

FIVE FOOT TWO

1925

Words & Music By: SAM LEWIS, JOE YOUNG & RAY HENDERSON

C E⁷ A⁷

Five Foot Two, Eyes of Blue But, oh! What those five foot could do, Has

D⁷ G⁷ C

an - y - bod - y seen my gal? _____

C E⁷ A⁷

Turned up nose, turned down hose, Flap - per yes sir one of those, Has

D⁷ G⁷ C

an - y - bod - y seen my gal? _____ Now if you

E⁷ A⁷

run in - to a five foot two cov - ered with fur _____

D⁷ G⁷

Dia - mond rings and all those things, Bet - cha life it is - n't her. But

C E⁷ A⁷

could she love, could she woo? Could she, could she, could she coo? Has

D⁷ G⁷ 1.C G⁷ 2.C

an - y - bod - y seen my gal? _____ gal? _____

AIN'T SHE SWEET

1926

Words & Music By: JACK YELLEN & MILTON AGER

C G[#]7 G⁷ C G[#]7 G⁷
 Ain't She ²Sweet? See her ³com - in' down the ⁴street. Now I

C E⁷ A⁷ D⁷ G⁷ C
 ask you ver - y ⁶con - fi - den - tial - ly, ⁷Ain't She ⁸Sweet?

C G[#]7 G⁷ C G[#]7 G⁷
 Ain't she ¹⁰nice? Look her ¹¹ov - er once or ¹²twice. Now I

C E⁷ A⁷ D⁷ G⁷ C C⁷
 ask you ve - ry ¹⁴con - fi - den - tial - ly, ¹⁵Ain't she ¹⁶nice? Just cast your

F⁷ C C⁷
 eye ¹⁸ in her di - ¹⁹rec - ²⁰tion Oh me! Oh

F⁷ C G⁷
 my! ²²Ain't that per - ²³fec - ²⁴tion? Now

C G[#]7 G⁷ C G[#]7 G⁷
 I re - ²⁶peat, Don't you ²⁷think she's kind - a ²⁸neat? And I

C E⁷ A⁷ 1. D⁷ G⁷ C
 ask you ve - ry ³⁰con - fi - den - tial - ly ³¹Ain't She ³²Sweet?

2. D⁷ G⁷ C
 AIN'T ³⁴ SHE ³⁶ SWEET? ³⁸

Yes Sir, That's My Baby

Words & Music by Gus Kahn, Walter Donaldson

The musical score consists of six staves of music in common time, featuring a vocal melody line and harmonic chords. The lyrics are integrated into the melody, with some words underlined. Chords indicated above the staff include C, C^{#dim}⁷, G⁷, C, C^{#dim}⁷, G⁷, C, G^{#7}, G⁷, C⁷, F, E⁷, E^b⁷, D⁷, G⁷, C, C^{#dim}⁷, G⁷, C, Dm⁷/G, G⁷, and C.

1
C C^{#dim}⁷ G⁷

Yes, Sir, That's My Ba - by, no, sir, Don't mean "May - be" Yes, Sir,
Yes, Sir, That's My Ba - by, no, sir, Don't mean "May - be" Yes, Sir,

6 C C^{#dim}⁷ G⁷

That's My Ba - by now. Yes, ma'am we've de - cid - ed No ma'am
That's My Ba - by now. Well well, "lookit" that ba - by Do tell,

12 C G^{#7} G⁷

we won't hide it, Yes, ma'am you're in - vit - ed now. By the
don't say "May - be" Nell's bells won't she cause some row. Pret - ty

17 C⁷ F E⁷ E^b⁷ D⁷

way, By the way When we reach the preach - er I'd
soon Pret - ty soon We will hear that Lo - hen - grin

23 G⁷ C C^{#dim}⁷ G⁷

say, Yes, Sir, That's My Ba - by, No, Sir, don't mean "may - be"
tune, Who for should she be sir, No one else but me sir,

29 C Dm⁷/G G⁷ C

Yes, Sir, That's My Ba - by now.
Yes, Sir, That's My Ba - by now.

I'M LOOKING OVER A FOUR LEAF CLOVER

1927

Words & Music By: MORT DIXON & HARRY WOODS

Cm

C

I'm Look-ing 2 O-ver A Four Leaf Clo 4 - ver that

D⁷

I o-ver 6 looked be 7 fore; _____

G⁷ **C** **Gm** **A⁷**

One leaf is 10 sun-shine the 11 sec-ond is rain, 12

D⁷ **G**

Third is the 14 ros-es that 15 grow in the lane, 16

C **Cm**

No need ex-plain-ing, the 19 one re-main 20 - ing is

D⁷

some - bod - y 22 I a - 23 dore, 24

F **F#dim** **G⁶** **A⁷**

I'm Look-ing 26 O-ver A 27 Four Leaf Clo 28 - ver that

D⁷ **G⁷** **1.C** **G⁷** **2. C**

I o-ver 30 looked be 31 fore, 32 33 fore, 34

5

BABY FACE

1926

Words & Music By: BENNY DAVIS & HARRY AKST

C Gdim

Ba - by Face, ___ You've got the cut - est lit - tle

Ba - by Face, ___ There's not an - oth - er one could

take your place, ___ Ba - by Face, ___

My poor heart is jump - in', You sure have start - ed some - thin'

Ba - by Face, ___ I'm up in heav - en when I'm

in your fond em - brace, ___ I did - n't

need a shove 'cause I just fell in love ___ With your

pret - ty Ba - by face. ___ 1.C G7 2.C

IF YOU KNEW SUSIE

1925

WORDS AND MUSIC: BUDDY G. DeSYLVA AND JOSEPH MEYER

The sheet music consists of eight staves of music. Chords are indicated above the staff at the start of each line. The lyrics are written below the staff, aligned with the corresponding measure numbers.

Chords:

- Staff 1: G⁷, C
- Staff 2: G⁷
- Staff 3: G+
- Staff 4: C, D⁷, C⁷
- Staff 5: F, D⁷, G⁷
- Staff 6: C
- Staff 7: Fm, G⁷, C

Measure Numbers:

- Staff 1: 2, 3, 4, 5
- Staff 2: 6, 7, 8, 9, 10
- Staff 3: 11, 12, 13, 14, 15
- Staff 4: 16, 17, 18, 19
- Staff 5: 20, 21, 22, 23, 24
- Staff 6: 25, 26, 27, 28, 29
- Staff 7: 30, 31, 32, 33

Lyrics:

IF YOU KNEW SU - SIE, LIKE I KNOW SU - SIE,
OH, OH, OH, WHAT A GIRL! THERE'S NONE SO
CLAS - SY AS THIS FAIR LAS - SY OH, OH,
HO - LY MOS - ES WHAT A CHA - SSIE. WE WENT RID - ING,
SHE DID - NT BALK BACK FROM YONK - KERS, I'M THE ONE THAT
HAD TO WALK, IF YOU KNEW SU - SIE LIKE I KNOW SU - SIE
OH, OH, WHAT A GIRL!

7

FIVE FOOT TWO MEDLEY

FIVE FOOT TWO

Handwritten musical notation for 'Five Foot Two'. The melody is in common time. Chords indicated above the staff are C, E7, A7, D7, G7, and C. The bass line is simple, mostly consisting of quarter notes on C.

12. C. C E7

A7 D7

Handwritten musical notation for the first part of the medley. It shows a continuation of the melody and bass line from the previous section, with chords C, E7, A7, D7, G7, and C indicated.

Handwritten musical notation for 'Aint She Sweet'. The melody is in common time. Chords indicated above the staff are C, E7, A7, D7, G7, and C. The bass line is simple, mostly consisting of quarter notes on C.

AIN'T SHE SWEET

Handwritten musical notation for the second part of 'Aint She Sweet'. It shows a continuation of the melody and bass line, with chords C, E7, A7, D7, G7, and C indicated.

Handwritten musical notation for 'Yes Sir, That's My Baby'. The melody is in common time. Chords indicated above the staff are C, E7, A7, D7, G7, and C. The bass line is simple, mostly consisting of quarter notes on C.

Handwritten musical notation for the second part of 'Yes Sir, That's My Baby'. It shows a continuation of the melody and bass line, with chords C, E7, A7, D7, G7, and C indicated.

YES SIR, THAT'S MY BABY

Handwritten musical notation for the third part of 'Yes Sir, That's My Baby'. It shows a continuation of the melody and bass line, with chords C, E7, A7, D7, G7, and C indicated.

Handwritten musical notation for the fourth part of 'Yes Sir, That's My Baby'. It shows a continuation of the melody and bass line, with chords C, E7, A7, D7, G7, and C indicated.

Handwritten musical notation for the fifth part of 'Yes Sir, That's My Baby'. It shows a continuation of the melody and bass line, with chords C, E7, A7, D7, G7, and C indicated.

FOUR LEAF CLOVER MEDLEY

A C D7
 G7 C A7 D7
 G7 F C E7 A7
 D7 G7 FINE C I G7 B C BABY FACE
 C G7 C G7
 C A7 D7 G7
 C E7 A7 E7 A7
 C7 F G B7 C A7 D7
 G7 C C IF YOU KNEW SUSIE G7 G7
 G7 C TACOT C C
 F D7 G7 B7 C
 D7 F G7 C G7
 x1 b c

This handwritten musical score consists of ten staves of music. The first staff begins with a treble clef, followed by a key signature of one sharp (F#), and a common time signature. The lyrics 'A C' are written above the staff, with 'A' above the first measure and 'C' above the second. Chords indicated include D7, G7, C, A7, D7, F, and E7. The second staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics 'G7 C' are written above the staff, with 'G7' above the first measure and 'C' above the second. Chords indicated include G7, F, and C. The third staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics 'FINE C I G7' are written above the staff, with 'FINE' above the first measure, 'C' above the second, and 'I G7' above the third. Chords indicated include G7, C, and I G7. The fourth staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics 'B C BABY FACE' are written above the staff, with 'B' above the first measure, 'C' above the second, and 'BABY FACE' above the third. Chords indicated include D7, G7, and C. The fifth staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics 'C G7' are written above the staff, with 'C' above the first measure and 'G7' above the second. Chords indicated include C and G7. The sixth staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics 'C A7 D7 G7' are written above the staff, with 'C' above the first measure, 'A7' above the second, 'D7' above the third, and 'G7' above the fourth. Chords indicated include C, A7, D7, and G7. The seventh staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics 'C E7 A7 E7 A7' are written above the staff, with 'C' above the first measure, 'E7' above the second, 'A7' above the third, 'E7' above the fourth, and 'A7' above the fifth. Chords indicated include C, E7, and A7. The eighth staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics 'C7 F G B7 C A7 D7' are written above the staff, with 'C7' above the first measure, 'F' above the second, 'G' above the third, 'B7' above the fourth, 'C' above the fifth, 'A7' above the sixth, and 'D7' above the seventh. Chords indicated include C7, F, G, B7, C, A7, and D7. The ninth staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics 'G7 C C IF YOU KNEW SUSIE G7 G7' are written above the staff, with 'G7' above the first measure, 'C' above the second, 'IF YOU KNEW SUSIE' above the third, 'G7' above the fourth, and 'G7' above the fifth. Chords indicated include G7, C, and G7. The tenth staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics 'G7 C TACOT C C' are written above the staff, with 'G7' above the first measure, 'C' above the second, 'TACOT' above the third, and 'C C' above the fourth. Chords indicated include G7 and C. The eleventh staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics 'F D7 G7 B7 C' are written above the staff, with 'F' above the first measure, 'D7' above the second, 'G7' above the third, 'B7' above the fourth, and 'C' above the fifth. Chords indicated include F, D7, G7, B7, and C. The twelfth staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics 'D7 F G7 C G7' are written above the staff, with 'D7' above the first measure, 'F' above the second, 'G7' above the third, 'C' above the fourth, and 'G7' above the fifth. Chords indicated include D7, F, G7, C, and G7. The thirteenth staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics 'x1 b c' are written below the staff, with 'x1' above the first measure, 'b' above the second, and 'c' above the third. Chords indicated include b and c.

HEART OF MY HEART

1926

WORDS AND MUSIC:
BEN RYAN

ARRANGED: DONALD F. STEVISON

G 2 Edim 3 Am D⁷ Ddim 4 D⁷

HEART OF MY HEART, I LOVE THAT MEL - O - DY.

G 5 6 7 8

HEART OF MY HEART BRINGS BACK THAT MEM - OR - Y

E⁷ 9 A⁷ 10 11 12

WHEN WE WERE KIDS ON THE COR - NER OF THE STREET,

D⁷ D⁷ D⁷ Ddim 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

WE WERE ROUGH AND REA - DY GUYS, BUT, OH! HOW WE COULD

D⁷ G Edim Am D⁷ Ddim 16 17 18 19

HAR - MO - NIZE, HEART OF MY HEART, OUR FRIENDS WERE DEAR - ER

B⁷ 20 21 22 23

THEN, TO BAD WE HAD TO PART. —

E⁷ 24 25 26 27 A⁷

— I KNOW A TEAR WOULD GLIS - TEN, IF ONCE MORE I COULD

C D^{#7} D⁷ C D⁷ G 28 29 30 31 32

LIST - EN, TO THAT GANG THAT SANG, HEART OF MY HEART! —

The musical score consists of eight staves of music for a single voice. The first staff starts with a G major chord. The second staff begins with a G major chord. The third staff starts with an E7 chord. The fourth staff begins with a D7 chord. The fifth staff starts with a D7 chord. The sixth staff begins with a G major chord. The seventh staff starts with a D7 chord. The eighth staff starts with a C major chord. The lyrics are integrated with the music, with numbers above the notes indicating specific measures or counts. Chords are indicated above the staff at various points, such as G, Edim, Am, D7, Ddim, E7, A7, D7, Ddim, D7, G, Edim, Am, D7, Ddim, D7, Ddim, B7, E7, A7, C, D#7, D7, C, D7, G, and D7. The score is set against a background of horizontal lines.

Wedding Bells

(are breaking up that old gang of mine)

Music by Irving Kahal, Willie Raskin, Sammy Fain,

The musical score consists of eight staves of music in common time, key signature of one sharp (F#), and treble clef. The lyrics are placed below the notes. Chords are indicated above the staff at various points.

Chords:

- Staff 1: G (at measure 1), Dm, D⁷, G
- Staff 2: D⁷, G
- Staff 3: D, D⁷, G
- Staff 4: B⁷, Em, A⁷, G
- Staff 5: D⁷, G
- Staff 6: D, D⁷, G
- Staff 7: G
- Staff 8: G

Lyrics:

Not a soul down on the cor - ner that's a pret - ty cer - tain
 sign that wed - ding bells are break - ing up that old gang of
 mine all the boys are sing - ing love songs they for - got Sweet A - de -
 line": those wed - ding bells are break - ing up that old gang of mine,
 there goes Jack there goes Jim down to lov - ers lane now and then we
 meet a - gain but they dont seem the same gee I get a lone - some
 feel - ing when I hear the church bells chime those wed - ding bells are
 break - ing - up that old gang of mine

That Old Gang Of Mine

Published 1923

Words & Music by Billy Rose, Mort Dixon, Ray Henderson

The musical score consists of six staves of music for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. Chords are indicated above the staff. The lyrics are written below the vocal line. Measure numbers are provided at the start of each staff.

Chords:

- Staff 1: G, Edim, G, Bm⁷, Em⁷, B⁷, Em, A⁹
- Staff 2: Gee, but I'd give the world to see that old gang of mine.
- Staff 3: I can't forget that old quartette that sang "Sweet Adeline".
- Staff 4: Good-bye for ever old fel-lows and gals.
- Staff 5: Good-bye for ev-er old sweet-hearts and pals.
- Staff 6: (God bless them) Gee but I'd give the world to see that old gang of mine.

Measure Numbers:

- 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28.

TOOT TOOT TOOTSIE

1922

Words & Music: GUS KAHN, ERNIE ERDMAN, TED FIORITO & ROBERT KING

The sheet music consists of ten staves of musical notation. Chords are indicated above the staves, and lyrics are written below them. Measure numbers are provided for each staff.

- Staff 1:** G⁷, C, D⁷, Am F⁷ D⁷. Lyric: Toot, Toot, ²Toot-sie, good - ³bye! ⁴
- Staff 2:** G⁷, C. Lyric: Toot, Toot, ⁶Toot - sie, don't ⁷cry.
- Staff 3:** C, Gdim, G⁷. Lyric: The choo choo ¹⁰train that ¹¹takes ¹²me,
- Staff 4:** G⁷, Dm G+⁹, C, G⁷. Lyric: A-way from ¹⁴you no ¹⁵words can tell how ¹⁶sad it makes me,
- Staff 5:** C, D⁷, Am F⁷ D⁷. Lyric: Kiss me, ¹⁸Toot - sie, and ¹⁹then, ²⁰
- Staff 6:** G⁷, C. Lyric: Do it ²²o - ver a - ²³gain. ²⁴
- Staff 7:** F. Lyric: Watch for the mail, ²⁶ ²⁷I'll nev - er fail, ²⁸ If
- Staff 8:** C, G⁷. Lyric: you don't get a ³⁰let-ter than you'll ³¹know I'm in jail. ³²
- Staff 9:** C, D⁷, Am F⁷ D⁷. Lyric: Tut, tut, ³⁴Toot - sie, don't ³⁵cry, ³⁶
- Staff 10:** G⁷, C. Lyric: Toot, Toot, ³⁸Toot - sie good - ³⁹bye. ⁴⁰

13

SHINE ON HARVEST MOON

1908

Words & Music By: NORA BAYES & JACK NORWORTH

Em B Em Am Em C⁹ B⁷

The night was might-y dark so you could hard-ly see, for the moon re-fused to shine,
I can't see why a boy should sigh when by his side is the girl he loves so true.

Em B Em E⁷ A⁷ A+ A⁷ D⁷

Coup -le sit -ting un -der -neath a wil -low tree, For love they pine.
All he has to say is "Won't you be my bride, For I love you.

D⁷ F⁷ Am F⁷ D⁷ Am⁷ D⁷ G Gdim

Lit -tle maid was kind-a-fraid of dark-ness so she said, "I guess I'll go."
Why should I be tell-ing you this se -cret when I know that you can guess".

A⁷ Bm A⁷ Bm D^{#dim} Em⁷ A⁷ D E^{b7} D⁷

Boy be-gan to sigh, Looked up at the sky, Told the moon his lit -tle tale of woe.
Har-vest moon will smile, Shine on all the while, If the lit -tle girl should an-swer "yes".

G E⁷ A⁷

Oh, Shine on, SHINE ON HAR-VEST MOON up in the sky.

D⁷ G Am⁷ A^{#dim} G E⁷

I ain't had no lov -in' since Jan-u-a-ry, Feb-ru-a-ry, June or Ju-ly. Snow time

E⁷ A⁷ D⁷

ain't no time to stay out doors and spoon. So shine on, SHINE ON HAR-VEST

1.G C⁷ G Am⁷ E^{b7} G 2. G C⁷ G

MOON, for me and my gal. Oh, MOON, for me and my gal.

FOR ME AND MY GAL

1917

Words & Music By: EDGAR LESLIE, E. RAY GOETZ & GEORGE W. MEYER

D7 **Ddim D7** **G**

The bells are ring - ing _____ For Me And My Gal. _____ The birds are

Am **D7** **G**

sing - ing _____ For Me And My Gal. _____ Ev - 'ry - bo - dy's been

B7 **Em**

know - ing _____ To a wed - ding they're go - ing, _____ And for weeks they've been

A7 **D7**

sew - ing, _____ Ev - 'ry Su - sie and Sal. _____ They're con - gre -

D7 **G**

gat - ing _____ For Me And My Gal. _____ The Par - son's

Am **D7** **B7** **F7**

wait - ing _____ For Me And My Gal. _____ And some - time

G7 **C** **Gdim Ddim**

I'm goin' to build a lit - tle home for two, _____ for three or four _____ or more, _____ in

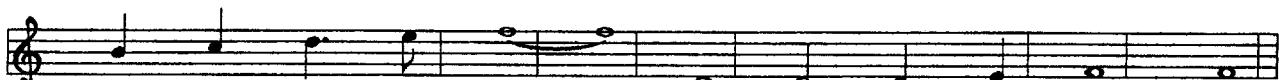
D7 **G**

Love - land _____ For Me And My Gal. _____

15

SPANISH EYES**C**

BLUE SPAN ISH EYES TEAR DROPS ARE FALL ING

G7**G7**

FROM YOUR SPAN ISH EYES PLEASE PLEASE DON'T CRY

C

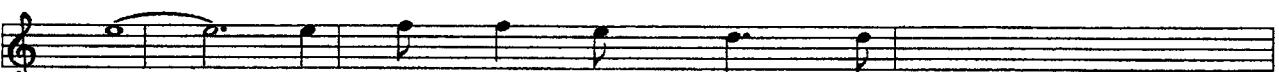
THIS IS JUST A DIOS AND NOT GOOD BYE



SOON I'LL RE TURN BRING ING YOU ALL THE

C7**F****Fm**

LOVE YOUR HEART CAN HOLD PLEASE SAY SI

C**G7**

SI SAY YOU AND YOUR SPAN ISH

C

EYES WILL WAIT FOR ME

SPANISH EYES

F

Blue Span ish eyes tear drops are fall ing
C7

from your span ish eyes Please please don't cry-----
F

This is just a dios and not good bye

Soon I'll re turn bring ing you all the
F7 B' B' m F

love your heart can hold Please say si si say
C7 F

you and your span ish eyes will wait for me

17

SWEET GEORGIA BROWN

1925

Words & Music By: BEN BERNTE, MACEO PINKARD AND KEN CASEY

D7

No gal made, has got a shade on Sweet Geor -gia Brown.

G7

Two left feet but oh so neat has Sweet Geor -gia Brown.

C7

They all sigh and wan -na die for Sweet Geor -gia Brown, I'll tell ya, just

F**C7****F****Dm****A7**

why,

you know I don't lie - not much.

D7

It's been said she knocks 'em dead when she lands in town.

G7

Since she came why it's a shame how she cools 'em down.

Dm**A7****Dm****A7**

Fel - la's she can't get are fel - la's she ain't met.

F**D7****G7****C7****1. F****2. F**

Geor -gia claimed her Geor -gia named her, Sweet Geor -gia Brown. Brown.

SHANTY TOWN

F A7 D7

6/4 time signature, F major key signature. Notes: F, A7, D7.

ITS ON-LY A SHAN-TY IN OLD SHAN-TY TOWN THE
G7 F#7 G7 G7

ROOF IS SO SLAN-TY IT TOUCH-ES THE GROUND, BUT MY

C7 G7 C7 F B6 D6 F D7

Notes: C7, G7, C7, F, B6, D6, F, D7.

TUM-BLED DOWN SHACK BY AN OLD RAIL-ROAD TRACK LIKE A

G7 F Bbm G7 C7

Notes: G7, F, Bbm, G7, C7.

MILLION-AIRES MAN-SION IS CALL-ING ME BACK. ID

F A7 D7

Notes: F, A7, D7.

GIVE UP A PAL-ACE IF I WERE A KING ITS

G7 F#7 G7

Notes: G7, F#7, G7.

MORE THAN A PAL-ACE ITS MY EV-RY THING, THERE'S A

Bb E° Bb Bbm F A7 D7 Gm

Notes: Bb, E°, Bb, Bbm, F, A7, D7, Gm.

QUEEN WAIT-ING THERE WITH A SIL-VER-Y CROWN IN A SHAN-TY IN

C7 1 F 2 F

Notes: C7, 1 F, 2 F.

OLD SHAN-TY TOWN ITS TOWN.

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DARKNESS ON THE DELTA

1932

WORDS AND MUSIC: MARY SYMES, A.J. NEIBERG, AND JERRY LIVINGSTON

The musical score consists of ten staves of handwritten music. The first staff starts with a treble clef, a key signature of one flat, and a common time signature. The lyrics begin with "WHEN IT'S DARK-NESS— ON THE DEL-TA,— THAT'S THE". Chords shown include D7, D9, D7, Am, F7, D7, G9, Dm7, Bb, and G9. The second staff continues with "TIME MY HEART IS LIGHT,— WHEN IT'S DARK-NESS— ON THE". Chords shown include C7, Gm7, C7, G9, F, and Eb9. The third staff begins with "DEL-TA,— LET ME LING-ER IN THE SHEL-TER OF THE". Chords shown include F, Gm9, C7, and F. The fourth staff starts with "NIGHT. FIELDS OF COT-TON— ALL A-ROUND ME,— VOIC-ES". Chords shown include D7, D9, D7, Am, F7, D7, G9, Dm, Bb, and G9. The fifth staff continues with "RING-ING SOFT AND LOW,— LORD I'M LUCK-Y— THAT YOU". Chords shown include C7, Gm, C7, F9, F, Bb, and G9. The sixth staff begins with "FOUND ME,— WHERE THE MUD-DY MIS-SIS-SIP-PI WA-TERS FLOW.". Chords shown include F9, F7, F9, Bb, and G9. The seventh staff starts with "LOUNG-ING ON THE LEV-EE, LIST-NIN' TO THE NIGHT-IN'-GALES—WAY UP-A-". Chords shown include Bb, G9, G7, G9, G7, G9, and G7. The eighth staff continues with "BOVE. LAUGH-TER ON THE LEV-EE, NO ONE'S HEAV-Y, ALL GOD'S CHILD-REN GOT". Chords shown include G7, G7+, G9, F, and A7. The ninth staff begins with "SOME-ONE TO LOVE. WHEN IT'S DARK-NESS— ON THE DEL-TA,— ON-LY". Chords shown include D7, D9, D7, Am, F7, D7, G9, Dm9, Bb, G9, C7, Gm7, and C7. The tenth staff ends with "HEAVEN IS IN SIGHT,— WHEN IT'S DARK-NESS— ON THE DEL-TA,—". Chords shown include C7, F, E9, and Gm9. The eleventh staff concludes with "LET ME LING-ER IN THE SHEL-TER OF THE NIGHT. WHEN IT'S. NIGHT.—". Chords shown include C7, F, Bb, and F.

JUST A CLOSER WALK WITH THEE

Traditional

ARRANGED:

DONALD F. STEVISON

C C+ Am C Dm

I JUST AM WEAK CLOS - BUT THOU ART STRONG, THEE, _____

G7 F G7 C G7

JE - GRANT SUS KEEP ME FROM ALL WRONG; PLEA; _____

C7 F C°

I'LL DAI - BE SAT - WALK IS - WALK FIED CLOSE AS TO LONG, THEE, _____ AS LET IT

C G7 C

WALK, BE, LET DEAR ME LORD, WALK PLEASE CLOSE LET TO IT THEE. BE. _____

21

JUST A CLOSER WALK WITH THEE

I ... am weak but Thou art strong ... sus

Keep me from all wrong --- I'll be sat-is-fied as

long ----- As I walk, let me walk close to Thee ---

3 F

2—Through this world of toil and snares

3—Just a closer walk with Thee

Mountain Dew

Verse **D·F·G**

Down the road here from me there's an old hol - ler tree, Where you

G·B^b·C **D·F·G**

lay down a dol - lar or two. If you hush up your mug they will

A7·C⁷·D⁷ **D·F·G**

fill up your jug With that good old moun - tain dew.

Chorus **G·B^b·C** **D·F·G**

They call it that good old moun-tain dew, And them that re-fuse it are few. You may

A7·C⁷·D⁷ **D·F·G**

go round the bend, But you'll come back a - gain For that good old moun-tain dew.

Way up on the hill there's an old whiskey still
That is run by a hard-working crew.
You can tell if you sniff and you get a good whiff
That they're making that old mountain dew. *Chorus*

The preacher came by with a tear in his eye,
He said that his wife had the flu.
We told him he ought to give her a quart
Of that good old mountain dew. *Chorus*

My brother Mort is sawed off and short,
He measures just four-foot two.
But he thinks he's a giant when they give him a pint
Of that good old mountain dew. *Chorus*

My uncle Bill has a still on the hill
Where he runs off a gallon or two.
The birds in the sky get so high they can't fly
On that good old mountain dew. *Chorus*

My aunty June has a brand new perfume,
It has such a sweet-smelling pu.
Imagine her surprise when she had it analyzed—
It was good old mountain dew. *Chorus*

Mister Roosevelt told me just how he felt
The day that the dry law went through:
“If your likker's too red, it will swell up your head—
Better stick to that mountain dew.” *Chorus*

The World Is Waiting For The Sunrise

C Gaug⁷ Am Gaug⁷ C Am E⁷ F

Dear one the world is waiting for the sunrise, ev - 'ry
rose is heav - y with dew. The thrush on high his sleep - y mate is
call - ing and my heart is call - ing you!

The World Is Waiting For The Sunrise

Words & Music by Ernest Seitz, Eugene Lockhart

F Caug⁷ Dm Caug⁷ F Dm A⁷ B_b

Dear one the world is waiting for the sunrise, ev - 'ry
rose is heav - y with dew. The thrush on high his sleep - y mate is
call - ing and my heart is call - ing you!

Memories Are Made Of This

Words & Music by Frank Miller, Richard Dehr, Terry Gilkyson

The musical score consists of six staves of music in common time, key signature of one flat, and treble clef. Chords indicated above the staff include F, C⁷, F, C⁷, F, C⁷, F, C⁷, B_b, F, C⁷, F, C⁷, B_b, F, C⁷, F, C⁷, F, C⁷, F, G⁷, F, C⁷, F, C⁷, F, and C⁷. The lyrics are:

Take one fresh and ten-der kiss
 add one sto-len night of bliss one girl one boy
 some grief some joy Mem - o - ries are made of this
 then add the wed-ding bells one house where lov-ers dwell
 Three lit-tle kids for the fla-vor stir care - fly
 thru the days see how the fla - vor stays these are the
 dreams you will sa - vor Mem - o - ries are made of this.

Cecilia (does your mother know you're out)

Words & Music by Dave Dreyer, Herman Ruby

The sheet music consists of eight staves of musical notation for voice and piano. The lyrics are written below the notes, and chords are indicated above or below the staff. The music is in common time and uses a treble clef.

Chords and Progressions:

- Staff 1: C, C^{#dim}, G⁷, G⁹
- Staff 2: Dm⁷, G⁷, Dm⁷, Gaug, Em, C
- Staff 3: Em, Eb^{dim}, G⁷
- Staff 4: Gaug, C, Dm⁷, Eb^{dim}, Em, F, Em, Eb^{dim}, Dm⁷
- Staff 5: Gaug, C, Dm⁷, E⁷, Am
- Staff 6: D⁷, B⁷, C, A⁷
- Staff 7: G⁷, Dm⁷, G⁷, Dm⁷, C
- Staff 8: G⁷

Lyrics:

Does your Moth - er know you're out Ce - ci - - lia.
 Does she know that I'm a - bout to steal you.
 Oh! my when I look in your eyes,
 Some - thing tells me you and I should get to - geth - er.
 How a - bout a lit - tle kiss Ce - ci - - lia
 Just a kiss you'll nev - er miss Ce ci - - lia.
 Why do we two keep on wast - ing time.
 Oh! Ce - ci - - lia say that you'll be mine.

OH, DEM GOLDEN SLIPPERS

26

1879

Words & Music By: JAMES BLAND

G

Oh, my ¹gold - en slip - pers are ²laid a - way, 'cause I

G D⁷

³don't 'spect to wear them 'til my ⁴wed-ding day, And my ⁵long-tailed coat, that I

D⁷ G

⁶loved so well, I will ⁷wear up in the char - iot in the ⁸morn. And my

G

⁹long white robe ¹⁰that I ¹¹bought last June I'm ¹²

G D⁷

¹³goin' to get changed 'cause it ¹⁴fits too soon, And the ¹⁵old gray horse that I

D⁷ G

¹⁶used to drive, I will ¹⁷hitch him to the char - iot in the ¹⁸morn.

G Am

¹⁹Oh, dem ²⁰golden slip - pers, ²¹Oh, dem ²²golden slip - pers,

D⁷ G

²³Gol - den slip - pers I'm ²⁴go-in' to wear Be - ²⁵cause they look so ²⁶neat,

G C Am

²⁷Oh, dem ²⁸golden slip - pers, ²⁹Oh, dem ³⁰golden slip - pers

D⁷ G D⁷ G

³¹walk the gol - den ³²street.

San Francisco Bay Blues

Music by Jesse Fuller

The musical score consists of eight staves of music in common time, key signature of one flat, and a treble clef. Chords are indicated above the staff at the beginning of each line. The lyrics are written below the staff, corresponding to the chords. The score includes the following lyrics and chords:

- 1st line: I got the blues for my ba-by, left me by the San Fran-cis-co Bay;
 C, B_b, E_b, B_b, B_b⁷
- 2nd line: O - cean lin - er took her so far a - way.
 E_b, B_b, B_b⁷
- 3rd line: Did -n't mean to treat her so bad, she was the best gal I ev -er had.
 E_b, Edim, B_b/F, G⁷
- 4th line: Said good -bye, made me cry, I wan-na lay down and die. I
 B_b, E_b, B_b, B_b⁷
- 5th line: ain't got a nick -el and I aint got a lous -y dime; If she
 E_b, D⁷
- 6th line: ev -er comes back, I think I'm gon-na lose my mind. If she
 E_b, Edim, B_b/F, G⁷
- 7th line: ev -er comes back to stay, It 'll be an -oth -er brand new day,
 C⁷, F⁷, B_b
- 8th line: Walk-in' with my ba -by down by the San Fran-cis-co bay.
 (No chord indicated)

LAZY RIVER

1931

WORDS AND MUSIC:
HOAGY CARMICHAEL
AND SIDNEY ARODIN

D7

UP A LA - ZY RIV - ER BY THE OLD MILL - RUN. THAT

G7

LA - ZY, LA - ZY RIV - ER IN THE NOON - DAY SUN, LIN - GER IN THE SHADE OF A

D7 C7 F

KIND OLD TREE; THROW A - WAY YOUR TROU - BLES, DREAM A DREAM WITH ME.

D7

UP A LA - ZY RIV - ER WHERE THE ROB - IN'S SONG A -

G7

- WAKES A BRIGHT NEW MORN - ING, WE CAN LOAF A - LONG.

B♭ B° F F7 E♭ G9 C7

BLUE SKIES UP A - BOVE, EV - TRY - ONE'S IN LOVE, UP A LA - ZY RIV - ER, HOW

F E7 D7 G9 C7 F

HAP - PY YOU CAN BE, UP A LA - ZY RIV - ER WITH ME! _____

29

IT HAD TO BE YOU

1924

ARRANGED: DONALD F. STEVISON

WORDS: GUS KAHN
MUSIC: ISHAM JONES

C⁷ F₂ C+₃ F D⁷₄
 IT HAD TO BE YOU, IT HAD TO BE YOU,
 I WAN-DERED A-ROUND AND FIN-AL-LY FOUND THE SOME-BOD-Y WHO
 COULD MAKE ME BE TRUE, COULD MAKE ME BE BLUE
 AND E-VEN BE GLAD, JUST TO BE SAD,
 THINK-ING OF YOU, SOME OTH-ERS I'VE SEEN,
 MIGHT NEV-ER BE MEAN, MIGHT NEV-ER BE CROSS
 OR TRY TO BE BOSS, BUT THEY WOULD-N'T DO,
 FOR NO-BOD-Y ELSE GAVE ME A THRILL, WITH ALL YOUR FAULTS
 I LOVE YOU STILL, IT HAD TO BE YOU, WON-DER-FUL YOU
 IT HAD TO BE YOU!

The musical score consists of ten staves of music. Each staff begins with a treble clef, a key signature of one flat, and a common time signature. Chords are indicated above the staff at the start of each measure. The lyrics are written below the staff, corresponding to the chords. Measure numbers are placed above the staff at various points. The first staff starts with C7, followed by F2, C+3, and F, then D74. The second staff starts with G7. The third staff starts with C710, followed by A7, and Dm. The fourth staff starts with Dm7, followed by G7. The fifth staff starts with G7, followed by C716, Gm, E7, C717, F18, and C+. The sixth staff starts with G7, followed by F, D720, and G7. The seventh staff starts with G7, followed by F7, Bb26, Bm27, C7, and F. The eighth staff starts with A728, Dm29, C7, and continues with the lyrics. The ninth staff starts with C731, F32, and ends with a fermata over the word 'YOU!' at measure 33. Measure 32 has a right-pointing arrow above the staff.

IT HAD TO BE YOU

1924

WORDS: GUS KAHN
MUSIC: ISHAM JONES

D⁷ Gmaj⁷ D+ G E⁷

A⁷

5 I WANDERED AROUND AND FIN-AL-LY FOUND THE SOME- BOD-Y WHO⁸
6 7 8

D⁷ B⁷ Em Em⁷

9 10 11 12

— COULD MAKE ME BE TRUE, COULD MAKE ME BE BLUE

A⁷

13 14 15 16

— AND E-VEN BE GLAD, JUST TO BE SAD, THINK-ING OF YOU,

D⁷ Am F⁷

17 18 19 20

— SOME OTH-ERS I'VE SEEN, MIGHT NEV-ER BE MEAN,

Gmaj⁷ D+ G E⁷

21 22 23 24

MIGHT NEV-ER BE CROSS OR TRY TO BE BOSS, BUT THEY WOULD-N'T DO,

G⁷ C Cm D⁷ G B⁷ Em

25 26 27 28

FOR NO-BOD-Y ELSE GAVE ME A THRILL, WITH ALL YOUR FAULTS I LOVE YOU STILL,

D⁷

29 30 31 32

IT HAD TO BE YOU, WON-DER-FUL YOU IT HAD TO BE YOU!

SWEET SUE

Victor Young

D⁴ D⁷ A^{m7} D⁷ A^{m7} D⁷
 Ev'ry star a--bove knows the one I love sweet

G D⁷ G
 Sue just you and the

A^{m7} D⁷ A^{m7} D⁷
 moon up high knows the rea--son why sweet

G D⁷ G
 Sue it's you no one

D^m E⁷
 else it seems ev--er shares my dreams and with

A^m C^{m6} D⁷
 ---out you dear I don't know what I'd do in this

A^{m7} D⁷ A^{m7} D⁷
 heart of mine you live all the time sweet

G C⁹ G
 Sue just you.

BYE BYE BLUES

Moderately

fred pamm
Dave Bennett
Bert Lown &
Chauncey Gray

Handwritten musical score for "Bye Bye Blues" on five staves. The score includes lyrics and chords.

Chords:

- Staff 1: C, A♭7, C, B♭7
- Staff 2: A7, D7, G7
- Staff 3: C, C°, Dm, G7, Dm, G7, C
- Staff 4: A♭7, C, B♭7, A7
- Staff 5: D7, G7, C, A♭7

Lyrics:

Bye bye blues
blues bells ring birds sing
sun is shin-ing no more pin-ing just we
two smi-----ling thru'
don't sigh dont cry bye bye
blues

33

SHE'LL BE COMIN' ROUND THE MOUNTAIN

TRADITIONAL

1899

G

A musical staff in G major, common time. The melody starts with eighth notes and quarter notes.

1. She'll be com - in' round the moun - tain when she comes. _____ She'll be
 2. She'll be driv- in' six white hors - es when she comes. _____ She'll be
 3. Oh we'll all go out to meet her when she comes. _____ Oh we'll
 4. We will have chick-en and dump-lings when she comes. _____ We will

G**D⁷**

A musical staff in G major, common time. The melody continues with eighth notes and quarter notes, ending with a D7 chord.

com - in' round the moun - tain when she comes. _____ She'll be
 driv- in' six white hors - es when she comes. _____ She'll be
 all go out to meet her when she comes. _____ Oh we'll
 have chick - en and dump - lings when she comes. _____ We will

G**G⁷****C**

A musical staff in G major, common time. The melody continues with eighth notes and quarter notes, ending with a C chord.

com - in' round the moun - tain, She'll be com-in' round the moun - tain, She'll be
 driv- in' six white hors - es, She'll be driv- in' six white hors - es, She'll be
 all go out to meet her, Yes we'll all go out to meet her, Oh we'll
 have chick-en and dump-lings, We will have chick-en and dump-lings, Yes we'll

G**A⁷****D⁷****G**

A musical staff in G major, common time. The melody continues with eighth notes and quarter notes, ending with a G chord.

com - in' round the moun - tain when she comes. _____
 driv- in' six white hors - es when she comes. _____
 all go out to meet her when she comes. _____
 have chick - en and dump - lings when she comes. _____

DARKTOWN STRUTTERS BALL

1917

Words & Music By: SHELTON BROOKS

G⁷ C A⁷

I'll be down to get you in a tax - i hon - ey

D⁷ G⁷

Bet - ter be read - y a - bout half past eight, Now hon - ey

G⁷ C G⁷

don't be late. I want to be there when the band starts play - ing. Re -

C A⁷ D⁷

mem - ber when we get there, hon - ey The two step I'm gon - na

D⁷ F B⁷

have them all, Gon - na dance off both my shoes When they

C E⁷ A⁷ D⁷

play those Jel - ly Roll blues To - mor - row night at the

1. G⁷ C G⁷

Dark - town Strut - ters Ball. I'll be

2. G⁷ C

Dark - town Strut - ters Ball.

35

BYE BYE BLACKBIRD

1926

ARRANGED: DONALD F. STEVISON

WORDS: MORT DIXON
MUSIC: R. HENDERSON

The sheet music consists of eight staves of musical notation in G major, 4/4 time. The lyrics are placed below each staff, corresponding to the chords indicated above the notes.

Chords:

- Staff 1: G, C, G, D⁷, G
- Staff 2: A⁷, D⁷
- Staff 3: Am, F, D⁷, Bm, D⁷
- Staff 4: Am⁷, D⁷, G
- Staff 5: G⁷, Dm, E⁷
- Staff 6: C, A⁷, Cm, D⁷
- Staff 7: G, C, G, D⁷, Dm, E⁷
- Staff 8: Am, D⁷, G

Lyrics:

PACK UP ALL MY CARE AND WOE HERE I GO SING - ING LOW,
 BYE BYE BLACK - BIRD,

WHERE SOME - BO - DY WAITS FOR ME SUG - AR'S SWEET SO IS SHE,
 BYE BYE BLACK - BIRD.

NO ONE HERE CAN LOVE AND UN - DER - STAND ME,
 OH! WHAT HARD LUCK STOR - IES THEY ALL HAND ME.

MAKE MY BED AND LIGHT THE LIGHT ILL AR - RIVE LATE TO - NIGHT,
 BLACK - BIRD,

BYE!

YOU ARE MY SUNSHINE

1940

WORDS AND MUSIC: JIMMIE DAVIS AND CHARLES MITCHELL

F

1. YOU ARE MY SUN - SHINE ² ³ MY ON - LY SUN - SHINE,
 2. THE OTH - ER NIGHT DEAR AS I LAY SLEEP - ING
 3. ILL AL - WAYS LOVE YOU AND MAKE YOU HAP - PY
 4. YOU TOLD ME ONCE DEAR YOU REAL - LY LOVED ME

F⁷ **B^b**

5 YOU MAKE ME ⁶ HAP - PY ⁷ WHEN SKIES ARE ⁸ GRAY.
 5 I DREAMED I HELD YOU IN MY ARMS,
 5 IF YOU WILL ON - LY SAY THE SAME,
 5 AND NO ONE ELSE COULD COME BE - TWEEN,

F⁷ **B^b**

9 YOU'LL NEV - ER KNOW DEAR ¹⁰ HOW MUCH I ¹² LOVE YOU,
 9 WHEN I A - WOKE DEAR I WAS MIS - TAK - EN,
 9 BUT IF YOU LEAVE ME TO LOVE AN - OTH - ER,
 9 BUT NOW YOU'VE LEFT ME AND LOVE AN - OTH - ER,

C⁷ **F**

13 PLEASE DON'T ¹⁴ TAKE MY ¹⁵ SUN - SHINE A ¹⁶ WAY. ¹⁷
 13 AND I HUNG MY HEAD AND CRIED: (GO TO VERSE #1)
 13 YOU'LL RE - GRET IT ALL SOME DAY: (GO TO VERSE #1)
 13 YOU HAVE SHAT - TERED ALL MY DREAMS: (GO TO VERSE #1)

CHERRY

C B7 C Gm6 A7
 CHER-RY CHER-RY AIN'T IT A SHAME
 D7 Dm7 C° C Dm7 G7
 THAT YOU CAN'T BE SWEET AS YOUR NAME —
 C B7 C Gm6 A7
 AL-WAYS FLIRT-IN HAV-IN YOUR FUN
 D7 Dm7 C° C
 NEV-ER CER-TAIN IF I'M THE ONE # BUT
 E7 A7
 IF I AM # ILL HANG A ROUN TILL
 D7 G7
 YOU GROW UP AND SET-TLEDOWN BUT
 C B7 C Gm6 A7
 WILL YA WHILE YOUR HEARTS ON A SPREE
 D7 Dm7 F7C C C
 CHER-RY SAVE YOUR LOVIN FOR ME. —

THE ALLEY CAT SONG

1962

WORDS AND MUSIC:
JACK HARLEN AND
FRANK BJORN

ARRANGED: DONALD F. STEVISON

The musical score consists of ten staves of music for a single voice. The lyrics are integrated into the vocal line, with some words appearing above or below the staff. Chords are indicated above the staff at various points.

Chords and Measures:

- Staff 1: C (measures 1-4), G7 (measure 4 end)
- Staff 2: C (measures 5-8), 1. (measure 8 end)
- Staff 3: G7 (measure 9), C (measure 10), F (measures 11-12)
- Staff 4: C (measures 13-14), D7 (measure 15), 16 (measure 16 end)
- Staff 5: C (measures 17-18), G7 (measure 18 end), C (measures 19-20)
- Staff 6: C (measures 21-22), G7 (measure 22 end), 23 (measure 23 end)
- Staff 7: C (measures 24-25), Dm (measure 26), 27 (measure 27 end)
- Staff 8: Edim (measure 28), A7 (measure 29), D7 (measure 30), G7 (measure 31), C (measure 32), G7 (measure 33)

Lyrics:

HE GOES ON THE PROWL EACH NIGHT LIKE AND AL-LEY CAT.
SHE CAN'T TRUST HIM OUT OF SIGHT, THERE'S NO DOUBT OF THAT.

LOOK IN' FOR SOME NEW DE-LIGHT LIKE AN AL-LEY CAT.
HE JUST DON'T KNOW WRONG FROM RIGHT

LIKE AN AL-LEY CAT. HE MEETS 'EM, (MEE-OW) AND

LOVES 'EM (MEE-OW) AND LEAVES 'EM (MEE-OW) THAT'S WHAT

CAT-SA-NO-VA DOES! IT'S NO WAY TO

TREAT A PAL. SHE SHOULD TELL HIM, "SCAT!" AREN'T YOU SOR-RY

FOR THAT GAL WITH HER AL-LEY CAT? — ENDING -->

39

ANGRY

1925

WORDS AND MUSIC:
DUDLEY MECUM

The sheet music consists of eight staves of musical notation. The first staff starts with a B-flat chord (B♭) at measure 1. The lyrics are: "AN - GRY, PLEASE DON'T BE AN - GRY, 'CAUSE I WAS". The second staff begins with an F7 chord (F7) at measure 5. The lyrics are: "ON - LY TEAS - ING YOU. _____". The third staff starts with an E-flat chord (E♭) at measure 9. The lyrics are: "I WOULD - NT E - VEN LET YOU THINK OF LEAV - IN;". The fourth staff starts with a C7 chord (C7) at measure 13. The lyrics are: "DON'T YOU KNOW I LOVE YOU TRUE? _____". The fifth staff starts with a B7 chord (B7) at measure 17. The lyrics are: "JUST BE- CAUSE I TOOK A LOOK AT SOME - BO - DY ELSE,". The sixth staff starts with an E-flat chord (E♭) at measure 21. The lyrics are: "THAT'S NO RES - SON YOU SHOULD PUT POOR ME ON THE SHELF.". The seventh staff starts with a B-flat chord (B♭) at measure 25. The lyrics are: "AN - GRY, PLEASE DON'T BE AN - GRY 'CAUSE I WAS". The eighth staff starts with an F7 chord (F7) at measure 29, followed by a G67 chord (G67) at measure 30, an F7 chord (F7) at measure 31, a Gdim chord (Gdim) at measure 32, and an F7 chord (F7) at measure 33. The lyrics are: "ON - LY TEAS - ING YOU! _____". Chords are indicated above the staff, and measures are numbered 1 through 33.

ANY TIME

1921

Words & Music By: HERBERT "HAPPY" LAWSON

F A⁷ D⁷ G⁷ F^{#7} G⁷
 An - y 1 time 2 you're feel - ing 3 lone - ly, 4 An - y

C⁷ F
 5 time 6 you're feel - ing 7 blue, 8 An - y

B^b B^bm F D⁷
 9 time 10 you feel down - 11 heart - ed 12 That will

G⁷ C⁷ F A⁷
 13 prove your 14 love for me is 15 true. 16 An - y

D⁷ G⁷
 17 time 18 you're think - ing 19 'bout me, 20 That's the

C⁷ A⁷
 21 time 22 I'll be think - ing of 23 you. 24 So an - y

D⁷ G⁷ A^bdim
 25 time you 26 say you 27 want me back a - 28 gain that's the

C⁷ F
 29 time I'll 30 come back home to 31 you. 32

41

MARGIE

1920

Words & Music By: DAVES, CONRAD, & ROBINSON

C Dm⁷ C⁷ F F⁷

My lit - tle Mar - gie, _____ I'm al - ways think - ing of you

B♭

Mar - gie _____ I'll tell the world I love you,

F Ddim F D⁷

Don't for - get your prom - ise to me. _____

G⁷ Gdim G⁷ C⁷

I have bought a home and ring and ev - 'ry - thing, For

F F⁷

Mar - gie _____ You've been my in - spir - a - tion

B♭ A⁷ C⁷

Days are nev - er blue. _____ Af - ter

F D⁷

all is said and done, there is real - ly on - ly one, Oh!

Gm C⁷ F

Mar - gie, Mar - gie it's you! _____

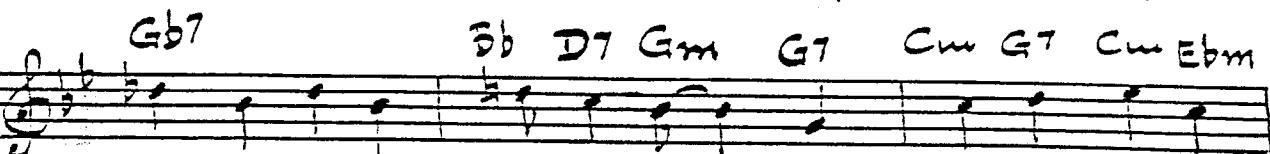
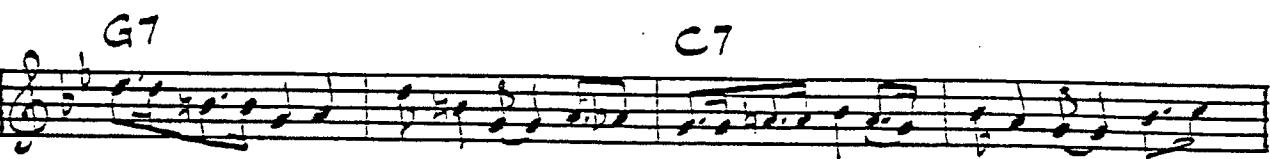
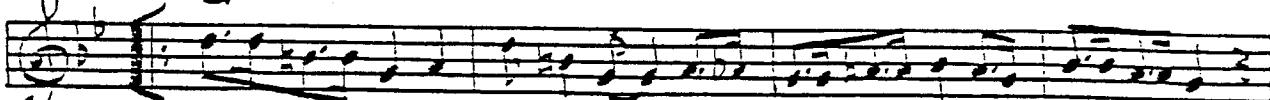
BALLIN THE JACK

NOT TOO FAST

G7

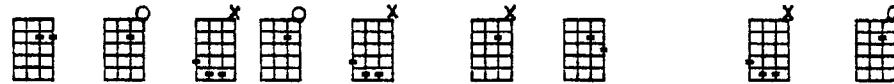
C7

J. Burris & C. Smith

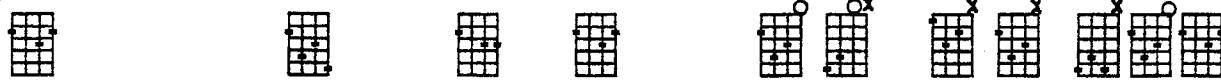


First you put your two knees close up tight
 Then you sway 'em to the left then you sway 'em to the right
 Step around the floor kind of nice and light
 When you twis' around and twis' around with all your might
 Stretch your lovin' arms straight out in space
 Then you do the Eagle Rock with style and grace
 Swing your foot way 'round then bring it back
 Now that's what I call "Ballin' the Jack!"

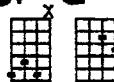
43

*THE GOOD OLD DAYS***C**

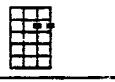
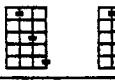
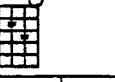
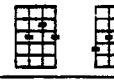
Musical notation for the first line of the song. The lyrics are: WE'RE GO--ING BACK TO THE GOOD OLD DAYS WHERE WE LONG TO.

G7

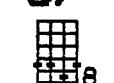
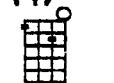
Musical notation for the second line of the song. The lyrics are: BE WE'LL EV-EN SING SOME JOL-SON SONGS LIKE SON-NY BOY UP-

C**G7**

Musical notation for the third line of the song. The lyrics are: -ON MY KNEE WE'LL PLAY OUR BAN-JOS AS WE SING A-LONG , TO A

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

Musical notation for the fourth line of the song. The lyrics are: HAP--PY SONG WE'RE GO---ING --- BACK TO THE GOOD OLD

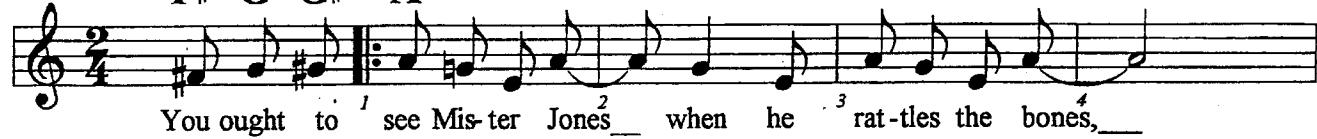
A7**D7****G7****C**

Musical notation for the fifth line of the song. The lyrics are: DAYS WHERE WE BE----LONG

ALABAMA JUBILEE

1915

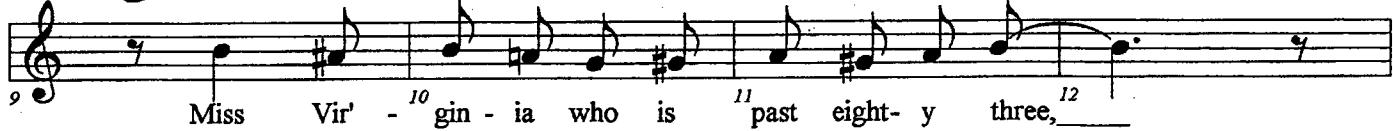
WORDS & MUSIC BY:
JACK YELLEN and
GEORGE L. COBB

F[#]7 G7 G[#]7 A7

D7

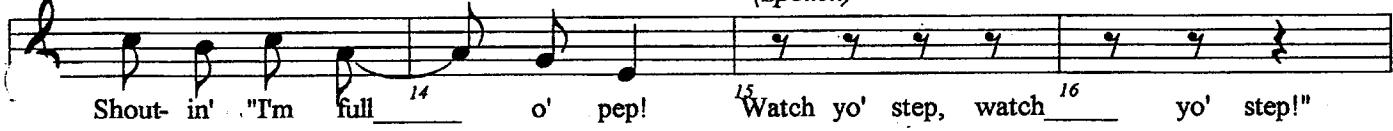


G7



C

(Spoken)



A7



Dm

A7 Dm A7

Dm D7



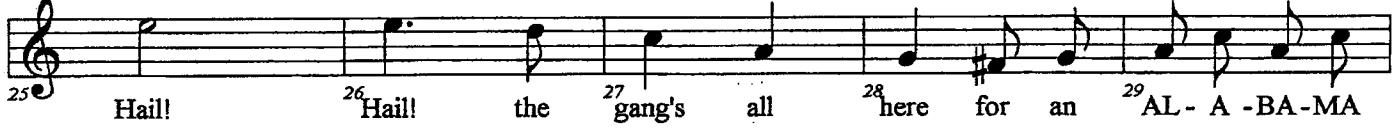
C

E7

F

C Cdim C

D7

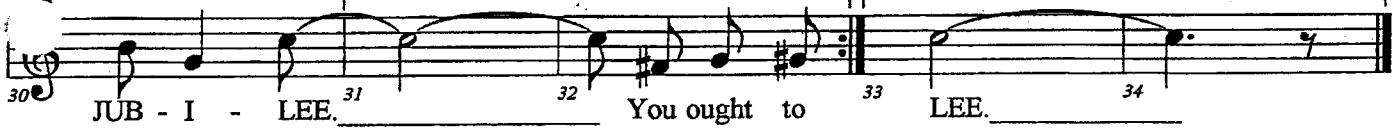


G7

1.C Cdim G7 F[#]7 G7 G[#]7

2.C

G7 C



45

WAITING FOR THE ROBERT E. LEE

1912

Words & Music By: L. WOLFE GILBERT & LEWIS F. MUIR

F Fdim

Watch them shuff - lin' a - long,

C7 Gm E7 C7

See them shuff - lin a - long, Go take your best

C7 C+ F C+ F C+

gal, real pal, Go down to the lev - ee, I

F C+ F Fdim C7 F

said to the lev - ee! And then join that shuff - a - lin' throng,

Fdim C7 Gm E7

Hear that mu - sic and song; It's sim - ply

C7 Gm7 C7 Gm7 C7 Gm7 C7

great, mate, wait - in' on the lev - ee, WAIT - IN' FOR THE

1. Gm7 C7 F F#7 G7 G+ To next strain **2.** Gm7 C7 F Fine

ROB-ERT E. LEE! Way ROB-ERT-E. LEE. (note key change)

C G+ C G+ C G+ C C7

down on the lev - ee, In old Al - a - bam - y, There's

WAITING FOR THE ROBERT E. LEE - PAGE 2

40 F C+ F F C+ F C+ F Fdim F A^{b7(5)}
 dad - dy and mam- - my, There's E- phra'm and Sam - - my; On a

44 C E⁷ F C
 moon - light night you can find - them all;

48 D⁷ Am⁷ D⁷ G⁷ Dm⁷ B^bm G⁷
 While they are wait - in', The ban - jos are syn - co - pa - tin',

52 C G+ C G+ C G+ C C⁷
 What's that they're say - in'? Oh, what's that they're say - in'? The

56 F C+ F C+ F C+ F Fdim F A^{b7(5)}
 while they keep play - in', I'm hum - min' and sway - in'; It's the

60 C E⁷ F C A⁷
 good ship Rob - ert E. Lee That's come to

D.C. al Fine

64 D⁷ G⁷ Dm⁷ G⁷ C Gm Am C⁷ C+
 car - ry the cot - ton a - way.

47

CONEY ISLAND WASHBOARD

1926

Words & Music: NED NESTOR, CL. SHUGART, HAM. DURAND & JER. ADAM

F Fm C A⁷

D⁷ G⁷ C

C A⁷

Con - ey Is - land Wash - board round the bay,

D⁷

Played it on her wash - board ev - 'ry day:

G⁷ C A⁷

Soap suds on the ground Bub - bles all a - round

D⁷ G⁷

Rub - a - dub - a - dub in her lit - tle tub, this is how it sounds.

C A⁷

Thim - bles on her fin - gers made the noise,

D⁷

Rum - ba'd on the board - walk for the boys. She could

F Fm C A⁷

rag a tune right through the knees of a brand new pair of B. V. D.'s

D⁷ G⁷ C C⁷

Con - ey Is - land Wash - board round the bay.

1932 OFFICIAL THEME FOR FDR'S PRESIDENCY 48

HAPPY DAYS ARE HERE AGAIN

WORDS: JACK YELLON

1929

MUSIC: MILTON AGER

G⁷ 2 **C** 3 **G+⁷** 4 **C** 5 **Em**

CAUSE HAP - PY DAYS — ARE HERE A - GAIN — THE
ALL TO - GET - ER SHOUT IT NOW — THERE'S

6 **C** 7 **G+** 8 **C** 9 **Cdim** **G⁷** 10

SKIES A - BOVE — ARE CLEAR A - GAIN — LET US SING A SONG —
NO ONE WHO — CAN DOUBT IT NOW, SO LET'S TELL THE WOLRD —

11 **C** 12 **C** 13 **C** 14 **C** 15 **F** **Fm**

— OF CHEER A - GAIN — HAP - PY DAYS ARE HERE A -
A - BOUT IT NOW —

16 **C** 17 **C** 18 **C** 19 **Am** 20 **E**

GAIN. GAIN. YOUR CARES AND

21 **F#m** **G#m** **B⁷** 22 **E** **B⁷** 23 **E** **Cm** 24 **G** 25 **Am** **Bm** **D⁷**

TROU - BLES ARE GONE THERELL BE NO MORE FROM NOW

26 **G** 27 **C** 28 **C** 29 **G+** 30 **C**

ON. HAP - PY DAYS ARE HER A - GAIN, —

31 **E+** 32 **C** 33 **G+** 34 **C** 35 **Cdim**

THE SKIES A - BOVE — ARE CLEAR A - GAIN — LET US

36 **G⁷** 37 **C** 38 **C** 39 **C** 40 **C** 41 **C** 42 **Fm** 43

SING A SONG — OF CHEER A - GAIN, — HAP - PY DAYS ARE
HERE A - GAIN! —

49

C/F/Bb

JUST BECAUSE

Handwritten musical score for "JUST BECAUSE" on six staves. The score includes lyrics and chords such as C, G7, F, C7, Bb, F7, E7, D7, G7, C7, F, F7, Bb, Bb7, Eb, E7M, Bb, A7, A7T, G7, C7, F7, Bb.

Chords and lyrics from the score:

- Staff 1: C, C, G7
- Staff 2: C
- Staff 3: C7, F, FM, C, Bb, B7, A7, D7, G7, C, C7
- Staff 4: F, C7
- Staff 5: F, F7, Bb, Bb7, E7, E7M, D7, G7, C7, F, F7
- Staff 6: Bb, F7
- Staff 7: Bb
- Staff 8: Bb7, Eb, E7M, Bb, A7, A7T, G7, C7, F7, Bb

NOBODY'S SWEETHEART

1924

WORDS AND MUSIC:

ELMER SCHOEBEL, ERNIE ERDMAN,
GUS KAHN, AND BILLY MEYERS

ARRANGED: DONALD F. STEVISON

The musical score consists of eight staves of music in G major, common time, with a key signature of one sharp. The lyrics are integrated into the music, with each line of text corresponding to a specific measure number. Chords are indicated above the staff at various points.

Chords and Measure Numbers:

- Measure 2: G
- Measure 3: Dm
- Measure 4: E7
- Measure 6: A7
- Measure 7: D7
- Measure 11: Em
- Measure 12: A7
- Measure 14: A7
- Measure 15: D7
- Measure 16: Bm
- Measure 17: Gdim
- Measure 18: G
- Measure 19: Dm
- Measure 20: E7
- Measure 21: E7
- Measure 22: A7
- Measure 23: D7
- Measure 24: G
- Measure 25: Dm
- Measure 26: E7
- Measure 27: Cm
- Measure 28: G
- Measure 29: Dm
- Measure 30: E7
- Measure 32: A7
- Measure 33: D7
- Measure 34: G
- Measure 35: Bm
- Measure 36: Dm
- Measure 37: E7
- Measure 38: Am
- Measure 39: Cm
- Measure 40: Bm
- Measure 41: D7
- Measure 42: G
- Measure 43: Cm
- Measure 44: G

Lyrics:

YOU'RE NO- BO- BY'S SWEET- HEART NOW. THEY
DON'T BA- BY YOU SOME HOW. FAN- CY HOSE,
SILK- EN GOWN, YOU'D BE OUT OF PLACE IN YOUR
OWN HOME TOWN. WHEN YOU WALK DOWN THE AV- E - NUE
I JUST CAN'T BE- LIEVE THAT IT'S YOU. PAINT- ED LIPS,
PAINT- ED EYES, WEAR- ING A BIRD OF
PAR- A- DISE. IT ALL SEEMS WRONG SOME- HOW,
THAT YOU'RE NO- BO- DY'S SWEET- HEART NOW!

51

ON THE SUNNY SIDE OF THE STREET

1930

WORDS: DOROTHY FIELDS

MUSIC: JIMMY McHUGH

G⁷ C E⁷ F Fm
 GRAB YOUR COAT, AND GET YOUR HAT. LEAVE YOUR WOR - RY ON THE IS
 CANT YOU HEAR A PIT - TER PAT? AND THAT HAP - PY TUNE IS

G⁷ Am E⁷ Am D⁷ Dm G⁷
 DOOR - STEP, JUST DI - RECT YOUR FEET TO THE SUN - NY SIDE — OF THE
 YOUR - STEP, LIFE CAN BE SO SWEET ON

C C Fm Cdim C⁷
 1. 2.
 STREET. STREET, I USED TO WALK IN THE SHADE — WITH THOSE

F D⁷ G⁷ Edim
 BLUES ON PAR - ADE, BUT I'M NOT A - FRAID — THIS ROV - ER CROSSED

G⁷ C E⁷ F Fm G⁷
 O - VER, IF I NEV - ER HAVE A CENT, ILL BE RICH AS ROCK - E - FEL - LER,

Am E⁷ Am D⁷ Dm G⁷ C
 GOLD DUST AT MY FEET ON THE SUN - NY SIDE — OF THE STREET!

The musical score consists of six staves of music. The first staff starts with G7, followed by a C chord. The lyrics are: 'GRAB YOUR COAT, AND GET YOUR HAT. LEAVE YOUR WOR - RY ON THE IS'. The second staff starts with G7, followed by Am, E7, Am, D7, Dm, and G7. The lyrics are: 'DOOR - STEP, JUST DI - RECT YOUR FEET TO THE SUN - NY SIDE — OF THE'. The third staff starts with C, followed by C, Fm, Cdim, and C7. The lyrics are: 'STREET. STREET, I USED TO WALK IN THE SHADE — WITH THOSE'. The fourth staff starts with F, followed by D7, G7, and Edim. The lyrics are: 'BLUES ON PAR - ADE, BUT I'M NOT A - FRAID — THIS ROV - ER CROSSED'. The fifth staff starts with G7, followed by C, E7, F, Fm, and G7. The lyrics are: 'O - VER, IF I NEV - ER HAVE A CENT, ILL BE RICH AS ROCK - E - FEL - LER,'. The sixth staff starts with Am, followed by E7, Am, D7, Dm, G7, and C. The lyrics are: 'GOLD DUST AT MY FEET ON THE SUN - NY SIDE — OF THE STREET!'. Measure numbers 1 through 26 are indicated above the staff lines.

ROSE OF WASHINGTON SQUARE

1920

Words & Music By: BALLARD MacDONALDT & JAMES F. HANLEY

The sheet music consists of eight staves of musical notation for voice and piano. The lyrics are written below the notes, with measure numbers 1 through 34 indicated above the words. Chords are written above the staff at the start of each measure.

Chords:

- Staff 1: B♭, F7
- Staff 2: F7, B♭
- Staff 3: D7, Gm
- Staff 4: Gm, C6, F7
- Staff 5: B♭, F7
- Staff 6: F7, Cdim, Gm
- Staff 7: C7, B♭, G7
- Staff 8: C7, F7, 1. B♭, F7, 2. B♭

Lyrics:

Rose, Of Wash - ing - ton Square, A flow - er so
 fair, Should blos - som where the sun shines,
 Rose, for na - ture did not mean That you should
 blush un - seen, But be the queen of some fair gar - den.
 Rose, I'll nev - er de - part, But dwell in your
 heart, Your love to care. I'll bring the
 sun-beams from the hea - vens to you, And give you kiss-es that spark - le with dew, My
 Rose, Of Wash-ing-ton Square. Square.

MADE POPULAR BY FANNY BRICE IN 1922.

53

INDIANA

1917

Words & Music By: BALLARD MACDONALD & JAMES F. HANLEY

F D⁷ G⁷

Back home a - gain 1 In In - di - an - a, 3 And it

C⁷ F F⁷

seems that 6 I can see 7 The gleam - ing

B^b Bdim F

can - dle light 10 still shin - ing bright 12 Thru the

G⁷ C⁷ F

syc - a - mores 14 for 15 me, 16 The new mown

F D⁷ G⁷

hay 18 sends all its 19 fra - grance 20 From the

C⁷ C[#]dim Dm D^b7

fields I 22 used to 23 roam, 24 When I

F A⁷ Dm Bdim

dream a - bout the 26 moon - light on the 27 Wa - bash, 28 Then I

F C⁷ F

long for my 30 In - di - an - a 31 home. 32

The musical score consists of eight staves of music for voice and piano. The key signature is one flat, and the time signature is common time. The vocal line includes lyrics such as 'Back home again', 'The gleam - ing', and 'Then I'. The piano accompaniment features chords like F, D7, G7, C7, Bdim, F, A7, Dm, Bdim, C7, C#dim, Dm, D7, and F. Measure numbers are indicated above the staff at various points.

REDHEAD

54

G F D7 G A7
 They call her Red Head — Ev'ry body loves Red Head,
 Red Head she's my best gal, my
 G7 C
 pal when she's walkin' down the street, with her two little
 E7 A7
 dainty feet Hes-i-tat-ing, syn-co-pe-ting,
 D7 G7
 that's the gal I'll show her match-ing and when you look into her
 C A7
 Two eyes of blue — You know that some-day she'll
 D7 G
 always be true. — I love my RED HEAD, EV'RY body loves
 A7 2 TAG Ami A7 D7
 RED HEAD, — I'll tell the world that she's my best
 G D7 G
 gal — They call her gal.

J. B. 2

55

CAROLINA IN THE MORNING

1922

Words & Music By: GUS KAHN & WALTER DONALDSON

C Cmaj⁷ C⁶ Gdim G⁷ Dm
 1 2 3 4
 Noth-ing could be fin-er than to be in Car-o-lin-a in the morn - ing

Dm D^b+ F G⁹ Cdim C
 5 6 7 8
 No one could be sweet-er than my sweet-ie when I meet her in the morn - ing

F C F A⁷
 9 10 11 12
 Where the morn-ing glo-ries Twine a-round the door

D⁷ D^b⁷ D⁷ D⁺⁷ G Ddim Am D⁶ G⁷ Gdim G⁷
 13 14 15 16
 Whis-per-ing pret-ty sto-ries I long to hear once more.

C Cmaj⁷ C⁶ Gdim G⁷ Dm
 17 18 19 20
 Stroll-ing with my girl-ie where the dew is pearl-y ear-ly in the morn - ing

Dm D^b+ F G⁹ Cdim C
 21 22 23 24
 But-ter-flies all flut-ter up and kiss each lit-tle but-ter-cup at dawn - ing.

C C⁷ F D⁷ G⁷
 25 26 27 28
 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:

C D⁷ G⁷ C
 29 30 31 32
 Noth-ing could be fin-er than to be in Car-o-lin-a in the morn - ing.

IDA! SWEET AS APPLE CIDER

56

1903

Words & Music By: EDDIE LEONARD & EDDIE MUNSON

C I - da! ² sweet as ap - ple ³ ci - der, ⁴

G⁷ Sweet - er ⁶ than all I ⁷ know,

A⁷ Come out! ¹⁰ in the silv - 'ry ¹¹ Moon - light, ¹² of love we'll

D⁷ **G⁷** **Gdim** **G⁷** **G+**

C whis - per, ¹⁴ so soft and ¹⁵ low! ¹⁶

G⁷ Seems tho' ¹⁸ can't live with - ¹⁹ out you, ²⁰

G⁷ Lis - ten ²² Oh! Hon - ey ²³ do! ²⁴

A⁷ **D⁷** I - da! ²⁶ I I - do - ²⁷ lize ²⁸ yer, ²⁹ I

C **D⁷** **G⁷** **C**

love you I - da, ³⁰ 'dread I ³¹ do. ³²

The musical score consists of eight staves of music. Each staff begins with a treble clef and a 'C' key signature. The first staff starts with 'C' and ends with 'G7'. The second staff starts with 'G7' and ends with 'C'. The third staff starts with 'A7' and ends with 'D7'. The fourth staff starts with 'D7' and ends with 'G7'. The fifth staff starts with 'C' and ends with 'G7'. The sixth staff starts with 'G7' and ends with 'C'. The seventh staff starts with 'A7' and ends with 'D7'. The eighth staff starts with 'C' and ends with 'G7'. Chords are indicated above the staff, and lyrics are written below the staff. Measure numbers are placed above the staff at various points.

57

ROCK-A-BYE YOUR BABY

WITH A DIXIE MELODY

1918

Words & Music By:
SAM M. LEWIS, JOE YOUNG &
JEAN SCHWARTZ

C G⁷ Cdim C Em Cdim Dm G⁷

Rock - a - bye Your Ba - by With A Dix - ie Mel - o - dy;

Dm G⁷ F C Am D⁷ G⁷

When you croon, croon a tune From the heart of Dix - ie.

Dm A+ Dm G⁷ C Em A⁷

Just hang my cra - dle, Mam - my mine, Right on that Ma - son Dix - on line

G Am G Am D⁷ G⁷ Dm G⁷

And swing it from Vir - gin - ia To Ten - nes - see with all the love that's in ya.

C G⁷ Cdim C Em Cdim Dm G⁷ Dm

"Weep no more, my la - dy;" Sing that song a - gain for me, So

Dm G⁷ F⁷ E⁷

soft and low Just as though you had me on your knee.

A⁷ D⁷ Cdim

A mil - lion ba - by kiss - es I'll de - liv - er The min - ute that you sing the "Swan - ee Riv - er;"

C G⁷ Cdim C Am D⁷ Fm G⁷ C

Rock - a - bye your rock - a - bye ba - by with a Dix - ie Mel - o - dy.

When the SAINTS Go MARCHING IN

58

1 KEY OF C

ON WHEN THE SAINTS - GO MARCH-IN IN - OH WHEN THE SAINTS .

G7 C C7 F

MARCH-IN IN - ON I WANT TO BE IN THAT NUMBER

C G7 C F C

- WHEN THE SAINTS GO MARCH-IN IN -

CHORUS: "F"

2

OH WHEN THE SAINTS - GO MARCH-IN IN - OH WHEN THE SAINTS GO

C7 F F7

MARCH-IN IN - OH I WANT TO BE IN THAT,

B♭ F C7 F B♭ F

NUM - WHEN THE SAINTS GO MARCH-IN IN -

KEY OF G

G

3 OH WHEN THE SAINTS - GO MARCH-IN IN - OH WHEN THE SAINTS GO

D7 G G7 C

MARCH-IN IN - OH I WANT TO BE IN THAT NUMBER -

G D7 G C C

- WHEN THE SAINTS GO MARCH-IN IN -

4 KEY OF C

ON WHEN THE SAINTS - GO MARCH-IN IN - OH WHEN THE SAINTS GO

G7 C C7 F

MARCH-IN IN - OH I WANT TO BE IN THAT NUMBER

C G7 C F C

- WHEN THE SAINTS GO MARCH-IN IN -

Save The Last Dance For Me

Words & Music by Doc Pomus, Mort Shuman

E♭

You can dance ev - 'ry dance with the guy who
know that the mus - ic is fine, like

B♭⁷

gave you the eye let him hold you tight.
spark - ling wine go and have your fun. You can
Laught - and

B

smile ev - 'ry smile for the man who held your hand 'neath the
sing but while we're a - part don't give your heart to

E♭ **B♭⁷** **E♭⁷** **A♭**

pale moon - light... But don't for - get who's tak - ing you

E♭ **B♭⁷**

an - y - one... home and in whose arms you're gon - na be... So dar-lin', save the

17 18

E♭ **E♭**

last dance for me. Oh I me. Ba-by don't you know I

(Tacet)

B♭⁷ **E♭**

love you so? Can't you feel it when we touch?

B♭⁷ **E♭**

I can nev-er nev-er let you go. I love you, oh, so much

Save The Last Dance For Me

Words & Music by Doc Pomus, Mort Shuman

2 E_b E_b

29 B_b⁷ You can dance, go and car - ry on_ til the night is gone_ and it's

33 time to go_ If he asks if you're all a - lone,_ can he

37 E_b B_b⁷ E_b

take you home_ you must tell him no_ 'Cause don't for

40 A_b E_b

get who's tak-ing you home and in whose arms you're gon - na be_ So

44 B_b⁷ E_b

dar - lin', save the last dance for me.

61

SAILING DOWN THE CHESAPEAKE BAY

Arrangement By:
Lee Headrick

VERSE

F

C7



Round the bend I hear the steam boat com-in' dear,
head-in' here

F



to this pier. If you hur-ry we will make it, nev-er fear. On the

C

G7

C

C7

F



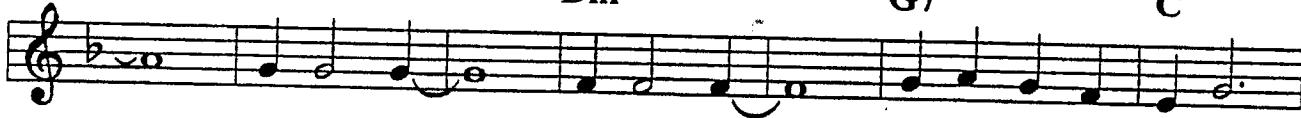
old Do - min - ion line. Ain't she look-in' pre - ty as she hugs the sho -

A7

Dm

G7

C



re, head - in' for, Balt - i - more. Hear the wheels are turn - in,

G7

C

D7

G7

C

A

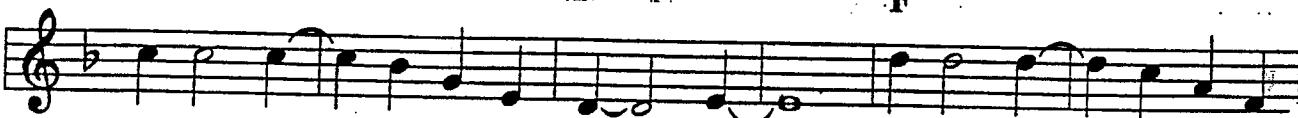
B♭ B



The pad - dle wheels are turn - in', she's the queen of the Ches - a - peake bay.

CHORUS C7

F



Come on Ness - ie, put your best dress on. Come on Ness - ie, 'fore the

Chesapeake Bay

SAILING DOWN THE CHESAPEAKE BAY

62

C7



steam-boat's gone. Ev - ery - thing is love - ly on the Ches - a - peake Bay.

F (BREAK) F (BREAK) F (BREAK) F (BREAK) C7



All a - board for Balt - i - more and if we're late we'll all be sore, come on Cap -

F



tain, let us catch that boat. We can't swim and we can't float.

F7

F°

G°

C7



ban - jo's ring - in a good old tune. Up on deck there's a

F



place to spoon, cud - dle up clos - er 'neath the sil - ver - y moon.

1.

F

C7

F

C7

2.

F

C7



Sail - ing down the Ches - a - peake Bay. Come Sail - ing down the Ches - a - peake,

F

C7

F

C7

F



sail - ing down the Ches - a - peake, sail - ing down the Ches - a - peake Bay.

I'M SITTING ON TOP OF THE WORLD

63

Arr. by Alfred Greathouse
Moderately

By
SAM M. LEWIS, JOE YOUNG
and RAY HENDERSON

The musical score consists of four staves of music. The first staff starts with chords F, Bb, and F. The lyrics are: "I'm sit - ing on top of the world, Just roll - ing a -". The second staff starts with G7 and C7, followed by a section where the lyrics "long, song," are repeated. The third staff starts with Bb, Dm7 (E7), and F. The lyrics are: "Just roll - ing a - long, Just sing - ing a song." The fourth staff starts with Dm, D7, G7, C7, and C+. The lyrics are: "I just phoned the Par - son, 'Hey, Par get ready to call'." The fifth staff starts with F, Bb, and F. The lyrics are: "Just like Hump-ty Dump-ty I'm go - ing to fall, I'm". The sixth staff starts with G7 and C7, followed by a section where the lyrics "sit - ting on top of the world, Just roll - ing a -" are repeated. The seventh staff starts with F, C7, C+, F, Bbm, and F. The lyrics are: "long, Just roll - ing a - long. long."

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One may play from one song to another thus forming a Medley.

All By Myself

64

G7 C D7 G7
 ALL BY MYSELF IN THE MORNING — ALL BY MYSELF IN THE NIGHTS

G7 C B7 E7 A7 C7
 I SIT A-LONG IN A CO-SY MORRIS CHAIR SO UN-HAPPY

D7 G7 Fm G7 C D7
 THESE PLAYING SOL-I-TARE. ALL BY MYSELF I GET LOWE-ry. —

G7 Dm E7 F
 WATCHING THE CLOCK ON THE SHELF — I'D LOVE TO REST, MY WEARY

F C A7 D7 G7 F G.
 HEAD ON SOME-BO-DY'S SHOUL-DER. I HATE TO GROW OLD-ER ALL BY MY
 SELF. — TO ME AND MY SADNESS

1. C F C G7 C^o G7 | 2. C C^o Fm C REG. END | 3. C C^o D^o G7

65

SWANEE

1919

WORDS: IRVING CAESAR
 MUSIC: GEORGE GERSHWIN

Fm

1 I'VE BEEN A-
 THE BIRDS ARE 2 WAY FROM YOU A
 SING- ING, IT IS 3 LONG
 TIME TIME, _____

Fm

5 I NEV- ER 6 THOUGHT I'D MISS YOU 7 SO.
 THE BAN- JOS STRUM- MIN' SOFT AND LOW, _____

B♭

Fm

B♭

Fm

1.
Fm

C7

9 SOME- 10 FEEL 11 YOUR 12 REAL,
 I HOW I FEEL YOU YEARN LOVE WAS FOR ME TOO,
 KNOW THAT YOU

2.
Fm

C7

Fm

C7

C+7

13 NEAR 14 I LONG TO 15 BE, 16 _____
 YOU YOU LONG TO BE,

17 SWAN- 18 YOURE CALL- 19 ME. 20 _____
 EE ING ME.

rit

§ F
 rit
 a tempo

F+

F7

B♭

21 SWAN- 22 EE 23 HOW I LOVE YOU, 24 HOW I LOVE YOU 25 MY 26 DEAR OLD
 SWAN- EE HOW I LOVE YOU, HOW I LOVE YOU MY DEAR OLD

a tempo

F

F

C

F C7

F

D♭7

Gm

27 SWAN- 28 EE ID GIVE THE 29 WORLD 30 TO 31 BE
 SWAN- EE ID GIVE THE WORLD TO BE

SWANEE - Page 2

66

Gm G^m Gm C7 F C9 C7
 32 A-MONG THE 33 FOLKS 34 IN 35 D-I-X-I 36 E-VEN NOW MY
 F F+ F7 B^b
 37 MAM- 38 MY'S 39 WAIT-ING FOR ME, 40 PRAY-ING FOR ME 41 DOWN 42 BY THE
 F F C F C7 F F+ B^b
 43 SWAN-EE, 44 THE FOLKS UP 45 NORTH 46 WILL 47 SEE ME NO MORE
 B^b C7 C6 C7 F F
 48 WHEN 49 I GO TO THAT 50 SWAN-EE 51 SHORE. 52
 TRIO C7 F C7
 53 SWANEE 54 SWANEE 55 SWANEE 56 57 I AM COM-ING 58 BACK TO
 C7 F C7 F
 59 SWAN-EE 60 MAM-MY 61 MAM-MY 62 63 MAM-MY
 F F7 G⁹ C7 F C7 C+7
 64 65 I LOVE THE 66 OLD FOLKS AT 67 HOME. 68

D.S. al Fine

Blue Bayou

Words & Music by Joe Melson, Roy Orbison

B♭

F⁷

I feel so bad I got a wor - ried mind I'm so lone - some all the time
B♭ **F⁷** **B♭**

since I left my ba-by be-hind on Blue Bay - ou. Sav - ing nick-les,
F⁷

sav-ing dimes, work-ing 'til the sun don't shine look-ing for-ward to hap-pi-er times on
B♭ **A♭** **B♭** **F⁷**

Blue Bay-ou! I'm go-ing back some day, come what may to Blue Bay - ou
B♭

where you sleep all day and the cat-fish play on Blue Bay ou. All those
B♭aug **E♭** **E♭m**

fish-ing boats with their sails a - float if I could on ly see that fa -
B♭ **F⁷** **B♭** **B♭**

mil-iar-sun-rise through sleep-y eyes how hap-py I'd be. hurt-in' in-side
F⁷ **B♭**

I'll nev-er be blue, my dreams come true on Blue Bay - ou

WHO'S SORRY NOW?

1923

WORDS AND MUSIC: BERT KALMAR,
HARRY RUBY, AND TED SNYDER

FROM THE FILM: THREE LITTLE

WORDS (1950)

RECORDED BY: CONNIE FRANCIS

(1957)

The musical score consists of eight staves of music, each with a treble clef and a key signature of one flat. The first staff begins with a B-flat chord. The second staff begins with a D7 chord. The third staff begins with an Fdim chord. The fourth staff begins with a C7 chord. The fifth staff begins with a B-flat chord. The sixth staff begins with a Cm chord. The seventh staff begins with a G7 chord. The eighth staff begins with a B-flat chord.

Chords and Measures:

- Staff 1: B (1), D (2), G (3), D7 (4), G+ (5), G7 (6).
- Staff 2: D7 (7), G7 (8), C7 (9), F7 (10).
- Staff 3: Fdim (11), F (12), F (13), C7 (14), F (15).
- Staff 4: B (16), D7 (17), G (18), D7 (19), G+ (20), G7 (21).
- Staff 5: B (22), Cm (23), G7 (24), Cm (25), Cm^{7(5) (G#9)} (26).
- Staff 6: Cm (27), G7 (28), C7 (29), Cm (30), F7 (31).
- Staff 7: B (31), B7 (32), Edim (32), Em (32), B (32).

Lyrics:

WHO'S SOR - RY NOW? WHO'S SOR - RY NOW? WHOSE HEART IS
 ACH - ING FOR BREAK - ING EACH VOW? WHO'S SAD AND BLUE?
 WHO'S CRY - ING TOO? JUST LIKE I CRIED OV - ER YOU! —
 RIGHT TO THE END, JUST LIKE A FRIEND, I TRIED TO
 WARN YOU SOME - HOW. — YOU HAD YOUR WAY,
 NOW YOU MUST PAY; I'M GLAD THAT YOU'RE SOR - RY
 NOW!

SOMEBODY ELSE IS TAKING MY PLACE

69

C A7 D7 G7
 SONE-BO-DY ELSE IS TAK-ING MY PLACE. SONE BO-DY

G7 C F C
 ELSE NOW SHARES YOUR EM-BRACE WHILE I AM TRY-ING, TO KEEP FROM

A7 D7 G7 C
 CRY-ING YOU GO A-ROUND WITH A SMILE ON YOUR FACE. LITTLE YOU

A7 D7 G7 C
 CARE FOR VOWS THAT YOU MADE LITTLE YOU CARE. HOW

C F C
 MUCH I HAVE PAID MY HEART IS ACH-ING, KEEP IT FROM

A7 D7 G7 C C
 BREAK-ING FOR SONE-BO-DY'S TAK-ING MY PLACE.

APRIL SHOWERS

Slowly

Louis Silver
and
B. G. de Silva

The musical score consists of ten staves of handwritten music. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features a melody line with eighth and sixteenth notes, accompanied by a bass line. Chords indicated above the staff include D7, G, D7, G7, E7, Am, A7, D7 C# D7 B° D7, D7, G, Am, E7, F7, F#° G, E7, A9, Am7, D7, Am7 D7, and G, C, G. The lyrics describe April showers, flowers blooming in May, rain, violets, clouds, hills, crows, daffodils, bluebirds, and the sound of birdsong. The music concludes with a final line about April showers coming along.

Though A--pril show-ers may come your way They bring the
 flo---wers that bloom in May so if it's
 rain-----ing have no re----grets because it
 is---n't rain-ing rain you know it's raining vi-o---lets and if you
 see clouds u---pon the hills you soon will
 see crows of daf-fo-----dils so keep on
 look--ing for a blue---bird and list'ning for his song when-
 e---ver A---pril sho-wers come a-----long

71

NOTE: MELODY BOTTOM NOTE, EXCEPT AT **

DRIFTING AND DREAMING

1925

WORDS: HAVEN GILLESPIE

MUSIC: VAN ALSTYNE, SCHMIDT, AND
CURTIS

ARRANGED: DONALD F. STEVISON

DRIFT - ING AND DREAM - ING WHILE
SHAD - OWS FALL. SOFT - LY AT
TWI - LIGHT, I HEAR YOU CALL.
LOVES OLD SWEET STO - RY,
TOLD WITH YOUR EYES, DRIFT -
ING AND DREAM - ING, SWEET PAR - A -
DISE!

Mister Sandman

Music by Pat Ballard

The musical score consists of six staves of music for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. Chords are indicated above the staff, and lyrics are written below the staff. The score includes measures 1 through 20.

Chords:

- 1-4: B_b⁶, Gm⁷, Cm⁷, F⁹, B_b⁶, Gm⁷, Cm⁷, F⁹
- 5-7: B_bmaj⁷, B_b⁶, A⁷, A/C[♯], D⁹, D⁷⁽⁹⁾, Mis-ter
- 8: G⁷, Gaug⁷, C⁹, Em⁷⁽⁵⁾, F⁹, F#dim
- 9-10: peach - es and cream. Give her two lips like ros - es in clov - er,
- 11: B_b⁶, C[♯]dim, F[♯]⁷, F⁷, B_bmaj⁷, B_b⁶
- 12-13: then tell her that my lone - some nights are ov - er. Sand man,
- 14: A⁷, A/C[♯], D⁹, D⁷⁽⁹⁾, G⁷, Gaug⁷
- 15: I'm so a - lone, don't have no - bod - y to call my own
- 16: Cm⁷, E_bm⁶, B_b⁶, Cm¹¹
- 17-18: Please turn on your mag - ic beam, Mis - ter Sand - man bring me a
- 19-20: B_b⁶, Gm⁷, Cm⁷, F⁹, Cm⁷, F⁹, B_b

Lyrics:

Mister Sandman
 Bring me a dream, make her complexion like
 peaches and cream. Give her two lips like roses in clover,
 then tell her that my lone-some nights are over. Sand man,
 I'm so alone, don't have nobody to call my own
 Please turn on your magic beam, Mis-ter Sand-man bring me a
 dream. Mis-ter

73

AVALON

1920

Words & Music By: AL JOLSON, BUDDY DeSYLVA & VINCENT ROSE

C⁷

I found my love in A - va - lon Be -

F **C⁷** **F**

side the bay, I

C⁷ **C+**

left my love in A - va - lon and

F **C+** **F**

sail'd a way. I

D⁷

dream of her and A - va - lon From

Gm **D⁷** **Gm** **G#dim**

dusk till dawn, and

F **D⁷**

so I think I'll trav - el on to

Gm **Bbm** **C⁶** **F**

A - va - lon.

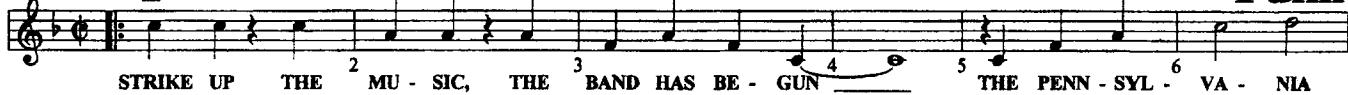
PENNSYLVANIA POLKA

1942

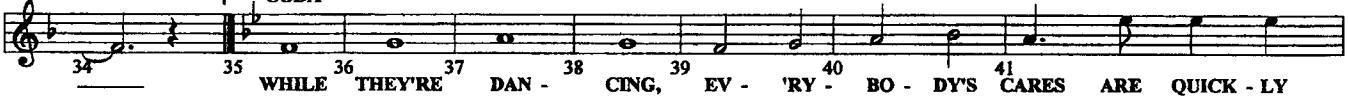
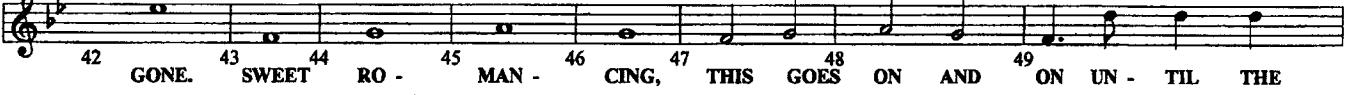
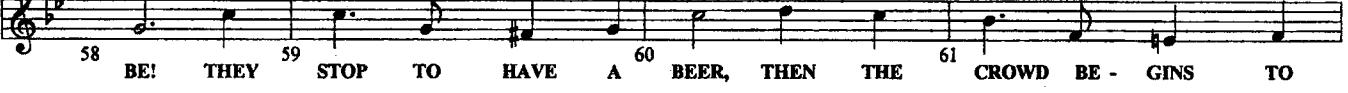
WORDS AND MUSIC:

LESTER LEE AND ZEKE MANNERS

ARRANGED: DONALD F. STEVISON

F**Fdim****C7****C+ F****F****F7****E♭****Em****C7****F****Fdim****C7****Bm****F****C7 Bm****F****B**

CODA

F7**B****E♭ G7****Cm****Em6****F7****B****F7****C7****F7****B C7**

75

SHINE

INTRO

Handwritten musical score for the intro of "SHINE". The score consists of two staves. The first staff starts with a G7 chord, followed by a C chord, and then an A7 chord. The lyrics are: "(folks will shine up to ya, ev-'ry-one will how-dy do ya, you'll make the whole world shine.)". The second staff begins with a Dm chord, followed by a G7 chord, then a C chord, and ends with a G7 chord.

START

Handwritten musical score for the start of "SHINE". The score consists of ten staves. The first staff starts with a C chord, followed by a G7 chord, and then a C chord. The lyrics are: "SHINE A - WAY YOUR BLUES-IES, SHINE". The second staff begins with a G7 chord, followed by an E7 chord, and then a G7 chord. The lyrics are: "START WITH YOUR SHOES-IES, SHINE EACH PLACE UP, MAKE IT LOOK LIKE NEW, SHINE YOUR FACE UP, WEAR A SMILE,". The third staff begins with an A7 chord, followed by a D7 chord, and then a G7 chord. The lyrics are: "MAKE IT LOOK LIKE NEW, SHINE YOUR FACE UP, WEAR A SMILE, OR TWO SHINE YOUR THESE AND THOSE-IES". The fourth staff begins with an E7 chord, followed by an A7 chord, and then a G7 chord. The lyrics are: "YOU'LL FIND THAT EV-'RY THING WILL TURN OUT FINE, FOLKS WILL". The fifth staff begins with a C chord, followed by an A7 chord, and then a Dm chord. The lyrics are: "SHINE UP TO YA, EV-'RY - ONE WILL HOW-DY DO YA, YOU'LL MAKE THE". The sixth staff begins with a G7 chord, followed by a C chord, and then a G7 chord. The lyrics are: "WHOLE WORLD SHINE. SHINE!". The remaining four staves are blank.

SHEIK OF ARABY

76

1921

Words & Music By: HARRY B. SMITH & FRANCES WHEELER

F⁷ **B^b** **Ddim** **F⁷**
 I'm the Sheik Of Ar - a - by _____ Your

F⁷ **B^b** **Gdim** **F⁷**
 heart be - longs to me. _____ At

B^b **F⁷** **F+** **B^b** **C⁷** **F⁷**
 night when you're a - sleep, _____ In -

Cm⁷ **F⁷** **F+** **B^b** **C⁷** **F⁷**
 to your tent I'll creep. _____ The

B^b **Ddim** **F⁷**
 moon that shines a - bove, _____ Will

F⁷ **A⁷** **D⁷**
 guide our way to love. _____ You'll

G⁷ **C⁷**
 rule this land with me, _____ The

F⁷ **B^b**
 Sheik Of Ar - a by. _____

77

TENNESSEE WALTZ

WORDS AND MUSIC:
REDD STEWARD &
PEE WEE KING

1948

The sheet music consists of ten staves of music. Chords are indicated above the staff at the beginning of each measure. The lyrics are written below the staff, aligned with the chords. Measure numbers are shown above the staff at the beginning of each line.

Chords:

- Measure 1: C
- Measure 4: C7
- Measure 5: F
- Measure 6: C
- Measure 8: G7
- Measure 10: C
- Measure 13: F
- Measure 14: C
- Measure 15: G7
- Measure 16: C
- Measure 17: E7
- Measure 18: F
- Measure 19: C
- Measure 22: C
- Measure 23: F
- Measure 24: G7
- Measure 25: C
- Measure 26: C
- Measure 27: F
- Measure 28: C
- Measure 29: F
- Measure 30: C
- Measure 31: G7
- Measure 32: C

Lyrics:

I WAS WALTZ - ING WITH MY DAR - LIN' TO THE
 TEN - NES - SEE WALTZ WHEN AN OLD FRIEND I HAP - PENED TO
 SEE. IN - TRO - DUDED HIM TO MY LOVED ONE AND
 WHILE THEY WERE WALTZ - ING, MY FRIEND STOLE MY SWEET HEART FROM ME!
 I RE - MEM - BER THE NIGHT AND THE TEN - NES - SEE WALTZ, NOW I
 KNOW JUST HOW MUCH I HAVE LOST. YES, I
 LOST MY LIT - TLE DAR - LIN' THE NIGHT THEY WERE
 PLAY - ING THE BEAU - TI - FUL TEN - NES - SEE WALTZ!

Rocky Top

Words & Music by Felice and Boudleaux Bryant

The sheet music for "Rocky Top" consists of six staves of musical notation in common time with a key signature of one sharp (F#). Chords indicated above the staff include D, G, D, Bm, A⁷, D, D, G, D, Bm, A⁷, D, D, G, D, Bm, A⁷, D, D, G, A, C, G, G, D, C, D, and G.

Chorus:

Wish that I was on ole Roc-ky Top down in the Ten-nes-se hills
Once two stran-gers climbed ole Roc-ky Top looking for a moon-shi still
I've had years of cramped up ci - ty life trapped like a duck in pen

Ain't no smog - gy smoke on Roc-ky Top ain't no te - le-phone bills.
Stran gers don't come down off Roc-ky Top rec - kon they nev - er will
All I know is it's a pi - ty life can't be sim - ple a gain.(Chorus)

Once I had a girl on Roc-ky Top half bear the oth-er half cat
Corn don't grow at all on Roc-ky Top ground's too roe-ky by far

Wild as a mink but sweet as so - da pop I still dream a - bout that
That's why all the folks on Roc-ky Top drink their corn from a jar

Roc - ky Top you'll al - ways be home sweet ho - me to me

good ole Roc-ky Top Roc-ky Top Ten - nes - see Roc-ky Top Ten - nes - see

79

UNDER THE DOUBLE EAGLE

(1)



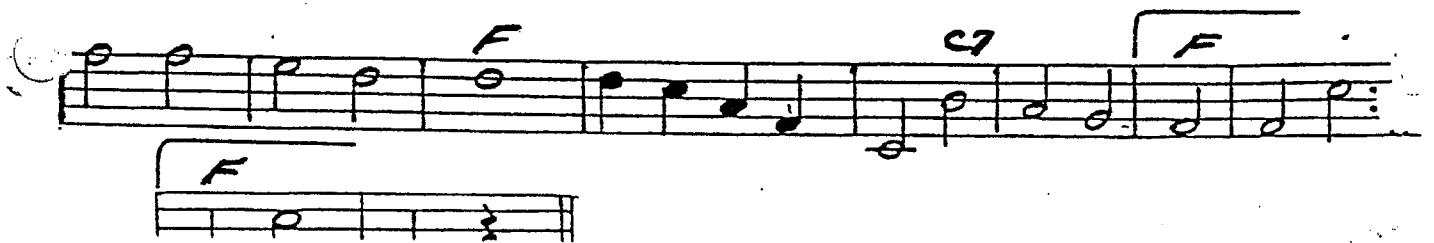
end

C

KEY OF F NEXT



C7



Sentimental Me

Words & Music by Jim Morehead, Jimmy Cassin

The musical score consists of eight staves of music. The first staff begins with NC, Cm⁷, F⁷, B♭. The lyrics are: "Sen-ti-men-tal me guess I'll al-ways be so in love with". The second staff begins with F⁷, B♭, G⁷, F⁷, Cm⁷. The lyrics are: "you dont know what to do sen-ti-me-tal me dream-ing while I live". The third staff begins with F⁷, B♭, F⁷. The lyrics are: "liv-ing just to give all my love to you no-one else will". The fourth staff begins with B♭, D⁷, Gm. The lyrics are: "do sen-ti-men-tal me reach-ing for the moon and wish-ing on a". The fifth staff begins with A⁷, Dm, A⁷. The lyrics are: "star on my hon-ey - moon I want to be where you". The sixth staff begins with F⁷, Cm⁷, F⁷, B♭. The lyrics are: "are dar-ling cant you see it was meant to be? I'm in love with". The seventh staff begins with F⁷. The lyrics are: "you say you love me too sen-ti-men-tal me.". Chords are indicated above the staff lines: NC, Cm⁷, F⁷, B♭, F⁷, B♭, G⁷, F⁷, Cm⁷, F⁷, B♭, D⁷, Gm, A⁷, Dm, A⁷, F⁷, Cm⁷, F⁷, B♭, F⁷.

81

WASHINGTON AND LEE SWING

C

C

WHEN WASH-ING TON AND LEES MEN FALL IN LINE WE'RE GOIN' TO

G[°] G7 G[°] G7 Dm G7

WIN A - GAIN AN - OTH - ER TIME FOR W. AND L. I YELL, YELL,

G[°] G7 G[°] C

YELL, YELL, YELL, AND FOR THE U - NI - VER - SI - TY I YELL, I

G7 C

YELL LIKE HELL, SO FIGHT! FIGHT! FIGHT! FOR EV - RY YARD; CIR - CLE THE

C A7 Dm B7

ENDS AND HIT THE LINE RIGHT HARD AND ROLL THE EN - E - MY UD

C D7 G7 C C7

ON THE SOD RAH! RAH! RAH!

to Key of F

WASHINGTON AND LEE SWING

82

F

Handwritten musical score for "WASHINGTON AND LEE SWING" in F major. The score consists of ten staves of music, each with a key signature of one sharp (F#). The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The fifth staff begins with a treble clef. The sixth staff begins with a bass clef. The seventh staff begins with a treble clef. The eighth staff begins with a bass clef. The ninth staff begins with a treble clef. The tenth staff begins with a bass clef.

The music features various chords and notes, including:

- Chords: F, Dm, G7, C7, Gm, Gm7, Gm, G7, G7, D7, Gm, Gm, Bb, E, D°, F, G7, C7, F, F.
- Notes: Various note heads and stems, some with rests, indicating a rhythmic pattern.
- Dynamic markings: A dynamic symbol (p) is present on the eighth staff.
- Measure endings: Measure endings are indicated by small numbers (1, 2, 3, 4) at the end of measures.

83

BILL BAILEY, WON'T YOU PLEASE COME HOME?

Words & Music By:
HUGIE CANNON

1902

The sheet music consists of eight staves of musical notation. The first staff starts with a key signature of one flat, a tempo of common time, and a dynamic of piano (P). The lyrics are:

Won't you come ² home, Bill Bai - ley, Won't You Come ⁴ Home?

The second staff begins with a key signature of one flat and a tempo of common time. The lyrics are:

She moans ⁵ the ⁶ whole day long.

The third staff begins with a key signature of one flat and a tempo of common time. The lyrics are:

I'll do the ¹⁰ cook - in', dar - lin', I'll pay the ¹² rent.

The fourth staff begins with a key signature of one flat and a tempo of common time. The lyrics are:

I know I've ¹⁴ done you ¹⁵ wrong.

The fifth staff begins with a key signature of one flat and a tempo of common time. The lyrics are:

Mem - ber that ¹⁸ rain - y eve that ¹⁹ I drove you ²⁰ out, With

The sixth staff begins with a key signature of one flat and a tempo of common time. The lyrics are:

noth - in' but a ²² fine tooth ²³ comb? I ²⁵ know I'm to

The seventh staff begins with a key signature of one flat and a tempo of common time. The lyrics are:

blame, well ²⁷ ain't that a ²⁸ shame? Bill ²⁹ Bai - ley won't you ³⁰ please come

The eighth staff concludes the piece with two endings:

1. F: home? ³²

C7: home? ³³

2. F: home? ³⁴

BOURBON STREET PARADE

84

1952

Words & Music By: PAUL BARBARIN

F

Let's 2 fly down, 3 or 4 drive down

F Fdim C7

to 6 New Or - 7 leans.

C7

That ci - ty, 11 oh, it's 12 pret - ty.

C7 C+ F

His - 14 tor - ic 15 scenes.

F

I'll take you, 19 pa - 20 rade you

F7 Bb

down 22 Bour - bon 23 Street.

Bb Fdim F D7

We'll see all the 26 hot spots, 27 you'll meet all the 28 big shots

G7 C7 F

Down in 30 New Or - 31 leans.

85

RED ROSES FOR A BLUE LADY

1948

WORDS AND MUSIC:

SID TEPPER AND ROY C. BENNETT

ARRANGED: DONALD F. STEVISON

Em E^m Dm 2 C 3 B⁷
I WANT SOME RED ROS - ES FOR A BLUE

LA - DY, MIS - TER FLOR - IST TAKE MY OR - DER PLEASE.

WE HAD A SIL - LY QUAR - REL THE OTH - ER DAY

HOPE THESE PRET - TY FLOW - ERS CHASE THE BLUES A - WAY!

WRAP UP SOME RED ROS - ES FOR A BLUE

LA - DY SEND THEM TO THE SWEET - EST GAL IN TOWN,

AND IF THEY DO THE TRICK, I'LL HUR - RY BACK TO

PICK YOUR BEST WHITE OR - CHIDS FOR HER WED - DING GOWN!

The sheet music consists of eight lines of musical notation for a single melody. Each line begins with a treble clef and a common time signature. Chords are indicated above the staff at the start of each line. The lyrics are written below the notes, with some words aligned with specific notes. Measure numbers are provided above the staff for each line.

- Line 1:** Em, E^m, Dm (measures 1-2), C (measure 3), B⁷ (measure 4). Lyrics: I WANT SOME RED ROS - ES FOR A BLUE.
- Line 2:** E^m (measures 5-6), E⁷ (measures 7-8). Lyrics: LA - DY, MIS - TER FLOR - IST TAKE MY OR - DER PLEASE.
- Line 3:** Dm⁷ (measures 9-10), G⁷ (measures 11-12), Em (measure 13), Am (measure 14). Lyrics: WE HAD A SIL - LY QUAR - REL THE OTH - ER DAY.
- Line 4:** D⁷ (measures 13-14), G⁷ (measures 15-16), Gdim (measure 17). Lyrics: HOPE THESE PRET - TY FLOW - ERS CHASE THE BLUES A - WAY!
- Line 5:** Em, E^m, Dm (measures 17-18), C (measures 19-20), B⁷ (measure 21). Lyrics: WRAP UP SOME RED ROS - ES FOR A BLUE.
- Line 6:** B⁷ (measures 21-22), E⁷ (measures 23-24), A⁷ (measures 25-26). Lyrics: LA - DY SEND THEM TO THE SWEET - EST GAL IN TOWN,
- Line 7:** Dm (measures 25-26), E+ (measures 27-28), Fm (measures 29-30), C (measures 31-32). Lyrics: AND IF THEY DO THE TRICK, I'LL HUR - RY BACK TO
- Line 8:** A⁷ (measures 29-30), Dm⁷ (measures 30-31), F (measures 31-32), C (measures 31-32). Lyrics: PICK YOUR BEST WHITE OR - CHIDS FOR HER WED - DING GOWN!

I GET THE BLUES WHEN IT RAINS

1929

ARRANGED: DONALD F. STEVISON

WORDS: MARCY KLAUBER

MUSIC: HARRY STODDARD

The sheet music consists of eight staves of musical notation. The first staff starts with a treble clef, a key signature of one flat, and a common time signature. The lyrics are: "I GET THE BLUES WHEN IT RAINS THE". The second staff begins with "BLUES I CAN'T LOOSE WHEN IT RAINS.". The third staff continues with "EACH LIT- TLE DROP THAT FALLS ON MY WIN- DOW PANE". The fourth staff has lyrics "AL- WAYS RE- MINDS ME OF THE TEARS I'VE SHED IN VAIN.". The fifth staff starts with "I SIT AND WAIT FOR THE SUN TO". The sixth staff continues with "SHINE DOWN ON ME ONCE A- GAIN. IT". The seventh staff has lyrics "RAINED WHEN I FOUND YOU, IT RAINED WHEN I LOST YOU, THAT'S". The eighth staff concludes with "WHY I'M SO BLUE WHEN IT RAINS!". Chords are indicated above the notes, such as F, B♭, F, B°, C7, Am, B°, C7, F, B°, Gm, D°, F, C7, F, B°, C°, C7, G7, B°, G7, C7, B°, C°, C7, F, B°, F, B°, C7, F, B°, C°, C7, B°, Dm, F7, Am, Dm, F7, B°, D7, G7, F, C7, F, Cm, B°+, D7, G7, C7, F.

On The Road Again
from "Honeysuckle Rose"

Words & Music by Willie Nelson

The musical score consists of eight staves of music in common time, key of G major (indicated by a sharp sign). The vocal line is in soprano range. Chords are indicated above the staff at various points. The lyrics are written below the staff.

1. G
On the road a - gain Just can't wait to get on the

6. B⁷
road a - gain Life I love is mak-ing mus-ic with my friends and

12. D⁷
I can't wait to get on the road a - gain On the On the

17. C
road a - gain like a band of gyp-sies we go down the high-way

22. C
we're the best of friends In - sist - ing that the world keep turn - ing

27. G D⁷ G
our way and our way is on the road a - gain just can't

34. B⁷
wait to get on the road a - gain life I love is mak - ing

39. C D⁷ G D⁷ G
mus - ic with my friends and I can't wait to get on the road a-gain and

45. C D⁷ G D⁷ G
I can't wait to get on the road a - gain.

MA! (HE'S MAKING EYES AT ME)

1921

Words & Music By: SIDNEY CLARE & CON CONRAD

C D⁷

MA, _____ he's mak - ing eyes at me! _____

G⁷ G+ C

MA, _____ he's aw - ful nice to me! _____

C Cdim G⁷

MA he's al - most break - ing my heart, _____

G⁷ C Cdim G⁷

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

C D⁷

MA, _____ he wants to mar - ry me, _____

G⁷ G+ C G⁷

Be my hon - ey bee. _____

C Cdim G⁷ C Cdim G⁷

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

D⁷ G⁷ C Cdim C

MA, _____ he's kiss - ing me! _____

89

WHEN YOU'RE SMILING

1928

WORDS & MUSIC: MARK FISHER, JOE GOODWIN & LARRY SHAY

The sheet music consists of eight staves of musical notation for voice and piano. The lyrics are written below each staff, corresponding to the chords indicated above them. The chords are: G⁷, C, Cmaj⁷, A⁷, Dm, G⁷, G+⁷, C, F, C, D⁷, G⁷, F, Dm, G⁷, C, C, A⁷, C, Dm, G⁷, C, C.

1 WHEN YOU'RE SMIL - ING, 2 WHEN YOU'RE SMIL - ING,
3 THE WHOLE WORLD SMILES WITH YOU.

4 WHEN YOU'RE LAUGH - ING, 5 WHEN YOU'RE LAUGH - ING,
6 THE SUN COMES SMIL - ING THRU.

7 BUT WHEN YOU'RE CRY - ING, 8 YOU BRING ON THE RAIN.
9 THE SO STOP YOUR SIGH - ING, 10 BE HAP - PY A - GAIN.

11 KEEP ON SMIL - ING, 12 'CAUSE WHEN YOU'RE SMIL - ING,
13 THE WHOLE WORLD SMILES WITH YOU.

GOODY GOODY

90

Arranged: Donald F. Steverson

1936

WORDS AND MUSIC: JOHNNY MERCER AND MATTY MALNECK

2 C 3 G+₄ C

SO YOU MET SOME ONE WHO SET YOU BACK ON YOUR HEELS. GOOD - Y
 MET SOME ONE AND NOW YOU KNOW HOW IT FEELS. GOOD- Y

5 1. C 6 2. Cdim A⁷ 7 Dm A⁷ 8 Dm A⁷
 GOOD-Y! SO YOU GOOD-Y! SO YOU GAVE HIM YOUR HEART TOO JUST AS

9 Dm A⁷ 10 Dm 11 D7 12
 I GAVE MINE TO YOU AND HE BROKE IT IN LIT - TLE PIEC - ES.

13 Am 14 D7 15 G⁷ 16 C 17 G+
 NOW HOW DO YOU DO? SO YOU LIE A - WAKE JUST SING IN THE BLUES ALL

18 C 19 C7 20 C+
 NIGHT. GOOD - Y GOOD-Y! SO YOU THINK THAT LOVES A BAR - REL OF DY-NA - MITE.

21 F A⁷ 22 Dm 23 F 24 Fm
 HOO - RAY AND HAL - LE - LU - JAH! YOU

25 C 26 G+ 27 C 28
 HAD IT COM - IN' TO YA. GOOD - Y GOOD-Y FOR HIM. GOOD - Y

29 A⁷ 30 31 D7 32 33 Dm⁷ G+⁷
 GOODY - Y FOR ME. AND I HOPE YOU'RE SAT - IS - FIED. YOU RAS - CAL

34 C

BANJO PICKER'S BALL

91

G7 A7 D7 G

IM GON- NA PICK YOU UP — IN MY

A7

OLD MOD- EL "T", PUT ON YOUR NEW GLAD RAGS — AND BE

D7

WAIT- IN' FOR ME. BE READ- Y AT EIGHT — WE

G

MUST- NT BE LATE — WERE GO- IN' TO A BALL; I

MEAN THAT BAN- JO PICK- ERS BALL, THERELL BE A BAND —

A7

STRUM- MIN' RAG- TIME ALL NIGHT, THE BEST BAND IN THE LAND, —

D7 G

HON- EY BABE, WHAT A SIGHT — THEYLL MAKE THOSE BAN- JO'S TALK —

B7 Em

WHEN THEY START TO GET HOT, — WELL DO THE OLD CAKE WALK, —

Em A7 D7 G

WHEN THEY PLAY THE TURK- EY TROT, OH! WHAT A CEL- E-

BANJO PICKER'S BALL

92

D⁷ G E⁷ A⁷

36 37 38 39

BRA- TION, THERE'LL BE LOTS OF SYN- CO- PA- TION AT THE BAN- JO

PICK- ER'S 40 D⁷ 41. G 42 D⁷ 43 2. G
BALL! TM GON- NA BALL!

The handwritten score consists of ten staves of music. The first staff starts with G⁷. The second staff starts with D⁷. The third staff starts with C. The fourth staff starts with G⁷. The fifth staff starts with C. The sixth staff starts with D⁷. The seventh staff starts with E⁷. The eighth staff starts with A^M. The ninth staff starts with C. The tenth staff starts with A⁷. The eleventh staff starts with D⁷. The twelfth staff starts with G⁷. The thirteenth staff starts with C. The fourteenth staff starts with G⁷. The fifteenth staff starts with C.

TAG (3) TIMES

93

CHINATOWN, MY CHINATOWN

1910

Words & Music By: WILLIAM JEROME & JEAN SCHWARTZ

C

Where the lights are low.

G⁷

Hearts that know no oth - er land,

D⁷

Drift - ing to and fro.

C

Dream - y, dream - y Chi - na - town

C

Al - mond eyes of brown.

F

Hearts seem light and life seems bright

D⁷

dream - y Chi - na - town.

G⁷

1. C

2. C

The musical score consists of ten staves of music. The first staff starts with a C major chord. The second staff begins with a C major chord, followed by an A⁷ chord, and then a Dm chord. The third staff starts with a G⁷ chord, followed by an E⁷ chord, and then an Am chord. The fourth staff starts with a D⁷ chord, followed by a G⁷ chord. The fifth staff starts with a C major chord. The sixth staff starts with a C major chord, followed by a C⁷ chord, and then an F major chord. The seventh staff starts with an F major chord. The eighth staff starts with a D⁷ chord, followed by a Cdim chord, and then a C major chord. The ninth staff starts with an F major chord, followed by a D⁷ chord, and then a C major chord. The tenth staff starts with a G⁷ chord, followed by a 1.C section, and then a 2.C section. The lyrics are integrated into the musical lines, with measure numbers 1 through 34 indicating the progression of the melody. The score includes various dynamics and performance instructions typical of early sheet music notation."

CHINA BOY

1922

Words & Music By: DICK WINFREE & PHIL BOUTELJE

F C+ F C+ F
 1 Chi - na 2 Boy go 3 sleep, _____
 4

F C+ F D^{b7} D⁷
 5 Close your 6 eyes don't 7 peep, _____
 8

G⁷
 9 Sand - man 10 soon will 11 come, _____
 12

B^bm F
 13 While I 14 soft - ly 15 hum. _____
 16

A^b E^{b7} A^b
 17 Bud - dha 18 smiles on 19 you, _____
 20

A^b E^{b7} A^b C⁷
 21 Moon man 22 loves you 23 too. 24 So,
 25

F C+ F C+ Ddim Fdim
 26 While their 27 watch they 28 keep, _____
 29

F G⁷ C⁷ 1. F C⁷ 2. F
 30 Boy go 31 sleep. 32 33 sleep. 34

95

BEER BARREL POLKA

1934

Words & Music: L. BROWN, W. TIMM, V. ZEMAN & J. VEJVODA

G⁷ A^{b7} G⁷ G⁶ G⁷ F G⁷ G⁹ G⁷ C
 There's a

C F G⁷
 gar - den, What a gar - den, On - ly hap - py fa - ces bloom there, And there's

G⁷ C
 nev - er an - y room there For a wor - ry or a gloom there. Oh! there's

C G⁷
 mus - ic, and there's dan - cing, And a lot of sweet ro - man - cing.

G⁷ F G⁷ C
 When they play a pol - ka, They all get in the swing. Ev - 'ry

verse G⁷ G^{b7} G⁷
 time hear they a hear rum - that ble oom on - pa - pa floor
 Ev - 'ry It's the

C
 bo big - dy sur - surprise feels so tra wait - la - ing la for
 They And want all to the

G⁷ F G⁷ F
 throw cou - their ples cares form a - way ring
 They For all miles go a -

1. G⁷ C
 lah - de - ah - de - ay
 Then they

2. F G⁷ C
 round you'll hear them sing

BEER BARREL POLKA - PAGE 2

96

F

chorus F

Roll out the barrel,

F C7

We'll have a barrel of fun!

C7

Roll out the barrel,

C7 F

We've got the blues on the run!

F B-flat

Zing! Boom! Ta-rar-rel.

F B-flat F B-flat F F7 B-flat D7

Ring out a song of good cheer.

Gm Gm6 F

Now's the time to roll the barrel.

G7 C7 F

gang's all here.

repeat chorus once

SAN ANTONIO ROSE

G G7 C A7 D7
 DEEP WITH - IN MY HEART LIES A HELL - O - - OI A SONG OF OLD SAN AN
 G7 C A7 D7
 ONE ... WHERE MY DREAMS I LIVE WITH A MEN - OR - . BE - - HEATH THE
 27 G G7 C A7 D7
 IS ALL A - - LONE. IT WAS THERE I FOUND BE - - SIDE THE AL - AH - - -
 D7 G G7
 EN - - CHANT - HENT STRANGR AS THE BLUE UP A - - BOYE A MOON LIT PASS, THAT
 A7 D7 G
 LY SHE WOULD KNOW, STILL HEARS MY BRO - KEN SONG OF LOVE THE
 A7
 ON MY ALL YOUR SPEN - DOR, KNOW ON - LY MY HEART CALL BACK MY ROSE, ROSE OF
 A7
 N - AN - TONE. LIPS SO SWEET AND TEN - DER, LINE PET - ALS FALLING A - - PART
 A7 D D7 G G7
 SPEAK ONCE A - GRIN OF MY LOVE, MY OWN BRO - KEN SONG EMP - TY
 C A7 D7 G
 GROS I KNOW STILL LIVE IN MY HEART ALL A - - - LONE - - - FOR THAT
 G7 C A7 D7
 ON LIT PASS BI THE AL - A - - NC AND ROSE MY ROSE OF SAN - AN - - -
 G G G G
 WE

CRUISING DOWN THE RIVER

1949

WORDS AND MUSIC: EILY BEADELL AND NEIL TOLLERTON

The musical score consists of ten staves of music. The first staff starts with F major (3/4 time) and includes lyrics: "CRUIS - ING DOWN THE RIV - ER, ON A SUN - DAY AFT - ER -". Chords shown are F, D7, G7. The second staff continues with lyrics: "NOON WITH ONE YOU LOVE, THE SUN A - BOVE". Chords shown are C7. The third staff starts with F major and includes lyrics: "WAIT - ING FOR THE MOON THE OLD TWO AC - CORD - ION". Chords shown are F, C7, F. The fourth staff starts with C major (12/8 time) and includes lyrics: "PLAY - ING A SEN - TI - MEN - TAL TUNE, GETH - ER, WELL PLAN A HON - EY - MOON.". Chords shown are Cm, D7, G7. The fifth staff starts with F major and includes lyrics: "CRUIS - ING DOWN THE RIV - ER ON A SUN - DAY AFT - ER". Chords shown are F, Cm, D7, G7, C7. The sixth staff starts with F major and includes lyrics: "TO NEXT STRAIN NOON. THE NOON.". Chords shown are F, F. The seventh staff starts with F major and includes lyrics: "BIRDS A - BOVE ALL SING OF". Chords shown are 1. (F), 2. (F), FINE (F). The eighth staff starts with B-flat major and includes lyrics: "LOVE, A GEN - TLE SWEET RE - FRAIN.". Chords shown are Bb, G7. The ninth staff starts with G major and includes lyrics: "THE WINDS A - ROUND ALL". Chords shown are G7. The tenth staff starts with C major and includes lyrics: "MAKE A SOUND LIKE SOFT - LY FALL - ING RAIN. JUST". Chords shown are C7.

99

HEARTACHES

WORDS AND MUSIC: JOHN KLENNER
AND AL HOFFMAN 1932 RECORDED BY TED WEEMS 1937
REVISED 1947

The musical score consists of eight staves of music in common time, key signature of one sharp (F#), and treble clef. The lyrics are placed below each staff, corresponding to the chords indicated above the notes.

Chords and Measures:

- Staff 1: G⁶ (2), F#⁷ (3), G (4), Cdim Em (5-6).
- Staff 1 lyrics: HEART - ACHES, HEART - ACHES, MY LOV - ING YOU MEANT ON - LY
- Staff 2: Dm (7), E⁷ (8), Am (9), B⁷ (10).
- Staff 2 lyrics: HEART - ACHES. YOUR KISS WAS SUCH A SA - CRED
- Staff 3: Cdim (11), Em (12), Em⁷ (13), A⁹ (14).
- Staff 3 lyrics: THING TO ME, I CAN'T BE - LIEVE IT'S JUST A
- Staff 4: Cm (15), D⁷ (16), A⁹ (17), G⁶ (18), F#⁷ (19), G⁶ (20).
- Staff 4 lyrics: BURN - ING MEM - O - RY. HEART - ACHES, HEART - ACHES,
- Staff 5: G (21), Cdim Em (22), G⁹ (23), F⁹ (24), E⁹ (25).
- Staff 5 lyrics: WHAT DOES IT MAT - TER HOW MY HEART BREAKS? ____
- Staff 6: Am (25), G+ (26), Cm⁶ (27), D+ (28), G (29), A⁷ (30).
- Staff 6 lyrics: I SHOULD BE HAP - PY WITH SOME - ONE NEW, BUT
- Staff 7: Am (29), D⁷ (30), G (31), G (32).
- Staff 7 lyrics: MY HEART ACHES FOR YOU! ____

GIVE MY REGARDS TO BROADWAY

100

1904

Words & Music By: GEORGE M. COHAN

C F[#]dim Dm G⁷

Give My Re - ² gards To ³ Broad - ⁴ way, Re -

Dm G⁷ C C[#]dim G⁷

mem - ber me to ⁶ Her - ald ⁷ Square; _____

C G D⁷ G

Tell all the ¹⁰ gang at ¹¹ For - ty ¹² Sec - ond Street that

Am D⁷ G⁷

I will ¹⁴ soon be ¹⁵ there. _____

C F[#]dim Dm G⁷

Whis - per of ¹⁸ how I'm ¹⁹ yearn - ²⁰ ing To

Dm G⁷ C

ming - gle with the ²² old time ²³ throng. _____

A⁷ Dm A⁷ Dm

Give my re - ²⁶ gards to ²⁷ old Broad - ²⁸ way and say that

C D⁷ G⁷ C Fm C

I'll be ³⁰ there e're ³¹ long. _____

101

I CAN'T GIVE YOU ANYTHING BUT LOVE

1926

Words & Music By: JIMMY McHUGH & DOROTHY FIELDS

G Edim Am D⁷

I Can't Give You An - y - thing But Love, Ba - by,

G A⁷ Am D⁷

That's the on - ly thing I've plen - ty of, Ba - by.

G⁷ C

Dream a - while, scheme a - while, we're sure to find,

A⁷ D⁷

Hap - pi - ness, and I guess, All the things you've al - ways pined for.

G Edim Am D⁷

Gee I'd like to see you look - ing swell, Ba - by.

G⁷ C

Dia - mond brace - lets Wool - worth does - n't sell, Ba - by.

C Cm G E⁷

'Till that luck - y day you know darned well, Ba - by,

Am A⁷ D⁷ **G**

I Can't Give You An - y - thing But Love.

BY THE LIGHT OF THE SILVERY MOON

1909

Words & Music By: ED MADDEN & GUS EDWARDS

The sheet music consists of ten staves of musical notation for voice and piano. The vocal line is in common time, with a key signature of one sharp (F#). The piano accompaniment provides harmonic support with various chords.

Chords and Measures:

- Staff 1: G7 (Measures 1-2), C (Measures 3-4)
- Staff 2: D7 (Measures 5-6)
- Staff 3: G7 (Measures 7-8)
- Staff 4: C (Measures 9-10), C#dim (Measure 11), G7 (Measures 12-13)
- Staff 5: C (Measures 14-15), A7 (Measure 16), Dm (Measures 17-18)
- Staff 6: F (Measures 19-20), A7 (Measure 21), Dm (Measures 22-23)
- Staff 7: C (Measures 24-25), C7 (Measure 26), D7 (Measures 27-28), Fm (Measures 29-30), Am (Measures 31-32)
- Staff 8: E7 (Measures 33-34), Am (Measures 35-36), A7 (Measures 37-38), D7 (Measures 39-40)
- Staff 9: C (Measures 41-42), G7 (Measures 43-44)
- Staff 10: 1. C (Measures 45-46), G7 (Measures 47-48), 2. C (Measures 49-50)

Lyrics:

By The Light Of The Sil - ver - y
Moon I want to
spoon, To my hon - ey I'll
croon love's tune. Hon - ey
moon keep a - shin - ing in
June; Your sil - ver'y
beams will bring love dreams, we'll be cud - dle - ing
soon, By The Sil - ver - y
Moon. By The Moon.

103

WHISPERING

1920

Words & Music: JOHN SCHONBERGER, RICHARD COBURN & VINCENT ROSE

C **B⁷**

Whis - per - ing ²while you cud - dle ³near ⁴me,

C **A⁷**

Whis - per - ing ⁶so no one can ⁷hear ⁸me,

D⁷ **G⁷**

Each lit - tle ¹⁰whis - per seems to ¹¹cheer ¹²me,

C **Cdim** **Dm** **G⁷** **Dm** **G⁷**

I know it's ¹⁴true, there's no ¹⁵one dear, but ¹⁶you, you're

C **B⁷**

Whis - per - ing ¹⁸why you'll nev - er ¹⁹leave ²⁰me,

C **A⁷**

Whis - per - ing ²²why you'll nev - er ²³grieve ²⁴me.

D⁷ **G⁷**

Whis - per and ²⁶say that you be - ²⁷lieve ²⁸me,

1.Dm A⁷ Dm A⁷ Dm Fm C Fm Dm Gm G⁷

Whis - per - ing that ³⁰I love ³¹you! _____

2.Dm A⁷ Dm A⁷ Dm Fm C Fm C

Whis - per - ing that ³⁴I love ³⁵you! _____

WHISPERING

104

E♭ D7 E♭

mf

WHIS PER ING WHILE YOU CUD-DLE NEAR ME WHIS PER ING

E♭ C7+ C7 F7

SO NO ONE CAN HEAR ME EACH LIT-TLE WHIS-FER SEEMS TO

B♭7 E♭ E♭ Fm7 B♭7

CHEER ME I KNOW ITS TRUE THERES NO ONE DEAR BUT

Fm7 B♭7 E♭ D7

YOU YOURE WHIS PER ING WHY YOULL NEVER LEAVE ME

E♭ C7+ C7 F7

WHIS PER ING WHY YOULL NEVER GRIEVE ME WHIS PER AND

F7 B♭7 Fm C7 Fm C7 Fm A♭M

SAY THAT YOU BE LIEVE ME WHIS PER ING THAT I LOVE

E♭

YOU

105

THE ANNIVERSARY WALTZ

1941

WORDS AND MUSIC: AL DUBIN & DAVE FRANKLIN

C

2 3 4

TELL ME I MAY AL - WAYS DANCE THE

5 6 **C[#] (A7)** 7 8

AN - NI - VER - SA - RY WALTZ WITH YOU.

9 **Dm** 10 11 **G7** 12 **G7**

TELL ME THIS IS REAL RE - MANCE, AN

13 **Dm** 14 **G7** 15 **C** 16 **C[#] G7**

AN - NI - VER - SA - RY DREAM COME TRUE! LET

17 **C7** 18 19 **F** 20 **Am** 21 **Dm**

THIS BE THE AN - THEM TO OUR FU - TURE YEARS TO

21 **A+** 22 23 **D7** 24 **G+**

MIL - LIONS OF SMILES AND A FEW LIT - TLE TEARS.

25 **C** 26 27 28 **A7**

MAY I AL - WAYS LIS - TEN TO THE

29 **D7** 30 **G7** 31 **C** 32

AN - NI - VER - SA - RY WALTZ WITH YOU!

The musical score consists of eight staves of music in common time (indicated by '3/4' at the beginning of each staff). The key signature is common (no sharps or flats). The lyrics are integrated into the music, with each word aligned with its corresponding note. Chords are indicated above the staff at specific measures: C (measures 1-4), C# (A7) (measures 5-8), Dm (measures 9-12), G7 (measures 10-13), G+ (measures 14-17), C (measures 15-18), C# (measures 16-19), G7 (measures 17-20), C7 (measures 18-21), F (measures 19-22), Am (measures 20-23), Dm (measures 21-24), A+ (measures 22-25), D7 (measures 23-26), G+ (measures 24-27), C (measures 25-28), and A7 (measures 26-29). Measure numbers are placed above the staff at various points.

ANNIVERSARY SONG

1946

Words & Music By: AL JOLSON & SAUL CHAPLIN, THEME BY IVANOVICI

B⁷ Em

1 Oh night how seemed we to 3 danced fade on in - the 5 night blos -

6 Em Am

- we were 7 wed, 8 We The 9 vowed 10 our true -
som - ing dawn, sun shone a -

11 Em B⁷ Em B⁷

love new 12 though a 13 word 14 dance was - n't lin - gered 15 said. 16 on. The Could

17 B⁷ Em

world we 18 was but in re 19 bloom live 20 there that were sweet 21 stars mo - 22 in ment the sub -

23 Em Am Em

skies, lime, 24 Ex - 25 cept find 26 for that the our 27 few love 28 that is un -

1. To next strain

B⁷ 1. Em D⁷ 2. Em Fine

29 there al - 30 in tered by 31 eyes. 32 time.

D⁷ G D⁷

35 Dear, as I 36 held you so 37 close in my 38 arms, 39 An - gels were

D⁷ G B⁷

40 sing - ing a 41 hymn to your 42 charms. Two 43 hearts gen - tly 44 beat - ing were

Em Am **Em** **B⁷** **Em** **D.C. al Fine**

45 mur - mer - ing 46 low,, "My 47 dar - ling, I 48 love you 49 sc." 50 The

107

WAIT 'TILL THE SUN SHINES NELLIE

1905

Words & Music By: ANDREW B. STERLING & HARRY VON TILZER

B♭ F♯dim E♭ B♭
 "Wait 2 'till the 3 sun shines 4 Nel - lie,

 F7 B♭
 When the 6 clouds go 7 drift - ing 8 by,

 E♭ E♭dim B♭ F7 B♭
 We 10 will be 11 hap - py 12 Nel - lie,

 C7 F7
 Don't 14 you 15 sigh: _____ 16

 B♭ F♯dim E♭ B♭
 Down 18 lov - er's 19 lane we'll 20 wan - der,

 F7 Fdim F7 A7 D D7
 Sweet - hearts 22 you and 23 I; _____ 24

 G G7 C7
 Wait 26 'till the 27 sun shines 28 Nel - lie,

 B♭ F7 B♭
 Bye 30 and 31 bye." _____ 32

WHEN YOU WORE A TULIP AND I WORE A BIG RED ROSE

108

1914

Words & Music By: JACK MAHONEY & PERCY WENRICH

The musical score consists of eight staves of music for a single voice. The key signature is one flat (B-flat), and the time signature is common time (indicated by a 'C'). The vocal range is mostly soprano, with some notes reaching up to the first ledger line above middle C.

Chords and Key Changes:

- Staff 1: F⁷, B^b, B^{b7}
- Staff 2: E^b, B^b
- Staff 3: E^b, E^bm, B^b, G⁷
- Staff 4: C⁷, F⁷
- Staff 5: B^b, B^{b7}
- Staff 6: E^b, D⁷
- Staff 7: G⁷, C⁷
- Staff 8: F⁷, 1. B^b, F⁷, 2. B^b

Lyrics:

When ' You Wore A ²Tu-lip, a ³sweet yel-low ⁴tu-lip and
 I wore a ⁶big red ⁷rose,
 When you car-¹⁰essed me 'twas then heav-en ¹²blessed me what a
 bless-ing ¹⁴no one ¹⁵knows,
 You made life ¹⁸Cheer-y when ¹⁹you called me ²⁰dear-ie, 'twas
 down where the ²²blue grass ²³grows, ²⁴Your lips were
 sweet-er than ²⁶Jul-ep, When ²⁷you wore that ²⁸tu-lip and
 I wore a ³⁰big red ³¹rose. When ³³rose. ³⁴

109 LET ME CALL YOU SWEETHEART

1910

Words & Music By: BETH SLATER WHITSON & LEO FRIEDMAN

C F C Cdim C

Let Me ²Call You ³Sweet - heart ⁴I'm in

F A⁷ D⁷

love with you.

G⁷ F G G⁷ Dm G⁷

Let me ¹⁰hear you ¹¹whis - per ¹²that you

C C[#]dim G⁷ F[#]7 G⁷

love me too. ¹⁶

C F C Cdim C

Keep the ¹⁸love - light ¹⁹glow - ing ²⁰in your

F A⁷ D⁷

eyes so true.

F B⁷ F C A⁷

Let me ²⁶call you ²⁷sweet - heart ²⁸I'm in

D⁷ G⁷ C

love with you.

EVERYWHERE YOU GO

110

C

EV - RY WHERE YOU GO. — SUN-SHINE

Cdim G7 Dm

FOL - LOWS - YOU — EV - RY WHERE YOU

G7 C

GO — SKIES ARE AL - *WAYS BLUE —

E7 A7

CHILD - REN LOVE YOU. THEY SEEM TO KNOW -

D7 G7

YOU BRING ROS - ES OUT OF THE SNOW —

C Gm A7

D7 G7 C

THE WHOLE WORLD SAYS "HEL - LO" —

EV - RY WHERE YOU GO. —

DEED I DO

111

C C7 F Fm



DO I WANT YOU OH MY DO I

C D7 G7 C C

HON EY DEED I DO DO I

C7 F Fm C

NEED YOU OH MY DO I HON EY

D7 G7 C F

DEED I DO IM GLAD THAT IM THE ONE WHO

E7 A7 D7 Dm7

FOUND YOU THATS WHY IM AL WAYS HANG IN ROUND YOU

C C7 F Fm

DO I LOVE YOU OH MY DO I

C D7 G7 C D7 G7 C

HON EY DEED I DO Optional Ending

SIDE BY SIDE

112

1927

WORDS AND MUSIC: HARRY WOODS

C F C

OH, WE ² AIN'T GOT A WHA'S BAR - REL OF ³ MON - EY
DON'T KNOW COM - IN' TO - MOR - ROW,

F C F Cdim

MAY - BE WE'RE RAG - GED AND FUN - NY, BUT WE'L⁶ TRA - VEL A - LONG,
MAY - BE IT'S TROU - BLE AND SOR - ROW, BUT WELL TRA - VEL THE ROAD,

C A⁷ D⁷ G⁷ C E⁷

SING - ING A SONG ⁸ SIDE BY ⁹ SIDE! ¹⁰ THRU ALL KINDS OF

SHAR - ING OUR LOAD

A⁷

WEA - THER ¹² WHAT IF THE SKY SHOULD ¹³ FALL, JUST AS

D⁷ G⁷ C

LONG AS WE'RE TO - ¹⁵ GETH - ER IT DOES - NT MAT - TER AT ¹⁷ ALL! WHEN THEY'VE

F C

ALL HAD THEIR QUAR - RELS AND ¹⁹ PART - ED WELL BE THE SAME AS WE

F C F Cdim C A⁷ D⁷ G⁷ C

START - ED, TRAV - LIN' A - LONG ²³ SING - IN' OUR SONG ²⁴ SIDE BY ²⁵ SIDE!

113

ARE YOU LONESOME TO-NIGHT?

WORDS: ROY TURK

1926

MUSIC: LOU HANDMAN

BEST SELLING RECORD IN 1960 BY ELVIS PRESLEY

The musical score consists of eight staves of music for voice and piano. The lyrics are written below each staff, corresponding to the numbered measures above them. Chords are indicated above the staff at various points.

Measures 1-4: C
ARE YOU LONE - SOME TO - NIGHT? DO YOU MISS ME TO -

Measures 5-8: A⁷ Dm A⁷
- NIGHT ARE YOU SOR - RY WE DRIFT - ED A - PART? _____

Measures 9-13: Dm G⁷
DOES YOUR MEM - O - RY STRAY TO A BRIGHT SUM - MER DAY, WHEN I

Measures 14-18: C C⁷
KISSED YOU AND CALLED YOU SWEET - HEART _____ DO THE CHAIRS IN YOUR

Measures 19-23: F Cm D⁷
PAR - LOR SEEM EMP - TY AND BARE? DO YOU GAZE AT YOUR DOOR - STEP AND

Measures 24-28: G⁷ F⁷ G⁷ C C⁷ D⁷
PIC - TURE ME THERE? IS YOUR HEART FILLED WITH PAIN? SHALL I COME BACK A -

Measures 29-33: Dm⁷ G⁷ C F Fm C
GAIN TELL ME, DEAR, ARE YOU LONE - SOME TO - NIGHT? _____

MY BLUE HEAVEN

1927

WORDS: GEORGE WHITING

ARRANGED: DONALD F. STEVISON

MUSIC: WALTER DONALDSON

The musical score consists of eight staves of music for a single melody. The lyrics are integrated with the music, with specific words underlined. Chords are indicated above the staff at various points. The lyrics describe a dreamlike scene of a person being called by their name at night, turning right, and finding a cozy room with a smiling face, a fire place, and a nest where roses bloom. The person then lies down, and the scene shifts to them being happy in their blue heaven.

Chords: C, Am, C, A⁷, D⁷, G⁷, C, Am, C, A⁷, D⁷, G⁷, C, Cdim, C, C+, F, A⁷, Dm, G⁷, C, Am, C, A⁷, D⁷, G⁷, C, A⁷, D⁷, G⁷, C.

Lyrics:

- WHEN WHIP - OR - WILLS CALL _____ AND EV' - NING IS
- NIGH _____ I HUR - RY TO MY BLUE HEAV - EN
- A TURN TO THE RIGHT _____ A LIT - TLE WHITE
- LIGHT _____ WILL LEAD YOU TO MY BLUE HEAV - EN.
- YOU'LL SEE A SMIL - ING FACE, A FI - RE PLACE, A CO - ZY ROOM,
- A LIT - TLE NEST THAT'S NEST - LED WHERE THE ROS - ES BLOOM.
- JUST MOL - LIE AND ME _____ AND BA - BY MAKES THREE,
- WE'RE HAP - PY IN MY BLUE, BLUE HEAV - EN!

115

CHARLIE MY BOY

C G7 C
 CHAR-LEY MY BOY OH CHAR-LEY MY BOY YOU THRIL ME YOU CHILL ME WIT.

D7 G7
 SHIY-ERS OF JOY YOU'VE GOT THAT KIND-A SORT-A BIT OF A WAY

C Fm G7 C
 THAT MAKES ME TAKES ME TELL ME WHAT I SAY SHOULD AND WHEN WE DANCE I

C G7 C7 F
 'D IN YOUR GLANCE WHOLE PAGES AND A-GES OF LOVE AND RO-MANCE

A67 C
 THEY TELL ME RO-MEO WAS SOME LOV-ER TOO BUT BOY HE

A7 D7 G7 C
 SHOULD HAVE TA-KEN LES-SONS FROM YOU YOU SEEM TO START WHERE

E7 A7 D7 G7 C C
 OTH-ERS GET THRU OH! CHAR-LEY MY BOY

I'll Be Seeing You

Words & Music by Irving Kahal, Sammy Kahn

C E⁷ Dm A⁷ Dm
I'll be see - ing you in all the old fam - il - iar plac - es

Dm A⁷ Dm C Am
that this heart of mine em-brac - es all day through In that

10 Dm⁷ G⁷
small ca - fe the park a - cross the way the child - ren car - ou - sel, the

C G⁷ C E⁷ Dm A⁷
chest - nut tree the wish - ing well I'll be see - ing you in ev - ery love - ly

Dm A⁷ Dm Gm
summ - ers day in ev - ery thing thats bright and gay I'll al - ways think of

24 A⁷ Dm E⁷ Am
you that way i'll find you in the mor - ning sun and when the night is

D⁷ Dm Gm C
new I'll be look-ing at the moon but I'll be see - ing you

Have You Ever Been Lonely

Words & Music by George Brown, Peter De Rose

F/C C G⁷

Have you ev-er been lone - ly? Have you ev-er been blue? Have you ev-er loved
C Dm⁷ D[#]dim C/E C G⁷/D C⁷/E

some - one? Just as I love you? Can't you see I'm
F C G⁷/D C/E E_b⁷ G/D G[#]dim

sor - ry, for each mis-take I made? Can't you see I've changed, dear,
D⁷/A D⁷ G⁷ Gdim G⁷ NC F/C C

Can't you see I've paid? Be a lit-tle for - giv - ing
G⁷

take be back in your heart, How can I go on liv - ing, now that we're a -
E⁷ E⁷⁽⁵⁾/B_b A⁷ Dm⁷ Dm⁷⁽⁵⁾

part. If you knew what I've been thru, You would
C/G F Fm⁶ C NC G⁷

know why I ask you, Have you nev - er been lone - ly?
C Cdim G⁷ NC C F Fm C

Have you ev-er been blue? Have you ev-er been blue.

SOME DAY You'll BE SORRY

118

Moderato

C

B⁷

By Louis Armstrong

Some-day You'll be sor-ry.....

the way you treat-ed me was wrong

I was the one who taught you G⁷ all you know...

Your friends have told you to B⁷ make me sing another song so

good luck may be with you.....

and may the fut-ture you won't fear

There won't be a-no-ther to treat you like a brother

Someday you'll be sor-ry dear....

ZEE!

119

MAME

1966

WORDS AND MUSIC: JERRY HERMAN

C CM⁷ C⁶ C[♯] Dm⁷ G⁷

You coaxed the ² blues right out _{of} the ³ horn, ⁴ Mame,

Dm D^{♭+} Dm⁷ Dm⁶ C

You charmed the ⁶ husk right off _{of} the ⁷ corn, ⁸ Mame;

Am A^{♭+} Am⁷ Am⁶ Em A⁹

You've got the ¹⁰ ban-jos strum-min' and ¹¹ plunk-in' out a tune to beat the ¹² band.

Dm D^{♭+} Dm⁷ Dm⁶ C C[♯] G⁷

The whole plan-ta-tion's hum-min' since you brought Dix-ie back to Dix-ie ¹⁶ land.

C CM⁷ C⁶ C[♯] Dm⁷ G⁷

You make the ¹⁸ cot-ton eas-y to ¹⁹ pick, ²⁰ Mame;

Dm D^{♭+} Dm⁷ Dm⁶ E⁷

You give my ²² old mint ju-lep a ²³ kick, ²⁴ Mame!

Am A^{♭+} Am⁷ Am⁶ Em A⁹

You make the ²⁶ old mag-no-lia tree ²⁷ blos-som at the men-tion of your ²⁸ name,

Dm D^{♭+} Dm⁷ Dm⁶ Em D[♯] Em⁷ Em⁶

You've made us ³⁰ feel a-live a-gain, ³¹ you've giv-en ³² us the drive a-gain

D⁷ Dm⁷ G⁷

1. C C[°] G⁷

2. C Fm C

to make the ³⁴ south re-vive a-gain ³⁵ Mame! ³⁶

Mame! ³⁷ Mame! ³⁸

I WANT A GIRL

120

C

I WANT A GIRL JUST LIKE THE GIRL THAT MAR-RIED DEAR OLD DAD-

SHE WAS A PEARL AND THE ON-LY GIRL THAT DAD-DY EV-ER

HAD--- A GOOD OLD FASH-ION GIRL WITH HEART SO TRUE ONE WHO

LOVES NO-BO-DY ELSE BUT YOU I WANT A GIRL JUST LIKE THE GIRL TH.

MAR-RIED DEAR OLD DAD.

D7 G7 C F7 **G3 B** **B6** **B6 B67 E6**

E6 B6 Gm C7 F7 B6 **E6 B6^o** **B6**

G7 C7 F7 C[#] B6

D7 Gm E67 D7 F7 B6 B67

E6 B6 **C7-F7 B6**

The musical score consists of six staves of handwritten music. The first four staves are in common time (indicated by a 'C') and the last two are in 6/8 time (indicated by a '6/8'). The key signature varies throughout the piece. Chords listed include C, C7, F, Am, D7, G7, C, G7, C, E7, C, F, D7, G7, C, F7, G7, C, C7, F, D7, G7, C, F7, B6, B6, B67, E6, E6, B6, Gm, C7, F7, B6, E6, B6o, B6, G7, C7, F7, C# B6, D7, F7, B6, B67, E6, E6, B6, C7-F7, B6, E6, B6, B67, E6, C7-F7, B6, and B6. The lyrics are written below each staff, corresponding to the chords. The piece begins with a C major chord, followed by a verse with lyrics about a girl named Pearl. It then transitions to a section starting with 'I WANT A GIRL JUST LIKE THE GIRL TH.' and ends with a final section ending with 'B67 E6'.

121

MARY'S A GRAND OLD NAME

1905

WORDS AND MUSIC: GEORGE M. COHAN

Musical score for the first system of "Mary's a Grand Old Name". The key signature is G major (one sharp). The time signature is common time (indicated by a '4'). The melody starts on G. Chords shown: G, E⁷, A⁷. The lyrics are: FOR IT IS MA - RY, MA - RY,

Musical score for the second system. The key signature changes to D major (no sharps or flats). The time signature remains common time. The melody continues on G. Chords shown: D⁷, G, Edim. The lyrics are: PLAIN AS AN- Y NAME CAN BE BUT WITH PRO- PRI - E - TY, SO -

Musical score for the third system. The key signature changes to C major (no sharps or flats). The time signature remains common time. The melody continues on G. Chords shown: D⁷, Am⁷, D⁷, D+⁷, G. The lyrics are: CI - E - TY WILL SAY MA - RY, RIE. BUT IT WAS

Musical score for the fourth system. The key signature changes back to G major (one sharp). The time signature remains common time. The melody continues on G. Chords shown: G, E⁷, A⁷. The lyrics are: MA - RY, MA - RY, LONG BE-FOR THE FASH - IONS

Musical score for the fifth system. The key signature changes to F# major (two sharps). The time signature remains common time. The melody continues on G. Chords shown: G, F⁷, E⁷, Am. The lyrics are: CAME. AND THERE IS SOME - THING THERE THAT SOUNDS SO FAIR, IT'S A

Musical score for the sixth system. The key signature changes to G major (one sharp). The time signature remains common time. The melody continues on G. Chords shown: A⁷, D⁷, 1. G, 2. G. The lyrics are: GRAND OLD NAME. FOR IT IS NAME.

We'll meet again

122

Parker & Charles

F A7 D7 Daug
 We'll meet a - gain don't know where dont know when, but I
 G7 Gm7/C C7
 know we'll meet a-gain some sun-ny day

F A7 D7 Daug
 Keep smiling thro', just like you all-ways do Till the
 G7 Gm7 C13 F Bbm F
 blu skies drive the dark clouds far a-way 16a so will you
 F7 F7+ Bb
 please say hello to the folks that I know tell them I wont be long Th'll be
 G7 C7 Gm7 C7
 happy to know that as you saw me go I was sing-ing this song

F A7 D7 Daug
 We'll meet a - gain don't know where don't know when But I
 G7 Gm7 C13 F F
 know we'll meet a- gain some sun-ny day

33a end

1939

123

PUT YOUR ARMS AROUND ME, HONEY

1910

ARRANGED: DONALD F. STEVISON

WORDS: JUNIE McCREE
MUSIC: ALBERT VON TILZER

C

PUT YOUR ARMS A - ROUND ME, HON - EY HOLD ME TIGHT.

G⁷

HUD - DLE UP AND CUD - DLE UP WITH ALL YOUR MIGHT.

C

OH, DEAR, WON'T YOU ROLL THEM EYES, EYES THAT

I JUST I - DOL - IZE. WHEN THEY LOOK AT ME, MY HEART BE -

G⁷

- GINS TO FLOAT, THEN IT STARTS TO ROCK - IN' LIKE A

C

MOT - OR BOAT. OH, OH! I NEV - ER KNEW

E⁷ Am D⁷ G⁷ C

AN - Y GAL LIKE YOU!

Cherry Pink And Apple Blossom White ("Cerisier Rose et

Words & Music by French lyrics: Jacques Larue, English lyrics: Mack David, Louiguy (Louis Guglielmi) 1950

The musical score consists of six staves of music. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. It features a dominant 7th chord (Dm⁷) followed by a G⁷ chord. The lyrics describe a cherry blossom's color and its association with love. The second staff begins with a Dm⁷ chord, followed by a G⁷ chord, and then a section labeled "To Coda" leading to a C chord. The lyrics mention a poet's saying about a new moon. The third staff starts with a Dm⁷ chord, followed by a G⁷ chord, and then continues with a C chord. The lyrics describe a story of a boy meeting his bride under two trees. The fourth staff starts with a Dm⁷ chord, followed by a G⁷ chord, and then a C chord. The lyrics continue the story, mentioning the boy looking into his bride's eyes. The fifth staff starts with a G⁷ chord, followed by a C chord, and then a G⁷ chord. The lyrics describe the blossoms falling and the lovers looking up. The sixth staff starts with a C chord, followed by a G⁷ chord, and then a C chord. The lyrics conclude with the lovers' branches being intertwined.

%

Dm⁷ G⁷ C

It's cher-ry pink and ap-ple blos-som white... when your true lov - er comes your way
al - ways write... If there's a new moon bright a - bove

Dm⁷ G⁷ To Coda C

It's cher-ry pink and ap-ple blos - som white The po - ets say
It's cher-ry pink and ap-ple blos - som white When you're in

Dm⁷ G⁷ C

the sto ry goes that once a cher - ry tree be-side an ap-ple tree did grow

Dm⁷ G⁷ C

And there a boy once met his bride to be long, long a - go The boy looked

G⁷ C G⁷

in-to her eyes it was a sight to en-thrall the breezes joined in their sighs The blos-soms

C G⁷ C

start-ed to fall And so they gent-ly ca - ressed the lo-vers looked up to find The branch-es -

G⁷ C D.S. al Coda C

of the two trees were in-ter twined and that is why the po-ets love.

Tico tico (Samba)

Transcription by Alberto Betancourt

Music by Zequinha Abreu

8
Am E⁷ Am

6 Dm Am B⁷ E
E⁷ Am C G⁷

15 C G⁷ C

20 G⁷ C

24 F F#dim C/G A⁷ Dm⁷ G⁷ C D.S. al Coda

28 C A

32 E⁷

36 A F#⁷

40 Bm Bm Cdim C#m⁷ F#⁷ Bm⁷ E⁷ A D.C.

HAPPY BIRTHDAY MEDLEY

G D7 G G7
 HAP-PY BIRTH-DAY TO YOU, HAP-PY BIRTH-DAY TO YOU, HAP-PY BIRTH-DAY, DEAR
 C CM6 G D7 G
 FOR HE'S A JOLLY GOOD FEL-LON
 ,HAPPY BIRTH-DAY TO YOU!
 F B6 F C7 F
 FOR HE'S A JOLLY GOOD FEL-LON FOR HE'S A JOLLY GOOD FEL-LON, FOR
 F B6 F F C7 F
 HE'S A JOLLY GOOD FEL-LON, WHICH NO-BODY CAN DE- NY, WHICH
 F B6 F B6 F
 NO-BODY CAN DE- NY, WHICH NO-BODY CAN DE- NY FOR
 F B6 F C7 F
 HE'S A JOLLY GOOD FEL-LON, FOR HE'S A JOLLY GOOD FEL-LON, FOR
 F B6 F F C7 F
 HE'S A JOLLY GOOD FEL-LON, WHICH NO-BODY CAN DE- NY,
 HAIL! HAIL! THE GAN'S ALL HERE WHATTHE'H'DO
 D7 G
 WE CARE, WHATTHEHECKDO WE CARE HAIL! HAIL! THE GAN'S ALL
 G D7 G
 HERE WHATTHE'H'DO WE CARE NOW.

After You've Gone

Words & Music by Henry Creamer, Turner Layton

Cmaj⁷
Medium slow

Cm⁶

Gmaj⁷

E⁹

Af-ter you've gone and left me cry-ing, After you've gone, there's no de-ny-ing,
 Af-ter you've gone, af-ter we break up, After you've gone, you're gon-na wake up.

A⁹

D⁹

G

G⁷

You'll feel blue, you'll feel sad, You'll miss the dear-est pal you've ev-er had.
 You will find you were blind To let some-bo-dy come and change your mind.

Cmaj⁷

F⁹

Gmaj⁷

E⁷

There'll come a time, now don't for-get it, There'll come a time when you'll re-gret it.
 Af-ter the years we've been to-gether, Through joy and tears, all kinds of weath-er,

Am

E⁷

Am⁷

F⁹

G

B⁷

Some day, when you grow lone-ly, Your heart will break like mine and
 Some day, blue and down-heart-ed, You'll long to be with me right

Em⁷

F[#]⁷

G

Em⁷ Am⁷

D⁷

G

C G

D⁷ G⁷

G

you'll want me on-ly; After you've gone, after you've gone a-way.
 back where we started; After you've gone, after you've gone a-way.

Maria Elena

Words & Music by Lorenzo Barcelata, S. K. Russell

The musical score consists of eight staves of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. Chords are indicated above the staff, and lyrics are written below the notes. Measure numbers are provided at the start of each staff.

Chords and Measures:

- Staff 1: C, Em⁷, Dm (Measures 1-4)
- Staff 1: G⁷ (Measure 5)
- Staff 2: C (Measure 5)
- Staff 1: G⁷ (Measure 6)
- Staff 1: Em⁷, Dm (Measures 6-7)
- Staff 1: G⁷ (Measure 8)
- Staff 2: C (Measure 8)
- Staff 1: Dm⁷ (Measure 9)
- Staff 1: G⁷ (Measure 9)
- Staff 1: C (Measure 9)
- Staff 1: Em⁷ (Measure 10)
- Staff 1: Dm (Measure 10)
- Staff 1: G⁷⁽⁵⁾ (Measure 11)
- Staff 1: E⁷ (Measure 11)
- Staff 1: Am⁷ (Measure 11)
- Staff 1: Ab⁷ (Measure 11)
- Staff 1: Gm⁷ (Measure 11)
- Staff 1: C⁷ (Measure 11)
- Staff 1: Fmaj⁷ (Measure 12)
- Staff 1: Fm⁶ (Measure 12)
- Staff 1: Em⁷ (Measure 12)
- Staff 1: Am⁷ (Measure 12)
- Staff 1: D⁹ (Measure 13)
- Staff 1: G¹³ (Measure 13)
- Staff 1: C (Measure 13)
- Staff 1: Cdim (Measure 13)
- Staff 1: G⁷ (Measure 13)
- Staff 1: NC (Measure 13)
- Staff 1: C (Measure 13)
- Staff 1: D⁹ (Measure 14)
- Staff 1: G¹³ (Measure 14)
- Staff 1: C (Measure 14)
- Staff 1: Cdim (Measure 14)
- Staff 1: G⁷ (Measure 14)
- Staff 1: NC (Measure 14)
- Staff 1: C (Measure 14)
- Staff 1: D⁹ (Measure 15)
- Staff 1: G¹³ (Measure 15)
- Staff 1: C (Measure 15)
- Staff 1: Cdim (Measure 15)
- Staff 1: G⁷ (Measure 15)
- Staff 1: NC (Measure 15)
- Staff 1: C (Measure 15)

Lyrics:

Ma - ri - a E - le - na you're the ans - - wer to a prayer.
 Ma - ri - a E le na can't you see how much I care?
 To me your voice is like the ech - o of a sigh,
 and when you're near my heart can't speak a - bove a
 sigh. Ma - ri - a E - le - na say that we will ne - ver part,
 Ma - ri - a E - le - na take me to your heart.
 love like mine is great e - nough for two. To share this
 love is real - ly all I ask of you. Ma - ri - a E - le - na you.

HARRIGAN

129

G E⁷ A⁷ D⁷ G

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

G Am⁷ D⁷

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

G D⁷ G E⁷ A⁷ D⁷ C

gin' me. H - A - dou - ble R - I G - A - N you

B⁷ G C⁶ G C⁶ G G⁷ C E^b

see, Is a name that a shame nev - er has been con - nect - ed with

1. G D⁷ G D⁷ E⁷ D⁷

Har - ri - gan, that's me.

2. G D⁷ G

Har - rigan that's me.

IRISH WASHERWOMAN

Irish Jig

D⁷ G D⁷ G D⁷

C G C G D⁷ G D⁷

DANNY BOY

(LONDONDERRY AIR)

130

LYRICS: FRED WEATHERLY (1913) - MUSIC: IRISH TRADITIONAL

G⁷ C G⁷ C F C F

Oh, Dan-ny Boy, the pipes the pipes are call - ing From glen to

C F C D⁷ G⁷ C G⁷

glen and down the moun - tain side; The sum - mer's

C G⁷ C F C F

gone, and all the ros - es fall - ing It's you, it's

C F G⁷ C Cdim G⁷

you must go and I must bide; But come ye

C F C Cdim G⁷

back when sum - mer's in the mea - dow Or when the

A_m F C D⁷ G⁷

val - ley's hushed and white with snow, It's I'll be

C F C A_m F_m

there in sun - shine or in sha - dow, Oh, Dan - ny

C D⁷ G⁷ C

Boy, Oh, Dan - ny Boy I love you so!

131

MY WILD IRISH ROSE

1899

Words & Music By: CHAUNCEY OLcott

Sheet music for "My Wild Irish Rose" in 3/4 time, featuring a single melody line on a treble clef staff. The music is divided into eight staves, each starting with a different chord: F⁷, B^b, F⁶, B^b, E^b, B^b, F⁷, and C⁷. The lyrics describe the rose as the sweetest flower that grows, searchin' everywhere but none can compare with my wild Irish Rose. It's also described as the dearest flower that grows, and some day for my sake, she may let me take the bloom from my wild Irish Rose.

1 F⁷ 2 B^b 3 F⁶ 4 B^b 5
 My Wild I - rish Rose, The
 6 E^b 7 8 B^b 9 Fdim
 sweet - est flow'r that grows, You may
 10 F⁷ 11 B^b 12 Fdim 13 B^b
 search ev - 'ry - where but none can com - pare With my
 14 C⁷ 15 16 F⁷ 17 Cm⁷ 18 F⁷
 wild I - rish Rose. My
 19 B^b 20 B^b 21
 wild I - rish Rose, The
 22 E^b 23 24 B^b 25 Fdim
 dear - est flow'r that grows And some
 26 F⁷ 27 B^b 28 F⁷ 29 B^b
 day for my sake, she may let me take The
 30 E^b 31 C⁷ 32 B^b 33 B^b
 bloom from my wild I - rish Rose.

THAT'S AN IRISH LULLABY

132

1913

Words & Music By: J. R. SHANNON

C Am C G⁷

O - ver in Kil - lar - ney, — Man - y years a - go, Me

C D⁷ G⁷

Mith - er sang a song to me In tones so sweet and low; Just a

C Am C

sim - ple lit - tle dit - ty, In her good ould I - rish way, And I'd

F C D⁷ G⁷

give the world if she could sing That song to me this day. —

C F F#dim

Too - ra - loo - ra - loo - ral, — Too - ra - loo - ra - li,

C F C D⁷ G⁷

Too - ra - loo - ra - loo - ral, — Hush now, don't you cry! —

C F F#dim

Too - ra - loo - ra - loo - ral, — Too - ra - loo - ra - li,

C F C D⁷ Fm C

Too - ra - loo - ra - loo - ral, — That's an I - rish Lull - a - by.

133

PEGGY O'NEIL

1921

Words & Music By: HARRY PEASE, ED NELSON & GILBERT DODGE

C

If her ²eyes are ³blue as ⁴skies,

C**G⁷**

That's ⁶Peg - gy O' - ⁷neil. _____

G⁷**Dm**

If she's ¹⁰smil - ing ¹¹all the ¹²while,

G⁷**C**

That's ¹⁴Peg - gy O' - ¹⁵neil. _____

C**Cdim****G⁷**

If she ¹⁸walks like a ¹⁹sly lit - tle ²⁰rogue,

C**Cdim****G⁷**

If she ²²talks with a ²³cute lit - tle ²⁴brogue;

C**Gm****A⁷****D⁷**

Sweet per - son - ²⁶al - i - ty ²⁷full of ras - ²⁸cal - i - ty

Fm⁶**G⁷****Dm****G⁷****C**

That's ³⁰Peg - gy O' - ³¹neil. _____

MACNAMARA'S BAND

1914

Words & Music By: ENG. VER.- JOHN J. STAMFORD & SHAMUS O'CONNOR
AM. VER. - RED LATHAM, WAMP CARLSON & GUY BONHAM

The sheet music features a single melody line with lyrics. The chords indicated are C7, F, Dm, G7, and C7. The lyrics describe a band member named McNamara, their journey from Sweden, and their performance in Ireland.

Chorus:

C7 F Dm G7 C7

1. Oh! me name is Mc-Nam-ar-a, I'm the lead-er of the band, Al-
 2. Right - now we are re-hear-sin' for a ver-y swell af-fair, The
 3. Oh! my name is Uncle Yul-ius and from Swed-en I have come, to
 4. Oh! I wear a bunch of sham-rocks and a un-i-form of green, And

F Dm G7 C7

though we're few in num-bers we're the fin-est in the land. We
 ann-u-al cel-a-bration, all the gen-try will be there. When
 play with Mc-Nam-ar-a's band and beat the big bass drum,
 I'm the funni-est look-ing Swede that you have ev-er seen. There's

F Dm G7 C7

play at wakes and wed-dings and a ev'-ry fan-cy ball. And
 Gene-ral Grant to Ire-land came he took me by the hand, Says
 when I march a-long the street the la-dies think I'm grand, They
 O'brians and Ryans and Sheehans and Meehans they come from I-re-land, But by

C7 F Dm G7 C7 F C7 (chorus)

when we play to fun-er-als we play the march from Saul. Oh! the
 he, "I" nev-er saw the likes of Mc-Nam-a-ra's band."
 shout "There's Uncle Yul-ius play-ing with an I-rish band."
 Yimmin-y I'm the on-ly Swede in Mc-Nam-a-ra's band."

F

drums go bang, and the cym-bals clang, and the horns they blaze a-way, Mc-

C7 F Dm G7 C7

Car-thy pumps the old ba-zoon while I the pipes do play: And,

F

Hen-nes-sey Ten-nes-see toot-les the flute, and the mus-ic is some-thing grand; A

C7 F Dm G7 C7 F

cred-it to old I - re-land is Mc-Nam-ar-a's band.

135

WHEN IRISH EYES ARE SMILING

1912

Words & Music By: CHAUNCEY OLCOTT, GEO. GRAFF JR., & EARN. BALL

The sheet music consists of ten staves of musical notation in G clef, 3/4 time. Chords are indicated above the staff at the beginning of each measure. The lyrics are written below the notes, with some words numbered (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32) corresponding to specific notes. The chords shown are G7, C, F, A7, D7, G7, C, C7, F, C, E7, A7, D7, G7, F, C.

When I - Irish Eyes Are Smil - ing Sure it's
 like a morn' in spring. In the
 lilt of I - rish laugh - ter you can
 hear the an - gels sing. When
 I - Irish hearts are hap - py All the
 world seems bright and gay, And when
 I - rish eyes are smil - ing, Sure they
 steal your heart a - way.

PEG O' MY HEART

1913

Words & Music By: ALFRED BRYAN & FRED FISHER

The musical score consists of six staves of music for a single voice. The lyrics are written below each staff, corresponding to the chords above them.

Chords:

- Staff 1: C, A⁷
- Staff 2: D⁷, D⁷
- Staff 3: G⁷
- Staff 4: C, C_o, G⁷, C_o, G⁷
- Staff 5: C, A⁷
- Staff 6: D⁷
- Staff 7: G⁷

Lyrics:

1. Peg O' My Heart, I love you,
Don't let us part, I love you,
I al - ways knew, It would be you,
Since I heard your lilt - ing laugh - ter, It's your I - rish heart I'm af - ter.

2. Peg O' My Heart, Your glanc - es
Make my heart say, "How's chanc - es?"

Come be my own, Come, make your home in my

Chorus:

1. C G⁷ | 2. C

heart. heart.

You Belong To My Heart

Words & Music by Agustin Lara, Ray Gilbert

BEGUINE

1 You be - long to my heart now and for - ev - er

5 and our love had its start not long a - go we were

10 gath - er - ing stars while a mil - lion - gui - tars played our love song

13 when I said I love you ev - ry beat of my heart said it too

17 'twas a mo - ment like this do you re - mem - ber?

21 and your eyes threw a kiss when they met mine now we

26 own all the stars and a mil - lion gui - tars are still play - ing Dar - ling

30 you are the song and you'll al - ways be - long to my heart.

I FOUND A MILLION DOLLAR BABY

138

F

IT WAS A LUCKY A-PRIL SHOW-ER IT WAS THE MOST CON-VEN-IENT
G7 C7 C° C7 F
DOOR I FOUND A MIL-LION DOL-LAR BA-BY IN - A FIVE AND TEN CENT STORE

F G7

THE RAIN CON-TIN-UED FOR AN HOUR I HUNG A-ROUND FOR THREE OR FOUR.
C7 C° C7 F
ROUND A MIL-LION DOL-LAR BA-BY IN A FIVE AND TEN CENT STORE. SHE WAS S.

A7 Dm A7 Dm G7
CHI - NA, AND WHEN SHE MADE THOSE EYES I KEPT BUY-ING CHI - NA
G7 Gm7 C7 G7 C7 F
UN-TIL THE CROWD GOT WISE. IN-CI-DENT-LY IF YOU SHOULD RUN IN-TO A
F C7 C°
SHOW-ER JUST STEP IN-SIDE MY COT-TAGE DOOR. AND MEET THE MIL-LION DOL-LA
C7 F
-A-BY FROM THE FIVE AND TEN CENT STORE.

139

I'M NOBODY'S BABY

G **A7** **D7**

G **E7** **AM**

Am **A7** **D7**

G **A7** **D7** **B7**

Am **E7** **AM**

D7 **G**

IN NO-DAY'S BA-By I WON-DER
WHY EACH NIGHT AND DAY I PRAY THE LORD UP A-BOVE
PLEASE SEND ME DOWN SOME-BO-DY TO LOVE. BUT
SOME-BO-DY WANTS ME, I'M BLUE SOME--- HOW
WON'T SOME-ONE HEAR MY PLEA AND TAKE A CHANCE WITH ME, BE-CAUSE IT
NO-BO-DYS BA----- BY NOW

LIMEHOUSE BLUES

140

1922

Words & Music By: DOUGLAS FURBER & PHILIP BRAHAM

C⁹
 Oh! Lime-house kid, ¹ Oh! Oh! ³ Oh! Lime-house kid,

A⁷
 Go - ing the way ² that the ⁷ rest of them did.

G **A⁷** **A⁷** **B⁷** **B⁷** **A⁷** **Em**
 Poor bro-ken blos ¹⁰ - som and ¹¹ no - bod - y's child,

A⁷ **B⁰** **D⁷** **D⁷** **C⁷** **D⁷**
 Haunt - ing and taunt ¹⁴ - ing you're ¹⁵ just kind o' wild. ¹⁶ Oh! Oh!

C⁹
 Oh! Lime-house Blues ¹⁸ I've the ¹⁹ real Lime-house Blues,

A⁷ **A⁰**
 Can't seem to scare ²² off those ²³ sad Chin - a blues.

G **E⁷** **Am**
 Rings on your fin ²⁶ - gers and ²⁷ tears for your crown,

Am **D⁷** **G**
 That is the sto ³⁰ - ry of ³¹ old Chi - na - town.

Song Sung Blue

Music by Neil Diamond

The musical score consists of five staves of music with lyrics underneath. The key signature is G major (one sharp). The first staff starts with a C chord, followed by a G chord, and then a G⁷ chord. The lyrics are:

Song sung blue ev - ry - bod - y - knows one song sung
 Song sung blue wee-in like a wil - low song sung
 To Coda

The second staff begins with a C chord, followed by a C⁷ chord. The lyrics are:

blue ev - ry gar-den grows one me and you are sub - ject to the
 blue sleep-in on my pil - low funy - ny thing but you can

The third staff begins with an F chord, followed by a G chord. The lyrics are:

blues now and then but when you take the blues and make a

The fourth staff begins with a C chord, followed by a Dm chord, and then a G chord. The lyrics are:

song you sing them out a - gain sing them out a - gain. D.C. al Coda
 G

The fifth staff begins with an F chord, followed by a G chord. The lyrics are:

sing it with a cry in your voice and be - fore you know it start to

The sixth staff begins with a C chord, followed by a G⁷ chord, then a C chord, and finally a G⁷ chord. The lyrics are:

feel-in good you sim - ply got no choice song sung blue song sung blue

Wheels

Music by Norman Petty

Musical score for "Wheels" in G major, common time. The score consists of six staves of music, numbered 1 through 28. The key signature is one sharp (G major). The melody is primarily in the treble clef, with some bass clef entries. Chords indicated above the staff include C and G⁷. The music features a mix of eighth and sixteenth note patterns, with various rests and dynamic markings.

1 C G⁷ G⁷
5 C G⁷ C
10 C G⁷ C G⁷ C G⁷
15 G⁷ C G⁷ C C G⁷ C G⁷
22 C G⁷ C C G⁷ C C G⁷
28 G⁷ C G⁷ C C

143

HELEN POLKA

F

OH, HELEN HELEN HELEN YOU ARE SUCH A LOVE-LY MISS NOW

C7 C7 F

GOT A LIT-TLE KISS, FOR IN-STANCE ONE LIKE THIS OH, HELEN HELEN

F

HELEN WHEN I FELL IN LOVE WITH YOU, WHAT ELSE WAS I TO DO. YOU MADE

C7 F II Bb

ALL MY DREAMS COME TRUE OH, HOW I LOVE TO DANCE

Bb F7 Bb

I LOVE TO DANCE WITH ME HELEN SHE'S COKE AND

Bb F7

GAY NICE IN EV'RY WAY, WITH HER MY HEART WILL

F7 Bb

ALWAYS STAY-----

IN A LITTLE SPANISH TOWN

B♭ F7

In a lit tle span ish town twas like a night like this.....

B♭

stars were peek a boo ing down twas like a night like this..... I whis pered

F7 F+ B♭

be true to me..... and she sighed si si

F7

ma ny skies have turned to gray be cause we're far a - part.

D7 G7

ma ny moons have passed a way and still she's in my heart..... we made a

C7 Edim B♭

prom ise and sealed it with a kiss in a lit tle span ish

F7 B♭

town twas on a night like this.....

145

YOU ALWAYS HURT THE ONE YOU LOVE

Bb

You al---ways hurt the one you love the

Bb Bb Gb7 F7

one you shouldn't hurt at all you

Cm Cm7 F7

al-----ways take the sweet---est rose and

F7 F7 Bb

crush it till the pe---tals fall you

Bb Bb7 Eb

al-----ways break the kind---est heart with a

C7 F7

has---ty word you can't re-call so

Bb Bb D7 G7

if I broke your heart last night it's be---

C7 F7 Bb

----cause I love you best of all.

Dm7 - Dm7, Cm7 F7

**ALTERNATIVE CHORDS FOR
BARS 6, 7, & 8**

I Can't Stop Loving You

Words & Music by Don Gibson

C C⁷ F F⁷

Those hap - py hours that we once knew, Though long a-

6 C D⁷ G⁷ C
go, they still make me blue. They say that time

11 C⁷ F F⁷ C G⁷
heals a bro - ken heart. But time has stood still since we've been a-

16 C F C F C
part. I cant stop lov - ing you, I've made up my mind
I cant stop lov - ing you, There's no use to try

21 G⁷ C
to live in mem - o ries of the lone - some kind. I cant stop
F pre-tend there's some - one new C I can't live a lie. G⁷ I cant stop

26 F C
want - ing you, It's use - less to say; So I'll just live my life in
want - ing you The way that I do There's on - ly one love for me, and

31 C C [1] C C [2] C
dreams of yes - ter - day. Those hap - py

that one love is you.

147

IT'S A SIN TO TELL A LIE

1933

(Fox Trot Version)

WORDS AND MUSIC:
BILLY MAYHEW

G⁷ C G+7 C
 BE SURE IT'S TRUE, WHEN YOU SAY, "I LOVE

5 C E⁷ F A⁷
 YOU," IT'S A SIN TO TELL A LIE.

9 Dm G⁷ Cdim
 MIL- LIONS OF HEARTS HAVE BEEN BRO-

13 C D⁷ Fm
 KEN, JUST BE- CAUSE THESE WORDS WERE SPO-

17 G⁷ C G+7 C
 KEN. "I LOVE YOU, YES, I DO, I LOVE

21 C E⁷ F A⁷
 YOU, IF YOU BREAK MY HEART, I'LL DIE."

25 Dm F Fm C Gm
 SO, BE SURE IT'S TRUE, WHEN YOU SAY, "I LOVE

29 A⁷ D⁷ G⁷ C F Fm C
 YOU," IT'S A SIN TO TELL A LIE!

GOOFUS

D7 Bm D7 Bm G Em

I WAS BORN ON A FARM OUT IN I-O-WAY, A FLAMING YOUTH WHO WAS

G Em D7 Bm D7 Bm G

BOUGHT THAT MED PLT A-WAY I PACKED MY GRIP AND I GRABBED MY SAI-A PHONE

D7 Bm D7 Bm G Em

CAN'T READ NOTES BUT I PLAY AN-Y-THING BY EAR, I MADE UP TUNES ON THE

G Em E7 A7 D7

SOUNDS THAT I USED TO HEAR. WHEN I'D START TO PLAY, FOLKS USED TO SAY SOUNDS A LIT-TLE

D7 GCG G F#

GOOFUS TO ME

F# F E7 A7 D7

G F# F

F E7 A7 D7 D7 Bm D7 Bm

G Em G Em D7 Bm D7 Bm D7

GOT A JOB BUT I JUST COULD'NT KEEP IT LONG, THE

G Em G Em D7 Bm D7 Bm D7

LEAD-ER SAID THAT I PLAYED AL THE MUSIC WRONG, SO I STEPPED OUT WITH AN OUT-FIT OF MY

G D7 Bm D7 Bm G Em

OWN GOT SO-GETHER A NEW KIND OF OR-CHEST-REE AND WE ALL PRAYED JUST FOR

G Em E7 A7 D7 GCG

SAME GOOFUS HAR-MO-NEY, AND I MUST ADMIT, WE MADE A HIT. GOOFUS HAS BEEN LUCKY FOR ME

Possantino
© SWARICK'S STATE

149

YOU'RE NOBODY 'TILL SOMEBODY LOVES YOU

1944

WORDS AND MUSIC: RUSS MORGAN, LARRY STOCK, AND JAMES CAVANAUGH

Med Swing

1.

You're no-bo---dy till some---bo---dy loves you you're
 Gm F C7 A7 D7 F Gm 1.

no---bo---dy till some---bo---dy cares you
 Am7 C7 Ab° Gm7 2.

may be king you may posess the world and it's gone but
 G7 Gm7 C7 3.

gold wont bring you happ-i-ness when you're growing old the
 F A7 D7 4.

world still is the same you'll never change it as
 Gm A7 D7 Gm 5.

long as the stars shine a---bove you're
 Bb B° F C7 Gm D7 Gm 6.

no---bo---dy till some---bo---dy loves you so
 Gm C7 F 7.

find yourself some---bo---dy to love! (-)

WHEN THE RED RED ROBIN

G D⁷ G
When the red, red, rob-in comes bob, bob, bob-bin a - long,

D⁷
long, There'll be no more sob - bin when he starts throb-bin' his

G G⁷ C A^M
old sweet song, Wake up, wake up you sleep - - y head

G E^M A⁷
Get up, get up, get out of bed, cheer up, cheer

D⁷ D^E A^M D⁷
up, the sun is red, Live, Love, laugh and be hap - py,

G D⁷ G
What if I've been blue now I'm walk - in' through fields of

D⁷
flow'rs, Rain may glis - ten but still I lis - ten for

G G⁷ C
hours and hours. I'm just a kid a - gain

C^M G E^D
do - in' what I did a - gain sing - ing a song, When the

G D⁷ G/C/G
red, red, rob - in comes bob, bob, bob-bin a long.

151

ALEXANDER'S RAGTIME BAND

1911

Words & Music By: IRVING BERLIN

The musical score consists of eight staves of music with lyrics underneath. Chords are indicated above the staff at various points.

Chords:

- Staff 1: C7, F
- Staff 2: B♭
- Staff 3: B♭
- Staff 4: F
- Staff 5: C, Cdim, G7
- Staff 6: C, C7
- Staff 7: F
- Staff 8: C7, F, B♭
- Staff 9: B♭
- Staff 10: F
- Staff 11: C7
- Staff 12: F
- Staff 13: F
- Staff 14: C, Cdim, G7
- Staff 15: C, C7
- Staff 16: F
- Staff 17: F
- Staff 18: C7
- Staff 19: F
- Staff 20: B♭
- Staff 21: B♭
- Staff 22: F
- Staff 23: C7
- Staff 24: F
- Staff 25: F
- Staff 26: F
- Staff 27: B♭
- Staff 28: Fdim
- Staff 29: F
- Staff 30: F
- Staff 31: C7
- Staff 32: F

Lyrics:

Come on and hear, ¹ come on and hear, ² Al-ex-an-der's Rag-time Band. ³ Come on and ⁴
 hear, ⁵ come on and ⁶ hear, ⁷ It's the best band in the ⁸ land. They can
 play a bugle call like you nev-er heard be-fore, ⁹ So nat-u-ral that you want to go to war;
 That's just the best-est band what ¹⁴ am, ¹⁵ Hon-ey Lamb. Come on a-
 long, ¹⁷ come on a - long ¹⁸ Let me ¹⁹ take you by the ²⁰ hand ²¹ Up to the
 man ²² up to the ²³ man ²⁴ Who's the lead-er of the ²⁵ band, ²⁶ And if you
 care to hear the ²⁶ Swan-ee Riv-er ²⁷ played in ²⁸ rag-time, ²⁹ Come on and
 hear, ³⁰ come on and ³¹ hear, ³² Al-ex-an-der's Rag-time Band.

GEORGIA ON MY MIND

1930

WORDS: STUART GORRELL MUSIC: HOAGY CARMICHAEL
ARRANGED: DONALD F. STEVISON

The musical score consists of eight staves of music for a single voice. The lyrics are placed below each staff, corresponding to the chords indicated above the notes.

Chords:

- F (Measures 1-4)
- A⁷ (Measures 1-4)
- Dm (Measures 1-4)
- Gm B^bm (Measures 1-4)
- F E⁷ Gm C⁷ (Measures 5-8)
- F Gm C+ (Measures 5-8)
- F A⁷ Dm Gm B^bm (Measures 9-12)
- F A⁷ Dm Gm B^bm (Measures 9-12)
- F E⁷ Gm G⁷ C⁷ F A⁷ (Measures 13-16)
- F E⁷ Gm G⁷ C⁷ F A⁷ (Measures 13-16)
- Dm Gm Dm B^b7 Dm Gm Dm F G⁷ (Measures 17-20)
- Dm Gm Dm B^b7 Dm Gm Dm F G⁷ (Measures 17-20)
- Dm Gm Dm E⁷ Am C° Am C⁷ (Measures 21-24)
- Dm Gm Dm E⁷ Am C° Am C⁷ (Measures 21-24)
- F A⁷ Dm Gm B^bm (Measures 25-28)
- F A⁷ Dm Gm B^bm (Measures 25-28)
- F E⁷ Gm G⁷ C⁷ F (Measures 29-32)
- F E⁷ Gm G⁷ C⁷ F (Measures 29-32)

Lyrics:

GEOR - GLA, GEOR - GLA THE WHOLD DAY THRU, JUST AN
OLD SWEET SONG KEEPS GEOR - GLA ON MY MIND. GEOR - GLA ON MY MIND!

GEOR - GLA, GEOR - GLA, A SONG OF YOU, COMES AS
SWEET AND CLEAR AS MOON - LIGHT THRU THE PINES.

OTH - ER ARMS REACH OUT TO ME, OTH - ER EYES SMILE TEN - DER - LY,

STILL IN PEACE - FUL DREAMS I SEE THE ROAD LEADS BACK TO YOU.

GEOR - GLA, GEOR - GLA, NO PEACE I FIND, JUST AND
OLD SWEET SONG KEEPS GEOR - GLA ON MY MIND!

153

Words by
JOE McCARTHY

You Made Me Love You

(I Didn't Want To Do It)

Music by
JAMES V. MONACO

CHORUS

Chords shown above the vocal line:

- YOU MADE ME LOVE YOU, I did - nt wan-na do it, I did - nt wan-na do it, C
- Dmi7 G7oo Coo
- You made me want you, And all the time you knew it, I guess you al-ways knew it, D9oo Ami D7o
- You made me hap - py some times, You made me glad, But there were times A7 Ab7 Ab7 D9oo Ami D7o
- dear, You made me feel so bad, You made me sigh for, I did - nt wan-na tell you, I Ami7 D7o Dmi7 G7oo Dmi G7oo G aug C C dim Dm7 Fmi G7oo
- did - nt wan-na tell you, I want some love that's true, Yes I do, 'Deed I do, You know I do, Dmi7 B7 E7
- Gim - me, gim - me what I cry - for, You know you got the brand of kiss-es that I'd die - for, A7 D7o
- YOU KNOW YOU MADE ME LOVE YOU, YOU. Coo Ddim Ami D9 G7oo Coo Cdim Dmi7 Abmi D9oo Db7 Coo

WHAT A WONDERFUL WORLD

154

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Words and Music by George David Weiss

Slowly

F Am B♭ Am Gm7 F A7 Dm

I see trees of green, red ros - es too, I see them bloom for me and you, — and I

D♭ Gm7/C C7 F F+ B♭M7 C7 F Am B♭ Am

think — to my - self What A Won - der - ful World. — I see skies of blue and clouds of white, the

Gm7 F A7 Dm D♭ Gm7/C C7 F B♭

bright — bless - ed day, the dark — sac - red night, — and I think — to my - self What A Won - der - ful World. —

F C7 F C7

The col - ors of the rain - bow, so pret - ty in the sky are al - so on the fac - es of

F Dm C Dm C Dm F#dim7

peo - pie go - in' by, I see friends shak - in' hands, — say - in', "How do you do!" They're real - ly say - in'

Gm7 F#dim7 C7 F Am B♭ Am Gm7 F A7 Dm

"I love you," I hear ba - bies cry I watch them grow. They'll learn much more than I'll — ev - er know, — and I

D♭ Gm7/C C7 F Am7b5 D7

think — to my - self What A Won - der - ful World. — Yes, I

Gm7 Gm7/C C7b9 F B♭6 F

think to my - self What A Won - der - ful World. —

155

CRAZY

F D7 Gm

Cra - zy, — cra - zy for feel - in', so lone - ly I'm

C7 F F#dim Gm7 C7 F

cra - zy, — cra - zy for feel - in' so blue. I know you'd

D7 Gm C7

love me as long as you want-ed, and then some-day you'd leave me for some-bod-y

F Bb F7 Bb F

new. Wor-ry why do I let my-self wor-ry,

G7 C7 Gm7 C7

won - drin' what in the world did I do?

F D7 Gm

Cra - zy for think-ing that my love could hold you, I'm

Bbmaj7 Am7 Gm7 Fmaj7 Gm7 C7 F

cra - zy for try - in' cra - zy for cry - in' and I'm cra - zy for lov - in' you!

This block contains six staves of musical notation for voice and guitar. The notation includes lyrics and chords indicated by small guitar chord diagrams above the staff. The first staff starts with an F chord, followed by a D7 chord, and then a Gm chord. The second staff starts with a C7 chord, followed by an F chord, an F#dim chord, a Gm7 chord, a C7 chord, and another F chord. The third staff starts with a D7 chord, followed by a Gm chord, and a C7 chord. The fourth staff starts with an F chord, followed by a Bb chord, an F7 chord, a Bb chord, and an F chord. The fifth staff starts with a G7 chord, followed by a C7 chord, a Gm7 chord, and a C7 chord. The sixth staff starts with an F chord, followed by a D7 chord, and a Gm chord.

Yellow Bird

156

Moderately (*Sweetly*)

Refrain

F Fdim F F#dim

Yel - low Bird, up
Yel - low Bird, up

Gm7 C7 F Fdim F F#dim

high in ba - na - na tree.
high in ba - na - na tree.

Yel - low Bird,
Yel - low Bird,

you
you

Gm7 C7 F Bb
sit all a - lone like me.
sit all a - lone like me.

Did your la - dy friend'
Bet - ter fly - a - way

F C7 F

leave de nest - a - gain? Dat is ver - y sad, make me feel - so bad.
in de sky - a - way. Pick - er com - in' soon, pick from night - to noon.

Bb F C7 Gm7 C7 F

You can fly - a - way, in the sky - a - way. You more luck - y dan me!
Black an' yel - low you, like ba - na - na too. Dey might pick - you some day!

Verse

F Gm7 C7 F

I al - so have a pret - ty gal, - She not with - me to - day.
Wish dat I was a yel - low bird, - I fly a - way with you.

F Gm7 C7 Gm7 C7

Dey all de - same, de pret - ty gal, - make dem - de nest, den dey fly a -
But I am - not a Yel - low Bird, - so here - I sit, noth - in' else to

T.F 2.F F Fdim F

way! dol Yel - low Bird

F Fdim F E F

Yel - low Bird Yel - low Bird.

Blueberry Hill

Words & Music by Al Lewis, Larry Stock, Vincent Rose

The musical score consists of eight staves of music for a single voice. The lyrics are written below each staff, corresponding to the chords above them. Measure numbers are indicated at the start of each staff.

Chords:

- F (Measures 1-4)
- G⁷ (Measure 5)
- A b (Measure 9)
- G⁷ (Measure 13)
- C (Measures 17-19)
- Em (Measure 21)
- F (Measure 25)
- C (Measures 31-32)

Lyrics:

I found my thrill
On Blue-ber-ry Hill
On Blue-ber-ry Hill
When I found you.
The moon stood
still
On Blue-ber-ry Hill.
And lin - ge - red
til my dreams came true.
The wind in the
wil - low played Love's sweet mel - o - dy;
But all of those
vows we made were nev - er to be.
Tho' we're a -
part.
Tou're part of me still
For you were my thrill
On Blue-ber-ry Hill.
I found my Hill.

My Mother's Eyes

From 1929 Film: Lucky Boy

Words & Music by Abel Baer, Wolfe Gilbert

The sheet music consists of eight staves of musical notation for voice and piano. The lyrics are written below the notes, corresponding to the chords indicated above them. The chords are: C, Cmaj⁷, C⁷, F, Fm, Fm⁶, C, Am⁷, D⁷, Dm⁷, G⁷, C, Am⁷, Dm⁷, G⁷, C, Cmaj⁷, F, Fm, Fm⁶, C, D⁷, Dm⁷, G⁷, C, F, C, Ab⁷, Dm⁷, E⁷, Am, Adim, B⁷⁽⁹⁾, B⁷, E⁷, Em⁷, A⁷, D⁷, Am⁷, D⁷, G⁷, C#dim, Dm⁷, G⁷, C, Cmaj⁷, C⁷, F, Fm, Fm⁶, C, Am⁷, D⁷, Dm⁷, G⁷, C, C, Am⁷, D⁷, Dm⁷, G⁷, C, C.

One bright and guid-ing light,— that taught me wrong from right,
I found in my moth - er's eyes. Those ba - by
tales she told,— that road all paved with gold,— I found in
my moth - er's eyes. Just like a wand' - ring spar - row
one lone - ly soul, I walked the straight and nar - row to reach my
goal. God's gift sent from a - bove,— a real un - self-ish love,
I found in my moth - er's eyes. eyes.

159

WHEN MY BABY SMILES AT ME

Moderately

Harry von Tilzer, Andrew B. Sterling, Bill Munro &
Ted Lewis

E♭7 G G^e G

For when my ba-by smiles at me my heart goes

G♯o D7

roam---ing to par--- a-----dise and when my

ba-----by smiles at me G there's such a

won-----der---ful light in her eyes the kind of

E♭7 G G^e G

light that means just love *Auu* the kind of

G7 F7 E7

love that brings sweet har---mo-----ny I

E♭7 G (E7)

sigh I cry it's just a glimpse of hea-ven when my

A7 D9 G

ba-----by smiles at me.

'WAY DOWN YONDER IN NEW ORLEANS

1922

160

WORDS: HENRY CREAMER

MUSIC: TRUNER LAYTON

ARRANGED: DONALD F. STEVISON

1 C⁷ 2 3 C
 WAY DOWN YON - DER IN NEW OR - LEANS — IN THE LAND — OF

4 Am 5 F 6 C⁷ C^o
 DREAM - Y SCENES — THERE'S A GAR - DEN OF E - - DEN,

7 C⁷ F 8 9 C⁷
 THAT'S WHAT I MEAN, — CRE - OLE BA - BIES WITH

10 11 C 12 Am
 FLASH - ING EYES — SOFT - LY WHIS - PER WITH TEN - DER SIGHTS —

13 Cm F⁷ 14 15 B^b
 "STOP! OH! WON'T YOU GIVE YOUR LA - DY FAIR — A LIT - TLE

16 17 G⁷ 18 C⁷
 SMILE!" STOP! YOU BET YOUR LIFE YOU'LL LIN - GER THERE, —

19 C^o 20 C⁷ 21 F
 A LIT - TLE WHILE. THERE IS HEAV - EN RIGHT

22 Dm 23 F 24 D^{b7}
 HERE ON EARTH — WITH THOSE BEAU - TI - FUL QUEENS!

25 F 26 F[#] 27 D⁷ 28 C⁷
 WAY DOWN YON - DER IN NEW OR - LEANS!

Hard Hearted Hannah

(The Vamp of Savannah)

Words & Music by Bob Bigelow, Charles Bates, Jack Yellen, Milton Ager

Moderato

C B⁷ G⁶ A⁷ D⁷

Hard Heart-ed Han-nah, the vamp of Sa-van-nah, The mean-est gal in town;

G⁶ F#⁷ G⁷ C

Leath - er is tough, but Han - nah' heart is tough - er; She's a gal who loves to
Talk of your cold, re - frig - er - a - ting Mam - mas, Broth - er, she's the Pol - ar

G#⁷ G⁷ C B⁷ B⁶ A⁷

see men suf - fer! To tease 'em and thrill 'em, To tor - ture and kill 'em
bear pa - jam - as!

Dm E⁷ Am C⁷/G F⁶

Is her de-light, they say, I saw her at the sea shore with a
An ev - 'ning spent with Han - nah sit - ting

G#⁷/F# C Gm/Bb

great big pan; There was Han - nah pour - ing wa - ter on a
on your knees, is like trav' - ling thru A - las - ka in your

A⁷ D⁷ Dm⁷

drown - ing man; She's Hard Heart - ed Han - nah The vamp of Sa-van - nah G.
B. V. D's; She's

1 C Cdim G⁷ || 2 Gaug⁷ C C

A. They call her A.

A Good Man Is Hard To Find

Music by Eddie Green

The musical score consists of four staves of music in common time, featuring a key signature of one sharp (F#). The vocal line is accompanied by chords indicated above the staff. The lyrics are written below the notes.

1. A Good Man Is Hard To Find; you al - ways get the oth - er kind. Just
 G⁷ C NC C G⁷ C Daug⁷

2. when you think that he is your pal, you look for him and find him fooling 'round some oth-er gal. Then you
 A⁷ D⁷ G⁷ C Ebdim⁷

3. rave; you e - ven crave to see him lay - ing in his grave. So if your man is nice, take
 Dm⁷ G⁷ C

4. my ad - vice and hug him in the morn-ing, Kiss him ev - 'ry night. Give him plen - ty lov-in',
 Am⁷ D⁷ Dm⁷ G⁷ C Dm⁷ G⁷⁽⁹⁾ C

5. treat him right. For a good man, now-a - days, is hard to find.

163

SOME OF THESE DAYS

1910

Words & Music By: SHELTON BROOKS

Dm A⁷ Dm

Some Of These Days you'll miss me hon - ey Some of these days you'll feel lone - ly You'll miss my hug - gin' you'll miss my kiss - in' You'll miss me hon - ey when you go a - way; I feel so lone - ly just for you on - ly For you know hon - ey you've had your way And when you leave me I know 'twill grieve me You'll miss your lit - tle ba - by Some of these days.

ST. LOUIS BLUES

W.C. Handy

Slow Blues tempo

I hate to see _____
Been to de Gyp - sy
down, _____
I hate to see _____
de ev'- nin' sun go down,
to get ma' for - tune tole,
'Cause my ba - by, _____
'Cause I'm most wife
done, _____
I hate to see _____
he done lef' dis town.
'bout ma Jel - ly roll.
lak — I feel to - day,
"Don't you wear no black,"
I'll pack my trunk, _____
Go to St. Lou - is, _____
make ma get a - way.
you can win him back.
rings _____
self, _____
Pulls dat man roun'
Git to Cai - ro, _____
Cm Cdim7 D7
an' for store bought hair _____
self close to his side, _____
De man I love _____
If ah flag his train, _____
Chorus
Got de St. Lou - is Blues jes' as blue as _____
I loves dat man lak a school - boy _____
ah loves his pie, _____
can be, _____
man got a heart lak a rock cast in the sea.
Ken - tuck - y Col - 'nel loves his mint an' rye.
so far from me.
the day ah die.

G7 C7 G G7 C C7
G D7 G G7 G
G7 G G7 G
Gm Cm
G D7 Gm
Gm A7 D7
C G C G G7
C6 C7 G C G C G
D D7 G
2 G

165

Leichtensteiner Polka

Intro C Co C⁷

F Refrain F⁶ F+ F

B^b F Fo F C⁷

F fine

Go F⁷ B^b

F⁶ F Dm

G⁹ G⁷ C⁷

F

C⁷

F G⁷ C

Verse C⁶

Cdim G⁷

C

Cm⁶

G Gdim D⁷

G⁶

D⁷

G G⁷

Fo G⁶ G⁷ C dal segno al fine

PENNIES FROM HEAVEN

BY JOHN DUNKEE
ARTHUR JOHNSTON

Handwritten musical score for "Pennies from Heaven" featuring lyrics and chords. The score consists of six staves of music with corresponding lyrics below each staff.

Chords:

- Staff 1: C, C, Dm, Em7, Eb°, Dm7, G7, Dm7 G7
- Staff 2: C, C, Dm, Em7, Eb°, Dm7, G7, Dm7 G7
- Staff 3: C7, F, A7
- Staff 4: D7, G7
- Staff 5: C, Dm, Em7, Eb°, Dm7, G7, Dm7 G7
- Staff 6: Dm7, Fm, Em7, C9, Bb° A9

Lyrics:

Ev-ry time it rains it rains pennies from hea---ven
 don't you know each cloud con-tains pennies from hea---ven
 you'll find your for---tune fal---ling all o---ver town
 be sure that your um-brel-la is up---side down.
 trade them for a pack-age of sun-shine & flow---ers
 if you want the things you love you must have show---ers
 so when you hear it thun-der don't run un---der a tree there'll be
 pennies from hea-ven for you and me.

PLEASE DON'T TALK ABOUT ME WHEN I'M GONE

167

C E7 A7

D7 G7 G+ C F#dim G7

D7 G7 C Fmin C

E7 A7

D7 G7 G7 G+

C E7 A7

D7 G7 C

Button Up Your Overcoat

Words & Music by B.G.De Sylva, Lew Brown, Ray Henderson

Quickstep

Chords: C, A⁷, D⁷, Dm, G, C, Am, Dm, G⁷, F, G⁷, Dm, G⁷, C, A⁷, D⁷, C, NC, F, G⁷, Dm⁷, G, G⁷, C, A⁷, D⁷, Dm⁷, G⁷, C, F, C, Dm⁷, G⁷, Dm⁷, G⁷, C, F, C.

Lyrics:

Button up your o - ver-coat when the wind is free
 take good care of your - self you be - long to me!
 eat an ap - ple ev - 'ry day get to bed by three
 take good care of your - self you be - long to me!
 be care - ful cross-ing streets Oo oo don't eat meats Oo oo cut out sweets
 Oo - oo you'll get a pain and ru in your tum - tum!
 keep a - way from boot - leg hooch when you're on a spree
 take good care of your - self you be - long to me.

169

I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER

WORDS: JOE YOUNG

1935

MUSIC: FRED E. AHLERT

The musical score consists of eight staves of music for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The score includes lyrics and numbered measure markings from 1 to 33.

Chords and Measures:

- Measures 1-4: C (lyrics: I'M GON - NA SIT RIGHT DOWN AND)
- Measures 5-8: C (lyrics: AND MAKE BE - LIEVE IT CAME FROM YOU.)
- Measures 9-12: Dm⁷ (lyrics: I'M GON - NA WRITE WORDS OH! SO SWEET THEY - RE GONNA)
- Measures 13-16: A⁷ (lyrics: KNOCK ME OFF MY FEET. A LOT OF KIS - SES ON THE BOT - TOM; ILL BE GLAD I GOT 'EM.)
- Measures 17-20: F⁷ G⁷ (lyrics: I'M GON - NA SMILE AND SAY I HOPE YOU'RE FEEL - ING BET - TER,)
- Measures 21-24: C (lyrics: AND CLOSE WITH LOVE THE E⁷ F A⁷)
- Measures 25-28: Dm (lyrics: I'M GON - NA SIT RIGHT DOWN AND Fm C Gm A⁷)
- Measures 29-32: A⁷ (lyrics: I'M GON - NA SIT RIGHT DOWN AND WRITE MY - SELF A LET - TER,)
- Measures 33: D⁷ (lyrics: AND MAKE BE - LIEVE IT G⁷ C)
- Measures 34-35: (lyrics: CAME FROM YOU! C)

I'm Confessin' That I love You

Words & Music by A.J. Neiburg, Doc Dougherty, Ellis Reynolds

The musical score consists of eight staves of music in G major, common time, with lyrics written below each staff. Chords are indicated above the staff at the beginning of each measure.

Staff 1:

- Chords: G, Daug, Gmaj⁷, G, Daug, Bm⁷, E⁹
- Lyrics: I'm confess-in' that I love you, tell me, do you love me too?

Staff 2:

- Chords: A⁷, Am⁷, D⁷, D⁷⁽⁹⁾, G, Em⁷, Am⁷, D¹³, D⁷⁽⁹⁾
- Lyrics: I'm confess-in' that I need you, hon-est I do, need you ev'-ry mo-ment.

Staff 3:

- Chords: G, Daug, Gmaj⁷, G, Daug, Bm⁷, E⁹
- Lyrics: In your eyes I read such strange things but your lips de-ny they're true.

Staff 4:

- Chords: A⁷, Am⁷, D⁷, D⁷⁽⁹⁾, G, Cm, G
- Lyrics: Will your an-swer real - ly change things, mak-ing me blue?

Staff 5:

- Chords: G⁷, G⁹, C, Gaug, C⁶, B⁷, B_p⁷
- Lyrics: I'm a-fraid some-day you'll leave me say-ing "Can't we still be friends?"

Staff 6:

- Chords: A⁷, Em⁷, A⁹, D⁹, Am⁷, D⁹, D⁷⁽⁹⁾
- Lyrics: If you go you know you'll grieve me; all in life on you de-pends.

Staff 7:

- Chords: G, Daug, Gmaj⁷, G, Daug, Bm⁷, E⁹
- Lyrics: Am I guess-ing that you love me, Dream-ing dreams of you in vain?

Staff 8:

- Chords: A⁷, Am⁷, D⁷, D⁷⁽⁹⁾, G, Cm⁶, G⁶
- Lyrics: I'm con-fess-in' that I love you o-ver a - gain.

Amapola**Pretty Little Poppy**

Words & Music by Joseph M Lacalle 1924, Spanish: Joseph M LaCalle 1924 / English: Albert Garnse

G

A - ma - po - la my pret-ty lit - tle pop - py, You're like that love-ly
 A - ma - po - la lin - di si ma Ama po - la Se - ra siem-pre mi
 6 D⁷
 flow'r so sweet and heav - en - Since I found you,
 al - ma tu - ya so - la Yo te quie - ro
 11 My heart is wrapped a - round you And lov - ing you, it seems to
 a - ma - da ni - na mi - a I - gual quea-ma la flor - la
 15 G
 beat a rhaps-o-dy A - ma - po - la the pret-ty lit-tle pop - py
 luz del di - a A - ma - po - la lin - di - si - A-ma po - la
 21 E⁷ Bm E⁷ Am Cm
 must cop-y its en-dear - ing charm from you A - ma - po - la A - ma -
 No se-a tan in - gra - tay a - ma - me A - ma - po - la A - ma -
 28 G A⁷ D⁷ G
 po - la How I long to hear you say I lo - ve you",
 po - la Co - mo pue - des tu vi - vir tan so - la.

Honeysuckle Rose

Words & Music by Andy Razaf, Thomas Waller

The musical score consists of eight staves of music for voice and piano. The lyrics are written below the notes, corresponding to the chords above them. The chords are indicated in parentheses after each staff.

Chords:

- 1. Gm⁷, C⁷, Gm⁷, C⁷, Gm⁷, C⁹
- 2. Gm⁷, C⁹, F⁶, F^{7/A}, Bb⁶, C⁷, F⁷, Bb⁷, Am⁷, D⁷
- 3. me. I don't blame them good - ness knows Hon ey-suck-le Rose.
- 4. Gm⁷, C⁷, Gm⁷, C⁷, Gm⁷, C⁹
- 5. When you're pas - sin' by flow - ers droop and sigh, and I know the rea - son
- 6. Gm⁷, C⁹, F⁶, F^{7/A}, Bb⁶, C⁷, F⁷, Bb⁷
- 7. why. You're much sweet - er good - ness knows Hon - ey - suck - le Rose.
- 8. Am⁷, D⁷, F⁷, Bbdim⁷, Bdim⁷, F⁷, Bb⁶, F⁷⁽⁹⁾, Bbdim⁷, Bb⁶
- 9. Don't buy sug - ar, you just have to touch my cup..
- 10. G⁷, Cdim⁷, C#dim⁷, G⁷, C C⁷
- 11. You're my sug - ar it's sweet when you stir it up
- 12. Gm⁷, C⁹, Gm⁷, C⁹, Gm⁷, C⁹
- 13. When I'm tak - in' sips, from your tas - ty lips Seems the hon - ey fair - ly
- 14. Gm⁷, C⁷, F⁶, F/A, Bb⁶, C⁷, F
- 15. drips. You're con-fec-tion good - ness knows, Hon ey-suck-le Rose.

The Glory Of Love

Music by Billy Hill

Am⁷ D⁷ G D⁷ G G⁷

You've got to give a little, take a little, and let your poor heart

C G/D D⁷ G G^{#dim} Am⁷ D⁷

break a little. That's the sto-ry of, that's the glo-ry of love. You've got to

G D⁷ G G⁷ C

laugh a lit-tle, cry a lit-tle be-fore the clouds roll by a lit-tle.

G/D D⁷ G C/E Cm D⁷ G⁷ C

That's the sto-ry of that's the glo-ry of love. As long as there's the

G/B C⁷ B^bdim G/B G⁷ Cm

two of us we've got the world and all it's charms. And when the world is

A⁷ A m7/D D⁷ G

through with us, we've got each oth-ers arms. You've got to win a lit-tle,

D⁷ G G⁷ C G/D

lose a lit-tle, and al-ways have the blues a lit-tle. That's the sto-ry of

D⁷ G G^{#dim} Am⁷ D⁹ G Cm⁶ Gmaj⁷

that's the glo-ry of love. You've got to love.

THE SIDEWALKS OF NEW YORK

174

1894

Words & Music By: JAMES W. BLAKE & CHARLES B. LAWLOR

Arranged: Donald F. Steverson

The music is arranged in eight staves, each containing four measures. The chords are indicated above the staff at the beginning of each measure. The lyrics are written below the staff, aligned with the chords. The chords used are G, D7, G, C, D7, G, G7, C, G, E7, A7, D7, D+, G, D7, G, G7, C, G, G7, C, G, E7, C, G, E7, A7, D7, G, G7, and E7.

1 G 2 D7 3 G 4 G
 East side, West side,
 5 C 6 D7 7 G 8 G7
 all a - round the town. The
 9 C 10 "Ring 11 G 12 E7
 tots sing a - Ros - ie, Lon - don
 13 A7 14 D7 15 D7 16 D+
 Bridge is fall - ing down."
 17 G 18 D7 19 G 20 G7
 Boys and girls to - geth - er,
 21 C 22 G 23 G 24 G7
 Me and Ma - mie O' - Rorke,
 25 C 26 G 27 G 28 E7
 tripped the light fan - tas - tic on The
 29 A7 30 D7 31 G 32 E7
 Side - walks Of New York.

175

HELLO DOLLY

Sheet music for "Hello Dolly" with lyrics and chords.

Chords:

- Gm
- Bb
- Bb/D
- D.b
- Cm7
- F7
- A**b**/C
- Cm7
- F7
- Bb/D
- D.b
- F7
- Gm
- Fm7
- Bb
- E**b**
- D7
- Gm
- Dm
- Gm
- Dm
- C7
- F7
- Bb Gm7 Cm7 F7
- C7
- F7
- C7
- F7
- C7
- F7
- Bb E**b** Bb

Lyrics:

Hel----lo Dolly well Hel---lo Dolly it's so
 nice to see you back where you be---long
 you're look-ing
 swell Dol-ly I can tell Dol-ly you're still
 glow-ing you're still crowing you're still goi----ng strong I feel the
 room swaying 'cause the band's playing one of
 our old favourite songs from way back when so
 gol-ly gee fel---lows find her a va-cant knee fel-lows
 Dol-ly will ne-ver go a--way. a---gain Hel---
 LAST x Dolly will nev-er go a--way Dolly will never go a--way

CALIFORNIA HERE I COME

1924

Words & Music By: AL JOLSON, BUD DE SYLVA & JOSEPH MEYER

The musical score consists of eight staves of music for voice and piano. The lyrics are written below each staff, corresponding to the numbered measures. The chords are indicated above the staves.

Chords:

- Measure 1: C, C+, F, Dm
- Measure 5: G⁷, G+, C
- Measure 9: C, D^{#dim}, G⁷
- Measure 13: C, D^{#dim}, G⁷
- Measure 17: C, C+, Dm
- Measure 21: G⁷, G+, C, A⁷
- Measure 25: Dm, E⁷, Am
- Measure 29: D⁷, G⁷, 1.C, G⁷, 2.C

Lyrics:

Cal - i - for - nia, Here I Come _____
 Right back where I start - ed from _____
 Where bow - ers of flow - ers bloom in the sun _____
 Each morn - ing at dawn - ing, Bird - ies sing an' ev - 'ry - thing. A
 sun - kist miss said, "Don't be late" _____
 That's why I can hard - ly wait. _____
 O - pen up that Gold - en Gate Cal - i -
 for - nia, Here I Come. Come. Come. Come.

All Of Me

Words & Music by Gerald Marks, Seymour Simons

A C E⁷

All of me, why not take all of me?

A⁷ Dm⁷

Can't you see I'm no good with - out you?

E⁷ Am

Take my lips, I want to lose them.

D⁷ Dm⁷ G⁷

Take my arms, I'll ne - ver use them.

B C E⁷

Your good - bye left me with eyes that cry.

A⁷ Dm⁷

How can I go on, dear, with - out you?

F⁶ Fm⁶ Em⁷ A⁹

You took the part that once was my heart, so

Dm⁹ G⁷ C A⁷ Dm⁷ G⁷

why not take all of me?

Dm⁹ G⁷ G⁷ A⁷

why not take all? Why not take all? So

Dm⁹ G¹³ F^{6/C} C

why not take all of me?

JUST A GIGALO

178

B[#] G D⁷
 JUST A GI-GO-LO, EVERY WHERE I GO. PEOPLE KNOW THE PART I'M PLAYING.

C D⁷ G
 MID FOR EV'RY DANCE. SELLING EACH ROMANCE. EV'RY NIGHT SOME HEART BE-TRAY-ING.

G F[?] E⁷ AM D⁷ G
 YERE WILL COME A DAY. YOUTH WILL PASS AWAY. THEN WHAT WILL THEY SAY, A-BOUT ME. WHEN THE

C C^m G A⁷ AM D⁷ G
 ND COMES I KNOW. THEY'LL SAY, JUST A GI-GO-LO AS LIFE GOES ON WITH-OUT ME.

D⁷

I AIN'T GOT NOBODY

B[#] G⁷ F[?] F[?] E⁷ A⁹ A⁷ G A⁷ D⁷
 I - AIN'T GOT NO - BOD - Y AND NO BO-DY CARES FOR

G D⁷ G⁷ F[?] F[?] E⁷ A⁹ A⁷
 ME. — AND I'M SO SAD AND LOV-E-LY. WON'T SOME-BO-DY

D⁷ D⁺ G⁶

C/D C E⁷ A⁷ D⁷
 'OME AND TAKE A CHANCE WITH ME. — I'LL SING SWEET LOVE SONGS Honey,

G⁷ F[?] F[?] E⁷ A⁹ A⁷ G A⁷ D⁷
 ALL THE TIME. IF you'll COME AND BE MY SWEET BABY MINE, CAUSE

I — AIN'T GOT NO-BOD-Y AND NO-BOD-Y CARES FOR

G

BEGIN THE BEGUINE

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Words and Music by
COLE PORTER

Moderate beguine tempo

The musical score consists of ten staves of music for a single voice. Each staff begins with a treble clef and a key signature of one sharp (F#). Measure numbers are indicated above the first few staves. The lyrics are written below the notes, corresponding to the chords shown above them. The chords include C, C6, Cmaj7, G7, G7sus, G7, Cmaj9, C, Am7, C, G7, Cmaj7, C6, C, G7, Dm, F, G7, Dm7, G7sus, G7, Bb, C, Cm, F7, Bbm, Eb7, Abmaj7, Ab6, Ab, F#dim, G, Ab, G, Fm7, G, G7, C, C6, Cmaj7, C6, C, C7.

When they be - gin the be - guine, it brings back the sound of mu - sic so

ten - der, it brings back a night of trop - i - cal splen - dor. It

brings back a mem - o - ry ev - er - green. I'm with you once more un - der the

stars, and down by the shore an or - ches - tra's play - ing, and

e - ven the palms seem to be sway - ing, when they be - gin the be -

guine. To live it a - gain is past all en - deav - or, ex -

cept when that tune clutch - es my heart, and there we are, swear - ing to love for -

ev - er, and prom - is - ing nev - er, nev - er to part. What

mo - ments di - vine, what rap - ture se - rene, till clouds came a - long to dis - perse the joys we had

BEGIN THE BEGUINE

2

G7 Fm 3 3 3 Dm7(15)
tast - ed. And now, when I hear peo-ple curse the chance that was wast - ed.

G 3 G7 Dm7 G7 Cmaj9 C C6
know but too well what they mean; so don't let them be - gin the be -

Cmaj7 C6 C Em7 C 3 C6 G7
guine, let the love that was once a - fire re-main an em - ber; let it

F 3 Dm7 3 Em Am Dm7 3 G7
sleep like the dead de - sire I on-ly re-mem - ber when they be - gin the be -

C6 C Em7 C 3 3 C6 C Cmaj7 C6
guine. Oh yes, let them be - gin the be - guine, make them play, till the

C F/C C G7 C G7 F 3
stars that were there be - fore re-turn a - bove you, till you whis-per to me once

Dm7 3 Em Em7 A7 Dm7 3 Dm7(15)
more, "Dar - ling, I love you!" And we sud-den-ly knew what heav-en we're in,

G7 3 C Cmaj7 Dm7/C 3
when they be - gin the be - guine. When the be - gin

Fm6/C G7 C C6 Cmaj7
the be - guine.

Easter Parade

Words & Music by Irving Berlin

G D⁷ G⁷ Gaug⁷ C/E C Am⁷ Adim⁷

your Easter bon - net, with all the frills up - on it, you'll
 5 G/B D⁷ G Em A⁷ Am/D D⁷
 be the grand - est la - dy in the Easter Pa - rade.

G D⁷ G⁷ Gaug⁷ C/E C Adim⁷

I'd be all in clov - er and when they look you o - ver I'll
 9 G/B D⁷ G Em A⁹ A⁷ D⁷ G Am/D G
 be the proud - est fel - low in the Easter Pa - rade. On the
 13 G⁹ C⁶ C⁶/G C C/G

Av - e-nue Fifth Av - e-nue, the pho -
 17 Em⁷ A⁷ D C/D Bm/D D⁹ D^{7(#5,9)}
 to-graph-ers will snap us. And you'll find that you're in the ro - to-gra-vure. Oh,

G D⁷ G⁷ Gaug⁷ C/E C Am⁷ Adim⁷

I could write a son - net a - bout your Easter bon - net, and
 25 G/B D⁷ G Em⁷ A⁹ D⁷ G Gdim⁷ Am Daug⁷ G
 of the girl I'm tak - ing to the Easter Pa - rade rade

Exactly Like You

Music by McHugh

The sheet music consists of eight staves of music. The key signature is G major (one sharp). The time signature varies between common time and 6/8. The lyrics are written below the notes, corresponding to the chords indicated above the staff.

Chords:

- Staff 1: G, A⁷, D⁷, G^{#dim7}, Am⁷, D⁷, G, Am⁷, D⁷
- Staff 2: D⁷, G^{#dim7}, Am⁷, D⁷, G
- Staff 3: G, A⁷, D⁷, G^{#dim7}, Am⁷, D⁷, G
- Staff 4: D⁷, G^{#dim7}, Am⁷, D⁷, G
- Staff 5: C, C, G, Am, Cm⁶, Bm⁷, B^{#dim7}, Am⁷, D⁷
- Staff 6: G, A⁷, G, Am⁷, D⁷, G
- Staff 7: D⁷, G^{#dim7}, Am⁷, D⁷, G
- Staff 8: D⁷, G^{#dim7}, Am⁷, D⁷

Lyrics:

I know why I waited,
know why I've been true.
Prayed each night for some - one ex - act - ly like you.
Why should we spend mon - ey, on a show or two?
No - one does those love scenes ex - act - ly like you. You make me
feel so grand, I want to give the world to you. You seem to
un - der - stand each fool-ish lit-tle scheme I'm schem - ing dream I'm dream - ing
I know why my moth - er taught me to be true
she meant me for some - one ex - act - ly like you

At Sundown

Music by Walter Donaldson

Gm Faug C⁷
 F F⁶

Ev - 'ry lit - tle breeze is sigh - ing of love un-dy - ing at sun - down.

D⁷ Gm Faug C⁷
 F F⁶

- Ev - 'ry lit - tle bird is rest - ing and feath - er nest - ing at sun down.

A⁷ A⁷⁽⁵⁾ D⁷ D⁹ G⁷

Each lit - tle roes - bud is sleep - ing While

C⁹ C⁷ Caug F D⁷ Gm Faug

shad - ows are creep - ing. In a lit - tle cot - tage coz - y the

C⁷
 F F⁶
 D⁷

world seems ros - y at sun - down. Where a lov - ing

Gm Faug C⁷
 F F⁶ A⁷ A⁷⁽⁵⁾

smile will greet me and al - ways meet me at sun - down,

D⁷ D⁹
 G⁷

I seem to sigh, I.m in heav - en, When

Gm Faug C⁷
 F

night is fall - ing and love is call - ing me home.

THOSE LAZY-HAZY-CRAZY DAYS OF SUMMER

1964

WORDS: CHARLES TOBIAS

MUSIC: HANS CARSTE

C Cdim G⁷ C D⁷

ROLL OUT THOSE LA - ZY HA - ZY CRA - ZY DAYS OF SUM - MER

G⁷ Dm⁷ G⁷ C Cdim G⁷

THOSE DAYS OF SO - DA AND PRET - ZELS AND BEER. ROLL OUT THOSE

C D⁷ G⁷ Dm⁷

LA - ZY HA - ZY CRA - ZY DAYS OF SUM - MER; DUST OFF THE SUN AND MOON AND

G⁷ C E⁷

SING A SONG OF CHEER. JUST FILL YOUR BAS - KET FULL OF SAND - WICH - ES AND

Am

WEEN - IES THEN LOCK THE HOUSE UP, NOW YOU'RE SET, AND ON THE

D⁷ Am⁷ Fdim D⁷

BEACH YOU'LL SEE THE GIRLS IN THEIR BI - - KI - NIS AS CUTE AS EV - ER, BUT THEY

G⁷ C Cdim G⁷ C D⁷

NE - VER GET THEM WET! ROLL OUT THOSE LA - ZY HA - ZY CRA - ZY DAYS OF SUM - MER,

G⁷ Dm⁷ G⁷ C Cdim G⁷ C

THOSE DAYS OF SO - DA AND PRET - ZELS AND BEER. ROLL OUT THOSE LA - ZY HA - ZY

D⁷ G⁷ Dm⁷ G⁷ C

CRA - ZY DAYS OF SUM - MER YOU'LL WISH THAT SUM - MER COULD AL - WAYS BE HERE!

I'll Take Care

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Bb Dm Bb Bb

I'LL TAKE CARE OF YOUR CARES FOR YOU
C7 C7 C7 C7

I'LL BE THERE WITH YOU WHEN YOU'RE BLUE
Eb Eb Ebm F7

LET ME BE YOUR ONE RAY OF SUN----- SHINE
Dm Dm G7 C7 F7

MAY-BE YOU'LL RE-MEM-BER SOME-WHERE SOME-TIME
Bb Dm Bb Bb

I WON'T SCOLD YOUR FOR YOUR MIS--TAKES
C7 C7 C7 C7

I'LL JUST HOLD YOU WHEN YOUR HEART ACHES SO
Eb Ebm Bb G7

KEEP ME IN YOUR THOUGHTS, YOUR DREAMS AND YOUR PRAYERS AND
C7 F7 Bb B6 G7

I'LL TAKE CARE OF YOUR CARES-----^{b4a}
C7 F7 Bb Bb

I'LL TAKE GOOD CARE OF YOUR CARES-----
Bb

You'll Never Know

F D_{b7} G_m G_m

YOU'LL NEVER KNOW JUST HOW MUCH I MISS YOU

I CARE

AND IF I TRIED I STILL COULDNT HIDE MY LOVE FOR YOU

LOVE FOR YOU

YOU OUGHTA KNOW FOR HAVEN'T I TOLD YOU SO

MILLION OR MORE TIMES YOU WENT AWAY AND MY HEART WENT WITH YOU

I SPEAK YOUR NAME IN MY EVERY PRAYER

IF THERE IS SOME WAY TO PROVE THAT I LOVE YOU I SWEAR I DON'T KNOW HOW

YOU'LL NEVER KNOW IF YOU DON'T KNOW NOW

DON'T KNOW NOW

PINE

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TWILIGHT TIME

1944

WORDS AND MUSIC: BUCK RAM, MORTY NEVINS, AND ARTIE DUNN

G# C 3 G B+7 B7
 HEAV-EN-LY SHADES OF NIGHT ARE FALL-ING
 DEEP-EN-ING SHAD-OWS GATH-ER SPLEN-DER
 3 Em 3 4 G7 5 C
 IT'S TWI-LIGHT TIME
 AS DAY IS DONE..
 Cm
 OUT OF THE MIST YOUR VOICE IS CALL-ING,
 FIN-GER OF NIGHT WILL SOON SUR-REN-DER,
 6 G 7 E9 8 A9
 IT'S TWI-LIGHT TIME... WHEN PUR-PLE COL-
 SET-TING SUN... COUNT THE MO-
 Cm G A9
 ORED CUR-TAINS MARK THE END OF DAY...
 MENTS, DAR-LING, 'TILL YOU'RE HERE WITH ME,
 1. A7 2. D7 3. D7 4. G 5. C G
 I TO HEAR YOU, MY DEAR,
 GETH-ER AT LAST.
 AT TWI-LIGHT TIME. AT TWI-LIGHT TIME.
 B 12 B7 13 Em
 HERE IN THE AF-TER-GLOW OF DAY... WE
 KEEP OUR REN-DEZ-
 Em CDIM Em 14 CDIM Em 15 A7 16
 VOU- BE-NEATH... THE BLUE... HERE IN THE SWEET AND SAME OLD
 A7 17 D7 18 C Bm Bbm D7
 WAY... I FALL IN LOVE A-GAIN... AS I
 DID THEN...

Let's Fall In Love

Words & Music by Harold Arlen, Ted Koehler

The musical score consists of eight staves of music for a single voice. The lyrics are written below each staff, corresponding to the chords above them. The chords are indicated by Roman numerals with superscripts (e.g., C⁶, Am⁷, Dm⁷, G⁷) and some specific notes like G¹³. The lyrics describe falling in love, taking chances, closing eyes, and being meant for each other.

Chords and Measures:

- Staff 1: C⁶, Am⁷, Dm⁷, G⁷, C⁶, Am⁷ (Measures 1-6)
- Staff 2: Dm⁷, G⁷, Em⁷, Am⁷, Dm⁷, G⁷ (Measures 7-11)
- Staff 3: E⁷, A⁷, D⁹, G¹³, C⁶, Am⁷, Dm⁷, G⁷ (Measures 12-15)
- Staff 4: C⁶, Am⁷ (Measure 16)
- Staff 5: Dm⁷, Fm⁶, Em⁷, Am⁷, Dm⁷, G⁷, Bm⁷, E⁷ (Measures 17-21)
- Staff 6: Bm⁷, E⁷, Am, Am⁷, D⁷, Am⁹, D⁷, D⁷⁽⁹⁾ (Measures 22-25)
- Staff 7: Cmaj⁹, C, Em⁷, A⁷, Dm⁷, G⁷, C⁶, Am⁷ (Measures 26-30)
- Staff 8: Dm⁷, G⁷, C⁶, Am⁷, Dm⁷, G⁷, Fm⁶ (Measures 31-35)
- Staff 9: Em⁷, Am⁷, Dm⁷, G⁷, C (Measures 36-39)

Lyrics:

Let's fall in love, Why should - n't we fall in
 love? Our hearts are made of it, let's take a chance Why be a - fraid
 of it? Let's close our eyes, and make our own par - a -
 dise, Lit tle we know of it Still we can try to make a go of it.
 We might have been meant for each oth er To
 be or not to be, let our hearts dis cov - er. Let's fall in
 love, Why should - n't we fall in love? Now is the time
 for it, while we are young, Let's fall in love.

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DOWN BY THE OLD MILL STREAM

1910

Words & Music By: TELL TAYLOR

G C[#]dim D⁷

Down By The Old Mill Stream, Where I

D⁷ G

first met you, With your

G Bm C E⁷ Am

eyes of blue, Dressed in

D⁷ D+⁷ G

ging ham too. It was

G C[#]dim D⁷

there I knew, That you

D⁷ B⁷ Em

loved me true. You were six -

E^{b7} G E⁷

teen, My vil - lage queen, By the

A⁷ Bm 1.G

old mill stream.

2. G C[#]dim Cm G

Down By The stream.

The musical score consists of eight staves of music. The first staff starts with a G major chord. The second staff starts with a D7 chord. The third staff starts with a G major chord. The fourth staff starts with a D7 chord. The fifth staff starts with a G major chord. The sixth staff starts with a D7 chord. The seventh staff starts with an Eb7 chord. The eighth staff starts with an A7 chord. The lyrics are integrated with the chords, with some words underlined. Measure numbers are provided below the staff lines.

MAY BE WRONGby
Harry Ruskin and
Henry SullivanModerato

Eb (Gm) Eb⁷ Eb⁷ Ab Abm
 I may be wrong but I think you're wonder-ful
 Eb F7 Bb⁷ Eb
 I may be wrong but I think you're swell
 Eb (Gm) Eb⁷ Eb⁷ Ab Abm
 I like your style say I think it's marvelous
 Eb F7 Bb⁷ Eb
 I'm al-ways wrong so how can I tell?
 Fm Gm Fm⁶ D⁷
 all of my shirts are un-sightly all of my ties are a crime
 Gm Cm F7 Bb⁷
 If dear in you I've picked right-ly it's the verry first time
 Eb (Gm) Eb⁷ Eb⁷ Ab Abm
 you came a---long say I think you're won-der-ful
 Eb F7 Bb⁷ +5 Eb
 I think you're grand but I may be wrong.

Do You Know What It Means To Miss New Orleans

Words & Music by Eddie DeLange, Louis Alter

The musical score consists of eight staves of music in common time, treble clef, with lyrics integrated into the vocal line. Chords are indicated above the staff at the beginning of each line.

Chords and Progressions:

- Staff 1: C, Gaug, C, Am, Em⁷, Am, D⁹
- Staff 2: Dm⁷, Ebdim⁷, Em⁷, A⁷⁽⁵⁾, Dm¹¹, Ab⁷, G⁷
- Staff 3: C, Gaug, C, Am, Em, Am, D⁹
- Staff 4: Dm⁷, Ebdim⁷, Em⁷, A⁷⁽⁹⁾, Dm¹¹, G¹³, Gaug, C, Dm, Cdim, C
- Staff 5: Bbm⁹, Eb⁹, Eb⁷, Ab, Adim, Bbm⁷, Eb⁹, Eb⁷, Ab⁶, Am⁹, D¹³, D⁷
- Staff 6: G, F#⁷, Em, Am⁷, D⁹, G⁹, Fm⁶, G⁷
- Staff 7: C, Gaug, C, Am, Em, Am, D⁹
- Staff 8: F, F#dim, Em⁷, A⁷⁽⁹⁾, D⁹, G¹³, G⁷, C

Lyrics:

Do you know what it means to miss New Or-leans and miss it each night and day? I
 know I'm not wrong, the feel-in's get-tin' strong-er the long-er I stay a-way. Miss the
 moss cov-ered vines, the tall su-gar pines where mock-in' birds used to sing. And
 I'd like to see the laz-y Mis-sis-sip-py a hur-ry-in' in - to spring. The
 moon - light on the bay-ou a Cre-ole tune that fills the air; I dream a-bout mag-
 no-lias in June and soon I'm wish - in' that I was there. Do you
 know what it means to miss New Or-leans when that's where you left your heart? And
 there's some-thing more: I miss the one I care for more than I miss New Or - leans.

MAYBE

MODERATELY

Allan Flynn
Frank Madden

F D7 G7

May-----be you'll think of me

C7 Gm7 C+ F-F#o, Gm7- C7-9

when you are all a-----lone

F F#o C° C7 F#o C9

may----be the one who is waiting for you

C° C7 Gm7 C9 Gm7 C E F

will prove un---true then what will you do

F D7 G7

may-----be you'll sit and sigh

C7 Gm7 C+ F F+

wish---ing that I were near then

Bb D7 Gm G9 Db7

may---be you'll ask me to come back a-gain and

F Cm6 D7 G7 C9 C7-9 F-Bb7 FG

may---be I'll say may-----be

The musical score consists of six staves of handwritten music. The first staff starts with a treble clef, a key signature of one flat, and a common time signature. It features chords F, D7, and G7. The lyrics "May-----be you'll think of me" are written below the notes. The second staff begins with a C7 chord, followed by Gm7, C+, and F-F#o. The lyrics "when you are all a-----lone" continue. The third staff starts with F and F#o, followed by C°, C7, F#o, and C9. The lyrics "may----be the one who is waiting for you" are here. The fourth staff starts with C° and C7, followed by Gm7, C9, Gm7, C, E, and F. The lyrics "will prove un---true then what will you do" are written. The fifth staff starts with F, D7, and G7. The lyrics "may-----be you'll sit and sigh" are written. The sixth staff starts with C7, followed by Gm7, C+, and F. The lyrics "wish---ing that I were near then" are written. The seventh staff starts with Bb, D7, Gm, and G9, followed by Db7. The lyrics "may---be you'll ask me to come back a-gain and" are written. The eighth staff starts with F, Cm6, D7, G7, C9, C7-9, F, Bb7, and FG. The lyrics "may---be I'll say may-----be" are written.

You're Driving Me Crazy

Music by Walter Donaldson

Cmaj⁷ Em⁷ A⁷ Dm⁷ G⁷ G⁷ Dm⁷
 You!! you're driv - ing me cra - zy! What did I do?
 G⁷ Cmaj⁷ Dm⁷ D⁷ dim⁷ Cmaj⁷ Em⁷ A⁷
 What did I do? My tears' for you make ev - ry-thing
 Dm⁷ G⁷ Dm⁷ G⁷ Cmaj⁷ F#m⁷ B⁷ E Em/G
 ha - zy cloud-ing the skies of blue. How true! were the
 F#m⁷ B⁷ Emaj⁷ F#m⁷ B⁷
 friends who were near me, to cheer me, be - lieve me they knew. But
 Emaj⁷ Em/G F#m⁷ B⁷ E⁷ A⁷
 you! were the kind who would hurt me, de - sert me, when I need - ed you!
 G⁷ Gaug Cmaj⁷ Em⁷ A⁷ Dm⁷ G⁷
 Yes! You you're driv - ing me cra - zy! What did I do?
 Dm⁷ G⁷ C E⁷ dim⁷ G⁷ Gaug Cmaj⁷ A⁷ C
 to you? Yes! you?

IN THE GOOD OLD SUMMER TIME

1902

194

WORDS: REN SHIELDS
MUSIC: GEORGE EVANS

The musical score consists of eight staves of music for voice and piano. The key signature is B-flat major (two flats), and the time signature is common time (indicated by a '4'). The vocal line follows the lyrics provided below each staff. Chords are indicated above the staff at various points.

1. IN THE GOOD OLD SUMMER TIME, **IN THE**

GOOD OLD SUM - MER **TIME,** **IN THE**

STROL - ING

THRU' THE SHA - DY LANES, **WITH YOUR BA - BY**

MINE; **YOU HOLD HER HAND AND SHE HOLDS**

YOURS, AND THAT'S A VE - RY GOOD SIGN, **THAT**

SHE'S YOUR TOOT - SEY WOOT - SEY **IN THE GOOD OLD**

SUM - MER **TIME.** **IN THE**

1. TIME. **IN THE**

2. TIME.

Chords indicated in the score:

- Staff 1: B^b
- Staff 2: Gdim
- Staff 3: F7
- Staff 4: B^b
- Staff 5: C7
- Staff 6: E^b
- Staff 7: Gdim
- Staff 8: B^b
- Staff 9: F7
- Staff 10: B^b
- Staff 11: F
- Staff 12: B^b
- Staff 13: D7
- Staff 14: Gm
- Staff 15: C7
- Staff 16: F7
- Staff 17: B^b
- Staff 18: B^b
- Staff 19: F
- Staff 20: B^b
- Staff 21: B^b
- Staff 22: B^b
- Staff 23: E^b
- Staff 24: B^b
- Staff 25: B^b
- Staff 26: F
- Staff 27: B^b
- Staff 28: D7
- Staff 29: Gm
- Staff 30: C7
- Staff 31: F7
- Staff 32: B^b
- Staff 33: B^b
- Staff 34: B^b
- Staff 35: B^b

When Your Old Wedding Ring Was New

Words & Music by Bert Douglas, Joe Solieri, Charles McCarthy

The musical score consists of six staves of music in common time, treble clef, and key of C major. The lyrics are integrated with the chords above the notes. The chords used include C, G major (Gaug), G7, F, Dm7, Gdim, Adim, C7, Caug7, and C#.

Chords and Measures:

- Measure 1: C, Gaug, C, G7
- Measure 2: C, Gaug, F, Dm7
- Measure 3: C, Gaug, F, Dm7
- Measure 4: G7, C, Gm, A7, D7
- Measure 5: G7, Gdim, G, G7, C, Gaug
- Measure 6: G7, Gdim, G, G7, C7, Caug7, F
- Measure 7: F, Adim, C, A7, C#
- Measure 8: D7, G7, C, G7, C, G7

Lyrics:

When your old wed - ding ring was new, _____ and each
 dream that we dreamed came true, _____ I re - mem - ber with
 pride how we stood side by side, what a beau - ti - ful pic - ture you
 made as my bride. Ev - en tho' sil - ver crowns your
 hair, _____ I can still see those gold ring - lets there. Love's old
 flame is the same as the day I changed your name, When your
 old wed - ding ring was new. When your new.

BASIN STREET BLUES

1928

WORDS AND MUSIC: SPENCER WILLIAMS
ARRANGED: DONALD F. STEVISON

The musical score consists of two staves of music. The top staff begins with a C major chord, followed by a Dm chord, then a C major chord at measure 2. The lyrics "COME A LONG WITH ME" are written below the notes. Measures 3 and 4 continue with a C major chord, followed by a C[#] major chord at measure 4. The lyrics "TO THE MIS-SIS-SIP-PI" are written below. The bottom staff begins with a C major chord at measure 5, followed by a G7 chord at measure 6. The lyrics "WELL TAKE THE BOAT TO THE LAND OF DREAMS" are written below. Measures 7 and 8 show a C major chord, followed by a Gm7 chord, then another C major chord at measure 8. The lyrics "STEAM DOWN THE RIV-ER DOWN TO NEW OR-LEANS. THE" are written below. Measures 9 and 10 show a Dm chord, followed by an A⁷ chord, then a C major chord at measure 10. The lyrics "BAND'S THERE TO MEET US," are written below. Measures 11 and 12 show a C major chord, followed by a C[#] major chord, then another C major chord at measure 12. The lyrics "OLD FRIENDS TO GREET US" are written below. Measures 13 and 14 show a C major chord, followed by a G7 chord at measure 14. The lyrics "WHERE ALL THE WHITE AND THE BLACK FOLKS MEET" are written below. Measures 15 and 16 show a C major chord, followed by a Gm7 chord, then another C major chord at measure 16. The lyrics "HEAV-EN ON EARTH THEY CALL IT" are written below. The lyrics "Chorus:" are written above the music at measure 17. Measures 17 and 18 show a C major chord, followed by an E7 chord at measure 18. The lyrics "BA - SIN STREET IS THE STREET WHERE ALL THE FOLKS" are written below. Measures 19 and 20 show a C major chord, followed by an A⁷ chord at measure 20. The lyrics "AL - WAYS MEET IN NEW OR - LEANS LAND OF DREAMS YOULL" are written below. Measures 21 and 22 show a D7 chord, followed by a Dm7 chord at measure 22. The lyrics "NEV - ER KN - OW HOW NICE IT SEEMS OR JUST HOW MUCH IT REALLY MEANS. GLAD TO BE," are written below. Measures 23 and 24 show a C7 chord, followed by a C major chord, then a C[#] major chord at measure 24. The lyrics "YES SIR - EE, WHERE WEL - COMES FREE, DEAR TO ME, WHERE" are written below. Measures 25 and 26 show a Dm7 chord, followed by a G7 chord, then a Dm chord at measure 25. The lyrics "BLUES!" are written below. Measures 27 and 28 show an A⁷ chord, followed by a B^b7 chord, then an A⁷ chord at measure 28. The lyrics "YES SIR - EE, WHERE WEL - COMES FREE, DEAR TO ME, WHERE" are written below. Measures 29 and 30 show a D7 chord, followed by a G7 chord at measure 30. The lyrics "YES SIR - EE, WHERE WEL - COMES FREE, DEAR TO ME, WHERE" are written below. Measures 31 and 32 show a C major chord, followed by a C[#] major chord at measure 32. The lyrics "BLUES!" are written below.

Is It True What They Say About Dixie

Words & Music by Gerald Marks, Irving Caesar, Sammy Lerner

The sheet music consists of eight staves of musical notation. The first staff starts with a G chord. The second staff begins with a G chord. The third staff starts with a Cm chord. The fourth staff begins with an A⁷ chord. The fifth staff begins with a D⁷ chord. The sixth staff begins with a G chord. The seventh staff begins with a C chord. The eighth staff begins with an A⁷ chord.

Chords: G, F#, G, G, F#, Am, Cm, D⁷, Em, A⁷, Cm, D⁷, G, F#, G, G, G⁷, Gaug, C, G⁷, C, E⁷, G, F⁷, E⁷, A⁷, D⁷, G, Bdim, D⁷, G.

Lyrics:

Is it true what they say about Dixie?
 Does the sun really shine all the time? Do the
 sweet magnolias blossom at ev'ry bodies door? Do
 folks keep eat-ing pos-sum, 'till they can't eat no more?
 Is it true what they say about Swa-nee? Is a dream
 by that stream so sub-lime? Do they laugh,
 do they love, like they say in ev-'ry song? If it's true
 that's where I be-long. Is it true long.

HEY GOOD LOOKIN' By: Hank Williams

198

INTRO C7 G7 Bb F7

(how's a - bout cook - in', some-thin' up with me.)

START N.C. Bb

HEY, HEY, GOOD LOOK - IN, READ - Y SO WHAT - CHA GOT
FREE AND READ - Y SO WE - CAN GO

COOK-IN' STEAD-Y HOW'S A - BOUT COOK-IN' SOME - THIN' UP WITH ME;
HOW'S A - BOUT SAV - IN' ALL YOUR TIME FOR ME;

F7 Bb

HEY, SWEET BA - BY, DON'T THINK
NO MORE LOOK - IN', I KNOW YOU I'VE BEEN

MAY - BE, WE COULD FIND US A BRAND NEW REC - I - PE.
TOOK - EN HOW'S A - BOUT KEEP-IN' STEAD - Y COM - PA - NY.

Bb7 Eb

I GOT A HOT ROD FORD AND A TWO DOL - LAR BILL AND
I'M GON - NA THROW MY DATE BOOK O - VER THE FENCE AND

ED Eb

I KNOW A SPOT RIGHT O - VER THE HILL, THERE'S SO - DA POP AND THE
FIND ME ONE FOR FIVE OR TEN CENTS, I'LL KEEP IT 'TIL IT'S

Bb

DANC - IN'S FREE, SO IF YOU WAN - NA HAVE FUN COME A -
COV - ERED WITH AGE, 'CAUSE I'M WRIT - IN' YOUR NAME DOWN ON

F7 Bb

LONG WITH ME; HEY, GOOD LOOK-IN', WHAT - CHA GOT COOK-IN',
EV - 'RY PAGE; HEY, GOOD LOOK-IN', WHAT - CHA GOT COOK-IN',

C7 F7 1. Bb F7 2. Bb Ed Bb

HOW'S A - BOUT COOK-IN', SOME - THIN' UP WITH ME? I'M ME.

(3 TAGS)

199

CABARET

ARRANGED: DONALD F. STEVISON

1966

WORDS: FRED EBB
MUSIC: JOHN KANDER

C 2 **G⁺7** 3 **C** 4 **G⁺7** 5 **C** 6

WHAT GOOD IS SIT- TING A- LONE IN YOUR ROOM? _____ COME HEAR THE MU- SIC
PUT DOWN THE KNIT- TING, THE BOOK AND THE BROOM; _____ TIME FOR A HOL- I-

7 **C7** 8 **F** 9 **F#dim** 10 **G6** 11 **A7** 12

PLAY. _____ LIFE IS A CAB- A- RET, OLD CHUM; _____

13 **Dm7** 14 **G7** 15 1. **C** 16 **G7** 17 2. **C** 18 **Fm7**

COME TO THE CAB- A- RET. _____ -RET. _____ COME TASTE THE WINE; _____

20 **C** 21 **C** 22 **AmA+7** 23 **Am** 24 **D7**

COME HEAR THE BAND; _____ COME BLOW THE HORN; START CEL- E- BRA- TING,

25 **G7** 26 **C** 27 **C** 28 **G⁺7**

RIGHT THIS WAY, YOUR TA- BLE'S WAIT- ING. NO USE PER- MIT- TING SOME

29 **C** 30 **G⁺7** 31 **C** 32 **Gm**

PROPH- ET OF DOOM _____ TO WIPE EV- RY SMILE A- WAY.

34 **C7** 35 **F** 36 **F#dim** 37 **G6** 38 **A7** 39 **F** 40 **F#dim**

LIFE IS A CAB- A- RET, OLD CHUM, _____ ON- LY A CAB- A-

41 **G6** 42 **A7** 43 **Dm7** 44 **C** 45 **C** 46

RET, OLD CHUM; _____ SO COME TO THE CAB- A- RET; _____

The musical score consists of six staves of music for voice and piano. The first staff starts with a C major chord. The second staff begins with a C7 chord. The third staff starts with a G7 chord. The fourth staff begins with a Dm7 chord. The fifth staff begins with a G7 chord. The sixth staff begins with a C major chord. The lyrics are written below each staff, corresponding to the chords. The score includes various chords such as G+7, F#dim, G6, A7, Fm7, AmA+7, and D7. The vocal line features eighth-note patterns and rests. The piano accompaniment provides harmonic support with sustained notes and chords.

Words & Music by Randy Sparks

Today

F Dm

To - day while the blos - soms still

Gm⁷ C⁷ F Dm

4 cling to the vine, I'll taste your straw - ber - ries, I'll

Gm⁷ C⁷ F F⁷

8 drink your sweet wine. A mil - lion to - mor - rows shall

Bbm⁷ Bbm⁷ F Dm Gm⁷ C⁹

12 all pass a - way Ere I for - get all joy that is mine

C⁷ F Dm Gm C⁷ F Dm Gm⁷ F

18 to - day day

1,2 3

2 F Dm Gm C⁷ F Dm Gm⁷ C⁷

I'll be a dan - dy and I'll be a rov - er, You'll
Can't be con - tent - ed with yes - ter - day's glo - ry, I

31 F Dm Gm⁷ C⁷

know who I am by the song that I sing. I'll
can't live on pro - is - es win - ter to spring. To

35 F Dm Gm C⁷

feast at your ta - ble I'll sleep in your clo - ver, who
day is my mo - ment and now is the sto - ry, I'll

39 B_b C⁷ F

cares what the mor - row shall bring
laugh, and I'll cry, and I'll sing.

201

BIG DADDY'S ALABAMY BOUND

A7 D7
WHO'S THAT SNEAKING DOWN THE FIRE ESCAPE
G7 C
WHO'S THAT PEEKING THROUGH THE GARDEN GATE
A7 D7
WHO'S ON THE LOOSE, BUT CAN'T BE FOUND
G7 C
BIG DADDY'S ALABAMY BOUND.

C G7
BIG DADDY'S ALABAMY BOUND,
G7 C
BIG DADDY'S ALABAMY BOUND
C F
POLICE KEEP SEARCHING BUT HE CAN'T BE FOUND,
G7 C
BIG DADDY'S ALABAMY BOUND

A7 D7
SOMEBODY RAN OFF WITH THE MAYOR'S WIFE,
G7 C
SOMEBODY TRIED TO TAKE THE POLICE CHIEF'S LIFE
A7 D7
SOMEBODY STOLE THE JUDGES RAGGED OLD GOWN,
G7 C
BIG DADDY'S ALABAMY BOUND

C G7
BIG DADDY'S ALABAMY BOUND,
G7 C
BIG DADDY'S ALABAMY BOUND
C F
POLICE KEEP SEARCHING BUT HE CAN'T BE FOUND,
G7 C
BIG DADDY'S ALABAMY BOUND

A7 D7
HIGHWAY PATROL AND THE FBI
G7 C
ARE OUT A HUNTING' FOR A CRIM-I-NILE
A7 D7
THEY GOT THEIR HOUND DOGS SNIFFIN THE GOUND
G7 C
BIG DADDY'S ALABAMY BOUND

C G7
BIG DADDY'S ALABAMY BOUND,
G7 C
BIG DADDY'S ALABAMY BOUND
C F
POLICE KEEP SEARCHING BUT HE CAN'T BE FOUND,
G7 C
BIG DADDY'S ALABAMY BOUND

ALABAMY BOUND

GM

IN AL-A-BAH-Y BOUND THERE'LL BE NO HEAVY JEEB-JEES

A7 D7

HANG-IN' ROUND, JUST GAVE THE MEAN-EST TICK-IE MAN ON EARTH

D7 Em A7

ALL IM WORTH TO PUT MY FOOT-SIES IN AN

D7 GM

UP-PER BIRTH JUST SO HEAR THAT CHOO-CHOO SOUND. I KNOW THAT

G A7

SOON WE'RE GOIN' TO COV-ER GROUND AND THEN I'LL

A7 G Dm E7 A7

HOL-LER SO THE WORLD WILL KNOW "HERE I GO"

D7 G

IN AL-A-BAH-Y BOUND.

R6

Try To Remember

G Tenderly G/B Cmaj⁷ D⁷ G
 Try to re - mem - ber the
 Try to re - mem - ber when
 Deep in De - cem - ber it's

7 Am⁷ D⁷ G Am⁷ D⁷
 kind of Sep - tem - ber when life was slow and oh, so mel-low.
 life was so ten - der that no one wept ex - cept the wil-low.
 nice to re - mem - ber al - tho' you know the snow will fol - low.

13 G Am⁷ D⁷ G
 Try to re - mem - ber the kind of Sep - tem - ber when grass was green and
 Try to re - mem - ber when life was so ten - der that dreams were kept be -
 Deep in De - dem - ber it's nice to re - mem - ber with - out a hurt the

19 Am⁷ D⁷ Bm⁷ Em⁷ Am⁷ D⁷
 grain was yel-low. Try to re - mem - ber the kind of Sep - tem - ber when
 side your pil-low. Try to re - mem - ber when life was so ten - der that
 heart is hol-low. Deep in De - cem - ber, it's nice to re - mem - ber the

25 Gmaj⁷ Cmaj⁷ F D⁷ G
 you were a ten - der and cal - low fel - low. Try to re - mem - ber and
 love was an em - ber a - bout to bil - low. Try to re - mem - ber and
 fire of Sep - tem - ber that made us mel-low. Deep in De - cem - ber our

31 Am D⁷ G Cmaj⁷ D⁷
 if you re-mem-ber then follow. Follow, follow, follow, follow, follow, follow, follow,
 if you re-mem-ber then hearts should re-mem-ber and

37 2 G Cmaj⁷ D⁷ G
 fol - low. Follow, fol - low, fol - low.

BEAUTIFUL OHIO

*Play obligato one
octave lower*

1918

Words & Music By: BALLARD MACDONALD & MARY EARLY

Melody C 2 3 G⁷ 4

Drift - ing with the cur - rent down a moon - lit stream

Obligato Drift - ing in the moon - light

F 5 G⁷ 6 C 7 G⁷ 8

While a - bove the heav - ens in their glo - ry gleam

While the Hea - vens gleam

C 9 Em 10 F 11 G⁷ 12

And the stars on high

Ah

G⁷ 13 14 C 15 16

Twin - kles in the sky

Ah

C 17 G⁷ 18 19 G⁷ 20

Seem - ing in a par - a - dise of love di - vine

Seem - ing deep in love

F 21 G⁷ 22 C 23 24

Dream - ing of a pair of eyes that looked in mine,

Dream - ing of your eyes

C 25 A⁷ 26 Dm 27 C 28

Beau - ti - ful O - hi - o, in dreams #a - gain I see

Beau - ti - ful O - hi - o in my

G⁷ 29 Dm G⁷ 30 C 31 32

Vi - sions of what used to be.

dreams used to be.

205

SMILES

1917

Words & Music By: J. WILL CALLIHAN & LEE S. ROBERTS

1 **D⁷** 2 **G D⁷** 4 **G D⁷**

There are Smiles _____ that make us hap - py, _____ There are
G **D⁷** **G** **Gm**

5 Smiles _____ that make us blue. _____ There are
B⁷ **Em**

6 7 8
smiles that steal a - way the tear drops, _____ As the
A⁷ **Em** **A⁷** **D⁷**

9 10 11 12
sun - beams steal a - way the dew. _____ There are
G⁷

13 14 15 16
Smiles that have a ten - der mean - ing, _____ That the
C

17 18 19 20
eyes of love a - lone may see. _____ And the
Gdim **(A⁷)** **G** **D^{b7}**

21 22 23 24
Smiles that fill my life with sun - shine _____ Are the
D⁷ **Am** **A⁷** **D⁷** **G**

29 30 31 32
Smiles that you give to me. _____

Arranged: Donald F. Steverson

Mexicali Rose

Words by HELEN STONE
Music by JACK B. TENNEY

Musical score for 'Mexicali Rose' featuring lyrics and chords:

C Mex - i - cal - i Rose, stop cry - ing; I'll come back to you some sun - ny

G7 Ev - 'ry night you'll know that I'll be pin - ing, day.

G7 Ev - 'ry hour a year while I'm a - way, Dry those big brown eyes and

Cmaj9 C smile, dear, Ban - ish all those tears and please don't sigh.

Dm Fm6 C A7 D7 G7 C Kiss me once a - gain and hold me; Mex - i - cal - i Rose good - bye.

ABILENE

© 1960 (Renewed 1988) by Acuff-Rose Music, Inc.

Words and Music by LESTER BROWN,
JOHN D. LOUDERMILK and BOB GIBSON

Moderately

G Ab - i - lene. B7 Ab - i - lene. C Pret-ti-est town G I've ev - er seen. A7 Wom-en there will

D7 reat you mean_in Ab - i - lene, my Ab - i - lene. B7 I sit a - lone most ev - 'ry night, C watch those trains

G pull out of sight. A7 Don't I wish they were car - ry - ing_ me back to Ab - i - lene, my Ab - i - lene.

B7 Ab - i - lene. C Pret-ti-est town G I've ev - er seen. A7 Wom-en there will treat you mean.in Ab - i -

G C G Am7 D7 G Crowd-ed cit - y. B7 There ain't noth-ing free. C Noth-ing in this G town for me.

A7 Wish to the Lord that I could be in Ab - i - lene, sweet - Ab - i - lene. 1 G C 3 G 2 G C G

D7 lene, sweet - Ab - i - lene.

I Just Called To Say I Love You

Words & Music by Stevie Wonder

B_b

No New Years Day rain to cel - e - brate no flow - ers bloom no choco - late no wed - ding

6 Cm cov - ered can - dy hearts to give a - way Sat - ur - day with - in the month of June No first of spring but what it is

11 Cm⁷ no song to sing in fact here's just an oth - er is some - thing true made up of these three words that

15 [1] B_b F B_b [2] B_b
or di - nar - y day No A - pril I must say to you I just fly to south - ern skies

21 Cm F B_b Cm F called to say I love you I just called to say how much I

27 Gm Cm F Gm care I just called to say I love you and I

33 Cm⁷ B_b F B_b mean it from the bot - tom of my heart No sum - mers

I Just Called To Say I Love You

2 B_b F B_b Cm F B_b

37 words could ev-er do I just called to say I love you I just

Cm F Gm Cm F

44 called to say how much I care I just called to say I

Gm Cm⁷ B_b F B_b

50 love you and I mean it from the bot tom of my heart I just

Fm B_b E_b Fm B_b

56 called to say I love you I just called to say how much I

Cm Fm B_b Cm

62 care I just called to say I love you and I

Fm⁷ E_b B_b E_b C_b D_b E_b

68 mean it from the bot tom of my heart of my heart, of my heart.

75

QUANDO, QUANDO, QUANDO

English Words by PAT BOONE
A. S. C. A. P.
(Tell Me When)

Music by TONY RENIS

Italian Words by A. TESTA

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one flat (B-flat). The music is in common time. Chords indicated above the staff include B-flat major, B-flat minor, C major 7, F major 7, B-flat major 7, B-flat major, C major 7, F major 7, C major 7, F major 7, C major 7, F major 7, B-flat major 7, B-flat major, F major 7, C major 7, F major 7, B-flat major 7, B-flat major, C major 7, F major 7, C major 7, F major 7, B-flat major 7, B-flat major, G major 7, C major 7, C major 7, G major 7, C major 7, F major 7, C major 7, F major 7, B-flat major 7, B-flat major, B-flat major 7, B-flat major, C major 7, F major 7, C major 7, F major 7, B-flat major 7, B-flat major, B-flat major, B-flat major.

Lyrics:

- Tell me when will you be mine,
Dim-mi quan-do tu ver-rai,
- Tell me QUAN-DO, QUAN-DO,
dim-mi quan-do, quan-do,
- QUAN-DO. We can share a love di-vine,
l'an-no, il gior-no e l'o-ra in cui,
- Please don't make me wait a gain.
for-se tu mi ba-ce-rai.
- When will O-gnii-
- you say "yes" to me,
stan-teat-ten-de-ro,
- Tell me QUAN-DO, QUAN-DO,
fi-noa quan-do, quan-do,
- QUAN-DO. You mean hap-pi-ness for me,
d'im-prov-vi-so ti ve-drò,
- Oh, my love, please tell me when.
sor-ri-den-te ac-can-to a me.
- Ev'-ry moment's a day,
Se vuoi dir-mi di si
- Ev'-ry day seems a de-vi-dir-lo per-
- life-time, Let me show you the way.
chè, non ha sen-so per me
- To a joy be-yond com-pare.
la mia vi-ta sen-sa te.
- I can't Dim-mi
- wait a mo-ment more,
quan-do tu ver-rai,
- Tell me QUAN-DO, QUAN-DO,
dim-mi quan-do, quan-do,
- QUAN-DO. Say it's me that you a-dore,
e ba-cian-do-mi di-rai.
- And then dar-ling tell me when.
"non ci la-sce-re-mo mai."
- Tell me when will you be when

YANKEE DOODLE BOY

1904

Words & Music By: GEORGE M. COHAN

F **G⁷**

1 I'm a ²Yan - kee Doo - dle ³Dan - ⁴dy A

5 Yan - kee ⁶Doo - dle do or ⁷die. A

9 real live ¹⁰neph - ew of my ¹¹Un - cle ¹²Sam,

13 Born on the ¹⁴fourth of Ju - ¹⁵ly. ¹⁶I've (

17 got a ¹⁸Yan - kee Doo - dle ¹⁹sweet - ²⁰heart,

22 She's my ²²Yan - kee Doo - dle ²³joy. ²⁴

25 Yan - kee Doo - dle ²⁶came to Lon - don ²⁷just to ride the ²⁸pon - ies,

29 I am a ³⁰Yan - kee Doo - dle ³¹boy! ³²

PATRIOTIC MEDLEY

CAISSENS

AIR CORPS

ANCHORS AWEIGH

MARINES HYMN

PATRIOTIC MEDLEY

COAST GUARD SONG

YANKEE DOODLE BOY

GRAND OLD FLAG

213

GOD BLESS AMERICA

1938

Words & Music By: IRVING BERLIN

F C7
 God 2 Bless A - 3 mer - i - ca

C7 B♭ F F7
 Land 6 that I 7 love 8 Stand be -

B♭ F Dm
 side her, 10 and 11 guide her 12 Through the

G7 C7 B♭ C7 F
 night with a 14 light from a - 15 above 16 From the

C7 B♭ F C7
 moun - tains 18 to the 19 prair - ies 20 To the

C7 F F7 F+
 o - ceans 22 white with 23 foam; 24

B♭ F B♭dim F Dm Gm
 God 26 Bless A - 27 mer - i - ca 28 My

F C7 F F7 F+
 home 30 sweet 31 home 32

B♭ F B♭dim F Dm Gm
 God 34 Bless A - 35 mer - i - ca 36 My

F C7 F
 home 38 sweet 39 home 40

The musical score consists of ten staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. Chords are indicated above the staves, and lyrics are written below them. Measure numbers are provided for each note. The chords used include F, C7, B♭, F, F7, Dm, G7, C7, B♭, C7, F, C7, B♭, F, C7, F, F7, F+, B♭, F, B♭dim, F, Dm, Gm, F, C7, F, F7, F+, B♭, F, B♭dim, F, Dm, Gm, F, C7, F, and F. The lyrics describe the USA's natural beauty, its people, and its history.

YOU'RE A GRAND OLD FLAG

214

1906

Words & Music By: GEORGE M. COHAN

The sheet music consists of eight staves of musical notation in common time, featuring a treble clef and a key signature of one sharp (F#). The lyrics are integrated with the music, with numbered lyrics corresponding to specific notes. Chords are indicated above the staff at various points.

Chords and Measures:

- Measure 1: C7, F, B♭, F, C7, F, C7
- Measure 5: F, C7, F, C7
- Measure 9: C7, B♭, C7
- Measure 13: G7, C7, Gm, E♭7, C7
- Measure 17: F, B♭, F, C7, F, F7
- Measure 21: D7, B♭, C7
- Measure 25: F, C7, Cdim, C7
- Measure 29: G7, B♭m, C7, F

Lyrics:

You're A ¹Grand Old ²Flag, You're a ³high fly - ing ⁴flag; And for -
 ev - er in ⁶peace, may you ⁷wave; You're the
 em - blем ¹⁰of the ¹¹land I ¹²love, The
 home of the ¹⁴free and the ¹⁵brave. Ev - 'ry
 heart beats ¹⁸true, un - der ¹⁹Red, White and ²⁰Blue, Where there's
 nev - er a ²²boast or ²³brag; But, should
 Auld Ac - ²⁶quaint - ance ²⁷Be For - ²⁸got, Keep your
 eye on the ³⁰Grand Old ³¹Flag.

215

BATTLE HYMN OF THE REPUBLIC

1861

Words By: JULIA WARD HOWE

C

Mine eyes have seen the glo-ry of the com-ing of the Lord, He is
In the beau-ty of the lil-lies Christ was born a-cross the sea With a

F **C**

tramp-ling out the vin-tage where the grapes of wrath are stored; He hath
glo-ry in His bos-om that trans - fig - ures you and me; As He

C **E⁷** **Am**

loosed the fate - ful light-ning of His ter - ri - ble swift sword: His
died to make men ho - ly, let us die to make men free, While

Dm **C** **G⁷** **C**

truth is march - ing on.

chorus **C**

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

F **C**

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

C **E⁷** **Am**

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

F **C** **G⁷** **C**

truth is march - ing on.

DIXIE

216

1859

Words & Music By: DAN EMMETT

C Em C F F+ Dm F

I wish I was in the land of cot-ton, Old times there are not for-gotten, Look a-

C Am C G⁷ C

way! Look a - way! Look a - way! Dix - ie land. In -

C Em C F F+ Dm F

Dix - ie land where I was born in, Ear - ly on one frost - y morn-in', look a -

C Am C G⁷ C

way! Look a - way! Look a - way! Dix - ie land. Then I

C F D⁷ G⁷

wish I was in Dix - ie, Hoo - ray! Hoo - ray! In

C F C G

Dix - ie land I'll take my stand, to live and die in Dix - ie; A -

C G⁷ C G⁷ C

way! A - way! A - way down south in Dix - ie, A -

C G⁷ C G⁷ C

way! A - way! A - way down south in Dix - ie.

217

BLUE CHRISTMAS

1948

WORDS: JAY W. JOHNSON
MUSIC: BILLY HAYES

The musical score consists of eight staves of music in common time, key signature of one flat, and treble clef. The lyrics are integrated with the music, corresponding to numbered measures. Chords are indicated above the staff at various points.

Chords and Measures:

- Measure 1: F (2 notes)
- Measure 2: C (2 notes)
- Measure 3: C (2 notes)
- Measure 4: F (2 notes)
- Measure 5: C (2 notes)
- Measure 6: Gm (1 note)
- Measure 7: C7 (1 note)
- Measure 8: F (2 notes)
- Measure 9: C (2 notes)
- Measure 10: D7 (1 note)
- Measure 11: Gm (2 notes)
- Measure 12: Gm (2 notes)
- Measure 13: F (2 notes)
- Measure 14: G7 (1 note)
- Measure 15: G7 (2 notes)
- Measure 16: C7 (2 notes)
- Measure 17: F (2 notes)
- Measure 18: F (2 notes)
- Measure 19: F (2 notes)
- Measure 20: C7 (2 notes)
- Measure 21: Gm (2 notes)
- Measure 22: C7 (2 notes)
- Measure 23: Gm (2 notes)
- Measure 24: F (2 notes)
- Measure 25: D7 (2 notes)
- Measure 26: F (2 notes)
- Measure 27: F (2 notes)
- Measure 28: Gm (2 notes)
- Measure 29: Fdim (2 notes)
- Measure 30: C7 (2 notes)
- Measure 31: F (2 notes)
- Measure 32: F (2 notes)
- Measure 33: F (2 notes)

Lyrics:

I'LL HAVE A BLUE CHRIST - MAS WITH - OUT YOU. I'LL BE SO

BLUE THINK - ING A - BOUT YOU. DEC - O - RA - TIONS OF

RED ON A GREEN CHRIST - MAS TREE WON'T MEAN A THING IF (

YOU'RE NOT HERE WITH ME. I'LL HAVE A BLUE CHRIST - MAS, THAT'S

CER - TAIN AND WHEN THAT BLUE HEART - ACHE STARTS

HURT - IN' YOULL BE DO - IN' ALL RIGHT, WITH YOUR

CHRIST - MAS OF WHITE, BUT I'LL HAVE A BLUE, BLUE CHRIST - MAS!

FROSTY THE SNOW MAN

1950

WORDS AND MUSIC: STEVE NELSON (AND JACK ROLLINS)

C 2 3 4

1. FROST - Y THE SNOW MAN WAS A JOL - LY HAP - PY SOUL, WITH A
 2. FROST - Y THE SNOW MAN KNEW THE SUN WAS HOT THAT DAY, SO HE

5 F 6 C 7 G7 8 C

CORN COB PIPE AND A BUT - TON NOSE — AND TWO EYES MADE OUT OF COAL.
 SAID, "LET'S RUN AND WE'LL HAVE SOME FUN NOW BE - FORE I MELT A - WAY."

9 C 10 C 11 F 12 C

FROST - Y TO THE SNOW MAN IS WITH A FAIR - Y TALE, THEY SAY, HE WAS
 DOWN TO THE VIL - LAGE IS WITH A FAIR - Y TALE, THEY SAY, HE WAS
 RUN - ING

13 F 14 C 15 Am A7 16 Dm7 17 G7 18 C 19 Dm7 20 C

MADE OF SNOW BUT THE CHIL - DREN KNOW HOW HE CAME TO LIFE ONE DAY. THERE
 HERE AND THERE ALL A - ROUND THE SQUARE SAY - IN', "CATCH ME IF YOU CAN." HE

21 G 22 C 23 G#dim 24 Am7 25 D7 26 G 27 G+ 28 C

MUST HAVE BEEN SOME THE MAG - IC OF IN THAT OLD SILK HAT THEY FOUND. FOR -
 LED THEM DOWN THE STREETS OF TOWN RIGHT TO THE TRAF - FIC COP. AND HE

29 F 30 C 31 Am A7 32 Dm7 33 G7 34 C 35 G7 36 C

WHEN THEY PLACED IT ON HIS HEAD HE BE -GAN TO DANCE A - ROUND! OH,
 ON - LY PAUSED A MO - MENT WHEN HE HEARD HIM HOL - LER "STOP!" FOR

37 C 38 C 39 C 40 C

FROST - Y THE SNOW MAN WAS A - LIVE AS HE COULD BE, AND THE HE
 FROST - Y THE SNOW MAN HAD TO HUR - RY ON HIS WAY, BUT THE HE

CHIL - DREN SAY HE COULD LAUGH AND PLAY JUST THE SAME AS YOU AND ME!
 WAVED GOOD - BYE SAY - IN', "DON'T YOU CRY, I'LL BE BACK A - GAIN SOME DAY!"

THUMP - ET - Y THUMP THUMP, THUMP - ET - Y THUMP THUMP. LOOK AT FROST - Y GO!
 THUMP - ET - Y THUMP THUMP, THUMP - ET - Y THUMP THUMP. O - VER THE HILLS OF SNOW!

It's Beginning to Look a Lot Like Christmas

G C G B⁷ C E^{7/B}

It's begin-ning-to look a lot like Christ - mas Ev - 'ry-where you go Take a
gin-ning to look a lot like Christ - mas Ev - 'ry-where you go There's a

Am⁷ D⁷ G⁶ Gm⁶ D/A E_bdim A⁷ Am⁷ D⁷

look in the five and ten glistening once a-gain with can-dy canse and sil-ver lanes a - glow It's be-
tree in the Grand Ho-tel one in the park as well The sturdy kind that doesn't mind the snow It's be-

11 G C G B⁷ C E^{7/B}

gin-ning to look a lot like Christ - mas Toys in ev - ry store but the
gin-ning to look a lot like Christ - mas Soon the bells will start and the

15 Am⁷ B_bdim G/B E⁷ Am⁷ D⁷ G

pret - ti - est sight to see is the hol-ly that will be On your own front door A pair of
thing that will make them ring is the car-ol that you sing Right with -

19 B⁷ Em B⁷ Em

hop - a - long boots and a pis - tol that shoots is the wish of Bar - ney and Ben

21 A⁷ D A⁷ D

Dolls that will talk and will go for a wlk Is the hope of Jan - ice and Jen And

23 D⁷

Mom and Dad can hard - ly wait for school to start a - gain It's be

25 Am⁷ D⁷ G⁶

In your heart

JINGLE BELLS

1857

Words & Music By: J. PIERPONT

G

Dash - ing through the ²snow, In a ³one horse o - pen ⁴sleigh

Am **D⁷** **G**

O'er the fields we ⁶go, ⁷Laugh - ing all the ⁸way.

G **C**

Bells on bob - tail ¹⁰ring, ¹¹Mak - ing spir - its ¹²bright, What

Am **D⁷** **G**

¹³fun it is to ¹⁴ride and sing a ¹⁵sleigh - ing song to - ¹⁶night!

G **G⁷**

Jin - gle bells, ¹⁸jin - gle bells, ¹⁹Jin - gle all the ²⁰way!

C **G** **A⁷** **D⁷**

Oh, what fun it ²²is to ride in a ²³one horse o - pen ²⁴sleigh! —

G **G⁷**

Jin - gle bells, ²⁶jin - gle bells, ²⁷Jin - gle all the ²⁸way!

C **G** **D⁷** **G**

Oh, what fun it ³⁰is to ride in a ³¹one horse o - pen ³²sleigh! —

221

SANTA CLAUS IS COMIN' TO TOWN

1934

WORDS: HAVEN GILLESPIE

MUSIC: J. FRED COOTS

ARRANGED: DONALD F. STEVISON

The musical score consists of eight staves of music for a single voice. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. Chords are indicated above the staff, and measure numbers are shown below the notes.

Chords and Measure Numbers:

- Staff 1: C (2), C⁷, F (3), Fm (4), C, C⁷
- Staff 2: F (5), Fm (6), C, Am (7), Dm⁷ (7), G⁷ (8), C (9)
- Staff 3: C (10), F (11), Fm (12), C, C⁷
- Staff 4: F (13), Fm (14), C, Am (15), Dm⁷ (15), G⁷ (16), C (17), Cdim (18), C⁷
- Staff 5: F (19), C⁷ (20), F (21), D⁷ (22), G (23), G^{#dim}
- Staff 6: Am⁷ (24), D⁷ (25), G (25), G+ (26), C, C⁷ (27), F, Fm
- Staff 7: C (28), C⁷ (29), F (29), Fm (30), C (30), Am (31), Dm (31), G⁷ (32), C (32)

Lyrics:

You BET - TER WATCH OUT, YOU BET - TER NOT CRY, BET - TER NOT POUT, I'M
TELL - ING YOU WHY: SAN - TA CLAUS IS COM - IN' TO TOWN! HE'S
MAK - ING A LIST AND CHECK - ING IT TWICE, GON - NA FIND OUT WHO'S
NAUGH - TY AND NICE, SAN - TA CLAUS IS COM - IN' TO TOWN! HE SEES YOU WHEN YOU'RE
SLEEP - IN', HE KNOWS WHEN YOU'RE A - WAKE, HE KNOWS IF YOU'VE BEEN BAD OR GOOD, SO BE
GOOD FOR GOOD - NESS SAKE. OH! YOU BET - TER WATCH OUT YOU BET - TER NOT CRY,
BET - TER NOT POUT, I'M TELL - ING YOU WHY: SAN - TA CLAUS IS COM - IN' TO TOWN.

SILENT NIGHT

222

1818

Words & Music By: JOSEPH MOHR & FRANZ GRUBER

C **C⁶ C** **C⁶ C**

1. Si - lent 2 night! 3 Ho - ly 4 night!
2. Si - lent night! Ho - ly night!
3. Si - lent night! Ho - ly night!

G⁷ **C** **C Cmaj⁷ C⁷**

5 All is calm, 6 Shep - herds of Son
Shep - herds of Son
7 all at love's
at love's
is the pure
the pure
8 bright, sight;
bright, sight;
light, light,

F **C** **C⁶ C**

9 Round yon Vir gin Moth - er and Child.
Glo - ries stream from from Thy
Ra - diant beams from from ho - ly
far, face,

F **C** **C⁶ C**

10 Ho - ly 14 in - fant, so 15 ten - der and 16 mild.
Heav'n - ly hosts sing, Al - le - lu - ia,
With the dawn of re - deem - - ing grace,

G⁷ **C**

17 Sleep in heav - en - ly 19 peace, _____
Christ the Sav - ior is born! _____
Je - sus, Lord, at Thy birth, _____

C **G⁷** **C**

20 Sleep in heav - en - ly 23 peace, _____
Christ the Sav - ior is born! _____
Je - sus, Lord, at Thy birth, _____

223

WE WISH YOU A MERRY CHRISTMAS

TRADITIONAL

D⁷ **G**

We wish you a mer - ry Christ - mas, We

A⁷

wish you a mer - ry Christ - mas, We

B⁷

wish you a mer - ry Christ - mas, and a

C **D⁷** **G** *Fine* **D⁷**

hap - py New Year. Good

G

ti - dings to you where

D

A⁷

ev - er you are, Good

G

ti - dings for Christ - mas and a

C **D⁷** **G** *D.S. al Fine*

hap - py New Year!

RUDOLPH THE RED-NOSED REINDEER

1949

WORDS AND MUSIC: JOHNNY MARKS

The musical score consists of ten staves of music in common time, treble clef, and key of C major. The lyrics are integrated into the music with numbered measures. Chords are indicated above the staff at various points.

Chords and Measures:

- Measure 1: Dm⁷, Em⁷, G⁷, C
- Measure 2: You know dash - er and danc - er and pranc - er and vix - en,
- Measure 3: Em⁷, G⁷, C, Am, E⁷
- Measure 4: COM - ET AND CU - PID AND DON - NER AND BLITZ - EN, BUT DO YOU RE -
- Measure 5: Am, D⁷, G⁷
- Measure 6: CALL THE MOST FA - MOUS REIN - DEER OF ALL?
- Measure 7: C, 11, 12, Cdim, G⁷
- Measure 8: RU - DOLPH, THE RED - NOSED REIN - DEER HAD A VER - Y SHIN - Y NOSE, THEN HOW THE REIN - DEER LOVED HIM AS THEY SHOUT - ED OUT WITH GLEE:
- Measure 9: G+⁷, C
- Measure 10: AND IF YOU EV - ER SAW IT, YOU WOULD EV - EN SAY IT GLOWS!
- Measure 11: "RU - DOLPH, THE RED - NOSED REIN - DEER,
- Measure 12: 15, To Coda 16, 17, Cdim, G⁷
- Measure 13: ALL OF THE OTH - ER REIN - DEER USED TO LAUGH AND CALL HIM NAMES,
- Measure 14: 18, 19, 20, C, C⁷
- Measure 15: THEY NEV - ER LET POOR RU - DOLPH JOIN IN AN - Y REIN - DEER GAMES;
- Measure 16: F, 23, 24, C⁷, Dm, G⁷, 25, C
- Measure 17: THEN ONE FOG - GY CHRIST - MAS EVE, SAN - TA CAME TO SAY:
- Measure 18: G, 30, Gmaj⁷, G#dim, 32, Am, D⁷, 33, G⁷
- Measure 19: "RU - DOLPH, WITH YOUR NOSE SO BRIGHT, WON'T YOU GUIDE MY SLEIGH TO - NIGHT?"
- Measure 20: G⁷, C
- Measure 21: 34, 35, 36, C
- Measure 22: YOU'LL GO DOWN IN HIS - TOR - Y!"

225

Words And Music By:
Felix Bernard And
Frank Smith

WINTER WONDERLAND

1934

chorus

E♭ B♭⁷

Sleigh-bells ring, are you list-'nin', In the lane snow is glist-'nin', A

B♭⁷ F⁷ B♭⁷ E♭

5 beau-ti - ful sight, We're hap - py to - night, 7 walk -in' in a win-ter won-der-land! Gone a-

E♭ B♭⁷

9 way is the 10 blue - bird, Here to 11 stay is a 12 new bird, He

B♭⁷ F⁷ B♭⁷ E♭

sings a love song, as 14 we go a - long, 15 walk -in' in a win-ter won-der-land!-----

G D⁷ G D⁷ G

17 In the mea-dow we can build a 18 snow-man, 19 Then pre-tend that he is Par-son 20 Brown,

B♭ F⁷ B♭ C⁷ F⁷ B♭⁷

21 He'll say "Are you mar-ried?" we'll say 22 "No, man! But 23 you can do the job when you're in 24 town!" Lat-er

E♭ B♭⁷

25 on we'll con-spire 26 As we dream by the 28 fire. To 29 face un-a-fraid, the

B♭⁷ F⁷ B♭⁷ 1.E♭ 2.E♭

30 plans that we made 31 walk -in' in a win-ter won-der-land! Sleigh-bells 33 land!

WHITE CHRISTMAS

1940

WORDS AND MUSIC: IRVING BERLIN

The musical score consists of eight staves of music for voice and piano. The lyrics are integrated into the vocal line, with corresponding piano chords indicated above the staff. The chords are: C, Dm⁷, C, Dm⁷, F[#]7, G⁷, F, G⁷, C, Dm⁷, G, C, C7, F, Fm, C, F, C, D⁷, Dm⁷, G⁷, C, Dm⁷, C, Dm⁷, F⁷, G⁷, F, G⁷, C, Dm⁷, G⁷, C, Dm⁷, G⁷, F, C7, F, Fm, C, D⁷, G⁷, C, G°, Dm⁷, G⁷, C.

The lyrics are:

I'M DREAM - ING OF A WHITE CHRIST - MAS JUST LIKE THE
 ONES I USED TO KNOW WHERE THE TREE - TOPS GLIS - TEN AND
 CHIL - DREN LIS - TEN TO HEAR SLEIGH BELLS IN THE SNOW.
 I'M DREAM - ING OF A WHITE CHRIST - MAS
 WITH EV - TRY CHRIST - MAS CARD I WRITE "MAY YOUR
 DAYS BE MER - RY AND BRIGHT, AND MAY
 ALL YOUR CHRIST - MAS - ES BE WHITE!"

SILVER BELLS

227

C Cm C7 F A7 D7

(PASS) CI-TY SIDE-WALKS, BUS-Y SIDE-WALKS, DRES'D IN HOL-I-DAY STYLE, IN THE
G7 C C

AIR THERE'S A FEEL-ING OF CHRIST-MAS, CHILD-REN LAUGH-ING, PEO-PLE
Cm, C7 F A7 D7 G7

PASS-ING, MEET-ING SMILE AF-TER SMILE, AND ON EV-'RY STREET COR-NER YOU
C C F G7

HEAR, SIL-VER BELLS, SIL-VER BELLS, IT'S CHRIST-MAS
C C F

TIME IN THE CI-TY, TING-A-LING, HEAR THEM RING,
G7 C F

SOON IT WILL BE CHRIST-MAS DAY.
—

JINGLE BELL ROCK

228

C Cmaj7 C C#o Dm7 G7

Dm7 G7 Dm7 G7 Dm7 G7 G+

JIN-GLE BELL, JIN-GLE BELL, JIN-GLE BELL ROCK, JIN-GLE BELL SWING AND JIN-GLE BELL RING, SNOW-IN' AND BLOW-IN' UP BUSH-ELS OF FUN, HOW THE JIN-GLE HOP HAS BEGUN,

C Cmaj7 C6 C C#o Dm7 G7

Dm7 G7 Dm7 G7 D7 G7 C C7

F F#dim C

Am7 D7 Am7 D7 G7 D7 G7

C Cmaj7 C6 C Gm A7

F Fm6 D7 G7 1 C

2 D7 G7 D7 G7 C

I'll Be Home For Christmas

Words & Music by Buck Ram, Kim Gannon, Walter Kent

The musical score consists of five staves of music in common time, key of C. The vocal line is in soprano range.

Chords:

- 1-5: C, Cdim, Dm⁷, G⁷, Dm⁷, G⁷, C
- 6-10: Gm⁶, A⁷, Dm, Gm⁶, Dm, Gm⁶, Dm, Fm⁶, Fdim, C, G
- 11-15: plan on me, Please have snow and mis - tle - Am, Em⁷, Cmaj⁷, Cdim, Bdim⁷, C
- 16-20: toe and pres - ents on the tree. Christ - mas Cdim, Dm⁷, G⁷, Dm⁷, G⁷, C, Gm⁶, A⁷
- 21-25: Eve will find me Where the love - light Dm, F⁶, Fm⁶, C, Gaug, Gm⁷, A⁷
- 26-30: gleams I'll be home for Christ - - - mas if Dm, Dm⁷, Fm⁶, G⁷, C
- 31-35: on - ly in my dreams. C

Lyrics:

I'll be home for Christmas
You can plan on me
Please have snow and mistletoe
and presents on the tree.
Christ-mas
Eve will find me
Where the love-light
gleams
I'll be home for Christ-mas if
on - ly in my dreams.

BY THE BEAUTIFUL SEA

230

1914

Words & Music By: HAROLD R. ATTERIDGE & HARRY CARROL

G⁷

By the ¹ sea, by the ² sea, By The ³ Beau - ti - ful Sea, ⁴ You and

C

I, ⁵ you and ⁶ I, Oh! how ⁷ hap - py we'll be, ⁸

C G⁷ G⁰ G⁷ G⁰ G⁷

When ⁹ each ¹⁰ wave comes a - ¹¹ roll - ing ¹² in, We will

G⁷ G⁰ G⁷ C

duck or ¹³ swim, And we'll ¹⁴ float and fool a - ¹⁵ round the wa - ter,

G⁷

O - ver and ¹⁸ un - der, and ¹⁹ then up for air, ²⁰ Pa is

C

rich, Ma is ²² rich, so now ²³ what do we care? ²⁴

F C A⁷

I love to ²⁵ be be - side your ²⁶ side, Be - side the ²⁸ sea, be - side the

D⁷ G⁷ C

sea - side, ²⁹ By The Beau - ti - ful ³¹ sea. ³²

There Goes My Everything

Music by Dallas Frazier

G C G

I hear foot - steps slow - ly walk - ing _____ as they
mem - 'ry turns back the pag - es _____ I can

gent - ly walk a - cross a lone - ly floor. _____ and a voice is
see the hap - py years we had be - fore _____ now the love that

soft kept this old heart say - ing _____ darling this will be good -
ly say - ing beat - ing has been shat - tered by the

bye clos ing for ev - er more _____ There goes my re - son for liv - - ing
clos ing of the door, _____

there goes the one of my dreams _____ there goes my on - ly pos -

ess - ion there goes my ev - ry - thing As my thing _____

Moonglow

Music by Eddie De Lange & Irving Mills, Will Hudson

Slowly

The musical score consists of eight staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. Chords are indicated above the staff, and lyrics are written below the staff. The score includes the following lyrics and chords:

- Staff 1: It must have been moon glow way up in the blue
Chords: C, Cm, G, A⁷
- Staff 2: it must have been moon glow that let me straight to you
Chords: C, D⁷, G, E^b⁷, G
- Staff 3: I hear you still say ing Dear one hold me fast and I keep on
Chords: C, Cm, G, A⁷, C
- Staff 4: pray ing Oh Lord please let this last We
Chords: D⁷, G, E^b⁷, G, G⁷
- Staff 5: seemed to float right through the air Heav en ly songs
Chords: F[#]⁷, F⁷, E⁷, A⁷
- Staff 6: seemed to come from ev ery where and now when there's moon glow
Chords: D⁷, E^b⁷, D⁷, C⁷, Cm
- Staff 7: way up in the blue I'll al ways re mem ber that moon glow
Chords: G, A⁷, C, D⁷, G, E^b⁷
- Staff 8: gave me you
Chord: G

Bésame Mucho

A

Dm Gm Dm Gsus Gm
Bé-sa-me, bé-sa-me mu-cho,

Gm F#dim Gm A⁷ Dm A⁷ Dm
co-mo si fue-ra es ta no-che la úl-ti-ma vez;

D⁷ Csus2/E D⁷ D⁷⁽⁹⁾ Daug Gsus Gm
bé-sa-me mu-cho,

Dm Bm⁷⁽⁵⁾ E⁷⁽⁹⁾ A⁷ Dm Gm⁶ Dm
que ten-go mie-do per-der-te, per-der-te o tra vez.

B

Gm Dm Em⁷⁽⁵⁾ A⁷⁽⁹⁾ Dm
Quie-ro te-ner te muy cer-ca, mi-rar-me en tus o-jos, ver-te jun-to a mí,

Gm Dm E⁷ B⁷ A⁷
pien-sa que tal vez ma-ná-na yo ya es ta-re le-jos, muy le-jos de ti.

C

Dm Gm Dm Gsus Gm
Bé-sa-me, bé-sa-me mu-cho,

Gm F#dim Gm A⁷ Dm
co-mo si fue-ra es ta no-che la úl-ti-ma vez;

D⁷ Gsus Gm
bé-sa-me mu-cho,

Dm Bm⁷⁽⁵⁾ E⁷⁽⁹⁾ A⁷ Dm Gm⁶ Dm

Tic-Tock Polka

Lyric by S. GUSKI and R. J. MARTINO
Music by G. LAMA

The musical score consists of six staves of music in common time, treble clef, with lyrics written below each staff. Chords indicated above the staff include C, G7, and C. The lyrics are:

Tic Tic Tic lock goes the clock on the wall as we're dancing the
 Tic Tic Tic lock goes the clock on the wall as we're dancing the
 eve - ning a way blue Tic Tic Tic lock goes my heart with the clock beat - ing
 make you feel blue Tic Tic Tic lock goes my heart with the clock beat - ing
 Don't they
 1. 2.
 C C
 time know while the mu - sic is gay
 I am C
 danc - ing with you.
 C
 Why We start to dear that ev 'ry time you are near There is so lit - tie
 start to dance and in my heart there's a song Ev 'ry step that we
 G7
 time to hold you light? All through the week a mo - ment seems like a
 take is sheer de - light; start to tell you what I've dreamed of so
 C C G7 C
 year. I can hard - ly wait un - til you come in sight.
 long And then right a - way it's time to say good night.

Theme From NEW YORK, NEW YORK

Moderately, with rhythm

The musical score consists of ten staves of handwritten music. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. It features a bassoon-like line with eighth-note patterns and a piano line below. Chords C7 and F are indicated above the staff.

The second staff begins with a treble clef and a key signature of one sharp. It contains lyrics: "START SPREAD - IN - THE NEWS I'M LEAV - IN - TO - DAY". The chords F and C7 are shown above the staff. The lyrics continue: "I WAN - MA BE A - PART OF IT NEW YORK, NEW YORK".

The third staff starts with a treble clef and a key signature of one sharp. It contains lyrics: "THREE VAG - A - BOND SSES ARE LONG - ING TO STAY". The chords C7, F, and C7 are shown above the staff. The lyrics continue: "AND STEP A - ROUND THE HEART OF IT NEW YORK, NEW YORK".

The fourth staff starts with a treble clef and a key signature of one sharp. It contains lyrics: "I WAN - NA WAKE UP IN THE CITY THAT DOES - NT Sleep". The chords B7maj7, B7m6, and F6 are shown above the staff. The lyrics continue: "TO FIND ME KING OR THE HELL TOP OF THE HEAP".

The fifth staff starts with a treble clef and a key signature of one sharp. It contains lyrics: "MY LIT - TLE TOWN BLUES ARE MELTING A - WAY". The chords Fmaj7, Am, D9, and Gm are shown above the staff.

The sixth staff starts with a treble clef and a key signature of one sharp. It contains lyrics: "IT MAKES A NEW NEW START OR IT'S OLD NEW YORK". The chords C7, G7, C7, F, F6, and C7 are shown above the staff. The lyrics continue: "F7 B7 B7m6 F D+7".

The seventh staff starts with a treble clef and a key signature of one sharp. It contains lyrics: "I CAN MAKE IT THERE TO MAKE IT ANY WHERE". The chords C7, D7, Gm, Am, B7maj7, C7, and F are shown above the staff.

The eighth staff starts with a treble clef and a key signature of one sharp. It contains lyrics: "IT'S UP TO YOU NEW YORK NEW YORK".

Chicago my toddlin' town

Words & Music by B.Merrill, Jule Styne

The musical score consists of eight staves of music. Chords are indicated above the staff at the beginning of each line. The lyrics are written below the staff. Measure numbers are placed to the left of the first measure of each line.

Chords:

- Staff 1: C, Ebdim⁷, Dm⁷, G⁷, Dm⁷, G⁷
- Staff 2: Dm⁷, G⁷, C
- Staff 3: C, D⁷
- Staff 4: Dm⁷, G⁷, Dm⁷, G⁷, C/E, Ebdim, Dm⁷, G⁷
- Staff 5: Dm⁷, G⁷, Dm⁷, G⁷, C, Ebdim⁷, Dm⁷, G⁷
- Staff 6: C, Ebdim⁷, Dm⁷, G⁷, Dm⁷, G⁷
- Staff 7: Bm⁷⁽⁵⁾, E⁷, Am, A⁷, Dm
- Staff 8: Fm, C, Ebdim
- Staff 9: Dm⁷, G⁷, Dm⁷, G⁷, C, Cdim, Dm⁷, G⁷

Lyrics:

Chi - ca - go, Chi - ca - go, that tod-dl-in' town, (tod-dl-in' town.) Chi -
ca - go, Chi - ca - go, I'll show you a - round, I love it!

Bet your bot-tom dol-lar you lose the blues in Chi - ca - go, Chi - ca - go. The
town that Bil-ly Sun-day could not put down! On

State street that great street, I just want to say, just want to say. They
do things they don't do on Broad-way Say, They have the time, the time

of their life, I saw a man, he danced with his wife in Chi -
ca - go, Chi - ca - go, my home town!

BEI MIR BIST DU SCHÖN

1937

Arranged: Donald F. Stevison

WORDS: SAMMY CAHN, S. CHAPLIN, J. JA

S

MUSIC: SHOLEM SECUNDA

Am



E7



Am

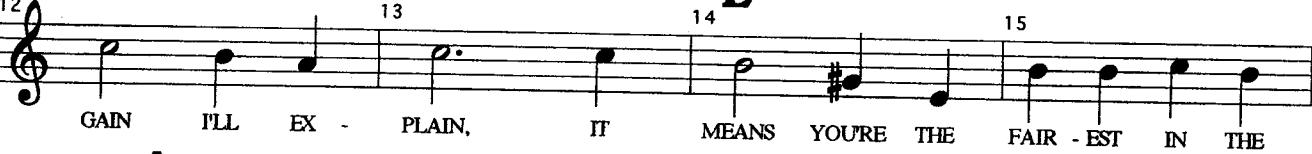
B7

E7

Am



E7



Am

Dm



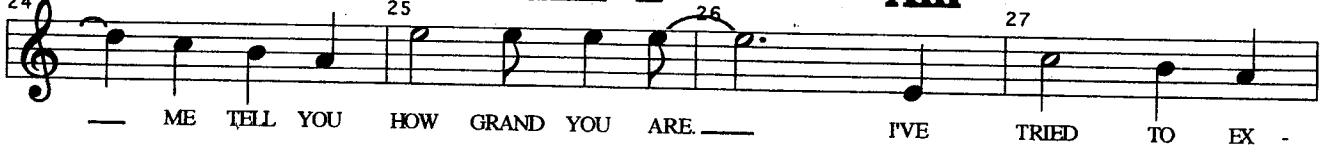
Am

Dm

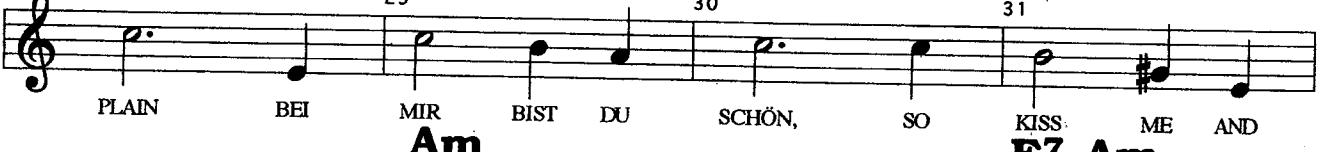


E7 Edim E7

Am



E7



Am

E7 Am



I'VE BEEN WORKING ON THE RAILROAD

238

G G7 C G

I've been workin' on the rail-road all the live long day,

A7 D7

I've been workin' on the rail-road to pass the time a-way

G C B7

Don't you hear the whistle blow-in' rise up so early in the morn

C G D7 G

Don't you hear the captain shout -in' Din-ah blow your horn

C D7 G

Din-ah won't you blow, Din-ah won't you blow Dinah won't you blow your horn.

C D7 G

Someones in the kitchen with Din-ah Someone's in the kitchen I know

G G7 C Edim G D7 G

Someones in the kitchen with Din-ah strummin' on the old banjo sing-ing

G D7

Fee Fi fidd lee i o Fee fi fiddlee i o o o o

G G7 C Edim G D7 G

Fee fi fiddlee i o strumming on the old ban- jo.

DOCTOR JAZZ

WORDS: WALTER MELROSE

1927

MUSIC: JOE "KING" OLIVER

ARRANGED: DONALD F. STEVISON

The musical score consists of eight staves of music, each starting with a treble clef and a key signature of one flat (F#). The time signature is 4/4 throughout.

- Staff 1:** Chords E♭, B♭7, E♭, B♭7. Lyrics: HEL - LO CEN - TRAL, GIVE ME DOC - TOR JAZZ,
- Staff 2:** Chords E♭, B♭7, E♭, E♭7. Lyrics: HE'S GOT WHAT I NEED I'LL SAY HE HAS!
- Staff 3:** Chords A♭, E♭, C7. Lyrics: WHEN THE WORLD GOES WRONG AND I GOT THE BLUES,
- Staff 4:** Chords F7, B♭7, E♭, C7. Lyrics: HE'S THE MAN WHO MAKES ME GET OUT BOTH MY DAN - CING SHOES,
- Staff 5:** Chords E♭, B♭7, E♭, E♭7. Lyrics: THE MORE I GET THE MORE I WANT IT SEEMS,
- Staff 6:** Chords A♭, G7. Lyrics: I PAGE OLD DOC - TOR JAZZ IN ALL MY DREAMS,
- Staff 7:** Chords C7, F7. Lyrics: WHEN I'M TROU - BLE - BOUND AND MIXED HE'S THE GUY THAT GETS ME FIXED,
- Staff 8:** Chords B♭7, E♭. Lyrics: HEL - LO CEN - TRAL GIVE ME DOC TOR JAZZ!

Measure numbers are indicated above the staff lines: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32.

(DOWN AT) PAPA JOE'S

1963

WORDS AND MUSIC: JERRY DEAN SMITH

Arranged: Donald F. Steviston

The musical score consists of six staves of music in common time, treble clef, with lyrics underneath each staff. Chords are indicated above the staff at the beginning of each line.

Staff 1: C (measures 1-4).
 THERE'S A PLACE IN NEW OR - LEANS THAT SERVES FRIED CHICKEN WITH TUR - NIP GREENS,

Staff 2: G⁷ (measures 5-7).
 CRAW - FISH BISQUE THAT TREATS YOU RIGHT AND PA - PA JOE PLAYS THERE EVERY NIGHT,

Staff 3: & C (measures 8-11).
 A DARK - HAIR ED BEAU - TY SAYS "STOP RIGHT IN," YOU CAN BET SHELL BE YO' FRIEND.

Staff 4: G⁷ (measures 12-15).
 EVERY - BODY THERE HAS ATOL - ER - 'BLE TIME, DOWN AT PA PA JOE'S
Fine

Staff 5: C⁷ (measures 16-18).
 THE FOOD THERE IS DE - LI - CIOUS, IT MELTS RIGHT IN YO' MOUTH

Staff 6: D⁷ (measures 19-21).
 AND THE MUSIC YOU HEAR IS PLAYED BY THE BEST BAND IN THE SOUTH!
D.S. al Fine

AIN'T MISBEHAVIN'

241

Fats Waller

C Amin Dmin7 G7 C C7 F Fmin



C Amin Dmin7 G7 C A7 D7 G7



C Amin Dmin7 G7 C C7 F Fmin



C Amin Dmin7 G7 C C7 F Fmin C F7



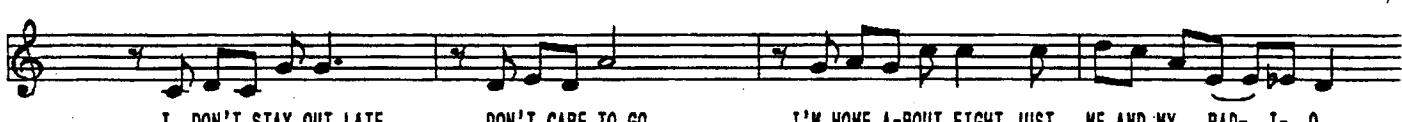
Amin F7 D7 A7



G Ddim Amin D7 G7



C Amin Dmin7 G7 C C7 F Fmin



C Amin Dmin7 G7 C C D7 G7 C



The Best Things In Life Are Free

242

G+ C

The moon be - long to ev - 'ry - one, _____ the

A⁷ Dm

best things is life are free; _____ The stars be -

G⁷

long to ev - 'ry - one, _____ They gleam there for you and

C Gdim G⁷ C⁷ F

me. _____ The flow - ers in Spring; the ro - bins that sing,

D⁷ Dm⁷ G⁷

the sun - beams that shine, they're yours, they're mine: And

C Cm⁶ Bm⁶ Am⁶ Dm

love can come to ev - 'ry - one, _____ the best things in

G⁷ C

life are free. _____

243

ARRIVEDERCI, ROMA

G CM D7 G
 AR RI VE DER CI RO MA *GOOD*
 B7 C E7 AM D7
 BYE GOOD BYE TO ROME CITY OF A MILLION MOON L
 PLACES CITY OF A MILLION WARM EM BRACES WHERE I FOUND T
 G AM D7
 ONE OF ALL THE PLACES FAR FROM HOME AR
 G CM D7 G
 RI VE DER CI RO MA IT'S TIME FOR
 B7 C E7 AM D7
 US TO PART SAVE THE WEDDING BELLS FOR MY RE-
 TURNING KEEP MY LOVERS ARMS OUT STRETCHED AND YEARNING PLEASE BE SURE T
 G D7
 FLAME OF LOVE KEEPS BURNING IN HER HEART AR
 G Eb G

ANEMA E CORE

244

D# G |
 G |
 MY LIFE I'D GIVE TO YOU, A NE MA CO RE I
 Am D7 3 G | Am D7
 ON LY LIVE FOR YOU, A NE MA CO RE I
 G GM 3 D B7 3
 HAVE BUT ONE DE SIRE AND IT'S TO LOVE YOU, WITH ALL MY
 Em 3 A7 3 Am D7
 HEART, WITH ALL MY SOUL, MY WHOLE LIFE THROUGH --- FROM
 G 3 G-DIM Am D7
 STARS ILL MAKE YOUR CROWN, AND KNEEL BE FORE YOU, I
 Am D7 3 G Bm E7
 PRAY YOU'LL TAKE MY HAND, FOR I ADORE YOU ---
 Dm E7 Am C7
 OPEN UP THE DOORS LEADING TO HEAVEN. A
 G Am 3 D7 1. G D7
 HEAVEN MINE AND YOURS, A NE MA CORE CO
 Eb7 G
 RE - -

THE BANJO'S BACK IN TOWN

245

Tune Ukulele
 A D F# B

Moderato

By
 EARL SHUMAN
 ALDEN SHUMAN
 MARSHALL BROWN

F

C7 F#dim C7 F#dim C7

Clap your hands all to - geth- er, now, THE BAN-JO'S BACK IN TOWN!—

F6 F+ F6 F+ F6

Slap your hands, love- ly weath-er, now, THE BAN-JO'S BACK IN TOWN.—

Kick your heels

C G+ C G7 C

Dm A7 Dm

to the ring- in' of the plunk- in' swing -in' through,—

What a sound,—

G7 Dm7 G7

C7

F#dim

C7

F

round and round— and then, Do wack-a do wack-a do! You got - ta step your... feet

C7

to the rhy - thm back in nine- teen twen- ty - five—

Get that— beat

A7

A7-5

D7

D9

D7-9

G7

keep the rhy- thm a live.— If some-one's yel- lin', "Oh no!"—

Bbm6

F

Edim

Gm7

Just tell 'em, "Vo de o dol"— Hot - cha, the Ban' Ban' BAN'—

JO'S BACK IN TOWN.—

C7 1. F F#dim

Gm7

C7

2. F

Bb9

F

C7

F

FC

OH BY JINGO! (1919)WORDS BY ALICE BRONWYN
MUSIC BY ALBERT VON TILZER

(J=120) BRISK!

IN THE LAND OF SAN DO-MIN-GO, LIVED A GIRL CALLED OH! BY JIN-GO, TA DA
FROM THE FIELDS AND FROM THE MARSH-ES, CAME THE OLD AND YOUNG BY GOSH-ES, TA DA

Am.

DA DA DA DA DA DA, LIMP-A, UMP-A, UMP-A, UMP-A. THEY ALL SPOKE WITH A DIF-FRENT LIN-GO,
DA DA DA DA DA DA, LIMP-A, UMP-A, UMP-A, UMP-A.
BUT THEY ALL LOVED OH BY JIN-GO, AND EV-RY NIGHT THEY SANG IN THE PALE MOON-LIGHT.

CHORUS

WE WILL BUILD FOR YOU A HUT, YOU WILL BE OUR FAV'RITE NUT. WELL HAVE A LOT OF LITTLE
OH BY GOLLIES, THEN WE'LL PUT THEM IN THE FOLLIES. BY JINGO SAID, BY GOSH BY GEE,

BY JIM-IN-Y, PLEASE DON'T BOTHER ME. SO THEY ALL WENT A-WAY SINGING:
ALL MY GEE BY GOSH, BY GUM, BY JUV, BY JINGO, BY GEE, YOU'RE THE ONLY GIRL FOR ME. —

247

DINAH

1925

WORDS: SAM M. LEWIS & JOE YOUNG

MUSIC: HARRY AKST

ARRANGED: DONALD F. STEVISON

G

DI - NAH — IS THERE AN - Y - ONE FI - NER, — IN THE STATE OF CA - RO -
DI - NAH — WITH HER DIX - IE EYES BLA - ZIN' HOW I LOVE TO SIT AND

D7

LI - NA — IF THERE IS AND YOU KNOW HER, SHOW HER TO ME.
GAZE IN - — TO THE EYES OF DI -

G **Em** **G+** **G**

- NAH LEE! EV - 'RY NIGHT — WHY DO I SHAKE WITH FRIGHT —

D7 **Em** **G+** **A7** **D7**

BE - CAUSE MY DI - NAH MIGHT — CHA - NGE HER MIND A - BOUT ME!

G

DI - NAH — IF I WAN - DER - ED CHI - NA —

G#° D7

I WOULD HOP AND O - CEAN LI - NER JUST TO BE WITH DI - NAH

G

LEE! —

Careless Love

Music by Traditional

Musical score for "Careless Love" in G major. The lyrics are:

Love, oh love, oh care - less love
 love, oh care - less love, love, oh love, oh care - less love, oh
 see what love has done to me. I cried last night and the night be -
 fore to - night I'll cry then cry no more Love, oh
 love, oh care - less love see what love has done to me.

The score consists of two staves of music with chords indicated above the notes. The first staff starts with G, then D⁷, then G. The second staff starts with D⁷, then G, then D⁷, then G. The third staff starts with G, then D⁷, then G. The fourth staff starts with D⁷, then G, then G. The fifth staff starts with C, then G, then D⁷, then G. The sixth staff starts with G, then G, then G.

It's a Long Way to Tipperary

Words & Music by Jack Judge

Musical score for "It's a Long Way to Tipperary" in C major. The lyrics are:

It's a long way to Tip-per - a - ry it's a long way to go It's a
 long way to Tip - per - ar - y to the sweet - est girl I know
 Good - bye Pic - ca - dil - ly fare - well Leices - ter Square, it's a
 long long way to Tip - per - ar - y but my heart's right there.

The score consists of four staves of music with chords indicated above the notes. The first staff starts with C, then G⁷, then C, then C⁷, then F, then C. The second staff starts with G⁷, then C, then D⁷, then G. The third staff starts with C, then G⁷, then C, then C⁷, then F, then E. The fourth staff starts with C, then G⁷, then C, then F, then C.

Say, Has Anybody Seen My Sweet Gypsy Rose

9 % C
Chorus

Dm⁷ G⁷

Say has an - y - bod - y seen my sweet Gyp - sy Rose?
 I got wind my Jo's been danc - in' here in New Or - leans,
 Rose, one night the lights go dim and the crowd goes home.

13 Dm G C C⁷

Here's her pic - ture when she was my Sweet Ma - ry Jo. Now she's got
 In this smoke-filled honk - y tonk they call the land of dreams. Oh,
 That's the day you wake up and you find you're all a - lone, So let's say

17 F C E Am

here rings on her fin - gers and bells on her toes,
 she comes strut - tin' in her birth - day clothes,
 good - bye to Gyp - sy hel - lo Ma - ry Jo.

21 D⁷ G⁷ To Coda |¹ |² C

Say has an - v - bod - v seen my Sweet Gyp - sy Rose? Oh Oh.

26 E⁷ Am D⁷

ba - by ba - by, won - cha come home? Say we all miss you,

32 G⁷ G Em F G⁷ C Coda G⁷ C⁷

And ev - ry night we kiss your pic - ture Say So take those

37 F C F E Am D

rings off your fin - gers and bells off your toes. Say has an - y -

42 G⁷ D G⁷ D

bod - y seen my, now you know just what I mean by, Has an-y.bod - y seen

46 G⁷ C G⁷ C

my Gyp - sy Rose?

DOWN YONDER

1922

Words & Music By: L. WOLFE GILBERT

C G⁷ C C⁷

1 Down 2 Yon - der some - one 3 beck - ons to me, 4

F C⁷ F C⁷ F

5 Down 6 Yon - der some - one 7 reck - ons on me, 8

C G⁷ C Gdim G⁷

9 I seem to 10 see a race in 11 mem - o - ry 12

C G⁷ C

13 Be - tween the 14 Natch - ez and the 15 Rob - ert E. Lee, 16

D⁷

17 Swan - ee shore 18 I miss you 19 more and more 20 Ev - 'ry

G⁷

21 day, my Mam - my land, 22 You're 23 sim 24 - ply grand.

C G⁷ C C⁷

25 Down 26 Yon - der when the 27 folks get the news, 28

F C⁷ F C⁷ F C

29 Don't 30 won - der at the 31 hul - la - ba - loos 32 There's

C

33 Dad - dy and Mam - my, 34 There's 35 Eph - raim and Sam 36 - my,

D⁷ G⁷ C

37 Wait - in' Down Yon 38 - der for 39 me, 40

(A) HUNDRED YEARS FROM TODAY

Handwritten musical score for "Hundred Years from Today" in 3/4 time. The score consists of ten staves of music for a single instrument, likely a guitar or ukulele. The score includes lyrics and chords indicated by Roman numerals (C, Am, Dm, G7, F, Fm, D7, G7+) and numbers (1, 2). The first staff starts with C, Am, Dm, G7, C, Am, Dm, G7+. The second staff starts with C, Am, F, Fm, D7, G7, G7+. The third staff starts with C, Am, Dm, G7, C, Am, Dm, G7+. The fourth staff starts with C, Am, F, Fm, D7, G7, C. The fifth staff starts with C7, followed by a measure of F, C7, F. The sixth staff starts with D7, followed by a measure of G7, Dm7, G7+. The seventh staff starts with C, Am, Dm, G7, C, Am, Dm, G7+. The eighth staff starts with C, Am, F, Fm, 1. 2. D7, G7, C, G. The ninth staff starts with D7, G7, C, A7, D7, G7, C.

JUST ANOTHER POLKA

Words and Music by
FRANK LOESSER & MILTON DeLUGG

Brightly

Bb

F7

This is Just An-oth - er Pol - ka, Just An-oth - er Pol - ka, But oh what a {girl guy} in my arms. Am I in

Cm Cm7 F7 C7.

Heav - en since we met? Is this the Phil - har - mon - ic, play - ing Ro - me - o and Ju - li - et? (Shout) No!

Bb

F7

Just An-oth - er Pol - ka like an - y oth - er pol - ka, but some - how the mu - sic has charms.

Cm7 Ebm6 Bb Fm6 G7 G7+5 C7. F7

This is Just An-oth - er Pol - ka, but ho - ly schmol - ka! Oh, what a {girl guy} in my

1 Bb Bb7 To Trio 2 Bb7 A7 Ab7 G7 C7. F7 Bb Cm Bb

arms. I'm (play it a - gain!) Oh, what a {girl guy} in my arms.

TRIO 3 Eb Bb7 Eb

danc - ing with an an - gel, with an an - gel, an an - gel, an an - gel. Oh yes I'm danc - ing with an

Bb C7. F7 Bb Bb7 Eb

an - gel. {That's why the band is sound - ing bet - ter from the mo - ment that I met her} 'Cause I'm danc - ing

{And there is Heav - en in the rhy - thm ev - ry min - ute that I'm with 'em}

Bb7 Bb7 Eb Eb

with an an - gel, with an an - gel, an an - gel, an an - gel. {She's} got me

Ab Bb7 Eb C7. F7 Bb7 Eb F7

danc - ing like I nev - er thought I could, oh Ar - thur Mur - ray nev - er had it so good. This is

D.S. al Fine

The music score includes handwritten lyrics and chords. The first section starts with 'This is Just An-oth - er Pol - ka, Just An-oth - er Pol - ka, But oh what a {girl guy} in my arms. Am I in'. It then continues with 'Heav - en since we met? Is this the Phil - har - mon - ic, play - ing Ro - me - o and Ju - li - et? (Shout) No!'. The second section begins with 'Just An-oth - er Pol - ka like an - y oth - er pol - ka, but some - how the mu - sic has charms.' The third section starts with 'This is Just An-oth - er Pol - ka, but ho - ly schmol - ka! Oh, what a {girl guy} in my'. The fourth section begins with 'arms. I'm (play it a - gain!) Oh, what a {girl guy} in my arms.'. The fifth section starts with 'danc - ing with an an - gel, with an an - gel, an an - gel, an an - gel. Oh yes I'm danc - ing with an'. The sixth section begins with 'an - gel. {That's why the band is sound - ing bet - ter from the mo - ment that I met her} 'Cause I'm danc - ing'. The seventh section begins with 'with an an - gel, with an an - gel, an an - gel, an an - gel. {She's} got me'. The eighth section begins with 'danc - ing like I nev - er thought I could, oh Ar - thur Mur - ray nev - er had it so good. This is'. The score also includes various chords such as Bb, Cm, C7, F7, G7, G7+5, A7, Ab7, Bb7, Eb, Eb6, and D.S. al Fine.

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GOODBYE, MY CONEY ISLAND BABY

1948

Words and Music By:
LES APPLEGATE

The musical score consists of five staves of music in 4/4 time, key of B-flat major (indicated by a B-flat symbol in the treble clef). The score includes lyrics and corresponding chords above the staff.

Staff 1:

B^b C⁷ F⁷ B^b Fdim F⁷

Good-bye My Con-ey Is-land² Ba - by.³ Fare - well my own true love.⁴

Staff 2:

B^b C⁷ Cdim C⁷ F⁷

I'm gon-na go a-way and⁶ leave you.⁷ Nev - er to see you an-y⁸ more.

Staff 3:

B^b C⁷ F⁷ F+⁷ D⁷

I'm goin' to sail up-on the¹⁰ fer - ry boat,¹¹ Nev - er to re-turn a - gain.¹² So

**(2 Meas.
Stop-time) Staff 4:**

G⁷ C⁷ B^b F⁷

good-bye, fare-well,¹⁴ So long for ev - er,¹⁵ Good - bye, my Con - ey Isle,¹⁶

Staff 5:

B^b F⁷ B^b F⁷ B^b

Good - bye my Con - ey Isle,¹⁷ Good - bye my Con - ey Is-land¹⁸ Babe.¹⁹

EDELWEISS

1957

WORDS: OSCAR HAMMERSTEIN, II

MUSIC: RICHARD RODGERS

C G7 C F C

1 E - DEL - WEISS, 2 3 E - DEL - WEISS, 4 5 EV - 'RY

6 MORN - ING YOU 7 GREET 8 ME. 9 SMALL 10 AND WHITE,

11 C 12 F 13 C 14 G7 15 C
CLEAN AND BRIGHT, YOU LOOK HAP - PY TO MEET

16 G7 17 ME. 18 BLOS - SOM OF SNOW, 19 MAY YOU BLOOM AND

20 G 21 F 22 D7 23 G7 24 C
GROW, BLOOM AND GROW FOR - EV - ER.

25 C 26 G7 27 F 28 Fm 29 C
E - DEL - WEISS, E - DEL - WEISS, BLESS MY

30 G7 31 C 32
HOME - LAND FOR - EV - ER.

Your Cheatin' Heart

Words & Music by Hank Williams

The musical score consists of six staves of music for a single voice. The lyrics are written below each staff, corresponding to the chords indicated above the notes.

Chords: G⁷, C, C⁷, F, G⁷, C, G⁷, C, C⁷, F, G⁷, C, D⁷, C, F, G⁷, C, C⁷, F, G⁷, C, D⁷, G⁷, C, G⁷, C, G⁷, C, F, G⁷, C, G⁷, C, F, G⁷, C, C⁷, F, G⁷, C, C⁷, F, G⁷, C, D⁷.

Lyrics:

1 Your cheat - in heart will make you weep
your cheat - in heart will pine some day

5 you'll cry and cry and try to sleep but sleep wont come
and crave the love you threw a - way the time will come

11 the whole night through your cheat - in heart will tell on you
when you'll be blue your cheat - in heart will tell on you

17 When tears come down like fall - in rain you'll toss a - round

23 and call my name you'll walk the floor the way I do

29 your cheat-ing heart will tell on you your cheat-in you.

[1] [2]

Whispering Hope

Words and Music by Alice Hawthorne

The sheet music for "Whispering Hope" consists of six staves of music with corresponding lyrics. The chords indicated above the staves are C, F, G7, F, C, G7, G9, G7, C, G7, C, F, C, G7, C, F, C, G7, C, G7, C, G7, C, G7, F, G7, F, C, G7, C, G7, C, G7, C, G7, F, G7, F.

Chorus:

Soft as the voice of an angel, Breath - ing a lesson
 If, in the dark of the twi - light, Dim be the re - gion
 Hope, as an - chor so stead - fast, Rends the dark veil for

Bridge:

un - heard, Hope with a gen - tle per - sua - sion Whis - pers her
 a - far, Will not the deep - en - ing dark - ness Bright - en the
 the soul, Whith - er the Mas - ter has en - tered, Rob - bing the

Chorus:

com - for - ting word: Wait till the dark - ness is o - ver,
 glim - mer - ing star? Then when the night is up on us,
 grave of its goal. Come then, O come, glad fru - i - tion,

Chorus:

G D7 G G7 C F G7 F

Wait till the tem - pest is done, Hope is the sun - shine to
 Why should the heart sink wea - ry a - way? When the dark mid - night is
 Come to my sad wea - ry heart; Come, O Thou blest hope of

Chorus:

C G7 C

- mor - row, Aft - er the show - er is gone.
 o - ver, Watch for the break - ing of day.
 glo - ry, Nev - er, O nev - er de - part.

LA PALOMA
(The Dove)

By SEBASTIAN YRADIER

Moderato Con Moto

C C 3 3 G7
The dove, _____ as it wings its way through the blue a - bove,
3 3 C
The dove _____ is a sym - bol of my un - dy - ing love. _____
— And so, _____ when you see a dove in the dis - tant blue, _____
— You'll know _____ that it brings my mes - sage of love to you!
3 3 C
Dear one, oh take the mes - sage of la pa - lo - ma! _____ Dear one, oh take the
C 3 3 C
mes - sage of la pa - lo - ma! _____ Dear one, re - ceive the mes - sage of la pa -
G7 3 3 C
lo - ma, _____ Dear one, be - lieve' the mes - sage of la pa - lo - ma! _____
3 3 G7
La pa - lo - ma, the dove, Sym - bol of my de - vo - tion, _____
3 3 C
Bring a mes - sage of my heart's e - me - tion Straight to my love, Oh la pa - lo - ma,
G7 3 3 C
la pa - lo - ma, la pa - lo - ma, la la la pa - lo - ma! Find my love and
G7 3 3 C
say that I'm yearn - ing Say that I will soon be re - turn - ing To the arms I
G7 3 3 C
need so ve - ry much, And to the kiss with Heav - en's own touch, Oh la pa - lo - ma,
3 G7 C
lis - ten, oh dove, oh la pa - lo - ma take a mes - sage to my love!

Goodnight, Irene

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Words and Music by
HUUDDIE LEDBETTER
JOHN LOMAX

Moderate Waltz Tempo

() G Edim D7 G C D7 G Am7 Eb7 G*

Refrain, Moderate Waltz Tempo

I - rene good - ni - ght I - rene good - night — GOOD -
NIGHT I - RENE GOOD - NIGHT I - RENE I'll see you in my dreams —

Verse, Moderate Waltz Tempo

1.) Last Sat - ur - day night I got mar - ried — Me and my
2.) Some - times I live in the coun - try — Some - times I
3.) Stop ram - blin' stop your gam - blin' — Stop stay - ing out

wife set - tled down — Now me and my wife are part - ed —
live in the town — Some - times I have a great no - tion —
late at night — Go home to your wife and your fam - ly —

I'm gon - na take an - oth - er stroll down - town.
To jump in - to the riv - er and drown.
Sit down by the fire - side bright.

Refrain

I - rene good - ni - ght I - rene good - night — GOOD-NIGHT I -
RENE GOOD-NIGHT I - RENE I'll see you in my dreams. — 2. dreams. —
3. Stop

12.G D7 Repeat from Verse Fine G Am7 G

Runnin' Wild
From the movie "Some Like It Hot"

Music by A.H.Gibbs,Joe Grey & Leo Wood

The musical score consists of six staves of music for a single voice. The key signature is one flat (B-flat), and the time signature is common time (indicated by a 'C'). The vocal line includes lyrics and corresponding chords. The lyrics are:

- Run-nin' Wild, B_b (Measure 1)
- Lost con - trol, B_b (Measure 2)
- Run-nin' wild F⁷ (Measure 3)
- might y bold, B_b (Measure 4)
- Feel in' gay C⁷ (Measure 5)
- reck less too B_b (Measure 6)
- Care free mind F (Measure 7)
- all the time, - nev er blue C⁷ (Measure 8)
- Al ways goin' B_b (Measure 9)
- don't know where, - G⁷ (Measure 10)
- Al-ways show - in' B_b (Measure 11)
- I don't care F⁷ (Measure 12)
- Don't love no bod y, B_b (Measure 13)
- It's not worth while, B_b (Measure 14)
- All a - lone - F⁷ (Measure 15)
- Run - nin' Wild. B_b (Measure 16)

LILI MARLENE

C *Dmin7* *G7*

UN-TIME DER-NEATH THE LAN- TERN, BY TIME THE FOR BAR-US ACKS GATE,
TIME WOULD COME FOR ROLL CALL, FOR CALL, TO PART,
C *C7*

DAR-DAR LING, I'D RE-MEM-BER, THE WAY YOU USED TO WAIT,
LING, I'D CAR-RESS AND PRESS YOU TO MY HEART,
TWAS AND

F *C*

THERE THAT YOU WHIS-PERED TEN- DER-LY, THAT
THERE 'NEATH THAT FAR OFF LAN- TERN LIGHT,
I'D

Dmin7 *G7* *C* *Dmin7* *G7* *C* *Gdim*

YOU LOVED ME, YOU'D AL-WAYS BE, MY LI- LI OF THE LAMP POST, MY
HOLD YOU TIGHT, WE'D KISS GOOD-NIGHT, LI- LI MAR- LENE.

Dmin7 *G7* *C*

OWN LI- LI MAR- LENE. —————

HINDUSTAN (MEDLEY)

A handwritten musical score for Hindustan (Medley) consisting of five staves of music. The notation uses a combination of Indian and Western musical symbols, including dots, dashes, and vertical strokes for Indian notation, and stems, bars, and note heads for Western notation. Various Indian note names like 'Sa', 'Re', 'Ga', 'Ma', 'Ja', 'Fa', 'Si' are written above the notes, along with Western note heads like 'C', 'D', 'E', 'F', 'G', 'A', and 'B'. Chords are indicated by letters with superscripts like 'G⁰', 'G⁷', 'C⁰', 'C⁷', 'F⁶', 'D⁹', 'F⁹', 'G¹¹', and 'C¹³'. The tempo is marked with 'L. = 120'.

PAGAN LOVE SONG

A handwritten musical score for Pagan Love Song consisting of six staves of music. The notation uses a combination of Indian and Western musical symbols, including dots, dashes, and vertical strokes for Indian notation, and stems, bars, and note heads for Western notation. Various Indian note names like 'Sa', 'Re', 'Ga', 'Ma', 'Ja', 'Fa', 'Si' are written above the notes, along with Western note heads like 'C', 'D', 'E', 'F', 'G', 'A', and 'B'. Chords are indicated by letters with superscripts like 'G⁰', 'G⁷', 'C⁰', 'C⁷', 'F⁶', 'D⁹', 'F⁹', 'G¹¹', and 'A¹³'. The tempo is marked with 'L. = 120'.

I'll Never Say Never Again

Music by Harry Woods

C⁷ F

I'll nev-er say "nev-er a-gain," a-gain, Cause here I am in love a-gain,
 Gm⁷ C⁷ Gm C⁷ Caug F C⁷

Head o-ver heels in love a-gain with you! I'll nev-er say "Nev-er kiss
 6 Gm⁷ C⁷

you a-gain," Cause here I'm kiss-ing you a-gain. That's just the thing I
 11 Gm C⁷ Caug F B_b F F⁷ Fdim F⁷

said I'd nev-er do. I walked a-way and said "good-bye,"
 15 B_b Faug B_b G⁷ Gdim G⁹ G⁷

I was hast-y was-n't I? I missed you so I thought I'd die, but it's
 20 C⁷ C⁷ Gm

all o-ver now, throw my hat in the sky! I'll nev-er say "Nev-er" a-
 24 C F Gm⁷ C⁷ Gm C⁷ Caug

gain," a-gain, Cause here I am in love a-gain. Head o-ver heels in love a-gain with the
 27 G⁷ C⁷ F - Gm Adim⁷ F

same sweet you! I'll you!
 32

263

I Don't Know Why

(I Just Do)

Lyric by
ROY TURK

Music by
FRED E. AHLERT

Chorus, Slowly (with feeling)

B♭ I DON'T KNOW WHY. I love you like I do, — Dm7 I DON'T KNOW WHY, — I just D♭dim

Cm do. F7 I DON'T KNOW WHY, — you thrill me like you do, — Cm7

I DON'T KNOW WHY, — you just do. You B♭ nev - er seem to want my ro- B♭7 G7

manc - ing, The on - ly time you hold me is when we're danc-ing, I DON'T KNOW WHY, — I C9 F9 B♭ C7 Cm7 F7 Cm7 F7-9 B♭

G7 G+7 G7 Cm7 F7-9 B♭ G+7 E♭m6 F9 B♭ A♭7 B♭ I. 12.

love you like I do, — I DON'T KNOW WHY, I just do. do.

I Can't Believe That You're In Love With Me

Words & Music by Clarence Gaskill, Jimmy McHugh

The sheet music consists of eight staves of musical notation. The first staff starts with NC and F chords. The second staff starts with D⁷ and Dm⁷ chords. The third staff starts with F and Fm chords. The fourth staff starts with Dm⁷ and G⁷ chords. The fifth staff starts with E⁷ and A⁷ chords. The sixth staff starts with D⁷ and G⁷ chords. The seventh staff starts with F and C chords. The eighth staff starts with Dm⁷ and G⁷ chords.

Lyrics:

Your eyes of blue, your kiss - es too, nev - er knew what
they could do I cant be-lieve that you're in love with me. You're
tell - ing ev - 'ry - one I know, I'm on your mind each place you go, They
can't be - lieve that you're in love with me.
I have al - ways placed you far a - bove me,
I just can't i - mag - ine that you love me; And
af - ter all is said and done, To think that I'm the luck - y one, I
can't be - lieve that you're in love with me.

265

Tea For Two

2 Gm⁷ C⁷ Gm⁷ C⁷ Fmaj⁷ F6

17 Fmaj⁷ F6 Gm⁷ C⁷ Gm⁷ C⁷ Fmaj⁷ F6
Pic - ture me up - on your knee, Just tea for two and

20 Fmaj⁷ F6 Gm⁷ C⁷ Gm⁷ C⁷ Fmaj⁷ F6
two for tea, Just me for you and you for me a - lone.

25 Bm⁷ E⁷ Bm⁷ E⁷ Amaj⁷ A6
No - bod - y near us to see us or hear us, no friends or re - la - tions on

28 Amaj⁷ A6 Bm⁷ E⁷ A C7 Am A6 Gm Gm⁷ C⁷
week - end va - ca - tions, We won't have it known, dear, that

30 Gm⁷ C⁷ Fmaj⁷ F6 Fmaj⁷ F6 Gm⁷ C⁷
we have a te - le phone dear. Day will break and

34 Gm⁷ C⁷ Am⁷⁽⁵⁾ D⁷⁽⁹⁾ Gm Am⁷⁽⁵⁾ D+ D⁷
you'll a wake and start to bake a su - gar cake for me to take for

38 F#dim⁷ Gm B^bm(addA) B^bm6 F F/E Gm⁷ C⁷
all the boys to see. We will raise a fam - i - ly, a

43 F Dm C⁷ C⁷ D⁷ F Dm⁶ Caug⁷ F
boy for you, a girl for me. Can't you see how hap - py we would

47 be.

INKA DINKA DOO

266

C Cdim C Cdim
 INK- A DINK- A DOO, A DINK- A DEE, A DINK- A DOO.
 C Cdim G7 Dmin G7
 OH, WHAT A TUNE FOR CROON- ING, INK- A DINK- A DOO, A DINK
 Dmin G7 G+ C
 DEE, A DINK- A DOO. IT'S GOT THE WHOLE WORLD SPOON- ING.
 E7 Amin D7 Amin D7 Dmin Ab7
 ES- KI- MO BELLS UP IN ICE- LAND ARE RING- ING, THEY'VE MADE THEIR OWN PAR- A- DISE LAND, SING- ING,
 C Cdim C A7
 INK- A DINK- A DOO, A DINK- A DEE, A DINK- A DOO, SIMP- LY MEANS
 D7 G7 C
 INK A DINK- A DEE, A DINK- A DOO!

267

JAMBALAYA

(ON THE BAYOU)

1952

WORDS AND MUSIC:
HANK WILLIAMS

C

1. GOOD - BYE JOE, ME GOT - TA GO, _____ ME OH MY OH, _____.
2. (THI - BO -) DAUX, FON - TAIN - EAUX, THE PLACE IS BUZZ - IN'.

5. ME GOT - TA GO _____ POLE THE PI - ROGUE DOWN THE BAY - OU.
6. KIN - FOLK COME TO SEE Y - VONNE BY THE DOZ - EN!.

9. MY Y - VONNE, THE SWEET - EST ONE, ME OH MY OH!
10. DRESSED IN STYLE AND GO HOG WILD, ME OH MY OH!

13. SON - OF - A - GUN, WELL HAVE BIG FUN ON THE BAY - OU!

18. JAM - BA - LA - YA AND A CRAW - FISH PIE AND FIL - LET GUM - BO.

22. 'CAUSE TO - NIGHT IM GON - NA SEE MY MA CHER A - MI - O.

26. PICK GUI - TAR, FILL FRUIT JAR AND BE GAY - O!

30. SON - OF - A - GUN, WELL HAVE BIG FUN ON THE BAY - OU!

G7

C

G7

C

G7

C

G7

C

C

34. 2. THI - BO - BAY - OU!

35. 2. BAY - OU!

36.

KANSAS CITY

TRADITIONAL FOLK SONG

KANSAS CITY

Brightly

I'm going to Kan-sas Cit - y, Kan-sas Cit - y here I
come, I'm going to Kan-sas Cit - y,
Kan-sas Cit - y here I come, They got some
cra - zy lit - tle wom - en there, And I'm gon - na get me one.
Well, I — may take a train, — I may take a plane, — But
if I have to walk, — I'm go - ing just the same. — Going to
Kan-sas Cit - y, Kan-sas Cit - y here I come, They got some
cra - zy lit - tle wom - en there, And I'm gon - na get me one.

Verse 2

Now I'll be standin' on the corner, twelfth street and Vine
Yeah I'll be standin' on the corner, twelfth street and Vine
With my Kansas City baby and my bottle of cherry wine.

Verse 3

Well I may take a train, might take a plane
If I have to walk I'm gonna get there just the same
I'm goin' to Kansas City, Kansas City here I come
They got some crazy little women there
And I'm gonna have me some!

YOURS (QUIEREME MUCHO)

C Cdim F C

YOURS 'TIL THE STARS HAVE NO GLOR- Y,

YOURS 'TIL THE BIRDS FAIL TO SING, /

YOURS 'TIL THE END OF LIFE'S STOR- Y,

THIS PLEDGE TO YOU DEAR, I

BRING. YOURS IN THE GRAY OF DE- CEM- BER,

I'VE NEV- ER HERE, OR ON FAR DIS- TANT SHORES,

LOVED AN- Y- ONE THE WAY I LOVE YOU, HOW COULD I,

WHEN I' WAS BORN TO BE,

LADY OF SPAIN

1931

WORDS: ERELL REAVES

MUSIC: TOLCHARD EVANS

The musical score consists of eight staves of music, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes, corresponding to the numbered measures.

Chords and Measures:

- Measure 1: C (Measures 1-4)
- Measure 5: G+ (Measures 5-8)
- Measure 9: A7 (Measures 9-12)
- Measure 13: D7 (Measures 13-16)
- Measure 17: C (Measures 17-20)
- Measure 21: G+ (Measures 21-24)
- Measure 25: A7 (Measures 25-28)
- Measure 29: D7 (Measures 29-32)

Lyrics:

LA - DY OF SPAIN, I A - DORE YOU _____
 RIGHT FROM THE NIGHT I FIRST SAW YOU.
 MY HEART HAS BEEN YEARN - ING FOR YOU;
 WHAT ELSE COULD AN - Y HEART DO?
 LA - DY OF SPAIN, I'M AP - PEAL ING,
 WHY SHOULD MY LIPS BE CON - CEAL - ING
 ALL THAT MY EYES ARE RE - VEAL - ING,
 LA - DY OF SPAIN, I LOVE YOU!

HOW HIGH THE MOON

F

E^b

D^b

F

F

E^b

B^bm

Gm7

LIDA ROSE

272

Words and Music BY:
MERIDITH WILLSON

1957

F F#dim C⁷
 Li - da Rose, I'm ² home a-gain, Rose, — To get the sun back in my ⁴ sky.

C⁷ E F
 Li - da Rose, I'm ⁶ home a- gain, Rose — A - bout a thou - sand kiss - es ⁸ shy.

B^b F D^{b7}
 Ding, dong, ¹⁰ ding! I can ¹¹ hear the chap - el bell ¹² chime.

G⁷ C⁷
 Ding, dong, ¹⁴ ding! At the ¹⁵ least sug - ges - tion I'll pop the ques - tion.

F F#dim C⁷
 Li - da Rose, I'm ¹⁸ home a-gain Rose — with - out a ¹⁹ sweet - heart to my ²⁰ name.

C⁷ E F F⁷
 Li - da Rose, now ²² ev-'ry-one knows — that I am hop - ing you're the ²⁴ same.

B^b F D⁷
 So here is my ²⁶ love song, ²⁷ not fan - cy or ²⁸ fine,

Gm C⁷ F
 Li - da Rose, oh, ³⁰ won't you be ³¹ mine? — ³²

(09/14/95)

273

LOUISIANA FAIRY TALE

1935

ARRANGED: DONALD F. STEVISON

WORDS: HAVEN GILLESPIE AND
MITCHELL PARISH

MUSIC: J. FRED COOTS

CHORUS:

F7 & B^b

MAKIN' WHOOPEE

274

F C7 F7

AN-OTH-ER BRIDE, AN-OTH-ER JUNE, AN-OTH-ER SUN-
A LOT OF SHOES, A LOT OF RICE, THE GROOM IS NER- NY HON-EY
Bb. Bbmin F Db9 C9 F Dmin

MOON, AN-OTH-ER SEA- SON, AN-OTH-ER REA- SON, FOR MAK-IN' WHOOP- EE,
TWICE, IT'S REAL-Y KILL- ING, THAT HE'S SO

Gmin7 C7 Db9 C9 F Bb F

11 12

A LOT OF WILL- ING, TO MAKE WHOOP- EE!

F#aug Gmin Bbmint6 F F#aug

PIC-TURE A LIT- TLE LOVE NEST, DOWN WHERE THE ROSE- ES CLING, PIC-TURE THAT SAME SWEET
Gmin Bbmint6 F F

LOVE NEST, THINK WHAT A YEAR CAN BRING. HE'S WASH- IN DISH- ES, AND BAB- Y

C7 F7 Bb Bbmin F

CLOTHES, HE'S SO AM- BIT- IOUS, HE EV- EN SEWS, BUT DON'T FOR GET FOLKS, THAT'S WHAT YOU

D9 C9 F Bb F

GET FOLKS, FOR MAK- IN WHOOP- EE!

El Cumbanchero

Words & Music by Joe Crayhorn, George Williams, Rafael Hernandez

Cm

El cum - ba, cum - ba, cum - ba, cum - ban - che - ro,
cum - ba, cum - ba, cum - ba, cum - ban - che - ro.
cum - ba, cum - ba, cum - ba, cum - ban - che - ro,

In Span - ish means a rogue of a ran - che - ro.
He's got a gal with plen - ty of di - ne - ro,
The sen - or - i - tas wait/ for his bo - le - ro.

While the oth - er gau - chos work all day, El Cum - ban - che - ro
He will tell her she's the on - ly one, but when her back is
But El Cum - ban - che - ro takes his time, so they will have to

spends his day at play, with a la - dy in his arms.
turned, just watch him run, to an oth - er la - dy's arms.
stand in line to dance, in El Cum - ban - che - ro's

Girls don't be - lieve that he could tell a lie, ay, ay,
ay. All of them think that he's their spe - cial guy,

D.S. al Coda

hear them cry, Hey! Arms.

ME AND MY SHADOW

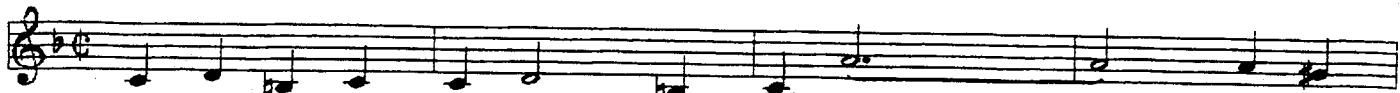
C F#min6 F6 Dmin G7

ME, AND MY SHAD- OW, STROLL- ING DOWN THE AV- E-
NUE, ME, AND MY SHAD- OW, NOT A SOUL TO
TELL MY TROU- BLES TO, AND WHEN IT'S TWELVE O'- CLOCK, WE
CLIMB THE STAIR, WE NEVER KNOCK, FOR
NO- BOD- Y'S THERE, JUST ME AND MY SHAD- OW,
ALL A- LONE AND FEEL- ING BLUE.

Chords: C, G7, C, Adim, Amin, Cmin, D7, G, F, Bb7, A7, D7, G7, Gaug, C, Fmin6, Dmin6

277 MENTION MY NAME IN SHEBOYGAN

F

 MEN- TION MY NAME IN SHE- BO- GAN, IT'S THE
 MEN- TION MY NAME IN PA- CAH, IT'S THE
 MEN- TION MY NAME IN TA- CO- MA, IT'S THE

G7

C7

 GREAT- EST LIT- TLE TOWN IN THE WORLD, JUST TELL THEM ALL
 GREAT- EST LIT- TLE TOWN IN THE WORLD, I KNOW A GAL
 GREAT- EST LIT- TLE TOWN IN THE WORLD, I KNOW THE BIG

Dmin

G7

 YOU'RE THERE, AN OLD FRIEND OF MINE, AND EV- 'RY DOOR IN PA-
 SHOTS YOU'LL SIM- LY CIT- A- DORE, HALL, THEY'VE SHE WAS EV GOT MY GOT
 IN

C7

C7+5

F

 TOWN WILL HAVE A BIG NINE- WEL- COME SIGN, SO, MEN- TION MY NAME
 DU- CAH BACK IN POST TEEN O- ICE FOUR, SO, MEN- TION MY NAME
 PIC- TURE ON THE WALL, SO, MEN- TION MY NAME

A7

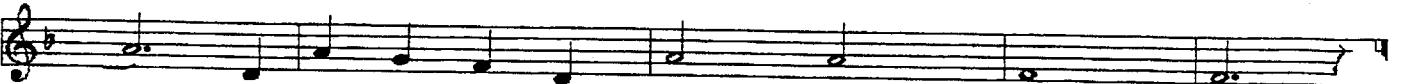
 IN SHE- BO- GAN, AND IF YOU EV- ER GET IN A JAM,
 IN PA- TA- DU- CAH, AND IF YOU EV- ER GET IN A MESS,
 IN CO- MA, AND IF YOU EV- ER GET IN A SPAT,

Gmin7

Bbmaj6

F

 JUST MEN- TION MY NAME, I SAID, MEN- TION MY NAME,
 D7 G7 C7 F

 BUT PLEASE DON'T TELL THEM WHERE I AM!
 BUT PLEASE DON'T GIVE THEM MY DRESS!
 BUT PLEASE DON'T TELL THEM WHERE I'M AT!

PRETTY BABY

278

Swingy

G7 G+

EV- RY BOD- Y LOVES A BAB- Y THAT'S WHY I'M IN LOVE WITH YOU, PRET- TY
C G+ C G7

BAB- Y, PRET- TY BAB- Y, AND I'D LIKE TO BE YOUR SIS- TER BROTH- ER
G+ C G+

DAD AND MOTH- ER TOO, PRET- TY BAB- BY, PRET- TY
C C7

BAB- Y, WON'T YOU COME AND LET ME ROCK YOU IN MY
F A7

CRAD- LE OF LOVE, AND WE'LL CUD- DLE ALL THE
D7 G7

TIME, OH, I WANT A LOV- IN' BAB- Y AND IT MIGHT AS WELL BE YOU,
D7 G7 C

PRET- TY BAB- Y OF MINE! OH, YEAH, PRET- TY BAB- Y OF MINE! —

THE MISSOURI WALTZ

279

Words by JAMES R. SHANNON
Music by JOHN VALENTINE EPPELDreamily ($\text{J} = \text{J}'$)

F C7 F
Hush - a - bye, my ba - by, slum - ber - time is com - ing soon; rest your head up -

C7 F B♭
on my breast while Mom - my hums a tune. The sand - man is call - ing where

F G7 C C7
shad - ows are fall - ing, while the soft breez - es sigh as in days long gone by.

F C7 F
'Way down in Mis - sou - ri, where I heard this mel - o - dy,

C7 F B♭
when I was a hap - py young - ster on my Mom - my's knee, the young folks were

Bdim7 F/C /A G7 C7 F Fine
hum - ming, their ban - jos were strum - ming so sweet and low.

Dm Gm A7 Dm
Strum, strum, strum, strum, strum; seems I hear those ban - jos play - ing once a - gain.

A7 Dm
Hum, hum, hum, hum, hum, that same old plain - tive strain.

A7 Dm A7 Dm A7 Dm
Hear that mourn - ful mel - o - dy, it just haunts you the whole day long, and you

B♭ F/C G7 C7 F D.C. al Fine
wan - der in dreams back to Dix - ie, it seems, when you hear that old - time song.

Sunday

Music by Ned Miller, Chester Cohn, Jule Styne, Bennie Krueger

The musical score consists of eight staves of music for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. Chords are indicated above the staff. The lyrics describe the days of the week and the singer's feelings.

Chords: C, Cdim, G⁷, A⁷, D⁷, G⁷, C, Gaug, D⁷, G⁷, C, E⁷, A⁷, D⁷, G⁷, C, D⁷, G⁷, C, Cdim, G⁷, A⁷, D⁷, G⁷, C, G⁷, C, D⁷, G⁷, C.

Lyrics:

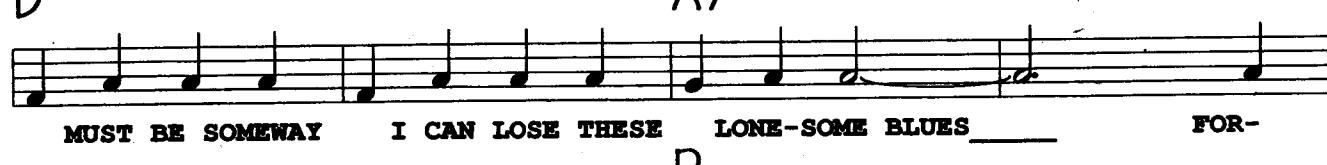
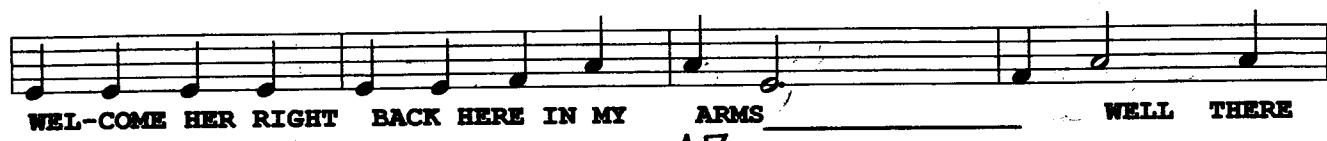
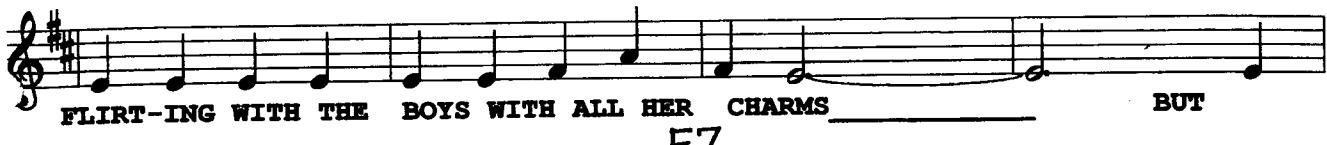
I'm blue ev-ry Mon - day, think - ing ov - er Sun - day That one
 day when I'm with you, It seems that I sigh all day Tues - day,
 I cry all day Wednes - day, Oh, my! how I long for you,
 And then comes Thurs - day, Gee! it's long it nev - er goes by.
 Fri - day makes me feel like I'm gon - na die, But af - ter pay - day
 is my fun - day, I shine all day Sun - day, That one
 day when I'm with you... you...

OH LONESOME ME

D A7

EV-'RY -BODYS GO-IN OUT AND HAV-IN' FUN I'M
JUST AS FOOL FOR STAY-IN HOME AND HAV-IN NONE I
CAN'T GET O-VER HOW SHE SET ME FREE
OH LONESOME ME
BAD MIS-TAKE I'M MAK-IN' BY JUST HANG-IN' ROUND I
KNOW THAT I SHOULD HAVE SOME FUN AND PAINT THE TOWN A
LOVE SICK FOOL THATS BLIND AND JUST CAN'T SEE
OH LONESOME ME I'LL
BET SHE'S NOT LIKE ME SHE'S OUT AND FAN-CY FREE

A



283

SWEET GYPSY ROSE

C Dmin7 G7 Dmin

SAY, HAS AN-Y- BOD-Y SEEN MY SWEET GYP-SY ROSE, HERE'S A PIC-TURE

G7 C C7 F

WHEN SHE WAS MY SWEET MAR-Y JO, NOW, SHE'S GOT RINGS ON HER FIN-

C Amin D7 G7

— GERS, AND BELLS ON HER TOES, SAY, HAS AN-Y- BOD-Y SEEN MY

C F 1 C 12 C E7 Amin

SWEET GYP-SY ROSE? ROSE? OH, BA-BY, BA-BY, WON'T CHA COME HOME,

D7 G7

— SAY, WE ALL MISS YOU, AND EV'RY NIGHT I KISS YOUR PIC-TURE,

G Emin F G7 3 C G7 C7 F

(VAMP, VAMP, VAMP, VAMP,) ROSE. SO; TAKE THOSE RINGS OFF YOU FIN-ERS, AND

C F E7 Amin D7 G7

BELLS OFF YOUR TOES, SAY, HAS AN-Y- BOD-Y SEEN MY --

D7 G7 D7 D7

NOW YOU KNOW JUST WHAT I MEAN BY--- HAS AN-Y-BOD-Y SEEN MY GYP-SY

C

RO-O-OSE?

This is a handwritten musical score for the song "Sweet Gypsy Rose". It consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The score includes lyrics and various chords such as C, Dmin7, G7, Amin, E7, F, G, Emin, and G7. The lyrics describe a gypsy rose who has moved on from her former self, mentioning bells on her toes, rings on her fingers, and a picture of her former self.

Sleepy Time Gal

Words & Music by Ange Lorenzo, Raymond B. Egan, Jos. R. Alden, Richard A. Whiting

The musical score consists of eight staves of music in G major, 4/4 time, with a key signature of one sharp. The lyrics are integrated into the music, with chords indicated above the staff at various points.

Chords:

- Staff 1: G, Eb⁷, D⁷
- Staff 2: D⁷, Gmaj⁷, G, F#⁷, F⁷
- Staff 3: E⁷, C#m, Adim, E⁷, A⁹, A⁷, F#m, A⁷, F#m
- Staff 4: F#m, D⁷, D⁷, Daug
- Staff 5: G, Eb⁷, D⁷
- Staff 6: D⁷, B⁷, Em, Cm⁶, Gm, A⁷
- Staff 7: G, Dm⁶, E⁷, Dm, E⁷, Am, Cm⁶
- Staff 8: D⁷, G⁷, Gdim, D⁷, C, D⁷, G

Lyrics:

Sleep-y time gal, you're turn - ing night in - to day,
Sleep-y time gal, You've danced the ev - ning a - way, Be - fore each
sil-ver-y star Fades out of sight, Please give me one lit-tle kiss,
Then let us whis - per "Good - night." It's get - tin' late, and dear, your pil - low's wait - in';
Sleep-y time gal, When all your dan-cin' is thru, Sleep-y time gal,
I'll find a cot-tage for you, You'll learn to cook and to sew,
What's more you'll love it, I know, Whe you're a stay-at-home play at home,
eight-o-clock, sleep - y time gal. gal.

ENJOY YOURSELF

285

C G7

YOU WORK AND WORK FOR YEARS AND YEARS, YOU'RE ALWAYS ON THE GO, _____ YOU

C

NEV- ER TAKE A MIN- UTE OFF, TOO BUS- Y MAK- IN' DOUGH, _____ SOME

C7 F

DAY, YOU SAY, YOU'LL HAVE YOUR FUN WHEN YOU'RE A MILL- ION- AIRE, _____ IN-

C Gdim Dmin7 G7 C

AG- INE ALL THE FUN YOU'LL HAVE IN YOUR OLD ROCK- ING CHAIR, _____ EN-

G7

JOY YOUR- SELF, _____ IT'S LAT- ER THAN YOU THINK, _____ EN-

C

JOY YOUR- SELF, _____ WHILE YOU'RE STILL IN THE PINK, _____ THE

C7 F

YEARS GO BY, _____ AS QUICK- LY AS A WINK, _____ EN-

C G7 C

JOY YOUR- SELF, EN- JOY YOUR- SELF, IT'S LAT- ER THAN YOU THINK! _____

TIGER RAG
(Hold That Tiger)

286

Fast

The musical score consists of six staves of music in G major, 2/4 time. The lyrics are integrated into the melody. Chords indicated above the staff include G, D7, G, D7, G, G, C, G7, C, E7, A7, C#dim7, G, E7, A7, D7, I G, and 2 G.

Where's that Ti - ger! Where's that Ti - ger! Where's that
 Ti - ger! Where's that Ti - ger! Hold that Ti - ger!
 Hold that Ti - ger! Hold that Ti - ger! Choke him, poke him,
 kick him and soak him! Where's that Ti - ger? Where's that
 Ti - ger? Where, _____ oh where _____ can he be? _____
 Low or High - brow, they all cry now: "Please play that
 Ti - ger Rag _____ for me." _____

TIGER RAG

A

B

C

D

DRINKING CHAMPAGNE

Words and Music by
BILL MACK

Country shuffle

The musical score consists of six staves of music. The first staff starts with a 'Country shuffle' instruction. The lyrics are: 'I'm drink-ing cham-pagne... feel-ing no pain - till ear - ly morn-ing. Din-ing and dancing with mind.' The chords are A, A6, A/C♯, Adim(f7), Bm7, E7, Bm7, E7, Bm7. The second staff continues with 'ev -'ry — pret-ty girl I can find. I'm hav-ing a fling — with a pret-ty young thing ...till ear-ly morn-ing.' Chords: E7, A, A6, Amaj7, A6, A, A6, Amaj7, Adim(f7), Bm7, E7. The third staff begins with 'Bm7 E7 Bm7' and ends with 'To Next Strain' (labeled 1.3.). Chords: E7, A, A6, A. The fourth staff starts with 'know-ing to-mor-row I'll wake up with you — on my mind. Guilt-y wake up with you — on my' Chords: E7, E7, E7, E7. The fifth staff starts with 'wake up with you — on my mind. con-science, I guess, .. though' Chords: E7, A, Amaj9, A6/C♯, Adim(f7), Bm7, E7, A. The sixth staff concludes with 'I must con - fess, I — nev-er loved you much when you — were mine. So, I'll keep So, I'll keep' Chords: E7, A, E7, A, A, A6, Amaj7, A6, Amaj7, A6.

I'm drink-ing cham-pagne... feel-ing no pain - till ear - ly morn-ing. Din-ing and dancing with mind.

ev -'ry — pret-ty girl I can find. I'm hav-ing a fling — with a pret-ty young thing ...till ear-ly morn-ing.

know-ing to-mor-row I'll wake up with you — on my mind. Guilt-y wake up with you — on my

wake up with you — on my mind. con-science, I guess, .. though

I must con - fess, I — nev-er loved you much when you — were mine. So, I'll keep So, I'll keep

COLUMBUS STOCKADE BLUES

TRADITIONAL

Words & Music By: JIMMIE DAVIS & EVA SARGENT

C⁷ F
 Way (Last) down night in Co - lum - bus, ³Geor - ⁴gia; I
 want dreamed to be back in Ten - nes - see; Way
 That I
 F
 down found in Col - um - bus Stock - ade,
 I was mis - tak en,
 C⁷ F F⁷
 Friends I have turned peep - their backs on me.
 bars.
 B^b D^{b7} F F⁷
 Go and leave me if you wish to;
 B^b F C⁷
 Nev - er let me cross your mind; In your heart.
 F
 you love an - oth - er;
 C⁷ 1.F C⁷ 2.F B^{b6} F⁶
 Leave me dar-ling, I don't mind. . . Last (mind)

Jamaica Farewell**Rhumba**

Music by Harry Belafonte

1 C Dm G⁷ C C

6 Dm G⁷ C C F G⁷

12 C C F G⁷ C

17 C Dm G⁷ C C

22 Dm G⁷ C C [1] C Dm

27 G⁷ C C Dm G⁷

32 C C Dm G⁷ C

37 C Dm G⁷ C C Dm

Jamaica Farewell

2 G⁷ C C Dm G⁷
 43

C % C Dm G⁷
 48

C C Dm G⁷ C
 53

C Dm G⁷ C
 58

*Down the way where the nights are gay,
 And the sun shines brightly on the mountain top,
 I took a trip on a sailing ship,
 And when I reached Jamaica I made a stop.*

*Sounds of laughter everywhere,
 And the dancers swinging to and fro,
 I must declare that my heart is there,
 Though I've been from Maine to Mexico.*

Chorus:

*But, I'm sad to say, I'm on my way,
 Won't be back for many a day.
 My heart is down, my head is turning around,
 I had to leave a little girl in Kingston town.*

*Down at the market you can hear,
 Ladies cry out while on their heads they bear,
 Ackie rice, salt fish are nice,
 And the rum is fine any time of the year.*

C F C G7 C
 In Ja - mai - ca. where hearts are light, — where the mu - sic has — you dane-ing all the night, —

F C G7 C
 a boy was walk-ing a long the pier, — he sang a lit - tle song — that I still can hear, — Oh! So

Dm7 G7 C
 sad am I to say "good + bye" — I'll come back, no more will I cry; — I

Dm7 C G7 C
 because the girl I love is here, down King - ston way!

292

AM I BLUE

1929

Words & Music By: GRANT CLARKE & HARRY AKST

C⁷ **F** **C⁷**

Am I 1 Blue? 2 Am I 3 Blue? 4 Ain't these

F **C^{#7}** **D⁷** **G⁷** **D^{b7}** **C⁷** **F** **C⁷**

tears in these 6 eyes tel - lin' 7 you? 8 Am I

F **C⁷**

Blue? 10 You'd be 11 too, 12 If each

F **C^{#7}** **D⁷** **G⁷** **D^{b7}** **C⁷** **F** **E⁷**

plan with your 14 man done fell 15 through. 16 Was a

Am **E⁷**

time, 18 I was his 19 on - ly one. 20 But now

E⁷ **Am** **Cdim** **C⁷**

I'm 22 the sad and 23 lone - ly one, 24 'law - dy'. Was I

F **C⁷** **F** **D^{b7}** **D⁷**

gay? 26 'Til to - day, 28 Now he's 29 gone and we're

G⁷ **D^{b7}** **C⁷** **1. F** **B^bm** **F** **C⁷** **2. F**

through, Am I 31 Blue? 32 Am I 33 Blue? 34

ME AND BOBBY McGEE

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Words and Music by
KRIS KRISTOFFERSON and FRED FOSTER

Moderately

Bust - ed flat in Bat - on Rouge, Head - in' for the trains;
coal mines of Ken - tuck - y To the Cal - i - for - nia sun,

G7

Feel - in' near - ly fad - ed as my jeans; Bob - by thumbed a
Bob - by shared the se - crets of my soul; Stand - in' right be -

die - sel down just be - fore it rained; Took us all the
side me, Lord, Through ev - 'ry - thing I done, And ev - 'ry night she

C

way to New Or - leans. Then I took my har - poon out of my
kept me from the cold. Then some - where near Sa - lin - as, Lord, I

C7

dirt - y, red ban - dan - na, And was blow - in' sad while Bob - by sang the
let her slip a - way; Look - in' for the home I hope she'll

F

blues; With them wind - shield wip - ers slap - pin' time and Bob - by clap - pin'
find; And I'd trade all of my to - mor - rows for a sin - gle yes - ter -

G7

hands; We fi - nly sang up ev - 'ry song that driv - er knew.
day, Hold - in' Bob - by's bod - y next to mine.

C G7

Free-dom's just an - oth - er word for noth - in' left to lose, { Noth - in' ain't worth
Noth - in' left is

C Dm D[#]dim C/E F

noth - in', but it's free; } Feel - in' good was eas - y, Lord, When
all she left for me; }

C G7

Bob - by sang the blues; { And feel - in' good } was good e-nough for me,
And, bud - dy, that }

1. C 2. C

Good e - nough for Me And Bob - by Mc - Gee. From the Gee.

If I Had You

Words & Music by Jimmy Campbell, Reg Connelly, Ted Shapiro

The musical score consists of ten staves of music. The first staff begins with a key signature of B-flat major (two flats). The lyrics are:

I could show the world how to smile, — I could be glad all of the while;
 E♭m⁶ B♭ D♭dim Cm⁷ Faug⁹ B♭ D♭dim Cm⁷ F⁹ F⁷

I could change the grey skies to blue if I had you.

The second staff begins with a key signature of B-flat major (two flats). The lyrics are:

I could leave the old days be - hind; — Leave all my pals, — I'd nev - er mind.
 E♭m⁶ B♭ D♭dim Cm⁷ Faug⁹ B♭ Em⁷(5) A⁷

I could start my life all a - new if I had you.

The third staff begins with a key signature of D major (one sharp). The lyrics are:

I could climb the snow - capped moun - tains, — sail the might-y o - cean wide;
 Dm Bm⁷(5) Em⁷(5) A⁷ Dm Dm⁷ G⁷ Cm⁷ E♭m⁶ F⁷

I could cross the burn - ing de - sert if I had you by my side..

The fourth staff begins with a key signature of B-flat major (two flats). The lyrics are:

I could be a king, dear, un - crowned; — hum - ble or poor, — rich or re - nowned..
 B♭ D♭dim Cm⁷ Faug⁹ [1] [2] B♭ D♭dim C⁷ Cm⁷ Faug B♭ Ddim⁷ C⁹ Faug B♭

The fifth staff begins with a key signature of B-flat major (two flats). The lyrics are:

There is noth-ing I could - n't do if I had you. — you.

Yakety Sax
Benny Hill Theme

Music by James Rich & Randy Randolph

The musical score consists of eight staves of music for a single instrument, likely a saxophone. The music is in common time and uses a treble clef. The key signature changes throughout the piece, indicated by various sharps and flats. Chords labeled include C, G⁷, F, F⁷, C⁷, G⁷, C, F, C⁷, F, F⁷, B_b, F, C⁷, F, and G⁷. The piece concludes with a repeat sign and the instruction "D.C. al Fine". Measure numbers 1 through 27 are visible on the left side of the staves.

THE ENTERTAINER
(A RAG TIME TWO-STEP)

MUSIC BY SCOTT JOPLIN

Handwritten musical score for "The Entertainer" (A Rag Time Two-Step) by Scott Joplin. The score consists of ten staves of music, each with a key signature of one sharp (F#). The time signature varies between common time (C) and two-time (2/4). The music includes chords such as G7, C7, F, D7, and Fm. The score features a ragtime style with eighth-note patterns and syncopation. The title and subtitle are at the top, followed by the lyrics "I'm the Entertainer, I'm the Entertainer, I'm the Entertainer, I'm the Entertainer". The score concludes with "D.S. AL FINE".

THE ENTERTAINER
(A RAG TIME TWO-STEP)

MUSIC BY SCOTT JOPLIN

I'm the Entertainer, I'm the Entertainer, I'm the Entertainer, I'm the Entertainer.

S. C C7 F C G7 C

C7 F D7 G7

C C7 F C G7 C

C C7 F Fm C G7 2C TO INTERLUDE

INTERLUDE F FM

FINE

C G D7

G7 C F FM

C C7 F D7 C D7 G7

C D.S. AL FINE

THIS LAND IS YOUR LAND

1956

WORDS AND MUSIC:
WOODY GUTHRIE

G D⁷ G⁷ 2 C 3 D⁷ 4 G

1. AS I WAS WALK - ING THAT RIB - BON OF HIGH - WAY
 2. I'VE ROAMED AND RAN - BLEED AND IFOL - LOWED MY FOOT - STEPS
 3. WHEN THE SUN COMES SHIN - ING AND I WAS STROLL - ING

I SAW A - BOVE ME THAT END - LESS SKY - WAY
 TO THE SPARK - LING SANDS OF HER AND THE DIA - MOND DE - SERTS
 AND THE WHEAT - FIELDS WAV - ING AND THE DUST CLOUDS ROLL - ING

I SAW BE - LOW ME THAT GOLD - EN VAL - LEY
 AND AS ALL A - ROUND ME A VOICE WAS SOUND - ING
 THE FOG WAS LIFT - ING A VOICE WAS CHANT - ING

THIS LAND WAS MADE FOR YOU AND ME. THIS LAND IS YOUR LAND

D⁷ G 16 G 17 D⁷ G⁷ 18 C

19 D⁷ 20 G 21 D⁷ 22 D⁷ 23

THIS LAND IS MY LAND FROM CAL - I - FOR - NIA TO THE NEW YORK

24 G 25 G⁷ 26 D⁷ G⁷ 27 D⁷

IS - LAND FROM THE RED WOOD FOR - EST TO THE GULF STREAM

G D⁷ 28 29 30 31 32 1., 2., 3.,

WA - TERS; THIS LAND WAS MADE FOR YOU AND ME!

33 34. G C 35 G FINE

ME!

298

SATIN DOLL

1958

Words & Music By:
 JOHNNY MERCER,
 BILLY STRAYHORN, &
 DUKE ELLINGTON

1 Dm⁷ G⁷ Dm⁷ G⁷ Em⁷ A⁷ Em⁷ A⁷
 Cig-a - rette hold - er which wigs me o-ver her should - er she digs me

5 Dm D^{b7} C C^{#dim}
 Out cat - tin' that Sat - in Doll.

9 Dm⁷ G⁷ Dm⁷ G⁷ Em⁷ A⁷ Em⁷ A⁷
 Ba-by shall we go out skip - pin' care - ful a - mi - go, you're flip - pin'

(optional)
 13 Dm D^{b7} C D⁹ G^{7(b9)} C
 Speaks Lat - in that Sat - in Doll. She's

17 C⁷ F
 no bod - y's fool, so I'm play - ing it cool as can be. I'll

21 D⁷ G⁷ Dm⁷ G⁷ (Spoken)
 give it a whirl, but I ain't for no girl catch-ing me. Swich - E - Roo - ney

25 Dm⁷ G⁷ Dm⁷ G⁷ Em⁷ A⁷ Em⁷ A⁷
 Tel - a - phone num - bers well you know, do-ing my rhum - bas with u-no,

(optional)
 29 Dm D^{b7} C D⁹ G^{7(b9)} C
 And that 'n' my Sat - in' Doll

Words and Music
By BERT KALMAR
and HARRY RUBY

NEVERTHELESS

I'M IN LOVE WITH YOU
(1931)

299

The musical score consists of two staves of music. The top staff starts with a key signature of one flat (B-flat), indicated by a 'B' with a flat sign. The bottom staff starts with a key signature of one flat (B-flat). The music is in common time.

Chords and Measures:

- Top Staff:**
 - Measures 1-2: B^b, D^bdim
 - Measures 3-4: F⁷, Fm, G+⁷, G⁷
 - Measures 5-6: Cm, G⁷, G+ (repeated)
 - Measures 7-8: 1. C⁷, F⁷; 2. C⁷, F⁷
 - Measures 9-10: B^b, F+⁷, B^b, F+⁷, B^b, E^b+⁷
 - Measures 11-12: F+⁷, B^b, E^b+⁷
 - Measures 13-14: Love With You.
 - Measures 15-16: Love With You.
 - Measures 17-18: Some- how I
 - Measures 19-20: E^b
 - Measures 21-22: Fm, B^b, D^bdim, F⁷
 - Measures 23-24: F⁷, Cm, A^b⁷, F⁷
 - Measures 25-26: F⁷, Cm, A^b⁷, F⁷
 - Measures 27-28: F⁷, Cm, A^b⁷, F⁷
 - Measures 29-30: F⁷, Cm, A^b⁷, F⁷
- Bottom Staff:**
 - Measures 1-2: B^b, D^bdim
 - Measures 3-4: Fm, G+⁷, G⁷
 - Measures 5-6: Cm, G⁷, G+ (repeated)
 - Measures 7-8: 1. C⁷, F⁷; 2. C⁷, F⁷
 - Measures 9-10: B^b, F+⁷, B^b, F+⁷, B^b, E^b+⁷
 - Measures 11-12: F+⁷, B^b, E^b+⁷
 - Measures 13-14: Love With You.
 - Measures 15-16: Love With You.
 - Measures 17-18: Some- how I
 - Measures 19-20: E^b
 - Measures 21-22: Fm, B^b, D^bdim, F⁷
 - Measures 23-24: F⁷, Cm, A^b⁷, F⁷
 - Measures 25-26: F⁷, Cm, A^b⁷, F⁷
 - Measures 27-28: F⁷, Cm, A^b⁷, F⁷
 - Measures 29-30: F⁷, Cm, A^b⁷, F⁷

Lyrics:

May - be I'm right, and 2 may - be I'm wrong, And And
May - be I'll win, and and may - be I'll lose, And And

may - be I'm weak, and 4 may - be I'm strong. But 5 Nev - er-the - less, I'm In
may - be I'm in, for cry - in' the blues. But Nev - er-the - less, I'm In

Love With You. Love With You. Some- how I

know at a glance, the 13 ter - ri - ble chan - ces I'm 14 tak - - 15 ing.

Fine at the start, then 17 left with a heart that is 18 break - - 19 ing.

May - be I'll live a 21 life of re - gret And 22 may - be I'll give much

more than I'll get. But, 24 Nev - er - the - less, I'm In 25 Love With

You. You.

300

PADDLIN' MADELIN' HOME

1925

CHORUS:

WORDS AND MUSIC:
HARRY WOODS

The musical score consists of eight staves of music. The first staff starts with a C chord (measures 1-2), followed by a G+ chord (measures 3-4), and a C6 chord (measures 5-6). The lyrics are: 'CAUSE WHEN I'M PAD - DL - IN' MA - DE - LIN' HOME GEE! WHEN I'M'. The second staff begins with a D7 chord (measures 6-7), followed by a G7 chord (measures 8-11). The lyrics are: 'PAD - DL - IN' MA - DE - LIN' HOME FIRST I DRIFT WITH THE TIDE THEN'. The third staff starts with a C chord (measures 12-13), followed by an Am chord (measures 13-14), a D7 chord (measures 14-15), and a G7 chord (measures 15-16). The lyrics are: 'PULL FOR THE SHORE I HUG HER AND KISS HER AND PAD - DLE SOME MORE'. The fourth staff starts with a C chord (measures 17-18), followed by a G+ chord (measures 18-19), a C6 chord (measures 19-20), and a G7 chord (measures 20-21). The lyrics are: 'THEN I KEEP PAD - DL - IN' MA - DE - LIN' HOME UN - TIL I'. The fifth staff starts with a D7 chord (measures 22-23), followed by a C chord (measures 24-25), and an Em chord (measures 25-27). The lyrics are: 'FIND A SPOT WHERE WE'RE A - LONE OH! SHE NEV VER SAYS "NO" SO I'. The sixth staff starts with an Am chord (measures 28-29), followed by an F chord (measures 29-30), a D7 chord (measures 30-31), a Cdim chord (measures 31-32), a G7 chord (measures 32-33), a C chord (measures 33-34), and a C7 chord (measures 34-35). The lyrics are: 'KISS HER AND GO PAD - DL - IN' MA - DE - LIN' SWEET, SWEET MA -'. The seventh staff starts with an A7 chord (measures 35-36), followed by a D7 chord (measures 36-37), and a G7 chord (measures 37-38). The lyrics are: 'DE - LIN' PAD - DL - IN' MA - DE - LIN' HOME!'. Measure numbers are indicated above the staff lines.

TAKE ME OUT TO THE BALL GAME

301

1908

Words & Music By: JACK NORWORTH & ALBERT VON TILZER

C

Take Me Out To The Ball game;

Take me out to the fair.

Buy me some pea - nuts and Crack - er Jacks.

I don't care if I never get back, Let me

root for the home team, If

they don't win it's a shame,

For it's

ONE! TWO! THREE!

strikes you're out At the

old ball game.

NAGASAKIby Mort Dixon &
Harry Warren.Moderato

Moderato

C C C#° G⁷ C C#° G⁷

C E⁷ A^m E⁷ F C#° D^m A^{b7} C D⁷ A^{b7} G⁷ C

C C C#° G⁷ C C#° G⁷

C E⁷ A^m E⁷ F C#° D^m A^{b7} C D⁷ A^{b7} G⁷ C - G⁷ C

F Fm C C - C⁷

F Fm C F C F G° D⁷ G -

C C C#° G⁷ C C#° G⁷

C E⁷ A^m E⁷ F C#° D^m A^{b7} C D⁷ A^{b7} G⁷ C

MY BABY JUST CARES FOR ME

303

WORDS: GUS KAHN

1930

MUSIC: WALTER DONALDSON

F

MY BA-BY DONT CARE FOR SHOWS MY BA-BY DONT CARE FOR CLOTHES

Am Fdim Gm

MY BA-BY JUST CARES FOR ME!

A7 Dm

MY BA-BY DONT CARE FOR FURS AND LA CES,

G7 C7

MY BA-BY DONT CARE FOR HIGH-TONED PLAC-ES.

F

MY BA-BY DONT CARE FOR RINGS, OR OTH-ER EX-PEN-SIVE THINGS,

Cdim D7 Gm

SHE'S SEN-SI-BLE AS CAN BE,

E7 Am D7

MY BA-BY DONT CARE WHO KNOWS IT,

Gm G7 C7 F

MY BA-BY JUST CARES FOR ME!

Mobile

304

They saw a swal - low Building his nest, — D7
 They took a swamp-land heav-y with steam, — I guess they fig-ured he knew best, — So they
 They add-ed peo-ple with a dream_and that
 G7 1 Gm7 C7 F Dm7 G7 Gm7 C7
 built a town a-round him and they called it Mo - bile, — Al - a - bam - a.
 2 Gm7 C7 F A7 Em7 A7
 by the name of Mo - bile. — Pret-ty soon the town had grown —
 D7 G7 Dm7 GdImG7 C7
 'til they had a slide trom-bone — and a man who played pi - an-o, and a swal - low who
 sang oo - pre - no. No use your woe-drin' where you should go. — It's on the Gulf of
 G7 Gm7 C7 A7 Cm7
 Mex - i - co_where the south-ern belles are ring-in' and the cli-mate's i - deal.
 D7 G7 Gm7 C7 F
 It's a bon - ey-suck - ic heav - en by the name of Mo - bile.

YOU WERE MEANT FOR ME

305

1929

Words & Music By: ARTHUR FREED & NACIO HERB BROWN

C⁷ F
You Were Meant For Me.

C⁷ F
I was meant for you.

D⁷ A⁷ D⁷ G⁷
Na - ture pat - terned you and when she was done

G⁷ C⁷ Ddim F D^b
You were all the sweet things rolled up in one. You're like a

C⁷ F
plain - tive mel - o - dy That

C⁷ Gm A⁷
nev - er lets me free For

D⁷ Gm D⁷ Gm D⁷ Gm
I'm con - tent the an - gels must have sent you and they

C⁷ Gm⁷ C⁷ 1. F D^b D^{b6} D^{b7} C⁷ 2. F B^bm⁶ F
meant you just for me.

306

WHEN I'M 64

1967

WORDS AND MUSIC: JOHN LENNON AND PAUL McCARTNEY

The sheet music consists of six staves of musical notation for a single instrument, likely a guitar or ukulele. The music is in common time (indicated by 'C') and uses a treble clef. Chords are indicated above the staff at various points: C (measures 1-3), G7 (measures 4-5), F (measures 6-7), A7 (measures 11-13), D9 (measure 15), G13 (measure 16), and C (measures 14-16). The lyrics are written below the notes, corresponding to the chords. Measure numbers are placed above certain notes.

Chords: C, G7, F, A7, D9, G13, C

Lyrics:

- Measure 1: WHEN I GET OLD - ER
- Measure 2: LOS - ING MY HAIR
- Measure 3: MA - NY YEARS FROM NOW,
- Measure 4: WILL YOU STILL BE SEND -
- Measure 5: ING ME A
- Measure 6: VAL - EN - TINE, BIRTH - DAY GREET -
- Measure 7: ING BOT - TLE OF WINE?
- Measure 8: (continuation of measure 7)
- Measure 9: IF ID BEEN OUT
- Measure 10: TILL QUAR - TER TO THREE,
- Measure 11: WOULD YOU LOCK THE DOOR
- Measure 12: WILL YOU STILL NEED
- Measure 13: ME?
- Measure 14: WILL YOU STILL FEED
- Measure 15: ME WHEN I'M SIX - TY
- Measure 16: FOUR!

DANKE SCHOEN

Bb F7

DANK-E SCHOEN, DAR-LING, DANK-E SCHOEN,

F7 Bb

THANK YOU FOR ALL THE JOY AND PAIN,
SAVE THOSE LIES, DAR-LING, DON'T EXPLAIN,

Bb7 Eb

PIC-TURE SHOWS, SEC-OND BAL-PARK CON-Y, WAS HOW THE
I RE-CALL, CEN-TRAL IN FALL, YOU YOU

Bb7 F7 Bb F7

PLACE WE'D MEET, SEC-OND SEAT, GO DUTCH TREAT, YOU THAT'S WERE SWEET,
TORE YOUR DRESS, WHAT A MESS, I CONFESS, NOT ALL.

C

DANK-E SCHOEN, DAR-LING, DANK-E SCHOEN,

G7 C

THANK THANK YOU FOR WALKS DOWN LOV-ER'S LANE,
YOU FOR SEE-ING ME AGAIN,

C7 F

I THO' CAN SEE HEARTS CARVED ON SEP-A TREE, LET-STILL TERS
WE GO OUR ON RATE WAYS,

C G7

IN-MEM-TER-TWINED FOR ALL TIME, YOURS AND MINE, THAT WAS FINE,
RY STAYS FOR ALWAYS, MY HEART SAYS,

[2 G7] C G7 C

DANK-E SCHOEN, WIE-DER-SEH'N, DANK-E SCHOEN.

IT'S HARD TO BE HUMBLE

INTRO:

The musical score consists of ten staves of music in G major (indicated by a treble clef) and common time (indicated by a 'C'). The first staff begins with a G chord. The second staff begins with an A7 chord. The third staff begins with a D chord. The fourth staff begins with a D chord. The fifth staff begins with an A7 chord. The sixth staff begins with a D chord. The seventh staff begins with a D chord. The eighth staff begins with a D7 chord. The ninth staff begins with a G chord. The tenth staff begins with a G chord. The lyrics are as follows:

 LORD IT'S HARD TO BE HUM - BLE WHEN YOU'RE PER - FECT IN

 EV - ER - Y WAY. I CAN'T WAIT TO LOOK IN THE

 MIR - ROR, 'CUS I GET BET - TER LOOK - IN' EACH DAY.

 TO KNOW ME IS TO LOVE ME.

 MUST BE ONE HELL OF A MAN. OH, LORD, IT'S

 HARD TO BE HUM - BLE, BUT I'M DO-IN' THE BEST THAT I CAN.

Chords indicated above the staff: G, A7, D, D, A7, D, D, D7, G, G.

A handwritten note "Retard" is written over the A7 chord in the ninth staff, with a diagonal line through it.

IT'S HARD TO BE HUMBLE

A7 D G D

USED TO HAVE A CALL I'M A GIRL LON - FRIEND, BUT I
 GUESS SHE JUST COULD - N'T COM - PETE, WITH ALL THOSE
 COW - BOY OUT - LAW, TOUGH AND PROUD. I COULD HAVE LOTS OF

D A7

LOVE STARVED WO - HEN WHO KEEP CLAM-MOR - IN' AT MY
 FRIENDS IF I WANT - ED. BUT THEN I WOULD-N'T STAND OUT FROM THE

D

FEET. WELL, I PROB - 'LY - COULD FIND AN - OTH - ER,
 CROWD. SOME FOLKS THINK I'M E - GO - TI CAL.

D D7 G

BUT HELL, I GUESS THEY'RE ALL IN AWE OF ME. WHO IT

G D A7

CARES, I NEV - ER GET LONE - SOME, 'CUS I TREAS - URE MY
 MUST - HAVE SOME-THING. TO DO WITH THE WAY THAT I FILL OUT MY

A7 D A7 D A7

1 2 D.S. al FINE

OWN COM - PAN - Y. OH, JEANS. OH.

SKIN - TIGHT BLUE

NEVER ON SUNDAY

310

TACET C7 F

TACET C7 F

Ddim C7 F fine *

to next strain

C7 Gmin7 C7 F

Ddim C7 F C7

Gmin7 C7 F D.S.al fine

COLONEL BOGEY

Handwritten musical score for "Colonel Bogey" consisting of seven staves of music. The music is written in common time, primarily in G major, with some sections in C major and A minor. Chords indicated include G7, C, D7, G, G7, C, Dm, Am, F7, Am, Dm, Am, E7, Am, Dm, Am, and E7. The lyrics are handwritten above the notes. The score includes various note heads (circles, squares, triangles) and rests.

Handwritten lyrics:

- Staff 1: G7 (lyrics: "Colonel bogey"), C (lyrics: "play your horn")
- Staff 2: G7 (lyrics: "Colonel bogey"), C (lyrics: "play your horn")
- Staff 3: G (lyrics: "Colonel bogey"), D7 (lyrics: "play your horn"), G (lyrics: "Colonel bogey"), G7 (lyrics: "play your horn"), C (lyrics: "Colonel bogey")
- Staff 4: C (lyrics: "Colonel bogey"), G7 (lyrics: "play your horn"), C (lyrics: "Colonel bogey"), Dm (lyrics: "play your horn")
- Staff 5: G7 (lyrics: "Colonel bogey"), C (lyrics: "play your horn"), Am (lyrics: "Colonel bogey")
- Staff 6: F7 (lyrics: "Colonel bogey"), Am (lyrics: "play your horn"), Dm (lyrics: "Colonel bogey"), Am (lyrics: "play your horn")
- Staff 7: E7 (lyrics: "Colonel bogey"), Am (lyrics: "play your horn"), Dm (lyrics: "Colonel bogey"), Am (lyrics: "play your horn")

312

EAST SIDE WEST SIDE

James W. Blake
Charles B. Lawler

The musical score consists of eight staves of handwritten music. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features chords G, D7, and G7. The lyrics "East Side" are written below the notes. The second staff begins with a C chord, followed by D7, G, and G7. The lyrics "all around the town" are written below the notes. The third staff starts with a C chord, followed by G, G, and E7. The lyrics "tots sing 'Ring a Rosalie LO----DON" are written below the notes. The fourth staff starts with an A7 chord, followed by D7. The lyrics "Bridge is fall----ing down" are written below the notes. The fifth staff starts with a G chord, followed by D7, G, and G7. The lyrics "boys and girls to-----ge-----ther" are written below the notes. The sixth staff starts with a C chord, followed by G and G7. The lyrics "me and Ma-mie O'Rorke" are written below the notes. The seventh staff starts with a C chord, followed by G, G, and E7. The lyrics "tripped the light fan-----tas---tic" are written below the notes. The eighth staff starts with an A7 chord, followed by Am7, D7, and G. The lyrics "side----walks of New York" are written below the notes.

CAN BE PLAYED AS A SWING

I WISH I WAS EIGHTEEN AGAIN

C At a bar down in Dal - las, an old man chimed
 never a gain turn the young la - dies' **Dm7**
Dm7 in, and I thought he was out of his head;
 heads or go run - ning off in to the wind; **G7**
G7 A7 G7 C just be - ing a young man I just laughed it the
 I'm three quarters home from the start to the **A7**
G7 C off when I heard what that old man had said.
 end, and I wish I was eight - een a - zain." }
I. G A7 G || ^G A7 G, C A7
 He said, "I'll Oh, I wish I was eight - een **G7**
Dm7 gain, and go - ing where I've nev - er
C G A7 G C A7
 been. But old folks and old oaks stand-ing
Dm7 G7 To Coda
 tall just pre - tend; I wish I was eight - een **D.S. 8th Coda**
C A7 Dm7 G7 D7 G7
 gain. **Coda** Now,
C A7 F
G7 gain. C A7 Lord, I wish I was
 eight - een a - gain. **Dm G7 C**

Careless Love

Music by Traditional

Musical score for "Careless Love" in G major. The lyrics are:

Love, oh love, oh care - less love
 love, oh care - less love, love, oh love, oh care - less love, oh
 see what love has done to me. I cried last night and the night be -
 fore to - night I'll cry then cry no more Love, oh
 love, oh care - less love see what love has done to me.

Chords: G, D⁷, G, C, F, G

It's a Long Way to Tipperary

Words & Music by Jack Judge

Musical score for "It's a Long Way to Tipperary" in C major. The lyrics are:

It's a long way to Tip - per - a - ry it's a long way to go It's a
 long way to Tip - per - ar - y to the sweet - est girl I know
 Good - bye Pic - ca - dil - ly fare - well Leices - ter Square, it's a
 long long way to Tip - per - ar - y but my heart's right there.

Chords: C, G⁷, C, G⁷, C, C⁷, F, E, C, F, C, G⁷, C

DREAM

1945

WORDS AND MUSIC:
JOHNNY MERCER

A musical score for the song "DREAM" by Johnny Mercer. The score consists of eight staves of music, each with a treble clef and a key signature of one flat. The lyrics are written below the notes, corresponding to the numbered measures. Chords are indicated above the staff at various points.

Measures 1-4: DREAM, WHEN YOU'RE FEEL - ING BLUE

Measures 5-8: DREAM THAT'S THE THING TO DO;

Measures 9-12: JUST WATCH THE SMOKE RINGS RISE IN THE AIR;

Measures 13-16: YOU'LL FIND YOUR SHARE OF MEM- OR- IES THERE SO

Measures 17-20: DREAM WHEN THE DAY IS THROUGH

Measures 21-24: DREAM AND THEY MIGHT COME TRUE,

Measures 25-28: THINGS, NE - ER ARE AS BAD AS THEY SEEM SO,

Measures 29-32: DREAM, DREAM, DREAM!

Chords shown: B♭, A7, G7, E♭m, B, C7, F7, B♭, A7, G7, E♭, B♭, D7, Gm, Cm, F7, B♭.

316

(A)

MUSKRAT RAMBLEby Ray Gilbert &
Edward Ory

Treble clef, 1 flat, = 120. Chords: Bb, F7, F7, Bb.

Treble clef, 1 flat, = 120. Chords: Bb, Dm, A7, Dm/F7.

Treble clef, 1 flat, = 120. Chords: Bb, F7, F7, Bb.

Treble clef, 1 flat, = 120. Chords: G7, Cm, C7, F7, Bb/F7, Bb/Bb°/Bb/B7.

Treble clef, 1 flat, = 120. Chords: C7, E7, F7, Bb, Bb, Bb°.

Treble clef, 1 flat, = 120. Chords: F7, F7, Bb, Bb/Bb°/Bb/B7.

Treble clef, 1 flat, = 120. Chords: C7, E7, F7, Bb, Bb, Bb/A7/A♭7.

Treble clef, 1 flat, = 120. Chords: G7, Cm, C7, F7, Bb/Bb°/Bb/B7, Bb.

Treble clef, 1 flat, = 120. Chords: Bb, F7. TO (A) FOR SOLOS.

Rockin' Chair

Mildred Bailey;
c. Hoagy Carmichael, 19

4/4
= 102

The musical score consists of six staves of music. The first staff starts with E♭, followed by E♭⁹, A♭, and A♭m. The lyrics are: "Old rockin' chair's got me, // cane by my side.///". The second staff starts with E♭, followed by C⁷, Fm⁷, and B♭⁷. The lyrics are: "Fetch me that gin/ son, / 'fore I tan your hide.///". The third staff starts with E♭, followed by Cm, D⁷, and Gm. The lyrics are: "I Can't get from this cabin.// goin' no-/ where.///". The fourth staff starts with F⁷, followed by E♭, B♭⁷, and E♭. The lyrics are: "Just sit me here grabbin'/ at the flies 'round this rockin' chair.///". The fifth staff starts with A♭⁹, followed by E♭. The lyrics are: "My dear old Aunt Harriot// In heaven she be.///". The sixth staff starts with Cm, followed by D⁷, Gm, F⁷, and B♭⁷. The lyrics are: "Send me/ sweet chariot/ for the end of the trouble I see.///". The seventh staff starts with E♭, followed by E♭⁹, A♭, and A♭m. The lyrics are: "Old rockin' chair gets me// Judgement Day is here.///". The eighth staff starts with E♭, followed by F⁷, B♭⁷, and E♭. The lyrics are: "Chained to my rock-in'/ chair./// ////". Chords are indicated above the staff lines: E♭, E♭⁹, A♭, A♭m, E♭, C⁷, Fm⁷, B♭⁷, E♭, Cm, D⁷, Gm, F⁷, B♭⁷, E♭, A♭⁹, E♭, Cm, D⁷, Gm, F⁷, B♭⁷, E♭, E♭⁹, A♭, A♭m, E♭, F⁷, B♭⁷, E♭, E♭.

318 Iodorate Boogie-Rock tempo

BAD, BAD LEROY BROWN

G

Well, the South - side of Chi - ca - go is the bad - dest part of town, —
roy, he a gam - bler and he like Le - roy shoot - in' dice —
day 'bout a week a - go,

A7

and if you go down there — you bet - ter just be - ware — of a
and he like — to of the bar — sat a dia - mond rings — in front of
and at the edge of the bar — a girl name of Dor - is and —

D7

man name of Le - roy Brown. — Now Le - roy more than trou - ble, you see he
ev - 'ry - bod - y's nose. — He got a cus - tom Con - ti - nen - tal, he got a
oh, that girl looked nice. — Well, he cast his eyes up - on her, and the

A7

stand — 'bout six - foot - four. — All the down - thir - town la - dies call him
El - do - ra - do, too. — He got a thir - ty - two gun — in his
trou - ble soon be - gan, — and Le - roy Brown, — he learned a

C

tree - top lov - er," all the men just call him "Sir." — And he's bad, —
pock - et for fun, — he got a ra - zor in his shoe. — }
les - son 'bout mess in' with the wife of a jeal - ous man. —

G

bad Le - roy Brown, — the bad - dest man — in the whole damned town; —

B7

bad-der than old King Kong — and mean-er than a junk-yard dog. — Now, Le - Well, the two —

C

To Coda \oplus [1,2] G [3] G

D

men took to fight - in', and when they pulled them from the floor —

A7

D.S. al Coda

Le - roy looked - like a jig - saw puz - zle with a cou - ple of piec - es gone. — And he's bad, —

CODA

G

B7

C

D

C

G

Yes, you were bad-der than old King Kong, — and mean-er than a junk-yard dog. —

SOMEBODY STOLE MY GAL

319

1918

Words & Music By: LEO WOODS

*Melody is in key of C.
Chords are shown for
keys of C and F.*

The musical score consists of eight staves of music for two voices. The top staff starts with a C/F chord, followed by a Co/Fo G7/C7 chord, and ends with a G+/C+ chord. The lyrics are: "Some-bod - y 2 Stole My 3 Gal. Some-bod - y 6 stole my". The second staff begins with a C/F chord, followed by an A7/D7 chord, and ends with a D7/G7 chord. The lyrics are: "pal. Some - bod - y 10 came and 11 took her a - way,". The third staff begins with a D7/G7 chord, followed by a G7/C7 chord, and ends with a G+/C+ chord. The lyrics are: "I did - n't 13 ev - en 14 know she was 16 leav - in'". The fourth staff begins with a C/F chord, followed by a Co/Fo G7/C7 chord, and ends with a G+/C+ chord. The lyrics are: "Her kiss - es 18 I miss 19 so 20 He's get - ting". The fifth staff begins with a G7/C7 chord, followed by E♭/A♭+ and E7/A7 chords, and ends with a G7/C7 chord and a C/F chord. The lyrics are: "now 22 I 23 know. But, 25 gee, 26 I know that". The sixth staff begins with a C7/F7 chord, followed by a F/B♭ chord, and ends with an Fm/B♭m chord. The lyrics are: "she 27 would come to 29 me 30 If she could 31 see". The seventh staff begins with an Fm/B♭m chord, followed by a C/F chord, and ends with a D7/G7 chord. The lyrics are: "Her 32 bro - 33 ken 34 heart - ed 35 lone - some 36 pal,". The eighth staff concludes the piece with a D7/G7 chord, a G7/C7 chord, a 1.C/F chord, a G7/C7 chord, and a 2.C/F chord. The lyrics are: "Some-bod - y 38 Stole My 39 Gal. 40 Gal. 41 Gal. 42 Gal."

AMOR

C C
A - mor, A - mor - A mor -

Dm⁷ G⁷
8 This word so sweet that I re peat Means I a dore you

Dm G⁷
13 more, A mor my /Would you de - ny - this heart that

D C
18 I have placed be - fore you I

Em B⁷
21 can't find an - oth - er word with mean - ing so clear My

Em
23 try to whis - per sweet - er things in your ear But

G⁷ D Am D⁷
25 some - how or oth - er noth - ing sounds quite so dear, As this soft ca - ress - ing word I

G⁷ C
28 know A - mor A - mor A - mor When you're a - way there is no

G⁷ Dm
34 day and nights are lonely A - mor A - mor my love

G⁷ C A^b⁷ C A^b⁷ C
40 make life di - vine, Say you'll be mine, and love me on - ly. A

The Woodpecker Song

Reginella Campagnola

Words & Music by Eldo Di Lazzardo, Harold Adamson

A musical score for 'The Woodpecker Song' featuring a single melodic line on a treble clef staff. The music is in common time. Chords are indicated above the staff at various points. The lyrics describe a woodpecker's morning routine, its happy song, and the resulting fun it creates.

Chords:

- 1st Line: C, Am, Em, G⁷
- 2nd Line: F, C, G⁷, C, Am, Em, G⁷
- 3rd Line: C, Dm, G⁷, C
- 4th Line: C, Dm, G⁷, C
- 5th Line: Dm, F, Dm⁷, G⁷, C
- 6th Line: G⁷, Dm⁷, G⁷, Dm⁷, G⁷
- 7th Line: Dm⁷, G⁷, Dm⁷, G⁷, C, Dm, Dm⁷
- 8th Line: G⁷, C
- 9th Line: G⁷

Lyrics:

He's up each morn-ing bright and ear-ly to
wake up all the neigh-bour-hood to bring to ev-ry-boy and girl-ie his
hap-py ser-e-nade on wood hear him pick-in out a mel-o-dy peck peck
peck-in at the same old tree he's as hap-py as a bum-ble bee all day long
to ser-e-nade your la-dy just find a tree that's sha-dy
and when you hear that tick a tick tick tick a tick tick
tick a tick tick sing right a-long come on and try his rhythm
and let your hearts beat with him just lis-ten to that
tick a tick tick tick a tick tick hap-py lit-tle Wood-peck-er song

South Of The Border

Down Mexico Way

Words & Music by Jimmy Kennedy, Michael Carr

The sheet music consists of eight staves of musical notation for voice and piano. The piano part includes harmonic suggestions above the staff.

Chords:

- 1-5: G⁷, C, C#dim⁷, Dm⁷, G⁷, C
- 6: C/E, Ebdim⁷, Dm⁷, G⁷
- 10: C, C⁷, F, F⁷, C, A⁷
- 15: Dm⁷, G⁷, C, C, Dm⁷, G⁷, C
- 21: C, C/E, Ebdim⁷, Dm⁷
- 25: G⁷, C, C⁷, F, F⁷, C, A⁷
- 31: Dm⁷, G⁷, C, C, A⁷
- 35: Dm, G⁷, C

Lyrics:

South of the bor - der down Me-i-co way, that's where I
fell in love while stars a-bove came out to play. And now as I
wan - der my thoughts ev - er stray south of the bor - der
- down Mex i co way. She was a pic - ture in old Span-ish lace,
just for a ten - der while I kissed the smile up - on her face.
- For it was fi - es - ta and we were so gay South of the bor - der
- down Mex - i - co way. Then she sighed as she whisi - pered, "ma -
ña - na," nev - er dream - ing that we were part - ing. And I

South Of The Border

Down Mexico Way

Words & Music by Jimmy Kennedy, Michael Carr

2

A⁷ Dm⁷ C/G G⁹ C

38 lied as I whisp - ered, "ma - ña - na," for our to - mor - row nev - er came.

C C^{#dim}⁷ Dm⁷ G⁷ C

42 South of the bord - er I rode back one day. There in a

C/E E^bdim⁷ Dm⁷ G⁷

47 veil of white by can - dle-light she knelt to pray. The mis - sion bells

C C⁷ F C A⁷

51 told me that I must 'nt stay south of the bor - der

Dm⁷ G⁷ C G⁷ C

56 down Mex - i - co way. Ay! Ay! Ay! Ay! Ay! Ay! Ay!

G⁷ C Fm⁶ C

62 Ay! Ay! Ay! Ay! Ay! Ay! Ay!

The musical score consists of six staves of music. Staff 1 starts at measure 2 with a 2/4 time signature. Chords include A7, Dm7, C/G, G9, and C. The lyrics are: 'lied as I whisp - ered, "ma - ña - na," for our to - mor - row nev - er came.' Staff 2 starts at measure 38 with a 3/4 time signature. Chords include C, C#dim7, Dm7, G7, and C. The lyrics are: 'South of the bord - er I rode back one day. There in a'. Staff 3 starts at measure 42 with a 3/4 time signature. Chords include C/E, Ebdim7, Dm7, and G7. The lyrics are: 'veil of white by can - dle-light she knelt to pray. The mis - sion bells'. Staff 4 starts at measure 47 with a 3/4 time signature. Chords include C, C7, F, and C. The lyrics are: 'told me that I must 'nt stay south of the bor - der'. Staff 5 starts at measure 51 with a 3/4 time signature. Chords include Dm7, G7, C, and G7. The lyrics are: 'down Mex - i - co way. Ay! Ay! Ay! Ay! Ay! Ay! Ay!'. Staff 6 starts at measure 56 with a 3/4 time signature. Chords include G7, C, Fm6, and C. The lyrics are: 'Ay! Ay! Ay! Ay! Ay! Ay! Ay!'. Measure numbers 2, 38, 42, 47, 51, and 56 are indicated above the staves.

324

CHARLESTON

CHORUS

B♭ D7 G7

CHARLES - TON, — CHARLES - TON, — MADE IN — CAR - O - LI - NA —

C7 F7 Gm7

SOME DANCE, — SOME PRANCE, — ILL SAY, —

F B♭ D7

THER - E'S NOTH - ING — FIN - ER THAN CHARLES - TON, — CHARLES - TON —

G7 C7 Dm

LORD, HOW — YOU CAN SHUF - FLE, — EV - RY STEP — YOU DO, —

A7 Dm F7

LEADS TO SOME - THING NEW MAN I'M TELL - ING YOU, IT'S A LA - — PA - ZOO

B♭ D7 G7

BUCK DANCE, — WING DANCE, — WILL BE — A BACK

C7 F7

NUM - BER, — BUT THE CHARLES - TON — THE NEW CHARLES - TON, —

B♭ F7 Gm

THAT DANCE IS SURE - LY A COM - — ER. SOME - TIME, —

CHARLESTON (Page 2)

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B♭7 **E♭** **E♭m**

26 27 28

YOU'LL — DANCE IT ONE TIME, — THE DANCE CALLED THE

B♭ **F7** **B♭**

29 30 31 32

CHARLES - TON, — MADE IN SOUTH — CAR - O - LINE! —

THERE MUST BE A WAY

Slowly, with expression **B♭** **B♭maj7** **B♭/D** **D♭dim**

There Must Be A Way — To help me for - get — that we're through; —

Cm7 **Cm(maj7)** **Cm7** **F7** **F9** **F7** **F+**

There Must Be A Way — To stop me from dream - ing of you. —

B♭maj7 **B♭6** **B♭+** **B♭** **B♭6** **Dm7** **D♭dim7** **Cm7** **F7** **Cm7** **F7**

There must be a star in the skies, That is - n't re-flect-ing your

Cm **F7** **Cm7** **F7** **B♭maj7/D** **D♭dim**

eyes I just don't know how to dis - guise How much I

Cm7 **F7+5** **B♭** **B♭maj7** **B♭/D** **D♭dim** **Cm** **Cm(maj7)**

miss you. There must be a song, — That does - n't re-mind me of you; —

Cm7 **F7** **F9** **F7** **F9** **A7/E** **D7** **Cmaj9/E**

There must be a kiss, — To thrill me like yours— used to do. —

Fm6 **D7/F♯** **Dm7-5** **Fm6/G G7** **Dm7/A G7/B C9** **Gm7**

I looked for a way to be hap - py, Hap - py with some-bod - y

Cdim **C7** **Cm7** **E♭maj7/F** **F7-9** **F9**

new. Oh! There Must Be A Way, But I can't find the way with - out

1. B♭ **B♭maj7/D** **D♭dim** **F7** **2. B♭** **E♭6** **E♭m6** **B♭6**

326

May You Always

Moderately, in tempo

Chorus:

G B7 Em

May you al - ways walk in sun - shine, slum - ber warm when

G9 C C[#]dim G/D Em7 A7 D7 Am7 D7

night winds blow. May you al - ways live with laugh - ter for a smile be - comes you so.

G B7 Em G9 C C[#]dim

May good for - tune find your door - way, may the blue - bird sing your song. May no trou - ble

G/D Em7 A7 D7 G G Em7 Am7 D7

trav - el your way, may no wor - ry stay too long. May your heart-aches be for - got - ten,

G Em7 Am7 D7 E7-5 A F#m7 Bm7 E7 A7 Em7

may no tears be spilled; May old ac - quain-tance be re - mem - bered And your cup of

Adim A9 D+ G B7 Em G9

kind - ness filled. And may you al - ways be a dream - er, may your wild - est dream come true.

C6 C[#]dim G/D Dm/FE7+ A7 Am7 D7-9 [1. G6 Em7 Am7 D7+] [2. G6] Am7 Ab maj7 G6/9

May you find some - one to love As much as I love you. you.

SECOND HAND ROSE

J. Hanley & G. Clark

The musical score consists of ten staves of handwritten music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a mix of eighth and sixteenth notes. Chords indicated include F, F^o, C7, F, G7, and G^o G⁷ C. The second staff starts with a bass clef and continues the melodic line. The third staff also starts with a bass clef. The fourth staff begins with a treble clef. The fifth staff starts with a bass clef. The sixth staff begins with a treble clef. The seventh staff starts with a bass clef. The eighth staff begins with a treble clef. The ninth staff starts with a bass clef. The tenth staff begins with a treble clef.

Chords and lyrics written above the staves include:

- Staff 1: F, F^o, Gm⁷, F, F^o, C7, F, G7, G^o G⁷ C
- Staff 2: C7
- Staff 3: B_b F F^o F
- Staff 4: F G[#] Gm⁷ C7
- Staff 5: Gm C⁹ C7+ F
- Staff 6: F F^o C7 F G7 G^o G⁷
- Staff 7: Cm⁷ F7 - - Cm⁷ F7 - F+ B_b6, F+ B_b6
- Staff 8: Gm Cm6 Gm Cm6 Gm F[#] Gm Bbm6
- Staff 9: F Bbm6 F Bbm6 G7 C9+
- Staff 10: Gm7 C7 - C7- F - B_b - F

3 28

FLOATIN' DOWN TO COTTON TOWN

1919

Words & Music By: JACK FROST & F. HENRI GLICKMAN

B♭ C7

Float - in' down, ² my hon - ey, ³ float - in' down ⁴

F7 B♭

Float - in' on the riv - er down to cot - ton town. Just hear that

C♯dim B♭ G7

whis - tle ¹⁰ toot, toot, ¹¹ toot - in' a - way ¹² And those

C7 Cdim C7 F7

folks all ¹⁴ sing - in' ¹⁵ ban - jos ring - in 'till the ¹⁶ break of day;

B♭ C7

Hon - ey lamb, ¹⁸ my lit - tle ¹⁹ hon - ey lamb, ²⁰

F7 C7 F7 D7 Gm Cdim B♭7

I'll come back to ²² you and Al - a - ²³ bam, ²⁴ While

E♭ E♭m B♭ G7

fields of su - gar ²⁶ cane, seem to ²⁷ wel - come me a - ²⁸ gain

C7 F7 B♭

Float - in' Down To ³⁰ Cot - ton ³¹ Town. ³²

When You & I Were Young Maggie

329

I wand ered to day to the hill
watch the scene b e low
creak ing old mill
Mag gie where we s a t long long a
The green glass is gone from the hill
Mag gie where once the da is - ie s sprung
creak ing old mill now is still
Mag gie since you an d
I we re young

A city so silent and lone, Maggie
Where the young and the gay and the best
In polished white mansion of stone, Maggie
Have each found a place of rest
Is built where the birds used to play, Maggie
And join in the songs that were sung
For we sang just as gay as they, Maggie
When you and I were young.

They say I am feeble with age, Maggie
My steps are less sprightly than them

But time alone was the pen.
They say we are aged and grey, Maggie
As spray by the white breakers flung
But to me you're as fair as you were, Maggie
When you and I were young.

Repeat Bridge

And now we are aged and grey, Maggie
The trials of life nearly done
Let us sing of the days that are gone, Maggie
When you and I were young.

Orange Blossom Special

INTRO (LIVELY)

C C 8VA (GLISS) C LOCO (GLISS)

8VA (GLISS) [A] C

F

G7 C

C' Bb' Am C7 [B] F (SCHERZANDO) Bb

FINE F

Bb C7 F C7 Bb

F Gm7 C7 F

PLAY 2X + THEN BACK TO [A] + END

RADIO

1969

WORDS AND MUSIC: BOB MARCUS
ARRANGED: DONALD F. STEVISON

INTRO: PIANO

BANJO

TUBA

F 2 **E⁷**

1. RA - DI - O RE - MEM - BER RA - DI - O WED SIT AL -
 2. MA - JOR BOWES, I MISS "THE SHA - DOW KNOWS," FRED AL LE

F **D⁷** **A^m** **F^o** **D'**

9 CLOSE AL - OUR LEY EYES FOLK 10 AND THE USE LAUGH - OUR TER I - OF 11 MA - DUF - GI - FYS 12 NA - TAV - TION. ERN.

G⁷ **B^bm** **A⁷** **Dm**

13 COM - E - DY, 14 MYS - TER - Y 15 A FI - RE - SIDE 16 CHAT.
 HEL - EN TRENT, THEN WE WENT, TO "CAN YOU TOP THIS?"

G⁷ **C⁷**

17 TO - GE - THER WE 18 SAT LISTEN - ING 19 NITE - LY 20 FAVOR - ITE SHOW.
 SUS - PENCE AND THE WHIST - LER SENT THE SHIVERS UP OUR DOWN YOUR SPINE.

F **E⁷**

21 RA - DI - O 22 WHY DID YOU EV - ER GO? OH, JACK WONT ARM - YOU STRONG

F **D⁷**

25 PLEASE MYRT COME BACK 26 AND EN - TER - 27 TAIN AN 28 US. DY.

B^bm **F** **D⁷**

29 I LONG TO 30 TURN THE DIAL A - GAIN 31 TO HEAR THE 32 PAST AND SMILE A - GAR

G⁷ **C⁷** **1. F** **2. F**

33 RA - DI - O 34 I MISS YOU 35 SOI 36 SOI

332

12th STREET RAG

1914

Words & Music By: EUDAY L. BOWMAN

Verse

C G⁷ G⁹ Dm⁷ G⁷

Down in Kansas Ci-ty some-one wrote a pretty dit-ty, A mel-o-dy for all the world to know

G⁷ C Dm C

Full of cling-y, swing-y, sing-y har-mo-ny that clung to me From the start it nev-er let me go

C G⁷ G⁹ Dm⁷ G⁷

Soo-thing to the wea-ry ear, a re-me-dy for ev'-ry tear Quick to put some gin-ger in your feet

D⁷ G⁷

Some treat, 14 neat beat 15 That's the tune that 16 they call "12th Street,"

Joy to each ro-man- cer and de-light of ev'-ry dan-cer And luck-y to the lea-der of a band

C G⁷ G⁹ Dm⁷ G⁷

In a ball-room or a show and o-ver an-y ra-di-o, Bet your boots that it will get a hand

G⁷ C F A^{b7}

You can 26 brag, 27 it's 28 in the bag

When they play that 30 12th STREET 31 RAG.

C Am D⁷ G⁷ C

12th STREET RAG - Page 2

333

Chorus

C G⁷

32 Oh! 12th - STREET RAG, have pi - ty 34 35 Won't you let me be 36

G⁷ C

37 Go back__ to Kan - sas Ci - ty 38 39 And stop trail - ing 40 me

C G⁷

41 You barge__ in 42 at the mo - ment 43 When I've work__ to 44 do

D⁷ G Dm G Dm⁷ G⁷ Dm G⁷

45 I can't 46 shake you 47 You won't leave and 48 I can't make you

C G⁷

49 Ole mu - sic 50 man who wrote you 51 Knew no sym - pa - 52 thy

G⁷ C

53 I hope__ you 54 get his goat,__ 55 too Like you wor - 56 ry me

C C⁷ F A^{b7} C

57 I'm swing 58 bent, 59 my 60 brain is 'sent' on a jag

D⁷ G⁷ C

61 When I hear that 62 12th STREET 63 RAG. 64

334

SOMEWHERE MY LOVE

(LARA'S THEME)

WORDS AND MUSIC:
PAUL WEBSTER AND
MAURICE JARRE

1965

The musical score consists of eight staves of music in 3/4 time, key of G major. The lyrics are integrated with the chords and measure numbers.

Chords: G, G^b, G, Gmaj⁷, D⁷, G, Gdim, D⁷, Am⁷, D⁷, Am⁷, D⁷, G, G^b, G, G⁶, Gdim, D⁷, Am⁷, D⁷, Am⁷, D⁷, G, C, B^b, F, B^b, D⁷, D⁷, G, D⁷.

Lyrics:

- Measures 1-8: SOME - WHERE MY LOVE THERE WILL BE SONGS TO SING.
YOU'LL COME TO ME OUT OF THE LONG A - GO.
- Measures 9-16: AL - THOUGH THE SNOW CO - VERS THE HOPE OF SPRING.
WARM AS THE WIND SOFT AS THE KISS OF SNOW.
- Measures 17-24: SOME - WHERE A HILL BLOS - SOMS IN GREEN AND GOLD,
'TILL THEN MY SWEET THINK OF ME NOW AND THEN.
- Measures 25-32: AND THERE ARE DREAMS ALL THAT YOUR HEART CAN HOLD.
GOD SPEED MY LOVE, 'TILL YOU ARE
- Measures 33-40: SOME - DAY WE'LL MEET A - - GAIN MY LOVE.
- Measures 41-48: SOME - DAY WHEN - E - VER THE SPRING BREAKS THRU
- Measures 49-53: MINE A - GAIN, MINE A - GAIN!

LAST NIGHT ON THE BACK PORCH

Words & Music By:
 -w Brown and
 Schraubstader

(I Loved Her Best of All)

1923

intro and vamp

The musical score consists of six staves of music. The first staff shows a vamp with chords C, C⁶, D⁷, G⁷, C, C⁶, D⁷, G⁷, G+. The second staff begins with a C chord, followed by a melody with lyrics: "love her in the morn-ing, And I love her at night." The third staff continues with G⁷, G+, and C chords, with lyrics: "love her yes I love her, When the stars are shin-ing bright." The fourth staff begins with a C⁷ chord, followed by D⁷, Fm⁶, G⁷, and G⁷ chords, with lyrics: "love her in the spring-time, And I love her in the fall. But Last Night On The". The fifth staff ends with a final C chord. The lyrics "Back Porch, I loved her best of all." are at the bottom.

(In a taxi)

I loved her in a Chevy
 And a Locomobile.
 I loved her in a Buick
 While she held on to the wheel.
 I loved her in a flivver
 And we ran into a wall.
 But last night in a taxi
 I loved her best of all.

(With some moonshine)

I loved her in a rain storm
 And I loved her in snow.
 I loved her in a blizzard
 When zeo was below.
 I loved her in the sunshine
 Underneath her parasol.
 But last night with some moonshine
 I loved her best of all.

(When it's leap year)

From Monday until Sunday
 Oh I sure am some sheik.
 I love her, yes I love her
 Ev'ry day that's in the week.
 Tho' seven days of Heaven
 Ain't enough I won't get sore.
 'Cause next year when it's leap year
 I'll love her one day more.

(In a rowboat)

I loved her in a sailboat
 And a big birch canoe.
 I loved her on a tugboat
 And an ocean liner too.
 I loved her in a schooner
 And I loved her in a yawl.
 But last night in a rowboat
 I loved her best of all.

(At the junior prom)

I loved her in the classroom
 In Latin and Greek.
 I loved her in Italian
 That's a language she can't speak.
 I loved her on the campus
 And in the dining hall.
 But last night at the junior prom
 I loved her best of all.

(In between time)

I loved her at breakfast
 And I loved her at tea.
 I loved her yes I loved her
 When she took her lunch with me.
 I loved her after supper
 When I paid her folks a call.
 But last night in between time
 I loved her best of all.

336

AMAZING GRACETRADITIONAL
ARRANGED: DONALD F. STEVISON

D⁷ 1. **G** 2. **D⁷** 3. **Em** 4. **C** **G**

A - maz - ing grace! How sweet the sound That I
Through man - y dan - gers, toils and snares That I

G 5. **D⁷** 6. **G** 7. **C** 8. **G**

saved have a al - wretch read - like me! come. 'Tis

once was lost, but now am found; Was And
grace hath brought me safe thus far And

Em 9. **G** 10. **C** 11. **G** 12. **D⁷**

blind, but now I see. 'Twas When
grace will lead me home. When

G 13. **D⁷** 14. **G** 15. **Em** 16. **C** 17. **G** **D⁷**

grace that taught my heart to fear, And Bright
we've been dead ten thou - sand years, And Bright

G 18. **D⁷** 19. **Em** 20. **C** **G**

grace shin - my fears re - lieved. How We've
shin - ing as the sun,

G 21. **D⁷** 22. **G** 23. **C** 24. **G**

grace pre - cious did that grace ap God's pear praise The Than
shin - less days to sing sing God's gun,

Em 25. **G** 26. **D⁷** 27. **C** 28. **G**

hour when I first be - lieved!

We first be - gun.

ROLL IN MY SWEET BABY'S ARMS

PIANO & BANJO

G

The musical score consists of eight staves of music in G major, common time, with a key signature of one sharp. The lyrics are integrated into the music, with chords indicated above the notes.

Chords:

- G (1st staff)
- D7 (2nd staff)
- G (3rd staff)
- D7 (4th staff)
- C (5th staff)
- D7 (6th staff)
- G (7th staff)
- C (8th staff)

Lyrics:

AIN'T GON - NA WORK ON THE RAIL - ROAD, AIN'T GON - NA
 WORK ON THE FARM, LAY ROUND THE SHACK 'TIL THE MAIL TRAIN COMES
 BACK THEN I'LL ROLL IN MY SWEET BA - BY'S ARMS
 CAN'T SEE WHAT'S THE MAT - TER WITH MY OWN TRUE LOVE SHR DONE QUIT
 WRIT - ING TO ME. SHE MUST THINK I DON'T LOVE HER LIKE
 I USED TO AIN'T THAT A FOOL - ISH I - DEA
 ROLL IN MY SWEET BA-BY'S ARMS, ROLL IN MY SWEET BA-BY'S
 ARMS, LAY ROUND THE SHACK 'TIL THE MAIL TRAIN COMES BACK, THEN I'LL
 ROLL IN MY SWEET BA-BY'S ARMS.

338

AULD LANG SYNE

1711

Words By Robert Burns, Music Traditional

Moderately

Arranged: Donald F. Steverson

Musical score for "Auld Lang Syne" featuring four staves of music with lyrics. The score includes chords: C7, F, C7, F, F7, B♭, F, C7, Dm, Gm7, C7, F, F, C7, F, B♭, F, C7, Dm, Gm7, C7, F.

The lyrics are as follows:

Should auld ac-quaint-ance ²be for-got, and ³nev-er brought to ⁴mind? Should
 auld ac-quaint-ance ⁶be for-got and ⁷days of Auld Lang ⁸Syne? For
 Auld Lang ¹⁰Syne, my dear, for ¹¹Auld Lang ¹²Syne, We'll
 tak' a cup o' ¹⁴kind - ness yet, for ¹⁵Auld Lang ¹⁶Syne.

INTRO:

Tom Dooley

Music by Traditional

F

Hang down your head Tom Doo - ley hang down your head and

4 C⁷ Gm C⁷ Gm⁷

cry hang down your head Tom Doo - ley poor boy, you're bound to

8 F F C⁷

die I met her on the moun - tain then I took her life
This time to mor - row reck-on where I'll be
This time to - mor - row reck-on where I'll be

14 Gm⁷ V7 Gm⁷ F

met her on the moun - tain stuck her with my knife
Had - nt a been for Gray - son I'd be in Ten - nes - see
down insome lone - some val - ley hang - ing from a white oak

18 F F C⁷ Gm⁷ F C⁷ Gm⁷

tree. die Poor boy you're bound to die poor boy you're bound to

23 F C F

die poor boy you're bound to die.

Marie

Ma Rie, _____ the dawn is break - ing, _____ Ma -
 F
 Rie, _____ you'll soon be wak - - - ing, _____ to
 G m7 B♭m C7 G m7 C7
 Find. _____ your heart is ach - - - ing. _____ And
 F C7 F F7+5
 Tears _____ will fall _____ as you re - call _____ the
 B♭
 Moon _____ in all its splen - - - dor, _____ the
 F
 Kiss _____ so ve - ry ten - - - der, _____ the
 G m7 B♭m C7 G m7 C7
 Words _____ "Will you sur - ren - - - der _____ to
 F7 D m B♭m F B♭ | F F maj7 D m F7
 Me, _____ Ma - rie?" _____ Ma -
 2 | F B♭m F
 Rie?" _____

LET'S GET THE BANJO OUT OF THE ATTIC

341

Bb C7 Cmin7

LET'S GET THE BAN- JO, OUT OF THE AT- TIC, AND STRIKE UP AN
 F7 Bb F

OLD TIME TUNE, I WANT TO HEAR YOU PLAY THAT GOLD- EN
 Gmin7 C7 F7 Bb

SLIP- PER BY THE LIGHT OF THE SIL- VER- Y MOON, WE'LL PLAY THE OLD SONGS, THEY'LL BE LIKE
 C7 Eb D7 Eb

NEW SONGS, AS WE SING THEM O- VER A- GAIN, LET'S GET THE BAN- JO.
 Bb G7 Cmin7

OUT OF THE AT- TIC, AND STRIKE UP AN
 F7 Bb F7 F7 Cmin7

1 12
 OLD TIME TUNE. LET'S GET THE OLD TIME, STRIKE UP AN
 F7 Cmin7 F7 Bb

OLD TIME, STRIKE UP AN OLD TIME TUNE!
 F7

I'LL SEE YOU IN MY DREAMS

B♭ B♭ m

I'll see you in my dreams _____

F E7 F D7

Hold you in my dreams _____ Some one took you

G7 C7

out of my arms _____ Still I feel the thrill of your charms _____

B♭ B♭ m F E7

Lips that once were mine _____ Ten - der eyes that

F Cm D7 Cm D7 A7

shine _____ They will light my way to-

Dm Gm7 B♭ m C7 F

night, I'll see you in my dreams. _____

Old Cape Cod

Music by Allan Jeffrey, Claire Rothrock, Milton Yakus

The musical score consists of six staves of music for a single voice. The key signature is F major (one sharp). The time signature is common time (indicated by 'C'). The vocal line includes lyrics and chords indicated above the staff.

Chords:

- Staff 1: F, Cm⁷, F⁷, B_b, E_b⁷
- Staff 2: F, D⁷, G⁷, C⁷, C⁷
- Staff 3: F, Cm⁷, F⁷, B_b, E_b⁷
- Staff 4: F, D⁷, G⁷, C⁷, F, Cm⁷, F⁷
- Staff 5: F, C⁷, F, D⁷, Gm⁷, C⁷, F, C_b⁷
- Staff 6: B_b, E⁷, F, D⁷, Gm⁷, G⁷, C⁷, Caug⁷
- Staff 7: F, Cm⁷, F⁷, B_b, E_b⁷
- Staff 8: F, D⁷, G⁷, C⁷, F
- Staff 9: F, C⁷, F, D⁷, Gm⁷, C⁷, F, C_b⁷

Lyrics:

If you're fond of sand dunes and sal - ty air. Quaint lit-tle vil - a-ges here and there.
 You're sure to fall in love with Old Cape Cod.
 If you like the taste of a lob - ster stew. Served by a win-dow with an o - cean view.
 You're sure to fall in love with Old Cape Cod.
 Wind - ing roads that seem to beck on you. Miles of green be-neath a sky of blue.
 Chruch bells chim-ing on a Sun-day morn Re-mind you of the town where you were born.
 If you spend an ev - 'nig you'll want to stay Watch-ing the moon - light on Cape Cod Bay
 You're sure to fall in love with Old Cape Cod.

Dueling Banjos

Author - Art "Guitar Boogie" Smith
Movie Banjoist - Eric Weissberg

Handwritten musical score for "Dueling Banjos" featuring two staves of sixteenth-note patterns with chords G, C, and D7.

The score consists of two staves, each with a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff begins with a G chord, followed by a repeating pattern of CGG. The second staff begins with a C chord, followed by a repeating pattern of CGG. Both staves continue with a repeating pattern of CGG, with the first staff ending with a G chord and the second staff ending with a C chord.

Chords indicated above the staves include G, C, and D7. The bass line is labeled "BASS + CHORD". The score concludes with a final section labeled "END" and "FINE".

Baby Won't You Please Come Home

345
allad $\text{♩} = 100$

c. Williams, 191

Chorus

F A7 D7 G7

Baby won't you please come home:/// 'Cause your mamma's all a-lone.//

C7 A7 Dm G7 C7

I have tried in vain,/ never no more to call your name.//

F A7 D7 Gm A7

When you left you broke my heart,/ because I never thought we'd part. Ev

Bb D7 F A7 D7 G7 C

Hour in the day you will hear me say,/ baby won't you please come

F A7 D7 G7 C7 F

home. I really mean it, baby won't you please come....home.//

346

Roll the Patrol

adapted/arr. by Joe Prezio
The Firehouse Jazz Band**Verse done free style with minimal accompaniment**
Verse: Use strummed chord only at the beginning of a measureVERSE

The musical score for the first verse consists of two staves of music. The top staff starts with a C chord, followed by A⁷, D⁷, G⁷, C, A⁷, D⁷, and G⁷. The lyrics are: "The other morning a bout the break of day A couple e merged from a dim ca fe A". The bottom staff continues with C, G⁷, D⁷, G⁷, C, D^{min}, G⁷, and G⁷. The lyrics are: "great big car was waiting thereto es cor them far a way And I was ver y muchas tonished just to hear they young nansay". The music is in common time.

CHORUS 3 TIMES with chord rhythm

The musical score for the chorus consists of eight staves of music. Staff 1: C, A⁷, G⁷, D^{min}, G⁷, C, A⁷, G⁷. Lyrics: "Oh won't you Roll the Pa trol a lit tle". Staff 2: D⁷, G⁷, G^{Aug}, C, A⁷, G⁷, G^{Aug}. Lyrics: "clo ser to the curb? My Grand moth er can't step that". Staff 3: C, C⁷, B⁷, B^{flat}⁷, A⁷, C, A⁷, G⁷. Lyrics: "high Grand moth er's Won't you back us it upa ual little ly so". Staff 4: D^{min}, D⁷, C, A⁷, G⁷, C, A⁷, G⁷. Lyrics: "qui et I'm Last so sor ry she start ed down that". Staff 5: G⁷, C, A⁷, G⁷, C, A⁷, G⁷. Lyrics: "er? bend er? But she's Grand friend slipped ly and with that". Staff 6: G⁷, C, A⁷, G⁷, C, A⁷, G⁷. Lyrics: "ri gut And How would she got drive out of hand". Staff 7: D⁷, G⁷, C, A⁷, G⁷, C, A⁷, G⁷. Lyrics: "ot ter Don't you drive right through town". Staff 8: G⁷, C, A⁷, G⁷, C, A⁷, G⁷. Lyrics: "tend er word see can't Grand un pa der works stand 'Cause all nice if she had was those". The music is in common time.

Roll the Patrol

adapted/arr. by Joe Prezio

31 E⁷ F
six wave teen shots of rye! Yes won't you
wave neigh as we drive by! by!
34 F Dim to C MAJ⁷ B⁷ A⁷
neigh bors love to pry!
Roll the Pa trol a lit tle clo ser to the curb,
FINAL ENDING

38 D⁷ G⁷ C F
'Cause Grandmoth er can't step that high! Oh won't you roll the pat rol a

43 F Dim C MAJ⁷ B⁷ B⁷ A⁷ D⁷
lit tle clo ser to the road my grand moth er

47 G⁷ C D⁷ G⁷ G Aug G⁷ C
can't step that high!!!

The musical score consists of four staves of music for a single voice. The first staff starts at measure 31, featuring lyrics like "six wave teen shots of rye!" and chords E⁷ and F. The second staff begins at measure 34 with "neigh bors love to pry!" and chords F Dim, C MAJ⁷, B⁷, and A⁷. The third staff starts at measure 38 with "'Cause Grandmoth er can't step that high!" and chords D⁷, G⁷, C, and F. The fourth staff begins at measure 43 with "lit tle clo ser to the road my grand moth er" and chords F Dim, C MAJ⁷, B⁷, B⁷, A⁷, and D⁷. The fifth staff starts at measure 47 with "can't step that high!!!" and chords G⁷, C, D⁷, G⁷, G Aug, G⁷, and C.

347

Ace In the Hole**Slow Rubato**

verse F D^{b7} F D^{b7} F D^{b7} Gm

(This) Town is full of guys, who think they're mighty wise,
just because they know a thing or two.// You'll

Gm D^{b7} Gm Gm D^{b7} Gm G⁷ C⁷

Meet them night and day, strolling up and down Broadway,/

telling of the wonders they can do.// There's

F D^{b7} F D^{b7} F D^{b7} Gm

Con men and there's boosters, card men and crap shooters, they

Congregate around the Metro- pole.// They wear

G⁷ C G⁷ C G⁷ C⁷

shy ties and collars, but the way they get their dollars, they All have got an ace stuck in the hole./

chorus F $\text{♩} = 160$ Gm G⁷

Some off them send/ to their old folks/ for coin.//

C⁷ F

That is/ their ace in/ the hole.// //

F Gm G⁷

Others/ have friends/ in the old ten-/der- loin.//

. Ace in the Hole

3/2



That is/ their ace in/ the hole./// //They



Tell you/ of trips/ that they're going/ to take,/ from/



Flori-/da to the/ North Pole./// //But their



Name would/ be mud/ like a punk play-ing stud,/ if they



Lost/ that old ace in/ the hole./// //

348

HOOP DEE DOO (POLKA)

2 C
Hoop dee doo Hoop dee doo I hear a polka and my

G7 9
trou bles are through Hoop dee doo Hoop dee doo

15 C
this kind of mu sic is like hea ven to me Hoop dee doo

21 C7 F
Hoop dee doo it's got me high er than a kite

F 27 C A7 Dm G7
Hand me down my soup and fish I am Gon na get my wish Hoop dee doo in it to-

C 33 Trio F Dm Am F
night When there's a trom bone play ing rah ta dah dah dah I get a

39 Fdm C7
thrill I al ways will When there's a con cer tin a

45 F
stretch in out a mile I al ways smile cause that's my style When there's a

F Dm 51 Am F F7
fid die in the mid die and he plays the tune so sweet Plays the tune so sweet that I could

B♭ 57 F D7
die Lead me to the floor and hear me yell for more cause I'm a

G7 63 C7 F G7 C
Hoop dee doo in kind of guy.

69 Fm G7 C
Hoop dee doo Hoop dee doo

75 G7

I hear a polka and my trou bles are t hrough Hoop dee doo

81 C

Hoop dee doo this kind of mu sic is like hea ven to me

87 C7

Hoop dee doo Hoop dee doo It's got me high er than a

F 93 A7

kite I'm in clo ver I'm in bloom when I'm danc in give me room

Dm 99 G7 C A7 Dm

Hoop dee doo in it with all of my might Rain may fall and snow may come

C 105 A7 Dm G7 Dm G7

Noth in's gon na stop me from Hoop dee doo in it to Hoop dee doo in it to

Dm 111G7 C

Hoop dee doo in it to night —

A HOLLY JOLLY CHRISTMAS

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Music and Lyrics by
JOHNNY MARKS

C

C^{#dim} G7

Have a holi - ly jol - ly Christ - mas, it's the best time of the year. —
hol - ly jol - ly Christ - mas, and when you walk down the street —

I don't know if there'll be snow but have a cup of cheer. — Have a
Say hel - lo to friends you know and

2

G7 C F Em

ev - 'ry - one you meet. Oh, ho, the mis - tle - toe

F C Dm Am

hung where you can see. Some - bod - y waits for you.

D7 G7 C

kiss her once for me. Have a holi - ly jol - ly Christ - mas, and in

C^{#dim} G7 C

case you did - n't hear — oh, by gol - ly, have a holi - ly jol - ly

D7 G7 C

Christ - mas — this year. —

350

OLD BONES

Intro

C C#o Dm G7 C C#o Dm G+



Verse

C

Go

G7

bones

in

side

an

old

rain

coat

Old

bones

in

side

of

old

shoes

Old

friends from the ho-

Fm

C

E7

A7

D7

tel

come

by

to

wish

me

well

Keep me up to

D7

on all the old

G7

Chorus C

Go

G7

news

But

I

love

life

and

I'd

do

it

again

—

though

I



mght not be much more than I've ev-er been Just to have the chance to

Fm

C

Bb A7

D7

G7



gain

gain

Old Bones Key of C

G^c G^f

C Old bones inside an old raincoat

G^f Old bones inside of old shoes C

C7 Old friends from the hotel come by to wish me well

D^f Keep me up to date on all the old news.

C Sometimes have me a whiskey

G^f Then I'll fall asleep in my chair.

C7 And I'll dream that I'm a man, much younger than I am.

I'll let you think by now that I wouldn't care.

(chorus)

G^c G^f

C But I love life and I'd do it again.

G^f Though I might not be much more than I've ever been.

C7 Just to have the chance to turn back the time and let my life begin.

Oh, yeah, I'd do it again.

(second time repeat last line: Oh, yeah, I'd do it again.)

G^c G^f

C Well, it's time now for taking it easy.

G^f It's time now for taking it slow.

C7 Old bones don't move so fast as they did in the past.

D^f If I had to run, I simply don't go.

(Chorus)

HODGEPODGE

351

Music by
C. Sandy Riner

The sheet music consists of 14 staves of musical notation for a single instrument. The key signature is mostly C major, with occasional sharps and flats. The time signature varies between common time and 2/4 time.

Chords and Progressions:

- Staff 1: G7, C, A7, D7, D+, G7, C, Fm, C, E7.
- Staff 2: C, BREAK, C, A7.
- Staff 3: A7, D7, Dm7, G7.
- Staff 4: C, C#dim, G7, C, C.
- Staff 5: C#dim, Sempre Staccato, Dm7, G7, Dm7.
- Staff 6: G7, Dm7, G7, C.
- Staff 7: C7, F, D7, Dm7, G7.
- Staff 8: Legato, C, A7, D7, D+.
- Staff 9: G7, C, C#dim, G7, Staccato, Legato.
- Staff 10: D.S. al Coda.
- Staff 11: Accelerando.
- Staff 12: Coda.

Performance Instructions:

- Staff 1: C, A7, D7, D+.
- Staff 2: BREAK.
- Staff 5: Sempre Staccato.
- Staff 8: Legato.
- Staff 9: Staccato.
- Staff 10: D.S. al Coda.
- Staff 11: Accelerando.
- Staff 12: Coda.

CALLIOPE RAG (c. 1910)

Banjo *

James Scott (1886-1938)
arr. LeRoy Larson

INTRODUCTION (♩ = 100)

The musical score consists of 15 staves of Banjo notation. The first staff begins with a dynamic *f*. Subsequent staves include various chords and performance markings such as *mf*, *ff*, and *6/8*. Chords are labeled with letters and Roman numerals in parentheses, such as (A), (F), (C7), (Bb), (G7), (D), (B), (E), (C), (F), (G), (D), (E), (F), (G), (D), (E), and (A). The score concludes with a final dynamic *Fine*.

* ♩ = 100. Chords not enclosed in () should be played as full chords.

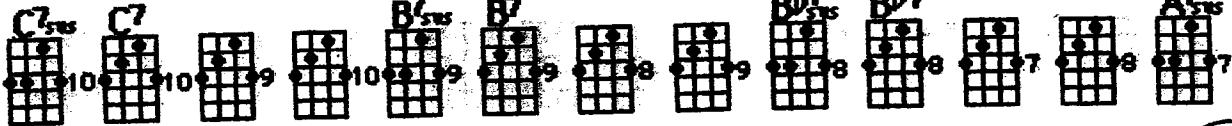
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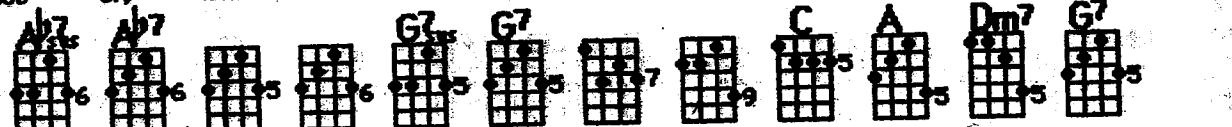
EXACTLY LIKE YOU

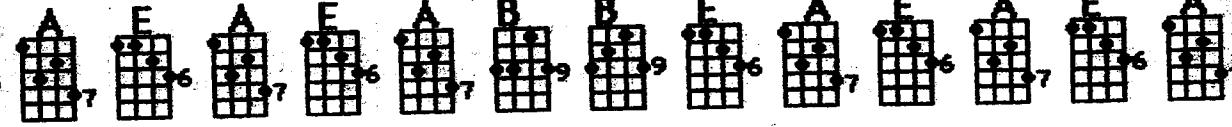
G I know why I've waited,
A⁷ know why I've been blue;
D⁷ **D⁷** **D⁷** **G** **C G** **D⁷**
G Prayed each night for some - one ex - act - ly like you.

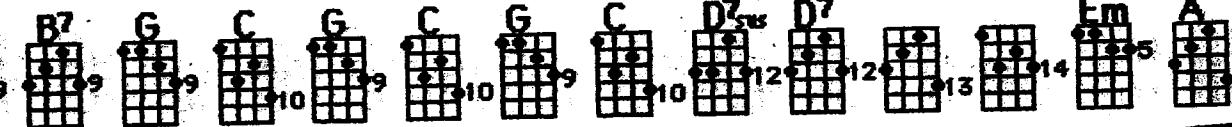
G Why should we spend mon - ey on a show or two?
D⁷ **D⁷** **D⁷** **G** **C G** **D⁷** **G⁷**
C⁶ No one does those love scenes ex - act - ly like you. **G** You make me
G feel so grand, **B⁷** **E⁷** I want to hand the world to you; You seem to
A⁷ **C⁴** **D⁷** **G⁷** **A⁷** **D⁷**
understand Each foolish little scheme I'm schem - ing, dream I'm dream - ing.
G Now I know why moth - er taught me to be true --
D⁷ **D⁷** **D⁷** **G** **C G** **D⁷**
She meant me for someone ex - act - ly like you.

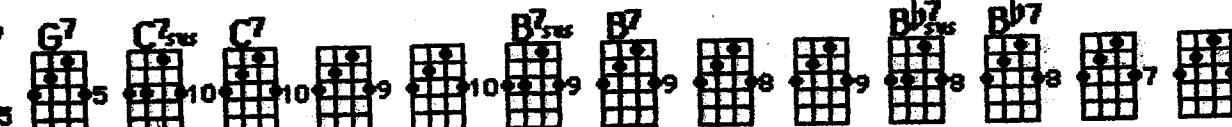
Lover



 Lou - er, — when I'm near you, — And I hear you, — speak my name,
 Lou - er, — when we're dan - cing, — Keep on glan - cing, — in my eyes.


 Soft - ly, — in my ear you breathe a flame.
 Till Love's own en - tranc - ing mu - sic dies.


 All of my fu - ture is in you, — Your ev - 'ry plan I de -


 stire, — Pro - mise you'll al - ways con - tin - ue, — to be mine.


 Lov - er, — please be ten - der, — when your ten - der, — fears de -


 part, — Lov - er, — I sur - ren - der, — to my heart,

Mexicali Rose

Words by HELEN STONE
Music by JACK B. TENNEY

Musical score for 'Mexicali Rose' with lyrics and chords:

C Mex - i - cal - i Rose, stop cry - ing; I'll come back to you some sun - ny day.

G7 Ev - 'ry night you'll know that I'll be pin - ing,

G7 Ev - 'ry hour a year while I'm a - way, C Dry those big brown eyes and

Cmaj9 smile, dear, C Ban - ish all those tears and please don't sigh.

Dm Fm6 C A7 D7 G7 C Kiss me once a - gain and hold me; Mex - i - cal - i Rose good - bye.

ABILENE

© 1980 (Renewed 1988) by Acuff-Rose Music, Inc.

Words and Music by LESTER BROWN,
JOHN D. LOUDERMILK and BOB GIBSON

Moderately

Musical score for 'Abilene' with lyrics and chords:

G Ab - i - lene. B7 Ab - i - lene. C Pret-ti-est town G I've ev - er seen. A7 Wom-en there will

D7 reat you mean in Ab - i - lene, my Ab - i - lene. B7 I sit a - lone C most ev - ry night, watch those trains

G pull out of sight. A7 Don't I wish they were car - ry-ing. D7 G me back to Ab - i - lene, my Ab - i - lene.

B7 Ab - i - lene. C Ab - i - lene. G Pret-ti-est town A7 I've ev - er seen. D7 Wom-en there will treat you mean in Ab - i -

G C G Am7 D7 G B7 3 C G ene, my Ab - i - lene. Crowd-ed cit - y. There ain't noth-ing free. Not-ing in this town for me.

A7 D7 1 G C 3 G 2 G C G Wish to the Lord that I could be in Ab - i - lene, sweet Ab - i - lene. lene, sweet Ab - i - lene.

THE OCEANA ROLL

C

BIL - LY Mc - COY — WAS A MU - SI - CAL BOY — ON THE
G7

3 CRUIS - ER AL - A - BAM - A, HE WAS THERE ON THAT "PI - AN - A" LIKE A FISH DOWN IN THE
C

6 SEA — WHEN HE RAT - TLED OFF SOME HAR - MO — NY; — EV - 'RY
G7

9 NIGHT OUT ON THE O - CEAN HE WOULD GET THAT RAG - GY NO - TION, START THAT
C A m E 7

11 SYN - CO - PA - TED MO - TION LOV - IN' — LY; — NO ONE COULD SLEEP — WAY OUT
A 7 D m D 7 G7

14 THERE ON THE DEEP. WHEN BIL - LY CUT LOOSE OUT AT SEA. — EACH

17 FISH AND WORM BE - GINS TO TWIST AND SQUIRIM THE
F aug C

19 SHIP STARTS IN TO DIP AND DOES A CORKSCREW TURN; JUST SEE THAT

THE OCEANA ROLL

G7

21 SMOKE SO BLACK SNEAK FROM THAT OLESMOKE STACK IT'S

---NO CHORDS---

23 FLOAT-IN' RIGHT TO HEAV-EN AND IT / WON'T COME BACK NOW

C

25 HERE AND THERE YOU'LL SEE A STOOL AND CHAIR A

F aug C G7

27 SLIP-PIN' 'ROUND THE CAB-IN SHOUT-IN', "I DON'T CARE" ... AND THEN THE

C C+ D m A m

29 HAM-MOCK STARTS A SWING-IN' AND THE BELL BE-GINS A RING-IN' WHILE HE'S

C G7 C G7

31 SIT-TIN' AT THAT "PI-AN-A," THERE ON THE AL A-BAM-A

C G7 C G7 C

33 PLAY-IN' THE O CE-AN-A ROLL TO "A" 1. & 2. 3.

The musical score consists of eight staves of music. Staff 1 starts with a G7 chord. Staff 2 has a section labeled '---NO CHORDS---'. Staff 3 starts with a C chord. Staff 4 starts with an F# chord. Staff 5 starts with a C chord. Staff 6 starts with a C+ chord. Staff 7 starts with a Dm chord. Staff 8 starts with an Am chord. The lyrics are integrated with the music, appearing below each staff. Chords are indicated above the staff or below the lyrics. Measure numbers are present at the beginning of several staves.

Margaritaville

Words & Music by Jimmy Buffett

The musical score consists of four staves of music with lyrics underneath. The first staff starts with a D chord. The second staff begins at measure 6. The third staff begins at measure 9. The fourth staff begins at measure 14. Chords indicated above the music include D, G, A⁷, and D.

Chords:

- Staff 1: D
- Staff 2: G
- Staff 3: D
- Staff 4: A⁷
- Staff 5: D
- Staff 6: G
- Staff 7: A⁷
- Staff 8: D

Lyrics:

1. Liv - in' on sponge cake, Watch - in' the sun
 2. Don't know the rea - son. Stayed here all sea-
 3. I blew out my flip flop, Stepped on a pop

bake; All of the tour - ists co - vered with oil.
 son. No-thin' to show but this brand new ta - too.
 top, Cut my heal, had to cruise on back home.

Strum - min' my six string On my front porch
 But it's a real beau - ty, A Mex - i - can cu -
 But there's booze in the blend er, And soon it will ren-

swing, Smell - in' those shrimp, they're be - gin - nin' to
 tie; How it got there I have - n't a
 der That fro - zen con - coc - tion that helps me hang

boil. Wast-in' a - way a-gain in Mar-ga - ri-ta - ville.
 clue.
 on.

Margaritaville

2 G A⁷ D G
 26 Search-in' for my lost shak-er of salt. Some peo-ple claim

A⁷ D G A⁷
 31 that there's a wo - man to blame, 1. But I know
 1. But I know
 2. Now I think
 3. And I know

D D
 35 it's no - bo -dy's fault. fault.
 Hell, it could be my fault.
 it's my own damn
 it's my own damn

G A⁷ D G A⁷
 40 Some peo-ple claim that there's a wo - - - blame, And I know

D G D
 45 it's my own damn fault.

The musical score consists of six staves of music. The first staff starts at measure 26 with a key signature of two sharps. It includes lyrics: 'Search-in' for my lost shak-er of salt.' followed by 'Some peo-ple claim'. The second staff begins at measure 31 with lyrics: 'that there's a wo - man to blame,' followed by three options: '1. But I know', '2. Now I think', and '3. And I know'. The third staff starts at measure 35 with lyrics: 'it's no - bo -dy's fault.', 'Hell, it could be my fault.', and 'it's my own damn'. The fourth staff begins at measure 40 with lyrics: 'Some peo-ple claim that there's a wo - - - blame, And I know'. The fifth staff starts at measure 45 with lyrics: 'it's my own damn fault.'. Chords are indicated above the staff lines: G, A⁷, D, G, A⁷ for the first section; A⁷, D, G, A⁷ for the second section; D, D for the third section; G, D for the fourth section; and D, G, D for the fifth section. Measure numbers 2, 26, 31, 35, 40, and 45 are printed above their respective staves.

Just A Gigolo

Words & Music by Irving Caesar, Leonello Casucci

The musical score consists of six staves of music in G major, 2/4 time. The lyrics are placed below the first and second staves, corresponding to the chords indicated above them. The chords are: G, Gmaj⁷, G⁶, B^bdim⁷, Am⁷, D⁷ (for the first section); Am⁷, D⁷, Daug⁷, Gmaj⁷ (for the second section); G⁷, F⁷, E⁷ (for the third section); Am⁷, F⁷, Gmaj⁷, A⁷ (for the fourth section); and Am⁷, D⁷, G⁶, G (for the fifth section). The sixth staff concludes with G⁶ and G.

Just a Gig-o-lo, ev-'ry-where I go, peo-ple know the part I'm play - ing.
Paid for ev-'ry dance, sell-ing each ro-mance, ev-'ry night some heart be - tray - ing.
There will come a day, youth will pass a-way, then what will they say a -
bout me. When the end comes I know they'll say, "Just a Gig-o-lo." As
life goes on with - out me. out me.

I Ain't Got Nobody

Words & Music by Roger Graham, Spencer Williams

The musical score consists of eight staves of music. The first staff starts with G⁷, followed by F#⁷, F⁷, E⁷, A⁹, A⁷, A⁷⁽⁵⁾/E_b, G/D, Em. The lyrics are: "I ain't got no-body - - dy, and there's no - bo - dy". The second staff continues with Am⁷, D⁷⁽⁹⁾, G, G⁷, C, Cm, G, Gdim, Am⁷, Daug⁷, G⁷, F#⁷, F⁷, E⁷. The lyrics are: "cares for me. I'm so sad and lone-". The third staff starts with A⁹, A⁷, followed by a series of eighth-note chords. The lyrics are: "ly; Won't some-body come and take a chance on me?". The fourth staff starts with G⁷, followed by a series of eighth-note chords. The lyrics are: "I'll sing sweet love songs, hon-ey, all the time, if you'll". The fifth staff starts with A⁹, C#dim, D⁹, D⁷⁽⁹⁾, Daug⁷, G⁷. The lyrics are: "come and be my sweet ba - by mine. 'Cos I". The sixth staff starts with F#⁷, F⁷, E⁷, A⁹, A⁷, A⁷⁽⁵⁾/E_b, G/D, Em. The lyrics are: "ain't got no-bo - - dy, And there's no - bo - dy cares for". The seventh staff starts with G, G⁷, C, Cm⁶, Daug⁷, G, Am^{7/G}, Gdim, G. The lyrics are: "me;". The eighth staff continues from the seventh staff.

CHATTANOOGIE SHOE SHINE BOY

C C7

HAVE YOU EV-ER PASSED THE COR-NER OF FOURTH AND GRAND WHERE A
C

LIT-TLE BALL OF RHY-THM HAS A SHOE SHINE STAND?
F7

PEO-PLE GATH-ER 'ROUND AND THEY CLAP THEIR HANDS, HE'S A
C

GREAT BIG BUN-DLE OF JOY— HE POPS A BOO-GIE-WOO-GIE RAG, THE
C

CHAT-TA-NOO-GIE SHOE SHINE BOY— HE CHARG-ES YOU A NICK-EL JUST TO
C7 C

SHINE ONE SHOE,— HE MAKES THE OLD-EST KIND OF LEATH-ER LOOK LIKE NEW.— YOU
F7

FEEL AS THOUGH YOU WANT TO DANCE WHEN HE GETS THROUGH,— HE'S A
C G7

GREAT BIG BUN-DLE OF JOY— HE POPS A BOO-GIE-WOO-GIE RAG, THE

CHATTANOOGIE SHOE SHINE BOY

C

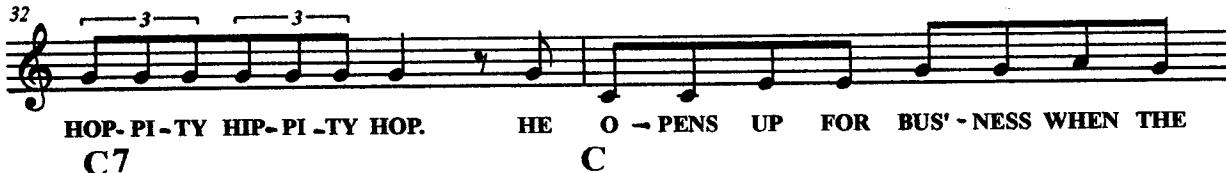
C7

F



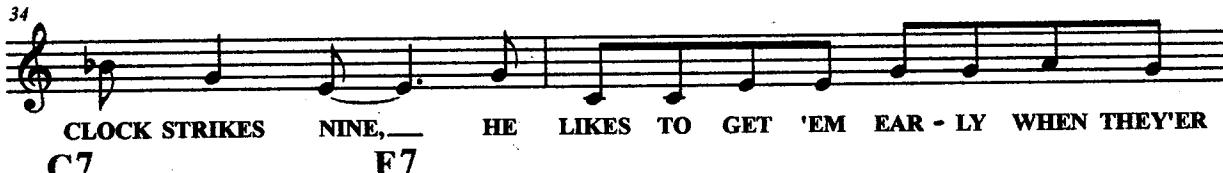
C

D7



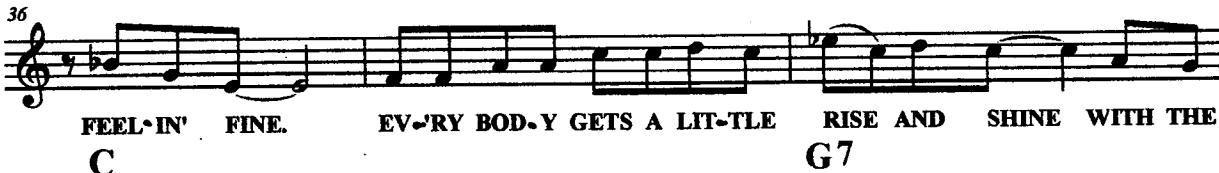
C7

C



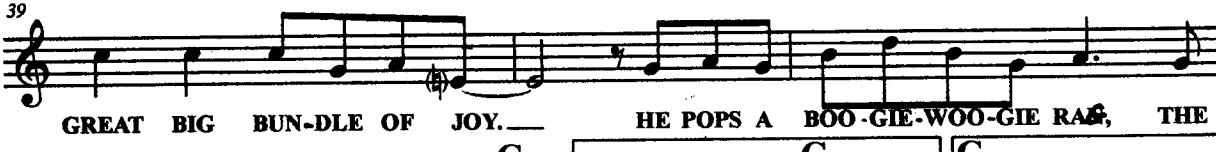
C7

F7



C

G7

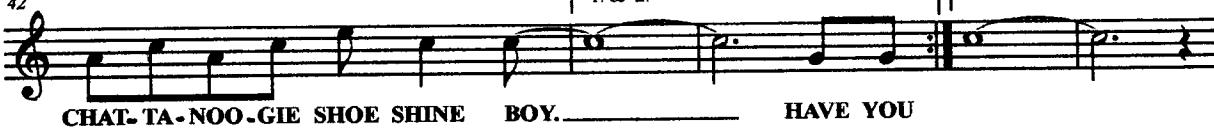


C

G

C

3.



1. & 2.

Green Eyes

Aquellos Ojos Verdes

Words & Music by Adolfo Utrera, Nilo Mendez

NC Cmaj⁷ C

Your green eyes with their soft lights, Your eyes that promise

C⁶ Cmaj⁷ C C⁶

sweet nights, Bring to my soul a long - ing,

C#dim⁷ G⁷

- a thirst for love di - vine. In dreams I seem to

G⁷ F/G G⁷

hold you To find you and en - fold you

Aaug A⁷ D⁷

- Our lips meet, and our hearts too, with a thrill so sub -

G⁷ Cmaj⁷ C

lime. Those cool and lim-pid green eyes, A pool where-in my

C⁶ Cmaj⁷ C#dim⁷ A^{7/C#}

love lies, so deep that in my search - ing

A⁷ Dm A⁷ Dm

- For hap - pi - ness I fear that they will ev - er

Green Eyes

2 F⁶ Fmaj⁷ F#dim⁷ C/G Gm^{6/Bb}

26 haunt me. All thru my life they'll taunt me,—

A⁷ D⁷ G⁷

29 But will they ev-er want me, green eyes, make my dreams come

C C⁶ C#dim⁷ G⁷ C

32 true. Your green eyes with their true.

ONE OF THOSE SONGS

F

OH, THIS IS ONE OF THOSE SONGS THAT YOU HEAR NOW AND THEN, YOU
 Gmin C7

DON'T KNOW JUST WHERE AND YOU DON'T KNOW JUST WHEN, IT'S
 Gmin C7 Gmin C7

ONE OF THOSE SONGS THAT ARE O-VER AND THEN IT'S
 Gmin C7 F NO CHORDS

ONE OF THOSE SONGS THAT STARTS PLAY-ING A-GAIN YES, IT'S JUST
 G E7

ONE OF THOSE SONGS THAT YOU HEAR FOR A WHILE, THAT
 E7 A7

COME IN- TO FASH- ION AND GO OUT OF STYLE, IT'S
 C Cmin G E7 Amin D7

ONE OF THOSE SONGS THAT YOU THINK YOU FOR- GOT BUT IT'S ONE OF THOSE SONGS
 G Ab A NO CHORDS

— YOU CAN- NOT! DUM, DUM, DUM, DUM, DUM, DUM BE- CAUSE IT'S

ONE OF THOSE SONGS

Bb F7 Bb F7 Bb F7

ONE OF THOSE SONGS THAT CAN MAKE YOU RE- CALL, A RIDE IN THE SPRING-

Bb F7 Bb F7

TIME, A WALK IN THE FALL, A DAY IN THE COUN-

Bb F7 Bb F7

TRY, A NIGHT ON THE TOWN, THE SUN COM- ING UP

Bb F7 NO CHORDS

C G7 C G7 C A7

EV- 'NING YOU PART- ED, THE MORN- ING YOU MET, THE LOVE OF YOUR LIFE

Dmin F Fmin

C A7 Dmin G7 C C

1 12

MEM- 'RY BE- LONGS BUT IT'S ONE OF THOSE WON- DER- FUL SONGS! OH, THIS IS SONGS!

Waltz Across Texas

Words & Music by Ernest Tubb, Talmadge Tubb

B♭

F⁷

When we dance to geth er my worlds in dis
 My heart - aches and trou - bles are just up and

B♭

F⁷

guise Its a fai ry - land - tale that's come true And when
 gone the mo - ment that you come in view and with your

F

F⁷

you look at me with those stars in your eyes I could
 hand in mine dear I could dance on and on I could

B♭

B♭

waltz a - cross Tex - as with you Waltz a - cross Tex - as with

F⁷

waltz a cross Tex as with you

B♭

you in my arms waltz a - cross Tex - as with you like a

F

F⁷

stor - y book end - ing - I'm lost in your charms and I'll waltz a cross

B♭

Tex as with you

Green, Green Grass Of Home

Words & Music by Curly Putman

F

The old home - town looks the same as I step down from the
old house is still standing tho' the paint is cracked and

train dry and there to greet me is my ma - ma and pa - pa
and there's that old oaktree that I used to play one

down the road I look and there runs Ma - ry hair of gold and
down the road I walk with my sweet Ma - ry

lips like cher - ries it's good to touch the green green grass of home

Yes they'll all come to meet me, arms reach - ing smil - ing
Yes they'll all come to see me in the shade of the

sweet - ly its good to touch the green, green grass of home the

old oak tree as they lay me neathe the green green grass of home.

Chicken Dance

Music by Werner Thomas, Terry Rendall,

The musical score consists of eight staves of music with lyrics underneath. The first staff starts with a (no chord) instruction. The second staff begins at measure 6, key C, with lyrics "with a lit - tle bit of this and a lit - tle bit of that then a lit - tle wig - gle". The third staff begins at measure 9, key G⁷, with lyrics "down and up a gain with a lit - tle bit of this and a lit - tle bit of". The fourth staff begins at measure 12, key C, with lyrics "that then a lit - tle jig - gle down and up a gain with a lit - tle peck for". The fifth staff begins at measure 15, key E_b, with lyrics "you and a lit - tle peck for me then a lit - tle gig - gle too and then a". The sixth staff begins at measure 18, with lyrics "glance with a lit - tle bit of this and a lit - tle bit of that its a lot of fun to". The seventh staff begins at measure 21, key C, with lyrics "do the bird - ie dance then we all make a star and cir - cle left" and a "to Coda" instruction. The eighth staff begins at measure 26, key G⁷, with lyrics "and sing as we go round the floor then we change hands and". Chords are indicated above the staff lines: (no chord), C, E_b, G⁷, E_b, G⁷, C, and G⁷.

Chicken Dance

2

32

cir - cle to the right we're hav - ing fun to night lets dance some

more then we all lets dance some more with a lit-tle bit of

Coda

D.S.alCoda

42

dance

The musical score consists of three staves of music in common time (indicated by 'C') and G clef. The first staff begins at measure 32 with a forte dynamic. The lyrics 'circle to the right we're having fun to night lets dance some' are written below the notes. Measure 37 starts with a弱 dynamic and continues the lyrics 'more then we all lets dance some more with a little bit of'. The third staff begins at measure 42 with a弱 dynamic and ends with a 'Coda' instruction. A 'D.S.alCoda' instruction is placed above the end of the third staff.