

ALPHABETICAL LISTING

A

- 28 "A" - You're Adorable (The Alphabet Song)
18 A-Tisket, A-Tasket
18 The Aba Daba Honeymoon
19 Abilene
20 Adios Muchachos (So Long Boys)
21 An Affair To Remember (Our Love Affair)
23 After All (Love Theme From "Chances Are")
22 After The Ball
16 After The Gold Rush
22 After The Lovin'
16 After Midnight
24 Against All Odds
21 Ah! Sweet Mystery Of Life (The Dream Melody)
25 Ain't Misbehavin'
25 Ain't No Sunshine
28 Ain't That A Shame
29 Alabama Bound
30 Alexander's Ragtime Band
31 Alfie
29 Alice Blue Gown
32 All At Once
17 All For Love
27 All Good Gifts
30 All I Do Is Dream Of You
33 All I Ever Need Is You
26 All I Have To Do Is Dream
31 All In Love Is Fair
34 All My Ex's Live In Texas
33 All Through The Night
47 All Through The Night (Cole Porter)
35 Almost Like Being In Love
36 Almost Paradise
35 Aloha Oe (Farewell To Thee)
37 Alone And Blue
38 Along Comes Mary
38 Alouette (The Lark)
39 Always
40 Always And Forever
41 Always In My Heart
42 Always Late (With Your Kisses)
42 Am I Blue? (Yes, I'm Blue)
43 Amazing Grace
43 America (My Country 'Tis Of Thee)
43 America The Beautiful
50 An American In Paris
44 The American Patrol
45 An American Trilogy
46 Amor, Amor, Amor
44 Anchors Aweigh
47 Andante Cantabile From 5th Symphony
51 Angel
48 Angela (Theme From "Taxi")
49 Angels From The Realms Of Glory
49 Angels We Have Heard On High
52 (Theme From) The Apartment
53 Applause
55 Aquarius
53 Around The World
56 Arrivederci, Roma
57 Arthur Murray Taught Me Dancing In A Hurry
58 Artist's Life
56 Artza Alinu
59 As
54 As Tears Go By
54 As Time Goes By
60 Ashes Of Love

- 61 At Last
60 Auld Lang Syne
58 Aura Lee
62 Ave Maria (Bach - Gounod)
64 Ave Maria (Schubert)
61 Away In A Manger
63 Axel F
66 Azure

B

- 67 Babe
68 Baby, Come To Me
74 Baby Dream Your Dream
72 Baby Elephant Walk
69 Baby Face
70 (You're So Square) Baby, I Don't Care
69 Baby I Love Your Way
71 Baby, It's You
75 Back In The Saddle Again
75 Bad Moon Rising
76 Bad To Me
77 The Ballad Of Gilligan's Isle
73 Ballerina
78 Ballin' The Jack
78 The Band Played On
79 Barcarolle
80 Barefoot In The Park
81 Batman Theme
82 The Battle Hymn Of The Republic
84 Be-Bop-A-Lula
88 Be My Little Baby Bumble Bee
83 Be My Love
85 Beat It
81 Beautiful Dreamer
83 Because
86 Beep Beep
82 Before The Next Teardrop Falls
87 Belle Of The Ball
88 The Bells Of Avalon
89 Benjamin
90 Besame Mucho
73 Beside A Babbling Brook
91 The Best Is Yet To Come
92 Between The Devil And The Deep Blue Sea
92 Beyond The Blue Horizon
93 The Bible Tells Me So
93 A Bicycle Built For Two (Daisy Bell)
94 Big Bad John
94 Big Midnight Special
95 The Big Rock Candy Mountain
96 Big Spender
97 Bill Bailey, Won't You Please Come Home?
95 Billboard March
98 A Bird In A Gilded Cage
99 Bird Of Beauty
97 Birth Of The Blues
98 Black Is The Color Of My True Love's Hair
100 Blue Bayou
101 Blue Danube Waltz
101 Blue Eyes Crying In The Rain
102 Blue Hawaii
103 Blue Monday
102 Blue Moon
104 Blue Moon Of Kentucky
104 Blue On Blue
105 The Blue Skirt Waltz
105 Blue Tango

- 106 Boogie On Reggae Woman
107 Born To Lose
108 Bossa Nova U.S.A.
109 Bottle Of Wine
108 The Boy Next Door
107 Brahms' Lullaby
110 Brazil
109 Bread And Butter
111 Break My Mind
112 Breakfast At Tiffany's
112 Bridal Chorus (From "Lohengrin")
113 Brigadoon
113 Broadway Baby
114 Bubbles In The Wine
115 Buffalo Gals
115 Bugle Call Rag
117 Button Up Your Overcoat
116 Buttons And Bows
118 By The Beautiful Sea
118 By The Light Of The Silvery Moon
117 Bye Bye Blackbird

C

- 119 Cabin In The Sky
119 The Caissons Go Rolling Along
(United States Field Artillery Song)
220 Calcutta
120 California Girls
121 California Here I Come
122 Call Me
121 Call Me Irresponsible
120 Camptown Races
123 Can Can
125 Canadian Sunset
124 Candy
126 Canon In D
124 Can't You Hear My Heart Beat
122 Cara Mia
127 Caravan
125 Carnival Of Venice
128 Carolina Moon
128 Carry Me Back To Old Virginny
129 (Get Some) Cash For Your Trash
133 Catch Us If You Can
130 Cathy's Clown
129 A Certain Smile
130 Chantilly Lace
131 Charade
131 Charlie Brown Theme
132 Charlotte's Web
132 Charmaine
133 Chattanooga Choo Choo
134 Chattanooga Shoe Shine Boy
134 Chinatown, My Chinatown
135 Chitty Chitty Bang Bang
136 Christmas Time Is Here (From
"A Charlie Brown Christmas")
137 Ciao, Ciao, Bambino
137 Ciribiribin (Chiribiribee)
138 City Of New Orleans
139 Clair De Lune
140 Clarinet Polka
140 Classical Gas
142 Clementine
142 The Closer I Get To You
143 The Closer You Get

ALPHABETICAL LISTING

- 143 Cocktails For Two
- 144 Coconut Grove
- 144 Cold, Cold Heart
- 145 The Colors Of My Life
- 146 Columbia, The Gem Of The Ocean
(The Red, White And Blue)
- 147 Come Back To Sorrento
- 149 Come Fly With Me
- 149 Come Go With Me
- 148 Come Saturday Morning
- 146 Come To Me - Bend To Me
- 147 Comin' Through The Rye
- 150 Coming Around Again
- 151 Coming Out Of The Dark
- 152 Compadre Pedro Juan
- 153 Conga
- 154 Corner Of The Sky
- 155 Corrine, Corrina
- 148 Cottontail
- 150 Country Gardens
- 136 The Coventry Carol (Lullaby,
Thou Little Tiny Child)
- 156 Crying
- 156 Cu-Cu-Rru-Cu-Cu Paloma
- 155 Cuddle Up A Little Closer, Lovey Mine
- 152 A Cup Of Coffee, A Sandwich And You
- 145 Cute
- 157 Cuts Both Ways

D

- 158 Daisy Jane
- 158 Dance Little Bird
- 159 Dance Of The Sugar-Plum Fairy
- 160 Dancing In The Moonlight
- 163 Dancing On The Ceiling
- 162 Danny Boy
- 161 Dark Eyes (Orche Tchornia)
- 162 The Darktown Strutters' Ball
- 163 Day By Day
- 161 Day In - Day Out
- 164 Dear Heart
- 159 Deck The Hall
- 165 Deep In A Dream
- 164 Deep In The Heart Of Texas
- 166 Deep Purple
- 166 Delta Dawn
- 167 The Desert Song
- 167 The Devil's Brigade March (I Want A Woman)
- 165 Devoted To You
- 168 Diamonds Are Forever
- 168 Diane
- 170 Didn't We Almost Have It All
- 171 Diggy Liggy Lo (Duet Version)
- 169 Dinah
- 171 Ding-Dong! The Witch Is Dead
- 169 Dirty, Dirty Feeling
- 172 Dixie
- * 72 Dizzy
- * 73 Do Nothin' Till You Hear From Me
- 221 Do That To Me One More Time
- 173 Do You Ever Think Of Me
- 174 Do You Know What It Means
To Miss New Orleans
- 175 Do You Want To Know A Secret?
- 176 (Sittin' On) The Dock Of The Bay
- 177 Does Anybody Really Know What Time It Is?

- 176 Does The Spearmint Lose Its Flavor
(On The Bedpost Over Night?)
- 178 Doll Dance
- 178 Don't Be That Way
- 179 Don't Blame Me
- 180 Don't Cry Out Loud
- 180 Don't Fall In Love With A Dreamer
- 179 Don't Get Around Much Anymore
- 181 Don't Give Up On Us
- 182 Don't It Make My Brown Eyes Blue
- 183 Don't Let The Stars Get In Your Eyes
- 182 Don't Sit Under The Apple Tree
(With Anyone Else But Me)
- 184 Don't Wanna Lose You
- 184 Don't Worry 'Bout Me
- 185 Don't You Know I Care
(Or Don't You Care To Know)
- 186 Don't You Worry 'Bout A Thing
- 177 Doodlin'
- 183 Down By The Old Mill Stream
- 186 Down By The Riverside
- 187 Down In The Boondocks
- 188 Down In The Valley
- 174 Down On 33rd And 3rd
(Thoity Thoid And Thoid)
- 188 Down On The Corner
- 188 Dream Lover
- 189 The Dream Of Olwen
- 190 Drink To Me Only With Thine Eyes
- 189 Drinking Champagne
- 190 The Drunken Sailor
- 190 Duke's Place (C Jam Blues)

E

- 191 Early Mornin' Rain
- 192 Easy Living
- 192 Easy Street
- 193 Easy To Be Hard
- 194 Ebb Tide
- 195 El Choclo
- 195 El Cumbanchero
- 194 Elmer's Tune
- 196 Elusive Butterfly
- 196 Elvira
- 197 Emily
- 197 Emperor Waltz
- 198 Enchanted Sea
- 199 The Entertainer
- 198 Everyday
- 200 Everything Old Is New Again
- 201 Ev'ry Day Of My Life

F

- 201 Falling In Love Again (Can't Help It)
- 202 Fame
- 204 Fantasie Impromptu
- 204 Fascinating Rhythm
- 203 Fascination
- 203 Feelings (Dime?)
- 205 Finlandia
- 205 The First Noel
- 206 Fit As A Fiddle
- 206 Five Foot Two, Eyes Of Blue
- 207 Flying Dreams

- 208 Footloose
- 209 For All We Know
- 209 For He's A Jolly Good Fellow
- 210 For Lena And Lenny
- 207 For Me And My Gal
- 210 For Your Eyes Only
- 211 Forever's As Far As I'll Go
- 212 Fortunate Son
- 212 Frankie And Johnny
- 213 Frenesi
- 213 Frere Jacques (Brother John)
- 214 Friday On My Mind
- 214 From A Distance
- 216 From Russia With Love
- 216 Fun, Fun, Fun
- 217 Funiculi, Funicula (A Happy Heart)
- 217 Fur Elise

G

- 218 A Gal In Calico
- 219 Gee Whiz
- 220 Gentle On My Mind
- 221 Georgia On My Mind
- 222 Get Happy
- 224 (I Don't Stand) A Ghost Of A Chance (With Yo...)
- 225 Ghostbusters
- 223 Giant
- 223 Gimme That Old Time Religion
- 226 The Girl Who Used To Be Me
- 222 Give A Little Whistle
- 227 Give Me The Night
- 224 Give My Regards To Broadway
- 228 Giving You The Best That I Got
- 229 Glow Worm
- 229 Go Down Moses
- 227 Go Tell It On The Mountain
- 230 God Rest Ye Merry, Gentlemen
- 230 Golden Earrings
- 231 Golden Lady
- 232 Goldfinger
- 232 Gonna Fly Now
- 236 The Good, The Bad And The Ugly
(Il Buona, Il Brutto, Il Cattivo)
- 234 Good King Wenceslas
- 240 The Good Life
- 234 Good Morning Starshine
- 231 Good Night Ladies
- 233 Good Night Sweetheart
- 238 Good Vibrations
- 239 Goodbye, My Coney Island Baby
- 235 Graduation Day
- 240 Granada
- 236 Grandma Got Run Over By A Reindeer
- 238 Great Day
- 237 The Great Escape March
- 242 The Great Pretender
- 243 The Greatest Love Of All
- 244 Green Eyes
- 239 The Green Leaves Of Summer
- 242 Green Onions
- 244 Green Tambourine
- 245 Greensleeves
- 246 Guadalajara
- 245 Guantanamo
- 247 Guilty

ALPHABETICAL LISTING

H

- 249 H & T Blues
249 Hail! Hail! The Gang's All Here
247 Hail To The Chief
248 Hair
250 Half As Much
255 Half Past Jumpin' Time
255 Hallelujah!
251 Handy Man
250 Hanukah Song
252 Happy Birthday (Stevie Wonder)
253 Happy Days
249 Happy Days Are Here Again
248 The Happy Farmer
253 Happy Trails
257 Hard Hearted Hannah (The Vamp Of Savannah)
254 Hark! The Herald Angels Sing
254 Harrigan
256 Hatikvah
256 Havah Nagilah
257 Have You Every Seen The Rain?
258 Have Yourself A Merry Little Christmas
255 Hawaiian War Chant (Ta-Hy-Wa-Hu-Wai)
259 Heart
260 Heart And Soul
261 The Heat Is On
262 The Heather On The Hill
263 Heaven
260 Helena Polka
264 Hello, I Love You
259 Hello! Ma Baby
264 Help Me Rhonda
265 Help Yourself (Gli Occhi Miei)
266 Here And Now
267 Here Comes Santa Claus
(Right Down Santa Claus Lane)
268 Here We Are
258 Here We Come A-Caroling
262 Here's To My Lady
269 Hernando's Hideaway
270 He's Got The Whole World In His Hands
270 Hey! Baby!
271 Hey, Good Lookin'
271 Hey, Look Me Over
272 Hey! Paula
272 Hey There
274 Hey There Lonely Girl
273 Hi-Lili, Hi-Lo
275 Hold Me, Thrill Me, Kiss Me
276 Hold On, I'm Comin'
267 A Holly Jolly Christmas
274 The Hokey Pokey
276 Home On The Range
275 Honey
277 Honeysuckle Rose
278 Honky Tonk Blues
279 Honky Tonkin'
280 Hot Rod Lincoln
277 A Hot Time In The Old Town Tonight
281 The House Of The Rising Sun
278 How About You?
282 How 'Bout Us
279 How Come You Do Me Like You Do
281 How Little We Know
282 How Ya Gonna Keep 'Em Down On The Farm
284 Humoresque
283 A Hundred Pounds Of Clay

- 284 Hungarian Dance No. 5
280 Hurt

I

- 285 I Am Woman
288 I Can't Begin To Tell You
286 I Can't Believe That You're In Love With Me
286 I Can't Give You Anything But Love
287 I Can't Help It (If I'm Still In Love With You)
289 I Can't Make You Love Me
290 I Can't Stand The Rain
287 I Can't Stop Loving You
291 (Last Night) I Didn't Get To Sleep At All
292 (Everything I Do) I Do It For You
293 I Don't Have The Heart
296 I Don't Wanna Cry
294 (If Loving You Is Wrong) I Don't Want To Be Right
294 I Don't Want To Walk Without You
288 I Feel A Song Comin' On
290 I Fought The Law
337 I Get A Kick Out Of You
295 I Get Along Without You Very Well
(Except Sometimes)
297 I Get Around
300 I Got A Name
298 I Got It Bad And That Ain't Good
285 I Got Rhythm
299 I Guess I'll Have To Change My Plan
299 I Have But One Heart ('O Marenariello)
298 I Hear You Knocking
302 I Heard The Bells On Christmas Day (Popular)
302 I Heard The Bells On Christmas Day (Traditional)
300 I Honestly Love You
304 I Just Called To Say I Love You
303 ('Til) I Kissed You
301 I Knew You When
304 I Let A Song Go Out Of My Heart
305 I Love A Parade
307 I Love To Tell The Story
303 I Love You
306 I Love You Truly
306 I Married An Angel
310 I May Be Wrong (But, I Think You're Wonderful!)
308 I Put A Spell On You
306 I Remember You
309 I Saw Her Standing There
307 I Saw The Light
309 I Saw Three Ships
308 I Sing The Body Electric
310 I Understand
313 I Wanna Be Around
313 I Wanna Be Loved By You
311 I Want A Girl (Just Like The Girl
That Married Dear Old Dad)
312 I Want To Walk You Home
314 I Will Always Love You
315 I Wish
316 I Wonder Who's Kissing Her Now
317 I Won't Last A Day Without You
317 Ida, Sweet As Apple Cider
318 I'd Like To Teach The World To Sing
(In Perfect Harmony)
318 I'd Love You To Want Me
319 If Ever You're In My Arms Again
324 If I Could Be With You (One Hour Tonight)
320 If I Give My Heart To You
321 If I Had You
324 If I Love Again
321 If I Said You Have A Beautiful Body
Would You Hold It Against Me
322 If My Friends Could See Me Now!
323 If Tomorrow Never Comes
320 If You Knew Susie (Like I Know Susie)
325 If You Really Love Me
326 If You Say My Eyes Are Beautiful
327 If You've Got The Money, I've Got The Time
74 Il Bacio (The Kiss)
328 I'll Be Home For Christmas
322 I'll Be On My Way
324 I'll Build A Stairway To Paradise
329 I'll Keep You Satisfied
330 I'll Never Love This Way Again
312 I'll See You Again
327 I'll See You In My Dreams
330 I'll Take You Home Again, Kathleen
331 I'll Take You There
329 I'm A Ding Dong Daddy From Dumas
332 I'm Always Chasing Rainbows
339 I'm Getting Sentimental Over You
333 I'm Gonna Sit Right Down And
Write Myself A Letter
339 I'm In The Mood For Love
334 I'm Looking Over A Four Leaf Clover
335 I'm Sitting On Top Of The World
332 I'm So Lonesome I Could Cry
331 I'm Still In Love With You
336 I'm Thru With Love
335 I'm Walkin'
336 In A Mellow Tone
334 In A Sentimental Mood
343 In A Simple Way I Love You
338 In My Merry Oldsmobile
340 In The Cool, Cool, Cool Of The Evening
338 In The Evening By The Moonlight
341 In The Good Old Summertime
341 In The Heat Of The Night
342 In The Midnight Hour
342 In The Misty Moonlight
344 In The Shade Of The Old Apple Tree
345 In The Sweet By And By
343 In Veradero
346 In Your Eyes
347 In-A-Gadda-Da-Vida
333 Indian Love Call
344 Indian Reservation (The Lament Of
The Cherokee Reservation Indian)
340 Indian Summer
345 Inspector Clouseau Theme
347 Ireland Must Be Heaven (For My Mother
Came From There)
348 Irene
347 Irish Washerwoman
348 Isn't It Romantic
349 Isn't She Lovely
328 It Came Upon The Midnight Clear
349 It Could Happen To You
351 It Don't Mean A Thing (If It Ain't Got That Swin =
350 It Might Be You (Theme From "Tootsie")
352 It Takes A Great Big Irish Heart To Sing
An Irish Song
352 It's A Great Day For The Irish
351 It's A Long Way To Tipperary
353 It's A Most Unusual Day
353 It's A Reggy Waltz

ALPHABETICAL LISTING

- 354 It's All In The Game
- 354 It's Easy To Remember
- 356 It's Not For Me To Say
- 356 It's The Hard-Knock Life
- 358 It's You Or No One
- 355 I've Been Working On The Railroad
- 355 I've Got The World On A String
- 357 I've Got Your Number

J

- 358 Ja-Da
- 359 Jamaica Farewell
- 359 Jambalaya (On The Bayou)
- 360 The James Bond Theme
- 360 Jeanie With The Light Brown Hair
- 363 Jeepers Creepers
- 361 Jenifer, Juniper
- 362 Jesu, Joy Of Man's Desiring
- 364 Jingle Bells
- 361 (I Got Spurs That) Jingle Jangle Jingle
- 363 Johnny Angel
- 365 Johnson Rag
- 365 The Joint Is Jumpin'
- 364 Jolly Old St. Nicholas
- 364 Joy To The World (Christmas Carol)
- 366 Joy To The World (Popular Song)
- 367 June In January
- 366 June Night (Just Give Me A June Night,
The Moonlight And You)
- 368 Just A Closer Walk With Thee
- 368 Just Dropped In (To See What Condition My
Condition Was In)
- 367 Just Friends
- 369 Just One Of Those Things
- 370 Just The Two Of Us
- 371 Just Walking In The Rain
- 370 Just You, Just Me

K

- 374 K-K-K-Katy
- 371 Kaw-Liga
- 372 Kentucky Waltz
- 372 Kids!
- 373 Killing Me Softly With His Song
- 374 Kiss An Angel Good Morning
- 373 A Kiss To Build A Dream On
- 375 Knock On Wood
- 375 Kum Ba Ya

L

- 376 L.A. Woman
- 393 La Bamba
- 378 La Cucaracha (La Cu-Ca-Ra-Cha)
- 379 La Cumparsita
- 380 La Donna È Mobile (Woman Is Fickle)
- 381 La Malaguena
- 377 La Marseillaise
- 378 La Paloma
- 382 The Lady In My Life
- 383 The Lady In Red
- 379 Largo From "The New World Symphony"
- 384 Last Date (Instrumental)
- 384 Last Tango In Paris
- 385 Lately

- 386 Laura
- 387 Lazy Bones
- 386 Lazy River
- 388 Lead Me On
- 388 Learn Your Lessons Well
- 387 Let A Smile Be Your Umbrella
- 389 Let Me Be The One
- 383 Let Me Call You Sweetheart
(I'm In Love With You)
- 390 Let Me Love You Once Before You Go
- 390 Let The Good Times Roll
- 391 Let The Sunshine In
- 392 Let's Do It (Let's Fall In Love)
- 394 Let's Hear It For The Boy
- 395 Let's Stay Together
- 389 Liebestraum
- 396 Lies (Are Breakin' My Heart)
- 397 Light My Fire
- 398 Lil' Red Riding Hood
- 395 Li'l Liza Jane
- 393 Limbo Rock
- 396 Linger Awhile
- 397 Linus And Lucy
- 399 Little Boy Lost (Pieces Of Dreams)
- 399 Little Brown Jug
- 400 Little Deuce Coupe
- 401 The Little Drummer Boy
- 392 Little Pony
- 402 Little Saint Nick
- 402 Little Things Mean A Lot
- 404 Live And Let Die
- 403 Live For Loving You
- 405 Living For The City
- 406 Loch Lomond
- 407 Lodi
- 408 Londonderry Air
- 398 The Lonely Bull (El Solo Toro)
- 406 Lonely Street
- 408 Lookin' Out My Back Door
- 409 Looks Like We Made It
- 410 A Lot Of Livin' To Do
- 407 Louise
- 415 Louisiana Man
- 411 Love In Bloom
- 411 Love Is A Many-Splendored Thing
- 412 Love Is Just Around The Corner
- 412 Love Letters
- 412 Love Makes The World Go 'Round
(Theme From "Carnival")
- 416 Love Me Or Leave Me
- 413 Love Me With All Your Heart
(Cuando Calienta El Sol)
- 414 (Where Do I Begin) Love Story
- 414 Love Theme From St. Elmo's Fire (Instrumental)
- 409 Love Theme From "The Winds Of War"
- 416 Love Will Turn You Around
- 418 The Loveliest Night Of The Year
- 437 Love's Old Sweet Song
- 413 Lover
- 418 Loving Arms
- 417 Lush Life

M

- 419 Ma (He's Making Eyes At Me)
- 420 MacArthur Park
- 423 The Magnificent Seven
- 422 Make It Easy On Yourself
- 422 Making Our Dreams Come True
- 424 Mala Femmena
- 432 Mambo No. 5
- 432 Mambo No. 8
- 419 Mam'selle
- 428 The Man I Love
- 424 The Man On The Flying Trapeze
- 423 Manhattan Serenade
- 425 Maple Leaf Rag
- 426 March (From "The Nutcracker Suite")
- 426 March Of The Toys
- 427 Margie
- 427 Maria Elena
- 428 Marines' Hymn (Song Of The U.S. Marine Corps.)
- 429 Mary Ann
- 430 Mary's A Grand Old Name
- 430 Masterpiece
- 431 The Masterpiece
- 429 Me And You And A Dog Named Boo
- 431 Meet Me In St. Louis, Louis
- 433 Meet Me Tonight In Dreamland
- 433 Mellow Yellow
- 434 Melody In F
- 435 Memories
- 436 Menuet A L'antique (Theme)
- 436 Merrily We Roll Along
- 540 Merry Christmas, Darling
- 435 Merry Widow Waltz
- 434 Mexican Hat Dance
- 435 Michael, Row The Boat Ashore
(Theme From) "Midnight Cowboy"
- 438 Mimi
- 442 Mine
- 438 Minnie The Moocher (The Ho-De-Ho Song)
- 439 Minuet In G
- 445 Miss Otis Regrets (She's Unable To Lunch Today)
- 440 Miss You Like Crazy
- 467 M-I-S-S-I-S-S-I-P-P-I
- 443 The Missouri Waltz
- 439 Misty
- 444 Mockingbird
- 442 Molly Malone (Cockles And Mussels)
- 447 Moments To Remember
- 444 Mona Lisa
- 445 Money For Nothing
- 446 Montego Bay
- 446 Mood Indigo
- 447 Moon Love
- 448 Moon River
- 449 Moonglow
- 450 Moonlight Bay
- 449 Moonlight Becomes You
- 451 Moonlight Serenade
- 457 The More I See You
- 457 More Than I Can Say
- 452 More Than Words
- 451 More Than You Know
- 467 M-O-T-H-E-R
- 448 Mother Machree
- 450 Mother-In-Law
- 453 Move It On Over
- 453 Mr. Blue

ALPHABETICAL LISTING

- 454 Mr. Lucky
- 458 Mr. Wonderful
- 455 Musetta's Waltz
- 455 My Bonnie
- 454 My Cherie Amour
- 456 My Eyes Adored You
- 456 My Gal Sal
- 463 My Heart Stood Still
- 459 My Hero
- 459 My Little Grass Shack In Kealahou, Hawaii
- 460 My Man
- 461 My Melancholy Baby
- 461 My Melody Of Love
- 462 My Mother's Eyes
- 462 My Old Flame
- 463 My Old Kentucky Home
- 464 My Personal Property
- 464 My Reverie
- 465 My Way
- 465 My Wild Irish Rose
- 466 Mystery

N

- 468 The Nearness Of You
- 469 Needles And Pins
- 468 Never Been To Spain
- 470 Never Ending Song Of Love
- 471 Never On Sunday
- 470 New York, New York
- 474 Night And Day
- 472 The Night Has A Thousand Eyes
- 474 Nine To Five
- 475 No Night So Long
- 476 Nobody
- 472 Nobody Does It Better
- 478 Nobody Does It Like Me
- 469 Nobody Knows The Trouble I've Seen
- 477 Nobody Loves Me Like You Do
- 471 Nobody's Sweetheart
- 477 Nocturne, Op. 9, No. 2
- 480 Non Dimenticar (T'ho Voluto Bene)
- 476 Nothing From Nothing
- 460 Now And Forever
- 473 Now And Forever (You And Me)
A/K/A You And Me (Now And Forever)
- 479 Nutbush City Limits

O

- 478 O Christmas Tree (O Tannenbaum)
- 481 O Come, All Ye Faithful (Adeste Fideles)
- 482 O Holy Night
- 481 O Little Town Of Bethlehem
- 473 O Perfect Love
- 480 O Sole Mio
- 483 The Odd Couple
- 483 Ode To Billy Joe
- 484 Ode To Joy
- 484 Oh Happy Day
- 487 Oh, Lady Be Good!
- 485 Oh, Lonesome Me
- 485 Oh Marie
- 486 Oh, Pretty Woman
- 488 Oh! Susanna
- 488 Oh, Them Golden Slippers
- 489 Oh Where Has My Little Dog Gone?

- 490 Oh, You Beautiful Doll
- 491 Old Black Joe
- 490 Old Cape Cod
- 489 An Old Fashioned Love Song
- 491 Old Folks At Home
- 492 The Old Gray Mare
- 492 Old Time Rock & Roll
- 493 On Green Dolphin Street
- 494 On Her Majesty's Secret Service
- 493 On The Atchison, Topeka And The Santa Fe
- 495 On The Sunny Side Of The Street
- 494 On The Trail
- 496 On The Wings Of Love
- 497 On Top Of Old Smoky
- 497 On Wisconsin!
- 495 Once In A While
- 498 Once Upon A Time
- 499 One Day At A Time
- 498 One Dozen Roses
- 500 One In A Million You
- 500 One O'Clock Jump
- 501 Only A Rose
- 487 Only Love Can Break A Heart
- 501 Only The Lonely (Know The Way I Feel)
- 502 Onward, Christian Soldiers
- 503 Ooby Dooby
- 504 Our Day Will Come
- 503 Our Delight
- 502 Out Here On My Own
- 505 Out Of Nowhere
- 505 Over The Rainbow
- 482 Over The River And Through The Woods
- 504 Over The Waves
- 506 Over There
- 507 Overjoyed

P

- 508 Pagan Love Song
- 509 Painting The Clouds With Sunshine
- 509 Para Los Rumberos
- 510 Paris Blues
- 513 A Parisian Thoroughfare
- 506 Patty Duke Theme
- 510 Peg O' My Heart
- 510 Peggy O'Neil
- 511 Pennsylvania 6-5000
- 511 Penthouse Serenade
- 508 Peppermint Twist
- 512 Perdido
- 513 Perhaps, Perhaps, Perhaps
(Quizas, Quizas Quizas)
- 514 Peter Gunn Theme
- 514 The Pink Panther
- 515 Places That Belong To You
- 512 Please Be Kind
- 516 Plymouth Rock
- 516 Polly Wolly Doodle
- 517 Polovetzian Dance (1st Theme)
- 517 Pomp And Circumstance
- 516 Pop! Goes The Weasel
- 518 Praise The Lord And Pass The Ammunition
- 519 Precious And Few
- 518 Prelude To A Kiss
- 519 Proud Mary
- 520 Put A Little Love In Your Heart
- 520 Put On A Happy Face

- 517 Put On Your Old Grey Bonnet
- 521 Put Your Arms Around Me, Honey

Q

- 521 Quien Sera (Sway)

R

- 522 Racing With The Moon
- 522 Ragtime Cowboy Joe
- 523 Raiders March
- 524 Rainy Days And Mondays
- 523 Ramblin' Rose
- 524 Ramona
- 527 Ready To Take A Chance Again
- 525 Real Live Girl
- 526 Red River Valley
- 527 Release Me
- 526 Remember Me?
- 529 Remembering You
- 528 Respect
- 530 Respect Yourself
- 525 Rhapsody In Blue
- 532 Riders On The Storm
- 528 The Riff Song
- 531 Ring Of Fire
- 533 Rise
- 531 Rise 'N' Shine
- 532 The Rock 'N' Roll Waltz
- 536 Rock With You
- 534 Rock-A-Bye Your Baby With A Dixie Melody
- 537 Rockabye Basie
- 533 (We're Gonna) Rock Around The Clock
- 529 Romance
- 536 Romeo And Juliet (Love Theme)
- 535 (I Never Promised You A) Rose Garden
- 534 Roses Are Red (My Love)
- 537 'Round Her Neck She Wears A Yellow Ribbon
- 538 Route 101
- 538 Row Row Row
- 535 Ruby
- 539 Rudolph, The Red-Nosed Reindeer
- 539 Rum And Coca Cola

S

- 597 'S Wonderful
- 593 St. Elmo's Fire (Man In Motion)
- 594 St. James Infirmary
- 581 St. Louis Blues
- 542 San Francisco
- 540 Santa Claus Is Comin' To Town
- 543 Santa Lucia (Here In The Twilight)
- 543 Satin Doll
- 541 Saturday Night (Is The Loneliest Night In
The Week)
- 544 Saved
- 545 Scarborough Fair
- 546 Scarlet Ribbons (For Her Hair)
- 542 Scatter-Brain
- 546 School Days (When We Were A
Couple Of Kids)
- 544 Scoot
- 547 Sealed With A Kiss
- 547 The Second Time Around
- 541 Secret Love

ALPHABETICAL LISTING

- 548 Seesaw
549 Semper Fideles
545 Send In The Clowns
548 Send Me The Pillow That You Dream On
550 Send One Your Love
552 Separate Lives (Love Theme From "White Nights")
549 The Shadow Of Your Smile
(Love Theme From "The Sandpiper")
553 Shakin' All Over
554 Shangri-La
555 She'll Be Comin' 'Round The Mountain
553 She's Not There
554 She Loves You
555 She Wore A Yellow Ribbon
556 Sheik Of Araby
557 Shenandoah
551 Shine On Harvest Moon
557 Shoo-Be-Doo-Be Doo-Da-Day
556 Shout
558 Show Me The Way (Peter Frampton)
559 Show Me The Way (Styx)
558 Siboney
561 The Sidewalks Of New York
(East Side, West Side)
562 Signs
563 Silent Night
563 Silver Bells
564 Since I Don't Have You
560 Since I Fell For You
561 Sincerely
564 Sing, Sing, Sing
565 Singin' In The Rain
565 Singing The Blues
566 Sir Duke
567 The Skater's Waltz
567 Skating
560 Skylark
568 Sleepy Time Gal
569 Sleigh Ride
570 So Into You
568 So Rare
571 Softly, As I Leave You
571 Solitude
575 Some People's Lives
572 Somebody Loves Me
574 Someday We'll Meet Again
574 Someone To Watch Over Me
576 Something To Remember You By
585 Sometimes A Day Goes By
570 Sometimes I Feel Like A Motherless Child
573 Somewhere, My Love
(Lara's Theme From "Doctor Zhivago")
573 Song Without Words
572 Sophisticated Lady
577 Soul Man
578 Spanish Flea
576 Speak Softly Love (Love Theme From
"The Godfather")
579 Splish Splash
578 Spooky
579 Spreadin' Rhythm Around
580 Spring Is Here
582 Stagger Lee
580 Stairway To The Stars
583 Stand By Your Man
586 Star Dust
584 The Star-Spangled Banner
595 Star Trek - The Next Generation (Main Title)
584 The Stars And Stripes Forever
587 Stars Fell On Alabama
588 Steam Heat
587 Stella By Starlight
589 Step To The Rear
583 Stompin' At The Savoy
586 Stormy
590 Stormy Monday Blues
585 Streets Of Laredo
592 A String Of Pearls
596 Suddenly
598 The Summer Knows (Theme From
"Summer Of '42")
592 Summer Wind
589 Sunny
597 Sunny Side Up
595 Swan Lake Theme
594 Sweet Adeline
599 Sweet And Gentle
594 Sweet And Lovely
598 Sweet Charity
590 Sweet Dreams
600 Sweet Georgia Brown
596 Sweet Loraine
601 Sweet Memories
599 Sweet Rosie O'Grady
600 Sweetheart Of Sigma Chi
601 The Sweetheart Tree
602 Swing Low, Sweet Chariot
602 The Syncopated Clock
- T**
- 609 Ta-Ra-Ra Boom De-Ay
604 Take Five
604 Take Me Out To The Ball Game
603 Take My Breath Away (Love Theme From
"Top Gun")
605 Take The "A" Train
605 Taking A Chance On Love
606 Talk Back Trembling Lips
607 Talk To The Animals
606 Tangerine
608 Tarantella
607 A Taste Of Honey
610 The Tears Of A Clown
608 Tears On My Pillow
611 Teen Angel
611 Temptation
612 Tennessee Waltz
609 Thank God For Kids
613 Thanks For The Memory
218 That Gang That Sang "Heart Of My Heart"
614 That Girl
612 That Lucky Old Sun (Just Rolls Around
Heaven All Day)
615 That Old Black Magic
616 That Old Feeling
616 That's All
617 That's Amore (That's Love)
618 That's My Desire
618 Theme From "Cheers" (Where Everybody
Knows Your Name)
619 Theme From Close Encounters™
Of The Third Kind
619 Theme From Ice Castles
(Through The Eyes Of Love)
621 Theme From "New York, New York"
622 Theme From "Shaft"
621 Theme From "Star Trek"
591 Theme From "Superman"
623 Theme From "Terms Of Endearment"
624 Theme From "Zorba The Greek"
625 Then You Can Tell Me Goodbye
623 There Goes My Everything
626 There Goes My Heart
625 There Is A Tavern In The Town
627 There Is No Christmas Like A Home Christmas
628 There'll Be A Hot Time In The Old Town Tonight
626 There's A Tear In My Beer
620 These Things I Offer You (For A Lifetime)
629 They Didn't Believe Me
627 Thirty-Two Feet And Eight Little Tails
(Dasher, Dancer, Prancer, Vixen, Comet,
Cupid, Donner, Blitzen)
628 This Moment In Time
629 This Old Man
620 This Time The Dream's On Me
631 Those Good Old Dreams
630 Three Coins In The Fountain
632 Three O'Clock In The Morning
633 Three To Get Ready
634 Through The Years
634 Thunderball
635 Tico Tico (Tico Tico No Fuba)
636 Tie A Yellow Ribbon Round The Ole Oak Tree
632 Tiger Rag (Hold That Tiger!)
637 Tijuana Taxi
630 Time After Time
637 A Time For Us (Love Theme From
"Romeo And Juliet")
633 Time In A Bottle
638 (I've Had) The Time Of My Life
639 Tired Of Being Alone
639 To A Wild Rose
640 To Each His Own
640 To Me
641 Today
641 Tomorrow
642 Tonight, I Celebrate My Love
644 Too Late To Turn Back Now
643 Too Marvelous For Words
643 Too-Ra-Loo-Ra-Loo-Ral (That's An Irish Lullaby)
642 Toot, Toot, Toosie! (Good-Bye)
645 Top Gun Anthem
646 Top Of The World
644 Toreador Song
645 Toyland
646 Traces
649 Travelin' Man
650 The Trolley Song
651 True Grit
648 Try A Little Tenderness
647 Tryin' To Get The Feeling Again
648 Tupelo Honey
647 Turkey In The Straw
652 12th Street Rag
650 Two For The Road
651 Two Sleepy People
653 Tzena, Tzena, Tzena

ALPHABETICAL LISTING

U

- 654 United We Stand
- 655 Until You Come Back To Me
(That's What I'm Gonna Do)
- 656 Up On The Housetop
- 657 Up Where We Belong
- 658 Uptight (Everything's Alright)

V

- 659 The Varsity Drag
- 660 Volare (Nel Blu, Dipinto Di Blu)
- 661 The Volga Boatmen
- 659 The Vows Go Unbroken (Always True To You)

W

- 654 Wabash Cannon Ball
- 662 Wade In The Water
- 663 Wait Till The Sun Shines, Nellie
- 664 Waiting For The Robert E. Lee
- 663 Walk Right In
- 662 Walkin' After Midnight
- 666 Walking In Memphis
- 656 Waltz Of The Flowers (From
"The Nutcracker Suite")
- 661 Was That The Human Thing To Do
- 665 Washington Post March
- 668 Wasted Days And Wasted Nights
- 669 The Way He Makes Me Feel
- 671 We Don't Wanna Grow Up
- 669 We Gather Together To Ask The Lord's
Blessing (Prayer Of Thanksgiving)
- 672 We Had It All
- 670 We May Never Love Like This Again
- 673 We Three Kings Of Orient Are
- 673 We Wish You A Merry Christmas
- 676 We're Off To See The Wizard
(The Wonderful Wizard Of Oz)
- 674 We've Only Just Begun
- 674 Wedding March (From
"A Midsummer Night's Dream")
- 675 Weekend In New England
- 677 What Are You Doing The Rest Of Your Life?
- 678 What Is This Thing Called Love?
- 681 What's Love Got To Do With It
- 677 What's New
- 682 What's New Pussycat?
- 679 Whatever Lola Wants (Lola Gets)
- 678 When A Gypsy Makes His Violin Cry
- 690 When Day Is Done
- 670 When I Grow Too Old To Dream
- 671 When Irish Eyes Are Smiling
- 679 When It's Springtime In The Rockies
- 682 When Johnny Comes Marching Home
- 683 When My Blue Moon Turns To Gold Again

- 683 When My Sugar Walks Down The Street
(All The Little Birdies Go Tweet, Tweet, Tweet)
- 684 When Something Is Wrong With My Baby
- 685 When The Red, Red Robin Comes Bob, Bob,
Bobbin' Along
- 684 When The Saints Go Marching In
- 685 When Will I Be Loved
- 686 When You're Alone
- 676 When Your Lover Has Gone
- 680 Where Am I Going?
- 688 Where Do I Go?
- 689 The Whiffenpoof Song (Baa! Baa! Baa!)
- 688 While Shepherds Watched Their Flocks By Night
- 690 While Strolling Through The Park One Day
- 692 While You See A Chance
- 693 Whispering
- 696 Who Cares? (So Long As You Care For Me)
- 693 Who'll Stop The Rain
- 694 Who's Sorry Now
- 695 Why Don't You Love Me
- 668 Why Shouldn't I?
- 694 Wichita Lineman
- 695 Will It Go 'Round In Circles
- 686 Will You Love Me In December
(As You Do In May?)
- 696 Willow Weep For Me
- 697 Winchester Cathedral
- 697 Windy
- 691 The Windmills Of Your Mind
- 699 Wintergreen For President
- 698 Witchcraft
- 687 With A Song In My Heart
- 698 With Pen In Hand
- 687 With This Ring (I Thee Wed)
- 700 Without A Song
- 699 Wives And Lovers (Hey, Little Girl)
- 701 Woman To Woman
- 700 Woman, Woman
- 702 Words Get In The Way
- 689 Would You Like To Take A Walk
(Sump'n Good'll Come From That)
- 703 Wouldn't It Be Nice?

Y

- 706 Ya Ya
- 701 Yankee Doodle
- 702 The Yankee Doodle Boy
- 704 The Yellow Rose Of Texas
- 705 Yesterday Once More
- 705 Yesterday's Gone
- 706 You And I (Stevie Wonder)
- 708 You And Me Against The World

- 703 You Are My Lucky Star
- 709 You Are My Sunshine
- 709 You Are So Beautiful
- 710 You Are The Sunshine Of My Life
- 712 You Belong To My Heart
- 713 You Can Depend On Me
- 713 You Don't Have To Say You Love Me
- 726 You Go To My Head
- 715 You Got It
- 716 You Got It All
- 718 You Light Up My Life
- 718 You Made Me Love You (I Didn't Want To Do It)
- 704 You Make Me Feel So Young
- 726 You Must Have Been A Beautiful Baby
- 710 You Only Live Twice
- 727 You Oughta Be In Pictures
- 719 You Stepped Out Of A Dream
- 707 You Tell Me Your Dream (I'll Tell You Mine)
- 724 You Took Advantage Of Me
- 719 You Were Meant For Me
- 711 You Will Be My Music
- 720 You Win Again
- 707 You'll Never Know
- 717 Young At Heart
- 712 Young Love
- 720 Young World
- 721 Your Cheatin' Heart
- 722 Your Mama Don't Dance
- 721 You're A Grand Old Flag
- 714 You're An Old Smoothie
- 724 You're Getting To Be A Habit With Me
- 714 You're Gonna Hear From Me
- 717 You're My Everything
- 725 You're Never Fully Dressed Without A Smile
- 725 You're Nobody Till Somebody Loves You
- 728 You're Sixteen
- 723 You're The Top
- 727 You've Changed

Z

- 728 Zing A Little Zong
- 723 Zum Gali Gali

AFTER THE GOLD RUSH

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Words and Music by
NEIL YOUNG

Moderately D G D

Well, I dreamed I saw the knights in ar - mor com - ing, say - in' some - thing a - bout a queen -
ly - in' in a burned - out base - ment with the full moon in my eyes -
dreamed I saw the sil - ver space - ships fly - in' in the yel - low haze - of the sun, -

G D A Bm C

There were peas - ants sing - in' and drum - mers drum - min' and the
I was hop - in for re - place - ment when the
there were chil - dren cry - in' and col - ors fly - in' all a -

G A Bm C

arch - er split the tree. There was a fan - fare blow - in' to the sun that was
sun burst through the sky. There was a band play - in' in my head and I
round the cho - sen ones. All in a dream, all in a dream the

G C D

float - ing on the breeze. Look at Moth - er Na - ture on -
felt like get - ting high. I was think - in' a - bout what a friend.
load - ing had be - gun. Fly - ing Moth - er Na - ture's sil

A C G D

the run in the nine - teen sev - en - ties. Look at Moth - er Na - ture on -
had said I was hop - in' it was a lie. Think - in' a - bout what a friend.
- ver seed to a new home in the sun. Fly - ing Moth - er Na - ture's sil -

A C 1. 2. 3. G

the run in the nine - teen sev - en - ties. 2. I was
had said I was hop - in' it was a lie. 3. Well, I
ver seed to a new home.

AFTER MIDNIGHT

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Words and Music by
JOHN J. CALE

Fast C Eb F C

Af - ter Mid - night we gon - na let it all hang down
Af - ter Mid - night we gon - na shake your tam - bou - rine,

Eb F C

Af - ter Mid night we gon - na shake it up and shout
Af - ter Mid night it's all gon - na be peaches and cream

F

We gon - na stim - u - late some ac - tion we gon - na get some sat - is - fac - tion
We gon - na cause talk and sus - pi - cion we gon - na give an ex - hi - bi - tion } we gon - na find out

G C Eb F C

what it is all a - bout Af - ter Mid - night we gon - na let it all hang down.

From the Original Motion Picture Soundtrack "THE THREE MUSKETEERS"

ALL FOR LOVE

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Written by BRYAN ADAMS, ROBERT JOHN "MUTT" LANGE and MICHAEL KAMEN

Slowly

D Dsus Verse: D Dsus D

Bryan: 1. When it's love you give, then love you'll live. I'll make a stand, I won't blink.

Sting: I'll be a man of good faith.

D/F# G D/A A

I'll be the rock you can build on, be there when you're old, to have and to hold. Rod: 2. When there's love in - side,

Verse:

D Dsus D D/F#

Bryan: I swear I'll al - ways be strong, then there's a rea - son why. Both: I'll be the world that pro -

Rod: then it's love you take. I'll prove to you we be - long.

Sting: (3.) I'll be the fire in your night. All: I'll be there when you I will de - fend I will fight.

G D/A A Asus A D Em7 D/F# N.C. D/F#

fects you need me from the wind and the rain, from the hurt and the pain. All: Let's make it all for one, all for love.

when hon - or's at stake, this vow I will make: that it's

Chorus:

G Em7 D/A A D/F# G Bm A D/F# G

Let the one you hold be the one you want, the one you need. 'Cause when it's all for one, it's one for all. When there's

Em7 D/F# To Coda G D/A G D/F# Em7 A 1. D Dsus

some-one that you know, then just let your feel - ings show and make it all for one, all for love. Bryan: 3. When it's love you make, all,

2. Bridge:

D Bm G Em7 D/F# G A Bm

Don't lay our love to rest, 'cause we could stand up to the test. We've got ev - 'ry - thing and

D/F# G Asus A Bm D/F# G A G

more than we had planned, more than the riv - ers that run the land, we've got it all in our hands. (Instrumental solo ...

Em7 Dsus D Dsus D Asus A N.C. D.S. % al Coda Coda G D/A

... end solo) Now, it's all for one, all for love. let your feel - ings show. When there's

G/B D/F# G D/A Em N.C. Gm7 Gm(#7) Gm/A D(2)

some-one that you want, when there's some-one that you need, let's make it all, all for one, and all for love.

A-TISKET A-TASKET

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Words and Music by
ELLA FITZGERALD and
VAN ALEXANDER

Brightly

A - tis - ket a - tas - ket, a green and yet - low bas - ket; I
dropped it, I dropped it, yes on the way I dropped it. A

bought a bas - ket for my mom - mie. On the way I dropped it. I - ket. She was
lit - tle girl - ie picked it up and took it to the mar -

truck - in' on down the av - e - nue with - out a sin - gle thing to do. She was

peck, peck, peck - in' all a - round, when she spied it on the ground. A - tis - ket a - tas - ket, she

took my yet - low bas - ket. And if she does - n't bring it back, I think that I shall die.

THE ABA DABA HONEYMOON

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Words and Music by
ARTHUR FIELDS and
WALTER DONOVAN

Moderately

"Ab - a, dab - a, da - ba, da - ba, dab - a, dab - a, dab," said the chim - pie to the monk.

"Bab - a, dab - a, dab - a, dab - a, dab - a, dab - a, dab, said the mon - key to the chimp.

All night long they'd chat - ter a - way, all day long they're hap - py and gay,

swing - ing and sing - ing in their hun - key, ton - key way. "Ab - a, dab - a, dab - a, dab - a,

dab - a, dab - a, dab," means "Monk, I love but you." "Bab - a, dab - a, dab," in

mon - key talk means "Chimp I love you too." Then the big ba - boon, one night in June, he

mar-ried them, and ver - y soon they went up - on their ab - a, dab - a hon - ey - moon.

ABILENE

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LESTER BROWN, JOHN D. LOUDERMILK
& BOB GIBSON

Moderately

Ab - i - lene, Ab - i - lene, pret-ti-est town I've ev - er seen. Wom-en there will

treat you mean in Ab - i - lene, my Ab - i - lene. I sit a-lone most ev-'ry night, watch those trains

pull out of sight. Don't I wish they were car-ry-ing me back to Ab - i - lene, my Ab - i - lene.

Ab - i - lene, Ab - i - lene, pret-ti-est town I've ev - er seen. Wom-en there don't

treat you mean in Ab - i - lene, my Ab - i - lene. Crowd-ed cit - y,

there ain't noth-ing free, noth - ing in this town for me. Wish to the Lord that

I could be in Ab - i - lene, sweet Ab - i - lene. lene, sweet Ab - i - lene.

ADIOS MUCHACHOS

(So Long Boys)

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English Words by HOWARD JOHNSON
Spanish Words by CESAR F. VEDANI
Music by JULIO SANDERS

Tango

C E7 F G7

So long to all my bos - om friends and boon com - pan - ions. Though I must leave you, don't let it

C Em Dm7 G7

grieve you. There is a rea - son for "Good-byes" I'm say - ing to you. It's up to me to make the ex - pla - na - tion

C E7 F G7

due you. Per - haps you've no - ticed that my mind is in the dis - tance, that my mo - rale's gone, I've no re -

C C7 F Fm C D7 G7

sis - tance. Some - one has changed my plan of life, my whole ex - is - tence. You've guessed the an - swer fel - lows, it's a

C E7 Am G7

girl. To say that she is charm - ing with man - ner most dis - arm - ing, would make you ri - di - cule me. But real - ly just the

C C+ F Fm C C/E Ebdim7 Dm7 G7

same, if you could on - ly meet her, I know you'd say, "Oh, oh, oh." You'd give me cred - it and say I'm not to

C E7 Am G7

blame. She's more than just at - trac - tive, but al - so re - tro - ac - tive. When she re - turns my kiss - es, a meth - od she em -

C C+ F Fm C C/E Ebdim7 Dm7 G7 C

plays, that sure has got me wing - ing for fair. I'm swing - ing in air, that's why I'm sing - ing it's, "So long boys."

AH! SWEET MYSTERY OF LIFE

(The Dream Melody)

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Words by
RIDA JOHNSON YOUNG
Music by
VICTOR HERBERT

Flowing

Ah! Sweet mys - ter - y of life, at last I've found thee. Ah! I know at last the se - cret of it all. All the
long - ing, seek - ing, striv - ing, wait - ing, yearn - ing, — the burn - ing hopes, the joy and i - dle tears that fall! — For 'tis
love, and love a - lone, the world is seek - ing; and 'tis love, and love a - lone, that can re - pay! 'Tis the
an - swer, 'tis the end and all of liv - ing, — for it is love a - lone that rules for aye! For 'tis aye! —

Chords: Bb, Cm7, F7, Bb, Bbm, F/C, C, C7, F7, Bb, Cm, Ebm, Bb/F, Cm7/F, F7, Bb, Bb.

From the 20th Century-Fox Motion Picture "AN AFFAIR TO REMEMBER"

AN AFFAIR TO REMEMBER

(Our Love Affair)

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Words by
HAROLD ADAMSON and LEO McCAREY
Music by
HARRY WARREN

Moderately

Our love af - fair is a won - drous thing that we'll re - joice in re - mem - ber - ing. Our
love was born with our first em - brace and a page was torn out of time and space. Our love af -
fair, may it al - ways be a flame to burn through e - ter - ni - ty. So, take my hand with a
fer - vent prayer that we may live and we may share a love af - fair to re - mem - ber.

Chords: F, Fdim7, C, Cm, Gm, C7, F, Dm7, G, Em7, Am7, Dm7, G7, Gm7, C9, C+, F, Fdim7, C, Cm, Gm, C7, Am7(b5), D7(b9), Gm, Bbdim7, Am7, D9, D7(b9), Gm7, C9, Am7, D9, D7(b9), Gm7, C9, C7(b9)/F, F.

AFTER THE LOVIN'

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Words and Music by
ALAN BERNSTEIN and
RITCHIE ADAMS

Moderately (♩ = ♩³)

C Cmaj7 C6 C 3 Dm Dm(♯7) Dm7 G7 3

So I sing you to sleep af - ter the lov - in', with a song I just wrote yes - ter - day, and I
hard to ex - plain ev - 'ry - thing that I'm feel - in'; face to face, I just seem to go dry. But I
sing you to sleep af - ter the lov - in'. I brush back the hair from your eyes, and the

To Coda ⊕ C G11 Gm7 C7 F

hope you can hear what the words and the mu - sic have to say. It's so Thanks for tak - in' me
love you so much that the sound of your voice can get me high.
love on your face is so real that it makes me wan-na

Cmaj7 G11 Cmaj7 Am Am(♯7) Am7 D7 3 Dm7 G7 Dm7 G7 D.S. ⊗ at Coda

on a one-way trip to the sun. And thanks for turn-in' me in - to a some - one. So, I

⊕ Coda A7 F E7 3 Am Am(♯7) Am7

cry. And I know that my song is - n't say - ing an - y - thing new;

D7 Dm7 3 Em7 Dm7/F Dm9/G C

oh, but af - ter the lov - in', I'm still in love with you.

AFTER THE BALL

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Words and Music by
CHARLES K. HARRIS

Moderately

B♭ E♭ B♭ Gdim7 F7 Cm

Af - ter the ball is o - ver, af - ter the break of morn. af - ter the

Ddim7 Cm F7 B♭ Gdim7 Cm F+ B♭ E♭ B♭

danc - ers' leav - ing, af - ter the stars are gone: man - y a heart is ach - ing,

G7 C7 F7 B♭ G7 C7 F7 B♭

if you could read them all; man - y the hopes that have van - ished, af - ter the ball.

From the Tri-Star Pictures Film "CHANCES ARE"

AFTER ALL

(Love Theme from "Chances Are")

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Words and Music by
DEAN PITCHFORD and
TOM SNOW

Slowly, with a beat

Verse 1:

E(9) He: **A(9)** **E(9)** **C#m7** **E/G#** **A**

1. Well, here we are _ a - gain; _ I guess _ it must _ be _ fate. We've tried it on _ our

B **G#m** **E/G#** **A(9)** **B** She: **E/G#** **A(9)**

own, but deep in - side _ we've known _ we'd be back to set _ things straight. I still re - mem - ber _ when

C#m7 **F#m** **E/G#** **A** **E/G#** Both: **A**

your kiss was so _ brand new. Ev - ery mem - o - ry _ re - peats, _ ev - ery step I take _ re - treats. _ Ev - ery jour - ney al - ways brings me back _

B **A/B** **B** **E** **C#m**

Chorus:

_ to you. _ Af - ter all the stops _ and starts, _ we keep com - in' back to these _ two hearts, _ two

F#m **E/G# A** **B** **A** **B** **E** She: **G#m7** **G#m7** **C#m** Both:

an - gels who've _ been res - cued _ from the fall. Af - ter all that we've _ been through, _ it all comes down to me and you. _ I

A He: **Bsus** **B** *To Coda* \oplus 1. **E** **A/E** **E** She: *To Next Strain* 2. **E(9)** *Fine*

guess it's meant to be, _ for - ev - er you and me, _ af - ter all. _ 2. When love is tru - ly _ _

Verse 2:

A(9) He: She: **E(9)** **C#m7** Both: **E/G#** **A**

_ right, _ (This time _ it's tru - ly right. _) it lives from year _ to year. It chang - es as _ it

B She: **E/G#** **A(9)** Both: **B** **A/B** **B** *D.S. $\%$ al Coda* \oplus **Coda** **E** **Esus**

goes, oh, and on the way it grows, _ but it nev - er dis - ap - pears. _ Af - ter

Bridge:

Asus **E/B** **G#m7** **C#m** **A** **B** *D.S. $\%$ al Fine*

Al - ways just be - yond _ my touch, _ You know I need - ed you _ so much. Af - ter all, what else is liv - in' for? _ Af - ter

Columbia Pictures Presents Rachel Ward, Jeff Bridges and James Woods
in a Taylor Hackford Film "AGAINST ALL ODDS"

AGAINST ALL ODDS

(Take a Look at Me Now)

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Words and Music by
PHIL COLLINS

Slow rock

Bb7sus Bbm7 Cm7 Db(2) Ebm7

1. How can I just let you walk a - way, just let you leave with - out a trace? When I

Gb(2) Ab/Gb Fm7 Bbm7 Ebm7 Ebm7/Bb

stand here tak - ing ev - 'ry breath with you; ooh, you're the on - ly one who real - ly knew me at all.

1. Absus Ab 2,3. Absus Ab Chorus: Db/Ab

So take a look at me now, well, there's just an

Eb7/Ab Bbm7 Gb

emp - ty space. And there's noth - ing left here to re - mind me, just the mem -

Ebm7 Absus Db/Ab

- 'ry of your face. Well, take a look at me now, well, there's just an

Eb7/Ab Bbm7 Gb

emp - ty space. And you com - in' back to me is a - gainst the odds, and that's what it's the chance

1. Ebm7 Absus Ab D.C. 2. Absus Ab Ab7sus Eb Absus Ab

- I've got to face.
- I've got to take.

Ab7sus/Eb Ab(9) Ab7sus/Eb Ab3/Db Bb7sus/C Gb(9) Ab

Take a look at me now.

Verse 2:
How can you just walk away from me,
When all I can do is watch you leave?
'Cause we shared the laughter and the pain,
And even shared the tears.
You're the only one who really knew me at all.
(To Chorus:)

Verse 3:
I wish I could just make you turn around,
Turn around and see me cry.
There's so much I need to say to you,
So many reasons why,
You're the only one who really knew me at all.
(To Chorus:)

From the Broadway Musical "AIN'T MISBEHAVIN'"

AIN'T MISBEHAVIN'

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Words by ANDY RAZAF
Music by
THOMAS "FATS" WALLER
and HARRY BROOKS

Moderately

E^b Gm7 Fm7 B^b7 E^b G7 (#5) A^b D^b7 E^b G^b7

No one to talk with; all by my-self. No one to walk with, but I'm hap-py on _ the shelf. }
I know for cer-tain the one I love. I'm thru with flirt - in' it's just you I'm think - in' of. } Ain't mis-be-hav-in',

Fm7 B^b7 G7 C7 F7 B^b7 E^b A^b7 E^b G7 Cm Cm(#5) Cm6

I'm sav-in' my love for you. you. Like Jack Horn-er in the cor-ner, don't go no-where.

C7 B^bmaj7 G7 Cm7 F7 B^b7 C7(#5) F7(1-5) B^b7 E^b Gm7 Fm7 B^b7

What do I care? Your kiss - es are worth wait - in' for, be - lieve me. I don't stay out late, don't care to go.

E^b G7 (#5) A^b D^b7 E^b G^b7 Fm7 B^b7 E^b

I'm home a - bout eight, just me and my ra - di - o. Ain't mis - be - hav - in' I'm sav - in' my love for you.

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AIN'T NO SUNSHINE

Words and Music by
BILL WITHERS

Slow rock-blues feel

Tacet *Am7 Em7 /G Am7 Em7 /G Am7*

1. Ain't no sun-shine when she's gone. It's not warm _ when she's a - way. Ain't no sun-shine when she's gone. _
gone. Won-der if _ she's _ gone to stay. 2.3. Ain't no sun-shine when she's gone. _
gone. on - ly dark - ness _ ev-'ry day.

Em7 Dm7 To Coda ⊕ 1. Am7 Em7 /G Am7 D.S. § 1

and she's al - ways gone too long } an - y - time _ she goes a - way. 2. Won-der this _ time where she's
and this house just ain't no home }

2. Am7 Em7 Am7 Tacet

way. And I know, I know, I know, _ I know, I know, I know, I know, _ I know, _ I know, I

know, I know, _ I know, _ I know, I know, I know, _ I know, I know, I know, I know, _ I know, I know, I know, _ I know, I know, I

Am7 Em7 /G

know, hey, _ I ought to leave the young thing a - lone, _ but ain't no sun - shine when she's gone. _

Am7 D.S. § al Coda ⊕ Coda Am7 Em7 /G Am7 1. Em7 /G 2. Em7 /G Am9

_ 3. Ain't no sun - shine when she's way. An-y-time _ she goes a - way. way.

ALL I HAVE TO DO IS DREAM

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Words and Music by
 BOUDLEAUX BRYANT

Moderately

The musical score is written in a single system with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The tempo is marked 'Moderately'. The score consists of several lines of music, each with a corresponding line of lyrics. Chord progressions are indicated above the staff lines. The lyrics are: 'Dream, dream, dream. When I want you in my arms, when I want you and all your charms. I feel blue in the night, and I need you to hold me tight. When ev - er I want you all I have to do is dream, dream, dream. When I can make you mine, taste your lips of wine, an - y - time, night or day. On - ly trou - ble is, Gee whiz, I'm dream-ing my life a - way! I need you so that I could die, I love you so and that is why when - ev - er I want you all I have to do is dream. Dream, dream, dream. Dream, dream, dream, dream.' The chord progressions are: Eb Cm Ab Bb Eb Cm Ab Bb; Eb Cm Ab Bb Eb Cm Ab Bb; Eb Cm Ab Bb Eb Cm Ab Bb; Eb Eb7 Ab Gm Fm Bb; Eb Eb7 Ab Gm F7 Fm7/Bb Bb; Eb Cm Ab Bb Eb Cm Ab Bb; Eb Cm Ab Bb Eb Cm Ab Bb Eb Eb7; Eb Cm Ab Bb Eb Cm Ab Bb Eb.

From the Musical Production "GOSPEL"

ALL GOOD GIFTS

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Words and Music by
STEPHEN SCHWARTZ

Moderately

D Am C G D

We plow the fields_ and scat - ter the good seed on_ the land. But it is fed_ and the
thank thee then,_ oh Fa - ther, for all things bright_ and good, the seed time and_ the

E7 Gm D Am C

wa - tered by God's al - might - y hand._ He sends the snow_ in win - ter, the warmth to swell_ the
har - vest, our life, our health, our food._ No gifts have we_ to of - fer for all thy love_ im -

G F#m G G#m Em A D

grain, parts. But the bree - zes and_ the sun - shine and soft re - fresh - ing rain. } All good
But that which Thou_ de - sir - est our hum - ble, thank - ful hearts. }

Gmaj7 Cmaj7 Fmaj7 D Gmaj7 Cmaj7 Fmaj7

gifts a - round_ us_ are sent from heav - en a - bove._

Bm F#m Gmaj7 F#m D D7 C A11

So thank the Lord, oh thank_ the Lord, for all his love._ We

A11 D Gmaj7 Cmaj7 Fmaj7 D

I real - ly want to thank you, Lord._ I want to thank you Lord._

Gmaj7 Cmaj7 Fmaj7 D Gmaj7 Cmaj7 Fmaj7

Thank you for all_ of your love._ Oh, thank you, Lord._ I want to thank you, Lord,_ thank you,

D Am C G D E Gm D

Lord.

AIN'T THAT A SHAME

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Words and Music by
ANTOINE DOMINO and
DAVE BARTHOLOMEW

Moderate rock shuffle (♩ = ♩³)

The musical score for "Ain't That a Shame" is written in G major and 4/4 time. It features a moderate rock shuffle tempo. The melody is simple and catchy, with lyrics that tell a story of heartbreak. The accompaniment consists of a steady bass line and a treble line with some triplets. The lyrics are: "You made me cry when you said good - bye. / broke my heart when you said we'll part. } Ain't that a shame? - My tears fell like rain. - / Ain't that a shame? - You're the one to blame. - Oh, well, good - bye, al - though I'll cry. Ain't that a / shame? - My tears fell like rain. - Ain't that a shame? - You're the one to blame. - You blame." The score includes various chords such as G, G6, C7, D7, Am7, and G6, and includes first and second endings.

"A" - YOU'RE ADORABLE (The Alphabet Song)

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Words and Music by
BUDDY KAYE, FRED WISE, SIDNEY LIPPMAN

Moderately (♩ = ♩³)

The musical score for "A - You're Adorable (The Alphabet Song)" is written in G major and 4/4 time. It features a moderately tempo. The melody is simple and catchy, with lyrics that teach the alphabet. The accompaniment consists of a steady bass line and a treble line with some triplets. The lyrics are: "A" you're a - dor - a - ble, "B" you're so beau - ti - ful, "C" you're a cu - tie full o' charms, "D" you're a dar - ling, and "E" you're ex - cit - ing, and "F" you're a feath - er in my arms. "G" you look good to me, "H" you're so hea - ven - ly, "I" you're the one I i - dol - ize, "J" we're like Jack and Jill, "K" you're so kiss - a - ble, "L" is the love - light in your eyes. "M", "N", "O", "P" I could go on - all day. "Q", "R", "S", "T", al - pha - bet - ic - ly speak - ing you're o - kay! - "U" made my life com - plete, "V" means you're ver - y sweet, dou - ble "U" "X" "Y" "Z" - It's fun to wan - der thru the al - pha - bet with you to tell you what you mean to me! - The score includes various chords such as C, A7, D7, Am7, Dm7, G7, Dm9, G7, C, A7, Dm7, G7, C, C7, F, G9, C, Cm, G, D7, Dm7, D#dim7, C, A7(#5), Dm7, G7(b9), C, C#dim7, Dm7, G7, and C, and includes first and second endings.

ALABAMY BOUND

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TRADITIONAL

Brightly

G6/9 A7

I'm Al - a - bam - y bound; _____ there'll be no "Heeb - ie Jeeb - ies" hang - in' 'round. _____ Just gave the

D7 Em A7 D7 Ddim D7

mean - est tick - et man on earth _____ all I'm worth _____ to put my toot - sies in an up - per berth. _____

N.C. C9 A7

Just hear that choo choo sound. _____ I know that soon we're goin' to cov - er ground _____

G G9 E7 A7 D7 G

and then I'll hol - ler so the world will know _____ "Here I go." _____ I'm Al - a - bam - y bound. _____

From the Broadway Musical Production "IRENE"

ALICE BLUE GOWN

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Lyric by JOSEPH MCCARTHY
Music by HARRY TIERNEY

Moderate waltz

C A A9 A7 D7

In my sweet lit - tle Al - ice blue gown, _____ when I first wan - dered down in to

G7 G7(#5) C A7 D7

town, _____ I was both proud and shy, As I felt ev - 'ry eye. But in ev - 'ry shop

Dm7/G G7 C A A9 A7

win - dow I'd primp, pass - ing by. Then in man - ner of fash - ion I'd frown, _____ and the

Dm A7/E Dm/F G7 E7 Dm Dm/A A#dim7 C/G Gm

world seem'd to smile all a - round, _____ till it wilt - ed I wore it, I'll al - ways a -

A7 Dm A7/E Dm/F G7 Fm6/A# G7 C C6 C#dim7 G7 C

dore it, my sweet lit - tle Al - ice blue gown. _____ In my gown. _____

ALEXANDER'S RAGTIME BAND

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Words and Music by
IRVING BERLIN

Moderate swing (♩ = $\frac{2}{4}$)

Chord symbols: F, F/E, F/D, F/C, C7/E, C7, F, F+, B♭, B♭/A, B♭/G, B♭/F, B♭, F, C/E, E♭dim7, G7/D, G7, C7, F, F+, B♭, B♭/A, B♭/G, B♭/F, B♭, F7, B♭, G#dim7, F, C7/G, C7, F, F.

Lyrics:
Come on and hear, — come on and hear Al - ex - an - der's rag - time band. Come on and
hear, — come on and hear. It's the best band in the land. They can play a bu - gle call like you nev - er heard be - fore.
So nat - u - ral that you want to go to war. That's just the best - est band what am,
hon - ey lamb. Come on a - long, — come on a - long. Let me take you by the hand, up to the man, — up to the
man who's the lead - er of the band. And if you care to hear the Swa - nee Riv - er played in
rag - time, come on and hear, — come on and hear — Al - ex - an - der's rag - time band. Come on and band.

From the Metro-Goldwyn-Mayer Motion Picture "SADIE McKEE"
ALL I DO IS DREAM OF YOU

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Words by ARTHUR FREED
Music by NACIO HERB BROWN

Moderately

Chord symbols: C, Dm7, G7, Dm7, G7, Dm7, G7, C, C7, C7(#5), F, Fm6, D7, G7, Dm7, G9, G7, C, Dm7/G, G7, C.

Lyrics:
All I do is dream of you the whole night thru. — With the dawn, I still go on and
were there more than twen - ty - four — hours a day, — they'd be spent in sweet con - tent —
dream of you. — You're ev - 'ry thought, you're ev - 'ry - thing, you're ev - 'ry song I ev - er sing,
dream - ing a - way. — When skies are grey, when skies are blue, — morn - ing, noon and night - time too.
sum - mer, win - ter, au - tumn and spring. And all I do the whole day thru, is dream of you.

From the Paramount Picture "ALFIE"

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ALFIE

Lyric by HAL DAVID
Music by BURT BACHARACH

Slowly

C Dm7/G C Em7 A7 Dm7

What's it all a - bout, Al - fie? Is it just for the mo - ment we live? What's it all a - bout when you sort it
on - ly fools are kind, Al - fie, then I guess it is wise to be cruel. And if life be - longs on - ly to the

Em7 Am7 Dm7 Dm7/G Cdim Dm7/G G7 Bm7

out, Al - fie? Are we meant to take more than we give, or are we meant to be kind? And if sure as I be -
strong, Al - fie, what will you lend on an old gold - en rule? As

Eb6/D Am7/D 3 Bm7 Am7/D Am7 Bm7 3 Eb6/D Am7/D Dm7/G

lieve there's a heav - en a - bove, Al - fie. I know there's some - thing much more. Some - thing e - ven non be - liev - ers

G7 C Dm7/G F#m7(b5) F7 Em7 Am7 F#m7(b5) F7

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

Em7 Am7 D7 Dm7/G Cdim Dm7/G C

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.

ALL IN LOVE IS FAIR

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Words and Music by
STEVIE WONDER

Slow ballad

Dm Dm7/C Bm7(b5) Bbmaj7 Am7(b5) D7

All is fair in love. Love's a cra - zy game. Two peo - ple vow to stay in love as one they
chance, it's eith - er good or bad. I tossed my coin to say in love with me you'd

G9 Gm7/C Dm Dm7/C Bm7(b5) Bbmaj7 Am7(b5)

say. But all is changed with time. The fu - ture none can see. The road you leave be - hind,
stay. But all in war is so cold. You eith - er win or lose. When all is put a - way,

D7 Gm7 G/A A7 Dm Dm7/C Bm7(b5)

a - head lies mys - ter - y. But all is fair in love. I had to go a - way.
the los - ing side I'll play. But all is fair in love. I should have nev - er left your side. }

Bbm7 Eb9 F/C D7 G7 Gm7/C F 1. A7 2. Dm Dm7/C

A writ - er takes his pen to write the words a - gain that all in love is fair. All of fate's a

Bm7(b5) Bbm7 Eb9 F/C D7 G7 Gm7/C F F7/Eb A+ Dm

A writ - er takes his pen to write the words a - gain that all in love is fair.

ALL AT ONCE

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Words by JEFFREY OSBORNE
and MICHAEL MASSER
Music by MICHAEL MASSER

Slowly and expressively

F7 B \flat F/A Gm7 B \flat /F E \flat maj7 F/E \flat Dm7 Gm7

1. All at once _ I fi - n'ly took _ a mo - ment and _ I'm re - a - liz - ing that _ you're not com - ing back. _
I looked a - round _ and found _ that you _ were with _ an - oth - er love. _ in some - one else - 's arms. _ and

Cm7 E \flat /F F7 B \flat E \flat /B \flat B \flat F/A Gm B \flat /F

And it fi - n'ly hit me all _ at once. _ All at once _ I start - ed count - ing tear - drops and _ at least _
all my dreams were shat - tered all _ at once. _ All at once _ the smile that used _ to greet _ me bright - ens some -

E \flat F/E \flat Dm7 Gm7 Cm7 E \flat /F F7

_ a mil - lion fell. _ My eyes be - gan _ to swell. _ and all my dreams were shat - tered all _ at once. _
_ one else - 's day. _ She took your smile _ a - way. _ and left me with just mem - o - ries all _ at once. _

B \flat E \flat B \flat /D D7(b9) D/F \sharp Gm F E \flat B \flat /D Gm7

_ } Ev - er since I met _ you, you're the on - ly love _ I've known. _ and I can't for - get _ you. _ though I must

Chorus:

Cm7 Cm/F G \flat /A \flat A \flat 7 D \flat Fm7/B \flat B \flat /D E \flat m7 A \flat A \flat /G \flat

face it all _ a - lone. All at once _ I'm drift - ing on _ a lone - ly sea. _ wish - ing you'd _ come back _

Fm7 B \flat m7 G \flat maj9 G \flat /A \flat D \flat Fm7/B \flat B \flat /D

_ to me. _ And that's all that mat - ters now. _ All at once _ I'm drift - ing on _ a lone -

E \flat m7 A \flat A \flat /G \flat Fm7 B \flat m7 G \flat maj9

- ly sea. _ hold - ing on _ to mem - o - ries. _ And it hurts me more _ than you know. _ so much more _

1. G \flat /A \flat D \flat Cm7 E \flat (9)/F F7 D.S. $\text{\textcircled{S}}$ 2.3. G \flat /A \flat A \flat 7

_ than it shows _ all at once. _ 2. All at once. _ _ than it shows. _ All at once _

ALL I EVER NEED IS YOU

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Words and Music by
JIMMY HOLIDAY and
EDDIE REEVES

Moderately

G B7 Em G7

1. Some-times when I'm down and all a lone, just like a child with-out a home. The
2. Some men fol-low rain-bows, I am told. Some men search for sil-ver some for gold.

C G Em A7 D7 G

love you give me keeps me hang-in' on, oh hon-ey. All I ev-er need is you. You're my first love, you're my
I have found my treas-ure in your soul, hon-ey. All I ev-er need is you. With-out love I'd nev-er find the

B7 Em G7 C G Em

last. You're my fu-ture, you're my past. And lov-ing you is all I ask, hon-ey.
way through ups and downs of ev-'ry sin-gle day. I won't sleep at night un-til you say, "My hon-ey,

A7 Am7/D D7 G Fine C D C Bm

All I ev-er need is you. Win-ters come and they go, and we watch the melt-ing snow.

C G Bm/F# Em G/D C C/B Am7 Am7/D D7

Sure as sum-mer fol-lows spring, all the things you do give me a rea-son to build my world a-round you.

D.C. al Fine

ALL THROUGH THE NIGHT

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WELSH SONG

Moderately

F Bb G7 C Bb C7 F Bb

Sleep, my child, and peace at-tend thee all through the night. Guard-ian an-gels

G7 C Bb C7 F C7 F C7 F Bb F C7 F

God will send thee all through the night. Soft the drow-sy hours are creep-ing,

C7 F Gm7 G7 F C7 F Bb G7 C Bb C7 F

hill and vale in slum-ber steep-ing, I, my lov-ing vi-gil keep-ing, all through the night.

ALL MY EX'S LIVE IN TEXAS

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Words and Music by
SANGER D. SHAFER &
LYNDIA J. SHAFER

Moderate country
Chorus:

A E7
All my ex - 's live in Tex - as, _____ and Tex - as is a place _____

Bm7 E7(b9) A E7
I'd dear - ly love to be. _____ But all my ex - 's live in Tex - as, _____

To Coda ⊕ A D/F# G#
and that's why I hang my hat _____ in Ten - nes - see. _____ 1. Ro -

Verse:

A Bm7
san - na's down in Tex - ar - ka - na, want - ed me to push a broom. And

E7 A
sweet I - lene's in Ab - i - lene, she for - got I hung the moon. And

Bm7
Al - li - son _____ in Gal - ves - ton _____ some - how lost her san - i - ty. And

B7 E7 1. D.C. 2. D.C. al Coda
Dim - ples who now lives in Tem - ple's got the law look - in' _____ for me. light.

⊕ Coda

A/C# D Eb7 E7 D7 Eb7 E7
Some folks think I hide, it's been ru - mored that I

D7 Eb7 E7 A
died, but I'm a - live and well in Ten - nes - see. _____

Verse 2:

I remember that old Brazos River where I learned to swim,
But it brings to mind another time where I wore my welcome thin.
By transcendental meditation, I go there each night.
But I always come back to myself long before daylight.
(To Chorus:)

From the Broadway Musical Production "BRIGADOON"
ALMOST LIKE BEING IN LOVE

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Lyrics by ALAN JAY LERNER
 Music by FREDERICK LOEWE

Moderately S $\text{Eb}^{\flat}\text{maj}7$ $\text{Cm}7$ $\text{F}7$ $\text{B}^{\flat}\text{maj}7$ $\text{Gm}7$ $\text{Cm}7$ $\text{F}11$ *To Coda* C

What a day this has been! What a rare mood I'm in! Why, it's al - most like be - ing in
 smile on my face for the whole hu - man race. Why, it's al - most like be - ing in
 way that I feel when that bell starts to

B^{\flat} $\text{B}^{\flat}7$ $\text{Am}7$ $\text{D}7$ $\text{G}^{\sharp}\text{dim}7$ $\text{Am}7$ $\text{D}9$ $\text{D}7(\text{F}5)$ $\text{G}^{\flat}\text{maj}7$ $\text{G}7$ $\text{G}6$ $\text{E}^{\flat}9$

love. _____ There's a mu - sic of life seems to be, _____ like a bell that is
 love. _____ All the

$\text{Am}7(\text{b}5)$ $\text{D}7$ $\text{B}^{\flat}7$ $\text{B}^{\flat}7(\text{+}9)$ *D.S. S al Coda* C *Coda* B^{\flat} $\text{Cm}7$

ring - ing for me. _____ And from the peal I would swear I was

$\text{C}^{\sharp}\text{dim}7$ $\text{B}^{\flat}/\text{D}$ $\text{C}7$ $\text{G}^{\flat}7$ B^{\flat} $\text{Gm}7$ $\text{Cm}7$ $\text{F}7$ $\text{B}^{\flat}6/9$

fall - ing, I could swear I was fall - ing. It's al - most like be - ing in love. _____

ALOHA OE
 (Farewell To Thee)

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Words and Music by
 QUEEN LILIUOKALANI

Moderately A^{\flat} D^{\flat} A^{\flat} E^{\flat}

Proud - ly swept the rain cloud by the cliff as on it glid - ed through the

A^{\flat} D^{\flat} A^{\flat} D^{\flat} $\text{E}^{\flat}7$ A^{\flat}

trees, still fol - low - ing with grief the li ko, the a hi - hi le hua of the vale. Fare -

D^{\flat} A^{\flat} $\text{E}^{\flat}7$

well to thee, fare - well to thee, thou charm - ing one who dwells a - mong the

A^{\flat} D^{\flat} A^{\flat} $\text{E}^{\flat}7$ A^{\flat}

bow - ers. One fond em - brace be - fore I now de - part un - til we meet a - gain.

Paramount Pictures Presents a Daniel Melnick Production a Herbert Ross Film "FOOTLOOSE"

ALMOST PARADISE . . .

Love Theme from "FOOTLOOSE"

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Words by DEAN PITCHFORD
Music by ERIC CARMEN

Slowly

Verse:

G D/F# Em G/D C D/C Bm7 G/B G/A A7 C/D D7

I thought that dreams be-longed to oth-er men, _ 'cause each time I got close they'd fall a - part a - gain.
It seems like per - fect love's so hard to find. _ I'd al - most giv - en up; you must have read my mind.

G D/F# Em G/D C D/C G(9)/B G/B C D/C G(9)/B G/B

I feared my heart would beat in se-cre-cy; _ I faced the night a - lone; oh how could I have known that
And all these dreams I saved for a rain-y day, _ they're fi - n'ly com - in' true. I'll share them all with you, 'cause

Chorus:

C D/C G/B B7/D# Em Em/D C C/D Gsus G D/G G D/E Em D/E Em

all my life I on - ly need-ed you? } Oh, _ al - most par - a - dise; _ we're knock-ing on heav-en's door; _ al - most
now we hold the fu - ture in our hands. }

Gsus G D/G G D/E Em C Am7 C D D7

par - a - dise; _ how could we ask _ for more? I swear that I can see for - ev - er in your eyes

C/G G 1. D/E Em D/C C/D 2. To Next Strain Gsus G D/E Em D/C C D C/G G 3. Fine

par - a - dise. Par - a - dise.

Bridge:

Eb Csus C Eb C/D D D.S. %

And in your arms sal - va - tion's not so far a - way; _ it's get - ting clos - er, clos - er ev - 'ry day, _ Al - most

ALONE AND BLUE

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Words by ANDY RAZAF
Music by THOMAS WALLER and HARRY BROOKS

Moderate swing (♩ = ♪)

Am Dm Am D7 C C#dim7

Noth-in' seems right, _ no ap - pe - tite, _ can't sleep at night, _ no hope in sight, _ What did I do _____

G7 G9 G+ C E7 Am Dm Am

_ to be a - lone and blue? Since you've been gone _ life has no dawn, _ I need you so, _

D7 C C#dim7 G7 A♭7 G7 C F7 C G7(♯5) C A♭7

Why did you go? _ What did I do _____ to be a - lone and blue? _____ Since your _

C Cdim7 C E♭7 A♭7 Am D F7

good - bye, _ life's all out of key, _ Blue birds _ fly by, _ they won't sing for

E7(♯5) E7 Am Dm Am

me. Oh, Lord - y! You took the glow _ that thrilled me so, _ I'd like to know, _

D7 C C#dim7 G7 A♭7 G7 C F7 C

why did you go? _ What did I do _____ to be a - lone and blue? _____

ALONG COMES MARY

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TANDYN ALMER

Moderate rock

Am D7 Am7 D7 Am D7 Am7 D7

Ev - 'ry time I think that I'm the on - ly one who's lone - ly, some-one calls on me. _____ And
sire _____ is the fire _____ in the eyes of chicks whose sick-ness is the games they play _____ And when the

Am D7 Am7 D7 Am7 D7 Am7 D7

ev - 'ry now and then I spend my time at rhyme and verse and curse the faults in me. _____ But then A -
mas-quer-ade is played and neigh-bor folks make jokes at who is most to blame to - day. _____ And then A -

E A E7 A E A E7 A

long comes Mar - y, _____ and does she wan - na give me kicks and be my stead - y chick and give me pick of
long comes Mar - y, _____ and does she wan - na set them free and make them see re - al - i - ties in which she

E A D7 G B E B E

mem - o - ries? _____ Or may - be rath - er gath - er tales from all the fails and trib - u - la - tions no one
got her name? _____ And will they strug - gle much when told that such a ten - der touch of hers will make them

B E A Dm Em F7

ev - er sees? _____ } When we met, I was sure out to lunch. _____ Now my emp - ty
not the same? _____ }

Dm7 Am7 Am D Am7 D Am D Am7 D Am D

cup tastes as sweet as the punch. _____ 2. When vague de - _____ Sweet as the punch. _____

Repeat and fade

ALOUETTE
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FRENCH FOLK SONG

Brightly

F C7 F Gm7 C7 F

A - lou - et - te, gen - tille a - lou - et - te, a - lou - et - te, je te plu - me - rai.

C7 F C7

Je te plu - me - rai la tête, je te plu - me - rai la tête. Et la tête, et la tête, et la tête, et la tête.

a tempo

F C7 F Gm7 C7 F

O! A - lou - et - te, gen - tille a - lou - et - te, a - lou - et - te, je te plu - me - rai.

ALWAYS

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Written by JONATHAN LEWIS,
DAVID LEWIS and WAYNE LEWIS

Moderately slow

G D/G Dm/G C Am7 Am7/D G(9)

1. Girl you are to me all that a wom-an should be, and I ded-i-cate my life to you al-ways. A
2. Come with me my sweet; lets go make a fam-i-ly. And they will bring-us joy for al-ways. Oh,

G D/G Dm/G C Am7 Am7/D G(9)

love like yours is rare; it must have been sent from up a-bove. And I know you'll stay this way for al-ways. }
boy, I love you so; I can't find e-nough ways to let you know. But you can be sure I'm yours for al-ways. } And

Cmaj7 Bm7 Cmaj7 Bm7 Am7 Bm7 Cm7 Abmaj9 Am7/D D C/E D/F#

we both know that our love will grow. And for-ev-er it will be you and me.

Chorus:

G D/G Dm/G C Am7 Am7/D G(9)

Ooh, you're like the sun, chas-ing all the rain a-way. When you come a-round, you bring bright-er days.

G D/G Dm7/G C Am7 Am7/D G(9) D.C.

You're the per-fect one for me, and you for-ev-er will be. And I will love you so for al-ways.

2. Am7/D G(9) G D/G Dm/G C Am7 Am7/D G(9)

al-ways. Ooh, ooh, hoo. I will love you so for al-ways.

Repeat ad lib. and fade

ALWAYS AND FOREVER

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Words and Music by
 ROD TEMPERTON

Slowly

Dmaj7 **Bm9** **Gmaj7** **Dmaj7**

Al - ways and for - ev - er, _____
 There'll al - ways be sun - shine _____
 each mo - ment with you _____
 when I look at you; _____
 is just like a dream to me _____
 some - thing I can't ex - plain _____

Em7 **Em7/A** **A9** **Dmaj7** **Bm9** **Gmaj7**

that some - how came true. _____
 just the things that you do. _____
 And I know to - mor - row _____
 And if you get lone - ly _____
 will still be the same, _____
 'cause we've got a _____
 phone me and take _____
 a sec - ond to _____

Chorus:

Dmaj7 **Em7** **Em7/A** **A9** **Dmaj7** **Gmaj7** **D/F#** **Em7**

life of love _____
 that won't ev - er change. _____
 And } ev - 'ry day _____
 give to me _____
 that mag - ic you make. _____
 And } ev - 'ry day _____
 love me your own spe - cial way. _____
 Melt all my _____

Em7/A **Dmaj7** **F#m7** **Gmaj7** **D/F#** **Em7** **F#m7**

heart a - way _____
 with a smile. _____
 Take time to tell me _____
 you real - ly care _____
 and _____
 and _____

Gmaj7 **Em7** **Em7/A** **Dmaj7** **F#m7** **G** **D/F#** **Em7** **A9** *D.C.*

feel sad _____
 to - mor - row _____
 to - geth - er. _____
 we'll share _____
 to - mor - row _____
 to - geth - er. _____
 I'll al - ways love you. _____

Gmaj7 **D/F#** **Em7** **A9** **Dmaj7** *Vocal Improvisation on Repeats* **G9** **Em7/A** **A9** *Repeat and fade*

I'll _____
 al - ways love you. _____
 Lov - ing you. _____
 (Al - ways for - ev - er, I love you. _____)

ALWAYS IN MY HEART

(Siempre en Mi Corazón)

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English Words by KIM GANNON
Spanish Words and Music by ERNESTO LECUONA

Moderately

B \flat F $+$ B \flat F7(\sharp 5) B \flat F $+$ B \flat N.C.

You are al - ways in my heart, e - ven tho' you're far a - way, I can hear the mu - sic
Siem - pre es - ta en mi co - ra - zón el re - cuer - do de tu a - mor, que al i - gual que tu can -

B \flat C \sharp dim7 Cm F7 Cm7

of the song of love I sang with you. You are al - ways in my heart, and when skies a - bove are
ción qui - to de mi al - ma su do - lor. Siem - pre es - ta en mi co - ra - zón la nos - tal - gia de tu

F7 Cm7 F7 Edim7/F B \flat N.C.

grey, I re - mem - ber that you care and then and there the sun break through. Just be - fore I go to
ser ya ho - ra pue - do com - pre - der que dul - ce ha si - do tu per - dón. La vi - sión de mi so -

B \flat F $+$ B \flat F7(\sharp 5) B \flat F $+$ B \flat Dm7(\flat 5) G7 Dm7(\flat 5) G7

sleep there's a ren - dez - vous I keep and the dream I al - ways meet helps me for - get we're far a -
ñar me hi - zo ver con e - mo - ción que fué tu al - ma ins - pi - ra - ción don - de a pla - qué mi sed de a -

Cm N.C. Cm7(\flat 5) B \flat /F B \flat /D D \flat dim7

part. I don't know ex - act - ly when, dear, but I'm sure we'll meet a - gain, dear, and, my dar - ling, till we
mar. Hoy tan so - lo es pe - ro ver - te y ya nun - ca más per - der - te, mien - tras tan - to que tu a -

F7/C F7 1. B \flat F $+$ N.C. 2. B \flat

do you are al - ways in my heart. You are al - ways in my heart.
mor. siem - pre es - ta en mi co - ra - zón. Siem - pre es - ta en mi co - ra - zón.

ALWAYS LATE

(With Your Kisses)

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Words and Music by
LEFTY FRIZZELL and
BLACKIE CRAWFORD

Moderately

Al - ways - late _____ with your kiss - es, _____ won't you come to my arms sweet dar - ling and stay? _____

Al - ways - late _____ with your kiss - es, _____ why, oh why do you want to do me this way? _____

How long do you think I can wait when you know you're al - ways late? _____ Al - ways - late _____

with your kiss - es; _____ why, oh why do you want to do me this way? _____

AM I BLUE?

(Yes, I'm Blue)

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Words and Music by
DAVID CHAMBERLAIN

Moderate shuffle (♩ = ♪)

Am I blue? _____ Yes, I'm blue; _____ It start - ed the day I lost you. _____

To Coda ⊕

No - bod - y ev - er missed some - bod - y like I do. Am I blue? Am I blue? _____

1. Just this morn - ing _____ o - ver cof - fee, _____ I sat there cry - ing 'cause you're gone. _____ I did - n't
2. Tried to call and _____ say I'm sor - ry; _____ I could - n't get you on the line. _____ You nev - er

1. *D.S. §* 2. *D.S. § in Coda*

know just how much I was gon - na miss you till I spent my first night a - lone. _____ Am I _____ Am I
know just how much I'm wish - ing you would show up and say you changed your mind. _____

⊕ *Coda*

Am I Blue? _____

AMAZING GRACE

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TRADITIONAL

Moderately

G G/D D7 Em C G G/D D7/C G/B G

1. A - maz - ing — grace! How sweet the sound that saved a — wretch like me! — I
 grace that — taught my heart to fear, and grace my — fears re - lieved. — How
 man - y — dan - gers, toils and snares, I have al - read - y come. — 'Tis
 we've been — there ten thou - sand years, bright shin - ing — as the sun, — we've

G/B C G G/B Em G/D D7 G 1.2.3. 4.

once — was — lost, but now — am — found; was blind, but — now I see. — 2. 'Twas —
 pre - cious — did that grace — ap - pear the hour, I — first be - lieved! — 3. Through —
 grace — has — brought me safe — thus — far, and grace will — lead me home. — 4. When —
 no — less — days to sing — God's — praise than when we'd — first be - gun. —

AMERICA

(My Country 'Tis of Thee)

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Text by Rev. SAMUEL F. SMITH
TRADITIONAL MELODY

Moderately

F Gm/Bb C Dm7 C/E F Dm Gm/Bb F/C C7 Dm Gm/Bb F/C C F

My coun - try 'tis of thee, sweet land of lib - er - ty, of thee I sing;
 C7 F Bb/F F C7/G F/A Bb F/C C7 F
 land where my fa - thers died, land of the Pil - grim's pride, from ev - 'ry — moun - tain side, let — free - dom ring.

AMERICA THE BEAUTIFUL

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Words by KATHERINE LEE BATES
Music by SAMUEL A. WARD

Majestically

C C/E G7/D G7 Em G7/D G7 C Cdim G/D G C C6

O beau - ti - ful for spa - cious skies, for am - ber waves of grain, for pur - ple moun - tain
 O beau - ti - ful for pil - grim feet whose stern im - pas - sion'd stress thor - ough-fare for
 O beau - ti - ful for he - roes prov'd in lib - er - at - ing strife, who more than self their
 O beau - ti - ful for pa - triot dream that sees be - yond the years thine al - a - bas - ter

G/D C#dim7/D G/D D7 G7 D7/A G7 C G7/F C/E G7

maj - es - ties a - bove the fruit - ed plain. A - mer - i - ca! A - mer - i - ca! God
 free - dom beat a - cross the wil - der - ness. A - mer - i - ca! A - mer - i - ca! God
 coun - try loved, and mer - cy more than life. A - mer - i - ca! A - mer - i - ca! May
 cit - ies gleam un - dimmed by hu - man tears. A - mer - i - ca! A - mer - i - ca! God

G7 F/A G7/B C Dm7 C7/E F F6 C/G N.C. G7 C

shed His grace on thee, and crown thy good with broth - er - hood from sea to shin - ing sea.
 mend thine ev - 'ry flaw, con - firm thy soul in self - con - trol thy lib - er - ty in law.
 God thy gold re - fine, till all suc - cess be no - ble - ness, and ev - 'ry gain di - vine.
 shed His grace on thee, and crown thy good with broth - er - hood from sea to shin - ing sea.

THE AMERICAN PATROL

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By F.W. MEACHAM

Moderate swing (♩ = ♪)

3 F6/9 C7

F6/9 G7 C7 3 F6/9

B♭ Dm7 Gm7 C7 F C7

F C7 F F7 B♭

F C#dim Dm B♭ F C7 F

ANCHORS AWEIGH

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Words and Music by
CAPTAIN ALFRED H. MILES (Ret.), CHARLES A. ZIMMERMAN
and GEORGE D. LOTTMAN

Brightly

C G Am C G7 C F C Cdim7

Stand, Na - vy, out to sea, fight, our bat - tle cry, We'll nev - er change our
An - chors a - weigh my boys, an - chors a - weigh. Fare - well to col - lege

G7 C D7 G7 F G7 C G Am C G7

course, so, vi - cious foe steer shy - y - y - y. Roll out the T. N. T. An - chors a -
joys, we sail at break of day, day, day, day. Through our last night on shore, drink to the

C F C Am G#dim7 Am C/G G7 1. C Dm7 G7 2. C

weigh. Sail on to vic - to - ry and sink their bones to Da - vy Jones, hoo - ray! home.
foam un - til we meet once more, here's wish - ing you a hap - py voy - age

AN AMERICAN TRILOGY

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Words and Music by
MICKEY NEWBURY

Moderately

How I wish I was in the land of cot - ton. Old things, they are not for - got - ten, look a -

way, look a - way, look a - way Dix - ie - land. Oh, I wish I was in

Dix - ie, a - way, a - way. In Dix - ie - land, I take my stand to live and die in

Dix - ie. 'Cause, Dix - ie - land, that's where I was born ear - ly, Lord, one

fros - ty morn - ing, look a - way, look a - way, look a - way Dix - ie - land. Glo - ry,

glo - ry, hal - le - lu - jah! Glo - ry, glo - ry, hal - le - lu - jah!

Glo - ry, glo - ry, hal - le - lu - jah! His truth is march - ing on.

So, hush, lit - tle chil - dren, don't you cry. You know your dad - dy's bound to

die. But all my trials, Lord, soon be o - ver.

AMOR, AMOR, AMOR

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English Words by NORMAN NEWELL
 Spanish Words by RICARDO LOPEZ MENDEZ
 Music by GABRIEL RUIZ

Tempo beguine

C G7

A - mor, a - mor, a - mor. _____ This word so sweet that I re - peat means I a - dore you. _____
 A - mor, a - mor, a - mor. _____ Na - ció de tí, na - ció de mí de la es - pe - ran - za. _____

Dm G7 Bdim C6

— A - mor, a - mor, my love. _____ Would you de - ny this heart that I have placed be - fore you? —
 — A - mor, a - mor, a - mor. _____ Na - ció de Dios pa - ra los dos, na - ció del al - ma. _____

Bdim C6 Em B7 Em

— I can't find an - oth - er word with mean - ing so clear. My lips try to whis - per sweet - er things in your ear. But
 — Sen - tir que tus be - sos a - ni - da - ron en mí, I - gual que pa - lo - mas men - sa - je - ras de luz. Sa -

G7 Bdim7 E7 Am D7

some - how or oth - er, noth - ing sounds quite so dear as this soft ca - ress - ing word I
 ber que mis be - sos se que - da - ron en tí, ha - cien - do en tus la - bios la se -

G7 Dm7 G7 *a tempo* C

know. A - mor, a - mor, my love. _____ When you're a - way, there is no day, and nights are
 ñal de la cruz. A - mor, a - mor, a - mor. _____ Na - ció de tí, na - ció de mí, de la es - pe -

G7 Dm G7

lone - ly. _____ A - mor, a - mor, my love. _____ Make life di - vine. Say you'll be
 ran - za. _____ A - mor, a - mor, a - mor. _____ Na - ció de Dios, pa - ra los

1. Fm6 C Dm7 G7 2. C6

mine, and love me on - ly. _____ A - mine, and love me on - ly. _____
 dos, na - ció del al - ma. _____ A - dos, na - ció del al - ma. _____

ANDANTE CANTABILE FROM 5TH SYMPHONY

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PETER ILICH TSCHAIKOWSKY

Very slowly

Chords: B \flat , E \flat , A \flat , B \flat 7, E \flat , B \flat 7, E \flat , Cm6, D7, Gm, B \flat m6, C7, Fm, B \flat 7, E \flat , Cm6, E \flat , Cm6, B \flat 7, E \flat , B \flat m6, C7, Fm, B \flat 7, E \flat , Cm6, E \flat , Cm6, B \flat 7, E \flat

ALL THROUGH THE NIGHT

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Words and Music by
COLE PORTER

Moderato

Chords: F, A, A $\text{maj}7$, A7, A $\text{m}7$, F \sharp dim, F7, B \flat , E \flat 9, E \flat (\flat 9), E \flat 7, A \flat , G7(\sharp 5), G7, G7(\flat 5), C(\flat 9), C7, C(\flat 9), F6, G $\text{m}7$, C7, E $\text{maj}7$, E7, E6, E \flat (\flat 9), E \flat 6, Bdim, A \flat m6, A \flat , C7, F m , D \flat , B \flat m6, C7, C7(\flat 5), C7, A \flat 7, A \flat 7(\flat 5), G \flat , A \flat 7, D \flat 6, E dim , A \flat , Bdim, G7, C, C7, F, A, A $\text{maj}7$, A7, A $\text{m}7$, F \sharp dim, F7, B \flat , B \flat (\flat 5), B \flat , B \flat m, N.C., F6, E7(\flat 5), A7, G $\text{m}7$, C(\flat 9), C7, F sus , F

All _____ through the night _____ I de - light _____ in your love, _____
All _____ through the night _____ from a height _____ far a - bove, _____

1. all _____ through the night _____ you're so close to me. _____ You _____
2. _____

_____ and your love _____ bring me ec - sta - sy. _____ When dawn _____ comes to

wak - en me, _____ you're nev - er there at all, _____ I know _____ you've for - sak - en

me _____ Till the shad - ows fall; _____ but then _____ once a - gain _____ I can

dream, _____ I've the right _____ to be close to you all through the night. _____

ANGELA

(Theme from "Taxi")

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Music by
BOB JAMES

Moderate ballad

Eb
Abmaj9
Gm7
Bb/D
Abmaj7/C
Gm/Bb
Ab
Eb/G
Fm7
Ab/Bb
Eb
Eb7
Abmaj9
Eb/G

Fm7
Gm/Bb
Ab
Eb/G
Fm7
Ab/Bb
Cm7
Eb/Bb
F7/A
Ab
F
Bb
G

Cm7
Bbm7
A7(b5)
Abmaj7
Bb
Cm
Abmaj7
Bb

Cm
Fm7
Gm7
Abmaj7
Fm/Bb
Cm7
Fm7
Gm7
Abmaj7
Fm/Bb
Cm7
A7(b5)
Abmaj7
Eb/G

Fm7
Eb/G
Ab
Ab/Bb
Fm7
Eb/G
Ab
Ab/Bb
G11
G6
G11

G6
G7/F
Em7
F/B
Em7
Am7
C/G
Fmaj7
Bm7(b5)
Em7
Am7

To Coda ⊕

Dm7
G7
Cmaj7
Fmaj7
Em7
Eb13
Dm11
Db9(#11)
Cm
Eb/Bb
F7/A

Instrumental solo

Abmaj7
G7
Cm7
Bbm7
A7(b5)
Abmaj7
Fm7
Gm7
Fm7
Gm7
Fm7
Ab/Bb

Cm7
Eb/Bb
F7/A
Ab
F
Bb
G

Cm7
Bbm7
A7(b5)
Abmaj7
Bb
Cm
Abmaj7
Bb

Cm
Fm7
Gm7
Abmaj7
Fm/Bb
Cm7
Fm7
Gm7
Abmaj7
Fm/Bb
Cm7
A7(b5)

Abmaj7
Eb/G
Fm7
Eb/G
Ab
Ab/Bb
Eb
Abmaj9
Gm7
Bb/D
Abmaj7/C
Gm/Bb

Ab
Eb/G
Fm7
Ab/Bb
Eb
Eb7
Abmaj9
Eb/G
Fm7
Gm/Bb
Ab
Eb/G
Fm7
Ab/Bb
Cm11

ANGELS FROM THE REALMS OF GLORY

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Words by JAMES MONTGOMERY
Music by HENRY SMART

Moderately

1. An - gels from the realms of glo - ry, wing your flight o'er all the earth.
 2. Shep - herds in the fields a - bid - ing, watch - ing o'er your flocks by night.
 3. Sag - es, leave your con - tem - pla - tions; bright - er vi - sions beam a - far.
 4. Saints be - fore the al - tar bend - ing, watch - ing long in hope and fear.

Ye who sang cre - a - tion's sto - ry, now pro - claim Mes - si - ah's birth.
 God with man is now re - sid - ing, yon - der shines the in - fant light.
 Seek the great de - sire of na - tions; ye have seen His na - tal star.
 Sud - den - ly the Lord de - scend - ing in His tem - ple shall ap - pear.

Come and wor - ship, come and wor - ship; wor - ship Christ the new - born King. new - born King.

ANGELS WE HAVE HEARD ON HIGH

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TRADITIONAL

Joyously

Verse:

1. An - gels we have heard on high sweet - ly sing - ing o'er the plains.
 2. Shep - herds why this ju - bi - lee? Why your joy - ous strains pro - long?
 3. Come to Beth - le - hem and see Him whose birth the an - gels sing.
 4. See Him in a man - ger laid, whom the choirs of an - gels praise.

And the moun - tains in re - ply ech - o - ing their joy - ous strains.
 What the glad - some tid - ings be which in - spire your heav'n - ly song?
 Come a - dore on bend - ed knee Christ the Lord, the new - born King.
 Mar - y, Jo - seph, lend your aid while our hearts in love we raise.

Glo - ri - a in ex - cel - sis De - o. Glo - ri - a in ex - cel - sis De - o.

AN AMERICAN IN PARIS

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(In Miniature)

By GEORGE GERSHWIN

Allegretto grazioso

C7 F C7 F C7 F Cmaj7 F C7 F C7 F Cmaj7 F

Cmaj7 Fdim F B A7 Eb9 E-9 C7 F C7 F C7 F

Cmaj7 F D E G Bb A Ab G Gb F Eb7 F

Blues tempo

Cm Dm Eb7 F7 Bb Cm Dm Ebm F7 Bb

Cm Dm Eb7 F7 Bb Eb Eb7 Bb Ab/C C7dim Ddim Eb Cm7-5 Bb Gb7 F7

Allegro

Bb D(6)

G(6) Gm(6) D(6) E7

A7 Am(6) A7 D D7 D6

D7 G6

Gm(6) D6 E7 A Em7-5 Em7 A11 A9

Bm G/B Bm6 G7 G Rubato C F

ANGEL

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Words and Music by
MADONNA CICCONE and STEVE BRAY

Medium tempo

Am7 Bm7 Cmaj7 Am7 Bm7 Cmaj7

Why am I stand - in' on a cloud ev - 'ry time you're a - round ___ and my
down a crowd - ed av - e - nue, oth - er faces seem like noth - in' next to you. And I

Am7 Bm7 Cmaj7 Am7 Bm7 Cmaj7

sad - ness dis - ap - pears ___ ev - 'ry time you are near? ___ }
can't hear the traf - fic rushin' by, just the poundin' of my heart and that's why. }

Am7 Bm7 Cmaj7 Am7 Bm7 Cmaj7 Am7 Bm7 Cmaj7

You must ___ be an an - gel. I can see it in your eyes, ___ full of won - der and sur - price. ___

Bm7 Cmaj7 Am7 Bm7 Cmaj7 Am7 Bm7 Cmaj7

___ And just now I re - al - ize: ___ Oooh, ___ you're an an - gel. Oooh, ___ you're an

Am7 Bm7 Cmaj7 1. Am7 Bm7 Cmaj7 2.

an - gel. Oooh, you're an an - gel in dis - guise. I can see it in your eyes. Walk-in' an - gel in dis -

Am7 Bm7 Cmaj7 Am7Bm7Cmaj7 Bm7 Am7Bm7Cmaj7

guise. ___ I can see it in your eyes. _

Bm7 Am7Bm7 Cmaj7 Bm7 Am7 Bm7 Cmaj7 Bm7

To Coda ⊕

Am7 Bm7 Cmaj7 Am7 Bm7 Cmaj7 Am7 Bm7 Cmaj7 Am7 Bm7 Cmaj7

You're an an - gel. You're an an - gel, ba - by. You're an an - gel. You must ___ be an an -

Am7 Bm7 Cmaj7 Am7 Bm7 Cmaj7 Am7 Bm7 Cmaj7

___ gel. ___ Now I be - lieve ___ that dreams ___ come true, ___ 'cause you came when I wished ___

Am7 Bm7 Cmaj7 Am7 Bm7 Cmaj7 *D.C.* ⊕ *al Coda* ⊕

___ for you. ___ This just can't be co - in - ci - dence. ___ The on - ly way ___ that this ___ makes ___ sense ___ is that:

⊕ *Coda*

Am7 Bm7 Cmaj7 Am7 Bm7 Cmaj7

___ gel. ba - by.

From the Broadway Musical Production "APPLAUSE"

APPLAUSE

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All Rights ReservedWords by LEE ADAMS
Music by CHARLES STROUSE

Brightly (♩ = ♩♩)

F

What is it that we're liv - ing for? Ap - plause, ap - plause! Noth - ing I know - brings on the glow -

C7 Dm Dm/C B♭ Gm7(♭5) Dm G7

like sweet ap - plause. { You're think - ing you're through, that no - bod - y cares. Then sud - den - ly, you
{ You're catch - ing the flu, your bank - ac - count's bare. You're lone - ly and blue,

Gm7/C C7 Gm7 C7 F F6

hear it start - ing! And some - how you're in charge - a - gain, and it's a ball. Trum - pets all sing -
then you hear it! And all at once you know - a - gain, what life is for. Cares dis - ap - pear, -

Fmaj7 Dm Dm7 B♭ C7 Dm Dm7/C Gm/B♭

life seems to swing, - and you're the king - of it all, 'cause, } you've had - a taste of
soon as you hear, - that hap - py au - di - ence roar, 'cause, }

F/C B♭m6/D♭ Fmaj9 F6 Gm7/C C7 F Dm7 Gm7 C9 F

the sound - that says love! Ap - plause, ap - plause, ap - plause! 1. 2.
plause!

From the Motion Picture "AROUND THE WORLD IN 80 DAYS"

AROUND THE WORLD

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c/o THE SONGWRITERS GUILD and LIZA MUSIC CORP.
All Rights ReservedWords and Music by
HAROLD ADAMSON
and VICTOR YOUNG

Moderately

C Cmaj7 C6 C C6 C♯dim Dm G7

A - round the world I've searched for you. I trav - eled on when hope was gone to keep a ren - dez - vous. I

Dm7 G7 Dm7 G7 Dm G9(♭5) C6 C

knew some - where, some - time, some - how, you'd look at me and I would see the smile you're smil - ing now. It

Cmaj7 C6 C C6 C♯dim Dm

might have been in Count - y Down, or in New York, in Gay Pa - ree, or e - ven Lon - don Town. No

F6 F♯dim C/G Em7 A7 Dm G7 C

more will I go all a - round the world, for I have found my world in you. _____

AS TEARS GO BY

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Words and Music by MICK JAGGER,
 KEITH RICHARDS and ANDREW LOOG OLDHAM

Moderately

D E7 G A7 D E7 G A7

It is the eve-ning of the day, I sit and watch the chil-dren play.
 My rich-es can't buy ev-'ry-thing, I want to hear the chil-dren sing.

G A7 1. D Bm G F#m Em7 A7

Smil-ing fac-es I can see, but not for me, I sit and watch As Tears Go By.
 All I hear is the sound.

2. D Bm G F#m Em7 A7 3. D E7

of rain-fall-ing on the ground. I sit and watch As Tears Go By. It is the eve-ning of the

G A7 D E7 G To Coda A7 G A7

day. I sit and watch the chil-dren play. Do-in' things I used to do,

D Bm G F#m Em7 A7 D.S. al Coda Coda A7 Em7 A7 D

they think are new, I sit and watch As Tears Go By. Mm

AS TIMES GOES BY

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Words and Music by
 HERMAN HUPFELD

Litlingly

Fm7 Bb7 Bbm6 Bb7 Eb Bb Eb

You must re-mem-ber this, a kiss is still a kiss, A sigh is just a sigh;
 when two lov-ers woo, they still say, "I love you," On that you can re-ly;

Gm F7 Bb7sus4 Bb7 Fm7 Bb7 1. Eb

The fun-da-men-tal things ap-ply, As Time Goes By. And
 No mat-ter what the fu-ture brings, As Time Goes

2. Eb Ab Abm Eb Eb7 Ab C7 Fm

By. Moon-light and love— songs nev-er out of date. Hearts full of pas-sion,

Adim Cm Ab7 F7 Bb7 Edim

jeal-ous-y and hate; Wo-man needs man— and man must have his mate. That no one can de-

Bb7 Fm7 Bb7 Bbm6 Bb7 Eb Bb Eb

ny It's still the same old sto-ry, a fight for love and glo-ry, A case of do or die!

Gm F7 Eb Edim Fm7 Bb Bb Eb Db7 Eb

The world will al-ways wel-come lov-ers, As Time Goes By.

From the American Tribal Love-Rock Musical "HAIR"

AQUARIUS

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Words by JAMES RADO and GEROME RAGNI
Music by GALT MacDERMOT

Moderately

When the moon is in the sev-enth house, and Ju - pi - ter a - l - i - g - n - s with Mars, then

peace will guide the plan - ets and love will steer the stars. This is the dawn - ing of the

age of A - quar - i - us, the age of A - quar - i - us, A - quar - i - us,

A - quar - i - us, Har - mo - ny and un - der - stand - ing,

sym - pa - thy and trust a - bound - ing, no more false - hoods or de - ri - sions, gold - en

liv - ing dreams of vi - sions, mys - tic crys - tal rev - e - la - tion, and the mind's true lib - er -

a - tion. A - quar - i - us, A - quar - i - us, When the

D.S. al Fine

ARRIVEDERCI, ROMA

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Words by CARL SIGMAN
Music by R. RASCEL

Moderately

G Cm D7 G B7 C E7 Am N.C.

Ar - ri - ve - der - ci, Ro - ma. _____ Good - bye, good - bye to Rome. _____ Cit - y of a

D7 Am7 D7 Am7 D7 Am7

mil - lion moon - lit plac - es, cit - y of a mil - lion warm em - brac - es, where I found the one of all the

D7 Cm D7 G Bb7 Am7 D7 G Cm D7 G

fac - es far from home. _____ Ar - ri - ve - der - ci, Ro - ma. _____ it's time for

B7 C E7 Am N.C. D7 Am7 D7

us to part. _____ Save the wed - ding bells for my re - turn - ing, keep my lov - er's

Am7 D7 Am7 D7 Am7 D7 G

arms out - stretched and yearn - ing. Please be sure the flame of love keeps burn - ing in { her } (his) heart. _____

ARTZA ALINU

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TRADITIONAL

Brightly

Em Am Em Am Em C Am7 B7 Em Em G

Ar - tza a - li - nu, ar - tza a - li - nu, ar - tza a - li - nu. nu. K' - var ha - rash - nu

B7 Em Am Em

v' - gam za - ra - nu, k' - var ha - rash - nu, v' - gam za - ra - nu. A - val od lo ka - tzar - nu.

A7 Em Am B7 Em Am9 B7 Em6

a - val od lo ka - tzar - nu. A - val od lo ka - tzar - nu, a - val od lo ka - tzar - nu.

From the Film "THE FLEET'S IN"
ARTHUR MURRAY TAUGHT ME DANCING IN A HURRY

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J. MERCER and
 V. SCHERTZINGER

C G7sus G7 C F7 F#dim7 C/G G9(#5)

Ar - thur Mur-ray taught me danc-ing in a hur - ry.
 Mur-ray then ad - vised me not to wor - ry.

C Ab9 G7 C#dim7 G7

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

1. Dm7 G+ G7 C Dm7 G7 2. Fm G+ G7 C Dm7 C

told me to take it from there. Ar - thur don't know my left from my right. The

F#dim7 G9(#5) G9 C Dm7 G7 C F#dim7 G9(#5) G9

peo-ple a - round me can all sing a - one and a - two and a - three. But an - y re - sem - blance to

C Cm G Ab Am7 D7 G7 C G7sus G7

waltz - ing is just co - in - ci - den - tal with me, 'cause Ar - thur Mur-ray taught me danc-ing in a

C F7 F#dim7 C/G G7(#9) C Ab9 G7 C#dim7

hur - ry. And so I take a chance. To me it re - sem - bles the

G7 Cm F#dim7 Dm7 G9 C

nine day trem - bles, but he guar - an - tees it's a dance.

ARTIST'S LIFE

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JOHANN STRAUSS

Waltz tempo

Musical score for 'Artist's Life' in 3/4 time, featuring piano accompaniment with various chords and triplets. The score consists of seven staves of music. Chords include C, C+, Dm, G7, E7, Am, G, G+, Am, D7, Gdim7, G, B7, Em, Am, B7, Em, Am, G, D7, G, D7, G, and D.C. al Fine.

AURA LEE

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TRADITIONAL

Slowly

Musical score for 'Aura Lee' in 4/4 time, featuring piano accompaniment with various chords. The score includes three verses of lyrics. Chords include G, Am, A, D7, G, Am, A, D7, G, B/F#, Dm6/F, E7, Am, C/D, D7, G, G7/F, E7, A7, D7, G, and G.

1. As the black-bird in the spring, 'neath the wil - low tree — sat and piped I heard him sing,
2. On her cheek the rose was born, mus - ic when she spake — sat and piped I heard him sing,
3. Au - ra Lee, the bird may flee, wil - low's gold - en hair — swing through win - ter fit - ful - ly,

sing of Au - ra Lee. Au - ra Lee! Au - ra Lee! Maid of gold - en
sing of Au - ra Lee. Au - ra Lee! Au - ra Lee! Gloom will soon de -
on the storm - y air. Au - ra Lee! Au - ra Lee! Take my gold - en

hair; sun - shine came a - long with thee, and swal - lows in the air. Spring.
part; for to me, sweet Au - ra Lee is sun - shine through the heart.
ring; love and light re - turn with thee, and swal - lows with the

AS

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Words and Music by
STEVIE WONDER

Moderate rock

Bmaj7 B7 Emaj7 Bmaj7 B7 Emaj7

Do do do do do, mm do do do do do. 1. As a - round -

Verse:

Bmaj7 B7 Emaj7 Bmaj7

the sun the earth knows she's re-volv - ing, and the rose-buds know to bloom in ear - ly May;
 can't re - veal the mys - 'try of to - mor - row, but in pass - ing will grow old - er ev - 'ry day;
 time knew to move on since the be - gin - ing, and the sea - sons know ex - act - ly when to change;
 day I know I'm liv - ing, but to - mor - row, could make me the past, but that I must - n't fear;

Amaj7 Bmaj7 B7 Emaj7 E6

just as hate knows love's the cure, you can rest your mind as - sure that
 just as all that's born is new, you know what I say is true, that
 just as kind - ness knows no shame, know through all your joy and pain that
 for I know deep in my mind the love of me I've left be - hind, 'cause

1.3. G#m A#m7 D# G#m C#9 C#m F#7 2.4. G#m A#m7 D# Chorus: G#m A#m

I'll be lov - ing you al - ways. 2. As now I'll be lov - ing you al - ways. (Un - til the rain - bow burns the
 4. As to - (Un - til the dol - phin flies

B C# G#m A#m B C# B F(2)

1.3.4.5.6.7.etc. fade after 7th time 2.

stars out in the sky.) Al - ways. (Un - til the o - cean cov - ers ev - 'ry moun - tain high.) Al - ways. life be - comes a dream.)
 and par - rots live at sea.) Al - ways. (Un - til we dream of life and

Emaj7 Bmaj7 Emaj7 Amaj7

Did you know that true love asks for noth - ing? Her ac - cep - tance is the way we pay.

Emaj7 Bmaj7 C#m7 D#sus D# F#sus F# D.S. §

Did you know that life has giv - en love a guar - an - tee to last through for - ev - er and an - oth - er day? 3. Just as

Chorus 2:
Always (Until the day is night, and night becomes the day.)
Always (Until the trees and seas just up and fly away.)
Always (Until the day that eight times eight times eight is four.)
Always (Until the day that is the day that are no more.)
Did you know you're loved by somebody? (Until the day starts turning right to left.)
Always (Until the earth just for the sun denies itself.)
I'll be loving you forever (Until dear Mother Nature says her work is through.)
Always (Until the day that you are me and I am you.)
Always (Until the rainbow burns the stars out in the sky.)
(Until the ocean covers every mountain high) Always.
(Fade)

ASHES OF LOVE

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By JACK ANGLIN,
JOHNNIE WRIGHT and JIM ANGLIN

Moderately

Verse:

1. The love - light that gleamed in your eyes has gone out to my sur - prise.

 2. I trust - ed, dear, our love would stand. Your ev - 'ry wish was my com - mand.

We said good - bye, my heart bled; I can't re - vive your love is dead. }

 My heart tells me I must for - get. I loved you then, I love you yet. }

Chorus:

Ash - es of love, cold as ice, you made the bed, I'll pay the price.

Our love is gone, there's no doubt; ash - es of love, the flame burned out. flame burned out.

AULD LANG SYNE

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Words by ROBERT BURNS
Music TRADITIONAL

Moderately

1. Should auld acquaint - ance be for - got and nev - er brought to mind? Should We'll

 here's a hand, my trust - y friend, and gives a hand, o' thine.

auld acquaint - ance be for - got and days of Auld Lang Syne. } For

 take a cup of kind - ness yet for Auld Lang Syne. }

Chorus:

Auld Lang Syne, my dear, for Auld Lang Syne we'll

take a cup of kind - ness yet, for Auld Lang Syne. 2. And Syne.

From the 20th Century Fox Motion Picture "ORCHESTRA WIVES"

AT LAST

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Words by MACK GORDON
Music by HARRY WARREN

Slowly (♩ = $\frac{3}{4}$)

G7 C Am Dm7 G9 Dm7 C Am Dm7 G7(♯5) G7 *To Coda* ⊕

At last my love has come a long. My lone ly days are
last the skies a - bove are blue. My heart was wrapped in
smiled and then the spell was cast. And here we are in

C Am7 Dm7 Fm6 G7 1. C Am Fm6 G9 2. C Fm G7(♯9) C G7 C7

o - ver and life is like a song. At you. I found a
clo - ver the night I looked at

Fmaj7 G7(♯9) Cmaj7 C6 B F#m7(♯5) B7(♯9) Em Am6 Cm6 D7 Gmaj7 G6 C

dream that I can speak to, a dream that I can call my own, I found a thrill to press my cheek to, a

D.S. al Coda ⊕ *Coda* ⊕

Am7 D7(♯9) G Dm7 G7 C Am7 Dm7 G7(♯9) G7 C

thrill I've nev - er known. You heav - en, for you are mine at last.

AWAY IN A MANGER

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By J.R. MURRAY

Tender lullaby

F B♭ F C7

1. A - way in a man - ger, no crib for a bed, the lit - tle Lord Je - sus laid
(2.) cat - tle are low - ing, the Ba - by a - wakes, but lit - tle Lord Je - sus, no
(3.) near me, Lord Je - sus; I ask Thee to stay close by me for - ev - er and

F B♭

down His sweet head. The stars in the sky looked down where He
cry - ing He makes. I stars love Thee, Lord Je - sus; look down from the
love me I pray. Bless all the dear chil - dren in Thy ten - der

F C7 F Gm C7 1.2. F 3. F

lay. The lit - tle Lord Je - sus, a - sleep on the hay. 2. The there.
sky and stay by my cra - dle till - sleep on the is
care, and take us to heav - en to live with thee night. 3. Be

AVE MARIA

(Bach - Gounod)

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From The First Prelude of
JOHANN SEBASTIAN BACH
Adapted by CHARLES GOUNOD

Andante con moto

G Am7/G

(Keyboard)

D7/F# G

Am7/G D7/F# G Em/G A7/G

A - ve Ma - ri - a, gra - ti - a ple - na,
(A - ve Ma - ri - a, Thou high - ly fa - vored,

D7/F# G/F# Em7 A7 D

Do - mi - nus te - cum, be - ne - di - cta tu in
God is with thee, Bless - ed art thou, art

Ddim7 Am/C Cdim7 G/B C/B

mu - li - e - ri - bus et be - ne - di - ctus fru - ctus
thou a - bove all wom - en. Bless - ed be thine off - spring. Bless - ed be thy

Am D7 G G7 Cmaj7

ven - tris tu - i Je - sus. Sanc - ta Ma - ri - a,
Son, the Son of God, the Lord most high! Bless - ed Ma - ri - a!

C#dim7 Gm(7)/D Am7(b5)/Eb D7 G/D

Sanc - ta Ma - ri - a, Ma - ri - a, o - ra pro - no - bis,
Bless - ed Ma - ri - a, Ma - ri - a! Pray, oh, pray for us.

D7sus D7 Edim7/D G/D D7sus

no - bis pec - ca - to - ri - bus, nunc et in ho - ra, in ho - ra
for us wretch - ed sin - ners. Now and when the hour of our death, our

D7 G7 C/G D7/G G

mor - tis nos - tra. A - men!
death o'er us. A - men!

AVE MARIA

(Schubert)

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Text by REV. BURTON AMES
Music by FRANZ SCHUBERT

Lento

(accomp. simile)

(Ab) Fm6 Ab/Eb Eb7 Fm Bbm Eb7 Ab Ab+ Fm/Ab

A - ve Ma - ri - a! Gra - ti - a ple - na, Ma - ri - a, gra - ti - a
A - ve Ma - ri - a! Maid - en mild. Ah! lis - ten to a maid - en's

Dm7(b5)/G G7 Edim Fm Fm6 Eb/G F7/C

ple - na, Ma - ri - a, gra - ti - a ple - na, A - ve, A - ve! Do - mi -
prayer; for Thou canst hear a - mid the wild, 'tis Thou, 'tis Thou - canst save a -

Eb/Bb Bb7 Eb Eb7 Ab/Eb

nus, Do - mi - nus te - cum, Be - ne - di - cta tu in mu - li - e - ri - bus, et
mid - de - spair. We slum - ber safe - ly till the mor - row, 'tho

Eb7 Fm Eb C Bbm

be - ne - di - ctus, et be - ne - di - ctus fru - ctus ven - tris, ven - tris
e'en by men - out - cast, re - vil'd: Oh maid - en, see a maid - en's sor - row, oh

Bbm/Db Fdim Eb Eb7 Ab Fm6 Ab/Eb Eb7 Ab Ab7 Db/Ab Dbdim/Ab Ab

tu - i, Je - sus. A - ve Ma - ri - a!
Moth - er, hear a sup - pli - ant child! A - ve Ma - ri - a!

Fm6 Ab/Eb Eb7 Fm Bbm Eb7 Ab Ab+ Fm/Ab

A - ve Ma - ri - a! Ma - ter De - i, O - ra pro - no - bis pec - ca -
A - ve Ma - ri - a! Un - de - fil'd! The flint - y couch where - on we're

Dm7(b5)/G G7 Edim Fm Fm6 Eb/G F7/C

to - ri - bus, O - ra o - ra pro - no - bis, O - ra, o - ra - pro - no -
sleep - ing shall seem with down - of ei - der pil'd, if Thou a - bove sweet watch - art

Eb/Bb Bb7 Eb Eb7 Ab/Eb

bis pec - ca - to - ri - bus, nunc et in ho - ra mor - tis, in
keep - ing, The murk - y cav - ern's air so heav - y shall

Eb7 Fm Eb C Bbm

ho - ra mor - tis no - strae, in ho - ra mor - tis, mor - tis no - strae, in
 breathe of balm, - if Thou - hast smil'd; O Maid - en hear, a maid - en's plead - ing, O

Bbm/Db Fdim Eb Eb7 Ab Fm6 Ab/Eb Eb7 Ab Ab7 Db/Ab Dbdim/Ab Ab

ho - ra mor - tis no - strae. A - ve Ma - ri - a!
 Moth - er, hear a sup - pliant child! A - ve Ma - ri - a!

Fm6 Ab/Eb Eb7 Fm Bbm Eb7 Ab Ab+ Fm/Ab

A - ve Ma - ri - a! Gra - ti - a - ple - na, Ma - ri - a, gra - ti - a
 A - ve Ma - ri - a! Stain - less - styl'd! Each fiend of - air of earth - ly

Dm7(b5)/G G7 Edim Fm Fm6 Eb/G F7/C

ple - na, Ma - ri - a, gra - ti - a - ple - na. A - ve, A - ve! Do - mi - ly
 es - sence, from this their wont - ed haunt - ex - il'd, shall - flee be - fore - Thy ho - ly

Eb/Bb Bb7 Eb Eb7 Ab/Eb

nus, Do - mi - nus - te - cum; Be - ne - di - cta tu in mu - li - e - ri - bus et
 pres - ence! We bow, be - neath our cares o're - la - den, to

Eb7 Fm Eb C Bbm

be - ne - di - ctus, et then be - ne - di - ctus fru - ctus ven - tris, ven - tris and
 Thy dear gui - dance rec - on - cil'd; hear, oh Maid, a sim - ple maid - en

Bbm/Db Fdim Eb Eb7 Ab Fm6 Ab/Eb Eb7 Ab Ab7

tu - i, Je - sus. A - ve Ma - ri - a!
 for a fa - ther hear - a child! A - ve Ma - ri - a!

Db/Ab Dbdim/Ab Ab

AZURE

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By DUKE ELLINGTON
and IRVING MILLS

Slowly

Abm/F Fmaj7 Abm/F Fmaj7 Gm/F F Abm/F Fmaj7 Abm/F

Drift - in', _____ dream-in' _____ in an Az - ure mood, _____ Star - dust _____ gleam-in' _____
I'm not _____ want - ed _____ I'm so all a - long, _____ al - ways _____ haunt - ed _____

Fmaj7 Gm/F F F7 A Bb Am/C C#dim7 Dm Cm7 F7 A Bb Am/C F7 G7 G7(b5) C7

thru my sol - i - tude. _____ Here in my se - clu - sion, _____ you're a blue il - lu - sion
by the dreams I own. _____ But, thought I'm tor - ment - ed _____ I must be con - tent - ed _____

Abm/F Fmaj7 Abm/F Fmaj7 Gm/F F C7(b5)

while I'm _____ in this _____ Az - ure in - ter - lude. _____
drift - in' _____ dream - in' _____ in an Az - ure mood! _____

Abm/F Fmaj7 Abm/F Fmaj7 Gm/F F Abm/F Fmaj7 Abm/F

Drift - in' _____ dream-in' _____ in an Az - ure mood. _____ Star - dust _____ gleam-in' _____

Fmaj7 Gm/F F F7 A Bb Am/C C#dim7 Dm Cm7 F7 A Bb Am/C F7

thru my sol - i - tude. _____ Here in my se - clu - sion, _____ you're a blue il -

G7 G7(b5) C7 Abm/F Fmaj7 Abm/F Fmaj7 Gm/F F

lu - sion _____ while I'm _____ in this _____ Az - ure in - ter - lude! _____

BABE

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Words and Music by
DENNIS DE YOUNG

Moderately
Verse:

D6 Em7 G/A A D6

1. Babe, I'm leav-ing, I must be on my way, the time is draw - ing near. My train is go-ing. I
2. Babe, I'm leav-ing, I'll say it once a - gain, and some-how try to smile. I know the feel-ing we're

Em7 G/A A Bm Gmaj7 A

see it in your eyes, the love, the need, your tears. But I'll be lone - ly with - out ____ you,
try - ing to for - get, if on - ly for a - while. 'Cause I'll be lone - ly with - out ____ you,

Gmaj7 A G/A A D6 Em7 G/A

and I'll need your love to see me through. So, please be - lieve me, my heart is in your hands, and I'll be miss - ing
and I'll need your love to see me through. But please be - lieve me, my heart is in your hands, 'cause I'll be miss - ing

Chorus:
D6 G/A D A/D G/D Bm A

you. 'Cause you know it's you, ____ babe, _ when - ev - er I get wea - ry and I've had e - nough, _ feel like

Bm A D A/D G/D Bm A Bm A

giv - ing up. _ You know it's you, ____ babe, _ giv - ing me the cour - age and the strength I need. _ Please be - lieve _ that it's

Gmaj7 D6 Em7 D6

true. Babe, I love you. _

1. To Next Strain 2. D.C. al Coda
G/A A G/A A

Bridge:

Bb C/Bb Bb C/Bb D/A G/A D/A G/A

Bb C/Bb Bb C/Bb G/A A G/A A D.S. §

You know it's

⊕ Coda

D6 Em7 D6 Em7 D6 G/A D6

you. Babe, I love you. _ Babe, I love you. _ Ooh, ____ babe.

BABY, COME TO ME

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Words and Music by
 ROD TEMPERTON

Moderately
 Verse:

Am7 D/A Am7 D/A F/G G F/G G

1. Think-in' back in time, when love was on - ly in the mind, I re - a - lize
 2. Spend-in' ev - ery dime to keep you talk - in' on the line; that's how it was.

And

Am7 D/A Am7 D/A F/G G F/G G Am7

ain't no sec - ond chance; you've got to hold on to ro - mance. Don't let it slide.
 all those walks to - geth - er out in an - y kind of weath - er just be - cause.

There's a
 There's a

Bbmaj7 Am7 Abmaj7 G11 F/G G

spe - cial kind of mag - ic in the air when you find an - oth - er heart that needs to share.
 brand new way of look - ing at your life, when you know that love is stand - ing by your side. Ba - by,

Chorus:

Cm7 Fm9 Ab/Bb Fm Gm7 Ebmaj9 G7(b9)

come to me; let me put my arms a - round you. This was meant to be, and I'm oh, so glad I found you. Need you
 (you.)

Cm7 Fm9 Ab/Bb Fm Gm7 1. Dm7 G7(b9) Cm

ev - 'ry day; got to have your love a - round me. Ba - by, al - ways stay, 'cause I can't go back to liv - in' with - out you.

Cm/Bb Bb D.C. 2. Dm7 G7(b9) Csus C To Next Strain 3, 4, etc. Repeat ad lib. and fade G7(b9)

can't go back to liv - in' with - out you. The can't go back to liv - in' with - out

Bridge:

Abmaj7 Cm7 Ab/Bb Ebmaj7

night can get cold; there's a chill to ev - 'ry eve - ning when you're all a - lone. Don't

Bbm7 Fm9 Abmaj7 G11 G

talk an - y - more, 'cause you know that I'll be here to keep you warm. Ba - by.

D.S. §

BABY FACE

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Words and Music by
BENNY DAVIS and HARRY AKST

Quickly

Musical score for "Baby Face" in G major, 4/4 time. The score consists of four staves of music with lyrics underneath. Chords are indicated above the notes. The tempo is marked "Quickly".

Staff 1: C, C#dim7, G7
Ba - by face, you've got the cut - est lit - tle ba - by face. There's not an - oth - er one could

Staff 2: C, Gm6/Bb, A7, D7, G7
take your place, ba - by face. My poor heart is jump - in', you sure have start - ed some - thin'.

Staff 3: C, E7, Bm7, E7, Am, C7
Ba - by face, I'm up in heav - en when I'm in your fond em - brace. I did - n't

Staff 4: F, F#dim7, C, A7, D7, D+, G7, C
need a shove, 'cause I just fell in love with your pret - ty ba - by face.

BABY I LOVE YOUR WAY

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Words and Music by
PETER FRAMPTON

Moderately
Verse:

Musical score for "Baby I Love Your Way" in G major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes. The tempo is marked "Moderately".

Staff 1 (Verse): G, Bm, Em, C, F7
Sha-dows grow so long be - fore my eyes and they're mov - ing a - cross the page.
Moon ap - pears to shine and light the sky with the help (of) some fire - fly.
I can see the sun set in your eyes brown and grey and blue be - sides.

Staff 2: G, Bm, Em, C
Sud - den - ly the day turns in - to night
(I won - der how they have the power to shine? (shine shine) far a - way
Clouds are stalk - ing is - lands in the sun, (I can) see them
(I wish I could) buy one

Staff 3: F7, Bm7, E7, Am7
from the cit - y. (But) Don't hes - i - tate 'cause your love
un - der the pine. out of sea - son.

Staff 4 (Chorus): D7, G, D, Am, G
won't wait. Ooh, ba - by, I love your way. Wan - na

Staff 5: D, Am, G, D, Am
tell you I love your way. Wan - na be with you night and day.

1.2. D.C. 3.4.etc. Repeat ad lib. and fade

(You're So Square) BABY, I DON'T CARE© 1957 (Renewed) JERRY LEIBER MUSIC and MIKE STOLLER MUSIC
All Rights ReservedWords and Music by
JERRY LEIBER and MIKE STOLLER

Moderately bright (♩ = 3/4)

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 'Moderately bright' with a metronome marking of ♩ = 3/4. The score consists of several systems of music with lyrics underneath. Chord symbols are placed above the staff lines. The lyrics are: 'You don't like cra-zy mu-sic, you don't like rock-in' bands. You just wan-na go to a don't like hot rod rac-in', or driv-in' late at night. You just wan-na park where it's mov-ie show and sit there hold-in' hands. You're so square. Ba-by, I don't nice and dark; you just wan-na hold me tight. care. You care. You don't know an-y dance steps that are (Instrumental) new. But no one else can love me like you do. I don't know why my heart flips; I on-ly know it does. I won-der why I love you, babe, I guess it's just be-cuz you're so square. Ba-by, I don't care. To Coda Ba-by, I don't care. Ba-by, I don't care. Ba-by, I don't care. D.S. al Coda Ba-by, I don't care, care, care. Coda Ba-by, I don't care, care, care.'

You don't like cra-zy mu-sic, you don't like rock-in' bands. You just wan-na go to a
 don't like hot rod rac-in', or driv-in' late at night. You just wan-na park where it's
 mov-ie show and sit there hold-in' hands. You're so square. Ba-by, I don't
 nice and dark; you just wan-na hold me tight. }
 care. You care. You don't know an-y dance steps that are
 (Instrumental)
 new. But no one else can love me like you do. } I
 don't know why my heart flips; I on-ly know it does. I won-der why I
 love you, babe, I guess it's just be-cuz you're so square. Ba-by, I don't
 care. To Coda Ba-by, I don't care. Ba-by, I don't care. Ba-by, I don't
 care. D.S. al Coda Ba-by, I don't care, care, care. Coda Ba-by, I don't care, care, care.

BABY, IT'S YOU

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By BURT BACHARACH, MACK DAVID
and BARNEY WILLIAMS

Moderate rock

E^b6/9 Cm E^b6/9 Cm E^b6/9

(Sha la la la la la la. — Sha la la la la la la. — Sha la la la la la

Verse:

Cm A^b E^b

la. — Sha la la la la.) It's not the way you smile that touched my heart. —

A^b E^b Cm

It's not the way you kiss that tears me a - part. — Man-y, man-y, — man-y

Fm E^b Cm

nights go by, — I sit a - lone — at home and I cry — o - ver you. What can I do? —

A^b B^b7 N.C. E^b6/9 Cm

Can't help my - self, — 'cause ba - by, it's you. (Sha - la la la la la la. —) Ba - by, it's

E^b6/9 Cm E^b Cm A^b B^b7

you. (Sha la la la la la la. — Sha la la la do when it's true. — Don't want no - bod - y, no - bod - y,

N.C. E^b6/9 Cm E^b6/9 Cm

'cause ba - by, it's you. (Sha la la la la la la. —) Ba - by, it's you. (Sha la la la la la la.) Don't leave me all a -

E^b6/9 Cm E^b6/9 Cm E^b

lone. — (Sha la la la la la la. —) Come on home. — (Sha la la la la la la. —) 'Cause ba - by, it's you.

Verse 2:

You should hear what they say about you.
They say you've never, never been true.
Doesn't matter what they say.
I know I'm gonna love you any old way.
What can I do when it's true?
Don't want nobody, nobody,
'Cause baby, it's you.

From the Paramount Motion Picture "HATARI"
BABY ELEPHANT WALK

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By HENRY MANCINI

Moderately

F Bb7

F C Bb

F Bb Am Gm F F7 F

Bb F Bb F Bb

F C Bb F

Bb7

F C Bb F F7

BALLERINA

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Words by
BOB RUSSEL
Music by
CARL SIGMAN

Moderately

Dance, Bal-le-ri-na, dance, and do your pir-ou-ette in rhy-thm with your ach-ing heart.—
Whirl, Bal-le-ri-na, whirl, and just ig-nore the chair that's empty in the sec-ond row.—
Dance, bal-le-ri-na, dance, you mustn't once for-get a danc-er has to dance the part.—
This is your mo-ment, girl, al-though he's not out there ap-plaud-ing as you steal the show.—
Once you said his love must wait its turn, You want-ed fame in-
stead, I guess that's your con-cern, we live and learn.— And love is gone, Bal-leri-na,
gone. So on with your ca-reer, you can't af-ford a back-ward glance.— Dance on and on and
on. A thou-sand peo-ple here have come to see the show, as 'round and 'round you
go, so Bal-le-ri-na dance, dance, dance.

BESIDE A BABBLING BROOK

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Words by GUS KAHN
Music by WALTER DONALDSON

Moderato

I'd be more than sat-is-fied if I could hide a-way Be-side A Bab-bling Brook,
Rip-pling wa-ters call me far a-way to a qui-et sha-dy nook. Thru the woods I long to hike, to
lin-ger where the world is like a sto-ry-book, Like a la-zzy dai-sy gaz-in' at the sky,—
Let me live and love and let the world go by,— I'd be more than sat-is-fied if
I could hide a-way Be-side A-Bab-bling Brook. Brook.

BABY DREAM YOUR DREAM

From the Musical "SWEET CHARITY"

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Music by
CY COLEMAN
Lyrics by
DOROTHY FIELDS

Moderate swing (♩ = ♩³)

C6 C+5 Am7

Ba - by, dream your dream;— close your eyes and try it. Dream of fur - ni - ture;—
dream we sign the lease;— leave a small de - pos - it; three and one half rooms.
Ev - 'ry Sat - ur - day— we'll spend all our mon - ey, join the P. T. A.;—

C7 F To Coda C/E D7 G7

dream that I can buy it. That fan - cy bed you prayed_ for, not on - ly bought but paid_ for;
with a walk - in clos - et. We'll ask the lo - cal jet__ set
they will love you, hon - ey. Life will be

2. Bm7(b5) E7 Am7 Am7(maj7) Am7 D7 Gm7 Gm7(maj7) Gm7 C

to dine on our din - ette__ set. Right a - cross the street_ there's a friend - ly bank_ You
make a friend - ly loan, and the bank says thank you. fro - zen peach - es and cream,

D7-5 D7 Dm7 G7 Em7-5 A7 D7-5 G7 C6 D9 Db9 Cmaj9

ba - by; dream your dream, dream your dream.

IL BACIO

(The Kiss)

By LUIGI ARDITI

Bright waltz tempo

D A7 D

To Coda

A7

D A D E7 A

E7 1. A 2. A D.S. al Coda

Coda

D#°7 Em C7 D A7 D

3

BACK IN THE SADDLE AGAIN

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Words and Music by
GENE AUTRY and RAY WHITLEY

Moderately

C G7 C Dm7 Ebdim7 C7/E F C G7

I'm back in the sad - dle a - gain. out where a friend is a friend;
Rid - in' the range — once more, tot - in' my old for - ty - four;

C C7 F G7 C A7 D7

— where the long - horn cat - tle feed, on the low - ly jim - son weed, I'm back in the
— where you sleep out ev - 'ry night, where the on - ly law is right, I'm

Am7 D7 G7 Gdim G7 D9 G7 C F C C7

sad - dle a - gain. back in the sad - dle a - gain. Who - pi -

F C F C G7 Dm7 G7 C7

ti - yi - yo, rock - in' to and fro, back in the sad - dle a - gain. Who - pi -

F G7 F C D9 G7 C

ti - yi - yay, I go my way, back in the sad - dle a - gain.

BAD MOON RISING

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Words and Music by
J.C. FOGERTY

Moderately bright

Verse:

F C Bb F C Bb

I see the bad moon a - ris - ing. I see trou - ble on the
I hear hur - ri - canes a - blow - ing. I know the end is com - ing
Hope you got your things to - geth - er. Hope you are quite pre - pared to

F C Bb F

way. I see earth - quakes and light - nin'. I see
soon. I fear riv - ers o - ver - flow - ing. I hear the
die. Looks like we're in for nas - ty weath - er. One eye is

C Bb F Bb F

bad times to - day, }
voice of rage and ruin. }
tak - en for an eye. } Don't go a - round to - night, well, it's bound to take your life.

C Bb F D.C. F F F

There's a bad moon on the rise.

BAD TO ME

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By JOHN LENNON and PAUL McCARTNEY

Freely

E \flat **Cm** **Gm** **3**

If you ev - er leave me, I'll be sad and blue. Don't you ev - er leave me, I'm

Moderately

Fm7 **B \flat 7** **E \flat** **Gm** **Cm** **B \flat 7** **E \flat** **Gm**

so in love with you. The birds in the sky would be sad and lone - ly, if they knew that I'd lost my
 leaves on the tress would be soft - ly sigh - in' if they heard from the breeze that you

Cm **B \flat 7** **A \flat** **B \flat 7(#5)** **E \flat** **Gm7** **B \flat 7** **1.** **2.**

one and on - ly, } they'd be sad, don't be bad to me. The But I know you
 left me cry - in'

A \flat **B \flat 7** **Gm** **C7**

won't leave me 'cos you told me so, and I've no in - ten - tion of let - ting you go

Fm **B \flat 7** **E \flat** **E \flat m** **Fm7** **B \flat 7** **E \flat** **Gm**

just as long as you let me know, you won't be bad to me. So, the birds in the sky won't be

Cm **B \flat 7** **E \flat** **Gm** **Cm** **B \flat 7** **A \flat**

sad and lone - ly, 'cos they know that I got my one and on - ly. They'll be glad you're not

B \flat 7(#5) **B \flat m6** **C7** **A \flat** **B \flat 7** **B \flat 7(#5)** **E \flat** **Gm** **Cm** **B \flat 7** **E \flat**

bad to me. They'll be glad you're not bad to me.

Theme from "GILLIGAN'S ISLAND" TV Series
THE BALLAD OF GILLIGAN'S ISLE

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Words and Music by
 SHERWOOD SCHWARTZ and
 GEORGE WYLE

Lively

The musical score consists of nine staves of music. Each staff begins with a treble clef and a key signature of one flat (Bb). The melody is written in a simple, rhythmic style. Chords are indicated by letters above the staff. The lyrics are written below the staff, with some words hyphenated across lines. The tempo is marked 'Lively'.

Just sit right back and you'll hear a tale, a tale of a fate - ful trip that
 start - ed from this trop - ic port - a - board this ti - ny ship. The mate was a might - y sail - in' man, the
 skip - per brave and sure. Five pas - sen - gers - set sail that day - for a three ho - ur tour. A
 three hour - tour. The weath - er start - ed get - tin' rough, the ti - ny ship was tossed. If
 not for the cour - age of the fear - less crew, the Min - now would be lost. The Min - now would be lost. The
 ship's a - ground on the shore of this un - chart - ed des - ert isle, with Gil - li - gan, the
 skip - per too, the mil - lion - aire and his wife, the
 mov - ie star and the rest are here on Gil - li - gan's Isle!

BALLIN' THE JACK

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Words by JIM BURRIS
Music by CHRIS SMITH

Moderately (♩ = ♩³)

First you put your two knees close up tight, then you sway 'em to the left, then you sway 'em to the right,
step a - round the floor kind of nice and light, then you twis' a - round and twis' a - round with all your might.
Stretch your lov - in' arms straight out in space, then you do the Ea - gle Rock with style and grace. Swing your
foot way 'round then bring it back. Now that's what I call "Ball - in' the Jack."

THE BAND PLAYED ON

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Words by JOHN F. PALMER
Music by CHARLES B. WARD

Moderately

Ca - sey would waltz with a straw - ber - ry blonde, and the band played on.
He'd glide 'cross the floor with the girl he a - dored and the band
played on. But his brain was so load - ed it near - ly ex - plod - ed, the
poor girl would shake with a - larm. He'd ne'er leave the girl with the
straw - ber - ry curls, and the band played on. on.

BARCAROLLE

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OFFENBACH

Moderately

First musical staff with treble clef and 3/4 time signature. Chords: C, G7, C.

Second musical staff with treble clef and 3/4 time signature. Chords: G7, C, G7. Includes the instruction "To Coda" with a diamond symbol.

Third musical staff with treble clef and 3/4 time signature. Chords: C, G7, C.

Fourth musical staff with treble clef and 3/4 time signature. Chords: C7, F, D7.

Fifth musical staff with treble clef and 3/4 time signature. Chords: G, Gdim, G, Gdim, G7. Includes the instruction "D.C. al Coda".

Sixth musical staff with treble clef and 3/4 time signature. Chords: Gm, Dm, C, G7, Gm, Dm. Starts with a diamond symbol and the word "Coda".

Seventh musical staff with treble clef and 3/4 time signature. Chords: C, G7, C, G7, C, G7.

Eighth musical staff with treble clef and 3/4 time signature. Chords: C, C, F, C.

BAREFOOT IN THE PARK

Words and Music by
JOHNNY MERCER and
NEIL HEFTI

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Moderately

Gm7 C7 Gm7 C7 F Bb7 Am7 D7
 Go - ing bare - foot in the park _____ where it says, "Keep off the grass," _____ is - n't

Gm7 C7 Gm7 C7 Gm7 C7(b9) Fmaj7 F6 B7 Bb A7(b9)
 rec - om - mend - ed for the ver - y old. _____ But when you're young and

Dm7 G7(b9) C Cmaj7 Am Am7 Dm7 Bdim7 C
 you're in love the world is beau - ti - ful _____ and I'm not a bit a - fraid of

Dm7 Cmaj7 C7 Bm7 E7 Am7 D7 G Gm7
 you catch - ing cold. _____ Run - ning bare - foot through the park, _____ stroll - ing bare - head - ed

C7 F Dm7 Gm7 Bbmaj7 Fmaj7 Gm7 C7(b9) Fmaj7
 in the rain _____ just to look for a dai - sy seems kind o' cra - zy to do. _____

B7 Bbmaj7 Bbm6 F F+ Bb6 Bdim F A
 _____ But come a - long, my bare - foot love, _____ to the fields that shine with

Dm Am Bbmaj7 Bbm Am Dm7 Gm7 F Bbm7 F
 spring. _____ Let me laugh and play all the way, knee deep in dai - sies with you. _____

BATMAN THEME

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Words and Music by
NEAL HEFTI

Bat rock tempo

G7

Bass riff continues throughout

Bat - man, _____ Bat - man, _____

C7 **G7** **D7** **C7** **G7** *To Coda* ⊕

Bat - man, _____ Bat - man, _____ Bat - man, Bat - man, Bat - man. _____

G **B♭** **C**

G **B♭** **D** **C** **G**

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

⊕ *Coda*

D7 **C7** **G7**

Bat - man, Bat - man, Bat - man. _____

G **Gm7(4)**

Da da da da da da da da da da da da da da da da da, Bat - man!

BEAUTIFUL DREAMER

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Words and Music by STEPHEN C. FOSTER

Slowly

E♭ **A♭6** **B♭7** *To Coda* ⊕ 1. **E♭**

Beau - ti - ful dream - er, wake un - to me, star - light and dew - drops are wait - ing for thee. _____
 Sounds of the rude world heard in the day, lulled by the moon - light, have all passed a -
 Gone are the cares of life's bus - y throng, beau - ti - ful dream - er, a - wake un - to

2. **E♭** **B♭7** **E♭** **F7** **B♭7** *D.C. al Coda*

way. _____ Beau - ti - ful dream - er, queen of my song, list while I woo thee with soft mel - o - dy.

⊕ *Coda*

E♭ **A♭6** **Adim7** **E♭/B♭** **B♭7** **E♭**

me. _____ Beau - ti - ful dream - er a - wake un - to me. _____

THE BATTLE HYMN OF THE REPUBLIC

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Words by JULIA WARD HOWE
U.S.A. CAMPMEETING TUNE

Moderately

B \flat

1. Mine eyes have seen the glo - ry of the com - ing of the Lord; He is
 2. I have seen Him in the watch - fires of a hun - dred cir - cling camps, they have
 3. He has sound - ed forth the trum - pet that shall nev - er call re - treat; He is
 4. In the beau - ty of the lil - lies Christ was born a - cross the sea, with a
 5. He is com - ing like the glo - ry of the morn - ing on the wave, He is

E \flat **B \flat**

tram - pling out the vin - tage where the grapes of wrath are stored; He hath loosed the fate - ful light - ning of His
 build - ed Him an al - tar in the eve - ning dews and damps; I can read His righ - teous sen - tence by the
 sift - ing out the hearts of men be - fore His judg - ment seat; O be swift, my soul, to an - swer Him; be
 glo - ry in His bos - om that trans - fig - ures you and me; as He died to make men ho - ly, let us
 wis - dom to the might - y, He is hon - or to the brave; so the world shall be His foot - stool, and the

Refrain:

E \flat **B \flat /F** **F7** **B \flat** **B \flat**

ter - ri - ble swift sword; His truth is march - ing on.
 dim and flar - ing lamps; His day is march - ing on.
 ju - bi - lant, my feet! Our God is march - ing on.
 die to make men free, while God is march - ing on.
 soul of wrong His slave. Our God is march - ing on.

Glo - ry, glo - ry, hal - le - lu - jah!

E \flat **B \flat** **E \flat** **B \flat /F** **F7** **B \flat**

Glo - ry, glo - ry hal - le - lu - jah! Glo - ry, glo - ry, hal - le - lu - jah! His truth is march - ing on.

BEFORE THE NEXT TEARDROP FALLS

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Words and Music by
BEN PETERS and VIVIAN KEITH

Moderately slow

F **F7** **B \flat** **F** **B \flat**

If he brings you hap - pi - ness, then I wish you both the best. It's your hap - pi - ness that
 hurts to let you go, dar - ling, I want you to know that I'll stand by you if

C7 **F** **C7** **F** **F7** **B \flat** **F** **B \flat**

mat - ters most of all. But if he ev - er breaks your heart, if the tear - drops ev - er start,
 ev - er you should call. And if I should ev - er hear that he made you shed a tear, I'll be
 ev - er leaves you blue, just re - mem - ber I love you,

F **C7** *To Coda* **F** **B \flat** **C7** **F** **B \flat** **F** **F7** **B \flat**

there be - fore the next tear - drop falls. Tho' it falls. I'll be there an - y

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

time you need me by your side, to dry a - way ev - 'ry tear - drop that you cried. If he

Coda **F** **B \flat** **F** **C7** **F** **B \flat** **F** **C7** **F**

falls. Yes, I'll be there be - fore the next tear - drop falls.

From the M-G-M Musical Production "THE TOAST OF NEW ORLEANS"

BE MY LOVE

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By SAMMY CAHN and
NICHOLAS BRODSZKY

Moderately

Be my love, for no one else can end this yearning; this need that you and you alone
 love, and with your kisses set me burning; one kiss is all I need to
 lone create. Just fill my arms the way you've filled my dreams, the dreams that you inspire
 seal my fate. And
 with every sweet desire. Be my hand in hand, we'll find love's promised land. There'll
 be no one but you, for me eternally, if you will be my love.

BECAUSE

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Words by EDWARD TESCHEMACHER
French Words and Music by GUY d'HARDELLOT

Slowly

Be - cause you come to me with naught save love, and hold my hand and lift mine eyes above. A
 cause God made thee mine I'll cherish thee, thru light and dark-ness thru all time to be. And
 wid - er world of hope and joy I see, be - cause you come to me. Be -
 pray His love may make our love di - vine, be - cause God made thee mine. Be -
 cause you speak to me in accents sweet, I find the roses waking 'round my feet. And I am led through tears and joy to thee, Be -
 cause you speak to me.

To Coda

D.S. al Coda *Coda*

BE-BOP-A-LULA

Words and Music by
GENE VINCENT and
TEX DAVIS

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Moderately slow rock shuffle (♩ = $\frac{3}{4}$)

Chorus:

C7

Be - bop - a - lu - la, she's my ba - by. Be - bop - a - lu - la, I don't mean may - be.

F7

C7

Be - bop - a - lu - la, she's my ba - by. Be - bop - a - lu - la, I don't mean may - be.

G7

F7

C7

Be - bop - a - lu - la, she's my ba - by love, my ba - by love, my ba - by love.

Verse:

C7 N.C.

C7 N.C.

C7 N.C.

C7 N.C.

C7 N.C.

C7 N.C.

1. She's the gal in the red blue jeans. She's the queen of all the teens. She's the one _____ that I know.
2. She's the one that's got the beat. She's the one with the fly - in' feet. She's the one that walks a - round the store.

C7 N.C.

F7

C7

She's the one that loves me so. }
She's the one that gets more and more. } Be - bop - a - lu - la, she's my ba - by. Be - bop - a - lu - la, I

G7

F7

C7

1. 2.

don't mean may - be. Be - bop - a - lu - la, she's my ba - by love, my ba - by love, my ba - by love. love.

BEAT IT

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Written and Composed by
MICHAEL JACKSON

Moderately fast

They told him, "Don't you ev - er come a - round here. Don't wan - na see your face; you bet - ter
They're out to get you. Bet - ter leave while you can. Don't wan - na be a boy; you wan - nar

dis - ap - pear." The fi - re's in their eyes and their words are real - ly clear. So
be a man. You wan - na stay a - live; bet - ter do what you can. So

beat it. just beat it. You bet - ter run; you bet - ter do what you can. Don't
beat it, just beat it. You have to show them that you're real - ly not scared. You're

wan - na see no blood. Don't be a ma - cho man. You wan - na be tough; bet - ter
play - in' with your life. This ain't no truth or dare. They'll kick you, then they beat you, then they'll

do what you can. So beat it. But you wan - na be bad. } Just beat it,
tell you it's fair. So beat it. But you wan - na be bad. }

beat it. No ___ one wants to be de - feat - ted. Show -

in' how funk - y and strong ___ is your fight. It ___ does - n't mat - ter who's ___

1. ___ wrong or right. Just beat it. just beat it, just

beat it, just beat it. 2. ___ wrong or right. Just *D.S. and fade*

BEEP BEEP

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Words and Music by
DONALD CLAPS and CARL CICCETTI

Tempo starts very slow,
getting faster with each Refrain

1. While rid - ing in my Cad - il - lac, What, to my sur - prise; A
 (2. I) pushed my foot down to the floor, To give the guy the shake; But the
 (3. My) car want in - to pass - ing gear And we took off with dust; And
 (4. —) Now we're do - ing a hun-dred and ten, It cer-tain-ly was a race; For a
 (5. —) Now we're do - ing a hun-dred and twen-ty, As fast as I could go; The

lit - tle Nash Ram - bler was fol - low - ing me, A - bout one third my size. The
 lit - tle Nash Ram - bler stayed right be - hind, He still had on his brake. He
 soon we were do - in' nine - ty, Must have left him in the dust. When I
 Ram - bler to pass a Cad - dy, Would be a big dis - grace. For the
 Ram - bler pulled a - long side of me, As if I were go - ing slow. The

guy must have want - ed it to pass me up, As he kept on toot - ing his horn; (BEEP! BEEP!) I'll
 must have thought his car had more guts, As he kept on toot - ing his horn; (BEEP! BEEP!) I'll
 peeked in the mir - ror of my car, I could - n't be - lieve my eyes; That
 guy who want - ed to pass me, He kept on toot - ing his horn; (BEEP! BEEP!) I'll

show him that a Cad - il - lac is not a car to scorn. }
 show him that a Cad - il - lac is, not a car to scorn. } BEEP,
 lit - tle Nash Ram - bler was right be - hind, you'd think that guy could fly. }
 show him that a Cad - il - lac is not a car to scorn. }

(BEEP, BEEP) BEEP, (BEEP, BEEP) BEEP, BEEP, His horn went, "BEEP, BEEP, BEEP." }
 2. I
 3. My
 4. —
 5. —

fel - low rolled down his win - dow And yelled for me to hear, "Hey,

bud - dy, how can I get this car out of

sec - ond gear?"

BELLE OF THE BALL

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Words by MITCHELL PARISH
Music by LEROY ANDERSON

Moderate waltz

E_b **Fm7** **B_b7** **E_b** **G7**

Danc - ing so light - ly and smil - ing so bright - ly, to - night you're the belle of the ball. _____

Cm **G7** **Cm** **F7** **Fm7(♭5)**

Is it a won - der the { fel - lows are } un - der the spell of the belle of the ball? _____
whole world is }

E_b **A_b6** **E_b** **F[#]dim** **Fm7** **B_b7** **E_b**

You are the girl of { their } dreams. Ev - 'ry - one seems _____ to a - dore you. _____
my }

D7 **Gm** **C7** **Fm7** **B_b7** **A_b** **B_b7** **B_bdim** **B_b7** **E_bdim**

And you can tell at a glance there is ro - mance _____ wait - ing some - where for you.

E_b **Fm7** **B_b7** **E_b** **G7**

So have a gay time, the mu - sic of May - time will end with the break of the dawn. _____

Cm **G7** **Cm** **F7** **Fm7(♭5)**

You and your laugh - ter will lin - ger long af - ter the sound of the mu - sic is gone. _____

E_b **E_bdim** **A_bm6** **E_b** **Cm** **G7** **Cm** **F7** **D7**

{ We } will re - mem - ber the night you were the fair - est of all. _____ { In our hearts }
I } { In my heart } you'll be

E_b **E_bdim** **Fm7** **B_b7** **E_b** **A_b6** **E_b6** 1. *D.C.* 2.

danc - ing for - ev - er and ev - er the belle of the ball. _____

THE BELLS OF AVALON

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Words by MITCHELL PARISH
Music by JOSEPH CHERNEY

Moderate waltz

Musical score for "The Bells of Avalon" in 3/4 time, moderate waltz. The score consists of three staves of music with lyrics underneath. Chords are indicated above the notes.

Staff 1: Chords: C, G7, C. Lyrics: I hear the bells of Av - a - lon re - mind - ing me that you are gone. An - oth - er

Staff 2: Chords: F, C, G7, C, C7, F, C, C7. Lyrics: day has trav - elled on in - to a night of dreams. — You gave me a mem - o - ry,

Staff 3: Chords: Fm, C, F, C, G7, C. Lyrics: then you wan - dered on. I won - der if you hear the bells, my dear, the bells of Av - a - lon. —

BE MY LITTLE BABY BUMBLE BEE

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Words by STANLEY MURPHY
Music by HENRY I. MARSHALL

Moderato

Musical score for "Be My Little Baby Bumble Bee" in 2/4 time, moderato. The score consists of six staves of music with lyrics underneath. Chords are indicated above the notes.

Staff 1: Chords: E7, A7, D7. Lyrics: Be my lit - tle ba - by bum - ble bee, (buzz a - round, buzz a - round keep a - buzz - in' 'round.) Bring home all the

Staff 2: Chords: G, G#dim, D7, E7, A7. Lyrics: hon - ey, love, — to me, (lit - tle bee, lit - tle bee, lit - tle bee.) Let me spend the hap - py hours — rov - ing with you

Staff 3: Chords: D7, G#dim, D7. Lyrics: 'mongst the flow'rs — and when we get where no one else can see, (cud - dle up, cud - dle up, cud - dle up.)

Staff 4: Chords: E7, A7, D7. Lyrics: Be my lit - tle ba - by bum - ble bee, (buzz a - round, buzz a - round, keep a - buzz - in' 'round,) we'll be just as

Staff 5: Chords: C7, B7, B7(b5)/F E7. Lyrics: hap - py as can be, (you and me, you and me, you and me,) Hon - ey, keep a - buz - zin' please. — I've

Staff 6: Chords: A7, G, G7(#5), Em, A7, D7, G, Cm, G. Lyrics: got a doz - en cou - sin bees, — but I want you — to be my ba - by bum - ble bee. —

BENJAMIN

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By DAVE BRUBECK

Brightly

Am7 Bm7 Cmaj7 Bm7 Am7 Bm7 Cmaj7 Bm7 Am7 Bm7 Cmaj7 Bm7

Am7 D G2 F G F G

F G F Ebmaj13 Bbsus Ebmaj13 Dbmaj13

Ebmaj13 Dbmaj13 Ebmaj13 Am7 D7 G F Em7

F/G C Bm7 Am7 G Bm/F# Am/E D G F

G F G F G E7 Am7 Bm7

Cmaj7 Bm7 Am7 Bm7 Cmaj7 Bm7 Am7 Bm7 Cmaj7 Bm7 Am7 D G2

BESAME MUCHO

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Music and Spanish Lyric by
 CONSUELO VELAZQUEZ
 English Lyric by SUNNY SKYLAR

Moderately

Dm Gm6 Dm Gsus Gm F#dim Gm A7

Be - sa - me, _____ be - sa - me mu - cho; _____ each time I cling to your kiss I hear mu - sic di -
 Be - sa - me, _____ be - sa - me mu - cho; _____ co - mo si fue - ra es - ta no - che la ul - ti - ma

Dm A7 Dm D7 C2/E D7/F# D7(b9) Gsus Gm Dm

vine. _____ Be - sa - me mu - cho, _____ hold me, my dar - ling, and
 vez. _____ Be - sa - me mu - cho, _____ que ten - go mie - do - per -

E7(b9) A7 Dm Gm6 Dm Gm Dm

say that you'll al - ways be mine. _____ This joy is some - thing new, my arms en - fold - ing you;
 der - te, per - der - te o - tra vez. _____ Que - ro te - ner - te muy cer - ca, mi - rar - me en tus

A7 Gm6 Dm Gm Dm E7/B Bb7

nev - er knew this thrill be - fore. Who ev - er thought I'd be hold - ing you close to me, whis - p'ring, "It's you I a -
 o - jos, ver - te jun - to a mi. Pien - sa que tal vez ma - na - na yo ya fes - ta - re le - jos, muy le - jos de

A7 Dm Gm6 Dm Gsus Gm F#dim

dore?" Dear - est one, _____ if you should leave me, _____ each lit - tle dream would take
 ti. Be - sa - me, _____ be - sa - me mu - cho, _____ co - mo si fue - ra es - ta

Gm A7 Dm A7 Dm D7 C2/E D7/F# D7(b9) Gsus Gm

wing and my life would be through. _____ Be - sa - me mu - cho; _____
 no - che la ul - ti - ma vez. _____ Be - sa - me mu - cho; _____

Dm E7(b9) A7 A7(#5) Dm Bb9 A7sus A7 Dm Gm6 Dm

love me for - ev - er and make all my dreams come true. _____ true. _____
 que ten - go mie - do per - der - te, per - der - te des - pues. _____ pues. _____

THE BEST IS YET TO COME

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Music by CY COLEMAN
Lyric by CAROLYN LEIGH

Moderately

Abmaj7 Ab7 Ab6 Ab+ Ab Abmaj7 Ab7

Out of the tree of life I just picked me a plum. You came a-long and ev -

Ab6 Ab+ Ab F7 Bbm7 Eb7

- 'ry-thing's start-in' to hum. Still it's a real good bet the best is yet to

Ab Dm7(b5) G7 Cmaj7 C7 C6 C+ C

come. The best is yet to come and babe, won't it be fine.

Cmaj7 C7 C6 C+ C A7

You think you've seen the sun, but you ain't seen it shine.

Dm7 G7 Dm7 G7 C Dm7 Ebdim7 C/E Dm7 G7

Wait 'til the warm-up's un-der way. Wait 'til our lips have met. Wait 'til you see that

Dm7 G7 C Bbm7 Eb7 Abmaj7 Ab7 Ab6 Ab+ Ab

sun-shine day; you ain't seen noth-in' yet! The best is yet to come and babe, won't it be

F7 Bb7 Eb7 Ab

fine. The best is yet to come, come the day you're mine.

BETWEEN THE DEVIL AND THE DEEP BLUE SEA

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Words by TED KOEHLER
Music by HAROLD ARLEN

Moderate swing (♩ = ♪)

F C7 F C7 F7 B♭

I don't want you, but I'd hate to lose you. You've got me in be - tween _ the

F C7 F C7 F C7 F7

dev - il and the deep blue sea. _ I for - give you, 'cause I can't for - get you. You've got me

B♭ F C7 F A Bm7 E9

in be - tween _ the dev - il and the deep blue sea. _ I ought to cross you off my list. _

A Adim A E7 C Fm6

But when you come knock - ing at my door, _ fate seems to give my heart a twist, _ and

A♭7 Fm6 G7 C7 F C7 F

I come run - ning back for more. I should hate you, but I guess I

C7 F7 B♭ F C7 F

love you. You've got me in be - tween _ the dev - il and the deep blue sea. _

From the Paramount Picture "MONTE CARLO"

BEYOND THE BLUE HORIZON

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Words by LEO ROBIN
Music by RICHARD A. WHITING
and W. FRANKE HARLING

Moderately

B♭ B♭dim7 B♭ E♭m F7 B♭ B♭dim7 B♭ G9

Be - yond the blue ho - ri - zon waits a beau - ti - ful day. _ Good -

Cm7 E♭m6 B♭ B♭dim7 C7 F7 F+

bye to things that bore me, joy is wait - ing for me. I

B♭ B♭dim7 B♭ E♭m F7 B♭ Bdim7 G7

see a new ho - ri - zon, my life has on - ly be - gun. _ Be -

Cm E♭m6 B♭/F B♭dim7 B♭6 Cm7 F7 B♭

yond the blue ho - ri - zon lies a set - ting sun. _

THE BIBLE TELLS ME SO

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Words and Music by
DALE EVANS

Moderately

G D7 G7 Dm7 G7 C G

Have faith, hope and char - i - ty, — that's the way to live suc - cess - ful - ly. — How do I know? The

D7 G C G D7 G D7 G7 Dm7 G7 C G

Bi - ble tells me so. — Do good to your en - e - mies — and the Bless-ed Lord you'll sure - ly please. —

D7 G C G C G C#dim7/G

How do I know? The Bi - ble tells me so. — Don't wor - ry 'bout to - mor - row, just be real good to -

G A7 D7 Am7 D7 G D7 G7 Dm7 G7

day. The Lord is right be - side you, He'll guide you all the way. Have faith, hope and char - i - ty, —

C G D7 G

that's the way to live suc - cess - ful - ly. — How do I know? The Bi - ble tells me so. —

A BICYCLE BUILT FOR TWO

(Daisy Bell)

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TRADITIONAL

Moderately

G C G D7 G Em

Dai - sy, Dai - sy, give me your an - swer, do. — I'm half cra - zy,

A7 D7 G

all for the love of you. — It won't be a sty - lish mar - riage, — I can't af -

C G D7 G D7 G D7 G D7 G

ford a car - riage. — But you'll look sweet, on the seat of a bi - cy - cle built for two. —

BIG BAD JOHN

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Words and Music by
JIMMY DEAN

Moderately

Verse: Vamp (background for recitation)

Refrain: (after each recitation)

Chords: B \flat , C, B \flat , C, B \flat , C, C, Am

Lyrics: Big John, _____

Chords: F, G, C, B \flat , C

Lyrics: Big John, _____ (last time rall.) Big John, _____

Chords: D.C. to Verse

Verse 1:

Spoken:

Every morning at the mine you could see him arrive,
He stood six-foot-six and weighed two-forty-five.
Kind of broad at the shoulder and narrow at the hip,
And everybody knew you didn't give no lip to Big John!
(To Refrain:)

Verse 2:

Nobody seemed to know where John called home,
He just drifted into town and stayed all alone.
He didn't say much, a-kinda quiet and shy,
And if you spoke at all, you just said, "Hi" to Big John!
Somebody said he came from New Orleans,
Where he got in a fight over a Cajun queen.
And a crashing blow from a huge right hand
Sent a Louisiana fellow to the promised land. Big John!
(To Refrain:)

Verse 3:

Then came the day at the bottom of the mine
When a timber cracked and the men started crying.
Miners were praying and hearts beat fast,
And everybody thought that they'd breathed their last 'cept John.
Through the dust and the smoke of this man-made hell
Walked a giant of a man that the miners knew well.
Grabbed a sagging timber and gave out with a groan,
And, like a giant oak tree, just stood there alone. Big John!
(To Refrain:)

Verse 4:

And with all of his strength, he gave a mighty shove;
Then a miner yelled out, "There's a light up above!"
And twenty men scrambled from a would-be grave,
And now there's only one left down there to save; Big John!
With jacks and timbers they started back down
Then came that rumble way down in the ground,
And smoke and gas belched out of that mine.
Everybody knew it was the end of the line for Big John!
(To Refrain:)

Verse 5:

Now they never re-opened that worthless pit,
They just placed a marble stand in front of it;
These few words are written on that stand:
"At the bottom of this mine lies a big, big man; Big John!"
(To Refrain:)

BIG MIDNIGHT SPECIAL

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Arranged by WILMA LEE COOPER

Moderately

Chorus:

Chords: G7, C, G, D7

Lyrics: Big mid - night spe - cial, _____ shine your light on me. _____ Big mid - night spec - ial, _____ shine your

Lyrics: ev - er - lov - in' light on me. _____ 1. Woke up this me. _____ morn - in'. _____ heard the whis - tle blues so _____ in my life be -

Lyrics: blow. _____ The jail - or said, "Come boy, _____ it's time to go." _____ } Big mid - night fore _____ till my ba - by left me _____ at the sta - tion door. _____ }

Chords: G, D7, G, G7

Verse 3:

They put him in a Pullman, guards around his door.
Said, "You're off to Atlanta to serve ten years more."
(To Chorus:)

Verse 4:

He looked all around him in the Pullman car.
Saw the men wearin' cloth hats, smokin' big cigars.
(To Chorus:)

Verse 5:

Took him off in Atlanta, at the end of the line.
Said, "You start serving time, boy, for your awful crime."
(To Chorus:)

Verse 6:

That whistle makes me lonesome on that midnight train.
But he knows I'm a-waitin' till it brings him home again.
(To Chorus:)

THE BIG ROCK CANDY MOUNTAIN

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TRADITIONAL

Happily

On a sum - mer day in the month of May, a bur - ly bum came hik - ing down a
shad - y lane through the sug - ar cane. He was look - ing for his lik - ing. As he
roamed a - long, he sang a song of the land of milk and hon - ey, _____ where a
bum can stay for man - y'a day and he won't need an - y mon - ey. _____ Oh, the
buzz - in' of the bees in the cig - ar - ette trees near the so - da wa - ter foun - tain; at the
lem - on - ade springs where the blue - bird sings, in the Big Rock Can - dy Moun - tain.

BILLBOARD MARCH

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FIGHT SONG

March tempo

From the Musical Comedy "SWEET CHARITY"

BIG SPENDER

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Music by CY COLEMAN
Lyrics by DOROTHY FIELDS

Moderately (♩ = ♩³)

3 Dm B♭ E7

The min-ute you walked in the joint. I could see you were a man of dis-tinc-tion, a real big spend-er, —

A7 Dm B♭7 3 A7(♯5) 3

good look - ing, — so re - fined. — Say would-n't you like to know what's go - ing on in my mind? — So, let me get

Dm B♭ E7 Dm

right to the point. I don't pop my cork for ev - 'ry guy I see. — Hey! Big spend-er, —

To Coda ⊕

B♭7 A7 Dm

spend a lit - tle time — with me.

3 D F♯m Bm D Em B+

Would-n't you like to have fun, fun, fun? How's a - bout a few laughs, laughs?

D.S. al Coda

Em7 B♭9 A9 B♭9 A13 3

I can show you a good time. — Let me show you a good time. — The min-ute you

⊕ Coda

B♭9 A7 Dm

spend a lit - tle time — with me. —

BILL BAILEY, WON'T YOU PLEASE COME HOME?

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Words and Music by
HUGHIE CANNON

Brightly

G C#dim G G#dim D7/A D7

Won't you come home, Bill Bai - ley, won't you come home? She moans the whole day long.

D9(#5) G

I'll do de cook - ing, dar - ling, I'll pay de rent. I knows I've done you wrong.

C#dim G Bdim Am/C E7/B Am

'Mem-ber dat rain - y eve dat I drove you out, wid noth - in' but a fine tooth comb? I

C C#dim G/D E7 A7 D9 D7 G A7 D7 G

knows I'se to blame, well, ain't dat a shame? Bill Bai - ley, won't you please come home? home?

BIRTH OF THE BLUES

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Words and Music by
B. G. DeSYLVA and LEW BROWN
Music by RAY HENDERSON

Moderately

C C#dim Dm6 D#dim C6/E E7(+9)

They heard the breeze in the trees _____ sing - ing weird _____ mel - o - dies, _____
jail came the wail _____ of a down - heart - ed frail, _____
nursed it, re - hearsd _____ it, and gave _____ out the news _____

F F#dim G Em Ebdim G7/D G7 C C7 Cdim Dm7(+5) C C/G Adim Bdim

_____ and they made _____ that _____ the start _____ of the blues. _____ And from a
_____ and they played _____ that _____ as part _____ of the blues. _____
_____ that the South _____ land _____ gave birth _____ to the blues! _____

2.3. Fine C B7(+5) E7 F7 E7 F7 E7 F7

_____ From a whip - por - will out on a _____ hill, they took a _____ new _____

E7 A7 Bb7(+9) A7 Eb9 D9 D7(+9) G9 G6 Adim Bdim

_____ note, pushed it through a horn 'til it was _____ worn in - to a _____ blue _____ note! And then

D.S. al Fine

A BIRD IN A GILDED CAGE

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Words by ARTHUR J. LAMB
Music by HARRY VON TILZER

Moderately

She's on - ly a bird think in a gild - ed cage, a beau - ti - ful sight to
sad when you of her wast - ed life, for youth can - not mate with

see. _____ You may think she's hap - py and free from care. She's not, though she
age. _____ And her beau - ty was sold, for an

seems to be. _____ 'Tis old man's gold. She's a bird in a gild - ed cage. _____

Chords: Bb, Cm, F7, Bb, Eb, C7, Bb, Cdim, Gm, C7, F7, Bb

BLACK IS THE COLOR OF MY TRUE LOVE'S HAIR

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AMERICAN

Slowly

1. Black, black, black is the col - or of my true love's hair. Her lips _____ are like a
2. I _____ go to the Clyde for to mourn and weep, but sat - is - fied I

rose so fair. The _____ pur - est _____ eyes and the neat - est _____ hands, I love _____ the ground where -
nev - er can sleep; I'll _____ write to _____ you in a few _____ short _____ lines, I'll suf - fer death ten

on she stands. Black, black, black is the col - or of my true love's hair. hair.
thou - sand times. Black, black, black is the col - or of my true love's

Chords: Em, Em7/D, Cmaj7, Em, Bm7, Em9, Em, Am, Cmaj7, D, Am, Em, Am, Em9, Em9

BIRD OF BEAUTY

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Words and Music by
STEVIE WONDER

Moderate bossa nova

Bm Bbm Am D7 Gmaj7

Oh _____ do. 1. Si-mon

Bm Bbm Am D7 Gmaj7 Bm Bbm Am D7

says that now your mind de-sires a va-ca-tion, free to join in fun and plen-ty re-cre-
says that your mind is re-quest-ing fur-lough, let it find the an-swers to things that you've al-ways wanted
bem vo-cê de-ve des-can-car a sua-mente, não faz mal o que vai a-con-te-cer da-

Gm7 E7 A7

a-tion, There a-waits you a tick-et at Please Have a Good Time Sta-tion,
to know. There's a tour of man-y plac-es that you've al-ways want-ed to go,
qui pra fren-te. Vai can-tar a-le-gri-a que sa-co-de de re-pen-te,

Eb D

'cause what is, is gon-na stay, 'til ole Fa-ther Time de-cides to change. 2. Si-mon
and to me that sure sounds best 'cause it means hap-pi-ness for
vo-cê co-ra-caõ as-sim taõ fe-liz ja vai can-tar car-

D Db C Cm G/D G7 C Cm

you. There is so much in life for you to feel un-found in white, red, or yel-
na-val.

G/D G7 C Bm E/D A7

- low pills. A mind ex-cur-sion can be such a thrill, you please sat-is-fy, take a

Ab7 Gmaj7

chance and ride the bird of beau-ty of the sky. Do do do do do do

D.S. al. 2. Gmaj7 Ab9 Gmaj7

do do do do do do. 3. Do do sky. The bird of beau-ty of the sky.

Repeat ad lib. and fade

BLUE BAYOU

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Words and Music by
ROY ORBISON and JOE MELSON

Moderately

Verse:

F **C7**

I. I feel so bad, I've got a wor-ried mind. I'm so lone-some all the time since I left my

F **C7** **F** **C7**

ba-by be-hind on Blue Bay-ou. Sav-ing nick-els, sav-ing dimes, work-ing 'til the sun don't shine,

Chorus:

F **E♭** **F** **C7**

look-ing for-ward to hap-pi-er times on Blue Bay-ou. I'm go-ing back some day, come what may, to Blue Bay-ou,

F **F+**

where you sleep all day and the cat-fish play on Blue Bay-ou. All those fish-ing boats with their sails a-float. If

B♭ **B♭m** **F** **C7** **F**

I could on-ly see that fa-mil-iar sun-rise through sleep-y eyes, how hap-py I'd be.

F **C7** **F**

hurt-in' in-side. I'll nev-er be blue, my dreams come true on Blue Bay-ou.

Verse 2:

Go to see my baby again
And to be with some of my friends.
Maybe I'd be happy then on Blue Bayou.
Saving nickels, saving dimes,
Working 'til the sun don't shine.
Looking forward to happier times on Blue Bayou.

Chorus 2:

I'm going back some day, gonna stay on Blue Bayou,
Where the folks are fine and the world is mine on Blue Bayou.
Ah, that girl of mine by my side, the silver moon and the evening tide.
Oh, some sweet day gonna take away this hurtin' inside.
I'll never be blue, my dreams come true
On Blue Bayou.

BLUE DANUBE WALTZ

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JOHANN STRAUSS

Moderate waltz

Musical score for 'Blue Danube Waltz' in 3/4 time, featuring six staves of piano accompaniment. The key signature has one sharp (F#) and the tempo is 'Moderate waltz'. Chords are indicated above the notes: C, G7, C, F, G7, C, Fine, D7, G, D7, Cdim, Em, Am, D7, G, D.C. at Fine.

BLUE EYES CRYING IN THE RAIN

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Words and Music by
FRED ROSE

Moderately

Musical score for 'Blue Eyes Crying in the Rain' in 3/4 time, featuring four staves of piano accompaniment and lyrics. The key signature has two flats (Bb) and the tempo is 'Moderately'. Chords are indicated above the notes: F, C7, F, C7, F, Bb, F, F7, Bb, F, C7, F, C7, F, Bb, F, F. Lyrics are written below the notes.

In the twi - light glow I see her, _____ blue eyes cry - ing in the rain. _____
Now my hair has turned to sil - ver, _____ all my life I've loved in vain. _____

As we kissed good - bye and part - ed, _____ I knew we'd nev - er meet a - gain. _____
I can see her star in heav - en, _____ blue eyes cry - ing in the rain. _____

Love is like a dy - ing em - ber, _____ on - ly mem - o - ries re - main. _____
Some - day when we meet up yon - der, _____ we'll stroll hand in hand a - gain. _____

Through the ag - es I'll re - mem - ber _____ blue eyes cry - ing in the rain. _____
in a land that knows no part - ing, _____ blue eyes cry - ing in the rain. _____

BLUE HAWAII

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Words and Music by
 LEO ROBIN and RALPH RAINGER

Refrain - slowly and voluptuously

B^b E^b B^b G⁺ C7 F7

Night and you and blue Ha - wa - ii, the night is heav - en - ly and you are

B^b F7 B^b E^b B^b G⁺ C7

heav-en to me. Love - ly you and blue Ha - wa - ii, with all this love - li-ness

F7 B^b E^b/B^b B^b B^b7(♯5) E^b B^b

there should be love. Come with me while the moon is on the sea. The

C7 Cm7/F F7 F9 F7(♯9) B^b E^b B^b

night is young and so are we. Dreams come true in blue Ha - wa - ii

G⁺ C7 F7 B^b E^b/B^b B^b F7 B^b

and mine could all come true this mag - ic night of nights with you. you.

Featured in the Film "HOLLYWOOD HOTEL" (Warners 1937)

BLUE MOON

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Lyrics by LORENZ HART
 Music by RICHARD RODGERS

Moderately

B^b7 E^b Cm Fm7 B^b7 E^b Cm Fm7 B^b7

Blue moon you saw me stand - ing a - lone with - out a dream in my heart,
 moon you knew just what I was there for. You heard me say - ing a pray'r
 moon now I'm no long - er a - lone with - out a dream in my heart,

E^b Cm Fm7 Fm7/B^b E^b A^b6 E^b B^b7 E^b A^b6

with - out a love of my own. Blue for.
 for some - one I could real - ly care
 with - out a love of my own.

E^b Fm7 B^b7 E^b Cm7 Fm7 B^b7

And then there sud - den - ly ap - peared be - fore me the on - ly one my arms will ev - er

E^b A^bm D^b9 G^bmaj7 B^b/F F7 Gm7 B^b7

hold. I heard some - bod - y whis - per, "Please a - dore me." And when I looked, the moon had turned to gold! Blue

D.S. *al Fine*

BLUE MONDAY

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By DAVE BARTHOLOMEW
and ANTOINE DOMINO

Slow blues

C C7 F7 C6

Blue Mon-day, how I hate blue Mon-day. Have to work like a slave all day. Here comes

Cm C6 Cm C6 G7

Tues-day, oh, hard Tues-day. I'm so tired I've got no time to play. Here comes

Cm C6 C7 F7 C6

Wednes-day, I'm beat to my socks. My gal calls, got to tell her that I'm out, 'cause

Cm C Cm Dm7 G7 Dm7 G7 C F6

Thurs-day is a hard work-ing day, and Fri-day I get my pay. Sat-ur-day morn-ing, oh, Sat-ur-day

F#dim C C7 F6 F#dim

morn-ing, all my tired-ness has gone a-way. Got my mon-ey and my hon-ey, and I'm

G7 C6 C7 F7

out on the stem to play. Sun-day morn-ing my head is bad, but it's worth it for the time I have

C Cm C Cm Dm7 G7 Dm7 G7(#5) C6 F6 F#dim C6

had. But I got to get my rest, 'cause Mon-day is next.

BLUE MOON OF KENTUCKY

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Words and Music by
 BILL MONROE

Brightly

The musical score for "Blue Moon of Kentucky" is written in G major and 4/4 time. It consists of five staves of music with lyrics underneath. The lyrics are: "I said, 'Blue moon of Ken-tuck-y, to keep on shin-ing, shine on the one that's gone and left me blue.' I said, 'Blue moon of Ken-tuck-y to keep on shin-ing, shine on the one that's gone and left me blue.' Well, it was on one moon-light night, stars shin-in' bright, whis-per on high; love said, 'Good-bye.' Blue moon of Ken-tuck-y, keep on shin-ing, shine on the one that's gone and left me blue." The score includes various guitar chords such as G, G7, C7, D7, D7(#5), G, G7, C, Gdim7, D7, D7(#5), D7, G, G/B, C7, C#dim7, G/D, and G.

BLUE ON BLUE

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Words by HAL DAVID
 Music by BURT F. BACHARACH

Moderately slow

Verse:

The musical score for "Blue on Blue" is written in B-flat major and 4/4 time. It consists of four staves of music with lyrics underneath. The lyrics are: "1. I walk a-long the street we used to walk. Two by two lov-ers pass and as they're pass-ing by, (2.) lone-ly night we meet in dreams. As I run to your side you wait with o-pen arms. I could die 'cause you're not here with me. Now the trees are bare, there's sad-ness in the air and O-pen arms that now are closed to me. Through a vale of tears your vi-sion dis-ap-pears and

Chorus:

I'm as blue as I can be. } Blue on blue, heart-ache on heart-ache, blue on blue now that we are through.
 I'm as blue as I can be. }

Blue on blue, heart-ache on heart-ache and I find I can't get o-ver los-ing you. 2. Night af-ter

The score includes various guitar chords such as F7, Bb, Gm, Eb, Cm, F7, Bb, Gm, C7, Eb, Bb, Eb, Bb, Cm7, F7, Bb, Eb, Bb, Eb, Bb, Eb, Bb, F, F7, Bb, and F7.

THE BLUE SKIRT WALTZ

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Words by MITCHELL PARISH
Music by VACLAV BLAHA

Moderate waltz

E_b Ebdim E_b A_b Adim E_b B_b7 B_bdim B_b7

I dream of that night with you, la - dy, when we first met. _____ We danced in a

A_b6 B_b7 E_b A_b C A_b Adim A_b

world of blue, how can my heart for - get. _____ Blue were the skies and blue were your eyes,

E_b B_b7 E_b B_b7 E_b B_b7 A_b6 Gm B_b7 E_b

just like the blue skirt you wore. _____ Come back, blue la - dy, come back. Don't be blue an - y more. _____

BLUE TANGO

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Words by MITCHELL PARISH
Music by LEROY ANDERSON

Tango

A7 D G D F#m A7 D G D

Here am I with you _____ in a world of blue, _____ and we're danc - ing to the

G D G Adim A7 D G D F#m A7

tan - go we loved when first we met. _____ While the mu - sic plays, _____ we re - call the days _____ when our

D A7 D D7 G

love was a tune that we could - n't soon for - get. _____ As I kiss your cheek, _____ we don't

D A7 G Adim A7

have to speak. _____ The vi - o - lins, like a choir, ex - press the de - sire _____ we used to

D D7 G D

know _____ not long a - go. So just hold me tight _____ in your arms to - night, _____

A7 G Adim A7 D G D

_____ and this blue tan - go will be our thrill - ing mem - o - ry of love. _____

BOOGIE ON REGGAE WOMAN

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By STEVIE WONDER

Moderately
Vamp:

Verse:

Ab Gb/Ab Db/Ab Ab Gb/Ab Db/Ab Ab Gb/Ab Db/Ab

1. I like to see you boogie right across the floor.
2. I'd like to see both of us fall deep - ly in love.

Db Cb/Db Gb/Db Db /C /Cb Bb Eb

I like to do it to you till you hol - ler for more.
I'd like to see you and me un - der the stars a - bove.

Ab Gb/Ab Db/Ab Ab Gb/Ab Db/Ab Ab Gb/Ab Db/Ab

I like to reg - gae,
I'd like to see both of us

Ab Ab7(#9) Db Cb/Db Gb/Db Db /C /Cb Bb

but you dance too fast for me. I'd like to make love to you
fall deep - ly in love. I'd like to see you in the raw

Eb Ab Gb/Ab Db/Ab Ab /Gb /F

so you can make me scream. 1. Boogie on reg - gae
un - der the stars a - bove. 2. So boogie on reg - gae

Chorus:

Bb7 Db Gb Ab A Bb7

wo - man; what is wrong with me? Boogie on reg - gae wo - man;
wo - man; what is wrong with you? Boogie on reg - gae wo - man;
wo - man; let me do it to you. Boogie on reg - gae wo - man;

Eb Ab Gb/Ab Db/Ab Ab Gb/Ab Db/Ab Ab /Gb /F

ba - by, can't you see? 3. Boogie on reg - gae
what you try'n' to do?
what you try'n' to do?

BORN TO LOSE

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Words and Music by
TED DAFFAN

Moderately

F G7 C F G7 C Am E C7 F
 Born to lose, I've lived my life in vain; _____ ev - 'ry dream has on - ly brought me
 lose my ev - 'ry hope is gone; _____ it's so hard to face that emp - ty

C G7 C G7 C Gm7 C7 F G7 Dm7 G7
 pain. _____ All my life I've al - ways been so blue; _____ born to lose and now I'm los - in'
 dawn. _____ You were all the hap - pi - ness I knew; _____ born to lose and now I'm los - in'

C F#dim7 G7sus G7 F G7 C F G7 C Am E C7 F
 you. _____ Born to lose, it seems so hard to bear; _____ how I long see to
 you. _____ There's no use to dream of hap - pi - ness; _____ all I see is

C G7 C G7 C Gm7 C7 F
 al - ways have you near. _____ You've grown tired life and now you say we're through; _____
 on - ly lone - li - ness. _____ All my tired life I've al - ways been so blue; _____

G7 Dm7 G7 } born to lose, and now I'm los - in' **C F#dim7 G7sus G7 F G7 C Ab7 C**
 you. _____ Born to you. _____

BRAHMS' LULLABY

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JOHANNES BRAHMS

Slowly

Eb Bb7

Eb Ab Eb Bb7 Eb Bb7 Eb Ab Eb Bb7 Eb Bb7 Eb

BOSSA NOVA U.S.A.

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By DAVE BRUBECK

Moderato

Gm7(♭5) C7(♭9) Fmaj7 F6 F6(9) Cm7(♭5) F7(♭9)

B♭maj7 B♭6 B♭6(9) Dm7(♭5) G7(♭9) Cmaj9 Cm7(♭5) F7(♭5) B♭maj9 B♭m7(♭5) E♭7

A♭maj7 D♭maj7 Gm7(♭5) C7(♭9) Gm7(♭5) C7(♭9) Fmaj7 F6

Cm7(♭5) F7(♭9) B♭maj7 B♭6 F Fm Dm7(♭5) G7(♯11) Cmaj7 Cm7(♭5) F7(♭9) B♭maj9

B♭m7(♭5) D♭m/E♭ A♭maj7 D♭maj7 Gm7(♭5) C13(♭9) F6(9) F6(9)

As Performed by Judy Garland in the 1944 M-G-M Production "MEET ME IN ST. LOUIS"

THE BOY NEXT DOOR

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Words and Music by
HUGH MARTIN and RALPH BLANE

Slowly

B♭maj7 B♭6 G7(♭5) G7 Cm7 F7(♭5) F7 B♭maj7 B♭6 Gm7 Gm7/C C7

To Coda ⊕

How can I ig - nore the boy next door? I love him more than I can say. _____
I'm heart - sore the boy next door af - fec - tion for me won't dis -

Does-n't try to please me, does-n't e - ven tease me, and he nev - er sees me glance his way. — And though

⊕ Coda

C9 C9(♭5) B♭6/F A/F B♭/F Cm7 Bm7 Cm7 B♭m7 F7 B♭

play. _____ I just a - dore him, so I can't ig - nore him, the boy next door. _____

BOTTLE OF WINE

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Words and Music by TOM PAXTON

Moderate swing (♩ = ♪³)
Chorus:

Chorus: *C* Bot - tle of wine, - fruit of the vine, - when you gon - na let me get so - ber? - Leave me a - lone, - *G C*
1.2.3. *To Next Strain* *4.* *Fine*
G C let me go home. - *G C* Let me go back and start o - ver. - o - ver. -

Verse:

Verse: *C G F C G C G C G*
 1. Ram - bl - in' 'round this dir - ty old town, sing - in' for nick - els and dimes. _____
 2. Pain in my head, bugs in my bed, pants are so old that they shine. _____
 3. Preach - er will preach, teach - er will teach, min - er will dig in the mine. _____

Verse: *C G F C G7 C* *D.C. 3rd time D.C. al Fine*
 Times get - tin' rough, I ain't got e - nough to get a lit - tle bot - tle of wine.
 Out on the street I tell peo - ple I meet, buy me a bot - tle of wine.
 I ride the rods, trust - ing in God, hug - gin' my bot - tle of wine.

BREAD AND BUTTER

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Words and Music by JAY TURNBOW and LARRY PARKS

Moderate rock

Verse 1: *C F C F C F C F C F*
 1. I like bread and but - ter, I like toast and jam. That's what my ba - by
C F C F C F C F C F C F
 feeds me, I'm her lov - in' man. He likes bread and but - ter, he likes toast and jam.
C F C F *1.2.* *C G7 C* *3.* *C G7 C*
 That's what his ba - by feeds him, he's her lov - in' man. with some oth - er man. _____

Verse 2:

She don't cook mashed potatoes,
Don't cook T - bone steak.
Don't feed me peanut butter.
She knows that I can't take
No more bread and butter,
No more toast and jam.
He found his baby eatin'
With some other man.

Verse 3:

Got home early one mornin'
Much to my surprise,
She was eatin' chicken and dumplin's
With some other guy.
No more bread and butter,
No more toast and jam.
I found my baby eatin'
With some other man.

BRAZIL

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Brazilian Samba by ARY BARROSO
 Text in English by S.K. RUSSELL

Moderately bright

D7 G G+ G6 G+ G G+ G6 G+ Am Am(#5)

Bra - zil, where hearts were en - ter - tain - ing June,
 O a - bre ga cor - ti - na do pas - sa - do,

Am6 Am(#5) Am Am(#5) Am6 Am(#5) Am Am(#5) Am6 Am(#5)

we stood be - neath an am - ber moon
 ti - ra mae pre - ta do ser - ra - do

Am Am(#5) Am6 Am7(b5) G G+ G6 G+ Am Am(#5)

and soft - ly mur - mured, "Some day soon". We kissed
 bo - ta o rei gon - go no con - ga Bra - sil!

Am6 D7(b9) Gmaj7 G7 Gb7 F7 E7 Dm/F E7

and clung to - geth - er. Then to - mor - row was an - oth - er day.
 Bra - sil! Deixa, can - tar de no - vo o tro - va - dor.

Dm/F E7 Dm F7 E7

The morn - ing found me miles a - way, with still a
 A me - ren - co - rea luz da lua to - da ca -

Am Am(#5) Am6 Am(#5) Am Am(#5)

mil - lion things to say. Now
 cao do meu a - mor. Quero

Am Cm G(2) Bbdim7

when twi - light dims the sky a - bove, re - call - ing thrills of our love,
 ver a "sa do - na" ca - mi - nhando, pe - los sa - loes ar - ras - tan -

Am7 Am Eb9(#11) D9 G G+ G6 G+ Am Am(#5)

there's one thing I'm cer - tain of: re - turn
 do, o seu ves - ti - do ren - da - do, Bra - sil!

Am6 Am G G+ G6 G+ Am Am(#5) Am6 Am G G+ G6 G+ G G+ G6 G6/9

I will to old Bra - zil.
 Bra - sil! pra mim pra - mim.

BREAK MY MIND

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Words and Music by
JOHN D. LOUDERMILK

Moderately

1. Ba - by, _____ oh, ba - by, _____ tell the man at the tick-et stand _ that you've changed my mind. _____

Let me run on out _ and tell the cab to keep his me - ter fly - in'. _____ 'Cause if you

say good-bye _ to me, babe, you're gon - na break my mind. Break my mind, _____ break my mind. _____

No, I just can't stand to hear them big jet en - gines whine. _____ Break my mind, _____ break my

mind. _____ If you leave, you're gon - na leave a bab - bl - in' fool be - hind. _____

2. _____ If you leave, you're gon - na leave a bab - bl - in' fool be - hind. _____

Verse 2:

Baby, oh, baby,
Let me take your suitcase
Off the scales in time.
Tell the man that you've suddenly developed
A thing about flyin'.
'Cause if you say goodby to me, babe, you're
Gonna break my mind.

From the Film "BREAKFAST AT TIFFANY'S"
BREAKFAST AT TIFFANY'S

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HENRY MANCINI

Moderately

F D7sus D7 Gm7 Am7 Bbm7 Eb7 Ab Fm G7sus G7

To Coda ⊕

Em7 Eb7 Dm7 G7 Gm7 C7 Fm7 Bb7 Gm7 Gb9

Cbmaj7 Bb9 Ebmaj7 Ebm Ab7 Fm7 Bb7(b9)

Ebm7 Ab7(b9) Dbmaj7 Gm7 C7

D.C. al Coda ⊕ Coda

Eb7 Ab Fm Dm7 G7 Dbmaj7 C

BRIDAL CHORUS
 (From "Lohengrin")

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RICHARD WAGNER

Slowly

Bb F7 Bb Eb Bb C7 F Bb

To Coda ⊕

F7 Bb Dm Gm Cm F7 Bb Cm F7 Bb

F Cm G D7 G D7 G D7

G Em A7 D G Gm Bb F7 Bb

Gm F Dm A7 D

⊕ Coda

Cm F7 Bb

From the Broadway Musical Production "BRIGADOON"

BRIGADOON

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Words by ALAN JAY LERNER
 Music by FREDERICK LOEWE

Slowly

C F C C#dim Dm C F G7 C E7

Brig - a - doon, Brig - a - doon, bloom - ing un - der sa - ble skies. Brig - a - doon, Brig - a -

Am6 Am7 C A7(b5) G6 D7 G Dm Dm7 G6 Dm7 A7

doon, there my heart for ev - er lies. Let the world grow cold a - round us, let the

D7 G7 C F C F Fm6 C C6 Fmaj7 G7 F C

heav - ens cry a - bove. Brig - a - doon, Brig - a - doon, in thy val - ley there'll be love.

From the Broadway Musical Production "DAMES AT SEA"

BROADWAY BABY

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Words by GEORGE HAIMSOHN
 Music by JIM WISE

Brightly

G G+ G6 Eb9 D7 G G+ G6 E7(b9) Am F/A Am6

I found me a Broad-way ba - by, she's a hit with me. What a smash, my
 With my ne - on Broad-way beau-ty, who could be a - fraid? Me and my Ri -

Cm6/Eb D7 Bm7 Bbdim Am7 D7 Bm7 G/B

Broad - way ba - by, stand - ing room on - ly is on the mar - quee. we'll lead the Eas - ter Pa -
 al - to cut - ie,

E7 Bm7/F# Gm6 E7/G# A7 Am7 D7 G

rade. To - geth - er we'll climb that stair - way, we'll soar up to the

E7(b9) E7 A7 D7 F#G G F#G G

heights. With lunch at Sar - di's, night - long par - ties, life's a ga - la

Bm7 E7 A7 D7 G

ball with my razz - ling, dazz - ling, Broad - way ba - by doll.

BUBBLES IN THE WINE

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By FRANK LOESSER, BOB CALAME
and LAWRENCE WELK

Bright swing (♩ = ♩³)

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of eight staves of music. The first staff begins with a treble clef and a key signature change to one flat. The tempo/style is 'Bright swing' with a note value of 1/4 = 3/8. The lyrics are: '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.'

C E♭dim Dm7 G7
 My heart gets a lit-tle gay, like bub-bles in the wine ev-'ry time I dance with you. Your

C E♭dim Dm7 G7 C7
 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

F D7
 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.

Dm7 G7 C E♭dim Dm7
 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

G7 C7 F
 close to me. I need-n't drink cham-pagne, a feel-ing quite in-sane lights me up and

Fm₃ C Am7
 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

D9₃ Dm7 G7 C Gm A7 D7 Dm7 G7 C
 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.

BUFFALO GALS

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Pre-Civil War Minstrel Song

Moderately

As I was lum - b'ring down the street, down the street, down the street, a hand - some gal I
chanced to meet. Oh, she was fair to view. Buf - fa - lo gals, won't you come out to - night, won't you come out to - night, won't you
come out to - night? Buf - fa - lo gals, won't you come out to - night, and dance by the light of the moon.

BUGLE CALL RAG

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By JACK PETTIS, BILL MEYERS
and ELMER SCHOEBEL

Brightly

You're bound to fall for the bu - gle call. You're gon - na brag 'bout the bu - gle call rag. _____
Thin or fat, young or old, shake their should - ers bold. You're bound to fall for the bu - gle call.
You're gon - na brag 'bout the bu - gle call rag. _____ Hold me ba - by, let's syn - co - pate
to that blue mel - o - dy. Just hes - i - tate, while a break they take *Shh!* While we're dancing
please hold me tight, step live - ly don't lag. Swing a - long to that bu - gle call rag. _____

BUTTON UP YOUR OVERCOAT

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Words and Music by B.G. DeSYLVA, LEW BROWN and RAY HENDERSON

Moderate swing (♩ = 3/4)

G C/G G Bm7(♭5) E7 A7 G#dim7 D7/A

But-ton up your o-ver-coat — when the wind is free. Take good —
 But-ton up your o-ver-coat — when the wind is free. Take good —

G#dim7 D7/A G6 Cmaj7/D D7 G C/G G Bm7(♭5) E7

care of your-self — you be-long to me! — Eat an ap-ple ev-'ry day; —
 care of your-self — you be-long to me! — Wear your flan-nel un-der-wear —

A7 G#dim7 D7/A G#dim7 D7/A G6 G7 Dm7/G G7

get to bed by three. Take good — care of your-self, — you be-long to me! — Be care-ful
 when you climb a tree. Take good — care of your-self, — you be-long to me! — Don't sit on

C C6 C G Gmaj7 G6 Em7 A7

cross-ing streets, oo-oo! Don't eat meats, oo-oo! Cut out sweets, oo-oo!
 hor-nets' tails, oo-oo, or on nails, oo-oo, or third rails oo-oo!

D7 Em7 D9/F# Gmaj7 Am7 C#7 G C/G G Bm7(♭5) E7 A7

You'll get a pain and ru-in in your tum-tum! Keep a-way from boot-leg hootch — when you're on a
 You'll get a pain and ru-in in your tum-tum! Don't go out with col-lege boys — when you're on a

G#dim7 D7/A G#dim7 D7/A G C7 G Adim7 B♭dim7 G

spree. Take good — care of your-self, — you be-long to me. me.
 spree. Take good — care of your-self, — you be-long to me.

BYE BYE BLACKBIRD

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Words by MORT DIXON Music by RAY HENDERSON

Moderately

F F+ F6 F Gm7 C9 F F/A A♭dim7 Gm7 C7

Pack up all my care and woe, here I go, sing-ing low. Bye, bye black-bird. —

Gm Gm(♯5) Gm6 Gm C7 Gm7 C7 Gm7 C7 Fmaj7 F6

Where some-bod-y waits for me, sug-ar's sweet, so is she. Bye, bye black-bird. —

F7 Am7(♭5) D7 Gm Gm7(♭5) C7

No one here can love and un-der-stand me. Oh, what hard luck sto-ries they all hand me.

F F+ F6 F Gm7 C7 Am7(♭5) D7 Gm7 C7 F Dm7 Gm7 C7 F B♭ B♭m F6

Make my bed and light the light, I'll ar-rive late to-night. Black-bird, — bye, bye. — bye. —

BY THE BEAUTIFUL SEA

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Words by HAROLD R. ATTERIDGE
Music by HARRY CARROLL

Bright tempo

B \flat 7 **B \flat +** **E \flat**

By the sea, by the sea, by the beau-ti-ful sea, you and I, you and I, oh, how

B \flat 7 **B \flat dim** **B \flat 7** **B \flat dim** **B \flat 7** **B \flat dim** **B \flat 7** **A** **B \flat**

hap-py we'll be. When each wave comes a-roll-ing in, we will duck or swim, and we'll

E \flat **N.C.** **B \flat 7** **B \flat +** **E \flat**

float and fool a-round the wa-ter, o-ver and un-der and then up for air. Pa is rich, Ma is

B \flat **E \flat 7** **A \flat** **A \flat 6** **E \flat dim** **Gm** **Gm7**

rich, so now what do we care? I love to be be-side your side, be-side the

C9 **C7** **F7** **B \flat 7** **E \flat** **B \flat dim** **B \flat 7** **E \flat**

sea, be-side the sea-side, by the beau-ti-ful sea. By the sea.

BY THE LIGHT OF THE SILVERY MOON

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Lyric by ED MADDEN
Music by GUS EDWARDS

Moderate swing (♩ = ♪♩)

C **E \flat dim7** **G7/D** **C** **C/E** **E \flat dim7** **Dm** **Dm/F** **E7** **A7** **Dm**

1. Place park, scene dark, sil-v'ry moon is shin-ing thru the trees. Cast two, me, you,
2. Act two, scene new, ros-es bloom-ing all a-round the place. Cast three, you, me,

G7 **C** **G7** **C** **E \flat dim7** **G7/D** **C** **C/E** **Cm6/E \flat** **G**

sound of kiss-es float-ing on the breeze. Act one, be-gun, di-a-logue, "Where would you like to spoon?"
preach-er, with a sol-emn look-ing face. Choir sings, bell rings, preach-er, "You are wed for-ev-er-more."

D7 **G** **Em** **Am7** **Am7/D** **D7** **G7** **G7** **C** **D7**

My cue, with you un-der-neath the sil-v'ry moon. core. By the light of the sil-ver-y moon,
Act two all through, ev-'ry night the same en-

G7 **C** **C \sharp dim7** **G7/D** **G7** **C** **F** **A7/E** **Dm** **A/E** **Dm**

I want to spoon, to my hon-ey I'll croon love's tune. Hon-ey moon, keep a shin-ing in June. Your sil-v'ry

C **C7/B \flat** **D7/A** **Fm/A \flat** **Am** **B \flat 7** **A7** **D7** **C/G** **G7** **C**

beams will bring love dreams. We'll be cud-dl-ing soon, by the sil-ver-y moon. By the

From the Broadway Musical Production "CABIN IN THE SKY"

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All Rights ReservedWords by JOHN LATOUCHE
Music by VERNON DUKE

Moderately

G E7 Am7 F#7 Bm7 B7 E7 F#m7 E7 Am E7

There's a lit - tle cab - in in the sky, ba - by. For me and for you I

Cm6 D7 G D7 G E7 Am7 F#7 Bm7 B7 E7 F#m7 E7

feel that it's true some - how. _____ Can't you see that cab - in in the sky, ba - by, an

Am E7 Cm6 D7 G B7 Em

a - cre or two of heav - en - ly blue to plow. _____ We will be oh, so gay, eat fried

B7 E Em7 A7 Em7 A7 D7 Ddim Am7 D7 G E7

chick - en ev - 'ry day, as the an - gels go sail - ing by. _____ That is why my

Am7 F#7 Bm7 B7 E7 F#m7 E7 Am E7 Am7 Am7/D D7 G

heart is fly - ing high, ba - by, 'cause I know we'll have a cab - in in the sky. _____

THE CAISSONS GO ROLLING ALONG

(United States Field Artillery Song)

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EDMUND L. GRUBER

March tempo

C C#dim G7

O - ver hill, o - ver dale as we hit the dust - y trail, and the cais - sons go roll - ing a -

C C#dim G7 C

long. _____ In and out, hear them shout, coun - ter march and right a - bout, and the cais - sons go roll - ing a - long. _____

C7 F C Am D7 G7

— Then it's hi, hi, hee, in the field ar - til - ler - y. Shout out your num - bers loud and strong. _____

C Em F C C#dim G7 C

— For where - e'er you go, you will al - ways know that the cais - sons go roll - ing a - long. _____

CALIFORNIA GIRLS

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Words and Music by
BRIAN WILSON

Moderate rock shuffle (♩ = ♪♩)

(Keyboard:)

1. Well,

B♭ **A♭/B♭** **E♭7**

east coast girls are hip; I real - ly dig those styles they wear. And the south - ern girls with the
west coast has the sun - shine, and the girls all get so tanned. I dig a French bi - ki - ni on Ha -

F7 **B♭**

way they talk, they knock me out when I'm down there. The mid - west farm - er's daugh - ters real - ly
wai - ian is - lands dolls by a palm tree in the sand. I been all around this great big world, and I've

A♭/B♭ **E♭7**

make you feel al - right. And north - ern girls with the way they kiss, they keep their
seen all kinds of girls. But I could - n't wait to get back in the states, back to the

Chorus:

F7 **B♭** **Cm7**

boy - friends warm at night. I wish they all could be Cal - i - for - nia, I
cut - est girls in the world. }

A♭ **B♭m** **G♭** **A♭m** **B♭**

wish they all could be Cal - i - for - nia, I wish they all could be Cal - i - for - nia girls.

1. *D.S. §* 2. *N.C.*

2. The (Keyboard:)

B♭ **Cm7** *Repeat and fade*

wish they all could be Cal - i - for - nia girls. I wish they all could be Cal - i - for - nia

CAMPTOWN RACES

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Words and Music by
STEPHEN C. FOSTER

Brightly **E♭** **B♭7** **E♭**

De camp - town la - dies sing dis song, doo - dah! doo - dah! De camp - town race - track
came down dar wid my hat cav'd in, doo - dah! doo - dah! I go back home wid a

1. **B♭7** **E♭** 2. **Fm** **B♭7** **E♭** **A♭**

nine miles long. Oh, doo-dah day! I Oh, doo-dah day! Gwine to run all night. Gwine to run all

E♭ **A♭** **E♭** **Fm7** **B♭7** **E♭**

day, I'll bet my mon - ey on a bob - tail nag, some - bod - y bet on de bay.

CALIFORNIA HERE I COME

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Words and Music by AL JOLSON,
 B.G. DeSYLVA & JOSEPH MEYER

Brightly

C C+ F G7 Dm7 C#dim G7 C

Cal - i - for - nia, here I come, right back where I start - ed from.

Ebdim7 G7 C Ebdim7 G7

Where bow - ers of flow - ers bloom in the sun, each morn - ing at dawn - ing bird - ies sing and

C C+ F G7 Dm7 C#dim G7 Em7 A7 Gm6 A7

ev - 'ry - thing. A sun - kissed miss said, "Don't be late." That's why I can hard - ly wait.

Dm A7 Dm F#dim C E7 Am D7 Dm G7 C F7 C

O - pen up that Gold - en Gate, Cal - i - for - nia, here I come!

From the Paramount Picture "PAPA'S DELICATE CONDITION"

CALL ME IRRESPONSIBLE

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Words by SAMMY CAHN
 Music by JAMES VAN HEUSEN

Moderately

F F6 F#dim7 Gm Gm6 G#dim Fmaj7 F

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

To Coda ⊕

A7 A7(♯5) Cm7 Am7(♭5) D7 Gm Gm(♯7) Gm7 B7/C C7 Am7(♭5)

un - de - pend - a - ble too. Do my fool - ish al - i - bis bore
 I'm in - clined to pur - sue.

D7 G7 C11 Gm C7

you? Well, I'm not too clev - er, I just a - dore you.

⊕ Coda

Gm7 Gm(♯5) Gm7 B7/C C7 Am7(♭5) D7 Gm7

Call me ir - re - spon - si - ble. Yes, I'm un - re - li - a - ble, but it's

B7/C C7 A7(♭5) D7(♭9) Gm7 C7(♭9) F6/9

un - de - ni - a - bly true; I'm ir - re - spon - si - bly mad for you!

From the Paramount Picture "AMERICAN GIGOLO"

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CALL ME

Lyrics by DEBORAH HARRY
Music by GIORGIO MORODER

Moderate disco beat

Dm B^b7 Dm

1. Col - or me _ your col - or, ba - by, col - or me _ your car. _ Col - or me _ your col -
2. Cov - er me _ with kiss - es, ba - by, cov - er me _ with love. _ Roll me in _ de - sign -

B^b7 G A G A

- or, dar - ling, I know who _ you are. _ Come up off _ your col - or chart, _ I know where _ you're com - ing from. _ } Call me _
- er sheets, _ I'll nev - er get _ e - nough. _ E - mo - tions come, _ I don't _ know why, _ cov - er up _ love's al - i - bi. _ }

Chorus:

Dm F G B^b Dm F G B^b

on the line, call me, call me an - y, an - y time. _ Call me _ { I love you, can't you call me an - y day _ or night. _ } Call
al - right, when you're read - y we can share _ the wine. _ }

1. Dm G F Dm F C 2. Dm G F Em Am G Em

me. me. Ooh, _ he speaks _ the

Bm7 Em Bm7 F

lan - guag - es _ of love. Ooh, _ a - mo - re, chia - ma - mi, _ spoken: chia - ma - mi. Ooh, _ ap - pelle _ moi,

C Dm B^b G7

mon cher - ie. _ spoken: Ap - pelle moi, an - y time _ an - y place, _ an - y - where, _ an - y - way, _ an - y time _ an - y place, _ an - y - where. _

A Dm F G B^b Repeat ad lib. and fade

_ an - y day, _ Call me _ in my life, call me, call me an - y, an - y time. _ Call me _

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CARA MIA

Italian Lyric by GAGIS
Original Words and Music by
TULLIO TRAPANI and LEE LANGE

Moderately slow

F Am B^b F B^bm6 F G7 C7(+9)

Ca - ra Mi - a why must we say good - bye? Each time we part my heart wants to die. My

F Am B^b F B^bm6 F Gm7 C7 1. To next strain

dar - ling, hear my pray'r, Ca - ra Mi - a fair. Here are my arms, you a - lone will share.
Ca - ra Mi - a mine say those words di - vine, I'll be your love till the end of

2. Fine D^b B^bm6 F C7(+9) Fmaj7 F6 B^bm6 F D^b7 C7 C7(+9) D.S. § at Fine

time. All I want is you for - ev - er - more, to have, to hold, to love, a - dore. _

CAN CAN

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By JACQUES OFFENBACH

Lively

The musical score for 'CAN CAN' consists of ten staves of music in 2/4 time. The key signature has one flat (B-flat). The tempo is marked 'Lively'. The score includes various chords such as G7, C, F, D7, C7, F7, Cm, and Gdim. It features first and second endings at several points, indicated by '1.' and '2.' above the staff lines. The notation includes eighth and sixteenth notes, rests, and repeat signs.

Staff 1: G7 C F C G7 C D7 1. C 2. C

Staff 2: G7 C G7 C G7 1. C 2. C G7

Staff 3: C G7 C G7 C G7 C N.C.

Staff 4: F C7 F C7 F C7 F

Staff 5: C7 F C7 F C7 1. F 2. F

Staff 6: G7 C F C 1. G7 C D7 2. G7 C D7

Staff 7: 2. G Cm Gdim G7 G Cm Gdim G7

Staff 8: C G7 C G7 C G7 C G7 C G7

Staff 9: C G7 C 1. C G7 C 2. C G C7 F G7

Staff 10: C G C7 F G7 C G7 C G7 C G7 C G7 C

CAN'T YOU HEAR MY HEART BEAT

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Words and Music by
CARTER-LEWIS

Moderately (♩ = ♩♩)

1. Ev - 'ry time I see you look - in' my way, ba - by, ba - by, can't you hear my heart beat?
2. When I feel you put your arms a - round me, Ba - by, ba - by, can't you hear my heart beat?
3. All my friends are cry - ing out to meet you. Ba - by, ba - by, can't you hear my heart beat?

In the park or walk - in' down the high - way, ba - by, ba - by, can't you hear my heart beat?
Then I'm glad, I'm might - y glad you found me. Ba - by, ba - by, can't you hear my heart beat?
Now's the time to go and see the preach - er. Ba - by, ba - by, can't you hear my heart beat?

When you move up _____ clos - er to me, _____ I get a feel - ing that's ooo, _____ eee, _____ yeah. }
When you asked me to meet _____ your ma, _____ I know that ba - by, we'd be go - ing far, _____ yeah. }
Wed-ding bells _____ are go - ing to chime. _____ And ba - by, ba - by you're gon - na be mine, _____ yeah. }

Can't you hear the pound-in' of my heart beat? You're the one _____ I love, _____ you're the one _____ I love.

you're the one _____ I love, _____ you're the one _____ I love, _____ you're the one _____ I love.

CANDY

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Words and Music by MACK DAVID,
JOAN WHITNEY and ALEX KRAMER

Slowly

Can - dy, I call my sug - ar Can - dy be - cause I'm sweet on Can - dy

and Can-dy's sweet on me. _____ { He } un - der - stands me, my un - der - stand - ing Can - dy and Can - dy's al - ways

hand - y when I need sym - pa - thy. _____ I wish that there were four of { him - } { her - } so

I could love much more of { him - } { He } has tak - en my com - plete heart, got a sweet tooth for my sweet - heart, Can - dy.

It's gon - na be just dan - dy the day I take my Can - dy and make { him } mine all mine. _____

CANADIAN SUNSET

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Words by NORMAN GIMBEL
Music by EDDIE HEYWOOD

Smoothly

F **F6** **F** **F6**
 Once, _____ I was a - lone.
 Cold, _____ cold was the wind. So _____ lone - ly and then
 Warm, _____ warm were your lips,

G9 **B^bdim7** **B^b9** **E^b7** **F6** **Gm7** **C7**
 you came _____ out of no - where, _____ like the sun _____ up from the hills.
 out there _____ on that ski trail _____ where your kiss _____ filled me with

F6 **Gm7** **C9** **Gm7** **C7(♯9)** **F** **F6** **Gm7** **D7(♯9)**
 thrills. _____ A week-end in Can - a - da, _____ a change of scene was the most _____

C9 **Gm7** **C7(♯9)** **C9** **F6** **Gm7** **C9** **Gm7** **C7(♯9)** **F** **Am**
 _____ I bar - gained for. _____ And then I dis - cov - ered you, _____ and in your eyes I found a

E7 **Am** **F[♯]dim7₃** **Gm7** **C7** **F** **F6** **F**
 love that I could-n't ig - nore. Down, _____ down came the sun. Fast, _____ fast beat my

F6 **G9** **B^b9** **E^b7** **F6**
 heart. I knew, _____ as the sun set, _____ from that day, _____ we'd nev - er part.

CARNIVAL OF VENICE

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JULIUS BENEDICT

Moderately

C **G7**

C **G7** **C**

G7 **C**

G7 **C**

CANON IN D

JOHANN PACHELBEL

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Moderato grazioso

N.C.

D A Bm F#m G D G A D A

Bm F#m G D G A D A Bm F#m G D G A G Asus A7

D A Bm F#m G D G A D A Bm F#m

2nd time only
1st time only

D A Bm D/F# G D

G A D A Bm D/F#

G D G A D A Bm F#m G D

G A D A Bm D/F# G D G Asus A D A

Bm D/F# G D G A D A Bm D/F# G D G A D

CARAVAN

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By
DUKE ELLINGTON, IRVING MILLS
and JUAN TIZOL

Brightly

Edim C7 Edim C7 Edim C7 Edim C7 Edim C7 Edim C7 Edim C7

Night _____ and stars a - bove that shine so bright, _____

Edim C7 Edim C7 Edim C7 Edim C7 Edim C7 Edim C7

_____ the mys - t'ry of their fad - ing light _____ that shines up -

Edim C7 Fm6 Edim C7 Edim C7

on our Car - a - van. _____ Sleep _____

Edim C7 Edim C7 Edim C7 Edim C7 Edim C7 Edim C7

_____ up - on my shoul - der as we creep _____ a - cross the

Edim C7 Edim C7 Edim C7 Edim C7 Edim C7 Edim C7

sands so I may keep _____ this mem - 'ry of our Car - a -

Fm6 F7 F7(b9) F+

van. _____ This _____ is so ex - cit - ing.

Bb7 Fm Bb7 Eb7 Gdim

You _____ are so in - vit - ing, rest - ing in my arms as I

Ab C7 Fm6 Ebdim C7 Edim C7 Edim C7 Edim C7

thrill to _____ the mag - ic charms _____ of you _____ be - side me,

Edim C7 Edim C7 Edim C7 Edim C7 Edim C7 Edim C7

here be - neath the blue. _____ My dream of love is com - ing true _____

Edim C7 Edim C7 Edim C7 Fm6

_____ with - in our des - ert Car - a - van. _____

CAROLINA MOON

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Words and Music by
 BENNY DAVIS & JOE BURKE

Moderately slow

Chords: G, G/B, C, Cm6, G, D7, G, Am7, D7, G, G/B, C, Cm6, G, D7, G, C, G, A7, D7, G, C, G6

Car - o - lin - a moon keep shin - ing, shin - ing on the one who waits for me. —

— Car - o - lin - a moon I'm pin - ing, pin - ing for the place I long to be. — How I'm

hop - ing to - night you'll go, go to the right win - dow, scat - ter your light, say I'm all right, please do. —

Tell — her that I'm blue and lone - ly, dream - y Car - o - lin - a moon. —

CARRY ME BACK TO OLD VIRGINNY

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Words and Music by
 JAMES BLAND

Moderately

Chords: G, C, G, G7, C, G, C, A7, D, G, C, G, G7, C, G, C, G, D7, G, D7, G, D7, G, D7, G, B7, Em, A7, D7, G, C, G, D7, G, D7, G

Car - ry me back to old Vir - gin - ny. There's where the cot - ton and the corn and 'ta - toes grow.

There's where the birds war - ble sweet in the spring - time. There's where the old dark - ey's heart am longed to go.

There's where I la - bored so — hard for the mas - sa, day af - ter day in the fields of yel - low corn.

No place on earth do I love more sin - cere - ly than old Vir - gin - ny, the — state where I was born.

From the Broadway Musical Production "AIN'T MISBEHAVIN' "
(Get Some) CASH FOR YOUR TRASH

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Words by ED KIRKEBY
 Music by THOMAS "FATS" WALLER

Moderately

Cmaj7 **Em7** **E^bdim** **Dm7** **G9** **Dm7**

Save up all your { pots and pans, — save up ev - 'ry lit - tle thing you can. —
 { old news - pa - per, save and pile it like a high sky - scrap - er. }
 { iron and tin, — but when you go to turn it in. — } Don't give it a - way. —

G9 **C** **F9** *To Coda* **C** **G7** **C** **D^b9(♭5)** **C7** **D^b9(♭5)** **C7**

— Get some cash — for your trash. — In be - tween we'll do some lov - in',

F6 **Fmaj7** **F6** **E^b9(♭5)** **D7** **E^b9(♭5)** **D7** **G7** *D.C. al Coda*

wide, hand - some, tur - tle dov - in'. Will you lis - ten to me, hon - ey, got plen - ty of the fold - in' mon - ey.

⊕ Coda

C **G+** **C** **F9** **C** **G+** **C** **D9** **G11** **C**

— Get some cash — for your trash. — Get some cash, — get some cash, — get some cash — for your trash. —

From the 20th Century-Fox CinemaScope Production "A CERTAIN SMILE"

A CERTAIN SMILE

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Lyrics by PAUL FRANCIS WEBSTER
 Music by SAMMY FAIN

Moderately slow

To Coda **Gm7** **C7** **F6/9** **Gm7** **C9** **F** **Fmaj7**

A cer - tain smile, — a cer - tain face, — can lead an un - sus - pect - ing heart on a mer - ry chase. —
 while, — and when love goes, — you try to hide the tears in - side with a cheer - ful pose. —

F6 **Em7** **A7** **Em7/A** **A7** **Dm** **G9** **Cmaj7** **Dm7** **G7** **Gm7/C** **C9** *D.S. al Coda*

— A fleet - ing glance — can say so man - y love - ly things. Sud - den - ly you know why my heart sings. — You love a -

⊕ Coda

F7 **Cm7/F** **F7** **A/B^bB^b** **Am7(♭5)** **D7(♭9)** **Gm7** **B^bm6** **F/C** **Dm** **Gm7** **C9** **F6/9**

— But in the hush of night ex - act - ly like a bit - ter - sweet re - frain, comes that cer - tain smile to haunt your heart a - gain. —

CATHY'S CLOWN

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Words and Music by
DON EVERLY

Moderately slow rock *Chorus:*

Don't want your love _____ an - y - more. Don't want your kiss - es, that's for sure.

I die each time I hear this sound. Here he comes _____ that's Cath - y's clown.

Verse:

1. I've got to stand tall. You know a man _____ can't crawl. For when he knows you tell
2. When you see me shed a tear, and you know that it's sin - cere, don't you think it's kind of

lies and he lets them pass by, then he's not a man at all. Don't want your Don't want your
sad that you're treat-ing me so bad, or don't you e - ven care?

⊕ *Coda*

Repeat and fade

That's Cath - y's clown. That's Cath - y's clown; that's Cath - y's

CHANTILLY LACE

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Words and Music by
J.P. RICHARDSON

Moderately bright shuffle (♩ = ♩³)

1.3. Chan - til - ly lace _____ and a pret - ty face _____ and a pon - y tail _____ hang-in' down: _____ wig - gle in her

2. *Instr. ad lib.*

walk and a gig - gle in her talk makes the world go 'round. _____ Ain't noth - in' in this world like a
Spoken: Oh, you sweet thing. *Do I what?*

big eyed girl _____ to make me act so fun - ny, make me spend my mon - ey, make me feel real loose like a
Will I what? *Oh baby, you know what I*

long - necked goose like a girl. *Oh, ba - by, that's what I like. _____*

3. Chan - til - ly lace _____ girl. *Oh, ba - by, that's what I like. _____*

Theme Song from the Stanley Donen Production, a Universal Release

CHARADE

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Words by JOHNNY MERCER
Music by HENRY MANCINI

Moderate waltz

Am E7

When we played our cha - rade _____ we were like chil - dren pos - ing: _____
Oh, what a hit we made, _____ we came on next to clos - ing: _____

Bm7(b5) E7 Bm7(b5) E7 Bm7(b5) E7(#5) E7 Am

play - ing at games, act - ing out names, guess - ing the parts we played. _____
best on the bill, lov - ers un - til love left the mas - que - rade. _____

Dm7 G7 Cmaj7 Am7 Dm G7 C C#dim

Fate _____ seemed to pull the strings; I turned and you were gone. _____

Dm7 G7 Cmaj7 Am D7 D9 Bm7(b5) E7

While _____ from the dark - ened wings the mu - sic box played on. _____

Am7 E7

Sad lit - tle ser - e - nade _____ song of my heart's com - pos - ing: _____

Bm7(b5) E7 Bm7(b5) E7 Bm7(b5) E7(#5) E7 Am

I hear it still, I al - ways will, best on the bill, _____ cha - rade. _____

CHARLIE BROWN THEME

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By VINCE GUARALDI

Easy swing (♩ = ♪³)

C6/9 F6/9 F#dim7 G9 Em7 A7(b9)

Dm7 G13 C6/9 F6/9 F#dim7 C Bb13 Am7

Dm7 G9 C6/9 1. Dm7 G7(b9) 2. A7(#5) Dm7 G9 C6/9 Cmaj9

CHARLOTTE'S WEB

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Words and Music by
RICHARD M. SHERMAN and ROBERT B. SHERMAN

Moderately

Cm **Fm/C** **Cm**

1. Fra - gile and mag - i - cal sha - dows, si - lent - ly
2. Care - ful - ly spin - ning her trac - ings, la - cy and

G7 **Cm** **Fm**

start to ap - pear _____ love - ly and lyr - i - cal, sil - ver - y
grace - ful - ly sheer _____ o - ver and un - der the in - fin - ite

G7 **Cm** **Fm/C** **Cm**

mir - a - cle Char - lotte's Web. _____
won - der of Char - lotte's Web. _____

Bb7 **Eb**

Why is she spin - ning and weav - ing a - way, all night long? _____

Bb **Bdim7** **Cm** **D7/F#** **G7**

What is she try - ing so hard to con - vey with her si - lent song? _____

Cm **Fm** **Cm** **G7**

Some - times when some - bod - y loves you, mir - a - cles some - how ap - pear. _____ And

Cm **Fm** **G7** **Cm** **Fm/C** **Cm**

there in the warp and the woof is the proof of it: Char - lotte's Web. _____

From the 20th Century-Fox Motion Picture "WHAT PRICE GLORY"

CHARMAINE

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Words and Music by
ERNO RAPEE and
LEW POLLACK

Slowly

Bb7(#5) **Eb** **Ebmaj7** **Eb6** **Eb** **(Edim7)** **Fm**

I won - der why you keep me wait - ing, Char - maine _____ cries in vain. _____

Bb7 **Fm7** **Bb7** **Fm7** **Bb7** **Bb7(#5)** **Eb**

I won - der when blue - birds are mat - ing, will you come back a - gain? _____

Fm7 **Bb7** **Eb** **Gm7(-5)** **C7** **Fm** **C7** **Fm**

I won - der if I keep on pray - ing, will our dreams be the same? _____

C7(-9) **Fm** **Fm7(-5)** **Eb** **C7(-9)** **F9** **Bb7** **Bb7(#5)** **Eb6**

I won - der if you ev - er think of me, too? Char - maine's wait - ing, just wait - ing for you. _____

From the 20th Century-Fox Motion Picture "SUN VALLEY SERENADE" CHATTANOOGA CHOO CHOO

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Words by MACK GORDON
Music by HARRY WARREN

Moderate (♩ = 120)

C Dm7 G7

Par - don me boy, _____ is that the Chat - ta - noo - ga Choo Choo? _____
I can af - ford _____ to board a Chat - ta - noo - ga Choo Choo. _____
There's gon - na be _____ a cer - tain par - ty at the sta - tion, _____

Track twen - ty - nine, _____
I've got my fare _____
sat - in and lace; _____

To Coda Θ 1.3. | 2.

Dm G7 C Cm6 C Cm6 C7 Gm7 C7 F C7 F C7

boy you can gim-me a shine. _____ spare. _____ You leave the Penn - syl - va - nia sta - tion 'bout a quar - ter to four, -
I used to call fun-ny _____ When you hear the whis - tle blow - in' eight to the bar -

F C7 F F7 B \flat Bdim F/C D7

read a mag - a - zine and then you're in Bal - ti - more. _____ Din - ner in the din - er, noth - ing could be fin - er
then you know that Ten - nes - see is not ver - y far. _____ Shov - el all the coal in, got - ta keep it roll - in'.

1. G7(b9) D \flat 7 C7 2. G7(b9) C7 F G7 D.C. al Coda

than to have your ham 'n' eggs in Car - o - li - na. Woo, woo, Chat - ta - noo - ga, there _____ you are. _____

Θ Coda

C Cm6 C C7

face. _____ She's gon - na cry _____ un - til I tell her that I'll

F6 A \flat 7 D7(b5)/A \flat C/G Am7 D7 G7 C

nev - er roam. _____ So Chat - ta - noo - ga Choo Choo, won't you choo choo me home. _____

CATCH US IF YOU CAN

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Words and Music by
DAVE CLARK and LENNY DAVIDSON

Moderately, with a beat

F Dm F

Here they come a - gain, _____ mm, _____ catch us if you can, _____ mm, _____ Time to get a move on,
Now we got - ta run, _____ mm, _____ no more time for fun, _____ mm, _____ When we're get - tin' an - gry,

Dm F Gm Am

mm, _____ We will yell with all of our might: _____ Catch us if you can, _____ Catch us if you can, _____

F Dm Gm Am Dm Fine

_____ Catch us if you can, _____ catch us if you can. _____ (snap fingers)

CHATTANOOGIE SHOE SHINE BOY

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By HARRY STONE
& JACK STAPP

Moderate swing (♩ = ♩♩)

Have you ev - er passed the cor - ner of Fourth and Grand_ where a lit - tle ball of rhy - thm has a
charg-es you a nick - el just to shine one shoe._ He makes the old - est kind of leath - er

shoe-shine stand?_ Peo - ple gath - er 'round and they clap_ their hand._ He's a great big bun - dle of joy._
look like new._ You feel as though you want to dance when he gets through._ He's a great big bun - dle of joy._

He pops a boog-ie woog-ie rag, the Chat-ta-noog-ie shoe-shine boy. He It's a
He pops a boog-ie woog-ie rag, the Chat-ta-noog-ie shoe-shine boy.

won - der that the rag don't tear the way he makes it pop._ You ought to see him fan the air_ with his

hop-pi - ty, hip-pi - ty, hip-pi - ty, hop-pi - ty, hop-pi - ty, hip-pi - ty hop. He o - pens up for bus'-ness when the clock strikes nine._ He

likes to get 'em ear - ly when they're feel - in' fine._ Ev-'ry - bod - y gets a lit - tle rise_ and shine_ with the great big bun - dle of joy._

He pops a boog-ie woog-ie rag, the Chat-ta-noog-ie shoe-shine boy. Have you

CHINATOWN, MY CHINATOWN

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Words by WILLIAM JEROME
Music by JEAN SCHWARTZ

Moderately fast

Chi - na - town, my Chi-na - town, where the lights are low. Hearts that know no oth - er land,

drift - ing to and fro. Dream - y, dream - y, Chi - na - town, al - mond eyes of brown,

hearts seem light and life seems bright in dream - y Chi - na - town. town.

From the United Artists Musical Production "CHITTY CHITTY BANG BANG"

CHITTY CHITTY BANG BANG

Words and Music by
RICHARD M. SHERMAN and
ROBERT B. SHERMAN

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Brightly

G

Chit - ty Bang Bang, Chit - ty Chit - ty Bang Bang, Chit - ty Bang Bang, Chit - ty Chit - ty Bang Bang,

G Bbdim Am7 D7

Chit-ty Bang Bang, Chit-ty Chit-ty Bang Bang! Oh, you, pret-ty Chit-ty Bang Bang, Chit-ty Chit-ty Bang Bang, we love you!
Oh, you, pret-ty Chit-ty Bang Bang, Chit-ty Chit-ty Bang Bang, we love you!

Am D7 G

And our pret-ty Chit-ty Bang Bang, Chit-ty Chit-ty Bang Bang, loves us too! High, low, an - y - where we go, on
And in, Chit-ty Chit-ty Bang Bang, Chit-ty Chit-ty Bang Bang, what we'll do! Near, far, in our mo - tor car, oh,

G7 C C6 C#dim G Em7 Am7 D7 G Bbdim D7

Chit-ty Chit-ty we de - pend, Bang Bang, Chit-ty Chit-ty Bang Bang, our fine four - fen - dered friend. You're un - cat - e -
what a hap - py time we'll spend. Bang Bang, Chit-ty Chit-ty Bang Bang, our fine four - fen - dered friend. You're sleek as a

G D7 C G D7 D+ G Bbdim D7

gor - i - cal, a fuel burn - ing or - a - cle, a fan - tas - ma - gor - i - cal ma - chine! You're more than spec -
thor - ough - bred. Your seats are a feath - er bed. You'll turn ev - 'ry - bod - y's head to - day! We'll glide on our

G B7 Em A7 D C Fm6 D7 G

tac - u - lar, to use the ver - nac - u - lar, you're wiz - ard, you're smash - ing, you're keen! Oh, Chit - ty, you, Chit - ty,
mo - tor trip, with pride in our own - er - ship, the en - vy of all we sur - vey! Oh, Chit - ty, you, Chit - ty,

Bm7 Bbdim Am7 D7

pret-ty Chit-ty Bang Bang, Chit-ty Chit-ty Bang Bang, we love you! And Chit-ty, our Chit-ty, pret-ty Chit-ty Bang Bang, Chit-ty Chit-ty Bang Bang,
pret-ty Chit-ty Bang Bang, Chit-ty Chit-ty Bang Bang, we love you! And Chit-ty, in Chit-ty, pret-ty Chit-ty Bang Bang, Chit-ty Chit-ty Bang Bang,

Am7 D7 G G7 C C6 C#dim

loves us too! High Chit-ty, low Chit-ty, an - y - where we go, on Chit-ty Chit-ty Chit - ty we de - pend, Bang bang, Chit-ty
what we'll do! Near Chit-ty, far Chit-ty, in our mo - tor car, oh, what a hap - py time we'll spend. Bang bang, Chit - ty Chit-ty

G Em7 Am7 D7 G G7 C C#dim G E7

Bang Bang, our fine four - fen - dered friend! friend! Bang Bang, Chit-ty Chit-ty Bang Bang, our
Bang Bang, our fine four - fen - dered friend! friend!

Am7 D7 D+ G D7 G

fine four - fen - dered friend!
(Chit - ty Chit-ty Bang Bang, Chit-ty Chit-ty Bang Bang, fine four - fen - dered chit-ty chit-ty friend.)

CHRISTMAS TIME IS HERE

(From "A Charlie Brown Christmas")

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By LEE MENDELSON
and VINCE GUARALDI

Slowly

Fmaj7/C Abmaj7/C Fmaj7/C Abmaj7/C Fmaj7 Eb7(#11)

Christ-mas time is here;
Snow-flakes in the air;

Fmaj7 Eb7(#11) Bm7(b5) Bbm Am7 Abm Gm7 C11

hap - pi - ness and cheer; fun for all that chil - dren call their fa - v'rite time of
car - ols ev - 'ry - where; old - en times and an - cient rhymes of love, and dreams to

1. 2.

Fmaj9 Fmaj9 Dbmaj7 Gb9(#11) Dbmaj7 Gb9(#11)

year. — share. Sleigh bells in the air; beau - ty ev - 'ry - where;

Fmaj7 Eb9 D9 Gm7 G9(#5) C9 Fmaj7 Eb7(#11)

yule - tide by the fire - side, and joy - ful mem - 'ries there. Christ-mas time is here;

1. 2.

Fmaj7 Eb7(#11) Bm7(b5) Bbm Am7 Abm Gm7 C11 Fmaj9 Fmaj6/9

fam - 'lies draw - ing near. Oh, that we could al - ways see such spir - it through the year. year.

THE COVENTRY CAROL

(Lullay, Thou Little Tiny Child)

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TRADITIONAL

Gently, like a lullaby

Gm D Gm F Gm D Gm D/F# Gm

1. Lul - lay, Thou lit - tle ti - ny Child, bye - bye, lul -
2. O sis - ters, too, how may we do for to pre -
3. Her - od the King in his rag - ing charg - ed he
4. Then woe is me, poor child for Thee, and ev - er

Cm D7 Gm Bb F/A Gm F Bb Cm Cm/Eb

loo, lul - lay, Lul - lay, Thou lit - tle ti - ny
serve this day? This poor Young - ling for whom we
hath this day? his men of might in his own
morn and day. For Thy part - ing nor say, nor

1,2,3. 4.

D Gm D/F# Gm Cm D G G

Child, bye - bye, lul - loo, lul - lay, lay.
sing, bye - bye, lul - loo, lul - lay.
sight, all chil - dren young to slay.
sing, bye - bye, lul - loo, lul -

CIAO, CIAO, BAMBINO

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English Lyric by MITCHELL PARISH
 Original Italian Text by MODUGNO - VERDE
 Music by DOMENICO MODUGNO

Moderately

Chord progression: Ebdim, Dm, Dm(#7) Dm7 Dm6, Dm, Dm(#7) Dm7 G7, G+, C(9), C Cmaj7

Ciao, ciao, Bam - bi - no, the rain is fall - ing. Once more, I kiss you
 trem - bling up - on your face, dear, or are they tear - drops

Chord progression: C6, C(9) C Cmaj7 C6, C Cmaj7 C6, Em Em(#7) Em7, B7

and then good - bye. Our love was just like a fair - y sto - ry, but all it's glo - ry
 for the love we knew? Ciao, ciao, Bam - bi - no, my heart is call - ing.

Chord progression: Em Ebdim G7, Em7, Ebdim, Dm7 G7 Dm7 G7, C

must pass us by. Are rain-drops While rain is fall - ing, I cry with you.

CIRIBIRIBIN (Chiribiribee)

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English Lyric by HOWARD JOHNSON
 Music by A. PESTALOZZA

Brightly

Chord: F

Ci - ri - bi - ri - bin, a mel - o - dy your heart can toss up to the

Chord: C7, F

sky; Ci - ri - bi - ri - bin, a song to sing when - ev - er things have gone aw - ry;

Chord: Bb

Ci - ri - bi - ri - bin, when you feel sad just hum it for a lit - tle while. Ci - ri - bi - ri -

Chord: Fdim, F, C7, F

bin, soon as you be - gin, Ci - ri - bi - ri - bin, the world will smile.

CITY OF NEW ORLEANS

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Words and Music by
STEVE GOODMAN

Moderately bright country beat

Verse:

1. Rid - in' on ___ the Cit - y of ___ New Or - leans, Il - li - nois ___ Cen - tral
Mon - day morn - in' rail. ___ Fif - teen cars ___ and fif - teen rest - less rid - ers, three con -
duc - tors and twen - ty - five sacks of mail. ___ All a - long the south - bound Od - ys - sey, ___ the train pulls out of Kan -
- ka - kee ___ and rolls a - long ___ the hous - es, farms ___ and fields. ___ Pass - in' towns ___ that have ___ no name ___ and
freight - yards ___ full of old ___ black men, ___ and the grave - yards ___ of the rust - ed au - to - mo - biles. ___ (last time) { Good morn - ing, } A -
{ Good - night }

mer - i - ca, ___ how are ___ you? Say, "Don't you know ___ me? I'm your na - tive son." I'm the train they call the
Cit - y of ___ New Or - leans. I'll be gone ___ five hun - dred miles ___ when the day ___ is done. 2. Deal - in'
done. I'll be gone ___ five hun - dred miles ___ when the day ___ is done.

Verse 2:

Dealin' card games with the old men in the club car,
Penny a point ain't no one keepin' score.
Pass the paper bag that holds the bottle;
Feel the wheels grumblin' 'neath the floor;
And the sons of Pullman porters, and the sons of engineers
Ride their father's magic carpet made of steel.
Mothers with their babes asleep are rockin' to the gentle beat
And the rhythm of the rails is all they feel.
(To Chorus:)

Verse 3:

Nighttime on the City of New Orleans,
Changin' cars in Memphis, Tennessee;
Halfway home, we'll be there by mornin',
Thru the Mississippi darkness rollin' down to the sea.
But all the towns and people seem to fade into a bad dream,
And the steel rail still ain't heard the news;
The conductor sings his songs again;
The passengers will please refrain,
This train's got the disappearin' railroad blues.
(To Chorus:)

CLAIR DE LUNE

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CLAUDE DEBUSSY

Db/F Gbdim7 Db/F Ab7/Eb Gb6/Db Ab7/C Gb6/Bb F7/A
 Db6/Ab Gb6 Db6/F Ab7/Eb Db Gb6 *To Coda* ⊕ Gb6
 Db7/F Bbm Ebm7
 Ab7 Adim7 Gb/Bb Cm7(♭5) Gb/Db Ebm6
 Db/F Dbm6/Fb Ebm7(4) Ab7 Db Fm Fb/Ab Db Fm Fb/Ab Db Eb9 Ab9 Gb Fm
 Ab9 Gb Fm Ebm D+ Ebm Ab+ Db Fm Fb/Ab Db Fm E/G# E6/B /C# /E
 F#m/G# /F# /E# F#m7/E Dmaj7 A/C# Bm7 A6 A/G# F#m7 Gb6/Ab Ab9
 Gb6/Ab Ab9 Gb/Ab Ab7 Gb/Ab Ab7 Gb6/Ab Ab9 Gb6/Ab Ab9 Gb6 Gbm6 Gbm6(4) *D.C. al Coda*
 ⊕ *Coda*
 Db7/Ab Bbm Db/F Ebm7 Ab9 Ab7
 Db Fm Db Fm Fb/Ab Db Fm Db Fm Fb/Ab Db

Detailed description of the musical score: The score is written for piano in a 3/4 time signature with a key signature of three flats (B-flat major). It consists of ten staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is characterized by flowing eighth and sixteenth notes, often with slurs and ties. Chords are indicated above the staff, including Db/F, Gbdim7, Db/F, Ab7/Eb, Gb6/Db, Ab7/C, Gb6/Bb, and F7/A. The second staff includes chords like Db6/Ab, Gb6, Db6/F, Ab7/Eb, Db, Gb6, and Gb6, with a 'To Coda' instruction. The third staff features Db7/F, Bbm, and Ebm7. The fourth staff has Ab7, Adim7, Gb/Bb, Cm7(♭5), Gb/Db, and Ebm6. The fifth staff contains Db/F, Dbm6/Fb, Ebm7(4), Ab7, Db, Fm, Fb/Ab, Db, Fm, Fb/Ab, Db, Eb9, Ab9, Gb, and Fm. The sixth staff includes Ab9, Gb, Fm, Ebm, D+, Ebm, Ab+, Db, Fm, Fb/Ab, Db, Fm, E/G#, E6/B, /C#, and /E. The seventh staff has F#m/G#, /F#, /E#, F#m7/E, Dmaj7, A/C#, Bm7, A6, A/G#, F#m7, Gb6/Ab, and Ab9. The eighth staff contains Gb6/Ab, Ab9, Gb/Ab, Ab7, Gb/Ab, Ab7, Gb6/Ab, Ab9, Gb6/Ab, Ab9, Gb6, Gbm6, and Gbm6(4), with a 'D.C. al Coda' instruction. The ninth staff is marked 'Coda' and includes Db7/Ab, Bbm, Db/F, Ebm7, Ab9, and Ab7. The final staff shows Db, Fm, Db, Fm, Fb/Ab, Db, Fm, Db, Fm, Fb/Ab, and Db.

CLARINET POLKA

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TRADITIONAL

Bright polka tempo

The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. It includes a repeat sign with a first ending bracket, a Bb chord, and a triplet of eighth notes. The second staff continues the melody with a Bb chord. The third staff features an F7 chord and a triplet. The fourth staff has a first ending bracket with three options: 'To Coda' (marked with a circled cross), 'To Next Strain' (marked with a circled cross), and 'Fine' (marked with a circled cross). The fifth staff includes F, C7, and F chords. The sixth staff includes F and C7 chords, with a first ending bracket and a 'D.S. al Coda' instruction. The seventh staff is the Coda section, starting with a circled cross, Bb, Eb, and Bb7 chords. The eighth staff has a first ending bracket with two options and an 'Eb' chord, with a 'D.S. al Fine' instruction.

CLASSICAL GAS

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Music by MASON WILLIAMS

Freely

The score is a single staff in 3/4 time. It begins with a treble clef and a key signature of one flat. Above the staff, the following chords are indicated: Am, G, G/F#, Em, Am, G, G/F#, Em, Am, G, Am, G/B, C, Am. The music includes a triplet of eighth notes and a triplet of quarter notes.

E Moderately fast Am G G/F# Em7 Em Am G G/F# Em7 Em

1. Am 2.3. Am G Am G C Am Em F G Am G Am G To Coda ⊕

C F D7 G E7 Am D Am D

Am D G C F Bb A7sus Dm9/A a tempo Db Gb Db

Gb Db E A E A E G C F Bb

A7sus Dm Am

G C G

Am G C G Am G

Em Am G Am G C F D G E Am D

Am D Am D G C F Bb A7sus D.S. al Coda Dm9/A

⊕ Coda

Am G Am G C F D G E7 Am D G C F Bb

Dm D A rit.

CLEMENTINE

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FOLK SONG

Slowly

Verse:

1. In a cav - ern, in a can - yon, ex - ca - vat - ing for a mine, lived a min - er, for - ty
was and, like a fair - y, and her shoes were num - ber nine. Her - ring box - es, with - out
duck - lings to the wa - ter, ev - 'ry morn - ing just at nine. Stubbed her toe up - on a

Chorus:

nin - er, and his daugh - ter Clem - en - tine. } Oh my dar - ling, oh my dar - ling, oh my dar - ling Clem - en -
top - es, san - dals were for Clem - en - tine. }
splin - ter, fell in - to the foam - ing brine. }

tine; you are lost and gone for - ev - er, dread - ful sor - ry, Clem - en - tine! 2. Light she time!
3. She drove

Verse 4:

Ruby lips above the water,
Blowing bubbles soft and fine,
But alas, I was no swimmer,
So I lost my Clementine.
(To Chorus:)

Verse 5:

There's a churchyard on the hillside,
Where the flowers grow and twine,
There grow roses 'mongst the posies,
Fertilized by Clementine.
(To Chorus:)

Verse 6:

Then the miner, forty-niner,
Soon began to peak and pine;
Thought he ought to join his daughter,
Now he's with his Clementine.
(To Chorus:)

Verse 7:

In my dreams she still doth haunt me,
Robed in garments soaked in brine;
Though in life I used to hug her,
Now she's dead I draw the line.
(To Chorus:)

THE CLOSER I GET TO YOU

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Words and Music by
JAMES MTUME and
REGGIE LUCAS

Slowly

The clos-er I get to you, _____ the more you make me _____ see; _____
Ly-ing here next to you, _____ time just seems to _____ fly. _____

_____ by giv-ing me all you've got, _____ your love has cap - tured _____ me.
_____ Need-ing you more and more; _____ let's give love a _____ try.

O - ver and o - ver a - gain, _____ I try to tell my - self _____ that we could nev - er be more _____ than
Sweet - er and sweet - er love grows, _____ and heav - en's there _____ for those who fool the tricks _____ of

friends, _____ and all the while in - side _____ I knew it was _____ real, _____ the way you make me feel. _____ spe - cial way. _____
time. _____ With the hearts of love _____ they find true _____ love _____ in a

THE CLOSER YOU GET

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Words and Music by
MARK GRAY and
JAMES P. PENNINGTON

Moderate country rock

Chorus:

Am7/D G C Csus C Am Am7/D

The clos-er you get, _____ the fur-ther I fall. _____ I'll be o-ver the edge _ now, _____ in no time at all. _

G Am7/D G C Am Am7/D

_____ I'm fall-ing fast - er and fast - er and fas - ter, with no time to stall. _____ The clos-er you get _____ the furth-er I fall. _

1.2. To Next Strain 3.4. etc. Repeat ad lib. and fade Verse: C D Em D

_____ The clos-er you get _ 1. The things that you say _ to me, _ the look on your face _
2. Could I be dream - ing? _ Is this real-ly real? _

C D Em Bm7 Am7 Am7/D D.S. §

bring out the man _ in me. _ Do I see a trace _____ of love _____ in your eyes? _____
'Cause there's some-thing mag - ic, _ the way that I feel _____ in your arms _____ here to - night. _____ } The clos-er you get _

COCKTAILS FOR TWO

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Words and Music by
ARTHUR JOHNSTON and
SAM COSLOW

Moderately (♩ = ♩)

N.C. C G7(#5) C N.C. G7 Gdim

In some se - clud - ed ren - dez - vous _____ that o - ver - looks the av - e - nue _____

G7 N.C. Dm7 G7 Dm7 G7(#5) C C#dim G7 N.C.

_____ 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 -

C G7(#5) C N.C. G7 Gdim G7 N.C. Dm7 G7 Dm7 G7

rette, _____ to some ex - qui-site chan-son - nette, _____ two hands are sure to sly - ly meet be-neath a ser - vi-nette, with

Gm7 C9 C7 F Bb9 Am7 Adim

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

Dm7 G7 Dm7 G7 C C#dim G7 N.C. C G7(#5) C N.C.

kiss - es _____ 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 -

G7 Gdim G7 N.C. Dm7 G7 Dm7 G7 C6 Fm C

live. _____ Then may - be for - tune will com - plete her plan that all be - gan with cock-tails for two. _____

From the Film "COCOANUT GROVE"
COCOANUT GROVE

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HARRY OWENS

Smooth swing (♩ = ♪³)

F F7 B♭ F D♭7 C7

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

Gm7 C7 F Gm7 C+ F F7 B♭

two by the light of a south sea is-land moon. There's co-coa-nut grove_ where your hap-py lov-er will do his part_ and

F D♭7 C7 Gm7 C7 F Gm7 C7 F F7 B♭ B♭m F F+

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

B♭ B♭m F F+ B♭ Gm B♭m F Cm D7 G9 Gm7 C7 F

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

F7 B♭ F D♭7 C7 Gm7 C7 F

I'll be con-fess-ing the sim - ple truth_ that you've been guess - ing, sweet - heart, I love but you.

COLD, COLD HEART

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Words and Music by
 HANK WILLIAMS

Moderately

F C7

1. I tried so hard, my dear, to show that you're my ev - 'ry dream. Yet you're a - fraid each
 nev - er know how much it hurts to see you sit and cry. You know you need and

F F7 B♭

thing I do is just some e - vil scheme. A mem-'ry from your lone-some past keeps us so far a - part. Why
 want my love, yet you're a - fraid to try. Why do you run and hide from life? To try it just ain't smart. Why

C7 F

can't I free your doubt-ful mind and melt your cold, cold heart? An - oth - er love be - fore my time made your heart sad and
 can't I free your doubt-ful mind and melt your cold, cold heart? There was a time when I be - lieved that you be - longed to

C7 F

blue. And so my heart is pay - ing now for things I did - n't do. In an - ger, un - kind words are said that
 me. But now I know your heart is shack-led to a mem - o - ry. The more I learn to care for you, the

F B♭ C7 F F

make the tear-drops start. Why can't I free your doubt-ful mind and melt your cold, cold heart? 2. You'll melt your cold, cold heart?
 more we drift a - part. Why can't I free your doubt-ful mind and

From the Broadway Musical "BARNUM"
THE COLORS OF MY LIFE

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Music by CY COLEMAN
 Lyrics by MICHAEL STEWART

Slowly

C11 F Fmaj7 F6 C11 F Fmaj7 F6 F Bbmaj7

(Boy) The col - ors of my life _____ are boun - ti - ful and bold, _____ the pur - ple glow of
 (Girl) The col - ors of my life _____ are soft - er than a breeze, _____ the sil - ver gray of

Am7(b5) Am7(b5)/D D7 Gm(9) Gm Gm7 Bb/C C7 C11 F Fmaj7

in - di - go, _____ the gleam of green and gold. _____ The splen - dor of a sun - rise, _____ the daz - zle of a flame, _____
 ei - der - down, _____ the dap - pled green of trees. _____ The am - ber of a wheat field, _____ the ha - zel of a seed, _____

F6 F Bbmaj7 Am7(b5) Am7(b5)/D D7 Gm7 C7sus C7 C11 F C11

— the glo - ry of a rain - bow, _____ I'd put 'em all to shame. _____ No qui - et browns and grays, _____ I'll take my days in -
 — the crys - tal of a rain - drop _____ are all I'll ev - er need. _____ Your reds are much too bold, _____ in gold I find no

F Bbmaj7 Am7(b5) Am7(b5)/D D7(b5) D7 Gm E7

stead, _____ and fill them till they o - ver - flow _____ with rose and cher - ry red. _____ And should this sun - lit world _____
 worth. _____ I'll fill my days with sage and brown, _____ the col - ors of the earth. _____ And if from by my side _____

Am C7sus C7 C11 F Bb/C C7 F C11

— grow dark one day, _____ the col - ors of my life will leave a shin - ing light to show the way. _____ The col - ors of my
 — my love should roam, _____ the col - ors of my life will shine a qui - et light to lead him home. _____ The col - ors of my

F Bb/C F G/F Gm/F F

life _____ will leave a shin - ing light _____ to show the way. _____
 life _____ will shine a qui - et light _____ to lead him home. _____

CUTE

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Music by NEAL HEFTI

Moderately

Dm7 Em7 A7(9) Dm7 G9 C6 A7 A7(b9) Dm7 Em7 A7(9)

Dm7 G9 Gm7 C7 Gm7 C9 Fmaj7 Em7 F6 Dm7(b5) C F7 E7 Am7

Am6 B7 Emaj7 Em7(b5) A7 Dm7 Em7A7(9) Dm7 G9 C6

COLUMBIA, THE GEM OF THE OCEAN

(The Red, White and Blue)

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Words by DAVID T. SHAW
Music by THOMAS BECKETT

Maestoso G D G C E7/B Am C#dim7

O Co - lum - bia, the gem of the o - cean, the home of the brave and the
war winged its wide des - o - la - tion, and threat - ened the land to de -
star span - gled ban - ner bring hith - er, o'er Co - lum - bia's true sons let it

G/D D A7 D Em A7 D

free, the shrine of each pa - triot's de - vo - tion, a world of - fers hom - age to thee. Thy
form, the ark then of free - dom's foun - da - tion, Co - lum - bia, rode safe thro' the storm; with the
wave; may the wreaths they have won nev - er with - er, nor its stars cease to shine on the brave. May the

D7 G D G

man - dates make he - roes as - sem - ble, when Lib - er - ty's form stands in view. Thy ban - ners make tyr - an - ny
gar - lands of vic - t'ry a - round her, when so proud - ly she bore her brave crew, with her flag proud - ly float - ing be -
ser - vice, u - nit - ed, ne'er sev - er, but hold to their col - ors so true, the ar - my and na - vy for -

Chorus:

C E7/B Am C#dim7 D7 G D D7 G D D7

trem - ble when borne by the red, white and blue. When borne by the red, white and blue, when borne by the red, white and
fore her, the boast of the red, white and blue. The boast of the red, white and blue, the boast of the red, white and
ev - er. Three cheers for the red, white and blue. Three cheers for the red, white and blue, three cheers for the red, white and

G C E7/B Am C#dim D7 D7 1.2. G 1.3. G

blue, thy ban - ners make tyr - an - ny trem - ble when borne by the red, white and blue. When
blue, with her flag proud - ly float - ing be - fore her, the boast of the red, white and blue. The
blue, the ar - my and na - vy for - ev - er, three cheers for the red, white and

From the Broadway Musical Production "BRIGADOON"
COME TO ME — BEND TO ME

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Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderately *Verse:* Bb7/Eb Eb

Be - cause they've told me I can't be - hold ye 'til wed - din' mu - sic starts play - in' to ease my
near me so ye can hear me, I've got to whis - per this soft - ly. For though I'm

Chorus:

Bb7/Eb G/Dm D7 Gm Bb7 Eb Bb7 Ab/Eb Eb/G Ab

long - in', there's noth - in' wrong in me stand - in' out here an' say - in': } Oh, come to me, bend to me, kiss me good day.
burn - in' to shout my yearn - in' the words come tip - toe - in' off me. }

Cm Gm Eb/Bb Bb7 Eb Bb7 Ab F9

Dar - lin', my dar - lin', 'tis all I can say. Just come to me, bend to me, kiss me good day.

Eb/Bb Bb7 Ab Eb/Bb Bb7 Eb 1.2. Eb 1.3. Eb

Give me your lips an' don't take them a - way. Come, dear - ie, way.

COME BACK TO SORRENTO

(Torna A Sorrento)

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Words and Music by
ERNESTO di CURTIS

Moderately

Ebm **Abm/Eb** **Ebm**

O'er the sea the sun - light danc - ing, wak - ing thoughts of ten - der feel - ing,
 Skies are gay in fair Sor - ren - to. There is mu - sic in the moon - light.
 Guar - da il ma - re co - m'è bel - lo, spi - ra tan - to sen - ti - men - to.
 Ve - di il ma - re di Sor - ren - to. Che te - so - ri ce la in fon - do.

Cb **Abm6** **Ebm/Bb** **Bb7** **Eb** **Eb/G** **Fm7**

I have seen your re - flect - ing this same light that makes me dream. When I pass a love - ly gar - den
 I have heard the song it's sing - ing when I gaze in - to your eyes. When I pass a love - ly gar - den,
 Co me il tuo soa - ve ac - cen - to che me, de - sto, fa so - gnar. Sen - ti co - me lie - ve sa - le,
 Chi ha gi - ra - to tutto il mon - do non lo sa di - men - ti - car. Ve - di co - me le si re - ne,

Bb7 **Eb** **Fm7** **Bb7** **Eb**

breath - ing scent of man - y blos - soms, there's a mem - ry and a pic - ture of but you with - in my heart.
 and it's blooms of ten - der beau - ty, in my heart a dream a - wak - ens, and it whis - pers dear, of you.
 dai giar - di - ni o - dor d'a - ran - ci, un pro - fu - mo non y'ha e gua - le per chi pal - pi - ta d'a mor!
 or ti guar - dano in - can - ta - te, par che vo - glià - no a so - la dol - ci co - se mor - mo - rar!

Eb/G **Fm7** **Bb7** **Cb** **Cb7**

Now you say good - bye, I'm leav - ing. This poor heart of mine is griev - ing. Can it be that you've for -
 E tu di - 'ci' lo par - to, ad - di - o! T'al - lon - ta - ni dal mio ques - ta. Ques - ta ter - ra dell' a -

Ebm/Bb **Bb7** **Eb** **Fm7** **Bb7**

got - ten? Can it be that love is gone? Say — not fare - well, and leave a heart that's
 mo - re? Hai la for - za di la - sciar? Ma non mi fug - gir, non dar - mi più tor -

Eb **Abm** **Ebm/Bb** **Bb7** **Ebm** **Ebm**

bro - ken. Come back to Sor - ren - to that I may live! live!
 men - to. Tor na a Sor - ren - to, non far - mi mo - rir! rir!

COMIN' THROUGH THE RYE

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TRADITIONAL

Gently

G **D7** **G** **D7** **G**

1. If a bod - y meet a bod - y com - in' thru the rye, if a bod - y
 2. If a bod - y meet a bod - y com - in' from the town, if a bod - y

D7 **G** **D7** **G** **D7**

kiss a bod - y, need a bod - y cry? Ev - 'ry las - sie has her lad - die.
 greet a bod - y, need a bod - y frown? Ev - 'ry las - sie has her lad - die.

G **C** **G** **D7** **G** **D7** **G** **D7** **G** **G**

None, they say — have I. Yet all the lads they smile on me, when com - in' through the rye. rye.
 None, they say — have I. Yet all the lads they smile at me, when com - in' through the

COME SATURDAY MORNING

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Words by DORY PREVIN
Music by FRED KARLIN

Moderately slow

E^b A^b A^b6 E^b D^b6 D^b

Come Sat - ur - day morn - ing I'm go - ing a - way with my friend.
Come Sat - ur - day morn - ing I'm go - ing a - way with my friend.

A^b D^b C7sus Fm

We'll Sat - ur - day spend till the end of the day. Just I and my
We'll Sat - ur - day laugh more than half of the day. Just I and my

B^b Fm B^b7sus B^b7 E^bmaj7 A^bmaj7

friend, _____ we'll trav - el for miles in our Sat - ur - day smiles, _____ }
friend, _____ dressed up in our rings and our Sat - ur - day things, _____ } and then we'll move

Gm7 A^b Gm Cm Fm7 B^b9 E^b

on. _____ But we will re - mem - ber long af - ter Sat - ur - day's gone. _____

A^b A^b6 E^b A^b A^b6 E^b A^b A^b6 E^b

Come Sat - ur - day morn - ing. Come Sat - ur - day morn - ing. _____

COTTONTAIL

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Music by DUKE ELLINGTON
Words by JOHN HENDRICKS

Bright be-bop

A^bmaj7 Fm7 B^bm7 E^b7 Cm7 Fm7 B^bm7 E^b7 A^b7(#11) D^b Ddim7

Way back in my child-hood I heard a sto-ry so true 'bout a fun - ny bun - ny steal -
His ma-ma got wor - ried. She told the bun-ny one day, "Bet - ter watch that farm - er, heed -

A^b/E^b E^b7 F7 B^bm7 E^b7 A^b C7 Fm7

- in' some food from a farm - er he knew. - you a - way. - He knew his ma-ma was right, so why don't he
- what I say - or he'll blow -

B^b E^b7 A^bmaj7 Fm7 B^bm7 E^b7

heed what she say? May-be he just don't dig it; part of his hab - it 'cause he's a rab - bit. I've heard the old sto - ry,

Cm7 Fm7 B^bm7 E^b7 A^b7(#11) D^b Ddim7 A^b/E^b E^b7 A^b

one rab - bit's foot-'ll bring luck. But they're much more luck - y, luck - i - er natch if a rab - bit's at-tached. Boom!

COME FLY WITH ME

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Words by SAMMY CAHN
Music by JAMES VAN HEUSEN

Refrain (moderately, with a strong beat)

Chords: G7, Cmaj9 C6, Cmaj9 C6, Ebdim, Dm, G7, Cmaj7, C6, Cmaj7, C7, Fmaj9, F, Bb7/6, Bb7+5, Bb7, Cmaj7, C6, To Coda, 1. F9, Dm7 G7, E7+5, F7, A7, D7 G7, 2. F9, Dm7 C7, C F7sus4, F7, C, Ab, Ab+, Dbmaj7, Db6, Bbm, Bbm(maj7), Bbm7, Eb7, Bbm7, E, Eb7, Ab, Ab+, Ab6, Db, G, G#dim, Am7, D7, G7/B, Bbm, F/A, G7, Bb7, Dm, G7

Lyrics:
Come Fly With Me! Let's fly! Let's fly a-way! If
Fly With Me! Let's float down to Pe-ru! In
Weath-er wise, it's such a love-ly day! Just
you can use some ex-otic booze there's a bar in far Bom-
Lla-ma Land there's a one-man band and he'll toot his flute for
say the words and we'll beat the birds down to A-ca-pul-co
bay, Come Fly With Me! Let's fly! Let's fly a-way! Come
you, Come Fly With Me! Let's take
Bay, It's per-fect for a fly-
off in the blue! (Once I get you) Up there! Where the air is
rar-i-fied, We'll just glide, star-ry-eyed.
(Once I get you) Up there! I'll be hold-ing you so near,
You may hear An-gels cheer, 'cause we're to-geth-er.
ing hon-ey-moon, they say, Come Fly With Me! Let's fly! Let's fly a-way!

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COME GO WITH ME

Words and Music by
C.E. QUICK

Slow beat

Refrain

Chords: G, Em7, Am7, D7, G, Em7, Am7, D7, G, Em7, Am7, D7, G, C6, G, Fine, G7, C7, G, G7, C7, D7, D.S. al Fine

Lyrics:
1. Love, love me, dar-lin', Come and go with me, Please don't send me
2. 3. Come, come, come, come, come, Come in-to my heart, Tell me, dar-lin',
I need you, dar-lin', So Come Go With Me
I need you, Yes, I need you, Yes, I real-ly need you, Please say you'll nev-er
leave me, Well say, you nev-er, Yes, you real-ly nev-er, You nev-er give me a chance.

COMING AROUND AGAIN

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By CARLY SIMON

Moderately slow

C Am7 F(9) C

1. Ba - by sneez-es, Mom-my pleas-es, Dad - dy breez-es in. So good on pa - per,
2. You pay the gro - cer, fix the toas - ter; you kiss the host good - bye. Then you break a win - dow,

Am7 F(9) C F

so ro - man - tic, but so be - wil - der - ing. } I know no-thin' stays the same,
burn the souf - fle, scream a lul - la - by. }

Dm Bb(9) F

but if you're will-ing to play the game, it's com-ing a - round a - gain. So

F/Eb Eb Am7(b5)/C D/C F/A C/E C/E C

don't mind if I fall a - part; there's more room in a bro - ken heart, (bro - ken heart.) bro - ken heart. And

Am7 F C F

I be - lieve in love. But what else can I do; I'm so in love with you. I know

Dm Bb(9) F

noth - ing stays the same, but if you're will-ing to play the game, it's com-ing a - round a - gain.

Repeat and fade

COUNTRY GARDENS

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TRADITIONAL

Moderately

C F G7 C C7 F Fm C G7 C F G7 C

C7 F Fm C G7 C Cdim G7 C D7 G7 Am Cm6 D7 G D7 G

C F G7 C C7 F Fm G7 C F G7 C

F C G7 C F G7 C C7 F Fm G7 C

COMING OUT OF THE DARK

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Words and Music by
GLORIA ESTEFAN, EMILIO ESTEFAN, JR.
and JON SECADA

Gospel rock
N.C.



Verse:

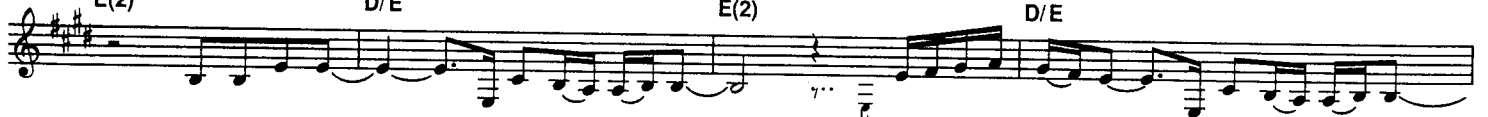
E(2)

D/E

E(2)

D/E

(Keyboard:)



1. Why be a - fraid _____ if I'm not a - lone? _____ Life is nev - er eas - y, _____ the rest is un - known. _____
2. Start - ing a - gain _____ is part of the plan, _____ and I'll be so much strong - er _____ hold - ing your hand. _____

E

D/E

E



And up till now for me it's been hands a - gainst stone. _____ I spend each and ev - 'ry
Step by step I'll make it through, _____ I know I can. _____ It may not make it

D/E

A/C#

Amaj7

A/B

Chorus:

E

E7



mo - ment _____ search - ing _____ for what to be - lieve. _____ } Com - ing out of the dark I fin - 'ly see the light, _____
eas - i - er, _____ but I have felt you near all the way. _____ }

A/E

Am6/E

E

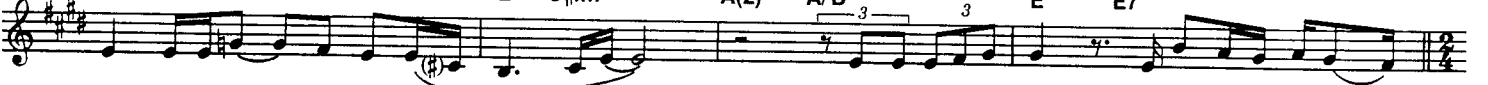
C#m7

A(2)

A/B

E

E7



now, and it's shin - ing on me. _____ Com - ing out of the dark, I know the love that saved _____

1.

A/E

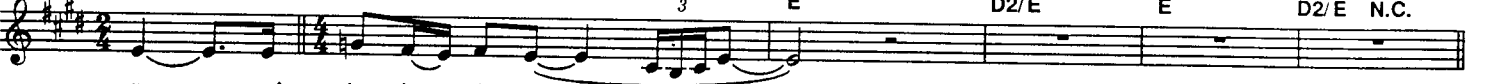
Am6/E

E

D2/E

E

D2/E N.C.



me, you're shar - ing with me. _____

2.

A/E

A/B

A/E

Am6/E

E

C#m7

To Next Strain 3,4,etc.



me, you're shar - ing with me. _____ me you're shar - ing, you're shar - ing with me, shar - ing with me, _____

Repeat ad lib. and fade 1

Bridge:

A(2)

A/B

A

E/G#

F#m7

E/G#

F#m/A

Amaj7/B



shar - ing with me, shar - ing with me. _____ For - ev - er _____ stand on the rock of your love. _____

A

E/G#

F#m7

A/B

Bb7(b5)

A

E/G#



Ev - er, _____ ev - er, ooh. Can't no - bod - y stop me! Watch me! _____ Ev - er _____ and ev - er

F#m7

E/G#

F#m/A

Amaj7/B

E

E/D

A/C#

A

A/B

D.S.S. 3

3



stand on the rock of your love is all it takes _____ no mat - ter what we face. Com - ing out of the

COMPADRE PEDRO JUAN

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Words and Music by
LUIS ALBERTI

Bright merengue

G

Com - pa-dre Pe - dro Juan, bai - le el me - ren - gue. Com - pa-dre Pe - dro Juan, que es-tá sa -
pa-dre Pe - dro Juan, sa - que su da - ma. Com - pa-dre Pe - dro Juan, no pier-da el

D7 **G** **D7**

bro - so. A - que-lla ni - ña de los o - jos ver-des que tie-ne cuer-po flex - i - ble bai - le-la de em-pal - i -
tiem - po. Se a - ca - ba-ra el me-ren - gue y si-no an - da con cui - da-o se que-da - rá co-mo pe-ri -

G **G** **D7** **G6**

za. Com - co a-tra - pa - o. (Bai - le) Com - pa-dre Juan, (bai - le) de me - dio lao.
(Bai - le) a - pam-bi-chaio, (bai - le) de em - pal - i - za.

D7 **G6** **Montuno** **D7** **G6**

(Bai - le) Com - pa-dre Juan, (bai - le) de a - qui pa-llá. dio jin-caio. Com -
(Bai - le) de a - lla pa - cá, (bai - le) me -

G **D7**

pa-dre Pe - dro Juan, bai - le el me - ren - gue. Com - pa-dre Pe - dro Juan, que es-tá sa - bro - so. A - que-lla ni - ña de los o - jos
pa-dre Pe - dro Juan sa - que su da - ma. Com - pa-dre Pe - dro Juan no pier-dal tiem - po. Se a - ca - ba-ra el me-ren - gue y si-no an -

G **D7** **G** **D7** **G**

ver-des que tie-ne cuer-po flex - i - ble bai - le-la de em-pa - li - za. Com - co a - tra - pao.
da con cui - da-o se que-da - rá co-mo pe-ri -

A CUP OF COFFEE, A SANDWICH AND YOU

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Words by BILLY ROSE and AL DUBIN
Music by JOSEPH MEYER

Moderato

F+ **Bb** **Ebm** **Bb** **Bdim** **Cm7 F7**

A cup of cof - fee, a sand - wick and you, a co - zy cor - ner, a
whis - per and cud - dle and coo, with lots of hug - gin' and
long for are sim - ple and few: a cup of cof - fee, a

F+ **Bb** **Bdim** **F** **F+** **F+** **Bb** *Fine* **F7** **Fm6** **Eb7**

ta - ble for two, a chance to kiss - in' in view. I don't need mu - sic,
sand - wick and you.

Am **D7** **G7** **C7** **Cm7** **F7** **F+**

lob - ster or wine, when - ev - er your eyes look in - to mine. the things I

D.S. al Fine

CONGA

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Words and Music by
ENRIQUE E. GARCÍA

Moderate salsa rock

N.C.



Come on, shake your bod - y, ba - by, do the con - ga, I know you can't con - trol your - self an - y lon - ger. Come _



_ on shake your bod - y, ba - by, do the con - ga, I know you can't con - trol your - self an - y lon - ger.



Em

Come _

Chorus:



_ on, shake your bod - y, ba - by, do the con - ga, I know you can't con - trol your - self an - y lon - ger. Feel _

1.2.4.

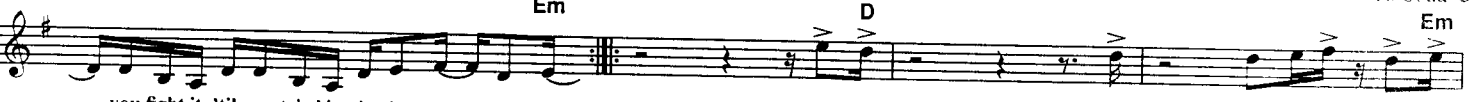
To Next Strain



_ the rhy - thm of the mu - sic get - ting stron - ger. Don't you fight it 'til you tried it, do that con - ga beat.

3.

To Coda ⊕



_ you fight it 'til you tried it, do the con - ga. Come _

Verse:



1. Ev-'ry - bod - y _ gath - er 'round now, _ Let your bod - y feel _ the heat.
2. It's the rhy - thm _ of the is - land, _ and like sug - ar cane _ so sweet.



Don't you wor - ry _ if you can't dance; _ let the mu - sic move _ your feet.
If you want to _ do the con - ga, _ you've got to lis - ten to _ the beat. Come on _



Come on _



Come on, shake your bod - y, ba - by, do that con - ga!

Verse 3:
Feel the fire of desire, as you dance the night away,
'Cause tonight we're gonna party, 'til we see the break of day.

Verse 4:
Better get yourself together, and hold on to what you've got.
Once the music hits your system, there's no way you're gonna stop.
(To Chorus:)

(From the Broadway Musical "PIPPIN")
CORNER OF THE SKY

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Words and Music by
STEPHEN SCHWARTZ

Moderately

C Dm/C C Bb/C F C/E

1. Ev-'ry-thing has its sea - son, ___ ev-'ry-thing has its time. ___ Show me a rea - son and I'll soon. ___
 2. Ev-'ry man has his day - dreams, ___ ev-'ry man has his goal. ___ Peo-ple like the way ___ dreams have ___ of stick-
 3. may-be some mist - y day, ___ you'll ___ wak-en to find me gone. ___ And far a - way ___ you'll hear ___ me sing-

Dm Bb Ebmaj7 Ab Dm7

- show you ___ a ___ rhyme. ___ Cats fit on the win - dow sill, ___ chil - dren fit in the snow. ___
 - ing to ___ the ___ soul. ___ Rain comes af - ter thun - der, ___ win - ter comes af - ter fall. ___
 - ing to ___ the ___ dawn. ___ And you'll won - der if I'm hap - py there, ___ a lit - tle more than I've been. ___ And the

Gm Gm/F Eb Bb/D C Bb Am7 C F Fmaj7 Gsus G

Why do I feel I ___ don't fit ___ in an - y - where ___ I go? ___ } Riv - ers be - long ___ where they ___ can ram - ble, ___
 Some - times I think ___ I'm not af - ter an - y - thing ___ at all. ___ }
 an - swer will come back to ___ you like laugh - ter on ___ the wind. ___ }

Em Em7 F C Dm/C G/B Am F C

ea - gles be - long ___ where they ___ can fly. ___ I've got to be ___ where my spir - it can ___ run free, ___ got to find my cor - ner ___

1. Gm C Dm/C C Dm/C 2. Gm C Bb/C F

of the sky. ___ of the sky. ___

C F Em Dm Fmaj7 Gsus C Dm/C D.C.

3. And

3. Gm C Dm/C C Dm/C

of the sky. ___

C Dm/C C Dm/C C Bb/C F C

CORRINE, CORRINA

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By MITCHELL PARISH, BO CHATMAN
 and J. MAYO WILLIAMS

Moderately

Verse:

A **(A)** **E7** **A** **A7** **D**

1. I love Cor - ri - na, dar - lin' ri - na
 tell the world I do. I love Cor - ri - na,
 where you been so long? Oh lit - tle dar - lin'
 way a - cross the sea. If you see Cor - ri - na send her home to me. Oh me, I left Cor - ri - na

tell the world I do. I pray ev - 'ry night she'll learn to love me too.
 where you been so long? I ain't had no lov - in' since you've been gone.
 way a - cross the sea. If you see Cor - ri - na send her home to me.

Chorus:

D **D7** **A** **E7** **A** **A7**

ri - na, Cor - ri - na, Cor - ri - na. Cor - ri - na, Cor - ri - na, I love you so. 2. Oh, lit - tle

To Coda 1. *D.S.*

2. *To Next Strain* 3. *D.S.S. al Coda*

I love you so. I love you so. Cor - ri - na, Cor -

Bridge:

A **E7** **A** **A7** **D** **E** **A** *D.S.*

3. I left Cor -

Coda *a tempo*

I love you so. { Oh, dar - lin', Dar - lin', } don't you know, I love you

Repeat ad lib. and fade

CUDDLE UP A LITTLE CLOSER, LOVELY MINE

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Words by OTTO HAUERBACH
 Music by KARL HOSCHNA

Slow swing (♩ = ♩♩)

C **C/E** **E♭dim7** **G7**

Cud - dle up a lit - tle clos - er, lov - ey mine. Cud - dle up and

G7(#5) **C** **A7** **D9** **D7(♭9)** **G7**

be my lit - tle cling - ing vine. Like to feel your cheek so ro - sy, like to make you com - fy,

G♯dim7 **Am** **D7** **E♭dim7** **C/E** **D9** **G7** 1. **C** 2. **C**

co - zy, 'cause I love from head to toe - sy, lov - ey mine. mine.

CRYING

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Words and Music by
ROY ORBISON and
JOE MELSON

Moderately slow rock

1. I was al - right for a - while. I could smile for a - while. But I saw you last night, you held my
2. I was o - ver you. But it's true, so true. I love you e - ven more than I

hand real tight, as you stopped to say "Hel - lo." Oh you wished me well, You could-n't tell that I'd been }
did be - fore, but dar-ling what can I do? For you don't love me, and I'll al - ways be. }

Chorus:
cry - ing o - ver you, cry - ing o - ver you. { When you said "So long," left me }
{ Yes, now you're gone, and from

stand - ing all a - lone, a - lone and } cry - ing, cry - ing, cry - ing, cry - ing. It's hard to un - der -
this mo - ment on I'll be }

stand, but the touch of your hand can start me cry - ing. 2. I thought that cry - ing.

CU-CU-RRU-CU-CU PALOMA

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English Lyrics by
PAT VALANDO and RONNIE CARSON
Spanish Lyrics and Music by
TOMAS MENDEZ

Slowly
Verse:

Please, pret - ty lit - tle dove, hur - ry to my love, tell { her } this for me. Since { she } is far a - way, ev - 'ry day is
Di - cen que por las no - ches no - mas se le j - ba en pu - ro llo - rar. Di - cen que no co - mi - a, no - mas se

sad, blue as it can be. I could-n't e - ven start pour - ing out my heart to { her } in a let - ter. You, pret - ty lit - tle bird, you can sing the
le j - ba en pu - ro to - mar. Ju - ran que el mis - mo cie - lo se ex - tre - me - ci - a al o - ir su llan - to; co - mo su - frio por e - lla que has - ta en su

Chorus:
words, you can tell { her } bet - ter. Coo coo roo coo coo, Pa - lo - ma, tell { her } that I'm, oh so lone - ly.
muer - te la fue lla - man - do. ¡Ay, ay, ay, ay, ay, can - ta - ba! ¡Ay, ay, ay, ay, ay, ge - mi - a!

Coo coo roo coo coo, Pa - lo - ma tell { her } that I love { her } on - ly. on - ly.
¡Ay, ay, ay, ay, ay, can - ta - ba, de pa - sion mor - tal, mo - ri - a. ri - a.

CUTS BOTH WAYS

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Words and Music by
GLORIA ESTEFAN

Slowly

B2 **G#m7**

(Keyboard:)

Emaj7 **C#m7(♭5)/G** **B2** *Verse:*

1. It cuts both ways. _ Our love is like a knife _ that

G#m7 **Emaj7** **C#m7(♭5)/G** **B2** *To Coda* ⊕

cuts both ways. _ It's driv - en deep _ in - to my heart each time _ that I re - a - lize _ how it cuts both ways. _

G#m7 **Emaj7** **C#m7(♭5)/G**

Can't be to- geth - er can-not live a - part. _ We're head - ing straight in - to a bro - ken _ heart, _ but I can't _ stop. _ 'Cause I feel _

Slower and soulfully

Emaj7 **D#m7**

— too much _ to let you go. _ I'm hurt - ing you, _ and it's hard _ I know _ to stay _ and fight _ for what we've got, _

G#m7 **Emaj7**

know - ing it - 'll nev - er be good e - nough. _ 'Cause you _ and I _ are dan - ger - ous. _ We want too much, _ and life ain't _ that way. _ Don't ask _

D#m7 **C#m7** **C#m7(♭5)/G** *Slowly* *D.S. al Coda* **C#m7** **C#m7(♭5)/G**

— for more. _ don't be a fool. _ Have - n't we al - read - y bro - ken ev - ery rule? _ 2. It Have - n't we al - read - y bro - ken ev - ery rule? _

F#sus *Slowly* *D.S. al Coda* ⊕ *Coda* **B2**

3. It It cuts both ways. _

Emaj7 **C#m7(♭5)/G** **B2** **F# B**

Mm _ it cuts both ways. _ it cuts both ways. _

Verse 2:
It cuts both ways.
We're in too deep for sorry alibis.
Can't have regrets or even questions why
We can't say goodbye,
Because it cuts both ways.
No more illusions of the love we make.
No sacrifice would ever be too great
If you would just stay.
(To Chorus:)

Verse 3:
It cuts both ways.
Our love is like a knife that cuts both ways.
It's driven deep into my heart each time
I see we're livin' a lie, and it cuts both ways,
(To Coda)

DANCE LITTLE BIRD

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By TERRY RENDALL and WERNER THOMAS

Moderately

The musical score for 'Dance Little Bird' is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four staves of music. The first staff begins with a treble clef and a key signature change to Bb. The second staff includes first and second endings. The third and fourth staves continue the melody. Chord symbols are placed above the notes: Bb, F7, Bb, Gdim7 F7, Bb, Gdim7 F7, Bb, Bbmaj7 Bb6 F7, Bb, Gdim7 F7, Bb, Bbmaj7 Bb6 F7, Bb, F7, Bb.

DAISY JANE

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Words and Music by
 GERRY BECKLEY

Moderately

The musical score for 'Daisy Jane' is written in 4/4 time with a key signature of one sharp (F#). It consists of five staves of music with lyrics underneath. The first staff includes chord symbols: Cmaj7/G, Gmaj9/A, Cmaj7/G, Gmaj9/A, Cmaj7/G. The lyrics are: 'Fly-in' me back to Mem - phis, got - ta find my Dai - sy Jane; well, the sum - mer's gone and I hope - Fly-in' me back to mem - phis, hon - ey, keep the ov - en warm; all the clouds are clear - in' and I think - she's feel - in' the same. Well, I left her just to roam the cit - y. we're o - ver the storm. Well, I been pick - in' it up a - round me. think - in' it would ease the pain; I'm a cra - zy man and I'm play - in' my cra - zy game. Dai - sy, I think I'm sane, And I'm aw - ful glad and I guess you're real - ly to blame, game. blame. Does she real - ly love me? I think she does? Like the stars a - bove me, I know be - cause Do you real - ly love me? I hope you do. Like the stars a - bove me, how I love you when the sky is bright, ev - 'ry - thing's all right. when it's cold at night, ev - 'ry - thing's all right.

DANCE OF THE SUGAR-PLUM FAIRY

(From "The Nutcracker Suite")

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Music by
PETER ILYICH TCHAIKOVSKY

Slowly

Em Am6/E Edim Ddim/E Edim Cdim/E Em Am6/E Em

A#dim Adim Ebdim/G Em/G F#7 Bm6/F# F#7 B F#7(+5)/C B

Em Am6/E Edim Ddim/E Edim Cdim/E Em Am6/E Em

F#7 B7 E7/B A7 D7/A G B7 Em

DECK THE HALL

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OLD WELSH AIR

Brightly

Eb Bb Cm Bb Eb Bb Eb/Bb Fm/Ab Eb/Bb Bb Eb

1. Deck the hall with boughs of hol - ly. }
2. See the blaz - ing yule be - fore us. } Fa la la la la la la la la.
3. Fast a - way the old year pass - es. }

Bb Cm Bb Eb Bb Eb/Bb Fm/Ab Eb/Bb Bb Eb

{ 'Tis the sea - son to be jol - ly. }
{ Strike the harp and join the cho - rus. } Fa la la la la la la la la.
{ Hail the new, ye lads and lass - es. }

Bb Eb Bb/D Eb Bb/D Cm Bb/F F7 Bb

{ Don we now our gay ap - par - el. }
{ Fol - low me in mer - ry mea - sure, } Fa la la la la la la la la.
{ Sing we joy - ous all to - geth - er, }

Eb Bb Cm Bb Eb Ab Eb/G Fm/Ab 1.2. Eb/Bb Bb Eb 1.3. Eb/Bb Bb Eb

{ Troll the an - cient yule - tide car - ol. }
{ while I tell of yule - tide trea - sure. } Fa la la la la la la la la.
{ heed - less of the wind and weath - er. }

DANCIN' IN THE MOONLIGHT

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Words and Music by
SHERMAN KELLY

Moderately
N.C.



Verse 1:

1. We get it on — most ev-'ry-night,

when that moon — gets big — and bright. — It's su-per - nat - u - ral — de-light. Ev-'ry - bod - y's danc-

Verse 2:

- in' — in — the — moon - light. — Ev-'ry-bod - y here — is out - a sight.

They don't _ bark and they don't bite. — They keep — things _ loose, — they keep — things _ light. — Ev-'ry - bod - y's danc-

Chorus:

- in' — in — the — moon - light. — Danc - in' in the moon-light, ev-'ry - bod - y's feel - in' warm _ and right. —

1. *To Next Strain*

— It's such _ a fine — 'n' nat-'ral sight. Ev-'ry - bod - y's danc - in' in — the moon - light. 3. We like our fun _

2.3. etc. *Repeat ad lib. and fade* Verse 3:

- light. Danc- — and we nev - er fight. You can't _ dance 'n' stay up - tight. — it's su -

D.S. §

- per - nat - u - ral — de - light. — Ev-'ry - bod - y's danc - in' — in — the — moon - light. Danc-

DAY IN - DAY OUT

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Words by JOHNNY MERCER
Music by RUBE BLOOM

Moderately (with expression)

♩ C6 Dm7 G9 Dm7 G9 G+ C6 G7/D E♭dim7 C/E To Coda ⊕

Day in, _____ day out, _____ the same old hoo - doo fol - lows me a -
rain, _____ come shine, _____ I meet you and to me the day is

Em7/G C/E E♭dim7 G7 Dm7 G7 Dm7 E♭7/B♭ G7/B

bout. _____ The same old pound - ing in my heart when - ev - er I think of you, _____ and dar - ling, I

E♭7/B♭ Dm7/A G7 Dm7 G7 C G+ C6 Dm7 G9 Dm7 G9 G+

think of you, _____ day in and day out. _____ Day out, _____ day in, _____ I

C6 G7/D E♭dim7 C/E Cm Cm6 G Dm7

need - n't tell you how my days be - gin. _____ When I a - wake, I a - wak - en with a tin - gle,

G Dm7 G Bm Am7 D9(#5) G9sus G9 Gm7 G7 G7(#5) D.S. ♩ at Coda

one pos - si - bil - i - ty in view, that pos - si - bil - i - ty of may - be see - ing you. _____ Come

⊕ Coda E7(#5) E7 A7 A9 D7(#5) D7 Fm6/G G9(#5) Cmaj7 A7(#5)

fine. _____ Then I kiss your lips _____ and the pound - ing be - comes _____ the o - ceans

Dm7 G7(#5) Cmaj7 A7(b9) D7 Fm6/G G9(#5) C

roar, _____ a thou - sand drums; _____ can't you see it's love, _____ can there be an - y doubt, _____

A7/C# C#dim Dm7 G7(b9) C Fm6 A♭7 Dm7 G+ C Fm6 C

1. _____ 2. _____

When there it is; day in, day out? Day out?

DARK EYES (Orche Tchornia)

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RUSSIAN FOLK SONG

Moderately G7 Cm G7

Eyes of mys - ter - y, ev - er taunt - ing me, ev - er haunt - ing me, like a
an - swer me, you can bring to me joy and ec - sta - sy for e -

Cm Fm Cm

mel - o - dy. Do you se - cret - ly hold ro - mance for me, or a
ter - ni - ty. Tell me ten - der - ly you'll no lon - ger be eyes of

G7 Cm Cm

1. _____ 2. _____

trag - e - dy? Dark Eyes, speak to me! _____ When you speak to me! _____
mys - ter - y,

DANNY BOY

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Words by FRED WEATHERLY
Music from AN OLD IRISH AIR

Slowly

C C7 F Dm G7 C Am

1. Oh Dan - ny Boy, the pipes the pipes are call - ing from glen to glen and down the moun - tain
come and all the flowers are dy - ing. If I am dead, as dead I well may

Dm G7 C C7 F C Dm G7 C

side. The sum-mer's gone and all the ros - es fall - ing. 'Tis you, 'tis you must go and I must bide.
be, you'll come and find the place where I am ly - ing, and kneel and say an A - ve there for me.

Cdim7 G7 C Em C Cdim7 G7 Am F Em Dm G7

But come ye back when sum-mer's in the mea - dow, or when the val - ley's hushed and white with snow. 'Tis I'll be
And I shall hear though soft you tread a - bove me. And all my grave will warm - er, sweet - er be. If you will

C7 F C Am Am/G Am/F# Fm C/E Am Dm7 G7 C

there in sun-shine or in shad - ow. Oh Dan-ny Boy, oh Dan - ny Boy I love you so. And when ye
bend and tell me that you love me, then I shall sleep in peace un - til you come to me.

1. 2. 3.

THE DARKTOWN STRUTTERS' BALL

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By SHELTON BROOKS

Moderately (♩ = ♩³)

C A7 D7 Am7 D7

I'll be down to get you in a tax - i, hon - ey. You bet - ter be read - y a - bout half past eight.

G7 Dm7 G7 Dm7 G7 C C/E Ebdim G7 C

Now dear - ie, don't be late. I want to be there when the band starts play - ing. Re - mem - ber when we

A7 D7 Am7 D7 F B7/F#

get there, hon - ey. The two steps, I'm goin' to have 'em all. Goin' to dance out both my shoes, when they

C/G E7 A7 D7 G7 Dm7 G7 C G7 C

play the "Jel - ly Roll Blues," to - mor - row night at the Dark - town Strut - ters' Ball.

DANCING ON THE CEILING

(He Dances On My Ceiling)

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Words by LORENZ HART
Music by RICHARD RODGERS

Moderato

F A+ B \flat 6 G7 C Em Gm7 Cdim C

He danc - es o - ver - head on the ceil - ing, near my bed, in my
I try to hide in vain un - der - neath my coun - ter - pane; there's my

F B \flat 6 C7 F6 C7 F6

sight, through the night.
love up a - bove! I whis - per, "Go a - way, my lov - er, it's not fair,"

C7 F Cdim C7 F

But I'm so grate - ful to dis - cov - er he's still there. I love my

A+ B \flat 6 G7 C Em Gm7 C7 F

ceil - ing more since it is a danc - ing floor just for my love.

DAY BY DAY

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Words and Music by
SAMMY CAHN, AXEL STORDAHL
and PAUL WESTON

Moderately slow

Am7 Bm Am7 D7 Am7 D7 G — 3 — Bm7

Day by day, I'm fall - ing more in love with you, and day by day, my love seems to grow.

E9 Bm7/F# Gm E7/G# Am B7 Em Em(maj7) Em7 A7

There is - n't an - y end to my de - vo - tion. It's deep - er, dear, by

Em7 A7 Am7 D7(b9) E7(b9) Am7 Bm Am7 D7 Am7

far than an - y o - cean. I find that day by day you're mak - ing all my dreams come

D7 G — 3 — Bm7(b5) E7 E7(b9) E6 Am7

true. So come what may, I want you to know, I'm yours a - lone

Bm Am7 D7 G Bm7(b5)/F E7 E7(b9) Am7 D9 D7(b9) G6 C G

and I'm in love to stay, as we go through the years, day by day.

Theme Song from the Warner Brothers Production

DEAR HEART

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Words by JAY LIVINGSTON and RAY EVANS
Music by HENRY MANCINI

Moderately slow waltz

F Fmaj7 F7 B \flat Bdim F/C G9 Gm7 C7 C+

Dear heart, wish you were here to warm this night. My
soon I'll kiss you hel - lo at our front door. And

To Coda ⊕

F Fmaj7 F7 B \flat Bdim F/C A \flat dim Gm7 C7 F F7

dear heart, seems like a year since you've been out of my sight. A
dear heart, I want you to know I'll

B \flat B \flat m6 F A7 Dm G9 Gm7 Gm7/C C7 C9(#5)

sin - gle room, a ta - ble for one; it's a lone - some town all right! But
⊕ Coda

F/C Dm Gm7 C7 F B \flat F Gm7 F

leave your arms nev - er - more.

DEEP IN THE HEART OF TEXAS

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Words by JUNE HERSHEY
Music by DON SWANDER

Moderately bright

F6 C7

The stars at night are big and bright, deep in the heart of Tex - as. _____
coy - otes wail a - long the trail, deep in the heart of Tex - as. _____

Gm7 C7 C7sus C7 Gm7 C7 F

— The prair - ie sky is wide and high, deep in the heart of Tex - as. _____
— The rab - bits rush a - round the brush, deep in the heart of Tex - as. _____

F6

— The sage in bloom is like per - fume, deep in the the
— The cow - boys cry, "Ki - yip - pee - yi," deep in the

C7 Gm7 C7

heart of Te - xas. _____ Re - minds me of the one I love,
heart of Te - xas. _____ The dog - ies bawl, and bawl and bawl.

C7sus C7 Gm7 C7 F Gm7 C7 Gm7 C7 F B \flat 6 F

1. deep in the heart of Tex - as. _____ 2. The Tex - as. _____
deep in the heart of

DEEP IN A DREAM

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Words by EDDIE DeLANGE
Music by JIMMY VAN HEUSEN

C C+ C6 C7 F F+

I dim all the lights and I sink in my chair, The smoke from my cig - a - rette
smoke makes a stair - way for you to de - scend, you come to my arms, may this
cig - a - rette burns me, I wake with a start, my hand is - n't hurt, but there's

F6 F7 Bb Bb+ Bb6 A7 Dm Bdim Bb7

climbs through the air, The walls of my room... fade a - way in the blue... and I'm
bliss nev - er end, For we love a - new... just as we used to do, When I'm
pain in my heart. A - wake or a - sleep - ev - 'ry mem - 'ry I'll keep...

1. Am 3 D7 G7 Dm7-5 G7 2. 3. Am 3 D7 Db7 Fine C

Deep In A Dream of you, The Deep In A Dream of you, Then from the
ceil - ing - sweet mu - sic comes steal - ing, we glide through a lov - er's re - frain; You're so ap -
peal - ing that I'm soon re - veal - ing my love for you o - ver a - gain. My

Ab E7/B Bbm7 3 Eb7 3 Ab/C Abdim/Cb Bbm7 Eb7

Ab E7/B Bbm7 3 Eb7 3 A7 C 3 Fm7 3 Dm7 G7 D.C. al Fine

DEVOTED TO YOU

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Words and Music by
BOUDLEAUX BRYANT

Slowly F C7 F C7 F

Dar - ling, you can count on me, Till the sun dries up the sea.
I'll be yours thru end - less time, I'll a - dore your charms - sub - lime.
Thru the years my love will grow, like a riv - er it will flow

Bb Am Gm F Bb C7 F Fine Gm

Un - til then I'll al - ways be } De - vot - ed To You. I'll nev - er hurt you,
Guess by now you know that I'm so }
It can't die be - cause I'm so }

Am Dm Gm C7 F Gm

I'll nev - er lie, I'll nev - er be un - true. I'll nev - er give you

Am Dm G7 C7 D.C. al Fine

rea - son to cry, I'd be un - hap - py if you were blue

DEEP PURPLE

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Lyric by MITCHELL PARISH
Music by PETER DE ROSE

Slowly

F F#dim Gm C7 F Cm6

When the deep pur - ple falls o - ver sleep - y gar - den walls, and the stars be - gin to flick - er in the
still of the night once a - gain I'll hold you tight. Though you're gone, your love lives on when moon-light

D7 C/E Fm D7/F# Gm Bbm Am7 Abdim Gm7

sky, through the mist of a mem - o - ry you wan - der back to me, breath - ing my
beams. And as long as my heart will beat, lov - er, we'll

C9 C7(#5) F D7/F# Gm7 C7 Abdim Gm7 C7 F Bb9 F6

name with a sigh. In the al - ways meet here in my deep pur - ple dreams.

DELTA DAWN

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Words and Music by
ALEX HARVEY and LARRY COLLINS

Moderately

Chorus:

F Bb F

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

C F Bb F C

by? And did I hear you say he was a - meet-in' you here to - day to take you to his man - sion in the

1. To Next Strain 2. Fine Verse:

Bb F Bb F F Eb F

sky. 1. She's sky. for - ty - one and her dad - dy still calls her ba - by. young - er days they called her Del - ta Dawn.

Eb F Bb D/A Gm C7

All the folks a - round Browns - ville say she's cra - zy, 'cause she walks down - town with a suit - case in her
Pret - ti - est wom - an you ev - er laid eyes on, then a man of low de - gree stood by her

F Eb F F D.C. al Fine

hand, look - in' for a mys - ter - ious dark - haired man. 2. In her bride.
side, and prom - ised her he'd take her for his

THE DESERT SONG

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Words by OTTO HARBACH and OSCAR HAMMERSTEIN II
Music by SIGMUND ROMBERG

Tempo di Valse moderato

C G+ G9 Gdim G7 G6 Dm7 G7 Cmaj7 Cdim

Blue Oh, heav - en give me and that you night and di - vine, I, and sand let kiss - ing a moon - lit my arms in yours en -

C E7 Am Am(b5) Am D6 D7

sky. A des - ert breeze whis - p'ring a lul - la - by, on - ly stars a - bove you to twine. The des - ert song, call - ing, it's voice en -

G9 G7 G9(#5) G7(#5) D/F# C/G G7 C

see I love you. thrall - ing, will make you mine.

From the United Artists Motion Picture "THE DEVIL'S BRIGADE"
THE DEVIL'S BRIGADE MARCH
(I Want a Woman)

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Words by AL STILLMAN
Music by ALEX NORTH

Brightly

C F C G7

I want a wom-an, an - y kind of a wom-an. Got - ta find me a wom-an right a - way, an - y - where. So broth - er, I want a wom-an, an - y kind of a wom-an. Got - ta find me a wom-an right a - way, an - y - where. I mean she

C F C G7 C

you take the glo - ry at the end of the sto - ry. What I want is a wom-an with a rose in her hair. Tall, small or weight - y, long as don't have to be a liv - in' doll like So - phi - a, long as she is a wom-an with a rose in her hair. Bru - nette or yel - low, be she

D7 G D7 G7 C

she's un - der eight - y, I will give her a kiss that she nev - er will for - get. 'Cause all I want is a wom-an, an - y kind of a wom-an. And when firm or like Jel - lo, I will give her a kiss with a prom - ise and a dare. I got - ta find me a wom-an, an - y kind of a wom-an, with a

F C G7 C C G7 F G7 C Dm7/G C6/9

I find a wom-an, we'll be glad that we met. an - gel and a rose in her hair. smile like an

From the United Artists Motion Picture "DIAMONDS ARE FOREVER"

DIAMONDS ARE FOREVER

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Lyric by DON BLACK
Music by JOHN BARRY

Moderately

Dm Gm7 C7

Dia-monds are for-ev-er, they are all I need to please me. They can stim-u-late and tease me. They won't

Gm7 Ebmaj7 C7 Dm

leave in the night, I've no fear that they might de-sert me. Dia-monds are for-ev-er, hold one
Dia-monds are for-ev-er, spark-ling

Gm7 C7 Gm7 Ebmaj7

up and then ca-ress it. Touch it, stroke it and un-dress it, I can see ev-'ry part, noth-ing hides in the heart to
round my lit-tle fin-ger. Un-like men, the dia-monds lin-ger; men are mere mor-tals who are not worth go-ing to your

C7 Am7 Dm Gm7 Eb6 Ebmaj7

hurt me. } I don't need love, for what good will love do me? Dia-monds nev-er lie to me, For when love's
grave for. }

A7 C#dim7 C#dim7 Dm

gone, they'll lus-tre on, on, Dia-monds are for-ev-er, for-ev-er, for-ev-er.

Gm7 Ebmaj7 Dm

Dia-monds are for-ev-er, for-ev-er, for-ev-er, for-ev-er and ev-er.

From the 20th Century-Fox Motion Picture "SEVENTH HEAVEN"

DIANE

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Words and Music by
ERNO RAPEE and LEW POLLACK

Moderately

C7 C7(#5) F6 Dm Gm C7 C+

I'm in heav-en when I see you smile. Smile for me my Di-
light-ed the road lead-ing home. Pray for me when you

F6 C7 C7(#5) Dm A/E E9

ane. And though ev-'ry-thing's dark all the while, I can see you. Di-
can. But no mat-ter where-ev-er I

A Adim C7 Dm G9 F6/C Cdim7 C7 F

ane. You have roam, smile for me, my Di-ane.

DIRTY, DIRTY FEELIN'

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Words and Music by
JERRY LEIBER and MIKE STOLLER

Fast
N.C.

I got a dirt - y, dirt - y

G^b7

1.5. feel - in',
2. hun - gry,
3. run - nin',
4. ba - by,

D^b7

dirt - y deal - in's go - in' on.
and now you're cut - tin' out on me.
but pret - ty soon you're gon - na fall.
ain't gon - na take it lay - in' down.

A^b7

G^b7

You know I al - most hit the cei - lin',
I'm gon - na hip you, lit - tle dar - lin',
And then I'll drag you home with me, girl,
I heard that you were cook - in', ba - by,

when I woke up and you were
that ain't the way it's gon - na
and chain you to the
way on the oth - er side of

D^b7 **C** **D^b** **C** **D^b** **N.C.**

gone.
be.
wall.
town.

D^b **D^b7**

I took you in when you were
I hear you're pret - ty good at
You know I'm look - in' for you,
I got a dirt - y, dirt - y

DINAH

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Words by SAM M. LEWIS and JOE YOUNG
Music by HARRY AKST

Moderate swing (♩ = ♩♩)

G

Din - ah, _____ is there an - y - one fin - er _____ in the state of Car - o - lin - a? _____

Gmaj7 **G6** **G+** **D7**

_____ If there is and you know 'er, _____ show 'er to me. _____ Din - ah, _____ with her Dix - ie eyes blaz - in', _____ how I love to sit and

G **D7** **G**

_____ gaze in _____ to the eyes of Din - ah Lee. _____ Ev - 'ry night _____ why do I _____ shake with fright? _____

D7 **G** **Em** **E^b+** **Em7/D**

_____ Be - cause my Din - ah might _____ change her mind _____ a - bout me. _____ Din - ah, _____ if she wan - dered to

A7 **D7** **Em** **A7** **D7** **G**

Gmaj7 **G6** **G+** **D7** **G** **C6** **G6**

Chi - na, _____ I would hop an o - cean lin - er, _____ just to be with Din - ah Lee! _____

DIDN'T WE ALMOST HAVE IT ALL

Words and Music by
MICHAEL MASSER and
WILL JENNINGS

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Slowly

Verse: B \flat Fm/A \flat G7sus G Cm G/B Cm F

1. Re-mem-ber when we held on in the rain, the nights we al-most lost it; once a-gain we can take the
2. The way you used to touch me felt so fine; we kept our hearts to-geth-er; down the line, a mo-ment in the

B \flat B \flat /A Gm Ebmaj7 F/E \flat Dm7 Gm7 Cm7 Eb/F B \flat C/D D

night in-to to-mor-row liv-ing on feel-ings. Touch-ing you, I feel it all a-gain.
soul can last for-ev-er, com-fort and keep us. Help me bring the feel-ing back a-gain.

Chorus:

G D/C C Bm7 Em7 Am7 D7sus G C D/F# G D/C C Bm7 Em7

Did-n't we al-most have it all, when love was all we had worth giv-ing? _ The ride with you was worth the fall, my friend; _

Chorus:

Am7 Dsus G Eb/F F % B \flat F/E \flat Eb Dm7 Gm7 Cm7 Eb/F

lov-ing you makes life worth liv-ing. _ 1.2.4. Did-n't we al-most have it all, the nights we held on till the
3. Did-n't we al-most have it all, when love was all we had worth

To Coda ⊕ 1. D.C. 1.

B \flat Eb/B \flat F/B \flat B \flat F/E \flat Eb Dm7 Gm7 Cm7 Eb/F B \flat Eb/B \flat F/B \flat

morn-ing? _ You know we'll nev-er love that way a-gain; _ did-n't we al-most have it all?
giv-ing? _ The ride with you was worth the fall, my friend; _

2. To Next Strain 3. D.S. % al Coda 1 Bridge:

Cm7 D7(#5) D7 Cm7 Eb/F B \flat Eb/B \flat F Ebmaj7

Did-n't we al-most have it lov-ing you makes life worth liv-ing. _ all? Did-n't we have the best of

Dm7 F/G Gm/F Ebmaj7 Dm7 F/G Gm/F

times, when love _ was young and new? Could-n't we reach _ in-side and find the world of me and

Ebmaj7 F(9)/Eb Ebmaj7 Dm7 Gm7 Cm7 B \flat /D Ebmaj7 F7sus D.S. %

you? We'll nev-er lose it a-gain, _ 'cause once you know what love is, you nev-er let it end.

⊕ Coda Cm7 Eb/F B \flat F/E \flat Eb Dm7 Gm7 Cm7 F7sus F7 B \flat (9)

Did-n't we al-most have it all? Did-n't we al-most have it all?

DIGGY LIGGY LO

(Duet Version)

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By J.D. MILLER

Moderately *Chorus:*

(Her) I'm Dig-gy Lig-gy Li. (Him) I'm Dig-gy Lig-gy Lo. (Both) We fell in love at the fais do do. The pop was

Verse:

cold and the cof-fee cheau for Dig-gy Lig-gy Li and Dig-gy Lig-gy Lo. 1. There's the place we found ro-mance, where they do

the Ca-jun dance, threw a kiss with ev-'ry chance and showed our love with ev-'ry glance. (Her) 1. I'm Dig-gy Lig-gy

Chorus 2, 3 & 4:

Li. (Him) I'm Dig-gy Lig-gy Lo. (Her) I was your girl, you was my beau. No tru-er love you'll ev-er know than the love I

had for Dig-gy Lig-gy Lo. I'm Dig-gy Lig-gy Lo. (Her) I'm Dig-gy Lig-gy Lo.

Verse 2:

(Him) I finally went to see her pa.
Now, I got me a pappy-in-law.
We moved out where the bayou flows,
And now we've got a little Diggy Liggy Lo.

Chorus 2:

She's Diggy Liggy Li, I'm Diggy Liggy Lo.
She was my girl, I was her beau.
The only love she'd ever know
Was the love of Diggy Liggy Lo.

Chorus 3:

(Her) I'm Diggy Liggy Li,
(Him) I'm Diggy Liggy Lo.
We fell in love at the fais do do.
The pop was cold the coffee cheau
For Diggy Liggy Li and Diggy Liggy Lo.

Chorus 4:

(Her) I'm Diggy Liggy Li,
(Him) I'm Diggy Liggy Lo.
Real Cajun love where the bayou flows.
Now the whole wide world can know
About the love of Diggy Liggy Lo.

From the Metro-Goldwyn-Mayer Musical Production "THE WIZARD OF OZ"

DING-DONG! THE WITCH IS DEAD

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Words by E.Y. HARBURG
Music by HAROLD ARLEN

Brightly

Ding - dong, the witch is dead. Which old witch? The wick-ed witch, ding - dong, the wick-ed witch is dead.

Wake up, you sleep - y head, rub your eyes, get out of bed. Wake up, the wick - ed witch is dead. She's

gone where the gob - lins go be - low, be - low, be - low. Yo - ho, let's o - pen up and sing and ring the bells out.

Ding - dong, the mer - ry - o, sing it high, sing it low. Let them know the wick - ed witch is dead.

DIXIE

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Words and Music by
DANIEL C. EMMET

Brightly

I wish I was in the land of cot - ton, old times there are not for - got - ten. Look a - way, look a - way, look a - way, Dix - ie land. In Dix - ie land where I was born in, ear - ly on one frost - y morn - in', look a - way, look a - way, look a - way, Dix - ie land. Then I wish I was in Dix - ie, hoo - ray, hoo - ray. In Dix - ie land I'll take my stand to live and die in Dix - ie. A - way, a - way, a - way down south in Dix - ie; a - way, a - way, a - way down south in Dix - ie.

DIZZY

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Words and Music by
TOMMY ROE and FREDDY WELLER

Moderate rock
Chorus:

Diz - zy, I'm so diz - zy, my head is spin - nin' like a whirl - pool. It nev - er ends, - and it's you, girl, mak - in' it spin. - You're mak - in' me diz - zy. First time that I saw you, girl, I knew that I just had to make you mine. - But, it's so hard to talk to you with fel - lows hang - in' round you all the time. - I want you for my sweet pet, but you keep play - in' hard to get, I'm go - in' a - round in cir - cles all the time.

To Coda ⊕

Verse:

time. *D.C. al Coda*

⊕ *Coda* *Repeat and fade*

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

DO NOTHIN' TILL YOU HEAR FROM ME

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Words by BOB RUSSELL
Music by DUKE ELLINGTON

Moderate swing (♩ = ♪)

Am7 D7 Gmaj7 Dm7 G7 Cmaj7 Cm6

Do noth-in' till you hear from me, pay no at-ten-tion to what's said. Why peo-ple tear the seam of
me, at least con-sid-er our ro-mance. If you should take the word of
ry, and oth-er arms may hold a thrill. But please do noth-in' till you

G Am7 D7 G 1. Am7 D7

an-y-one's dream is o-ver my head. Do noth-in' till you hear from
oth-ers you've heard I have-n't a chance.
hear it from me and you nev-er will.

2. To Next Strain 3. Fine

G6 G6 Eb Eb7

True I've been seen with some-one new, but does that mean that I'm un-true; when we're a-

Am7 D7 G6 E9/G# Gm/Bb D/A A13 D7 D.S. al Fine

part the words in my heart re-veal how I feel a-bout you. Some kiss may cloud my mem-o-

DO YOU EVER THINK OF ME

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Words by HARRY D. KERR and JOHN COOPER
Music by EARL BURTNETT

Moderately

Eb Ebdim Eb Ebdim Eb Ebdim Eb Eb+ Ab/Eb Eb Ebdim Eb Bb7

When you have an-oth-er's arms a-bout you, do you ev-er think

Edim Bb7

of me? When you whis-per, "I can't live with-out you," do you

Eb F#dim Eb Eb7 Ebdim Eb9

ev-er think of me? And when your eyes dis-guise the same old lov-ing

Ab Eb+ Ab Abm Bb7 Eb Ebdim Eb Ebdim

lies you tell so ten-der-ly, deep in your heart, un-feel-ing.

Eb Ebdim Eb Eb+ Ab/Eb Eb Ebdim Eb Bb7 Eb

When some heart you're steal-ing, do you ev-er think of me?

DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

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Lyric by EDDIE DE LANGE
Music by LOUIS ALTER

Slowly

Do you know what it means _ to miss New Or - leans, _ and miss it each night _ and day? I
 know I'm not wrong, _ the feel - in's get - tin' strong - er the long - er I stay _ a - way. _ Miss the
 moss - cov - ered vines, _ the tall su - gar pines _ where mock - in' - birds used _ to sing. And I'd like to see _ the
 la - zy Mis - sis - sip - pi a hur - ry - in' in - to spring. _ The moon - light on the bay - ou, _ a cre - ole
 tune _ that fills the air; I dream _ a - bout mag - nol - ias in June, _ and soon I'm
 wish - in' that I _ was there. _ Do you know what it means _ to miss New Or - leans _ when that's where you left _ your
 heart? And there's some - thing more; _ I miss the one I care for more than I miss _ New Or - leans.

DOWN ON 33RD AND 3RD (Thoity Thoid and Thoid)

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Words and Music by
BEN RYAN

Valse moderato

Down on the East side on thoi - ty thoid and thoid that's my home, sweet
 home. _____
 { Some peo - ple think it's the home of black eyes, just be - cause
 Folks buy pi - a - nos the one dol - lar down, then wait with
 Fel - lers don't dress like that Miss Prince of Wales, six bucks they

D7 Edim Fdim D7 G Gdim G B7/F# E7

A7 D7 Edim Fdim D7 C#dim A7/E Eb7 G G7

E7 Bm/D# E7/G# A7 D7 G D7 G

DO YOU WANT TO KNOW A SECRET?

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Words and Music by
JOHN LENNON and
PAUL McCARTNEY

Freely

Fm Bbm Fm Ab Gb C7 Moderate rock

F Am Abm Gm C7 F Am Abm Gm C7 F Am Abm Gm Gb

F Am Abm Gm C7 F Am Abm Gm C7 Bb

C7 Dm Gm C7 Gm C7 Bb Dm Cm

To Coda ⊕ 1. 2. Bridge:

Bb Dm Cm Gm C7

D.S. al Coda

⊕ Coda

Gm C7 Dm Gm C7 Dm

Repeat and fade

(Sittin' On)
THE DOCK OF THE BAY

Words and Music by
 STEVE CROPPER and
 OTIS REDDING

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Moderate rock

F A B \flat G F

1. Sit-tin' in the morn-ing sun; — I'll be sit-tin' till the eve-nin' — come, — watch-in' the ships roll in, —
 (2.) left my home in Geor-gia; head-ed for the 'Fris-co — Bay. — I have noth-ing to live —
 3. Sit-tin' here restin' my bones, — and this lon-li-ness won't leave me a-lone. — Two thou-sand miles I roam —

A B \flat G Chorus: F Dm

— then I watch 'em roll a-way a-gain. — Yeah, — }
 — for; looks like noth-in' gon-na come my way. — So, — } I'm sit-tin' on the dock of the bay, — watch-in' the tide —
 — just to make this dock my home. — Now, — }

F Dm F G To Coda \oplus 1. F Dm D.C.

roll a-way. — Sit-tin' on the dock of the bay — wast-in' time. — 2. 1

2. F Dm Bridge: F C B \flat F C

Looks like noth-ing gon-na change; — ev-'ry-thing still

B \flat F C B \flat F E \flat C D.C. at Coda

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

\oplus Coda F Dm F Dm Repeat and fade

(whistle)

DOES THE SPEARMINT LOSE ITS FLAVOR
 (On the Bedpost Over Night?)

Words by BILLY ROSE and MARTY BLOOM
 Music by ERNEST BREUER

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Brightly

C7 F C7 F C7 F C7

Does the spear-mint lose its flav-or on the bed-post o-ver night? If you
 Does the spear-mint lose its flav-or on the bed-post o-ver night? If you
 Does the spear-mint lose its flav-or on the bed-post o-ver night? Would you

F C7 F C7 F F7 B \flat

chew it in the morn-ing will it be too hard to bite? Can't you see I'm go-ing craz-y, won't some-
 pull it out like rub-ber will it snap right back and bite? If you paste it on the left side, will you
 use it on the col-lar when your but-ton's not in sight? Put your hand be-neath your seat and you will

F C7 Dm G7(\flat 5) F Cm6 D7 G7 C7 F F

bod-y put me right? Does the spear-mint lose its flav-or on the bed-post o-ver night? Does the night?
 find it on the right? Does the spear-mint lose its flav-or on the bed-post o-ver night? Does the
 find it there all right. Does the spear-mint lose its flav-or on the bed-post o-ver

DOES ANYBODY REALLY KNOW WHAT TIME IT IS?

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By ROBERT LAMM

Moderate swing (♩ = ♩³)

Gmaj7 Cmaj7 Gmaj7 Cmaj7 D Em7 F6 Em7

Verse:

G F B♭maj7 E♭maj7 B♭maj7

As I was walk - ing down the street one day, a man came up to me
And I was walk - ing down the street one day. A pret - ty la - dy looked
Then I was walk - ing down the street one day, be - ing pushed and shoved by peo -

E♭maj7 B♭maj7 E♭maj7

- and asked me what the time was that was on my watch. }
- at me and said her dia - mond watch had stopped cold dead. }
- ple try'n to beat the clock. Oh no I just don't know. } I

Chorus:

D Em7 F6 Em7 Gmaj7 C

said, "Does an - y - bod - y real - ly know what time it is? "

Gmaj7 C Gmaj7 C Gmaj7

Does an - y - bod - y real - ly care? If so, I can't im - a - gine why, we've all got time -

C Gmaj7 C D Em7 F6 Em7 Gmaj7

- e - nough to cry." we've all got time - e - nough to die."

DOODLIN'

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By HORACE SILVER

In a walkin' groove (♩ = ♩³)

D♭ G♭7 D♭ B♭7

G♭7 D♭ B♭7

E♭m7 Fm7 G♭ B♭m6 E♭m7 A♭7 D♭ D♭7 G♭ Gdim7 D♭

DOLL DANCE

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By NACIO HERB BROWN

Moderately bright (♩ = ♩³)

What a pe - cul - iar tune, thrill-ing me night and noon, what a pe-cul - iar tune. _____ Has such a

fun - ny swing, it's such a catch-y thing, mak-in' me like a loon. _____ It teas - es me, pleas - es me.

It's in the air, it's ev-'ry-where, it's haunt-ing me, taunt-ing me. What a re-frain; play it a-gain. Mak-in' me

want to dance, mak-in' me want to prance; that mel-o - dy so queer. _____ Mak-in' me want to twirl, keep-in' my

brain a - whirl. Rhy-thm is all I hear. _____ The doll dance is its name. It's gon - na

drive you in - sane. Such a pe - cul - iar tune. You're gon-na hum it soon. What a pe-cul - iar tune.

DON'T BE THAT WAY

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Words by MITCHELL PARISH
Music by BENNY GOODMAN and
EDGAR SAMPSON

Moderately (♩ = ♩³)

Don't cry, oh hon - ey, please don't be that way. Clouds in the sky
rain heart, will bring the vi - o - lets of May. Tears are in vain.
to - mor - row is an - oth - er day. Don't break my heart.

1. should nev - er make you feel that way. The way. As way.
so hon - ey, please don't be that
oh, hon - ey, please don't be that

D7 Ddim D7 G7 C7 Cdim C7 F7 Bb7(#5) D.S. § al Fine

long as we see it through, you'll have me, I'll have you. Sweet -

DON'T BLAME ME

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Lyric by DOROTHY FIELDS
Music by JIMMY McHUGH

Moderately

C Bb A A7 Dm7(b5) G7 C Dm7(b5) G7 Em7(b5) A7 To Coda ⊕

Don't blame me for fall-ing in love with you. I'm un-der your spell, but how can I help it?
Can't you see when you do the things you do! If I can't con- ceal, the thrill that I'm feel- ing,
Blame your kiss, as sweet as a kiss can be. And blame all your charms that melt in my arms but

1. Dm7 G7(#5) C G7 2. Dm7 G7 G7(#5) C C7 F E7

Don't blame me! don't blame me. I can't help it if that dog- goned

Am D7 D.C. al Coda ⊕ Coda

moon a-bove makes me need, some-one like you to love! don't blame me.

DON'T GET AROUND MUCH ANYMORE

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Words by BOB RUSSELL
Music by DUKE ELLINGTON

Moderate swing

C (Cmaj7 Dm7 Ebdim C/E) A9

Missed the Sat-ur-day dance; heard they crowd-ed the floor. Could - n't bear it with-out
club; got as far as the door. They'd have asked me a - bout
dates; might have gone but what for? Aw - fully dif-ferent with-out

1. D7 G7 C Tacet 2. To Next Strain 3. Fine

- you: - don't get a-round much an-y - more. Thought I'd vis-it the more. Dar - ling I guess -
- you: - don't get a-round much an-y -
- you: - don't get a-round much an-y -

Fm Em7 C C7 C7(#5) D7 F#m7(b5) B7 Em B/D# G7 D.S. § al Fine

- my mind's more at ease. But nev - er - the - less why stir up mem-o - ries? Been in - vit - ed on

DON'T CRY OUT LOUD

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Words and Music by PETER ALLEN and CAROLE BAYER SAGER

Moderately slow

Verse:

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 F#m7

did-n't like pa-rades just pass-ing by her. So she pain-ted on a smile and took up with some clown, and she
left be-hind her dreams a-mong the lit-ter. And the dif-f-erent kind of love she thought she'd found, was

Em7 A9sus D F#m/C# Bm F#m7

danced with-out a net up on the wire. I know a lot a-bout her 'cause you see,
noth - ing more than saw - dust and some glit - ter. But ba - by can't be bro - ken 'cause you see, she

Chorus:

Bm7 E9 A9sus A7 D A/C# Bm7 Em7

ba - by is an aw - ful lot like me. We don't cry out loud, we keep it in - side, learn how to
had the fin - est teach - er, that's me. I taught her don't cry out loud, just keep it in - side, learn how to

A9sus A7 D A/C# Bm7 Em7 A9sus Bmaj7 Em7 A9sus A7

hide our feel-ings. Fly high and proud and if you should fall re-mem-ber you al-most had it all.
hide your feel-ings. Fly high and proud and if you should fall re-mem-ber you

A9sus Bb7 Eb Bb/D Cm7 Fm7 Bb9sus Bb7 Eb Bb/D

al - most had it. Don't cry out loud, keep it in - side, learn how to hide your feel-ings. Fly high and

Repeat ad lib. and fade

Cm7 Fm7 Bb9sus Bb7 Eb Bb/D Cm Fm7 Bb9sus Bb7

proud, and if you should fall re-mem-ber you al-most had it all. Keep it in-side just learn how to hide your feel-ings.

DON'T FALL IN LOVE WITH A DREAMER

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Words and Music by KIM CARNES and DAVE ELLINGTON

Slowly

Verse:

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

1. Just look at you sit-tin' there, you nev-er looked bet-ter than to-night. And it'd be so

F#m A/E D Bm A/C# D F#m E A E/G# F#m A/E

easy to tell you I'd stay, like I've done so man - y times this would be the

2. I was so sure
3. See additional lyrics

D Bm Bm7/E A E/G# F#m E

night you'd close the door_ and wan - na stay_ with me. And it-'d be so eas - y to tell_ you I'd

D Bm A/C# D F#m E Chorus: D

stay_ like I've done so man - y times. Don't fall in love_ with a dream -

E C#m7 F#m Bm7 Bm7/A E/G# E

- er 'cause he'll al - ways take_ you in. Just when you think_ you've real - ly changed_ him, he'll

A Bm7 A/C# D E7 C#m7

leave you a - gain. Don't fall in love_ with a dream - er 'cause he'll break_ you ev - 'ry time. _

F#m D D/E 1. D/F# E/G# A E/G# F#m E/G# D.S. 8

So, put out the light_ and just hold on_ be - fore we say good - bye.

2. D/F# E/G# A D/A A D/A A E A E/G# F#m E D D/E A

fore we say good - bye, be-fore we say good - bye, good - bye.

Verse 3:
 Now it's morning and the phone rings,
 And ya say you've gotta get your things together,
 You just gotta leave before you change your mind.
 And if you knew what I was thinkin' girl,
 I'd turn around, if you'd just ask me one more time.
 (To Chorus:)

DON'T GIVE UP ON US

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Words and Music by
 TONY MACAULAY

Moderately slow

A Amaj7/G# D E/D C#m F#m7

Don't give up on us, ba - by. Don't make the wrong seem right. The fu-ture is -n't just one_ night. _

D A/C# D A/C# Bm7 D/E A Amaj7/G#

It's writ-en in the moon-light_ and pain-ted on the stars, _ we can't change ours. Don't give up on us, ba - by. We're still worth up on us, ba - by. Lord knows we've

D E/D C#m F#m7 D A/C# D

one more try. And though we put a last one_ by, _ just for a rain - y eve - ning_ when may - be stars are come this far. Why can't we stay the way we_ are, _ the an-gel and the dream - er, _ who some-times plays the

C#sus C# Bm7 Bm7/A D/E A Fine A7 F Fmaj9

few. Don't give up on us, I know we can still come through. I near-ly lost my head last night, _ you've got a fool? Don't give up on us, I know we can still come through.

Bm(4) Bm7 A C#/G# F#m D/E F E7sus D/E D.S. 8 al Fine

right to stop be - liev - ing. _ There's still a lit-tle love left, e - ven so. Don't give

DON'T IT MAKE MY BROWN EYES BLUE

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Words and Music by
RICHARD LEIGH

Moderately slow (♩ = 75)

C Am Dm7 G7³ C Am7 Bm7(♭5) E7

Don't know when I've been so blue; don't know what's come o - ver you.
I'll be fine when you're gone, I'll just cry all night long.
I did - n't mean to treat you bad, did - n't know just what I had.

Am C/G D7/F# D7 F Em7 F G7

You've found some - one new, and don't it make my brown eyes blue.
Say it is - n't true, and
But hon - ey now I do, and

F/G C Fine¹ Am Em7 F C Am Em7

don't it make my brown eyes blue. Tell me no se - crets, tell me some lies. Give me no rea - sons, give me

F C Am Em7 F C Dm7 Em F F/G

al - i - bis. Tell me you love me and don't let me cry. Say an - y - thing but don't say good - bye.

D.C. al Fine

DON'T SIT UNDER THE APPLE TREE

(With Anyone Else but Me)

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Words and Music by
LEW BROWN, CHARLIE TOBIAS
and SAM H. STEPT

Moderately bright swing (♩ = 100)

F D7 Gm7 C7 Gm7 C7

Don't sit un - der the ap - ple tree with an - y - one else but me, } an - y - one else but me.
Don't go walk - ing down lov - ers' lane with an - y - one else but me, }

F C7 F Am7(♭5) D7

an - y - one else but me, no, no, no! { Just re - mem - ber that I've been true to no - bod - y else but you, so
{ Don't start show - ing off all your charms in some - bod - y else' - s arms. You
{ don't sit un - der the ap - ple tree with an - y - one else but me, you're

G7 Gm7 C7 F (Dm) (Gm7) (C7) F Gm7 F F7 B♭ Gm7 C9

just be true to me. me. I'm so a - fraid that the plans we made un - der -
must be true to me. E.
my L - O - V - E.

F C7 F A7 Dm Dm7 Dm6 G9 C7 Dm7 E♭dim C7/E C7(♯5)

neath those moon - lit skies will fade a - way and you're bound to stray if the stars get in your eyes. So,

D.S. al Fine

DON'T LET THE STARS GET IN YOUR EYES

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Words and Music by
SLIM WILLET

Moderately

Don't let the stars get in your eyes, don't let the moon break your heart.

Love blooms at night, in day - light it dies. Don't let the stars get in your eyes. Oh, keep your heart for me, for some day I'll re -

turn, and you know you're the on - ly one I'll ev - er love. Too man - y { nights, too man - y miles, too man - y

stars, too man - y moons could change your mind. If I'm gone too long, don't for - get where you be - days, too man - y nights to be a - lone. Oh, please keep your heart while we're a -

long. When the stars come out, re - mem - ber you are mine. Don't let the gone. Don't let the part. Don't lin - ger in the moon - light while I'm

Chords: G, D7, G, D7, G, G, D.S. al Fine, G, D.S. al Fine

DOWN BY THE OLD MILL STREAM

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Words and Music by
TELL TAYLOR

Slowly

Down by the old mill stream, where I first met you, with your eyes of

blue, dressed in ging - ham, too. It was there I knew that you loved me

true. You were six - teen, my vil - lage queen, by the old mill stream. Down by the stream.

Chords: G, Bbdim, D7, Am7/D, D7, G, Bm, C, E7/B, Am, D7, G, Bbdim, D7, B7/D#, Em, Eb7, G, Dm6, E7, A7, D7, G, G

DON'T WANNA LOSE YOU

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Words and Music by
GLORIA ESTEFAN

Moderately slow

Verse:

3 Fmaj7 B♭maj7 Fmaj7 B♭maj7 3 Fmaj7 Dm7 E♭maj9

1. Some-times it's hard to make things clear, and know when to face the truth. And I know that the mo-ment is

Fmaj7 B♭/C 3 Fmaj7 B♭maj7 3 Fmaj7 B♭maj7 3 Fmaj7 Dm7 E♭maj9

here. I'll o-pen my heart and show you in-side. My love has no pride or fear with you; I've got noth-ing to

Fmaj7 B♭/C 3 Fmaj7 B♭maj7 3 Fmaj7 B♭maj7 3 Fmaj7 Dm7

hide. So o-pen your eyes and see who I am, and not who you want for me to be.

Chorus:

E♭maj9 Fmaj7 B♭/C Fmaj7 B♭maj7 Fmaj7 B♭maj7

I am on-ly my - self, my - self. I don't wan-na lose you now. We're gon-na get through some-how.

Fmaj7 Dm7 F/E♭ C7sus Fmaj7 B♭/C Fmaj7 B♭maj7 Fmaj7 B♭maj7

Don't wan-na lose you now or ev - er. Ba-by, I've fi - n'ly found cour-age to stand my ground. But if you

Fmaj7 Dm7 F/E♭ C7sus Fmaj7 B♭/C 3 Fmaj7 B♭/C Repeat and fade

want me, I'll be a - round for - ev - er. 2. We all make mis - ev - er, for - ev - er. yeah, yeah. I

Verse 2:

We all make mistakes, or lose our way.
We stood the test of time.
I know it's the way it will stay.
It's all up to you to tell me to go.
'Cause it won't be me to walk away
When you're all that I know.
Now I know ...
(To Chorus:)

DON'T WORRY 'BOUT ME

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Words by TED KOEHLER
Music by RUBE BLOOM

Moderately

E♭7(♭9) 3 A♭maj9 A♭6 A♭maj9 A♭6 E♭7(♭9)

Don't wor - ry 'bout me, I'll get a - long. For - get a - bout me,

A♭6 3 B♭dim7 B♭m7 3 B♭m7(♭5) B♭m6

be hap-py my love. Let's say that our lit - tle show is o - ver and so the sto - ry ends. Why not

Fm7 Bb7(b9) Bbm7/Eb Bbm7/F F#dim Eb7/G Eb7(b9) Abmaj9 Ab6

call it a day the sen-si-ble way, and still be friends! "Look out for your-self," should be the rule.

Abmaj7 Ab Ab7 Ab7(#5) Db Dbm6

Give your heart and your love to whom-ev-er you love. Don't be a fool. Dar-ling, why should you cling to some fad-ing thing that

Ab/C Eb7sus/Bb Eb/Bb Ab/C Adim Bbm7 Eb7(b9) 1. Ab Bdim7 Bbm7 Eb7 2. Ab Fm7 Bbm7 Eb7 Ab

used to be? If you can for-get, don't wor-ry 'bout me. Don't me.

DON'T YOU KNOW I CARE

(Or Don't You Care to Know)

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Words by MACK DAVID
Music by DUKE ELLINGTON

Slowly

Ddim Eb Bb7(b9) Bb7(b9) Bbm9/Eb Eb9 F11 Bb9 Eb Fm7 E9

Don't you know I care or don't you care to know If you know I

Eb C7 Fm7 Bb7(b9) Eb Bb7(b9) Eb Bb7(b9) Bb7(b9) Bbm9/Eb Eb9

care, how can you hurt me so? Dar-ling, you are part

F11 Bb9 Eb Fm7 E9 Eb C7 Fm7 E9 Eb

of ev'-ry breath I take. Will you break my heart or give my heart a break? I

Gm Am7(b5) D7 Gm Gb7 Cb Ebm

can't fig-ure out what love's all a-bout, and where I fit in - to your scheme. Am I wast-ing time? Please

F7(b9) Cb9 Bb9 Bb7(b9) Eb Bb7(b9) Bb7(b9) Bbm9 Eb9 F11 Bb9

tell me, 'cause I'm down to my last dream? Won't you please be fair? Love me or let me go.

Eb Fm7 E9 Eb C7 Fm7 Bb7(b9) 1. Eb Ddim 2. Eb Ab Eb

Don't you know I care, or don't you care to know? Don't you

DON'T YOU WORRY 'BOUT A THING

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Words and Music by
STEVIE WONDER

Moderate Latin rhythm

Em Em(maj7) Em7 *Vamp* Em6 *Last time* Em6

1. Ev -

Em Em(maj7) Em7 A7 Dm7 G7 Cmaj7 F9(♯11) Em Em(maj7) Em7

- 'ry - bod - y's got a thing, but some don't know how to han - dle it. You're al - ways reach - in' out -
say your style of life's a drag, and that you must go oth - er plac - es. But just don't you feel -

3. *Ad lib. vocals 8va...*
- 'ry - bod - y needs a change, a chance to check out the new. But you're the on - ly one -

A7 Dm G7 Cmaj7 F9(♯11) G

- in vain, just tak - ing the things not worth hav - ing.
- too bad when you get fooled by smil - ing fa - ces. } But don't you wor - ry 'bout a thing.
- to see the chang - es you take your - self through.

G9 B7(♯5) Cmaj7 Bmaj7 B♭maj7 Amaj7 *To Coda* ⊕ 1. C/D

Don't you wor - ry 'bout a thing, ma - ma. 'Cause I'll be stand - in' }
on the side when you check it out.
on the side
on the side
in the wings

G(2) B7(♯5) 2,3. G F♯ F E E♭ D

2. You when you check it out,
off your trip.

1,3. 2. *To Next Strain* 4. *D.S. al Coda* Em Em(maj7) Em7 Em6 Fmaj7

G(2) G(2) B7(♯5) G(2) B7(♯5)

when you get Don't you wor - ry 'bout a 4. Hey ev - thing.
(Sung 8va)

1. 2. *D.S. al Coda* ⊕ *Coda* G(2)

B7(♯5)

Don't you wor - ry 'bout a when you check it out.

B7(♯5) Em Em(maj7) Em7 Em6 Fmaj7 *Repeat ad lib. and fade*

Don't you wor - ry 'bout a thing. Don't you wor - ry 'bout a

DOWN BY THE RIVERSIDE

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Words and Music by
DAZZ JORDAN

Moderately F C7

1 met my lit - tle bright-eyed doll }
asked her for a lit - tle kiss, } down by the riv - er - side, down by the
wed my lit - tle bright-eyed doll }

F

riv - er - side, down by the riv - er - side. { I met my lit - tle bright-eyed doll - }
 { I asked her for a lit - tle kiss - }
 { I'd wed my lit - tle bright-eyed doll - } down by the

C7 **F** **F7** *To Next Strain* **F** **Bb** **F** *Fine*

riv - er - side, down by the riv - er - side. I side. She said, "Have side.

Bb **Bb7** **F** **C7** **Gm7** **C7** **F** **F7**

pa - tience lit - tle man, I'm sure you'll un - der - stand I hard - ly know your name." I said, "If

Bb **Bb7** **F** **G7** **C7** *D.C. al Fine*

I can have my way, may - be some sweet day my name and yours will be the same." I'd

DOWN IN THE BOONDOCKS

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Words and Music by
 JOE SOUTH

Solid rock
Chorus:

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

Down in the boon-docks, down in the boon-docks, peo-ple put me down 'cause that's the side of town I was

G **C**

born in. I love her, she loves me, but I don't fit in her so - ci - e - ty,

To Coda ⊕ *Verse:* **G** **C**

Lord, have mer-cy on the boy from down in the boon - docks. 1. Ev - 'ry night I watch the lights from the house up on the

G **Em** **B7** **Em** **Am7**

hill. I love a girl who lives up there, and I guess I al - ways will. But I don't dare knock

D7 **Am7** **D7** **Am7** **D7** **Am7**

on her door, 'cause her dad-dy is my boss man. So I have to try to be con - tent, just to see her when - ev - er I

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

D7 **D7**

can. time.

⊕ *Coda* **D** **C** **Bm** **Am** **G** *Repeat and fade*

Lord, have mer-cy on the boy from down in the boon - docks.

Verse 2:
 One fine day I'll find a way to move from this old shack.
 I'll hold my head up like a king, and never, never will look back.
 Until that morning, I'll work and slave and I'll save every dime.
 But tonight she'll have to steal away to see me one more time.
 (To Chorus:)

DOWN IN THE VALLEY

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TRADITIONAL FOLK SONG

Slowly

Down in the val - ey, val - ley so low, _____ hang your head o - ver, hear the wind blow.

Hear the wind blow, _____ love, hear the wind blow. _____ Hang your head o - ver and hear the wind blow. _____

DOWN ON THE CORNER

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Words and Music by
JOHN C. FOGERTY

Brightly

Verse:

Ear - ly in the eve - nin' just a - bout sup - per - time, _____
Roo - ter hits the wash - board and peo - ple just got to smile. _____
You don't need a pen - ny just to hang a - round. _____

o - ver by the court - house, they're start - ing to un - wind. _____ Four kids on the cor - ner
Blink - y thumps the gut _____ bass and so - los for a - while. _____ Poor Boy twangs the rhy - thm out
But if you've got a nick - el, won't you lay your mon - ey down? _____ O - ver on the cor - ner,

Chorus:

try - ing to bring you up. _____ Wil - ly picks a tune _____ out and he blows it on the harp. _____
on his ka - la - ma - zoo. _____ Wil - ly goes in - to _____ a dance and dou - bles on ka - zoo. _____ } Down on the cor -
there's a hap - py noise. _____ Peo - ple come from all _____ a - round to watch the mag - ic boy. _____ }

1.2. *D.S.* 3. *Repeat ad lib. and fade*

- ner, out in the street, _____ Wil - ly and the Poor Boys are play - in'. Bring a nick - el, tap your feet. _____

DREAM LOVER

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Words by CLIFFORD GREY
Music by VICTOR SCHERTZINGER

Moderately

Dream lov - er, fold your arms a - round me. Dream lov - er, your ro - mance has found me. I'm
held in your spell, know - ing so well dreams nev - er tell. _____ We two can leave the world be - hind us. No -
bod - y in - dis - creet can find us. Dream lov - er of mine, se - crets di - vine I am shar - ing with you. _____

THE DREAM OF OLWEN

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Words by WINIFRED MAY
 Music by CHARLES WILLIAMS

Moderately

F Gm C7 F Cm D7 Gm Cm

Ol - wen, I hear you call to me at moon-rise a-cross a gol - den sea. Soft - ly, the waves make mel - o - dy to
 Ol - wen it is your face I see that wak - ens in ev-'ry place for me, mu - sic of van - ished ecs - ta - cy, that

D7 Gm Dm E C7 F F7 Bbmaj7 B7 Eb7 Ab F#dim7 C Am

ech - o my song of mem - o - ry. Ol - wen, come to me, I im - plo - re. Tell me, where shall I find you? Ol - wen, till the
 ech - oes in - to e - ter - ni - ty. Ol - wen, in the wings of the wind, fond - ly your voice is fall - ing, call - ing from a

1. Dm Bbm C7 F Dm Bbm F D7 Gm7/C C7 F Dm F Fine

stars shine no more, true un-to you I shall be. world a-part. And strange-ly you seem to an - swer the dream in my heart.

Ab Eb Db C Fm Ddim7 Fm7 G7 Ddim G7

Deep in the blue that veils the night, the light in the west has fad - ed. But

Cm Gm Fm Ddim7 Gm7 Eb Fm Fm7 Ddim7 G Gdim7 C C7

I must pur - sue, till dawn breaks through, the dream I am dream - ing of you, be - lov - ed.

DRINKING CHAMPAGNE

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Words and Music by
 BILL MACK

Country shuffle

A A6 A/C# Adim(♯7) Bm7 E7 Bm7 E7 Bm7

I'm drink-ing cham-pagne, feel-ing no pain, till ear-ly morn-ing. Din-ing and danc-ing with

E7 A A6 Amaj7 A6 A A6 Amaj7 Adim(♯7) Bm7 E7

ev-'ry pret-ty girl I can find. I'm hav-ing a fling with a pret-ty young thing till ear-ly morn-ing,

Bm7 E7 Bm7 1.3. E7 A A6 A To Next Strain 1.2. E7

know-ing to-mor-row I'll wake up with you on my mind. Guilt-y wake up with you on my

E7 A Amaj9 A6/C# Adim(♯7) Bm7 E7 A Fine E7 A

wake up with you on my mind. con-science, I guess, though

E7 A E7 A A6 Amaj7 A6 Amaj7 A6

I must con - fess, I nev-er loved you much when you were mine. So, I'll keep So, I'll keep

DRINK TO ME ONLY WITH THINE EYES

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TRADITIONAL

Slowly

D A7 D Em B7 Em D G D A7 D

Drink to me on - ly with — thine eyes — and I — will pledge with mine. —

A7 D Em B7 Em D G D A7 D

Or leave a kiss with - in — the cup — and I'll — not ask for wine. — The thirst — that from the soul — doth rise, doth

G D E9 D A7 D A7 D Em B7 Em D G D A7 D

ask a drink — di - vine. — But might I of Jove's nec - tar sip, — I would — not change for thine.

THE DRUNKEN SAILOR

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TRADITIONAL FOLK SONG

Brightly

Dm C

Oh, what shall we do with the drunk - en sail - or? What shall we do with the drunk - en sail - or?

Dm C Dm

What shall we do with the drunk - en sail - or, ear - lye in the morn - ing? Way, hey, and up she ris - es,

C Dm C Dm

way, hey, and up she ris - es, way, hey and up she ris - es, ear - lye in the morn - ing.

DUKE'S PLACE (C Jam Blues)

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Lyrics by
RUTH ROBERTS, BILL KATZ
and ROBERT THIELE
Music by
DUKE ELLINGTON

Moderately fast swing (♩ = ♩♩)

F7 Bb9

Ba-by, take me down to Duke's Place. Wild-est box in town is Duke's Place.
Sax-es do their tricks in Duke's Place. Fel - las swing their chicks in Duke's Place.

Gm7 C7sus C7 F Dm7 |1. Gm7 C7 |2. Gm7 C7 F7

Love that pia - no sound in Duke's Place. You find your-self a seat, and when you wan-na eat, you
Come on, get your kicks in Duke's Place.

Bb9 F7

look a-round and yell, "Wait - er." — You fill your cup chock - full of dreams and drink it up. — You're jet-tin' a - long with your

C13 F Dm7 Gm7 C9 F7

girl - ie. — It's af-ter three o - clock, but ba-by, it's ear - ly. — If you've nev-er been to Duke's Place,

Moderately fast swing (♩ = ♯♩)

B^b9 Gm7 C7sus C7 F F9(13)

take your toot-sies in-to Duke's Place. Life is in a spin in Duke's Place.

EARLY MORNIN' RAIN

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Words and Music by
GORDON LIGHTFOOT

Moderato

F Fmaj7 F6 F C

In the ear - ly morn - in' rain. with a
Out on run - way num - ber nine, big seven -
Hear the might - y en - gines roar, see the
This old air - port's got me down, it's the no

Gm C6 F F6 F

dol - lar in my hand, with an ach - in' in my
o - seven set to go, well, I'm stand - in' on the
sil - ver bird on high, she's a way and west - ward
earth - ly good to me, 'cause I'm stuck here on the

Gm Gm6 Gm F

heart, and my pock - ets full of sand,
grass, where the cold wind blows.
bound, far a - bove the clouds she'll fly,
ground, as cold and drunk as I can be.

Gm Gm6 Gm

I'm a long way from home, and I
Well, the liquor tast - ed good, and the
where the mornin' rain don't fall, and the
you can't jump a jet plane like you

C7 F

miss my loved one so in the ear - ly morn - in'
wom - en all were fast, well, there she goes, my
sun al - ways shines, she'll be fly - in' o'er my
can a freight train, so I'd best be on my

Fmaj7 F6 Fmaj7 Gm C6 F B^b F D.C.

rain and she's no place to go.
friend, in roll - in' now at last.
home a - bout three hours time.
way in the ear - ly mornin' rain.

Featured in the Paramount Picture "EASY LIVING"

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RALPH RAINGER

Moderate (♩ = 7/8)

E^b Edim Fm B^b7 E^b Cm A^b A^bm E^b C7
 Liv-ing for you is eas - y liv-ing. It's eas - y to live when you're in love, and I'm so in love, there's
 nev-er re-gret the years I'm giv-ing. They're eas - y to give, when you're in love, I'm hap-py to do what -

1. Fm B^b9 B^b7(♯5) E^b Edim Fm7 B^b7 2. Fm B^b9 E^b Fm7 F[♯]dim E^b
 noth - ing in life ___ but you. I ev - er I do ___ for you. For

B7 G^b7 B7 G^b7 B7
 you, may - be I'm a fool but it's fun. ___ Peo - ple say you rule me with one ___ wave of your hand; -

A^bm Fm7 B^b7 B^b+ E^b Edim Fm B^b7
 ___ dar - ling it's grand. ___ They just don't un - der - stand. Liv - ing for you is eas - y liv - ing. It's

E^b Cm A^b A^bm E^b C7 Fm B^b9 E^b
 eas - y to live when you're in love. And I'm so in love, there's noth - ing in life ___ but you. ___

From the Broadway Musical Production "ANNIE"

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All Rights ReservedWords by MARTIN CHARNIN
Music by CHARLES STROUSE

Rubato

Am G C Fm C Fm C E7
 I re - mem - ber the way our saint-ed moth - er ___ would sit and croon us ___ her lull - a - by. She'd say,

Am G C Fm C E/B Am E Am G
 "Kids, there's a place that's like no oth - er; ___ you got - ta get there ___ be - fore you die. You don't get there by play - in' from the

C Fm C Fm C E7 Am G C Fm
 rule book; ___ you stack the a - ces, ___ you load the dice!" Moth - er dear, oh I know you're down there lis - t'nin'; ___ we're gon - na

C E/B Am G7 C C7 F Ab7 C E7/B

fol - low your sweet ad - vice to: { Eas - y Street! Eas - y Street! Where you
Eas - y Street! Eas - y Street! Where the

Am D7 G9 G7 C C7 F Fm6 C A7

sleep 'til noon (Yeah yeah yeah!). She'd re - peat: "Eas - y Street! bet - ter
rich folk play (Play all day!). Move them feet Eas - y Street; when you

1. D7 G7 C E7 2. D7 G7 C/G F7 C/G F7 C/G F7 C9

get there soon." You don't get there, stay!

From the Broadway Musical Production "HAIR"
EASY TO BE HARD

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NAT SHAPIRO and UNITED ARTISTS MUSIC CO., INC.
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Words by JAMES RADO
and GEROME RAGNI
Music by GALT MacDERMOT

Moderately slow

Fmaj7 D7 Fmaj7 D7 G

How can peo - ple be so heart - less? How can peo - ple be so cruel? Eas - y to be hard,
How can peo - ple have no feel - ings? How can they ig - nore their friends? Eas - y to be proud,

1. Am D7 G Am D7 G 2. G7 C Gm C Gm

eas - y to be cold. "No." Es - pe - cially peo - ple who care a - bout stran - gers, who

C Gm C Gm Am D7 Am D7 Am D7 G

care a - bout e - vil and so - cial in - jus - tice. Do you on - ly care a - bout the bleed - ing crowd? How a - bout a need - ing friend?

Fmaj7 D7 Fmaj7 D7 G

{ How can peo - ple be so heart - less? How can peo - ple be so cruel? Eas - y to give in,
{ How can peo - ple have no feel - ings? You know I'm hung up on you. Hard to sur - ren - der,

1. Am D7 G 2. G7 Am D7 Fmaj7 D7

eas - y to help out. How can peo - ple be so heart - less?
hard to be eas - y.

Fmaj7 D7 G Am D7 G Am D7

How can peo - ple be so cruel? Eas - y to be hard, eas - y to be cold. Eas - y to be
proud, eas - y to say "No." Eas - y to be

Repeat and fade

From the M-G-M Motion Picture "SWEET BIRD OF YOUTH"

EBB TIDE

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Lyric by CARL SIGMAN
Music by ROBERT MAXWELL

Slowly

G7 Cmaj7 Am7 Dm7 G7 C Bb6

First the tide _____ rush-es in, _____ plants a kiss _____ on the shore, then rolls _____ out to sea, _____ and the
rush _____ to your side _____ like the on - com-ing tide with one _____ burn-ing thought; _____ will your

1. A7 Dm7(b5) G7 2. A7 A7/E A7(b5)/Eb Dm E7

sea _____ is ver - y still once more. So I arms _____ o-pen wide? At last we're face to face and as we

Am Am7/G Fm6 C/G C+/G# Am7 Dm7 G7 rit. C a tempo Am7

kiss through an em-brace I can tell, I can feel, you are love, you are real, real - ly mine _____ in the rain _____ in the

Fm6 Dm7 G7 Cmaj7 Am7 Dm7 G7 Cmaj7 Am7 Dm7 G7 Cmaj7

dark, in the sun. Like the tide _____ at its ebb _____ I'm at peace _____ in the web of your arms. _____

ELMER'S TUNE

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Words and Music by
ELMER ALBRECHT, SAMMY GALLOP
and DICK JURGENS

Moderately (♩ = ♩♩)

G7 C6/9

Why are the stars al - ways wink - in' and blink - in' a - bove? What makes a fel - low start think - in' of
la - dy of eight - y go out on the loose? Why does a gan - der me - an - der in
gur - dies, the bird - ies, the cop on the beat; the can - dy mak - er, the bak - er, the

To Coda ⊕ 1. D7 G9 G+ C

Dm7 G7(#5) C6/9 G7

fall - in' in love? It's not the sea - son, the rea - son is plain as the moon; _ it's just El - mer's tune. What makes a
search of a goose? What puts the kick in a chick - en, the mag - ic in June? _
man on the street; the cit - y charm - er, the farm - er, the man in the moon, _

2. D7 G9 C6/9 F C F C

It's just El - mer's tune. Lis - ten, _____ lis - ten, _____ there's a lot you're li' - ble to be miss - in' _____

D.S. § al Coda

D7 G7 Dm7 G7

Sing it, _____ swing it, _____ an - y old way and an - y old time. _ The hur - dy

⊕ Coda D7 G7 C6/9

all sing El - mer's tune. _

EL CHOCLO

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A.G. VILLOLDO

Tango

Chords: Fm, C7, Fm, F7, Bbm, Fm, C7, Fm, Eb7, Ab, Cm7, Bdim, Eb7, Ab, C7, Fm, G7, C, N.C., C7, F, C7, F3, D7, Gm, G7, Gm7, C7, F, D.S. al Coda, Coda: Fm, C7, Fm

EL CUMBANCHERO

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Spanish Words and Music by
RAFAEL HERNANDEZ

Lively

Chords: Cm, Bb, Ab, Gm, Fm, Eb, Dm(b5), F#dim, G7, Cm, Bb, Ab7, G7, Cm, Cm, C7, Fm, G7

Lyrics:
 A cum-ba, cum-ba, cum-ba, cum-ban - che-ro. A bon-go, bon-go, bon-go, bon-go - se-ro. Pri-qui-
 ti que va - so - nan-do el cum-ban - che-ro bon-go - se-ro que se va, bon-go-se-ro que se va. A
 va. va. Y sue - ña - si el tam - bor, bi-ri-qui - ti, bum-bum -
 bá. Y vuel - ve a re - pi - car, bi-ri-qui - ti, bum-bum - ba. A

Directions: To Next Strain, Fine, D.S. al Fine

ELUSIVE BUTTERFLY

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Words and Music by
BOB LIND

Moderately

C Dm G7 C

1. You might wake up some morn - in', _____ to the sound of some-thing mov - ing past your win - dow in the
2. Out on the new hor - i - zon, _____ you may see the float - ing mo - tion of a dis - tant pair of

Dm G7 Dm G7 C

wind. _____ And if you're quick e - nough to rise, you'll catch the fleet - ing glimpse of some - one's fad - ing shad - ow. _____ }
wings. _____ And if the sleep has left your ears, you might hear foot - steps run - ning through an o - pen mead - ow. _____ }

Dm G7 C G7 C Dm

Don't be con - cerned, _____ it will not harm you; _____ it's on - ly me pur - su - ing some-thing I'm not sure of. _____ A - cross my dream, _____

G7 C G7

_____ with nets of won - der, _____ I chase the bright e - lus - ive but - ter - fly of love. _____ love. _____

1. C 2. C

ELVIRA

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Words and Music by
DALLAS FRAZIER

Moderately

C G7 C Verse: C7

El - vir - a, El - vi - ra. My heart's on fi - re for El - vir - a. 1. Eyes that look like

G7 C7

heav - en, lips like cher - ry wine, that girl can sho' nuff make my lit - tle light shine. _____ I get a fun - ny

F7 C7 G7 C7 C Chorus: C

feel - ing up and down my spine, 'cause I know that my El - vir - a's mine. _____ I'm sing - in' El - vir - a.

G7 C C B C

El - vir - a. My heart's on fi - re for El - vir - a. Gid - dy - up, a oom pa - pa oom pa - pa mow mow,

B C G7 C 1. C 2. C D.S. *al fade*

gid - dy - up, a oom pa - pa oom pa - pa mow mow. Hi - yo Sil - ver, a - way. _____ 2. To - way. _____ El -

Verse 2:

Tonight I'm gonna meet her
At the Hungry House Café,
And I'm gonna give her all the love I can.
She's gonna jump and holler
'Cause I saved up my last two dollars,
And we're gonna search and find that preacher man.
(To Chorus:)

From "THE AMERICANIZATION OF EMILY"

EMILY

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Lyrics by JOHNNY MERCER
Music by JOHNNY MANDEL

Moderately slow

Cmaj7 Am7 Dm7 G7 G7(b9) C Am7 Gm7/C C7(b9) Fsus F Fmaj7 Fm6

Em - i - ly, Em - i - ly, Em - i - ly has the mur - mur-ing sound of May. All

A/C# F#m7 Bm7 Bm7/E E7(b9) Am7 D9 Dm7 G7(#9)

sil - ver bells, cor - al shells, car - ou - sels and the laugh - ter of chil - dren at play say

Cmaj7 Am7 Dm7 G7 G7(#5) Cmaj9 D#9(b5) C7 C7(#5) Fmaj7 F(#5) F6 Bm7/E E7(b9)

Em - i - ly, Em - i - ly, Em - i - ly. And we fade to a mar - vel - ous view, two

Am B7(#9) B7(b9) Em7 A9 C#dim Dm7 G7 G7(#5) Em7 A9 A7(#5) Dm9

lov - ers a - lone and out of sight see - ing im - a - ges in the fire - light. As my eyes vis - ual -

Fm9(#5) Fm6 Fm7 Em7 A9 A7(#9) Dm7 G9 G7(#5) C6 Am9 Dm7 G7(b9) C6/9

ize a fam - i - ly, they see dream - i - ly, Em - i - ly too. too.

EMPEROR WALTZ

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JOHANN STRAUSS

Moderate waltz

C G7/D C G7/B /D C/E G7 C

G7/D C#dim7 Dm F Cmaj7/G F Dm7 G7 C Dm/F

G7 C Dm/F

E7/G# Am G7/B G7/D G7 C

ENCHANTED SEA

Words and Music by
FRANK METIS and
RANDY STARR

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Moderately slow

Am G Am G Am B \flat A Am G Am

There is a sea, the En-chant-ed Sea, that on-ly lov-ers know. It sings a song as it flows a-

G Am B \flat A Dm Dm7 Dm6 Dm7 Dm Dm7 Dm Dm7 Dm6 Dm7

long with waves that whis-per low. When love is true, it will be end-less and deep as the

Dm E Am G Am G Am B \flat A A

deep blue sea. Your ten-der love brings the mag-ic of the En-chant-ed Sea to me. There me.

EVERYDAY

Words and Music by
NORMAN PETTY and
CHARLES HARDIN

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Moderately

E A/E B/E A/E E A/E B/E A/E E C \sharp 7

Oh, ev-er-y day —
ev-er-y-day —

F \sharp m7 B G \sharp m7 C \sharp m7 F \sharp m7 B7 G \sharp m7 C \sharp m7 F \sharp m7 B7sus

it's a get-tin' clos-er; go-ing fast-er than a roll-er coast-er } Love like yours will sure-ly come my —
seems a lit-tle fast-er. All my friends, they say, "Go on up and ask her."

E A/E B/E A/E B/E E9 A C/D D C/D

way. Yeah, Oh, ev-er-y-day — seems a lit-tle strong-er, and ev-er-y-day — lasts.

D G C/G G C B A/B

— a lit-tle long-er. Come what may, — do you ev-er long for true love from me like I long — for you, ba-by? Say

E C \sharp m7 F \sharp m7 B G \sharp m7 C \sharp m7 F \sharp m7 B G \sharp m7 C \sharp m7 F \sharp m7 B7sus

ev-er-y day — seems a lit-tle clos-er; go-ing fast-er than a roll-er coast-er. Love like yours will sure-ly come my —

E A/E B/E A/E G \sharp m7 C \sharp m7 F \sharp m7 B7sus F \sharp m7 B7 B/E A/E E A/E

way. Yes, a love like yours will sure-ly come my

B/E A/E E C \sharp m7 F \sharp m7 F \sharp m7/B E C \sharp m7 F \sharp m7 F \sharp m7/B F \sharp m7 E9

(way.) Ooh, ev-er-y day. Ooh, ev-er-y Ooh, —

1.3.4. etc. Repeat and fade 2. D.S. §

THE ENTERTAINER

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By SCOTT JOPLIN

Not fast
N.C.

The musical score for "The Entertainer" is presented in ten staves. The first staff begins with the tempo marking "Not fast" and the instruction "N.C." (No Chords). The second staff starts with a key signature change to one sharp (F#) and includes a variety of guitar chords such as C, C7/G, F, C/E, /G, G7, C, G, C, C7/G, F, C/E, and Cm6/Eb. The third staff continues with chords D7, G7, C, C7/G, F, C/E, /G, G7, and C. The fourth staff features chords C7/Bb, F/A, Fm/Ab, C/G, G7, and C, and includes a "To Coda" section with first and second endings. The fifth staff has chords C, F, Fm, C/E, and C. The sixth staff includes /E, Cm6/Eb, G/D, D7, G7, and C. The seventh staff contains F, Fm, C/E, C7, F, F#dim7, C/G, D7, and G7. The eighth staff is divided into two parts: the first part has C, C, and G, with a "D.S. al Coda" instruction; the second part has C, F, Bb, Dm, and Gm, with a "Coda" instruction. The ninth staff includes /Bb, Gm, G#dim, F/A, Dm, E7, Am, C7/G, F, Bb, and Dm. The tenth staff contains Gm, /Bb, Gm, G#dim, F/A, D7, F/C, C7, F, N.C., F, F, and F#dim7. The eleventh staff has C/G, D7, G7, C, Dm/F, and C. The twelfth staff includes G7, Ebdim7, C/E, N.C., and Dm/F. The final staff contains C, F, C/G, F#dim7, C/G, D7, G7, C, N.C., and C, with first and second endings.

EVERYTHING OLD IS NEW AGAIN

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Words and Music by
PETER ALLEN and
CAROLE BAYER SAGER

Moderate swing (♩ = ♩♩)

C D9 C C/B♭ A7 D9

When trum-pets were mel-low and ev-'ry gal on-ly had one fel-low, no need to re-
your Long Is-land Jazz Age par-ties, wait-er, bring us some more Ba-car-dis, we'll or-der now what they
Don't throw the past a-way, you might need it some rain-y day. Dreams can come

To Coda ⊕ 1.

G7sus G7 C C/B♭ F/A A♭7(♭5) G7 C C7/B♭ F/A A♭7(♭5) G7 C

mem-ber when _ 'cause ev-'ry-thing old is new a-gain... Danc-in' at
or-dered then, _ 'cause ev-'ry-thing old is
true a-gain, _ when ev-'ry-thing old is

G7 C E7 B♭7(♭5) A7

new a-gain... Get out your white suit your tap shoes and tails, _ let's go back-wards when all _

D13 G13 G7(♯5) D.C. al Coda

_ else fails. _ And mov-ie stars you thought were long dead now are _ framed be-side your bed. _

⊕ Coda

G7 C C/B♭ F/A A♭7(♭5) G7 C E7

new a-gain... Get out your white suit, your tap shoes and tails. _

A7 D13 G7 N.C. G7 E♭

Put it in back-ward when for-ward fails. _ But leave _ Gret-a Gar-bo a-lone, _ be a mov-ie star on your own. _ And don't _throw the

F7 E♭ Gm7 C7 F7 B♭7 E♭ E♭/D♭ A♭/C B7(♭5)

past a-way, _ you might need it some rain-y day. _ Dreams can come true a-gain, _ when ev-'ry-thing old is

B♭7 E♭ E♭/D♭ A♭/C B7(♭5) B♭7 E♭ freely Cm7 F7 B♭7 E♭ a tempo

new a-gain. _ I might fall _ in love with _ you a-gain. _

EV'RY DAY OF MY LIFE

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Words and Music by
JIMMIE CRANE and
AL JACOBS

Moderately

Ev - 'ry day of my life, I'll be in love with you. Ev - 'ry day of my
 life, I prom - ise I'll be true. I'll nev - er make you cry, and as the years go by
 I'll al - ways try to do what pleas - es you. Ev - 'ry day of my life, I'll need you close to me,
 and if I have my way, that's where you'll al - ways be. I'll prove how much I love you
 o - ver and o - ver a - gain, ev - 'ry mo - ment I live, ev - 'ry day of my life.

FALLING IN LOVE AGAIN

(Can't Help It)

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Words and Music by
FREDERICK HOLLANDER
Revised Lyric by SAMMY LERNER

Slow waltz

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 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!

From the M-G-M Motion Picture "FAME"

FAME

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Lyric by DEAN PITCHFORD
 Music by MICHAEL GORE

Moderate dance beat

Fm Db/F Fm

Verse:

Db/F Bbm7 C7 Fm C7/G Fm/Ab Bbm7

Ba-by, look at me and tell me what you see.
 Ba-by, hold me tight, 'cause you can make it right.

Eb Bb Db Eb C7/E Fm

You ain't seen the best of me yet. Give me time; I'll make you forget the rest. I've got more
 You can shoot me straight to the top. Give me love and take all I got to give. Ba-by, I'll

C7/G Fm/Ab Bbm7 Eb

in me, and you can set it free. I can catch the moon in my hand.
 be tough. Too much is not enough. I can ride your heart till it breaks.

Chorus:

Bb C7sus C7 Fm Bbm7 Db/Eb Eb

Don't you know who I am? } Re-mem-ber my name, fame! I'm gon-na live for-ev-er.
 Ooh, I got what it takes. }

C7sus C7 Fm Bbm7 Db/Eb Eb C7sus C7

I'm gon-na learn how to fly high! I feel it com-in' to-geth-er. Peo-ple will see me and die.

Fm Bbm7 Db/Eb Eb C7sus C7 Fm

Fame! I'm gon-na make it to heav-en. Light up the sky like a flame; fame!

Bbm7 Db/Eb Eb C7sus C7 Fm

I'm gon-na live for-ev-er. Ba-by, re-mem-ber my name. (Re-mem-ber, re-mem-ber, re-mem-ber, re-mem-ber,

re-mem-ber, re-mem-ber, re-mem-ber, re-mem-ber.)

Bbm7 C7 Fm Db Bbm7 C7 Fm

name. fame!

1. 2. D.S. § ad lib. and fade

FASCINATION

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Words by DICK MANNING
 Music by F.D. MARCHETTI

Moderate waltz

Chords: C, C/E, Ebdim, Dm, A7, Dm, Dm7/G, G7, Dm, G7, C

It was fas - ci - na - tion I know, and it might have end - ed right then at the start.
 na - tion I know, see - ing you a - lone with the moon - light a - bove:
 Just a pass - ing glance, just a brief ro - mance, and I might have gone on my way emp - ty heart - ed.
 then I touched your
 It was fas - ci - hand, and next mo - ment I kissed you. Fas - ci - na - tion turned to love.

FEELINGS

(¿Dime?)

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Spanish Lyrics by THOMAS FUNDORA
 English Words and Music by MORRIS ALBERT

Moderately

Chords: Em, Em/D#, Em/D, A7, Am7, D7, G, F#m7, B7, Em, Em/D#, Em/D, A7, Am7, D7, G, E7, C, Am7, D7, Bm, E7, Am, D7, Bm, E7, C, Am7, D7, Bm, E7, Am, D7, F#m7, B7, B7(b9), Em, Em/D#, Em7/D, A7, Am7, D7, G, E7(♯5), E7, C, Am7, D7, Bm, E7, Am, D7, F#m7, B7, B7(b9), C, Am7, D7, Bm, E7, Am, D7, Bm, E7

Feel - ings, _ noth - ing more than feel - ings, _ try - ing to for - get my feel - ings of love.
 Tear - drops _ roll - ing down on my face, _ try - ing to for - get my _ feel - ings of love.
 Feel - ings, for all my life I'll feel it. I wish I'd nev - er met _ you girl; you'll nev - er come a - gain.
 Feel - ings, wo wo wo, feel - ings, wo wo wo, feel you a - gain in my arms.
 Feel - ings, _ feel - ings like I've nev - er lost you, _ and feel - ings like I'll nev - er _ have you _ a - gain in my heart.
 Feel - ings, for all my life I'll feel it. I wish I'd nev - er met you, girl; you'll nev - er come a - gain.
 Feel - ings, wo wo wo, feel - ings, wo wo wo, feel - ings, a - gain in my arms.

FANTASIE IMPROMPTU

By FREDERIC CHOPIN

Moderately

FASCINATING RHYTHM

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Words by IRA GERSHWIN
Music by GEORGE GERSHWIN

Moderately

FINLANDIA

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JEAN SIBELIUS

Moderately

Chords: F, C7/B \flat , F/A, C7/G, F, C7/B \flat , F/A, B \flat , C7/G, F, C7/B \flat , F/A, C7/G, F, C7/B \flat , F/A, B \flat , C7/G, F, /E, Dm, F/A, C, Gm, D7/A, Gm/B \flat , F/C, B \flat , Gm6/B \flat , A, F, /E, Dm, F/A, C, Gm, D7/A, Gm/B \flat , F/C, Gm7/C, C7, F

THE FIRST NOEL

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TRADITIONAL

Moderately slow

Chords: A7, D, Bm, A, Em/G, D/F \sharp , G, D, G, D/F \sharp , D, A7/E, D/F \sharp , G, A7/E, D/F \sharp , D/A, A7/C \sharp , D, A7, D, Bm, F \sharp m, D, G, D, A/C \sharp , Bm, D/A, G, D, A7/E, D/F \sharp , A7, D, D

Lyrics:
 1. The first Noel, the angel did say, was to
 2. (They) look - ed up - and saw a star, shin - ing
 3. (This) star - drew nigh to the north - west; o - ver
 cer - tain poor shep - herds in fields as they lay; in
 in Beth - le - hem it - yond them far; and
 fields where they earth lay keep - ing their sheep, on a cold win - ter's
 there it did both there gave great and light, stay, right o - ver the
 night that was so deep. } No - el, No - el, No -
 tin - ued both the day and sus night. }
 place where Je - sus lay. }
 el, No - el, born is the King of Is - ra - el. 2. They - el.
 3. This -

Verse 4:
 Then entered in those Wise Men three,
 Full rev'rently upon their knee,
 And offered there in His presence,
 Their gold and myrrh and frankincense.
 Noel, Noel, Noel, Noel,
 Born is the King of Israel.

From the Metro-Goldwyn-Mayer Musical Production "SINGIN' IN THE RAIN"

FIT AS A FIDDLE

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Words by ARTHUR FREED
Music by AL HOFFMAN and AL GOODHEART

Moderate swing (♩ = 7/8)

Fm7
Bb7
Fm7
Bb7
Eb6
Ebmaj7

Fit as a fid - dle and read - y for love; — I could jump o - ver the
 Have - n't a wor - ry, I have - n't a care, — feel like a feath - er that's
 Hi did - dle did - dle, my ba - by's o - kay. — Ask me a rid - dle, oh

Eb6
Ebmaj7
Fm7
Bb7
To Coda ⊕
1. Eb
Fm7
Bb6
2. Eb
Ab

moon up a - bove. — Fit as a fid - dle and read - y for love. — love. —
 float - ing on air. — Fit as a fid - dle and read - y for
 what did she say? — Fit as a fid - dle and read - y for

Eb
Ab7
Eb6
Eb7
Ab
F7

— Soon the church bells will be ring - ing, and I'll march with Ma and Pa. How those church bells will be

Bb7
Fm
Bb6
D.C. al Coda
⊕ Coda
Eb
Ab
Eb

ring - ing, with a hey, nonn - y, nonn - y and a hot - cha cha!
 love. —

FIVE FOOT TWO, EYES OF BLUE

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Words by SAM LEWIS and JOE YOUNG
Music by RAY HENDERSON

Brightly

C
E7
A7
D7
To Coda ⊕
1. G7
G7(#5)
C

Five foot two, eyes of blue, but oh, what those five foot could do. — Has an - y - bod - y seen my girl? —
 Turned up nose, turned down hose, nev - er had no oth - er beaus. — Has an - y - bod - y
 could she love, could she woo? Could she, could she, could she coo? — Has an - y - bod - y

D9
G7
2. G7
C6
F6/C
C6
E7
A7
Em7
A7

— seen my girl? — Now if you run in - to a five foot two, cov - ered with fur, —

D7
G7
D.C. al Coda
G7(#5)
⊕ Coda
G7
C6

dia - mond rings and all those things, bet - cha' life it is - n't her. — But
 seen my girl? —

From the MGM/UA Motion Picture "THE SECRET OF NIMH"

FLYING DREAMS

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Lyrics by PAUL WILLIAMS
Music by JERRY GOLDSMITH

Moderate waltz

C2 Dm7/C G9sus/C C2 D7/C G/B Dm7 G/D

Dream by night, wish by day; love be-gins this way. Lov-ing starts when o - pen hearts touch and stay.

C2 Dm7/C G9sus G7 C2 D7/C G/B Dm7 G/D E^b

Sleep for now; dream-ing's how lov-er's lives are planned; fu-ture songs and fly-ing dreams hand in hand. Love it seems made

F7/E^b A^bm6/E^b E^b F7/E^b B^b/D D^b

fly - ing dreams so hearts could soar. Heav-en sent, these wings were meant to prove once more that love is the

G9sus C2 Dm7/C G9sus/C C2 D7/C G/B

key, love is the key. You and I touch the sky, the ea-gle and the dove. Night-in-gales, we keep our sails

Dm7 G9sus C G7sus/C C G7sus/C C G7sus/C C C C

filled with love. 1. (4.) And love, it seems made fly - ing dreams to bring you home to me. free. me.
2. Ev - er strong our fu - ture song; to sing it must be key. 4. And
3. Ev-'ry part is from the heart and love is still the

FOR ME AND MY GAL

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Words by EDGAR LESLIE
and E. RAY GOETZ
Music by GEO. W. MEYER

Moderately

Am7 D7 G Am D7 G

The bells are ring - ing _____ for me and my gal. _____ The birds are sing - ing _____ for me and my gal. _____

B7 Em6/B B7 Em B7 Em Em7 A7 Dm6/A Adim

— Ev-'ry-bod-y's been know - ing _____ to a wed-ding they're go - ing. _____ And for weeks they've been sew - ing, _____

A7 D7 Cmaj7/D D7 N.C. Am7 D7 G

— ev-'ry Su - sie and Sal. _____ They're con - gre - gat - ing _____ for me and my gal. _____ The Par - son's

Am D7 B Em6/B Bdim B7 D7 Gdim G7 Dm7 G7

wait - ing _____ for me and my gal. _____ And some-time I'm goin' to build a lit - tle home for two, _____ for

C C[#]dim7 G[#]dim7 D7 Am D7 G D7 G

three or four _____ or more, in Love - land, _____ for me and my gal. _____ The bells are gal. _____

FOOTLOOSE

Written by
KENNY LOGGINS and
DEAN PITCHFORD

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Bright rock
N.C.

Verse:
1. I been work-in' so hard; I'm punch-in' my card. Eight hours, for what?
Oh, tell me what I got. I've got this feel-in', that time's just hold-in' me down.
I'll hit the ceil-ing, or else I'll tear up this town.

Chorus:
1.3.4. To-night I got-ta cut loose, foot-loose; kick-off your Sun-day shoes. Please, Lou-ise, pull me off-of my
knees. Jack, get back; come-on be-fore we crack. Lose your blues, ev-'ry-bod-y cut foot-
loose. ev-'ry-bod-y cut foot- ev-'ry-bod-y cut foot-

Bridge:
loose.
First, you've got to turn-me a-round, sec-ond, and put-your feet-on the ground. Third, now take a hold-of your soul.
I'm turn-in' it blues, ev-'ry-bod-y cut, ev-'ry-bod-y cut.

Chorus 2:
Loose, footloose,
Kick off your Sunday shoes.
Ooh-ee, Marie,
Shake it, shake it for me.
Whoa, Milo,
Come on, come on let's go.
Lose your blues,
Everybody cut footloose.

Verse 2:
You're playin' so cool,
Obeying every rule.
Dig way down in your heart.
You're burnin', yearnin' for some...
Somebody to tell you
That life ain't passin' you by.
I'm tryin' to tell you
It will if you don't even try;
You can fly if you'd only cut...
(To Chorus:)

FOR ALL WE KNOW

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Words by SAM M. LEWIS
Music by J. FRED COOTS

Moderately

For all we know we may nev - er meet a - gain. _____ Be - fore you go make this
 mo - ment sweet a - gain. _____ We won't say "Good - night" un - til the last min - ute. I'll
 hold out my hand and my heart will be in it. For all we know this may on - ly be a dream. _____
 _____ We come and go like a rip - ple on a stream. _____ So love me to - night: to -
 mor-row was made for some, to - mor-row may nev - er come, for all we know. For know. _____

Chords: F, G7, Gm7, C7, F, D7, Gm, Bbm, C7, G#dim, F/A, Abdim, Gm7, C7, F, Dm7, Gm7, C7, F, G7, Gm7, C7, F, D7, Gm, Bbm, C7, G#dim, F/A, E7(7b5), E7(7b5), E7, A7, Am7(b5), D7, Gm7, Bbm6, C7, Gm7, C9, F, Abdim, Gm7, C9, F

FOR HE'S A JOLLY GOOD FELLOW

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TRADITIONAL

Brightly

For he's a jol - ly good fel - low, for he's a jol - ly good fel - low, for he's a jol - ly good
 fel - low, which no - bod - y can de - ny. _____ Which no - bod - y can de - ny, _____ which no - bod - y can de - ny. _____ For
 he's a jol - ly good fel - low, for he's a jol - ly good fel - low, for he's a jol - ly good fel - low, which no - bod - y can de - ny.

Chords: D7, G, C, G, D7, G, C, G/D, D7, G, C, G, C, G, C, G, C, G, D7, G, C, G/D, D7, G

FOR LENA AND LENNY

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By QUINCY JONES

Slow bounce (♩ = ♩♩)

C C#dim7 Dm7 D#dim7 C/E E7(#5) Fmaj7 Bb7 Ebmaj7 A7 (9/5)

1. Abmaj7 Dm7/G E9 A7 D7 Dm7 G9 2. Abmaj7 Dm7/G Abdim7 C9 Am7 Gm7

C9 C9(#5) F Gbdim7 G7(#5) C C9 C9(#5)

F F#dim7 Ab9 G7 C C#dim7 Dm7 D#dim7

C/E E7(#5) Fmaj7 Bb7 Ebmaj7 A9(b5) Abmaj7 Dm7/G G7(b9) C

From the United Artists Motion Picture "FOR YOUR EYES ONLY"

FOR YOUR EYES ONLY

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Lyrics by MICHAEL LEESON
Music by BILL CONTI

Moderately slow

Verse:

♩ G C/G G C/G

1. For your eyes on - ly can see me through the night.
your eyes on - ly, the nights are nev - er cold.

For your eyes on - ly I nev - er need to hide.
You real - ly know me, that's all I need to know.

Cmaj7 Bm7 Em7 Cmaj7 Am7/D

You can see so much in me, so much in me that's new.
May - be I'm an o - pen book, be - cause I know you're mine.

I nev - er felt un - til I looked at you. _____ } For your eyes
But you won't need to read be - tween the lines. _____ }

Chorus:

C/G Gmaj7 Em7 Am7 Am7/D C/G Gmaj7 Em7

on - ly _____ on - ly for you. _ You'll see what no one else can see, now I'm break - ing free. For your eyes on - ly, _____ on - ly for you. _ { The
The

C Am7 G/B Em7 Am7/D

love I know you need in me, the fan-ta-sy you've freed in me.
 pas-sions that col-lide in me, the wild a-ban-doned side of me. } On-ly for you, _____ for your eyes on-ly. _____ 2. For on-ly. _

1. G D.S. § 2. G

FOREVER'S AS FAR AS I'LL GO

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Words and Music by
 MIKE REID

Slowly

Ab(2) Gm Cm Ab(2) Gm

Cm Ab(2)

Verse:

Eb Bb/Eb Eb Abmaj7 Ab6

1. I'll ad - mit I could feel it the first time that we touched. _ The look in ___ your eyes _

Ab/Bb Bb Eb(2) Eb Cm7 Ab6 Ab

said you felt _ as much. _ But I'm not a man _ who falls so eas - i - ly. _ It's best that you know _

Chorus:

Abmaj7/Bb Bb Ab/Bb Bb Eb/G Ab Eb Eb(2)/G

where you stand _ with me. _ I will give you _ my heart _ faith - ful _ and true. _ and all the

Ab Gm Gm7 Cm7 Gm7 Ab(2) Ab

love it can hold, _ that's all I can do. _ But I've thought a - bout _____ how long I'll _ love you,

Eb/Bb Fm(11) Eb/G Ab(2) Ab/Bb Eb Ab/Eb

and it's on - ly fair _ that you know, _____ for - ev - er's _ as far _ as _ I'll _ go.

D.S. § 2.

Eb Ab/Eb Eb Eb/G Ab(2) Ab/Bb Bb Ab/Bb Bb Ab(2)

2. When there's go. For - ev - er's _ as far _____ as I'll go.

Gm Cm Ab(2) Gm Cm Ab(2)

Repeat ad lib. and fade

Verse 2:
 When there's age around my eyes and gray in your hair,
 And it only takes a touch to recall the love we've shared.
 I won't take for granted that you know my love is true.
 Each night in your arms, I will whisper to you. . .
 (To Chorus:)

FORTUNATE SON

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J.C. FOGERTY

Moderately bright

Verse:

Some folks are born made to wave the flag. Ooh, they're red, white and blue.
Some folks are born sil-ver spoon in hand. Lord, don't they help them-selves.
Some folks in-her-it star span-gled eyes. Ooh, they send you down to war.

And when the band plays "Hail to the chief", they point the can-non right at you.
But when the tax man comes to the door, Lord, the house looks like a rum-mage sale.
And when you ask them, "How much should we give?" they on-ly ans-er, "More! more! more!"

Chorus:

It ain't me, it ain't me... I ain't no ^{1. sen-a-tor's} _{2. mil-lion-aire's} _{3. mil-i-ta-ry} son. It ain't me, it ain't me;_

I ain't no for-tun-ate one. one. 1. 2. D.C. at Coda

Coda Repeat ad lib. and fade

I ain't no for-tu-nate one. It ain't me, it ain't me;_ I ain't no for-tun-ate one.

FRANKIE AND JOHNNY

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TRADITIONAL

Moderate blues

Frank-ie and John-ny were lov-ers; oh, Lord-y how_ they could love! They swore to be true_ to each

oth-er, true as the stars a-bove. He was her man, but he done_ her wrong. wrong.

Verse 2:
Frankie, she was a good woman,
As everybody knows;
Spent a hundred dollars
Just to buy her man some clothes.
He was her man, but he done her wrong.

Verse 3:
Frankie went down to the corner,
Just for a bucket of beer.
Said to the fat bartender,
"Has my lovin' Johnny been here?"
He was my man, but he's doin' me wrong."

Verse 4:
"Now, I don't want to tell you no stories,
And I don't want to tell you no lies.
I saw your man about an hour ago
With a gal named Nellie Bly.
He was your man, but he's doin' you wrong."

Verse 5:
Frankie, she went down to the hotel,
Didn't go there for fun.
Underneath her long red kimono
She carried a forty-four gun.
He was her man, but he done her wrong.

Verse 6:
Frankie looked over the transom
To see what she could spy.
There sat Johnny on the sofa,
Just loving up Nellie Bly.
He was her man, but he done her wrong.

Verse 7:
Frankie got down from that high stool,
She didn't want to see no more.
Rooty-toot-toot, three times she shot
Right through that hardwood door.
He was her man, but he done her wrong.

Verse 8:
Sixteen rubber-tired hearses,
Sixteen rubber-tired hacks,
They take poor Johnny to the graveyard,
They ain't gonna bring him back.
He was her man, but he done her wrong.

Verse 9:
The judge said to the jury,
"It's as plain, as plain can be,
This woman shot her lover,
It's murder in the first degree."
He was her man, but he done her wrong.

Verse 10:
Frankie mounted to be the scaffold.
As calm as a girl can be.
And turning her eyes to heaven.
She said, "Good Lord, I'm comin' to Thee."
He was her man, but he done her wrong.

Verse 11:
This story has no moral.
This story has no end.
This story only goes to show
That there ain't no good in men!
He was her man, but he done her wrong.

FRENESI

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English Lyrics by RAY CHARLES and S.K. RUSSELL
Spanish Words and Music by ALBERTO DOMINGUEZ

Moderately

It was Fi - es - ta down in Mex - i - co, _____ and so I stopped a - while to see the show. _____
Quie - ro que vi - vas só - lo pa - ra mí _____ y que tú va - yas por don - de yo voy, _____

— I knew that *fre - ne - si* meant "please love me", and I could say "*Fre - ne - si*." A love-ly se - ño - ri - ta caught my eye: —
 — *pa - ra que mi al - ma sea no - más de tí. bé - sa - me con fre - ne - sí. Da - me la luz que tie - ne tu mi - rar _____*

— I stood en - chant - ed as she wan - der'd by, _____ and nev - er know - ing that it came from me, I gent - ly sighed, "*Fre - ne -*
 — *y la an - sie - dad que en - tre tus la - bios ví, _____ e - sa lo - cu - ra de vi - vir ya - mar, que es más que a - mor. fre - ne -*

si." She stopped and raised her eyes to mine; her lips just plead - ed to be kissed. Her eyes were soft as can - dle -
si. *Hay en el be - so que te dí, al - ma, pie - dad, co - ra - zón; di - me que sa - bes tu sen -*

shine; so how was I to re - sist? _____ And now with - out a heart to call my own, _____ a great - er hap - pi - ness I've
tir, lo mis - mo que sien - to yo. _____ Quie - ro que vi - vas só - lo pa - ra mí _____ y que tú va - yas por don -

nev - er known _____ be - cause her kiss - es are for me a - lone; who would - n't say, "*Fre - ne - si?*"
de yo voy, _____ pa - ra que mi al - ma sea no - más de tí, bé - sa me con fre - ne - sí.

FRERE JACQUES

(Brother John)

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FRENCH FOLK SONG

Moderately

French: Frè - re Jac - ques, Frè - re Jac - ques, Dor - mez vous? Dor - mez vous?
 English: Are you sleep - ing, are you sleep - ing, Broth - er John, Broth - er John?

Son - nez les ma - ti - nes, son - nez les ma - ti - nes. Din, din, don! Din, din, don! Din, din, don!
Morn - ing bells are ring - ing, morn - ing bells are ring - ing. Ding, ding, dong! Ding, ding, dong! Ding, ding, dong!

FRIDAY ON MY MIND

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Words and Music by
 GEORGE YOUNG and
 HARRY VANDA

Moderately

A D A D A Em A D A D A

Mon-day morn-in' feels so bad. Ev-'ry - bod-y seems to nag me.
 more; I know of noth-in' else that bugs me,

G B E7 Am

Com - in' Tues-day I feel bet - ter. E - ven my old man looks good.
 more than work - in' for the rich man. Hey! I'll change that scene one day.

A Dm Ddim C E

Wednes-day just don't go. Thurs-day goes too slow. I've got } Fri - day on my mind.
 To-day I might be mad, to-mor - row I'll be glad, 'cause I'll have }

A F#m B E A C#m A C#m

Gon-na have fun in the cit - y. Be with my girl, she's so pret - ty.

D F#7 Bm D

She looks fine to - night, she is out of sight to me. To - night I'll spend my bread, to -

B D A E7

night, I'll lose my head to - night, I've got to get, to - night.

Am D G E Em A

Mon-day I'll have Fri - day on my mind. Do the five - day grind once

FROM A DISTANCE

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Lyrics and Music by
 JULIE GOLD

Slowly

G(2) D/G C/G G C(2) G/B D Em7 G/B C G/B Am Em/G D F# D

1. From a

Verse:

G(2) C(2)/G D/G G(2) C D G D/G C(2) G

dis - tance, the world - looks blue - and green, - and the snow - capped - moun - tains white. From a

G(2) C(2) C/E D/F# G G/B₃ C D G D/G G

dis - tance the o - cean meets - the stream, - and - the ea - gle - takes - to - flight. From - a

Cmaj7 D Em C G/B G/D D C G/B

dis-tance, there_ is_ har - mo-ny and it_ ech-oes through_the land. It's the voice of hope_ it's the

C G/B To Coda ⊕ C D 1. G D/G C/G G C G/B D D.S. ∞

voice of_ peace_ It's the voice of_ ev - 'ry_ man. 2. From a

2. Chorus: G D/G G G/B G/C C6 D D7/G G D/F# Em Em7 Am7 C/D D G

man. God_ is_ watch-ing us_ God_ is_ watch - ing us_ God_ is_ watch-ing us from a dis - tance_

G/B C D Em7 G/B C G/B

Am Em/G D/F# D G D/F# C/E G/D C Am Em D Em D/F# N.C. D.S. ∞ al Coda

3. From a

⊕ Coda

C D7 D/E Em Bm/D C G/B

heart_ of ev - 'ry_ man. It's the hope of_ hopes_ it's the

C G/B C D7 G G/B

love of_ loves_ This is the song_ of_ ev - 'ry_ man. And God_ is

Chorus:

G/C C6 D D7/G G D/F# Em Em7 1. Am7 C/D D7 G G/B

watch-ing us_ God_ is_ watch-ing us_ God_ is_ watch-ing us from a_ dis - tance_ Oh, God_ is_

2. Am7 C/D G Em7 G/B C G/B Am7 D/F# G

watch-ing us_ from a dis - tance. rit. slower

Verse 2:

From a distance, we all have enough,
 And no one is in need.
 There are no guns, no bombs, no diseases,
 No hungry mouths to feed.
 From a distance, we are instruments
 Marching in a common band;
 Playing songs of hope, playing songs of peace,
 They're the songs of every man.
 (To Bridge:)

Verse 3:

From a distance, you look like my friend
 Even though we are at war.
 From a distance I just cannot comprehend
 What all this fighting is for.
 From a distance there is harmony
 And it echoes through the land.
 It's the hope of hopes, it's the love of loves.
 It's the heart of every man.

From the United Artists Motion Picture "FROM RUSSIA WITH LOVE"

FROM RUSSIA WITH LOVE

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Words and Music by LIONEL BART

Moderately

From Rus-sia with love, I fly to you, much wis-er since my good-bye to you. I've tra-velled the
 Rus-sia I flew, but there and then, I sud-den-ly knew you'd care a-gain. My run-ning a-
To Coda
 world to learn I must re-turn from Rus-sia with love. I've seen plac-es, fac-es and smiled for a
 round is through: I fly to
 mo-ment, but oh, you haunt-ed me so. Still my tongue-tied young pride would not let my love for you show,
D.S. al Coda *Coda*
 in case you'd say no. To you, from Rus-sia with love.

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FUN, FUN, FUN

Words and Music by
 BRIAN WILSON and MIKE LOVE

Bright rock

1. Well, she got her dad-dy's car, and she cruised through the ham-burg-er stand now. Seems she for-
 girls can't stand her 'cause she walks, looks and drives like an ace now. She makes the
 knew all a-long that your dad was get-tin' wise to you now. And since he
 got all a-bout the li-brar-y like she told her old man now. And with her
 In-dy Five Hun-dred look like a Ro-man char-i-ot race now. A lot-ta
 took your set of keys you've been think-in' that your fun is all through now. But you can
 ra-di-o blast-in', goes cruis-in' just as fast as she can now.
 guys try to catch her, but she leads 'em on a wild-goose chase now. And {she'll} have fun, fun, fun {till her
 come along with me, 'cause we got a lot-ta things to do now. {we'll} now that
To Coda
 dad-dy takes } the T-Bird a-way. 2. Well, the *Solo ad lib.*
 dad-dy took }
 3. Well, you *D.S. al Coda* *Coda*
 fun, fun, fun now that dad-dy took the T-Bird a-way. Ooo, ooo, Ooo.

FUNICULI, FUNICULA

(A Happy Heart)

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By LUIGI DENZA
English Lyrics by
HOWARD JOHNSON

March tempo

Italian: Sta - se - ra, Ni - na mia, io son mon - ta - to Te lo di - rò? Te lo di -
English: Oh why should an - y heart be filled with sad - ness? We should be gay, we should be

rò? Co - là do - ve di - spet - ti n cor in - gra - to più far non può più far non
gay. Oh my, the world should all be filled with glad - ness in ev - 'ry way, in ev - 'ry

può Co - là co - cen - te è il fo - co, ma se fug - gi Ti la - scia star Ti la - scia star
way. A song can make most an - y - bod - y hap - py, so let us sing, yes let us sing.

E non ti cor - re ap - pres - so, e non ti strug - gi A ri - guar - dar, A ri - guar - dar
My song is full of life and good and snap - py; it's got the swing and ev - ery - thing.

Le - sti, le - sti, via, mon - tiam su là le - sti, le - sti, via mon - tiam su là, fu - ni - cu - li, fu - ni - cu -
Join the cho - rus, now's the time to start. Sing the cho - rus with a hap - py heart. Tra la la la la la la

là fu - ni - cu - li fu - ni - cu - là! via, mon - tiam su là, fu - ni - cu - li fu - ni - cu - là. la
la la la la, do your lit - tle part! Let the ech - o ring and sing it with a hap - py heart. heart.

FÜR ELISE

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LUDWIG VAN BEETHOVEN

Brightly

N.C. Am E Am N.C. Am E

1. Am N.C. Am C G Am E N.C.
2.

Am E Am N.C. Am E Am

From the Motion Picture "THE TIME, THE PLACE & THE GIRL"

A GAL IN CALICO

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Words by LEO ROBIN
Music by ARTHUR SCHWARTZ

Lightly with a lift

E^b Ebmaj7/D Eb6/C Ebmaj7/B^b Fm7 B^b9 B^b7(b9) E^b Ebmaj7/D

Met a gal in cal - i - co down in San - ta Fé; used to be her
Take my gal in cal - i - co down in San - ta Fé; guess I bet - ter

E^b6/C Ebmaj7/B^b Fm7 B^b9 E^bdim E^b A^b E^b Edim

Sun - day beau - 'til I rode a - way. Do I want her, do I want her
let her know - that I feel this way. Is she wait - in', is she wait - in'?

B^b7 Fm7 B^b9 D/E^b E^b Fm/B^bE^b G7/D G7(b5)/D^b C7 F9 B^b9

love? Yes, sir - ee! Will I win her, will I win her love? Wait 'n see!
She bet - ter be. Am I hop - in' to be rop - in' her? Yes, sir - ee!

E^b Ebmaj7/D Eb6/C Ebmaj7/B^b Fm7 B^b9 B^b7(b9) E^b Ebmaj7/D

Work - in' with a Ro - de - o, go from town to town. See most ev - 'ry
Gon - na quit the Ro - de - o, gon - na set - tle down, buy a bolt of

E^b6/C Ebmaj7/B^b Fm7 B^b9 E^bdim E^b A^b E^b B^bm7 E^b7 A^bmaj7 Fm7/E^b

kind - a gal, ev - 'ry kind - a gown. But who made my heart sing } Yip - pee Yi! Yip - pee
cal - i - co for a wed - din' gown. Then will I fence her in }

G7/D C7 F9(b5)/C^b B^b7 E^b Cm7 Fm7 B^b9 E^b Fm7 E^b B^b7 E^b Fm7 B^b7 E^b

Yo! My lit - tle gal in cal - i - co. co.

THE GANG THAT SANG "HEART OF MY HEART"

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Words and Music by
BEN RYAN

Moderately

G G/B B^bdim Am7 D7 Ddim D7 Ddim D7 G

"Heart of my heart," I love that mel - o - dy. "Heart of my heart" brings back a mem - o -

E7 A9 Gm6/B^b A7

ry. When we were kids on the cor - ner of the street, we were rough and read - y guys, but,

D C#/D C/D Ddim D7 G G/B Bbdim Am7 D7 Ddim D7

oh! how we could har - mo - nize, "Heart of my heart," meant friends were dear - er then.

Ddim D7 F#m7(b5) B7 A/C# Bm7(b5)/D B7/D# E7

Too bad we had to part. I know a tear would glis - ten if

A7 Am7 D7 G Am7 D7 G Am7 G

once more I could lis - ten to that gang that sang "Heart of my heart." heart."

GEE WHIZ

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Words and Music by
CARLA THOMAS

Slowly C13 F F+ Bb Bbm F F+ Bb C7

Gee whiz, look at his eyes; gee whiz, how they hyp - no - tize. He's got
whiz, whiz, he's all the joy, gee whiz, I could find in a boy. He's

F Dm Gm C7 F Dm Gm C7

ev - 'ry - thing - a girl could want; man, oh man, what a prize! Gee
aw - ful nice, it's par - a - dise; I hope I'm not his, be -

F Bb F F7 Gm C7 F Dm Gm C7 F F7

cause heav - en up a - bove knows how much I love that fel - low so.

Bb C7 F Dm G9 C7

An - gels sing of the love I bring; I hope our love will grow and grow. Oh, gee

F F+ Bb Bbm F F+ Bb C7 F

whiz, I love that guy; gee whiz, my, my, oh my. There are things we could

Dm F Dm Bb C7 F

do, I could say, "I love you;" but all I could say is, "Gee whiz."

GENTLE ON MY MIND

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By JOHN HARTFORD

Moderately bright

It's know-ing that your door is al-ways o-pen and your path is free to walk, that makes me tend to
leave my sleep-ing bag rolled up and stashed be-hind your couch. And it's know-ing I'm not shack-led by for - got-ten words and
bonds, and the ink stains that have dried up - on some line, that keeps you in the back-roads by the riv-ers of my
mem-'ry, that keeps you ev-er gen-tle on my mind. 1. C 2. It's not mind.

Verse 2:

It's not clinging to the rocks and ivy planted on their columns now that binds me,
Or something that somebody said because they thought we fit together walkin'.
It's just knowing that the world will not be cursing or forgiving when I walk along
Some railroad track and find that you're moving
On the backroads by the rivers of my memory and for hours
You're just gentle on my mind.

Verse 3:

Though the wheat fields and the clothes lines and junkyards and the highways
Come between us,
And some other woman crying to her mother 'cause she turned and I was gone.
I still run in silence, tears of joy might stain my face and summer sun might
Burn me 'til I'm blind,
But not to where I cannot see you walkin' on the backroads by the rivers flowing
Gentle on my mind.

Verse 4:

I dip my cup of soup back from the gurglin' cracklin' caldron in some train yard.
My beard a roughing coal pile and a dirty hat pulled low across my face.
Through cupped hands 'round a tin can I pretend I hold you to my breast and find
That you're waving from the backroads by the rivers of my memory ever smilin'.
Ever gentle on my mind.

CALCUTTA

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By HEINO GAZE

Moderately

I've kissed the girls of Na-ples. They're pret-ty as can be. I've al - so kissed some French girls who came from Pa - ree. The
Span-ish girls are love - ly, oh, yes, in - deed they are. But the la - dies of Cal - cut - ta are sweet-er by far. The
la - dies of Cal - cut - ta will steal your heart a - way. And af - ter it is stol - en, you'll say. I've
kissed the girls of Na - ples, I've kissed them in Pa - ree. But the la - dies of Cal - cut - ta do some-thing to me.

GEORGIA ON MY MIND

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Lyrics by STUART GORRELL
 Music by HOAGY CARMICHAEL

Moderately slow

Chord progression: Eb, G7, Cm, Cm7/Bb, F/A, Abdim, Db7, Eb, D7

Geor-gia, — Each day, — Geor-gia, — Geor-gia, — the whole day of through; just an old sweet song keeps a song of you, comes as sweet and clear as

1. Geor-gia on my mind. (Geor-gia on my mind.) moon-light through the pines. _____

2. _____

Chord progression: Cm6, Fm6, Cm7, Ab9, Cm6, Abdim, Cm7, F9, Cm, Cm/Bb, Cm/A, G7

Oth-er arms reach out to me; oth-er eyes smile ten-der-ly. Still in peace-ful

Chord progression: Cm7, D7, Gm, C7, Fm7, Bb7, Eb, G7

dreams I see the road leads back to you. Geor-gia, Geor-gia,

Chord progression: Cm, Cm7/Bb, F/A, Abdim, Db7, Eb, D7, Fm7, Fm7/Bb, Eb

no peace I find; just an old sweet song keeps Geor-gia on my mind.

DO THAT TO ME ONE MORE TIME

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Words and Music by TONI TENNILLE

Moderately slow

Chord progression: F, Dm, Bb, C7

1. Do that to me one more time, once is nev-er e-nough with a man like you. _____
 2. Pass that by me one more time, once just is -n't e-nough for my heart to hear. _____

Chord progression: F, Dm, Bb, C, A/C#

Do that to me one more time, I can nev-er get e-nough of a man like you. Whoa, _____
 Tell it to me one more time, I can nev-er hear e-nough while I got 'cha near. Whoa, _____

Chord progression: Dm, Db+, F/C, G7/B, Bb/C, C7

kiss me like you just did. Oh, ba-by, do that to me once a-gain. _____
 say those words a-gain like you just did. Oh, ba-by, tell it to me once a-gain. _____

1. _____ 2. _____

Chord progression: F, Dm, Bb, C, F

GET HAPPY

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Words and Music by
HAROLD ARLEN and TED KOEHLER

Moderate swing (♩ = 3/4)

For-get your trou-bles and just get hap - py. — You bet-ter chase all your cares a - way. — Sing Hal-le - lu-jah, come on, get
hap - py, — get read - y for the judge-ment day. — The sun is shin-in', come on get hap - py. — The Lord is wait-ing to take your hand. — Shout Hal-le -
lu-jah! come on get hap - py. — We're go - ing to the prom-ised land. We're head - in' 'cross the riv - er, — wash your sins 'way — in the
tide. It's all so peace-ful on the oth-er side. — For-get your trou-bles and just get hap - py. — You bet-ter chase all your cares a - way. —
Shout Hal-le - lu-jah! come on, get hap - py — Get read - y for the judge-ment day For-get your day.

From the Musical Production "WILDCAT"

GIVE A LITTLE WHISTLE

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Lyric by CAROLYN LEIGH
Music by CY COLEMAN

Polka
Verse:

From now on, I prom-ise to be - have. I'll pack my gear and dis - ap-pear from view! — From now on, I'll
hud-dle in a cave, but if 'n case you miss the face that used to pes-ter you: Just give — a lit - tle whis-tle, —
ring — a lit - tle bell. — Crook — your lit - tle fin - ger, hon - ey, give — a lit - tle yell. — 1. I'll
2. I'll
leap o - ver fenc-es, I'll e - ven leave my sens-es, and I'll take, for your sake, to the air. — Just give —
streak like an ar - row through al - leys wide and nar-row, down a drain or a main thor-ough - fare. —
— a lit - tle whis-tle. — Say you want me and I'll be there! there!

GIANT

(This Then Is Texas)
From the Movie "GIANT"

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Words by
PAUL FRANCIS WEBSTER
Music by
DIMITRI TIOMKIN

Rousing march tempo

C Am F6 G7 C Em F G7

Just like a sleep - ing Giant — Sprawl - ing in the sun, In
My Ma was born in Dal - las, Fa - ther in Fort Worth, You can
God made these lone - ly a - cres where I ride a - lone, But the

C D7 G G9/F C/E C F C/E Am7 D7 Dm7/G G7

one great hand the Ri - o Grande, In the oth - er Gal - ves - ton.
bet your boots I got my roots, In the good old Tex - as earth.
dev - il cursed this land with thirst And he bleached it like a bone.

C Am F6 G7 C Em C7 F G7

Where oil wells laugh at An - gels and buz - zards wheel a - bove;
Just see the sil - ver dol - lars fall - ing from a - bove;
One day a wild tor - na - do, next a gen - tle dove;

C D7

Refrain with heart

G F G9/F Em

This then is Tex - as, Lone - Star State of Tex - as,

F G7sus4 G7 C Em F G7 1.2.C G7 3. C

This then is Tex - as, Land I love!
This is the Gi - ant, Land I love! love!

GIMME THAT OLD TIME RELIGION

TRADITIONAL

Brightly, with a beat

G6 B^bdim Am D7 G

Gim - me Dat Ol' Time Re - li - gion, Gim-me Dat Ol' Time Re - li - gion, Gim-me Dat

G7 C C[#]dim G/D D 1. G 2.3. G *Fine*

ol' Time Re - li - gion, — It's good e - nough for me. Jus' Gim-me Dat me. It was

G Am D G

good for de He - brew chil - dren, it was good for de He - brew chil - dren, it was
do when de world's on fi - ah, it will do when de world's on fi - ah, it will

G7 C C[#]dim G D7/G 1. G 2. G *D.S. al Fine*

good for de He - brew chil - dren, An' it's good e - nough for me. It will me. Oh, gim-medat
do when de world's on fi - ah, an' it's good e - nough for

(I Don't Stand) A GHOST OF A CHANCE (With You)

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Words by BING CROSBY
and NED WASHINGTON
Music by VICTOR YOUNG

Slowly

G7(♯5) Cmaj9 G7(♯5) Em7(♯5) A7 Fm6 Cmaj9 Am7 D7₃ G7(♯5)

I need your love so bad - ly. I love you, oh, so mad - ly, but I don't stand a ghost of a chance with

Cmaj9 Am7 Dm7(♯5) G7 Cmaj9 G7(♯5) Em7(♯5) A7 Fm6 Cmaj9 Am7

you! I thought at last I'd found you, but oth - er loves sur - round you. And "I don't stand a

D7₃ G7(♯5) C6/9 G7₃ G7(♯5) E♭7 Am C Am C

ghost of a chance with you!" If you'd sur - ren - der just for a ten - der kiss or two,

F♯m7(♯5) B7(♯9) E7 G7 G7(♯5) Cmaj9 G7(♯5)

you might dis - cov - er that I'm the lov - er meant for you, and I'd be true. But what's the good of schem - ing, I

Em7(♯5) A7 Fm6 Cmaj9 Am7 D7₃ G7(♯5) C6/9 F7 C6/9

know I must be dream - ing, for "I don't stand a ghost of a chance with you!"

GIVE MY REGARDS TO BROADWAY

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GEORGE M. COHAN

Brightly

B♭ B♭/D D♭dim7 Cm7(♯5) F7 Cm7 F7 F+ B♭6 Bdim F7/C F7

Give my re - gards to Broad - way: re - mem - ber me to Her - ald Square.

B♭ B♭/D B♭m6/D♭ F/C C7 F C♯dim Dm Gm7 C7 F7 E♭m6/G♭ F7 B♭

Tell all the gang at For - ty - sec - ond Street that I will soon be there. Whis - per of

B♭/D D♭dim7 Cm7(♯5) F7 Cm7 F7 F+ B♭ B♭maj7 B♭7 G7 G+ G7

how I'm yearn - ing to min - gle with the old time throng: give my re - gards to

Cm G7/D Cm7/E♭ Cm/G G♭7 B♭/F Gm C7 F7 1. B♭ D♭dim7 Cm7 F7(♯5) 2. B♭

old Broad - way, and say that I'll be there, ere long. long.

GHOSTBUSTERS

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Words and Music by
RAY PARKER, JR.

Moderate rock

Verse:

B A E B A E B A E B A E

1. If there's some-thing strange in your neigh - bor - hood, } who you gon-na call? Ghost - bust-ers! { If there's
2. see - ing things run-ning through your head, } An in -

B A E B A E B A E B A E

some-thing wierd, and it don't look good, } who you gon-na call? Ghost - bust - ers!
vis-i - ble man sleep-ing in your bed, }

Bm /A E7/G# E7

(spoken:) I ain't 'fraid of no ghost!

Bm /A E7/G# E7

(spoken:) I ain't 'fraid of no ghost!

B A E B A E B A E B A E

(spoken:) I ain't 'fraid of no ghost!

Chorus:

B A E B A E B A E B A E

Who you gon-na call! Ghost - bust-ers! If you're

B A E B A E B A E B A E

all a - lone, pick up the phone and call Ghost - bust-ers!

N.C.

(spoken:) I ain't 'fraid of no ghost! I hear it likes the gals . . . I ain't 'fraid of no ghost!

E7 E/A D.S. al Coda Coda Repeat and fade

Yeah, yeah, yeah, yeah. Bust - in' makes me feel good! _____ Who you gon-na call? Ghost - bust-ers!

Chorus 2:
Who you gonna call? (Ghostbusters!)
You've had a dose of a freaky ghost, baby; you better call Ghostbusters.

Verse 3:
Don't get caught alone, oh no! (Ghostbusters!)
When it comes through your door,
Unless you just want some more, I think you better call Ghostbusters.

From the Paramount Motion Picture "SHIRLEY VALENTINE"
THE GIRL WHO USED TO BE ME

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Lyric by ALAN & MARILYN BERGMAN
 Music by MARVIN HAMLISCH

Slowly
Optional Intro. **D \flat (2)** **A \flat (2)/C** **D \flat (2)**

It was al-ways, "Sit down, Shir-ley Val-en - tine." _ "Go 'way, Shir-ley Val-en - tine." _ And one day Shir-ley Val-en - tine _

Verse:
B \flat m7 **B \flat m7/E \flat** **E \flat** **A \flat** **B \flat m/A \flat** **A \flat** **D \flat** **A \flat** **D \flat**

just _ was-n't there an - y - more. A bird _ is born to fly, _ born for the mo-ment it takes to the
 left _ with-out a sound. _ No-bod-y no-ticed she was-n't a -

A \flat **A \flat maj7** **B \flat m7/E \flat** **D \flat /E \flat** **A \flat** **D \flat** **A \flat** **D \flat** **A \flat** **Fm**

sky and all its dreams _ are rid - ing _ on its wings. But if it falls _ the dreams are-n't bro - ken. _ As long as the
 round. And on - ly the moon _ re - mem - bers _ her at all. The days go by. You start ask - ing ques - tions _ and won - der - ing

1. **Cm** **Fm** **B \flat m7** **D \flat /E \flat** **A \flat** **B \flat m** **A \flat /C** **D \flat /F** **E \flat** *To Next Strain* 2. **Cm** **Fm**

wind is fair, _ the sky is al - ways there. _ Oh, the girl _ why, why did the

Cm **Fm** **B \flat m7** **D \flat /E \flat** **A \flat** **B \flat m** **A \flat /C** **D \flat /F** **E \flat**

dreams all go? _ I guess it's time _ to know. Oh, the girl _

Chorus:
A \flat **A \flat /G \flat** **D \flat /F** **D \flat m6/E \flat** **A \flat /E \flat** **Fm7** **B \flat 9** **E \flat** **E \flat sus(2)**

_ who used to be _ me. _ she _ could fly. _ She was free. { You could read by the light _ of _ her smile. _
 And she wrote all the words _ to _ her song. _

E \flat **D \flat /F** **E \flat /G** **A \flat** **A \flat /G \flat** **D \flat (2)/F** **G \flat 9** **Fm7** **B \flat 9** **D \flat** **E \flat**

{ Yes, the _ girl who used to be _ me _ used to _ go danc - ing. { She's _ been gone such a long, long
 And _ I feel she's been gone too

1. **A \flat** **B \flat m** **A \flat /C** **D \flat /F** **E \flat /G** **Fm** **E \flat** **D \flat** **A \flat** **B \flat m** **A \flat /C** **D \flat /F** **E \flat** *D.S. 8*

while. 2. She _

1. **Fm** **Fm(maj7)** **Fm7** **B \flat 9** **D \flat** **E \flat** **A \flat** **B \flat m** **A \flat /C** **D \flat /F**

long. _ I'd like the _ chance to be the girl who used to be me.

E \flat /G **Fm** **E \flat** **D \flat** **A \flat** **B \flat m** **A \flat /C** **D \flat /F** **E \flat /G** **Fm** **E \flat** **D \flat** **A \flat**

GIVE ME THE NIGHT

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Words and Music by ROD TEMPERTON

Moderate rock

Verse:

Em7 Am7 Bm7 Cmaj7 Em7 Am7 Bm7 Cmaj7

1. When - ev - er dark is fall - in', you know the spir - it of the par - ty starts to come a - live, un - til the
eve - nin' ac - tion, a place to dine, a glass of wine, a lit - tle late ro - mance. It's a

Em7 Am7 Bm7 Cmaj7 Em7 Am7 Bm7 Cmaj7

day is dawn - in', You can throw out all the blues and hit the cit - y lights, 'cause there's
chain re - ac - tion. We'll see the peo - ple of the world com - in' out to dance.

Chorus:

Am7 C/D Em7 Am7 Bm7 Cmaj7 Em7 Am7

mu - sic in the air, and lots of lov - in' ev - 'ry - where so give me the night. Give me the night.

1. Bm7 Cmaj7 2. Bm7 Cmaj7 Bridge: Gm7 F Dm7 C Gm7 F

2. You need the So come on out to - night and we'll lead the oth - ers on a ride through par - a - dise.

Dm7 C Gm7 F Dm7 C Gm7 F Ebmaj7

And if you feel all right, then we can be lov - ers 'cause I see that star - light look in your eyes.

C7 Ebmaj7 C/D Em7 Am7 Bm7 Cmaj7

Well, don't you know we can fly? So give me the night. Give me the night.

Repeat ad lib. and fade

GO TELL IT ON THE MOUNTAIN

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TRADITIONAL

Moderately

G D C D G

1. When I was a sin - ner, I prayed both night and day; I asked the Lord to
2. When I was a seek - er, I sought both night and day; I asked the Lord to
3. Down in a low - ly man - ger the hum - ble Christ was born; and God sent out sal -

A7 D7 G C G D C

aid me, and He showed me the way; }
help me, and He taught me how to pray, } Go tell it on the moun - tain, o - ver the hills and
va - tion that bless - ed Christ - mas morn. }

G D C G C G D7 1.2. G C G 1.3. G C G

ev - 'ry - where; go tell it on the moun - tain, that Je - sus Christ is born. born.

GIVING YOU THE BEST THAT I GOT

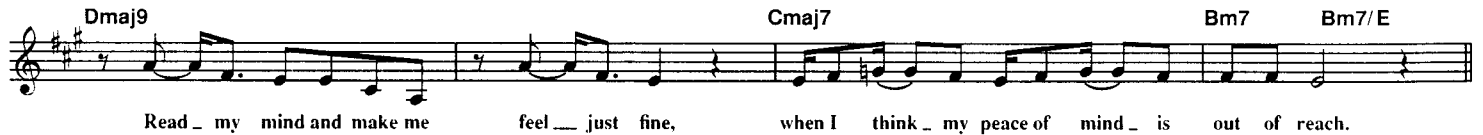
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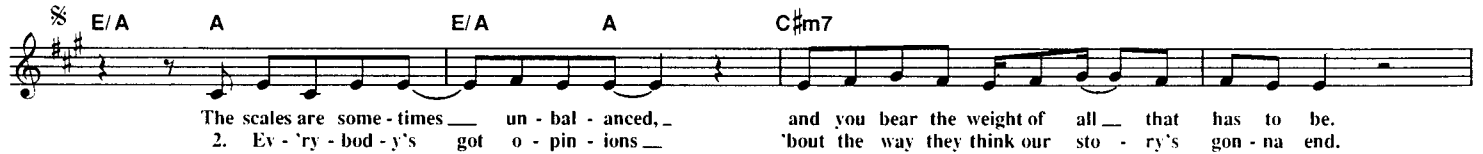
Moderate ballad



Verse 1:



Verses 2 & 3:

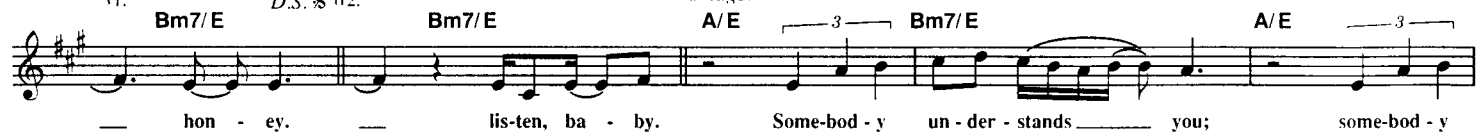


To Coda ⊕



1. D.S. 2.

Bridge:



D.S. al Coda



⊕ Coda

Repeat and fade



Verse 3:

My weary mind is rested,
And I feel as if my home is in your arms.
Fears are all gone, I like the sound of your song,
And I think I want to sing it forever.

We love so strong and unselfishly,
And I made a vow, so I tell you now;
I'm giving you the best that I got, baby.
I bet everything on my wedding ring;
I'm giving you the best that I got, givin' it to you, baby.
(To Coda:)

GO DOWN, MOSES

Moderately

Am E7 Am

When Is - rael was hard in E - gypt's land. Let my peo - ple go! Op -
 press'd so hard they could not stand. Let my peo - ple

Am Am D Em Am D 3

go! Go down, Mo - ses, way down in E - gypt's land;

Am F7 E Bb7(b5) Am

Tell old Pha - roah, let my peo - ple go!

GLOW WORM

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TRADITIONAL

Moderately

Eb Bb+ Eb Bb7 Fm C

When the night falls si - lent - ly the night falls si - lent - ly, on for - ests dream - ing, lov - ers wan - der

Fm6 Bb7 Eb Bb+ Eb

forth to see, they wan - der forth to see the bright stars gleam - ing. And lest they should lose their way, lest they should lose their way, the glow - worms

F#dim Gm C7 Bb F7 Bb Ab/Eb Ddim7 Eb7/Db D7/C

night - ly light their ti - ny lan - terns gay, their ti - ny lan - terns gay, and twin - kle bright - ly. Here and there, and ev - 'ry - where, from

Bdim7 Eb/Bb Bb Ab/Eb Ddim7 Eb7/Db D7/C Bdim7 Eb/Bb Bb

mos - sy dell and hol - low, float - ing, glid - ing through the air, they call on us to fol - low! Shine lit - tle glow - worm,

Bb7 Eb Bb7 Fm7 Bb7 Eb

glim - mer, glim - mer; shine lit - tle glow - worm, glim - mer, glim - mer! Lead us, lest too far we wan - der, love's sweet voice is call - ing yon - der.

Bb7 Eb Fm Ab6 Eb Bb7 Eb

Shine lit - tle glow - worm, glim - mer, glim - mer, shine lit - tle glow - worm, glim - mer, glim - mer! Light the path be - low a - bove, and lead us on to love.

GOD REST YE MERRY, GENTLEMEN

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TRADITIONAL

Moderately

1. God rest ye mer - ry, gen - tle - men; let noth - ing you dis - may. Re -
 2. (In) Beth - le - hem, in Is - ra - el, this bless - ed Babe was born, and
 3. (From) God our heav'n - ly Fa - ther, a bless - ed an - gel came; and
 4. (The) shep - herds at those tid - ings re - joic - ed much in mind; and

mem - ber, Christ our Sav - ior was born on Christ - mas Day to
 laid with - in a man - ger up - on this bless - ed morn; to
 un - to cer - tain shep - herds brought tid - ings of the same; how
 left their flocks a - feed - ing, in temp - est, storm and wind; and

save us all from Sa - tan's pow'r when we were gone take a - stray.
 which His Moth - er Mar - y did noth - ing take in scorn. } O _____
 that in Beth - le - hem was born the Son of God by name.
 went to Beth - le - hem straight - way, the Son of God to find. }

tid - ings of com - fort and joy, com - fort and joy! O _____

tid - ings of com - fort and joy. _____ 2. In joy. _____
 3. From
 4. The

From the Paramount Picture "GOLDEN EARRINGS"

GOLDEN EARRINGS

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Words by JAY LIVINGSTON and RAY EVANS
Music by VICTOR YOUNG

Moderately

There's a sto - ry the gyp - sy knows is true, that when your love wears gold - en ear - rings, she be - longs to you. An
 old love sto - ry that's known to ver - y few, but if you wear those gold - en ear - rings, love will come to

you. By _____ 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.

GOLDEN LADY

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Words and Music by
STEVIE WONDER

Moderately

Verse:

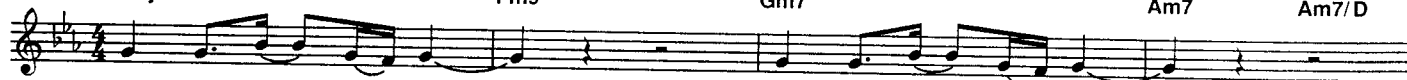
Ebmaj9

Fm9

Gm7

Am7

Am7/D



1. Look - ing in your eyes, kind of heav - en eyes.
2. Look - ing at your hands, hands can un - der - stand.
3. (Instrumental solo ...)

Ebmaj9

Fm9

Gm7

Am7

Am7/D

Bridge:

Ebmaj7



Clos - ing both my eyes wait - ing for sur - prise. 1. To see the heav - en in your eyes is not
Wait - ing for the chance just to hold your hand. 2.3. A touch of rain and sun - shine made the flow -
...end solo

Bbmaj7

Abm7

Abm7/Db

Gbmaj9

F#m7



- so far, 'cause I'm not a - fraid to try and go it, to know the love and the beau - ty nev - er known.
- ers grow in - to a love - ly smile that's bloom - ing. And it's so clear to me that here's a dream.
(you're my)

To Coda ⊕

Chorus:

B9

Am9

Am7/D

Gm

Gm(maj7)



- be - fore. I'll leave it up to you to show it. } And Gold - en La - dy, Gold -
- come true. There's no way that I'll be los - ing. }

1.3. 2.

Gm7

Gm6

Abmaj7

Gmaj9

Fm9



en La - dy, I'd like to go there. Take me right a - way.

D.C. 4.

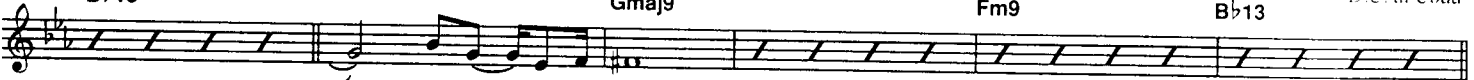
Bb13

Gmaj9

Fm9

Bb13

D.C. al Coda



Take me right a - way.

⊕ Coda

Am7/D

Bbm7/Eb

Abm

Abm(maj7)

Abm7

Abm6

Amaj7

Repeat ad lib. and fade



- ing. And Gold - en La - dy, Gold - en La - dy, I'd like to go there.

GOOD NIGHT LADIES

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TRADITIONAL

Brightly

Bb

F7

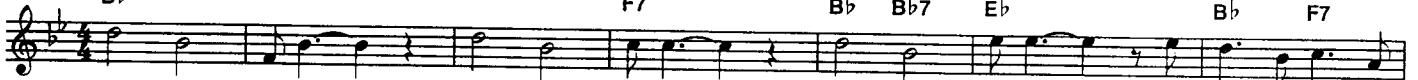
Bb

Bb7

Eb

Bb

F7



Good - night, la - dies, good - night, la - dies! Good - night la - dies, we're going to leave you

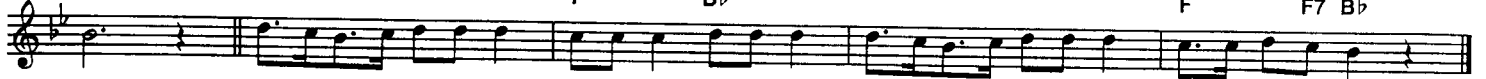
Bb

F

Bb

F

F7 Bb



now. Mer - ri - ly we roll a - long, roll a - long, roll a - long. Mer - ri - ly we roll a - long, o'er the deep blue sea.

From the United Artists Film "GOLDFINGER"

GOLDFINGER

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Lyrics by LESLIE BRICUSSE
and ANTHONY NEWLEY
Music by JOHN BARRY

Slowly

Gold - fin - ger, he's the man, the man with the Mi - das touch, a spi - der's
cold fin - ger beck-ons you to en - ter his web of sin

touch. Such a but don't go in. Gold-en words he will pour in your

ear, but his lies can't dis-guise what you fear, for a gold - en girl knows when he's kissed her; it's the kiss of

death from Mis - ter Gold - fin - ger. Pret - ty girl, be - ware of this heart of gold, this heart is

cold. Gold - en cold. He loves on - ly gold, on - ly

gold. He loves gold, he loves on - ly he loves gold.

From the United Artists Motion Picture "ROCKY"

GONNA FLY NOW

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Words by CAROL CONNORS
and AYN ROBBINS
Music by BILL CONTI

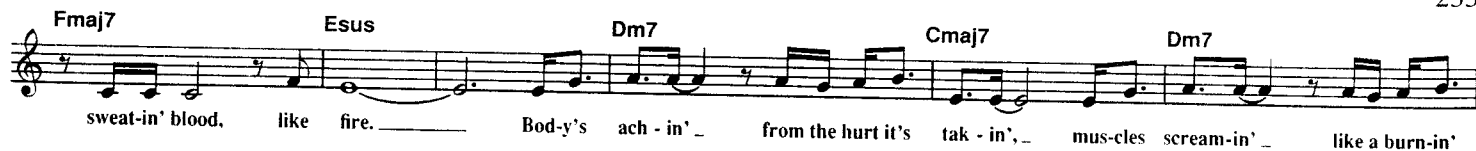
Briskly

Gon-na fly now, fly-ing high now. Gon-na fly, fly, fly. Rock-y's (Now I'm)

read - y to make a move, yeah. Rock-y's read - y, he just can't lose, yeah. Ev-'ry nerve a wire

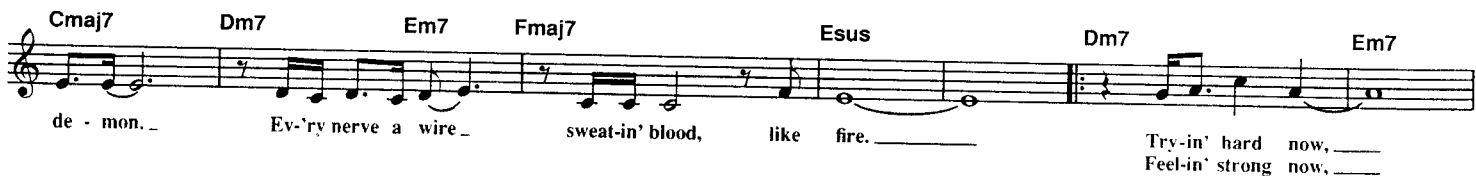
(Now I'm) (I)

Fmaj7 Esus Dm7 Cmaj7 Dm7



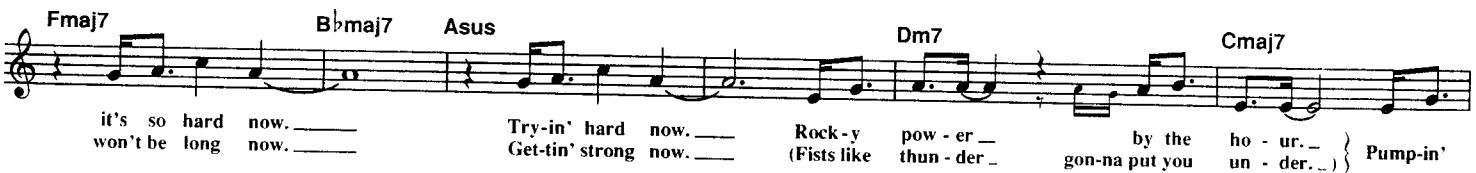
sweat-in' blood, like fire. Bod-y's ach - in' from the hurt it's tak - in', mus-cles scream-in' like a burn-in'

Cmaj7 Dm7 Em7 Fmaj7 Esus Dm7 Em7



de - mon. Ev-'ry nerve a wire sweat-in' blood, like fire. Try-in' hard now, Feel-in' strong now,

Fmaj7 Bbmaj7 Asus Dm7 Cmaj7



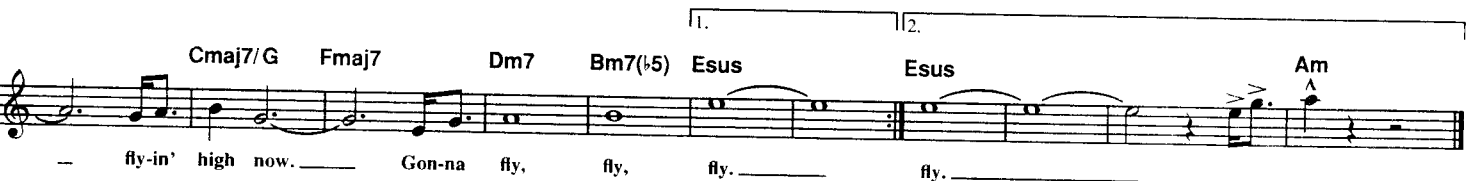
it's so hard now. won't be long now. Try-in' hard now. Get-tin' strong now. Rock-y pow - er (Fists like thun - der by the gon-na put you ho - ur. un - der...) Pump-in'

Dm7 Cmaj7 Dm7 Em7 Fmaj7 Esus Dm7/G



i - ron. God ya know (he's (I'm)) try - in'. Ev-'ry nerve a wire sweat-in' blood, like fire. Gon-na fly now,

Cmaj7/G Fmaj7 Dm7 Bm7(b5) Esus Esus Am



fly-in' high now. Gon-na fly, fly, fly. fly.

GOOD NIGHT SWEETHEART

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American Version by RUDY VALLEE
Words and Music by RAY NOBLE, JIMMY CAMPBELL and REG CONNELLY

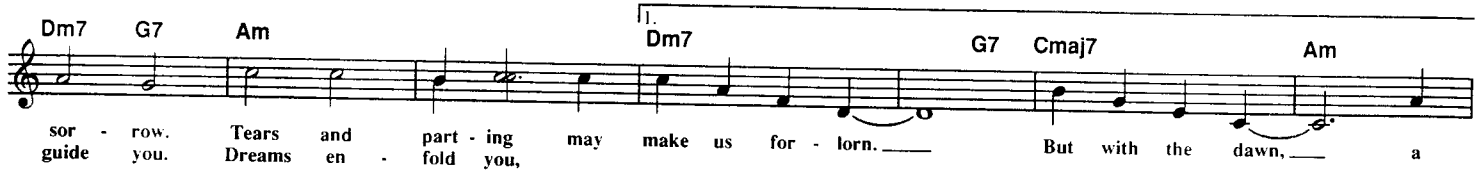
Moderately slow

C Cdim C Cdim C Cdim C F/C C G7 F#7 G7 F#7/G G7 F#7/G G7



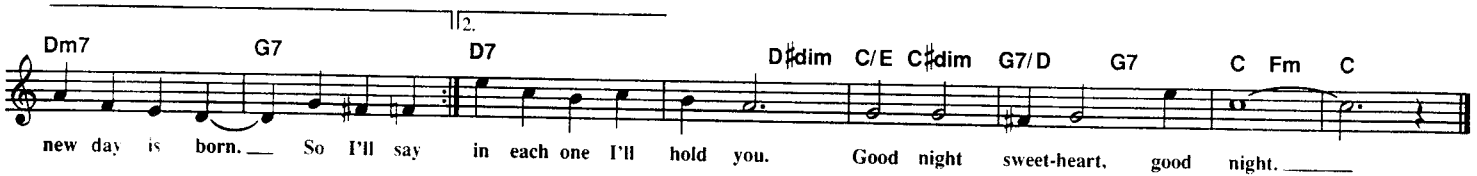
Good night sweet-heart, till we meet to - mor - row. Good night sweet-heart, sleep will ban - ish good night sweet-heart, though I'm not be - side you. Good night sweet-heart, still my love will

Dm7 G7 Am Dm7 G7 Cmaj7 Am



sor - row. Tears and part - ing you, may make us for - lorn. But with the dawn, a

Dm7 G7 D7 D#dim C/E C#dim G7/D G7 C Fm C



new day is born. So I'll say in each one I'll hold you. Good night sweet-heart, good night.

GOOD MORNING STARSHINE

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Words by JAMES RADO and GEROME RAGNI
Music by GALT MacDERMOT

Moderate rock

Chords: C D C D₃ C D C D₃ C D C D₃ G D7

Good mor-ning Star - shine. The earth says "Hel - lo". You twin-kle a - bove us, we twin-kle be - low.

Chords: G N.C. C D C D₃ C D C B7 Em G7 C B \flat 7 A7 D11

Good morn-ing Star - shine. You lead us a - long. My love and me as we sing — our ear - ly morn-ing sing -

Chords: G Am7 D7 Am7 D7 Am D7 Am D7

- ing song. Glid-dy glup gloo-py, nib - by nab-by noo-py la la la lo lo. Sab-ba sib-by sab-ba, noo - by ab-ba nab - ba

Chords: G G7 C F \sharp m/B Em7 B7 Em Am G N.C. G

le le lo lo. Too-by oo-by wal-la, noo-by ab-ba nab-ba, ear-ly morn-ing sing-ing song. — Good morn-ing —

Chords: Am7 D7 Am7 D7 Am7 D7 Am D7 G

Sing-ing a song, hum-ming a song, — sing-ing a song, — Lov-ing a song, — laugh-ing a song, — sing — the song —

Repeat ad lib. and fade

Chords: G7 C F \sharp m/B Em7 B7 Em Am D7 G C G

— Sing the song, — song the sing, — Song, song, song, sing, — sing, sing, sing song. —

GOOD KING WENCESLAS

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Words by JOHN MASON NEALE
Music TRADITIONAL

Moderately

Chords: F Dm C7 F B \flat F B \flat C7 F Dm C7

1. Good King Wen - ces - las looked out on the feast of Ste - phen, when the snow lay
2. "Hith - er, page, and stand by me, if thou know'st it, tell - ing, yon - der peas - ant,
3. "Bring me flesh and bring me wine, bring me pine logs hith - er. Thou and I will

Chords: F B \flat F B \flat C7 F B \flat F C F C Dm

'round a - bout, deep and crisp and e - ven. Bright - ly shone the moon that night,
who is he? Where and what his dwell - ing?" "Sire, he lives a good league hence,
see him dine, when we bear him thith - er." Page and mon - arch forth they went.

Chords: B \flat F B \flat C7 F Dm C7 B \flat F C F B \flat F C7

though the frost was cru - el, when a poor man came in sight, gath - 'ring win - ter
un - der - neath the moun - tain; right a - gainst the for - est fence, by Saint Ag - nes
forth they went to - geth - er, through the rude wind's wild la - ment and the bit - ter

F B \flat 1.2. F 3. F D7 G Em D7 G

fu - el. er. 4. "Sire, the night is dark - er now,
foun - tain." er. 5. In his mas - ter's steps he trod,
weath -

C G C D7 G Em D7 G C G C D7

and the wind blows strong - er. Fails my heart, I know not how, I can go no
where the snow lay dint - ed. Heat was in the ver - y sod which the Saint had

G C G D G D Em C G C D7 G

long - er." "Mark my foot - steps, my good page, tread thou in them bold - ly.
print - ed. There - fore Chris - tian men, be sure, wealth or rank pos - sess - ing;

Em D7 C G D G C G D Em C 1. G 2. G

Thou shalt find the win - ter's rage freeze thy blood less cold - ly." ing.
ye who now will bless the poor shall your - selves find bless -

GRADUATION DAY

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Words and Music by
JOE SHERMAN and NOEL SHERMAN

Moderately

C Dm7 C F C Dm7 C E \flat dim Dm7 G7

It's a time for joy, a time for tears, a time we'll treas - ure thru the years; we'll re - mem - ber

C A7(\flat 9) Dm7 G9 C G7 C Dm7 C F C Dm7 C E \flat dim

al - ways grad - u - a - tion day. At the sen - ior prom, we danced till three, and then you gave your heart to me.

Dm7 G7 C A7(\flat 9) Dm7 G9 C Gm7 C7 Fmaj7 F F \sharp dim Gm7 C7

We'll re - mem - ber al - ways grad - u - a - tion day. Tho we leave in sor - row all the joys we've

Fmaj7 F6 Am7 D7 Gmaj7 G G \sharp dim Am7 D7 G7 C Dm7 C F

known, we can face to - mor - row know - ing we'll nev - er walk - a - lone. When the I - vy Walls are far be - hind, no

C Dm7 C E \flat dim Dm7 G7 C A7(\flat 9) Dm7 G9 1. C A \flat 7 G7 2. C F9 Cmaj7

mat - ter where our path may wind, we'll re - mem - ber al - ways grad - u - a - tion day! It's a day!

From the United Artists Motion Picture "THE GOOD, THE BAD AND THE UGLY"
THE GOOD, THE BAD AND THE UGLY
 (Il Buono, Il Brutto, Il Cattivo)

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By ENNIO MORRICONE

Brightly

Chords: Dm, G, Dm, C, Dm, Am, Dm, G, Dm, Am, B \flat , F, Dm, Am, C, Am, Dm, G, Dm, G, Dm, G, Dm, G, B \flat , Am, G, F, Em, F, C, B \flat , A \flat , A7, Dm, Dm, G, Dm, C, Dm, Am, Dm, G, Dm N.C., G, B \flat , F, C, Am, Dm, D.S. $\text{\textcircled{S}}$ al Coda, $\text{\textcircled{C}}$ Coda, A \flat , A7

GRANDMA GOT RUN OVER BY A REINDEER!

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Words and Music by
 RANDY BROOKS

Moderately bright
 Chorus:

Chords: E, A, B7, E D A E A E

Lyrics: Grand-ma got run o - ver by a rein - deer walk - ing home from our house Christ - mas Eve. You can say there's no such thing as San - ta, but as for me and Grand - pa we be - lieve. lieve.

Endings: 1. 2. To next strain 3. Fine

Verse:

E B E E7

1. She'd been drink-ing too much egg-nog, and we begged her not to go, but she for-got her med-i-

A B7 E C#m G#m B7

ca-tion, and she stag-gered out the door in-to the snow. When we found her Christ-mas morn-ing at the scene of the at-

E E7 A B7 E D.C.

tack, she had hoof-prints on her fore-head, and in-crim-i-nat-ing Claus marks on her back.

Verse 2:

Now we're all so proud of Grandpa,
 He's been taking this so well.
 See him in there watching football,
 Drinking beer, and playing cards with Cousin Mel.
 It's not Christmas without Grandma.
 All the family's dressed in black,
 And we just can't help but wonder:
 Should we open up her gifts or send them back?
 (To Chorus:)

Verse 3:

Now the goose is on the table,
 And the pudding made of fig.
 And the blue and silver candles,
 That would just have matched the hair in Grandma's wig.
 I've warned all my friends and neighbors,
 Better watch out for yourselves.
 They should never give a license
 To a man who drives a sleigh and plays with elves.
 (To Chorus:)

From the United Artists Motion Picture "THE GREAT ESCAPE"
THE GREAT ESCAPE MARCH

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Words by AL STILLMAN
 Music by ELMER BERNSTEIN

March tempo

Bb Eb F7 Bb

Ma-bel, I love you, Ma-bel; love you as much as I am a-ble. But, oh, I'm cra-zy
 Car-rie, I need you, Car-rie, but I don't think that we will mar-ry, 'cause that would hin-der

Eb F7 Bb Cm F7 Bb Eb F7

for lit-tle Dai-sy. She is the one girl for me. } Fick-le, I may be fick-le, but it's a
 my love for Lin-da. She is the one girl for me. }

Bb Eb F7 Bb *Fine*

dol-lar to a nick-el, that when I'm kiss-in' the one I'm kiss-in', she is the one girl for me! _____

Bb Eb Bb

1st time: Whistle ...
 2nd time: I love Ma-til-da, she is ver-y nice, ooh, but that Hil-da takes me to par-a-dise. I love Ma-

Eb F7 Bb

Whistle ...
 til-da, but Hil-da is ver-y nice, she is the one girl for me!

1. D.C. 2. D.S. § at Fine
 F7 Fdim F7 F7 Fdim F7

GOOD VIBRATIONS

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Words and Music by
BRIAN WILSON and
MIKE LOVE

Moderate swing rock (♩ = ♩³)

Dm C B^b A

I, _____ I love the col - or - ful clothes she wears, _____ and the way the sun - light plays up - on _____ her hair. _____
Close _ my eyes; _ she's some - how clos - er now. _____ Soft - ly smile; I know she must _ be kind. _____

Dm C B^b A C7

I _____ hear the sound of a gen - tle word _____ on the wind that lifts her per - fume through the air. _____ }
Then _____ I look in her eyes. _____ She goes with me to a blos - som world. _____ }

Chorus:

F B^b/F F7 B^b/F F B^b/F F7 B^b/F (a tempo) F B^b/F F7 B^b/F F B^b/F

I'm pick - ing up good vi - bra - tions. She's giv - ing me ex - ci - ta - tions. I'm pick - ing up good vi - bra - tions. She's giv - ing me

F7 B^b/F G C/G G7 C/G G C/G G7 C/G A D/A A7 D/A

ex - ci - ta - tions. I'm pick - ing up good vi - bra - tions. She's giv - ing me ex - ci - ta - tions. I'm pick - ing up good vi - bra - tions.

A D/A A7 D/A A7 D/A A7 D/A A9 D/A A9 D/A A9 D/A

She's giv - ing me ex - ci - ta - tions. ex - ci - ta - tions. ex - ci - ta - tions.

A little slower (♩ = ♩)

A9 D/A A9 D/A A9 D/A E F[#]m B E

Got - ta keep _

F[#]m B B E D/E D.S. %

_ those a - lov - in' good vi - bra - tions a - hap - p' nin' with her. hap - p' nin' with her.

GREAT DAY

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Words by EDWARD ELISCU and BILLY ROSE
Music by VINCENT YOUMANS

Moderately

E^b A^b E^b/B^b B^b7 E^b6 1. To next strain 2. Fine

When you're down _ and out, lift up your head _ and shout, } "There's gon - na be _ a great day." _____
It's not far _ a - way, hold up your hands _ and say, _____

E^b Fm7 E^b/B^b B^b7 E^b E^b7/D^b

An - gels in _____ the sky prom - ise that bye _____ and bye there's gon - na be _____ a great day. _____

D.C. al Fine

A^b/C E^b7/G A^b B^b7/A^b E^b Cm7 B^b/F E^b/F F7 A^b/B^b Fm7 B^b7

Ga - bri - el will warn you _____ some ear - ly morn you _____ will hear his horn root - y toot - in'.

GOODBYE, MY CONEY ISLAND BABY

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Words and Music by
LES APPLIGATE

Moderately

The musical score for 'Goodbye, My Coney Island Baby' is written in B-flat major and 4/4 time. It consists of seven staves of music with lyrics underneath. The tempo is marked 'Moderately'. The key signature has two flats (B-flat and E-flat). The lyrics are: 'We all fall for some girl that dress-es neat, some girl that's got big feet. We meet her on the street. Then we'll join the ar-my of mar-ried boobs, to the al-tar, just like lead-ing lambs to slaugh-ter. When it's o-ver, oh boy we get it good; bach-'lor days we then re-call, rich man, poor man, beg-gar man, thief, doc-tor, law-yer, mer-chant chief. We all are bound for ma-tri-mo-ny. Good-bye, my Con-ey Is-land ba-by. Fare-well my own true love. I'm gon-na go a-way and leave you, nev-er to see you an-y-more. I'm goin' to sail up-on that fer-ry boat, nev-er to re-turn a-gain. So good-bye, fare-well, so long for-ev-er. Good-bye, my Con-ey Isle, good-bye, my Con-ey Isle, good-bye, my Con-ey Is-land babe. Oh, babe.' The score includes various chords such as Bb, C7, F7, G7, Dm7/G, Gb7, Bb/F, F7, Gm7, C7, F7, B7, and Bb. There are also first and second endings indicated at the end of the piece.

From the Batjac Production "THE ALAMO" a United Artists Release
THE GREEN LEAVES OF SUMMER

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By PAUL FRANCIS WEBSTER
and DIMITRI TIOMKIN

Moderately slow

The musical score for 'The Green Leaves of Summer' is written in G major and 3/4 time. It consists of three staves of music with lyrics underneath. The tempo is marked 'Moderately slow'. The key signature has one sharp (F#). The lyrics are: 'A time to be reap-in', a time to be sow-in'; the green leaves of sum-mer are time just for plant-in', a time just for plow-in'; a time to be court-in', a call-in' me home. It was good to be young then in the sea-son of plen-ty, when the girl of your own. 'Twas so good to be young then, to be close to the earth, and to cat-fish were jump-in' as high as the sky. A mo-ment of birth.' The score includes various chords such as Em, B7, D7, G, Am, F#7, B7, E7, Am, D7, G, Em, Am6, C7, B7, Em, F#m7(b5), B7, and Em. There are also first and second endings indicated at the end of the piece.

THE GOOD LIFE

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Words by JACK REARDON
 Music by SACHA DISTEL

Slowly, with feeling

Oh, the good life full of fun seems to be the i - deal, yes, the
 good life lets you hide all the sad - ness you feel, you won't real - ly fall in
 love for you can't take the chance. So be hon - est with your - self, don't try to
 fake ro - mance. It's the good life to be free and ex - plore the un - known.
 Like the heart aches when you learn you must face them a - lone,
 please re - mem - ber I still love you, and in case you did - n't
 know, well, just wake up, kiss the good life hel - lo.

GRANADA

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English Lyric by DOROTHY DODD
 Music by AGUSTIN LARA

Moderately

Gra - na - da tie - rra so - ña - da por mi mi can - tar se vuel - ve gi - ta - no cuna - do es pa - ra
 Gra - na - da I'm fall - ing un - der your spell. And if you could speak, what a fas - cin - at - ing tale you would
 ti mi can - tar he - cho de fan - ta - si - a mi can - tar flor de me - lan - co - li - a que yo
 tell, of an age the world has long for - got - ten, of an age that weaves a si - lent mag - ic in Gra -

A tempo
 E /G# /B /D /B /D Am/C /A G/B /G F/A /F E7 /G# /B /D /B /D

ven - go a dar.
 na - da to - day.

Am/C /A G/B /G F/A /F E

Tempo di Habanera
 N.C.

Gra - na - da tie - rra en - san - gren -
 The dawn in the sky greets the

/E Ebdim G7₃

ta - da en tar - des de to - ros. Mu - jer que con - ser va el em - bru - jo de
 day with a sigh for Gra - na - da, for she can re - mem - ber the splen - dour that

Dm7 G7 C6

los o - jos mo - ros. de sue - ño re - bel de y gi - ta - na cu - bier - ta de
 once was Gra - na - da. It still can be found in the hills all a - round as I

Em B7/D# Em₃

flo - res wan - der a - long, y be - so tu bo - ca de gra - na ju - go - sa man -
 en - tranc'd by the beau - ty be - fore - me, en - tranc'd by a

B7/D# Em G7 C

za - na que me ha - bla de a - mo - res. Gra - na - da ma - no - la can - ta - da en
 land full of sun - shine and flow - ers and song. And when day is done and the sun starts to

/E Ebdim G7₃

co - plas pre - cio - sas. No ten - go o - tra co - sa que dar - te que un
 set in Gra - na - da, I en - vy the blush of the snow - clad Si -

Dm7 G7 C6 C C7 F Fm

ra - mo de ro - sas. De ro - sas de sua - ve fra - gan - cia que le die - ran
 er - ra Ne - va - da. For soon it will wel - come the stars while a thou - sand gui -

C/G Fm/Ab Fm C

Broadly
 Fm/Ab

A tempo
 C

mar - co a la Vir - gen mo - re - na Gra - na - da tu tie - rra es - tá lle - na de
 tars play a soft hab - an - er - a; the moon - lit Gra - na - da will live a - gain the

G7 C Fm C Fm C Fm C G7 C

lin - das mu - je - res, de san - gre y de sol.
 glo - ry of yes - ter - day, ro - man - tic and gay.

THE GREAT PRETENDER

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Words and Music by
BUCK RAM

Slowly

Oh, yes, I'm the great pre - tend - er, pre - tend - in' I'm do - in' well. My
yes, I'm the great pre - tend - er, a - drift in a world of my own. I

need is such, I pre - tend too much. I'm lone - ly, but no one can tell. Oh, left me to dream all a -
play the game, but to my real shame, you've

lone. Too real is this feel - ing of make - believe; too real when I feel what my heart can't con - ceal. Oh,

yes, I'm the great pre - tend - er just laugh - in' and gay like a clown. I seem to be what I'm

not, you see. I'm wear - in' my heart like a crown, pre - tend - in' that you're still a - round.

GREEN ONIONS

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Music by
BOOKER T. JONES, STEVE CROPPER,
LEWIS STEINBERG and AL JACKSON, JR.

Moderate blues rock (♩ = ♩♩)

Fm Ab Bb Fm Ab Bb Fm Ab Bb Fm Ab Bb (Bb) Db Eb

Bb Db Eb Fm Ab Bb Fm Ab Bb C7 Eb F Bb Db Eb

Fm Ab Bb Fm Ab Bb Fm Ab Bb Fm Ab Bb Fm Ab Bb

Fm Ab Bb (Bb) Db Eb Bb Db Eb Fm Ab Bb Fm Ab Bb C7 Eb F

Bb Db Eb Fm Ab Bb Fm Ab Bb Fm Ab Bb Fm Ab Bb

Repeat and fade

From the Columbia Picture "THE GREATEST" - A Columbia/EMI Presentation

THE GREATEST LOVE OF ALL

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Words by LINDA CREED
Music by MICHAEL MASSER

Slowly
Verse:

A A+ A6 A7

1.3. I be - lieve that chil - dren are our fu - ture; teach them well and let ___ them lead ___ the way.
be. 2. Ev - 'ry - bod - y's search - ing for a he - ro; peo - ple need some - one ___ to look up ___ to.

D D+ D6 D+ 3 C#m7 F#m7

Show them all the beau - ty they pos - sess in - side. Give them a sense of pride, to make it
I nev - er found an - y - one who ful - filled my need. A lone - ly place to be, and so I

1.3. Bm7 E7 E7/D C#m7 F#m7 Bm7 D/E

1.3. eas - i - er; ___ let the chil - dren's laugh - ter re - mind us how ___ we used to

2. Bm7 D/E D(9) A/C# Bm7 Bm7/E

2. learned to de - pend on me. I de - cid - ed long ___ a - go ___ nev - er to walk in an - y - one's shad - ow.

D(9) A/C# Bm7 Bm7/E D(9) A/C#

If I fail, if I suc - ceed, ___ at least I lived ___ as I be - lieve. No mat - ter what they take from me, they

Bm7 Bm7/E Chorus: C#m7 F#m7 Bm7 E7 E7/D

can't take a - way my dig - ni - ty. Be - cause the great - est love of all ___ is hap - pen - ing to

C#m7 F#m7 Bm7 E7 E7/D C#m7 F#m7 Bm7 D/E A7

me. I found the great - est love of all ___ in - side of me. The great - est

F#m7 Bm7 Em7 A7 A7/G F#m7 Bm7 Em7 A7 A7/G F#m7 Bm7

love ___ of all is eas - y to a - chieve. Learn - ing ___ to love your - self is the

1. D.C. 2. Em7 G/A D D E7 E7/D C#m7 F#m7 Bm7 E7 E7/D

1. D.C. 2. great - est love of all. all. And if by chance that spe - cial place that you've been dream - ing

C#m7 F#m7 Bm7 E7 E7/D C#m7 F#m7 Bm7 D/E D(9) A/C# Bm7 Bm7/E A

of leads you to a lone - ly ___ place, find your strength in love. _____

GREEN EYES

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Music by NILO MENENDEZ
Spanish Lyrics by ADOLFO UTRERA
Translation by E. RIVERA and E. WOODS

Moderato *Chorus:*

Ebmaj7 Eb Eb6 Ebmaj7 Eb

Your green eyes with their soft lights, _____ your eyes that prom-ise sweet nights _____ bring to my soul a long - ing _____

Edim Bb7/F Bb7 Ab/Bb Bb7

_____ a thirst for love di - vine. _____ In dreams I seem to hold you _____ to find you and en - fold you. _____ Our lips meet, and our

C+ C7 F7 Bb7 Ebmaj7 Eb Eb6 Ebmaj7

hearts too, _____ with a thrill so sub - lime. _____ Those cool and lim-pid green eyes, _____ a pool where-in my love lies _____

Gdim C7 Fm C7 Fm Ab6 Abmaj7 Adim

_____ so deep, that in my search - ing _____ for hap-pi-ness, I fear _____ that they will ev-er haunt me. _____ All through my life they'll

Eb Eb9/Db C7 F7 Bb7 Eb Cm Gdim Bb7 Eb

taunt me. _____ But will they ev-er want me? _ Green eyes, make my dreams come true. _____ Your green eyes with their true. _____

GREEN TAMBOURINE

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Words and Music by SHELLEY PINZ and PAUL LEKA

Moderately

G C/G

G D C/D G D C/D G D C/D G D C/D G D C/D G D C D

1. Drop your sil-ver in my tam-bou - rine; help a poor man build a pret-ty dream.
2. Watch the jin - gle jan-gle start to shine, re - flec-tions of the mu - sic that is mine.
3. Drop a dime be-fore I walk a - way. An - y song you want, I'll glad-ly play.

Cm G D C Bb Fm/Ab

Give me pen-nies, I'll take an - y - thing. }
When you toss a coin, you'll hear it sing. } Now lis-ten while I play _____ my green tam-bou - rine.
Mon - ey feeds my mu - sic ma - chine. }

G D C G D C G D C G D C G C/G G Bb Fm/Ab

rine. rine. Now lis-ten while I play...

GREENSLEEVES

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TRADITIONAL

Slowly

Em D D#dim Em F#7 B Em

A - las, my love, you do me wrong to cast me off dis - cour - teous - ly, and I have loved you,

D Em B7 Em Am Em G D D#dim

oh, so long, de - light - ing in your com - pa - ny. Green - sleeves was all my joy;

Em F#7 B G D D#dim Em B7 Em Am Em

Green - sleeves was my de - light. Green - sleeves was my heart of gold, and who but my la - dy Green - sleeves.

GUANTANAMERA

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Original words and music by
JOSE FERNANDEZ DIAS (Joseito
Fernandez). Music adaptation
by PETE SEEGER.

Lyric adaptation by HECTOR ANGULO,
based on a poem by JOSE MARTI

Moderately
Chorus:

Em7 A7 D G A7 D G

Guan - ta - na - me - ra, gua - ji - ra Guan - ta - na - me - ra. Guan - ta - na - me -

A7 D G 1.2.3. To Next Strain 4. Fine Verse: A7 D G

ra, gua - ji - ra Guan - ta - na - me - ra! I. Yo soy un ra! hom - bre sin - ce - ro,

A7 D G A7 D G A7

de don - de cre - ce la pal - ma, yo soy un hom - bre sin - ce - ro, de don - de

D G A7 D G A7 D G A7 D.C.

cre - ce la pal - ma, y an - tes de mo - rir - me quie - ro, e - char mis ver - sos del al - ma.

Verse 2:

Mi verso es de un verde claro,
Y de un carmin encendido,
Mi verso es de un verde claro,
Y de un carmin encendido,
Mi verso es un ciervo herido,
Que busca en el monte amparo.
(To Chorus:)

Verse 3:

Con los pobres de la tierra,
Quiero yo mi suerte echar,
Con los pobres de la tierra,
Quiero yo mi suerte echar,
El arroyo de la sierra,
Me complace mas que el mar.
(To Chorus:)

GUADALAJARA

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Spanish Words and Music by
PEPE GUIZAR

Moderately

C7 F C7

F N.C.

F D \flat F

B \flat

C7 F C7 F

D \flat F N.C. C7

F C7 F

G7 Csus C

G7 F/C C N.C. G7 C6

G9 C G C6 G9 C N.C.

C7 F C7 F

N.C. Tempo ad lib. D \flat F

Gua-da - la - ja - ra, Gua-da - la - ja - ra!

The musical score is written in 8/8 time with a key signature of one flat (Bb). It consists of 14 staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The tempo is marked 'Moderately'. The score includes various guitar chords such as C7, F, D \flat , B \flat , G7, Csus C, F/C, C6, and G9. The lyrics are in Spanish and describe the city of Guadalajara. The score includes first and second endings, a 'Tempo ad lib.' section, and a final chorus.

GUILTY

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Words and Music by
GUS KAHN, HARRY ASKST
and RICHARD A. WHITING

Moderately slow

B \flat **G7** **Cm7** **A7** **B \flat maj7** **B \flat 7(\sharp 5)** **E \flat maj7** **E \flat m6** **B \flat /D** **D \flat dim**

Is it a sin, _ is it a crime, _ lov - ing you, dear, _ like I do? _ }
 May-be I'm wrong _ dream-ing of you, _ dream-ing the lone - ly night through, _ } If it's a crime, _ then I'm

Cm7 **F7** **Cm7** **F+** **B \flat** **Cm7** **F7** **Cm7** **F7** **B \flat** **A7(\sharp 5)** **Dm** **Dm(\sharp 7)** **Dm7**

I. | 2.

guil - ty, guil-ty of lov-ing you. _ guil-ty of dream-ing of you. _ What can I do, _

Em7(\flat 5) **A7** **Dm** **Dm7** **Em9** **A7** **F/C** **Gm7/C** **C9** **F6/C** **F \sharp dim**

what can I say, _ af - ter I've tak - en the blame? You say we're through, _ you'll go your way: _ but

Gm7 **C9** **Cm7/F** **F7(\flat 9)** **B \flat** **G7** **Cm7** **A7** **B \flat maj7** **B \flat 7(\sharp 5)**

I'll al - ways feel _ just the same. May-be I'm right, _ may-be I'm wrong, _ lov-ing you dear _ like I

E \flat maj7 **E \flat m6** **B \flat /D** **D \flat dim** **Cm7** **F7** **Cm** **Cm7/F** **F7(\flat 9)** **B \flat**

do. _ If it's a crime, _ then I'm guil - ty, guil - ty of lov - ing you.

HAIL TO THE CHIEF

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JAMES SANDERSON

Majestically

B \flat **F7** **B \flat** **C7** **F7** **B \flat**

F7 **B \flat** **E \flat** **B \flat** **F7** **B \flat** **F7**

B \flat **Gm** **F7** **B \flat** **E \flat** **B \flat** **E \flat** **B \flat** **F7** **B \flat**

From the American Tribal Love-Rock Musical "HAIR"

HAIR

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Words by JAMES RADO and GEROME RAGNI
Music by GALT MacDERMOT

Freely
Cm A^bmaj7 Cm E^b Cm A^b Cm E^b Gm E^b Gm B^b

She asks me why, I'm just a hair-y guy. I'm hair-y noon and night. Hair, that's a fright. I'm hair-y high and low. Don't ask me why, don't know.

Moderate rock
Verse:
Gm E^b Gm B^b Cm A^b Cm E^b Cm A^b

It's not for lack of bread, like the Grate-ful Dead. I, Dar-lin', give me a head of hair, long beau-ti-ful hair, shin-ing, gleam-ing,

Cm E^b Gm E^b Gm B^b Gm E^b Gm B^b7

steam-ing, flax-en, wax-en. Give me down to there hair, shoul-der length or lon-ger. Here, ba-by, there, mom-ma, ev-ry-where, dad-dy, dad-dy.

Chorus:
Cm A^b Cm E^b B^b7 E^b7 A^b B^b7 E^b B^b11 E^b B^b11

To Coda 1. 2.

Hair, hair, hair, hair, hair, hair, hair. Flow it, show it, long as God can grow it, my hair. 2. Let it hair. I want it

Bridge:
Dm G7 Dm G7 Gm Cm Gm Cm

long, straight, curl-y, fuz-zy, snag-gy, shag-gy, rat-ty, mat-ty, oil-y, greas-y, fleec-y, shin-ing, gleam-ing, steam-ing, flax-en, wax-en,

Cm7 F7 Cm7 F7 Cm F7 Cm F7 B^b7

knot-ted, pol-ka dot-ted, twist-ed, bead-ed, braid-ed, pow-dered, flow-ered and con-fet-tied, ban-gled, tan-gled, span-gled and spa-ghet-tied.

D.S. al Coda *Coda*
E^b B^b7 E^b7 A^b B^b7 E^b

3. They'll be

hair. Flow it, show it, long as God can grow it, my hair.

Verse 2:

Let it fly in the breeze and get caught in the trees.
Give a home to the fleas in my hair,
A home for fleas, (yeah) a hive for bees, (yeah) a nest for birds.
There ain't no words for the beauty, the splendor,
The wonder of my . . . *(To Chorus:)*

Verse 3:

They'll be gaga at the gogo
When they see me in my toga,
My toga made of blond, brilliantined, biblical hair;
My hair like Jesus wore it.
Hallelujah, I adore it: Hallelujah, Mary loved her son.
Why don't my mother love me? *(To Chorus:)*

THE HAPPY FARMER

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ROBERT SCHUMANN

Brightly
F B^b F C7 F C G7 C C7

F B^b F C7 F C7 F C7 F

HAIL! HAIL! THE GANG'S ALL HERE

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Words and Music by
THEODORE MORSE and ARTHUR SULLIVAN

Brightly

Hail! Hail! The gang's all here! What the heck do we care? What the heck do we care?

Hail! Hail! The gang's all here! What the heck do we care now?

HAPPY DAYS ARE HERE AGAIN

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Words by JACK YELLEN
Music by MILTON AGER

Allegro moderato

Hap - py days are here shout a - gain! the skies a - bove
Al - to - geth - er er shout it now! There's no one who

are can clear doubt a - gain. Let us sing a song of cheer a - gain,
can doubt it now, so let's tell the world a - bout it now,

hap - py days are here a - gain! your cares and

trou - bles are gone; there'll be no more from now on.

Fine Am6 E E/G#

D.C. (1st Chorus) al Fine

H & T BLUES

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By THAD JONES

G Cdim G G7

C7 G

D7 G

HALF AS MUCH

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Words and Music by
CURLEY WILLIAMS

Moderately

D

If you loved me half as much as I love you, you would-n't worry

A7 D D7 G

me half as much as you do. You're nice to me when there's no one else around. You on-ly

E7 A7 D

build me up to let me down. If you missed me half as much as I miss you, you would-n't

A7 D D7 G

stay a-way half as much as you do. I know that I would nev-er be this blue.

A7

1. D 2. D A7 D7

If you on-ly loved me half as much as I love you. If you you.

HANUKAH SONG

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Words by A. EVRONIN
TRADITIONAL FOLK SONG

Moderately

Cm G Cm G Cm

Y' - mey ha-Cha-nu-kah Cha-nu- kat mik-da-shey nu b' - gil uv-sim-chah m'-ma - lim et li - bey - nu

A^b G Cm A^b G Cm

lai - la va-yom s'vi-vo - ney - nu yi - sov suf - ga - ni - yot no - chai bam la - rov ha - i - ru had -

F9 A^b G Cm Fm G Cm Fm G A^b G

li - ku ne - rot Cha-nu-kah ra - bim al ha-ni - sim v' - al ha-nif - la - ot a - sher chol - l' - lu ha-ma-ka -

Cm Fm G Cm Fm G A^b

1. Cm 2. Cm

bim al ha - ni - sim v' - al ha - nif - la - ot a - sher chol - l' - lu ha - ma - ka - bim Y' bim

HANDY MAN

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Words and Music by
OTIS BLACKWELL
and JIMMY JONES

Moderate rock

(Keyboard:)

D A Bm D A Bm D

Hey girls,

A/C# Bm A G A G2/B A/C#

gath-er 'round. — Lis-ten to what I'm put-tin' down. — Hey ba-by, I'm your hand-y man..

D G/D A D A Bm Em7 F#m7

I'm not the kind who use a pen-cil or rule. — I'm hand-y with love, and

Bm A G A G2/B A/C# D G/D D

I'm no fool. — I fix bro-ken hearts; I know — that I tru-ly can. — If your —

G C6/G G A G2/B A/C# D G

— bro-ken heart should need re-pair. — then I — am the man to see. — I whis-per sweet things; you

C6/G G E F#m7 E/G# A Em7 D/F# G A D A/C#

tell all your friends. — They'll come run-nin' to me. — Here is the main thing that I want to say: —

Bm A G A G2/B A/C# D

I'm bus-y twen-ty - four — hours — a day. — I fix bro-ken hearts; I know — that I tru-ly can. —

G/D A D A Bm D A Bm

Come-a, come-a, come-a, come-a, come, come. — Yeah, yeah, yeah. —

D A Bm A Bm D A Bm

Come-a, come-a, come-a, come-a, come, come. — come-a, come, come. — Yeah, yeah, yeah. —

HAPPY BIRTHDAY

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Words and Music by
STEVIE WONDER

Moderate rock

You know it does-n't make much sense. There ought-a be a law a- gainst
an- y one who takes of- fense at a day in your cel- e- bra- tion. 'Cause we
all know in our minds that there ought-a be a time that we can set a- side
to show just how much we love you. And I'm sure you would a- gree. What could
fit more per- fect- ly than to have a world par- ty on the day you came to be? Hap- py birth- day to ya.
hap- py birth- day to ya, hap- py birth- day. Hap- py birth- day to ya, hap- py birth- day to ya, hap- py
birth- day. 2. I just birth- day. birth- day. Hap- py Why has there nev- er been a hol-
i- day where peace is cel- e- brat- ed all through-out the world? 3. The

Verse 2:

I just never understood
How a man who died for good
Could not have a day that would
Be set aside for his recognition.
Because it should never be,
Just because some cannot see
The dream as clear as he,
That they should make it become an illusion.
And we all know everything
That he stood for time will bring.
For in peace our hearts will sing
Thanks to Martin Luther King.
Happy Birthday...
(To Chorus:)

Verse 3:

The time is overdue
For people like me and you
Who know the way to truth
Is love and unity to all God's children.
It should be a great event,
And the whole day should be spent
In full remembrance
Of those who lived and died
For the oneness of all people.
So let us all begin.
We know that love can win.
Let it out, don't hold it in.
Sing as loud as you can.
Happy birthday...
(To Chorus:)

From the Paramount T.V. Series "HAPPY DAYS"

HAPPY DAYS

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Lyrics by NORMAN GIMBEL
Music by CHARLES FOX

Brightly

F **Dm** **Gm** **C** **A** **Dm** **B♭** **C**
 Sun-day, Mon-day, Hap-py Days; _ Tues-day, Wednes-day Hap-py Days; _ Thurs-day, Fri-day, Hap-py Days; _ Sat-ur - day, _
B♭ **C** **B♭** **B** **C** **F** **Dm** **B♭** **C** **F** **Dm**
 what a day, _ rock-in' all week with you. _ This day is ours. _ Won't you be mine? _ This day is ours. _
B♭ **C** *To Coda* **F** **F7** **B♭** **A** **A♭**
 - Oh, please be mine. _
 1. Hel-lo sun - shine, good-bye rain. _ She's wear-in' my school - ring on a chain. _
 2. Gon - na cruise - her 'round the town, _ show ev-'ry - bod-y what I've found. _
G **G7** **C** **C7** *1.* *2.* *D.C. al Coda*
 She's my stead - y, I'm her man, _ I'm gon - na love her all I can. _ er ends. _
 Rock 'n' roll _ with all my friends, _ hop-ing the mu - sic nev-
 ⊕ *Coda* **F** **Dm** **B♭** **C** **Dm** **B♭** *rit.* **Am** **Gm7** **B♭7** **F**
 These Hap - py Days _ are yours and mine. _ These Hap - py Days _ are yours and mine, _ these _ Hap - py Days. _

HAPPY TRAILS

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Words and Music by
DALE EVANS

Moderately (♩ = ♩♩)

E♭ **Edim7** **B♭7**
 Hap - py trails to you _ un - til we meet a - gain. Hap - py
B♭+ **E♭** **E♭7** **A♭**
 trails to you, keep smil - in' un - til then. Who cares a - bout the clouds when we're to - geth - er? Just
C7 **F9** **B♭7** **E♭** **B♭m** **C7** **F9** **B♭7** **E♭**
 sing a song and bring the sun - ny weath - er. Hap - py trails to you till we meet a - gain.

HARK! THE HERALD ANGELS SING

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Words by CHARLES WESLEY
Music by FÉLIX MENDELSSOHN

Moderately

G D G/B G G/D D G/B Bm C G/D D G

1. Hark! The her - ald an - gels sing, "Glo - ry to the new - born King!
2. Christ by high - est heav'n a - dored; Christ the ev - er - last - ing Lord!
3. Hail the heav'n born Prince of Peace! Hail the Son of Right - eous - ness!

D Em G/D A7/C# Bm A7/C# D Gmaj7 A7 D

Peace on earth and mer - cy mild, God and sin - ners re - con - ciled."
Late in time be - hold Him come, off - spring of a Vir - gin's womb.
Light and life to all He brings, ris'n with heal - ing in His wings.

N.C. G/D D7/F# G G/D D N.C. G/B D7/F# G G/D D

Joy - ful all ye na - tions rise; join the tri - umph of the skies;
Veiled in flesh the God - head see; hail the in - car - nate De - i - ty.
Mild He lays His glo - ry by, born that man no more may die.

C E7 Am E7 Am D7/C G/B G/D D G

with an - gel - ic host pro - claim, "Christ is born in Beth - le - hem!"
Pleased as man with man to dwell, Je - sus, our Em - man - u - el!
Born to raise the sons of earth; born to give them sec - ond birth.

C E7 Am E7/G# Am D7/C G/B 1.2. G/D D G 3. G/D D G

Hark! The her - ald an - gels sing, "Glo - ry to the new - born King!" new - born King!"

HARRIGAN

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GEO. M. COHAN

Moderate swing (♩ = ♩♩)

Chorus:

G E7 A7 3 D7 G G#dim7 D7/A G

H - A dou-ble R - I - G - A - N spells Har-ri-gan. Proud of all the I - rish blood that's

D7 G E7 A7 3 D7 C7(♯5)

in me. Div-il a man can say a word a - gin me. H - A dou-ble R - I - G - A - N, you

B Em/B B G Cm6/G G Cm6/G G Cm6/G Em G/D D7 1. G C/G G 2. G C G G

see, is a name that a shame nev-er has been con-nect-ed with; Har-ri-gan, that's me! me!

HALF PAST JUMPIN' TIME

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By NEAL HEFTI

Medium swing

C9 F Bb9 G9 C9 To Coda

F Eb7 D9

C#9 C7 D.S. al Coda Coda F

HALLELUJAH!

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Words by LEO ROBIN and CLIFFORD GREY
Music by VINCENT YOUMANS

Moderato

Sing "Hal - le - lu - jah! Hal - le - lu - jah!" and you'll shoo the
sue ya, "Hal - le - lu - jah!" Gets you through the
lu - jah! Hal - le - lu - jah!" Helps to shoo the

blues a way; when cares pur - Sa - tan lies a -
dark - est day. clouds a way.

wait - in' and cre - at - in' skies of gray, but Hal - le -

Eb Eb6 Bb7 Fm Bb7 Eb Eb6 Eb Ab6 Abmaj7 Eb Eb6 Bb7

Eb Eb6 Eb Eb6 Eb Eb6 Eb Abm Abm7 Abm6 Db6

Gbmaj7 Gb6 Gbmaj7 Db Fm7(b5) Bb7(b9) Bb7 Eb Eb6 Eb Bb7 Fm7/Bb Bb7

D.S. al Fine

HAWAIIAN WAR CHANT

(Ta-Hy-Wa-Hu-Wai)

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English Lyric by RALPH FREED
Music by JOHNNY NOBLE and LELEIOHAKU

Moderately (♩ = ♪)

Ta - hu - wa - i la - a ta - hu - wa - i wa - i - la, e - hu he - ne la a pi - li ko - o lu - a la,

pu - tu - tu - i lu - a i - te to - e la, ha - nu li - po i - ta pa - a lai. Au we ta hu - a la.

G C G D7 G C G D7 G

HATIKVAH

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JEWISH

Slowly

Dm Gm Dm Gm Dm E7 A7

Kol od ba - le - vav p'nee - mah ne - fesh y' - hu - dee ho - mee -

Dm Bb F F#dim7 Gm Dm Gm Dm E7 A7 Dm

yah Ul - fa - a - tey - miz - rach ka - dee - mah a - yin l' - tzi - yon tso - fee - yah.

Bb Gm C F Bb Gm C F

Od lo av - dah tik - va - te - nu Ha - tik - vah shnot al - pa - yim

A7 Dm C F Gm Dm E7 A7 Dm Dm

li - yot am chuf - shee bar - tse - nu Er - ets tzi - yon v' - yru - sha - la yim. yim.

HAVAH NAGILAH

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JEWISH

Brightly

D Gm

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

D Cm³ D Cm

vey nis - 'm chayh. Ha - vah n' - ra - ne - nah, ha - vah n' - ra - ne - nah, Ha - vah n' - ra - ne - nah

D Cm³ D Gm Gm(#7) Gm7 Gm6 Gm(#5) Gm

vay - nis - m - chay. U - ru, u - ru, a - chim. U - ru a - chim b' lev sa - me - ach, U - ru a - chim, b'

D7

lev sa - me - ach, u - ru a - chim, b' lev sa - me - ach, u - ru a - chim, b' lev sa - me - ach. U - ru a - chim

Gm D.C. 1/2 Gm 1/3

b'lev sa me - ach. u - ru a - chim, b'lev sa me - ach. u - ru a - chim, u - ru a - chim,

Freely *Faster*

Gm Cm Gm D7 Gm

b'lev sa me - ach.

HARD HEARTED HANNAH

(The Vamp of Savannah)

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Words and Music by
 JACK YELLEN, MILTON AGER,
 BOB BIGELOW and CHARLES BATES

Moderato (♩ = ♩³)

E^b D7 D^b6 C7 F F7

Hard heart-ed Han-nah, the vamp of Sa-van-nah, the mean-est gal in town; —

B^b6 A7 B^b7 E^b B7 B^b7

{ leath-er is tough, but Han-nah's heart is tough-er; she's a gal — who loves to see men suf-fer! }
 { talk of your cold, re-frig-er-a-ting mam-mas, broth-er, she's — the Pol-ar bear's pa-jam-as! } To

E^b D7 D^b6 C7 Fm G7 Cm E^b7/B^b A^b6

tease 'em and thrill 'em, to tor-ture and kill 'em is her de-light, they say, { I saw her at the sea shore with a
 { An ev-'ning spent with Han-nah sit-ting

B7/A E^b B^bm/D^b C7 F7

great big pan; — there was Han-nah pour-ing wa-ter on a drown-ing man; — she's }
 on your knees, — is like trav-lin' thru A-las-ka in your B. V. D's; — she's } hard heart-ed Han-nah, the

Fm7 B^b7 E^b Edim B^b7 E^b B^b7(#5) E^b

vamp of Sa-van-nah G. A. They call her A. _____

HAVE YOU EVER SEEN THE RAIN?

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J.C. FOGERTY

Moderately
Verse:

C G

1. Some-one told me long — a-go — there's a calm be-fore — the storm, — I know, — And it's been com-in' for —
 2. Yes-ter-day, and days — be-fore — sun is cold and rain — is hard, — I know; — been that way — for —

C G

— some time. — When it's o-ver, so — they say, — "It - 'll rain a sun - ny day." — I know, —
 — all time. — 'Til for-ev-er, on — it goes — through the cir-cle, fast — and slow. — I know, —

Chorus:

C F G C Am F

shin-in' down — like wa-ter. } I want to know, — have you ev-er — seen the rain? I want to
 and it can't stop, — I won-der. }

G C Am F Gsus C G C

know, — have you ev-er — seen the rain com-in' down — on a sun-ny day? —

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

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Words and Music by
 HUGH MARTIN
 and RALPH BLANE

Slowly

Chords: C, Am7, Dm7, F/G, G7, C, Am7, Dm7, G7, C, Am7, Dm7, G7, C, Am7, Dm7, G7, E7, A7, D7, G7, Dm7, E7, Am, Gm7, C7, Fmaj7, Fm(maj7), Em7, Ebdim7, Dm7, G7(#5), Cmaj7, F#m7(b5), B7, Em, Eb7, G/D, Am7 D7, Dm7, G7, C, Am7, Dm7, F/G, G7, C, Am7, Dm7, G7, C, Am7, Dm7, G7, C, Am7, Bm7(b5), E7(b9), Am, C7(#5), Fmaj7, C/E, Dm7, Dm7/G, G7, C6(9)

Have your - self a mer - ry lit - tle Christ - mas. Let your heart be light. From now on our
 Have your - self a mer - ry lit - tle Christ - mas. Make the Yule - tide gay. From now on our
 trou - bles will be out of sight. trou - bles will be miles a - way.
 Here we are as in old - en days, hap - py gold - en days of yore. Faith - ful friends who are dear to us gath - er
 near to us once more. Through the years we all will be to - geth - er if the fates al - low. Hang a shin - ing
 star up - on the high - est bough, and have your - self a mer - ry lit - tle Christ - mas now.

HERE WE COME A-CAROLING

(The Wassail Song)

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TRADITIONAL

With spirit

Chords: D, A7/C#, D, G, D/F#, A/C#, D, Em, Em/D, A7/C#, D, D/F#, G, D/F#, D, D/F#, G, A, D, B7, Em, A7, D/F#, D, A7/E, D, B7, Em7, A7, D

1. Here we come a car - ol - ing a - mong the leaves so green. But
 (2) are not dai - ly beg - gars that beg from door to door. And
 (3) bless the mas - ter of this house like - wise the mis - tress too. And

Chorus:
 Here we come a wan - d'ring so fair to be seen. Love and joy come to
 we are neigh - bor's chil - dren whom you have seen be - fore. }
 all the lit - tle chil - dren that 'round the ta - ble go.

you, and to you glad Christ - mas too. And God bless you and send you a hap - py New
 Year, and God send you a hap - py New Year. 2. We
 Year. 3. God

From the Broadway Musical "DAMN YANKEES"

HEART

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Words and Music by
 RICHARD ADLER and
 JERRY ROSS

Moderately

Ebm6/Gb Gm7 C7 C+ F D7 Gm7
 You've got - ta have heart; all you real - ly need is heart. When the odds are say - in' you'll nev - er win. _
 hope; must - n't sit a - round and mope. Noth - in's half as bad as it may ap - pear; _

1. Gm7(b5) C7 F F#dim C7/G Ebm6/Gb Gm7(b5) C7(b9) F Bbm6 F N.C.
 that's when the grin _ should start. You've got - ta have wait - 'll next year _ and hope. When your luck is bat - tin'

Cm7 F7 Bb N.C. Dm7 G7
 ze - ro, _ get your chin up off the floor. Mis - ter, you can be a he - ro; _ you can o - pen an - y

C7 Gm7 C7 Ebm6/Gb Gm7 C7 C+ F D7
 door, there's noth - in' to it but to do it. You've got - ta have heart, miles 'n' miles 'n' miles of heart. Oh, it's fine to be a

Gm7 Gm7(b5) Cm6 /Eb D7 Gm7 C7 F Gm7/C C9(:5) F
 gen - ius, of course, _ but keep that old horse _ be - fore the cart; first, you've got - ta have heart.

HELLO! MA BABY

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Words by IDA EMERSON
 Music by JOSEPH E. HOWARD

Brightly

F G7 C7
 Hel - lo ma ba - by, hel - lo ma hon - ey, hel - lo, ma rag - time gal! Send me a kiss by wire;

F Fdim F F#dim C7/G F D7 G7
 ba - by, my heart's on fire! If you re - fuse me, hon - ey, you'll lose me, then you'll be left a - lone; oh, ba - by,

1. C7 F#dim C7 F F#dim Gm C7 F
 tel - e - phone, and tell me I'm your own. Hel - lo! Hel - lo! Hel - lo there! own.

HEART AND SOUL

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Words by FRANK LOESSER
Music by HOAGY CARMICHAEL

Moderately (♩ = ♩♩)

F Dm7 Gm7 C7 F Dm7 Gm7 C7 F Dm7 Gm7 C7

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

F Dm7 Gm7 C9 F Dm7 Gm7 C7 F Dm7 Gm7 C7

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,

F Dm7 Gm7 C7 F F7 B♭ A7 D7 G7 C7 F7

glad - ly, that mag-ic night we kissed, there in the moon-mist. Oh, but your lips were thrill - ing, much too

E7 A7 B♭ A7 D7 G7 C9 F7 E7 C7 F Dm7 Gm7 C7

thrill - ing. Nev-er be-fore were mine so strange - ly will - ing. But now I see what one em-brace can do.

F Dm7 Gm7 C7 F Dm7 Gm7 C7 A7 D7 Gm7 C7sus C7 F

Look at me, it's got me lov-ing you mad - ly. That lit-tle kiss you stole held all my heart and soul.

HELENA POLKA

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Lively

F C7 F C7 F C7

To Coda ⊕

F C7 F C7 F C

Coda

G7 C G7 C

⊕ Coda

F B♭ F7 B♭dim B♭

F7 B♭ F7 B♭

THE HEAT IS ON

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Music by HAROLD FALTERMEYER
Words by KEITH FORSEY

Fast rock 'n' roll

C7

2nd time only

The heat is

C7

F7

on, on the street, in-side your head, on ev - 'ry beat.

C7

Bbmaj7/C C

And the beat's a - live, deep in - side, The pres-sure's high, just to stay a -

F7

C7

live. 'Cause the heat is on.

C

F/A

Bb

Bb/D

Eb

F

C

Oh, oh, oh, oh, oh, oh, oh, caught up in the ac-tion, I'll be look-ing out for you. Oh, oh, oh, oh,

Gm7

1.3. To Next Strain
N.C.

oh, oh, oh, oh, tell me you can feel it; tell me you can feel it; tell me do you feel it? The heat is

1.2.

C7

D.S.S.

C7

The heat is on.	The heat is on, on the street.	The heat is on, on the street.
The heat is on, on ev - 'ry beat.	The heat is on, in - side your head.	The heat is on, in - side your head.
The heat is on, the pres-sure's high.	The heat is on; the pres-sure's high.	The heat is on; the pres-sure's high.

1.3.

F7

N.C.

To Next Strain

The heat is on.	The heat is on.	The heat is ... (drums)
The heat is on, on ev - 'ry beat.	The heat is on.	
The heat is on, the pres-sure's high.	The heat is on.	

1.

C7

1.3.4. etc. Repeat ad lib. and fade

D.S.

The heat is On!

HERE'S TO MY LADY

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Words by JOHNNY MERCER
 Music by RUBE BLOOM

Tenderly

E^b/G Fm7 B^b7 E^b Gm Cm E7/B B^bm7 E^b7(^{#9}) Abmaj9 Ab6/E^b
 Here's to my la - dy here's a toast to my la - dy and all that my la - dy means to

Abm6 Fm7 B^b7 E^b Dm7 G7 Cm Fm7 B^b7 E^b Gm/D Cm Cm(maj7)
 me. _____ Like a hearth in the win - ter, a breeze in the sum - mer, a spring to re -

Cm7/F F7 B^b7 Fm7 B^b7 Fm7 B^b7(^{#5}) E^b B^b7(^{#5}) E^b9 E^b7(^{b9}) Cm7 B^bm7 E^b7 Abmaj9 Ab6
 mem - ber is she. _____ Though the years may grow cold - er as peo - ple grow old - er it's

Cm Cm7 F9 Fm7/B^b D^b7/C^b B^b9 B^b6 B^b7 E^b/G Fm7 B^b7 E^bmaj7 Gm Cm E^b7/B^b
 shoul - der to shoul - der we'll be. _____ But be it sun - shine or sha - dy, here's my love to my

F7/A Abm6 E^b/G G^b7 Fm7 E7 1. **E^b Cm7 Fm7 B^b7(^{#5})** 2. **E^b D^b9 E^bmaj7**
 la - dy. I pray, may she al - ways love me. _____ me. _____

From "BRIGADOON"

THE HEATHER ON THE HILL

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Lyrics by ALAN JAY LERNER
 Music by FEDERICK LOEWE

Moderately (♩ = ♩♩♩)

E^b Cm/B^b Ab/B^b B^b7 E^b E^b7 3 Ab C7/G Fm7 C7/G
 The mist of May is in the gloom - in' and all the clouds are hold-in' still; _ so take my hand and let's go
 The morn-in' dew is blink-in' yon - der, there's la - zy mu - sic in the rill, _ and all I want to do is

Ab6 Ab/B^b E^b/B^b Fm9/B^b B^b7 E^b6 B^b7 E^b Em(^{#7}) E B7
 roam - in' through the heath - er on the hill. hill. There may be oth - er days _ as rich and rare; there may be
 wan - der through the heath - er on the

Abm7 D^b7 G^bmaj7 Cm7 F7 B^bmaj7 B^bmaj7(^{#5}) F9 F7 Fm7/B^b B^b7
 oth - er springs _ as full and fair, _ but they won't be the same; _ they'll come and go. For this I know:

E_b Cm/B_b A_b/B_b B_b7 *E_b* *E_b7* ₃ A_b C7/G Fm7 C7/G

that when the mist is in the gloam-in', and all the clouds are hold-in' still, — if you're not there, I won't go

A_b6 A_b/B_b E_b/B_b A_bma₇/E_b G7/D Cm E_b7/B_b A_bm6 E_b/B_b Cm7 Fm7/B_b B_b *E_b*

room-in' through the heath-er on the hill, the heath-er — on the hill.

HEAVEN

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Words and Music by
BRYAN ADAMS and
JIM VALLANCE

Slow rock
Verse:

C Am7 G Dm Am B_b(2) Gsus G

1. Oh, think-in' a - bout all our young-er years; there was on - ly you and me; we were young and wild and free.

C Am7 G Dm Am B_b(2) F/A Gsus G

Now, noth-ing can take you a - way from me; we've been down the road be-fore but that's o-ver now; you keep me com-in' back for more.

Chorus:

F G Am C F G Am G

Ba-by, you're all that I want when you're ly - in' here in my arms. I'm find-ing it hard to be-lieve we're in heav-en. And

F G Am C F G Am G C Am C/G F(2) D.C.

love is all that I need and I found it there in your heart. It is-n't too hard to see we're in heav-en.

G To Next Strain 3. G Repeat ad lib. and fade Bridge: Dm C/E F G

heav-en. heav-en, heav-en. — I've been wait-ing for so long for some-thing to ar -

Am G/B C Dm C/E F

rive; for love to come a - long. Now our dreams are com - in' true, through the good times — and the

C Gsus G F G Am C F G Am G D.S. §

bad. Yeah, I'll be stand-in' there by you. And

Verse 2:

Oh, once in your life you find someone
Who will turn your world around;
Bring you up when you're feelin' down.
Yeah, nothin' could change what you mean to me;
Oh there's lots that I could say;
But just hold me now,
'Cause our love will light the way.
(To Chorus:)

HELLO, I LOVE YOU

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Words and Music by
THE DOORS

Moderate rock

Chorus:

A G A D A G A D A G

Hel - lo, I love you, won't you tell me your name? _ Hel - lo, I love you, let me

Verse:

A D A G A D A G A D A G

jump in your game. _ Hel - lo, I love you won't you tell me your name? _ Hel - lo, I love you, let me jump in your game. _ I. She's walk-in' down the

A G A G A G A G A G A G A G

street, _ blind to ev-'ry eye she meets, _do you think you'll be the guy _ to make the queen of the an-gels sigh? _ Hel-

A G A N.C. B \flat A \flat B \flat A \flat B \flat A \flat B \flat A \flat B \flat A \flat

out this song. _ Side-walk crouch-es _ at her feet _ like a dog that begs for some-thing sweet. _ Do you

B \flat A \flat B \flat A \flat B \flat A \flat B \flat A \flat B \flat A \flat B \flat A \flat B \flat A \flat

hope to make her see, you fool? _ Do you hope to pluck this dus-ky jewel? _ Hel - lo, hel-lo _ hel-lo, _ hel-lo. _

Verse 2:
She holds her head so high
Like a statue in the sky.
Her arms are wicked and her legs are long.
When she moves, my brain screams out this song.

HELP ME RHONDA

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Words and Music by
BRIAN WILSON

Moderate swing rock (♩ = ♩♩)

F B \flat F B \flat F

1. Since you put me down, I've been out do - in' in my head. _ Come in late at night, _ and in the
(2.) gon - na be my wife, and I was gon - na be her man. _ But she let an - oth - er guy _ come be -

B \flat F B \flat F Dm

morn-in' I just lay in bed. _ Well, Rhon-da, you look _ so fine, _ and I
tween us, and it ruined our plans. _ Well, Rhon-da, you caught _ my eye, _ and I'll

B \flat G7 F C7

know it would-n't take much time _ for you to } help me Rhon - da, help _ me get her out of my heart. _
give you lots of rea-sons why _ you got - ta }

Chorus:

F N.C. C7 F

Help me Rhon-da, help, _ help me Rhon-da. Help me Rhon-da, help, _ help me Rhon-da.

C7 F Bb

Help me Rhon-da, help, _ help me Rhon-da. Help me Rhon-da, help, _ help me Rhon-da. Help me Rhon-da, help, _ help me Rhon-da.

Dm7 F Bb C9 N.C. F D.C.

Help me Rhon-da, help, _ help me Rhon-da. Help me Rhon-da yeah, get her out of my heart. _ 2. She was

F N.C. C7 F Repeat and fade

Help me Rhon-da, help, _ help me Rhon-da. Help me Rhon-da, help, _ help me Rhon-da.

HELP YOURSELF

(Gli Occhi Miei)

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English Words by JACK FISHMAN
Original Italian Words by MOGOL
Music by C. DONIDA

Moderately

C Verse: §

Love is like can - dy on a shelf; _
We're al - ways told re - peat - ed - ly; _
My heart has love e - nough for two, _

G7 C C7 F

you want a taste? Then help your - self. _ The sweet - est things are there for you. _
the ver - y best in life is free, _ and if you want to prove it's true, _
more than e - nough for me and you. _ I'm rich with love, a mil - lion - aire. _

C G7 C G7 C

Help your - self, _ take a few. _ That's what I _ want you to do. _ Just help your -
ba - by, I'm _ tell - ing you _ this is what _ you should do. _
I've so much, _ it's un - fair. _ Why don't you _ take a share? _

Chorus:

C Dm7 G7 Dm7 G7

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. _

G7sus C Dm7 G7

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.

Dm7 G7 G7sus C D.S. § C

Just help your - self to my lips, _ to my arms, _ and then let's real - ly start to live. _ live. _

HERE AND NOW

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Words and Music by
TERRY STEELE and DAVID ELLIOTT

Slowly

Verse:

G(2) F#m7(l-5) B7(l-9) Em Gmaj7/D C(2) C/D

I. One look in your eyes and there I see just what you mean to me.

G(2) D/G G F#m7(l-5) B7(l-9) Cmaj9 Bm7 Em7 Ebdim7 G/D C(2)

Here in my heart I believe your love is all I ever need.

C G(2)/B Ebdim7 Em G(2)/B C(2) C/D F#m7(l-5) A/B Bm7 Cmaj7

Hold-ing you close through the night, I need you. Here and now.

Chorus:

D/C D/F# G Bm7 C(2) F#m7(l-5) A/B Bm7 Cmaj7

I promise to love faith-ful - ly. (Faith - ful - ly.) You're all I need. Here and now.

D/C D/F# G Bm7 Cmaj9 C(2) C/D

I vow to be one with thee. (You and me.) Your love is all I need.

G D/G G G(2)/B C(2) D7sus G D/G G G(2)/B C(2) C/D C(2) C/D

3. When Your love is all I need.

Bridge:

Cmaj7 D/C C/D G D/G

Start-ing here, start-ing now. I be-lieve in love. Start-ing here.

Cmaj9 C/D F/G G/B Cmaj7

I'm start-ing right here, start-ing now, right now be-cause I be-lieve in your love so I'm glad to take the vow. Here and now.

Coda

C(2) C/D G(2) D/G G G(2) D/G G/B Cmaj9 Bb6/9 C(2) Bbmaj9 C(2) G(2)

Your love is all I need. Love is all I

Verse 2:

I look in your eyes and there I see
What happiness really means.
The love that we share makes life so sweet,
Together we'll always be.
This pledge of love feels so right,
And ooh, I need you.
(To Chorus:)

Verse 3:

When I look in your eyes, there I see
All that a love should really be.
And I need you more and more each day,
Nothing can take your love away.
More than I dare to dream,
I need you.
(To Chorus:)

HERE COMES SANTA CLAUS

(Right Down Santa Claus Lane)

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Words and Music by
GENE AUTRY and
OAKLEY HALDEMAN

Moderately bright

F C7 Cdim7 C7

Here comes San - ta Claus, here comes San - ta Claus right down San - ta Claus lane.

F Fdim7 F

Vix - en and Blitz - en and all his rein - deer are pull - ing on the rein,
He's got a bag that is filled with toys for the boys and girls a - gain.
He does - n't care if you're rich or poor, for he loves you just the same.
He'll come a - round when the chimes ring out, then it's Christ - mas morn a - gain

Bb Bdim7 F/C D7 Gm7 C7 F

Bells are ring - ing, chil - dren sing - ing, all is mer - ry and bright.
Hear those sleigh - bells jin - gle, jin - gle; what a beau - ti - ful sight.
San - ta knows that we're God's chil - dren; that makes ev - 'ry - thing right.
Peace on earth will come to all if we just fol - low the light.

Bb Bdim7 F/C D7 Gm7 C7 F

1. 2. 3. F F

Hang your stock - ings and say your pray'rs, } 'cause San - ta Claus comes to - night.
Jump in bed, cov - er up your head, } night.
Fill your hearts with a Christ - mas cheer }
Let's give thanks to the Lord a - bove }

From the Videocraft T.V. Musical Spectacular "RUDOLPH, THE RED-NOSED REINDEER"

A HOLLY JOLLY CHRISTMAS

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By JOHNNY MARKS

Moderately bright

C C#dim7 G7/D G7 C#dim7

Have a hol - ly, jol - ly Christ - mas. It's the best time of the year. I don't know if there'll be snow, but
hol - ly, jol - ly Christ - mas. And when you walk down the street, say hel - lo to friends you know, and

1. 3. G7/D G7 C G7 2. 4. G7/D G7 C F Em Dm7 C

have a cup of cheer. Have a ev - 'ry one you meet. Oh, ho, the mis - tle - toe hang where you can see.

Bdim7 Am D7 G7 C C#dim7 G7/D G7

Some - bod - y waits for you; kiss her once for me. Have a hol - ly, jol - ly Christ - mas. And in case you did - n't hear:

C Am7 1. D7 G7 C D.S. 2. D7 G7 C Dm7 G7 C

Oh, by gol - ly, have a hol - ly, jol - ly Christ - mas this year. Have a Christ - mas this year.

HERE WE ARE

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Words and Music by GLORIA ESTEFAN

Slowly

1. Here we

Verse:

are face to face. We for-get time and place. Hold me now; don't let go though it

hurts, we both know. The time we spend to-gether's gon-na fly, and ev-ry-thing you do

to me is gon-na feel so right. Ba-by, when you're lov-ing me I feel like I could cry,

'cause there's noth-ing I can do to keep from lov-ing you.

2. Here we There's noth-ing I can

Bridge:

do; I'm help-less in your arms. Oh ba-by, what you do; I'm in love, this is it. There's no turn-ing back this time.

No, no, no. 3. Here we are once a-gain. But this time we're on-ly friends.

Fun-ny world; some-times lies be-come the game when love's the prize. And though no

one knows what's go-ing on in-side, all the love I feel for you is some-thing I should hide. When I have you close

to me the feel-ing's so sub-lime that there's noth-ing I can do to keep from lov-ing you.

Am9 D7 *Repeat and fade*

Verse 2:
 Here we are all alone;
 Trembling hearts, beating strong;
 Reaching out, a breathless kiss
 I never thought could feel like this.
 I want to stop the time from passing by.
 I want to close my eyes and feel
 Your lips are touching mine.
 Baby, when you're close to me,
 I want you more each time.
 And there's nothing I can do
 To keep from loving you.
 (To Bridge:)

HERNANDO'S HIDEAWAY

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Words and Music by
 RICHARD ADLER and
 JERRY ROSS

Tango C7 Fm Gm7(♭5) C7

I know a dark se-clud-ed place, a place where no one knows your face, a glass of wine, a

fast em-brace, it's called Her-nan-do's Hide-a-way! O-lay!! All you see are sil-hou-ettes, and all you hear are

cas-ta-nets. And no one cares how late it gets, not at Her-nan-do's Hide-a-way! O-lay!!

At the Gol-den Fin-ger-bowl or an-y place you go,

you will meet your Un-cle Max and ev-'ry-one you know.

But if you go to the spot that I am think-in' of, you will be free to gaze at me

and talk of love! Just knock three times and whis-per low, that you and I were sent by Joe. Then

strike a match and you will know, you're in Her-nan-do's Hide-a-way! O-lay!! I way! O-lay!!

1. Fm C7 Fm Gm7(♭5) Fm6 C7 Fm
 2. Fm C7 Fm Gm7(♭5) Fm6 C7 Fm

HE'S GOT THE WHOLE WORLD IN HIS HANDS

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TRADITIONAL SPIRITUAL

Moderately (♩ = ♪ = ♫)

1. He's got the whole world in His hands, He's got the whole world in His hands, He's got the whole world in His hands, He's got the whole world in His hands.

2. He's got the whole world in His hands, He's got the whole world in His hands.

Verse 2:

He's got the wind and the rain in His hands,
He's got the wind and the rain in His hands,
He's got the wind and the rain in His hands,
He's got the whole world in His hands.

Verse 3:

He's got the little tiny baby in His hands,
He's got the little tiny baby in His hands,
He's got the little tiny baby in His hands,
He's got the whole world in His hands.

Verse 4:

He's got you and me, brother, in His hands,
He's got you and me, sister, in His hands,
He's got you and me, brother, in His hands,
He's got the whole world in His hands.

Verse 5:

He's got everybody here in His hands,
He's got everybody here in His hands,
He's got everybody here in His hands,
He's got the whole world in His hands.

From the Motion Picture "DIRTY DANCING"

HEY! BABY!

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Words and Music by
MARGARET COBB and
BRUCE CHANNEL

Moderately

Hey! ba-by! I want to know if you'll be my girl.

girl. girl. When I saw you walk-in' down the street, I said, "That's the kind of girl I like to meet. She's so pret-ty, Lawd, she's fine, I'm gon-na make her mine, oh mine." Hey!

ba-by! I want to know if you'll be my girl. When you turn and walk a-way,

that's when I want to say, "Come on, ba-by give me a whir! I want to know if you'll be my girl."

D.C. al Fine

HEY, GOOD LOOKIN'

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Words and Music by
 HANK WILLIAMS

Moderate country swing

1. Hey, hey, good look-in', free and read-y so What cha got cook-in'? we can go stead-y. How's a-bout cook - in' some-thin' up with me? How's a-bout sav - in' all your time for

me? Hey, sweet ba - by, me? No more look-in', I don't you think may-be know I've been took-en. we could find us a How's a - bout keep - in'

brand new rec - i - pe? I got a hot rod Ford and a two dol - lar bill and I know a spot right o - ver the hill. stead - y com - pan - y? I'm gon-na throw my date book o - ver the fence and find me one for five or ten cents.

There's so - da pop and the danc - in's free, so if you wan-na have fun, come a - long with me. I'll keep it 'til it's cov - ered with age, 'cause I'm writ-in' your name down on ev - ry page. Hey, good look-in'.

What cha got cook-in'? How's a-bout cook - in' some-thin' up with me? 2. I'm me?

From the Musical Production "WILDCAT"

HEY, LOOK ME OVER

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Lyric by CAROLYN LEIGH
 Music by CY COLEMAN

March tempo

Hey, look me o - ver, lend me an ear: fresh out of clo - ver, mort-gaged up to here. But don't pass the plate, folks, don't pass the cup. I fig - ure when - ev - er you're down and out, the on - ly way is up. And I'll be up like a rose - bud, high on the vine. Don't thumb your nose, bud, take a tip from mine. I'm a lit - tle bit short of the el - bow room, but let me get me some. { And look out, Hear me shout, } world, here I come. come.

HEY! PAULA

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Words and Music by
RAY HILDERBRAND

Slowly

D9 D7(+9) G Em7 Am7 D9 G Em7 Am7 D7

Hey! Hey! Paul - a, I wan - na mar - ry you. Hey! Hey! Paul - a, no one else will ev - er do. I've

G Em7 G Em7 Am7 Am7/D D7 G Am7 C

wait - ed so long for school to be through, Paul - a, I can't wait no more for you. My love, my

G D13 G Em7 Am7 D7 G Em7 Am7 D7

love. Hey! Paul, I've been wait - ing for you. Hey! Hey! Hey! Paul, I wan - na mar - ry you, too. If

G Em7 G Em7 Am7 Am7/D D7 G Am7 C G D13

you love me true, if you love me still, our love will al - ways be real. My love, my love.

True love means plan - ning a life for two, be - ing to - geth - er the whole day through. True love means wait - ing and

hop - ing that soon, wish - es we've made will come true, my love, my love. Hey! Hey! love.

Paul - a, I've been wait - ing for you. Hey! Hey! Paul, I want to mar - ry you, too.

To Next Strain *Fine*

D.S. al Fine

From the Warner Bros. Picture "THE PAJAMA GAME"

HEY THERE

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Words and Music by
RICHARD ADLER and
JERRY ROSS

Slowly

E \flat Cm7 Fm7 \flat_3 B \flat 7 E \flat Cm7 Fm7 \flat_3 B \flat 7 C7 Fm7 \flat_3 B \flat 7

Hey there, you with the stars in your eyes, love nev - er made a fool of you. You used to be too

E_b *G* *Em7* *Am7* *D7* *G* *Em7* *Am7* *D7* *G7* *G7(♭5)*

wise! _____ Hey there, ___ you on that high ___ fly-ing cloud, though she won't throw a crumb to you, you

C7 *Fm* *D♭7* *B♭7* *E♭* *Cm7* *Fm7* *B♭7* *E♭* *Cm7* *Fm7* *B♭7*

think some-day she'll come to you. _____ Bet-ter for - get her, ___ her with her nose in the air. She has you danc - ing

C7 *Fm7* *B♭7* *B♭7(♯5)* *B♭m7/E♭* *E♭9* *B♭m7* *E♭9* *A♭* *Adim7*

on a string. Break it and she won't care! _____ Won't you take this ad-vice I hand you like a

E♭/B♭ *Gm7(♭5)* *C7(♭9)* *Fm7* *A♭m/C♭* *E♭/B♭* *Gm7(♭5)* *C7(♭9)*

broth-er? _____ Or are you not see-ing things too clear? Are you too much in love to hear? Is it

Fm7 *Fm7/B♭* *B♭7* *D/E♭* *E♭* *F9* *Fm7* *B♭7(♭9)* *D/E♭* *E♭*

all go - ing in one ear and out the oth - er? _____ oth - er? _____

From the M-G-M Picture "LILI"
HI-LILI, HI-LO

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Words and Music by
HELEN DEUTSCH and
BRONISLAU KAPER

Moderate waltz

F *Fdim* *F* *C7*

A song of love is a sad song; hi - li - li, hi - li - li, hi - lo. _____ A song of love is a

F *Fdim* *F* *Am7(♭5)* *D7*

song of woe, don't ask me how I know. _____ A song of love is a sad song, for I have loved and it's

Gm *F* *Dm7* *Gm7* *C7* *F* *F7* *Gm*

so. _____ I sit at the win-dow and watch the rain, hi - li - li, hi - li - li, hi - lo. _____ To - mor-row I'll

F *Dm7* *Gm7* *C7* *F* *C7* *Gm7* *C7* *F*

prob - a - bly love a - gain, hi - li - li, hi - li - li, hi - lo. _____ A li - li, hi - li - li, hi - lo. _____

HEY THERE LONELY GIRL

Words and Music by
EARL SHUMAN
and LEON CARR

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Slowly § Chorus:

Cmaj7 Bm7 Am7 Gmaj7

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

To Coda ⊕

Cmaj7 Bm7 Am7 G C/G G N.C.

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

1. Ev - er since he broke your
2. You think that on - ly his two

Verse:

Bm C D N.C. Bm

heart, — you seem so lost — each time you pass — my way. Oh, how I long to take your hand, — and say, "Don't
lips — can kiss your lips — and make your heart — stand still. But once you're in my arms you'll see — no one can

1. D.S. § 2. D.S. § al Coda

C D C/D D C/D D

cry: — I'll kiss your tears — a - way." — Hey there — Hey there
kiss — your lips the way — I will. —

⊕ Coda

Am7 G

Don't you know this lone - ly boy loves you?

THE HOKEY POKEY

Words and Music by
LARRY LA PRISE, CHARLES P. MACAK
and TAFTT BAKER

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Moderate swing (♩ = ♩♩)

Verse:

B♭ F7

You put your (1.)*right foot in, you put your *right foot out. You put your *right foot in, and you shake it all a - bout. You

Chorus:

C F7 B♭

do The Hok - ey Pok - ey, and you turn your - self a - round, that's what it's all a - bout. You do The Hok - ey Pok - ey, — you do The

1. 9. 10.

F7 C F7 B♭ B♭

Hok - ey Pok - ey. — You do The Hok - ey Pok - ey. — That's what it's all a - bout. — You put your — bout.

** (on your knees) ** (slap the floor)

Verses:

- * 2nd time: left foot
- * 3rd time: right arm
- * 4th time: left arm
- * 5th time: right elbow
- * 6th time: left elbow
- * 7th time: head
- * 8th time: right hip
- * 9th time: left hip
- * 10th time: whole self

** (last time only)

HOLD ME, THRILL ME, KISS ME

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Words and Music by
HARRY NOBLE

Slow swing (♩ = ♩[♩])

C Am Dm7 G7 C Am7 Dm7 G7 Am C+ Am7

Hold me, hold me. Nev-er let me go un-til you've told me, told me what I want to know. And then just hold me, hold me,

Dm7 G7 C Am Dm7 G7 C Am Dm7 G7

make me tell you I'm in love with you. (Hold me tight, nev-er let me go.) Thrill me, thrill me. Walk me down the lane where shad-ows

C Am7 Dm7 G7 Am Am(♯7) Am7 Dm7 G7 C Am

will be, will be, hid-ing lov-ers just the same as we'll be, we'll be, when you make me tell you I love you. (Will you

Dm7 G7 C F6 Fm6₃ C C+ C Dm7 G7₃ C

take me in your arms.) They told me, "Be sen-si-ble with your new love, don't be fooled think-ing this is the last you'll find." But

F♯m7(♭5) B7₃ Em Em(♯7) Em7 Am7 D9

they nev-er stood in the dark with you, love, when you take me in your arms and drive me slow-ly out of my mind.

C Am7 Dm7 G7 C Am7 Dm7 G7 E7

Kiss me, kiss me and when you do, I know that you will miss me, miss me if we ev-er say a-dieu, so

Am Am(♯7) Am7 Dm7 G7 C Am Dm7 G7 C

kiss me, kiss me. Make me tell you I'm in love with you. (Hold me tight, nev-er let me go.)

HONEY

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Words and Music by
SEYMOUR SIMONS
HAVEN GILLESPIE
RICHARD A. WHITING

Moderately (♩ = ♩[♩])

F B♭/F F G7 C7 Gm7 C7 A/C♯

I'm in love with you, hon-ey. Say you love me too, hon-ey. No one else will do, hon-ey. Seems

Dm G7 C7 Gm7/C C7 F B♭/F F A7 Dm F7

fun-ny, but it's true. Loved you from the start, hon-ey. Bless your lit-tle heart, hon-ey.

B♭ D♭7/C♭ F/C Cm6/E♭ D7 G7 C7 F Gm7 C7 F

Ev-ry day would be so sun-ny, hon-ey, with you. you.

HOLD ON, I'M COMIN'

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Words and Music by
 ISAAC HAYES and
 DAVID PORTER

Moderate rock

1.3. Don't you
 ev - er feel sad. Lean on me when times are bad. When the day comes and you're
 down in a riv - er of trou - ble, and I got to drown, just hold on, I'm com - in'. Hold on, I'm
 com - in'. 2. I'm goin' my com - in'. Hold com - in'. Reach out to me for sat - is - fac - tion, yeah.
 Call my name, now for quick re - ac - tion, hey, hey, yeah.

Verse 2:
 I'm goin' my way, your lover.
 If you get cold, I'll be your cover.
 Don't have to worry, 'cause I'm here.
 No need to suffer, 'cause I'm here.
 (To Chorus:)

HOME ON THE RANGE

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FOLK SONG

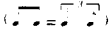
Moderate waltz

Oh give me a home where the buf - fa - lo roam, where the deer and the an - te - lope
 play, where sel - dom is heard a dis - cour - ag - ing word, and the skies are not cloud - y all day.
 Home, home on the range, where the deer and the an - te - lope play, where sel - dom is
 heard a dis - cour - ag - ing word, and the skies are not cloud - y all day.

From the Broadway Musical "AIN'T MISBEHAVIN'"
HONEYSUCKLE ROSE

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Words by ANDY RAZAF
 Music by THOMAS "FATS" WALLER

Moderately slow 



Gm7 C7 Gm7 C7 Gm7 D \flat 9(♯5) C11 C9 F F7/A
 Ev-'ry hon-ey bee fills with jeal-ous - y when they see you out with me. I don't blame them, good-ness knows, _____

B \flat D \flat 7 F C7/G F/A A \flat dim Gm7 C9 Gm7 C9 Gm7 D \flat 9(♯5)
 — hon-ey-suck-le rose. _____ When you're pass-ing by flow-ers droop and sigh, and I know the rea-son

C11 C9 F G \flat maj7 G7 A \flat 6 A7(♯5) B \flat C7 F
 why, you're much sweet-er, good-ness knows, _____ hon-ey-suck-le rose. _____

F7 B \flat dim7/F Bdim7/F F7 B \flat 6 F7(♭9) B \flat dim7/F B \flat 6 G7 Cdim7/G C \sharp dim7/G G7
 Don't buy sug-ar, you just— have to touch my cup. — You're my sug-ar,

C11 C7 Gm7 C9 Gm7 C9 Gm7 E \flat 9 D9
 it's sweet— when you stir it up. — When I'm tak-in' sips from your fast-y lips, seems the hon-ey fair-ly

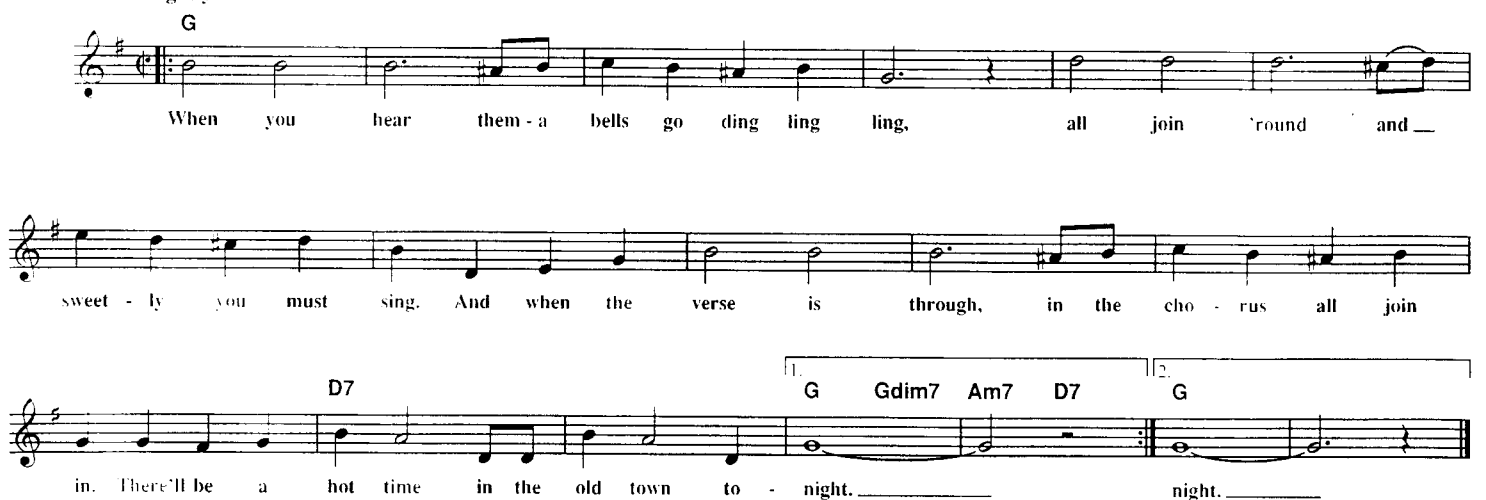
D \flat 9(♯5) C9 F F7/A B \flat C9 F F7/A B \flat Bdim F/C C7(♯5) F9
 drips. You're con-fec-tion, good-ness knows, _____ hon-ey-suck-le rose. _____

A HOT TIME IN THE OLD TOWN TONIGHT

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Music by
 THEODORE A. METZ

Brightly



G
 When you hear them-a bells go ding ling ling, all join 'round and —

sweet-ly you must sing. And when the verse is through, in the cho-rus all join

D7 1. G Gdim7 Am7 D7 2. G
 in. There'll be a hot time in the old town to-night. _____ night. _____

HONKY TONK BLUES

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Words and Music by
HANK WILLIAMS

Moderately

F **Bb7**

1. I left my home down on a ru - ral route and told my folks I'm go - in' step - pin' out to get the honk - y tonk blues. —
 2. I stopped in - to ev - 'ry place in town, this cit - y life has real - ly got me down. I got the honk - y tonk blues. —
 (3.) tuck my wor - ries un - der - neath my arm and get right back to my Pap - py's farm and leave the honk - y tonk blues. —

F **C7** **F**

— The jump - in' honk - y tonk blues. — Lord, I got 'em, I got the honk - y tonk blues.
 — I got the honk - y tonk blues. — Lord, I'm suf - ferin' with the honk - y tonk blues. When
 — For - get the honk - y tonk blues. — I don't want to be both - ered with the honk - y tonk blues.

Bb7

I went to a dance, wore out my shoes, woke up this morn - in' wish - in' I could lose the jump - in' honk - y tonk blues. — The wear - y
 I get home a - gain to Ma and Pa, I know they're gon - na lay down the law a - bout the honk - y tonk blues. — The jump - in'

F **C7** **F** **F**

hok - y tonk blues. — Lord, I'm suf - ferin' with the honk - y tonk blues. honk - y tonk blues.
 honk - y tonk blues. — Lord, I'm suf - ferin' with the honk - y tonk blues. 3. Gon - na

From the Tri-Star Motion Picture "The Fisher King"

HOW ABOUT YOU?

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Lyric by RALPH FREED
 Music by BURTON LANE

Moderately

G **Gmaj7** **G/B** **Bbdim** **Am7** **D7** **G** **Gmaj7** **G/B** **F#/A#** **Bm7(b5)** **E7(#5)**

I like New York in June. How a - bout you? — I like a Gersh - win tune. How a - bout you? —

A7 **Cm6** **Am7(b5)** **D6** **G6** **B/F#** **B6/F#** **F#7sus** **F#7**

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

B **Am7** **D7** **G** **Gmaj7** **G/B** **Bbdim** **Am7** **D7** **G9** **Dm7**

How a - bout you? — I'm mad a - bout good books, can't get my fill. — And Frank - lin

G9 **Dm7** **Cmaj7** **C6** **Cm** **G/D** **Eb7/Db**

Roose - velt's looks, give me a thrill. — Hold - ing hands in a mov - ie show, when all the lights are low

Am/C **Am** **B7(b5)** **B7** **Em** **Em7** **C** **D7** **G** **Am7** **D9** **G** **Am7** **G**

may not be new, but I like it. How a - bout you? — you? —

HONKY TONKIN'

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Words and Music by
 HANK WILLIAMS

Moderately

G Verse:

1. When you are sad and lone - ly and have no place to go, just come to see me, ba - by, and
 go - in' to the cit - y, to the cit - y fair. If you go to the cit - y then

bring a - long some dough, and we'll go honk - y tonk - in', honk - y tonk - in', honk - y tonk - in', hon - ey ba - by.
 you will find me there and we'll go honk - y tonk - in', honk - y tonk - in', honk - y tonk - in', hon - ey ba - by.

We'll go honk - y tonk - in' 'round this town. When you and your ba - by have a fall - in' out, just
 We'll go honk - y tonk - in' 'round this town. When you are sad and lone - ly and have no place to go, just

call me up, sweet ma - ma, and we'll go step - pin' out, and we'll go honk - y tonk - in', honk - y tonk - in', honk -
 come to see me, ba - by, and bring a - long some dough, and we'll go honk - y tonk - in', honk - y tonk - in', honk -

- y tonk - in', hon - ey ba - by. We'll go honk - y tonk - in' 'round this town. 2. We're
 - y tonk - in', hon - ey ba - by. We'll go honk - y tonk - in' 'round this town.

HOW COME YOU DO ME LIKE YOU DO

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By GENE AUSTIN and ROY BERGERE

Moderately

How come you do me like you do, do, do? How come you do me like you do?

Why do you try to make me feel so blue? I ain't done nuth - in' to you. { 1. Do me right, or else just
 2. If you rave, I'll have to

let me be, 'cause I can beat you do - in' what you're doin' to me. }
 get you told, for I can change your tem - p'ra - ture from hot to cold. } How come you do me like you

do, do, do? How come you do me like you do? do?

HOT ROD LINCOLN

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Words and Music by
CHARLES RYAN and
W.S. STEVENSON

My pappy said, "Son, you're gonna drive me to drinkin',
If you don't stop drivin' that hot rod Lincoln.

Bright rock
E A

(Bass)

B7 E 1. To Next Strain

2. Fine E A B7

heard the sto-ry of the hot rod race, when the Fords and Lin-colns was set-fin' the pace. That sto-ry is true, I'm

E 1.-12. 13. D.C. al Fine

here to say, 'Cause I was a driv-in' that mod-el "A". 2. It's got a

Verse 2:
It's got a Lincoln motor and it's really souped up,
That model "A" body makes it look like a pup.
It's got 8 cylinders and uses 'em all,
Got overdrive, just won't stall.

Verse 3:
With a 4-barrel carb. and dual exhaust,
With 4-11 gears you can really get lost.
It's got safety tubes but I ain't scared.
The brakes are good, the tires, fair.

Verse 4:
Pulled out of San Pedro late one night,
The moon and the stars were shining bright.
We was drivin' up Grapevine Hill,
Passin' cars like they was standin' still.

Verse 5:
All of a sudden, in the wink of an eye,
A Cadillac sedan passed us by.
I said, "Boys, that's a mark for me."
By then the tail-light was all you could see.

Verse 6:
Now the fellas ribbed me for bein' behind,
So I thought I'd make the Lincoln unwind
Took my foot off the gas and man-a-live,
I shoved it on down into overdrive.

Verse 7:
I wound it up to a hundred and ten,
My speedometer said that I hit top then.
My foot was glued like lead to the floor.
That's all there is and there ain't no more.

Verse 8:
Now the boys all thought I lost my sense,
Them telephone poles looked like a picket fence.
They said, "Slow down, I see spots.
The lines on the road, just look like dots."

Verse 9:
Took a corner, sideswiped a truck,
I crossed my fingers just for luck.
My fenders was clickin' the guard-rail posts,
The guy beside me was white as a ghost.

Verse 10:
Smoke was comin' from out of the back,
When I started to gain on that Cadillac.
I knew I could catch him, I thought I could pass.
Don't you know by then we'd be low on gas.

Verse 11:
They had flames comin' from out of the side.
You can feel the tension, man, what a ride!
I said, "Look out, boys, I got a license to fly."
And that Caddy pulled over and let us by.

Verse 12:
Now all of a sudden she started to knockin',
Down in a dip she started to rockin'.
I looked in the mirror, a red light was blinkin',
The cops was after my hot rod Lincoln.

Verse 13:
They arrested me and they put me in jail,
I called my pappy to throw my bail.
He said, "Son, you're gonna drive me to drinkin',
If you don't stop drivin' that hot rod Lincoln."

HURT

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Words and Music by JIMMIE CRANE and AL JACOBS

Moderately

B \flat B \flat + B \flat 6 B \flat 3 Dm E \flat E \flat + E \flat 6 E \flat 3 Dm7 G7(-9)

Hurt _____ to think that you lied to me, _____ hurt _____ way down deep in - side of me, _____
hurt _____ much more than you'll ev - er know, _____ hurt _____ be - cause I still love you so, _____

Cm Cm7 F7 E \flat B \flat Dm7 Gm Gm7 3 C7 Cm7 F7 F7(-9) G7(-9)

You said your love was true and we'd nev - er part. _____ Now you want some-one new and it breaks my heart. _____ I'm _____ But

Cm Cm7 Gm7 E \flat m6 Dm7 B \flat Fm6 G7 G7(-9) Cm F7 Cm7 F7(-9) B \flat

e - ven tho' you've hurt me like no one else could do, I would nev - er, nev - er hurt you. _____

THE HOUSE OF THE RISING SUN

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Words and Music by
ALAN PRICE

Slow rock

Am C D F Am E7 Am E7 Am C D F Am C

1. There is a house in New Or-leans they call the ris - ing

E7 Am C D F Am E7 Am C D F Am E7 Am E7

sun. It's been the ru-in of man - y a poor boy, and God, I know I'm one. 2. My

Am C D F Am C E7 Am C

moth - er was a tail - or. She sewed my new blue jeans. My fa - ther was a
on - ly thing a gam - bler needs is a suit - case and a trunk. The on - ly time he'll
moth - er tell your chil - dren not to do what I have done; spend your lives in

D F Am E7 Am C D F Am E7 Am E7 Am

gam - bling man down in New Or - leans. 3. Now the
be sat - isfied is when he's on a drunk. 4. Oh
sin and mis - ery in the house of the ris - ing sun.

HOW LITTLE WE KNOW

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Words by JOHNNY MERCER
Music by HOAGY CARMICHAEL

Beguine tempo

Abmaj7 Ab6 Abmaj7 Ab6 Adim Bbm7

May-be it hap - pens this way, may-be we real - ly be - long to - geth - er, but af - ter all,
May-be it's just for a day, love is as change - a - ble as the weath - er and af - ter all,
May-be you're meant to be mine, may-be I'm on - ly sup - posed to stay in your arms a - while,

Eb7 Bbm7 Bbdim E7(b9) Bbdim Eb7(b9) Abmaj7 Ebdim Ab6 Eb7(-9)

— how lit - tle we know. Who knows why an A - pril breeze nev - er re - mains?
— how lit - tle we know. Is this what I've wait - ed for? Am I the one?
— as oth - ers have done.

To Coda ⊕

Abmaj7 Gm7 C7 Fmaj7 F#dim F6 Ebm7 Ab7

Why stars in the trees hide when it rains? Love comes a - long, cast - ing a spell,

Dbmaj7 Db7 Db6 Fm6 Bb9 Eb7 D.C. al Coda

Will it sing you a song, will it say a fare - well? Who can tell!

⊕ Coda

Bb7 Eb7 Ab6 Bbm7 Eb7 Eb7(b9) Ab6

Oh, I hope in my heart that it's so, in spite of how lit - tle we know.

HOW 'BOUT US

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Words and Music by
DANA WALDEN

Slowly
B \flat Cm7(\flat 5)/B \flat B \flat Cm7(\flat 5)/B \flat B \flat Cm7(\flat 5)/B \flat B \flat Cm7(\flat 5)/B \flat B \flat

Bkgrd.: (Ooh, _____ ooh, _____ ooh, _____)

Verse:
1. Mm. short and sweet; no sense in drag-ging on
past our needs. Let's don't keep it hang-ing on; if the fire's_ out, we should both be gone.

Chorus:
Some peo-ple are made _____ for each oth - er; some peo-ple can love _____ one an-oth-er for life; _____ how 'bout
us? Some peo-ple can hold _____ it to- geth - er, man - age through all kinds of weath-er; _____ but _____ can
we? _____ but _____ can we? _____
(Ooh, _____ ooh, _____ ooh, _____) (How 'bout us, how 'bout us ba - by? _

To Next Strain 13. *Repeat ad lib. and fade*
How 'bout us, how 'bout us, ba - by? How 'bout us, how 'bout us, ba - by, _ ooh?) _____ how 'bout us? _

Bridge:
Gm Dm Fm Cm7/F
Are we gon-na make it girl, _ or are we gon-na drift, and drift, _ and drift _ to-geth-er?

Verse 2:
Now don't you get me wrong,
'Cause I'm not trying now to end it all.
It's just that I have seen
Too many lover's hearts lose their dream.
(To Chorus:)

HOW YA GONNA KEEP 'EM DOWN ON THE FARM

(After They've Seen Paree)

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Words by SAM M. LEWIS and JOE YOUNG
Music by WALTER DONALDSON

Moderately fast
B \flat B \flat /D F7/C F7 F+ B \flat 6
How 'ya gon - na keep 'em down on the farm, _____ af - ter they've seen _____ Pa - ree? _____

/D Dbdim7 F7/C Bb Db7 F/C C7/G G#dim7 F/A C7/G C7

How 'ya gon - na keep 'em a - way from Broad - way, jazz - in' a - roun', and

F7 Bb Bdim F7/C F7 D7

paint-in' the town? How 'ya gon - na keep 'em, a - way from harm? That's a mys - ter - y.

Bb7 Eb C7/G Ebm6/Gb

{ They'll nev - er want to see a rake or plow, and who the deuce can par - ley - vous a cow? }
 { Im - ag - ine Reu - ben when he meets his pa; he'll kiss his cheek and hol - ler "oo - la - la!" }

Bb/F /D Dbdim7 F7/C F7 Cm7 F7 Bb F7 Bb Cm7 F7 Bb

How 'ya gon - na keep 'em, down on the farm, af - ter they've seen Pa - ree? ree?

A HUNDRED POUNDS OF CLAY

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Words and Music by BOB ELGIN, LUTHER DIXON and KAY ROGERS

With a beat Bb Gm Cm7 F7 Bb

He took a hun - dred pounds of clay and then He said, "Hey! Lis - ten. I'm gon - na fix this world to - day _
 hun - dred pounds of clay he made my life worth liv - in'. And I will thank Him ev - 'ry day _

Gm Cm7 F7 Eb F7 Eb F7

— be - cause I know what's miss - in'! Then He rolled His big sleeves up and a brand new world be - gan. _ He cre -
 — for ev - 'ry kiss you're giv - in'. And I thank Him ev - 'ry night for the arms that hold me tight. _ And He

Bb Gm Cm9 F7 Bb Gm Cm7 F7

at - ed a wom - an and a lot of lov - in' for a man. _ With just a
 did it all with just a hun - dred pounds of

Bb Eb Bb Dbdim7 Cm7

clay. Yes, He did! Oh, yes, He did! Now, can't you just see Him walk - in' 'round and 'round _ pick - in' clay up

F7 Bb Bdim7 Cm7 F7 Eb F7

off the ground, _ know - in' just what He should do _ to make a liv - ing dream like you, _ He rolled His big sleeves up and a

Eb F7 Bb Gm Cm9 F7 Bb Eb Bb

brand new world be - gan. _ He cre - at - ed a wom - an and a lot of lov - in' for a man. _

HUMORESQUE

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ANTONIN DVORÁK

Moderately

Chords: G, C, G, D7, G, C, G, Em, D7, G, Em, C, E7, Am, D7, G, Em, C, E7, Am, D7, B7/D#, Em7(b5), A7(b9), D7, G/B, Em7(b5), A7, D7, G

Annotations: *To Coda* Θ, *D.C. al Coda*, *Θ Coda*

HUNGARIAN DANCE No. 5

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JOHANNES BRAHMS

Brightly

Chords: Gm, Cdim/G, Gm, Cm, Gm, D7, Gm, Cdim/G, Gm, Eb/G, Dm/F, Cm/Eb, Bb/D, D7, Gm, G7, Cm, F7, Bb, D7, Eb, Gm/Bb, D7, N.C., Gm, Cm6/G, Gm, Cm6, D7, Gm

Annotation: *a tempo*

I AM WOMAN

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Words by HELEN REDDY
Music by RAY BURTON

Moderate rock

Verse 1:

Gmaj7 C Bm7 Em C Dsus D

1. I am wom-an, hear me roar _ in num-bers too big to ig-nore, _ and I know too much to go _ back to pre-tend. _ 'Cause I've

Gmaj7 C Gmaj7 Cmaj7 A D C

heard it all be-fore _ and I've been down there on the floor. _ No one's ev-er gon-na keep _ me down a - gain. Oh, _

Chorus:

F Bb F Bb Am

yes, I am wise, _ but it's wis - dom born of pain. _ Yes, I paid the price, _ but look how much _ I gained. _ If I

Gm7 F Gm7 F/A To Coda Bb G

have to _ I can do an-y-thing. _ I am strong, I am in - vin-ci-ble, _ I am wom-an. _

2. You can
3. I am

Verses 2 & 3:

Gmaj7 C Bm7 Em C Dsus D

bend but nev-er break _ me, 'cause it on - ly serves to make _ me more de - ter - mined to a - chieve _ my fi - nal goal. _ And I
wom-an, watch me grow _ see me stand-ing toe to toe _ as I spread my lov - in' arms _ a - cross the land. _ But I'm

Gmaj7 C Gmaj7 Cmaj7 A D C

come back e - ven stron-ger, not a nov - ice an - y lon - ger, 'cause you've deep-ened the con - vic - tion in my soul. _ Oh, _
still an em - bry - o _ with a long, long way to go _ un - til I make my broth - er un - der -

D C D.S. al Coda Bbmaj9 Bb6 Bbmaj9 Bb6 Bbmaj9 Bb6

stand. Oh, _ wom - an! _ I am wom - an! _ I am wom - an! _

I GOT RHYTHM

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Words by IRA GERSHWIN
Music by GEORGE GERSHWIN

Lively

To Coda

Bb Bb6 Cm7 F7 Bb6/F Edim/F Cm7 F7 Bb Bb6 Cm7 F7 Ebm6 Bb/F F7 Fm

I _ got rhy - thm, _ I _ got mu - sic, _ } I _ got my man _ who could ask for an - y-thing
I _ got dais - ies _ in _ green pas - tures, _ }
I _ got star - light, _ I _ got sweet dreams, _ }

Bb C#dim F7/C Bb D7 D11 Dm7(b5) D7 G D+ Dm G7 C7 C11

more? more? Old _ man trou - ble, _ I _ don't mind him, _ you _ won't

Cm7(b5) C9 C7(b5)/Gb F7 C7 F7 G7 C7 F7 Bb

find him _ 'round _ my door. more, who could ask for an - y - thing more?

I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

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Words and Music by
JIMMY McHUGH and
CLARENCE GASKILL

Moderately

C7(♯5) F6 Fm6 C D7 G7

Your eyes of blue, your kiss - es too, I nev - er knew what they could do, I can't be - lieve that

C Dm7 G7 C7(♯5) F6 Fm6 C D7

you're in love with me. _____ You're tell - ing ev - 'ry - one I know, I'm on your mind each place you go. They

G7 C F9 C E7 E9 Em7 E7 A9

can't be - lieve that you're in love with me. _____ I have al - ways placed you far a - bove

A7 D7 D9 Dm7 D7 G9 C7(♯5) F6 Fm6

me. I just can't i - mag - ine that you love me. And af - ter all is said and done, to

C D7 G7 C F9 C

think that I'm the luck - y one, I can't be - lieve that you're in love with me. _____

I CAN'T GIVE YOU ANYTHING BUT LOVE

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Words by DOROTHY FIELDS
Music by JIMMY McHUGH

Moderately

G B♭dim Am7 D7 G Em7 A7 D7

I can't give you an - y - thing but love, ba - by. That's the on - ly thing I've plen - ty of, ba - by.

G7 C6/9 A7 D7 Am7 D7

Dream a-while, scheme a-while. We're sure to find, _____ hap - pi - ness and I guess all those things you've al - ways pined for.

G B♭dim Am7 D7 G7 Cmaj7

Gee I'd like to see you look - ing swell, ba - by. Dia - mond brace - lets Wool - worth does - n't sell, ba - by.

C♯dim Gmaj7/D E7 Am7 A7 D7 G Cm6 G

Till that luck - y day, you know darned well, ba - by, I can't give you an - y - thing but love. _____

I CAN'T HELP IT

(If I'm Still in Love with You)

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Words and Music by
HANK WILLIAMS

Moderately

The musical score for "I Can't Help It" is written in a single system with five staves. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked "Moderately". The lyrics are: "To - day I passed you on the street and my heart fell at your feet. I can't help it if I'm still in love with you. Some-bod - y else stood by your side and he looked so sat - is - fied. I can't help it if I'm still in love with you. A pic - ture from the past came slow - ly steal - ing as I and It's hard to know an - oth - er's lips will kiss you and brushed your arm and walked so close to you. Then sud - den - ly I got that old time feel - ing. hold you just the way I used to do. Oh, heav - en on - ly knows how much I miss you. I can't help it if I'm still in love with you. To - day I you." The score includes various chords such as C7, F, F7, Bb, and F.

I CAN'T STOP LOVING YOU

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Words and Music by
DON GIBSON

Moderately slow (♩ = 70)

Verse:

The musical score for "I Can't Stop Loving You" is written in a single system with five staves. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked "Moderately slow" with a metronome marking of 70. The lyrics are: "These hap - py hours that we once knew, though long a - go, still make me blue. They say that time heals a bro - ken heart. But time has stood still since we've been a - part. I can't stop lov - ing you. So I've made up my mind to live in mem - o - ry of old lone - some times. There's no use to try; pre - tend there's some - one new. I can't live a lie. I can't stop want - ing you; it's use - less to say. So I'll just live my life in dreams of yes - ter - day. the way that I do. There's on - ly been one love for me, that one love is I can't stop you." The score includes various chords such as C, C7, F, G7, and D7.

From the 20th Century-Fox Technicolor Musical "THE DOLLY SISTERS"

I CAN'T BEGIN TO TELL YOU

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Words by MACK GORDON
Music by JAMES V. MONACO

Broadly

The musical score for "I Can't Begin to Tell You" is written in treble clef with a key signature of one sharp (F#). The tempo/style is marked "Broadly". The score consists of six staves of music with lyrics underneath. The lyrics are: "I can't be - gin to tell you, how much you mean to me. My world will end if ev - er we were through. I can't be - gin to tell you how hap - py I would be, if I could speak my mind like oth - ers do. I make such pret - ty speech - es, when - ev - er we're a - part. But, when you're near, the words I choose re - fuse to leave my heart. So, take the sweet - est phras - es the world has ev - er known, and make be - lieve I've said them all to you. I you." The score includes various chord symbols such as C, Cmaj7, Gm6/Bb, A7, A+, Dm, A7, Dm, D9, G7, Dm7, F+, G7, C, C#dim, Dm, G7sus, G7, C, Cmaj7, Gm6/Bb, A7, Dm, A7, Dm, Am/D, Dm7, D7, D9, G7, G6, D#m, G9, G6, G7, C, Ab7/C, Bb/C, Fm6/C, Bm7(b5), F, Dm6, D#dim, E7, A7, G6/B, Cdim, A7/C#, D6, Bbm, D9, D6, Ebm6, D+, Dm7, G7, G9, F/A, A#dim, G7/B, C, Cmaj7, Gm6/Bb, A7, A+, Dm, A7, Dm, Dm6, Cdim, C/G, Cdim, Dm7, G6, G7, C, Am, Dm7, F, G7, C, Am6, Fm, C.

From the Walter Wanger Production "EVERY NIGHT AT EIGHT"

I FEEL A SONG COMIN' ON

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Words and Music by
JIMMY McHUGH, DOROTHY FIELDS
and GEORGE OPPENHEIMER

Brightly

The musical score for "I Feel a Song Comin' On" is written in treble clef with a key signature of two flats (Bb). The tempo/style is marked "Brightly". The score consists of three staves of music with lyrics underneath. The lyrics are: "I feel a song com - in', on, and I'm warn - ing ya. I feel a song com - in' on, it's a mel - o - dy it's a vic - to - ri - ous, hap - py and glo - ri - ous new strain! full of the laugh - ter of chil - dren out af - ter the rain! You'll hear a tune - ful sto - ry ring - in' thru ya! Love and glo -". The score includes various chord symbols such as Eb, Fm7, Bb7, Eb, Bb7, Eb, Bb7, Eb, Bb7, Db, C7, Abm6, Bb7, Eb, Eb7, Ab6, Abm6, Bb7, C, Dm7, G7, C, Dm7, G7, Cmaj7, C6, Dm7, G7.

C7 F9 Bb7 Eb Fm7 Bb7 Eb Bb7 Eb Bb7 Eb Bb7

- ry! Hal - le - lu - jah! And now _____ that my trou - bles are gone, _____ let those heav -

En - ly drums go on drum - min', cause I feel a song com - in' on! _____

I CAN'T MAKE YOU LOVE ME

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Lyrics and Music by
MIKE REID and ALLEN SHAMBLIN

Slowly

Eb Gm9 Eb Bb2/D Gm7 Cm7(4) Eb Gm9

Eb Bb/D Cm7

Verse: Eb Gm7 Eb

1. Turn down the lights, turn down the bed,
2. I'll close my eyes, then I won't see the

turn down these voices in - side my head. Lay down with me, tell me no lies.
love you don't feel when you're hold - in' me. Morn - in' will come and I'll do what's right. Just

1. Bb/D Gm7 Cm7 Eb Gm7 Eb
Just hold me close, don't pa - tron - ize, don't pa - tron - ize me. 'Cause I can't
give me till then to

2. Gm7 Cm7 Bb/F F Bb/D Eb Bb *Chorus:*
give up this fight. And I will give up this fight. "Cause I can't make you love me if you don't.

Eb Bb Bb/D Eb Gm7 Bb/Eb F/A Gm7
I can't make your heart feel some-thing it won't. Here in the dark in these fi - nal hours, I will

Bb/Eb F/A Gm7 Cm7 Bb/F F Eb Bb
lay down my heart and I'll feel the pow - er. But you won't, no, you won't. 'Cause I can't make you love me

Bb/Eb Eb Gm7 Eb 1. Bb/D Cm7 D.S. 2. Bb/D Eb Abmaj9
if you don't. *poco rit.*

I CAN'T STAND THE RAIN

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Words and Music by
DON BRYANT, ANN PEBBLES
and BERNARD MILLER

Moderate disco

B \flat

I can't stand the rain 'gainst my win-dow ho —

bring-in' back sweet mem-o-ries. — I can't stand the rain a-against my win-dow ho — be-cause he's not here with bring-in' back sweet mem-o-

B \flat **E \flat** **B \flat**

me. Hey, win-dow pane, do you remem - ber how sweet it used to be? —
ries. I can't stand the rain 'gainst my win-dow 'cause he's not here with me. —

A \flat **B \flat** **D \flat**

When we were to - geth-er huh _ huh ev - 'ry-thing was so grand. — Yes it was. Now that we've part -
Woah emp-ty pil-low huh _ huh where his head used to lay. Yeah. I know you've

C7 **F7** **F7**

To Coda Θ Π Π

ed, and there's one sound that I just can't stand, I can't stand the noth-in' to say hey _ hey. —
got some sweet mem-o-ries but like a win-dow, you ain't got

B \flat **A \flat** **B \flat** **D \flat** **B \flat** *Play 3 times*

D.S. al Coda Θ *Coda* **F7** **B \flat**

I can't stand the no-thin' to say hey _ hey. —

Repeat and fade

I can't stand the rain. I can't, I can't, I can't, can't stand the rain. —

I FOUGHT THE LAW

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Words and Music by
SONNY CURTIS

Moderately bright

Verse:

D **G** **D** **G** **D** **A7** **D**

1. A - break-in' rocks in the hot sun. I fought the law and the law won. I fought the law and the law won.
rob - bin' peo-ple with a zip gun. I fought the law and the law won. I fought the law and the law won.

A7 D G D G D A7 D

I miss my ba-by and the good fun. I fought the law and the law won. I fought the law and the law won.
I need-ed mon-ey 'cause I had none. I fought the law and the law won. I fought the law and the law won.

Chorus:

A7 D G D D7 G

I left my ba-by and I feel so bad. I guess my race is run. She's the best girl I've ev-er had.

D G D A7 D A7 D A7 D A7 D

I fought the law and the law won. I fought the law and the law won.
1. I fought the law and the law won. 2. A -

(Last Night) I DIDN'T GET TO SLEEP AT ALL

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Words and Music by
TONY MACAULAY

Moderately

A^b Fm7 Cm7

1. Oh, last night I did - n't get to sleep at all, no, no.
last night I got to think - ing may - be I, I, I.
last night I did - n't get to sleep at all, no, no.

Fm Cm7 D^bmaj7

I lay a - wake and watched un - til the morn - ing light washed a - way the dark - ness of the
should call you up and just for - get my fool - ish pride. I heard your num - ber ring - ing, I went
The sleep - ing pill I took was just a waste of time. I could - n't close my eyes 'cause you were

To Coda ⊕

E^b7 B^bm7/E^b E^b7 E^b7 Fm D^bmaj7 E^b7 A^b

lone - ly night. 2. Oh, cold in - side, so last night I did - n't get to sleep at all.

Cm7 Fm7 D^b E^b7 A^b

I know it's not my fault, I did my best. God knows this heart of mine could use a rest. But more and more I

Cm7 Fm7 G^bmaj7 B^bm7/E^b E^b7 D.S. at Coda

find the dreams I left be - hind are some - how too real to re - place. 3. Oh,

⊕ Coda

E^b7 Fm D^bmaj7

on my mind, and last night I did - n't get to sleep, did - n't get to sleep, no, I

B^bm7 E^b7 A^b B^bm7 E^b7 A^b

did - n't get to sleep at all. Did - n't get to sleep at all.

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All Rights ReservedLyrics and Music by
BRYAN ADAMS, R.J. LANGÉ
and M. KAMEN

Slowly

Verse 1:

C G/C F/C Gsus G C

1. Look in - to my eyes: —

G/C F/C G/C C G/C

you will see — what you mean to — me. Search your heart, — search your soul, — And when you

F/C F C/G G Dm C Dm C Dm C

find me there, you'll search — no more. Don't tell me it's not worth try - in' for. You can't tell me it's not worth dy - in'

Dm C/G Gsus C

for. You know it's true, — ev-'ry-thing I do, I do it for — you.

Verse 2:

2. Look in-to your heart: —

G/C F Gsus C G/C

you will find — there's noth - ing there to hide. — Take me as I am, — take my life. — I would

F C G Dm C Dm Dm C

give it all, I would sac - ri - fice. Don't tell me it's not worth fight - ing for. I can't help it, there's noth - ing I want

Dm C G C Csus C B \flat

more. You know it's true, — ev-'ry-thing I do, I do it for — you. There's no love — like

E \flat B \flat F C G

your love, — and no oth - er — could give more love. There's no - where — un-less you're — there all the

D G F C Csus

time, — all the way, — yeah. — *(Inst. solo ad lib)*

C C Dm G Dm

...end solo) Oh, you can't tell me it's not worth try - ing for. I can't help — it, there's noth - ing I want

G C G F Fm

more. Yeah, — I would fight — for you. — I'd lie — for you, — walk the wire — for you, — yeah, I'd die for — you. —

C Gsus G F Dm C

You know it's true, ev-'ry-thing I do, oh, *rit.* I do it for — you. —

I DON'T HAVE THE HEART

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Words and Music by
JUD FRIEDMAN and
ALLAN RICH

Moderate rock

N.C. G(2) A(2)/C# D G(2) A(2)/C# Verse: D(2)

1. Your face_ is
2. In - side_ I'm

A/C# G/B D/A A/G G(2) D/F# Bbmaj9 Em7(b5)/A

beam - ing_ dy - ing You say it's 'cause you're dream - ing of how good_ it's go - ing_ to be. How can_ I make you_ un - der - stand?_

D(2) A/C# G/B D/A A/G G(2)

- You say_ you've been a - round, and now_ you've fi - nal - ly found I care_ a - bout_ you, so much_ a - bout_ you.

Em7 D(2)/F# E7/G# Asus A/C# D A/C# Bm F#m/A

ev - 'ry - thing_ you've want - ed_ and need - ed_ in_ me. I'm try - to say_ this_ as gent - ly_ as I can 'cause I } don't have the

Chorus: G(2) A(2)/C# G/B A/C# D A/C# Bm F#m/A G(2) To Coda ⊕

heart to hurt_ you_ it's the last thing I_ want to do. But I don't have the heart to love_

A(2)/C# G(2)/B G D(2) Gm/Bb A7sus A7

- you_ not the way you_ want me to.

Bridge: D(2) Em7 F#7sus F#7 F#7sus F#7 Bm7

- You're so trust - ing_ and o - pen, hop - ing that love_ will_ start._

Em7(b5)/Bb D/A A7sus A7 D/A A7sus A7 D A/C# Bm F#m/A

- But I don't have_ the heart. I don't have_ the heart. I don't have the

⊕ Coda A(2)/C# G/B A/C# D E B/D# C#m G#m/B

- you, not the way_ that you want_ me too. I don't have the

Amaj7 B(2)/D# A(2)/C# B(2)/D# E B/D# C#m G#m/B Repeat ad lib. and fade

heart. I don't have the

(If Loving You Is Wrong)

I DON'T WANT TO BE RIGHT

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Words and Music by HOMER BANKS, RAYMOND JACKSON and CARL HAMPTON

Moderately slow

Em G/D Cmaj7

If lov - in' you is wrong, I don't want to be right. If be - ing right _ means be - ing with - out _ you, I'd
Am I wrong to fall so deep - ly in love with you? Know - ing I got a wife and two little chil - dren de -

Am7 Bm7 C Bm7 Em Em/D

rath - er live a wrong - do - ing life. Your ma - ma and dad - dy say it's a shame, it's a down - right dis - grace. _ But
pend - ing on me, too; but am I wrong to hun - ger for the gen - tle - ness of your touch, _ know -

Cmaj7 Am7 Bm7 C Bm7 Am7

long as I got you by my side, _ I don't care what your peo - ple say. _ Your friends tell you it's _ no fu - ture in
ing I got some - one else at home _ who needs me just as much? _ And are you wrong to give your love

Em Am7 Em

lov - ing a mar - ried man. _ If I can't see you when I want to, I'll see you when _ I can. _ } If
to a mar - ried man? _ And am I wrong for try' in to hold on to the best thing I ev - er had? _ }

Chorus:

Cmaj7 Em Cmaj7 Em7 1. D.S. §

lov - in you is wrong, _ I don't want to be right. If lov - in' you _ is wrong, _ I don't want to be right.

2. Em Em Cmaj7 Repeat ad lib. and fade

want to be right. I don't want _ to be right if it means be - ing with - out _ you.

I DON'T WANT TO WALK WITHOUT YOU

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Words by FRANK LOESSER Music by JULE STYNE

Moderately (♩ = 1/2)

Fm Fm7 Bb7 F7 Bb7 Eb Ebmaj7 Eb6 Eb

I _ don't want to walk with - out you, ba - by, walk _ with - out my arm a - bout you.

Bbm C7 F7 Fm7 Bb7 Eb Eb+ Cm Eb7 Gm C#dim D7

ba - by. I thought the day you left _ me be - hind, _ I'd take a stroll and get _ you right

Gm D7 Gm6 Adim Bb7 Adim Bb7 Edim7 Fm Fm7 Bb7 F7 Bb7

off my mind, _ but now I find _ that I _ don't want to walk with - out the sun - shine.

E^b Ebmaj7 Eb6 Eb B^bm C7 F7 Fm7 B^b7

Why'd you have to turn off all that sun - shine? Oh, ba - by, please come back or you'll

E^bmaj7 Fm7 Gm7 A^bmaj7 Gm7 G^bm7 Fm7 B^b9 Fm7 B^b7 Fm7 B^b7 E^b6

break my heart for me. 'Cause I don't want to walk with - out you, no - sir - ee.

Performed in the R.K.O. Motion Picture "LAS VEGAS STORY"

I GET ALONG WITHOUT YOU VERY WELL

(Except Sometimes)

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Words and Music by
HOAGY CARMICHAEL

Moderately slow

B^b Cm7 F7 B^b D^bdim7 Cm7 F7 Cm7

I get a-long with - out you ver - y well, of course I do, ex - cept when soft rains fall

F7 Cm7 F7 Cm7 F7 B^b D^bdim7 Cm7

and drip from leaves. Then I re - call the thrill of be - ing shel - tered in your arms, of course I do.

F7 Cm7 F7 B^b Cm7 F7 B^b Cm7 F7 B^b

But I get a - long with - out you ver - y well. I've for - got - ten you just like I should,

D^bdim7 Cm7 F7 Cm7 F7 Cm7 F7 Cm7

of course I have, ex - cept to hear your name or some - one's laugh that is the same, but I've for - got - ten

Bridge:

F7 B^b B^b7 E^b B^b Cm7

you just like I should. What a guy! What a fool am I to think my break - ing heart,

F7 B^b B^b7 E^b E^b7 D7 Gm Gm7

could kid the moon. What's in store? Should I phone once more? No, it's best that I

C⁹ Cm7 F9 B^b Cm7 F7 B^b D^bdim7 Cm7 F7

stick to my tune. I get a - long with - out you ver - y well, of course I do, ex - cept per -

Cm7 F7 Cm7 F7 Cm7 F7 B^b

haps in spring, but I should nev - er think of spring, for that would sure - ly break my heart in two.

I DON'T WANNA CRY

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Words and Music by
MARIAH CAREY and
NARADA MICHAEL WALDEN

Slowly
Verse:

F#m Bm F#m/A B5/G# F#m Bm F#m/A B5/G#

1. Once a - gain _ we sit _ in si - lence _ af - ter all _ is said _ and done. _

F#m Bm F#m/A B5/G# F#m Bm F#m/A B5/G#

On - ly emp - ti - ness _ in - side _ us: _ ba - by, look _ what we've _ be - come. _

E Bm A E

We can make a mil - lion prom - is - es, _ but we still won't _ change. _ It is - n't right to stay to - geth - er when you

Chorus:
Bm7/E A E/G#

on - ly bring _ each oth - er pain, _ I don't wan - na cry, _ don't _ wan - na cry. _

G Bm/F# F#7/A# Bm A/C#

Noth - ing in the world could take _ us back _ to where we used _ to be. _ Though I've giv - en you _ my heart _ and soul, _

D E F#m Bm A/C# Dmaj9

(giv - en you _ my heart _ and soul.) I must find _ a way _ of let - ting _ go, 'cause ba - by, I _ don't wan - na

F#m Bm F#m7/A B5/G# F#m Bm F#m/C# C#7sus Bm F#m C# C#7sus

cry. _

Bridge:

E Bm A/C# E

All the mag - ic's gone, _ there's just a sha - dow of a mem - o - ry. _ Some - thing just _ went wrong. _ We can't go

Chorus:
Dmaj7/E Ebmaj7/F F Bb

on make - be - liev - ing, _ on make - be - liev - ing, _ 'Cause I don't wan - na cry, _

F/A Ab Cm/G G7/B

don't wan - na cry. _ Noth - ing in the world could take _ me back _ to where we used _ to be. _ Though I've giv -

Cm B \flat /D E \flat F Gm Cm B \flat /D

- en you _ my heart _ and soul, _____ (giv-en you _ my heart _ and soul,) said I've giv - en you _ my heart _ and soul, _____

E \flat F Gm Cm7 B \flat /D E \flat maj9 F

(giv-en you _ my heart _ and soul,) I must find ___ a way _ of let - ting go, ___ 'cause ba - by, I don't wan - na

Gm Cm Gm/B \flat C5/A Gm Cm Gm/B \flat C5/A Gm Cm Gm/B \flat C5/A Gm

cry. _ I don't wan-na _ cry. _

Verse 2:
 Too far apart to bridge the distance,
 But something keeps us hanging on and on.
 Pretending not to know the difference,
 Denying what we had is gone.
 Every moment we're together,
 It's just breaking me down.
 I know we swear it was forever,
 But it hurts too much to stay around.
 (To Chorus:)

I GET AROUND

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Words and Music by
 BRIAN WILSON

Bright rock

G E Am F D *

('Round, 'round, get a - round, I get a - round, _ yeah. Get a - round, 'round, 'round, I get a - round, _) I get a -

G E Am F

round _____ from town to town. _ I'm a real cool head; _ I'm mak-in' real good bread. _____

1,2. To Next Strain | 3,4. etc. Repeat and fade Verse:

D Am7 D Am D Am7 D

1. I'm get - tin' I get a - bugged driv-in' up and down the same old strip. _ I got-ta find a new place where the
 2. We al - ways take my car _ 'cause it's nev - er been beat. _ And we've nev - er missed yet with the

Am7 D G Am7 D

kids are _ hip. _ My bud-dies and me _ are get - tin'
 girls we _ meet. _ None of the guys go stead-y 'cause it

Am7 D Am7 D 13. Am7 D * D.S. 12. Am7 D D.C.

real well known. _ Yeah, the bad guys know us and they leave us a - lone. _ I get a - tSat - ur - day night. _
 would-n't be fair _ to leave your best girl home on a

*Chorus can be sung in falsetto

From the American Revue Theatre Production "JUMP FOR JOY"
I GOT IT BAD AND THAT AIN'T GOOD

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Words by PAUL FRANCIS WEBSTER
 Music by DUKE ELLINGTON

Slowly

Fdim F B \flat /F F A7 Dm7 G9 Dm7 G9 Gm7 A7(#5) D9 G7 C7(b9)

Nev - er treats me sweet and gen - tle the way he should; I got it bad and that ain't
 My poor heart is sen - ti - men - tal not made of wood; I got it bad and that ain't

1. F Dm7 Gm7 Gb7(+5) 2. F Bbm6/F Fdim F7 B \flat Bbm6

good! good! But when the week - end's o - ver and Mon - day rolls a -

E/F F F6 Am7 D7 F#dim Gm Db7(+5) C7 Fdim F B \flat /F F

round, I end up like I start out just cry - in' my heart out. He don't love me

A7 Dm7 G9 Dm7 G9 Gm7 A7(#5) D9 G7 C7(b9) F Bbm/F F6

like I love him; no - bod - y could. I got it bad and that ain't good.

I HEAR YOU KNOCKING

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Words and Music by
 DAVE BARTHOLOMEW
 and PEARL KING

Moderate rock shuffle (♩ = ♩♩)

C C7 F7

You went a - way and left me long time a - go, and now you're knock - ing at my door. } I hear you knock - ing,
 bet - ter get back to your used to be, 'cause your kind of love aint good for me. }

C F7 G7₃ C

but you can't _ come in. _ I hear you knock - ing; go back where _ you've been. _ { I begged you not to go, but you
 I told you way back in

C7 F7 C

said good - bye, _ and now you tell me all your lies. _ } I hear you knock - ing, but you can't _ come in. _
 Fif - ty Two, _ that I would nev - er go with you. _ }

F7 G7₃ 1. D.S. 2. C F/C C G7 C

I hear you knock - ing; go back where _ you've been. _ 2. You

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I GUESS I'LL HAVE TO CHANGE MY PLAN

Words by
HOWARD DIETZ
Music by
ARTHUR SCHWARTZ

Rather slow

G7 C G6 C6 C

I Guess I'll Have To Change My Plan, — I should have re - a - lized there'd be an - oth - er

Dm7 G7 G6 F#7 Fmaj7 G7 G6sus C G+

man! — } I o - ver - looked that point com - plete - ly — Un - til the
Why did I buy those blue pa - ja - mas — Be - fore the

Am7/D Am7-5/D D7 Dm7/G Dm7-5/G G7 C G6

big af - fair be - gan; Be - fore I knew where I was
big af - fair be - gan? My boil - ing point is much too

C6 C C7 F

at, — I found my - self up - on the shelf, and that was that — I tried to
low, — For me to try to be a fly Lo - tha - ri - o! — I think I'll

F6 Fm6 C Em B/D# G7/D Gdim G7

reach the moon but when I got there, All that I could get was the air, My
crawl right back and in - to my shell, Dwell - ing in my per - son - al Hell. I'll

C G6 C6 C Dm7 G7 1. C G7 C G7 2. C

feet are back up - on the ground, — } I've lost the one girl I found. I found.
have to change my plan a - round, — }

I HAVE BUT ONE HEART
(O MARENARIELLO)© 1945 BARTON MUSIC CORP.
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Renewal of Copyright Assigned 1974 to SANDS MUSIC CORP.
All Rights ReservedWords by
MARTY SYMES
Music by
JOHNNY FARROW

Slowly

Dm7/G G7 C Cmaj7 C6/E Ebdim Dm7 G7

I Have But One Heart, — this heart I bring you, — I Have But

Dm Bb/D G7 G7+5 C Dm7/G G7 C Cmaj7

One Heart — to share with you. — I have but one dream —

C6 Dm7 C/E F F+ F6 Dm Edim Dm/F C/G Gdim Dm7 G7

— that I can cling to, — You are the one dream — I pray comes

C B7-9 B7 Em C#m7-5 F#m7-5 B7-5 B7 Am/C B+5 B7 Em D7/F#

true. — My dar - ling, un - til I saw you, I nev - er felt this way. And

G/D Dm7-5 Am D7-5 D7 Am7 D7 G7 Dm7/G G7 C Cmaj7 C6 Dm7 C/E

no - bod - y else be - fore you ev - er has heard me say: You are my one love, — my life I

F F+5 F6 Dm Edim F C/G Gdim Dm7 G7 C Ebdim Dm7 D7b7 C6add9

live for you, — I Have But One Heart — to give to you. —

From the Twentieth Century-Fox Motion Picture "THE LAST AMERICAN HERO"
I GOT A NAME

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Words by NORMAN GIMBEL
 Music by CHARLES FOX

Moderate

1. Like the pine trees lin - ing the wind - ing road, — I've got a name; —
 2. Like the north wind whis - tl - in' down the sky, — I've got a song; —
 3. Like the fool I am and I'll al - ways be, — I've got a dream; —

I've got a name. — Like the sing - ing bird — and the croak - ing toad,
 I've got a song. — Like the whip - poor - will — and the ba - by's cry,
 I've got a dream. — They can change their minds — but they can't change me,

I've got a name; — I've got a name, — and I car - ry it with — me like my
 I've got a song; — I've got a song, — and I car - ry it with — me and I
 I've got a dream; — I've got a dream. — Oh, I know I could share — it if you'd

dad - dy did, — but I'm liv - ing the dream — that he kept hid. — }
 sing it loud; — if it gets me no - where, — I'll go there proud. — }
 want me to; — if you're go - in' my way, — I'll go with you. — }

Mov-in' me down the high - way, roll-in' me down the high - way, mov-in' a-head so life — won't pass - me by. —

And I'm gon - na go — there free. — *D.S. al Fine*

I HONESTLY LOVE YOU

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Words and Music by
 PETER ALLEN and
 JEFF BARRY

Slowly
Verse:

May-be I hang a - round here a lit-tle more than I should. We both know I got some-where else - to go, but
 You don't have to an - swer, I see it in your eyes. May-be it was bet - ter left un-said, but
 If we both were born in an - oth - er place and time this mo-ment might be end - ing with a kiss, but

I got some-thin' to tell you that I nev - er thought I would, but I be - lieve you real - ly ought to know.
 this is pure and sim - ple, and you must re - al - ize that it's com - in' from my heart and not my head.
 there you are with yours and here I am with mine, so I guess we'll just be leav - ing it at this.

Chorus:

B \flat *F/B \flat* *E \flat /B \flat* *To Coda* \oplus 1. *B \flat* *F/B \flat* *E \flat /B \flat* *B \flat* 2. *F/B \flat* *A \flat /B \flat* *B \flat*

I love you, — I hon-est-ly love — you. — — you. —

E \flat *F/E \flat* *Dm7* *Gm7* *Cm7* *F7* *B \flat* *Am7* *D7*

I'm not tryin' to make — you feel — un — comf-ta — ble; — I'm not tryin' to make you an — y — thing — at all. But this

Gm7 *B \flat /F* *F/E \flat* *E \flat* *B \flat /D* *Cm7* *Cm7/F* *B \flat*

feel-ing does-n't come a-long — ev-'ry day, — and you should-n't blow — the chance — when you got the chance — to say, I love you. —

F/B \flat *E \flat /B \flat* *E \flat m/B \flat* *B \flat* *D.C. al Coda* \oplus *Coda* *B \flat* *F/B \flat* *E \flat /B \flat* *B \flat*

Spoken: I love you. I hon-est-ly love — you. — — you. I hon-est-ly love — you.

I KNEW YOU WHEN

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Words and Music by
JOE SOUTH

Moderately

\S Chorus:

C6 (add bass) *F* *Am* *B \flat* *Gm* *C* *A \flat* *Cm*

Yeah! Yeah! Yeah! Yeah! Yeah! Yeah! Yeah! Yeah! ——— I knew you when you were lone — ly. I knew you when you were

To Coda \oplus *Verse:* *D \flat* *B \flat m* *E \flat* *A \flat* *Cm* *Fm* *E \flat* *D \flat*

on — ly a boy all a-lone with-out love; I knew you when. 1. I knew you when you were sad and all a-lone. You did-n't have an-y-one

E \flat *Fm* *E \flat* *D \flat* *B \flat m7*

that you could call — your own. ——— I knew you when your heart be-longed to on-ly me, but that was man-y years a-go;

1. *C* *C6* *C* *C6* *D.S. \S at Coda*

now your love is just a mem-o-ry. Yeah! Yeah! Yeah! Yeah! — be-fore you came up in the world. Yeah! Yeah! Yeah! Yeah! —

Verse 2:

I knew you when
We used to have a lot of fun,
But someone came and offered more;
Now I'm the lonely one.
I knew you when
I was just scared little girl.
I used to be your only love
Before you came up in the world.
(To Chorus:)

\oplus Coda

A \flat *Fm* *A \flat* *Fm* *A \flat* *Fm* *A \flat* *Fm* *Repeat ad lib. and fade*

love. Ah, ——— ah. ——— Ah, ———

I HEARD THE BELLS ON CHRISTMAS DAY

(Popular)

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Words by HENRY WADSWORTH LONGFELLOW
Adapted by JOHNNY MARKS
Music by JOHNNY MARKS

Moderately slow

F F+ B \flat /F C7/F Dm E7 Am Gm C7

I heard the bells on Christ-mas day. Their old fa - mil - iar car - ols play. And wild and sweet the
in des-pair, I bowed my head. "There is no peace on earth," I said. "For hate is strong, and

F/A D7/F \sharp Gm/B \flat D7/A Gm D7/F \sharp G9/F C7 F F+

words re - peat, of peace on earth, good will to men. I thought, as now this
mocks the song of peace on earth, good will to men." Then pealed the bells more

B \flat /F C7/F Dm E7 Am Gm C7 Am7(\flat 5) D7/F \sharp

day had come, the bel - fries of all Chris - ten - dom had rung so long the un - bro - ken song of
loud and deep. "God is not dead, nor doth He sleep. The wrong shall fail, the right pre - vail with

1. Gm D7/A Gm/B \flat Bm7(\flat 5) Gm7/C C7 F 2. Gm D7/A Gm/B \flat Bm7(\flat 5) Gm7/C C7 F

peace on earth, good will to men. And peace on earth, good will to men."

I HEARD THE BELLS ON CHRISTMAS DAY

(Traditional)

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Words by HENRY WADSWORTH LONGFELLOW
Music by HENRY BISHOP

Moderately

E \flat E \flat dim7 E \flat Edim7 B \flat 7/F Edim7 B \flat 7/F F \sharp dim7 E \flat /G B \flat 7/A \flat E \flat /G

1. I heard the bells on Christ - mas day. Their old fa - mil - iar car - ols play. And
thought how, as the day had come, the bel - fries of all Christ - en - dom had

1.2.3.4. 5.

A \flat E \flat G7/D Cm F7/A E \flat /B \flat A \flat E \flat /G A \flat B \flat 7 E \flat B \flat 7 E \flat

wild and sweet the words re - peat of peace on earth, good will to men. 2. I will to men
rolled a - long the un - bro - ken song of peace on earth, good will to men. 3. And

Verse 3:

And in despair I bowed my head:
"There is no peace on earth," I said,
"For hate is strong and mocks the song
Of peace on earth, good will to men."

Verse 4:

Then pealed the bells more loud and deep:
"God is not dead, nor doth He sleep;
The wrong shall fail, the right prevail,
With peace on earth, good will to men."

Verse 5:

Till, ringing, singing on its way,
The world revolv'd from night to day.
A voice, a chime, a chant sublime,
Of peace on earth, good will to men!

('TIL) I KISSED YOU

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By DON EVERLY

Moderately

1. Nev - er felt like this — un - til I kissed you. How did I ex - ist — un - til I
2. Things have real - ly changed — since I kissed you. My life's not the same — now that I

kissed you? }
kissed you. }
Nev - er had you on my mind; — now — you're there all the time. — }
Mmm, — you got a way a - bout — you; now — I can't live with-out you. }

Nev - er knew what I missed un - til I kissed you. Uh huh, I kissed you, oh yeah.

kissed you, oh yeah. You don't re - a - lize — what you do to me. — And I did-n't re - a - lize — what a

kiss could be. — Mmm, — you got a way a - bout — you; now — I can't live with-out you. Nev - er

knew what I missed un - til I kissed you. Uh huh, I kissed you, oh yeah, I kissed you.

I LOVE YOU

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All Rights ReservedLyric by HARLAN THOMPSON
Music by HARRY ARCHER

Moderately

I love you. I love you, is all that I can say. —

— I love you. I love you the same old words I'm say - ing in the

same old way. I love you, I love you; three words that are di - vine. —

— And now, my dear. I'm wait - ing to hear — the words that make you mine. —

From the Motion Picture "THE WOMAN IN RED"
I JUST CALLED TO SAY I LOVE YOU

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Words and Music by
STEVIE WONDER

Moderately Verse:

D

1. No New Year's Day rain; to cel - e - brate; no choc - late cov - ered can - dy hearts _ to give _ a - way. _
 no flow - ers bloom; no wed - ding Sat - ur - day _ with - in _ the month _ of June. _

Em Em(maj7) Em Em(maj7) Em7 Em(maj7) Em

— No first of spring; — no song to sing. In fact here's just an - oth - er or -
 But what it is — is some - thing true, made up of these three words _ that _

1.3. *Em7/A A D* 2.4. *Em7/A A D*

- di - nar - y day. _ 2. No A - pril _ must say _ to you. _ I just called _

Chorus:

Em7 A D Em A Bm7

_ to say _ I love _ you. _ I just called _ to say _ how much _ I care. _

Em7 A Bm7 Em7 A7sus A7

I just called _ to say _ I love _ you. _ And I mean _ it from _ the bot - tom of _ my _

1. *D* D.S. *D* 2. *D* 3. *D Bb C(2) D*

heart. 3. No sum - mer's heart. I just called _ heart of my heart. of my heart. _

Verse 3:

No summer's high; no warm July;
 No harvest moon to light one tender August night.
 No autumn breeze; no falling leaves;
 Not even time for birds to fly to southern skies.

Verse 4:

No Libra sun; no Halloween;
 No giving thanks to all the Christmas joy you bring.
 But what it is, though old so new
 To fill your heart like no three words could ever do.
 (To Chorus:)

I LET A SONG GO OUT OF MY HEART

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Words by IRVING MILLS,
 HENRY NEMO and JOHN REDMOND
 Music by DUKE ELLINGTON

Moderately

Eb6/9 Ab7 Eb Cm7 Gm7 C7 Gm7 C7 Fm/Ab Gm Fm7 F#dim

I let a song _ go out of my heart. It was the sweet - est mel - o - dy. _ I know I _ lost heav -

Eb/G Ab7 Eb Cm7 Fm7(b5) Bb7 Eb Ab Eb Cm7 Gm7 C7

- en _ 'cause you were the song. Since you and I _ have drift - ed a - part, life does - n't mean a

Gm7 C7 Fm7/A^b Gm Fm7 F[#]dim Eb/G Ab7 Eb₃ Abm Eb F[#]dim

thing to me. — Please come back, — sweet mu - sic, — I know I was wrong. — Am I too

Fm7 B^b7 Eb Dm7 G7 Cm Cm7/B^b G^b7

late — to make a - mends? — You know that we were meant to be more than just

B7 B^b7(#5) Eb Ab7 Eb₃ Cm7 Gm7 C7

friends, just friends. — I let a song — go out of my heart. Be - lieve me, dar - ling,

Gm7 C7 Fm7/A^b Gm Fm7 F[#]dim Eb/G Ab7 Eb/B^b₃ B^b7 Eb Abm6 Eb

when I say, — I won't know — sweet mus - ic — un - til you re - turn some day.

I LOVE A PARADE

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Words by TED KOEHLER
Music by HAROLD ARLEN

Tempo di marcia

E^b A^b6 A^b6/B^b B^b7

I — love a pa - rade, — { the tramp - ing of feet, I love ev - 'ry beat I hear of a band I just want to stand and cheer as they

1. E^b Cm7 Eb B^b7 F9 2. B^b F9

drum. — come. — That rat - a - tat - tat, the blare of a

B^b F9 B^b F9 B^b F9

horn, that rat - a - tat - tat, a bright u - ni - form; the sight of a

F[#]dim D7(b9) Cdim F[#]dim D7(b9) Cdim Eb/G Cm/G Eb/G

drill. will give me a thrill, I thrill at the skill — of an - y - thing mil - i -

A^b6 B^b7 E^b6 A^b6

tar - y. I — love a pa - rade, — a hand - ful of vets, a line of ca -

A^b6/B^b B^b7 Eb/G Gm7(b5) C9 Fm Fm7 E^b6

dets or an - y bri - gade, — for I — love a pa - rade. —

I LOVE YOU TRULY

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Words and Music by
CARRIE JACOBS-BOND

Slowly

F C7 C9 C7(b9) F C7 C9 C7(b9) F

I love you tru - ly, tru - ly, dear! Life with its sor - row, life with its tear,

A7 Dm Bdim F F6 F Gm C7 F

fades in - to dreams when I feel you are near. For I love you tru - ly, tru - ly, dear.

From the Musical Production "I MARRIED AN ANGEL"

I MARRIED AN ANGEL

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Lyrics by ARTHUR FREED
Music by HERB BROWN

Moderately (♩ = ♪)

F C7 F Dm Gm C7 F Dm Gm7 C7

Have you heard, I mar - ried an an - gel. I'm sure that the
Have you heard, an an - gel I mar - ried. To heav - en she's
Now you've heard, I mar - ried an an - gel. This beau - ti - ful

1. F D7 Gm7 C7 2. *To Next Strain* F F 3. *Fine* F Dm Dm7 G7 C

change - 'll be aw - f'ly good for me. kiss. me. She is sweet and gen - tle,
car - ried this fel - low with a
change - 'll be aw - f'ly good for

D.C. al Fine

Dm Dm7 G7 C Cm7 F7 Bb Gm F G7 C7 C7(b9)

So it is - n't strange, when I'm sen - ti - men - tal, she loves me like an an - gel.

I REMEMBER YOU

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Words by JOHNNY MERCER
Music by VICTOR SCHERTZINGER

Moderately

Ab G7 Ab Ebm7 Ab7 Db Dbm Eb7(b9) Ab Bbm7 Eb7 Ab

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

G7 Ab Ebm7 Ab7 Db Dbm Eb7(b9) Ab Ebm7 Ab7 Db Gm7 C7

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

F Gm7 C7 Fmaj7 Fm7 Bb7₃ Ebmaj7 G7 Ab G7 Ab Cm7(b5) F7

bell, and stars that fell like rain, out of the blue. When my life is through, and the an-gels ask me to re-

Bbm Dbm Ab/Eb Bb7 Ab/Eb Ab/C Bdim7 Bbm7 Eb7 Ab

call the thrill of them all, then I shall tell them I re - mem - ber you.

I LOVE TO TELL THE STORY

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By KATHERINE HANKEY and W.G. FISCHER

Moderately

Verse:

1. I love to tell the sto - ry of un - seen things a - bove, of Je - sus and His glo - ry, of
love to tell the sto - ry, 'tis pleas - ant to re - peat what seems, each time I tell it, more
love to tell the sto - ry, for those who know it best seem hun - ger - ing and thirst - ing to

Je - sus and His love. I love to tell the sto - ry, be - cause I know 'tis true. It
won - der - ful - ly sweet. I love to tell the sto - ry, for some have nev - er heard the
hear it like the rest. And when in themes of glo - ry, I sing the new, new song, 'twill

sat - is - fies my long - ings as noth - ing else can do. } I love to tell the sto - ry. 'Twill
mes - sage of sal - va - tion from God's own Ho - ly Word. }
be the old, old sto - ry that I have loved so long. }

be my theme in Glo - ry to tell the old, old sto - ry of Je - sus and His love. 2. I love.
3. I

I SAW THE LIGHT

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Words and Music by
HANK WILLIAMS

Moderately

Verse:

1. I wan - dered so aim - less, life filled with sin. I would - n't let my dear Sav - iour in.
2. Just like a blind man, I wan - dered a - long. Wor - ries and fears I claimed for my own.
3. I was a fool to wan - der and stray. Straight is the gate and nar - row the way.

Then Je - sus came like a strang - er in the night; praise the Lord, I saw the light.
Then like the blind man that God gave back his sight; praise the Lord, I saw the light.
Now I have trad - ed the wrong for the right; praise the Lord, I saw the light.

Chorus:

I saw the light. I saw the light. No more dark - ness, no more night. Now, I'm so

hap - py, no sor - row in sight. Praise the Lord, I saw the light. I saw the light.

I PUT A SPELL ON YOU

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Words and Music by
JAY HAWKINS

Slowly
N.C.

Gm Bb Eb7 D7
I put a spell on you _ be - cause you're

Gm G7 Cm Cm(#7) Cm7 Cm6 D
mine. _ You bet-ter stop the things that you do. I ain't ly - in', _ no, I ain't

Gm G7 Cm Cm(#5)
ly - in'. _ I just can't stand it, babe. _ the way you're al-ways run-nin' 'round, I just can't stand it, _

Cm6 Cm7 Gm Bb Eb7 D7 Gm Bb Eb7 D7
the way you al-ways put me down. I put a spell on you _ be - cause you're mine. _ I put a

Gm Gm7 Eb7 D7 Gm Gm7 Eb7 D7 Gm Cm Gm D7 G
spell on you. _ I put a spell on you. _

From the M-G-M Motion Picture "FAME"

I SING THE BODY ELECTRIC

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Lyrics by DEAN PITCHFORD
Music by MICHAEL GORE

Moderately

G C D7sus D G C D7sus D G C
I. I sing the bod - y e - lec - tric. I cel - e-brate the me yet to come. _ I toast to my own re - un -
sing the bod - y e - lec - tric. I glo - ry in the glow of re - birth. _ cre - at - ing my own to - mor -

D7sus D Bb C D7sus D Em D Em Am
- ion when I be - come one _ with the sun. _ And I'll look back on Ve - nus; I'll look back on Mars; _ and I'll
- row when I shall em - bod - y the earth. _ And I'll ser - e-nade Ve - nus; I'll ser - e-nade Mars; _

D C B7sus B7 Em D C G Am7 D7sus D7 G C D7sus D G C D7sus D
burn with the fire _ of ten mil - lion stars. _ And in time, and in time we will all be stars. 2. I

2. Broadly
G D E Am 3 Dsus D Bsus B7 Em D C G Am7 D7sus D7 G
stars. We are the em - per - ors now and we are the czars. _ and in time, and in time we will all be stars.

I SAW HER STANDING THERE

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Words and Music by
 JOHN LENNON and PAUL McCARTNEY

Moderately bright, with a beat

Well, she was just sev - en - teen, and you know what I mean. And the way she looked was 'way be - yond com -
 she looked at me, And I, I could see that be - fore too long. I'd fall in love with
 (3rd time Inst. solo ad lib...)

pare. So how could I dance with an - oth - er, oh, when I saw her stand - ing
 her. She would-n't dance with an - oth - er, oh, when I saw her stand - ing

there. Well, Well, my heart went boom when I crossed that room and I held her
 (end solo)

hand in mi - een. Well, we danced through the night, and we held each oth - er tight.
 (mine.)

And be - fore too long, I fell in love with her. Now I'll nev - er dance with an - oth - er,

oh, since I saw her stand - ing there. there. Well, since I saw her

stand - ing there. Yeah, well, since I saw her stand - ing there.

I SAW THREE SHIPS

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TRADITIONAL

Merrily

1. I saw three ships come sail - ing in on Christ - mas Day, on Christ - mas Day. I
 2. what was in those ships all three on Christ - mas Day, on Christ - mas Day. And
 3. Vir - gin Mary and Christ were there on Christ - mas Day, on Christ - mas Day. The

saw three ships come sail - ing in on Christ - mas Day in the morn - ing. 2. And mor - ning.
 what was in those ships all three on Christ - mas Day in the morn - ing? 3. The
 Vir - gin Mary and Christ were there on Christ - mas Day in the

I MAY BE WRONG (But, I Think You're Wonderful!)

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Words by HARRY RUSKIN
Music by HENRY SULLIVAN

Moderato

E^b **E^bmaj7** **E^b7** **A^b** **A^bm6** **E^b**

I may be wrong; but, I think you're won - der - ful! I may be

F9 **B^b7** **E^b** **A^b6** **E^b** **E^bmaj7** **E^b7** **A^b**

wrong; but, I think you're swell! I like you style; say, I think it's

A^bm6 **E^b** **F9** **B^b7** **E^b** **Fm** **B^b7** ³

mar - vel - lous. I'm al - ways wrong, so how can I tell? { All of my shirts are un -
But I can't see, Deuc - es to me are all

E^bmaj7 **Fm6** ³ **D7** **Gm** ³ **Cm**

sight - ly, all of my ties are a crime. If dear, in you I've picked right - ly,
ac - es, life is to me just a bore. Fac - es are all o - pen spac - es, you

Cm6/A **F7** **B^b** **B^b7** **E^b** **E^bmaj7** **E^b7** **A^b**

it's the ver - y first time. } You came a - long, say I think you're
might be John Bar - ry - more. }

A^bm6 **E^b** **F7** **B^b7** **B^b+** ^{1.} **E^b** **B^b7(♯5)** ^{2.} **E^b**

won - der - ful! I think you're grand; but, I may be wrong. wrong.

I UNDERSTAND

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Lyric by KIM GANNON
Music by MABEL WAYNE

Slowly

Em/G **B7/F#** **Fdim** **A9** **D7** **Am7** **D7** **Gmaj7** **G** **G[♯]dim** **D9**

I un - der - stand, and dar - ling, you are not to blame. If when we kiss it's not the same,
fault be - cause your heart has changed its mind. You did - n't mean to be un - kind.

^{1.} **D6** **F#** **G** **D7** **Em/G** **B7/F#** **Fdim7** **C#7** **D7** **Dm7** **G7** **C** **B7** ^{2.}

I un - der - stand. It's not your I un - der - stand. For - get - ting you will be far from eas - y,

E7 Am Am7 Cm/E^b D7 G F7 E7(♯5) A7 Am7 D7 Em/G B7/F[♯] Fdim7

I've grown so used to your charms. I'll miss that old thrill, and no one can fill the place here in my arms. But if you

A9 D7 Am7 D7 Gmaj7 G Dm6 E7 Am7 D7 G F F[♯] G

find our love was real-ly meant to be, then dar-ling, hur-ry back to me, and I'll un - der - stand.

I WANT A GIRL

(Just Like the Girl That Married Dear Old Dad)

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Words by WILLIAM DILLON
Music by HARRY VON TILZER

March tempo

Verse:

C /E E^bdim7 G7/D D^b7(♯5) G7/D E^bdim7 C/E C[♯]dim7

1. When I was a boy, my moth-er of - ten said to me, "Get mar-ried, boy, and see how hap - py you will
2. By the old mill stream, there sits a cou - ple old and gray. Though years have rolled a - way, their hearts are young to -

G7/D G7 C /E Cm6/E^b G/D G/B D7/A D7 G E7

be." I have looked all o - ver, but no girl - ie can I find who seems to be just like the lit - tle
day. Moth - er dear looks up at Dad with love - light in her eye. He steals a kiss, a fond em - brace, while

Chorus:

Am D7 G G7/B B^b7 Dm/A B^b7/A^b G7 Dm7/A B^bdim7 G7/B C

girl I have in mind. I will have to look a - round un - til the right one I have found. } I want a girl
eve - ning breez - es sigh. They're as hap - py as can be, so that's the kind of love for me. }

F F/A A^b7(♯5) C/G Am7 D9 G7 C F F[♯]dim7 C/G A7

just like the girl that mar - ried dear old Dad. She was a pearl, and the on - ly girl that

D7 G7 C G7 G[♯]dim7 Am F7 E7

Dad - dy ev - er had. A good old - fash-ioned girl, with heart so true, one who loves no - bod - y else but

G7 C F F/A A^b7(♯5) C/G Am7 D9 G7 C G7 C

you. I want a girl just like the girl that mar - ried dear old Dad. Dad.

I WANT TO WALK YOU HOME

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Words and Music by
ANTOINE DOMINO

Slow rock (♩ = ♪ 3 ♪)

C **F**

1. I want to walk you home. _____ Please let me walk you home. _____ I want to walk you home. _____
hold your hand. _____ Please let me hold your hand. _____ I want to hold your hand. _____

C **G7** **F** **C** 3 3 3

_____ Please let me walk you home. _____ You look so good to me. Oh, ooh-ee, _____ I wish I was the luck-y guy _____ who could
_____ Please let me hold your hand. _____ You look so good to me. Oh, ooh-ee, _____ I saw you walk-in' all a-lone. _____ that's

3 3 **C**

walk you right on down the aisle. I love the way you walk. _____ I love to hear you talk. _____ I love the
why I want to walk you home. So let me walk you home. _____ Please let me walk you home. _____ I want to

F **C** **G7** 3

way you walk. _____ I love to hear you talk. _____ I'm not try-in' to be smart, I'm
walk you home. _____ Please let me walk you home. _____ You

F **C** 3 3 3 3 3 3 3 3

not try-in' to break your heart. But if I ask you for a date, _____ will you tell me that I'm not too late? 2. I want to

G7 **F** **C** 3 3 3 3 3 3 3 3 *Repeat and fade*

look so good to me. Oh, ooh - ee, _____ I saw you walk-in' all a-lone. That's why I wan-na walk you home. That's

I'LL SEE YOU AGAIN

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Words and Music by
NOEL COWARD

Tempo di valse

C **A7** **Dm** **Dm7** **G7** **C** **C/E**

I'll see you a - gain, when-ev - er spring breaks through a - gain. Time may lie

D#dim **G7/D** **G7** **Dm** **G7** **D7** **G+** **C** **A7**

heav - y be - tween, _____ but what has been _____ is past for - get - ting. This sweet

Dm **Dm7** **G7** **C** **C7** **F**

mem - o - ry a - cross the years will come to me; tho' my world may go a -

Dm6/E **E7** **Am** **D#dim** **C/E** **A7** **Dm7** **G7** **C**

wry, in my heart will ev - er lie just the ech - o of a sigh, good - bye! _____

I WANNA BE AROUND

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Words and Music by
JOHNNY MEERCER and
SADIE VIMMERSTEDT

Moderately

Cmaj7 C6 Cmaj7 C°

I wan - na be a - round, to pick up the piec - es, when
wan - na be a - round, to see how she does it when

Dm7 G9 Eb° Dm7 To Coda G9 G7+

some - bod - y breaks your heart: _____ Some some - bod - y twice as smart _____ as I, _____
she breaks your heart to bits: _____ Let's see if the puz - zle fits _____

C C#° Dm7 G7 Em7-5 A7-9 Em7-5 A+ A

_____ A some - bod - y who _____ will swear to be true, _____ Like

Dm A7+ A7 Dm7 F#m7-5 F9

you used to do _____ with me, _____ Who'll leave you to learn _____ that

F#m7-5 D7 Dm7 G7 G7+ D.S. al Coda

mis - try loves com - pa - ny, _____ wait and see! _____ I

CODA G9 F9 E7 F#m7 E° E7 A7-9 A+ A7

_____ so fine. _____ And that's when I'll dis - cov - er that re -

A7-9 A7 D9

venge is sweet: _____ As I sit there ap - plaud - ing from a front row seat, _____ When

Dm7 3 E° Dm7-5 G13 C

some - bod - y breaks your heart like you broke mine. _____

I WANNA BE LOVED BY YOU

Words by
BERT KALMAR
Music by
HERBERT STOTHART and
HARRY RUBY

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Moderato

C C+ B+ Bb7 A7 D7

1. 3. I Wan - na Be Loved By You, } Just you, and no - bod - y else but you.
2. I wan - na be kissed by you, }

G7 C#dim G7 1. C D7 G7

{ I Wan - na Be Loved By You a - lone, _____ poo - poo - pa - doop.
{ I wan - na be kissed by you a -

2. 3. C Fine C7 F Fm C Am7

lone, poo - poo - pa - doop. I could - n't as - pire _____ to an - y - thing high - er, _____

C7 F Am7/E D7 G7 B+ Bb A9 D7 D.C. al Fine G7

_____ Then fill a de - sire _____ to make you my own; pa - pa - pad - ra, poo - poo - pa - doop.

I WILL ALWAYS LOVE YOU

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Words and Music by
 DOLLY PARTON

Freely Verse 1:

N.C. 3

1. If I should stay, I would on - ly be in your way. So I'll

go, but I know I'll think of you ev-'ry step of the way. And I will al-ways

love you. I will al-ways love you. You, my dar-ling you.

Slowly Chorus:

A F#m Dmaj7 E

love you. I will al-ways love you. You, my dar-ling you.

Verses 2, 3, 4:

Bm7 A/E Bm/E A Bm/A A E/G# F#m C#m/E D E A 3 E/A

Hmm. 2. Bit-ter - sweet mem-o - ries that is all I'm tak - ing with me. So, good - bye. Please.

A E/G# F#m C#m/E Dmaj7 E Dmaj7 E A F#m

don't cry. We both know I'm not what you, you need. And I 4. I

will al - ways love you. I will al - ways love you.

Coda

Dmaj7 E N.C. B G#m Emaj7 F# B G#m

love. And I will al - ways love you. I will al -

C#m7 F# B G#m Emaj7 F# B G#m C#m7 F#

ways love you. I will al - ways love you. I will al - ways love

B G#m Emaj7 F# B G#m Emaj7 F# 11 N.C. *a tempo*

you. I will al - ways love you. I, I will al - ways love you.

ad lib.

Emaj7 B(2)/D# E/F# F# B(2)

You, dar-ling, I love you. Ooh, I'll al - ways, I'll al - ways love you.

Verse 3: Instrumental solo

Verse 4:

I hope life treats you kind
 And I hope you have all you've dreamed of.
 And I wish to you, joy and happiness.
 But above all this, I wish you love.

(To Chorus:)

I WISH

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Words and Music by
STEVIE WONDER

Brightly

Verse:

Ebm7 Ab7 Ebm7 Ab7 Ebm7 Ab7 Ebm7 Ab7

Look-ing back on when I was a lit - tle nap - py - head - ed boy,
Broth-er says he's tell - in' 'bout you play - in' doc - tor with that girl.

Ebm7 Ab7 Ebm7 Ab7 Ebm7 Ab7 Ebm7 Ab7

then my on - ly wor - ry was for Christ - mas what would be my toy.
Just don't tell. I'll give you an - y - thing you want in this whole wide world.

Bb7 C7 Fm7 Abm7 Bb7 C7 Fm7 Bb7(#5)

E - ven though we some - times would not get a thing, we were hap - py with the joy the day would bring,
Ma - ma gives you mon - ey for Sun-day School. You trade yours for can - dy af - ter church is through.

Ebm7 Ab7 Ebm7 Ab7 Ebm7 Ab7 Ebm7 Ab7

Sneak-in' out the back door to hang out with those hood-lum friends of mine,
Smok-in' cig - a - rettes and writ-ing some-thing nas - ty on the wall. ooh;

Ebm7 Ab7 Ebm7 Ab7 Ebm7 Ab7 Ebm7 Ab7

{ greet-ed at the back door with, "Boy, I thought I told you not to go out - side."
{ Teach-er sends you to the prin - ci - pal's of - fice down the hall.

Bb7 C7 Fm7 Abm7 Bb7 C7 Fm7 Bb7(#5)

Tryin' the best to bring the wa - ter to your eyes, think-in' it might stop her from whoop-in' your be - hind,
You grow up and learn that kind-a thing ain't right. But while you were do - in' it, it sure felt out - ta sight. I wish those

Chorus:

Ebm7 Ab7 Ebm7 Ab7 Ebm7 Ab7 Ebm7 Ab7

days could come back once more. Why did those days ev - er have to go? I wish those

Ebm7 Ab7 Ebm7 Ab7 Ebm7 Ab7 Ebm7 Ab7

days could come back once more. Why did those days ev - er have to go, 'cause I loved them so.

1. Ebm7

Do do do do do do do do do do. Do do do do do do do do do.

2. Ebm7 Ab7 Ebm7 Ab7 Ebm7 Ab7 Ebm7

Repeat and fade
Ab7

I WONDER WHO'S KISSING HER NOW

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TRADITIONAL

Waltz *Verse:*

You have loved lots of girls in the sweet long a - go and each one has meant heav - en to you. —
 want to feel wretch-ed and lone - ly and blue, just im - ag - ine the girl you love best. —

— You have vowed your af - fec - tion to each one in turn and have sworn to them all you'd be true. —
 — in the arms of some fel - low who's steal - ing a kiss from the lips that you once fond - ly pressed. —

— You have kissed 'neath the moon while the world seemed in tune then you've left her to hunt a new game. —
 — But the world moves a - pace and the loves of to - day flit a - way with a smile and a tear. —

— Does it ev - er oc - cur to you lat - er, my boy, that she's prob-a - bly do - ing the same? — } I
 — So you nev - er can tell who is kiss - ing her now or just whom you'll be kiss - ing next year. — }

Chorus:

won - der who's kiss - ing her now? — Won - der who's teach - ing her now? —

Won - der who's look - ing in - to her eyes, breath - ing sighs, tell - ing lies? I

won - der who's buy - ing the wine — for lips that I used to call mine? —

Won - der if she ev - er tells him of me? I won - der who's kiss - ing her now? — 2. If you —

I WON'T LAST A DAY WITHOUT YOU

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Lyrics by PAUL WILLIAMS
Music by ROGER NICHOLS

Moderately slow

G Bm7 C C/D Em9 Am7 Am7/D

1. Day af - ter day I must face a world of stran - gers where I don't be - long, I'm not that strong.
2. So man - y times when the cit - y seems to be with - out a friend - ly face, a lone - ly place.

G Bm7 C C/D Em9 Am7 Am7/D

It's nice to know that there's some-one I can turn to who will al - ways care, you're al - ways there. }
It's nice to know that you'll be there if I need you, and you'll al - ways smile, it's all worth - while. } When there's no get - ting o - ver that

Chorus:

G F/G

C(9) Am7 Am7/D G F/G C(9) Am7 Am7/D G F/G Cmaj7 G/B Am7 Am7/D

rain - bow, when my small - est of dreams won't come true, I can take all the mad - ness the world has to give, but I won't last a day with - out

To Coda ⊕

1. G G(9)/B C/D D G(9) Em7 A7 Dmaj7 Em7 A7 Bsus B C#m7 F#7

you. you. Touch me and I end up sing - ing, trou - bles seem to up and dis - ap - pear. You touch me with the love you're

D.S. al Coda

⊕ Coda

B G#m7 Amaj7 Bsus B Am7 D7

bring - ing. I can't real - ly lose when you're near. When there's

G G(9) C C/D D G

you.

IDA, SWEET AS APPLE CIDER

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Words by EDDIE LEONARD
Music by EDDIE MUNSON

Moderately

C C#dim G7 Dm7 G7 C E7/B

I - da, sweet as ap - ple ci - der, sweet - er than all I know.

A7 D7 G7

Come out in the sil - v'ry moon - light, of love we'll whis - per so soft and low.

C C#dim G7 Dm7 G7 C E7/B

Seems I can't live with - out you. Lis - ten, oh hon - ey, do!

A7 D7 Dm7 D7 D7(b5) G7 C

I - da, I i - do - lize you. I love you, I - da, 'deed I do.

I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony)

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Words and Music by
 B. BACKER, B. DAVIS, R. COOK and R. GREENAWAY

Moderately (♩ = ♩)

1. I'd like to build the world a home and furnish it with love, grow apple trees and
 (2.) like to teach the world to sing in perfect harmony, I'd like to hold it
 (3,4.) like to see the world for once all standing hand in hand, and hear them ech-o

1. hon-ey bees and snow-white tur-tle doves. 2. I'd keep it com-pa-ny. 3. I'd peace through-out the land. That's the song I hear, in my arms and through the hills for

peace through-out the land. let the world sing to-day. A song of peace that ech-oes on and nev-er goes a-way. 4. I'd

Fine

To next strain

I'D LOVE YOU TO WANT ME

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Words and Music by
 LOBO

Moderately

Verses 1:

When I saw you stand-in' there, I 'bout fell out my chair. And when you

Verses 2 & 3:

moved your mouth to speak, I felt the blood go to my feet. 2. Now it took time for me to
 3. You told your-self years a-

know what you tried so not to show. Some-thing in my soul just cries,
 go you'd nev-er let your feel-ings show. The ob-li-ga-tion that you made

Chorus:

I feel the want in your blue eyes. Ba-by, I'd love you to want me the way that I want
 for the ti-tle that they gave. } you, the way that it should be. Ba-by, you'd love me to want you

the way that I want to if you'd on-ly let it be. on-ly let it be.

IF EVER YOU'RE IN MY ARMS AGAIN

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Words and Music by
MICHAEL MASSER, TOM SNOW
and CYNTHIA WEIL

Moderately slow

1. *Verse:*
D(2) G6/D D(2) Verse: D(2)
Ooo. 1. It all came so eas - y, all the I'm see - in' clear - ly how I

G6/D D(2) G6/D
lov - in' you gave me; the feel - ings we shared. And I still can re - mem - ber how you touched me so ten - der. It told me you care. -
still need you near me. I still love you so. There's some - thing be - tween us that won't ev - er leave us. There's no let - ting go. -

C Fmaj7 F6 Dm Am C G
We had a once in a life - time, but I just could - n't see un - til it was gone. -
We had a once in a life - time, but I just did - n't know it till my life fell a - part. -

C Fmaj7 F6 Dm Am C G A
A sec - ond once in a life - time; may be too much to ask. But I swear from now on... }
A sec - ond once in a life - time is - n't too much to ask. 'Cause I swear from now on... }

Chorus:

D D/F# Gmaj7 A F#m7 Bm7 Em7 G A D D/F# Gmaj7 A
If ev - er you're in my arms a - gain, this time I'll love you much bet - ter. If ev - er you're in my arms a - gain,

F#m7 Bm7 Em7 G/A A Dsus(2) D Dsus(2) D E7sus Em7
this time I'll hold you for - ev - er. This time will nev - er end. Ooo. -

Bridge:

Esus(2) Em7/A G/A A Bm7 Bm6 Bm7
2. Now This time we'll nev - er end, nev - er end. -

Bm6 G D/F# Em7
The best of ro - manc - in' de - serves se - cond chanc - es. I'll get to you some - how. 'Cause

G/A B E E/G# Amaj7 B G#m7 C#m7 F#m7 A B
I prom - ise now. (end.) If ev - er you're in my arms a - gain this time I'll love you much bet - ter.

E E/G# Amaj7 B G#m7 C#m7 F#m7 A/B B
Repeat ad lib. and fade
If ev - er you're in my arms a - gain this time I'll hold you for - ev - er. This time we'll nev - er

IF I GIVE MY HEART TO YOU

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Words and Music by
JIMMIE CRANE, AL JACOBS
and JIMMY BREWSTER

Slowly
N.C.

If I give my heart to you, will you han-dle it with care? Will you al-ways treat me
you, you, will you give me all your love? Will you swear that you'll be
sure. Please don't an-swer 'til you do. When you prom-ise all these

To Coda ⊕

ten-der-ly and in ev-'ry way be fair? If I give my heart to by the light that shines a-bove?
true to me
things to me.

And will you sigh with me when I'm sad, smile with me when I'm glad, and al-ways be as you

D.S. § at Coda

are with me to-night? Think it o-ver and be then I'll give my heart to you.

IF YOU KNEW SUSIE (Like I Know Susie)

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Words and Music by
B.G. DE SYLVA and
JOSEPH MEYER

Brightly

If you knew Sus-ie, like I know Sus-ie. Oh, oh, oh, what a girl! _____ { There's
She

none so class-y as this fair lass-ie. Oh, oh! Ho-ly Mo-ses, what a chas-sis!
wears long tress-es and nice tight dress-es. Oh, oh! What a fu-ture she pos-sess-es!

We went rid-ing, she did-n't balk. _____ Back from Yon-kers, I'm the one who had to walk! } If
Out in pub-lic, how she can yawn. _____ In a par-lor, you would think the war was on! }

you knew Sus-ie, like I know Sus-ie, oh, oh what a girl! _____ If _____

IF I HAD YOU

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By TED SHAPIRO,
JIMMY CAMPBELL, and REG. CONNELLY

Moderately (♩ = ♩[♩])

B^b B^b7 E^b E^bm6 B^b B^bdim

I could show the world how to smile, I could be glad all of the while. I could change the grey skies to
I could leave the old days be - hind, leave all my pals, I'd nev - er mind. I could start my life all a -
I could be a king, dear, un - crown'd, hum - ble or poor, rich or re - nowned. There is noth - ing I could - n't

To Coda ⊕ 1.

F9sus F7(♯5) B^b6 B^bdim Cm F7 B^b Dm Em7(♯5) A7(♯9) Dm

blue if I had you. you. I could climb the snow-capp'd moun-tains, Sail the might-y o - cean
new if I had
do if I had

Em7 A Dm Em7(♯5) A7(♯9) Dm D.C. at Coda ⊕ Coda

wide. I could cross the burn - ing des - ert if I had you by my side.

B^b

you. _____

IF I SAID YOU HAVE A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME

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Words and Music by
DAVID BELLAMY

Moderately Chorus:

♩ B^b7 E^b

If I said _____ you have a beau-ti - ful bod - y, would you hold it a - gainst _____ me? If I swore _____

B^b7 E^b B^b7

_____ you were an an - gel, would you treat me like the dev - il to - night? _____ If I was dy - ing of thirst, _____ would your

E^b Cm A^b B^b7 E^b

flow - ing love _____ come quench me? If I said _____ you have a beau-ti - ful bod - y, would you hold it a - gainst _____ me?

Verse:

E^b A^b Fm7

{ Now, we could talk all night _____ a - bout the weath - er; could tell you 'bout my friends _____ out on the
Now, rain can fall so soft _____ a - gainst the win - dow; the sun can shine so bright _____ up in the

B^b7 Fm7 B^b E^b A^b

coast. I could ask a lot _____ of cra - zy ques - tions, He said,
sky. But dad - dy al - ways told _____ me, don't _____ make small _____ talk.

Fm7 B^b7 E^b 1. N.C. 2. N.C. D.S. ♩ and fade

or ask you _____ what I real - ly want to know. _____ } If I said _____ So, if I said _____
"Come on out _____ and say _____ what's on your mind." _____ }

From the Broadway Musical Production "SWEET CHARITY"
IF MY FRIENDS COULD SEE ME NOW!

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Music by CY COLEMAN
 Lyric by DOROTHY FIELDS

Brightly **C** **G7**

To-night at eight you should-a seen a chauffeur pull up in a rent-ed lim-ou - sine!

A \flat 7 **G7** **A \flat 7** **G7**

My neigh-bors burned! They like to die! When I tell them who is get-tin' in and go-in' out is I! If they could

C **C7** **F**

see me now, — that lit-tle gang of mine, — I'm eat-ing fan-cy chow and drink-ing fan-cy wine. — I'd like those
 see me now, — my lit-tle dust-y group, — I'm traip-sin' 'round this mil-lion dol-lar chick-en coop. — I'd hear those
 see me now, — a-lone with Mis-ter V. — who's wait-in' on me like he was a mai-tre d'. — I hear my

B7 **E7** **Am** **D7/F \sharp** **Fm6** **C/E** **D7** **G7**

stum-ble bums to see for a fact — the kind of top-drawer, first-rate chums I at-tract. — All I can
 thrift shop cats say: "Broth-er, get her! — Draped on a bed-spread made from three kinds of fur." — All I can
 bud-dies say-ing, "Cra-zy what gives? — To-night she's liv-ing like the oth-er half lives." — To think the

C **C7** **F** **E7**

say is, "Wow-ee! Look-a where I am. — To-night I land-ed, pow! — right in a pot of jam." — What a
 say is, "Wow! — Wait till the riff and raff — see just ex-act-ly how — he signed this au-to-graph." — What a
 low-est brow, — which there's no doubt is me. — What a high-est brow, which — I must say is he, should — pick the

A7(\sharp 5) **B \flat 9** **G7** **A7** **D7** **G7** **G \sharp dim7** **F/A** **G7/B** **C** **G7**

set up! Ho-ly cow! — }
 build-up! Ho-ly cow! — } They'd nev-er be-lieve it, if my friends could see me now! — 2.3. If they could —
 step up! Ho-ly cow! — }

I'LL BE ON MY WAY

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Words and Music by
 JOHN LENNON and
 PAUL McCARTNEY

Moderately

G **D** **G** **C** **G** **D7**

The sun is fad-ing a-way, that's the end — of the day. }
 Just one kiss, — then I'll go. Don't hide the tears — that don't show. } As the June — light turns to moon-light,
 They were right, — I was wrong. True love did — n't last long. }

G **C** **G** **D7** **G** **A7** **D** **A7** **D** **E7** **A7** **D7**

I'll be on my way. way. To way. where the winds — don't blow and gold-en riv-ers flow, this way — will I go.

1. Fine *2. To next strain* *3. Fine* *D.S. al Fine*

IF TOMORROW NEVER COMES

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Words and Music by
GARTH BROOKS and
KENT BLAZY

Slowly

Verse:

G D/G C/G G Am7 D C/G G

1. Some-times late at night, — I lie a - wake — and watch — her sleep - ing. —

Am/G G D Am7 D C G C/G

She's lost in peace - ful dreams, — so I turn off the lights — and lay there in the dark. —

G Am7 D C/G G Am/G G

And the thought cross - es my mind, if I nev - er wake up in the morn - ing. —

D Am7 D C G C/G G

would she ev - er doubt — the way — I feel — a - bout — her in — my heart. — If to - mor - row nev - er

Chorus:

C G

comes, will she know how much I loved her? — Did I try in ev - 'ry

D Am7 D C G Am7 G/B

way — to show her ev - 'ry - day — that she's my on - ly one? — And if my time on — earth — were

C D Em7 Bm7 Em

through, — and she must face — this world with - out me, — is the love I gave — her in — the past —

Am7 D G D/G C/G G

— gon-na be e - nough — to last — if to - mor - row nev - er comes? — *D.S. al Fine*

2. 'Cause I've lost loved — ones in my —

G Am7 D C G/B Am7 G

So, tell that some-one that you love — just what you're think - ing of if to - mor - row — nev - er comes. —

Verse 2:

'Cause I've lost loved ones in my life
Who never knew how much I loved them.
Now I live with the regret
That my true feelings for them never were revealed.
So I made a promise to myself
To say each day how much she means to me
And avoid that circumstance
Where there's no second chance to tell her how I feel. ('Cause)
(To Chorus:)

IF I COULD BE WITH YOU

(One Hour Tonight)

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Words and Music by
HENRY CREAMER and JIMMY JOHNSON

Slowly (with a steady beat) $(\text{♩} = \text{♩}^3)$

G7 Dm7 G7 G9 C E7 A7 A7^(♯9) A9 D9 D9(♭5)

If I could be with you I'd love you strong, if I could be with you I'd love you long; — I want you to know —

G7 G9 C Gm A9 D7 G7 Dm7 G7 G9

I would-n't go, — un - til I told you, hon - ey, why I love you so. — If I could be with you one hour to - night, — if I was

C E7 A7 A7^(♯9) A9 F B7/F♯ C/G E7/G♯ A7 D9 G7 C Fm C

free to do the things I might — I'm tell - ing you true — I'd be an - y - thing but blue, if I could be with you.

IF I LOVE AGAIN

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Words by J.P. MURRAY
Music by BEN OAKLAND

Moderato

F B♭ F C7sus C7 F C7sus C7 F7 Cm7D7(♭9) Gm7 C7(♭9) F

If I love a - gain, { Tho' it's some-one new, if I love a - gain, it will still be you.
I'll find oth - er charms; but I'll make be - lieve, you are in my arms.

To Coda ⊕

Dm Gm Dm Fm6 G7 Cm F9 G7^(♯9) G9(♯5) C B♭/C C6 C7(♯5)

In some-one el - se's fond em - brace, — I'll close my eyes and see your face. —
And tho' my

⊕ Coda

Dm7 Dm6 B♭m6 F B♭ F C7sus C7 Am7(♭5) D7 B♭m Gm6(♭5) G♭6 F

lips whis - per, "I love you," my heart will not be true, I'll be lov - ing you, ev - 'ry time I love a - gain. —

I'LL BUILD A STAIRWAY TO PARADISE

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Words by
B.G. DeSYLVA and IRA GERSHWIN
Music by
GEORGE GERSHWIN

Con spirito $(\text{♩} = \text{♩}^3)$

C G7 C7 G7 C C7

I'll build a stair - way to par - a - dise, with a new step ev - 'ry day!

F C7 F7 Em7 E♭dim G7/D

I'm going to get there at an - y price stand a - side I'm on my way! I've got the

C Ab7

blues and up a - bove it's so fair. Shoes! Go on and car - ry me there!

C G7(#5)/F C7 A7(b9) D7 G7 C Cdim G7 C Ab9 C

I'll build a stair - way to par - a - dise, with a new step ev - 'ry day. day.

IF YOU REALLY LOVE ME

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Words and Music by
STEVIE WONDER and
SYREETA WRIGHT

Moderately *Chorus:*

Am Dm7 Gm7 Gm7/C Am Dm7 Gm7 Gm7/C

Well, if you real - ly love me, won't you tell me, yeah. And (If you real - ly love me, won't you tell

Am Dm7 Gm7 Gm7/C Am Dm7 Gm7 Gm7/C Bbmaj7 Am7 Gm7

if you real - ly love me, won't you tell me, yeah. Then I won't have to be

Rubato Verse:

Fmaj7 Em7(b5) A7(b9) Dmaj7 A7(b9) Dmaj7 A7(b9)

play - ing a - round. 1. You call my name, ooh, so sweet to make your kiss in - com - plete. When your
2. I see the light of your smile call - ing me. All the while, you are

Dm Dm/C Bm7(b5) Bbm9 Eb9 Fmaj7

mood is clear you quick - ly change your ways. Then you say I'm un - true. What am
say - ing. "Ba - by, it's time to go." First the feel - ing's al - right, then it's

Am7(b5) D7(b9) G13 G7(b13) G7 *a tempo* C7sus 1. D.S. $\text{\textcircled{S}}$

I s'posed to do, be a fool who sits a - lone wait - ing for you? But
gone from sight. So, I'm tak - ing out this time to say...

Chorus:

D7sus Bbm Ebm7 Abm7 Abm7/Db Bbm Ebm7 Abm7

Oh, if you real - ly love me, won't you tell me, yeah. (If you real - ly love

Abm7/Db Bbm Ebm7 Abm7 Abm7/Db Bbm Ebm7 Abm7 Abm7/Db

me. And if you real - ly love me, won't you tell me, ba - by, tell me. Then I

me. won't you tell me.)

Repeat ad lib. and fade

Cbmaj7 Bbm7 Abm7 Abm7/Db Bbm7 Ebm7 Abm7 Abm7/Db Bbm7 Ebm7 Abm7 Abm7/Db

won't have to be play - ing a - round, no.

IF YOU SAY MY EYES ARE BEAUTIFUL

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Words and Music by
ELLIOT WILLENSKY

Slowly and expressively

Verse:

1. If you say my eyes are beau-ti-ful, it's be-cause they're look-ing at you. — And if
 won-der why I'm smil-ing it's be-cause I'm hap-py with you. — and the

you could on-ly see your-self. — you'd feel — the same way too. You could say that I am a dream-er who's
 warm sen-sa-tions touch my heart — and fill me through and through. I could hold you close for-ev-er and

To Coda ⊕

had a dream come true. — If you say my eyes — are beau-ti-ful, it's be-cause they're look-ing at you. 1.
 nev-er let you go. — If you say my eyes — are beau-ti-ful, it's be-cause I just love you

Bridge:

so. Oh. — Now my heart is an o-pen door. — Won't you come — in-side for more? —

D.S. rit al Coda

You give love so sweet-ly now. — Take my love, take me com-plete-ly now. — Oh. — 3. If you

⊕ Coda

say — my eyes — are beau-ti-ful, — if you say — my eyes are beau-ti-ful, — if you

say — my eyes, my eyes — are beau-ti-ful — it's be-cause, — (it's be-cause, —) they're look-ing at you. —

Verse 3:

If you say my eyes are beautiful.
 It's because they're looking at you.
 And my eyes are just the windows
 For the feelings to come through.
 And by far you are more beautiful
 Than anything I ever knew.
 If you . . .
 (To Coda)

*Cue size notes indicate vocal harmony.

IF YOU'VE GOT THE MONEY, I'VE GOT THE TIME

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Words and Music by
LEFTY FRIZZELL and
JIM BECK

Brightly

A7 Bm A7/C# § D



1. If you've got the mon - ey, hon-ey I've got the time. _____ We'll go honk-y tonk - in' and

D9 G A7



we'll have a time. _____ We'll have more time, ba - by, all the way down the line. _____ You got the mon-ey, hon-ey,

D



I've got the time. _____ There ain't no need to tar - ry; let's start out to-night. _____ We'll have fun, oh boy, _____

D9 G A7



oh boy, and we'll do it right. _____ Bring a-long your Ca-dil-lac; leave my old wreck be-hind. _____ If you've _____

1. *D.S. §* | 2.



got the mon - ey, hon-ey, I've got the time. _____ 2. We'll go I've got the time. _____

Verse 2:
We'll go honky tonkin';
Make ev'ry spot in town.
We'll go to the park where it's dark
And we won't fool around.
If you run short of money,
I'll run short of time.
You got no more money, honey,
I've no more time.
If you've got the money, honey,
I've got the time.
We'll go honky tonkin'
And we'll have a time.
Bring along your Cadillac;
Leave my old wreck behind.
If you've got the money, honey,
I've got the time.

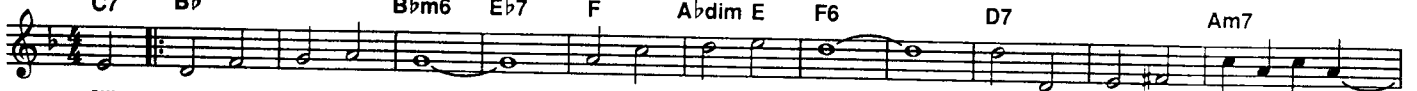
I'LL SEE YOU IN MY DREAMS

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Words and Music by
GUS KAHN and
ISHAM JONES

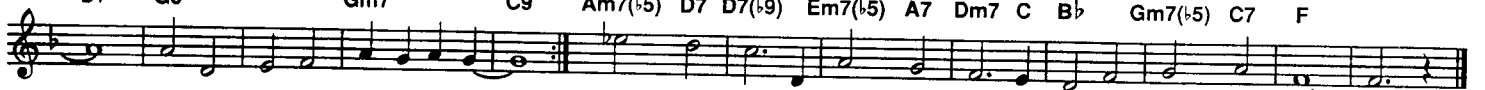
Moderately

C7 Bb Bbm6 Eb7 F Abdim E F6 1. D7 Am7



I'll see you in my dreams, hold you in my dreams. _____ Some-one took you out of my arms. _____
Lips that once were mine, ten - der eyes that shine, _____

2. D7 G9 Gm7 C9 Am7(b5) D7 D7(b9) Em7(b5) A7 Dm7 C Bb Gm7(b5) C7 F



Still I feel the thrill of your charms. _____ they will light my way to - night. I'll see you in my dreams. _____

I'LL BE HOME FOR CHRISTMAS

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Lyric by KIM GANNON
Music by WALTER KENT

Slowly and freely

Dm7 G7(♯9) Em7 E♭dim7³ Dm7 G7 Cmaj7 F♯m7(♯5) E7(♯9)

I'm dream-ing to-night of a place I love e-ven more than I usu - al - ly do. And al-though I know it's a

Slowly with expression

Am7 D9 Dm7 G7 C E♭dim7 Dm7 G7 Dm7 G7 C6 Em7(♯5) A7

long road back, I prom-ise you: I'll be home for Christ - mas; you can plan on

Dm Em7(♯5) Dm/F Gm6 A7 Dm Dm7(♯5) G7 C G/B Am Am7 D7 Am7 D7(♯9) Dm7

me. Please have snow and mis - tle - toe, and pres - ents on the tree.

G7 C E♭dim7 Dm7 G7 Dm7 G7 C6 Em7(♯5) A7 Dm7

Christ - mas Eve will find me where the love - light gleams.

F6 Fm6 C Gm/B♭ A7 D7 Dm7 G7(♯9) C6 Dm7 G7 C6/9

I'll be home for Christ - mas, if on - ly in my dreams. dreams.

IT CAME UPON THE MIDNIGHT CLEAR

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Words by EDMUND HAMILTON SEARS
Music by RICHARD STORRS WILLIS

Moderately

B♭ B♭+ E♭/B♭ B♭ E♭ B♭ E♭ C7 F F7/A

1. It came up - on the mid - night clear, that glo - rious song of old from
(2.) through the clo - ven skies they come with peace - ful wings un - furl'd. And
(3.) lo, the days are has - t'ning on by proph - ets seen of old. When

B♭ B♭+ E♭/B♭ B♭ E♭ B♭ E♭ Cm F7 B♭

an - gels bend - ing near the earth to touch their harps of gold. "Peace
still their heav'n - ly mu - sic floats o'er all the wear - y world. A -
with the ev - er - cir - cling years shall come the time fore - told. when

D D7/C Gm/B♭ D7/A Gm Gm/B♭ F/C C7 F F7

on the earth, good will to men. From heav'n's all gra - cious King." The
bove its sad and low - ly plains they bend on hov - ering wing. And
the new heav'n and earth shall own the Prince of Peace, their King. And the

B♭ B♭+ E♭/B♭ B♭ E♭ B♭ E♭ Cm F F7 B♭ B♭

world in sol - emn still - ness lay to hear the an - gels sing. 2. Still sing.
ev - er o'er its Ba - bel sounds, the bless - ed an - gels sing. 3. For
whole of world send back the song which now the an - gels

I'LL KEEP YOU SATISFIED

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By JOHN LENNON and PAUL McCARTNEY

Moderately

Fm7 Bb7 Eb Fm7 Bb7 Eb Eb7

You don't need an - y - bod - y to hold you, here I stand with my arms o - pen wide. — Give me love and re - mem - ber what

Ab Abm Eb Gm Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7 Eb

I told you, — I'll keep you _ sat - is - fied. You don't need an - y - bod - y to kiss you, ev - ry day I'll be here by your side. — Don't go

Eb7 Ab Abm Eb Gm Bb7 Eb Bb Ab Eb

'way, I'm a - fraid that I might miss you, — I'll keep you _ sat - is - fied. You can al - ways get a sim - ple thing like love an - y

Cm Bb Ab Fm7 Bb7 Fm7 Bb7 Eb

time; that it's dif - f'rent with a boy like me — and a love like mine. So, be - lieve ev - ry - thing that I told you; and a -

Fm7 Bb7 Eb Eb7 Ab Abm6 Eb Gm Bb7 Eb Eb

gree that with me by your side, — you don't need an - y - bod - y to hold you, I'll keep you _ sat - is - fied. You don't fied.

I'M A DING DONG DADDY FROM DUMAS

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Words and Music by PHIL BAXTER

Moderately

Bb Eb Bb G7 C7 F7 Bb

I'm a Ding Dong Dad - dy from Du - mas, you ought to see me do my stuff. I'm a
 Ding Dong Dad - dy from Du - mas, you ought to see me do my stuff. I'm a
 Ding Dong Dad - dy from Du - mas, you ought to see me do my stuff. I'm a

Bb Eb Bb G7 C7 F7

clean cut fel - low from Hor - ner's Cor - ner, you ought to see me strut. — I'm a
 Ping Pong Pa - pa from Pitch - Fork Prai - rie, you ought to see me strut. — I'm a
 pop - corn pop - per and a big ap - ple knock - er, you ought to see me strut. — I'm a

Bb Bb7 Gm

ca - per cut - tin' cu - tie, got a gal called Ka - tie. She's a lit - tle heav - y la - den but I
 Ding Dong Dad - dy, got a whiz bang ma - ma. She's a Bear - Creek ba - by and a
 mam - ma mak - in' man — and I just made Ma - ry. She's a big — blonde — ba - by from

Gdim7 C7 F7 Bb Eb Bb G7 C7 F7 Bb F7 Bb

call her "Ba - by." I'm a Ding Dong Dad - dy from Du - mas, you ought to see me do my stuff. I'm a stuff.
 wam - pus kit - ty. I'm a Ding Dong Dad - dy from Du - mas, you ought to see me do my stuff. I'm a
 Pea - nut Prai - rie. I'm a Ding Dong Dad - dy from Du - mas, you ought to see me do my stuff. I'm a

I'LL NEVER LOVE THIS WAY AGAIN

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Words by WILL JENNINGS
Music by RICHARD KERR

Moderate ballad

D Bm7 G D(9)/F# D/F# Gmaj7 D/A Em/G

1. You looked in-side my fan-ta-sies and made each one come true, some-thing no one else had ev-er found -
fool will lose to-mor-row reach-ing back for yes-ter-day: I won't turn my head in sor-row if you -

F#m7 Bm7 Em7 F#m7 Gmaj7 G6

- a way to do. I've kept the mem'-ries one by one, since you took me in; } I know -
- should go a-way. I'll stand here and re-mem-ber just how good it's been }

Chorus:

A7sus D/A D(9) Em7 Em7/A F#7/A#

- I'll nev-er love this way a-gain. I know I'll nev-er love this way a-gain. so I keep

Bm7 Bm7/E E7 A7 D(9) Bm7 Em7 Em7/A F#7/A#

hold-in' on be-fore the good is gone. I know I'll nev-er love this way a-gain. hold -

Bm7 Bm7/E E7 A7sus 1. **D Bm7 G6 Em7 F#m7/B Em7/A D** 2. A on.

on hold on. hold on.

I'LL TAKE YOU HOME AGAIN, KATHLEEN

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T.P. WESTENDORF

Slowly F Gm/F Fdim7 F C7 F Gm/F Fdim7

1. I'll take you home a-gain, Kath-leen, a-cross the o-cean wild and wide, to where your heart has ev-er
know you love me, Kath-leen, dear, your heart was ev-er fond and true; I al-ways feel when you are
that dear home be-yond the sea, my Kath-leen shall a-gain re-turn. And when thy old friends wel-come

F C/G G7 C C7 F C7

been, since first you were my bon-ny bride. The ros-es all have left your cheek, I've watched them fade a-way and
near that life holds noth-ing dear but you. The smiles that once you gave to me, I scarce-ly ev-er see them
thee, thy lov-ing heart will cease to yearn. Where laughs the lit-tle sil-ver stream, be-side your moth-er's hum-ble

F Dm Gm/D Dm G7 C F Gm/F Fdim7

die; your voice is sad when-e'er you speak and tears be-dim your lov-ing eye. } Oh, I will take you back, Kath-
now, tho man-y, man-y times I see a dark-ning shad-ow on your brow. }
cot, and bright-est rays of sun-shine gleam, there all your grief will be for-got.

F C7 F F7 Bb Bdim7 F/C C7 F F 1. 2. 3.

leen, to where your heart will feel no pain. And when the fields are fresh and green, I'll take you to your home a-gain. 2. I gain.
3. To

I'LL TAKE YOU THERE

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Lyrics and Music by
 ALVERTIS ISBELL

Moderately slow

C F G7 C F G7 C F G7 C F G7

I know a place, ain't no-bod-y cry-in' ain't no-bod-y wor-ried, ain't no smil-in' fac-es ly-in' to the

C F G7 C F G7 C F G7 C F G7 C

rac-es. I'll take you there. I'll take you there. I'll take you there.

C F G7 C F G7 C

Let me take you now. I'll take you there. Let me take you there. I'll take you there. *Repeat and fade*

I'll take you

I'M STILL IN LOVE WITH YOU

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Lyrics and Music by
 AL GREEN, WILLIE MITCHELL
 and AL JACKSON

Moderately

C Cm7 Am7 Gmaj7 G7

Spend-ing my days _ think-ing a - bout you girl; _ be-ing here with you, be-ing

C Cm7 Am7 Gmaj7 G7

here with you I can't ex - plain my-self _ why I _ feel like I do, _ 'Tho it hurt me so to let you know. _ And I

C Cm7 Am7 Gmaj7 G7

{ look in your eyes _ and you let me know _ how you feel, _ let me know _ that love is real-ly real _ and it
 { look in your eyes _ all the years, _ how I see _ me lov-ing you and you _ lov-ing me _ it

Cm7 Am7 Cm7 Cmaj7 C Bm Am7 D7 *To Coda* ⊕

seems to me _ that I'm _ wrapped up in your love. _ Don't you know that I'm still in love, sho - nuff in love with you.
 seems to me _ that I'm _ wrapped up in your love. _ Don't you know that I'm still in love, sho - nuff in love with you.

E♭ F G C Bm Am7 D7 Dm7 Em Dm7 G7 *D.S. al Coda*

Well, I know that I'm still in love, sho - nuff in love with you. When I

⊕ *Coda*

Cm7 Am7 Cm7 Cmaj7 C Bm Am7 D7

I, _ I, _ don't you know that I'm still in love, sho - nuff in love with you.

From the Broadway Musical Production "IRENE"
I'M ALWAYS CHASING RAINBOWS

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Words by JOSEPH MCCARTHY
 Music by HARRY CARROLL

Moderately

G Cm G F#dim G Cm6/Eb G/D Am7 D7

I'm al - ways chas - ing rain - bows, watch - ing clouds drift - ing by. _____

E7 Bm7(+5) Bm7/E E7 Am E7 Am A7 D7 Ddim D7

My schemes are just like all my dreams, end - ing in the sky. _____

G7 C E7

Some fel - lows look and find the sun - shine: I al - ways look and find the rain. Some fel - lows make a win - ning

A7 D7 Am7/D D7(+9) G Cm G

some - time: I nev - er e - ven make a gain. Be - lieve me, I'm al - ways chas - ing rain -

E7 Am Am7/D D7 1. G G#dim Am7 D7 2. G Eb7 G

bows, wait - ing to find a lit - tle blue - bird in vain. _____ vain. _____

I'M SO LONESOME I COULD CRY

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Words and Music by
 HANK WILLIAMS

Moderately

F

1. Hear _____ that lone - some whip - poor - will? He sounds _____ too blue _____ to fly. _____
 2. (Did you) ev - er see _____ a rob - in weep when leaves _____ be - gan _____ to die? _____

F7 Bb F C7 F

The mid - night train is whin - ing low. I'm so lone - some I could _____ cry. _____ I've
 That means he's lost the will to live. I'm so lone - some I could _____ cry. _____ The

F7 Bb

nev - er seen _____ a night _____ so long when time _____ goes crawl - ing by. _____ The moon just
 si - lence of _____ a fall - ing star lights up _____ a pur - ple sky. _____ And as I

F C7 1. F 2. F

went be - hind a cloud to _____ hide its face and _____ cry. _____ 2. Did you cry. _____
 won - der where you are, I'm so lone - some I could _____

I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER

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Words by JOE YOUNG
 Music by FRED E. AHLERT

Moderately

C Cmaj7 C6 G7(#5) Cmaj7 E7 F A7/E Dm

I'm gon-na sit right down and write my-self a let - ter and make be-lieve it came from you. I'm gon-na

Dm7 G7sus G7 C Gm/Bb A7 D7sus D7 G7

write words, oh, so sweet, they're gon-na knock me off my feet. A lot of kiss-es on the bot-tom, I'll be glad I got 'em. I'm gon-na

C Cmaj7 C6 G7(#5) Cmaj7 E7 F A7/E Dm F Fmaj7

smile and say, "I hope you're feel-ing bet - ter" and close "with love" the way you do. I'm gon-na sit right down and

F6 F#dim7 C Gm/Bb A7 D7 G7sus 1. C C#dim7 Dm7 G7 2. C Dm C

write my - self a let - ter and make be - lieve it came from you. I'm gon-na you.

INDIAN LOVE CALL

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Words by
 OTTO HARBACH and
 OSCAR HAMMERSTEIN II
 Music by
 RUDOLF FRIML

Slowly

Fm6 Bb7 Eb6 Fm6

When I'm call - ing you oo - oo oo-oo - oo! Will you an - swer too oo -

Bb7 Eb6 G7 Cm Gm7/C Cm F9

oo oo-oo - oo? That means I of - fer my love to you to be your own. If you re -

Db9 Bb7 Fm6 Bb7

fuse me, I will be blue and wait - ing all a - lone, but if when you hear my love call ring - ing

Eb6 Eb9 Eb7 Ab6 Abm

clear, and I hear your an - swer - ing ech - o, so dear, then I will know

Abm6 Eb/Bb D7/A Eb/Bb Fm6 Bb6 Bb7(#5) Eb

our love will come true, you'll be - long to me, I'll be - long to you.

I'M LOOKING OVER A FOUR LEAF CLOVER

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Words by MORT DIXON
Music by HARRY WOODS

Moderately

The musical score for "I'm Looking Over a Four Leaf Clover" is written in G-flat major (B-flat major with one flat) and 4/4 time. It consists of three staves of music with lyrics underneath. The tempo is marked "Moderately". The key signature has two flats. The first staff starts with a B-flat chord and includes lyrics: "I'm look-ing o-ver a four leaf clo-ver that I o-ver-looked be-fore. One leaf is sun-shine, the". The second staff continues with lyrics: "se-cond is rain, third is the ros-es that grow in the lane. No need ex-plain-ing, the one re-main-ing is". The third staff concludes with lyrics: "some-bod-y I a-dore. I'm look-ing o-ver a four leaf clo-ver that I o-ver-looked be-fore." Chord symbols are placed above the notes: Bb, C7, F7, Bb, C7, Eb, Edim7, Bb/F, G7, C7, F7, Bb.

IN A SENTIMENTAL MOOD

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By DUKE ELLINGTON, IRVING MILLS
and MANNY KURTZ

Slowly

The musical score for "In a Sentimental Mood" is written in G minor (D minor with one flat) and 4/4 time. It consists of six staves of music with lyrics underneath. The tempo is marked "Slowly". The key signature has two flats. The first staff starts with a Dm chord and includes lyrics: "In a sen-ti-men-tal mood I can see the stars come through my room while your lov-ing at-ti-tude". The second staff continues with lyrics: "is like a flame that lights the gloom. On the wings of ev-'ry kiss drifts a mel-o-dy so". The third staff concludes with lyrics: "strange and sweet; in this sen-ti-men-tal bliss you make my par-a-dise com-plete." Chord symbols are placed above the notes: Dm, Dm(#7), Dm7, G7, Gm, Gm(#7), Gm7, C7, Dm, D7, Gm, Gb7, F, Ab7, Dbmaj7, Bbm7, Ebm7, Ab7, Db, Bb7, Eb7, Ab7, Dbmaj7, Bbm7, Ebm7, Ab7, C7, Dm, Dm(#7), Dm7, G7, Gm, Gm(#7), Gm7, C7, Dm, D7, Gm, Gb7, F.

I'M SITTING ON TOP OF THE WORLD

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Words by TED KOEHLER
Music by JIMMY McHUGH

Moderately

Chords: C+, F, F7, Bb, F, G7, C7

I'm sit - ting on top of the world, just roll - ing a - long, just roll - ing a -
quit - ting the blues of the world, just sing - ing a song, just sing - ing a -
sit - ting on top of the world, just roll - ing a - long, just roll - ing a -

1.3. Fine | 2. |
F C+ F Bb E7
long, I'm "Glo - ry Hal - le - lu - jah," I just phoned the Par - son, "Hey,
long, song.

Am Dm A+ Dm7 G9 C7 C+ D.S. al Fine
Par get read - y to call." Just like Hump - ty, Dump - ty, I'm go - ing to fall. I'm

I'M WALKIN'

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Words and Music by
ANTOINE DOMINO and
DAVE BARTHOLOMEW

Moderate swing rock (♩ = ♩♩)

Chords: F, Bb7, F, C7, F7, Bb7, F, Bb7, F, G7, C7, F, Bb7, F, C7, F

I'm walk-in'; as yes in - deed, and I'm talk - in' 'bout you and me. I'm hop - in' -
lone - ly as I can be. I'm wait - in' for your com - pa - ny.

1.3. | 2.4. |
C7 F F7 Bb7
you'll come back to me, yeah. I'm me. What ya gon - na do when the

F Bb7 F Bb7 F
well runs dry? { You're gon - na run a - way and hide. I'm gon - na run right by your side. For
{ You're gon - na sit right down and cry. What'ya gon - na do when I say, "Bye - bye"?

G7 C7 F Bb7
you pret - ty ba - by, I'll e - ven die. I'm walk - in'; yes, in - deed, I'm talk - in' 'bout
All you're gon - na do is dry your eye.

F C7 F 1. D.S. al Fine | 2. |
you and be. I'm hop - in' that you'll come back to me. I'm

I'M THRU WITH LOVE

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Words by GUS KAHN
Music by MATT MALNECK and FUD LIVINGSTON

Moderately

F **A^bdim7** **Gm7** **C7** **F** **F+** **B^b** **B^bm6**

I'm thru with love, I'll nev - er fall a - gain. Said, "A - dieu" to love. "Don't ev - er call a - gain." For I
locked my heart, I'll keep my feel - ings there. I have stock - ed my heart with i - cy, frig - i - daire. And I
bye to spring, and all it meant to me. It can nev - er bring the thing that used to be. For I

F **D7(b9)** **Gm7** **C7** **Fmaj7** **F6** **F** **F** *1. Fine*

must have you or no one, and so I'm thru with love. I've love. love.
mean to care for no one, be - cause I'm thru with
must have you or no one, and so I'm thru with

Am **F/A** **Am6** **F/A** **Am** **F/A** **D7**

Why did you lead me to think you could care? You did - n't need me, for you had your share

D.S. al Fine

C **C+** **C6** **G7** **Gm7** **C7**

of slaves a - round you to hound you and swear, with deep e - mo - tion, de - vo - tion to you. Good -

IN A MELLOW TONE

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By DUKE ELLINGTON and MILT GABLER

Moderate swing

B^b7 **E^b7** **A^bmaj7** **E^bm7**

In a mel-low tone, ___ feel - in' fan - cy free. ___ And I'm not a - lone. ___

A^b7 **D^bmaj7** **D^b** **Ddim7** **A^bmaj7/E^b**

I got com - pa - ny. ___ Ev - 'ry - thing's O. K. ___ the live ___ long day. ___

F7 **B^b7** **E^b7** **F7** **B^b7**

With this mel-low song ___ I can't go wrong. ___ In a mel-low tone. ___

E^b7 **A^bmaj7** **E^bm7** **A^b7** **D^bmaj7**

that's the way to live. ___ If you mope and groan, _ some-thing's got - ta give. ___ Just go ___ your way, _

D^b7 **Ddim7** **A^bmaj7/E^b F7** **B^b7** **E^b7** **A^b (G7 G^b7 F7)**

___ and laugh ___ and play. ___ There's joy ___ un - known _ in a mel-low tone. ___

I GET A KICK OUT OF YOU

© 1934 WARNER BROS. INC. (Renewed)
All Rights ReservedWords and Music by
COLE PORTER

Moderato

I get no kick from cham - pagne, Mere al - co -
 hol does - n't thrill me at all, So tell me why should it be true,
 That I Get A Kick Out Of You? Some get a
 kick from co - caine I'm sure that if I had ev - en one
 sniff it would bore me ter - rif - ic - 'ly too. Yet I Get A Kick
 Out Of You. I get a kick ev - 'ry time I
 see you're stand - ing there be - fore me. I get a
 kick tho' it's clear to me You ob - vious - ly don't a -
 dore me. I get no kick in a plane,
 Fly - ing too high with some ^{{gal}guy in the sky is my i - dea of noth - ing to
 do. Yet I Get A Kick Out Of You.

IN MY MERRY OLDSMOBILE

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Words by VINCENT BRYAN
Music by GUS EDWARDS

Moderate waltz

Verse:

1. Young John - nie Steele has an Olds - mo - bile, he loves a dear lit - tle girl. She is the
love to spark in the dark old park, as they go fly - ing a - long. She says she

queen of his gas ma - chine she has his heart in a whirl. Now, when they go for a spin, you know, she
knows why the mo - tor goes; the spark - er's aw - ful - ly strong. Each day they spoon to the en - gine's tune their

tries to learn the au - to. So, he lets her steer while he gets her ear, and whis - pers soft and low,
hon - ey - moon will hap - pen soon. He'll win Lu - cile with his Olds - mo - bile, and then he'll fond - ly croon.

Chorus:

"Come a - way with me, Lu - cile, in my mer - ry Olds - mo - bile. Down the road of life we'll
fly, au - to - mo - bub - bling, you and I. To the church we'll swift - ly steal, then our wed - ding
bells will peal. You can go as far as you like with me, in my mer - ry Olds - mo - bile. 2. They

IN THE EVENING BY THE MOONLIGHT

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Words and Music by
JAMES A. BLAND

Moderately

In the eve - ning by the moon - light, you could hear those dark - ies sing - in'. In the
eve - nin' by the moon - light, you can hear those ban - joes ring - in'. How the old folks would en -
joy it, they would sit all night and lis - ten as we sang in the eve - ning by the moon - light.

I'M GETTING SENTIMENTAL OVER YOU

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Lyrics by NED WASHINGTON
Music by GEORGE BASSMAN

Moderately slow

F **E7** **Cm** **D7(♯5)** **D7** **G7** **1. C7** **F D7(♯9)** **Gm7** **C7**

Nev - er thought I'd fall, but now I hear love call; } I'm get - in' sen - ti - men - tal o - ver you.

Things you say and do, just thrill me through and through. }

2. C7 **C7(♯5)** **F** **B♭** **F** **E7** **Am** **Am(♯5)** **B7** **Dm**

men - tal o - ver you. I thought I was hap - py; I could live with - out love.

E7 **E7(♯5)** **E7** **Am** **F♯dim7** **Gm7** **C7** **F** **E7** **Cm**

Now I must ad - mit love is all I'm think - ing of. Won't you please be kind and just make up your

D7(♯5) **D7** **G7** **C7** **F** **Cm/E♭** **D7(♯5)** **D7** **G7** **C7** **C7(♯5)** **F**

mind that you'll be sweet and gen - tle, be gen - tle with me, be - cause I'm sen - ti - men - tal o - ver you.

I'M IN THE MOOD FOR LOVE

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By JIMMY McHUGH
and DOROTHY FIELDS

Moderately

C **F6** **G7** **C** **Em7** **E♭dim** **Dm7**

I'm in the mood for love, sim - ply be - cause you're near me. } Fun - ny, but when you're near me,

Heav - en is in your eyes, bright as the stars we're un - der. } Oh! Is it an - y won - der?

If there's a cloud a - bove, if it should rain we'll let it. } But for to - night, for - get it!

G7 **1. C** **Dm7** **G7** **2. To Next Strain** **C** **3. Fine** **F6** **G7** **C** **Gm7(♯5)** **A7**

I'm in the mood for love. love. love. Why stop to think of wheth - er

Fm6/A♭ **G7** **C** **Am6** **B7** **Em** **Am7(♯5)** **D7(♯5)** **D7** **Fm6/A♭** **Dm7/G** **G7** *D.C. al Fine*

this lit - tle dream might fade? We'll put our hearts to - geth - er. Now we are one: I'm not a - fraid!

INDIAN SUMMER

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Words by AL DUBIN
Music by VICTOR HERBERT

Slowly, with feeling

G D+ G D+ Gmaj7

Sum - mer, you old In - dian sum - mer, you're the tear that comes af - ter
o - ver some heart that is bro - ken by a word that some - bod - y

G6 Am7 To Coda ⊕ D7 B7 Em

June - time's laugh - ter. You see so man - y dreams that don't come true,
left un - spo - ken.

Em7 (small notes optional) A9 Bm D7 D.C. al Coda

dreams we fash - ioned when sum - mer - time was new. You are here to watch

⊕ Coda Am7 G/D A7/E Eb9 Eb7

You're the ghost of a ro - mance in June go - ing a - stray, fad - ing too soon,

Bbm7 Eb7 G D+ G6

That's why I say, "fare - well to you, In - dian sum - mer."

From the Paramount Picture "HERE COMES THE GROOM"

IN THE COOL, COOL, COOL OF THE EVENING

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Words by JOHNNY MERCER
Music by HOAGY CARMICHAEL

Moderately

F F#dim7 Gm Gm7 C7

In the cool, cool, cool of the eve - nin', tell 'em I'll be there. In the cool, cool, cool of the

C7(b9) F6 C7 F Cm7 F7

eve - nin', bet - ter save a chair. When the par - ty's get - tin' a glow on, 'n' sing - in' fills the air,

Bb Bbm F Eb6 D7 Gm7 C7 F

in the shank o' the night, when the do - in's are right, you can tell 'em I'll be there.

IN THE GOOD OLD SUMMERTIME

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Words by REN SHIELDS
Music by GEORGE EVANS

Moderately

B \flat B \flat 7 E \flat B \flat F7 B \flat

In the good old sum - mer - time, in the good old sum - mer - time, stroll - ing thro' the

D7 Gm C7 F7 B \flat B \flat 7 E \flat

shad - y lanes with your ba - by mine; you hold her hand and she holds yours, and that's a ver - y good

B \flat F7 B \flat D7 Gm C7 F7sus F7 B \flat B \flat

sign that she's your toot - sie woot - sie in the good old sum - mer - time. In the time.

From the United Artists Motion Picture "IN THE HEAT OF THE NIGHT"

IN THE HEAT OF THE NIGHT

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Words by MARILYN and ALAN BERGMAN
Music by QUINCY JONES

Slow gospel (12/8 feel)

G C G D7(#5) G

In the heat of the night, seems like a cold sweat creep-in' 'cross my brow.

G7 C9 F7 Em E7

In the heat of the night, I'm feel - ing moth - er - less some - how. Stars with e - vil

A7 D7 D11 G C G G7 C9

eyes stare from the skies, all mean and bright. (In the heat of the night.) Ain't a wom - an yet been born.

F7 Em E7 A7 D7

knows how to make the morn - in' come. So hard to keep con - trol when I'd sell my soul for just a lit - tle

G C G D11 G C G D7(#5) G

light! (In the heat of the night.) In the heat of the night, when I got trou - ble wall to wall.

G7 C9 F7 Em

I re - peat in the night must be an end - in' to it all!

E7 A7 D7 D11 G C G

Hold on it won't be long, just you be strong, and it - 'll be all right! (In the heat of the night.)

IN THE MIDNIGHT HOUR

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Words by WILSON PICKETT
Music by STEVE CROPPER

Moderate rock

Bass I'm gon-na

wait 'til the mid - night hour; — that's when my love comes tum-bl-ing — down. — I'm gon-na wait 'til the mid-night hour —
wait 'til — stars — come out — and see that twin- kle in your — eyes. — I'm gon-na wait 'til the mid-night hour: —

— when there's no one else — a - round. — I'm gon-na take you girl. — and hold — you. — and
— that's when my love be - gins — to shine. — You'll be the on - ly girl — I'll love, — and

do all the things I told — you in the mid-night hour. — Yes I am, — oh, yes. I am. —
real - ly love — you so — in the mid-night hour. — Oh — yeah, — in the mid-night hour. —

Repeat and fade

I'm gon-na — I'm gon-na wait 'til the mid-night hour. — I'm gon-na

IN THE MISTY MOONLIGHT

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By CINDY WALKER

Moderate rock

In the mist - y moon-light by the flick-'ring fire - light, an - y - place is all — right
way land on the trop - ic sea — sand, if your hand's in my — hand

long as I'm with you. In a far a - I won't — be blue. Way up on the moun-tain or 'way down in the

val - ley, I know I'll be hap - py — an - y - place, an - y - where, I don't care. In the mist - y

moon-light by the flick-'ring fire - light, an - y - place is all — right long as you are — there. —

IN A SIMPLE WAY I LOVE YOU

From the Musical "I'M GETTING MY ACT TOGETHER AND TAKING IT ON THE ROAD"

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A TOMMY VALANDO PUBLICATION

Lyrics by
GRETCHEN CRYER
Music by
NANCY FORD

Moderately slow

D Dmaj7 G/D A/D D

In a sim-ple way I love you, that's all that I can do.
In a sim-ple way I love you when you're reach - ing out to me.

F#m G Asus4 A 1. D 2. D

I'll make mu-sic while you sing your song, I un-der-stand what you're go-ing through.
I will be there when you need a friend, I'll help you be what you want to be.

Bsus4 B Em G/D A/C# D Dsus4 D Bsus4 B Em G/D

I hear your voice sing out, - just let it go. I'll give you room to breathe -

C Asus4 A D Dmaj7 G/D A/D

and room to grow. In a sim-ple way I love you, - I'm here to see you

D F#m G Asus4 A D

through. I'll make mu-sic while you sing your song while you do what you have to do.

Bsus4 B Em Asus4 A G D

I'll be be-side you rain or shine, - Love has man - y fac-es, and one of them - is - mine.

IN VERADERO

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By NEAL HEFTI

Moderate samba (in 2)

G7 C G7 C Em7-5/Bb A7 Dm7

G7 Dm7 G7 C E+5 F B7+9 Em7

A7+9 Dm7 To Coda G7 C C#o7 Dm7 G7 C Em7 A7 D

F#m7 B7 G#m7 C#m7 F#m7 B7 E Fm7 Bb7 Eb Gm7 C7 F

Am7 D7 Bm7 Em7 Am7 D7 Dm7 G7 D.S. al Coda Coda G7 Dm7 G7 C

IN THE SHADE OF THE OLD APPLE TREE

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Words by HARRY H. WILLIAMS
Music by EGBERT VAN ALSTYNE

Brightly

G Gdim7 G C G Gdim7 G D7

In the shade of the old ap - ple tree, where the love in your eyes I could
hear the dull buzz of the bee in the blos - soms as you said to

1.

G D7 G A7 E7/G# A7/G

see, when the voice that I heard, like the song of the bird, seem'd to whis - per sweet mu - sic to
me, with a heart that is

2.

D/F# G D7 G7 C Cm G/D E7 A7 D7 G G7 Cm6 G

me; I could true, "I'll be wait - ing for you in the shade of the old ap - ple tree."

INDIAN RESERVATION

(The Lament of the Cherokee Reservation Indian)

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Words and Music by
JOHN D. LOUDERMILK

Moderately

Em Am Em

They took the whole Cher-o-kee Na-tion; put us on this res - er - va-tion. Took a - way our way of

Am Em Am

life: tom - a - hawk and the bow and knife. Took a - way our na - tive tongue.

Em Em Em Am

Taught their Eng-lish to our young, and all the beads we made by hand

Em Am Em Am

are now - a - days made in Ja - pan. Cher-o-kee peo-ple, Cher-o-kee tribe, so proud you lived,

B7 Em Am Em

so proud you died. They took the whole In-di-an Na-tion, locked us on this res - er - va-tion.

Am Em Em Em

Though I wear a shirt and tie, I'm still a red man deep in - side.

Am Em

But may - be some-day when they've learned, Cher-o-kee Na-tion will re - turn.

1. 2. 2.

From the United Artists Motion Picture "INSPECTOR CLOUSEAU"
INSPECTOR CLOUSEAU THEME

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By KEN THORNE

Moderately (♩ = ♩♩)

The musical score for the Inspector Clouseau Theme is written in 3/4 time with a key signature of one flat (Bb). It consists of seven staves of music. The first staff begins with a tempo marking of 'Moderately' and a note value of '♩ = ♩♩'. The score includes various chords such as Dm, Dm(maj7), Dm7, G7, Gm6, E7, A7(b9), A7, Dm6, Bb9, Dm6, Bb9, Dm6, Bb9, Dm6, D9, Bb, D7, Gm, D+, Gm7, C7, Cm6, Gm, C9, C7, F, D7, Gm, D+, Gm7, C7, Cm6, Gm, A7, E7, A7, Dm, Dm(maj7), Dm7, G7, Gm6, Dm, E7, A7, and Dm. The score features several triplet markings and first/second ending brackets.

IN THE SWEET BY AND BY

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Words by S.F. BENNETT
 Music by J.P. WEBSTER

Moderately Verse:

The musical score for 'In the Sweet By and By' is written in 4/4 time with a key signature of one sharp (F#). It includes a verse and a chorus. The verse lyrics are: 'There's a land that is fair - er than day, and by faith, we can see it a - far. For the sing on that beau - ti - ful shore the mel - o - di - ous songs of the blest. And our boun - ti - ful Fa - ther a - bove, we will of - fer our trib - ute of praise for the'. The chorus lyrics are: 'Fa - ther waits o - ver the way to pre - pare us a dwell - ing place there. In the sweet by and by, we shall spir - it shall sor - row no more not a sigh for the bless - ing of rest. (In the sweet) (by and by,) (by and by,) glo - ri - ous gift of His love and the bless - ings that hal - low our days. (In the sweet) (by and by,) (by and by,)'. The score includes chords such as G, C, G, D, C, G/D, D, G, D7, G, C, G/D, D7, and G. It features first, second, and third ending brackets.

IN YOUR EYES

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Words by DAN HILL
Music by MICHAEL MASSER

Ballad

D Gmaj7/D A/D D Gmaj7/D

1. I

Verse:

A/D D A/D D A/B Bm7 A/B Bm7

think I fi-n'lly know you. I can see be-yond your smile. I think that I can show you that what we have is still worth-while. Don't you know that

Em7 D/F# F# F#7/A# Bm Em7 D/F# G6/A A/B B7

love's just like the thread _ that keeps un - rav - el - ing, but then _ it ties us back to - geth - er in the end? In your

Chorus:

E G#m7 A F#m7/B B7 E G#m7 A F#m7/B Amaj7 E/G#

eyes; I can see my dreams re - flec - tions in your eyes. Found the ans - wers to my ques - tions in your eyes. I can

F#m7 A/B B7/A G#m7 G#m7/C# C#7 F#m11

see the rea - sons why _ our love's a - live in your eyes. We're drift - ing safe - ly back to shore, _ and I

A/B E Amaj7/E G/A E B/D# G#B#

think I've fi - n'lly learned _ to love you more. 2. But you more. In your

C#m F#m7 A/B B7/A G#m7 G#m7/C# C#7 F#m11

eyes; I can see the rea - sons why our love's a - live, you and I. We're drift - ing safe - ly back to shore, _ and I

F#m7/B E B/E Amaj7/E B/E E B/E Amaj7/E B/E E

think I've fi-n'lly learned _ to love you more. *rit.*

Verse 2:

But you warned me that life changes, and that no one really knows
Whether time would make us strangers, or whether time would make us grow.
Even though the winds of time will change, in a world where nothing stays the same,
Through it all our love will still remain.

(To Chorus:)

IN-A-GADDA-DA-VIDA

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Words and Music by
 DOUG INGLE

Moderate rock

Dm

In - A - Gad - da - Da - Vi - da, hon - ey, don't you know that I love _____ you? _____ In - A - Gad - da - Da - Vi -

- da, ba - by, don't you know that I'll al - ways be true? _

Oh, won't you come with me _____ and take my hand? _____ Oh, won't you

come with me _____ and walk this land? _____ Please take my hand! _____

IRELAND MUST BE HEAVEN

(For My Mother Came from There)

Words and Music by
 JOSEPH McCARTHY, HOWARD JOHNSON
 and FRED FISHER

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Moderately

Ire - land must be Heav - en, for an an - gel came from there. I nev - er knew a liv - ing soul one half as sweet - or - fair. For her

eyes are like the star - light, and the white clouds match her hair. Sure - Ire - land must be Heav - en, for my moth - er came from there.

IRISH WASHERWOMAN

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TRADITIONAL

Moderately fast

From the Broadway Musical Production "IRENE"

IRENE

Copyright © 1919 (Renewed 1947) EMI FEIST CATALOG INC.
All Rights ReservedWords by JOSEPH McCARTHY
Music by HARRY TIERNEY

Moderately (♩ = ♩)

C7 F

I - rene, a lit - tle bit of salt and sweet - ness, I - rene, a dain - ty

Fdim7 Gm7 F D7 Gm7 C7

slip of rare com-plete - ness. Man-ner - i - sm, mag-net - i - sm, eyes of youth in - vit - ing, danc-ing by with glanc-ing eye, the

Bdim7 C7/Bb F6/A Db7/Ab C7 F7 Bb

flush of her ex - cit - ing. Si - ren, the sort who cap-tures hearts to charm them. Care - ful, be - ware!

Bdim7 F/C C7 F C#dim7 Dm

Now she's here, now she's there, fol - lowed by her set. Up she goes, down she goes, ev - 'ry - bod - y's pet.

Bb E7/B F/C Cm/Eb D7 Gm7 C9 C7(9) F F

Near or far, there you are, cap-tured in the net of tip-pi - ty witch I - rene O' - Dare. Dare.

From the Paramount Picture "ISN'T IT ROMANTIC"

ISN'T IT ROMANTIC

Copyright © 1932 (Renewed 1959) by FAMOUS MUSIC CORPORATION
All Rights ReservedWords and Music by
LORENZ HART and
RICHARD RODGERS

Moderately

Eb Bb7 Ab Bb7 Eb Bb7(#5) Eb Bb7

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, mere - ly to be young on such a night as this? Is - n't it ro -

Eb Bb7 Ab Bb7 Eb C7(9) Fm C7 Fm Bb7 G7

man - tic? Mov-ing shad-ows write the old - est mag - ic word, I hear the breez-es play - ing
man - tic? Ev - 'ry note that's sung is like a lov - er's kiss, sweet sym-bols in the moon - light.

1. Cm G7 Cm Eb7 Ab C7 Fm Bb7 Bdim Cm F7 Edim Bb7

in the trees a - bove, while all the world is say - ing you were meant for love. Is - n't it ro -

2. Cm Am7(9) Fm7(9) Eb Dbdim Bb7 Eb

Do you mean that I will fall in love per - chance? Is - n't it ro - mance?

ISN'T SHE LOVELY

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Words and Music by
STEVIE WONDER

Moderately bright shuffle (♩ = ♩♩)

C#m7 F#9 B11 E C#m7 F#9

Is - n't she love - ly; is - n't she won - der - ful? Is - n't she pre - cious, less than one
pret - ty, tru - ly the an - gels' best? Boy, I'm so hap - py; we have been
love - ly; life and love are the same. Life is A - i - sha, the mean - ing

B11 E Amaj7 G#7(♭9) G#7 C#m7

min - ute old? I nev - er thought through love we'd be mak - ing one as love - ly as she.
heav - en blessed. I can't be - lieve what God has done: through us He's giv - en life to one.
of her name. Lon - die, it could have not been done with - out you who con - ceived the one.

F#9 B11 E

— But is - n't she love - ly, } made from love. 2. Is - n't she
— But is - n't she love - ly, } 3. Is - n't she
— That's so ver - y love - ly, } 4. (Instrumental)

Last time repeat and fade

From the Paramount Picture "AND THE ANGELS SING"
IT COULD HAPPEN TO YOU

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Words by JOHNNY BURKE
Music by JAMES VAN HEUSEN

Moderately slow

G E7 Am F#7 G C B7 Dm E7

Hide your heart from sight. Lock your dreams at night. It could hap - pen to you.

Am7 Cm G A B7 Em C7 A7 Am7 D9 Ab9

Don't count stars or you might stum - ble. Some - one drops a sigh and down you tum - ble.

G E7 Am F#7 G C B7 Dm E7

Keep an eye on Spring. Run when church bells ring. It could hap - pen to you.

Am7 Cm G Dm E7 D7 Am7 D9 G

All I did was won - der how your arms would be. And it hap - pened to me.

Columbia Pictures Presents a Mirage/Punch Production
a Sidney Pollack Film "TOOTSIE"

IT MIGHT BE YOU

(Theme from "TOOTSIE")

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Words by ALAN and MARILYN BERGMAN
Music by DAVE GRUSIN

Slowly

G G/B Bm7 G/B D/C C C/D G

1. Time: I've been pass - ing time _ watch - ing trains go by _ all of my life; _ ly - ing
(2.) _ look - ing back as lov - ers go walk - ing past _ all of my life; _ won - d'ring

G/B Bm7 G/B D/C C A/C# A7 Gmaj7/D B7/D# Em11 Em7 A9

on the sand _ watch - ing sea - birds fly, _ wish - ing there would be _ some - one _ wait - ing home for me. _
how they met _ and what makes it last. _ If I found the place, _ would I _ re - cog - nize the face? _ } Some - thing's
(3.) sav - ing love _ songs and lul - la - bies. _ And there's so much more _ no one's _ ev - er heard be - fore. _ }

Chorus:

To Coda ⊕ 1.

Bridge:

Am7 D D/E Em7 Am7 D C/D D B7/D# Em7

tell - ing me it might be _ you. _ { 1.2. It's tell - ing me it might be _ you. _ 2. All of my life; _ So man - y
3. It's tell - ing me it must be _ you. _ }

D/E Bm7 Dm7 Am7 Cm G F#m7 Bm7 Em7

qui - et walks _ to take. _ So man - y dreams _ to wake. _ And we've so much love _ to make _ I think we're

G/A A Dmaj7 G7sus G Cmaj7 Bm7 Em7 Am7

gon - na need _ some time. _ May - be all we need _ is time. _ And it's tell - ing me it might be _ you _

D C/D G Bm7 D/C G/C D7sus G

_ all of my life. _ 3. I've been

⊕ Coda

D/E Em7 Am7 D C/D

_ and I'm feel - ing it - 'll just be _ you _ all of my life. _

G Bm7 D/C G/C D7sus

_ May - be it's you. _ may - be it's you _ I've been wait - ing for all of my life. _

Repeat ad lib. and fade

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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Words by IRVING MILLS
 Music by DUKE ELLINGTON

Rubato

Verse: Gm Eb7 D7 Gm Eb7 D7 Gm

1. What good is mel - o - dy? _ What good is mu - sic _ if it ain't pos - ses - in' some-thin' sweet. _
 It ain't the mel - o - dy. _ It ain't the mu - sic. _ There's some-thing

Brightly

A7 A7(#5)/Eb D7(#5) Gm Gm(#7)/F# Gm7/F Em7(b5) Eb7 D7 Gm

2. else that makes the tune com - plete. It don't mean a thing if it ain't got that swing. _

C7 Eb9 Gb9 Cm7/F Bb6 D7(#5) Gm Gm(#7)/F# Gm7/F Em7(b5)

(Doo wah, _ doo wah, doo wah, doo wha, doo wah, _ doo wah, doo wah, doo wah.) It don't mean a thing, _ all you

Eb7 D7 Gm C7 Eb9 Gb9 Cm7/F Bb6 Fm7

got to do is sing, (doo wah, _ doo wah, doo wah, doo wha, doo wah, _ doo wah, doo wah, doo wah.) It makes no dif-f'rence if _

Bb7 Ebmaj7 Gm7 C7 F7 D7(#5) Gm Gm(#7)/F# Gm7/F Em7(b5)

_ it's sweet or hot. _ Just give that rhy-thm ev - 'ry - thing you got. Oh, it don't mean a thing, if it

Eb7 D7 Gm C7 Eb9 Gb9 Cm7/F Bb6

ain't got that swing. _ (Doo wah, _ doo wah, doo wah, doo wha, doo wah, _ doo wah, doo wah, doo wah.)

IT'S A LONG WAY TO TIPPERARY

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Words and music by
 JACK JUDGE and HARRY WILLIAMS

Moderate march

C G7 C F C G7

It's a long way _ to Tip-pe - rar - ry; _ it's a long way _ to go. _ It's a long way _ to Tip-pe -

C D7 G7 C G7 C F

rar - y, _ to the sweet-est girl I know! _ Good - bye, _ Pic - ca - dil - ly, _ fare - well, Leices-ter

E C Cdim7 C C/G Am D7 G7 C

1. Square. _ It's a long, long way to Tip-pe - rar - y, but my heart's _ right there. _ It's a _

2.

IT TAKES A GREAT BIG IRISH HEART TO SING AN IRISH SONG

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Words by AL HERMAN
Music by JACK GLOGAU

Moderately

Chords: C, C7, A7(b13), Dm, A7, Dm, A7/E, Dm/F, G7, F/G, G7, C, G/B, Am, A7/C#, G/D, Em, A7, D7, G, G7, C, F, C, F, C, Am7, D7, G7, C, G/B, Am, F, C, Bb7(b5), A7, D7, G7, C, C#dim7, G7/D, G7, C

Sure, it takes a great big I - rish heart to sing an I - rish song, —
 — an I - rish tune with all those en - dear - ing charms, and a voice that's sweet and strong. —
 — { Jip, Jip, my lit - tle horse, sure, that's a tune, sir, sung by an I - rish - man,
 { Sung by an I - rish - man, sure, that's worth hear - in', songs of my na - tive land,
 more pow'r to him, sir! } Ev - 'ry - bod - y sings of Ire - land, but it takes a great big
 good luck to Er - in! }

I - rish heart to sing an I - rish song. Sure, it song. _____

From the Metro-Goldwyn-Mayer Motion Picture "LITTLE NELLIE KELLY"

IT'S A GREAT DAY FOR THE IRISH

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Words and Music by
ROGER EDENS

Moderately

Chords: C, Ebdim7, G7, Dm7, G+, C Cmaj7, C6, G+, C, C#dim7, Dm7, G7, Dm7, G7, C, D7, G7, Dm7, G7, N.C., C, Ebdim7, G7, Dm7, G+, C, C7, F, E7, Am, D7, D7(b5), C/G, Dm7, G7, C, Dm7, G7, N.C., C, F6, C

It's a great day _____ for the I - rish. _____ It's a great day _____ for fair! _____ { The
 { Be -
 side - walks of New York are thick with blar - ney, _____ for shure you'd think New York was old Kil - lar - ney! _____ / It's a
 gosh, there's not a cop to stop for raid - ing. _____ Be - gor - ra, all the cops are out pa - rad - ing! _____ \

great day _____ for the Sham - rock, _____ for the flags in full ar - ray. _____ { We're feel - ing so in - spir - ish, shure be -
 { And as we go a - swing - ing, ev - 'ry

cause for all the I - rish, } It's a great, great — day! It's a day! _____
 I - rish heart is sing - ing: }

IT'S A MOST UNUSUAL DAY

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Words by HAROLD ADAMSON
 Music by JIMMY McHUGH

Moderately

It's a most un - u - su - al day. _____ Feel like throw - ing my wor - ries a - way, _____ as an
 most un - u - su - al sky, _____ not a sign of a cloud pass - ing by, _____ And if
 most un - u - su - al time, _____ I keep feel - ing my tem - p'ra - ture climb, _____ If my

To Coda ⊕ 1. 2.

old na - tive born Cal - i - for - nian would say, it's a most un - u - su - al day. _____ There's a u - su - al
 I want to sing, throw my heart in the ring, it's a most un -
 heart won't be - have in the u - su - al way, well, there's on - ly

day. _____ There are peo - ple _____ meet - ing peo - ple. _____ There is sun - shine _____ ev - 'ry -

where. _____ There are peo - ple _____ greet - ing peo - ple, _____ and a feel - ing of spring in the air. _____ It's a

⊕ Coda

one thing to say: _____ It's a most un - u - su - al, most un - u - su - al, most un - u - su - al day. _____

IT'S A RAGGY WALTZ

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By DAVE BRUBECK

Swinging waltz tempo (♩ = ♩♩)

More gentle

IT'S ALL IN THE GAME

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Words by CARL SIGMAN
 Music by CHARLES G. DAWES

Moderately slowly

C13 F Gm7 C9 F C13 F Gm7 /C F

Man-y a tear has to fall, but it's all in the game, all in the won-der-ful game that we know as love.

F6 G7 C Fm(maj7) C Cdim7 C Dm7 G7 C7 Cdim7

You have words with him, and your fu-ture's look-ing dim; but these things your heart can rise a-bove.

C7 F Gm7 C9 F C13 F Gm7 /C F

Once in a while, he won't call, but it's all in the game. Soon, he'll be there at your side with a sweet bou-quet,

F6 Am7 Dm7 G7 F/C C9 F

and he'll kiss your lips, and ca-ress your wait-ing fin-ger-tips, and your hearts will fly a-way.

From the Paramount Picture "MISSISSIPPI"

IT'S EASY TO REMEMBER

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Words by LORENZ HART
 Music by RICHARD RODGERS

Slowly Verse:

Fm7 Bb7 Eb Fm7 Bb7 Eb Eb7 Ab

With you, I owned the earth. With you, I ruled cre-a-tion. No you, and what's it

Fm7(+5) Eb/Bb Abm/Cb F7/C Fm7(+5)/Cb Bb7 N.C. Fm7 Bb7 Eb

worth? It's just an im-i-ta-tion. Your sweet ex-pression, the smile you gave me, the way you

whis-per, "I'll al-ways love you." I know it's

Fm7 Bb7 Eb Eb+ Ab Eb/G Fm7 Eb/Bb Bb9 Eb/G Fm7 Bb7

looked when we met. It's } eas-y to re-mem-ber but so hard to for-get. I hear you

o-ver and yet, it's }

1. Eb Bbm7 Eb7 Abmaj7 Ab6 Bbm7 Eb7 Abmaj7 Ab6 Abm7 Db9

get. So, I must dream to have your hand ca-ress me, fin-gers press me tight. I'd rath-er dream than have that

Gbmaj7 Gb6 Bb/F Cm7/F F7 Bb Bb7 Fm7 Bb7 Eb

lone-ly feel-ing steal-ing through the night. Each lit-tle mo-ment is clear be-fore me, and though it

Fm7 Bb7 Eb Eb+ Ab Eb/G Db9 Eb/Bb Bb9 Eb

brings me re-gret, it's eas-y to re-mem-ber and so hard to for-get.

I'VE BEEN WORKING ON THE RAILROAD

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TRADITIONAL

Moderately

G C Cm6 G A7
 I've been work-ing on the rail - road, all the live-long day. I've been work-ing on the rail - road, to pass the time a -
D7 G G7 C Am6 B7 C C#dim7 G/D
 way. Don't you hear the whis-tle blow - ing, "Rise up so ear-ly in the morn'?" Don't you hear the cap-tain shout - ing:
D7 G C A7 D7 G D7 G
 "Din - ah, blow your horn?" Di-nah, won't you blow, Di-nah, won't you blow, Di-nah, won't you blow your horn? — Di-nah, won't you blow,
C A7 D7 G A7
 Di-nah, won't you blow, Di-nah, won't you blow your horn? Some-one's in the kitch-en with Di - nah, some-one's in the kitch-en I
D7 G G7 C C#dim7 G/D D7 G
 know. Some-one's in the kitch-en with Di - nah, strum-min' on the old ban - jo and sing - in', fee, fie,
A7 D G G7 C C#dim7 G D7 G
 fid-dle-ee-i - o, fee, fie, fid-dle-ee-i - o, fee, fie, fid-dle-ee-i - o, strum-min' on the old ban - jo.

I'VE GOT THE WORLD ON A STRING

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Words by TED KOEHLER
Music by HAROLD ARLEN

Moderately

F D7 Gm Bbm F E Eb7 D7 Db7
 I've got the world on a string, — sit - tin' on a rain-bow. Got the string a - round my fin - ger.
 song that I sing, — I can make the rain go. an - y time I move my fin - ger.
Gm7 C7 A#dim C7/G Gm7 C7 F Dm7 G13 C7 F Gm7 C F
 What a world, what a life, } I'm in love! I've got a love. Life is a beau-ti - ful thing, —
 Luck - y me, can't you see?
A7 D7 G7 G+ Gm C7
 — as long as I hold the string, — I'd be a sil-ly so-and - so, if I should ev-er let go. I've got the
F D7 Gm Bbm F G7 Gm7 C7 F
 world on a string, — sit-tin' on a rain-bow. Got the string a-round my fin - ger. What a world, what a life. I'm in love!

IT'S NOT FOR ME TO SAY

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Words by AL STILLMAN
Music by ROBERT ALLEN

Moderately, with much expression

Gm Gm7 C9 C7(b9) Fmaj7 F6 Fmaj7 F6 Gm Gm7 C9 C9/Bb

It's not for me to say _____ you love me, _____ it's not for me to say _____ you'll al - ways

F/A D7/F# D7(b9) Gm Gm7/F Gm6/E A7(b9) Dm A7 Dm7 A/C# F#7

care. _____ Oh, but here for the mo - ment I can hold you fast, _____ and press your lips to mine, _____

Bm7 E7 Amaj7 A6 Gm7 C7 Gm Gm7 C9 C7(b9) Fmaj7 F6

_____ and dream that love will last. As far as I can see, _____ this is heav - en _____ and

Cm7 F7 F7(#5) Bb Bbmaj7 Bb6 Bb Bb6 Bbmaj7 Bbm6 Gm7(b5) F/C Am7(-5)

speaking just for me, _____ it's ours to share; _____ per - haps the glow of love will grow with ev-'ry pass-ing day, _____

1. D7 D7(b9) G7 G+ C9 C+ F6 Fmaj7 F6 Gm7 C7

_____ or we may nev - er meet a - gain, but then it's not for me to say. _____ It's

2. D7 D7(b9) Gm Eb/G C9/E C9 C+ F6 Fmaj7 F6 Fmaj7

_____ or we may nev - er meet a - gain, but then it's not for me to say. _____

From the Broadway Musical Production "ANNIE"

IT'S THE HARD-KNOCK LIFE

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Words by MARTIN CHARNIN
Music by CHARLES STROUSE

Moderately

Bb F Bb Dm Bb/D Eb Dm Eb

It's the hard-knock life for us! It's the hard - knock life for us! 'Stead-a treat-ed we get tricked,
speak of, so, it's the hard - knock row we hoe. Cot-ton blank-ets 'stead - a wool,
nev - er see. San-ta Claus; what's that? Who's he? No one cares for you a smidge

To Coda ⊕ 1. Bb 2. Bb

Dm F

'stead - a kiss-es we get kicked.
emp - ty bel-lies 'stead - a full. } It's the hard-knock life! Got no folks to life! Don't it
when you're in an or - phan-age. }

E^bm7 *C#m7* *Bm7*

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

G *C* *Cm7* *B^bm7*

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

A^bm7 *E* *A* *A+* *N.C.* *F* *D.S. al Coda*

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

⊕ *Coda*

B^b *N.C.* *F* *B^b* *N.C.* *F* *B^b*

life. (Yes, it is. —) It's the hard-knock life. (Yes, it is. —) It's the hard-knock life!

From the Musical "LITTLE ME"

I'VE GOT YOUR NUMBER

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Lyric by CAROLYN LEIGH
Music by CY COLEMAN

Moderately fast

G6 *Dm7* *G6* *Dm7* *G6* *Dm7* *G6* *Gdim7* *G7* *C6* *Gm7* *C6* *Cdim7* *C7* *C6* *Gm7* *C7* *A^b7*

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

D^bmaj7 *A^b6* *B^bm7* *A^b* *E9* *E7(b9)* *A^bmaj7* *D9* *B^bm7* *E^b9* *G6* *Dm7* *G6* *Dm7*

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

G6 *Dm7* *G6* *Gdim7* *G7* *C6* *Gm7* *C6* *Cdim7* *C7* *C6* *Gm7* *C7* *A^b7* *D^bmaj9* *A^b6*

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, and

B^bm7 *Bdim7* *Cm7* *A^b9* *D^bmaj7* *A^b6* *Fm7* *B^b9* *A^b9* *G6* *Dm7* *G6* *Dm7*

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

G6 *Dm7* *G6* *Dm7* *G7* *G6* *C6* *G6* *G7* *Dm7* *G6* *Dm7* *C6*

I've got the glow you've got. I've got your num-ber and ba-by, you know you've got mine!

From the Film "ROMANCE ON THE HIGH SEAS"
IT'S YOU OR NO ONE

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Words by SAMMY CAHN
 Music by JULE STYNE

Moderato

Fm7/B^b B^bm7(b5) B^b7 B^b7(b9) E^b Fm D^b7/F B^b7 Fm7 B^b7

It's you or no one for me, I'm sure of this, each time we

E^b/G Fm7 E^bmaj7 A^bm7 E^bdim/A^b D^b7 D^b9 D^b6 G^b G^b/B^b Cm7(b5)

kiss. Now and for - ev - er, and when for - ev - er's done, you'll

B^b Gm7 C7 Cm7/F F7(b9) B^b B^bdim Cm7 F13 F7(#5) Fm7/B^b B^bm7(b5) B^b7 Fm7 B^b7(b9)

find that you are still the one. Please don't say "No" to my

E^b Fm D^b7/F B^b7 Fm7 B^b7 Gm7(b5) C7

plea, 'cause if you do, then I'm all through.

Fm7 Fm7(b5) B^b7(b9) E^bmaj7 Fm7 Gm7 Cm7 A^bm E^b/B^b Em7(b5) Edim

There's this a - bout you, my world's an emp - ty world with - out you, it's you or

Fm7/B^b B^b7(b9) 1. E^b6 Gm7 E^bmaj7 E^bdim 2. E^b6 Cm7 Fm9 E7 E^b6/9

no one for me. me.

JA-DA

Words and Music by BOB CARELTON
 Revised Lyric and Arrangement by
 NAN WYNN and KEN LANE

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Brightly

F F7/E^b D7 G9 C7 F Cdim C7 C7(#5) F F7/E^b D7

Ja - da, ja - da, ja - da, ja - da, jing, jing, jing. Ja - da, ja - da.

G9 G7(b9) C7 Gm7 C7(b9) F A^bdim7 Gm7 C7 F A^bdim7

ja - da, ja - da, jing, jing, jing. That's a fun - ny lit - tle bit of mel - o - dy. It's so soothing and ap -

Gm7 C7 F F7/E^b D7 G9 C7 F

peal - ing to me. It goes ja - da, ja - da, ja - da, ja - da, jing, jing, jing.

JAMAICA FAREWELL

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TRADITIONAL

Moderately

In Ja - mai - ca, where hearts are light, — where the mu - sic has — you danc - ing all the night, —
a boy was walk - ing a - long the pier, — he sang a lit - tle song — that I still can hear. — Oh! So
sad am I to say "good - bye" — I'll come back, no more will I cry; — I
hate to say — "Fare - well, Ja - mai - ca" to - day, — be - cause the girl I love is here, down King - ston way! —

JAMBALAYA

(on the Bayou)

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Words and Music by
HANK WILLIAMS

Moderately Verse:

Good-bye, 1. Joe, me got - ta go, me oh my oh, — Me got - ta go pole the pi - rogue down the
(2.) daux, Fon - tain - eaux, the place is buzz - in'. — Kin - folk come to see Y - vonne — by the
bay - ou. — My Y - vonne, the sweet - est one, me oh my oh, — } Son of a gun, we'll have big
doz - en. — Dress in style and go hog wild, me oh my oh, — }
Chorus:
fun on the bay - ou — Jam - ba - la - ya and a craw - fish pie and fil - let gum - bo. — 'cause to -
night I'm gon - na see my ma cher a - mi - o. — Pick gui - tar, fill fruit jar and be gay - o. —
— Son of a gun, we'll have big fun on the bay - ou. — 2. Thi - bo - bay - ou. —

Verse 3:

Settle down far from town, get me a pirogue,
And I'll catch all the fish in the bayou.
Swap my mon to buy Yvonne what she need-o.
Son of a gun, we'll have big fun on the bayou.
(To Chorus:)

From the United Artists Motion Picture "DR. NO"
THE JAMES BOND THEME

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By MONTY NORMAN

Moderately

Em Em(#5) Em6 Em(#5) Em Em(#5) Em6 Em(#5) Em Em(#5) Em6 Em(#5) Em Em(#5)

To Coda ⊕

Em6 Em(#5) Em Em(#5) Em6 E(#5) Em Em(#5) Em6 Em(#5) Em Em(#5) Em6 Em(#5)

Em Em(#5) Em6 Em(#5) Em Em(#5) Em6 Em(#5) Em Em(#5) Em6 Em(#5) Em Em(#5) Em6 Em(#5)

Em Em(#5) Em6 Em(#5) Em B7/E Em6 B7/E Em B7/E Em6 B7/E Em6/9

D.S. § al Coda

⊕ Coda

JEANIE WITH THE LIGHT BROWN HAIR

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STEPHEN C. FOSTER

Moderately

B \flat F Fdim7 F Dm B \flat F G7 C7 B \flat

I dream of Jean-ie with the light brown hair, borne like a va-por, on the sum-mer air. I
 sigh for Jean-ie, but her light form strayed far from the fond hearts 'round her na-tive glade. Her

F Fdim7 F C G7 C/G G7 C C7

see her trip-ping where the bright streams play, hap-py as the dai-sies that dance on her way. Man-y were the wild notes her
 smiles have van-ished and her sweet songs flow-n, flit-ting like the dreams that have cheered us and gone. Now the nod-ding wild flow'rs may

F B \flat F A7 Dm G7 C B \flat F

mer-ry voice would pour, Man-y were the blithe birds that war-bled them o'er. I dream of Jean-ie with the
 with-er on the shore, while her gen-tle fin-gers will cull them no more. I sigh for Jean-ie with the

Fdim7 F Dm B \flat F/A B \flat 1. F/C C7 F 2. F/C C7 F

light brown hair, float-ing like a va-por on the soft, sum-mer air. I soft sum-mer air.
 light brown hair, float-ing like a va-por on the

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JENIFER JUNIPER

Words and Music by
 DONOVAN LEITCH

Moderately

Chords: B^b/F F, B^b/F F, C7, B^b/F F, B^b/F F, C7, F, C7, F, C7, B^b, C7, Gm7/C, C7, F, B^b/F, C7/F, F, B^b, F, F, C7, F, B^b, C7, B^b/F, F, C7, F, Am, B^b, C7, Gm7/C, C7, C6, C9, B^b/F F, B^b/F F, C7, B^b/F F, B^b/F F, C7, F, C7, F, B^b/F, F, C7, F, B^b/F, F

Lyrics:
 Jen-i - fer _ Jun-i - per, _ { lives up-on the hill, _ }
 { sit-ting ver-y still, _ } { rides a dap-pled mare, _ } Jen-i - fer _ Jun-i - per, _
 { li - lacs in her hair, _ } Is she sleep-ing? I ___ don't think _ so. Is she breath-ing? Yes, _ ve - ry _ low. What-cha do-in', Jen-
 Is she dream-ing? Yes, _ I think _ so. Is she pret - ty? Yes, _ ev - er _ so. What-cha do-in', Jen-
 - i - fer, _ my love? _ } I'm think-ing of ___ what it would be _ like if she loved me, _
 - i - fer, _ my love? _ }
 You know just late - ly _ this hap-py song, _ it came a - long _ and I like to some-how try _ and tell _ you:
 Jen-i - fer _ Jun-i - per, _ hair of gold-en flax, _ Jen-i - fer _ Jun-i - per _ longs for what she lacks, _
 Do you like her? Yes, _ I do, _ sir. Would you love her? Yes, _ I would, _ sir. What-cha do-in', Jen-
 - i - fer, _ my love? _ Jen-i - fer Jun-i - per, _ Jen-i - fer Jun-i - per, _ Jen-i - fer Jun-i - per, _

(I Got Spurs That)

JINGLE JANGLE JINGLE

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Words by FRANK LOESSER
 Music by JOSEPH J. LILLEY

Chords: C7, F, Gm, C7, F, Gm7, C7, F, B^b, C7, F, Gm7, C7, F7, B^b, F, C7, F, G7, C7, F, Gm, C7, F, Gm7, C7, F, B^b, C7, F, C7, F, Am7, Gm7, C7, F

Lyrics:
 I got spurs that jin - gle jan - gle jin - gle, _ as I go rid - in' mer - ri - ly a - long, _ And they
 sing, "Oh, ain't you glad you're sin - gle!" _ and that song ain't so ver - y far from wrong, _
 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 go rid - in' mer - ri - ly a - long, _ And they wrong. So I'll jin - gle on a - long, _
 ain't you glad you're sin - gle," _ and that song ain't so ver - y far from

JESU, JOY OF MAN'S DESIRING

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By J.S. BACH

Moderately

The musical score consists of 15 staves of music in G major and 3/4 time. The melody is written in a single treble clef. Chords are indicated by letters above the staff. The piece begins with a 'Moderately' tempo marking. The key signature has one sharp (F#). The score includes various chord progressions such as G, C, Bm, Em, Am, D7, and C#dim. There are repeat signs with first and second endings at the end of the piece.

Chords: G, C, Bm, Em, Am, Bm, C, D, Em, C, C#dim, D7, G, G, C, Bm, Em, C, D, D7, G, C, Bm, Em, Am, Bm, C, D, G, C, D, Bm, C, D, G, D, G, C, Bm, Em, C, D, D7, G, Bm, Em, C, D, Bm, Em, Am, Bm, C, D, G, Em, C, Bm, Em, C, C#dim, D7, G, D, E7, Am, F, Dm, E7, Am, F, Dm, Am, F, Am, Dm, D#dim, E7, Am, G, C, Am, C7, F, Dm, G7, C, C7, F, Dm, G7, C, G, C, Bm, Em, Am, Bm, C, D, G, C, Bm, Em, C, D, D7, G, G7, C, D7, G, D7, G, C, Bm, Em, C, D, Am, Bm, C, D, G, Em, C, G, Em, C, C, C#dim, D7, 1. G, 2. G

From the Warner Bros. Film "GOING PLACES"
JEEPERS CREEPERS

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Words by JOHNNY MERCER
 Music by HARRY WARREN

With a swing

F6 F7 Bbmaj7 Bb6 F7 F9sus F7 Bb6 Bb F6 F7 Bbmaj7 Bb6

Jeep - ers creep - ers! Where'd ya get those peep - ers? Jeep - ers creep - ers!
 Gosh all git up! How'd they get so lit up? Gosh all git up!

F7 F9sus F7 Bb Fm7 Bb6 Ebmaj9 Eb6 Fm7 Bb6 Bb7 Ebmaj7 Eb Eb6 Gm7 C6

Where'd ya get those eyes? Gol - ly gee! When you turn those heat - ers on, woe is
 How'd they get that size?

Fmaj7 F6 Gm7 C6 C7 F9sus F7 F6 F7 Bbmaj7 Bb6 F7 F9sus F7 Bb6 Bb

me! Got to put my cheat - ers on, jeep - ers creep - ers! Where'd ya get those peep - ers?

F6 F7 Dm7(b5) G7 Cm7 F9sus F7 Bb G7 Eb6 F9sus F7 Bb

Oh! those weep - ers! How they hyp - no - tize! Where's ya get those eyes?

JOHNNY ANGEL

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Words by LYN DUDDY
 Music by LEE POCKRISS

Moderately

F Dm Gm7

John - ny An - gel, how I love him. He's got some - thing that I can't re - sist. But he
 An - gel, how I want him. How I tin - gle when he pass - es by. Ex - 'ry
 An - gel, 'cause I love him. And I pray that some - day he'll love me. And to -

C7 F F#dim7 C7 F Bb F To Next Strain

does - n't e - ven know that I ex - ist. John - ny fly. I'm in
 time he says, "Hel - lo" my heart be - gins to love - ly heav'n can
 geth - er we will see how

F Gm7 F Cm7 F7 Cm7 F7 Bb F+ Bb

be. heav - en. I get car - ried a - way. I dream of him and me and how it's gon - na be. Oth - er

Dm7 G7 Dm7 G7 C6 Bb6 Dm6 G7 C7 D.S. al Fine

fel - las call me up for a date but I just sit and wait, I'd rath - er con - cen - trate for John - ny

JINGLE BELLS

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Words and Music by
JAMES PIERPONT

Brightly

Dash-ing through the snow, in a one-horse o - pen sleigh; o'er the fields we go, laugh-ing all the way,
Now the ground is white, go it while you're young, take the girls to - night, and sing a sleigh-ing song. Just

Bells on bob-tail ring, mak-ing spir-its bright; what fun it is to ride and sing a sleigh-ing song to - night, /
get a bob-tail nag, two for - ty for his speed and hitch him to an o - pen sleigh and crack, you'll take the lead! / Oh!

Jin - gle bells, jin - gle bells, jin - gle all the way; oh what fun it is to ride in a one-horse o - pen sleigh. Hey!

Jin - gle bells, jin - gle bells, jin - gle all the way; oh what fun it is to ride in a one-horse o - pen sleigh!

JOLLY OLD ST. NICHOLAS

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TRADITION # 1

Cheerfully

1. Jol - ly old Saint Nich - o - las, lean your ear this way. Don't you tell a sin - gle soul what I'm going to say.
2. John - ny wants a pair of skates; Su - zy wants a sled. Nel - lie wants a pic - ture book, yel - low, blue and red.
3. When the clock is strik-ing twelve, when I'm fast a - sleep. Down the chim-ney broad and black, with your pack you'll creep.

Christ-mas Eve is com-ing soon. Now, my dear old man, whis - per what you'll bring to me; tell me if you can, know.
Now I think I'll leave to you what to give the rest. Choose for me, dear San - ta Claus, you will know the best.
All the stock-ings you will find hang-ing in a row. Mine will be the short-est one, you'll be sure to

JOY TO THE WORLD (Christmas Carol)

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Words by ISAAC WATTS
Music by LOWELL MASON

Majestically

1. Joy to the world! The Lord is come: let earth re - ceive her
2. Joy to the world! The Sav - ior reigns: let men their songs em -
3. He rules the world with truth and grace and makes the na - tions

King. Let ev - 'ry heart pre - pare Him room. And heav'n and na - ture
ploy. While fields - and floods, rocks, hills and plains re - peat the sound - ing
prove the glo - ries of His right - eous - ness, and won - ders of His

sing, and heav'n and na - ture sing, and heav'n and heav'n and na - ture sing, love.
joy, re - peat the sound - ing joy, re - peat, re - peat the sound - ing joy,
love, and won - ders of His love, and won - ders, won - ders of His

JOHNSON RAG

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Words by JACK LAWRENCE
Music by GUY HALL
and HENRY KLEINKAUF

Brightly (♩ = $\frac{3}{4}$)

D+ G Ebm G D+ G Ebm G Ddim D7

Hep. hep. there goes the John-son Rag. Hoy, hoy, there goes the lat-est shag. Ho, ho, it real-ly
jump, don't let your left foot drag. Jeep, jeep, it's like a game of tag. Juke, juke, it's e-ven
zig, then add a zig, zig, zag. Zoop, zoop, just let your shoul-ders wag. Zoom, zoom, and now it's

Ddim D7 1. Eb7 D7 G D+ 2. To Next Strain Eb7 D7 G 3. Fine Eb7 D7 G Dm7 G7

is - n't a gag. Hep, hep, there goes the John-son Rag. Jump, John-son Rag. John-son Rag. If you're feel - in'
good for a stag. Jump, jump, and do the
right in the bag. Get hep, and do the

Dm7 G7(♯5) C Dm7 Cdim C Em7 A7 Em7 A7 D D♭ C Fm D6 B♭ Am D+

in the groove, it sends you out of the world. Fun-ny how it makes you move. I don't wan-na coax, but don't be a "Mokes." Zig,

THE JOINT IS JUMPIN'

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Words by ANDY RAZAF and J.C. JOHNSON
Music by THOMAS "FATS" WALLER

Bright swing

B♭ Bdim7 Cm7 F7 B♭ Bdim7 Cm7 F7 B♭ B♭7/A♭ Eb/G Ab9/G♭ B♭/F F7

This joint is jump - in', it's real-ly jump - in', come in cats an' check your hats, I mean this joint is jump -
This joint is jump - in', it's real-ly jump - in'. Ev-'ry Mose is on his toes. I mean the joint is jump -

B♭ D A7 D A7 D A7 D C7 F C7 F F♯dim7 C7 F7

- in'. The pi-an-o's thump - in', the danc-ers bump-in'. This here spot is more than hot, in fact the joint is jump - in'.
- in'. No time for talk - in', it's time for walk-in'. (Yes!) Grab a jug and cut the rug, I mean this joint is jump - in'.

B♭7 Edim7 B♭7 Eb B♭7 Eb C7 F9 C7(♯5) F7

Check your weap-ons at the door, be sure to pay your quar-ter. Burn your leath-er on the floor, grab an-y - bod-y's daugh-ter.
Get your pig feet, beer and gin, there's plen-ty in the kitch-en. Who is that that just came in? Just look at the way he's switch-in'.

B♭ Bdim7 Cm7 F7 B♭ Bdim7 Cm7 F7 B♭ B♭7/A♭ Eb/G Ab9

The roof is rock - in', the neigh-bor's knock - in'. We're all bums when the wag-on comes. I mean -
Don't mind the hour, 'cause I'm in pow - er. I got bail - if we go to jail - I mean -

1. B♭ F7 B♭ F7 2. B♭ Eb B♭ F+ B♭ Bdim7 Cm7 F9 B♭ Bdim7 Cm7 F7 B♭ B♭7/A♭

(Spoken:)
— this joint is jump-in'. Let it beat! — this joint is jump-in'. This joint is jump - in', it's real-ly jump - in'. We're all bums when the

E♭ G Ab9 B♭ Eb B♭ F+ B♭ B♭7 Eb Ebm B♭ B♭+ Gm7 C7 F7 B♭

wag-on comes, I mean this joint is jump - in'. (Spoken:) Don't give your right name. No, No, No!

JOY TO THE WORLD

(Popular Song)

Words and Music by
HOYT ANTON

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Verse:

Moderately

D C G B \flat F C D \flat D N.C. C D \flat D N.C.

1. Je-re-mi-ah was a bull - frog, was a good friend of mine. —
 (2.) If I were the king of the world, tell you what I'd do. —
 (3.) know I love the la - dies, love to have my

C D \flat D D7/C G/B B \flat D Em7/A D

— Nev-er un-der-stood a sin-gle word he said, — but I helped him a - drink-in' his wine. — Yes he
 — fun. I'm a high night fly - er and a rain-bow ri - der, and make sweet love to you. — Yes, I do
 a straight shoot-in' son - of - a - gun. — yes, a

Chorus:

G7 Em7/A D D A D A D D7/C

al - ways had some might-y fine wine. } Sing-ing joy to the world, all the boys and girls now. Joy to the fish-es in the
 make sweet love to you. }
 straight shoot-in' son - of - a - gun. }

To Coda ⊕ 1. 2.

G/B B \flat D A7 D C D \flat D D A D D7 B \flat D C D \flat D

deep blue sea. — joy to you and me. — (Inst. solo ... end solo) 3. Yes

⊕ Coda

N.C. E A N.C. E A N.C. E A N.C. E A

Joy — to — the world, all the boys and girls. — Joy — to — the world, joy — to — you and me.

D A D A D D7/C G7/B B \flat D/A A D Repeat and fade

Joy to the world, all the boys and girls. Joy to the fish-es in the deep blue sea. — joy to you and me. —

JUNE NIGHT

(Just Give Me a June Night, The Moonlight and You)

Words by CLIFF FRIEND
Music by ABEL BAER

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Moderately

F7 B \flat F7(#5) B \flat Fm G+ G7 C7 Gm7 C7

Just give hold me — a June night, — the moon - light — and you. —
 hold you. — en - fold you. — then dreams will — come

F7 B \flat Gm7 C7 F7

In my arms, — with all your charms, — 'neath stars a - bove, — and we'll make love. — I'll

Cm G7sus G7 Cm G7 Cm7 B \flat Dm7 G7 B \flat m6 C7 C9 F7 B \flat 6

true. — So give me — a June night, — the moon - light — and you. —

From "HERE IN MY HEART"
JUNE IN JANUARY

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Words and Music by
 LEO ROBIN and
 RALPH RAINGER

Moderately

E^b Edim Fm Fm7 B^b7 A^b B^b9 E^b

It's June in Jan - u - ar - y be - cause I'm in love. It al - ways is spring in my heart, with you in my arms. _

A^b B^b7(♯5) E^b Edim Fm Fm7 B^b7 A^b B^b7(♯9) E^bmaj7 E^b6

_ 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. _

A^b7 G7 Cm F[♯]dim Cm Fm6 Cm G+ Cm7 F9 F7 B^b7 B^b7(♯9)

_ The night is cold, the trees are bare. But I can feel the scent of ros - es in the air. It's

E^b Edim Fm7 B^b7 Fm7 B^b9 E^b6

June in Jan - u - ar - y be - cause I'm in love. But on - ly be - cause I'm in love with you. _____

JUST FRIENDS

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Lyric by SAM M. LEWIS
 Music by JOHN KLENNER

Moderately

G7 Cmaj7 Cm7 F7 Gmaj7 B^bm7 E^b7

Just friends, _____ lov - ers no more. _____ Just friends, _____ but not like be - fore. _____ To

Am7 D7 Bm7 Em7 A7 Am7 D7 G7(♯5)

think of what we've been, and not to kiss a - gain seems like pre - tend - ing _____ it is - n't the end - ing. _____ Two

Cmaj7 Cm7 F7 Gmaj7 B^bm7 E^b7

friends _____ drift - ing a - part; _____ two friends, _____ but one bro - ken heart. _____ We

Am7 D7 Bm7 Em7 A7 Am7 D7 G6 D7(♯9) Gmaj7

loved, we laughed, we cried, and sud - den - ly love died. The sto - ry ends, and we're just friends. _____

JUST A CLOSER WALK WITH THEE

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K. MORRIS

Slowly
Verse:

C C/E E \flat dim7 Dm7 G7 Dm7 G7 Dm7 C C7

I am weak but thou art strong, Je - sus, keep me from all wrong. I'll be sat - is - fied as
In this world with toil and snare, if I fal - ter, Lord, who cares. Who will all my bur - dens

Chorus:

F F \sharp dim7 C/G G7 C C/E E \flat dim7 Dm7 G7

long _____ as I walk, let me walk close to Thee. } Just a clos - er walk with thee,
bear? _____ None but Thee, _____ dear Lord, none but Thee. }

Dm7 G7 G11 C C7 F E \flat dim7 C/E F G7 C C

grant it Je - sus is my plea, _____ Dai - ly walk - ing close to Thee. _____ Let it be, dear Lord, let it be. be.

JUST DROPPED IN (To See What Condition My Condition Was In)

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Words and Music by
MICKEY NEWBURY

Moderately
Verse:
Em

1. Jumped up this morn - ing with the sun down shin - ing in. _____ Found my bro - ken mind in a brown pa - per bag, but

B7 Em Am Em

then _____ I tripped on a cloud and fell eight miles high. _ Tore my mind on the jag - ged sky. _ I just dropped in to

Chorus:

B7 Em Em

see what con - di - tion my con - di - tion was in. _____ Pushed my soul in a deep, dark hole and fol - lowed it in: _____ when I

B7 Em Am

met my - self crawl - ing out as I was crawl - ing in. _____ Got up so tight I could - n't un - wind: _ saw so much it near - ly

Em

broke my mind. _ I just dropped in to see what con - di - tion my con - di - tion was in. _____ di - tion was in. _____

Verse 2:

Someone painted, "April-fool" in big black letters on a dead end sign.
I had my foot in the gas when I left the road and blew out my mind.
Eight miles out of Memphis and I got no spare,
Eight miles straight up downtown somewhere.
I just dropped in to see what condition my condition was in.
(To Chorus:)

JUST ONE OF THOSE THINGS

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Words and Music by
COLE PORTER

Allegretto

Dm **A** **F7**

It was just one of those things, just one of those

Bm7(b5) **Bbdim** **F/A** **Fm/Ab** **Gm7** **C7** **F6** **F#dim**

cra - zy flings. One of those bells that now and then rings, just one

C7 **A7** **Dm** **A**

of those things. It was just one of those nights,

F7 **Bm7(b5)** **Bbdim** **F/A**

Just one of those fab - u - lous flights, a trip to the

G#dim **F/A** **Gm7** **C7** **Dm7** **F#dim** **Fm7** **Bb7**

moon on gos - sa - mer wings, just one of those things. If we'd

Eb **Ebdim** **Eb** **Bb7** **Eb**

thought a bit of the end of it when we start - ed paint - ing the

G7 **G+** **G7** **C6** **C+** **C6** **F#m7(b5)** **Fm7** **Fm6**

town, we'd have been a - ware that our love af - fair was too

Em7 **Ebdim** **C** **A7** **Dm**

hot not to cool down. So good - bye, dear and a -

A **F7** **Bb**

men, here's hop - ing we meet now and then, it was

Am **D7** **Am7(b5)/G** **Gm** **C7** **F**

great fun, but it was just one of those things.

JUST THE TWO OF US

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Words and Music by
RALPH MacDONALD, WILLIAM SALTER
and BILL WITHERS

Moderate funk rock

Dbmaj7
C7
Fm
Eb7 Ab7
Dbmaj7
C7
Fm7

Dbmaj7
C7
Fm
Eb7 Ab7
Dbmaj7
C7
Fm7

I see the cry - stal rain - drops fall and the beau - ty of it all is when the sun comes shin - ing through —
 We look for love, no time for tears, wast - ed wa - ter's all that is, and it don't make no flow - ers grow. —
 I hear the crys - tal rain - drops fall on the win - dow down the hall, and it be - comes the morn - ing dew. —

Dbmaj7
C7
Fm
Eb7 Ab7
Dbmaj7
C7

to make those rain - bows in my mind when I think of you some - time and I want to spend — some time with
 Good things might come to those who wait, but not for those who wait too late, we've got to go — for all we
 And dar - ling when the morn - ing comes and I see the morn - ing sun I want to be — the one with

Chorus:

Fm
Dbmaj7
C7
Fm7
Em7
Eb7 Ab7
Dbmaj7
C7

you. — } Just — the two of us, we can make it if — we try, — just the two of us. (Just the two —
 know. — }
 you. — }

Fm
Dbmaj7
C7
Fm7
Em7
Eb7 Ab7
Dbmaj7
C7

— of us.) Just — the two of us, build - ing cas - tles in — the sky, — just the two of us, you and I. —

1. D.S. § | 2.4. To next strain | 3.5.6 Repeat ad lib. and fade |

Fm7
Fm7
Fm
Dbmaj7
C7sus
C7
Cbmaj7
Bb7sus
Bb7

Just the

Amaj7
Ab7sus
Ab7
Dbmaj7
Gb13
Dbmaj7
Gb13
D.S.S. §
Dbmaj7
Gb13
D.C.

Just the

JUST YOU, JUST ME

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Music by
JESSE GREER

Moderately

C
Gm6/Bb
A7
Dm
Fm6/C
G7/B G7
C
Cmaj7 C7
F
Dm7(-5)
C/G
G7
C

Just you, just me; let's find a co - zy spot, to cud - dle and coo.
 Just us, just we; I've missed an aw - ful lot, my trou - ble is

C
F#dim7
C9
F
Fm
Fm6
C/G
G#dim7 Am
D9
G9
G7(-9)

you. — Oh, gee! What are your charms — for? What are my arms for? Use your i - mag - i - na - tion!

C
Gm6/Bb
A7
Dm
Fm6/C
G7/B G7
C
Cmaj7 C7
F
Dm7(-5)
C/G
G7
C

Just you, just me; I'll tie a lov - er's knot 'round won - der - ful you!

KAW-LIGA

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Words and Music by
HANK WILLIAMS and
FRED ROSE

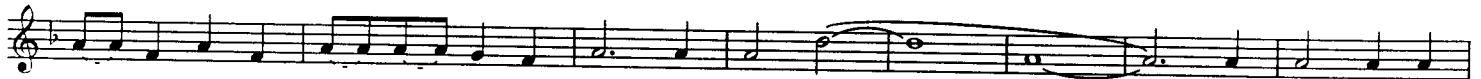
Moderately

Verse:

Dm



1. Kaw - li - ga was a wood - en in - di - an stand - ing by the door. — He fell in love with an
(2.) al - ways wore his Sun - day feath - ers and held a tom - a - hawk. — The maid - en wore her
(3.) li - ga was a lone - ly In - di - an, nev - er went no - where. — His heart was set on the
(4.) then one day a wealth - y cus - tom - er bought the In - di - an maid — and took her, oh, so



In - di - an maid - en o - ver in the an - tique store. Kaw - li - ga just stood there and
beads and braids and hoped some day he'd talk. Kaw - li - ga, too stub - born to
In - di - an maid - en with the coal black hair. Kaw - li - ga just stood there and
far a - way, but ol' Kaw - li - ga stayed. Kaw - li - ga just stands there as

A7

1.3.

Dm

2.4.

Dm

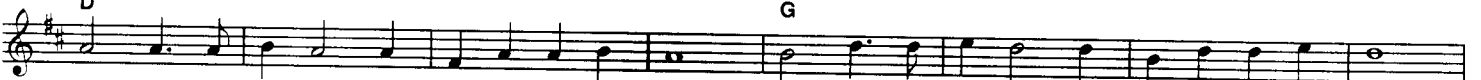


nev - er let it show, — so she could nev - er an - swer "yes" or "no." — 2. He pine. —
ev - er show a sign — be - cause his heart was made of knot - ty "no." — 4. And tree. —
nev - er let it show, — so she could nev - er an - swer "yes" or
lone - ly as can be — and wish - es he was still an old pine

Chorus:

D

G



Poor ol' Kaw - li - ga, he nev - er got a kiss. Poor ol' Kaw - li - ga, he don't know what he missed.

D

A7

1.

D

D.S. §

2.

Dm



Is it an - y won - der that his face is red? Kaw - li - ga, that poor ol' wood - en head. — 3. Kaw - li - ga, that poor ol' wood - en head.

JUST WALKING IN THE RAIN

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Words and Music by
ROBERT S. RILEY
JOHNNY BRAGG

Moderately (♩ = ♩)

D7(#5)

G

G#dim

D7/A

D7

G

C

G

Am

D9

To Coda ⊕



Just walk - ing in the rain, — get - ting soak - ing wet: — tor - tur - ing my heart —
rain, — so a - lone and blue: — all be - cause my heart —
rain, — think - ing how we met: — know - ing things have changed, —

G

G#dim

D7/A

D7(#5)

Am7

D7

G

C

G

G7



— by try - ing to for - get. — Just walk - ing in the — still re - mem - bers you. —

C

D9

G

Am7

D7

G

A7

Em7

A7



Peo - ple come to win - dows and they al - ways stare at me; shake their heads in sor - row, say - ing,

D9

Fdim7

D7/F#

D7(#5)

D.S. § at Coda

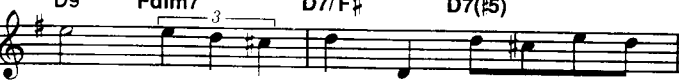
⊕ Coda

D7

G

C

G



"Who can that fool be?" Just walk - ing in the



— some - how I can't for - get. —

KENTUCKY WALTZ

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Words and Music by
BILL MONROE

Moderate waltz

C G7 Gdim7 G7

We were waltz-in' that night in Ken-tuck-y, be-neath the beau-ti-ful har-vest moon. And I was the boy that was

C C7 F

luck-y, but it all end-ed too soon. As I sit here a-lone in the moon-light, I see your smil-ing face:

A \flat 7 C/G A7 D7 G7 C F \sharp dim7 G7 C Fm6 C

and I long once more for your em-brace, and that beau-ti-ful Ken-tuck-y waltz. We were waltz.

KIDS!

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Words by LEE ADAMS
Music by CHARLES STROUSE

Charleston tempo

C C6 Cmaj7 C6 C C6 G9

Kids! I don't know what's wrong with these kids to-day! Kids! { 1. Who can un-der-stand an-y-thing they say?
3. E-ven I don't un-der-stand what they say!

G7 E7 A7 Am7 D7 Am7 D7

Kids! They are dis-o-be-di-ent, dis-re-spect-ful oafs! Nois-y cra-zy slop-py la-zy
Kids! They are so ri-dic-u-lous and so im-ma-ture! I don't see why an-y-bod-y

Dm7 G7 G7(#5) *Tacet* C C6 Cmaj7

loaf-ers! { While we're on the sub-ject: Kids! You can talk and talk till your face is blue!
wants 'em! { Why are they so dread-ful? Kids! They are just im-pos-si-ble to con-trol!
Why are they so dread-ful? Kids! What the dev-il's wrong with these kids to-day?

C6 C7 F E F6 F

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
Kids! Who could guess that they would turn out that way! }

B7(#5) B7 Em7 A7(#5) A7 F6 D9 G7 C6

{ we } were, per-fect in ev-'ry way? What's the mat-ter with kids to-day? _____
{ you }

KILLING ME SOFTLY WITH HIS SONG

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Words by NORMAN GIMBEL
Music by CHARLES FOX

Moderately

Dm7 **G** **C** **F** **Dm7**

I heard he sang a good song,
I felt all flushed with fever
He sang as if he knew me,

I heard he had a style.
em-bar-rassed by the crowd,
in all my dark des-pair.

And so I came
I felt he found
And then he looked

G **Am** **Dm7** **G**

to see him to lis-ten for a-while.
my let-ters and read each one out loud.
right through me as if I was-n't there.

And there he was this young boy,
I prayed that he would fin-ish,
But he was there this stran-ger.

Chorus:

C **E7** **Am** **F** **G**

a stran-ger to my eyes,
but he just kept right on
sing-ing clear and strong.

Strum-ming my pain with his fin-gers,
sing-ing my life with his words.

C **Am** **D/F#** **G** **F**

kill-ing me soft-ly with his song,
kill-ing me soft-ly with his song: tell-ing my whole

C **F** **Bb** **A** **A**

life with his words, kill-ing me soft-ly
with his song.

From the Metro-Goldwyn-Mayer Motion Picture "THE STRIP"

A KISS TO BUILD A DREAM ON

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Words and Music by
BERT KALMAR, HARRY RUBY and
OSCAR HAMMERSTEIN II

Slowly

C **Ebdim7** **G7/D** **C#dim7** **G7/D** **C#dim7**

Give me a kiss to build a dream on, and my i-mag-i-na-tion will thrive up-on that kiss.
Give me a kiss be-fore you leave me, and my i-mag-i-na-tion will feed my hun-gry heart.
Give me your lips for just a mo-ment, and my i-mag-i-na-tion will make that mo-ment live.

G7/D **C#dim7** **G7/D** **Dm7** **G7** **C** **D7** **G7** **C7** **Dm7/G** **C** **C6** **C** **F** **C**

Sweet-heart, I ask no more than this, a kiss to build a dream on.
Leave me one thing be-fore we part, a kiss to build a dream on.
Give me what you a-lone can give, a kiss to build a

Fm7 **Bb7** **Ebmaj7** **Eb6** **Fm7** **Bb7** **Ebmaj7** **Eb6** **Dm7(+5)** **G7** **Cm** **Am7** **D7** **Dm7/G** **G7**

lone with my fan-cies I'll be with you weav-ing ro-manc-es mak-ing be-lieve they're true.

D.C. al Fine

KISS AN ANGEL GOOD MORNIN'

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By BEN PETERS

Moderately
Verse:



1. When - ev - er I chance to meet _ some old friends _ on _ the street, _ they won - der how does a man _
(2) peo - ple may try to guess _ the se - cret of hap - pi - ness, _ but some of them nev - er learn _



___ get to be this way. ___ I've al - ways got a smil - in' _ face _ an - y - time and an - y _ place. _
___ it's a sim - ple thing. ___ The se - cret I'm _ speak - in' _ of ___ is a wom - an and a man in _ love. _

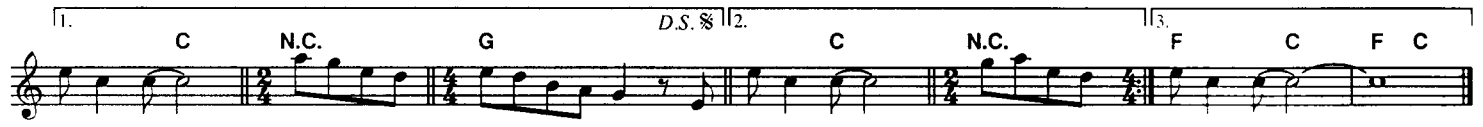


Chorus:

___ And ev - 'ry time they ask me why, _ I just smile and say. ___ } You've got to kiss an an - gel good morn - in' and
___ And the an - swer is ___ in this song _ that I al - ways sing. ___



let her know you think a - bout her when you're _ gone. _ Kiss an an - gel good morn - in and love her like the dev - il when you



get back home. _ 2. Well, get back home. ___ Got to get back home. ___

K-K-K-KATY

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Words and Music by
GEOFFREY O'HARA

Bright march



K - K - K - Ka - ty, ___ beau - ti - ful Ka - ty, ___ you're the on - ly g - g - g -



girl that I a - dore; ___ and when the m - moon shines ___ o - ver the cow - shed, ___



___ I'll be wait - ing at the k - k - k - kitch - en door. ___ K - K - K - door. ___

KNOCK ON WOOD

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Words and Music by
EDDIE FLOYD and
STEVE CROPPER

Moderate rock

F A^b B^b C E^b C B^b13

1. I don't wan-na lose this good__ thing
sti - tious a - bout__ ya;
- cret that wom - an

F7

that I got. __ If I do, __ I will sure - ly, sure-ly lose a __ lot. __
I can't take no chance. __ Got me spin - nin', ba - by. Ba - by, I'm in a trance..
fills my lov - in' cup. __ 'cause she sees __ to it, __ that I get e - nough..

Chorus:

B^b13

(1.2.) 'Cause our love __ is bet - ter than an - y love I __ know. __ } It's like thun -
(3.) Just one touch __ from her, __ you know it means so __ much. __ }

F B^b7 F7 B^b7 F A^b

- der, light - nin'. The way you love me is fright - nin'. I bet-ter knock on wood. _

1. D.S. 2. B^b C E^b C C B^b A^b G7 A7

2. I'm not su-per-

B^b7 D^b7 D.S. 3. C B^b A^b F B^b7 F7 B^b7

3. It's no se - Oh, _ yeah. _ Think I bet-ter knock on wood. _ Think I bet-ter. *Repeat and fade*

KUM BA YA

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TRADITIONAL

Slowly

C F C F C G F/G

1. Kum ba ya, my Lord, kum ba ya. Kum ba ya, my Lord, kum ba ya. Kum ba
sing - ing Lord, kum ba ya. Some - one's sing - ing Lord, kum ba ya. Some - one's
cry - ing Lord, kum ba ya. Some - one's cry - ing Lord, kum ba ya. Some - one's
pray - ing Lord, kum ba ya. Some - one's pray - ing Lord, kum ba ya. Some - one's

C F C F C/G G7 C F/G C Last Time

ya, my Lord, kum ba ya. Oh Lord, __ kum ba ya. 2. Some - one's ya.
sing - ing Lord, kum ba ya. Oh Lord, __ kum ba ya. 3. Some - one's
cry - ing Lord, kum ba ya. Oh Lord, __ kum ba ya. 4. Some - one's
pray - ing Lord, kum ba ya. Oh Lord, __ kum ba ya. 5. Some - one's

Additional verses may be added. Some Examples:

- Someone's learning Lord. . .
- Someone's hoping. . .
- Someone's working. . .
- etc.

L.A. WOMAN

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Words and Music by
THE DOORS

Brightly



Well, I just got in - to town a - bout an hour a - go; _

took a look a - round, see which _ way the wind _ blow,



where the lit - tle girls in their Hol - ly - wood bun - ga - lows. _

Are you a



luck - y lit - tle la - dy in the cit - y of light? _

Or just an - oth - er lost an - gel? _



_ Cit - y of night, _

cit - y of night, _

cit - y of night, _

cit - y of night. _

To Coda ⊕



L. A. _ wom - an,

L. A. _ wom - an.

L. A. wom - an, Sun - day af - ter - noon. _



L. A. wom - an, Sun - day af - ter - noon; _ drive through your sub - urbs

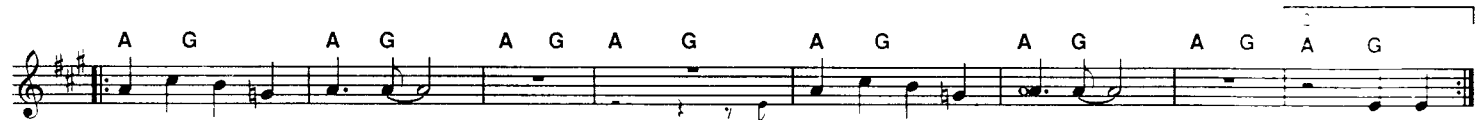
in - to your blues,

in - to your blues,



in - to your blue, blue _ blues, _ in - to your blues.

2nd time only



see your hair is burn - ing. _
say I nev - er loved you. _
Driv - ing down the free - way;

Hills are filled with fi - re. _
you know they are a li - ar. _
mid - night al - leys roam.

If they



Cops in cars, the top - less bars; _ nev - er saw a wom - an _

so a - lone, _ so a - lone. _



so a - lone,

so a - lone. _

Mo - tel mon - ey mur - der mad - ness ...

let's change the mood from glad — to sad - ness. Am
(Vamp) Am
 Mis-ter Mo - jo ris - in', —

(Getting gradually faster and faster) 1. 2.
 — Mis-ter Mo - jo ris - in', — Mis-ter — got to keep on ris - in', — Mis-ter Mo - jo ris - in', — Mis-ter

1. 2.
 Mo - jo ris - in', — Mo - jo ris - in', — Mis-ter — got to keep on ris - in', —

Repeat four times. *Original tempo* *D.S. al Coda*
 ris - in', ris - in', — ris - in', ris - in'. — Well, I

⊕ *Coda* *Repeat ad lib. and fade*
 A
 L. A. — wom - an. L. A. — wom - an.

LA MARSEILLAISE

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FRENCH NATIONAL ANTHEM

Brightly

G D7 G Am7 D7 G

D7 G D D7 G G7

C A7 D Gm D7 Gm A7 D G

D7 G D7 G D7 G G7 C G C D7 G D7 G

LA CUCARACHA

(La Cu-Ca-Ra-Cha)

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English Lyrics by NED WASHINGTON
Transcription by D. SAVINO

Brightly

F C7

Hear the reb-els' hap-py voic-es as they march in-to the val-ley. Ev-'ry troop-er's heart re-joic-es 'round their tat-tered flag they
U - na co - sa me da ri - sa: Pan - cho Vil - la sin ca - mi - sa Ya se van los car - ran - cis - tas Por - que vie - nen los vil -

F C7

ral - ly. Can't you hear the bul-lets ring - ing? See the mus-kets in their hand. Can't you hear the song they're sing - ing
lis - tas. Pa - ra su - ra - pes, Sal - til - lo, Chi - hua - hua pa - ra sol - da - dos; Pa - ra mu - je - res, Ja - lis - co:

Chorus:

F F C7

as they brave-ly make their stand? _____ La Cu-ca - ra - cha _ La Cu-ca - ra - cha _ when the stars are up a - bove. _ La Cu-ca -
Pa - ra a - mar, to - di - tos la - dos? _ La Cu-ca - ra - cha, _ La Cu-ca - ra - cha, _ Ya no pue - de ca - mi - nar, _ Por - que no

F

ra - cha _ La Cu-ca - ra - cha, _ it can be a song of love. _ La Cu-ca - ra - cha _ La Cu-ca - ra - cha _
tie - ne, _ por - que no tie - ne _ Ma - ri - hua - na que fu - mar _ La - Cu - ca - ra - cha _ La - Cu - ca - ra - cha _

C7 F C7 F

Se - ño - ri - tas can't re - sist. _ La Cu-ca - ra - cha _ La Cu-ca - ra - cha, _ they'll be ery-ing to be kissed. La - Cu - ca - kissed.
Ya no pue - de ca - mi - nar _ Por - que le fal - ta _ por - que le fal - ta _ Ma - ri - hua - na que fu - mar. La Cu - ca - mar.

LA PALOMA

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S. YRADIER

Moderate tango

C G7

1. C 2. C G7

1. C 2. C N.C. 3 C 3 G7 Dm 3

G7 Dm G7 C N.C. 3 C 3 G7

Dm 3 G7 Dm G7 C G7 C

LA CUMPARSITA

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TRADITIONAL

Moderate tango

Musical score for "LA CUMPARSITA" in 2/4 time, moderate tango. The score consists of eight staves of music. The key signature has two flats (B-flat and E-flat). The first staff begins with a D7 chord. The second staff has Cm, Gm, and D7 chords. The third staff has a first ending (1.) with Gm, D7, Gm; a second ending (2.) marked "To Next Strain" with Gm, D7, Gm; and a third ending (3.) marked "Fine" with Gm, D7, Gm. The fourth staff has D7, Gm, and G7 chords. The fifth staff has Cm, Am7(♭5), D7, Gm, D7, Gm, D7, Gm, and D7 chords. The sixth staff has Cm, Gm, D7, Gm, Cm, and Gm chords. The seventh staff has D7, Gm, D7, and Gm chords. The eighth staff ends with a "D.C. al Fine" instruction and Gm, D7, Gm chords.

LARGO FROM "THE NEW WORLD SYMPHONY"

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ANTONIN DVOŘÁK

Slowly

Musical score for "LARGO FROM 'THE NEW WORLD SYMPHONY'" in 3/4 time, slowly. The score consists of two staves of music. The key signature has one flat (F). The first staff has C, G7, C, C+, Dm, G7, C, F, C, F, C, F chords. The second staff has C, F, C, F, C, G7, C, G, Am, C, F, G9, C chords.

LA DONNA È MOBILE

(Woman Is Fickle)

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By GIUSEPPE VERDI

Allegretto E_b A_b *legato* E_b E_b7 A_b

Wo - man is fick - le false al - to - geth - er; moves like a feath - er borne on the breez - es.
La don - na è mo - bi - le qual piu - ma al ven - to, mu - ta d'ac - cen - to e di pen - sie - ro.

E_b A_b E_b E_b7 A_b

Wo - man with witch - ing smile, will e'er de - ceive you; oft - en will grieve you, yet as she pleas - es.
Sem - pre un a - ma - bi - le leg - gia - dro vi - so, in pian - to, g in ri - so è men - zo - gne - ro.
leggiero

$Bb7/D$ E_b $C7/E$ Fm E_b7/G A_b D_b6 A_b E_b E_b7

Her heart's un - feel - ing false al - to - geth - er, moves like a feath - er borne on the
La don - na è mo - bil qual piu - ma al ven - to, mu - ta d'ac - cen - to e di pen -

A_b E_b A_b D_b6 A_b/E_b E_b7 A_b E_b7 A_b

breeze, *con forza* borne on the breeze. Ah,
sier, e di pen - sier, e,

E_b7 A_b Bbm/E_b E_b7 A_b E_b7

borne on the breeze.
e di pen - sier.

A_b E_b7 A_b E_b

Wretch - ed the day is.
È sem - pre mi - se - ro

A_b E_b E_b7 A_b E_b

when she looks kind - ly, trusts to her blind - ly, his life thus wast - ing. Yet he must sure - ly be.
chi a lei s'af - fi - da, chi le con - fi - da, mal - cau - to il co - re! Pur mai non sen - te - si

A_b E_b E_b7 A_b $Bb7/D$ E_b

dull be - yond meas - ure; who of love's hap - pi - ness, ne'er has been tast - ing. Wo - man's un - feel - ing
fe - li - ce ap - pie - no chi su quel se - no non li - ba - a mo - re! La don - na è mo - bi - le!

$C7/E$ Fm E_b7/G A_b D_b6 A_b/E_b E_b7 A_b E_b A_b D_b6 A_b E_b E_b7

false al - to - geth - er; moves like a feath - er borne on the breeze, borne on the
qual piu - ma al ven - to, mu - ta d'ac - cen - to e di pen - sier, e di pen -

A_b E_b7 A_b E_b7 A_b Bbm E_b7 A_b

con forza
borne on the breeze.
sier, e di pen - sier!

LA MALAGUENA

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Spanish Words by PEDRO GALINDO and
ELPIDIO RAMIREZ
Music by ELPIDIO RAMIREZ

Moderately fast

Que bo - ni - tos o - jos tie - nes de - ba - jo de e - sas dos ce - jas, de ba - jos de e - sas dos
po - bre me des - pre - cias, yo te con - ce - do ra - zón, yo te con - ce - do rá -

ce - jas, qué bo - ni - tos o - jos tie - nes! E - llos me quie - ren mi - rar, pe -
zón si por po - bre me des - pre - cias. Yo no te o - frez - co ri - que - zas te o -

ro si tú no los de - jas, pe - ro si tú no los de - jas ni si quie - ra pàr - pa -
frez - co mi co - ra - zón, te o - frez - co mi co - ra - zón a cam - bio de mi po -

dear.
bre - za. Ma - la -

gue - ña sa - le - ro - sa, be - sar tus la - bios qui - sie - ra, be

sar tus la - bios qui - sie - ra, ma - la - gue - ña sa - le - ro - sa y de -

cir - te, ni - ña her - mo - sa, e - res lin - da y he - chi - ce - ra, e - res lin - da y he - chi - ce - ra, co -

mo el can - dor de u - na ro - sa. Y de - cir - te, ni - ña her - mo - sa, e - res lin - da y he - chi - ce - ra, e -

res lin - da y he - chi - ce - ra co - mo el can - dor de u - na ro - sa.

D.S. rit.

Si por ce - ra co mo el can - dor de u - na ro - sa.

THE LADY IN MY LIFE

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Words and Music by
 ROD TEMPERTON

Slowly

Amaj9 Dm9 Em7 Amaj9 Dm9 Em7 Am7 D6/A

Am7 D6/A Am7 D6/A Am7 Em7 Dm7 G/D Em7 Dm7 Em7

There'll be no dark-ness to - night, — la - dy, our love — will shine, — (*light-ing the light.*)

Am7 D6/A Am7 Em7 Dm7 G/D Em7 Dm7 C G

Just put your trust in my heart — and meet me in par - a - dise, — (*now is the time.*) You're ev-'ry won-der in this

Fmaj7 G D/E Amaj9 Dm7

world to me, — a trea-sure time won't steal a - way. So, lis-ten to my heart. Lay your
 And I will keep you warm through the

F/G Cmaj7 Fmaj7 Bm7 D/E Amaj7 Dm7

bod - y close to mine. — Let me fill you with my dreams. — I can make you feel — so right. —
 shad - ows of the night. — Let me touch you with my love. — I can make you feel — so right. —

Amaj9 Dm7 F/G Cmaj7 Fmaj9 Bm7

And ba - by, through the years, gon-na love you more each day. — So, I prom - ise you to - night — that you will
 And ba - by through the years, e - ven when we're old and gray. — I will love you more each day. — 'cause you will

D/E Amaj9 Dm9 *To Coda* ⊕ Em7 Dm9 Em7

al - ways be the la - dy in my — life. — Lay back in my ten - der-ness.
 al - ways be the la - dy in my — life. —

Dm9 Em7 Am7 G6/9 Em7

Let's make this a night we won't — for - get. — Girl, I need — your sweet ca - ress. —

Dm9 Em7 Dm9 Em7 D E E

Reach out to a fan - ta - sy. — two hearts in the beat of ec - sta - sy. — come to me. —

⊕ *Coda* Em7 Amaj9 Dm9 Em7 Amaj9 Em7 Amaj9 Dm9 Em7 *Repeat ad lib. and fade*

THE LADY IN RED

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Words and Music by
 CHRIS DeBURGH

Moderately slow

Verse:

1. I've nev-er seen you look-ing so love - ly as you did - to-night; _
 I've nev-er seen you shine so bright. Mm mm mm. _ I've nev-er seen so man-y men ask _ you if you want-ed to dance -
 They're look-ing for a lit-tle ro - mance, giv-en half a chance. I have nev-er seen that dress you're wear-ing, or the
 high-lights in your hair that catch your eyes; I have been blind. The la - dy in red _ is danc-ing with me -
 cheek to cheek. _ There's no-bod-y here, _ it's just you and me. _ It's where I wan-na be. But I hard-ly know _
 this beau-ty by my side. _ I'll nev-er for - get _ the way you look to - night. night.

Verse 2:

I've never seen you looking so gorgeous as you did tonight;
 I've never seen you shine so bright. You were amazing.
 I've never seen so many people want to be there by your side,
 And when you turned to me and smiled
 It took my breath away. I have never had such a feeling,
 Such a feeling of complete and utter love as I do tonight.
 (To Chorus:)

LET ME CALL YOU SWEETHEART (I'm in Love with You)

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Words by BETH SLATER WHITSON
 Music by LEO FRIEDMAN

Slowly (with sentiment)

Chorus:

Let me call you sweet-heart. I'm in love with you. _ Let me hear you whis-per
 that you love me, too. _ Keep the love - light glow - ing In your eyes so
 true. _ Let me call you sweet-heart, I'm in love with you. you. _

LAST DATE

(Instrumental)

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By FLOYD CRAMER

Slow country swing (♩ = ♩♩)

Chords: F/C, C, F/C, C, C, F, C, F, C, F, C, C, G7, C, F, C, G7, C, G7, C, F, G7, C, C7, F, G7, C, C7, F, G7, C, C7, F, G7, C, Am, F, F/C, Dm7, G7, C, G7, C, F, C, G, C.

Annotations: D.S. § at Coda, ⊕ Coda, 1., 2., 3.

From the United Artists Motion Picture "LAST TANGO IN PARIS"

LAST TANGO IN PARIS

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Lyric by DORY PREVIN
Music by GATO BARBIERI

Moderately

Chords: Am7, Am6, Am7, Am6, Dm7, Dm6, Dm7, Dm6, Am7, Am6, Am7, Am6, Dm7, Dm6, Dm7, Dm6, Gm7, Gm6, Gm7, Gm6, Cm7, Cm6, Cm7, Cm6, Gm7, Gm6, Dm7, Dm6, Dm7, Dm6, Cm7, Cm6, Bm7/D, E7(♯9), Am7, Am6, Am7, Am6, Dm7, Dm6, Dm7, Dm6, Am7, Am6, Am7, Am6, Dm7, Dm6, Dm7, Dm6, Gm7, Gm6, Cm7, Cm6, Cm7, Cm6, Gm7, Dm, E7, Gm7, Cm7, Cm6, Gm7.

Lyrics: We don't ex - ist, we are noth - ing but shad - ow and mist. In the mir - ror we look as we pass no re - flec - tion's re - vealed in the glass. Don't you know that the blood in your vein is as life - less as yes - ter - day's rain? It's a game where we come to con - ceal the con - fu - sion we feel. But as long as we're name - less, our bod - ies are blame - less. You cried when we kissed, it was noth - ing but shad - ow and mist. Two il - lu - sions who touch in a trance, mak - ing love not by choice but by chance, to a theme that we tore from the past, to a tan - go we swore was the last, we are shad - ows who dance. dance. We are shad - ows who dance.

Annotations: Moderately, 1., 2., Repeat ad lib. and fade, 3.

LATELY

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Words and Music by
STEVIE WONDER

Slowly

Verse:

Db Bbm7 Ebm7

Late - ly I ___ have had ___ the strang - est feel - ing with no viv - id rea - son here ___ to find. ___
Late - ly I've ___ been star - ing in ___ the mir - ror, ver - y slow - ly pick - ing me ___ a - part ___

Ab7 Ebm Bb7(b13) Ebm7 Gb/Ab Ab7 Db

— Yet, the thought ___ of los - ing you's ___ been hang - ing ___ 'round ___ my mind.
— trying to tell ___ my-self ___ I have ___ no rea - son ___ with your heart.

Ebm9 Ab Db Bbm7 Ebm7

Far more fre - quent-ly ___ you're wear - ing per-fume with, you say, ___ no spe - cial place to go. ___
Just the oth - er night ___ while you ___ were sleep-ing, I vague-ly heard ___ you whis-per some-one's name. ___

Ab7 Bb7(b13) Ebm Bb7(b13) Ebm7 Gb/Ab Ab7

— But when I ask will you ___ be com - ing back ___ soon, you don't ___
— But when I ask you of ___ the thoughts ___ you're keep - ing, you just ___

Db Ebm7 Abm7 Db13 Gbmaj7 Gbm7 To Coda ⊕ Cb13

— know, nev - er know. } Well, I'm a man of man-y wish - es, hope my pre - mo-ni-tion miss - es.
— say noth-ing's changed. }

Fm7 Bb9sus Bb9 Ebm7 Fm7 Gbm7 Ebm7/Ab Db

but what I real-ly feel, ___ my eyes won't let me hide, ___ 'cause they al - ways start to cry: ___

Bb7sus Bb7 Ebm9 Fm7 Gbm7 Gb/Ab Ab7 Db Bbm7 G7(9/13) Gbmaj9 D7(9/13) Ebm7 Gb/Ab Ab7 D.C. al Coda

'cause this time could ___ mean good - bye.

⊕ Coda Bbm7 Db/Eb Eb7 Abm7 Bbm7 Bm7 Db7 Gb Eb7sus Eb7

but what I real-ly feel my eyes won't let me hide, ___ 'cause they al - ways start to ___ cry: ___ 'cause this

Abm7 Bbm7 Bm7 Cb/Db Gb Ebm7 Gb/Db Cbmaj7 Gb/Bb Abm7 Abm7/Db Bbm7 Ebmaj13

time could mean good - bye.

From the 20th Century-Fox Motion Picture "LAURA"

LAURA

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All Rights Controlled and Administered by EMI ROBBINS CATALOG INC.
All Rights ReservedLyric by JOHNNY MERCER
Music by DAVID RAKSIN

Slowly

Am7 D7(♭9) Gmaj7 G6 Gm7 C7(♭9) Fmaj7 F6

Lau - ra _____ is the face in the mist - y light, _____ foot - steps _____ that you hear down the hall, _____
Lau - ra _____ on the train that is pass - ing through; _____ those eyes _____ how fa - mil - iar they seem. _____

1. Fm7 B♭7(♭9) E♭maj7 E♭6 Am7(♯5) D7(♯9) D7 Bm7 E9 E7(♭9)

The laugh _____ that floats on a sum - mer night, _____ that you can nev - er quite _____ re - call. _____ And you see

2. Fm7 Fdim Cmaj9 D7 D7(♭9) D7(♯9) G9 C6/9

She gave _____ your ver - y first kiss to you. _____ That was Lau - ra, _____ but she's on - ly a dream. _____

LAZY RIVER

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All Rights ReservedBy HOAGY CARMICHAEL
and SIDNEY ARODIN

Slowly (♩ = ♩)

D7 D♭7/A♭ C7/G F♯dim G7 A♭9 G9

Up a la - zy riv - er by the old mill - run, that la - zy, la - zy riv - er in the noon - day sun.

C7 D♭7 C7 F C7 F F7/C E7/B E♭7/B♭

Lin - ger in the shade of a kind old tree: throw a - way your trou - bles, dream a dream with me. —

D7 D♭7/A♭ C7/G F♯dim G7

Up a la - zy riv - er where the rob - in's song a - wakes a bright new morn - ing. we can

A♭9 G9 B♭ Bdim F/C E7 E♭6 D7 G9 C7

loaf a - long. Blue skies up a - bove, ev - 'ry - one's in love. Up a la - zy riv - er. how

F E7 D7 G9 C7 1. F 2. F

hap - py you can be, up a la - zy riv - er with me. _____ me.

LAZY BONES

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JOHNNY MERCER and
HOAGY CARMICHAEL

Slow blues

C F C F C F G+ C C7 Abdim7 Gdim7 D7/F# Gm/D

La - zy-bones, sleep-in' in the sun, how you 'spec' to get your day's work done? Nev - er get your day's work

Dm D7(b5) G7 F C G7 C F C F C F G+

done, sleep-in' in the noon - day sun. La - zy-bones, sleep-in' in the shade, How you 'spec' to get your

C C7 Abdim7 Gdim7 D7/F# Gm/D Dm D7(b5) G7 F C F C

corn meal made? Nev - er get your corn meal made sleep - in' in the eve - nin' shade. When

F F6 Fmaj7 F6 C G7 C F7 Eb7

'tat - ers need spray-in', I bet you keep pray-in' the bugs fall off of the vine, and when you go fish - in' I

D7 G7 D7 Dm7 G7 C F C F C F G+

bet you keep wish-in' the fish won't grab at your line. La - zy-bones, loaf - in' thru the day. How you 'spec' to make a

C C7 Abdim7 Gdim7 D7/F# Gm/D Dm 3 D7(b5) G7 F C

dime that way? Nev - er make a dime that way, (well look-y here...) He nev - er heard a word I say!

LET A SMILE BE YOUR UMBRELLA

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All Rights ReservedWords by IRVING KAHAL and FRANCIS WHEELER
Music by SAMMY FAIN

Moderately

F Bb/F F Bb/F F C+ F C7 Cdim7 C7

Just let a smile be your um - brel - la on a rain - y, rain - y day. And if your

F6 F C+ F D7

sweet - ie cries just tell her that a smile will al - ways pay. When - ev - er skies are

D7(b9) G7 C7 F

gray don't wor - ry or fret. A smile will bring the sun - shine and you'll nev - er get wet. So, let a smile be

Bb F F C7/E F7/Eb D7 G7 C7 1. F Abdim7 C7/G N.C. 2. F Bb F

your um - brel - la on a rain - y, rain - y, day. Just let a day!

LEAD ME ON

Words and Music by
DAVID LASLEY and
ALLEE WILLIS

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Moderate ballad

Verse:

C Am7 Em7 Dm7

1. I have of - ten heard you say _ you love me as _ a friend. _ But I love you more _ than an - y - one, _ you
know I told _ you from the start _ ex - act - ly how _ I feel. _ Time goes on, _ seems noth - ing's changed _ and

F/G C Am7 Em7 3

know I can't _ pre - tend _ no long - er. I would give _ you an - y - thing, _ I'd throw my world a - way. _ But you don't
I'm in love _ for real. _ We have nev - er played the games _ that real lov - ers do, _ so may - be

Dm7 F/G Am7 Em7

want to hear _ that an - y - more _ than you want to hear _ me say: - } Come on _ and lead _ me on, _ come on and
we are bet - ter off, though, ba - by, I'd still like this _ from you: - } (you.)

Am7 Em7 Dm7 F/G

tease me all _ night long. Lov - ing you, _ I know _ it's right, _ I'll al - ways need you, I'll nev - er leave you. Come on and

Am7 Em7 Am7 Em7 Dm7 3

lead _ me on, _ tease me all _ night long. I'd rath - er be a fool _ with a bro - ken heart _ than

F/G C Em7 F F/G D.C. 2 F/G Repeat ad lib. and fade

some - one who nev - er had a part of you. 2. You some - one who nev - er had a part of

From the Musical Production "GODSPELL"

LEARN YOUR LESSONS WELL

Words and Music by
STEPHEN SCHWARTZ

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Bright tempo (♩ = 120)

C G C7 F A^b7 G7 C G11

I can see a swath of sin - ners set - tin' yon - der, and they're act - in' like a pack of fools. _
Ev - 'ry bright de - scrip - tion of the prom - ised land _ meant you could reach it if you keep a - lert. _

C G C7 Am7 D7 G7

Gaz - in' in - to space, they let their minds all wan - der, 'stead of stud - y - in' the good Lord's rules. _ You
Learn - in' ev - 'ry line in ev - 'ry last com - mand - ment may not help you, but it could - n't hurt. _

Em7 A7 Dm7 B^b7

bet - ter pay at - ten - tion, your com - pre - hen - sion there's gon - na be a quiz at your as - cen - sion,
First you got - ta read 'em then you got - ta heed 'em you nev - er know _ when you're gon - na need _ 'em,

C G C7 F A^b7 C G7 C G+ G7 C

not to men - tion an - y threat of hell, _ but if you're smart _ you'll learn your les - sons well. _ les - sons well. _
just as old E - li - jah said to Jez - e - bel, _ you bet - ter start _ to learn your

LET ME BE THE ONE

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Lyrics by PAUL WILLIAMS
Music by ROGER NICHOLS

Slowly

Fmaj7 **G7/F** **Em7** **Dm7** **Em7** **A2** **Fmaj7**
 1. Some sleep-less night, if you should find your - self a - lone, } let me be the one - you run to,
 2. To set things right when this old world's turned up - side down, }

Em7 **A7sus** **A7(b9)** **Dm7** **G7sus** **Cmaj7** **Cmaj7**
 let me be the one - you come to when you need some-one to turn to; _____ let me be the one. one.

Emaj7 **C#m6/E** **D#m7** **Bmaj7/D#** **Dmaj7** **Bm6/D** **C#m7** **Amaj7/C#**
 For love and un - der - stand - ing, to find a qui - et place:

Cmaj7 **D7/C** **Bm7** **Gmaj7/B** **Bbmaj7** **Am7** **Gm7** **C7sus** **Fmaj7** **G/F**
 for si - lent un - der - stand - ing, a lov - ing touch. _____ Come to me when things go

Em7 **Am7** **Dm7** **Em7** **A2** **Fmaj7**
 wrong and there's no love to light the way. Let me be the one - you run to,

Em7 **A7sus** **A7(b9)** **Dm7** **G7sus** **Cmaj7**
 let me be the one - you come to when you need some-one to turn to; _____ let me be the one.

Repeat ad lib. and fade

LIEBESTRAUM

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FRANZ LISZT

Moderately

G **B** **B7(b5)** **E7** **A7** **Am**

D7 **G** **Gdim** **G** **A7** **Am** **D7** **G**

LET ME LOVE YOU ONCE BEFORE YOU GO

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Words and Music by
MOLLY ANN LEIKIN and
STEPHEN H. DORFF

Slow country feel

Verse 1:

Dm7 G7 C Dm7 G7 C

1. It's like look-ing in the win-dow of a fine___ bou-tique know-ing there is noth-ing I could ev-er buy. Still I

E7(sus)/B E7 Am D7(sus) D7 Dm7 G7 *a tempo*

want to love_ so much_ that I could die, _____ but I just can't lead a dou-ble life_ be-ing one man's love, one man's wife. ___ 2. But you can

§ Verses 2 & 3:

Dm7 G7 C Dm7 G7 C

{ start a fire___ rag-in' just by touch-ing me,___ e-ven though I know we're not_ sup-posed to touch._ Oh, I
{ lock the door and o-pen all my love to you,___ all the love I've longed to give_ you since we met. ___ It's the

E7(sus)/B E7 Am D7(sus) D7 Dm7 G7

nev-er want-ed an-y-one_ so much,___ how I wish that I ___ had found_ you first, don't you see my heart's a-bout_ to burst? ___ }
on-ly chance_ I'm ev-er goin'_ to get ___ and I just can't let ___ you dis-ap-pear, oh, my dar-ling, please come o-ver here. ___ }

Chorus:

F G7 Em7 Am F G7 Cmaj7 C13

Let me love you once be-fore you go. Your eyes keep say-ing "yes"___ to me so don't keep say-ing "no." ___

F G7 Em7 Am Dm7 C/E F F/G C *D.S. §* C

Let me love you once and then you'll_ see no one's ev-er gon-na love_ you more than me. 3. Let me me

LET THE GOOD TIMES ROLL

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Words and Music by
LEONARD LEE

Moderate swing rock (♩ = ♩♩)

F

Come on, ba-by let the good times roll. ___ Come on, ba-by let me thrill your soul. ___ }
Come on, ba-by, gon-na have a ball; ___ put our trou-bles up a-gainst the wall. ___ }

B♭ F G7 C7 F

Come on, ___ ba-by, let the good times roll, ___ roll on and on. ___ } Come on, ba-by, let me
} Come on, ba-by, let us

B♭ F

hold you tight. ___ Tell me ev-'ry-thing is right to-night. ___ }
paint the town. ___ Don't let noth-ing ev-er bring us down. ___ }

Come on, ___ ba-by, let the good times roll, ___

1. 2.

C7 F₃ F₃ B \flat F C7 F

roll on and on. on. Feel so good in my arms.

B \flat F G7 C7 F

Su-gar ba-by, you're my good luck charm. Come on, ba-by, let the good times roll. Come on, ba-by, let me

B \flat F C7 F₃

thrill your soul. Come on, ba-by, let the good times roll. roll on and on.

LET THE SUNSHINE IN

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Words by JAMES RADO and GEROME RAGNI
Music by GALT MacDERMOT

Moderately

Cm B \flat

We starve, look at one an-oth-er short of breath, walk-ing proud-ly in our win-ter coats, wear-

Cm E \flat Cm G7

ing smells from lab-'ra-tor-ies, fac-ing a dy-ing na-tion of mov-ing pa-per fan-ta-sy,

Cm A \flat E \flat Cm

lis-t'ning for the new told lies with su-preme vi-sions of lone-ly tunes. Some-where, in-side some-thing, there is a

B \flat Cm E \flat

rush of great-ness. Who knows what stands in front of our lives; I fash-ion my fu-ture on films in space.

Cm G7 Cm A \flat E \flat Cm

Si-lence tells me se-cret-ly ev-'ry-thing, ev-'ry-thing. Sing-ing my space songs on a spi-der-

B \flat Cm

web si-tar, "Life is a-round you and in you." An-swer for Tim-oth-y Lear-y, dear-y.

Cm G7 Cm A \flat E \flat

Let the sun shine, let the sun-shine in, the sun shine in.

Repeat ad lib. and fade

LET'S DO IT (Let's Fall in Love)

Words and Music by
COLE PORTER

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Gracefully (♩ = ♩♩♩)

B^b6 B^b F7 B^b E^b6 E^bm B^b6 B^b

Birds do it, bees say, do it, e - ven ed - u - cat - ed fleas do it, } let's do it,
Spon - ges, they - say, do it, oy - sters, down in Oy - ster Bay, do it, }

F7 B^b E^bm B^b F+ B^b6 B^b F7

let's fall in love. { In Spain, the best up - per sets do it,
Cold Cape Cod clams, 'gainst their wish, do it,

B^b E^b6 E^bm B^b6 B^b F7 B^b E^b6

Lith - u - an - i - ans and Letts do it, } Let's do it, let's fall in love.
E - ven la - zy Jel - ly - fish do it, }

B^b G^m Cm7 B^b B^b7

{ The Dutch in old Am - ster - dam do it, not to men - tion the Finns.
E - lec - tric eels, I might - add, do it, though it shocks 'em I know.

E^b A^b7 D^b B^bm7 F7 F+

folks in Si - am do it, think of Si - am - ese twins. Some Ar - gen -
why ask if shad do it, wait - er, bring me shad - roe. In shal - low

B^b6 B^b F7 B^b B^b6 E^b7

times, with - out means, do it, peo - ple say, in Bos - ton, e - ven beans do it,
shoals, Eng - lish soles do it, Gold - fish, in the pri - va - cy of bowls, do it, }

B^b/F G^m/F Cm7 F7 B^b E^bm B^b F+ B^b

lets do it, let's fall in love. 1. Ro - man - tic. 2.

LITTLE PONY

By NEAL HEFTI

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Moderate swing

F Dm7 G7 C7(♯5) F D7(-9)Gm7 C9 F Dm7 G7 Gm7/C

1. 2.

F B^bmaj7 Am7 Gm7 Am7 Gm7 F9 B^b

G7 C7 D.S. al Coda Coda

F

LA BAMBA

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Adaptation and Arrangement by
 RITCHIE VALENS

Moderate "Latin Rock" beat

Pa - ra bai - lar — la Bam - ba. Pa - ra bai - lar — la Bam - ba se ne - ce - si -
 - ta un po - ca de gra - cia. U - na po - ca de gra - cia pa ra mi pa ra ti — y a - rri - ba a - rri -
 - ba; a - rri - ba a - rri - ba por ti se - re — por ti se - re se - re. You no soy ma - ri -
 ne - ro. Yo no soy ma - ri - ne - ro, soy ca - pi - tan; — yo no soy ma - ri - ne - ro, soy ca - pi - tan. —
 Bam - ba, — bam - ba, bam - ba — bam - ba, bam - ba, — bam -
 - ba, bam - ba — bam... Pa - ra bai - lar — la Bam -
 Bam - ba, — bam - ba!

LIMBO ROCK

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Music by
 WILLIAM E. "BILLY" STRANGÉ
 Lyric by
 JON SHELDON

Bright Latin rock

1. Ev - 'ry lim - bo boy — and girl all a - round the lim - bo world, gon - na do the lim - bo rock
 (2.) spread your lim - bo feet, then you move to lim - bo beat. Lim - bo an - kle, lim - bo knee;
 (3.) self a lim - bo girl, give that chick a lim - bo whirl. There's a lim - bo moon — a - bove,
 all a - round the lim - bo clock. } Jack be lim - bo, Jack — be quick, Jack go un - der lim - bo stick.
 bend back, like the lim - bo tree. }
 you will fall in lim - bo love. }
 All a - round the lim - bo clock, hey, let's do the lim - bo rock. (Spoken:) "Limbo lower now. limbo lower now."
 How low can you go?"
 2. First you (Spoken:) "Don't move that limbo bar. You'll be a limbo star. How low can you go?"
 3. Get your

LET'S HEAR IT FOR THE BOY

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Music by TOM SNOW
Words by DEAN PITCHFORD

Moderately bright

C F G C | 1. F G | 2. F G

1. My

Verse:

C Am7 F G C Am7 F(2) G C Am7

F G C Am7 F(2) Dm/G C Am7 F G

C Am7 F(2) G Bbmaj9 C(2) G D G/B

C(2) G/A D G/B C(2) G/A D G/B C(2) G/A

D G/B C G/A Em7 F#m7 G C G/B

To Coda ⊕

A7sus D F F/C C G6/A G F G C F G D F

C F G C | 1.2. F G | 3. D.S.S. al Coda

Instrumental solo ad lib.

⊕ Coda A7sus

D G/B C G/A D G/B C G/A

Repeat ad lib. and fade

LET'S STAY TOGETHER

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Words and Music by
WILLIE MITCHELL, AL GREEN
and AL JACKSON

Moderate rock
Gm9 Am7 Gm7 Am7 Gm9 Am7 Gm7 C7

Verse:

1. I'm, I'm so _____ in
(2.) since, since we've been to -
3. Why, why peo - ple

Dm9

Bb

Bbm

love with you. _____
geth - er, _____
break up, _____
What-ev - er you want to do _____
lov-ing you for - ev - er, _____
turn a-round and make up; _____
is al - right with me, _____ 'cause
is what I _____ need. _____
I just can't _____ see. _____

Am7

Gm7

Fmaj7

Em7

Dm9

Am7 Gm7

Fmaj7

Am7

you _____ make me feel so _____ brand new. _____
Let me be the one you come run - ning to. _____
You'd _____ nev - er do that to _____ me. _____
And I _____ want to _____ spend my life with
And I'll _____ nev - er _____ be un -
Be - ing a - round _____ you is all I

Dm9

Chorus:

Gm9

Am7

you. _____
true. _____
see. _____
2. Let me say Oh, _____ ba - by, let's _____ let's stay to - geth - er, _____ lov-ing you _____

Gm9

Bbmaj7

Am7

Dm

C

Gm7

Abmaj7

wheth - er, _____ wheth - er _____ times are good or bad, _____ hap - py or sad: _____

Gm7

Abmaj7

Bbmaj7

Am7

Dm

C

Gm7

C

wheth - er times are good or bad, _____ hap - py or sad, _____ - py or sad, _____

LI'L LIZA JANE

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TRADITIONAL FOLK SONG

Brightly

Eb

Bb7

Eb

Bb7

Eb

Bb7

Eb

Ab6

Eb

Bb+

1. I'se got a gal an' you got none, Li'l Liz - a Jane. I'se got a gal an' you got none, Li'l Liz - a Jane. }
2. Come my love and live with me, Li'l Liz - a Jane. I will take good care of thee, Li'l Liz - a Jane. }

Eb

Ab

Eb

Bb+

Eb

Ab

Eb

Bb7

Eb

Eb

Oh, _____ Liz - a, Li'l Liz - a Jane. Oh, _____ Liz - a, Li'l Liz - a Jane. Jane.

LIES

(Are Breakin' My Heart)

Words and Music by
BUDDY RANDELL and
BEAU CHARLES

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Moderately bright

C

Lies, lies, you're tell - in' me that you'll be true. — Lies, lies, that's

G7 **C**

all I ev - er get from you. — Tears, tears, I shed a mil - lion tears for you. —
Lies, lies, I can't be - lieve a word you say. —

G7 **Am** **D** **Am**

Tears, tears, and now you're lov - in' some-one new. — Some day I'm gon-na be hap - py. I don't know when just
Lies, lies, are gon - na make you sad some day. — Some day you're gon-na be lone - ly. You won't find me a -

D **C** **F** **To Coda** **Am** **D**

now. But lies, lies, — are break-in' my heart. — You think that you're — such a smart girl and
round. But lies, lies, — are

Am **D** **Am** **D** **Am** **Am7 Dm** **E** *D.S. § al Coda*

I'll be - lieve — what you say. — But who do you think you are, girl, to lead me on this way? — Hey!

Coda **Am** *Repeat and fade*

break - in' my heart, — are break - in' my heart, — are

LINGER AWHILE

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Words by HARRY OWENS
Music by VINCENT ROSE

Moderately

C7 **F** **C7** **F** **Db7** **C7** **Cdim7** **C7**

The stars shine — a - bove you, — yet lin - ger — a - while. — They whis - per — "I

Fmaj7 **F** **Fdim7** **F** **C7** **Dm** **A7** **D7**

love you." — so lin - ger — a - while, — and when you — have gone a - way, — each hour —

G7 **Gm7** **C7** **F** **C7** **F** **Db7** **C7** **F** **Bb** **Bbm** **F**

— will seem a day. — I've some - thing — to tell you, — so lin - ger — a - while. —

LIGHT MY FIRE

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Words and Music by
THE DOORS

Moderate rock

G D F B \flat E \flat A \flat A (Fine)

1. You

Verses 1 & 2:

Am7 F \sharp m7 Am7 F \sharp m7 Am7 F \sharp m7

know that it would be un - true; _____ you know that I would be a liar; _____ if I was to say _ to you; _____
time to hes - i - tate is through. _____ no time to wal-low in the mire. _____ Try now we can on - ly lose, _____ and our

Chorus:

Am7 F \sharp m7 G A D G A D B G D

girl, we could-n't get much higher. _____ }
love be-come a fune-ral pyre. _____ } Come on, ba-by, light my fire. _____ come on, ba-by, light my fire. _____ try to set the night on

Verses 3:

E Am7 F \sharp m7 Am7 F \sharp m7

1. fire. 2. The 3. The time to hes - i - tate is through. _____ no time to wal-low in the mire. _____

Chorus:

Am7 F \sharp m7 Am7 F \sharp m7 G A D

Try now we can on - ly lose. _____ and our love be-come a fune-ral pyre. _____ Come on, ba - by, light my fire. _____

G A D F C D Play 3 times F C D D.C. al Fine

come on, ba - by, light my fire, _____ try to set the night on fire. _____ try to set the night on fire. _____

LINUS AND LUCY

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By VINCE GUARALDI

Brightly

A \flat

(Bass riff) (continue riff)

C \flat A \flat D \flat E \flat D \flat E \flat A \flat

LIL' RED RIDING HOOD

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Words and Music by
RONALD BLACKWELL

Moderately

Verse:
Em G A

*Spoken: Who's that I see walkin' in these woods?
Why, it's Lil' Red Riding Hood!* 1. Hey there, Lil' Red Rid-ing Hood, you sure are look-ing good.

C B7 Em B7 Em G A

You're ev-'ry-thing a big bad wolf could want. *Spoken: (Listen to me)* Lil' Red Rid-ing Hood, I don't think lit-tle big girls should

Chorus:
C B7 Em B7 G Em

go walk-ing in these spook-y old woods a - lone. *Ooh! (Wolf call)* What big eyes you have, the kind of eyes that drive wolves mad. So,

A7 D7 G Em

just to see that you don't get chased, I think I ought to walk with you for a ways. — What full lips you have; they're sure to lure

A7 D7 Em

some-one bad, so un - til you get to grand-ma's place, I think you ought to walk with me and be safe. — Hey there, Lil' Red

G A C B7 1. Em B7 2. Em

Rid-ing Hood, you sure are look-ing good. You're ev-'ry-thing a big bad wolf could want. *Spoken: (Listen to me.)* want. —

Verse 2:
I'm gonna keep my sheep suit on
Until I'm sure that you've been shown,
That I can be trusted walkin' with you alone.
Spoken: Ooh! Lil' Red Riding Hood,
I'd like to hold you if I could.
But you might think I'm a big bad wolf so I won't.
(To Chorus 2:)

Chorus 2:
Ooh! What a big heart I have,
The better to love you with.
Lil' Red Riding Hood, even bad wolves can be good.
Spoken: Ooh! I'll try to be satisfied,
Just to walk close by your side.
Maybe you'll see things my way,
Before we get to grandma's place.
Spoken: Hey there, Lil' Red Riding Hood.
You sure are looking good.
You're everything that a big bad wolf could want.

THE LONELY BULL

(El Solo Toro)

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SOL LAKE

G F G F G F

E^b D G C G B^b G C G

A7 D7 B^b A^b G^b A^b G^b

The musical notation for 'The Lonely Bull' consists of three staves of music. The first staff is in G major and 4/4 time, with a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The second staff continues the melody with quarter notes: E4, D4, G4, C5, G4, B4, G4, C5, G4. The third staff provides a bass line with quarter notes: A2, D3, B2, A2, G2, A2, G2. Chord symbols are placed above the notes: G, F, G, F, G, F, E^b, D, G, C, G, B^b, G, C, G, A7, D7, B^b, A^b, G^b, A^b, G^b.

From the United Artists Motion Picture "PIECES OF DREAMS"

LITTLE BOY LOST

(Pieces of Dreams)

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Lyric by MARILYN and ALAN BERGMAN
Music by MICHEL LEGRAND

Moderately

E^b Fm7 E^b/G Cm7 Fm7 Fm7/E^b B^b7/D B^b7 E^bmaj7 Fm7

Lit - tle boy lost _____ in search of lit - tle boy found: _____ you go a - won - der - ing, wan - der - ing,
Lit - tle boy false _____ in search of lit - tle boy true: _____ will you be ev - er done trav - el - ing,
Lit - tle boy lost _____ don't let your lit - tle sheep roam. _____ It's time, come blow your horn, meet the morn,

To Coda ⊕

Gm7 Cm7/G B^bm7 B^b7 Bdim7 Cm Cm/B^b Am7(♭5) D7 Gm Gm7 Gm6

stum-bl - ing, tum-bl - ing, round: round! When will you find _____ what's on the tip of your mind? _____
al - ways un - rav - el - ing, you, you? you? you? _____
look and see, can you be far from

Abmaj7 A^b6 Gm7 C7 Fm7 B^b7 Cm A^b/C

Why are you blind _____ to all you ev - er were, nev - er were, real - ly are, near - ly are? Run - ning a - way _____

Abm6/C^b E^b/B^b Am7(♭5) E^b/B^b E^b+/B^b Fm7/B^b B^bm7 E^bmaj7/B^b E^b7/B^b

_____ could lead you fur - ther a - stray. _____ And as for fish - ing in streams _____ for piec - es of dreams, _____

Fm7/B^b B^b7(♭9) E^bmaj7/B^b Cm7 Fm7 B^b7

D.C. al Coda

_____ those piec - es will nev - er fit. What is the sense of it?

⊕ Coda E^b

home? _____

LITTLE BROWN JUG

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TRADITIONAL

Moderate swing (♩ = ♩)

D^b D^b/F G^b Gdim7 A^b A^b7/G^b A^b7/F A^b7/E^b D^b6 E^bm7 A^b7

D^b D^b/F G^b Gdim7 A^b A^b7/G^b A^b7/F A^b7/E^b D^b6/9 A^b7 D^b6/9

LITTLE DEUCE COUPE

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Music by BRIAN WILSON
Words by ROGER CHRISTIAN

Moderate rock

C

Well, I'm not brag-gin', babe, so don't put me down, — but I've got the fast-est set of
lit-tle deuce coupe with a flat-head mill, — but she'll walk a Thun-der-bird like it's

F

wheels in town. — When some-thing pulls up to me, it don't e-ven try. — And if it
stand-in' still. — She's port-ed and re-lieved, and she's stroked and she's bored. — She'll do a

C **G** **Dm**

had a set of wings, man, I know I could fly. — she's my lit-tle deuce coupe
hun-dred and for-ty with the top end floored. — she's my lit-tle deuce coupe

G7 **C** **G7** **C7**

you don't know — what I got. — Just a She's got a
you don't know — what I got. —

F **C**

com-pe-ti-tion clutch, with four on the floor — yeah, she purrs like a kit-ten till the lake pipes roar, — and

F **D7** **G7**

if that ain't e-nough to make you flip your wig, — there's one more thing, I've got the pink slip, dad-dy! And

C

com-in' off the line, when the lights turn green, — she blows 'em out-ta the wa-ter like you've nev-er seen. — I get

F **C**

pushed out of shape, — and it's hard to steer, — when I get rub-ber in a all four gears. — She's my

G **Dm** **G7** **C** **C7** **C** **C9(#11)**

lit-tle deuce coupe, you don't know — what I've got! — She's got a

THE LITTLE DRUMMER BOY

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Words and Music by
KATHERINE DAVIS, HENRY ONORATI
and HARRY SIMEONE

Moderately slow march

F

Come, they told me pa - rum pum pum pum, _____ our new - born
Lit - tle Ba - by pa - rum pum pum pum, _____ I am a
(Ba - by Ge - su)

C

King to see, pa - rum pum pum pum, _____ Our fin - est gifts we bring pa - rum pum pum pum, _____
poor boy too, pa - rum pum pum pum, _____ I have no gift to bring pa - rum pum pum pum, _____

F7 B \flat F C

— to lay be - fore the King pa - rum pum pum pum rum pum pum pum, rum pum pum pum, rum pum pum pum, _____
— that's fit to give our King pa - rum pum pum pum rum pum pum pum, rum pum pum pum, rum pum pum pum, _____

F

— so to hon - or Him pa - rum pum pum pum, _____
— Shall I play for you, pa - rum pum pum pum pum, _____

1. C7 F 2. C7 F

when we come, _____ on my drum? _____

C(no3) F

Ma - ry nod - ded pa - rum pum pum pum, _____

C

The Ox and Lamb kept time pa - rum pum pum pum, _____ I played my drum for Him pa -

F B \flat F7 B \flat F

rum pum pum pum, _____ I played my best for Him pa - rum pum pum pum rum pum pum pum

C F(no3) C(no3)/G C(no3) F *a tempo (a little slower)*

rum pum pum pum, _____ Then He smiled at me pa -

C7 F F(no3)

rum pum pum pum; _____ me and my drum, _____

LITTLE SAINT NICK

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Words and Music by
BRIAN WILSON

Moderate shuffle (♩ = ♪)

D Am7 D7 Am7 D7 G G#dim Am7 D7

1. Well, way up north where the air gets cold, there's a tale a-bout Christ-mas that you've all been told, and a real fa-mous cat all dressed

up in red, and he spends the whole year work-in' out on his sled. It's the lit-tle saint Nick. It's the lit-tle Saint Nick. 2. Just a

(bkgd.) Oo, lit-tle Saint Nick. Oo, lit-tle Saint Nick.

Run, run rein - deer. Run, run rein-deer. Run, run rein - deer. Run, run rein - deer. (lead) 3. He's

(bkgd.) He don't miss no one.

⊖ Coda

lit - tle Saint Nick. Oo, lit - tle Saint Nick. Oo, Mer - ry Christ-mas, St. Nick. Christ - mas comes this time each year.

Repeat and fade

Verse 2:
Just a little bobsled, we call it Old Saint Nick,
But she'll walk the toboggan with a four-speed stick.
She's a candyapple red with a ski for a wheel.
And when Santa gives the gas, man, just watch her peel. (To Chorus:)

Verse 3:
He's haulin' through the snow at a fright'nin' speed
With a half dozen deer with a Rudy to lead.
He's got to wear goggles, 'cause the snow really flies,
And he's cruisin' every pad with a little surprise. (To Chorus:)

LITTLE THINGS MEAN A LOT

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Words and Music by
EDITH LINDEMAN and CARL STUTZ

Slowly (♩ = ♪)

To Coda ⊖

Blow me a kiss from a - cross the room. Say I look nice when I'm not. Touch my hair as you

Give me your arm as we cross the street. Call me at six on the dot; a line a day when you're

Send me the warmth of a se - cret smile to show me you have - n't for -

pass my chair, lit - tle things mean a lot. lit - tle things mean a lot. Don't have to buy me dia - monds and pearls,

far a - way,

cham - pagne, sa - bles and such. I nev - er cared much for dia - monds and pearls, but hon - est - ly, hon - ey, they just cost mon - ey.

Give me your hand when I've lost the way. Give me your shoul - der to cry on. Wheth - er the day is bright or gray

give me your heart to re - ly on got. For now and for - ev - er, that al - ways and ev - er, lit - tle things mean a lot.

LIVE FOR LOVING YOU

Words and Music by
GLORIA ESTEFAN, DIANNE WARREN
and EMILIO ESTEFAN, JR.

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Moderately fast

N.C. G C(2) G C(2)

Ooh, _____ la-la - la-la - la-la - la; _____

la-la - la-la - la-la - la; _____

Verse: G C(2) G C(2) % G

1. Ly-ing - a - wake, - I turn - to you -

C(2) G C(2) G C(2) G

as you are soft - ly sleep - ing. _____ I think - of what - I'd like - to do, while you are some-where dream - ing. _____

C(2) G C(2) G C(2) G

I, _____ I feel - so hap - py by - your - side. _____ Oh, _____ I, _____

1. C(2) G C(2) C(2) F G/F C/E F C/E B \flat /D C **Bridge:**

I won - der, won - der, won - der why. _____ I need noth - ing else - in life _____ but to hold you.

F B \flat C D **Chorus:** G C G

I, _____ oh I am in - so deep, - I don't need - no sleep, _____ I just need you here - with me. - Ba-by, I live for lov - ing you. (Ooh, _____

C G C G 1. C G N.C. D.S. %

- la-la - la-la - la-la - la:) I live for lov - ing - you. _____ All I want - to do is love you, love - you. _____

2. C G C G C G C

do is live for lov - ing - you. _____ (Ooh, _____ la-la - la-la - la-la - la:) I live for lov - ing - you. _____

G C G N.C.

All I want - to do is love you. love - you. _____ (Ooh, _____ la-la - la-la - la-la - la: _____

G C G C *Repeat ad lib. and fade*

la-la - la-la - la-la - la. _____ Ba-by, I live for lov - ing - you. _____ (Ooh, _____ la-la - la-la - la-la - la:) I

Verse 2:
I find it hard to find the words
To say what I am feeling.
I'm so in love, I'm so alive,
And I know you're the reason why,
Why I'm so happy all the time.
Oh, I, I wonder, wonder, wonder why.
(To Bridge:)

Verse 3:
It would never cross my mind,
To find another lover.
'Cause after having been with you,
There could be no other.
I, just touching you I'm satisfied.
Oh, I, I wonder, wonder, wonder why.
(To Bridge:)

From the United Artists Motion Picture "LIVE AND LET DIE"

LIVE AND LET DIE

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Words and Music by
 PAUL McCARTNEY and LINDA McCARTNEY

Slowly

G Bm C D7 D7(b9) G Bm

When you were young and your heart was an o - pen book, _ you used to say live and let

(2nd time, instrumental until _____)

C C/D Cm/D G Bm

live. (You know you did, you know you did you know you did. ____) But if this ev - er - chang - ing

C A D B^b G7 C/G

world in which we live in makes you give it a cry, _ say live and let die! _ Live and let

Gdim G7 C/G Gdim **Bright rock** Gm

die, _ live and let die, _ live and let die, _

To Coda ⊕ C9

What does it mat - ter to ya,

G7 D7 Em F

when you got a job to do _ you got - ta do it well. _ You got - ta give the oth - er fel - low hell! _____

Gm *D.C. at Coda*

⊕ Coda Gm

Ebm

LOCH LOMOND

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TRADITIONAL

Moderately Verse:

G C D7 G G7 C G /F#

1. By — yon bon-nie banks and by yon bon-nie braes where the sun shines bright on Loch Lo - mond, where then that we part - ed in yon shad - y glen, on the steep, steep side of Ben Lo - mond, where wee bird - ies sing, and the wild flow - ers spring. And in sun - shine the wa - ters are sleep - ing. But the

Em Bm/D C Am/D D7 G G7 C Bm/D D7 G

me and my true love were ev - er wont to gae, on the bon-nie, bon-nie banks of Loch Lo - mond. in pur - ple hue the high-land hills we view, and the moon com-ing out in the gloam - ing. Oh, bro - ken heart it kens nae sec - ond spring a - gain, though the wae-ful may cease frae their — greet - ing.

Chorus:

Em Bm/D B/D# Em C D7 Em C G7 C Bm

ye'll take the high road, and I'll take the low road. And I'll be in Scot - land a - fore ye. But

Em Bm/D C Am/D D7 G C Bm/D D7 G D7 D7 G

me and my true love, we'll nev - er meet a - gain on the bon-nie, bon-nie banks of Loch Lo - mond. 2. 'Twas Lo - mond. 3. The

LONELY STREET

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By KENNY SOWDER, CARL BELEW and W.S. STEVENSON

Moderately slow

Bb Bb7 Eb Bb Bb7 Eb Bb F7

I'm look-ing for that lone-ly street; I've got a sad, sad tale to tell. I need a place to go and weep. Where's this place called

Eb Bb Bb7 Eb Bb Bb7 Eb

Lone - ly Street? A place where there's just lone-li-ness, where dim lights bring for - get-ful-ness, where bro-ken dreams

Bb F7 Eb Bb Bb7 Eb Bb

and mem-ries meet; where's this place called Lone - ly Street? Per-haps up - on that lone-ly street, there's some-one such as

Bb7 Eb Bb F7 Bb Bb7 Eb

I who came to bur - y brok-en dreams and watch an old - love - die. If I could find that lone-ly street, where dim lights bring for-

Bb Bb7 Eb Bb F7 Eb Bb Eb Bb

get-ful-ness, where brok-en dreams and mem-ries meet; where's this place called Lone - ly Street? I'm Street?

LODI

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J.C. FOGERTY

Moderately

F **Bb** **F** **Dm**

Just a-bout a year a - go — I set out _ on the road, _ seek - in' my fame and for - tune, _
man from the mag - a - zine — said I was _ on my way. _ Some-where I lost con-nec - tions, _

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

look-in' for a pot of gold. _ Things got bad, _ and things got worse. _ I guess you will know the tune. _
ran out of songs to play. _ I came in - to town, a one night stand. _ Looks like my plans fell through. _

F **C** **Bb** **F**

— Oh! Lord, stuck in Lo - di a - gain. _ Rode in _ on the Grey - hound, _ I'll be
— Oh! Lord, stuck in Lo - di a - gain. _ If I on-ly had a dol - lar, _ for

Bb **F** **Dm** **Bb**

walk-in' out if I go. _ and I was just pass - in' through _ must be _ sev - en months _ or more. _
ev - 'ry song I've sung, _ and ev - 'ry time I've had to play _ while peo-ple sat _ there drunk. _

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

— Ran out of time and mon - ey, _ looks like they took my friends. _ Oh Lord! I'm
— You know, I'd catch the next _ train _ back to where I live. _ Oh Lord! I'm

C **Bb** **F** **C** **Bb** **F**

stuck in Lo - di a - gain. _ The Oh, Lord! I'm stuck in Lo - di a - gain. _
stuck in Lo - di a - gain. _

LOUISE

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Words by LEO ROBIN
Music by RICHARD A. WHITING

Moderate swing (♩ = ♩♩)

F **F+** **Dm** **F/C** **G7/B** **G7**

Ev-'ry lit - tle breeze seems to whis-per "Lou - ise." _ Birds in the trees _ seem to twit - ter "Lou - ise." _
Ev-'ry lit - tle beat that I feel in my heart, _ seems to re - peat _ what I felt at the start. _
An - y - one can see why I want-ed your kiss. _ It had to be, _ but the won - der is this: _

F/A **A♭dim7** **Gm7** **C7** **Gm7 C7** **Gm7 C7** **Gm7 C7 C7(#5)** **F** **Gm7 C7** **F** *Fine*

Each lit - tle rose _ tells me it knows _ I love you, love you. dore you, Lou - ise. love me, Lou - ise?
Each lit - tle sigh _ tells me that I _ a -
Can it be true, _ some-one like you _ could

Am **F7** **E7** **Am** **Fdim7/A** **Am** **Am7** **D9** **G7** **Gm7** **C7** *D.C. al Fine*

Just to see and hear you bring joy I nev - er knew. But to be so near you thrills me through and through.

LONDONDERRY AIR

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OLD IRISH MELODY

Moderately

Would God I were the ten-der ap-ple-blos-som that floats and falls from off the twist-ed
(Yea, would to) God I were a-mong the ros-es that lean to kiss you as you float be-
bough, to lie and faint with-in your silk-en bo-som, with-in your silk-en bo-som, as that does
tween, while on the low-est branch a bud un-clos-es, a bud-clos-es, to touch you,
now! Or would I were a lit-tle bur-nish'd ap-ple for you to pluck me, glid-ing by so
queen, Nay, since you will not love, would I were grow-ing, a hap-py dai-sy, in the gar-den
allarg. *a tempo*
cold, while sun and shade your robe of lawn will dap-ple, your robe of lawn, and your hair's spun
path; that so your sil-ver foot might press me go-ing, might press me go-ing e-ven un-to
gold. Yea, would to death.

LOOKIN' OUT MY BACK DOOR

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J.C. FOGERTY

Moderately fast

Verse:

Just got home from Il-li-nois, lock the front door, oh boy!
gi-ant do-ing cart-wheels, a stat-ue wear-in' high heels.
For-ward trou-bles Il-li-nois, lock the front door, oh boy!

Got to sit down, take a rest on the porch. I-mag-i-na-tion sets in, pret-ty soon I'm sing-in' }
Look at all the hap-py crea-tures danc-ing on the lawn. A di-no-saur Vic-tro-la list'-ning to Buck O-wens. }
Look at all the hap-py crea-tures danc-ing on the lawn. Both-er me to-mor-row, to-day I'll buy no sor-rows. }

1. Doo, doo, doo, look-in' out my back door. There's a door, door, Tam-bou-rines and el-e-phants are
2. *To Next Strain*
3. *Fine* Bridge:
play-ing in the band, Won't you take a ride on the fly-in' spoon? Doo, doo, doo, } Won-d'rous ap-pa-
Both-er me to-mor-row, to-day I'll buy no sor-rows. } Doo, doo, doo, } Both-er me to-

1. }
2. *D.S. al Fine*

ri-tion pro-vid-ed by ma-gi-cian. }
mor-row, to-day I'll buy no sor-rows. } Doo, doo, doo, look-in' out my back door, door.

LOOKS LIKE WE MADE IT

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Words by WILL JENNINGS
Music by RICHARD KERR

Slowly
Verse:

C F/C C

There you are, - look-ing just the same as you did last time I touched you. - And here I am. -
Love's so strange, - play-ing hide and seek with hearts and al-ways hurt - ing. - And we're the fools. -

F/C C Am7 D11 D9 G Am7

close to get-tin' tan-gled up in - side the thought of you. - Do you love him as much as I love her, and will that love be
stand-ing close e-nough to touch those burn-ing mem - o - ries. - And if I hold you for the sake of all those times love made us lose our

Chorus:

D11 D7 G7 C G/C F G

strong when old feel-ings start to stir? - Looks like we } made it, - left each oth-er on - the way to an-oth-er love..
minds, could I ev - er let you go? - Oh no we've }

Em7 A7 Dm7 G11 C G/C F G 3 Em7 Am7

Looks like we made it, - or I thought so till to-day, un-til you were there, ev-'ry-where and

1. Dm C/E F G11 C(9) C G/C F/C Dm C/E F G11 Am

D.C. 2.

all I could taste was love - the way we made - it. - all I could taste was love - the way we made it. - Oh. -

Em Am G11 D.S. 3, 4, etc. Dm C/E F G11

Remot. and fade

We made it. - Looks like we all I could taste was love - the way we

LOVE THEME FROM "THE WINDS OF WAR"

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By BOB COBERT

Moderately

Gm A7 Fm G7 Cm7(b5) F7 Bbmaj7 Bb6

D7 D D7 Gm A7 Fm G7 Cm7(-5)

1. F7 Bbmaj7 Bb6 D7/A D D7 D7/A D D7 Gm

2.

A LOT OF LIVIN' TO DO

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Lyric by LEE ADAMS
 Music by CHARLES STROUSE

Moderate swing (♩ = ♩♩)

There are { girls } Cmaj7 C6 Cmaj7 C7
 boys } just ripe_ for some kiss - in' _ and I mean to kiss_ me a

F6 Fmaj7 G7 C Dm7
 few! Oh, those { girls } don't know_ what they're miss - in', _ I've got a lot of
 boys }

G7 C G7 Cmaj7 C6 Cmaj7
 liv - in' _ to do! { And there's wine } all read - y for tast - in', _ and there's Cad-il-lacs
 Siz - zlin' steaks }

C7 ³ F6 Fmaj7 G7 C Dm7
 all shin-y and new! Got - ta move, 'cause time_ is a - wast - in', _ there's such a lot of

G7 C C7 F6 Fm7 ³ Eb
 liv - in' _ to do! There's mu-sic to play, _ plac-es to go! _ Peo-ple to see! _

Bb G G7 Cmaj7 C6
 Ev - 'ry - thing _ for you and me! _ Life's a ball, if on - ly you know it! _

Cmaj7 C7 ³ F6 Fmaj7 G7 ³
 And it's all just wait - in' for you! You're a - live, so come on and

C Dm7 ^{1.} G7 C G7 ^{2.} G7
 show it! _ There's such a lot of liv - in' _ to do! There are liv - in', _

Dm7 G7 Dm7 G7(♯9) C6
 such a lot of liv - in', _ what a _ lot of _ liv - in' _ to do! _

From the Paramount Picture "SHE LOVES ME NOT"

LOVE IN BLOOM

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Words and Music by
LEO ROBIN and
RALPH RAINGER

Moderately (♩ = ♩³)

Can it be { the trees that fill the breeze with rare and mag-ic per - fume? } Oh, no, it is - n't the trees, it's
 { the spring that seems to bring the stars right in - to my room? }
 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.

From the 20th Century-Fox Motion Picture "LOVE IS A MANY-SPLENDORED THING"

LOVE IS A MANY-SPLENDORED THING

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Lyrics by PAUL FRANCIS WEBSTER
Music by SAMMY FAIN

Moderately

Love _____ is a man - y splen - dored thing, _____ it's the A - pril rose that on - ly grows in the
 Once _____ on a high and wind - y hill, _____ in the morn - ing mist two lov - ers kissed and the
 ear - ly Spring. Love is na - ture's way of giv - ing a rea - son to be liv - ing: the gold - en crown that
 makes a man a king. world stood still. Then your fin - gers touched my
 si - lent heart and taught it how to sing. Yes, true love's _____ a man - y splen - dored thing.

LOVE IS JUST AROUND THE CORNER

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Words and Music by
LEO ROBIN and
LEWIS E. GENSLER

Moderate swing (♩ = ♪)

G7 C7 F G7 C7 F G7 C7 F Cm/E♭ D7

Love is just a-round the cor - ner, an - y coz - y lit - tle cor - ner. Love is just a-round the cor - ner when
I'm a sen - ti - men - tal mourn - er and I could - n't be for - lorn - er when you keep me on a cor - ner just
let's go cud - dle in a cor - ner, an - y coz - y lit - tle cor - ner. Love is just a-round the cor - ner and

G7 C7 1. F 2. F To Next Strain 3. F Fine A7 Dm

I'm a - round you. you. you. Ve - nus de Mi - lo was
wait - ing for
I'm a - round

A7 Dm G7 C#dim7 G7 C#dim7 G7 C D.C. al Fine

not - ed for her charms. But strict - ly be - tween us, you're cut - er than Ve - nus and what's more you've got arms. So

LOVE LETTERS

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Words and Music by
EDWARD HEYMAN and VICTOR YOUNG

Moderately slow

G G6 Am7 D7(♭9) Gmaj7

Love let - ters straight from your heart _____ keep us so near _____ while a - part. _____

C#m7(♭5) F#7 Bm Bm7(♭5) E7 Am7 E7(♭9) Am Am7(♭5) D7

I'm not a - lone _____ in the night _____ when I can have _____ all the love you write.

G G6 Am7 D7(♭9) Gmaj7 G9

I mem - o - rize ev - 'ry line. _____ I kiss the name _____ that you sign. _____

C Am7(♭5) G/D B♭dim7 Am7 D7(♭9) G6/9

And dar - ling, then I read a - gain right from the start, love let - ters straight from your heart. _____

LOVE MAKES THE WORLD GO 'ROUND

(Theme from "Carnival")

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Words and Music by
BOB MERRILL

Moderately slow waltz

E♭ A♭ B♭7 E♭ A♭ E♭ B♭7

Love makes the world go 'round, love makes the world go 'round. _____ Some - bod - y soon _____ will
High in some si - lent sky, love sings a sil - ver song. _____ mak - ing the earth _____ whirl

Fm7 B♭7 1. A♭ B♭7 Fm7 B♭9 E♭ 2. Fm7 B♭9 E♭ A♭ E♭

love you, _____ if no one loves you now. _____ love makes the world go 'round. _____
soft - ly: _____

LOVE ME WITH ALL YOUR HEART

(Cuando Calienta El Sol)

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English Lyric by SUNNY SKYLAR
Spanish Lyric by MARIO RIGUAL
Music by CARLOS RIGUAL and
CARLOS ALBERTO MARTINOLI

Moderately

D Bm F#m G6 A7 D B7

Love me with all your heart, — that's all I want love. — Love me with all of your heart or not at all. —

Em Em7 A7 D Bm F#m G A A7

Just prom-ise me this: — that you'll give me — all your kiss - es, — ev-'ry win - ter — ev-'ry sum - mer, — ev-'ry fall. —

D Bm F#m G6 A7 D B7 Em Em7 A7

When we are far a - part — or when you're near me, — love me with all of your heart as I love you. — Don't give me your love — for a

D Bm F#m G A A7 D Bm Em7 D

mo - ment — or an hour. — Love me al - ways — as you loved me — from the start, with ev-'ry beat of your heart. —

From "LOVE ME TONIGHT"

LOVER

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Words by LORENZ HART
Music by RICHARD RODGERS

Moderate slow waltz

C6 B7sus B7 Bb7sus Bb7 Em7 A7 Ab7sus

Lov - er, — when I'm near you — and I hear you — speak my name, — soft - ly —
Lov - er, — when we're danc - ing — keep on glanc - ing — in my eyes — till love's —

Ab7 G7sus G7 C6 Dm7 G7 C Am B7

— in my ear you — breathe a flame. — dies. —
— own en - tranc - ing — mu - sic

Bridge:

Emaj7 C#m7 F#m7 B7 Emaj7 C#m7 F#m7 B7 G Em7

All of my fu - ture is in you. — Your ev - 'ry plan I de - sign. — Prom-ise you'll al - ways con -

Am7 D7 Dm7/G C#dim/G Dm7/G G7 C B7sus B7 Bb7sus

tin - ue — to be mine. — Lov - er, — please be ten - der. — when you're ten - der —

Bb7 Em7 A7 Ab7sus Ab7 G7sus G7 C6 Dm7/G C6/9

— fears de - part. — Lov - er, — I sur - ren - der — to my heart. —

From the Motion Picture "LOVE STORY"
(WHERE DO I BEGIN)
LOVE STORY

Lyrics by CARL SIGMAN
 Music by FRANCIS LAI

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Moderately slow

Gm D7 Gm

Where do I be-gin ___ to tell the sto - ry of how great a love can be, ___ the sweet love sto - ry that is old - er than the sea,
 With her first hel-lo ___ she gave a mean-ing to this emp-ty world of mine, ___ there'd nev - er be an - oth - er love an - oth - er time.
 How long does it last? ___ Can love be mea-sured by the hours in a day? ___ I have no ans-wers now, but this much I can say:

Ebmaj7 D7 1. D11 D7 D7(b9) Gm 2. D11 D7

the sim - ple truth a - bout the love she brings to me? ___ Where do I start? ___ She fills my
 She came in - to my life and made the liv - ing fine. ___
 I know I'll need her till the stars all burn a - way, ___

To Next Strain 13. Fine

Gmaj7 G7 G11 G7 D11 D7 Gm Ebmaj7 Gm Cm F7

heart, ___ she fills my ___ and she'll be there. ___ heart ___ with ver - y spe-cial things, _ with an-gel

Bbmaj7 Ebmaj7 Am7(b5) D7 Gm Cm

songs, ___ with wild im - ag - in - ings. ___ She fills my soul ___ with so much love that an - y - where I go ___ I'm nev - er

D.C. al Fine

F7sus F7 Bbmaj7 Eb 3 A7 Dmaj7 D7

lone - ly. ___ With her a - long, ___ who could be lone - ly? ___ I reach for her hand; ___ it's al - ways there. ___

Columbia Pictures Presents a Channel-Lauren Shuler Production
 A Joel Schumacher Film "ST. ELMO'S FIRE"

LOVE THEME FROM ST. ELMO'S FIRE
 (Instrumental)

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By DAVID FOSTER

Moderately slow

Ab Bbm7/Ab Ab Bbm/Ab Eb/Ab Ab

Bbm/Ab Adim Bbm Eb7/G Ab

Fm Adim Bbm Eb7/G 1. D.S. 2.3. To Next Strain 4. Fine

Db Eb Db Eb Db Eb D: Eb Ab rit.

Bbm Eb/G Ab Bbm Eb/Bb Fm Eb/G Ab Ab/G Fm Bb/D Eb Cm7 Db Eb Eb

1. D.C. 2. D.C. al Fine

LOUISIANA MAN

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Words and Music by
DOUG KERSHAW

Moderately bright

Verse 1:

1. At birth mom and pa - pa called their lit - tle boy, Ned, raised him on the banks of a riv - er bed. A
house boat tied to a big tall tree; a home for my pa - pa and my ma - ma and me. The clock strikes three, pa - pa
jumps to his feet. Al - read - y, ma - ma's cook - ing pa - pa some - thing to eat. At half past pa - pa, he's a - read - y to go. He
jumps in his pi - rogue, head - ed down the bay - ou. He's got fish - ing lines strung a - cross the Loui - si - an - a riv - ers,
got - ta catch a big fish for us to eat. He's set - ting traps in the swamps catch - ing an - y - thing he can.
Got - ta make a liv - ing, he's a Loui - si - an - a man. Got - ta make a liv - ing, he's a Loui - si - an - a man.
Mus - crat hides hang - ing by the doz - ens. E - ven got a la - dy mink, a musk - rat's cou - sin. Got 'em out dry - ing in the
hot, hot sun. To - mor - row pa - pa's gon - na turn 'em in - to mon'. 2. They mor - row pa - pa's gon - na turn 'em in - to mon'.

Verse 2:

They call mama Rita and my daddy Jack, little baby brother on the floor, that's Mack.
Bren and Lin are the family twins. Big brother Ed's on the bayou, fishing.
On the river, floats papa's great big boat. That's how papa goes into town.
Takes every bit of a night and a day to even reach a place where people stay.
I can hardly wait until tomorrow comes around. That's the day papa takes the furs to town.
Papa promised me, Ned and I could go; even let me see a cowboy show.
I seen cowboys and Indians for the first time then I told my papa, "I gotta go again."
Papa said, "Son, we got lines to run. We'll come back again, first there's work to be done."

Theme Song from the Motion Picture "SIX PACK"
LOVE WILL TURN YOU AROUND

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 All Rights Reserved

Words and Music by
 KENNY ROGERS, EVEN STEVENS
 THOM SHUYLER and DAVID MALLOY

Moderate country two-beat

Verse:

1. You can run, you can hide, nev-er let it in - side; keep liv-ing your life in the dark. Soon-er or lat - er, that
 gen-tle per-suad-er is gon-na catch up with your heart; make you a dream-er, be - liev - er, be-liev-er in love.

Chorus:

Well, it's your mind that tricks you in - to leav - ing ev - 'ry time. Love will turn you a - round, -
 heart that talks you in - to stay - ing where you are.

turn you a-round. Well, it's your Love will turn you a-round. Repeat ad lib. and fade
 turn you a-round. Turn you a-round.

Verse 2:
 Right when the man's doing all that he planned,
 And he thinks he's got just what he needs.
 Life will deliver a shot that will shiver him.
 Driving him down to his knees.
 Make him start giving, living,
 Living again. (To Chorus:)

Verse 3:
 Out of the blue, she reaches for you,
 And you tell her you don't have the time.
 So you move away fast, but you know it won't last,
 'Cause you can't get her off of your mind.
 Thoughts are burning, turning,
 Turning around.

Verse 4:
 How do you know when to stay or to go,
 And how do you know when it's real?
 You don't need a sign to make up your mind;
 You've got your heart at the wheel.
 You want to start sharing, caring,
 Caring again. (To Chorus:)

LOVE ME OR LEAVE ME

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Words by GUS KAHN
 Music by WALTER DONALDSON

Slowly

Love me or leave me, and let me be lone-ly; you won't be-lieve me, and I love you on - ly; I'd rath-er be lone-ly, than
 might find the night-time, the right time for kiss-ing; but night-time is my time for just rem - i - nisc-ing, re - gret-ing, in - stead of for -
 I want your love, but I don't want to bor-row, to have it to-day, and to give it back to-mor-row; for my love is your love,
 hap - py with some - bod - y else. You
 get - ting with some - bod - y else.
 no love for no - bod - y else!

There'll be no - one un - less that some-one is you, I in - tend to be in - de - pen - dent - ly blue.

LUSH LIFE

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By BILLY STRAYHORN

Verse: tempo ad lib.

Db6 B7 Dbmaj7 B7 Dbmaj7 B7

I used to vis - it all the ver - y gay plac - es; those come - what - may plac - es, where one re -
 girls I knew had sad and sul - len gray fac - es with dis - tant gay trac - es that used to

Dbmaj7 Ebm Emaj7 F#m7 Am9 D9 Db6/9 D9 Dbmaj9

lax - es on the ax - is of the wheel of life to get the feel of life, from jazz and cock-tails. The
 be there, you could see where they'd been

Am9 D9 Db6/9 D9 Db6/9 C7(#5) Fm Fm6 Fm7 Dm7(+5)

washed a - way by too man - y thru the day twelve o' - clock tales, then you came a - long with your si - ren song to

Gm7 C7(+9) Fm Fm6 Fm7 Dm7(+5) Dbmaj7/F C7(+9)/E

tempt me to mad - ness. I thought for a while that your poig - nant smile was tinged with the sad - ness

Ebm7 Ab9 B9(+5) Bb7(+9) Ebm7 A9(+5) Ab11 Ab7(+9)

of a great love for me. Ah! yes I was wrong, a - gain I was wrong.

Slowly:
Chorus:

Db D9 Db6 D9 Db6 C9(+5) B7(+9) E Eb9(+5) D9 D7 Db D9

Life is lone - ly a - gain and on - ly last year ev - ry - thing seemed so sure. Now life is aw - ful a -

Db D9 Db6 Db9 C13 F E7(+5) Bbm7 Eb7 Ab Eb7(+9) A9 Ab6 Em9 A7(+9)

gain, a tough - ful of hearts could on - ly be a bore. A week in Pa - ris will ease the bite of it;

D6 Dm7 G9 C6 B7 Bb13 A13(+9) Ab13 Db D9 Db6 D9 Db6 C9(+5) B7(+9)

all I care is to smile in spite of it. I'll for - get you I will while yet you are still burn - ing in - side my

Bb13 Ebm11 Gbm9 B9 A9(+5) Ab9 Dbmaj7 Dbm7 Gb7(+9) Cbmaj7 Cb6 Fm11 Bb7

brain. Ro - mance is mush, sti - fling those who strive. I'll live a lush life in some small dive, and

Ebm7 Gbm9 B9 A9(+5) Ab13 D9 E Eb6 Dmaj7 G9 Db6/9 Dbmaj7

there I'll be, while I rot with the rest of those whose lives are lone - ly too.

LOVING ARMS

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Words and Music by
TOM JANES

Moderately slow Verse:

1. If you could see me now, _ hold you now, _ the one who said _ just for a mo - ment. If I could real - ly make you mine. that she'd rath - er roam, _ the one who said _ Just for an hour _

Chorus:

that she'd rath - er be a - lone. If you could on - ly see me now. 2. If I could now, I've been too long in _ the wind, _ turn back the hands of time. If I could on - ly hold you

too long in the rain. _ tak - in' _ an - y com - fort _ that I can. Look - ing back and long - in' for the free - dom of my chains _ and ly - in' in your lov - in' arms _ a - gain. If you could hear me now sing - in' some - where through the lone - ly night. _ And dream - in' of your arms that held me tight. _ If you could on - ly see me now. I've been gain I can al - most feel your lov - in' arms _ a - gain.

To Coda ⊕

D.S. ⊗ al Coda ⊕ Coda

From the M-G-M Musical Production "THE GREAT CARUSO"

THE LOVELIEST NIGHT OF THE YEAR

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Music adapted by
IRVING AARONSON

Slowly

When you are in love, _ it's the love - li - est night of the year. _ Stars twin - kle a - bove, _ and you al - most can touch them from here. _ Words fall in to rhyme _ an - y - time you are hold - ing me near. _ When you are in love, _ it's the love - li - est night of the year. _ Waltz - ing a - long in the blue _ like a breeze drift - ing o - ver the sand, _ thrilled by the won - der of you, _ and the won - der - ful touch of your hand. And my heart starts to beat _ like a child when a birth - day is near. _ So, kiss me my sweet, _ it's the love - li - est night of the year. _ year. _

MA

(He's Making Eyes at Me)

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Words by SIDNEY CLARE
Music by CON CONRAD

Moderately fast

Eb F7 Bb7 Bb7(b5) Bb7 Bb+ Eb
 "Ma, _____ he's mak - ing eyes at me! _____ Ma, _____ he's aw - ful nice to me! _____
 Cdim Bb7 Eb Cdim Bb7
 — Ma, he's al - most break - ing my heart. _____ I'm be - side him. Mer - cy! Let his con - science guide him!
 Eb F7 Bb7 Bb7(#5) Eb Cm7 F9 Bb7 Eb Ebdim
 Ma, _____ he wants to mar - ry me, _____ be my hon - ey - bee. _____ Ev - 'ry min - ute
 Bb7 Eb Ebdim Bb7 F7 Cdim F7 Bb7 Eb Ebdim Fm7 Bb7 Eb
 he gets bold - er, now he's lean - ing on my should - er; Ma, _____ he's kiss - ing me!" _____

Theme From the 20th Century-Fox Motion Picture "THE RAZOR'S EDGE"

MAM'SELLE

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Words by MACK GORDON
Music by EDMUND GOULDING

Slowly

D7 A9 D7(b9) Gmaj7 Am7 D7(b9) Gmaj7
 A small ca - fé, Mam' - selle; _____ our ren - dez - vous, Mam' - selle. _____ The vi - o -
 Am7 D7 Am7 D7 Gmaj7 G6 F#7 G6 D7 A9 D7(b9)
 lins were warm and sweet, and so were you, Mam' - selle. _____ And as the
 Gmaj7 G7 Dm7 G7(#5) C6 Cm6 G/B Em Am7 Cm
 night danced by, _____ a kiss be - came a sigh. _____ Your love - ly eyes seemed to spark - le just like wine does; no
 G/B Em Em7/A A9 Am7 D7 Am7 D7 A9 D7(b9) Gmaj7 Am7 D7(b9)
 heart ev - er yearned the way that mine does for you. _____ And yet I know too well _____ some day you'll
 Gmaj7 Am7 D7 Am7 D9 D7(b9) G
 say good - bye. _____ Then vi - o - lins will cry, and so will I, Mam' - selle. _____

MacARTHUR PARK

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All Rights ReservedWords and Music by
JIMMY WEBB

Moderately slow

Dm Dm/C Eb/Bb

Spring was nev - er wait - ing ___ for us, girl, it ran _ one _ step a - head as we fol - lowed in ___ the
I re-call the yel-low cot-ton dress foam - ing like a wave on the ground a-round your

Gm Bb/F Ab Bb/Eb Gm Ab/Eb Db/Eb Eb/F Dm

dance. Be - tween the part-ed pag - es ___ and were
knees. The birds like ten-der ba - bies ___ in your

Dm/C Eb/Bb Gm Bb/F

pressed in love's _ hot fe-vered i - ron ___ like a strip-ed pair _ of pants. }
hands and the old men play-ing cheq - uers by the trees. }

Chorus:
Ab Bb C Cmaj7 Gm7/C F

Mac - Ar-thur's park is melt-ing in the dark, ___ all the sweet green ic-ing flow-ing down. _ Some-one left the cake _ out _ in the rain: _

Fmaj7 C/E Dm7 C/E Fmaj7

_ I don't _ think that I ___ can take it 'cause it took so long to bake _ it, and I'll nev-er have _ that rec-i - pe _ a - gain, oh.

Eb Db Abmaj7 Cm/F Db Cm Ab Ebmaj9 Gm7 Dm7

no. _____

Cmaj7 Am7 Fmaj9 Bm7 Fmaj7 Bbmaj7 Eb Ab Abmaj7 Ab7 Db Eb/Bb F

Bridge:

F Fmaj7 Bbmaj7 Bb6 Bbdim7

There will be an-oth-er song _ for me, for I will sing ___ it: _ there will be an-oth-er dream for me some-one will
take my life ___ in to my hands and I will use _ it: _ I will win the wor - ship _ in their eyes and I will

F(9)/A F Fmaj7 Bbmaj7 Em7(+5)

bring ___ it. ___ I will drink the wine _ while it is warm ___ and nev-er let _ you catch _ me
lose ___ it. ___ I will have the things _ that I de - sire ___ and my pas - sion flow like

Am7 D7sus D7 C D7 Gm7 Gm7/C C7(+9) Fmaj7

look-ing at the sun, ___ and af - ter all the loves _ of my life, af - ter all the loves _ of my
riv - ers to the sky, ___ and af - ter all the loves _ of my life, oh af - ter all the loves _ of my

1. *B♭maj7* *E♭maj7* *Gm7/C* *C7* *B♭maj7* *E♭maj7* *Csus* *Dm*

life, you'll still be the one. I will life, I'll be think-ing of you and won-der-ing why.

Dm/C *E♭/B♭* *Gm* *B♭/F* *A♭ B♭/E♭* *Gm* *A♭/E♭*

Double time

D♭/E♭ *E♭/F* *Am/D* *C/F* *Gm* *Am/G* *Gm7* *C/D* *Gm* *Am/G* *Gm7* *C/D* *Gm* *Am/G* *Gm7* *C/D*

Gm *Am/G* *Gm7* *Am7* *Dm7* *G/D* *Dm7* *G/D* *Dm7* *G/D* *Dm7* *G/D* *E♭maj9*

Am7 *E♭maj9* *B♭maj7* *Am7* *E♭maj9* *F*

G *A/G* *Gm7* *C/D* *G* *A/G* *Gm7* *Am7* *E♭/B♭* *B♭* *E♭sus/B♭* *E♭/B♭* *G7/B* *G7(♭9)/B* *G7* *Cm* *B+* *E♭/B♭*

Am7(♭5) *Fm* *E* *A♭/E♭* *Dm7(♭5)* 1. *E♭m7* *E♭m7/A♭* 2. *Tempo 1* *G♭*

Chorus:

D♭ *F* *Fmaj7* *Cm7* *Cm7/F*

Mac-Arthur's Park is melt-ing in the dark, all the sweet green ic-ing flow-ing down.

B♭ *B♭maj7* *C6* *Dm* *F/C* *Bm7(♭5)*

Some-one left the cake out in the rain; I don't think that I can make it 'cause it took so long to bake it, and I'll nev-er have that rec-i-pe a-

B♭m(maj7) *B♭m6* *F* *C9* *A♭* *Fm* *G♭* *B♭sus* *B♭* *B♭sus* *Fsus* *B♭*

gain. oh, no. Oh, no. No, no, no, no, no.

MAKE IT EASY ON YOURSELF

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Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately slow
Verse:

Chords: Eb Cm Eb Cm₃ C Eb Eb+

If you real-ly love ^{him} and there's noth-ing I can do, _____ don't try to spare my feel-ings, just tell me that we're
if the way I hold you can't com - pare with ^{his} ca - ress, _____ words of con - so - la - tion will make me miss you

Chorus:

Chords: Cm/Eb Eb9 Bbm7 Eb9 Cm Fm7 Db Eb9 Cm Fm7

through. _____ And make it eas-y on your - self, _____ make it eas - y on your-self _____
less. _____ My dar - ling, if this is good - bye, _____ I just know I'm gon-na cry _____

Chords: Db Eb Db Db/C Bbm7 Eb6 Ab Bb6 Bb7 Bbm7 Cm Ab

— 'cause break-ing up is so ver-y hard to do. And fore you start cry-in' too.
— so run to ^{him} be - ^{her}

Chords: Ab6 Bbm7 Eb9 Cm Fm7 Db Eb9 Cm Fm7 Db Eb

And make it eas - y on your-self, _____ make it eas - y on your-self _____ 'cause

Chords: Db Bbm7 Cm Ab Cm Db Eb6 Abmaj7

break-ing up is so ver-y hard to do. _____ Oo, _____ whoa, oh, oh. _____

From the Paramount T.V. Series "LAVERNE DeFazio and SHIRLEY Feeney"

MAKING OUR DREAMS COME TRUE

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Lyric by NORMAN GIMBEL
Music by CHARLES FOX

Bright four

Chords: F A7(b9) Dm/A A7 Dm Bb C Bb Bb

Give us an - y chance, _____ we'll take _____ it. Read us an - y rule, _____ we'll break _____ it. }
Noth-ing's gon - na turn _____ us back _____ now, straight a - head and on _____ the track _____ now. }

Chords: F/C Dm C/E C Bb C Dm7 G

We're gon-na make _____ our dreams _____ come true, do - in' it our _____ way. There is noth - ing we _____ won't try: _____

Chords: Cmaj7 C Bbmaj7 Gm6/Bb F C Bb C

nev - er heard the word _____ im - pos - si - ble. This time there's no stop - ping us, _____ We're gon-na do _____ it.

Chords: F A7(b9) Dm/A A7 Dm Bb C/Bb Bb F/C Dm

On your mark, get set, _____ and go _____ now. Got a dream and we just know _____ now, we're gon-na make _____ that dream _____ come
Repeat and fade

Chords: C/E C7 Bb/C C7 F Dm Bb₃ C7 Gm7 C7

true. And we'll do it our way, _____ yes our way, _____ Make all our dreams come true. And do it

From the United Artists Motion Picture "THE MAGNIFICENT SEVEN"

THE MAGNIFICENT SEVEN

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By ELMER BERNSTEIN

Moderately fast

E^b A^bmaj7 B^b E^b A^bmaj7 B^b E^b A^bmaj7 B^b E^b A^bmaj7 B^b E^b A^bmaj7 B^b E^b A^bmaj7 B^b E^b
A^b A^b2/C A^b E^b A^bmaj7 B^b E^b D^b D^b2/F D^b/A^b Fm A^b/B^b B^b7 E^b Cm7 Fm7 Gm A^b/B^b B^b7
E^b A^bmaj7 B^b E^b A^bmaj7 B^b E^b A^bmaj7 B^b E^b A^bmaj7 B^b E^b A^bmaj7 B^b E^b A^b
E^b D^b B^b7 E^b A^b B^b E^b A^bmaj7 B^b E^b A^bmaj7 B^b E^b Gm7 C7
F B^bmaj7 C F B^b B^b2/D B^b F B^bmaj7 C F E^b E^b2/G E^b/B^b Gm B^b/C C F Dm7
Gm7 Am B^b/C C7 F B^b C F B^bmaj7 C F B^bmaj7 C F B^bmaj7 C F

MANHATTAN SERENADE

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Words and Music by
LOUIS ALTER

Slowly

Fmaj9 F6 G13 G7 C9 C7(♭9) C7 G9 C7 Fmaj9 F6 G13 G7
 That night in Man-hat - tan was the start of it: _____ we lived it and we loved ev - 'ry
 Our kiss was a sky - ride to the high - est stars; _____ we made it with - out touch - ing the

C9 C7(♭9) C7 G9 C7 F7 F9 F7(♭9) B^bmaj7 B^b B^bbm F
 part of it: _____ The glow of moon - light in the park, the lights that spelled your name,
 han - dle bars. _____

Dm F+ Dm7 Dm6 G7 B^b7 A C7 F G9
 the au - tumn breeze that fanned the spark that set out hearts a - flame. And I gave you my love

F/A D7 G9 C9 F C+/E Cm6/E^b D7 B^b6 Gm7/C F
 to the mel - o - dy of the mu - sic, the mad - ness that made our Man - hat - tan ser - e - nade. _____

MALA FEMMENA

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Female Words by TOTO and RAY ALLEN
 Words and Music by TOTO

Moderate rumba

B \flat B \flat maj7 B \flat 6

Fem - me - na, tu si na ma - la fem - me - na, chist 'uo cchie'e fat - to chia - gne - re

G7/B Cm F9

la - creme e'n - fa - mi - tà. Fem - me - na si tu peg-gio'e na vi - pa - ra, m'e 'ntus-se - ca - ta

F7 F+ B \flat Bdim Cm F7 B \flat B \flat maj7

l'a - ne - ma, nun poz-zo-cchiu cam - pà. Fem - me - na, si ddo-ce com-me'o zuc - che - ro

B \flat 6 G7/B Cm E \flat m6

pe - ro' sta fac - cia d'an - ge - lo te ser - ve pe 'ngan - na. Fem - me - na.

a tempo B \flat /F Gm7 C7 F7 B \flat E \flat m6 B \flat

tu si a' cchiu bel - la fem - me - na, te vo-glio be-ne-e t'o dio, nun te poz-zo scur - da'.

THE MAN ON THE FLYING TRAPEZE

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Words and Music by WALTER O'KEEFE

Brightly

A \flat B \flat m E \flat 7 A \flat A \flat dim7 A \flat

Once I was hap - py, but now I'm for - lorn, like an old coat that is tat - tered and torn, I'm left in this

B \flat m E \flat 7 A \flat Fm

wide world to fret and to mourn, be - trayed by a maid in her teens, Now this girl that I loved, she was hand - some,

C7 Fm C

and I tried all I knew, her to please, But I nev - er could please her a quar - ter as well as the man on the

Chorus: Fm/C C *rall.* E \flat 7 A \flat B \flat m E \flat 7

fly - ing tra - peze! Woah! He flies through the air with the great - est of ease, this dar - ing young man on the

A \flat A \flat dim7 A \flat B \flat m E \flat 7 A \flat

fly - ing tra - peze. His move - ments are grace - ful, all girls he does please, and my love he's pur - loin - ed a - way.

MAPLE LEAF RAG

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Music by SCOTT JOPLIN

Tempo di marcia

The musical score for "Maple Leaf Rag" is presented in a single system with ten staves. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 2/4. The tempo is marked "Tempo di marcia".

Staff 1: Chords: A^b, Adim7, E^b7/B^b, A^b, Adim7, E^b7/B^b, F^b, E^b.

Staff 2: Chords: F^b, E^b, N.C., Ddim7, A^b/E^b. Includes a first ending bracket.

Staff 3: Chords: F^b, A^b/E^b, E^b7 A^b, Ddim7, A^b/E^b, F^b, A^b/G^b. Includes a "To Coda" symbol.

Staff 4: Chords: E^b7 A^b, E^b7 A^b Adim, E^b7/B^b, A^b. Includes first and second ending brackets.

Staff 5: Chords: F/A, E^b7/B^b, Bdim7 A^b/C.

Staff 6: Chords: A^b, F/A, E^b7/B^b, A^b, N.C.

Staff 7: Chords: F, B^bm, B^b9, E^b7, A^b, Adim7, A^b. Includes first and second ending brackets and "D.C. al Coda".

Staff 8: Chords: E^b7 A^b, A^b7, D^b. Includes a "Coda" symbol.

Staff 9: Chords: A^b7, D^b, F7, B^b7, E^bm, Gdim7.

Staff 10: Chords: D^b, A^b, B^b7, E^b7, A^b7, D^b, Ddim7, D^b. Includes first and second ending brackets.

Staff 11: Chords: D^b, B^bm, Bdim7 A^b/C, A^b, F/A, E^b7/B^b.

Staff 12: Chords: A^b, D^b, B^bm, Bdim7 A^b/C.

Staff 13: Chords: A^b, D^b, B^b7(45)/D, A^b/E^b, E7, B^b7/F, E^b7/G, A^b, B^b/C, A^b, E^b7, A^b. Includes first and second ending brackets.

MARCH

(From "The Nutcracker Suite")

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Music by
PETER ILYICH TCHAIKOVSKY

Brightly

Chords: G, Em, Bm, Em, G, Em, Bm, Em, Am, D, G, Em, Bm, Em, G, Em, Bm, Em, Am, D, Bm, Em, C, D, Em, B, Em, Am7/C, Am7, Am/F#, B, Em, Am7/C, Am7, Am/F#, B, Em, Am, F#m7(♭5), B, Em, Am7/C, Am7, Am/F#, B, Em, Am, D7, D.C. al Coda, Coda, G/B, Am, D, G

MARCH OF THE TOYS

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Music by
VICTOR HERBERT

Moderate march tempo

Chords: Am, Am, Am, E7, Am, E7, Am, E7, Am, E7, Am, C, E7, Am, Am/G, Am/F, E7, Am, N.C., a tempo, Bb, C7, F, Gm, C7, F, Gm, C7, F, Bb, C7, F, Bb, C7, F, Bb7(♭5), A, Bb7(♭5), A, Bb7(♭5), A, N.C., Bb, C7, F, Gm, C7, F, Bb, A7, Dm, G7, F, C7, F, N.C., C7, F

MARGIE

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Words by BENNY DAVIS
Music by CON CONRAD and J. RUSSELL ROBINSON

Brightly

C Dm7 C7/E F F7 F+ B♭ D♭7 F/C Bdim F/C

My lit - tle Mar - gie, I'm al-ways think-ing of you. Mar - gie, I'll tell the world I love you. Don't for - get your

D7 G7 Gdim7 G7 C7 F F7 F+ B♭

prom-ise to me: I have bought a home and ring and ev-'ry-thing, for Mar - gie. You've been my in-spir-a-tion; days are

A A7 F/C C7 F B♭ F B♭ F C7 F B♭ F B♭ D7 Gm7 C7 F B♭7 F

nev - er blue. Af - ter all is said and done, there is real-ly on - ly one, oh! Mar - gie, Mar-gie, it's you.

MARIA ELENA

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English Lyric by S.K. RUSSELL
Music and Spanish Lyric by LORENZO BARCELATÁ

Moderately

C F6 C Dm7 C#dim7 Dm7 G7 C F7 C F6 C

Like fall - ing rain to a flow'r, or like the shore to the sea; like min-utes are to an hour.

Quié-ro can - tar - te, mu - jer, mi más bo - ni - ta can - ción. Por-que e-res tú mi que - rer,

Dm7 G7 C Am E7 Am Dm Am D7 Ddim D7

- dar-ling, so you are to me. This I can nev - er dis - guise, here in my heart, or my

- rei - na de mi co - ra - zón. No me a-ban - do - nes, mi bien, que e-res to - do mi que -

Dm7 G7 C Csus C Cmaj7 Dm7 G7 G7(-5) C

eyes. Ma - ri - a E - le - na, you're the an - swer to a pray'r; Ma - ri - a E - le - na can't you see how much I care?

rer. Tu - yo es mi co - ra - zón, oh, sol de mi que - rer, mu - jer de mi j - lu - sion, mi a - mor te con - sa - gre!

G7(#5) C F#dim7 Dm7 G7 Cmaj7 F#dim7 C

- To me your voice is like the ech - o of a sigh, and when you're near, my heart can't speak a - bove a sigh. Ma - ri - a E - le - na,

- Mi vi - da la em - be - lle - ce u - na es - pe - ran - za - zul, mi vi - da tie - ne un cie - lo que le dis - te tu. Tu - yo es mi co - ra -

Csus C Cmaj7 Dm7 G7 E7 E7(♯9) E7 Am F Fm6 D7(♯5)

say that we will nev - er part; Ma - ri - a E - le - na, take me to your heart. A love like mine is great e - nough for

zón. oh, sol de mi que - rer, tu - yo es to - do mi ser, tu - yo es, mu - jer! Ya to - do el co - ra - zón te lo en - tre -

C C6 D7 G7 C G7 C Fm6 C

two: to share this love is real-ly all I ask of you. Ma - ri - a E - le - na, you, my love.

gue. E - res mi fe, e - res mi Dios, e - res mi a - mor! Tu - yo es mi co - ra - mor, mi a - mor!

MARINES' HYMN

(Song of the U.S. Marine Corps)

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Brightly

From the halls of Mon - te - zu - ma to the shores of Trip - o - li; we
fight our coun - try's bat - tles, on the land as on the

1.

sea. First to fight for right and free - dom, and to keep our hon - or clean. We are

proud to claim the ti - tle of U - nit - ed States Ma - rines.

THE MAN I LOVE

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Music and Lyrics by
GEORGE GERSHWIN and
IRA GERSHWIN

Andantino semplice (♩ = ♩³)

Some day he'll come a - long, the man I love; and he'll be big and strong, the man I love
He'll look at me and smile, I'll un - der - stand; and in a lit - tle while he'll take my hand;
He'll build a lit - tle home, just meant for two, from which I'll nev - er roam, who would, would you?

and when he comes my way, I'll do my best to make him stay.
and though it seems ab - surd, I know we both won't
And so all else a - bove, I'm wait - ing for the

1.

say a word. May - be I shall meet him Sun - day, may - be Mon - day, may - be
man I love.

2.3. *Fine*

not; still I'm sure to meet him one day, may - be Tues - day will be my good news day.

D.C. al Fine

MARY ANN

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TRADITIONAL

Moderately
Verse:

1. Mar - y Ann, oh Mar - y Ann, oh you're the girl for me, e - ven though your dear old ma - ma will not say "si - si."

Mar - y Ann, oh Mar - y Ann, oh won't you please a - gree? You and I should mar - ry, raise a fam - i - ly. All day, all night, Mar - y Ann, down by the sea - side sift - in' sand, all the lit - tle chil - dren love Mar - y Ann, down by the sea - side sift - in' sand.

Chorus:

1. D.C. | 2.

Verse 2:

When I met sweet Mary Ann, her mother said to me:
"Would you care to tell me where you stand financially?"
She does not approve of me, 'cause I'm no millionaire,
But I love her daughter, more than I can bear.
(To Chorus:)

ME AND YOU AND A DOG NAMED BOO

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Words and Music by KENT LAVOIE

Moderately
Verse:

1. I re - mem - ber to this day the bright red Geor - gia clay, how it stuck to the tires
2. I can still re - call the wheat fields of Saint Paul and the morn - in' we got caught
nev - er for - get that day we mo - tored state - ly in - to big L. A. The lights of the cit - y put set -

af - ter the sum - mer rain. Will - pow - er made that old car go; a wom - an's mind told me that it's so.
rob - bin' from an old hen. Old Mac - Don - ald he made us work, but then he paid us for what it was worth.
lin' down in my brain. 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.

Chorus:

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.

1. 2. D.S. 3. 4. etc. Repeat ad lib. and fade
Fsus F 2. 3. I'll

MARY'S A GRAND OLD NAME

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GEORGE M. COHAN

Moderately 

G E7 A7 D7 G G/B Bbdim D7/A D7 D7(#5)

For it is Ma - ry, Ma - ry, plain as an - y name can be; but with pro - pri - e - ty, so - ci - e - ty will say "Ma -

G E7 A7 D7 G F7 E7 /G# Am A7 D7 G

rie." But it was Ma - ry, Ma - ry, long be-fore the fash-ions came. And there is some-thing there that sounds so fair; it's a grand old name!

MASTERPIECE

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Words and Music by
KENNY NOLAN

Verse:

F Gm7(b5)/F

1. The sim - ple touch of your hand, and ev - 'ry - thing is right. The
count - less ways you've touched my heart is more than I can say. The

F Gm7(b5)/F F Am7

gen - tle way you look at me when we kiss good-night. You've giv - en me the free - dom no
beau - ty that you've shown to me takes my breath a - way. A pic - ture per - fect paint - ing,

Bb(2) Bbm6 F Bb/C 1.3. Bb/C 2.4. Db/Eb Eb/F

oth - er love has known, and now I thank you, girl. Thank you, girl. 2. The now I know, ooh,
that's what our love is. And, yes, I need you so, and

Chorus:

Dbmaj7 Cm7 Eb/F Bbm7 Dbmaj7/Eb Db/Eb Eb/F

I've found a mas-ter-piece in you; a work of art, it's true, and I trea-sure you, my love. Ooh,

Dbmaj7 Cm7 Bbm7 Bb/C 1. D.S. 2. To Next Strain 3.4. etc. Repeat ad lib. and fade Bb/C Bb/C Bb/C

I've found a mas-ter-piece in you; a work of art, it's true, and I trea-sure you. 3. Some - you. you.

Bridge:

F Bbm F Db/Eb Eb/F D.S. § §

When I'm lost and in - se-cure, you build me up and make me sure. Ev - 'ry-thing will turn out right, my love. Oh,

Verse 3:
Sometimes I wonder what I'd be had I not found you.
A lost and lonely soul,
This world could show me nothing new.
But now my life's a canvas, painted with your love.
And it will always be, and now I see . . .

Verse 4:
The two of us together, thru time will never part.
This fairy tale we're sharing is real inside our hearts.
Let it be forever, never let it end.
This promise I do make:
Heaven is ours to take.
(To Chorus:)

THE MASTERPIECE

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By J.J. MOURET
and PAUL PARNES

Moderately

Chords: D, A7, D, G, D, A, D, A, D, A7, D, G, D, A7, D, G, D, A7, D, G, A/C#, Bm, G, A7, D, G, C, A7, B, Em, C, F, E, A

Performance markings: $\text{D.S.} \text{ al Coda}$, Coda , $\text{D.S.} \text{ al Fine}$, To Coda , To Next Strain , Fine

(Bass)

From the New Broadway Musical "Meet Me In St. Louis"

MEET ME IN ST. LOUIS, LOUIS

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Music and Lyric adaptation by
HUGH MARTIN & RALPH BLAINE
Original Words and Music by
ANDREW B. STERLING & KERRY MILLS

Moderately

Chords: C, F, C, G7, C, D7, G7, G B7/F#, E7, A7, D7, G7, C, D7, G7, C, C

Lyrics:
 "Meet me in St. Lou - is, Lou - is, meet me at the fair, _____ Don't tell me the lights are
 shin - ing an - y - place but there. _____ We will dance the Hooch - ee Kooch-ee. _____ I will be your toot - sie
 woot - sie. _____ Meet me in St. Lou - is, Lou - is, meet me at the fair." _____ fair." _____

MAMBO NO. 5

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By PEREZ PRADO

Moderately

Fm7 Bb7 Fm7 Bb7 Eb Fm7 Bb7 Fm7 Bb7

Eb Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7

Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Eb

MAMBO NO. 8

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By PEREZ PRADO

Brightly

Gm7 C7 F Gm7 C7 F Gm7

F Gm7 C7 F C7 C7-9 C9

C7 C7-9 C9 C7+9

C7-9 Fm Fm/Eb C7-9

Fm Fm/Eb C7-9 Fm C7/G

Fm/Ab C7/G Fm C7/E F C7-9

Fm C7-9 Fm

No Chord Fm6 N.C.

Uno Dos

Tres Cuatro Cinco Seis Siete Ocho Mam - bo!

MEET ME TONIGHT IN DREAMLAND

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Words by BETH SLATER WHITSON
Music by LEO FRIEDMAN

Moderately

Chords: B^b, G⁺, G7, C7, F7, B^b, G7, G⁺, G7, C7, Gm7, C7, F7, B^b, G⁺, G7, C7, F7, B^b, B^b7, E^b, Edim7, B^b, G7, C7, F7, B^b, G^b7, Cm7, F7, B^b, B^b7, E^bm, B^b

Meet me to - night in Dream - land, un - der the sil - very moon. Meet me to - night in Dream - land, where love's sweet ro - ses bloom. Come with the love - light gleam - ing in your dear eyes of blue. Meet me in Dream-land, sweet dream-y Dream-land; there let my dreams come true. true.

MELLOW YELLOW

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Words and Music by DONOVAN LEITCH

Moderately slow rock (♩ = ♩♩♩)

Verse:

Chords: E^b, A^b, E^b, B^b7, B^b, A, A^b, A^b7, E^bm7/A^b, B^b, B^b7, E^b, D^b/E^b, G^b/A^b, B^b7, E^b, D^b/E^b, A^b, B^b, B^b7/F, /B^b, /C, /D, B^b, /F, /B^b, B^b7/C, /D, B^b, B^b7/F, /B^b, /C, /D, E^b, D^b/E^b, G^b/A^b, B^b7

I'm just mad a - bout Saf - fron; a - Saf - fron's mad a - bout me. I'm - a just mad a - bout Saf - fron; she's just mad a - bout me. They call me Mel - low Yel - low, they call me Mel - low Yel - low, they call me Mel - low Yel - low. He's so mel - low, he's so mel - low. Yel - low. They call me Mel - low

Chorus:

Repeat ad lib. and fade

Verse 2:
I'm just mad about Fourteen;
A-Fourteen's mad about me.
I'm-a just mad about Fourteen;
She's just mad about me.
(To Chorus:)

Verse 3:
Born high forever to fly;
A-wind-a velocity nil.
Born high forever to fly;
If you want, your cup I will fill.
(To Chorus:)

Verse 4:
Elec-a-trical banana
Is gonna be a sudden craze.
Electrical banana
Is bound to be the very next phase.
(To Chorus:)

Verse 5:
I'm just mad about Saffron;
A-Saffron's a-mad about me.
All the boys are mad about a-Saffron;
A-Saffron's a-mad about me.
(To Chorus:)

MELODY IN F

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A. RUBENSTEIN

Moderately slow

F C7/G F/A F#dim7 Gm Bbm6 C7 F Bdim7 C7 F C7/G

F/A D7 Gm Bbm6 C7 1. F Bdim C7 2. To next strain 3. Fine

C Cdim G7/B G7 C Cdim G7/B G7 C

Fm C Fm C Fm C Fm/C C Fm/C C

D.C. al Fine

MEXICAN HAT DANCE

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FELICE PARTICHALA

Brightly

F C7

1. F 2. F F C7

1. F 2. F G7 C G7 C G7

C G7 1. C 2. C F

C7 1. F 2. F F

C7 1. F 2. F

MEMORIES

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Words by
GUS KAHN
Music by
EGBERT VAN ALSTYNE

Slowly

Mem - o - ries, mem - o - ries, dreams of love so true, o'er the sea of
mem - o - ry I'm drift - ing back to you. Child - hood days, wild - wood days, a - mong the birds and
bees, you left me a - lone but still, you're my own in my beau - ti - ful mem - o - ries.

MERRY WIDOW WALTZ

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FRANZ LEHAR

Brightly

MICHAEL, ROW THE BOAT ASHORE

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TRADITIONAL

Moderately

Verse:

1. Mi - chael, row the boat a - shore, hal - le - lu - jah; Mi - chael,
row the boat a - shore, hal - le - lu - jah. 2. Sis - ter, jah.

Verse 2:
Sister, help to trim the sail, hallelujah;
Sister, help to trim the sail, hallelujah.

Verse 3:
Michael's boat's a gospel boat, hallelujah;
Michael's boat's a gospel boat, hallelujah.

Verse 4:
Jordan's river is chilly and cold, hallelujah;
Kills the body, but not the soul, hallelujah.

Verse 5:
Gabriel, blow the trumpet horn, hallelujah;
Blow the trumpet loud and long, hallelujah.

Verse 6:
If you get there before I do, hallelujah;
Tell my people I'm coming too, hallelujah.

Verse 7:
Michael, row the boat ashore, hallelujah;
Michael, row the boat ashore, hallelujah.

MENUET A L'ANTIQUE

(Theme)

By IGNACE JAN PADEREWSKI
OP. 14, No. 1

Allegretto

Chords: G/B, D7/A, G, D7/A, G/B, D7/A, G, D7/A, G/B, C

Dynamics: *mp*, *p*

MERRYILY WE ROLL ALONG

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By EDDIE CANTOR,
CHARLIE TOBIAS and
MURRAY MENCHER

Moderato

Chords: C, D7, G7, C, Am, A7-, C6, C+, G7, Dm/A, Bb7, G7, C, G7(-9/5), C, Am, G7/B, C, D7, G7, C#dim, Am, C7, G, F, Fm, C, Em, A7, D7, D7b5/Ab, G7, 1. C, C7, C#dim, G7, Dm/A, G7, 2. C, Fm6, C

Lyrics:
 Mer - ri - ly We Roll A - long, My hon - ey and me, —
 Ver - i - ly there's no one half as hap - py as we. —
 Why we get a - long is ver - y eas - y to see. —
 Though we're twice as poor as mice, Say what do we care? —
 She and I won't buy un - less We pay for in cash. —
 For we've been so wealth - y in the love that we share. —
 And we still en - joy the thrill of corn - beef and hash, —
 Mer - ri - ly we dance a - long, while fac - ing the sun, —
 Though we're bound to quar - rel, for it's hu - man, I'm sure. —
 Ver - i - ly our slo - gan is, "Say don't we have fun?" —
 Still we found there's noth - ing that a kiss can - not cure. —
 We live in style with a smile and a song — As we
 We're for each oth - er, how can we go wrong —
 mer - ri - ly roll a - long. long? —

LOVE'S OLD SWEET SONG

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Words by G. CLIFTON BINGHAM
 Music by JAMES LYMAN MOLLOY

Moderately

F C7 F

Just a song at twi - light, when the lights are low;
 Tho' the heart be wear - y, sad the day and long,

A7 Dm G7 C7 F7

and the flick - 'ring shad - ows, soft - ly come and go. Still to us at

Bb Gm7 C7 F Bb F C7 F

twi - light comes love's old song. Comes love's old sweet song.

(THEME FROM) "MIDNIGHT COWBOY"

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by JOHN BARRY

Moderately slow

C Bb C Bb Bb C

Bb Ab Dbmaj7 G7 C Bb Ab

Dbmaj7 G7 C Bb Ab Dbmaj7 G7 C Bb

To Coda ⊕

D.S. § at Coda ⊕ Coda

Repeat ad lib. and fade

C Bb C Bb Dbmaj7 G7 C Bb

MIMI

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Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

Mi-mi, you fun-ny lit-tle good for noth-ing Mi-mi, am I the guy? — Mi-mi, you
sun-ny lit-tle hon-ey of a Mi-mi, I'm aim-ing high! — Mi-mi, you've got me sad and dream-y; you could free —
— me if you'd see — me. Mi-mi, you know I'd like to have a lit-tle son of a Mi-mi by and by. —

MINNIE THE MOOCHER

(The Ho-De-Ho Song)

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By CAB CALLOWAY
and IRVING MILLS

Moderately (♩ = ♪♪)

Verse:

1. Now here's a sto-ry 'bout Min-nie the Mooch-er. She was a low-down hooch-y cooch-er.
messed a-round wid a bloke named Smoke-y. She loved him though he was a "coke-y."

Chorus:

She was the rough-est, tough-est frail, — but Min-nie had a heart as big as a whale. — Ho de ho de ho, — (ho de
He took her down to Chi-na-town, — and showed her how to kick the gong — a-round. — Hi de hi de hi, — (hi de
ho de ho, —) Rah de dah de dah, — (rah de dah de dah, —) Tee-dle dee de dee, — (tee-dle dee de dee, —) } Ho de
hi de hi, —) Ree de dah de doo, — (ree de dah de doo, —) Bo de dah do dah, — (bo de dah do dah, —) }

1.-6. D.S. 7.

ho — de ho, — (ho de ho — de ho, —) 2. She ho — de ho, — Poor Min', poor Min', poor Min'.

Verse 3:

She had a dream 'bout the King of Sweden.
He gave her things that she was needin'.
Gave her a home built of gold and steel;
A platinum car with diamond-studded wheels.
(To Chorus:)

Verse 5:

Now Min' and Smokey they started jaggin'.
They got a free ride in a wagon.
She gave him the money to pay her bail,
But he left her flat in the County Jail.
(To Chorus:)

Verse 4:

He gave her his town house and racing horses.
Each meal she ate was a dozen courses.
She had, a million dollars in nickels and dimes.
And ev-'ry day she counted 'em a million times.
(To Chorus:)

Verse 6:

Poor Minnie met Old Deacon Low-down.
He preached to her she ought to slow down.
But Minnie wiggled her jelly roll.
Deacon Low-down hollered, "Oh, save my soul."
(To Chorus:)

Verse 7:

They took her where they put the crazies.
Now poor old Min' is kickin' up daisies.
You've heard my story, this ends the song.
She was just a good gal but they done her wrong.
(To Chorus:)

MINUET IN G

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By LUDWIG VAN BEETHOVEN

Allegretto grazioso

Musical score for Minuet in G, featuring guitar chords and a melody line. The score is in G major and 3/4 time. It includes various guitar-specific chords such as N.C., D7, G+, D#, Em, /F#, D/A, A7, D, G/B, D7, G, D7/F#, C6/G, G, C6, G/D, D, G, /B, /D, G/F, E7(#5), Am/E, Adim/Eb, D, G, N.C., G, N.C., G, N.C., G, G, To next strain, Fine, G, D7/C, G/B, D7/F#, G, Em, A7/C#, D, Em/G, A, D, N.C., D7, D7, G, C6, D7, Gsus4/2, G, Gsus4/2, G, D.S. al Fine.

MISTY

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Lyrics by JOHNNY BURKE
Music by ERROLL GARNER

Musical score for Misty, featuring lyrics and guitar chords. The score is in B-flat major and 4/4 time. It includes various guitar-specific chords such as Bb9, Ebmaj7, Bbm7, Eb7(+9), Abmaj7, Ab6, Abm7, Db9, Ebmaj7, Cm7, Fm7, Bb7(+9), Gm7, C9, Fm7, Bb9, Eb, Fm7, Bb7(+9), Eb6, Bbm7, Bbm7/Eb, Eb7(+9), Abmaj7, Ab6, Am7, D7, Gm7, F7, Bb7, Edim, Fm7, Bb9, Eb6/9.

Slowly Verse: **Bb9** **Ebmaj7** **Bbm7** **Eb7(+9)** **Abmaj7** **Ab6**

Look at me, I'm as help-less as a kit-ten up a tree, and I feel like I'm
way and a thou-sand vi-o-lins be-gin to play, or it might be the
own, would I wan-der through this won-der-land a-lone, nev-er know-ing my

Bridge: **Eb** **Fm7** **Bb7(+9)** **Eb6** **Bbm7** **Bbm7/Eb** **Eb7(+9)** **Abmaj7** **Ab6**

cling-ing to a cloud; I can't un-der-stand, I get mis-ty just hold-ing your hand. Walk my
sound of your hel-lo. That mu-sic I hear, I get mis-ty, the mo-ment you're
right foot from my left, my hat from my glove, I'm too mis-ty and too much in

near. You can say that you're lead-ing me on, but it's just what I want you to do. Don't you no-tice how

D.S. al Coda **Coda**

hope-less-ly I'm lost, that's why I'm fol-low-ing you. On my love.

MISS YOU LIKE CRAZY

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Lyrics and Music by
PRESTON GLASS, MICHAEL MASSER
and GERRY GOFFIN

Slowly
Verse 1:

E^b **B^b/D** **Gsus(+9)** **G/B**

E - ven though _ it's been _ so long, _ my love for you _ keeps

Cm7 **A^bmaj7** **Gm7** **Cm7**

go - ing strong. _ I re - mem - ber the things _ that we used to do, a

A^bmaj7 **Gm7** **Cm7** **Fm7** **A^b/B^b**

Kiss in the rain _ till the sun shined through. I tried to de - ny _ it, but I'm still in love _ with you. _

Chorus 1:

E^b **Dm7** **G** **C** **G/B** **C/B^b** **F A**

I miss you like _ cra - zy, I miss you like _ cra - zy.

Fm/A^b **Csus/G** **C/G** **Dm7** **/G** **G/F**

ev - er since _ you went _ a - way, _ ev - 'ry hour _ of ev - 'ry day. _ I

E^b **B^b/D** **E^b/D^b** **A^b/C**

miss you like _ cra - zy, I miss you like _ cra - zy. No

A^bm/C^b **E^bsus/B^b** **E^b/B^b** **A^b/B^b** **B^b** **A^b B^b** **B^b**

mat - ter what _ I say _ or do. _ there's just no get - ting o - ver you. _

Verse 2:

E^b **B^b/D** **Gsus(+9)** **G/B**

I can see the love _ shin - ing in your eyes, _ and it comes as such _ a

Cm7 **A^bmaj7** **Gm7** **Cm7**

sweet sur - prise. _ It seems be - liev - ing is worth the wait. so

A^bmaj7 **Gm7** **Cm7** **Fm7** **A^b/B^b**

hold me and tell _ me it's not too late. We're so good to - geth - er, we're start - ing for - ev - er now. _

Chorus 2:

E^b **B^b/D**

And I miss you like _ cra - zy, I

E_b/D_b A_b/C A_bm/C_b E_bsus/B_b E_b/B_b
 miss you like — cra - zy, ev - er since — you went — a - way, —

A_b/B_b B_b A_b/B_b B_b/A_b G_b D_b/F
 ev - 'ry hour — of ev - 'ry day. — I miss you like — cra - zy,

G_b/F_b C_b/E_b C_bm/D G_bsus/D_b G_b/D_b
 I miss you, ba - by. Love like ours — will nev - er end. — just

C_b/D_b D_b C_b/D_b D_b/C_b A E/G_#
 touch me and — we're there — a - gain. — *Instrumental solo...*

A/G D/F_# Dm/F Asus/E A/E D/E E D/E E

Bridge:

C B Em Am7 /D G
 Just one night, — and we'll have — to find the feel - ings like we used to do. —

C B Em Am7 /D
 Hold on tight, — and what - ev - er comes our way, we're gon - na make it through. —

D Cmaj7 Bm7 Em7
 — It seems be - liev - ing is worth the wait, so

Cmaj7 Bm7 Em7 Am7 /D
 hold me and tell — me it's not too late. We're so good to - geth - er, we're start - ing for - ev - er now. —

Chorus 3:

G G D/F_# G/F C/E
 — And I miss you like — cra - zy, I miss you like — cra - zy. No

Cm/E_b Gsus/D G/D C/D D C/D D *Repeat ad lib and fade*
 mat - ter what — I say — or do, — there's just no get - ting o - ver you. — And I

MINE

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Words by IRA GERSHWIN
Music by GEORGE GERSHWIN

Moderately slow

C6 A7(#5) D7 G7(#5) C6 A7(#5) D7 G7(#5)³ C6 A7(#5) D7 G7(#5)

Mine, _____ love is mine, _____ wheth-er it's rain or storm or

C6 G7(#5) C9 Edim C7 F6 D7(#5) G7 C7(#5) F6 D7(#5) G7 C7(#5)³

shine. _____ Mine, _____ you are mine, _____ nev - er an -

F6 Fmaj7/E Dm Dm7 Bm7(b5) Dm7/A G7 Fm6 Am6 F9 C6 A7(#5) D7 G7(#5)

oth - er Val - en - tine and I am yours, _____ tell me that I'm

C6 A7(#5) D7 G7(#5)³ C6 A7(#5) D7 G7(#5) C6 G7(#5) C9 Edim C7 F E

yours, _____ show me that smile my heart a - dores. _____ Mine, _____

E^b D9³ Cmaj7/G B7 E7 A7 Dm9 G11 C

more than di - vine _____ to know that love like yours is mine. _____

MOLLY MALONE (Cockles and Mussels)

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TRADITIONAL

Slowly

G C6 D7 G D

In Dub - lin Cit - y, where the girls they are so pret - ty, 'twas there I first met with sweet Mol-ly Ma - lone; she

G C6 D7 G D7 G

drove a wheel - bar - row through streets broad and nar - row, cry - ing "cock - les and mus - sels, a - live, all a - live!" A -

Chorus:

G D7 G D7 G

live, a - live - o! A - live, a - live - o! Cry - ing, "cock - les and mus - sels, a - live, all a - live!"

THE MISSOURI WALTZ

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Words by JAMES R. SHANNON
Music by JOHN VALENTINE EPEL

Dreamily (♩ = ♪♩)

F C7 F

Hush - a - bye, my ba - by, slum - ber - time is com - ing soon; rest your head up -

C7 F B♭

on my breast while Mom - my hums a tune. The sand - man is call - ing where

F G7 C C7

shad - ows are fall - ing, while the soft breez - es sigh as in days long gone by.

F C7 F

'Way down in Mis - sou - ri, where I heard this mel - o - dy,

C7 F B♭

when I was a hap - py young - ster on my Mom - my's knee, the young folks were

Bdim7 F/C /A G7 C7 F *Fine*

hum - ming, their ban - jos were strum - ming so _____ sweet and low. _____

Dm Gm A7 Dm

Strum, strum, strum, strum, strum; seems I hear those ban - jos play - ing once a - gain.

A7 Dm

Hum, hum, hum, hum, hum, that _____ same old plain - tive strain. _____

A7 Dm A7 Dm A7 Dm

Hear that mourn - ful mel - o - dy, it just haunts you the whole _____ day long. _____ and you

B♭ F/C G7 C7 F *D.C. al Fine*

wan - der in dreams back to Dix - ie, it seems, when you hear that old - time song. _____

MOCKINGBIRD

Words and Music by INEZ FOXX and CHARLIE FOXX
Additional Lyrics by JAMES TAYLOR

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Moderate rock

C7 F C

1. Now ev - 'ry - bod - y, have you heard? {He's} gon - na buy me a mock - ing - bird. And if that
{She's}

F

mock - ing - bird won't sing, {he's} gon - na buy me a dia - mond ring. And if that
{she's}

Bb F

dia - mond ring won't shine, {he's} gon - na sure - ly break this heart of mine. And that's
{she's}

C Bb7 C7

why I keep on tell - in' ev - 'ry - bod - y, say - in' yeah, yeah, wo, wo, wo, wo, wo, wo, wo, wo, wo, wo.

1. 2. etc. Repeat ad lib. and fade

Verse 2:

Hear me now and understand, he's (she's) gonna find me some peace of mind.
And if that peace of mind won't stay, I'm gonna find myself a better way.
And if that better way ain't so, I-I-I'll ride with the tide and go with the flow.
And that's why I keep shoutin' in your ear, sayin' yeah, yeah, wo, wo, wo, wo, wo.

MONA LISA

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Words and Music by
JAY LIVINGSTON
and RAY EVANS

Slowly

Eb

Mo - na Li - sa, Mo - na Li - sa, men have named you. You're so like the la - dy with the mys - tic

Fm7 Bb7 Fm Bb7

smile. Is it on - ly 'cause you're lone - ly they have blamed you for that Mo - na Li - sa strang - ness in your

Eb

smile? Do you smile to tempt a lov - er, Mo - na Li - sa, or is this your way to hide a bro - ken

Ab Abm Eb Bb7 Eb Eb7

heart? Man - y dreams have been brought to your door - step. They just lie there, and they die there. Are you

Ab Eb/Bb Fm7 Bb7 Eb

warm, are you real, Mo - na Li - sa, or just a cold and lone - ly, love - ly work of art?

MISS OTIS REGRETS

(She's Unable to Lunch Today)

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Words and Music by
COLE PORTER

Andantino Eb Bb7 Eb Eb7 Ab6 Fm Eb

Miss O - tis re - grets she's un - able to lunch to - day, mad - am, Miss O - tis re - grets she's un -
woke up and found that her dream of love was gone, mad - am, she ran to the man who had
mob came and got her and dragged her from the jail, mad - am, they strung her up on the old

Eb/G Bb Bb7 Eb Bb7 Eb7 Ab Gm Ab6

a - ble to lunch to - day. She is sor - ry to be de - layed, but last eve - ning down in lov - er's lane she
led her so far a - stray; and from un - der her vel - vet gown, she drew a gun and shot her lov - er
wil - low a - cross the way, and the mo - ment be - fore she died, she lift - ed up her love - ly head and

Eb/G Eb7 Ab6 Fm Eb/Bb F9/Bb Bb7 Eb

strayed, mad - am, Miss O - tis re - grets she's un - a - ble to lunch to - day. When she
down, cried When she
cried

MONEY FOR NOTHING

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Words and Music by
MARK KNOPFLER

Medium rock
Verse:

1. Now look at them - yo-yos, that's the way you do it; you play the gui-tar on the M - T - V. That ain't - work-in'; that's -

To Coda ⊕ 1.5. 2.3.4.6. Bridge:

- the way you do it. Mon-ey for noth-in' and chicks for free. blis-ter on your thumb. We got-ta in - stall mi-cro-wave ov-ens,

Eb F G5 C5 D5 E5

cus-tom kitch-en de - liv-er-ies. We got-ta move these re-frig-er-a-tors; we got-ta move these col-or T - V's.

4. D.S. al Coda ⊕ Coda

chicks for free. Mon-ey for noth-in' and chicks for free. Mon-ey for noth-in' and chicks for free.

Repeat ad lib and take

Verse 2:
Now, that ain't workin', that's the way you do it.
Lemme tell ya, them guys ain't dumb;
Maybe get a blister on your little finger,
Maybe get a blister on your thumb.
(To Bridge:)

Verse 3:
See the little faggot with the earring and the makeup?
Yeah, buddy, that's his own hair.
That little faggot got his own jet airplane:
That little faggot, he's a millionaire.
(To Bridge:)

Verse 4: Instrumental
(To Bridge:)

Verse 5:
I shoulda learned to play the guitar;
I shoulda learned to play them drums.
Look at that mama,
She's got it stickin' in the camera;
Man, we could have some fun.

Verse 6:
And he's up there, what's that? Hawaiian noises?
Bangin' on the bongos like a chimpanzee.
That ain't workin', that's the way you do it,
Get your money for nothin', get your chicks for free.
(To Bridge:)

Verse 7:
Now that ain't workin'; that's the way you do it,
You play the guitar on the MTV.
That ain't workin'; that's the way you do it.
Money for nothin' and chicks for free.
(To Coda:)

MONTEGO BAY

Words and Music by
JEFF BARRY and
BOBBY BLOOM

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Moderate calypso rock

Verse

G C G C G

1. Ver - non 'll meet me when the Bo - ac lands: ___ keys to the M. G. will be in his hands. ___ Ad -
 (2.) Gil - lian 'll meet me like a broth-er would. ___ I think I re-mem-ber, but it's twice as good. ___ like
 (3.) lay on a li - lo till I'm lob - ster red; ___ I still feel the mo - tion here at home in bed. ___ I

Chorus

C G C G Am7 G

just to the driv - ing 'n' I'm on my way, ___ it's all on the right side in Mon - te - go Bay. ___ } Sing out: Oh oh oh oh oh oh
 how cool the rum is from his sil - ver tray. ___ I thirst to be thirst - y in Mon - te - go Bay. ___ }
 tell you it's hard for me to stay a - way; ___ you ain't been till you've been high in Mon - te - go Bay. ___ }

C G C G C G

oh oh oh. ___ Oh oh oh oh oh oh oh oh oh. ___ Come sing me La! ___ Come sing me Mon - te - go Bay. ___ Oh oh oh oh oh oh

Repeat

C G C G C G C G

oh oh oh ___ 2. 'N' oh oh oh. ___ (whistle) ___ (whistle) ___
 3. FH (spoken:) Let's dance in the streets.

MOOD INDIGO

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By DUKE ELLINGTON, IRVING MILLS
and ALBANY BIGARD

Moderately slow (♩ = ♩ = ♩)

A^b B^b7 E^b7 E^b7(♯5) A^b B^b7 E7 B^m7 E7 E^b7 B^bm E^b7

You ain't been blue, ___ no, no, no. You ain't been blue, ___ till you've had ___ that mood in - di - go. *Fin*

A^b7 D^b6 G^b7 E^b7(♯5) A^b B^b7 E^b7 E^b7(♯5) A^b A^b+ A^b

That feel - in' goes _ steal - in' down to my shoes, while I sit and sigh: ___ "Go 'long blues."

A^bdim A^b B^b7 E^b7 D^b/E^b E^b7 A^b C^bdim B^bm7 E^b7 A^b A^bdim A^b B^b7

Al - ways get that mood in - di - go, ___ since my ba - by said good - bye. In the eve - nin' when lights are

B^bF E7(♯5) E7 E^b7 A^b7 D^b D^b7

I'm so lone - some I could cry, 'cause there's no - bod - y who cares a - bout me. ___ I'm just a soul who's

D.C. al Fine

E7/D E^b7 A^b A^bdim A^b B^b7 E^b7 D^b/E^b E^b7 A^b C^bdim B^bm7 E^b7

blu - er than blue _ can be. When I get that mood in - di - go, ___ I could lay me down and die.

MOON LOVE

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Words and Music by
MACK DAVID, MACK DAVIS
& ANDRE KOSTELANETZ

Moderately

Will this be moon love _____ noth-ing but moon love? _____ Will you be gone when the
dawn comes steal - ing through? _____ Are these just moon dreams, _____ grand while the moon beams? _____ But when the
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. _____ Will this be _____ pears. _____

MOMENTS TO REMEMBER

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Words by AL STILLMAN
Music by ROBERT ALLEN

Moderately

The New Year's Eve we did the town, the day we tore the goal - post down, } We will have these
qui - et walks, the nois - y fun, the ball room prize we al - most won, }
oth - er nights and oth - er days may find us gone our sep' - rate ways, }

1. mo - ments to re - mem - ber. 2. The mo - ments to re - mem - ber. *To Next Strain*

3. mo - ments to re - mem - ber. *Fine* Tho' sum - mer turns to win - ter and the

pre - sent dis - ap - pears. The laugh - ter we were glad to share will e - cho thru the years. When *D.S. al Fine*

As Sung in the Paramount Picture "BREAKFAST AT TIFFANY'S"

MOON RIVER

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Words by JOHNNY MERCER
Music by HENRY MANCINI

Moderate waltz

C Am F Cmaj7 F Cmaj7 Bm7(♭5) E7 Am C7

Moon Riv - er, wid - er than a mile: I'm cross - in' you in style some - day. Old dream - mak - er you

F6 B♭9(♭5) Am Am7 F♯m7(♭5) B7 Em7 A7 Dm7 G7 C Am F

heart - break - er, wher - ev - er you're go - in', I'm go - in' your way. Two drift - ers, off to see the

Cmaj7 F Cmaj7 Bm7(♭5) E7 Am Am7/G Am6/F♯ F9

world. There's such a lot of world to see. We're af - ter the same rain - bow's

C F C F C Am Dm G7(♭9) C

end wait - in' 'round the bend, my huck - le - ber - ry friend. Moon Riv - er and me.

MOTHER MACHREE

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Words by RIDA JOHNSON YOUNG
Music by CHAUNCEY OLCOTT
and ERNEST R. BALL

Moderately, with expression

D Bm G D G D/F♯ A7/E

1. There's a spot in my heart which no col - leen may own. There's a depth in my soul nev - er
sor - row or care in the dear days gone by was made bright by the light of the

D E7/B Em7(♭5)/B♭ A7 D Bm C G G♯dim7

sound - ed or known. There's a place in my mem - 'ry, my life, that you fill. No
smile in your eye. Like a can - dle that's set in a win - dow at night, your

Tenderly, with much expression

D/A E7/B Em7(♭5)/B♭ A A7 D Ddim7 D A7/E D♯dim7 A7/E D/F♯ Fdim7 A7 E

oth - er can take it, no one ev - er will. } Sure I love the dear sil - ver that shines in your
fond love has cheered me, and guid - ed me right. }

D G B♭dim7 G/B D E9 E6 E7 A7 D Ddim7 D A7/E D♯dim7 A7/E

hair, and the brow that's all fur - rowed and wrin - kled with care. I kiss the dear fin - gers so

D/F♯ G F♯7 Bm F♯ F♯7 Em6/G G D Gm(maj7) Gm D D.S. 1 2 D

toil - worn for me; oh, God bless you and keep you, Moth - er Ma - chree! 2. Ev - ry chree!

MOONGLOW

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Words and Music by WILL HUDSON,
EDDIE DE LANGE and IRVING MILLS

Slowly

Musical score for "MOONGLOW" in G major, 4/4 time, marked "Slowly". The score consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "It must have been moon-glow, way up in the blue. It must have been moon-glow that led me straight to you. I still hear you say - ing, 'Dear one, hold me fast.' And I start in pray - ing, oh Lord, please let this last. We seemed to float right through the air, heav - en - ly songs seemed to come from ev - 'ry - where. And now when there's moon-glow way up in the blue, I al - ways re - mem - ber that moon-glow gave me you. gave me you."

From the Paramount Picture "ROAD TO MOROCCO"

MOONLIGHT BECOMES YOU

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Words by JOHNNY BURKE
Music by JIMMY VAN HEUSEN

Moderately slow

Musical score for "MOONLIGHT BECOMES YOU" in F major, 4/4 time, marked "Moderately slow". The score consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Moon-light be - comes you, it goes with your hair. You cer - tain - ly know the right thing to wear. Moon-light be - comes you; I'm thrilled at the sight. And I could get so ro - man - tic to - night. You're all dressed up to go dream - ing, now don't tell me I'm wrong, and what a night to go dream - ing. Mind if I tag a - long? If I say I love you, I want you to know it's not just be - cause there's moon - light, al - though moon-light be - comes you so."

MOONLIGHT BAY

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Words by EDWARD MADDEN
Music by PERCY WENRICH

Moderately (♩ = ♪)

N.C. B \flat B \flat + E \flat B \flat F7 Fdim7 F7 B \flat

We were sail-ing a - long _____ on Moon-light Bay. _____ We could hear the voic-es ring - ing; _____ they seemed to say, _____

F7 N.C. B \flat B \flat + E \flat B \flat E \flat /B \flat B \flat F7 B \flat

— "You have stol-en my heart, _____ now don't go 'way!" _____ as we sang love's old sweet song, on Moon-light Bay. _____

MOTHER-IN-LAW

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By ALLEN TOUSSAINT

Moderate rock 'n' roll (♩ = ♪)

C Am N.C. C Am

1. The worst _____ per - son I know; moth - er - in - law, moth - er - in - law. She
2.3. Sin should be her name; moth - er - in - law, moth - er - in - law. To

C Am N.C. C Am C Am

wor - ries me _____ so; moth - er - in - law, moth - er - in - law. If she leaves _____ us a - lone, we would
me, they're a - bout the same; moth - er - in - law, moth - er - in - law. Ev-'ry time I o - pen my mouth, she

F6 D7 D9 G13 N.C. C

have _____ a hap - py home. _____ Sent down from be - low; moth - er - in - law, moth - er - in -
steps in, tries to put me out. _____ How could she stoop so low? moth - er - in - law, moth - er - in -

Am N.C. C 1. N.C. 2. N.C. To Next Strain 3. N.C. Fine

law, moth - er - in - law, moth - er - in - law. law, I law.

C Am N.C. C Am C Am N.C.

come _____ home with my pay; moth - er - in - law, moth - er - in - law. She asks me what I make, moth - er - in -

C Am C Am7 F6 D7

law, moth - er - in - law. She thinks her ad - vice is a con - tri - bu - tion, but if she will leave, that will be a so - lu - tion; and

D9 G13 N.C. C Am N.C. C N.C. D.S. % al Fine

don't come back no more, moth - er - in - law, moth - er - in - law, moth - er - in - law, moth - er - in - law.

MOONLIGHT SERENADE

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Lyric by MITCHELL PARISH
Music by GLENN MILLER

Moderately

1 stand at your gate and the song that I sing is of moon-light. I
stars are a-glow and to-night how their light sets me dream-ing. My
don't let me wait; come to me ten-der-ly in the June night. I

stand and I wait for the touch of your hand in the June night. The ros-es are
love, do you know that your eyes are like stars bright-ly beam-ing? I bring you and
stand at your gate and I sing you a song in the moon-light, a love song, and my

sigh-ing a moon-light ser-e-nade. The nade. nade. Let us stray till break of day in
sing you a moon-light ser-e-
dar-ling, a moon-light ser-e-

love's val-ley of dreams, just you and I, a sum-mer sky, a heav-en-ly breeze kiss-ing the trees. So

Chords: F6, Abdim7, Gm7, Cdim7, C7, C7(#5), F, F6, Fmaj7, F7, D7, Gm, F, Edim7/F, F, Gm, Gdim7, Gm, C7, C7(#5), F, C7(#5), F, Cm7, F, F, Bbmaj7, Bbm6, Em7, A7, Cm6, D7, D7(#5), Bm7(b5), E7, Bm7(b5), E7, Am7(b5), D7, Gm7, C7(b9)

1. To Next Strain 2. Fine 3. D.S. al Fine

MORE THAN YOU KNOW

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Lyrics by WILLIAM ROSE
and EDWARD ELISCU
Music by VICTOR YOUMANS

Slowly

More than you know, more than you know, girl of my heart, I love you so. Late-ly I
right, wheth-er you're wrong, girl of my heart, I'll string a-long. You need me
cry, oh, how I'd cry, if you got tired and said "good-bye." more than I'd

find you're on my mind, more than you know. Wheth-er you're so more than you'll ev-er

know. Lov-ing you the way that I do there's noth-ing I can do a-bout it.

Lov-ing may be all you can give, but hon-ey, I can't live with-out it. Oh, how I'd

show more than you'd ev-er know.

Chords: G7(#5), C6, G7(#5), C9sus, C9, C7, F, A7(b9), F6, Fm6, G7, D7, G9sus, G7, C, G7(b5), G7, G7(#5), C, A7, D9, G7, C, F6, C, F#m7(b5), B7, Em, Am, Bm7, Em, Am7(b5), D7, G, Em7, A7, Am7/D, D7, G7, Gdim7, G7, G7(#5), C/E, A7, D9, G9, C

1. 2. Coda

MORE THAN WORDS

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Lyrics and Music by
 BETTENCOURT, CHERONÉ

Moderate rock

Verse:

G G/B C(2) G/B Am7 G(sus)/B C D Dsus

G G/B /C C(2) G/B

1. Say-in', "I love you" is

Am7 C(2) D D7sus G G/B /C C(2) Am7 C(2) D

not the words I want to hear from you. It's not that I want you not to say. But if you only knew

Em Em/B Am7 D7 G Bm/F# Em G/B Am7

how easy it would be to show me how you feel, more than words is

D7 G7 G7/B C Cm G Em7 G/B Em7 G/B

all you have to do to make it real. Then you wouldn't have to say that you love me, 'cause

Chorus:

Am7 D7 G G/B G G/B D/F# Em7 G/B Bm7 C

I'd already know. What would you do if my heart was torn in two? More than words

if I took those words a way? Then you could

G B Am7 D7 G G/B G G/B D7 D7 To Next Strain D7

to show you feel that your love for me is real. What would you say in', "I love you." in', "I love you."

n't make things new just by say -

G G/B C(2) G/B Am7 G/B C D D7 G G/B C(2)

La di da da di da di dai dai da. More than words.

D.S. 3.4. 15.

Am7 D7 D D7 D G/D G D F#

La di da da di da. More than words. More than words.

G F /E Am7 D G C G/B Gm/Bb Am7 G

Ooh, (Guitar cadenza) More than words.

Verse 2:

Now that I have tried to talk to you
 And make you understand.
 All you have to do is close your eyes
 And just reach out your hands.
 And touch me, hold me close, don't ever let me go.
 More than words is all I ever needed you to show.
 Then you wouldn't have to say
 That you love me 'cause I'd already know.
 (To Chorus:)

MOVE IT ON OVER

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By HANK WILLIAMS

Moderately fast

Verse:

F F7 B^b7

1. Came in last night at half past ten; that ba-by of mine would-n't let me in. — So move it on o-ver, Bkgrd.: (move it on o-ver,

F C7 F/C C7 F 1,2,3. F 4. F C7 F

move it on o-ver, move it on o-ver.) move o-ver li'l dog, 'cause the big dog's mov-in' — in. 2. She in.

Verse 2:

She changed the lock on our front door;
 Now my door key don't fit no more.
 So get it on over, (move it on over.)
 Scoot it on over, (move it on over.)
 Move over skinny dog, 'cause the fat dog's movin' in.

Verse 3:

This doghouse here is mighty small,
 But it's better than no house at all.
 So ease it on over, (move it on over.)
 Drag it on over, (move it on over.)
 Move over old dog, 'cause a new dog's movin' in.

Verse 4:

She told me not to play around,
 But I done let the deal go down.
 So pack it on over, (move it on over.)
 Tote it on over, (move it on over.)
 Move over nice dog, 'cause a bad dog's movin' in.

MR. BLUE

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Words and Music by
 DEWAYNE BLACKWELL

Moderately slow

F Am7 B^b C7 Dm7 C6 B^b C7

I'm Mis - ter Blue when you say you love me, then prove it by
 I'm Mis - ter Blue when you say you're sor - ry, then turn a - round,

Am7 Dm7 Gm7 /B^b Am7 Gm7 Gm7/C 1. F /A Gm7 C7 2. F

go - in' out on the sly, prov-in' your love — is - n't true; call me Mis - ter Blue. Blue.
 head-in' for the lights of town, hurt-in' me through — and — through, call me Mis - ter

C7 G Gm7 C7 F C7/G Gm7 C7 F Am7 Dm7 G7 3

I stay at home at night, right by the phone at night, but you won't call and I — won't hurt — my

B^b/C Cm7(b5) C7 Gm7 C7(b9) F Am7 B^b C7 Dm7 C6 B^b C7

pride: call me Mis-ter... I won't tell you, while you paint the town — a bright red — to turn it

Am7 Dm7 Gm7 B^b Am7 Gm7 Gm7/C F /A A^bdim7 Gm7 Gm7/C F /A A^bdim7

up-side down, — I'm paint-ing — it — too, but I'm paint-ing it blue. Call me Mis - ter Blue.

Repeat ad lib. and fade

Theme from the Television Production "MR. LUCKY"

MR. LUCKY

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Words by JAY LIVINGSTON and RAY EVANS
Music by HENRY MANCINI

Moderately

D13 Dm7 G9(#5) Cm7 F7 F7(#5) Bbmaj9

They call us luck - y, _____ you and I, _____ luck - y girl, _____ luck - y guy. _____

Am7 D9(b5) D9 Bm7 Em7 Cm7 Am7 D7 Dm7 G7 N.C.

When you take my hand or touch my cheek _____ I know I'm on a life-time luck - y streak. _____ A luck - y

D13 Dm7 G9(#5) F7 F7(#5) Bbmaj9 E7(#5) Bb7/D

rain - bow _____ lights the sky _____ when we kiss, _____ when we sigh. _____

Eb Cm7/G D9 Bm7 Bb9 Am9 Am7/D G6/9 N.C. G6 9

say I'm luck - y, mis - ter luck - y guy, _____ and you're the rea - son why. _____ They call us I.

say you're luck - y, mis - ter luck - y guy, _____ but dar - ling, so am _____

MY CHERIE AMOUR

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Words and Music by
STEVIE WONDER, HENRY COSBY
and SYLVIA MOY

Moderately

D7 Cmaj7 C6 Fmaj7 F6 Fmaj7 F7(b5) F7 Gmaj7 D7 Gmaj7

La la la la _____ la la, la la la la _____ la la. My Che - rie A - mour _____

ca - fé _____ or _____ some - day _____ you'll _____

C11 Fmaj7 Gmaj7 C11 Fmaj7

love - ly as a sum - mer day. _____ My Che - rie A - mour _____ dis - tant as the Milk - y Way. _____

some - times on a crowd - ed street. _____ I've been _____ near you _____ but you nev - er no - ticed me. _____

see my face a - mong the crowd. _____ May - be _____ some - day _____ I'll share your lit - tle dis - tant cloud. _____

D11 Cmaj7 D11 F9 Bm7 E7 A7

My Che - rie A - mour, _____ pret - ty lit - tle one that I _____ a - dore, _____ you're the on - ly girl my heart _____ beats for. _____

My Che - rie A - mour, _____ won't you tell me how could you _____ ig - nore, _____ that be - hind that lit - tle smile _____ I wore. _____

Oh, Che - rie A - mour, _____ pret - ty lit - tle one that I _____ a - dore, _____ you're the on - ly girl my heart _____ beats for. _____

To Coda ⊕

D7 G6 D11 D7 G6 D11 D7 Cmaj7 C6 C Fmaj7 F6 Fmaj7 D7(-9) D11

How I wish that you were mine. _____ In a _____ La la la la _____ la la, la la la la _____ la

How I wish that you were mine. _____

How I wish that you were mine. _____

D.S. al Coda ⊕ Coda

Gmaj7 D7 G6 F9 G6 D7 Cmaj7 C6 C Fmaj7 F6 Fmaj7 F7(b5) F7 F9 Gmaj7 D7

la. May - be _____ La la la la _____ la la, la la la la _____ la la la la

Repeat and fade

From "LA BOHEME"
MUSETTA'S WALTZ

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G. PUCCINI

Slow waltz

(Piano:) E

G#m A /G# F#m7 F#m7/B B7/F#

When through the street a - bove I wan-der dim-less - ly, the peo - ple turn to
 Quan - do me'n do me'n vo'... quan-do me'n vo' so - let - ta per la via la gen - te sosta e

Emaj7 E6/B E Emaj7/G# A /G# F#m7 E/G# C#m Amaj7

look at me. Yes, how they look a - round, be-cause they know I'm charm - ing, a ver - y
 mi - ra... e la bel - lez - za mi a tut - ta ri - cerca in me ri - cerca in

E/B F#m/B G#m/B E A /E E7/B E7

charm - ing, charm - ing girl. And when 'tis mine to mark their hid-den long - ing, and all the pas - sion in their eyes, -
 me da ca - po a piè; ed as - sa - po - ro allor la bra-mo - sia sot-til, - che da gl'oc - chi tra-spi - ra

A F#m C#m B7sus B9 E A /E

and then the joy of con-quest o - ver - comes me; ev-'ry man is my prize! And thus their hearts, - their hearts I
 e dai pa le si vezzi in - ten - der sa - al - le oc - cul - te bel - tà. Co - si l'ef - flu - vio del de -

E7/B E7 G/D F#7/C# F#7 Bm E7 Amaj7 E7/A A E

cap-ture, as if by mag - ic all my own, ah! rap-ture! ah! rap - ture! 'tis mine, - a - lone! - Now,
 si - o tut - ta m'aggi - ra fe - li - ce mi fa, - fe - li - ce mi fa! - E

G#m A /G# F#m7 F#m7/B B7/F# Emaj7 E6/B

you that once your pas-sion once be - trayed, why should you be dis - mayed? Yet
 tu che sa - i che me mo - ri - e ti strug - gi, da me tan-to ri - fug - gi? - So

E Emaj7/G# A /G# F#m7 E/G# C#m F#m7 E/B F#m B G#m/B E

though deep - in your heart, deep in your heart - ran-kles the smart you'd nev - er nev - er con - fess - but rath - er die!
 beni le ango-scie tue non le vuoi dir, non le vuoi dir, so ben - ma ti sen - ti mo - rir!

MY BONNIE

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TRADITIONAL SCOTTISH SONG

Moderately

C F C F D G7 C F C F G7 C

My Bon-nie lies o-ver the o-cean, - my Bon-nie lies o-ver the sea. - My Bon-nie lies o-ver the o-cean; - oh bring back my Bon-nie to me. -

F D7 G7 C C7 F D7 G7 C

- Bring back, bring back, bring back my Bon-nie to me, to me. Bring back, bring back, oh, bring back my Bon-nie to me. -

MY EYES ADORED YOU

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Words and Music by
BOB CREWE and KENNY NOLAN

Slowly *Chorus:*

E7 Bm7 Bm7/E

My eyes a - dored you though I nev - er laid a hand on you. My eyes a -

Amaj7 Bbdim7 Bm7

dored you like a mil - lion miles a - way from me, you could - n't see how I a - dored you.

Bm7/E D A/C# D/A D/E D A A

So close, so close and yet so far. far. 1. Car - ried your books from
2. Head - ed for cit - y

C#m Em A7 D Bm7

school play - in' make be - lieve you're mar - ried to me. You were fifth - grade, I was sixth -
lights: climbed the lad - der up to for - tune and fame. I worked my fin - gers to the bone:

G E7 F#m C#m Em7 A7

when we came to be. Walk - in' home ev - 'ry day o - ver Bon - ni - cut Bridge and
made my self a name. Fun - ny I seemed to find that no mat - ter how the years un -

D Bm7 G E7sus E7

Bay till we grew in - to the me and you who went our sep - rate ways. My eyes a -
wind, still I rem - i - nisce 'bout the girl I miss, and the love I left be - hind. }

1st time D.S. §
2nd time D.S. § al Fine

MY GAL SAL

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Words and Music by
PAUL DEESSEE

Moderately

Bb Eb Ebdim7 Bb Eb Ebdim7 Bb D7

They called her fri - vo - lous Sal, a pe - cu - liar sort of a gal, with a heart that was mel - low, an

Gm C7 F7 Bb Eb Ebdim7 Bb D7

all 'round good fel - low was my old pal. Your trou - bles, sor - rows and care she was al - ways

Gm Bb7/F Eb Bb/F F#dim7 G7 Cm C9 F7 Bb

will - ing to share. A wild sort of dev - il, but dead on the lev - el, was my gal Sal.

THE MORE I SEE YOU

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Words by
MACK GORDON
Music by
HARRY WARREN

Slowly, with feeling

Fm7 Ebdim Eb Bb7/F Eb/G Ebmaj7 Fm7 Bb7 Fm7/Bb Ebdim

The More I See You, the more I want you. Some-how this

feel - ing just grows and grows. With ev - 'ry sigh I be -

come more mad a - bout you; More lost with - out you, and so it

goes. Can you im - ag - ine how much I'll love you,

The More I See You, as years go by? I know the

on - ly one for me can on - ly be you. My arms won't free you,

my heart won't try. The More I try.

1. Eb Fm7/Bb Ebdim 2. Eb Ab9 Eb6

MORE THAN I CAN SAY

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Words and Music by
SONNY CURTIS and
JERRY ALLISON

Moderately

Oh, oh! Yea, yea! I love you More Than I Can Say. I miss you ev - 'ry sin - gle day.

I'll love you twice as much to - mor - row. Oh, love you More Than I Can

Why must my life be filled with sor - row? Say. Oh, oh! Yea, Don't you know I need you so?

Tell me, please; I got - ta know. Do you mean to make me cry?

To Coda I. Gm 2. Eb

Am I just an - oth - er guy? Oh, oh! Yea,

I Love You More Than I Can Say. I Love You More Than I Can Say.

D.S. al Coda (1st Lyric)

MR. WONDERFUL

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Words and Music by
 JERRY BOCK, LARRY HOLOFCENER
 and GEORGE DAVID WEISS

Slowly and Expressively C

Why this feel - ing? Why this glow? Why the
 Trem - bling when you speak why this
 much more I could say, but the

thrill when you say, "Hel - lo!"? It's a strange and ten - der
 joy when you touch my cheek? I must tell you what my
 words keep slip - ping a - way; and I'm left with on - ly

mag - ic you do. Mis - ter won - der - ful, that's
 heart knows is true:
 one point of view:

1. Dm Bb7 G7 you! Why this you!
 2. C F6 C And why this

Gm7 C7 F long - ing to know your charms; to spend for -

Am7 D7 G7 B7 G7 ev - er here in your arms! Oh! there's *D.C. at Coda*

CODA G7 C Dm7 Em7 D\#m7 Dm7 G7 C that's you! One more thing,

Em7 Bb7 A7 Dm7 D\# C6 then I'm through; mis - ter won - der - ful, mis - ter won - der - ful,

A7 Dm9 F6 F\#7 G7 C Fm C mis - ter won - der - ful, I love you!

MY HERO

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By OSCAR STRAUS

Slow waltz tempo

Musical score for 'My Hero' in 3/4 time, key of B-flat major. The score consists of three systems of music with lyrics underneath. The first system has lyrics: 'Come! come! I love you on - ly, my heart is true. Come! come! my life is lone - ly,'. The second system has lyrics: 'I long for you; Come! come! naught can ef - face you: my arms are ach - ing now to em - brace you.' The third system has lyrics: 'Thou are di - vine! Come! come! I love you on - ly; come, he - ro nine!'. Chords are indicated above the notes.

MY LITTLE GRASS SHACK IN KEALAKEKUA, HAWAII

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Words and Music by
BILL COGSWELL, TOMMY HARRISON and JOHNNY NOBLE

Moderately $(\text{♩} = \text{♩} = \text{♩})$

Musical score for 'My Little Grass Shack in Kealahou, Hawaii' in 4/4 time, key of B-flat major. The score consists of six systems of music with lyrics underneath. The first system has lyrics: 'I want to go back to my lit-tle grass shack in Ke-a-la-ke-kua, Ha - wai - i. I want to be with all the ka-nes and wa-'. The second system has lyrics: 'hi-nes that I knew long a - go. I can hear old gui-tars a - play-ing on the beach at Ho-o-nau - nau; I can hear the Ha-wai-ians'. The third system has lyrics: 'say-ing, "Ko-mo-mai no ka-u-a i-ka ha-le we-la-ka-hao." It won't be long till my ship will be sail-ing back to Ko - na. a'. The fourth system has lyrics: 'grand old place that's al-ways fair to see. I'm just a lit-tle Ha-wai-ian and a home-sick Is-land boy; I want to go back to my'. The fifth system has lyrics: 'fish and poi. I want to go back to my lit-tle grass shack in Ke-a-la-ke-kua, Ha - wai - i, where the Hu-mu-hu-mu, Nu-ku-nu-ku'. The sixth system has lyrics: 'a pu - a - a goes swim-ming by, where the Hu-mu-hu-mu, Nu-ku-mu-ku a pu - a - a goes swim-ming by.' Chords are indicated above the notes.

From the Columbia Motion Picture "FUNNY GIRL"

MY MAN

Words by ALBERT WILLEMETZ
and JACQUES CHARLES
English lyric by
CHANNING POLLOCK
Music by
MAURICE YVAIN

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Moderately

G D7

Oh, my man I love him so, he'll nev - er know. All my life is just de - spair, but I don't care. When he takes me in his

Am D7 G/D Ddim7 D7 G G7

arms the world is bright all right. What's the dif-frence if I say I'll go a - way, when I know I'll come back

C A7 G/D Em A7 D7 G

on my knees some day? For what-ev - er my man is I am his for - ev - er - more!

NOW AND FOREVER

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Music and Lyrics by
RICHARD MARX

Slowly

Verse:

G D/F# Em Am Em/G D/F# G D/F#

1. When - ev - er I'm wear - y from the bat - tles that rage in my head, you make sense of
2. Some - times I just hold you, too caught up in me to see I'm hold - ing a

(3rd time Instrumental solo ad lib. ...)

Em Am Em/G D/F# C B7 Em /D

mad - ness when my san - i - ty hangs by a thread. I lose my way, but still you seem to un - der - stand.
for - tune that heav - en has giv - en to me. I'll try to show you each and ev - 'ry way I can,
... end solo) Un - til the day the o - cean does - n't touch the sand,

To Coda ⊕ 1. 2.

A7/C# Am7 C/D D C/G G

Now and for - ev - er, I will be your man.
now and for - ev - er, I will be your man.
now and for - ev - er, I will be your man.

Bridge:

Em C G D Em C G D/F# Em C

Now I can rest my wor - ries and al - ways be sure that I won't be a - lone an - y - more. If I'd on - ly known

G D Am7 Cm(#7) Cm6 ⊕ Coda G

you were there all the time, all this time. Now and for - ev -

Am7 C/D D C Cm6 G C/G G

er, I will be your man. I will be your man.

MY MELANCHOLY BABY

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Words by GEORGE A. NORTON
Music by ERNIE BURNETT

Moderately

Chords: Eb Bb7/F F#dim7 Eb/G Eb Gm7(b5) C7(#5) C7 Fm7

Come to me my mel - an - cho - ly ba - by. Cud - dle up and
Ev - 'ry cloud must have a sil - ver lin - ing. Wait un - til the

Chords: C7(#5) Fm C7 Fm 1. Bb7 Fm7 Bb7 F9 Bb7 Eb

don't be blue. All your fears are fool - ish fan - cy may - be. You know, dear, that
sun shines through.

Chords: F7 Bb7 Ab/C C#dim7 Bb7/D 2. Ab Adim7

I'm in love with you. Smile, my hon - ey dear while I

Chords: Eb C7 Fm7 Bb7 F9 Bb7 Eb Abm6 Eb

kiss a - way each tear or else I shall be mel - an - cho - ly too.

MY MELODY OF LOVE

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and RADIO MUSIC INTERNATIONAL LUXEMBOURG.

English and Polish Lyrics by BOBBY VINTON
German Lyrics by GEORGE BUSCHOR
Music by HENRY MAYER

Moderately

Verse:

Chords: Bb Eb Bb F7 Bb

1. I'm look - ing for a place to go, so I can be all a - lone, from thoughts and mem - o - ries,
wish I had a place to hide, all my sor - row, all my pride. I just can't get a - long,

Chords: Eb Edim7 F

so that when the mu - sic plays I don't go back to the days, when love was you and me.
'cause the love, once so fine, keeps on hurt - in' all the time. Where did I go wrong? Oh,

Chorus:

Chords: Bb F7

1.2. Mo - ja dro - ga ja - cie ko - cham means that I love you so. Mo - ja dro - ga ja - cie ko - cham
3. la la la la la la, my mel - o - dy of love. La la la la la la la la,

Chords: Bb G7 Cm

more than you'll ev - er know, ko - cham cie - bie ca - lem ser - ce, love you with all my heart.
my mel - o - dy of love. La la la la la la la la, my mel - o - dy of love.

Chords: Eb Bb F7 1. Bb F7 Bb F7 2. Repeat ad lib. and fade!

Re - turn to me and al - ways be my mel - o - dy of love. 2. I love. Oh,

MY MOTHER'S EYES

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Words by WOLFE GILBERT
Music by ABEL BAER

Moderately

Chords: C, Cmaj7, C7, F, Fm, Fm6, C/G, Am7, D7, Dm7/G, G7, C, Am7, Dm7, G7, C, F/C, C, F6, E7, Am, Adim7, B7, E7, Em7, A7, D7, Am7, D7, G7, C#dim7, Dm7, G7, C, Cmaj7, C7, F, Fm, Fm6, C/E, Am7, D7, Dm7/G, G7, C

1. One bright and guid-ing light that taught me wrong from right, I found in my moth-er's eyes.
Those ba-by tales she told, that road all paved with gold. I found in my moth-er's

2. eyes. Just like a wan-d'ring spar-row, one lone-ly soul, I walked the straight and nar-row to reach my goal. God's gift sent from a-bove. a real un-self-ish love I found in my moth-er's eyes.

MY OLD FLAME

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Words and Music by
ARTHUR JOHNSTON
and SAM COSEBINA

Moderately slow

Chords: G, Bm, Bm7(b5), E7, Am7, A7(b5), D7(b5), G6, C7, F7, Bb, Eb7, Am7, D7(b9), D7(#5), G, Bm, Bm7(b5), E7, Am7, A7(b5), D7(b9), G6, C7, F7, Bb, Eb7, F7, Bb6, Cm6, A7, D9, D7(15/9), G, Bm, Bm7(b5), E7, Am7, A7(b5), D7(b9), G6, C7, F7, Bb, Eb7, D7sus, D7(15/9), G6

My old flame, I can't e-even think of his name. But it's fun-ny now and then, how my thoughts go flash-ing back a-gain, to my old flame. My old flame: my new lov-ers all seem so tame, for I have-n't met a gent so mag-ni-fi-cent or el-e-gant as my old flame. I've met so man-y who had fas-ci-na-tin' ways, a fas-ci-na-tin' gaze in their eyes; some who took me up to the skies. But their at-tempts at love were on-ly im-i-ta-tions of my old flame, I can't e-even think of his name. But I'll nev-er be the same un-til I dis-cov-er what be-came of my old flame.

MY OLD KENTUCKY HOME

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Words and Music by
STEPHEN C. FOSTER

Slowly Verse:

1. The sun shines bright in my old Ken-tuck-y home; 'tis sum-mer, the folks there are
young folks roll on the lit-tle cab-in floor, all mer-ry, all hap-py and
gay. The corn top's ripe, and the mead-ow's in the bloom, while the birds make mu-sic all the
bright. By'n by, hard times come a-knock-in' at the door; then, my old Ken-tuck-y home, good-

Chorus:
1.3.5. 2.4.6. day. 2. The night. Weep no more, my la-dy; oh, weep no more to-day. We will
sing one song for the old Ken-tuck-y home, for the old Ken-tuck-y home far a-way. 3. They way.

Verse 3:

They hunt no more for the 'possum and the 'coon
On the meadow, the hill and the shore;
They sing no more by the glimmer of the moon
On the bench by that old cabin door.

Verse 4:

The day goes by like a shadow o'er the heart,
With sorrow where all was delight;
The time has come when the old friends have to part,
Then, my old Kentucky home, good night.
(To Chorus:)

Verse 5:

The head must bow and the back will have to bend
Wherever the poor folks may go;
A few more days, and the trouble all will end
In the field where the sugar canes grow.

Verse 6:

A few more days for to tote the weary load;
No matter, 'twill never be light.
A few more days till we totter on the road,
Then, my old Kentucky home, good night.
(To Chorus:)

MY HEART STOOD STILL

(From "A Connecticut Yankee")

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Words by LORENZ HART
Music by RICHARD RODGERS

Slow but liltingly (Molto tranquillo)

dolcissimo
I took one look at you, that's all I meant to do; and then } My heart stood
My feet could step and walk, my lips could move and talk, and yet }
still! still! Though not a sin-gle word was spo-ken, I could tell you knew,
that un-felt clasp of hands told me so well you knew. I nev-er
lived at all, un-till the thrill of that mo-ment when my heart stood still.

From the Broadway Musical Production "SWEET CHARITY"
MY PERSONAL PROPERTY

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Words by DOROTHY FIELDS
 Music by CY COLEMAN

Brightly

B \flat F/A Gm B \flat 7 E \flat Gm7 Cm7 F7 B \flat D7

To-day I feel New York is real-ly my per-son-al prop-er-ty, right down Broad-way to Cit-y Hall. _____
 The Zoo in Cen-tral Park is mere-ly my pri-vate me-nag-er-ie; I've carved my name on ev-'ry tree. _____

Fm6 G7 C/E E \flat dim7 B \flat /D Em7(\flat 5) A7 Dm7 D \flat 7(\sharp 5)

Ev-'ry su-per-mar-ket, ev-'ry five-and-ten, all of Lin-coln Cen-ter and the great U. S., they're all _____
 From Yon-kers Race-way to Bowl-ing Green, I own ev-'ry-thing a-round and in be-tween. It's all _____

1. C7 F7 B \flat F7 F7 B \flat F7 Fm D \flat Fm7 B \flat 7

my per-son-al prop-er-ty. _____ prop-er-ty. _____ The Plan-e-tar-i-um is mine a-lone, _____ the
 my per-son-al

E \flat m C \flat Cm7(\flat 5) F7 Gm F7 B \flat F/A Gm Gm/F Cm/E \flat Gm7 B \flat m6 Cm7

old A-quar-i-um I al-so own. And since I feel to-day New York is real-ly my per-son-al prop-er-ty, _____ I'll tell you

F7 Dm G7 G7(\flat 9) G Cm Cm7 F7 Dm7 G7 Cm7 E \flat /F F7 B \flat

what I'm gon-na do: _____ since I like you ver-y much, _____ so ver-y, ver-y much, _____ I'm gon-na split it with you. _____

Melody based on Claude Debussy's "REVERIE"

MY REVERIE

By LARRY CLINTON

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Slowly

Dm7 G7 Cmaj7 C6 Dm7 G7 C To Coda \oplus Dm7 G7 C

Our love _____ is a dream, but in my rev-er-ie _____ I can see that this love was meant _____ for me. _____
 love me _____ as I love you in my rev-er-ie. _____ Make my dream a re-al-i-ty. _____

Am Em Dm Am Em Dm Dm7 G7 C

On-ly a poor fool _____ nev-er schooled in the whirl-pool _____ of ro-mance could be so cruel _____ as you are to me. _____

C9 Fmaj7 F6 Fmaj7 F6 B \flat 9 B \flat 9(\flat 5) A7(\flat 5)

My dreams _____ are as worth-less as tin to me. _____ With-out you, _____ life will nev-er be-gin to be. _____ So

\oplus Coda

Am F \sharp m7(\flat 5) B7 B7(\flat 9)/D \sharp Dm7 G7 G7(\flat 5) C

Let's dis-pense with for-mal-i-ty. _____ Come to me in my rev-er-ie. _____

MY WAY

Original French Words by GILES THIBAUT
 English Words by PAUL ANKA
 Music by JACQUES REVAUX and CLAUDE FRANCOIS

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Slowly Verse:

Chords: C, Em/B, Gm6/Bb, A7, Dm

I. And now the end is near, and so I face the fi-nal cur-tain. My friend, I'll say it
 greets, I had a few, but then a-gain, too few to men-tion. I did what I had to
 loved, I've laughed and cried. I've had my fill, my share of los-ing. And now, as tears sub-

Chords: Dm7, G7, C, C7, F

clear, I'll state my case, of which I'm cer-tain. I've lived a life that's full, I trav-eled each and ev-'ry
 do, and saw it through with-out ex-cep-tion. I planned each chart-ered course, each care-ful step a-long the
 side, I find it all so a-mus-ing. To think I did all that, and may I say, "Not in a

Chords: Fm, C, G7, F6, C, F6, C

high-way. And more, much more than this. I did it my way. 2. Re-my way. Yes there were
 by-way. And more, much more than this, I did it For what is a
 shy way." Oh no, oh no, not me. I did it

Chorus:

Chords: C7, F, Dm7, G7

times, I'm sure you knew when I bit off more than I could chew. But through it all, when there was doubt, I ate it
 man, what has he got, if not him-self, then he has not to say the things he tru-ly feels, and no the

Chords: Em7, Am, Dm7, G7, Dm G7, C, D.S., Dm G7, C

up, and spit it out. I faced it all, and I stood tall, and did it my way. 3. I've my way.
 words of one who kneels. The rec-ord shows I took the blows, and did it

MY WILD IRISH ROSE

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Words and Music by CHAUNCEY OLCOTT

Moderately

Chords: Bb, Ebm/Bb, Bb, Eb, Bb, Bdim, F7/C, F7, Bb, Bdim

My wild I-rish rose, the sweet-est flow'r that grows. You may search ev-'ry-where, but
 wild I-rish rose, the dear-est flow'r that grows. And some day for my sake, she

Chords: F7/C, F7, Bb, C7, F7, Cm7/F, F7, Bb, Eb, Bb/D, C7, F7, Bb

none can com- pare with my wild I-rish rose. My take the bloom from my wild I-rish rose.

MYSTERY

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Words and Music by
 ROD TEMPERTON

Moderately slow

Dmaj7 C#m7 Bm7 F#m7 C#m7 Bm7

Verse:

F#m9 B/F# F#m9

1. Turn-in' back the hands _ of time, _ hold-in' on to mis - ty _ mem-'ries; chas-in' sha-dows through _
 2. Dia-monds shin - in' in _ the night; _ ly - in' soft and warm to - geth - er; on - ly im - ag - es _

B/F# Bm7 C#m7

_ the night; try'n' to find that _ hap - py _ end-ing. Reach-ing out _ _ _ _ for an - oth-er chance at heav-en, we can
 _ sur-vive. Can't this dream go _ on _ _ _ _ for - ev - er? There is still _ _ _ _ time to _ _ _ _ lock a - way the sad-ness. Let the

Dmaj7 D/E Chorus: F#m9 C#m7

still find the way _ if we try. _ _ _ _ You got-ta be-lieve _ in the (1.4.) mys - ter - y _ _ _ _ how _ it used to _ be. _ We _ were
 se - crets of love _ start to smile. _ _ _ _ It's on-ly be-liev - in' the (2.3.) mys - ter - y, _ _ _ _ like _ it used to _ be. _ Ba - by,

Bm7 G#m7 C#7 F#m9 C#m7

more than lone-ly drift-ers in _ the dark. _ _ _ _ Oh, _ I can re-mem-ber the sun in - side _ when _ love held us _ tight. _ Can't _ you
 bring back all the pas-sion to _ my life. _ _ _ _ Oh, _ don't you re-mem-ber the ten - der _ days, _ all _ the love we _ made? _ Can't _ we

Bm7 G#m7 Gmaj7 F#m9 B/F# D.S. 1. 2. To Next Strain G#m7 Gmaj7

see I need that mag-ic in _ my heart, in-stead of it tear - ing _ a - part? _ _ _ _ night?
 feel that warm sen - sa-tion here _ to -

3. 4. etc. Repeat ad lib. and fade Bridge: G#m7 Gmaj7 Dmaj7 C#m7 Bm7

night? You got-ta be - lieve _ in the Lone - ly spir-its seem _ to whis - per in the wind. _ _ _ _ It's a
 heart. It's on - ly be - liev - in' the

F#m9 E6 Dmaj7 C#m7 Bm7

si - lent song _ that's nev - er meant to be. _ _ _ _ Since the dawn of time _ the mys - t'ry nev - er ends; _ _ _ _ we can

Gmaj7 E7sus Fm7 F#m9 B/F# D.S.S. 3. Won't _ you

find for - ev - er if we let love _ rise a - gain. _ _ _ _

Verse 3: (D.S.S.)
 Won't you reach for another chance at heaven?
 We can still find the way if we try.
 It's only believin' in the . . .
 (To Chorus:)

M-I-S-S-I-S-S-I-P-P-I

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Lyrics by BERT HANLON and BENNY RYAN
Music by HARRY TIERNEY

Moderately

Verse:

G Bbdim7 D7/A D7 D+ G Gm6/Bb

When I was sev - en years of age, I used to go to school, And when it came to
lot of words would puz - zle me; ba - na - nas was no cinch. Sas - a - pa - ril - la,

D Fdim7 A7/E A7 D7/F# Am7/E D7 G Bbdim7 D7/A F#7(♭5)/C

spell - ing, I was aw - ful as a rule. I could - n't spell a sin - gle word when "S" s' were con -
that was hard, though I'd spell it in a pinch. But words like Cin - cin - nat - i, Psy - cho - lo - gi - cal and

B7 Bm7(♭5)/F E7 A7 D B Em A7 D D7

cerned. I've tried to o - ver - come my lisp, and suc - cess came in re - turn. Now that word Mis - sis -
such, gee, when it came to spell - ing those I sure - ly was in Dutch. I can't spell Cin - der -

G B7 Em A7 D B/D# A7/E A7 D7/F# Am7/E D7

sip - pi was aw - ful hard to spell. But now I will con - vince you that I can spell it well.
el - la and sau - sa - ges, that's tough. But I can spell Mis - sis - sip - pi, and be - lieve me that's e - nough.

Chorus:

G A9 D7 G Bbdim7 D7 D+ G E7

M - I - S - S - I - S - S - I - P - P - I, that used to be so hard to spell, it used to make me cry. But since I've stud - ied

A7 C C6 F#7(♭5)/C B D+ G C G/B G C G/B A9 D7 G C#dim7 D7 D+ G

spell - ing, it's just like pump - kin pie; M - I - S - S - I - S - S - I - P - P - I. A I.

M-O-T-H-E-R

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Lyrics by HOWARD JOHNSON
Music by THEODORE MORSE

Moderately

Eb Bb7/F F#dim7 Eb/G Gbdim Fm7 Bb7 Bbdim7 Bb7 Eb

"M" is for the mil - lion things she gave me; "O" means on - ly that she's grow - ing old.

Eb/G Eb7 Ab6 /C B7 Eb/Bb Db7(♭5) C7 F7 Eb/G Adim7 Bb7 Fm7(♭5) Cb Bb7

"T" is for the tears were shed to save me; "H" is for her heart of pur - est gold.

Eb Bb7/F F#dim7 Eb/G Gbdim7 Fm7 Bb7 Bbdim7 Bb7 Bb6 Fm6 G7 Gm7(♭5) C7

"E" is for her eyes, with love - light shin - ing; "R" means right, and right she'll al - ways be.

Cdim7 Cb7 Eb/Bb Gm7(♭5)/Db C7 Fm C7/E Fm C7/G Fm7 Bb7 Eb Fm/Eb Fdim7/Eb Eb

Put them all to - geth - er, they spell "MOTH - ER," a word that means the world to me.

THE NEARNESS OF YOU

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Words by NED WASHINGTON
Music by HOAGY CARMICHAEL

Slowly

Fmaj7 Cm7/F F+ Bbmaj7 Bbdim Bbm6 Am7 D7/F# Gm7 C9

It's not the pale moon that ex - cites me, that thrills and de - lights me. Oh, no _____ it's just the near-ness of

F6 Dm7 Gm7 C9 Fmaj7 Cm7/F F+ Bbmaj7 Bbdim Bbm6 Am7 D7/F#

you. _____ It is - n't your sweet con-ver - sa - tion that brings this sen - sa - tion. Oh, no _____

Gm7 C9 F Bb6 F6 C7(b9) Fmaj7 Cm7 F7

_____ it's just the near-ness of you. _____ When you're in my arms _____ and I feel you so close to me, _____ all my

Bb D9 D7(b9) Gm7 Eb7 C9 Fmaj7 Cm7/F F+ Bbmaj7 Bbdim Bbm6

wild - est dreams come true. _____ I need no soft lights to en - chant me if you'll on - ly grant me the

Am7 D7/F# Gm7 C9 Am7 D7(b9) Gm7 C7 Gm7/C C9 F6

right _____ to hold you ev - er so tight, _____ and to feel in the night the near - ness of you. _____

NEVER BEEN TO SPAIN

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Words and Music by HOYT AXTON

Rock blues feel

C G

1. Well, I nev - er been to Spain, _____ but I kind - a like the mus - ic. I hear the la - dies are in -
Eng - land, but I kind - a like the Beat - les. Oh, I head - ed for Las
Heav - en, but I've been to O - kla - ho - ma. Oh, they tell me I was

C G D

sane _____ there, and they sure know how to use it. They don't a - buse it; they'll nev - er
Ve - gas; on - ly made it out to Need - les. Can you feel it? It must be
born _____ there, but I real - ly don't re - mem - ber. In O - kla - ho - ma, not Ar - i -

C G

lose it; I can't re - fuse it. 2. Well, I nev - er been to mat - ter? 4 5, etc. *Inst. solo ad lib.*
real, it feels so good, good. 3. Well, I nev - er been to
zon - a. What does it mat - ter, what does it

1. 2. 3. *Repeat ad lib. and fade*

NEEDLES AND PINS

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Words and Music by
SONNY BONO and JACK NITZSCHÉ

Moderate rock

Verse:

1.(3.) I saw her to - day, ___ I saw her face; it was the face _ I love. And I knew ___ I had to run a -

Chorus:

way and get down on my knees and pray ___ that there'd come a day. (1.3.) But still it be-gins ___ a; nee-dles and pins ___ a;

To Coda ⊕

D.S. §

Bridge:

be-cause of all my pride, the tears I got-ta hide. _ 2. I thought I was smart. _ pins _ hurt now, hurt now. Why can't I stop _

D.S. § at Coda

_ and tell my-self I'm wrong, I'm wrong, so wrong? _ Why can't I stand _ up and tell my-self I'm strong? 3. Be-cause I saw her to-day, _

⊕ Coda

hide. _ Nee-dles and pins, _ nee-dles and pins, _ nee-dles and pins. _

Verse 2:

I thought I was smart,
I broke her heart;
She didn't think I'd do.
But now I see she's lost her care for me.
Let her go ahead, chase his love instead.
And one day she will see ...
(To Chorus 2:)

Chorus 2:

... Just how to say please-a,
And get down on her knees-a.
Yeah, that's how it begins-a.
She'll feel those needles and pins
Hurt now, hurt now.
(To Bridge:)

NOBODY KNOWS THE TROUBLE I'VE SEEN

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TRADITIONAL SPIRITUAL

Slowly

No-bod - y knows the trou-ble I've seen; no-bod - y knows but Je - sus. No-bod - y knows the trou-ble I've seen; glo - ry hal - le -

1. 1. Next Strain | 2. Fine

D.C. at Fine

lu - jah! Some - lu - jah! times I'm up, some-times I'm down; oh, yes, Lord! Some-times I'm al-most to the ground; Oh, yes, Lord!

From the Broadway Show "ON THE TOWN"
NEW YORK, NEW YORK

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Words by BETTY COMDEN and ADOLPH GREEN
 Music by LEONARD BERNSTEIN

Moderato

New York, New York, a hell-uv-a town, the Bronx is up but the Bat-ter-y's down, and
 New York, New York, a vis-it-or's place, where no ones lives on ac-count of the pace, but
 New York, New York, a hell-uv-a town, the Bronx is up but the Bat-ter-y's down, and

peo-ple ride in a hole in the ground; New York, New York, it's a hell-uv-a town! New
 sev-en mil-lion are scream-ing for space; New York, New York, is a vis-it-or's place! New
 peo-ple ride in a hole in the ground; New York, New York, it's a hell-uv-a town!

NEVER ENDING SONG OF LOVE

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Words and Music by
 DELANEY BRAMLETT

Moderately

1.2. I've got a nev-er end-ing love for you; from now on, that's all I want to do. From the first
 3.4. nev-er end-ing } love for you; from now on, that's all I want to do. From the first

time we met, I knew { 1.2. I'd have a nev-er end-ing love for you. 2. I've got a
 { 3.4. I'd sing my nev-er end-ing song of love to you.

After all this time of being alone, we can love one another, feel for each other from now on. Feels so good I can hardly stand it.

From the United Artists Motion Picture "NEVER ON SUNDAY"

NEVER ON SUNDAY

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Words by BILLY TOWNE
Music by MANOS HADJIDAKIS

Moderately

Oh, you can kiss me on a Mon-day, a Mon-day, a Mon-day is ver-y, ver-y good. Or you can kiss me on a cool day, a hot day, a wet day, which-ev-er one you choose. Or try to kiss me on a Tues-day, a Tues-day, a Tues-day, in fact I wish you would. Or you can kiss me on a Wednes-day, a Thurs-day, a Fri-day and Sat-ur-day is gray day, a May day, a pay day, and see if I re-fuse. And if you make it on a bleak day, a freak day, a week-day, why you can be my best. But nev-er, nev-er on a Sun-day, a Sun-day, a Sun-day, 'cause that's my day of rest. Come an-y guest. But nev-er, nev-er on a Sun-day, a Sun-day, the one day I need a lit-tle

1. *To Next Strain*
Cdim Bb7

2. *Fine*

rest. _____ day _____ and you'll be my guest. _____ an-y day you say, _____ but my day of rest.

Cdim Bb7 Eb Bb7 Fm7 Bb7 Eb *D.S. § at Fine*
(*Tacet*)

Just name the day _____ that you like the best, _____ on-ly stay a-way _____ on my day of rest. Oh, you can kiss me on a

NOBODY'S SWEETHEART

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Words and Music by GUS KAHN, ERNIE ERDMAN,
BILLY MEYERS and ELMER SCHOEBEL

Moderately

You're no-bod-y's sweet-heart now: _____ they don't ba-by you, some-how, _____ Fan-cy hose, _____ silk-en gown: you'd be out of place in your own home-town. When you walk down the Av-e-nue, _____ I just can't be-lieve that it's you: _____ paint-ed lips, _____ paint-ed eyes, _____ wear-ing a bird of par-a-dise. _____ It all seems wrong some-how _____ that you're no-bod-y's sweet-heart now. _____

D7 G Dm/F E7 Bm7 E7 A9 A7(+9) A7 D7 Ddim D7

Em E7 A7 Adim A7 D6 Edim Eb7 D7 C#7 D7 G Dm/F E7 Bm7 E7

A9 A7(+9) A7 Ebdim G7/D C Cm G G7 E7

A7 D7 Am7/E D7/F# G G/B Bm/F# Dm/F E7 Bm7 E7 N.C. Am Am7(+5) D6 D7 G Cm6 G

THE NIGHT HAS A THOUSAND EYES

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Words by BUDDY BERNIER
Music by JERRY BRAININ

Moderate beguine tempo

G Am7 D9 G Am7 D7 Dm7/G

Don't whis-per things to me you don't mean, for words deep down in - side can be seen by the night. The night

G7(♭9) Cmaj7 Cm(♯7) Gmaj7/D D7 G D7 G Am7 D9

has a thou-sand eyes, and it knows a truth-ful heart from one that lies. Though ro-mance may have called in the past, my

G Am7 D7 Dm7 G7(♭9) Cmaj7 Cm(♯7) Gmaj7/D D7

love for you will be ev-er - last-ing and bright, as bright as the star-lit skies. And this won - d'rous night that has a thou-sand

G6 Cm7 F7(♭9/♯5) B♭maj7 B♭m7 E♭7(♭9/♯5) A♭

eyes. I've lived my life walk-ing through a dream, for I knew that I would find this mo-ment su - preme, a

F9 G/D Am7 D7 G6 Fm D7 G6

night of bliss and ten-der sighs, and the smil-ing down of a thou-sand eyes. The night has a thou-sand eyes.

From the United Artists Motion Picture "THE SPY WHO LOVED ME"

NOBODY DOES IT BETTER

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Lyrics by CAROLE BAYER SAGER
Music by MARVIN HAMLISCH

Slowly
Chorus:

C Cm G G7 C Cm G G7

No-bod - y does it bet - ter { makes me feel sad for the rest. }
{ some-times I wish some-one would. }

C Cm B7(♯9) B7(♭9) Em7 To Coda ⊕ Am7 Am7/D D7 G Gdim7 Cm/G

No-bod - y does it { half as good as you. } Ba - by, you're the best.
{ quite the way you do. } Did you have to be so good.

Verse:

G G7/B C Cm G G7/B A9 A♭9

1. I was - n't look - in but some-how you found me. I tried to hide from your love light.
2. The way that you hold me when-ev - er you hold me. There's some kind of mag - ic in - side you

G G7/B C Cm B7 E7(♭9) Am7 D7 G

But like heav - en a - bove me the spy who loved me is keep - in' all my se-crets safe to - night. And
that keeps me from run - nin' but just kept it com - in.' How'd you learn to do the things you do? A

⊕ Coda

Am7 G/B Cmaj7 C♯m7(♭5) C/D G Gdim7 Cm G G

Ba - by, ba - by, ba - by, you're the best.

NOW AND FOREVER (YOU AND ME)

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a/k/a You and Me (Now and Forever)

Words and Music by
JIM VALLANCE, DAVID FOSTER
and RANDY GOODRUM

Moderately slow rock

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes a prelude, two verses, a chorus, and a bridge. Chords are indicated above the staff, and lyrics are written below. The score includes performance directions such as 'Moderately slow rock', 'Verse 2:', 'Verse 3:', 'Chorus:', '1. To Next Strain', '2. Repeat and fade', and 'D.C.'. The bridge features a key change to E-flat major.

Verse 1:
Up un - til now I've learned to live _ with-out love; like a ship with-out _ a sail, _
wan - der-ing aim - less - ly lost. I nev-er knew how _ it felt _ to lose my _ con-trol, but now that I've

Chorus:
found you, _ this is all so new. You and _ me, _ we've got a des - ti - ny _ start-ing to - night; _
we'll be _ to-geth - er. You and _ me; _ this is what love _ should be, _ and it's gon-na be right; _ now and _ for - ev - er.

Verse 2:
Darlin', inside your eyes, I can see mysteries there.
And you're melting the ice surrounding me, I'm no longer scared.
I feel you inside my soul, and I'm captured tonight.
But don't let go: this is paradise. (To Chorus:)

Verse 3:
I feel you inside my soul, and I'm captured tonight.
But don't let go: this is paradise. (To Chorus:)

O PERFECT LOVE

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Words and Music by
JOSEPH BARNBÝ

The musical score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It is marked 'Slowly'. The score includes a prelude and two verses of lyrics. Chords are indicated above the staff. The score includes performance directions such as 'Slowly', '1.', '2.', and 'D.S. al Fine'.

Verse 1:
O per - fect love, all hu - man thought tran - scend - ing. Low - ly we kneel in prayer be - fore Thy throne,
Grant them the joy which bright-ens earth - ly sor - row; grant them the peace which calms all earth-ly strife,

Verse 2:
that theirs may be the love that knows no end - ing, whom Thou for - ev - er - more dost join in one. life. _____
and to life's day the glo-rious un-known mor-row that dawns up - on e - ter - nal love and

NIGHT AND DAY

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Words and Music by
COLE PORTER

Moderato

Edim Bb7 Eb Ebm Bb7 B7

Like the beat, beat beat, of the tom - tom; when the jun - gle shad - ows fall, like the drip, drip, drip, of the tick, tick, tock of the state - ly clock, as it stands a - gains the wall, like the

E C7 F Fm Ddim Eb Ebm Bb Dbm6 Eb Bb7 Eb Eb6

rain-drops, when the sum - mer show'r is through; so a voice with - in me keeps re - peat - ing, you, you, you. Night and day -

Bmaj7 Bb7 Bb+ Ebmaj7 Eb6 Bmaj7 Bb7 Bb+ Ebmaj7

you are the one, on - ly you be - neath the moon and un - der the sun. why is it so, that this long - ing for you fol - lows where - ev - er I go?

Eb6 Am7(b5) Abm7 Gm7 Gbdim

wheth - er near to me or far, it's no mat - ter, dar - ling, where you are } I
in the roar - ing traf - fic's boom in the si - lence of my lone - ly room, }

Fm7 Fm7(b5) Bb7sus Bb7 Eb 1. 2. Gb

think of you night and day. Day and night Night and day un - der the

Eb Gb Abm Gb Abm GbAbm Gb Eb

hide of me, there's an oh, such a hun - gry yearn - ing, burn - ing in - side of me. And it's

Am7(b5) Abm7 Gm7 Gbdim Fm7 Bb7 Bb7sus Eb

tor - ment won't be through 'til you let me spend my life mak - ing love to you, day and night, night and day.

NINE TO FIVE

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Words and Music by
DOLLY PARTON

Lively

Verse:

G C G D

1. Tum - ble out of bed and stum - ble to the kitch - en; pour my - self a cup of am - bi - tion, and yawn, and stretch, and try to come to life.

G C G D G

Jump in the show - er, and the blood starts pump - ing; out on the street, the traf - fic starts jump - ing, with folks like me on the job from nine to five.

Chorus:

C G

1. Work - ing (1,3), nine to five, what a way to make a liv - ing; bare - ly get - ting by, it's all tak - ing and no
2. Nine to five, for ser - vice and de - vo - tion; you would think that I would de - serve a fair pro -

C **A7**

giv - ing. They just use your mind, and they nev - er give you cred - it. It's e - nough to drive you
 mo - tion. Want to move a head, but the boss won't seem to let me. I swear some - times, that man is

1.3.4.5. | 2. **D7** **D7** **G** **D.C.** | 6. *Repeat ad lib. and fade*

cra - zy if you let it. out to get me. 2. They mon - ey in his pock - et.

Verse 2:
 They let you dream just to watch them shatter;
 You're just a step on the boss man's ladder,
 But you've got dreams he'll never take away.
 In the same boat with a lot of your friends;
 Waitin' for the day your ship'll come in,
 And the tide's gonna turn, and it's all gonna roll your way.
 (To Chorus)

Chorus 3: Repeat Chorus 1

Chorus 4:
 Nine to five, they've got you where they want you;
 There's a better life, and you dream about it, don't you?
 It's a rich man's game, no matter what they call it;
 And you spend your life putting money in his pocket.

Chorus 5 & 6: Repeat Chorus 1 & 4.

NO NIGHT SO LONG

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Words and Music by
 RICHARD KERR and
 WILL JENNINGS

Slowly
Verse:

G **Bm7** **C(9)** **G** **Bm7** **Em7** **Am7** **/D D/C Bm7** **Am7/D**

1. An old friend told me that you just ran out of chances, one too man - y danc - es down the nar - row street of time.
 2. That day the long and dust - y road had us both cry - ing, we used up our last joke just to try to smile a - gain.

G **Bm7** **C(9)** **G** **Em7** **Bm7/D** **A/C#** **A** **Bm**

Re - mem - ber how we faced the world, like two tramps shin - ing. Please, don't let that mag - ic ev - er end.
 And on - ly now I find I know what we were learn - ing, though it's dark and you have trav - eled far.

Chorus:

Em7 **Bm7/D** **Am7** **/D** **G(9)** **Em7** **C** **Am7/D D/C** **G/B** **Em7**

Don't for - get what we learned liv - ing on the wind. No night so long that you can't find the day; no day so wrong
 Ev - 'ry long night gives you one bright shin - ing star.

C **Am7/D D/C** **Bm7** **Am7** **D7sus** *To Coda* **Am7** **/D** **G** **Am7/G** **G** **Am7/G** **D.C.**

that you can't find your way; call on me like you used to do, I still can show you who you are.

1. **Am7** **/D** **G** **Em7** **C** **D** **G** **Em7** **C** **D** **D.S. al Coda**

I can still show you who you are. *(Bkgr.)* Deep in the night, you know that you'll find, deep in the night, you know that you'll find the way.

Coda

Am7 **/D** **G** **Em7** **C** **Am7/D D/C** **G/B** **Em7** **C** **Am7/D** *Repeat ad lib. and fade*

I can still show you who you are. No night so long that you can't find the day; no day so wrong that you can't find your way.

**Vocal sung one octave lower*

NOBODY

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Words and Music by
KYE FLEMING and
DENNIS W. MORGAN

Moderately

Verse:

Dm/C C Dm/C C Am Bm7(+5)/A Am Bm7(+5)/A Am C

1. Sit-tin' in a res-tau-rant, she walked by. I

Am7 Dm G G/F G/E G/D

seem to re-call that cer-tain look in your eye. I said, "Who's that?" You said with a smile, "Oh, it's no-bod-y; ah, no - bod-y."

Chorus:

G/E G/D Dm G C Em/B Am7 Dm

bod-y." Well, your no - bod - y called to-day. She hung up when I asked her name. Well, I won-der, does she think

G C Dm/C C Dm/C C Dm G C Em/B Am

she's be-ing cle-ver? You say no-bod-y's af-ter you. The fact is what you say is true; but I can

Dm G C Dm/C C Dm/C C Am Bm7(+5)/A Am Bm7(+5)/A Am G

love you like no - bod-y can, e-ven bet-ter. Well, your

D.S. 2.3. Repeat

Verse 2:
Maybe that explains the last two weeks.
You called me up, dead on your feet.
Workin' late again; I asked, "Who with?"
You said, "Nobody; ah nobody."

Verse 3:
Late last night we went for a drive.
You were miles away; I asked, "Who's on your mind?"
You said, "Nobody. Why do you ask?"
Oh, her again, I could've told you that.

Verse 4:
We came back home, got ready for bed.
I said to myself, "I got one shot left."
You're still mine, I won't stand in line behind
Nobody, nobody.

NOTHING FROM NOTHING

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Words and Music by
BILLY PRESTON and BRUCE FISHER

Moderately bright

C Bm7 E7 Am7 Gm7 C7 F E7 Dm7 G7

Noth-ing from noth-ing leaves noth - ing. You got-ta have some-thing if you wan-na be with me. —

C Gm7/C C7 F E7 A7 D7 G7 C

Noth-ing from noth-ing leaves noth - ing. — You got-ta have some-thing if you wan-na be with me. —

Bm7 E7 Am7 Gm7 C7 F E7 Dm7 G7 C Gm7 C C7

I'm not try'n to be your he - ro, 'cause that ze - ro is too cold for me. — I'm not try'n to be your high -

F E7 A7 D7 G7 C Bm7 E7 Am7 Gm7 C7

ness, 'cause that mi - nus is too low to see. — Noth-ing from noth-ing leaves noth - ing. and I'm not

F E7 Dm7 G7 C Gm7/C C7 F E7 A7 D7 G7 C

stuff-in' be-lieve you me. — Don't you re-mem-ber I told ya, I'm a sol - dier in the war on po-ver-ty. —

D.C. and fade out

NOBODY LOVES ME LIKE YOU DO

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Words by PAMELA PHILLIPS
Music by JAMES P. DUNNE

Slowly, with expression

F Fmaj7 B \flat F/A Gm7 C7 Am7 Dm B \flat C/B \flat

1. Like a can - dle burn - ing bright
2. Like a leaf up - on the wind,
3. I was words with - out a tune,
love is glow - ing in your eyes.
I could find no place to land.
I was a song with - out a tune.
A flame to light our way; that glows
I dreamed the hours a - way, and
A po - em with no rhyme, a

Am Dm B \flat A7 /C \sharp Dm Gsus G Gm7 F/A B \flat C7 F Am7 B \flat B \flat /C C7

bright - er ev - 'ry day: now I have you:
won - dered ev - 'ry day, do dreams come true?
danc - er out of time; but now there's you.
no - bod - y loves me like you do.
No - bod - y loves me like you
No - bod - y loves me like you

Chorus:

F C/EF B \flat Am7 B \flat Am7 B \flat A7 /C \sharp Dm G B \flat Am7

do. }
do. }
What if I nev - er met you? Where would I be right now? Fun - ny how life just falls in place some - how. You touched my heart in plac - es that I

Gm7 Am7 Gm7 F/A B \flat C7 F Am7 B \flat B \flat /C C D.C. Gm7 F/A B \flat Gm7 F/A B \flat

nev - er e - ven knew. No - bod - y loves me like you do. No - bod - y loves me, no - bod - y loves me,

Gm7 F/A B \flat A7 Dm G7 Gm7 F/A B \flat C7 F Am7 B \flat B \flat /C C7 F

no - bod - y loves me like you do. No - bod - y loves me like you do.

NOCTURNE, OP. 9, NO. 2

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CHOPIN

Andante

E \flat Ddim7/E \flat E \flat /D C7 Edim7/F Fm B \flat 7 G7/B Cm Adim7 B \flat 7sus B \flat 7

E \flat B \flat F/A A \flat A \flat m E \flat Edim7 C7/E F7 Gm Cm F7

B \flat B7/A E/G \sharp C7/G F7 B \flat 7 E \flat Ddim7/E \flat E \flat /D C7 Edim7/F Fm

B \flat 7 G7/B Cm Adim7 B \flat 7sus B \flat 7 E \flat E \flat A \flat m E \flat A \flat m E \flat

B \flat 7sus G7/B Cm F7 A B \flat 7sus B \flat 7 E \flat B \flat 7(+9) B \flat 7 E \flat

poco a poco rit.

NOBODY DOES IT LIKE ME

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Music by CY COLEMAN
 Lyric by DOROTHY FIELDS

Slow swing

1. If there's a wrong way to say it, a wrong way to play it, no - bod - y does it like me. —
 wrong bell, I ring it; a wrong note, I sing it; no - bod - y does it like me. —

If there's a wrong way to do it, a right way to screw it up, no - bod - y does it like me. —
 If there's a prob - lem, I duck it; I don't solve it, I just muck it up; no - bod - y does it like me. —

I've got a big loud mouth, I'm al - ways talk - ing much too free. If you
 And so I try to be a la - dy; I'm no la - dy, I'm a fraud. And when I

go for tact and man - ners, bet - ter stay a - way from me. If there's a wrong way to keep it cool, — a
 talk like I'm a la - dy, — what I sound like is a broad. If there's a wrong way to get a guy, — the

right way to be a fool, — no - bod - y does it like me. 2. If there's a no - bod - y does it like me.
 right way to lose a guy, —

no - bod - y does it, no, no - bod - y does it, — no - bod - y does it, like me. —

O CHRISTMAS TREE

(O Tannenbaum)

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TRADITIONAL

Moderately

1. O Christ-mas tree, O Christ-mas tree, thy leaves are so un - chang - ing. O Christ-mas tree, O
 (2. O) Christ-mas tree, O Christ-mas tree, you fill all hearts with gai - ety. O Christ-mas tree, O
 (3. O) Tan - nen-baum, O Tan - nen-baum, wie treu sind dei - ne Blät - ter. O Tan - nen-baum, O

Christ-mas tree, thy leaves are so un - chang - ing. Not on - ly green when sum-mer's here, but al - so when 'tis
 Christ-mas tree, you fill all hearts with gai - ety. On Christ-mas Day you stand so tall, af - ford - ing joy to
 Tan - nen-baum, wie treu sind dei - ne Blät - ter. Du grünst nicht nur zur Som-mer - zeit, nein auch im Win - ter

cold and drear. O Christ-mas tree, O Christ-mas tree, thy leaves are so un - chang - ing. 2. O Blät - ter.
 one and all. O Christ-mas tree, O Christ-mas tree, you fill all hearts with gai - ety. (3. O)
 wenn es schneit. O Tan - nen-baum, O Tan - nen-baum, wie treu sind dei - ne

NUTBUSH CITY LIMITS

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Words and Music by
TINA TURNER

Fast rock

Verse 1:

A

1. A church house, gin house, a school-house, out-house on High-
way Num-ber Nine - teen, — the peo-ple keep the cit - y clean. — They call it Nut - bush, oh

G **A** **C**

Nut - bush. They call it Nut - bush cit - y lim - its, Nut - bush cit - y. 2. Twen-ty

A

five was the speed lim - it, mo-tor - cy-cle not al-lowed in it. You go to store on Fri - day, you go to

C **G** **A**

church on Sun-days. They call it Nut-bush, oh Nut-bush. Said they call it Nut-bush cit - y lim-its,

1. 4. 5.

Nut - bush cit - y. 3. Yo go t'the **A** li'l old town_ on the Ten - nes-see,

quiet - lit-tle old com - mu-ni-ty, one-horse town, — you got to watch what you're put-tin' down

old Nut - bush. They call it Nut - bush. They call it

Nut - bush. Oh, — Nut - bush.

G **A**

They call it Nut - bush. They call it Nut - bush. Nut - bush cit - y lim - its!

Verse 3:
 You go t'the fields on week days,
 And have a picnic on Labor Day.
 You go to town on Saturday,
 But go to church every Sunday.
 They call it Nutbush, Nutbush,
 They call it Nutbush city limits,
 Nutbush city.

Verse 4:
(Inst. solo ad lib.)

Verse 5:
 No Whiskey for sale.
 You get drunk, no bail.
 Salt pork and molasses,
 Is all you get in jail.
 They call it Nutbush,
 Oh, Nutbush,
 They call it Nutbush city limits,
 Nutbush city.

NON DIMENTICAR (T'ho Voluto Bene)

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English Words by SHELLY DOBBINS
Italian Text by MICHELE GALDIERI
Music by P.G. REDI

Moderately

Non di - men - ti - car _ means don't for - get you are _ my dar - ling _ don't for - get to be _
Non di - men - ti - car _ my love is like a star, _ my dar - ling _ shin - ing bright and clear _

1. all you mean to me. _ 2. just be - cause you're here. _ Please do not for -
get that our lips have met and I've held you tight dear _ was it dreams a - go my hear felt this
glow, or on - ly just to - night dear? _ No di - men - ti - car _ al - though you trav - el far, _ my
dar - ling _ it's my heart you own so I'll wait a - lone non - di - men - ti - car. _

O SOLE MIO

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E. DI CAPUA

Moderately

Che bel - la co - sa 'na iur - na - ta'e so - le, n'a - ria se - re - na dop - po 'na tem - pe - sta!
Pe' - ll'a - ria fre - sca pa - re già 'na fe - sta. Che bel - la co - sa 'na iur - na ta'e so - le.
Ma n'a - tu so - le _ cchiù bel - lo ohi ne'. _ 'O so - le mi - o _ sta - nfron - te a te. _
'O so - le'o so - le mi o sta - nfron - te a te, _ sta - nfron - te a te. _

O COME, ALL YE FAITHFUL

(Adeste Fideles)

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English Words by FREDERICK OAKELEY
Latin Words Attributed to JOHN FRANCIS WADE
Music by JOHN READING

Broadly

1. O come, all ye faith - ful, joy - ful and tri - um - phant, O come ye, O
 (2.) O sing, choirs of an - gels, sing in ex - ul - ta - tion: O sing all ye
 3. Yea, Lord we greet Thee born this hap - py morn - ing; — Je - sus, to

come — ye to Beth - le - hem. Come and be - hold Him,
 cit - i - zens of heav'n — a - bove. Glo - ry to God —
 Thee — be — glo - ry giv'n. Word of the Fa - ther,

born the King of an - gels, }
 in the the — high - est. }
 now in flesh ap - pear - ing. } O come, let us a - dore Him, O come let us a -

dore Him, O come let us a - dore Him, — Christ, — the Lord. 2. O Lord.

O LITTLE TOWN OF BETHLEHEM

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Words by PHILLIPS BROOKS
Music by LEWIS H. REDNER

Moderately

1. O lit - tle town of Beth - le - hem, how still we — see thee lie. A -
 (2.) Christ is born of Mar - y, and gath - ered — all a - bove while
 (3.) si - lent - ly, how si - lent - ly the won - d'rous — gift is giv'n. So
 (4.) ho - ly Child of Beth - le - hem, de - scend to — us we pray. Cast

bove thy deep and dream - less sleep the si - lent — stars go by. Yet
 mor - tals sleep, and an - gels keep the their watch of — won - d'ring love. O
 God im - parts to hu - man hearts the bless - ings of His heav'n. No
 out our sin and en - ter in. Be born in — us to - day. We

in thy dark streets shin - eth the ev - er - last - ing light. The
 morn - ing stars to His geth - er pro - claim the ho - ly birth. And
 ear may hear His com - ing. But in the the world of sin - tell: where
 hear the Christ - mas an - gels. The great glad tid - ings O

hopes and fears of all the years are met in thee to - night. 2. For el.
 prais - es sing to God the King, and peace to men on earth. 3. How
 meek souls will re - ceive Him still, the dear Christ en - ters in. 4. O
 come to us, a - bide with us, our Lord Em - man - u -

O HOLY NIGHT

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Words by JOHN SULLIVAN DWIGHT
Music by ADOLPHE CHARLES ADAM

Slowly

1. O ho - ly night, the stars are bright - ly shin - ing; it is the night of the dear Sav - ior's birth.
2. Led by the light of faith se - rene - ly beam - ing, with glow - ing hearts by His cra - dle we stand.
3. Tru - ly He taught us to love one an - oth - er; His law is love and His gos - pel is peace.

Long lay the world in sin and er - ror pin - ing, till He ap - peared and the soul felt its worth. A
So led by light of a star sweet - ly gleam - ing, here came the wise men from the Or - ient land. The
Chains shall He break, for the slave is our broth - er, and in His name all op - pres - sion shall cease. Sweet

thrill of hope, the wea - ry soul re - joic - es, for yon - der breaks a new and glo - rious morn. Fall on your
King of Kings lay in low - ly man - ger, in all our tri - als born to be our friend. He knows our
hymns of joy in grate - ful cho - rus rise we, let all with - in us praise His ho - ly name. Christ is the

knees, oh hear the an - gel voic - es! O night di - vine, O night when Christ was
need, to our weak - ness no strang - er. Be - hold your King! Be - fore the low - ly
Lord, then ev - er, ev - er, praise we; His pow'r and glo - ry ev - er more pro -

born! O night, O ho - ly night, O night di - vine! claim!
bend! Be - hold your King, your King be - fore Him bend!
claim, His pow'r and glo - ry ev - er more pro -

OVER THE RIVER AND THROUGH THE WOODS

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TRADITIONAL

Brightly, in one

O - ver the riv - er and through the woods, { to Grand - moth - er's house we go. The
to have a full day of play. Oh,
and straight through the barn - yard gate. It

horse knows the way to car - ry the sleigh through white and drift - ed snow.
hear the bells ring - ing ting - a - ling - ling, for it is Christ - mas Day.
seems that we go so dread - ful - ly slow; with it is so hard to wait.

O - ver the riv - er and through the woods, { oh, how the wind does blow. It stings the
now trot fast my dap - ple gray. Spring o'er the
Grand - ma's cap I spy. Hur - rah for

toes and bites the nose as o - ver the ground we go.
ground just like a hound, for this is Christ - mas Day.
fun; the pud - ding's done; hur - rah for the pump - kin pie!

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From the Motion Picture "THE ODD COUPLE"

THE ODD COUPLE

Words by SAMMY CAHN
Music by NEAL HEFTI

Moderate shuffle

Chords: Dm7, G9, Dm7, G7, Dm G, Dm7 G, Dm7, G, Dm, Gm7, C9, Gm7, C7, Gm C, Gm7 C, Gm7, C, Gm F7, Bbmaj7, Em7, A7, Dm7, G7, Bbmaj7, A7(b9), Dm7, F7, Em7(b5), A7, Em7, A7(b9), Dm7, F7, Bb, Gm7, Gm7/C, F

Lyrics:
 No mat-ter where they go _____ they are known as the cou - ple. _____ They're nev - er seen a - lone. _____
 hab - its. I con - fess, _____ none can guess with the cou - ple. _____ If one says no it's yes. _____
 — so they're known as the cou - ple. _____ As _____ I've in - di - cat - ed _____
 — more or less, with the cou - ple. _____ But _____ they're laugh pro - vok - ing. _____
 1. they _____ are nev - er quite sep - a - rat - ed. _____ they _____ are peas in a pod. Don't you think that it's odd? _____ Their
 2. yet _____ they real - ly don't know they're jok - ing. Don't you find _____ when love is blind _____ it's kind of odd? _____

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ODE TO BILLY JOE

Words and Music by BOBBIE GENTRY

Moderately

Chords: A7, Em7, A7, D7, A7, Em7, A7, D7, A7, G7, A7, A7

Lyrics:
 1. It was the third of June, an - oth - er sleep - y, dust - y, del - ta day. _____ I was
 out - chop - pin' cot - ton and my broth - er was bail - in' hay. _____ And at din - ner time we stopped and walked back to the house - to
 eat. _____ And Ma - ma hol - lered at the back door, "Y'all re - mem - ber to wipe your feet." _____ Then she
 said "I got some news this morn - in' from Choctaw Ridge. _____ To - day - Bil - ly Joe Mc - Al - lis - ter jumped
 off the Tal - la - hat - chee Bridge." _____

Verse 2:

Papa said to Mama, as he passed around the black-eyed peas,
 "Well, Billy Joe never had a lick o' sense, pass the biscuits please.
 There's five more acres in the lower forty I've got to plow."
 And Mama said it was a shame about Billy Joe anyhow,
 Seems like nothin' ever comes to no good up on Choctaw Ridge.
 And now Billy Joe McAllister's jumped off the Tallahatchee Bridge.

Verse 3:

Brother said he recollected when he and Tom and Billy Joe,
 Put a frog down my back at the Carroll County picture show.
 And wasn't I talkin' to him after church last Sunday night.
 I'll have another piece of apple pie, you know it don't seem right.
 I saw him at the sawmill yesterday on Choctaw Ridge,
 And now you tell me Billy Joe's jumped off the Tallahatchee Bridge.

Verse 4:

Mama said to me, "Child what's happened to your appetite?
 I been cookin' all mornin' and you haven't touched a single bite.
 That nice young preacher Brother Taylor dropped by today,
 Said he'd be pleased to have dinner on Sunday. Oh, by the way,
 He said he saw a girl that looked a lot like you up on Choctaw Ridge,
 And she an' Billy Joe was throwin' somethin' off the Tallahatchee Bridge."

Verse 5:

A year has come and gone since we heard the news 'bout Billy Joe,
 Brother married Becky Thompson, they bought a store in Tupelo.
 There was a virus goin' 'round, Papa caught it and he died last spring.
 And now Mama doesn't seem to want to do much of anything.
 And me I spend a lot of time pickin' flowers up on Choctaw Ridge,
 And drop them into the muddy water off the Tallahatchee Bridge.

ODE TO JOY

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LUDWIG VAN BEETHOVEN

Slowly

Chords: A E/G# A E7 A E7 A E7 A

Chords: E A/E E A/E Bm/E C#m C#7 F#m Bm E A A7 D A/E E7 A

With more movement

Chords: D A D A A D A D A D

Chords: A F#7/A# Bm E A D A D A D

poco rit.

a tempo

Chords: G D G D G D G D G

Chords: D G D G D B/D# Em Am D G D G D G

OH HAPPY DAY

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Words and Music by EDWIN R. HAWKINS

Moderately

Chords: G C G E7 A7 D7

Chords: A7 D7 A7 D7 G C G C

Chords: D7 G C G D7 C

D.S. and fade

Oh hap-py day, oh hap-py day, when Je - sus washed, oh when He washed, when Je - sus washed, He washed my sins a - way. Aw hap-py day. Oh hap-py He taught me how to watch fight and pray, fight and pray. And live re - Oh hap-py joic - ing ev - 'ry day, ev - 'ry day.

OH, LONESOME ME

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Words and Music by
DON GIBSON

Brightly

Ev - 'ry - bod - y's go - in' out and hav - in' fun. I'm just a fool for stay - in' home and hav - in' none.
bad mis - take I'm mak - in' by just hang - in' 'round. I know that I should have some fun and paint the town.

I can't get o - ver how she set me free. Oh, lone - some me.
A love - sick fool that's blind and just can't see, oh, lone - some

me. I'll bet she's not like me, she's out and fan - cy free, flirt - ing with the boys with all her charms.

But I still love her so and, broth - er, don't you know, I'd wel - come her right back here in my arms. Well, there

must be some way I can lose these lone - some blues, for - get a - bout the past and find some - bod - y new. I've

thought of ev - 'ry - thing from A to Z. Oh, lone - some me.

OH MARIE

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E. DI CAPUA

Moderately

Oh, Ma - rie, oh, Ma - rie, there is no one by you, dear for me. My heart's re -

a tempo
peat - ing each word you can hear in it's beat - ing. Oh, Ma - rie, oh, Ma - rie, fair - est

flow - er in all It - al - y, I beg of thee, hear my plea, oh, Ma - rie.

OH, PRETTY WOMAN

Words and Music by
ROY ORBISON and
BILL DEES

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Moderate rock

E7
riff

1. Pret-ty

A F#m A F#m D

wom-an, walk - ing down the street; - pret-ty wom-an, the kind I like to meet; - pret-ty wom-an,
wom-an, won't you par - don me? - Pret-ty wom-an, I could-n't help but see; - pret-ty wom-an,

E7

I don't be - lieve you, you're not the truth. No one could look as good as you. (Riff)
that you look love - ly as can be. Are you lone - ly just like me? (Spoken:) Mercy.

1. 2. Dm G7 C Am

2. Pret-ty Pret-ty wom - an, stop a - while, - pret-ty wom - an, talk a - while; -
Pret-ty wom - an, yeah, yeah, yeah; - pret-ty wom - an, look my way; -

1. 2. Dm G7 C C A F#m Dm

pret-ty wom-an, give your smile to me. me. 'Cause I need you, I'll treat you
pret-ty wom-an, say you'll stay with

E7 A F#m Dm E7 (Riff)

right. Come to me ba - by, be mine to - night. Pret-ty

A F#m A F#m D

wom-an, don't walk on by; - pret-ty wom-an, don't make me cry; - pret-ty wom-an, don't

E7

walk a - way, - hey. O. K. If that's the way it must be, O. K. I guess I'll

go on home, - it's late. There'll be to - mor-row night, but wait! What do I see? Is she

(Riff) A

walk-ing back to me? Yeah, - she's walk-ing back to me! Oh, - pret-ty wom-an.

OH, LADY BE GOOD!

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Music and Lyrics by
GEORGE GERSHWIN and
IRA GERSHWIN

Slow & Gracefully

Oh, sweet and love - ly la - dy, be good! Oh, La - dy, Be Good to
me! I am so aw - f'ly mis - un - der - stood, So
la - dy be good to me. Oh, please have some
This is tu - lip
pit - y, I'm all a - lone in this big cit - y.
weath - er, So let's put two and two to - geth - er.
I tell you I'm just a lone - some babe in the wood, So
la - dy, be good to me!

ONLY LOVE CAN BREAK A HEART

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Words by
HAL DAVID

Music by
BURT BACHARACH

Moderately slow

Last night I hurt you, but dar - lin', re - mem - ber this, on - ly love can break a heart,
sor - ry, I'll prove it with just one kiss, on - ly love can break a heart,
on - ly love can mend it a - gain. You know I'm gain. Give me a
chance to make up for the harm I've done, try to for - give me and let's keep the
two of us one! Please let me hold you and love you for al - ways and al - ways,
on - ly love can break a heart, on - ly love can mend it a - gain.

OH! SUSANNA

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Words and Music by STEPHEN C. FOSTER

Brightly

F G7 C7 F B♭ F C7

I — come from Al - a - bam - a wid my ban - jo on my knee. I'm — go'n to Lou - si - an - a, my — true love for to

F G7 C7 F B♭ F C7 F

see. It — rained all night the day I left, the weath - er it was dry. The — sun so hot, I froze to death, Su - san - na, don't you cry.

B♭ F C7 F B♭ F C7 F

Oh! Su - san - na, oh don't you cry for me, I've — come from Al - a - bam - a with my ban - jo on my knee.

OH, THEM GOLDEN SLIPPERS

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Words and Music by JAMES A. BLAND

Brightly

G D7

1. Oh, my gol - den slip - pers am — laid a - way 'cause I don't 'spect to wear 'em till my wed - ding day. And my old ban - jo — hangs — on the wall 'cause it ain't been — tuned — since — way last fall. But the

G

long - tailed coat, that I loved so well, I will wear up in the char - iot in the morn. And my folks all say we will have a good time, when we ride up in the char - iot in the morn. There's old

D7

long, white robe, — that I bought last June, I'm — go - ing to get changed 'cause it fits too soon. And the broth - er Ben — and — sis - ter Luce, they will tel - e - graph the news to Un - cle To - bac - co Juice. What a

G

old gray horse that I used to drive, I will hitch him to the char - iot in the morn. / Oh, them great camp meet - in' there will be that day, when we ride up in the char - iot in the morn. \

C D7 G

gol - den slip - pers! Oh, them gol - den slip - pers! Gol - den slip - pers I'm going to wear, be - cause they look so neat. Oh, them

C D7 G G

gol - den slip - pers! Oh, those gol - den slip - pers! Gol - den slip - pers I'm going to wear, to walk the gol - den street. 2. Oh, my street.

OH WHERE HAS MY LITTLE DOG GONE?

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TRADITIONAL

Moderately

Oh where, oh where has my lit - tle dog gone? Oh where, oh where can he be?
With his hair so short and his tail so long, oh where, oh where can he be? _____

Chords: F, C7, F, C7, F

AN OLD FASHIONED LOVE SONG

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Word and Music by
PAUL WILLIAMS

Moderately

Verse 1:

Just an old fa - shioned love song - play - ing on the ra - di - o. And
wrapped a - round - the mus - ic is the sound - of some - one prom - is - ing - they'll never go. You'll swear you've heard -
it be - fore - as it slow - ly ram - bles on and on. No need in bring - ing 'em back - 'cause they've never real - ly gone.

Chorus:

Just an old - fa - shioned love - song. com - ing down - in three part har - mo - ny. Just an old - fa - shioned love - song. one I'm sure - they wrote - for you and - for you and me.

Verse 2:

me to weave our dreams up - on - and lis - ten to - each eve - ning when the lights - are low, to un -
der - score - our love af - fair - with ten - der - ness - and feel - ings that - we've come to know.

Chords: Gm, Bb/F, Eb, D, Gm, Bb/F, Eb, D, G, G/F, Eb, D, Gm, Bb/F, Eb, D, Bb, Bbdim, Eb, Bb, Bb, C, Eb, F, F, Bb, C, Eb, F, Bb, Gm, Bb/F, Eb, D, Am, Gm, D7

1. To Next Strain | 2,3, etc. Repeat ad lib. and fade

D.S. §

OH, YOU BEAUTIFUL DOLL

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Words by A. SEYMOUR BROWN
Music by NAT D. AYER

Moderate swing (♩ = ♩♩)

Oh, you beau-ti-ful doll, you great big beau-ti-ful doll! Let me put my arms a-bout you, I could nev-er live with-out you. Oh, you beau-ti-ful doll, you great big beau-ti-ful doll! If you ev-er leave me, how my heart will ache. I want to hug you but I fear you'd break. Oh, oh, oh, oh, oh, you beau-ti-ful doll! doll!

The musical score for 'Oh, You Beautiful Doll' is written in G minor (three flats) and 4/4 time. It features a moderate swing tempo. The melody is simple and catchy, with lyrics that are easy to remember. The accompaniment consists of chords that provide a harmonic foundation for the melody. The score is divided into four systems, each with a line of music and a line of lyrics. The first system starts with a key signature change to G minor and a tempo marking. The second system has a key signature change to E-flat major (two flats). The third system has a key signature change to G minor (three flats). The fourth system has a key signature change to E-flat major (two flats). The score ends with a double bar line and repeat signs.

OLD CAPE COD

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Words and Music by CLAIRE ROTHROCK,
MILT YAKUS and ALLEN JEFFREY

Slowly, with expression

1. If you're fond of sand dunes and salt-y air, quaint lit-tle vil-lag-es here and there,
2. If you like the taste of a lob-ster stew, served by a win-dow with an o-cean view,

you're sure to fall in love with Old Cape Cod. Old Cape Cod.

Wind-ing roads that seem to beck-on you; miles of green be-neath the skies of blue; church bells chim-ing on a

Sun-day morn', re-mind you of the town where you were born. If you spend an eve-ning, you'll want to stay,

watch-ing the moon-light on Cape Cod Bay. You're sure to fall in love with Old Cape Cod.

The musical score for 'Old Cape Cod' is written in E-flat major (two flats) and 4/4 time. It features a slow tempo with an expressive character. The melody is simple and evocative, with lyrics that describe the beauty of Cape Cod. The accompaniment consists of chords that provide a harmonic foundation for the melody. The score is divided into four systems, each with a line of music and a line of lyrics. The first system starts with a key signature change to E-flat major and a tempo marking. The second system has a key signature change to G minor (three flats). The third system has a key signature change to E-flat major (two flats). The fourth system has a key signature change to G minor (three flats). The score ends with a double bar line and repeat signs.

OLD BLACK JOE

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Words and Music by
STEPHEN C. FOSTER

Moderately

Chords: D, G, D, Em, A7, D, G, D, A7, D, A7, D, G, D, A7, D

Gone are the days when my heart was young and gay. Gone are my friends from the cot-ton fields a-way,
gone from the earth to a bet-ter land I know. I hear their gen-tle voic-es call-ing "Old Black Joe." I'm
com-ing, I'm com-ing, for my head is bend-ing low. I hear those gen-tle voic-es call-ing "Old Black Joe."

OLD FOLKS AT HOME

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Words and Music by
STEPHEN C. FOSTER

Moderately

Verse:

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

Way down up-on the Swa-nee Riv-er, far, far a-way,
All 'round the lit-tle farm I wan-dered when I was young,
One lit-tle hut a-mong the bush-es, when one that I love,
there's where my heart is turn-ing ev-er, there's where the old folks stay. All up and down the
Then man-y hap-py days I squand-ered, man-y the songs I sung. When I was play-ing
still sad-ly to my mem-'ry rush-es, no mat-ter where I rove. When will I see the
whole cre-a-tion, sad-ly I roam, still long-ing for the old plan-ta-tion,
with my broth-er, hap-py was I. Oh, take me to my kind old moth-er;
bees a-hum-ming all 'round the comb? When will I hear the ban-jo strum-ming

Chorus:
and for the old folks at home. }
there let me live and die } All the world is sad and drear-y ev-'ry-where I roam.
in my good old home? }

Oh, broth-ers, how my heart grows wear-y far from the old folks at home. home.

THE OLD GRAY MARE

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FOLK SONG

With spirit (♩ = ♪)

C7 F C7 F C7 F

Oh, the old gray mare, she ain't what she used to be, ain't what she used to be, ain't what she used to be. The

C7 F C7 F B♭ F

old gray mare, she ain't what she used to be man - y long years a - go. Man - y long years a - go;

B♭ F C7 F C7 F C7 F

man - y long years a - go. Oh, the old gray mare, she ain't what she used to be, man - y long years a - go.

OLD TIME ROCK & ROLL

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Words and Music by
GEORGE JACKSON and
THOMAS E. JONES

Moderate rock

N.C.

Verse:

1. Just take those old re-cords off the shelf, _
tan - go. _

C7 D7

I sit and lis - ten to them by my - self. _ To - day's mu - sic ain't got the same soul. I like that old _ time _
I'd rath - er hear some blues and fun - ky old soul. _ There's on - ly one sure way to get me to go. Start play - in' old _ time _

G7 C7

rock and roll. _ Don't try to take me to a dis - co, you'll nev - er e - ven get me out on the floor. _
rock and roll. _ Call me a rel - ic, call me what you will. Say I'm old - fashioned, say I'm o - ver the hill. _

D7 G7 D7

In ten min - utes I'll be late for the door. _ I like that old _ time _ rock and roll. _ / Still like that old _ time _
To - day's mu - sic ain't got the same soul. I like that old _ time _ rock and roll. _ \

Chorus:

G7 C7 D7

rock and roll. _ that kind of mu - sic just soothes the soul. _ I rem - i - nisce a - bout the days of old. _

G7 D7 D7

with that old _ time _ rock and roll. _ 2. Won't go to hear 'em play a Still like that old _ time _

ON GREEN DOLPHIN STREET

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Lyric by NED WASHINGTON
Music by BRONISLAU KAPER

Moderate swing

C Cm7 D7/C D^b/C Cmaj7 Dm7 To Coda

Lov - er, one love - ly day love came, plan - ning to stay. Green Dol - phin
through these mo - ments a - part mem - 'ries live in my heart. When I re -

G7 G7^(#9) Cmaj7 Fm7 B^b7 B^b7^(#9) E^bmaj7 D.C. al Coda G7

Street sup - plied the set - ting; the set - ting for nights be - yond for - get - ting. And

Coda

Bm7^(#5) E7^(#9) Am7 Am/G F[#]m7^(#5) B7 Em7 A7 Dm7 G7 G7^(#5) Cmaj7

call the love I found on, I could kiss the ground on Green Dol - phin Street.

From the M-G-M Picture "THE HARVEY GIRLS"

ON THE ATCHISON, TOPEKA AND THE SANTA FE

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Lyric by JOHNNY MERCER
Music by HARRY WARREN

Moderately

G7 C G+

Do you hear that whis - tle down the line? I fig - ure that it's en - gine num - ber for - ty nine. She's the
ol' smoke ris - in' 'round the bend. I reck - on that she knows she's gon - na meet a friend. Folks a -
all want lifts to Brown's Ho - tel, 'cause lots o' them been trav - el - in' for quite a spell. All the

C G7 C G[#]dim Am A^b7 C G[#]dim Am Dm7 G7 C Fine

on - ly one that' - ll sound that way, on the }
round these parts get the time o' day, from the }
way from Phil - a - del - phi - ay, on the } Atch - i - son, To - pe - ka and the San - ta Fe.

G7 G7 C E^b7 A^b6

See the San - ta Fe. Here she comes! Ooh, ooh, ooh. Hey,

Cm E^bmaj7 Fm6 Cm7 Fm7 Dm7^(#5) G7 D.S. al Fine

Jim! Yuh bet - ter git the rig! Ooh, ooh, ooh. She's got a list o' pas - sen - gers that's pret - ty big. And they'll

From the United Artist Motion Picture "ON HER MAJESTY'S SECRET SERVICE"
ON HER MAJESTY'S SECRET SERVICE

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By JOHN BARRY

Moderately

Em Em/D C Em/B₃ A C#m C+ E6/B Em Em/D C Em/B₃ A C#m

C+ E6/B Am Am/G F#m7(♭5) Fmaj7 Em Em/G F#m7(♭5) Fmaj7 Dm₃ Dm/C₃

To Coda ⊕

Bm7(♭5) B♭ Am Am/G F#m7(♭5) Fmaj7 Em Em/D C Em/B₃ Em₃ Em/D

C Em/B₃ Em₃ Em/D C B7 Em₃ Em/D Cmaj7 B7

⊕ Coda

Am Am/G F#m7(♭5) Fmaj7 Em

ON THE TRAIL

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By FERDE GROFÉ

Moderately

G G6 G Em G G6 G Em G Em G Em

G Em G Em Am7 Am6 Am D Am7 Am6 Am D

Am D Am D Am D Am D G Em G Em G Em

G Em G Em G Em G Em Am7 D Am7 D6 Am7 D7

Am7 D6 Am7 D Am7 D6 Am7 D7 Am7 D11 G Em G Em G Em

G Em G Em G Em G Em G D11 G Em7 G

ON THE SUNNY SIDE OF THE STREET

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Lyrics by DOROTHY FIELDS
 Music by JIMMY McHUGH

Bright swing (♩ = ♩♩)

G7 C6 E7 F G7 Am D7

Grab your coat and get your hat. Leave your wor - ry on the door - step. Just di - rect your feet to } the
 hear a pit - ter pat? And that hap - py tune is your step. Life can be so sweet on } the

Dm7 G7 C6 C6 Gm7/C Cdim7 C7 Gm7 C7 Cdim7 C7 F6 C7

sun - ny side of the street. Can't you street. I used to walk in the shade with those blues on pa - rade.

F6 D7 Am7 D7 G7 Gdim7 G7 C6

But I'm not a - fraid. This ro - ver crossed o - ver. If I nev - er have a

E7 F G7 Am D7 Dm7 G7 C6

cent, I'll be rich as Rock - e - fel - ler; gold dust at my feet on the sun - ny side of the street.

ONCE IN A WHILE

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Words by BUD GREEN
 Music by MICHAEL EDWARDS

Slowly

E♭ Gm7 C7(♯5) C7 Gm7 C7 Fm

Once in a while will you try to give one lit - tle thought to me, though some - one else may
 Once in a while will you dream of the mo - ments I shared with you, mo - ments be - fore we
 I know that I'll be con - tent - ed with yes - ter - day's mem - o - ry, know - ing you think of

Fm7 B♭7 E♭6 Edim7 Fm7 B♭7(♯9) E♭ A♭6 E♭ D7 E♭ Fm7 E♭6 G Em

be near - er your heart? part? In while. love's smol - der - ing
 me drif - ted a - once in a

Am7 D9 G Em Am7 D7 G Em Am7 D7(♯9) G Edim Fm7 B♭7

em - ber, one spark may re - main. If love still can re - mem - ber, the spark may burn a - gain.

D.C. al Fine

ON THE WINGS OF LOVE

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Words by JEFFREY OSBORNE
Music by PETER SCHLESS

Moderately slow

Keyboard:

Verse:

1. Just smile _____ for me _ and let _ the day _ be-gin. _____ You are _ the sun - shine _ that
2. You look _____ at me _ and I _ be-gin _ to melt _____ just like _ the snow when _ a

lights my heart _ with-in. _____ And I'm sure _____ that you're _ an an - gel in _ dis-guise. _____ Come take _ my hand and _ to-
ray of sun _ is felt. _____ And I'm cra - zy 'bout _ you, ba - by, can't _ you see? _____ I'd be so _ de-light-ed _ if

Chorus:

geth - er we _ will ride. _____ } On the wings _ of love, _ up and a - bove _ the clouds; _ the on - ly way _ to fly.
you would come _ with me. _____ }

_____ is on the wings _ of love. _____ On the wings _ of love, _ on-ly the two _ of us _ to-geth - er fly - ing high:.

To Coda ⊕ 1. _____ D.S. § 2. _____

_____ fly - ing high _ up - on _ the wings _ of love _____

Bridge:

Yes, you _ be - long _ to me _____ and I'm yours _ ex - clu - sive - ly. _____ And right now _____ we live _ and

breathe _ to - geth - er. _____ In - sep - 'ra - ble _ it seems, _____ we're flow - ing like _ a

stream run - ning free trav - 'ling on the wings _ of love. _____

⊕ Coda

ON TOP OF OLD SMOKY

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FOLK SONG

Moderate waltz

On top of old Smo - ky, all cov - ered with snow, I lost my true lov -
 cay you, and turn you to dust. There ain't one in a mil -
 maid - ens and lis - ten to me. Never place your af - fec -
 er for court - in' too slow. For court - in's a plea - sure and part - ing is
 lion a poor girl can trust. They'll hug you and kiss you, and tell you more
 tion on a green wil - low tree. For the leaves they will with - er, and the roots they will
 grief. And a false heart - ed lov - er is worse than a thief. A
 lies, than the cross - ties on rail - roads, or stars in the sky. They'll
 die. And your true love will leave you, and you'll nev - er know why. On
 thief will just rob you, and take what you have. But a false heart - ed lov -
 tell you they love you to give your heart ease. But as soon as your back's
 top of old Smo - ky, all cov - ered with snow, I lost my true lov -
 er will lead you to the grave. And the grave will de - slow.
 turned, they'll court whom they please. So come you young
 er from a - court - in' too

ON WISCONSIN!

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Words by CARL BECK
Music by W.T. PURDY

March

On, Wis - con - sin! On, Wis - con - sin! Plunge right thru that line!
 Run that ball { clear 'round Chi - ca - go, } a touch - down sure this time.
 { 'round Min - ne - so - ta, }
 On, Wis - con - sin! On, Wis - con - sin! Fight on for her fame!
 Fight! fel - lows, fight! And we will win this game. game.

From the Broadway Musical Production "ALL AMERICAN"

ONCE UPON A TIME

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Words by CHARLES STROUSE
Music by LEE ADAMS

Moderately

B \flat **B \flat maj7** **B \flat 6** **B \flat maj7** **Gm** **E \flat maj7** **B \flat** **B \flat maj7** **E \flat** **B \flat**
 Once up-on a time _____ a girl with moon-light in her eyes _____ put her hand in mine and said she loved me
 Once up-on a hill _____ we sat be - neath a wil-low tree, _____ count - ing all the stars and waiting for the

E \flat **Cm7** **F7** **Gm** **E \flat** **F7** **B \flat** **Cm7** **F7** **B \flat 6** **B \flat maj7**
 so. _____ But that was once up - on a time, _____ ver - y long a - go.
 dawn. _____ But that was once up - on a time, _____ now the tree is gone.

Cm7 **F7** **B \flat maj7** **B \flat 6** **Cm7** **F7** **B \flat maj7** **Am** **D7** **Gm** **C7** **F7** **B \flat**
 How the breeze ruf-fled through her hair. How we al-ways laughed as though to - mor-row was-n't there. We were young and

F7 **B \flat** **Gm7** **C7** **F7** **B \flat** **B \flat maj7** **B \flat 6** **B \flat maj7** **Gm**
 did-n't have a care. Where did it go? Once up-on a time _____ the world was sweet-er than we knew. _____

E \flat maj7 **B \flat** **B \flat maj7** **E \flat** **B \flat** **E \flat** **Cm7** **F7** **Gm** **E \flat** **F7** **B \flat**
 Ev - 'ry-thing was ours, how hap-py we were then. _____ But some-how once up - on a time _____ nev-er comes a - gain.

ONE DOZEN ROSES

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Words by ROGER LEWIS and
COUNTRY WASHBURN
Music by DICK JURGEN and
WALTER DONOVAN

Moderately

C7 **F** **Fmaj7** **F6** **F** **G7** **D \flat 7** **F** **Dm7** **Gm7** **C7** **F** **D7(9)**
 Give me one doz - en ros - es, put my heart in be - side them, and send them to the one I love. _____

G7 **C7** **F** **Fmaj7** **F6** **F** **G7** **D \flat 9** **F** **Gm7** **C7** **F**
 — 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. _____

F7 **B \flat** **F** **Dm7** **G7** **C7** **B \flat** **D** **D \flat dim** **C7**
 — 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. _____

F **Fmaj7** **F6** **F** **G7** **D \flat 7** **F** **Dm7** **Gm7** **C7** **F**
 — Give me one doz - en ros - es, put my heart in be - side them, and send them to the one I love. _____

ONE DAY AT A TIME

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Words and Music by
MARIJOHN WILKIN and
KRIS KRISTOFFERSON

Moderate waltz Verse:

1. I'm on - ly hu - man, _____ I'm just a wom - an. _____

Help me be - lieve _____ in what I could be and all that I am. _____ Show me the

stair - way _____ I have to climb. _____ Lord, for my sake,

teach me to take one day at a time. _____ One day at a time _____ sweet -

Je - sus, that's all I'm ask - ing from you. _____ Just give me the

strength to do ev - 'ry day what I have to do. _____ Yes - ter - day's gone _____

_____ sweet - Je - sus, and to - mor - row may nev - er be mine. _____ Lord, help me to -

day, show me the way one day at a time. _____ 2. Do you re -

way one day at a time. _____ *rit.*

Verse 2:
 Do you remember when you walked among men?
 Well, Jesus, you know, if you're looking below,
 It's worse now than then.
 Cheating and stealing, violence and crime,
 So for my sake, teach me to take one day at a time.
 One day at a . . .
 (To Chorus:)

ONE IN A MILLION YOU

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Words and Music by
SAM DEES

Slowly

Verse:

B \flat **B \flat maj9** **Fm9/B \flat** **A \flat /C** **B \flat 7/D**

1. Love had played _ its games _ on me _ so long. _____ I start - ed to _____ be - lieve _ I'd nev - er find _____

E \flat maj7 **A \flat 13** **A \flat 7** **B \flat /F** **Cm7** **F11** **B \flat /F** **F \sharp dim**

an - y - one. Doubt had tried _____ to con - vince me to give in, _____ said you can't win. _____ 2. But one la - tion to

Chorus:

Gm7 **Cm7** **E \flat /F** **B \flat** **B \flat maj9** **B \flat 7** **A \flat /C** **B \flat 7 D**

see some - one was say - ing, "I love you" to me. _____ A one in a mil - lion, _ chance of a

E \flat maj7 **A \flat 13** **B \flat /F** **Cm7** **Dm7** **E \flat maj7** **F11** **B \flat**

life - time. _ and life _____ showed com - pas - sion _ and sent to me a stroke of love called you. _____

B \flat 7/A \flat **E \flat** **A \flat 13** **A \flat 7** *D.C.* **E \flat /F** **A \flat 13** **A \flat 7** **B \flat (2)**

_ a one in a mil - lion you. _____ 3. I was a _____ A _____ A one in a mil - lion you.

Verse 2:

But one day the sun came a-shinin' through
The rain had stopped and the skies were blue.
And oh, what a revelation to see;
Someone was saying, "I love you" to me.
(To Chorus:)

Verse 3:

I was a lonely man with empty arms to fill,
Then I found a piece of happiness to call my own.
Now life is worth livin' again.
For to love you, to me, is to live.
(To Chorus:)

ONE O'CLOCK JUMP

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By COUNT BASIE

Moderate swing (♩ = ♩)

D \flat **A \flat 11** **D \flat** **G \flat** **D \flat** **A \flat 7** **D \flat** **A \flat 7** **D \flat** **G \flat 7**

D \flat **A \flat 7** **D \flat** **A \flat 7** **D \flat** **A \flat 7** **D \flat**

D \flat **G \flat 7**

D \flat **A \flat 7** **D \flat** **Ddim** **E \flat m7** **A \flat 7** **D \flat**

ONLY A ROSE

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Word and Music by
BRIAN HOOKER and
RUDOLPH FRIML

Moderately

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.

ONLY THE LONELY

(Know the Way I Feel)

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Words and Music by
ROY ORBISON and
JOE MELSON

Moderately

On - ly the lone - ly know the way I feel to - night. On - ly the lone - ly know this
lone - ly know the heart - aches I've been through. On - ly the lone - ly know I

feel - ing ain't right. There goes my ba - by, there goes my heart. They've gone for -
cry and cry for you. May - be to - mor - row a new ro - mance; no more

ev - er; so far a - part. But on - ly the lone - ly know why
sor - row but that's the chance you've got to take if you're lone - ly; heart - break.

I cry. On - ly the lone - ly. On - ly the lone - ly.

ONWARD, CHRISTIAN SOLDIERS

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SIR ARTHUR SEYMOUR SULLIVAN

Moderately

D A7/E A7 D Asus A E7 A

1. On-ward Chris-tian sol - diers, march-ing as to war, with the cross of Je - sus go - ing on be - fore.
2. Like a might - y ar - my moves the Church of God. Broth-ers, we are tread - ing where the saints have trod.
3. On-ward, then, ye peo - ple; join our hap - py throng. Blend with ours your voic - es in the tri - umph song.

D G D/F# Em7 D/F# G Em7 D/F# G D/F# Em7 D A

Christ the roy - al mas - ter leads a - gainst the foe, for - ward in - to bat - tle see His ban - ners go.
We are not di - vid - ed; all one bod - y we, one in hope and doc - trine, one in char - i - ty.
Glo - ry, laud, and hon - or un - to Christ the King; this through count - less ag - es men and an - gels sing.

Chorus:

D A7sus A7 D /F# G A7 Bm F#m G D A D D

On-ward Chris-tian Sol - diers march-ing as to war. With the cross of Je - sus, go - ing on be - fore, fore.

From the M-G-M Motion Picture "FAME"

OUT HERE ON MY OWN

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and EMI VARIETY CATALOG INC.
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Lyrics by LESLIE GORE
Music by MICHAEL GORE

Moderate ballad

C/E Bm/F# Cmaj7 C6 G2/B G/B Am

We're al-ways prov - in' who we are, al - ways reach - in' for that ris - in' star to guide me far
Un - til the morn - ing sun ap - pears mak - ing light of all my fears, I dry the tears

G/B C/D D C/D D Cmaj7 C6 B7sus B7 Em Em(7) Em7

and shine me home, }
I've nev - er shown } out here on my own. When I'm down and feel - in' blue, I close my eyes so I can

G/A A F#m7 Bm7 F#m7 Bm7 C C(9) C

be with you. Oh, ba - by, be strong for me; ba - by, be - long to me. Help me through. Help

1. 2. F#sus F# F#sus F# C/E Bm/F# Cmaj7 C6 G2/B G/B

me need you. me need you. Some-times I won - der where I've been, who I am, do I fit in.

Am7 G/B Cmaj7 D7sus D7 G D/G C/G G

I may not win, but I can't be thrown, out here on my own, on my own.

Ooby Doby

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Words and Music by
WADE MOORE and
DICK PENNER

Bright shuffle (♩ = ♪³)

Verse:

C Gm6 C Gm6 C Gm6 C Gm6

Hey, ba-by come o-ver here... When you do the Oo-by Doo-by, I want to be near... You wig-gle and you shake like a

Chorus:

C Gm6 C F7 G7 C F C9 F Fm6 C

big rat-tle snake... You do the Oo-by Doo-by till you think you're gon-na break. Oo-by Doo-by, Oo-by Doo-by, Oo-by Doo-by, Oo-by

G7 F7 C

Doo-by, Oo-by Doo-by, Oo-by Doo-by, Oo-by Doo-by, Oo-by Doo-by, doo wah, doo wah, doo-wah, doo-wah.

OUR DELIGHT

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By TADD DAMERON

Medium swing tempo

To Coda ⊕

E♭9(b5) ♯ B♭9 A9 Em7 A9 A♭maj7 Cm7 F13 B9(b5) B♭9

1. F9 E9 E♭9 D9 D♭9 C7(♯9) B9(b5) 2. F9 E9 E♭9 D9 D♭9 C7(♯9) B♭m7 A9 A♭maj7 E♭m7

Em7 A9 Am7 D7(b9) D♭maj7 D♭6/9 E♭m7 Fm7 D♭maj7 Dm7 D♭maj7 D♭maj7 G♭9

D.S. ♯ al Coda Cm7 F9 Bm7 E9 Bm7 B♭m7 B9(b5)

⊕ Coda F9 E9 E♭9 D9 D♭9 C7(♯9) B♭m7 A9 A♭maj7

OUR DAY WILL COME

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Words by BOB HILLIARD
Music by MORT GARSON

Moderately

Our day will come, and we'll have ev - 'ry-thing. We'll share the joy fall - ing in love can bring.

No one can tell me that I'm too young to know I love you so, and you love me.

Our day will come if we just wait a while. No tears for us; think love and wear a smile. Our dreams have

mag - ic be - cause we'll al - ways stay in love this way. Our day will come. come.

Chords: G, B \flat 7, Am7, D7, G, B \flat 7, Am7, D7, Dm7, Dm7/G, Dm7, G7, Cmaj7, Cm7, Bm7, B \flat 7, Am7, D7, G, B \flat 7, Am7, D7, Dm7, Dm7/G, Dm7, G7, Cmaj7, Cm7, G, Em7, Am7, D7, G, Am, D7, G, G6.

OVER THE WAVES

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J. ROSAS

Moderately

Chords: G, D7, G, Am, G, D7, G, G, D7, E7, Am, G, D7, G.

1. To Next Strain 2. Fine

1. 2. D.C. al Fine

OUT OF NOWHERE

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Words and Music by
EDWARD HEYMAN and
JOHNNY GREEN

Moderately

Gmaj7 **Bbm7 Eb7 Bbm7 Eb7 Gmaj7**

You came to me _____ from out of no - where. _____ You took my heart _____ and found it

Bm7 E7 Bm7 E7 Am Bm7(b5) E7 Am7 Eb9

free. _____ Won - der - ful dreams, _____ won - der - ful schemes _____ from no - where made ev - 'ry hour

D7 Bb7 Am7 Ab9 D9 Gmaj7 Bbm7 Eb7

sweet as a flow - er for me. _____ If you should go _____ back to your no - where, _____

Bbm7 Eb7 Gmaj7 Bm7 E7 Bm7 E7 Am7

_____ leav - ing me with _____ a mem - o - ry, _____ I'll al - ways wait _____

Bm7(b5) E7 Am7 Cm(maj7) Bm7 Bbdim Am7 D7 G (Am7 D7)

for your re - turn out of no - where. _____ hop - ing you'll bring your love to me. _____

Featured in the M-G-M Picture "THE WIZARD OF OZ"

OVER THE RAINBOW

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Lyric by E.Y. HARBURG
Music by HAROLD ARLEN

Slowly

Eb Cm Gm Eb7 Ab Abmaj7 Ab7 Gm7 Ab6 Abm6 Eb/Bb C7(9)

Some - where o - ver the rain - bow, way up high, there's a land that I heard of
Some - where o - ver the rain - bow, skies are blue, and the dreams that you dare to
Some - where o - ver the rain - bow, blue - birds fly. Birds fly o - ver the rain - bow.

To Coda **F7 Fm7 Bb7 Eb Fm7 Bb7(b9) Eb Fm7 Bb7**

once in a lul - la - by. true. Some - day I'll wish up - on a star and wake up where the clouds are far be -
dream real - ly do come why then oh why can't

Eb6 Fm7 Bb7 Eb F#dim Fm6 Fm7/Bb Bb9(#5)

hind me. _____ where trou - bles melt like lem - on drops, a - way, a - bove the chim - ney tops that's where you'll find me.

⊕ Coda **Eb Fm7 Bb7 Eb6**

I? If hap - py lit - tle blue birds fly be - yond the rain - bow, why oh why can't I? _____

OVER THERE

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Words and Music by GEORGE M. COHAN

Moderately, march-like

B \flat **F7 B \flat**

O - ver there: _____ o - ver there: _____ send the word, send the word o - ver there: _____ that the

E \flat E \flat m F7 B \flat Cdim Gm B \flat m6 F Cdim C7 Cm A \flat 7 F7

Yanks are com - in', the Yanks are com - in', the drums rum - tum - ming ev - 'ry - where. _____ So pre -

B \flat **F7**

pare, _____ say a prayer. _____ Send the word, send the word to be - ware. _____ We'll be

B \flat F7 B \flat B \flat 7 E \flat G \flat 7 F7 B \flat

o - ver, we're com - ing o - ver, and we won't be back till it's o - ver o - ver there.

From the "PATTY DUKE" TV Show

PATTY DUKE THEME

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Lyric by BOB WELLES
Music by SID RAMIN

Moderately $\text{♩} = \text{♩} = \text{♩}$

G7(♯9) C Dm7 Em7 F Em7 Dm7 C C9 C7(♯9)

Meet Cath - y who's lived most ev - 'ry - where, _____ from Zan - zi - bar _____ to Berk - 'ly Square. _____ But
Cath - y a - dores a min - u - et, _____ the Bal - let Russe _____ and Crepe Su - zette. _____ Our

F Em7 Dm E \flat dim D7 G7 C7(♯5)

Pat - ty's on - ly seen the sights a girl can see from Book - lyn Heights, what a cra - zy pair! _____ But they're
Pat - ty loves her rock 'n roll, a hot dog makes her lose con - trol, what a wild du - et! _____ Still they're

F C F/C C C \sharp dim G7 Dm7

cous - ins, _____ i - den - ti - cal cous - ins, all the way. _____ One pair of match - ing book -
cous - ins, _____ i - den - ti - cal cous - ins, and you'll find, _____

G7 C \sharp dim G7 Dm7 G7 C G7(♯9) C C \sharp dim Gm G7 Gdim A9

- ends, _____ dif - f'rent as night and day. Where _____ they laugh a - like, they walk a - like, at

A \flat 9 G7 C E \flat 9(♯11) Dm7 B7 C6

times they e - ven talk a - like. You can lose your mind _____ when cous - ins _____ are two of a kind. _____

OVERJOYED

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Words and Music by
STEVIE WONDER

Moderately slow ballad

Bb(2) Eb(2) Cm7 Fm7

1. O - ver time, I've been build - ing my cas - tle of love
I have picked out a per - fect come true,

Bb(2) Eb(2) Cm7 F/A G/B

just for two, though you nev - er knew you were my rea - son. I've
though you nev - er knew it was of you I'd been dream - ing. The

C(2) G(2)/B Gm/C F(2)

gone much too far for you now to say that I've got to throw my
sand - man has come from too far a - way for you to say, "Come back

Bb(2) Bb(2) Chorus: Abmaj7

cas - tle a - way. 2. O - ver dreams, some oth - er day." 1.2. And though you don't be - lieve that they do,
im - prob - a - ble,

Eb(2)/G Fm7 Bb Db C

they do come true. For did my dreams come true when I looked at you; can make it true if
what do they know? For in ro - mance all true love needs is a chance. And may-be with a

Bbmaj7 F(2)/A Fm/Ab Fm7 Bb7/F

you would be - lieve, you too might be } o - ver - joyed o - ver love.
chance you will find you too like I }

Bbsus Bb Db6 C7 Cbmaj7 C7 Db6 C7 Cbmaj7 Bb D.S. §1

o - ver me. 3. O - ver hearts

Fm7/Bb Bb Fm7/Bb Bb Fm7/Bb

o - ver me. 3. And though the odds say o - ver you.

Eb Abmaj7 Emaj7 Ebmaj7 Dmaj7 Ab/Eb Ab Db

O - ver you.

Verse 3:
Over hearts I have painfully turned every stone
Just to find I have found what I've searched to discover.
I've come much too far for me now to find
Love that I sought can never be mine.
(To Chorus:)

PAGAN LOVE SONG

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By ARTHUR FREED and
NACIO HERB BROWN

Moderately

Come with me where moon-beams _____ light Ta - hi - tian skies, _____ and the star - lit wa - ters _____

lin - ger in your eyes. _____ Na - tive hills are call - ing, _____ to them we be -

long, _____ and we'll cheer each oth - er _____ with the pag - an love song. _____ love song. _____

PEPPERMINT TWIST

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Words and Music by
JOEY DEE and HENRY GLOVER

Brightly

Got a new dance and it goes like this;
Meet me, ba - by, on Forty - fifth Street;

name of this dance is the Pep - per - mint Twist; you'll
where the Pep - per - mint Twist - ers meet; you'll

like _____ it like this, _____ } the Pep - per - mint Twist. _____
learn _____ to do this, _____ }

Round and 'round, _____ up and down, _____ 'round and 'round, _____ up and

down, _____ it's 'round and 'round and up and down, one - two - three kick! One - two - three jump!

PAINTING THE CLOUDS WITH SUNSHINE

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Words by AL DUBIN
Music by JOE BURKE

Slowly

F Fmaj9 F6 Fmaj7 B♭ Fmaj7 F6 Fmaj7 F♯dim

When I pre - tend I'm gay, I nev - er feel that way, I'm on - ly
back a tear, To make a smile ap - pear, I'm on - ly
not look bright, They'll all turn out al - right, If I keep

Gm7 C7 Gm7 C9 1. Fmaj7 F6 F Gm7 2.3. F Gm7

Paint - ing The Clouds With Sun - shine. When I hold Sun - shine.

F Fine F7 F7+5 B♭ B♭m6/G F/A D♭7/A♭ C7/G F

— Paint - ing the blues beau - ti - ful hues, Col - ored with gold and old rose; —

Dm7 G7-9 Gm7 C C7 F D.C. al Fine

— Play - ing the clown, Try - ing to drown all of my woes; — Tho' things may

PARA LOS RUMBEROS

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Words and Music by
TITO PUENTE

Moderately (double time feeling)

Gm C F Gm

Gm C Gm C Gm C

Va - mos rum - be - ros que la rum - ba — ya vaem - pe - zar Va - mos rum - be - ros que la

Gm C *Repeat 4 times* Gm C 3 Gm C

rum - ba — ya vaem - pe - zar.

Gm C Gm C Gm C

Va - mos { tim - be - ro / con - gue - ro } que la rum - ba — ya vaem - pe - zar, Va - mos { tim - be - ro / con - gue - ro } que la

Gm C Gm C Gm C Gm C Gm C

rum - ba — va vaem - pe - zar.

Gm C Gm C Gm

Va - mos Sun - ta - na que la rum - ba — ya vaem - pe - zar.

F Gm F Gm

From the United Artists Motion Picture "PARIS BLUES"

PARIS BLUES

Words by BILLY STRAYHORN
and HAROLD FLENDER
Music by DUKE ELLINGTON

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Moderately

Dmaj7 G7(b5) Dmaj7 D7 G Gm6 D E9(b5) D6 D7(b9)

Left bank ca - fés, stroll - ing the quays, watch - ing the boats on the Seine, come back a - gain. Where is that
Sip - ping cham - pagne a - long the main bou - le - vards, she was so fine, just like that wine. Now ev - 'ry

1. *To next strain* 2. *Fine*

E7(b9) A7 D6 D7(b9) E7(b9) A7 D6 D7(b9) E7(b9) A13(#9) E7(b9) A13(#9) D G7(b5) Dmaj7

girl I met? The girl that made me get those Par - is blues, and won - der: lose those Par - is blues. _____
day is black. Please, some - one send her back so I can

DC a Fine

D7 Gm7 D A7 Am7(b5) G6 Gm A7

Why did I _____ have to roam? _____ I was so _____ much at home _____ ev - 'ry love - ly eve - ning in a co - zy ca - fe.

PEG O' MY HEART

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Words by ALFRED BRYAN
Music by FRED FISHER

Slowly

B \flat C9 Cm7 F9

Peg o' my heart, _____ I love you. Don't let us part, _____ I love you. I al - ways knew _____
Peg o' my heart, _____ your glan - ces make my heart say, _____ "How's chan - ces?" Come, be my own, _____

1. Cm7 F9 B \flat B \flat maj7 D \flat dim F7/C F7 2. Cm7 F9 B \flat

it would be you. _____ Since I heard your lilt - ing laugh - ter, it's your I - rish heart I'm af - ter. come, make your home _____ in my heart. _____

PEGGY O'NEIL

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Words and Music by
HARRY PEASE, ED G. NELSON, GILBERT DODGE

Moderately

C Cdim G7 F G7

If her eyes are blue as skies, that's Peg - gy O' - Neil. _____ If she's smil - ing all the

C Cdim G7 C Cdim G7

while, that's Peg - gy O' - Neil. _____ If she walks like a sly lit - tle rogue, if she talks with a cute lit - tle

C Gm A7 D7 D7(b5) G7 F G7 1. C Cdim Dm7 G7 G+ 2. C

brogue. sweet per - son - al - i - ty full of ras - cal - i - ty, that's Peg - gy O' - Neil. _____ Neil. _____

PENNSYLVANIA 6-5000

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Words by CARL SIGMAN
Music by JERRY GRAY

Moderate swing (♩ = ♪♩)

G C9 G A^bdim

Num - bers I've got by the doz - en, ev - 'ry one's un - cle and cous - in,
I've got a sweet - y I know there, some - one who sets me a - glow there,
May - be it sounds a bit fun - ny when I'm a - way from my hon - ey.

Am7 D7 G (spoken:) Tacet Fine 1. 2.
but I can't live with-out buzz - in' Penn-syl - van - ia Six, Five Thou-sand. Penn-syl - van - ia
gives me the sweet-est "hel - lo there,"
Here's what I do with my mon - ey:

Am B7(♯5) B7 Em B7(♯5) B7 Em B^b7(♯5)

Six, Five Thou-sand. We don't say "How are you" and ver - y sel - dom ask "what's new?" In -

A7 D C7 B7 E9 A7 D7 E^b9 D9 D.C. al Fine

stead we start and end each call with "Ba - by, con - fi - den - tial - ly I love you."

PENTHOUSE SERENADE

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Words and Music by
WILL JASON and
VAL BURTON

Moderately

Cmaj7 C6 E^bdim7 Dm7 G9

Just pic - ture a pent-house 'way up in the sky, with hing - es on chim-neys for stars to go by; a

Dm7 G9 Dm7 G7(♯9) C E^bdim7 Dm7 G7 Cmaj7 C6

sweet slice of heav - en for just you and I when we're a - lone. From all of so - ci - e - ty

Cdim7 Dm7 G9 Dm7 G7 Dm7 G7(♯9)

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

C D^b7 C G/B C[♯]dim7 Dm G7(♯5) C E7 Am D9

we're a - lone. We'll see life's mad pat - tern as we view old Man - hat - tan then we can thank our

G7 Dm7 G7(♯5) Cmaj7 C6 E^bdim7

luck - y stars, that we're liv - ing as we are. In our lit - tle pent-house, we'll al - ways con - trive to

Dm7 G9 Dm7 G7 Dm7 G9 G7(♯9) C6 B^b9 C6

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.

PERDIDO

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By
H.J. LENGSELDER, ERVIN DRAKE
and JUAN TIZOL

Medium swing

Cm7 F7 Cm7 F7 B \flat Dm7 G7 Cm7 F7

Per - di - do, I look for my heart, it's Per - di - do. I lost it way down in Tor - ri - do, while
le - ro, she glanced as she danced a bo - le - ro. I said, tak - ing off my som - bre - ro, "Let's

1. 2.
Cm7 F7 B \flat 6 E \flat 9 Dm7 G7(+9) B \flat 6 E \flat 9 B \flat 6 D13 D9 A \flat 9

chanc-ing a dance fi - es - ta. Bo - es - ta." High was the sun when we first
meet for a sweet si -

G13 C13 C9 G \flat 9 F13 Cm7 F7 Cm7 F7

came close; low was the moon when we said, "A - dios!" Per - di - do, since then has my heart been Per -

B \flat Dm7 G7 Cm7 F7 Cm7 F7 B \flat 6 E \flat 9 B \flat 6

di - do, I know I must go to Tor - ri - do, that yearning to lose Per - di - do.

PLEASE BE KIND

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Words and Music by
SAMMY CAHN and SAUL CHAPLIN

Moderato

C Cmaj7/E E \flat dim Dm7 G11 Fm6/A \flat G7 C Cmaj7/E E \flat dim

This is my first af - fair, so, please be kind. Hand - le my heart with care, oh,

Dm7 G11 Fm6/A \flat G7 C7 Gm7(+5) C7 F E \flat 7 D7 Am7(+5)

please be kind. This is all so grand, my dreams are on pa - rade, if you'll just un - der -

D7 Dm7/A Fm6/A \flat G7 C Cmaj7/E E \flat dim Dm7 G11

stand, they'll nev - er, nev - er fade. So tell me your love's sin - cere, oh, please be kind.

Fm6/A \flat G7 C7 Cm6 C7 F Fm C7 Fm

Tell me I need - n't fear, oh, please be kind, 'cause if you leave me,

C7 Fm C/G Gm6/B \flat A7 A \flat 7 A7 D7 Fm6/A \flat G9 Fm6/G C

dear, I know my heart will lose its mind. If you love me, please be kind.

PERHAPS, PERHAPS, PERHAPS

(Quizas, Quizas, Quizas)

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English Lyrics by JOE DAVIS

Moderate Latin beat

Em Am B7₃ Em A Em B7

You won't ad-mit you love me, and so how am I ev - er to know? You al-ways tell me, "Per -

Em B7 Em Am6 Em Am B7₃ Em Am B7₃

haps, per-haps, per - haps." A mil-lion times I've asked you, and then I ask you o - ver a - gain. You on-ly

Em B7 Em B7 Em Am6 Em F#m7 B7 F#m7 B7 E

an - swer, "Per - haps, per-haps, per - haps." If you can't make your mind up, we'll ne - ver get start - ed.

F#m7 B7 F#m7 B7 E Em Am B7₃

And I don't want to wind up be - ing part - ed, brok-en heart-ed. So, if you real-ly love me, say, "yes." But if you

Em Am B7₃ Em B7 Em B7 Em Em

don't, dear, con - fess. And please don't tell me, "Per - haps, per-haps, per - haps." You won't ad-mit you haps."

A PARISIAN THOROUGHFARE

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By EARL "BUD" POWELL

F Gm7 Am7 Bbmaj7 Cmaj7 D7 Gm7 Gb7/C Fmaj7 Gm7 Am7

Bbmaj7 Fmaj7 Dm7 Gm7 C7 F Bm7(b5) E7 F To Next Strain Fine

Amaj7 A6 Bm7 E7 Amaj9 A6 Bb13 Am7 D7

Cmaj7 C6 Dm7 G7 C7 Gb7/C D.S. al Fine

PETER GUNN THEME

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By HENRY MANCINI

Moderate rock

Musical score for Peter Gunn Theme, featuring a single melodic line in 4/4 time. The tempo is marked 'Moderate rock'. The key signature has one flat (B-flat). The score includes several measures with triplets and first/second endings. Chord symbols are placed above the staff: F9, E9/F F9, E9/F F9, Gbmaj13, and Fmaj7.

Theme Song from the Mirisch - G & E Production, "THE PINK PANTHER," a United Artists Release

THE PINK PANTHER

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Music by
HENRY MANCINI

Moderately slow

Musical score for The Pink Panther, featuring a single melodic line in 4/4 time. The tempo is marked 'Moderately slow'. The key signature has one sharp (F#). The score includes several measures with triplets and a 'simile' marking. Chord symbols are placed above the staff: Em, C7, Em, F7, Em, C7, Em N.C., Em 3, C 3, Em 3, Em 3, C 3, Em 3, and Em(maj9). The score concludes with a Coda symbol and the instruction 'D.S. § at Coda'.

Inspired by the Columbia Pictures' Feature Film "THE PRINCE OF TIDES"
PLACES THAT BELONG TO YOU

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Lyrics by
 ALAN and MARILYN BERGMAN
 Music by
 JAMES NEWTON HOWARD

Moderate ballad

A Amaj7 Dmaj7 Bm9 Bm9/E Esus E A Amaj7 Dmaj7
 Morn - ings, eve - nings, days that hur - ried past, dreams that should have last - ed. Mo - ments, ho - urs,

Bm9 B7sus Bm7 Em9 A7sus A Dmaj7 F#maj7 Em7(4) A A/G F#m7 Bm7
 slip - ping by as we told each oth - er se - crets. Some - how I'll nev - er let go of the mem - 'ries.

Em7 Asus Bm7(2) A(2) G D(9)/F# Em7 G/A F#/A# Bm(2)
 Some - thing al - ways seems to re - mind me of how it was, of what it was, when it was all there

Esus ⁴/₂ E A Amaj7 Dmaj7 Bm9 Bm9/E Esus E A Amaj7
 was. Laugh - ter, love songs, foot - steps that I hear make me think you're near me. Po - ems,

Dmaj7 Bm9 Em9 A7sus A Dmaj7 F#m7 Cmaj9 Am9
 pic - tures, let - ters nev - er mailed, boats that nev - er sailed. Re - mem - ber that e - ven though we can't be to -

F#m7 Bm Em7 Asus Bm(2) A(2) G D(9)/F# Cmaj9 Dsus ⁴/₂ Ddim
 geth - er, we're more for hav - ing loved one an - oth - er. We shared the sky, we learned to fly.

Emaj7 G#m7 Dmaj9 Bm9 G#m7 C#m7 F#m7 B5 B7sus C#m(2) B(2)
 Some - day when some - one else - 's arms are a - round us, when time has put some dis - tance be - tween us, the

A E(sus2)/G# F#m7 E(sus2)/G# Amaj7 A/B G#5/B# C#(2) E/F# F#
 years will kind - ly show how mem - 'ries come and go. They ebb and flow like the tides.

B Bmaj7 Emaj7 C#m9 C#m9/F# E/F# F# B Bmaj7 Emaj7 C#m9
 There are qui - et plac - es in my heart ev - er since we part - ed. Gen - tle, ten - der, trac - es of a song,

C#m9 F# E/F# F# B(2) B Bmaj7 Emaj7 C#m9 E/F# F#7sus F# B(2)
 plac - es that be - long to you.

POP! GOES THE WEASEL

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TRADITIONAL

Rather quickly

Musical notation for 'POP! GOES THE WEASEL' in 3/4 time. The melody is written on a single staff with a treble clef and a key signature of one flat (Bb). The tempo is 'Rather quickly'. The lyrics are: 'All a - round the cob - bler's bench, the mon - key chased the wea - sel; the mon - key thought 'twas all in fun. Pop! Goes the wea - sel.' Chords are indicated above the staff: F, C, F, C, F, C, F, C, F, Bb, C7, F.

PLYMOUTH ROCK

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By NEAL HEFTI

Slow blues

Musical notation for 'PLYMOUTH ROCK' in 4/4 time. The melody is written on a single staff with a treble clef and a key signature of three flats (Bbb). The tempo is 'Slow blues'. The lyrics are: 'Oh, I went down south for to see me Sal, sing pol-ly wol-ly doo-dle all the day. My Sal - ly am a spunk - y girl, sing pol - ly wol - ly doo - dle all the day. } Fare thee well, fare thee well, fare thee well, my fair - y laugh - ing hair, sing pol - ly wol - ly doo - dle all the day. }'. Chords are indicated above the staff: Ab9, D9, Db9, Ebm7, Ab9, Ebm7, Ab9, Db9, D9, Db9, Ebm7, Ab9, Gb9, F9, Bb9, E9, Eb9, Ab9, F9, Bbm7, Eb9, Ab11, G7(#9), Gb9, F7(b9), Bbm7, A7(#5), Ab9.

POLLY WOLLY DOODLE

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TRADITIONAL

Brightly

Musical notation for 'POLLY WOLLY DOODLE' in 4/4 time. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is 'Brightly'. The lyrics are: 'Oh, I went down south for to see me Sal, sing pol-ly wol-ly doo-dle all the day. My Sal - ly am a spunk - y girl, sing pol - ly wol - ly doo - dle all the day. } Fare thee well, fare thee well, fare thee well, my fair - y laugh - ing hair, sing pol - ly wol - ly doo - dle all the day. }'. Chords are indicated above the staff: G, D7, G, D7, G.

POLOVETZIAN DANCE (1st Theme)

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BORODIN

Moderately

Chord progressions: Gm7, C7, F, Gm, Dm, Bbm6, F, Bbm, F, Gm7, Gm6, Dm, Gm, Gm6, A, Gm7, C7, F, Gm, F, Cdim, Gm7, C7, F.

POMP AND CIRCUMSTANCE

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E. ELGAR

Slowly

Chord progressions: Bb, F7, Bb, Eb, Bb, Cm, F, Bb, C7, F, Dm, Gm7, C7, F, F7, Bb, F7, Bb, Eb, Bb, C7, F, Bb, C7, F, Eb, F7, Bb, Bb7, Eb, F7, Bb, Gm, Cm, F7, Bb.

PUT ON YOUR OLD GREY BONNET

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Words by STANLEY MURPHY
Music by PERCY WENRICH

Lively

Chord progressions: C, F, C, D7, G7, C, E7, Am, F, C, D7, G7, C.

Put on your old grey bon-net with the blue rib - bon on it, while I hitch old Dob-bin to the shay. —
— And through the fields of clo-ver, we'll drive up to Dov-er on our gold - en wed-ding day. —

PRAISE THE LORD AND PASS THE AMMUNITION

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FRANK LOESSER

Moderately

G C G C G D7 Am7 D7 G C
 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 po - si - tion. Can't af - ford to sit a - round a - wish - in'. Praise the Lord we're
 G G7 C Cm G/D D7 1. G D7 2. G D7
 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
 G A7 3 3 D7 G C G C G
 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 go - ing on a mis - sion!
 D7 A7 D7 G C G G7 C Cm G/D D7 G
 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."

PRELUDE TO A KISS

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By DUKE ELLINGTON, IRVING MILLS
and IRVING GORDON

Slowly

D9 G7(#5) C7 Fmaj7 B7(b9) E9 A7(b9) Dm7 G7(#5)
 If you hear a song in blue, like a flow - er cry - ing for the dew, that was my heart ser - e -
 If you hear a song that grows from my ten - der sen - ti - men - tal woes, that was my heart try - ing
 Am7 D7(#11) Dm7 G7(#5) Cmaj7 A7(#5) Dm7 G7(#5) C B7
 nad - ing you; my pre - lude to a kiss. a pre - lude to a kiss.
 to com - pose
 Emaj7 C#m7 F#m7(b5) B7 G#m7 Gdim7 F#m7 F9 Emaj7 C#m7
 Though it's just a sim - ple mel - o - dy with noth - ing fan - cy, noth - ing much, you could turn it to a
 F#m7(b5) B7 Emaj7 A7(b9) Dm7 Ebm7 Em7 Eb7 D9 G7(#5) C7 Fmaj7
 sym - pho - ny, a Schu - bert tune with a Gersh - win touch. Oh, how my love song gent - ly cries for the
 B7(b9) E9 A7(b9) Dm7 G7(#5) Am7 D7(#11) Dm7 G7(#5) C
 ten - der - ness with - in your eyes. My love is a pre - lude that nev - er dies, a pre - lude to a kiss.

PRECIOUS AND FEW

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Words and Music by
WALTER D. NIMS

Moderately

Chords: A, Bm7, G, Bm7, E7, A, Bm7, G, Bm7, E7, Dmaj7, G#m7, C#7, F#m7, B7, Emaj7, D, A/C#, Bm7, E7, A, E7, Bm7, E7, A

Pre-cious and few — are the mo - ments we two can share; qui - et and blue — like the sky —
Ba - by, it's you — on my mind — your love is so rare; be - ing with you — is a feel -

— I'm hung o - ver you. — And if I can't find my way — back home — it just would-n't be fair. —
— ing I just can't com-pare. — And if I can't hold you in — my arms — it just would-n't be fair. —

— 'cause pre-cious and few — are the mo - ments we two can share. share.
— 'cause pre-cious and few — are the mo - ments we two can share. share.

PROUD MARY

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Words and Music by
J.C. FOGERTY

Moderately

Fine

Chords: F, D, F, D, F, D, C, Bb, G, Bb, G, D, Em, G

Verse:
Left a good job — in the cit - y, work-in' for the man ev - 'ry night and day; — and I nev - er lost one min -

Chorus:
— ute of sleep - in' wor-ry-ing 'bout the way things might have been. — Big wheel keep on turn - in',

Proud Mar - y keep on burn - in'. Roll - in', roll - in', roll - in' on the riv - er.

1. 2. D.C. 3. D.C. al Fine

Roll - in', roll - in', roll - in' on the riv - er.

Verse 2:

Cleaned a lot of plates in Memphis,
Pumped a lot of pain in New Orleans,
But I never saw the good side of the city,
Until I hitched a ride on a river boat queen.
(To Chorus:)

Verse 3:

If you come down to the river,
Bet you gonna find some people who live.
You don't have to worry 'cause you have no money,
People on the river are happy to give.
(To Chorus:)

PUT A LITTLE LOVE IN YOUR HEART

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Words and Music by
JIMMY HOLIDAY, RANDY MEYERS
and JACKIE DE SHANNON

Moderately

Verse:

1. Think of your fel - low man, lend him a help - ing hand. Put a lit - tle love in your heart. _____
 2. An - oth - er day goes by, and still the chil - dren cry. Put a lit - tle love in your heart. _____ If
 3. Take a good look a - round, and if you're look - in' down, put a lit - tle love in your heart. _____

You see, it's get - ting late, oh, please don't hes - i - tate. Put a lit - tle love in your heart. _____
 you want the world to know, we won't let ha - tred grow. Put a lit - tle love in your heart. _____ } And the world
 I hope when you de - cide kind - ness will be your guide. Put a lit - tle love in your heart. _____ }

Chorus:

_____ will be a bet - ter place, and the world _____ will be a bet - ter place for you and

1. 2.

3.

Repeat ad lib. and fade

me. You just wait _____ and see. see. Put a lit - tle love in your heart. _____

From the Broadway Musical "BYE BYE BIRDIE"

PUT ON A HAPPY FACE

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Lyric by LEE ADAMS
Music by CHARLES STROUSE

Moderate swing (♩ = ♩♩)

Refrain:

Gray skies are gon - na clear up, _____ put on a hap - py face. Brush off the clouds and cheer up, _____

put on a hap - py face. Take off that gloom - y mask of trag - e - dy, it's not your style.

You'll look so good that you'll be glad _____ ya' de - cid - ed to smile! _____ Pick out a pleas - ant out - look, _____ stick out that no - ble

chin. Wipe off that "full of doubt" look, _____ slap on a hap - py grin! And spread sun - shine all

o - ver the place, just put on a hap - py face! face! _____

PUT YOUR ARMS AROUND ME, HONEY

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Words by JUNIE MCCREE
Music by ALBERT VON TILZER

Moderately bright

Put your arms a-round me, hon-ey, hold me tight. Hud-dle up and cud - dle up with all your might. Oh! Oh!

Won't you roll those eyes, eyes that I just i-dol - ize. When they look at me, my heart be - gins to float.

Then it starts a-rock - in' like a mo - tor boat. Oh! Oh! I nev - er know an - y

{	girl	—	}
{	boy	—	}

 like you.

QUIEN SERA

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(Sway)

English Lyric by NORMAN GIMBEL
Spanish Words and Music by PABLO BELTRAN RUIZ

Moderately

When ma-rim-ba rhy-thms start to play, dance with me, make me sway, like the la - zy o - cean hugs the shore,

hold me close, sway me more. Like a flow - er bend - ing in the breeze, bend with me, sway with ease.

When we dance you have a way with me, stay with me, sway with me. Oth - er danc - ers may be on the floor,

dear, but my eyes will see on - ly you. On - ly you have that mag - ic tech - nique, when we sway I grow weak.

I can hear the sound of vi - o - lins, long be - fore it be - gins. Make me thrill as on - ly you know how, sway me smooth,

sway me now. When ma-rim-ba rhy-thms sway me now. Sway me smooth, sway me now.

RACING WITH THE MOON

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Words by VAUGHN MONROE and PAULINE POPE
Music by JOHNNY WATSON

Moderate swing (♩ = ♩♩)

G7(♯5) C G+ C A♭7 G7 G7(♯5) Cmaj7 C6

Rac-ing with the moon, sail-ing through the mid-night blue, and then all too soon, it's lost from view.

Dm7 G7(♯5) C G+ C A♭7 G7 G7(♯5) C A♭7 C

Gaz-ing at the stars shin-ing in the sum-mer night, but just like the moon, they fade from view. In the

Am B7 Gm6 A7(♯5) A7 Dm7 Ddim Am A♭7 G7 G7(♯5)

blue heav-ens I see your face smit-ing at me. My heart will nev-er be free un - til we're back to - geth-er. Rac-ing with the

C G+ C A♭7 G7 G7(♯5) C

moon, that is what I'll al-ways do, till I o-ver-take the moon and you.

RAGTIME COWBOY JOE

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Words By GRANT CLARKE
Music by LEWIS F. MUIR and MAURICE ABRAHAMS

Moderately (♩ = ♩♩)

C Am7 D7

He al-ways sings rag-gy mu-sic to the cat-tle, as he swings back and for-ward in the sad-dle, on a

G7 C C+ C6 D7 G7

horse that is syn-co-pat-ed, gait-ed, and there's such a fun-ny me-ter to the sound of his re-peat-er. How they

C Am7 D7 Dm7 E7

run when they hear that fel-low's gun be-cause the west-ern folks all know he's a

Am Dm/A Adim7 Dm/A Am Dm/A Am D7(♯5) C/G A7 D7 G7 C

high fa-lut-ing, scoot-ing, shoot-ing son-of-a gun from Ar-i-zo-na, Rag-time Cow-boy Joe.

Paramount Pictures Presents a Lucasfilm Ltd. Production a Steven Spielberg Film "RAIDERS OF THE LOST ARK"

RAIDERS MARCH

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Music by JOHN WILLIAMS

March

Musical score for "Raiders March" in 4/4 time. The score consists of nine staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody is written in a simple, rhythmic style. Chord symbols are placed above the notes: C, F/C, G7/C, C, G13sus, Bb/C, C, Bb/C, Ab/C, G/C, F/C, Bb/C, Am7, Bb/C, Ab/C, Bb/C, Am7, Bbmaj7/C, Abmaj7/C, Bbmaj7/C, Abmaj7/C, Gm9, Fm9, Cmaj7, Gm9, Cmaj7, Gm9, Cmaj7, Abmaj7/G, Bbmaj7/G, Cmaj7, and N.C. The score includes a "To Coda" section with first and second endings, and a "Coda" section. The piece concludes with a "D.S. al Coda" instruction.

RAMBLIN' ROSE

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Words and Music by NOEL SHERMAN
and JOE SHERMAN

Moderately

Musical score and lyrics for "Ramblin' Rose" in 4/4 time. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody is written in a simple, rhythmic style. Chord symbols are placed above the notes: G7, C, D7, G7, C7, and F. The second staff continues the melody with chord symbols: C, G7, and a first ending with C, F, C, and a second ending with C. The lyrics are written below the notes.

1. Ram-blin' Rose, on, Rose, Ram-blin' ram - ble on, Rose, why you ram - ble When your ram - blin' why I want you, no one knows. Wild and wind - blown, days are gone, who will love you heav-en knows. Though I love you

— that's how you've grown. Who can cling to a Ram-blin' Rose? 2. Ram-ble Rose?
— with a love true, when your ram - blin' days are gone? 3. Ram-blin'
— with a love true, who can cling to a Ram-blin'

RAINY DAYS AND MONDAYS

Words and Music by
PAUL WILLIAMS and
ROGER NICHOLS

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Moderately

F Am Am7(b5) D7sus D7 Gm Am7 Gm

1. Talk - in' to my - self _____ and feel - in' old, _____ some - times I'd like to quit, _____ noth - in' ev - er seems to fit. _____
 2. What I've got they used _____ to call the blues, _____ noth - in' is real - ly wrong, _____ feel - in' like I don't be - long. _____
 3. What I feel has come _____ and gone be - fore, _____ no need to talk it out, _____ we know what it's all a - bout. _____

Am Dm7 B♭maj7 Gm7 F B♭ B♭/C

— Hang - in' a - round, _____ noth - ing to do but frown. _____ } Rain - y days and Mon - days al - ways get me _____
 — Walk - in' a - round, _____ some kind of lone - ly clown. _____ }
 — Hang - in' a - round, _____ noth - ing to do but frown. _____ }

F C7sus F C7sus F A7 Dm7 B♭maj7 Gm7 C7 Fmaj7

— down. _____ Fun - ny but it seems _____ I al - ways wind up here with you, _____

Am7 B♭maj7 C7 A7 Dm7 B♭maj7 Gm7 C7 Am7

nice to know some - bod - y _____ loves _____ me. _____ Fun - ny but it seems _____ that it's the on - ly thing to do, _____

D.C. al Coda ⊕ Coda

B♭maj7 C7sus C7 B♭ Gm7 Am B♭/C F

run and find _____ the one who _____ loves _____ me. _____ Rain - y days and Mon - days al - ways _____ get me down. _____

RAMONA

Words by L. WOLFE GILBERT
Music by MABEL WAYNE

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Moderately

E♭ B♭7 E♭

Ra - mon - a, I hear the mis - sion bells a - bove. _____ Ra - mon - a, they're ring - ing out our song of love. _____ I

B♭7 3 E♭

press you, ca - ress you, and bless the day you taught me to care, to al - ways re - mem - ber the ram - bling rose you wear in your

B♭7 C7

hair. Ra - mon - a, when day is done you'll hear my call. _____ Ra - mon - a, we'll meet be - side the wat - er fall. _____ I

Fm A♭m6 Gm E♭dim D♭ C7 Fm B♭7 E♭

dread the dawn when I a - wake to find you gone. Ra - mon - a, I need you my own. _____

RHAPSODY IN BLUE

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By GEORGE GERSHWIN

Moderately slow, with expression
play one octave higher 2nd time

Musical score for 'Rhapsody in Blue' in F major, 4/4 time. The score consists of five staves of music. Chord symbols are placed above the notes. The first staff includes chords: F, C7, F, F/A, F6, Fmaj7, F, G7, and C7(#5). The second staff includes: F, C7, F, F/A, F6, Fmaj7, F7/Eb, Bb/D. The third staff includes: D7/A, Gm7, C, Gm7, Bbm, Bbm6, Bbm(maj7), Bbm, F/A, F6, Fmaj7, and Dm7. The fourth staff includes: G7, Gb7, and G9(b5), with a 'rit.' marking. The fifth staff includes: C13, C7(#5), F, C7, and F6, also with a 'rit.' marking. Triplet markings (3) are present in several measures.

From the Broadway Musical "LITTLE ME"
REAL LIVE GIRL

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Lyric by CAROLYN LEIGH
Music by CY COLEMAN

Moderate waltz

Musical score for 'Real Live Girl' in G major, 3/4 time. The score consists of four staves of music with lyrics underneath. Chord symbols are placed above the notes. The first staff includes chords: G, Gmaj7, G6, Gmaj7, Am, Am(#7), Am7, D9, Am7, and D9. The second staff includes: Am7, D9, G6, G13, and G7(#5). The third staff includes: C6/9, F7(#11), G, Bbdim7, Am7, D7, Am7, and D7. The fourth staff includes: B7(#5), B7, E7(-9), E7, Em7, A9, Am7, D7, G, C6, G, C6, and G. The lyrics are: "Par-don me, miss, but I've nev-er done this with a real live girl. Strayed off the farm with an ac-tu-al arm-ful of real live girl. Par-don me if your af-fec-tion-ate squeeze. Fogs up my gog-gles and buck-les my knees, I'm sim-ply drowned in the sight and the sound and the scent and the feel of a real live girl."

REMEMBER ME?

© 1937 WARNER BROS. INC. (Renewed)
All Rights ReservedWords by AL DUBIN
Music by HARRY WARREN

Moderato (♩ = ♩³)

D E^b D E^b D E^b D E^b D E^b D E^b D E^b F[#]dim

Do you re-mem-ber one Sep-tem-ber af-ter-noon, I stood with you and lis-tened to a wed-ding tune, and
you re-call a cot-tage small up-on a hill, where ev-'ry day I had to pay an-oth-er bill? And

Fm7 B^b7 Fm Gm D^b7 G7(b5) C7 F7 F9 Fm7/B^b B^b7 F7 B^b7 E^b

did-n't I go with you on your hon-ey-moon? Re-mem-ber me? Do mem-ber me?
if I'm not mis-tak-en, dear, I pay them still, re-

A^b Fm7 B^bm7 E^b7 A^b Bdim B^bm7 E^b7 B A^bm6 E^bm E^bm7

I can see that lit-tle an-gel on your knee, can't you see, he

F7/C F7(b5)/C^b Fm7/B^b B^b7 D E^b D E^b D E^b

kind-a sort-a looks like me, for I'm the boy whose on-ly joy is lov-ing you, who

D E^b D E^b D E^b F[#]dim Fm7 B^b7 Fm Gm D^b7 G7(b5) C7 F9 Fm7 B^b7 E^b

wor-ries till he hur-ries home when day is through, and I'm the guy you give your good-night kiss-es to, re-mem-ber me?

RED RIVER VALLEY

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TRADITIONAL

Slow

F F7 B^b F C7 F F7

From this val-ley, they say, you are go-ing. I shall miss your sweet face and your smile. Just be-cause you are wea-ry and

B^b F C7 F C7 F

tir-ed, you are chang-ing your range for a while. Then come sit here a-while ere you leave us. Do not

D7 Gm7 C7 F F7 B^b C7 F

has-ten to bid us a-dieu. Just re-mem-ber the Red Riv-er Val-ley and the cow-boy who loves you so true.

From the Paramount Picture "FOUL PLAY"
READY TO TAKE A CHANCE AGAIN

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Words by NORMAN GIMBEL
 Music by CHARLES FOX

Moderato
 Verse 1:

Am E/G# A/G A7 Dm Dm/C

1. You re - mind me I live in a shell, safe from the past, and do-in' o - kay, but not ver - y well.

F/G G9 F/G G9 C G/B Gm/Bb A7sus A7 Dm

No jolts, no sur - pris - es, no cri - sis a - ris - es; my life goes a - long as it should, it's

Dm7/C Bm7(b5) Bm7(b5)/E E7(b9) Am7 Dm7 F/G G/F

all ver - y nice, but not ver - y good. And I'm read - y to take a chance a - gain. Read - y to put my love

C/E Am/E E7/G# Am Am/G C7(b5)/Gb Fmaj7 Em7 Dm7 Em7 Dm7 F/G

on the line with you. Been liv - ing with noth - ing to show for it; you get what you get when you go

G/F C/E To Coda ⊕ Fmaj7 E/G# Verse 2: Am

for it, and I'm read - y to take a chance a - gain with you.

E/G# A/G A7 Dm Dm7/C Bm7(b5) Bm7(b5)/E E7(b9)

me in all my des - pair, I just held on; my hopes were all gone, then I found you there. And I'm

⊕ Coda Fmaj7 F#m7(b5) C/G E/G# Am7

a - gain, read - y to take a chance a - gain with you, with you.

RELEASE ME

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Words and Music by
 EDDIE MILLER, DUB WILLIAMS
 and ROBERT YOUNT

Moderately slow

F Fdim Bb6 F F7 Bb C7 Gm C7 F C7 F Fdim

1. Please re - lease me, let me go, for I don't love you an - y - more. To waste our
 2. I have found a new love dear, and I will al - ways want her near. Her lips are
 3. Please re - lease me, can't you see, you'd be a fool to cling to me. To live a

Bb6 F F7 Bb F C7 F C7 F Bb F

lives would be a sin. Re - lease me and let me love a - gain.
 warm while yours are cold. Re - lease me my dar - ling, let me go.
 lie would bring us pain. So re - lease me and let me love a - gain.

THE RIFF SONG

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Words by OTTO HARBACH and OSCAR HAMMERSTEIN II
Music by SIGMUND ROMBERG

Moderately bright

D D#dim A7 D D#dim A7 Bm F#7 Bm

Ho! _____ So we sing as we are rid - ing Ho! _____ It's a time you
Ho! _____ That's the sound that comes to warn you So! _____ In the night or

F#7 G Em6/G Gm6/Bb D/A 1. E7 E6 E7

best be hid - ing low, _____ it means the riffs are a - broad, _____ Go, _____ be - fore you've
ear - ly morn, you know, _____ if you're the "Red Shad - ow's" foe, _____

A7 E E7 D/A A7 D Bm Em7 A7 D 2.

bit - ten the sword. _____ The riffs will strike with a blow _____ that brings you woe. _____

RESPECT

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Words and Music by
OTIS REDDING, JR.

Moderate rock

Verse:

C F C F G F

1. What you want, ba - by, I got.

G F G F

What you need, do you know I got it? All I'm ask - in' is for a lit - tle re -

Chorus: To Coda ⊕

C7 F7 C7

spect when you come home, hey, ba - by when you come home, _____ mis -
(Just a lit - tle bit, just a lit - tle bit. Just a lit - tle bit,

1.2. D.S. § 3. F7 F7 F#m7 B F#m7

ter. just a lit - tle bit.) ter. just a lit - tle bit.) (Inst. solo ad lib.)

G7 ⊕ Coda F7 C7 F7

ter. just a lit - tle bit.) R - e - s - p - e - c - t; find out what it means to me.

C7 F7 C7 F7 Repeat and fade

R - e - s - p - e - c - t; take out t - c - p. A lit - tle re - spect,
(Just a lit - tle bit, just a lit - tle bit.)

Verse 2:

I ain't gonna do you wrong
While you gone.
I ain't gonna do you wrong
'Cause I don't wanna.
All I'm askin' is for a little respect.
(To Chorus:)

Verse 3:

I'm out to give you
All my money.
But all I'm askin' in return, honey,
Is to give me my proper respect
When you get home.
(To Chorus:)

Verse 4:

Ooh, your kisses, sweeter than honey.
But guess what; so here's my money.
All I want you to do for me
Is give you some here
When you get home.
(To Chorus:)

From "ALL IN THE FAMILY"
REMEMBERING YOU

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Words by CARROLL O'CONNOR
 Music by ROGER KELLAWAY

Moderately (♩ = 100)

Got a feel-in' it's all o - ver now, _____ all o - ver now we're through. _____ And to - mor - row I'll be lone - some _____

re - mem - ber - ing you. _____ Got a feel-in' the sun will be gone. _____ the day will be long and blue. _____

_____ And to - mor - row I'll be cry - in' _____ re - mem - ber - ing you. _____ There's a far - a - way

look in your eye when you try to pre - tend to me _____ that ev - 'ry - thing is the

same as it used to be. _____ I see it's all o - ver now, _____ all o - ver now we're through. _____

_____ And to - mor - row I'll be start - in' _____ re - mem - ber - ing you. _____ Got a feel-in' it's

1. _____

2. _____

sad be - cause we're part - in', _____ re - mem - ber - ing, con - so - late my heart in, _____ re - mem - ber - ing you. _____

ROMANCE

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A. RUBENSTEIN

Moderately

C B C Gdim G7 Dm G7 Cdim C Cdim C C#dim G7 Cdim C

Dm G7 Ddim C Dm D7 G7 C Dm7 G7

C Dm7 G7 C F E Am Dm7 G7 C

RESPECT YOURSELF

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Words and Music by
 MACK RICE and
 LUTHER INGRAM

Moderate rock

1.3. 2.4.

Cm7

1. Now if you

Verse:

Cm7

dis - re - spect ev - ry - bod - y that you run in - to, how in the world do you think an - y -

bod - y 'sposed to re - spect you? If you don't give a heck a - bout the man with the Bi - ble in his

hand, just get out the way, and let the gen - tle - man do his thing. You the kind of gen - tle - man that

wants ev - ry - thing their way; take the sheet off your face boy, it's a brand new day. Re - spect your - self.

Chorus:

E \flat 6 Cm7 E \flat 6 G7

(nah, nah, nah, nah, nah:) re - spect your - self, (re, re, re, re) If you don't re - spect your - self ain't no - bod - y

F7 E \flat 6 Cm7 E \flat 6 Cm7 E \flat 6 Cm

gon - na give a good, good hoot, nah, nah, nah. Oh, oh, re - spect your - self, re - spect your - self.

2. Cm

re - spect your - self.

1.2.3. 4. Cm7 E \flat 6 Cm7 E \flat 6 Cm7 E \flat 6 Cm

spect your - self, re - spect your - self, Re - spect your - self.

Verse 2:

If you're walking around thinking that the world owes you something 'cause you're here,
 You're going out the world backward like you did when you first came here.
 You keep talkin' 'bout the president, you wanna stop air pollution.
 Put your hand on your mouth when you cough; that'll help the solution.
 You cuss around women, you don't even know their name,
 Then you're dumb enough to think that it makes you a big ol' man.
 (To Chorus:)

RISE 'N' SHINE

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Music by VINCENT YOUMANS

Moderato

E \flat B \flat 7 E \flat B \flat 7 E \flat E \flat 7 A \flat E \flat 7

Rise 'n' shine! _____ Stand up and take it! Rise 'n' shine! _____
Rise 'n' shine! _____ Don't be a mourn-er! Things are fine _____

A \flat E \flat 7 A \flat Fm7(\flat 5) E \flat /B \flat Adim/B \flat A \flat m6/B \flat

Life's what you make it. If gloom, the so - and - so, should get you, as he
a - round the cor - ner. No harm in try - ing it, there's noth - ing to it,

1. **A \flat /B \flat B \flat 7 E \flat maj7 D7 G C7 F7 B \flat 7**

soon does, shout "Hi - de - ho - de - ho!" and do just as the moon does.

2. **E \flat /B \flat Adim/B \flat E \flat /B \flat B \flat 7 E \flat B \flat 7 B \flat + E \flat**

you can do it like the sun, _____ rise 'n' shine! _____

RING OF FIRE

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By MERLE KILGORE and JUNE CARTER

Bright tempo

Verse:

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

Love _____ is a burn-ing thing, _____ and it makes _____ a fier - y ring. _____
taste _____ of love is sweet _____ when hearts _____ like ours _____ beat. _____

B \flat E \flat B \flat E \flat B \flat F7 B \flat

Bound _____ by wild de - sires, _____ I fell in - to a ring of fire. _____
I fell for you like a child. _____ Oh, but the fire went wild. _____ }

Chorus:

F7 E \flat B \flat F7 E \flat B \flat F7 B \flat

I fell in - to a burn-ing ring of fire _____ I went down, down, down, and the flames went high - er. And it burns, burns,

1. **F7 B \flat F7 B \flat F7 B \flat F7 B \flat**

burns, _____ the ring of fire, _____ the ring of fire. _____ The fire. _____ And it burns, burns,

2. **F7 B \flat F7 B \flat F7 B \flat F7 B \flat**

burns, _____ the ring of fire, _____ the ring of fire, _____ the ring of fire, _____ the ring of fire.

RIDERS ON THE STORM

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Words and Music by
THE DOORS

Moderate rock

Em A Em A Em A Em A Am Bm7/A C/A D/A Em A

Rid-ers on the storm, _ rid-ers on the storm, _ in - to this house we're born. In - to this world we're thrown

To Coda ⊕

Em A D C Em A Em7 A Em A Em7 A

like a dog with-out a bone, an act-or out on loan, rid-ers on the storm. _ There's a kil-ler on the road, _ his brain is got-ta love your man, _ girl, you

Em A Em7 A Am Bm7/A C/A D/A Em A Em7 A D

squirm-ing like a toad. _ Take a long hol-i - day, let your chil-dren play. If you give this man a ride, sweet got - ta love your man. _ Take him by the hand, make him un - der-stand. The world on you de-pends, our

C Em A Em A Em A Em7 A Em A Em7 A

fam - i - ly will die, kil-ler on the road. _ Girl, you life will nev-er end. You got-ta love your man. _

1. Em A Em7 A

2. D.C. al Coda

⊕ Coda Em7 A Em A Em7 A

Em A Em7 A Em9 A Em9 A Em9

Rid - ers on the storm; _ rid - ers on the storm. _

Repeat ad lib. and fade

THE ROCK 'N' ROLL WALTZ

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By ROY ALFRED
and SHORTY ALLEN

Moderate waltz (♩ = ♩♩♩)

Verse:

C F C G7 C F C G7 C G7 C7

One night I was late, came home from a date, slipped out of my shoes at the door. _ Then from the front room I heard a jump tune. I

looked in and here's what I saw. _ There in the night was a won-der-ful scene. Mom was dancing with Dad to my rec-ord ma-chine.

Chorus:

F C G D7 G7 C F

And while they danced on-ly one thing was wrong. They were try-ing to waltz to a rock and roll song. One, two and then rock, one, two and then roll,

C G7 C F C G7 C

they did the rock and roll waltz. _ Rock, two, three, roll, two, three, it looked so cute to me. I love the rock and roll waltz. _

RISE

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By ANDY ARMER
and RANDY BADAZZ

Moderately

1. We've all got to rise _____ and reach up for the sky, _____ not let life pass us by _____ not let life
(2.) shine _____ and do the best we can, _____ reach out to un - der - stand, _____ reach out a
(3.) rise _____ and fly to oth - er lands, _____ a - way from all our plans, _____ and find what

seem so shy. _____ If you just be - lieve, _____ you will re - al - ize, _____ you will sense it's time _____ we've all got to rise,
help - ing hand. _____ If you just be - lieve, _____ we are what we seem, _____ hid - ing from our - selves, _____ hid - ing from our dreams.
peace we can. _____ If you just be - lieve, _____ you will re - al - ize, _____ you will sense it's time _____ we've all got to rise.

2. We all need to Rise and shine, _____ reach up for the sky, _____ let your life _____ live in-side your mind.

Fly a - way _____ and find who you are, and just find your own star and shine. 3. We've all got to

D.S. al Fine

(We're Gonna) ROCK AROUND THE CLOCK

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Words and Music by
MAX C. FREEDMAN and
JIMMY DE KNIGHT

Moderate swing rock (♩ = ♩)

One, two, three o'clock, four o'clock rock. Five, six, sev-en o'clock, eight o'clock rock. Nine, ten, e - lev-en o'clock,

twelve o'clock rock. We're gon-na rock a-round the clock to-night. 1. Put your glad rags on and join me hon. We'll
clock strikes two and three and four. if the
chimes ring five and six and sev - en, we'll be

have some fun when the clock strikes one. }
band slows down we'll yell for more. } We're gon-na rock a-round the clock to - night. We're gon-na rock, rock, rock till broad day-light. We're gon-na
rock - in' up in sev - enth heav - en.

rock, we're gon-na rock a-round _____ the clock _____ to-night. 2. When the
3. When the

Verse 4:
When it's eight, nine, ten, eleven too,
I'll be going strong and so will you.
We're gonna rock around the clock tonight.
We're gonna rock, rock, rock till broad daylight.
We're gonna rock, we're gonna rock around the clock tonight.

Verse 5:
When the clock strikes twelve, we'll cool off,
Then start a-rockin' 'round the clock again.
We're gonna rock around the clock tonight.
We're gonna rock, rock, rock till broad daylight.
We're gonna rock, we're gonna rock around the clock tonight.

ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY

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Words by SAM M. LEWIS
 and JOE YOUNG
 Music by JEAN SCHWARTZ

Moderately

Rock - a - bye your ba - by with a Dix - ie mel - o - dy. When you croon, -
 croon a tune - from the heart of Dix - ie. Just hang my cra - dle, Mam-my mine -
 right on that Ma-son - Dix-on Line, and swing it from Vir - gin - ia to Ten-nes-see with all the love that's in ya.
 "Weep no more my la - dy;" sing that song a - gain for me, and "Old Black Joe," just as though you
 had me on your knee. A mil-lion ba-by kiss-es I'll de - liv - er the min-ute that you sing the
 "Swan-ee Riv - er;" Rock - a - bye your rock - a - bye ba - by with a Dix - ie mel - o - dy.

ROSES ARE RED (My Love)

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By AL BYRON
 and PAUL EVANS

Moderately

A long, long time a - go on grad - u - a - tion day you hand-ed me your book, I signed this way:
 through high school and when the big day came, I wrote in - to your book next to my name: } Ros-es are
 lit - tle girl? She looks a lot like you. Some-day some boy will write in her book too: }

Chorus:

1. red, my love, vi'-lets are blue, sug-ar is sweet, my love, but not as sweet as you. We dat-ed you.
 2. *To Next Strain*
 3. *Fine*
 you. Then I went far a-way, and you found some-one new. I read your let - ter, dear, and I wrote back to
 you: Ros-es are red, my love, vi'-lets are blue, sug-ar is sweet, my love. Good luck, may God bless you. Is that your

D.S. al Fine
N.C.

From "RUBY GENTRY"
RUBY

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Words by MITCHELL PARISH
Music by HEINZ ROEMHELD

Slowly

G7(#5) C Cmaj7 C#dim7 Gm7 G7(#9) Em Em7 Am

They say, Ru-by, you're like a dream, not al-ways what you seem, and though my heart may
say, Ru-by, you're like a song; you don't know right from wrong, And in your eyes I
say, Ru-by, you're like a flame, in-to my life you came, And though I should be-

To Coda ⊕

Fmaj7 Fm(#7) C+ C6 Dm7(b5) G7(#5) Cmaj7 Dm7 G7(b9)

break when I a-wake, let it be so, I on-ly know, Ru-by, it's you, They
see heart-aches for me, but from the start, who stole my
ware, still I don't care, you thrill me so, I on-ly

1. 2.

Dm7(b5) G7(#5) C6 Dm7 Ebdim7 C/E Fm G7(#5) Cmaj7 C6

heart? Ru-by, it's you, I hear your voice and I must come to you, I

D.S. al Coda ⊕ *Coda*

Fm Fm6 Dm7 G7 G7(#5) Fm G7(#5) C6

have no choice, what else can I do? They know, Ru-by, it's you.

(I Never Promised You a) ROSE GARDEN

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Words and Music by
JOE SOUTH

Moderately bright country
Chorus:

Am D G Am D

I beg your par-don, I nev-er prom-ised you a rose gar-den. A-long with the sun-shine, there's got to be a lit-tle

G C C+ Am D

rain some-time. When you take you got to give so live and let live or let go, oh, oh, oh, I beg your par-don,

1. *To Next Strain* | 2,3.etc. Repeat ad lib. and fade Verse: G

G

I nev-er prom-ised you a rose gar-den. I could I beg your prom-ise you things like big dia-mond rings but you
sweet talk-ing you could make it come true I would

Am D Am

1. 2.

don't find ros-es grow-ing on stalks of clo-ver, so you bet-ter think it o-ver. 2. When it's So smile for a-while and
give you the world right now on a sil-ver plat-ter, but what would it mat-ter.

D Bdim E Am C D *D.S. al Coda*

let's be jol-ly, love should-n't be so mel-an-chol-y, come a-long and share the good times while we can. I beg your

ROCK WITH YOU

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Words and Music by
ROD TEMPERTON

Moderate rock

Verse:

Chorus:

ROMEO AND JULIET

(Love Theme)

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TSCHAIKOWSKY

Slowly

ROCKABYE BASIE

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By COUNT BASIE, SHAD COLLINS
and LESTER YOUNG

Medium jump tempo

The musical score for 'Rockabye Basie' is written in treble clef with a key signature of one flat (Bb). It features a variety of chords including F, Dm7, Gm7, C7, Bb6, F7(#5), Bb6, Dm7, G9, G7, Am7, Bb9, Bdim7, C7, B7, F#dim7, Gm, Dm, and C7. The score includes several triplet markings and a 'To Coda' section with first and second endings. The piece concludes with a 'Coda' section and a 'D.C. al Coda' instruction.

'ROUND HER NECK SHE WEARS A YELLOW RIBBON

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TRADITIONAL

Moderate two-beat

The musical score for 'Round Her Neck She Wears a Yellow Ribbon' is written in treble clef with a key signature of one flat (Bb). It features chords such as Eb, F7, Bb7, Bb7, Eb, Abdim7, Eb, Ab, Abdim7, Eb/Bb, Eb, Ab, F7, Abm6/Cb, Bb7, Eb, Eb, Abm6/Eb, Eb, and Eb. The lyrics are: "Round her neck she wears a yellow ribbon, she wears it in the winter and the summer, so they say. If you ask her, 'Why the decoration?' she'll say, 'It's for my lover who is fur, fur a-way.' Fur a-way, fur a-way; if she is milk-ing cows or mow-ing hay, 'round her neck she wears a yellow ribbon, she wears it for her lover who is fur, fur a-way. fur, fur a-way.

ROUTE 101

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Music by JUAN CARLOS CALDERON

Moderately bright

The musical score for "Route 101" is written in 12/8 time with a key signature of one sharp (F#). It consists of six staves of music. The notes are primarily eighth and sixteenth notes, often beamed together. Chord symbols are placed above the staff to indicate the harmonic structure. The piece concludes with a double bar line and the instruction "Repeat and fade".

Chord symbols: Dm7, Em7, Dm7, Em7, Dm7, Em7, Dm7, Em7, Fm7(b5), B7(#5), Em7, A9, Em7, E/F# B7(#5), Em7, A9, A7(#5), Dm7, G7, G7, Dm7, Em7, Fm7, Gm7, G#m7, Bbm7, Bm7, C#m7, Dm7, Em7, Dm7, Em7, Dm7, Em7, Dm7, Em7, Dm7, Em7, Dm7, Em7, Dm7, Em7, Fm7, Bb13, Fm7, Bb13, Dm7, Em7, Dm7, Em7. Repeat and fade.

ROW ROW ROW

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Words by WILLIAM JEROME
Music by JIMMIE V. MONACO

Brightly

The musical score for "Row Row Row" is written in 2/4 time with a key signature of one sharp (F#). It features a simple melody with lyrics underneath. Chord symbols are placed above the staff. The piece ends with a double bar line.

Lyrics: And then he'd row, row, row, way up the riv - er he would row, row, row. A hug he'd give her, then he'd kiss her now and then. She would tell him when. He'd fool a - round and fool a - round and then they'd kiss a - gain. And then he'd row, row, row. A lit - tle fur - ther he would row, oh, oh, oh, oh! Then he'd drop both his oars, take a few more en - cores, and then he'd row, row, row.

Chord symbols: G, D7, G, C, E7, Am, A7, D7, G6, F#7, G6, G#dim7, D7 N.C., G, D7, G, Am, E7, Am, C, Cm6, G, A7, Am7, D7, G.

From the Videocraft Musical Spectacular "RUDOLPH, THE RED-NOSED REINDEER"
RUDOLPH, THE RED-NOSED REINDEER

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Words and Music by
 JOHNNY MARKS

Rubato

Dm7 Em7 G7 C Dm7 Em7 G7 C Bm7 E7

You know Dash-er and Danc-er and Pranc-er and Vix-en, Com-et and Cu-pid and Don-ner and Blitz-en; but do you re -

Brightly

Am7 D7 G7 C Cdim G7

call the most fa - mous rein-deer of all? Ru-dolph The Red - Nosed Rein - deer had a ver - y shin - y nose,

G7(#5) C Cdim

and if you ev - er saw it, you would e - ven say it glows. All of the oth - er rein - deer used to laugh and call him

G7 C C7 F C

names. They nev - er let poor Ru - dolph join in an - y rein - deer games. Then one fog - gy Christ - mas Eve,

Dm7 G7 C C#dim G/D E7 Am D7 G7 C

San - ta came to say: "Ru - dolph, with your nose so bright, won't you guide my sleigh to - night?" Then all the rein - deer

Cdim G7 C

loved him, as they shout-ed out with glee: "Ru-dolph The Red - Nosed Rein - deer, you'll go down in his - to - ry."

RUM AND COCA COLA

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Words by MOREY AMSTERDAM
 Additional Lyrics by AL STILLMAN
 Music by JERI SULLAVAN and PAUL BARON

Moderately *Verse:*

C F C C#dim G7 G9 Dm7 G7

1. If you ev - er go to Trin - i - dad_ they make you feel so ver - y glad. Ca - lyp - so sing and
 vis - i - tor to Trin - i - dad_ can have good time he nev - er had. If he come just for

Chorus:

Dm7 G7 G6 G7 C

make up rhyme: guar - an - tee you one good real fine time. } Drink-in' rum and co - ca co - la; go down "Point Koo -
 rest o - kay. Then he lie a - round in sun all day. }

Dm7 G7 Dm7 G7 D9 G7 C F C |1. C |2. F

- mah - nah," both moth - er and daugh - ter sing - in' for the Yan - kee dol - lar. 2. An - y

C G7 C

Drink-in' rum and co - ca co - la, rum and co - ca co - la.

SANTA CLAUS IS COMIN' TO TOWN

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Words by HAVEN GILLESPIE
 Music by J. FRED COOTS

Moderately bright (♩ = ♩♩)

C C/E F Fm C C7 F Fm C Am Dm G7 C

You bet-ter watch out, you bet-ter not cry. Bet-ter not pout, I'm tell-ing you why: }
 mak-in' a list, and check-ing it twice. Gon-na find out who's naught-y and nice. } San-ta Claus is com-in' to town.

1. 2.

G7 C7 F C7 F D7 G G#dim7 Am7 D7

He's He sees you when you're sleep-ing. He knows when you're a - wake. He knows if you've been bad or good, so be good for good-ness

G7 G+ C C/E F Fm C C7 F Fm C Am Dm7 G7 C

sake. Oh, you bet-ter watch out, you bet-ter not cry. Bet-ter not pout, I'm tell-ing you why: San-ta Claus is com-in' to town. —

MERRY CHRISTMAS, DARLING

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Lyric by FRANK POOLER
 Music by RICHARD CARPENTER

Rubato

Cm7 Dm7 Gm7 Cm7 F7 Bb Gm Gb+ Bb/F C/E Cm7 F

Greet-ing cards have all been sent, the Christ-mas rush is through, but I still have one wish to make, a spe-cial one for you;

Moderately slow

Bbmaj9 Cm/Bb Bbmaj9 Fm7 Bb7sus Eb F/Eb Dm7 Gm7 Cm7 Dm Cm F

Mer-ry Christ-mas dar-ling. We're a-part that's true, but I can dream and in my dreams, I'm Christ-mas-ing with you.

Bbmaj9 Cm/Bb Bbmaj9 Fm7 Bb7sus Eb F/Eb Dm7 Gm7 Cm/Eb E:m6 A:b7

Hol-i-days are joy-ful. There's al-ways some-thing new. But ev-ry-day's a hol-i-day, when I'm near to you. The

lights on my tree, I wish you could see, I wish it ev - 'ry day. The logs on the fire fill me with de-sire,

To Coda

Bb Cm Dm Cm7 F Bbmaj9 Cm/Bb Bbmaj9 Fm7 E7(-5) Eb F/Eb Dm7 Gm7

to see you and to say; that I wish you Mer-ry Christ-mas. Hap-py New Year too: I've just one wish on this Christ-mas Eve;

D.S. al Coda

Cm7 F7 Bb Ab7

Coda

Cm F Eb Dm7(-5) G7 Cm7 F7 Bb

I wish I were with you. The — I wish I were with you. I wish I were with you.

SATURDAY NIGHT

(Is The Loneliest Night In The Week)

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Words by SAMMY CAHN
 Music by JULE STYNE

Not too fast (rhythmically)

Sat - ur - day Night — is the lone - li - est night — in the week, —
 'Cause that's the night that my sweet - ie and I — used to dance - cheek to cheek, —
 I sing the song that I sang for the mem - 'ries I u - sual - ly seek. —
 I don't mind Sun - day night at all, 'cause that's the
 Un - til I hear you at the door, and hold you
 night friends come to call — And Mon - day to Fri - day go fast —
 and an - oth - er week is past, — But in my arms once more; —
 Sat - ur - day Night — is the lone — li - est night — in the week. —

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SECRET LOVE

Words by PAUL FRANCIS WEBSTER
 Music by SAMMY FAIN

Moderately

Once I had a Se - cret Love — That lived with -
 So I told a friend - ly star, — The way that
 in the heart of me, — All too soon my Se - cret
 dream - ers of - ten do, — Just how won - der - ful you
 Love — Be - came im - pa - tient to be free. —
 are, — And why I'm so in love with you. —
 Now I shout it from the high - est hills,
 E - ven told the gold - en daf - fo - dils; At last my heart's an o - pen
 door, — And my se - cret love's no se - cret an - y more. —

SCATTER-BRAIN

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Words by JOHNNY BURKE
Music by KEENE-BEAN and FRANKIE MASTERS

Moderate schottische tempo (♩ = ♩♩)

Bb7(♯5) Eb Eb/G Ab Fm Eb/Bb Bb7 Eb/G Bb7/F

1. You're as pleas-ant as the morn-ing and re - fresh-ing as the rain, is - n't it a pit - y that you're such a scat-ter-brain. When you
gay as New Year par - ties, you're as sweet as sug - ar cane, but when you get ser - i - ous, you're such a scat-ter-brain. When we

Eb Eb/G Ab Fm Eb/Bb Bb7 Eb Bb7

smile it's so de-light-ful, when you talk it's so in - sane, still it's charm-ing chat-ter, scat-ter-brain. I know I'll end up ap - o - plectic, but there's
dance I think it's heav-en, till a - bout the third re - frain, then you start your pat - ter, scat-ter-brain. Per - haps I'm much too an - a - lyt - ic, but I'm

Eb Bb7 Eb Bb7

noth - ing I can do, it's just the same as be - ing in a hur - ri - cane. And though my life will be too hec - tic, I'm so
up the well known tree; I've tried to un - der - stand your dou - ble talk in vain. Yet, won't you please for - give your crit - ic, 'cause you

1. Eb Ab Eb/G Bb7/F Eb 2. Bb7/F Eb

much in love with you, } noth - ing else can mat - ter, you're my dar - ling scat - ter - brain. You're as dar - ling scat - ter - brain.
mean so much to me, }

From the M-G-M Motion Picture "SAN FRANCISCO"

SAN FRANCISCO

Lyric by GUS KAHN
Music by BRONISLAW KAPER
and WALTER JURMANN

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Moderately bright

C Cmaj7 C7 F F7 C Am Em

San Fran - cis - co, o - pen your gold - en gate. You let no strang - er wait
San Fran - cis - co, here is your wan - der - ing one
San Fran - cis - co, wel - come me home a - gain.

1. Dm7 Ab(b5) G7 C/G D7 G7 C F7 C

out - side your door. say - ing, "I'll wan - der no more."

Em F♯m7(b5) B7(♯5) B7 Em A7 G Ebdim7 Em Am7 D7

Oth - er plac - es on - ly make me love you best. Tell me you're the heart of all the

D.C. al Coda **⊕ Coda**

G7 Dm/A Bb7 G7/B **C Am F6 F F6 D7 G7 C**

gold - en west I'm com - ing home to go roam - ing no more.

SANTA LUCIA

(Here In The Twilight)

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English Lyrics by
HOWARD JOHNSON

Allegretto poco mosso

C G7 C G7

Twi - light is draw - ing near, bright stars will soon ap - pear. Come out and meet me dear, I want you
Sul ma - re luc - ci - ca L'a - stro d'ar - gen - to, Pla - ci - da è l'on - da, Pro - spe - ro è il

C G7 C G7

bad - ly. Each star that's in the sky, twink - les for you and I. Don't leave me here to sigh.
ven - to; Sul ma - re luc - ci - ca L'a - stro d'ar - gen - to, Pla - ci - da è l'on - da,

C Dm F C

I love you mad - ly. San - ta Lu - ci - a, San - ta Lu - ci - a I can see your lov - ing
Pro - spe - ro è il ven - to; Ve - ni - te al - l'a - gi - le Bar - chet - ta mi - a San - ta Lu -

G7 C Dm F C

eyes so bright just like the star - light. San - ta Lu - ci - a, San - ta Lu - ci - a, whis - per that you will be
ci - a! San - ta Lu - ci - a! Ve - ni - te al - l'a - gi - le Bar - chet - ta mi - a San - ta Lu -

G7 C F C/G G7 C

mine to - night! Here in the twi - light!
ci - a! San - ta Lu - ci - a!

SATIN DOLL

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Words and Music by
DUKE ELLINGTON, JOHNNY MERCER
and BILLY STRAYHORN

Moderately

Dm7 G7 Dm7 G7 Em7 A7 Em7 A7 Am7(♭5)/E♭ D7 A♭m7 D♭9

Cig - a - rette hold - er, which wigs me. O - ver her shoul - der, she digs me. Out cat - tin' that Sat - in
Ba - by, shall we go out skip - pin'? Care - ful, a - mi - go, you're flip - pin. Speaks Lat - in, that Sat - in Doll.

1. 2.

C6/9 B♭13 A7(♭9) C6/9 Gm7 C7 Gm7 C7(♭9) F6/9

Doll. She's no - bod - y's fool, so I'm play - ing it cool as can be.

Am7 D7 Am7 D7(♭9) Dm7/G G7 Dm7 G7

I'll give it a whirl, but I ain't for no girl catch - ing me. (Switch - a - roo - ney.) Tel - e - phone num - bers;

Dm7 G7 Em7 A7 Em7 A7 Am7(♭5)/E♭ D7 A♭m7 D♭9 C6/9

well, you know, do' - ing my rhum - bas with u - no. And that 'n' my Sat - in doll.

SAVED

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Words and Music by
JERRY LEIBER and MIKE STOLLER

Fast Gospel feel

Bb

I used to smoke, I used to drink, I used to smoke... drink and
cuss, I used to fuss, I used to cuss... fuss and
lie, I used to cheat, I used to lie... cheat and

Eb7 **Bb**

dance the hoo - chy - koo. I used to smoke and drink, — smoke and drink and dance the hoo - chy - koo.
boo - gie all night long. I used to cuss and fuss, — cuss and fuss and boo - gie all night long.
step on peo - ple's feet. I used to lie and cheat, — lie and cheat and step on peo - ple's feet.

F7 **Eb7**

But now I'm stand - in' on this cor - ner, pray in' for — me and you
But now I'm stand - in' on this cor - ner, I — know — right from wrong
But now I'm step - pin' on to glo - ry, sal - va - tion — is my beat

Bb

be - cause I'm saved... saved. Peo - ple let me tell you 'bout - a king - dom come. You know I'm

Eb7 **Bb**

saved... I'm saved. I can preach — un - til you're deaf and dumb... I'm in that

F7 **Bb/F** **F7** **Bb** 1.2.

soul - sav - in' ar - my, beat - in' on that big bass drum. I used to

3. **F7** **Bb/F** **F7** **Eb** **Bb**

I'm in that soul - sav - in' ar - my, beat - ing on that big bass drum.

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SCOOT

By NEAL HEFTI

Medium bright

Bbm7 **Eb9** **Ab** **Fm7** **Bbm7** **Eb9**

Ab **Bbm7** **B^o7** **Cm7** **Fm7** **Bbm7** **E^b9** *To Coda*

1. **Cm7** **Fm7** 2. **Ab** **C** **Am7** **Dm7** **G7-9** **Em7** **Am7**

Dm7 **G7-9** **C** **Am7** **Dm7** **G7-9** **C** **Bbm7** **E^b9** *D.S. al Coda* *Coda* **Ab**

SCARBOROUGH FAIR

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Adaptation by ALBERT GAMSE

Moderately slow

Dm Em A7 Dm F Dm G Dm

1. Are you go - ing to Scar - bor - ough Fair? Pars - ley, sage, — rose - mar - y and thyme. Re -
2. Have him make me a cam - bric shirt, pars - ley, sage, — rose - mar - y and thyme, with -
3. Have him wash it in yon - der dry well, pars - ley, sage, — rose - mar - y and thyme, where

Bb Dm Bb Gm Dm G C

mem - ber me to one who lives there — for once he was a true love of mine. mine.
out a seam or fine nee - dle work, — and then he'll be a true love of mine. mine.
ne'er a drop of wa - ter e'er fell, — and then he'll be a true love of mine.

From the Broadway Musical Production "A LITTLE NIGHT MUSIC"

SEND IN THE CLOWNS

(From "A Little Night Music")

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Music and Lyrics by
STEPHEN SONDHEIM

Lento Eb Ebsus Eb Ebmaj9 Eb

Is - n't it rich? Are we a pair? Me here at last on the ground, you in mid -
bliss? Don't you ap - prove? One who keeps tear - ing a - round, one who can't

Abmaj9 Ab6 Bb/Eb Ab/Eb Bb/Eb Ab/Eb Bb/Eb Fm/Eb Eb

air.. Send in the clowns. Is - n't it clowns? Send in the clowns. Just when I'd
move... Where are the

Gm Dm7 Gm Dm7 Gm Cm7 G

stopped o - pen - ing doors, fi - nal - ly know - ing the one that I want - ed was yours, mak - ing my

Eb6/Bb F7/A Ab6 Gsus Fm7(b5) Gm/Bb Ab6/Bb Bb/Eb Ab Bb/Eb Ab

en - trance a - gain with my u - su - al flair, sure of my lines, no one is there. Don't you love

Eb Ebsus Eb Ebmaj9 Eb Abmaj9 Ab6 Bb13/Eb

farce? My fault, I fear. I thought that you'd want what I want. Sor - ry, my dear. But where are the clowns? Quick, send in the
rich, is - n't it queer, los - ing my tim - ing this late in my ca - reer? And where are the clowns? There ought to be

Bb9/Eb Eb Ebsus Eb Ebsus Bb9/Eb Eb Ebsus Eb

clowns. Don't both - er, they're here. Is - n't it clowns. Well, may - be next year...

SCARLET RIBBONS

(For Her Hair)

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Words by JACK SEGAL
Music by EVELYN DANZIG

Moderately

G C6 D7 G G6 D7 C6 D7 G C6

I peeked in to say good-night, and then I heard my child in pray'r, "And for me some
All the stores were closed and shut-tered, all the streets were dark and bare. In our town no

D7 G G6 D7 C6 D7 G G D6/F# G7/D C Em Gmaj7/D

scar - let rib - bons, scar - let rib - bons for my hair." Thru the night my heart was ach - ing. Just be - fore the
scar - let rib - bons, not one rib - bon for her hair. If I live to be two hun - dred, I will nev - er

To Coda ⊕

Em6/C# Am7 D9 G C6 D7 G G6 D7 C6 D7 G

dawn was break - ing, I peeked in and on her bed in gay pro - fu - sion ly - ing there.
know from where, came those love - ly scar - let rib - bons, scar - let rib - bons

D.S. al Coda ⊕ *Coda* ⊕

C6 D7 G G6 D7 C6 D7 G C6 D7 G6

Love - ly rib - bons, scar - let rib - bons, scar - let rib - bons for her hair. for - her - hair. _____

SCHOOL DAYS

(When We Were a Couple of Kids)

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TRADITIONAL

Brightly

Bb F7 Gm Edim F7

School days, school days, dear old gold - en rule days; read - in' and

Bb

writ - in' and 'rith - me - tic, taught to the tune of a hick - 'ry stick.

G7 C7 F7 Bb

You were my queen in cal - i - co. I was your bash - ful bare - foot beau. And you

Eb Edim Bb/F D Gm C7 F7 F+ Bb

wrote on my slate, "I love you, Joe," when we were a coup - le of kids. _____

SEALED WITH A KISS

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Words by PETER UDELL
Music by GARY GELD

Moderately slow

G Gm Dm Gm C F D+

Though we got - ta say good - bye for the sum - mer, dar - ling, I prom - ise you this: I'll send you all my
cold lone - ly sum - mer, but I'll fill the emp - ti - ness. I'll send you all my

Gm7 C7 A7 Dm Gm6 A7 1. Dm N.C. 2. Dm Gm Dm

love ev - 'ry day in a let - ter, sealed with a kiss. Guess it's gon - na be a kiss. I'll
dreams ev - 'ry day in a let - ter, sealed with a

G Dm G Dm G Dm

see you in the sun - light. I'll hear your voice ev - 'ry - where. I'll run to ten - der - ly hold you, but

E7 A7 N.C. G Gm Dm Gm C

dar - ling, you won't be there. I don't wan - na say good - bye for the sum - mer, know - ing the love we'll

F D+ Gm C Dm Gm6 C Dm Gm Dm

miss. Oh, let us make a pledge to meet in Sep - tem - ber, and seal it with a kiss.

From the 20th Century-Fox Cinemascope Production "THE SECOND TIME AROUND"

THE SECOND TIME AROUND

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Words by SAMMY BEHN
Music by JAMES VAN HEUSEN

Slowly

G7(b9) C C/E Eb dim Dm G9 Cmaj7 C6 C

Love is love - li - er the sec - ond time a - round, just as won - der - ful with both feet on the
comf - ta - ble the sec - ond time you fall, like a friend - ly home the sec - ond time you

Bm7(b5) E9 Am C7 F Am7

ground. It's that sec - ond time you hear your love song sung; makes you think per - haps, that
call. Who can

D7 G7 G7(b9) Am C7 F A7(b5)/Eb D7 Eb dim

love like youth is wast - ed on the young. Love's more say what led us to this mir - a - cle we found? There are

Dm7 G7 Fdim E7sus E7 A7 Am7/D D7 Dm7/G Fm/G C

those who'll bet love comes but once, and yet, I'm oh, so glad we met the sec - ond time a - round.

SEESAW

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Words by DOROTHY FIELDS
 Music by CY COLEMAN

Slowly *To Coda* ⊕

Gmaj7 Cmaj7 Gmaj7 Cmaj7

See - saw, see - saw, ev - 'ry - bod - y's trav - el - in' on a cra - zy see -
 See - saw, see - saw. You can dream you'll go an - y - where you want to go,
D.C. al Coda

Fmaj7 F9 Bbmaj7 E7 Amaj7 Dmaj7 Amaj7 D7 C/E D7/F#

saw. Go - ing up, down, up, down, so your life goes by. You're ei - ther low or high on the
 ⊕ *Coda*

B13 Emaj7 Bb13 Ebmaj7 D7 C/E D7/F# Bm

but that's not so. Some - how you know the truth is no - bod - y is go - in'

Am7/D Bm C/D Gmaj7

an - y - where. No - bod - y is get - tin' an - y - where so what if you nev - er get

Am7/D Bm Gdim7 Bm C/D Gmaj7

an - y - where? It's still been a hell of a ride, one hell of a ride.

SEND ME THE PILLOW THAT YOU DREAM ON

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Words and Music by
 HANK LOCKLIN

Moderately

Chorus:

C F C G7 C

Send me the pil - low that you dream on. _____ Don't you know that I still care for you? _____

F C G7

Send me the pil - low that you dream on. _____ so, dar - ling, I can dream on it

Verse:

C C7 F C G7

too. _____ { 1. Each night while I'm sleep - ing, oh, so lone - ly. _____ I'll share your love in
 { 2. I've wait - ed so long for you to write me. _____ But just a mem - 'ry's

C F C

dreams that once were of true. _____ } Send me the pil - low that you dream on. _____
 all that's left of you. _____ }

G7 1. **C C7** 2. **C F C Dm7 C**

so, dar - ling, I can dream on it too. 1. _____ 2. I've _____
 too. _____

SEMPER FIDELES

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JOHN PHILIP SOUSA

Brightly

THE SHADOW OF YOUR SMILE

(Love Theme from "The Sandpiper")

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Lyrics by PAUL FRANCIS WEBSTER
Music by JOHNNY MANDEL

Moderately

SEND ONE YOUR LOVE

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Music and Lyrics by
STEVIE WONDER

Moderately slow

(Triangle)

G \flat (2) D \flat maj7/E \flat A \flat (2) E \flat maj7/F B \flat (2) Fmaj7/G C(2) B(2) E(2) F(2)

Oh, oh, oh.

(Vocal 2nd time only)

B(2) A6 G \sharp /D \sharp Gmaj7 F \sharp 7 Dm Gmaj9

Send her your love with a doz-en ros-es; make sure that she knows it with a flow-er from your

A \flat maj7 A \flat maj7(\flat 5) A6 G \sharp /D \sharp Gmaj7 F \sharp 7

heart. Show him your love, don't hold back your feel-ings. You don't need a

Dm Gmaj9 A \flat maj7 E \flat 9(\sharp 11) D6 C \sharp /G \sharp

rea-son when it's straight from the heart. {I've heard so man-y say that the days of ro-
I know that peo-ple say two hearts beat-ing as

C \sharp m7(\flat 5) F \sharp 7(\flat 13) Dm7 G9 A \flat maj7 E \flat 9(\sharp 11)

mance are no more and peo-ple fall-ing in love is so old-fash-ioned. But
one is un-real and can on-ly hap-pen in make-be-lieve sto-ries. But

D6 C \sharp /G \sharp C \sharp m7(\flat 5) F \sharp 7(\flat 13) Dm7 G9

wait-ing are they the day they once let slip a-way, hid-ing need to ful-fill their heart's de-si-re for love's pas-sion.
so blind they all must be that they can-not be-lieve what they see, for a-round us are mir-a-cles of love's glo-

C6/9 B6/9 C6/9 B6/9 N.C. B \flat 6 A7/E A \flat maj7 G7

-sion. Send her your love-ry. (Instrumental)

E \flat 9 A \flat maj7 B \flat maj7 B \flat maj7(\sharp 11) B \flat 6 A7/E

Show him your love, don't hold back your
(Send one your love.)

A \flat maj7 G7 E \flat m A \flat maj9 B \flat maj7 E6 E \flat 6 A \flat 6/9 A \flat maj7

feel-ings. You don't need a rea-son when it's com-ing from your heart. Huh.

Bbmaj7 E6 Eb6 Ab6/9 Abmaj7 Bbmaj7 E6 Eb6 Ab6/9 Abmaj7 Gmaj9 Dmaj7/E Amaj9

huh. huh. huh. Oh.

Emaj7/F# Bmaj9 Gbmaj7/Ab Dbmaj9 Cmaj9 Bb6 A7/E Abmaj7 G9

oh. oh. (Instrumental)

1. 2. 3. Ebm Abmaj9 Bbmaj7(#11) 4. Ebm Abmaj9 Bbmaj7(#11)

(Send one your love.) rit.

SHINE ON HARVEST MOON

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By NORA BAYES
and JACK NORWORTH

Moderately (♩ = ♩♩)

♩ Dm A Dm Gm/Bb Dm Bb9 A7 Dm A

The night was night-y dark so you could hard-ly see, for the moon re-fused to shine. Cou-ple sit-ting un-der-neath a
can't see why a boy should sigh, when by his side is the girl he loves so true. All he has to say is, "Won't you

Dm Gm/Bb Adim7 G7 C7 Eb/Db Gm/D Eb7 C7/E Gm C7 F6

wil-low tree, for love they pine. Lit-tle maid was kind-a 'fraid of dark-ness so she said, "I guess I'll
be my bride, for I love you." Why should I be tell-ing you this se-cret when I know that you can

Fmaj7 F#dim7 G7 C6 G7 C6 C#dim7 D7 G7 N.C. Db7 C7 D7(#5) D7

go." guess Boy be-gan to sigh, looked up at the sky, told the moon his lit-tle tale of woe. }
har-vest moon will smile, shine on all the while, if the lit-tle girl should an-swer, "Yes." } Oh, shine on.

D7(#5) D7 G7 C7 F Gm7

shine on har-vest moon up in the sky. I ain't had no lov-in' since Jan-u-ar-y, Feb-ru-ar-y,

G#dim7 Gm F D7(#5) D7 D7(#5) D7 G7 C7

June or Ju-ly. Snow time ain't no time to stay out-doors and spoon. So shine on, shine on har-vest

1. F6 Bb7 2. D.S. F6 Bb6/D Db7 F/C F6 Bb7 3. F6 Bb7 F6 F6 Bb7 F6 Bb7 F6

moon, for me and my gal. I moon, for me and my gal. Oh, moon, for me and my gal.

Columbia Pictures Presents a New Vision Production "WHITE NIGHTS"

SEPARATE LIVES

(Love Theme from "WHITE NIGHTS")

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By STEPHEN BISHOP

Freely with expression

A(9) B7sus E(9) C#m7 A9

You called me from the room _ in your ho - tel all full of ro - mance from some-one you had

E(9) A(9) B9sus₃ E(9)₃ E(9)/G# A(9)₃ /G#

met. and tell - ing me how sor-ry you were leav-ing so soon, and that you miss me some-times when you're a -

Slowly with expression

Verse:

F#m7 B7 F#m7 E/G# B/C# F#m7(♭5) E B/A

lone in your room. _ Do I _ feel lone - ly too? 1. You have _ no right _ to ask me how I

To Coda ⊕

E(9) F#m7(♭5)/E E E(9)/G# A/B A(9)/C# E(9)/G# A(9) B7sus B7

feel. You have no right _ to speak to me so kind. _ I can't go on _ hold - ing on _ to ties _

B/C# C#m7 G#m7 F#m7 A/B E A/E E A/E

now that we're liv - ing _ sep - 'rate lives. (Keyboard:)

Bridge:

C# F#m7(♭5)/A E A(9) G#m9 F#m7 E/G#

2. Well, I held on _ lives. Oh, it's so typ - i - cal: _ love leads to i - so - la - tion. _

D.S. ♯ al Coda

A(9) F#m7 E(9)/G# A(9) B7sus C#m7 D7 F#m7(♭5)/A

So you build that wall, _ as you build that wall, _ and make it stron-ger. _ 3. You have _ no right _

⊕ Coda Freely

A(9) A/B E(9) E(9)/G# F#m11 A/B E(9)

_ find my - self look - ing in _ your eyes. But for now, we'll go on liv - ing sep - 'rate _ lives. Yes, for

F#m7 C#m7 G#m/B# B7sus C#m A(9) E A(9)/E E/G# A(9) B7sus E(9)

now we'll go on liv - ing sep - 'rate lives. (Keyboard:)

Verse 2:
Well, I held on to let you go.
And if you lost your love for me
You never let it show.
There was no way to compromise.
So now we're living separate lives.

Verse 3:
You have no right to ask me how I feel.
You have no right to speak to me so kind.
Someday I might find myself looking in your eyes.
But for now, we'll go on living separate lives.
Yes, for now we'll go on living separate lives.

SHAKIN' ALL OVER

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By JOHNNY KIDD

Moderate rock

Em



1. When you move in right up close to me, _____ that's when I get the shakes all o - ver me, _____ }
2. Just the way you say good-night to me _____ brings that feel - ing on in - side of me, _____ }

Am

Em

Am

Em



quivers down my back-bone. I've got the shakes down the knee-bone. Yeh, the trem-ors in the thigh-bone. shak-in' all

1.

2.



o - ver. o - ver. Well, you make me shake and I like it, ba - by. Well, you

Repeat ad lib. and fade

make me shake and I like it, ba - by. Well, you make me shake and I like it, ba - by. Well, you

SHE'S NOT THERE

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Words and Music by
ROD ARGENT

Moderate rock

Verse:

Fm

B \flat

Fm

B \flat

Fm

D \flat

Fm

B \flat 

Well, no one told me a - bout her. the way she lied.
Well, no one told me a - bout her. her. What could I do?

Fm

B \flat

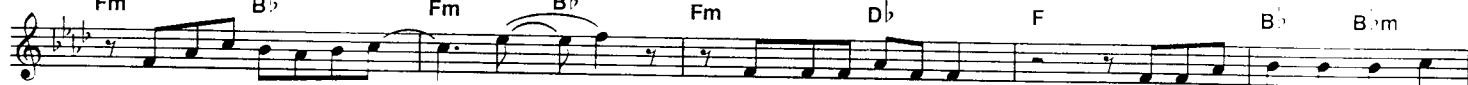
Fm

B \flat

Fm

D \flat

F

B \flat B \flat m

Well, no one told me a - bout her. how man-y peo-ple cried. }
Well, no one told me a - bout her. her. though they all knew. } But it's too late to say you're

Fm

Cm7

Fm

B \flat B \flat mA \flat 

sor - ry. How would I know, why should I care? Please don't both - er tryin' to find her. she's not there.

Chorus:

C7

Fm

B \flat

Fm

D \flat 

Well, let me tell you 'bout the way she looked, the way she act - ed, the col - or of her

Fm

B \flat

Fm

D \flat

Fm

B \flat

F



hair. Her voice was soft and cool, her eyes were clear and bright, but she's not there.

Featured on the Jackie Gleason TV Show

SHANGRI-LA

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Lyrics by CARL SIGMAN
Music by MATT MALNECK
and ROBERT MAXWELL

Slowly

F Dm7 Gm Gm7/C C7(♯9) F Dm7 Gm7

Your kiss - es take me to Shan - gri - la. Each kiss is mag - ic that makes my lit - tle
And when you hold me, how warm you are. Be mine, my dar - ling, and spend your life with

G♭7 C7(♯9) Fmaj7 F6 N.C. A♭7 D♭maj7 G♭7 Fmaj7 F6 B♭maj7

world a Shan - gri - la; a land of blue - birds and foun - tains and noth - ing to do, but cling to an
me in Shan - gri -

E♭7 Gm7 C7(♯9) Am7(♯5) D7(♯9) D7 Gm7 G♭7 C7(♯9) Fmaj7 G♭9(♯5) Fmaj7

an - gel that looks like you. la. For an - y - where you are is Shan - gri - la.

SHE LOVES YOU

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Words and Music by
JOHN LENNON and PAUL McCARTNEY

Moderate rock

Cm F7 A♭ Eb

She loves you, yeah, yeah, yeah. _ She loves you, yeah, yeah, yeah. _ She loves you, yeah, yeah, yeah. _ yeah! _ You

Cm Gm B♭7 Eb Cm Gm

think you've lost your love. _ Well, I saw her yes - ter - day - yi - yay. It's you she's think - ing of, _ and she told me what to
said you hurt her so. _ She al - most lost her mind, _ and now she says she knows _ you're not the hurt - ing
know it's up to you. _ I think it's on - ly fair. _ Pride can hurt you too: _ a - pol - o - gize to

B♭7 Eb Cm A♭m B♭7

sa - yi - yay. She says she } loves you, and you know that can't be bad. _ Yeah, she loves you, and you know you should be glad. _ She
kind. _ She says she }
her. _ Be - cause she }

1. Cm F7 A♭m6 B♭7(♯5) Eb

Ooo. She loves you, yeah, yeah, yeah. _ She loves you, yeah, yeah, yeah. _ And with a love like that you know you should be glad. _ You

13. B♭7 Cm F7 A♭m6 B♭7(♯5) B>7

Ooo. She loves you, yeah, yeah, yeah. _ She loves you, yeah, yeah, yeah. _ And with a love like that you know you should be glad. _

E♭ Cm A♭m6 B♭7(♯5) B♭7 Eb Cm A♭m6

With a love like that you know you should be glad. _ With a love like that you

B♭7(♯5) B♭7 Eb Cm A♭ Eb6

know you should be glad. Yeah, yeah, yeah. _ Yeah, yeah, yeah. _ Yeah, yeah, yeah, yeah.

a tempo

SHE WORE A YELLOW RIBBON

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FOLK SONG

Moderately bright

Chords: C, D7, G7, C, G7, C, F, C, G7, C, G7, C

'Round her neck she wore a yel - low rib - bon. She wore it in the spring-time and in the month of May. And if you asked her why the heck she wore it. She says, "It's for my lov - er who is far, far a - way." Far a - way, far a - way. She wore it for her lov - er far a - way.

'Round her neck she wore a yel - low rib - bon. She wore it for her lov - er who is far, far a - way.

SHE'LL BE COMIN' 'ROUND THE MOUNTAIN

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AMERICAN

Lively

Chords: G6, G, C, G, D7, D9, D7, G, G7, C, A7, G, D7, G, C, G, G

1. She'll be com - in' 'round the moun-tain when she comes, she'll be com - in' 'round the moun-tain when she driv - in' six white hors - es when she comes, she'll be driv - in' six white hors - es when she shin - in' just like sil - ver when she comes, she'll be shin - in' just like sil - ver when she comes, she'll be

comes, she'll be com - in' 'round the moun - tain, she'll be com - in' 'round the comes, she'll be driv - in' six white hors - es, she'll be driv - in' six white comes, she'll be shin - in' just like sil - ver, she'll be shin - in' just like

moun - tain, she'll be com - in' 'round the moun - tain when she comes. 2. She'll be hors - es, she'll be driv - in' six white hors - es when she comes. 3. She'll be sil - ver, she'll be shin - in' just like sil - ver when she comes. 4. Oh, we'll

Verse 4:
Oh, we'll all go out to meet her when she comes,
Oh, we'll all go out to meet her when she comes,
Oh, we'll all go out to meet her,
Oh, we'll all go out to meet her,
Oh, we'll all go out to meet her when she comes.

Verse 5:
She'll be breathin' smoke and fire when she comes,
She'll be breathin' smoke and fire when she comes,
She'll be breathin' smoke and fire,
She'll be breathin' smoke and fire,
She'll be breathin' smoke and fire when she comes.

Verse 6:
We'll all have chicken an' dumplin's when she comes,
We'll all have chicken an' dumplin's when she comes,
We'll all have chicken an' dumplin's,
We'll all have chicken an' dumplin's,
We'll all have chicken an' dumplin's when she comes.

Verse 7:
She'll be wearin' red pajamas when she comes,
She'll be wearin' red pajamas when she comes,
She'll be wearin' red pajamas,
She'll be wearin' red pajamas,
She'll be wearin' red pajamas, when she comes.

SHEIK OF ARABY

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Words by HARRY B. SMITH
and FRANCIS WHEELER
Music by TED SNYDER

Brightly

F7 B♭ Bdim F7 B♭ B♭maj7/D

I'm the Sheik of Ar - a - by, your love be - longs to me. At night when

Bdim F7/C F7 Cm7 F7 F+ B♭ C7 F7 B♭ Bdim F7

you're a - sleep, in - to your tent I'll creep. The stars that shine a - bove, will

A7(♭5)/E♭ D G7 C7 F7 B♭

light our way to love. You'll rule this land with me, the Sheik of Ar - a - by.

SHOUT

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Words and Music by
O'KELLY ISLEY, RONALD ISLEY
and RUDOLPH ISLEY

Very fast (Brightly)

C Am

You know you make me wan - na come on now, come on now,

C Am C

oh, let's shout now, hey, let's shout now, say you

Am C Am

will, say it right now, ba - by. Say you will, come on, come on.

Am C Am

Say you will, say it a - gain. Say you will, come on

C Am C

now, say that you love me. Say, say that you need me. Say, say that you want me.

Repeat and fade

Am C Am

Say you want to please me. Come on now, come on now.

SHENANDOAH

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FOLK SONG

Moderately

D G D

O, Shen-an - doah. I long to hear you, a - way, you roll - ing riv - er. Oh

Bm G D Bm A7 D

Shen-an - doah I long to hear you, a - way, we're bound a - way, 'cross the wide Mis - sou - ri.

SHOO-BE-DOO-BE DOO-DA-DAY

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Words and Music by
STEVIE WONDER, HENRY COSBY
and SYLVIA MOY

Moderate rock

Verse:

E7 A7 E7

1. Your pre-cious sweet - heart, she's so faith - ful, she's so true. Oh, yeah. Her dreams are tum -

A7 E7

- blin', her world is crum - blin' be - cause of you. Uh - huh. One day you'll hurt -

A7 F#7 A/B E7 G A B7(b13)

- her just once too much and when you fi - n'ly lose your ten - der touch. Hey, hey.

Chorus:

E D/E E D/E A/E D/E E

- Shoo-be - doo - be - doo - be doo - da - day, her feet may wan - der, her heart may stray. Oh, yeah.

D/E E D/E A/E

Shoo - be - doo - be - doo - be doo - da - dee, {you're} gon - na send your ba - by straight -
{love's}

1. D/E E D.S. 2. D/E E E7

- to me. 2. I'm gon - na give to me.

D.S. 3. D/E E Repeat ad lib. and fade

3. Heart - aches are call - to me. Hey, hey.

Verse 2:

I'm gonna give her all the lovin' within my heart. Oh yeah.
I'm gonna patch up every single little dream you tore apart.
Understand me?
And when she tells you she's cried her last tear, heaven knows
I'm gonna be somewhere near. Oh yeah.

(To Chorus:)

Verse 3:

Heartaches are callin', tears are fallin' because of you. Hey, yeah.
And when you're gone, she'll know I'm the one to go to her rescue.
Baby, you didn't know that thing.
You're gonna leave her once too many times and when you come back,
That girl's gonna be mine, all mine. Hey, hey.

(To Chorus:)

SHOW ME THE WAY

(Peter Frampton)

Words and Music by
PETER FRAMPTON

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Moderately

Verse:

1. I won-der how you're feel-ing. — There's ring-ing in — my ears. — and no one to re-late — to 'cept the
 (2.) I can see no rea-son — you liv-ing on — your nerves — when some-one drops a cup — and
 (3.) *(Inst. solo ad lib. ...)*

sea. — Who can I — be-lieve in? — I'm kneel-ing on — the floor. — There has to be — a force: —
 I sub-merge. I'm swim-ming in — a cir - cle — I feel I'm go - ing down — there has to be — a fool —
(... end solo) I won - der if — I'm dream-ing — I feel so un - a - shamed. — I can't be-lieve — this is —

— who do — I phone? — The stars are out — and shin - ing but all I real-ly want — to know.... } Oh won't —
 — to play — my part. Some-one thought — of heal - ing but all I real-ly want — to know.... }
 happen-ing to — me. — I watch you when — you're sleep - ing but all I real-ly want — to know.... }

Chorus:

To Coda ⊕

you — show me the way, ev-'ry day. — Oh won't — you — show me the way. —

2. Well, way. — I want — you — day af - ter day. — Yeah. —

⊕ Coda

you — to show me the way, ev-'ry day. — I want — you — to show me the way, night and day. — I want

you — day af - ter day. — Hey, — whoa. — *rit.*

SIBONEY

American Lyric by DOLLY MORSE
Spanish Lyric and Music by ERNESTO LECUONA

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Moderately

Si-bo - ney, — that's the tune that — they croon at you — down Ha - van-a way. — Si - bo - ney, — that's the
 tune — brings — you dreams so — it seems un - der - neath the sil - ver moon. — As they play — Si - bo -

dance that — they — dance at — the Ca - fe. — And that way. Fas - ci - nat - ing, — cap - ti - vat - ing, — Si - bo - ney. —
 ney, ex - 'ry — care will — fade a -

SHOW ME THE WAY (Styx)

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Lyrics and Music by
DENNIS DE YOUNG

Slowly

Verse:

G^b A^bm7 D^b/F G^b E^bm C^bmaj7 D^bsus D^b G^b A^bm7 D^b/F G^b

Ev - 'ry night I say a pray'r in the hopes that there's a heav-en. — But ev - 'ry day I'm more con-fused as the

E^bm C^bmaj7 D^bsus D^b E^bm G^b+^b/D G^b/D^b Cm7(+5) C^b G^b/B^b D^bsus D^b

saints turn in - to sin - ners. — All the he-ros and leg-ends I knew as a child have fal-len to i - dols of clay. — And I

G^b A^bm7 D^b/F E^bm C^b D^bsus D^b G^b D^b C^b G^b D^b C^b

feel this emp - ty place in-side; so a - fraid that I've lost my faith. Show me the way, show me the way. { Take me _ to-
{ Bring me _ to-

Chorus:

G^b D^b/F E^bm7 G^b/D^b A^bm7 D^bsus D^b G^b C^b/G^b D^b/G^b C^b/G^b G^b C^b/G^b D^b/G^b C^b/G^b D.C.

night to the riv - er and wash my il - lu-sions a - } way. Please show me the way. 2. And
night to the moun-tain and take my con - fu-sion a - }

To Coda ⊕

G^b C^b/G^b D^b/G^b C^b B^b E^bm A^b7 A^bm7 D^bsus D^b D^bsus D^b

And if I see a light, should I be - lieve? — Tell me, how will I know? —

Bridge:

A B/A A^bmaj7 B/A A B/A A B/A A^bmaj7 B/A D^b C^b/D^b D^b C^b/D^b D.S. al Coda

Show me the

⊕ Coda

G^b D^b C^b G^b D^b C^b G^b D^b/F E^bm G^b/D^b A^bm7 D^bsus D^b

way, show me the way. Take me _ to-night to the riv-er and wash my il - lu-sions a - way. Show me the

G^b D^b C^b G^b D^b C^b G^b D^b/F E^bm7 G^b/D^b A^bm D^bsus D^b

way, show me the way. Give me _ the strength and the cour-age to be-lieve that I'll get there some day. — And please show me the

slower

G^b C^b/G^b D^b/G^b C^b/G^b G^b C^b/G^b D^b/G^b C^b/G^b G^b C^b/G^b G^b D^b/G^b G^b A^bm7 D^b/F G^b E^bm C^bmaj7 D^bsus D^b

way. Ev-'ry night I say a pray'r in the hopes that there's a heav-en. —

Verse 2:

And as I slowly drift to sleep
For a moment dreams are sacred.
I close my eyes and know there's peace
In a world so filled with hatred.
Then I wake up each morning and turn on the news
to find we've so far to go.
And I keep on hoping for a sign
So afraid I just won't know.
(To Chorus:)

SINCE I FELL FOR YOU

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Words and Music by
BUDDY JOHNSON

Slow drag

Eb Eb6 Ab6
Bbm7
Eb Eb6 Ab/Eb
Ebm
Ab Abm6 Gb6 F7
Bb7

You _____ made me leave my hap - py home, _____ you took my love and now you're gone, _____
 Love _____ brings such mis - er - y and pain, _____ I know I'll nev - er be _____ the same, _____ } since I _____ fell for
 I _____ guess I'll nev - er see _____ the light, _____ I get the blues most ev - 'ry night, _____ }

1. Eb Cm7 Fm7 Bb7
2.3. Eb
Fine
Ebm7 Ab7
Ebm7 Ab7
Ebm7 Ab7 Ebm7 Ab9

you: _____ It's too bad, _____ it's too sad, _____ but I'm in love with you, -

D.C. al Fine

Eb
Ebm7 Ab7
Ebm7 Ab7
Eb/Bb Bb6 Eb6 Fm9 F9 Bb7

_____ you love me, _____ then snub me, _____ oh, what can I do, _____ I'm still in love with you;

SKYLARK

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Words by JOHNNY MERCER
Music by HOAGY CARMICHAEL

Moderato (♩ = 3/4)

Eb6 Bb7/F Eb/G
Ab
Eb/Bb
Gm/Bb
Ab
Eb/G

Sky - lark, _____ { Have you an - y - thing to say to me? _____ Won't you tell me where my
 have you seen a val - ley green with Spring, _____ where my heart can go a
 I don't know if you can find these things, _____ but my heart is rid - ing

Ab
Eb/G
F7
Bb7
To Coda ⊕
1. Eb
Cm
Cm7/Bb
Ab
Fm7/Bb Bb7

love can be? _____ Is there a mea-dow in the mist, _____ where some-one's wait - ing to be kissed?
 jour - ney - ing, _____ o - ver the sha-dows and the
 on your wings, _____ so, if you see them an - y

2. Eb
Bb7
Eb
Ab
Eb6 Fm7 E7 Eb7

rain, to a blos - som cov - ered lane? _____ And in your lone - ly flight, _____ Have - n't you heard the mu - sic

Abmaj7 Ebdim
Ab6 Db7 C7
Ddim
C7/E
Fm
Fm7
Fdim
Db
Fm
Eb7(#5)
Ab

in the night, _____ won - der - ful mu - sic, faint as a "will o' the wisp." cra - zy as a loon,

G
A7
D7
G Bb7

sad as a gyp - sy ser - e - nad - ing the moon. (Oh)

⊕ Coda
Eb
Bb7
Eb
E6
Eb6

where won't you lead me there?

THE SIDEWALKS OF NEW YORK

(East Side, West Side)

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Words by CHARLES B. LAWLOF
Music by JAMES W. BLAKE

Moderately

G D7 G7 C D7 G G7 C Gdim G

East Side, West Side, all a - round the town, the tots sang "Ring a - Ro - sie,"

E7 A7 D7 G D7 G G7 G+ C

"Lon - don Bridge is Fall - ing Down!" Boys and girls to - geth - er, me and Ma - mie O' -

G G7 C Gdim G E7 A7 Am7 D7 G D7(♯5) G

Rorke, tripped the light fan - tas - tic on the side-walks of New York, York,

SINCERELY

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Words and Music by
ALAN FREED and HARVEY FUQUA

Slowly

E♭ Cm7 Fm7 B♭ E♭ Cm7 Fm7 B♭ E♭ Cm7

Ooo ooo be do, doot, doot. Ooo ooo be do, doot. Sin - cere - ly, cere - ly,

Fm7 B♭ E♭ Cm7 Fm7 B♭ E♭ Cm7 Fm7 B♭

oh yes, sin - cere - ly, 'cause I love you so dear - ly, please say you'll be
oh, you know how I love you. I'll do an - y - thing for you. Please say you'll be

1. E♭ Cm7 Fm7 B♭ E♭ A♭ E♭ E♭7 A♭ Abm7

mine. Sin - mine. Oh Lord, won't you tell me why I

E♭ F7 B♭

love that girl - ie so? She does - n't want me. Oh, I'll nev - er, nev - er, nev - er, nev - er

B♭6 E♭ Cm7 Fm7 B♭ E♭ Cm7 Fm7 B♭ E♭ Cm7

let you go. Sin - cere - ly, oh, you know how I love you. I'll do an - y - thing for you.

Fm7 B♭ E♭ Cm7 Fm7 B♭ E♭ Cm7 Fm7 B♭ E♭6

Please say you'll be mine. Oh, say you'll be mine. Doot, doot, ooo.

SIGNS

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Words and Music by
LES EMMERSON

Moderate rock

Verse:

C G/B D/A G D A

1. And the sign says, "Long-haired freak-y peo-ple need not ap-ply." So, I tucked my hair up un - der my hat and I

G A Bm G

went in to ask him why. He said, "You look like a fine up - stand-ing young man, I think you'll do." So, I

D A G A D C G

Chorus:

took off my hat and said, "I - mag - ine that, me work - ing for you." Oh, sign, sign, ev - 'ry - where a sign, block -

D G D A C(2) C

- ing out the scen - er - y, break - ing my mind. Do this, don't do that. Can't you read the sign? _____

D Dsus D Dsus D D.S. § 2. Csus C D To Next Strain

2. And the _____

3. Csus C 4. Csus C D Fine

Bridge:

A G D A

Hey now, mis - ter, can't you read? You got to have a shirt and tie to get a seat. You can't watch no you - can't eat.

G D N.C.

You ain't sup - posed to be here. And the sign says, "You got to have a mem - ber - ship card to get in - side."

D C G D G D A C(2) D Dsus D Dsus D D.S. §

(Instrumental solo ...

... end solo)

3. And the

Verse 2:

And the sign says, "Anybody caught trespassing will be shot on sight."
So, I jumped the fence and I yelled at a house, "Hey! What gives you the right
To put up a fence and keep me out, or to keep Mother Nature in?
If God was here, He'd tell you to your face, 'Man, you're some kind of sinner.'
(To Chorus:)

Verse 3:

And the sign says, "Everybody welcome! Come in and kneel down and pray."
But when they passed around the plate at the end of it all, I didn't have a penny to pay.
So, I got me a pen and a paper, and I made up my own little sign.
I said, "Thank you, Lord, for thinkin' 'bout me. I'm alive and doin' fine."
(To Chorus:)

SILENT NIGHT

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Words and Music by
JOSEPH MOHR and
FRANZ GRUBER

Slowly

C **G7** **C**

1. Si - lent night, ho - ly night, all is calm, all is bright.
 2. Si - lent night, ho - ly night, all shep - herds quake at the sight.
 3. Si - lent night, ho - ly night, Son of God, love's pure light;

F **C** **F** **C**

Round yon Vir - gin Moth - er and Child, Ho - ly In - fant so ten - der and mild;
 Glo - ries stream from heav - en a - far, heav'n - ly hosts sing Al - le - lu - ia;
 ra - diant beams from Thy ho - ly face, with the dawn of re - deem - ing grace;

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

sleep in heav - en - ly peace; sleep in heav - en - ly peace.
 Christ the Sav - ior is born; Christ the Sav - ior is born.
 Je - sus, Lord, at thy birth; Je - sus, Lord, at Thy birth.

From the Paramount Picture "THE LEMON DROP KID"

SILVER BELLS

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Words and Music by
JAY LIVINGSTON and RAY EVANS

Moderately

E^b/F **B^b** **B^bmaj7** **B^b7** **E^b** **F7**

1. Cit - y side - walks, bus - y side - walks dressed in hol - i - day style; in the air there's a
 street - lights, e - ven stop - lights blink a bright red and green, as the shop - pers rush

B^b **E^b/F** **B^b** **B^bmaj7** **B^b7** **E^b**

feel - ing of Christ - mas, Chit - dren laugh - ing, peo - ple pass - ing, meet - ing smile af - ter
 home with their trea - sures. Hear the snow crunch, see the kids bunch, this is San - ta's big

F7 **B^b**

smile, and on ev - 'ry street cor - ner you hear: } Sil - ver bells,
 scene, and a - bove all this bus - tle you hear: }

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

sil - ver bells, it's Christ - mas time in the cit - y. Ring - a - ling,

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

hear them ring, soon it will be Christ - mas day. 2. Strings of

SINCE I DON'T HAVE YOU

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Lyrics by JAMES BEAUMONT, JANET VOGEL, JOSEPH VERSCHAREN,
WALTER LESTER and JOHN TAYLOR
Music by JOSEPH ROCK and LENNIE MARTIN

Slowly

E^b Cm7 A^bm B^b7(♭9) E^b Cm7 A^bm B^b7(♭9) E^b Cm7

I _____ don't have _ plans and schemes. _ And I _____ don't have _ hopes and dreams. _ I _____ don't have _

A^bm B^b7(♭9) Fm7 B^b7 Fm7 B^b7 E^b B^bm7/F E^b7/G

— an - y - thing — since — I don't — have you. _____ since — I don't — have you. _____

A^b E^b Cm7 Fm7 E^b

I don't have hap - pi - ness. _ and I guess _ I _____ nev - er will _____ ev - er a - gain. _____

F7 E^b/B^b Cm7 A^b6 B^b7

When _ you walked out on me, _ in _____ walked the mis - er - y, _ and he's _ been here _____ since _ then. _____ Now

E^b Cm7 A^bm B^b7(♭9) E^b Cm7 A^bm B^b7(♭9) E^b Cm

I _____ don't have _ much to share. _ And I _____ don't have _ one to care. _ I _____ don't have _

A^bm B^b7(♭9) Fm7 B^b7 E^b Cm Fm7 B^b7

— an - y - thing — since — I don't — have you. _ you. _ you. _ you. _

E^b Cm Fm7 B^b7 E^b Cm Fm7 B^b7 E^b (♩ = ♩)

you. _ you. _ you. _ you. _ you. _ you. _ you. _ you. _

SING, SING, SING

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Words and Music by
LOUIS PRIMA

Bright swing (♩ = ♩)

Em B7 Em B7 Em B7 Em B7(♯5) B7 Em B7

Sing, sing, sing, sing, ev - 'ry - bod - y start to sing. / La - dle - la.
Swing, swing, swing, swing, ev - 'ry - bod - y start to swing. \

Em B7 Em F[♯]m7(♯5) B7 Em *Fine* **G D7 G D9**

whoa - ho - ho. { Now you're sing - ing with a swing. _ When the mu - sic goes a - round
Now you're swing - ing while you sing. _

Am7 Am7(♯5) D7 G D7 G D9 Am D D+ G B7(♯5) B7

ev - 'ry - bod - y goes to town. But here's some - thing you should know: ho - ho ba - by ho - ho - ho.

D.C. al Fine

From the Metro-Goldwyn-Mayer Musical Production "SINGIN' IN THE RAIN"

SINGIN' IN THE RAIN

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Words by ARTHUR FREED
Music by NACIO HERB BROWN

Moderately

G6/9

Sing - in' in the rain, just sing - in' in the rain. What a glo - ri - ous feel - ing: I'm hap - py a -
one from the place. Come on with the rain, I've a smile on my

Am7 D7 Am7 D7 Am7 D7 G6/9

To Coda ⊕

gain. I'm laugh - ing at clouds so dark up a - bove. The sun's in my heart and I'm read - y for
face. I'll walk down the lane with a hap - py re - frain, and

D.S. al Coda ⊕ Coda

love. Let the storm - y clouds chase ev - 'ry
sing-in' just sing-in' in the rain.

SINGING THE BLUES

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Words and Music by
MELVIN ENDSLEY

Moderate swing

Well, I nev - er felt more like sing - ing the blues 'cause I nev - er thought that I'd ev - er lose your love, dear.

C7 F Bb F C7 F Bb F

Why'd you do me this way? Well, I nev - er felt more like cry - ing all night, 'cause ev - 'ry - thing's wrong, and

Gm C7 Bb C7 F F7 Bb

noth - ing ain't right with - out you. You got me sing - ing the blues. The moon and stars no

F Bb F Bb F

lon - ger shine, the dream is gone I thought was mine. There's noth - ing left for me to do but cry

C7 F Bb F Gm C7 Bb

o - ver you. Well, I nev - er felt more like run - ning a - way, but why should I go 'cause I could - n't stay with - out you.

C7

1. F F7/Eb Bb/D Bbm/Db F/C C7 2. F F7/Eb Bb/D Bbm/Db F/C C7 F

You got me sing - ing the blues. Well, I blues.

SIR DUKE

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Words and Music by
STEVIE WONDER

Moderately

N.C.



B

G#m

G

F#7



Mu - sic is a world with - in it - self ___ with a lan - guage we all un - der - stand. ___
Mu - sic knows it is and al - ways will ___ be one of the things that life just won't quit. ___

B

G#m

G

F#7

F7



with an e - qual op - por - tu - ni - ty ___ for all to sing ___ dance and clap their hands. ___ But just be -
But here are some of mu - sic's pi - o - neers, ___ that time will not al - low us to for - get. ___ For there's

E9

Eb9

D9

Db9

D9

Eb9

E9

Eb9

D9

Db9



cause a re - cord has a groove ___ don't make it in the groove ___ but you can tell right a - way at let - ter A ___ when the
Ba - sie, Mil - ler, Sach - mo, ___ and the king of all, Sir Duke, ___ and with a voice like El - la's ring - in' out ___ there's no

D9 Eb9 E9 F9 F#9

B

Fm

Emaj7



peo - ple start to move. ___ { They } can feel it all ___ o - ver. ___ { They } can feel it all ___
way the band can lose. ___ { You } can feel it all ___ o - ver. ___ { You } can feel it all ___

C#m7

F#11

B

Fm

Emaj7



o - ver, ___ peo - ple. ___ { They } can feel it all ___ o - ver. ___ { They } can feel it all ___
{ You } can feel it all ___ o - ver. ___ { You } can feel it all ___

C#m7

F#11

N.C.



o - ver, ___ peo - ple, go!



2nd time Fine



THE SKATER'S WALTZ

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EMILE WALDTEUFEL

Moderate waltz

Chords: C, G7, C, Am, Dm7, G7, C, C, G7, C, Em, B7, Em, G7, C, G7, C, Am, Dm7, G7, C

SKATING

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By VINCE GUARALDI

Bright jazz waltz

Chords: C6/9, F6/9, G6/9, F6/9, C, F, G, F, C6, Eb, Gb, A, C, F, G, F, C, Eb, Gb, A, Fm7, Bb13, Ebmaj13, Ebm7, Ab13, D7(#5), Dbmaj7, G7(-9), C, F, G, F, C6, Eb, Gb, A, C, F, G, F, C6/9, F6/9, G6/9, F6/9

Repeat ad lib. and fade

SLEEPY TIME GAL

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Words by JOSEPH R. ALDEN and RAYMOND B. EGAN
Music by ANGE LORENZO and RICHARD A. WHITING

Moderately

G6/9 Eb7 D7 Gmaj7 F#7 F7

Sleep-y time gal, _ you're turn-ing night in-to day, _ Sleep-y time gal, _ you've danced the ev-'ning a-way, _ Be-fore each

E7 A7 D7 D+

sil-ver-y star _ fades out of sight, _ please give me one lit-tle kiss, _ then let us whis-per good - night, _ It's get-tin' late and dear, your pil-low's wait-in'.

G6/9 Eb7 D7 B7 Em

Sleep-y time gal, _ when all your danc-in' is through, _ sleep-y time gal, _ I'll find a cot-tage for you, _ You'll learn to

A7 Cm G Dm Bm7(b5) E7 Am Cm D7 G6 9

cook and to sew, _ What's more you'll love it, I know, _ when you're a stay-at-home, play-at-home, eight-o'clock, sleep-y time gal. _

SO RARE

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Words by JACK SHARPE
Music by JERRY HERST

Moderately

G7(#5) C6 Ebdim7 G9/D G7(b9) C6 Eb9 Ab6

So rare, _ you're like the fra-grance of blos - soms fair, _ sweet as a breath of air _
_ you're like the spar-kle of old cham-pagne, _ Or - chids in cel - lo - phane _

G9 Em7 A7(b9) Dm7 G7(b9) G7(#5) G9 C6 F9 C6

fresh with the morn-ing dew, _ Oh, you're so rare, _ could-n't com-pare to you, _ to you, _ You are per -

Dm7 G7 Cmaj7 C6 Dm7 G7 Cmaj7 C6 Bm7 E7 Amaj7 A6

fec-tion, you're my i - de - a of an-gels sing-ing the A - ve Ma - ri - a. For you're an an-gel: I breathe and live you, with ev-'ry

Am7 D9 Dm7 G7(#5) C6 Ebdim7 G9/D G7(b9) C6 Eb9

beat of the heart that I give _ you, _ So rare: _ this is a heav-en on earth we share, _ car-ing the way we care, _

Ab6 G9 G9(#5) C6 G9 G9(#5) C6 G9 G9(#5) C6 G7 C

_ Ours is a love so rare, _ ours is a love so rare, _ ours is a love so rare. _

SLEIGH RIDE

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Lyric by MITCHELL PARISH
Music by LEROY ANDERSON

Moderately bright

Just hear those sleigh bells jin - gle - ing, ring - ting - tin - gle - ing, too: _____

— come on, it's love - ly weath - er for a sleigh ride to - geth - er with you. _____ Out - side the

snow is fall - ing and friends are call - ing "Yoo - hoo." _____ Come on, it's love - ly weath - er for a

sleigh ride to - geth - er with you. _____ Gid - dy - yap, gid - dy - yap, gid - dy - yap, let's go:

let's look at the show. _____ We're rid - ing in a won - der - land of snow. _____

— Gid - dy - yap, gid - dy - yap, gid - dy - yap, it's grand, just hold - ing your hand.

We're glid - ing a - long with a song of a win - ter - y fair - y - land. Our cheeks are

nice and ros - y, and com - fy co - zy are we. _____ We're snug - gled up to - geth - er like two

birds of a feath - er would be. _____ Let's take that road be - fore us and sing a chor - us or

two. _____ Come on, it's love - ly weath - er for a sleigh ride to - geth - er with you. _____

SO INTO YOU

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All Rights ReservedWords and Music by
BUDDY BLUE, ROBERT NIX
and DEAN DAUGHTRY

Moderate rock

Fm7 **Bbm**

When you walked in - to the room _ there was voo-doo in the vibes. _ I was cap-tured by your style; _

Fm7 **F7sus** **/Eb /Db** **/C**

but I _ could not catch your eyes. _ Now I stand here _ help-less-ly hop-ing you'll be in - to me. _ I am

Fm7 **Bbm**

so in-to you. _ I can't {think of} noth-ing else. _ I am so in-to you. _ I can't {think of} noth-ing else. _

To Coda **F7sus** **/Eb /Db** **/C** **Bbm**

Thinking how it's going _ to be _ when-ev-er I get you next to me. _ It's gon-na be good. _
Instrumental 2nd time

Fm7 **Bbm**

Don't you know. _ from your head to your toe. _ gon-na love you all ov - er. Ov-er and ov - er. I'm so in-to you. _

Cm7 **Cm7** **Fm7** *D.S. al Coda*

Me in - to you, you in - to me, me in - to you. _ Oo. _ When you

Coda **(Fm7)** **Bbm** **Fm7** *Repeat and fade*

Come on _ ba - by, I'm so in - to you. _ Love the things you do. _ Lis - ten
ba-by, driv-ing me cra - zy. _ Come on

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

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SPIRITUAL

Slowly

Em **Am** **Em**

Some-times I feel like a moth-er-less child. Some-times I feel like a moth-er-less child. Some-times I feel like a

C **Em** **B7** **Em** **B7** **Em**

moth-er-less child a might-ty long way _ from home, _ yes, a long, long way _ from home!

B7 **Em** **B7** **Em**

True be - liev - er, I'm a long, long way _ from home, _ yes, a long, long way _ from home! _

SOFTLY, AS I LEAVE YOU

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English Lyric by HAL SHAPER
 Music by A. SE VITA

Moderately

C Dm7 G7 C Dm7 G7 C F C

Soft - ly, I will leave you soft - ly, for my heart would break if you should wake and see me go.

Dm7 G7 Eb Fm7 Bb7 Eb Fm7 Bb7 Eb Ab

So I leave you soft - ly long be-fore you miss me, long be-fore your arms can beg me stay for one more

Gm7 Cm7 Fm7 Bb7 Cmaj7 Dm7 G7 C Dm G7 Am Am7/G F Ab

hour or one more day. Af-ter all the years I can't bear the tears to fall so soft - ly.

1. Fm7 C Dm7 G7 2. Fm7 C Dm7 G7 C Dm7 G7 C Dm7 G7 C Fm6 C

as I leave you there. as I leave you there, as I leave you there, as I leave you there.

SOLITUDE

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Words and Music by
 DUKE ELLINGTON, IRVING MILLS
 and EDDIE DeLANGE

Slowly, with expression

G7(#5) Cmaj7 Am7 Dm7 G7 C C#dim

In my sol - i - tude you haunt me, with rev - er - ies of days gone by.

Dm7 G7(#5) Cmaj7 Am7 D7 G7 C

In my sol - i - tude you taunt me, with mem - o - ries that nev - er die.

Gm7 C9 F F#dim C/G C9 F

I sit in my chair, I'm filled with des - pair. There's no one could be so sad. With gloom ev - 'ry - where, I

F#dim7 C/G C#dim7 Dm7 G7(#5) Cmaj7 Am7 Dm7

sit and I stare. I know that I'll soon go mad. In my sol - i - tude I'm pray -

1. G7 2. C C#dim7 Dm7 G7(#5) C F Fm C6

ing, dear Lord a - bove send back my love. In my love.

SOMEBODY LOVES ME

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Words by B.G. DeSYLVA and BALLARD MACDONALD
Music by GEORGE GERSHWIN

Allegro moderato

G Am7 Am D G C7 G C7 Am7 D7 G D7(b9)

Some - bod - y loves me I won - der who, I won - der who she can be; _____

G Am7 Am D7 G A7/E Bm C#7(b9) C#m7/F# F#7 Bm Bm(maj7) Bm7 E7

some - bod - y loves me I wish I knew, who can she be wor - ries me, _____ for ev - 'ry

Am Dm6/A Am Dm6/A Am Em7 A7 Em7 A7 D7 D+

girl who pass - es me I shout, hey! May - be, you were meant to be my lov - ing ba - by;

G Am7 Am D7 G C7 G Em7 Am7 D7 G Am G

some - bod - y loves me I won - der who, may - be it's you. _____

From The Broadway Musical Production "I MARRIED AN ANGEL"

SOPHISTICATED LADY

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Words by
IRVING MILLS and MITCHELL PARISE
Music by
DUKE ELLINGTON

Slowly

Bm7 Bbm Gb7 F7 E7 Eb7 Abmaj7 Ab7 G7 Gb7 F7 Bb7

They say _____ in - to your ear - ly life ro - mance came, _____ and in this heart of yours burned a flame, _____ a flame that

Eb7 3 Abmaj7 Cm7(b5) F7(b9) Bbm Gb7 F7 E7 Eb7 Abmaj7

flick - ered one day and died a - way. Then, _____ with dis - il - lu - sion deep in your eyes, _____ you learned that

Ab7 G7 Gb7 F7 Bb7 Eb7 3 Ab6/9 Am7(b5) D7 G Em

fools in love soon grow wise. _____ The years have changed you some-how; I see you now _____ smok - ing, drink - ing, nev -

Am D7 G G#dim Am7 D7(b9) G Em Am D7

- er think - ing of to - mor - row, non - chal - ant. Dia - monds shin - ing, danc - ing, din - ing with some

G Bdim7 Cm Eb7 D7 Bbm Gb7 F7 E7 Eb7

man in a res - tau - rant. Is that all you real - ly want? No, _____ so - phis - ti - ca - ted la - dy, I

Abmaj7 Ab7 G7 Gb7 F7 Bb7 Eb7 3 Ab6/9

know, _____ you miss the love you lost long a - go. _____ And when no - bod - y is nigh you cry. _____

SOMEWHERE, MY LOVE

(Lara's Theme from "Doctor Zhivago")

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Lyrics by PAUL FRANCIS WEBSTER
Music by MAURICE JARRE

Moderately

Verse:

G G/B B^bdim7 D7/A D7 Am7 D7 To Coda ⊕

Some - where, my love, _____ there will be songs to sing, _____ al - though the snow _____
Some - where a hill _____ blos - soms in green and gold, _____ and there are dreams _____
You'll come to me _____ out of the long a - go; _____ warm as the sun, _____
Till then my sweet _____ think of me now and then. _____ God - speed my love, _____

Am7 D7 1.3. G G7 C Bridge:

cov - ers the hope of spring. _____ hold. _____ Some - day _____ we'll meet a - gain
all that your heart can
soft as the kiss of snow. _____

G B^b F B^b D7 D.C. at 3rd ending to Coda

my love. _____ Some - day _____ when - ev - er the spring breaks through. _____

⊕ Coda

Am7 D7 G Am7 D7 D7(+9) G

till you are mine a - gain. _____ Till you are mine _____ a - gain. _____

SONG WITHOUT WORDS

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PETER TSCHAIKOVSKY

Brightly

F B^b F B^b F D7 Gm C7 F C7 F C7 To Coda ⊕

F Dm G7 1. C7 2. C7 Cm Gm D7 Gm D7 Gm D7 Gm D7 Gm F7

B^b F7 B^b F7 B^b Gm7 C7 D.C. at Coda

⊕ Coda

F Gm C7 F A7 Dm A7 Dm A

Gm F7 B^b A7 Dm D7 Gm C7 F C7 F B^b

F B^b F B^bm C7 F D^b F D^b F B^bm C7 F

SOMEDAY WE'LL MEET AGAIN

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By AL HOFFMAN, AL GOODHART and MILTON AGER

Moderato

$E\flat 6$ $D+$ $E\flat$ Cm Fm $Fm7$

Some - day, I know we'll meet a - gain, — We'll meet a - gain, — my

$B\flat 6$ $Cm6/B\flat$ $B\flat 7$ $E\flat 6$ $D+$ $E\flat$ Cm G/D

Dar - ling. Tho', I don't know just where, or when, — We'll meet a - gain, —

$D11$ $D7$ G $Edim$ $C7/F$ Fm $C7$ $C+$ Fm

— my Dar - ling. I leave my heart to re - mind you, —

$D7$ $Gm/B\flat$ $Fm7$ $B\flat 7$ $E\flat 6$ $D+$ $E\flat$

Tho' now we part, some - day my love will find you! Some - day when spring is

Cm Fm $B\flat 7$ $E\flat$ $A\flat 6$ $E\flat$

sweet a - gain, — We'll meet a - gain, — Sweet - heart. —

SOMEONE TO WATCH OVER ME

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Music and Lyrics by
GEORGE GERSHWIN and
IRA GERSHWIN

Moderato

$E\flat$ $E\flat 7$ $A\flat 6$ $A\flat dim$ $E\flat G$ $G\flat dim$

There's a some - bod - y I'm long - ing to see. I hope that he
I'm a lit - tle lamb who's lost in the wood. I know I could

$B\flat 7/F$ $Edim$ Fm $C7/G$ $Fm/A\flat$ $Am7-5$ $Fm7/B\flat$ $B\flat 7$ 1. $E\flat$ $G7+5$ $A\flat maj7$ $B\flat 7$

Turns out to be Some - one who'll watch o - ver me. —
Al - ways be good To one who'll watch o - ver

2. $E\flat$ $E\flat 7$ $A\flat$ $B\flat 7$ $E\flat$ $A\flat$

me. — Al - though he may not be the man some girls think of as

$E\flat$ $A dim$ $D7+5$ $D7$ $G7-9$ $G7$ $G7/F$ C E $C7$ $F7$ $B\flat 7$

hand - some. To my heart he car - ries the key. —

$E\flat$ $E\flat 7$ $A\flat 6$ $A\flat dim$ $E\flat G$ $Edim$

Won't you tell him, please, to put on some speed, Fol - low me lead,

$B\flat 7/F$ $Edim$ Fm $C7/G$ $Fm/A\flat$ $Am7-5$ $Fm7/B\flat$ $B\flat 7$ $E\flat$ $E\flat 7$ $A\flat$ $A\flat dim$ $E\flat$

Oh, how I need Some - one To Watch O - ver Me. —

SOME PEOPLE'S LIVES

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Words and Music by
JANIS IAN and
RHONDA FLEMING

Slowly

C Gm7 Am Gsus G Am/G G C

Some peo-ple's lives _ run down like clocks. _ One day they stop _ and that's all they've got. _ Some lives _ wear out like

Gm7 Am Gsus G Am/G G F Gsus G F G

old ten-nis shoes no one _ can use. Well, it's sad but it's true. Did-n't an - y - bod - y tell _ them? Did-n't an - y - bod - y see?

F Am/G G Dm7 G C Gm7 Am

Did-n't an - y - bod - y love _ them like you love me? Some peo-ple's eyes fade like their dreams, too tired _ to rise, too _

Gsus G Am/G G C/G G7 C Gm7 Am Gsus G

tired _ to _ sleep. Some peo-ple laugh when they need to _ cry, and they nev - er know _ why.

F G F G F Am/G G Dm7 G Dm6/F

Did-n't an - y - bod - y tell _ them that's not how it has to be? Did-n't an - y - bod - y love _ them like you love me?

E E7/G# Asus Am E/A Am Asus Am7 D Em7 D7/F# Gsus G Am/G

Some peo - ple ask _ if the tears have to fall. _ Then why take your chanc - es? Why both - er at _

G C G G7 *a tempo* C Gm7 Am Gsus G *a tempo* F Am/G G

all? And some peo-ple's lives are as cold as their _ lips, they just need to be _ kissed. Does-n't an - y - bod - y tell _ them?

F G F Am/G₃ G Dm/F E E7(#9) G#dim7 Am Em/G F C/E

Does-n't an - y - bod - y see? Does-n't an - y - bod - y love _ them like you love me? 'Cuz

Dm7 F G G7 *a tempo* C Dm/C C Dm/C F/C C F C/E D7/A C/G G7 C

rit. that's all they need. *rit.*

SOMETHING TO REMEMBER YOU BY

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Words by HOWARD DIETZ
Music by ARTHUR SCHWARTZ

Slowly

F C7sus/G C7/G F/A A^bdim Gm7 A^bdim C7 Gm7 C7 F F7

Oh, give me some - thing to re - mem - ber you by, _____ when you are
Some lit - tle some - thing, mean - ing love can - not die, _____ no mat - ter
So give me some - thing to re - mem - ber you by, _____ when you are

Gm7 C7 F *Fine* 1. Gm7 C7 Gm7 C7 2. C+ F Gm7 C7 Gm7 C7 Cdim C7

far a - way from me, dear; _____ though I'll pray for you, _____ night and
where you chance to be. _____
far a - way from me. _____

B^bm7/F F C+ F Dm/A E7/G# Dm6/E E7 Am E/G# Gm7 C7 *D.S. al Fine*

day for you; _____ it will see me through _____ like a charm, till you're re - turn - ing.

From the Paramount Picture "THE GODFATHER"
SPEAK SOFTLY LOVE
(Love Theme from "THE GODFATHER")

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Words by LARRY KUSIK
Music by NINO ROTA

Slowly

Cm Fm Cm

Speak soft - ly love and hold me warm a - gainst your heart. I feel your words, the ten - der trem - bling mo - ments

Fm Cm Dm7(b5) G7sus G7

start. We're in a world _____ our ver - y own shar - ing a love that on - ly few have ev - er

Cm B^b7 E^b D^b Fm G N.C.

known. Wine col - ored days warmed by the sun, deep vel - vet nights _____ when we are one. Speak soft - ly

Cm Fm Cm Fm

love so no one hears us but the sky. The vows of love we make will live un - til we die. My life is

Cm Dm7(b5) G7sus G7 Cm

yours _____ and all be - cause you came in - to my world with love so soft - ly love.

SOUL MAN

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Lyrics and Music by
DAVID PORTER and
ISAAC HAYES

Moderate rock

Chords: G, F, B \flat , C, D, G, Am/G, G, Am/G G, Am/G G, Am/G G

Verse: 1. Com-in'

to ya what I got on a dust-y road; the hard way. And I'll good lov-in', I got a trunk-load. And make it bet-ter each and ev-'ry-day.

when you give it, So, hon-ey, you got soul. don't you fret now, So don't wor-ry, 'cause I'm com-in' } I'm a noth-in' yet. }

Chorus:

soul man. I'm a soul man. I'm a

soul man. I'm a soul man. 2. That's

3. *Bridge:*

Grab a rope and I'll pull you in, give you hope, and

be your on-ly boy-friend, yeah,

I'm a soul man, soul man, I'm a

Repeat and fade

Verse 3:
I was brought up on the southstreet.
I learned how to love before I could eat.
I was educated at Woodstock
When I start lovin', oh, I can't stop.
(To Chorus:)

SPANISH FLEA

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Music by JULIUS WECHTER

Moderately

There was a lit - tle Span-ish Flea, a rec - ord star he thought he'd be. He'd heard of
Flea? And so he hid in - side a dog - gie from Ma - drid, ar - riv - ing

sing - ers like Bea - tles, The Chip-munks he'd seen on T. V. Why not a lit - tle Span-ish be.
here in the ci - ty still sing - ing his sweet har - mo - ny, as broke as an - y flea could

He walked a - round as if he owned the town, hum-ming his pint - size mel - o - dy. With his gui -
rage. I'll put you on the stage in cos - tumes like you've nev - er worn. Well, at a

tar he knew he'd be a star, and in his old home town how proud they'd be! Then all at once he met a man
glance he knew this was his chance. Yes, all at once a Span-ish star was born. For when the peo - ple heard him play -

who said, "I'll help you if I can." He list - ened first to his song, then he sang right a - long for you
they all be - gan to shout, "O - le!" He was the pride of the na - tion, a sing - ing sen - sa - tion was

see, he loved the lit - tle Span-ish Flea. "You'll be the though he was just a Span-ish Flea.
he,

SPOOKY

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Words and Music by
HARRY MIDDLEBROOKS and MIKE SHAPIRO

Moderately

1. In the cool of the ev - 'ning as ev - 'ry - thing is get - tin' kind of groo - vy, I
(2.) al - ways keep me guess - ing, I nev - er seem to know what you are think - ing. And if a
3. If you de - cide you'd bet - ter stop this lit - tle game that you are play - ing. I'm

call you up and ask you if you'd like to go with me and see a mov - ie. And first you say no you've got some
fel - ler looks at you, it's for sure your lit - tle eye will be a - wink - ing. I get con - fused 'cause I don't
gon - na tell you all the things my heart's been a - dy - ing to be say - ing. A - just like a ghost, you've been

plans for to - night, and then you stop and say all right. } Love is kind a craz - y with a spook - y lit - tle girl like you.
know where I stand and then you smile, and hold my hand. }
haunt - ing my dreams, so I'll pro - pose on Hal - low - ween. }

2. You Spoo - ky! Love is kind - a craz - y with a spook - y lit - tle girl like you. Spook - y.

Repeat ad lib. and fade

SPLISH SPLASH

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Words and Music by
BOBBY DARIN and
JEAN MURRAY

Moderately bright rock 'n' roll

B \flat

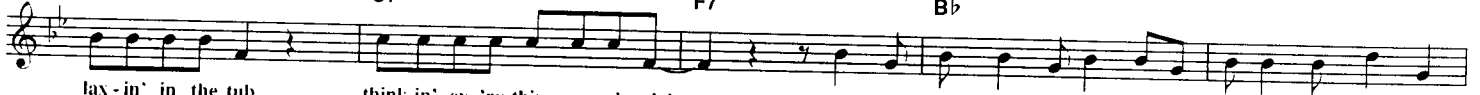


Splish, splash, I was tak-in' a bath _ 'long a-bout a Sat-ur-day night. _ A rub dub, just re -
Ding, dong, I saw the whole gang _ dance-in' on my liv-ing room rug. _ Flip flop, they were

C7

F7

B \flat



lax-in' in the tub, think-in' ev-'ry-thing was al - right. _ Well, I stepped out the tub, put my feet on the floor, I
do-in' the bop; all the teens had the danc - in' bug. _ There was Lot - li-pop with Peg-gy Sue. _ Good

E \flat

Edim7

F

F7

B \flat

F



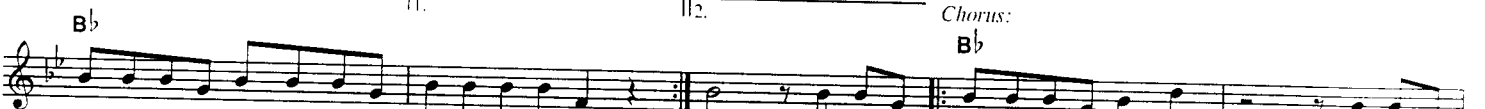
wrapped the towel a - round me and I o - pened the door. And then a - splish splash, I jumped back in the bath. _ Well,
gol - ly Miss - Mol - ly was - a e - ven there too. A well - a splish splash, I for - got a - bout the bath. _ I

1.

2.

Chorus:

B \flat



how was I to know there was a par-ty go-ing on, on. I was a - splish-in' and a-splash-in', I was a -

roll-in' and a-stroll-in', I was a - mov-in' and a-groov-in', I was a - reel-in' and a-feel - in' I was a -

Repeat and...

SPREADIN' RHYTHM AROUND

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Words by TED ROBBINS
Additional Lyric by RICHARD M. ROBBINS
Music by JIMMY MANDOLINI

Moderate swing



- Mu-sic ev-'ry-where, feet are pat - tin', put-tin' tem-po in old Man-hat - tan. Ev-'ry-bod-y is



out high-hat - tin', spread-in' rhy-thm a - round. _ Up in Har-lem flats, all _ of the cars give _ it that



thing. Which, when you're in step, all _ of the hep peo - ple call swing. Those who can't af-ford silk and sat - in,



dames and gig-o-los who are Lat - in come from Yon-kers, the Bronx and Strat - en spread-in' rhy-thm a - round. _

SPRING IS HERE

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Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

Gdim G6 Gdim 3 G6 Ddim D9 Ddim 3

Spring is here! Why does-n't my heart go danc - ing? Spring is here! Why is - n't the waltz en -
Spring is here! Why does-n't the breeze de - light me? Stars ap - pear. Why does-n't the night in -

To Coda ⊕

D9 Gmaj7 Cmaj7 Gmaj7 Em

tranc - ing? No de - sire, — no am - bi - tion leads me. May - be it's be - cause no - bod - y
vite me? May - be it's be - cause no - bod - y

D.C. al Coda

⊕ Coda

A7 D7 A7 D7 Bm Em Am7 D7 Gmaj7 Cm6 Gmaj7

needs me. loves me, spring is here I hear. _____

Melody based on a Theme from "PARK AVENUE FANTASY"

STAIRWAY TO THE STARS

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Words by MITCHELL PARISH
Music by MATT MALNECK
and FRANK SIGNORELLI

Slowly

C Ddim Dm6 Gm7 C9 Fmaj7 Fm6 Ab+

Let's build a stair - way to the stars, and climb that stair - way to the stars,
We'll hear the sound of vi - o - lins, out yon - der where the blue be - gins,
Let's build a stair - way to the stars, a love - ly stair - way to the stars.

To Coda ⊕

C Am6 Dm7 G7 C A7(+9) Ab9 G7 C Am Am6 B7

with love be - side us to fill the night — with a song. long. _____
the moon will guide us as we go drift - ing a -
it would be heav - en to climb to heav - en with

Em Em7 A7 Am Em Em(7) Em7 A9 Dm Dm7

Can't we sail a - way on a la - zy dai - sy pet - al, o - ver the rim of the hill? Can't we sail a - way

D.C. al Coda

⊕ Coda

G9 Gm Dm7 3 D7 3 Dm7 G7 C

on a lit - tle dream and set - tle high on the crest of a thrill? you. _____

ST. LOUIS BLUES

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Words and Music by
W.C. HANDY

Slow blues (♩ = ♩)

G7 C7 G G7 C C7 G

I hate to see — de ev'-nin' sun go down. — hate to see — de ev'-nin' sun go down. —
Been to de Gyp-sy to get ma' for - tune tole. — to de Gyp-sy done got my for - tune tole. —

D7 G G7 C7 G

— 'cause my ba - by, — he done lef' dis town. — Feel-in' to - mor - row lak — I feel to - day, —
— 'cause I'm most wile — 'bout ma Jel - ly roll. — Gyp-sy done tole me, "Don't you wear no black." —

G7 C C7 G D7

— feel to - mor - row lak — I feel to - day. — I'll pass my trunk, — make me get a -
— yes, she done tole me, "Don't you wear no black." — Go to St. Lou - is, you can win him

G Gm Cm D7

way. — St Lou - is wom-an — wid her di - a - mon' rings — pulls dat man roun' —
back. — Help me to Cai - ro, — make St. Louis by ma - self, — git to Cai - ro, —

G D7 Gm Cm C#dim7 D7

by her a - pron strings. — 'Twant for pow - der — an' for store bought hair — de —
finds ma ole friend Jeff. — Gwine to pin ma — self close to his side. — if ah

Gm A7 D7 Chorus: G C G C

man I love — would not gone no where. — Got de St. Lou - is Blues jes' as blue as — ah — can be. —
flag his train. — I sho' can — ride. — I — loves dat — man lak a school-boy — loves his pie. —

G C G7 C6 C7 G C G C G C G

— dat — man get a heart lak a rock cast — in the — sea. — Or —
— lak a Ken - tuck - y Col - 'nel — loves his — mint an' — rye. — I'll —

D D7 G D.C. 1. 2. G 1. 3.

else he — wouldn't have — gone — so — far — from — me. —
love ma — ba - by — till — the — day — ah — die. —

Verse 3:
You ought to see dat stove pipe brown of mine,
Lak he owns de Dimon' Joseph line.
He'd make a cross-eyed o' man go stone blind,
Blacker than midnight, teeth lak flags of truce,
Blackest man in de whole St. Louis.
Blacker de berry, sweeter is the juice.
About a crap game he knows a pow'ful lot,
But when work-time comes he's on de dot.
Gwine to ask him for a cold ten-spot.
What it takes to git it, he's certainly got.

Chorus 3:
A black-headed gal make a freight train jump the track.
Said a black-headed gal make a freight train jump the track,
But a long tall gal makes a preacher ball the jack.

STAGGER LEE

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Words and Music by
HAROLD LOGAN and
LLOYD PRICE

Freely D Bm Em7 Moderate rock shuffle (♩ = ♪♩♩)
A7

The night was clad, and the moon was yel-low. And the leaves came tum-bling down. 1. I was stand-

ing on the cor-ner when I heard my bull-dog bark. He was bark-

ing at the two men who were gam-bling in the dark. It was Stag-ger Lee and Bil-

ly, two men who gam-ble late. Stag-ger Lee threw sev-en; Bil-ly swore

that he threw eight. 2. Stag-ger Lee 3. Stag-ger Lee 4. Stag-ger Lee

To Coda ⊕

⊕ Coda

go Stag-ger Lee, go Stag-ger Lee, go Stag-ger Lee,

go Stag-ger Lee, go Stag-ger Lee, go Stag-ger Lee, go Stag-ger Lee.

Repeat and fade

Verse 2:
Stagger Lee told Billy,
"I can't let you go with that.
You have won all my money,
And my brand new Stetson hat."
Stagger Lee went home
And he pulled his forty four.
Said, "I'm going to the barroom
Just to pay the debt I owe."

Verse 3:
Stagger Lee went to the barroom
And he stood across the barroom door.
Said, "Now nobody move."
And he pulled his forty four.
"Stagger Lee," cried Billy,
"Oh, please don't take my life.
I got three little children,
And a very sickly wife."

Verse 3:
Stagger Lee shot Billy.
Oh, he shot that poor boy so bad.
Till the bullet came through Billy,
And it broke the bartender's glass.
(To Coda)

STAND BY YOUR MAN

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By TAMMY WYNETTE and BILLY SHERRILL

Moderately

Verse:

Some-times it's hard to be a wom-an, — giv-ing all your love to just one man. —
 But if you love him you'll for-give him, — e-ven though he's hard to under-stand. —

You'll have bad times, and he'll have good times, — do-in' things that you don't un-der-stand. — oh be proud of
 And if you love him

Chorus:
 him. 'Cause af-ter all he's just a man. — Stand by your man. Give him two
 arms to cling to, and some-thing warm to come to when nights are cold and lone-ly. Stand by your man and tell the
 world you love him. Keep giv-ing all the love you can. — Stand by your man.
 Keep giv-ing all the love you can. — Stand by your man.

From "THE BENNY GOODMAN STORY" STOMPIN' AT THE SAVOY

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Lyrics by ANDY RAZAF
Music by BENNY GOODMAN,
CHICK WEBB and EDGAR SAMPSON

Moderately bright swing

To Coda ⊕

Sa - voy, — the home of sweet ro - mance. — Sa - voy, — it wins you at a glance. — Sa - voy, —
 — just like a cling - in' vine. — your lips, — so warm and sweet like wine. — your cheek —
 — a per-fect hol - i - day! — Sa - voy, — where we can glide and sway. —

— gives hap-py feet a chance — to dance. — Your form, — How my heart is sing-in' —
 — so soft and close to mine — di - vine. —

while the band is swing-in'! — Nev-er tired of romp-in' — and stomp-in' with you — at the Sa-voy. What joy! —

⊕ Coda

Sa - voy, — there let me stomp a - way — with you. —

THE STAR-SPANGLED BANNER

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Words by FRANCIS SCOTT KEY
Music by JOHN STAFFORD SMITH

Moderately C

Oh!_ say can you see by the dawn's ear - ly light, what so proud - ly we hailed at the twi-light's last gleam - ing; whose broad stripes and bright stars thro' the per - i - lous fight, o'er the ram - parts we watched were so gal - lant - ly stream - ing. And the rock - et's red glare, the bombs burst - ing in air, gave proof thro' the night that our flag was still there. Oh. say does that_ star - span - gled ban - ner_ yet_ wave_ o'er the land_ of the free, and the home of the brave.

Chords: C, E7, Am, D7, G, C, G7, C, E7, Am, D7, G, C, G7, C, G7, C, Am, D7, G, C, F, A7, Dm, C/G, G7, C, F, C/G, G7, C

THE STARS AND STRIPES FOREVER

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JOHN PHILIP SOUSA

Bright march

Chords: D, F#7, Bm, Em, A, E7, A, A7, D, A7, D, F#7, Bm, F#, D, A7, D, Dm, E7, A, D, A7, D, G, E7, D, A7, D, A7, D, D7, G, Gm, D, A7, D, G, D7, G, G, C, D7, G, B7, Em, Cm, Eb, G, D7, G

From the Musical Production "WOMAN OF THE YEAR"
SOMETIMES A DAY GOES BY

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Words by FRED EBB
 Music by JOHN KANDER

Flowingly, with expression

Cmaj7 **Dm7/C** **Am Am7 D9**

Some - times a day goes by, one whole en - tire day when I don't

G11 **G7 Cmaj7** **Dm7/C** **G7**

think of her. Twen - ty - four hours pass, I look a - round and find that

Am **C/G** **Em7/A** **A9** **Dm7** **Dm7/G** **G7 Cmaj7**

I have - n't thought of her not e - ven when I'm some - where we used to go.

Am7 **C/D** **D9** **Dm7/G** **G7 Cmaj7**

Not e - ven if that's some - one we used to know. It's hard - ly

Dmaj7/C **G7 Am** **Em/G** **Em7/A**

ev - 'ry - day, it's most un - u - su - al, in fact, I can't re - mem - ber when

A9 **A7** **Dm7** **Dm7/G** **Cmaj7** **Am7** **Dm7**

But... Some - times a day goes by, when I don't think of her 'til morn - ing

Dm7/G **G9** **Em7** **A7** **Dm7** **Dm7/G** **C**

comes, and then there she is a - gain.

STREETS OF LAREDO

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TRADITIONAL

Slowly

D **A7** **D** **A7** **D** **A7** **D**

1. As I walked out in the streets of La - re - do, as I walked out in La - re - do one
 see by your out - fit that you are a cow - boy. These words he did say as I bold - ly stepped
 beat the drum slow - ly and play the fife low - ly. Play the dead march as you car - ry me a -

A7 **D** **A7** **D** **A7** **D** **G** **A7** **D**

day. I spied a young cow - boy wrapped up in white lin - en, wrapped up in white lin - en as cold as the clay. 2. "I wrong."
 by. "Come sit down be - side me and hear my sad sto - ry. I am shot in the breast and I know I must die. 3. Oh,
 long. Take me to the val - ley they lay the sod o'er me, for I'm a young cow - boy, I know I've done

STAR DUST

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Words by MITCHELL PARISH
Music by HOAGY CARMICHAEL

Slowly

And now the pur-ple dusk of twi-ght time steals a-cross the mead-ows of my heart. High up in the sky the lit-tle stars climb,
al-ways re-mind-ing me that we're a-part. You wan-dered down the lane and far a-way, leav-ing me a song that will not die.
Love is now the star dust of yes-ter-day, the mu-sic of the years gone by. Some-times I won-der why I spend the lone-ly night
side a gar-den wall, when stars are bright,
dream-ing of a song. The mel-o-dy haunts my rev-er-ie, and I am once a-gain with you, when our love was new,
you are in my arms. The night-in-gale tells his fair-y tale of par-a-dise, where ros-es
and each kiss an in-spir-a-tion, but that was long-a-go; now my con-so-la-tion is in the star dust of a song. Be-
grew. Though I dream in vain. In my heart it will re-main; my star dust mel-o-dy, the mem-o-ry of love's re-frain.

STORMY

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Words and Music by
BUDDY BUIE and J.R. COBB

Moderately

Verse:

1. You are the sun-shine ba-by when-ev-er you smile But I call you storm-y to-day.
2. Yes-ter-day's love was like-a warm sum-mer breeze. But like the weath-er, it changed.
All of a sud-den that old rain's fall-ing down. And my world is cloud-y and
Now things are drear-y, ba-by, and it's wind-y and cold. And I stand a-lone in the
gray. You've gone a-way. Oh storm-y, oh storm-y, bring back that
rain call-in' your name. Oh storm-y, oh storm-y, bring back that
sun-ny day. Oh storm-y, oh storm-y, Oh

STARS FELL ON ALABAMA

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All Rights ReservedWords by MITCHELL PARISH
Music by FRANK PERKINSModerately slow $(\text{♩} = \text{♩} = \text{♩})$

C A7 D7 G7(♯5) C Em7 E♭dim7 Dm7 G7 C A7

We lived our lit-tle dra-ma: we kissed in a field of white, and stars fell on Al-a-ba-ma last night.

Dm7 G7 C A7 D7 G7(♯5) C Em7 E♭dim7 Dm7 G7 C Dm7 G7

I can't for-get the glam-our; your eyes held a ten-der light, and stars fell on Al-a-ba-ma last night.

C Dm7 G7 Em7 E♭dim7 Dm7 G7 C

I nev-er planned in my im-ag-i-na-tion a sit-u-a-tion so heav-en-ly: a fair-y

Dm7 G7 Am Am7/G F♯m7(♯5) B7 E G C A7

land where no one else could en-ter, and in the cen-ter just you and me, dear. My heart beat like a

D7 G7(♯5) C Em7 E♭dim7 Dm7 G7 C Dm7 G7 C

ham-mer: my arms wound a-round you tight, and stars fell on Al-a-ba-ma last night.

From "THE UNINVITED"

STELLA BY STARLIGHT

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and VICTOR YOUNG

Moderately slow

Em7(♯5) A7(♯9) Cm7 F7 Fm7 B♭7 E♭maj7 A♭7 B♭maj7

The song a rob-in sings through years of end-less springs, the mur-mur of a

Em7(♯5) A7(♯9) Dm7 B♭m7 E♭7 Fmaj7 Em7(♯5) A7 Am7(♯5) D7(♯9)

brook at e-ven-tide that rip-ples by a nook where two lov-ers hide: a

G7(♯5) Cm7 A♭7 B♭maj7

great sym-phon-ic theme, that's Stel-la by star-light, and not a dream. My

Em7(♯5) A7(♯9) Dm7(♯5) G7(♯9) Cm7(♯5) F7(♯9) B♭maj7

heart and I a-gree, { he's } ev-'ry-thing on earth to me. { she's }

From the Warner Bros. Picture "THE PAJAMA GAME"

STEAM HEAT

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Words and Music by
RICHARD ADLER and
JERRY ROSS

Moderately Eb6 Ab9 Eb6

I got (clang) (clang) s-s-s - steam heat. I got (clang) (clang) s-s-s - steam heat. I got (clang) (clang) s-s-s -

Ab7 Bb7 Eb6

steam heat. but I need your love to keep a-way the cold. I got (clang) (clang) s-s-s - steam heat. I got

Ab9 Eb6 Ab7

(clang) (clang) s-s-s - steam heat. I got (clang) (clang) s-s-s - steam heat. but I can't get warm with -

Bb7 Eb6 Ab7 Eb Eb9

out your hand to hold. The ra-di-a-tor's hiss-in', still I need your kiss-in' to keep me from freez-in' each night! I got a

Ab7 Eb C7(+9) F7 Bb7 Eb6

hot wat-er bot-tle but noth-ing I got - 'll take the place of you. hold-ing me tight. I got (clang) (clang) s-s-s -

Ab9 Eb6 Ab7

steam heat. I got (clang) (clang) s-s-s - steam heat. I got (clang) (clang) s-s-s - steam heat. but I need your love to

1. Bb7 Eb6 N.C. To Next Strain 2. Bb7 Eb6 Ab9 Abdim7 Ab7

keep a-way the cold. They told me to keep a-way the cold, I need your love to keep a - way -

Bb7(+9) Eb6 Db9 Eb Fine Interlude: Ab7 Eb Ab7

the cold. shov-el more coal in the boil-er. They told me to shov-el more coal in the

Eb Ab7 Eb Ab7 Fm7 Eb6 N.C.

boil - er. They told me to shov-el more coal in the boil - er, but that don't do no good.

Ab7 Eb Ab7 Eb

They told me to pour some more oil in the burn-er. They told me to pour some more oil in the burn-er. They told me to

Ab7 Eb Ab7 Fm7 Eb6 N.C. D.S. al Fine

pour some more oil in the burn-er, but that don't do no good The

STEP TO THE REAR

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Words by CAROLYN LEIGH
Music by ELMER BERNSTEIN

Brightly

C7(#5) F C7 F D7 G

Will ev-'ry-one here kind-ly step to the rear, and let a win-ner lead the way? _____

C7 F G C

(1. 3.) Here's where we sep - a - rate the notes from the noise, the men from the boys, the rose from the poi - son i - vy.
(2.) Here's where we sep - a - rate the duck from the quack, the ace from the pack, the pip from the mack - in - tosh - es.

F Gm D7 Gm G#dim F

Back in the hunch I came up with a hunch this was an up and at 'em day. It's one of those spells
Back in the group I came up with the scoop; this was the time to rise and say: "I've got in my eye _____

F+ Gm7 C9 C7(#5) F C7

— when you hear the right bells and your hor - o - scope tells you to say: _____ } Will ev-'ry-one here kind - ly
— such a ju - bi - lant sky that the Fourth of Ju - ly will seem gray. _____ }

F C+/E Cm6/Eb D7 Gm7 C7 F C7

step to the rear and let a win - ner lead the way. I hear those way. _____
As our in - way. _____

N.C. C B C7 C7(#5) *D.S. al Fine*

trum - pets be - gin to blare. And now I'm Wash - ing - ton up - on the Del - a - ware. } Will
vest - ments be - gin to grow, to quote from Dav - ey Crock - ett at the Al - a - mo. }

SUNNY

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Words and Music by
BOBBY HEBB

Moderate rock

Am C7 F7 E7 Am C7

1. Sun-ny, yes - ter - day my life was filled with rain. Sun-ny, you smiled at me and
2. Sun-ny, thank you for the sun - shine bou - quet. Sun-ny, thank you for the

F7 E7 Am Am7/G F#m7(+5) Fmaj7

real - ly eased the pain. Oh, the dark days are done, and the bright days are here. My sun - ny one shines
love you've brought my way. You gave to me your all and all. Now I feel _____

Fm Bm7(+5) E7 Am E7 Am E7 *Repeat and fade*

so sin - cere, oh. } Sun - ny, one so true, I love you. I love you. I love you.
ten feet tall. }

Verse 3:

Sunny, thank you for the truth you've let me see.
Sunny, thank you for the facts from A to Z.
My life was torn like wind blown sand.
Then a rock was formed when we held hands.
Sunny, one so true, I love you.

Verse 4:

Sunny, thank you for that smile upon your face.
Sunny, thank you for that gleam that flows with grace.
You're my spark of nature's fire.
You're my sweet complete desire.
Sunny, one so true, I love you.

STORMY MONDAY BLUES

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Words and Music by
EARL HINES, BILLY ECKSTINE
and BOB CROWDER

Slow blues

C7 F7 C7

It stormed and start-ed rain - in', I'm as lone-some as a man can be. Lawd, -

F7 C7 B7 B \flat A7

- it stormed and start-ed rain - in', I'm as lone-some as a man can be. Oh, -

Dm7 G G7 C7 E \flat 7 A \flat 7 D \flat 7

- the way you been treat-in' me well, I've real-ized it's not the same. -

C7 F7 C7

It's a down-right rot - ten, low - down, dirt - y shame. -

F7 C7 B7 B \flat 7 A7

Lawd, it's a down-right rot - ten, low - down, dirt - y shame the

Dm7 G G7 C E \flat 7 A \flat 7 D \flat 7

way you treat me, lawd, I know I'm not to blame. -

SWEET DREAMS

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Words and Music by
DON GIBSON

Moderately slow

C D7 G7 C D7 G7 C

Sweet dreams of you ev - 'ry night I go through. Why can't I for -
Sweet dreams of you, things I know can't come true. Why can't I for -

F C Am C F G7 C F C G7

get you and start my life a - new, in - stead of hav - ing sweet dreams a - bout you?
get the past, start lov - ing some - one new, in - stead of hav - ing sweet dreams a - bout you?

C D7 G7 C D7 G7 C

You don't love me, it's plain. I should know you'll nev - er wear my name. I should

F C Am C F G7 C F/G C G7 C F/G C

hate you the whole night through, in - stead of hav - ing sweet dreams a - bout you. you.

Theme from "SUPERMAN"

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By JOHN WILLIAMS

Medium march tempo (♩ = ♩) C

f

C F6

C Cmaj7/F Cmaj7 Cmaj7/F Cmaj7

Em7 Dm7 G11 1. C 2. C *mp*

(♩ = ♩) F6/C Cmaj7 F6/C Cmaj7

F6/C 1. G/C3 Fm7 3 3 3 Dbmaj7/C Cmaj7

2. G/C3 Fm7 3 (♩ = ♩) F/G G7 Dbmaj7 Cmaj7 *cresc.* *mf*

F/C G7/C Dbmaj7/C Cmaj7 Fmaj7/C G7 C

Cmaj7 Db/Gb *cresc.* *f*

G7sus4 C

C(add F) G/C C

A7 Bb Fm6 G(sus4) 1. C 2. C *< ff*

SUMMER WIND

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English Words by JOHNNY MERCER
 Original German Words by HANS BRADTKE
 Music by HENRY MAYER

Slowly

E^b **B^b7**

The sum-mer wind came blow-ing in a - cross the sea, — it lin - gered there to
 paint-ed kites, the days and nights went fly - ing by, — the world was new be -
 au-tumn wind, the win - ter winds have come and gone, — and still the days, the

E^b **E^b7**

touch your hair and walk with me. — All sum-mer long we sang a song and
 neath a blue um - brel - la sky. — Then soft - er than a pip - er man one
 lone - ly days go on and on. — And guess who sighs his lull - a - bies through

A^b **A^bm6** **E^b** **Gm** **Fm** **B^b11** **B^b7** **E^b7** *Fine*

strolled the gold - en sand, two sweet - hearts and } Like
 day it called to you, I lost you to } The
 nights that nev - er end, my fick - le - friend, } the sum-mer wind.

A STRING OF PEARLS

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Lyric by EDDIE DE LANGE
 Music by JERRY GRAY

Moderate swing (♩ = ♩♩)

E^b

Ba - by, — here's — a five and dime. Ba - by, — now's — a - bout the time for a — string —
 Ba - by, — you — made quite a start; found the — way — right to your heart with a — string —

F9 **B^b7** **E^b6** **B^bm7** **E^b9(sus)** **E^b9(#5)** **A^b**

— of pearls a la Wool - worth. — Ev - 'ry - pearl's — a star a - bove
 — of pearls a la Wool - worth. — Wait till — the — stars peek - a - boo

B^b7 **E^b7** **A^b6**

wrapped in — dreams — and filled with love, that old — string — of pearls a la Wool - worth. —
 I've got — some - thing for you. It's a — string — of kiss - es for ba - by. —

B^b7 **E^b**

Till that — hap - py day in spring when you — buy — the wed-ding ring,
 I found — a — love so sub-lime right in — that — old five and dime

1. **Cm7** **F9** **B^b7** **E^b6** **Adim7** **Fm7** **B^b7** **2.** **Cm7** **F9** **B^b7** **E^b6/9**

please a — string — of pearls a la Wool - worth. — — of pearls a la Wool - worth. —
 with a — string —

ST. ELMO'S FIRE (Man in Motion)

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Words by JOHN PARR
Music by DAVID FOSTER

Moderate rock, with a steady pulse

Verse:

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes guitar chords and lyrics for the main body of the song.

Chords: A, A/C#, D, A, A/C# Esus/D, A, A/C#, D, A, F#m7, D, F#m7, D, E, F#m7, D, E, F#, B(9), C#sus, C#, F#, B-3, C#sus, C#, F#, B(9), C#sus, C#, F#, B-3, C#sus, C#, D, C#7/D, C#7, A, B-3, C#sus, C#, B-3, C#sus, C#, F#, B(9), C#sus, C#, F#, B-3, C#sus, C#, D, C#7/D, A, D(9)/F#, E, A, D(9)/F#, E, D.S. ✱

Lyrics:
 1. Grow-in' up _____ you don't see the writ - ing on the wall. Pass-in' by, _____
 mov - in' straight a - head _ you knew it all. But may-be some - time _ if you feel the pain, _ you'll find you're
 all a - lone; _ ev-'ry - thing has changed. _ pris - on - er, _ and you're tryin' to break _ free. _ 1.2.4. etc. I can see a new ho - ri-zon
 un-der-neath the blaz-ing sky. I'll be where the ea - gle's fly - ing high-er and high - er. Gon-na be your man in mo - tion.
 All I need is a pair of wheels. Take me where the fu-ture's ly-ing: St. El-mo's fire. ____
 2. St. El - mo's fire. ____ 3.4. etc. Repeat and fade
 I can climb the high - est moun-tain, cross the wid - est sea.
 I can feel St. El - mo's fire burn-ing in me, ____ burn-ing in me. ____ Just once in his
 life a man has his time. And my time is now; I'm com-in' a - live.

Verse 2:

Play the game; you know you can't quit until it's won.
Soldier of only you can do what must be done.
You know, in some ways you're a lot like me.
You're just a prisoner, and you're tryin' to break free.
(To Chorus:)

Verse 3:

Burning up; don't know just how far that I can go.
Soon be home; only just a few miles down the road.
And I can make it, I know I can.
You broke the boy in me, but you won't break the man.
(To Chorus:)

Chorus 3:

I can hear the music playin'; I can see the banners fly.
Feel like a vet again. I hope I ain't high!
Gonna be your man in motion; all I need is a pair of wheels.
Take me where the future's lying; St. Elmo's fire.

ST. JAMES INFIRMARY

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Words and Music by
JOE PRIMOSE

Moderate swing (♩ = $\frac{3}{4}$)

I went down to Saint James In - fir - mary; heard my ba - by groan. I felt so bro - ken
heart - ed; she used to be my own. I tried to keep from cry - in'. My
heart felt just like lead. She was all I had to live for; I wished that it was me in - stead.

From the Metro-Goldwyn-Mayer Musical Production "TWO GIRLS AND A SAILOR"

SWEET AND LOVELY

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Words and Music by
GUS ARNHEIM, HARRY TOBIAS
and JULES LEMARE

Moderately (♩ = $\frac{3}{4}$)

Sweet and love - ly, sweet - er than the ros - es in May; sweet and love - ly
Skies a - bove me nev - er were as blue as her eyes, and she loves me,
Sweet and love - ly, sweet - er than the ros - es in May; and she loves me;

heav - en must have sent her my way, When she nes - tles in my arms so ten - der - ly,
who would want a sweet - er sur - prise,
there is noth - ing more I can say.

there's a thrill that words can - not ex - press. In my heart a song of love is taunt - ing me, mel - o - dy
haunt - ing me.

SWEET ADELINE

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Words by RICARD H. GERARD
Music by HARRY ARMSTRONG

Slowly

Sweet A - del - ine, my A - del - ine, at night, dear heart, for you I pine. In all my
dreams your fair face beams. You're the flow - er of my heart, sweet A - del - ine.

STAR TREK — THE NEXT GENERATION

(Main Title)

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By ALEXANDER COURAGE, GENE RODDENBERRY
and JERRY GOLDSMITH

Maestoso misterioso

N.C. (B^b Bass)

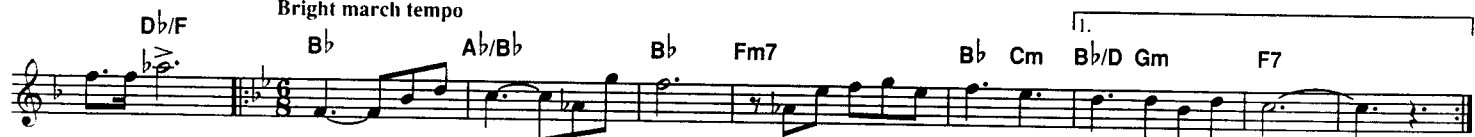


Spoken: Space . . . the final frontier. These are the voyages of the Starship



Enterprise; its continuing mission: to explore strange new worlds, to seek out new life and new civilizations, to boldly go where no one has gone before.

Bright march tempo



SWAN LAKE THEME

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TSCHAIKOVSKY

Moderately

Am Dm



SUDDENLY

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By KEITH DIAMOND
 and BILLY OCEAN

Moderately slow
Verse:
Bbm **Bbm/Ab** **Gbmaj7** **Db/F** **Ebm7** **Ab** **Db** **Fsus** **F**

1. I used to think that love was just a fair-y tale, un-til that first hel-lo, un-til that first smile.

Bbm **Bbm/Ab** **Gbmaj7** **Db/F** **Ebm7** **Fsus** **F**

But if I had to do it all a - gain, I would-n't change a thing, 'cause this love is ev-er-last-ing. Sud-den-

Chorus:
Bb **Ebm7** **Ab** **Bb** **Ebm7** **Ab**

ly, life has new mean-ing to me. There's beau-ty up a - bove; and things we

Dbmaj7 **Gbmaj7** **Fsus** **F/A** **Bbm(9)** **Bbm/Ab** **Gbmaj7** **Ab** **Bbm(9)** **Bbm/Ab** **Gbmaj7** **Ab** *D.C.*

nev-er take no-tice of; you wake up and sud-den-ly you're in love. 2. Girl, you're

Bridge:
Bb **Ab** **Gb** **Ab/Gb** **Db/F** **Db** **Ebm7** **Db/F** **Gb** *D.S. al Coda*

love. Each day I pray this love af-fair would last for - ev - er. Sud-den-

Coda
Dbmaj7 **Gbmaj7** **Fsus** **F** *freely* **Bbm** **Bbm/Ab** **Gbmaj7** **Ab** **Bb** *rit.*

nev-er take no-tice of; you wake up and sud-den-ly you're in love.

Verse 2:
 Girl, you're everything a man could want and more.
 One thousand words are not enough
 To say what I feel inside.
 Holding hands as we walk along the shore
 Never felt like this before.
 Now you're all I'm living for.
 (To Chorus:)

SWEET LORRAINE

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Words by MITCHELL PARISH
 Music by CLIFF BURWELL

Moderately
D7(#5) **G** **E7** **A7** **D7** **Em** **C7** **B7** **E7** **A7** **D7**

I've just found joy; I'm as hap-py as a ba-by boy with an-oth-er brand new choo-choo toy, when I'm with my sweet Lor-

G **Am7** **D7** **D7(#5)** **G** **E7** **A7** **D7** **Em** **C7** **B7** **E7** **A7**

raine. A pair of eyes that are blu-er than the sum-mer skies when you see them you will re-a-lize

D7 **G** **G7** **C** **E7** **Am** **C7** **F** **E7** **Am** **C7**

why I love my Sweet Lor-raine. (I'm so hap-py.) When it's rain-ing I don't miss the sun, for it's in my sweet-ie's smile.

F7 **E+** **E7** **A7(b5)** **D7** **F7** **E+** **E7** **A7** **D7** **D7(#5)** **G** **E7** **A7** **D7**

Just to think that I'm the luck-y one who will lead her down the aisle. Each night I pray that no-bod-y steals her

Em **C7** **B7** **E7** **A7** **D7** **G** **C6** **G6**

heart a-way. Just can't wait un-til that hap-py day, when I mar-ry Sweet Lor-raine.

SUNNY SIDE UP

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Words and Music by
B.G. DeSYLVA, LEW BROWN
and RAY HENDERSON

Moderato

C Fm6 G7 C C7(#5) F Cdim

Keep your sun - ny side up, up! Hide the side that gets

C Cmaj7 C6 Cmaj7 C G7 Gdim G7 Cdim C Cmaj7 G+ Cmaj7 D7 C6 Bdim D

blue. If you have nine sons in a row, base - ball teams make

G7 Fm6 G7 Fdim G7 C Fm6 G7 C C7(#5)

mon - ey, you know! Keep your fun - ny side up, up!

F E7 D E7 Am A7 F6 F Fm C+ Fm6

Let your laugh - ter come thru, do! Stand up - on your legs,

C A7 F+ A7 D7 G7 F G7 C F7 G7 C

be like two fried eggs. Keep your sun - ny side up!

'S WONDERFUL

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Words by IRA GERSHWIN
Music by GEORGE GERSHWIN

Moderately

E^b E^b6 E^b E^b6 C7 C[#]dim C7 C[#]dim B^b13 B^b7

'S Won - der - ful! 'S mar - ve - lous! You should care for

E^b6 E^b E^b6 E^b E^b E^b6 E^b E^b6 C7 C[#]dim C7 C[#]dim B^b6

me! 'S aw - ful nice, 'S par - a - dise! 'S what I love

B^b7 E^b6 Am7(b5) G/D D7/C G/B D7/A D7

to see! You've made my life so glam - o - rous,
My dear, it's four - leaf clo - ver time.

Dm6 C9 F7 B^b9 B^b7(b9) E^b E^b6 E^b E^b6 Cm F9

You can't blame me for feel - ing am - o - rous, Oh! 'S Won - der - ful! 'S mar - vel - ous!
From now on my heart's work - ing o - ver - time.

Cm F9 Fm7 Edim Fm7 B^b7 E^b Gm Fm Ab Gm Cm Fm7 B^b E^b Ab E^b

That you should care for me! me!

THE SUMMER KNOWS

(Theme from "Summer of '42")

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Words by MARILYN and ALAN BERGMAN
Music by MICHEL LEGRAND

Slowly

The sum-mer smiles, — the sum-mer knows, and un - a - shamed, — she sheds her clothes. The sum-mer smoothes — the rest-less sky, and lov-ing-ly — she warms the sand — on which you lie. — The sum-mer knows, — the sum-mer's wise, she sees the doubts — with - in your eyes, and so she takes — her sum-mer time, tells the moon to wait and the sun to lin - ger. twists the world 'round her sum-mer fin - ger, lets you see the won-der of it all. And if you've learned — your les-son well, there's lit - tle more — for her to tell, one last ca - ress, — it's time to dress for fall. —

From the Broadway Musical Production "SWEET CHARITY"

SWEET CHARITY

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Words by DOROTHY FIELDS
Music by CY COLEMAN

Slowly

Here was a man — with no dream and no plan. — And one lone-ly night I found — Sweet Char - i - ty. You make life fun — for me. oh, what it's done — for me, hav - ing you a - round, — Sweet Char - i - ty. Warm words I've nev - er said — late-ly, pop off the top of my head, — it's in - cred-i - ble. — Sud-den-ly I'm — the guy I nev - er dared — to be. Watch me touch the sky — quite eas - i - ly. So if you are free, — Sweet Char - i - ty. Please be - long — to me. Sweet Char - i - ty, please be - long — to me, Sweet Char - i - ty. Sweet Char - i - ty, be - long to me. —

SWEET AND GENTLE

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English Lyric by GEORGE THORN
Spanish Lyric and Music by
ÓTILIO PORTAL

Moderately

The musical score for 'Sweet and Gentle' is written in G major and 4/4 time. It consists of seven staves of music with lyrics underneath. The tempo is marked 'Moderately'. The key signature has one sharp (F#). The score includes various chords such as Am7, C+, D7, G, Gmaj7, G6, and G. The lyrics are: 'I was sweet and gen-tle, kind-a sen-ti-men-tal; no one will de-ny it. I was once so qui-et! And then one mag-ic night I learned to do the cha-cha! And now I'll nev-er be the same! For I have turned in-to a danc-ing cu-ca-ra-cha! And my mu-cha-cha is to blame. How can I be gen-tle, sweet and sen-ti-men-tal, while the cha-cha's play-ing, and my heart is sway-ing? I find that I am e-ven danc-ing when I'm walk-ing! I'm haunt-ed by that cha-cha beat! I hear the rhy-thm start when-ev-er we are talk-ing, I do the cha-cha in my sleep. I was sweet and sleep. Please be sweet and gen-tle. treat me sen-ti-men-tal, for I'm tem-p'ra-men-tal, when I'm do-ing the cha-cha with you!'

SWEET ROSIE O'GRADY

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By MAUD NUGENT

Moderate waltz

The musical score for 'Sweet Rosie O'Grady' is written in B-flat major and 3/4 time. It consists of three staves of music with lyrics underneath. The tempo is marked 'Moderate waltz'. The key signature has two flats (Bb and Eb). The score includes various chords such as Bb, F7, Bb7, Gm, C7, Eb, C7/E, Edm7, Bb/F, and Gm. The lyrics are: 'Sweet Ro-sie O' Gra-dy, my dear lit-tle Rose. She's my stead-y la-dy, most ev-'ry-one knows. And when we are mar-ried, how hap-py we'll be. I love sweet Ro-sie O' Gra-dy, and Ro-sie O' Gra-dy loves me.'

SWEET GEORGIA BROWN

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Words and Music by
BEN BERNIE, MACCEO PINKARD
and KENNETH CASEY

Brightly

E7 **A7**

No gal made_ has got a shade_ on sweet Geor-gia Brown,_ two left feet,_ but oh, so neat,_ has

D7 **D7(#5)**

sweet Geor-gia Brown,_ they all sigh_ and wan-na die_ for sweet Geor-gia Brown,_ I'll tell_ you just

G **D7 D7(#5)** **G** **Em7 B7** **E7**

why, _____ you know_ I don't lie, not much! { It's been said_ she knocks 'em dead,_ when she lands in town;_ }
{ All those tips_ the por - ter slips_ to sweet Geor-gia Brown;_ }

A7 **B7** **Em** **B7**

since she came,_ why it's a shame_ how she cools 'em down,_ fel - lers,_ she can't get_ are
they buy clothes_ at fash-ion shows_ with one dol - lar down,_ oh, boy_ tip your hats, _____

Em **B7** **G** **F7(b5)** **E7** **A7 D7** **G** **B7** **G**

fel - lers,_ she ain't met,_ Geor-gia claimed_ her, Geor-gia named_ her, sweet Geor-gia Brown._
oh, joy,_ she's the "cat's,"_ who's that, mis - ter? 'Tain't her sis - ter, sweet Geor-gia Brown._

SWEETHEART OF SIGMA CHI

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Words by BYRON D. STOKES
Music by F. DUDLEIGH VERNOR

Moderately

F **A7 A7(b5)** **D7** **Adim7 D7** **Gm** **D7** **Gm** **Bb6** **C+**

The girl of my dreams is the sweet - est girl of all the girls I know. _____ Each sweet co - ed. like a

F6 **F** **D7(b9)** **G7** **C7 Gm7 C7** **F** **A7 A7(b5)** **D7** **Adim7 D** **Gm**

rain - bow trail, fades in the af - ter glow. _____ The blue of her eyes and the gold of her hair, are a blend of the

D+ **D7** **Gm D7** **Gm** **Abdim7** **E7** **F** **F7 D7** **G7** **G7(#5) C7** **F** **Bb6 F6**

west - ern sky. _____ And the moon-light beams on the girl of my dreams; she's the Sweet-heart of Sig - ma Chi. _____

SWEET MEMORIES

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By MICKEY NEWBURY

Moderately

Verse:

1. My world is like a riv - er, as dark as it is deep. Night af - ter night, the past slips in, and
 gath - ers all my sleep. My days are just an end - less stream of emp - ti - ness to me filled on - ly by the
 fleet - ing mo - ments of her mem - o - ry. Sweet mem - o - ries, sweet
 mem - o - ries, mmm. 2. She

Chorus:

Verse 2:
 She slipped into the silence
 Of my dreams last night.
 Wandering from room to room,
 She's turning on each light.
 Her laughter spills like water
 From the river to the sea.
 I'm swept away from sadness,
 Clinging to her memory.
 (To Chorus:)

From the Warner Brothers Production "THE GREAT RACE"
THE SWEETHEART TREE

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Words by JOHNNY MERCER
Music by HENRY MANCINI

Moderately slow

They say there's a tree in the for - est, a tree that will give you a sign. Come a -
 long with me, to the sweet - heart tree, come and carve your name next to mine. They
 say if you kiss the right sweet - heart, the one you've been wait - ing for, big
 blos - soms of white will burst in - to sight, and your love will be true ev - er - more.

SWING LOW, SWEET CHARIOT

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SPIRITUAL

Slowly
Chorus:

F B \flat C7 F Dm Gm7 C7 F F7 B \flat F

Swing low, sweet Cha - ri - ot — com-in' for to car - ry me home. Swing low, sweet Cha - ri - ot —

Verse:

Dm G7 C7 F Gm7 C7 F C7

com-in' for to car - ry me home. 1. I looked o - ver Jor - dan, what did I see, — com-in' for to car - ry me home, a
2. If you get — there be - fore I do, — com-in' for to car - ry me home, tell
3. The bright - est — day that ev - er I saw, — com-in' for to car - ry me home, when

F F7 B \flat C7 Dm G7 C7 F F

1.2.3.4. D.C. 5.

band — of an - gels com-in' af - ter me, — com-in' for to car - ry me home. home. Swing low, sweet
all — my friends I'm com - in' too — com-in' for to car - ry me home.
Je - sus washed my sins a - way, — com-in' for to car - ry me home.

B \flat C7 F Dm Gm7 C7 F B \flat C7 Dm G7 C7 F

Cha - ri - ot — com-in' for to car - ry me home. Swing low, sweet Cha - ri - ot, — com-in' for to car - ry me home.

Verse 4:
I'm sometimes up and sometimes down,
Comin' for to carry me home.
But still my soul feels heaven bound,
Comin' for to carry me home.
(To Chorus:)

Verse 5:
I never went to heaven, but I've been told,
Comin' for to carry me home.
The streets in heaven are paved with gold,
Comin' for to carry me home.
(To Chorus:)

THE SYNCOPATED CLOCK

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Words by MITCHELL PARISH
Music by LEROY ANDERSON

Moderately (♩ = ♪ ♪)

A7 D A7 D Bm A7 Bm A7 D A7 D Bm A7

There was a man like you and me, — as sim - ple as a man could ev - er be. And he was hap - py as a king, — ex -
had a clock that worked all right, — it worked all right, but not ex - act - ly quite. In - stead of go - ing "tick, tock, tick," — the
now a fa - mous man is he. — He owns a pub - lic cu - ri - os - i - ty. From far and wide the peo - ple flock — to

To Coda

G6 D \sharp dim Em B \flat 7(♯5) A7 D A7 B \flat 7(♯5) A7 D D7 G G \sharp dim Dmaj7 Fdim Em7 A7

cept for one pe - cul - iar thing. He "tock, tick, tock." The poor old man just raved and raved, — be - cause no - bod - y could
cra - zy clock went
hear the Syn - co -

D.S. al Coda

Coda

F \sharp m7(♭5) B7 Em F \sharp 7(♭9) F \sharp A \sharp dim Bm E7 Gm6/B \flat A7 B \flat 7(♯5) A7 D

say why his sil - ly clock be - haved — that hick - o - ry dick - o - ry way. But pat - ed Clock.

From the Motion Picture "TOP GUN"
TAKE MY BREATH AWAY
 (Love Theme from "TOP GUN")

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Words and Music by
 GIORGIO MORODER and
 TOM WHITLOCK

Moderately slow

The musical score is written in G minor (three flats) and 4/4 time. It consists of several staves of music with lyrics underneath. Chord symbols are placed above the notes. The score includes first and second endings, a bridge, and a coda. The lyrics are: "1. Watch-ing ev-ery mo-tion in my fool-ish lov-er's game; on this end-less o-cean, fi-nilly lov-ers know no shame. Turn-ing and re-turn-ing to some se-cret place in-side; watch-ing in slow mo-tion as you turn a-round and say, 'Take my breath a-way.'" "Take my breath a-way." "Through the hour-glass I saw you. In time, you slipped a-way. When the mir-ror crashed, I called you and turned to hear you say, 'If on-ly for to-day I am un-a-fraid. Take my breath a-way.'" "Take my breath a-way." "My love, take my breath a-way." "My love, take my breath a-way."

Chord symbols: A^b , Cm/G , Fm , Cm/G , A^b , Cm/G , Fm , Cm/G , B^bm , D^b/A^b , E^b , A^b , Cm/G , D^b , E^b , A^b , Cm/G , D^b , E^b , A^b , Cm/G , D^b , E^b , Fm , Cm/G , A^b , B^b , E^b/G , D^b , E^b/G , A^b , B^b , E^b , A^b , Cm/G , Fm , Cm/G , Cm/G , D^b , E^b , A^b , Cm/G , D^b , E^b .

Lyrics: 1. Watch-ing ev-ery mo-tion in my fool-ish lov-er's game; on this end-less o-cean, fi-nilly lov-ers know no shame. Turn-ing and re-turn-ing to some se-cret place in-side; watch-ing in slow mo-tion as you turn a-round and say, "Take my breath a-way." "Take my breath a-way." "Through the hour-glass I saw you. In time, you slipped a-way. When the mir-ror crashed, I called you and turned to hear you say, "If on-ly for to-day I am un-a-fraid. Take my breath a-way." "Take my breath a-way." "My love, take my breath a-way." "My love, take my breath a-way."

Annotations: *To Coda* ⊕ 1., *D.C.* 1. 2., *Bridge:*, *D.C. at Coda*, *Repeat and fade*.

Verse 2:

Watching, I keep waiting, still anticipating love,
 Never hesitating to become the fated ones.
 Turning and returning to some secret place to hide;
 Watching in slow motion as you turn my way and say,
 "Take my breath away."
 (To Bridge:)

Verse 3:

Watching every motion in this foolish lover's game;
 Haunted by the notion somewhere there's a love in flames.
 Turning and returning to some secret place inside;
 Watching in slow motion as you turn to me and say,
 "Take my breath away."
 (To Coda:)

TAKE FIVE

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By PAUL DESMOND

Moderately bright swing (♩ = $\frac{3}{4}$)

Ebm Bbm7 Ebm Bbm7 Ebm Bbm7
 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm
 § Cb Fm7(b5) Bbm7 Ebm7 Abm7 Db7 Gbmaj7
 Cb Fm7(b5) Bbm7 Ebm7 Abm7 Db7 Fm7 Bb7
 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7
 Ebm Bbm7 To Coda ⊕ Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 D.S. § at Coda
 ⊕ Coda Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7
 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm

TAKE ME OUT TO THE BALL GAME

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Lyrics by JACK NORWORTH
 Music by ALBERT VON TILZER

Moderately

D Bm A D Bm A7 B7 Em
 Take me out to the ball game, take me out to the crowd. — Buy me some pea-nuts and crack-er-jack.
 E A7 F#m A7 D Bm A7 D7 G
 I don't care if I nev-er get back. Let me root, root, root for the home-team. If they don't win it's a shame. —
 Em/B Bb7 D/A D/F# Fdim7 D/F# E7 A7 D D A7 D
 — for it's one, two, three strikes, you're out at the old ball game. game. —

TAKE THE "A" TRAIN

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By BILLY STRAYHORN and
 THE DELTA RHYTHM BOYS

Easy swing (♩ = ♪♩)

C6 D7(b5) Dm7 G7 C

You _____ must take the "A" train _____ to go to Sug - ar Hill way up in Har-lem. _____
 If _____ you miss the "A" train, _____ you'll find you've missed the quick-est way to Har-lem. _____

Fmaj7 D7 Dm9 G9 D♭9

Hur-ry, _____ get on now, it's com-ing. _____ Lis - ten _____ to those rails a - thrum-ming. _____ All

C6 D7(b5) Dm7 G7 C C7/E F A♭7/G♭ C/G G9 C6 Cmaj9

'board! _____ Get on the "A" train, _____ soon you will be on Sug-ar Hill in Har-lem. _____

From the M-G-M Musical Production "CABIN IN THE SKY"
TAKING A CHANCE ON LOVE

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Words by JOHN LATOUCHE and TED FETTER
 Music by VERNON DUKE

Moderately (♩ = ♪♩)

C Edim7 Dm7 G7 Dm7 G7 C To Coda ⊕ Am Am7 D7

Here I go a - gain; _ I hear the trum-pets blow a - gain. _ All a - glow a - gain. _
 Here I slide a - gain. _ a - bout to take that ride a - gain. _ Star - ry eyed a - gain. _
 Things are mend-ing now; _ I see a rain-bow blend-ing now. _

1. Dm7 G7 Em7 A7 Dm7 G7 2. Dm7 G7 C Gm7 C7 F F♯dim

tak - in' a chance _ on love. tak - in' a chance _ on love. I thought the cards _ were a frame-up: I

Gm7 C7 F Fm7 B♭7 E♭ E♭7 Edim Fm7 A♭7 G7 D.C. al Coda

nev - er _____ would try. _____ But now you're tak - in' the game up, and the ace of hearts is high. _____

⊕ Coda Am D7 Dm7 G7 C Dm7 Cmaj7 F Dm9 D♭7(b5) Cmaj9

We'll have a hap - py end-ing now, _ tak-in' a chance _ on love, love, love, love, tak-in' a chance _ on love.

TALK BACK TREMBLING LIPS

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By JOHN D. LOUDERMILK

Moderately

Verse:

G C G C

I. Ev - 'ry day our love's a bat - tle roy - al. Dear, it seems that fight-ing is all we

D7 G C G A7

do. But if I let you know how much I love you, you'll do things to

Chorus:

D C G

me you should - n't do. So talk back trem - bling lips. Shak - y legs, don't just stand there!

D7 G C G

Don't let her know she's get - ting through to you. Talk back trem - bling lips. Burn - ing eyes, don't start

D7 G D7 G

cry - ing. Heart, don't let her know that you're break - ing in two. break - ing in two.

Verse 2:

Every time you up and hurt my feelings
I pretend it couldn't matter less.
I'm just hiding all of my emotions
Behind my broken heart, I guess.
(To Chorus:)

From "THE FLEETS IN" TANGERINE

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Words by JOHNNY MERCER
Music by VICTOR SCHERTZINGER

Moderately

D7(#5) Gm7 C7 F6 Abdim Gm7 C7 Gm7 C7 Fmaj7

Tan - ge - rine, she is all they claim with her eyes of night and lips as bright as flame.

D7(+9) D7(#5) Gm7 C7 F6 E7 A F#m Bm7 E9 A7 D9 D7(#5)

Tan - ge - rine, when she danc - es by, se - ño - ri - tas stare and ca - ba - lle - ros sigh. And I've

Gm7 C7 F6 Abdim Gm7 C7 Gm7 C7 A7 A7(b5) D9 D7(#5)

seen toasts to Tan - ge - rine raised in ev - 'ry bar a - cross the Ar - gen - tine. Yes, she

Gm7 /F 3 Em7 A7 Dm7 3 Dm7/G G7 Bbm Gm7 Bb/C C7(-9) F

has them all on the run. But her heart be - longs to just one, her heart be - longs to Tan - ge - rine.

From the 20th Century-Fox Musical Production "DOCTOR DOLITTLE"

TALK TO THE ANIMALS

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Words and Music by LESLIE BRICUSSE

Moderately

Chords: Dm Bb/D G F Bbm G C Dm7 C G7

If we could talk to the an - i - mals, just im - a - gine it, chat-ting to a chimp in chim-pan - zee.
talk to the an - i - mals, learn their lan-guag - es, may-be take an an - i - mal de - gree.
ferred with our fur - ry friends, man to an - i - mal, think of all the things we could dis - cuss.

To Coda

Chords: C Am Dm Bb/D G7 C G+/B Gm/Bb A+ A7 D7 G#dim7 Am7 D7 G7 Gdim7

Im - a - gine talk-ting to a tig - er, chat-ting to a chee-tah; what a neat a - chieve-ment it would be.
We'd stud - y el - e - phant and ea - gle, buf - fa - lo and bea - gle, al - li - ga - tor, guin - ea pig and flea.
If we could

Chords: G7 G7 Gm7 C7 F#dim Gm7 C7 F C/G F#dim Gm7 C7 F#dim Gm7 C7 C+

If we could We would con - verse in po - lar bear and py - thon, and we would curse in flu - ent kan - ga -

Chords: F E F7 E7 Am D7 G G#dim D7/A D7 Dm7 G7

roo. If peo - ple asked us, "Can you speak rhi - no - cer - os?" We'd say, "Of cours - er - os! Can't you?" If we con -

Coda

Chords: Dm G7 Em Gm/D A7/C# A7 Fmaj9 F6 Bm7/E E7 Am7 D7

walk with the an - i - mals, talk with the an - i - mals, grunt and squeak and squawk with the an - i - mals,

Chords: Dm Dm7 C/E Ebdim7 Dm7 G11 G7 C F/C B/C C

and they could squeak and squawk and speak and talk to us.

A TASTE OF HONEY

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Words by RIC MARLOW
Music by BOBBY SCOTT

Moderately

Chords: Dm Dm(7) Dm7 G6 Dm Dm(7) Dm7 G6 Dm

Winds may blow o' ver the ic - y sea. I'll take with me the warmth of thee, a taste of hon - ey, _____ a
leave be - hind my heart to wear and may it e'er re - mind you of a taste of hon - ey, _____ a
ne'er came back to his love so fair and so she died dream - ing of his kiss. His kiss was hon - ey, _____ a

Chords: Bb Am7 Dm Gm6 Dm Dm7 G6 Dm7 G6 Bb Am7

taste much sweet - er than wine. _____ } I will re - turn _____ I'll re - turn. I'll come back for the hon - ey and
taste much sweet - er than wine. _____ }
taste much bit - ter than wine. _____ }

Chords: D Gm6 Dm Gm6 Dm Dm G6 Bb Dm Gm6 Dm A9(5) A7(9) Dm

you. _____ 2. I'll you. _____ I'll come back for the hon - ey and you. _____ I'll come back for the hon - ey, hon - ey and you. _____
3. He

TARANTELLA

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ITALIAN DANCE

Brightly

TEARS ON MY PILLOW

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Words and Music by
GENE AUTRY and
FRED ROSE

Moderately
Chorus:

To Next Strain *Fine*
D.S. al Fine

TA-RA-RA BOOM DE-AY

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TRADITIONAL

Brightly

Ta - ra - ra boom-de-ay, ta - ra - ra boom-de-ay, ta - ra - ra boom-de-ay, ta - ra - ra boom-de-ay.

Ta - ra - ra boom-de-ay, ta - ra - ra boom-de-ay, ta - ra - ra boom-de-ay, ta - ra - ra boom-de-ay.

THANK GOD FOR KIDS

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Words and Music by
EDDY RAVEN

Moderately Verse:

1. If it weren't for kids have you ev - er thought there would-n't be no San - ta Claus, or

"Look what the stork just brought." Thank God for kids. And we'd all live in a qui - et house with-

out Big Bird or Mick-ey Mouse, and Kool Aid on the couch. Thank God for kids. Thank

Chorus:

God for kids, there's mag - ic for a while, a spe - cial kind of sun - shine in a smile.

Do you ev - er stop to think or won - der why the near - est thing to Heav - en is a

child? child? When you get down on your knees to - night to thank the Lord for His

guid - ing light, and pray they turn out right, thank God for kids.

Verse 2:
 "Daddy, how does this thing fly?"
 And a hundred other wheres and whys.
 You really don't know but you try.
 Thank God for kids.
 When you look down in those trusting eyes.
 That look to you, you realize
 There's a love that you can't buy.
 Thank God for kids.
 (To Chorus:)

THE TEARS OF A CLOWN

Words and Music by
HENRY COSBY, WILLIAM "SMOKEY" ROBINSON
and STEVIE WONDER

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Moderately

(1. Now if there's a smile ___) up-on my face ___ it's on-ly there ___ try'n' to fool the pub - lic, but when it comes ___
 ___ down to fool - in' you, ___ now hon - ey that's ___ quite a dif-f'rent sub - ject. Don't let my glad ex - pres-
 - sion give you ___ the wrong im - pres - sion. Real-ly I'm sad, ___ oh, sad - der than sad: ___
 ___ you're gone ___ and I'm hurt - ing so bad; ___ like a clown, ___ I pre-tend ___ to be glad. ___
 Now there's some sad things known to man, ___ but ain't too much sad - der than ___ the tears ___ of a
 clown, ___ when there's no ___ one a - round. ___
 Oh, yeah ba - by. (1. Now if there's a smile ___) Just like Pag-li - ac - ci did, ___ I try to keep my sad-
 2. Now if I ap - pear ___
 - ness hid; ___ smil - ing in the pub - lic eye, ___ but in my lone - ly ___ room I cry ___ the tears ___ of a
 clown. ___ Oh, yeah ba - by. 3. Now, if there's a smile ___

Verse 2:
 Now if I appear to be carefree,
 It's only to camouflage my sadness;
 In order to shield my pride I try
 To cover this hurt with a show of gladness.
 But don't let my show convince you
 That I've been happy since you
 Decided to go,
 I need you so,
 I'm hurt and I want you to know,
 But for others I put on a show.

Now there's some sad things known to man,
 But ain't too much sadder than
 The tears of a clown, when there's no one around.

Verse 3: (ad lib.)
 Now if there's a smile on my face,
 Don't let my glad expression
 Give you a wrong impression.
 Don't let this smile I wear
 Make you think that I don't care. . .(fade)

*Cue notes are counter-melody - start here for intro.

TEEN ANGEL

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By JEAN SURREY
and RED SURREY

Freely

1. That fate - ful night the car was stalled up - on the rail - road track. I
 sweet six - teen were look - ing for that took your life that night. They
 and now you're gone; they've tak - en you a - way. I'll

Moderately slow
 pulled you out and we were safe, but you went run - ning back, _____
 said they found my high school ring, clutched in your fin - gers tight, _____
 nev - er kiss your lips a - gain; they bur - ied you to - day. _____

Chorus:
 Teen An - gel, can you hear me? Teen An - gel, can you see me? Are you some - where

up a - bove, and am I still your own - true love? *D.S. al fine*

own - true love. Teen An - gel, teen an - gel, *rit.* an - swer me, please.

From the Metro-Goldwyn-Mayer Musical Production "GOING HOLLYWOOD"

TEMPTATION

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Words by ARTHUR FREED
Music by NACIO HERB BROWN

Moderately

You came, I was a - lone, I should have known you were temp - ta - tion. ta - tion.
 You smiled, lur - ing me on. My heart was gone, you were temp -
 you were born to be kissed. I can't re - sist

To Coda
 It would be thrill - ing if you were will - ing. If it can nev - er be, pit - y me. For

Coda
 you are temp - ta - tion and I am yours. Here is my heart, take it and say we'll nev - er

part. I'm just a slave, on - ly a slave to you, temp - ta - tion.

TENNESSEE WALTZ

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Words and Music by
REDD STEWART and PEE WEE KING

Moderately slow

I was waltz-ing with my dar-lin' to the Ten-nes-see waltz, when an old friend I
 hap-pened to see. I in-tro-duced him to my loved one, and while they were
 waltz-ing my friend stole my sweet-heart from me. I re-mem-ber the night and the Ten-nes-see
 waltz. Now I know just how much I have lost. Yes, I lost my lit-tle dar-lin' the
 night they were play-ing the beau-ti-ful Ten-nes-see waltz. I was waltz-

THAT LUCKY OLD SUN

(Just Rolls Around Heaven All Day)

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Words by HAVEN GILLESPIE
Music by BEASLEY SMITH

Moderately

Up in the morn-in', out on the job, work like the dev-il for my
 Fuss with my wom-an, toil for my kids, sweat 'til I'm wrin-kled and a-
 Show me that riv-er, take me a-cross and wash all my trou-bles a-
 pay. But that luck-y old sun has noth-in' to do but roll a-round heav-en all
 gray, while that luck-y old sun has noth-in' to do but roll a-round heav-en all
 way, like that luck-y old sun give me noth-in' to do but roll a-round heav-en all
 day. day. Good day. Lawd a-bove, can't you know I'm pin-in', tears all in my
 eyes. Send down that cloud with a sil-ver lin-in', lift me to Par-a-dise.

D.C. al Fine

THANKS FOR THE MEMORY

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Words and Music by
LEO ROBIN and
RALPH RAINGER

Moderately (♩ = ♩♩)

Gm7 C9 F6 F#dim C7/G F/A
 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 - men - tal verse, _ noth - ing in my purse, _ and

D#dim C7/E F#dim Gm Adim Gm Gm7 Gm7(b5) C9
 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/G F/A
 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 Bbm6 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 Eb7 Ab Adim7
 Man - y's the time that we feast - ed and man - y's the time that we fast - ed. Oh
 We said good bye with a high - ball; and then I got as "high" as a stee - ple. But

C/G Am Dm7 G9 Gm7 C9 C+ D7
 well, it was swell while it last - ed. We did tears, have fun and no harm done. And
 we were in - tel - li - gent peo - ple. No tears, no fuss, hur - ray for us. So

Gm7 C9 F6 F#dim C7/G F/A
 thanks for the mem - o - ry of sun - burns at the shore, _ nights in Sing - a - pore. _ You
 thanks for the mem - o - ry and strict - ly en - tre - nous. _ Dar - ling, how are you? _ And

D#dim C7/E F#dim Gm Adim Gm7 C9 F D7(b9)
 might have been a head - ache but you nev - er were a bore. _ So thank you so much.
 how are all the lit - tle dreams that

F#dim Gm G#dim7 F/A Db7/Ab 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!

THAT GIRL

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Words and Music by
STEVIE WONDER

Moderate rock

Verse:

G#m9 G#m6/9 Emaj7/G#

1. 3. That girl thinks that she's so fine ___ that soon she'll have my mind. ___
2. That girl thinks that she's so bad, ___ she'll change my tears to joy from sad. ___

C#m9 Emaj7 D#m7 G#m9 G#m6/9 Emaj7/G#

That girl thinks that she's so smart, ___ that soon she'll have my heart. ___
She says she keeps the up - per hand ___ 'cause she can please her man. ___

C#m9 Emaj7 D#m7 F# C#m7 A#m7(b5) D#m7(#9)

She thinks in no time flat that she'll be free and clear ___ to start ___
She does - n't use her love to make him weak, she us - es love to keep ___ him strong; ___

G#m7 Em9/A Dmaj9 Gmaj7 C/F#

with her e - mo - tion - al res - cued love, ___ that you'll leave ___ torn a - part. ___
and in - side me there's no ___ room for doubt ___ that it won't ___ be too long ___

E/F# E/F# Chorus: C#m7 A#m7/G#

be - fore I tell her that I love her; that I want ___ her; that my

C#m7 F#maj7 F#m7 C#m7 A#m7/G#

mind, soul, ___ and bod - y need her. Tell her that I'd love to; that I want ___ to; that I

C#m7 F#maj7 F#m7 C#m7 F#maj7 F#m7

need to do ___ all that I have ___ to, to win her love. ___ need to do; ___ all that I have to, to win her love. I

C#m9 A#m7(b5) D#7 C#m7(b5) G/B C#m7(b5) G/B

I've been hurt - ing for a long time. ___ and you've been play - ing for a long time. ___ You

G#m7 C#m7(b5) G/B C#m7(b5)

know ___ it's true. ___ I've been hold - ing for a long time. ___ and you've been run - ning for a

G/B G#m7 A#m7(b5) A13 D.C.

long time. ___ It's time to do ___ what we have to do. ___

From the Paramount Picture "STAR SPANGLED RHYTHM"
THAT OLD BLACK MAGIC

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Words by JOHNNY MERCER
Music by HAROLD ARLEN

Moderately bright

That old black mag - ic has me in its spell, that old black mag - ic that you
weave so well. Those icy 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!

From the Walter Wanger Production "VOGUES OF 1938"

THAT OLD FEELING

Words and Music by
LEW BROWN and
SAMMY FAIN

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Slowly To Coda ⊕

C Cmaj7 C6 C Em7(♭5) A7 Dm Dm(maj7) Dm7

I saw you last night — and got that old old feel - ing. When you came in sight — I got that
Once a - gain I seemed_ to feel that old yearn - ing, and I knew the spark —

Dm7(♭5) G7 G♯dim Am E7/B Gm6/B♭ A7 D9

old feel - ing. The mo - ment that you danced by I felt a thrill, and when you

D.C. al Coda ⊕ Coda

Fm/A♭ Dm7/G G7 Dm7 Fm6 E7 A7(♭9)

caught my eye my heart stood still. — of love was still burn - ing. There'll be no

Em7(♭5) A7 Dm7 Fm6 Am D9 D7 Dm7 G7(♭9) C

new ro - mance_ for me. it's fool-ish to start. For that old feel - ing, is still in my heart.

THAT'S ALL

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Words and Music by ALAN BRANDT and BOB HAYMES

Slowly

C G7 C G7 Em7 A7 Dm7 G7

I can on - ly give you love that lasts for - ev - er. — and the prom - ise to be near each time you call. And the
on - ly give you coun - try walks in Spring - time. — and a hand to hold when leaves be - gin to fall, and a

Am7 D9 Dm7 E♭dim7 Em7 A7 A♭7(♭5) G7 Em7 E♭7 Dm7 G7 F A♭7 C

on - ly heart I own, for you and you a - lone, that's all, that's all. I can all, that's all. There are
love whose burn - ing light will warm the win - ter night; that's

Gm7 C9 Fmaj7 F6 Gm7 C9 Fmaj7 F6 Am7 D9

those, I am sure, who have told you they would give you the world for a toy. All I have are these arms to en -

Gmaj7 G6 Am7 D9 Dm7 G7 C G7 C G7

fold you, and a love time can nev - er de - stroy. If you're won - d'ring what I'm ask - ing in re - turn, dear, — you'll be

Em7 A7 Dm7 G7 Am7 D9 Dm7 E♭dim7 Em7 E♭7 Dm7 G7 F A♭7 C6

glad to know that my de - mands are small. Say it's me that you'll a - dore, for now and ev - er more, that's all, that's all.

THAT'S AMORE

(That's Love)

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Words by JACK BROOKS
Music by HARRY WARREN

Moderate waltz

B \flat

When the moon hits your eye like a big piz - za pie, that's a - mor - é. _____ When the

B \flat

world seems to shine like you've had too much wine, that's a - mor - é. _____ Bells will

B \flat /D D \flat dim7 F7₃ Bdim7 Cm7 F7

ring, ting - a - ling - a - ling, ting - a - ling - a - ling, and you'll sing, "Vee - ta bel - la." _____ Hearts will

a tempo

B \flat /D D \flat dim7 F7/C Bdim7 F7/C F7

play tip - py - tip - py - tay, tip - py - tip - py - tay like a gay tar - an - tel - la. _____ (Luck - y

Cm7/G F7/A B \flat ₃

fel - la.) _____ When the stars make you drool just like pas - ta fa - zool, that's a - mor - é. _____

B \flat 6 B \flat maj7 B \flat /D D \flat dim7 F7/C₃ Bdim7

_____ When you dance down the street with a cloud at your feet, you're in love. _____

Cm7 F7 D7/A D7(\flat 5)/A \flat G7

Cm C \sharp dim B \flat B \flat maj7 B \flat 6 B \flat /F D \flat dim7

_____ When you walk in a dream but you know you're not dream-ing, Sig - nor - e, _____ Scuz - za

F7/C D \flat dim7 F7/C D \flat dim7 F7/C F7 B \flat E \flat m B \flat 6

me, but you see, back in old Na - po - li, that's a - mor - é. _____

THAT'S MY DESIRE

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Words by CARROLL LOVEDAY
Music by HELMY KRESA

Slowly

C Cmaj7 C6 C/E Ebdim G7 Dm7 G7 Ebdim7 G7 Dm7

To spend one night with you _____ in our old ren - dez - vous, _____ and re - mi - nisce with you, _____
gyp - sies play, _____ down in that dim ca - fe, _____ and dance till break of day, _____

1. 2.

G7 F/G G7(b9) C6 C G C C6 C C+ F6 G7 F#dim

_____ } that's my de - sire. _____ To meet where _____ We'll sip a lit - tle glass of wine, _____ I'll gaze in -

C6/G D9 D7 G7 Gdim7 G7 C Cmaj7

to your eyes di - vine. _____ I'll feel the touch of your lips _____ press - ing on mine. _____ To hear you whis - per low _____

C6 C/E Ebdim7 G7 Dm7 G7 Ebdim7 G7 Dm7 G7 F/G G7 C6 Fm6 C6/9

_____ just when it's time to go, _____ "Che - rie," I love you so; _____ that's my de - sire. _____

THEME FROM "CHEERS"

(Where Everybody Knows Your Name)

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Words and Music by
GARY PORTNOY and JUDY HART ANGELÓ

Moderately

Bb F/Bb Bb F/Bb Bb F Bb F

Mak - ing your way _ in the world _o- day _ takes ev - 'ry - thing _ you've got. _

Bb F Bb F Dm7(b5)/Ab G7 Cm

Tak - ing a break _ from all _ your wor - ries sure would help _ a lot. _ Would - n't you like _ to get _ a - way? _

Chorus:

Eb/F Bb Ab Eb F Gm7 F/A Bb Ab

Some - times you wan - na go _____ where ev - 'ry - bod - y knows _ your name, _____ and they're al - ways glad _ you

Eb F Gm7 F/A Dm Eb Dm Eb Dm Eb F

came. _____ You wan - na be _ where you can see our trou - bles are all the same. _____ You wan - na be _ where ev - 'ry - bod - y knows

Bb F/Bb Dm Eb Dm Eb

your name. _____ You wan - na go _ where peo - ple know peo - ple are all the same. _____

Dm Eb F Bb F/Bb Bb F/Bb Bb

You wan - na go _ where ev - 'ry - bod - y knows your name. _____

From the Columbia Motion Picture "CLOSE ENCOUNTERS OF THE THIRD KIND"
THEME FROM CLOSE ENCOUNTERS™ OF THE THIRD KIND

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Music by JOHN WILLIAMS

Slowly
N.C.

Gmaj7

Em7 Gmaj7 Em7 Gmaj7 Cmaj7 Bm7 Cmaj7 Dmaj7/F#

Fmaj7 Dm7

Gmaj7 Em7

Gmaj7 Repeat *rit. ad lib.*

From the Columbia Picture "ICE CASTLES"
THEME FROM ICE CASTLES
 (Through the Eyes of Love)

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Lyrics by CAROLE BAYER SAGER
 Music by MARVIN HAMLISCH

Slowly

Bb Bbmaj9 Fm7/Bb Ebmaj9 Dm7 Cm7 Cm7 F F9/Eb

1. Please don't let this feel-ing end. It's ev - 'ry-thing I am, ev-'ry-thing I want to be. I can see what's
 (2.) now I can take the time. I can see my life as it comes up shin - ing now. Reach-ing out to
 (3.) Please, don't let this feel-ing end. It might not come a - gain, and I want to re - mem - ber how it feels to

Dm7 Gm7 Dm7 Cm7 Cm7/F F9/Eb Dm7 Gm7 Ebmaj7 Eb6 D7sus D7 Gm7 F C9 E

mine now, find - ing out what's true } since I found you, look - ing
 touch you. I can feel so much }
 touch you. how I feel so much }

1. Cm7 Cm7/F Cm7 Cm7/F Bb To Next Strain 3. Cm7 Cm7/F Bb Fine

through the eyes _____ of love. 2. And through the eyes _____ of love. And through the eyes _____ of love.

Bridge.

Gm Dm7 Gm Dm7 Cm7 Cm7/F Bb Cm7 Dm7 Eb Bb/D C7 Cm7/F D.C. al Fine

now I do be-lieve that e-ven in the storm we'll find some light. Know-ing you're be - side me, I'm all _ right.

THIS TIME THE DREAM'S ON ME

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Words by JOHNNY MERCER
Music by HAROLD ARLEN

Slowly (♩ = ♩♩)

D13 G Em Am7 G#dim Am7 D7(♭9) D7 D13 G G#dim

Some-where, some - day _____ we'll be close to - geth - er, wait and see, _____ oh, by the way, }
hand _____ and you'll look at me a - dor - ing - ly, _____ but as things stand, }

Am7 D11 D7(♭9) Gm G#dim D7 D13 G F6 G6 G+ F#7(♭9) A/B B7 B7(♭5) B7

this time the dream's on me. _____ You'll take my me. _____ It would be fun _____ to be cer-tain that I'm the

Bm7/E E7 Ddim C#m7(♭5) Cm6 G/B A7(♯5) A7 D7 G#dim D7 D13 G Em

one, _____ to know that I at least sup - ply the shoul-der you cry up - on. _____ To see you through

Am7 G#dim Am7 D7(♭9) D7 B7(♯5) B7 E7(♭9) A7 A7(♯5) Am7/D D7(♭9) G Am7(♭5) G

till you're ev-'ry-thing you want to be, _____ it can't be true, but this time the dream's on me. _____

THESE THINGS I OFFER YOU (For a Lifetime)

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Words and Music by
MORTY NEVINS, BENNIE BENJAMIN
and GEORGE DAVID WEISS

Very slowly (♩ = ♩♩♩)

B♭ Cm7 F7

A heart that longs for you, two arms that will be true, these things I of - fer you _____ for a life - time. Two

Cm Cm7 F7 C#dim7 B♭ B-7

lips with one de - sire, to set your heart a - fire, these things I of - fer you _____ for a life - time. A

E♭ C7 Cm7 F7

co - zy lit - tle nest just meant for us to share, per - haps a ti - ny guest will be ar - riv - ing there! My

B♭ G7(♭9) G7 Adim7

life, my love, my all, are at your beck and call, these things I of - fer you _____ for a life - time. _____

From the United Artists Motion Picture "NEW YORK, NEW YORK" THEME FROM NEW YORK, NEW YORK

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Words by FRED EBB
Music by JOHN KANDER

Moderate swing

(Keyboard:)

F Gm7 Gm7/C F

Start spread-in' the news; I'm leav-ing to -
shoes are long-ing to
blues are melt-ing a -

Gm7 C7 Gm7/C C7 F Gm7 Gm7/C

To Coda ⊕ 1.

day. I wan - na be a part_ of it, New York, New York. These vag - a - bond
stray, and step a - round the heart_ of it,
way. I'll make a brand new start_ of it.

Fmaj7 F7 Bbmaj7 Bbm F6 Am7

New York, New York. I wan - na wake up in the cit - y that does - n't sleep to find I'm king of the hill, -

D7 Gm7 C7 Cm7 F7 Bb Bbm6

- top of the heap. My lit - tle town in old New York. If I can make it - there. -

D.S. al Coda ⊕ Coda

F D7(#5) D7 C7/E D7/F# Gm7 Am Bbmaj7 Gm7/C F

- I'd make it an - y - where. - It's up to you New York, New York. -

From the Paramount Television Series "STAR TREK" THEME FROM "STAR TREK"

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Words by GENE RODDENBERRY
Music by ALEXANDER COURAGE

Brightly

C Ab13 C Eb7(#11)

Be - yond the rim of the star - light my love is wan - d'ring in star flight. I

D6 Db9(+5) Eb6 G7(-5)

know he'll find in star clus - tered reach - es love, strange love a star - wom - an teach - es. -

C Ab13 C F9(+5) E9

I know his jour - ney ends nev - er: his star trek will go on for - ev - er. But

F Bb9 C A7(+9) Dm7 G7 C Db(4)/C Db(4)/C C6/9

tell him while he wan - ders his star - ry sea re - mem - ber. re - mem - ber me. -

THEME FROM SHAFT

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Lyrics and Music by
ISAAC HAYES

Moderate funk

Fmaj9 Em7 Fmaj9

Em7 Fmaj9

1. Em7 2. Em7

G

Fmaj9 Em Fmaj9 Em

(spoken:) *Who's the black private dick that's a sex machine to all the chicks? Shaft!*

Fmaj9 Em Fmaj9 Em

Who is the man that would risk his life for his brother man? *Shaft!* Can you dig it?

Fmaj9 Em Fmaj9

Who's the cat that won't cop-out when there's danger all a-bout? *Shaft!* Right on! They say this cat Shaft is a bad mother. (Shut your mouth!)

Em Fmaj9 Em

But I'm talkin' about Shaft. He's a complicated man, but no one understands him but his woman. *John Shaft!*

G Fmaj7

N.C. Fmaj7 N.C. Em7 Fmaj7

THEME FROM "TERMS OF ENDEARMENT"

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By MICHAEL GORE

Moderately, flowing

The musical score consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked 'Moderately, flowing' and the dynamics start at 'mp'. Chords are indicated above the notes: Am, Am/G, Em, and Am. The second staff continues the melody with chords Am/G, Em, F, G, C, F/C, and C, with dynamics 'mf'. The third staff includes a 'To Coda' symbol and 'espressivo' marking, with chords Csus, C, F/C, C, and F/C, and dynamics 'mp'. The fourth staff features chords G/B, F/A, G/B, F/A, G/B, F/A, and G/B, with first and second endings marked '1.' and '2.', and a 'D.C. al Coda' instruction. The fifth staff is the Coda, starting with a treble clef, key signature of one flat, and 4/4 time, with dynamics 'mp', 'dim.', 'p', 'rit.', and 'pp'. Chords are C, F/C, C, F/C, C, F/C, and C.

THERE GOES MY EVERYTHING

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Words and Music by
DALLAS FRAZIER

Moderately slow

Verse:

The musical score is in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is 'Moderately slow'. The first staff shows the beginning of the verse with chords Bb, Eb, Bb, F7, Bb, and F7. The lyrics are: '1. I hear foot-steps slow - ly walk - ing, as they gent - ly walk a - cross a lone-ly floor. And a mem-'ry turns back the pag - es, I can see the hap-py years we had be - fore. Now the voice is soft - ly say - ing: "Dar-ling, this will be good - bye for - ev - er - more." love that kept this old heart beat - ing has been shat - tered by the clos - ing of the door.' The second staff continues the verse with chords Bb, Eb, Bb, F7, and Bb. The chorus begins with the lyrics 'There goes my rea - son for liv - ing, there goes the one of my dreams. There goes my on - ly pos - ses - sion, there goes my ev - 'ry - thing.' The final staff shows the end of the chorus with chords Bb7, Eb, Bb, F7, and a first/second ending with chords Bb, F7, Bb. The lyrics for the second ending are '2. As my thing.'.

From the 20th Century-Fox Motion Picture "ZORBA THE GREEK"
THEME FROM "ZORBA THE GREEK"

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MIKIS THEODORAKIS

Slowly

A little faster

Moderately

Brightly

acc. poco a poco

poco accel.

sfz

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of 14 staves of music. The first staff begins with a 'Slowly' tempo marking and a G major chord. The second staff introduces an 'A little faster' tempo and an Am chord. The third staff continues with G and Am chords. The fourth staff is marked 'Moderately' and includes a 'poco accel.' instruction, featuring D7, G, and G7 chords. The fifth staff is marked 'Brightly' and includes an 'acc. poco a poco' instruction, with C, G, Am, and D7 3 chords. The sixth staff continues with D7 and G chords. The seventh staff features G6 and D7 chords. The eighth staff has D7 and G chords. The ninth staff includes G, G6, and D7 chords. The tenth staff has G, G6, and D7 chords. The eleventh staff features G, D7, and G7 chords. The twelfth staff has D7 and G chords. The thirteenth staff includes D7 and G chords. The fourteenth staff concludes with a D7 chord and a *sfz* dynamic marking.

THEN YOU CAN TELL ME GOODBYE

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Words and Music by
JOHN D. LOUDERMILK

Slowly (♩ = $\frac{3}{4}$)

F Dm B♭ C7 F Dm B♭ C7 F Dm B♭ C7

Kiss me each morn-ing for a mil - lion years. Hold me each eve-ning by your side. Tell me you love me for a mil - lion years.

F B♭ F B♭ F B♭ C7 F Dm B♭ C7

Then if it don't work out, then if it don't work out, then you can tell me good - bye. Sweet-en my cof-fee with a morn-ing kiss.

F Dm B♭ C7 F Dm B♭ C7 F B♭ F B♭

Sof-ten my dreams _ with your sigh. Af-ter you've loved me for a mil - lion years, then if it don't work out, then if it don't work out,

F B♭ F F7 B♭ F Dm G7 Gm7 C7

then you can tell me good - bye. If you must go, I won't grieve if you just _ wait a life-time be-fore you leave.

F Dm B♭ C7 F Dm B♭ C7 F Dm B♭ C7

If you must go, I won't say "no" just so we can say _ that we tried. Tell me you love me for a mil - lion years.

F B♭ F B♭ F B♭ F B♭ F

then if it don't work out, then if it don't work out, then you can tell me good - bye. then you can tell me good - bye.

THERE IS A TAVERN IN THE TOWN

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TRADITIONAL

Brightly $\frac{3}{4}$ C G7

There is a tav-ern in the town, in the town. And there my dear love sits him down, sits him
dieu, a - dieu kind friends a - dieu, adieu a - dieu. I can no long-er stay with you, stay with

C C+ F G7 C G7 C Gdim7 C

down, _ and _ drinks his wine 'mid laugh - ter _ free, and nev - er, nev - er thinks of me. _ Fare-thee _
you, _ I'll _ hang my harp on a weep-ing wil-low tree, and may the world go well with thee. _

G7 C G7 C F C G7

well, for I must leave thee, do not let the part-ing grieve thee, and re - mem-ber that the best of friends must part, must part. A -

D.S. al Fine

THERE GOES MY HEART

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Words and Music by
BENNY DAVIS and ABNER SILVER

Moderately

The musical score for "There Goes My Heart" is written in a single system with five staves. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo is marked "Moderately". The score includes the following lyrics and chords:

There goes my heart, _____ there goes the one I love. _____ There goes the { girl _____ } I was - n't
 wor - thy of. _____ There goes my hap - pi - ness. _____ It could - n't be! _____ There goes some - bod - y else _____
 - in place of me. _____ Good - bye ro - mance, _____ it could - n't last some - how. _____ I had my
 chance _____ but it's all o - ver now. _____ I nev - er thought that { she _____ } could pass me by! _____
 - There goes my heart and here am I. _____ There goes my I. _____

Chords: Bbmaj7, G+, Cm, Cm7, F7, Bb, Dm7(+5), G7, Cm, G7, Cm, Gm7, C7, Cm7/F, F7, Bbmaj7, G+, Cm, Cm7, F7, Bb, Dm7(+5), G7, Dm7, G7, Cm, Ebm6, Bb/F, Cm7, F7, Bb, Dbdim7, F7/C, F7, Bb, Eb6, Bb.

THERE'S A TEAR IN MY BEER

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Words and Music by
HANK WILLIAMS

Moderately

The musical score for "There's a Tear in My Beer" is written in a single system with five staves. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked "Moderately". The score includes the following lyrics and chords:

1. There's a tear _____ in my beer 'cause I'm cry - in' for you, dear. You are on my lone - ly
 night I walked the floor _____ and the night be - fore. You are on my lone - ly
 mind. _____ In - to these last nine beers I have shed a mil - lion tears. You are
 mind. _____ It seems my life is through and _____ I'm so dog - gone blue. You are
 on my lone - ly mind. _____ I'm gon - na keep on sit - tin' here un - til I'm pet - ri - fied.
 on my lone - ly mind. _____ I'm gon - na keep on sit - tin' here till I can't move a toe.
 and then may - be these tears will leave my eyes. There's a tear in my beer 'cause I'm cry - in' for you,
 and then may - be my heart won't hurt me so. There's a tear in my beer 'cause I'm cry - in' for you,
 dear. You are on my lone - ly mind. _____ 2. Last _____ mind. _____
 dear. You are on my lone - ly mind. _____

Chords: A7, D, A7, D, D7, G, D, E7, A7, D, E7, A7, D, Fdim, A7, D.

THERE IS NO CHRISTMAS LIKE A HOME CHRISTMAS

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Words by CARL SIGMAN
Music by MICKEY J. ADDY

Moderately

There is no Christ-mas like a home Christ-mas with your dad and moth-er, sis and broth-er there. With their hearts hum-ming at your home-com-ing, and that mer-ry yule-tide spir-it in the air. Christ-mas bells, Christ-mas bells ring-ing loud and strong. Fol-low them, fol-low them, you've been a-way too long. There is no Christ-mas like a home Christ-mas, for that's the time of year all roads lead home.

THIRTY-TWO FEET AND EIGHT LITTLE TAILS

(Dasher, Dancer, Prancer, Vixen, Comet, Cupid, Donner, Blitzen)

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By JOHN REDMOND, JAMES CAVANAUGH and FRANK WELDON

Moderately bright

Dash-er, Danc-er, Pranc-er, Vix-en, Com-et, Cu-pid, Don-ner, Blit-zen. O-ver the moon so bright; OI' Saint Nick he works so quick-ly leav-in' toys for girls and boys. Then o-ver the roof so high: thir-ty-two feet and eight lit-tle tails of white. hur-ry, hur-ry, hur-ry through the night. fast-er through the thir-ty-two feet and eight lit-tle tails they fly, fast-er, fast-er, sky. Ohhh! Look at 'em go. San-ta laugh-in', "Ho, ho, ho, ho, ho, ho, ho, ho, ho." Dash-er, Danc-er, Pranc-er, Vix-en, Com-et, Cu-pid, Don-ner, Blit-zen; o-ver the gar-den wall." Thir-ty-two feet and eight lit-tle tails an' all. See 'em can-ter, hear ol' San-ta call, "Mer-ry, Mer-ry Christ-mas to you all."

THERE'LL BE A HOT TIME IN THE OLD TOWN TONIGHT

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HAYDEN/METZ

Brightly
G

When you hear them-a bells go ding ling ling, all join 'round, and sweet-ly you must sing. And when the

D7

1. G Am7 2. G G6

verse am through, in the cho-rus all join in: there'll be a hot time in the old town to - night. night. _____

THIS MOMENT IN TIME

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Words and Music by
ALAN BERNSTEIN and
RITCHIE ADAMS

Moderately slow Verse:

Bb7(1/9) Eb Eb6 Ebmaj7 Eb D7sus G7 Cm7 Eb+

1. This mo - ment _ in time, this right _ time of day, Oh, _ I love be-ing with you _ and
(2.) time, this time - less em-brace, and like a kid _ in a store. _ I'll
(3.) time, this right _ time of day. Oh, _ I love be-ing with you _ and
(4.5.etc.) la. (ad lib. lyric)

1.4.5.etc.

Cm7 Cm6 Bbm7 Eb7 Abmaj7 Fm7 Gm7 Cm7

watch-ing my life _ at play. } My love in _ your eyes is light - ing _ my dreams, and the
al - ways want more _ to taste. }
watch-ing my life _ at play. }

Repeat ad lib. and fade 1.2.3.

F9 F6/9 F7 Fm7 Bb7 Bb7(1/9) Eb7 Abmaj7

feel-ings you choose _ have touch-es of blues _ and greens. _ This mo - ment _ in (2.3.) And no mat - ter _ what comes. _ I know the

To Next Stan

D7 Gm Gm7 C7(1/9) Fm7 Gm7 Fm7 Emaj7(#9) Eb Fm7 Bb

sun _ is gon - na shine; be - cause of you and me there'll be _ this mo - ment _ in time.

2. D.S. Bridge:

Eb Fm7 F#dim7 Eb/G Bb7 Cm7 Fm7 G7sus G7

time. La la la _ la More than a rip - ple. _ less than a splash. the heir _ to a long _ line of

1/Bb Bb7(1/9) D.S. §

Cm7 Fm7 Bb7 Ebmaj7 Abmaj9 Fm7 /Bb Bb7(1/9)

glo - ry. _ Give me the morn-ing, _ and I'll give you _ a song: it's so good _ be-ing part _ of the sto - ry. _ 3. This mo - ment _ in

THEY DIDN'T BELIEVE ME

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Words by HERBERT REYNOLDS
Music by JEROME KERN

Moderately

And when I told them how beau-ti-ful you are, they did-n't be-lieve me. they did-n't be-
lieve me! Your lips, your eyes, your cheeks, your hair are in a class be-yond com- pare. You're the
lov- li- est girl that one could see! And when I tell them, and I cert-n'ly am goin' to
tell them, that I'm the man whose wife one day you'll be. They'll nev- er be- lieve me.
they'll nev- er be- lieve me, that from this great big world you've cho- sen me!

THIS OLD MAN

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TRADITIONAL

Moderately

This old man, he played one. He played nick-nack on my drum, with a
This old man, he played two. He played nick-nack on my shoe, with a
nick-nack, pad-dy whack, give a dog a bone. This old man came roll-ing home, roll-ing home.
nick-nack, pad-dy whack, give a dog a bone. This old man came roll-ing home.

Verse 3:
This old man, he played three.
He played nicknack on my knee,
With a nicknack, paddy whack,
Give a dog a bone.
This old man came rolling home.

Verse 4:
This old man, he played four.
He played nicknack on my door,
With a nicknack, paddy whack,
Give a dog a bone.
This old man came rolling home.

Verse 5:
This old man, he played five.
He played nicknack on the hive,
With a nicknack, paddy whack,
Give a dog a bone.
This old man came rolling home.

Verse 6:
This old man, he played six.
He played nicknack on my sticks,
With a nicknack, paddy whack,
Give a dog a bone.
This old man came rolling home.

Verse 7:
This old man, he played seven.
He played nicknack up in heaven,
With a nicknack, paddy whack,
Give a dog a bone.
This old man came rolling home.

Verse 8:
This old man, he played eight.
He played nicknack on my gate,
With a nicknack, paddy whack,
Give a dog a bone.
This old man came rolling home.

Verse 9:
This old man, he played nine.
He played nicknack on the line,
With a nicknack, paddy whack,
Give a dog a bone.
This old man came rolling home.

Verse 10:
This old man, he played ten.
He played nicknack once again,
With a nicknack, paddy whack,
Give a dog a bone.
This old man came rolling home.

TIME AFTER TIME

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Words by SAMMY CAHN
Music by JULE STYNE

Moderato

C Am Dm7 G7 C Em Dm7 G7 C Am

Time af - ter time, I tell my - self that I'm so luck - y to be lov - ing
know what I know, the pass - ing years will show you've kept my love so

Bm7(b5)/F E7sus E7 D/F# E7/G# Am Am7/G F#m7(b5) B7 Em Em7(b5)/Bb A+ A7

you. So luck - y to be the one you run to see. In the

Dm Dm7 G7sus G7 Dm7 G7 C7sus C7 F Fm6 C/G

eve - ning when the day is through. I on - ly young, so new. And time af - ter

F#m7(b5) Fm6 Em7 Am D7 D7sus D7/A C/G Am Dm7 G7 C Em Dm7 G13 C

time, you'll hear me say that I'm so luck - y to be lov - ing you.

Theme Melody from the 20th Century-Fox CinemaScope Production "THREE COINS IN THE FOUNTAIN"

THREE COINS IN THE FOUNTAIN

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Words by SAMMY CAHN
Music by JULE STYNE

Moderately

Eb Fm7 Bb7 Fm7 Bb7 Eb Ebmaj7/D Cm7

Three coins in the foun - tain, each one seek - ing hap - pi - ness. Thrown by three hope - ful
Three coins in the foun - tain, each heart long - ing for its home. There they lie in the
Three coins in the foun - tain; through the rip - ples how they shine. Just one wish will be

F7 Abm6 To Coda ⊕ Bb7 Eb Eb Ab Eb

lov - ers; which one will the foun - tain bless? Rome. Which one will the foun - tain bless?
foun - tain some - where in the heart of
grant - ed; one heart will wear a val - en -

Abm D.C. al Coda Fm7 Bb7 ⊕ Coda Eb Eb9 Ab Fm7 Bb7 Eb

Which one will the foun - tain bless? tine. Make it mine! Make it mine! Make it mine!

THOSE GOOD OLD DREAMS

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Words by JOHN BETTIS
Music by RICHARD CARPENTER

Moderately

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. Chord symbols are placed above the notes. The score includes a key signature change to D-flat major (two flats) in the final section.

As a child — I was known — for make-be-liev — in'; all a-lone. — I cre-at — ed fan-ta-sies. —
 — of a long — for-got-ten fire; — you're a touch — of a slow — ly grow-in' wind; —

As I grew — peo-ple called — it self-de-ceiv — in'; but my heart — helped me hold — the mem-o — ries. —
 you're a taste — of the ev — er chang-ing sea — sons tell-in' me — there are some — things that don't — end. —

— As I walk through the world — I find a — round — me some-thing new —
 We have left all the dark — ness far be — hind — us; all those hopes —

— yet fa-mil — iar's in the air. — I feel it ev — 'ry — where. Like a child's — eyes — on a Christ-mas night. —
 — that we held — a-long the way — have made it to — this day. Like an old — love song — gone for much too long. —

— I'm look-in' at you now, — find-in' an — swers to my prayers. — } It's a new —
 — you hear it once a — gain, — and it car — ries you a — way. — }

— day for those — good — old dreams; — one by one — it seems they're — com — in' true. — Here's a morn —

— in' that my heart had — seen; — here's a morn — in' that just had to — come — through. — Same old

stage but what a change of — scene. — No more dark hor-i — zons, — on — ly blue. — It's a new —

— day for those — good — old dreams. — All my life — I dreamed of lov — ing you. You're a spark —

— I dreamed of — you. It's a — new day for — those good — old — dreams, and it's — all be-cause of —

THREE O'CLOCK IN THE MORNING

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Words by DOROTHY TERRISS
 Music by JULIAN ROBLEDRO

Moderate waltz

It's three o'clock in the morn - ing; we've danced the whole night through. — And day - light soon will be
 dawn - ing; just one more waltz with you. — That mel - o - dy so en - tranc - ing,
 seems to be made for us two. — I could just keep right on danc - ing for - ev - er dear, with
 you. — you. — There goes the three o'clock chime, —
 chim - ing, rhym - ing. My heart keeps beat - ing in time. —
 Sounds like an old sweet love tune. — Say that there soon will be a hon - ey - moon. — It's

To Next Strain *Fine* *N.C.* *D.S. al Fine*

TIGER RAG

(Hold That Tiger!)

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Words by HARRY DeCOSTA
 Music by ORIGINAL DIXIELAND JAZZ BAND

Bright two-beat

Where's that Ti - ger? Where's that Ti - ger? Where's that Ti - ger? Where's that Ti - ger? Hold that
 Ti - ger! Hold that Ti - ger! Hold that Ti - ger! Choke him, poke him, kick him and soak him! Where's that
 Ti - ger? Where's that Ti - ger? Where, — oh where — can he be? — Low or
 high - brow, they all cry now, "Please play that Ti - ger Rag — for me." — "me." —

TIME IN A BOTTLE

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Words and Music by
 JIM CROCE

Moderately

Dm
Dm(maj7)
Dm7
Dm6
Gm6
Gm
A7
Gm7

If I could save time in a bot - tle, the first thing that I'd like to
 I could make days last for - ev - er, if words could make wish - es come
 I had a box just for wish - es and dreams that had nev - er come

A7
Dm6
A7
Dm
A7
Dm
Dm7
Bb
Gm7
Dm
Gm

do is to save ev - 'ry - day 'til e - ter - ni - ty pass - es a - way just to spend them with
 true; I'd save ev - 'ry - day like a treas - ure and then a - gain I would spend them with
 true the box would be emp - ty ex - cept for the mem - 'ry of how they were an - swered by

A7
A7
D
Dmaj7
D6
D
G

you. If you. But there nev - er seems to be e - nough time to do the things you want to do once you find them.
 you. But there

Gmaj7
Em7
A7
D
Dmaj7
D6
D
G

I've looked a - round e - nough to know that you're the one I want to go thru time with.

Last time To Coda ⊕ *D.S. (with repeat) at Coda* ⊕ *Coda*

Gmaj7
Em7
A7
A7
Dm
(Repeat 3x)

If

THREE TO GET READY

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By DAVE BRUBECK

Light and playful

C
C7
F
G7
C
F
Dm7
G
F
F7
Em7
A7

Dm7
G7
C
C7
F
G7(b9)
C
C
Cm
C7
Cm

THROUGH THE YEARS

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Words by EDWARD HEYMAN
Music by VINCENT YOUMANS

Slowly

C F/C C7/B \flat F/A C/G F6 Dm7(+5) C2/G G9 G7 C C7 F/A C/E

Through the years, I'll take my place, be - side you, smil - ing through the years. _____ Through your

F6 G/F C/E Dm7 G C/E Am7 G/D Am7 D9 G C B \flat 6 F/A

tears, I'll keep my place be - side you; smil - ing through your tears. _____ I'll be near, no mat - ter when or

C7/G Fmaj7 F7 B \flat maj7 Bm7(+5) F/C Dm7(+5) C/G Gm7(+5) Am7

where. Re - mem - ber. _____ what is mine, I'll al - ways share. _____ Through the night, I'll be a star to

Fm(+7) Fm6 C/G Fmaj9 Em7(+5) A7(+9) A7 Dm7 /C Bm7(+5)

guide you, shin - ing bright, though clouds may come and hide you. Through the years till love _____

F/A F Dm7(+5) C/G D7/G C+/G D7/G C/G F/G C/G G7sus C

_____ is gone and time first dis - ap - pears. _____ I'll come to you, smil - ing through the years.

From the United Artists Motion Picture "THUNDERBALL"

THUNDERBALL

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Words by DON BLACK
Music by JOHN BARRY

Moderately

Gm Cm7 Gm Gm7 Gm6 Gm A \flat D7 Gm Gm7 Gm6 Gm

He al - ways runs while oth - ers walk. _____ He acts while oth - er men just talk. _____ He
He knows the mean - ing of suc - cess. _____ His needs are more, so he gives less. _____ They

Cm D7 Bm Bm(+5) Bm6 Bm(+5) Cm A7(+5) D7 D7(+9) D7(+9)

looks at this world and wants it all, _____ so he strikes like Thun - der - ball. _____
call him the win - ner who takes all, _____ and he strikes like

D7 Gm Gm7 Gm6 Gm Cm Fm7 G A \flat maj7 Fm7 Dm7(+5) D7

Thun - der - ball. _____ An - y wom - an he wants he'll get. _____ He will break an - y heart with - out re -

Gm Am7(+5) D7 Gm Cm7 Gm Gm7 Gm6 Gm A \flat D7 Gm Gm7

gret. _____ His days of ask - ing are all gone. _____ His fight goes on and on and on, _____

Gm6 Gm Cm D7 Bm Bm(+5) Bm6 Bm(+5) Cm D7 Gm

_____ but he thinks the fight is worth it all, _____ so he strikes like Thun - der - ball. _____

TICO TICO

(Tico Tico No Fuba)

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Music by ZEQUINHA ABREU
English Lyrics by ERVIN DRAKE

Bright samba

Oh Ti - co - Ti - co tick!_ Oh Ti - co - Ti - co tock!_ This Ti - co - Ti - co he's the cuck-oo in my clock. And when he
says: "Cuck - oo!"_ he means it's time to woo;_ it's "Ti - co - time" for all the lov-ers in the block. I've got a heav-y date_ a tete - a -
tete at eight,_ so speak, oh Ti - co, tell me is it get-ting late? If I'm on time: "Cuck - oo!"_ but if I'm late, "Woo - woo!"_ The one my
heart has gone to may not want to wait! For just a bir-die, and a bir-die who goes no - where. He know of ev-'ry Lov-ers' Lane and how to
go there. For in af - fairs of the heart,_ my Ti-co's ter - ri - bly smart, He tells me: "Gent-ly sen - ti - ment - ly at the start!" Oh - oh, I
hear my lit - tle Ti - co - Ti - co call - ing, be - cause the time is right and shades of night are fall - ing. I love that not - so - cuck - oo cuck - oo in the
clock: Ti - co - Ti - co - Ti - co - Ti - co - Ti - co tock. tock.

Interlude:

clock: Ti - co - Ti - co - Ti - co - Ti - co - Ti - co tock. tock.

To Next Strain *Fine*

D.S. al Fine

TIE A YELLOW RIBBON ROUND THE OLE OAK TREE

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Words and Music by
IRWIN LEVINE and L. RUSSELL BROWN

Moderately bright swing (♩ = ♩♩)

F Am Gm C7

Verse:

F Am Cm D7

1. I'm com-in' home I've done my time, now I've got to know what is and is-n't mine.
2. Bus driv-er, please look for me, 'cause I could-n't bear to see what I might see.

Gm Bbm Dm

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

G7 Bbm6 C7 Bbm6 C7

Then you'll know just what to do if you still want me, if you still want me.
sim-ple yel-low rib-bon's what I need to set me free, I wrote and told her please.

Chorus:

F Am Cm

Tie a yel-low rib-bon 'round the ole oak tree. It's been three long years, do ya

D7 Gm Bbm F A7/C# Dm

still want me? If I don't see a rib-bon 'round the ole oak tree I'll

F/C F+/C# Dm D7 Gm Bbm

stay on the bus, for-get a-bout us, put the blame on me, if I don't see a yel-low rib-bon

Gm7 C7 1. F Dm Gm C7

'round the ole oak tree.

2. F Rubato Gm Bbm F D7

tree. Now the whole damn bus is cheer-ing and I can't be-lieve I see a

a tempo Gm Bbm Gm7 C7 F

hun-dred yel-low rib-bons 'round the ole oak tree.

TIJUANA TAXI

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Music by ERVAN F. COLEMAN

Moderately

The musical score for 'TIJUANA TAXI' is written in 4/4 time with a key signature of one flat (Bb). It consists of six staves of music. The first staff begins with a double bar line and a repeat sign. The notes are primarily eighth and quarter notes. Chord symbols are placed above the staff: F, C7, F, D7, D+, D7, Gm, C7. The second staff has a first and second ending bracketed over the final two measures. Chord symbols include C9, C7, F, C7, and F. The third staff continues the melody with chords D7, D+, D7, Gm, Bb, and Bbm. The fourth staff has chords F, D+, D7, Gm, C7, and F. The fifth staff has chords C7, F, D7, Gm, and C7. The sixth staff ends with a final chord of F.

From the Paramount Picture "ROMEO AND JULIET"

A TIME FOR US

(Love Theme from "ROMEO AND JULIET")

Words by LARRY KUSIK and EDDIE SNYDER
Music by NINO ROTA

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Slowly and very expressively

The musical score for 'A TIME FOR US' is written in 3/4 time with a key signature of two flats (Bb, Eb). It consists of five staves of music. The first staff has a double bar line and a repeat sign. The notes are primarily quarter and eighth notes. Chord symbols are placed above the staff: Dm, Eb, Bb, Cm, Gm, Dm. The lyrics are: "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 -". The second staff has chords Eb, Cm, Dm, Gm, Dm, Gm, Bb, F, Cm, Gm. The lyrics are: "nied can flourish as we un-veil the love we now must hide. A time for us at last to see a". The third staff has chords Ab, Eb, Dm, Gm, Dm, Eb, Bb, Cm. The lyrics are: "life worth-while for you and me. And with our love through tears and thorns we will endure as we pass surely through ev-'ry". The fourth staff has chords Gm, Dm, Eb, Cm, Dm, Gm, Dm, Gm. The lyrics are: "storm. A time for us some-day there'll be a new world, a world of shin-ing hope for you and me. A time for me." The fifth staff has a first and second ending bracketed over the final two measures. Chord symbols include Dm, Gm, and Gm.

From the Vestron Motion Picture "DIRTY DANCING"
(I'VE HAD) THE TIME OF MY LIFE

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Words and Music by
 FRANKE PREVITE, DONALD MARKOWITZ
 and JOHN DeNICOLA

Moderately

(Bass)

1. I've been

Verse:

D/E E

wait - ing for so long, now I've fi - n'ly found some - one to stand by me. We saw the

D/E E

writ - ing on the wall as we felt this mag - i - cal fan - ta - sy. Now with

Repeat these measures 2nd time

D/E E

pas - sion in our eyes there's no way we could dis - guise it se - cret - ly. So we

D/E E A

take each oth - er's hand, 'cause we seem to un - der - stand the ur - gen - cy. Just re - mem - ber: you're the

Chorus:

G A B E C#m

one thing I can't get e - nough of, so I'll tell you some - thing, this could be love. Be - cause I've had the time of my
 I've had the time of my

D E C#m D

life: no, I nev - er felt this way be - fore. Yes, I swear it's the truth, and I
 life: and I've searched through ev - 'ry o - pen door till I've found the truth.

E D/E E D.S. 2,4,5, etc. Repeat ad lib. 3. and fade E D/E

owe it all to you. 2. With my owe it all to you. Be - cause owe it all to you.

F7sus B7sus E C#m D D Pedal E C#m

(Instr. solo ad lib. ... end solo) I've had the time of my

D E C#m D E D/F# E G# D/A B7sus

life, and I nev - er felt this way be - fore. Yes, I swear it's the truth, and I owe it all to you.

Verse 2:
 With my body and soul
 I want you more than you'll ever know.
 So we'll just let it go.
 Don't be afraid to lose control.
 Yes, I know what's on your mind

When you say, "Stay with me tonight."
 Just remember: you're the one thing
 I can't get enough of,
 So I'll tell you something.
 This could be love. Because ...
 (To Chorus:)

TIRED OF BEING ALONE

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Lyrics and Music by AL GREEN

Moderately *Chorus:*

C Cmaj7 C7 Am A7

I'm so tired ___ of be-in' a-lone. I'm so tired ___ of no love. _ Won't you help ___ me, girl, _ just as soon ___ as you can? _ 1. Peo-

Verse:

D Dmaj7 D7 Bm B7 G A G

- ple say _ that I've _found a way to make _you say _ that you love _____ me. _____ Hey, ba-by, you did-n't go for that.

A G A Dm7/G

It's a nat-'ral fact that I wan-na come back. Show me where it's at, ___ ba - by. I'm so tired _ will. ___

D Dmaj7 D7 Bm

I'm so tired ___ of be-in' a-lone. I'm so tired ___ of be-in' a-lone. I'm so tired ___ of be-in' a-lone. _____ I'm so tired _

Repeat ad lib. and fade

Verse 2:

I guess you know that I love you so,
Even though you don't want me no more.
I've cried tears, honey, through the years.
I'll tell it like it is, honey, love me if you will.

TO A WILD ROSE

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EDWARD MacDOWELL

Moderately

G D7 G A7 D9 Bm D9 G D7

Em A7 G Bm D9 G D7 C Cdim G

Cmaj7 Gdim Gmaj7 Gdim D7 Am6 G D7

G A7 D9 Bm D9 G D7 C Cdim G

Gdim C Cdim G Cdim G Em6 D7 G

TO EACH HIS OWN

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Words and Music by
JAY LIVINGSON and RAY EVANS

Moderately (♩ = $\frac{3}{4}$)

Eb
Eb6
Ebmaj7
Eb6
Eb
Gm7

A rose must re - main with the sun and the rain or its love - ly prom - ise won't come
good is a song if the words just don't be - long and a dream must be a dream for

Fm7
Bb7
Fm7
Bb7
Fm7
Bb7
Eb
Fm7
Bb7

1. true. To each his own, to each his own and my own is you. What
two. No good a - lone, to each his own

Fm7
Bb7
Eb6
Eb7
Ab

2. for me there's you. If a flame is to grow there must be a glow, to

Gm7
C7
Gm7
C7
F
F7

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

Fm7
Bb7(#5)
Eb
Eb6
Ebmaj7
Eb6
Eb
Gm7

me. Two lips must in - sist on two more to be kissed or they'll nev - er know what love can

Fm7
Bb7
Fm7
Bb7
Fm7
Bb7
Bb7(b9)
Eb6 (Fm7 Bb7)

do. To each his own, I've found my own one and on - ly you.

TO ME

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Words and Music by
MACK DAVID and MIKE REID

Slowly and expressively

Verse:

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

To me, you are the hand that I reach for when I've lost my way. To me, you are the first star of eve - ning.
me, you are the truth I be-lieve in; I be-lieve in you. To me, you are the love I have looked for

Chorus:

Em
G/D
A/C#
A
D/F#
G
F#m
Em7
D/F#
G

the sun that warms my day. } Just as sure as I'm sure there's a heav - en, this was meant to be. No
my whole life through. }

D/A
A
D/F#
A/G
G
D/A
A
D(2)
D/A
A
D(2)

1. road is too long as long as you be - long to me. 2. To to me.

From the M-G-M Motion Picture "ADVANCE TO THE REAR"

TODAY

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Words and Music by
 RANDY SPARKS

Slowly Chorus:

The musical score for "Today" is written in 3/4 time with a key signature of one flat (Bb). It features a chorus and a verse. The chorus begins with the lyrics "To - day while the blos - soms still cling to the vine, I'll taste your straw - ber - ries, I'll drink your sweet wine. A mil - lion to - mor - rows shall all pass a - way, ere I for - get all the joy that is mine, to - day." The verse starts with "day." and includes two verses: "(1.) I'll be a dan - dy and I'll be a rov - er. You'll know who I am by the" and "(2.) can't be con - tent - ed with yes - ter - day's glo - ry. I can't live on prom - is - es". The score concludes with the lyrics "song that I sing. I'll feast at your ta - ble; I'll sleep in your clo - ver. Who cares what to - mor - row shall bring, win - ter to spring. To - day is my mo - ment and now is my sto - ry. I'll laugh, and I'll cry, and I'll sing." and the instruction "To -".

TOMORROW

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Words by MARTIN CHARNIN
 Music by CHARLES STROUSE

Slowly

The musical score for "Tomorrow" is written in 3/4 time with a key signature of one flat (Bb). The lyrics are: "The sun-'ll come out to - mor - row, bet your bot - tom dol - lar that to - mor - row there'll be sun! Just think - in' 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 on - ly a day a - way! The way! To - mor - row, to - mor - row, I love ya to - mor - row, you're al - ways a day a - way!".

TONIGHT, I CELEBRATE MY LOVE

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By MICHAEL MASSER
 and GERRY GOFFIN

Slowly Eb Ab Bb Eb Ab Bb

(Keyboard:)

1. To - night I cel - e - brate my love for you; it
 night I cel - e - brate my love for you; and
 night I cel - e - brate my love for you, and

seems the nat - u - ral thing to do. To - night no one's gon - na find us; we'll leave the world be -
 hope that deep in - side you feel it too. To - night our spir - its will be climb - ing to a sky lit up with
 soon this old world will seem brand new. To - night we will both dis - cov - er how friends turn in - to

hind us, } when I make love to you. 2. To - love to you to - night. To -
 dia - monds, }
 lov - ers, }

1. 2. To Next Strain
 Gm7 Cm9 Fm7 Ab/Bb Abmaj7 Ab/Bb Eb Bb/Eb Ab/Eb

love to you. To - night I cel - e - brate my love for you, and the mid - night sun is gon - na come

shin - in' through. To - night there'll be no dis - tance be - tween us. What I want most to do is to get

1. 2. D.S. 3. To - night: I cel - e - brate my love for you, to - night.

Abm(E7) Eb Ab Bb Eb Ab Bb Eb(9)

TOOT, TOOT, TOOTSIE!

(Good-bye)

Words and Music by
 GUS KAHN, ERNIE ERDMAN,
 DAN RUSSO and TED FIORITO

Brightly C D7 Am7 D7 G7 To Coda C

Toot, Toot, Toot - sie, good - bye! Toot, Toot, Toot - sie, don't cry.
 Kiss me, Toot - sie, and then, Do it o - ver a -

D.C. al Coda

Cmaj7 C#dim Dm7 G7 Dm7 G7(#5) C Ebdim Dm7 G7(#5)

The choo choo train that takes me, a - way from you, no words can tell how sad it makes me.

Theta Coda C9 F7 C

gain. Watch for the mail, I'll nev - er fail. If you don't get a let - ter then you'll

Ebdim G7/D C D7 Am7 D7 G7 C

know I'm in jail. Toot, toot, Toot - sie, don't cry, Toot, Toot, Toot - sie, good - bye.

TOO MARVELOUS FOR WORDS

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Words by JOHNNY MERCER
Music by RICHARD A. WHITING

Slowly and rhythmically

Am7 D9 Am7 D9 Am7 D9 Am7 D9 F# G C9(♭5) C9 Em6

You're just too mar-vel-ous, too mar-vel-ous for words, like glo-ri-ous, — glam-our-ous — and
all too won-der-ful, I'll nev-er find the words, that say e-nough, — tell e-nough, — I

G F# G B/F# C#m7 F#9 B Dm7/G G7sus G9 Bm7(♭5) Dm/A

that old stand-by, am-or-ous. It's mean, they just aren't swell e-nough, you're much too much, and just too ver-y,

Fm6/A♭ G+ Cmaj7 G+ C6 G+ Cmaj7 C6 G/B B♭dim Am7 D7 Am7 D9 Am7 D9

ver-y! To ev-er be in Web-ster's Dic-tion-ar-y. And so I'm bor-rowing a

F#/G G Dm6/F Dm/E E7 E7(♭9) Em7/A A7(♭9) Am Am7(♭5) B+ Cm6 Cm(maj7) D7sus D7 G6

love song from the birds, to tell you that you're mar-vel-ous, too mar-vel-ous for words,

TOO-RA-LOO-RA-LOO-RAL (That's an Irish Lullaby)

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Words and Music by J.R. SHANNON

Moderately, with expression

F Dm F/C C7 F G7 C7

O-ver in Kil-ar-ney, — man-y years a-go, — me Mith-er sang a song to me in tones so sweet and low. Just a
Oft, in dreams, I wan-der — to that cot-a-gain. — I feel her arms a-hug-gin' me as when she held me there. And I

F Dm F B♭ F G7 C7 C7(♭5)

sim-ple lit-tle dit-ty, in her good old I-rish way, and I'd give the world if she could sing that song to me this day, — /
hear her voice a hum-min' to me as in days of yore, when she used to rock me fast a-sleep out-side the cab-in door. —

Repeat

F B♭ Bdim7 F/C B♭ F G7 C7 C7(♭5)

Too-ra-loo-ra-loo-ral, — too-ra-loo-ra-li. Too-ra-loo-ra-loo-ral; — hush now, don't you cry!

F B♭ Bdim7 F/C B♭

Too-ra-loo-ra-loo-ral, — too-ra-loo-ra-li, Too-ra-loo-ra-

F C7 G7 B♭m F F G7 B♭ C7 F

loo-ral; that's an I-rish lul-la-by. loo-ral; That's an I-rish lul-la-by.

TOO LATE TO TURN BACK NOW

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Words and Music by EDDIE CORNELIUS

Moderately slow, with a beat

Verse:

Gmaj7 Am7 Gmaj7 Am7 Gmaj7 Am7

1. My ma-ma told me, she said, "Son, please be-ware. There's this thing called love, and it's, ah,

Gmaj7 Am7 Gmaj7 Am7 Gmaj7 Am7

ev-'ry - where." And she told me, "It can break your heart, and put you in mis - er - y."

Gmaj7 Am7 Gmaj7 Am7 Gmaj7

Since I met this lit-tle wom - an, I feel it's hap-pened to me, and I'm tell-in' you it's too late to

Am7 Gmaj7 Am7 Gmaj7 Am7

turn back now. I be-lieve, I be-lieve, I be-lieve I'm fall-ing in love. It's too late to turn back now.

Gmaj7 Am7 Am7 Em A

I be-lieve, I be-lieve, I be-lieve I'm fall-ing in love. fall-ing in love. I would-n't mind it if I

Em A Em A Am7

knew she real-ly loved me, too, but I'd hate to think that I'm in love a - lone, and noth-ing that I can do.

D7 Gmaj7 Am7 Gmaj7 Am7

oh. It's too late to turn back now. I be-lieve, I be-lieve, I be-lieve I'm fall-ing in love.

Verse 2:

I find myself phoning her at least ten times a day.
It's so unusual for me to carry on this way.
I tell you, I can't sleep at night, a-wanting to hold her tight.
I tried so hard to convince myself that this feeling just can't be right.
And I'm telling you
(To Chorus:)

From the Opera "CARMEN"

TOREADOR SONG

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GEORGES BIZET

Moderately

F Gm7 C F Dm7 G C Gm Dm

To - re - a-dor on your guard! To - re - a-dor! To - re - a-dor! Our in-spir-a-tion ev-'ry-one can see.

Am E7sus E7 A Gm Gm7 F C7 F

Love-ly dark eyed la - dy and love a - waits thee. To - re - a - dor! Love _ waits for thee, for thee!

From the Motion Picture "TOP GUN"
TOP GUN ANTHEM

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By HAROLD FALTERMEYER

Chords: C, Dm/C, C, Dm/C C, G/C, C, Dm/C, C, Dm/C C, Eb/Bb, Gb/Db, Abm/Db, Gb/Db, Abm/Db Gb/Db, Db, Ebm7, Abm/Gb, Gb/Db, Abm/Db Gb/Db, A/E, C, Dm/C, C, Dm/C, G/C, Am, Bb, C/G, Dm/G C/G, G C, G 3, C Bb, Am, Dm, F/G, Dm/G, C/G, Dm/G, Em/G, F/G, G, C/G, Dm/G, G, C/G, Dm/G, C, Bb, F, D, G, F/G, Dm/G, C/G, Dm/G, Em/G, F/G, G, C/G, Dm/G, C, Dm, C/E, F, C/G, G, Am, Bb, C/G, Dm/G C/G, Dm/G Ab, F, G. *Repeat and fade*

From "BABES IN TOYLAND"
TOYLAND

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Lyric by GLEN MACDONOUGH
 Music by VICTOR HERBERT

Gently

Chords: F, Am7, Gm7, C7, F, Bb/D, Bbm/Db, F/C, Dm7/G, G7, C7, F, Am7, Gm7, C7, F, Dm, G7/D, F/C, D7, Gm, C7, F

Toy - land, Toy - land, lit - tle girl and boy land; while you dwell with - in it, you are ev - er hap - py then.

Child - hood's joy - land, mys - tic, mer - ry Toy - land! Once you pass its bor - ders, you can ne'er re - turn a - gain.

TOP OF THE WORLD

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Lyric by JOHN BETTIS
Music by RICHARD CARPENTER

Moderately bright
Verse:

D A G D F#m Em A7 D

Such a feel - in's com - in' o - ver me. There is won - der in most ev - 'ry - thing I see. not a
Ev - 'ry - thing I want the world to be, is now com - ing true es - pe - cial - ly for me. And the

G A F#m B7 Em7 Em7(b5) Asus A

cloud in the sky got the sun in my eyes, and I won't be sur - prised if it's a dream.
rea - son is clear it's be - cause you are here, you're the nearest thing to heav - en that I've seen.

2. Chorus:

A D G D Em Asus D

I'm on the top of the world look - in' down on cre - a - tion and the on - ly ex - pla - na - tion I can find,

D7 G A D G D Em A D

is the love that I've found, ev - er since you've been a - round, your love's put me at the top of the world.

TRACES

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Words and Music by
BUDDY BUJE, JAMES COBB
and EMORY GORDY

Moderately slow

Bbmaj7 Ebmaj9 Em9 Em9/A A13 D F#m

1. Fad - ed pho - to - graphs
2. Rib - bons from her hair,
3. *Inst. solo ad lib.*
- (eyes.) 4.5.etc. *Inst. solo ad lib.*

Am B Em C Em F#

cov - ered now with lines and creas - es; tick - ets torn in half, mem - o - ries in bits and piec - es.
sou - ve - nirs of days to - geth - er; the rings she used to wear. pag - es from an old love let - ter.
3rd. time end solo

Bm Bm7/A Bm6/G# G6 Bbmaj7 Eb7 Em G/A A

Trac - es of love long a - go that did - n't work out right; trac - es of love.
Trac - es of love long a - go that did - n't work out right; trac - es of
Trac - es of hope in the night that she'll come back and dry these trac - es of

2. *To Next Strain* 3,4. etc. *Repeat and fade* Bridge:

Em A7 D Em G/A A7 Bm F#m

love with me to - night. tears 'round my I close my eyes

Bm F#m Bm F#m G A7 D.S. %

and say a prayer that in her heart she'll find a trace of love still there some - where.

TRYIN' TO GET THE FEELING AGAIN

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Words and Music by
DAVID POMERANZ

Moderately slow

Cm(9) Gm7 A^b Cm/D D7(♭9) Gm7 C7(♭9) Fm7
 Doc - tor, my wom - an is com - in' back home late to - day. — Could you may - be give me some - thing? 'Cause the
 Where did it run - to, I thought I did all - that I could — just to keep the love - light burn - in'. But what -

Cm(9) Gm7 A^b D7(♯9) G(9) F[♯]dim Gm7 Fm7 B^b11
 feel - ing is gone — and I must get it back — right a - way, — be - fore she sees — that I've been
 ev - er I've done, — I guess I just have - n't done — it too good, — 'cause all that's left — is yearn - in'. I've been

E^b Gm7/D Cm7 B^b11 E^b Gm7/D Cm7 B^b11
 up, down, try'n to get — the feel - ing a - gain, — all a - round, try'n to get — the feel - ing a - gain, —

A^bmaj7 D7(♭9) Gm7 C7(♭9) Fm7 B^b11
 — the one that made — me shiv - er, made my knees start to quiv - er ev - 'ry time she walked in. — And I've looked

E^b Gm7/D Cm7 B^b11 E^b Gm7/D Cm7 D7(♭9)
 high, low, ev - 'ry - where — I pos - si - bly can, — but there's no try'n' to get — the feel - ing a - gain. —

Gm7 C7(♭9) Fm7 B^b11
 — It seemed to dis - ap - pear as fast as it came. —

TURKEY IN THE STRAW

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TRADITIONAL

Brightly

F C7
 Oh, as I — was a - go - ing down a dust - y — road. With a team of hors - es and a great big load. It was

F C7 B^b F G9 C7 F F
 oh, — such a warm and la - zy af - ter - noon, so I cracked my whip and start - ed sing - ing a tune. Danc - ing to - night,

B^b F C F G9 C7 F
 danc - ing to - night; hap - pi - est peo - ple you ev - er saw will be danc - ing to - geth - er to the 'Tur - key In The Straw!

TUPELO HONEY

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Words and Music by
VAN MORRISON

Slowly

1. You can take all the tea in Chi-na, put it in a big brown bag for me.

Sail right round all the sev-en o-ceans, drop it straight in-to the deep-blue sea.

She's as sweet as Tu-pe-lo hon-ey, she's an an-gel of the first de-gree.

She's as sweet, she's as sweet as Tu-pe-lo hon-ey, just like hon-ey, ba-by, from the bee.

2,3. You can't stop us on the road to free-dom, you can't keep us, 'cause our eyes can see.

Men with in-sight, men in gran-ite, Knights in ar-mour bent on chiv-al-ry.

TRY A LITTLE TENDERNESS

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Words and Music by
HARRY WOODS, JIMMY CAMPBELL
and REG CONNELLY

Slowly

She may be wea-ry, you know she's wait-ing, You won't re-gret it. wom-en do get wea-ry just an-tic-i-pat-ing wom-en don't for-get it, wear-ing the same shab-by dress, things she may nev-er pos-sess, love is their whole hap-pi-ness. And when she's wear-ry, While she's with-out them, It's all so eas-y.

try a lit-tle ten-der-ness, try a lit-tle ten-der-ness. It's not just sen-ti-men-tal, she has her grief and care. And a word that's soft and gen-tle, makes it eas-i-er to bear.

TRAVELIN' MAN

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Words and Music by
JERRY FULLER

Moderate rock

Staff 1: Eb Cm Eb Cm
I'm a

Staff 2: Eb Cm Eb Cm Eb Eb7
trav-el - in' man, and I've made a lot o' stops all o - ver the world. And in ev - er - y port I

Staff 3: Ab Eb Bb7 Eb Bb7 Eb
own the heart of at least one love - ly girl. I've a pret - ty se - ño - ri - ta

Staff 4: Cm Eb Cm Eb Eb7 Ab
wait-in' for me down in old Mex - i - co. And if you're ev - er in A - las - ka, stop and see my

Staff 5: Eb Bb7 Eb Bbm7/F Eb/G Ab Gm Ab
cute lit - tle Es - ki - mo. Oh, my sweet frau - lein down in Ber - lin town makes my heart start to

Staff 6: Eb Ab Gm F7 Bb7 Eb
yearn. And my Chi - na doll down in old Hong Kong waits for my re - turn. Pret - ty Pol - y - ne - sian ba - by

Staff 7: Cm Eb Cm Eb Eb7 Ab
o - ver the sea, I re - mem - ber the night when we walked on the sands of Wai - ki - ki and I

Staff 8: Eb Bb7 Eb Bb7 Eb Cm
held you oh, so tight. I'm a { Oh, Yes, } I'm a trav-el - in' man.

Repeat and fade

From the M-G-M Musical Production "MEET ME IN ST. LOUIS"

THE TROLLEY SONG

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All Rights Controlled and Administered by EMI FEIST CATALOG INC.
All Rights ReservedLyrics by HUGH MARTIN
Music by RALPH BLANE

Brightly

E \flat 6 **Fm7** **B \flat 7**

"Clang, clang, clang," went the trol - ley. _____ "Ding, ding, ding," went the bell. _____
"Chug, chug, chug," went the mo - tor. _____ "Bump, bump, bump," went the brake. _____

E \flat 7 **A \flat 6** **A \flat maj7** **A \flat m** **E \flat 6** **Cm7** **Fm7** **B \flat 7** **E \flat 6** *Fine*

"Zing zing, zing," went my heart - strings, _____ for the mo - ment I saw him I fell. _____
"Thump, thump, thump," went my heart - strings, _____ when he smiled I could feel the car shake. _____

Fm7 **B \flat 7** **E \flat 6** **Fm7** **B \flat 7** **E \flat 6**

He tipped his hat, _____ and took a seat. He said he hoped he had - n't stepped up - on my feet.

D.C. al Fine

Am7(\flat 5) **D7** **Gm7** **B \flat m7** **F** **Gm7** **C7** **F7sus** **F7** **Fm7** **B \flat 7(\flat 9)**

He asked my name, _____ I held my breath. I could-n't speak be-cause he scared me half to death. _____

TWO FOR THE ROAD

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All Rights ReservedWords by LESLIE BRICUSSE
Music by HENRY MANCINI

Slowly

F \sharp m9(\flat 5) **B7(\flat 5)** **B7** **Em** **Em/D** **C** **C/B**

If you're feel - ing fan - cy free, _____ come wan - der through the world with me, _____ and an - y place we

Am **Am/G** **D/F \sharp** **Adim/G** **G** **Bm/F \sharp** **Em** **E \flat +**

chance to be _____ will be our ren - dez - vous. _____ Two for the road, we'll trav - el down the

G/D **C \sharp m7(\flat 5)** **Dm** **D \flat +** **F/C** **Bm7(\flat 5)** **Gm6/B \flat** **A7** **Fm6/A \flat** **G7**

years col - lect - ing pre - cious mem - o - ries, _____ se - lect - ing sou - ve - nirs, _____ and liv - ing life _____ the way we

C **C/B** **C/A** **C/G** **F \sharp m9(\flat 5)** **B7(\flat 5)** **B7** **Em** **Em/D**

please. _____ In sum - mer - time the sun will shine; _____ in win - ter we'll drink sum - mer wine. _____

C **C/B** **Am** **Am/G** **D/F \sharp** **Adim/G** **G** **G7/F** **Em** **Em/D**

— And ev - 'ry day that you are mine _____ will be a - love - ly day _____ as long as love still wears a

C \sharp m7(\flat 5) **Cm6** **G/B** **C** **Bm7** **B \flat 7** **Am7** **A \flat 7** **G**

smile, I know that we'll be two for the road, and that's a long, long while. _____

From the Paramount Picture "TRUE GRIT"

TRUE GRIT

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Words by DON BLACK
Music by ELMER BERNSTEIN

Moderately

One day, lit-tle girl, the sad-ness will leave your face — as soon as you've won your fight to get jus-tice done. Some days, lit-tle girl, you'll won-der what life's a - bout, — but oth-ers have known few bat-tles are

won a - lone. So, you'll look a - 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. —

From the Paramount Picture "THANKS FOR THE MEMORY"

TWO SLEEPY PEOPLE

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Words by FRANK LEWIS
Music by HOAGY CARMICHAEL

Moderately slow (♩ = ♩♩)

Here we are, out of cig - a - rettes, — hold - ing hands and yawn - ing, look how late it gets. —
Here we are, in the co - zy chair, — pick - ing on a wish - bone from the Frig - i - daire. —

Two sleep - y peo - ple, by dawn's ear - ly light, and too much in love to say "Good - night." too much in love to break a -
Two sleep - y peo - ple with noth - ing to say, and

Bridge:
way. Do you re - mem - ber the nights we used to lin - ger in the hall? — Fa - ther 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."

12th STREET RAG

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By EUDAY L. BOWMAN

Brightly (♩ = ♩)

Chord symbols and musical notation are distributed across the 12 staves. The first staff starts with **E_b** and **B_b7**. The second staff has **E_b**. The third staff has **B_b7** and **F9**. The fourth staff has **B_b7 N.C.**, **E_b7**, **A_b7**, **B7**, **E_b**, and **C_m7**. The fifth staff has **F9**, **B_b7**, **E_b**, **E_b**, and **B_b7**. The sixth staff has **E_b**. The seventh staff has **B_b7**, **F7**, and **B_b7**. The eighth staff has **G7**, **C_{dim}7**, **E_b**, **F9**, **B_b7**, **E_b**, and **B_b7**. The ninth staff has **E_b** and **B_b7**. The tenth staff has **E_b**. The eleventh staff has **B_b7**, **F9**, and **B_b7**. The twelfth staff has **E_b7**, **A_b**, **B7**, **E_b**, **C_m7**, **F9**, **B_b7**, and **E_b**.

TZENA, TZENA, TZENA

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Hebrew Lyric by YEHIEL HAGGIZ
English lyric by GORDON JENKINS
Music (First Two Parts) by
ISSACHAR MIRON (MICHROVSKY)
(Third Part) by
JULIUS GROSSMAN

Bright Hora

C7 C C6

(Keyboard:)

Tze - na, Tze - na, Tze - na, Tze - na,
Tze - na, Tze - na, Tze - na, Tze - na.

F6 Fmaj7 G9 G7 Cmaj7 C G7/C C

can't you hear the mu - sic play - ing in the cit - y square?
ha - ba - not ur' - e - na cha - ya - lim ba - mo - sha - va. Tze - na, Tze - na,
Al na al na

C6 F6 Fmaj7 G9 G7 Cmaj7 C G7/C

Tze - na, Tze - na, come where all our friends will find us with the danc - ers there.
al na al na al na tit - cha - be - na mi - ben cha - yil ish ta - va.

C C6 F6 Fmaj7 G9 G7 Cmaj7

Tze - na, Tze - na, join the cel - e - bra - tion. There'll be peo - ple there from ev - 'ry
Tze - na, Tze - na, ha - ba - not ur' - e - na cha - ya - lim ba - mo - sha - va.

C G7/C C C6 F6 Fmaj7 Dm6 G7

na - tion. Dawn will find us laugh - ing in the sun - light danc - ing in the cit - y
Al na al na al na tit cha - be - na mi - ben chi - yil ish tza -

C Bb B C C+ F6 Fmaj7 G9

square. Tze - na, Tze - na, (clap) come and dance the Ho - ra. One. two,
va. Tze - na, Tze - na, (clap) Tze - na, Tze - na, Tze - na, Tze - na, Tze - na.

G7 Cmaj7 C G7/C C C+ F6 Fmaj7

three, four, all the boys will en - vy me for Tze - na, Tze - na, (Clap!) When the band is play - ing,
Tze - na, Tze - na, Tze - na, Tze - na, Tze - na, Tze - na, (Clap!) Tze - na, Tze - na, Tze - na.

Dm6 G7 Cmaj7 C C+ C C+ C

my heart's say - ing, Tze - na, Tze - na, Tze - na! Tze - na! Tze - na!
Tze - na, Tze - na, Tze - na, Tze - na, Tze - na! Tze - na! Tze - na! Ho!
Tze - na! Tze - na!

UNITED WE STAND

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By TONY HILLER
 and PETER SIMONS

Moderately slow

Verse:

There's no where in the world that I would ra - ther be, than with you my love. _____ And there's
 if the world a - round you falls a - part my love, then I'll still be here. _____ And

noth - ing in the world that I would ra - ther see, than your smile my love. _____ } For u -
 if the go - ing gets too hard a - long the way, just you call I'll hear. _____ }

Chorus:

nit - ed we stand, _ di - vid - ed we fall. _ And if our backs should ev - er be a - gainst the wall, we'll be to -

geth - er, _ to - geth - er, you and I. _ For u _ And

1.3.4. etc. Repeat ad lib. and fade 2. D.S. §1

WABASH CANNON BALL

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Words and Music by
 A.P. CARTER

Moderately, in two

1. From out the wide Pa - ci - fic to the broad At - lan - tic shore, she
 (2. Our) east - ern states are dand - ies, so the west - ern peo - ple say. When
 (3. She came) down from Bir - ming - ham one cold De - cem - ber day. As she
 (4. Just) list - en to the jin - gle and the rum - ble and the roar, as she
 (5. Here's to) old man dad - dy Clax - ton, may his name for - ev - er stand; may it

climbs high moun - tains up hill and by the shore. At -
 she climbed old Rock Is - land took all her style a - way. To the
 pulled in to the sta - tion, you could hear all the peo - ple say. "There's the
 glides a long the wood - land to the hills and by the shore. Hear the
 al - ways be re - mem - bered through - out the land. His

though she's tall and hand - some and she's known quite well by all, she's a reg - 'lar com - bi -
 Lakes of Min - ne - so - ta where the rip - pling wa - ters fall, no chang - es can be
 gal from Ten - nes - see; she is long and she is tall. She comes from Bir - ming -
 might - y rush of the en - gine, hear the lone - some ho - boes call, while she's trav - 'ling through the
 earth - ly race is o - ver, and the cur - tains 'round him fall. We'll car - ry him home to

na - tion of the Wa - bash Can - non Ball. 2. Our Ball.
 tak - en on the Wa - bash Can - non Ball. 3. She came Ball.
 ham on the Wa - bash Can - non Ball." 4. Just Ball.
 jun - gle on the Wa - bash Can - non Ball. 5. Here's to
 vic - t'ry on the Wa - bash Can - non

UNTIL YOU COME BACK TO ME

(That's What I'm Gonna Do)

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Words and Music by STEVIE WONDER, MORRIS
BROADNAX AND CLARENCE PAUL

Moderate shuffle (♩ = ♩♩)

Verse:

1. Though you don't call an - y more, I sit and wait in vain. I guess I'll rap on you door,
tap on your win - dow - pane. I want to tell you, ba - by, the
chang - es I've been go - ing through miss - ing you. Lis - ten you. 'Til you come back to me,
that's what I'm gon - na do. 2. Why did you
Liv - ing for you my dear is like liv - ing in a world of con - stant fear. Hear my plea:
I've got to make you see that our love is dy - ing. 3. Al - though your
I'm gon - na rap on your door, tap on your win - dow - pane. I'm gon - na

Chords: Amaj7, C/D, Gmaj7, Amaj7, C/D, Gmaj7, Em7, A7, F#m7(b5), B7(b9), Em7, Asus, Dmaj7, Dm7/G, G13, D.S.%, To Next Strain, (4th time To Coda), Dm7, G7, Cmaj7, Em7, E7, A7, D.S.%, Coda, Dm7/G, G13, Amaj7, C/D, Gmaj7

Verse 2:

Why did you have to decide
You had to set me free?
I'm going to swallow my pride,
And beg you to please see me.
I'm going to walk by myself
Just to prove that my love is true;
All for you baby.

(To Chorus:)

Verse 3:

Although your phone you ignore,
Somehow I must, somehow I must,
How I must explain.
I'm going to rap on your door,
Tap on your windowpane.
I'm gonna camp on your steps
Until I get through to you
I've got to change your view, baby.

(To Chorus:)

UP ON THE HOUSETOP

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Words and Music by
BENJAMIN RUSSELL HANBY

Brightly

F **B \flat** **F** **C7sus** **C7**

1. Up on the house - top — rein - deer pause; out jumps good old San - ta Claus;
2. First comes the stock - ing of lit - tle Nell; oh, dear San - ta, fill it well;
3. Look in the stock - ing of lit - tle Bill; oh, just see that glo - rious fill!

F **B \flat** **F** **C7sus** **C7** **F**

down through the chim - ney with lots of toys, all for the lit - tle ones' Christ - mas joys. }
give her a dol - ly that laughs and cries, one that can o - pen and shut its eyes. }
Here is a ham - mer and lots of tacks, whis - tle and ball and a set of jacks. }

B \flat **Am7** **D7** **Gm7** **C7sus** **F** **F7/E \flat**

Ho, ho, ho, who would-n't go? Ho, ho, ho, who would-n't go? — Up on the house - top,

B \flat /D **F/C** **Bdim** **F/C** **Gm7** **C7** **F** **Gm7** **C7** **F**

click, click, click, down through the chim - ney with good Saint Nick. good Saint Nick.

WALTZ OF THE FLOWERS

(From "The Nutcracker Suite")

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Music by
PETER ILYICH TCHAIKOVSKY

Moderately

D **C \sharp dim/D** **D** **C \sharp dim/D** **D** **A/C \sharp**

C7 **Em/B** **Em/G** **Em** **Em/B** **B \flat 7(5)**

A7 N.C. **D** **C \sharp dim/D** **D** **C \sharp dim/D** **D**

D7 **F \sharp /C \sharp** **C \sharp 7/B** **F \sharp /A** **C \sharp 7/G \sharp** **F \sharp m** **A E**

D7 **F \sharp /C \sharp** **C \sharp 7** **F \sharp mN.C.** **D** **Em7/A** **A7**

G/B **A7** **D** **Em7/A** **A7**

Gm/B \flat **B+** **C** **A7/C \sharp** **D6/F \sharp** **F7(5)** **A7/E** **A7** **D**

Paramount Pictures Presents a Lorimar-Martin Elfand Production -
a Taylor Hackford Film "AN OFFICER AND A GENTLEMAN"

UP WHERE WE BELONG

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Words by WILL JENNINGS
Music by BUFFY SAINTE-MARIE and JACK NITZSCHE

Soulfully

D G/D Dmaj7 G/D Dmaj7 G/D Gm6/D D G/D Dmaj7 G/D D

(Keyboard:)

Verse:

G/D Gm6/D D G/D A/D G/D Gm6/D D G/D A/D

1. Who knows what to - mor - row brings; - in a world, few hearts sur -
2. Some hang on to "used - to - be" - live their lives look - ing be -

G/D Gm6/D D G/D A/D G/D Gm6/D D D7/F# G D7/F#

vive? All I know is the way I feel; - when it's real, I keep it a - live. -
hind. All we have is here and now; - all our life, out there to find. - } The

Em7 A D D/F# G G/B C D/C

road is - long. There are moun - tains - in our - way, - but we climb a step ev - ry

Chorus:

A G/A A D D/F# G Bm Em D/F# C G A

day. Love lift us up where we be - long, - where the ea - gles cry - on a moun - tain high.

D D/F# G Bm Em D/F# F#A# Bm Gm D G/D Gm/D

Love lift us up where we be - long, - far from the world we know; - up where the clear winds blow. -

G/A A F C/E Eb Bb/D Db Ab/C Bb Fm7 Bb

clear winds blow. - Time goes by, - no time to cry, - life's you and I, - a - live, - to - day. -

Eb Eb/G Ab Cm Fm Eb/G Db Ab Bb

Love lift us up where we be - long, - where the ea - gles cry, - on a moun - tain high. -

Eb Eb/G Ab Cm Fm Eb/G G/B Cm Abm

Love lift us up where we be - long - far from the world we know; - where the clear winds blow. -

Repeat ad lib. and fade

UPTIGHT (Everything's Alright)

Words and Music by
STEVIE WONDER, SYLVIA MOY
and HENRY COSBY

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Moderately bright

D C/D G D G/D

Ba - by, ev - 'ry - thing is all right, up - tight, out ___ of sight. 1. I'm a

Verse:

D C/D D C/D

poor man's son ___ from a - cross the rail-road tracks. The on - ly shirt I own is hang - in' on ___ my back, but I'm ___
pearl of a girl, I guess that's what you might say. I guess her folks ___ brought her up that way; the right

D C/D D

___ the en - vy of ev - 'ry sin - gle guy ___ since I'm ___ the ap - ple of my ___
side of the tracks, she was born and raised ___ in a great big old house full of

C/D D C/D D C/D

___ girl's eye. ___ When we go out step-ping on the town ___ for a while ___ my mon-ey's low and my suit's ___
but - lers and maids. She says give her the things that ___ money can buy ___ but I'll nev - er, nev - er nev - er make my

D C/D D

___ out of style. But it's all right if my clothes ___ are - n't new; ___ out ___ of sight be - cause my
ba - by cry, ___ and it's all right; what I ___ can't do, ___ out ___ of sight be - cause my

Chorus:

C/D D C/D G/D D

heart is true. ___ She says ba - by, ev - 'ry - thing is all right, up - tight, ___ out ___
heart is true. ___ She says ba - by, ev - 'ry - thing is all right, up - tight, ___ clean

C/D G/D D C/D G/D D

___ of sight. Ba - by, ev - 'ry - thing is all right, up - tight, clean ___
out of sight. Ba - by, ev - 'ry - thing is all right, up - tight, clean ___

1. C/D G/D D C/D D C/D D.S. %

___ out of sight. ___
___ out of sight. ___ 2. I'm a

2. C/D G/D D C/D G/D D C/D *Repeat and fade*
G/D

___ Ba - by, ev - 'ry - thing is all right, up - tight, way ___ out of sight.

From the Broadway Musical Production "GOOD NEWS"

THE VARSITY DRAG

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Words and Music by
B.G. DE SYLVA, LEW BROWN
and RAY HENDERSON

Moderately

C /B C7/B \flat F/A Fm C/E To Coda \oplus

Here is the Drag, see how it goes; Down on the heels, up on the toes. That's the way to
Hot - ter than hot, new - er than new! Mean - er than mean, blu - er than blue. Gets as much ap -
down on the heels, up on the toes. Stay af - ter school, learn how it goes. Ev - 'ry - bod - y

E \flat dim7 G7 C B7 E Am E Am E G7 C

do the Var - si - ty Drag. _____ flag! You can pass man - y a class, wheth - er you're dumb or wise. If you all
plause as wav - ing the

Fm C F C G7 D.C. at Coda \oplus Coda

an - swer the call, when your prof - ess - or cries: "Ev - 'ry - bod - y, do the Var - si - ty Drag." _____

THE VOWS GO UNBROKEN

(Always True to You)

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Words and Music by
GARY BURR and ERIC KAZ

Slowly Verse:

D G D G A D G Bm/A

1. From the mo - ment I _____ met you, you made my _____ life com - plete. This wave of pure e -
night when we _____ kissed, you still took my _____ breath a - way. It goes with - out
I have been _____ tempt - ed, oh, I have _____ nev - er _____ strayed. I'd die be - fore I'd

G D G G/A A G/A A G/A A G/A A

mo - tion has _____ swept me off my _____ feet. 2. And to - way. The made. _____ The
say - ing, but I'll say it an - y - dam - age this _____ un - ion we have _____

Chorus:

D A G/A D G A D D7/F \sharp G A G/A D D/F \sharp G

vows go _____ un - bro - ken and you still know I _____ do. Love, keep _____ and _____ hon - or. _____

D/A Em7/A D D Bm7 E7/G \sharp A D/F \sharp Bm7 E/G \sharp

al - ways true to _____ you. 3. Though _____ you. I knew from _____ the first, for bet - ter _____ or worse, I'd stand by _____ you all my life. _____

G/A A G/A A D G A G/A D D/F \sharp G D/A Em7/A D

_____ And the you. Love, keep _____ and _____ hon - or. _____ al - ways true to _____ you.

VOLARE

(Nel Blu, Dipinto Di Blu)

English Lyric by MITCHELL PARISH
Original Italian Text by
D. MODUGNO - F. MIGLIACCI
Music by DOMENICO MODUGNO

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Freely
Verse:

B♭ *Bdim7* *Cm* *Cm7* *F7* *Cm7*

Some-times the world is a val - ley of heart-aches and tears, and in the hus - tle and

F7 *B♭* *F7* *B♭maj7 B♭6* *B♭* *D♭dim7* *Cm*

bus - tle, no sun-shine ap - pears. But you and I have our love al - ways there to re - mind us. _____

C7 *Gm7* *C7* *Cm7/F* *F* *G7(♯9)*

There is a way we can leave all the sha - dows be - hind us. _____ Vo -

Moderately

Cm7 *G7(♯9)* *Cm7* *F7(♯9)* *B♭6* *B♭maj7* *B♭6* *F7* *Gm*

la - re, oh, oh! Can - ta - re, oh, oh, oh, oh! Let's No

Cm7 *F9* *To Coda* *B♭* *Cm7* *F9* *B♭* *Gm* *Gm(♯7)*

fly way up to the clouds, wonder my hap - py heart a - way from the mad-d'n - ing crowds. We can sing in the glow of a

Gm7 *Gm6* *Dm* *A7(♯5)* *Dm7* *D7* *Cm/E♭* *D7*

star that I know of, where lov - ers en - joy peace of mind. Let us leave the con - fu - sion and all dis - il - lu - sion be -

Gm *E♭* *Gm* *E♭m7* *B♭+* *E♭m7* *A♭7* *D♭* *F7* *G7(♯9)*

hind. Just like birds of a feath - er a rain - bow to - geth - er we'll find. Vo -

D.S. al Coda

Coda

B♭ *Cm7* *F9* *B♭* *Cm7* *F9* *B♭*

sings. Your love has giv - en me wings. Your love has giv - en me wings.

THE VOLGA BOATMEN

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RUSSIAN FOLK SONG

Slowly

Musical notation for 'THE VOLGA BOATMEN' in 4/4 time, marked 'Slowly'. The key signature has one flat (Bb). The melody is written on a single staff with guitar chords indicated above the notes. The chords are: Am, Dm, Am, Dm, Am, F, Dm, C, Dm, Am, Dm, Am, C, Gm, F, C, F. The melody consists of quarter and eighth notes.

WAS THAT THE HUMAN THING TO DO

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Words by JOE YOUNG
Music by SAMMY FAIN

Moderately (♩ = ♩♩)

Musical notation for 'WAS THAT THE HUMAN THING TO DO' in 4/4 time, marked 'Moderately'. The key signature has two flats (Bb and Eb). The melody is written on a single staff with guitar chords indicated above the notes. The chords are: Bb, Gm7/F, Bbmaj7, Bb, Bb6, G7, Cm3, Gb7, Bb/F, F7, Bb, Eb, Bb/D, Cm7, Bb, Eb, Bb/D, A7/E, Dm, A7, Dm, Em7(b5), Dm, F/A, Bdim/Ab, C7/G, F#dim, C7/G, F7, Ebm6/Gb, F7, Bb, Dm, Bb, Bbmaj7, Bb, Bb6, G7, Cm3, Gb7, Bb/F, F7, Bb, Dbdim, Cm6, F+, Bb, F7(#5), Bb.

Lyrics:
 Nev - er thought that an - y - one in their right mind, could ev - er treat an - oth - er hu - man so un - kind; -
 Al - ways thought that yours was such a heart of gold, but af - ter I was sold on all the tales you told, -
 did - n't you sneak a - way and leave a note be - hind, - } Was that the hu - man thing to do? _____
 did - n't you let your kiss - es turn from hot to cold, - }
 do? _____ Now I'm not try - ing to patch things up, what's been done - must be, _____
 Now I just wan - na be un - der - stood, I'm no false - a - larm, -
 Lord! I would - n't e - ven treat a pup, the way you treat - ed me, _____
 If I could - n't do a hu - man good, I would - n't do 'em harm. _____
 how could an - y - bod - y be so darn un - fair, you let me hang a - round un - til I learned to care, -
 How you let me fall and how you let me be! And when I begged you for a lit - tle sym - pa - thy, -
 did - n't you e - ven laugh and leave me cry - ing there! - } Was that the hu - man thing to do? _____
 did - n't you e - ven try to hi - de hi - de me? - } Do? _____

WADE IN THE WATER

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TRADITIONAL FOLK SONG

Moderately
Em

Wade ___ in the wa - ter, ___ wade ___ in the wa - ter, chil - dren. Wade ___ in the wa - ter, ___ 'cause

D Em *Fine* Em

God's gon - na trou - ble these wa - ters. ___ See that band all dressed in { white; - } red; - } God's gon - na trou - ble these

1. *D.C.* 2. *D.C. al Fine*

D Em D Em

wa - ters. ___ The { lead - er looks like the Is - ra - el - ites; - } Looks like the band that ___ Mo - ses ___ led; - } God's gon - na trou - ble these wa - ters. ___ wa - ters. ___

WALKIN' AFTER MIDNIGHT

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Words by DON HECHT
Music by ALAN BLOCK

Moderately (♩ = ♩♩♩)

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

I go out walk - in' ___ af - ter mid - night ___ in ___ the moon - light ___ just like we used to do. I'm al - ways

A^b7 E^b Fm7 E^b E11 E^b

walk - in' ___ af - ter mid - night ___ search - in' for you. ___ I walk for miles ___ a - long the

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

high - way ___ that's just my way ___ of be - ing close to you. I go out walk - in' ___ af - ter mid - night ___ search - in' for

E^b A^b E^b E^b9 B^bm7 A^b D^b9 E^b E^bmaj7

you. ___ I stop to see a weep - in' wil - low cry - in' on his pil - low, may - be he's cry - in' for

E^b6 E^b7 A^b D^b9 E^b Gdim

me. And as the sky turns gloom - y, night winds whis - per to me I'm lone - ly as lone - ly as can

Fm7 B^b7 E^b A^b7 E^b B^b7

be. I'll go out walk - in' ___ af - ter mid - night ___ in ___ the star - light ___ and

E^b A^b E^b A^b7 E^b D^b9 E^b

pray that you may be some - where just walk - in' ___ af - ter mid - night ___ search - in' for me. ___

WAIT TILL THE SUN SHINES, NELLIE

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Music by
HARRY VON TILZER

Moderately

B \flat D7 E \flat B \flat F7 F7/A B \flat B \flat dim7 B \flat F7/C B \flat 7/D

Wait till the sun shines, Nel - lie, and the gray skies turn to blue.

E \flat 6 E \flat dim7 B \flat /F F \sharp dim7 G7 C7 F7

You know I love you, Nel - lie, 'deed I do.

B \flat D7 E \flat B \flat F7 A7(+5)/E \flat D

We'll face the years to - geth - er, sweet - hearts you and I. So won't you

G+ G7 C7 Cdim7 C7 B \flat /F F7

wait till the sun shines, Nel - lie, bye and bye.

1. B \flat F7/E \flat Dm F7/C B \flat F7 B \flat
2. B \flat F7/E \flat Dm F7/C B \flat F7 B \flat

bye.

WALK RIGHT IN

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Words and Music by
GUS CANNON and H. WOODS

Moderately

G E7 A7 D7 G

1. Walk right in, set right down, Dad - dy, let your mind roll on, Walk right in,
2. Walk right in, set right down, ba - by, let your hair hang down, Walk right in,

E7 A7 D7 G

set right down, Dad - dy, let your mind roll on, Ev - 'ry - bod - y's talk - in' 'bout a
set right down, ba - by, let you hair hang down. Ev - 'ry - bod - y's talk - in' 'bout a

C9 D7 G E7

new way o' walk - in', do you want - a lose your mind? Walk right in, set right down,
new way o' walk - in', do you want - a lose your mind? Walk right in, set right down,

A7 D7

1. G
2. G E7 A7 D7 G

Dad - dy, let your mind roll on, down. Dad - dy, let your mind roll on,

WAITING FOR THE ROBERT E. LEE

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Lyric by L. WOLFE GILBERT
Music by LEWIS F. MUIR

Brightly

G+ C G+ C G+ C G+ C C7(#5) F C+ F

'Way down on the lev - ee, in old Al - a - bam - y, there's dad - dy and mam -
whis - tles are blow - in', the smoke-stacks are show - in', the ropes they are throw -

C+ F C+ F C E7 F F#dim7

- my. There's E - phra'm and Sam - my. On a moon - light night you can find -
- in'. Ex - cuse me, I'm go - in' to the place where all is har - mo -

C/G A7 D7 G7 Gdim7 G7

- them all. While they are wait - in', the ban - jos are syn - co - pat - in'.
- ni - ous. E - ven the preach - er, they say, is the danc - in' teach - er.

C G+ C G+ C G+ C C7 C7(#5) F C+ F

What's that they're say - in'? Oh, what's that they're say - in'? The while they keep play -
Have you been down there? Say, were you a - roun' there? If you ev - er go -

C+ F C+ F C E7 F F#dim7

- in', I'm hum - in' and sway - in'; it's the good ship Rob - ert E. Lee -
- there, you'll al - ways be found there; why, "Dog gone," here comes my ba -

C/G A7 D7 G7 C Fm6/C Cdim7 C G+ Fm6/C Cdim7 C7 C7(#5)

- that's come to car - ry the cot - ton a - way. The
- by on the good old ship Rob - ert E. Lee.

F F6 F Bdim7 Cm7 C7 C9

Watch them shuf - flin' a - long. See them shuf - flin' a - long.

Bdim7 C7 C9 C7 Gm C7(#5) F C+ F C+

- Go take your best gal, real pal, go down to the lev - ee, I

F C+ F Bdim7 C7 F F6 F Bdim7

said to the lev - ee! And then join that shuf - flin' throng.

C7 C9 Bdim7 C7 C9 C7

Hear that mu - sic and song. It's simp - ly great, mate, wait - in' on the

C9(#5) F Bb9 B C9 E6 E6 F6

lev - ee, wait - in' for the Rob - ert E. Lee!

WASHINGTON POST MARCH

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By JOHN PHILIP SOUSA

March
N.C.

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of ten staves of music. The first staff begins with the tempo and character markings 'March' and 'N.C.'. The second staff starts with a dynamic marking of *mf*. The score includes various chords such as Am, D7, G, Gm, D, A7, D, A7 D, A7, D7, G, Eb, G, D7, G, C, G7, C, G7, C, G7, C, F, A7, Dm, A7, Dm, C, Cdim, G7, C, G, C, G7, C, G7, C, G7, C, F, A7, Dm, A7, Dm, C, A7, Dm, C, Cdim, G7, C, G7, C. First and second endings are indicated by bracketed lines above the staff. The piece concludes with a final double bar line.

WALKING IN MEMPHIS

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Words and Music by
MARC COHN

Moderate Rock ♩ = 132

(F)* (G) (C) (Am) (F) (G) (C) (Am) (F)

Verse: (G) (C) (Am) (F) (G) (C) (Am) (F) (G) (C)

Put on my blue suede shoes and I board-ed the plane. Touched down in the land of the

(Am) (F) (G) (C) (Am) (F) (G) (C) (Am) (F)

Del-ta Blues in the mid-dle of the pour-ing rain. W. C. Han-dy, won't you

(dou-ble u)

(G) (C) (Am) (F) (G) (C) (Am) (F) (G) C

look down o-ver me? Yeah, I got a first class tick-et, but I'm as blue as a boy can be.

Chorus: Am F G C Am F G C

Then I'm walk-ing in Mem-phis, I was walk-ing with my feet ten feet off of Beale.

Am F G C Am F G (G7sus) (C/G)

Walk-ing in Mem-phis, but do I real-ly feel the way I feel?

Verse: (G7sus) (C/G) (G7sus) (C/G) (G7sus)

Saw the ghost of El-vis on Un-ion Av-e-nue. Fol-lowed him up to the gates of Grace-

(C/G) (G7sus) (C/G) F2 G7sus C Am

land, then I watched him walk right through. Now, se-cu-ri-ty, they did not see him. They just

F2 G7sus C Am F2 G7sus C Am F N.C.

hov-ered 'round his tomb. But there's a pret-ty lit-tle thing wait-ing for the King, down in the Jun-gle Room.

Chorus: C F G C Am F G C Am F G C

When I was walk-ing in Mem-phis, I was walk-ing with my feet ten feet off of Beale. Walk-ing in Mem-phis,

Am F G C7sus C7 C7sus C7

but do I real-ly feel the way I feel? They've got

Bridge: C7sus C7 C7sus C7 C7sus C7 C7sus

cat-fish on the ta-ble. They've got gos-pel in the air.

*Chord symbols in parentheses indicate implied harmony.
Walking in Memphis - 2 - 1

Rubato - vocal ad lib.

C7 E7 F7 F#dim7 G7 C/G G7 N.C.

And Rev-er-end Green be glad to see you when you have-n't got a prayer. But

a tempo (F) (G) (C) (Am) (F) (G) (C)

boy you got a prayer in Mem - phis...

(Am) (F) Verse: (G) (C) (Am) (F) (G) (C)

Now, Mu - ri - el plays pi - a - no ev - 'ry Fri - day at the Hol - ly - wood.

(Am) (F) (G) (C) (Am) (F) (G) (C) (Am) F2 G7sus C

And they brought me down to see her, and they asked me if I would do a lit - tle num -

ber. And I sang with all my might. She said, "Tell me, are you a Christ - ian, child?" And I said,

F2 N.C. Chorus: F G C Am

"Ma'am, I am to - night." Walk - ing in Mem - phis, I was walk - ing with my

F G C Am F G C Am 1. F C/E Dm C

feet ten feet off of Beale. Walk - ing in Mem - phis, but do I real - ly feel the way I feel?

Am 2. F G Csus (G) (C) (Am) (F)

Walk - ing in Mem - phis, I feel? (G) (C) (Am) (F) (G) (C) (Am) (F)

(G) (C) (Am) (F) (G) (C) (Am) (F) (G) (C)

board - ed the plane. Touched down in the land of the Del - ta Blues in the mid - dle of the pour - ing rain.

(Am) (F) (G) (C) Am F G

Touched down *rit.* in the land of the Del - ta Blues in the mid - dle of the pour - ing

Tempo I (F) (G) (C) (Am) (F) (G) (C)

rain. (Am) (F) (G) (C) (Am) F G C

WASTED DAYS AND WASTED NIGHTS

Words and Music by
WAYNE M. DUNCAN
FREDDY FENDER

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Moderately (♩ = ♩³)

Wast-ed days and wast-ed nights I have left for you be - hind, for you don't be-long to
you when I know that you're not true? And why should I call your
me; your heart be - longs to some-one else. Why should I keep lov - ing blame for mak-ing me
name when you're the
blue? Don't you re - mem-ber the day that you went a-way and left me? I was so
lone-ly, prayed for you on - ly, my love. Why should I keep lov-ing you when I know that you're not
true? And why should I call your name when you're the blame for mak-ing me blue?

WHY SHOULDN'T I?

Words and Music by
COLE PORTER

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Slowly, with tender expression (♩ = ♩³)

Why should-n't I take a chance when ro-mance pass-es by, why should-n't I know of love?
Why wait a - round, when each age has a sage who has found that up - on this earth, love is
all that is real-ly worth think - ing of. It must be fun, lots of fun, to be sure when day is
done, that the hour is com - ing when you'll be kissed and then you'll be kissed a - gain, all de - bu - tantes say it's
good, and ev-'ry star out in far Hol - ly - wood seems to give it a try, so why should-n't I?

From the Original Motion Picture Soundtrack "YENTL"
THE WAY HE MAKES ME FEEL

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Lyrics by ALAN and MARILYN BERGMAN
 Music by MICHEL LEGRAND

Slowly, with expression

Dm Dm/C# Dm/C Bm7(b5) Bbmaj7 Gm7 Ebmaj7
 There's no chill, and yet I shiv-er. There's no flame and yet I burn. I'm not sure what I'm a - fraid of and yet I'm
 (feel.) (2nd time instrumental.)
 A7sus A7 Dm Dm/C# F/C Bm7(b5) Am/E Bm7/E Amaj7
 trem - b'ling. There's no storm yet I hear thun-der, and I'm breath-less; why, I won-der? Weak one mo-ment, then the next I'm fine. —
 D6/A Bdim7/A Asus Amaj7
 (end instr.) { I feel as if I'm fall - ing ev - 'ry time I close my eyes, and flow - ing through my bod - y is a
 why is it that ev - 'ry time I close my eyes he's there, the wa - ter shin - ing on his skin, the
 Dmaj7 G#m7(b5) C#7sus C#7 F#m9 F9(#5) F#m/E F7(#5)/E
 riv - er of sur-prise. Feel-ings are a - wak - en - ing I hard - ly re - cog - nize as mine! _____
 sun - light in his hair? And all the while I'm think - ing things that I can nev - er share with him. _____
 Dm Dm/C# Dm7/C Bm7(b5) Bbmaj7 G9
 What are all these new sen - sa - tions? What's the se - cret they re - veal? I'm not sure I un - der - stand, but I
 I'm a bun - dle of con - fu - sion, yet it has a strange ap - peal. Did it all be - gin with him and the
 1. D.C. 2.
 Bbmaj7 A7sus Bbmaj7 A7sus Dm Dm7/C Bbmaj7 F/A A7 Dm
 like the way I way he makes me feel? _____ I like the way he makes me feel.

WE GATHER TOGETHER TO ASK THE LORD'S BLESSING
 (Prayer of Thanksgiving)

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TRADITIONAL

With expression

D G/D D Em7 /F# A7 D A/C#
 We gath - er to - geth - er to ask the Lord's bless - ing. He chas - tens and
 side us, to guide us, our God with us join - ing, or - dain - ing, main -
 all do ex - tol Thee, Thou lead - er tri - um - phant, and pray that Thou
 Bm7 E7 A Bm/D E7 A A7 D/A D/F# Em7 A7
 has - tens His will to make known. The wick - ed op - press - ing now cease _____ from dis -
 tain - ing His king - dom di - vine. So from the be - gin - ning the fight _____ we were
 still our de - fend - er wilt be. Let Thy con - gre - ga - tion es - cape _____ tri - bu -
 D D7 G/B G A/C# A D Em7 A7 D 1.2. 1.3.
 tress - ing. Sing prais - es to His name: _____ He for - gets not His own. Be - free!
 win - ing. Thou Lord, wast at our side: _____ all glo - ry be thine. We
 la - tion. Thy name be ev - er praised! _____ O Lord, make us

From the 20th Century-Fox Warner Bros. film "THE TOWERING INFERNO"
WE MAY NEVER LOVE LIKE THIS AGAIN

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Words and Music by
 AL KASHA and JOEL HIRSCHHORN

Moderately slow

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of seven staves of music with lyrics underneath. The chords are indicated above the notes. The lyrics are: "We may nev - er love like this a - gain; ___ don't stop the flow, ___ we can't let go. We may nev - er love like this a - gain, ___ and touch the sky ___ though we may try. So while we're here let's give our all; re - lease the dreams in - side us ___ and set them free. Oh, while we're here let's leave a mark; there's a can - dle in the dark, ___ it's here to guide us. We may nev - er love like this a - gain, ___ but through the days, ___ be - yond the haze ___ I see you reach - ing out to hold me. ___ I don't know just where or when, still I'm sure ___ we'll love a - gain. We may nev - er love like this a - gain; ___ we'll love a - gain. We may nev - er love like this a - gain; ___ we'll love a - gain."

WHEN I GROW TOO OLD TO DREAM

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Lyric by OSCAR HAMMERSTEIN II
 Music by SIGMUND ROMBERG

Slowly

The musical score is written in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It consists of three staves of music with lyrics underneath. The chords are indicated above the notes. The lyrics are: "When I grow too old to dream, I'll have you to re - mem - ber. When I grow too old to dream, your love will live in my heart. ___ So kiss me, my sweet, ___ and so let us part. ___ And when I grow too old to dream, that kiss will live in my heart. ___"

From the Tri-Star Pictures Feature Film, "Hook"
WE DON'T WANNA GROW UP

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Lyrics by LESLIE BRICUSSE
 Music by JOHN WILLIAMS

Moderately (♩ = $\sqrt[3]{\text{♩}}$)

C Dm7 G7 C F C F F# G C Dm7 C/E F

We wan-na be like Pe-ter Pan, we don't wan-na grow up! Wan-na stay kids as long as we can,

F# G F F# G C F C F F# G C Dm7

that's our plan! Pret-ty neat plan!! Then when it's time to be a man, we're not gon-na show up! Gon-na stay kids like

C/E F Dm7 G7 C F D#dim7 Em

we be-gan, just like Pe-ter Pan! Be-in' a man means you got-ta show up for work each day in a shirt an' a tie!

F F# G7 Gdim7 G7 Gdim7 G7 Gdim7 G7 C

Be-in' grown up means you got-ta call up your friends and say, "Can't stay! Got-ta fly!" Yuck! We got an e-ven

F C F F# G C Dm7 C/E F Dm7 G7

neat-er plan, sit down and lis-ten up. We all ought-a be like Pe-ter Pan, we don't wan-na grow

C Dm C#dim7 Dm C Cdim7 C Dm7 G7 C

up! We nev-er, nev-er, nev-er, nev-er, nev-er, nev-er, nev-er, nev-er, nev-er, nev-er wan-na grow up! Yuck!

WHEN IRISH EYES ARE SMILING

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Words by CHAUNCEY OLCOTT & GEO. GRAFF JR.
 Music by ERNEST R. BALL

Moderately, with expression

D D/F# G D

When I-rish eyes are smil-ing, _____ sure it's like a morn in Spring. _____ In the

G D B7 E7 A7 D

lilt of I-rish laugh-ter, you can hear the an-gels sing. _____ When I-rish

D/F# G D G Gdim

hearts are hap-py, _____ all the world seems bright and gay. _____ And when I-rish eyes are

D/A B7 E7 A7 1. D A7 2. D

smil-ing, sure they steal _____ your heart a-way. _____ When way. _____

WE HAD IT ALL

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Words and Music by
TROY SEALS and
DONNIE FRITTS

Moderately Verses 1 & 2:

C G/B Am C/G F

1. I can hear the wind a - blow - ing in my mind, just the way it
mem - ber how I used to touch your hair, while reach - ing for the

G7 F C G/B Am

used to sound _ through the Geor - gia pines, and you were there to an - swer when I called _
feel - ing _ that was al - ways there. You were the best thing in my life I can re - call _

C/G F G7 C C/G C

You and me, _ Lord knows, _ we had it all. 2. Re - all.
You _ and me, _ we had it

Chorus:

C C/B \flat F/A C C/B \flat

I know that we _ can nev - er live those times a - gain, _ so I let my dreams _ take me

F/A C C/B \flat F/A C C/E

back to where we've been: then I'll stay there with you just as long as I can.

F C F C F C

Oh, it was so good, _ oh, it was so good, _ oh, it was so good, _

Verses 3:

G7 C A7 D A/C \sharp Bm

when _ I was _ your man. 3. And I'll nev - er stop be - liev - ing in your smile.

D/A G A G D

e - ven though you did - n't stay, _ it was all worth while. You were the best thing in my

A/C \sharp Bm D/A G A D

life I can re - call, you and me, we had it all.

WE THREE KINGS OF ORIENT ARE

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Words and Music by
JOHN HENRY HOPKINS

Moderately

Em B7 Em B7

1. We three kings of O - ri - ent are, bear - ing gifts we tra - verse a -
 2. Born a King on Beth - le - hem's plain, gold I bring to crown Him a -
 3. Frank - in - cense to of - fer have I, in - cense owns a De - i - ty
 4. Myrrh is mine, its bit - ter per - fume, breathes of life of gath - er - ing
 5. Glo - rious now be - hold Him a - rise, King and God and Sac - ri -

Em D G G/B D7/A G Am Em/B B Em

far, field and foun - tain, moor and moun - tain, fol - low - ing yon - der star.
 gain, King for - ev - er, ceas - ing nev - er, o - ver us all to reign.
 nigh. Pray'r and prais - ing all men rais - ing, wor - ship Him, God most high.
 gloom; sor - row - ing, sigh - ing, bleed - ing, dy - ing, sealed in the stone - cold tomb.
 fice. Al - le - lu - ia, al - le - lu - ia, Earth - to heav'n re - plies.

D G C G C G

O, — star of won - der, star of night, star with roy - al beau - ty bright:

Em D G C G D G C

west - ward lead - ing still pro - ceed - ing, guide us to Thy per - fect light. light.

WE WISH YOU A MERRY CHRISTMAS

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TRADITIONAL

Brightly, with spirit

G C E7 A7 D7

1. We wish you a Mer - ry Christ - mas; we wish you a Mer - ry Christ - mas; we
 bring us a fig - gy pud - ding; oh, bring us a fig - gy pud - ding; oh,
 won't go un - til we've got some; we won't go un - til we've got some; we

G7 C G Am D7 G D

wish you a Mer - ry Christ - mas and a Hap - py New Year. }
 bring us a fig - gy pud - ding and a cup of good cheer. } Good tid - ings to you wher -
 won't go un - til we've got some, so bring some out here. }

G/B D/A A D G Am D7 G D7 G D7 G

ev - er you are; good tid - ings for Christ - mas and a Hap - py New Year. {2. Oh, Year. We wish you a Mer - ry
 {3. We

C E7 A7 D7 G7 C G Am D7 G

Christ - mas; we wish you a Mer - ry Christ - mas; we wish you a Mer - ry Christ - mas and a Hap - py New Year.

WEDDING MARCH

(from "A Midsummer Night's Dream")

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FELIX MENDELSSOHN

Brightly

Am6 B7 Em Dm C tr G7 C Am6 B7 Em Dm C tr G7
C G7 C G7 C Dm D7 G7
Am6 B7 Em Dm C tr G7 C Am6 B7 Em Gdim Dm C tr G7 C

WE'VE ONLY JUST BEGUN

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Lyric by PAUL WILLIAMS
Music by ROGER NICHOLS

Slowly

E^b Abmaj7 Gm7 Cm7 Fm9

1. We've on - ly just be - gun _____ to live. _____ White lace and prom - is - es;
2. Be - fore the ris - ing sun _____ we fly. _____ So man - y roads to choose,
3.4. And when the eve - ning comes _____ we smile. _____ so much of life a - head.

Cm9 Fm9 To Coda ⊕ 1. B^b7sus B^b 2.3. B^b7sus

a kiss for luck_ and we're on our way. _____ } And yes, we've just be -
we start out walk - ing and learn to run. _____ }
We'll find a place_ where there's room to grow. _____

Ebmaj7 Abmaj7 Ebmaj7 Abmaj7 B^b C Fmaj7 C Fmaj7

gun. _____ Shar - ing hor - i - zons that are new to us.

C Fmaj7 Cmaj7 Fmaj7 E Amaj7 E Amaj7

watch - ing the signs a - long the way. Talk - ing it o - ver just the two of us.

E Amaj7 B^b7sus 1. B^b9sus D.C. 2. B^b9sus D.C. al Coda

work - ing to - geth - er day to day. to - geth - er. _____ geth - er. _____ to - geth - er. _____

⊕ Coda B^b7sus Ebmaj7 Abmaj7 Ebmaj9 Abmaj7 G

_____ And yes, we've just be - gun. _____

WEEKEND IN NEW ENGLAND

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Words and Music by
RANDY EDELMAN

Moderately
Verse:

C Em7 F G C C/E

1. Last night I said good - bye; now it seems years. I'm back in the cit - y where
2. Time in New Eng - land took me a - way to long rock - y beach-es and

F G F C/E Dm7 G11

noth - ing is clear but thoughts of me hold - ing you, bring - ing us near. } And tell me.
you by the bay. We start - ed a sto - ry whose end must now wait.

Chorus:

C F/C G C F/C G C F/C E7/B Am7 D7sus D7

when will our eyes meet? When can I touch you? When will this strong yearn - ing end? And

Dm7 G11 C F/C C(9) C C/G F

when will I hold you a - gain? gain? I

Bridge:

C/G F/G C/G F/G C/G F/G Gm7

feel the change com - in', I feel the wind blow. I feel brave and dar - ing, I feel my blood flow.

C Dm7 C7/E F C/E Dm7 C Dm7 C7/E F

With you, I could bring out all the love that I have. With you, there's a

C/E D9 C/E D7/F# G11 Db

heav - en, so earth ain't so bad. And tell me, when will our

Gb/Db Db Gb/Db Db Gb/Db F7/C Bbm7 Eb9 Ebm7

eyes meet? When can I touch you? When will this strong yearn - ing end? And when will I

Ab11 Db/Ab Gb/Ab Db/Ab Gbmaj7 Ebm7 Db

a tempo

hold you a - gain, a - gain?

From the M-G-M Picture "THE WIZARD OF OZ"
WE'RE OFF TO SEE THE WIZARD
 (The Wonderful Wizard of Oz)

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Lyrics by E. Y. HARBURG
 Music by HAROLD ARLEN

Moderate march

C G7 C G7 C Dm7 F G7

Fol - low the yel - low brick road. Fol - low the yel - low brick road. Fol - low, fol - low, fol - low, fol - low,

Am7 D7 Dm7 G7 Dm7 G7 C Dm7 G7 C Dm7

fol - low the yel - low brick road. Fol - low the rain - bow o - ver the stream; fol - low the fel - low who fol - lows a dream. Fol - low, fol - low,

Chorus:

F G7 Am7 D7 Dm7 G7 C G7 C Dm7 G7 C F F/A

fol - low, fol - low, fol - low the yel - low brick road. We're off to see the Wiz - ard, the won - der - ful Wiz - ard of Oz. We hear he is a

Em/G Dm/F Am7 D7 G7 Dm7 D#dim7 C/E Am7 Dm7 G7 C F /A

whiz of a Wiz if ev - er a Wiz there was. If ev - er, oh, ev - er a Wiz there was, the Wiz - ard of Oz is one be - coz, be - coz, be - coz, be -

Em/G F Em7 D7 G7 D7(b5) Am7 D7 G7 C G7

coz, be - coz, be - coz, be - coz, be - coz of the won - der - ful things he does. (Whistle) We're off to see the

C Dm7 G7 C F C G7 C G7 C

Wiz - ard, the won - der - ful Wiz - ard of Oz. We're

WHEN YOUR LOVER HAS GONE

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Words and Music by
 E. A. SWAN

Moderato

Gmaj7 G7 G6 Gm Gm(maj7) Gm7 Gm6 C A9 A7(b9)

When you're a lone, who cares for star - lit skies, when you're a lone - ly hours, the eve - ning shad - ows bring, what lone - ly

A7 Cm(maj7) Cm7 Cm6 G/B B7 Em Cm6

lone, hours, the mag - ic moon - light dies; at break of dawn, with mem - 'ries lin - ger - ing; like fad - ed flow'rs,

A7 A6 A7 G/D A9/D D+ G Abm6 D7/A D7(#5)

there is no sun - rise, when your lov - er has gone.

G/D D7/C Cdim B6 E7 E7(#5) E7 Am Eb7 D7(#5) G G9 A9 Eb9 G9

life can't mean an - y - thing, when your lov - er has gone.

From the United Artists Motion Picture "THE HAPPY ENDING"
WHAT ARE YOU DOING THE REST OF YOUR LIFE?

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Lyrics by ALAN and MARILYN BERGMAN
 Music by MICHEL LEGRAND

Slowly

Am Am/G# Am/G Am/F# Fmaj7

What are you do - ing the rest of your life, north and south and east and west of your life? I have on - ly one re -
 time of your days, all the nick - els and the dimes of your days. Let the rea - sons and the
 deep in your eyes, in the world of love you keep in your eyes, I'll a - wa - ken what's a -

To Coda ⊕ 1.

Dm7 Bm7(♭5) Bm7/E E7 Bm7(♭5) E7 Amaj7 A

quest of your life: that you spend it all with me! All the sea - sons and the all be - gin and end with me. I want to
 rhymes of your days sleep in your eyes.

Bm7(♭5) E9 Amaj7 Bm7(♭5) E9 Amaj7 A♭m7 D♭7(♭9) G♭maj7

see your face in ev - ry kind of light, in fields of dawn and for - ests of the night. And when you stand be - fore the can - dles on a cake, oh, let me be the

Gm7 C7(♭9) Fmaj9 D.S. § al Coda ⊕ Coda

Bm7(♭5) Bm7/E E7 F6

one to hear the si - lent wish you make! Those to - mor - rows wait - ing It may take a kiss or two! Through all of my life, -

Bm7(♭5) E9 Fmaj7 F7(♭5) Am/E Bm7 E7(♭5) E7 Am

- sum - mer, win - ter, spring and fall of my life, all I ev - er will re - call of my life is all of my life with you!

WHAT'S NEW

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Words by JOHNNY BURKE
 Music by BOB HAGGART

Slowly

C6 Am7 B♭m7 3 Eb7 A♭maj7 Fm7 Dm7(♭5) G7(♭9) Cm6 Am7(♭5)

What's new? How is the world treat - ing you? You have - n't changed a bit:
 How did that ro - mance come through? We have - n't met since then.

1. 2.

Dm7(♭5) G7(♭9) C Am7 Dm7 G7(♭9) Gm7 G7(♭9) F6 Dm7 E♭m7 A♭7 D♭maj7 B♭m7

love - ly as ev - er, I must ad - mit. What's new? What's new? Prob - a - bly I'm bor - ing you,
 Gee! But it's nice to see you a - gain.

Gm7(♭5) C7(♭9) Fm7 Dm7(♭5) Gm7(♭5) C7(♭9) Fm6 Dm7(♭5) G7 D♭9 Cm6 Am7

- but see - ing you is grand, and you were sweet to of - fer your hand. I un - der - stand, a - dieu!

B♭m7 3 Eb7 A♭maj7 Fm7 Dm7(♭5) G7(♭9) Cm6 Am7(♭5) Dm7(♭5) G7(♭9) C F9 C6/9

Par - don my ask - ing what's new. Of course you could - n't know, I have - n't changed, I still love you so.

WHAT IS THIS THING CALLED LOVE?

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Words and Music by
COLE PORTER

Slow (in the manner of a "Blues")

Ab7 Dbm6 Eb7

What Is This Thing _____ Called Love? This fun - ny thing _____

Eb7+5 Ab Abmaj7 Ab6 Ab Ab7 Ao Dbm6

_____ called love? Just who can solve _____ its mys - ter - y?

Eb7 Eb7+5 Ab Ab7 Dbm6 Ab Abm

Why should it make _____ a fool of me? I

Db7 Gb Fb Fb+

saw you there _____ one won - der - ful day. You took my heart _____

Dbm Dbm7 Eb Abm6 Eb7 *Guitar Tacet* Ab Ao

_____ and threw it a - way, That's why I ask the Lawd _____ in Heav - en a -

Dbm6 Eb7 Eb+ Ab Dbm6 Ab

bove, What is this thing _____ called love? _____

WHEN A GYPSY MAKES HIS VIOLIN CRY

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Words by DICK SMITH, FRANK WINE-GAR
and JIMMY ROGAN
Music by EMERY DEUTSCH

Moderato Cm Am7-5 D7 G7 Cm/Eb Edim Fm

When A Gyp - sy Makes His Vi - o - lin Cry, _____ My
gyp - sy makes a mag - ic string sigh, _____ A -

Cm/G G7 1. Cm Fm6/Ab G7

lips are still, but it's haunt - ing thrill fans a smol - d'ring fire. When a
gain to me comes the mem - o - ry of an

2. Cm G7 Cm G7 F/A G7/B Cm/Eb G/D Cm

old de - sire. _____ He draws his bow and seems to know that

G7 F/A G7/B Cm Fm C7 Fm Cm Ab7

love once hurt my heart; And as he plays for me, I'm lost in rev - er -

G7 Cm Am7-5 D7 G7 Cm/Eb Edim

ie. How I treas - ure ev - 'ry meas - ure till the last notes
Cm Fm7 C

Fm Cm D7/F# G7/F Cm/Eb G+ G7

die, _____ When A Gyp - sy Makes His Vi - o - lin Cry. _____

WHATEVER LOLA WANTS

(Lola Gets)

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Words and Music by
RICHARD ADLER and JERRY ROSS

Bolero

What-ev-er Lo - la wants, ___ Lo - la gets, ___ and lit-tle man, lit-tle Lo - la wants you.

Make up your mind to have ___ no re - grets. ___ Re - cline your-self, re - sign your-self, you're

through. ___ { I She'll } al - ways get what { I she'll } aim for, ___ and your heart and soul

is what { I she } came for. What-ev-er Lo - la wants, ___ Lo - la gets, ___ Take off your

coat, don't you know you can't win? You're no ex - cep - tion to the rule; ___ { I'm she's } ir - re -

sist - i - ble, you fool, give in! ___ What-ev - er in! ___

WHEN IT'S SPRINGTIME IN THE ROCKIES

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Words by MARY HALE WOOLSEY
Music by ROBERT SAUER

Moderately

When it's spring - time in the Rock - ies, ___ I am com - ing back to you, ___ lit - tle gain I'll say "I love you," ___ while the birds sing all the day, ___ when it's

sweet-heart of the moun-tains, ___ with your bon - ny eyes of blue. ___ Once a - Rock - ies, far a - way, ___ spring-time in the Rock-ies, ___ in the

WHERE AM I GOING?

From the Musical "SWEET CHARITY"

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Music by
CY COLEMAN
Lyrics by
DOROTHY FIELDS

Moderate 4, very rhythmically

Dm7
G
Dm7
G
Dm7
G
Dm7
G

Where am I go - ing and what will I find?_ What's in this grab - bag that I call my mind?_

Gm7
C
Gm7
C
F#m7
B7
Emaj7
E6

What am I do - ing a - lone on the shelf?_ Ain't it a shame,_ but no one's to blame_ but my -

C9
Gm7
C9
Gm7
C9
Gm7
C7
Eb9
Bbm7

self. Which way is clear when you've lost your way

Eb9
Bbm7
Eb9
Bbm7
Eb9
Bbm7
Cm
Bbm7

year af - ter year?_ Do I keep fall - ing in love_ for just the kick_ of it?

Cm
Bbm7
Am7
Bm
Am7

Stag - ger - ing through_ the thin and thick_ of it, Hat - ing each old_ and ti - red trick_ of it.

Bm
Am7
G
Gmaj7
Em

Know what I am,_ I'm good and sick_ of it! Where am I go - ing?_ Why do I care?_

Em7
C#m7-5
F#7
Bm7
Bb7
Am7
D13
D7+5

Run to the Bronx,_ or Wash - ing - ton Square,_ No mat - ter where_ I run I meet my - self there,

G9
Fmaj7
C#m7-5
A7
Cm6
G

ick - ing in - side me. What do I see?_ An - ger and hope_ and doubt,

Em7
Am7
G
C
G
C
G
C
G
C
G

What am I all_ a - bout? And where am I go - ing?_ You tell me!_

WHAT'S LOVE GOT TO DO WITH IT

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Words and Music by TERRY BRITTEN
 and GRAHAM LYLE

Moderate rock

Gm7 F/G

Verse:

Gm7 F/G Gm7

must un - der - stand, _ though the touch of _ your hand _ makes my pulse re - act: _ that it's on - ly _ the thrill _ of
 may seem _ to you _ that I'm act - ing _ con - fused _ when you're close to _ me. _ If I tend to _ look dazed, _ I

F/G Ebmaj7 F Ebmaj7 F

boy meet - ing girl _ op - po - sites at - tract. _ It's phys - i - cal, _ on - ly log - i - cal, _
 read it _ some - place: _ I've got cause to _ be. _ There's a name for _ it, _ there's a phrase that _ fits. _

Chorus:

Ebmaj7 F Bb N.C. Gm F Ebmaj9 F

you must try to _ ig - nore _ that it means more _ than that. _ } Oh, _ what's love _ got to do, _ got to do _ with it?
 But what - ev - er _ the rea - son, you do it _ for me. _ }

N.C. Gm F Ebmaj9 F N.C. Gm F Ebmaj9 F

What's love _ but a sec - ond hand e - mo - tion? _ What's love _ got to do, _ got to do _ with it?

Gm F Ebmaj9 F Ebmaj9 F N.C. Am G F G

Who needs _ a heart, when _ a heart can _ be bro - ken? _ 2. It heart can _ be bro - ken? _

N.C. Am G F G N.C. Am G F G N.C. Am G Fmaj7 Bb/C

C Bb/C C F C Ab Bb/C

new di - rec - tion. _ But I have _ to say _ I been think - ing a - bout my own pro - tec - tion. It

Gm7sus C Chorus: Am G Fmaj9 G Am

scares me to feel this way. _ Oh, _ what's love _ got to do, _ got to do _ with it? } What's love _ but a
 bro - ken? _ } What's love _ but a

Fmaj9 G Am G Fmaj9 G Am G Fmaj9

sec - ond hand e - mo - tion? _ } What's love _ got to do, _ got to do _ with it? Who needs _ a heart when _ a heart can _ be
 sweet old fash - ioned no - tion? _ }

Repeat ad lib. an.

From the United Artists Motion Picture "WHAT'S NEW PUSSYCAT?"

WHAT'S NEW PUSSYCAT?

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Words by HAL DAVID
Music by BURT BACHARACH

Moderately
Chorus:

C F6 G6 C F6 G6

What's new Pus-sy-cat? Whoa! _____ What's new Pus-sy-cat? Whoa, _____

Verse:

C D D7 G Bb

oh, _____ oh, _____

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

Ab

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

G Cmaj7 Bm7 Am7 D6 Bm7 Em7 Am7 D7

Pus - sy - cat, Pus - sy - cat, I love you, yes I do. _____ You and your pus - sy - cat nose. _____
Pus - sy - cat, Pus - sy - cat, I love you, yes I do. _____ You and your pus - sy - cat eyes. _____
Pus - sy - cat, Pus - sy - cat, I love you, yes I do. _____

D.C. 1.3.

G Am7 D7 G Am7 D7 G

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

WHEN JOHNNY COMES MARCHING HOME

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Words and Music by
LOUIS LAMBERT

With spirit

Gm Bb F Gm

1. When John - ny comes march - ing home a - gain, } we'll give him a hear - ty
old church bell will peal with joy, } to wel - come home our
rea - dy for the Ju - bi - lee; } hur - rah, _____ hur - rah, _____ } we'll give him a he - ro's
love and friend - ship on that day, } their choic - est trea - sures

F Bb D Bb F

wel - come then. } The _ men will cheer, and the boys will shout. The
dar - ling boy. } The _ vil - lage lads _____ and las - sies gay, with
three times three. } hur - rah, _____ hur - rah! _____ } The _ lau - rel wreath _____ is rea - dy now, to
then dis - play. } And _ let each one _____ per - form some part, to

Gm D Bb F/C Gm/D D Gm D7 Gm Gm

la - dies, they _ will all turn out. } 2. The home.
ro - ses they _ will strew the way. } 3. Get
place up - on his loy - al brow. } And we'll all feel gay, when John - ny comes march - ing home. _____ } 4. Let
fill with joy the war - rior's heart. }

WHEN MY BLUE MOON TURNS TO GOLD AGAIN

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Words and Music by
WILEY WALKER and
GENE SULLIVAN

Moderato Verse:

1. Mem - o - ries that lin - ger in my heart, mem - o - ries that make my heart grow cold.
lips that used to thrill me so; your kiss - es were meant for on - ly me.
cas - tles we built of dreams to - geth - er were the sweet - est stor - ies ev - er told.

— But some day they'll live a - gain, sweet - heart, and my blue moon a - gain will turn to gold.
— In my dreams they live a - gain, sweet - heart, but my gol - den moon is just a mem - o - ry. } When my
— May - be we will live them all a - gain, and my blue moon a - gain will turn to gold.

Chorus:

blue moon turns to gold a - gain, when the rain - bow turns the clouds a - way, when my
blue moon turns to gold a - gain, you'll be back in my arms to stay. 2. The stay. 3. The

WHEN MY SUGAR WALKS DOWN THE STREET

(All the Little Birdies Go Tweet, Tweet, Tweet)

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By GENE AUSTIN, JIMMY McHUGH
and IRVING MILLS

Moderately (♩ = ♪)

Verse:

I know a thing or two and I'm tell - ing you, I've got a won - der - ful gal. She's got the cut - est smile, a mil - lion dol - lar style;
I like my cof - fee sweet; ev - 'ry - thing I eat must have some su - gar on top. I'm tell - ing you the truth. I've got the sweet - est tooth;

she's such a won - der - ful pal. I just feel so hap - py 'cause I love her so. When she is by my side,
I love a sweet lol - li - pop. Tell me what is sweet - er than a sweet, sweet kiss from some - one who can be,

Chorus:

I'm so filled with pride, I want the whole world to know. }
oh, so sweet to me; I want you all to know this. } When my su - gar walks down the street, all the lit - tle bird - ies go
tweet, tweet, tweet. And in the ev - 'ning when the sun goes down, it's nev - er dark when she's a - round. She's so af - fec - tion - ate and I'll say this: that
when she kiss - es me, I sure stay kissed. When my su - gar walks down the street the lit - tle bird - ies go tweet, tweet, tweet.

WHEN SOMETHING IS WRONG WITH MY BABY

Words and Music by
ISAAC HAYES and
DAVID PORTER

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Moderately slow

Verse:

1. He: When some-thing is wrong_ with my ba - by, _____ some-thing is wrong_ with me. _____

And if I know _____ that she's wor - ried, _____ I know_ I'd feel the same mis-er-y. _____

She: We've been_ through_ so much to-geth - er. _____ We stand as one, that's what makes it bet - ter. _____

Both: When some-thing is wrong_ with my ba - by _____ some-thing is wrong_ with me. _____

me. _____ When some-thing is wrong_ with my ba - by, _____

some-thing is wrong_ with me. _____

Verse 2:
He: Just what she means to me now,
Oh, you just wouldn't understand.
People can say that she's no good,
But ah, she's my woman and I know I'm her man.
She: And if he's got a problem,
Oh, I know I got to help him solve'em.
Both: When something is wrong with my baby,
Something is wrong with me.

WHEN THE SAINTS GO MARCHING IN

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By DAVE BARTHOLOMEW
and ANTOINE DOMINO

Brightly

Oh, when the saints go march-ing in, oh, when the saints go march-ing in, dear Lord, I
(Oh, when the) sun re - fuse to shine, oh, when the sun re - fuse to shine, dear Lord, I
(Oh, when they) crown Him Lord of all, oh, when they crown Him Lord of all, dear Lord, I
(Oh, when they) gath - er 'round the throne, oh, when they gath - er 'round the throne, dear Lord, I

want to be in that num - ber, when the saints go march - ing in. 2. Oh, when the throne. _____
want to be in that num - ber, when the sun re - fuse to shine. 3. Oh, when they
want to be in that num - ber, when they crown Him Lord of all. 4. Oh, when they
want to be in that num - ber, when they gath - er 'round the

WHEN THE RED, RED ROBIN COMES BOB, BOB, BOBBIN' ALONG

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By HARRY WOODS

Moderately bright (♩ = ♪♩)

When the red, red rob-in comes bob, bob, bob-bin' a - long, a - long, there'll be no more sob-bin' when he starts throb-bin' his
old sweet song, Wake up, wake up you sleep - y head. Get up, get up, get out - of bed. Cheer up, cheer
up, the sun - is red. Live, love, laugh and be hap - py. What if I've been blue? Now I'm walk-in' through fields of flow'rs.
Rain may glis-ten but still I lis-ten for hours and hours. I'm just a kid a - gain do - in' what I did a - gain,
sing - ing a song, when the red, red rob - in comes bob, bob, bob - bin' a - long.

WHEN WILL I BE LOVED

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Words and Music by
PHIL EVERLY

Moderately bright rock shuffle (♩ = ♪♩)

I've been cheat - ed, - been mis - treat - ed. - When will I - be -
- loved? -

I've been pushed down; -	I've been pushed 'round. -
I've been made blue; -	I've been lied to. -
I've been cheat - ed; -	been mis - treat - ed. -

To Coda ⊕
When will I - be - loved? - When I find a new man - that I want for
mine. he al - ways breaks - my heart in two; - it hap-pens ev - ery - time. -
1st time D.S. §
2nd time D.S. § at Coda
 ⊕ Coda freely
When will I - be - loved? - Tell me when will - I be - loved? -

WILL YOU LOVE ME IN DECEMBER

(As You Do In May?)

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Words by JAMES J. WALKER
Music by ERNEST R. BALL

Andante - molto espressivo

A^b Adim A^b D^b A^b/C E^b7/B^b A^b D^b F7 B^b7
E^b7 E^bdim E^b7
G/E^b A^b

Will you love me in De-cem-ber as you do in May, will you love me in the good old fash-ioned way? When my

A^b A^bdim A^b A^b7 A^b11 A^b7 D^b
C F7
B^bdim B^bmE^b D^b E^b9 E^b6 Edim Fm B^b9 E^b7 A^b

hair has all turned gray, will you kiss me then, and say, that you love me in De-cem-ber as you do in May?

From the TriStar Pictures Feature Film "HOOK"
WHEN YOU'RE ALONE

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Lyrics by LESLIE BRICUSSE
Music by JOHN WILLIAMS

Moderately

E(2)
F[#]m/E
E(2)
D(2)
E(2)

When you're all a - lone far a-way from home, there's a gift the an-gels send when you're a - lone. Ev-'ry day must

E Emaj9
F[#]m/E
C
Bm7
E(2)
F[#]m/E
Emaj7

end, but the night's our friend. An-gels al-ways send a star when you're a - lone. At night when I'm a - lone, I

Bm7/E
Emaj7
F[#]m7/B
C(2)
D
E(2)
E Emaj7
Amaj7

lie a-wake and won-der - which of them be - longs to me. Which one, I won-der? - And an-y star I choose watch-es o-ver

Emaj9
A6
E
A6
E
Am
E(2)
Bm7
Emaj7/B
Bm7

me. So, I know I'm not a-lone, when I'm here on my own. Is-n't that a won-der? When you're a - lone, you're not a -

Emaj7/B
C
E(2)
E(2)
E Emaj7
Amaj7
Emaj9
A6
E

lone, not real-ly a - lone. The stars are all my friends till the night-time ends. So, I know I'm not a-lone

A6
Emaj9
Am
E
Bm7
E(2)
Bm7
E(2)
C
E(2)

when I'm here on my own. Is-n't that a won-der? When you're a - lone, you're not a - lone, not real-ly a - lone.

WITH THIS RING (I Thee Wed)

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Words by REMUS HARRIS
Music by JOHN SACCO

Moderato (with expression)

With this ring I come to you, to pledge my heart for-ev-er true. — I give my heart for you to share, — through sun - shine and laugh - ter, through heartache and care. With this ring I make this vow, I'll love you al-ways just as now; — And my joy will be so deep, — it can't be sung, — It can't be said, — when With This Ring I Thee Wed. —

Through life's green pas-tures we'll walk to-geth-er and love will fol-low ev-'ry-where. — We'll find a hid-den treas-ure of hap-pi-ness in our hearts, so come with me, my dar-ling; let us say a prayer. (Alternate:) So come be-fore the al-tar; let us kneel in prayer, —

said, — when With This Ring I Thee Wed. —

To Coda

D.S. al Coda

WITH A SONG IN MY HEART

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Words by LORENZ HART
Music by RICHARD RODGERS

Moderately slow

With A Song In My Heart. — I be - hold your a - dor - a - ble face,
At the sound of your voice — Heav - en o - pens its por - tals to me.

Just a song at the start, — But it soon is a hymn to your grace. When the mu - sic
Can I help but re - joice, — That a song such as ours came to be? But I al - ways

swells — } I'm touch-ing your hand; — It tells that you're stand - ing near, and
knew — }

— I would live life through, — With A Song In My Heart for you. —

To Coda

D.C. al Coda

WHERE DO I GO?

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Words by JAMES RADO and GEROME RAGNI
Music by GALT MacDERMOT

Moderately

Where do I go? — Fol-low the riv - er. Where do I go? — Fol-low the gulls. Where is the some-thing,
Where do I go? — Fol-low the chil-dren. Where do I go? — Fol-low their smiles. Is there an an - swer

where is the some-one that tells me why I live and die? — Fol-low the wind song, fol-low the thun-der.
in their sweet fac - es that tells me why I live and die? —

Fol-low the ne - on in young lov - ers' eyes. Down to the gut - ter, — up to the glit-ter, in-to the cit - y where the truth lies. —

Where do I go? — Fol-low my heart-beat. Where do I go? — Fol-low my hand. Where will they lead me, and will I ev - er

dis - cov - er why I live and die? — I live and die, — I live and die.

WHILE SHEPHERDS WATCHED THEIR FLOCKS BY NIGHT

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Words by NAHUM TATE and NICHOLAS BRODY
Music by GEORGE FREDERICK HANDEL

Moderately

1. While — shep-herds watched their flocks by — night, all — seat - ed on the — ground, — the — an - gel of the
(2.) not!" said He, for might - y — dread had — seized their trou - bled — mind. — "Glad - tid - ings of great
(3.) you in Da - vid's town this — day is — born of Da - vid's — line — the — Sav - iour who is
(4.) heav'n-ly Babe you there shall — find to — hu - man view dis - played, — all — mean - ly wrapped in

Lord came — down. And — glo - ry shone a - round, — and glo - ry shone a - round. 2. "Fear — cease.
joy I — bring to — you and all man - kind. — to you and all man - kind." 3. "To —
Christ, the — Lord. And — this shall be the sign, — and this shall be the sign." 4. "The —
swath - ing — bands, and — in a man - ger laid, — and in a man - ger laid." 5. Thus —

Verse 5:

Thus spoke the Seraph and forthwith
Appeared a shining throng
Of angels praising God, who thus
Addressed their joyful song,
Addressed their joyful song.

Verse 6:

All glory be to God on high,
And to the earth be peace.
Good will hence forth from heav'n to men,
Begin and never cease.
Begin and never cease.

WOULD YOU LIKE TO TAKE A WALK

(Sump'n Good'll Come from That)

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Words by MORT DIXON and BILLY ROSE
Music by HARRY WARREN

Moderato (♩ = ♩³)

Ab Abm Bb Bb7/Ab Eb/G Ab Abm Eb/G Fm7 Eb

Mm - mm - mm, would you like to take a walk? Mm - mm - mm, do you think it's gon - na rain?
Mm - mm - mm, have you heard the lat - est song? Mm - mm - mm, it's a ver - y pret - ty strain.
Mm - mm - mm, would you like to take a walk mm - mm - mm, do you think it's gon - na rain?

Ab Abm Eb/G C7 Fm Abm/Cb Eb/Bb Bb7

Mm - mm - mm, how a - bout a sas - par - il - la? Gee, the moon is yel - ler,
Mm - mm - mm, don't you feel a lit - tle thrill - y? Gee, it's get - ting chill - y, } Sum - p'n good - 'll come from
Mm - mm - mm, ain't you tired of the talk - ies? I pre - fer the walk - ies }

1. Eb Eb Fine Bbm7 Eb7 Ab Eb7

that that. When you're stroll - ing thru the where - zis, you need a who - zis to lean up -

Ab Ab7 Dm7 G7 C Dm7 G7 C D.S. al Fine

on. But when you have no who - zis, to hug and what - zis, gosh darn.

THE WHIFFENPOOF SONG

(Baa! Baa! Baa!)

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Words by MEADE MINNIGERODE and GEORGE S. POMEROY
Revision by RUDY VALLEE
Special Lyrics by MOSS HART
Music by TOD B. GALLOWAY

Moderately

1. Eb Edim Bb7 Fm7 Bb7 Eb

We're poor lit - tle lambs who have lost gone our way; Baa! Baa! Baa! We're
lit - tle black sheep who have gone a stray:

2. Fm7 Bb7 Eb Cm Fm7 Bb7 Bb+

Baa! Baa! Baa! Gen - tle-men song - sters off on a spree, doom'd from here to e -

Gm Eb C7 Fm Bb7 Eb

ter - ni - ty, Lord have mer - cy on such as we. Baa! Baa! Baa!

WHILE STROLLING THROUGH THE PARK ONE DAY

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TRADITIONAL

Moderately (♩ = ♩³)

B^b Eb G7/D C7 F7 B^b B^b/D

While strolling through the park one day, in the merry month of May, I was taken by surprise, by a

C7 F7 B^b D7 Gm D7 Gm D7

pair of roguish eyes. In a moment, my poor heart was stolen away. A smile was all she gave to me.

Gm D7 Gm C7 F C7 F C7 F F7 *a tempo* B^b

Of course, we were as happy as can be, Ah! I immediately raised my

Eb G7/D C7 F7 B^b B^b/D C7 F7 B^b

hat, and finally she remarked. I never shall forget that lovely afternoon, I met her at the fountain in the park.

WHEN DAY IS DONE

Madonna, du bist shoner als der Sonnenschein!

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English version by B.G. DeSYLVA
Music and original text by DR. ROBERT KATCHER

Moderately

B^b A F7 Cm7 F7 B^bmaj7 *To Coda* ⊕

When day is done and shadows fall, I dream of you; when day is done I think of all the joys we knew. That day is done and grass is wet with twilight's dew, my lonely heart is sinking with the sun. Al-

B^b Dm7 G7 C7(♯5) C7 Cm7 F7 C[♯]dim B^b/D Bdim Cm7 F7 *D.S. [♩]al Coda*

yearning re-turning to hold you in my arms, won't go love, I know love, without you night has lost its charms! When

⊕ *Coda*

B^b9 Fm Fm7 B^b+ Ebmaj7 D7(♭5) D7 G7/D F[♯]/C Cm7 F7 B^b G^b E A B^b

though I miss your tender kiss the whole day through, I miss you most of all when day is done!

From the United Artists Motion Picture "THE THOMAS CROWN AFFAIR"
THE WINDMILLS OF YOUR MIND

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Lyric by MARILYN and ALAN BERGMAN
 Music by MICHEL LEGRAND

Moderately slow

Em **B7**

Round like a cir - cle in a spi - ral, like a wheel with - in a wheel, nev - er end - ing or be -
 mind. Like a tun - nel that you fol - low to a tun - nel of its own, down a hol - low to a

Em **E7** **Am7**

gin - ning on an ev - er spin - ning reel; like a snow - ball down a moun - tain or a car - ni - val bal - loon, like a car - ou - sel that's
 cav - ern where the sun has nev - er shone; like a door that keeps re - volv - ing in a half for - got - ten dream, or the rip - ples from a

D7 **Gmaj7** **Cmaj7** **F#m7(+5)**

turn - ing run - ning rings a - round the moon. } Like a clock whose hands are sweep - ing past the min - utes of its face, and the world is like an
 peb - ble some - one toss - es in a stream. }

B7 **A#dim7** **B7** **Em**

ap - ple whirl - ing si - lent - ly in space, like the cir - cles that you find in the wind - mills of your mind! Keys that jin - gle in your

Am7 **D7** **Gmaj7**

pock - et, words that jan - gle in your head. Why did sum - mer go so quick - ly? Was it some - thing that you said? Lov - ers walk a - long a

G7 **Cmaj7** **F#7** **Bm**

shore and leave their foot - prints in the sand. Is the sound of dis - tant drum - ming just the fin - gers of your hand? Pic - tures hang - ing in a

E7 **Am** **D7** **Gmaj7**

hall - way and the frag - ment of a song; half re - mem - bered names and fac - es, but to whom do they be - long? When you knew that it was
 (Girl) When you knew that it was

Cmaj7 **F#m7(+5)** **B7** **Em**

o - ver you were sud - den - ly a - ware that the au - tumn leaves were turn - ing to the col - or of her hair! Like a cir - cle in a
 o - ver in the au - tumn of good - byes, for a mo - ment you could not re - call the col - or of his eyes!

B7

spi - ral. like a wheel with - in a wheel, nev - er end - ing or be - gin - ning on an ev - er spin - ning

A#dim7 **Em/B** **B7** **Em**

reel: as the im - ag - es un - wind, like the cir - cles that you find in the wind - mills of your mind.

WHILE YOU SEE A CHANCE

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Lyrics by WILL JENNINGS
Music by STEVE WINWOOD

Moderate rock

D A/C# Bm7 Em A D A/C# Bm7

Stand up _ in a clear _ blue morn-ing, un - til _ you see _ what can be; _ a - lone _ in a cold _ day dawn-ing,

Em A D A/D G/D A/D G/D D A/D G/D D

are you _ still free; _ can _ you be? _

A/C# G/B G Em7/A D G/B G D/A A F#m F#m(b5) D9

G Gmaj7 Em9 D/A Gmaj7 D/A G

{ When some cold to - mor - row finds _ you; when some sad old dream re - minds _ you how the end - less road _ un - winds _
When there's no one left _ to leave _ you; e - ven you don't quite be - lieve _ you; that's when noth - ing can _ de - ceive _
And that old, grey wind _ is blow - ing; and there's noth - ing left worth know - ing; and it's time _ you should _ be go -

E/G# D/A F#A# Bm D/C Bm G/B A7 D To Coda ⊕

- you; } while you see _ a chance, _ take _ it; find ro - mance, _ fake _ it; be - cause _ it's all _ on you. _
- you;
- ing;

1. To Next Strain 2. D.C. at Coda

Bb Eb/Bb F/Bb Bb F/Bb Eb/Bb

Don't you know _ by now, _ no one gives you an - y - thing; _

Bb F/Bb Eb/Bb F/Bb C/G D/A A7sus D.S. ⊗

and don't you won - der how you keep _ on mov - ing _ one more day, _ your way?

⊕ Coda D Em/D 1. 2. D Em/D Repeat ad lib. and fade

While you see a chance, _ take _ it; find ro - mance. While you

WHISPERING

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Words and Music by
JOHN SCHONBERGER, RICHARD COBURN
and VINCENT ROSE

Moderately

C B7 C

Whis - per - ing while you cud - dle near me, whis - per - ing so no one can
whis - per - ing why you'll nev - er leave me, whis - per - ing why you'll nev - er

A7(#5) A7 D9 G7 C

hear me; each lit - tle whis - per seems to cheer me. I know it's
grieve me; whis - per and say that you be - lieve me.

C/E E^bdim Dm7 G7 Dm7 G7(#5) Dm/F A7/E Dm A7/C# Dm7 Dm7(+5)/G C

true. There's no one dear, but you. You're Whis - per - ing that I love you.

WHO'LL STOP THE RAIN

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J.C. FOGERTY

Moderately

Verse:

G C G

1. Long as I re - mem - ber, the rain been com-in' down. Clouds of mys - t'ry pour - in', con -

C G C G C G C

fus - ion on the ground. Good men through the ag - es, try-in' to find the sun, and I won - der.

D Em G G

still I won - der, who'll stop the rain? _____

3. G Em

Repeat and fade

Verse 2:

I went down Virginia, seekin' shelter from the storm.
Caught up in the fable, I watched the tower grow.
Five year plans and new deals wrapped in golden chains,
And I wonder, still I wonder, who'll stop the rain?

Verse 3:

Heard the singers playin'; how we cheered for more.
The crowd had rushed together, tryin' to keep warm.
Still the rain kept pourin', fallin' on my ears.
And I wonder, still I wonder, who'll stop the rain?

WHO'S SORRY NOW

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Words by
BERT KALMAR and HARRY RUBY
Music by TED SNYDER

Moderately

Musical notation for the song 'Who's Sorry Now'. It consists of four staves of music in a 4/4 time signature with a key signature of one flat (Bb). The melody is written on a treble clef staff. Chord symbols are placed above the staff: Bb, D7, G+, G7, D7, G7, C7, F7, Bb, Bdim7, F/C, C7, F7, Cm7, Cm7(b5), F7, Cm7, F7, Bb, D7, G+, G7, G+, G7, Cm, G7, Cm, Cm7(b5), Bb, G7, C7, Cm7(b5), F7, Bb, Eb, Ebm, Bb.

Who's sor - ry now? Who's sor - ry now? Whose heart is ach - ing for break - ing each vow?
 Who's sad and blue? Who's cry - ing too? Just like I cried o - ver you. _____
 Right to the end, just like a friend, I tried to warn you some - how. _____
 You had your way, now you must pay. I'm glad that you're sor - ry now. _____

WICHITA LINEMAN

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Words and Music by
JIMMY WEBB

Moderately

Musical notation for the song 'Wichita Lineman'. It consists of five staves of music in a 4/4 time signature with a key signature of one flat (Bb). The melody is written on a treble clef staff. Chord symbols are placed above the staff: Bbmaj9, Am7, Dm7, Fsus/C, Dm7, Am7, G, D, C6/9, G/B, Gm/Bb, D/A, G/A, Bbmaj7, C2, Bbmaj7, Gm7/C, Bbmaj7, C2, D.

1. I am a line - man for the coun - ty, _____ and I drive the main road,
 ca - tion, _____ but it don't look like rain. And
 search - in' in the sun for an - oth - er o - ver - load. _____ I hear you sing - in' in the
 if it snows, that stretch down south will nev - er stand the strain. _____ And I need you more than
 wires; _____ I can hear you through the whine. _____ } And the Wi - chi - ta line - man -
 want you. _____ and I want you for all time. _____ }
 is still on the line. _____
 2. You know I need a small va -

WHY DON'T YOU LOVE ME

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Words and Music by
HANK WILLIAMS

Moderately

F **C7**

Well, why don't you love me like you used to do? — How come you treat me like a worn out shoe? — My
why don't you be just like you used to be? — How come you find so man - y faults with me? —

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

hair's still curl - y and my eyes are still blue. } Why don't you love me like you used to do? — Ain't had no lov - in' like a hug - gin' and a
Some - body's changed so let me give you a clue. }

C7 **F** **C7**

kiss - in' in a long, long while. — We don't get near - er or fur - ther or clos - er than a coun - try mile. —

F **C7**

{ Why don't you spark me like you used to do — and say sweet noth - ings like you used to coo? — I'm the
{ Why don't you say the things you used to say? — What makes you treat me like a piece of clay? — My

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

same old trou - ble that you've al - ways been thru. } So why don't you love me like you used to do? — Well, used to do? —
hair's still curl - y and my eyes are still blue. }

WILL IT GO 'ROUND IN CIRCLES

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Words and Music by
BILLY PRESTON and
BRUCE FISHER

Moderate rock *Verse:*

Ab Db Ab Db **Ab** **Cb Db Ab** **Cb Db**

1. I've got a song - I ain't got no mel - o - dy — how'm I gon - na sing it to my friends. —
2. I've got a sto - ry ain't got no mor - al, — let the bad guy win every once in a while.

Ab **Cb Db Ab** **F Gb G**

I've got a song - I ain't got no mel - o - dy — how'm I gon - na sing it to my friends. — } Will it go 'round in
I've got a sto - ry ain't got no mor - al, — let the bad guy win every once in a while. }

Chorus:

Ab7 Db Ab7 Db Ab7 Db Ab7 Db Ab7 Db

cir - cles? Will it fly high like a bird up in the sky? — Will it go 'round in cir - cles?

Ab7 Db Ab7 Db Ab Db Ab **F Gb G**

Will it fly high like a bird up in the sky? — Will it go 'round in

1. 2. *D.S.* 3. *Repeat ad lib. and fade!*

Dedicated to George Gershwin
WILLOW WEEP FOR ME

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Words and Music by
 ANN RONELL

Slowly (♩ = 3/4)

Wil-low weep for me, wil-low weep for me. Bend your branch-es green, a - long the stream that runs to sea. Lis-ten to my plea, lis-ten wil-low and weep for me. Gone my lov-er's dream, love-ly sum-mer dream. Gone and left me here to weep my tears in - to the stream. Sad as I can be, hear me wil-low and weep for me. Whis-per to the wind, and say that love has sinned to leave my heart a - break-ing and mak-ing a moan. Mur-mur to the night, to hide her star-ry light, so none will find me sigh-ing and cry-ing all a-lone. Oh, weep-ing wil-low tree, weep, in sym-pa-thy. Bend your branch-es down a - long the ground and cov-er me. When the shad-ows fall, bend, oh wil-low, and weep for me.

WHO CARES?
 (So Long As You Care for Me)

Words by IRA GERSWIN
 Music by GEORGE GERSHWIN

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Brightly

Who cares if the sky cares to fall in the sea? Who cares how his to - ry rates me? Long as your kiss in - tox - i - cates me! Why should I care? Life is one long ju - bi - lee, so long as I care for you and you care for me.

WINCHESTER CATHEDRAL

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Words and Music by
GEOFF STEPHENS

Moderately

Win-ches-ter Cath-e - dral -
 you're bring-ing me down. You stood and you watched as - my ba-by left town. You could have done some-
 - thing - but you did-n't try. You did-n't do noth - ing; - you let her walk by.
 Now ev-'ry-one knows - just how much - I need-ed that girl. She would-n't have gone - far a - way - if on-ly you'd
 start-ed ring-ing your bell. Win-ches-ter Cath-e - dral - you're bring-ing me down. You stood and you watched as -
 my ba-by left town. town.

WINDY

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Words and Music by
RUTHANN FRIELMAN

Moderately bright rock

1. Who's peek-in' out from un - der a stair-way call - ing a name that's light - er than air? Who's bend - in' down to give -
 2,3,etc. Who's trip-pin' down the streets - of the cit - y smil - in' at ev - 'ry - bod - y she sees? Who's reach-ing out to cap -
 - me a rain - bow? } Ev - 'ry - one knows it's Wind - y. - y. And Wind - y has
 - ture a mo - ment? }
 storm - y eyes that flash - at the sound of - lies. And Wind - y has
 wings to fly a - bove the clouds, a - bove the clouds, a - bove the clouds, a - bove the clouds.

WITCHCRAFT

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Lyric by CAROLYN LEIGH
Music by CY COLEMAN

Moderate swing (♩ = ♩♩)

F6/9 A^bdim7 Gm7 C11 Fmaj7

Those fin-gers in my hair, _ that sly come - hith-er stare _ that strips my con-science bare, _ it's witch-craft. _____

B^b B^bm Dm7(b5)/A^b G7(#5) Cmaj7 C7

And I've got no de-fense _ for it; the heat is too in-tense _ for it. What good would com-mon sense _ for it do? _____ 'Cause _ it's

Fmaj7 C11 Fmaj7 ³ Bm7(b5) E7

witch - craft, _ wick - ed witch - craft. _ And _ al - though I _ know _ it's strict-ly ta - boo, _____

Am Am(#5) Am6 Am(#5) Am Gm Gm(#5) Gm7 C7 (F#7)

when you a - rouse the need _ in me, my heart says, "Yes, in-deed," in me. "Pro-ceed with what you're lead - ing me to!" _____

F6/9 A^bdim7 Gm7 C11 F6/9 (G^b7) F6/9

It's such an an-cient pitch, _ but one I would-n't switch, _ 'cause there's no nic-er witch _ than you. _____

WITH PEN IN HAND

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Words and Music by
BOBBY GOLDSBORO

Moderately

C Cmaj7 Gm C7 F Fmaj7 Dm7 G7 C Bm

1. With pen ___ in hand, _ you sign _ your name. _ To - day ___ at five, I'll be on _ that train. _ And you'll be free, and

Am Em G11 Dm7 G7 C Cmaj7 Gm C7 F

I will be a - lone, _ so a - lone. _ If you think we can find _ the love we once knew, if you think I can't

Fmaj7 Dm7 G7 C Bm Am Em G11 Dm7 G7 ^{1.2.} ^{3.} C

make ev-'ry - thing up to you, _ then I'll be gone and you'll be on your own, _ you'll be on your own. _

Verse 2:

Can you take good care of Johnny?
Can you take him to school everyday?
Can you teach him how to catch a fish and keep all those bullies away?
Hear what I say?
Can you teach him how to whistle a tune?
Can you tell him about the man in the moon?
If you can do those things, then maybe he won't miss me,
Maybe he won't miss me.

Verse 3:

And tonight as you lay in that big lonely bed,
And you look at the pillow where I laid my head,
With your heart on fire, will you have no desire to kiss me,
And to hold me?
And if you can forget the good times we had,
If you think that the good times don't outweigh the bad,
Then sign your name and I'll be on my way,
I'll be on my way.

WINTERGREEN FOR PRESIDENT

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Words by IRA GERSHWIN
Music by GEORGE GERSHWIN

Tempo di marcia

Gm Gm6 Gm Gm6 Gm *Fine* Gm F6 E7 Eb7

Win - ter - green for pres - i - dent! He's the man the peo - ple choose; -

Ab Eb7(b5) Ab Eb7(b5) Abm Gb6 F7 E7 A E7 A E+ A

loves the I - rish and the Jews, ta ta ta ta ta ta

Am6 Esus E7 Am Am6 Am D Am Am6 Am D

ta! Win - ter - green for Pres - i - dent!

A B7 E7 A C# F#m B7 F#m B

Ta ta ta ta ta ta! Ta ta ta ta. Win - ter - green for

F#m D A F# C# F#6 F# D7 *D.C. al Fine*

Pres - i - dent! Ta ta ta ta ta ta!

Inspired by the Paramount Picture "WIVES AND LOVERS"

WIVES AND LOVERS

(Hey, Little Girl)

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Lyric by HAL DAVID
Music by BURT BACHARACH

Moderate jazz waltz (♩ = ♩♩)

Bb9sus Bb13 C9sus

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
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

C13 Cm7 F7(b9) Am7(b5) D7 Ebmaj7

ring on you 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
hair still in curl-ers; you may not see him a - gain. }

D7sus D7 Dbmaj7 C7sus C7 C7sus C7 Fm7

he comes home to you. { I'm warn - ing } you here. Hey, lit-tle girl, bet-ter wear some-thing pret-ty.
{ He's al - most }

Bb13 Eb6 Edim7 Fm7 Bb13

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

Eb6 Fm7 Bb13 Fm7 Bb13 Fm7 Bb13 Eb6

read-y for love. Oh, time to get read-y, time to get read-y, time to get read-y for love.

From the Musical Play "GREAT DAY"
WITHOUT A SONG

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Lyrics by WILLIAM ROSE and EDWARD ELISCU
 Music by VINCENT YOUMANS

Slowly

With-out a song — the day would nev-er end. With-out a song — the road would nev-er bend. When things go
 corn — would nev-er see a plow. That field of corn — would be de- sert-ed now. A dark-y's
 know — what makes the rain to fall. I'll nev-er know — what makes the grass so tall. I on - ly

To Coda 1. F Dm Gm7 C7 C7(#5) 2. F Gm7 C7

wrong — a man ain't got a friend, — with-out a song. That field of song.
 born, — but he's no good no - how, — with-out a
 know — there ain't no love at all, — with-out a

F F7 B♭/D F7/C B♭ F7/E♭ B♭/D F7/C B♭ C/B♭ F/A Am E7/G# Am7/G

I got my trou- bles and woe, but sure as I know the Jor- dan will roll, — I'll get a- long as

D7/F# C/G G7 C F/C C9 *D.S. al Coda* *Coda* F G7 B♭m F

long as a song is strong in my soul. — I'll nev- er
 song. —

WOMAN, WOMAN

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Words and Music by
 JIM GLASER and
 JIMMY PAYNE

Moderately slow

Verse: B♭ Dm E♭ F B♭ Gm Cm F

1. Some-thing's wrong be - tween us — that your laugh-ter can-not hide. And you're a-fraid to let your — eyes meet
 (2.) seen the way men look at — you when they think I don't see. And it hurts to have them think that — you're that
 (3.) wom - an wears a cer - tain — look when she is on the move. And the man can al - ways tell what's — on her

B♭ Dm E♭ E♭m

mine. And late - ly when I love you, — I know you're not sat - is - fied. —
 kind. And it's know-ing that you're look-ing back that's real - ly kill - ing me. —
 mind. I hate to have to say it, — but their looks are o - ver you. —

Chorus: B♭ Dm E♭ Dm E♭ Dm

Wom - an, woh, — wom - an, — have you got cheat - ing on your

1. 2. 3. Cm F9 B♭ E♭ B♭ E♭ Cm F9 *D.C. 3.4. etc. Repeat ad lib. and fade!*

mind, — on your — mind? — 2. I've mind? — Oh. —
 3. A

WOMAN TO WOMAN

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Lyrics and Music by
JAMES BANKS, EDDIE MARION
and HENDERSON THIGPEN

Moderately

Verse:

Fmaj7 B♭maj7 Fmaj7

1.3. Wom-an to wom - an, — if you've ev - er been in love — then you know — how I
2. Wom-an to wom - an, — I've just got to make — you see, — woman to wom - an, that you

Dm C B♭maj7 Fmaj7 B♭maj7 Fmaj7 To Coda ⊕

feel. — And wom-an to wom - an, — now if you were in — my shoes, — would-n't you have done the —
can't take him — from me. — Wom-an to wom - an, — now I just can't step — a - side — and let you take — what is

B♭/C C7sus C Chorus: C B♭ C/B♭

same thing — too? — Wom-an to wom - an, — right or — wrong, —
right-ful - ly mine. —

A7 Dm7 B♭maj7 Bdim B♭/C C7

I ain't gon-na let you — break up my hap-py home. — I hope you un-der-stand, — I love — that man — and he's mine. —

1. C7sus C7 Fmaj7 B♭maj7 Fmaj7 B♭/C 2. D.C. al Coda C7sus C7 ⊕ Coda

same thing — too? —

Fmaj7 B♭maj7 Fmaj7 Dm7 C B♭maj7 Repeat ad lib. and fade

Wom-an to wom - an, — now I just can't step — a - side — and let you take — what is right-ful - ly mine. —

YANKEE DOODLE

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TRADITIONAL

March tempo

Verse:

B♭ F7 B♭ F7 B♭ F7 B♭ F B♭ F7 B♭ E♭ Cm F7 B♭

1. Yan-kee Doo-dle went to town a - rid-ing on a po - ny, stuck a feath-er in his hat and called it mac-a - nu - ni.

E♭ B♭ E♭ B♭/F F7 B♭ B♭ 1.-9.

Yan-kee Doo-dle, keep it up, Yan-kee Doo-dle Dan - dy. Mind the mu-sic and the step, and with the girls be hand - y. 2. And hand - y.

Verse 2:
Father and I went to camp
Along with Captain Gooding,
There we saw the men and boys
As thick as hasty pudding. (To Chorus:)

Verse 3:
There was Captain Washington
Upon a slapping stallion,
Giving orders to his men,
I guess there was a million. (To Chorus:)

Verse 4:
There we saw a thousand men
As rich as Squire David,
What they wasted every day,
I wish it could be saved. (To Chorus:)

Verse 5:
There I saw a pumpkin shell
As big as mother's basin.
Everytime they touched it off,
They scampered like the nation. (To Chorus:)

WORDS GET IN THE WAY

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Words and Music by
GLORIA ESTEFAN

Rock ballad

Verse:

1. I re - al - ize you're see - ing some-one new. I don't be - lieve she knows you like I do; your
tem-pera-men-tal mood-y side, the one you al - ways try to hide from me. 2. But I But the

Chorus:

words get in the way. There's so much I want to say, but it's locked deep in - side, and if you
look in my eyes we might fall in love a - gain. I won't e - ven start to cry. and be -
fore we say good - bye. I tried to say I love you, but the words got in the way.
3. Your I'm try'n' to say I love you, but the words get in the way.

Verse 2:

But I know when you have something on your mind.
You've been trying to tell me for the longest time.
And before you break my heart in two,
There's something I've been trying to say to you.
(To Chorus:)

Verse 3:

Your heart has always been an open door.
But baby, I don't even know you any more.
And despite the fact it's hurting me,
I know the time has come to set you free.
(To Chorus:)

THE YANKEE DOODLE BOY

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G.M. COHAN

Brightly

I'm a Yan-kee Doo-dle Dan - dy, a Yan - kee Doo-dle do or die; a real live neph-ew of my
Uncle Sam's, born on the Fourth of Ju - ly. I've got a Yan-kee Doo-dle sweet - heart. She's my Yan-kee Doo-dle
joy. Yan-kee Doo-dle went to Lon-don just to ride the po - nies. I am a Yan-kee Doo-dle boy. boy.

WOULDN'T IT BE NICE?

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Words by BRIAN WILSON and TONY ASHER
Music by BRIAN WILSON

Moderate rock shuffle (♩ = ♩♩)

G9 C F6 Dm G9

Would-n't it be nice if we were old - er? Then we would-n't have to wait - so long. And would-n't it be nice if we could wake - up in the morn - ing when the day - is new, and af - ter that to

C F6 Dm G9 Am7 Gm7/C

nice to live to - geth - er in the kind of world where we'd be - long? Though it's gon - na make it that much bet - ter spend the day to - geth - er; hold - each oth - er close the whole - night through? The hap - py times to - geth - er we'd be spend - ing.

Am Em Dm7 G9 G9 Dm7/G₃ C

when we can say good - night and stay to - geth - er. Would-n't it be Oh, would-n't it be nice? I wish that ev - 'ry kiss was nev - er end - ing.

A D C#m F#m A

Well, may - be if we think and wish and hope and pray, it might come true. Ba - by, then there

D C#m F#m7 C#m7 F#m7

would-n't be a sin - gle thing we could-n't do. We could be mar - ried, and then we'd be hap -

C#m7 G9 Dm7/G₃ C F6 Dm7 G9 *Repeat and fade*

- py. Oh, would-n't it be nice? Oh, would-n't it be

From the Metro-Goldwyn-Mayer Musical Production "BROADWAY MELODY OF 1936"

YOU ARE MY LUCKY STAR

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Words by ARTHUR FREED
Music by NACIO HERB BROWN

Brightly F C7 F

You're are my luck - y star. I saw you from a - far. Two love - ly You're all my luck - y charms, I'm luck - y in your arms

G7 C7 F Bb B7 C7 *D.C. al Coda*

eyes at me, they were gleam - ing, beam - ing. I was star - struck.

F7 *Coda*

You've o - pened

F9 F7(b9) Bb6 Bbm6 F C7 F

heav - en's por - tal here on earth for this poor mor - tal. You are my luck - y star.

THE YELLOW ROSE OF TEXAS

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TRADITIONAL

Vigorous march tempo

G **D7** **Am7** **D7**

There's a yel-low rose in Tex-as I'm go-ing there to see. No oth-er fel-ler knows her, no oth-er one but me. She

G **D7** **G** **C** **G/D** **D7** **G**

cried so when I left her; I know it broke her heart. And if we ev-er meet a-gain, we nev-er more will part. She's the

G **D7** **Am7** **D7**

sweet-est rose of col-or a fel-ler ev-er knew. Her eyes are bright as dia-monds; they spar-kle like the dew. You may

G **D7** **G** **C** **G/D** **D7** **G** **G**

talk a-bout your dear-est maids and sing of Ro-sy Lee, but the Yel-low Rose of Tex-as beats the belles of Ten-nes-see. There's a see.

From the 20th Century-Fox Musical "THREE LITTLE GIRLS IN BLUE"
YOU MAKE ME FEEL SO YOUNG

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Words by MACK GORDON
Music by JOSEF MYROW

Medium tempo (with a lilt) (♩ = $\frac{3}{4}$)

Bb **Bdim** **Cm7** **F7** **F7/Eb** **Bb/D** **Bdim** **Fm7/C** **F7** **Bb/D** **Bb7** **Bb7(#5)**

You make me feel so young, — you make me feel so spring has sprung, — and ev-'ry time I
The mo-ment that you speak, — I wan-na go play hide and seek, — I wan-na go and

Ebmaj7 **Cm7** **Dm7** **Gm7** **C7** **F7** **Dm7** **Gm7** **C7** **F7** **Bb7/F** **Edim**

see you grin, — I'm such — a hap-py in-di-vid-u-al. — a toy — bal-loon. — You and
bounce the moon, — just like —

Bb7/F **F#dim** **Bb7/F** **Edim** **Fm7** **Bb7** **F#dim** **Gm7** **Bbdim** **Eb** **Cm**

I are just like a cou-ple of tots, — run-ning a-cross a mead-ow, — pick-

G7/D **Cm/Eb** **C7/E** **F7** **Cm7/G** **F7** **Cb** **Bb** **Bdim** **Cm7** **F7** **F7/Eb** **Bb/D** **Bdim**

-ing up lots — of for-get-me-nots. — You make me feel so young. — You make me feel there are

Fm7/C **F7/Eb** **Bb/D** **Bb9(#5)** **Ebmaj7** **Ebm6** **Bb/D** **Bm7(b5)** **Bdim** **Cm7** **F7/Eb**

songs to be sung, bells to be rung, and a won-der-ful fling to be flung. — And e-ven when I'm old and

Bb/D **Bm7(-5)** **Bdim** **Cm7** **F7/Eb** **D7(#5)** **D7** **G7(b9)** **Cm** **G7/D** **Cm/Eb** **C7/E** **F7** **Bb**

gray, I'm gon-na feel the way I do to-day, 'cause you make me feel so young.

YESTERDAY ONCE MORE

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Words and Music by
RICHARD CARPENTER and JOHN BETTIS

Moderately Verse:

1. When I was young, I'd lis-ten to the ra-di-o, — wait-in' for my fav-'rite songs. — When they
back on how it was in years gone by — and the good times that I had — makes to -

played, I'd sing a - long; — it made me smile. — Those were such hap-py times — and not so long a - go — how I
day seem rath-er sad; — so much has changed. — It was songs of love — that I would sing to them — and I'd

won-dered where they'd gone. — But they're back a - gain, — just like a long lost friend; — all the songs I love so well. — Ev-'ry
mem - or - ize each word. — Those old mel - o - dies — still sound so good to me, — as they melt the years a - way. — }

Chorus:

sha-la - la - la, — ev-'ry wo - wo — still shines. — Ev-'ry shing-a-ling-a-ling that they're start-in' to sing — so fine. —

{ When they get to the part — where he's break-ing her heart, — it can real - ly make me cry — just like be - fore. —
All my best mem-o - ries — come back clear - ly to me; — some can e - ven make me cry — just like be - fore. — }

It's yes-ter-day — once more. — (Shoo-bie do lang lang. —) 2. Look-in' Ev - 'ry

YESTERDAY'S GONE

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Words and Music by
D. STUART and W. KIDD

Moderately

I loved you all the sum-mer through. — I thought I found my dream in you. — For
walked to - geth-er hand in hand, — 'cross miles and miles of gold - en sand. — But
Wait till sum-mer comes a - gain, — I'll hope that you re - mem-ber when — our

me — you were — the one, — but that was yes - ter - day, — and yes - ter - day's gone. — We gone. —
now — it's o - ver and done, — 'cause that was yes - ter - day, — and yes - ter - day's
love — had just — be - gun, — I loved you yes - ter - day, — and yes - ter - day's

gone. — We had such hap - pi - ness to - geth - er. — I can't be - lieve it's gone for - ev - er. —

YA YA

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Words and Music by
CLARENCE L. LEWIS and MORRIS LEVY

Moderately

Oh, well, I'm sit - tin' on my la - la, wait-in' for my ya - ya, ah, hm. Ah, hm.

hm. It may sound fun - ny, I don't be-lieve { he's / she's } ev - er com-in' home. Ah, hm.

Ba - by, hur - ry, don't make me wor - ry, ah, hm. Ah, hm. Yeah, ba-by, hur - ry, don't make me wor - ry, ah,

hm. Ah, hm. You know that I love you, oh, how I love you ah, hm. Ah, hm. *D.S. and fade-out*

YOU AND I
(Stevie Wonder)

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Words and Music by
STEVIE WONDER

Slowly

Here we are on earth to-gether it's you and I. God has made us fall in love, it's true. I am glad at least in my life I found some-one that may not be here for - ev - er to see me through.

I've real - ly found some-one like you. Will it stay, But I found strength in you. I on - ly pray

the love you feel for me? Will it say that you will be by my side to see me through, un - that I have shown you a bright - er day. Be-cause that's all that I am liv - ing for, you see. Don't

til my life is through? Well in my mind we can con-quer the world. wor - ry what hap-pens to me. 'Cause in my mind you will stay here al - ways.

In love, you and I, you and I, you and I. I. In love, you and I, you and I, you and I.

from the Motion Picture "HELLO FRISCO HELLO"
YOU'LL NEVER KNOW

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Words by MACK GORDON
 Music by HARRY WARREN

Moderato (♩ = 120)

F F/A D \flat 7/A \flat Gm Gm(maj7) Gm7 Gm Gm7 C7/B \flat

You'll nev-er know - just how much - I miss you, you'll nev-er know - just how much I

F/A Fmaj7 F6 F A \flat dim Gm D7(\sharp 9) Gm

care. { 1. And if I tried, - I still could-n't hide - my love for you.
 2. You said good - bye, - no stars in the sky - re - fuse to shine.

C11 C7 Gm C11 C7/B \flat Am7 F/A D \flat 7/A \flat Gm G7 C7 F

You ought to know, - for have-n't I told - you so, a mil - lion or more - times? } You went a - way - and my heart -
 Take it from me, - it's no fun to be - a - lone with moon-light and mem - 'ries.

F/A D \flat 7/A \flat Gm Gm(maj7) Gm7 Gm Gm7 C7/B \flat D7/A Am7 Ddim

- went with you, I speak your name - in my ev - 'ry prayer.

D7 Ddim D7 Gm D Gm7(\flat 5) B \flat m6 F/C A7/E Cm/E \flat D7

- If there is some oth - er way - to prove that I love - you, I swear I don't know how.

Gm G7 C7 1. F A \flat dim Gm7 C7(\sharp 5) 2. F A \flat m6 D \flat 7/A \flat F6/9

You'll nev - er know - if you don't - know now. now.

YOU TELL ME YOUR DREAM
 (I'll Tell You Mine)

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Words and Music by
 GUS KAHN and CHAS. N. DANIELS

A \flat A \flat dim7 A \flat F7 B \flat 7 E \flat 7 E \flat dim7 E \flat 7 E \flat

You tell me your dream, I'll tell you mine. My dreams are sweet,

A \flat /C E7/B E \flat 7/B \flat E \flat 7 A \flat A \flat dim7 A \flat F7 B \flat 7

dear, with love di - vine. Why keep me wait - ing, why let me

D \flat Ddim7 A \flat /E \flat F7 B \flat 7 B \flat m7 E \flat 7 1. A \flat A \flat dim7 E \flat 7 2. A \flat

pine? You tell me your dream, I'll tell you mine. mine.

YOU AND ME AGAINST THE WORLD

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Words and Music by
PAUL WILLIAMS and KEN ASCHER

Moderately slow

Ab7 Dbmaj7 Gbmaj7 Dbmaj9 Cm7 F7

You and me ___ a-against the world; some-times it feels like you and me ___ a-against the world. When all the oth-ers turn their

Bbm7 Gdim C7 Fm

back ___ and walk a-way you ___ can count on me to stay. Re-mem - ber when the { cir - cus came to town -
Life can be a circus; -

C7 C7(b9) C7(#5) Fm7 Bb7

and you were fright-ened by the clown ___ was-n't ___ it nice to be a-round some-one that you knew,
they un - der pay and o - ver work - us. And though _ we sel - dom get our due, when each day is through (I)

Ebm7 Ab13 Dbmaj7 Gbmaj7

some-one who was big and strong _ and look - in' out for you and me ___ } a-against the world. Some-times it feels like you and
bring my tired _ bod - y home _ and look a - round for me and you ___ }

Dbmaj9 C7 F7 Bbm7 Db7

me a - gainst the world. And for all ___ the times we've cried, I al - ways felt the odds were on our

Gdim Cm7 Fm Db7 Gb6

side. And when one of us ___ is gone and one is left a - lone ___ to car - ry on,

Gbm6 Fm7 Ebm7 Fm7(b5)

well, then re - mem - ber - ing _ will have to do; our mem - o - ries a - lone ___ will get us through.

Bb7 Ebm7 Ab7

1. Dbmaj7 C7 2. Dbmaj7

D.S. §

Think a - bout the days of me and you, of you and me ___ a - gainst the world world.

YOU ARE MY SUNSHINE

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Words and Music by
 JIMMIE DAVIS and
 CHARLES MITCHELL

Moderato Verse:

F Fdim F F7 Bb F

1. The oth - er night dear as I lay sleep - ing I dreamed I held you in my arms.
 love you and make you hap - py if you will on - ly say the same.
 once dear you real - ly loved me and no one else could come be - tween.

F7 Bb F C7 F

- When I a - woke dear, I was mis - tak - en and I hung my head and cried:
 - But if you leave me to love an - oth - er you'll re - gret it all some day:
 - But now you've left me and love an - oth - er. You have shat - tered all my dreams: } You are my

Chorus:

F Fdim F F7 Bb F F7 Bb

sun - shine, my on - ly sun - shine. You make me hap - py when skies are gray. You'll nev - er know dear

F C7 1.2. *F* 3. *F*

- how much I love you. Please don't take my sun - shine a - way. 2. I'll al - ways way.
 3. You told me

YOU ARE SO BEAUTIFUL

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Words and Music by
 BILLY PRESTON and BRUCE FISHER

Slowly

F Fmaj7 F7 Bb Bbm F Bb F Bb/C C7 F Fmaj7 F7

You are so beau - ti - ful to me. You are so

Bb Bbm F Cm7 F9 Bb A

beau - ti - ful to me. Can't you see (2nd-sing) you're ev-'ry-thing that I hope for and what's more,

Dm G9 Bbm6 F/C Fmaj7/C F7/C Bb Bbm F Bb/F F Repeat & fade

you're ev - 'ry - thing I need. You are so beau - ti - ful, ba - by; to me.

YOU ARE THE SUNSHINE OF MY LIFE

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Words and Music by
STEVIE WONDER

Moderately, with feeling

Cmaj9 **F7(#5)**

C **G/F** **Em7** **A13(b9)** **Dm7** **Dm7/G** **C**

You are the sun - shine of my life, that's why I'll al - ways ^{ be - } _{ stay - } a - round.

Dm7/G **G7** **C** **G7/F** **Em7** **A13(b9)** **Dm7** **Dm7/G**

You are the ap - ple of my eye. For - ev - er you'll stay in my heart..

C **Dm7** **Dm7/G** **C** **F6** **F/G** **Cmaj7** **Fmaj9** **F/G** **Cmaj7**

{ I feel like this is the be - gin - ning, 'though I've loved you
{ You must have known that I was lone - ly, be - cause you came

F6 **F/G** **Bm7(b5)** **E7** **A** **D** **E** **Am9**

- for a mil - lion years. And if I thought our love was end - ing,
- to my res - cue. And I know that this must be heav - en;

D7 **G7**

I'd find my - self, drown - ing in my own tears. Whoa, whoa.
how could so much love be in - side of you? Whoa.

*3rd time
Repeat and fade*

From the United Artists Motion Picture "YOU ONLY LIVE TWICE"

YOU ONLY LIVE TWICE

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Lyric by LESLIE BRICUSSE
Music by JOHN BARRY

Moderately

F **Cm** **Bbm** **F** **Bbm7** **C7** **Bbm7** **C** **C7 (b9)** **C9**

You on - ly live twice or so it seems. One life for your - self and one for your dreams.

F **Cm** **Bbm** **F** **Bbm7** **C7** **Bbm7** **F**

You drift through the years and life seems tame, till one dream ap - pears and love is its name.

Bbm7 **C** **Ebm** **C** **Bbm7** **C** **Bbm7** **C7**

And love is a stran - ger who'll beck - on you on. Don't think of the dan - ger or the stran - ger is gone.

F **Cm** **Bbm** **F** **Bbm7** **C7** **Bbm7** **F**

This dream is for you, So pay the price. Make one dream come true; you on - ly live twice.

YOU WILL BE MY MUSIC

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Words and Music by
JOE RAPOSO

Freely

Gm Bb+/F# Bb/F Em7-5

When all the songs are out of tune and all the rhymes ring so un-true,

Ebmaj7 Dm7 Cm7 F7 Eb D7

when I don't find the words to say, the thoughts I long _____ to bring to you. When

Gm Dm Gm Dm Ab

I hear lone-ly sing-ers _____ who are just as lost as me, mak-ing noise

Moderately slow, with a beat

Cm7 F D+ Eb

not mel-o-dy. You _____ will be my

Dm Gm Eb Cm7 F11 F7 Bb

mu-sic, _____ you _____ will be my song.

Ab Cm7 F7 Dm7 Dm7-5 G7

You _____ will be my mu-sic, _____ I

Cm7 F11 To Coda Bb Gm

can't wait an-y long-er if I'm wrong.

Gm Bb+/F#

I'll nev-er find the song to tell me

Bb/F Em7-5 Ebmaj7 Dm7

all the things I need to say, _____ and I'm a-fraid _____ as time goes by _____ that

Cm7 3 F7 Eb D7 Gm Dm Gm

some-day soon_ you'll go a-way. _____ And I'll be lost and try-ing _____ for songs I'll nev-er

Dm Ab Cm7 F Bb

sing, want-ing you _____ is ev-'ry-thing.

D.S. al Coda

⊕ CODA

Bb Dm7 G7 Cm7

wrong. I can't wait an-y long-

Ab7 Bb Gb Bb

er for my song. _____

YOU BELONG TO MY HEART

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Spanish Lyrics and Music by AGUSTIN LARA
English Lyrics by RAY GILBERT

Moderately

B^b7 E^b E^bmaj7 E^b6 Edim B^b7 N.C. Fm C+ Fm7 B^b+

You be-long to my heart now and for - ev - er. And our love had its start not long a -
So - la - men - te u - na vez a - mén la vi - da, so - la - men - te u - na vez y na - da -

E^b E^b6 E^bmaj7 E^b6 E^bmaj7 Edim7 B^b7 Fm7 B^b7

go. We were gath - er - ing stars while a mil - lion gui - tars played our love song; when I
más. U - na vez na - da más en mi huer - to bri - lló la es - pe - ran - za, la es - pe -

E^b Am7(b5) E^b6/B^b N.C. B^b7 E^b E^b6 Edim7

said, "I love you," ev - 'ry beat of my heart said it too. 'Twas a mo - ment like this, do you re -
ran - za que a - lum - bra el ca - mi - no de mi so - le dad. U - na vez na - da más se en - tre - ga el

B^b7 N.C. Fm Fm7 B^b7 E^b E^bmaj7 E^b

mem - ber? And your eyes threw a kiss when they met mine. Now we
al - ma, con la dul - ce y to - tal re - nun - cia - ción y cuan -

E^b6 E^bmaj7 E^b6 E^bmaj7 Edim B^b7 Fm7 B^b7

own all the stars and a mil - lion gui - tars are still play - ing. Dar - ling, you are the song and you'll
do e - se mi - la - gro rea - li za el pro - di - gio de a - mar - se, hay cam - pa - nas de fies - ta que

E^b Adim Fm6 B^b7 Fm7 B^b7 E^b E^bmaj7 E^b6 G^bm6 E^bmaj7

al - ways be - long to my heart. You be - long to my al - ways be - long to my heart.
can - tan en el co - ra - zón. So - la - men - te u - na can - tan en el co - ra - zón.

YOUNG LOVE

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Words and Music by
CAROLE JOYNER and RIC CARTEY

Moderately (♩ = 3/4)

Verse:

C E7 F G7

They say for ev - 'ry boy and girl there's just one love in this old world, and I know I've found
Just one kiss from your sweet lips will tell me that your love is real, and I can feel that it's

C Am7 F G7 C₃ E7 F

mine. The heav - en - ly touch of your em - brace tells me no one can take your place ev -
true. We will vow to one an - oth - er, there will nev - er be an - oth - er love for

G7 C Am7 F G7 C G7 F G7 C Am7

er in my heart. } Young love, first love, filled with true de - vo - tion.
you or for me. }

F G7 C G7 F G7 C Am7 F G7 F G7

Young love, our love we share with deep e - mo - tion. Young

1. D.S. 2. 3. etc. Repeat ad lib. and fade!

YOU CAN DEPEND ON ME

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Words and Music by
CHARLES CARPENTER
LOUIS DUNLAP and EARL HINES

Moderato

Verse:

Am F7/A Am Cm6/A G G+ G6 G Bm7 Bbdim7 D7/A D7 G G#dim

Dear one, you were all I had, and that's why I feel so bad, to think that you will be so far a - way.

Am F7 E7 Am F7/A Am Cm6/A G B/F# Bm7(b5)/F E7 Am B7(b5)/A Am6 A7

Love's a game where stakes are high, so be - fore we say, "Good-bye", I've on - ly this, my fare-well words, to

Chorus:

D7 Am7 D7 Am7(b5) D7 E7 Am G#dim7 A9 D7 Gmaj7 Bbdim7 Am7 D7 D7(#5) G6

say: _____ Though you say we're through, I'll al - ways love you, and you can de - pend on me. _____

Bm7(b5) E Am G#dim7 A9 D7 Gmaj7 Bbdim7 Am7 D7 D7(#5) G C9 G6

_____ Though some - one you've met has made you for - get, you know you can count on me. _____ I

G7 C6 E7(b9) Am A9 D7 Am G#dim7

wish you suc - cess, loads of hap - pi - ness, but I must con - fess, I'll be lone - ly. If you need a

A9 D7 Gmaj7 Bbdim7 Am7 D7 D7(#5) G C9 B7 E7 G G6

friend, I'm yours to the end, and you can de - pend on me. _____ Though me. _____

YOU DON'T HAVE TO SAY YOU LOVE ME

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English Lyrics by VICKI WICKHAM and SIMON NAPIER-BELL
Original Italian Lyrics by V. PALLAVICINI
Music by P. DONAGGIO

Moderately slow

Fm Bbm Eb7 Ab Db Bbm

1. When I said I need - ed you, you said you would al - ways stay. It was - n't me who changed, but you and
now you're gone and I'm left here on my own; that I have to fol - low you and
mem - o - ry, life seems dead and quite un - real. All that's left is lone - li - ness; there's

Gm7(b5) G7(b9) C7 Fm Gm7(b5) C7 F Dm

now you've gone a - way. 2. Don't you see that beg - you to come home? - } You don't have to say you love me
noth - ing left to feel. - }

Gm C7 F Dm Gm7 C7 F Am Dm

just be close at hand. You don't have to stay for - ev - er, I will un - der - stand. Be - lieve me - believe me, I can't help but love you, but be -

Gm7 C N.C. D.S. § 1. F Eb6 F Eb6 F Eb6 F

lieve me, I'll nev - er let you down. 3. Left a - lone with just a lieve me, be - lieve me, be - lieve me.

YOU'RE AN OLD SMOOTHIE

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Words by B.G. DeSYLVA
Music by RICHARD A. WHITING and NACIO HERB BROWN

Moderato

G7 C7 F Cm6/Eb D7 G7 F C7/G F/A

You're An Old Smoothie, I'm an old softie; I'm just like
 You're an old meanie, I'm a big boobie, I just go
 Silly old smoothie, Crafty old softie, I'll stick like

Gm7 F Gm E7-5 (C7) 1.A7+5 A7 D7-9 D7 2.3. F Fine A

putty in the hands of a girl like you. you. Poor me, you
 nutty, in the hands of a girl like
 putty to the hand of a girl like

E7 A E7 C

played me for a sap; Poor you, you thought you'd laid a trap! Well, dear, I

G7 C C+ D.C. al Fine

think it's time you knew, You've done just what I wanted you to.

YOU'RE GONNA HEAR FROM ME

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Words by DORY PREVIN
Music by ANDRE PREVIN

Slowly, but rhythmically

G7-9 3 C Dm7 G7 Gm7/C C9 C7-9 3

Move over, sun, and give me some sky, I've got me some wings, I'm eager to
 room, you people up there, On top of the world, I'll meet you, I

F Ab/Bb Bb9 3 C/G A7-9 Am7 3 D7-9

try; I may be unknown, But wait till I've flown, } You're Gon-na Hear From Me!
 swear; I'm stak-in' my claim, re-mem-ber my name, }

1.Dm7/G G7 G7-9 3 2.G7sus4 G7 Gm7/C C7-9 Fmaj7 F6 Fm C/G

Make me some For-tune smiled On the road be-

B6/G C6/C Bbm7 Am7 D7 G7sus4 Gdim Dm7/G G7+5

fore me, I'm for-tune's child, Lis-ten world, you can't ig-nore me!

Eb/Bb 3 Fm7 3 Bb7 Bbm7 Eb9 Eb7-9 3

I've got a song that longs to be played. Raise up my flag, be-gin my pa-

Ab C/G A7-9 D7 3 G7sus4 G7

rade, Then watch the world o-ver, start com-in' up clo-ver, That's how it's gon-na be,

Cmaj7 Em7 A7 D9 3 G7sus4 G7 C Ab/C C

you'll see! You're Gon-na Hear From Me!

YOU GOT IT

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Words and Music by
ROY ORBISON, JEFF LYNNE
and TOM PETTY

Moderate rock
Verse:

1. Ev-'ry time I look in - to your lov - ing eyes, I see a love that mon-ey just can't

buy. One look from you, I drift a - way. I pray that you

Chorus:
- are here to stay. An - y - thing you want, you got it. An - y - thing you need,

- you got it. An - y - thing at all, you got it, ba - by. To Coda 1. D.C.

2. An - y - thing you want, (you got it.) An - y - thing you need, (you got it.) An - y - thing at all.

3. Bridge:
I'm glad to give my love to

you. I know you feel the way I do. D.S. 3 al Coda

⊕ Coda

An - y - thing at all, (you got it.) Ba - by, you got it.

Verse 2:
Every time I hold you
I begin to understand.
Everything about you
Tells me I'm your man.
I live my life
To be with you.
No one can do
The things you do.
(To Chorus:)

YOU GOT IT ALL

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Words and Music by
RUPERT HOLMES

Moderately slow

Verse:

D^b G^b/D^b D^b G^bm/D^b D^b G^b/D^b D^b G^bm(#7)/D^b

I, I was a game - he would play; - he brought the clouds - to my day. -

F7sus/C F7 A^b/B^b B^bm D^b2/A^b G^b2 G^b D^b/F E^bm7 D G/D

- Then like a ray - of light you came my way - one night. Just one look and I knew you would make ev - 'ry-thing clear, -
2. No, don't let him wor - ry you so. -

D Gm(#7)/D F#7sus/C# F#7 A/B Bm D2/A G2 G D/F# Em7 G/A G

- make all the clouds - dis-ap - pear. - Put all your fears - to rest. Who do I love - the best? Don't you know? Don't you
Once I met you, - I let go. - Oh, you can sure - ly see, you're so much more - to me. Just one look and I

To Coda ⊕ (Key of E^b)

Chorus:

F#m7 Bm7 Em7 A Em7 Gmaj7 A Em7 A Asus/G F#m7 Bm7 Em7

know? You got it all o - ver him. You got me o - ver him hon - ey, it's true. - There's just you; you must have been heav -

A C#m7(♭5) F#7sus F#7 Bm7 E9 Em9 D/F#

- en sent. Hear - ing me call, - you went out on a limb. - And you're all - that he's not; - just look -
D.S. § at Coda

Gmaj7 D/F# Em7 G/A D G/D Gm/D

- what I got. - 'Cause you got it all o - ver him.

⊕ Coda E^b A^b/E^b E^b A^bm(#7)/E^b G7sus/D G7 B^b/C

knew you would make ev - 'ry-thing clear, - make all the clouds - dis - ap - pear. - You're bet - ter than all -

Cm E^b2/G A^b2 A^b E^b/G Fm7 A^b/B^b A^b Gm7 Cm7 Fm7

- the rest. Who do I love? - Don't you know? Don't you know? You got it all o -

B^b Fm7 A^bmaj7 B^b Fm7 B^b B^bsus/A^b Gm7 Cm7 Fm7

- ver him. You got me o - ver him hon - ey, it's true. - There's just you; you must have been heav -

B^b Dm7(♭5) G7sus G7 Cm F9 Fm9 E^b/G

- en sent. Hear - ing me call, - you went out on a limb. - And you're all - that he's not; - just look -
Repeat and fade

A^bmaj7 E^b/G Fm7 A^b/B^b A^b Gm7 Cm7 Fm7

- what I got. - 'Cause you've got it all, - all o - ver him. - You've got it all o -

YOU'RE MY EVERYTHING

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Words by MORT DIXON and JOE YOUNG
Music by HARRY WARREN

Slowly, with much expression

G7 C B7 E7 A7 Dm

You're My Ev - 'ry - thing un - der - neath the sun, You're My Ev - 'ry - thing

Dm7 G6 F#7/G G9 G7 C Ebm6

rolled up in - to one. You're my on - ly dream, my on - ly real re -

Dm7 G7 F#m7-5 G#dim Am Am(maj7) Am7 D7 G7 G6 B

al - i - ty, You're my i - dea of a per - fect per - son - al - i - ty.

G7 C B7 E7 A7 Dm

You're My Ev - 'ry - thing, Ev - 'ry - thing I need, You're the song I sing

Dm7 E B7/F# E Am C7 C7+5 F6

And the book I read. You're a - way be - yond be - lief, And just to make it brief,

Fm6 C/E Ebm6 Dm7 G7/D G9 G7 C

You're my win - ter, sum - mer, spring, my ev - 'ry - thing.

YOUNG AT HEART

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Words by CAROLYN LEIGH
Music by JOHNNY RICHARDS

Slowly

Bb Bbmaj7 Bb6 Bbmaj7 Dbdim Cm7

Fair - y tales can come true, it can hap - pen to you, if you're Young At Heart.

F7 Cm7 F7 F7+5 Bb

know that it's worth ev - 'ry treas - ure on earth, to be Young At Heart.

Dm7-5 G7 Dm7-5 G7 G7+5

For it's hard, you will find, to be nar - row of mind if you're Young At Heart.

C7 C7 To Coda C7 F7 Bdim F7 Bdim F7 Cm7/F F7

For, as rich as you are, it's much bet - ter by far to be Young At Heart.

C7 C7 To Coda C7 F7 Bdim F7 Bdim F7 Cm7/F F7

You can go to ex - tremes with im - pos - si - ble schemes, You can

And if you should sur - vive to a hun - dred and five look at

laugh when your dreams fall a - part at the seams, And life gets more ex - cit - ing with each pass - ing day, And

Bb6 Cdim Bb/D F#7/C# Cm7 F7 D.S. al Coda Coda Eb Ebm Ebm(maj7) Ebm6

love is ei - ther in your heart or on the way. Don't you be - ing a - live, And

Bb/F3 Bb6/F F7 Cm7/F F7 Bb Bb/D Eb6 Edim Cm7/F F9 Bb6 Bb6

here is the best part, you have a head start, if you are a - mong the ver - y Young At Heart.

From the Columbia Pictures Release "YOU LIGHT UP MY LIFE"

YOU LIGHT UP MY LIFE

Words and Music by
JOE BROOKS

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Moderately slow

Bbm Eb Ab Fm Gm7 C7 Fm Eb/F F7

So man - y nights I'd sit by my win - dow wait - ing for some - one to sing me his song.
Roll - in' at sea, a - drift on the wa - ters, could it be fi - n'ly - I'm turn - ing for home.

Bbm Eb Ab Eb/G Fm G Bb7 Fm7/Bb Bb7

So man - y dreams I kept deep in - side me, a - lone in the dark, but now you've come a - long. } And
Fi - n'ly a chance to say, "Hey! I love you." Nev - er a - gain to be all a - lone. }

§ Eb Ebmaj7 Eb7 C7 Fm Fm7 Bb7 To Coda ⊕

you light up my life. You give me hope, to car - ry on. You light up my days and fill my

1. Eb Bb/D Cm Fm Bb7 2. Eb Bb/D Cm Fm Bb D.S. § al Coda ⊕ Coda G Cm

nights with song. nights with song. nights with song.

F Eb/Bb G Cm F7 Eb/Bb Fm/Bb Bb Ab Eb Bb Ab Eb

It can't be wrong when it feels so right, 'cause you, you light up my life.

YOU MADE ME LOVE YOU

(I Didn't Want to Do It)

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Words by JOE McCARTHY
Music by JAMES V. MONACO

Slowly

C Em7 Ebm7 Dm7 G7 Dm7 G7 Dm7 G7

You made me love you, I did - n't wan - na do it, I did - n't wan - na do it. You made me want you,

C A7 D7 Am7 D7

and all the time you knew it, I guess you al - ways knew it. You made me hap - py some - times, you made me glad,

Dm7 G7 G7(#5) C Em7 Ebm7 Dm7 G7

but there were times, dear, you made me feel so bad. You made me sigh for, I did - n't wan - na tell you, I

Dm7 G7 Dm7 Bm7(#5) E7 A7

did - n't wan - na tell you. I want some love that's true, yes I do, 'deed I do, you know I do. Gim - me, gim - me

D7 Am7 D7 C/G G#dim7 Am7 Dm7 G7 C Fm6 C6

what I cry for, you know you got the brand of kiss - es that I'd die for. You know you made me love you.

From the Metro-Goldwyn-Mayer Musical Production "ZIEGFELD GIRL"
YOU STEPPED OUT OF A DREAM

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Words by GUS KAHN
 Music by NACIO HERB BROWN

Moderately

Cmaj7 C6 Cmaj7 C6 3 Dbmaj7 Db6 Dbmaj7 Db6 3 Bbm6 Cm/Bb Ebmaj7(♭5) Eb7 3 To Coda ⊕

You _____ stepped out of a dream. _____ You are too won - der - ful _____ to be what you
 You _____ stepped out of a cloud. _____ I want to take you a - way, _____ a - way from the

Ab Abmaj7 Ab6 Ab 3 Gm7 C7 3 Fmaj7 Am7

seem! _____ Could there be eyes like yours? _____ Could there be lips like yours? _____ Could there be smiles like yours, _____

D7 3 Ab9 G13 D.C. al Coda

_____ hon - est and tru - ly?

⊕ Coda Gb9(♭5) F7sus F7(♭9) Fm7

crowd, _____ and have you all to my -

Cmaj7 3 Dm7 G7 G7(♯5) 3 Cmaj7 C6 C

self, a - lone and a - part _____ out of a dream, _____ safe in my heart. _____

YOU WERE MEANT FOR ME

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Words by ARTHUR FREED
 Music by NACIO HERB BROWN

Moderately

C7 Gm7 C7 F C7 Gm7 C7 F D7 A7

You were meant for me, _____ I was meant for you. _____ Na - ture

D7 G7 Cdim C7 Ddim C7 Db7

pat - terned you and when she was done _____ you were all the sweet things rolled up in one. _____ You're like a

C7 Gm7 C7 F C7 Gm C7 A7 D7

plain - tive mel - o - dy _____ that nev - er lets me free, _____ for I'm con - tent. The

Gm D7 Gm C7 Gm7 C7 1. F Db Db6 Db7 C7 2. F Bbm6 F

an - gels must have sent you and they meant you just for me. _____ me. _____

YOU WIN AGAIN

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Words and Music by
HANK WILLIAMS

Moderately *Chorus:*

C7 F B \flat F C7

The news is out all o - ver town that you've been seen a - run - nin' 'round.
for your vic - tim now, 'cause soon his head like mine will bow.

F B \flat F C7 F

- I know that I should leave, but then, I just can't go; you win a - gain. This heart of
- He'll give his heart, but all in vain, and some-day say, you win a - gain. You have no

B \flat F C7 F

mine could nev - er see what ev - 'ry - bod - y knew but me. Just trust - ing you
heart, you have no shame, you take true love and give the blame. I guess that I

B \flat F C7 F C7 F B \flat F

- was my great sin. What can I do? You win a - gain. I'm sor - ry gain.
- should not com - plain I love you still. You win a -

YOUNG WORLD

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Words and Music by
JERRY FULLER

B \flat 7 E \flat E \flat 7 A \flat

It's a young world, when you're in love, you're in a young world. So, take my hand and let me

E \flat B \flat 7 E \flat B \flat A \flat B \flat 6 E \flat E \flat 7

show you just how true - young love can be. It's a young world, and if you'll tell me you're my

A \flat E \flat B \flat 7 E \flat A \flat E \flat

one girl, you'll make my whole life worth liv - in', just by giv - in' your love to me.

B \flat 7 E \flat B \flat 7 E \flat B \flat 7 E \flat B \flat 7 E \flat G7 C \flat

All of the world is a trea - sure, when you have some-one to care. Prom - ise me your love for - ev - er and

F7 B \flat 7 E \flat E \flat 7 A \flat

we'll have the whole world to share. And it's a young world, when you're in love, you're in a young world.

E \flat B \flat 7 E \flat B \flat A \flat B \flat 6 E \flat A \flat E \flat

If you be - lieve - what I've told you, let me hold you, say you love me. It's a me.

YOUR CHEATIN' HEART

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Words and Music by
HANK WILLIAMS

Moderately

G7 C C7 F G7

Your cheat - in' heart will make you weep. You'll cry and cry and try to
heart will pine some - day, and crave the love you threw a -

C G7 C C7 F G7

sleep. But sleep won't come the whole night through. Your cheat - in' heart
way. The time will come when you'll be blue. Your cheat - in' heart

C C7 F C

- will tell on you. When tears come down like fall - in' rain, you'll toss a -
- will tell on you. When tears come down like fall - in' rain, you'll toss a -

D7 G7 C C7 F

round and call my name. You'll walk the floor the way I do.
round and call my name. You'll walk the floor the way I do.

G7

- Your cheat - in' heart will tell on you. Your cheat - in' you.
- Your cheat - in' heart will tell on you. Your cheat - in' you.

1. C G7 2. C

YOU'RE A GRAND OLD FLAG

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G.M. COHEN

With spirit G C G D7 G D7 G D7 G G#dim7 D7/A

You're a grand old flag, you're a high fly - ing flag, and for - ev - er in peace may you wave.

D7 Am/E D7/F# G B7/D# Em A7 D7

- You're the em - blem of the land I love, the home of the free and the brave.

G C G D7 G E7 Am

- Ev - 'ry heart beats true 'neath the Red, White and Blue, where there's nev - er a boast or brag.

D7 G D7/F# G G/B D7/A D7 A7 C/E D7 G

- But should auld ac - quaint - ance be for - got, keep your eye on the grand old flag!

YOUR MAMA DON'T DANCE

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Words and Music by
JIM MESSINA and
KENNY LOGGINS

Rock shuffle (♩ = 3/4)

Chorus:

Your ma-ma don't dance and your dad-dy don't rock and roll. —

Your ma-ma don't dance and your

dad-dy don't rock and roll. —

When eve - nin' rolls a-round and it's time to hit the town, where do you

Verse:

go? You've got to rock it!

The old folks say that you got - ta end your day by ten, — mm - mm. —

(2nd time ad lib. solo)

— But if you're out on a date don't you bring her home late, 'cause it's a sin.

You know — there's no ex-cuse, you know —

— you're gon-na lose; — you nev-er win; —

I'll say it a - gain. And it's all be - cause your

Yeah, we

Bridge:

pull in - to a drive-in and I find a place to park. We hop in - to the back seat, where I know it's nice and dark. — We're

just a - bout to move, think-in' mmm yeah, this is a breeze. Then there's a light in my eye, and a guy says, "Out - ta the car, long hair, but ooo - wee, —

D.S. al Coda

— you're com-in' with me

to the lo - cal po-lice."

And it's all be - cause your

⊕ Coda

Your ma-ma don't dance and your dad-dy don't rock and roll.

From the Broadway Musical "ANYTHING GOES"
YOU'RE THE TOP

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Words and Music by
 COLE PORTER

Moderato

E^b B^b7(♭9) E^b Edim B^b7 B^b6 E^b
 You're the top! You're the top! You're the Co - los - se - um; you're the
 You're the top! You're Ma - hat - ma Ghan-di; you're the

Cm G7 A^b Fm7 B^b7
 top! You're the Louvre Mu - se - um. You're a mel - o - dy from a
 top! You're Na - po - leon bran-dy. You're the pur - ple light of a

E^b B^b/D Cm D Gm C9 F7 B^b9 Edim
 sym - pho - ny by Strauss, you're a Ben - del bon - net, a Shake - speare son - net, you're Mick - y Mouse.
 sum - mer night in Spain, you're the Na - tion'! Gal - l'ry, you're Gar - bo's sal - 'ry, you're cel - lo - phane,

B^b7 B^b+ E^b B^b7(♭9) E^b Edim B^b7 B^b6 E^b
 You're the Nile, you're the Tow'r of Pi - sa; you're the
 you're sub - lime, you're a tur - key din - ner; you're the

Cm E^b7 E^b9 A^b Fm7 Gm7 E^b
 smile on the Mo - na Lis - a; I'm a worth - less check, a
 time of the Der - by win - ner, I'm a toy bal - loon that is

A^bmaj7 C7(♯5) C7 F7 Fm7 E^b A^b B^b11 E^b Edim B^b7 F[♯]dim E^b
 to - tal wreck, a flop, } But if ba - by, I'm the bot - tom, you're the top!
 fat - ed soon, to pop; }

ZUM GALI GALI

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JEWISH FOLK SONG

Brightly

Em
 Zum ga - li, ga - li, ga - li, zum ga - li, ga - li, zum ga - li, ga - li, zum ga - li, ga - li, From the

B7 Em B7 Em Em
 dawn till set - ting sun, ev - 'ry one finds work to be done. From the one.
 dawn till night does come there's a task for ev - 'ry

YOU'RE GETTING TO BE A HABIT WITH ME

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Music by HARRY WARREN

Moderato

Ev - 'ry kiss, ev-'ry hug seems to act just like a drug;_You're Get-ting To Be A Hab-bit With Me._
 Let me stay in your arms, I'm ad - dict - ed to your charms;_ You're
 Get-ting To Be A Hab - it With Me. I used to think your love was
 some-thing that I could take or leave a - lone, But now I could- n't do with-
 out my sup - ply, I need you for my own. Oh, I can't break a - way, I must
 have you ev - 'ry day;_ As reg - u - lar - ly as cof - fee or tea. You've
 got me in your clutch-es, and I can't get free;_ You're Get-ting To Be A Hab - it With
 Me, (can't break it!) You're Get-ting To Be A Hab - it With Me.

YOU TOOK ADVANTAGE OF ME

© 1928 WARNER BROS. INC. (Renewed)
All Rights ReservedWords by LORENZ HART
Music by RICHARD RODGERS

Allegretto

I'm a sent - i - ment - al sap, that's all. What's the use of try - ing not to fall? I
 I'm just like an ap - ple on a bough. And you're gon - na shake me downsome-how, So
 Here am I with all my bridg - es burned, Just a babe in arms where you're con - cerned, So
 have no will, You've made your kill 'Cause you took ad - vant - age of me!
 what's the use, you've cooked my goose. 'Cause you took ad - vant - age of
 lock the doors and call me yours. 'Cause you took ad - vant - age of
 me! I'm so hot and both - ered that I don't know. My ei - bow from my
 ear; I suf - fer some-thing aw - ful eachtime you go. And much worse when you're near.

From "ANNIE"

YOU'RE NEVER FULLY DRESSED WITHOUT A SMILE

Copyright © EDWIN H. MORRIS & CO., and CHARLES STROUSE
All Rights ReservedLyric by MARTIN CHARNIN
Music by CHARLES STROUSE

Moderately

G Gmaj7 G6 G G6 G#dim7 D7/A D7 G#dim7

Hey, ho - bo man, hey, Dap - per Dan, you both got your style. But broth - er, }
Your clothes may be "Beau Brum - el - ly;" they stand out a mile. But broth - er, } you're nev - er ful - ly

D7/A D7 G 1. D7 2. G7 D G7 C Am7(b5) G/D 3 B9

dressed with - out a smile! _____ smile! _____ Who cares what they're wear - ing on Main Street or Sa - ville

Em Gm/Bb D/A F#7 Em/G Bm7 E7 A13 Am7/D D7(#5) G

Row? It's what you wear from ear to ear and not from head to toe that mat - ters. So Sen - a - tor,

Gmaj7 G6 Bm7/E E7 Am7 D7 Bm7

so jan - i - tor, so long for a - while. Re - mem - ber you're nev - er ful - ly dressed, though you may wear the

Bm7(b5) E7 Am7 D7/F# Am7/E D7/F# G Gmaj7 Am7 G

best, you're nev - er ful - ly dressed with - out a smile. _____

YOU'RE NOBODY TILL SOMEBODY LOVES YOU

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RUSS MORGAN, LARRY STOCK
and JAMES CAVANAUGH

Moderately

D7(#5) G B7 E7(b9) E7 B7 E7 Am D7 G6

You're no - bod - y till some - bod - y loves you. _____ You're no - bod - y till some - bod - y cares. _____

D7(#5) Bm7 Bbdim7 Am7

— You may be king, — you may pos - sess — the world and its gold, — but gold won't bring — you

A13 A9(#5) A9 Am7 D7 Am7 D7 D7(#5) G B7 E7(b9) E7

hap - pi - ness — when you're grow - ing old. _____ The world still is the same, you'll nev - er change it, _____

B7 E7 Am E7 Am E7 Am C C#dim7

— as sure as the stars — shine a - bove. _____ You're no - bod - y till some - bod - y loves —

G Bm7(b5) E7 Am E7 Am A7 D7 1. G Eb7 D7 D7(#5) G Cm7 G6 2.

— you, so, find your - self some - bod - y to love. _____ You're love. _____

YOU GO TO MY HEAD

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Words by HAVEN GILLESPIE
Music by J. FRED COOTS

Tenderly Eb Gm Abm7 Db7 Gb Ebm6

You Go To My Head— and you lin - ger like a haunt - ing re - frain, —
like a sip of spar - kling Bur - gun - dy brew, —
with a smile that makes my tem - p'ra - ture rise, —

F7 Bb7 Gb Ebm6 F7 Bb7-9 *To Coda*

And I find you spin - ning 'round in my brain, — Like the bub - bles in a
And I find the ver - y men - tion of you, — Like the kick - er in a
Like a sum - mer with a thou - sand Ju - lys, — You in - tox - i - cate my

Eb 1. Fm7 Bb7 2. Bbm7 Eb7 Ab6

glass of cham - pagne. — You The thrill of the thought — that you
ju - lep or two. —

D7 Eb

might give a thought — to my plea casts a spell o - ver me. — Still I

Am7 3 D7 3 Gmaj7 3 G6 3 Am7 3 D7 3 D.S. G (To Verse 3) al Coda Bb7

say to my - self, "Get a hold of your - self, can't you see that it nev - er can be." You

Coda Eb Bbm7 Eb7 Fm7 Bb7 Fm7-5

soul with your eyes. — Tho' I'm cer - tain that this heart of mine —

Eb 3 Gm/D 3 Cm 3 Eb/G 3 Gbdim Bb7/F Edim Fm7 Bb7 3 Bb7+5

Has - n't a ghost of a chance in this cra - zy ro - mance, — You go to my

Eb Fm7-5 Bb7 3 Bb7+5 Eb Bmaj7 Bb7/F Bb7-5/Fb Eb6

head. — You Go To My Head. —

YOU MUST HAVE BEEN A BEAUTIFUL BABY

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Words by JOHNNY MERCER
Music by HARRY WARREN

Moderato G7 C Dm7 Cdim C C+5 Cmaj7+5 C7+5 F9 Cm7

You Must Have Been A Beau - ti - ful Ba - by, — You must have been a won - der - ful child; —
when it came to win - ning blue rib - bons, — You must have shown the oth - er kids how; —

F9 Cm7 Eb+ F9 Abmaj7/Bb Bb6 Bb7 Abmaj7/F Bb6 Bb7

When you were on - ly start - in' to go to kin - der - gar - ten, I
I can see the judg - es' eyes — as they hand - ed you the prize, — I

1. Ebmaj7 Gm7 3 F#dim Fm7 Bb7 G7 2. Eb Cm7 F9 F#dim

bet you drove the lit - tle boys — wild, And bet you made the cut - est bow, Oh! You

Eb/G G7 C7 C7+5 C7 F9 Abmaj7/Bb Bb7 Eb

Must Have Been A Beau - ti - ful Ba - by, — 'Cause ba - by look at you now. —

YOU'VE CHANGED

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Words by BILL CAREY
 Music by CARL FISCHER

Moderately

B \flat 7(#5) E \flat maj7 D7 Gm7(\flat 5)/D \flat C7 F7 B9 B \flat 9

You've changed. That spar-kle in your eyes is gone. Your smile is just a care-less yawn. You're break-ing my heart; _ you've changed. _
 changed. Your kiss-es now are so bla - sé. You're bored with me in ev-'ry way. I

E \flat 6 Cm7 Fm7 B \flat 7 B \flat 7(#5) B9 B \flat 9 E \flat maj9 E \flat 7 E \flat 6 B \flat m7 E \flat 7 E \flat 7(#5) A \flat maj7 A \flat m7

You've can't un-der-stand; _ you've changed. You've for - got-ten the words, _ "I love _ you," _

E \flat maj7 E \flat 7(#5) A \flat maj7 A \flat m7 E \flat /G G \flat 9 Fm7/B \flat B \flat 7 B \flat 7(#5)

each mem-o - ry _ that we've shared. _ You ig - nore ev-'ry star _ a - bove _ you. _ I can't re - a - lize you ev - er cared. _ You've

E \flat maj7 D7 Gm7(\flat 5)/D \flat C7 F7 B9 B \flat 9 E \flat 6 A \flat m7 E \flat 6

changed. You're not the an-gel I once knew. No need to tell me that we're through. It's all o-ver now; _ you've changed. _

YOU OUGHTA BE IN PICTURES

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Words by EDWARD HEYMAN
 Music by DANA SUESSE

Moderato

C Cmaj7 C D#dim7 Dm7 G7

You ough - ta be in pic - tures, _ you're won - der - ful to see,
 Your voice would thrill a na - tion, _ your face would be a - dored,

Dm7 G7 C Cmaj7 C6 Dm G9 G9(#5) B7

you ough-ta be in pic - tures, _ oh what a hit! _ you would be! _ your re - ward; _
 you'd make a great sen - sa - tion _ with wealth and fame _

Em G+ Em G+ Em G A9 G Em

and if you should kiss the way _ you kiss, when we are all a - lone, _ you'd make ev - 'ry

G D7 Am7 D13 G9 C Cmaj7 C D#dim7

girl and man _ a fan wor - ship - ing at your throne. _ You ough-ta shine as bright-ly _

Dm7 G7 Dm7 G7 F Dm/G G7 C

As Ju - pi - ter and Mars: You ough-ta be in pic - tures, _ my star of stars!

YOU'RE SIXTEEN

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Words and Music by
RICHARD M. SHERMAN and
ROBERT B. SHERMAN

An easy four feel

Ooh, you come on like a dream, peach-es and cream, lips like straw-ber - ry wine. } You're six - teen, -
rib-bons and curls, ooh, what a girl, eyes that spar - kle and shine.

you're beau - ti - ful, { and you're mine. You're all
and you're mine.

You're my ba - by, you're my pet. We fell in love on the night we met. You touched my hand, my
heart... went 'pop', - and ooh, when we kissed we could not stop. You walked out of my dreams, - in - to my arms, -

now you're my an - gel di - vine. You're six - teen, you're beau - ti - ful, and you're mine. Ooh

you're beau - ti - ful, you're six - teen and you're mine.

ZING A LITTLE ZONG

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Words by LEO ROBIN
Music by HARRY WARREN

Moderately (♩ = ♩♩)

Zing, zing, zing a lit - tle zong with me. I know we're not be - side the Zui - der Zee, -
Zing zome zen - ti - men - tal mel - o - dy. a - bout a chap - el or an ap - ple tree, -
Zing, zing, zing, it's get - ting late, my pet, we've got a most im - por - tant date to set. -

but when you're zit - tin' by the zide of me, I want to zing a lit - tle zong. long. It ain't the
a - bout a cou - ple liv - in' hap - pi - ly and I'll be glad to zing a
I'm sure that we could make a great du - et and we could zing a lit - tle

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. love zong all night long.