

MONA LISA · MY PUPPY ·
MY HEART STOOD STILL · MY MATE
NIGHT AND DAY · NOW IS THE HOUR · ON
ON THE STREET WHERE YOU LIVE · ON

READER'S DIGEST

ALL-TIME FAVOURITES SONGBOOK

PEOPLE WILL SAY WE'RE IN LOVE · PUT
RED SAILS IN THE SUNSET · 'S WON
SECRET LOVE · SEND IN THE CLOWNS ·
SMOKE GETS IN YOUR EYES · SOME EN
SOMEONE TO WATCH OVER ME · SUMM
TENDERLY · THE BLUE ROOM · THE M
THE NEARNESS OF YOU · THE SOUND ·
THOU SWELL · TOO MARVELLOUS FOR
SOMETHING CALLED LOVE? · W
· SORRY NO

Reader's Digest

All-Time Favourites Songbook

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How your Songbook is Programmed for Pleasure

Everybody enjoys hearing music over the radio or on records or tapes; we even make folk heroes out of unusually gifted interpreters of songs, whether singers or instrumentalists. Yet there is nothing about music so satisfying as the involvement of playing and singing great songs together. Great in the sense of soaring melodies, rhythmic dances, dreamy romantic ballads – all the glittering facets of the musical diamond.

This involvement in music is what the Reader's Digest *All-Time Favourites Songbook* is all about. Here, we give you a unique collection of 97 favourites for endless evenings of fun, relaxation and excitement. And this is what we mean when we say unique: in no other songbook will you find a selection of songs so enticingly programmed, with such easy and adaptable arrangements, with surprising musical twists. You will find they are simple to play and will delight your friends. We are really proud not only of the songs we have selected but of the way we are presenting them to you. And we are sure you will be pleased, too, when you run through the first few of these up-to-the-minute arrangements.

Actually, simply by opening it, you will see one reason why the *All-Time Favourites Songbook* is something special. Rather than being stitched and bound together, the pages are hinged on a spiral binding that allows them to lie flat on a music rack. The result: no need to flatten down pages yourself and no danger of damaging the book's spine. Also, of the 97 selections included, no fewer than 57 have been so organised that they fit completely on either one or two pages, thereby eliminating page turning in the middle of a song. This has been accomplished not by reducing the size of the typeface but by omitting the rarely played introductory verses or forestrains as well as any superfluous harmonic embellishments that might prove difficult for the average performer. On the other hand, the more

experienced performer will probably want to add his own imaginative elaborations.

Selecting just the right songs for a well-balanced compendium resulted in a list of 97 songs that constitute virtually an all-time musical hit parade. These are the songs that are almost as meaningful to us as pictures in a family album or pages in a diary. We have danced to them, sung them in schools, on birthdays, at sing-alongs, at family reunions, and at all kinds of social events. There is hardly one here that will fail to stir your memory of some treasured past event.

We hope we have also increased your enjoyment of this songbook with the introductory paragraphs you will find with the songs in the book. These are crammed with stories about how a song was born, how it was introduced to the public, what musical and lyrical qualities have given the song its distinction. Some players may want to read them aloud before the group singing gets underway.

To make sure that these songs appear in the most useful and enjoyable way possible, the editors have been guided by the concept of pleasure programming. One of the features on this unique and exclusive Reader's Digest approach to music is to group together songs with common chronological and musical traits. In this book, they fall into six major categories:

1. ***Down Memory Lane*** . . . Wonderfully nostalgic numbers which include favourites from before the First World War, the hectic days of the Jazz Age, and the 'protest' years after the Second World War.

2. ***Melodies from the Tuneful Twenties*** . . . Memorable music and lyrics from the pens of the giants of musical shows: George and Ira Gershwin, Richard Rodgers and Lorenz Hart, Cole Porter, Noël Coward, Vincent Youmans, Ray Henderson, and Jerome Kern and Oscar Hammerstein.

3. All-time Hits of the Thirties . . . Haunting themes from dramatic hits, and hit tunes from the screen's happiest musicals . . . Fond recollections of Fred Astaire and Ginger Rogers dancing, Eddie Cantor singing, and the lovely, lilting voice of British musical comedy star Jessie Matthews.

4. Favourites from the Forties . . . From Second World War hits such as the *Beer Barrel Polka* (better known as *Roll Out The Barrel*) to cheerful, optimistic numbers which many of us sang while growing up after the war.

5. Yesterday's Hits: the Fifties, Sixties and Seventies . . . How often a song triggers our memory of a certain time, a certain place, a certain person. These lovely melodies are so familiar it seems they were topping the charts just the other day. Can it really be so long ago since their words and tunes first entered our lives, and came to sum up for many of us certain magical moments — moments which we will treasure forever.

6. Magic of the Movies . . . Songs sung in the floridly romantic musicals of yesterday have never lost their appeal. And they bring back some bewitching scenes in screen history — when stars such as Frank Sinatra, Gene Kelly, Bing Crosby, Doris Day and Louis Armstrong sang what became well-loved classics from the cinema.

Pleasure programming, however, does not stop with placing songs in these categories. We provide you here with many more cross-references to help you round out particular moods and occasions. Here you will find nostalgic songs and glad songs; songs for the particular girl and songs for the particular boy; songs to start musical parties off with a swing and songs to bring them to a close; and songs for all kinds of group singing from

barbershop-style ensembles to 'choirs'.

All the arrangements have been especially created to provide easy-to-play fingering so that the average home musician can perform to his best advantage. Many of the pieces, chiefly the older songs, have been updated for the first time through the use of smooth, modern harmonies and intriguing rhythmic effects.

Note, too, that each song has been arranged for three instruments: piano, guitar and organ. However, these arrangements can easily be adapted to any treble-clef C instrument, such as accordion, ukulele, recorder, marimba and xylophone. Most of them can also be used for the chord organ.

Any guitarist — or would-be guitarist — need only read the special guitar diagrams above the staves to be able to accompany the songs. As for the organist, he should have no trouble finding the proper organ pedal merely by reading the small notes on the bass clef.

The songs may also be performed on a keyboard instrument by playing the melody with the right hand and following the chord symbols to improvise a left-hand accompaniment. Piano students will probably recognise this as the 'popular piano' method widely used by music teachers today.

It is also important to note that, in order to distinguish the melody from other symbols for the right hand, the stem of each melody note goes upward unless it stands alone.

A songbook, of course, can simplify the arrangements, but it cannot play them. It can be a teaching aid, but it cannot teach. Nonetheless, everything possible has been done to assure the amateur musician's fullest enjoyment and proficiency. The rest is up to you . . . Experienced pianists who have played these arrangements tell us: 'The notes seem to fall right under your fingers — no need for reaching or stretching.'

We hope you will feel the same way.

Index to Songs

A Foggy Day	239
After You've Gone	30
Alfie	252
All Of Me	248
All the Things You Are	100
Almost Like Being in Love	142
April in Paris	110
April Showers	34
Autumn Leaves	162
Beer Barrel Polka (Roll Out The Barrel)	134
Beyond the Sea	139
Blowin' in the Wind	24
Blueberry Hill	154
Blues in the Night.....	132
Bye Bye Blackbird	84
Can't Help Lovin' Dat Man	81
Carolina in the Morning	36
Charleston	28
Charmaine	178
Dancing in the Dark	112
Dancing on the Ceiling	96
Embraceable You	92
Fascinating Rhythm	78
Feelings	172
For Me and My Gal	39
Getting To Know You	180
Gigi	236
Heart and Soul	231
Hello, Dolly!	196
I Don't Want to Set the World on Fire	146
I Get a Kick Out of You	114
I Only Have Eyes for You	244
If	16
If Ever I Would Leave You	188
If You Were The Only Girl In The World	10
I'll See You Again	64
I'm Forever Blowing Bubbles	12
I'm Looking Over a Four Leaf Clover	160
In a Shanty in Old Shanty Town	102
Isle of Capri	98
It Had to Be You	204
It Might As Well Be Spring	201
It's Only a Paper Moon	223
Jeepers Creepers	250
Just One of Those Things	118
Long Ago (And Far Away)	228
Love Is Here to Stay	226
Love Story Theme (Where Do I Begin).....	210
Lovely to Look At	206
Lover, Come Back to Me	26
Lulu's Back in Town	234
Ma (He's Making Eyes at Me)	50

—	Make Believe	76
	Manhattan	20
	Mona Lisa	128
	My Funny Valentine	220
	My Heart Stood Still	56
	My Melancholy Baby	46
	My Prayer	104
	Night and Day	89
	Now is the Hour	130
	Oh, What a Beautiful Mornin'	144
	On the Street Where You Live	192
	One Alone	52
	Paper Doll	44
	People Will Say We're In Love	157
	Puff (The Magic Dragon)	186
	Put On a Happy Face	184
	Red Sails in the Sunset	94
	(Roll Out The Barrel) Beer Barrel Polka	134
	'S Wonderful	58
	Secret Love	246
	Send In The Clowns	168
	Shine On, Harvest Moon	32
	Smoke Gets in Your Eyes	86
	Some Enchanted Evening	149
	Someone to Watch Over Me	66
	Summertime	122
	Tea for Two	74
	Tenderly	152
	The Blue Room	72
	The Man I Love	53
	The Nearness of You	213
	The Sound of Music	198
	The Way We Were	216
	Thou Swell	70
	Tie a Yellow Ribbon Round the Ole Oak Tree	164
	Till We Meet Again	14
	Too Marvellous for Words	242
	True Love	208
	What Is This Thing Called Love?	60
	What Now My Love	175
	When Day Is Done	42
	Who's Sorry Now?	18
	With a Song in My Heart	62
	You Do Something to Me	68
	You Go to My Head	107
	You'll Never Walk Alone	125

List of Sections

-
- | | |
|--|--|
| 1. Down Memory Lane 10–52 | 4. Favourites from the Forties 125–163 |
| 2. Melodies from the
Tuneful Twenties 53–85 | 5. Yesterday's Hits: the Fifties, Sixties
and Seventies 164–200 |
| 3. All-time Hits of the Thirties 86–124 | 6. Magic of the Movies 201–254 |

Pleasure Programmes

For a Special Girl or Boy

After You've Gone	30
Alfie	252
All the Things You Are	100
Embraceable You	92
For Me and My Gal	39
Gigi	236
Hello, Dolly!	196
I Don't Want to Set the World on Fire	146
I Get a Kick Out of You	114
I Only Have Eyes for You	244
If	16
If Ever I Would Leave You	188
If You Were The Only Girl In The World	10
I'll See You Again	64
Isle of Capri	98
It Had to Be You	204
Lovely to Look At	206
Lover, Come Back to Me	26
Lulu's Back in Town	234
My Heart Stood Still	56
My Melancholy Baby	46
My Prayer	104
Night and Day	89
One Alone	52
'S Wonderful	58
Someone to Watch Over Me	66
Tea for Two	74
The Man I Love	53
Thou Swell	70
Till We Meet Again	14
Too Marvellous for Words	242
You Do Something to Me	68
You Go to My Head	107
When Day Is Done	42
With a Song in My Heart	62

Cheerful Songs

Almost Like Being in Love	142
Beer Barrel Polka (Roll Out The Barrel)	134
Carolina in the Morning	36
Charleston	28
For Me and My Gal	39
Getting To Know You	180
Hello, Dolly!	196
I'm Looking Over a Four Leaf Clover	160
Jeepers Creepers	250
Lulu's Back in Town	234
Ma (He's Making Eyes at Me)	50
Oh, What a Beautiful Mornin'	144
Paper Doll	44
Puff (The Magic Dragon)	186
Put On a Happy Face	184
'S Wonderful	58
Tea for Two	74
Tie a Yellow Ribbon Round the Ole Oak Tree	164
You Do Something to Me	68

Nostalgic Songs

All Of Me	248
Autumn Leaves	162
Beyond the Sea	139
Blueberry Hill	154
Charmaine	178
I'll See You Again	64
I'm Forever Blowing Bubbles	12
Isle of Capri	98
Just One of Those Things	118
Love Story Theme (Where Do I Begin)	210
Lover, Come Back to Me	26
Red Sails in the Sunset	94
Shine On, Harvest Moon	32
Smoke Gets in Your Eyes	86
Summertime	122
Tenderly	152
The Way We Were	216
Till We Meet Again	14
What Now My Love	175
When Day Is Done	42

Places to Sing About

A Foggy Day (in London Town)	239
April in Paris	110
Beyond the Sea	139
Blueberry Hill	154
Carolina in the Morning	36
In a Shanty in Old Shanty Town	102
Isle of Capri	98
Manhattan	20
On the Street Where You Live	192
The Blue Room	72

Just the Right Time

(Songs for special days, months and seasons)

April in Paris	110
April Showers	34
Carolina in the Morning	36
It Might As Well Be Spring	201
My Funny Valentine	220
Night and Day	89
Oh, What a Beautiful Mornin'	144
Red Sails in the Sunset	94
Shine On, Harvest Moon	32
Summertime	122
When Day Is Done	42

Wedding Songs

For Me and My Gal	39
I Only Have Eyes for You	244
If	16
If You Were The Only Girl In The World	10
Love Is Here to Stay	226
My Prayer	104
Night and Day	89
One Alone	52
Tea for Two	74
The Blue Room	72
True Love	208

To Get Things Going

April Showers	34
Charleston	28
Fascinating Rhythm	78
Hello, Dolly!	196
I'm Looking Over a Four Leaf Clover	160
People Will Say We're In Love	157
Beer Barrel Polka (Roll Out The Barrel)	134

The Party's Over

After You've Gone	30
All Of Me	248
Heart and Soul	231
Long Ago (And Far Away)	228
My Melancholy Baby	46
My Prayer	104
Now is the Hour	130
Red Sails in the Sunset	94
Send In The Clowns	168
Some Enchanted Evening	149
The Nearness of You	213
Till We Meet Again	14

Index to First Lines

A foggy day in London Town	239
After you've gone and left me crying	30
All of me, why not take all of me?	248
April in Paris, chestnuts in blossom	110
Are the stars out tonight?	244
Charleston, Charleston, made in Carolina	28
Come sweetheart mine, don't sit and pine	46
Dancing in the dark till the tune ends	112
Don't throw bouquets at me	157
Embrace me, my sweet embracable you!	92
Fascinating rhythm, you've got me on the go!	78
Feelings, nothing more than feelings	172
Fish got to swim and birds got to fly	81
For me and my gal, for me and my little sweetheart	39
Getting to know you, getting to know all about you	180
Gigi, am I a fool without a mind	236
Gotta get my old tuxedo pressed	234
Gray skies are gonna clear up	184
He dances overhead on the ceiling, near my bed	96
Heart and soul I fell in love with you	231
Hello, Dolly, well, hello, Dolly	196
How many roads must a man walk down	24
I don't want to set the world on fire	146
I found my thrill on Blueberry Hill	154
I get no kick from champagne	114
I give to you and you give to me	208
I have often walked down this street before	192
I took one look at you	56
I wonder why you keep me waiting	178
If ever I would leave you, it wouldn't be in summer	188
If they made me a king	16
If you were the only girl in the world	10
I'll see you again whenever spring breaks through again	64
I'm as restless as a willow in a windstorm	201
I'm comin' home; I've done my time	164
I'm forever blowing bubbles	12
I'm goin' to buy a paper doll that I can call my own	44
I'm looking over a four leaf clover	160
Isn't it rich? Are we a pair?	168
It had to be you	204
It was just one of those things	118
It's not the pale moon that excites me	213
It's only a shanty in old Shanty Town	102
It's very clear our love is here to stay	226
Jeepers Creepers! Where'd ya get those peepers?	250
Long ago and far away	228
Lovely to look at, delightful to know	206
Ma, he's making eyes at me!	50
Mem'ries light the corners of my mind	216
Mona Lisa, Mona Lisa men have named you	128
My funny Valentine, sweet comic Valentine	220
My mama done tol' me	132
My prayer is to linger with you	104
Night and day you are the one	89
Nothing could be finer than to be in Carolina	36
Now is the hour when we must say good-bye	130
Oh, shine on, shine on, harvest moon	32
Once I had a secret love	246
One alone to be my own	52
Pack up all my care and woe	84
Picture you upon my knee, just tea for two and two for tea	74
Puff the magic dragon lived by the sea	186

Red sails in the sunset 'way out on the sea	94
'S wonderful! 'S marvellous! You should care for me!	58
Say, it's only a paper moon	223
Smile the while you kiss me sad adieu	14
Some enchanted evening you may see a stranger	149
Someday he'll come along, the man I love	53
Somewhere beyond the sea somewhere waiting for me	139
Summer journeys to Niag'ra	20
Summertime, an' the livin' is easy	122
The evening breeze caressed the trees	152
The falling leaves drift by the window	162
The hills are alive with the sound of music	198
The sky was blue, and high above	26
There's a bright golden haze on the meadow	144
There's a garden, what a garden	134
There's a somebody I'm longing to see	66
They asked me how I knew my true love was true	86
Thou swell! Thou witty! Thou sweet! Thou grand!	70
Though April showers may come your way	34
'Twas on the Isle of Capri that I found her	98
We could make believe I love you	76
We'll have a blue room, a new room, for two room	72
What a day this has been!	142
What is this thing called love?	60
What now my love?	175
What's it all about, Alfie?	252
When day is done and shadows fall	42
When you walk through a storm hold your head up high	125
Where do I begin to tell the story	210
Who's sorry now?	18
With a song in my heart I behold your adorable face	62
You are the promised kiss of springtime	100
You do something to me	68
You go to my head and you linger like a haunting refrain	107
You're just too marvellous	242

Index to Composers

Albert, Morris <i>Feelings</i>	172
Arlen, Harold <i>Blues in the Night</i>	132
	<i>It's Only a Paper Moon</i>
	223
Ayer, Nat D. <i>If You Were The Only Girl In The World</i>	10
Bacharach, Burt <i>Alfie</i>	252
Bayes, Nora (also written by Norworth, Jack) <i>Shine On, Harvest Moon</i>	32
Bécaud, Gilbert <i>What Now My Love</i>	175
Benjamin, Bennie (also written by Durham, Eddie; Marcus, Sol; and Seiler, Eddie) <i>I Don't Want to Set the World on Fire</i>	146
Black, Johnny S. <i>Paper Doll</i>	44
Boulanger, Georges (original melody adapted by Kennedy, Jimmy) <i>My Prayer</i>	104
Brown, L. Russell (also written by Levine, Irwin) <i>Tie a Yellow Ribbon Round the Ole Oak Tree</i>	164
Brown, Lew (also written by Timm, Vladimir A.; Vejvoda, Jaromir; and Zeman, Vasek) <i>Beer Barrel Polka (Roll Out The Barrel)</i>	134
Burnett, Ernie <i>My Melancholy Baby</i>	46
Carmichael, Hoagy <i>Heart and Soul</i>	231
	<i>The Nearness of You</i>
	213
Conrad, Con <i>Ma (He's Making Eyes at Me)</i>	50
Coots, J. Fred <i>You Go to My Head</i>	107

Coward, Noël <i>I'll See You Again</i>	64
Creamer, Henry (also written by Layton, Turner) <i>After You've Gone</i>	30
Donaldson, Walter <i>Carolina in the Morning</i>	36
Duke, Vernon <i>April in Paris</i>	110
Durham, Eddie (also written by Benjamin, Bennie; Marcus, Sol; and Seiler, Eddie) <i>I Don't Want to Set the World on Fire</i>	146
Dylan, Bob <i>Blowin' in the Wind</i>	24
Evans, Ray (also written by Livingston, Jay) <i>Mona Lisa</i>	128
Evans, Tolchard <i>If</i>	16
Fain, Sammy <i>Secret Love</i>	246
Gershwin, George <i>A Foggy Day</i>	239
<i>Embraceable You</i>	92
<i>Fascinating Rhythm</i>	78
<i>Love Is Here to Stay</i>	226
<i>'S Wonderful</i>	58
<i>Someone to Watch Over Me</i>	66
<i>Summertime</i>	122
<i>The Man I Love</i>	53
Gross, Walter <i>Tenderly</i>	152
Grosz, Will <i>Isle of Capri</i>	98
Hamlisch, Marvin <i>The Way We Were</i>	216
Henderson, Ray <i>Bye Bye Blackbird</i>	84
Herman, Jerry <i>Hello, Dolly!</i>	196
Johnson, Jimmy (also by Mack, Cecil) <i>Charleston</i>	28
Katcher, Dr Robert <i>When Day Is Done</i>	42
Kellette, John William (also written by Kenbrovin, Jaan) <i>I'm Forever Blowing Bubbles</i>	12
Kenbrovin, Jaan (also written by Kellette, John William) <i>I'm Forever Blowing Bubbles</i>	12
Kennedy, Jimmy (musical adaptation by Boulanger, Georges) <i>My Prayer</i>	104
Kern, Jerome <i>All the Things You Are</i>	100
<i>Can't Help Lovin' Dat Man</i>	81
<i>Lovely to Look At</i>	206
<i>Long Ago (And Far Away)</i>	228
<i>Make Believe</i>	76
<i>Smoke Gets in Your Eyes</i>	86
Kosma, Joseph (also written by Mercer, Johnny; and Prévert, Jacques) <i>Autumn Leaves</i>	162
Lai, Francis <i>Love Story Theme (Where Do I Begin)</i>	210
Layton, Turner (also written by Creamer, Henry) <i>After You've Gone</i>	30
Levine, Irwin (also written by Brown, L. Russell) <i>Tie a Yellow Ribbon Round the Ole Oak Tree</i>	164
Lewis, Al (also written by Rose, Vincent; and Stock, Larry) <i>Blueberry Hill</i>	154
Lipton, Leonard (also written by Yarrow, Peter) <i>Puff (The Magic Dragon)</i>	186
Little, Little Jack (also written by Siras, John) <i>In a Shanty in Old Shanty Town</i>	102
Livingston, Jay (also written by Evans, Ray) <i>Mona Lisa</i>	128
Loewe, Frederick <i>Almost Like Being in Love</i>	142
<i>Gigi</i>	236
<i>If Ever I Would Leave You</i>	188
<i>On the Street Where You Live</i>	192
Mack, Cecil (also written by Johnson, Jimmy) <i>Charleston</i>	28
Marcus, Sol (also written by Benjamin, Bennie; Durham, Eddie; and Seiler, Eddie) <i>I Don't Want to Set the World on Fire</i>	146
Marks, Gerald (also written by Simons, Seymour) <i>All Of Me</i>	248
Mercer, Johnny (also written by Kosma, Joseph; and Prévert, Jacques) <i>Autumn Leaves</i>	162
Meyer, George W. <i>For Me and My Gal</i>	39
Norworth, Jack (also written by Bayes, Nora) <i>Shine On, Harvest Moon</i>	32
Pollack, Lew (also written by Repée, Erno) <i>Charmaine</i>	178
Porter, Cole <i>I Get a Kick Out of You</i>	114
<i>Just One of Those Things</i>	118
<i>Night and Day</i>	89
<i>True Love</i>	208
<i>What Is This Thing Called Love?</i>	60
<i>You Do Something to Me</i>	68
Prévert, Jacques (also written by Mercer, Johnny; and Kosma, Joseph) <i>Autumn Leaves</i>	162
Rapée, Erno (also written by Pollack, Lew) <i>Charmaine</i>	178
Rodgers, Richard <i>Dancing On The Ceiling</i>	96
<i>Getting To Know You</i>	180
<i>It Might As Well Be Spring</i>	201
<i>Manhattan</i>	20
<i>My Funny Valentine</i>	220
<i>My Heart Stood Still</i>	56
<i>Oh, What a Beautiful Mornin'</i>	144
<i>People Will Say We're In Love</i>	157
<i>Some Enchanted Evening</i>	149
<i>The Blue Room</i>	72
<i>The Sound of Music</i>	198
<i>Thou Swell</i>	70
<i>With a Song in My Heart</i>	62
<i>You'll Never Walk Alone</i>	125
Romberg, Sigmund <i>Lover, Come Back to Me</i>	26
<i>One Alone</i>	52
Rose, Vincent (also written by Lewis, Al; and Stock, Larry) <i>Blueberry Hill</i>	154
Schwartz, Arthur <i>Dancing in the Dark</i>	112
Scott, Clement <i>Now is the Hour</i>	130
Seiler, Eddie (also written by Benjamin, Bennie; Durham, Eddie; and Marcus, Sol) <i>I Don't Want to Set the World on Fire</i>	146
Silvers, Louis <i>April Showers</i>	34
Simons, Seymour <i>All Of Me</i>	248
Siras, John (also written by Little, Little Jack) <i>In a Shanty in Old Shanty Town</i>	102
Snyder, Ted <i>Who's Sorry Now?</i>	18
Sondheim, Stephen <i>Send In The Clowns</i>	168
Stock, Larry (also written by Lewis, Al; and Rose, Vincent) <i>Blueberry Hill</i>	154
Strouse, Charles <i>Put On a Happy Face</i>	184
Timm, Vladimir A. (also written by Brown, Lew; Vejvoda, Jaromir; and Zeman, Vasek) <i>Beer Barrel Polka (Roll Out The Barrel)</i>	134
Trenet, Charles <i>Beyond the Sea</i>	139
Vejvoda, Jaromir (also written by Brown, Lew; Timm, Vladimir A.; and Zeman, Vasek) <i>Beer Barrel Polka (Roll Out The Barrel)</i>	134
Warren, Harry <i>I Only Have Eyes for You</i>	244
<i>Jeepers Creepers</i>	250
<i>Lulu's Back in Town</i>	234
Whiting, Richard A. <i>Till We Meet Again</i>	14
<i>Too Marvellous for Words</i>	242
Williams, Hugh <i>Red Sails in the Sunset</i>	94
Woods, Harry <i>I'm Looking Over a Four Leaf Clover</i>	160
Yarrow, Peter (also written by Lipton, Leonard) <i>Puff (The Magic Dragon)</i>	186
Zeman, Vasek (also written by Brown, Lew; Timm, Vladimir A.; and Vejvoda, Jaromir) <i>Beer Barrel Polka (Roll Out The Barrel)</i>	134
Youmans, Vincent <i>Tea for Two</i>	74

IF YOU WERE THE ONLY GIRL IN THE WORLD



Comic George Robey first posed this piece of melodic make-believe at the Alhambra Theatre, in the 1916 London musical *The Bing Boys Are Here*. The song ticked-over for some 13 years until American crooner Rudy Vallee got a bright idea: he changed its beat from a foxtrot to a waltz and successfully reintroduced it in his film debut, *The Vagabond Lover*, made in 1929.

Words by Clifford Grey

Music by Nat D. Ayer

Moderate waltz

A three-page sheet of musical notation for voice and piano. The top page shows the beginning of the melody with lyrics 'If You Were The'. The middle page continues the melody with lyrics 'Only Girl In The World, And I (you) were the on - ly boy,'. The bottom page concludes the melody with lyrics 'Nothing else would mat - ter in the world to - day,'. The piano part includes chords for G7, C7, F, and Gm7. The vocal line features eighth-note patterns and dynamic markings like mf, p, and mp.

C7 o C Aug. Fmaj7 o F
 We could go on lov - ing in the same old way. A **p** Gar - den of

D7 o G7 o C7 o F
 E - den just made for two, With noth - ing to mar our joy.

C7 o Dm o Am o A m
 I would say such won-der-ful things to you,

Bb o C7 o Am 7-5 o D7 o Bb6 o Bbm o
 There would be such wonder-ful things to do, If You (I) Were The On - ly

Fmaj7 o Daug. D7 o G7 o C7 o F
 Girl In The World And I were the on - ly boy.



I'm Forever Blowing Bubbles

The name 'Kenbrovin' was the pseudonym of three songwriters – James Kendis, James Brockman and Nat Vincent. Contracting their first names would have been difficult, but their last names lent themselves to the abbreviations of 'Ken', 'bro' and 'vin'. When the song became popular in the 1920s, West Ham United Football Club adopted it for their own – because one of their leading players was nicknamed 'Bubbles', on account of his curly hair. The West Ham players made a record of the song for the 1975 Cup Final, when they beat Fulham 2-0.

Words and Music by Jaan Kenbrovin and John William Kellette

Slow waltz



Slow waltz

I'm For - ev - er Blow - ing Bub - bles,

Pret - ty bub - bles in the air.



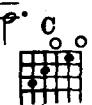
They fly so

high,

near - ly reach the

sky,

Then like my



dreams they

fade

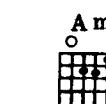
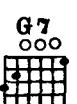
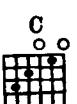
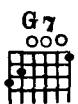
and

die.

For - tune's al - ways
f a little faster

hid - ing,

I've looked ev - 'ry - where,



rit.

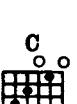
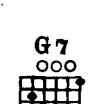
a tempo

I'm For - ev - er

Blow - ing

Bub - bles,

Pret - ty



bub - bles

in

the

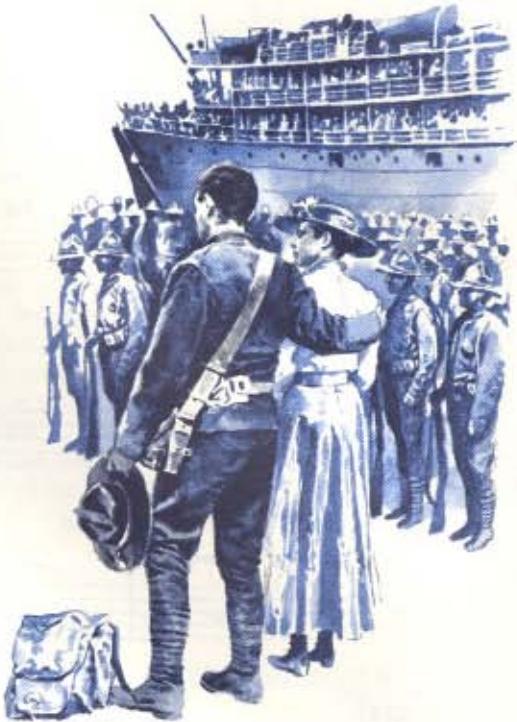
air.

rall.

(h)p.

Till We Meet Again

American composer Richard Whiting and lyricist Raymond Egan thought so little of this song's commercial chances that they threw the manuscript into a wastepaper basket. Mrs Whiting, however, had other ideas. She fished it out and, unknown to her husband, took it to publisher Jerome Remick. Her faith in the song was soon confirmed. Even before the sheet music was off the presses Remick got the first inkling of the song's future success when it won a 1918 war-song contest sponsored by a Detroit cinema. In 1951 it was sung by Doris Day in the film musical *On Moonlight Bay*.



Words by Raymond B. Egan Music by Richard A. Whiting

Slowly, with sentiment

Sheet music for "Till We Meet Again" in 2/4 time, key of G major. The vocal part is in soprano range. The piano part includes bass notes and chords. Chords indicated include G, D7, and G. The lyrics are:

Smile the while you kiss me sad a-dieu,
When the clouds roll by I'll come to you;

Then the skies will seem more blue
 Down in

lov - ers' lane, my dear - ie. Wed - ding bells will

ring so mer - ri - ly, Ev - 'ry tear will be a mem - o -

ry. So wait and pray each night for me,

#P a tempo (h)
 Till We Meet Again.



Today a song can become a round-the-world hit within a few weeks, but in 1934 tastes differed radically from country to country. In England, for example, the big hit was a dramatic ballad, *If*; in the United States the public ear was tuned to light love songs and swing-band rhythms. But by 1951 America's mood had changed and 'big' ballads became the rage. Perry Como remembered *If*, and recorded it and – after 17 years – the song became an 'overnight' best-seller in the United States as well.

Words by Robert Hargreaves and Stanley J. Damerell

Music by Tolchard Evans

Slow waltz

3

3

3

slowing down

C Em Am G/B Am/C Cdim

If they made me a king, I'd be but a slave to you. If I had ev'-ry-
in tempo

G/B Bbdim F/A E/G# Gm6/Bb A7

thing, I'd still be a slave to you. If I ruled the

Dm Am/C B7 Em Am Am7 D7

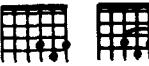
night, Stars and moon so bright, Still I'd turn for light to

The musical score consists of four staves. The top staff is for the piano, featuring treble and bass clefs, dynamic markings like 'f' and 'mf', and a 'slowing down' instruction. The second staff is for the guitar, with chord boxes labeled C, Em, Am, G/B, Am/C, and Cdim. The third staff continues the piano and guitar parts, with lyrics 'If they made me a king, I'd be but a slave to you. If I had ev'-ry-' and 'in tempo' written above the notes. Chords shown are G/B, Bbdim, F/A, E/G#, Gm6/Bb, and A7. The fourth staff continues the piano and guitar parts, with lyrics 'thing, I'd still be a slave to you. If I ruled the' and 'p cresc.' written above the notes. Chords shown are Dm, Am/C, B7, Em, Am, Am7, and D7. The bottom staff is for the piano, with lyrics 'night, Stars and moon so bright, Still I'd turn for light to' and a final dynamic 'p'.

Dm7/G



E♭



G7



C



Em



you.

If the world to me bow'd, Yet humbly I'd

Am



G/B



Am/C



Cdim



G/B



B♭dim



F/A



plead to you.

If my friends were a crowd, I'd turn in my need to

E/G♯



Gm6/B♭



A7



Dm7



Am/C



B7



you.

If I ruled the earth,

What would life be

*mp cresc.**p.*

Em



Am



Dm7



G7-9



A♭



C



worth

If I had-n't the right to

you? *slowing down*

Who's Sorry Now?

Words by: Bert Kalmar and Harry Ruby

Music by: Ted Snyder

Written originally for a vaudeville team, Crafts and Haley, this number went on to become one of the top American hits of 1923. It was featured in a Marx Brothers film *A Night in Casablanca* in 1946; and in the 1950 film *Three Little Words* – the story of songwriters Kalmar and Ruby – it was sung by Gloria de Haven. About 35 years after it was first recorded, a young rock singer, Connie Francis, was looking for a song to launch her career. Her father remembered this old hit and suggested she record it. By early 1955 she had taken it to No. 1 in the charts.

Moderately, with a ragtime lilt (♩ ♩ ♩ to be played like ♩. ♩. ♩.)

The sheet music consists of four staves of musical notation for voice and piano/guitar. The lyrics are integrated into the vocal line. Chords are indicated above certain notes in the piano/guitar parts. The lyrics are:

Who's sorry now?
Who's sorry now?
Whose heart is aching for
breaking each vow?
Who's sad and blue?
Who's crying too?

Chords indicated above the piano/guitar parts are:

- Top staff: G (Goo)
- Second staff: B7o
- Third staff: E7
- Fourth staff: A7
- Fifth staff: D7
- Sixth staff: G (Goo)
- Bottom staff: G#dim



Just like I cried o - ver you.

5 5



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.

One section of this song's lyrics has required updating – the lines referring to a current long-running show on Broadway. In the original 1925 version the show was *Abie's Irish Rose*. Afterwards, new lyrics referred to Rodgers'

Words by: Lorenz Hart



and Hammerstein's *South Pacific*. Then came a version that celebrated *My Fair Lady*. For a later edition the publisher picked the controversial British revue *Oh! Calcutta!* *Manhattan* was Rodgers' and Hart's first big hit.

Music by: Richard Rodgers

MANHATTAN

Quickly deliberately quickly

f

VERSE
freely and rather quickly

Sum - mer jour - neys
mf

to Ni - ag' - ra And to oth - er plac - es ag - gra - vate all our cares;

Am7 *D7-9*

Gm7 *C7-9* *F*

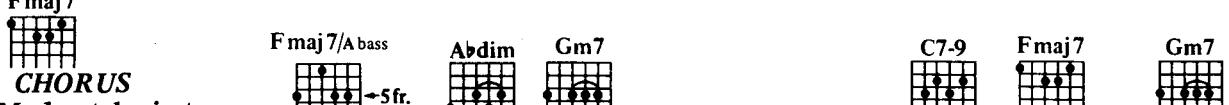
We'll save our fares; I've a coz - y lit - tle flat in what is known as

Am7 D7.9 Gm7 C7.9

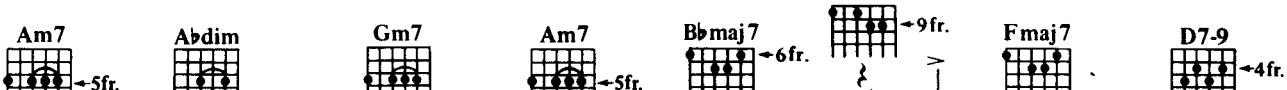
slower

old Man - hat - tan, We'll set - tle down right here in town:

F maj7 F maj7/A bass Abdim Gm7 C7.9 F maj7 Gm7
CHORUS
 Moderately, in tempo

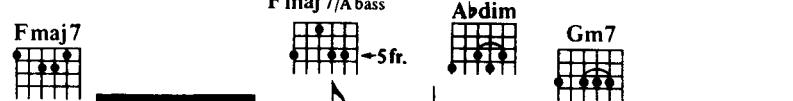


We'll have Man - hat - tan,
 We'll go to Green - wich,
 The Bronx and Stat - en
 Where mod - ern men itch
 Is - land too;
 To be free;

Am7 Abdim Gm7 Am7 Bb maj7 C7+5 F maj7 D7.9


It's love - ly
 And Bowl - ing go - ing through
 Green you'll see the with
 Zoo;
 me;

simile

Gm7 C7 F maj7 Abdim Gm7 A7


It's ver - y fan - cy
 We'll bathe at Bright - on On old De - lan - cey
 The fish you'll fright - en

Street, you know;
 When you're in; The sub-way
 Your bath-ing charms us so;
 suit so thin. When balm-y
 Will make the

8va.

breez-es blow To and fro;
 shell-fish grin Fin to fin; And tell me what street
 a

com-pares to Mott Street in Ju-ly; Sweet push-carts gent-ly glid-
 sail on Ja-mai-ca Bay with you; And fair Can- ar-sie's Lakes

ing we'll by: The great big cit-y's a wond'-rous
 view: The cit-y's bus-tle can-not des-

We'll go to Yonkers
 Where true love conquers
 In the wilds;
 And starve together, dear, in Childs'
 We'll go to Coney
 And eat bologna on a roll;
 In Central Park, we'll stroll
 Where our first kiss we stole,
 Soul to soul;
 * Though "Oh! Calcutta!" has raised a flutter on Broadway
 We both may see it clothed some day;
 The city's clamor can never spoil
 The dreams of a boy and girl
 We'll turn Manhattan Into an isle of joy.

* Original Lyric: *Our future babies we'll take to "Abie's Irish Rose."*
I hope they'll live to see it close.

First Revision: *And "South Pacific" is a terrific show they say:*
We both may see it close some day.

Second Revision: *And for some high fare we'll go to "My Fair Lady" say,*
We'll hope to see it close some day.





Blowin' in the Wind

Words and Music by
Bob Dylan

Among modern folk song balladeers, no one has made a stronger impact than Bob Dylan, whose *Blowin' in the Wind*, composed in 1962, practically became the anthem of the civil rights movement in the United States. The sensitive words, however, are equally applicable to any situation involving man's indifference to the basic rights of others. In 1964, Peter, Paul and Mary's recording of the song received awards both as the best performance by a vocal group and as the best folk song recording.

Brightly



The musical score consists of three staves. The top staff is for the piano, showing treble and bass clefs, a common time signature, and dynamic markings like *mf*. The middle staff is for the voice, with lyrics written below the notes. The bottom staff is for the guitar, with chord boxes indicating chords like C, F, G7, and C. The lyrics are:

How many roads must a man walk down
Before you call him a man?
Yes, 'n' how many seas must a white dove—

sail Be - fore she sleeps in the sand?
 Yes, 'n' how man-y times must the can-non balls fly Be -
 fore they're for - ev-er banned? The an - swer, my friend, is
 Blow-in' In The Wind, The an - swer is Blow-in' In The Wind.

How many times must a man look up
 Before he can see the sky?
 Yes 'n' how many ears must one man have
 Before he can hear people cry?
 Yes 'n' how many deaths will it take till he knows
 That too many people have died?
 The answer my friend, is blowin' in the wind,
 The answer is blowin' in the wind.

How many years can a mountain exist
 Before it's washed to the sea?
 Yes 'n' how many years can some people exist
 Before they're allowed to be free?
 Yes 'n' how many times can a man turn his head
 Pretending he just doesn't see?
 The answer my friend, is blowin' in the wind,
 The answer is blowin' in the wind.

Lover, Come Back to Me

The New Moon, a Hammerstein–Romberg operetta of 1928, was one of the few musicals ever to close down completely and then, rewritten and restaged, become a standing-room-only attraction on Broadway. Unquestionably, much of the credit must go to the songs that were added, including the yearning *Lover, Come Back to Me*, sung by the show's prima donna, Evelyn Herbert.

Words by Oscar Hammerstein II

Music by Sigmund Romberg

Moderately and somewhat freely

The sheet music consists of four staves. The top staff is for voice and piano, with lyrics and dynamic markings like *mp* and *p in tempo*. The second staff is for voice and piano, with chords B7, Em, A7, and Cm/Eb. The third staff is for voice and piano, with chords G/D, Em7, A7, D9, G, G/F, C/E, and Cm/Eb. The bottom staff is for piano. Chords are indicated above the notes, and lyrics are written below them. The music includes a guitar tablature in the upper right corner.

Top Staff:

- Chords: G
- Lyrics: held back. . . The sky was blue You came at last; *p in tempo*

Second Staff:

- Chords: B7, Em, A7, Cm/Eb
- Lyrics: And high a - bove; Love had its day. The moon was new That day is past; And so was love. You've gone a - way.

Third Staff:

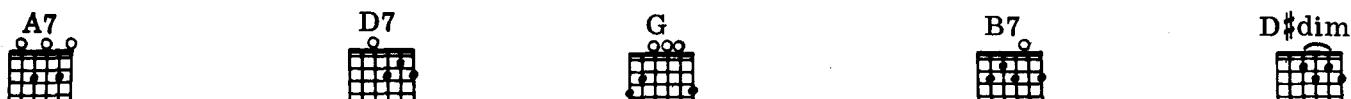
- Chords: G/D, Em7, A7, D9, G, G/F, C/E, Cm/Eb
- Lyrics: This eag-er heart of mine was sing - ing, "Lov-er, where can you This ach-ing heart of mine is sing - ing, "Lov-er, come back to

Bottom Staff:

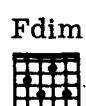
- Chords: G, D7, G, B7, Em, Am, Em
- Lyrics: be?" me." When I re-mem-ber ev-'ry lit-tle thing you used to do,



I'm so lone - ly. Ev-'ry road I walk a-long, I've walked a-long with you.



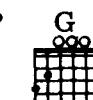
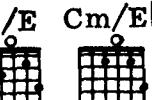
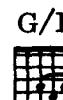
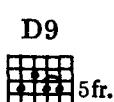
No won-der I am lone - ly. The sky is blue; The night is cold;



The moon is new,
cresc. little by little

But love is old.
slowing

And while I'm wait-ing here, This



heart of mine is sing - ing,

"Lov-er, come back to

me."

Charleston

The dance sensation that best typified the zestful spirit of the 1920s was the high-kicking Charleston, which also happened to be the name of a song. Introduced in the 1923 all-Negro revue *Runnin' Wild*, it soon became the favourite dance in ballrooms around the world. In the 1950 film *Tea for Two* Billy De Wolfe and Patricia Wymore danced and sang the Charleston.



Words and Music by
Cecil Mack
and Jimmy Johnson

With B_b
spirit

D 7

G 7

Charles - ton, — Charles - ton, — Made in Caro - li - na, —

C 7

F 9

B_b 6

Gdim. F 7

Some dance, — Some prance, — I'll say, — There's noth-ing fin - er than the

B_b

D 7

G 7

Charles - ton, — Charles - ton, — Lord, how you can shuf - fle, —

D m

A 7

D 7

Ev'-ry step— you do, p cresc. Leads to some - thing new, Man I'm tell - ing you,

Sheet music for "Charleston" featuring three staves of musical notation with lyrics. The first staff starts with a piano/vocal line, followed by a guitar chord (Bb), then a piano/vocal line. The second staff continues with piano/vocal lines and guitar chords (D7, C7, F9, Bb6, Gdim., F7). The third staff continues with piano/vocal lines and guitar chords (Bb, D7, G7, Dm, A7, D7). The lyrics describe the Charleston dance, mentioning steps like "Charles-ton," "prance," "say," and "shuffle," as well as the song's title and a concluding statement about the dance's appeal.





 It's a la - pa - zoo, Buck dance, — Wing dance, —





 Will be — a back num - ber, — But the Charles-ton, — The new Charles-ton,







 That dance — is sure-ly a com - er. Some - time, — You'll — dance it







 one time, — The dance — called the Charles-ton, — Made in South Car-o-







 (No Chord)

line!

AFTER YOU'VE GONE

Words and Music by Henry Creamer and Turner Layton

This song, written by the American black vaudeville team of Henry Creamer and Turner Layton, became a standard almost before the ink was dry. Al Jolson introduced it at New York's Winter Garden in 1918, and both Sophie Tucker and Louis Armstrong included it in their repertoires during the 1920s. It

became a Benny Goodman jazz classic in 1935, a Bing Crosby winner when he recorded it with the Paul Whiteman band, a Judy Garland favourite in the 1942 film *For Me and My Gal*, and it gave Shirley MacLaine a chance to show her musical talents in the 1958 film *Some Came Running*.

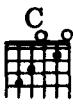
Slowly, but with a lilt ($\text{F} = \text{G} = \text{A}$)

The sheet music consists of four staves. The top staff is for the vocal part, starting with a treble clef and common time. The second staff is for the guitar, showing chords and fingerings. The third staff is for the vocal part, and the fourth staff is for the guitar. The lyrics are written below the vocal staves. The vocal part starts with a piano dynamic (mf) and includes a grace note instruction (>>>). The guitar part shows chords Fmaj7, Fm6, C, A7, D9, G9, C, and Fmaj7. The lyrics are:

Af-ter you've gone—
Af-ter I'm gone,
And left me cry-ing;
Af-ter we break up;
Af-ter you've gone,—
Af-ter I'm gone,—

There's no de-n-y-ing;
You're gon-na wake up.
You'll feel blue;
You will find—
You'll feel sad;
You were blind—

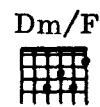
You'll miss the dear-est pal you've
To let some-bod-y come and
ev-er had...
change your mind...
There'll come a time,—
Af-ter the years—



Now don't for-get it;
We've been to-geth-er,

There'll come a time—
Their joy and tears,—

When you'll re-gret it.
All kinds of weath-er.



Some - day,
Some - day,

when you grow lone - ly,
blue and down-heart - ed,

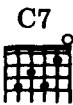
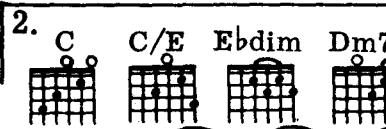
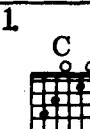
Your heart will break like mine and
You'll long to be with me right



you'll want me on - ly.
back where you start - ed.

Af-ter you've gone,—
Af-ter I'm gone,—

Af-ter you've gone a -
Af-ter I'm gone a -



way.

way.

slowing down

SHINE ON, HARVEST MOON

Words and Music by Nora Bayes and Jack Norworth

Shine On, Harvest Moon was written by the well-known American vaudeville team of Nora Bayes and her husband, Jack Norworth, in 1908. Later that year, the highly temperamental Miss Bayes interpolated the song in the *Ziegfeld Follies*, and it remained closely linked to her for the rest of her career. Ironically, although they insisted upon being billed as 'The Stage's Happiest Couple', the Norworths – who were always quarrelling – were divorced in 1913. As well as becoming a popular romantic ballad, the song became one of the staple numbers of the barbershop quartets which were so popular in America at the turn of the century.



With a lilt; not too fast

Musical score for *Shine On, Harvest Moon*. The score consists of three staves of music with lyrics and chords indicated above the notes.

Chords:

- E7 (Guitar chord diagram)
- A7 (Guitar chord diagram)
- D7 (Guitar chord diagram)

Lyrics:

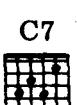
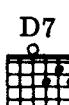
shine on, shine on, har - vest moon _____ Up in the
sky. I ain't had no lov - in' since



Jan - u - ar - y, Feb - ru - ar - y, June or Ju - ly. — Snow time



ain't no time to stay Out-doors and spoon. So,



shine on, shine on, har - vest moon, For me and my



2.



gal.

Oh,

gal.



April Showers

When Al Jolson was in a Broadway show, audiences did not care a bit about the story. The all-important attraction was their beloved 'Jolie' singing and clowning to his – and their – heart's content. So it was with *Bombo*, a 1921 hit that opened at a new theatre named in Jolson's honour. The nightly showstopper, which Jolson sang from a platform jutting out into the audience, was *April Showers*. It was also the last song he sang in public – to the US troops in Korea, shortly before his death in October 1950.

Words by B. G. DeSylva

Music by Louis Silvers

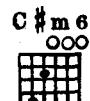
Moderately

The musical score consists of three staves of music. The top staff is for voice and piano, the middle staff is for piano, and the bottom staff is for bass. The music is in common time, key of A major (indicated by a sharp sign). The lyrics are:

Though April Showers
may come your way,
They bring the flowers
that bloom in May.
So if it's raining,
have no regrets,

Guitar chords are indicated above the staves:

- Top staff: Am7 (with three dots), D7, G (with three dots).
- Middle staff: D7, G (with three dots), Am7 (with three dots), D7.
- Bottom staff: G (with three dots), E7 (with three dots), Am.



Be-cause it is - n't rain-ing rain you know (It's rain-ing vi - o -



(No Chord) -lets). And where you see clouds up - on the hills



You soon will see crowds of daf-fo - dils. So keep on



look-ing for a blue - bird And list'ning for his song, When-



ev - er A - pril

Show-ers come a - long.

Carolina in the Morning

The 1920s saw a profusion of songs celebrating the appeal of the Southland of the United States. Though Gus Kahn and Walter Donaldson had never been in Carolina when they penned this tribute, their adroit combination of hopping and skipping notes, internal rhymes and tongue-twisting descriptions produced an irresistible travel brochure.

Words by Gus Kahn

Music by Walter Donaldson



With a lilt-

mf

With a lilt-

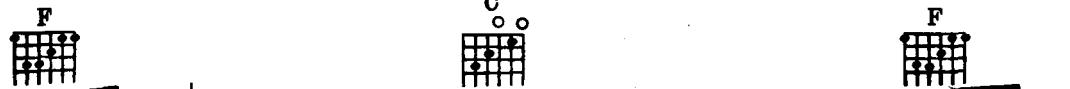
Nothing could be finer than to be in Carolina In The

Morn - ing, No one could be sweet-er than my

Chord staff chords: C, Gmaj7, C6, C#dim., G7, Dm, G7, Dm, Dm7

Dm7 Dm6 Eb dim. C


 sweet-ie when I meet her in the morn - ing.

 F C F


 Where the morn - ing - glo - ries Twine a - round the

 A7 D7 G Dm E7

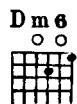
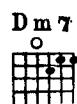
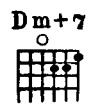
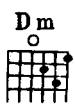

 door, Whis - per - ing pret - ty sto - ries

 Am7 D7 G7 C C maj7


 I long to hear once more. Stroll-ing with my girl - ie where the

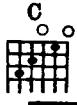
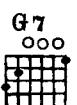
 C6 C#dim. G7 Dm G7


 dew is pearly ear - ly in the morn - ing,



But - ter-flies all flut - ter up and kiss each lit - tle but - ter-cup at

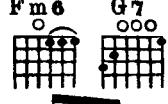
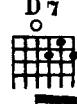
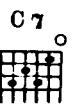
E^bdim.



dawn

ing,

If I had A - lad - din's lamp for

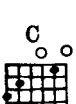
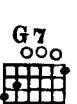
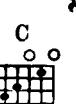
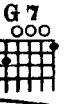
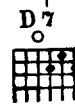
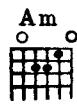


on - ly a day, —

I'd make a wish and here's what I'd say: —

Noth - ing could be fin - er than to be in Car - o - li - na In The

p cresc.



f Morn

ing. —

For Me and My Gal

In 1917, according to hard-up composer Meyer, 'I was writing songs for a living and I needed money, so I wrote this ballad'. Lyricist Edgar Leslie borrowed the title from the last line of the earlier hit, *Shine On, Harvest Moon*. When first introduced in vaudeville it 'laid an egg', until a hard-working song plugger placed it with such stars as Al Jolson, Sophie Tucker, Eddie Cantor and George Jessel. In 1942 it served as the title song of a film starring Gene Kelly (his first) and Judy Garland, and it became a hit all over again. It is one of the most popular melodies ever written about the joy and excitement of getting married and of anticipating the family to come.

Words by: Edgar Leslie and E. Ray Goetz

Music by: George W. Meyer

Barbershop style

(For Me And My Gal,

optional arpeggio

l.b.

For me and my

lit - tle sweet - heart)

Slowly, but with a lilt

D7

The bells are ring - ing

For Me And My Gal;

G

The birds are

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sing - ing For Me And My Gal.
 — Ev -'ry - bod - y's been know - ing To a wed-ding they're
 go - ing, And for weeks they've been sew - ing,
 Ev -'ry Su - sie and Sal. They're con - gre -
 gat - ing For Me And My Gal.

The par - son's wait - ing For Me And My



Gal.

And some - time

I'm gon - na build a lit - tle

home for two, — For three or four — or more In



love

land

For Me And My

Gal.

(For Me And My

Gal!)

When Day Is Done

English version by B. G. DeSylva

Music and original text by Dr. Robert Katcher

Although composer Katcher had written operettas in his native Vienna, and later spent more than ten years in Hollywood, his only lasting work is *When Day Is Done*. Called *Madonna* when first published in Vienna in 1924, it received its English title and lyrics years later – and became the signature tune of the pre-war English dance-band leader, Ambrose.

Softly and gently

Staff 1: Treble clef, 4/4 time, key of G major. Dynamics: *pp*, *p*. Chords: G, F#.

Staff 2: Bass clef, 4/4 time, key of G major. Chords: Am, D9, D7, G.

Staff 3: Treble clef, 4/4 time, key of G major. Chords: G8, E7, A7.

Staff 4: Bass clef, 4/4 time, key of G major. Dynamics: *mp*, *p*, *cresc.*, *rall. et decresc.* Chords: D7, C#dim., G6, Gm7, G#dim., Bm7, Am7, D7-9.

Lyrics:

When Day Is Done and shad-ows fall, I
dream of you; When Day Is Done I think of all the joys we
knew. That yearn-ing, re - turn-ing, to hold you in my arms, Won't
go love, I know love, With - out you night has lost its charms. When

p a tempo

G F# Am D9
Day Is Done and grass is wet with twi - light's dew, My

D7 F#m7-5 B7
lone - ly heart is sink - ing with the sun. Al -

G9 Dm7/G G7 Cmaj7 Cm maj7
though I miss your ten - der kiss the whole day through, I

Bm7 Bbm7 Am7 (D7) G Am7
miss you most of all When Day Is Done. *pp*

Gmaj9 Cm6 Gmaj7
(chime effect)
Ped.

The music consists of five staves of musical notation for voice and piano/guitar. The top staff uses a treble clef and a key signature of one sharp. The second and third staves use a treble clef and a key signature of no sharps or flats. The fourth and fifth staves use a treble clef and a key signature of one sharp. Chords are indicated above the staves, with some including fingering numbers. The lyrics are written below the notes, corresponding to the chords. The first staff begins with a dynamic instruction *p a tempo*. The vocal line includes several melodic phrases with sustained notes and grace notes. The piano/guitar parts provide harmonic support with chords and arpeggiated patterns. The overall style is reminiscent of early 20th-century popular music.

Paper Doll

In 1930 in America composer Johnny Black sold *Paper Doll* to a publisher, E.B. Marks, for a \$100 advance against royalties, but neglected to mention that he himself had copyrighted the song back in 1915. It collected dust in Marks' file until 1942, when the Mills Brothers recorded their hit version. Then someone discovered that the copyright was due to expire and Marks would lose the song unless he could sign up the renewal rights. But Johnny Black was dead and it was necessary to locate his heirs. The trail led to an elderly father and an ex-wife. Both were persuaded to sign, but the ex-wife demanded a bonus – one week in New York for her and a friend as guests of the publisher. The bonus was paid and the song was saved.

By: Johnny S. Black



Slowly, with an easy swing (to be played like)

The musical score consists of three staves. The top staff is for piano/vocal, the middle staff is for piano/bass, and the bottom staff is for bass. Chords are indicated above the music. The lyrics are as follows:

I'm goin' to buy a Pa - per Doll that I can call my own, A
 doll that oth - er fel - lows can - not steal. And then the
 flir - ty, flir - ty guys with their flir - ty, flir - ty eyes, Will

Chords shown: F, D7, G7, C7, E7, F6, F6, F/A bass, Abdim, C/G bass, A7, Adim.



have to flirt with dol - lies that are

real.

When



I come home at night she will be

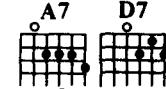
wait - ing,

She'll

be the tru - est doll in all this

world.

I'd



rath - er have a Pa - per Doll to

call my own,

than have a

fick - le - mind - ed real live girl.

(b)



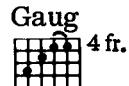
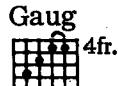
My Melancholy Baby

Words by George Norton; Music by Ernie Burnett

Over the years this tuneful song has become linked with a moving expression of end-of-the-evening feelings. Originally called *Melancholy*, it was first heard around 1912 at the Dutch Mill in Denver, Colorado, then one of the more elegant night spots in the West, and it went on to become a popular vaudeville number. During the late 1920s it was frequently featured by Tommy Lyman, an American cabaret singer who began work at midnight and continued to perform into the wee small hours. It was also sung by Priscilla Lane in the 1939 James Cagney gangster film, *The Roaring Twenties*.



Freely



Piano part:

C

Birds in the trees,

Don't sit and pine,

Whis - per - ing breeze,

Tell me of the cares that make you feel so blue.

Should not fail to lull you in - to peace - ful dreams.

What have I done?

So, tell me why

Guitar chords:

- C
- Gaug
- C
- Gaug
- C
- C/E
- A \flat 7/E \flat
- Dm7/G
- Dm
- C \sharp dim/A
- Dm
- C \sharp dim/A
- D7
- Dm7/G
- G7
- Dm
- An-swer me, hon';
- Sad - ly you sigh,
- Have I ev - er said an un - kind
- Sit - ting at the win - dow where the
- word to you?
- pale moon beams.

C Gaug C Gaug

 5fr. 4fr. 5fr. 4fr.
 My love is true—
 You should-n't grieve;
 And just for you,—
 Try and be - lieve—

C C/E Ab7/Eb Dm7/G

 5fr. 5fr. 5fr. 5fr.
 I'd do al - most an - y - thing at
 Life is al - ways sun - shine when the
 an heart - y beats time.
 true.

D7 G7 E7

 Dear, when you sigh—
 Be of good cheer;
 Or when you cry,
 Smile through your tears;

A7 D7 Dm7/G G7

 Some-thing seems to grip this ve - ry
 When you're sad, it makes me feel the heart same of as
 mine. you.
slowing down

Moderately, in 2 ($\text{d}=1$ beat)



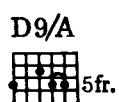
Chorus



Come to me my mel - an - chol - y ba - by;



Cud - dle up and don't be blue.



All your fears are fool - ish fan - cies may - be;



You know, dear, that I'm in love with you.

Cmaj7 Dm7 D \sharp m7 Em7 F9 B \flat 9 Aaug A7

Ev - 'ry cloud must have a sil - ver lin ing;

Dm Dm7 Fmaj7

Wait un - til the sun shines through... Smile my hon - ey

F \sharp m7-5 F7-5 Em7 B \flat 7-5 A $\frac{7}{6}$ A7+5 Dm7 Fmaj7/G G13-9

dear While I kiss a-way each tear, Or else I shall be mel-an - chol - y

1. C6 Fmaj7 Em7 Dm7 (D.C.) 2. Cmaj7 Dm7 D \sharp m7 Em7 F9 B \flat 9 C $\frac{6}{9}$

too. Melody too. L.H. R.H. L.H.

Ma (He's Making Eyes at Me)

Vaudeville was at the height of its popularity in the Roaring Twenties, and Eddie Cantor one of its top stars. In the 1921 revue *The Midnight Rounders* the ebullient Cantor style cried out for a novelty number, which would give him a chance to roll his 'saucer' eyes. Cantor's performance of *Ma* helped keep the show running for two years. In 1958 the song had a new lease of life as a rock 'n' roll number.

Words by: Sidney Clare

Music by: Con Conrad

Brightly, in 2

The sheet music consists of three staves of musical notation. The top staff is for the vocal part, the middle staff is for the piano or guitar, and the bottom staff is for the bass or harmonic part. The vocal part starts with a dynamic of *f* (like a finger exercise) and includes fingerings (1, 2, 3, 4, 5) over a series of eighth notes. The piano/guitar part features a C chord, followed by a D7 chord, and then a G7 chord. The bass part provides harmonic support throughout. The lyrics are:

Ma, he's mak - ing eyes at me!

Ma, he's aw - ful nice to me!

Ma he's al - most break - ing my heart

Guitar chords shown: C, D7, G7

I'm be - side him, Mer - cy! Let his con - science guide him!

Ma, he wants to mar - ry me,

Be my hon - ey bee.

 7fr. 6fr. 5fr. 4fr. 3fr.

Ev - 'ry min - ute he gets bold - er, Now he's lean - ing on my should - er,

Ma, he's kiss - ing me!

ONE ALONE

That stirring vow of fidelity, *One Alone*, from *The Desert Song*, is part of a three-way musical discussion called *Eastern and Western Love*. Representing the 'eastern' points of view one Moroccan tribesman advises treating love as a passing pleasure, while another advocates a 'harem of blossoms'. But the Red Shadow, a Frenchman in disguise, rejects both ideas. He pledges his undying devotion to 'one alone to be my own'. Harry Welchman starred in the 1927 London version, and recently John Hanson has played the Red Shadow in theatres throughout Britain.

**Words by Otto Harbach and Oscar Hammerstein II
Music by Sigmund Romberg**

Slowly

G B 7 E 7 A 7

One A-lone — to be my own, I a-lone — to know her ca-re-ses;

con 8va bassa (ad lib.) con 8 con 8 con 8

D 7 G dim. G G

One to be — e-ter-nal-ly — The one my wor-ship-ping soul pos-sess — es.

con 8 con 8 con 8 con 8

E 7 D m A m

At her call — I'd give my all, All my life and all my love en-dur-ing;

con 8 con 8 con 8

C m G A m D 7 G

This would be a mag-ic world to me, — If she were mine a - lone.

f 3 fr. P Ped.



The Man I Love

The Man I Love had the odd distinction of becoming a recognised standard despite its having been: (1) thrown out of the Broadway musical for which it had been written (*Lady, Be Good* in 1924); (2) sung in a show that initially flopped on the road (the 1927 *Strike Up the Band*); (3) added to and then cut from a third musical (*Rosalie*, 1928); and (4) rejected when *Strike Up the Band* was successfully revised in 1930. The reason for the last rejection was ironic: by then

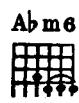
the song had become too well known. In England, this was largely thanks to Lady Louis Mountbatten, who had heard the song in New York. She liked it so much that, on her return to London, she had it played by the Berkeley Square Orchestra, who turned it into a café society hit. It was then taken up by various jazz groups – who played it in London and Paris – and American visitors would go home humming the melody and asking bands in New York to play it.

Words by Ira Gershwin

Music by George Gershwin

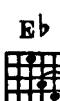
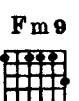
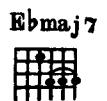
Slowly, with expression

The musical score consists of three staves. The top staff is for the piano, showing chords and bass notes. The middle staff is for the vocal part, with lyrics. The bottom staff is also for the piano. The vocal part starts with a dynamic of *p simply*. The lyrics are: "Some-day he'll come a - long, The Man I Love; And he'll be big and strong, The Man I Love;" The piano part includes several chord boxes: *E♭*, *E♭m*, *B♭m*, *C7+5*, and *G*.



And when he comes my way,

I'll do my best to



make him

stay.

He'll look at me and smile,



I'll un-der-stand;

And in a lit-tle while

he'll take my hand;



And though it seems ab-surd,

I know we both won't

say a



word.

May-be I shall meet him

Sun - day, May - be

mf più mosso

Mon - day, may - be not; Still I'm sure to meet him

one day; May - be Tues - day will be my *rall.* good news day.

He'll build a lit - tle home, just meant for two,

From which I'll nev - er roam, Who would, would you? And so all else a - bove,

I'm wait-ing for The Man I Love.

My Heart Stood Still

No lyric writer has ever enjoyed a greater reputation for intricate, many-syllabled rhyming than Lorenz Hart. Yet Hart could also be both eloquent and simple, which he proved conclusively in his words for *My Heart Stood Still*. Here not only is there so meaningful a line as 'That unfeigned clasp of hands', but the entire lyric – with the exception of just six words – was put together with words of only one syllable. It was first sung by Jessie Matthews and Richard Dolman in 1927 in the London revue *One Damn Thing After Another*. The ballad was also used in the 1927 Broadway musical *A Connecticut Yankee*.

Words by Lorenz Hart

Music by Richard Rodgers



Moderately and a trifle freely

p

Gmaj7 Dm7 Db7-5 C6 F9 G Am7 D9 Bm7 Ebmaj7

I took one look at you,
mf

Am7 D9 Bm7 Ebmaj7

That's all I meant to do; And then My Heart Stood Still!

Am7 D7-9 G Bbdim. Am7 D7 Gmaj7 Dm7 Db7-5 C6 F9

My feet could step and walk, My lips could move and talk,

Sheet music for 'My Heart Stood Still' featuring vocal and guitar parts. The vocal part is in soprano range. The guitar part includes chord diagrams for G, Bbdim., Am7, D7, Gmaj7, Dm7, Db7-5, C6, and F9. The music is in 4/4 time, with lyrics appearing below the notes.

G Am⁷ D⁹ G Cmaj⁷ G
     

And yet My Heart Stood Still! — Though not a
 sin - gle word was spo - ken, I could tell you knew, — That un - felt

Gm Daug D
  

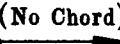
clasp of hands — Told me so well you knew.

Em⁷⁻⁵ A⁷ Daug D⁷
   

I nev - er lived at all Un - til the thrill of that

G B^bdim. Am⁷ D⁷ Gmaj⁷ Dm⁷ D^b7-5 Cmaj⁷ Cm
        

mo - ment when My Heart Stood Still.

Am⁷ D^{7sus4} D⁷⁻⁹ (No Chord) Gmaj⁷
    

'S Wonderful



Here lyricist Ira Gershwin's aim was to achieve the amusingly sibilant sound caused by dropping the 'it' from the contraction 'it's', and slurring the remaining 's' as part of the following word. The result: 's lovely to play and 's fun to sing. Fred Astaire's sister, Adele, first introduced the song in the 1927 musical *Funny Face*. The song was revived by Twiggy in *My One and Only*, which opened on Broadway in May 1983.

Words by Ira Gershwin

Music by George Gershwin

Moderate swing

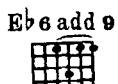
The musical score consists of three staves. The top staff is for the piano, showing a continuous pattern of eighth-note chords. The middle staff is for the voice, with lyrics written below the notes: "'S won-der-ful!', 'S mar-vel-ous!', 'You should care _____ for me!'". Above the vocal line, two chord diagrams are shown: E♭6 and E dim. The bottom staff is also for the piano, showing bass notes and a repeating eighth-note pattern. Five chord diagrams are shown above this staff: Fm7, B♭13, E♭6, F♯dim., and Fm7. The score is in 4/4 time and includes dynamic markings like *f*.



'Saw-ful nice!

'Spar-a-dise!

'S what I love



to

see!

You've

made

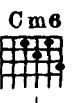
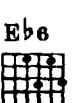
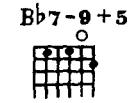
my life so

p subito

glam - or - ous,

You can't blame me for feel-ing

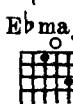
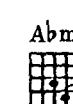
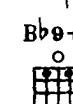
am - o - rous.

cresc.

Oh!

'S won-der-ful!

'S mar-vel-ous!



That you should care

for

me!



What Is This Thing Called Love?

It was while listening to native chants in Marrakesh, Morocco, that Cole Porter got the inspiration for this dark, brooding melody of despair. Introduced in London by Elsie Carlisle in the 1929 revue *Wake Up and Dream*, the song became so well known that by the time the show moved to New York, in the following year, audiences greeted it as an old favourite. It is one of the classic songs about the agony of being jilted and left alone.

Words and Music by Cole Porter

Slow blues (but not draggy)

The musical score consists of three staves of music. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The middle staff shows a bass clef and a common time signature. The bottom staff shows a treble clef, a key signature of one flat, and a common time signature. The lyrics are: "What", "Is This Thing", "Called", "Love?", "This", "fun - ny", "thing", "called", "love?", "Just", "who can solve", "Its mys - ter -". Chords indicated include C9, Fm, G7, G7+5, C, and C9. The piano accompaniment features a repeating eighth-note pattern. The vocal line includes several grace notes and slurs.

A musical score for a song, likely for voice and guitar. The score consists of six staves of music, each with a vocal line and a corresponding guitar chord diagram above it.

Chords:

- Fm
- G7
- C
- Cm7
- F7
- Bbmaj9
- Bb6
- Ab
- Ab6
- Ab7
- G
- (No Chord)
- C9
- Fm
- G7+5-9
- C6 add 9

Text:

y? Why should it make a fool of me?
I saw you there one won-der-ful day; You
Swing out a bit *mf*
took my heart and threw it a-way. That's why I *rather sustained* *mp*
ask the Lord in Heav-en a - bove, What
Is This Thing Called Love?

With a Song in My Heart



Slowly, but rhythmically

The appearance of film star Glenn Hunter in the 1929 American musical *Spring Is Here* presented

a problem: he could not sing. So Rodgers and Hart gave *With A Song In My Heart* to his more vocally gifted 'rival', John Hundle. Almost 20 years later, the BBC adopted the song as the theme tune for *Family Favourites*, when the record request programme was launched on the air in January 1948.

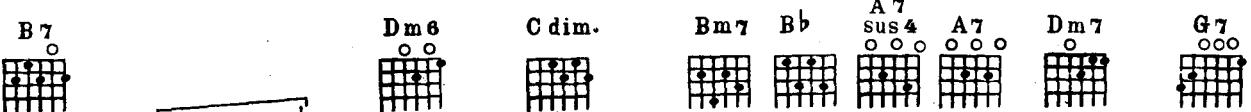
Words by Lorenz Hart

Music by Richard Rodgers

With A Song In My Heart I be-hold your a - dor - a-ble face.

Just a song at the start, But it soon is a hymn to your grace.

When the mu - sic cresc. swells I'm touch-ing your hand;



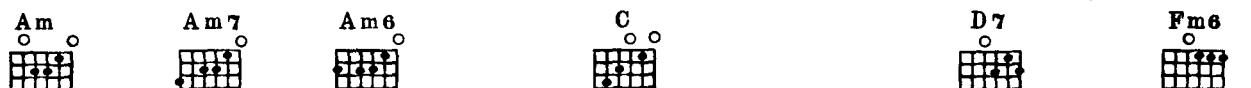
It tells that you're stand - ing near,
and decresc.



At the sound of your voice Heav-en o-pens its por-tals to me.



Can I help but re - joice That a song such as ours came to be?



But I al-ways knew I would live life through



With A Song In My Heart for you.



I'll See You Again

Noël Coward's operetta *Bitter Sweet* opened at His Majesty's Theatre, London, in 1929 and told of the touching romance between a Victorian English girl and her Viennese music teacher – whom she marries and who is later killed in a duel. The recurring waltz theme, *I'll See You Again* – according to Noël Coward – ‘just dropped into my head, whole and complete’, during a taxi ride. It was first sung in the guise of a musical exercise by the hero and heroine, played by George Metaxa and Peggy Wood.

Words and Music by Noël Coward



Moderate waltz

Moderate waltz

f dim.

mp

C *A⁷* *D^m* *D^{m7}*

I'll See You A - gain When - ev - er spring

mp

G⁷ *C* *Eb dim.*

breaks through a - gain.

Time may lie heav - y be -

G7

Dm

D9

tween, But what has been is past for - get -

G+

C

A7

Dm

ting. This sweet mem - o - ry A - cross the

Dm7

G18

C

C7

years

will

come

to

me;

F

E7

Am

Ebdim.

Tho' my world may go a - wry, In my heart will ev - er lie

Am7

A7

Dm7

G7

C7

F

Fm6

C

Just the ech - o of a sigh, good - bye!

Someone to Watch Over Me

When forlorn Gertrude Lawrence, clutching a rag doll, sang this gentle plea in the 1926 musical comedy *Oh, Kay* a Broadway critic stated that the Gershwins had 'wrung the withers of even the most hard-hearted of those present'. Composer George had originally written the melody in up tempo, but soon realised that it sounded far better as a slow romantic ballad. The musical came to London's His Majesty's Theatre in 1927, again starring Gertrude Lawrence along with comedian Claude Hulbert.



Words by Ira Gershwin

Music by George Gershwin

Moderate ballad

Moderate ballad

C D F dim. C E bdim. D m 6 C # dim.
 There's a some-bod-y I'm long-ing to see, I hope that he Turns out to be
 Some-one who'll watch o-ver me. I'm a lit-tle lamb who's

D m F# m7-5 G 7 E m 7 A 7+5-9 D m 7 G 7+5 C

lost in the wood,

I know I could

Al-ways be good

To one who'll

watch o-ver me.

Al-though he may not be the man some girls

think of as hand-some, To my heart he car-ries the key.

Won't you tell him please to put on some speed,

Fol-low my lead,

Oh, how I need

Some-one To Watch O-ver Me.

You Do Something to Me

The bridge, or middle part, of a standard popular song has seldom been more excitingly constructed than in *You Do Something to Me*. Here the melody seems to take wings on a flight of pure ecstasy as it punches out the message with those infectious interior rhymes: 'Do do that voo doo that you do so well'. The song, a product of 1929, was introduced in Cole Porter's first major Broadway success *Fifty Million Frenchmen*, a spoof on Americans abroad.



Words and Music by Cole Porter

Moderately

P(Quasi Tom-Tom)

F E/F

Some-thing To Me, Some-thing that sim-ply mys-ti - fies me.

Gm D7/G Gm D7/G G7

Tell me, why it should be You have the

mp

Sheet music for 'You Do Something to Me' featuring three staves of musical notation with corresponding chords indicated above the notes. The first staff uses a treble clef, the second a bass clef, and the third a treble clef. Chords shown include F, E/F, G major (with a '7' overline), D7/G, G major (with a '7' overline), G7, G major (with a '11' overline), C9, and A major (with a '11' overline). The lyrics are integrated into the musical lines, with some words appearing below the notes. The tempo is marked as 'Moderately'.

C 11 C 9 F A^bdim.

pow'r to hyp - no - tize me? Let *f* *subito* me
me

C 7 D D^b C

live 'neath your spell, Do do that voo - doo that

B^b A m C 7 F E/F F

you do so well. For You Do Some-thing To

D 7 G 7 G m 7 C 7 F

Me That no - bod - y else could do.

G/F G^b/F F

dim. pp 8va

Thou Swell

Words by
Lorenz Hart

Music by
Richard Rodgers

The mating of Olde English with 1927 slang was accomplished with great style in Rodgers' and Hart's *Thou Swell*. Surprisingly, when first sung in *A Connecticut Yankee* during the show's Philadelphia tryout, the song left audiences so cold that the producer wanted it taken out of the score. Richard Rodgers fought to keep it in and was vindicated when it became one of the musical's most admired numbers. Its popularity was ensured when the musical became a success at London's Daly's Theatre in 1929.

Moderately, with a bounce

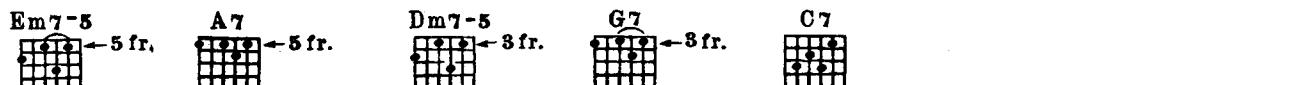
Musical score for "Thou Swell" featuring three staves of music with lyrics and chords. The score includes vocal parts and a piano/guitar part with chord boxes.

Chords and Key Signatures:

- Staff 1: Gm7, C7, Gm7, C7, Gm7, C7, Gm7, C7
- Staff 2: F, Bb9, F, E7, F
- Staff 3: C7, D7 (8 fr.), Gm7, C7, F
- Staff 4: C7, D7 (8 fr.), Gm7, C7, F

Lyrics:

Thou Swell! Thou wit - ty! Thou sweet! Thou grand! Wouldst kiss me pret - ty? Wouldst hold my hand? Both thine eyes are cute too; What they do to me. Hear me



hol-ler, I choose a sweet lol-la - pa-loo-sa in thee. I'd

Gm C7 Gm7 C7 Gm7 C7 Gm7 C7

feel so rich in a hut for two; Two

F Bb9 F F E7 F

rooms and kit-chen I'm sure would do. Give me

C7 D7 Gm7 C7 A7 Cm6 D7

just a plot of, Not a lot of land. And Thou

F F6 Fmaj7 F6

Gm7 C7 Gm7 C7 F F6 Fmaj7 F6

Swell! Thou wit-ty! Thou grand!

The Blue Room

Words by
Lorenz Hart



Music by
Richard Rodgers

This tender ode to domestic tranquillity was first sung in the 1926 Broadway musical *The Girl Friend*, which came to London and the Palace Theatre in the following year. The key word 'room' is skilfully emphasised in the first and second eight-bar sections: every time it is sung it is preceded by the rhyme falling on 'C' with the word itself raised one tone higher.

Moderately, with style

The musical score consists of four staves of music. The top staff shows the vocal line with dynamic markings (f, p, rall.) and a tempo instruction 'Moderately, with style'. The second staff shows the vocal line with lyrics and chords (F, C7, F, C7) above the staff. The third staff shows the vocal line with lyrics and chords (F, F7-9, Bb, Bbm, Dm7, G7sus4, C7sus4, C7) above the staff. The bottom staff shows the vocal line with lyrics and chords (F, C7, F, C7) above the staff. The lyrics are:

We'll have a blue room, A new room, For two room, Where
with a lilt

ev - 'ry day's a hol - i - day Be - cause you're mar-ried to me.

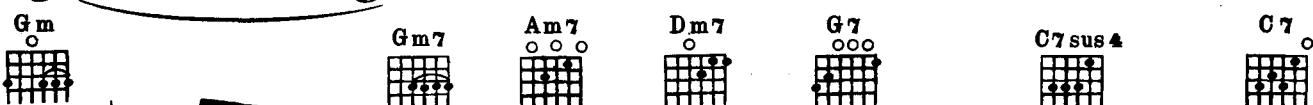
Not like a ball-room, A small room, A hall room, Where



{I you} can smoke {my your} pipe a-way, With {your my} wee head up-on {my your} knee.

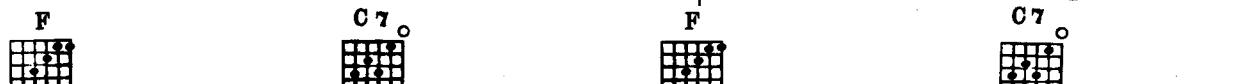


We will thrive on, keep a - live on Just noth-ing but kiss - es,

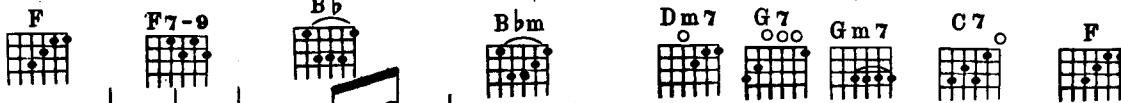


With Mis-ter and Mis - sus On lit-tle blue

chairs.



{You I'll} sew wear {your my} trou-seau, And Rob - in - son Cru - soe Is



not so far from world-ly cares As our blue room far a-way up - stairs!

rall.

Tea for Two



Words by Irving Caesar

A 'dummy lyric' is a temporary set of words put together to help lyricists work out a song's metric form and rhyme scheme. *Tea for Two* may be a classic, but it still uses the dummy lyric Irving Caesar dashed off hurriedly one night. The cheerful number was added to the 1925 musical comedy *No, No, Nanette*, which came from Broadway to London's Palace Theatre – when the cast included George Grossmith, Binnie Hale and Joan Barry.

Music by Vincent Youmans

mf Rather rapidly

mp

rall.

Moderately

Gm7 C7 Gm7 C7 Fmaj7 F6 Fmaj7 F6 Gm7 C7

Pic - ture you up - on my knee, Just Tea For Two and two for tea, Just me for you and

mp

Gm7 C7 Fmaj7 Gm7 Am7 Bbmaj7 5 fr. 6 fr. Bm7 7 fr. E7 5 fr. Bm7 7 fr. E7 5 fr.

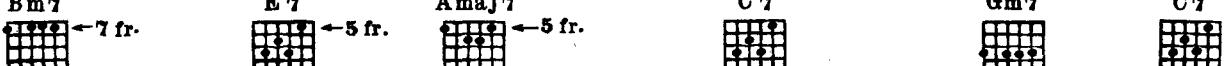
you for me a - lone. —————— No - bod - y near us to see us or hear us, No

mf

A maj7 5 fr. A6 5 fr. A maj7 5 fr. A6 5 fr. Bm7 7 fr. E7 5 fr.

friends or re - la - tions on week - end va - ca - tions, We won't have it known, dear, that

mf

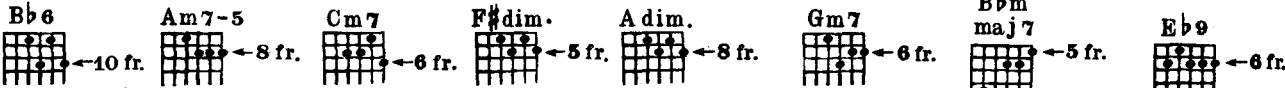
Bm7 E7 Amaj7 C7 Gm7 C7

 we own a tel - e - phone, dear. Day will break and

Gm7 C7 Fmaj7 F6 Fmaj7 F6 Gm7 C7

 you'll a-wake And start to bake a sug - ar cake For me to take for

Gm7 C7 Am7-5 D7-9

 all the boys to see.

Bb6 Am7-5 Cm7 F#dim. Adim. Gm7 Bbm maj7 Eb9

 We will raise a fam - i - ly, A boy for you, A girl for me, Oh

F/A bass Abdim add E Gm7 C7 F6 Eb9 Gb9 F6 add g

 can't you see how hap - py we would be? rall.

Make Believe



Make Believe was one of the immortal melodies heard in Kern's 1927 musical version of Edna Ferber's novel *Showboat*. Lyricist Oscar Hammerstein recalled: 'Jerome played a melody for me and I got some words to fit the middle part. They were "Couldn't I? Couldn't you? Couldn't we?" At the moment, though, I had no idea what I and you and we couldn't do. It just seemed to sing. Later, I wrote words up to that section and then away from it. But this is not the ideal way to write a song.'

Words by:
Oscar Hammerstein II

Music by:
Jerome Kern

Rather quickly

mp

D[#]dim A7

Moderately slow

We could Make Be - lieve I love you On - ly

D Abdim

Make Be - lieve that you love me Oth - ers

A G/A bass A G/A bass A13(no3rd) A13(-3) A13(sus4) A7

find peace of mind in pre - tend - ing Could - n't

D E7 A9 A7 D[#]dim


 you? Could - n't I? Could - n't we Make Be -


 lieve our lips are blend - ing in a


 phan - tom kiss or two or three? Might as


 well Make Be - lieve I love you For to


 tell the truth I do.


Fascinating Rhythm

'Fascinating' is the proper term for this combination of words and music. After receiving the melody from his brother, lyricist Ira Gershwin faced an enormous task: the jagged, syncopated tune with its tricky accents hardly lent itself to a boy-girl expression, either amorous or humorous. So he simply hit upon a lyric describing the effects of a nagging, insinuating, fascinating rhythm. Fred and Adele Astaire first sang about it in the musical *Lady, Be Good!* which opened on Broadway in 1924 and at London's Empire Theatre in 1926 – again with the Astaires.

Words by
Ira Gershwin

Music by
George Gershwin

Rapidly

Moderately
With a jazz feeling (J J J J = J J J J)

Fas - ci - nat - ing Rhy - thm, You've

mf

D m7 *G7* *D m7* *G7* *D m7* *G7* *D m7*

got me on the go! Fas - ci - nat - ing Rhy - thm, I'm all a -

* Performing note: Keep the right hand in a fixed position on this and similar passages.

-quiv-er.

What a mess you're mak-ing! The neigh-bors want to know why I'm

al-ways shak-ing just like a fliv-ver.

Each morn-ing

I get up with the sun,

(Start a - hop-ping, nev-er stop-ping)

To find at night, no work has been done.

I know that

once it did - n't mat - ter, But now you're do - ing wrong; When you

start to pat-ter, I'm so un - hap - py.

Won't you take a day off? De -

cide to run a-long some-where far a-way off, And make it snap - py!

Oh, how I long to be the man I used to be!

mf Fas-ci-nat-ing Rhy-thm, Oh, won't you stop pick - ing on

me!
pp subito

Can't Help Lovin' Dat Man



Originally written in fast tempo, as a dance sequence, this melody was later slowed down – by Helen Morgan, who played Julie in the 1927 Broadway production of *Showboat*. Miss Morgan, perched on top of a piano, sang it in her night-club act as an evocative and haunting ‘torch song’. In the 1928 London production of *Showboat*, at the Drury Lane Theatre, it was sung by Marie Burke (as Julie) and Edith Day (as Magnolia). When it was revived in London in 1971 at the Adelphi, Cleo Laine (among others) played Julie and Lorna Dalla played Magnolia.

Words by: Oscar Hammerstein II

Music by: Jerome Kern

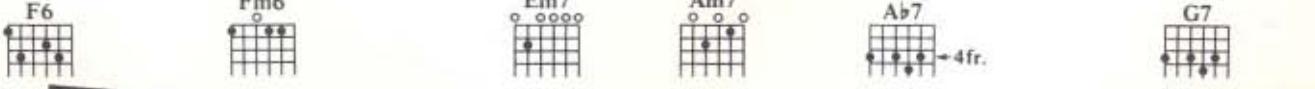
Moderately and rather freely

f

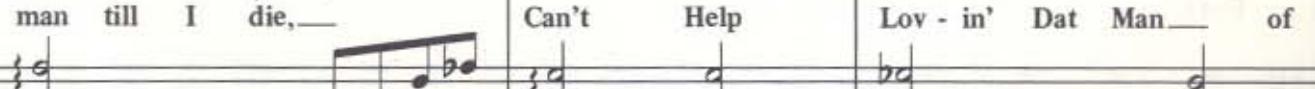
slower

Cmaj7 Am7 Dm7 G7 Cmaj7 Gm7 C7⁵


 Fish got to swim— and birds got to fly,— I got to love— one

 F6 Fm6 Em7 Am7 Ab7 G7


 man till I die,— Can't Help Lov - in' Dat Man— of



Cmaj7
oooE_b9
oooDm7
oG7⁺⁵₉
oooCmaj7
oooAm7
ooo

mine.

Tell me he's la - zy,

Dm7
oG7
oooCmaj7
oooGm7
oooC7⁺⁵₉
oooF6
oFm6
o

tell me he's slow,—

Tell me I'm cra - zy,

may - be, I know,—

Em7
oooAm7
oooAb7
oooG7
oooCmaj7
oooDm7
o

rush it a bit

Can't

Help

Lov - in' Dat Man____ of

mine.

Gm7
oooC7-9
oooF6
oF[#] dim
ooo

When he goes a - way

l.b.

r.b.

Cmaj7
oooD9
oooEm7
oooEbmaj7
ooo

Dat's a rain - y day,

And when he comes

Dm7 D9 G11 G9


back dat day is fine, — The sun will shine.
slower

Cmaj7 Am7 Dm7 G7 Cmaj7 Gm7 C7⁵


in tempo

He can come home as late as can be, — Home with - out him — ain't

F6 Fm6 Em7 Am7 Ab7 G7

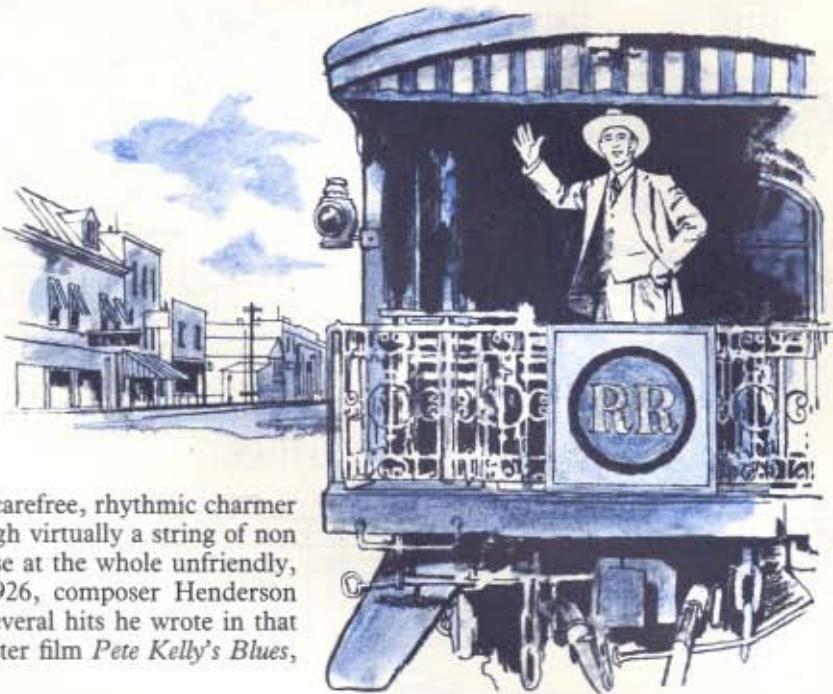

no home to me — Can't Help Lov - in' Dat Man — of

Cmaj7 Eb9 Abmaj7 Dbmaj7 Cmaj7


mine.



Bye Bye Blackbird



Every new generation seems susceptible to this carefree, rhythmic charmer of a song. Perhaps it is because the lyrics, though virtually a string of non sequiturs, convey the feeling of thumbing a nose at the whole unfriendly, complicated, oppressive world. In the year 1926, composer Henderson could afford to do this. *Blackbird* was one of several hits he wrote in that year. The song was included in the 1955 gangster film *Pete Kelly's Blues*, with Peggy Lee and Ella Fitzgerald.

Words by Mort Dixon

Music by Ray Henderson

Moderato

*t.h.
mp rather freely*

Fmaj7 Fmaj7+5 Gm7 Fmaj7

Pack up all my
steady and smooth care and woe,

Gm7

Am7

F6

F6/A

A**dim.**
(add G)

Gm7

C9

Here I go

sing-ing low,

Bye

Bye

Bye

Black-bird,

Gm7

Am7

Gm7

Am7

Where some-bod-y

waits for me,

Sug-ar's sweet,

Gm 7

C7-9

Am 7

F6

so is she, Bye

Bye

Black-bird.

No one here can love and un - der - stand me,
*f with a swing*Oh, what hard luck sto - ries they all hand me; *rit.*Make my bed and light the light, I'll ar - rive late to - night, *f*
a tempo smoothly as before

Black - bird,

Bye

Bye.

rather freely

SMOKE GETS IN YOUR EYES

It was 1933, the depths of the Depression, and shows were closing up and down along Broadway. But *Roberta* played on, thanks to this plaintive song, first intended by Jerome Kern as an instrumental interlude to fill in during scene changes. He dusted off a march he had composed some time earlier as a theme for an unproduced radio series, slowed down the tempo and then decided it could use lyrics after all. On opening night, the song brought down the house. Irene Dunne sang it in the 1935 film version to a wistful accompaniment of mandolins.

Words by:

Otto Harbach

Music by:

Jerome Kern

Somewhat freely

p

C Em7 E^bdim

They asked me how I

Dm7 G9 C Aug F maj7 F#dim

knew My true love was true. I of course re-

Em7 Am7 Dm7 G7 C

plied, Some - thing here in - side, Can - not be de - nied.

G7 C Em7 E^bdim Dm7 G9
 They said some - day you'll find, All who love are
 C Caug Fmaj7 F[#]dim Em7 Am7
 blind, When your heart's on fire, You must re - a -
 Dm7 G7 C
 lize Smoke Gets In Your Eyes.

A^b
 So I chaffed them and I gai - ly laughed to think they could

B^bm7 E^b7 A^b
 doubt my love. Yet to - day My love has

flown a - way I am with- out my love.



C Em7 Ebdim Dm7 G9 C Caug

Now laugh - ing friends de - ride Tears I can - not hide,



So I smile and

say,

"When a love - ly flame



dies,

Smoke

Gets

In Your

Eyes."



Night and Day



Moderate Latin tempo

Words and Music by Cole Porter

Night And Day

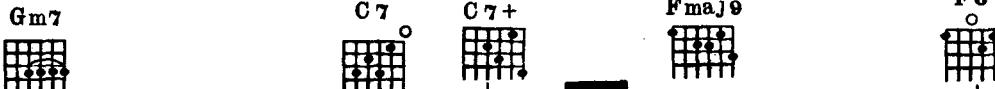
D_b maj 7 C 7 F maj 9 F 6
 you are the one, —— Only you—
 D_b maj 7 C 7 F maj 9 F 6
 — beneath the moon and under the sun. — Wheth - er

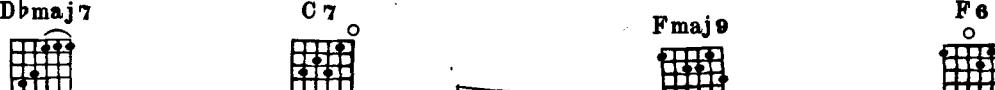
Sheet music for piano and voice, featuring three staves. The top staff shows the piano accompaniment with bass and treble clefs, and the vocal line with lyrics. The middle staff shows the vocal line with lyrics and piano chords. The bottom staff shows the piano accompaniment with bass and treble clefs.

Night and Day was created to fit the limited singing range of Fred Astaire, who introduced it in the 1932 Broadway musical *Gay Divorce*. The following year Astaire repeated his success when the show opened at the Palace Theatre in London. As a lyricist, Cole Porter showed his great skill at depicting contrasts: 'night and day', 'near or far', 'roaring traffic's boom' and 'the silence of my lonely room'. As a melodist, he composed a compelling theme spun out to 16 bars, repeated, and brought back, somewhat abridged, within the final eight.

Dm7 D6 C6 G

 near to me or far, — It's no mat - ter, dar-ling, where you are, — I

Gm7 C7 C7+ Fmaj9

 think of you — Night And Day. — Day and night

D6maj7 C7 Fmaj9 F6

 — Why is it so, — That this long-

D6maj7 C7 Fmaj9 F6

 — ing for you fol-lows wher-ev-er I go? — In the

Dm7 D6 C6 G

 roar-ing traf-fic's boom, — In the si-lence of my lone - ly room, — I

Gm⁷ C⁷ o C⁷⁺ Fmaj⁹ F⁶
 think of you Night And Day. Night And

A^b Fmaj⁹
 Day un-der the hide of me There's an

A^b Fmaj⁷
 Oh, such a hun-gry yearn - ing, burn - ing in - side of me. And its

Dm⁷ D^b6 C⁶ G⁷
 tor-ment won't be through - 'Til you let me spend my life mak-ing love to you,

Gm⁷ C⁷ o G^bmaj⁷ F
 Day and night, Night And Day.

Embraceable You

Though written in 1928 for an unproduced operetta called *East Is West*, the Gershwin brothers' *Embraceable You* was not sung in public until two years later when 19-year-old Ginger Rogers did the honours in *Girl Crazy*. Ira managed to write three sets of four-syllable rhymes in a slow tempo ballad without jarring the romantic mood set by brother George.



Words by Ira Gershwin

Music by George Gershwin

Moderate ballad

f

rall.

G 6 B_b dim.

Em-brace me, My sweet Em-

mf a tempo

Am 7 D 7 Am 7 F 9

Em-brace me, You ir - re -

- brace - a - ble You!

G F#m7-5 B 7 E m

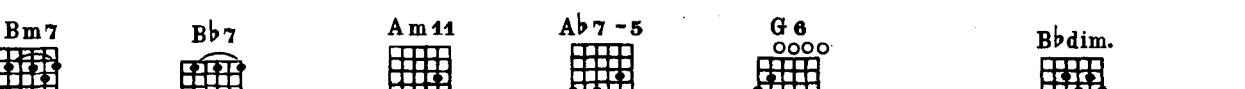
Just one look at you, my heart grew

- place - a - ble you!

Sheet music for "Embraceable You" featuring three staves of musical notation with lyrics. The first staff shows a piano/vocal line with a guitar chord chart above it. The second staff continues the piano/vocal line with guitar chords. The third staff concludes the melody with piano/vocal parts and guitar chords.

Bm Dmaj 7 E m7 A 7

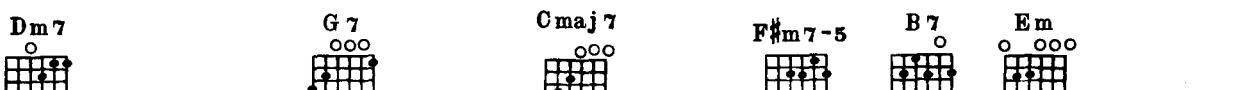

 tip - sy in me; You and you a - lone bring out the

Bm 7 Bb 7 Am 11 Ab 7 - 5 G 6 Bbdim.


 gyp - sy in me! I love all the man-y

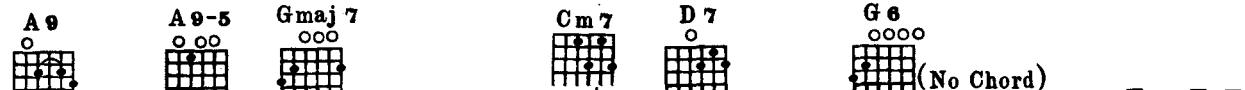
Am 7 D 7 Am 7 F 9


 charms a - bout you; A - bove all I want my

Dm 7 G 7 Cmaj 7 F#m7-5 B 7 Em


 arms a - bout you. Don't be a naugh-ty ba - by, Come to pa-pa, Come to

p subito cresc.
 pa-pa, do! f My sweet Em - brace - a - ble You!

A 9 A 9-5 Gmaj 7 Cm 7 D 7 G 6


Red Sails

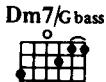
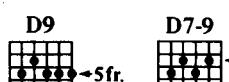
Words by: Jimmy Kennedy
Music by: Hugh Williams

A 1935 visit to the romantic island of Capri inspired British lyricist Jimmy Kennedy to write this song, suggested by bright red sails on little Italian boats, cast against a purple Mediterranean sunset. It became a hit on both sides of the Atlantic, and Gracie Fields reintroduced it in Britain in 1947.

in the Sunset

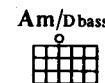
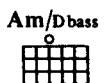
Moderately slow

The sheet music consists of four systems of musical notation. The top system shows a piano part with a treble clef and a bass clef, and a guitar part with a standard tuning diagram. The lyrics "Red Sails In The Sun-set," are written below the notes. The second system continues with the piano and guitar parts, showing chords G maj 7, C6 add 9, Cm6, G maj 7, and Am7. The lyrics "'Way out on the sea," are written below. The third system shows the piano and guitar parts again, with chords Bm7, B9, Am7, D9, D7-9, G6, and Dm7/G bass. The lyrics "Oh! car - ry my loved one Home safe - ly to me." are written below. The fourth system concludes with the piano and guitar parts, showing chords G maj 7, C6 add 9, Cm6, G maj 7, and Am7. The lyrics "He sailed at the dawn - ing, All day I've been blue," are written below.



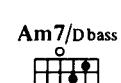
Red Sails In The Sun-set

I'm trust - ing in you.



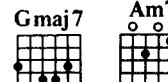
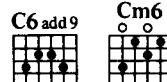
Swift wings you must bor - row,

Make straight for the shore.



We mar - ry to - mor - row,

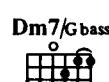
And he goes sail - ing no more.



Red Sails In The Sun-set,

'Way out on the sea,

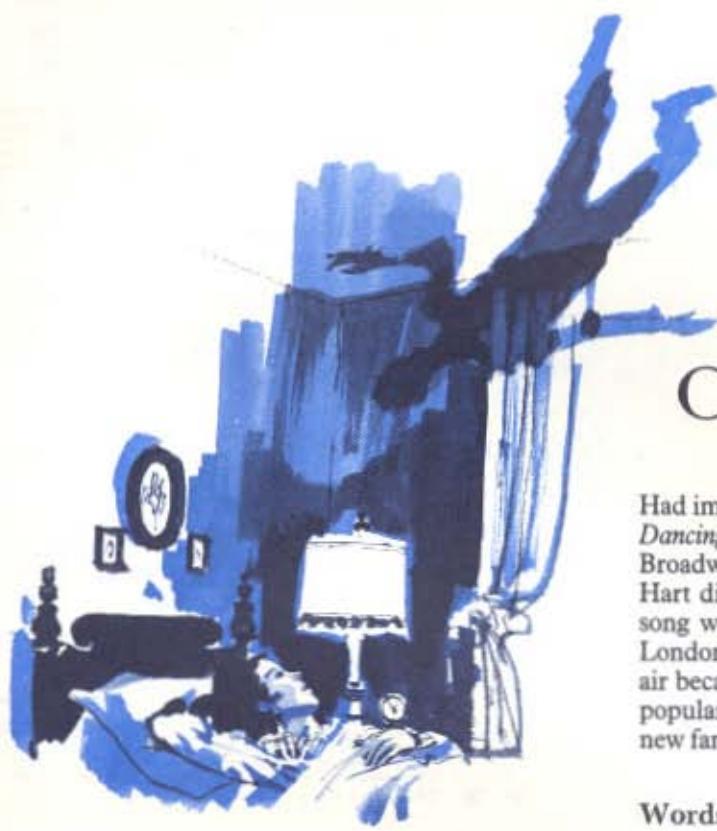
Oh! car - ry my



loved one

Home safe - ly to

me.



Dancing on the Ceiling

Had impresario Florenz Ziegfeld not taken such a strong dislike to *Dancing on the Ceiling*, the song would have been unveiled in his Broadway musical *Simple Simon*, early in 1930. But Rodgers and Hart did not have long to wait for a spot to be found for it. The song was slotted into their musical, *Evergreen*, which opened in London later the same year. Sung by Jessie Matthews, the lilting air became the showstopper of the production. Jessie Matthews, a popular musical comedy star in the 1930s and 1940s, later won new fame in the title role in BBC radio's serial, *Mrs Dale's Diary*.

Words by Lorenz Hart Music by Richard Rodgers

Moderately

The musical score consists of three staves of music. The top staff is for voice and piano, starting with a dynamic of *mf*. The middle staff is for piano, providing harmonic support with various chords. The bottom staff is for bass or piano, providing harmonic support. The lyrics are integrated into the music, with some words written above the notes and others below. Chords are indicated above the piano staff.

p Slowly and simply

He dances o-ver-head
On the ceil-ing, near my bed,
In my

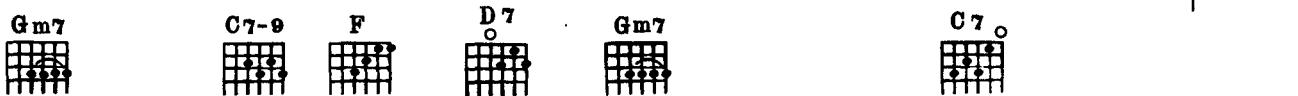
sight, Through the night.
I try to hide in vain

Chords indicated above the piano staff:

- F
- Faug.
- Gm7
- G7
- Am7
- G#m7
- Gm7
- C7+5
- Am7-5
- D7-9
- Gm7
- C7-9
- F
- Faug.



Un - der-neath my coun - ter - pane; There's my love



Up a - bove! I whis - per, "Go a-way, my lov - er,

mf poco più mosso



it's not fair," But I'm so grate-ful to dis-cov - er

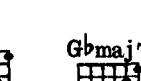


He's still there.

rall.

I love my ceil-ing more Since it is a

p Tempo I



danc - ing floor

Just for

my love.

ISLE OF CAPRI

Words by Jimmy Kennedy; Music by Will Grosz

Romantic and nostalgic, with an amusing twist at the end, *Isle of Capri* is a product of the British songwriting team of Will Grosz and Jimmy Kennedy. Guy Lombardo and His Royal Canadians introduced the ballad in the United States in 1934, and Xavier Cugat and his orchestra popularised it further through their nightclub appearances and recordings. But it was the raucous swing version by Wingy Manone in 1935 that brought the song its greatest fame and gave the one-armed trumpeter his first hit recording. Gracie Fields also had a hit with it in Britain.

Slowly

The sheet music consists of four staves. The top staff shows a vocal line with a piano dynamic 'p' and a bass line. The second staff features a guitar part with a chord diagram for 'F'. The third staff contains the lyrics for the first two lines of the song. The fourth staff shows the vocal line continuing with a guitar part providing harmonic support. The bottom staff concludes the song with a final verse. Chords indicated include Gm7, C7, Gm, Gm-6, Gm6, C7, F/C, and C9.

'Twas on the
Isle of Ca-pri that I found her, Be-neath the shade of an old wal-nut
sweet as a rose at the dawn-ing, But some-how fate had-n't meant her for
tree. Oh, I can still see the flow'rs bloom-ing round her, Where we
me. And though I sailed with the tide in the morn-ing, Still my
met on the Isle of Ca-pri. She was as
heart's on the Isle of Ca-pri.

B_b6

Bdim

F/C

Am11

G_#m11

Gm11

C11

Sum-mer-time was near - ly

o - ver,

Blue I - tal - ian sky a -

Fmaj7

Bm7-5

B_b7

A7

Ab7

Gm7

Gb7

Fmaj7

E_b9

bove;

I said, "La - dy, I'm

a rov - er,

Dm7

G13

C11

Fmaj9

Can you spare a sweet word of

love?"

She whis - pered soft - ly, "It's best not to

smooth and dreamy

lin - ger," And then as

I kissed her hand I could see

She wore a plain gold-en ring on her

fin - ger;

'Twas good -

F/C

C9

F_x⁶₉

bye on the Isle

of Ca -

pri.

All the Things You Are

Nobody expected this song to become a hit, let alone an all-time favourite. Jerome Kern admittedly composed the complex melody for his own satisfaction, but he was certain the public would never hum it. Then the show in which it appeared, *Very Warm for May* (1939), was a disaster. Yet *All the Things You Are* survived, and appealed enough to Joan Regan and Mario Lanza to record it.

Words by: Oscar Hammerstein II

Music by: Jerome Kern

Maestoso

f

slowing down rather freely

Fm7 -8fr.

Bbm7 -6fr. **Eb7** -4fr. **Abmaj7** -4fr. **Dbmaj7** -6fr. **G7** -6fr.

are the prom - ised kiss of spring - time That makes the lone - ly win - ter seem

Cmaj7 -5fr. **Cm7** -8fr. **Fm7** -8fr. **Bb7** -9fr.

long. You are the breath - less hush of

Ebmaj7 -8fr. **Abmaj7** -4fr. **Am7-5** -4fr. **D7-5** -3fr. **Gmaj7**

eve - ning That trem - bles on the brink of a love - ly song.

in tempo

Am7 — 5fr. **D7** — 3fr. **G maj7** — 3fr.

You are the an - gel glow that lights a star,

C maj7 **F#m7-5** **A6** — 7fr. **Gm** **F#m** **F7** **E** oo

The dear - est things I know are what you are.

C aug **Fm7** — 8fr. **Bbm7** — 6fr. **Eb7** — 4fr. **Abmaj7** — 4fr.

Some day my hap - py arms will hold you, And

Dbmaj7 — 6fr. **Gb13** **Abmaj7** — 4fr. **Bbm11** — 4fr. **Cm7** — 8fr. **Bdim** — 6fr.

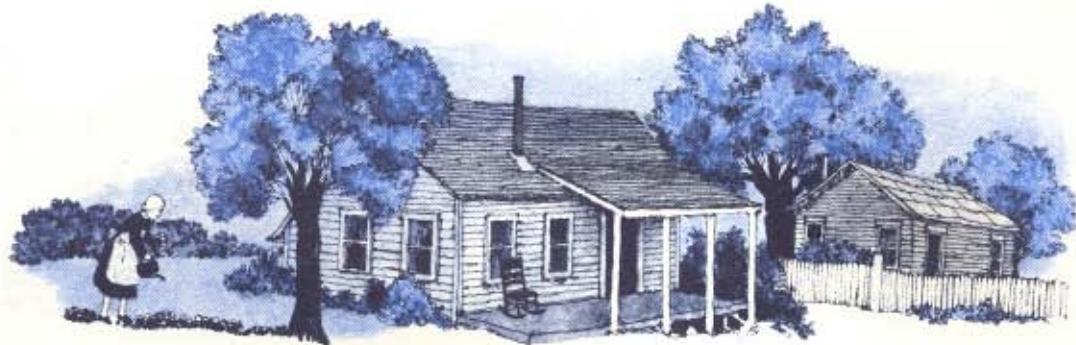
(slow arpeggio) more freely

some day I'll know that mo - ment di - vine, When

Bbm7 — 6fr. **Eb11** — 6fr. **Eb7.9** — 5fr. (No chords) maestoso

All The Things You Are, are mine.

This sheet music page contains five staves of musical notation. The top staff is for the voice, featuring lyrics and musical notes. Above the voice staff are three guitar chord boxes: Am7 (5 fingers), D7 (3 fingers), and G major 7 (3 fingers). The second staff is also for the voice, with lyrics and musical notes. Above it are four guitar chord boxes: C major 7, F#m7-5, A6 (7 fingers), Gm, F#m, F7, and E oo. The third staff is for the voice, with lyrics and musical notes. Above it are five guitar chord boxes: C augmented, Fm7 (8 fingers), Bbm7 (6 fingers), Eb7 (4 fingers), and Ab major 7 (4 fingers). The fourth staff is for the voice, with lyrics and musical notes. Above it are six guitar chord boxes: Db major 7 (6 fingers), Gb13, Ab major 7 (4 fingers), Bbm11 (4 fingers), Cm7 (8 fingers), and B dim (6 fingers). The fifth staff is for the voice, with lyrics and musical notes. Above it are three guitar chord boxes: Bbm7 (6 fingers), Eb11, Eb7.9 (5 fingers), and a section labeled '(No chords) maestoso'. Various performance instructions are scattered throughout the music, such as 'in tempo', finger counts for chords, and dynamic markings like f and v.



In a Shanty in Old Shanty Town

In 1932, when this paean to poverty was written, there were many shanties in many shanty towns throughout the United States. For the country was then in the depth of the Depression and receptive to a lyric celebrating the pleasure of a far from luxurious abode. Co-composer Little Jack Little, who was primarily a pianist and band-leader, introduced the number on his radio programme in his intimate half-singing, half-talking style. In Britain the song – with its longing for home and mother – has been recorded by, among others, Vera Lynn and Max Bygraves.

Words by Joe Young

Music by Little Jack Little and John Siras

Moderate waltz

The musical score consists of three staves. The top staff is treble clef, the middle is bass clef, and the bottom is bass clef. The first staff begins with a dynamic of *mf*. The second staff begins with a dynamic of *p*. The third staff begins with a dynamic of *p*. The music is in 3/4 time. Chords are indicated above the staff: F6, A7, D7, G7, F#7, and G7. The lyrics are: "on - ly a shan - ty in old Shan - ty Town, _____ The". The next section starts with "A tempo": "roof is so slanty it touch - es the ground. But my". The music includes a "Slower" section and ends with a final chord.

C₇ O F D₇
tum - bled down shack By an old rail - road track, Like a

G₇ C₇ O F₆
mil - lion-aire's man-sion is call - ing me back. I'd give up a

A₇ D₇ G₇ F_{#7}
pal - ace if I were a king; It's more than a pal - ace it's

G₇ B_b B_bm F
my ev - 'ry - thing. There's a queen wait-ing there with a sil - ver - y

D₇ G_m C₇ O F
crown, In A Shan-ty In Old Shan - ty Town.

MY PRAYER

Music by Georges Boulanger
Words and musical adaptation
by Jimmy Kennedy

The melody was originally written in 1939 as a short piece for the violin, *Avant de Mourir* ('Before Dying'), by the French composer Georges Boulanger. English songwriter Jimmy Kennedy adapted the music to a song format and wrote lyrics which were introduced in England by Vera Lynn. In 1956-7 *My Prayer* became a best-selling record for the American singing group the Platters.

Andante cantabile

The musical score consists of three staves. The top staff is for piano/vocal, starting with a treble clef, a key signature of one flat, and common time. It includes dynamic markings *mp* and *mf*, and a tempo marking *Andante cantabile*. The middle staff is for piano/vocal, continuing from the first staff. The bottom staff is for piano/vocal, starting with a bass clef, a key signature of one flat, and common time. Both vocal staves have lyrics. Chord boxes with fingerings are provided above the vocal lines. The lyrics are:

prayer _____ is to linger with you _____ At the end of the

day _____ In a dream that's di - vine. _____ My

Chords indicated in the score are:

- F***: Treble clef, one flat, common time. Fingerings: 3, 3; 3, 3; sim. 3.
- Fdim**: Treble clef, one flat, common time. Fingerings: 3, 3; 3, 3.
- G7/F bass**: Bass clef, one flat, common time. Fingerings: 3, 3; 3, 3.
- Bbm6/F bass**: Bass clef, one flat, common time. Fingerings: 3, 3; 3, 3.
- F**: Treble clef, one flat, common time. Fingerings: 3, 3; 3, 3.
- C7sus 4**: Treble clef, one flat, common time. Fingerings: 3, 3; 3, 3.

* Tune lowest string up a $\frac{1}{2}$ step to F.

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F

prayer _____ is a rapture in
mf blue,

3 3 3 3 3 3 3 3 3 3 3 3

G7/F bass G7-5/F bass Bbm6/F bass C7

With the world far a - way And your lips close to

3 3 3 3 3 3 3 3 3 3 3 3

F

mine. To *p suddenly* night, while our hearts are a-

3 3 3 3 3 3 3 3 3 3 3 3

Fm

glow, Oh! tell me the words

3 3 3 3 3 3 3 3 3 3 3 3

Gm7-5

3 3 3 3 3 3 3 3 3 3 3 3

G7 Gm7 Gm7-5 C7 sus 4 C7 F







8va higher till the end
 that I'm long-ing to know. My prayer with passion
cresc.

Fdim


and the an-swer you give, May they still be the

B♭m6/F bass


(still an 8va higher)
 same For as long as we live: That you'll al-ways be

Am


Gm7 C7 sus 4 C7 F B♭m6/F bass F







there At the end of my prayer. *slowing down*

YOU GO TO MY HEAD

It took this song some two years before finding a publisher in 1938. American radio stations at that time had a strict ruling against any reference to an alcoholic beverage and here was a lyric dealing with the heady effects of no less than three. But the song became a hit despite the radio ban.

Words by Haven Gillespie

Music by J. Fred Coots

Slowly

The musical score consists of five staves of music. The top staff is for the piano, showing chords and rests. The second staff is for the vocal part, with lyrics and dynamics like 'mp'. The third staff is for the bass part. The fourth and fifth staves are for the piano again, showing chords and rests. Chords are indicated above the staves, such as Fmaj9, Bbm7, Eb9, Abmaj7, G7, C7, Fm6, G7, C7, F, Gm7, C9, Fmaj9, Bbm7, Eb9, and Abmaj7. The lyrics are: "You Go To My Head _____ and you linger like a haunting re-refrain, And I find you spinning 'round in my brain Like the bubbles in a glass of champagne. You Go To My Head _____ like a sip of sparkling Bur-gun-dy brew, _____". Measure times vary, including 4/4, 3/4, and 2/4.

And I find the ver-y men-tion of you — Like the kick-er in a

ju - lep or two. — The thrill of the thought that you

might give a thought to my plea casts a spell o-ver me; Still I

say to my-self, "Get a hold of your-self, can't you see that it nev-er can

be." You Go To My Head — with a smile that makes my

$A_{\flat}\text{maj7}$

$G7$

$C7$

$Fm6$

tem-p'ra-ture rise,—

Like a sum-mer with a

thou-sand Ju-lys—

$G7$

$C7$

F

$Cm7$

$F7$

You in-tox-i-cate my

soul with your eyes.—

Tho' I'm

$B_{\flat}\text{maj7}$

$E_{\flat}9$

$F\text{maj7}$

Am

cer-tain that this

heart of mine—

Has-n't a ghost of a

Dm

$B_{\flat}9$

$Am7$

$A_{\flat}\text{maj7}$

$Gm7$

$G_{\flat}7-5$

chance in this cra-z-y ro-mance,

You Go To My

$Am7$

$A_{\flat}\text{maj7}$

$Gm7$

$G_{\flat}7-5$

$F\text{add9}$

Head.

You Go To My

Head.

April in Paris

Words by E. Y. Harburg

Music by Vernon Duke

'Oh, to be in Paris now that April's here!' boomed a nostalgic Monty Woolley at a Manhattan bistro one day in 1932. 'April in Paris,' announced composer Vernon Duke dramatically. 'What a title!' And he promptly composed this lovely song for the revue *Walk a Little Faster* with the British comedienne Beatrice Lillie.

The musical score consists of four staves. The top staff is for the piano, showing two hands playing. The second staff is for the vocal part, with lyrics and performance instructions like 'Rapidly' and 'Slower'. The third staff is for the guitar, with chord boxes above the staff. The bottom staff is also for the piano. The vocal part includes lyrics such as 'A-pril In Par-is, Chest-nuts in blos-som, Hol-i-day ta-bles un-der the trees.', 'A-pril In Par-is, This is a feel-ing', and 'rather freely throughout'. The score uses various dynamics and markings like 'Ped.' and 'mf'. Chords listed in the guitar parts include Fm6, B, C maj 7, Fm6, Gm+5, G7/6, Cmaj9, B6, C6, Gm7, Gm7-5, Gm7, C7+5-9, F6, E7/F, Fmaj9, Bm7-5, G#dim., Am7, and G7.

F#m7-5 Am7 B7+5 B7 E7 Gm6 A7

 No one can ev - er re - prise. *mf cresc.*

 I nev-er knew the charm of spring, Nev-er met it face to face.
f

 I nev-er knew my heart could sing, Nev-er missed a warm em-brace, Till

 April In Par-is, Whom can I run to?
p cresc.

 What have you done to my heart?

Dancing in the Dark



Dancing in the Dark was a product of sheer inspiration. While working on the score for the 1931 Broadway revue *The Band Wagon*, composer Arthur Schwartz was groping for – in his words – ‘a dark song, somewhat mystical, yet in slow, even rhythm’. For days nothing would satisfy him. Then one morning he awoke with this melody so fixed in his head that all he had to do was jot down the notes. Bing Crosby and Frank Sinatra made best-selling records of it.

Words by
Howard Dietz

Music by
Arthur Schwartz

F maj 7


E7 / F bass


Slow, but not draggy

Danc - ing In The Dark *Till the tune ends, We're*

mp

Gm7


Gm 7 - 5


Danc - ing In The Dark *And it soon ends; We're*

F/A bass
 ← 6 fr.

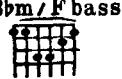
Fm/A bass
 ← 6 fr.

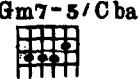
Cm/G bass
 ← 3 fr.

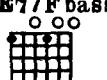
Ab/G bass


waltz - ing in the won - der of why we're here.

mf cresc.

Bbm/F bass Gb/E bass Dbb7 Gm7-5/C bass




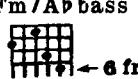
Time hur - ries by, we're here and gone rit.
molto dim.

Look - ing for the light Of a new love to
a tempo

Gm7 Gm7-5 F/A bass




bright-en up the night, I have you, love, and We can face the
cresc.

Fm/A bass Dbb C7-9 Fm7





mu - sic to - geth er, Danc-ing In The
ff

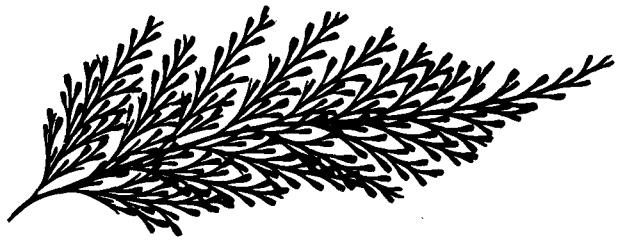
Gm7-5 Gbmaj7 F6 add 9




Dark. p f
Ped.

I Get a Kick Out of You

Words and Music by Cole Porter



Cole Porter's sophisticated ballad at first appears to fall into the familiar A-A-B-A pattern, with each section consisting of 16 bars. Yet both times the A theme is repeated, only the first six bars remain constant, the rest indulging in some compelling variations. This is particularly true in the final section in which the tones rise higher and higher with the plane's ascent, only to descend as the lyrics express total indifference to the flight. *I Get a Kick Out of You* was first sung in 1934 by Ethel Merman in the musical comedy *Anything Goes*, written by P.G. Wodehouse and Guy Bolton. It opened at the Palace Theatre in London in 1935, and was successfully revived at the Savoy in 1969.

Moderately

With a latin feeling
mp cresc.

F m 7 **B♭ 7** **E♭** **G m 7**

I get no kick from champagne,

mf

F m 7 **B♭ 7** **E♭** **G m**

Mere alcohol doesn't thrill me at all, So

Sheet music for "I Get a Kick Out of You" featuring three staves of musical notation with corresponding chords indicated above the notes. The first staff begins with a treble clef, the second with a bass clef, and the third with a bass clef. The music is in 4/4 time and includes dynamic markings like 'Moderately', 'With a latin feeling', 'mp cresc.', 'f', 'mf', and 'so'. Chords shown include F major 7, B flat major 7, E flat, G major 7, F major 7, B flat major 7, E flat, G major, and G major.

Fm7

Bb7

E♭maj7

Gm

tell me why should it be true _____ That

Fm7

Bb7

Eb

Gm

I Get A Kick Out Of You?

Fm7

Bb7

Eb

Gm7

Some like a bop type re - frain;

Fm7

Bb7

Eb

I'm sure that if I heard e - ven one

Gm7

Fm7

Bb7

riff That would bore me ter - rif - ic - 'ly

E♭ maj 7 ← 8 fr. G m ← 3 fr. Fm 7 B♭ 7
 too. Yet I Get A Kick Out Of

E♭ ← 8 fr. E♭ 11
 You. with a jazz feeling I get a kick ev 'ry time

— I see. You're stand - ing there be-fore

C 11 Fm D♭ 13 6 fr.
 — me. I get a kick tho' it's clear.

F 9 ← 8 fr. Fm 7-5
 — to me. You ob - vious ly don't a - dore.

B_b7 Fm7
 me. I get no
With a latin feeling
mf

B_b7 E_b Gm7
 kick in a plane, ← 3 fr. ← 3 fr.
op *op* *op*

Fm7 B_b7 E_b Gm
 Fly - ing too high with some {gal guy} in the sky Is my
op *op* ← 3 fr. ← 3 fr.
op *op* *op*

Fm7 B_b7 Gm 7-5 C7
 i - dea of noth - ing to do. Yet
op *op* *op*

Fm7 B_b7 E_b 6 add 9
 I Get A Kick Out Of You. f
cresc. *ff*
op *op* *op*

Just One of Those Things

Words and Music by Cole Porter

Just One of Those Things is anything but. It is one of those legendary songs written on the spur of the moment – in fact, overnight. When Cole Porter's musical *Jubilee* was being prepared for its Broadway opening in 1935, Moss Hart, who wrote the book for the show, suggested to Porter that a strong new song was needed for the second act. The composer agreed, and the next morning he appeared with a sheet of scribbled notes and sang for Hart the complete verse and chorus of *Just One of Those Things*. There was one word, however, that gave Porter trouble. He spent days poring through dictionaries, but he could not find an adjective to go with 'wings' until a friend suggested a word that had probably never before appeared in a popular song: 'gossamer'.

Briskly, in 2 ($\text{J}=1$ beat)

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music is in 2/4 time. The lyrics are integrated into the music, appearing below the notes. Chord progressions are indicated above the staff at the start of each measure. The first staff starts with A7 (5fr.) and Dm (5fr.). The second staff starts with F7 (6fr.) and Bm7-5 (6fr.). The third staff starts with C7 and F6. The lyrics for the first staff are: "It was just one of those things," with a note "smoothly throughout" placed under the "one". The lyrics for the second staff are: "Just one of those cra - zy flings," followed by "One of those". The lyrics for the third staff are: "bells that now and then rings," followed by "Just one of those". The music concludes with a final "one" on the third staff.

Gm7



Gm6



A7



5fr.

Dm



5fr.

things. It was just one of those

A7



F7



6fr.

Bm7-5



6fr.

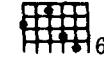
nights, Just one of those fab - u - lous

B^bdim

Am7



5fr.

Fm/A^b

6fr.

Gm7



C7



flights, A trip to the moon on gos - sa - mer wings,

F6

F[#]dim(add D)

Fm

B^b9

Just

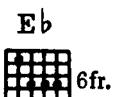
one

of those

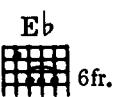
things.

If

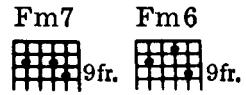
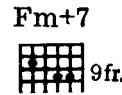
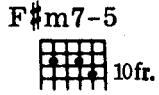
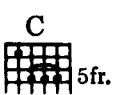
we'd



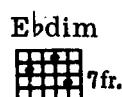
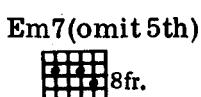
thought a bit Of the end of it When we



start - ed paint - ing the town, We'd have



been a - ware That our love af - fair Was too



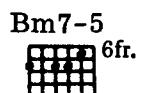
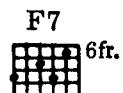
N.C.



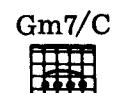
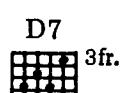
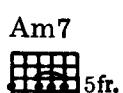
hot not to cool down. So, good-



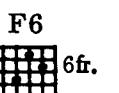
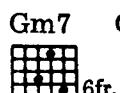
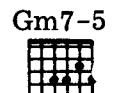
bye, dear, and a men;



Here's hop - ing we meet now and then. It was



great fun, But it was just one of those



things.



When the curtain goes up on *Porgy and Bess*, the first song heard is this charming lullaby. DuBose Heyward developed the lyric from a passage in his book *Porgy* (on which the 1935 Negro folk opera was based) – ‘Hush, li’l baby, don’ you cry, Fadder an’ mudder born to die.’ George Gershwin loved his own melody. Director Rouben Mamoulian recalls George and his brother Ira performing the song: ‘George played with the most beatific smile on his face . . . Ira sang – he threw his head back with abandon, his eyes closed, and sang like a nightingale. In the middle of the song, George could not bear it any longer and took over the singing from him. To describe George’s face while he sang *Summertime* . . . Nirvana might be the word!’

Words by DuBose Heyward Music by George Gershwin

Summertime

Slowly, with expression ($\text{J} = 1$ beat)

p

Sum - mer - time, an' the liv - in' is

Am6 E7/B bass Am6 E7/B bass

5 fr. 5 fr. 5 fr. 5 fr.

eas - y; Fish are jump - in',

F E B7 E Bb7-5

an' the cot - ton is high. Oh, yo'

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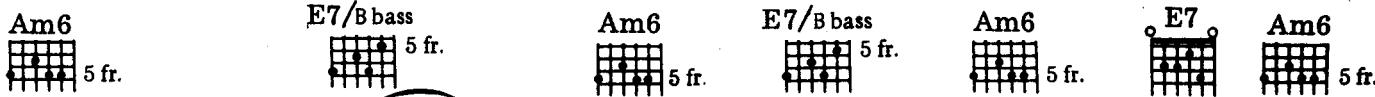
dad - dy's rich, — an' yo' ma is good look - in'; —



So hush, lit - tle ba - by, don' — yo'



cry. One of these morn - in's



You goin' to rise up sing - in'; — Then you'll

Dm F E B7

spread yo' wings, — 3 an' you'll take the sky.

E Bb7-5 Am6 E7/Bbass Am6 E7/Bbass

5 fr. 5 fr. 5 fr. 5 fr.

— But till that morn-in' — There's a noth - in' can

Am6 E7/Bbass Am D9-5 C/G bass Am D/F#bass Dm7/Gbass

5 fr. 5 fr. 4 fr.

harm you, — 3 With Dad - dy and Mam - my stand - in'

Am D Dm Am6 add 9

7 fr.

by. slowly

You'll Never Walk Alone

Cole Porter once said that Richard Rodgers' best songs have 'a kind of holiness about them'. He might well have been talking about *You'll Never Walk Alone*, a musical, emotional, and spiritual high point of Rodgers' and Hammerstein's 1945 show *Carousel*. Rodgers' wife, Dorothy, has named this as one of her four favourite Rodgers' compositions – the others are *Hello Young Lovers*, *Little Girl Blue* and a personal, sentimental favourite, *Dear, Dear*, the very first love song Rodgers wrote after they were married. Any visitor to Anfield, the home of Liverpool Football Club, will hear their supporters on the Kop singing *You'll Never Walk Alone*. It was adopted by the club soon after Gerry and the Pacemakers – part of the Mersey sound – had a No. 1 hit with it in 1963.

Words by Oscar Hammerstein II

Music by Richard Rodgers

Not too fast, with a singing tone

The musical score consists of three staves. The top staff is for piano/vocal, starting with a treble clef, a key signature of one sharp, and a common time signature. The middle staff is for piano/bass, indicated by a bass clef and a G/B bass chord diagram. The bottom staff is for piano/bass, indicated by a bass clef and an F/A bass chord diagram. The vocal line follows the lyrics:

*p very smoothly throughout**

When you walk through a

storm hold your head up high And

don't be afraid of the dark

Chord diagrams are provided above the staff for each section: C (top), G/B bass (middle), F/A bass (bottom), C/G bass (middle), and G (top).

*Suggestion to pianists:
Use pedal while sustaining chords.


3fr.





At the end of the storm is a
mp









gold - en sky And the sweet sil - ver






5fr.



song of a lark.

cresc.







Walk

on through the wind,

mf

Walk on through the







rain, Tho' your dreams be tossed and



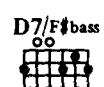
blown.

mp cresc.

Walk

on,

walk



on,

with

hope

in your

heart

And you'll



nev - er

walk

a -

lone,

f



You'll

nev - er

walk

a -

lone!

Softer and softer till the end



Mona Lisa

In 1949 songwriters Jay Livingston and Ray Evans were asked by Paramount to write a 'warning song' for *Captain Carey, U.S.A.*, an Alan Ladd film about the OSS in Italy during the Second World War. Every time the Nazis were in the neighbourhood, a strolling accordionist was to play this melody. *Mona Lisa* was the song, and it won an Academy Award. It was also a hit record for Nat 'King' Cole.

Words and Music by: Jay Livingston and Ray Evans

Slow and pretty

The musical score consists of five staves of music. The top staff shows a piano part with dynamics *p* and *l.b.*. The second staff shows a vocal line with lyrics "Mo - na Li - sa, Mo - na Li - sa men have named you: You're so". The third staff shows a piano part with chords *D*, *Em7*, *A7*, and *Em*. The fourth staff shows a vocal line with lyrics "like the la - dy with the mys - tic smile. Is it on - ly 'cause you're lone - ly they have". The bottom staff shows a piano part with chords *A7* and *D*. The lyrics for this staff are "blamed you for that Mo - na Li - sa strange - ness in your smile? Do you".

smile to tempt a lov - er, Mo - na Li - sa, Or is this your way to hide a brok - en

heart? Man - y dreams have been brought to your door - step. They just

lie there, and they die there. Are you warm, are you real, Mo - na

Li - sa, Or just a cold and lone - ly, love - ly work of art? Mo - na

Li - sa,

Mo - na

Li - sa.

pp

Now Is the Hour

(Maori Farewell Song)

Although usually thought of as a genuine Polynesian song, *Now is the Hour* is of neither Maori nor New Zealand origin. It is believed to have been written in Australia in 1913 under another title, and to have been adopted by Maori singers some years later. The song achieved widespread popularity during the Second World War, when it was associated with New Zealand servicemen abroad, and recorded by Bing Crosby in 1947. The following year Gracie Fields made it a hit in Britain.



Original words by Maewae Kaihau Music by Clement Scott
English words by Dorothy Stewart

Andante (but not too slow)

Sheet music for piano and guitar. The piano part is in treble clef, 3/4 time, key of G major. The guitar part is in standard tuning (EADGBE). The vocal line begins with "Now is the hour".

Sheet music for piano and guitar. The piano part is in treble clef, 3/4 time, key of G major. The guitar part shows chords G, C/E bass, Cm/E bass, G, D, and D7. The vocal line continues with "When we must say i - wi".

Sheet music for piano and guitar. The piano part is in treble clef, 3/4 time, key of G major. The guitar part shows chords G, C, F7, F#7, G, and Em. The vocal line concludes with "bye. e; Soon Ta you'll hu - be sail mai - ing ra".

A7 F D7 G C/Ebass Cm/Ebass

Far a-cross the sea, While Ki you're nga a-ku-

G D D7 G C

way, Oh, then re-mem-ber me. When Hei

F7 F#7 G F7 E7 A7 D7 (Guitar tacet)
Melody

you re-turn, You'll find me wait - ing here.

Bb Bb Bb Bb slower

*Haere ra
Te manu tangi pai;
E haere ana,
Koe ki pamamao.
Haere ra,
Ka hoki mai ano,
Kite tau
E tangi atu nei.*

Blues in the Night

Words by
Johnny Mercer

Written in 1941 for a minor Hollywood film called *Hot Nocturne*, this melancholy song became so popular that the picture was retitled *Blues in the Night*. Starring Priscilla Lane, Betty Field and Jack Carson, the film relates the romantic and professional adventures of a travelling jazz band. Johnny Mercer wrote alternative lyrics for a boy and girl. And the song – one of composer Arlen's own favourites – was nominated for an Academy Award.

Music by
Harold Arlen

Blues tempo (tremolo)

pp

My *mf*

(No Chord) (N.C.) (N.C.)

ma-ma done tol' me When I was in {knee-pants, —} My ma-ma done tol' me, —
pig-tails, —

C G F G

Son! A wom - an - 'll sweet talk, — } and give ya the big eye, —
Hon! A man's gon-na sweet talk, — } *mp*

G7 C G7

but when the sweet talk-in's done {A woman's a two-face, — } A man is a two-face, — }

s tr.

D 7 G 7 C 9
 wor - ri - some thing who'll leave ya t' sing the Blues _____ In The Night.
 F 9 C 9
 Now the rain's a fall-in', Hear the train a-call-in', Whoo-ee, — (My ma-ma done tol'me, —)
 F 9 G 9 C 9
 Hear that lone-some whis-tle Blow -in' cross the tres-tle, Whoo-ee, — (My ma-ma done tol'me, —) A
 G 7 D 7 G 7 C 9
 whoo-ee-duh whoo-ee, — Ol' click-e-ty clack's a-ech-o-in' back th' Blues _____ In The Night. (Hum pp
 F 9 D 7 G 7 C 9
) My ma-ma was right, there's Blues In The Night. dim. —

Beer Barrel Polka

(Roll out the Barrel)



Translated from Czech, this song's original title was *Unrequited Love*, hardly suitable for the merriest, most popular polka of all time. But in 1940, the American labels for a German recording carried the present title. At that time, any mention of alcohol on radio was taboo, but the juke-box business had begun to roll, and in no time at all the song could be heard from every box in the land. The Andrews Sisters made a hit record of the song, which later helped to cheer up the British people during the dark days of the Second World War.

By: Lew Brown,

Vladimir A. Timm,

Vasek Zeman and Jaromir Vejvoda

Polka tempo

f

There's a gar - den, what a gar - den, on - ly hap - py fa - ces

mp

bloom there And there's nev - er an - y room there for a wor - ry or a

G7

C/Ebass E/dim

Sheet music for "Beer Barrel Polka". The score consists of three staves. The top staff is for piano, showing chords and a bass line. The middle staff is for voice, with lyrics. The bottom staff is for piano, showing chords. Chord symbols include C, G7, E/Bass, E/Dim, and G. Measure numbers 1 through 8 are indicated above the staves.



C/Ebass



Ebdim

gloom there Oh there's mu - sic and there's dan - cing and a lot of sweet ro -



man-cing When they play a pol - ka they all get in the swing



Ev - 'ry time they hear that oom - pa - pa



— Ev - 'ry - bo - dy feels so tra - la - la



— They want to throw their cares a - way

They all go lah - de - ah - de - ay.
C

Then they hear a rum - ble on the floor
G7

It's the big sur - prise. they're wait - ing for
C

And all the cou - ples form a ring
G7

For miles a - round you'll hear them sing:
C

(No chords)

Piano sheet music for the first section of the blues. The treble and bass staves are shown. The treble staff has three measures of eighth-note chords followed by a measure of quarter notes. The bass staff has two measures of eighth-note chords followed by a measure of quarter notes.



Roll out the bar - rel

p

Piano sheet music for the second section of the blues. The treble staff shows a sequence of chords: F, C, G, D, A, E, B, F. The bass staff provides harmonic support. The lyrics "Roll out the bar - rel" are written below the notes.



We'll have a bar - rel of fun

Piano sheet music for the third section of the blues. The treble staff shows a sequence of chords: F, C, G, D, A, E, B, C9. The bass staff provides harmonic support. The lyrics "We'll have a bar - rel of fun" are written below the notes.



Roll out the bar - rel

Piano sheet music for the fourth section of the blues. The treble staff shows a sequence of chords: F, C, G, D, A, E, B, C7. The bass staff provides harmonic support. The lyrics "Roll out the bar - rel" are written below the notes.



We've got the blues on the run.

Piano sheet music for the fifth section of the blues. The treble staff shows a sequence of chords: F, C, G, D, A, E, B, F. The bass staff provides harmonic support. The lyrics "We've got the blues on the run." are written below the notes.

Zing
get louder gradually

boom

ta -

rar - rel

Ring out a song of good cheer

Gm Gm/F bass

E7

F

Now's the time to roll the bar - rel for the

G7

C7

F C7

F

gang's

all

here.



Beyond the Sea (La Mer)

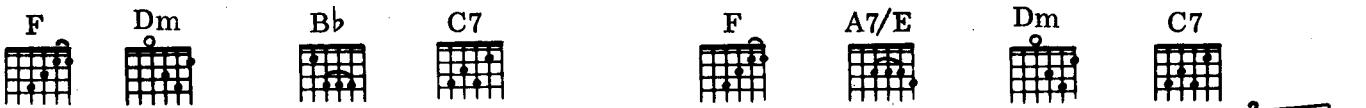
French words and Music by Charles Trenet
English words by Jack Lawrence

During the 1930s and 1940s, Charles Trenet, probably France's most popular singer and entertainer next to Maurice Chevalier, was also the most prolific of French songwriters. His surging *La Mer*, written in 1945, contains many Debussy-like suggestions of Impressionism. Jack Lawrence wrote English lyrics for it in 1947, and in 1960 Bobby Darin's recording of *Beyond the Sea* sold a million copies.

With a lilt (♩ to be played as ♩-♪)

The musical score consists of six staves of music. The top staff is for piano (treble clef) and includes a dynamic marking *mp*. The second staff is for bass (bass clef). The third staff is for guitar chords. The fourth staff is for piano (treble clef) and contains lyrics in French and English. The fifth staff is for bass. The sixth staff is for piano (treble clef) and contains lyrics in French and English. The lyrics are as follows:

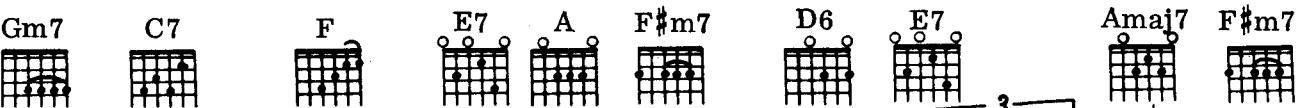
Some-
La
F Dm B♭ C7 F Dm B♭ C7 F A7/E
where mer be - yond the sea, Some- Le where wait-ing for me, clairs
mer qu'on voit dan ser Le long des gol-fes
Dm C7 F/A Dm B♭ D7/A Gm C7 C♯dim
My lov-er stands on gold - en sands And watch-es the
A des re- flets d'ar-gent la mer. Des re-flets chan-
Dm B♭ G7 C C/B♭ F/A Dm B♭ C7
ships that go sail - ing. Some- where be - yond the
geants sous la plui - e. La mer au ciel d'é-



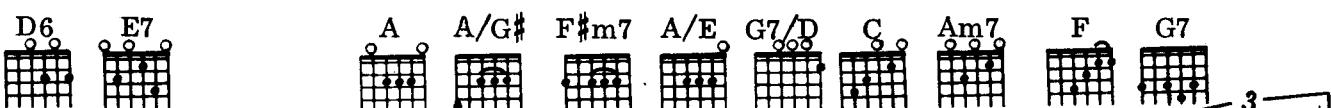
sea, He's there watch-ing for me. If I could
te Con-fond ses blancs mou- tons A-vec les



fly like birds on high, Then straight to his arms I'd go
anges si purs, la mer Ber - gè - re d'a-zur in - fi-



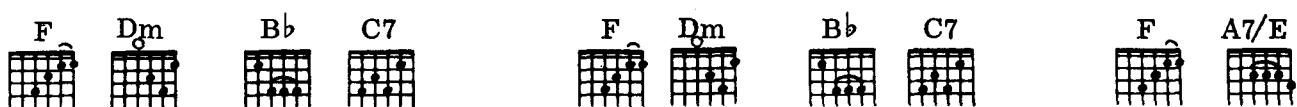
sail ing. It's far be-yond a star; It's
ni - e Voy ez près des é-tangs Ces
play the bass smooth and steady



near be-yond the moon. I know be-yond a
grands ro-seaux mouil-lés. Voy- ez ces oi-seaux



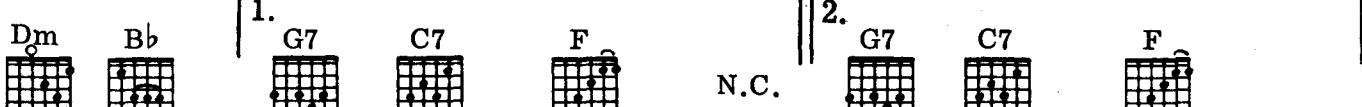
doubt,
blancs My heart will lead me there
Et ces _____ mai-sous rouil-
soon. _____
We'll La



meet
mer _____ be-yond the les a ber- shore; We'll kiss just as be-
cés Le long des gol-fes fore.
clairs _____



Hap-py we'll be be-yond the sea, _____ And nev-er a-
Et d'une chan- son d'a-mour, la mer _____ A ber-cé mon



gain I'll go sail ing. Some- sail ing.
coeur pour la vi e, La La vi e.

ALMOST LIKE BEING IN LOVE



Words by Alan Jay Lerner; Music by Frederick Loewe

As a team, lyricist Alan Jay Lerner and composer Frederick Loewe scored their first commercial success in 1947, with *Brigadoon* — preceding *Paint Your Wagon*, *My Fair Lady* and *Camelot*. This charming fantasy of a Scottish village that wakens out of the mists for one day every hundred years proved the pair to be worthy of Broadway and gave the world such lovely music as *The Heather on the Hill*, *Come to*

me, Bend to me, There But for You Go I and the now-classic *Almost Like Being in Love*. The last lyrical number is sung in the show by the American hero Tommy Albright, who falls in love with a lass from *Brigadoon* — and, in a happy ending, remains with his love in the sleeping village. Philip Hanna sang this exhilarating song in 1949 in the highly successful London production at His Majesty's Theatre.

Moderately

Piano accompaniment (left hand)

Key signature: C major (two sharps)

Time signature: Common time (indicated by 'C')

Dynamic: f (fortissimo)

Chords indicated below the staff:

- 1st measure: Cmaj7
- 2nd measure: D7
- 3rd measure: Bm7
- 4th measure: Bbdim
- 5th measure: Am7

Vocal melody (right hand)

Lyrics:

What a
day smile this has on my been! What a
rare mood I'm in! Why, it's
whole hu - man race; Why, it's
al-most like al-most like

Chords indicated below the staff:

1. G (G major)
2. G (G major)

Pedal sustained throughout

Chords indicated below the staff:

Am7/D
D7
1. G
G7+5
2. G

Final lyrics:

be - ing in love. There's a love.
All the

F#m7

B7

E

C

Am

mu - sic of life seems to be _____ Like a bell that is

F#m7-5

B7

B7+5

B7

Bdim

Cmaj7

D7

ring-ing for me. _____ And from the way that I feel, When that

Bm7

Bbdim

Am7

Bbdim

G6/B

bell starts to

peal,

I would

swear

I was

fall - ing,

I could

swear

I was

C6

Eb/C#

G/D

Em7

Am9

D7-9

G⁶₉

fall - ing; It's al - most like be - ing in love.

Oh, What a Beautiful Mornin'



No Broadway musical had ever started with a stage empty of people except for one old woman churning butter. But then, until *Oklahoma!* came along in 1943, no musical had ever started with a song like *Oh, What a Beautiful Mornin'*, which the hero, Curly, begins from offstage. Its warmth and sheer delight in the glories of nature on a fine day waltzed each evening's show off to a magical beginning for five years and nine weeks. Hammerstein worked for three weeks on the lyric to create 'an atmosphere of relaxation and tenderness'. Rodgers, on the other hand, dashed off the melody in about ten minutes. No matter; the effect was perfection.

Words by Oscar Hammerstein II Music by Richard Rodgers

Moderately, but somewhat freely

mf

(1) There's a bright gold - en
 (2) (All the) cat - tle are
 (3) (All the) sounds of the

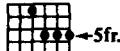
Fm/Cbass C Fm/Cbass C Fm/Cbass C

(1) haze on the mead - ow, There's a bright gold - en haze on the
 (2) stand - in' like stat - ues, All the cat - tle are stand - in' like
 (3) earth are like mu - sic, All the sounds of the earth are like

C Bb9 C maj 7 Dm7 Em7

(1) mead - ow, The corn is as high as an el - e - phant's
 (2) stat - ues, They don't turn their heads as they see me ride
 (3) mu - sic, The breeze is so bus - y it don't miss a

F maj 7



Em7



Eb maj 7



Dm11



Db aug 11



(1) eye, An' it looks like it's climb - in' clear up to the sky.
 (2) by, But a lit - tle brown mav' - rick is wink - in' her eye.
 (3) tree, And a ol' weep - in' wil - ler is laugh - in' at me.

C maj 7



C



Bb/F bass



F



Em7



Am7

*Refrain, in tempo*

Oh, what a beau - ti - ful morn - in', Oh, what a beau - ti - ful

D7/A bass D7-5/A bass G7
-5fr. -5fr. -3fr.

C maj 7



Am7



F9-5



Bb9



day. I got a beau - ti - ful feel - in'

C/G bass

G7
-3fr.

1.2.C



Eb maj 7



Dm11



Db aug 11



freely

3.



Am7

D7-5/A bass
-5fr.

Ev - 'ry - thing's go - in' my way.

(2) All the
(3) All the

way.

C/G bass

G7
-3fr.

Fm/C bass



C6 add9



Oh, what a beau - ti - ful day!

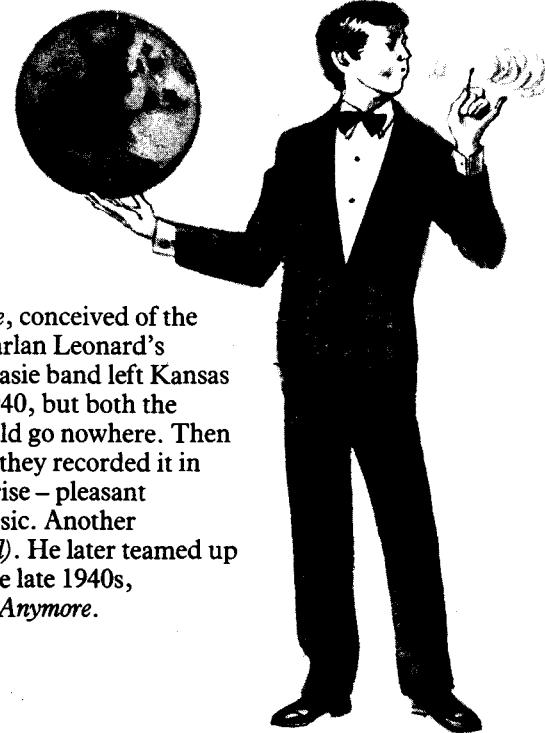
8va-----



I Don't Want to Set the World on Fire

Words and Music by Eddie Seiler, Sol Marcus,
Bennie Benjamin and Eddie Durham

Bennie Benjamin, one of the four writers of *I Don't Want to Set the World on Fire*, conceived of the song as a lively number when it was written in 1940. At about the same time, Harlan Leonard's Kansas City Rockets seemed to be filling the void left by Count Basie after the Basie band left Kansas City for the greener pastures of New York. The Rockets recorded the song in 1940, but both the record and the song flopped. For a while it seemed that this musical spitfire would go nowhere. Then The Ink Spots came into the picture. First, they slowed down the tempo. Next, they recorded it in 1941, employing their gentle, laid-back style. Much to Bennie Benjamin's surprise — pleasant surprise, that is — the ballad tempo proved just right, and the song became a classic. Another Benjamin hit of this period was *When the Lights Go On Again (All Over the World)*. He later teamed up with George David Weiss to form one of the most successful collaborations of the late 1940s, producing such winners as *Rumours Are Flying* and *I Don't See Me in Your Eyes Anymore*.



Moderately, with a lilt

mp

Fmaj7 Gm7 Am7 A♭m7 Gm7

I don't want to set the world on fire;

B♭m/D♭ C⁷₆

I just want to start— A flame in your heart...

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A7+5 D9 G7+5 C9 Fmaj7 Gm7 Am7 Abm7
 N.C. 6fr. 5fr. 5fr.

In my heart I have but one de -
 V

Gm7 Bbm/Db C7
 11fr. 10fr.

sire, And that one is you, —
 V

Ebmaj7 E7 F6
 N.C.

No oth - er will do. I've

Cm7 F9 Cm7 F9 Bb
 8fr. 8fr. 8fr. 8fr.

lost all am - bi - tion for world - ly ac - claim; — I just want to be the one you

B♭6 A7 B♭6 Dm7 G9 Dm7 G9

love. And with your ad - mis - sion that you feel the same,

Gm7 F♯dim Gm7 C7 C7+5 Fmaj7 Gm7

I'll have reached the goal I'm dream-ing of, Be-lieve me! I don't want to set the

Am7 A♭m7 Gm7 B♭m/D♭ C⁷₆

world on fire; I just want to start >

E♭maj7 E7 F6 F⁶₉

N.C. A flame in your heart.

Some Enchanted Evening

South Pacific, Rodgers' and Hammerstein's 1949 musical, was based on some of James Michener's *Tales of the South Pacific*. The show's hero was a middle-aged French planter, Emile de Becque, played by 57-year-old Metropolitan Opera star Ezio Pinza. It is with *Some Enchanted Evening* that de Becque proclaims his love-at-first-sight for US Navy Ensign Nellie Forbush. Nellie at first resists de Becque's impassioned pleas, singing *I'm Gonna Wash That Man Right Outa My Hair*, but it is not long before she is joyfully singing *I'm in Love with a Wonderful Guy*. The musical opened in London in 1951 – with Wilbur Evans proclaiming his love to Broadway singing star Mary Martin.

Words by Oscar Hammerstein II; Music by Richard Rodgers

Freely

The musical score consists of four staves. The top two staves are for piano/vocal, and the bottom two staves are for guitar. The vocal part is in soprano range. Chords are indicated above the staves, and lyrics are written below them. The tempo is marked 'Freely'.

Piano/Vocal/Guitar (Top Staves):

- Chords:** C, G7, xoo, C/E, Eaug, F, C/E, Dm7, G7, xoo, Dm, E7, Am, C7/G, F, C/E.
- Lyrics:**
 - Some en-chant-ed eve-ning,
 - You may see a stran-ger;
 - You may hear her laugh-ing,
 - A-cross a crowd-ed room.
 - And some-how you And night af-ter
 - know, You know e-ven then
 - night, As strange as it seems,
 - That some-where you'll The sound of her

Guitar (Bottom Staves):

- Chords:** G, C, F, G, C, F, G.
- Lyrics:** (Same as the top staves)

Dm7 Dm7/G G7

 1. C C#dim Dm7

 G7

 2. C

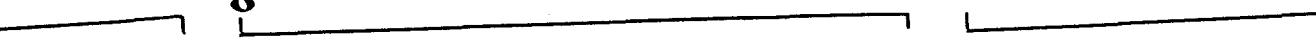

see her a - gain and a - gain.
 laugh-ter will sing in your

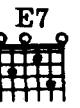
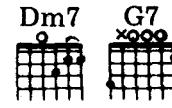
Who can ex-plain it? Who can tell you why? Fools give you reas-ons;

Am7 D7-5 G7 F/A B♭m6 G7/B C

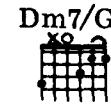
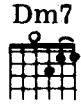
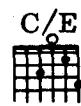
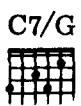

Wise men nev-er try. Some en-chant-ed eve-ning,
 slowing down a little grandly

When you find your true love, When you feel her call you_

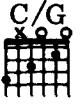
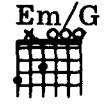
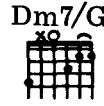
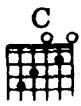




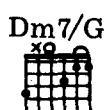
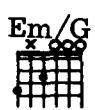
A-cross a crowd-ed room; Then fly to her side And make her your



own, Or all through your life you may dream all a -



lone. Once you have found her, Nev-er let her go.

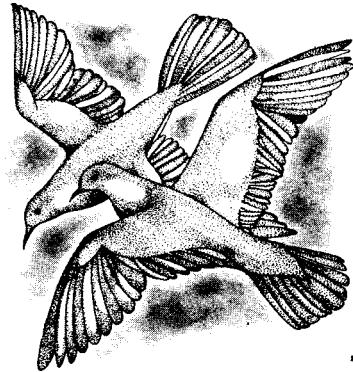


Once you have found her, Nev - er let her

go!

Tenderly

American pianist, the late Walter Gross wrote just one immortal hit. Most of the singers he accompanied in the 1940s were familiar with *Walter's melody*, but it remained untitled and unsung until the singer Margaret Whiting introduced him to lyricist Jack Lawrence. Lawrence recalls that Gross was reluctant to accept his title, feeling it sounded like directions to a performer. Today, when someone suggests, play *Tenderly*, it is this song they have in mind.



Words by: Jack Lawrence

Music by: Walter Gross

Slowly, but somewhat freely

3/4

1 2 1

l.b.

The eve-ning

Cmaj7 opt. fill-in F9+11 Cm9 F7

breeze ca - ressed the trees Ten-der - ly; The tremb-ling

Dm9 Bb9+11 Cmaj7

trees em-braced the breeze Ten-der - ly. r.b. r.b. Then

Fm6 G13 Fm6 G13 G#dim Am7

you and I came wan - der - ing by And lost in a

Sheet music for piano and guitar, showing three staves of musical notation. The top staff is for piano, the middle for guitar, and the bottom for piano again. Chords are indicated above the staves, and lyrics are written below them. The first staff starts with a treble clef, the second with a bass clef, and the third with a treble clef. Measure numbers 1 and 2 are shown at the beginning of the first staff. The tempo is marked as 'Slowly, but somewhat freely'. The lyrics include 'The eve-ning', 'breeze', 'ca - ressed the trees', 'Ten-der - ly;', 'The tremb-ling', 'trees', 'em-braced the breeze', 'Ten-der - ly.', 'r.b.', 'r.b. Then', 'you and I came', 'wan - der - ing', 'by And', and 'lost in a'.

D9



Em7



Eb9



Dm7



G7



Cmaj7



sigh were we.

The shore was kissed by sea and

F9+11



Cm9



F7



Dm9



mist

Ten-der

ly.

I can't for-

get

how two hearts

Bb9+11



Cmaj7



Fm6



G13



met

breath-less

ly.

Your

arms

op - ened

wide

and

Am7



D9



Em7



A7+



Dm7



G7



closed me in - side;

You took my

lips,

you took my

love

so Ten-der -

Cmaj7



(No chords)

Cmaj9



ly.

l.b.

Blueberry Hill



Blueberry Hill was the product of three of the more successful hands in Tin Pan Alley – Vincent Rose, who also wrote *Avalon*, *Whispering*, and *Linger Awhile*; Al Lewis, writer of *The Breeze*, *Now's the Time to Fall in Love*, and *Rose O'Day*; and Larry Stock, who composed *You're Nobody Till Somebody Loves You* and *You Won't Be Satisfied*. They wrote *Blueberry Hill* for the cowboy film star Gene Autry to sing in the 1941 film *The Singing Hills*. But it was Glen Miller's recording with a vocal by Ray Eberle that put the song in the Hit Parade that year. In 1949 it was picked up by Louis Armstrong when he was reviving his jazz career with The All-Stars. *Blueberry Hill* did it for him then, and even after Fats Domino gave the song a third revival in 1957, Armstrong continued to rely on it as a big vocal and trumpet number until his death in 1971. Elvis Presley also had a hit record with the song.

Words and music by Al Lewis, Larry Stock, and Vincent Rose

Slow 1950's rock

I found my thrill
On Blue-ber-ry

Hill,
On Blue-ber-ry
Hill,
When I found



No chord



you.

The moon stood

still

On Blue-ber-ry

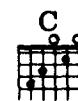


Hill

And lin-gered un

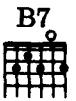
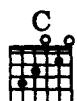
til

My dreams came



true.

The wind in the wil - low played



Love's sweet mel - o -

dy;

But all of those

Em



vows we made _____

B7



Were nev - er to

E



be.

3 3 3 3

G7



Though we're a - part,

C7



You're part of me

F



C



still,

G7



For you were my thrill

3 3 3

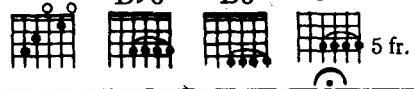
C



F



C **Bb6** **B6** **C6**



5 fr.

On Blue-ber - ry Hill.

3 3 3 3 3 3 3 3 3 3

PEOPLE WILL SAY WE'RE IN LOVE

Words by Oscar Hammerstein II
Music by Richard Rodgers

With an easy lilt



Oklahoma! (1943) was the first collaboration of Rodgers and Hammerstein. Besides the title song, *Oh, What a Beautiful Mornin'* and *The Surrey with the Fringe on Top*, the team produced *People Will Say We're In Love*, in which the young lovers, Curly and Laurey, warn each other against any sign of affection. When *Oklahoma!* opened at London's Drury Lane Theatre in 1947, Curly and Laurey were played by Howard Keel – then known as ‘Harold Keel’ – and Betty Jane Watson.

With an easy lilt

mp

C⁶

2

Don't throw bou- quets at me; Don't please
Don't praise my charm too much; Don't look

G9

C⁶

my folks too much; Don't laugh at my in the
so vain with me; Don't stand in the

D9 5fr.

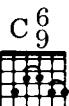
Dm7 5fr.

G7 3fr.

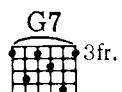
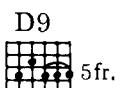
C⁶

jokes too much; Peo - ple will say we're in love!
rain with me; Peo - ple will say we're in love!

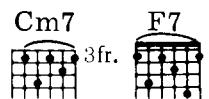
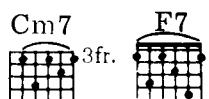
Don't sigh—
Don't take—
and my gaze at me;
my arm too much;



Your sighs—
Don't keep—
are your so like mine;
hand in mine;—
Your eyes—
Your hand—



must-n't glow like mine;
feels so grand in mine;—
Peo - ple will say we're in
Peo - ple will say we're in



love!
love!

Don't start—
Don't dance—

col - lect - ing things;
all night with me—

Bm7-5 E7 A7 D7 3fr. G7sus4 G7 3fr.

Give me my Till the stars rose and my from a - glove.
Till the stars fade from a - bove.
held back

C⁶₉

Am7 5fr.

D7 3fr.

D7-5 3fr.

Sweet heart,
They'll see
in tempo

they're sus- it's al - pect - ing things;

pect - ing things;

right with me;

held back

C/G

G7 3fr.

1. C⁶₉

Peo - ple will say we're in

love.
in tempo

2. F9 8fr.

B_b9 6fr.

E_b9 6fr.

D_b13+11 C⁶₉

love.

in tempo

sfp

I'm Looking Over a Four Leaf Clover



Words by
Mort Dixon

Written in 1927, this song was overlooked until 1948, the year bandleader Art Mooney recorded it. When, through a whim, American disc jockey Al Collins decided to play it continuously one afternoon over a Salt Lake City radio station, the event generated enough front-page publicity throughout the United States to boost both the record and sheet-music sales to best-seller status. In the 1949 film *Jolson Sings Again* – which tells of the entertainer's life after the break-up of his first marriage – it was mimed by Larry Parks to the off-screen voice of Al Jolson.

Music by
Harry Woods

Moderately, with a lift

The musical score consists of three staves of music. The top staff is for voice and piano, starting with a treble clef, common time, and a key signature of one sharp. The middle staff is for voice and piano, starting with a treble clef, common time, and a key signature of one sharp. The bottom staff is for voice and piano, starting with a treble clef, common time, and a key signature of one sharp. The lyrics are as follows:

I'm Look-ing O-ver A
 Four Leaf Clo - ver that I o-ver - looked be - fore;
 One leaf is sun-shine, the sec - ond is rain,

Guitar chords indicated above the music are: C/E, C m, D 7, G 7, C, G m 6, and A 7. A note at the bottom states: * Thumb plays C and D.



Third is the ros - es that grow in the lane,

No need ex - plain-ing, the one re - main - ing Is

some - bod - y I a - dore.

I'm Look-ing 0 - ver A Four Leaf Clo - ver that I o - ver -

mp cresc.



(No Chords)

looked be - fore.

Autumn Leaves

This lovely, mood-inspiring song began as a French poem, *Les Feuilles Mortes* ('The Dead Leaves'), by Jacques Prévert. It was set to music by Hungarian-born Joseph Kosma and became a favourite among the more sophisticated French café singers after the Second World War. Johnny Mercer, one of America's most prolific lyricists, was also a busy recording executive and singer, but he loved the song and agreed to write the English lyrics. Then he became preoccupied with other matters. Reminded of his commitment, he hurriedly scribbled the lyrics in a cab on his way to catch a plane, stopping off to slip them under the publisher's door. The song really hit its stride, however, in 1955 when Roger Williams recorded a piano version of it which sold 2½ million copies.



Words and music by:

Joseph Kosma, Jacques Prévert and Johnny Mercer

Freely throughout

mp throughout

Am7 D7 Gmaj7 Cmaj7

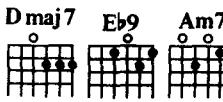
The fall - ing leaves drift by the win - dow The au - tumn

F#m7-5 B7 Em Am7 D7

leaves of red and gold I see your lips the sum - mer



kiss - es The sun-burned hands I used to hold. Since you



went a - way the days grow

long And soon I'll

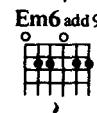
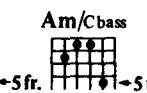
hear old win - ter's



song

But I miss you most of all my dar - ling

When



Au

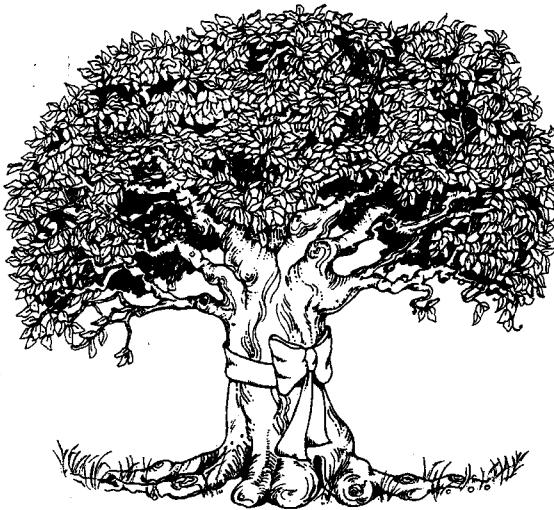
- tumn Leaves

start to

fall.



Does the tale of an ex-convict riding a bus back to his home town after three years in prison seem an improbable subject for a hit song? It does? Well, just add the suspense of learning whether he'll find a yellow ribbon tied around the old oak tree – a sign that his love has waited for him – and you have got the most popular



recorded song of 1973 (the recording by Tony Orlando and Dawn sold 5½ million copies alone). Since then, over 400 recordings – most notably, one by the British pop star Tom Jones – have been made of the song which became the American theme of hope during the Iranian hostage crisis of 1979–81.

TIE A YELLOW RIBBON ROUND THE OLE OAK TREE

Words and Music by Irwin Levine and L. Russell Brown

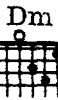
Moderately, in 2 ($\text{♩} = 1$ beat)

The musical score consists of four staves of music. The top staff shows a treble clef, common time, and a dynamic marking 'mp'. The second staff shows a bass clef, common time, with chords F and Am indicated above the staff. The third staff shows a treble clef, common time, with lyrics and chords Cm (with a 3fr. instruction), D7 (with a 3fr. instruction), and Gm (with an xo instruction). The fourth staff shows a bass clef, common time, with lyrics and a concluding section starting with 'If I'm'.

I'm com-in'
Bus driv- er, home; I've done my
please,— Look for time.
Now I've
'Cause I

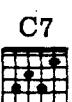
Cm 3fr. D7 3fr. Gm xo

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

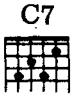
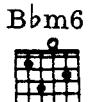


you re-ceived my
real - ly still in let - ter, Tell - in' you I'd soon be free,
pris-on, And my love she holds the key,

A

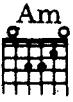


Then you'll know just what to do—
sim - ple yel - low rib-bon's what— I If you still want me,
I need to set me free.



If wrote you still want me.
and told her, please,

Chorus



Tie a yel - low rib - bon round the ole oak tree; It's been

Cm 3fr.

D7 3fr.

Gm

three long years, Do ya still want me? If

Sheet music for vocal and piano/guitar. The vocal part consists of two staves: soprano and bass. The piano/guitar part shows chords Cm, D7, and Gm. The lyrics "three long years, Do ya still want me? If" are written below the vocal parts.

Bbm

F A7/E Dm Dm/C

I don't see a rib-bon round the ole oak tree, — I'll

Sheet music for vocal and piano/guitar. The vocal part consists of two staves: soprano and bass. The piano/guitar part shows chords Bbm, F, A7/E, Dm, and Dm/C. The lyrics "I don't see a rib-bon round the ole oak tree, — I'll" are written below the vocal parts.

F Faug F6

D9 5fr.

stay on the bus, For - get a-bout us; Put the blame on me, If

Sheet music for vocal and piano/guitar. The vocal part consists of two staves: soprano and bass. The piano/guitar part shows chords F, Faug, F6, and D9. The lyrics "stay on the bus, For - get a-bout us; Put the blame on me, If" are written below the vocal parts.

Gm7

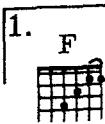
Bbm

Gmaj7

C13 5fr.

I don't see a yellow rib - bon Round the ole oak

Sheet music for vocal and piano/guitar. The vocal part consists of two staves: soprano and bass. The piano/guitar part shows chords Gm7, Bbm, Gmaj7, and C13. The lyrics "I don't see a yellow rib - bon Round the ole oak" are written below the vocal parts.



Gm7



C7

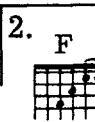


1. F

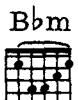
tree...

Guitar chords: F, Gm7, C7

Music staff: Treble and Bass clefs, key signature of one flat. Measures show eighth and sixteenth note patterns. Chords are indicated above the staff.



Freely



tree...

Now, the whole damn bus is cheering, And I

Guitar chords: F, Gm, Bbm

Music staff: Treble and Bass clefs, key signature of one flat. Measures show eighth and sixteenth note patterns. Chords are indicated above the staff.



D9

5fr.

Gm7



Bbm



can't be-lieve I see A hun-dred yel - low rib-bons Round the

in tempo

Guitar chords: F, D9, Gm7, Bbm

Music staff: Treble and Bass clefs, key signature of one flat. Measures show eighth and sixteenth note patterns. Chords are indicated above the staff.



C13

5fr.



N.C.



ole oak tree...

Guitar chords: Gm7, C13, F, N.C., F

Music staff: Treble and Bass clefs, key signature of one flat. Measures show eighth and sixteenth note patterns. Chords are indicated above the staff.

Send In the Clowns

Words and Music by Stephen Sondheim

Stephen Sondheim's 1973 musical *A Little Night Music*, an adaptation of Ingmar Bergman's film *Smiles of a Summer Night*, deals with a subject more suited to operetta than to the Broadway stage. Yet Sondheim's score is far from the sugary world of Sigmund Romberg or Rudolf Friml, and one song is hauntingly beautiful. *Send In the Clowns*, sung in the show by Glynis Johns, became an instant classic in the way that songs from musicals used to but seldom do anymore. It is a favourite of many performers, including Judy Collins and Sarah Vaughan.



Slowly, in 2 ($\text{♩} = 1$ beat)

2[#] C

mp

G xooo

C/G x o

Is - n't it
Is - n't it

rich?
bliss?

Are we a
Don't you ap -

pair?
prove?

Me here at
One who keeps

Cmaj9

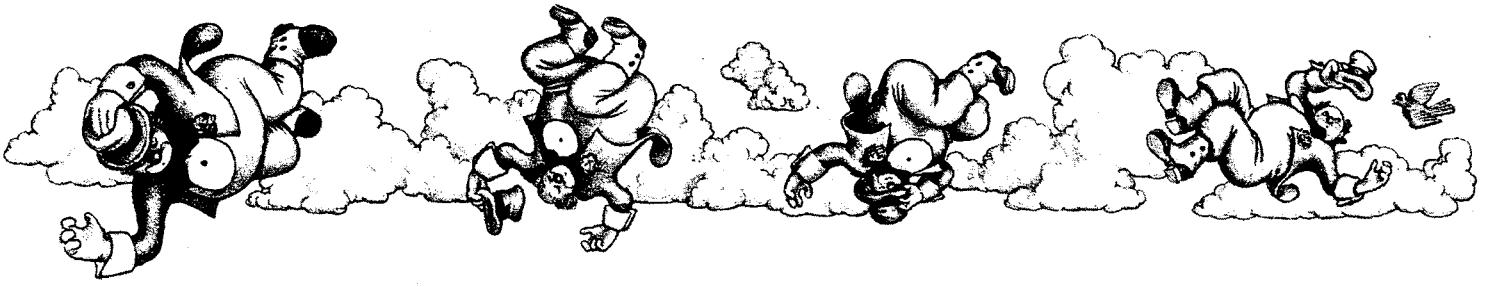
last on the ground,
tear-ing a - round,

You in mid
One who can't

- air;
move;

Send in the
Where are the

Sheet music for "Send In the Clowns" featuring piano and guitar parts. The piano part includes dynamic markings like *mp* and fingerings (3). The vocal line is provided with lyrics. Chord symbols (G, C/G, Cmaj9) are placed above specific chords. The music is set in 2 time with a tempo of $\text{♩} = 1$ beat.



1. D/G C/G 2. D/G C/G

clowns. clowns? Send in the

G N.C. Bm F#m7

clowns. Just when I'd stopped op - en - ing

Bm F#m7 Bm

doors, Fin - al - ly know - ing the one that I

Em 8 B/D# 7fr.

want - ed was yours. Mak - ing my

G6/D A/C# C6 B7sus4


en - tra nce a - gain with my us - u - al flair,

Am7-5 Bm/D C/D


Sure of my lines, No one is

D/G C/G D/G C/G


there. Don't you love

G C/G G


farce? My fault, I fear. I thought that

rich? Is - n't it queer? Los - ing my

Cmaj9



you'd want what I want,
tim - ing this late —

Sor - ry, my
in my ca -

dear,
reer..

D7/G



— But where are the
— And where are the

clowns?
clowns?

Quick, send in the
There ought to be

1. D9/G



G

C/G



clowns.

Don't both-er, they're here.

Is - n't it

2. D9/G



G

C/G

G



clowns.

Well, may-be next year.
held back in tempo

held back

Along with *Send In the Clowns*, *Feelings*, a remarkable one-shot hit by a Brazilian singer and songwriter with a very un-Brazilian name, Morris Albert, was one of the most widely requested songs of the 1970s. Albert once thought that he would like to become a *caravista*

('beach bum' in Portuguese). But when his own recording of *Feelings* became a No. 1 hit in 1975, first in Mexico and then around the world, he became an international singing star instead. In Britain the entertainer Des O'Connor has had most success with the song.

Words and Music by Morris Albert

Slowly, but not draggy

The musical score consists of four staves of music. The top staff is for the piano right hand, indicated by a treble clef. The second staff is for the piano left hand, indicated by a bass clef. The third staff is for the guitar, indicated by a treble clef. The bottom staff is also for the guitar, indicated by a treble clef. Chords are indicated above the staves, such as Em*, Em/D#, Em/D, and Em/C#. The piano part includes dynamic markings like 'p very smoothly'. The lyrics are written below the vocal line, which is implied by the vocal parts in the piano and guitar staves. The lyrics include 'Feel-ings, — Tear-drops, —', 'noth-ing more than roll-ing down on my face, —', 'Piano R.H. 8va higher than written; singers and other instruments as is.', 'Try-ing to for - get my', and 'feel - ings of'. Fingerings '3' are shown above certain notes in the guitar parts.

G
 1. F#m7 B7
 2. E7-9

love. (R.H. as written)

C Am7 D7 Bm7 E7

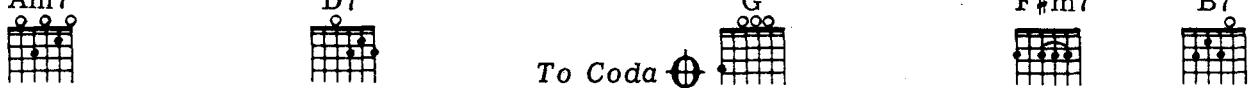
Feel - ings, for all my life I'll feel it; I wish I'd nev-er

Am7 D7 G E7-9

met you, girl; You'll nev-er come a-gain.

C Am7 D7 Bm7 E7

Feel - ings, wo, wo, wo, feel - ings, Wo, wo, wo,

Am7 D7 G F#m7 B7


feel you To Coda 3 a-gain in my arms.
 suddenly p slightly held back
 (organ pedals tacet)

Em Em/D# Em/D


Feel - ings, feelings like I've nev - er lost you
 piano R.H. 8va higher till D.S.

Em/C# Em/C D7


And feel - ings like I'll nev - er have you A-gain in my

G E7-9


D.S. al Coda

heart. (as written) Coda arms. slower

Gilbert Bécaud is among those great European chansonniers (Jacques Brel, Charles Trenet, and Charles Aznavour are others) whose careers as songwriters and as singers have been happily in harness. Bécaud has written more than 700 songs and an opera, *L'Opéra d'Aran*, that ran for 100 performances in Paris, an achievement more to be expected of a musical comedy than an opera. In 1962 Bécaud wrote and introduced a song called *Et Maintenant*. When Jane Morgan, an American singer who had spent several years in Paris, returned to the United States that year, she brought with her *Et Maintenant* which, with English lyrics by Carl Sigman, became *What Now My Love*. The song helped to reintroduce Miss Morgan to American audiences, establishing her as a bilingual singer (she sang both French and English versions), and provided first, Herb Alpert and The Tijuana Brass, then Sonny and Cher, with one of their most successful hits.

What Now My Love

(Et Maintenant)

Original French words by Pierre Delanoe,
English words by Carl Sigman, Music by Gilbert Bécaud

Moderately

G C/Gbass G

dreams _____ stars _____ Turn - ing to Tum - bling a round ash - es _____ And my There's the

Am7/Gbass D11 D7 G Gmaj7 G7

hopes _____ sky _____ in - to bits where the sea should of clay? _____ Once I could What now my *mf more broadly* be.

Am7 D7 Bm7 Em7

see; _____ love, _____ Once I could Now that you're feel. _____ gone; _____ Now I am I'd be a

Am7 D7 G Gmaj7 G7

numb; fool I've be come un and real. _____ on. _____ I walk the No one would To go on

Cm7 3 fr. F7 B♭maj7 E♭maj7
 night care; With - out a goal, Stripped of my
 No one would cry If I should

A♭maj7 Am7-5 C♯dim D11 N. C.
 heart, live my or soul. die. What now my
 What now my

G C/G bass G Am7/G bass
 love? Now there is noth - ing, On - ly my last

Am7 D11 Gmaj7 G6 Gmaj7 G6
 good - bye. dim. pp

This musical score consists of four staves of music for voice and guitar. The top staff uses a treble clef and includes chords Cm7, F7, B♭maj7, and E♭maj7. The second staff uses a bass clef and includes chords A♭maj7, Am7-5, C♯dim, and D11, followed by a section labeled 'N. C.' The third staff uses a treble clef and includes chords G, C/G bass, and G, followed by a section labeled 'Am7/G bass'. The bottom staff uses a bass clef and includes chords Am7, D11, Gmaj7, G6, Gmaj7, and G6. The lyrics are written below the notes, corresponding to the chords. The score features various performance markings such as '3 fr.', 'pp', and dynamic markings like 'N. C.' and '3' over brackets.

Charmaine

Words and Music by
Erno Rapée and Lew Pollack

A sweet-scented breath of loveliness from the 1920s, *Charmaine* was written by Erno Rapée and Lew Pollack as accompaniment for the classic silent film *What Price Glory*, starring Victor McLaglen, Edmund Lowe and Dolores Del Rio. Theatre pit orchestras, mighty Wurlitzer organs and countless honky-tonk pianos played it wherever the film was shown, while contented audiences hummed and whistled it. Later, during the Second World War, Harry James and his orchestra played it in the film *Two Girls and a Sailor*, and in 1951 it rose to even greater heights thanks to the shimmering strings of Mantovani's best-selling record.

Moderately slow

p delicately

R.H. 5

(Female) I
(Male) I

No organ pedal till *

C

5fr.

C[#]dim

5fr.

G7

Dm7

G7

Dm7

G7

Gaug



C



G9



C



you come back a - gain? I won - der if I keep on
you come back a - gain? I won - der if I keep on

Em7-5



A7



Dm



A7/D



Dm



pray -

ing, Will

our our

dreams dreams

be be

the same? I same? I

Fm6



C/E



Bb13



A7+5



N.C.

D9



won - der if you Ev - er think of me, too; Char - maine's wait - ing, Just
won - der if you Ev - er think of me, too; I am wait - ing, My

G13



N.C.

1.

C



G7sus4



2.

C



wait - ing for
Char - maine, for

you. (Male) I

very quietly
you.

Getting To Know You

By 1951, when Richard Rodgers and Oscar Hammerstein wrote *The King and I*, they had acquired that songwriters' treasure trove, a 'trunk' full of discarded songs that could be pulled out to cover emergencies. One of these songs was a melody Rodgers had written for *South Pacific* that had been replaced by *Younger Than Springtime*. During the tryout of *The King and I*, Gertrude Lawrence, who played the 'I', governess Anna Leonowens, felt

that the first act could use a song involving herself and the king's children. Hammerstein wrote new lyrics to order, *Getting To Know You*. Rodgers had only to reach into his 'trunk' and pull out this melody. *The King and I* opened on Broadway in 1951 with Yul Brynner as the king. Brynner has since made the part his own, appearing in the 1956 film version and also in a stage revival at the London Palladium in 1979.

Words by Oscar Hammerstein II

Music by Richard Rodgers

Moderately

The musical score consists of four staves. The top staff is for the piano, showing chords and bass notes. The second staff is for the vocal part, with lyrics and dynamic markings like 'mf' and 'R.H.'. The third staff is for the guitar, with chord diagrams (C, Dm7, G7) and strumming patterns (3). The bottom staff is for the piano, with bass notes and dynamic markings like 'mp' and 'sim.'. The lyrics are as follows:

Get-ting to know you, Get-ting to know all a - bout you. Get-ting to
like you, Get-ting to hope you like me. Get-ting to
know you, Put-ting it my way, but nice - ly, You are pre-

D7 G7

cise - ly my cup of tea! *mf* Get-ting to

C Dm7 G7 Dm7 G7

know you, Get-ting to feel free and eas - y. When I am

C9

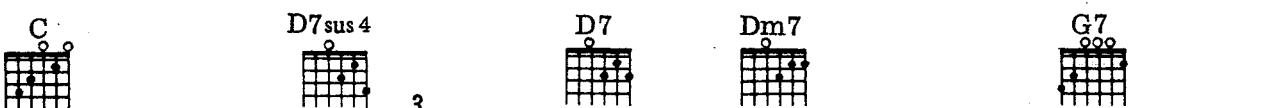
with you, Get-ting to know what to say.

Fmaj7 F6 G7

Have-n't you no - ticed? Sud-den-ly I'm bright and



breez - y, Be-cause of all the beau-ti-ful and new
cresc. little by little



Things I'm learn-ing a-bout you day by

to Verse



N.C.

Final ending

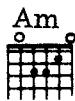
day. It's a day.

Verse

Freely, but don't drag



G/B bass



ver - y an - cient say - ing, But a true and hon - est thought, That if

Am/F#bass



Em



D9



G13



C



Dm7-5



you be - come a teach - er, By your pu - pils you'll be taught. As a

D#dim



C7/Ebass



Fmaj7



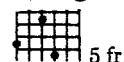
F#dim



C/Gbass



G#aug



5 fr.

teach - er I've been learn - ing (You'll for - give me if I

A7sus



A7



Am



Am6



boast),

But I've

now be - come an

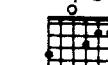
ex - pert

On the

Dm7



Dm7/Gbass



G7



D. S. to Final ending

sub - ject I like most. (spoken) Get-ting to know you.

Put On a Happy Face

There was once a most ill-tempered man who was persuaded by his neighbours to wear a mask with a smile on it. He wore the mask for so long that when it accidentally broke, the townspeople discovered that the man was smiling all by himself. That same message, more or less, is the good advice of *Put On a Happy Face*, a song from the frantically paced

1960 Broadway musical *Bye Bye Birdie*, which made stars of Dick Van Dyke, Chita Rivera and Paul Lynde, while it good-heartedly spoofed the whole rock-and-roll era and the cult of Youth for Youth's Sake. The musical opened in London a year later, with Marty Wilde as the rock star who is conscripted into the US army.

Words by Lee Adams

Music by Charles Strouse

Lightly, with a lilt

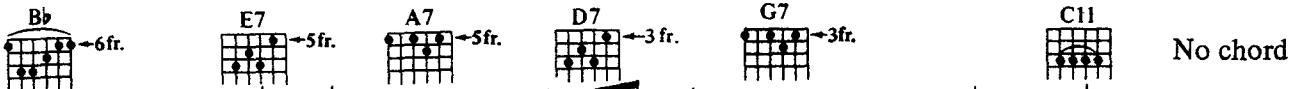
The musical score consists of four staves of music. The top two staves are for piano/vocal, with lyrics appearing below the notes. The bottom two staves are for guitar. The music is in common time, mostly in F major, with some changes indicated by key signatures and chord symbols above the staff.

Chords and Fingerings:

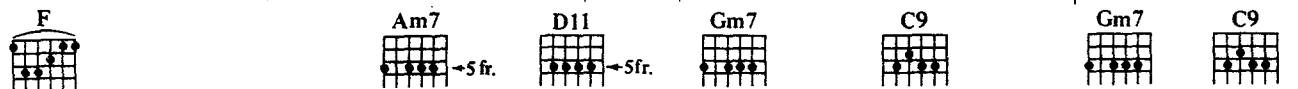
- Top Staff: F (mf), Am7 (5fr.), D11 (5fr.), Gm7, C9, Gm7, C9.
- Middle Staff: F, Am7 (5fr.), D11 (5fr.), Gm7, C9, Cm7 (8fr.), F9 (8fr.).
- Bottom Staff: Bb (6fr.), E7 (5fr.), A7 (5fr.), D7 (3fr.), G7 (3fr.), C7, F.

Lyrics:

- "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 the gloom - y mask of trag - e dy,"
- "It's not your style;"

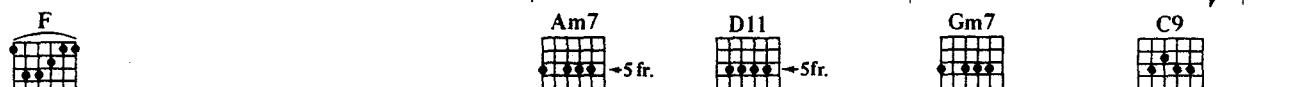


You'll look so good that you'll be glad— ya de - cid - ed to smile!



Pick out a pleas- ant out - look,—

Stick out that no - ble chin;

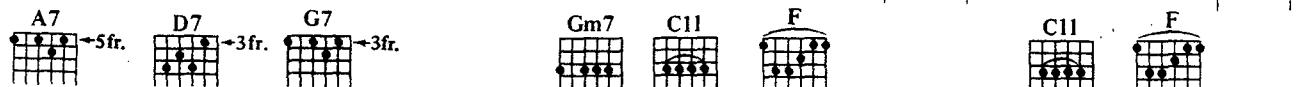


Wipe off that "full of doubt" — look,—

Slap on a hap - py grin!



And spread sun - shine all o - ver the



place, Just put on a hap - py face!

Puff (The Magic Dragon)

Peter Yarrow, of Peter, Paul and Mary, shares one-half the credit for writing this gossamer fable and one-third for making it one of the musical delights of 1963. 'Puff' remains a special favourite of children, who love following the antics of Puff and Jackie Paper – and their elders delight in seeking hidden meanings in the couple's fantastic adventures.

Words and Music by Peter Yarrow and Leonard Lipton



With a lilt

Verse

Puff, the mag - ic drag - on,

F C F C Am D7

lived by the sea And frolicked in the au-tumn mist in a land called Ho-nah -

G7 C Em F C

Lee. Lit-tle Jack-ie Pa - per loved that ras - cal, Puff, And

F C Am D7 G7 C G7

brought him strings and seal - ing wax and oth - er fan - cy stuff. Oh!

Musical score for 'Puff (The Magic Dragon)' featuring piano/vocal parts and guitar chords. The score includes lyrics and musical notation with various dynamics and performance instructions.

Chorus

Puff, the magic drag - on, lived by the sea And frolicked in the au-tumn mist in a
 land called Ho-nah - Lee. Puff, the mag - ic drag - on, lived by the
 sea And frolicked in the au-tumn mist in a land called Ho-nah - Lee. To -
 land called Ho - nah - Lee.

For extra verses

D7 For final ending

Together they would travel on a boat with billowed sail.
 Jackie kept a lookout perched on Puff's gigantic tail,
 Noble kings and princes would bow whene'er they came,
 Pirate ships would low'r their flag
 when Puff roared out his name. Oh! (Chorus)

A dragon lives forever but not so little boys,
 Painted wings and giant rings make way for other toys.
 One gray night it happened, Jackie Paper came no more
 And Puff that mighty dragon,
 he ceased his fearless roar. Oh! (Chorus)

His head was bent in sorrow, green scales fell like rain.
 Puff no longer went to play along the cherry lane.
 Without his lifelong friend, Puff could not be brave
 So Puff that mighty dragon,
 sadly slipped into his cave. Oh! (Chorus)

If Ever I Would Leave You



Words by Alan Jay Lerner; Music by Frederick Loewe

Camelot is Alan Jay Lerner's and Frederick Loewe's 1960 musical retelling of the legendary King Arthur–Queen Guinevere–Sir Lancelot romantic triangle. In the original production, it was Julie Andrews who had to make the difficult choice between Richard Burton, as Arthur, and Robert Goulet, as Lancelot – though her final choice of Lancelot seemed almost inevitable after he sang the ardent and poetic *If Ever I Would Leave You*. Barry Kent sang the number when the show opened in 1964 in London's Drury Lane Theatre, and Robert Meadmore sang it at the Apollo Victoria when *Camelot* returned to London in 1982.

Slowly and somewhat freely



4

If ev - er I would leave you, leave you, It would-n't be in
mp It could-n't be in

Cmaj7 5 fr.

9:4

sum - mer. See - ing you in
au - tumn. How I'd leave in

C6

G11

sum - mer, I nev - er would go.
au - tumn, I nev - er will know.

Cmaj7 5 fr.

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C6 C7 F Dm7 G7


Your hair streaked with sun - light, Your lips red as I've seen how you spar - kle When fall nips the

bd

Cmaj7 F Dm7


flame, Your face with a lus air. I know you in au - ter

5 fr.

1. G11


that puts gold to shame! But if I'd ev - er

8va

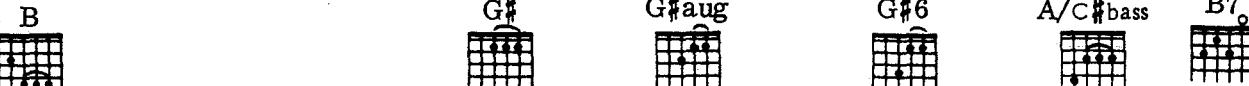
2. G11 C


and I must be there. And could I

mf

E Eaug E6 B11 B7 E

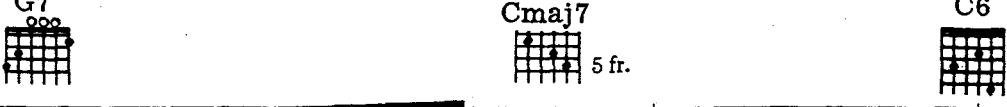

leave you run - ning mer - ri - ly through the snow?
freely - rushing forward a little

B G# G#aug G#6 A/C#bass B7


Or on a win - try eve - ning when you catch the fire's-

E G7 N.C. G11


glow? If ev - er I would leave you,
mp in tempo as before

G7 Cmaj7 C6


How could it be in spring - time, Know-ing how in

190

G11
Cmaj7
5 fr.
C6
C7

spring I'm be - witched by you so? _____ Oh, no! not in
mf

F
F/E bass
Dm7
Dm7-5
C

spring - time! Sum - mer, win - ter or fall!

D9
5 fr.
N.C.
G11
G7-9
1. C.

No, nev-er could I leave you at all!
pp suddenly

N.C.
2. C.
N.C.

And could I all.

On the Street Where You Live

Freely

Moderately, in tempo ($\text{♩} = 1$ beat)

I have often walked down this street before, But the

pavement always stayed beneath my feet before. All at

once am I sev - 'ral sto - ries high, Know - ing

In the midst of all the 'situation' songs in *My Fair Lady*, Freddy Eynsford-Hill's straightforward love ballad to Eliza Doolittle stands out in romantic relief. The song is one of the lyricist Alan Jay Lerner's favourites, although, according to him, composer Frederick Loewe hated it, feeling it held up the

action. When *My Fair Lady* was on its pre-Broadway tryout tour, audiences tended to agree with Loewe. But when Lerner replaced the original middle section of the song with a verse that was more explanatory, he changed an out-of-town flop into a New York – and later international – showstopper.

Words by Alan Jay Lerner

Music by Frederick Loewe

The musical score consists of four staves of music. The top staff features a vocal line with lyrics and a piano accompaniment. The second staff continues the vocal line. The third staff begins with a piano solo followed by a vocal entry. The fourth staff concludes the section with a piano solo. Chords are indicated above the staves:

- Top Staff:** D7, G7, C, G7+5, C, G7
- Second Staff:** C, G7, C
- Third Staff:** Dm, C/E bass, Ebdim, Dm7, G7
- Fourth Staff:** Dm, Fm6, C/E bass, Am7, D7

Lyrics:

I'm on the street where you live. Are there
li-lac trees in the heart of town? Can you
hear a lark in an-y oth-er part of town? Does en-
chant-ment pour out of ev'-ry door? No, it's just on the

G7 C Dm7 E_bdim C/E bass E7

street where you live. And oh, the tow-er-ing

3 3

F6 Fm6 F#dim

feel - ing. Just to know some- how you are

3

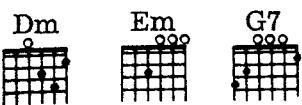
C Ab Abmaj7 Am6

near! The ver - pow - er - ing

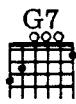
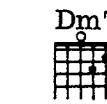
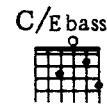
3

F#m7 B7 E B Bm D7

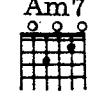
feel - ing That an - y sec - ond you may sud - den - ly ap -



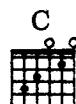
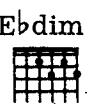
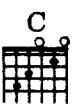
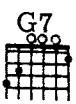
pear! Peo-people stop and stare; they don't both-er me;



For there's no-where else on earth that I would rath-er be. Let the



time go by, I won't care if I Can be here on the



street where you

live.

Hello, Dolly!



The song *Hello, Dolly!* was vigorous enough to help keep the musical of the same name alive for one of the longest Broadway runs in history. The song holds the record for the largest sum ever paid in a copyright infringement settlement, thanks to the similarity of its opening phrases to a part of the song *Sunflower*, a short-lived hit of 1948. The musical reached London's Drury Lane Theatre in 1966, with Dora Bryan as Dolly, and the song also became one of Louis Armstrong's greatest hits.

Words and Music by: Jerry Herman

Medium strut tempo

f

Am C/Ebass Ebdim

Dol - ly, Well, Hel - lo, Dol - ly, It's so nice to have you back where you be -

Dm7 G7 Dm Bb

long. You're look - ing swell, Dol - ly, we can tell,

Dm7 G/Fbass C/Ebass Ebdim

Dol - ly, You're still glow - in', you're still crow - in', you're still go - in'

Guitar chords are shown above the vocal parts in each section of the music. The first section starts with Am, followed by C/Ebass and Ebdim. The second section starts with Dm7, followed by G7, Dm, and Bb. The third section starts with Dm7, followed by G/Fbass, C/Ebass, and Ebdim. The fourth section starts with Dm7, followed by G/Fbass, C/Ebass, and Ebdim.

G7 C Am
 strong. We feel the room sway - in', for the band's play - in' one of

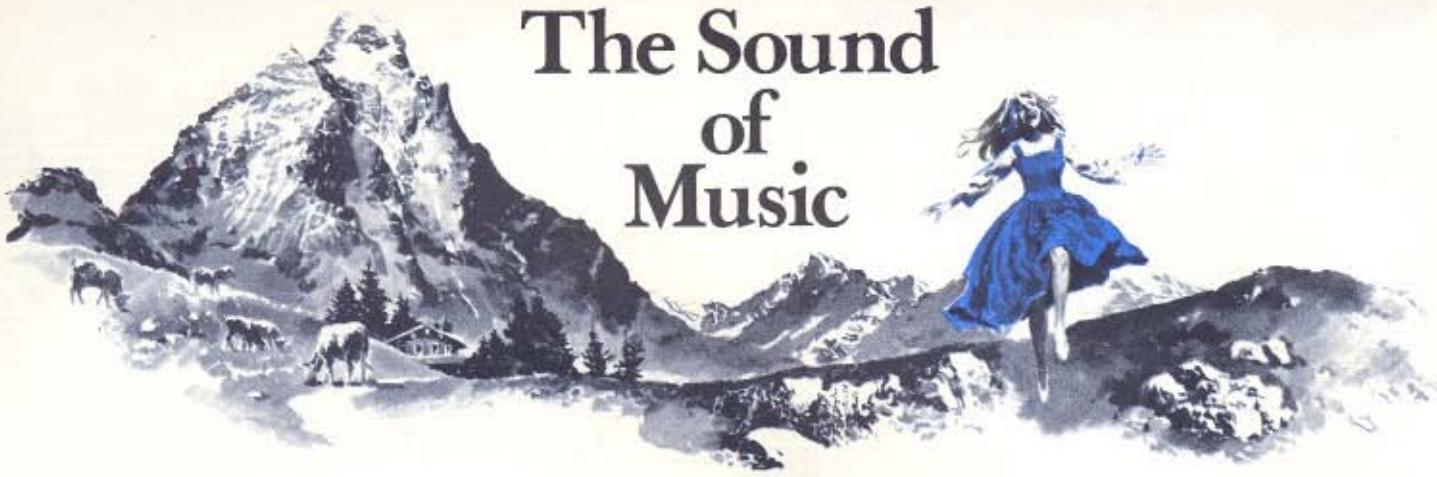
Gm7 C7 Gm7 C7 F Dm6 E7
 your old fav - 'rite songs from 'way back when. So

Am7 Em7 Am7 Em7
 take her wrap, fel - las, Find her an emp - ty lap, fel - las,

Bb7 A7 Ab7 G7 Bb7 A7 Ab7 G7
 Dol - ly 'll nev - er go a - way, Dol - ly 'll nev - er go a - way,
 p mf
 Ped.

Bb7 A7 Ab7 G7 C
 Dol - ly 'll nev - er go a - way a - gain.

The Sound of Music



The film version of Rodgers' and Hammerstein's *The Sound of Music* opens with a shot of Julie Andrews, in the vivid springtime of the majestic Austrian Alps, singing 'the hills are alive...'. It is an exaltation of nature, of love for life, of fulfilment in joy, and it still crowns the score of this prize-winning, record-breaking musical that had dazzled Broadway with Mary Martin just as it was later to

dazzle Hollywood and the world with Miss Andrews. Richard Rodgers himself once remarked, 'What's wrong with sweetness and light? They've been around quite a while!' They came to London in 1961 with Jean Bayless as Maria at the Palace Theatre, and again in 1981 when Petula Clark starred in a revival of the internationally popular show at the Apollo Victoria.

Words by Oscar Hammerstein II

Music by Richard Rodgers

Moderately

l.b. Freely

In tempo

F

E/F bass

B_b/D bass

C7

The hills are alive with the sound of music, with songs they have sung for a thousand years.

With

The

F
E/F bass

hills fill my heart with the sound of mu - sic. My

F/A bass Bb C7 F

Tacet

heart wants to sing ev - ry song it hears. mp My heart wants to
lightly and a little faster

Bb Bbdim F/A bass Bb Bbdim F/A bass

beat like the wings of the birds that rise from the lake to the trees. My

Bb Bbdim F/A bass G7/D bass G7-5/D bass C7 F/A bass

heart wants to sigh like a chime that flies from a church on a breeze, To

Bb Bbdim F/A bass Bb Bbdim F/A bass

laugh like a brook when it trips and falls o - ver stones on its way More To broadly

Dm Am Dm7 G7 C11 C7

sing through the night like a lark who is learn-ing to pray. I

F E/F bass

go to the hills when my heart is lone - ly. I

(First tempo)

F B♭/D bass B♭m/D♭ bass D♭7

know I will hear what I've heard be - fore. My

F/C bass Am B♭ Gm - 3 fr.

heart will be blessed with the sound of mu - sic, And I'll

Am/C bass C7 F E/F bass, F maj7

sing once more. Slower Freely



For the only film score that they wrote together – *State Fair*, in 1945 – Rodgers and Hammerstein had to come up with a song for the heroine, Margy (Jeanne Crain), who is about to go to the fair but has the blues for no apparent reason. Lyricist Hammerstein decided that her problem was spring fever. His problem was that

state fairs are held in the autumn, not in the spring. His solution: a lyric in which Margy sings that, although it is autumn, her feelings tell her it might as well be spring. Set to music in less than an hour by Rodgers, *It Might As Well Be Spring* won the Oscar for Best Film Song of 1945 and became a 'standard'.

Words by Oscar Hammerstein II
Music by Richard Rodgers

Slowly and reflectively

I'm as

G 3fr. F G 3fr. F G 3fr. Am7 5fr. Bm7 7fr. Cmaj7 8fr.

rest-less as a wil-low in a star-ry-eyed and vague-ly dis-con-

wind-storm; I'm as tent-ed, Like a jump-y as a pup-pet on a night-in-gale with-out a song to

Dm7 10fr. G7 8fr. D♭7-5 8fr. C 8fr. F♯7/C♯ 7fr. G6/D 8fr. Bm7 7fr. B♭7 9fr.

string.
sing.
I'd
Oh,
say that I had
why should I have
spring
spring
fe - ver,
fe - ver
But I
When it

1.

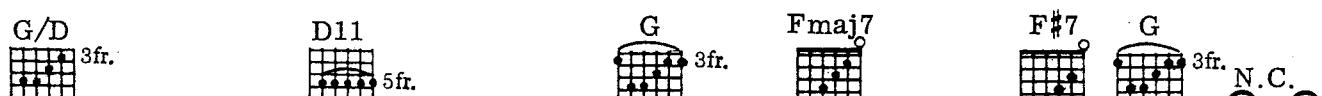
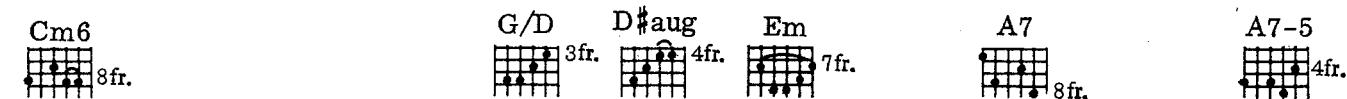
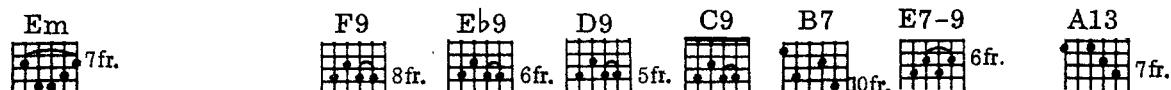
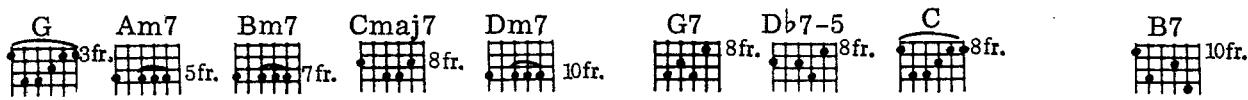
2.

know it is - n't spring. I am is - n't e - ven spring?

I keep wish-ing I were some - where else, Walk-ing down a strange new

street, Hear-ing words that I have nev-er heard From a {man
girl} I've yet to

meet. I'm as bus-y as a spi-der spin-ning day-dreams; I'm as



IT HAD TO BE YOU



Although bandleader-composer Jones wrote this perennial hit with Gus Kahn in 1924, it became a 'current' hit again in 1944 after featuring in the Eddie Cantor-George Murphy film *Show Business*. There was a ban on new recordings that year, but RCA reissued an Earl Hines recording that had been made in 1941, and it became a best-seller. The song has been used in no less than 48 feature-length films – including *I'll See You In My Dreams* with Doris Day and comedian Danny Thomas in 1952.



Words by Gus Kahn

Music by Isham Jones

Moderate swing

G D aug. G E 7

It Had To Be You, It Had To Be You, I wan-dered a -

mp

A 7

round and fin-al-ly found the some-bod-y who Could make me be

D 7 B 7 E m

true, could make me be blue, And e - ven be

Sheet music for "It Had To Be You" featuring piano and guitar parts. The piano part includes chords for G, D augmented, G, and E7. The vocal line includes lyrics like "I Had To Be You, I Had To Be You, I wan-dered a -", "round and fin-al-ly found the some-bod-y who Could make me be", and "true, could make me be blue, And e - ven be". The guitar part shows chords for A7, D7, B7, and Em.

A7 D7 E_b9 D7
 ♫: glad, just to be ♫: sad, think-ing of you. Some oth-ers I've
 ♫: P P P P P

G E7
 D aug. G
 ♫: seen ♫: might nev-er be mean, Might nev-er be
 ♫: P P P P P

A7
 ♫: cross or try to be boss, but they would-n't do. For no-bod-y
 ♫: P P P P P

Am7 G
 Cm6 D#dim.
 ♫: else gave me a thrill, With all your faults I love you still, It Had To Be
 ♫: mf mp

D7 G C Cm G
 You, won-der-ful you, had to be you.
 ♫: P P P P P

Lovely to Look At

Words by Dorothy Fields and Jimmy McHugh
Music by Jerome Kern

Irene Dunne introduced *Lovely to Look At* in the 1935 film version of *Roberta*, which also featured Fred Astaire and Ginger Rogers. Jerome Kern, who had originally written *Roberta* for Broadway, provided the melody, and the experienced songwriting team of Dorothy Fields and Jimmy McHugh supplied the words. When *Your Hit Parade* was inaugurated on American radio in April 1935, *Lovely to Look At* was named the first No. 1 hit song in the nation. It was such a success that when a second version of *Roberta* – starring Kathryn Grayson and Howard Keel – was filmed in 1952, the producers changed the title of the picture to ... *Lovely to Look At*.



Freely

mp

Love-ly to look at, de-light-ful to know And heav-en to kiss,

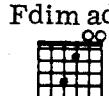
f

Moderately, in tempo



mp

A com - bi - na-tion like this Is quite my



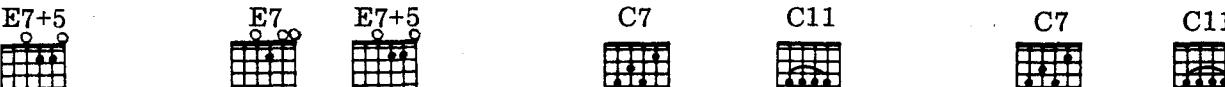
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F6 F[#]dim Gm7 C7

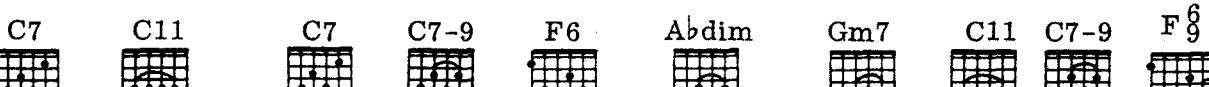

most im - pos - si - ble scheme come true, Im - ag - ine find-ing a dream like you! You're

F A^bdim Gm7 Dm6 E7+5 E7 E7+5 E7


love-ly to look at; It's thrill-ing to hold you ter - ri - bly tight,
mp cresc.

E7+5 E7 E7+5 C7 C11 C7 C11


For we're to - geth - er, the moon is new, And,
mp

C7 C11 C7 C7-9 F6 A^bdim Gm7 C11 C7-9 F⁶₉


oh, it's love-ly to look at you to - night!

R.H.

TRUE LOVE

Words and Music by Cole Porter

High Society, the 1956 film of Philip Barry's play *The Philadelphia Story*, about romance among the upper crust, had a score by Cole Porter, with Grace Kelly, Bing Crosby, Frank Sinatra and Louis Armstrong to sing it. *True Love*, a duet for Bing and the future Princess of Monaco, was named after a boat that the two characters had once owned. Cole Porter preferred other songs in his score – such as *You're Sensational* – and was dismayed when *True Love* was nominated for an Academy Award. To Porter's relief, it lost to *Que Será, Será*, one of Doris Day's most enduring hits.

Moderate waltz

Musical score for the first section of "True Love". The score consists of two staves. The top staff is for piano (treble clef) and the bottom staff is for bassoon (bass clef). The key signature is G major (one sharp). The time signature is common time (indicated by '4'). The music begins with a piano introduction, followed by a bassoon entry. The bassoon part includes a dynamic marking 'mf'.

Musical score for the vocal section of "True Love". The score consists of two staves. The top staff is for piano (treble clef) and the bottom staff is for voice (bass clef). The key signature is G major (one sharp). The time signature is common time (indicated by '4'). The vocal line starts with 'give to you and you'. Above the vocal line, five chord diagrams are shown: G (G major), C (C major), Gdim (G diminished), G (G major), and D7 (D dominant seventh). The piano part includes dynamics 'mp' and 'pp'.

Musical score for the continuation of the vocal section of "True Love". The score consists of two staves. The top staff is for piano (treble clef) and the bottom staff is for voice (bass clef). The key signature is G major (one sharp). The time signature is common time (indicated by '4'). The vocal line continues with 'love, true love. So, on and on it will'. Above the vocal line, three chord diagrams are shown: C/G (C major with G in the bass), G (G major), and C (C major).

Gdim

G

D7

F[#]dim

G

al - ways be

True

love,

true

love. For

Cm7

F7

B^bmaj7

G7

Cm7

you and I have a guard - ian an - gel On high with

mf a little more broadly

noth-ing

to do,

Am7

D7

G

C

But to give to you and to

slightly held back in tempo as before

Gdim

G

Am7

D7

G

give to me

Love for - ev - er true.

Theme from LOVE STORY (Where Do I Begin)

The phenomenal success of Erich Segal's *Love Story*, both as a book and as a film, demonstrated that there is still a place in the world for old-fashioned romance and sentiment. When the film – starring Ryan O'Neal and Ali MacGraw – opened in 1970, the almost Mozartean theme music became the biggest record-seller of the year.

Words by: Carl Sigman

Music by: Francis Lai

Slowly

mp

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, The sim - ple truth a - bout the love she brings to me,

Where do I start? With her first hel - lo,

Am E7

 — she gave a mean-ing to this emp-t-y world of mine, There'd nev-er be an-oth-er

Am Fmaj7 E7

 love an - oth - er time, She came in - to my life and made the liv - ing fine.

A maj7 A7 Dm7

 — She fills my heart, She fills my heart with ver - y

G7 Cmaj7 Fmaj7

 spe - cial things, With an - gel songs, with wild im - ag - in - ings. She fills my

Bm7-5 E7 Am Dm7

 soul with so much love That an - y - where I go I'm nev - er

G7
Cmaj7
Fmaj7

 lone - ly. With her a - long, who could be lone - ly? I reach for her

B7
Emaj7
E7

 hand it's al - ways there. //

Am
E7

 How long does it last, Can love be meas - ured by the hours in a day?

Am
Fmaj7

 I have no an-swers now, but this much I can say, I know I'll need her, till the

E7
Am
Fmaj7
Am

 stars all burn a - way. And she'll be there. lightly



The Nearness of You

Words by Ned Washington; Music by Hoagy Carmichael

Very few popular songs have been successfully introduced on the screen by opera stars. Gladys Swarthout, however, was no ordinary opera star during her heyday in America in the 1930s. She looked like a film star and had a voice that could encompass the range of a pop song without sounding pretentious. Between 1936 and 1939 she made five films, playing a straight dramatic role in the last one. *The Nearness of You* was her final song in films and was featured in the 1938 film *Romance in the Dark*, in which she starred with John Boles and John Barrymore. Hoagy Carmichael, who composed *The Nearness of You*, counts it among his four best compositions (the others are *Stardust*, *Rockin' Chair* and *One Morning in May*). In 1940 Glenn Miller and his band recorded the song with Ray Eberle as vocalist, and it was this version that contributed so much to its ultimate popularity.

Freely

mp

It's not the

Gmaj7



Dm7



Gaug



Cmaj7



F#/G



pale

moon that ex-

cites

me,

That

thrills

and

de - lights

me, Oh,

Bm7



E7-9



Am7



D7-9



4fr.

Cm9



F13



no,

It's just the near-ness of

you.

Am7 D7-9 Gmaj7 Dm7 Gaug Cmaj7

It is-n't your sweet con-ver-sa-tion That brings this sen-

F#7/G Bm7 E7-9 Am7 D7-9 Ebmaj7 Fadd9

sa-tion, Oh, no, It's just the near-ness of you.

Gadd9 F#dim D7-9

5fr. N.C.

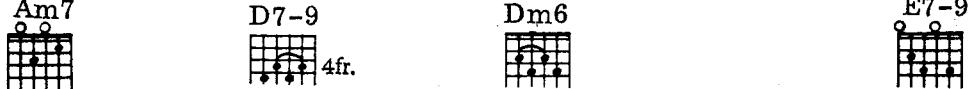
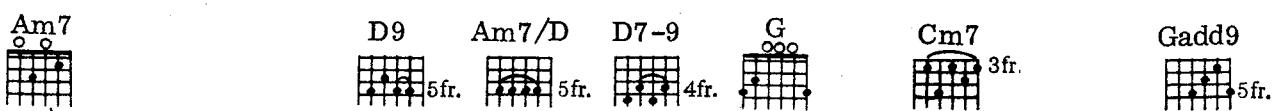
When you're in my arms, And I feel you so

Gmaj7 F7-5 Eb9 D9 Cmaj7 Bm7-5 Bb9

close to me, All my wild - est dreams come

cresc.

E_b9-5 **D7-9** **Gmaj7**

true. I need no soft lights to en-
mp
 chant me If you'll on - ly grant me the right
 To hold you ev - er so tight And to feel in the
 night The near - ness of you.

slower

The Way We Were



Slowly

C Em7 Fmaj7 Am Am/G bass
 Mem - ries light the cor-ners of my mind,
mp simply

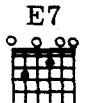
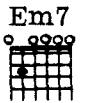
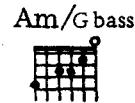
Fmaj7 Em7 E7 Am Am/G bass Fmaj7 G11
 Mist - y wa - ter - col - or mem - ries of the way we

Cmaj7 Eb13 Abmaj7 G13 C Em7
 were. 4 fr. 4 fr. 3 fr. Scat - tered pic - tures
 (mp) 2 1

Sheet music for 'The Way We Were' featuring vocal and guitar parts. The vocal part is in 4/4 time, while the guitar parts show chords in both 4/4 and 2/4 time signatures. The lyrics are integrated into the vocal line, with some words underlined and dynamics like 'mp' and 'sc' indicated.

The talents of composer Marvin Hamlisch – aged 29 and still relatively unknown – won him three Oscars in one night. *The Way We Were*, the title song of the nostalgic film, was voted the best original song at the Academy Awards ceremony in 1974, and Hamlisch's score for the film was voted the best original dramatic score. In addition, Hamlisch won another Oscar for his scoring and adaptation of Scott Joplin's music, used on the soundtrack of *The Sting*. For lyricists Alan and Marilyn Bergman the Oscar for *The Way We Were* was their second; they won their first in 1968 for *The Windmills of Your Mind*, with music by Michel Legrand.

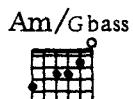
Words by Alan and Marilyn Bergman
Music by Marvin Hamlisch



of the smiles we left be - hind,

Smiles we gave to one an-

mf



oth

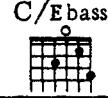
- er

for the way

we

were.

cresc.



Tacet

R. H. ——————
Can it be that it was all so

mf

sim- ple then,



or has time re - writ - ten ev - 'ry

line?



Dm



Dm/C bass



Bb



G7+5



Em/G bass



L.H.

8va ---

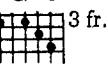
If we had the chance to do it
mf cresc.

all a-gain, tell me,

would we?—

*f**p*

G13



3 fr.

C



Em7



Fmaj7



Could we?—

Mem - 'ries

may be beau-ti-ful and

mf broadly

Am



Am/G bass



Fmaj7



Em7



E7



yet,

What's so pain - ful to re -

Am



Am/G bass



Fmaj7



E7

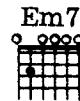
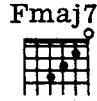
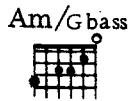


mem

ber

We sim - ply choose to

for -



get.

So it's the

laugh

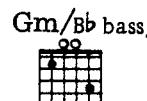
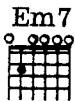
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we will re - mem

- ber,

When-ev - er we re -

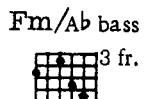


mem

- ber

the way we

were,



The way we were.

pp dying away

MY FUNNY VALENTINE

In 1937 Lorenz Hart used the adjective 'funny' to develop *My Funny Valentine*, a song that, in much the same way as Ira Gershwin's earlier *Funny Face*, catalogued the appealing charms of a face that might easily be dismissed as plain. The song was one of Hart's most touching lyrics, underlined by the warmth of Richard Rodgers' melody. But because of its unusually demanding range it was a difficult song to sing. Sung by Mitzi Green in *Babes in Arms*, the show for which Rodgers and Hart wrote it, its story might have ended right there. But two years later Judy Garland sang it so effectively in the film version of the musical that it became one of the most requested numbers in her repertoire.

Words by Lorenz Hart Music by Richard Rodgers

Slowly

In the style of a cadenza

L. H.
sffz

Cm 8 fr. Baug 8 fr. Cm/Bbbass 8 fr. Am7-5 8 fr.

My fun - ny Val - en-tine, Sweet com - ic Val - en-tine,

p simply

Abmaj7 8 fr. Fm7 4 fr. Dm7-5 G7-9
opt. →

You make me smile with my heart.

Cm 8 fr. G/B bass 7 fr. Cm/Bb bass 8 fr.
 Your looks are laugh - a - ble, Un - pho - to -
mp *Ped. sim.*

F/A bass 5 ft. Abmaj7 4 fr. Dm7-5
 graph - a - ble, Yet you're my fav - 'rite work of

Db9 Bb7 6 fr. Bb13-9 8 fr. Ebmaj9 6 fr. Bb11 Bb7-9 6 fr.
 art. Is your gradually fig - ure less than
gradually building in intensity

Eb6 4 fr. Bb11 Bb7-9 6 fr. Eb6 4 fr. Bb11 Bb7-9 6 fr.
 Greek? Is your mouth a lit - tle weak? When you

E♭maj7 3 fr. Fm7 Bdim Cm 3 fr. A♭maj7-5 4 fr. G7⁺⁵₋₉ 4 fr. G7-9

o - pen it to speak, Are you smart? But

Cm 8 fr. Baug 8 fr. Cm/Bbbass 8 fr. F/A bass 5 fr.

don't change a hair for me, Not if you care for me;
p gradually building

A♭maj7 4 fr. D7-5 3 fr. G7-9 Cm 8 fr. Baug 8 fr. E♭9 6 fr. A7+5 6 fr.

Stay, lit - tle Val - en-tine, stay!
f

A♭maj7 4 fr. Fm7 B♭7 E♭ 3 fr. D♭9 E♭maj9 6 fr.

Each day is Val - en-tine's day.
very sweetly

It's Only a Paper Moon



The 1932 non-musical *The Great Magoo* included a song called *If You Believed in Me* that has lasted through the years. But you would not recognise it by the name because, when it was sung a year later by Buddy Rogers and June Knight in the film *Take a Chance*, it had been retitled *It's Only a Paper Moon*. People often tend to remember only a song's opening words, and the original title is buried inside lyrics that begin, *Say, it's only a paper moon*. That's why *If You Believed in Me* flopped, but *It's Only a Paper Moon* became a hit – especially as sung by Nat 'King' Cole and the Mills Brothers.

Words by Billy Rose and E. Y. Harburg
Music by Harold Arlen

Moderate swing

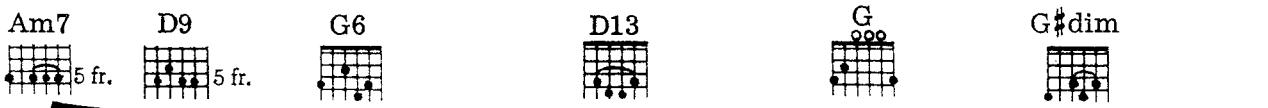
G *G[#]dim* *Am7* *D9* *Am7* *D9*

G6 *Bm7-5* *C* *Am7 D9*

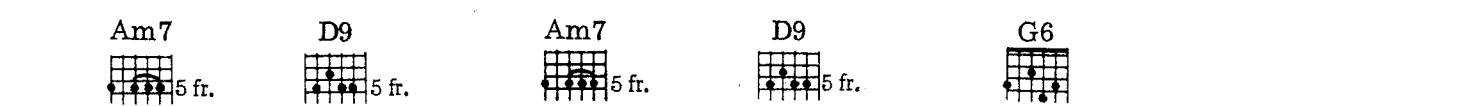
Say, it's on - ly a pa - per moon,
mp lightly *Sail - ing o - ver a*

card-board sea, *But it would - n't be make - be - lieve -* *If you -*

Sheet music for piano and guitar, showing three staves of music with lyrics. The first staff is for piano, the second for guitar chords, and the third for piano. The lyrics are integrated into the music, appearing below the notes and chords.

Am7 D9 G6 D13 G G[#]dim


— be - lieved in me. Yes, it's on - ly a

Am7 D9 Am7 D9 G6


can - vas sky, — Hang - ing o - ver a mus - lin tree, —

Bm7-5 C Am7 D9 Am7 D9 G6


But it would-n't be make - be - lieve If you be - lieved in me.

Am7 A^b9 Gmaj7 D13


With - out your love, it's a hon - ky - tonk pa -

G6 Am7 A_b9 Gmaj7 Bm7 E9


rade; With - out your love, it's a mel-o-dy played in a
slower -

Am7 D9(+5) G G#dim Am7 D9


pen - ny ar - cade. It's a Bar-num and Bai - ley world, —
a tempo

Am7 D9 G6 Bm7-5 C


Just as phon-y as it can be, — But it would-n't be make-be-lieve — If

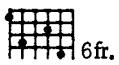
D9 Am7 D13 D9 G6 (Guitar tacet)


you be - lieved in me.

Love Is Here to Stay

Words by Ira Gershwin
Music by George Gershwin

Moderately slow G7



Gm7



C7



F6



It's ver - y clear Our love is here to stay;

mp

2 1 2 1 2 4

6fr.

Gm7



C9



G13



C7sus4



B7+5



Bb13



A7+5



D7-9



Not for a year But ev - er and a day.

ba

do

#do

5fr.

G13



G7-9



C7+5



D7



Gm7



C7



Fmaj7



Bbmaj7



The ra - di - o and the tel-e-phone and the mov - ies that we

ba

do

do

do

do

Em7-5



A7+5



Dm



G7



F#7



G7



Gm7



know May just be pass-ing fan-cies And in time may go.

ba

do

do

do

do

C11 C9 G7 Gm7 D_b9 C9 F6

But, oh, my dear, Our love is here to stay.

To - geth - er we're go-ing a long, long

way. In time, the Rock - ies may crum - ble, Gi -

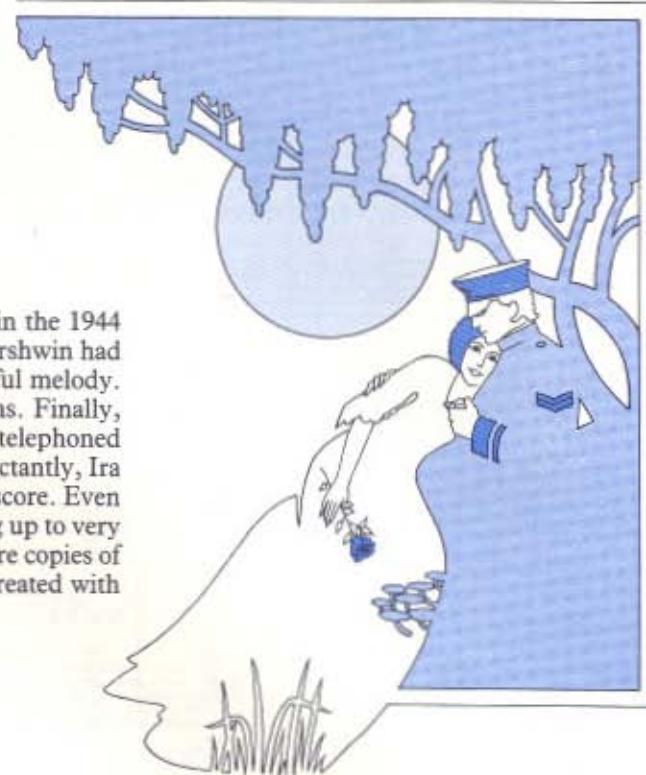
bral-tar may tum - ble; They're on - ly made of clay, But

our love is here to stay. delicately

Long Ago (And Far Away)

When Gene Kelly sang *Long Ago (And Far Away)* to Rita Hayworth in the 1944 film *Cover Girl*, no one could have imagined the difficulties that Ira Gershwin had experienced in trying to find the right lyrics for Jerome Kern's beautiful melody. Ira made more than 40 false starts and completed six different versions. Finally, the film's producer, Arthur Schwartz, a successful songwriter himself, telephoned Gershwin to say that the lyrics had to be finished within two days. Reluctantly, Ira read his latest effort to Schwartz, who took it down and added it to the score. Even then, Gershwin felt that *Long Ago* was just 'a collection of words adding up to very little'. In reality it added up to a lot: *Long Ago (And Far Away)* sold more copies of sheet music than any other song Ira wrote, including all the hits he created with his brother, George.

Words by Ira Gershwin Music by Jerome Kern



Moderately

mp

Sheet music for piano and voice, first system. Treble clef, common time. Key signature: B-flat major (two flats). The vocal line consists of eighth-note patterns. The piano accompaniment features sustained notes and eighth-note chords.

F6 Dm7 Gm7 C7 Fmaj7 Dm9 Gm7 C9

Long a - go and far a - way, I dreamed a dream one

mp and very smoothly

Sheet music for piano and voice, second system. Treble clef, common time. Key signature: B-flat major (two flats). The vocal line continues with eighth-note patterns. The piano accompaniment features sustained notes and eighth-note chords.

F6 Gm7 F6 Fmaj7 E♭9 D7 Gm7 C7-9

day, And now that dream is here be - side me.

Sheet music for piano and voice, third system. Treble clef, common time. Key signature: B-flat major (two flats). The vocal line continues with eighth-note patterns. The piano accompaniment features sustained notes and eighth-note chords. A dynamic marking '3 fr.' is present above the piano staff.

Ab 4 fr. **Fm7** 8 fr. **Bbm7** 6 fr. **Eb7** 4 fr. **Abmaj7** 4 fr. **Fm7** 8 fr.
Long the skies were o - ver - cast, But

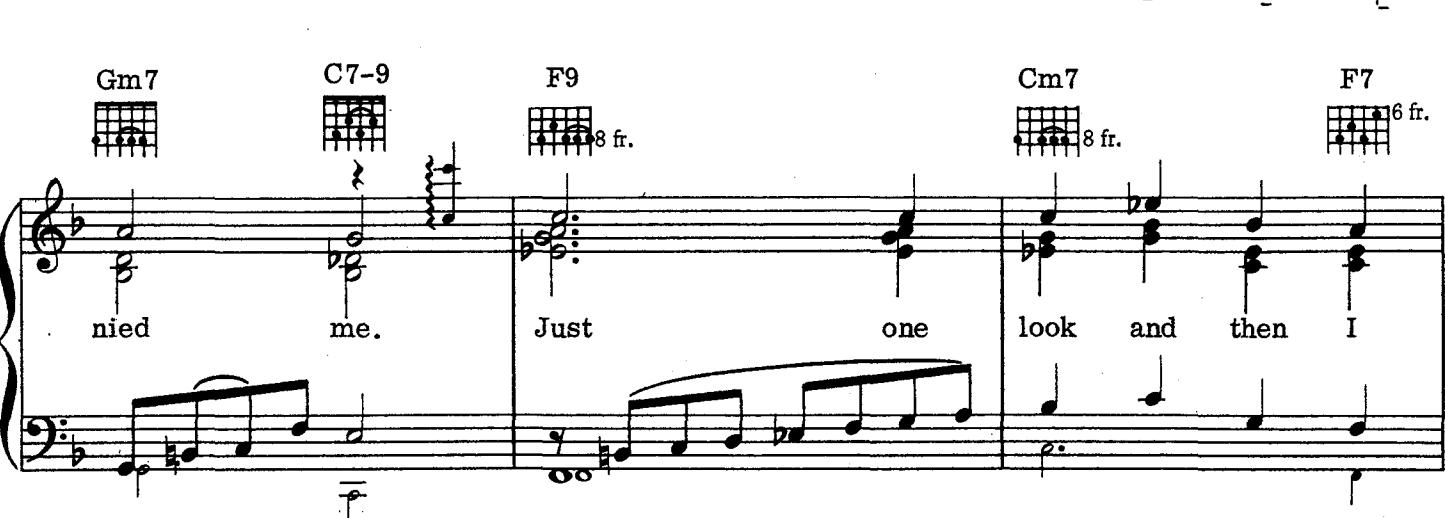
Fm6/Ab bass 3 fr. **G7** 3 fr. **Cmaj7** **C6 add 9**
now the clouds have passed: You're here at

C7 **Gm7** **Am7** 5 fr. **C7-9** **F6** **Dm7**
last! slightly held back Chills run

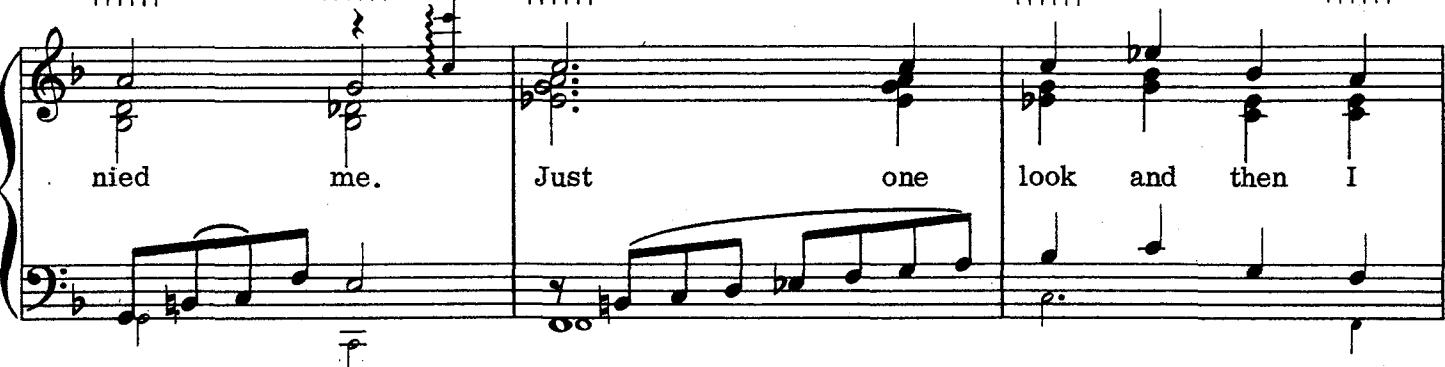
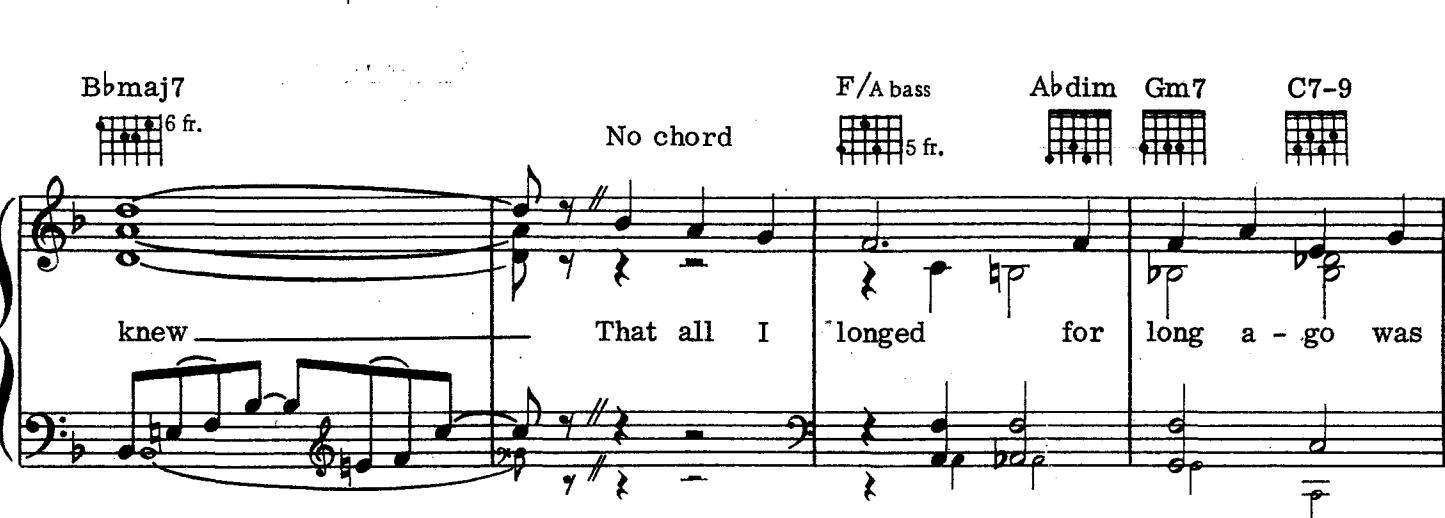
Gm7 **C7** **Fmaj7** **Dm9** **Gm7** **C9**
up and down my spine; A - lad - din's lamp is

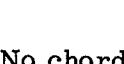
F6 Gm7 F6 Fmaj7 E♭9 D7
     

mine; The dream I dreamed was not de -

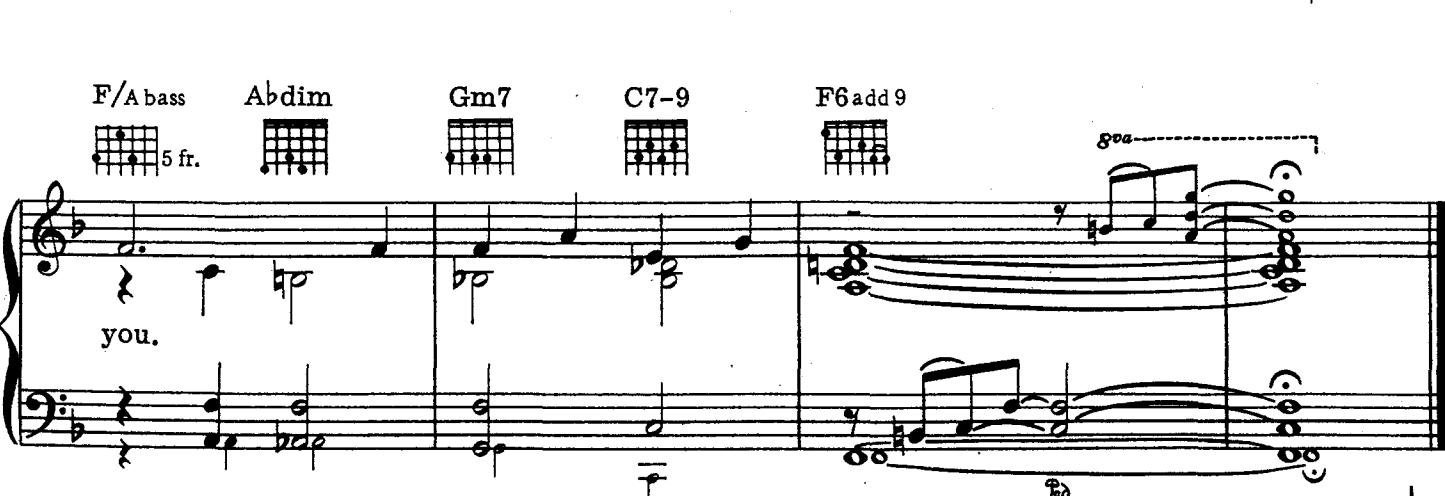


Gm7 C7-9 F9 Cm7 F7
    

nied me. Just one look and then I



B♭maj7 No chord F/A bass A♭dim Gm7 C7-9
     

knew That all I longed for long a - go was



F/A bass A♭dim Gm7 C7-9 F6 add 9
    

you. *solo*



HEART AND SOUL

During a brief period in the Swing Era, the Hollywood film studios produced a series of 'shorts' featuring dance bands, usually playing their established hits. But only one 'short', *A Song Is Born* (1938), effectively introduced a hit. The band was Larry Clinton's, with vocalist Bea Wain, and the song was *Heart and Soul*, Hoagy Carmichael's and Frank Loesser's first collaboration. Carmichael was an established composer at the time, but Loesser – who later wrote the words and music for such

Words by: Frank Loesser



hits as *Guys and Dolls* and *Hans Christian Andersen* – was still only a lyricist. According to Carmichael, the song kicked around the back-rooms of Paramount Pictures for a month before it was assigned to any picture. During that period 'the best use the song got was for Anthony Quinn's voice practice'. The writers were disappointed when their song was launched in a minor production, but the disappointment was short-lived as Clinton's recording became a big seller.

Music by: Hoagy Carmichael

Rapidly and smoothly

mp

mf

f

slower

slowly, and somewhat dreamily

Heart And Soul

p

Am7 D7 Gmaj7 G#dim Am7 D7

I fell in love with you. Heart And Soul. the way a fool would do,

Bm7 Bb13 Am7 D9 G6 Em7

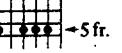
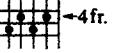
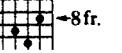
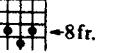
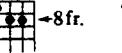
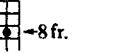
mad - ly be - cause you held me tight and stole a

G6 Bb13 8fr.

D9 G6 5fr.

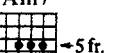
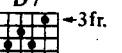
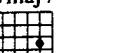
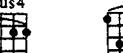
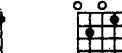
Em7 7fr.

Sheet music for "Heart And Soul" featuring vocal and piano parts. The vocal part includes lyrics and guitar chords. The piano part shows bass and harmonic patterns. The piece starts with a rapid, smooth melody, followed by a slower section where the vocal enters with the title. The lyrics describe falling in love and being held tightly.

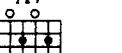
Am7  -5fr. D7-9  -4fr. D_b7-5  -8fr. C7  -8fr. B7+  -8fr. B_b13  -8fr.

a little more rhythmically

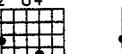
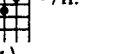
kiss in the night. Heart And Soul **p**

Am7  -5fr. D7  -3fr. G maj 7  F[#]sus4  F7  E7 

I begged to be adored. Lost control

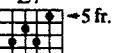
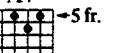
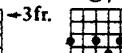
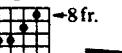
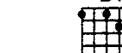
A7  D7  Bm7  Em7  Am7  D7 

and tumbled over board, gladly that magic night we

G^{o4}  G+  G6  G7  C  B7 

rather freely (rush it a bit)

kissed there in the moon-mist. Oh! but your lips were

E7  -5fr. A7  -5fr. D7  -3fr. G7  C7  B7  -7fr. C  -8fr. B7  -7fr.

thrill-ing, much too thrill-ing. Nev-er be-fore were

mine so strange - ly will - ing. But

a little more rhythmically, as before

p now I see what one em - brace can do.

Look at me, it's got me lov - ing you mad - ly,

that lit - tle kiss you stole held all my Heart And

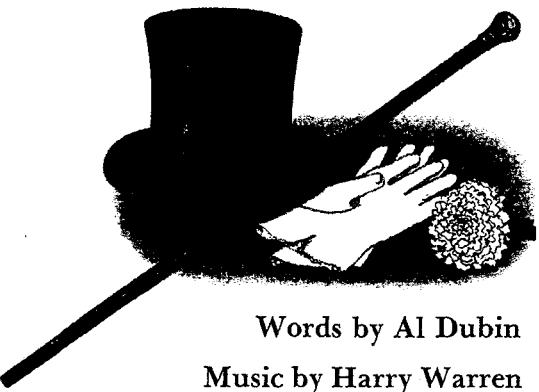
(No chords)

more rapidly

Soul.

Lulu's Back in Town

Minus chorus girls or Busby Berkeley dance spectacles, the 1935 film musical *Broadway Gondolier* had only a slender plot line about a radio crooner (Dick Powell) upon which to string along a collection of engaging tunes. This one tells of the impecunious Mr Otis happily preening for his date with the long-absent Lulu, for whom he will happily renounce all other women.



Words by Al Dubin

Music by Harry Warren

Moderately, with a jazz feel

(F $\text{G}7$ $\text{C}7$ F)

$\text{G}7$

mf

Got-ta get my old tux - e - do pressed, — Got-ta sew a but - ton

$\text{C}7$ $\text{F}7$ $\text{B}\flat$ $\text{B}\flat\text{m}$ F $\text{D}7$

on my vest, — 'Cause to - night I've got - ta look my best,

$\text{G}7$ $\text{C}7$ F

Lu-lu's Back In Town. Got-ta get a half - a - buck some-where,

$\text{G}7$ $\text{C}7$ $\text{F}7$ $\text{B}\flat$ $\text{B}\flat\text{m}$

Got-ta shine my shoes and slick my hair, — Got-ta get my - self a

F D⁷ G⁷ C⁷ F D^m A^m G^m
 bou-ton-niere, Lu-lu's Back In Town. You can tell all my

F D^m A^m G^m F D^m A^m G^m
 pets, All my Har - lem co - quettes, Mis-ter O - tis re -

F Daug. G⁷ G^{m7} C⁷ F G⁷
 grets That he won't be a - roun' You can tell the mail-man

C⁷ F G⁷ C⁷ F
 not to call, I ain't com-in' home un - til the fall And I

B^b B^{bm} F D⁷ G⁷ C⁷ F
 might not get back home at all, Lu-lu's Back In Town.

Gigi



The history of *Gigi* is strewn with celebrated names. Originally, *Gigi* was a novel by Colette, the French author. When the novel was turned into a play, *Gigi* became the first speaking role for Audrey Hepburn, who until then had been known only as a dancer. From the stage, *Gigi* moved to film. The picture, which starred Leslie Caron, another former dancer, in the title role, accumulated a record-breaking total of nine Academy Awards in 1958. One of those awards was for this song, sung by Louis Jourdan and written by Alan Jay Lerner and Frederick Loewe. The score for *Gigi* was their first since their tremendous success with *My Fair Lady* in 1956. It was also their first original film score.

Words by Alan Jay Lerner
Music by Frederick Loewe

Moderately and somewhat freely throughout

No chords

mp

Gi - gi, am I a fool with - out a mind, Or have I

L.H.

mere-ly been too blind to re-al - ize? Oh, Gi - gi, why you've been

L.H.

grow - ing up be-fore my eyes!

E E6 F#m7 B7 F#m7 L.H. Fdim

In strict tempo

Gi - gi, you're not at all that fun - ny, awk - ward lit - tle girl I

F#m7 D7 G Am7 D7

knew. Oh, no! O - ver - night there's been a breath - less

Dm11 Dbmaj7 Bmaj7 Cmaj7

change in you. Oh, Gi - gi, while you were

8va

trem - bling on the brink, Was I out yon - der some - where blink - ing at a

8va

Dm7

A7

Dm7

Gm/Bb bass

A7

star?

Oh, Gi - gi, have I been stand-ing up too close or back too

Dm

F

Fm6

far?

When did your spar - kle turn to

C/Ebass

F

F[#]dim(add D)

C6/G bass

Ab7-5

fire?—

And your warmth be - come de -

sire?—

Oh, what

Cmaj7/G bass

A7-9

Dm11

G7-9

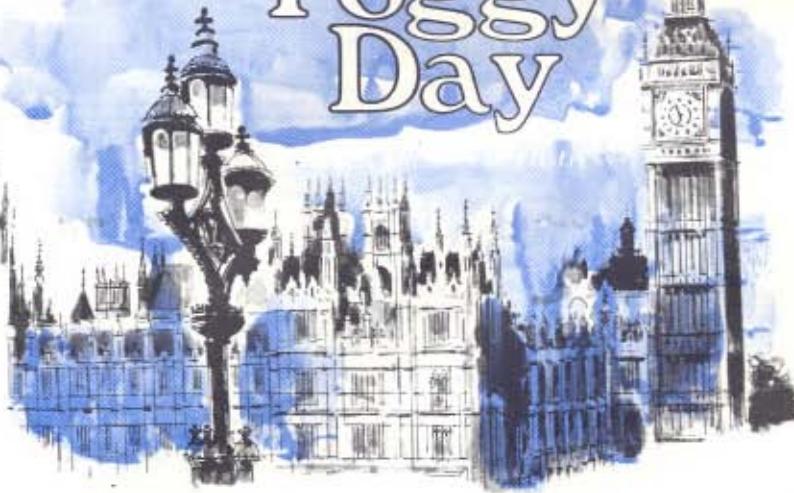
C6

mir - a - cle has

made you the way you

are?—

A Foggy Day



Early in 1937 George and Ira Gershwin were working on what proved to be George's last complete film score (he died in July of that year), *A Damsel in Distress*, starring Fred Astaire and Joan Fontaine. One night George returned from a party, took off his dinner jacket, sat down at the piano, and asked Ira if he had any ideas. Ira said that there was a spot in the film where they might do a song about fog. 'A Foggy Day in London,' Ira suggested, 'or maybe A Foggy Day in London Town.' George said he preferred the title with 'town' in it and immediately started developing a melody. But despite George's preference, the publisher used a shorter title, and the song became *A Foggy Day*.

Words by Ira Gershwin
Music by George Gershwin

Very freely

mf
rather quickly

slowing down

Fmaj7 R.H.
L.H. 8va-----
1 2 3 4 5

D7-9 R.H.
L.H. 8va-----
2 3

Gm7

C9

day in Lon - don Town

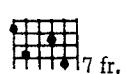
Fmaj7



E♭m7



A♭7



G13sus4



G7+5



Had me low and had me

In tempo with a moderate swing

C9



Fmaj7



F9



B♭maj7

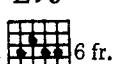


down.

I viewed the morn-ing

with a -

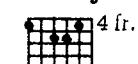
E♭9



Fmaj7



Abmaj7



G11sus4



G7+5



larm;

The

Brit - ish

Mu - se - um

had

lost

its

C11



C7-5 Fmaj7



D7-9



Gm7



charm.

How long,

I won-dered,

could this

thing

C9 C7-9 F6 E_bm7 6 fr. A_b13 6 fr. G13 5 fr. G7+5

last? But the age of mir - a - cles had - n't

C11 E7 5 fr. F11 8 fr. F9 8 fr. F7-9 7 fr. B_bmaj7 6 fr.

passed, For sud - den - ly I saw you

Rush it a bit

E_b9 6 fr. F 3 fr. Gm 5 fr. Am 5 fr. B_b 6 fr. Fmaj7/C bass 6 fr. B_b7 6 fr.

there, And through fog - gy Lon - don Town the sun was shin - ing

relaxed and free

E_b9 6 fr. C7-9 F 6 fr. E_bmaj9 6 fr. Fmaj7

ev - 'ry - where. *gva*
slowing down

Too Marvellous for Words

Words by Johnny Mercer

Moderately, with a swing

Could the dictionary be at a loss for words? The song's thoroughly smitten lover thinks so after searching in vain to find the magical adjectives to describe his beloved. The number came from an otherwise forgettable 1937 film called *Ready, Willing and Able*, starring Al Jolson's first wife, Ruby Keeler.

Music by Richard A. Whiting

The sheet music consists of four staves of musical notation. The top staff shows a vocal line with a piano accompaniment. The lyrics begin with "You're". The second staff shows the vocal line continuing with lyrics "just too mar-vell-ous, Too Mar - vell - ous For Words, Like". The third staff shows the vocal line with lyrics "glo - ri - ous, glam - our - ous And that old stand - by, am - o - rous, It's". The bottom staff shows the vocal line with lyrics "all too won - der - ful, I'll nev - er find the words, That". Chords are indicated above the piano staff: Am7, D7, Am7, D7, Am7, D7, Am7, D7 in the first section; G, C9, G in the second section; Am7, D7, Am7, D7, Am7, D7, Am7, D7 in the third section.

G
 say e-nough, — tell e-nough, — I mean, they just aren't swell e-nough, You're
 B
 F#7
 B
 mp

G11
 much too much, And just too ver - y ver - y! To

Cmaj7
 ev - er be in Web-ster's Dic-tion - a - ry, And
 cresc.

Am7 D7 Am7 D7 G Bm7-5 E7

so I'm bor - row-ing A love song from the birds, To

Am7 Cm6 A7 Am7 D9 G6

tell you that you're mar - vell - ous, — Too Mar-vell - ous For Words.

I Only Have Eyes for You

With the stars twinkling above and the island of Manhattan aglow in the distance, a poor young songwriter and his girl are seen snuggling against the rail of the Staten Island ferry. The hero is oblivious to everything but the heroine – a condition he expresses in song. And when he is finished, what does the misty-eyed girl say? ‘Gee, Jimmy, that was swell.’ It all took place on the silver screen in 1934: Dick Powell and Ruby Keeler in *Dames*.

Words by Al Dubin

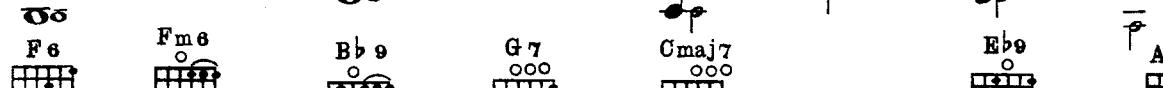
Music by Harry Warren

Moderately

The sheet music consists of four horizontal staves. The top staff is for the vocal part, starting with a treble clef and common time. The lyrics are: "Are the stars out to-night? I don't know if it's cloudy or". The middle staff is for the piano/guitar, showing chords G7, Fm6, F6, Gm, G7/B, and F6/C. The second staff from the bottom is also for the piano/guitar, showing chords Dm7, G7, Cmaj7, Dm6, Em7, F6, and Em7. The bottom staff is for the vocal part, continuing with "bright 'Cause I On-ly Have Eyes For You," followed by "dear. The moon may be high, but I can't see a thing in the sky, 'Cause I On-ly Have Eyes For You." The piano/guitar staff at the bottom shows chords Eb9, Ab7, G7, Fm6, F6, Gm, G7/B, and F6/C.

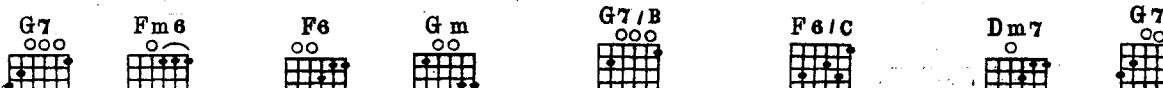
Dm7 G7 Em7 Am7 Gm 7 C7 - 9


I don't know if we're in a gar - den,
mf

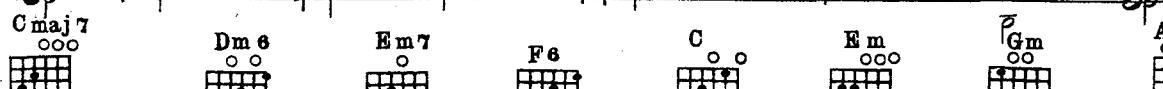
F6 Fm6 Bb 9 G7 Cmaj7 Eb9 Ab7


Or on a crowd-ed av-e-nue.
p

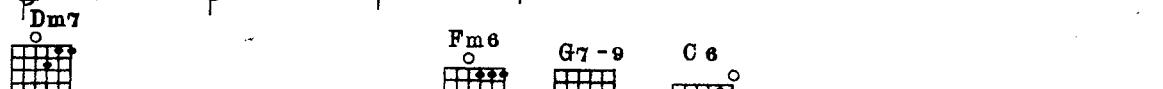
You _____ are
mp

G7 Fm6 F6 Gm G7/B F6/C Dm7 G7


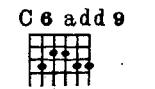
here, so am I, _____ May-be mil-lions of peo-ple go by, _____ But they
p

Cmaj7 Dm6 Em7 F6 C Em Gm A7 + 5 - 9


all dis-ap-pear from view, _____ And I
f

Dm7 Fm6 G7 - 9 C6 Gm A7 + 5 - 9


On - ly Have Eyes _____ For You.
p subito

C6 add 9


Secret Love

Spurred by Broadway's hit musical western *Annie Get Your Gun*, Hollywood staked its own claim to similar sagebrush territory in *Calamity Jane*. With Doris Day as the sharp-shooting heroine and Howard Keel as 'Wild Bill' Hickok, the saga had a variety of explosive numbers, but only one romantic piece, *Secret Love*. The ballad became a 1953 Oscar winner, a top-selling Doris Day recording and the most durable item in the score.

Words by Paul Francis Webster
Music by Sammy Fain

Moderately, with tenderness

E♭ ← 8 fr.

Once I had a Secret Love That

Melody mp

pp

Fm⁷

lived with-in the heart of me. All too soon my Secret

B♭⁹

Love Be-came im-patient to be free.

E♭ ← 8 fr.

So I told a friend-ly star, The way that dream-ers oft-en

Fm7

do, Just how won-der-ful you are, And

B♭9

E♭ ← 3 fr.

Cm7 F7 ← 6 fr.

why I'm so in love with you. Now *mf* I shout it from the

B♭maj7 ← 6 fr.

B♭m7 ← 6 fr. E♭7 ← 4 fr. A♭maj7 ← 4 fr.

high - est hills, E - ven told the gold - en daf - fo -

D♭9

dils; At last my heart's an o - pen door, And

E♭ ← 3 fr. E♭maj7 ← 3 fr. B♭m ← 6 fr. C7 ← 5 fr.

mp cresc.

Fm7 B♭11 B♭13-9 E♭ ← 3 fr. pp

my se-cret love's no se-cret an - y more.

ALL OF ME

Words and Music by
Seymour Simons
and Gerald Marks



For Seymour Simons, *All Of Me* was just one of many song hits that he wrote while leading his own orchestra in Detroit in the early 1930s. But for Gerald Marks, his collaborator, it was the start of a songwriting career that was to earn him awards from all over the United States. Belle Baker introduced the song on radio in 1931, and it was featured the next year in the Joan Bennett film *Careless Lady*. In 1952 Frank Sinatra made it a hit again in the film *Meet Danny Wilson*. For a while, jazzmen tended to swing the tune and up the tempo, but in 1980 Willie Nelson revived the song in its original ballad style.

With a swing ($\text{BPM} = \frac{1}{8}$)

mp

C

5 4 3 3 3

All of me, Why not take all of me?

A7

Can't you see I'm no good with-out you?

E7

Take my lips, bass line smoothly

G \sharp dim/A

I want to lose them;

Am

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D7

Dm7

G7

Take my arms, — I'll nev-er use them.

VV

C

E7

Your good-bye Left me with eyes that cry.

3

A7

Dm7

How can I Go on dear with - out you?

3

Fm6

Em7

A7

You took the part That once was my heart, So

Dm7

Dm7-5

G13

G13-9

C6

why not take all of me?

8va--->

Jeepers Creepers



In *Jeepers Creepers* wordsmith Johnny Mercer put together a lyric based primarily on a collection of teenage slang of the 1930s, including the rhyming of 'jeepers creepers' with 'peepers' and 'weepers', and 'heaters' with 'cheaters'. This swinging tribute to a young lady's remarkable eyes was written especially for Louis Armstrong, whose mellow growl presented it first on the screen in a now forgotten film – *Going Places* (1939) – and then on a best-selling record. He kept it in his repertoire for the rest of his long career.

Words by Johnny Mercer
Music by Harry Warren

Moderately, with a swing

G7 *C* *G7*

mf *mf*

peep - ers? *Jeep - ers* *Creep - ers!* *Where'd ya get those*

peep - ers? *Jeep - ers* *Creep - ers!* *Where'd ya get those eyes?*

G7 *C* *G7* *C*

Gosh all git up! *How'd they get so lit up?*

Sheet music for piano and guitar, featuring three staves. The top staff shows the vocal line with lyrics. The middle staff shows the piano accompaniment. The bottom staff shows the guitar chords. The music is in common time, with a swing feel indicated by the tempo marking 'Moderately, with a swing'. Chords shown include G7, C, and G7. Dynamics like 'mf' (mezzo-forte) and 'p' (pianissimo) are also indicated.

G7 C G7 C G7

 Gosh all git up! How'd they get that size? Gol - ly

F G7 F D7

 gee! When you turn those heat - ers on, Woe is

G D7 G7

 me! Got to put my cheat - ers on. Jeep - ers

C G7 C G7

 Creep - ers! Where'd ya get those peep - ers? Oh! Those

Em7-5 A7 Dm7 G7 C A7 Dm7 G7 C

 weep - ers! How they hyp-no - tize! Where'd ya get those eyes?

ALFIE

Michael Caine starred in the film *Alfie* as an irresponsible philanderer whose charm could never quite disguise his own moral blindness. Musical scores for films are usually added after the picture has been shot, and most of the music for *Alfie* was improvised to the on-screen action by jazz saxophonist Sonny Rollins. But one song was needed at the end of the story to sum up the central character. Lyricist Hal David read the script in his Long Island home while composer Bert Bacharach flew to California to see a 'rough cut' of the film. They conferred by telephone and Hal wrote the lyric that, in his words, 'put a button on the picture'. In 1966 the song became one of Cilla Black's biggest hits.



Words by: Hal David

Music by: Burt Bacharach

Very slowly, not in strict tempo

Guitar Chords:

- Cadd9
- G11
- Cmaj7
- Em7
- A7
- Dm7
- Em7
- Am7
- Dm7
- G11
- B7/Cbass
- Dm7
- G11
- G9+5

Lyrics:

What's it all about, Al-fie?
Is it just for the moment we
live?
What's it all about when you sort it out, Al-fie?
Are we meant to take more than we give, or
are we meant to be kind? And if



on - ly fools are kind, Al - fie, then I guess it is wise to be



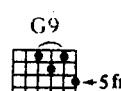
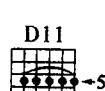
cruel. And if life be - longs on - ly to the strong, Al - fie, What



will you lend on an old gold - en rule? As sure as I be -



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

Cadd9

G11

can be - lieve in. I be - lieve in love, Al - fie.

F#m7-5 F13 Em7 Am7 F#m7-5 F13

With-out true love we just ex - ist, Al - fie. Un - til you find the love you've

mf

Em7 Am7 D9aug11 G11 B7/Cbass

missed you're noth - ing, Al - fie. When you walk let your heart lead the way and

G11 C7-9 Dm7 C7-9 Cmaj7

you'll find love an - y day, gradually getting softer Al - fie, Al - fie.



Music copyrights

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A Foggy Day
Alfie
All the Things You Are
April in Paris
Beyond the Sea
Blueberry Hill
Blues in the Night
Can't Help Lovin' Dat Man
Charleston
Dancing in the Dark
Dancing on the Ceiling
Embraceable You
Fascinating Rhythm
Getting To Know You
Gigi
Heart and Soul
Hello, Dolly!
I Don't Want to Set the World on Fire
I Get A Kick Out of You
If Ever I Would Leave You
I'll See You Again
It Might As Well Be Spring
It's Only a Paper Moon
Just One of Those Things
Long Ago (And Far Away)
Love Is Here to Stay
Love Story Theme (Where Do I Begin)
Lovely to Look At
Lover, Come Back to Me
Make Believe
Mona Lisa
My Funny Valentine
My Heart Stood Still
Night and Day
Oh, What a Beautiful Mornin'
On the Street Where You Live
One Alone
People Will Say We're In Love
Put On a Happy Face
'S Wonderful
Send In The Clowns
Smoke Gets in Your Eyes
Some Enchanted Evening
Someone to Watch Over Me
Summertime
Tea for Two
Tenderly
The Blue Room
The Man I Love
The Nearness of You
The Sound of Music
Thou Swell
Too Marvellous for Words
True Love
What Is This Thing Called Love?
With a Song in My Heart
You Do Something to Me
You'll Never Walk Alone

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If You Were The Only Girl In The World
I'm Forever Blowing Bubbles
I'm Looking over a Four Leaf Clover
In a Shanty in Old Shanty Town
Isle of Capri
It Had to Be You
Jeepers Creepers
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Manhattan
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Red Sails in the Sunset
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Who's Sorry Now?
You Go to My Head

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TER YOU'VE GOT
FIE · ALL OF ME · ALL THE TIME
MOST LIKE BEING IN LOVE · APRIL IN
APRIL SHOWERS · AUTUMN LEAVES
· SPRINGER BARREL POLKA · BEYOND THE SEAS
BLUEBERRY HILL · BYE BYE BLACKBIRD
I CAN'T HELP LOVIN' DAT MAN · CAROLIN
CHARLESTON · CHARMAINE · DANCING I
IN THE DARK · DANCING ON THE CEILING
EMBRACEABLE YOU · FASCINATING RHY
ELINGS · FOR ME AND MY GAL · GETT
GI · HEART AND SOUL · HELLO, DOLLY!
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