - in' at  
Gmaj7 Ebmaj7 F9 Gmaj9 G#dim/E Cmaj7/D

me. Ooh, that's not how I thought it would be. I spent the morn - in' get - ting

D9 Cmaj7/D D9 Bbmaj7/G C9

per - fect - ly dressed so you could take off all the clothes you like best. If you've for - got - ten you're in for a treat but

Gmaj7 F9-5 Bm7/E Am7 G/B C Em C/D G7

try and re - mem - ber I like ev - ry - thing neat. Do it ba - by, do it 'til we get it right.

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**SONGBIRD**

Very Slow Tempo

Words and Music by  
STEVE NELSON and DAVID WOLFERT

Fmaj9 Dm7 Gm9 C9sus Fmaj9

Song - bird sings from the heart, each word can tear you a - part. I sing

Dm7 Gm9 C9sus C7 A7sus A7

you sing a - long, you find your life in my song. When you need the strength

Bm7-5 A7/C# Bb Gm7 C9sus C7 D D7/C

to car - ry on you've got me to turn to. With the songs that I sing

Bb F C9sus C7 D D7/C

and the mag - ic they bring, they've helped you be strong now. The song sets you free

Bb F C9sus C7

but who sings to me, I'm all a - lone now. Where is my

Fmaj9 Dm7 Gm11 C9sus

song - bird? Where is my song - bird, who sings his songs for

Fmaj9 Dm7 Gm11 C9sus C7 Fmaj9

me. (ee) (mm)

**SUNNY SIDE UP** *From the Film "SUNNY SIDE UP"*

By B.G. DeSYLVA, LEW BROWN and RAY HENDERSON

C Fm G7 C C+ F Cdim

Keep your Sun - ny Side Up Up! Hide the side that gets

C G7 Gdim G7 Cdim C D7 Am7

blue. If you have nine sons in a row Base - ball

Bdim D G7 C Fm G7 C

teams make mon - ey, you know! Keep your fun - ny side up

C+ F E7 D E7 Am A7 F Fm

up! Let your laugh - ter come thru, do! Stand up - on -

C A7 D7 G7 F G7 C

your legs be like two fried eggs Keep your Sun - ny Side Up!

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**THEME FROM "STAR TREK"** *Theme from the Paramount Television Series "STAR TREK"*

Words by GENE RODDENBERRY  
Music by ALEXANDER COURAGE

Moderato

F D $\flat$ 9 F

Be - yond the rim of the star - light My love is wan-d'ringin

D9 G6 G $\flat$ 9-5 G $\flat$ 13 A $\flat$

star flight. I know he'll find in star clus-tered reach - es love, strange

A $\flat$  C7+ F D $\flat$ 9

love a star-wom - an teach - es. I know his jour-ney ends nev - er;

D $\flat$ 9 F B $\flat$ 7-5 A9 B $\flat$

His star trek will go on for - ev - er. But tell him

E $\flat$ 9 F D13-9 D7 C7 F6

while he wan-ders his star - ry sea, Re - mem - ber, re-mem-ber me.

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**SUR LE PLAGE** From the Musical "THE BOY FRIEND"

SANDY WILSON

Tempo di Marcia

Gdim Dm7 G7 Cmaj7 C6 Dm7

What a love - ly day What a love - ly day For a dip

G7 G9+ C Gdim Dm7 G7 G+ Cm6 B7

in the sea. Oh, what fun it will be! Won't you

Em Am7 D7 G7 Gdim Dm7 G7 Cmaj7 C6

come and have a swim with me? Put what - ev - er you do When I'm swim - ming with you,

Em B7 Em Cm G Am7

Please re - mem - ber not to go too far, Though you may look cute.

D7 Gmaj7 Gdim Am7 C D7 G7 Gdim

In your bath - ing suit, We don't know who you are.

G7 Gdim Dm7 G7 Cmaj9 C6

1. There's no know - ing Who you are go - ing To meet Sur le  
2. There's no say - ing Who may be play - ing With you Sur le

Bdim Cdim Dm7 G7 C

Plage. You may run up a - gainst a Ra - jah, Or may - be  
Plage. A knight who's left be - hind his charg - er, May call you

Gdim Dm7 Cdim G7 Gdim Dm7 G7

your man Will be a poor man. Sal or Su - sie Can - not be choos -  
duck - y, Won't you be luck - y? In the o - cean You'll find e - mo -

Cmaj9 C6 D7 Cdim Cmaj9 Am7

ey, For here love's a guess - ing game Sur le Plage Sur le  
tion May play you a fun - ny game Sur le Plage Sur le

D7 Cdim Dm7 G9 C6 Cdim G7 Gdim Dm7 G9

Plage 1. Ev - 'ry one looks the same. 2. Ev - 'ry one looks  
Plage G A9 A7 Dm9 G7 G7-9 C

the, Ev - 'ry - one looks the, Ev - 'ry - one looks the same.

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## THE STORY OF MY LIFE

HAL DAVID and BURT F. BACHARACH

Some - day I'm gon - na write The Sto - ry Of My Life. I'll tell a - bout the  
 night we met and how my heart can't for - get the way you smiled at me.  
 I'd like the world to know The Stor - y Of My Life, the mo - ment when your  
 lips met mine, and that first ex - cit - ing time I held you close to me.  
 The sor - row when our love was break - ing up, the mem - 'ry of a bro - ken  
 heart. — Then lat - er on the joy of mak - ing up, nev - er, nev - er more to part. — There's  
 one thing left to do be - fore my sto - ry's through. Boy I've got to take you for my wife  
 so The Sto - ry Of My Life can start and end with you. Girl You've got to take me for your wife  
 so The Sto - ry Of My Life can start and end with you. Some -  
 end and start and end and start and end with you.

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## TILL

Slowly

Words by CARL SIGMAN Music by CHARLES DANVERS

Till the moon de - serts the sky Till all the seas run dry,  
 Till then I'll wor - ship you. Till the tro - pic sun grows cold,  
 Till this young world grows old, My dar - ling, I'll a - dore you. You  
 are my rea - son to live, All I own I would give just to have you a -  
 dore me. Till the ri - vers flow up - stream Till lo - vers cease to  
 dream Till then I'm yours, be mine. mine.

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# TAKE A GOOD LOOK AROUND *From the Musical "MADAME APHRODITE"* Lyric and Music by JERRY HERMAN

You don't see the rain - bow o - ver your roof, \_\_\_\_\_ You're too bus - y, star - in' holes in the  
 There may be a for - tune un - der your shoe, \_\_\_\_\_ While you're cry - in' that you're pov - er - ty  
 ground; \_\_\_\_\_ I would like to re - mind ya life goes right on be - hind ya, Take a  
 bound; \_\_\_\_\_ Stretch your neck while you're a - ble, stretch it un - der the ta - ble, For a  
 good look a - round. \_\_\_\_\_  
 good look a - round. \_\_\_\_\_

Now's the time to stop and look and lis - ten, \_\_\_\_\_ There's a lot of liv - in' that you're  
 miss - in'. \_\_\_\_\_ While you spend your life - time long - ing for love, \_\_\_\_\_  
 In your lap it's beg - gin' you to be found; \_\_\_\_\_ Los - ers lose to the find - ers, come on,  
 rip off those blind - ers, Take a good look a - round. \_\_\_\_\_

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# THE TEMPO OF THE TIMES *From the Musical "MEDIUM RARE"* Lyric by CAROLYN LEIGH Music by CY COLEMAN

It's a rat race on a tread - mill, it's the tem - po of the times. It's a wild chase for a  
 cheap thrill, it's the ter - ri - ble tem - po of the times. As the times go so we all go. For that  
 tin - sel rain - bow we try; And we try a lot, but ask what have we got? And what have we got to re -  
 ply? we got mo - vie stars we got pow - er - ful cars And all the ci - gars you can buy. No won - der we're lost,  
 No won - der I cry. Dar - ling, love me, let our hearts beat Let the pulse mount, let it soar. And if  
 need be, when our lips meet, let the kiss count e - ven more, For it's hold tight to our love to - night, While that  
 old speed - om - e - ter climbs. Or be laid low by the tem - po of the times.

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**TANGERINE** *From the Film "THE FLEET'S IN"*

JOHNNY MERCER and VICTOR SCHERTZNER

D+ Gm7 C7 Gm7 C7 F F6 Bdim Gm7 C7 Gm7 C7  
 Tan - ge - rine She is all they claim With her eyes of night and lips as bright as  
 FMaj7 D7b9 D+ Gm7 C7 Gm C7 F F6 E7  
 flame Tan - ge - rine When she danc - es by Sen - or -  
 A F#m Bm7 E9 A7 D9 D7b9 Gm7 C7 C9  
 i - tas stare and ca - bal - le - ros sigh. And I've seen Toasts to  
 F F6 Bdim Gm7 C7 Gm7 C7 A7 A7b5 D9 Gm Bb 3  
 Tan - ge - rine Raised in ev - 'ry bar a - cross the Ar - gen - tine, Yes, she has them all on the  
 Em7 A7 Dm7 F 3 G7 G7 Bb Gm7 C7b9 F  
 run But her heart be - longs to just one Her heart be - longs to Tan - ge - rine.

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**THANKS FOR THE MEMORY** *From the Film "THE BIG BROADCAST OF 1938"*

LEO ROBIN and RALPH RAINGER

Gm7 C9 F6 F#dim C7 F  
 Thanks for the mem - o - ry of can - dle light and wine, Cas - tles on the Rhine, The  
 Thanks for the mem - o - ry of sen - ti - mental verse, No - thing in my purse, And  
 D#dim C7 F#dim Gm Adim Gm Gm7 C9 C7  
 Par - the - non and mo - ments on the Hud - son Riv - er Line. How love - ly it was!  
 chuck - les when the preach - er said "For bet - ter or for worse" How love - ly it was!  
 Gm7 C7 F6 F#dim C7 F  
 Thanks for the mem - o - ry of rain - y af - ter - noons, Swing - y Har - lem tunes, And  
 Thanks for the mem - o - ry of lin - ge - rie with lace, Pils - ner by the case, And  
 D#dim C7 F#dim Gm Adim Gm Gm7 E7 Eb7  
 mo - tor trips and burn - ing lips and burn - ing toast and prunes. How love - ly it was!  
 how I jumped the day you trumped my one and on - ly ace. How love - ly it was!  
 Ab 3 Eb7 Ab 3 F#dim C Am Dm7 G9  
 Ma - ny's the time that we feast - ed And ma - ny's the time that we fast - ed. Oh, well, it was swell while it last - ed; We  
 We said good bye with a high - ball; Then I got as "high" as a stee - ple. But we were in - tel - li - gent peo - ple; No  
 Gm7 C9 C+ D7 Gm7 C9 F6 F#dim  
 did have fun and no harm done. And thanks for the mem - o - ry of sun - burns at the shore,  
 tears, no fuss, Hur - ray for us. So thanks for the mem - o - ry and strict - ly en - tre - nous,  
 C7 F D#dim C7 1 F#dim Gm Adim Gm Gm7 C9 F D7b9  
 nights in Sing - a - pore. You might have been a head - ache but you nev - er were a bore. So thank you so much.  
 Dar - ling, how are you? And how are all the lit - tle dreams that  
 2 F#dim Gm Fdim F Db7 Gm7 C9 F  
 nev - er did come true? Awf - 'ly glad I met you, Chee - ri - o and too - dle - oo And thank you so much!

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**THAT OLD BLACK MAGIC** *From the Film "STAR SPANGLED RHYTHM"*

JOHNNY MERCER and HAROLD ARLEN

That old black mag - ic has me in its spell. That old black mag - ic that you weave so well.  
 Those i - cy fin - gers up and down my spine. The same old witch - craft when your  
 eyes meet mine. The same old tin - gle that I feel in - side And then that el -  
 e - va - tor starts its ride And down and down I go, 'round and 'round I go  
 like a leaf that's caught in the tide. I should stay a - way but what can I do  
 I hear your name and I'm a - flame, A - flame with such a burn - ing de - sire  
 that on - ly your kiss can put out the fire. For you're the lov - er I have wait - ed for.  
 The mate that fate had me cre - at - ed for And ev - 'ry time your lips meet  
 mine Dar - ling down and down I go, 'Round and 'round I go in a spin,  
 Lov - ing the spin I'm in Un - der that old black mag - ic called love!

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**TO EACH HIS OWN** *From the Film "TO EACH HIS OWN"*

JAY LIVINGSTON and RAY EVANS

A  
 rose must re - main with the sun and the rain or its love - ly prom - ise won't come true. To  
 good is a song if the words just don't be - long and a dream must be a dream for two. No  
 each his own, to each his own And my own is you. What For me there's you: If a  
 good a - lone, to each his own  
 flame is to grow there must be a glow, To o - pen each door there's a key. I need you I know I  
 can't let you go, Your touch means too much to me. Two lips must in - sist on two more to be kissed or they'll  
 nev - er know what love can do. To each his own. I've found my own one and on - ly you.

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**THAT'S AMORE** From the Film "THE CADDY"

JACK BROOKS and HARRY WARREN

When the moon hits your eye like a big piz - za pie, that's a - mor - é.

When the world seems to shine like you've had too much wine, that's a -

mo - ré. Bells will ring, ting - a - ling - a - ling, ting - a - ling - a -

ling, and you'll sing, "Vee - ta bel - la." Hearts will

play, tip - py - tip - py - tay, tip - py - tip - py - tay like a gay tar - an - tel - la. (Luck - y

fel - la.) When the stars make you drool just like pas - ta fa - zool, 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 - nor - e, Scuz - za me, but you

see, back in old Na - po - li, that's a - mor - é.

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**TWILIGHT ON THE TRAIL** From the Film "THE TRAIL OF THE LONESOME PINE"

S. MITCHELL and L. ALTER

When it's twi - light on the trail And I jog a - long The  
And I rest once more My  
And my voice is still Please

world is like a dream, And the rip - ple of the stream Is my song.  
ceil - ing is the sky, And the grass on which I lie Is my floor.  
plant this heart of mine Un - der - neath the lone - ly pine on the hill.

3 times  
Nev - er ev - er have a nick - el in my jeans. Guess I was born that way. When it's  
Nev - er ev - er have a debt to pay.  
Still I un - der - stand what real con - tent - ment means.

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# THAT'S ENTERTAINMENT

From the Film "BAND WAGON"

Words by HOWARD DIETZ  
Music by ARTHUR SCHWARTZ

**Bb** **Bb+ Ebm Bb+** **Cm7** **F7** **Bb6** **Bdim**

The clown with his pants fall - ing down, Or the dance that's a  
lights on the la - dy in tights, Or the bride with a  
clerk who is thrown out of work by the boss who is

**Cm7** **D7** **D7+5** **D7-9** **Gm** **Eb** *To Coda* **C** **Cm** **D7+** **D7**

dream of ro - mance, Or the scene where the vil - lain is mean;  
guy on the side, Or the ball where she gives him her all;  
thrown for a loss by the skirt who is

**1.** **Cm7** **Ddim** **Cm7** **F7** **2.** **F7** **Bb9** **Cm6** **Bb9** **Eb**

That's en - ter - tain - ment! The  
That's en - ter tain - ment! The plot can be

**Eb+** **Eb6** **Fm7** **Bb7** **Eb** **Eb+** **Eb6** **C7**

hot, sim - ply teem - ing with sex A gay di - vor - cee who is af - ter her "ex"

**F** **F+** **F6** **G9** **C7** **F** **Eb6**

It can be Oe - di - pus Rex Where a chap kills his fa - ther, and

**Dm** **3** *D. S. al Coda* **Cm7** **F7** **Coda** **Bb** **C9** **F7** **Bb**

caus - es a lot of both - er. The do - ing him dirt; The world is a

**Cm7** **F7** **Bb** **G7** **C9** **C7** **F7** **Bb** **Eb** **Bb**

stage, the stage is a world of en - ter - tain - ment!

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**THEME FROM BORSALINO (Generique)**

From the Film "BORSALINO"

PIERRE DELANOE and CLAUDE BOLLING

C F

L'a - ven - ture c'est pour les loups C'est pas pour toi — ca n'est pas pour nous C'est

G7

pour les fous qui n'ont de gout — Que pour la peur au ven - tre Et qui se fou - tent de

C C

tout. — L'a - ven - ture C'est pour les loups Les hors la loi — ca n'est  
L'a - ven - ture C'est pour les loups C'est pas pour toi — ca n'est

F G7

pas pour nous Mais nous on a Le ci - ne - ma — Ou pour huit francs cin - quan - te On peut al - ler —  
pas pour nous C'est pour les fous Pour les voy - ous — Pour ceux qui se con - ten - tent Dans la vie de —

C C7 F

— n'im - porte ou, — On peut re - ver quand on est mo - me Qu'on est le chef, qu'on est le  
— fair jou - jou. — Ils jouent leur tete en cour d'as - si - se Ils jouent la tein - ne quel que -

D7 Fm Em C Am F#7 B7 Em G7

roi — On peut se ba - tir un roy - au - me Dans - u - ne cham - bre sous les toits. —  
fois — Mais sont sin - cer's quand ils te di - sent "La chan - ce ca n'ex - is - te pas." —

C F

L'a - ven - ture C'est pour les loups c'est pas pour toi — ca n'est pas pour nous. Ce n'est mem pas pour  
*Repeat ad lib and fade*

G C

le pauvr' gars — qui meurt la main au ven - tre "La chanc' ca n'ex - is - te pas." —

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**THEME FROM THE OUT-OF-TOWNERS** From the Film "THE OUT-OF-TOWNERS"

QUINCY JONES

Fmaj7 F11 Fmaj7 F11 Fmaj7 F11

Fmaj7 Dbmaj7 3 Bbmaj7 Bbm7 Eb7 3 Abmaj7 Abm7 Db7 3 Gbmaj7

Cbsus Cb 3 G7sus G7 C11 C9 Fmaj7 F11 Fmaj7 F11

Fmaj7 F11 Fmaj7 Dbmaj7 3 Bbmaj7 Bm7-5 E7 3

Am7 D7-9 3 G7 C11 Fmaj7 F11

Fmaj7 F11 Bbmaj7 G11 Abmaj7 Db6 Fmaj7

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**Theme From "MURDER ON THE ORIENT EXPRESS"**

From the Film "MURDER ON THE ORIENT EXPRESS"

By RICHARD RODNEY BENNETT

Moderately

Musical score for "Theme From 'MURDER ON THE ORIENT EXPRESS'" by Richard Rodney Bennett. The score is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It consists of seven staves of music. The melody features several triplet rhythms. Chord symbols are placed above the notes: Fdim(addC)F, Gm7-5, G9, C13, Fdim(addC)F, Am7-5, D7-9, G9, Bbm6, C13, C7+5-9, Fmaj9, G#dim, Gm7-5, D9, C13, Fm9, Fm, D9maj7, D9, C7sus4, C7, Fdim(addC)F, Gm7-5, G9, C13, Fdim(addC)F, Am7-5, D7-9, G9, Bbm6, C13, C7+5-9, Fmaj7, G#dim, Gm7-5, D9, C13, Fdim(addC)F, D9, C7sus, C7, F, Bbm, F.

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**THEME FROM SERPICO** From the Film "SERPICO"

By MIKIS THEODORAKIS

Moderately

Musical score for "Theme From Serpico" by Mikis Theodorakis. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of four staves of music. The melody is characterized by a steady eighth-note rhythm. Chord symbols are placed above the notes: G, Am, Cm, Am, C, D, G, Am, C, D, G, N.C., Am, D, G, Am, C, D, D7susD7, C, G, N.C., D, G, Am, D, G.

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**THERE'S A SMALL HOTEL** *From the Musical "ON YOUR TOES"*Words by LORENZ HART  
Music by RICHARD RODGERS

Moderato

There's a small ho - tel With a wish - ing well; I wish that we were  
there to - geth - er. There's a brid - al suite One room bright and neat, Com -  
plete for us to share to - geth - er. Look - ing through the  
win - dow you can see a dis - tant stee - ple; Not a sign of peo - ple,  
Who wants peo - ple? When the stee - ple bell says "Good night, sleep well," we'll  
thank the small ho - tel to - geth - er. tel. We'll creep in - to our lit - tle  
shell And we will thank the small ho - tel to - geth - er.

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**TRUE LOVE** *From the Film "HIGH SOCIETY"*

Words and Music by COLE PORTER

I give to you and you give to me True love, true  
love, So, on and on it will al - ways be True love, true  
love. For you and I have a guard - ian an - gel on high With noth - ing to do  
But to give to you and to give to me Love for - ev - er true.

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# THIS WILL BE (An Everlasting Love)

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Words and Music by  
MARVIN YANCY and CHUCK JACKSON

This will be an everlasting love, I'm so glad that he found me in time, I'm so glad that  
 the one I've waited for. This will be the first time anyone has loved he rec-ti-fied my mind. This will be an everlasting love for  
 me, Oh! me, Oh!  
 Lov-ing you is some kind of wonderful, because you've shown me  
 just how much you care. You've given me the thrill of a life-time and  
 made me believe you've got more thrills to spare, oh! This will be an everlasting  
 ing love, Oh, yes it will, now.  
 You've brought a lot of sunshine in-to my life, You've filled me with happiness I  
 nev-er knew. You gave me more joy than I ev-er dreamed of and no one, no one can  
 take the place of you. This will be you and me,  
 Yes-sir-ree, eternal-ly Hug-ging and squeez-ing and kiss-ing and pleas-ing to-  
 gether for-ev-er thru rain or what-ev-er. This will be you and me. So  
 long as I'm living my love I'll be giving to you. I'll be serving 'cause you're so deserving.

**THERE'S NO TUNE LIKE A SHOW TUNE**

From the Musical "PARADE"

Music and Lyric by JERRY HERMAN

There's just no tune as ex - cit - ing  
 As a show tune In two - four.  
 When it's played, you can just tell There's foot - lights ev - 'ry - where.  
 When it's played, you can just smell The grease - paint in the air.  
 It's a smart beat, that's in - vit - ing,  
 It's the heart - beat of the score.  
 There's just no tune as ex - cit - ing  
 As a show tune in two - four!

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**TODAY'S A WONDERFUL DAY**

From the Film "ALICE IN WONDERLAND"

Lyric by LEE ADAMS

Music by CHARLES STROUSE

To - day's a won - der - ful day! Lock your trou - bles in the  
 at - tic; It's a day to feel ec - stat - ic! To -  
 day's a won - der - ful day! Birds are chirp - in', buds are  
 bloom - in'; What a pleas - ure to be hu - man! As the grass - hop - pers  
 hop I can just hear 'em say, What a one, two, three, one, two, three won - der - ful  
 day! So throw those wor - ries a - way! Just be hap - py!  
 'Cause to - day's a won - der - ful day!

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**TOMORROW MAY NEVER COME**

MAYNOR STEWARD and PRINCE WOOTEN

Musical score for 'Tomorrow May Never Come' in E-flat major. The score consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Don't put off for to-mor-row what we can do to-day. So, my love, think it o-ver Re-mem-ber when you do, the Let's make hay while the sun shines. Please be mine. Now is the right time best laid plans of man of-ten go a-stray. Love me right a-way be-cause to-mor-row may nev-er come, to-mor-row may nev-er come, to-mor-row may nev-er come. No, don't de-lay. Please love me. Come right a-way. Please love me. Come to my arms, my love, and say I love you. Don't put off for to-mor-row what we can do to-day, to-mor-row may nev-er come."

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**THAT KIND OF WOMAN**

Inspired by the Film "THAT KIND OF WOMAN"

HAL DAVID and BURT F. BACHARACH

Musical score for 'That Kind of Woman' in G minor. The score consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "That Kind Of Wo-man is-n't the right kind of wo-man for me, for That Kind Of Wo-man love is a game that a wo-man must play, must me, play, but That Kind Of Wo-man hap-pens to be all a wo-man should Some-day she'll hurt me, some-day she'll sim-ply de-sert me, they be, warm as a fire, soft as the sum-mer-y rain and so thrill-ing to say, May-be I'm fool-ish, fool-ish to think I can hold some-one born to a kiss. If my de-sire drives me a lit-tle in-sane, am I real-ly to blame for this? To need to be free, but That Kind Of Wo-man hap-pens to be the, one wo-man for me."

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**THEY WERE YOU** *From the Musical "THE FANTASTICKS"*Words by TOM JONES  
Music by HARVEY SCHMIDT

Valse moderato

When the moon was young, When the month was May, When the stage was hung for my hol - i - day, I saw shin - ing lights, but I nev - er knew, They were you, they were you, they were you. When the dance was done, When I went my way, When I tried to find rain - bows far a - way, All the love - ly lights seemed to fade from view, They were you, they were you, they were you. With - out you near me, I can't see. When you're near me, won - der - ful things come to be. Ev - 'ry se - cret pray'r, Ev - 'ry fan - cy free, Ev - 'ry - thing I dared for both you and me, All my wild - est dreams mul - ti - plied by two, They were you, they were you, they were you. They were you, they were you, they were you.

**THINGS I'D LIKE TO SAY** *From the Film "THE GOLDEN HEAD"*

MITCH MURRAY

If I was - n't shy I would look in your eye and I would find the way to say the things I'd like to say. Some things that I feel I can nev - er re - veal; I wish I knew the way to say the things I want to say; But how can I ask you to be mine. I guess I will have to take my time. Sweet words in my heart, tell me where do I start? I on - ly hope per - haps one day I'll say the lit - tle things I'd like to say.

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**A THOUSAND VIOLINS** *From the Film "THE GREAT LOVER"*

JAY LIVINGSTON and RAY EVANS

They say, and gyp - sies know, one day man - y moons a - go Two lov - ers knew such bliss, a thou - sand vi - o - lins played when they would kiss. And now, like days gone by, when two gyp - sy lov - ers sigh A thou - sand vi - o - lins, sigh - ing vi - o - lins, come from the sky. Sweet ser - e - nade please come to me I need your aid to make him see To make those lips that haunt me so, and taunt me so, want me so. My dar - ling, take my heart and make mag - ic mu - sic start. Be still and we may hear those thou - sand vi - o - lins so near.

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## THEME FROM "CLAIR DE LUNE"

CLAUDE DEBUSSY, BILL HANSEN and JOHN BRIMHALL

Soft-ly through the night, the moon-beams steal-ing send their light, A light re-veal-ing  
 in the night, The face of my true love. Moon-beams, did you know that I would find there in your glow,  
 A voice that sang there soft and low, songs of love, Love-ly songs that still haunt me yet of  
 love, Of a love that I can't for-get, So Moon-beams in the night, You bring mag-ic  
 with with your light, Keep on shin-ing, ev-er shin-ing, Shin-ing on my love.

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## TINA MARIE

BOB MERRILL

Hip, I did-n't know lips could kiss, Hup, I did-n't know eyes could flirt, Hoop, I did-n't know girls could be like  
 Ti-na Ma-rie Hip, I did-n't know I could sail, Like a pen-ny boat in a gale. What she's do-in'll  
 be the ru-in of me. Ti-na, Ti-na, Ti-na, Ti-na. Ah-ha! You sweet lit-tle schem-er, Ti-na Ma-rie.  
 Ooh what-cha do, Your brand of voo- doo's too much for me. Ti-na, Ti-na, Ti-na, Ti-na Ah-ha! Oh Ho! How I dream\_a'  
 steal-in' your charms. I'm gon-na mar-ry ya, some night I'll car-ry ya off in my arms.

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## THEN YOU'VE NEVER BEEN BLUE

JOE YOUNG, TED FIORITO and S.E. LEWIS

If you've nev-er had to count a mil-lion sheep, Then You've Nev-er Been Blue, nev-er been blue. If you  
 nev-er had to cry your-self to sleep, Then You've Nev-er Been Blue, nev-er been blue. I know I could  
 go on laugh-ing at trou-ble, plain trou-ble, But when it con-cerns the heart, the  
 pain seems dou-ble. Nev-er wor-ry 'bout a lit-tle hurt or two, There's noth-ing at all  
 both-er-ing you, If you nev-er had a pal who stole your gal, Then you've nev-er, no, you've nev-er been blue.

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# THE 3rd MAN THEME (The Harry Lime Theme) From the Film "THE 3rd MAN"

Words by WALTER LORD  
Based on music composed and arranged by ANTON KARAS

When a zith - er starts to play, you'll re - mem - ber yes - ter - day;  
 In its haunt - ing strain Vi - en - na lives a - gain, free and bright and gay.  
 In your mind — a sud - den gleam of a half — for - got - ten dream,  
 In your mind — the sud - den gleam of a well — re - mem - bered dream,  
 seems to glim - mer when you hear the third man theme. —  
 shines so bright - ly when you hear the third man theme. — *Fine*  
 Once a - gain — there comes to mind some - one that — you left be - hind,  
 love that some - how did - n't last in that hap - py cit - y of the past.  
 Does she still re - call the dream, that rap - ture so su - preme when first she heard — the haunt - ing  
 third man theme? — Car - ni - vals and car - ou - sels and fer - ris wheels and par - a - sols, the  
 Dan - ube nights, the danc - ing lights a - gain will shine. — The zith - er's sweet re - frain  
 keeps swirl - ing in your brain like new May wine. Strauss waltz - es, can - dle glow, — and the laugh - ter of  
 long a - go — fill the mag - ic chords and make it seem like to - day. You  
 nev - er knew that you could be — En - chant - ed by a mel - o - dy. — The years will nev - er drive it  
 hear it in the twi - light hush — and in the morn - ing traf - fic rush. — A song that's al - ways new in  
 1. out; — You don't know why — It's some - thing you can't live with - out. You your heart, a — part of you. Oh,  
 2. *D.C. al Fine*  
 C G7

**TAKE YOUR SHOES OFF, BABY**

GENE AUSTIN

*B $\flat$  C7 F7 B $\flat$  D7*  
 Let us fly a-way to the rock-can-dy moun-tains, Just you and I Where the  
*C9 C7 C9 C7 C9 Cm7 F+ B $\flat$  F7*  
 blue-bird sings by the cham-pagne springs We'll kiss the blues good - bye Let us  
*B $\flat$  C7 F7 B $\flat$  D7 C9 C7*  
 wan-der down a rose pet-al path-way And if you feel in-clined Take your shoes off ba-by, take your  
*C9 C7 Cm7 E $\flat$ m F7 B $\flat$  D D9*  
 shoes off ba - by, And start run-nin' thru my mind. And af - ter we've reached the  
*D+ D9 Gm F7 B $\flat$  D7 Gm C7 Gm7 C C7*  
 end of the world And stand on the edge of time. We'll sail a-way on an o-ccean of love, on  
*E $\flat$  3 E $\flat$ m F7 B $\flat$  C9 F7 B $\flat$*   
 rip - pl-ing thrills that rhyme. Let me guide my love through the strang - est pla - ces where love is blind  
*D7 C9 C7 C9 C7 Cm7 E $\flat$ m F7 B $\flat$*   
 Take your shoes off ba-by, take your shoes off ba - by, And start run-nin' thru my mind.

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**TELL ME THAT YOU LOVE ME, JUNIE MOON**

From the Film "TELL ME THAT YOU LOVE ME, JUNIE MOON"

PHILIP SPRINGER

*D A6 Bm D D6*  
*A7sus A7 Bbm B $\flat$  Bbmaj7 A7sus A7*  
*D A6 Bm D D6 A7sus*  
*A7 Bbm B $\flat$  Bbmaj7 E $\flat$ maj7 3 Ab6*  
*E $\flat$ maj7 3 Asus D A6 Bm*  
*D D6 A7sus A7 Bbm B $\flat$  A7sus D*

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**THE THRILL IS GONE**

From the Musical "GEORGE WHITE'S SCANDALS — 11th EDITION"

By LEW BROWN and RAY HENDERSON

The Thrill Is Gone! The Thrill Is Gone! I can see it  
 in your eyes, I can hear it in your sighs, Feel your touch and re-a-lize The  
 Thrill Is Gone. The nights are cold For love is old, Love was grand when  
 love was new. Birds were sing-ing, Skies were blue, Now it don't ap-pear to you, The  
 Thrill Is Gone. This is the end So why pre-tend And let it  
 lin-ger on, The Thrill Is Gone. The Gone.

Chords: Dm G9 Gm7 C9 C7+5 Fmaj7 F6 Eb Gm6 A7+ A7 Dm Gm6 Dm6 Bb7 Gm E7-5 A+ A7 Dm G9 Gm7 C9 C7+5 Fmaj7 F6 Eb Gm6 A7+ A7 Dm Gm6 Dm6 Bb7 Gm7 Dm C#dim A7 F Fmaj7 Bm7-5 Bb7-5 Dm Gm7 Eb9 Eb7 A+ A7 A7-9 A+ 1. Dm Dm7 Bbmaj7 E7-5 A7 2. Dm Gm6 Dm Gm6 Dm

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**THIS CAN'T BE LOVE**

From the Musical "THE BOYS FROM SYRACUSE"

Lyric by LORENZ HART  
Music by RICHARD RODGERS

This can't be love be-cause I feel so well, No sobs, no sor-  
 rows, no sighs; This can't be love, I get no diz-zy spell. My  
 head is not in the skies, My heart does not stand still, Just hear it  
 beat! This is too sweet to be love. This can't be  
 love be-cause I feel so well, But still I love to look in your eyes.

Chords: G6 C7 G Am7 D7 Am7 D7 G6 C7 G Am7 D7 G C6 C7 G F#m7 B7 Em7 B7 E7+ A9 D7-9 D7 G C7 G6 GdimAm7 D7 G C G

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**A TIME FOR US (Love Theme From Romeo & Juliet)***From the Film "ROMEO & JULIET"*

LARRY KUSIK, EDDIE SNYDER and NINO ROTA

*Slowly and very expressively*

A time for us some-day there'll be when chains are torn by courage born of a love that's  
 free, a time when dreams so long de-nied can flourish as we un-veil the  
 love we now must hide. A time for us at last to see a life worth-  
 while for you and me, and with our love through tears and thorns we will en-  
 dure as we pass surely through ev-'ry storm. A time for us some-day there'll be a  
 new world, a world of shining hope for you and me. A time for me.

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**THEY'LL NEVER SPLIT US APART***From the Film "ALICE IN WONDERLAND" or "WHAT'S A NICE KID LIKE YOU DOING IN A PLACE LIKE THIS?"*Lyric by LEE ADAMS  
Music by CHARLES STROUSE

They'll nev-er split us a-part, They'll nev-er break up the team, They'll nev-er bust up the  
 act and that's a fact! We're just like but-ter and bread, We're just like ice cream and  
 cake, I ask you could we be clos-er? No, sir. So let them try all they  
 like, They'll nev-er split us a-part, Just let that oc-ches-tra start and there we'll be! As long as  
 these old straw hats still fit us And those hot spot-lights hit us, They'll nev-er split us a-part!

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# TODAY, I LOVE EV'RYBODY

From the Film "FARMER TAKES A WIFE"

Lyric by DOROTHY FIELDS  
Music by HAROLD ARLEN

G G+ Em GMaj7 G6  
 To - day, I love ev - 'ry - bod - y ev - 'ry - bod - y I  
 Adim Am7 F6 D7+5 GMaj9 Am7 GMaj9 Em Am6  
 see: I hope to - day is the day I can say that  
 GMaj7 C9 Bb7 A7 D7b9 D7 G G+  
 ev - 'ry - bod - y loves me! To - day I'd give  
 Em GMaj7 G6 Adim Am7 F6 D7+5  
 an - y - bod - y an - y - thing that I've got: To -  
 GMaj9 Am7 GMaj9 Em Am6 GMaj7 C9 D7b9  
 day I'd state I think all folks are great in - clud - in' them that are  
 G C6 GMaj7 A7 G#m B7+5 B7 B7+5 E7 Bm7 E7  
 not! If joy can be con - ta - gious Then  
 F#m A7b5 A7 A7b5 Am F7 D9 Eb9+5 D9 D+  
 catch this wild out - ra - geous thing and get this world to sing: To -  
 G G+ Em GMaj7 G6 Adim Am7  
 day, I love ev - 'ry - bod - y, ev - 'ry - bod - y I see:  
 F6 D7+5 GMaj9 Am7 GMaj9 Em Am6 GMaj7 C9  
 I hope to - day is the day I can say that ev - 'ry - bod -  
 A7+5 Am F9 Bm7 Am7 D7+9 G  
 - y loves ev - 'ry - bod - y and ev - 'ry - bod - y loves me!

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# THERE WILL NEVER BE ANOTHER YOU

From the Film "ICELAND"

Lyric by MACK GORDON  
Music by HARRY WARREN

Bb7 Eb6 Eb EbMaj7 Dm7 G7 Gm  
 There will be man - y oth - er nights like this, And I'll be stand - ing here with some - one  
 Bbm7 Eb7 Ab Abm Eb Cm Cm7 F7 Cm7 F7  
 new, There will be oth - er songs to sing, An - oth - er fall, an - oth - er spring, But there will nev - er  
 F9 Dm7 Cm7 F7 Fm7 Bb7 Eb6 Eb EbMaj7 Dm7 G7  
 be an - oth - er you. There will be oth - er lips that I may kiss, But  
 Cm Bbm7 Eb7 Ab Abm  
 they won't thrill me like yours used to do, Yes, I may dream a mil - lion dreams, But  
 Eb G7 Cm Cm7 F7 Ebdim Eb D7 Bb7 Eb7 Fm7 Ab6 Abm6 Gm Bb7 Eb  
 how can they come true, If there will nev - er ev - er be an - oth - er you?

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**TOGETHER WHEREVER WE GO** *From the Musical "GYPSY"*Words by STEPHEN SONDHEIM  
Music by JULE STYNE

Moderato

B $\flat$  Cm7 F7 B $\flat$  Cm7 F7 B $\flat$  C7  
 Wher - ev - er we go, — What - ev - er we do, — We're gon - na go through — it to -  
 F7 E $\flat$  Fdim F7 B $\flat$  Cm7 F7 B $\flat$  Cm7 F7 B $\flat$   
 geth - er. — We may not go far, — But sure as a star, — Wher - ev - er we are, —  
 C7 Fdim E $\flat$ 6 F7 B $\flat$ m C7(b9) Fm D $\flat$ 7  
 — it's to - geth - er. — (SHE) Wher - ev - er I go, — I know he goes. — (HE) Wher -  
 G $\flat$  A $\flat$ 7+ D $\flat$  C $\flat$  B $\flat$ m6  
 ev - er I go, — I know she goes. — (SHE) No fits, no fights, no feuds and no e - gos. — (HE) A -  
 C7 F7 Cm7 F7 B $\flat$  Cm7 F7 B $\flat$  Cm7  
 mi - gos, — (BOTH) To - geth - er! Through thick and through thin, — All out or all in, —  
 F7 B $\flat$  Gm7 Cm6 D7 Gm B $\flat$ +  
 And wheth - er it's win - place or show, — With you for me and me for you, We'll  
 Gm7 C7 B $\flat$ 6 Cm7 F9 B $\flat$   
 mud - dle through what - ev - er we do — To - geth - er, wher - ev - er we go! —

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**THANKS** *From the Film "TOO MUCH HARMONY"*

JOHNSTON-COSLOW

Moderato

C E7 A7 Dm  
 Thanks for all the love - ly de - light. I found in your em - brace I'm thank - ful tho' I  
 thanks for un - for - get - a - ble nights I nev - er can re - place And mem - o - ries that  
 1 G G+ C Cm sust. G7 Dm7 Dm $\flat$ 5 G7 C Dm7 C E9  
 know it's end - ing all too soon. — And ling - er like a haunt - ing tune. — it is bet - ter to have  
 E7 A C#7  
 loved you dear and lost, than nev - er to have loved at all. — It is bet - ter, for no  
 F#m Ab7 sust. Ab7 G7 sust. G7 C  
 mat - ter what the cost I held the world in sway an Em - per - or for a day. And thanks a - gain for .  
 E7 A7 Dm Dm7 G7 C Ab C  
 tak - ing me on — the road to Par - a - dise, We lost our way, but still I must con - vey my thanks.

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# THERE! I'VE SAID IT AGAIN

REDD EVANS and DAVE MANN

Slow, with expression

I love you, there's no - thing to hide, It's bet - ter than burn - ing in - side, I  
 love you, no use to pre - tend, There! I've said it a - gain. I've said it, what  
 more can I say? Be - lieve me, there's no oth - er way, I love you, I will to the end,  
 There! I've said it a - gain. I've tried to drum up a phrase that would sum up all that I feel for  
 you, But what good are phras - es? The thought that a - ma - zes is you love me, and it's  
 heav - en - ly, For - give me for want - ing you so, but one thing I want you to know, I've  
 loved you since heav - en knows when, There! I've said, it a - gain.

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# TRUE BLUE LOU

LEO ROBIN, SAM COSLOW and RICHARD A. WHITING

She was a dame in love with a guy, She stuck to him but did - n't know why.  
 Ev - 'ry - one blamed her still they all named her True Blue Lou. He gave her noth - ing,  
 she gave him all. But when he had his back to the wall, Who fought to save him  
 smiled and for - gave him? True Blue Lou. He got a break and went a - way to  
 get a new start; But poor kid, she nev - er got a break ex - cept the one way  
 down in her heart. May - be some - where in heav - en a - bove there's a re - ward for  
 that kind of love! An - gels won't blame her, they too will name her True Blue Lou.

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Slow Rock

This is my pray'r, My on-ly pray'r— When the night comes And all is still— On my  
pil- low, This is my pray'r That she will care, Real-ly will care,— When I need her, She will be  
there, Tho' it be cloud- y or fair. Oh, let her love me When we kiss let a  
fire— start, And let her want me The way that I want her, With all my heart. This is my  
pray'r My si- lent pray'r, — All I wish for On ev- 'ry star — May her his  
arms be Nev- er too far, When I a- wake May the day bring, — for her my  
fin- ger My His ring to wear, This is my pray- 'r my pray'r. This is my pray'r.

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## THAT CHICK'S TOO YOUNG TO FRY

By TOM EDWARDS and JIMMY HILLIARD

Moderato

Say boy! Don't you harm that bird, Don't you dare to try. Start re- leas- ing that chick-en or  
you'll get a lick-in', That chick's too young to fry, Hey boy! Bet- ter take my word,  
here's the rea- son why: Got- ta feed her up stead- y un- til she gets read- y, That chick's too young to  
fry. Take her back in- to the barn- yard, then let her go, Just turn her loose, way out there in the  
barn- yard where she will grow up for a good use. Say boy! There will come a time some day by and  
by, She'll be read- y for fry- in', dry your eyes and stop cry- in' That Chick's Too Young To Fry. —

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# TO THE ENDS OF THE EARTH

NOEL SHERMAN and JOE SHERMAN

To The Ends Of The Earth I'll fol - low my star.  
 mel - o - dy dies, the song lingers on,  
 To The Ends Of The Earth just to be where you are.  
 And a thou - sand good - byes won't con - vince me you're gone.  
 No mat - ter where you roam, I'll nev - er be far be hind. Who  
 I'll fol - low you, my love, you'll nev - er be  
 cares where the path may wind as long as I find you? Though the  
 free. To The Ends Of The Earth till you've  
 giv - en your love to me!

*To Coda*  
*D.S. al Coda*

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# TURN AROUND

MALVINA REYNOLDS, ALLEN GREENE and HARRY BELAFONTE

Where are you go - ing? My lit - tle one, Lit - tle one, Where are you  
 Where are you go - ing? My lit - tle one, Lit - tle one, Lit - tle dirn - dels and  
 go - ing? My ba - by, My own. Turn a - round, and you're two, Turn a -  
 pet - ti - coats, Where have you gone? Turn a - round, and you're ti - ny, Turn a -  
 round, And you're four Turn a - round, and you're a young girl, go - ing out of the door.  
 round, And you're grown Turn a - round, and you're a young wife, with babes of your own.  
 Turn a - round, turn a - round, turn a - round and you're a young girl, go - ing out of the door.  
 young wife, with babes of your own.

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# TOYLAND "Babes In Toyland"

V. HERBERT

Toy - land! Toy - land! Lit - tle girl and boy - land, While you dwell with -  
 Child - hood's Joy - land, Mys - tic mer - ry Toy - land! Once you pass it's  
 - in it - You are ev - er hap - py then bor - ders you can ne'er re - turn a - gain.

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**TRUE CONFESSION** *From the Film "TRUE CONFESSION"*

SAM COSLOW and FREDERICK HOLLANDER

I have a true con - fes - sion to make to you a - lone, It's  
 all a - bout the way\_ I love you and a - dore you, my own. I've tried to seek ex - pres - sion  
 for this de - sire I feel, You've made a ver - y deep\_ im - pres - sion that my heart must re - veal.  
 Let me con - fess\_ what I feel for you\_ the dreams\_ that I dream I'd e - ven lie\_ and I'd  
 steal for you, \_ or go to most an - y ex - treme This is my true con - fes - sion  
 I swear by stars a - bove, And now you're in com - plete\_ pos - ses - sion of my se - cret of love.

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**TWO SLEEPY PEOPLE** *From the Film "THANKS FOR THE MEMORY"*

FRANK LOESSER and HOAGY CARMICHAEL

Here we are, out of cig - a - rettes, Hold - ing hands and yawn - ing,  
 Here we are, in the co - zy chair, Pick - ing on a wish - bone  
 Look how late it gets, Two sleep - y peo - ple, by dawn's ear - ly light, And  
 From the Frig - id - aire, Two sleep - y peo - ple with noth - ing to say And  
 too much in love to say "Good - night." too much in love to break a - way. Do you re -  
 mem - ber the nights we used to lin - ger in the hall?\_ Fath - er did - n't like you at all. Do you re -  
 mem - ber the rea - son why we mar - ried in the fall?\_ To rent this lit - tle nest, and get a bit of rest. Well,  
 here we are just a - bout the same, Fog - gy lit - tle fel - la, Drow - sy lit - tle dame,  
 Two sleep - y peo - ple, by dawn's ear - ly light, And too much in love to say "Good - night."

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**TRUE GRIT** From the Film "TRUE GRIT"

Words by DON BLACK  
Music by ELMER BERNSTEIN

One day, lit-tle girl, the sad-ness will leave your face as soon as you've won  
 girl, you'll won-der what life's a - bout, but oth-ers have known  
 your fight to get jus-tice done. Some days, lit-tle won a-lone. So, you'll look a -  
 few bat-tles are  
 round to find some - one who's kind, some-one who is fear-less like you. The  
 pain of it will ease a bit when you find a man with true grit. One day you will  
 rise and you won't be-lieve your eyes. You'll wake up and see a world that is fine and free.  
 — Though sum-mer seems far a - way, you will find the sun one day.

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**THINK SPRING** From the Musical "COME SUMMER"

Lyric by WILL HOLT  
Music by DAVID BAKER

1. Think ap - ple trees, think clo - ver,  
 (2. Think) ber - ry stains, think birch - es,  
 (3. Think) vil - lage squares, think wild - wood,  
 nem - o - nes } all o - ver. Think run - ning brooks,  
 fresh - er breeze } and church - es. Think soft as silk,  
 lov - ers' lanes } think child - hood. Think coun - ter - pane  
 coun - ty fairs,  
 — gone cra - zy, Think o - pen doors, think la - zy.  
 — think sand - y, Think but - ter - milk and bran - dy.  
 — think thank - ee, Think right as rain, think Yan - kee.  
 Those long roads to wan - der, Those long thoughts to  
 When lov - ers start hum - min', Then spring-time's sure  
 Those long roads to wan - der, Those long thoughts to  
 pon - der. Think melt - ing snow, an A - pril glow,  
 com - in'. Think mist - y moons, and sing - ing tunes,  
 pon - der. Think A - pril glow, think long a - go, } Yes - sir -  
 ee, that's the thing, Think Spring. 2. 3. Think Spring.

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# TRY TO REMEMBER From the Musical "THE FANTASTICKS"

Moderato

Words by TOM JONES  
Music by HARVEY SCHMIDT

1. Try to re - mem - ber the kind of Sep - tem - ber when that life was  
 2. Try to re - mem - ber when life was so ten - der that no one  
 3. Deep in De - cem - ber it's nice to re - rem - ber al - tho' you

slow and oh, so mel - low. Try to re - mem - ber the  
 wept ex - cept the wil - low. Try to re - mem - ber when  
 know the snow will fol - low. Deep in De - cem - ber it's

kind of Sep - tem - ber when grass was green and grain was  
 life was so ten - der that dreams were a kept be - side your  
 nice to re - rem - ber with - out a hurt the heart is

yel - low. Try to re - mem - ber the kind of Sep - tem - ber when  
 pil - low. Try to re - mem - ber when life was so ten - der that  
 hol - low. Deep in De - cem - ber, it's nice to re - rem - ber the

you were a ten - der and cal - low fel - low. Try to re -  
 love was an em - ber a - bout to bil - low. Try to re -  
 fire of Sep - tem - ber that made us mel - low. Deep in De -

mem - ber and if you re - mem - ber, then fol - low. (Echo) Fol - low, fol - low,  
 mem - ber and if you re - mem - ber, then fol - low. (Echo) Fol - low, fol - low,  
 cem - ber our hearts should re - mem - ber, and

fol - low, fol - low, fol - low, fol - low, fol - low, fol - low.  
 fol - low, fol - low, fol - low, fol - low, fol - low, fol - low.

fol - low. Fol - low, fol - low,

fol - low, fol - low, fol - low, fol - low, fol - low, fol - low.

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**TWO A DAY (The Wonderful World Of)** From the Musical "PARADE" Music and Lyrics by JERRY HERMAN

For I was born to play the two a day; The hoke the corn, the  
 emp-ty mat-i-nee. And so I know that vaud'-ville's just a-sleep, And  
 so I got-ta keep on danc-in' till I rake it up and dig it up and wake it up! I get no  
 thrill from this a-tom-ic age, My home is still up-on the Pal-ace stage; Where life's a  
 song as long as I can say: I be-long to the won-der-ful world of the two a day!

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**TIVOLI BELLS** From the Film "THE DAYDREAMER" By MAURY LAWS and JULES BASS

Musical score for "Tivoli Bells" featuring ten staves of music with various chords and melodic lines. The score includes a variety of chord voicings such as F7, Bb, Dm7, G7, Cm, Cm(+7), Cm7, F7, Cm, F7, Bb, Fm7, Bb7, Eb, Ebm, G7, Cm, Cm(+7), Cm7, F7, Bb, Dm7, G7, Cm, Cm(+7), Cm7, F7, Bb, Eb6, Ebm, Bb, Dm7, G7, Cm, Cm(+7), Cm7, F7-9, Bb, Gm7, C7, F, C7sus, Gm7, C7, F, C7, F, C7, F, C7sus, Gm7, C7, F, C7sus, Gm7, C7, F, Ab9, D7, Am7, D7, Am7, D7, Am7, D7, Am7, D7, G, Gm7, C7, F, C7, F, C7sus, Gm7, C7, F, Ab9, Bb7, Ebm7, Ebm7, Ab7, Ebm7, Ab7, Ebm7, Ab7-5, Ab7, Fm7, E9, Ebm7, Abm7, Ab7, Ebm9, Ab13, Ab7-9, Fm7, Bbm7, Bb7, Bb7-9, Ebm7, Ab9, Ebm7, Fm7, Bb9, Am7, Ab9, Gm7, C7, Gm7, C7, Gm7, C7, Fmaj7, F6, A6, E7, A, Am7, D7, Am7, D7, Am7, D7, Am7, D7, Gmaj7, G6, Gm7, C7, F, C7, F, C7sus, Gm7, Am7, Bbmaj7, Gm7, Am7, Gm7, C7, F.

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**THEME FROM THE LAST TYCOON** From the Film "THE LAST TYCOON"

By MAURICE JARRE

Chord symbols: Gm, Gm(maj7), Gm, Gm7, D7, Gm, F#dim, Gdim, D7, Gm, Gm(maj7), Gm, Gm7, D7, Gm, Cm, Fm7, Gdim, Dm, A7, C7, Dm, A7, G7, D7(b9), N.C., *rall.*, *mp*, *Poco meno mosso*, G

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**THEME FROM MARATHON MAN** From the Film "MARATHON MAN"

By MICHAEL SMALL

Chord symbols: C#m, D#7, G#sus, C#m, G#m

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**THEME FROM THE TEN COMMANDMENTS (Love And Ambition)**

ELMER BERNSTEIN

Chord symbols: Db, Ab, Ebm7, Ab, Ebm7, Ab7, Db, Ab7, Eb, Bb, Fm7, Bb7, To Coda, Fm7, Bb7, Eb, Eb7, Abmaj7, Fm, Bb7, Eb, Eb, Cm, G+, Cm7, F9, D. S. al Coda, Fm, Gm, Fm7, Coda, Bb, Fm7, Bb7, Eb

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**VERTIGO** *Inspired by the Film "VERTIGO"*

By JAY LIVINGSTON and RAY EVANS

Bb  
 Down to the depths, up to the heights, gld - dy with joy,  
 Bb6 3 Gb7 Cm 3 Cm6  
 cra - zy with fear, these are my nights! You make me dance, You make me glow,  
 Cm7 Bb  
 Then you're like ice and my par - a - dise is for - ty be - low! This  
 Bb+ Ebmaj7 Eb Ebm6  
 ver - ti - go is driv - ing me in - sane, my love; this ver - ti - go  
 Bb Edim Cm7 3 F9 Bb  
 that has me spin - ning like a top. Where will it stop? I wish you would be just  
 Fm7 3 Bb9 Fm7 Bb9 Eb6 Eb+ Eb Eb6 Eb+ Eb Ebm6 3  
 one way with me; Be warm as you should or leave me for good and let me be free!  
 G7-5-9 Gb13 Bb Fm6 G7  
 Your change - a - ble heart just tears me a - part, you know, as  
 Cm G7 Cm 3 A Bb Fm7 Bb Fm7 Bb Fm7 Bb  
 'round and a - round on this mer - ry - go - round I go! Ver - ti - go! Ver - ti - go!

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**VILIA** *From the Musical "THE MERRY WIDOW"*

Lyric by FORMAN BROWN  
Music by FRANZ LEHAR

F C7-9 F C7+5 FMaj7 F6 F Gm7 C7  
 Vil - ia, Oh, Vil - ia, en - chant - ing the night, Fash - ioned of  
 Gm7 C7 F Gm7 C7 F Edim Dm  
 star - dust, of shad - ow and light. Vil - ia, Oh, Vil - ia, so  
 Am F#dim Gm Gm7 C9 C7-9 F  
 haunt - ing you seem, Can you be more than a dream?  
 Gm7 FMaj7 Gm7 F  
 More than a dream, Vil ia.

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**VINO VINO** From the Film "THE ROSE TATTOO"

HAL DAVID and ALEX NORTH

Oh your lips are soft like grapes up - on the vine, and your kiss - es are as warm and sweet as wine. Is it an - y won - der ev - 'ry time we kiss, I im - plo - re, Vi - no, vi - no, vi - no, vi - no, kiss me more.

When we're un - der - neath the shel - ter of a tree, and your kiss - es are in - tox - i - cat - ing me, oh, I nev - er seem to get e - nough of what I a - dore, Vi - no, vi - no, vi - no, vi - no, kiss me more.

Bel - la, bel - la, bel - la, there's no - bod - y else so sweet

Bel - la, bel - la, bel - la, each kiss is a love - ly treat, 'Cause your lips are soft like grapes up - on the vine, and your kiss - es are as warm and sweet as wine. I'm so bus - y get - ting diz - zy Boy I'm a luck - y sig - nor, }  
 Girl from your kiss - es, sig - nor, } vi - no,

vi - no, vi - no, vi - no, kiss me more. Oh, your more.

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**VOYAGE OF THE WALNUT SHELL (Happy Guy)**

From the Film "THE DAYDREAMER"

By MAURY LAWS and JULES BASS

Repeat ad. lib. - fading out

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# THE WAY OF LOVE

Slowly, with expression

Words by AL STILLMAN  
Music by JACK DIEVAL

When you meet a boy that you like a lot, — And you fall in love — but he  
 loves you not, — If a flame should start — as you hold him near, — Bet-ter keep your heart out of  
 dan-ger, dear. — For the way of love — is a way of woe, — And the day may come when you'll  
 see him go. — Then what will you do — when he sets you free — Just the way that you — said good-  
 -bye to me. — When you meet a boy — that you like a lot, — And you fall in love — but he  
 loves you not, — If a flame should start — as you hold him near, — Bet-ter keep your heart out of  
 dan-ger, dear. — For the way of love — is a way of woe, — And the day may come when you'll  
 see him go. — Then what will you do — when he sets you free — Just the way that you — said good-  
 -bye to me — That's the way of love — the way of love.

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# WISH ME A RAINBOW *From the Film "THIS PROPERTY IS CONDEMNED"*

JAY LIVINGSTON and RAY EVANS

Wish me a rain-bow and wish me a star. All this you can give me wher -ev - er you are: And  
 Wish me red ros-es and yel-low bal-loons, And black se-quins whirl-ing to gay danc-ing tunes. I  
 dreams for my pil-low and stars for my eyes, And a mas-quer-ade ball where our love wins first prize.  
 want all these trea-sures, the most you can give. So — wish me a rain-bow as long as I live!  
 All my to-mor-rows de-pend on your love. So, wish me a rain-bow a-bove!

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# THE WAITER AND THE PORTER AND THE UPSTAIRS MAID

From the Film "BIRTH OF THE BLUES"

By JOHNNY MERCER

The peo-ple in the ball-room were stuf-fy and art-y, So I be-gan to get just a peeked in-to the par-lor to see what was hatch-in', In time to hear the host-ess sug-lit-tle a-fraid.— I sneaked in-to the kitch-en and found me a par-ty; The wait-er and the por-ter and the gest a cha-rade,— But who was in the pan-try a-laugh-in' and soratch-in'; The wait-er and the por-ter and the sec-ond sto-ry maid. I up-stairs maid.— When they heard the mu-sic that the or-ches-tra played,— The wait-er and the por-ter grabbeda-hold of the maid.— Then they all pro-ceed-ed to go in-to a clog— Hot dig-ge-ty dog!— If ev-er I'm in-vit-ed to some fud-dy dud-dy's I ain't a gon-na watch an-y har-le-quin-ade,— You'll find me in the kitch-en ap-plaud-in' my bud-dies; The wait-er and the por-ter and the up-stairs maid.—

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# WHAT'S A NICE KID LIKE YOU DOING IN A PLACE LIKE THIS?

From the Film "ALICE IN WONDERLAND" or "WHAT'S A NICE KID LIKE YOU DOING IN A PLACE LIKE THIS?"

Lyric by LEE ADAMS  
Music by CHARLES STROUSE

What's a nice kid like you do-ing in a place like this? What's a nice kid like you do-ing in a place like this? What's a nice kid like you do-ing in a place like this? With those sad-dle shoes, well, I must con-fess,— You do-ing in a place like this? With those ba-by blues and that mel-low smile.— The look as tho' you fell in-to the wrong ad-dress!— What's a nice kid, like you min-ute you walked in, I said, "She's got style!"— What's a nice kid, like you do-ing in a place like this? What's a do-ing in a place like this?

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**WALKIN' MY BABY BACK HOME**

Lyric by ROY TURK  
Music by FRED E. AHLERT

Moderately

**E<sub>b</sub>** **F<sub>9</sub>**

Gee! It's great af - ter be - in' out late, — Walk - in' My Ba - by Back Home.

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

Arm in arm, o - ver mead - ow and farm, — Walk - in' My Ba - by Back Home.

**F<sub>9</sub>**

We go 'long har - mo - niz - in' a song, Or I'm re - cit - ing a poem.

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

Owls go by, — and they give me the eye, — Walk - in' My Ba - by Back Home. — We

**G<sub>m</sub>** **G<sub>m</sub>7** **C<sub>7</sub>** **C<sub>m</sub>** **A<sub>m</sub>7-5** **D<sub>7</sub>**

stop for a - while, She gives me a smile, And snug - gles her head to my chest. — We

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

start in to pet, — And that's when I get — Her pow - der all o - ver my vest.

**E<sub>b</sub>** **F<sub>9</sub>**

Af - ter I — kind - a straighten my tie, — She has to bor - row my comb.

**B<sub>b</sub>7** 1 **E<sub>b</sub>** 2 **E<sub>b</sub>**

One kiss, then — I con - tin - ue a - gain, — Walk - in' My Ba - by Back Home.

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**THE WITCH** *From the Musical "BILLY"*

Music by JOHN BARRY  
Lyric by DON BLACK

**B<sub>b</sub>** **E<sub>b</sub>**

She's a witch, she's a witch! She's a dull and bor - ing bitch! I would  
witch, she's a witch! She's e - nough to make you twitch. If you

**C<sub>m</sub>** **D<sub>7</sub>** **E<sub>b</sub>**

like to wring her neck and dump her bod - y in a ditch. She's as life - less as a slab; She's re -  
put her on a broom you could - n't tell which witch is which. She is dread - ful, she is vile, and one

**F<sub>7</sub>** **B<sub>b</sub>** 1. 2.

pul - sive, she is drab, She's a witch! E - vil witch! She's a  
day I swear that I'll kill the witch, cun - ning witch!

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**WAR AND PEACE** *From the Film "WAR AND PEACE"*

By WILSON STONE and NINO ROTA

Dm7 C F C Am Dm Dm7  
 All the world was right when we met last night. I had al - ways loved you it seems.

G7 Dm7 C C7 F F#dim C G7  
 And I felt the fire of that old de - sire that you kin - died in all of my

C C+ F C G7 C  
 dreams. And sud - den - ly the whole world changed to a new de - sign;

C+ F G9 Em7 Cm6 G D7 G C#dim G7 Dm7  
 In the arms of love Heav - en and earth were mine. Oh, what

C F C Am Dm Dm7 G7 Dm7  
 emp - ty things are the dreams of kings when love's all that's worth dream - ing of. Cries of

C C7 F E7 Am Dm7 G7 C F6 C  
 war and peace have their day and cease, but we win the world when we love!

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**WHILE HEARTS ARE SINGING** *From the Film "THE SMILING LIEUTENANT"*

By CLIFFORD GREY and OSCAR STRAUS

Bb F Gm Bb C7 F  
 While hearts are sing - ing Spring will re - main, Mu - sic is bring - ing love once a - gain;

Fdim C7 F C7 C+ F  
 Lis - ten in glad - ness Mel - o - dy rare Melt - ing our sad - ness In - to the air.

C7 Bb F Gm Bb C7 F  
 While hearts are sing - ing Love is for you, Lips will be oling - ing, dreams will seem true.

D7 Gm Fdim F C7 F  
 Spring - time is call - ing, now it is May, Love while it sings to you, Live for to - day,

C7 F Bb G7 F G7 C C F  
 Lis - ten, it calls you Now it is May; Take what it brings to you, Live for to - day!

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# WARM AND TENDER *From the Film "LIZZIE"*

619  
HAL DAVID and BURT F. BACHARACH

When my lips are touch-ing yours, my love, Heav - en o-pens up its doors, my love.  
 When I'm lost in your em - brace, my love, it's like fly-ing in-to space, my love.

Warm And Ten-der, so Warm And Ten-der; The lips that you grant me just seem to en-chant me, we  
 Warm And Ten-der, so Warm And Ten-der; Your arms hold me tight-ly. They thrill and ex-cite me and

1. kiss and I know I've been kissed. I'd be a fool to re - sist you.  
 2. The mo-ment you're near my life can start. When we're a - part my life is  
 through. Each sin-gle tin-gle deep down in my heart just beats for you, beats for you, beats for  
 you. With each yearn-ing burn-ing in my soul, lov - ing on - ly you will be my goal.

Warm And Ten-der, in sweet sur-ren-der I of - fer my lips and I of - fer my arms and I  
 of - ter my heart that im - plores. Make me yours, make me yours, make me yours.

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# THE WAY THAT I LIVE *From the Film "THE BLISS OF MRS. BLOSSOM"*

Words by NORMAL NEWELL  
 Music by RIZ ORTOLANI

It's the way that I live and I like it that way. Fall in love when I  
 way mak-ing love night and day; Who is there to de -

choose, win or lose, why re - fuse love? It's the way that I live, ev 'ry night, ev 'ry  
 ny this is why we are

day. Though I may break the rules, on - ly fools nev - er use love.

With to - mor - row an un - cer - tain fact I am us - ing to - day to re - act

to at - trac - tions my head tells me I can - not de - ny my heart. So, I'll go on my

liv - ing? Crit - i - cize if you will, I am still as con - tent - ed as lov - ers can

be, and the way that I live is the way for me.

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**WARM AS WINE** *From the Film "MONSIEUR BEAUCAIRE"*

By JAY LIVINGSTON and RAY EVANS

Warm as wine — ev-'ry kiss is as warm as wine — For the touch of your face on mine —  
 — thrills me through. With your lips as warm as wine — And your eyes with their A - pril shine —  
 — Ev-'ry dream that I dare de - sign — calls for you. — In the glow —  
 — of the love I know — Burn - ing mo - ments sweep me, burn - ing kiss - es  
 keep me want - ing ev - en more than be - fore! Warm as wine — is the flame at our  
 sa - cred shrine. — May the love that is yours and mine — stay warm as wine. —

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**THE WAY TO LOVE** *Inspired by the Film "THE WAY TO LOVE"*

By ARTHUR JOHNSTON and SAM COSLOW

The way — to love — can not be found in books, — A love guide by your side is  
 need - ed. — I don't mind go - ing off the high - ways in - to dark de - tours. — If  
 they're lit up — With eyes just like yours. — The way — to love — is  
 not a lev - el path, — You climb till you see Heav - en a - bove; — And when we  
 reach our des - ti - na - tion We'll say: — "We've found the way, — the way to love." —

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**WARNING SHOT (Theme From)** *From the Film "WARNING SHOT"*

By JERRY GOLDSMITH

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**WE WILL ALWAYS BE SWEETHEARTS** *From the Film "ONE HOUR WITH YOU"*

By LEO ROBIN and OSCAR STRAUS

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**WE MUSTN'T SAY GOODBYE** *From the Film "STAGE DOOR CANTEEN"*Lyric by AL DUBIN  
Music by JAMES V. MONACO

B $\flat$ 9 C $\sharp$ dim Fm7 B $\flat$ 9 E $\flat$ 7 $\sharp$  Eb6 B $\flat$ 9 C $\sharp$ dim Fm7 B $\flat$ 9 E $\flat$ 7 $\sharp$  Eb6 Cm6 D7

A pair of lit - tle peo - ple, Their big - gest mo - ment comes, She says, "good - bye," His

B $\flat$  A A $\flat$  G Fm7 A $\flat$ m7 B $\flat$ 7 Eb A $\flat$  Gm B $\flat$ 7

soft re - ply is heard a - bove the drums; In dreams we'll al - ways be to -

Gm Eb7 A $\flat$  Fm Fm7 G7+Eb G7 C9 $\flat$  Fm A $\flat$ 7 $\sharp$  Fm7 B $\flat$ 7 E $\flat$ 7 $\sharp$  Eb6 F9 $\flat$  B $\flat$ 7

geth - er, Be - neath a moon - lit sky, We must - n't say good - bye. Each

E $\flat$  A $\flat$  Gm B $\flat$ 7 Gm Eb7 A $\flat$  Fm Fm7 G7+Eb G7 C9 $\flat$  Fm C7 Fm7 C9 $\flat$

night, I'll push a - side the moun - tains, I'll drain the o - cean dry, We must - n't say good -

E $\flat$ 6 Fm7 F $\circ$  Eb B $\flat$ 7 E $\flat$ 9 E $\flat$ 7 A $\flat$  Fm A $\flat$ m7 $\sharp$  Fm7 B $\flat$ 7 E $\flat$  Cdim E $\flat$ 6

bye. I prom - ise you, That when the post - man rings, My heart will be in -

Fm Fm7 D $\flat$ 7 C7 D $\flat$  C7 Dm A+add E F7 B $\flat$ 9 Gm Cdim B $\flat$  E $\flat$  A $\flat$  Gm B $\flat$ 7

side The en - vel - ope he brings. Oh, don't you know, The mem - o - ries we

Gm Eb7 A $\flat$  Fm Fm7 G7+ Eb G7 C9 $\flat$  Fm C7 Fm7 G9 $\flat$  E $\flat$

gath - ered can nev - er, nev - er die, We must - n't say good - bye.

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**WAIT TILL YOU SEE HER** *From the Musical "BY JUPITER"*Lyric by LORENZ HART  
Music by RICHARD RODGERS

Fm7 B $\flat$ 7 E $\flat$  Eb6 Fm7 B $\flat$ 9 E $\flat$ maj7

Wait till you see her, see how she looks, Wait till you hear her laugh. —

E $\flat$ 6 Fm7 B $\flat$ 7 E $\flat$  Eb6 Fm7 D7 Gm

— Paint - ers of paint - ings, writ - ers of books, Nev - er could tell the half. —

Cm F7sus F7 Gm B $\flat$  Cm7 G7+5 C9-5

— Wait till you feel the warmth of her glance, Pen - sive and sweet and wise. —

C9 Fm7 B $\flat$ 7 Cm Gm C9 F9 Fm

— All of it love - ly, All of it thrill - ing; I'll nev - er be will - ing to free.

G7 E $\flat$ m F7 E7 E $\flat$ 7 Fm7 B $\flat$ 7 E $\flat$

her, When you see her, You won't be - lieve your eyes. —

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# WELL, DID YOU EVAH? *From the Musical "DUBARRY WAS A LADY"*

Words and Music by COLE PORTER

Have you heard? The coast of Maine just got hit by a hur-ri-cane?  
Have you heard? Pro-fes-sor Munch ate his wife and di-vorced his lunch?

Well, did you e-vah! What a swell par-ty this is!  
Well, did you e-vah! What a swell par-ty this is!

Have you heard that poor dear Blanche Got run down by an a-va-lanche?  
Mis-sus Smith in her new Hup Crossed the bridge when the bridge was up.

Well, did you e-vah! What a swell par-ty this is!  
Well, did you e-vah! What a swell par-ty this is!

What Dai-quir-is! What Sher-ry, please! What Bur-gun-

dy! What great Pom-mer-y! What bran-dy, wow! What whis-key, here's

how! What gin and what beer! Will you so-ber up, my dear?

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# WAS IT A DREAM?

SAM COSLOW, LARRY SPIER and ADDY BRITT

Was it a dream? Was it a dream we were a-lone And you were in my  
arms last night? Was it a dream? Was it a dream we made a vow Be-  
neath the pale moon-light? I nev-er knew, I nev-er thought such  
bliss as this Could fill me with a love di-vine! I'm a-fraid I'll wake and  
find It was on-ly in my mind. Was it a dream or are you real-ly mine?

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**WE'RE THE COUPLE IN THE CASTLE**

From the Film "MR. BUG GOES TO TOWN"

By FRANK LOESSER and HOAGY CARMICHAEL

We're at nine - teen Moon - beam Ter - race, ov - er look - ing Star - light Square, We're the  
 cou - ple in the cas - tle way up high in the air! On the cor - ner there's a cloud-bank, and we  
 bank our mil - lions there We're the cou - ple in the cas - tle in the air. One day a  
 day-dream came a - steal - ing through the gloom - y part of town, Well, that day-dream brought us  
 way up here and we'll nev - er come down! Call us Lord and La - dy Star - dust, call us  
 cra - zy, we don't care, We're the cou - ple in the cas - tle in the air.

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**WE'RE ALL TOGETHER NOW** From the Film "GULLIVER'S TRAVELS"

By LEO ROBIN and RALPH RAINGER

We're all to - geth - er now All to - geth - er now Read - y to do  
 Read - y to dare Wha - da we, wha - da we, wha - da we care. We're all to -  
 geth - er now All to - geth - er now Cloud - y or fair Wha - da we care  
 Wha - da we, wha - da we care. There's a war we have to fight It's a  
 war that must be won. Just a hast' - y lit - tle job that must be done. We're

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**WISHING (Will Make It So)** *From the Film "LOVE AFFAIR"*Words and Music by  
B.G. DeSYLVA

Slowly

Wish - ing will make it so Just keep on wish - ing,  
 And care will go. Dream-ers tell us dreams come true, it's no mis -  
 - take, And wish-es are the dreams we dream, When we're a - wake. The cur - tain of night will  
 part, If you are cer - tain, with-in your heart, So if you  
 wish long e-nough, wish strong e-nough, You will come to know, Wish - ing  
 will make it so. so.

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**WHAT I WAS WARNED ABOUT** *From the Musical "MAKE A WISH"*

Lyric and Music by HUGH MARTIN

You're just what I was warned a - bout, What I was taught to fear, The kind I would but  
 nev - er should go near. 'Cause when I'm with you, my con - science clo - ses shop; And when I  
 touch you, I nev - er want to stop. You're what they said to guard a - gainst, the  
 type I must e - vade, And so you see, I ought to be a - fraid. But when you look that way, I  
 have to say, "Don't make me do with - out What I was warned a - bout."

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*Rubato, tenderly*

What is a youth? Im-pet-u-ous fire. What is a maid? Ice and de-sire. The world wags  
 on. A rose will bloom. It then will fade. So does a youth. So  
 does the fair-est maid. Comes a time when one sweet smile, has its sea-son  
 for a while. Then love's in love with me. Some, they think on-ly to mar-ry;  
 oth-ers will tease and tar-ry. Mine is the ve-ry best par-ry. Cu-pid, he rules us  
 all. Ca-per the cape, but sing me the song. Death will come soon to hush us a-long,  
 sweet-er than hon-ey and bit-ter as gall. Love is a task and it nev-er will pall,  
 sweet-er than hon-ey and bit-ter as gall. Cu-pid, he rules us all. A rose will bloom. It then will  
 fade. So does a youth; So does the fair-est maid.

*Moderato, not too fast*

*Moderato*

*Slowly*

*rall.*

*1st tempo*

*rall.*

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## WHEN I NEED YOU

Words by CAROLE BAYER SAGER  
Music by ALBERT HAMMOND

When I need you, I just close my eyes and I'm  
with you, and all that I so want to give  
you, it's on - ly a heart - beat a way. When I  
need love, I hold out my hands and I touch love, I  
nev - er knew there was so much love keep - ing me warm night and  
day Miles and miles of emp - ty space in be - tween us, A  
It's not eas - y when the road is your dri - ver,  
tel - e - phone can't take the place of your smile. But you know I won't be  
Hon - ey, that's a heav - y load that we bear. But you know I won't be  
trav - el - ing for - ev - er. It's cold out, but hold out and  
trav - el - ing a life - time. It's cold out, but hold out and  
do like I do. When I need you, I just close my  
eyes and I'm with you, and all that I so want to  
give you, babe. It's on - ly a heart - beat a way. D. S. al Coda  
do, When I need you. When I

(X) and fade  
(Improvise)

**WHAT'S GOOD ABOUT GOODBYE?** *From the Film "CASBAH"*Lyric by LEO ROBIN  
Music by HAROLD ARLEN

What's good a - bout good - bye? What's fair a - bout fare -  
well? You know a bro - ken heart Can  
come from such a bro - ken spell. Your love could bring e -  
ter - nal spring, Your kiss could be a mag - ic thing, Your  
smile could be a shin - ing light Burn - ing from day to day, more love - ly from  
night to night. But if you should go a - way Our  
dream would go a - stray, Our song would be a  
sigh. Say you're mine for - ev - er, Say you're mine, but nev - er say good -  
bye. We're in love, you and I. Darl - ing,  
don't say good - bye.

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**WHEN DOES THIS FEELING GO AWAY?** *From the Musical "MAKE A WISH"*

Lyric and Music by HUGH MARTIN

When does this feel - ing go a - way? Why should it re - main? How did it be - come a stow - a - way in -  
side my brain? When we met I i - mag - ined, I'd re - cov - er, per - haps. Time is pass - ing and all I've had is  
just a bad re - lapse. Tell me, When can I catch my breath a - gain? When will I a -  
wake? When won't I be scared to death a - gain, for heav - en's sake? Guess my sen - ses are reel - ing,  
Guess my rea - son has flown, 'Cause I'm hop - ing this feel - ing will nev - er leave me a - lone.

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# WHEN I'M NOT NEAR THE GIRL I LOVE

From the Musical "FINIAN'S RAINBOW"

Words by E.Y. HARBURG  
Music by BURTON LANE

Lively

Oh my heart is beat - ing wild - ly And it's all be - cause you're here.  
fess - ing a con - fess - ion And I hope I'm not ver - bose

When I'm not near the girl I love, I love the girl I'm near.  
When I'm not close to the kiss that I cling to, I cling to the kiss that's close.

Ev - 'ry femme that flut - ters by me is a flame that must be fanned. When  
As I'm more and more a mor - tal I am more and more a case. When

I can't fon - dle the hand I'm fond of, I fon - dle the hand at hand. My heart's in a  
I'm not fac - ing the face that I fan - cy, I fan - cy the face I face. For Shar - on I'm

pick - le, It's con - stant - ly fick - le And not too par - tick - le, I fear. When I'm not  
car - in', But Sus - an I'm choos - in' I'm faith - ful to whos - n is here. When I'm not

near the girl I love, I love the girl I'm near. I'm con -  
near the girl I love, I love the girl I'm near.

Chords: Dm7 G7 C G7 Gdim Dm7 Fm C Cdim Dm7 G7 Cmaj7 C6 Dm7 G7 C G7 Gdim Dm7 Fm C Cdim Dm7 G7 Em7 A7 Dm7 C Dm7 G7 Em7 A7 Dm7 Fm C Cdim C Dm7 1.C Gm7 G7 2.C

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# WELCOME TO MY WORLD

By RAY WINKLER and JOHN HATHCOCK

Wel - come to my world, won't you come on in? Mir - a - cles I guess still hap - pen now and  
then. Step in - to my heart, leave your cares be - hind, Wel - come to my world built with you in  
mind. Knock and the door will o - pen, Seek and you will find, Ask and you'll be  
giv - en The key to this world of mine, I'll be wait - ing here with my arms un -  
furled Wait - ing just for you, Wel - come to my world. Wel - come to my world.

Chords: C D9 G C D7 G C D9 G C D7 G C G D7 G D7 G D7 G A7 D7 G C D9 G C D7 1.G Am7 D7+ G 2.G C G

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# WHAT CHA GONNA DO WITH MY LOVIN'

Words and Music by  
JAMES MTUME and REGGIE LUCAS

The musical score is written in G-flat major (three flats) and 4/4 time. It consists of 14 staves of music with lyrics and chord symbols. The key signature is G-flat major (three flats). The score includes a variety of chord symbols such as Ebm9, Gbmaj7 Ab, Ab/Bb, Fm7, Bb7, and Ebm9. The lyrics are: "Ooh, I'm wish-ing; Boy, I got my eyes on you. This mys-t'ry is thrill-ing; I'm not sure just what to do. Oo-oo-oo. this o-a-sis is no mir-age to me. Touch-ing. gent-ly, Feel the love in me. Tell me What cha gon-na do with my lov-in'? I'm cra-zy 'bout your smil-ing eyes. What cha gon-na do with my lov-in'? Please don't make me fan-ta-size. What cha gon-na do with my lov-in'? Tell me now. So hard, lov-in' day-dreams; All my plea-sures make be-lieve. But with you as my day-dream, I nev-er want to leave. Oo oo, this feel-ing, shines like a pre-cious jew-el. D.S. al Coda I'm here if you want me; All my love is for you. Tell me, What cha gon-na do, what cha gon-na do, What cha gon-na do? Tell me, What cha gon-na do, what cha gon-na do, Repeat and fade What cha gon-na do? Tell me." The score ends with a double bar line and repeat signs.

Ebm9 Gbmaj7 Ab Ebm9 Gbmaj7 Ab  
 Ooh, I'm wish-ing; Boy, I got my eyes on you. This  
 Ebm9 Ab/Bb Ebm9  
 mys-t'ry is thrill-ing; I'm not sure just what to do.  
 Gbmaj7 Ab Ebm9 Gbmaj7 Ab  
 Oo-oo-oo. this o-a-sis is no mir-age to me.  
 Ebm9 Ab/Bb Ebm9 Fm7  
 Touch-ing. gent-ly, Feel the love in me. Tell me  
 Gbmaj7 Fm7 Bb7 Gbmaj7  
 What cha gon-na do with my lov-in'? I'm cra-zy 'bout your  
 Fm7 Bbm7 Abm7 Db7 Gb Fm7 Bb7 Gbmaj7  
 smil-ing eyes. What cha gon-na do with my lov-in'? Please don't make me  
 Fm7 Bbm7 Abm7 Db7 Gbmaj7 Fm7 Abm7 Bbm7  
 fan-ta-size. What cha gon-na do with my lov-in'? Tell me  
 Cbmaj7 Bbm7 Abm7 Bb7(b9) Ebm9 to Coda  
 now. So  
 Ebm9 Gbmaj7 Ab Ebm9 Gbmaj7 Ab  
 hard, lov-in' day-dreams; All my plea-sures make be-lieve. But  
 Ebm9 Ab/Bb Ebm9  
 with you as my day-dream, I nev-er want to leave. Oo  
 Gbmaj7 Ab Ebm9 Gbmaj7 Ab  
 oo, this feel-ing, shines like a pre-cious jew-el. D.S. al Coda I'm  
 Ebm9 Ab/Bb Ebm9 Fm7  
 here if you want me; All my love is for you. Tell me,  
 CODA Ebm9 Gb Ab  
 What cha gon-na do, what cha gon-na do, What cha gon-na  
 Ebm9 Gb Ab Ebm9  
 do? Tell me, What cha gon-na do, what cha gon-na do,  
 Gb Ab Ebm9 Gb Ab  
 What cha gon-na do? Tell me. Repeat and fade

# WILDWOOD WEED

By JIM STAFFORD and DON BOWMAN

Moderate Country Style

(Spoken)

Wild-woodflow-er grew wild on the farm and we nev-er knowed what it was called —  
 I come to and my broth-er was there and he said, "What's wrong with your eyes?"  
 very next day we picked a bunch of them weeds and we put 'em in the sun to dry. —

— Some said it was a flow'r and some said it was a weed, — I did -n't give it much thought,  
 "I don't know, I was chew-in' on the weed," he said, "Let me give it a try."  
 Mashed 'em up and we cleaned 'em off, — put 'em in the corn-cob pot.

We spent the rest of that day and most of that night try'n to  
 Smok-in' them wild-wood flow-ers got to be a hab-it

reached down for a weed to chew on. — Things got fuz-zy and things got blur-ry, and  
 find my broth-er Bill, Caught up with him a-bout six o'clock the next morn-in',  
 we nev-er seen no harm, — We thought it was kind-a handy, take a

then ev-'ry-thing was gone. — Did -n't know what  
 na-ked, sing-in' on the windmill. (He said he flew up there)  
 trip and nev-er leave the farm. (Big ol' puff of that wild-wood weed,

hap-pened but I knew it beat the hell out of sniff-ing bur-lap. —  
 I had to fly up and get him down, he was a-bout half cra-zy. —  
 Next thing you know you're just wand'ring 'round behind the lit-tle animals. —

The All good things got to come to an end, — it's the

same with the wild-wood weeds. One day this fel-ler from Wash-ing-ton come by and spied —

— one and turned white as a sheet. — And they dug and they burned and they

burned and they dug and they kill all our cute lit-tle weeds — and then they drove a-way; —

We just smiled and waved — sit-tin' there on that sack o' seeds "Y" all come back now, y' hear!"

**WONDERFUL TO BE YOUNG**

By HAL DAVID and BURT F. BACHARACH

1. It's won-der-ful to be young- in love- with life.- If life's- a  
 2. It's won-der-ful to be young- no doubts,- no fears,- If ev-'ry-

mys-ter-y,- who cares- as long as I have you- Our love- will al-ways see us through,-and;  
 thing goes wrong-we'll laugh- and make a brand new start- Our love- will nev-er

1. Ab  
 2. Ab

let us part.- Who can tell what lies a-head- or where the fates will lead me.- I'll come through if

I have you- to want and need me. It's won-der-ful to be young- in love- with life,-

1. Ab 2. Ab

And life- is won-der-ful- be-cause- you prom-ised to be mine for now- un-til the end of time.- Oh, end of time.- It's

oh, so won-der-fu- hul. It's oh, so won-der-fu- hul.

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**WHERE LOVE HAS GONE** From the Paramount Picture "WHERE LOVE HAS GONE"

SAMMY CAHN and JAMES VAN HEUSEN

There must be a place, a place where love has gone, A bright shin-y world  
 some-where where love has gone, Where dreams and de-sires as cold as yes-ter-day's fires,  
 Start to blaze a-new. There must be a star gleam-ing in space  
 That does-n't grow dim with each last em-brace. They say love's gone when it goes  
 And I'm na-ive, I sup-pose. There may not be such a place, There may not  
 be such a star, But still my fool of a heart just leads me on. It  
 wants to be there, there with you Where love has gone.

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**WHERE OR WHEN** *From the Musical "BABES IN ARMS"*Lyric by LORENZ HART  
Music by RICHARD HART

It seems we stood and talked like this be - fore. We looked at each oth - er in the same way then, But I can't re - mem - ber where or when. — The clothes you're wear - ing are the clothes you wore. The smile you are smil - ing you were smil - ing then, But I can't re - mem - ber where or when. — Some things that hap - pen for the first time, — Seem to be hap - pen - ing a - gain. — And so it seems that we have met be - fore. and laughed be - fore, and loved be - fore, But who knows where or when! —

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**WHEN SOMEONE WONDERFUL THINKS YOU'RE WONDERFUL**

MACK DAVID and JERRY LIVINGSTON

When some - one won - der - ful thinks you're won - der - ful — A - lad - din's lamp — be - longs to you. — (Boy:) With some - one beau - ti - ful, — (Girl:) With some - one won - der - ful — it's so beau - ti - ful — to hear her sigh — "I love you, I it's so won - der - ful — to hear him sigh — "I love you, I do." } Then sud - den - ly you hear mus - ic, the sound of a thou - sand gu - tars. A kiss is a mag - ic car - pet to the stars. — When some - one won - der - ful thinks you're won - der - ful — It's par - a - dise, — a dream come true — Es - pe - cially if that some - one is you. —

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# WHERE, OH WHERE

From the Musical "OUT OF THIS WORLD"

Words and Music by COLE PORTER

Where, \_\_\_\_\_ oh where \_\_\_\_\_ is that com - bi - na - tion so rare, \_\_\_\_\_

\_\_\_\_\_ { A cute knight in ar - mor, com - plete - ly a charm - er, who'd still be a  
A youth who is a - ble to wrap me in sa - ble who'd still be a

1. mil - lion - aire? \_\_\_\_\_ 2. love af - fair? \_\_\_\_\_ I could ac - cept a

cot - tage small, by a roar - ing wa - ter - fall, Yet I'd much pre -

fer a cas - tle cool, by a mar - ble swim - ing pool, But

where, \_\_\_\_\_ oh where \_\_\_\_\_ is that com - bi - na - tion so rare, \_\_\_\_\_

\_\_\_\_\_ A high - ly ad - miss - i - ble, kiss - a - ble boy to fill me with,

prac - tic - 'ly kill me with joy who'd still be a mil - lion - aire? Tell me

where \_\_\_\_\_ oh where, \_\_\_\_\_ oh \_\_\_\_\_ where? \_\_\_\_\_



**WHISPERS IN THE DARK** *From the Film "ARTISTS AND MODELS"*

By LEO ROBIN and FREDERICK HOLLANDER

Whis - pers in the dark, \_\_\_\_\_ Two shad - ows in the night \_\_\_\_\_ So  
Whis - pers in the dark, \_\_\_\_\_ How heav - en - ly they seem \_\_\_\_\_ When

gen - tle and so ten - der, that ev - 'ry lit - tle word \_\_\_\_\_ is like a song \_\_\_\_\_ of sweet de - light.  
lips and arms sur - ren - der and ev - 'ry lit - tle kiss \_\_\_\_\_ is like a dream \_\_\_\_\_

1.  
\_\_\_\_\_ with - in a dream. But soon the breez - es whis - per to the trees \_\_\_\_\_ that dawn is

near, So soon their lit - tle par - a - dise of love \_\_\_\_\_ will dis - ap - pear.

Whis - pers in the dark \_\_\_\_\_ While stars are in the blue \_\_\_\_\_ Up -

on a night like this per - haps I'll hear a lit - tle whis - per in the dark \_\_\_\_\_ from you. \_\_\_\_\_

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**THE WORLD IS MINE** *From the Film "STRATEGIC AIR COMMAND"*

By STANLEY ADAMS and VICTOR YOUNG

The world is mine for you are the world to me. The world is mine as

far as my heart can see. Your eyes are my stars that shine. Your lips are my rose. Your

arms are my bound - 'ry line where my dreams re - pose. My world is bright when -

ev - er your smile ap - pears, And there's no light when - ev - er I see your tears. But when you

whis - per so low just say that you love me so, then I know that the whole wide world is mine. \_\_\_\_\_

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**WHO CAN TELL** *From the Film "THE DAYDREAMER"*Lyric by JULES BASS  
Music by MAURY LAWS

Who can tell a wise man from a fool, An owl from a don-key, Man from a mon-key? Is there an-y-one who'd like to try? Who can tell beau-ty from the beast? Looks are de-ceiv-ing, Don't be be-liev-ing. You've a spec-ial eye that just can't lie. If you're wise, you're ver-y of-ten act-ing like a fool to win your game; If you're daft, just smile and act ob-liv-i-ous, You may e-ven gain some fame. Who can tell a wise man from a fool, An owl from a don-key, Man from a mon-key? Is there an-y-one who'd like to try?

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**WISHES AND TEARDROPS** *From the Film "THE DAYDREAMER"*

Lyric by JULES BASS Music by MAURY LAWS

Wish-es and tear-drops won't make {him} love me, {He's gone and he'll} nev-er re-turn; Does {he} know how tear-drops can burn, When they fall for a wish that can nev-er come true? All my wish-es are love notes, sung by a dream-er, With-out ev-er mak-ing a sound; But I al-ways thought {he} could hear me, I thought my eyes said it clear-ly All my wish-es and tear-drops won't make {him} love me, {He's} left me for-ev-er, but I'll wait for-ev-er And wish that my dream could come true.

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# WHO WANTS TO WORK?

From the Musical "MONEY"

Lyric by DAVID AXELROD and TOM WHEDON  
Music by SAM POTTLE

Who wants to work? When skies are sun - ny? Who wants to work?  
And live for pay - day? Why should we save?  
Who needs the mon - ey? We'd rath - er play; Jack is no dull fel - low,  
We're in our hey - day, With time to spare; Space to laze a - round in,  
We'll rest our cares a - way, Who wants to work? Who wants to slave,  
Oh, what a life we'll share, Who wants to work? You won't see me, my  
friend, get caught for speed - ing; I'll take it slow, I'll take it free.  
I might sit down and spend some time just read - ing, Or sim - ply think - ing of  
no one but me. Who needs the strife and ag - gra - va - tion?  
Let's make out life one long va - ca - tion; Go with the breeze,  
ev - 'ry day is Sun - day, Let's take it at our ease. So grab a pair of skis,  
I'll meet you at the Pyr - e - nees, Who wants to work? So let's re - lax  
re - lax to - geth - er; Lie on our backs, and dig the  
weath - er. We'll sit a - round, Just com - pound our pleas - ure; Oh, what a  
life we've found, We'll loaf the clock a - round. While oth - ers foun - der, we'll just smirk,  
Who wants to work?

# WAS THAT THE HUMAN THING TO DO?

639

By JOE YOUNG and SAMMY FAIN

Slowly B $\flat$



1. Nev - er thought that an - y - one in their right mind — Could  
 2. Al - ways thought that yours was such a heart of gold, — But  
 3. How could an - y - bod - y be so darn un - fair? — You

Dm7 G7 Cm Cm7



ev - er treat an - oth - er hu - man so un - kind, — Did - n't you sneak a - way and leave a  
 af - ter I was sold on all the tales you told, — Did - n't you let your kiss - es turn from  
 let me hang a - round un - til I learned to care. — Did - n't you ev - en laugh and leave me



note be - hind! — Was That The Hu - man Thing To } Do?  
 hot to cold! — Was That The Hu - man Thing To }  
 cry - ing there! — Was That The Hu - man Thing To }



Do? Now Do? I'm not try - ing to patch things up, — What's been done — must be.

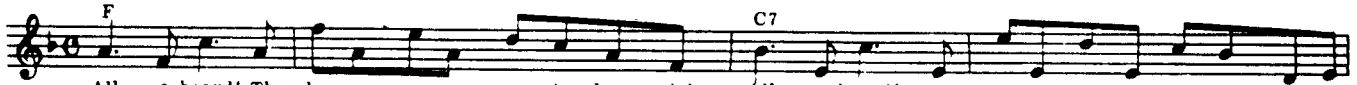


Lord! I would - n't ev - en treat a pup — The way you treat - ed me. —

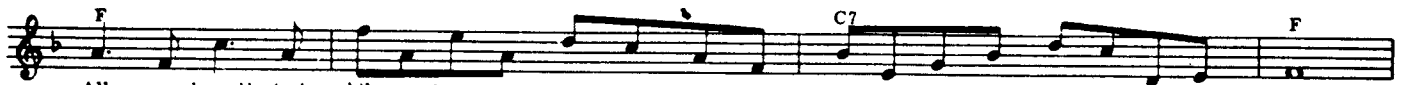
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# WHEELS (Tell The World)

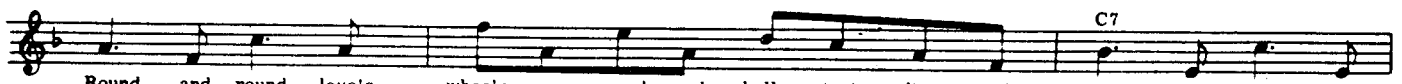
JOHNNY FLAMINGO and NORMAN PETTY



All a-board! The hon-ey- moon ex-press is leav - in'. All a-board! You're star-ry-eyed with love light gleam-in'.



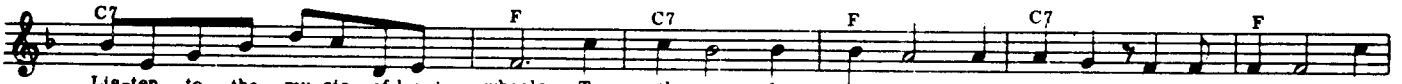
All a- board! And while you dream the dreams you're dream - in' Lis - ten to the mu - sic of the wheels.



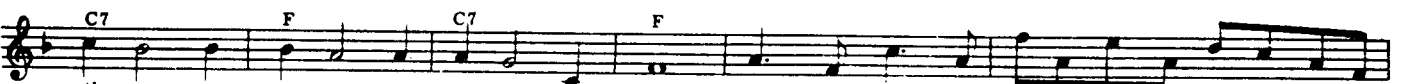
Round and round love's wheels go round and bells start ding - in' Hear the sound, the



song of love your heart wheels sing when heav - en bound and hap - py. hap - py love is swing - in'.



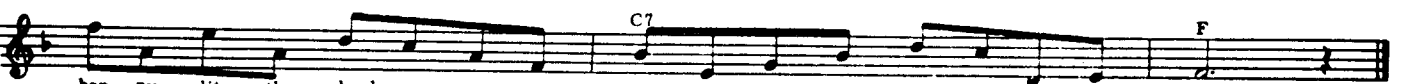
Lis - ten to the mu - sic of love's wheels. To - geth - er for - ev - er, Love nev - er ev - er end - ing, to -



geth - er for - ev - er, and nev - er to part. Round the bend a cot - tage small with neigh - bors grin - nln',



Jour - ney's end but ev - 'ry - thing is just be - gin - nin'. Just pre - tend love's



hap - py lit - tle wheels are spin - nin' Lis - ten to the mu - sic of love's wheels.

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# THE WRATH OF ACHILLES

From the Musical "SING MUSE"

Lyric by ERICH SEGAL  
Music by JOSEPH RAPOSO

What - ev - er be - came \_\_\_ of the wrath of A - chil - les? His left ain't as deft \_\_\_  
 \_\_\_ as it used to be; \_\_\_ What - ev - er be - came \_\_\_ of the  
 wrath of A - chil - les? What made him go un - der's a won - der to me. \_\_\_ What -  
 ev - er be - came \_\_\_ of the skill of A - chil - les? His pas - sion for clash -  
 - in' is great - ly sub - dued; \_\_\_ So lit - tle re - mains \_\_\_ of the  
 wrath of A - chil - les, He's so un - ag - gres - sive, he ain't e - ven rude. \_\_\_ The  
 tide of his pride has sub - sid - ed, The might of his right is de -  
 rid - ed; He used to have hot \_\_\_ blood, but now has he got \_\_\_ blood? His  
 heart has de - part - ed from where it re - sid - ed. What - ev - er be - came \_\_\_  
 \_\_\_ of the wrath of A - chil - les? He is - n't the rage \_\_\_ an - y more;  
 The sad af - ter - math \_\_\_ of the wrath of A - chil - les can  
 weak - ly be seen \_\_\_ on, Can weak - ly be seen \_\_\_ on, Can weak - ly be seen \_\_\_ on the  
 floor Eight! Nine! Ten! Can weak - ly be seen \_\_\_ on the floor! \_\_\_

**WHY IS THE DESERT** *From the Film "THE LITTLE PRINCE"*Music by FREDERICK LOEWE  
Lyric by ALAN JAY LERNER

Moderately

**G** **D(G bass)**

1. Why is the des - ert so love - ly to see? Why is the des - ert so love - ly to see?  
2. What makes the des - ert so love - ly at night? What makes the des - ert so love - ly at night?

**D7** **C** **Gmaj7** **D** **D6** **D7** **1. G**

There is a rea - son love - ly to tell: Be - cause the des - ert is hid - ing a well.  
Mil - lions of rea - sons. Tell me just one. At night the des - ert is hid - ing the

**2. G** **C** **G** **D7**

sun. Why is the des - ert love - ly in May? Why is it love - ly?

**G** **C6** **G** **C** **G** **G6** **G** **G6** **Bm** **Em7**

June's on the way. Oh and what mu - sic waits ev - ry where! Hid - ing, Hid - ing in the

**D9** **D7** **G**

air. Why am I hap - py I'm sleep - y to - night? Why are you hap - py you're

**D(G bass)** **D7** **C** **Gmaj7** **D**

sleep - y to - night? On - ly one rea - son: Know - ing that when the night is o - ver I'll

**D6** **D7** **G** **D** **C** **Gmaj7** **D** **G** **D7** **G**

see you a - gain. Hap - py as I am know - ing that when the night is o - ver I'll see you a - gain.

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**WAND'RIN' STAR** *From the Musical "PAINT YOUR WAGON"*Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderato

**E<sub>7</sub>** **B<sub>7</sub>** **E<sub>7</sub>** **B<sub>7</sub>** **E<sub>7</sub>**

I was born \_\_\_\_\_ un - der a wand' - rin' star. I was born \_\_\_\_\_ un - der a

**Cm** **A<sub>7</sub>** **B<sub>7</sub>** **A<sub>7</sub>**

wand' - rin' star. Wheels are made for roll - in', \_\_\_\_\_ Mules are made to pack. I

**E<sub>7</sub>** **Gm** **Edim 3** **Cm7** **F7** **Fm7** **B<sub>7</sub>** **E<sub>7</sub>** **B<sub>7</sub>** **E<sub>7</sub>** **B<sub>7</sub>** **E<sub>7</sub>**

nev - er seen a sight that did - n't look bet - ter look - in' back. I was born \_\_\_\_\_ un - der a

**B<sub>7</sub>** **E<sub>7</sub>** **Gm** **Dm** **Gm**

wand' - rin' star. Mud can make you pris - ner and the plains can make you dry. Snow can burn your eyes but on - ly

**Dm** **Fm** **Cm**

peo - ple make you cry. Home is made for com - in' from, for dreams of go - in' to

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**WAND'RIN' STAR** *Continued...*

Which, with an - y luck will nev - er come true. I was born un - der a wand' - rin' star. I was born un - der a wand' - rin' star. When I get to heav - en — tie me to a tree, Or I'll be - gin to roam, And soon you know where I will be. I was born un - der a wand' - rin' star, A wand' - rin', wand' - rin' star.

*(Musical notation with chords: Fm, Fm7, Bb7, Eb, Bb7, E>, Bb7, E>, Cm, A>, Bb7, Ab, E>, Gm, Edim 3, Cm7, F7, Fm7 Bb7, E>, Bb7, Fdim, Cm, A> m, E>, A>, Bb7, E>, Db7, E>6)*

**WON'T YOU CHARLESTON WITH ME?** *From the Musical "THE BOY FRIEND"*

SANDY WILSON

*Charleston tempo*

Oh, Won't you Charles - ton with me? Oh, Won't you Charles - ton with me?

Won't you Charles - ton with me? Won't you Charles - ton with me?

And while the band is play - ing that Old vo - de - o - do, And while the band is play - ing that Old vo - de - o - do,

A - round we will go, To - geth - er we'll show them A - round we will go, To - geth - er we'll show them

How the Charles - ton is done. We'll sur - prise ev - 'ry How the Charles - ton is done. We'll sur - prise ev - 'ry

one. Just think what Heav - en it's going to be one. Just think what Heav - en it's going to be

If you will Charles - ton, Charles - ton with me. If you will Charles - ton, Charles - ton with me.

*(Musical notation with chords: G7+, C6, D9, G7, Cmaj7, C, Cdim, Dm7, F, Dm7, G7, Dm7, F, Dm7, G7, C6, D9, G7, Gm7, C7, F6, Fm, Cmaj7, D7, C, Am7, Dm7, G7, C)*

**A WICKED MAN** *From the Musical "ERNEST IN LOVE"*Lyric by ANNE CROSWELL  
Music by LEE POCKRISS

1. I hope he looks so dev - 'lish that I al - most faint a - way; I  
 (2. I) hope he owns a Ro - man vil - la and a French cha - teau; And  
 (3. I) hope he's most ex - pe - ri - enced and that his past has been So

hope that he will kiss me with - out ask - ing if he may. I hope he meas - ures  
 has a year - ly in - come of a mil - lion pounds or so. And yet he should live  
 ab - so - lute - ly lu - rid, it would turn a Don Juan green. For each blue - blood - ed

ten feet tall, with shoul - ders I can't span. But most of all, I hope he is  
 sim - ply, yes, as on - ly rich men can. But most of all, I hope he is A  
 Eng - lish girl, since Eng - land first be - gan, Has lived her whole life just to meet

tru - ly wick - ed man. I've nev - er known A  
 wick - ed man And yet he's in my  
 ev - 'ry dream. My ev - 'ry dream, My  
 ev - 'ry plan Is just to meet A  
 wick - ed man.  
 2. I  
 3. I man. A love - ly  
 dream, a love - ly plan, a love - ly theme, I'd love to know  
 A wick - ed man.



## WHEN I TAKE MY SUGAR TO TEA

SAMMY FAIN, IRVING KAHAL and PIERRE NORMAN

When I take my sug - ar to tea, All the boys are jeal - ous of me; 'Cause I  
row - dy dow - dy, that's me, She's a high - hat ba - by, That's she. So I }  
nev - er take her where the gang goes, When I take my sug - ar to tea. I'm a  
tea. Ev - 'ry Sun - day af - ter - noon, We for - get a - bout our cares,  
Rub - bing el - bows at the Ritz With those mil - lion - aires. When I  
take my sug - ar to tea, I'm as Ritz - y as I can be, 'Cause I  
nev - er take her where the gang goes, When I take my sug - ar to tea.

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## WHERE'S THE PLAYGROUND, SUSIE?

Moderately

JIMMY WEBB

The end has come and found us here with our toys scat - tered all a -  
car - ou - sel has stopped us here; It twirled a time or two and then it  
round us here. The puz - zle that we nev - er found an an - swer for Still  
dropped us here. And still you're not con - tent with some - thing a - bout me, But what  
asks us, dar - ling, just what all the games were for. And here we stand  
mer - ry - go - round can you ride with - out me To take your hand?  
in our box of sand. Where's the play - ground, Su - sie?  
How would you stand? Where's the play - ground, Su - sie?  
You're the one who's sup - posed to know her way a - round. }  
If I de - cide to let you go and play a - round, } Where's the play - ground, Su - sie, If I don't  
stay a - round? If I don't stay a - round? - The - Where's the play - ground, Su - sie?

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I think of you with ev-'ry breath— I take And ev-'ry breath be-comes a sigh—  
 I hear your name with ev-'ry breath— I take On ev-'ry breeze that wan-ders by—  
 — Not a sigh of des-pair— But a -ign that I care- for you. —  
 — And your name is a song. I'll re-  
 - mem-ber the long years through — Ev-en tho' I walk a-lone, you guide me. In the  
 dark-ness you light my way, And all the while in-side me Love seems to  
 say: "Some-day! some-day!" And when I sleep you keep my heart—  
 a-wake, But when I wake from dreams di-vine — Ev-'ry  
 breath that I take — Is a pray'r that I'll make you mine. —

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WINTER WARM

HAL DAVID and BURT F. BACHARACH

It's a snow-y-kind of blow-y day, but your kiss-es make De-cem-ber seem just like May.  
 Here in your arms I'm Win-ter Warm. All the birds are fly-ing south in pairs. It may go to ten be-low out-  
 side, but who cares? Here in your arms I'm Win-ter Warm. To-night was made for lov-ers  
 to em-brace, a time to dream and rem-i-nisce. And all the em-bers in the  
 fire-place just glow each time we kiss. Is it snow or white con-fet-ti in dis-guise?  
 Strange but when you smile the win-try wind soft-ly sighs. Here in your arms I'm Win-ter Warm. Warm.

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## WHISPER NOT

BENNY GOLSON and LEROY ANDERSON

Sing low, sing clear sweet words in my ear, Not a whisper of despair,  
un-til you bring back the thrill of a sentimental tune  
but love's own pray'r. Sing on that died too soon.  
Our har-mo-ny was lost but you for-gave I for-got Whis-per  
Not of quar-els past, You know we've had our last! So now we'll be on key  
con-stant-ly, Love will whis-per on e-ter-nal-ly. *Fine*  
Why did we lis-ten when they said it would-n't last? Gos-sip-ing voi-ces made us  
Whis-pers of trou-ble are an ech-o of the past, All it-'ll take to lose my  
break up but you know we still can make up if we for-get 'em all, and ans-  
gloom is just a Whis-per Not of ru-mors, but of your love for me, That's how it's  
Cu-pids call It's the truth got to be!

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## WHEN THE PARTY IS OVER

ROBERT JOHN and MICHAEL GATELY

I don't mind you hav-in' a good time, be-in' free, But I don't like you  
Now I find it hard not to hear you close the door. And each night I  
tast-in' some new wine with-out me. For al-though I real-ly love you, I still am a man  
find my-self wait-in'; I walk the floor. And though I've had time for think-in', I find I still care,  
And my heart is break-in' from all I been tak-in'. Oh, girl, can't you see what you're do-in' to me? Oh,  
when the par-ty is o-ver You might find you're a-lone. Oh, when the par-ty is o-ver  
There might be no one at home. Ooo. *D.S. and fade*

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**WIVES AND LOVERS** *From the Film "WIVES AND LOVERS"*

HAL DAVID and BURT F. BACHARACH

Hey, lit - tle girl, comb your hair, fix your make-up, soon he will o - pen the door. —

Don't think be - cause there's a ring on your fin - ger you need - n't try an - y - more. — For

wives should al - ways be lov - ers too. Run to his arms — the mo - ment

he — comes home to you. I'm warn - ing you. — Day af - ter day there are girls at the

of - fice and men will al - ways be men. — Don't send him off with your hair still in

curl - ers, You may not see him a - gain, — for wives should al - ways be lov - ers

too Run to his arms — the mo - ment he — comes home to you. He's al - most here. —

Hey, lit - tle girl, bet - ter wear some - thing pret - ty, some - thing you'd wear to go to the cit - y; And

dim all the lights, pour the wine, start the mu - sic, time to get read - y for love. — Oh,

time to get read - y, time to get read - y, time to get read - y for love. —

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**WALTZ FOR A MERMAID (Wishes And Teardrops)***From the Film "THE DAYDREAMER"*

By MAURY LAWS and JULES BASS

C Am Dm7 G7 C Ebdim Dm7 G7

Eb7 Bbm7 Eb7 Ab Fm Fm7 Fm6 Bb7 Dm7 G7 C Am Dm7

G7 C Bm7 Bb7 Eb F#dim Gm7 Gb7 Cb Ddim

Ebm7 Dm7 G7 C Am7 Dm7 G7 B6 C6 F6 G7-9 C6

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**WISH YOU WERE HERE** *From the Musical "WISH YOU WERE HERE"*

Words and Music by HAROLD ROME

**Beguine**

They're not mak - ing the skies as blue this year. Wish you were here! As  
blue as they used to when you were near Wish you were here! And the mornings don't seem as  
new, Brand new as they did with you. Wish you were here! Wish you were here! Wish you were  
here! Some-one's paint-ing the leaves all wrong this year. Wish you were  
here! And why did the birds change their song this year? Wish you were here! They're not  
shin-ing the stars as bright. They've stol - en the joy from the night! Wish you were here! Wish you were  
here! Wish you were here! They're not here!

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**WITH MY EYES WIDE OPEN I'M DREAMING**

Words and Music by MACK GORDON and HARRY REVEL

*From the Film "SHOOT THE WORKS"***Moderately**

With my eyes wide o - pen I'm dream-ing Can it be true I'm hold-ing  
you Close to my heart? With my eyes wide o - pen I'm dream - ing,  
You're with me now Shar - ing a vow Nev - ver to part. I'm so a-fraid to  
close my eyes, a - afraid that I'll find This love - ly thrill is just a sil - ly il -  
-lu - sion. With my eyes wide o - pen I'm dream - ing  
Do I de - serve such a break, Pinch me to prove I'm a - wake,  
I can't be - lieve that you're real - ly mine With my mine.

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**YA GOT CLASS** From the Film "HERE COME THE GIRLS"

By JAY LIVINGSTON and RAY EVANS

F C9 F C7

Ya got class and lots o' pol - ish; Ya got class, you're ba - by doll - ish.

F F7 Bb Bbm F C7 F

You're a com - er, and like I told the plumb - er, Ba - by — ya got class! Ya got class!

C9 F C7 F F7

You're twen - ty kar - at, Ya got class and how you wear it! You can put cher

Bb Bbm F C7 F A7 Em7 A7

mon - ey on the butch - er. He says, — Ya got class! You will be the toast of New York and Pa -

Dm6 G7 Dm7 G7 C6 Gm

ree; What - ev - er chance you make the most of I hope — you'll have time, place,

Am Abm C9 F C9 F C7

room for me! — Ya got dash in ev - 'ry mo - tion, Ya got splash, just like the o - cean!

F F7 Bb Bbm F Cm6 D7

You're the theme of ev - 'ry dream I dream of In ev - 'ry way you sur - pass; You're a - live!

Gm Bdim F D7 Db7 Gm7 C7 F C7 F

— You make noise! Ya got drive! — Ya got poise! And most of all — — — — — ya got class!

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**YOU APPEAL TO ME** From the Film "SAFETY IN NUMBERS"

By GEORGE MARION Jr. and RICHARD A. WHITING

Eb Ebmaj7 Eb Edim C7 Fm7 Edim Bb7

Young man, — you ap - peal to me, — — — — — I've nev - er been in this — con -

Cm Ab Fm Eb Bb7 Eb Ebmaj7 Eb Edim C7

di - tion. — — — — — Young man, — you ap - peal to me, — — — — — You have the

Cm7 Edim Bb7 Adim Eb Ebmaj7 Cm D7 Fdim G7 Cm Fdim Cm Cm7

key to my — — — — — ig - ni - tion. — — — — — All you need is a band, — — — — —

F7 E7 Fm Edim Fm Eb Bb+ Eb Ebmaj7 Eb

Dear, you could be the Val - lee of the land. — — — — — Young man, — you ap - peal to

Edim C7 Fm7 Cm7 Bb7 Eb

me — — — — — As no one ev - er has done — — — — — be - fore. — — — — —

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# YOU DON'T LOVE RIGHT

From the Film "ZIEGFELD FOLLIES OF 1936"

By TOT SEYMOUR and VEE LAWNHURST

You don't love right You've got a lot to learn, When I  
 wan - na ro - mance you say "Come on dance", You don't love right You don't love  
 right I'm get - tin' no re - turns when my kiss - es are ripe, You're  
 light - in' your pipe, You don't love right I'm left a - lone, while you're play - in'  
 golf, while you're catch - in' fish, and I'm los - in' ground with you But it  
 serves me right for go - in' 'round with you You don't love right You've got a  
 lot to learn, Tho' I'm yours for a song, Your meth - od's all wrong. You don't love right.

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# YOU TOOK THE WORDS RIGHT OUT OF MY HEART

From the Film "THE BIG BROADCAST OF 1938"

By LEO ROBIN and RALPH RAINGER

You took the words right out of my heart, And it was like a bolt from the  
 blue, You took the words right out of my heart When you said: "I love you". When  
 you said: "I love you" I stood in a daze a - while For I felt that way too The  
 mo - ment I saw you smile. I had the words and you in my heart, There was - n't room e - nough for the  
 two. You took the words right out of my heart and left on - ly room for you.

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# YOUR BULLDOG DRINKS CHAMPAGNE

Words and Music by  
JIM STAFFORD and DAVE BELLAMY

Moderately



1. There was a la-dy in the win-dow in the room a-cross the way— from the ho-tel I was stay-ing in—while



on my hol-i-day— I could-n't help but see ev-'ry-thing cause I was peep-ing I con-fess— still



af-ter din-ner ev-'ry night— she had the strang-est guest. 2. She'd re-



tire to her fav-'rite chair and sit there with a dog! Fill the crys-tal glass-es while the



fire danced on the log— well I watched them drink their bub-bly brew— till that fire grew dim then I



stuck my head out the win-dow and said why not me in- stead of him? (CHORUS) Oh your



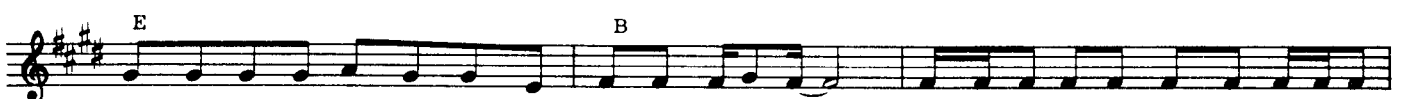
bull-dog drinks cham-pagne— and I ain't one— to com-plain, but what a per-fect waste of wine it seems to



me. So hon-ey tell old rov-er that the big dog's com-ing o-ver cause an-y



wom-an that 'd get a bull-dog drunk— would have to be good— to me.



3. Four-teen days and four-teen nights not one word did I hear.— Her with her silk and cham-pagne o-ver to



me in my shorts with the beer. She just left the cur-tains wide and I knew she knew I could see—



her and that pug-nosed mutt guz-z-ling. Wine and teas-ing me.— (CHORUS) Oh your



# YOU LEAVE ME BREATHLESS

From the Film "COCONUT GROVE" By RALPH FREED and FREDERICK HOLLANDER

F F#dim Bbm C7 C#dim Dm G9 F D#dim

You leave me breath-less, you heav-en - ly thing, — You look so won-der-ful —

C7 C9 C+9 F C+9 F F#dim Bbm C7 C#dim Dm

— You're like a breath of spring. — You leave me speech-less, I'm just like the birds, —

G9 F D#dim C7 C9 Edim F Eb9 F

— I'm filled with mel-o - dy, — But at a loss for words. — That lit-tle

Db F

grin of yours, — that fun - ny chin of yours, Does so much to my heart. — Oh! give your

Db Bbm Gm7 C7 F F#dim Bbm

lips to me, — for, dar-ling, that would be — the fin-al touch to my heart. — You leave me breath-less, that's

C7 C#dim Dm G9 F D#dim C7 C9 Edim F Bbm F

all I can say — I can't say more, be-cause — you take my breath a - way. —

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# YOU'RE WONDERFUL

From the Film "PAID IN FULL" By JAY LIVINGSTON, RAY EVANS and VICTOR YOUNG

Eb Adim Fm7

You're won-der-ful you're all that I've yearned for, the flame that I've burned for, You're by my

Bb9 Eb Fm7 Bb7 Bdim Cm Cm7 Ab

side to stay. — Won-der-ful to be on a crest with this

Abm Cm7 F9 Bb9 Eb Fm7 Bb9 Eb

love we've been blessed with, It warms our ev - 'ry day. — You com-

Adim Fm7 Bb9

plete the glow that was miss-ing in cas - u - al kiss-ing; The glow that comes with

Eb Fm7 Bb7 Cm Cm7 Ab Abm

love. — Now my sweet we're whirl-ing, we're reel-ing, we've found a new feel-ing, It's

Fm7 Bb9 Gm7 Cm Fm7 Bb9 Eb

won-der-ful, So won-der-ful! You're won-der-ful to love. —

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**YOUR HAND IN MINE** From the Musical "PARADE"

Music and Lyric by JERRY HERMAN

Eb Cm Fm Bb7(-9) Eb C7  
 Keep your hand in my hand and how can I fall? Touch me and noth - ing can  
 Fm7 Fm7-5 Eb Cm Fm7 Bb7  
 touch me at all. Not an - oth - er thing on earth is real,  
 Eb Cm7 Fm7 Bb9 Bb7-9 Eb Cm  
 But the thrill - ing way your fin - gers feel. That's all I no - tice and  
 Fm Bb7(9) Eb C7 Fm7 Fm7-5 Eb  
 that's all I know; That's my for - ev - er, so nev - er let go. Here the  
 Cm F9 Fm7 Fdim Eb Ebdim Fm Bb7-9 Eb EbMaj7  
 wea - ry world is fine, As long as you keep your hand, Just your hand in mine.

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**YOUR NAME MAY BE PARIS** From the Musical "SING MUSE"Lyric by ERICH SEGAL  
Music by JOSEPH RAPOSO

Eb Cm Fm7 Bb7 Eb Eb7  
 Your name may be Par - is, but I'll call you gay Pa - ree; \_\_\_\_\_ It's like  
 name may be Par - is, but I'll call you gay Pa - ree; \_\_\_\_\_ You're a  
 Ap Gm Fm7 Bb7 Eb Eb7 Ab  
 warm dem - i - tasse \_\_\_\_\_ in Mont - par - nasse to me. \_\_\_\_\_ I don't want E -  
 po - em by Rim - baud, you're es - car - gots to me. \_\_\_\_\_ I won't walk through a  
 Bb7 Gm7 Cm Cm7 F7  
 ly - sian fields un - less they're Champs - É - ly - sées, \_\_\_\_\_ I re - fuse to munch a lunch un - less it's  
 for - est un - less \_\_\_\_\_ it's the Bois \_\_\_\_\_ And I nev - er make mis - takes, just now and  
<sup>1</sup> Fm Gdim Bb7 <sup>2</sup> Fm7 Bb7 Bbm7 Eb7 Ab Ab6  
 "le dé - jeun - er." Your then \_\_\_\_\_ a "faux pas." I get no thrill from a  
 Abm7 Abm6 EbMaj7 Fm7 3 Gm7 Cm7 Bb Bdim  
 mil - lion - aire, from his ranch or the blanche of his carte; Just give me Pi - erre \_\_\_\_\_ who is deb - o - nair, \_\_\_\_\_ Fran -  
 Cm7 3 F7 3 Bb Bb7 Eb Cm7 Fm7 Bb7  
 çais is the way to my heart! Your name may be Par - is, but Par - is em - bar - rass - es  
 Eb Bbm6 C7 Fm7 F#dim Gm7 3  
 me, ché - ri, So I'll call you gay, \_\_\_\_\_ so "très \_\_\_\_\_ re - cher -  
 C7 Fm7 Bb7 Eb Fm7 Eb6  
 ché," Yes, I'll call you gay \_\_\_\_\_ Pa - ree! \_\_\_\_\_

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**YOU FORGET ABOUT ME** *From the Film "LET'S MAKE MUSIC"*

Lyric and Music by DICK ROBERTSON,  
JAMES F. HANLEY and SAMMY MYSELS

B $\flat$  A $\flat$  A $\flat$ dim E $\flat$  Edim Fm7 B $\flat$ 7 E $\flat$  B $\flat$ m C7 F $\flat$ m A $\flat$ m

Be-cause of dreams we shared, I thought you cared a lot a-bout me, — But now it's eas-y to see, —

B $\flat$ 7 E $\flat$ dim E $\flat$  B $\flat$ 7 A $\flat$  A $\flat$ dim E $\flat$  Edim Fm7 B $\flat$ 7 E $\flat$  B $\flat$ m C7

That you for - got a - bout me. — It hurts in - side be - cause the tears you cried were not a - bout me. — Our love song

Fm A $\flat$ m B $\flat$ 7 E $\flat$  A $\flat$ m6 E $\flat$ 7 D $\flat$ dim A $\flat$  A $\flat$ + A $\flat$ 6 D E $\flat$ dim

end - ed off key. — And you for - got a - bout me. — Per - haps en - gage - ment rings are on - ly things that

E $\flat$  G $\flat$  B $\flat$ 7 E $\flat$  B $\flat$ m6 C7 Fm Edim Fm F7 B $\flat$ 7 Fm7 B $\flat$ 7 A $\flat$  A $\flat$ dim E $\flat$  Edim

po - ets write a - bout, But love still lin - gers Oh! so tight a - bout my heart. — And as we part you'll hear my

Fm7 B $\flat$ 7 E $\flat$  B $\flat$ m C7 Fm A $\flat$ m B $\flat$ 7 E $\flat$  A $\flat$ m6 E $\flat$

tear - ful heart say, "What a - bout me." — Tho' you for - got a - bout me, — I can't for get a - bout you. —

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**YOUR GOOD MORNING** *From the Musical "PARADE"*

Music and Lyric by JERRY HERMAN

G Em7 Am7 D7 G Em7 Am7 D7 G GMaj7

Your good morn - ing ev - 'ry morn - ing, Starts the morn - ing with a song, That makes me

G6 G Dm6 E7 Am Am+7 Am7 Cm6 D7

feel like step - pin' up my pace: — And leaves the look of A - pril on my face, — The

G Em7 Am7 D7 G Em7 Am7 D7 G Em7 Am7 D7 G Em7

whole — day long. — When I wake up on the left side, When I wake up

Am7 D7 G GMaj7 G6 G Dm6 E7 Am Am(+7)

feel - in' wrong, I on - ly have to pass you on the street, — To make my

Am7 Cm6 D7 G Em7 Am7 D7 G Em7 Am7 D7

world seem beau - ti - ful and sweet, — The whole — day long. —

E $\flat$  Cm Fm7 B $\flat$ 7 E $\flat$ Maj7 E $\flat$ dim Fm7 B $\flat$ 7 G Em

You make a sim - ple greet - ing sound like clas - sic rhyme, You make

Am7 D7 GMaj7 Gdim Am7 D7 G Em7 Am7 D7

our dai - ly meet - ing an en - chant - ed time. And e - ven when the eve - ning pass - es slow - ly,

G Em7 Am7 D7 G GMaj7 G6 G Dm6 E7

When the eve - ning lags a - long, I know that if I wait un - til the day, — I'll

Am Am(+7) Am7 Cm6 D7 G Em7 Am7 D7

see you smile and lis - ten to you say, — "Good morn - ing" — And your good

G Em E7 Am Am7 Cm6 D7 G

morn - ing — lasts the whole day long. —

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**YOU HIT THE SPOT** *From the Film "COLLEGIATE"*

By MACK GORDON and HARRY REVEL

You hit the spot \_\_\_\_\_ like a balm-y breeze \_\_\_\_\_ on a night in May, — You hit the spot —  
 \_\_\_\_\_ like a cool mint ju - lip on a summ-'ry day. — You hit a new high in my es - ti -  
 ma - tion. I had to fall \_\_\_\_\_ 'Cause you've got so much on the ball. Oh! you hit the spot —  
 \_\_\_\_\_ Like the first em-brace \_\_\_\_\_ when the knot is tied. — You hit the spot \_\_\_\_\_ Like a  
 pipe and slip - pers by a fire - side. — Mat - ter of fact - ly Don't know ex - act - ly  
 what it is — that you've got. — But ooh - ooh - ooh you - ooh - ooh hit the spot. —

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**YOU'RE A SWEET LITTLE HEADACHE** *From the Film "PARIS HONEYMOON"*

By LEO ROBIN and RALPH RAINGER

You're a sweet lit - tle head - ache \_\_\_\_\_ But you are lots of fun, \_\_\_\_\_ I've a  
 good mind to spank you, Then thank you for all you've done. \_\_\_\_\_ You're a sweet lit - tle head - ache —  
 \_\_\_\_\_ Full of quaint lit - tle schemes \_\_\_\_\_ But when I should for - get you, I  
 let you dis - turb my dreams \_\_\_\_\_ I thought I could hold my own with you, But you've got me all per - plexed,  
 \_\_\_\_\_ Here am I a - lone with you and what are you gon - na do next?  
 You're a sweet lit - tle head - ache \_\_\_\_\_ If you keep on that way \_\_\_\_\_  
 \_\_\_\_\_ What a sweet lit - tle head - ache you'll turn out to be some day. \_\_\_\_\_

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## YOU NEEDED ME

Words and Music by RANDY GOODRUM

1. I cried a tear, you wiped it dry. I was con - fused, you cleared my  
 (2.) hand when it was cold. When I was lost, you took me

mind. I sold my soul, you bought it back for me — and held me  
 home. You gave me hope, when I was at the end, — and turned my

up and gave me dig - ni - ty. — Some - how you need - ed me. } You gave me  
 lies back in - to truth a - gain. — You e - ven called me friend. }

strength to stand a - lone a - gain — to face the world out on my

own a - gain. — You put me high up - on a ped - es - tal — so

high that I — can al - most see — e - ter - ni - ty, — you need - ed me, — you

need - ed me. — and I can't be - lieve — it's you, — I can't — be - lieve —

— it's true. — I need - ed you — and you were there — and I'll

nev - er leave, — Why should — I leave — I'd be — a fool — 'cause I've

fin - 'lly found — some - one — who real - ly cares. — (2.) You held my

CODA  
 need - ed me. — You need - ed me, — you need - ed me. —

**YOU'RE A CHILD** From the Film "THE LITTLE PRINCE"

Music by FREDERICK LOEWE  
Lyric by ALAN JAY LERNER

Moderately Bright

C G7 C F C

How do you ex - pect you can un - der stand in - ter na - tion - al things and stuff?

A7 D A D G7 D G

Scis - sor - ing the earth, carv - ing up the land is the bus - ness of kings and stuff. Con - ti - nen - tal - ly you are

D Dm

men - tal - ly a sil - ly bil - ly boy of two. How ab - surd of you, it's un - heard - of you could ev - er

Am E Am E Am7 B F7 Bb Bdim F

think as grown - ups do. Why, you... Why, you..., You're a child! You're a child! You're a

F7 Cm7 F Bb Bdim F

twirp and that's put - ting it mild. You're a speck! You're a fleck! And it's

C7 B7 C7 F

just too tough pound - ing grown - up stuff in the bean of a green lit - tle child.

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**YOU ARE WOMAN, I AM MAN** From the Musical "FUNNY GIRL"

Words by BOB MERRILL  
Music by JULE STYNE

Moderato

C B C G7 Gdim G7 Gdim G7 B C B C6

1. You are wom - an, I am man. You are small - er. So I can be tall - er than.  
2. You are wom - an, I am man. You are gent - le, I am bar - bar - i - an.

C7 Cdim C7 Gm7 C7+ Fmaj7 Dm7 E7+A9 D9+G9

You are soft - er to the touch. — It's a feel - ing I like feel - ing ver - y much. —  
You are pleats and pins and rouge. — Most - ly sham but ma'm I love the sub - ter - fuge. —

C B C G7 Gdim G7 Gdim G7 C9 Gm7 C9

You are some - one I've ad - mired. Still our friend - ship leaves some - thing to be de - sired  
You are fic - tion, I am fact. Con - tra - dic - tion's what makes - it a per - fect act.

F Em7 E>7 Dm7 G7 G7+ Dm7 Gm7 E>m

Does it take more ex - pla - na - tion than this? — You are wom - an, — I am man —

C7 C7+ F C6 Dm7 G7 | 1.C Dm7 G7 | 2.C Dm7G7 F7 C

You are wom - an, I am man let's kiss. — kiss. —

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# YOU'RE FAR AWAY FROM HOME *From the Musical "WILDCAT"*

Lyric by CAROLYN LEIGH  
Music by CY COLEMAN

Eb Cm7 F7 Bb11 Eb Eb6  
 You'll hear a - gain fa - mil - iar talk a - gain, And walk a - gain the streets you left be -  
 hind: \_\_\_\_\_ And you'll see once more the house. That wel - come door and  
 Cm7 Db Db7 GbMaj7 Gb6 Fm7 Bb7 Eb Cm7  
 all the things you jour - neyed back to find. \_\_\_\_\_ But through all the spell of  
 F7 Bb7 Eb Db7 C11 C7 Cm7  
 dear things ev - 'ry - where, If no one's there to beg you not to roam: \_\_\_\_\_ Then you  
 Fm Cm7 Fm Cm7 Fm7 Bb7-9 Eb  
 might as well be lost, A star a - way, for you're still far a - way from home. \_\_\_\_\_

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# YOU'RE SO GOOD TO ME *From the Film "YOUTH ON PARADE"*

JULE STYNE and SAMMY CAHN

G G6 Fm6 A7  
 When my on - ly pair of stock - ings start a - run - nin' \_\_\_\_\_ Rip, rip, rip!. When the clouds a - bove re - fuse to let the  
 Am7 D7  
 sun in, \_\_\_\_\_ Drip, drip, drip! Then you tell a corn - y joke and let the fun in, \_\_\_\_\_ Ba - by,  
 G D+ Dm E7 A7(add F#) A7+5 D9 D7(9) G  
 you're so good to me, \_\_\_\_\_ When you stay a - way and give me cause to  
 A7  
 doubt you, \_\_\_\_\_ Sad, sad, sad! When my friends be - gin to whis - per things a - bout you, \_\_\_\_\_ Bad, bad,  
 Am7 D7' G7  
 bad! All I know is I don't want to walk with - out you \_\_\_\_\_ 'Cause with - out your kind of love  
 C6 B7(+5) E7(9) Am7 G6  
 \_\_\_\_\_ where would I be? \_\_\_\_\_ You're so good to me. \_\_\_\_\_

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# YOU'RE ONLY YOUNG ONCE From the Film "LOVE IN A GOLDFISH BOWL"

By RUSSELL FAITH and ROBERT MARCUCCI

F F6 Fmaj7 Dm7 G7 C7 C9

Let your-self go, for don't you know you're on-ly young once. Laugh and have fun, love's on  
 Don't sit and wish your life a-way, you're on-ly young once. Get in the swing, do ev-

C7 Fmaj9 F6 Cm9 F9 Bb Bb6 Bbm7 Eb9 *To Coda*

— the run, you're on-ly young once. Give love a taste, don't be a waste, go get your  
 'ry-thing that your young heart wants. What you have now won't al-ways last so give it

F+ Am Dm7 Am7 Dm7 G7 Dm7 G7 Gm7 *D. C. al* *Coda*  
 C7

heart thrilled For you will find that old Fath-er Time does not stand still.

*Coda*

Fmaj7 Am7-5 Cm6 D7 Dm7 G7 Dm7 Ab7 A7 Bbm7 Eb7

one! big! blast! Don't be a fling that was - n't flung. Don't be a bell that has -

Bbm7 Eb7 Bbm7 Am7 Abm7 Gm7 G9 Gm7 C7 Fmaj9 F6

n't rung. Join in the club and be a-mong the on-ly young once.

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# YOUR KISS From the Film "TO CATCH A THIEF"

By PAT AULD, GEORGE AULD and GEORGE CATES

C Gm7 C7-9 F Abm7 Db9

Your kiss is one thing I must own. Your kiss is like none that I've known. Your

C A+7-9 D9 G+7-9 C Am Dm7 G+7 C

kiss goes to my head like wine. Make it mine, your kiss. Your kiss is soft as sum-mer

Gm7 C7-9 F Abm7 Db9 C A+7-9 D9 Db7(+9)

rain. Your kiss is wild ex-cit-ing pain, Your kiss is like a rhap-so-dy played for me, your

C F C Gm7 C7-9 Gm7 C7 Fmaj7 Bb

kiss. My eyes can see on-ly your face, my arms just long for your

Fmaj7 F6 Fm7 Bb9 Fm7 Bb7 C A7-9

touch. My heart now beats at a mad pace. The mag-ic of you is

Dm7 G+7 C Gm7 C7-9 F

Heav-en come true. Your kiss can make a slave of me. Your kiss can shape my des-ti-

Abm7 Db9 C A+7-9 D9 Db7(+9) C

ny. Your kiss is all I'm liv-ing for. I a-dore your kiss.

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Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Eb  
 I've no proof \_\_\_\_\_ when peo-ple say you're more or less a - loof \_\_\_\_\_  
 Gm Eb Gm7 Eb Fm7 Bb7 Fm7 Bb7  
 But you're sen - sa - tion-al. \_\_\_\_\_ I don't care \_\_\_\_\_ if you are called "The  
 Fm7 Bb7 Fm7 Bb7 Eb Gm Eb Eb7 Bbm7 Eb7 Abm Ab C9  
 Fair Miss Frig-id Air" \_\_\_\_\_ 'Cause you're sen - sa - tion-al \_\_\_\_\_ Mak - ing love \_\_\_\_\_  
 C7 Abm6 Fm7 Bb9 Bb7 Eb Bb7  
 \_\_\_\_\_ is quite an art \_\_\_\_\_ What you re-quire \_\_\_\_\_ is the prop-er squire \_\_\_\_\_ to  
 A7 Edim C7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7  
 fire your heart, \_\_\_\_\_ And if you say \_\_\_\_\_ that one fine day you'll let me come to call \_\_\_\_\_  
 Bbm6 Db Bbm C7 Bdim C7 Fm7  
 \_\_\_\_\_ We'll have a ball \_\_\_\_\_ 'Cause you're sen - sa - tion - al, \_\_\_\_\_ sen -  
 Bb9 Bdim Cm Gm Ab6 D Eb  
 sa - tion - al \_\_\_\_\_ That's all, that's all that's all. \_\_\_\_\_

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**YOU'D BE SO NICE TO COME HOME TO**

From the Film "SOMETHING TO SHOUT ABOUT"

Words and Music by COLE PORTER

F E7 Am Dm6 E7 Am E7 Am C7  
 You'd be so nice \_\_\_\_\_ to come home to, \_\_\_\_\_ You'd be so  
 F C+ F Am Dm7 B7-5 E7 Ddim Am G7  
 nice \_\_\_\_\_ by the fire, \_\_\_\_\_ While the breeze, on high, \_\_\_\_\_ sang a lull - a - by, \_\_\_\_\_ You'd be  
 Am6 F7 B7-9 E B7 E D E7 Am Dm6 E7 Am E7  
 all that I could de - sire, \_\_\_\_\_ Un - der stars, \_\_\_\_\_ chilled \_\_\_\_\_ by the win - ter, \_\_\_\_\_  
 Am C7 F C+ F A Dm Cdim  
 \_\_\_\_\_ Un - der an Aug - ust moon, Burn - ing a - bove, \_\_\_\_\_ You'd be so  
 C F Fm6 C Ab7 D7-9 G7 C  
 nice, • You'd be par - a - dise to come home to \_\_\_\_\_ and love. \_\_\_\_\_

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# YOU'RE THE ONLY ONE

Words and Music by  
CAROLE BAYER SAGER and BRUCE ROBERTS

G Bm7 Am7 C/D

I found out the hard way and I'm nev-er gon-na break your  
Nights I lay in bed and your cov-ers would-n't warm my

G Bm7 Am7 C/D

heart, I know too late and I don't wan-na break your  
feet, and morn - ing found me bit - ter or a bit too

Cmaj7 Bm7 Am7 C/D Db/Eb

heart. Guess I had to go 'way just to find what I left be -hind. } You're the  
sweet. Or may-be I had to go 'way just to run - back and say: }

Ab Cm7 Bbm7 Db/Eb

on - ly one, — you're the on - ly one. — Take me back — to where we start-ed from; — and let's  
(can we)

Ab Cm7 Bbm7 Eb7 To Coda

make it now — like we made it then. — This old heart — ain't gon-na break your heart a - gain. —

1. Ab Cm7 Bbm7 Dbm/Fb Eb7 Ab Cm7 Bbm7 Am7 D7

2. Ab Cm7 Bbm7 Am7 D7 G Bm7 Am7 C/D

Spoken: ( You're the only one darling, there'll never be anyone else but you.

G Bm7 Am7 C/D

I love you so much. You are my life, you've become my life, and I never meant to

Cmaj7 Bm7 Am7 C/D Db/Eb D.S. al Coda

break your heart but sometimes you just gotta go 'way to find what you left behind.) Sung: You're the

CODA Ab Cm7 Bbm7 Dbm/Fb Eb7

You're the on - ly one. — You're the on - ly one. — You're the

Repeat and Fade Ab Cm7 Bbm7 Dbm/Fb Eb7

on - ly one, — the on - ly one, — so take me back — to where we start-ed from. — You're the

Ab Cm7 Bbm7 Dbm/Fb Eb7

on - ly one, — the on - ly one. — You're the on - ly one. — You're the

**YOU'RE THE CREAM IN MY COFFEE**

From the Musical "HOLD EVERYTHING"

By B.G. DeSYLVA, LEW BROWN and RAY HENDERSON

You're the cream— in my cof - fee You're the salt— in my stew  
 You're the starch— in my col - lar You're the lace— in my shoe  
 You will al - ways be my ne - ces - si - ty I'd be lost — with - out you.  
 you. Most men — tell love - tales — And each — phrase dove tails —  
 You've heard — each known way This way — is — my own — way You're the sail — of my  
 love - boat You're the cap - tain and crew You will al - ways be  
 my ne - ces - si - ty I'd be lost — with - out you.

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**YOU BROUGHT A NEW KIND OF LOVE TO ME**

From the Film "THE BIG POND"

SAMMY FAIN, IRVING KAHAL and PIERRE NORMAN

If the night-in-gales — could sing like you — They'd sing much sweet - er than they do — For you've brought a new kind of  
 love to me. — If the sand-man brought — me dreams of you — I'd want to sleep my whole life through, — For  
 you've brought a new kind of love to me. — I know that I'm the slave, you're the queen, But still you can un - der-  
 stand That un - der - neath it all you're a maid And I am on - ly a man. I would work and slave — the  
 whole day through, — If I could hur - ry home to you, — For you've brought a new kind of love to me. —

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**ZIP** From the Musical "PAL JOEY"

Lyric by LORENZ HART  
Music by RICHARD RODGERS

Zip! Walt-er Lipp-man was -n't bril-liant to - day. Zip! Will Sar-  
oy - an ev - er write a great play? Zip! I was read - ing Scho - pen -  
hau - er last night. Zip! And I think that Scho - pen - hau - er was right.  
I don't want to see Zor-in-a, I don't want to meet Cob-in - a. Zip! I'm an  
in - tel - lec - tual. I don't like a deep con - tral - to, Or a man who's voice is al - to.  
Zip! I'm a het - ero - sex - ual. Zip! It took in - tel - lect to mas - ter my art.  
Zip! Who the hell is Mar - gie Hart?

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**ZING A LITTLE ZONG!** From the Film "JUST FOR YOU"

Words by LEO ROBIN  
Music by HARRY WARREN

Zing, zing, zing a lit - tle zong with me, I know we're not be - side the  
Zing zome zen - ti - men - tal mel - o - dy a - bout a chap - el or an  
Zui - der Zee, but when you're zit - tin by the zide of me, I want to zing a lit - tle  
ap - ple tree, a - bout a cou - ple liv - in' hap - pi - ly and I'll be glad to zing a -  
zong. long. It ain't the zea - son that has me kind - a zill - y, you real - ly are a  
dol - ly, a dol - ly and a dil - ly. You've got a rea - son to cud - dle sort - a  
close to me and we could do a ver - y clev - er bit of close har - mo - ny.  
Zing, zing, zing, it's get - ting late, my pet, we've got a most im - por - tant date to set.  
I'm sure that we could make a great du - et and we could zing a lit - tle love zong all night long.

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